

# mobius

## Greetings!

I am writing this in the sweltering heat of July, trying to imagine September... Has the NEA been reauthorized without content restrictions, or is the debate and vote not yet over? Has the Massachusetts Cultural Council budget been decided, and has restrictive language crept into that? Is there still time for our voices to be heard by our representatives? And did the Mapplethorpe opening go smoothly? We live in interesting times...

We're still here, and as you can see from the artists' statements, we have a full and varied program of events this fall. I think you will discover during this difficult period that the artists will continue making work. They may not be producing work as often, or as large scale as before, but it is still happening, and vital, and responsive to the the issues of the times.

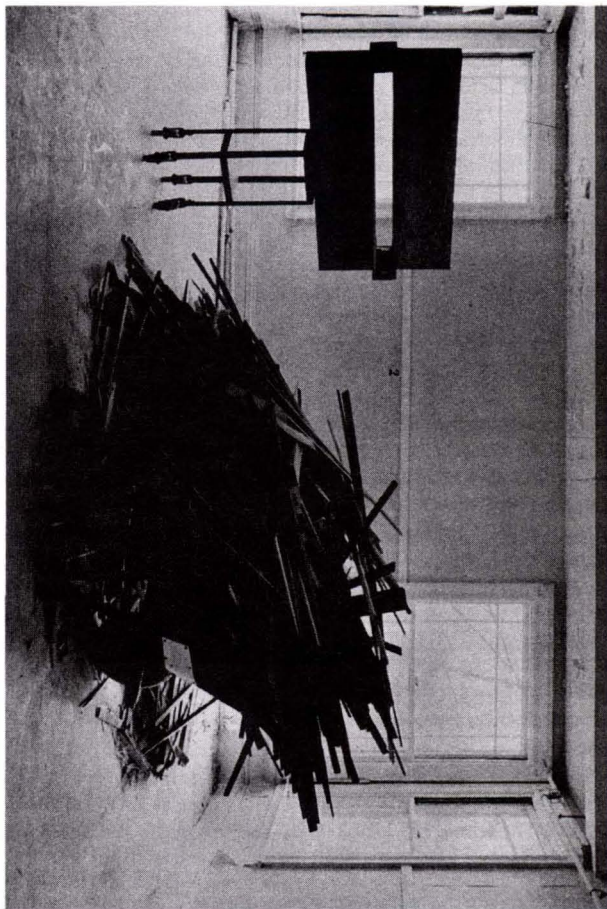
There are a few changes that we need your help on, in order to get through this period. We have had to cut back our staff. Our office hours will be reduced, and will be covered by both staff and volunteers. Please bear with us if everything seems to take longer. It's hard to keep up with it all. We will probably be issuing three rather than four newsletters. What is unfortunate is that the media in this city is also reducing their coverage of arts events. You may have to read all the newspapers to find out what's really happening. This does place the burden on you, to find out about and remember to go see the art work created by your community. It's hard to resist the hammering of advertising for mass market-created entertainment, but we simply don't have the resources to compete with it. We need YOU to be active in seeking out the alternative choices. I promise you that the work will be challenging. And when you come, you will also have the opportunity, at Mobius anyway, of actually meeting and talking with the artist/creators.

We are in the process of putting together a Salon series. The idea is to provide an informal setting where work is shown and ideas are discussed. We will be creating them around themes, and plan to focus on areas where art intersects with other social concerns. We are planning to put together some panel discussions as well. None of this is finalized enough to list in the schedule here, so call in mid-September for an update.

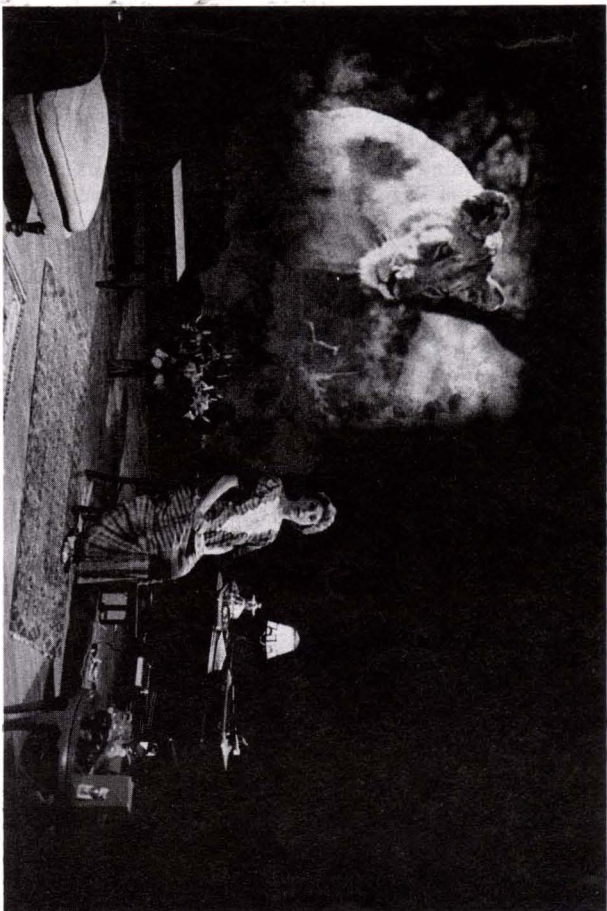
Did you recently get a request to send a contribution to Mobius? Please, please, please, pull it out of that stack of papers and consider how much you can send, and mail it in this week. And we promise to keep a full program of all different kinds of work by Boston and regional (and even national and international) artists, at prices that you can afford. AND you'll continue to receive the newsletter and other notices of work in the area as long as you are on the mailing list. What a deal! And then consider yourself a Friend of Mobius. We are truly in your hands now.

