

# mobius

FALL 1994  
September-December  
Vol. 12 #1

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

## TWELVE YEARS OF LIVE ART

**G**reetings: This newsletter marks the opening of Mobius' 12th season at Congress Street, and the beginning of our 18th+ year as an artists' group. Sometimes it seems hard to believe that we've managed to continue all these years, particularly when I think of all the other wonderful art groups and venues that have come and gone during that time. We've survived because of the support of our audiences, and the tremendous amount of time and resources that the artists in the community have supplied, not only in the making and producing of their work, but in volunteer labor to keep Mobius running.

In fact, it is a sign of the lack of health in the cultural life of Boston, that there aren't many more mid-sized arts organizations. When I visit other cities in the country, even ones smaller than Boston, I see flourishing arts communities with solid financial support from the cities as well as the businesses and corporations in their communities. As the different venues in greater Boston have disappeared, the support structures and stepping stones that artists use in making and presenting their work have disintegrated. One discussion that we are having at Mobius this summer is to find ways that we can provide more support to younger artists in the early stages of their work. But we are also feeling overwhelmed by what is really needed, given our limited resources and time.

Public funding has become completely unpredictable, particularly as the politicians have begun to use arts funding as a divisive and diversionary tactic. This year we will be receiving the lowest amount of public funding that we have had in 10 years. And as I write this in July, we are awaiting the U.S. Senate vote on the NEA budget, that includes the punitive cut that defunds by 50% the three programs that support contemporary art and artists. These, in fact, are the programs that have supported Mobius. Since we are relative newcomers in NEA funding, and continue to maintain a local and regional focus rather than a 'national' one, it is more than likely that we will be part of the 50% that loses funding. But we won't see the effects of that until next year's season of 95/96. The impact of all the government funding cuts are felt years after they happen.

So where does that leave us? We still have a very full season, and lots of new work for you to see and enjoy. So please come! We rely on your participation and support. So remember Mobius and the artists who live in your community when you are inundated with advertising for the movies. I'm sure you'll agree that a live event, with contact with real humans, can be much more satisfying!

— Marilyn Arsem

# COME CATCH IT! ARTrages #6

Saturday, November 19,  
1 9 4

(Mark your calendar now!)  
8pm-1am! \$12 in advance, \$15 @ door

# CONTAGIOUS

Heed your sixth sense and it will lead you to Contagious ARTrages - the 6th annual Mobius ARTrages fundraiser on Saturday, November 19! One evening of infectious performances, infectious visual art and infectious music will make you plead to be quarantined! This art epidemic features over 30 non-stop performance, music, video, installation, intermedia and participatory art events by boundary breaking local artists, a free buffet and libations. With so much unpredictable art, unprecedented performances and unbridled revelry, ARTrages is THE club and party alternative!



Don't miss this annual art extravaganza!

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.

Mobius Artist Joan Gale and Michael the Dog at Mobius Fundraiser Party. photo by Bob Raymond

## Expansions

multimedia composition and installation by  
Dave Peck

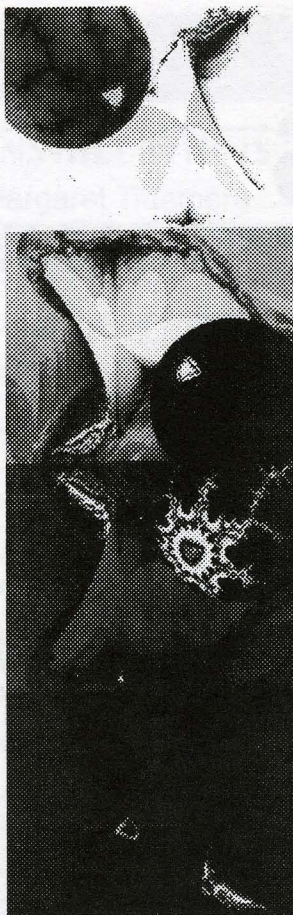
Performances: September 15-17

My fundamental concern as a composer is with developing large-scale forms, using a variety of technical and compositional devices, to create works which employ new sounds and means of organizing performance events to create a unique environment for ensemble and individual improvisation.

I combine my interests in improvisation, tape music and abstract video in *Expansions*, a 90-minute multimedia composition for ten reading/improvising musicians and four engineers.

*Expansions* uses 20th-century classical notation scoring devices to explore settings for contemporary musical composition/improvisation supported by both improvised and fixed tape events, including abstract video and video of computer-generated fractal images. Written melodic/harmonic materials include a slow, transforming groove for the introduction and penultimate sections, sections of free atonal melody and dense atonal harmony, and a serial, through-composed section at the end. A primary mixer and three equipment/machine operators create a quadraphonic mix from several machine sound sources: an eight-track reel-to-reel machine, a four-track cassette machine, four stereo cassette decks, two CD players, a turntable and a short wave radio. In addition, the progression of the complexity of the audio material is mirrored in the development of the fixed video images shown on two large TV monitors.

Frame notation, a scoring device which has been used in the past primarily to trigger musical performance events, is used in *Expansions* to create a single compositional shape, comprised of musical, audio tape and video tape events of varying textures and densities along a fixed timeline, which form an integrated, yet flexible whole. The compositional shape of *Expansions* is the



same each time the piece is performed, but due to the amount of improvisation by the live musicians, machine operators and primary mixer, each performance is unique. In addition to the aleatoric processes involved in the performance itself, techniques of chance operation were used in decisions of form, placement and duration of events and at every level of preparation of the prepared tapes.

*Expansions* has been a work-in-progress for two years, entailing the development of: the Presentation Score, which is approximately 30 feet long and 40 inches tall; 200 pages of parts for individual performers; 60+ audio tapes of source materials and final mixes; and the filming/recording of more than a dozen video tapes of computer-generated images, other source materials and final edits.

Both rooms of the Mobius space will contain the installation of materials pertaining to the performance. During the week of the performance, the Presentation Score will be on display, along with other samples of individual performance parts and documents and sketches used to generate the prepared audio and video tape. For forty minutes before and after each performance, video tapes and original tape music will play for a total presentation time, including the performance itself, of almost three hours.

I began performing and composing in 1983 and currently play tenor saxophone, bass clarinet, Bb clarinet, baritone saxophone and alto saxophone with Glynis Lomon (cello) and Sam Lobel (woodwinds) in the Leaping Water Trio, which focuses on free improvisation at the level of form in a small ensemble context. Since moving to Boston in 1989 to attend the Berklee College of Music, I have performed with Masashi Harada, George Garzone, Raqib Hassan, William Parker, Glenn Spearman and Raphe Malik, as well as appearing in a performance of Cecil Taylor's composition *Burning Poles* at the New England Conservatory of Music.

— Dave Peck

## MOTHERS OF TIME

a day-long performed installation taking place on a private farm in Pepperell, MA  
Saturday, September 17 raindate: Saturday, October 1

*Mothers of Time* is a piece that I began in 1992 with Joan Gale and Mari Novotny-Jones. We worked on it during a residency at Yellow Springs Institute in Pennsylvania, and presented a work-in-progress version that was about an hour and twenty minutes long. Since then Sarah Hickler has joined us in working on the piece.

We are in a very early stage in preparing for this performance. This spring we located the site where it will take place. It is in Pepperell, Mass., on a private farm. We are working in a small meadow and woods, next to a pond. The owners of the property are very generous, and have helped us by bringing out the tractor and mowing the meadow, as well as plowing plots for us to plant herbs.



Marilyn Arsem photo Paul de Marinas at Yellow Springs Inst.

This piece is part of the *Spinning Tales* series, and continues to explore historic images of women's work. We are interested in examining the effects of the tedium of repetitious chores and the frustration of doing work that leaves no trace behind. By using real tools, and engaging in real activities that are both strenuous and tedious, which consume real time and effort, we will approach a physical and emotional state that parallels the constrictions and reactions that women have felt over time within the limited role placed upon them.

The activities that we've chosen carry both an everyday familiarity as well as a mythic quality, such as the woman at the spinning wheel and the woman over the cauldron. Embedded in each of these activities is

the image of the Crone. The challenge of the piece is to move it past a kind of living history demonstration into a charged experience. We are developing texts, and subtly ritualized gestures and movement, so that the images are lifted momentarily out of the mundane into a timeless, mythic present.

