

mobius

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

Greetings,

We get off to a flying start this season with Orly Azran's installation, which is probably open already, even as you read this! Performances, installations, film, visual arts - the Fall is packed with new work.

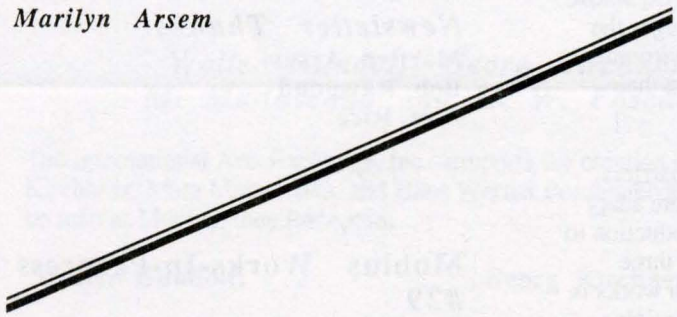
As of this writing, we have not heard what our Mass. Council funding will be. The cuts will slowly but surely affect the scope of what we are able to present. We are seeking increased support from the private sector - individuals, foundations and corporations, so if you have any ideas along those lines, let me know! It will be a tough period ahead, but we are determined to flourish, with your help!

On a brighter note, we are going to celebrate our THIRTEENTH ANNIVERSARY this year! Yup. We started using the name Mobius in 1977, when we produced *The End of the World* and *Repairperson*. They were both audience-interactive performances, written by Geoffrey Bush, directed by myself, with Laurie Solet and Marie Mantzaris performing. The performances took place at the Church of All Nations, and were sponsored by Playwrights' Platform, under Steve Lydenberg's leadership. Does anyone remember seeing them?

Anyway, we're planning a big party to celebrate, with performances, dancing, awards, contests, and surprise guests from THE MOBIUS PAST. We'll keep you posted.

Meanwhile, we hope to see you at Mobius events this fall!

Marilyn Arsem



Orly Azran - I Want a Child - August 16 - September 2

The production of art is the constant confrontation of Adam and Eve with "the tree of knowledge", in an attempt to attain independent self-realization. Eve's punishment "to give birth in pain", is the concrete [physical] representation of the dynamic and

endless conflicts of the human being in his struggle to balance his/her individual bio-psychological impulses and the social order.

In the sublimation of her pregenital impulses, the woman is punished to be an alienated human being. She

produces "objects" that in turn consist of bio-psychological urges that are devoid of meaning if not function in the social order.

It is in this atmosphere that I developed my vision of this work. I chose Milda, a Marxist woman who fights for her self-realization in society, to mirror the

Moboids afield

This is a listing of events Mobius Performing Group members are involved in away from Boston, perhaps in your own city!

August

8/8-11/5 **Silent Observations Revisited**

Fuller Museum of Art, Brockton, MA

An exhibition of photographs by **Meredith Davis**, documenting her 1987-1988 installation at the Museum. Exhibited with the photos, from 8/22-9/21, will be a videotape by **Bob Raymond** of **Marilyn Arsem's** performance within the installation.

8/12-8/14 **Containment and Spillage**

Maine Arts Festival, Portland, Maine

Bart S. Uchida

The viewer is asked to postulate possible uses for this work and to interpret the sculpture from other non-functional points of view. There are psychological and phenomenological connotations as well as emotional and environmental positions taken.

The artist sees this as a physical source for the re-cycled water that feeds the pond below. The water is pumped up from the pond through a conduit system running beneath the spillway and back to the sculpture where it will spill out over the rocks to complete a cycle.

The artist would like to acknowledge the generous support of the Maine Arts Inc., The Maine Festival people, The City of Portland, The Blue Rock Inc. of Westbrook, Me.

September

9/24 **Green on the Green**

Roger Williams Park, Providence RI

A scavenger/performance hunt by Mobius Performing Group and friends, organized by **Marilyn Arsem**.

