

ALTERNATIVE ART

An alternative is supposed to be simply one of two or more possibilities, not the smaller or obscure-er or more counterculture of two or more possibilities, not the choice less usually chosen. In art and in popular culture, however, alternative has taken on the latter meanings. Just think of "alternative life-style," "alternative rock" and "alternative art." What comes to mind? Gay parenting? The band L-7? Mobius? These are all fine things, but each is not simply one of many choices. They are more difficult choices. They are choices not generally understood (or made) by the general public. And because they're not mainstream, stigma, awe, fear, elitism, envy, and indifference easily attach themselves to things in the alternative hyphen category.

Even more established artforms, such as plays and classical music are often viewed with suspicion. Art, not just alternative art, is not perceived as a choice, or an alternative of *any* kind. Where does this leave Mobius, an alternative organization

for an alternative activity? How is an alternative center for an alternative activity perceived by the mainstream public?

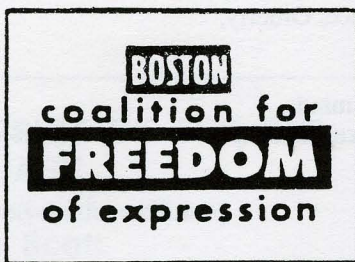
While we are proud to be an arts alternative, one that provides progressive art programs for the public that aren't readily available in other venues, we don't intend to be thought of as a bunch of nuts presenting art that no one will understand and that we don't want anyone to understand. (It doesn't help to have members of the media fan the flames of this particular cliché.) From the outset, Mobius has tried to make the often challenging art we present accessible without pandering to audiences. That's why the artists, and not a curator or PR copy writer, write about their process of developing a work in our newsletter. That's why we have gallery talks by artists and post-performance discussions. That's why we encourage audiences to comment on and question what we do.

So who cultivates the image of art, much less alternative art, as unknowable and unthinkable? How much of our identity as

an alternative art center and our identities as artists hang on being outsiders? How do we find a balance between wanting to explore, experiment and be true to our creative impulses, and, on the other hand, wanting to be experienced by as wide a public as possible? Our most important mission is, perhaps, to dispel the notion that alternative art can only be understood and enjoyed by other artists and art connoisseurs.

Wouldn't it be nice if more people thought of Mobius as an alternative to watching commercial television, attending sports events, or doing nothing at all? It's not that an episode of *Dynasty* or a Red Sox game will kill you, and doing nothing at all might do you a lot of good. But we all need to continue to encourage people to experience Mobius and all the smaller and cooperative art spaces in Boston, so that alternative art is a *real* alternative for them.

-Nancy Adams, co-director



BCFE members who recently participated in the *Boston High School Freedom of Expression Project* also contributed to the *Boston Youth Theater Congress* held at Emerson College on April 22, and have been attending meetings of the *Boston Youth Theater Network*. As part of a developing outreach program to schools and youth groups, the BCFE has been creating teaching materials on arts and free expression issues.

Educational projects were supposed to be the BCFE's chief concern in 1993. Reality, however, has intervened in the form of an attempt by Thomas Finneran

to cut the Massachusetts arts budget in half; nuisance bills filed by the indefatigable Mary Jeanette Murray; successful efforts on the part of Morality in Media to pass a repressive "adult business" ordinance in Stoneham; mobilization by Concerned Women for America and friends against school curricula in Chelmsford, Braintree, Newton, and elsewhere; honors to Catherine MacKinnon at Northeastern, Janet Reno and Colin Powell at Harvard; Congressional hearings on television violence and NEA reauthorization; and an unprecedented outpouring of homophobic propaganda from the religious right.

On April 18, a week before the March on Washington, the BCFE screened the widely-circulated right-wing hate video *The Gay Agenda* for an SRO audience at Club Cafe and conducted a symposium on homophobia. In June, several members of the BCFE joined Harvard alumni, students and faculty at Commencement in a peaceful demonstration against Powell's

position on gay personnel, as well as the censorship and media manipulation that have flourished during his tenure as Chairman of the Joint Chiefs of Staff.

As the Mobius newsletter goes to press, the Clinton Administration has yet to name a permanent NEA Chair, and has acknowledged the arts only twice: by killing Leila al-Attar, one of the most respected artists in the Middle East, in its June 26 missile attack on Baghdad, and by appealing the "decency test" ruling of 1992. The NEA's "decency clause," introduced under John Frohnmayer as a sop to the right, was declared unconstitutional when challenged by four defunded performance artists. Attorney General Janet Reno had been in office a matter of days before filing briefs drawn up by Bush Administration lawyers aimed at overturning that ruling, using *Rust v. Sullivan*, the "gag rule" abortion decision, as a means of claiming that the government may curb the First Amendment rights of anyone who accepts

money from it. In a related lawsuit for restoration of their vetoed grants, the "NEA Four" have reached a settlement with the NEA, but the Justice Department continues at this writing to pursue the decency appeal. Reno has found an ally in Donald Wildmon's American Family Association, which has filed an *amicus*

brief. And so it goes.

If you would like to give Janet Reno or Bill Clinton a piece of your mind, call the Justice Department at 202/514-2000 or the White House at 202/456-1111. [You can also send email to Clinton via the Internet at president@whitehouse.gov -- Ed.] If

you would like to give the BCFE a piece of your mind, or ask for more information about its activities, call Jim or Bob at 617/497-7193. Meetings continue to take place at Mobius at 7 p.m. on the second and fourth Mondays of each month, and everyone is welcome to attend.

-- James D'Entremont

VERBAL JAZZ SPEAK E.Z.

poetry performance combined with music by
Bob Walthall

September 10-11, 8 pm

After a quarter of a century of working with
Ultimate Reality

I intend T.O. present T.H.I.S. V.E.R.B.A.L. J.A.Z.Z. S.P.E.A.K. E.Z.
O.F. P.O.E.T.R.Y. A.N.D. M.U.S.I.C. F.O.R. building a
New Order of Wisdom
Omnipotent Network
F.O.R.

Treating and Healing the Innocent Sick
I.N. T.H.I.S.

Brotherhood with the Epistemological Acrostic Understanding of a Transcendental
Informational Fraternal Union of Love,
B.Y.

Communicating this Art as the Scientific Evidence
I.N. T.H.I.S.
Official Form
O.F. A.

Social Adjustment to Negotiate in this Environment,
T.H.R.O.U.G.H. T.H.I.S.

Bestowed Lexicology Assimilated for our Community Kinetics,
A.N.D. I.N. A.

