

February - June 1998
Vol. 15 #2

mobius

Professor Grübler's Cabinet of Curiosities
photo: Kevin Bubriski -pg. 5

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

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

MARILYN'S FAREWELL AND HELLO

Since founding Mobius 20 years ago, I have been working in the role of a director of the organization, doing administrative work. At the same time, I have continued my work as an artist. Ten years ago, I began to cut back my hours at Mobius in order to focus more on my artwork. At that time I also began teaching performance at the School of the Museum of Fine Arts.

Initially we hired Mary Charlotte Domandi as a General Manager. In 1990 Nancy Adams was hired as Co-Director with me. And last year, Jed Speare replaced Nancy as Co-Director. Each of them has carried the weight of the work of the day-to-day operations of the organization, grant writing and coordinating the activities of the Artists Group and Board, as my hours in the office have diminished.

Meanwhile I, in my limited hours, have focused on the finances, and getting the bookkeeping on computer. This summer that process was completed. At that time, we hired Tim Mason as General Manager. He comes to the job with experience not only in computerized bookkeeping and finances, but in organizing events and managing venues. As he takes over managing the day-to-day operations, Jed will be able to concentrate on the larger picture with the Group and Board, developing programs, fundraising and grant writing.

So I am finally able to do what I have been moving toward for years. I will retire as Co-Director, in order to focus on my art making. I will, of course, continue to be a member of the Artists Group, and active in the organization. However, I will be on leave for the rest of the season. This will give everyone, especially myself, a chance to let the change take place, unlearn old habits, and take on new roles. And make art.

So, with optimism and sadness, I say thank you and goodbye to all of you as Co-Director of Mobius, a role that I have had nearly all my adult life, and greet you simply as artist Marilyn Arsem.

MARILYN ARSEM

MIRROR

As the Fort Point area undergoes the Central Artery Tunnel construction and other projects immanent or in-progress, replete with new roads, stoplights, and tools of capital progress gouged upon one of the few remaining areas that until now was unchanged for decades, Mobius too finds its own environment transforming. The sullen, dark green, wooden doors to 354 Congress St. have been replaced by solid finished, wooden doors, while the interior lobby coolly gleams with an industrial, screened panelling. Sadly, our landlord has recently asked us to remove the Mobius placard on the brick facade of Congress St. and replace it with signage more consistent with its remodelling, a change that will likely occur in the months ahead. What is going on down here? What does this din of development mean? Will the neighborhood be reengineered and bullied out by an infrastructural and political/economic hydra, whose institutional and architectural byproducts presage its demise?

Over the last several months, the Mobius Artists Group and Board of Directors has taken note of and assimilated these changes, and has challenged itself to scrupulously reexamine its identity in the core areas of our mission. As an organization of and for artists, we are sensitized to the recurring need to increase income to support the integrity of programming and planning, continuing and developing our relationships with the artists and audiences in the communities of Boston and beyond, and locating an optimum facility that flexes with the work we present. It is in these omnipresent areas that our attention is focused. The lateral, consensus-based structure of the organization has ensured a dynamism of participation and thoroughness of reports from many voices. Stay abreast with us as we continue this process. Give us your input and advice. We don't want you, our audience and supporters, to be left out! *continued on page 2*

NEW MOBIUS HOMEPAGE ADDRESS

www.mobius.org

MOBIUS EMAIL ADDRESS

mobius@world.std.com



MIRROR

continued from page 1

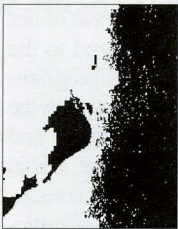
The departure of Marilyn Arsem from the Mobius staff is one we all feel dearly. Not merely the bookkeeper as she would have you believe, her insight, evenhandedness, and ability to pinpoint and articulate timely issues of the day were the qualities which, working together with the Mobius Artists Group, have sustained the organization for two decades. As a member of the Mobius Artists Group, her wisdom and experience will continue to enrich us.

Mobius said goodbye to Rob Abate as office manager this past August. Rob will be attending the Art Institute of Chicago shortly as a graduate student in film. Among other things, we will miss the graphic designs he effortlessly generated with his distinct sense of humor. Timothy Mason, our new General Manager, joins us from another cultural outpost: currently the booking manager for Club Passim, he brings a managerial expertise through his work there. He is also a poet, active in the poetry slam circuit. Our new publicist, Donna Coppola, has been involved with Mobius over the past two years both as an intern and as a performer in two Student Works programs. Donna is also a producer with Ruby Slipper Productions' monthly performance showcases at the Middle East. Her untiring efforts have already made a difference in the time she has been with us.

This is a very exciting season coming up, and I invite you to sample a rich variety of programs in performance, dance, installation art, video art, sound art, and combinations thereof. I also want to mention that members of the Mobius Artists Group will be featured in performances at two nearby venues soon. The Institute of Contemporary will program several evenings of Mobius Artists Group performances in conjunction with the upcoming exhibition, "Stay: Transience and Sentimentality," featuring Boston-based artists, and artists who have resided in Boston. Secondly, Mobius Artists Group members will perform during the DeCordova Museum's annual Arts in the Park festival next June. Look for more information about all of our events, and come along with us!

JED SPEARE

P.S. Out of 29 organizations, Mobius was one of only two from outside of New York who were recently awarded a grant from the Foundation for Contemporary Performance Arts. We are heartened, and thank them for their recognition.



Call for Proposals: Movement Works-In-Progress #9

DEADLINE: 5 PM Mon., February 2, 1998

Mobius is requesting informal proposals from movement artists and dancers who are developing original/experimental works. You may show up to 18 minutes of work on one (or possibly two) of the evenings. Proposals should consist of a one-paragraph description of your idea, and the evening(s) on which you would prefer to perform. Bios and short video strictly optional.

Please send: "Attention Owen Furshpan, MWIP #9."

A Hole In My Heart So Wide

Julia Szabo

PARTICIPATORY INSTALLATION EVENT: Wed. Feb. 4, from 5:30–7:30 PM

GALLERY HOURS: Feb. 9–15, from 12–5 PM

GALLERY TALK: Sun. February 15, at 3:30 PM

OPEN REHEARSAL: Fri. Feb. 6, at 8:00 PM

PERFORMANCES: Thurs., Fri. and Sat.

February 12–14, 1998

The situation of exile...instigates a dramatic reversal of mental perspectives...Distance creates an inner intensity that abolishes the borderline between the fantastic and real, muddles time.

pg. 145, **Terminal Paradox: The Novels of Milan Kundera**

The performance centers loosely on memory: how it constructs, defines and mitigates reality. Why do memories of my mother's childhood home in a distant land seem more pressing to me than the memory of the staircase I trudge up every day to reach my current apartment? What is it in the nature of our personal myths and histories that grips us so and when do they transcend the individual, moving into the "transpersonal"? Where do personal myth and identity intersect with cultural and societal myth? How can the sharing of a constructed memory of a past, personal event launch us into a dangerous, edgy place where all of us can become more human?

My work uses narrative fragments from my personal history and cultural background and performative tactics to provoke, draw or even seduce the audience into confronting some of these questions. I am particularly interested in pushing the audience and myself into a borderline place where fantasy and reality meet.

How will I, can I do this? I will create a roving performance/installation at Mobius that will utilize the front room, back room, the steps leading up to the space and the sidewalk outside the door. I will construct "scenes" with puppet-like objects that will draw the audience into a fragmented narrative via images in space. The crux in the construction of these scenes is that they will intuitively destabilize the audience's sense of what is real and what is fantasy, what is remembered by them, or by somebody else, what is story, what is personal history.

I rely heavily upon the magic of shamanistic puppet objects in order to effect this; however, another key strategy in displacement of boundaries between the "real" and unreal is that the movement of the audience in space complements and enacts the evolution of the performed narrative. What is the story then: the audience's movement or the shattered illusionistic fragments that provoke them to move, to do, or react? Also, the process of memory will be activated in that some of the performed images will be ephemeral while others will leave distinct traces for a member/viewer to witness later.

JULIA SZABO

Movement Works-In-Progress #9

CURATED BY: **Owen Furshpan**

PERFORMANCES: Thurs., Fri. and Sat.

February 19–21, 1998

Come see alternative movement/dance works by local artists in their rough-hewn, spring-fresh, hot-off-the-press form. Jump into the lively round table discussions which follow at the end of the evening. Be a part of shaping actual works of art! Guaranteed minimum of four artists per night. Actual artists to be announced.

blood money

Blood Money

Sharon Haggins Dunn

Mobius Artists Group

INSTALLATION: February 21–March 13, 1998

RECEPTION: Sat., February 21, from 3–5 PM

GALLERY TALK: Sat., February 21, at 4 PM

GALLERY HOURS: Wed–Sat., 12–5 PM

The Footsteps of Arepo –A TEXT-SOUND OPERA

Larry Johnson

Mobius Artists Group

PERFORMANCES: Thurs., Fri. and Sat.

February 26-28, 1998

SATOR
AREPO
TENET
OPERA
ROTAS

The sower Arepo grasps the turning creation.