9/24 **Gesture**

Roger Williams Park, Providence RI

a hidden performance designed by **Ean White** with Mobius Performing Group members

"Human I", of each visitor-spectator. The spectator becomes an active participant in the ongoing experience of the reality of the I Want a Child text.

My research for this work started out as a need to integrate architectural relations that connect the theater production and sculpture into one entity. While reading about Constructivist theater productions I was introduced to the I Want a Child script. The text written by Sergei Tretyakov, a male playwright, stimulated my feminine impulses to dig into this unexecuted production of 1929. I decided to use this play as a theme for a visual [environmental] experience.

The core of the text of I Want a Child pursues the bio-social complexity of love and sex, especially when a new generation is conceived. It exposes the insecurity of the individual while struggling for his/her self-realization, portraying the need to have a child and its implications as an individual and social desire.

The original production of I Want a Child responded directly to the revolutionary socio-political circumstances in Russia at the beginning of the 20th century. The Communist doctrine at that time aroused an intense interest in the question of the proper use of sexual energy and of child rearing [especially because of the spread of a vast number of abortions and venereal diseases]. In creating regulations for family planning and the protection of children [which meant a fight against sexual freedom] the Soviet object was to produce genetically superior healthy children, and the birth of children was to be subject to socio-moral perfection.

The original production of I Want a Child questioned the total acceptance of the standardized psycho-structure of the Marxism. It discussed whether all emotions ought to be discarded and brought into question the conventions of the new rationalism.

The script signifies a new socio-

political approach; which, is based on the individual's readiness for self-transformation from fragmented and self-alienated being into an integrated personality. The production of a child becomes a concrete metaphor for the alienation of the human being in the 20th century. Milda demonstrates an extreme way to sublimate her individual impulses as a human figure. The socio-political ideology legitimizes Milda's biological yearning to have a child, allowing her to admit her urges to have love and sex by identifying them with the needs of the party.

Strongly influenced by the Avant-Garde attempts to produce this play in 1926-30, this installation is based on the constructed architectural setting (the interior space) and the participatory spectator. I conceptualized and structured the core of the plot around a series of visual scenes, in which sexual episodes are treated coldly and anatomically.

By shifting sculpture as an object to a scenographical environment in which the visitor-spectators themselves are the cast, I intend to collaborate with the spectator on the physical and emotional experience of the creation. This production of I Want a Child deliberately includes a kind of utilitarian stage, which provides an acting environment for the participatory spectator.

In this production the cast is the visitor-spectators themselves, whose integrated participation bridges the gap between sculptural environment and theater space, accenting their mutual essence - the text.

My attempts to break the barriers between theater and sculpture adapt the process of a theater production to this installation. I invited three other artists, each of which works in different media, evoking feminine issues.

Hanna Tierney has developed an abstract theater that focuses on the essence of drama rather than on actors performing it. She puts the idea of the sexuality of the female

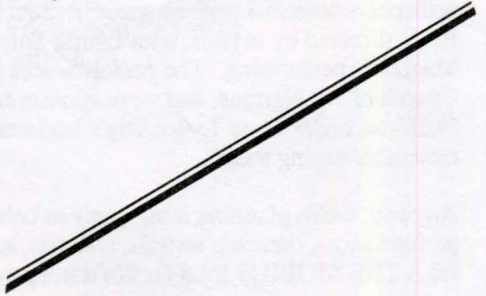
"on the operating table" by a choreographed movement of an empty evening dress.

Ann's enlargements of medical anatomical images magnifies the alienation of the woman in the modern society as a machine for carrying babies. She reinforces the idea of mechanism, rationalism of expression and the sublimation of woman's urges.

In contrast, Zhanna's way of life and film work create a direct warm feeling to the idea of motherhood.

Neither the text nor this production transmits a single absolute message on female characters or qualities. Rather, they act to reinforce the participants' questioning state-of-mind by pointing the essence of the function of the female and/or artist in society and questioning conventional expectations.