Common Order to Motivate Men (women and children), to Understand their Nature
Intellectually, and to Communicate Artistically, and Transmit Intelligence, Orderly,
Naturally and Spiritually!

Considering the fact that mankind only utilizes a modicum of their minds,
and are inclined to combine ideas, causes and effects with rules, roles and relationships,
I decided to put together A.N.

Architectural
Recipe Allah Poetry
consisting O.F. food for thought O.N.
Philogyny, Epistemology and Philology;
of course, assimilated I.N. T.H.I.S.
Transcendental Acrostic Language for Knowledge,
W.I.T.H. M.Y.
Inspirational Negritude,
during M.Y.

Perihelion Orbit to Engage the Tabularasa for the Real-i-ties to Yield
T.H.E.

Answers for Nature's Demand
F.O.R. U.S. T.O. understand T.H.E.
Mysteries Under the Sun's Influence over our Consciousness,
W.I.T.H. T.H.E.S.E.
Architectural Specifications
F.O.R. A.N.
American Nascent

African Destiny for Justice to be Utilized as the Neighborhood Condition in my

Technique,
A.S. T.H.E.
Instrument that I call the Nature of my Spirituality for Transmitting the 3R's of our
Universal Consciousness into that Temple between your ears to Organize Reason,

I.N. A.N.
Official Form,
T.H.R.O.U.G.H. T.H.I.S.
Descriptive English Wisdom,
B. Y.
Acrostically Teaching
T. O.

Relieve the Obnoxious Xenophobia about this Brotherhood of Ultimate Reality from
Yesterday's

Creation of an Omnipotent Mental Manifestation of our Universal Nature with the
Intelligent Truth to Yield

T.H.E.S.E.
Conditions of Objectivism, in this Language of Love to Express God's Evidence,
O.F.

Wisdom as the Instrument to Transmit Hope,
so T.H.A.T. O.U.R.

Youth can Observe and Understand

T.H.I.S.
Inspirational Negritude
O.F. T.H.E.S.E.

Mental Isometrics through these Noesis Directions,

A.S. A.
symbol, a sign, and a signal

I.N. T.H.E.
Art of Transcendentalism
T. O.

Motivate an Omnifarious Brotherhood to Influence this Universal Service!

Y.O.U. may call T.H.E.S.E. performances
T.H.E.

Jazz Acrostic Mental Exercises for Sanity
W.I.T.H.

Wisdom's Instrument in the Language of Love, to Illustrate these Allegoric Metaphors of
Spirituality,

where you can hear and see
Justice being Administrated with Music for the Soul!

-Bob Walthall

PURSUIT OF THE RED SQUARE

a mixed-media exhibit by
Ann Scott

September 15 - October 2
Gallery hours: Wednesday - Saturday,
12-5 pm
Opening reception: September 18,
4-6 pm
Gallery talk: September 18, 5 pm

Several years ago I had a friend from Japan who would tell me about her art training. One of the classes she took required her to dress all in white and sit in an all white room, half a day a week, six days a week for a year. All the objects in the room were white too. The point was to learn about shadows. She also told me how this

same kind of intense focus is used in other forms of Japanese art. I find that way of working fascinating, but have not, until recently, had an image of my own which inspired that kind of attention. The exhibit you will see at Mobius is the beginning of a thorough exploration of the Red Square.

Up until the time the Red Square appeared I had been making art from my dreams. Last year I had an opportunity to see the work made from dreams all together. Seeing them as a group drew my attention to a couple of things. First, I was surprised to see how many times wax appeared in various ways in my dreams. Second, the color red kept appearing in the work. These two things came together one night in a pre-sleep vision that was so real I ended up getting out of bed to feel the

wall. I saw a wall covered in squares of white wax. In the center of the white wax square was another square of red wax with an object embedded in it. Since then and with few exceptions wax has completely overtaken my work. I've either cast it or use it as a covering over unfired clay, and have sometimes painted and layered it with oil paint always serving as host for the red square.

Now it has been over two years since remembering any dreams. As I began working with images from my dreams I suddenly stopped being able to recall the dreams or any aspect of them. Now, nothing at all.

However, after having the opportunity to see images from dreams all in one place, and recognizing dominant materials and

shapes I began to look at and wonder about the act of dreaming in a different way.

To paraphrase a saying from Zen Buddhism, perhaps I had been looking too hard at the finger pointing at the moon and not the moon itself. It is impossible for

me to be clear about what the red square and the use of wax is. The statements come in one or two word thoughts. A cell, an organ, a symbol of my heart, a blood reference, a signal, a caution, some kind of warning, reverence, oblivious fascination with the grid, but it's also pieces of grids.

It is political and now largely historical. Perhaps even a very strange link to my Japanese friend and her nation's flag. I've put aside wondering what it is because I believe that asking too much or too often can be dangerous. It's far more important just to make the work.

- Ann Scott

BRINGING HOME THE BACON & OTHER LABORS OF LOVE

performances by
Nancy Adams
of Mobius Artists Group

September 16 - 18, 8 pm

In September I will be presenting three "prop-driven," movement-based performance works at Mobius: *Fork Knife Spoon*, *Bringing Home the Bacon* and a small, brand new piece. An alternate title for the works (which Taylor McLean suggested to me a couple of years ago) is *The Malevolence of Everyday Objects*. These performances are dances with inanimate objects in which I go to work on mundane objects in order to discover embedded and invented meanings and purely aesthetic possibilities.

Bringing Home the Bacon is performed by me and Mobius Artists Group member, Sarah Hickler, with whom I have been working for the last couple of years. Sarah and I began working on this piece in the fall of 1992 and performed it as a work-in-progress at Trinity College in

Hartford. One of my objectives was to create a performance that did not have unwieldy sets, such as those for *Fork Knife Spoon*. I settled on brown paper grocery bags. As with my earlier performances *Blue Monday*, *Parlor* and *Fork Knife Spoon*, *Bringing Home the Bacon* is really about the props that populate the performance. What does a grocery bag mean? Is it a giant metaphor, a tricky symbolic repository for all our desires and expectations (for dinner and otherwise)? What about the structural and formal qualities of a grocery bag? Is it just so much brown paper and glue with both two and three-dimensional possibilities?

