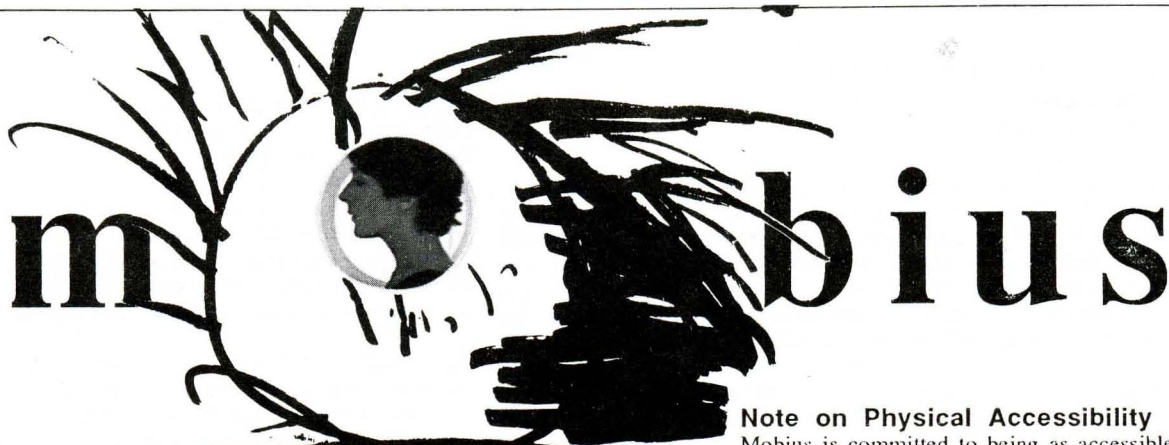


Mobile Monads,
Nancy Adams and
Katherine Finkelpearl
photo Bob Raymond



Greetings:

What shall we start with? The good news! This fall's schedule is PACKED! We have never had such a full program. We had more proposals from artists than we've ever had before, and consequently, we programmed the space as fully as possible. There are installations, new music performances, performance art events, dance events, everything. There are programs scheduled early in the week as well as on weekends. You can come every week and find something new - and wonderful - and exciting.

How is so much activity possible, given the current funding situation? Good question! First, its because the artists at Mobius have always been funding their work out of their own pockets, (even in those so-called flush years.) For the most part, the artists are relying on the box office income to offset the expenses. Coming to events helps the artists financially, as well as providing them feedback on the work so they can progress further with it. We've kept the ticket prices low so that you can afford to come and come often.

What it takes to keep the space open has been harder hit. We've relied on grants and individual private support to keep the place staffed and running. Contributions have jumped to new levels between your responses to the letters and the fundraising parties, but we're still slipping backwards. It is difficult to replace the thousands in grant money that has been cut. We have reduced the staff to the 1986 level and depend on volunteers much more. There are only three newsletters a year, and other mailings advertising our events have almost stopped. There is not much more that we can slice away.

It really is up to you to help us through this period. This is a demoralizing time for the artists and small arts groups that live on the edge. Your artists need your support more than ever. You can help by coming to (lots of) events and bringing your friends. While our visibility is lower due to less coverage in the press, you will have to remind yourself to come. Hang the Mobius calendar where you will see it! You can also help by responding to our fundraising letters with as much as you can give, and by coming to our parties (hey, that's fun, too!).

So I hope to see you here this year. How about every week?

Marilyn Arsem, Co-Director

**Boston's Artist-run center for
Experimental work in all media
september/december 1991 vol. 9 #1**

MOBIUS CALL FOR PROPOSALS!

Deadline: 5 pm, October 15, 1991
For Projects to take place February, 1992-June, 1992

The Mobius Artists Group is seeking proposals from Boston and New England artists for original, experimental work in the performing, media, and visual arts, particularly work that falls outside the traditionally defined art forms. Call Mobius, (617) 542-7416, for proposal guidelines. If you have questions, call the Mobius office to discuss your project. Please do not submit a proposal without referring to the proposal guidelines.

Mobius provides sponsorship to artists by offering the space for 50% of the the box office receipts. For non-box office events (i.e. installations) Mobius provides use of 1,000 square foot exhibition space in exchange for work or in-kind services mutually decided on. In addition, Mobius provides sponsorship by offering low-cost rental of lighting and sound equipment. Mobius will also provide PR support including printed mailing labels for over 200 news media contacts, and an opportunity to write about your work in the Mobius Newsletter which is distributed to over 2,500 individuals and organizations nationwide. A Mobius artist will work with you to provide advice and information, but remember, your project will be essentially self produced.

Mobius also is interested in receiving inquiries from local artists who are interested in curating work at Mobius. Talk to a Mobius Artists Group member or call Nancy or Marilyn at the Mobius office.

And the winners of the Mobius Jillion Zillion Dollar Sweepstakes are:

LISA COEN: Living Room Performance by Danny Mydlack

STEVEN TAYLOR: Mobius-Cross-Your Art Dada Bra & Mock Jockstrap Set

HELEN S. SHLIEN: Yearlong pass to Mobius

KENELM L. MCKINNEY: Italian Designer Mobius Refrigerator Magnet

Note on Physical Accessibility

Mobius is committed to being as accessible as possible for all people with disabilities who have a desire to participate in our programs.