In a newly-created landscape, a primordial figure sows seeds which, rooting in the earth, explode into the myriad forms of the world. The terrain is the Voxscape, the realm of speech-before-meaning; the sower is Arepo, a mysterious assistant to creation; and the seeds are thought-forms, from which mind, meaning and phenomena arise in the fertile topography of raw sounds. *The Footsteps of Arepo* will be a pilgrim's journey into the landscape of creation, searching for the marks of its agents.

This work-in-progress extends my text-sound work in many areas – time, technology, collaboration, and content. The work itself will be much longer than any other I have done, and part of it will explore gradual and scarcely perceptible transitions to a greater degree than I have done before. Technology will include computer programs for generating spoken texts and synthetic languages, as well as animated typography and metamorphosis of letter-forms. Much of the work will be solo, but other voices will join, both live and on tape. Content will at times be narrative, at times abstract, sometimes chaotic, sometimes predictable. Language will be distorted on the level of sounds and on the level of syntax to evoke this mysterious phonemic topography and those who dwell or sojourn in it.

LARRY JOHNSON

VideoSpace at mobius

February 17 and March 10, 1998

VideoSpace is at it again! This fall we welcomed new artists/curators to expand the vision of VideoSpace. Antony Flackett, Will Pappenheimer and Andrew Warren join us in our endeavors to make video a visible medium in Boston. In addition to screening video works at Mobius, this season we are also creating even more alternative venues for viewing ... including alternative sites of bar/cabaret style, a film archives and an alternative theater in a church.

February 17

Found/Stolen Videos

CURATED BY: **Andrew Warren**

"Appropriating the medium of video can create exciting, confusing and often times challenging new juxtapositions of visuals and sound. Turning the face of pre-made media against itself, cultural terrorists wrench a personal statement from the high stakes home invasion of advertising and/or entertainment. Come and be confounded."

March 10

Students Rule

CURATED BY: **Will Pappenheimer, Antony Flackett and Andrew Warren**

Our annual highlights of New England's student video art work. The variety of methods and subjects are sure to provoke!



Students Works

PERFORMANCES: Fri. and Sat

March 6 & 7, 1998

Our annual weekend of performance by students will take place March 6 and 7.

DEADLINE:

Proposals will be due in the office no later than Monday, February 2, at 5:00 PM.

Street Scene for the Last Mad Soprano

Wasteland Company

PERFORMANCES: Fri. and Sat.
March 13 & 14, 1998

The Wasteland Company from Germany consists of Abbie Conant (performance artist: trombone and voice) and William Osborne (music, text, direction). The first part of the evening will be a performance of *Street Scene for the Last Mad Soprano*.

She – the Last Mad Soprano – lives on the street, but she hasn't given up! Tomorrow is her big audition at the Opera House (if only she could think of what to sing)! She colors her world with opera excerpts, grandiose Swan Songs, and wild escapades on her trombone. But as she makes preparations for her final big audition, we see that the brutality of the street has long since caused the borderlines between her life and opera to become blurred.

Street Scene explores the idea that a cultural identity is necessary for human survival, because it gives us a way of confronting our existential condition. It is a multi-media work for performance artist and computer controlled quadraphonic surround-sound written especially for Abbie Conant. *Street Scene for the Last Mad Soprano* also explores the stereotyped ways women are portrayed in opera, violence against women and the transformations that are taking place as women find their true place in the world of the arts.

William Osborne, who studied in Philadelphia and New York with George Crumb and at the Accademia Nazionale in Rome with Franco Donatoni, is the founder and Artistic Director of the Wasteland Company.

The second half of the evening will consist of improvisations by Abbie and Mobius Artists Group member and trombonist Tom Plsek.

SPEED BUMP: Wasteland Company will give a presentation and talk on Thursday, March 12 at 7:00 PM at Recital Hall 1A, Berkeley School of Music, 1140 Boylston Street.



photo: Charles Tandy

directions to mobius

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.

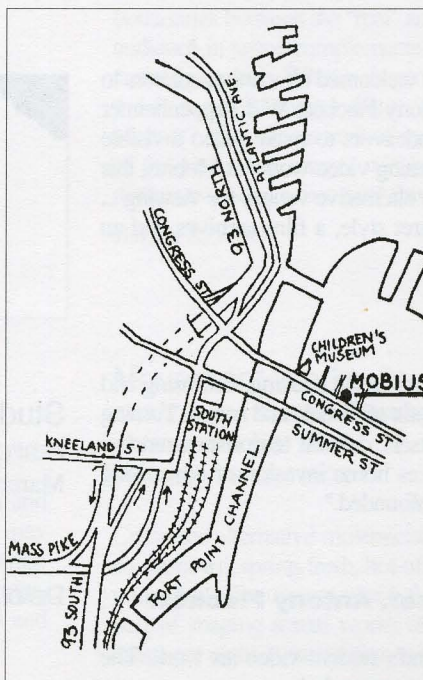
From the Mass Pike: Take the South Street/Chinatown exit. Right on to Summer St. @ South Station, left before the bridge, then right onto Congress St. (over the old iron bridge — past the milk bottle)

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 Allright Parking, the first lot on your right after you drive over the bridge from downtown. You can also try parking on West Service Road (4-hour meters) which is the 3rd left after Mobius. If you park in other unattended lots, you may be towed.



FIELD TRIPS TO MOBIUS!

Mobius welcomes inquiries from school, college and community groups about special educational programs. Mobius is a great resource for your classes whether you teach women's studies, art history, installation, visual art, theater, performance, sound art, video, movement, or music.

We are happy to arrange special performances and/or gallery talks by the artist(s) whose work is on exhibit. Mobius may also be able to arrange for discounted tickets for high school students who wish to attend evening performances.

Professor Grübler's Cabinet of Curiosities

Tony Carruthers

and the Gertrude Gang

INSTALLATION: March 18–April 11, 1998

RECEPTION: Sat., March 21, from 3–5 PM

GALLERY TALK: Sat., March 21, at 4 PM

GALLERY HOURS: Wed.–Sat., 12–5 PM

My work over the last few years has largely been in making site-specific video installation. I have worked in collaboration with Vermont artist Bill Botzow, physicist Frank Peseckis, choreographer Meg Cottam and others on a variety of projects. Some have examined local terrain, the small tremors of the natural world and issues of randomness and chaos. Others have involved performance and the way in which we look.

Professor Grübler developed out of a quite simple decision. I decided to only make video material in my own room and to this end I shot each day over approximately a six week period. Most of this material is very still and often involves "the still-life." In the edited tape this is set within two short movement sequences, one of eating, one of cleaning.

As the project continued two levels of context were added, one using material from surgery and from cleaning products, and one embedding small video monitors showing public actions from the Chicago Stock Exchange, Turkish markets, and libraries. Commerce and learning!

To this was added short phrases extracted from a long essay I was reading parallel to the work. The phrases were chosen by employing a game structure.

Although the installation may imply some sort of narrative (by default), the main influence is in the spatial connection between layers of information. It is here that a connection to the *Wunderkammer*, a preoccupation of mine for several years, seems to exist. The room becomes the cabinet containing a diversity of finds (collected by Professor Grübler, whose name means brooder) including a few art jokes. The final element of the "show" is a table with a real still life of fruits held under clear plastic and quietly going about the business of decay.

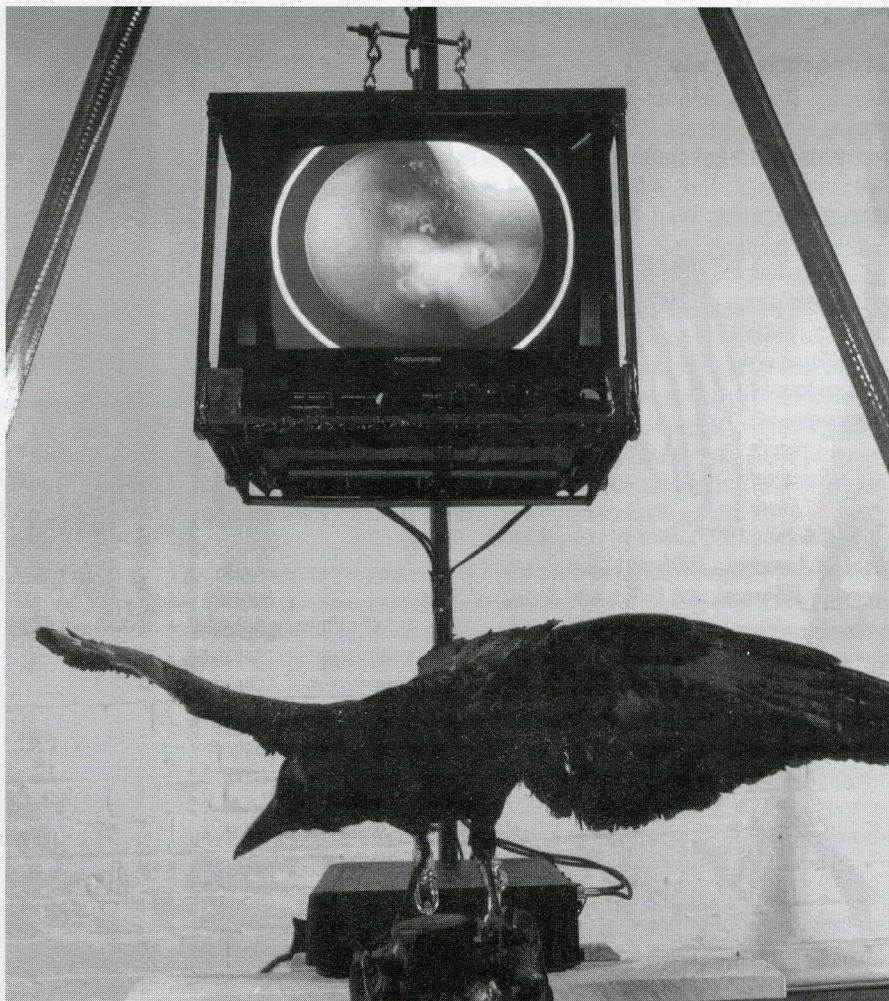


photo: Kevin Bubriski

TONY CARRUTHERS



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.



