

# mobius

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

## Note from the Director Greetings!

We head into the spring with loads of new work - performance, installations, new music, video, dance, ETC. Make sure you skim through this newsletter sooner, rather than later, so you'll know what you want to come and see. Remember, you **WON'T** be inundated with advertising for these events. This is it!

I want to call attention to two weekends of work that don't have artists' statements. March 1-3, we'll be presenting our 27th **Works-In-Progress**. Each evening features 3-4 new works by different artists in different media. The format includes not only an introduction to the work by the artist, but an opportunity for the audience to discuss it afterwards. It's a great chance to sample a variety of work, see what's up and coming, and participate in its development. There's free coffee, it's informal, and fun.

From April 6-8 we'll be presenting a weekend of work by Boston-area college students. We began this program last year to help facilitate the transition from school to community. The number of storefront/small art spaces has dwindled in this city as rents have skyrocketed. Without those places to give new artists their first opportunities to show work, the development of new art and artists suffer. We may not notice the effect now, but in ten years, there will be a recognizable gap. This program introduces the newest artists and work in town. It also gives the students experience in writing proposals (which is rarely taught, but as we all know is a big part of getting work funded and shown), and they meet students from other schools working in the same disciplines. And hopefully they will stay in Boston and keep working and become active members of the arts community!

*Marilyn Arsem*

## MOBIUS INTERVIEW: JAMES WILLIAMS

*James Williams is a performer who has been working in theater and performance art in Boston since 1974. His **Beatitudes for Dying Men**, performed at Mobius in 1985, was one of the first pieces about AIDS in Boston. His new piece, **Rite Wings: The Golden Rule of the Sun**, will be performed at Mass. College of Art on February 14-19. Please call 232-1555 x 355 for more information. There will be a Valentine's reception after the first performance.*

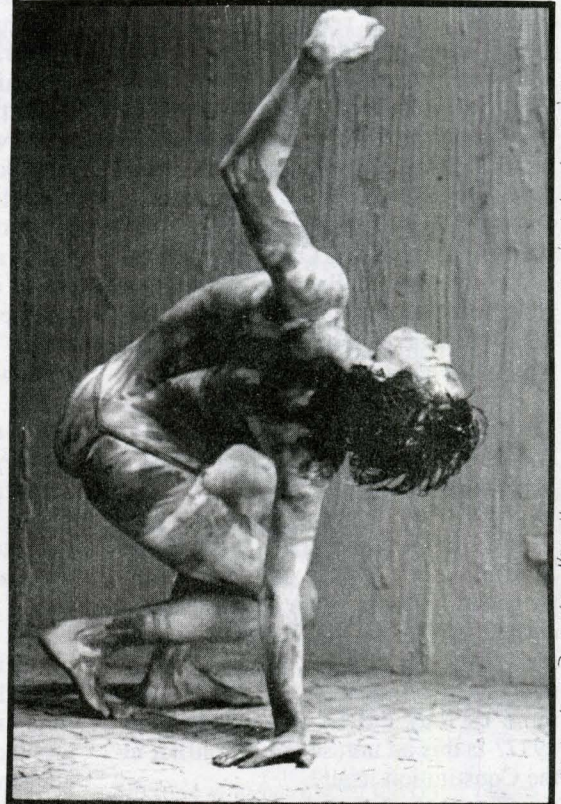
*Mary-Charlotte Domandi of Mobius interviewed him this past fall about his new piece, his ideas on life and art, and his recent trip to China.*

*MCD: Tell me about your history as a performer.*

*JW: I got involved in amateur theater, accidentally, in the Air Force in 1968, and I worked in theater in college and for years afterwards in Boston. ... I entered the Studio for Interrelated Media [SIM] at the Massachusetts College of Art in 1980 and began working at performance art. Since I came to performance art after I was already a bit long in the tooth, my work seems to reflect a sort of blend between the more traditional and the experimental.*

*Are there any themes, content, or performance techniques you have focused on over the years?*

The issue of masculinity and defining or redefining masculinity and men's relationships with each other has cropped up, now and again. I did *Real Men* at Mass. Art in 1981, followed by *Dada*, which had more to do with artistic techniques of spontaneity, simultaneity, and chance. *History* applied all of these to my personal life experience. *Beatitudes*, which was about AIDS, dealt with these as well, plus -continued on the next page-



SETH de LAUNTERS in Progress

Photo by: Pamela Newilla

moral issues, spirituality, social responsibility, and coming to grips with death.

