

mobius

September-December 1992 Vol. 10 #1

BOSTON'S ARTIST RUN CENTER FOR EXPERIMENTAL WORK IN ALL MEDIA



Mari Novotny-Jones

Photo by Bob Raymond

THIS YEAR, MOBIUS X (just like the Super Bowl)

This is the start of our *10th season* here at Mobius, a milestone that snuck up on us so quietly that I wonder (sitting here at the Mac) if anybody else realizes it. Nobody's mentioned it in meetings, and now everybody's out of town and we won't be able to plan our 10th Anniversary Brouhaha! Nevertheless, one year from now we will have been plugging away at this artist-run space concept for a decade. I'll take this opportunity to thank all present and former members of the Mobius Artists Group (MAG), all present and former staff and volunteers and board members, and all of the be-zillion artists and audience members who have passed through our portals (we have the actual stats somewhere) for continuing to keep the concept alive!

(Wait a minute, say readers with long memories, didn't you people celebrate a 13th anniversary a couple of years ago? Yes, that was the original ArtRages party, celebrating the founding of the Mobius Artists Group, in its original incarnation as Mobius Theater. I'm talking about Mobius-the-space this time around.)

Speaking of comings and goings, we have to sadly take note that **Joanne Guertin Rice** is no longer a member of MAG, having moved to Texas with husband and



children. We started missing her before she even left. There are some performance artists whom you might say are really monologists, or actor/directors, or dancers, or composers who just had to get out of the mainstream. Then there are performance artists who genuinely define their own genres, and Joanne is one of these. She was also the most intense listener in the group -- she listens with her eyes and ears at the same time -- and she kept the newsletter together, helped with video documentation and a host of other tasks. Thanks Joanne! We must tour to Texas soon.

On the up side, we are relieved to have **Dan Lang** rejoin us after an absence of a couple of years. Except for that break, Dan's been with MAG since 1980, concocting distinct solo and collaborative performance and video works, such as The Misuse of Tools, Critic of God and The Big Game. Welcome back, Dan! We're glad to have your fresh energy with us in YEAR X

- David Miller
(for the MOBIUS X
Parade Marshall Committee)

RAGING ART PARTY ON THE LOOSE! CONSEQUENCES COMPLETELY OUT OF BOUNDS!

CITIZENS URGED TO TAKE COVER IN LARGE LOFT!!!!!!!!!!

Saturday, November 21
(Mark your calendar now!)
Time & cost TBA.

You braved **ARTrages**.
You just couldn't get enough of **ARTrages**
Again.

You begged for more at
ARTrages ON!
Now, **ARE YOU READY FOR THE
FOURTH COMING?!!**

Back by screamin' demand, the 4th annual Mobius Artrages fundraiser is fast approaching! Can you survive a night packed with exciting new art, fascinating people, a myriad of things to do & look at, groovin' tunes, a grand buffet and libations? With so much unpredictable art, unprecedented performances and unbridled revelry, **ARTrages** is *the* party alternative!

Come witness this marathon of over 30 non-stop performance, music, video, installation,

intermedia and participatory art events by multi-talented, Mobius maestros of past and present. Ticket price includes all performances, dancing, buffet and cash bar. All ages invited! (Over 21 with positive ID required for alcohol consumption.) Advance ticket purchase recommended.

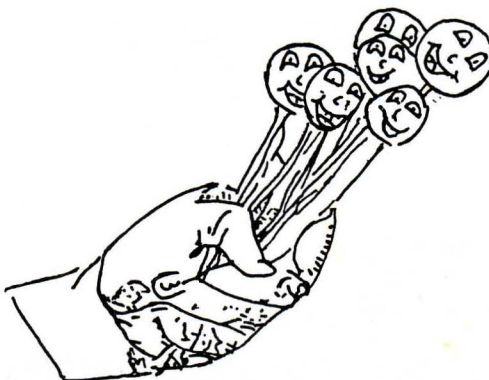
This not-to-be missed event will be held for one night only, so don't be left out! Stay tuned for more info.

L.F.'s SEPTEMBER SHOW

L. Folstein
September 11 & 12, 8 p.m.

Hello Everybody. I'd like to invite you all to come to the show I'll be doing at Mobius, Sept 11th & 12th, probably at 8 pm.

I'm kind of playing around with "Theater of the Mind's Eye" type of stuff right now and I'm trying to work up something really rich



LF Drawing by Lois Folstein

and devastating. The show will contain some old material, some old-new material, and some new material. We'll be visiting some of my favorite places.

So come inside! Don't wait in the doorway! Come see the skeleton smoke, the hole full of closet, the room where it is!

(Carnival sounds heard softly in the background.)

- L. Folstein

LAYER UPON LAYER Hannah Dennison & Working Ground Dance/Theatre Company

September 17 - 19, 8 pm

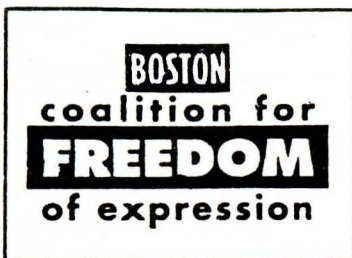
Simple Movement Workshop
for All Ages: Sat., Sept. 19,
2 - 4 pm. Cost: \$8.

