

# mobius

WINTER/SPRING 2000

FEBRUARY - JUNE

VOLUME 17, #2

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



## Near and Far

The exigencies of the day force us to look forward in contemplation of the future and survival of the artists' community here in Fort Point. The press attention to Fort Point that was foretold in our last newsletter has occurred around the unexpected, impending demolition of buildings along one street where artists work, and the piece of waterfront property given to the Institute of Contemporary Art by the city of Boston. These contradictory gestures underscore the conflicting agendas of the city, the Boston Redevelopment Authority, and Boston Wharf Company, with an ambivalence leaning towards neglect of the existing artists' community in the neighbor-

hood. Are the booming market forces prevailing? What about the BRA's long-term recommendation for a mixed-use neighborhood, with an artists' community? Is it giving up its principles along with its political will? Will artists and organizations move to Lowell and Worcester, cities that have explicit initiatives welcoming them?

Mobius continues to act as a member of the Fort Point Cultural Coalition "to promote, preserve, and expand the cultural community of Fort Point." FPCC, comprised of Mobius, the Fort Point Artists Community, New England Foundation for the Arts, and the Revolving Museum, is working together to develop and maintain long-term, affordable artists' live/work studios, along with facilities for our non-profit arts organizations. You will be hearing more about the coalition as it makes more visible the artists and arts organizations in the neighborhood. In the meantime, I urge you as a supporter of Mobius to come visit us, attend our programs, and attune yourself to the area. We have an extraordinarily full and dynamic schedule for the winter and spring.

One project that foresaw many of the waterfront development challenges in South Boston will be shown retrospectively here at Mobius. *The Boston-Tainan Art and Urban Design Cultural Exchange* is a special project that combined the skills of artists, urban planners, and architects from each city to imaginatively examine aspects of their respective waterfront issues within their urban contexts. The format of the project embodies an interdisciplinary model that is unique and points to the future; artists, in collaboration with other professionals, focusing on ideas and responses to their environmental and socio-cultural circumstances. This exchange also includes several present and past members of the Mobius Artists Group as participants.

We are also continuing the second part of another exchange between Mobius Artists Group members and artists from Croatia. *Usvajanje Slobode/Taking Liberty*, had its first manifestation in the Istria region of Croatia and comes to Boston during March and April. Mobius will be one of the multiple sites for this project. Our international projects involve considerable creative risk and personal engagement. They do not fit into any superficial, convenient, or idyllic global visions. True communication and understanding is their greatest challenge, and also the greatest reward. These projects, away from the attention of mainstream art and commerce, are where important work is getting done, and where the crucibles of citizenship and cultural relations are heightened, expanded, and sustained through an artistic and personal realm.

The range, size, and commitment of the Mobius Artists Group and the presenting artists this season continues to grow. Programs that unveil and evolve, representing years of dedication to new forms and expressions are offered. Come share with us this journey that is so near and takes us so far.

—Jed Speare

Almost every year, the Mobius Artists Group changes, with arrivals and departures of new and old friends. This year, we're very happy to welcome two new members to the Artists Group, and two returning members (installation artist Sharon Dunn and musician Tom Plsek).

**Matt Samolis**, impeccable (and unpeggable) musician, photographer, collaborator with more people than you can count, and the man who put the Shöe in Mamashöe, is with us. A lot of us have known or worked with Matt for some time, so his membership in the Artists Group just seems natural.

We're also delighted to have **Julia Szabo** join us. Julia has a broad range of experience in performance, and brings a background (much of it via Bread and Puppet Theater) that a lot of us can learn from. We've been very much intrigued by her recent performances at Mobius: *A Hole in My Heart So Wide* and *Blood in the Forest (My Three Uncles)*.

We also must, with regret, take note of three group members who have gone on the pursue other paths. Writings about them follow. Thank you, friends, for being with us!

—David Miller

We are sorry to announce the departure of **Linda Graetz** from the Mobius Artists Group. Although she is no longer a member, we are fortunate that she continues to be a strong supporter of Mobius. We miss her and her clear vision and enthusiasm for contemporary art. Her installations are insightful comments on the art world. Audiences loved participating in *Money on the Wall* and multiple versions of *The Great Wall of Art*, 1992-1995. Linda produced Student Works at Mobius for several seasons, encouraging many college students to present their work for the first time. Linda is a poet, a writer and a professional birder. Thank you, Linda, you are a true friend of Mobius.

—Margaret B. Tittlemore

**Arthur Hardigg** was a member of the Mobius Artists Group for one official year. He has been showing work here for several more than that.

I am a big fan of Arthur Hardigg. When I first saw his performance work, I just loved it even though I had no idea what he was doing or what it was about. As I've seen more of Arthur's performances, I got glimpses into the vision. *A Matchbox, Plum and an Orange*, a collaboration with Mobius Artist Jennifer Hicks is the most recently completed work in his opus. Thank you, Arthur (and Jennifer and Don), for bringing your ideas to me, as well as Syd Barrett!

Upon leaving the group, Arthur has said that he felt like he reached a point of completion for that type of work, and now wanted to concentrate more on his 2-D work. His participation in the group would still be welcome, but he felt that he must move on. I thank Arthur for his contributions to Mobius thus far, and I know that I'll see more of him, in one medium or another.

—Donna Palma Coppola

**Taylor McLean** — Sculptor, dancer, percussionist, orator; installation artist, singer, and social commentator; writer, composer, and chief debater; seeker of solitude, cross-discipline collaborator.

Member of the Mobius Artists Group since 1990, Taylor created a body of work that included a series of "Comprovisation" concerts with a fluid line-up of extraordinary musicians from both Boston and New York; *The Pornography of Time* — a sound, spoken word, visual environment work; and the monumental, seven hour opus, *The Estevenico Cycle* — a three part work composed for voice, body, and percussion. Taylor is now living and working outside New York City.

Harshest of critics. Best of friends. Taylor and his work will be missed.

—Nancy Adams

**MAG2K**

**Mobius Artists Group**

- |                     |                        |
|---------------------|------------------------|
| Nancy Adams         | Marjorie Morgan        |
| Marilyn Arsem       | Cathy Nolan            |
| Donna Coppola       | Mari Novotny-Jones     |
| Meredith Davis      | Yin Peet               |
| Sharon Haggins Dunn | Tom Plsek              |
| Rochelle Fabb       | Bob Raymond            |
| David Franklin      | Joanne Rice            |
| Lorinda Garner      | Landon Rose            |
| rosS Hamlin         | Matt Samolis           |
| Jennifer Hicks      | Jed Speare             |
| Milan Kohout        | Julia Szabo            |
| Larry Johnson       | Naoe Suzuki            |
| David Miller        | Margaret B. Tittlemore |

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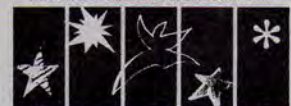
- Larry Johnson, rosS Hamlin, David Miller

**Mobius Artists Group** has gained national recognition as a leading interdisciplinary group in Massachusetts. Founded by Marilyn Arsem in 1977, the 26-member group has been known for incorporating a wide range of 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 in 1980 by members of the Mobius Artists Group, Mobius operates as a laboratory for artists experimenting at the boundaries of their disciplines. Presenting the work of over 100 artists each year, Mobius is unequaled in Boston in its commitment to the alternative arts.

**Mobius, Inc.** is funded by the Massachusetts Cultural Council (MCC), a state agency; the Boston Cultural Council, a municipal agency supported by the MCC, a state agency; the LEF Foundation; The Trust for Mutual Understanding; ArtsLink, a program of CEC International Partners; The Foundation for Contemporary Performance Arts; and generous private support.

THIS ORGANIZATION IS FUNDED IN PART BY



MASSACHUSETTS CULTURAL COUNCIL  
A state agency that supports public programs in the arts, humanities, and sciences.



**WOMEN,  
PUPPETS  
AND  
PERFORMANCE**

**Julia Szabo**  
Mobius Artists Group (MAG)  
**Alexis Smith.**  
and guest performers

**February 4-6  
and 10-12**

Party/Opening:  
February 12, apres show

Julia Szabo, Alexis Smith and an assortment of invited women puppeteers/performers will present a dreamy cabaret spectacle that will open up hidden crevices in your mind, bring the lifeless to life, and explore and celebrate a feminine language (what is that anyway?) in the realm of moving objecthood. The puppet performances will range from stories of dead uncles, to warnings from clunky spaceships of imminent ecological doom, to who knows what. Remember what Shakespeare said:

*That you have but slumbered here  
While these visions did appear  
And this weak and idle theme  
No more yielding than a dream*

See you there!

—**Julia Szabo** (Mobius Artists Group)  
and **Alexis Smith**

**PUPPETRY WORKSHOP:**

Alexis Smith and Julia Szabo will be conducting hands-on workshops on **February 6 and 12.**

- *basic puppet construction (of the basic and primitive kind)*
- *puppet manipulation (how to manipulate any old object to make it come alive and start saying things you might not expect)*

**Enrollment limited to 10. \$25 per person**  
(sliding scale available for low income).

Send email to: [jszabo@fas.harvard.edu](mailto:jszabo@fas.harvard.edu)  
or call 617-493-2459

Julia Szabo and Alexis Smith have worked in the Bread and Puppet Theater for many, many years as well as in sundry puppet performances of their own in the Boston area and in Vermont. Julia will bring her training as a visual artist and Alexis as a movement-based artist, to facilitate the workshop.



Paul Litherand

**DISCO BALL FOR THE  
NEW MILLENNIUM**

Installation by **Jocelyne Prince**

**February 9 — March 4**

Reception & gallery talk:

**Sat. Feb. 12, 3-5 pm**

My interest as an artist lies in the poetics of ideas. Ideas being thoughts provoked by knowledge (science, philosophy, history...), experience and the specificity of materials. This activity constitutes what I call reconstructing meaning. My goal is to alter usual thought patterns and usual logic with unusual juxtapositions of symbols and materials; transformations of logical knowledge to the anarchist visual.

*Disco Ball for the New Millennium*, AKA Caustic Virus is a makeshift icosahedron constructed of refuse windows. The piece uses a little known optic phenomenon professionally known as a caustic surface reflection. Most people do, however, witness the phenomenon on a daily basis, whether it be a window reflecting sunlight onto another building or in the reflections of light on the bottom of a swimming pool. Inherent to the construction of the twenty faced platonic solid is the fact that each pane of glass is subjected to minimal pressure points and these in turn are what cause the variety of caustic reflections. Using one spotlight, a dozen vintage projector screens, twenty used house windows and a turning motor, a swirling caustic light environment is created. The viewer will

find himself submerged in light patterns akin to the reverie of a poolside frolic and/or a substance-enhanced nightclub wonderland.

On another level this piece has come out of my research on the body and the microscopic goings-on of stress-related viral manifestations. The icosahedron, within the discipline of virology, is a schematic signifier for the adenovirus (HIV and Herpes being the most notorious). Hopefully, the leap from the subtle, yet potentially pane snapping, application of pressure onto the glass to the actual cause and effect of stress on our lives and bodies is approachable. That the invisible goings-on of the stressed glass can parallel the invisible accumulation of stress in our bodies and lives. That this seemingly hideous reality can, at moments, bring us to points of resolute clarity and beauty.