HAVE A LITTLE TIME TO EXPERIMENT?

VOLUNTEER 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 after-world, possible college credit and free admission to Mobius Artists Group events.

Threading the Needle

Meredith Davis

Mobius Artists Group

INSTALLATION: March 25–April 18, 1998

RECEPTION: Sat., March 28, from 3–5 PM

GALLERY TALK: Sat., March 28, at 4 PM

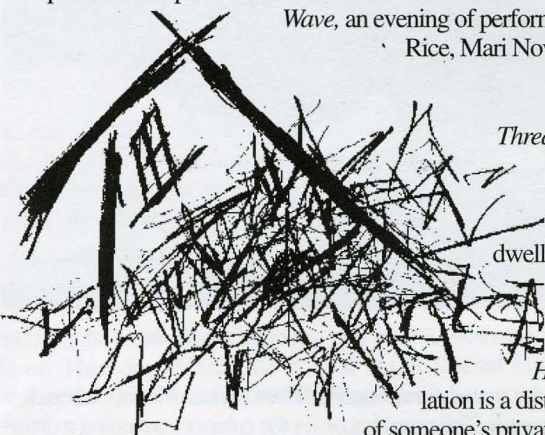
GALLERY HOURS: Wed–Sat., 12–5 PM

Threading the Needle integrates concept and imagery from four of my previous pieces –*Terminal House*

(Mobius 1993), *Bird Woman* (Liquor Amnii/Macedonia 1996 and Liquor Amnii II/Providence 1997), and *Scorched Skin*



(Framingham State College 1997). In June, I will be presenting a companion performance piece about *Bird Woman* at Mobius as part of *Standing Wave*, an evening of performance by Joanne Rice, Mari Novotny–Jones and myself.



Threading the Needle stems from my fascination with domiciles, dwellings and domesticity. Like the inner chamber in *Terminal House*, this installation is a disturbing rendition of someone's private space. It could be yours, your mother's, or your next door neighbor's. It is the temporary home of *Bird Woman*, a hybrid creature, –half bird/half woman, who walks the line between sanity and insanity. Her dwelling reflects her conflicted mental state. Vines, dead birds and nets entangle domestic housewares. *Bird Woman* may not be there when you come to visit, but then again she may offer you some tea.

Threading the Needle is a concentrated moment signaling an action about to take place.

MEREDITH DAVIS



SPEED BUMP

Bilingual (Spanish/English) artists in all mediums wanted for *We Gotta Have Art!*,

visiting artists program in Cambridge school with bilingual immersion program. Artists must be established and have experience and a desire to work with young children (kindergarten and first grade). Position involves visiting the school twice, meeting with three classes each time. Total of 8.25 hours. Payment is \$40/hour. Positions begin February 1998.

Please send resume, slides of your work, references and a description of what kind of project you would like to do with the children to Nancy Murphy Spicer, 39F Bellis Circle, Cambridge, MA 02140. Inquires may also be made via email: nmspicer@tiac.net or fax: 617.354.9535.



photo: barbara poole

Stitches in Time

barbara poole

INSTALLATION: April 22–May 16, 1998

RECEPTION: Sat., April 25, from 3–5 PM

GALLERY TALK: Sat., April 25, at 4 PM

GALLERY HOURS: Wed–Sat., 12–5 PM

Stitches in Time began five years ago as an exploration and an examination of my family and my family life. I started with the idea that all family albums are filled with snapshots, the lost, frozen, forgettable moments of all lives, whose meanings are transformed with the passage of time. Pictures of family events which, if I stitched together, could create a quilt, a collage of family. The snapshots of these family events tended to revolve around a table for a birthday, Christmas, death, breakfast, birth, ad infinitum.

The infant of this piece was a cloth of photos draped on a table with the tape recording of sound of family voices echoing in a room. As the piece grew it became clear to me that the stories the pictures told and the act of stitching needed to be expressed. The next stage of development were the videos that grew out of the snapshots and the stitching. Here I discovered the incongruities of my life and the multiple stories of singular family events. However, when I presented the videos the physicality of the table was missing.

The next phase of this process was to combine the cloth with the table and the videos. The experience of the work in this phase was one of intimacy, listening to friends discuss their families and lives. After viewing the table and videos, people would come up to me and tell me their family stories.

In this next stage of development I am presenting *Stitches in Time* as a living family album with a place for the viewers to tell their own stories, which I then incorporate into the sound of the room. As they enter the gallery they will hear the recorded sounds of family life and the recorded sound of a sewing machine. They will see, collaged onto the walls, sepia toned family photos, enlarged to the size of the walls.

In the center of the room will be a table covered with a patchwork tablecloth composed of family photographs. On top of the table four video monitors have been inserted under the table and with the screen exposed and level with the surface of the table. On the table and to the right of each video monitor is a headphone set. Around the table are four high-backed wooden chairs with black velvet seats. Hanging over the table is a chandelier encrusted with family mementos and coated in beeswax. The lighting is low with most of the light coming from the chandelier over the table. Sitting down in one of the chairs turns off one video and starts another. Each chair has a different tape. You can move from chair to chair gathering the stories. When you have finished viewing the stories you can respond by accessing the tape recorder in the sitting area by the windows. I plan to incorporate any recorded stories into the sound that is in the gallery.

barbara poole

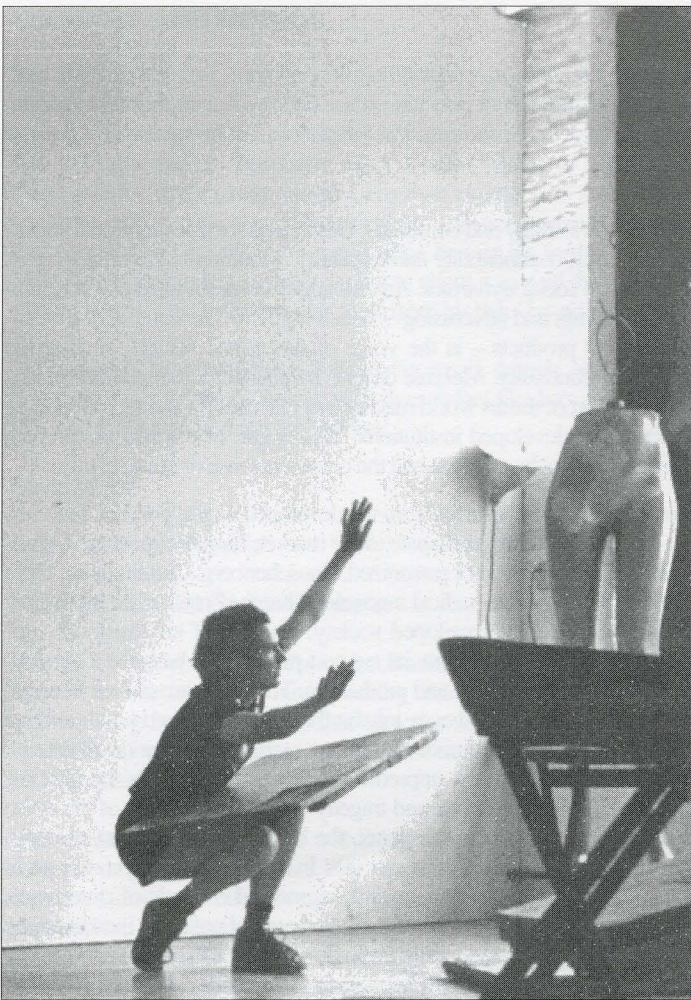


photo: Alexandra Black Eckhardt

STORK and Other Works

Meg Cottam, Anthony Cafritz and Katy Watson, with guests Caitlin Corbett and Darla Villani

MULTIMEDIA PERFORMANCES: Fri. and Sat.

