

mobius

FALL/WINTER
September - January
Vol. 15 #1

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



INTERTIDAL SHIFTS

It is mid-summer, and before announcing our Fall schedule, I would like to take note of some events and changes that have occurred here. You think of the summer as a time to regroup and plan ahead, but Mobius Artists Group has been busy producing two off-site events in the past two months. Most of you read about "Liquor Amnii" in our last newsletter, the project with five women from the Mobius Artist Group and five women artists from the Republic of Macedonia. The second manifestation of this project took place in June at the Convergence X International Festival of Art, in Providence. We are thankful to the numbers of you that came down to see the work. You will be hearing more about this project in the next newsletter, plus Mobius is producing a catalogue about the exchange over the next several months.

Secondly, members of the Mobius Artists Group performed recently at the DeCordova Museum and Sculpture Park amphitheater to a large Saturday afternoon audience, and will return there next summer. DeCordova and Mobius will continue to work together to bring performance art to new audiences. Over the last ten years, the Mobius Artists Group has initiated artistic exchanges with artists and organizations both nationally and abroad. We are continuing to pursue these project exchanges and off-site events with the idea of engaging multiple members of the group in different combinations outside of Boston, and by welcoming regional, national, and international artists here.

Our ties with the Republic of Macedonia continue to broaden. Mobius was invited by ArtsLink, a public/private partnership program assisting in the production and collaboration between U.S. and Central/Eastern European artists, to host an arts professional this fall, Violeta Simjanovska. Violeta is the manager of the annual Synthesis Festival of Twentieth Century Music, a prominent international festival at the Youth Cultural Center in Skopje. She is coming here to further her knowledge of training arts managers, non-profit board development, public relations, and marketing. Look for an announcement this fall of a public

presentation by her at Mobius.

Mobius said goodbye in May to Suzan Baltozer, who had served as our publicist. An artist herself, she became an ally to all the artists who presented work here. She also helped develop Mobius's ties to the neighborhood business community. Sue has moved on to artsMEDIA magazine, an important, vital, Boston voice, and we wish her the best. Our new publicist, Alexandra Rutkowski, comes to us by way of Firefly Inc., an internet-based company specializing in personalizing the web. She was the company's first hire, and had a multitude of responsibilities as it grew rapidly in the last few years. She is also an artist who holds a BFA degree from the Tufts Univ./Museum School program.

This fall, Mobius presents important installation work by Mobius Artists Group members Sharon Haggins Dunn, Landon Rose and Linda Graetz, and Margaret B. Tittimore. Caroline Bagenal and Maine artist Karen Gilg will also animate the front gallery with comprehensive installations, and Larimer Richards has organized a group exhibition. Performances include work by Mobius Artists Group members Tom Plsek, Taylor McLean, a text/sound quartet of MAG members, David Miller, Mari Novotny-Jones and Milan Kohout, along with presentations by Ross Hamlin, Matt Samolis and Peter Warren, Caleb Brown, Eric Friedman, and Karen Watt. Video screenings continue with four VideoSpace programs, a special event devoted to 25 Years of the Experimental Television Center, and a screening of work presented by Robert Abate. You can read all about these projects on the following pages.

As we enter our twenty-first year, we thank all of you who have supported us into our 'adulthood,' as we strive to bring you the boldest and most consistent performance and exhibition programming in Boston. We look forward to continuing to be a resource for artists, and to give our audiences the kind of close contact with the artists and their work that you have come to know. See you soon!

Jed Speare

Entering the Hut...Becoming an Ancestor...

Installation by Mobius Artists Group member

Sharon Haggins Dunn

September 3-27

Gallery hours: Wed.-Sat., 12-5 PM

Opening reception: Saturday, September 6, 3-5 PM

Gallery talk: Saturday, September 6, 4 PM

NARRATIVE INSTALLATION:

Alludes to prayer -- geometric notations in clay, charcoal, milk, wax and rope.

Reflective work; turning 51 this year ...

Calendars, counting, repetitive rhythms ... working in the midst of urban stress these days ... I find myself drawn to certain materials ...

☞ **Sharon Haggins Dunn**

The Paintings of Ann Corson

Installation by Mobius Artists Group members

Linda Graetz

Landon Rose

September 3-27

Gallery hours: Wed.-Sat., 12-5 PM

Opening reception: Saturday, September 6, 3-5 PM

Gallery talk: Saturday, September 6, 4 PM

When Landon approached me about doing a piece on the work his mother created I knew instantly it was something I wanted to do. I wanted to explore the role of art in the life of someone who made it just for the sake of making it -- not for money and not expecting to "get famous."

As I learned more about Ann Corson, through her paintings and through the remembrances of family and friends, I could see that for her, as for any other kind of artist, painting was a deeply personal act. She was motivated by many things, I'm sure -- the drive to create, to record, to find the center, to find solitude. The images themselves don't reveal much to the stranger, but her paintings speak volumes to her family and friends. As we listen to their stories, their thoughts and reflections, the paintings take on many layers of meaning and they speak to those of us who never knew her, as if perhaps we did.

We first presented *The Paintings of Ann Corson* late last fall. And in the end it seemed it was all too short, and some viewers were a little unsure of what to expect. What to do? Present it again, this time for three weeks instead of two, and with clearer "operating instructions." Each painting in the installation is accompanied by a tape. Participants are encouraged to listen to all or as many of the tapes as possible, and they can be listened to in any order. More than eight people -- family and friends -- were interviewed for this project. They were shown Ann's sketchbook of drawings, slides of her work, and in some cases the actual paintings. Theirs are the voices you will hear.

☞ **Linda Graetz**

Famous Friends

Siegfried and Roy

Almond and Joy

Tatiana and Puck

Bugs and Daffy Duck

Cowlings and his pal OJ

Those Car Talk guys Tom and Ray

Jean Paul Sartre and Simone de Bouvoir

The Hollywood Squares and Jamie Farr

Flip Wilson and Geraldine

Ron Reagan and the jelly bean

Alice B. Tolkas and Gertrude Stein

Switzerland, Germany, the River Rhine

Thing One and Thing Two

The Mobius artist-run center and YOU!

You are the wonderful friend to Mobius because you read our newsletter, attend our events, donate funds and products, and volunteer your services; Mobius survives in large part because of you. Now, as financial support for the arts slips from our grasp faster and faster, we need you more than ever. Through a \$35.00 donation (\$50.00 for a household of two) you become an official Friend of Mobius.

Friends of Mobius receive regular calendar updates between newsletters, and invitation to a special reception, and a discount on all Mobius events for the entire year.

Please consider becoming a Friend of Mobius by sending your check to us at 354 Congress Street in Boston, MA 02210. You can help us leave a meaningful artistic mark that will survive through time--just like famous friends

Thank you.



The paintings of this project hang in my house as they hung on the walls of every place we lived when I was growing up. Last year when Linda and I created this installation it was a little unnerving to carefully wrap, clean and transport the paintings to Mobius, vulnerable in a package, powerful on a wall. I expect this year will be no different.

My mother never spoke of them. Silent observers to me and my two brothers' childhoods, they appeared without our awareness of their making -- likewise, we don't remember any sort of ceremonial unveiling. Silent to all my mother's choices of which fork in the road of life to take, these paintings are both the key to unlock the silence of those who knew her and the silence itself.