I'm using similar techniques in my next piece, *Rite Wings: The Golden Rule of the Sun*, but it is not a piece about my personal life. I am not a character in the piece; I'm not performing in the piece; my voice is not heard, my figure is not seen. I am working with a group of artists, and I set things in motion as writer, producer, and director.

The piece is set against the 1977 Dade County, Florida, gay rights ordinance, passed by the Metro Commission, which banned discrimination in jobs and housing for reasons of sexual preference. You recall, Anita Bryant, her husband Bob Green, and other fundamentalists, such as Jerry Falwell, then of the Old Time Gospel Hour, along with Bryant's "Save Our Children" organization, killed the ordinance in a referendum vote with over two to one against the ordinance.

*Your work deals with both political questions and spirituality. How do you integrate them in your work?*

There are two questions I'm asking as I work. One: What happens to a particular minority when its existence is antithetical to the social fabric, if not the moral structure of the voting majority? Do voters nationwide feel the same as they did in Dade County in 1977? Is this an unresolvable conflict in the Constitution itself?

The second question I'm working with is: What are homosexuals for? Why does homosexuality exist? This is different than: What makes people gay? I'm asking: do they serve some particular role or purpose in the great thread of existence? And what, then, is their responsibility to society, and vice versa? Homosexuality directly challenges the existential conundrum of procreation, for one thing: we exist to procreate; we procreate to exist; we exist to procreate. Homosexuals are members of the species whose very nature seems to imply *not* procreating in the usual sense. And yet, they continue to be here. How? Why? You can beat them up, you can deny them rights and protections, you can sit idly by and watch some of them die, but you won't stop them from being created.

*You're talking about a Karmic purpose...*

Yes. The fundamentalist interpretation is that homosexuals have been deceived by Satan; aberrants of "natural" behavior. Ten per cent of the population is a pretty large aberration. Fundamentalists have to redefine "natural" if they can. Polyester isn't natural, but I've never met a Southern Baptist minister who wasn't wearing it; vulcanized rubber isn't natural, but no one's legislating bicycle tires. Cesarean births aren't natural! "Natural" encompasses much, much more than humans can define. In this day and age, "natural" is nothing more than an advertising gimmick.

But, if you take a non-religious approach, a Darwinian approach, we are a measure of population control. That may indeed be something the homosexual does, but I suspect that it is a side effect and not the main event. What, then, is that purpose? I have no answers to these questions, of course, but that doesn't stop me from asking them. The most interesting questions *are* the ones with no answers.

*Do you feel that your own personal reason, or purpose has any connection to your own sexuality?*

I can't answer that. Like everyone else, I'm caught up in the lifelong process of trying to define my own purpose for myself in all areas of my life, including my sexuality. Purpose or meaning is not granted at birth. But the potential for defining and fulfilling your own purpose, that is not only granted at birth, it's imposed on us. That's elementary existentialism.

When artists and intellectuals abandoned God during this century, and substituted the big bang and biochemical processes, the code, the convenient answers were no longer there. But the feelings were still there. I'm still trying to articulate what, exactly, that void is, which was left. Artists believe art fills that void. Communists pooh-pooh the idea of spirituality of any stripe. I don't yet know what will fill that void for me, but I'm fairly sure it'll be neither art nor communism.

The fervor and devotion of the Lamaist herdsmen I saw in Tibet far surpasses the power of belief of any one pilgrim--and certainly surpasses the military might of their communist Chinese tormentors. Art can't match that belief, that faith. Neither can communism. Not for me. Not in this century anyway.

*How long were you in China? What would you like to tell our gentle readers about China?*

I went to China first in 1985 as a tourist and was subsequently invited back to teach English at the Shanghai Teachers University. Naturally, I travelled as extensively as I could during the year, and saw many wonderful things, including some Chinese performance art. And some not so wonderful things.

