

# mobius

SPRING 1996

April - June

Vol. 13, #3

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

Labeling an organization "an institution" can be controversial, especially if describing an alternative art space like Mobius. It's OK for Robert J. Lurtsema and the MFA - they are institutions. But alternative art spaces don't like to think of themselves as institutions; we prefer to think of ourselves as scrappy young things who fly by the seats of our pants and like it that way. Well, Mobius is getting old (next year we'll be 20 if you date the organization from the birth of the Mobius Artists Group) and maybe that means we are an institution too, in the tenacious-old-character-that's-been-around-the-block-a-few-times sense. And yet we're also an institution in the institutional sense. We have computers and filing cabinets, we have policies and procedures, we do our accounting on an accrual basis and balance the check book. We're really quite grown up.

Then why do we bristle at the idea of being an "institution"? Because institutions bring to mind big buildings and lots of paper but they never bring to mind the committed people who work in them. At Mobius we have always maintained that we are an organization of people, that people are more important than policies, and that the exception is often as important as the rule. While I do think that Mobius is bigger than the sum of the people who make art here, see art here, work here, and so on, Mobius adds up to something very different depending on who those people are.

And so, to beat a metaphor to death, the equation at Mobius is changing. **Rochelle Fabb**, who has been our Publicist and all around God-send since July of 1991, and a member of the Mobius Artists Group since last fall, is leaving us for L.A., and will be living life on the left coast by the time you read this. Rochelle is heading to the City of Angels to work with performance artist Rachel Rosenthal, with whom she has been studying during the past year.

Rochelle has been the Publicist longer by far than any other Mobius Publicist and through her brilliant work, winning personality and zeal for representing alternative art to the public and media has made an indelible mark on Mobius and the alternative art scene in Boston. Rochelle was much more than our Publicist and general assistant. As time went on, she took on a great deal of responsibility for our fundraising parties bringing in the sponsorship of radio stations, restaurants and other businesses and offer-



ing zany ideas for party titles, bands and events. Officially working more hours per week than any other staff member for the past few years, Rochelle was an essential Mobius glue providing continuity to the office and a live human being to respond to phone calls and visits from artists, audiences and others. She also worked with many other area arts groups and mentored individual artists in the mysteries of PR.

The personal and professional bonds that are formed when people care passionately about their work and together produce a great deal on very few resources are profound. Our attachment to Rochelle is no exception. Her peers in the Mobius Artists Group and her colleagues on the staff and board of directors have all grown to respect her, both as a PR whiz-kid and as a creative artist. It has been a privilege to work with her. We already miss Rochelle more than we can say and love her forever.

**Stan Jaksina** has been on our Board of Directors since July of 1992 and has recently completed his term. He first became involved with Mobius through his affiliation with the Boston Coalition for Freedom of Expression. Stan has been an active supporter of the arts in this city for many years and a passionate experimental arts enthusiast. He has religiously come to Mobius events and worked hard at selling front door tickets to our party attendees during fundraisers for the past four years. But, for now Stan must set his sights on completing his art abode. We will miss him, his sense of humor and his zany ties until his (we hope!) return to the Board.

We have also said goodbye to **Amy Kaczur** who left the board of directors last fall at the end of her term. As an artist and administrator at the School of the Museum of Fine Arts, Amy brought a creative and practical, not to mention hip sensibility to the work of the board. Besides being remembered for her contributions to fundraising campaigns and bulk mailings, she will be remembered for bringing tantalizing aromas wafting out of take-out cartons to the monthly board meetings. Her personal contacts with restaurants scattered between her Cambridge studio, the Museum School and Mobius were crucial to the success of the buffets at our fundraising parties.

— Nancy Adams, Co-Director

PHOTO: Owen Furshpan, by Bob Raymond

NEW MOBIUS HOMEPAGE ADDRESS!!!

<http://www.artswire.org/Artswire/www/mobius/mobius.html>

# BOSTON COALITION FOR FREEDOM OF EXPRESSION

The Boston Coalition for Freedom of Expression (BCFE), now entering its seventh year as a project of Mobius, has recently been struggling with an unprecedented number of censorship incidents locally and nationally. These include such Congressional deprivations as the Flag Amendment and a disastrous telecommunications bill; persistent assaults in and out of Congress on federal cultural agencies; attacks on public school curricula and libraries; censorship efforts by entities ranging from the Massachusetts Governor's Alliance Against Drugs to Morality in Media; and manifestations of child-porn panic at local photo labs.

In January, BCFE attorney John Swomley represented Harvard student Toni Marie Angeli at her four-day trial in Cambridge District Court on charges stemming from an incident at Zona Photographic Labs. Assuming that several innocuous nude photos Angeli had taken of her 4-year-old son Nico D'Ancona for a class at Harvard were the work of a child pornographer, Zona porn vigilantes notified police who confronted Angeli in the lobby of the Cambridge photo developer when she came to pick up her negatives. Though pornography charges were never filed, Angeli's angry outburst when detectives threatened to take her child away resulted in her arrest, which generated a media circus that for a time engulfed the BCFE.

Many of the BCFE's less visible efforts in recent months

have been in response to abridgment of speech on college campuses: a draconian speech code proposal at U. Mass.; the shutdown of a photographic exhibit at Wheelock College; and a wave of attempts to stifle the content of college radio broadcasts. In addressing these issues BCFE has found a strong ally in the Massachusetts Music Industry Coalition (Mass. MIC), whose Executive Director Nina Crowley joined BCFE members in conducting a forum on rap music on December 11 at Boston's Community Church. The forum was organized in the wake of efforts by the administration of Boston's Emerson College to censor rap at the campus station WERS. BCFE Steering Committee members Bob Chatelle and Jim D'Entremont have joined WBCN station manager (and Mobius Advisory Board member) Oedipus and WFNX music director Laurie Gail on the Executive Board of Mass. MIC.

The BCFE usually convenes at Mobius on the second Monday of every month. Meetings normally run from 7 to 9 p.m. and are always open to visitors. There is now a critical need for new members, and anyone interested in becoming active or simply in being informed is strongly encouraged to attend. Scheduling problems may cause occasional changes of time and place; call ahead before planning to attend. For details or to verify meeting times, call Jim D'Entremont at 617/497-7193. For information about Mass. MIC, contact Nina Crowley at 508/537-1669.

## THE MEETING OF THE GRANGE, AND, ANOTHER PIECE

(formerly known as *Twenty-Two Chickens and a Parrot*:  
now unnamed)

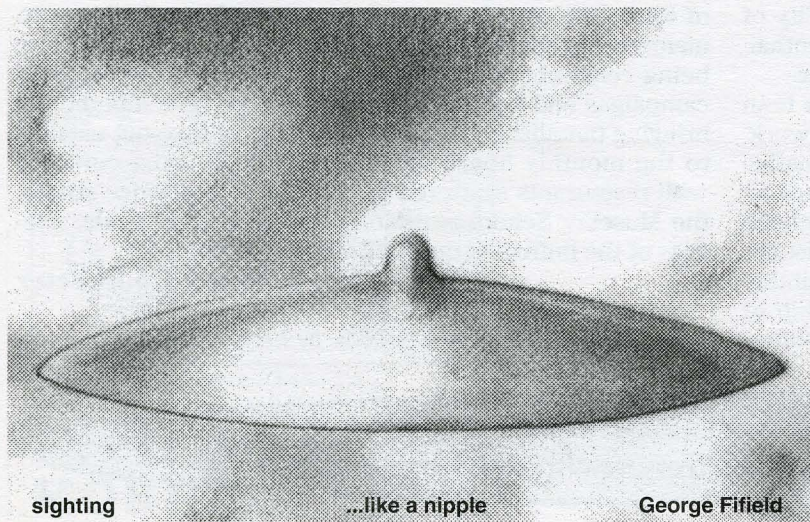
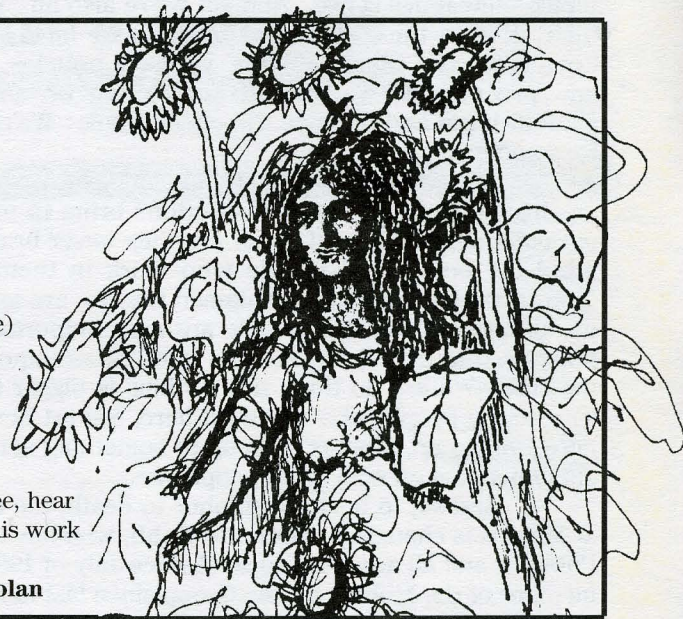
Performance by **Cathy Nolan** (Mobius Artists Group)

**April 5-13**

Once again to write. My dilemma as always is what to write (of course) and how much. Meaning how much do I reveal about the piece and my interpretation of it. I am reluctant to say anything because I've noticed that once the artist says "this is what it means" discussion ends. I don't want that. After all, I am only guessing too! I'd much rather hear what it means to the audience.

So. Consider this my invitation. Please come and tell me what you see, hear and feel when watching this piece. Either that night or when it suits you. This work is my gift to you, let dialog be your gift to me.