This is really a piece about aging. It is about our fears of dying. It is about the images of death we carry with us from childhood.

I am writing this in July and we have just starting to working on the site, so we haven't ironed out all of the practical details about the performance. For instance, we know that we will begin the performance before sunrise, and finish after the moon rises. But we haven't decided when the audience should begin arriving. We may need some time to get underway before people arrive. On the other hand, sunrise is a magical time of day.

What we do know is that the audience will be free to move throughout the performance site. They can view the performance up close or from a distance. They can stay for as long as they wish. Since it takes about an hour and a half to drive there, we are encouraging people to bring a picnic lunch. We'll arrange for a place away from the actual performance where people can take a break, use the Port-o-potty (or whatever they are called), get something to drink, and eat their lunches.

If you are interested in coming, please contact the Mobius office for further information. The tickets will be sold in advance, either by mail or by coming into the Mobius office. And when you buy your ticket, we'll send you the directions to the performance site and any further updates.

— Marilyn Arsem

**Boston  
coalition for  
FREEDOM  
of expression**

• Meetings Held at Mobius 2nd & 4th Mon. of each month, 7 pm •  
• All Welcome • Always looking for new members •

READERS NEEDED FROM 5 pm SEPT 25 - 5 pm SEPT 26

3rd ANNUAL BANNED BOOKS READING

in observance of banned books week at the Leland Center at the Boston Center for the Arts. Please call 497-7193 for details



Susan Dibble

photo Barbara Hadden

## The Man and The Angel and The Body Reveals

dance theatre by Susan Dibble Dance Theatre

September 22-25

Both of the pieces I am presenting at Mobius are connected to subjects, feelings and questions about men and women, life and death, and heaven and God.

*The Man and The Angel* was created while I was reading "The Crock of Gold" by James Stevens. I was also moved by various writers including George Eliot, Louisa May Alcott, and a book by Umberto Eco, *Art and Beauty in the Middle Ages*. I began drawing and painting images of angels and heaven, as well as "The Man," who is a lecturer, philosopher, thinker, and lover. Working with these pictures I brought them to life through the movements, gestures, and dances that I made for myself and partner Ron Botting. I was working toward finding a balance between the woman or "The Angel" and the man, who is dominant but in the end is lost without his angel. Throughout the rehearsal process I tried to avoid declaring one blanket statement about men and women. With the text that I chose for the man to speak, I found many things to say about these two people, their differences and similarities. "A man's mind and a woman's heart ... kept coming into the piece, and with songs by Patsy Cline, Tammy Wynette, and Cole Porter, I found a throughline that kept the piece in the realm of mystery and reality. At the time I was very interested in language — talking — and expressive movement together. I knew that I couldn't speak as the woman, so gave her the power to communicate through her movements and dancing whether alone or with the man. I chose an actor who moves well to bring "The Man" to life, and in the end I found a balance between the actor and dancer. I have been very influenced by the actors where I teach, at Brandeis University and Shakespeare & Co. The more passionate I become in my teaching these performers who use written language to express themselves, the more I become able to find that moment at which the spoken language can be still and the body can speak.

*The Body Reveals* is a piece of theatre and dance that explores a number of themes, primarily love and death, heaven and God, and women and the artist/sculptor/painter. I work with images inspired by the poetry of William Butler Yeats, Shakespeare's *Sonnets*, and artists including Magritte, Duchamp, Michelangelo, and Rodin. The piece also includes a film by Barbara Hadden. Barbara and I have been working with filmmaker Jane Picard and writer Camille Norton on a work in progress. I was inspired by working with these women and have expanded ideas from that project. *The Body Reveals* is made of poetry, sonnets, dance and movement as well as still life images. I am exploring what I imagine heaven is like. In this piece I am working with images of faceless women, ghosts of the past and present, life that is molded into perfection and beauty, as well as the human body in its simple form as a sexual object and completely vulnerable to God the creator. I am working with several characters. One is God, The Man, The Father, The Husband, and three women whom he creates as passionate, beautiful, sad, and joyful human beings. They exist in the landscape of heaven where life events are repeated, witnessed, and remembered, but are no longer painful. They just exist.

— Susan Dibble

**SEEKING VOLUNTEERS:** Join the few, the proud, the Mobius volunteers! We need altruistic, beautiful and marvelous people just like you to come help out in the Mobius office. You may: update our mailing list, do PR mailings, paste-up, filing, general office maintenance, fundraising and more. **ALORS!** You have some extra magical time on your hands and don't know what to do? Call Rochelle Fabb TODAY at (617)542-7416 and VOLUNTEER 'cause we need you, we will appreciate you and will offer you treats ... PROMISE.

## Gallery Talks At Mobius

Don't forget! Mobius has scheduled Gallery Talks with each of the installations/exhibits being shown this fall. 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:

### 15 MOONS IN A POOM

Artists - EXILES from San Francisco & Boston

Thursday, October 6 at 7pm.

### DRAWN TO IT

Artist- Margaret Tittmore

Saturday, November 12, at 4pm

### GREAT WALL OF ART: The Image of Man

Artist - Linda Graetz

Saturday, December 17 at 4:30pm

### BLACK WIDOW

Artist - n. noon coda

Saturday, December 17 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.

## Movement Works-In-Progress #5

September 29-October 1

Here it is! Movement Works-In-Progress #5.

This year we hope to produce two of them, one in the fall and one in the spring. Come see alternative movement/dance works in their rough hewn, spring fresh, hot-off-the-press form. Jump into the lively round table discussions which follow at the end of the evening. Be a part of shaping actual works of art.

Guaranteed minimum of four artists per night. Contents may vary. Some settling may occur during shipping. Actual artists to be announced.

— Owen Furshpan



Owen Furshpan and Sarah Hickler

photo Bob Raymond

## Fort Point Arts Community ANNUAL OPEN STUDIOS

October 15 & 16 12-5pm

Possible performances and indoor/outdoor events.

(call Mobius at (617) 542-7416 for update)

Scores of artists throughout the Fort Point Channel neighborhood will once again open their studios to the public this fall. Mobius will present artwork and events by members of the Mobius Artists Group - call the office for details on the week-end'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.

## 15 MOONS IN A POOM

performance by Exiles at Mobius

October 7-9

Onsite Dance Co. Movement Workshops: October 8 & 9  
15 Moons Group Gallery Talk: October 6, 7pm

In the last six months we have met sporadically 7 or 8 times to brainstorm about *Moons in a Poom*. Tom Brennan has been entrusted with facilitating these sessions in San Francisco and via modem with Lee Mandell in Boston. We decided early on that the installation would have a strong video emphasis. Chris Shine is designing the video imagery for a 3-5 channel 15 monitor installation. The 15 moons correspond to the 15 monitors. All monitors would be suspended, "in orbit," within an elastic web which will stretch like a canopy over the room, anchored by as many as 25 rigging points.

Tom Brennan is designing the web with 25+ 1-lb. boxes of rubber bands and 20+ 6lb-45lb beach rocks which will be netted and suspended from the elastic web. We call these our "heavenly bodies", and are working to create for the viewer the experience of weight in suspension, of physically sensing the dangerous potential of trapped energy, and of these multiple weights in flux. The elastic web will be activated through the use of electric motors programmed with a Macintosh computer. Lee Mandell is designing the machines which will vibrate the web. Lee will also modify software enabling us to program "moves." These moves include not only the kinetic aspect but a lighting aspect as well, triggering a series of slide projectors and lighting instruments.

The sound will not be time keeper but a more fluid participant. Rona Michele is designing a dozen or so audio-scapes, ranging from conversational reminiscence of Moon dreams to Moon music to atmospheric moments which correspond intentionally to sequences in the video imagery.

We work in a very loose give and take environment. We throw around ideas without any judgment. Ideas are picked up by others and expanded on. Key ideas keep circulating back through the sessions and become consensus. Up until now we've been dealing with the overall structure of the piece, and defining our individual roles as we move into the critical phase of producing, editing, and focusing the content onto an audience. We currently are collecting and experimenting with content.