*Tell me about the performance art you saw.*

The performances I saw took place on a Sunday afternoon at the height of the student demonstrations in 1986, at a workers' cultural palace. In one, visual artists rolled out a long piece of rice paper--a traditional medium for Chinese painting--then pulled out a large snake, dipped the snake in a bucket of black paint, and threw the snake onto the rice paper. The snake crawled around, prodded by the artist, until it had painted a series of interesting lines on the paper. Then he removed the snake, dipped his own hands in a bucket of red paint, and threw globs of paint against the paper like Jackson Pollack, and declared that this was his new style of Chinese brush painting.

There are many possible interpretations of that action, from a commentary of western style painting and its devastating influence on traditional Chinese forms, to political evil and bloodshed within China itself. The audience knew that abstract art had been deliberately suppressed in China for many years. He made no comment whatsoever about the government. He left it open to interpretation. The performance got rather rowdy--it was a lot like a SIM show at Mass. Art, there were video cameras which delayed the performance for 45 minutes because the video crew was having trouble with their set-up.

Some of the work was shocking. One young man was dragged out stark naked, and beaten. Nudity is simply not done there. All the while he was screaming, "I am China's Nietzsche!" Pretty naïve agitprop, but I'll tell you it shook up the workers. And me.

*How did your experience there affect your political outlook?*

The problems I always hated about America are still problems, except they're growing worse. The only difference is that now I realize from personal

-continued on the next page-

## Within

March 22-April 8

Gallery Hours

Wed-Sat, 12-5

Opening:

March 25, 3-5 PM

an installation by **Hannah Bonner**

## Hannah Bonner

I have spent most of my life in Spain. While I was there last year I drew a lot of caves, and even made a walk-in one as part of a show I had. There is one real cave on Mallorca that I find particularly inspiring. In the middle of a flat, thistly landscape is a little depression with a hole leading down at an angle. You have to crouch down a bit, and once inside it takes a while for one's eyes to get used to the dark. The air is cold and damp. Finally a rough passageway becomes barely visible. You follow it down and it suddenly

opens out into a huge, domed chamber. At the top of the dome is a small natural opening with some vines hanging down into it. Light drifts down in a long shaft, occasionally criss-crossed by a bat. The silence is amazing.

I moved here in the spring and had to face some huge changes, and I began to get images of a cave that was within me and had a hole at the heart that let light in and let me see out.



In this installation I want to join the image of the cave I walked into with the image of the inner cave. It will be a smaller, more intimate cave, made out of simple materials. Come and find out what it conveys to you.

What does your inner space look like?

## TheaterWorks-in-Progress '89

March 22-24

New works from **TheaterWorks**

## David Miller

**TheaterWorks Associate Director**

As a member of the Mobius Performing Group for eight years, I performed in and produced many Works-In-Progress programs. I saw the format change and mature over the years and developed a strong sense of the possibilities and uses of this way of presenting new work -- both as a means of furthering the work itself and as a means of artist-audience communication.

Over the past couple of years, I've taken on increased responsibilities as an Associate Director of TheaterWorks, and last year wanted to see if the Works-in-Progress idea could be adapted to our company. TheaterWorks, although more mainstream in its approach to theater than much of what is seen at Mobius, has always had a strong commitment to developing original work, and we were gratified to discover that our first **TheaterWorks-in-Progress** program (February 1988) did indeed help move a lot of our work forward. Kirsten Giroux' **Bad Water**, a one-woman show concerning a year's trip around the world, was given a workshop run in Boston this past fall and went on to a fuller run in Sacramento. Kathleen Patrick's **The Complete Guide to Idol Cooking**, or **Jane Goodall Won't Eat My Salmon** was given a full run by TheaterWorks last April, and after further development will be performed at the Counterpoint Theater at the end of January 1989.

We're still putting together the program for our second "TWIP" series as of this writing (early January), so I can't tell you everything that'll be on the program. However, we will feature work on my own major project -- a setting of Gertrude Stein's **Doctor Faustus Lights the Lights**. This is a full-length chamber opera which I'm composing and will eventually direct in the spring of 1990. We presented the first selections from the opera last February. At that point I simply wanted to discover if I was remotely on the right track with regard to the fundamental problem of composing a lucid setting for Stein's text. Had I come up with music that would be compelling to listen to, and that would also illuminate the action of the piece? Well, that did seem to be the case, fortunately -- and I did receive some specific feedback from both performers and audience that has helped me to refine my approach both conceptually and technically.