Fork Knife Spoon, is a solo performance that I more or less completed in the spring of 1992, but have been tinkering with ever since. It is tangentially "about" silverware and what silverware symbolizes in Western culture: eating, nurturing, manners, violence and gender. In *Fork Knife Spoon*, it is my intention to extend these symbols and metaphorical references into a visual and visceral reality. The set includes hundreds of pieces of silverware suspended, "stemmed" and strewn as well as some furniture, a lightbulb, two jars of



Photo by Bob Raymond

Nancy Adams
from *Bringing Home the Bacon*

honey and some frozen peas. This piece was developed at Mobius and has evolved in performances at Mobius and Trinity College, Hartford, and the Cornwall Gallery in Jamaica Plain.

-- Nancy Adams



Photo by Bob Raymond

Marilyn Arsem
from *Dreams (breathe/don't breathe) of Home*

DREAMS (breathe/don't breathe) OF HOME & THE BEGINNING OR THE END

performances by
Marilyn Arsem of Mobius Artists Group
with **Arielle Johnson** and **Katherine Finkelpearl**

September 23-25, 8 pm

Dreams (breathe/don't breathe) of Home and *The Beginning or the End* are the final two pieces in the *Pigbaby* series, which began in 1984 with a collaboration with Bob Raymond that we performed in a Works-in-Progress program. We went on to do a related piece in the *Pleasure/Addiction/Danger* series in 1985. The next piece was *In the Flesh*, which we did in 1986.

This work has been my attempt to come to terms with, to become comfortable

with the idea that death is a part of life. In that respect, the performances could be considered ritual activities for understanding the interrelatedness of living and dying.

Some people find the performances hilarious, others are horrified. In fact, I am attempting to achieve the simultaneity of those extremes, the joy and the somberness. I think it may reflect an ultimate state of understanding of our existence.

Does this sound too serious? The *Pigbaby* series began with Bob and I idly wandering through the meat section of the supermarket, wondering, "What kind of creature could we create, if we put together all these body parts from different animals?"

I am delighted that visual artist Katherine

Finkelpearl has agreed to continue in her role in the performances. You may have seen her installations at Mobius, the most recent being *Mobile Monads*. Making her Mobius performance debut with me will also be group member Larry Johnson's daughter, Arielle. Those of you who saw *The Beginning or the End* in 1990 will recall that Jessie Davis,

Meredith Davis' daughter performed. She has been performing with me since then, in various performance/ scavenger hunts, as well as in *Red in Woods*. But she is now too old for this piece, so this time she will be in the audience instead.

-- Marilyn Arsem

THE RADIO AND THE MOVIE SCREEN

an evening of interactive media performances by
Ean White of Mobius Artists Group and **Andrew Neumann**

October 1-2, 9 pm

RADIOSCAPES: A series of études on radio phenomena.

As we move, the capacitance effect of our bodies alters the behavior of radio waves in space. These changes can be detected and used to create or modulate sound which may in turn alter our movement. In performance, movement is apprehended visually as a kind of landscape and audition provides a soundscape. The radioscape, however, is perceived only elliptically -- that is, it occupies a space between the senses. It is this ellipsis that characterizes the formal aspects of this work and perhaps that of any synthesis.

The radio technology used is an extension of the Theremin, invented by L.S. Termin

in 1922. A contemporary of Kandinsky and Scriabin, he was a part of the extraordinary Russian interest in *musique oculaire*. The product of a synthetic culture, this interest has continued through Gidoni to Einsenstein and into the present. The use of radio broadcast and its implied political duality of both facilitating community and channeling power provides an opportunity for the metaphors understanding of culture in flux.

"Radio has solved the problem that the church has failed to resolve -- that of giving mankind access to the common soul, to the common daily spiritual wave." -- Russian Futurist poet V. Khlebnikov, 1921

-- Ean White

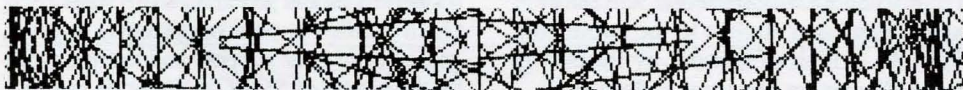
REAL TIME LIGHT STUDIES or (THE TRIGGERED SCREEN)

This is a real-time film performance which consists of a 16mm analyzer projector and a movie screen which is electronically "beefed" up. Not only does it reflect light in the traditional cinematic sense, but it is also wired with light sensitive devices that react to the light hitting the screen. These light sensitive photocells in turn are hooked up to an array of electronic sound devices that will react to the light hitting the screen.

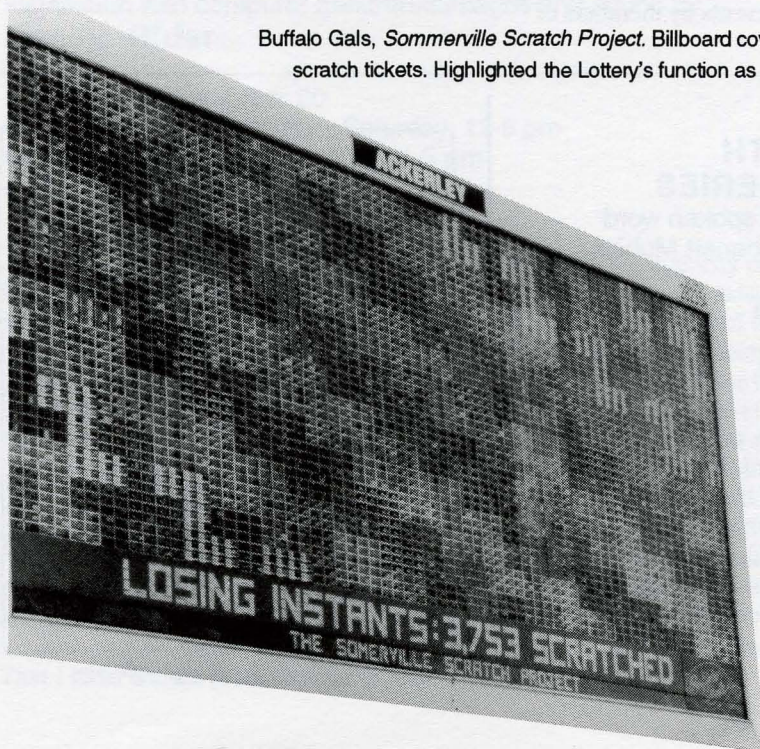
The purely sensual experience of seeing reflected light will now be displaced by an autonomous electronic system that will react to light purely in terms of optical intensity.

The final outcome has yet to be determined.

-- Andrew Neumann



Buffalo Gals, *Sommerville Scratch Project*. Billboard covered with 3,753 losing scratch tickets. Highlighted the Lottery's function as a reverse graduate tax.



