

mobius

WINTER 1996
January - March
Vol. 13, #2

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

Messages from the Mobius Nerve Center

It's a beautiful sight, you'd be happy tonight, walking in a winter wonderland near South Station, over the Congress St. bridge, past the Children's and Computer Museums to MOBIUS! Don't let the New England winter deter you from experiencing our spectacular winter line-up of installation, performance, movement and video events!

Mobius Artists Group welcomes Rochelle Fabb and Jed Speare to our ranks. For the past five years, Rochelle has been on staff at Mobius as Publicist doing an incredible job spreading the word to the world about Mobius and the artists who present work here. What some of you may not know and should know is that Rochelle is a performance artist who is, in her own words "teetering on some twilight periphery." Her work has been presented at spaces around Boston including Mobius, the Middle East, Cambridge Multicultural Art Center and Lesley College, as well as at the Cleveland Performance Art Festival Open and in a collaborative performance at the Lincoln Center Out of Doors Festival. Rochelle often collaborates with visual artist/performer/mystic, St. Suzan Baltozer. Together they will present a performance in an installation entitled "Memories of Mysticism" in January. Jed Speare works in a variety of media including video, sound and book art. His work has been presented in San Francisco, New York, France, Italy and the Netherlands. Locally, he was a featured artist in "The Computer in the Studio" exhibition at the DeCordova and Boston Computer Museum in 1994 and has curated programs of performance, video and sound art at venues around Boston. He has taught at the Theatreschool Mime Opleiding in Amsterdam and is currently a Visiting Faculty instructor at the School of the Museum of Fine Arts, Boston. This year Jed is curating a series of "Performance On Video" screenings at Mobius.

There has been a shake up on the Board of Directors! Rena Wade heroically served as President of the Board for three years and oversaw the establishment of the Mobius Artists Group fund and the expansion of Mobius to include our rehearsal studio and meeting space among many, many other things. Rena, we salute you. Jennifer Evans has picked up the mantle and Jennifer, we salute you too. George Moseley will continue as Treasurer and Ray Iasiello will take over as Clerk. The Board has decided not to do the usual spring benefit party so that they can apply their creative energy to other lucrative fundraising strategies. Stay tuned for details and keep your checkbook handy. And if you can't wait, be sure to pop something (preferably money) into that envelope that came with the fundraising letter from us earlier this year!

Photo from "Object/Sound: Automation of Accidental Gestures" - Jonathon Bepler & Sue Rees, No. B.I.A.S.

DON'T MISS THE MOBIUS HOME PAGE ON THE WORLDWIDE WEB!!!

Designed by Mobius Artists Group member Joseph Wilson.

Visit Mobius on line at:

<http://www.tmn.com/0h/Artswire/www/mobius/mobius.html>.

354 CONGRESS STREET • BOSTON, MA 02210 • TEL: 617-542-7416 • FAX: 617-451-2910

MEMORIES OF MYSTICISM

Installation by **Suzan Baltozer**

with collaborative performance by **Suzan Baltozer, Rochelle Fabb** (Mobius Artists Group),
Donna Coppola & Ruth Fitzgerald

January 3 - 20

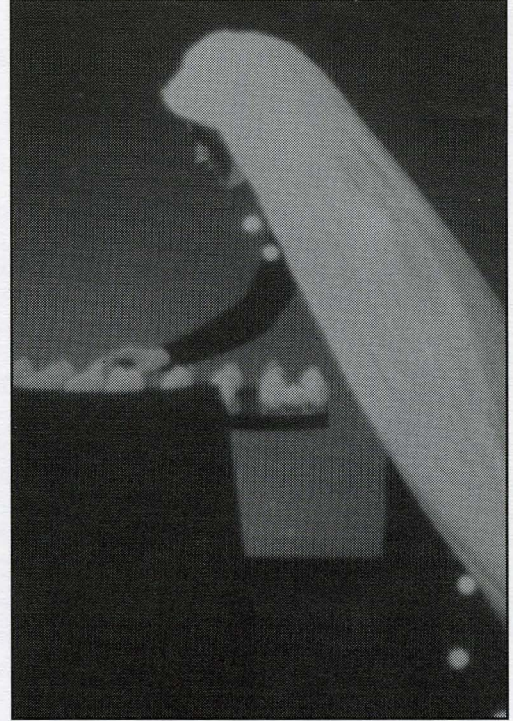
Gallery hours: Wed. - Sat. 12-5 pm • Opening reception: Thurs., Jan. 11, 7-9 pm
Performances: January 10, 8-9 pm • January 13, 2-3 pm • January 20, 8-10 pm



Suzan Baltozer in "Memories of Mysticism"
Photo: St. Suzan Baltozer

Memories, mysticism and half-forgotten dreams are the basis for my new work.

Growing up in a home where my Dad was a member of a few esoteric mystery schools such as the Rosicrucians, and the rest of my family experimented with séances, Ouija boards, and occult phenomena, my personal history took me far away from the consensus reality of the late 1950s and 60s. Not having been indoctrinated into any formal religion, I was terrified yet spellbound by the preternatural experiences, and each encounter became a mystical event to me. I came to covet my secret knowledge, yet I had this nagging fear that I was in some way perverse because my beliefs veered away from the traditional Christian values of the time. This work examines the conflicting emotions associated with the hidden wisdom of the occult and my childhood fears and memories.



Rochelle Fabb in "Masonairy" Photo: Bob Raymond

The visual dialogue begins with two-dimensional drawings that are like pages from an ancient book which combine with sculptures to form an installation. Tattered old books, burnt fabric, and archaic symbols become the language of the esoteric world, while horse chestnut husks, mica, faded photographs, and other fragile objects express the delicate nature of my recollections. The interplay of these seemingly divergent elements together gives insight into the knowledge I have gained from both worlds.

