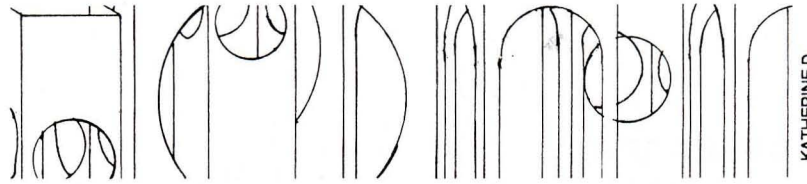


# mobi us



KATHERINE D.  
FINKELPEARL

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

JANUARY/APRIL 1991 VOL. 8 #2

## Hommage pour Michael Albert

*Text of a performance first "read" at Mobius' ARTRages Again, Boston, November 17, 1990.  
copyright Harris Barron*

Hi. Ah, ... Well, ... this is, ah, not my piece, ah, it's, it's not my work.

Marilyn said, ah ... that Harris ... ah ... well! I was given this ...

Well, anyway... my name is [name board display: Lang Widg-Ear]... Lang Widg-Ear. Of course, since the invasion ... I'm told, it's spelled, ah ... like this [display board-2/Japanese]. Ah, ... I talk, and ah ... I ... I listen. Lang Widg-Ear, like, oh, Lindquist Chomsky, like that, and...I....I was given this work, this, ah ... paper ... and asked to just do it, to--do it. So, ah ... I'll, so I'll just .. do it now.

O.K. .... so here ... All right!

Question: ..... First Question.

Do artists support one another? Do artists generally support each other?

I mean, I've been really trying ... to find out. You know, we get by ... with a little help from our friends ... with a little help from our friends. Do artists s-u-p-p-o-r-t, ... support one another? I'm trying to find out. Yeah, important. It's been hard ... it's been ... hard-- to find out.

So, when I ask that, that question, who ... who comes into your mind?? Other artists!! So...

Sub-Question: Sub-Question ...

Is the answer that forms ... forms in your head, as you think about that first question-- is the answer what it really makes out to be?? Is that immediate answer something that ... feels ... right?? Feels .. really what it ... seems to be??

I really think it's important to ... find ... out. Like, Do artists really support ..... each other??

Do artists support one another?? Well ... if I were to have to think about a question like ... that, well, I'd have to ask, I would first have to ask if that question included the ... if "money" and "sex" are included ... in that question??

I mean, do we ...? When you talk about supporting other artists, and then-- you consider sex, and money. Do ... people ... do artists really tell the truth ... I mean about sex and money. Do they mean what they say??

I think that it's really important to try to find out.

You know, uh, ... for the artist, it's ... really ... to ... try ... to try to find the ... the truth. To ... mean what you say, what I say ... As an artist.

DO ARTISTS SUPPORT ONE ANOTHER? That's question number one.

It is ... it would be worth ... finding out. Then we could settle it, we would know ... and go on to ... the next question.

QUESTION??? Second Question ... O.K.

Are my ideas better ... than ... your ideas? Now-- before answering that one--think ... think a minute, ... about the original question, ... about the first question. So ... Are my ... ideas ... better than ... your ... ideas?? Second question.

'Course, here you could ask ... oh ... whether the answer would only be, ah, one's own opinion, or, would include what ... others, you know ... friends, think about ... your ... you know ... those that have talked about them, to me, to you!

Just thinking about this question might make me ... might make you think ... about a different question, really ... a related question about oh, "in" groups (and ... "out" groups), like ... O.K. ...

Sub-Question Sub-Question, 2:

Are artists ... are most artists usually, finding fault with ... finding fault with ... other artists? I think it's important to know ... it's important to not get into a habit of not letting yourself know what is ... what's really happening. I mean, well ... is your work, my work ... relevant, ah ... potent ... or-- or is it ... a-h-h? Are they telling me, am I telling ... the truth? Or are they just saying ... you know, do I, .. do we do it for ... for ... other reasons??

So, there they are, really-- two ... two questions that artists almost ... well, probably ... seldom think about. Yeah ... Now, ... HEY! ... take your time. This isn't, you know ... it isn't like a ... a test, like a quiz ... in school. We're trying to be clear ... I mean, we should try to find out what is ... well ... really happening, what these questions about artists really mean. And Mobius will ... will collect all your answers.

Well ... that's ... O.K., I did it. So... Ah, ... thanks!

-- Harris Barron

## ARTRAGES AGAIN!

And did it! Our November party was our most successful fund-raiser so far, as hundreds crowded into the ground floor of 348-354 Congress St. for five hours of music, performances, installations, non-stop video, an Instant Art Show, and on and on--**THANKS** to all of our many friends who volunteered their time and effort and made in-kind donations towards this event!

The ARTRAGES ABOVE AND BEYOND THE CALL OF DUTY AWARD goes to **MAX AZANOW** for lighting the party, performances and installations.

Many, many thanks to all the brilliant artists who put time, money, energy & creativity into creating amazing artworks for the party:

### Performance & Installation Artists:

Matt Anderson  
Lori Barnes  
Harris Barron  
Gretta Buck  
Don Burgy  
Marianne Connolly  
Jon Damian  
Jeff De Castro  
Jerry Deupree  
Christina Favretta  
Linda Graetz  
Masashi Haroda  
Larry Johnson  
Paula Josa-Jones  
Glynis Lomon  
Marlen Lugo  
Jim McKay  
Mike McKay  
Taylor McLean  
Scooter Melchoinda  
Joe Morris  
Andrew Neumann  
Larry Polansky  
Walter Prince  
Mark Pugh  
Sebastian Steinberg

Nita Sturiale  
Dewey Square (Rick Martin)  
Steve Thomas  
Frank Vasello  
John Voigt  
Jane Wiley

