



# mobius

## Guess what?

Attendance is up at Mobius. We've had great audiences this fall for most events. They're great audiences because we've been filling up the house and because people are getting involved - you're volunteering, sending donations and most importantly talking to the artists after performances.

Speaking of talking to us - we now have a permanent Comments Book that we leave on the information table. We are *always* interested in your comments about the work you have just seen or about Mobius in general. Even if you're not the type to leave comments in comments books and think it so much flapping of gums on paper, please consider trying it. And if you're shy about speaking up but have plenty to say, the Comments Book is the perfect opportunity.

At Mobius, the audience is part of the artwork. The artists who present work here *rely* on your feedback. Much of the work originally developed and presented at Mobius goes on to further development and additional performances or exhibitions, so your feedback has a chance to be put to work. And, if you have questions rather than comments, please find the artist after the performance or at the Gallery Talk, to get answers to your queries about the work.

Finally, it's not always easy for us to evaluate the impact our programs have on our audiences. So Mobius wants and needs your comments about Mobius!

The spring is *packed* with programs. Be sure to consult your calendar, plan ahead and make reservations!

**Nancy Adams, Co-Director**

## mobius

BOSTON'S ARTIST RUN CENTER  
FOR EXPERIMENTAL WORK IN ALL MEDIA  
APRIL/JULY 1992 VOL. 9 #3

### GALLERY TALKS AT MOBIUS

This spring, Mobius has scheduled Gallery Talks with each of the installations being shown. The talks will be given by the artist(s) and the format will change depending on the show and the artist(s). Please consider attending one or all of the talks. They're a great way to find out more about the artist, the work, and offer your opinion and feedback.

The schedule is as follows:

#### **DREAM CIRCLE/BRIGIT'S FEAST**

Artist -*Ann Scott*

Saturday, May 2, at 2 pm

#### **PARABLES & PARABOLAS**

Artist -*Taylor McLean*

Wednesday, May 20, at 5pm

#### **THE BURROW (KAFKA IN THESE TIMES)**

Artists -*Bart Uchida & Malcolm Goldstein*

Saturday, May 30, at 2 pm

#### **EVIDENCE OF SECRETARY X**

(AND HER SECRET LIFE AFTER 5 PM)

Artist -*Marianne Connolly*

Saturday, June 13, at 2 pm

#### **"FICTIONAL"**

Artist -*Beth Gavrilles*

#### **BAPTISM**

Artist -*Susie Nacco*

Thursday, June 25, at 5:30 pm

### MOBIUS CALL FOR PROPOSALS!

**Deadline:** 5 pm, July 15, 1992

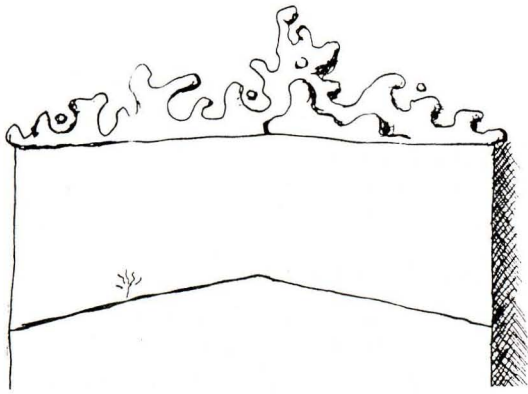
For Projects to take place

**September, 1992-January, 1993**

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 offers the space for 50% of the the box office receipts. For non-box office events (ie installations) Mobius provides use of 1,000 square foot exhibition space in exchange for work or in-kind services mutually decided on. In addition, Mobius offers 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.

Mobius also is interested in receiving inquiries from local artists who are interested in curating work at Mobius. Talk to a Mobius Artists Group member or call Nancy or Marilyn at the Mobius office.



## VISUM ET REPARTUM

(Seen and Discovered)

Cathy Nolan, Mari Novotny-Jones

Ean White

April 2 - 4

Thursday - Saturday, at 8 pm

This performance (a work in progress) is a piece of the larger project we call, for lack of another name, **Vampires**. It could be said that the collaborations of this trio are variations on a theme; a weaving and growing web dealing in darkness and light. Whether we want it or not, **The Month of Blood and Bonfires** is a piece of this continuing puzzle.

The doors open after **The Month of Blood and Bonfires** ends. The audience spills out into the white room. Tea and Finger sandwiches are on a table. The space is very light - almost like a blinding sun - after being in the closed quarters of the black box. And at this point, **Visum et Repartum** begins.

We might consider putting these 2 pieces together, maybe in one night or over two nights. Nothing is clear yet. That's still down the road. Where **The Month of Blood and Bonfires** was a trap; **Visum et Repartum** could be thought of as a maze.

The pieces we are working with, not necessarily in any interlocking order:

Boxes - the means of anonymous cultural transport

Vampires - the concept that has traveled with mankind

Culture - inherent perversities

Blood - Blood is Life

Life everlasting - an old promise, "If you follow the rules this is your reward," or a never-ending nightmare.

Resurrection - you have to die for this one

Self-consuming - the salamander eating its own tail

Commodification of:

sex

age

the womb

beliefs

values

humanity

Humanity as virus?

Civilization as virus?

Nature - stark, unromanticized, brutal

Renewal.

Cathy Nolan/Mari Novotny-Jones

## HEAVEN & HELL

### Schedule Change

performances by:

Sam Armatas, Victor Basch, Phil Burnham, Dennis Downey,  
Kristin Johnson, Jennifer Johnson, Eric Lutes,  
Lonnie McAdoo, John Peitso, Ron Platt, Lucy Vail, Tony V.