Suzan L. Baltozer

Paintings by R.L. McIntosh THE ALL-FOR-A-DOLLAR SHOW

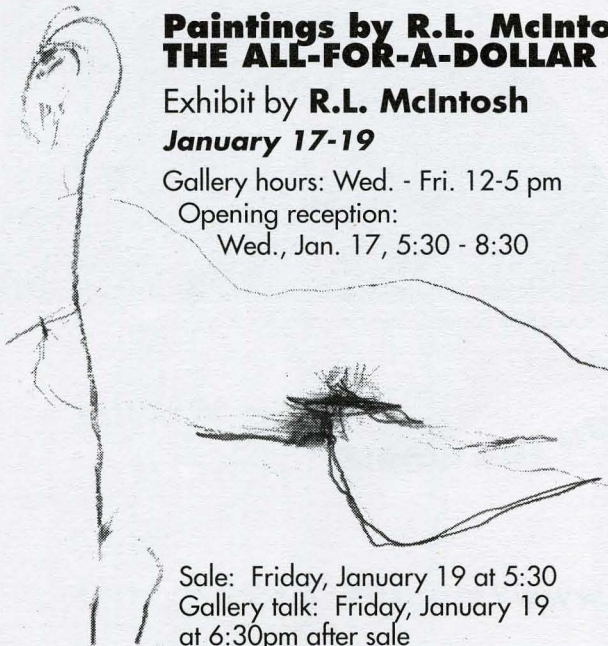
Exhibit by **R.L. McIntosh**

January 17-19

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

Opening reception:

Wed., Jan. 17, 5:30 - 8:30



Sale: Friday, January 19 at 5:30

Gallery talk: Friday, January 19
at 6:30pm after sale

Between January 17 and 19 MOBIUS is allowing me to hold an "all for a dollar show". I intend to show and sell twelve of, what I consider, my best paintings produced during the past five years. An opening will be held on Wednesday the 17th from 5:30 - 8:30. The sale will be held Friday the 19th at 5:30. Artwork will be sold for \$1.00 each on a first come, first served basis.

Being a painter I am constantly asked how much my work is "worth". This is a very difficult question to answer, since I make the work without the intention of selling it. I paint because it is a medium and a process for me to communicate with others and with myself about things I find hard to express in words. Therefore, when I am happy with a completed piece it is usually because I feel it successfully uses paint as a metaphor to express a concept that is veritably intangible to me otherwise. I have made a "thing" out of a thought and a process...so this "thing" becomes important to me for it is the physical residue of energy, emotion and time.

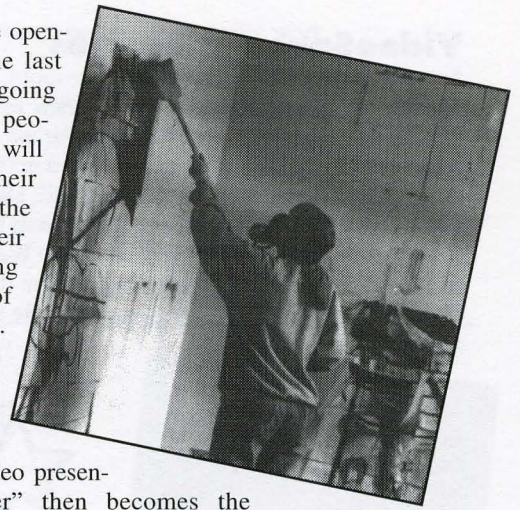
Now, how do I translate the importance that I feel the piece has...the fact that it has become a physical thing, that it exists, that it just "is"... into another measure of value, that of money? It seems in our capitalistic culture the higher the monetary

value something has, whether it be a salary, a piece of clothing, or a piece of art, the more highly regarded it is by others. although i do not deny the importance of money, (for if i tried to i would be placing myself outside the culture i am a part of, which i respond to, and in which i create my work) i do not feel that this means of ascertaining "worth" is applicable in all cases. are the actions of an executive "worth" more than those of an attentive mother? is a gucci handbag "worth" more than a pair of warm socks? obviously the money value and the actual worth of these things in question are incongruous... you cannot measure the worth of certain things with money.

by introducing the one dollar amount, instead of just giving the work away to people that arrive on that last night of the show, i hope to confront the audience with how they place value or "worth" on the creative process. will people be able to relate or connect at all with art work that has hardly any pre-designated monetary value? will someone offer me more money to put one of these paintings aside for them? would somebody be willing to wait in a line to obtain a piece of artwork that they enjoyed or connected with? what if nobody shows up to buy the work? does work have to be in object form in order to be appreciated since we can more readily place monetary value on "things"? these are but a few of the questions that have infiltrated my thoughts while planning this show.

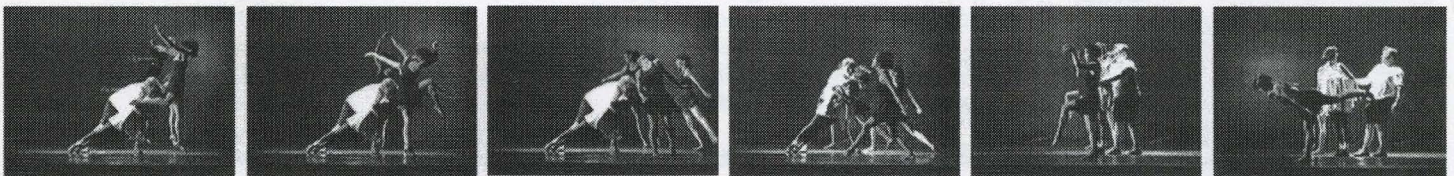
another interesting aspect of the "all for a dollar show" is that all

facets of the set up, the opening and the sale on the last night of the show are going to be videotaped. the people attending the show will be interviewed as to their opinions of the work, the show's presentation, their motivations for wanting to purchase a piece of work for a dollar, etc... by doing this we add the twist of making the audience and their opinions the actual "show" in the final video presentation...the "objectifier" then becomes the object.



i intend to hold a gallery talk after the sale on friday the 19th at which i hope to explore these and other issues pertaining to the value of art, the value of galleries, the value of "value". all are invited to participate in this open discourse. i look forward to and thank MOBIUS for this unique opportunity to carry out this project.

rachael mcintosh



Caitlin Corbett Dance Company

CAITLIN CORBETT DANCE COMPANY

Caitlin Corbett, choreographer

January 24-27 at 8pm

I have been making dances for almost twenty years, and have been strongly influenced throughout by the sublime beauty of the ordinary, pedestrian movement, and chance. My early exposure to the Judson Church Movement, Trisha Brown, Yvonne Rainer, and Simone Forti also shaped my choreography, as this work focused on issues of inclusivity and accessibility, and spawned an appreciation for the quotidian. Some of the ways in which these ideas have become manifest in my own work include the pairing of trained dancers with untrained performers, the juxtaposition of the heroic with the everyday gesture, and the nonsequential ordering of movement.