In any case, we'll present some more music from the opera, as well as scenes staged from the text without any music. I'm thinking that trying out a scene or two "straight", prior to composing them, will provide new insights into what should happen musically.

We'll know our complete program by early in March, so call Mobius for details night to night. Thanks --

# "Prairie Dog Seance"

March 10-11  
17-18

a performance by **The.art.re.grup** of San Francisco

**Alan Miller**  
*the.art.re.grup.*

I suppose one of the first questions one might ask is "Why 'Prairie Dog Seance'?" "Why not 'Archaeological Forays into the un(Known) Kingdom of the Paleolithic Epoch', or better yet, 'Blowfish Rumble'?" These and many other questions came to our collaborative mind in the development of this piece, and arguably, we unquestionably ended up with more questions than we began with as new questions emerged from our ongoing answers. (Huh?)

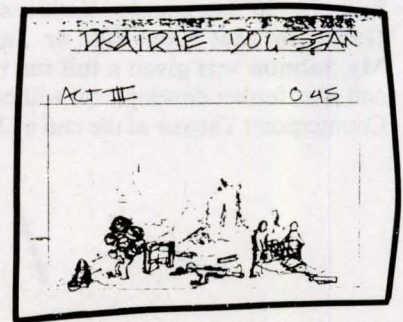
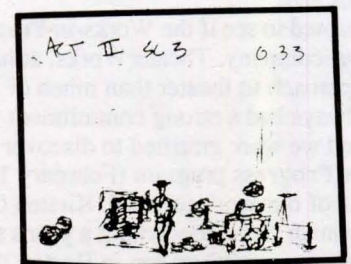
My 11th story hotel window at the Houston Holiday Inn depicted what should have been a rather mundane sight, that being the skyline of Houston on an early spring morning. In retrospect, however, there was something unique about this skyline, compared to the typical city skyline, as enjoyed by most of us (you Bostonians included). Not really conscious of my interest in said skyline at this point, I went on with my business of the day, which included, among other things, a visit to the Republican Bank building to hear Mrs. Mondale expound on the subject of arts organizations, such as Mobius and The LAB, and their rather dubious habit of establishing themselves in run-down industrial zones, thereby transforming a former haven for the down-and-out, into a high-rent showplace for architects and "family transition counselors". The Republican Bank in Houston is a grand piece of architecture, with soaring escalators, large-scale corporate art and endless glass and marble horizons. Nevertheless, the structure struck me as a kind of luxury bomb shelter, protecting its inhabitants from the fallout of bad socio-economic and dubious political

decisions. The reception preceding the speech was notably different than most receptions of my experience, with mounds of caviar and pâté piled high on the bank's service islands and fountains of beverages pouring forth through teller windows. From my perspective the atmosphere was tinged with more than a hint of madness, as my fellow artists and arts administrators from all corners of the country gathered in a soaring marble and glass tribute to the glorious past of a south-western oil and mineral industry, which was currently suffering from a long-term depression in gas and oil futures. Through various conversations picked up throughout the evening, an impression of a sprawling urban ghost-city emerged. Houston, crippled as it was by the somehow unexpected oil glut and subsequent market fallout, had just completed an unprecedented high-rise building spree. Someone stated that many of these huge buildings were connected via underground malls, lined with restaurants and shops, and that each building had an integral parking lot on the first few floors, so that workers could drive in from the sprawling suburbs, enter these marble and glass monoliths and go about their entire day, without ever emerging from these hive-like structures. Business contacts, shopping, haircuts and auto repairs could all be completed without ever stepping into the light of day. Another person said that most of these buildings were completely empty, completed as they were at the beginning of a regional economic depression. When I once again looked out my hotel room window on the edge of downtown, it was easy to visualize a resemblance between these urban monoliths and

their natural counterparts in Monument Valley ... which I flew over ... on my way here ... to this art conference ... both skylines a jagged interface between land and sky. Eventually, a connection between the hive-workers who travail within these urban memorials and their rodents counterparts, the western prairie-dog, emerged from my subconscious. You see, prairie dogs also create sprawling subterranean cities, and I could almost feel them out there far beyond the edge of town, as they went about their business of burrowing, eating, sexing, fighting ... contemplating. There they had been, there they were, and there they will be, long before and long after the manifest destiny of these city-of-glass builders run its course.