April 10-12

Friday - Sunday, at 8 pm

If you're kicking yourself because you missed Heaven & Hell (the group show of performances and things by the intimidating Johnson sisters - Kristin and Jennifer, faux-photographer-anthropologist Phil Burnham, Ohio's own Victor Basch, Denver's Sam Armatas, Lonnie McAdoo, Eric Lutes, the ever popular Lucy Vail, performer Dennis Downey, the charming Ron Platt, John Peitso, Tony V. and possibly others) well DON'T WORRY, because it has been postponed. The new dates are listed above.

### DO YOU TEACH? DO YOU HAVE SCHOOL AGED-CHILDREN?

Mobius welcomes inquiries from school and community groups about special educational programs. We are happy to arrange special gallery talks by the artist(s) whose work is on exhibit. We also may be able to arrange for discounted tickets for high school students who wish to attend evening performances. Call Nancy Adams at mobius.

### IF YOU STILL BELIEVE IN DEMOCRACY AND THE POLITICAL PROCESS.

Our state arts council needs you. In January, Governor Weld recommended to nearly double the budget of the Massachusetts Cultural Council (MCC) budget from \$3.5 million to the \$6.1 million the Council requested. (While it's a move in the right direction, don't forget that the Council's budget was \$27 million only three years ago.) It is essential that you write to your representatives in the State House to ensure their support of the Governor's recommendation.

Let's see, what should we do to get you to write? Ok. We'll offer \$1 off any performance at Mobius if you bring in a copy of a letter from one of your state representatives or your state senator acknowledging a letter from you regarding MCC funding. Of course you should do it just because you should, but we know how much we like to be rewarded for things we should do anyway.

Video Bill Gilbert photographer Landon Rose



## "PENUMBRA"/"C PERIOD COMMA"

*An Attempt at Condanction*

Masashi Harada

April 17 - 18

Friday and Saturday, at 8 pm

Improvising musicians often strive to achieve a state in which the threshold between interior and exterior disappears. The situation from the point of view of audience is similar: when the musicians and the audience are connecting, the listeners feel that they are the ones who are playing. Thus it's not a question of a boundary or a threshold, but rather of the connection between the exterior and the interior.

The body has its own length of vibration. Playing an instrument is transmitting a vibration from the body. But the instrument is more than merely a neutral vessel. The piano, for example, is itself a composition, a structure that distills five or six hundred years of Western music.

This structure has its own music, its own cultural memory. When I play piano, I superimpose the system of my body -- its inherent physical vibration and the conscious and unconscious memory -- onto its composition.

I wish to extend this system by conducting a group of musicians. Conducting is an important part of the origin of my musical education. I started out by air conducting to records of symphonies or chamber music. Eventually I became aware of conducting as a kind of dance. At the same time, I brought this aspect of dance to my improvisational work in percussion and piano.

Dance is not only movement. It also transmits the body's vibration through the surface. The surface is the threshold between the interior and the exterior, the place where things meet. When things meet, they never meet exactly, but always overlap. It is in the discrepancy between two surfaces -- a space that the Western musical tradition has sought to deny or repress -- that creativity takes place.

The performance I wish to do at Mobius consists of two pieces. The first "**Penumbra**" is a solo unaccompanied movement that attempts to connect the surface of the body with its internal movement in a way that, hopefully, the audience will perceive as a visual interpretation of an absent sound. The second "**C Period Comma**" is a group improvisation for 11 instrumentalists conducted by me, in which each improviser will work to some extent within parameters set prior to the performance and to some extent with information provided during the performance by the conductor.

**Masashi Harada**

Masashi Harada photographer Studio Nakao



## PIECE FOR APRIL: AS YET UNTITLED

Tom Plsek, Joanne Rice, and Larry Johnson

April 24 - 25 Friday and Saturday, at 8 pm

### Initial Conceptions/Directions/Influences

1. Anton Webern(1883-1945), who was one of the most important innovators of musical language of the twentieth century. His works are today largely left ignored, although one would be hard pressed to find a late twentieth century composer who has not been affected, one way or the other, by his music. He is perhaps, the only composer to completely grasp the essence of what was later to be termed serialism and to produce an opus of works in which its full potential was creatively and artistically realized.

2. Utilization of scales of extremes. This is derived, at least in part, from the works of Webern who explored the extremes of aural perception.

3. One score for all. I want to see if it is possible to construct a "score" for performers from various disciplines. This follows naturally from my concern with #2 above. Very few works, at least to my knowledge, have been created in which diverse performance disciplines make use of the same score.

4. Use of a fairly rigid structure. Performers are to be limited by formal constraints. Yet,

5. the Performance should be characterized by spontaneity and improvisation.

### Realization

Concern with the above issues led to the creation of a score with, so far, the following characteristics:

- It involves the interaction of three performers from three different performance disciplines: for this performance, music, text, performance artist.

- The basic structure consists of a 3 x 3 x 3 performance matrix; i.e. x, y, z axes creating a total of 27 events. The 3 axes are defined as follows:

- x axis : entropy, i.e a measure of the disorder

- y axis : dependency (on others' events, including the audience's)

- z axis : determined by each performer

- Each event has a discrete value for each axis based on the following scale:

- 1 = minimum value

- 0 = mean value

- +1 = maximum value

- Each performer creates his/her own 27 events. Some events can be very short, others much longer; the sum duration of each performer's events should be about one hour. The nature of the events is being worked out by the three of us in collaboration and independently.

- Each performer is to determine the connections from one event to the next; however, there should be a variety of methods used; e.g.
  - moving directly from one to the other
  - separation by time
  - separation by space
  - cued by other performer or audience
  - etc.