There are several steps up to the front door of our building, and unfortunately, the sidewalks in front of the 19th century building in which we are housed are too narrow for a wheelchair ramp. However, our elevator does accommodate wheelchairs and non-step seating is usually available for performances. If you call ahead, Mobius will arrange to have someone meet you to carry you up the outside stairs and assist you in any other ways necessary. We are sorry that access to our facility is not assistance-free. Our long-term plan includes moving into a building that has wheelchair access.

If you would like more information or if you have and suggestions, please call **Nancy Adams** at the **Mobius** office, 542-7416.

The Boston Coalition for Freedom of Expression

On Saturday, June 1, the Boston Coalition for Freedom of Expression observed the first anniversary of its founding and the Bicentennial of the U.S. Constitution's Bill of Rights with a rally at the Parkman Bandstand on the Boston Common. The rally concluded with a mass reading of the Bill of Rights led by State Representative Byron Rushing (D-Boston).

The Coalition is currently responding to attacks on freedom of expression from a number of sources including the U.S. Supreme Court, which in Rust v. Sullivan upheld gag rule on abortion advice directed at doctors in federally funded clinics, and in Barnes v. Glen Theater ruled that states could ban nude dancing. Both decisions are symptomatic of the steady erosion of First Amendment rights under the Reagan-Bush Court. Led by Cochair Kathleen Bitetti, the Coalition is expressing its opinion of Rust v. Sullivan by organizing a national campaign to send wire coat hangers to the White House.

The BCFE is also involved in supporting video store owners faced with obscenity prosecutions in an increasingly repressive climate encouraged by U.S. Attorney General Dick Thornburgh; creating a censorship archive; planning events for Banned Books Week in September; and pulling together a group show at the Harbor Gallery at U.-Mass., also planned for September. On August 1, the BCFE will observe the anniversary of ICA's Robert Mapplethorpe opening by releasing lists of the best friends and worst enemies of the First Amendment in Massachusetts during the past year.

The Boston Coalition for Freedom of Expression

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

A HARLEQUIN AT MY DESK

Marcela Correa

September 6-7, 8 pm

My search as a choreographer focuses on finding a language on stage that is simple and clear in its expression. In my dance pieces, I want the audience to read the lines behind the movements: "With a Needle and White Thread", for example, speaks of social and political issues that concern me; it represents the power of authority and the need to stand up against it. It is important to me that the content of this piece is clearly understood by the audience.

I want to include the audience in the experiences of the performers. Looking to achieve this goal, I have chosen for the piece **A Harlequin at My Desk** a specific arrangement of the space that eliminates the performer-audience division, exposing the latter to the dance experiences as close as the dance performers themselves.

As a dance performer, my search has focused on understanding more of human emotions and a way to express them strongly on stage. As a student of dancer therapy, I have been fascinated by the simplicity, and yet depth of spontaneous expression. Nevertheless, for the stage, I believe in technical training in order to present a work that is aesthetically complete. The way I work with the dancers, in order to obtain a representation of an emotion on stage, is allowing them to find their own language for the specific emotion. In such cases, the performer's goal is not to repeat a movement previously memorized, but to recall the emotion that produced it and transmit it to the audience through the language of movement.

My pieces are fully structured choreographic lines, within which I combine fixed dance steps, improvisation, and dance forms based on authentic movement or other approaches to dance therapy work, and which are performed by well trained dancers.

I am not in this piece alone: Barbara White, music composer; Mia Pem, Stephanie Cohen, and Sara Hickler, its main dance performers are active creators too.

Marcela Correa

DAWN

A journey of sound, gesture and shape

Dan Froot, Meg Cottam, Tony Carruthers

September 13-14, 8 pm

Dan Froot, Tony Carruthers and I are working on a sound, movement and visual collaboration. We take this business of collaboration seriously, not in an effort to sidestep our own mediums of fluency, but by easing the distinction of roles we hope to better address a collective idea and freshen the view of approach.

Dan -- composer, saxophonist, performance artist -- is working primarily with a tritone (diminished fifth) that includes fast, dense, persistent phrases which loop and mutate, mapping out a topography of slowly shifting harmonic structures.

Set designer/video artist Tony Carruthers has ongoing experiments with helium filled meteorological balloons, slide projectors and cheesecloth. Inflated shapes may float, rise, be wrapped, collide, hold projections and carry on as yet unknown feats of fancy.

I have developed structures for moving that are both current shape interests and improvisations in oblivion. The shapings have a "cut-out" quality drawn from the supra-dramatic gesture of silent film. This is contrasted with headlong immersions into trance-like improvisations.

The piece is grounded in a process where the artists develop material both individually, while cohabiting the space, and collectively, sharing thoughts, impulses and ideas towards a whole. There is a common thread of storytelling, sharing living experiences from our own communities (that being rural Vermont to Manhattan's Lower East Side) as well as fanciful fabrications of action and adventure.