Layer Upon Layer is a collaborative dance/theatre project. It is created and performed by Working Ground Dance/Theatre Company in traditional and non-traditional locations. Primary set elements in the project are the bed, the baggage and the stones. Projected slides and fragmented stories add another dimension. We try to make work that is portable and economical, in order to present it as often and in as many varied settings as possible. Risky physical contact for this multi-generational company of women is new territory. To date, we have had adverse environments to move in, but the body to body contact

has been slow and careful. This summer, we are developing a section focussing on an appreciation of the absurd, juxtaposed with dangerous and provocative moments. The experiment will be for me to catch and

drop Yvonne (who is 75) and not hurt her -- all the while playing in that territory that goes back and forth quickly and unexpectedly between laughter, surprise and shock.

- Hannah Dennison



**THE FIRST AMENDMENT:
USE IT OR LOSE IT**
Boston Coalition for
Freedom of Expression

September 23 - October 3
Gallery hours: Wed. - Sat.
12-5 pm
Opening Reception: Thurs.,
Sept. 24, 5-7 pm

The Boston Coalition for Freedom of Expression will sponsor a series of events designed to bring the public up to date on the ongoing assault against the arts and free speech by the authoritarian right and its frequently unwitting allies on the left.

- **Censorship: The Hidden Agendas.** A discussion, moderated by Bob Chatelle, Cochair of the Political Issues Committee of the National Writers Union, will focus on the unspoken objectives of censorship campaigns across the political spectrum. Panelists will include Boston Phoenix staff writer Maureen Dezell, gay activist Bill Andriette, and others TBA. Wednesday, September 23, 7-9 pm. Admission free.

- **NEA/DOA: Radice's Nightmare.** From September 23 through October 3 the gallery will feature a group show for

visual artists among the BCFE's members and supporters. Jeff de Castro, Douglas Kornfeld, Cheri Eisenberg, TJ Norris, Anne Scott, Kurt Reynolds and many others have been asked to submit work that Anne-Imelda Radice, the conservative Acting Chairman of the NEA, would find unacceptably offensive. Curated by Kathleen Bitetti. Opening reception Thursday, September 24, 5-7 pm, includes a gallery talk by Kathleen Bitetti and BCFE spokesman James D'Entremont at 6:15.

- **Pax Americana, Part II, or Melba's Revenge.** Mari Novotny-Jones recreates her impersonation of right-wing firebrand Melba Phelps Belk. This 90-minute performance takes the form of an illustrated lecture followed by a question-and-answer period. Scandalous art work funded by the NEA prior to the appointment of Anne-Imelda Radice will be displayed. Mrs. Belk's

observations about life and art take much of their inspiration from the writings and public statements of Phyllis Schlafly, Anita Bryant, Beverly LaHaye of Concerned Women for America, and the indefatigable Tipper Gore. Recommended for persons over 18 who believe in traditional family values and oppose separation of church and state. Not for the squeamish. Friday, September 25, 8 pm. Admission \$6.00.

- **Blasturbation.** A staged reading by four actors of found texts expressing the agenda of the religious right, compiled and directed by James D'Entremont. Key texts include the blasphemy bill filed twice in the Massachusetts Legislature on behalf of the Committee to Restore Traditional Morality; "Steps to Overcoming Masturbation" by the Council of the Twelve Apostles of the LDS (Mormon) Church; recent fundraising

letters from Donald Wildmon and the American Family Association; and transcripts of speeches from the Road to Victory Conference held in Virginia Beach last fall by Pat Robertson and the Christian Coalition. Placed in both historical and contemporary political contexts, these documents show how censorship and the incitement of moral panic are on one level what Henry Louis Gates calls "the politics of distraction," and on the other the necessary first steps in a program of authoritarian social control. Saturday, September 26, 8 pm. Admission \$6.00.

- **A Vigil in Observance of Banned Books Week.** A 24-hour reading of banned, censored or challenged literary works by members of the BCFE, the National Writers Union, Freedom Festival, the Dramatists Guild, and a broad

representation of the communities of Greater Boston. Selections will range from The Communist Manifesto to Snow White and the Seven Dwarfs. Work by George Orwell, Mark Twain, Alice Walker, Kurt Vonnegut, Langston Hughes, Judy Blume, Stephen King, James Joyce, Walt Whitman, Maya Angelou, D.H. Lawrence and many more will be included. Readings will be presented continuously in 10 to 20 minute segments from 5 pm Sunday, September 27 to 5 pm Monday, September 28. Don't miss this rare opportunity to spend to night at Mobius. Free; donations gratefully accepted. Closing reception Monday from 5 to 7 pm.

For further information, or to volunteer to fill a slot in the banned-book vigil, contact Jim D'Entremont at 617-497-7193.

THE OWL KING AND OTHER POEMS BY JAMES DICKEY & PORK CITY James Williams

October 1-3, 8 pm

When I was introduced to James Dickey's poetry in the mid-Seventies, I was immediately taken with his lustrous, magical description of simple, sometimes violent or even crude events. In The Sheep Child, a pickled fetus, half-sheep/half-man child, speaks from its dark, dusty museum shelf. Sired of a lusty farmboy's unnatural desires, in Mr. Dickey's poem this bizarre creature becomes the voice of myth, a half-god born of sin, unfamiliar to moderns except in our academic study of the Greeks.