April 24 & 25, 1998

We are collaborating artists from Southern Vermont and collectively will present an evening of new performance work. *STORK* is a multimedia collaboration by sculptor Anthony Cafritz and dancer/choreographers Katy Watson and myself.

We will be joined by musician/composer Noel Thomson and lighting designer Joel Giguere. The set consists of seven large linoleum squares, folding formica tables and hanging half-mannequins. Throughout the piece, Katy and I lift, balance, stack, swirl and hang the objects, creating new architectures and landscapes. We have been working with the sculptural installation for almost a year. The movement has developed in respect to the objects: their weight, heft and length all determining what is physically possible to do with them. A vocabulary emerged that was notated, considered and debated among the group, and a score set. Ultimately, *STORK* speaks to the nature of female relationship, including balance, support and isolation. The piece, though scored remains deeply based in improvisation, grounded in the belief that one's performance stance as a seeing eye, responsive and present in stimuli, is exciting to witness. Our goal in the Mobius performance is a continuing refinement of *STORK*, while realizing its full potential.

mobius call for proposals

deadlines:

5 PM, Thurs., April 30, 1998 –for projects to take place September 1998–January 1999

5 PM, Thurs., September 10, 1998 –for projects to take place February 1999–June 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 who are interested in curating work at Mobius. Talk to a Mobius Artists Group member or call the Mobius office at (617) 542-7416.

The evening will also include a collaborative work by visual artist Bill Botzow and myself. Bill and I have worked together in a variety of settings for seven years. We will build on our enduring interest in drawing and moving as both score and document, as well as translate previous outdoor imagery (i.e. a 14' body blimp) into a theater setting. New York composer Antony Widoff will create a sound score.

Katy Watson will perform sections from her latest work *In My Garden*. This solo dance was developed as part of an ongoing collaboration with visual artist Alexandra Eckhardt. Through intensive site work in exterior spaces, both artists are exploring the effect of natural light on the figure in motion. The structure of the dance piece relates directly to the eight times of day set for prayers and reflection in the *Book of Hours*. *In My Garden* explores the evocative qualities of light at these specific times.

Last but not least, Boston artists Caitlin Corbett and Darla Villani will be our guests, performing a scintillating dance duet.

We gratefully acknowledge the sponsorship in part of the project by NoBIAS (North Bennington Independent Artist Space/NoBrow Productions).

MEG COTTAM

Performance

Taylor McLean

Mobius Artists Group

PERFORMANCES: Fri. and Sat.

May 1 & 2, 1998

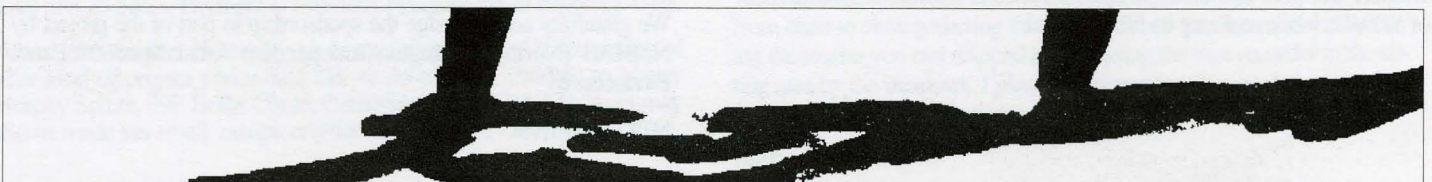
The difficulty in announcing a program description six months ahead is more than a personal idiosyncrasy of my work habits, though that does play a part. The work habits are, themselves, responses to a set of conditions that shape the way I can produce work. At the simplest level, my tank is empty after two months of fixed-focus on a project performed in November (*WORKINGCLASSMAN*, a 240-minute found opera). It will take another two months to determine what issues and mediums are rising to the top. That will leave four months to focus material into form, to develop it and to learn it by internalization. An alternative approach would be to announce a concert of improvised compositions and perform a strict music program. However, I am not ready to do that because I am still treading along the trajectory of work that I have been developing since 1992: compositions that develop by an aggregation of instrumentation, voice, text, design and movement. These aggregations develop slowly, by accumulation, until a long-body composition of (apparently) three to eight sections declares itself as a piece. The piece must then be learned (internalized), understood and followed (with research, with pursuit of intentional and unintentional associations, with serendipity) into the background echoes that hide behind its apparent interest and underlie its lineage as a resonator of human circumstance. It takes time to find the resonance of a piece. *WORKINGCLASSMAN* has been developing for two years. Its initial elements — two incidental poems — gave no disclosure of the expanding contexts that they would inhabit. In May 1996 I performed a set of three unaccompanied songs at the Bookcellar Cafe, as a piece called *Nativities Three*. Thematically it was an overlay of places, persons and circumstances that provide occasions for birth. *Nativities Three* then became enfolded in an expanded narrative context which was further shaped by instrumental elements — drums, piano, percussion. Eventually the visual and design language came into focus in preparation for the first performance in May 1997. For the November concert, a new section was inserted into the mix, making up a found opera of eight sections. Thus, the personal idiosyncrasies of work habits.

Embedded in the evolution of these work habits is the impact of working at the intersection of developed and undeveloped vectors of society. These issues were brought to my attention and given a language after seeing again Tomas Gutierrez Alea's film, *Memories of Underdevelopment*, which emerged from the Cuban cinema of the 1960s. Developed society, the first world, counts on stability, continuity, consistency, predictability and regularity in the daily process of replicating itself. It is a habitual confidence, second only to a confidence that air will be available for breathing. The machines will work, the trains will run, the electricity will flow, the interest will accumulate. Long-term planning, economic and industrial development, fiscal budgets, financial rates of return, subscriptions, curatorial initiatives and the performance seasons of cultural institutions

all count on stability and continuity. Developed societies reinforce stability, continuity, dependability and regularity as human values that serve as glue for the social dynamics. Advertising becomes a necessity for audience-building, and advertising — which reaffirms the continuity of institutions and products — is the voice of developed society, singing the lullaby of continuity. Mobius, despite its position as an alternative arts venue, is part of the art world mechanism that models and reproduces the structures of developed institutions. That is part of the cost of survival, the dues paid to the zeitgeist and the common sense of doing bizness.

However, I am not an artist from the developed sector. I do not have surplus income; I do not participate in the market; I am not sponsored, commissioned, represented or patronized. Rauschenberg, Cunningham, Cage ... we think of them as radical innovators, but they are radical innovators within the sector of developed society: stability of circumstance produced by continuity of financial support provide the base for a continuous arc of planning, work and production. This is the arc of their honored careers. Most artists, however, inhabit the underdeveloped sector and are carried by the vectors of underdevelopment: discontinuous development, fragmented productivity, unpredictable circumstances. In the past the characteristics lent panache and tragedy to the mythical life of the artist: the 19th-century artist in the garret, the bohemian, the hipster, the bopster, the jazzman of the 1950s and '60s. In our era there is no romance in these conditions: discontinuous and fragmented contexts of experience; fragility of circumstances, always on the verge of collapse; inconsistency of support and of opportunity; unpredictability of the short- and long-term future. We recognize these now as the conditions of underdevelopment and they nourish in their subjects a different set of survival values: spontaneity, immediacy, short-term planning, immediate prioritization, attention and commitment to the moment, a quick release from attachment, a loose grip on certainty, highly developed skills of adaptation and the quick study. These qualities are not encouraged by the IMF, but they have a place in the syllabus of training in the arts and spiritual studies. The particular character development encouraged in developed sectors, and the particular character development required in underdeveloped sectors are not mutually exclusive, but sometimes they operate at cross-purposes. In the best of all worlds we should all have the resources of all these qualities available to us so that we can draw on the requisite skill for the requisite circumstance. In the particular local case, what I as a Mobius member need to do does not parallel what I as an individual need to not do. But, since this is Mobius, we can share the process of coming-to-understanding with each other and with our support community. Particulars about the May performance will be available at a later date.

TAYLOR MCLEAN



COMINGS AND GOINGS

Just about every year, members of the Mobius Artists Group move on to another phase in their lives, and we do our best to do right by them here. Joseph Wilson moved to Los Angeles last summer, along with his beloved Kathy Zaloga and co-conspirator Mary Keefe O'Brien, to make the Left Coast safe for Right Coast comedy. His own evolution as a MAG member, from monomaniacal installation artist to subversive stand-up, is one of the more unusual in our history—and when he said his formal goodbye to MAG membership last summer, he wrote about it so well that we decided to print it here. This letter was sent to us from his then-brand-new city.

Joe continues to stay in touch with us via email, though, and he's now a member of our Advisory Board. So it doesn't feel like he's really, entirely, left. And that's a good thing for Mobius!

David Miller

June 7, 1997, 10:35 PM PST

Dear Mobius Artist Group Members:

Tonight I write you my absentee decommitment letter. It seems an odd juncture in time to do this, but the oddity of time seems to grow more so with each day. I also bought my first car today and in light of the payments I probably should write while I am under the illusion that stamps and paper are still within my budget.