Meg Cottam



Hannah Bonner drawing

INSIDE-OUT

An installation

Hannah Bonner

with the collaboration of

Frank Vasello

September 21 - October 13

Gallery hours:

12-5 Wed., Fri, Sat.

12-7 Thurs., or by appointment

Opening reception: September 21, 4-7

CAERDROIA

An installation

Mark Pugh

Inside-Out

In 1989 I created a single walk-in cave at Mobius called **Within**. I am now tackling a larger, more complex environment along the same lines. Entering this installation will be something like exploring an ancient mine, that in places opens onto natural formations. It will be a contemplative respite from urban life.

A few thoughts:

- every act, every object we make, every word we say is a self-portrait.
- our skin is much more permeable than we think.
- every form is defined by the space surrounding it.
- a cave is an inside-out sculpture.

Note: only a few people will be allowed in at a time, so I encourage people to come singly or in pairs, and at uncrowded times. If you can, call ahead and reserve a time. If you cannot make it during gallery hours, call and I can arrange for you to come some other time.

Hannah Bonner

Caerdroia

turf maze	city streets	the walls of Troy	the tile floor of
Chartres Cathedral	the Hampton Court maze	Theseus, the	
Minotaur and the Labyrinth designed by Daedalus	the Hopi		
Mother Earth symbol	racecourse	playground	

People danced in them, raced in them, crawled on their knees seeking penance and illumination.

We dream at night lost in corridors, endless, searching for escape, or rescue.

We unfold maps to navigate a new city or traverse the country.

Some try the talking cure to unravel what is in their minds.

We are born and make an infinite number of choices from an infinite number of possibilities until we reach our destination, death.

Caerdroia is an opportunity for me to build a piece that's been lurking in one of those passages in my mind. It's an audience participation-dependent piece. Everyone is invited to enter, make a passage, achieve a goal, play a game, become intrigues, question the piece or themselves.

Mark O. Pugh



RED IN WOODS

This statement was in last year's newsletters. Unfortunately, I was not able to complete the project because it depended on snow, of which there was very little last winter! So I am trying again this winter. If you are interested in being an audience for this piece, please call Mobius and leave your phone number. If you were on the list for last year and are still interested, please call again.

RED IN WOODS is a performance for an audience of one person. It takes place in a snow-filled woods at dusk. The audience person will be given directions to meet me at a particular location and time, where I will give her or him further instructions. The audience will then take a walk through a woods. How the person engages in the event is up to her/him. Following the event, I will interview, on videotape, each audience person describing her/his experience.

I am planning on doing the event for about five people. This piece requires that you have a car, so you can come to the destination. It is necessary 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 are interested in being an audience for this piece, please call me at Mobius. And 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 be not be harmed during the event.

Marilyn Arsem

L. FOLSTEIN'S SLIDE SHOW LOIS FOLSTEIN

A travelogue of familiar and unfamiliar places.
Slides and narration. October 15. 21-23



MUSIC WITHOUT PANTS

October 18-19, 8 pm

Ean White
Clam Theater

Process document from
Yankee Go Home
Ean White

Music Without Pants: The title for these two evenings of sound performance is my attempt to describe a music that has suddenly found itself in an embarrassing and somewhat compromised situation. I asked the **Clam Theater** to share this bill with me because we seem to share some aesthetic sensibilities regarding the musical experience, yet have very different styles of performance and/or performance execution. It will be best if I let them speak for themselves

The work I plan to audition is still in development, but there are a couple of things I can discuss in a most brief and general way. I will present a last, and I hope, final installment of the Edible Transducer Series, possibly involving the manufacture of an omelette. Another work is a part of my continuing investigation into the sociopolitical history of the use-value of music and sound. At this point it is a kind of detail blow-up of a small section from **A Short History of Fundraiser Musics**, which was created in collaboration with Nita Sturiale and performed by us last November. This piece may include some early music (c. 1953) performed on original instrumentation.
Ean White

The iconoclastic evolution of **The Clam Theater** includes, not exclusively: an appreciation of presentational media, "unique" senses of humor, attempts at irony and subtlety, observing ideologies, and sufficiently ambiguous/entertaining pieces as a result.

Past all that, we hope to provide at least a thought-provoking program to Mobius and its patrons.

Last inducement statement [pathos]:

"... A must-see for theoretical anarchists and pensive existentialists everywhere," xeno-narratively speaking.

N.B.: 1) A part of the evening's tableaux may ask an audience participatory involvement.

2) "Hey, Marty, whattya wanna do?" "I dunno; whatta you wanna do?"

Clam Theater

THE TIGER IS AT THE DOOR
Susan F. Field and Pat Murphy
October 25, 8 pm

What we recognize as normal conscious awareness is only a fragmented portion of far greater awareness of life. Through my writing, I hope to offer a broader and deeper awareness of life's everyday reality. Faith is strengthened through self-awareness. If we are not self-aware, we become fragmented; the more we become fragmented, the more we doubt and further depart from truth.