We look forward to your participation in Mobius this year.

**Marilyn Arsem, Co-Director**



TON ZWERVER



JOAN GALE  
-PHOTO BOB RAYMOND

The current arts controversies have engendered much heated debate concerning the role of government in the arts, also on the nature of "obscenity" as viewed by the society and by the law, and on the proper role of the arts in this culture. What follows are a few more thoughts on these subjects. As I see it, there are several interrelated, though distinct, perspectives from the conservative side that merit some discussion.

Clearly, the most emotional debate comes from the religious right. Donald Wildmon (of the American Family Association), Jerry Falwell, Pat Robertson, and others all have a lot to say about how they view the "perversion" they feel is forced upon them by the NEA, Serrano, Mapplethorpe, and others. Though they may feel simply that they are offended by the notion that ANY taxpayers' dollars have in any way supported either the artists themselves or the organizations presenting their work, I think other motives are at work. Listening to these people ranting about the "perversion" in society does tend to remind one how intolerant many organized religions can be when faced with "difference". History is littered with the remains of whole cultures wiped out "in the name of God." Apparently, if they don't like an image, no one else should be allowed to see it and decide for themselves. Intellectuals espousing this perspective bemoan what they perceive to be the cultural "losses" of the past decade or so, where, though they have won many political victories, they have failed to "take the cultural high ground". Many see this as a cultural war to re-establish what they refer to as "traditional" values in American society, and the campaign does not begin and end in the sphere of the arts, it is merely another convenient platform to rail against the threats of Humanism, Liberalism, Relativism, Communism (yes, there are those who still insist on using this chimera), etc.. It's difficult not to think of "Jihad" in all of this, and we have yet to see how far the American Ayatollahs will go in pursuing their agenda.

Moving more into the realm of more "reasonable" public debate, we find another point of view. The neo-conservative perspective would hold that this is really not an issue of censorship, that it is merely an issue of entitlement. There is not, for example, a National Endowment of Bricklayers, so why the NEA or NEH? This line of reasoning holds that the government should simply not be in the business of funding the arts. Period. This point of view espouses a minimal role for government in the lives of Americans, relegating any form of support to The Marketplace and private financing, providing little difference between art and commerce. This legacy of the Reagan years (remember that both the NEA and NEH were almost abolished when Reagan first took office) proposes that real Democracy is only truly expressed by Your Dollars. Many argue that adoption of this perspective will result in a cadre of even more "elite" artists catering only to the wealthy and powerful. Another counterargument would hold that one of the proper roles of government in a multicultural society is to assist in the discovery and dissemination of art and culture to all its segments in order to foster greater understanding and appreciation. Resolution of this particular debate will only be found in the ballot box, and it's surprising to see how many otherwise "liberal" individuals are inclined to agree that the NEA may be superfluous.

Some conservatives in the arts community have added their voices to the fray by feebly supporting the NEA, though criticizing its current directions. They see "high" art as apolitical, and desperately wish to separate art from politics, a task that is arguably impossible. Specifically, some are concerned by the perceived emphasis of the NEA on a policy of "multiculturalism", eschewing "great" art in the European tradition as merely one of many traditions in the world art scene. They view the NEA as controlled by "special interests" sympathetic to a variety of "cutting-edge" artists who address "alternative lifestyles" and other social and political agendas in their work. Functionally, this point of view asserts that the NEA should simply endeavor to be the conservator of "traditional" culture, and nothing more. In fact, most of the funding the NEA has handed out in the past 25 years has gone to the more traditional arts institutions.

Lastly, there are undoubtedly those in the arts community (both artists and critics) who are thinking: "Well, it's just as well, we don't need that kind of artist-rabble; anyhow, what many of them make can hardly be called Art, so let's just sit on our hands and wait... maybe they won't screw it up for the rest of us... after all, I don't make obscene art, so I don't have to worry." This strategy may work until next time, until someone scrutinizes their work and declares that it deviates from someone's idea of a norm, and refuses to fund or show it.

I am writing this towards the end of July, and have just heard that the House of Representatives debate on NEA re-authorization has been delayed until September. By the time you read this, we may know a lot more about what lies ahead, and I encourage everyone to watch and/or tape the proceedings on CSPAN. Call the Boston Coalition for Freedom of Expression to find out when the debates will happen. (617) 542-7416

**Bob Raymond**    Mobius Performing Group

## RED IN WOODS



RED IN WOODS is a new performance for an audience of one person that I will be producing this winter. It will be an interactive event that takes place in a snow-filled woods at dusk. In this event, the audience person will be given directions to meet me at a particular location, where I will give them a map with a destination, and a time by which they have to reach it. During their walk through the woods, they may be guided or led astray, amused, teased, scared, etc... Following the event, I will interview, on videotape, each audience person describing their experience.

I am planning on doing the event for about five people. It will depend on what kind of weather we have this winter. If you are interested in being an audience for this piece, please call me at Mobius on Wednesdays or Fridays. This piece (unfortunately) requires that you have a car, so you can come to the destination. Because of weather, it also means that you won't have much advance notice. What I will do if I have too many names is simply select them randomly, and if someone can't do it, go on to the next name. It also requires that you come alone, and that you don't talk about it to anyone until you've been interviewed, and until all the other audience members have also completed it.