I received a BFA from the Nova Scotia College of Art and Design and an MFA from the Rhode Island School of Design. My work has been shown in many alternative galleries across Canada. Locally, I've shown at the DeCordova Museum, the Fuller Museum, the Cape Museum of Fine Art and other regional art centers and/or galleries.

—**Jocelyne Prince**

February 17-19

# NEOVOXER



A silent film with live music

Conceived, written & directed by **Michael Pope**

Original score & sound design: Michael Pope & Troy Kidwell  
Produced by Anne Chaisson; co-produced by Troy Kidwell  
and David Franklin

Featuring performances by David Franklin (MAG), Jennifer  
Hicks (MAG), Arthur Hardigg, & others

**Music performed by the Neovoxer Ensemble**

Imagine that you enter the theater. In front of you is a large movie screen just like a thousand other screens that have carried a thousand other moments of cinematic history. But there's a difference here. Under this screen, lit only by the blue light of video monitors, is an array of musical instruments and Rube Goldberg-like inventions — The Ensemble.

A contemporary spin on, or evolution of, the early silent film experience, *Neovoxer* is at once primeval and futuristic in both content and style. More than just a 'silent movie,' it's a non-dialogue movie that captures the moments of silence between our spoken words. Without the 'prop' of the spoken word, the film relies on visual and musical voices to tell its story. In truth, it's a picture that speaks for itself.

From the opening scene of 'God' creating the universe, to the tragic and violent scene of the last battle — fought for the anti-heroes' redemption — *Neovoxer* is the 'epic tale' made modern. The story uses many formats — 35mm film, Super 16mm, Hi 8 video — as a visual language, the various textures specific in their support of the emotional moment.

Conceptually, the score is both state-of-the-art and the essence of early filmmaking. Loosely following the traditional ensemble model on its surface (wind, string, brass and percussion), The Neovoxer Ensemble adds the more contemporary sound elements of Foley sound effects (creaking doors, footsteps, the sound of wind, etc.), turntables, tape decks, and a host of homemade sound machines (the crankaphone, smashinette, and water drum to name a few), all combined to deliver dramatic, poignant, often comical live accompaniment as the film is being screened.

Conceived by Michael Pope and longtime collaborator Troy Kidwell to be a true 'Soundscape', the Neovoxer score is a vast tapestry of musical styles and cultures: classical, tribal, metal, gospel, chanting, prayer, spoken word and the kitchen sink. This is the concept of the Film Score taken to the *nth* degree—not simply a cradle as the story unwinds, but the actual voice with which the story is told.

Throughout *Neovoxer*, one can't help but be drawn deeper into the film by the sonic landscape, the rich palette of color, the compelling gestural language. The audience, nourished by the images and feeding the palpable energy of the musicians, becomes an intimate part of the performance, transforming it from a simple 'night at the movies' into a shared experience.

Part kung-fu action epic, part erotic romance, part mythological dance of the universe, the story of the film follows three friends who begin their adventure by discovering that God is dead. Rising to the heights of gods themselves, they fall when they unleash the Beast—the dark side of the human psyche—who joins forces with the Thought Doctors to capture the guardian of the astral realm known as the Twilighter. Disheartened and dispersed, the friends—the "Neovoxer"—struggle to redeem themselves and regain their lost humanity.

This is the future of *Neovoxer*, an experience which is growing and developing before our eyes. *Neovoxer* is still in production; the Mobius audience will be treated to a project that is past its infancy and childhood and into its heady stages of late adolescence. It's not quite mature yet, but it's ready to stir up some trouble. It's bursting with ideas and ideals, desperate to push the envelope, restless and ready to wander and wonder. It's been out the door and isn't sure if it wants to come home or not. It's seen a bit of the world and is thirsty for more.

—**D. Franklin**  
*Mobius Artists Group*



D. Blok

## LAO TSE'S LOVER

Performance by **Monica Blok**  
(from Amsterdam)  
with **Rene Blom, Diana Blok, Floris Brassier,**  
and **Anne Wehlmer**

**Feb. 24-26**

*Lao Tse's Lover* is based on the book *the Tao te Ching*, written about 2500 years ago by Lao Tse. I was always fascinated by this book. One day while reading it once again, I realized that I knew nothing about the life of the author. I started to do research, but I could hardly find any biographical information. It appeared to be a question whether there was such a person by the name of Lao Tse: the *Tao te Ching* was likely to be a compilation of scriptures by different people originating in different times. On the other hand, many sources mention Lao Tse as the archivist of the emperor during the 6th century BC, in the province of Honan.

Ancient legend tells that an old gatekeeper convinced him to write down his philosophy as Lao Tse was on the verge of retreating into the desert. I started to wonder what possessed or inspired this man, and how he lived?

Archivist, historian: carefully rewriting histories and philosophies of the ancients, did he find his pathway between these webs or was his philosophy based on his life experience? He is said to have lived in celibacy, but to have had a child. Was there also a lover? A woman who inspired him, who made him search for the essence of things?

This piece is investigating Lao Tse as a man and this imaginary woman, and is centered around a love affair. Like any love, it deals with the pain and efforts of those who want to follow the path of love (and truth and virtue). The texts I wrote for this piece are partly inspired by the *Tao te Ching* and partly autobiographical.

This piece is a continuation of my last performance in collaboration with Rene Blom, *K'an*. In *K'an* the main theme was danger, in relation to surviving in politically difficult situations. In our work we are interested in finding a style of movement that integrates the inner world and the physical world. The quality of movement is strongly influenced by using intrinsic images and applying those to different parts of the body, as in the Butoh tradition. Our exploration involves the manipulation of pace of movement, focusing on the amplification of sensitivity and concentration.

Both Rene Blom and I are inspired by oriental movement and Chinese martial arts (although our original training was in mime and contemporary dance). Breath is the essence of our style. For this performance we are working with Diana Blok, who is doing the video, and Floris Brassier (sculptor) for the decor. Anne Wehlmer has made a sound composition based on breath, water and insect sounds.

*Lao Tse's Lover* is a theatrical interpretation on ancient oriental wisdom and martial arts set in a contemporary form.

—**Monica Blok**



## INTERFACE

Performance by **Curtis Bahn, Dan Trueman,**  
**Nick Fortunato and**  
**Tomie Hahn**  
**March 3-4**

Interface is a performance group formed by musicians Curtis Bahn and Dan Trueman in 1996. Both Curtis and Dan have extended, surrounded, and obscured their electric stringed instruments with a variety of technologies. Curtis plays a custom 5-string "vertical bass" (like an acoustic bass with no body) fitted with electrical pickups, various sensors and controllers which allow him to "drive" an elaborate computer performance system while playing. Dan plays a 6-string electric violin and an electric bow of his own design: the R-Bow, a normal violin bow covered with motion and pressure sensors that transmit performance information to Dan's computer performance system. Their instruments are dynamic, changing constantly from performance to performance and within performances.

Recently, they have begun to integrate spherical speaker arrays, which radiate sound in all directions, into their performance set-up. Interface has a commitment to free-improvisation and electronic music composition, creating real-time sonic landscapes in performance which combine pre-composed electronic sounds with real-time digital signal processing, synthesis, algorithmic composition, and sampling. The result is improvisational, textural, intimate, noisy at times and, most of all, engaging and fun.

Both Bahn and Trueman received their Ph.D.s in music composition from Princeton University. Bahn is currently professor of computer music performance in the integrated electronic art program at Rensselaer Polytechnic Institute (iEAR studios). Trueman has studied classical violin, jazz and the Norwegian Hardanger Fiddle. He has composed for and worked with ensembles such as the Amernet and Cassatt string quartets, the Paul Drescher ensemble, the

Newman-Oltman guitar duo, and guitarist Monica Mugan. Together they have performed with the improvisation group 1st Avenue (Chris Brown, Rinde Eckert and composer/improviser Steve Mackey). In many recent performances, Interface has been joined by video performance artist Nick Fortunato. Nick performs with a live computer video-sampling rig designed as part of his thesis work for the MFA program in the Integrated Electronic Arts Program (iEAR) at RPI.

The performance at Mobius will also feature dancer Tomie Hahn (right) in an interactive dance/electronic music composition entitled *Streams*, done in collaboration with Curtis Bahn. Hahn is a musician and dancer trained in the Japanese flute (shakuhachi), Japanese traditional dance (Nihon Buyo) and contemporary Japanese performance (Butoh). She is currently professor of Ethnomusicology at Tufts University where her research involves both Asian performance practices and the impact of technology on world performance. In this piece, Hahn wears a small micro-controller/sensor system designed by Bahn which transmits information about the nature of her movements to a computer music system. The interactive computer system allows her to "compose" the form of the music along with her dance, controlling all aspects of the sound dynamically with her gestures. Many of the computer algorithms involve modeling the virtual physics of the sound world—activating them through the force of her gestures.



Interface has performed throughout the Northeast and abroad, recently appearing at the New York Interactive Music Festival sponsored by Columbia University, the International Computer Music Festival in Thessaloniki, Greece, and the Society for Electroacoustic Music in the U.S. festival (SEAMUS). They have given lectures and concerts at major academic institutions including Princeton, Rensselaer Polytechnic Institute and Columbia and have performed in many alternative spaces including the Kitchen in NYC, the Loft in Albany NY and RRRRecords in Lowell MA.

—**Curtis Bahn**

## USVAJANJE SLOBODE /TAKING LIBERTY

a cultural exchange between members of the Mobius Artists  
Group and artists from Istria, Croatia

at Fort Point Arts Community Gallery

**March 10-April 14**

Opening reception: March 31, 6-8pm

at Mobius

**March 29-April 15**

events TBA

at the Tremont Gallery/Theater of the  
International Society

**April 5-8**

events TBA

at public/outdoor sites

events TBA

Aleksandr Garbin, Alen Florecic, Danino Bozic, Jed Speare, Landon Rose, Marilyn Arsem, Margaret B. Tittlemore, Meredith Davis, Milan Kohout, Nancy Adams, Pino Ivancic, Robert Sosic, Sanja Svrljuga Milic, Silvo Saric, Tomislav Brajnovic, Yin Peet.

The artists listed above, eight from the Istrian region of Croatia, and eight members of the Mobius Artists Group, gathered for the first time in October, 1999, in Croatia. The Croatian artists are located in towns throughout Istria including Pula (which served as home-base for the Mobius artists), Novi Grad, Labin, Porec, and Rovinj. Istria, the westernmost province of Croatia, is a wide peninsula jutting down into the top of the Adriatic Sea. Located at the borders of Slovenia and Italy, Istria was, until World War II, Italian territory. Istria has been under Italian, Austro-Hungarian, Yugoslavian and the Croatian governance in the last century alone. Its history, along with its geography, has shaped a distinctly tolerant, linguistically rich, and naturally spectacular region.