— Cathy Nolan



sighting

...like a nipple

George Fiffield

## THE U.F.O. PROJECT

**April 17 - May 4**

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

Opening reception: April 20, 3-5 pm

Gallery talk: April 20, 4 pm

The U.F.O. Project is a self curated gallery show of artists working in various media who have used the idea of the Unidentified Flying Object and the structures and metaphors of its attendant belief systems in their art. U.F.O.s are one of the most powerful mythological beliefs of the twentieth century. They connect to ideas that resonate throughout human history.

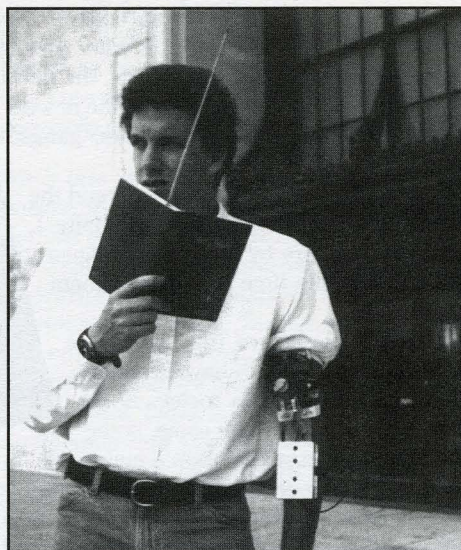
U.F.O.s in our scientific age perform a similar role to angels in the pre-industrial western world and dragons in the pre-industrial oriental world. They are

more powerful than us. Their visits are rare and hence momentous. They are harbingers of hope and warning. They carry messages which are just unreadable, almost clear. We cannot make out their meaning, yet we feel their mission is unmistakable.

If U.F.O.s do not exist, we must invent them.

Different artists in this group have used the idea of the U.F.O. in different ways. Jeff de Castro and Krys Lloyd will be working with the Center for Human Development, creating workshops with youth offenders. These workshops will take the participants on a journey in which they will explore distinctions between creativity and alienation. The final piece will be a sculptural installation with sound and text. Howard Johnson's "band-aid" drawings represent aliens in the artistic tradition of visionary artists. George Fifield's series of electrographic prints, *Sightings*, use the U.F.O. sighting as a vehicle for exploring language and meaning. The paintings of Paul Laffoley extend the idea of extraterrestrial visitation to depict the higher consciousness that humankind aspires to. Jeff Walker and Janet Wondra's video *Uncool Orbit* examines the U.F.O. subculture of conspiracy and paranoia and then uses it to satirize Louisiana politics.

— George Fifield



Speaking into his Spy Bible and wearing a portable jamming unit to protect him from alien possession, Josh waits for Myra at the Louisiana State Capitol. From "Uncool Orbit," a science fiction video about Louisiana politics by Jeff Walker and Janet Wondra.

## WORKS-IN-PROGRESS #39

April 18 - 20 (# of nights TBA)

In response to a continuing demand from area artists, Mobius has scheduled its 39th program of Works-In-Progress.

Don't miss this golden opportunity to spend some quality time (approx. 20 minutes each) with local artists of all

disciplines as they throw caution to the wind and perform their developing performances in front of a live audience. Witness the on-the-edge-of-your-seat excitement and an "anything goes" attitude as new performance works are unveiled before your very eyes! Offer your feedback and valuable impressions to the artists in the post-performance discussions. Program and artists vary nightly.

## VIDEOSPACE AT MOBIUS

*VideoSpace at Mobius* is in our third 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 programming VideoSpace, seeking videos (and some films) from all over to explore themes and ideas which interest us and hopefully you. We are especially pleased this season to be involved in our first exchange between video artists in New England and Mexico. We look forward to future exchanges with other regions of America and the World.

**April 23 - *A Sense of Place: Massachusetts Video Art***: curated by George Fifield. A look at the multiplicity of place that is Massachusetts. Originally shown at Zone Art Center in Springfield.

**May 21 - *Videos from Mexico***: a curated exchange. A collection of the finest video art from our neighbors to the South. This is the second part of a VideoSpace exchange. A show of New England video art travels to Mexico in March.

VideoSpace is a public art project of the Space Arts Center, Inc., which is a nonprofit arts organization funded by the Massachusetts Cultural Council, the National Endowment for the Arts and generous contributions from our friends.

## SUBJECT TO STRESS

Performance by

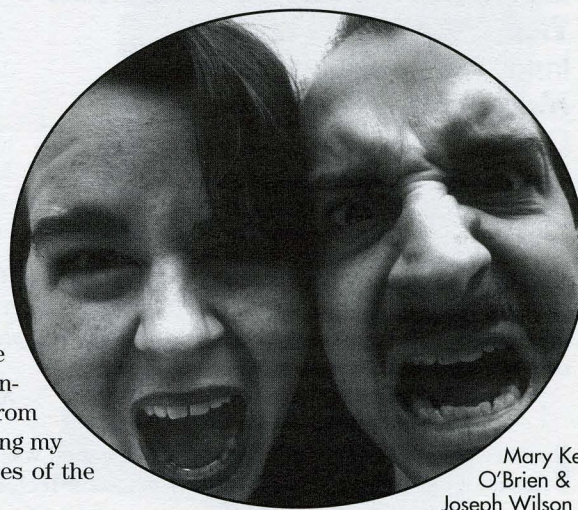
**Joseph Wilson** (Mobius Artists Group)

and **Mary Keefe O'Brien**

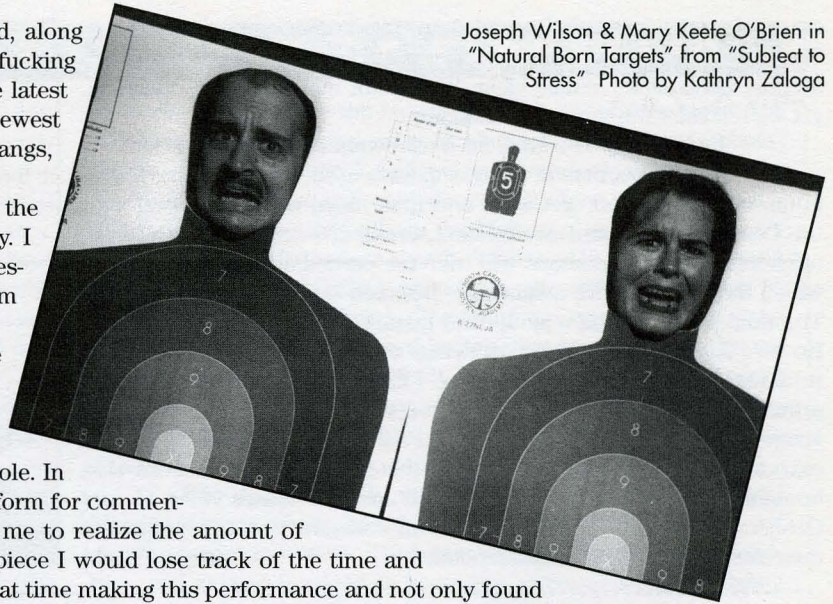
April 25 - May 5

Can art be simultaneously funny, topical, serious and still hold some value? This is a question I've grappled with as an artist for some time and collaborating with Mary on *Subject To Stress* is the answer.

My work has always come from my view of the state of the world, the nation, this society, and my neighborhood. It comes from walking around and listening and watching the news and reading the paper and talking to people. It comes from growing up in a blue collar, working class family in the suburbs. It comes from seeing my parents being shafted by the economy, corporate America and the empty promises of the "American Dream."



Mary Keefe  
O'Brien &  
Joseph Wilson



My work comes from everyday that I am nailed, along with everyone else by the news, the politicians, another fucking O.J. story (will it ever end?), car alarms, infomercials, the latest "number one movie at the box office," "Must See TV," the newest killer virus, another corporate layoff, serial killers, gangs, pedophile priests, Bosnia....

As I get older time seems to be compressing and the numbers of things to worry about seem to multiply daily. I thought I would have more answers by now but the questions get more complicated and the time to consider them shrinks.

Humor is the one thing I have that keeps me going and relatively sane. Mary and I both have questions as to where we are as individuals and as a society. Some of the issues that affect each of us are the same, some are very different, but in all of them stress plays a major role. In this piece we are exploring these issues using humor as a form for commentary and satirization. Collaborating with someone forced me to realize the amount of work it takes to create a performance. In making a solo piece I would lose track of the time and never be fully aware of the workload. Mary and I had a great time making this performance and not only found the humor in stress, but also the humor in the stress of creating a performance.

We originally intended to make a short piece; two months later the beginnings of what is now a 90 minute performance became apparent. The process of making the piece entailed weekly meetings, marathon writing sessions, phone calls and rehearsals. Most of the work was written collaboratively and then rehearsed on videotape to see what it looked like. We also performed segments from the piece as a work-in-progress in the Ruby Slipper Performance Series at the Middle East, the Lansdowne Playhouse and ArtRages. Some of the segments seemingly wrote themselves, while with others the process was more like pulling teeth from a very large, rabid animal. We also wrote independently and then brought the results into meetings for editing by both of us. The resulting performance is a series of stories, monologues and characters, each dealing with stress in different ways.

—Joseph Wilson

**S**ubject To Stress is my opportunity to offer my opinions on the current state of "life" for our species, the human species, in our modern and "civilized" society.

While I do feel that we are indeed a modern society, I question our civility towards one another. I'm worried.

I'm worried that I won't be able to be a mother and pursue any type of career without neglecting my child. I am worried that we'll never be able to speak our minds in a corporate environment. I'm worried that I never look as I should and never learn to accept myself as I am. I am worried that our country might become prone to terrorism as well. I could go on for days but I won't because Joe and I address these concerns and many others in *Subject To Stress*.

For years I've longed to express these concerns to the world, or at least several members of an audience, but have never known how to go about it. This collaboration has allowed me to do this in a way that I approach most things, with a sense of humor. I've always believed that people will listen more intently and remember more of what you have to say if they are not afraid of how or what you are presenting. What could be more approachable than the opportunity for a good laugh and a good time? This is essentially how I see *Subject To Stress*.