This is the second in a series of Audience of One performances. The first, 13 ACTIONS IN YELLOW, took place in June 88. The lucky/willing to try it audience members for that were Mark Palmgren, James Williams, Sarah Giffith, Teil Silverstein, Chuck Hotchkiss, Emily Prince and Kay and Don Arsem (yup, my parents). I've never properly thanked them all for their participation, because I had intended to do it in a screening of the videotape of the interviews. Hopefully, I have finally finished editing the 5 hours of their interviews so that I can show it this fall. Time sure has a way of slipping by... Anyway, if you have any questions about being an audience, and you know some of them from the first one, you might want to ask them about it. Or you can call me. I don't promise to add much more information about what will actually happen, but I will be able to assure you that you will not be harmed or endangered during the event.

**Marilyn Arsem**

As an artist member of the Mobius Performing Group, I have to deal with the issue of accepting funding from the National Endowment for the Arts. If we accept the money, then we are at this time, required to sign a compliance letter containing new restrictions on the acceptable use of the funds. The majority of my peers are outraged at its being part of the NEA funding process. I think that we should turn down the money, and I will try to explain my reasons why.

First I would like to say that some of the pressure built up around the issue confuses me and my approach to making art. Granted confusion is a challenging and dynamic state of turmoil. It has its own lessons which I gratefully acknowledge. What is difficult is the polarity of the issue; the us versus them approach, and my natural inclination to take issue with the peer pressure to be politically active. If in growing up, I had succumbed to peer pressure, I would probably not be making art, and if I feel forced to choose sides then I feel restricted and censored by my own community.

My feeling is that the NEA is embroiled in this censorship controversy not because Jesse Helms and John Frohnmayer are assholes, but because there is a cycle of fear in this country which attacks others who are different. It was very interesting to me that out of the 4 artists whose NEA funding was withdrawn only one, John Fleck, addressed something he called "the history of fear" affecting our society. This climate of fear and prejudice extends beyond the issue of our artistic freedom. I see a parallel in the increased violence towards homosexuals. In the past, homophobia has been related to a person's need to reaffirm his or her own "normal" sexuality. Now there are theories that homophobic behavior has more to do with the system of values that a person develops. Anyone challenging these values is seen as disrupting all that is morally right and good in the world and is therefore to be feared.

There is a lot of angry and outraged energy being directed by the arts community at those whom we perceive as trying to take away our freedom of expression. We feel oppressed and we identify with oppressed people and situations all over the world. We recognize and acknowledge that this sort of activity occurred in Nazi Germany and in the McCarthy era. We are understandably pissed off and scared. However, as many angry, accusing letters we write saying that we are being denied the freedom of speech and expression, the same number are being written by the "other" side saying that the government has every right to censor displays of "obscene" art. These people don't want their tax money going to fund "unresponsible" artwork, and they often cite the effect on their children and on the country's moral fiber... which, according to them, is already in the process of decay. The "other" side is pissed off and scared as well.

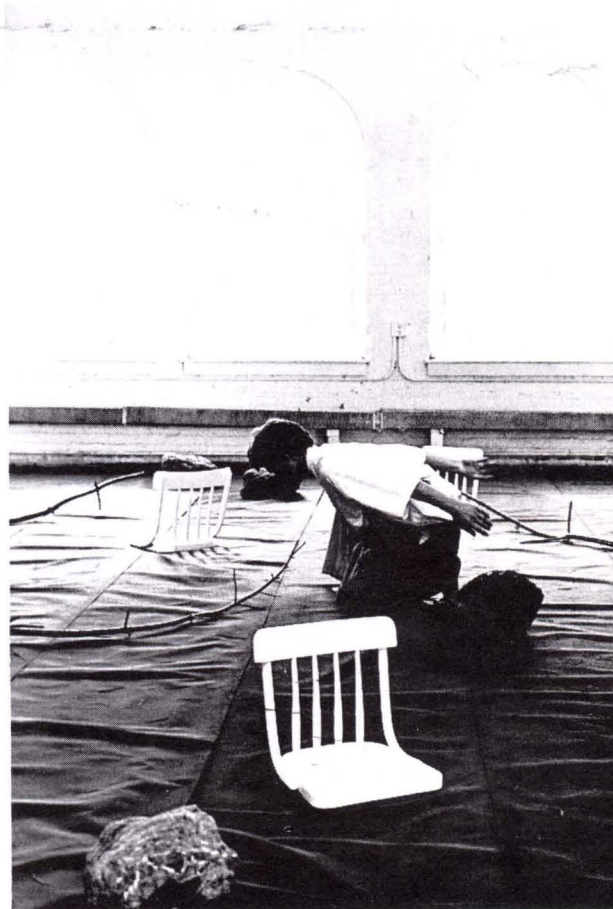
Several months ago, I was watching a television program about the Jewish-Arab conflict. What struck with me was something both sides said, that fanatically religious people are the most difficult to deal with. There is simply no arguing with them. In their deepest heart of hearts they fundamentally believe that their way is the only way, and they are willing to die for their beliefs. When this kind of moral backbone is developed in a culture, there is no regard for what is basically good and equal in all men. Life becomes "us versus them" and the climate of fear persists.