I have taken my involvement with Mobius very seriously over the last almost four years, sometimes a little too seriously perhaps. The physical distance I am from the group and the space makes my recommitting impossible. The circumstances required for me to return to Boston would have to be catastrophic. I have committed to making a go of it here, the enormity of that task becomes more recognizable each day. But as long as there is life and coffee in this body, a challenge will always be welcome.

As I would normally review the last year, my leaving the group makes me feel it would be useful to review what this place has done for me in an excruciatingly detailed 5000 page report which is still in its first draft. In light of this, an outline follows:

I began working on *What Did Jackie Say?* prior to knowing about Mobius in 1989. When I started this piece I felt I had gone slightly insane. Some close to me agreed. While showing a friend what had begun to grow in my bedroom I stated that I had no idea what to do with it. She recommended that I check out Mobius. I did so and while attending a performance in the front room I turned to my sister and said "I've got to do something here." In learning of the existence of Mobius I realized I was not crazy, or at least if I were there was a small population of others with the same disorder.

That piece was my first self assignment in biting off more than I could chew with seemingly no logical goal. Having the opportunity to make and show that piece is, as they say, where it all started. After showing this installation I showed some other visual work and did my first performance at a benefit and my second at a WIP. These performances were also the first time I was ever in front of an audience. Months later I was invited to join the group.

After becoming a member of the group in 1993, I did my first performance, *Pigs Feet* and *Marble Skies*, in 1994. Quickly going from having never been in front of an audience to performing solo for ninety minutes was a bit of a trial by fire. The first version of the piece had four endings. I did all four of them. I also got panned by the newspapers, which were incorporated in the performance the day the reviews were published. Quite accidentally the power of humor became recognizable to me for the first time with this piece.

I continued making visual work but performance became the center of my efforts. Collaborating with Mary O'Brien on *Subject To Stress* remains the one thing I have put the most effort into and what has also been the most fun to write and perform.

Being a cynic at heart, the use of humor is what keeps me alive in the day to day and is what facilitates my ability to communicate as a writer and performer. I would have even less hair had I been without the ability to laugh at its departure from my head.

The Cage piece I worked on with Tom, Larry, Landon, David, and Steve Norton still resonates with me. I do regret not having the opportunity to continue to explore sound in such a setting.

It seems rather odd to sum up my involvement with Mobius in an installation and a few performances. Listing the where and when of exhibitions and performances seems a bit indulgent. I guess my intention was to illustrate the difference this place and the group has made in my life as both an outside artist and as a member. Were it not for Mobius I would be a crazy guy with a bedroom filled with twenty five televisions playing six seconds of video over and over. I would not have discovered my abilities as a performer and writer. I would not have known that staring at the darkness is not as useful as satirizing it.

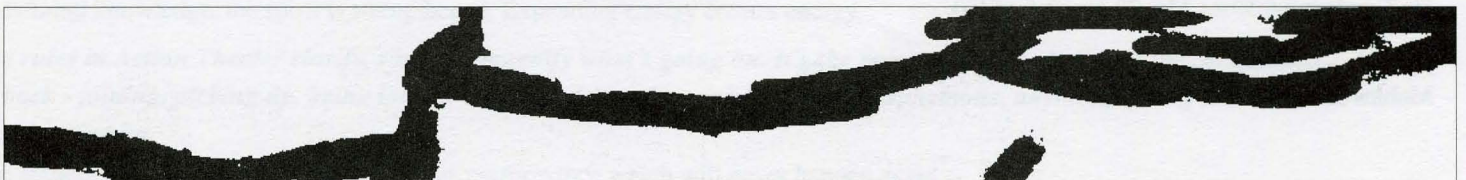
My somewhat direct, expletive riddled input at Mobius meetings may not have always been everyone's cup of tea, but I hope it was at least useful. Blame it on my youth as I now relinquish my position as the youngest fucking member of the group. Had to get one in.

My regrets, I've had a few, are the latent collaborations left undiscovered. As my involvement in making work has been all encompassing the opportunity for many collaborations escaped me. As they say, you can only sit in one chair at a time. Who are "they" anyway?

As this letter grows in length I realize I just can't get it all in, the thank you's, the recollections, everything I thought I would like to say. Having recently had the opportunity to say quite a few good-byes I know everything can't possibly be said.

Mobius is important: great things happen in those two little rooms. As a member I have always believed this. As difficult as it may sometimes seem to be a member making art, helping to keep the joint going and to still have some semblance of a life, it is worth it. Like I said, it can't all be said. Thank you,

JOE WILSON



O

Cathy Nolan

Mobius Artists Group
with **Emmett McDermott**

PERFORMANCES: Thurs., Fri. and Sat.
May 7-9, and 14-16, 1998

This piece is going to be a collaboration between myself and my good friend Emmett McDermott, whom you may have heard of as a painter, showing at various galleries around town.

I have known Emmett for many years now and one thing I have always known about him is that he is a performer. It is written in his genes, as he comes from Vaudevillian stock.

We have met only briefly so far, so I can't say exactly what it will be ... but so far we have talked about doing something ...

ahem...

ENTERTAINING

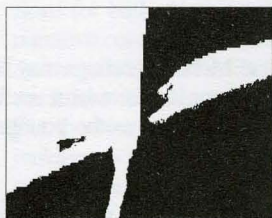
Actually, I have wanted to do a piece that is funny and entertaining for a while ... just to see if I could do it ... with the larger goal of touring with a couple of pieces.

It all remains to be seen. This form of art is new to Emmett and I am curious to see how and what we will come up with.

We had a business once, Emmett and I, we called it "little sisters". We made casts of religious molds from this warehouse I was living in, and painted them up in all sorts of, shall we say, less then reverent ways?

... and that is all I know ... and all the hints I can give you.

CATHY NOLAN



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.

3 Intro. Workshops

Sat., 10:00 AM-1:00 PM, Jan. 17, Feb. 28, Apr. 18, fee \$20

Session I

Six Tuesdays, 7-9:30 PM, Jan. 20-Feb. 24, fee \$100

Session II

Six Tuesdays, 7-9:30 PM, Mar. 10-April 14, fee \$100

Session III

Six Tuesdays, 7-9:30 PM, Mar. 28-June 2, fee \$100

For more information contact: **Owen Furshpan** (541-9683), or the **Mobius office** 617-542-7416.

Magnificat –WORK–IN–PROGRESS

David Miller

and members of the Mobius Artists Group

PERFORMANCE: Mon.

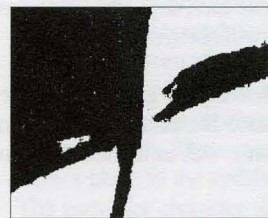
May 18, 1998

In the Fall 1997 *Newsletter* I wrote about the beginning of the *Magnificat* project. (That's still a working title.) As a quick review, what we're doing is responding both formally and imagistically to the work by the Baroque composer, Claudio Monteverdi – part of his *Vespers of 1610*. I began this process with a structural analysis of the work, and the aim is to create an intermedial analog of this structure, using any combination of media, possibly including some of Monteverdi's music, possibly not. A fluid group of six to ten MAG members have contributed to the process so far.

Last November, we presented some initial work in progress on this project. We presented some visual and audial imagery, some structural exercises responding to the formal aspects of the composition, and a brief translation of the "Esurientes" section into a performance using storytelling and large pieces of red wood. The response was encouraging. We assumed that we'd simply be showing an assortment of raw material, but the presentation sparked a lot of conversation and meaningful reflections by audience members. So onward we are going!

We look forward to sharing the next stage of the work in May. We're assuming that a full presentation will happen in the fall of 1998, while the autumn leaves are turning.