Each of the short vignettes that we present is on a topical issue, but it is presented in a very over-the-top, twisted and very comical fashion. I would like you to come and laugh and feel entertained, but I'm hoping you'll also leave questioning the state of many of the affairs of our society.

—Mary Keefe O'Brien

## EXQUISITE CORPSE FOR ONE: THE MANY BETWEEN

Installation by **Sheila Pepe**

**May 8 - 25**

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

Opening reception: May 11, 3-5 pm

Gallery talk: May 11, 4:30 pm

*What thrilled us in these productions was the certainty that for better or worse, they stood for something that couldn't possibly be the work of a single brain, and possessed to an exceptional degree that quality of drift that means so much to poetry.*

— Andre Breton

I was reading *Art New England* last month when I was struck by this quote that George Fiffeld used in his Art & Technology arti-

cle about The Exquisite Corpse on the Internet. As I read Breton's observation about the very nature of this game something very dear to me gained a vehicle for expression. I realized that game's process had become too familiar to me to see it before: the image is always produced by two or three individuals. This made new sense. The Individual, in his last stages of indivisible construction was simultaneously being taken apart in the context of very early Postmodernism. The "Whole Natural Western Man" (a being later carried to caricature proportions during High Modernism) was actively being deconstructed through a process of collaboration. The Exquisite Corpse was, is the perfect document. However, it was this one startling phrase: ... *something that couldn't possibly be the work of a single brain* ... that stood out. I knew that it had provoked a response in me that was not likely intended by its author. I thought, "Why not?" WHAT IF ... *that drift* ... that poetry ... that degree of difference and incongruity COULD BE produced by one brain? (Every time I think of this possibility I am overwhelmed to the degree that I lose my capacity for verbal language.

My head swims. A rush of images and spatial sensations follow.) At that moment I had found something that could almost perfectly illustrate an extremely persistent issue in my work.

Using the simplest practices in object making, drawing, and photography I trace the space between categories. My aim is to understand connectivity and difference anew. I am reaching for the unknown: not dissolving the fixed points of specificity and difference, but learning to swim the spaces in between. To this end, I am rarely interested in presenting one stylistically coherent body of work or one installation of well integrated media components. While I have, and continue to present seemingly representative bodies of work at several venues (drawings here, sculptures there, video over there) the installation at Mobius will exist as the result of an opportunity to present work as I truly perceive it: a simultaneous and multivalent event, pushing beyond the terms of a system that upholds the illusion of a pure and singular identity through the marketing of the "signature style."

*In 1989 I had a job, actually an internship, funded by the NEA in the Curatorial area of the Smith College Museum of Art. It was a remarkable experience. I worked with an excellent collection and wonderful people. I found that I was an artist well behind what I had once characterized as "enemy lines." I had access to art, information, galleries and curators. I contributed generously toward ideas for exhibitions, discovered the endless streams of clerical, administrative and physical work that occurs with every exhibition and ran the student docent program. At that time I was thinking seriously about being both professional curator and artist. But it became very clear that there was no way to have both identities. If I were to become a Curator, and hold a position in a Museum, there would never be a chance of having my art taken seriously as the work of a "professional artist." And if I chose the path of the "professional artist," a job no one is willing to pay you to do, the only hope for curatorial work would be an occasional free-lance exhibition at a gallery or non-profit space. I had to choose: be a curator and dabble in art-making, or be an artist and dabble in curating exhibitions. One OR the other, not both.*

As I work, bodies accumulate in a "family resemblance" of methods, images and objects. What is valued is that which increases my tolerance for ambiguity. My strategy for creating this field of differences is very simple, and at times very subtle. My intent is not to provide the

**Mari Novotny-Jones** (Mobius Artists Group)

## **CHORUS ANGELORUM**

Performance by **David Miller** (MAG)

**May 9 - 11**

**L**ight House Keeping is one set of texts from the larger piece *Dreams of Forgotten Alchemists*. It was presented at a work-in-progress version of *Alchemists* in April of 1994. In November of 1995, I performed *Light House Keeping* at the Middle East. It was well received and I am encouraged to work on it for this May. The addition of David Miller's new piece should round out this evening.

*Light House Keeping* is the story of a woman who lives in a house. We learn that she is married, has no children, and seldom leaves the house. We watch as her world breaks down. Through stream-of-consciousness monologues, we follow her journey as the house envelops her, speaks to her, conceals her and finally swallows her.

The story of "she" is loosely based around the last few days of my

viewer with dramatic difference. I am interested in gaps, not gulfs. The primary site of this field of differences is Art. I believe that carefully examining the codes of media, style and commodification that we as artists use as signifiers of meaning among ourselves is perhaps the most personally challenging and professionally difficult task I can take on.

*While this work is not immediately recognizable as political in nature, it is made with an underlying desire to defy persistent notions of the "woman dilettante." To this end, I take space by amassing objects diminutive in scale, hold innovation suspect, embrace stylistic inconsistencies, and avoid masterful transformations of materials. This work is not made with a topical political narrative in mind. Rather it is made with an awareness that gender politics play a significant role in forming our most basic values. I look to the examples of Meret Oppenheim, Florine Stettheimer and Mary Bauermeister in considering the possibility for difference with regard to artistic strategies and aesthetic sensibilities.*

I am seduced by a network of seams and gaps that run between types and categories — traces barely definable — something Unknown. My hope is that as I push into the new territory of my own work, into obscure and uncomfortable recesses, I can provide a similar experience for an audience. It is an experience that begins as something familiar, even ordinary, but with time its oddity becomes apparent, off-putting, problematic: creating a tiny chink in the cement sidewalk — a place where water will freeze.

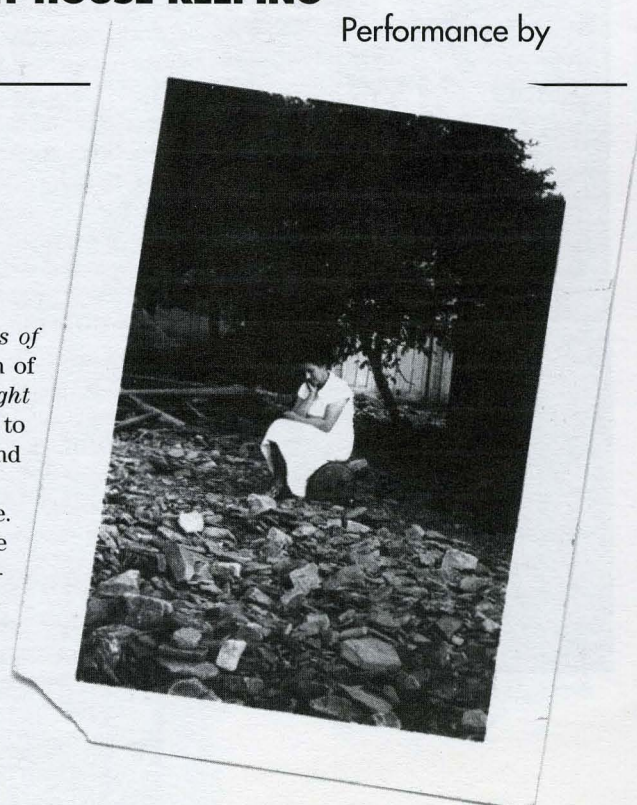
IMAGINE that it is "natural" to perceive any one person not in terms of singular, but rather plural identities. Imagine that it is the norm to expect someone to have many genders, professions and methods of expression. Imagine that what we most commonly value is not sameness and unity, but difference and multiplicity.

This doesn't seem so far away. Or does it? How does our desire for simplicity, consistency, congruity, mastery and containability affect our perceptions of each other, our environment, our work? And for those of us who thrill in the palpable moments of intense complexity, where, when and with whom are we willing to allow these moments to occur?

— Sheila Pepe

## **LIGHT HOUSE KEEPING**

Performance by



own mother's life. The monologues are my attempt to imagine what my mother was thinking as she became housebound. What were her fantasies while she tried to carry on with her housekeeping chores inside our dark apartment? What happened on that last day when she took her life? No one knew except my father. He was home with her that final morning. I was at school. He refused to talk to anyone about it. I would never know. He died in 1972. The irony was that it was ten years after my mother's death, the exact day.

The goal for the May performances is to find a way to present the texts, so that they have a life through my voice and body. I continue to work with the stacks of newspaper as environment. Because it is a solo work, I must discover the role of the audience. Will it be only as witnesses? Or will there be space for the audience to support this journey in some simple active way?

In the presentation at the Middle East, I found the hope with this story. The title, *Light House Keeping*, originated in a meeting at Mobius. We were describing what we do outside of our role at Mobius. I said "light housekeeping." People took the comment to mean "Lighthouse Keeping". I was struck by the ambiguity of it. What really clinched it for me was Jennifer Evans (Mobius Board President) sending me a poem from the *New Yorker* entitled "Lighthouse Keeping". For the first time, I was able to find the hope in a rather desolate story. The image of a lighthouse spoke clearly as a beacon in the darkness of my mother's life. My voice is her voice. Her story and mine are fused. And like the crystallization process, we find the new meaning in our combined voices.