☞ **Landon Rose**

Inherited Histories

Installation by

Caroline Bagenal

October 1-25

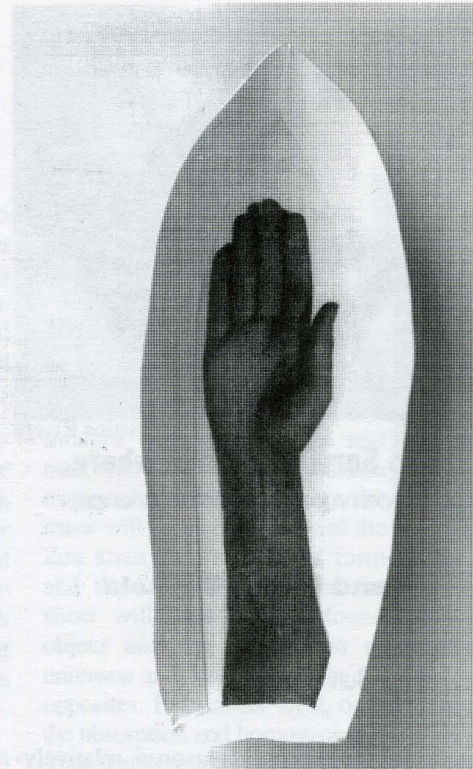
Gallery hours: Wed.-Sat., 12-5 PM

Opening reception: Saturday, October 4, 3-5 PM

Gallery talk: Saturday, October 4, 4 PM

This installation integrates photography, sculpture and video to explore personal identity and the meaning evoked by objects. The piece consists of a number of large canvas boats containing photographic portraits of men and women of different races and ages. Many smaller canvas boats contain photographs of treasured objects like those left by relatives, or that contain memories or special meaning. Two video pieces evoke a variety of narratives that complement the photographic images and sculpture. This installation is part of a series of installations I have been working on for several years that explore the history of trade, immigration and personal identity.

☞ **Caroline Bagenal**



Caroline Bagenal

Bowed Metal Sound Art

Sound Art by

Matt Samolis

Peter Warren

October 2-5

Peter and I have spent most of the last year studying particular aspects of resonant sound. For this concert we are deeply involved with three longstanding interests:

One, the exploration of less common acoustic sound sources -- in this case, cymbals, metal rods, and other objects bowed and intensified using a large metal sheet;

Two, the development of improvisational approaches in our musical compositions, and

Three, conveying a strong sense of reverence in our music.

The sounds we use are difficult to categorize. We do not play these

instruments as percussion; rather, we work with sustained resonant waves of sound that are full of rich textures, and often dense in harmonic content. No electronics or amplification are used in this presentation. We are constantly modifying the pair of instruments to be as sympathetic as possible, acoustically speaking, to the reinforcement of harmonic (just) relationships between pitches. There is often so much sympathy between the two instruments that it can be more accurate to think of them as one. The result seems to be an unusually powerful music.

☞ **Matt Samolis**



Matt Samolis



Cristina Rivera

Another Plane: Nonstop Service to Somewhere.

A performance art take on the commercial airline experience, with an installation by

**Ross Hamlin
w/ St. Susan Baltozer and Donna Coppola**

October 9-12

Gallery hours: Thur.-Sun., 12-5 PM

Performances: Thur.-Sat., 7, 9 PM, Sun. @ 4 PM

Reception: Sunday @ noon

Last year I was flying home for the holidays on a relatively-unknown and cheaper airline that was so small it didn't have its own ticket counter. Beforehand, I was curious how this airline might hold up to the "major" airlines, not realizing at the time that I had somehow acquired a standardized litmus flight test from my other flying experiences that I would use as a comparison. As it soon became clear, however, this airline was really no different from any other -- which was a little disappointing. I began to think of several ways that the flight could have been really interesting, and thus, the idea for *Another Plane* was born.

My desire is to create a simulated flight performance/installation that will blend all the artistic elements I hold dear -- namely, sound, language, video, music, space, and movement -- and really play

with the structure and visual aspect of a commercial airline experience. Someday, I'd love to do this piece in the air!

The set will be an installation by day, and a performance space by night. The cabin will be built to look like a 727 decorated by Sanford & Son, while the lavatory will be a holy place of peace and self-reflection.

During the performance, the decidedly-poetic captain will be a weird and vulnerable voice-over figure who will strenuously avoid words like "turbulence" and "altitude." He'll instead reveal text-sound-tinged insights on his fears, his recent vacation to Iowa, and his inability to perform an authoritarian role.

Live musicians and sound artists will provide ambiance and accompaniment to the savvy Flight Attendants, who will serve everyone mushrooms and Kool-Aid, perform the lavatory location dance, and demonstrate funky oxygen masks and recyclable air sickness bags in a bizarre Cage-meets-Zappa-cum-Sondheim musical fashion.

There will also be a video portion of the flight, glossy magazines to peruse and keep, and many other surprises that will allow passengers to be taken to "another plane." Audience interaction will be encouraged and incorporated, and the performance will end with a tearful farewell from the entire flight crew.

This piece blends all my interests in different artistic mediums into one unified whole. On a biographical note, I've performed mixed-media works at the 1996 Mobius Student Works, Ruby Slipper Productions, Berklee, Zeitgeist Gallery, Actors Workshop, Jorge Hernandez Cultural Center, Bookcellar Cafe, Aids Action Committee, and Open Faucet Productions.

I'm really looking forward to the whole process this piece will go through, and hope to meet a lot of you there. Ladies and gentlemen, and all those in between, thank you for choosing Another Plane Airlines.

✎ **Ross Hamlin**

VideoSpace at Mobius

October 21, November 18, December 16, January 27.

VideoSpace is already in our third year of screening media art at Mobius! VideoSpace is composed of video artists Steve Davis, Anita Allyn, Dena Gwin, Sarah Smiley, and George Fifield, and new members Antony Flackett and Will Pappenheimer.

Antony Flackett will begin our season, presenting a night featuring funky new videos made by EBN (Emergency Broadcast Network). Veteran curator George Fifield continues with *Collisions*, a wacky experimental television show that was produced by WGBH, and never aired. Next, Will Pappenheimer will curate a show that will focus on videos concerned with exercise, fitness and bodily self-discipline.

Tuesday, October 21, at 7 pm: *The Video Music of EBN*. The videos of Emergency Broadcast Network are a visual hip-hop treat for eyes and ears. Curated by Antony Flackett.

Tuesday, November 18, at 7 pm: *Collisions* (1978) This lost masterpiece, co-produced and directed by Fred Barzyk, is an explosion of talent. Starring Lily Tomlin as the alien spy come to earth, *Collisions* was written by Jane Wagner (before she wrote *The Search for Intelligent Life in the Universe*) and also stars Dan Akroyd, Gilda Radner and Professor Irwin Corey. Special effects were provided by video artists Stephen Beck, Ron Hays, Stan VanDerBeek and William Wegman.

Tuesday, December 16, at 7 pm: *Res Extensions*. Training the body image becomes synonymous with shaping a mental image as the traditional order of mind over body is inverted and subdued.

Tuesday, January 27, 1998. TBA.

VideoSpace is eight video artists who have gotten together to exhibit and promote the media arts around New England. We share production responsibilities while rotating curatorial duties. We seek media art submissions in our exploration of themes and ideas which interest us and hopefully you. Submissions can be sent to VideoSpace, 9 Myrtle St., Jamaica Plain, MA 02130.

Bass Instincts

New music by Mobius Artists Group member

**Tom Plsek
with Janet Underhill**

October 24 & 25

Here it is late June and I'm writing about a performance to happen 5 months hence. Much is not yet determined. The main players for the evening will be me and Janet Underhill, bassoonist and contra bassoonist extraordinaire, so I guess there will be lots of low notes, mostly in the bass clef (with of course some tenor possible and maybe a brief foray into treble clef as well!). It is quite likely that other low pitched instrumentalists will join us in one or more works as well.

I do know that I will perform the Boston premiere of Mark Phillips' T. Rex for trombone and recorded tracks (Rex means "king" in Latin - but does the ambiguous initial T stand for "tyrannosaurus" or "trombone?". This piece had some of its sounds recorded by me at Mobius a few summers ago. Mark then took those sounds, and the sounds of three other trombonists, and produced a fantastic work that is a real mixture of compositional techniques and styles, ranging from sound textures/waves to funk and Latin-influenced dance beats to free improvisations. It'll be a lot of fun.

I also plan to do some traditional slow Irish airs which I learned on my recent four-month sabbatical to Ireland. Janet and I will utilize some signal processing on these creating experimental works which still maintain their traditional roots (I hope).

I also hope to do a piece called *Night Crossing* written for me by Moboid Joanne Rice several years ago. I've kept the score/directions along with two marbles (intrinsic part of the score/directions) in a sandwich baggie for almost two years now -- even took it to Ireland -- and it's high time I do something with it, either as a solo or a duet.