### Video Artists:

Judy Blacquier  
Joe Briganti  
Joan Enslow  
Joe Gibbons  
Bob Gibson  
Amatul Hannan  
Jane Hudson  
Charles Jevremovic  
Amanda Katz  
Cindy Kleine  
Dana Moser  
Tony Oursler  
John Russell  
Anne Spiris Scott  
Clyde Tressler  
Maureen McCabe  
Phil Kelley  
Jack Fahey  
Lois Meinhart

### Thanks for in-kind donations and services:

Victoria Station  
The Great Buffet  
Bethany's  
Cecil's  
Boston Beer  
Company/Sam Adams  
Coca Cola Bottling Co. of New England  
McPrint  
David Bonner & Bontronics-Video  
Projection Specialists  
Lasater/Sumpter Design  
Mayor's Office of Arts & Humanities, City of Boston  
Au Bon Pain  
Boston Wharf  
Arborway Grocery  
Max Azanow  
Bruce Bowen  
Mass. College of Art  
Martini & Rossi

### Mobius Artists Group

Nancy Adams  
Marilyn Arsem  
Hannah Bonner  
Meredith Davis  
Scott deLahunta  
Joan Gale  
Dan Lang  
T.W. Li  
Laure Liverman  
Taylor McLean  
David Miller  
Mari Novotny-Jones  
Tom Plsek  
Bob Raymond  
Joanne Rice  
Julie Rochlin  
Jonathan Scheuer  
Bart S. Uchida  
Ean White  
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Marilyn Arsem, Co-Director  
Nancy Adams, Co-Director  
Julie Rochlin, Staff Assistant  
Laurel Carpenter, Intern  
John Palumbo, Intern  
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And a big thanks to the wonderful volunteers who helped us get through a low-staffing period during summer 1990:

Kelly Fitzgerald  
Linda Graetz  
Nancy Murphy

Many, many thanks to all those who responded to our Fall Fundraising Letter!

(List as of 11/16/90)

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M. Jane Bulger  
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Felice Shays  
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Emile Tobenfeld  
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Bart S. Uchida  
Schuyler Hoffman  
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David Bonner  
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Liverman  
Artemis Willis  
Ann Getman

**Mobius** (the space) was founded by the members of the Mobius Artists 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. Cultural Council, the Boston Arts Lottery Council, The Polaroid Foundation, The Boston Globe Foundatin and generous private support. **Mobius** is a member of the National Association of Artist's Organizations (NAAO). **Mobius is located at 354 Congress Street, Boston, MA 02210. Tel: (617) 542-7416.**

## A now familiar story:

- Access to arts funding is more competitive than ever.
- There is an increased demand for limited performance and exhibition space.
- Artists and arts organizations are spending hundreds of hours in meetings trying to make difficult decisions about how to allocate scarce resources.
- Artists and arts organizations are spending hundreds of hours in meetings trying to make difficult decisions about whether or not to accept funding from the NEA.

The strain each of these issues is putting on our community can be overwhelming. Cumulatively, they have the potential to be divisive and demoralizing. Beware! The censors and the budget hackers have a much easier time when we fight among ourselves or become resigned, depressed and passive. It is essential to maintain avid debate of the issues (within our community and with the general public) so that each individual and organization is able to make the most informed decisions possible.

In the course of restructuring at Mobius this year, in response to reduced funding and staffing, we have streamlined our proposal review process. We are now reviewing proposals twice a year, on June 15 and October 15, and we have revised and expanded our proposal guidelines. This system makes it easier to plan each season and gauge work-flow, but may curb some of the spontaneity that was possible in the past. To allow for more spontaneous work, and to continue to encourage developing work, we have scheduled a Works-In-Progress series for the week of April 22 (proposal deadline: Friday, March 1st at 5 pm) in the spring and are developing ideas to host Salons. If you plan to apply to present work at Mobius, please make sure you call the office to get a copy of the revised proposal guidelines.

The Mobius Performing Group has recently changed its name to **Mobius Artists Group**. The new name more accurately reflects the diversity of artistic disciplines represented by the group. Mobius Artists Group has added three members this fall: **David Miller, Hannah Bonner** and **Taylor McLean**. **David**, a director, performer and sound designer is really just coming home again. A member of the group for 8 years, David went on a two year sojourn to explore artistic predilections elsewhere. We're glad to have him back! **Hannah**, a visual artist, created the environment for the popular "Peep Show" (a collaboration with Scott deLahunta) at last year's ARTrages. She also collaborated with Mary-Charlotte Domandi last spring on the "H.A.I.R. Project", and presented a cave installation at Mobius in '89. The multi-talented **Taylor McLean** works in movement, sound and visual media. Over the past couple of years he has been working with Butch Morris and his Conduction Ensemble and has collaborated with Susan Rose/Danceworks on projects. Taylor organized a two year experimental music series with D. Sharp and taught and exhibited for several years at the National Center of Afro-American Artists in Roxbury.

There's a lot of terrific work at Mobius this winter. Read through the newsletter to find out more about the projects!

-- Nancy Adams, Co-Director

## RED IN WOODS

Marilyn Arsem

This statement describing my new piece was in the fall newsletter. I am still taking names for people interested in being an audience for the performance. If you called earlier this fall, and you haven't heard from me yet, please call again.

**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 requires that you have a car (unfortunately), 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.

If you have any questions about being an audience, please call. 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.