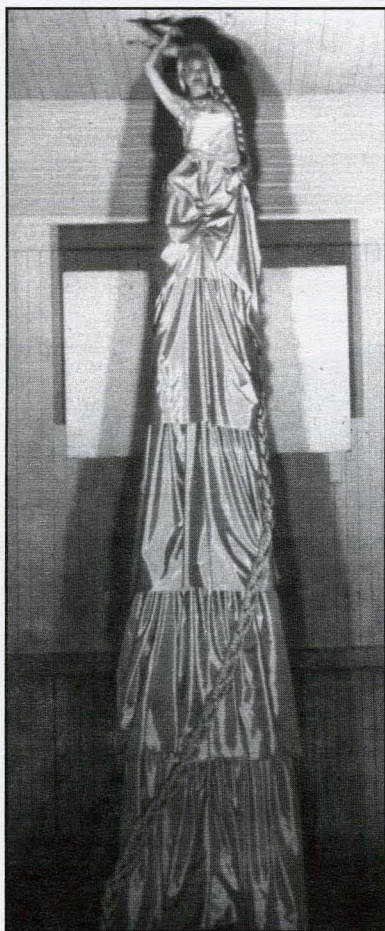
— Mari Novotny-Jones

**C***horus Angelorum* represents something of a new direction for me. I've been interested for some time in the possibility of theater which works through musical means. I say that, and then I have to figure out what I mean by it. What I don't mean, at present, is developing works in operatic or music/theater genres — that is, I don't mean to work in *multimedia*. I want to work *intermedially*, where characteristics of one medium permeate another, producing a third thing.

My first essay in this area was the piece, "9 Variations on a Text by Gertrude Stein," which applied the theme and variations form to a short Stein text. With *Chorus Angelorum*, I'm attempting something a good deal more complex. Briefly, the work is stratified, producing "tracks" of gesture, movement through space, speech, use of objects, and lighting. Each of these tracks operates according to a different formal or structural principle. For example, movement in space develops by working through quadrants imagined to exist on the floor. By contrast, the lighting design will probably make use of the musical canon form. The performance results from the integration of very different formal principles: integration in this case also including disruption, clashing of one form against the others. In fact, most of what will be performed will be "noise" resulting from these mutual disruptions.

However, the piece is more than a formal étude. It also incorporates the final movement, "In Paradisum," from the *Requiem* of Maurice Duruflé — a piece of music I have loved for years. The emotional weight of the "In Paradisum" will, I hope, suffuse the complex form. Again, producing a third thing.

— David Miller



from Elizabeth Smullen's video  
"Once in a Lullaby"

## PERFORMANCE ON VIDEO

Curated by  
**Jed Speare** (*Mobius Artists Group*)  
**May 12**

**T**his is my second program of performance on video, featuring works from across the U.S. solicited through publications and websites. There is a range of works including performance documentation, performance reimagined for video, dance, and sound art.

I was struck by the geography of response, the expressions and issues, and how they were conveyed. My assumptions and expectations were challenged and subverted. In this curatorial role I found it difficult to reject work, for it was often those pieces that got under my skin, that I wished I could encourage in its development, or that raised questions about my own 'reading.'

What I can say about the works on the program thus far is that they are dynamic and sophisticated on their own terms. The program, subject to change, is as follows:

- **BOWL DANCE** - **Laura Brungard** (Pittsburg, Pennsylvania)  
*a charming, somber dance film shot in black-and-white super 8 and skillfully edited in video.*
- **EARLOBE** - **Kristine H. Burns** (Oberlin, Ohio)  
*performance documentation featuring her performance ensemble combining 'compositional imaging' and video projection.*
- **E = MC2** - **David Hall** (Bloomington, Minnesota)  
*performance documentation combining news reports with footage from this pyrotechnic piece.*
- **LONG INTO THE NIGHT, HEAVENLY ELECTRICAL MUSIC FLOWED OUT OF THE STREET** - **Reynold Weidenaar** (Wayne, New Jersey)  
*"A hybrid documentary/video art/experimental music chronicle of the day in 1907 when the sound of the first music synthesizer was heard coming out of a manhole cover in Broadway."*



from David Hall's video "E=MC2"

• **THESE ARE MY** - Sofia Klatzker (Oberlin, Ohio)

*performance reimaged for video with extrapolated footage digitized and layered in a stunning way.*

• **ONCE IN A LULLABY** - Elizabeth Smullens (Philadelphia, Pennsylvania)

*a scathing and comical performance documentation with Smullens towering over the stage as the 'overburdened mother' and innocent daughter. (Happy Mother's Day!?)*

A program booklet about the work will be available. Some of the artists will also be present.

— Jed Speare

## EATING ALPHABETS

movement works by **Marjorie Morgan**  
with **Sarah Hickler** (Mobius Artists Group)  
and **Rachel Zahler**  
**May 16-18**

In the past two and a half years, I have become fascinated with the merging of storytelling and the surreal. In my work I strive to create characters who are larger than life and yet related to us all. These characters communicate through a rich vocabulary of words, movement, and song; and their bizarre dimensions allow the watchers to find that disturbing line between what is heart-breaking and what is funny. Most often, my characters and stories are pulled out of me through dreams or authentic movement. My songs are written in the shower or my car. It has been a surprise to discover how much fun I can have in creating work and in teaching new movement and songs to those I work with.

I have had the pleasure of studying and performing with some incredible movement artists, most notably Paula Josa-Jones and Deborah Hay. Through their teachings, I have gained tremendous respect for the art of performance. Connecting with an audience is incredibly important to me, as I view the performance element in choreography and movement work to be essential. Deborah Hay's concept of "inviting being seen" is now fundamental to my process and final product.

*Eating Alphabets* is a movement concert comprised of four connecting solos and one duet. The solos are rich in theme and will be connected and contrasted by transitions of pure movement. Excerpts of text are as follows:

1. Eating Alphabets

*I have eaten all the alphabets in the world.*

*My fathers words, I ate them...*

2. Inside/Out

*Like syrup, it pops and surges.*

*The boiling of my blood,*

*it's been going on some time now...*

3. Lovers

*My lover is an octopus,*

*She lives around my neck.*

*And when it's time to throw her off*

*a gentle, loving peck*

*is all I give her...*

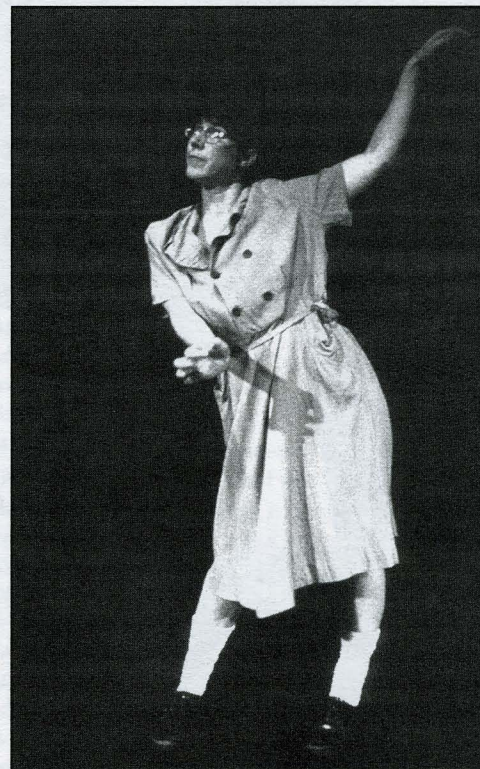
4. Brine

*I have a hook in my lip.*

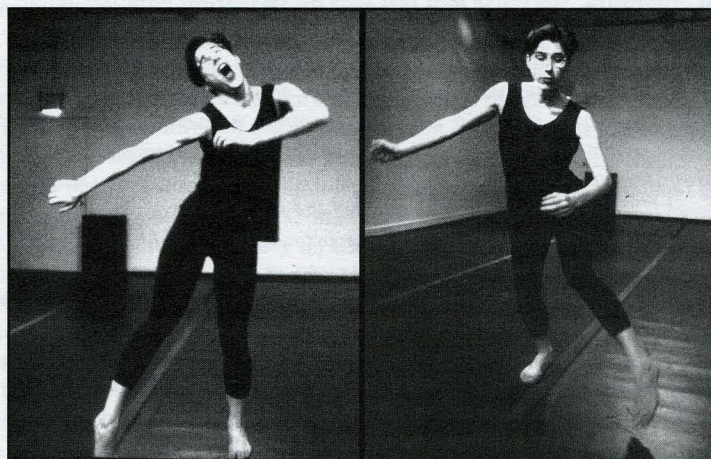
*I have a hook in my lip.*

*Sensation is heightened from nose to teeth*

*because of the hook...*



Marjorie Morgan Photos by Bob Raymond



The duet (with Sarah Hickler and Rachel Zahler) also merges text, sound, and movement. Because there are two performers, the possibilities for communication with an audience are greatly enhanced. Focus shifts from Sarah to Rachel to Sarah to audience to Rachel, etc. We are working with juxtaposing themes of women's body image and theories of quantum physics. This project has been quite inspiring, and Rachel and Sarah have brought tremendous energy and insights into my work. We all look forward to sharing it this spring.

— Marjorie Morgan

## THE CHANGING SPELLS

Movement and text performance by  
**Billie Jo Joy**

**May 23-25**

Performance skills workshop: May 25, 1-4 pm



Billie Jo Joy

### *The Mother*

Once upon a time there was a woman who got married and had several children. Her husband became addicted to drugs. She didn't know what to do. One day she left him. She dreamt she was walking through a dark tunnel with her children in her arms. She woke up and she was walking through a dark tunnel with her children in her arms. She had no money and no family to help her. She had spent all her energy trying to keep her family together and so she didn't have any friends. She didn't know what to do. A spirit came to her and told her to work hard and have faith. So that is what she did. Amidst the chaos she realized something important about her own soul. When she was able to express herself through creative work she felt deeply happy. She felt the innate health of self-discovery and the consequent connection it offered her to all of humanity. She knew that this was an important path to follow. This caused her a dilemma because there was a time-money bind, and the children, well, their very lives depended on her. She realized that she would lose some of her earlier vision and that is where the faith came in handy. She made a sacred promise to seek a whole and good future, defined by blessed integration. Her promise was necessarily complex and spread out in many directions like a tree from which rounded the seeds of new growth. Even though she kept her promise she could not forget

the past feeling of being so down and out that she was unable even to ask for help. She now could recognize this state in others and called it the "inability to advocate for oneself." She thought about the forces, political or natural, that contributed to this state. She remembered seeing pictures of famine victims who had gone so far past hunger that their bodies could not tolerate food. She thought about that delicate moment, the first sip after a long period of drought. How not to go crazy? How to trust it? Even when full does one ever forget the hunger that went on for so long, and fear its return? Or experience its haunting, like a war that ends but is still talked about for generations, some of whom keep a stock of canned goods in the cellar? What does it mean to help another human being in a pure way? At what point is a once-helpless person able to help themselves? When you lose your sense of humor where does it go? The mother thought about these situations, how they arrived in many (less dramatic) forms in people's lives, in her own life, and she wondered how she related to it all.