5 Solos (premiere)

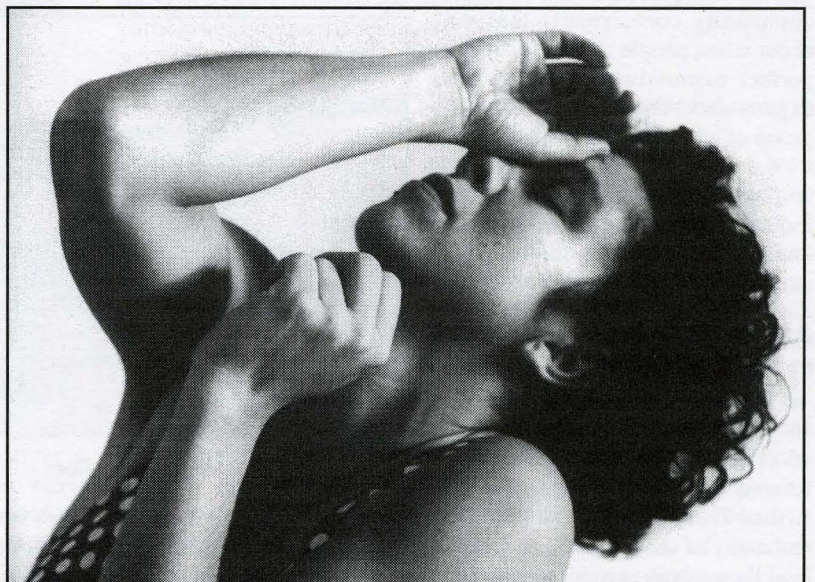
Although the solos will be treated as separate ideas, entities, pieces, they will pass through, bump into, echo and shadow each other, creating a series of relationships and an ambiguity about the isolated nature of the solo.

Interrupting Sleep

Commissioned by Boston Dance Umbrella and first performed in July of 1994, Interrupting Sleep is a 15 minute sextet featuring three trained dancers and three untrained performers.

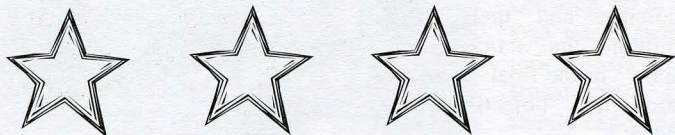
Both pieces are inspired by popular ballads of the seventies (including the music of Bobby Gentry and Barry Manilow) and the expectations and contradictions posed by the "American Dream." For many people the archetypal family or home has been at times a place both of refuge and of tremendous isolation. It is this type of contradiction, as well as the real and imaged possibilities for transcendence and rapture that are conveyed in the dances.

Caitlin Corbett



VideoSpace at Mobius

Video is a powerful tool in the hands of artists. VideoSpace at Mobius is in our second season. We are eight video artists who have gotten together to promote video art around New England. Anita Allyn, Steve Davis, George Fifield, Dena Gwin, Sheila Pepe, Sarah Smiley and Levni Yilmaz are sharing production responsibilities but curating the shows individually. We seek video (and some films) from all over the country to explore themes and ideas which interest us and hopefully you. We welcome submissions. Our three shows this season are:



Gender and Technology

January 30 at 7:30
curated by Anita Allyn

This show encourages many interpretations of how technology is gendered and how gender is explored through/by/in technology.

Copyright Violations

February 20 at 7:30

curated by the group as a whole

A collection of videos which freely violate intellectual property rights. Moderated discussion to follow.

The Cleavers and the Camcorder

March 19 at 7:30
curated by Dena Gwin

An honest and sometimes voyeuristic look at the complexities of being blood-related to other human beings.

George Fifield

NORTHERN VOICES: THE NO-BROW TRAVELING SHOW @ MOBIUS

Exhibition with performances produced by **No. B.I.A.S.**
(North Bennington Independent Artists' Space)

January 31 - February 17

Coordinates for an Alignment of a Jigsaw part two
installation by **Sue Rees** with collaborative performances

Gallery hours: Wed. - Sat. 12-5 pm • Opening reception: Saturday, Feb. 3, 4-6 pm

Gallery talk: Feb. 3, 5 pm • Performances: February 9 & 10 at 8pm

Northern Voices: The No-Brow Traveling Medicine Show @ Mobius

Performances: January 16 & 17 at 8pm

by **No. B.I.A.S.**

artists: **Anthony Cafritz, Andrew Cohen, Tom Dunn, Edmund Mooney & Katie Watson**
with poets **Wyn Cooper & Veranda Porche.**

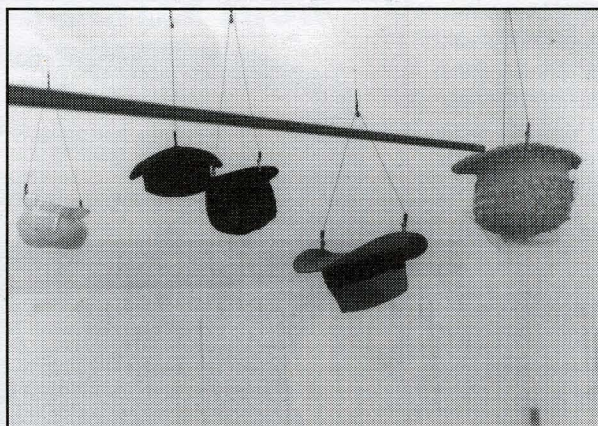
About the Space

No. B.I.A.S. (North Bennington Independent Artists' Space) is an artist-run, not-for-profit forum for new artistic works in all media. We choose our exhibitions for the aesthetic and seminal quality of an artist's work; the ability to create a dialogue between artist and audience; and to foster the community cohesiveness that may occur when people strive towards the perfect expressive forms for their experiences. Opened in 1992 by a group of artists aware of the need for a local exhibition space, No. B.I.A.S. is located in a 2000 square foot industrial space, converted into a viable gallery through the efforts of numerous individuals.

About the Show

This exhibition, Northern Voices: The No-Brow Traveling Medicine Show @ Mobius, grew out of several ideas and relationships formed through the New England Artists' Trust, and the first two Artist Congresses. The plastic arts, and many of the temporal arts, remain among the forms that do not lend themselves to mass media or mechanical reproduction as their optimum viewing format. While many artists incorporate such media

as part of their aesthetic language, these works still require primary viewing in order to obtain their full potency and context, even if that viewing is on a monitor. For example, a photograph that was intentionally printed in a large format may be reproduced in a magazine with proximate accuracy to the image, but the work must succumb to the standardized secondary format. It has been altered from the thing itself in order to gain a more accessible context, which is extraordinarily useful. This is a one-to-one ratio, where something is lost in order to gain something else.



"Capped @ 6/per 60" - Sue Rees

Northern Voices is designed specifically for the space at Mobius. It aspires to create a relationship that transcends subject/object viewership, melding them towards a greater whole: a one-to-zero ratio. We feel that this type of art lends itself well to site-specific installations as a means of finding as great and diverse an audience as possible.

The front room at Mobius will contain work by Bennington, Vt. artist Sue Rees entitled *Coordinates for an Alignment of a Jigsaw part two*. She describes her piece as an installation, containing a series of redefined spaces in which motorized objects will be placed, separated by partially transparent

screens and wooden structures. The movement of the objects will be generated by motors at different r.p.m.s and will be triggered by motion detectors and timer switchers. In some cases the action of moving pieces will cause secondary movements to occur. Being on the outside, one view is achieved; entering the spaces, another image and set of information is given to the viewer, and you become part of the play. The performances will add a secondary set of information and interaction with the installation, with records remaining of the action. The above is a sketch created by the artist;

the specifics will be fleshed out as a site-specific work.