In "The Owl King" a lost blind child encounters a forest spirit who has "willed himself to see," and who shows the boy "how to make the great darkness work as it wants of itself to work." The child is reunited with his panic-stricken father, but "each night now ... returns to his bed ... to dream of the Owl King sitting alone in the crown of (his) will."

We will also perform "A Screened Porch in the Country," and "The Heaven of Animals," two short poems which share "The Owl King"'s evocative vision of nature without cloying, urban environmentalism. Here, Dickey explores the dark and light of our animal-ness; connecting to creatures "seeming to rejoice perpetually, without effort, without knowing why or how they do it."

Author of Deliverance, James Dickey was a precursor to the recent "Men's Movement."

But less self-consciously, he lived the timeless masculine roles: son, father, husband, lover, athlete, warrior, fighter pilot, hunter, business professional, teacher and poet. Dickey looks squarely at love, despair, cruelty (his own and others'), decline, redemption, death. He endured, if not surmounted, all these. He fell into disfavor during the Sixties because he neglected -- or refused -- to join other poets, such as Ginsberg, in condemnations of war. Likewise, his analysis of the relationships between the strong and weak was not fashionable during the salad days of our flower powered generation. Nonetheless, I find his poetry most haunting, a nearly perfect record of a time, a way of being, perhaps an ecology that may not last, and will not come again.

The Owl King and Other Poems by James Dickey will feature Bob Knapp and Eric Sarafin, with production design and direction by James Williams, masks and choreography by Eric Bornstein. Christian Faust will portray the Father; young Cambodian-American performer Virak Uy is the Blind Child.

Pork City is a diatribe such as we encounter daily on urban streets. Delivered in bemusement and anger, the narrator rails against political patronage: against the stranglehold of networks on the individual: against the abuse of sociopolitical powers. **Pork City** begins in calm. But it builds to the verbal pyrotechnics of distracted street prophets, ranting against powers too removed to notice -- power greater, darker than any jeremiad itself can say. Artist Rick Casey will create a mural on a back wall, a visual analog of the orator's thickening skein, of American power gone mad. Mid-



stage, Qi-gong performer Li Zu Ming will make conflicting, runic and increasingly threatening gestures during the narrator's rising anger. As these figures unite to snare the commentator in his nightmarish conceit, his soliloquy decomposes into snippets of pop culture, political and otherwise: Charles Manso, Dapper O'Neill, Dan Quayle, Adolph Hitler, Senate Ethics Committee Council Robert Bennett, Paddy Chayefsky and the (original) Invasion of the Body Snatchers.

- James Williams



Video Image from "A Knight of Columbus"

Joe Briganti

COLUMBUS: A JOURNEY OF REDISCOVERIES
Joe Briganti

October 10
Continuous Video
Showings 3 - 5 p.m.
Video with Performance
8 pm

Columbus: A Journey of Rediscoveries

In response to the world-wide quincentennial celebration of Christopher Columbus's Discovery of the New World, I have embarked on a personal journey which has led me to rediscover old instilled teachings and ideals about Columbus and his legacy. I have travelled to many parts of New England, San Salvador and Columbus, Ohio to experience first hand the hype and fallacies about Columbus.

Columbus: A Journey of Rediscoveries is a video collection of my expressions about the Columbus legacy. I have composed this collection into sections that will be combined together and shown separately. Each section combines documentary footage with processed and layered video. Both are interwoven together expressively. Included are interviews with Native Americans, a member of the Knights of Columbus and a representative from the governors office in Columbus, Ohio.

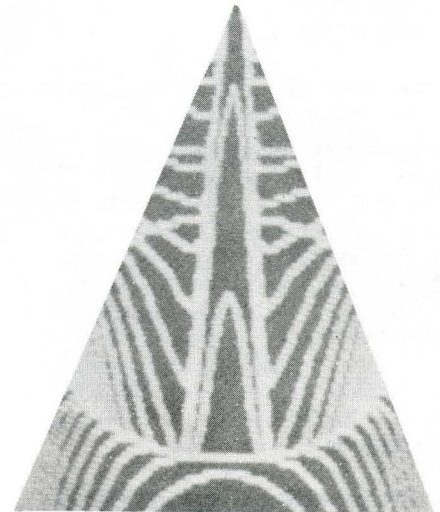
-- Joe Briganti

TBA
Ean White
Dec. 17-Dec. 19, 9 pm

I was going to vow to not schedule any dates this season until I had actually completed some work. Conveniently, I was able to avoid taking this vow by scheduling dates first. Now, once again, I am in the uncomfortable position of having to write copy for something that doesn't exist.

Nothing can be excluded at this point, but there are several things in the works. One sound piece is an investigation of border radio and another, though I have pretty much abandoned *The Edible Transducer Series*, would premiere the bef cello. I expect the infusion of social history, reception theory, and Marxist[?]Situationist readings to continue unabated. Collaboration is also possible. Dan Lang's return to the MAG is very exciting and my long-time compatriot, Keith D. Kurman, may be involed as well. We'll see.

Ean White



PICTURES WITHOUT PROOF

An evening of work choreographed by Darla Villani
Dancers: Trish Bauman, Caitlin Corbett, Darla Villani

October 23 & 24, 8 pm

My interest in dance and performance work has grown out of my experience with being a visual artist: a painter. I am interested in translating psychological and experiential textures into movement and environmental (contextual) conditions.