AN ACT OF RESISTANCE: MAKING COMMUNITY(IES) an exhibit and related events organized by **RESIST**

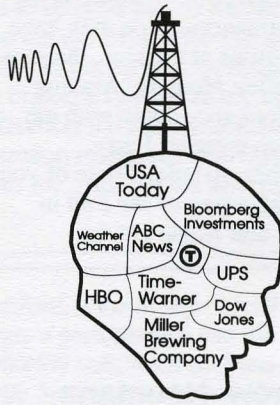
October 6-23
Gallery hours: Wednesday - Saturday,
12-5 pm
Opening reception:
October 6, 5-8 pm
Gallery talk: October 6, 7 pm
Related events: October 14-16, 8 pm

As part of the celebration of Resist's 25th Anniversary, we will present *An Act of Resistance: Making Community(ies)*, a multimedia event which addresses resistance to social injustices through activism and art. Unlike many "political

art" exhibits, the intent is not to show work about politics, but rather work that is engaged with political activism.

Resist was begun in 1967 in opposition to the war in Vietnam by a group of activists, who issued a "Call to Resist Illegitimate Authority." Resist began funding the growing anti-war movement. Founders quickly realized that being against the war implied supporting new domestic policies. Soon, granting activities diversified to include many grassroots social justice projects.

The organization has funded cultural projects as the scope of its vision has evolved. These projects range from video and slide shows to help groups with their educational and organizing efforts, to an artist's comic book detailing strategies of resistance to the 500th anniversary of Columbus's "discovery" of the "new" world. *An Act of Resistance* recognizes that cultural work is increasingly the focus



capTive
peneTrate

Noise: Interference with the Information Signal/BG, *Penetrate/Captive* (upcoming.) Sample graphics for upcoming actions against TV advertising on MBTA platforms.

of serious debate on issues central to democratic societies, as a meaningful avenue for communication, and an integral element to healthy societies. *An Act of Resistance* gives artists and activists an

opportunity to look at similar issues from varying perspectives: personal, historical, critical, and political.

Works were selected by a jury of Boston area artists and activists. A call was issued for work that addresses relationships between resistance to various kinds of repression and the act of building stronger, healthier, more diverse communities. Artists invited to participate include: Be Allen, Anonymous, Reed Altemus, Joe Briganti, Annette Depon, Lydia Eccles, Buffalo Gals, Roberta Hayes, Samuel Kerson, Karen Kimmel and The Dispersion Project, Carlo Pittore and Broccoli Bunch, Anne Rocheleau, Ellen Shub and Sarah Slive. The exhibit will also include Mail/Fax Art from around the world and several evenings of film, video and performance art, with one evening devoted to Haitians in America. *Deadly Deception*, the Academy Award-winning video produced by Resist grantees, is one of several videos that will be shown.



Photo by Marian Roth

Ellen Anthony

WHY CAN'T I BE EVERYWHERE?

performance by
Ellen Anthony

October 8-10, 8 pm

How does the world appear to someone with memory loss? to the caregivers? Seven of us without words meet the textures of surfaces -- tree stumps, cloth, skin, clay, projections of seaweed -- and move with vocal and cello accompaniment.

-- Ellen Anthony



Fort Point Arts Community ANNUAL OPEN STUDIOS

October 16 & 17 12-5pm

Possible performances and indoor/outdoor events (call Mobius for update)

Hundreds of artists throughout the Fort Point Channel neighborhood will once again open their studios to the public this fall. An exhibit of artwork by Resist will be on display in our front gallery at Mobius. Mobius also may be presenting other artwork and events by members of

the Mobius Artists Group - call the office for details on the weekend's offerings. Open Studios is your opportunity to meet, greet, show your support and sample work by the artists of SOBO! We hope to see you here.

OPEN MOUTH READING SERIES

part of a series of spoken word performances to benefit Mobius organized by
Charles Coe

October 19, 8 pm

Charles Coe -- poet, essayist, and member of the Mobius Board of Directors -- will read a collection of his own work and the work of others. This presentation will be the first in a new "Open Mouth" series of spoken word performances, with proceeds going to benefit Mobius.



Leif imitates Art

- Hannah Bonner

ENDLESS SNAKE & BARE 'BONES

Tom Plsek

of Mobius Artists Group
with **Mark Harvey**
(trumpet on Oct. 22)
with **Phil Wilson**
(trombone on Oct. 23)

October 22 & 23, 8 pm

Two nights of brass music! Two Duos. Mark Harvey is a friend and trumpeter who I met twenty (or more) years ago when I first came to Boston. Mark for many years has been associated with the Jazz Arts Ministry at Emmanuel Church in Boston, long known for its willingness to support and nurture local jazz performers, especially those whose work takes them into areas outside the mainstream. He also currently leads Aardvark - an eclectic big band that goes into musical realms where others fear to tread. They have been performing regularly for at least 15 years in the Boston area. I was a charter member. Mark is also known for his interspecies pieces; he's one of the very first to do such work. His performances in this genre that I have seen have been much more engaging and interesting than Paul Winter's work, for example.

I used to perform regularly with Mark, often in a duet context. We are actually on a record that Mark put out quite a few years back. This evening is a chance to

revive the wonderful sense of exploration and discovery that Mark and I once had. The cycle completes a period; the circle is completed. The snake has no end.

Bare 'Bones is a duo comprised of Phil Wilson and me. The duo was formed in 1990 to perform the piece, *Bridging the Gap*, especially written for us by Malcolm Goldstein. The results obtained from working on this piece created the impetus to continue the duo on a regular basis. Our repertoire has grown to now include original pieces as well as new interpretations of some standard works. As the name of Malcolm Goldstein's piece implies, the music that Bare 'Bones performs is about "bridging gaps." Because of their diverse backgrounds and experiences, we bring to Bare 'Bones a tremendously wide range of musical styles including classical, jazz, pop, new music, sound art, various world musics, and rap. Some make use of the digital technology available to brass players. Most include a significant improvisational component, so critical to jazz. In addition, prestructured elements more associated with classical music are often employed. All this is combined to produce a sonic palette that stretches the concept of trombone music to its limits.

Bare 'Bones has performed at the Berklee Performance Center, Mobius, the New

York Brass Conference, M.I.T., and other venues during its brief existence.