- The order of the events is still to be determined; however, a logical progression will be established based on location within the 3 x 3 x 3 "performance" space [cube].

**Tom Plsek**



Sarah Hickler photographer Peter Smith

### DREAM CIRCLE/BRIGIT'S FEAST

Ann Scott

GALLERY HOURS

April 29 - May 16

Wed - Sat 12 - 5 pm

OPENING RECEPTION

May 2, 12 - 3 pm

GALLERY TALK

May 2, at 2 pm

There was a time when dreaming was an essential activity. To a vast number of so-called primitive societies dreams were communication from tribal deities, or spirits. Dreams were insights and gifts. Our ancestors dreamt with ease and shared them with each other with the same respect and importance that they attached to food. Indeed, dreams were spiritual sustenance.

**Dream Circle/Brigit's Feast** is a group of 12 women who will begin dreaming together from early February until early May. The results of our dreaming will culminate in a 2-3 week exhibit at Mobius beginning on April 29.

Actually there will be 13 of us. Imbolc is also the feast of Brigit, a once great pagan Goddess that was usurped and rendered hideous (by her own plea to God, so they say) by Christianity. We intend to honor her as the great Pagan Triple Goddess and ask her to join us using a number of welcoming traditions that are still used in Ireland and Scotland to this day. The exhibit will include more information on Brigit and the feasts of Imbolc and Beltane as well as our dreams.

The Dream Group is designed to begin on Imbolc, a time that marks new beginnings. A time honored by our ancestors as the moment when the seeds first cracked open in the still cold earth ready to receive the increasing warmth of the sun. We will dream together until Beltane, the moment when new beginnings sprout and take hold.

At the exhibit you will be invited to share your dreams, by drawing or writing them out.

**Ann Scott**

### PERSEPHONE AND HADES

texts by *Steve Lydenberg*

designed/directed by *Marilyn Arsem*

performed by *Mari Novotny-Jones and David Miller*

April 30 - May 2

These will be the 13th annual performances of **Persephone and Hades**. What has become an institution began as an experiment. We were curious to see the effect of time and memory on the work, both for the performers and the viewers. Has it changed over the years?

I remember the first year - we performed it in this very space, when it was the Helen Shlien Gallery. But we actually performed it several days before at a college in Maine. The audience there was quite rambunctious, testing the limits of the piece. It was a trial by fire, particularly for Mari. The audiences at the gallery here were just as challenging. It is one thing to prepare a piece, imagining what an audience might do with it, and quite another to actually test your premises.

What I do remember is a number of people being quite baffled with the slowness of the piece, the lack of climax and resolution. The idea of ongoing performance, with dynamic waves, was not as common in 1980. Here are some of the comments from the audience from the first year; they ranged from:

*"This is the most revolting piece of trashy shit! I have ever seen! Its static. The play violates every sound principle of creating a play. You cannot get away by insulting an audience with a monotone actor. Its a shame to see a beautiful myth being annihilated!"*

to:

*"A kaleidoscope of unexpected movements and meanings, more deeply evocative than most work, takes time to be. I liked it, a good space for meditation."*

Steve Lydenberg, who wrote the piece, would always anxiously read the comments book after we performed a new piece for the first time. He'd breathe a big sigh of relief when he reached the first negative comments, saying, "It can't be truly experimental if no one is disturbed by it." That attitude helped me to take risks in trying new ideas.

**Marilyn Arsem**

**m o b i u s**  
**SPRING BENEFIT EXTRAVAGANZA**

(Write it in your calendar now!)

**SATURDAY, MAY 9,**

9 pm - 1 am

TICKETS: \$10 in advance, \$12.50 at the door

Over 15 **PARTIES** in one! Many musics! Dancing !  
Drinks! Fascinating people! Funny things to do!  
Amusing things to look at!

**MOBIUS** is inviting **ARTISTS** to take a space and create interpretations of different **PARTY** genres including the surprise **PARTY**, the coming out **PARTY**, the five year old's birthday **PARTY**, the office **PARTY**, the Christmas **PARTY**, the tupperware **PARTY**, the wake, the teen rec-room **PARTY**, the beatnik **PARTY**, the communist **PARTY**, the bridal shower, the tea **PARTY**, the hen **PARTY**, the Mary Kaye **PARTY**, the baby shower, etc.

Keep watch for the flyer in the mail that will provide details on this **REMARKABLE** event.

**FORK KNIFE SPOON**

Nancy Adams

May 14 - 16

Thursday - Saturday, at 8 pm

Hundreds of forks, knives and spoons. A chair. A light bulb. A footstool, a lamp. Honey. Peas. A nice silver dress.

**FORK KNIFE SPOON** is tangentially "about" silverware. The performance (sort of, but not really) explores the history, aesthetics, myths and rituals of Western eating implements. Forks, knives and spoons are potent and associative symbols of Western culture: eating, nurturing, technology, manners, violence, gender. It is my intention to extend the symbols and metaphorical references that I find in silverware into a visual and visceral reality.

**FORK KNIFE SPOON** is a solo "prop-driven" performance, driven not only by silverware but the other things listed above. The things and the design of the things tend to come first in the development process; the things and the design tend to suggest the performance. I like to liken this process to setting up a house and then living in it. One's things, and the color, shape, size, and arrangement of the things, influence habits, patterns of movement, manipulation of the things and so on. In addition, in the socialized home arena, things tend to suggest very specific actions for a specific historic, cultural or practical reasons: a knife is held one way and not another (so as not to threaten oneself or one's dining companions), chairs sit on the floor (because they have legs to sit on) and peas are for eating (because they're food and should be respected). In the art arena, it's nice to hold a knife a different way, put the chair up in the air and use the peas for something altogether different than eating. Why? Because chair's legs shouldn't be taken for granted and I, for one, don't like peas.