The *Tiger is at the Door*, a performance in an exhibition, is my second collaboration with artists Pat Murphy. The first, in 1988, was *One Gold Tooth*, a full-length play with Pat's set and costume design. It was after seeing her artwork 14 years ago that our friendship as creative partners began. I noted then that the shapes and images in her paintings, drawings, and sculptures mirrored with conscious intensity the interior energies of life. My writings had always expressed the nuances of inner reality. Pat and I felt that the union of her art and my writing would give even more credence, consciousness, and power to the reality of her inner world.

Susan F. Field

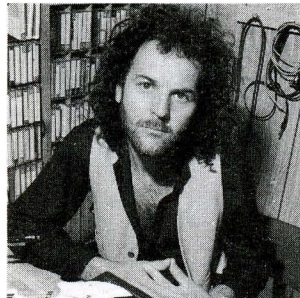
I believe that realism is abstraction and abstraction is realism. Therefore, through the images in my art, I consciously mix the third and fourth dimensions. To me, art is life and life is art, for everything that we do is a creative process.

Through the union of my art and the writing of Susan F. Field in *The Tiger is at the Door*, it is our hope that the depth of life's experiences can be more readily perceived. Poetry and art have always been there to widen the more conventional, narrower focus of reality. Together they can be powerful change agents.

Pat Murphy



Susan F. Field - *The Tiger is at the Door* -
photo Lisa E. Bright



Ricardo Frota -
photo Adina Sabghir

RICARDO FROTA

Violin improvisation
with pre-recorded tape and percussion
October 26, 8 pm

I play improvisational music with violin and various percussion instruments. For me improvisation is a great motivator and offers me much self-awareness. I like to develop my compositions from one phrase or musical motif. When I improvise I search out many places to aim for and tend not to stand still for very long. I keep moving into the unknown to discover and rediscover. It's like walking barefoot in a stream with many rocks and quickly rushing water.

As part of my work I use a four-track tape recorder with which I create layered improvisations. In performance I improvise on violin and percussion over the pre-recorded tracks. The result is a new composition with its own harmonic, melodic, and rhythmic structure.

I enjoy the violin for its immense musical capacity and the possibilities it offers for microtonal nuances. The violin, together with the array of percussion instruments, offers me the best way to express my voice in a contemporary language of music.

Ricardo Frota

MOBIUS WISH LIST

Mobius wishes for a lot of things, but here is a list of some of the things we wish for most (besides money). If you are able to donate any of the items listed below or if you know where we can find them cheap, please let us know! Don't forget, in-kind donations are fully tax-deductible.

laser printer for Macintosh
photocopy machine (you know, xerox)
8 or more channel light board
theatrical lighting instruments in good working order
air conditioner
donated printing
graphic design



Kaye Lynn
Johnson drawing

OF CLOTH AND STONE

An installation
Kaye Lynn Johnson
October 30 - November 9
Gallery hours: 12-5 pm Wed. - Sat.
Opening reception: November 2, 3-5 pm

Cloth: malleable, ephemeral, takes its shape from something exterior to itself.
Stone: mass, weight, core, solidity, a definite form integral to itself.
Light: everything else.
Another paradox as each affects the other.

My work shaping environments began with interior cloth installations and proceeded to the design and construction of larger exterior spaces. The cloth and stone pieces began emerging through a desire to weave the old and new work into a unified expression; for the personal world to inform the public one. This installation, with the interdependency of the cloth and stone, expresses how the internal core lives with the part that wants to fly.

Kaye Lynn Johnson

**THANKS TO
THESE
RECENT
DONORS!**

Simson L. Garfinkel
James A. Babson
Anne Tolbert
Lisa Wolf
Victoria Lane
Gary Bass
Jacqueline Casey
Robert J. Borneman
Kenneth &
Mary Delano
Frederic J. Raab
Kathy Marmor
Whit Stevenson
Paul Orselli
Maggie Sherman
Nancy Kriebel
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Eve Bonner
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Terese Waters
David Daiute
Steve &
Michaela Lipsey
Bruce Gertz
Sarah DeBesche
Michelle Furst &
Steve Marx
Anonymous
Anonymous
Anonymous

**The MOBIUS
AMUSERAMA
was a great
party and a
fundraising
success!
Zillions of
thanks to all
the generous
individuals
and
companies,
listed below,
who donated
time,
equipment,
know-how,
goods and
more.**

**Newsletter
Thanks**
Ann Rice
John Rice
Nancy Adams
Marilyn Arsem
David Miller
Laurel Carpenter
Montoya Lab

**Many thanks to
all these
volunteers!**
Tom Rice
Joan Brazier
Karen Keohane
Kitty Richards
Eileen Eisele
Kelly Adams
Charles Coe

Volunteers:
Suzanne Archibald
Max Azanow
Susan Cohen
Jamie Delman
Joan Enslow
Eileen Eisele
Dyne Fertson
Tara Hinrichs
Iah House
Rosemarie Jazen
Bob Melvin
Rolf Semprebbon
Brian Whitlock
Ann Scott
Marc Maderazzo
Louise DeCesare
Chris Holmgren
Kitty Richards
Margi Smith
Jim Fleming
Charles Cook