I also plan to start each evening with a set of pieces for solo performer. Most are "old" pieces written back in the 80's that I feel deserve to be heard again. Some are originals and some are written for me by others. Stephany Tieman's *Stereophonic Suite* for stereobone, which falls in the latter category, will be performed as well as her duo *Endless Snake*. This piece was written originally for Malcolm Goldstein and me but this version will be for trumpet and trombone. Partly because the situation has not changed much in most third world countries (at least for the better), I plan to do a piece created during the famine in Ethiopia, *...of the Ogaden and Sahel dry and gentle...* which addresses the fact that a large percentage of the world's population is occupied with obtaining basic life necessities - food, shelter, and clothing. I also want to redo Malcolm Goldstein's *Naming Song* written for me some time back. Two of my recent pieces I plan to do are *CAGE Canon in Eight Breaths* written in memory of John Cage after his death last summer, and *Private Performances* - you'll just have to come and see this one.

These are the plans in early July. Please come to the performances to see what really happens.

-- Tom Plsek

MEMORY PORTALS

installation with computer generated images and sound by
Nancy Rider

October 27 - November 20
Gallery hours: Wednesday - Saturday, 12-5 pm
Opening reception: October 30, 3-5 pm
Gallery talk: October 30, 4 pm

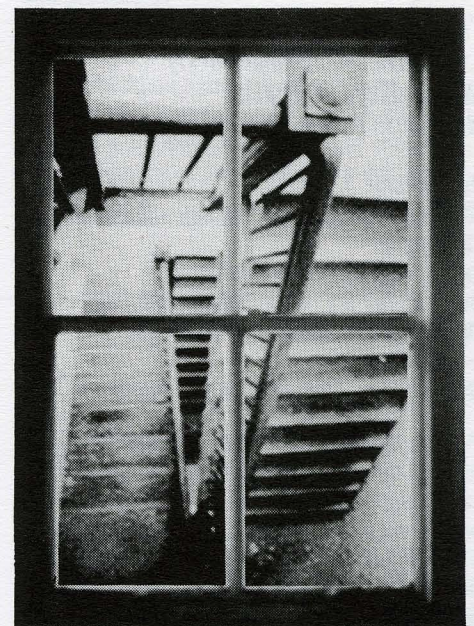
This installation is part of my ongoing investigation into the nature of memory. I have chosen a format that is devoid of personal narratives. Instead, I hope to provide stimuli that trigger the viewers into their own personal journeys. It is also very much about the role of time on memory. My personal belief is of a non-linear, all-encompassing view of time and memory. Memory includes that which has not come to pass, not in a predetermined way but more in the way that all events are interconnected on some level.

That I have chosen the computer to

generate the majority of this piece is no accident. The very existence of what science has learned of the workings of the brain and what has been referred to as neurophilosophy have been greatly advanced by the goal of a faster, smarter computer. The role of the artist to bring humanity to this science is of utmost importance. The computer is a powerful tool. It is up to us to find out how to use this power in ways that remember the system we are in.

You are invited to come enjoy the view.

-- Nancy Rider



Memory Portals

Nancy Rider

TWO SOUND PERFORMANCES and a few more raccoons

performances by

Ean White

and Mari Novotny-Jones

of Mobius Artists Group

November 4-6 & 11-13
Thursdays at 8 pm,
Fridays-Saturdays at 9 pm

AIRSPACE

The germinal impetus towards this work came from driving around on the edges of radio broadcast territories. Many transmitters competing for my receiver's attention got me thinking about how a vast invisible radioscope has been carved

up. The political slice of Bush's illegal Radio Marti aimed at Cuba. The marketing of a radio station positioning itself at young teenagers. A landlocked European State playing the Beach Boys, WTAMPAX out of Somerville singing obscenities over camp-song records. Christian broadcasting and on-the-air analysts. The psychosis of voices coming from the ether.

FLOWERS AND WREATHES

A setting for some poetry of Jacques Prévert's with a performance by Mari Novotny-Jones.

I share with the translator (Ferlinghetti) a desire to "perpetrate" Prévert upon America. Doomed I think to being ignored by American academe because of his use

of cliché, and, God forbid, sentiment, Prévert remains for me the truest of surrealists. Rather than drift off into nothingness he remains foremostly focused on the world. The super-real. The poems presented are "I've Seen Some of Them", "The Discourse on Peace", "Flowers and Wreathes", "One Shouldn't", "Familial", and a fragment from "Picasso's Magic Lantern".

"He [Prévert] writes as one talks while walking, with all the sudden pauses, accelerations, vehemencies, friendly or irritable gestures." -- Gaëton Picon

"... raton laveur." In French a raccoon is literally a rat that washes what it eats. While generally relegated to the New World, raccoons appear in number in Prévert's poem "Inventory".

-- Ean White

Beyond the boundaries of imagination, beyond the limits of reality...WAY beyond Broadway...It's

ARTrages Beyond: The Wrath of Fun!

Saturday, November 20, 1993

(Mark your calendar now!)

8pm-1am! \$10 in advance, \$12.50 @ door



Back by the Disestablishment's demand, the 5th annual Mobius Artrages fundraiser is threatening to rear its perpetual party head on Saturday, November 20! An evening packed with brave new art, scintillating 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!

ARTrages will feature over 30 non-stop performance, music, video, installation,

intermedia and participatory art events by boundary breaking local artists. 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.

TERMINAL HOUSE

a multi-media installation by

Meredith Davis

of Mobius Artists Group

December 1-23

Gallery hours: Wednesday - Saturday,
12-5 pm

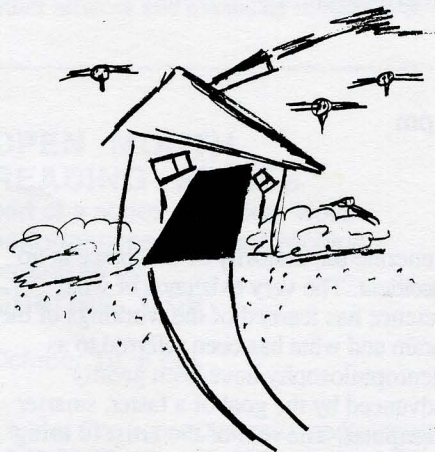
(or by appointment through

December 31: call 508-369-9430)

Opening reception: December 11,
3-5 pm

Gallery talk: December 11, 4 pm

A year ago, my husband, daughter and I moved into a red box with an attached 2 car garage. It's a beautifully situated box with woods and marshland on three sides. Throughout the year I have watched birds dart about in the bushes and trees. They move with such a sense of freedom and grace. Many I had never seen before. I watched them as the leaves began to fall, as the snows came and came again, as the



Terminal House

Meredith Davis

forsythia bloomed, and as the last of the snow melted into the saturated earth. In March my daughter and I watched as a flock of birds, pecking dried fruit left from

the year before. Bits of red berries dropped onto the snow forming a circle around the tree. Other birds ate the remains, leaving only the pattern of their footprints.