So, I want to encourage all artists to recognize the inherent danger in continuing to perpetuate a history of fear by reacting from our own fear. We have the creative capacity as artists to see beyond a fixed and static moral point of view. We should take encouragement from the fact that we live in a country whose basic guidelines state that we "are all created equal" and "are endowed with certain unalienable rights, that among these is life, liberty and the pursuit

of happiness." We have the opportunity to use our creativity to discover responses to the current situation which might truly contribute to the enlightenment of human beings. If we can inspire people to break out of repetitive patterns, to recognize and acknowledge their fear of diversity, to embrace different value systems as being merely different and not dangerous... if we could inspire people to be compassionate towards others and themselves, then we might be making a stab at changing human consciousness for the better. Not only would our freedom of expression be ensured, but our headlong rush towards catastrophes such as the demise of our natural environment might be slowed or even stopped. Vaclav Havel, the Czechoslovakian president and playwright, states, "Without a global revolution in the sphere of human consciousness, nothing will change for the better in the sphere of our Being as humans."

As a member of the Mobius Performing Group, my vote is to reject immediately the NEA money. It is not easy to determine the correctness of this action and its direct effectiveness is elusive to me. However, I feel it to be the right choice. I want to add that I will not pass judgement on anyone else's decision to either sign or not. Somehow the interplay of these two things, making a personal choice not to sign and not judging others who choose a different response from mine, seems to me to hold interesting possibilities. It is unclear what action should follow except that I will continue to make art. As I do so I will try to always ask myself, "In my relationship to the world around me, am I contributing to an enlightened point of view or am I somehow contributing to a climate of fear?"

**Scott deLahunta**  
Mobius Performing Group  
July 24, 1990



SCOTT DELAHUNTA IN "WHERE THE WILD GEESE FLY" PHOTO AND INSTALLATION - MEREDITH DAVIS

## JEFFREY KRIEGER

Friday and Saturday

September 14 and 15

It is difficult to describe the experience a performer gets when collaborating with other artists on a new project, especially when so many unknown parameters come into play. Every collaboration is different and unique. On one such project the circumstances which guided the work through its premiere and subsequent performances greatly influence how I approach and feel about the work.

**Shadows and Light** for electric cello by Ken Steen is part of a larger collaborative work involving two other composers, two choreographers, dancers, a storyteller and other designers in the Hartford area. It was commissioned by the AIDS Ministries Program of Connecticut for Works Contemporary Dance Fall 1989 Season. The AIDS Ministries is comprised of people who want to respond artistically to the impact the AIDS crisis has had on individuals and communities.

The electric cello interlude to date has not been choreographed. One week before the premiere last fall, artistic director and solo dancer for the work, Rob Kowalski, was unable to finish the choreography for the music when a family tragedy occurred. While a dance piece about AIDS seemed at the time to be quite effective without a dancer, little did I know that this work was destined to be jinxed twice. Several weeks ago when I called the composer to let him know that I would be programming it again on a summer concert, he told me that I might be performing it sooner than I'd thought. Rob Kowalski had AIDS and was dying. Arrangements were being made for a memorial service that I would play. After the phone call I thought back about the performance last fall, about how at the dress rehearsal, when I played through the electric cello portion of **Shadows and Light**, the dancers, co-artistic director, Ted Hershey and composer Ken Steen, who were all seated on the floor, seemed suspended in time with their silent thoughts about Rob. They had known about Rob. I was to learn later how much this project meant to them at the time.

At the memorial service, close friends and family members graphically detailed Rob's final days. Members of the arts community spoke about his dedication and incredible energy towards his work and how he inspired people beyond their capabilities. I'm not really sure if Rob knew how many hearts his work touched when that hall was filled to standing room only. The music itself progresses through the emotional stages associated with dying—first the initial reaction of denial and then the realization of the love for life, the savoring of every minute, till the music moves toward acceptance and then peace. The music is a reflection of an individual's own experience with the disease. The idea behind **Shadows and Light** was to transcend words and educate people to pull together and stop all the sadness and hardship in dying. **Shadows and Light** is dedicated to the memory of Rob Kowalski.

Other works on my concert at Mobius are **Cello Chi** for a singing cellist by Australian cellist/composer Sarah Hopkins. It is an intriguing sound sculpture influenced by Tibetan Buddhism and Australian landscape. In **Crater Lizards** by Carlos Rodriguez of Los Angeles, the title **Crater Lizards** and movement titles are anagrams of the names of the composer and the cellist for whom the work was written. **Petals** by Finnish composer Kaija Saariaho is an interesting work utilizing variable electronics. **An Allegheny Excursion** is by Jason Lautar, a former rock musician turned to formal composition. The final piece, **Born Dancin'** for electric cello and drum machine by Eve Beglarian of New York City, is a funky tune influenced by a short story by Donald Barthelme called **The Baby**.

## TON ZWERVER

September 12 through October 6

Wednesday through Saturday 3 to 5pm

Opening reception for the artist: September 15, 3-5pm

The process behind Amsterdam artist Ton Zwerver's work is that: the artist selects a space -- a living room, an abandoned building, a house under renovation -- and, working over a period of one to several days, he constructs a sculpture from objects and materials he finds on site, photographs the work and the only trace that the occupant, or the public, sees of the artist's activity.

The earliest incarnation of this work dates from 1982, when Ton found himself without a studio. He began to make what he called *Huiskamer Skulpturen*, or *Livingroom Sculpture*. Working in the homes of friends who were away during the day, Ton would construct a sculpture from an individual's possessions, photograph the work, return everything to its proper place, and be gone before the individual; returned home. The resulting photographs evoked a sense of fantasy, bringing to mind the childhood notion that during sleep, one's toys came to life. The sculptures were constructed of a few mundane but carefully selected objects and possessed a striking formal presence that revealed Zwerver's rigorous aesthetic.