DAVID MILLER



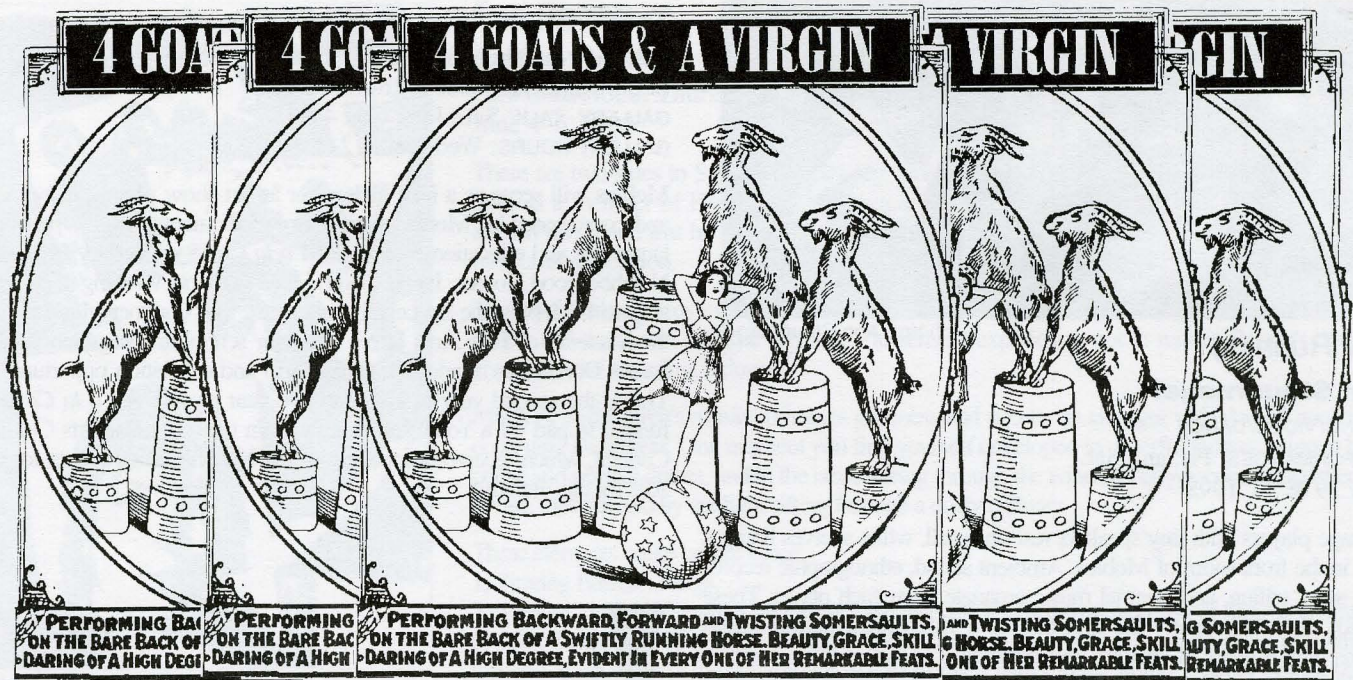
Movement Lab

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.

One Sunday a month, 4-6 PM, **FREE**

January 25, February 22, March 29, April 19, May 31, June 28

For more information contact: **Owen Furshpan** (541-9683), or the **Mobius office** 617-542-7416.



Aria for Four Goats and a Virgin

art by: Trishe Zambruski

Owen Furshpan, Louraine Grosslight, Sarah Hickler, Caty Laignel and Trishe Zambruski

PERFORMANCES: Thurs., Fri. and Sat.
May 21-23, 1998

We create performances using movement, vocal sound and language. We make them up in the moment. Four Goats and a Virgin practice and perform Action Theater, an improvisational form originated by Ruth Zaporah. We enter the performance space without a plan, as observers as much as performers. We allow the first impulse to happen and follow the thread from there..... never knowing where we are going, only where we have been.

I perceive deep water under the surface as I skim it. By practicing we are daring more and more to swim.

5 people are against a white wall. We're playing "Popcorn."

You place an image in the space and exit.

The image is a response to the last image. The studio is quiet.

Everything is a response to what has happened or what hasn't

happened - a response to the action and the silence.

Action Theater is a practice. Every Thursday Four Goats and a Virgin practice. Shift into conscious trance, shift again, shift, moving only, or speaking only, uniting eyes with steps and feet, mouth and hand, voice. We strive to impart shape to empty space, to ride the body of a sound, to speak the next phrase as if the language is an animal teaching us to be human.

Action Theater cooks flan for breakfast, has a cherry coke to wash it down - never weighs itself on the bathroom scale, just keeps eating and eating until it's as big as a house, then personally calls the wrecking crew to disassemble itself piece by piece.

Action Theater is a vehicle for the expression of the subconscious, solo or in ensemble, listening, listening, accepting, mirroring - a container for improvisations, a container for creation. Every moment contains a world to frame or develop.

Action Theater calls you at all hours of the night leaving love messages on your answering machine.

We listen and respond to every flicker, contrast mud with fire, associate, mimic, and build. Out of body/mind knowledge, the spirit is strengthened. Expending energy creates energy.

The rules in Action Theater clarify, simplify, magnify what's going on. It's the enjoyment and challenge that brings us back - joining, picking up, being joined, creating, destroying, spiritual and blasphemous, anything goes if it's what's going on.

The audience too is part of this moment - this performance which will never happen again.



photo: Ann Steuernagel

Boy Running

Ann Steuernagel

SOUND/VIDEO/DANCE

PERFORMANCES: Fri. and Sat.

May 29 & 30, 1998

Six tape players with tiny speakers rest on small, white shelves lining a wall in the front room of Mobius. Ambient sound, ethnographic recordings, story telling, and original music emanate from each player. These sounds also accompany the first half of a video presentation which begins with a series of abstract film portraits. The last of these portraits briefly overlaps with a live performance choreographed and performed by Caitlin Corbett and Caitlin Corbett Dance Company member Marjorie Morgan. The program concludes with several loosely narrative visual poems.

For twelve years I have been making abstract portraits shot in super-8 film and visual poems recorded on video. Through the process of optical printing and computer editing I attempt to capture the essence of my subjects by accentuating gestures and quotidian rhythms that might have gone otherwise unnoticed. My strongest influences have been filmmakers Joseph Cornell, Marjorie Keller, and Sidney Peterson — all three, like alchemists, laying bare the sublime beauty of the ordinary. In addition, my collaboration with choreographer Caitlin Corbett has had a powerful impact on my work.

When I first met Caitlin I had already spent several years shooting silent super-8 portraits. Filming Caitlin as she danced seemed like a natural progression. While filming, it became clear that we shared a common approach to observing and abstracting time, space, and form. As a result, Caitlin invited me to create the sound for one of her dances. At this same time I discovered the Folkways library and the field recordings of ethnomusicologist Alan Lomax, which presented me with a whole new world of sonic possibilities. The sound scores I began creating were not only appropriate as an accompaniment to performance but also were substantial enough to stand alone. The sound scores became as important to me as my visual work, culminating in my desire to present the two bodies of work together and, hence, *Boy Running*.

ANN STEUERNAGEL



THANKS

to Ean White
for his recent donation of software!!

MOBROID REQUEST CORNER:

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

Teens Show 4 Teens Show 4

INSTALLATION: June 3–June 13, 1998

RECEPTION: Sat., June 6, from 3–5 PM

GALLERY TALK: Sat., June 6, at 4 PM

GALLERY HOURS: Wed–Sat., 12–5 PM

Mobius will serve as a host gallery for an art show produced by teens and coordinated by Mobius Artists Group members. 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 after school art programs at sites across Dorchester in addition to field trip and exhibition opportunities. This is the second year of a second 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.

GALLERY TALKS @ MOBIUS

GALLERY HRS: Wed–Sat 12–5 PM

GALLERY TALKS are generally held at the same time as the reception.

Julia Szabo

A Hole In My Heart So Wide

Gallery Talk: Sunday, February 15, @ 3:30 PM

Sharon Haggins Dunn

Blood Money

February 21–March 13

Gallery Talk: Saturday, February 21, @ 4 PM

Tony Carruthers

Dr. Grubler's Cabinet of Curiosities

March 18–April 11

Gallery Talk: Saturday, March 21, @ 4 PM

Meredith Davis

Threading the Needle

March 25–April 18

Gallery Talk: Saturday, March 28, @ 4 PM

barbara poole

Stitches in Time

April 22–May 16

Gallery Talk: Saturday, April 25, @ 4 PM

Teen Show IV

June 3–13

Gallery Talk: Saturday, June 6, @ 4 PM

Amy Wilson

Modern Biology

June 17–July 3

Gallery Talk: Saturday, June 20, @ 4 PM



photo: Hipgnosis

Syd Barrett

Arthur Hardigg

PERFORMANCES: Thurs., Fri. and Sat.
June 4-6, 1998

There are two sides to Syd Barrett's legacy. One: a fascinating character who wrote terrific music, both as a member of Pink Floyd and as a solo artist. Two: an emotionally disturbed man who abused drugs and lost his position in Pink Floyd when his band-mates were exasperated with his mercurial disposition.

This performance aims to explore the music Barrett composed, and how its content kindles imagination and an almost sublime sensitivity to sensual experience, not to mourn Barrett's disappearance from the recording industry.

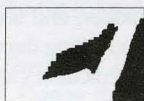
Much of Syd Barrett's music combines grittiness and streetwise swagger with dadaist anarchy and disarming sweetness. One moment you find yourself enveloped in cheerful fantasy, gripped by suspense and playful drama, and in the next, staring through the windows of your once-cherished doll's house, mesmerized by sunlight sifting through a dusty hallway.

Three elements make up this piece:

- 1) Singing Barrett's songs.
- 2) Spoken "dialogue" written for the performance, exploring the relationship of Song and Singer.
- 3) A Doll's House will be built on stage —roomy enough for a person to move about in (with some trouble). Each room of the doll's house will be instilled with stimuli: liquid, mirrors, colors, textures, gnomes ...

Sifted together, the three ingredients will fill your lap with roses and photographs.

ARTHUR HARDIGG



Variations and Silences —WORKS BY JOHN CAGE

Larry Johnson, David Miller, Tom Plisek, Landon Rose

Mobius Artists Group

PERFORMANCES: Fri. and Sat.