I Want a Child is a discussion in which the audience takes an active role in the production by asking questions and physically participating in the performance by choosing and taking his favorite "dead baby".



Newsletter Thanks:

Marilyn Arsem

Bob Raymond

Ann Rice

Mobius Works-In-Progress #29

Our 29th Works-In-Progress series will take place on November 16, 17 and 18, 1989. The proposal deadline is October 1st. Proposals should be for pieces that are low-tech (several pieces share the same space on the same evening), and about 20 min. maximum length. Thanks.

*Joan Gale
Of Tanne
September 6-10
and 13-17*

The piece is concerned with text, it tells of a life; one life mirrors every life. So, let the words speak for themselves. One does a workshop production to see if it works. First step, nothing works - text, slides, music. It is clear to the performer, but the whole purpose is for the audience to recognize themselves even if in strange surroundings; to think and understand, especially about matters they have not considered or that do not particularly interest them. An opening up for audience and performer.

The text is taken from the African letters of Karen Blixen, aka Isak Dinesen, and known to her family as Tanne. The text seemed so full and strong, the idea was that it could stand alone. Only that meant it was standing in a vacuum, along with the performer. But how obvious - the performer is the piece. She is the one who takes the audience on this textual journey so she darn well better make herself known to them: be familiar, not artsy.



PHOTO: JOAN GALE

Then it was simple. If the audience and performer can get relaxed and comfortable, hopefully it will be a pleasant, worthwhile journey. There is a lot of text so it seems best to take it slowly; let the music and visuals offer breathing space, personal space. One does not have to bring a life preserver to this piece, but rather a nice down pillow.

*Walter Gundolf, Georg Kirchner - Visual Arts Show - September 13 - 23
M. Mattuschka and H. W. Poschauko - Film Screening - September 22 & 23*

The International Arts Exchange, Inc., supports the creation of explorative, sincere, and intense work. Walter Gundolf, Georg Kirchner, Mara Mattuschka, and Hans Werner Poschauko are all young, emerging artists from Austria. With regard to their work to be seen at Mobius, they have said:

Walter Gundolf:

"How I work? I have (own), for example, the firm 'Gundolf & Gnom (Dwarf)'. The dwarf is simultaneously the partner and the product. With what intention? Collaboration."

Georg Kirchner:

"There is not a lot to say about my way of drawing. Drawing is cheap and technically simple. Through drawing, I want to discover ideas and issues which are relevant to me as a person. Drawings are small and therefore, intimate. I dare to draw things which would be ridiculous if they were painted in large scale. With my work, I try to keep body and soul together. (P.S. There is a saying in Austria: "Eating and drinking keep body and soul together.")"

Mara Mattuschka and Hans Werner Poschauko:

(about the film, "Der Einzug des Rokoko's ins Inselreich der Huzzis") "We witness a story about a domineering adolescent who makes use of his vacation to subdue a peace-loving island population with his wild-running imagination. He crowns himself emperor and marries his own mother under the pretense of a new artistic school. Consisting of blood, tears, and sperm, this operetta, in its dramatic and simultaneously innocent way, could only have been conceived in Vienna."