In the last few years, Ton has moved out of the living room and into a variety of unusual spaces, which resulted in the *Sculpture for a Moment* series. In London in 1988 the artist worked in a deserted warehouse slated for demolition; in 1989 he was invited by Musée Réattu in Arles to work with its collection and gallery spaces; and recently the Dutch Railroad invited Ton to work with train and rail parts in its empty factory space on the occasion of the its 150th anniversary.

In the spring of 1990, Mobius offered Ton Zwerver an opportunity to pursue his *Sculpture for a Moment* project for the first time in the United States, with a month-long residency in Boston funded by a New Works grant from the Mass Cultural Council. Ton selected four sites to work in during his stay and the final body of work was created in two of those spaces: an eighteen-room Victorian house in Framingham in the process of being converted from a nursing home back into a private residence; and the National Theatre, an abandoned 1911 vaudeville theatre on Tremont Street in Boston. The scale, lighting, and inherent drama of the latter site presented new technical and artistic challenges for the artist. His solutions led his work in directions he had not previously explored.

Ton Zwerver's work is distinguished by its unusual interweaving of photography, sculpture, and conceptual strategy. His photography does more than simply document; the photographic decisions determine the reality of each sculpture: From what angle and distance will it be seen? Will it be black and white, monochrome or polychrome? How will the lighting affect the volume of the piece and the space in which it exists? At the same time, his sculpture transcends the parameters of the medium: each is a momentary constellation of objects found in a certain place at a certain time that relies on the architectural space in which it exists, the lighting, and the photographic medium to complete it. His working method demystifies the artistic process at the same time that it gives rise to a certain wonderment. Knowing the process involved, our imaginations are captured: Ton Zwerver's photographs record a clandestine activity, implicating the viewer and hinting at what took place in the solitude of the artist's endeavors.

Janie Cohen

**MOBIUS PUBLIC FORUMS SERIES**  
**Prestige and Control in the Public Presentation of Experimental Artwork**

Tuesday, October 30, 7-9pm Free

A panel discussion featuring artists, artist-presenters and curators, exploring the highly charged issues of prestige and control in the public presentation of experimental art in all media. Topics to be addressed will include how and why artists present the work of their peers; the role and responsibility of the curator. In what ways are do their roles as presenters unique? Do artists and curators consider curated art more "legitimate"? Do artists feel empowered or embittered when they produce and present their work?

**A TRIO OF SOLOS**

An evening of Movement Theatre  
SARAH HICKLER, MICHELLE LEBRUN, and  
ELIZABETH WITHAM  
November 15 and 16

Elizabeth, Michelle and Sarah are concerned with the humane imagination, vs intellectual, analytical expositions; art as an expression of human experience. We feel that performance is working truly and privately on stage with a sense of "public solitude". We are interested in the linear and non linear ways that differant mediums can be woven together to create a simple and direct expression of human concerns.

The three of us have been practicing authentic movement together for the past year and are committed to witnessing and supporting the process of developong our individual works.

November 17

**ARTrages Again**

Mobius is happy as a clam to announce the second coming of The Art Party Benefit that had all of Boston talking last year. Yes, it's true! Mark November 17 on your calendars for ARTrages Again: our second annual art party benefit featuring a multitude of nonstop, simultaneous art events that will jolt your senses, shake your sensibilities, and set your mind a'spin. Like last year, there'll be numerous cabaret-style events throughout the evening, including performance art, music, installations, and video by Mobius artists past, present, and future. In addition, there'll be dancing, a scrumptious buffet, and a classy cash bar.

If you missed Andy Neumann's 15-second performance piece, the Ski-A-Delics' composition for skis, David Miller as Blank Frank performing Jack and Jill Open an Art Space, or the unforgettable moves of the mystery beast behind the peephole, be sure to join us for this once-a-year event of nonstop art experiences in full sensurround! If you're among those who told us last year that ARTrages was the best party you'd ever been to, just wait until ARTrages Again!

Saturday, November 17. ARTrages Again. Watch this space for details. Watch outer space for signs.

**MOBIUS PUBLIC FORUMS SERIES**  
**The Artist Next Door**  
Tuesday, November 27, 7-9pm Free

Artists exploring new ideas and forms of expression are necessarily operating on the edge. But are artists "fringe" characters? Are they perceived that way by their communities? Artists that challenge commonly held notions and traditional formats are being questioned by some public funding agencies and conservative religious groups, but how do our neighbors feel? Community leaders, school teachers and others from Boston - area neighborhoods will be invited to discuss current perceptions of art and artists in their areas.

We hope you will bring your questions, comments and experiences to these discussions! Call Mobius for updated information. If you would like to make a suggestion for the topic of a future Mobius Public Forum, contact Nancy Adams at the Mobius office.

MICHELLE LEBRUN



SARAH HICKLER

**Mobius Performing Group**

Nancy Adams  
Marilyn Arsem  
Meredith Davis  
Scott deLahunta  
Joan Gale  
Dan Lang  
T.W. Li  
Laure Liverman  
David Miller  
Mari Novotny-Jones  
Mario Paoli  
Tom Plsek  
Bob Raymond  
Joanne Guertin Rice  
Julie Rochlin  
Jonathan Scheuer  
Bart S. Uchida  
Ean White  
Victor Young

**Board of Directors**

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

**Advisory Board:**

Harris Barron  
Sarah deBesche  
Gina Mullen  
Oedipus  
Catherine Royce  
Helen Shlien  
Louise Stevens  
Franco Vitaliano

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.