We knew the people who lived in the red box before us. The husband was the Senior Master at the school and a right-wing Republican. He had an extensive collection of toy soldiers in his study -- they took the place of books, all lined up on the shelves performing silent battles. He coached hockey and taught history, occasionally biology. His wife had attended the same college I had, although 20 years earlier. She had married and raised two boys and a girl, and when they were older she worked in a local card shop. She loved to watch the birds. Several years ago she contracted a disease which was rapidly progressive. Within a relatively short period of time she had become an invalid, unable to care for herself, barely able to talk. We were told she had an irreversible

degeneration of the cerebellum. The husband retired after 20 years at the school, one year earlier than he had intended. My husband had known them for 25 years. They were good people.

I had not wanted to move from the old farmhouse we had lived in. It had

character. It was alive with house noises and there were resident snakes in the basement. My studio was on the third floor under the eaves. The odd angles of the roof and the cracks in the horsehair plaster were comforting. The red box was different -- it didn't have any cracks. It was tight, and predictable. I used to look at it

nestled in the woods across the road. It had a strange glow at night. It made me uneasy. When it was determined that we would have to move out of the farmhouse, the head of the school was pleased to be able to offer the red box to us. It was for senior faculty. She called it a terminal house.

-- Meredith Davis

MOVEMENT WORKS-IN-PROGRESS #4

organized by
Owen Furshpan
of Mobius Artists Group

December 2-4, 8 pm

Mobius' annual *Movement-Works-in-Progress* is an opportunity for local dancers, movers, and improvisers to present work in varying stages of development in an informal setting. Each evening, 4 to 6 different performers or groups will be presenting. The evenings will end with a discussion with the audience for questions, impressions, and feedback.

-- Owen Furshpan

WORKS-IN- PROGRESS #34

December 9-11, 8 pm
(Call to confirm dates)

Mobius continues its long history of presenting *Works-In-Progress* this fall. We're up to #34! Each evening will feature 3-5 different artists or collaborative teams, who will present up to 20 minutes of a developing work. Each work will be prefaced by a short introduction by the artist(s) and followed by a discussion with the audience. This format allows artists to get valuable feedback from an informed audience and allows the audience to participate in the evolution of new artworks. Refreshments will be served. Call Mobius for more specific program information.

OUT ON THE EDGE FESTIVAL

The Theatre Offensive presents the 2nd annual *Out On The Edge Festival* of lesbian and gay theatre. The festival will feature Pamela Sneed, Damian Thibodeaux, Consenting Adults, John Thomas and Joe Byers, Holly Hughes, Beto Araiza, Monica Palacios, and Luis Alfaro. All events held at the Boston Center for the Arts Theatre, 539 Tremont Street in Boston. For festival and workshop information call 617/542-4214.

MOBIUS CALL FOR PROPOSALS!

Deadlines: 5 pm, Friday, October 1, 1993 for Projects to take place January 1994 - June 1994
5pm, Wednesday, June 1, 1994 for Projects to take place September 1994 - January 1995

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. Each applicant is required to submit a cover sheet each time a proposal is submitted. The quickest way to get current guidelines and cover sheet is to send a self-addressed, stamped envelope to Mobius. Or you can call in or mail in a request. 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. 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.

Works-In-Progress #34 Call for Proposals

Scheduled for December 1993 Proposals Due: Friday, October 15, 1993

In response to a continuing demand from area artists, Mobius will be scheduling its 34th program of Works-In-Progress to be presented in December. 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 #34:

- 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!

Gallery Talks At Mobius

This fall, Mobius has scheduled Gallery Talks with each of the installations/exhibits being shown. The talks will be given by the artists and the format will change depending on the show and the artists. 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:

PURSUIT OF THE RED SQUARE

Artist - **Ann Scott**
Saturday, September 18 at 5pm

AN ACT OF RESISTANCE: MAKING COMMUNITY(IES)

organized by **RESIST** artists
Wednesday, October 6 at 7pm

MEMORY PORTALS

Artist- **Nancy Rider**
Saturday, October 30, at 4pm

TERMINAL HOUSE

Artist - **Meredith Davis**
Saturday, December 11 at 4pm

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

DESPERATELY SEEKING

S.H.A.V.E.

(savvy, handy, arts volunteer extroverts)!

YOU are:

- creative, self-motivated and reliable
- thirsting for practical arts knowledge they didn't teach you in art school (i.e. how to publicize an event, do a bulk mailing, perform the magic of arts administration, etc.)
- searching for what's new and innovative in the visual, performing and media arts
- interested in gaining some hands-on experience with the operation of an alternative art venue from production to promotions.
- **JUST OUR TYPE!**

WE are:

- under-staffed
- bright, fun and profoundly gracious
- able to offer you tickets to our shows
- prone to procuring treats in return for staff support
- always seeking volunteers

Meet artists, learn the mysteries of arts administration, erupt in the creatively stimulating atmosphere of a fifth floor 4,000 sq foot loft space, do a good deed and pave your way along the promenade of cherished Mobius volunteers! Call Rochelle at the Mobius office to sign up at 617/542-7416.

PARTY ANIMAL ALERT!

The Mobius Board of Directors is looking for volunteers to help organize the November 20 Artrages and the April 16 Spring parties!

If you think *attending* a Mobius fundraising party is a blast, you haven't *lived* until you've helped put one together. Whether you want to hunt donations of food or party supplies, work with the clean-up committee, or help to keep things running smoothly on the night of the party, we'll find a job that's a perfect fit for you.

And the money you'll help raise will make it possible for us to keep bringing you some of the most exciting and challenging artists in the known universe. For more info about the thrilling life of a Mobius Party Animal, please give Rochelle or Nancy a call at the office.

OFFICE WISH LIST

- Macintosh Plus or SE
- External hard-drive for Mac Plus or Mac SE (30-40 megabytes)
- New two-line telephone
- Xerox machine
- Scanner

MOBOD REQUEST CORNER

Ean White is seeking information on a 1300 square foot live/work studio preferably with a garden for all his exotica. Please call Mobius at 617/542-7416 if you know of an available space.