The work in the back room will consist of another piece created expressly for the space it will occupy. A collaborative work among light, sound, sculpture and movement artists will explore concepts of surface, time and ascension. Participating artists include Anthony Cafritz, Andrew Cohen, Tom Dunn, Edmund Mooney and Katie Watson. Poets Wyn Cooper and Veranda Porche and several other artists will also lend their talents to the performance.

No. B.I.A.S.

Second Line CENTRAL PROCESSING UNIT

Music by **Neil Leonard** with **Michael Evans** and **Janet Underhill**

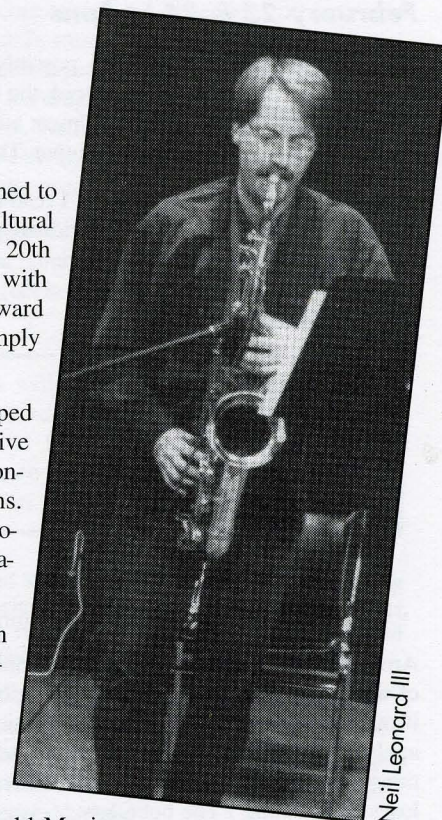
February 2 & 3 at 8pm

For all the talk these days about purifying the canon, jazz is often at its best when it's been stretched to incorporate elements that might seem foreign at first brush. Consider the unabashedly multicultural strut of the Crescent City's turn of the century parade band. Or Dizzy Gillespie's bold melding of 20th century classical music and ancient ritual chants from the Calabar in his 1940s big band. In keeping with this pluralistic approach, the late John Coltrane joined forces with Nigerian drummer Olanfunmi toward the end of his career. The way I see it, bringing a computer on stage along with my saxophone is simply another way to extend the tradition.

For over a decade I have explored a variety of approaches to human-machine interaction and developed software to support such works. My first computer music systems sampled light intensity from a live video source and used it as input to drive a melodic pattern generation program. Another system controlled stepper motors that were installed in turntables, using semi-random dual motion patterns. Currently I use specialized listening and improvisation software in concert with my saxophone improvisations. The works presented at Mobius use computers to develop this music rooted in diverse traditions yet speaking in new and different tongues.

For this event I will be collaborating with Michael Evans, whom I have worked with for seventeen years, and Janet Underhill. In addition to directing their own ensembles, these musicians have performed with John Zorn, God is My Co-Pilot, the Moody Blues and Alea III. The pieces range from solos and duets to larger ensemble works for saxophone, bassoon, synthesizer, percussion and computer controlled live electronics.

Biographical note: I have presented solo performances at festivals throughout North America, the Caribbean and Europe. My composition, "Totems," was premiered by Don Byron in the World Music Institute's Interpretations Series, at Carnegie Hall. I've also performed with the Boston Ballet, Hiram Bullock, Kevin Eubanks, Howard Johnson, Frank Lacy, Jymie Merritt, Odean Pope, Emiliano Salvador and Marvin "Smitty" Smith. Other compositions and interpretations of mine can be heard on ECM, A&M and Accurate Records.



Neil Leonard III

Neil Leonard

ACOUSTIC MIRAGE

Sound environment
created by
Ellen Band

February 21-March 2
Gallery hours:
Wed.-Sat. 12-5 pm
Opening/Listening:
Saturday, February 24,
3-5 pm
Gallery talk:
February 24, 4 pm

Acoustic Mirage invites the listener to enter a uniquely designed sonic environment in which the boundary between aural fantasy and aural reality is dissolved. Moving

through a dense soundscape intended to entice and compel the ear, participants confront a perceptual dilemma: "Are they really hearing what they think they are hearing?"

The inspiration for Acoustic Mirage came from my eternal quest to maintain domestic tranquility in the face of the encroaching din of the urban noisescape. Using pink noise generating devices, I have managed to construct sonic force fields which have shielded me from the intrusive noises of the city. But one night around 3 a.m., I awoke to auditory hallucinations resulting from these devices sounding simultaneously in various spatial relationships. I perceived these 'hallucinations' to be voices which I believed were present but were not. Since that time, I have listened for or happened upon this same phenomenon where I hear voices or music embedded within noise. It can happen anywhere, as if by magic, under varying conditions in which the convergence of pink or white noise with the particular acoustic characteristics of spaces creates this mysterious auditory illusion. But is it an illusion or the brain's need to organize and make sense out of noise chaos? Psychoacoustics, the branch of science which studies the processing and perception of sound as well as its effects on physiology, deals with this question.



Ellen Band in "Swinging Sings"
Photo: Bob Raymond

Upon entering this installation, the listener may initially apprehend the sounds simply as pink and white noise. As the sound continues to subtly morph, revealing a more complex nature containing other sonic information, details, and imagery, participants can create personalized acoustic imagery by slowly moving through the acoustic

web identifying their own sonic 'g' spots. Like an interactive installation, through selectively focusing on combinations of noises and sounds within the sonic fabric of the installation, listeners can undergo a unique perceptual moment determined by their own interface between sound and physiology.

Ellen Band

The Edge of Meaning: A twenty year exploration of a linguistic frontier

Performance by
Larry Johnson (*Mobius Artists Group*)

February 23 & 24 at 8pm

Language is an important tool, possibly the most unique human property. Misused, it causes extreme suffering and delusion. The more that is known about our primary tool, the less dangerous it becomes. That is one of my motivations for making text-sound for the past twenty-odd years. I will be presenting almost all of it, as well as one or two new pieces, at my Mobius performance. Nine pieces of text-sound in twenty years is not an immense output. This is because I generally don't like to repeat myself; I try to do something new in each piece.

In the late sixties/early seventies, I read an anthology of concrete poetry. This book, focused on poetic work with a strong visual emphasis, showed me that letters, taken individually, can be material for a hybrid visual/literary art. I began making concrete poems using a typewriter.

Two short examples:

ooooooo
eoooooy
enoooooy
entoopy
entropy
enthrpy
entdhpy
enkdhgy
ejkdhgy
vjkdhgk

timmeeettttiiiiiiiiimmmmmeeeeeetiiiiiiimeeeeeetimmeettttiiiiiiiiimmmmmeeeee..