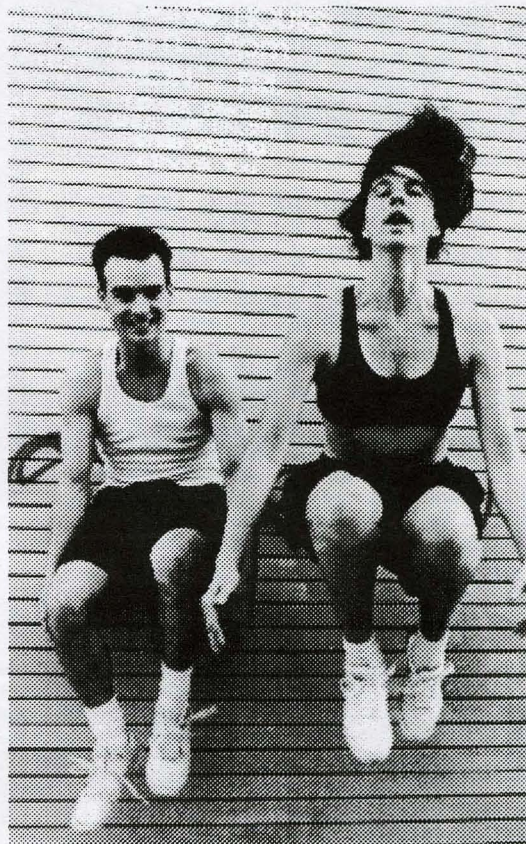
Audio and video wise, Chris and Rona are at this moment in Prague, a stop on their euro-art-tour, ahh! what images and sounds from old bohemia moons. Tom is constructing elastic canopies embedded with beach rocks in his Oakland studio and videotaping them so that Lee in Boston can begin to see the range of movement in the system and design his computerized mechanical systems accordingly August will see us hunkering down over video decks and audio mixers, surfing through our source material, piecing together our layered visions of the Moon and the meaning of Poom.

**ONSITE DANCE COMPANY** produces work that celebrates the body as the primary tool for expression. Although language, set design, and music are often employed, the movement itself, in its raw, athletic, and exposed form, is the defining feature of the work. Directors Benney and Lutes are interested in investigating the language of the body as an effective mode of communication. This requires looking into the various elements that contextualize movement in a given venue or location.

Onsite Dance Co. commits itself to performing pieces which address the make-up of the audience, the particulars of the theatre and relevant pop-cultural events. Such a commitment to site specific performance produces work that lives in the very moment of its presentation.

Onsite Dance Co. is in residency at Brown University in Sept. 94, and for their evening at Mobius, Onsite will be bringing up dance students from Providence, RI to perform in two of their works. At Brown, in a play/workshop setting they will explore movement that is risky, immediate, athletic, vital, and unexpectedly humorous. Benney and Lutes will then be shaping this vocabulary within the bounds of the formal and thematic ideas of the project at hand. Ideas will bounce back and forth shamelessly in both physical and verbal forms, as the directors test their ability to stray from the predictable. In their humorous and irreverent tone they hope to create a unique idiom that in the structure and performances of the work becomes a shared language with the audience.

— Exiles at Mobius/Onsite Dance Co



Paul Benney & Jessica Lutes

Photo by Elizabeth Ellis

## Andrew Neumann's HARD TARGET PRACTICE

interactive film performance  
October 22-23

*Andrew Neumann's HARD TARGET PRACTICE* is an evening of interactive film performances that challenge the traditional film projection experience. These works are based around a specially designed screen with electronic sensors that react when they are hit with light from the projector. These sensors are in turn hooked up to a series of electronic sound devices that will react to the electronic screen. Also integral to the system is an analyzer projector that can be operated both forward and reverse at different speeds, therefore destroying the notion of "real time viewing."

The title of this piece implies that the projector/screen system is a battery, just like a baseball pitcher and catcher. Time as a defined cinematic element is destroyed in "Hard Target Practice." Coincidentally, this piece is also an homage to the great Hong Kong director John Woo, whose first American film is *Hard Target*.

"Six Loops for Three Musicians (Six Hands)" is an ensemble piece which allows the performers to react in real time to separate, discrete film loops. Unlike "Hard Target Practice," with its precise, electronic control, this piece relies on human reflex, interpretation, and interaction.

"THIS IS A FILM," the final piece of the evening, is a solo work that needs no explanation ...

— Andrew Neumann

## Outsider Music

by the Outsider Quartet

Tom Plsek, trombone  
Mark Harvey, trumpet

Jon Damian, guitar, etc.  
John Voigt, bass

October 14-15

This quartet is a reunion of sorts of a quartet that I put together in the mid-70's. At that time we were known as the Boston New Music Ensemble: too academic sounding now, though. We performed together at Mobius in March of this year. The gratifying experience of that performance convinced us to stay together for more concerts. This is a unique group that has performed together for approximately 20 years! You develop intimate musical connections with that kind of longevity that are difficult, if not impossible to obtain, with groups of shorter lives.

These two concerts will once again present solo and ensemble works by the members of the Outsider Quartet. Nothing is firm at this time (early July), so there's not much to say about individual works.

Perhaps I can address the rationale behind the title of the group. None of the generic names given to contemporary music groups seems to fit. "New music" is too vague and meaningless. "Experimental music" doesn't seem quite right for a group that has been together for so long. It's not "jazz" although three of the four members have significant jazz-oriented experiences. "Free jazz" and "free improvisation" don't work either because it's not really "free" nor is it always "improvised." It's certainly not "classical" and it's not "avant-garde" (implying some kind

of leading edge to a standard practice). I feel it really is "outside" of these labels; so I borrowed the term from a recent CD by our bassist John Voigt *Outsider Bass*. For now it works. Come to the concert and see what I mean. A perusal of the following bios will give some insight into the breadth and diversity of the individual members.

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. He is currently Chair of the Brass Department at Berklee College of Music. Recent Mobius performance include *Empty Words*; *In the Spirit of John Cage*, (an eight hour overnight piece), *Three Cubed Cubed* (a performance art work for four performers from different disciplines), *Endless Snake* and *Bare 'Bones*.

**Mark Harvey** is a trumpeter, composer and leader of the Aardvark Jazz Orchestra. He is also a minister and teaches music at MIT. He has recorded with George Russell (Blue Note), Baird Hersey's "Year of the Ear" (Arista/Novus) and released two albums of improvisational music and a third with Aardvark, featuring his original compositions for large ensemble. His commission from the Meet the Composer/Lila Wallace-Reader's Digest Fund, *Psalms*, was presented at Jacob's Pillow Dance Festival/New Music Series and in New York, Los Angeles and Cambridge. His essays on music, religion and culture have appeared in anthologies and journals.

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 Hussein, Princess Grace, and ABC TV's "20/20." John is also a published writer of prose and poetry. He is the author of Kabbalistic studies published in *Four Worlds Journal*, and has several published musical compositions, sever-



Tom Plsek

Photo Bob Raymond

al of which are regularly performed by bass virtuoso soloists Bertram Turetsky and Robert Black. He is currently the director of the library at Berklee College of Music.

**Jon Damian** is an active performer, lecturer, educator, and clinician. Some of his varied performances and recordings have included the Boston Symphony Orchestra, the Boston Pops Orchestra, the Opera Company of Boston, the Boston Ballet, Bill Frisell, Howard McGee, Jaki Byard, Jimmy Guiffre, Joanne Brackeen, the Bolshoi Ballet and recently the WGBH Orchestra. Jon was recently awarded the "1993 Pro Arts Public Service in the Arts Award" from the City of Boston for his founding and directing of the Performance Outreach Program, a community service which over the past five years has brought jazz to more than 30 organizations.

— Tom Plsek

## Drawn To It

an installation by  
Margaret B. Tittlemore

October 26-November 12

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

Closing Reception: November 12, Saturday, 3-5 pm

Gallery talk: November 12, Saturday, 4 pm

I have recently felt a strong desire to draw. I like drawing for an extended period of time and with other people. I plan on using the front room at Mobius for an installation that would explore the process of drawing during a three week period. This is a departure from drawing from the model as I'm more interested in capturing interaction in the space rather than a pose. I am especially interested in having people who explore movement work in this space. Installation elements/props may stimulate interaction. I am thinking of using imagery from the Greek myth about Medusa and her pre-Greek imagery as well. (This may change with the individuality of the movers). I welcome other people to draw with me in this space, move in this space or do both.

Please contact me at Mobius (542-7416) so we can set up times. The reception will be a closing and an opportunity to see the results of this process.