June 12 & 13, 1998

Off we go with another program of works by John Cage. This will be the fourth program we've presented of his work since 1993, beginning with the all-night *Empty Words*, followed by *Fontana Mix* and *Other Works*, and *Cage for Trombone*. For many of us, there's something just irresistible about working on his compositions. For me, it's the combination of the rigor required to prepare the work with the sheer sensual delight of performing it (and they said he was an Apollonian!). Or perhaps it's the constant interplay between the unpredictable outcomes of chance operations with the endless decisions one consciously makes to set those operations in motion. It definitely has to do with the opportunity the works present to simply be present here and now, simply listening. We've now witnessed many audience members shift into that state of awareness while listening to Cage. So why not keep going?

This program will include *Variations I* (1958), *Variations II* (1961), and *4'33"* (1952). The latter is, of course, the famous "silent piece" — the only piece that Cage ever composed, if you listen to some folks! (Actually, his catalog includes over 300 musical compositions, not to mention a great deal of poetry and a significant corpus of paintings and graphical works, and a couple of installations.) An interesting thing about *4'33"* for all its notoriety, it's a piece that in fact is rarely heard. That's right, heard — attending an actual performance is not the same thing as listening to nothing. We'll be presenting multiple versions of *4'33"* on the program.

The *Variations* are the first two in a series of eight, composed over the course of twenty years. Larry Johnson and I presented one realization of *V1* last year (as part of *What Comes Around Goes Aground*), and intend to revisit it in a new version for two voices. The variations are all "compositions indeterminate of performance" that is, Cage provides the materials out of which the performers create their own scores, in effect becoming co-composers. None of the scores can be performed directly as published. We'll be presenting a couple of versions of each *Variation*, with different sonic ensembles, giving you the opportunity to hear different realizations of these highly abstract scores on the same program.

I hope to produce all eight *Variations* over time, and in sequence. I'm curious to discover, experientially, what holds these similarly-named compositions together as a group. Although each composition is indeterminate, that's true of many other works by Cage (not all). In addition, the compositions range from a rather stark provision of tools to determine sound parameters (*V1*, *V2*) to after-the-fact descriptions of complex events that can't exactly be reproduced (*V5*, *V8*) even if one cared to *V3* is that rarity in Cage's output, a composition which seems to demand improvisation, which he normally eschewed. This project will take several years to complete, but I think the reward will be worth the effort.

DAVID MILLER



photo: Amy Wilson

Modern Biology

Amy Wilson

INSTALLATION: June 17–July 3, 1998

RECEPTION: Sat., June 20, from 3–5 PM

GALLERY TALK: Sat., June 20, at 4 PM

GALLERY HOURS: Wed.–Sat., 12–5 PM

Modern Biology is an on-going, continually shifting body of work that responds to realities dictated by human female physiology — menstruation, fertility, pregnancy, birth, abortion — my personal relationship to these manifestations, as well as how they are reflected in social and political spheres.

Early work (1988-90) involved photographing and collecting stories of pro-life clinic blockaders, and collaging them with stories of my own abortion experiences in visual books. Biology became a refuge for me. It provided a way to deal, offering a mode of inquiry based on observation, as opposed to judgmental evaluation. I imagined myself submerged at some base level, from where I could listen in on the struggle of my species, but where the din of politics, controversy, and conflict dissipated into quietude, and all choices around abortion joined in one unified force of nature.

As I write, it is seven months prior to *Modern Biology's* installation at Mobius. While its exact composition is yet to be determined, it will draw from video, photography, sculpture and visual books. Recent work includes *Placenta Quilt*, a full size quilt printed with a photographic image of a placenta and cord. In addition to considering traditional women's forms, I am interested in this as a symbol of unbiased and continuous nourishment, and in viewing the placenta at a size proportionate to the experience in utero. *Frogs I-V* is a series of cast polyester resin pieces inspired by traditional techniques of biological specimen display, in which the spiritual and sentient life of the bullfrog is considered. Also this year, the concept of *Modern Biology* has expanded to include the difficult theme of my own mother. Currently, I am working on a series of *Biological Clocks*, and a most excellent chastity belt. I do hope you will come see.

AMY WILSON

Housebuilding/Homemaking:

Andrew Fearnside and Marc Lepson

A FAUX DOMESTIC SHOWCASE

SOUND/VIDEO/DANCE

PERFORMANCES: Fri., Sat. and Sun.

June 19–21, 1998

Housebuilding: The transformation, through collaborative effort, of wild space into domestic space; of the free into the claimed.

Homemaking: The transformation, through individual effort, of a built space into a home; a place where life can transpire on an intimate scale.

Housebuilding/Homemaking brings together two idiosyncratic art languages. Improvisational dance and mixed media sculpture are combined to create a space where the archetypes of home and house are examined. This space is a laboratory for research where we look into the divisions and overlap between work and life, intimacy and distance, obsession and necessity.

The performance will take place over a three day period. From Friday through Sunday, Andrew and Marc will be creating and performing a score made up of movement, images, and actions. The activity draws its inspiration from a wide range of sources — from domestic events as simple as toothbrushing, cooking and dreaming, to activities of the workplace such as making photocopies, phone calls and executive decisions, to construction techniques and the use of power tools. Pushed through the sieve of the laboratory, these movements take on aspects of meditation, of farce, of quiet, of flamboyance, of sculpture, of dance and of film.

Life is messy. To clean up the mess or leave the residue of activity is a constant domestic decision. As a mirror to this process, the gallery space will be carefully arranged with the objects, images, and sounds that have been assembled during the performance. By sorting and sifting through these relics, the performers create an installation that reflects both unpredictable clutter and self-conscious order.

Andrew Fearnside has been dancing publicly for four years and privately all his life. His work has been presented at theaters, galleries, and gyms in Boston, NYC and Chicago. His dance study has ranged from Butoh to Viewpoints theater, Nihon-Buyo to Improvisation, Cunningham to Skinner releasing. When he was a painter, Andrew earned his BA/BFA at SMFA/Boston.

Marc Lepson is the proprietor of pauper/prints, publishing artists' books, educational materials, soft porn, and souvenir postcards for the Chicagoland area. He received an MFA from the School of the Art Institute of Chicago and likes both dogs and cats.

ANDREW FEARNSIDE AND MARC LEPSON

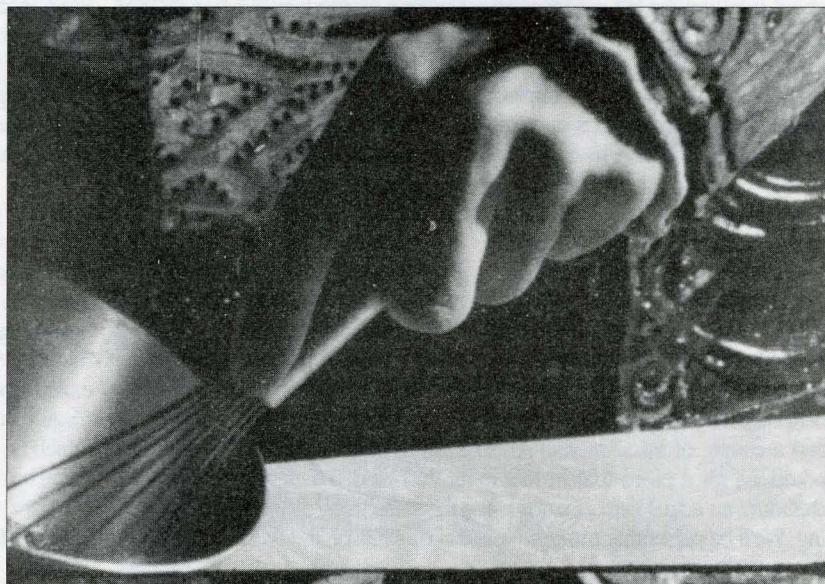


photo: Marc Lepson

Standing Waves

Mari Novotny-Jones, Meredith Davis and Joanne Rice

Mobius Artists Group

PERFORMANCES: Fri. and Sat.

June 26 & 27

SITINGS

Sittings or perhaps more accurately "sightings" is a continuation of my fascination with the persona of Bird Woman. Bird Woman is a hybrid creature — half bird/half woman — who is caught between two worlds and is slowly being driven mad by it. The seeds for Bird Woman trace back to *Terminal House*, an installation I presented at Mobius in 1993, which explored the relationship of women and their homes and compared it to the mating and nesting rituals of birds. *Terminal House* was dark and ominous, referencing a progression of domestic involvement: seduction, entrapment, dementia and death. Three years later Bird Woman emerged as a character while I was working on the *Liquor Amnii* project in Macedonia. Primary source material for her centered on the ancient Bird Goddess, a matriarchal

deity indigenous to the Balkan area, who had both life giving and life taking properties. An installation with performance evolved out of it (*Bird Woman*, Macedonia), and a year later a performance with installation elements came about (*Bird Woman*, Providence). Both of these pieces had threads of domesticity from *Terminal House* woven into their conceptual fabric. Since Macedonia, Bird Woman has made several appearances in informal settings, never announced. It is hard to say exactly what she will do. Many of her actions for *Sittings* are likely to evolve out of an installation presented at Mobius in March, *Threading the Needle*. The installation will give you a preview of Bird Woman's eccentricity through the unveiling of her private space.