Around 1974, it occurred to me that phonemes could also be manipulated, and I began making performance texts that altered the sound values of words, often to the point of unintelligibility. Speech is made of very rich sequences of complex sounds which are almost impossible to hear if one knows the meaning of what is said. If one wants to hear the actual sounds of language, one must either listen to a foreign tongue or apply sound-changing processes to the text. In most cases, I apply these processes in a gradual and slow transition. During the slow transitions, there are regions in the pieces where the edge of meaning is reached. (Speech can go through a surprising amount of distortion before it loses all meaning.) The boundary regions between meaning and non-meaning are wonderful places where all kinds of unexpected creations occur. This is another motivation for visiting this terrain again and again.

Many of the pieces (*Fire*, *P/N/P*, *In that Case What is the Question?*, and *Plague Year*) focus on particular vowels. In my version of English (I was born in Oklahoma) there are ten vowels. I have used seven vowels in those four pieces. I will make one or two more pieces that will use the remaining three vowels to complete this series.

Other pieces follow the evolution of English, or use entropic processes (like one of the concrete poems above.)

For more information, consult my World Wide Web page: <http://www.smfa.edu/faculty/ljohnson/edge.html>

Larry Johnson

HIEROGLYPH: MOVEMENT WORK

Performance by **Stefanie Cohen**
with **Patrick Crowley, Daniel Orlansky,**
Rick Roberts

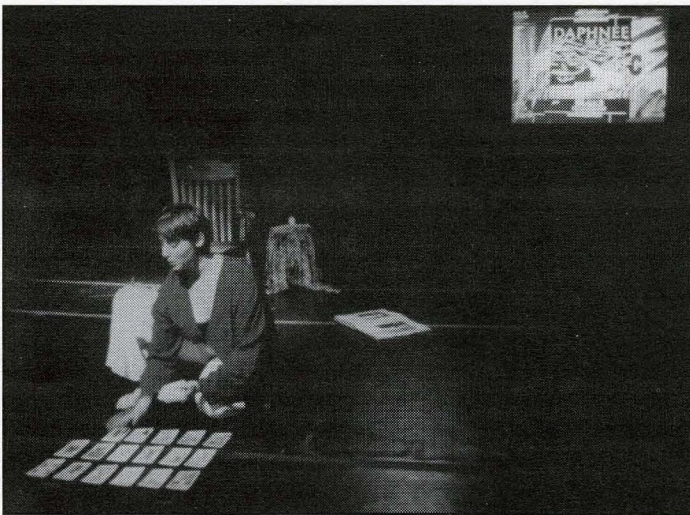
February 29 - March 2 at 8pm

As someone who has worked in a hospice over the past three and a half years, I have seen many people go from living to dying. I have had the privilege to have been able to visit people in their homes, to pore over photographs, to meet people's parents, siblings, and sometimes children, and to feel an unaccountable sense of wonder at the concept of generations. It is almost too simple: we are products of what has occurred before us and we influence what will come after we have gone.

Hieroglyph is a solo movement, text and visual piece that I have per-

formed a few times, in varying stages of development, both in Works-In-Progress at Mobius, and the Middle East in the Ruby Slipper performance series. It is a work with layers: there are sections of the piece in which we listen to recorded text in stillness, times in which the movement takes place in silence or against an aural element, such as the live sound of a rocking chair or a small musical toy, and times during which the text, visuals and movement overlap.

The text I wrote nearly two years ago through a practice of writing in response to movement -- both my partners' and my own. The writing at that time bore no specific, literal connection with the moving; they were separate improvisations. I find myself these days particularly drawn to work that combines movement and language, and in this case, writing that has been generated from movement. I begin to understand how what I hear influences what I am seeing, and the fact that whatever it is that I am watching will cause me to pick out distinct pieces of that which I hear. As an audience member I make con-



Stefanie Cohen in "HIEROGLYPH" Photo: Bob Raymond

nections between seemingly disparate elements. The more room for me to do that the better.

With Hieroglyph, as with some other recent projects, I have had the distinct sense that as an artist and a human being I extend in both directions of the past and future. I explore the connections between being a dancer and a writer right now, as the daughter of a photographer, great-granddaughter of a cabinetmaker, and it goes on ...

The flip side of the evening will be a movement improvisation with dancers Patrick Crowley, Rick Roberts, and myself, and musician Daniel Orlansky playing the didgeridoo. The four of us (loosely known as FourScore as we are seized with inspiration) have worked together formally over the past year. We have developed and performed an improvisational score comprised of sections of duet, solo and trio movement and Daniel's music. Through the use of digital delay and looping he is able to layer the sounds of percussion and wind instruments along with his didgeridoo, thus creating a complex and rich range of environments. We have performed the score together at the Cambridge River Festival, Mobius' ArtRages benefit, and the Middle East on two separate occasions.

As a performer, director, and also as the curator of the Ruby Slipper series, I am excited about the combination of specific, set work and improvisation in one night. I feel heartily daunted by the challenge.

Stefanie Cohen

STUDENT WORKS AT MOBIUS

March 8 & 9

(exact # of nights TBA) at 8pm

For the eighth year, Mobius will present a weekend of performance, sound art and intermedia works by area college students. Each night, three to four different works will be presented. This is your chance to see works by students from Boston's varied colleges and art schools. Don't miss it!

BOSTON, 1996

Ruth Zaporah

TERRA INCOGNITO

Owen Furshpan (*Mobius Artists Group*)
& **Sarah Hickler** (*MAG*)

March 15 & 16 at 8pm

the war-torn areas of Croatia and Serbia and intends to return in the spring of '96. Zaporah is a two-time recipient of National Endowment for the Arts Choreography Fellowships. In 1994 she was honored with a Sustained Achievement award by the San Francisco Bay Area Dance Association.

The first time I took a workshop with Ruth I thought I had been run over by a train. My psyche has never regained its original shape. Through this work I have experienced a range in language, sound and movement that I had only imagined before.

Sarah and I have been dancing together for over three years. Last year I began to show her what I was learning. We began doing Action

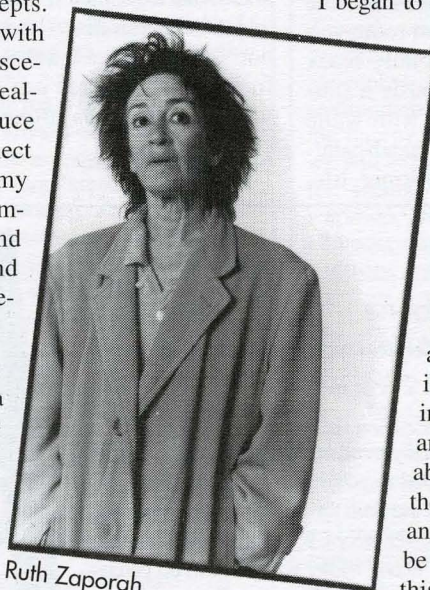
Theater together, combining it with Sarah's knowledge of Authentic Movement. We are still just beginning to map out the terrain of possibilities. This performance will be an update from our latest position in that terrain.