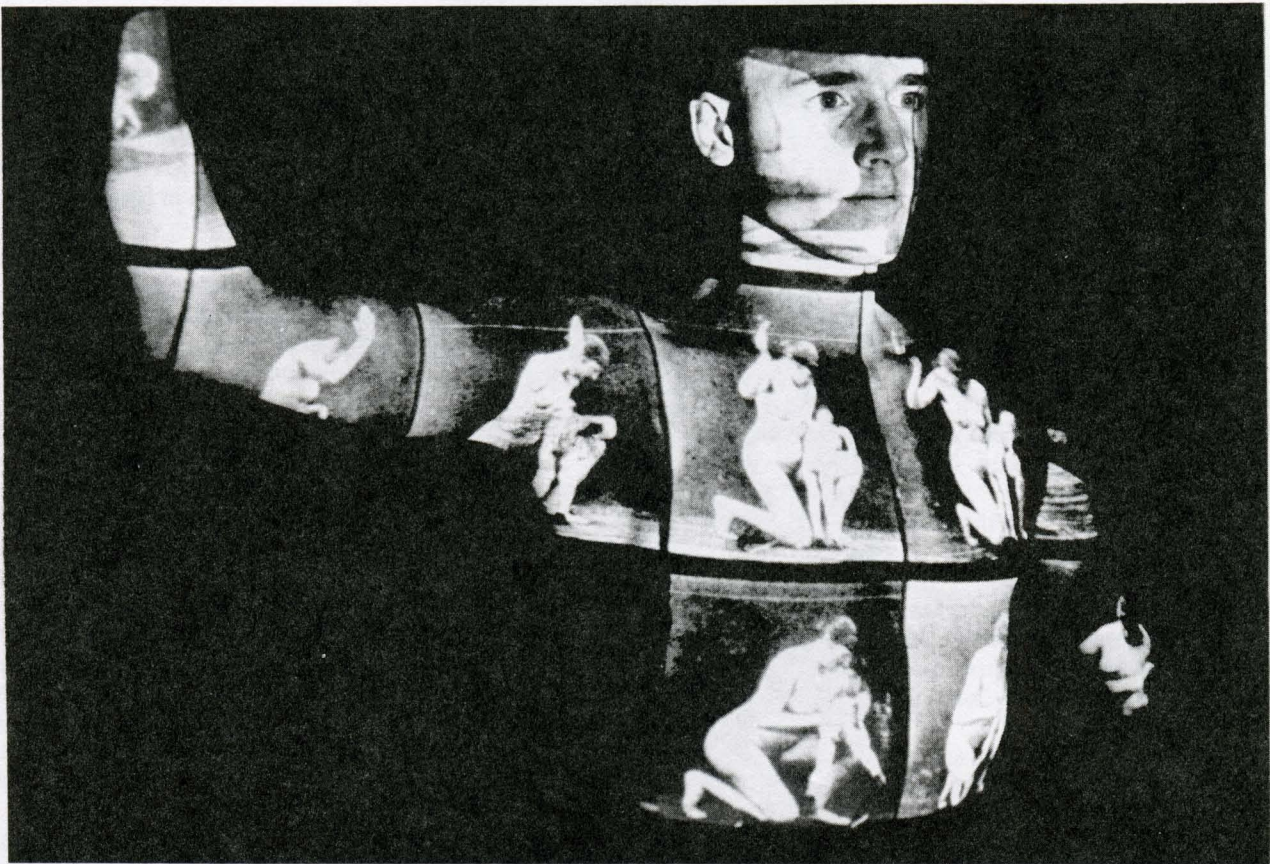


PHOTO: GUY ZOPFIC - SCOTT DELAHUNTA IN VESSEL

Scott deLahunta - "Consequences of Simple Moving" - September 29 & 30

Twelve or fifteen people will take part in a two week intensive movement workshop at Mobius culminating in performances September 29 & 30, 1989. The workshop is entitled "Consequences of Simple Moving".

During these two weeks, we will develop a performance piece which draws upon the constant and continuous experience of simple movement.

In theater, there is something called the through-line, an established point of view from which all things arise and to which they can return. It is

underneath subtext which is underneath text, and it grounds the experience for the performer. In abstract performance work or performance art, one still needs to find that through-line, the grounding experience for the performer. Using movement exercises that explore the body's natural coordination and intelligence called "discovering the basis for doing (dancing)", we will develop a through-line based on movement. The next step in this process is "dedicating this discovery" through performance exercises which delve into that mystery of time and space existing between audience and performer.

The result of simply moving and working with these two ideas will be a variety of compelling and evocative performed moments and an emerging form. By encouraging recognition of and identification with this emerging form, we might discover the structure which will develop into the whole piece.