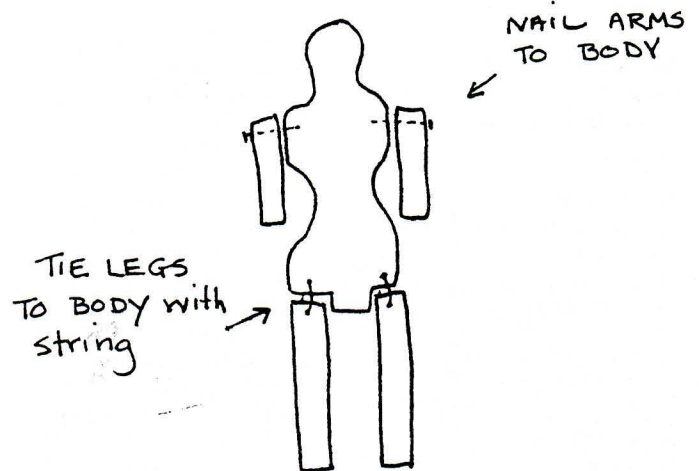
-- Marilyn Arsem

## MOBIUS STUDENT SHOW: CALL FOR PROPOSALS!

**What?** *The Mobius Student Show.* Mobius is seeking proposals from Boston-area college students for new performance art and intermedia works.

**How?** *Submit a proposal* of not more than two pages describing the work you'd like to present. Also include a paragraph about yourself and documentation of your work if you have it (audio cassette, slides, drawings, 1/2" video). List the running time of your piece and a list of your technical needs. **Low tech pieces are preferred**, as this will be a group showing with 3-4 works each night.

**When?** *Proposals* are due **January 18, 1991** at 5:00 pm in the Mobius office. Performances will take place February 14-16.



NAILS AND STRING  
ARE INCLUDED.

## DOLLS: INSIGNIFICANT OBJECTS OR IMPORTANT SYMBOLS

*An installation*

by Shaun Dziedzic

January 23 - February 2

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

Opening: January 26, 3-5

We think of dolls as toys mostly, but in fact they serve many different purposes. Apart from baby dolls, there are voodoo dolls, ceremonial figurines and fetish figures. Their form stretches from the artificiality of Barbie dolls to the beautiful simplicity of the Venus figures. Dolls cut across all cultures, ages and sexes, deriving their meaning from the context in which they are created and used. They have a significant presence in our lives.

Realizing this, I began thinking about how, by looking at dolls, one could look into different cultures and into the different backgrounds of people. In order to explore this richness of expression, I decided on this project in which each participant is given a simple doll figure and is asked to transform it into any sort of figure she or he wishes. I prepared and gave each participant a "doll packet" with undecorated wooden parts for a doll based on an American folk toy. These packets also included nails and string for attaching the arms and legs, and a copy of the project statement. No special instructions were given so that the doll makers were left free to decide on what to do with their doll and how to do it. I have asked 50 people from various backgrounds, professions, ages, etc. to participate in this project. With the installation of these dolls I hope to capture some of the diversity which, I believe, dolls reflect.

-- Shaun Dziedzic

## ImprovisationSSS

*For Saxophones, Synthesizers, and Slides*

by Dr.T. (Emile Tobenfeld) and Neil Leonard  
February 1 and 2

I have been interested in combining sound and images for over 20 years. My work has always been improvisational, and concerned more with having an interesting journey than with reaching a preplanned destination. I start with some ideas concerning source materials and techniques, and a notion (usually more general than specific) of the results I am trying to achieve. The work is produced by my interaction with these materials and techniques, and may or may not resemble the original intention.

While I may pick source materials (sounds or images) for their symbolic or emotional content, I am not usually trying to evoke specific emotions, in the manner of, say, a blues guitarist. I am more interested in providing viewers/listeners with a rich visual and musical stimulus, which will evoke in them interesting thoughts and feelings. Perhaps the highest compliment that I have received as an artist has been to be told that after seeing my photographs of certain subject matter, those subjects seem more interesting in the real world.

My music is primarily concerned with sound and texture. I use a computer to translate gestures performed on a variety of input devices, including the computer itself, into instructions that are sent to synthesizers, samplers and sound processors. Much of my inspiration comes from the sound texture experiments of the psychedelic rock and free jazz bands that started in the 60's.

Neil Leonard is a well-schooled jazz saxophonist, equally comfortable with bebop and Ayleresque wailing. Most important, he is comfortable playing alongside someone who shares the improvisational and exploration aspects of jazz, but is not versed in its harmonic and melodic language.

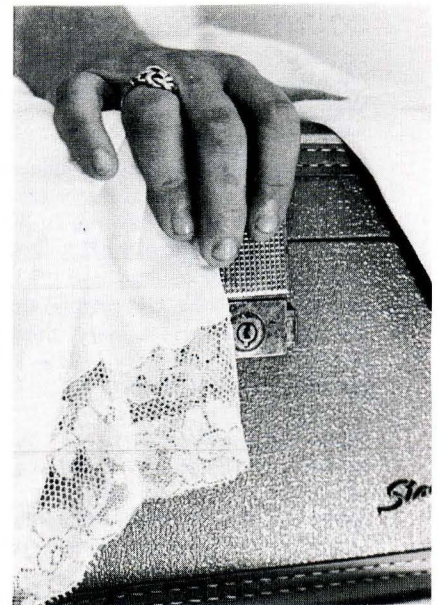
My image making, originally inspired by the light-shows and experimental films of the 60's, explores spaces that are neither completely abstract nor completely representational, and are evocative rather than narrative, propagandistic or academic. Minor White's credo about photographing "things for what else they are" often comes to mind, in my use of sound as well as my image-making.

At this early stage (almost three months before the performance) I cannot say exactly what the concert programs will be. The two evenings will certainly be different, and perhaps radically so. I will attempt to compose some settings for specific image sequences, and may involve other musicians or even dancers. I have been doing improvised dance informally for almost 15 years, and do at some point want to combine all three aspects of my art in a single presentation.