The performance draws on my dance background and is primarily non-verbal, though my voice - my thoughts - are heard on tape. I have developed one tiny and two medium-sized sections of this performance which I presented "in-progress" in December, 1991 as part of "Time Spent at Home". Many thanks to all those who attended the works-in-progress and provided me with invaluable suggestions, responses and impressions.

**Nancy Adams**

**TALKING ABOUT SOMETHING ELSE**  
**Parables and Parabolas**  
Concert/with Installation  
(an exercise in parallel modalities)

**Taylor McLean and Five-Headed Monster**  
in concert

May 20, 21, 22  
with:

Michelle Kinney  
Glynis Lomon  
Masashi Harada  
Dan O'Brien

We have been working, as a group, on this music for a year. It sprouted on us, full-grown, a year ago in our first concerts at Mobius. Six months later, in the November series, we harvested our first crop. It was a wine of wild flowers: thorny, bitter, pungent, tannic, abrasive, undomesticated. Planted by the wind, the music came from everywhere we had been in our separate lives. It landed in the back room at Mobius and pulsed for four days, a kind of Darwinian musical experiment. Excessive, exuberant, exultive, exhausting. We released all of the tones on the loom and stretched their amplitude as far as we could. In the end we discovered the limitations of that method and found that they were simply human: ourselves; the five of us, the six of us, embracing the complexity of meshing that range of personal compositional dialects into a mutually recognizable musical discourse. The music that emerges is immense. Not a manageable item that can be juggled, or balanced, or held in the arm like a beach ball and thrown in predictable trajectories. It is immense, like Atlas' globe. Too large for one, or two, or three or four alone, but five or six can keep it spinning, aloft, in motion. Often I can't find its perimeter, can't find its circumference. But I can feel its center and know where it is. The challenge of improvisation is for each musician to know where the center is at all times so that each of us knows at all times where we stand in the music, and when the articulation of events created in the particular sphere of duration (which is the composition) is fulfilled, completed, maximized or abandoned.

I love the over-the-edge quality of this music. I love these musicians who are willing and capable of creating, spontaneously and collectively, a dynamic structure, greater than the conceptual reach of any one of us singularly, in which, for the duration of those moments, we commit ourselves to the pursuit of colossal ambitions and colossal failures, earthlings babbling in the universal frequency of stardust. I also love the fact that Mobius exists as a place where we can actually conduct an ongoing music experimental-laboratory with the assistance of a public audience.

**Taylor McLean**

**Parables and Parabolas**

Taylor McLean  
a site installation

May 20 - June 6

GALLERY HOURS Wed- Fri from 12 - 5 pm

OPENING RECEPTION May 20 from 5 - 7 pm

GALLERY TALK May 20 at 5 pm

**The Parable Series** is a metaphorical cipher for unscrambling certain myths of identity and oppression which are embedded in language and irradiate into individual and collective consciousness through the ubiquitous, externalized cortico-neural system identified by the post-Linnean classification, Communication Media.

**The Parable Series** is an excerpt of psychobabble, formalized as written language and projected upon the encasement that houses the current of pixillated electrons which reconfigure, under the tutelage of the optic nerve, into caricatures of our mothers, rendered with such distortion of verisimilitude that we accept them as self-portraits of our dreams.

**The Parable Series** is an exercise in exorcising the internalization of oppression which accumulates in the mind as a crystalline sediment funnelled into the metabolic process through eustachian tubes wired into PVC tubes buried in the street.

**The Parable Series** like homeopathy, borrows a hair from the biting dog in order to initiate healing. It borrows-back language from an electronically-induced, virtual daily life; it borrows a conic section figure from the Merlins of trajectory and orbital decay; it borrows a mass-produced substance from the synthetic landscape in the form of parallel-array, found-object, black PVC tube fragments.

**The Parable Series** consists of words inscribed upon objects arranged in space and plays on the conceit that 'parable' and 'parabola' derive from the same word: from the Greek, paraballein; para (along beside) and ballein (to throw). They are what linguists call a doublet; one of a pair of words that derive from the same original but enter a language through different routes.

This presentation of parallel events - music and installation art is an extension of the doublet structure wherein metaphor and geometry are launched on both visible and audible trajectories, along beside each other, into the audience's consideration.

**Taylor McLean**

## "THE BURROW" (KAFKA) IN THESE TIMES

Malcolm Goldstein, Bart Uchida

Marilyn Arsem

Performance/with Installation

PERFORMANCES May 28 - 30

GALLERY HOURS May 27 - May 30

Wed-Sat, 12-5 pm

GALLERY TALK May 30 at 2 pm

"The Burrow" (Kafka) in These Times is a collaboration of three artists to create a realization of Franz Kafka's story,

The Burrow. The work will be presented in a variety of manifestations: as a visual/sonic installation, open to the public daily, and, with live performances, as an enactment of the installation setting.

The total presentation will be an innovation in multi-media, non-narrative "story-telling". The three artists will be approaching the story from different perspectives:

**Bart Uchida** from sculpture/space installation;

**Marilyn Arsem** from movement and performance art;

**Malcolm Goldstein** from acoustic/environmental soundscapes.

The installation will consist of an integrated visual and sonic environments: a labyrinth of spaces and forms as various experiences of confinement and release for the individuals of the audience as they pass through and interact with the setting. The space will be defined by objects from our daily living (clothing, furniture, food, utensils, etc.) transformed by wire and plastic encasements, hanging and mobile amidst pieces of mirror and glass, as well as more stationary, sculpted forms of wood, stone, wire mesh and partition constructions. Filling the space will be a sonic complement consisting of words and passages from Kafka's story recorded on magnetic tape, recordings from radio, television, historical recordings and sounds recorded from our daily environment. These will be composed as a collage of soundings that will move through the space, through a variety of speakers placed in and around the space. The installation will be a daily, on-going event.