— Margaret B. Tittlemore

Drawing by Margaret B. Tittlemore

## The Estevanico Cycle, parts I, II and III

a solo opera by  
Taylor McLean

October 30, 3-10 pm (seven hour performance)

I. Estevanico (incidental music for a 600 act ballet)

II. Blasphemies and Other Unspeakable Thoughts (a very chamber opera)

III. Under the Red Sun (notes from Jersey City)

a composition and extended performance for invented percussion, voice and movement

This performance brings together three compositions created over the past eighteen months and presented at Mobius as solo performances in May and October of 1993, and May of 1994.

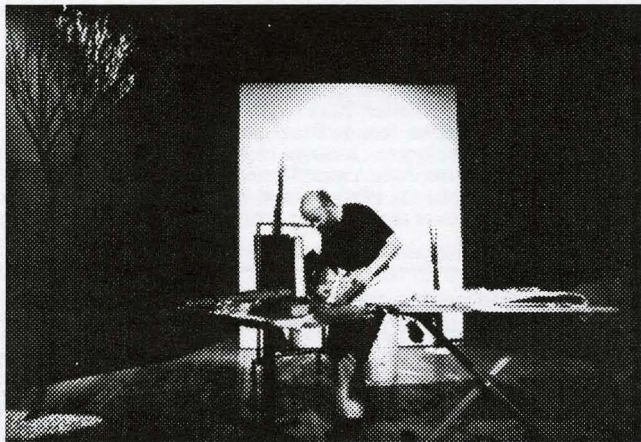
I have come to realize that these three pieces are constituent units of a whole, though each is an integral, free-standing piece on its own. The title of this larger work is *The Estevanico Cycle*. I chose this title because the vision that is treated instrumentally in part I and subsumed in music is refracted through other mediums and forms in parts II and III, acquiring the costumes of language, voice, movement and historical circumstance. This formal treatment of the subject (namely, Estevanico, the man) is consistent with my vision of Estevanico as a transhistorical figure with historical, mythical and contemporary dimensions, a paradigm for the interaction of place and time on the African persona in America. For many years I have been drawn to threeness as a compositional and structural form — trilogy, triptych, trio, triangle. The triptych is such an elegant tool for presenting independent and simultaneous realities and for introducing time into the spatial arts. In addition it is a form that is perfectly consistent with our perception of the structure of space/time — three dimensions of space and the fourth of time. A form in which  $1+1+1=4$ . In presenting the three sections of this composition in one continuous time frame I am hanging the triptych on the wall to create its fourth emanation.

The demands of presenting an extended solo performance do not escape my notice. Each of these pieces poses a physical and emotional challenge. They are not easy to perform. However, if these three pieces have conspired to create a larger unit and I wish to offer this unit to an audience, I have only two choices: to present them on separated days, one at a time, or to present them on one day, sequentially. Given the difficulties of assembling one audience for three performances I have chosen to assemble one audience for one performance — albeit a long one. I am lured to this decision by the knowledge that the yields of this performance are unknown, both for audience and artist. The works in this cycle were born by stepping into unknown areas. It seems fitting, therefore, to continue to submit to risk.

This is a piece whose true function and content are created only in the process of performance. The piece is created by the experience of its participants: artist and audience. Both are participant observers attempting to determine the function and location of an internal reality that has substance only in their joint imagination and only for the duration of

performance. During performance there is no clear distinction between artist and audience: the artist experiences the performance through the presence of the audience, and the audience experiences the performance through the vision of the artist. The performance is a voluntary social contract of mutual imaginations. Its truth consists only in the moments where this equation occurs, a metaphorical holograph of light and reflected light giving dimension, substance and force to the completely insubstantial and evanescent interior drama of the species. An extended performance, such as this, is as demanding on audience as it is on artist. Mobius has an audience capacity of 49. But that is a capacity of creators not of spectators. It is customary to view the seating limit of an experimental arts space as a limitation to the propagation of work. But if I could find 49 people to co-create *The Estevanico Cycle* it would be like finding the lever that Archimedes imagined — one long enough to move the world. It is not a matter of the quantities of bodies that are absent but of the qualities of experience that become available in such a context.

— Taylor McLean



Taylor McLean

Photo by Bob Raymond

## IMAGE LAB OBSERVATORY

**Lisa Nelson, K.J. Holmes, Karen Nelson, Scott Smith**  
*also with Owen Furshpan, Sarah Hickler, Dale Rosenkrantz, Elizabeth Whirlabout*

November 2 - 12

Performances November 11 & 12

Image Lab is a core group of four choreographer/improvisors engaged in research into the meanings of movement and performance that over last year has included the participation of artists of many disciplines. We welcome the opportunity to collaborate with Boston artists.

The Observatory presents the method and practice of our research—an improvisational composition score. The score sets up a dialogue amongst the players about seeing through time, making visible how each of us senses and makes sense of movement.

At the core of the score is the single image. We begin by applying all of our senses to looking. We measure how long it takes for an image to resolve, become embodied, focused, to organize into a phase of meaningfulness that invites the participation of our imaginations, and motivates desire. At the same time we track the sensation of an image's decay, within our bodies, within the interest.

The basic activity of the score is tuning. First we allow the image to shape and tune our looking through any of our senses. Then, by using calls and actions, which are the tools of the score, each player tunes the image to their own desire. Together, our opinions uncover the form as it arises. We draw from all of our senses, often working with eyes closed to shift away from a dominant organizing sense, and to fuel the synaesthesia (and empathy) amongst the players.

The score is a learning model which teaches us how to do it as we do it. The Observatories are invitations to enter into the nature of your own seeing and welcome your participation in tuning or engaging the space with us.

**K.J. Holmes**, dancer, singer and poet, works in the field of improvisation for the past thirteen years, teaches and performs throughout the U.S., Europe and Latin America, a member of Simone Forti and Troupe since 1986, a 1993-94 participant of Movement Research Artist-in-Residence program Solo works explore the relationship of found objects of movement words and music with known and crafted sources and materials at hand and heart. Motivated by the mutual desire for composition within the life and within the life of an improvisation led her into her collaborations with Scott, Karen and Lisa in various forms. This

form (image lab) has been steadily revealing itself over the past four years. Researching, taking and making time, light, and theater, materializing a dance through the exposure of thought and action.

Born into a world of IMPROVISED SELF somewhere on Long Island, Alice said, "BREATHE!" when I was practicing a gymnastic trick in the backyard. Best lessons come young. Now nomadic dance life feeding the fields of improvisation, using every part of the animal. The thinking woman's body of knowledge histories archetypes carry through this moment, and the next. The Western open spaces, studio, light, the theater box where we make time solid occasionally to contrast time outside the box. Personal preferences, personal limitations, questioning, doubting, trusting heroic recourse, the continuation.  
**(Karen Nelson)**

As a choreographer and videographer, **Lisa Nelson** has been exploring the dance of the senses in relation to the performance of movement for over two decades. Improvisation and collaboration have been her constant companions, their methods rooted in dialogue and survival. Currently, Image Lab embraces these passions, answering the need to apply skills gleaned from an otherwise forgotten childhood; from early training in modern dance and ballet, classical and world musics; from diverse approaches to improvisation—from musical, to Daniel Nagrin's Workgroup, to contact improvisation, to Body/Mind Centering, to the on-going microcosmic exchange of movement language with Steve Paxton; from exploring video and the moving eye; from embodying the research of perceptologist J.J. Gibson, epistemologist Gregory Bateson; from traveling, from living. All in the interest of manifesting the theater of the imagination. She lives in Northern Vermont.

While rehearsing, performing, reforming and repertorying, there has remained an inner life at times in tune with, or at odds with the dancing forms. (The mutability of repetition.) This dynamic fascinates me. The developing methods of this research allow this dialogue itself to be a propulsive agent. Form follows function followed by functional response. An engagement of choreographic urge on a fundamental level. An objectification of the personal. The investigation of use. What do I want/need from the dance? Remaining responsible to those urges, opinions, desires, experience.

Relatively right, relatively wrong. All on the head of a pin.  
 A moment to act, to ask to cause, to affect.  
 Just being here.  
 Itself a composition.