Photo by David Faust

Some ideas and concerns that present themselves are included here:

- the idea of experiential memory, the inheritance of memory, and the implications and consequences of these equations and to one's choices
- the flip of contextual-subtextual relationships; the play of scale of the expansion and contraction of these relationships
- distilled time, textures of time; of will, of endurance, of perseverance
- integration

I am interested in the practice of performance that deals with the complicated and subtle layerings of information that occur simultaneously and that are constantly changing.

Regarding the proposed program, here are various ideas contributing to the work:

- textures of will

- Duino Elegies

- textures of angels (Anne Frank and Ophelia)

- the curious inheritance of memory

- transference

- waiting

- coming going

- embodiment

- "the angel and the puppet, then at last there's the play" (R.M. Rilke)

- different scales of identity

- what the water gave me

My work has been presented at Dance Theater Workshop in New York, Mobius, The Art Institute of Boston, and programs at M.I.T. and Harvard. I am currently working with the Caitlin Corbett Dance Company and have also taught painting and drawing at the Art Institute.

- Darla Villani

**KEEP IT SIMPLE
Music Inspired/ Influenced/
Created by T. Monk,
L. van Beethoven,
Lowell S. Davidson, J. Voigt
& T. Plsek**

**Tom Plsek, trombone
John Voigt, bass**

October 30 & 31 8 pm

John Voigt was one of the very first musicians with whom I began to play new music in the Boston area. This was around 1973. I have continued to perform in various groups and settings with him regularly over these past 19 years. You get to know someone rather intimately when you do that for that long. I believe this is the first time that we will perform (publicly) as a duo. At this time we are planning to do a piece derived from Beethoven sketches, a work by the late Lowell Davidson, possibly a tune or two by Thelonius Monk, and some new pieces by the two of us.

The title of the concert comes from a desire of mine to do a performance that is focussed, somewhat sparse and relatively simple to produce. This is in contrast to my last performance at Mobius (April 92), a performance art work which involved three performers from three different disciplines. It was pretty demanding upon the audience's attention. For this performance, I will use a simple stage set up, and the only medium will be music, our own unique type upon which I can place no label. (I find the imprecise, overused term "New Music" completely unsatisfactory. John calls it "improv/composition.") The use of technology will be kept to a minimum, perhaps only a bass amplifier. I wish to re-explore the acoustic realm of our instruments.

Performers bios:

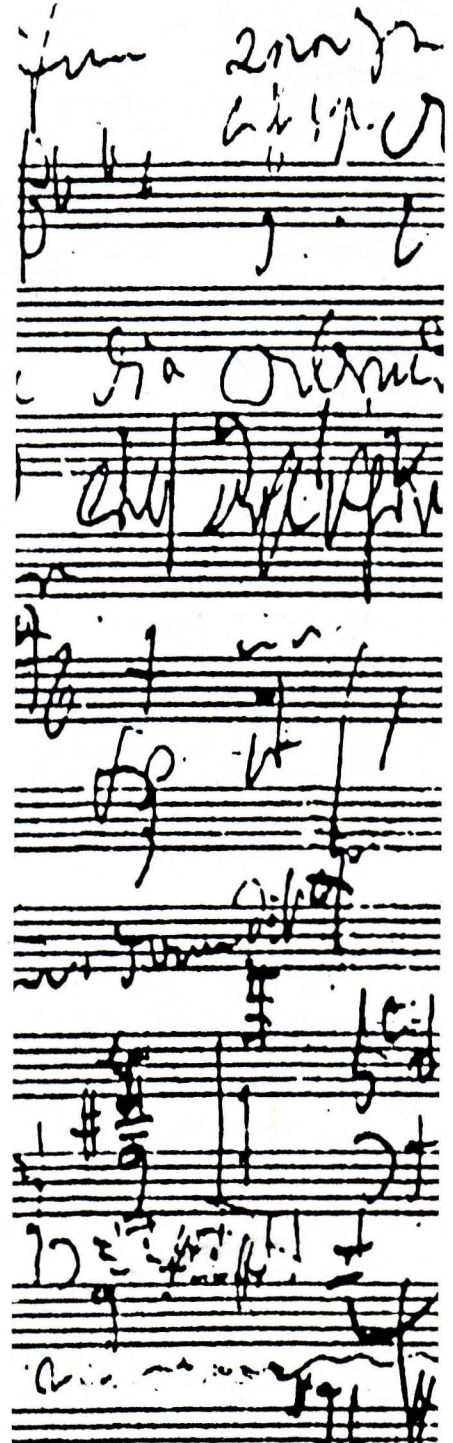
In addition to virtually all major jazz musicians in the Boston area, John Voigt has performed with such musicians as Chick Corea, Keith Jarrett, Oliver Lake, Andrew Cyrille, Jemeel Moondoc, Bill Dixon, Joseph Jarman, Captain Kangaroo, Buffalo Bob, Pearl Bailey, and Howard McGhee. He has also performed for King Hussain, Princess Grace, and ABC TV's "20/20."