### **Process**

Sometimes I feel like a deep sea diver with a focus that guides me through many layers to a place where usual distinctions and judgments are blurred in heightened creative potential. Here is where clichés can be smashed and reclaimed. When I am courageous enough, I live in the place of not knowing how I move, and that's the place of greatest freedom. Freedom is a really essential quality and state for me, and that's one of the reasons I like to work with kids so much. It's because their dance is a state of liberation and it is also spiritual.

My dances grow out of body-centered practices that pave avenues into various body-mind-spirit states which teach me about the nature of being alive. I find characters in organs, stories in bones, songs in blood. Certain themes emerge as movement, dance, characters, speeches, songs, mumbling and these then become the scores and scripts that I use for performance.

I was born in Michigan where I spent a lot of my childhood upside down. After my love of gymnastics, I took up dancing and acting in 1976 and have been doing it off and on since that time. I performed nationally and internationally with Paula Josa-Jones Performance Works from 1990-94. Teachers that influence my dance include Bonnie Bainbridge Cohen, Andrew Harwood, Christie Svane, Zoe Stewart and Ron Heifitz. I currently teach children and adult classes in dance and drama, and teach movement to special needs students. I am also working at Harvard University on the body-mind connection and healing.

I will be teaching a performance skills workshop on Saturday, May 25, from 1-4 pm. Contact me directly (617-876-5069) for information about the workshop.

—Billie Jo Joy

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## ONE WARM LINE

Choreography by **Helena Chang** and **Rebecca Todd**  
with an installation by **Amy Rowling**

**May 30-June 1**

Gallery hours: Saturday, June 1, 12-4 pm

**O**ne Warm Line is an evening of work by three artists: choreographers Helena Chang and Rebecca Todd, and visual artist Amy Rowling. Most of the work was developed independently by the three artists involved, though there was a significant level of collaboration between Rowling and Todd as their separate projects neared completion. Linked by the common themes of lineage, female identity, and the physical body as a repository of personal and ancestral history, the pieces serve to amplify and expound upon one another.



er when seen in context.

There are currently three components to the concert, each nesting within the last: a photographic installation by Amy Rowling, three movement pieces by Helena Chang, and a movement work in three parts by Rebecca Todd.

Amy Rowling is a visual artist whose primary medium is photography, and a teacher who lives in Woods Hole, MA. Her work has been exhibited in New York State and in Massachusetts. Rebecca Todd has performed with the Los Angeles Poverty Department and Montreal choreographer Suzanne Miller. Her work has been shown in the cities she's lived in: Los Angeles, Montreal, Toronto, Woods Hole and now Boston. Helena Chang's work has been presented by the Dance Complex (Boston), shoestring productions (Woods Hole) and Dance Portland (Portland, Maine), which awarded her first prize in its 1994 choreography competition. She has performed with Caitlin Corbett, Arawana Hayashi, June Watanabe, and Paula Josa-Jones, and has worked on a freelance basis with Susan Marshall and Roxane Huilmand.



"My Grandmother" by Amy Rowling

### Amy Rowling

My photographic pieces are an attempt to rediscover my past; how my lineage, the fears, dreams and experiences of those before me have shaped my features, my concerns, my values and my life. This project is a journey in self discovery and self acceptance. By visualizing and interpreting my family's history I become closer to it, the people in the images which I am utilizing in this work, cease to be relatives hardly known and become tangible persons with identifiable emotions and experiences. As I grow older and my parents age, their vulnerability more evident, I feel closer to them. The facades break down and I realize that they are simply individuals struggling to come to terms with their own lives and find peace. This project has evolved out of my struggle to do the same.

Ultimately, each piece in this project is a unique combination of sentimental family photographs, re-interpreted and re-photographed surrounded by objects which I am drawn to intuitively. Some include the words of my parents as well as my own written interpretations of their lives, the lives of their parents and the relationship and relevance to my own.

### R. Todd

My three-part performance work in *One Warm Line* is a collaboration with Amy Rowling. The first section, "Traces of the Body," combines movement with projected images. Our common themes are: images of the female body in conjunction with water, childbirth, dendritic structures of roots and veins — visceral lines between one generation and the next. The second section, "Tracking," includes a weaving, binding and picking duet with my mother, Nancy Jack Todd, an overlapping chorus of texts that in its fractal form echoes the score from Helena's dance, "Circling Center," and projections of Rowling's photographic images. The final section of this work, "North," is a solo-in-place against projected photographs, again by Rowling. These events occur sequentially so that each is considered fully, separately, while images accumulate in the eye and ear of the viewer. The original sound score is by Canadian composer Allan Paivio.

In my work I am concerned with what I call 'performing sentience,' that is, creating work that heightens the observer's sense of what it means to be embodied, incarnate. Written upon the given biological structures of our bodies are the stories of our cultural lineages and the physical and psychological events of our individual lives. I may inherit a mother's tendency to flinch easily — the legacy of a long-dead grandfather with a savage temper, or a reflexive tenseness, a sense of bracing passed on from my grandmother, orphaned at age two; a father's asthma and the stooped shoulders that go with it; Canadian politeness and habits of speech. My body is inhabited by the deep neuromuscular patterns of riding a bicycle, writing from left to right, carrying a baby on the hip, folding laundry, doing ballet, doing the crawl, typing, chewing fingernails, speaking English. A whole shared culture and individual history is inscribed on - and shaped by - my biological form. And my body is enmeshed with other bodies through the web of language.

These days two things operate in tandem as I make a work: the exploration of a concrete and literal somatic idea gives rise to an autobiographical or theatrical theme. The first becomes a guiding metaphor for the second and vice versa. For example, in "Traces of the Body" the organizing physical theme is a rhythm based on the buildup of tension to a point of release — the rhythm of sex, childbirth, certain neurotic habits. These rhythms provide metaphors for motherhood, family lineage. In the duet the organizing principle for the movement is Qi-gong-like manipulation of body energy, which becomes a metaphor within the framework of a very real mother/daughter relationship.

I had no idea what "North" was about until some time after I had found and organized the movement material, and chosen the title. I had been collecting images associated with the movement for a while when I came across this list of associated elements in a book about traditional Chinese medicine. It fits my image score very well: *Water*: winter, cold, North; mercury, Scorpio; ears, hearing; urine and spittle; bones and marrow; genitals and anus; putrid, salty; ambition; will; fear, awe; groan, tremble; energy storage; sexual energy, excretion; fluid; black tortoise; deep slumber; midnight; new moon; hibernation; death.

## Helena Chang

*Working physically, feeling the relationships of my body to gravity, different body parts to each other, how things are integrated or not on any given day, has been a way for me of arriving at a more basic level of experience — a physical reality based on sensation. A way of knowing what's real.*

*I try to make work from that place of physical reality because that's when I know what my own experience is.*

*Concurrently, I find that what attracts me most to other people's work is when I feel that I gain insight into someone else's genuine experience of life.*

Two of the pieces that I'm planning to show this May were made over the last two years, when I was using automatic writing as an integral part of my choreographic process. Through this process I was trying to get past how I normally put movement together and tap into some kind of body memory, in order to uncover work that felt emotionally vital and had more to do with being human than being a dancer.

Both are intensely personal solos, danced to original text. They sometimes feel terrifying to perform because they are so exposing, and they are centered around terrifying emotions — grief, loss, paralyzing fear.

The new piece that I am working on for the show is a collaboration with Rebecca Todd. The themes that are emerging include: survival at all costs; madness; motherhood/responsibility for what you bring into the world. Possible sources for the text include Euripides' *Trojan Women*. It looks like the piece will be lit primarily by slide projector. Rebecca looks fantastic in it.

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## **FORWARD TOWARDS THE UNKNOWN** **Mobius Artists Group** **June 4-15** (Specific dates TBA)

Since September, the members of the Mobius Artists Group have been involved in an expedition toward the unknown: a collaborative project involving all of us. Collaborations involving small groups of MAG members, whose disciplines cover the gamut of performing and installation media, are a regular feature of the work that we present to our audiences. But the idea of creating a work involving every MAG member, and the wide scope of disciplines and approaches we represent, is new for us. We do not know at this moment (late January) what the work will be, but our investigation is active and exciting for us. What follows is, first, a background statement on working method and then a set of linked statements on collaboration by individual Mobius Artists Group members.

*Our working method: collectivism, collaboration, cooperation and consensus*

During the 1980's, the principles of true collaboration were often lost amid the hype of multi-discipline work that placed different art media alongside one another rather than integrating them, that emphasized product over, and at the expense of, process.

The Mobius Artists Group has, since the beginning, asserted its commitment to non-hierarchical models of working relationships, which encourage collaboration and cooperation. We believe that we have weathered almost 20 years of changing political, funding and aesthetic trends due, in part, to this working model. In an era in which resources are severely limited and alienation, disaffection, and apathy are rampant, we feel it is crucial to publicly advocate for ways of working, making decisions and creating that allow for a broad range of voices to be heard and which value individual contribution and responsibility.

We have found that artwork which results from honest and thorough collaboration is richer and more integrated than work which results from parental, directorial or dictatorial relationships. Though the group has long considered initiating an all-member collaboration, only recently have we begun to take action. Since September of 1995, we have been working through a series of idea development sessions and shared exercises designed to

generate potential form and content for the project. We are starting at ground level with no assumptions about what form the project would take and what the content might be.