We spent 16 days getting to know each other over coffee and food, traveling among the beautiful hometowns of our Croatian hosts, and collaboratively or individually working to realize well over 20 performance, sound, video, installation, sculpture, visual art and conceptual works presented at multiple sites in four towns. The organizers of the project in Croatia, Silvo Saric (Mobius' 1998 ArtsLink Fellow) and Suncica Vitorvic, along with many of our other artist-hosts, put an enormous amount of effort and persuasion into securing sites for the group to work in. As a result, our projects took place at sites including a history museum, a military school, an Austro-Hungarian fort, a city hall, a Fifth Century Byzantine chapel, a Roman temple, a mine shaft, city rooftops and streets, the oceanfront, and both official and unofficial gallery spaces.

In March and April, 2000, our Croatian colleagues will join us in Boston. We will present visual, performance, sound, and video works at Mobius, the Fort Point Arts Community Gallery, the Tremont Theater/Gallery of the International Society, and at public sites to be announced. Mobius artist Yin Peet perhaps expresses something for all the Mobius participants: "I am home, continuing to work with the energy inspired by them and waiting for them to arrive so I can be their host and see my own city, Boston, through their fresh eyes."

The Croatian phase of the project was organized by Silvo Saric and Suncica Vitorovic, Pula: Mobius, Boston; HDLU

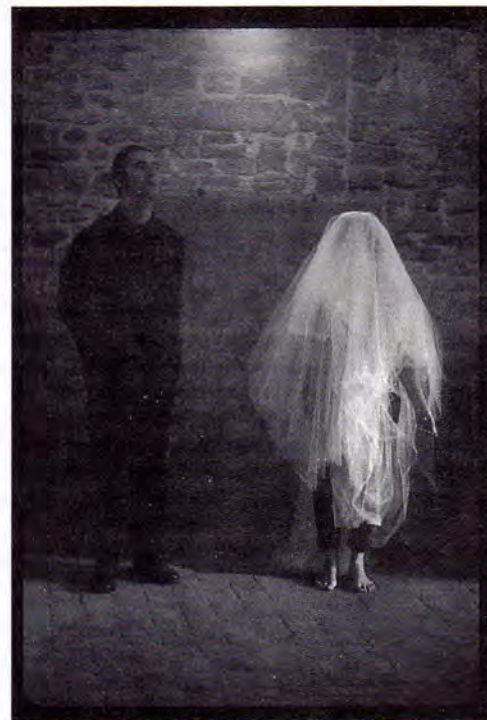


M. Davis

Exterior of Trg Forum, Pula, Croatia  
The site of both performance and visual works

IstreOtvoreno sveuciliste Novi Grad i Pucko uciliste Porec. The project has been funded by The Trust for Mutual Understanding; ArtsLink, a program of CEC International Partners; Zagrebacka Bank; Arenaturist, Pula; Istarska zupanija; Glas Istre.

Additional thanks in Croatia to Arheoloskom Muzeju Istre, Povejesnom muzeju Istre, gradu Puli; Klari i Natasi; Inatu Sunookretu.  
—Nancy Adams



M. Davis

Croatian artist Robert Sosic and Margaret B. Tittlemore performing at The Chapel of St. Mary of Formosa, Pula, Croatia

### MOBIUS ARTIST GROUP REPORTS FROM AFIELD

Members of MAG often work outside of Boston, and we thought that our audiences here might be interested in hearing about some of the other projects that we have been doing. So we have scheduled a series of Monday evening talks in February and March, which will take place at 7 pm. The artists will show documentation of their work, with time for discussion. Check your strip calendar for who is on which night.

And we look forward to seeing you!

## JAMMING ON THE SEAPORTS: WEST AND EAST

### The Boston-Tainan Art and Urban Design Cultural Exchange

at Mobius and Gallery 5 North

**March 11-25**

Opening reception: March 11, 3-5 pm  
panel: March 11, 5 pm

*Jamming on the Seaports* is a documentation of inspired, collaborative work produced through an unprecedented exchange of urban designers and artists from Boston, Massachusetts and Tainan, Taiwan. The cultural exchange program was designed to look at the overarching similarities and dissimilarities of place as a cultural phenomenon unique to each city.

More than two years ago, exchange visits to each others' cities were made to plan for this collaborative, culturally sensitive exploration. The intention of this investigation was rooted in the many parallel features found to be true of both cities. For example: both places were founded during the same time (1623-25) through European expansionism; both occupy strategic locations along an ocean's edge; both are revered as historic cities known for their cultural attributes; and both forward-looking urban places are confronting many of the same issues challenging the cultural and physical infrastructures of our cities.

The thematic issue of "water, community and the land next to the water" was uncovered as an important point for our common dialogue. Our romantic connections to water and the churning forces for economic



J. Spierre

development became the threads knitting our collaborative research. Together, urban designers and artists, "West and East," have poetically knitted a unique historical and cultural response to our changing waterfronts. In Boston, the South Boston Waterfront Development Project raised many concerns for the large community of established interest groups including artists and

residents in the neighborhood; whereas in Tainan, the historic fishing community of An Ping is being threatened with the planning for major roadways and economic redevelopment issues. The results of our ensuing dialogue, *The Boston Seaport Jam 1998* and *The An Ping Seaport Jam 1999* are being revisited in this exhibition. The richness of the actual experience, its spirit and intention, are recaptured here through collected texts, visual images and video documentation produced from these two "seaport jams."

Undoubtedly, Boston and Tainan are separately defined cultural entities and are fundamentally different urban expressions unique to their own sensibilities and political will. Yet, they share the same intense desire to re-examine one's place, its urban-scape and the manner in which changing times and needs impact upon the socio-cultural matrix of people and their neighborhoods.

—Bart S. Uchida

### STRAIGHT FROM SOMERVILLE'S MYSTIC HOUSING DEVELOPMENT:



by the **Mirror Project Youth Producers**  
**March 17-18**

When we first came,  
We did not know what to expect.  
But when we got to learn  
about each other's cultures,  
We gained respect.  
Each of us had our own story  
And we brought it all  
under one territory.  
*"Our Journey" by Louise Bernard,  
Mirror Teen Producer*

After three successive and successful nights of screenings last November, *The Mirror Project* returns to Mobius. Mirror Project Producers, ages nine to twenty-one, will present themselves and a compilation of their videos each night.

*The Mirror Project* teaches Boston area inner-city teenagers to create videos about their everyday experiences. Through their participation in The Mirror Project, young people from historically marginalized ethnic, racial and social groups become more aware of themselves and their community. Since Roberto Arévalo, Project Director, founded the project in 1992 at Somerville Community Access Television, young people have created more than 120 unscripted social documentaries.

The videos have emerged as spontaneous reflections, "mirrors," of how the teenagers perceive their world. They reflect the diversity of the participants and the range of their imaginations. Cumulatively, the videos show the housing projects and other Boston area communities as vivid and lively, while also exposing the harsh realities of an impoverished environment.

it's about you  
it's about me  
it's being yourself  
it's the interaction  
between people  
it's breaking barriers  
it's building bridges  
it's where thoughts move freely  
—Roberto Arévalo, *The Mirror Project* Founder/Director



I LOOK IN THE MIRROR AND WHAT DO I SEE  
I look in the mirror and what do I see  
A reflection of me  
Just as simple as can be.

I look in the mirror and what do I want  
I want the pain and fevers to just end and stop  
I want to be happy like never before  
And go places I've never been just to explore  
I wish all the sorrow could quickly fade by  
And when troubles occur, I wish I could fly  
I look in the mirror and what do I see  
I look in the mirror and I'm proud to be me.

excerpted from "I Look in the Mirror"  
by Melinda Duffy, *Mirror Teen Producer*



On Sunday, April 16, Mobius will host its third *Silent Auction* for our Spring Fundraiser, at 300 Summer Street, Boston from 2-6 pm.

Come enjoy the fun and quiet competition of a silent auction with Mobius, a benefit to support Boston's most enduring experimental art center. With a good range of items and prices, we categorize our items (unlike our art) into 5 categories: artifacts and art, performances, skillsharing, food, and excursions. Sculpture, drawings, mixed-media, and photography, as well as performances (which sometimes blur the line between art and skill-sharing. Or art and food.) fill the art-related categories. The excursions category may tempt you with a tour of the Harpoon Brewery in Boston or a house in the Czech Republic for a vacation. Gift certificates for massages, computer or career consultations, the Brattle Theater, Casablanca or Les Zygomates also appeared last year for your bidding.

The bidding will take place at a cocktail party, with music, hors d'oeuvres, drinks, and many interesting people—with whom you will vie for your items! After the bidding is done, a Mobius sampler will engage you with short performance works by members of the Mobius Artists Group. And upon the completion of the performances, the announcements of the winners will begin! You will take your items home that night, so come prepared. It was a great time last year—we hope to see you again this year!

The items are generously donated by artists from the Mobius Artists Group and the extended Mobius community, and many local restaurants, businesses, and individuals. If you know of any businesses that would be interested in making a donation to the auction, or you have a business that wishes to make a donation, please call Lisa Tittlemore, Mobius Board of Directors, at 617-443-9292. Types of donations for past auctions have included tangible items (coffee maker, etc.) and services (gift certificate for hotel, restaurants, etc.). Thank you in advance for helping us make our next auction a success!

## BECOME A FRIEND OF MOBIUS!

You read our newsletter, enjoy 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 relies more on individual supporters, 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, an invitation to a special reception, a 20% discount on purchases at the MIT Press Bookstore, free admission to the annual Mobius art auction, and a discount on all Mobius events for the entire year.

Become a Friend of Mobius by sending your check to 354 Congress Street in Boston, MA 02210. You can help us greatly increase the artistic vitality and diversity in Boston with your gift. Thank you!

## BOARD OF DIRECTORS

Mobius welcomes two new members to its Board of Directors, while saying goodbye to another. **Liesel Fenner** and **Larisa Matejic** joined us last Spring and have contributed their time, energy, and expertise to a variety of initiatives. Liesel Fenner recently completed her graduate studies at the Rhode Island School of Design with emphasis in public art, sculpture and installation. She developed and taught a course on public art, as well as facilitating numerous public art projects in the Providence area.

Prior to graduate study, Liesel administered a public art program for the California Department of Transportation, coordinating projects with the San Francisco Art Commission, Capp Street Project and other artists and organizations. Liesel practiced landscape architecture and urban design for eight years and has organized community design workshops. Liesel recently joined the New England Foundation for the Arts as Program Coordinator for the Culture in Community Fund.

Current projects include coordinating public art programs including Visible Republic and the Fund for the Arts. She currently serves as a public art advisor to the City of Boston Office of Cultural Affairs and the newly created UrbanArts Institute at the Massachusetts College of Art. After promoting and administering art for other artists and organizations, she pursues her own studio investigations exploring Americans' relationship to the vernacular landscape.

Larisa Matejic holds a Sc.B. from MIT in mathematics with computer science, and a Ph.D. from Brown University in applied mathematics (specializing in medical image analysis and mathematical modeling of human anatomy). She currently works in the field of medical imaging and surgical navigation, and also serves as a Business Manager on the board of ImprovBoston.

**Sally Solomon** leaves the Mobius Board after the completion of a three-year term. Her quick wit and ability to engage in various groups made her a valuable presence and contributor to our activities.