John is also a writer of prose and poetry published by Olympia Press, C. Scribner's Sons, Grove's Dictionaries of Music, the Journal of the International Society of Bassists. He is the author of Kabbalistic music studies published in Four World's Journal. His bass compositions have been performed by contrabass soloists Robert Black and Bert Turetsky. He is currently the director of the library at Berklee College of Music.

Composer/performer Tom Plsek has been stretching trombones and our concepts of them for years. His compositions include pieces for ensembles and solo trombone often involving improvisation and utilizing signal processing (electro-acoustic and digital), performance art, video, film, tape, and dance. He also performs music of others written especially for him.

Tom has performed with Phil Wilson, Jerry Hunt, Malcolm Goldstein, Joseph Jarman, Marilyn Arsem, Larry Polansky, Phill Niblock, the Merce Cunningham Dance Company, and the Houston and Vermont Symphony orchestras. He has performed at New Music America 1983 & 1986, Experimental Intermedia Foundation in New York, at the International Trombone Workshop, at the New York Brass Conference, numerous NEWCOMP concerts, and many other venues in the Boston area. He is currently Chairman of the Brass Department at Berklee College of Music in Boston.

- Tom Plsek



T. Plsek



Judy Dworin Photo by Lisa Pleskow

ENDS AND BEGINNINGS
Judy Dworin
Performance Ensemble

November 6 & 7, 8 pm

In my work I am interested in process, both the process of creating the piece and the process of performing it. Each participant brings a willingness to share themselves in the creation of the work, and each individual's energy affects the way the piece evolves. We always start a piece

exploring through improvisation. Usually, I have a vision for the piece, an image of where we are going, although sometimes I am totally surprised and something else comes up in these improvisations that takes me and the ensemble in a totally different direction.

Listening is very important -- listening to where a piece needs to go and to when an idea has appeared that can and should be worked further. End, one of the duet pieces we will perform at Mobius, came unexpectedly out of an improvisation with

Tim Martin. It was a striking interaction, intense, with a sense of both deep sensuality and total devastation. It felt like we were the last two people on earth fighting for survival, or a man and a woman in an interior landscape eating each other's souls. The piece developed from there, building and clarifying these original images, and Jim Penndorf wrote the score after the movement was completed.

My work is personal, in that it draws directly from my life experiences and those of the ensemble. It also speaks to the larger issues that these experiences touch upon. The work, in one way or another, addresses women's issues, peace, and environmental concerns, and also encourages a more spiritual insight into today's world. I hope that this work in some way can be a vehicle for cultural change and can inspire audiences to consider new ways of seeing and feeling.

I am interested in interweaving movement with light, sound, set elements and voice to create a seamless interaction of these elements. My interest in and work with Asian dance/drama forms has been a strong influence here. In terms of a vocabulary, I have been working with movement that is primal and rooted in the natural world -- not something that would necessarily always be described as dance. The work is theatrical, a blend of dance and theater. A primary goal is communication with an audience on a sensory/feeling level. The audience is a participant in the performance process and there is a dialogue that is created and developed with the audience in performance. An intimate space like Mobius is compatible with this idea of audience/performer interaction, and the evening that will be presented will engage the viewer in this dialogue.

- Judy Dworin

SPINNING TALES SERIES
MARILYN ARSEM

DEC. 3-5 & 10-12, 8 pm

Performances at 8 pm
 Thursdays, tickets \$7,
 \$5 students and seniors
 Fridays and Saturdays - tickets \$9, \$7
 students and seniors

I am writing this in early July, sitting in an old stone lodge in Pennsylvania at Yellow Springs Institute. I am here with Joan Gale and Mari Novotny-Jones, working on a new performance

called Mothers of Time, which is another piece in the Spinning Tales series. We are using some of the same elements: the large wool spinning wheel, the big kettle, and brooms. But we are doing it in an outdoor site, so that we can work with a fire, digging dirt, and carrying buckets and buckets of water. Joan and Mari just spoke to an Amish farmer about arranging to purchase a chicken (already dead, please) that still has its feathers, so that Mari can pluck it during the performance. Next we need to find armloads of plant material - grains, grasses. And if we can find again the field of black-eyed susans that we saw, we will pick

enough to make a grey-green dye-bath.

Meanwhile, what is going to be presented in December? Originally, I had thought that we would do this piece one of the weekends. But I am beginning to wonder if it will be possible to bring it indoors. We definitely plan to make a videotape, shot outdoors in the woods. But maybe we will come up with an indoor version. We will decide that after we perform next week. Who knows, if it rains on Saturday, we may come up with the indoor version even sooner!

What will be performed at least one of

the weekends will be Stirring, Spinning, Sweeping, the piece that I showed in progress last year. While I was at MacDowell Colony last month, I continued doing the research for the piece: reading histories of women's lives prior to the industrial revolution, reading the history of textiles, and reading more fairy tales and mythology. The piece will take essentially the same form, in that it will be a kind of story-telling. Those of you who know my work will recognize that this is a new direction for me to pursue.

The piece began with three images: the woman at the spinning wheel, the woman over the cauldron and the woman with the broom. I feel as if I've carried them with me since childhood. The process of developing the piece has been to understand what the images represent. The background material that I am reading explores the images from their practical aspects to their mythical aspects. These are the tools and activities of women's daily work for hundreds and hundreds of years. It is no wonder that they show up in fairy tales and myths.