*Statements about collaboration*

We share a commitment to art that we call "experimental" or "interdisciplinary." We have never defined these terms. We are not ideologues. Rather, our shared commitment creates a place dedicated to the flowering of each one.

Never give up. Never give up. Never give up.

And the process is the work, the collaboration is the art.

The integration of ideas ebbs and flows ultimately creating new form.

Form, after all, is only one realized potential out of an infinite set of possibilities resulting from process (i.e. formation).

Being open to possibilities to act upon the essential and the incidental.

Muddling around, waiting for the purpose (of what we're doing) to rise to the surface.

The process of collaboration spills into every aspect of ordinary life. When making soup, all the raw vegetables rise to the surface of the broth. The surprise is how long it takes for each morsel to become heavy with broth and sink slowly to the bottom. Stirring promotes an active rising for the parts to appear again on the surface. Like memories.

Because when you travel with your eyes over your body and you will end on your big toe and then there is a moment to leave your body you realize the inferno of being removed from a community of people, to be tortured by outside space, at that moment you want somebody's big toe to flow with your eyes to somebody's eyes.

When does the looking end, and the seeing begin?

The point, I think, of this collaboration is to look more deeply into the spaces between us all, to find those meaningful points of union and intersection that can blossom into new sight, new colors, new shapes ... The dimensional space that is mapped by our respective talents and endeavors becomes a fertile terrain within which to conduct the search.

— Mobius Artists Group

**FRIDAY APRIL 19 - SUNDAY APRIL 21**

# THE MOBIUS SLEEP-A-THON

.....  
**SAVE THIS FORM & RAISE MONEY FOR MOBIUS UNCONSCIOUSLY!**  
.....

**D**ormez-vous? Wish you were? Are you exhausted? Wishing you could stay in bed all day, but feel too guilty to indulge yourself? Well, we at Mobius have devised a way in which we can help you rest while you're helping us replenish our coffers, the same coffers that bring you experimental art every weekend from September - June.

**Behold the MOBIUS SLEEP-A-THON. It's so EASY you can do it in your sleep!**

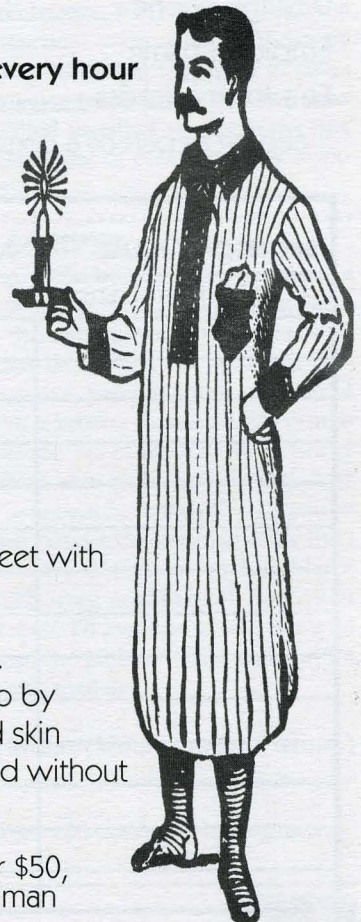
This is a low-impact fundraiser that requires no physical effort on your part - in fact, you contribute to Mobius unconsciously! It can be enacted alone, with a friend or lover, or with your colleagues, friends and family - you choose! Turn this event into a slumber party or a solo somnarium!

We're not asking you to walk, run, eat too much, or dance all night...we're just asking you to follow this simple 12 step program:

- Step 1 - **Fill out the pledge sheet** on the back of this page.
- Step 2 - **Ask your friends, family, colleagues to pledge a dollar amount for every hour you sleep** from Friday April 19th until Sunday April 21 at 4pm.
- Step 3 - **Unplug the phone.**
- Step 4 - **Don your favorite sleepwear** (or not).
- Step 5 - **Pull back the covers.**
- Step 6 - **Fluff your pillows.**
- Step 7 - **Lie down.**
- Step 8 - **Close your eyes.**
- Step 9 - **Sleep & dream** as you fund raise for your fave haven for experimental art with out ever leaving your bed. R.E.M.M. (Raise Easy Money for Mobius)!
- Step 10 - **Wake up and smell the coffee** brewing down at Mobius
- Step 11 - **Gather yourself & the money** you've raised for Mobius.
- Step 12 - **Reward yourself** by coming to the Lazy Bones Brunch on Sunday April 21 from 4 - 6pm (CALL FOR LOCATION). Just bring your pledge sheet with all your sponsors' monies collected to gain admission and free vittles.

Just think how well-rested, efficient and pleasant you'll be, come Monday morning. Your roomies, lover, family and boss will thank us, so get them to support your sleep by signing up on your pledge sheet! We also promise hair and nail growth, rejuvenated skin and brain cells, the disappearance of dark circles, and that you'll wake up revitalized without guilt because you're rested and raised needed funds for Mobius!

Special incentive bonus prizes: A special Mobius T-shirt for sleepers who raise over \$50, the Rip Van Winkle award to the person who has slept the most hours and the Sandman award to the person who raises the most money for Mobius.



**So fill out a pledge sheet on other side, make copies for friends and get narcoleptic for art!**



## Panel Discussion:

### **Collectivism, Collaboration, Cooperation and Consensus**

**May 6, 7 pm**

In conjunction with the Mobius Artist Group collaborative project (see page 10), we are organizing a panel discussion on collectivism, collaboration, cooperation and consensus. The panel will draw together three pairs of people currently working together in collaboration, as part of a cooperative or collective, or using consensus as a decision making model. These people will include Mobius artists, as well as non-artist teams. Stay tuned for more details!

### **Teens Show Teens Show**

**June 19 - 29**

Gallery hours: Wed - Sat, 12 - 5 pm • Opening reception: June 22, 3-5 pm • Gallery talk: June 22 at 4pm

Mobius will serve as host gallery for an art show produced by teens. This is part of a larger arts and education program, *Art a la Carte*, created by Federated Neighborhood Houses, Inc. (FDNH). *Art a la Carte*, working in partnership with Mobius, the Space, the Isabella Stewart Gardner Museum and the Museum of Fine Arts, offers free afterschool art programs at sites across Dorchester in addition to field trip and exhibition opportunities. This is the second year of a two-year project. *Art a la Carte* is funded in part by a YouthReach grant from the Massachusetts Cultural Council, which received support from the National Endowment for the Arts for this initiative.

### **BE AN AUDIENCE OF ONE!**

This notice is a preliminary call for people to volunteer to be the audience for the next piece in my series of performances for an audience of one person. This performance will take place over an agreed-upon designated two weeks, in the context of the audience person's daily life. The event will occur in a variety of ways, including by phone, by mail, by friend, by stranger, at work, at home, etc. I am interested in creating a kind of meditation for the audience, a meditation on time and mortality. The work will be specifically designed and tailored to each audience person, based on her/his own images and concerns. These will be culled from an interview that I will do with the audience person before creating the piece. At the end of the two weeks, I will meet again with the person to videotape her/him describing the experience. I will also want the person to keep some kind of written record of it as well.

The project is in an early stage, so at this point I can't say much more. But I am interested in gauging how many people might want to participate. If you do, or want more information before deciding, please call Mobius (617-542-7416) and leave your name and phone numbers. It may take me until early summer to get back to you, but please don't be anxious. I am not going to be actually starting the project until the fall. Sound intriguing?

— Marilyn Arsem

### **MOBIUS WISH LIST**

- portable light table
- 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, postering and mailing
- sign-making services to create a plexiglass locked Mobius sign/display case for the front of our building

### **WANTED: MOBROID REQUEST CORNER:**

• 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 Titemore desires movable walls for the Mobius front room.

### **PHYSICAL ACCESSIBILITY**

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. We are sorry that access to our facility is not assistance-free. If you call ahead, we will arrange assistance (617/542-7416)



### **CLASSES AT MOBIUS**

#### **VOCAL IMAGERY**

Taught by **David Miller**

Five 2-1/2 hour sessions:

April 20, 24, 27; May 1, 4 (revised dates!) / \$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.

#### **SCORES - SCENARIOS - SCRIPTS**

I'd like to talk with people who might be interested in working with scores, scenarios, scripts of the "historical avant-garde." It's become very clear to me through my work with pieces by Gertrude Stein and John Cage that there's a great deal that performing artists can learn through active, present work on material that has generally been banished to textbook footnotes. My primary intention here is to find out what the life of some of these works is now, in the late '90s, as compared with historical recreation. If you're interested in getting past "avant-garde amnesia" — if you're tired of the Oedipal ideology which condemns anything older than five years as "having been done" — we might want to talk. I have no preconceptions about how much work might result, how often we might work, all that logistical stuff. I'd just like to find out who else is interested in this. Please call the Mobius office and leave a message for me, or you can send me email at [dpmiller@world.std.com](mailto:dpmiller@world.std.com).

— David Miller (Mobius Artists Group)

## MOBIUS CALL FOR PROPOSALS

DEADLINES: 5 pm, Thursday, May 16, 1996 -  
for projects to take place September 1996 - January 1997  
5 pm, Thursday, September 19, 1996 -  
for projects to take place February 1997 - June 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 an educational institution. We do program a weekend for student performances each spring.

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.

## MAGgrandizement:

**Nancy Adams** performed excerpts from *Orange You Glad* as part of the Ruby Slipper Monday Night at the Middle East Series, and excerpts from *Fork, Knife, Spoon* at the Lansdowne St. Playhouse in a benefit for Mobius in the past year. Nancy is currently getting an MBA at Simmons College and is the only performance artist in her class.

**Marilyn Arsem** toured her solo piece *Stirring, Spinning, Sweeping* to the Hera Gallery in Rhode Island in November and was invited to perform the piece in February as part of the Women's Caucus on Art Conference "Transforming Traditions" at the Lyric Stage.