My relationship to this process will be to facilitate the development of 1) the through-line based on upon the constant and continuous experience of simple movement and 2) of the form. I have always performed in my work and welcome this opportunity to watch it happen.



CARTOON: DIANE LAMBE

Marjorie Morgan and Anna Korteweg - Mountain of Moves - October 6 & 7

An interview with the artist by Batman.

B.M.: So.....tell me a little about yourselves.

A.K.: I am a dancer because dancing is necessary for my life, without it I lose track of my body and am incomplete. I became a dancer out of that need to own/reclaim my body and make it do beautiful things. I've always been intrigued by movement and what mine and other bodies could do in terms of conveying emotions, esthetical beauty, and of course, fun and pleasure. Over the years I've found that what interests me most in dance and other art forms is seeing the person who made it reflected through their work.

M.M.: My first dance experience was in a ballet class in Worcester, MA. I was kicked out of the class when I threw my slippers at my teacher. Fifteen years later, when I was in New York City on a whim that I wanted to study dance seriously, Albert Reid announced to me, quite loudly, in front of a class of fifty students that I "needed to change everything about the way I danced." Needless to say, the encouragement wasn't there but I plodded onward. I mean, if I could learn gymnastics from a

step-by-step book, surely I could figure out how to "turn out". Now, at age twenty-two I've landed in Boston and through Mobius will be embarking on my second evening-length performance in this city. People will travel from as far away as Vermont and the Netherlands (our parents) and as close by as Somerville (my roommates) to see the work of beauty that Anna and I will present.

B.M.: From what I've heard, "Mountain of Moves" is a concert comprised of a collaborative work and a number of solos. Anna, tell me about it.

A.K.: Well, we're making a duet which could definitely be called a collaborative *effort*. The foundation of my solo lies in my childhood. The way I work is that I take an image, in this case a memory, and connect a physical sensation to it and start moving from there. Once I tap into a good source, the piece will grow by itself: that's the moment I fall in love with my work.

B.M.: Mm, sounds great. Marjorie, how about your solo?

M.M.: Well, actually I'll be performing two solos. The first "Mind of States" will be a piece created through my experiences in traveling cross country this

summer. The second, "Laura I. Wildest" is more of a character study. "Laura I. Wildest" is a combination of the two personalities of Laura Ingals Wilder and Agnes Angst (a Lili Tomlin creation).

B.M.: Wow, sounds like you girls are up to some pretty awesome projects . Tell me more about the collaboration.

A.K.: First I want to say that we're women not girls and you better shape up or we'll get somebody else to do this interview. But about the collaboration, we've been working together since last December, struggling to find a common language, which has been very interesting, and is now becoming productive as well. The piece is about being the youngest and oldest sister of two. I'm the oldest and Marjorie is the youngest.

M. M.: Yeah. What she said. That's it. And this beautiful and talented woman named Stephanie Gilman will write and perform the music for us.

B.M.: Sorry about the girls thing. Is there anything else you would like to mention?

M.M.: We would like to say that this will be an all women's production and we're very proud of that.

Andrea Dworkin: Do you really think art can create the revolution?

M.M. & A.K.:Uhm, uhm,..... .

Fort Point Open Studios - October 14 & 15

The artists of the Fort Point Channel area invite the public to thier Tenth Annual "Open Studios". An ongoing tradition in the arts community, Open Studios is a special opportunity for the public to visit studios and observe the work of emerging and established artists in their own unique environment. Visitors will be able to talk with the artists about their work, techniques and processes in creating, as well as make purchases directly from the artists at artists' prices.

Open Studios is presented by the Fort Point Arts Community, Inc. of South Boston (FPAC), which represents over 300 visual artists in approximately 23 buildings on the edge of the channel dividing Boston from South Boston, making the area the largest concentration of visual artists in New England. This weekend is designed to allow the public to experience first-hand the contributions of these artists to our community.