The task has been to animate the images. They are so vivid as still images in my mind, even down to the lighting. But what is it about them that I want to convey to the audience? What has evolved is a kind of story telling that interweaves the practical explanation of the tasks with family history, and fairy tales and myths told



Marilyn Arsem

Photo by Bob Raymond

as family stories. Hopefully the mystery has remained, and the sense of the present opening up endlessly into the past, evoking an experience of the simultaneity of time.

Please call later in the fall to find out what pieces in the Spinning Tales series we will be performing.

- Marilyn Arsem



THE GREAT WALL OF ART Linda Graetz

Dec. 9-19

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

Final viewing & closing
reception: Sat., Dec. 19, 6 -
8 pm

Motivations and Ruminations

I've long been interested in how people come to make meaning out of art, and my exploration of the topic began with some work I did in graduate school. Then there was "Money on the Wall", which was about one kind of meaning. Now I'm ready to get back to the emotional content of art.

Why Western Art? This is a question I've had to ask myself. But it's what I know, it's what a lot of us have grown up knowing. And since I want to deal with the already

worn and familiar, this is the route I have to go. I also see this as a recognition of our limited exposure, and what that may mean. Walls obstruct the view: a great wall completely filled with images of Western Art will perhaps also have the effect of obstructing our view of anything else.

This piece began at ARTRAGES '91, where 150 people participated in "Color Your Scream". Black and white xerox copies of Munch's lithograph "The Scream" were provided to people with the instructions that they could "color it, write on it, draw on it," do whatever best helped them to express their feelings about the image. The event was surprisingly popular and the results were quite varied and astonishing.

For this segment of **The Great Wall**, I invite people to similarly express their feelings regarding other works of art that cover the topics of Women, Men, and

Religion. Black and white xerox copies of art work will be provided, as will a drawing table and art supplies. The more people who participate the better, so don't be shy about coming and taking part. At the end of each day I'll hang the finished pieces on the big wall in the front room at Mobius. Hopefully, by the end of the show the entire wall will be covered with individual interpretations and expressions. Selected works from "Color Your Scream" will also be on view.

Underlying Thoughts & Considerations
I feel compelled to admit that somehow this piece is perhaps related to my fascination with iconoclasts, and my personal iconoclastic tendencies. The level of reverence art can achieve seems as absurd as it is justified.

- Linda Graetz

**Fort Point Arts Community
ANNUAL OPEN STUDIOS
October 17 & 18 12-5 pm**

Possible evening performances -
(call Mobius for update)

Hundreds of artists throughout the Fort Point Channel neighborhood will be once again opening their studios to the public. This year, Mobius will be presenting a group of small installations, videos and other events by members of the Mobius Artists Group. This will be a great chance to

sample work by many members of the Mobius Artists Group. We hope to see you here.

**DAY WITHOUT ART 1992
December 1, 1992**

For the fourth year, on December 1, Visual AIDS, an organization of art professionals working to bring AIDS awareness and programming to art institutions, will be sponsoring A Day Without Art. Arts organizations respond in a variety of ways by organizing performances, discussions

and exhibitions, AIDS education, or by dimming lights, draping works of art in black cloth or closing down. Mobius hopes to increase awareness and encourage discussion about the pressing social issues AIDS raises generally within American society, and the devastation it has wreaked on the art community in particular.

Mobius welcomes input from Newsletter readers on ideas for this year's event. Call Nancy at the Mobius office if you would like to participate or propose a project.

**MOBIUS CALL FOR PROPOSALS!
Deadline: 5 pm,
October 15, 1992
for projects to take place
February, 1993 - June, 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 (i.e. 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 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.

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.

**CALL FOR PROPOSALS
Works-In-Progress #33**

**Scheduled for February 1993
Proposals Due: January 5, 1993**

In response to a continuing demand from area artists, Mobius will be scheduling its 33rd program of Works-In-Progress to be presented in February.

This is your opportunity to share work that is in a developmental stage with an informed audience. There will be audience discussion following each presentation. Pieces presented during this program should have low tech requirements and run no more than 20 minutes. Several artists will be programmed each night. To apply, send the following to Mobius, attention WIP #33:

- a brief description of the project
- brief biography or resume
- list of technical needs (should be minimal) and how you will fulfill these needs
- support materials such as slides, video or cassette tape if you wish
- a SASE if you want any of your material returned

Please! Works-In-Progress only. We realize that to some extent all work is "in-progress", but please do not use this as a forum to present short completed works. Thanks!



WISH LIST

- Macintosh Plus or SE
- External hard-drive for Mac Plus or Mac SE (30-40 megabytes)
- Laser printer for Macintosh



Note on Physical Accessibility

Mobius is committed to being as accessible as possible for all people with disabilities who have a desire to participate in our programs.

There are several steps up to the front door of our building, and unfortunately, the sidewalks in front of the 19th century building in which we are housed are too narrow for a wheelchair ramp. However, our elevator does accommodate wheelchairs and non-step seating is available for most performances. If you call ahead, Mobius will arrange to have someone meet you to carry you up the outside stairs and assist you in any other ways necessary. We are sorry that access to our facility is not assistance-free. Our long-term plan includes moving into a building that has wheelchair access.

If you would like more information or if you have and suggestions, please call Nancy Adams at the Mobius office, 542-7416.