**(Scott Smith)**

We are very excited to host and participate in the *Image Lab* at Mobius. It is a rare opportunity to work/play in a concentrated time frame with an extremely experienced dance improvisation ensemble, and an opportunity to bring together artists from various disciplines (and geographic locations) to collaborate. Lisa Nelson, Karen Nelson, K.J. Holmes, and Scott Smith will begin their 10-day "residency/observatory" November 2. Boston dancers Owen Furshpan, Elizabeth Whirlabout, Dale Rosenkrantz, and I will be participating, as well as a number of Boston area video, sound, lighting, installation and text artists. There will be informal showings throughout the week and a possible workshop on the weekend of the performance.

— Sarah Hickler



Image Lab

photo Scott Smith

# Safe Snacks and The Exact Location of the Soul

solo performances by Mari Novotny-Jones


November 4 & 5

These two pieces blend a strange mixture of intimacy, ironing, and food.

I created *The Exact Location of the Soul* in 1989. The idea arose from a dream, after a *Persephone and Hades* performance in Northampton, Mass. *Safe Snacks* was extracted from a larger performance, called *Little Feats of Daring*, created with Jude Aronstein in 1988.

I have performed *Safe Snacks* since 1990, everywhere from living rooms, clubs, libraries, classrooms, to the 1994 Cleveland Performance Art Festival. *The Exact Location of the Soul* has done its share of touring too. The last time I performed this piece was in 1992, at The Art Institute of Boston.

What I'm interested in is putting both pieces together, as a related double bill. My main focus is on an entr'acte between the pieces, to connect them in some way. I often describe these two performances as a cross between vaudeville and ritual. I plan to tour the pieces together.

— Mari Novotny-Jones  Photo Bob Raymond

## Great Wall Of Art: The Image of Man

a participatory installation by  
Linda Graetz

November 30-December 17

Gallery Hours: Wednesday-Saturday, 12-5 pm  
Closing Reception: December 17, Saturday, 3-5 pm  
Gallery Talk: December 17, Saturday, 4:30 pm

7-12-94 I've just returned from a high school reunion. Catching up on friends, trying to explain what I do. "So, Linda, what kind of art do you do?" "Well, I don't make paintings anymore. I do audience-participatory installation art." "Hmmm." Politely adding, "Sounds interesting. What's that?" "Well, right now I'm working on a project called the 'Great Wall of Art'. I'm kind of exploring art as iconography. What do these images we find in western art mean to us?" "And, so..." "So I ask people to write, color, draw on xeroxes of more-or-less well known images found in western art. I started with Munch's 'The Scream', then used a renaissance drawing of Adam and Eve, followed by five images of women." "What images of women did you use?" "Images of woman as mother (a Madonna by Durer), as Venus as in Botticelli's 'Birth of Venus', as Nude (Rubens), as Odalisque (Matisse), and as grieving women. The Madison Avenue female still is basically Botticelli's Venus." "You mean to think it's a bad image?" "No, no, I'm not into judgment at all. I'm just trying to make connections." "So what's next?" "This fall, opening November 30th at MOBIUS, I'm doing 'The Image of Man'." "What images are you using?" "I'm not sure yet. It's more problematic than the woman image. The most prevalent images/icons that stand out are men engaged in battle; rich, famous or important men found in portraits; and, then of course, Jesus. So I haven't decided what to use yet. One thing for sure, though, is I have 150 xeroxes of an image of God that were drawn on at an art event last November—those will all be on view." "Well, gee, you always were different, Linda. Sounds really interesting. Good luck!"

— Linda Graetz

### NEW ENGLAND ARTISTS CONGRESS II: SEPTEMBER 22-25 AT MASS MoCA

The New England Artists Congress II, a conference designed to give the region's artists an opportunity to exchange ideas and obtain information on business, legal and technical skills, see and hear work, and address topical issues, will be held September 22-25, 1994 in North Adams, Mass. at the future site of the Massachusetts Museum of Contemporary Art (MASS MoCA). New England artists working in all disciplines are invited to attend. In September of last year, over 300 artists and arts personnel attended the inaugural Artists Congress, in Providence, RI.

The conference is sponsored by the New England Artists Trust, an initiative established in 1992 by the New England Foundation for the Arts, with funding from the Nathan Cummings Foundation and a variety of public and private sources. Directed by an advisory committee of 15 artists from the six New England states, the Trust is designed, in the words of its mission statement, "to strengthen and support the diverse community of artists working in New England and empower the full variety of their contributions to the region's social, political and economic life."

**Panels and Workshops:** Artists Congress plenary sessions and panel discussion will include such topics as "Image Making: Contemporary Artists in Today's Society," "Censorship Left and Right: It Ain't Gone Yet," and "New Work, New Paradigms." Workshops will be conducted on subjects such as health care, handling rejection, new technologies, marketing and grantwriting, arts in education, documenting artists' work, and more.

**Volunteer Opportunities:** Artists Congress participants are invited to join volunteer sessions to clean and repair the MASS MoCA site, an historic complex of buildings that housed one of North Adams' busiest factories at the height of the textile industry. This effort is part of a tradition that offers tangible assistance to communities that host future New England Artists Trust events.

**Performance Events:** A reception at the Williams College Museum of Art will be followed by a showcase of performing artists at the Williams College Dance Studio featuring a mini-poetry slam, theater, dance, video and film. A dance party at the North Adams State College will feature the 18-member band Los Pleneros del Coco, from Worcester, Mass. All Congress attendees will receive free admission to these and other events to be announced.

For registration forms, contact the New England Foundation for the Arts, 678 Massachusetts Ave., Cambridge, Mass. 02139, or call (617) 492-2914. For more information, including accommodations and accessibility, please contact the Foundation's Contemporary Arts Coordinator, BJ Larson, or Program Assistant, Iris Abreu.

### Permanent Record

movement theatre by Atlas/Axis  
(Ken Thompson and Ames Hall)

December 2-3

Ames Hall and I have been collaborating for the past four years as Atlas/Axis, working in a variety of media, but principally in the areas of dance and performance art. Our work is generally a fusion of these two forms, utilizing pedestrian and "found" movements with minimal text elements to create an imagistic and physically aggressive movement theatre.

The process we utilize allows for a thorough collaboration. A piece begins for us with a lengthy and detailed research period, in which we discuss concepts that are of mutual interest to each other, read the books the other is reading, and draw connections and note synchronicities between disparate areas of our lives. Next follows a period of experimental rehearsal: bringing in dances that may or may not succeed, testing one piece of a text or music versus another, building up a great body of physical movement and material. Then follows editing out extraneous matter, and combining and recombining the remaining material that somehow piques our interest, until we arrive at a layered, dense but still accessible work. Though the piece begins with ideas and concepts, the full meaning of the work is often not apparent until this process is over. In a way, it is as if the piece makes itself.

In *Permanent Record* we explore the educational practices of the elementary school classroom, and their part in generating a society that consists largely of "adult children." The intensely physical movement that comprises most of the work is drawn from our own childhood experiences, children's games, and texts from the 50's outlining physical education programs and motor development skills. The piece develops the idea that elementary education has remained essentially the same for the past hundred years, and this system, based on terrifying children

into learning, has grown crushing in its conformity and is ill-adapted to the modern world.

The confrontationally physical aspect of this work is inspired by the work of other dance/performance groups such as Goat Island, LaLaLa-Human Steps, and DV8. The scope of the movement varies from an extended section of exhausting movement taken from the children's terror-game Dodgeball to a zombie-like ballet routine. We also subject ourselves to various psychic tests, such as identifying colors by touch alone, and utilize a flashcard test used to identify problem areas of the brain in epileptics.

We also work with two literary sources, a biography of Helen Keller, and *Killer Clown*, a book about serial killer John Wayne Gacy. Pieces of these texts appear in the performance and serve as departure points for some of the movement. The only set pieces are two children's desks, and we are costumed in Catholic schoolgirl skirts and work boots. The piece is accompanied by a 12-page publication detailing the source materials used in the one-year creation process of this work.

Bio: We both graduated with our MFAs from the School of the Art Institute of Chicago, and both still reside in Chicago, where Ken is the not-so-well paid editor of *P-Form: Performance Art Magazine* and Ames toils as a fairly well paid executive secretary. Both have backgrounds in theatre and dance, including extensive and now basically worthless ballet training. Ames hails from Tennessee, and arrived in Chicago via New Orleans and Los Angeles. Ken was forced to move to Chicago directly from Seattle, where he grew up. Both have had extensive performance careers in these cities. Our work together as Atlas/Axis has been seen throughout Chicago and at the Cleveland Performance Art Festival.