So the name originated while on a trip to Houston, Texas, long before I ever began to think about actually doing a piece, or figuring out what the piece would be, if one were ever to be done bearing this name.

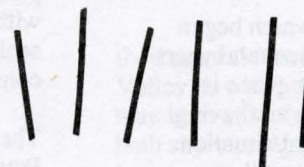
In warning, the piece has gone through over a year of discussion and research, and months of collaboration before emerging in its present form. Perhaps a very small bit of these original impressions are still a part of it. I hope you'll come see it and gather your own impressions.



experience how very, very much work must be done to assure the human, civil, and economic rights of people in communist, as well as in non-communist countries. I give the party credit where it's due. But you can't witness the student demonstrations of 1986 in China, or the consequent anti-bourgeoisie liberalization campaign, or the subjugation of Tibet, or Afghanistan, or Soviet incursions in Central and South America, or the Vietnamese occupation of Cambodia, and not become cynical about alleged

humanization of Communism worldwide. No matter how you feel about American imperialism. Real and imagined.

I've certainly grown disenchanted with the American left. They're still spouting rhetoric even the communist countries have abandoned. end



### Domestic Trilogy:

February 17-18

performances by Nancy Adams (*Blue Monday*),  
Marilyn Arsem (*The Beginning or the End*),  
& Mari Novotny-Jones (*The Exact Location of the Soul*)

#### *The Exact Location of the Soul* Mari Novotny-Jones

The work is an experiment for me. I wanted to see if I could do a short piece, 20-30 minutes. I think I have done it. We are also trying this piece, Nancy Adams' *Blue Monday*, and Marilyn Arsem's *The Beginning or the End* together under the title of *Domestic Trilogy*.

*The Exact Location of the Soul* is a performance that centers around an ironing board, clothesline, a blender, small mechanical dogs and liver. In ancient times eating the raw ground liver of your fresh slain enemy imbued you with courage, strength and increased the size of your spirit or soul. We'll see ...

The piece is based on a dream and my readings on *The Art of Surgery* and *Shamanism*. *The Exact Location of the Soul* could be described as "Julia Child masters the art of onions and divination".

I am starting to think that my work questions what I think is the spiritual realm, in order to understand the physical here and now.

#### *Blue Monday* Nancy Adams

*Blue Monday*, inspired by my respect for and healthy fear of the domestic arts, is non-verbal and essentially a dance. The performance explores a world of kitchen textiles, laundry and dishwashing paraphernalia, through movement and the creation of a visual environment.

Having performed this piece several times almost a year ago, and again this fall, I have learned something about how I approach preparing for a performance of *Blue Monday*. When it came to restaging the piece this fall I found myself reluctant to rehearse and when I thought about it, I realized that I had never rehearsed. While I was creating *Blue Monday* I was living with the materials and taped sound day by day, stringing loose actions together and establishing "scenarios." I thought I was rehearsing. While I do more or less the same things each performance, I have allowed myself plenty of room to interpret these actions as I go along according to my mood, reaction from the audience and so on. This is the only way I feel "live" when I perform.

#### *The Beginning Or The End* (*Domestic Trilogy*) Marilyn Arsem

This piece seems to be the final work in the Pig Baby series, which I began with Bob Raymond in 1984. I showed the first version of it last March in Works-in-Progress, where it was called *leaving /going home*.

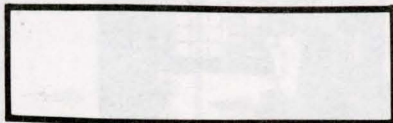
The image came to me when we were driving on the Mass. Pike, returning from a visit to my 97-year-old grandmother. She just told us about an 'out of body' experience. She laughed over it - not sure if it was a dream or whether she really had died and then returned.

People who have seen the other pieces from the series (PIG BABY in the 1984 Works-In-Progress; BREATHE/DON'T BREATHE in the 1985 *Pleasure/Addiction/Danger* series; IN THE FLESH in 1986; and DREAMS (breathe/don't breathe) OF HOME in 1987 and since) will recognize the setting and the elements. I use the cradle of bones, there is another body, and one of the meat children. The hair bread has been transformed. The tablecloth is from DREAMS OF HOME.

