

mobius

BOSTON'S ARTIST-RUN CENTER FOR
EXPERIMENTAL WORK IN ALL MEDIA
JANUARY/MARCH 1992 vol 9 # 2

To & Fro

Mobius' psyche is culled from the Mobius Artists Group, the staff, our Board of Directors and all the artists and volunteers who work here. Our personality is constantly shifting as people and artworks come and go. Some recent adjustments:

Laure Liverman, a member of Mobius Artists Group since 1984 has left the group in order to devote her full attention to her graduate studies in nursing. We will miss her desperately and will frequently attempt to tempt her into creating more of the stunning performances she created in the past.

Kathryn Sumpter and **Janie Cohen** left the Mobius board of directors during the summer of 1991 when their terms ended. We couldn't be more grateful to them for the guidance, class, hard work, dedication and wisdom that they brought to the organization. We wish Janie the best of luck in her new job as Curator and Assistant Director of the Fleming Museum in Burlington, Vermont. And we wish Kathryn (and partner Bob Lasater) continued success with their brilliant graphics firm Lasater/Sumpter Design.

Sarah Hickler recently joined the Mobius Artists Group. Sarah is a movement theater performer, visual artist and teacher. Her performance background includes many years of classical dance and new movement forms with a primary focus on improvisation, contact improvisation, and Authentic Movement. She creates solo performances, has collaborated on film, video, theater and performance projects, and is a member of Dibble Dance Theater. Currently, Sarah is collaborating with composer/sound artist, Jed Spear on a video and book with the support of the Massachusetts Arts Lottery.

Laurel Carpenter, our genius of a Publicist/Administrative Assistant, left Boston to pursue fame and fortune in New York City. She is currently gaining valuable insight into the minds of the rich and tasteless in a retail art emporium in a large gold building on 5th Ave. After agonizing over many qualified applications for the P/AA post, we hired **Rochelle Fabb** who is, truly, Rochelle was rocket-launched into one of our busiest-ever seasons and has landed safely. We're lucky to have her. She also works at the Cambridge Multicultural Art Center and thousands of other free-lance and part-time jobs.

Mobius became a founding member of the **Art Space Alliance** this past summer. The Art Space Alliance is an alliance of many of Boston's vital alternatives for the arts. The organization includes a wide range of non-mainstream, cooperative or artist-run spaces, galleries, publications and other organizations. We are in the process of raising our collective voice to get attention from the public, media and funding sources. Support your neighborhood alternative for the arts! Pick up information on Art Space Alliance members at Mobius.

And... come to everything at Mobius this winter.

--Nancy Adams, Co-Director

CALL FOR WORKS-IN-PROGRESS PROPOSALS

Proposals Due: January 15 by 5 pm at the
Mobius Office
Performances: February 20, 21, 22 8pm

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 **February 20, 21, 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 **January 15** by 5 pm at the Mobius Office; call the **mobius** office for guidelines!

Student Works: Call For Proposals
PROPOSALS DUE: Tuesday, March 3 by 5 pm at
Mobius
Performances: April 9, 10, 11, 1992

Mobius is seeking proposals from Boston area college students for new performance, sound art and intermedia works. Works should be no longer than 20 minutes. Mobius will provide you with some technical equipment, invitations, and a small reception each evening.

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 and a list of your technical needs. If at all possible, please type your proposal or write as neatly as possible. Don't forget to include your name, mailing address, telephone and a time when you can best be reached. You will be responsible for your own technical work. Low-tech pieces are preferred as this will be a group showing with 3-4 works each night.

FOUR PORTRAITS

Tim Martin

January 11 8pm

January 12 2pm

The idea for this concert came to me when I realized that my solo work was beginning to center around the situations of characters. I thought grouping them together would make an interesting collection of folk in conflict with things both inside and outside themselves. The first four solos do make for a fairly heavy set, but I am hoping that there is enough variety between the natures of their conflicts, to make each unique.

The characters are both real and fictional. I have a minister, a peasant with seven-foot arms, a comic-book-style superhero, and a prisoner of war. Some were initially inspired by music, some by the idea of the dance. What is common in all is my attempt to make dances with movement originating from the emotions of the pieces, and not finding technical steps which roughly equate. Walking Point (the prisoner of war) was my first effort at making a piece primarily utilizing a personal movement vocabulary. I worked on it, on and off, for about a year, and it was premiered in 1989. It felt solid and the feedback was good, so I went on to work on Fallen Angel (the minister), a similarly based solo which still feels like part of a larger work to me. I believe it stands well on its own, but thoughts I've had for an evening-length work about evil seem always to include it. Maybe by next year ...