— Ken Thompson



Ken Thompson and Ames Hall

Ron Gordon Photo, Chicago

## Black Widow

a mixed media installation by  
n. noon coda

December 14-January 7  
(December 22-23, 28-30 by appointment with the artist - call (617) 861-0486)  
Gallery hours: Wednesday - Saturday, noon-5 pm  
Opening Reception: December 17, 3-5 pm

I am intrigued with materials — humble, everyday, rather ordinary materials — and am interested in their respective layers of associations when they are removed from their usual contexts. I try to listen to the "conversations" that occur when they are placed in proximity to each other. Most of my work is based on materials and the responses they evoke in me. Physically handling a material as well as holding it in my mind, living with it for awhile, initiates images and ideas.

I also admit to an attraction with process, how a piece evolves and what happens along the way. Although it is not entirely clear to me at times nor easily articulated, there are two major threads that connect and persist: risk and trust. Writing about an installation that hasn't become realized involves both, plus a large measure of anxiety as well. Part of the

process is the ongoing selection of materials. Some of those being considered (hair, ash, beans ...) may be dropped and others added. If a performance grows out of the working and would add a richer dimension, it will be considered and, most likely, happen.

*Black Widow* will look like a familiar domestic setting. It will explore loss and inevitability: inevitability about the fragility and complexity of our assorted ongoing and dormant relationships. And the range of loss in our limited lifetimes: our hopes, desires, dreams, expectations, communications as well as actual physical abilities and life.



photo Ray Iasiello

I recently completed *Passage*, an outdoor performance piece with Margaret Titemore, on the Charles River as part of the Reclamation Artists at the No. Point site. The installation, *A love letter*, was included in the fall 1993 ArtRages party at Mobius, and in a group invitational show at the newly formed River Contemporary Art (RiCA) Gallery in Housatonic, Mass., in early summer. I've also had work included in the Women's Caucus for Art annual juried exhibition *Woman*, at the School of the Museum of Fine Arts.

My work comes from a personal place and I expect that to remain a constant. But what I experience is not unique, only very human and therefore stated universally.

— n. noon coda

### Works-In-Progress #36

December 8-10 (exact # of nights TBA)

In response to a continuing demand from area artists, Mobius has scheduled its 36th program of Works-In-Progress to be presented this December.

A not-to-be-missed opportunity to experience the on-the-edge-of-your-seat anticipation and excitement of raw works by local artists of all disciplines! These are performance works in the developmental stage that you can witness and afterwards offer your impressions and valuable feedback to the individual artists. There will be audience discussion following each presentation. Pieces presented during this program run no more than 20 minutes and several artists will be programmed each night.

### HEY ALL YOU PARTY PEOPLE!

Astound your friends! Confuse your enemies! The Mobius Board of Directors is again looking for volunteers to help organize the November 19 Fall Party, the Mobius Contagious ARTrages 6! 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 & beverages, decorations or party supplies, work with the clean-up/decorating committee, poster the city, 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 & challenging artists in the known universe. For more info, please contact Rena Wade at (617)666-4683.

### 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 artists 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.



## CLASSES AT MOBIUS

These are our Fall offerings. To sign up or receive more information, please call the Mobius office at (617) 542-7416. Class sizes are limited, so don't dawdle! We are requesting a \$25 deposit to hold your place in a class, with full payment due the first day of class. We will be offering a limited number of partial scholarships via work exchange at Mobius. Please call the office for details.

### MOVEMENT AS SOURCE

Sarah Hickler

"The body is the medium through which the soul enacts itself" - Marion Woodman

Authentic Movement, an improvisational form, will provide the nucleus of our work. It is a rich resource for uncovering and giving form to original, fresh material for creative work. It activates the imagination, encourages spontaneous, dynamic expression, and fosters an ability to be fully present, embodied, and engaged. Authentic Movement is a profoundly simple form, in which movers work with eyes closed while being attentively witnessed. The mover responds to internal impulses as they arise through sensation, memory, sound, character, image, and feeling. Each session will begin with a guided warm-up to heighten sensory awareness and familiarize participants to this orientation to movement. Drawing, writing, and verbal processing are used to deepen and enliven the movement experience.

*Sarah Hickler* has been making dance/theater work for the past eight years, including solo, group, improvisational, collaborative, and interdisciplinary performance. Authentic Movement is central to her creative process. She has taught a variety of New Movement forms in various settings including The Dance Complex, Boston Museum School, Cambridge School of Weston, Cape Cod Community College, Interface, and other area colleges and schools. She currently teaches movement in the Theater Arts Department of Brandeis University. She is certified in Authentic Movement facilitation from The Center for the Study of Authentic Movement in New York.

would like to sign up for them, or receive more information about the classes, please call the Mobius office at (617) 542-7416. The class sizes are limited, so don't dawdle! We are requesting a \$25 deposit to hold your place in a class, with full payment due the first day of class. We will be offering a limited number of partial scholarships via work exchange at Mobius. Please call the office for details.

### PERFORMANCE IMAGING

David Miller

Each of the elements of performance has its own voice. Among these elements are language and sound, movement, gesture, space, time, objects, costume. Each of these voices can be developed by considering them as a source of imagery. "Imaging" performance is a way to clarify both intention and expression. By imaging, we mean a concrete approach to developing and presenting material, giving it richness and multidimensionality. We aim both for clarity and for making the invisible visible. Students should bring to this workshop either work in progress, or already-performed work to be reinvestigated. (Although an imaging approach can be applied to improvisation, this workshop will not apply to performances that are exclusively or mostly improvised.) Class size limited to five; please call the Mobius office to talk with David before signing up.

*David Miller* has been a Mobius Artists Group member since 1980. He works across the theater/performance art span, and has also worked as a composer, sound designer and writer. His original performance projects have included *Blank Frank*, *Bongo Bongo: Bongo Bongo*, *The 36 Dramatic Situations*, and *The Bad Boy of Art*. At present, he is pursuing a multiyear exploration of the theater of Gertrude Stein. Among his teachers are Tim McDonough, Daena Giardella and Marilyn Arsem.

### RITUAL AS PERFORMANCE

Mari Novotny-Jones

Ritual, as a form, embraces transformation. In a ritual act, our usual senses of time, space, objects and relationships are transformed. When we become involved in ritual, a communication occurs with some deep part of our psyche, perhaps some part of our own prehistory.

In this workshop, the participants will explore the meaning of ritual from its mythic sense to contemporary forms. We will look at ancient rituals, religious, holiday, family and personal rituals. Our examination continues as we work with the elements of ritual: repetition, objects, gesture, theme, text and relationships. We will find ourselves identifying social rituals and playing with the dynamics of the inherent relationships in those rituals. I will facilitate this process through exercises and performance improvisations. Finally, we will study the role of the audience in a ritual. Here we will begin a conscious shift in the process toward a larger inclusiveness. This inclusion is a fundamental element of performance.

After the first meeting, the group will prepare short, individual rituals for each subsequent session, based on a theme that we will choose.

*Mari Novotny-Jones* has been a member of Mobius Artists Group since 1980. Among her performances are *Persephone and Hades*, *Inside a Legend*, *The Exact Location of the Soul*, and *The Month of Blood and Bonfires*. Her teaching credits include The School of the Museum of Fine Arts, Mass. College of Art, Boston Center for Adult Education, and numerous artist-in-residence programs throughout New England. Mari is a member of SAG, AFTRA, and the Boston Coalition for Freedom of Expression. She is currently writing her master's thesis on inter-

### CLASS SCHEDULES AND TUITION

#### PERFORMANCE IMAGING: David Miller

7 - 3 hour sessions

Sundays and Wednesdays, Oct. 26, 30, Nov. 6, 9, 13, 16, 20

Sundays 12 pm - 3 pm & Wednesdays 6:30 pm - 9:30 pm

\$165

#### MOVEMENT AS SOURCE: Sarah Hickler

6 - 2 1/2 hour sessions

Mondays, November 14, 21, 28, Dec. 5, 12, 19. 7pm - 9:30 pm

\$120

#### RITUAL AS PERFORMANCE: Mari Novotny-Jones

5 - 4 hour sessions

Saturdays, November 12, 19 & December 3, 10, 17. 12 pm - 4 pm

### Join the Women's Action Coalition (WAC)

The Women's Action Coalition (WAC) is an open coalition of women committed to direct action on issues affecting the rights of all women. We are witnesses to the current economic, political and cultural oppression that limits women's lives and to the horrifying effects of these limitations. WAC insists on economic parity, and representation for all women and an end to sexism, racism, homophobia, religious prejudice and violence against women. WAC meetings are held every Wednesday at 7 PM at MIT, Building 1, Room 135, which is wheelchair accessible. Call 446-0364 for further information.