I'm considering eventually performing it with DREAMS OF HOME. They are related, but have different tones. I would be interested in hearing what people think of the combination. Would it be too much in one evening?

#### Newsletter Thanks:

Mary-Charlotte Domandi  
David Miller  
Sean Pierce  
Ann Rice  
John Rice



## Deja Views

February 24-25

dance performance by **Tim Martin**  
of Dance Theater Consort

### **Tim Martin**

Deja Views is a work which began percolating in my mind several years ago. The concept of the piece is based on a sense of *deja vu* (having been at a certain moment/situation before) and also on a sense that certain moments would reoccur to me at a later date in the same fashion. This idea of recognizing points in my life from either side of a time continuum became interesting to me so I began to collect works from any art form which reflected this sense.

I found a number of poems by Miller Williams (from his volume "Why God Permits Evil") which either alluded to this sense or addressed it directly and I have included about ten of his poems in this work.

Brain Eno's Ambient 4 album, "Plateaux of Mirror", is my main source of music for the work. Listening to this music leads me to relax and reminisce, a feeling I hope the audience will be able to share, even while observing the performance. Parts of the

program move very slowly so the presented images have time to register with the audience and so each person seeing the show will have time to consider their own recollections.

The slide were taken by my brother Peter. I asked him to shoot certain images which have stayed in my memory. Lest it become subjective, I specified images that I thought would be generic, things which anyone would have seen and which might trigger remembrances.

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### **Call for proposals Mobius Works-In-Progress #28**

Our 28th Works-In-Progress series will take place on May 3-5, 1989. Our deadline to receive your proposals is March 17. Proposals should be for pieces that are low-tech (several pieces sharing the same space on the same evening), and about 20 min. maximum length. Thanks

The choreography and movement is either improvised or has been developed and set for this particular performance. The one exception being a reconstruction of a short piece I choreographed in 1982.

I am principally a choreographer. I have often used speech, projections and props in my works, but this will be the first piece of mine that integrates them so fully. The work as a whole will run for about an hour and will, I hope, be an engaging and yet calming experience for the audience.

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### **Applause and Recognition!**

We'd like to extend our special thanks to Kimmen O'Donnell, Mark Morey and Derek Mulligan, exceptional interns. They are amazing, wonderful help.

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### **WOMEN:**

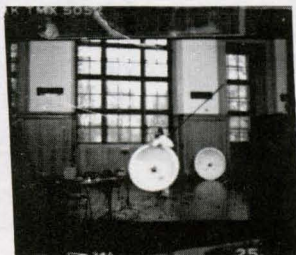
Do any of you have old diaphragms (or cervical caps) that you no longer use? Please send them to me at Mobius. I'll pay postage. I make art out of them. Thank you very much! Mary-Charlotte Domandi, Mobius, 354 Congress Street, Boston, MA 02210.

## No Detectable Melody

March 4 \_\_\_\_\_ by sound artists **Ed Osborn & Larry Johnson**

### **Ed Osborn**

I shall perform several short sound works involving electronics and computers in varying degrees. One work is based on a graphical score that decays over time, another involves a modified Magnus organ. All of the works grow out of an interest I have in creating both sounds that are tactile and structures that are appropriate to such sounds.



### **Larry Johnson**

AE:

Speakers mounted in four foot sound reflectors shoot beams of sound around the space, energizing it in specific ways. The sounds are controlled by a computer program which simulates an ecological system: (acoustic ecology = AE). The sounds themselves were created by another computer program which applies fractal geometry to the contours of a sound's harmonics = audio mountains. The composer/handyman wanders about the space adjusting reflectors.

PNP:

The second of a series of text-sound works focusing each on a vowel--the first was "Fire" which focused on 'O'; PNP focuses on 'A'. PNP refers to Phenomenon-Noumenon-Phenomenon, noumenon being "an object of purely intellectual (or spiritual) intuition, as opposed to an object of purely sensuous perception" (American Heritage Dictionary).