**Meredith Davis** also exhibited her latest installation with antique ironing boards and scorched covers entitled *Monday's Business* at the Hera Gallery in Rhode Island in November.

**Linda Graetz** brought her audience-participatory art piece *The Great Wall of Art: The Image Of*

*Women* to the Hera Gallery in Rhode Island in November.

**David Miller** attended *Here Comes Everybody*, a five-day conference in November devoted to the work of John Cage in all media, held at Mills College in Oakland, CA. He was delighted to spend time in December at the John Cage Trust in NYC, examining manuscript material relating to several Cage works.

**Margaret Titemore** currently has an installation entitled *Inside/Outside* at "The Heart's Deep Core Show" at Montserrat College of Art Gallery. The piece explores journey/journal/vision quest by audiotaping thoughts on a walk near the artist's home.

Since last spring Margaret's artwork has been shown in "Imaging Angels", an invitational curated by Tom Grabowsky at the Howard Yezerski and Barbara Krakow galleries to benefit the Pediatric AIDS Project, and the Center for Healing, Prevention

## Gallery Talks at Mobius

Mobius has scheduled Gallery Talks with each of the installations being shown this spring. 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:

### The U.F.O. Project

Various participating artists  
Saturday, April 20 at 4pm

### Exquisite Corpse For One: The Many Betweens

Artist - Sheila Pepe  
Saturday, May 11 at 4:30pm

### Teens Show Teens Show

Saturday, June 22 at 4pm  
Artists - participating teen artists

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

and Awareness of Abuse's invitational "Journey Back to Self" exhibit at Harvard University Gutman Library. She also showed her work at the "Icons and Altars" invitational at New Art Center in Newton and "Landmarks" a juried group show sponsored by the Women's Caucus for Art at the Boston Center for the Arts. She received an Art Matters grant, a New England Foundation for the Arts Regional Fellowship in Sculpture and a Massachusetts Cultural Council Artists Award in 1995.

**MAGS** who have performed in the past year at Ruby Slipper Productions Monday Night Series at the Middle East include: **Nancy Adams, Rochelle Fabb, Sarah Hickler, Landon Rose, David Miller, Mari Novotny-Jones, Owen Furshpan, Milan Kohout and Joseph Wilson.**

**MAGS** who participated in the Day of the Living Dead performance at the Cambridge Multicultural Arts Center are: **Rochelle Fabb, Cathy Nolan, Mari Novotny-Jones, Landon Rose & Sarah Hickler.**

## Until we meet again!

After having been the Mobius Publicist for more than five years, I am leaving my post to study with the Rachel Rosenthal Company in Oooh-la-L.A., California. Over the years I have become joined at the hip, my heart beating as one with Mobius, the members of the Mobius Artists Group and the community of wise, wacky and prolific artists who have presented their work here. A decision to leave home is never easy, and as Mobius quickly became a home for my interests, obsessions, passion, addiction and creativity - I already feel the pangs of separation. There's no place like home and there will never be another Mobius.

I am leaving the nest to launch my focus from the administrative side of art to concentrating on performing. And I am grateful for this opportunity to learn to develop my skills and range with the Rachel Rosenthal Company. I will be taking a leave of absence from the Mobius Artists Group and with this time apart, hope to negotiate exchange possibilities and share news, views and opportunities from the other coast.

Now for a quick walk down the Mobius median strip. My everlasting memories from Mobius include these highlights: Mari Novotny-Jones drop-kicking the typewriter across the studio with all the keys clattering to the floor as she rushes to postmark a grant before 5:00 pm; Sarah Hickler and the snake she charmed making its way down the river in *Mother's of Time*; Bill Gilbert sleeping in his installation/performance piece in the gallery and serving me up chili and watermelon in the hot June days; performing for the first time in a Mobius event in Marilyn Arsem's outdoor performance piece *Red In Woods*; Milan Kohout's hair full of Aqua-Net catching on fire during the mock Seance at a Mobius benefit party; David Miller's *We Are All Meat* performance - after which I became a strict vegetarian; Ann Scott's *Dream Circle* event which was the catalyst for altering my life (and living my alter life); meditating and napping in Hannah Bonner's cave installation *Inside Out*; my drives to the Cleveland Performance Art Festival with Nancy Adams where we had a (tire) blow-out in the land of the Bambi Burger and with Mari Novotny-Jones where we were nearly arrested while attempting to enact a ritual outside of Attica State Prison and the staggeringly beautiful images created by Marilyn Arsem, Nancy Adams, Cathy Nolan and Mari Novotny-Jones which have informed and inspired my own performance pieces. Thank you all for many years of encouragement, support and friendship. You haven't heard the last from me!

- Rochelle Fabb

## THANKS TO ALL OUR CURIOUS DONORS FOR CONTRIBUTING TO THE "SECRETS OF MOBIUS" FUNDRAISING LETTER!

Thanks to all the following wonderfully nosy individuals who contributed funds to Mobius in order to learn our secrets. Your curiosity, good humor and contributions will enable Mobius to keep concocting secret recipes for new art into the future.

If you would like to contribute to helping Mobius continue its success of 20 years of supporting Boston artists and experimental art, please send a tax deductible donation\* to : Secrets Letter c/o Mobius, 354 Congress St., Boston, MA 02210. Checks can be made payable to Mobius.

\*For every \$10 you send, we will send you a cool secret, secret recipe from a performance, a top secret, inappropriate use of food secret or hair coloring secret - you choose!

Virginia Abblitt  
Gretchen Adams, Rob  
Hayes & Henry Catfish  
G. Almen  
AD & K Arsem  
Henry Atlas  
Kate Biggar  
Rich Bizier  
Jody Briggs  
Ben Britton  
Jeffrey & Barbara Bush  
Rob Butler  
Elizabeth Cahill &  
Jeffrey Wallace  
Charles Coe  
Susan Cohen  
Alan Colby &  
Michelle Brown  
Thadd Comstock  
Chris Connaire  
Ellie Covan  
Mira Coviensky  
Patrick Crowley  
Whitney Davis  
Hannah Dennison  
Nan Doyle  
Pauline & Win Duke  
Steve Eisenbach-Budner  
Jennifer Evans  
Alix Finkelstein  
Gail & Antony Flackett  
Simson L. Garfinkel  
J. Gatnik  
Marika Geoghehan  
Bruce Gertz  
Pankaj &  
Anuradha Ghemawat  
Marge Gibbons  
Barbara Jane Gillespie  
Reme Gold  
Claudia Gould  
Susan Graham  
Jane Hans  
Laura Hoblitzelle  
George Hoffman  
The Huckleberries  
Lauretta James  
Kaye Lynn Johnson  
Donna Keefe  
Dawn Kramer  
Rozann Kraus  
Victoria Lane  
Harold Leach  
Harry Leno  
Nancy Lob  
Tim Martin

Nusha Martynuk  
Carter McAdams  
Mary Craig McLane  
Melton & Dorothy Miller  
Evelyn & David Moore, Jr.  
Jamie Murphy  
Nancy Murphy Spicer  
Barbara Neri  
Chris & Hawley O'Mara  
Anthony G. Oettinger  
Britt, Gordon & Calvin  
Raphling Rudy  
Adrienne Richard  
Donald Rivkin  
Frank Sacks  
Martha Lowry-  
Schumacher  
Jane Schwerdtfeger  
David Seeley  
Helen Shlien  
Rosa Silver  
Karen Smith  
Lou Susi  
Steve Thomas  
Robert Unger  
Lanci Valentine  
Marjorie Van Cura  
Ron Wallace  
Griselda White  
Sharon Wilson  
Alan Witschonke

**Also thanks to a new supporter of the Mobius Artists Group project fund:**

Pat Morten  
*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!*

**At the risk of being REDundant we'd like to thank you again and again for making ARTrages Redux our MOST successful and best attended fundraiser ever!**  
**ARTrages Redux volunteers:**  
Ann Scott

Antonio Filopova  
Antonio Kitanovski  
Brian Rust  
David Barnes  
David Howard  
David Winkler  
Deborah Amori  
Donna Coppola  
MARK CORDEIRO  
Emiko Hasegawa  
Gene Hannigan  
Inga D'Agle  
Jennifer Hicks  
Jennifer Johnson  
Jeremy Munson  
Jessica Schroeder  
Jim Eng  
Jim MacOnochie  
John Peitso  
Jorge Acevedo  
Kevin Fischer  
Kristin Johnson  
Lauretta James  
Laurie Baldi  
Lauri Guernsey  
Leanne Witford  
Maya Filopova  
Michael Sawicki  
members of the Mobius Artists Group & Mobius Board of Directors  
Paula Place  
Rachel Cane  
Ricardo Frota  
Ruth Fitzgerald  
Scott Wall  
Simoneda Filopova  
Suzan Baltozer  
Suki Finnerty  
Tanya Atba  
Taylore Kelly  
Tema Levine  
Toru Nakanishi  
Tom Shapiro  
Tova Sapoznik

**ARTrages Redux artists:**  
Andrea Bredbeck  
Ann Scott  
Arthur Hardigg  
Billie Jo Joy  
Billy Barnum  
Brendan Harney  
Caleb Brown  
Carol Greenwood  
Daniel Brantley

Daniel Orlansky  
Gil Pontius  
Jack Powers  
Jim Buhrendorf  
Jon Damien  
Joseph White  
Kathryn Hargreaves  
Kathy Bitetti  
Laura Mack  
Linda Olstein  
Lou Susi  
Luke Bruffee  
Mary Keefe O'Brien  
members of the Mobius Artists Group  
Mira Coviensky  
Jim Eng  
Parick Crowley  
Rick Breault  
Rick Roberts  
Rob Logan  
Ruth Fitzgerald  
Sally Beddow  
Shannon Flattery  
Stefanie Cohen  
Stone Soup Poets  
Suzan Baltozer  
We Mean You No Harm  
Wilder Selzer

**Thanks REDUX to our sponsors!**  
Boston Rock  
Sid Stone Sound Labs  
Stuff Magazine  
Tremont Ale Brewery  
University Reporter  
WBCN  
WZBC

**And heavy duty thanks** to Sarah Hickler who designed the ARTrages Redux flyer, ads and poster. MWAH!

**Congratulations** to former Mobius Mistress of Propaganda Britt Raphling and Gordon Rudy on their latest issue, Calvin Raphling Rudy who was welcomed to the planet on Sat., Jan. 6, 1996.