Gaspard (the peasant) was next in this line, and the first to include a "prop", in this case the sleeves of the costume. There was much to tell about this character, and I felt that a prop which could serve in several different ways would be a good idea. In addition (not to be overly cosmic or religious about it), the image "appeared to me in a dream" -- a peasant with seven-foot arms. It seemed poignant, and related so well to the pathos in the Ravel piano music that I thought "Aha -- this is it!"

Arbiter (the super-hero) was made on Allison Smith, my partner in this show, so it is probably the most different of the solos. It is a shorter work, and has something to do with responsibility for and balancing of the lives of lesser beings. It is a linear, more technically "dancey" piece than the others, but this choice seemed logical considering what the super-heroes in comic books are like. The music is by David Mash (as is the opening of Walking Point), who is on the faculty at Berklee College of Music. David's music has an undercurrent of mystery about it, while there is often a rhythmically unusual line which comes in and commands the ear's attention.

There will also be a duet, Oswald and Lucretia. Like "American Gothic", or a detail from Edward Hopper's wonderful "Nighthawks", this is a portrait of two people which has regard for their relationship. The particular couple portrayed here are grappling with certain problems everyone will recognize -- as hinted by the rest of the title, "... never did get a divorce" -- whether or not they're been experienced first hand. What is rich about this duet is that the conflict is at once external and internal, along with how Oswald and Lucretia alternately work with and against each other in trying to cope with their difficulties.

I'd like to thank my long-time partner, Debora Broderius, who -- with her classical background and intuition -- has once again proven to be the best editor for my work, regardless of how strange it gets.

-- Tim Martin

JACK AND JILL RUN AN ARTSPACE! / THE BAD BOY OF ART

David Miller



BLASPHEMY MUCHO
Larry Coen, Arthur Morrison,
Mari Novotny-Jones

January 16-18 8pm

JACK AND JILL RUN AN ARTSPACE! / THE BAD BOY OF ART

Jack and Jill Run an Artspace! and The Bad Boy of Art (thanks to Cristina Favretta for the name) are a couple of "occasional" humorous performance pieces, created originally for Mobius fundraising parties. They're now being brought together as a single program, somewhat revised and expanded. Jack and Jill Run an Artspace! is a tabletop handpuppet performance, using an idea of pseudo-ventriloquism first introduced in my 1981 piece, Blank Frank. The puppets, Jack and Jill, come from that performance too. Their "characters" were inspired by a Jordan Marsh advertising campaign of that time, which unleashed the concept of Yuppiedom on the Boston area, shortly before the word itself came into existence. So, this piece owes a lot to JM's forward-looking marketing people, doing their jobs just as they should! In the performance, Jack and Jill, with help from their marketing director Blank Frank, plan the gala opening of their new performance art space, "Stairway to Purgatory". But their plans go awry when Jill experiences The Rapture! (How's that for a good press-release-like description?)

The Bad Boy of Art features a performance artist who received the American Association of Alternative Weeklies award in 1982 for "Most Outrageous Performance Act of the Year." Once having found the formula, he's repeated it ever since. This piece is more like a vaudeville act, with some audience involvement, as the Bad Boy is trapped, Houdini-like in The Jaws of Humiliation! I'm now working on a coda to the version I presented at last spring's Amuserama, in which the Bad Boy is visited in a dream by three ghostly visitors: the Spirits of Funding Past -- Present -- and To Come!

-- David Miller



BLASPHEMY MUCHO

Larry Coen, Arthur Morrison,
Mari Novotny-Jones

This piece started as an interactive booth at Amuserama called, what else but, "The Blasphemy Booth." By the end of the evening, a sampling of rather questionable art adorned the walls of this temple of enlightenment.

As the initiate approached the booth, he/she was met by an array of signs: "Baby Jesus on Board", "Last Temptation of Christ Before Toll Plaza". Once inside you were greeted by a priest, a nun, and a priest-in-training who offered instructions in the nature of good and bad art. The journey into the sacred and the profane culminated with each visitor creating a piece of art. The drawings were then judged by members of the audience who gleefully turned into a self-righteous, bloody-thirsty Mob worthy of the Inquisition.