Owen Furshpan

I am an improvisational artist. I enter the stage with no pre-arranged concepts. Instead, I create my pieces by beginning with a spontaneous action; I then build my scenario step by step until my content is realized. Within that process, I introduce characters, events and situations that reflect the workings of my imagination and my personal experience. My pieces are dream-like, landscapes grounded in humor and pathos. Performing both as actor and dancer, I weave my images through movement, language and vocalization.

Ruth Zaporah

Ruth Zaporah is a San Francisco Bay Area performance artist, director and teacher. She works within the life-reflecting improvisation performance and training process, Action Theater, which she has been developing for the past twenty years. Action Theater combines movement and acting into a unified expression of present awareness. Zaporah performs and leads Action Theater trainings in the U.S., Canada, Europe, and Israel. She regularly appears on the faculty of the Naropa Institute in Boulder, Colorado, and the Esalen Institute in Big Sur, California. Last year she performed throughout



Ruth Zaporah

Owen has been sharing Ruth's improvisational techniques with me. I was originally drawn to dance improvisation because of the freshness, immediacy and intensity of the communication with yourself, the environment, other performers and the audience. The level of presence, engagement, receptivity, sensitivity, and clarity of intention that is required in Action Theater is extreme. I am continually surprised and intrigued by this work. I am much more comfortable in the abstract world of dance, but am attracted to the weight and directness of language. Integrating sound and language into movement has been and continues to be a challenge. Although I am absorbed in the process of this improvisational technique, I am still not sure what the product is, or exactly how to integrate it into performance work. Hopefully this will become more clear as

Owen and I continue to experiment.

Sarah Hickler

I BELIEVE THAT WINGS SHALL LIFT ME HIGH INTO THE SKIES

Performance by **Arthur Hardigg**

March 22 & 23 at 8pm



My wish is to present an exposé of my visual aesthetic loves, and of my efforts at articulating in poetic or descriptive language the feelings and the rules of my secret values.

This piece takes root in a love of stained glass and of poetic reflections on life found in Medieval society. Taking drawings and notes I made at Chartres Cathedral, I decided to fuse them with images and words from the Confessions of St. Augustine, the Prayers and Meditations of St. Anselm, and Boethius' Consolation of Philosophy. I thought that I could distill from diverse sources a substance that would be made of my own images and ideas.

Can my performance create an atmosphere which itself offers a counterpart to religious places or to the poetic worlds of great writers? I do not wish to dress myself in the imagery of beautiful ideas that I saw, but to create my response to the victory they promise. I present my thoughts, not as a comment on what I have seen or learned but as creating visual and verbal phrases which propose a religious and artistic experience. Rather than just deriving my energy from sources which inspired me, I want to become indistinguishable from these sources.

Arthur Hardigg

SIFTING

Installation by
Meredith Davis (Mobius Artists Group)

March 27 - April 13

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

Opening reception: Good Friday, April 5, 5-7 pm

Gallery talk: April 5, 6 pm

I recently spent the night with a friend who lives in a village called Wood River Junction. She's a quiltmaker and gardener, her husband a graphic designer, and together they live simply yet comfortably with two dogs, four cats, and five or six birds near the river. Her home was like one of her quilts, pieced together with brilliantly colored objects offset by the greenery of flowering plants. In her studio, where projects lay in various stages of completion, finches and parakeets chirped from high perches and the fragrant scent of flowering plants filled the air. The guest room was downstairs off the living area where Bowzer, the friendly black dog, slept in a wooden box on a cushion of red. Previously a storage area, the guest room was neat and tidy, trimmed with white half-curtains and a comfortable country bed with a blue hand-painted headboard. The room showed no traces of its former life,

excepting a dark green kayak, the beloved object of many river outings. It was suspended over the bed as though floating in water. As I lay under it gazing at its graceful form, it appeared as a large vessel. A vessel filled with memories.

In the morning, over a breakfast of homemade oatmeal, applesauce and scones, we spoke of relationships, art, the deaths of our fathers, and our homes as repositories filled with stuff collected over many years. We spoke of nests and comfort and accumulation. And we spoke of the need for simplicity. It was November 1st, the day caught between Halloween and the anniversary of my father's death six years ago. I silently noted its significance. My friend spoke of the passing of her father, which had occurred in March seven months before. She told me that for the past two months she had been going through her home, weeding out things from closets, boxes, rooms, unearthing memorabilia of her past. She had found things from her childhood, from when her children were young, and from a former marriage to the father of her children, from which scars ran deep. Many things she disposed of, some she could not. There she reorganized into boxes and set aside, vessels with fragments of joy and pain, waiting for later. I understood what she was doing. She was sifting.

Sifting. Just like me.

Meredith Davis

CAGE for TROMBONE

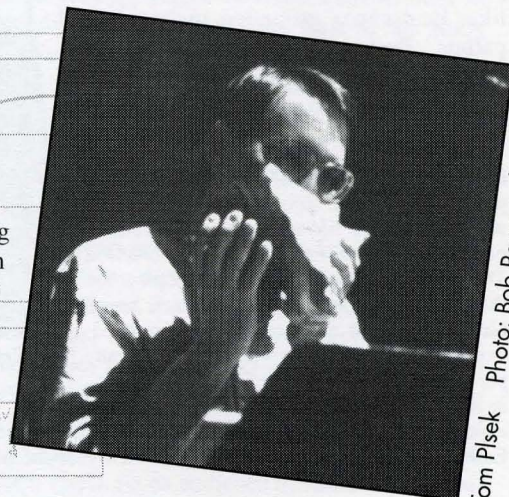
Tom Plsek (Mobius Artists Group), trombone

David Miller (MAG), percussion and piano

March 29 & 30 at 8pm

In keeping with an informal tradition that seems to be gradually evolving at Mobius -- i.e. a spring evening devoted to the works of John Cage -- I have decided to perform two pieces of John's in which the trombone is prominently featured. Since I have used the Solo for Sliding Trombone (1957) several times already, for this performance I have chosen two newer pieces, Ryoanji for trombone and percussion (1985); and Two/5 for trombone and piano (1991). David Miller will perform on percussion and piano with me.