## 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 Tittmore
Ean White	Joseph Wilson

## MOBIUS STAFF

Marilyn Arsem, Co-Director  
Nancy Adams, Co-Director  
Suzan Baltozer, Publicist  
Rob Abate, Office Manager  
Jed Speare, Assistant  
Jackie Milad, Donna Coppola & Christine Dehne, Interns  
Brian Rust, Maria Gjonaj & Tanya Atba, Volunteers

## BOARD OF DIRECTORS

Jennifer Evans, President  
George Moseley, Treasurer  
Ray Iasiello, Clerk  
Marilyn Arsem  
Charles Coe  
Jane Schwerdtfeger  
Rena Wade

## ADVISORY BOARD

Harris Barron	Catherine Royce
Sarah deBesche	Helen Shlien
Marcia Maglione	Louise Stevens
Gina Mullen	James Williams
Oedipus	

**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.

## IDLE HANDS MAKE...VOLUNTEERS FOR MOBIUS!

Gain hands-on experience in what it takes to run a contemporary arts center! Help install a visual arts exhibition, assist in fundraising, aid in maintaining the venue through repairs and cosmetics. Volunteer jobs range from assisting in mailings or answering the phone for a few hours to developing a long-term project based on your interests and abilities. Interns and volunteers at Mobius acquire valuable experience, a guaranteed position of high rank in the afterworld, a deep sense of dharma, possibly college credit and free admission to Mobius Artists Group events. Call Mobius at (617) 542-7416 for details.

**PERFORMANCE****CATHY NOLAN**

April 5 - 13

**WORKS-IN-PROGRESS #39**

April 18 - 20

**JOSEPH WILSON & MARY KEEFE O'BRIEN**

April 25 - May 5

**MARI NOVOTNY-JONES & DAVID MILLER**

May 9 - 11

**MOBIUS ARTISTS GROUP COLLABORATION**

June 4 - 15 (exact dates TBA)

**DANCE / MOVEMENT****MARJORIE MORGAN**

May 16 - 18

**BILLIE JO JOY**

May 23 - 25

**HELENA CHANG/REBECCA TODD/AMY ROWLING**

May 30 - June 1

**VIDEO****VIDEOSPACE**

April 23 • May 21

**PERFORMANCE ON VIDEO**

May 12

**INSTALLATION / VISUAL ART****THE U.F.O. PROJECT**

April 17 - May 4

**SHEILA PEPE**

May 8 - 25

**HELENA CHANG/REBECCA TODD/AMY ROWLING**

May 30 - June 1

**MOBIUS ARTISTS GROUP COLLABORATION**

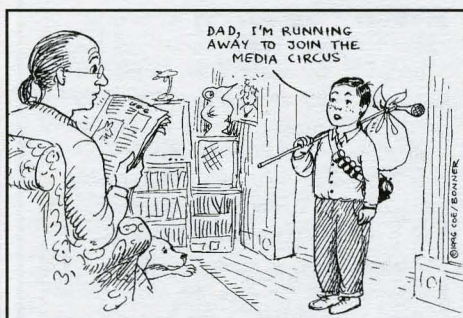
June 4 - 15 (exact dates TBA)

**TEENS SHOW TEENS**

June 19 - 29

**PANEL DISCUSSION****COLLABORATION / CONCENSUS / COMMUNITY**

May 6

**SPRING 1996****mobius**Boston's Artist-Run Center for  
Experimental Work In All Media354 Congress Street  
Boston, MA 02210  
Tel: 617-542-7416  
Fax: 617-451-2910**ADDRESS CORRECTION REQUESTED**Non Profit Org.  
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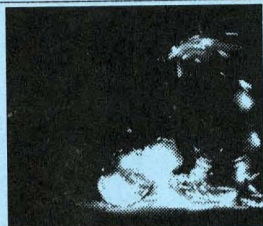
Cartoon by: Hannah Bonner/Charles Coe

**Look for details inside on the  
MOBIUS  
SLEEP-A-THON**



# mobius

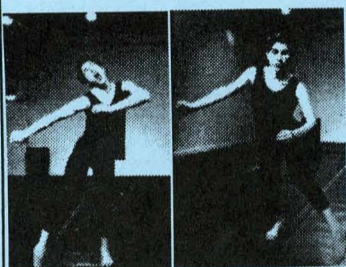
boston's artist-run center for  
experimental work in all media



May 12  
Sun at 4pm  
**PERFORMANCE ON  
VIDEO**  
curated by  
**Jed Speare\***  
\$6



May 30 - June 1  
Thurs - Sat at 8pm  
Gallery hours:  
Sat June 1, 12-4pm  
**ONE WARM LINE**  
choreography by  
**Helena Chang &  
Rebecca Todd**  
with installation by  
**Amy Rowling**  
pay what you can  
on Thurs.  
\$8 Fri & Sat  
installation is free



May 16 - 18  
Thurs - Sat at 8pm  
**EATING ALPHABETS**  
*movement works by*  
**Marjorie Morgan with  
Sarah Hickler\* and  
Rachel Zahler**  
\$10/\$8 st./srs.

## JUNE

June 4-15  
(Specific dates TBA)  
**FORWARD TOWARDS  
THE UNKNOWN**  
Mobius Artists Group  
collaborative event with  
performance &  
installation  
\$8/\$6 sts/srs

May 21  
Tues at 7pm  
**VIDEOS FROM MEXICO**  
a curated exchange by  
**VideoSpace**  
\$6

June 19 - 29  
Wed - Sat, 12-5pm  
Reception: June 22, 3-  
5pm, gallery talk @ 4pm  
**TEENS SHOW  
TEENS' SHOW**  
free



May 23 - 25  
Thurs - Sat at 8pm  
**THE CHANGING  
SPELLS**  
movement and text  
performance by  
**Billie Jo Joy**  
\$10/\$8 sts/srs  
Performance Skills  
Workshop:  
May 25, 1-4pm

**PERFORMANCE  
CLASSES AT  
MOBIUS!**  
**ACTION THEATER &  
VOCAL IMAGERY**  
Call 542-7416 for facts.

\* indicates Mobius  
Artists Group member

**LOCATION**  
354 Congress St. in  
Boston near the South  
Station stop of the Red  
Line, two blocks past the  
Children's &  
Computer Museums.

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, LEF Foundation, Nonsequitur Foundation & generous private support.

**spring events 1996**

(617) 542-7416 • (617) 451-2910 fax  
homepage: [http://www.artswire.org/  
Artswire/www/mobius/mobius.html](http://www.artswire.org/Artswire/www/mobius/mobius.html)

# mobius

boston's artist-run center for  
experimental work in all media



## APRIL

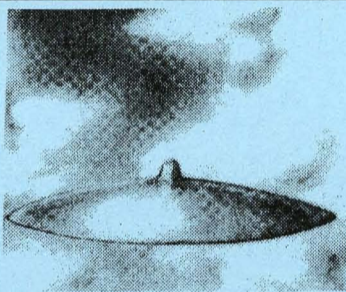


**April 5 & 6, 11 - 13**  
Fri & Sat/Thurs - Sat  
@ 8pm

### THE MEETING OF THE GRANGE

performance by  
**Cathy Nolan\***

\$10/\$8 sts/srs



**April 17 - May 4**

Wed - Sat 12-5pm

Reception: April 20, 3-5pm  
with 4pm gallery talk

### THE U.F.O. PROJECT

art work by

**Jeff de Castro, George  
Fifield, Krys Lloyd,  
Howard Johnson, Paul  
Laffoley, Jeff Walker &  
Janet Wondra.**

free

**April 18 - 20**

(# of nites TBA)

Thurs - Sat at 8pm

### WIP # 39

developing performances  
by local artists with  
audience discussion

\$5

**April 19 - 21**

### THE MOBIUS SLEEP-A-THON

stay in bed and raise  
money unconsciously  
for Mobius!

Call the office for  
pledge forms &  
details

on how to participate  
(617) 542 - 7416.

**April 23**

Tues at 7pm

### A SENSE OF PLACE: MASS. VIDEO ART

curated by

**George Fifield** of  
VideoSpace

\$6



**April 25 - 28,**

**May 1 - 5**

Thurs - Sun/  
Wed - Sun at 8pm

### SUBJECT TO STRESS

performance comedy by

**Joseph Wilson\* &**

**Mary Keefe O'Brien**

\$10/\$8 sts/srs

## M A Y

**May 6 - Mon. at 7 pm**

### PANEL DISCUSSION:

**COLLECTIVISM,  
COLLABORATION,  
COOPERATION  
& CONSENSUS**

given by local & Mobius  
artists & non-artist teams.  
free

**May 8 - 25**

Wed - Sat 12-5pm

Reception: Sat. May 11,  
3-5pm, 4:30 gallery talk

### EXQUISITE CORPSE

**FOR ONE:**

### THE MANY BETWEEN

installation by

**Sheila Pepe**

free

**May 9 - 11**

Thurs - Sat at 8pm

### LIGHT HOUSE KEEPING

performance by

**Mari Novotny Jones\***

&

### CHORUS ANGELORUM

performance by

**David Miller\***

\$10/\$8 sts/srs

## spring events 1996

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homepage: <http://www.artswire.org/>

[Artswire/www/mobius/mobius.html](http://Artswire/www/mobius/mobius.html)