- Macintosh G3 or Power Mac
- Zip and Jaz Disks
- Quark Express for MAC & PC
- Lighting Equipment: 10 - 12 can lights
- Gels for our lights
- donated printing services
- volunteers for office work



# #1: DEEPER, DEEPER (OUT, OUT, JEZEBEL SPIRIT)

(anOther ongoing performance)  
by **Shannon Rose Riley**

**March 23-25**



This work is a contra-diction. (To speak against.) **Deeper Deeper** the work moves in goes into penetrates **Out Out** the work casts out ejects the abject separates removes. The work is a contradiction. It speaks against itself. What is the relationship between what we penetrate/possess and what we cast out?

*This work also speaks against the experience I had while living in the front gallery at Mobius for two weeks in June, 1999 as part of the **Reports from the Interior...** project. During this time I tried to live as three different personae that are involved in a fairly particular narrative. This new work both moves deeper into **and** rejects this experience. It moves deeper into questioning certain themes and images and largely rejects the previous narrative structure.*

After this fairly schizoid attempt to live as three personae I was left thinking about several things:

1. I re-learned the importance of dance and movement in my life and work.
2. I re-membered my experience in Haiti in 1980/81 as a potential source for understanding this work.
3. I began to real-ize – through durational activities – the malleability of the Self. [trance]

After I was left thinking about several things:

1. possession and transformation
2. trance
3. identity – making, casting, being (Is there such a thing as possession of identity? Or is the notion of a stable identity already a state of trance?)
4. dancing and durational activities as a way to Other...

After I was left thinking about several things:

1. Out Out Jezebel Spirit I wasn't thinking Catholic exorcism as much as a song by Brian Eno and David Byrne from *My Life in the Bush of Ghosts*.

2. This is a test. I am interested in dropping deeper. [what does that mean?] Deeper and deeper. Deeper into the Mobius space through occupying the 'back room' the 'black box' the performance space. Dropping deeper through a more condensed durational activity – rather than two weeks – just a weekend. Perhaps not to sleep? To dance and move and write and speak into another space. and deeper. To invite an audience to witness – in a space where time becomes distorted through duration. A fantasy – we (me, you, et al) leave on Sunday morning, squinting as our eyes meet light. Smiling. deeper.

3.  
4.  
5.  
6. I will be using Authentic Movement, Butoh, spontaneous dance and the art of striptease (a programmatic revealing, deepening, casting off) as sources for the movement work.

7. Soundtracks may include my favorite music, steaming vents, exorcisms and possessions, and 'live' journal entries. exorcisms sexorcisms exercisms

8. After Metraux

The structure of the work remains fluid – responsive even chaotic. The audience – who take on the role of witnesses at a trance at a scene of possession, aids, confidants – will have a choice of levels on which to engage the work. Because of the ongoing durational nature of the work people may wish to remain for longer periods of time. Moving in and out – deeper – departing.

*In the Greek theater the bodies of the theoria and the body of the mimos were linked body and theory. This images part of my interest in questioning the relationship between theory audience witness spect-actor and body performer*

BIO: I am an artist working primarily in performance, video, installation and writing. I have a MFA from Tufts/smfA and am currently Asst. Professor in critical theory, contemporary art and performance at Maine College of Art, in Portland, where I also perform the role of Dean of Students.

—Shannon Rose Riley

## Package #1:

A three-day passport that allows the bearer access to the work for its duration. A person bearing this passport may wish to remain for the three days, to come and go, or to come to some combination of the three nights during the formal witnessing periods (8 PM). One can choose how to move in and out of the space for the three-day period. Only 10 of these passports are available. \$25/\$18

## Package #2:

Fixed Performance Times: 8 PM Thursday, Friday, and Saturday. \$10/\$8

## Package #3:

During other exhibition hours, admission will be \$3.

# the virtual beret PROJECT @ MOBIUS

www.virtualberet.org

a participatory exhibition by

**Sarah Smiley**

**April 19-29**

Opening reception:

Saturday, April 22, 3-5 pm

Public workshop with the artists:

Saturday, April 29, 1-5 pm



Pierette Emmenthaler  
sculpts forms out of  
swiss cheese.  
She has to work with  
existing negative  
spaces, the hole.

*Virtual Artist by  
Sue Dosick*

The *Virtual Beret Project* began in March of 1994, when I asked people in the Internet community to respond to these three ideas:

- 1) Invent an Artist
- 2) Describe the Artwork of the Artist
- 3) Describe the Artist's Beret.

If you went to Mobius' ArtRages benefit in November of 1998, you may have noticed this project's presence in the wall of "virtual artists" that people drew during the evening. All of those submissions are archived on the Virtual Beret web site, and some have been edited into a 1-hour video compilation of Virtual Beret submissions. On April 19-29, I am going to have a survey and exhibit of the *Virtual Beret Project*, including the Virtual Beret video and audio submissions. I am currently inviting people to submit proposals for new "Virtual Artists" which can take form in different media, and which will be on display during the exhibit. If you are interested in submitting a Virtual Artist specifically for this two-week period at Mobius, please contact me at: [smiley@virtualberet.org](mailto:smiley@virtualberet.org).

I first began this project for two reasons: to familiarize myself with the online world, and to find out what the opinions of its denizens were of art and artists. My Internet travels were primarily in Usenet, a collection of thousands of special interest discussion groups. I received many really fascinating responses, and in the process, I met an online collaborator, computer artist and programmer: Patrick Jordan, who lives in Australia. He offered to put the project on the World Wide Web, and in the fall of 1994, the *Virtual Beret Project* had its own web site.

Since then, hundreds of people have responded with their descriptions and depictions of Virtual Artists. Responses have come from all over the world, including a collaboration with a youth group in Scotland. The early responses (from 1994-1996) were primarily text based. Those responses, and the accompanying "Virtual Beret Updates" form a mini-snapshot of Usenet and the Internet during that time period.

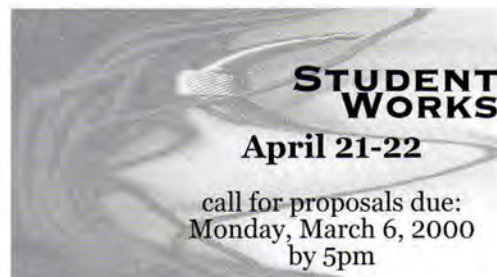
In the past few years, the *Virtual Beret Project* has branched out of the online world and into the "real world". It has been part of the Women Creating festival on Cape Cod, as well as the Cambridge Riverfest, Artbeat, and the Boston Cyberarts Festival. It has even had a small presence at Burning Man. I've also worked with other artist/collaborators here in Boston, including artist Matt McMakin. Matt created the Virtual Beret chromakey table, where participants can create fanciful berets out of everyday objects, and superimpose their beret on their head.

The opening for the *Virtual Beret Project@Mobius* will be on Saturday, April 22 from 3:00-5:00 pm. While the *Virtual Beret* exhibit is up, I would like to invite people to make their own "Virtual Artists". On both Saturdays, people will have an opportunity to work with someone from the *Virtual Beret Project* on their own Virtual Artist, and on April 29 from 1:00-5:00 pm, we will have the Virtual Beret chromakey table available if you want to try on a "Virtual Beret." Bring your own objects for your beret on April 29. This can include anything...nuts and bolts, string, paper, that really strange little piece of junk you were going to throw away... If you don't want to create a beret, I hope you will stop by to take a look at the "hat collection," and in the meantime,

*"Walk Softly and Carry a Large Beret"*

—sarah :-)

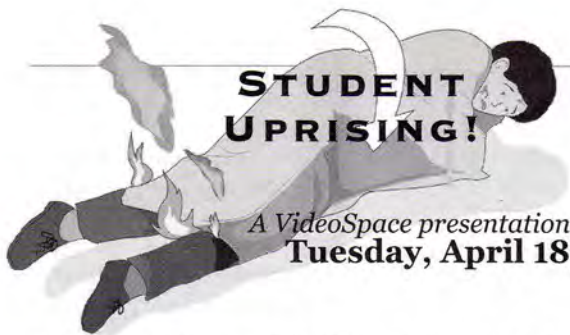
Sarah Smiley is an artist (not virtual!) based in Boston, Massachusetts. She has worked in video since 1991, and on the Virtual Beret project since 1994. Her video work has been shown in festivals throughout the United States, and abroad in German, Copenhagen, Scotland, and the Canary Islands.



Mobius presents the annual weekend of *Student Works*, two evenings of performance works by students from the Boston area. We welcome students from Boston and New England to propose short performance pieces. *Student Works* allows anybody to get a peek at performance works that are happening in the schools — information that you may not be privy to. And it's certainly worth a good look!

Undergraduates and graduate students from many disciplines eagerly come forth to expose their work to an enthusiastic audience. Different artists perform each night, followed by an informal question and answer session. We encourage students of all kinds to propose, and welcome all to come experience the works. The evenings often sell out, so please make your reservations by calling 617.542.7416.

Please contact us for proposal guidelines or any additional information at the same number or by email: [mobius@mobius.org](mailto:mobius@mobius.org)



## STUDENT UPRISING!

A VideoSpace presentation  
Tuesday, April 18

www.videospace.org

Come witness a VideoSpace presentation of wild and uncontrollable student video artwork! Curated by VideoSpace member Andrew M.K. Warren, the *STUDENT UPRISING!* show will expose you to new student video artwork on a local and national level. If you too agree that students are the "future", then you will be very afraid indeed. Please do not miss...

It is likely that you will be:

Amazed  
Confused  
Stimulated  
Spaceships  
Happy  
Excited

—Andrew M.K. Warren

### 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 afterworld, possible college credit and free admission to Mobius Artists Group events.

#### 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.

Please call (617) 542-7416 for further information.

## ROSS HAMLIN: BOTH WEIGHS

April 27-29



M. Samolis/r-Hamlin

Since co-founding Open FaceT productions in 1997 and joining the Mobius Artists Group in 1998 I've found myself in the role of producer far more often than performer. Sure, I'd program myself from time to time and never had a shortage of performance opportunities, but it was always in conjunction with other artists, other details, other concerns. I hope to change that this April; this time I can say without reservation (or guilt!) that it's just about me!

My background is primarily in music, and this weekend I plan on presenting a varied mix of both ways of performing it: composed and improvised. After a couple years of mixed-media performance I've been consciously presenting more musical work over the past year or so, and it's nice to stick with this; even as my other pieces gather faerie dust on the back burner.

When I first started doing performance art my pieces were structured down to the second. Eventually I loosened up and allowed for periods of time for improvisation within the structure. Recently I've found myself abandoning anything preconceived and just being open to whatever energies want to move through me in the moment. None of these methods is better than the other, and more often than not it's difficult to tell which is being employed—

which delights me to no end.

I've been exploring aspects of duality in my work and life now for a number of years and am looking forward to blurring the lines between prepared and spontaneous work. As for instrumentation, I'll likely be playing guitars, electric bass, guitussion, trumpet, prepared piano and voice and careening through several genres like jazz, rock, techno, trip hop, experimental, classical and noise.

For extra fun with disorientation, I'm going to perform in the bleachers with the audience on the stage, and helping me make the set look really cool with sculpture and texture will be fellow Mobius artist Yin Peet, who I recently performed with in New York. I'll also be inviting guest artists like Marjorie Morgan to join me over the weekend.