Artists:
Larry Coen
Chris Ballew
Desiree (freak show)
Kerry Doyle
Christina Favretta
Rick Flynn
Linda Graetz
Stan Jaksina
Dan Lang
David Larkin
Lauren Osmolski
Laure Liverman
Ian McKinnon
Kathy Marmor
Cathy Nolan
Phyllis Robinson
Fido Rodenbeck
Peter Ryan
Stuart Walmsley

**Goods &
Services:**
Cape Cod Potato
Chips
Au Bon Pain
Boston Beer
Company
Max Azenow
Bruce Bowen
Mass College of Art
SIM Dept.
Joe Morris/
Sweatshop
Shockra
Janie Cohen &
Mark Maderazzo
The Boston Phoenix
Robert Birnbaum/
Stuff Magazine
Lasater/
Sumpter Design
GNC Printers
The Alden Group
Image Audio
Arthur Morisson
Jay Critchley
James Williams
Milan Kohout

Bands:
Sweatshop
Joe Morris
Sebastian Steinberg
Jerry Deupree
Shockra
Felix Rentschler
Edwin Hurwitz
Jeff Grove
Dave Watts
Dan Coutu

**Mobius Artists
Group**
Nancy Adams
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Hannah Bonner
Meredith Davis
Joan Gale
Dan Lang
T.W. Li
Taylor McLean
David Miller
Mari Novotny-Jones
Tom Plsek
Bob Raymond
Joanne Rice
Julie Rochlin
Jonathan Scheuer
Bart S. Uchida
Ean White
Victor Young

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NEA Artists' Projects: New Forms Meeting

We are pleased to announce that Leni Sloane, Director of the National Endowment for the Arts Inter-Arts program will be in Boston in September. He is interested in meeting with local artists to discuss the guidelines for Artists' Projects: New Forms grants. Mobius will be setting up a meeting with Leni on the evening of September 19, 20 or 21. If you are interested in attending, you must call Mobius to confirm the date, time and location of the meeting. This is a great opportunity to meet Leni and get all your questions answered. We encourage all artists considering this program to attend. Guidelines will be available at the meeting, but the deadline is October 18, so call the NEA: 202 682-5444 to get a copy.

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 Foundation 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.

MOBIUS ART PARTY

ARTrages

BENEFIT

ON!

SATURDAY NOVEMBER 23

8 O'CLOCK P M - 1 A M

NONSTOP PERFORMANCE, MUSIC, INSTALLATION,
VIDEO AND INTERMEDIA A R T BY
M O B I U S SUPERSTARS!

ALL AGES INVITED! ADMISSION INCLUDES DANCING,
HORS D'OEUVRES, MUSIC, PERFORMANCES, A R T.
CASH BAR (BEER & WINE) FOR PEOPLE OVER 21 WITH POSITIVE ID.

354 CONGRESS STREET, 1ST FLOOR
B O S T O N
5 4 2 - 7 4 1 6

M O B I U S

THE MONTH OF BLOOD AND BONFIRES
Cathy Nolan, Mari Novotny-Jones, Ean White
October 31, November 1, 2, 7, 8, and 9, 8 pm

"In dealing with language at the pre-literate stage, the ethnographer is faced by another difficulty. The speech of his people does not live on paper. It exists only in free utterance between man and man. Verba volant, scripta manent. The ethnographer has to immobilize the volatile substance of his subject matter and put it on paper. Whereas the language of literature in more highly developed communities is handed down to us on marble, brass, parchment and pulp, that of a savage tribe is never framed to be taken outside its context of situation. The speech of a pre-literate community brings home to us in an unavoidably cogent manner that language exists only in actual use within the context of real utterance.

The ethnographic approach thus demonstrates better than any other how deeply language is connected to culture. It also shows how to study a language outside the framework of its cultural realities -- the beliefs of the people, their social organization, their legal ideas and economic activities -- must remain entirely futile.

Language therefore must be linked up with all the other aspects of human culture."

-- The Language of Magic and Gardening, Bronislaw Malinowski

CALL FOR VOLUNTEERS

Mobius is putting together a program tentatively called The Freedom of Expression Project. This is a project that will invite Boston high school students to submit ideas of projects that address issues of free expression, that will be presented at Mobius in the spring of 1992.

Mobius is looking for volunteers to work on all phases of developing and implementing this project. (Mobius always needs volunteers for all sorts of projects.) If you are interested in volunteering, call Nancy Adams at the Mobius office, 542-7416.

**MID-EVIL ILLUMINATIONS:
SCRIM FORMS WITH MEDIA IMAGERY**

An installation

Joan N. Silver

November 13-23

Gallery hours: 12-5 Wed.-Sat.

Opening reception: November 16, 3-5 pm

For a number of years my work has been concerned with protective or armor-like shapes and forms, as well as their historical references and contexts.

Working with base materials that lend themselves to surface manipulations, these materials have included canvas, needlepoint mesh and scrim. Surface processes have included patinated brass, graphite, plaster and tar. Most of the base materials have a grid or warp and weft structure which suggest an existing order.