## PERSONA

MATTHEW MANERI - Ten string Violin

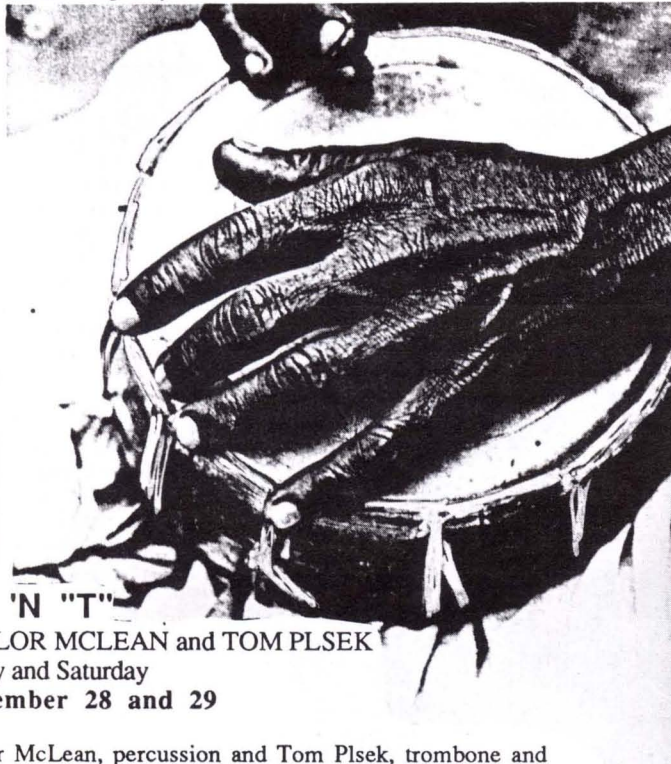
STEVEN LANTNER - Piano

RANDY PETERSON - Drums

Friday and Saturday

September 21 and 22

The essential in music is not a product of style, technique, determination, or even knowledge, but springs from the imagination's response to the mysterious. The improvisational trio Persona is discovering the essential at all cost. Undeniably modern, Persona acknowledges the historically vital elements in music while developing an exciting new language void of nostalgia or reaction. This language makes use of expanded poly-rhythm, microtonal melodies and harmonies, as well as contrapuntal ideas, all in a fresh and moving way.



KRUSTIA, BANGLADESH

## "T" 'N "T"

TAYLOR MCLEAN and TOM PLSEK

Friday and Saturday

September 28 and 29

Taylor McLean, percussion and Tom Plsek, trombone and dijeridoo, play no tunes, or unknown tunes or Noh tunes. Let the music do the **talking**.

## October 15 Deadline

Mobius is seeking project proposals from local and regional artist to present experimental work in any media. To receive a copy of the application guidelines in the mail, please call the Mobius office.

Mobius will be accepting applications twice a year from artists wishing to present work at Mobius. Applications for works to be presented February - June 1991 are due **October 15, 1990**.

We have converted from rolling deadlines in order to facilitate more orderly programming and to make sure all artists presenting work here can more effectively take advantage of the (limited) resources available. **So get your proposals in!**

## OF TANNE

JOAN GALE

Friday and Saturday

October 26 and 27

Thursday, Friday and Saturday

November 1, 2, 3, and 8, 9, and 10

Karen Blixen came into being in East Africa in 1914, as one might say Isak Dinesen was born in Rungsted, Denmark in 1931. Kenya was the overwhelming force which molded the persona, Baroness Karen Blixen. In the two previous presentations of this piece, I was concentrating on the woman, Karen Dinesen, (known as Tanne to her family, actually born in 1875) and the self-discoveries and inner growth made during her African years: how she took the strengths and discarded the restraints of her culture and grew beyond it. In my piece, the acknowledgement of Africa was there, but in a more peripheral way than it should have been. One problem is that I personally have little knowledge of Kenya, only memorable experience of it. Three visits to East Africa in the 1960's had me longing to live there...but I was aware I would only be a guest in the country, an outsider. I do not even know the questions, much less the answers, when considering the past, present and future of Kenya. I certainly feel inadequate to make judgments about Blixen's life there.

I visited Kenya again in 1985, my brother having taught there for the past 15 years, and found it far removed from the Kenya of 1968 which was much closer to Blixen's East Africa of 1914-1931. The Western countries have created chaos among African societies, disrupting old cultures, superimposing foreign values, dehumanizing peoples in order to re-make them in the Western mold. Yet Karen Blixen passionately loved Africa and the Africans and believed she could live among them culturally side-by-side, so to speak. But the very fact she owned and ran the farm was an imposition on the tribal world. She was asking only to live among and work with her African friends; but what is her legacy today? Kenya is impoverished, an agricultural society struggling to find its place in a world dominated by high-technological powers who demand that Kenya mirror their image. Recent news from Nairobi has been very upsetting, a young country in great distress.

I do wish the clock could be turned back, before 20th century turmoil had upset so many balances of nature in every corner of the globe, to a time when it seemed possible that mutual understanding between peoples might allow the world to a place of infinite variety and richness. (No, there has probably never been such an actual time, but the hope was there.) I do not believe the East Africa of the British would be where the clock would stop, but it might slow down for a minute around the Ngong Hills of Karen Blixen. I feel a sadness, poignancy and anger now, when I do the Letters from Africa.