The live performance in the space will be a unique form of theater created through the interplay of the installation as put into motion by the intervention of human play. The performance will incorporate each of the artists' approaches to the setting as simultaneous gestures, rather than as a narrative re-telling of Kafka's story: shards of a shattering mirror, reflecting insights into the story-source. It will be an enactment that alters, but as well is altered by, the environments (people, objects, space, soundings, gestures, light, motion, etc.). Through the process of performance there will unfold a dynamic, between each of the artists and each of the members of the audience, revealing dimensions of experience of "burrow" as inner and outer reality.

**Malcolm Goldstein**

## MOBIUS ARTISTS GROUP

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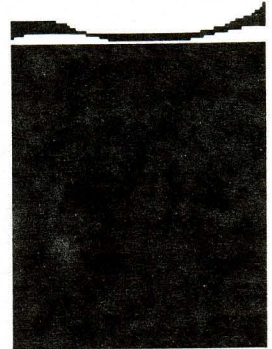
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NANCY ADAMS, ROCHELLE FABB, DAVID MILLER  
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## SPECIAL THANKS TO

ROYD OBERG AND OPTIGRAPHICS  
924 AVENUE J EAST GRAND PRAIRIE TEXAS

SCHEDULE IS SUBJECT TO CHANGE  
(617) 542-7416 FOR UPDATED INFORMATION



## DIG

Sarah Hickler and Elizabeth Witham  
June 3 - 5 Wednesday - Friday, at 8 pm

### DANCE THEATER EXCAVATIONS

Clyde Crashcup was my favorite cartoon when I was five. Clyde was a scientist who drew big pictures on a big wall. He'd listen to the whispered suggestions of his child-assistant, Theodore, and transform the drawings into living, 3-dimensional places that they'd wander into! Magic! My preoccupation with Clyde Crashcup has continued with years of moving between visual art and performance.

My background is in traditional dance technique and choreography, but my current performance work is most informed by my training in design, painting, and new movement forms.

My process of making performance work has begun to resemble a geological event - a lot of condensation, evaporation, heat, erosion, distillation, coagulation, sedimentation, decomposition and crystallization goes on. I enter the process as an observer, often with a feeling of awe (that strange combination of wonder and dread.) In the spirit of inquiry and discovery, my task is to uncover and apprehend. At the heart of this process is the practice of Dance Improvisation and Authentic Movement. Both of these experiential disciplines are concerned with focusing awareness and intention, and of moving beyond the limits of normal conscious perceptions. These disciplines are a direct and powerful way to source and give form to unconscious material.

In sourcing material I try to suspend imposed meanings, and stay in the place of sense and feeling; the place where conscious and unconscious meet and inform each other. I work with clusters of visual images, dream fragments, germ movement and gesture, before themes reveal themselves. In performance it is important to me to sustain the subtlety, nuance, and mystery that permeates this way of working. I attempt to make performance pieces that don't speak to our customary methods of understanding, but can be directly experienced, perceived, known.

I've been working on a number of different ideas and images, and at this point I'm not sure what will take form for June. One possibility: A few months ago, Steve Thomas and I began meeting in the studio to explore the possibility of collaborating. Steve is a singer, improviser, writer, and mover who has collaborated on a number of projects and has created solo performances since coming to Boston. We have been exploring the interactive potential of our different disciplines and strengths, and are beginning to find some exciting entrances into work together.

Another possibility: Last spring I created a piece for three performers that was shown in progress at The Performance Place. It is a visually oriented dance that involves a number of props - a television, red ribbons, rocks, seeds, cigarettes, and water. It integrates spoken text and live sound, and is loosely based on images of freezing, thawing, and different types of hibernation. I look forward to reworking this piece in collaboration with Nancy Adams and Elizabeth Witham.

I have also been working on a piece for four dancers that involves the juxtaposition of sections of choreographed phrases, gesture "choirs", and structured improvisations.

**Sarah Hickler**

### SOME STRANGE PLEASURE

I make dance performance by gathering bits and pieces of my life that I find engage my attention and seem appropriate to share publicly. I do a lot of imagining, exploring in my mind's eye how different bits might fit together. I dance the images in my head long before I actually try them out in rehearsal. This often results in work that appears finished after only one or two rehearsals.

*Does this give me some strange pleasure to become anxious inside? Does this enable me to feel my existence more acutely? Do I thrive? Do I take some strange pleasure so that I can feel important like I am getting something, going somewhere? I build a crisis into my life, I fabricate a crisis out of what is simply living.*

The elements that are coming together to make "Some Strange Pleasure" include; a text about obsessing, written on the back of something while standing at a bus stop in January 1989, my Mom's old yellow prom dress, dyed berry red, and a bit of organismic movement using a wall that I came upon while practicing Authentic Movement.

*I judge my every step, analyses my every move, in order to regulate, in order to know that I am. Do I test myself constantly in order to know that I am?*

I have a naturally keen eye, and many years of study and practice with painting and drawing, as well as three years experience as a professional artist model. This has enabled me to develop an ability to "see" myself as I move, from many different angles. I take this into consideration as I construct and perform my dances.