Mari Novotny-Jones is working on a new solo piece called "Dreams of Forgotten Alchemists." The piece examines the status of women and domestic violence using the Frankenstein story as a framework for the performance. Her requests are 1) Barbie dolls, any condition, dressed or not -- she hopes to find at least 50. 2) Doll parts -- heads, arms, legs, etc. -- any kind, any condition. Please send them to Mari c/o Mobius, 354 Congress St., Boston, MA 02210.

Mari is also writing her Master's thesis on interactive performance at Mobius. She is interested in interviewing audience members who have seen audience participation works at Mobius over the past twelve years. If you are interested in being interviewed, please call Mobius, leaving your name and a number where you can be reached.

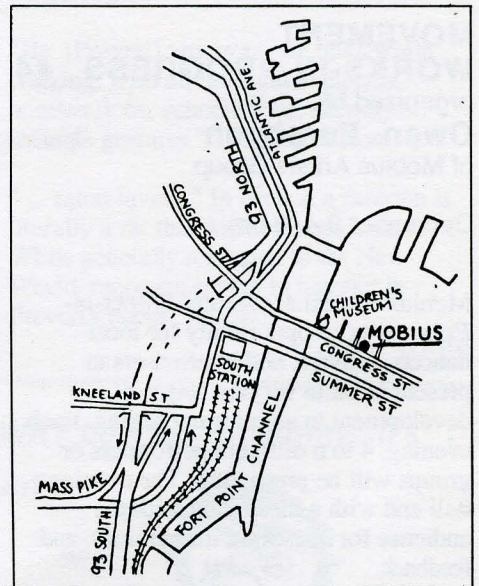
Meredith Davis needs white children's T shirts, all sizes and shapes, for an installation. Call (508)369-9430.

DIRECTIONS TO MOBIUS

From the Mass. Pike: take South Street/China Town exit. At third light, take right onto Congress Street. Mobius is on the right, three short blocks past the Children's Museum.

From 93: take Congress Street exit.

From MBTA: take the Red Line to South Station.



PARKING AT MOBIUS

Having trouble parking at Mobius at Night? Try **Alright Parking**, the first lot on your right when you come over the bridge from downtown. They are generally open until 8 pm. You can park, pay, and take your keys with you. If you park in other unattended lots you may be towed.



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 usually available for 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 any suggestions, please call Nancy Adams at the Mobius office, 617/542-7416.

MUCH APPRECIATION

to the Mobius Artists Group Fund Contributors!

Mobius thanks our repeat funders who have kindly acknowledged our recent fundraising drive request to raise money for the Mobius Artists Group project fund. By contributing to this fund, donors are helping the Mobius artists to produce new and innovative

Anthony Bonner	Greg Almen
Bontronics	Griselda F. White
Britt Raphling & Gordon Rudy	Kerry Hawkins
Charles Coe	Janet Steinmetz
Craig Smilovitz	Jeffrey Rossbach
Dana Moser	Katherine Finkelppearl
Dorothy Preston	Kent Cooper
	Marge Gibbons

If you would like to contribute to this fund or to our more general appeal for operating support, please make checks payable to: Mobius, and send to 354 Congress St.

AND thanks to the kind, generous and altogether outstanding individuals listed below who made contributions (as of 1/26/93) to Mobius since the last newsletter.

Bob Bowser	Henry Atlas
Charles Neywick	Norman Shacat
David Franklin,	Patricia Morten

artwork more easily, more often! Specifically the fund helps members of the Mobius Artists Group to procure materials and technical production assistance, and will help defray publicity costs. The following is a partial list of contributors as of 7/23/93:

Marry Lou Crimmins
Melton & Dorothy Miller
Mary Curtin
Rena Wade
Richard Ferrante
Sandy Ferguson & Jeff Limke
Steve Marx/Michele Furst

Boston, MA 02210. Specify which worthy cause you are contributing to! **REMEMBER:** your donation are is tax deductible to the fullest extent of the law!

Disclaimer: If we've missed you on this list, we apologize profusely! Please let us know!

MOBIUS ARTISTS GROUP

Nancy Adams
Marilyn Arsem
Hannah Bonner
Meredith Davis
Owen Furshpan
Joan Gale
Linda Graetz
Sarah Hickler
Larry Johnson
Dan Lang
T.W. Li
Taylor McLean
David Miller
Mari Novotny-Jones
Tom Psek
Bob Raymond
Julie Rochlin
Margaret Tittlemore
Ean White

MOBIUS STAFF

Marilyn Arsem, *Co-Director*
Nancy Adams, *Co-Director*
Rochelle Fabb, *Publicist/Admin. Asst*
Carie Gavigan, *Volunteer*
Rachel Rosner, *Intern*
David Winkler, *Volunteer*
Nick Lloyd, *Volunteer*

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Stan Jaksina, *Clerk*
Harold Leach, *Treasurer*
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Amy Kaczur
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Marilyn Arsem

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Oedipus
Catherine Royce
Helen Shlien
Louise Stevens
James Williams

Mobius Artists Group has gained national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 20-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 Council for the Arts and Humanities, a local agency, supported by the MCC, The LEF Foundation, the Polaroid Foundation, the Nonsequitur Foundation and generous private support.

M W A H ! Volunteers! PARTY UNIVERSE was a galactic success!

Long life and prosperity are wished to the artists, volunteers and businesses who donated their time, energy, creativity, goods, etc. to the cause.

Party Universe Partythrowers

Jeff DeCastro
Joe Wilson
Kathleen Marsh, Miriam Goldberg et al
Landon Rose
Members of the Mobius Artists Group
The leather-clad members of True Onion

Party Universe Musicians

Made in the Shade with Marc Chillemi,
Nathan Cook, Paul Dosier, Dave Fabris &
Dan Fox
Steady Earnest featuring Dan Vitale, Pat
Faucher, Darrell Morrow, Mike Hartford,
Arthur Cohen, Steve Barnes, Jack Sherman &
Jeff Ekman.
The Hi Hats with Mike Higgins, Amy
Malvin, Doug Carson, Ananda Udovich, Jeff
Scannell, John Leonard & Paul Lydon.
Raqib Hassan Ensemble with Raqib
Hassan, Sam Lobel, Tor Snyder, Dennis
Warren, David Warren & Dave Peck

And our deepest gratitude to

producer **Ross Humphrey**, for enabling
Mobius to procure the proper sound
equipment so we could accommodate live
music and **Erik Burke** for his brilliance,
talent and dedication working with the bands
and running the board.