## NEWSLETTER THANKS

Joann Gale

Julie Rochlin

Ann Rice

John Rice

## The Month of Blood and Bonfires

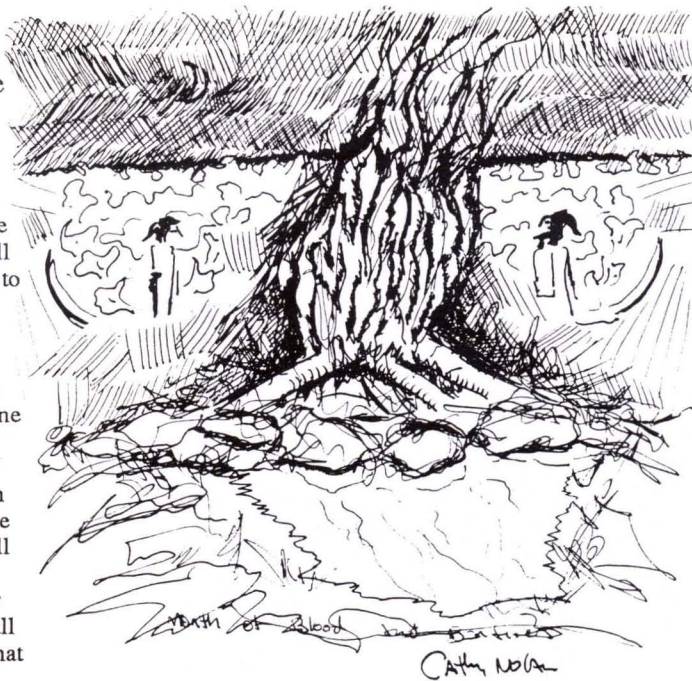
Second in a midseasonal series - a collaborative performance  
MARI NOVOTNY-JONES AND CATHY NOLAN  
Monday and Tuesday,  
November 19 and 20

Leaping is an exercise very commendable and healthful to the body, especially if you use it in the morning: but upon a full stomach and to bedward it is very dangerous, and in no wise to be used.

Henry Peacham The Compleat Gentlemen 1634

The air being mild and the moon not shining, you shall take your Low-Bell, which is a Bell such as a man may carry in one hand, having a deep hollow and sad sound, the more sad and solemn the better. You shall also have a net at least twenty yards deep, according as you have company to carry it. With these instruments you shall go into some stubby field, and he which carrieth the Bell shall go the foremost and toll the bell as he goeth along solemnly. Then having spread your net where you think any game is. You shall light bundles of dry straw that will blaze ... And with noises and poles beat up all that are under the net. For the use of these instruments is, that the sound of the Bell makes birds to lie close whilst you are pitching your net, for the sound there of is dreadful to them .. then the suddenness of the light blazing (which they can far worse endure then the Bell) makes them then to spring up, while the net stays and entangles them.

Markham Hungers' Prevention 1621



## Day Without Art

Saturday  
December 1



## Sexagenery

JOAN GALE  
Thursday, Friday, and Saturday  
December 6, 7, and 8

Sexagenery: pertaining to the sixties. No, this piece is not about THE decade, but my own approaching personal one - sixty years of age. I find myself searching into some questions that seem answered no more now than at forty, twenty.. and age was supposed to bring wisdom - or the self-deceiving lessons that experience teaches us. Sometimes I hover on the brink of saying "you think that way because you are young... wait until you are older, my age.." I bite my tongue: are they wrong or have I just lessened my horizons and enthusiasm? So I have always kept my mouth shut, no great words of wisdom to the younger generations from me. But I can share observations and experiences, a learning process for both speaker and listener.

I am still totally confused as to what is the female and male persona, masculine, feminine, woman, man, he, she, XX, XY-- however you state it. I'm talking the 'whole gene', not just sex. How does it all come together in plain, old, as-is, uncultured, unreligioned, unsocialized, unpoliticalized, unadulterated, unabridged, unexpurgated, natural nature? I think we think and analyze ourselves to death. I want to play with the ideas. I have my old baseball, bat, red satin gloves, a 'merry widow', hammer, nails, Beethoven, the Beatles, and other stuff - and would like whomever wishes to join me.

## "Collection of dreams" (I woke up as a fish)

HANNAH GOODWIN

December 5 - December 21

Call for gallery hours

reception Saturday, December 8 3-5pm

There are dreams that have followed me since I was a small girl - visions, nightmares, longings. Others are one-time unforgettable events. I change form. My life winds by like film; I change the end frequently. There are premonitions, recurrences, desires, delusions, daydreams.

Sometimes the line between the waking and the sleeping goes blurry. The night effects the day, the day the night, the influence indisputable.

I hold onto them all whenever possible.  
I collect them.

Some of the dreams are becoming touchable Things. They are small works that are intended to be handled, looked at, read, explored. In December the "collection" will be installed in the front room of Mobius.

## Storyteller in Concert Halloween Festival

1st Church Congregational

11 Garden St

Cambridge., MA (617) - 628-5865 Box office

Sat., Oct. 27

3pm Family Show with Doug Lipman, Elisa Pearmain, Judith Black, Peter Burns

11pm Peter Burns tells "Noses" Yes every dark secret you ever know, wished you had known, wished you hadn't known about...noses.