I hope you'll come out to see what I do when I'm not doing what I normally do. Figure that out and maybe I'll send you some black and white upskirt shots of Chuck Woolery in Vegas.

And maybe I won't...

—ross Hamlin  
(Mobius Artists Group)

## SALT MINDS AND FLYING FINS

An installation by **Sharon Haggins Dunn**

(Mobius Artists Group)

**May 3-20**

Opening reception and gallery talk:

Saturday, May 6, 3-5 pm

Thinking about displacement and a nomadic journey, I use 2000 elements of salt to trace the present and map the past.

A fence and forest terrain is created with 2000 mounds of salt, microscopic digital imagery, wire wings and rubber fins.

—*Sharon Haggins Dunn*



### **WATER! STEAM! MOVEMENT! SOUND!**

Performances by

**Nancy Adams**

(Mobius Artists Group)

**Ellen Band and  
Marcela Correa**

**May 4-6**

Two years ago, Marcela Correa and I were regularly meeting to dance at the Dance Complex. The same year, sound artist Ellen Band and I collaborated on a new work, *Radiatore/Magnetat Animism*. Since that time, Ellen and I presented our collaboration in New York and at the ICA in Boston. Marcela moved with her family back to Ecuador where she has been developing and presenting new performance works. Friendships, collaboration, and a pair of watery themes, convinced us to organize a showing of our work together this spring. Marcela, Ellen, and I will be presenting old and new, performance and sound works. Two descriptions of the works that will be presented follow.

—*Nancy Adams*

### ***Radiatore/Magnetat Animism***

As background to this piece, I'd like to say something about how I work. A useful image may be to think of me as a hunter and gatherer of sounds. If that seems too predatory, another way to describe how I work is as follows: rather than going out and searching for specific sounds, I let sounds find me. In this way, my ears are (like it or not) always open. And, due to my early training and lengthy relationship with sound and new music, my ears are open to sounds which most people either don't notice or ignore. When a particular sound makes a big enough impression on my imaginative ear, I work with it. My style is to take the seemingly mundane world of sounds and transform them into compelling soundforms.

I have known Nancy Adams and her performance work for many years. Knowing that she makes "prop-driven performance" I approached her with the radiator sound material and asked her if she was interested in creating a piece in which the so-called props were sonic. (I was also in possession of an old steam heat radiator). I knew that for some time, Nancy had been interested in working with

magnets. When we came together to work on this piece, we generated thematic material from our combined sonic and visual perspectives and from this pooling of ideas, our very intense and slightly zany piece emerged.

—*Ellen Band*

### **W.C. or WATER CLOSET**

Water in the bassinet, water that is soothing, that enrages. Our hair blown to the wind, water that plays and flies, bodies that dream. Feminine imperfections with flowers flailing in the air. Wash bassinet that contains, that spills water and renders our bodies soaking wet.

Cecilia Andrade and Marcela Correa are the co-creators of W.C. or Water Closet. We belong to the Independent Dance Coalition (FDI) of Quito-Ecuador, an organization that embraces independent professional dancers and choreographers based in Quito.

The FDI produces a yearly concert of all female choreographers called "No mas luna en el agua" (Moon in the Water No More). W.C. or Water Closet was developed for this concert and premiered in April '99 in the theater of the FDI in Quito-Ecuador. For this project, we decided to get together a few hours weekly in the studio to play and move. Out of many hours of improvisation and moving together, specific images gained strength; water, femininity, female relationships. The meaning or theme of the piece unfolded only in its process as every image that emerged was polished and enriched.

The setting for the piece is a small bathroom where two women constantly play with water. A large water bassinet is filled over and over and serves as the center of images charged with sensuality, vanity, friendship, jealousy, and rage.

The music for the piece is from Uakti and Nana Vasconcelos.

—*Marcela Correa*

Mobius would like to send an extra special thank you to all participants in **ARTRAGES AT THE 11TH HOUR** — artists, volunteers, sponsors, and attendees. Thank you for your enthusiasm and support of Mobius and experimental art in Boston!

We would also like to apologize for any inconveniences with parking that took place on the night of the party.

**ARTISTS:**

- |                                      |                                     |
|--------------------------------------|-------------------------------------|
| Matt B.                              | Cathy Nolan & Michael Reilly        |
| Jed Barnum                           | The Outsider Quintet                |
| Line Bruntse                         | Amanda Palmer                       |
| Alissa Cardone                       | Dillon Paul                         |
| Seth Cluett                          | Vela Phelan                         |
| James Coleman                        | Amy Eva Raehse                      |
| Laurence Cook                        | Vic Rawlings                        |
| Mary Curtin                          | Michael Reilly                      |
| Jon Damian                           | Landon Rose                         |
| Meredith M. Davis                    | The Ritualists                      |
| Ulanda Denosky-Smart                 | Sarah Smiley                        |
| Kelley Donovan                       | Snappy Dance Theater                |
| Bonnie Duncan                        | Jay Sullivan                        |
| Su Eaton                             | Liz Tonne                           |
| the Empire Snafu Restoration Project | Jason Tranchida                     |
| Alex Etschmaier                      | The Undr Quartet                    |
| David Hanbury                        | Karl Viksnins                       |
| Mark Harvey                          | Jon Voigt                           |
| Jeff and Sandy Huckleberry           | Jane Wang                           |
| Jason Karakehain                     | Traci Wile                          |
| Greg Kelly                           | Capsule Design                      |
| Anya Lewis                           | Papas Fritas                        |
| Martha Mason                         | Michael Pope, Troy Kidwell, David   |
| Eveline Mostovoy                     | Franklin and the Neovoxer Ensemble. |

**VOLUNTEERS:**

- |                 |                   |                  |
|-----------------|-------------------|------------------|
| Sandra Allonen  | Linda Graetz      | Mike Rei         |
| Laurie Baldi    | Perry Hallinan    | Hope Rovelto     |
| Barak Benaria   | Heather Ivins     | Brian Sniokaitis |
| Terry Benaria   | Mark Jauker       | Eric Steiner     |
| Lea Bigeleow    | Cathe Janke       | Larry Tittemore  |
| Katherine Bloom | Zach Keeting      | Toddler          |
| Hugh Boyd       | Mat Kessler       | Debbie Verhoff   |
| Leigh Calabrese | Greg Kumcheck     | Marcello Vincas  |
| Amy Cerrito     | Rob Leary         | Alice Vogler     |
| Jody Clark      | Jane Leo          | Jason Warshof    |
| Alana Deloach   | Carole Morini     | David Wilson     |
| Patty Dognazzi  | Colin Murtaugh    | Han Yu           |
| Robin Fisher    | Yasna Nightingale |                  |

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| What's Up    | Production Services   |
| artsMEDIA    | Boston Wharf Company  |
| GNC Printing |                       |

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- |                      |                        |
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| Konditor Meister     | Bombay Bistro          |
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| Curious Liquids Cafe | Why Not Rent?          |
| Trader Joe's         | Brookline Ice and Coal |
| Carberry's           | Marty's Liquors        |
| Zaftig's Eatery      |                        |

**IMAGE-BASED MOVEMENT WORKSHOPS**

with **Jennifer Hicks**  
(Mobius Artists Group)

**Tuesdays, Feb. 1-29**

*(with the possibility of running 4 more weeks into March depending on schedules),*

**7-9 pm**

\$50 for 4 weeks



Using my experience studying Shintaido, Butoh-based movement and Theater training, this workshop will be an

introduction to movement which comes from a place of strong imagination. We will explore not just pretending to be something but trying to actually take on that thing that you are dancing. It is a raw dance of nature, birth and death; not one of typical "dancey" beauty.

We will be using various exercises from different instructors I have studied with to get us to a place where the ego drops away and you begin to move from a centered place within yourself.

These exercises include both individual and partner work, and the group working together. I will not pull people out to show solo work.

The class is open to people of all movement levels and body types. Much of the movement may be slow but it is fairly rigorous. Anyone is welcome to do what you can.

**• IMAGE-BASED MOVEMENT OUTDOORS Saturdays, Feb. 12-March 4.**

For people who would like a more intense and bigger experience we will be working outside (as much as possible) on Saturdays 9 am - 10:30 am. This class may also continue depending on the interest. Please feel free to call me at Mobius with questions. Bundle up in layers and water proof shoes. Brrrrrrrr! This class is free for people who have taken my Mobius class. It is \$10 per class for people who have not.

This is a drop-in class but even if you think you might come please sign up for this with Mobius. This way I can call you if we are not going out due to bad weather. I will send everyone who has signed up a map of how to get to the field. I will call everyone to let you know if we are not going out that day.

**• OUTDOOR PERFORMANCE**

People who have participated in these classes are welcome to take part in a performance on the beach at the Cape during the weekend of March 4-5 (weather permitting). If you are interested in performing or being an audience member, please contact me at 617.783.4614.

**Shintaido Winter Weekend Retreat (Gasshuku)**

**February 4 - 6, 2000**

Merriam Hill Retreat Center, Greenville, NH  
(between Jaffrey & Manchester)

**Call 617-254-7903 or 508-278-3252**  
for more information.

Natale Institute  
**TRANCE DANCE**

*Entering Our Body/Mind Consciousness™*  
Breathing, Intention, Blindfold, Dancing

February 20, April 16, May 14  
6:30 - 9:30 pm

Facilitated by **Jennifer Hicks**  
(Mobius Artists Group)



'Natale Institute Trance Dance' employs traditional approaches to healing along with some unique contemporary techniques. One of the most powerful of these contemporary tools is the use of the blindfold or bandana.

In more ancient times 'trance dance rituals' were done primarily at night because darkness was the necessary context for participants to focus on their inner experience of 'visions.'

Darkness creates a state of suspension or stopping of time, an altered or trance state where there is no one but one's self.

Trance Dance's primary focus is on healing and our relationship with spirit. By dancing within the seclusion of darkness we discover parallel realities where solutions to seemingly unsolvable problems are possible.'

— Wilbert Alix, director of Natale Institute

**Please wear loose, comfortable clothing.**



led by **Anne Gottlieb and Judi Wilson**  
**May 20-21, 2000**

The artists performing *Anam Ćara* offer a workshop at Mobius the weekend of their show! The work will be based on *The Roy Hart Theatre* voice work, which Judi Wilson will lead and extend into text, and movement work which both Anne Gottlieb and Judi will lead together. Many of these exercises are being used in the process of creating our piece (*Anam Ćara*—see following page). Times and cost will be announced; call Mobius for more information.

**THE ART OF SOLO PERFORMANCE**



A **workshop** about sourcing, crafting and performing solo work

with **Marjorie Morgan**  
(Mobius Artists Group)

Five consecutive Tuesdays:  
**May 2-30, 7 - 9 pm**  
Cost: \$80

Working with solo performance allows us the unique opportunity to engage as artists on many different levels: as creators, directors, and performers. Each of these aspects hold challenges and opportunities as a solo progresses from an idea into a fully-realized performance work.