-- Emile Tobenfeld

## NEWSLETTER THANKS

Nancy Adams  
David Miller  
Julie Rochlin  
Ann Rice  
John Rice



## PANDORA'S BOX

Kathy Marmor  
February 7-10

*Pandora's Box* is the final performance in a series of work which I began in 1986. This new performance is a solo piece that continues to explore many of the themes found in *Coitus Interruptus*, which I performed last February. *Pandora's Box* examines some of the similarities that exist between the dilemmas faced by modern women and those of their ancient archetypes, namely Medusa, Eve, and Pandora. What attracted me to these particular women is that their stories are centered around issues pertaining to sexuality and sexual identity. In *Pandora's Box* I am going to explore the ways in which their representations of women have influenced present societal assumptions. Ancient myths such as these are incorporated into present day ideology, helping to reinforce the status quo. The consequence of this is that mythology is seen as being both apolitical and ahistorical. My performance addresses this problem by revealing the political context of these myths' modern versions.

In *The Cult of the Mother Goddess*, E.O. James writes, "The basic symbolic equation, woman equals body equals vessel, corresponds to what is perhaps mankind's most elementary experience of the feminine." And it is precisely this idea that I want to examine in *Pandora's Box*. However, in my performance it is the box that symbolizes the body and becomes the point of sexual identification. I don't mean this so much in terms of gender, but rather in terms of perceiving oneself as a distinct and separate sexual being. Not only have I been interested in the body (sexual) as a theme, but also the body in performance. How does the body through gesture/movement express character and create a language of its own? How does one transform the body in the course of real time without illusion or narrative? When and how does the body become an object as opposed to a character? Over the years, I have reduced the amount of text spoken in my performances. In my new work there are three short monologues that help define my character. I'm interested in finding other ways to create and sustain a character in solo performances. I want to invent a type of every woman, someone complex and compelling, someone with whom a majority of people can identify. I believe that somewhere between the character and their situation exists the drama. The conflict that inspires performance.

-- Kathy Marmor

## COUNTING HER DRESSES

Text by Gertrude Stein

Composition and direction by David Miller

March 7-9, 14-16

I've been fascinated by Gertrude Stein's writing, her performance texts particularly (she called them "plays" and a few theater artists have taken her up on it), and this 11-page text titled Counting Her Dresses specifically -- fascinated since college, age 19 in the mid-seventies, scanning her book Geography and Plays in the stacks at the UMass/Amherst Library, thinking to myself, Wow, that's a play?! All right! Now 15+ years later, I'm finally getting around to staging it.

Stein's performance texts are characteristically without indications of specific characters, place settings, actions, and so on. They are, obviously, radically different in nature from most plays: rather than being a kind of blueprint for performance, they provide you with imagery and structural hints from which you must tease out an interpretation, some web of speech, sound, action, and spectacle. Most theater artists are unaware of the existence of these many texts, or choose to ignore the challenges and opportunities they present. Interestingly, most interdisciplinary or performance artists have left them alone as well, and I wonder why. Because they're "historical" texts? Because someone else wrote them?

Counting Her Dresses consists of forty-one parts: each part consists of from one to six acts: each act consists of, generally, a single sentence or phrase. Here is

### PART I

#### Act I

When they did not see me.  
I saw them again.  
I did not like it.

#### Act II

I count her dresses again.

#### Act III

Can you draw a dress.

#### Act IV

In a minute.

In working out a staging for a text which begins this way, and continues in the same elliptical, highly structured fashion, there's a double problem: to develop a scenario of performed actions, and to respect the very prominent Part/Act structure. It won't be satisfying to me simply to have a performer announce "Part I, Part II" and so on, but neither do I want to treat the structural elements of the text only as a way to get from one sentence or image to another. The structure Stein put on the page needs its own living presence. She's written both the flesh and the bones; now we need to find out what the body is.

Progress so far: in working on the text myself and talking about it with Moboids and friends, the most prominent image to arise is that of sorting and folding laundry as an act of meditation or self-recollection. I first remembered a friend of mine who, several years ago, was plagued with constant, severe, and mystifying headaches. She told me, almost as a confession, that she found folding fresh laundry to be very soothing and satisfying. Since then, I've talked with others who've confirmed that this kind of action with clothing has been important, as a "surreptitious pleasure," one person said, or as an occasion for storytelling between aunt and niece. And in fact, images of ordering and sorting clothing, along with references to focussed attention and self-recollection, are strung throughout the text.

Against this, I want to develop sequences of distraction, "temptation" or confusion, and inner anarchy -- referring so far to paintings of "The Temptation of St. Anthony".

I'm dealing with the structural aspects of the text primarily by composing a musical score which will run throughout it. I'm using the passacaglia form, which involves variations over a repeated bass line, as the starting point. This will involve combining baroque counterpoint with sampled sound and live noisemaking. There will be 41 variations on the theme, corresponding to the 41 Parts of the script. Act divisions will be indicated both aurally and visually. What this means for the staging is that the entire text will be sung, by a singer who is present but not involved in the physical imagery. Most of the text will also be spoken by three or four other performers who enact the scenario. Most of the music will be taped, but there will be a live percussionist/noisemaker (probably me) besides the singer.

There are, then, several challenges in working on Counting Her Dresses: creating a living manifestation of a fascinating but puzzling text; working out a complete musical score based on a very old compositional form; making another foray into the still-fertile terrain of music/theater; and collaborating with a group of performers (now forming) to develop the visual poem. I hope, as well, that this will lead to more work on Stein's texts.

-- David Miller

## CALL FOR PROPOSALS: WORKS-IN-PROGRESS #32

In response to a continuing demand from area artists, **mobius** has scheduled its 32nd program of Works-in-Progress, to be presented the week of **April 22**. This is your opportunity to share work as it's developing with an informed audience, in exchange for their direct feedback. Pieces presented during this program should follow the general guidelines of 20 minutes running time maximum, and low tech requirements. Both of these requirements come from the need to schedule several different pieces each evening, and leave time for audience discussion. The **deadline for Works-In-Progress proposals is March 1**; call the **mobius** office for guidelines!