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### New Music/Sound Art Performance Space Fall Concerts:

Audible Visions, a new music/sound art performance space, will present its concerts in October and December of 1994. Located in Brickbottom Artists Building in Somerville, Audible Visions is an artist-run space whose purpose is to provide a context for New England artists working in experimental music and audio art. In addition to concerts by local people, other events may include visiting composers from U.S. and Canada, and world music. To be on the mailing list and/or for further information on concert dates please call Ellen Band at (617) 625-4889.

## MAGgrandizements:

Catch up on the latest news about your fav Mobius Artists Group member!

**NANCY ADAMS** was invited to perform an expanded version of her *Orange You Glad* performance at the Lincoln Center Out-Of-Doors Festival in August. Nancy was in Montreal this summer working on a new bungy cord performance.

**MARILYN ARSEM** was recently awarded a fellowship for solo theater artists from the National Endowment for the Arts, and a New Forms Grant from the New England Foundation for the Arts to produce *Mothers of Time*, her new performed installation. She was also invited to perform an excerpt from *Mothers of Time* this August at the Lincoln Center Out-Of-Doors Festival. Marilyn has been touring her solo performance *Stirring, Spinning, Sweeping* throughout the Northeast, including the Fleming Museum in Burlington, VT, the Pyralisk in Montpelier, VT, Willing Workers Hall in Melvin Village, NH, the Boston Weavers Guild, Pyramid Arts Center in Rochester, NY, Women's Studio Workshop in Rosendale, NY and Crone's Harvest Bookstore in Jamaica Plain, MA. She was also a featured performer at the New England Artists Trust Congress in Providence, RI.

**MEREDITH DAVIS** will exhibit her installation *Family Values* this August at the Convergence Festival VII in Roger Williams Park in Providence, RI. She also showed *Family Values* at Wheaton College in March and received a grant for a two week residency teaching assistantship at Haystack Mountain School of Crafts in June. She's looking forward to her upcoming shows at the Hera Gallery in Wakefield, RI, in September 1995 and a site-specific piece and show at Dartmouth College next summer.

**LINDA GRAETZ** was an artist/mentor for Worcester Art Museum's annual Art All-State. She was also interviewed by Mark Lynch for WICN radio (Central New England Public Radio) to be aired in late July on his program "Inquiry," featuring interviews of people involved in the arts and sciences.

**SARAH HICKLER** has spent the summer reworking her group dance piece *Here/Not Here* for Lincoln Center Out-of-Doors, has been digging, planting, and preparing for *Mother's of Time* with Marilyn Arsem, Mari Novotny-Jones and Joan Gale, and has been performing with Dibble Dance Theater at Shakespeare & Co. in Lenox. She will be teaching movement at The School of the Museum of Fine Arts and Brandeis University in the fall.

**LARRY JOHNSON** performed *Texercises* at

the Bookcellar Cafe in Cambridge in July. He is developing a large scale, computer based text piece.

**DAVID MILLER** combined *Cyrano de Bergerac* at the Stratford Festival with *Rolywholyover* at the Guggenheim Soho on his summer vacation, high art hound that he is. He is having a paper on form and genre access in film and video cataloging published in *Cataloging and Classification Quarterly* early next year.

**MARI NOVOTNY-JONES** performed this May in Toronto with City Stage for a huge textbook conference. She performed her hilarious solo performance about pessaries, *Safe Snacks*, at the 1994 at Cleveland Performance Art Festival. Mari recently worked on committee with StageSource on developing a sexual harassment policy in the arts. She recently served on Boston Youth Theatre network and teaches theater through City Stage. Mari performed in *Mothers of Time* with Marilyn Arsem in the Lincoln Center Out-Of-Doors Festival in August.

**TOM PLSEK** was in high gear outside of Mobius this year! While running the brass department at Berklee College of Music he organized "Brass Days" at Berklee and performed with the Berklee Faculty Brass Ensemble. He did eight performances of "A Tribute to Rogers and Hammerstein" with the Vermont Symphony Orchestra as principal trombone, performed at the Boston Public Library in a version of *King Lear* with poet Richard Moore and the John Voigt Band, played in several New England locations with Bare Bones, a duo with Phil Wilson, and frequently played the Bookcellar Cafe in Cambridge. In his scarce spare time, Tom kept his private pilot's license current with flights to various New England locations.

**MARGARET TITTEMORE's** installation, *Medusa, Myself*, travelled to Worcester State College as part of a group show curated by Don Howard on post-feminism (huh?!). Also, documentation and elements from this installation were featured at the South Shore Art Center. She performed *Passage*, a collaboration with n. noon coda, at North Point (Boston's last half mile of undeveloped land) with the Reclamation Artists. Suzanne Watson and Rochelle Fabb were also part of this piece. A collaborative book with audiotape that grew out of her installation last year, *The Great Grandmother Project*, was part of the Women's Caucus for Art show at the Grossman Gallery, School of the Museum of Fine Arts this July.

**EAN WHITE** presented a reworking of his live improv/score for Sarah Hickler's *Here/Not Here* performance at the Lincoln Center Out-of-Doors Festival this August.

Moving the work out doors posed some interesting problems for Ean, especially noting the fact that most of the "musical" tensions are not frequency dependent but phase dependent. Ean will be showing a new "theremin" based piece along with a revised *Radio Etudes* at Mobius in mid-January. At this point, the subject seems to be centered around the epistemological problem concerning free will.

**JOSEPH WILSON** included his installation *Swing Sets* and performed *T.V. Baby* in "Invisible Cities", an outdoor tour and performance exhibition in Somerville this past May. Joe was also invited to perform excerpts from his multi-media solo performance *Pigs Feet and Marble Skies* at the Lincoln Center Out-Of-Doors Festival in August. He is and will remain active on the internet ARTSWire. An article on Joe's guerilla installation of pieces from his *What Did Jackie Say* exhibit appeared in *High Performance*. On the back cover appeared his photo of the deed. Joe will be attending the Artists Trust Congress in September.

### WANTED:

#### MOBOD REQUEST CORNER:

Can you help us out with these various and sundry needs?

**Nancy Adams** needs an industrial quality sewing machine.

**Marilyn Arsem** needs more time!

**Linda Graetz** seeks a table-top paper shredder.

**Larry Johnson** needs real animal-skin parchment.

**Margaret Tittmore** desires movable walls for front room.

**Joe Wilson** is ALWAYS looking for used TV monitors & VCR'S.

### HELP US HATCH NEW ART!

If YOU would like to support the work of the Mobius Artists Group or contribute to our general operating budget, please make checks out to: Mobius - 354 Congress St. Boston, MA 02210 & specify which cause you are donating to. REMEMBER: all donations are tax deductible to the maximum extent permitted by law.

### OFFICE WISH LIST

- Macintosh Plus or SE
- External hard-drive for Mac Plus or Mac SE (30-40 megabytes)
- donated printing services
- donated advertising of events
- laser printer paper/xerox paper
- canon toner cartridges - NP 150/155
- volunteers - office work, party help, poster-ing and mailings



## 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 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.

## Directions to Mobius

### From the Mass. Pike:

Take the South Street/Chinatown exit. At third light take a right onto Congress St.

### From Rt. 93:

Take Congress Street exit. Mobius is two blocks past the Children's Museum on the left.

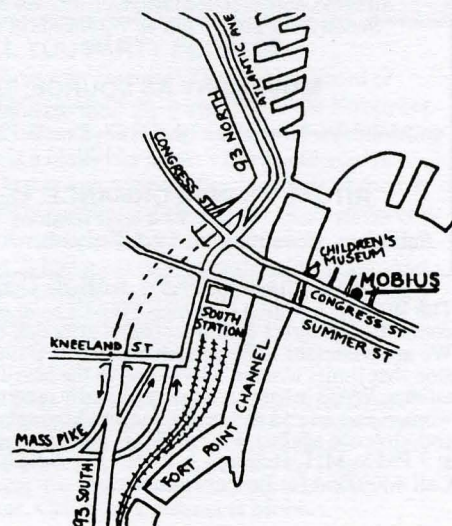
### By MBTA:

Take the Red Line to South Station. Walk one block (North) to Congress Street.