## Subtexts of "Real" Life

April 14-16

a performance by **Beth Easterly**

**Beth Easterly, director**  
**Current Dance Company**

I knew I had to do a piece on personal fantasy when I realized what a rich source it is for all of us and what an integral part of daily life it is. The most intriguing thing about fantasy is that it's so seldom acknowledged - it's almost never talked about. This inner life aspect of fantasy fascinates me.

The purpose of the piece is not to present ready-made fantasies but to present material that elicits responses from the viewer.

Notes on the rehearsal process:

1. The dancers are keeping "fantasy" journals that we work from.
2. We were surprised to discover how many fantasies are about disasters or negative events.
3. "Acting out" or "becoming" a fantasy is unsatisfactory. The nature and power of fantasy is that it remains inner.

## Drought

March 31-

April 1

a video/dance performance by **Scott deLahunt**  
and **Bob Raymond**

**Bob Raymond**

drought: exposition of collaborative process

This collaboration between myself and Scott DeLahunta began about a year ago with the rather uncomplicated intent of simply "working on a movement-video project". We had not worked together before, though both of us had had a variety of experiences working collaboratively with other artists. Though details of all the actual events that transported us from point A to point Z are a bit muddled in my memory, I'll try to briefly reconstruct the process that led to the finished production.

Through regular work sessions, Scott developed a set of movement "phrases" that the performance was to center around. These phrases were worked on and added to in an improvisatory manner, discovering a choreographic structure by relying on the feeling that one or another set of movements or gestures "fit" the

sense of the overall piece. Once something fit, it was either elaborated upon, simplified, controlled, or just taken whole and joined to the rest of the choreography. I attended some of the sessions on a regular basis and discussed the progress of the work. This process went on for months as I began to formulate ideas about the types of video images that could accompany the developing phrases. The dominant imagery at work found its center in Nature, a desert environment, perhaps; dry, cracked and brittle things, a particularly golden quality of sunlight, stillness, the aspect of change, how things change, imperceptibly, viewed up close. The title word, "drought", seemed to combine many of the descriptive adjectives we were thinking of; the performance really isn't about a drought as such. It is also not about Englishmen and Aborigines as one Boston newspaper creatively published. Although we were the originators of the project, several other individuals entered into the collaboration as the

Notes on the work:

1. The front studio of the Mobius space will have a basically vertical cloth construction through which arriving audience members are led.
2. Audience members will receive a valid Megabucks ticket.
3. Somewhere in the cloth construction will be a booth where each person will be encouraged to enter and write down a fantasy with markers on large poster paper.
4. At the end of the evening the cloth will be lowered to form a horizontal landscape - objects underneath will provide shapes - and the posters from the booth will be displayed on the walls.
5. As audience members file in a slide show of fantasy "triggers" will be in progress.

So, the work is slowly revealing itself to me and, no matter the frustrations, I'm excited to have set out once again. "The game is afoot." -- Sherlock Holmes.

process marched onward. The aural component to the performance evolved slowly through several permutations. Scott tried various combinations of musics before settling at last into Tom Plsek's evocative compositions using dijeridoo and trombone. In order to record the music, a situation was set up that allowed Tom to play a structured improvisation as he was viewing a videotape of one of the movement work-sessions. Sound was recorded and edited digitally to ensure high quality reproduction.

Both Scott and I had seen and admired sculptor Frank Vasello's installation at Mobius. It utilized earthy materials that seemed to fit into the kind of environment we were trying to create. Happily, Frank consented to create an installation using clays, ochre, and other substances that could serve as a performance environment incorporating large-screen video projection.

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The videotape (my primary responsibility) progressed through many stages, from notes on paper to a series of sessions shot in a video studio: we kept some things, discarded others. I also began shooting exteriors (mostly close-up textures) using a super-8mm film camera, allowing for much more freedom of movement and inquiry than if I were trying to lug around 3/4" video equipment. The film was later transferred to videotape. The raw materials were edited into a finished product in collaboration with performance artist Marilyn Arsem. The final videotape uses the soundtrack as an anchor; I tried to use image structure, motion, and color in trying to complement what Scott does in the space. I tend to view the result more musically and rhythmically than from a narrative point of view.