This year Mobius plans to do a slide show , music and random events around and about. For more information regarding these events please call (617) 542-7416

Dinosaur Duet:

Julie Rochlin - The Sex Life of Dinosaurs

Victor Young - A Short History of the Late Cretaceous Period and Early Childhood

October 20 & 21 and 27 & 28

Julie Rochlin - The Sex Life of Dinosaurs

It all started when a friend knowing of my dinosaur fascination, sent me an article entitled "Tyrannosaurus Sex: A Love Tail". The article had beautiful color pictures depicting all kinds of dinosaurs at the moment of ecstasy and the text explained in detail the various theories on how dinos do it.

For over a hundred years palentologists have concerned themselves with finding dinosaur bones, classifying species and dating fossils. But now there's a new generation of scientists whose focus is on how the dinosaur lived. Questions currently being debated are : Were they nomadic? Did they travel in herds? Was there a family unit? How did they mate? As always, the study to understand all the factors that may have contributed to their extinction continues, but now with a more social perspective.

This started me thinking about the parallels that might be drawn between dinosaurs and humans. Maybe their Sexual Life and ours were not so different. I began reading books about the history of sexuality, the role of sexuality in utopian communities, the depiction of sexuality in art, the history of pornography, and any dinosaur books which contained a theory on their sexual habits. In the end, none of these ideas are directly evident in the performance.

Instead, I chose to make the piece a series of images which incorporate sound, movement and atmospheric lighting and to ask the audience to allow their senses to guide them. It's meant to be a visceral exploration of questions I have about the nature of sexuality. Dinosaurs by their fantastic stature and mythical quality make good subjects for such meanderings.

At this writing, the piece is often humorous and sometimes moody. It's hard not to be both when you're referring to 6 ton beasts with spikes, crests, and horns.



PHOTO: VICTOR YOUNG

Victor Young - A Short History of the Late Cretaceous Period and Early Childhood

After the launch of Sputnik there was an immediate and profound change in both the mystique and the effects of science. As a child, I experienced it in two different ways. My science classes became better equipped, more serious, given more weight. There were honors and advanced classes, discussions and information, an awareness of the world not available to my parents.

The other change was much more subtle but much more profound. It had to do with my relationship to the world. The generations in my family spanned a fundamentalist belief in a supreme being as the foundation of the universe to a system of rational order as that same foundation. For the children in the family science replaced religion as the mechanism we used to face life's questions.

Every kid I knew was intrigued with dinosaurs. I, too, was interested in dinosaurs, but while other kids satisfied their curiosity collecting plastic replicas or identifying the carnivores from the herbivores, I became interested in their extinction. I was taught in science that dinosaurs became extinct because they couldn't adapt to changing climates and because mammals ate their eggs. I began to measure my own mortality against an extinct race. Survival of the fittest haunted me in all spheres of my life. I was taught that intelligence was what equipped man to "rule" the planet and I began to try to measure and understand exactly what that was. The more I learned, the less clear it was exactly how man differed from other species and the less clear it became that I was among the "fittest."

This piece began as a collaboration with Julie Rochlin.