MEREDITH DAVIS

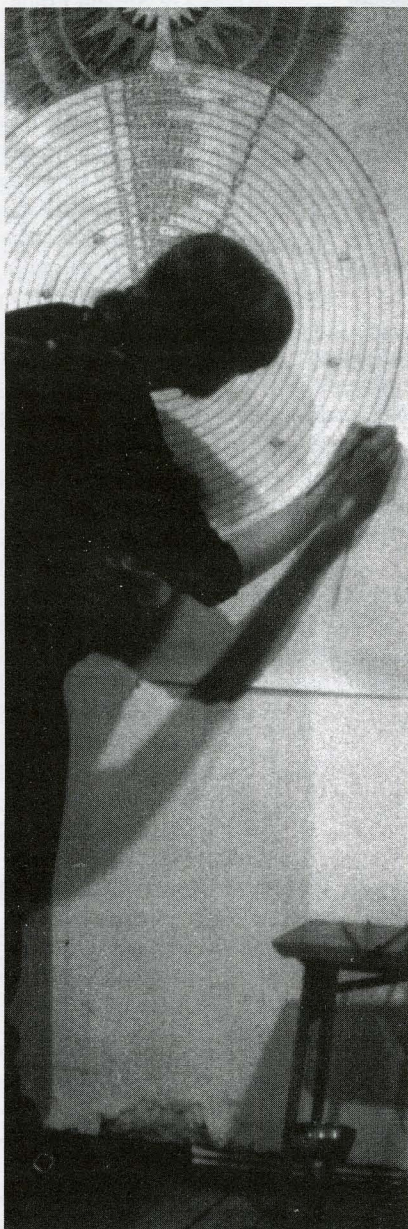


photo: Bob Raymond

THE DREAMS OF FORGOTTEN ALCHEMISTS

Three years ago, I wrote a series of texts, loosely based on the theme of Alchemy. The first presentation of these texts took place in April 1994, and was titled *Dreams of Forgotten Alchemists*. One set of monologues from this became the texts for *Light House Keeping*, performed with David Miller's *Chorus Angelorum* in May 1997. The second set remained on the shelf until a Mobius Night at Curry College in Spring 1997. In that version, I worked with a 15-minute sample of this second set. The performance inspired me to keep working on these neglected compositions.

The *Dreams of Forgotten Alchemists* was given another rendition for the Mobius Sampler in October 1997. During this 20-minute version of the piece, I used a recording of my reading of the texts. The audience sat around the space in a square. Inside the square, I made a chalk drawing on the floor while the tape played. *Dreams* tells the story of a 16th-century female Alchemist who will be roasted alive on a metal chair for failing to turn base metal into gold. During her 24-hour vigil, she pens a succession of letters to her little daughter, whom she will leave behind. The letters are meant not only as an explanation of what happens to Ursula Turley (the Alchemist) but also as a kind of legacy for her daughter.

After working with my voice-over reading of the letters, I felt the need to blow these texts open. The aftermath of the performances found me wanting to use some of the ideas of Alchemy expressed in the writings, but to interweave the story of Marie Curie as well. The Curies were actually the first real alchemists. Radium was a new element that was the by-product of a crystallization process used on uranium ore.

Another exploration that came up is the audience's involvement with the piece. I am asking questions concerning the nature of science and intuition, formula and luck, impulse and constraint. Can we make some discoveries around these ideas together? I know that I am trying to define the nature of the fifth element. The audience will be asked to determine where this fifth element should dwell in relation to the other four elements.

I will continue the task of drawing out a pattern on the floor with chalk.

Finally, the notion of the evening's title: *Standing Waves* is an intriguing contradiction. The phenomenon of standing waves is the illusion of waves that when crashing into a sea wall or cliff appear to be flat. This occurs because the front "reflects back up on itself" just in time to catch onto the orbit of the incoming wave. Clapotis, as it is called in physics, is the successive pattern of these reflecting waves. When they meet, essentially, they cancel each other out. Still another name for clapotis is stationary waves. Frozen in time. All movement and seeming still.

In-between. Reflecting back into the other's eyes. Each one of our pieces coming over the other. The evening dissolving into the stillness of all three.

MARI NOVOTNY-JONES

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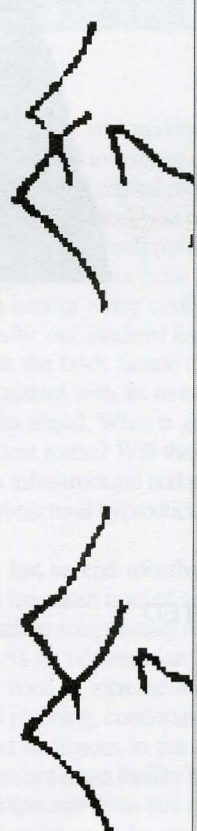
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MOBIUS (the space) is an artist-run center for experimental work in all media. Founded by members of the Mobius Artists Group in 1983, Mobius is a laboratory for artists experimenting at the boundaries of their disciplines. Presenting new work by over a hundred artists each year, Mobius is unequalled in Boston in its commitment to Boston artists and the alternative arts.

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PERFORMANCE/ DANCE/ MOVEMENT

A Hole in My Heart So Wide ◊ page 2
Julia Szabo
Feb. 12-14, Thurs.-Sat. @ 8 PM

Movement Works in Progress ◊ page 2
Feb. 19-21, Thurs.-Sat. @ 8 PM

Student Works ◊ page 3
March 6 & 7, Fri.-Sat. @ 8 PM

Street Scene for the Last Mad Soprano ◊ page 4
Wasteland Company
March 13 & 14, Fri.-Sat. @ 8 PM

Stork and Other Works ◊ page 7
Cottam, Cafritz and Watson
April 24 & 25, Fri.-Sat. @ 8 PM

Performance ◊ page 8
Taylor McLean
May 1 & 2, Fri.-Sat. @ 8 PM

O ◊ page 10
Nolan and McDermott
May 7-9, 14-16, Thurs.-Sat. @ 8 PM

Magnificat ◊ page 10
David Miller and Mobius Artists Group
May 18, Mon. @ 8 PM

Aria for Four Goats and a Virgin ◊ page 11
Furshpan, Grosslight, Hickler, Laignel and Zambruski
May 21-23, Thurs.-Sat. @ 8 PM

Boy Running ◊ page 12
Ann Steuernagel
May 29 & 30, Fri.-Sat. @ 8 PM

Syd Barrett ◊ page 13
Arthur Hardigg
June 4-6, Thurs.-Sat. @ 8 PM

Housebuilding/Homemaking ◊ page 14
Fearnside and Lepson
June 19-21, Fri.-Sun. @ 8 PM

Standing Waves ◊ page 15
Davis, Novotny-Jones, and Rice
June 26 & 27, Fri.-Sat. @ 8 PM

INSTALLATION/VISUAL ART

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

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Sharon Haggins Dunn
Feb. 21-March 13 • Reception & Gallery Talk: Sat, Feb. 21, 3-5 PM

Professor Grüber's Cabinet of Curiosities ◊ page 5
Tony Carruthers
March 18-Apr. 11 • Reception & Gallery Talk: Sat, March 21, 3-5 PM

Threading the Needle ◊ page 6
Meredith Davis
March 25-Apr. 18 • Reception & Gallery Talk: Sat, March 28, 4-6 PM

Stiches in Time ◊ page 6
barbara poole
Apr. 22-May 16 • Reception & Gallery Talk: Sat, Apr. 25, 3-5 PM

Teens Show Teens Show IV ◊ page 12
June 3-13 • Reception & Gallery Talk: Sat, June 6, 3-5 PM

Modern Biology ◊ page 14
Amy Wilson
June 17-July 3 • Reception & Gallery Talk: Sat, June 20, 3-5 PM

FILM/VIDEO

VideoSpace ◊ page 3
Feb. 17, Tues. @ 7 PM
March 10, Tues. @ 7 PM

NEW MUSIC/SOUND ART

The Footsteps of Arepo ◊ page 3
Larry Johnson
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Variations and Silences -works by John Cage ◊ page 13
Johnson, Miller, Plsek and Rose
June 12 & 13, Fri.-Sat. @ 8 PM

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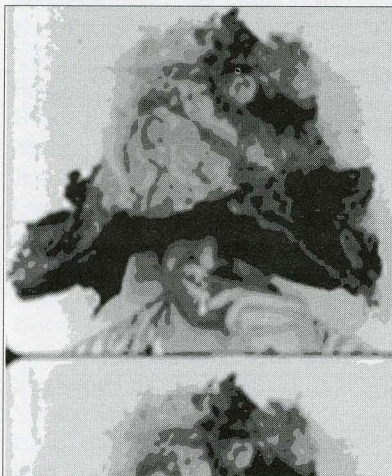


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