Although the forms reference the body, most are not meant to be worn, for they are sewn closed at the seam or opening and convey an impossible or uncomfortable confinement. The idea of being protected and captured at the same time offers an interesting duality.

We had been reading. The plan was to continue our cycle of mid-season pagan celebrations. Lamas was past, The Month of Blood and Bonfires was approaching.

Civilization and its strange origins, the perversity inherent in community, the wavering line between wilderness and civilization became our themes. The project took on a life of its own and in many ways directed the path to follow.

The Month of Blood and Bonfires is an interactive performance that dissects the lives of two women, in opposite yet parallel worlds. The piece begins with an unorthodox field study through the back halls of Mobius, led by a renegade anthropologist. The audience is then confronted with two women, the Noble Savage and the Victorian Lady, symbols embedded in our collective unconscious. Each observer is asked to pry loose his/her notions of these symbols, to be probed and examined as a kind of Rorschach test for contemporary society.

When we first presented this piece last December, we were blown away by the response to it. Therefore, we felt it was important to perform the piece again, to expand the range of possibilities for audience participation, and of possible endings.

The wild and the tamed exist in perpetual struggle, fascinated and repulsed as they stare into each other's souls. Does the tamed try to force the wild to itself, or is it merely responding to the wild's taunts? Can one exist without the other? Can we make any choice about the side we will take? The answers, as always, lie within each participant in the drama.

Cathy Nolan, Mari Novotny-Jones

FPAC BENEFIT

'A SENSE OF PLACE' IS THE THEME FOR A JOINT BENEFIT EXHIBITION FUND RAISER FOR F.P.A.C. AND THE TRAVELERS AID SOCIETY TO BE HELD IN LATE SEPTEMBER 1991.

FOR MORE INFORMATION CONTACT HAL MARCH 423-6222 OR THE F.P.A.C. EXHIBITION COMMITTEE.

In the installation **Mid-Evil Illuminations** I have concerned the work with a base material and minimal forms, coupled with visual imagery that parallels two historical events past and present. They are separated by 900 years, but have aspects rooted politically and socially.

One of the early depictions of armor is in the Bayeux Tapestry (1066 A.D.). The tapestry's format is a narrative frieze. Similar to this is the Berlin Wall (now removed), which is also a frieze band. Both are narratives: one in cloth, the other concrete, in a horizontal format containing disjunctive images and writing. Each commemorate and record a violation.

Through specific slides that are manipulated on, into, and through static forms, this collapsed imagery becomes provocative and thoughtful rather than didactic or violent.

Joan N. Silver

WHAT DID JACKIE SAY?

Joseph Wilson

November 17 - December 7

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

Closed November 28-30

Opening reception: November 22, 5-7

The inspiration for this installation comes from a conversation I had with one of the journalists who covered the Kennedys before, during, and after the assassination. The image of John Jr. saluting his father's hearse came up during this conversation. The image remained in my memory, as American iconography representative of that time. The journalist doubted that a three-year-old could comprehend such an action, or be motivated to do it on his own.

The more I thought about the salute, the more I doubted its intent. In the footage of John Jr. saluting, it is obvious that Jackie indeed directed him to do it. What was her motivation in doing this? Did John Jr. understand the situation at hand? For whom was the salute intended? Outside of the public arena, would the same motivation exist?

What did Jackie say?

The installation is a free-standing structure which the viewer enters, travels through, and exits. Movements of the viewer trigger motion detectors, which in turn trigger different elements of the piece. Combining sound with moving, still, fragmented, and whole imagery, I surround the viewer with this particular moment in the larger event. In posing the question asked by this installation, I challenge the conduct of those living in the public eye.

This piece is personally representative of my own transition as an artist. I studied documentary photography in college and attempted to pursue socially conscious projects as a photojournalist. The exploitative and socially unconscious media propelled me to pursue commercial work to "fund" personal projects. As a commercial photographer, I was a visual prostitute and a photocopying machine for other people's imaginations. Commercial/fashion photography conflicted with my creative and social conscience. After ten years, I stopped photography altogether.

The following year, I started work on **What Did Jackie Say?** In the absence of editorial control and Newbury Street Bullshit, I found my "creative voice."

Joseph Wilson

ARTrages ON!

Saturday, November 23

8 pm - 1 am

Mobius announces the third annual **ARTrages**, a benefit party and art extravaganza, Saturday, November 23 from 8 pm-1 am. Over 30 ongoing performance art, music, installation, and video events by **Mobius** superstars of the past and present. Back by popular demand, this wild night of experimental art and dancing promises an unforgettable evening for all who attend. Ticket price includes all performances, dancing, a free buffet and cash bar. All ages invited! (Over 21, positive ID required for alcohol consumption.) Advance ticket purchase recommended. **ARTrages** will take place in the first floor loft at 354 Congress St., right downstairs from **Mobius**.

Day Without Art Sunday, December 1

For the third year, on December 1, Visual AIDS, an organization of art professionals working to bring AIDS awareness and programming to art institutions, will be sponsoring **A Day Without Art**. Arts organizations respond in a variety of ways by organizing performances, discussions and exhibitions, AIDS education, or by dimming lights, draping works of art in black cloth or closing down.