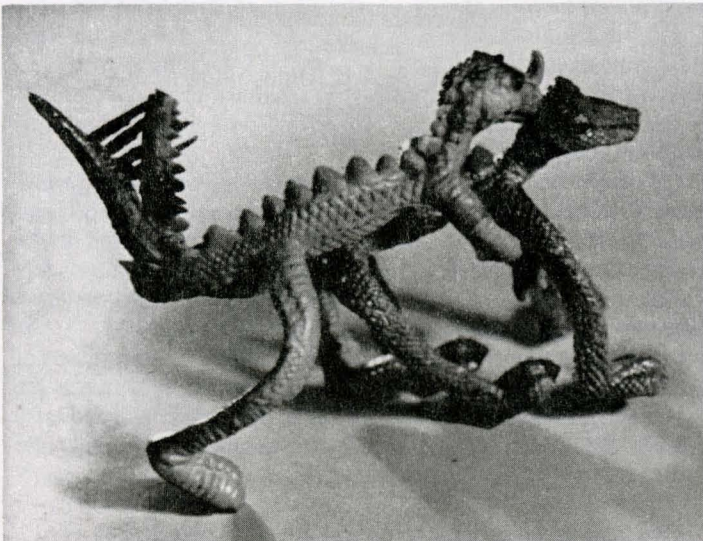


PHOTO: DAN LANG

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
Bob Raymond
Joanne Guertin Rice
Julie Rochlin
Jonathan Scheuer
Ean White
Victor Young

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Marilyn Arsem, Director
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Manager
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Coordinator

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George Moseley,
Janie Cohen,
Marilyn Arsem
Marcia Maglione
Beth Pease
Kathryn Sumpter

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, The Boston Globe Foundation and generous private support.

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

The 1989 Mobius fundraising party was a tremendous success because it raised much-needed funds so that we can continue to present experimental work in all media at affordable ticket prices. Thanks to all who came! Thanks especially to our dedicated Board of Directors who slaved day and night to produce the event. Below is a list of donors and volunteers who contributed services and time to the party.

Businesses

GNC Printing
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Rolf Solstead

The Bands

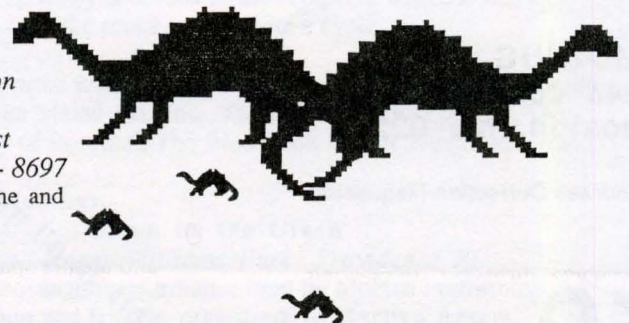
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William Stebe
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Steve Thomas
Hannah Bonner
Bett Bellastraga
Joe Cane
San Shoppell
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Yahweh-Tim Halle's dog

If we've inadvertently left your name off the list, we apologize! Please call us so we can include it in the next newsletter.

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Dear unpurged readers,
**HAVE YOU CONTRIBUTED TO
MOBIUS LATELY?**
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.

Here's my contribution to Mobius!

- \$10,000,000 (suggested contribution)
- \$75
- \$45
- \$25
- \$___ (other)

Name _____

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May we list your name in our funder list?
 Yes No

MOBIUS CALENDER call for more information and reservations
MOBIUS 345 congress street, boston, ma 02210

Orly Azran
I Want a Child
August 16 - September 2
Gallery hours: 12 - 5 pm
Wednesday thru Saturday
Opening Reception: Friday
August 18 / 6-8 pm
FREE

Joan Gale
Of Tanne
September 6-10 and 13-17
Wednesday thru Sunday
8pm - Wed.. thru Sat.
2pm - Sun.
Wednesday: pay what you can
Thurs. & Sun. \$8/\$5
Fri. & Sat. \$10/\$6

call for more information
Mobius
354 Congress Street Boston MA 02210
617 - 542- 7416

International Arts Exchange, Inc.
Walter Gundolf
Georg Kirchner
Visual Arts Show
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Wednesday thru Saturday
Opening Reception:
Tuesday, September 12 / 5-7pm
Gallery hours: Wed. thru Sat 12 - 5
FREE

International Arts Exchange, Inc.
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H. W. Poschauko
"Der Einzug des Rokoko's
ins Inselreich der Huzzis"
September 22 & 23
Friday and Saturday

Scott deLahunta
"Consequences of Simple
Moving"
September 29 & 30
Friday and Saturday
8pm; \$8/\$5

Marjorie Morgan
Anna Korteweg
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Cretaceous Period and Early
Childhood
October 20 & 21
27 & 28
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8pm; \$7

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