## INDEPENDENT RADIO PRODUCERS!

**WGBH Public Radio** is looking for finished programs (drama, audio-art, interviews, documentaries, speeches) up to 58:00 in length to air on *Arts and Ideas*, our weekly public and cultural affairs program. Monthly themes in early 1991 include: The 21st Century; War and Peace; Gender; Health; Religion and Spirituality; Work; Families; and Ethics. No fee paid, but a large New England audience. Send tapes to Margot Stage, WGBH Radio, 125 Western Ave., Boston, MA 02134.

## VESPERS

*An installation*

by **Mary Tsiongas**

February 20 - March 2

## ALCHEMICAL RESIDUE

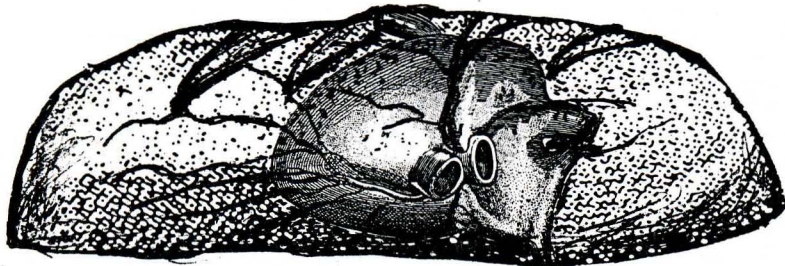
*An installation*

by **Frank Vasello**

February 20 - March 9

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

Opening: Sunday, February 24, 2-5 pm



### Vespers

"Vespers" is an installation about light and prayer. It is about silences and survival. For me it is about finding something in everyday life that becomes a powerful and sacred tool for transformation: transformation of inner disturbances as well as outside ones.

The idea for "Vespers" originated in a memory from my childhood in Greece. If a piece of bread was dropped in our household it was quickly picked up and kissed. This ritual made bread very sacred and important stuff. The very task of making bread has a religious air to it for me. I've sometimes had the strange thought that if one took the time to do this almost obsolete chore the world would be miraculously healed.

"Vespers" will be an installation resulting from a daily personal ritual of making one loaf of bread a day at twilight for 20 days (the lunar cycle). I chose twilight because it is a strange magical and powerfully quiet time of the day, and for the quality of light. Each loaf of bread will be a prayer with a votive image on it. The installation will include the loaves of bread and projected film that will show the bread being made, as well as simulating changing light.

-- **Mary Tsiongas**

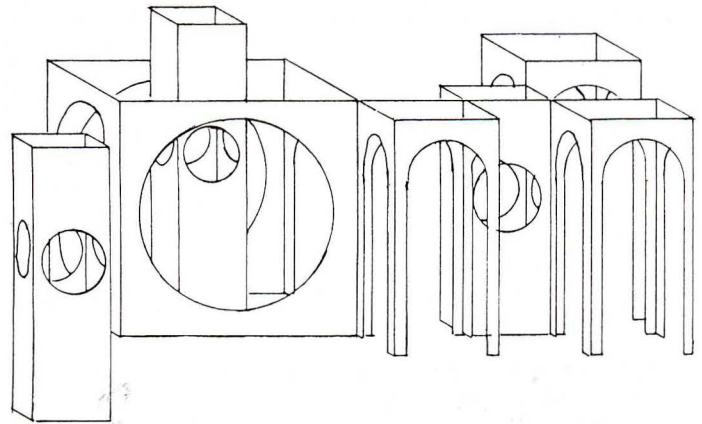
### Alchemical Residue

**Alchemy:** 1. A traditional chemical philosophy concerned primarily with changing base metals into gold. 2. Any seemingly magical power.

**Residue:** 1. Matter remaining after the completion of a process.

The alchemist was here for a time, now gone. You are invited to explore what remains, the residue of his passage. The hut, which is dwelling, crypt, laboratory, altar. The jars of materials waiting to create their magics again. By examining the hut and its contents the visitor is encouraged to piece together the alchemist's mysteries.

-- **Frank Vasello**



KATHERINE D. FINKELPEARL PRELIMINARY DRAWING FOR "MOBILE MONADS"

### MOBILE MONADS

*Installation and performance collaboration*

by **Katherine D. Finkelpearl and Nancy Adams**

**Opening Reception & Performance:**

Friday, March 22, 7-9 pm

**Closing Reception & Performance:**

Saturday, April 6, 3-5 pm

**Gallery Hours: March 21-April 6, Wednesdays-Saturdays, 12-5 pm**

Mobile Monads is an experimental participatory architectural fantasy. It consists of a number of wooden structures with muslin "walls." They are related in size and shape and are large enough to be walked through or inhabited. These modules may be looked upon as isolating enclosures, units to be joined into communities, or simply geometric shapes. In order to facilitate the general purpose of spatial experimentation and play, these "mobile monads" have been mounted on casters. Although the artist imposes an initial order, there is no set, "correct" arrangement. It is the intention and hope that the viewers will abandon their museum inhibitions and re-arrange the pieces into phantom villages or formations that are meaningful or pleasing to them. The units are at one and the same time Platonic architectural elements and giant toy building blocks - thus perhaps bringing about the merger of the sublime and the ridiculous.

-- **K D F**

Creating movement within the confines of these muslin boxes on wheels is a welcomed challenge. The parameters for creating movement are strictly defined by the dimensions and cut-out designs of the units. As a performer who creates prop-based work, and who has recently created work in which I have confined myself to various cages and other contraptions, this collaboration with Kitty has seemed a natural one.

I am exploring ways in which the human body relates to these geometric forms in both formal, abstract senses and tinkering with their image potential as well. The mobile units immediately suggest a number of things: dwellings, costumes, machines, toys among countless others. I would like to make reference to these images but not dwell on any one of them. Because the units are so open to interpretation, I hope to mine many of these possibilities shifting from abstract to more concrete references.