### Parking at Mobius

Having trouble parking at Mobius at night?

Try **Allright Parking**, the first lot on your right after you drive over the bridge from downtown. They are generally open until 8 pm. You can park, pay, take your keys with you. If you park in other unattended lots, you may be towed.



## Applause! Applause!

And many appreciative gestures to the following folks who made our benefit bash, AMUSERAMA 2 a successful venture:

**ARTISTS who entertained and enlightened us:**  
 Bill Quern  
 Caleb Brown  
 Candace Holman  
 Cathy Nolan  
 Colleen Marshall  
 Gary Duehr  
 Greg Shea  
 Jeff de Castro  
 Jennifer Johnson  
 John Peitso  
 Kathy Hargreaves  
 Kristin Johnson  
 Laurie Baldi & Co.  
 (AIDS Action Comm.)  
 Leslie Bannatyne  
 Linda Graetz  
 Liz Tonne  
 Members of the Mobius Artists Group  
 Mercedes Tonne  
 Milan Kohout  
 Michael Dougherty  
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 Robert Appleton  
 Shannon Flattery  
 Suzan Baltozer

**BANDS who made us move:**  
 Rippopotamous  
 Steady Earnest  
 Sloppy Joe

**VOLUNTEERS who made it happen:**  
 Alan Colby  
 Andrew Neuman  
 Ann Scott  
 Bart Uchida  
 Brenda Hyney  
 Caryn Hembrough  
 Cathy Nolan  
 David Winkler  
 Donna Keefe  
 Erik Burke  
 Gary Duehr  
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 Jeff Giles  
 Julia Carlson  
 Julie Rochlin  
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 Lauren Petty  
 Luke Bruffe

Mara Evans  
 Mara Ashley  
 Mark Baugh  
 Mary Fleming  
 Marnie Berta  
 Marnie McFadyen  
 Matthew Tittlemore  
 Members of the Mobius Artists Group  
 Michael Diaz  
 Michael Oster  
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 Paula Place  
 Ray Iasiello  
 Shane Murray  
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 Susie Nacco  
 Tema Levine

**BUSINESSES who donated the goods:**  
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 Wine Cask

**Extra special thanks** to our media sponsors WBCN (especially Oedipus and ChaChi LoPret) and Boston Rock Mag, illustrator & local designer Rob Zammarchi for the wacky party poster collage, right-on reporter Dave Wildman for the special event coverage and Tricky E. Burke for his lighting and sound mastery.

**A GRAND thanks** to Mark Merritt for constructing the elegant donations box in the gallery. Try it out next time you visit Mobius!

## THANKS TO ALL OUR DONORS FOR DOLING OUT THE DOUGH!

Continued honor and thanks to members of the Mobius Avant Gardener club:  
**Avant Gardeners**  
 James Williams  
 Oedipus  
 Jon & Chari Isaacs  
 Arlyne Rochlin  
 Joe Rice  
 Judith Aronstein  
 Stan Jaksina  
 Sarah & Austin de Besche

**Science Supporters** as of 2/22/94

**Marie Curie funder:** the radiant Queen M. Katharine Arsem-O'Malley

**Miscellaneous donor** Jodie Erdman

A heARTfelt thanks to all the following individuals who recognize the importance of funding new art, supporting our local artists and have contributed to the Mobius Artists Group fund. This fund directly supports the 18 members of the nationally-known Mobius Artists Group in producing their work in performance art, dance, sound art, new music and installation art. Among other costs, the money helps to cover artists' materials, technical production assistance and PR. This money will enable these artists to continue to create, explore and expand their repertoire of new, experimental works into the 1994-1995 season as they celebrate their 18th anniversary!

**Supporters of the Mobius Artists Group project fund:**

A. Trexler  
 Andy Nemeck  
 Anonymous  
 Arlayne Peterson  
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 Thomas E. Rice

**DISCLAIMER:** All names listed account for donations received prior to July 21. If we have inadvertently missed you on any of these donor lists, apologies in advance. Please let us know so we can recognize you in our next newsletter!

**Thanks to these generous beings who made our office wishes come true:**

Refrigerator - Charles Heath & Sarah Steinitz  
 Humidifier & desk lamp - Colleen McGuire  
 Humidifier - David T. Emerson  
 Mac Plus - Melanie Hedlund  
 Column audio speakers - The A Man  
 Hydrodonor - David Goodine for keeping our whistles wet by providing us with a water cooler and H2O!

## MOBIUS ARTISTS GROUP

Nancy Adams  
 Marilyn Arsem  
 Hannah Bonner  
 Meredith Davis  
 Owen Fursphan  
 Linda Graetz  
 Sarah Hickler  
 Larry Johnson  
 Dan Lang  
 Taylor McLean  
 David Miller  
 Mari Novotny-Jones  
 Tom Plsek  
 Bob Raymond  
 Margaret Tittlemore  
 Ean White  
 Joseph Wilson  
**MOBIUS STAFF**  
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 Co-Director  
 Nancy Adams,  
 Co-Director  
 Rochelle Fabb,  
 Publicist/  
 Admin. Asst  
 Heather Cook, Intern  
 Carla Forte, Intern  
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**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 Council for the Arts and Humanities, a local agency, supported by the MCC, the Polaroid Foundation, the Nonsequitur Foundation, LEF Foundation, The Phoenix and generous private support.

## MOBIUS CALL FOR PROPOSALS

### Deadlines:

5 pm, Monday, October 3, 1994 - For Projects to take place January 1995 - June 1995

5 pm, Thursday, June 1, 1995 - For Projects to take place September 1995 - December 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. All applicants are required to send in an SASE or pick up proposal guidelines and a submission cover sheet each time you submit a proposal. Call Mobius, (617) 542-7416, fax (617) 451-2910 for the required forms. 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 a 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.

### CALL FOR PROPOSALS: Works-In-Progress #36

Scheduled for December 8 - 10, 1994

Proposals Due: Friday, October 14, 1994 at 5pm

In response to a continuing demand from area artists, Mobius will be scheduling its 36th 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 #36:

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

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!

### CALL FOR VISITING PERFORMANCE ARTISTS AT THE SCHOOL FOR THE MUSEUM OF FINE ARTS

The Performance Area at the School of the Museum of Fine Arts has added a course for 94/95 of visiting performance artists. Two artists each semester will teach a 6-week workshop, which is scheduled on Friday mornings, from 9 am to 12 noon. The Area is looking for proposals from performance artists in **greater Boston and New England** for the workshops in the spring semester, which would run approximately January 20 - February 24 and March 3 - April 21. The proposals will be reviewed by a committee of faculty and students, who will then interview their list of finalists. **Please note that they are currently not soliciting proposals from outside the region.** Please send proposals, a resume and slides or videotape (up to 10 minutes will be viewed in the initial round) to the Performance Area, School of the Museum of Fine Arts, 230 The Fenway, Boston, MA 02115. The deadline is October 10th. If you have questions, leave a message for Marilyn Arsem at the school at (617) 267-6100, with a phone number where you can be reached during the day.

# I N T H I S I S S U E

## DANCE/MOUEMENT

Susan Dibble Dance Theatre  
Movement Works-in-Progress #5  
Exiles at Mobius/Onsite Dance Co.  
Image Lab  
Atlas/Axis

## INSTALLATIONS

Margaret Tittermore  
Linda Graetz  
n. noon coda

## MULTIMEDIA

Dave Peck

## WORKSHOPS

Sarah Hickler: Movement as Source  
David Miller: Performance Imaging  
Mari Novotny-Jones: Ritual as Performance

## MUSIC/SOUND ART

Outsider Quartet  
Taylor McLean

## PERFORMANCE

Marilyn Arsem  
Taylor McLean  
Mari Novotny-Jones  
Works-in-Progress #36

## VIDEO/FILM

Exiles at Mobius/Onsite  
Dance Co.  
Andrew Neumann



**SEPTEMBER - DECEMBER 1994**

## mobius

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FOR DEADLINES SEE P.11**

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