Ryoanji is the name of a famous rock garden in Japan which contains fifteen stones placed in raked sand. The following by James Pritchett from The Music of John Cage



Tom Plsek Photo: Bob Raymond



David Miller in "Fontana Mix" Photo: Matt McKee

(Cambridge University Press, 1993) is a good description of the piece:

"I can summarize Cage's image of the Ryoanji garden as follows: the sand represents an empty space, while the stones are concrete things that can inhabit that empty space at any points within it. To use the language of Cage's 1950s writings, the sand is the Nothing that supports the Something of the rocks. In Ryoanji, Cage's music does not so much comment about this model of the garden as it embodies it. Cage has taken the Ryoanji garden - taken his understanding of its fundamental nature - and transformed it into music by finding two musical elements which act in the same way as the sand

and stones of the garden act."

During the last years of his life Cage became occupied with the "number" pieces: pieces in which the titles are the number of performers in the ensemble, with different versions being represented by a superscript. Two/5 is a duet piece for trombone and piano. (Four/6 was performed at Mobius last spring.) All the number pieces use time brackets into which music is placed somewhat freely. In Two/5 the piano part consists of chords placed in each bracket, while the trombone part consists of microtonal music -72 notes per octave - placed in different sets of brackets. Once again I quote James Pritchett:

"These works are so beautiful because they return to John Cage's compositional strengths: concentration, spaciousness, simplicity. Because each bracket contains a single sound, there is an intensity to each and every note, a focused concentration to every event. Nothing here is 'filler,' every note is meant deeply."

Tom Plsek

Tom and I are still discussing the exact format of the evening. Besides the two pieces he describes, which will be the core of the program in any case, we're also looking at: Variations I (1958), one of Cage's "compositions indeterminate of performance;" 62 Mesostics Re Merce Cunningham (1972), a solo voice piece which I may perform; and a true solo version of the Solo for Sliding Trombone. This might turn out to be a conventional concert-length program, or another all-nighter like the Empty Words performance of 1993, or something in between. Stay tuned.

David Miller

ACTION THEATER WORKSHOP with Ruth Zaporah

Monday, March 11 -- Thursday, March 14: 6:30-9:30 pm
Saturday March 16: 11 am - 2 pm
Sunday, March 17: 11 am - 3 pm
Cost: \$325 (includes ticket to one performance)

Action Theater offers a way to proceed toward lively spontaneous expression. The exercises isolate and invite exploration into the direct experience of sensation/feeling/action. This quiets the conceptual mind that often forges ahead and leaves the body behind, the mind that limits experience. The exercises encourage the development of diverse skills: movement, acting, voice, partner and ensemble relationship. Participants increase the ability to hold and express emotion. They learn how to always embody action, to elicit images from an enlivened imagination, and to recover lost personal material. Every exercise works simultaneously in all of these directions, creating reciprocity between exploration and communication. In a larger sense, every exercise addresses a present relationship between intention and awareness and expands the possibilities of both. This workshop is appropriate for anyone interested in the dynamics that support the relationship between consciousness, action and communication.

For more information, contact Sarah Hickler at 354-4362 or Owen Furshpan at 776-8020.

CLASSES AT MOBIUS

ACTION THEATER taught by Owen Furshpan

Session I: Introductory level, 6 2-1/2 hour classes / \$90
Mondays: January 23, 30, February 5, 12, 19, 26

Session II: Intermediate level, 6 2-1/2 hour classes / \$90
Tuesdays: April 2, 9, 16, 23, 30, May 7
Introductory Action Theater Workshop: Saturday, January 13, 10 a.m. - 1 p.m. / \$20

Action Theater is an improvisational practice developed by Ruth Zaporah, which integrates movement, sound and language. It encourages full expression of one's experience in the moment. We will use awareness of our bodies' sensations, feelings, imagination and our environment to explore the fundamentals of improvisation. By breaking improv into its component parts (time, space, shape, rhythm, etc.) we will expand our range of choices and develop a common language for "seeing" and discussing our work. Classes will include a structured warm-up, group work and duets. This class is suitable for people from all backgrounds. Please bring: comfortable clothes for moving in, your curiosity, and a willingness to "meet yourself from the inside out."

VOCAL IMAGERY taught by David Miller

Five 2-1/2 hour sessions: April 13, 17, 20, 24, 27 / \$80

This workshop is intended for people who would like to further explore their voices as image-making instruments. We'll explore the voice's physicality, as equivalent to the physicality of movement and gesture. We'll spend a considerable amount of time focussing on basic sounds and the breath. We'll look at using the voice nonverbally, using nonsyntactical texts, such as those by John Cage. We will also apply these nonverbal resources to shaping the meanings found in performance texts. If you feel that your "performance voice" has been limited to either simply conveying information, or expressing a standard set of emotions, this workshop may be an interesting change.

AUDIBLE VISIONS

New Music and Sound Art Performance Space at Brickbottom Artists Building

Audible Visions proudly presents new music guru
PAULINE OLIVEROS, Feb. 1996 (date to be set).

For further information or to be on the mailing list please contact
Ellen Band at (617) 625-4889.

MOVEMENT LAB

Dates: One Sunday a month: January 21, February 25, March 24, April 28, May 19, June 23 / 4:00 - 6:00 pm / FREE

Movement Lab is an opportunity for movers of varied backgrounds and levels to come together to show and discuss their work. Bring anything, from developing pieces to mere glimmers of an idea. As a group, we will try to assist you in whatever ways you request. The time will be divided according to the needs of the participants, on an ad hoc basis.

For more information contact
Marjorie Morgan (254-9086),
Owen Furshpan (776-8020)
or the Mobius office (542-7416).

CALL FOR PROPOSALS

Works-In-Progress #39

Scheduled for: April 18 - 20

Proposals Due at the Mobius office by 5:00 pm on Friday, March 8

In response to a continuing demand from area artists, Mobius will be scheduling its 39th program of Works-In-Progress to be presented in May.

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 #39:

- 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. Call the Mobius office for coversheet / guidelines. Thanks!

MOBIUS CALL FOR PROPOSALS!

Deadlines: 5 pm, Thursday, May 16, 1996 - for projects to take place Sept. 1996 - Jan. 1997

Mobius 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 asked to send in a 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 current proposal guidelines. Faxed proposals will not be accepted. Mobius does not program the work of artists currently enrolled at educational institutions. We do program a weekend for student performances each spring (see below).

Mobius offers the space for 50% of 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 twenty-five hundred 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.

THE BOSTON COALITION FOR FREEDOM OF EXPRESSION

meetings held at Mobius the second Monday of each month at 7 pm

• ALL WELCOME •

• ALWAYS LOOKING FOR NEW MEMBERS •

CALL (617) 497-7193 for further information and to receive the BCFE newsletter.