"Frodo: A Portrait of Janet" composed by Ellen Band for Janet Underhill is a sonic portrait blending prominent sounds from Janet's life with extended techniques on live bassoon. A car with arhythmia, fish tanks, an ornery answering machine and some highbrow classics are a few of the sounds that combine to portray this unconventional bassoonist.

We'll probably do a new version of my raven piece incorporating a raven experience I had on the Dingle peninsula in County Kerry (aka the "Kingdom").

Stephany Tiernan has also agreed to compose a new work for Janet and I for this evening.

It should be an entertaining and diverse evening. Please come and see what happens.

☞ **Tom Plsek**

ZENDADA

Group exhibition

October 29-November 22

Gallery hours:

Wed.-Sat., 12-5 PM

Opening reception:

Saturday, November 1, 3-5 PM

Gallery talk:

Saturday, November 1, 4 PM

The Sound of One Hand Flapping

ZenDada is a group show that will combine elements of Zen thought with the attitudes and materials of the historical Dada movement. To be more exact, the show will focus on aspects of the Zen koan, and notions of form and the void. From Dada, the show will draw on the found object and the celebration of unreason and the gesture. The idea here is not so much the clash of opposites, East meets West, or the serene meets the abject, as it is the absorption and homogenization of disparate elements into a new form which reflects contemporary art practices in this country and at this time.

Waves of Zen influence have been surfacing in American art for decades now, starting with John Cage and Robert Rauschenberg and continuing with Bruce Nauman and John Baldessari. Likewise with Dada and Duchamp in New York, and the many incarnations of dadaist art practice which appear regularly in today's art world. One of the premises of this show is that these influences have been so well absorbed over the years that they have become part of the present day vernacular -- a new species, if you will, which developed out of the socioeconomic conditions of this environment.

ZenDada consists of nine artists (as of this writing) from the Boston area. Most are recent graduates from the Master's programs at Mass. Art and the Museum School. The ages of the artists are a mix of younger and older. Edie Bresler is a transplanted New York photographer who teaches at the Museum School. Heather Cox, Todd Kincaid, Will Pappenheimer, Larimer Richards and Jed Speare are all recent graduates of the Museum School. Joe Cunningham and Stephanie Von Clemm are from Mass. Art. Cameron Shaw shows extensively in this area as well as in California. All are acknowledged Zen Dada masters.

The show will consist of sculpture, photography, video and installation work. There are several subtexts running through the work. One is a preoccupation with the theatrical. Another is the use of furniture as a referent and a third is landscape. Some of the work employs all three.

☞ **Larimer Richards**



Larimer Richards

Special Thanks to artist-supernovas Jane Marsching and Shannon Flattery and intern-superheros Charlotte Buchen and Meghan Mahan for their assistance with the Liquor Amnii documentation exhibitions.

And another round of applause for mega-artists Rindy Garner and Danielle Tibedo, with stellar intern Meghan Mahan for their technical production of the MAG performances at DeCordova!

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<http://www.artswire.org/mobius> If you're on the web, crawl on over to our webspace!

NEW MOBIUS EMAIL ADDRESS!!!
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25 Years of the Experimental Television Center

special video art program; two screenings
October 31, November 1

Before MTV, before Industrial Light and Magic, there was a radical group of people who believed that television was an art medium. They felt free to play with the television signal to make funky, sophisticated, chaotic, poetic, raw, disruptive, politically savvy, artistically elegant tapes that were the antithesis of broadcast television then and now. By founding the Experimental Television Center, these people have nourished hundreds of artists, including Nam June Paik, Gary Hill, Woody and Steina Vasulka, Barbara Hammer, Vanalyne Green and many of today's established and emerging video artists.

The Experimental Television Center in Owego, New York, is one of the earliest organizations dedicated to furthering video art. For twenty-five years it has brought artists and technology together, from early synthesizers to today's artist-oriented computer software. Through its innovative programs -- the development of video image-making tools, artists' residencies, and providing small funds for finishing and presenting work -- the Center has nourished two generations of video artists and continues to provide this valuable service today. Over 1100 artists have passed through the Experimental Television Center. Ann-Sargent Wooster, artist and writer, has curated a program of works that celebrates the rich history of this important center for video art.

Founded in 1971, the Experimental Television Center was an outgrowth of the Students Experiments in Television program, begun in 1969 by Ralph Hocking at SUNY/Binghamton. Using the newly developed small format portable video equipment, this group (and its later transformation into the ETC) was based on the premise that television should be accessible both as a political tool and as an art medium. As the demand for access increased, and with the encouragement of video artist Nam June Paik, the Center formally organized as a not-for-profit media center. It was one of many such groups that sprung up in the early years of video, both in New York State and across the country.

The Center's programs addressed the potential uses of new technology. An important part of its mission has been the development of video imaging tools and access to them. One of the early projects involved the construction of the Paik/Abe Synthesizer, under the direction of Nam June Paik and Shuya Abe, for the TV Lab at WNET-TV. In 1974, the first Jones Colorizer was added, and in 1975, a set of keyers, a multi-input syncable sequencer and a bank of oscillators was developed, as well as the first uses of digital video processing. These machines allowed television images to be colored like Fauve painting, stacked into interpenetrating electronic sandwiches, and twitching, pulsating, and/or fraying or bleeding into abstractions of the original image or celebrations of the beauty of the pure television signal. Much of the image processing pioneered at the Center became commonplace for commercial television special effects.

In 1972, the Center began a residency program, offering a retreat-like environment for the creation of new work. It provided personalized instruction and access to low-cost video and computer imaging tools. It is not only an important part of video history, but continues to generate important work on a shoestring budget.

This program will feature work by Peer Bode, Doris Chase, Alan Powell and Connie Coleman, Peter D'Agostino, Shalom Gorewitz, Barbara Hammer, Sara Hornbacher, Richard Kostelanetz, Shigeo Kubota, Darrin Martin, Rohesia Hamilton Metcalf, Bruno Pataro, Dan Reeves, Peter Rose, Matthew Schlanger, Merrill Aldighieri and Joe Tripican, and others.

Ann-Sargent Wooster, Curator

(this program was originally presented at Art in General in late 1996 through early 1997, and is brought to Mobius through the cooperation of ETC, Art in General, Jed Speare of the Mobius Artists Group ((who was in residence at ETC in Feb. 1997)), and the artists who are on this program. Thanks to Joanna Spitzner of Art in General, Sherry Miller-Hocking of ETC and Ann-Sargent Wooster for their assistance in coordinating this presentation at Mobius.) This program was recently nominated for 'best video show' by the American Chapter of the International Art Critics Association.



A Mobius T-shirt is for you! Show your support for Mobius and look good too. Choose from four different designs and lots of colors.

- * Mobius rebus cartoon by Hannah Bonner. Black on white, gray, teal, or red.*
- * Screamin' performance artist Nancy Adams with lightbulb (photo by Bob Raymond). Black on white or gray.*
- * Stark RAVEing Mobius with Gumby-worm turntable creature design. White on black or black on white.*
- * Mobius Walking Fish design. Seafoam on black or purple.*

T-shirts are available by phone, mail, or in person. Send a check or money order for \$15.00 (\$12 for each shirt and \$3 for postage) and specify size (S,M,L,XL) and color.

Mobius Wish List

- Iomega Zip Drive
- Lighting Equipment - 10 - 12 can lights
- Gels for our lights
- donated printing services
- donated advertising of events
- laser printer paper/Xerox paper ---**thanks to Marnie Cardozo for her recent donation!**
- volunteers - office work, party help, poster-ing and mailing
- a Marquee for hanging posters outside
- slide scanner

Magnificat

A work in progress by

**David Miller
and members of the Mobius Artists Group**

November 4

I've recently been interested in making performances that are explicitly inspired by musical structures, or at least from the "structural" aspect of my love of music. *Nine Variations on a Text by Gertrude Stein* (1994) was a relatively simple foray into this area, with the classical form of theme and variations used to present two paragraphs from one of Stein's theater pieces. *Chorus Angelorum* (1996) began life as an essay in keeping multiple, competing structures simultaneously unfolding in the context of a solo performance, making a piece almost impossible for me to really perform correctly. As the work on *Chorus* proceeded, it was influenced by the sublime quality of the "In Paradisum" movement from the *Requiem* of Maurice Duruflé. In this way, an abstract commitment to structural complexity was tempered by my decades-old devotion to a specific composition.