Over the course of five weeks, this class will provide a safe and motivating environment for class members to push concepts into communication through performance. We will begin with sourcing material through movement, voice and writing exercises. Basic skills of composition will then be introduced to aid in the process of crafting and developing each piece. Feedback from the instructor and fellow participants will also serve a vital role at this stage. Finally, we will focus on some specific performance skills (acting, movement and voice guidance) and overall performance skills (being centered, grounded, dealing with nerves, etc.).

The final class will be a "low tech" performance of the solos created through this workshop. No previous performance experience is required to take this course. All styles of performance are welcome. Preregistration is required; call Mobius to reserve your space. Please come to class with a journal, comfortable clothing and a sense of adventure.

**Marjorie Morgan** joined the Mobius Artists Group in 1998. She graduated from Oberlin College with a BA in Dance and the Louis Sudler Arts Award. Marjorie has worked and studied in the field of performance with Deborah Hay, members of the Roy Hart Theater, Paula Josa-Jones, Nancy Topf, and various faculty members at the studios of Merce Cunningham and Martha Graham. She has performed with the dance and theater companies of Pooh Kaye, Paula Josa-Jones, Snappy Productions, Brian Crabtree, and Caitlin Corbett. Marjorie's own performance works have been produced at various venues in Boston, New York City and Washington DC. The Boston Globe cited Marjorie's work as "One of the top ten dance events" in 1996 and 1998. Marjorie has recently collaborated in projects with Whitney Robbins, rosS Hamlin, Tom Plsek, and William Wants A Doll. Marjorie teaches movement and voice at The Boston Conservatory and The School of the Museum of Fine Arts.



I. Middenhagh

## **ANAM ĆARA** (A STORY OF A FRIENDSHIP)

Performance by **Anne Gottlieb  
& Judi Wilson**

Directed by **Susan Thompson**

**May 17-20**

*Anam* is the Gaelic word for Soul.

*Ćara* is the word for Friend.

*Anam Ćara*: "someone to whom you confess, a friend that cuts across all convention, who awakens belonging, the 'friend of your soul.'" — *John O'Donohue*

In this piece, we follow the various turns of a friendship between two women that moves from childhood to adulthood. It is their stories that keep them alive: dodging evil spells and doing inconceivable tasks like their heroes. But unlike their heroes, they cannot disappear like a character in a book when it is closed. At the beginning of friendship there is magic, recognition: an echo of love in the voice of another. In friendships that are fierce and precious, the moments arise in which people decide whether to risk what is hidden. Sometimes a bitter journey of trust ensues, a test in which I may come to be seen without my mask. Maybe a beggar or a witch is standing in place of the shining friend that I once was. The piece explores how people come through this moment and how it changes them. *Anam Ćara* will be a story of the two women, offset by a larger fairy tale/epic: the oldest tale of friendship, Gilgamesh.

"The wish for friendship develops rapidly, but Friendship does not." — *Aristotle*

It's exciting to mix traditional fairy-tales with one's own "private collection." Our own friendship is really the prima-materia for this piece. Although we are not working with our own biographies, we are each very familiar with the various characters that the other has running around in her psyche. Self-reflection and discussion are enormous parts of our work. They can produce some very funny and unusual results. For example, in the piece we have a wild girl who is literally stuck in the mud. She is a sort of truth teller. She is unable to leave the richness of possibility of make something from "life's clay" because a knife-wielding, apple-carrying, seemingly-lovely Judy Garland Songstress of a Witch is watching her every move. This was developed with influences from *The Red Shoes* and *The Handless Maiden* in conjunction with elements from our own dreams.

As we are making this piece, we have first formulated a

fairy-tale or myth that spoke of, and spoke to, each of us. The act of translating something of one's psyche into a simple story moves one's deeper feelings into a form. When that form is translated into dance, song, text/story, it can be a powerful bridge between separateness and connection, between one person's secret heart and the grace of self-recognition within an audience. This too is *Anam Ćara*. Art has always felt like permission for deep recognition between seeming strangers. The willingness to be recognized is, however, a pre-requisite, and this is part of what the two characters do for each other. Like Magic, they can make each other appear!

"Love alone is literate in the world of origin; it can decipher identity and destiny." — *John O'Donohue*

I (Anne) have always loved words. They've saved me and I've clung to them. I have been an actor since I was fourteen, and a director more recently. My attraction to the voice work that Judi and I share is highly text-based. When we went into this project, I knew that I wanted to write a play, but I didn't want it to be linear. I wanted to sing together and move together. I have been working extensively with Michelle Silberman as a writing coach on this project, learning how to translate all the things you do as an actor to make a character come alive in service to writing. Susan Thompson is the inspiration for the Gilgamesh sections. She will direct *Anam Ćara*, and she has one of the finest visual senses of anyone I know.

When Anne and I (Judi) work together we are constantly changing roles, which is really an art unto itself: director, writer, choreographer, actor, singer, producer, and friend! We seriously considered getting name tags at one point, to stay out of trouble. Our task, after so much exploration, is how to take the richness of our inner lives, which we explore through singing, dream work, Authentic Movement, improvisation, and writing, into a viable performance. I am endlessly interested in the poetry of energy as it speaks through a performer on stage. The movement/dance sequences in the piece are the poetry of the energy that flows beneath the friends' consciousnesses: aggression, wonder, loss and tenderness.

We are thrilled to be performing at Mobius. We will also be offering a workshop the weekend of May 20-21 at Mobius (See page 13 for more information). Please come!

—*Anne Gottlieb and Judi Wilson*

### **MOVEMENT**

### **WORKS-IN-PROGRESS #10**

**May 11-13**

call for proposals due:  
Thursday March 30  
by 5 pm

*Movement Works-In-Progress #10* is three evenings of solo and group showings of Improvisation, Modern Dance, Contact Improvisation and Movement/Theatre work in varying stages of development. Each evening the work of four to six different performers will be presented along with a post-show audience session for questions, impressions and feedback. Mobius welcomes movement artists of all types to submit to MWIP #10 and participate in this unique and helpful experience.

# "ANY OTHER ACTIVITIES ARE GOING ON AT THE SAME TIME"

JOHN CAGE'S *VARIATIONS III* AND  
*VARIATIONS IV*



Realized and performed by **Mobius Artists Group members and friends**  
**May 26 and 27**

With these performances, we'll be halfway through a long-term project of presenting all eight compositions in John Cage's Variations cycle. This group of compositions was written over a twenty-year period, from 1958 to 1978. They are very diverse in structure and content, and to my knowledge, they have not been produced in sequence by anyone other than Cage himself. (I welcome any information that will prove me wrong!)

*Variations I* was first performed by Larry Johnson and I as part of the first Text-Sound Cabal program, in the winter of 1997. We reworked that version, and were joined by friends realizing multiple versions of *Variations I* and *II*, in the *Variations and Silences* performance of September 1998. These first two pieces in the cycle involved a good deal of intricate measurement and calculation for determining every major parameter of any given performed sound. I have pages and pages of millimeter measurements and complex fractions to show for it. However, the results of all these calculations could be applied to any sound source: a solo bassoon as well as a yard rake against plywood.

*Variations III* is a different animal altogether. It's one of Cage's rare improvisational scores. It may come as a surprise to people who believe either that Cage never employed improvisation, or else that improvising is what you always do with Cage, but there are a handful (only) of his pieces that require improvisation as a primary element. This is one of them. It's a puzzling piece. Recent conversations on the "silence" list (the online John Cage discussion list) reveal a wide variety of interpretations of *Variations III*, none of them really contradictory but nevertheless quite distinct. Larry Johnson, Margaret B. Tittermore and I are taking an action-improvisation approach to the piece, and have been meeting monthly since August to develop the techniques we need.

*Variations IV* is different, again, from the first three. It's a series of instructions, supplemented with some simple graphical transparencies, which allow you to design a given space, including its exterior, as a sound environment. Perhaps the best known version of this piece is a recording done by Cage and David Tudor, released on the Everest label in the 1960s, and recently reissued as a Legacy CD. That version is both sonically dense and pop-culture oriented, but the score doesn't require any of that. Stephen Drury of the New England Conservatory realized the work with female vocalists singing in the hallways of Symphony Hall, and Cage gives directions for using a cave! So far, MAG members Landon Rose, Tom Plsek, Larry Johnson, with guest Forrest Larson, will be working on *Variations IV*, but more friends may join in.

Our evening will present both pieces simultaneously, using both Mobius rooms in a kind of all-round environment. The performance will be continuous: people can come and go as they please. The title of the program comes from the *Variations III* score, and will undoubtedly prove true.

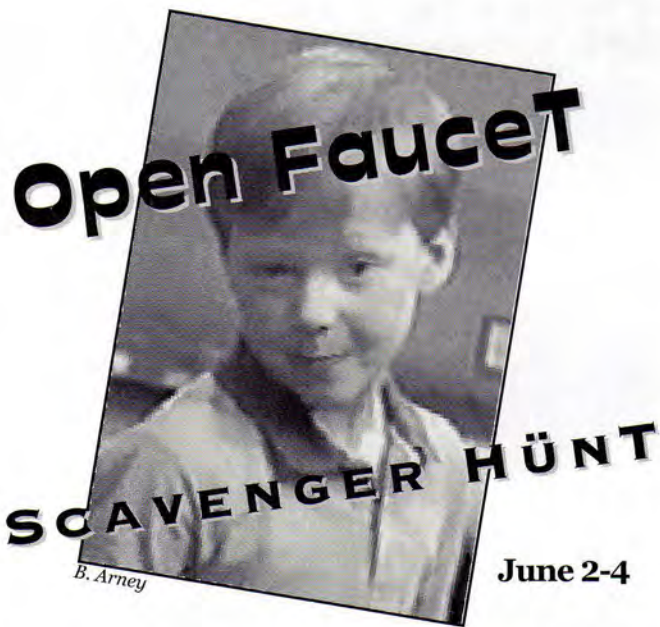
—David Miller  
Mobius Artists Group

VISIT MOBIUS ON THE WEB:

[www.mobius.org](http://www.mobius.org)

We are also seeking a web intern for updating and redesigning our site. College credit possible.  
Please email us at [mobius@mobius.org](mailto:mobius@mobius.org)  
for more details!





After the hugely-successful *Haunted Hüis* we presented last Halloween, Open Faucet (currently run by artists rosS Hamlin and Trista Beard) returns to Mobius this June for another round of articipatory fun. Where the Halloween show found us utilizing every inch of the Mobius space, this time we're going to expand to the Fort Point neighborhood with a large-scale (chicken-free) scavenger hünt!

We'll have folks meet up at Mobius at 6 pm (3 pm on Sunday) to gather into small groups, which will then go out and gather clues, meet up with planted live performers, pick up assorted objects, and eventually return to Mobius for an awards ceremony and some cool food, music, puppet, dance and video performances with some of the artists we've been working with over the last 3 years (lineup pending—contact us if you're interested). If you can't make the hünt, come for the performance, which should start around 8 pm (5 pm on Sunday).