Mobius is working with **The Kitchen** in New York City to be a site for a satellite interactive video project featuring Diamanda Galas, Bill Jones and Karen Finley. Stay tuned and call **Mobius** for details.

Mobius hopes to increase awareness and encourage discussion about the pressing social issues AIDS raises generally within American society, and the devastation it has wreaked on the art community in particular.



Counting Her Dresses, David Miller
photo Bob Raymond

COUNTING HER DRESSES (AGAIN)

A work-in-progress presentation

David Miller

December 9-10, 8 pm

Last March, as I was preparing for the opening of **Counting Her Dresses** (a performance based on a text by Gertrude Stein), I found myself wondering: well, now that this is about over, what'll the next Stein piece be? A year ago, I reached the point of being finally determined to put in some sustained work on her mostly-still-unrealized performance texts, and this production of **Dresses** was to be the first result. Thinking about where to go next led me to realize that the most devoted action to take would be to work with the same text, throw out everything that had come before, and re-produce it in a different fashion. As with many of her "plays", **Dresses** contains absolutely no staging indications of any sort -- no character names, no places and times -- just structural elements and text to be spoken. My intent is not simply to grind out a succession of "Gertrude Stein one-acts", but to develop some well-invested techniques for producing her work. Working on the same text again would allow me to address some of the dissatisfactions I felt with the first version, as much fun as that version was for many people.

I intend to begin work in August, and continue through the winter with a small group of performers, meeting infrequently but regularly in workshop fashion, developing basic material for this second version of **Counting Her Dresses**. The work-in-progress presentation in November will be an opportunity to expose our work up until then. I think that it may be of particular interest not only to those who are interested in Gertrude Stein as a writer (as compared with avant-garde icon and dispenser of bon mots), but also to those who saw the first version and would like to get a look at what else a text like this could suggest. Of course, everyone else is welcome too. I promise that this will be genuinely in-progress work, by the way, not a series of little finished pieces - -
David Miller

Taylor McLean
photo Bob Raymond



ComProvisation Ensembles

Taylor McLean

Nov.15,16: *Five-Headed Monster* and
Dec. 13,14: *Angelic Possession*

I.

While introducing his spring concert at the New England Conservatory, George Russell - composer, pianist, leader - mentioned that all the compositions to be played that night were written before 1950. He apologized for saddling his young players with 'old' music. He went on to add that he did not mean to indicate, by his program selection, that he supported the current ruling catechism which states that the highest goal and truest obligation of a musician is to recreate the music of an era that existed forty years ago by aspiring to become the clone of the musicians of that period. "That is not what that music is about," he said. "The media is strangling this music to death...I knew Charlie Parker and Thelonious Monk. What they were about was the expression of their essence and the pursuit of the impossible."

II.

"Pigeons found in the United States are not native but are the progeny of birds brought over by European colonists as an alternative to raising chickens for food. Some people who have tried it say that young pigeon is delicious. The birds escaped captivity and adapted extremely well to city streets. Pigeons have extraordinarily sensitive vision and hearing...They can see beyond the spectrum of light visible to humans, into the ultraviolet range. They can hear in extremely low frequencies far beneath what humans can detect, down to something like thirteen octaves below middle C on the piano. That ability is probably critical to a bird that is meant to migrate long distances and is at the mercy of weather patterns.

"When you can hear sounds that low, you have access to sounds that are geographical in scope, like winds blowing over mountains, thunderstorms at a distance, volcano eruptions halfway around the world," says Dr. Melvin L. Kreithen, an ornithologist and psychologist who specializes in pigeon research at the University of Pittsburgh."

Natalie Angier: New York Times 7.8.91

III.

The approach of ComProvisation is spontaneous ensemble composition. The music is primarily concerned with discovery, invention and exploration within both the microcycle of rapidly decaying individual tones and the macrocycle of long-body energy accumulation.

The compositions seek to extend the capacity of the musicians, stretch the heart of the audience, and do justice to the impulse that made us make music in the first place.

The November concerts will present the quintet of strings and percussion: 2 cellos, bass, 2 percussion - Michelle Kinney, Glynis Lomon, cellos; Dan O'Brien, bass; Masashi Harada and myself, percussion. This is the low-end group; the ecstatic endurance ensemble; the *Five Headed Monster*. The personnel for the December concerts are still being confirmed; call the office for an update.

Taylor McLean

TIME SPENT AT HOME

works in progress

Nancy Adams, Marilyn Arsem, and Joanne Rice
December 20-21, 8pm

I am working on two new pieces, one of which I will show in December. The first piece, untitled at present, involves drawing on my body. The second piece, called "Aerial," was initially presented at ARTrages 1990. I will include some thoughts on "Aerial" here because the thoughts exist.

I create environments which have action potential and explore alternative uses of everyday objects. As a performer, I move silently through these environments, activating and interacting with the visual elements. With "Aerial," I am crossing the line from prop-driven performance, which emphasizes performance slightly over the visual, to performed installation, which emphasizes the visual over the performance.