This new piece, called *Magnificat* at this point (but perhaps not in November), begins where *Chorus Angelorum* ended: with an exist-

ing piece of music that I have long been drawn to. This is the "Magnificat" from the *1610 Vespers* of Claudio Monteverdi. My intention at present is this: starting with the score, perform an analysis of the piece, according to my own sense of musical structure and my affective responses as a listener. This analysis, then, abstracted from the original composition, will serve as the blueprint for a collaborative creation with other members of the Mobius Artists Group. I cannot predict at this point what media will be involved, and I assume that Monteverdi's composition will not be the primary material presented. (In other words, don't come expecting to hear Monteverdi!) I am curious to see what happens when a group of us work to create an analog of this "found object," abstracted radically from the original work. I wonder if it will finally remind me of the "Magnificat."

This is probably going to be a long-term project. The presentation in November will be an informal showing, with discussion, of the initial results.

✧ **David Miller**

Whitney-Bound

A Program of Experimental Film and Video work from
Robert Abate, Kelley Simons, and Ip Yuk-Yiu

November 13-15

As the outgoing Mobius office-manager, it is probably appropriate that I write the statement for this little trio:

We are three hot artists on the move! (Literally) It could be said that this will be our last group show in this fair city, but that sounds too fatalist. I mean, we're gonna be alive (hopefully)-- just living in different places.

So now that my long bout with arts administration is on ice, the time has finally come to be creative again. I've taken the liberty to pull together a small trio of artists, each of whom work closely together in the conjuring of "artwork".

Now don't get me wrong! This terrific trio has worked on collaborative projects -- but we don't dare exhibit them before their time! This show will be a simple but mind-boggling collection of individual pieces, perhaps with a few surprises (if we're feeling frisky!)

This virtual stockade of film and video will most likely re-ignite anything from Alfred Hitchcock's *Marnie* (aka *Marnie Revisited*) to the pain and trauma of a lonely elf on Christmas Eve. For a taste



Robert Abate

of the coming attractions just look at the nifty still from my film, "Yool is Bloo". If you have any questions about the program feel free to drop me some electronic mail: bobby@tiac.net

✧ **Rob (Bobby) Abate**

Mobius welcomed three new members to our Board of Directors this past year, Laretta James, Sally Solomon, and Lisa Tittlemore. We are grateful for their governance and service, and look forward to their expertise and input as the new season begins.

Laretta James was born in Boston, and is the owner of Access Elevators. She is an officer of the Massachusetts Elevator Safety Association, and is one of the few women in this field. She has also been active with the Dante Alighieri Society, and served as Treasurer for Women Exhibiting in Boston.

With her winning personality, Sally Solomon works at the School of General Studies at Northeastern University running a peer tutoring program. Her background is in editing, and she is currently a volunteer at the New England Home for Little Wanderers.

Lisa Tittlemore graduated from Tufts University and law school at American University in Washington, D.C. She is a lawyer for Bromberg and Sunstein specializing in intellectual property litigation. She is also a potter, has a cat named Moglie, and welcomes any calls from artists with any questions about copyright and trademark issues.

The Girl Within

Installation by Mobius Artists Group member

Margaret B. Tittlemore

December 3-21

Gallery hours: Wed.-Sat., 12-5 PM

Closing reception: Sunday, December 21, 3-5 PM

Gallery talk: Sunday, December 21, 4 PM

I was inspired by Emily Hancock's book, *The Girl Within*, for this upcoming installation. The author's thesis is that adult women can reclaim the eight- or nine-year-old that they once were as a method for self-development. The book intrigued me. I started to look for photos and found one dated on the back in my mother's handwriting: "Margaret's Confirmation Day, 1952." I was fascinated by looking at that young girl and wondered about the "childhood competence that knew no bounds" that Hancock describes. I decided to make a self-portrait about six inches high in modeling clay. Making that little girl released a personal connection to her. I had retrieved her!

photo by Dorothea Bellafiore



I intend to share this retrieval process with women during the three-week installation period by inviting them to come and make their own self-portraits. I will provide all materials for making these dolls and will document the process on video. The closing reception on the last day of the installation period will present the completed "girls" and the video of the participants.

Mobius newsletter readers have been a rich resource for me by contributing to my past installations (*Medusa, Myself, the Great Grandmother Project*, etc.) Please call Mobius at (617) 542-7416 if you would like to be part of this one. Thank you!

✉ **Margaret B. Tittlemore**

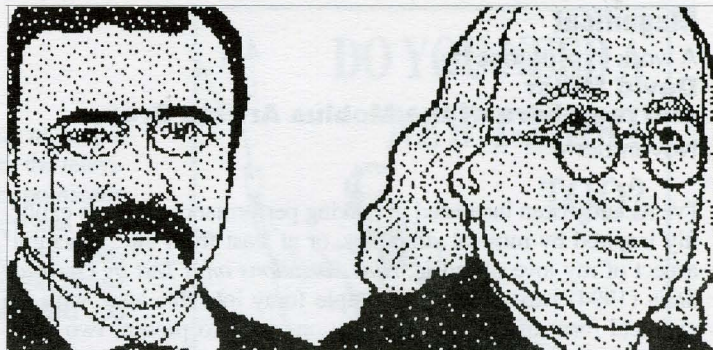
Wanted:

MOBROID REQUEST CORNER:

Linda Graetz seeks a Macintosh Classic, SE, or better for word processing applications.

Margaret Tittlemore would like a vanity (mirror, table, etc) that a teen-aged girl would use. Will pay.

Jed Speare would like to hear of any areas or neighborhoods designated as a "Quiet Zone" if anyone knows of one.



Lightning Man and The Rough Rider

Performance by

Caleb Brown, Eric P. Friedman and Karen Watts

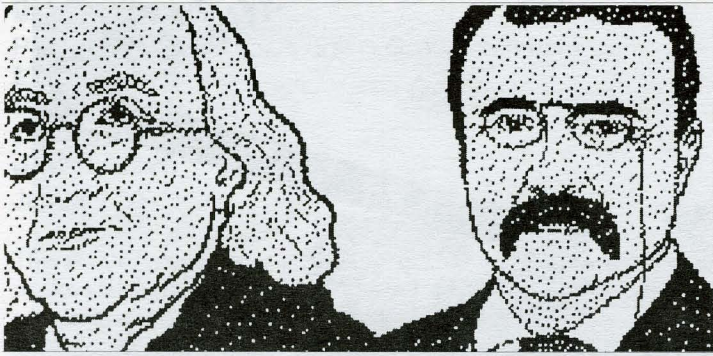
December 12-14, 18-20

Bios:

I, Ben Franklin (Caleb Brown) was born into a big family (10 children). When I was a kid, I taught myself how to read all by myself and made candles with my dad. I also invented the precursor to the waterski when I attached a kite to myself while I was floating in a pond. Then, as you probably know, I was an apprentice to a printer in Philadelphia. Were you aware, however, that I worked as a fireman? It was during my tenure as a fireman that I was to develop such a keen interest in lightning and developed the lightning rod, which I later patented. Unlike Teddy, I was never President, but I was Governor of Pennsylvania. My friends and I wrote this country's Constitution. I can't wait to meet you and share more of my contraptions and apparatus with you when you arrive at the show!

Well then there's me, Teddy Roosevelt (Eric P. Friedman). I'm Scotch-Irish and believe it or not, I was a rather sickly child, but as you will see, I have well overcome my physical challenges. Intellectually, of course, I did attend Harvard, but I must say that I prefer a good strenuous outdoor promenade to a war room debate any day. At the end of the 19th century, I led a group called the Rough Riders . . . my equestrian skills are something to be reckoned with. I endured a rather dreary Vice Presidency under McKinley, but came into my own as the country's 26th President. Ever heard the palindrome: AMANAPLANACANALPANAMA? I won't bore you with the rest, but I will say this, Ben and I have quite a show for you. Join us as we cavort through this new electronic universe you have inherited.