The final missing area of expertise was filled when Chris Chandler agreed to work on lighting design for

us. This was no mean task, as expectations ran a bit higher than the budget. Luckily, Chris was able to deliver an elegant design that, in retrospect, married the choreography to the video projection perfectly. Unfortunately, Chris may be out of town and therefore unable to work with us on the Mobius performances.

The most challenging problem became evident towards the end of the process: we wouldn't get to see it all work (or not work) together until the final week before scheduled performances. Space and technology are commodities not always available in copious quantities for the development of this type of work. Despite all the best attempts at pre-production, there's certainly no substitute for on-site development, a luxury few can afford. The setting, lighting, sound, video and live performance interacted in ways that were often difficult to imagine. In particular, we were most apprehensive about how the elements of live performance and large-screen video projection would either combine or compete.

All of this effort produced a performance close to an hour in length that is very difficult to describe verbally. At the risk of erring too far on the side of self-promotion, I believe it's fair to say that some of the moments we have created are startling in their clarity of execution. The premiere performances were held in December 1988 at the Performance Place in Somerville (the project was supported in part through a grant from the Somerville Arts Council).

The Mobius performances in March will certainly be informed by those previous, though they may not be exactly the same. The room is quite different, the budget a bit lower: these changes represent challenges to examine and overcome. Scott may rework some of the movement in order to strengthen the relationship between the videotape and the choreographed performance, perhaps also concentrating on some of the more "narrative" aspects of the piece. We hope to see you there, we'd like to know what you think of it all.



Photo by: Bob Raymond  
Scott deLahunta in "Draught"



These people have contributed to Mobius since June of 1988. We offer our sincere thanks for their support.

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**Mobius Performing Group**

Nancy Adams  
 Marilyn Arsem  
 Meredith Davis  
 Scott deLahunta  
 Joan Gale  
 Dan Lang  
 T.W. Li  
 Laure Liverman  
 Mari Novotny-Jones  
 Mario Paoli  
 Tom Plsek  
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Mobius (the space) was founded by members of the Mobius Performing Group, as a laboratory for artists experimenting at the boundaries of their disciplines. Mobius provides a forum for audiences and artists actively engaged in the development and critique of new genres of art-making.

Mobius, Inc. is funded by the National Endowment for the Arts, the Mass. Council on the Arts and Humanities, the Boston Arts Lottery Council, The Polaroid Foundation, and generous private support.

Mobius is located at 354 Congress Street, Boston, MA 02210. Tel: (617) 542-7416.

Here's my contribution to Mobius!

- \$10,000,000 (suggested contribution)
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Hey, we're sending you the best newsletter in the United States, so how about it? Where else can you read about new art written by the artists themselves and then come see it for yourself (at very low ticket prices!)?

But all this requires your contribution. We have enclosed an envelope for your convenience! Thank you.

CALENDAR

mobius

Domestic Trilogy - Nancy Adams, Marilyn Arsem, Mari Novotny-Jones  
Feb 17 & 18  
Fri. & Sat.  
8pm - \$7

Deja Views - Tim Martin of Dance Theater Consort  
Feb. 24 & 25  
Fri., & Sat.  
8pm - \$6 | \$5

Works-In-Progress - artists featuring new work every night  
March 1, 2, 3  
Weds., Thurs., & Fri.  
8pm - \$5

No Deactable Melody - Ed Osborn , Larry Johnson  
March 4  
Sat.  
8pm - \$7 | \$5

Praire Dog Seance - The art.re.grup. of San Francisco  
March 10, 11, 17, & 18  
Fri., & Sat.  
8pm - \$8 | \$6

Collaborations - a panel discussion with artists from Boston and San Francisco  
March 13  
Weds.  
7pm - Free

Within - Hannah Bonner  
March 22 - April 8  
Weds. - Sat. Gallery Hours 12pm - 5pm  
opening March 25 Sat. 3pm - 5pm

Drought - Scott deLahunta, Bob Raymond  
March 31 & April 1  
Fri. & Sat.  
8pm - \$7

Students Works In Performance - Boston area college students  
April 6, 7, & 8  
Thurs., Fri., & Sat.  
8pm - \$6

Subtexts of Real Life - Beth Easterly  
April 14, 15, & 16  
Thurs., Fri., & Sat.

call for more information  
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