In the meantime, we'll continue to produce frequent n' funky mixed-media shows at the Middle East downstairs, Actors Workshop, Bad Girrls Studios, Milky Way Lounge & Lanes and other similarly-groovy venues. To find out more about what we're up to, visit us online at [www.openfaucet.com](http://www.openfaucet.com) or email [openfaucet@earthlink.net](mailto:openfaucet@earthlink.net) or call 617/983-0180 and listen to the voicemail hotline and/or ask to be put on our mailing list.

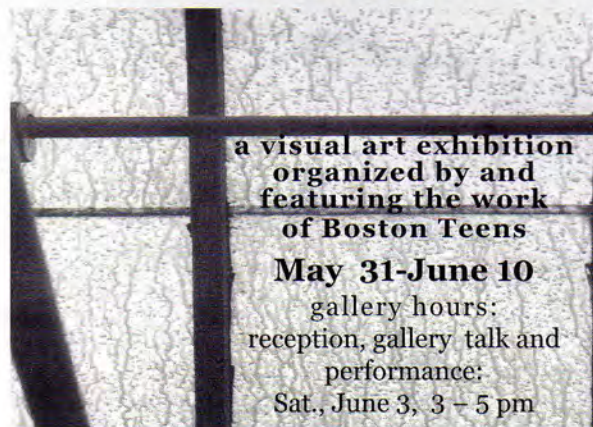
Hope to see you soon, and a big thanks to **all** those who have been so supportive of our projects! An endless bag of animal crackers awaits you in the afterlife...



—rosS Hamlin  
Mobius Artists Group

[www.openfaucet.com](http://www.openfaucet.com)

## TEENS SHOW VI



Mobius hosts the *Teens Show VI*, a visual art exhibition organized by and featuring the work of teens participating in the Federated Dorchester Neighborhood Houses' (FDNH) *Art a la Carte* program. Art a la Carte, working in partnership with the Federated Dorchester Neighborhood Houses (FDNH), Mobius, United South End Settlements, AAMARP (African-American Master Artists in Residence Program, Northeastern University), the Museum of Fine Arts, and the Isabella Stewart Gardner Museum, offers free evening and weekend art programs at sites across Dorchester, in addition to field trips and exhibition opportunities.

Artist-mentors from the Boston area work with small groups of students throughout the school year offering them classes, workshops, and related experiences in the arts. Each teen in Art a la Carte can be involved in the program from an intensive to an introductory level, and as interests are cultivated, students can elect to broaden their experiences or focus their interests. Members of Mobius Artists Group collectively work with the teens to help them plan and execute this year-end show. It highlights work by many teens from Boston high schools in drawing, painting, ceramics, and mixed media. The opening reception on June 3 also includes a live performance.

Art a la Carte is funded in part by the Massachusetts Cultural Council (MCC), part of its statewide Youth Reach initiative.

### mobius

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AUDIENCE ATTENDEES BASED  
ON AN INABILITY TO PAY. IF YOU ARE  
UNABLE TO PAY THE FULL ADMISSION PRICE,  
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ADVANCE  
TO MAKE OTHER ARRANGEMENTS.  
(617) 542-7416**

## CERTAIN MOMENTS



Installation and Performance by

**Liz Sweibel and Jody Weber**

**June 8-10**

L. Sweibel

*Certain Moments* is the second time that artist Liz Sweibel and dancer/choreographer Jody Weber are collaborating. The first time, Jody invited Liz to create an installation for a dance she was making (*Plaka*). This time, we are conceptualizing and building the work together, from the ground up. Our first official meeting was in April 1999. We walked from Liz's house to a bench overlooking the beach and Boston skyline. We talked for a very long time — about families, worries, food, childhoods, money, real estate, art, bodies, friends. Then Liz

asked: "What is it in all this that's so thematic and so persistent that it fuels our living and especially our work?" We've been focusing in that field ever since.

Our next meetings took essentially the same shape as the first. Soon, some specifics from all that we'd talked about emerged as pivotal, symbolic, charged. Some months later, we're focused on developing the shape and relevance of *Certain Moments*, yet we're still sifting through the "stuff of daily life." We share ideas, memories, music, book titles, notes, drawings, work in progress. We haven't argued yet.

The piece we're creating is an organic, uneven flow in which certain moments are major, others subordinate, others transitional, and still others unclear. By "moments," we mean feelings, experiences, or interactions that occur in time but aren't necessarily brief. A moment is distinguishable from what precedes or follows it because of a shift in theme, attitude, or environment. Rare, prized moments have a crisp, commanding focus that seems to slow time, to show us something fundamental about the nature of things.

The juxtaposition of moments (prized and otherwise) forms an unpredictable rhythm that reverberates everywhere — through self, relationships, and the world. The rhythm, of course, is life itself. As we move from one moment to the next, what is our responsibility — to self, others, the world? What knowledge is truly available? What satisfaction? Why do we care so much? What if we stopped trying?

*Certain Moments* is a performance, in three interwoven parts, that is equally installation art and modern dance. The dancers will live in and interact with a visual environment that is dynamic, interfering, and seductive. They'll probably have something to say. After each performance, you will be welcome to enter the installation space and talk with the artists.

**Liz Sweibel** is a Boston-based artist. Much of her work is based on the repetitive doing of simple, mundane tasks — pouring, dipping, coating (waiting), sewing, and wrapping. The outcome is a physical record of internal workings and shifts, generated through accumulation and juxtaposition, that transcends the basic work of its making. In part, it's her attempt to make the daily grind spiritual — an attempt to settle the past, get grounded in the present, and locate the bigger picture through everyday actions.

**Jody Weber** is a Boston-based dancer and choreographer. She explores a very personal language of the human body, believing that the expression of self and connection to others surpasses written or spoken words. Jody is interested in the body's extraordinary capacity for dynamic nuance as it moves through time and space. She uses choreography to share her perceptions of individuality and relationship. She uses form to reveal hidden meaning as well as exalt in perpetual mystery.

Contributing dancers are Shannon H. Culver and Luch Bunning.

—Liz Sweibel and Jody Weber

## CONSUMER: I AM THE CONSENTING PART OF THE FASHION SYSTEM

Installation by **Sand T**

**June 14-July 1**

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

Opening reception and gallery talk:  
Saturday, June 17, 5:30-7:30 pm



Sand T

I began my career as a fine artist and window dresser in the 80's. Both a realist and artist at heart, I move comfortably in the dual world of arts and fashion.

As the relationship between the two has long been an unsteady one, teetering on the brink of kiss-kiss admiration and childish animosity, I attempt to have the two come to terms in my installation series. I use found objects and display props such as hands, heads, mannequins, dressmaker forms, all of which I have been collecting as media to interpret my personal and social experiences.

As art revolves around fashion and politics, it is always burdened by predictability, repetition and conservatism. In addition, economics has forced much of art to pander to attention grabbing and celebrity marketing to compete with increasing challenges from pop culture and entertainment. My installation series stands in a neutral position to playing the same games and aims to look for an authentic art experience. It strives for art as a process and experience over a commodity and object.

The title for the installation piece that I am presenting at Mobius is *Consumer: I am the consenting part of the fashion system*. This installation is an attempt to address contemporary issues of our attachment to materialistic values and possessions. It is not my intention to either glorify or to condemn the objective of this installation piece, but to invite contemplation and leave judgment up to the viewer. They can be seen as an indictment of contemporary culture, or, simultaneously, they can be understood as silent tributes to the fundamental tools of our society that we too often ignore.

The materials I am using for this installation are metal hangers, clear plastic drop cloths, braided galvanized wire, and vellum. I will construct a 28-foot long, 4-foot wide plywood runway with a height of one foot. This white runway will be the centerpiece of the installation. 30 metal hangers draped with plastic drop cloths will hang with braided galvanized wire from the ceiling above the runway. More than 100 keywords that invoke the notion of obsession and fetishism are to be printed on vellum stripes in various sizes ranging from 1" x 4" to 3" x 12". They are pinned on the runway from one end to the other on the installation site. Examples of these key words are:

*Sugar consume ravage*  
*Bazaar RICHARD ONG*  
*Attachment Wes K possession*  
*EDMUND SER absorb Dickies*  
*Giorgio Armani engross*  
*EMPORIO ARMANI modality*  
*Karl Lagerfeld spend*  
*extravagantly Rich's Gianni*  
*Versace dissipate Jil Sander*  
*ownership Helmut Lang waste*  
*Anne Klein Salvatore*  
*Ferragamo violence squander*  
*coffee Ralph L destroy Sears*  
*Jean Paul Gaultier Vogue video*

I was awarded a scholarship from Singapore Temasek Polytechnic to pursue a Degree in Master of Fine Arts at Tufts University and the Museum School in 1995. I graduated with a Masters Degree in Painting in 1997. Currently, I operate S.T Gallery which I designed and built in October 1998. I am committed to S.T Gallery to make a difference in the Boston art community. I show my work and curate group exhibits for S.T Gallery. 12 NE artists @ S.T Gallery was the fourth full art event/exhibition I curated for my gallery in conjunction with the 1999 Fort Point Open Studios. S.T Gallery is an artist-operated gallery open on Saturdays during exhibition period, and by appointment.

—Sand T

# PEREGRINATIONS



S. Chumrine

New music  
& sound art  
performances by  
**Tom Plsek**  
(Mobius Artists Group)  
**June 16-17**

Featuring Original Compositions  
by Mobius Artist Group members

First of all, I want to say that I am very happy to be back in the Mobius Artists Group. The year away from the group made me realize how important Mobius is to me, and I am honored to be invited back in to the fold.

For several years I have been considering the notion of having a complete evening's worth of pieces "composed" for me by fellow Moboids. As a "trombone explorer" I welcome the opportunity to take advantage of their artistic capabilities and explorations. I feel that they will challenge the concept of what a trombone performance is. A few have done this in the past (Joanne Rice and David Miller to mention two). Those who have agreed (so far!) to this task for this June's show are Marjorie Morgan, David Miller, Jed Speare, and rosS Hamlin.

I've put virtually no restrictions on the creators, leaving them to their own fantasies. Most of them are just considering at this time just what type of piece they will contribute. Marjorie has (amazingly enough, considering she was in the middle of her solo production run at Mobius when she came up with this idea) come up with the idea of adapting/arranging a Led Zeppelin tune for trombone, accordion, bass, and voice (whew!).

It is, of course, very difficult to write about experimental art that will be presented eight months from the time of this writing (Halloween!), so I hope that you will come to see just what has transpired. I'm sure I'll be challenged; I feel that you will too.

—Tom Plsek  
Mobius Artists Group



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.

# MOBIUS CALL FOR PROPOSALS

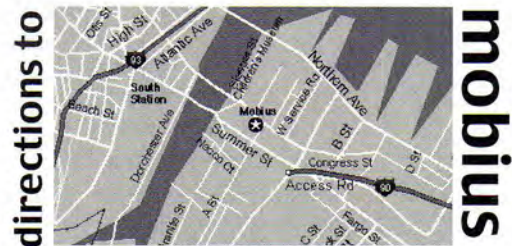
DEADLINES:

**Thursday, April 27, 2000 by 5pm**  
for projects to take place September, 2000 - January, 2001  
**Monday, September 18, 2000 by 5 pm**  
for projects to take place February 2001 - June 2001

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; however, we do program a weekend for student performances each Spring (see page 10).