Hello, I am the computer, The CPU (Karen Watts). I will be meta-processing your experience of this performance. I am made up of many parts called hardware. My hardware runs software, programs that translate the instructions you send to me in a language I can understand. I then show you the results in a format which is useful to you. Come marvel at my speed, my power, my memory. I look forward to adding your preferences to my user directory. I can also dance.



Description of Show

Imagine this: two of our nation's most beloved historical figures, Benjamin Franklin and Theodore Roosevelt, walk through the screen of your home computer and plop right down onto your desktop. How do you respond? Do you shut down the computer? Or do you hit enter to continue? Once you log on, you realize that Franklin and Roosevelt have reappeared from the past in the virtual present of cyberspace to deepen your understanding of the modern era, not merely to enter into dry discourse, but indeed, they are your digital hosts for a towering muso-technical funkfest, larger (although perhaps only conceptually) than Mount Rushmore and more melodious (at least to some) than a glass "armonica."

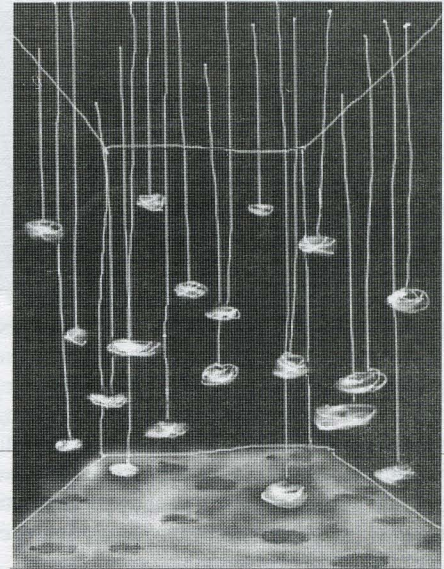
Only five words are needed to describe this performance: Music, Technology, History, Fun, America.

The story of Lightning Man and The Rough Rider is the story of unexpected partners searching a non-linear universe for meaning. Ben Franklin and Theodore Roosevelt bring their unique personalities and perspectives to bear on American history.

Lightning Man and The Rough Rider is a sort of musical Butch Cassidy and the Sundance Kid transplanted from the Wild West to an abstract environment where browsing has replaced shootouts, and the posse has become the network server. The show synthesizes three disparate visions of America: a robust nation of opportunity and idealism/the place that spawned the American Dream; a nation in constant conflict over its cultural and political identity; and a nation on the verge of social chaos. During the course of the performance the characters of Ben Franklin and Theodore Roosevelt will address the following topics:

- Σ The Cult of American Nostalgia
- Σ The Rise of the Internet in America
- Σ Communication Within and Without Media
- Σ Actual Society and Digital Society: Which is Which?

We hope you will join us! :-) :•0 ;-(:>| :-) :•0
 ;-(:>| :-) :•0 ;-(:>| :-) :•0 ;-(:>| :-) :•0
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 :>| :-) :•0 :-)



Room of Forgiveness

Installation by
Karen Gilg

Jan. 7-31, 1998

Gallery hours: Wed.-Sat., 12-5 PM

Opening reception: Saturday, January 10, 3-5 PM

Gallery talk: Saturday, January 10, 4 PM

Within two months of each other both of my parents died. My father died of starvation, and my mother died from a massive heart attack. Soon after their deaths, I began wrapping smooth ocean stones with thin red wire, and repeatedly dipping them in beeswax. This process has been going on for months. There are now hundreds of these stones.

While grieving, I felt like I could look inside myself and see buried knots of pain, some of which had been with me since childhood. I wanted to take these out and look at them. When I did, I realized that the only way to transform these injuries was through forgiveness. I couldn't forget the damage, but I could transform it so it no longer had the same power.

As the transformed stones gathered in piles in my studio, I began to hang them from the ceiling with red filament. I enjoyed the tension of the transformed stones being suspended in time and space. I hung them in groups, walked around them, and sat under them. I knew that there were stones inside but they seemed to take on a completely new life of their own. The golden forms filled the studio with the sweet scent of beeswax, and I wondered what sounds would fill the space between the stones.

I found a tape recording with my father's voices and was struck by the power of his sighs. I began listening to the many different kinds of sighs that people make and began to understand them as powerful, non-verbal distillations of emotion. I decided to track the sounds of human sighs with water sounds that occur at the transition place between water and land. This seemed to be the right mix for the Room of Forgiveness.

☞ Karen Gilg

The Berlin Wall IV

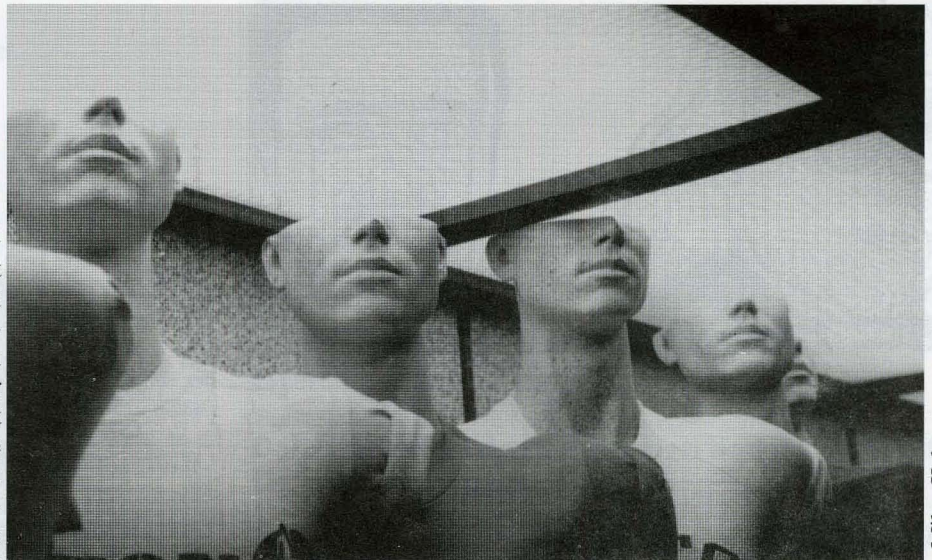
Performance by
Mobius Artists Group members
**Mari Novotny-Jones and
Milan Kohout**

January 16-17, 23-24

We are living in times when the death of a society is wearing a mask; a mask of caring about the smallest injustices which are committed on human beings who are so-called "free individuals." This "caring" is painted in gold paint in order to increase its visibility and to focus our attention on the glossy surface. And the effect of this glossiness is that our retinas are unable to recognize an omnipotent principle of cruelty. This omnipotent principle seems to be invisible, untouchable, and odorless. But it keeps people in limited understanding of their own feelings and instincts. And it pushes consciousness into the position where it becomes a wasteful luxury of corporeality; it becomes a surplus value of the body, which is in any case lethargic because of being fed a diet composed only of morsels of fat. The body then sloshes through the perception of stimuli, stimuli which are rooted in and conditioned by the following idea: the idea that those stimuli leading to satisfaction can be found by concentrating on the egotistical self, which then becomes increasingly impenetrable and insulated in a growing skin of materiality.

The death of a society has already, with attractive laughter, crippled most of our veins and capillaries of humanity so that it could intentionally leave some last few arteries functioning. Some last few arteries which support, with huge overdoses of stupid-making substances, the deepest center of humanity which is your own heart. But only so that it could, at the most unexpected moment, again sever with a huge sword the rest of those veins, leaving millions of people in panic; millions who are not anymore able to support the fragile structures of love. Structures which have been built for hundreds of years by art and only by art.