*Does this strange pleasure I seem to get from becoming anxious about my existence being felt more acutely; does this give me what I can feel in the pit of my gut as I analyses my every move in order to find information about my existence?*

Thirty-six years of dancing and moving, and twelve years of performing for public audiences, has given me insight into what works for me and what doesn't. My primary concern is to be inside myself, inside my performance. If I can experience myself fully within any dance, then I can be pretty confident that some percentage of any audience will be in there with me. When I am in there, and that portion of an audience is in there, then we get to share and communicate a moment that transcends and transforms us both. It is for these moments that I continue to create and perform dance.

*...leaving it all in order to risk some strange pleasure like getting in the pit of my gut... Does this give me what I can feel so that I know I am? Do I thrive? Am I anxious? Do I analyses? Turning upside down leaving any semblance of security, of surety or stability, leaving it all.. in order to risk... some strange place...*

**Elizabeth Witham**



## THE APPREHENSION OF FIRE

Ean White

June 8 Monday at 8 pm

This informal slide lecture is an extension and specialization of a program developed three years ago with the help of Keith D. Kurman and Eric Eisack. It is presented here with several goals in mind. Foremost is simply an ample review of the long and unappreciated history of the fine art firework. As in the previous version my hope is to develop a more critical audience for a discipline that enjoys tremendous popular appeal. Secondly I intend to delve into the "problem" with most pyrotechnics in the United States (due in part, ironically I think, to the medium's inherent democracy)-a singular lack of expression. I will propose several models for the future of fireworks and invite discussion on where this art might, or should, be headed.

"The society which rests on modern industry is not accidentally or superficially spectacular, it is fundamentally *spectaculist*. In the spectacle, which is the image of the ruling economy, the goal is nothing, development everything. The spectacle aims at nothing other than itself."

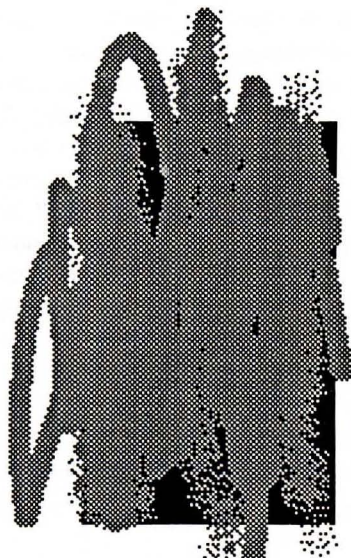
Guy Debord, *La Société du Spectacle*, 1967.

Weather and regulatory agencies permitting we will walk to a nearby site and ignite a set piece from a work currently being developed, The Triumph of Horus. Non-aerial and not capable of detonation, this short excerpt depicts the accursed Nile Crab with sound score and fire. Development of The Triumph of Horus is aided by a grant from the Massachusetts Cultural Council.

"We live in a world in which the benefit goes to those who are capable of gross simplification in attractive ways."

-Richard Darman, Bush's budget director, 1991.

Ean White



## EVIDENCE OF SECRETARY X

(AND HER SECRET LIFE AFTER 5:00)

Marianne Connolly

Installation/Performance

PERFORMANCES June 11-14 at 8:00 p.m.

GALLERY HOURS June 10-14 Wed-Sun 12-5 pm

GALLERY TALK June 14 at 2 pm

"A secretary's not a secretary without karma. There'd be nothing to hold her in her seat"

(from *The Collected Teachings of Anne X*)

There was always the question of whether she was really a *good* secretary. She was certainly a secretary and sometimes that seemed enough for her.

Some days she came to work full of her secret life, afraid of it showing, knowing that difference was part of her walk and dress. Those days she felt that she was an intruder in the office -- the secret so consuming that she forgot to dress like a secretary -- forgot her deodorant, forgot to brush her hair. She would roll in to work late -- groggy and rumbled like some abstract expressionist, looking uneasy or surprised as though she had just woken up and didn't know where the fuck she was.

The thing is -- the thing she *knew* -- is that she both was and wasn't. This was a large part of her secret.

I'll give you an example. Some days she simply forgot how to type. Well, she didn't forget entirely, but she would suddenly for no apparent reason become slow and awkward and make lots of typos. Or she would make crooked photocopies, lose lines of text, neglect to answer telephones. Then the next day she would regain efficiency, correct yesterday's mistakes, wear the correct shoes.

She both was and wasn't -- like Anne, except that she kept going to work.

\* \* \* \* \*

People said that she had a bad attitude about time, especially her string of employers. But she wasn't *really* negligent about time. She took time very seriously and thought about it constantly.

Sitting on the subway late for work, she would begin to wonder about the vicious circle of time and velocity. You may know the circle I mean -- philosophers have written about this vicious circle and she once temped for a professor who was writing a paper on it. Well, the problem is that we define velocity by the passage of time, but we can arrive at and measure time only by accepting velocity. Well, there she was on the subway speeding towards a job she'd never be on time for and then she'd get caught the vicious circle of time and velocity -- wondering what *lateness* really is anyway -- and she'd completely miss her subway stop.

Or she'd look at time a different way: Time is the measure of existence between birth and death -- each day in the office is an interval between birth and death -- and then she'd never get to work. She'd travel right down to the orange line, change trains and go to the arboretum to stare at the trees all day. Sometimes she remembered to call in sick at Forest Hills station.

\* \* \* \* \*

Anne said, "It's a terrible thing to have a moment of enlightenment on the subway."

Anne said, "Secretaries can't afford enlightenment. It could cost them their jobs."