"Aerial" involves a live performer suspended over a skewed domestic scene. The image, set in a built corner, is a cut-away view of a living room half submerged. My "performance" involves a series of actions based on mundane activities related to the scene set below me. These activities include: pouring and drinking a beer, lighting and smoking a cigarette, leafing through T.V. Guide, watching the television, changing television channels via remote control, falling asleep and dreaming. The mood has an air of despondency and privacy. The actions are performed matter-of-factly, at a tempo somewhat slower than "real time." They are abstracted, stylized or extended (i.e. evolved beyond the mundane utility of the action). Through movement and posture I shift from creating a sense that I am floating, to a sense that I am on the ground, to a sense that I am giving into gravity and being pulled down. Gravity may be winning.

Nancy Adams



SPINNING TALES - a work in progress

I have begun working on a new performance about spinning and dyeing. Spinning and dyeing. This summer I learned to spin wool. I read several hundred fairy tales and myths to find images of spinning. I also read accounts of women's daily lives before the industrial revolution.

The Fates: Clotho the spinner, Lachesis the measurer, and Atropos, "she who cannot be turned or avoided," the cutter of life's thread.

I am unsure how this will all come together as a performance, which is the reason I am showing some of the work in progress. There are several images at the core of the piece that I want to explore. I'm interested in hearing people's responses to the material.

It appears that this piece is evolving similarly to the Pig Baby series, in that the images for the performances are created one at a time, shown in progress, and eventually will be structured into a full-length piece.

Marilyn Arsem

SOFT EXTERIOR LIPS

the boy is 4 and his sister is 10, or about
we are sitting on the beach
she comes over and asks him to go for a swim
he says "no, I'm playing with the boys"
they are all in the water
she walks up to him and throws a bucket of salt water in his face
he says nothing
his mother says nothing
I say nothing
he continues to play

Joanne Guertin Rice

mobius calendar

September 6 and 7
Friday and Saturday
8pm
A Harlequin at my Desk
Marcela Correa

September 13 and 14
Friday and Saturday
8pm
Dawn
Meg Cottam
Dan Froot
Tony Carruthers

September 21 though October 13
Gallery Hours:
12-5pm Wed., Fri., Sat.
12-7pm Thurs. or by appointment
Opening Reception
Saturday, September 21, 4-7pm
Inside-Out
Hannah Bonner
with the collaboration of
Frank Vasello
Caerdroia
Mark O. Pugh

October 15,
Tuesday and
October 21, 22, and 23
Monday, Tuesday and Wednesday
8pm
L. Folstein's
Slide Show
Lois Folstein

October 18 and 19
Friday and Saturday
8pm
Music Without Pants
Ean White
Clam Theater

October 25
Friday
8pm
The Tiger is at the Door
Susan F. Field and
Pat Murphy

October 26
Saturday
8pm
Violin improvisation
with pre-recorded tape
and percussion
Ricardo Frola
October 30 through November 9
Gallery Hours:
12-5pm Wed. though Sat.
Opening Reception:
Saturday, November 2, 3-5pm
Of Cloth And Stone
Kaye Lynn Johnson

October 31
November 1 and 2
November 7,8 and 9
Thursday, Friday and Saturday
8pm
The Month of Blood and
Bonfires
Cathy Nolan
Mari Novotny-Jones
Ean White

November 13 though 23
Gallery Hours:
12-5pm Wed. though Sat.
Opening Reception
Saturday, November 16, 3-5pm
Mid-Evil Illuminations
Joan N. Silver
November 15, and 16
Friday and Saturday
8pm
ComProvisation Ensembles
Taylor McLean

November 17 though December 7
Gallery Hours:
12-5pm Wed., though Sat.
closed Nov. 28, 29 and 30
Opening Reception
Friday, November 22, 5-7pm
What Did Jackie Say?
Joseph Wilson

November 23
Saturday
8pm
ARTrages ON!

December 1
Sunday
Day without Art

December 9 and 10
Monday and Tuesday
8pm
Counting Her Dresses
David Miller

December 13 and 14
Friday and Saturday
8pm

ComProvisation
Ensembles
Taylor McLean

December 20 and 21
Friday and Saturday
8pm

Time spent at Home
Marilyn Arsem
Nancy Adams
Joanne Rice

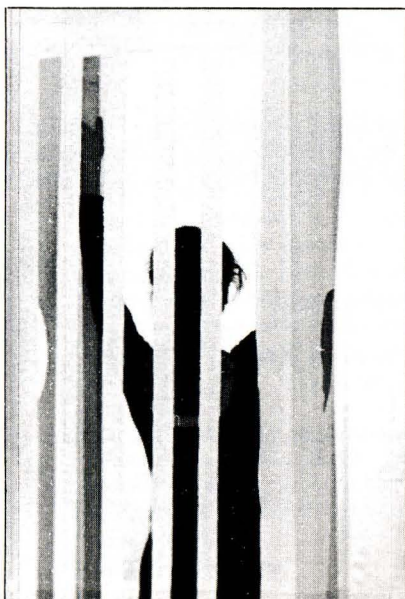
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Mobile Monads,
Nancy Adams and
Kaehrine Finkelppearl
photo Bob Raymond