The death of a society hates art. It has left art alone, just like oil stains enveloping dead human minds floating beautifully on the waters of the world. Oil stains which have been competing among each other in experiments; experiments with rainbow colors, experiments with sharp smells filling noses up with pain, experiments with necessarily independent smooth moisturizing touches, experiments with language being twisted, deformed, and distorted until it buckles and we rejoice in hearing the sounds of the crushing of its spine, so that a penis can be pushed into it smoothly, approaching its liver; and experiments with tastes which form the human will into the shape of a fat greasy ball.



Milan Kohout

The death of a society, unnoticed, has cut the world of art and the world of humans into two horizontal and neighboring private properties. This situation, in which they are neighbors existing in horizontally-oriented layers, parcels of neatly clipped green velvet, exists because of economic stratification. These layers are layered upon each other in an endless spreading and stretching and extending along the whole globe, strangling it in breathing-disabling clothes, shaking it with shocks always in just one layer, so that it reminds us of the twitching of a horse's skin trying to get the flies off, but at the same time having no idea about his own tail, which being rooted at the correct place (close to the ass), is waving in vain through the wind, where no flies alight.

And: In the concrete nonsense of the shapes of the cities without humans and spirits; In the being which doesn't want to know time, yet at the same time is a priori separated from time; In its deathness of thunderstorms and swinging bodies, accompanied by over-modulated reproduced music from aboriginal cultures (cultures which are sucking basic nutrition from each other, cultures which are like imploding perpetual motion machines, gaining distance from each other into the nothingness of the absolute beginning); And into this carnival of the basic paradox, the teachers, the nice and smiling female teachers, are inducting a group of imbecilic and crippled children. And it amplifies the centripetal rotation of hypocrisy and death, accelerating to the speed close to the point of explosion of the whole system.

Therefore I want to say: the death of society, go to heaven. On the earth, we are dealing with life.

✠ Milan Kohout

MOVEMENT LAB

One Sunday a month, 4-6 PM. FREE!
September 28, October 26, November 23, December 14, January 25

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 (541-9684), or the Mobius office (542-7416).

Did You Hear That ?

Performance by Mobius Artists Group members

**Larry Johnson,
David Miller,
Landon Rose,
Jed Speare**

January 29-31

This is our second presentation as a quartet performing text/sound works. Called "a grand auditory journey" by the B.U. press, our first concert laid out an informal chronology of this neglected intermedium between speech, language, new music, and performance poetry (among other disciplines), along with our own work. As I write, seven months prior to the event, I have a few inclinations of what I may contribute:

I am still interested in our continuing to learn and present the work of the late S.J. Leon. His rich and dense "Threnody for Abraham Lincoln Gillespie," concluded our last concert. His last collection, "Solos and Simultaneities," published in the "Dramatika" journal series by John Pyros, his friend and supporter, remains a treasure of his later work, which we will look into. I also hope to present the work of local sound artist John Holland, whom I first encountered in 1980, at BFVF, directing the performance of a "Text/Sound Chorus." I have invited him to submit some work for us to perform on this program. We may continue to present the work of artists from the first concert, including Californian sound artist Charles Amarkhanian, and I also plan to present a work on tape and a piece for the group to perform. Come and join us, again!

☞ Jed Speare

A couple of years ago I read Cage's *Composition in Retrospect*. At the time I thought of a possible electronic performance in which the string word at the center of a mesostic poem would be sounded out stretched as the text was read, so that the structure of the writing could be made more evident. Since there was a question in my mind as to Mr. Cage's intentions regarding performance of his mesostics I decided to write my own. For last season's performance I wrote five pieces. I want to continue with this work for this upcoming performance.

The practice of elocution-- the art of public speaking in which gesture, vocal production and delivery are emphasized, also continues to fascinate me. It is this notion that a thing is made true by the way it sounds. The gestures are there simply to give the eye something to do.

And I look forward to working with my fellow texters, settling into place as another member of the band.

☞ Landon Rose

Last January's program of text-sound and sound poetry was a breakthrough for me in a couple of ways. First, thanks to the knowledge of Jed, Larry and Landon, I gained more diversified experience in a performance genre that I'd known something about but practiced to only a limited extent. Second, it was truly gratifying to present works from a neglected repertoire in concert with an ensemble. This just doesn't happen very much in the "performance artworld," due in part to performance funding patterns in the 1980s and the avant-garde's permanent elevation of personal originality to the level of a fetish. In fact, we did receive some criticism for the number of pieces on the program that were neither new or original (that is, composed by the performers). However, we received many more comments from audience members expressing gratitude for the



opportunity to hear works from across the century that they hadn't even known existed.

We're putting this newsletter together at the beginning of July. We certainly haven't settled on a program for January yet! But I'm sure we'll continue the mix of older and newer works by a variety of composer/authors. I'm interested in introducing more pieces by Jackson Mac Low to the group, possibly continuing work with the John Cage Variations, and seeing if I can get permission to present recorded works by David Ossman and John Oswald. I'd also like to know of text-sound works by women, and would be grateful for leads or references any newsletter readers can provide.

☞ David Miller

This January, I am looking forward to presenting two kinds of text-sound work. I would like to choose more work from the text-sound canon, particularly from the Dadaists and Futurists, such as Ball, Schwitters, or Khlebnikov. I should also have some new work, hopefully the result of explorations in several areas. I want to expand the work to include more technology -- audio tape, computer synthesis and recognition, algorithmic language generation, video ... I want to widen the work to take more advantage of the skills and talents of my Mobius collaborators. I want to shift the focus of the work to areas of language other than the purely phonemic. In particular, I will be looking at grammatical-syntactical edges of meaning. [Why are these sentences understandable:
(1) The truck the terrorist drove exploded.
(2) The terrorist the woman saw drove the truck.
but not: (3) The truck the terrorist the woman saw drove exploded?
Is this material for art-making? I'll try and find out.] Ultimately, I want to enlarge the work in time, seeking to craft a larger form -- though this is not a goal for a short works program in February.

☞ Larry Johnson

Mobius Call For Proposals Deadlines:

5 PM,
Wednesday, October 15, 1997
for Movement and Performance Works in Progress #41

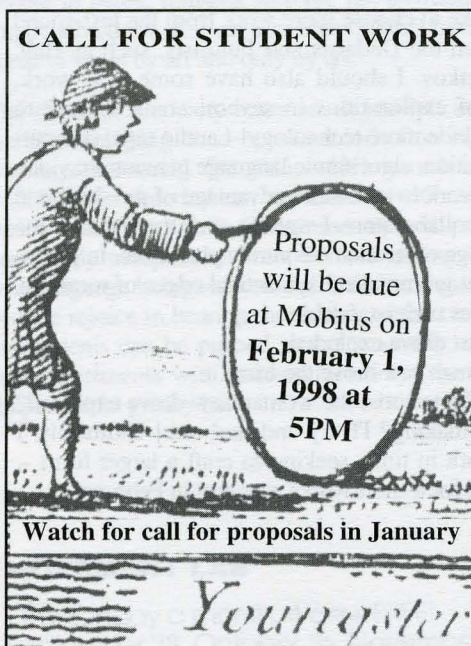
5 PM,
Thursday, September 11, 1997
for projects to take place February 1998 - June 1998

5 PM,
Thursday, April 30, 1998
for projects to take place September 1998 - January 1999

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. 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 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



Action Theater Classes

Action Theater is a body-based improvisational practice, developed by performance artist Ruth Zaporah, which integrates movement, sound and language. We will explore the worlds of improvisation through our sensations, feelings and imagination. Great for dancers who want to explore sound and language, for actors who want to be more at home in their movement and for other adventurous human beings who just want to be more awake! All classes are taught by Owen Furshpan.

Quickie Intro Workshops: 10 AM - 1 PM, Sept. 13 and Nov. 1 \$20
Session I: 6 Tuesdays, 7 - 9:30 PM, Sept. 23 - Oct. 28 \$100
Session II: 6 Tuesdays, 7 - 9:30 PM, Nov. 11 - Dec. 16 \$100

For more information call Owen at (617) 541-9684. All classes are held at Mobius. To preregister, send a \$20 deposit to Mobius, 354 Congress St., Boston, MA 02210.