-- **NBA**

## I MADE MY BED

*An installation*

by Meredith Davis

March 30 - April 6

Gallery hours: Wed.-Sat. 12-5, or by appointment

Reception with performance:

Good Friday, March 29, 6-8 pm

Just a year ago my father died, suddenly. What was a reality for me then, is no longer. My perceptions on just about everything seem to have changed or are in transition.

Installations of a year ago dealt with issues of spirituality, tranquility, and Nature's continuum. Recent work speaks of death, timeless zones, upheaval, love, and pain. Still introspective in nature, the new work is more personal, composed of imagery with particular significance to me, and reflective of the emotional transitions experienced over the past year.

*I Made My Bed* is the third in a series of black box pieces. It follows *Committal/November 2, 1989* and *I Never Knew This Man. He Was My Father* created for ARTRages and ARTRages Again, respectively. While the first two focused on my father, *I Made My Bed* deals directly with me. Like the two preceding it, *I Made My Bed* is a committal piece.

*I Made My Bed* has undergone a number of transitions. It was first conceived last spring late in the night of Maundy Thursday and entitled *A Sea of Pyre*. It consisted of multiple earthen mounds rising out of a sea of red cloth. By September some of the imagery had shifted, and the piece consisted of a single mound of branches, mulch, and debris around which stood four tent-like structures in a sea of tousled red cloth. This version was entitled *Hey, There Is No Bowl of Cherries*. The most recent metamorphosis (*I Made My Bed*) came about a month ago as I was trying to further define the impulse for the piece. It consists of the branch/mulch mound, or pyre into which relics of childhood (beloved dolls, worn shoes, old photos, etc.) have been placed, a white bed, strips of red cloth flowing from the mound, and a circle of dysfunctional swings. There is no guarantee that the imagery won't change again. The underlying concepts of death and transition, however, should remain intact. *I Made My Bed* is scheduled to coincide with the vernal equinox, Holy Week, and Passover.

Past installations have incorporated performance into them. A committal ritual performed by a woman and perhaps a child may take place during the reception on Good Friday. Viewers may partake in the performance by bringing flowers they wish to have the performer ritually incorporate into the pyre/mound. At this time the performance element is still at a preliminary stage. Watch for the exhibition announcement, or check with the Mobius office in late February for further information.

-- Meredith Davis



## Massachusetts Cultural Council Announces New Funding Category: Support for Individuals

In fiscal year 1992, individual project support will operate as a pilot program, targeting specific disciplines, topics, and media. The Council will offer support for individual or collaborative projects in any of the following areas; design in the built environment, folklife and ethnic heritage, environmental issues, and radio. We anticipate that in fiscal year 1993 the program will expand to include additional disciplines and focus issues.

Projects may include, but are not limited to, research, development, production, completion, distribution, documentation, and touring. Individuals may also apply to participate in a residency program or a self-designed residency within a community, corporation, cultural organization, or public agency. The area of environmental issues provides opportunities for artists, humanities scholars, and scientists to creatively address contemporary environmental issues such as the causes and effects of pollution, the relationship between particular communities and the land they inhabit, and the changing patterns of land use in Massachusetts. It is an area designed to complement the current initiative of the Mass. Foundation for Humanities' "Knowing our Place; Humanistic Aspects of Environmental Issues."

The tentative application deadline is April, 1990. Applicants should note that competition for these awards is expected to be high. Applicants are encouraged to contact Council staff for preliminary discussion of a proposal. Staff is also available to provide information and advice for individuals interested in participating in a residency program or designing a residency. The maximum award for individual project support is \$10,000. An applicant must have been a resident of Mass. for at least 6 months prior to application.

For further information and guidelines contact Program Director Dillon Bustin at X350 or Assistant Peggy Russell at the Massachusetts Cultural Council at (617) 727-3668 or 1 (800) 232-0960 x 341. For hearing impaired, a T.T.Y. has been added: (617) 338-9153.

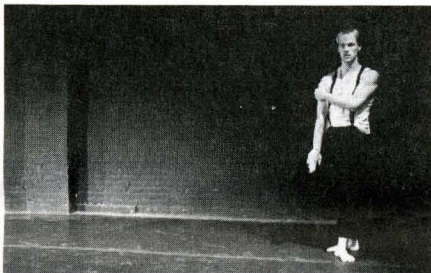


**MOVEMENT WORKS-IN-PROGRESS  
AT MOBIUS (October 8-21, 1990)**

A group of Boston movement artists used the Mobius space as the site for a workshop in which to develop several new pieces of performance work. The term "movement" here loosely defines a common interest and intention by the group members, and it refers in general to the movement of the body, but might include voice, concept, etc. The focus of each individual artist in the group was to use this concrete time and space to either begin or continue work on a piece. The focus of the group was to act as a collective in support of each individual's working process.

The goals of the workshop were two-fold. One - to create a palpable more tightly knit community of artists working with the medium of "movement" where there has only been a loose knit one. Two - to experiment with ways in which the artwork of the individuals making up the community could evolve through a kind of teaching/learning process of feedback. What follows are some written responses to this process by some of the participants.

**Scott deLahunta**

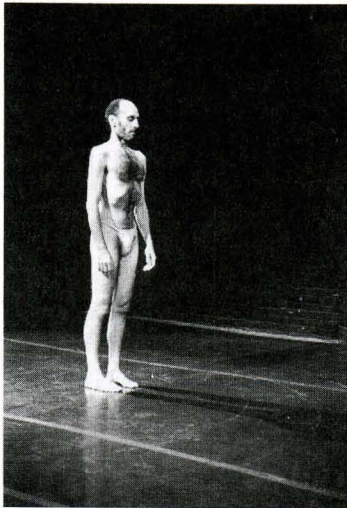


What excites me about the process is that it's been unusual for me to feel really doubtful and afraid about performing. Yet from time to time I've felt various degrees of nervousness in performance. I feel an opening towards understanding more deeply what I'm working on in my study of movement and how it may relate to performance, as well as what viewers not versed in movement may or may not see in movement work. I also feel a potential to change my feeling of the performance experience and my relationship to viewers. I haven't yet grasped that new understanding or integrated it, but I feel it percolating.