**CHANGES IN ARTIST
PROPOSAL PROCEDURE**

To Go Into Effect for June Proposal Review

Following the fall 1992 artist proposal review, Mobius will be adopting a new procedure for project applications. Mobius will continue to review proposals twice a year, usually in June and in October. Because details change each year, we will be revising guidelines and application

deadlines each year and asking artists to fill out a cover sheet to submit with their proposals. This way we can be sure that each artist submitting has seen the guidelines. Guidelines for the June 1993 proposal review will be available February 15, 1993.

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.

A very special thanks to Melody Nye, volunteer extraordinaire who launched our business ad campaign and raised much needed funds for Mobius. Bravo Melody and we'll miss you!

THANKS!

Thanks to the kind, generous and altogether outstanding individuals listed below who made contributions (as of 1/24/92) to Mobius since the last newsletter.

Alex Lippisch
 Arlyne Rochlin
 Beth Pease
 Brian Donoghue
 Buzz Davis
 David Greenspan
 Ed Gersh
 Elizabeth Doris Yancy
 Betsy Witham
 Eric Eisack

Eric A. Moore
 George & Agnes Langdon
 Greg Almen
 Griselda F. White
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 Harvey & Doris Guthrie
 James Williams
 Janet Steinmetz
 Jeffrey Bush

Jenni Person
 Joanne Gatnik & Amy Gulden
 Julie M. Hanson
 Katherine Finklepearl
 Kerry Ann Hawkins
 Lena Davis
 Linda Graetz
 MariLou Crimmins
 Mark Post
 Mary Curtin

Michaela & Steve Lipsey
 Nancianne E. Doyle
 Paul Miller
 Sal John Abramo
 Sandy Ferguson & Jeff Limke
 Sarah & Austin de Besche
 Stephen Berczuk
 Terese Waters
 Thomas Thornton
 Tim Martin
 Toby Levi

Gallery Talks At Mobius

This fall, 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:

NEA/DOA: RADICE'S NIGHTMARE

Artists - Kathleen Bitetti & James D'Entremont, *Boston Coalition for Freedom of Expression* spokesperson
 September 24 at 6:15 pm.

THE GREAT WALL OF ART

Artist - Linda Graetz
 To arrange for a special gallery talk and school group visits during the week, please contact the Mobius office at (617)542-7416.

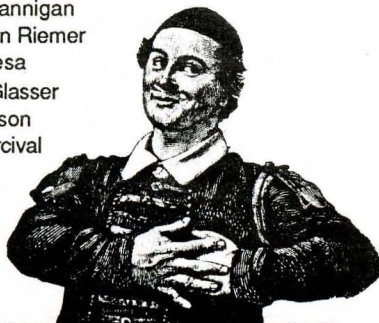
PARTYHIVE was a stingin' success! Zillions of thanks to the artists, volunteers and businesses who donated their time, energy, creativity, goods, etc. to the cause.

Partyhive Partythrowers:

Amy Silver
 Andrew Neuman
 Ellen Band
 Hummel
 Jameel Parker, Stephanie R. Parker & Co
 Jennifer Johnson, Kristin Johnson & Co.
 Kathleen Marsh, Suzanne Archibald & Co.
 Linda Graetz
 Sean Mahoney
 Shane Murray
 Shelley Lee

Partyhive Volunteers:

Andrew Guthrie
 Anita
 Ann Scott
 Buzz Davis
 Carol Drew
 Charles Coe
 Clyde Tressler
 Elizabeth Hughes
 Erik Burke
 Evans Ward
 Gene Hannigan
 Gretchen Riemer
 Guadulesa
 Jason Glasser
 Joe Wilson
 Kari Percival



Ken DeRouin
 Louis Rossi
 Louise DeCesare
 Marianne Connolly, Jonathan Keezing & Naomi
 Martha & Tom Jones
 Mary Fleming
 Melody Nye
 Milan Kohout
 Nicole Grassie
 Randy Nordschow
 Ray Iasiello
 Robert Appleton
 Sandy & Gary Rattigan
 Shelley Lee
 Susan Hagner

Partyhive Business Contributors:

Boston Beer Co.
 Boston Potato Chips
 Boston Marriott Hotel - Copley Place
 Boston Wharf Co.
 GNC Printers
 Lasater/Sumpter Design
 Marty's Liquors
 Stuff Magazine
 Universal Beverage
 Why Not Rent

Special Partyhive Thanks to:

Kathryn Sumpter and her students in the Junior Graphic Design class at the Art Institute of Boston. And big thanks of course to Glenn Richardson who created the brilliant design and worked hard to prepare the mechanicals for the party poster and advertisements.

Mobius Artists Group

Nancy Adams	Marilyn Arsem
Hannah Bonner	Meredith Davis
Sarah Hickler	Joan Gale
Dan Lang	Taylor McLean
T.W. Li	Mari Novotny-Jones
David Miller	Bob Raymond
Tom Plsek	Ean White
Julie Rochlin	Bart Uchida
	Victor Young

Mobius Staff

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 Nancy Adams, Co-Director
 Rochelle Fabb, Publicist/
 Administrative Assistant
 Buzz Davis, Intern
 Andrew Caiazza, Intern
 Evans Ward, Intern
 Kelly Quinn, Intern

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Harold Leach
 Rena Wade, Clerk
 George Moseley
 James Williams
 Stan Jaksina
 Marilyn Arsem
 Marcia Maglione, President
 Steven Weber, Treasurer

Advisory Board

Sarah DeBesche	Gina Mullen
Harris Barron	Catherine Royce
Oedipus	Louise Stevens
Helen Shlien	

MOBIUS ARTISTS GROUP has gained national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 17-member group has been known for incorporating a wide range of the visual, performing and media arts into innovative live performance, sound, video and installation works.