Owen Furshpan is a Boston-based performance artist and a member of the Mobius Artists Group. Since 1993, he has studied intensively with Ruth Zaporah. He has also trained in Contact Improvisation, Authentic Movement, Modern Dance technique and visual art. Owen is a member of Four Goats and a Virgin, an Action Theater ensemble.

ALSO: Ruth Zaporah will be teaching a workshop in Boston Oct. 11-15. Call Owen for more information.

Fri and Sat, Dec 5-6
@ 8pm

Local artists of all disciplines want to share their developing work with a live audience. Take this unique opportunity to witness exciting, original, and daring performance and movement. Offer your feedback and impressions to the artists in post-performance discussions. Programs and artists vary nightly. \$6 for all.

Extra-special big thanks to all those Sleep-A-Thon sleepy heads, who worked hard catching their Z's, and those who were generous enough to pledge dollar bills for every hour they slept!

Gretchen Adams
James & Virginia Adams
Nancy Adams
Lesley Adams
Gregorio Amaro
Beverly Arsem and Thomas O'Malley
Mr. & Mrs. A.D. Arsem
Marilyn Arsem
Ellen Band
Gail Barnes
Erika Batdorf
Eric and Deborah Belt
Jeff Fried and Eve Berne
Jane Bernstein
Ethan Berry
Anthony & Eve Bonner
Hannah Bonner
Kathryn Cade
Elizabeth Cahill and Jeffrey Wallace
Kim Campbell
Andrew Caplan
n. noon coda
Charles Coe
Thomas Cole
Lisa Contarino
George Creamer
Meredith Davis
Gretchen Dietrich
Laurie DiPofi
Jim Eng
Jennifer Evans
Irwin Fletcher
Owen Furshpan
Frankie Gardiner
Chris Gill
Caroline Graboys
Sheryl Grace
Linda Graetz
Carol Greenwood
Elizabeth and Henry Haff
Patricia Grace Hammes
Jane Hans
Cheryl Hatt
Lonsdale Hickler
Sarah Hickler
Lauretta James
Marietta Joseph
Sheryl Kalis and Adam Steinberg
Catharine King
Milan Kohout
John Kostick
Jim and Dianne Leahy
Joel Leeman
Charles Letovsky
Scott Levinson
Barbara Lewis
Elizabeth Liebow
Joe Luca
Tony Mack
Lupe Martinez
James Mazza
Mary Craig McLane
Camilla Meck
David Miller
Melton and Dorothy Miller

Pam Morten
Patricia Morten
George Moseley
Timothy Murphy
Bernice Pareles
Rick Pareles
Arlayne and Tom Peterson
Richard Probert
Jane Royal
Jane Schwerdtfeger
Terry Sheehan
Andrea Silbert
Bernard Solomon
Sally Solomon
Edward Speare
Elizabeth Speare and David Schaller
Jed Speare
Christine Stepanyk
Johnetta Tinker
Lisa Tittlemore
Margaret B. Tittlemore
Gail and Ken Toomajian
Catherine Tutter
Ron Wallace
Joseph and Marjorie Wiley
Florence Williams
David Woepel
Lisa Yane
Steven Yates

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

Gallery Talks

Gallery hrs: Wed-Sat 12-5 PM

GALLERY TALKS ARE GENERALLY HELD AT THE SAME TIME OF THE RECEPTION.

Entering the Hut...Becoming an Ancestor

Sharon Haggins Dunn
Sept 3-27.
Gallery Talk:
Sat, Sept 6, @ 4 PM

The Paintings of Ann Corson

Landon Rose and
Linda Graetz
Sept 3-27.
Gallery Talk:
Sat, Sept 6, @ 4 PM

Inherited Histories

Caroline Bagenal
Oct 1-25.
Gallery Talk:
Sat, Oct. 4, @ 4 PM

ZenDada

Oct 29-Nov 22.
Gallery Talk:
Sat, Nov 1, @ 4 PM

The Girl Within

Margaret B. Tittlemore
Dec 3-21.
Gallery Talk:
Sun, Dec 21, @ 4 PM

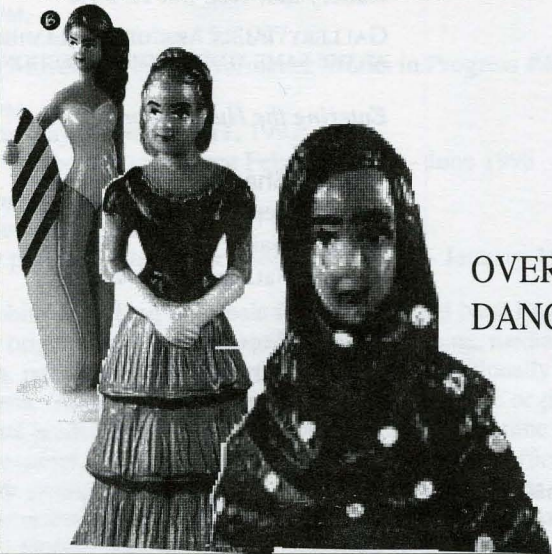
Room of Forgiveness

Karen Gilg
Jan 7-31, 1998.
Gallery Talk:
Sat, Jan 10, @ 4 PM



Chas M. Long

BOSTON'S CENTER FOR EXPERIMENTAL WORK IN ALL MEDIA PRESENTS ITS 1997 ART PARTY BENEFIT



ART rages

OVER 20 LOCAL ARTISTS - ONGOING
DANCE - PERFORMANCE ART
LIVE MUSIC - INSTALLATION
VISUAL ART - PARTICIPATORY
ART - INTERMEDIA

SATURDAY, NOVEMBER 22, 1997



HARD WORK HAS ITS REWARDS

Volunteers and interns at Mobius gain experience in all aspects of running a contemporary arts center. Volunteer jobs can include installing exhibitions, fundraising and maintaining the venue.

In addition to valuable experience and a friendly work environment, volunteers enjoy free admission to Mobius Artist Group events and possible college credit.

PHYSICAL ACCESSIBILITY

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

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



Directions to Mobius

Central Artery Construction Nightmare: The construction in the downtown area makes for constant changes in the directions to Mobius. If you are unfamiliar with the area, please call the Mobius office for the most up-to-date information.

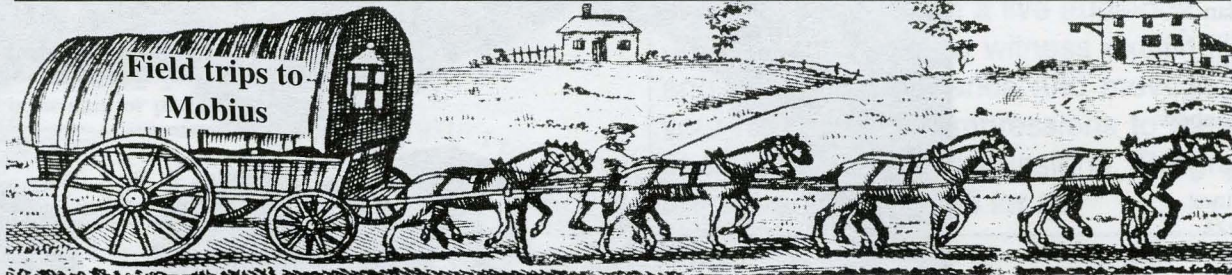
From the Mass Pike: Take the South Street/Chinatown exit. Right on to Summer St. @ South Station, Left before the bridge, then Right onto Congress St. (over the old iron bridge -- past the milk bottle)

From Rt. 93: Take Congress St. exit. Mobius is two blocks past the Children's Museum on the left.

By MBTA: Take the Red Line to South Station. Walk one block (north) to Congress St. **From the South:** Take 93 North to Kneeland St. exit, turn right at bottom of ramp onto Kneeland St., left on Atlantic Ave. and right onto Congress St.

Parking at Mobius: There is usually plenty of parking along the street at night, if not try Alright Parking, the first lot on your right after you drive over the bridge from downtown. You can also try parking on West Service Drive (4-hour meters) which is the 3rd left after Mobius. If you park in other unattended lots, you may be towed.