Special Party Universe Thanks to

Marc English who created the cosmic
poster design and worked hard to prepare
the mechanicals for the poster, tickets and
advertisements. Also a big smooch to

Party Universe Volunteers

Andrew Neumann	Ken Ambrose
Anita Terpstra	Kerry & Pat Hawkins
Brenda Hyney	Kynna Sullivan
Carie Gavigan	Larry Tittlemore
Cheryl Sarno	Laura Jones
Craig Mutter	Lesley Selcer
David Goodine	Liz Novak
Debbie Milasincic	Louise DeCesare
Don Davies	Michael Gray
Ellen Band	Peter Murray
Erik Burke	Rachel Zahler
Jack Fahey	Ray Iasiello
Jim Lee	Rich Moos
Jocelyn Clemmons	Robert Appleton
Karin Worden	Scott Rohnstrom
Kathy Bitetti	Saint Suzan Baltozer

Party Universe Business Contributors

Border Cafe
Boston Phoenix
Boston Potato Chips
Boston Wharf Co.
Counterpoint Cafe
GNC Printers
Mass Bay Brewing Company
Middle East Restaurant
Sid Stone Sound Labs
The Wine Cask
WBCN 104
Why Not Rent

Kerry Hawkins whose diligence and
design genius sparkled through her work
on our party ads and flyers.

FALL CALENDAR OF EVENTS

SEPTEMBER

September 10 & 11
 Fri & Sat at 8pm
VERBAL JAZZ SPEAK E.Z.
 poetry performance combined with music by
Bob Walthall
 \$10/\$8 stu. & srs.

September 15 - October 2
PURSUIT OF THE RED SQUARE
 a mixed media exhibit by **Ann Scott**
 Opening reception: Sat, Sept. 18, 4-6pm
 gallery talk at 5pm.
 Gallery Hours: Wed - Sat, 12 - 5 pm. Free.

September 16 - 18
 Th - Sat at 8pm
**BRINGING HOME THE BACON
 AND OTHER LABORS OF LOVE**
 prop-driven performances by **Nancy Adams***
 Th: \$7/\$5 stu. & srs. Fri & Sat: \$10/\$8 stu. & srs.

September 23 - 25
 Th - Sat at 8pm
**DREAMS (breathe/don't breathe) OF HOME
 and THE BEGINNING OR THE END**
 performances by **Marilyn Arsem*** with **Katherine
 Finkelpearl & Arielle Johnson**
 Th: \$7/\$5 stu. & srs. Fri & Sat: \$10/\$8 stu. & srs.

OCTOBER

October 1 & 2
 Fri & Sat at 9pm
THE RADIO AND THE MOVIE SCREEN
 interactive media performances by
Ean White* and **Andrew Neumann**
 \$7/\$5 stu. & srs.

October 6 - 23
**AN ACT OF RESISTANCE: MAKING
 COMMUNITY(IES)**
 multimedia events and exhibit organized by **RESIST**
 Opening Reception: Wed, October 6, 5-8pm

with gallery talk at 7pm
 Gallery Hours: Wed - Sat, 12-5pm
 Related Events: Oct 14 - 16 at 8pm.
 suggested donation: \$5.

October 8 - 10
 Fri - Sun at 8pm
WHY CAN'T I BE EVERYWHERE?
 performance of textures & sound by **Ellen Anthony**
 \$10

October 16 & 17
 Sat & Sun 12-5pm
ANNUAL FORT POINT OPEN STUDIOS!
 Call Mobius for details on weekend's events. Free!

October 19
 Tuesday at 8pm
"OPEN MOUTH" READING SERIES
 part of a series of spoken-word performances to
 benefit Mobius, organized by **Charles Coe**
 \$5

October 22 & October 23
 Fri at 8pm
ENDLESS SNAKE
 experimental music by **Tom Plsek*** & **Mark Harvey**
 \$7/\$5 stu. & srs.
 Sat at 8pm
BARE 'BONES
 experimental music by **Tom Plsek*** and **Phil Wilson**
 \$7/\$5 stu. & srs.

October 27 - November 20
MEMORY PORTALS
 installationw/ computer images/sound by **Nancy Rider**
 Opening Reception: Sat, Oct. 30, 3-5pm with gallery
 talk at 4pm
 Gallery hours: Wed - Sat, 12-5pm. Free.

October 29 & 30
 Fri & Sat at 8pm
**CONCERT OF NEW MUSIC FOR INVENTED
 PERCUSSION** by **Taylor McLean***
 \$8

NOVEMBER

November 4 - 6 & 11 - 13
 Th at 8pm, Fri & Sat at 9pm
**TWO SOUND PERFORMANCES
 and a few more raccoons**
 performance with sound, poetry and movement by
Ean White* with **Mari Novotny-Jones***
 Th: \$6 Fri & Sat: \$8/\$6 stu. & srs.

SATURDAY, NOVEMBER 20
 8pm-1am
ARTrages BEYOND: The Wrath Of Fun
*our famed, annual non-stop art party to benefit
 Mobius. Ticket price includes: performances,
 musics, participatory events, cash bar and eats!*
\$10 in advance/ \$12.50 at the door

DECEMBER

December 1
WORLD AIDS DAY / A DAY WITHOUT ART
 A day to commemorate the many lives lost to AIDS in
 the arts community. Call Mobius for program info.

December 1 - 23
TERMINAL HOUSE
 multi-media installation by **Meredith Davis***
 Opening Reception: Sat, December 11, 3-5pm
 with gallery talk at 4pm
 Gallery Hours: Wed - Sat 12-5pm or by appt
 through Dec 31. Call (508)369-9430. Free.

December 2 - 4
 Th - Sat at 8pm
MOVEMENT WORKS IN PROGRESS #4
 choreography & performance by movement artists
 \$5

December 9 - 11
 Th - Sat at 8pm
WORKS IN PROGRESS #34
 developing performances w/discussion
 \$5

*indicates MOBIUS ARTISTS GROUP member.

mobius

Boston's Artist Run Center For Experimental Work In All Media

354 Congress Street • Boston, MA 02210
 (617) 542-7416

Nonprofit Org.
 U.S. Postage
 PAID
 Boston, MA
 Permit #8147

ADDRESS CORRECTION REQUESTED

**HAVE YOU SUBMITTED
 YOUR MAILING LIST
 POSTCARD?**

If you haven't already sent back the
 yellow purge postcard we sent you,
 please do it soon so we can update
 our mailing list!