At the public showing, I was surprised by the volume and variety of responses my piece got - surprised at how much communication with the viewer was achieved by a pure movement study. I was also strongly aware of how much the public audience was gaining words and ways of seeing to use for performance by hearing each other speak and hearing the performers speak.

The final meeting a couple of weeks after the project also excites me - the plans for more group work along these lines. One image I have is that I've begun a process of taking some of the mystery away from making work - making it less difficult to start a piece of work, working that is less separate from being seen, and performance that is less separate from the potential audience.

**Dale Rosenkrantz**



A moment stands out in my mind. It was on the night of the group members' showing... Caitlin was out on the floor, saying a few words before she began. I had met her only briefly before this and hadn't seen her dance.

She said, "OK, it goes like this..." and then something very arresting happened. There had been a person standing, and suddenly I saw the movement of waves, seaweed, animals, cats. There was a big, deep sound. Mountains. A person walking on stilts. A starfish winked at me, turned inside-out upon itself, and reappeared, winking.

I wonder how it is a dance can sparkle?  
Make a bright sound?

How beautiful. That a person can be something so completely different from one moment to the next.

**Tim Brown**



This two weeks is about how to Image to learn to make my own pieces again  
how do I make movement how do I choreograph how do I - construct a performance  
- find one image ?  
- work with it ?  
- open my hand till an image appears  
3 Images  
Lethargy of the chair slow movement phrase  
standing up stepping or jumping off  
suicide  
Knocking down the wall. Movement or dance that evolves. Slow - repetitious to fast repetitive bouncing off  
running up. Wall running into corner  
Shadow boxing Fighting in space  
obtain jump rope  
Light feet to pounding  
Pound or stomp dance  
**Mark Pugh**

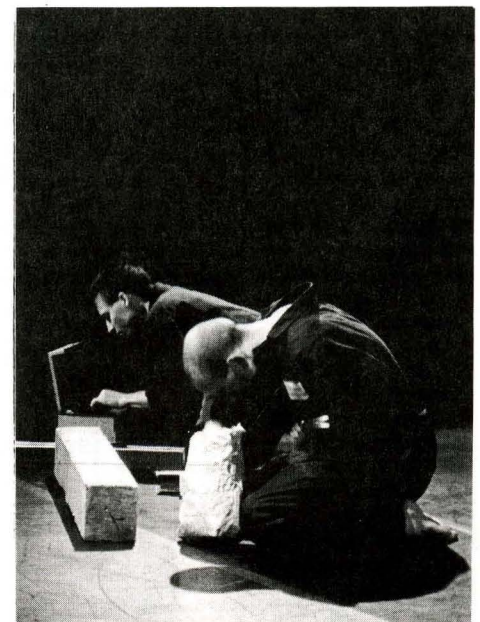
**PHOTOS BY: Bob Raymond**

*Other participants in the workshop were Caitlin Corbett, Anna Korteweg, Steve Thomas, and Darla Villani.*

As an improviser in the group who had not previously set work of his own, I found the two weeks enormously helpful in defining my own creative process. While I entered the studio with intellectual ideas I wanted to "work on," I found these ideas to be completely fruitless in terms of movement which my body was interested in doing. So two days before I was to show to our group, I began to try to pay attention to what my intuition was telling me. I set structures within which to chase my ideas and found myself re-working some movement from previous pieces I had been involved with. This led in a startlingly direct way to the formation of the work which I showed.

... the workshop has served as a starting point for me. At a very fragile stage of making work of my own, I found the elements in the workshop of support and feedback to be deeply satisfying and positive. It is a simple model - inviting people to make work and provide feedback during the process - and a powerful one which serves multiple purposes of supporting individual work while creating community. I hope that this model will survive here in Boston where there are so many generative people.

**John Glenn III**



JANUARY FEBRUARY MARCH

**RED IN WOODS**  
Marilyn Arsem

**DOLLS: INSIGNIFICANT  
OBJECTS OR  
IMPORTANT SYMBOLS**

*An installation*  
by Shaun Dziedzic  
January 23 - February 2  
Gallery hours: Wed. - Sat., 12-5  
Opening: January 26, 3-5

**ImprovisationSSS**  
*For Saxophones, Synthesizers,  
and Slides*  
by Dr.T. (Emile Tobenfeld)  
and Neil Leonard  
February 1 and 2 8pm

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

JANUARY FEBRUARY MARCH

JANUARY FEBRUARY MARCH

**PANDORA'S BOX**  
*A performance*  
by Kathy Marmor  
February 7-10 8pm

**VESPERS**  
*An installation*  
by Mary Tsiongas  
February 20 - March 2

**ALCHEMICAL RESIDUE**  
*An installation*  
by Frank Vasello  
February 20 - March 9

Gallery hours: Wed. - Sat., 12-5  
Opening: Sunday, February 24,  
2-5 pm

**COUNTING HER  
DRESSES**  
*Text by Gertrude Stein*  
Composition and direction  
by David Miller  
March 7-9, 14-16 8pm

JANUARY FEBRUARY MARCH

**MOBILE MONADS**  
*Installation and performance  
collaboration*  
by Katherine D.  
Finkelpearl and Nancy  
Adams  
Opening Reception &  
Performance:  
Friday, March 22, 7-9 pm  
Closing Reception &  
Performance:  
Saturday, April 6, 3-5 pm  
Gallery Hours: March 21-April  
6, Wednesdays-Saturdays, 12-5 pm