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 or email us: [mobius@mobius.org](mailto:mobius@mobius.org)



**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 @ 617.542.7416 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.

**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.

**By MBTA:** Take the Red Line to South Station. Walk one block (north) to Congress St.

**Parking:** The big dig has struck the meters on Congress St. so parking is a bit more challenging. Look into Allright Parking, the first lot on your right after you drive over the bridge from downtown. You can also try parking on West Service Drive at the 4-hour meters) which is the 3rd left after Mobius. If you park in other unattended lots, you may be towed. Apologies to any Mobius attendees towed who followed outdated parking information. When in doubt, give a call!



D. Paul

## IN COMMUNE

Performance by  
**Dillon Paul**

**June 23-24**

My head is spinning, feet and hands burning, skin tingling. Blood is pumping

through my veins; I feel it running downstream then back towards the mouth of the ocean, reverberation in my chest, causing me to sway. My eyes search my brain for the next impulse and I watch as my body is set into motion. There are people watching, the red jackets standing out in a landscape of blacks and blues. The sky is an impressionist painting. I am inside the painting, but the coldness of the ground is real. Duck shit between my toes. A child is running. Who are you child? I wish that you would come closer. I'd reach for you, but my legs seem to be glued here to this muddy spot. You are laughing and I am dreaming of becoming real enough to touch your puffy winter coat. Like me, you just want a ride on a Swan Boat.

I get in my car and I drive to the restaurant, where I take orders for noodles and smoothies and dairy-free desserts. I am careful not to get it wrong, extractions and substitutions to the menu carefully noted and conveyed to the kitchen staff who roll their eyes and bite their tongues. We are making a living. I return to the table to deliver extra sauce to the couple and I find myself inside a fantasy of their existence. She's breaking up with him in four months when her other boyfriend moves back to town. I offer to wrap their leftovers and ask if I should put them in separate bags. I want to know if they live together. I'm just curious. You're quiet today, my coworkers say. I devise schemes for making money. Get rich quick by donating my eggs. Something that doesn't take too much time so I can spend my time dancing outside for free. Maybe I should give it all up for an internet job. I suddenly remember the little boy at the Swan Pond and the mud in between my toes, and I promise to stick with it.

At the time of this writing, my performance of *In Commune* is seven months away. I do not know what it will become, but these are some thoughts I'm having. I want to create a solo in a room full of living human sculptures that form and re-form to create a landscape for the existence of the solo. It's about the relationship to self, lovers, friends, communities, and societies. It's a solo dance in the company of others. It's about being alone when you're not alone. It's about seeking others, using others, existing in relation to others, and the undeniable fact that

each one of us is ultimately alone.

*In Commune* will question the existence of a single woman in a room full of couples. In a culture geared toward coupling, the woman alone is rendered invisible and at the same time becomes magnified and objectified. Why are we drawn to create couples? What lies in the "other half"? Is it instinct, a cultural response, fear or freedom? Why two, and not three or more? I imagine a duet between the woman and an inanimate sculpture/person. The presence of another form, albeit unmoving, comforts the woman, reflects her and becomes part of a crucial relationship. The presence of another transforms her existence, and she also fills it with her own meaning. So then, what is romance? What is love?

*In Commune* will illuminate the human desire to identify with a group. Is it community or conformity? At what point does the individual become lost and at what expense? The experience of being outside of the group marks occasions of pain, defiance and self-formation. To belong is a right of passage, but to separate creates the self. And then there is one. Solitude standing on a mountaintop. A human quest for answers to the soul. Moment of peace before the cycle of desire begins again.

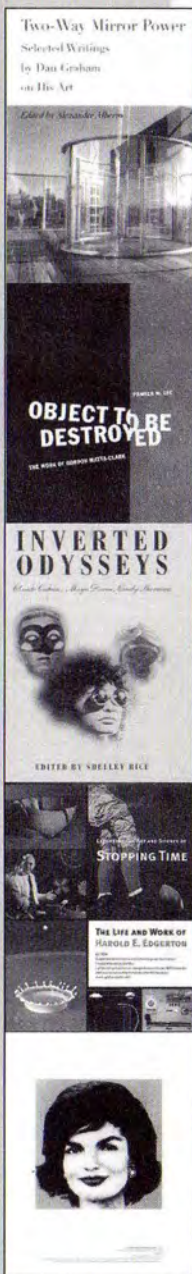
—Dillon Paul

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## featured in this issue ...

FEBRUARY 2000 - JUNE 2000

	page		page
comings and goings	2	Sharon Haggins Dunn	12
Julia Szabo and Alexis Smith	3	Nancy Adams, Ellen Band and Marcella Correa	12
Jocelyn Prince	3	classes and workshops	13-14
NeovoxeR	4	Judi Wilson and Anne Gottlieb	15
Monica Blok	5	"Any other activities are going on at the same time" (John Cage's <i>Variations III and IV</i> )	16
Interface	5	Open Faucet Scavenger Hunt	17
Usvajanje Slobode/Taking Liberty	6	Teens Show IV	17
The Boston-Tainan Art and Urban Design Cultural Exchange	7	Liz Sweibel and Jody Weber	18
The Mirror Project	7	Sand T	18
Mobius' 3rd Silent Auction fundraiser	8	Tom Plsek	19
Board of Directors comings and goings	8	call for proposals	19
Friends of Mobius	8	directions	19
Snannon Rose Riley	9	Dillon Paul	20
the Virtual Beret Project	10		
Student Works	10		
Student Uprising! (VideoSpace)	11		
rosS Hamlin	11		

Gallery hours: W-Sat., 12-5 pm. For performances, call Mobius for reservations and information. Reservations recommended; seating is limited.



# mobius

winter/spring 2000

BOSTON'S CENTER FOR EXPERIMENTAL WORK IN ALL MEDIA

mobius 354 Congress St., 5th floor, Boston, MA 02210  
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ap  
ni

**both weighs**  
a performance by  
ross hamlin (mag)  
4/27-29 at 8 pm  
\$10/\$7 st.sr.fom



**the virtual beret**  
project@mobius  
(www.virtualberet.org)  
an interactive  
exhibition by  
sarah smiley  
4/19-29  
reception: 4/22 3-5  
pm  
public workshop:  
4/29 1-5 pm  
free

m

**water! steam! movement!  
sound!**  
performances by  
nancy adams (mag), ellen  
band and marcela correa  
5/4-6 8 pm  
\$10/\$7 st.sr.fom



**anam cara**  
(a story of a friendship)  
a performance by anne  
gottlieb and judi wilson  
directed by susan thompson  
5/17-20 8 pm  
\$12/\$10

**movement works-in-progress #10**  
5/11-13 8 pm  
\$6

**any other activities are  
going on at the same time**  
john cage's *variations iii* and  
*variations vi*  
realized and performed by  
mobius artists group  
members and friends  
5/26-27 at 8 pm  
\$10/\$8 st.sr.fom

*would be summed up by saying  
my recall the name. But now  
only the music of Ives, Messiaen,  
etc., but the research in the  
tones and the mechanics that  
I made that most the trouble*

**salt minds and  
flying fins**  
an installation by  
sharon haggins  
dunn (mag)  
5/3-20  
reception: 5/6  
3-5 pm, free

ay

**open faucet presents  
scavenger hunt**  
6/1-3  
scavenger hunt 6/1-2 6 pm  
6/3 3 pm  
performances 6/1-2 8 pm  
6/3 5 pm



**teens show vi**  
a visual art  
exhibition  
organized by and  
featuring the work

of boston area  
teens  
5/31-6/10  
reception and  
performance: 6/3  
3-5 pm  
free

ju

**certain moments**  
installation and performance by  
liz sweibel and jody weber  
6/8-10 8 pm  
\$10/\$8 st.sr.fom



**consumer: i am  
the consenting  
part of the  
fashion system**  
an installation by  
sand t  
6/14-7/1  
reception 6/17  
5:30-7:30 pm  
free

**peregrinations**  
new music and sound art  
performances by  
tom plsek (mag)  
6/16-17 8 pm  
\$10/\$8



ne

**in commune**  
a performance by  
dillon paul  
6/23-24 8 pm  
\$12/\$10 st.sr.fom



mobius is located @ 354 Congress St, Boston near the South Station stop on the Red Line, two blocks past the Children's Museum.

Mobius, Inc. is funded by the Massachusetts Cultural Council (MCC), a state agency; the Boston Cultural Council, a municipal agency supported by the MCC; The LEF Foundation; ArtsLink, a program of CEC International Partnership; the Foundation for Contemporary Performance Arts; The Trust for Mutual Understanding; and generous private support.





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fe  
br

*disco ball for the new millennium*  
an installation by  
jocelyne prince

2/9-3/4  
opening reception:  
2/12 3-5 pm free



*women, puppets, and performance*  
a performance by  
julie szabo (mag), alexis smith  
and others  
2/4-6 & 10-12  
post-performance reception:  
2/12  
\$10/\$8 st.sr.fom

ua



*neovoxer*  
a silent film with live music  
conceived, written and directed  
by michael pope with troy  
kidwell, david franklin (mag), and  
many others  
2/17-19, 8 pm  
\$10/\$8 st.sr.fom

ty

*reports from afield*  
mobius artists  
group (mag) talks  
7 pm free:



from amsterdam  
*lao tse's lover*  
a performance by  
monica blok  
with rene blom, diana blok, floris  
brasser, and anne wehlmer  
2/24-26 8 pm  
\$10/\$8 st.sr.fom

m

2/21 milan kohout  
*art at work:  
xenophobia and racism in the czech society*

2/28 marilyn arsem  
will talk about  
recent site-specific  
performances in  
seattle and  
germany

3/13 jed speare,  
marilyn arsem and  
participants in the  
boston/tainan  
exchange speak  
about the project



*interface*  
a performance by curtis bahn,  
dan truelman, tomie hahn,  
and nick fortunato  
3/3-4 8 pm  
\$10/\$8 st.sr.fom

at

*the boston-tainan  
art and urban  
design cultural  
exchange*  
at mobius and  
gallery 5 north  
3/11-25  
reception: 3/11  
3-5 pm  
panel discussion:  
5 pm free



*the mirror project*  
videoscreeings by the  
mirror project  
youth producers  
3/17-18 7:30 pm  
\$5/\$3 st.sr.fom

ch



*#1: deeper, deeper  
(out, out, jezebel spirit)*  
another ongoing performance  
by  
shannon rose riley  
3/23-25 8 pm  
passport: \$25/\$10 st.sr.fom  
single performance: \$10/\$8  
non-performance visit: \$3

a

mobius 3th  
annual  
auction  
fundraiser  
4/16  
2-6 pm

at 300 summer st.  
\$10/free for  
Friends of Mobius



*usvajanje slobode/  
taking liberty*  
mobius artists exchange with  
croatian artists  
at Mobius 3/29-4/15  
at FPAC Gallery 3/10-4/14  
at Tremont gallery 4/5-8  
outdoor sites tba

pr

student works  
4/21-22 8 pm  
\$6  
proposals due 3/6



videospace presents  
student uprising!  
videoscreeing by boston area students  
4/18 7 pm  
\$5/\$3 st.sr.fom

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