GALLERY TALKS AT MOBIUS

Don't forget! Mobius has scheduled Gallery Talks with each of the installations being shown this winter. The talks will be given by the artist and the format will change depending on the show and the artist. 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:

Memories of Mysticism

Artist - Suzan Baltozer

Thursday, January 11 at 8pm

The All For A Dollar Show

Artist - R.I. McIntosh

Friday, January 19 at 6:30 pm after the sale

Northern Voices: The No-Brow Traveling Medicine Show

Artist - No. B.I.A.S. from North Bennington, Vermont

Saturday, February 3 at 5 pm

Acoustic Mirage

Artist - Ellen Band

Saturday, February 24 at 4pm

Sifting

Artist - Meredith Davis

Good Friday, April 5 at 6pm

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

STUDENT WORKS CALL FOR PROPOSALS

Scheduled for: March 8 & 9, 1996

Proposals due at the Mobius office by 5:00 pm, Friday, February 2

Mobius is seeking proposals from Boston area college students for new performance art, sound art and intermedia works. Submit a proposal of not more than two pages describing the work you'd like to present. Also include a paragraph about yourself and documentation of your work if you have it (audio cassette, slides, drawings, 1/2" video). List the running time (no more than 20 minutes) and a list of your technical needs. Low tech pieces are preferred as this will be a group showing with 3-4 works each night. Be sure to include your telephone number, address and a time when you can be reached. Type the proposal if at all possible. Call the Mobius office for more information.

CALL TO ARTISTS AND AUDIENCE

Ruby Slipper Productions presents a monthly showcase of mixed-media performance as part of the continuing Monday Night at the Middle East Performing Arts Series. Performances take place at 8 p.m. on the first Monday of every month, and include five or six artists per evening. (Note: Due to New Year's, the January date will be the 8th.) If you have work that is appropriate for a showcase format, or if you'd like to be on the mailing list, please contact Stefanie Cohen at (617) 625-3551. Ruby Slipper is also looking for volunteers to do mailings and help produce the performances. Call Stefanie at the number above if you can help! The Middle East is located at 480 Massachusetts Ave., Central Square in Cambridge.

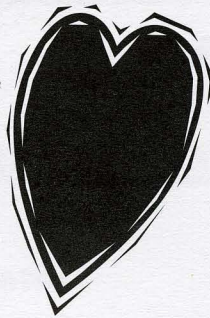
THANKS TO ALL OUR DONORS FOR DOLING OUT THE DOUGH!

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 20 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 1995-1996 season as they celebrate their 19th anniversary!

Supporters of the Mobius Artists Group project fund through November 9, 1995:

Greg Almen
Janet Steinmetz Amphlett & Godfrey Amphlett
Anonymous
Steve Berczuk & Lena Davis
Sarah & Austin de Besche
Jeffrey & Barbara Bush
John Clay
n. noon coda
Hannah Dennison
Steve & Lisa Domke
Katherine D. Finkelpearl
Steve & Andrea Frank
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Barbara Jane Gillespie
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The Huckleberries
Chari & Jon Isaacs
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Beth Pease
Sarah Sue Penney
Prunes for Peace
Fredric J. Raab
Arlyne Rochlin
Tim Robert
A. Trexler
Scott Truel
Fred Vega
Rena Wade
Steve Weiss
James Williams - Bold, Italics & Gold
Filagree



ALSO - thanks to the truly altruistic person who sent in donations to our general fund:
J. Barr

DISCLAIMER: 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!

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. REMEMBER: all donations are tax deductible to the maximum extent permitted by law.

Special thanks to former Mobius Mistress of Propaganda Britt Raphling for designing and continuing to tabulate the results of the Mobius audience survey.

MOBIUS WISH LIST

- Lighting Equipment - 10 - 12 can lights
- Gels for our lights
- 486 or better PC
- video projector
- Macintosh SE or better
- donated printing services
- donated advertising of events
- laser printer paper/xerox paper
- volunteers - office work, party help, poster and mailing
- sign-making services to create a plexiglass locked Mobius sign/display case for the front of our building



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.

WANTED:

MOBID REQUEST CORNER: Can you help us out with these various and sundry needs?

Nancy Adams needs magnets of all shapes & sizes.

Meredith Davis - would like old wooden ironing boards in ANY condition, preferably with pads that are used, stained and/or burnt.

Linda Graetz seeks a table-top paper shredder.

Cathy Nolan - a Macintosh computer for writing performance and grant proposals and keeping records of her performances.

Margaret Tittermore desires movable walls for the Mobius front room.

MOBIUS ARTISTS GROUP

Nancy Adams	Marilyn Arsem
Hannah Bonner	Meredith Davis
Rochelle Fabb	Owen Furshpan
Linda Graetz	Sarah Hickler
Larry Johnson	Milan Kohout
Dan Lang	Taylor McLean
David Miller	Cathy Nolan
Mari Novotny-Jones	Tom Plsek
Bob Raymond	Landon Rose
Jed Speare	Margaret Tittermore
Ean White	Joseph Wilson

MOBIUS STAFF

Marilyn Arsem, *Co-Director*
Nancy Adams, *Co-Director*
Rochelle Fabb, *Publicist/Admin. Asst.*
Jackie Milad, *Intern*
Donna Coppola, *Intern*
Brian Rust, *Volunteer*

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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 Polaroid Foundation, the Nonsequitur Foundation, LEF Foundation and generous private support.

The Mobius Newsletter is edited by David Miller with help from Nancy Adams and Rochelle Fabb, and is designed and produced by Sarah Hickler

INSTALLATION/VISUAL ART

SUSAN L. BALTOZER

January 3 - 20

R. L. McINTOSH

January 17 - 19

No. B.I.A.S.

January 31 - February 17

MEREDITH DAVIS

March 27 - April 13

DANCE/MOVEMENT

CAITLIN CORBETT DANCE COMPANY

January 24 - 27

STEFANIE COHEN

February 29 - March 2

VIDEO

VIDEOSPACE AT MOBIUS

Jan. 30, February 20, March 19

NEW MUSIC/SOUND ART

NEIL LEONARD

February 2 - 3

ELLEN BAND

February 21 - March 2

TOM PLSEK & DAVID MILLER

March 29 - 30

PERFORMANCE

No. B.I.A.S.

January 16 - 17, February 9-10

LARRY JOHNSON

February 23 - 24

STEFANIE COHEN

February 29 - March 2

**RUTH ZAPORAH,
OWEN FURSHPAN & SARAH HICKLER**

March 15 - March 16

ARTHUR HARDIGG

March 22 - 23

WINTER 1996

mobius

Boston's Artist-Run Center for
Experimental Work In All Media

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ADDRESS CORRECTION REQUESTED



"HMM... WELL, DEAR, I'M JUST NOT SURE IF THE FIRST-GRADE NATIVITY PLAY IS THE IDEAL VENUE FOR PERFORMANCE ART"

Hannah Bonner/Charles Coe