**I MADE MY BED**  
*An installation*  
by Meredith Davis  
March 21 - April 6  
Gallery hours: Wed.-Sat. 12-5,  
or by appointment  
Reception with  
performance: Good Friday,  
March 29, 6-8 pm

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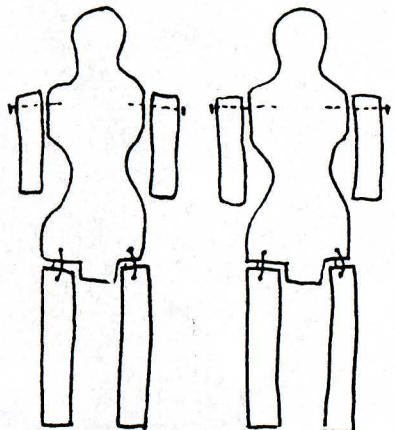
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Drawing by Shaun Dziedzic

# mobius

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

## DOLLS: INSIGNIFICANT OBJECTS OR IMPORTANT SYMBOLS

*Installation*

**Shaun Dziedzic**

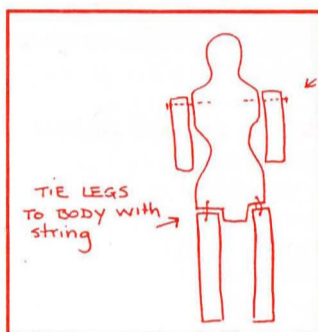
Jan 23- Feb 2

*Opening:*

Sat., Jan 26, 3-5 pm

*Gallery Hours:*

Wed-Sat, 12-5 pm



## PANDORA'S BOX

*Performance*

**Kathy Marmor**

Thursday-Saturday,

February 7-10, 8 pm

\$6/\$4 students &

seniors

## VESPERS

*Installation*

**Mary Tsiongas**

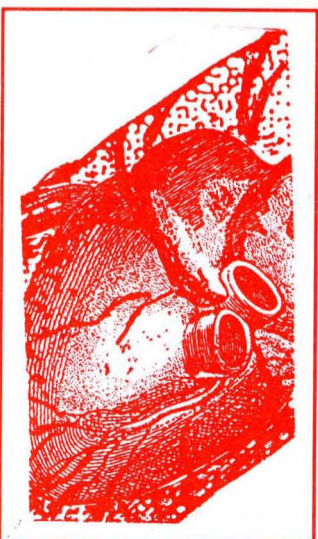
Feb 20-March 2

*Opening:*

Sun, Feb 24, 2-5 pm

*Gallery Hours:*

Wed-Sat, 12-5 pm



**The Mobius  
Spring Dance &  
Art Party:  
Saturday  
April 27**

## ALCHEMICAL RESIDUE

*Installation*

**Frank Vasello**

Feb 20-March 9

*Opening:*

Sun, Feb 24, 2-5 pm

*Gallery Hours:*

Wed-Sat, 12-5 pm

## COUNTING HER DRESSES

*Music/Theater Per-  
formance with text*

*by Gertrude Stein*

Composition &

Direction:

**David Miller**

Thurs-Sat, Mar 7-9,

14-16 8 pm

\$10/\$8 students &

seniors



## LOCATION

354 Congress St. in  
Boston, near the South  
Station stop of the red  
line, two blocks past the  
Children's Museum.

**SCHEDULE SUBJECT  
TO CHANGE.** Details  
are more tentative for  
events in the more  
distant future. Call  
542-7416 for updated  
information and  
reservations.

**MOBIUS WINTER 1991**

(617) 542-7416

# mobius

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

## MOBILE MONADS

*Installation &  
Performance*

**Katherine D.**

**Finkelpearl**

**& Nancy Adams**

March 21-April 6

*Reception &  
Performance:*

Friday, March 22

7-9 pm

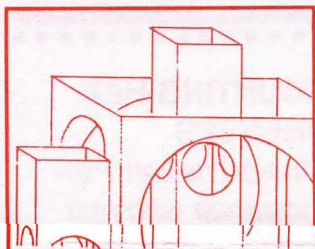
*Reception &  
Performance:*

Sat, April 6, 3-5 pm

*Gallery Hours:*

Wed-Sat, 12-5 pm

Donation suggested.



## I MADE MY BED

*Installation with  
Performance*

**Meredith Davis**

March 21-April 6

*Reception &  
Performance:*

Good Friday,

March 29, 6-8 pm

*Gallery Hours:*

Wed-Sat, 12-5 pm or

by appointment



## SCHEDULE SUBJECT TO CHANGE.

Details are more tentative for events in the more distant future. Call 542-7416 for updated information and reservations.

**MOBIUS** was founded in 1983 by members of the Mobius Artists Group as a laboratory for artists experimenting at the boundaries of their disciplines.

## LOCATION

354 Congress St. in Boston, near the South Station stop of the red line, two blocks past the Children's Museum.

## Mobius Artists Group

has gained national recognition since 1977 as a leading interdisciplinary group in Massachusetts.

## MOBIUS ARTISTS GROUP

Nancy Adams

Marilyn Arsem

Hannah Bonner

Meredith Davis

Scott deLahunta

Joan Gale

T.W. Li

Taylor McLean

David Miller

Mari Novotny-Jones

Tom Plsek

Bob Raymond

Joanne Guertin Rice

Julie Rochlin

Bart Uchida

Ean White

## MOBIUS STAFF

Marilyn Arsem, *Co-Director*

Nancy Adams, *Co-Director*

Julie Rochlin, *Assistant*

Laurel Carpenter, *Intern*

Symantha Gates, *Intern*

Madeline Irvine, *Consultant*

John Palumbo, *Intern*

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**Mobius, Inc.** is funded by the National Endowment for the Arts, the Massachusetts Cultural Council, the Boston Arts Lottery Council, the Boston Globe Foundation, The Polaroid Foundation, and generous private support.

MOBIUS WINTER 1991

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