Mobius is a valuable resource to school, college, and community groups interested in subjects such as women's studies, art history, installation, visual art, theater, performance, sound art, video, movement and music.



Inquiries concerning special educational programs, performances, and gallery talks are encouraged. Mobius may also be able to provide discounted tickets for high school students wishing to attend evening performances.

The reduced publication schedule of the Newsletter has delayed us in thanking several departed board members for their service to Mobius but has not diluted the sincerity or scope of our gratitude. Serving on the Mobius board is not as glamorous as the world probably imagines; contrary to popular belief it's not all champagne receptions and back-stage passes. Mobius board members work, and they work hard, to keep Mobius financially solvent and running smoothly. As Mobius board members, Charles Coe, Jennifer Evans, Ray Iasiello, Jane Schwardtfefer, and Rena Wade have contributed professional expertise, time, energy, money, and occasional back-breaking work to Mobius. And for this, we are grateful.

RENA WADE joined the board in 1991 and after serving as Clerk for a year, moved on to a three-year reign as La Presidenta. As President, Rena shaped our long range planning document into a practical work guide, provided leadership and support in the creation of Mobius Artists Group studio and the Mobius Artists Group Fund, applied her administrative expertise to many of the tasks required of the Mobius staff, occasionally served as impromptu bouncer at the fundraising parties, and so much more. Rena served as an intelligent, soothing, behind the scenes operator for Mobius providing advice, perspective, and concrete models for much of what goes on in the office and in our fundraising efforts. Rena is continuing in her job as Director of Administrative Auxiliary Services at the Berklee College of Music while renovating a house and making her garden grow.

JANE SCHWERTDFEGER provided steady, ongoing support for Mobius over the last three years, during which she served as Clerk for two. She patiently and carefully kept track of the board's meetings, proposals, decisions and work load. With a degree in Art History and American Studies, Jane came to Mobius with an academic understanding and personal enthusiasm for the performances and exhibitions presented at Mobius. Her more recent background in history museum education, gave her insight and perspective into the ways in which Mobius builds and maintains its ties to the larger community of artists and audiences. Her winning ways and subversive humor helped make life around Mobius a little brighter.

RAY IASIELLO, early in his tenure here, described Mobius as his neighborhood art center. Though not situated in a traditional residential neighborhood, Ray's characterization of Mobius reminded us that our community extends beyond our immediate neighborhood and that our goal is to maintain the friendly feel and accessibility of a neighborhood art center. Having worked in other arts organizations, Ray was able to provide a wider context for decisions made and alternatives considered at Mobius. His technical and event planning experience made him indispensable at our twice annual fundraising extravaganzas.

JENNIFER EVANS brought a professional background in public relations and non-profit development to the Mobius Board. Her public relations skills served her well as chief cheer-leader for all Mobius activities and her development skills aided us in making intelligent decisions about our fundraising efforts. She served as President for a year of the year and a half she was with us. During that time she worked to create new ways for the board and Mobius Artists Group to collaborate on the work of running Mobius and helped us to evaluate the very nature and structure of the Board of Directors. Her promotion to Director of Development for the Longy School of Music and her many other cultural extra-curricular activities drew her away prematurely from the Mobius board but we are pleased to still count her (and the other former board members) as a fan.

CHARLES COE arrived at Mobius in 1990 with an idea for a high school art competition to be sponsored by Mobius. Through brain storms and bagels, this idea evolved into the Mobius High School Freedom of Expression Project, a teen education program co-sponsored by the Boston Coalition for Freedom of Expression. Charles contributed his writing, editorial, and organizing skills, as well as his connections to the poetry community, to the Mobius cause. He will always be fondly remembered for keeping our spirits up at three in the morning, as we mopped beer up from the floor following a fundraising party, with his booming bass singing voice and endless stream hilarious one-liners. Charles continues his work as a writer and poet and is now Program Coordinator for Literature, Music, and Folk Life/Ethnic Heritage at the Massachusetts Cultural Council.

MOBIUS ARTISTS GROUP

Marilyn Arsem	Meredith Davis
Owen Furshpan	Linda Graetz
Larry Johnson	Milan Kohout
Taylor McLean	David Miller
Cathy Nolan	Tom Plsek
Bob Raymond	Joanne Rice
Landon Rose	Jed Speare
Joseph Wilson	
Margaret B. Tittmore	
Sharon Haggins Dunn	
Mari Novotny-Jones	

MOBIUS ARTISTS ON-LEAVE

Nancy Adams	Rochelle Fabb
Sarah Hickler	

MOBIUS STAFF

Marilyn Arsem, Co-Director
 Jed Speare, Co-Director
 Alexandra Rutowski, Publicist
 Robert Gabriel Abate, Office Manager
 Kirsten Lawson, Chris Kaminski,
 Charlotte Buchen, Bill Peña, Jesse Finley
 Reed, Meghan Mahan, Interns

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 Sally Solomon, Treasurer
 Lisa Tittmore, Clerk
 Marilyn Arsem
 Lauretta James

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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 21-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 Massachusetts Cultural Council (MCC); the Boston Cultural Council, a local agency supported by the MCC; New England Foundation for the Arts (NEFA); and generous private support.

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 Oct 9-12. Thu-Sat @ 7PM & 9PM, Sun @ 4PM

Mobius Artist Group • Sampler
 Oct 18. Sat @ 8PM

Magnificat ◇ page 7
 David Miller
 Nov 4. Tue @ 7PM

A Performance by
 Taylor McLean
 Nov 7-8. Fri-Sat @ 8PM

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 Dec 5-6. Fri-Sat @ 8PM

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 Caleb Brown, Eric Friedman,
 and Karen Watts
 Dec 12-14, 18-20. Fri-Sun, Thu-Sat

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25 Years of the Experimental Television Center ◇ page 6
 Oct 31-Nov 1. Fri, Sat @ 7 PM

Whitney-Bound ◇ page 7
 Robert Abate, Kelley Simons, and Ip Yuk-Yiu
 Nov 13-15. Thu-Sat @ 8PM

INSTALLATION/VISUAL ART

Gallery hrs: Wed-Sat 12-5 PM

Entering the Hut...Becoming an Ancestor ◇ page 2
 Sharon Haggins Dunn
 Sept 3-27. ◇ Reception & Gallery Talk: Sat, Sept 6, 3-5 PM

The Paintings of Ann Corson ◇ page 2
 Landon Rose and Linda Graetz
 Sept 3-27. ◇ Reception & Gallery Talk: Sat, Sept 6, 3-5 PM

Inherited Histories ◇ page 3
 Caroline Bagenal
 Oct 1-25. ◇ Reception & Gallery Talk: Sat, Oct. 4, 3-5 PM

ZenDada ◇ page 5
 Oct 29-Nov 22. ◇ Reception & Gallery Talk: Sat, Nov 1, 3-5 PM

The Girl Within ◇ page 8
 Margaret B. Tittlemore
 Dec 3-21. ◇ Reception & Gallery Talk: Sun, Dec 21, 3-5 PM

Room of Forgiveness ◇ page 9
 Karen Gilg
 Jan 7-31, 1998. ◇ Reception & Gallery Talk: Sat, Jan 10, 3-5 PM

NEW MUSIC/SOUND ART

Bowed Metal Sound Art
 Matt Samolis and Peter Warren ◇ page 3
 Oct 2-5. Thu-Sat @ 8 PM, Sun @ 6 PM

Bass Instincts ◇ page 5
 Tom Plsek and Janet Underhill
 Oct 24-25. Fri-Sat @ 8 PM

Did You Hear That? ◇ page 11
 Larry Johnson, David Miller,
 Landon Rose, and Jed Speare
 Jan 29-31. Thu-Sat @ 8PM

SPECIAL EVENTS

Fort Point Open Studios ◇ Oct 18-19. Sat-Sun.

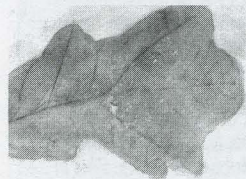
ARTrages ◇ page 14 ◇ Nov 22. Sat

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Vol. 15 #1

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