Marianne Connolly

"FICTIONAL" Beth Gavrilles  
BAPTISM Exorcism/Anointment Susie Nacco  
June 17 - June 27

GALLERY HOURS Wed-Sat 12-5pm Thurs 12-8 pm

OPENING RECEPTION June 21, 2-5 pm

GALLERY TALK June 25, at 5:30 pm

Sometimes when you're driving do you ever feel like the car is getting out of your control? You take your foot off the gas, but instead of slowing down, you keep accelerating. This powerful thing is carrying you along, half a ton of metal and glass and rubber and you're surrounded by it and thought you were controlling it, and suddenly you've found out otherwise. Well, I mean, it's probably just some adjustment you need to make in the carburetor, but for a second the whole thing overwhelms you. I don't mean to say that your life flashes in front of your eyes or anything like that. It's just that you're really there, every ounce of your being comes back together - if you were thinking of something else or singing along with the radio or whatever, your mind and your heart can't ignore this and they drop whatever they're doing and for a second you are whole, present, aware, you are here and now. Then your brain tells your feet to hit the brake and the clutch, your hand to shift, you try revving the engine. Everything comes back to normal. Your heart and your brain and your body go their separate ways, they go back to their jobs and you're just driving again, going somewhere, wherever you were supposed to be going when all this started. But until you actually get there you don't know, do you, if you're really going to make it. Anything could happen.

**Beth Gavrilles**

**GRINGO INCOGNITO**

Landon Rose and Bill Gilbert

JUNE 30-JULY 3 TUESDAY-FRIDAY 6-10 PM

transformation  
making of something as ordinary as a pile of wood  
music is wanted signal  
are we going to take it apart and put it back together?  
I get moments of fright I'm  
going to be swinging this axe in this little room in the heat of  
summer. Claustrophobic.

You split wood alone, by yourself, you split wood while other people prepare things, like dinner. I split wood when I'm on vacation, in Maine somewhere..Bill Gilbert splits wood 'cause it's one of the chores...like if I had a lawn I'd have to mow it (are those activities the same?) so in the name of ART or EXPERIMENT we are going to wrench this act out of that idyllic place in my mind pleasure-memory-expectation and cram it into a tiny hot box and invite people to come and watch (horrible) splitting wood - always been a time to get to know my body, get a little exercise talk to myself, dream about better days reinvent the past so that it works out right... I don't recall splitting so much wood that I failed to recognize it, I'd split it, use it completed act right then and there but it's dawning on me, that this private solitary wonderful magical time of wood splitting' for me is going to change forever if I somehow blow the performance ( a calm voice inside is

Demons/Saints  
Our haunts  
Good and Bad;  
We create them, and we create a place for them.  
Facing the Fear  
Facing the Fear of the responsibility for our Pain and Pleasure.  
Facing these haunts and recognizing their strength  
Be they harmless or sinister, both must be honored  
Perhaps they all rise from a single source.  
Accepting their effect whether they are valued or disdained  
We create a place for them  
For without them there is no passion, no life.  
The Celebration of Demons  
fuels the passions that are housed in our souls.

In this installation I am creating an external space for Demons/Saints, understanding the order and balance that exists there.

**Susie Nacco**

yelling:"Landon, this is performance art, there is no way you can blow it it is what it is" not to worry I'll find a way) embarrass myself or worse embarrass Bill Who I've known for twenty years and the Audience I'll never be able to enjoy the act (of splitting wood) again, cause I'll be replaying all the bad moments over and over Do i really want to set this whole thing in motion? At this time I would like everyone to know that this was Bill's idea, I had nothing to do with it, I'm innocent I guess I really do need to be careful, something precious is being tampered with at the risk of seeming ridiculous I'd like to say art is that powerful. this is one voice of many. Do we need a language of transmission? at play with the serious business Bill says he needs a box of dirt to sleep in A common personal symbology combined with diversionary tactics What would people like to eat? making the separation of life and art gooey. I'm good at breads quick breads. There is issue of projecting who we are in addition to how much, what kind, what age and length cut of wood to get head flying and crack continue relentless through this life. Red and green lights, fog machine, ball and cups, the bleeding lime  
are there formal and or socio-political elements within the context of our performance work? They are there, yes. if anyone needs a little firewood we'd be happy if you'd like to take some along.

**Landon Rose**

**A Wish list**  
**A Wish for a modem**  
**A Wish**

**WHERE ARE YOU ON '92?**

Mobius is seeking proposals for performances and installations that in some way address issues raised by the anniversary of Columbus's voyage to this country. Proposals will be due June 15, 1992 at Mobius. Projects will take place between August and December, 1992.

Thanks to the kind, generous and generally outstanding individuals listed below who made contributions (as of 1/23/92) to Mobius since the last newsletter.

Harold Leach  
Jonathan & Charlotte Isaacs  
Karen Turley  
Katherine Arsem  
Marty Ahrens  
Megan Roberts &  
Raymond Ghirardo  
Philip Hardaker  
Robert Unger  
Sarah Griffith  
Sarah Penney  
Steven Durland

Thank you **Larry Johnson** for the donation of lighting instruments!

**First Night seeks Artists**  
Boston's 17th annual First Night Arts Celebration will take place on Thursday, December 31, 1992. We are now accepting proposals for both indoor and outdoor programming, including: music, mime/movement, dance, theater, puppetry, storytelling, poetry, film, video, visual/ environmental/interdisciplinary/ wearable and performance art, as well as for the Grand Procession.