MOBIUS (THE SPACE) is an artist-run center for experimental work in all media. Founded by members of the Mobius Artists Group in 1983, Mobius is a laboratory for artists experimenting at the boundaries of their disciplines. Presenting new work by over a hundred artists each year, Mobius is unequalled in Boston in its commitment to Boston artists and the alternative arts.

Mobius, Inc. is funded by the National Endowment for the Arts, the Massachusetts Cultural Council (MCC), the Boston Arts Lottery Council as Administered by the MCC, the Polaroid Foundation and generous private support.

CALENDAR

SEPTEMBER

Sept. 11 & 12, Fri. & Sat., 8 pm
L.F.'s SEPTEMBER SHOW
 L. Folstein
theatre of mystery

Sept. 17-19, Thurs.-Sat., 8 pm
LAYER UPON LAYER
 Hannah Dennison, Working Ground
 Dance/Theatre
multigenerational dance theatre

Sept. 23-Oct. 3
NEA/DOA: RADICE'S NIGHTMARE
 BCFE Members & Supporters
 Gallery Hours: Wed.-Sat., 12-5 pm
 Opening Reception: Thurs., Sept. 24, 5-7,
gallery talk at 6:15

Wed., Sept. 23, 7-9 pm
**CENSORSHIP: THE HIDDEN
 AGENDA**
free panel discussion

Fri., Sept. 25, 8 pm
**PAX AMERICANA, PART II or
 MELBA'S REVENGE**
performed by Mari Novotny Jones

Sat., Sept. 26, 8 pm
BLASTURBATION
*staged reading directed by James
 d'Entremont*

Sun.-Mon., Sept. 27 & 28, 5 pm
**VIGIL in OBSERVANCE of BANNED
 BOOK WEEK**
 24 hr. readings of banned and censored works
 Closing Reception Mon., Sept. 28, 5-7 pm

OCTOBER

Oct. 1-3, Thurs.-Sat., 8 pm
THE OWL KING & OTHER POEMS
 by **JAMES DICKEY**
*with Eric Bornstein, Christian Faust, Bob
 Knapp, Erié Sarafin & Virak Uy*
PORK CITY
political diatribe by
 James Williams with Rick Casey
 & Li su Ming

Oct. 7-9, Wed.-Fri., 8 pm
TBA
 Music Performed by Taylor McLean
 (call the Mobius office for info)

Oct. 10, Sat., 3 pm-8 pm
**COLUMBUS - A JOURNEY OF
 REDISCOVERIES**
 Video presentation by Joe Briganti

Oct. 17 & 18, Sat. & Sun., 12-5 pm
mini events by Mobius group members
FORT POINT OPEN STUDIOS
 Call Mobius for details!

Oct. 23 & 24, Fri. & Sat., 8 pm
PICTURES WITHOUT PROOF
an evening of dance choreographed by
 Darla Villani.
 with Trish Bauman & Caitlin Corbett

Oct. 30 & 31, Fri., & Sat., 8 pm
KEEP IT SIMPLE
music improv/composition performed by
 Tom Plsek & Jon Voight



NOVEMBER

Nov. 6 & 7, Fr. & Sat., 8 pm
ENDS and BEGINNINGS
dance theatre performances by
 Judy Dworin Performance Ensemble

Nov. 11 & 13, Thurs.-Sat.
TBA
 music/performance by Taylor McLean

Nov. 21, Sat.
4th ANNUAL ARTrages
MARATHON ART EXTRAVAGANZA
& BENEFIT PARTY for MOBIUS!

DECEMBER

Dec. 1, Tues
DAY WITHOUT ART
 National Aids Awareness Day
 Time and location TBA, call Mobius
 for update

Dec. 3-5 & 10-12
 Thurs.-Sat., 8 pm
STIRRING, SPINNING, SWEEPING
performance by Marilyn Arsem

Dec. 9-12
Final Viewing & Closing Reception:
Sat., Dec. 19, 6-8 pm
 Gallery Hours: Wed.-Sat. 12-5 pm
THE GREAT WALL of ART
participatory installation by Linda Graetz

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 FOR EXPERIMENTAL WORK IN ALL MEDIA
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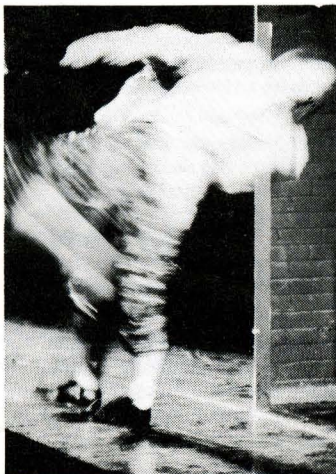


Photo by Bob Raymond

Elizabeth Witham