**JEFFREY KRIEGER**  
September 14 and 15 8pm

**TON ZWERVER**  
September 12 through October 6  
Wednesday through Saturday 3 to 5pm  
Opening reception for the artist:  
September 15, 3-5pm

**PERSONA**  
MATTHEW MANERI, STEVEN LANTNER AND RANDY PETERSON  
September 21 and 22 8pm

**"T" 'N "T"**  
TAYLOR MCLEAN and TOM PLSEK  
September 28 and 29 8pm

**OPEN STUDIOS**  
October 13 and 14

**October 15 Deadline**  
PROPOSAL DEADLINE

**mobius**  
354 Congress Street  
Boston, MA 02210  
(617) 542-7416

address correction requested

SCOTT DELAHUNTA IN "WHERE THE WILD GEESE FLY" PHOTO AND INSTALLATION - MEREDITH DAVIS

**OF TANNE**  
JOAN GALE  
October 26, 27 November 1, 2, 3, 8, 9, and 10 8pm

**Prestige and Control in the Public Presentation of Experimental Artwork**  
October 30, 7-9pm Free

**A TRIO OF SOLOS**  
SARAH HICKLER, MICHELLE LEBRUN, and ELIZABETH WITHAM  
November 15 and 16 8pm

November 17  
**ARTrages Again**

**The Month of Blood and Bonfires**  
MARI NOVOTNY-JONES AND CATHY NOLAN  
November 19 and 20 8pm

**The Artist Next Door**  
Tuesday, November 27, 7-9pm  
Free

**Day Without Art**  
Saturday  
December 1

**Sexagenery**  
JOAN GALE  
December 6, 7, and 8 8pm

**"Collection of dreams"**  
(I woke up as a fish)  
HANNAH GOODWIN  
December 5-21  
call for gallery hours  
reception Saturday, December 8 3-5pm

**Please Call for updated Listings, Reservations or Information**  
(617) 542-7416

nonprofit org.  
U.S. postage  
paid  
Boston, MA  
permit no. 8147





# mobius

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

## JEFFREY KRIEGER

a concert for electric  
cello including:  
**Shadows and Lights**  
September 14-15  
8pm  
Friday and Saturday \$6  
students and seniors \$4



## "T" 'N "T"

TAYLOR MCLEAN,  
percussion and TOM  
PLSEK, trombone. Let  
the music do the  
talking  
September 28 and  
29 8pm  
Friday and Saturday \$7





## TON ZWERVER

In a victorian house, and a 1911 vaudeville theatre  
Ton constructs a sculpture, photographs the work, then returns everything to its proper place. **Sculpture for a Moment**  
**September 12**  
through **October 6**  
Wednesday through  
Saturday 3 to 5pm  
Opening reception for the artist: **September 15, 3-5pm**

## PERSONA

MATTHEW MANERI -  
Ten string Violin  
STEVEN LANTNER -  
Piano  
RANDY PETERSON -  
Drums  
**September 21 and 22 8pm**  
Friday and Saturday  
\$7



## OF TANNE

JOAN GALE  
Slow down for a minute around the Ngong Hills of Karen Blixen, a performance based on the Letters from Africa  
Friday and Saturday  
**October 26 and 27**  
Thursday, Friday and Saturday  
**November 1, 2, 3, and 8, 9, and 10 8pm**  
Thursday: pay what you can  
Friday, Saturday: \$10  
students, seniors: \$7

MOBIUS PUBLIC FORUMS SERIES  
**Prestige and Control in the Public Presentation of Experimental Artwork**  
Tuesday, October 30, 7-9pm Free

MOBIUS FALL/WINTER 1990

542-7416

# mobius

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

## A TRIO OF SOLOS

An evening of  
Movement Theatre  
SARAH HICKLER,  
MICHELLE LEBRUN,  
and ELIZABETH  
WITHAM

November 15 and 16  
8pm

Friday, Saturday \$7  
students and seniors \$4

## November 17 ARTrages Again

a multitude of nonstop,  
simultaneous art events  
that will jolt your  
senses, shake your  
sensibilities, and set  
your mind a'spin.

## MOBIUS PUBLIC FORUMS SERIES

### The Artist Next Door

Tuesday, November  
27, 7-9pm Free

### The Month of Blood and Bonfires

Second in a midseasonal  
series - a collaborative  
performance MARI  
NOVOTNY-JONES  
AND CATHY NOLAN  
November 19 and 20  
8pm  
Monday and Tuesday, \$8

## "Collection of dreams" (I woke up as a fish)

HANNAH GOODWIN

Small works that are  
intended to be handled,  
looked at, read, explored  
December 5 -

December 21

call for gallery hours  
reception Saturday,  
December 8 3-5pm

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

### Mobius Performing Group

Nancy Adams  
Marilyn Arsem  
Meredith Davis  
Scott deLahunta  
Joan Gale  
Dan Lang  
T.W. Li  
Laure Liverman  
David Miller  
Mari Novotny-Jones  
Mario Paoli  
Tom Plsek  
Bob Raymond  
Joanne Guertin Rice  
Julie Rochlin  
Jonathan Scheuer  
Bart S. Uchida  
Ean White  
Victor Young

### Board of Directors

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

### Advisory Board:

## Day Without Art

Saturday  
December 1

## Sexagenery

JOAN GALE

A performance - What is the female and male persona? - the 'whole gene' not just sex - How does it all come together?

December 6, 7, and 8  
8pm

Thursday, Friday, and Saturday

Thursday: pay what you can

Friday, Saturday: \$6  
students, seniors: \$4

Harris Barron  
Sarah deBesche  
Gina Mullen  
Oedipus  
Catherine Royce  
Helen Shlien  
Louise Stevens  
Franco Vitaliano

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 FALL/WINTER 1990**

542-7416



# PERSONA

---

*"Pioneers of history-making music!"*

Tony Cennamo, WBUR

*"Persuasively probing music that maintains the players' integrity and creativity throughout."*

Frank-John Hadley, Downbeat / Jazziz

---

Matthew Maneri • Ten String Violin  
Steven Lantner • Piano  
Randy Peterson • Drums

**Friday & Saturday,  
September 21, 22, 1990  
Mobius Theater  
8:00 p.m.**

354 Congress Street, Boston • General Admission \$7.00 • Call (617)542-7416 for Information