All proposals are due on Friday, May 1, 1992. For further information and guidelines call: 542-1399, or write:

First Night, Inc.  
Suite 927, Statler Building  
20 Park Plaza  
Boston, MA 02116

**Call for Mail Art**  
This is a call for mail-art about work: labor, production, reproduction, gender, money, etc.. Please send your testimony, evidence or art to:  
**Secretary X**  
**c/o Mobius**  
**354 Congress Street**  
**Boston, MA**

All work will be used in the exhibit of *Evidence of Secretary X*. If you want work returned, please send a SASE. If you have e-mail, you can use maric@eagle.mit.edu

**ARTrages On! was a big success!**

**Zillions** of thanks to the **artists, volunteers** and **businesses** who donated their time, energy, creativity, goods etc. to the cause.

**ARTrages Performers**

John Voigt  
Jon Damian  
I. Wayan Sadra  
Neil Leonard  
Phil Wilson  
Larry Polansky  
Milan Kohout  
Phyllis Robinson  
Kathy Marmor  
Steven Robinson  
Omo Bob  
Pete Moss  
Johnny Blood  
Glynis Lomon  
Masashi Harada  
John Fugarino  
Joe Morris's Sweat Shop  
Sebastian Steinberg  
Jerry Dupree  
Ron Wallace  
Caitlin Corbett  
Tim Brown  
Larry Johnson  
Elizabeth Witham  
Dennis Downey

**ARTrages Roving Performers**

Jessie Davis  
Ann Scott

**ARTrages Installation Artists**

Lewis Gesner  
Mark Pugh  
Linda Graetz  
Hummel  
Sean Mahoney  
Shane Murray  
Kaye-Lynn Johnson  
Nathan Hemenway  
Mark Booth  
Emile Tobenfeld  
Jeff de Castro  
Kay Divant  
Kelly Adams  
Tom Evans

**ARTrages Video Artists**

Amatul Hannan  
Bob Gibson  
Bonnie Donohue  
Clyde Tressler  
Esther Peres  
George Fifield  
Jane Hudson  
Joe Briganti  
Joe Gibbons  
Matt Anderson  
Milan Kohout  
Nina Hasin  
Pearson Post Industries  
Phil Kelly  
Paul Richard  
Scott Melchionda  
Tony Oursler

**ARTrages Volunteers**

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Lasater/Sumpter Design  
Lebabon Bakery  
Lightships  
Lulu's Backyard  
Mariott  
South Street Grocery  
Stuff Magazine  
Universal Beverage

**Special ARTrages Thanks to:**

**Kathryn Sumpter** and her students in the Junior Graphic Design class at the Art Institute of Boston. Each student submitted a design to be considered for the ARTrages ON! poster. And big thanks of course to **Anne Dampousse** who created the winning design and worked hard to prepare the mechanicals for poster and advertisements.

April 2 - 4  
VISUM ET REPARTUM  
Cathy Nolan, Mari Novotny-Jones  
and Ean White

April 6 - 7  
STUDENT WORKS

April 10 - 12  
HEAVEN & HELL  
Sam Armatas, Victor Basch, Phil Burnham,  
Dennis Downey, Kristin Johnson, Jennifer  
Johnson, Eric Lutes, Lonnie McAadoo, John  
Peitso, Ron Platt, Lucy Vail, Tony V.

April 17 - 18  
"PENUMBRA"  
"C PERIOD COMMA"  
Masashi Harada

April 24 - 25  
PIECE FOR APRIL:  
AS YET UNTITLED  
Tom Plsek, Joanne Rice, and  
Larry Johnson

April 29 - May 16  
Weds-Sat., 12-5 pm gallery hours  
May 2, 12-3 pm opening reception  
May 2, at 2 pm gallery talk  
DREAM CIRCLE/BRIGIT'S FEAST  
Ann Scott

April 30 - May 2  
PERSEPHONE AND HADES  
texts by Steve Lydenberg  
designed/directed by Marilyn Arsem  
performed by  
Mari Novotny-Jones and David Miller

May 9  
Saturday, from 9 pm - 1 am  
MOBIUS SPRING BENEFIT  
EXTRAVAGANZA

May 14 - 16  
FORK KNIFE SPOON  
Nancy Adams

May 20 - 22  
TALKING  
ABOUT SOMETHING ELSE  
Taylor McLean and Five-Headed Monster  
in concert with: Michelle Kinney,  
Glynis Lomon, Masashi Harada,  
Dan O'Brien

May 20 - June 6  
Weds-Fri. 12-5 pm gallery hours  
May 20, 5-7 pm opening reception  
May 20, at 5 pm gallery talk  
PARABLES AND PARABOLAS  
Taylor McLean

**m o b i u s**  
BOSTON'S ARTIST RUN CENTER  
FOR EXPERIMENTAL WORK IN ALL MEDIA

May 28 - 30, performances  
May 27 - 30, 12-5 pm gallery hours  
May 30, at 2 pm gallery talk  
"THE BURROW"  
(KAFKA) IN THESE TIMES  
Malcolm Goldstein, Bart Uchida and  
Marilyn Arsem

June 3 - 5  
DIG  
Sarah Hickler and Elizabeth Witham

June 8  
THE APPREHENSION OF FIRE  
Ean White

June 11 - 14, performances  
June 10 - 14, 12-5 pm gallery hours  
June 14 at 2 pm gallery talk  
EVIDENCE OF SECRETARY X  
Marianne Connolly

June 17 - June 27  
Wed-Sat 12-5pm Th. 12-8 pm gallery hours  
June 21, 2-5 pm opening reception  
June 25, at 5:30 pm gallery talk  
"FICTIONAL"  
Beth Gavrilles  
BAPTISM  
Susie Nacco

June 30 - July 3  
GRINGO INCOGNITO  
Landon Rose and Bill Gilbert

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Boston, MA 02210.  
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Address Correction Requested



Elizabeth Witham photographer Bob Raymond