In January, we would like to resurrect this Vatican Vauderville. It's an invitation to the audience to use magic markers and construction paper And risk their immortal souls. Remember Father Knows Best.

-- Mari Novotny-Jones

KEYS OF INFINITY

Guadulesa, Michael Joly,

Mary Craig McLane

January 22 - February 1

Gallery hours: 12-5 Wed. - Sat.

Opening reception: Thurs., January 23, 7-9 pm

January 24 & 25, 8 pm: Bob Moses

New solo works involving various percussion instruments and voice; improvisation with Joly's sound installation. Guadulesa will paint to the music.

January 31, 8 pm: Michael Joly

With guest artists; new arrangements of traditional instruments, pure sine wave tones, voice and pre-recorded tapes.

February 1, 8 pm: Michael Joly & Jay Havighurst

New solo and collaborative sound works.

Guadulesa created Keys of Infinity in the fall of 1989 as an interdisciplinary creative process and installation with sound at its center. She paints in the gallery during live performances. As other artists enter and create in the space, issues of balance and harmony of energy patterns are addressed. The ritual of attuning oneself to the tonal patterns present seems to facilitate group improvisation. Visual artists Roberto Chao, Elizabeth Hughes and Kirkland Oliver are some of the guests invited to create in this space with the installation artists. The term, Keys of Infinity, refers to a 1984 Guadulesa poem called Matrix V, where "hearts are shaped as keys of geometrical infinity."

The surfaces of Guadulesa's paintings are akin to the striations of rock sediment or the color blends found in plant life. Elements such as natural rocks, gemstones and light-reflective materials are collaged onto the pieces for added dimension and character. Each work is created in response to Sound, which, Guadulesa feels, influences the drying patterns of her pieces. She uses a meditational approach to allow her vibrational frequencies to attune to the music and to carry that vibration into the artwork with color, line, balance and texture. She has refined this method of working over the past 12 years, having learned that physical scientists and mystics agree that the vibration of Sound is at the basis of all matter. This knowledge has led Guadulesa to explore her Cherokee roots, a culture in which healers and peacemakers use a five tone system, equivalent to G, A, C, D, E, to understand physical energy patterns. For thousands of years, tonal patterns have been employed to balance and harmonize energy patterns in the promotion of psychic and physical healing. In April, 1990, Guadulesa began work with sound design engineer Michael Joly to more fully study the properties of tones and their influence on forming a cohesive, harmonious group.

Michael Joly is a Boston-based artist who uses sound as his material. Pure sine wave tones, traditional instrument timbres, voice and location sound recordings are combined to create what the artist calls "surround sound compositions". The multi-channel sound system is used to disperse sound, making audible the process of differentiation into form. His pieces promote active listening, a relaxed yet attentive process whereby sounds are heard as having a vital relationship to each other.

The Cailleachs of Mary Craig McLane will be featured in this exhibit. Tall, bold figures, they were created out of wood, metal and fabric in dedication to McLane's Gaelic-speaking ancestors, the women who have endured the harsh climate, as have the Standing Stones of Callanish, for thousands of years.

Jay Havighurst is a composer/sculptor who works with synthesizers, a collection of unique instruments from various cultures, and instruments he has designed and built to create acoustic and electronic sound environments.

-- Guadulesa

88 ROOM AT MOBIUS:

"Preaching to the Converted"

(Free Flow of Information Pt. 2)

Examples of/Questions about socially engaged artwork

February 8- March 14

Gallery hours: 12-5 Wed. - Sat.

Opening reception: Sun., February 9, 2-6 pm

This exhibit will incorporate the fields of communication media (television, newspapers, magazines, radio) and the visual arts (painting, sculpture, photography, video) and present how these respective fields can or may act as avenues for information.

ART POLITICS PROPAGANDA INFORMATION

By investigating the ways various forms of media are distributed, the respective audiences will also be brought into consideration: Is the audience for certain ideas or images generalized or specific? Is the audience a community or an imagined entity? Is the potential audience actually described denied or excluded, deliberately or through a variety of circumstances, from a more complete understanding of the available information?

CULTURAL EXCHANGE

By using the format of a group show, a relationship is established between the different materials in the show. The intention is to place newspaper and painting on an equal footing as informational vehicles.

If all media of communication are accepted as information to be perceived critically, then this information (these media, this art) need not be feared as "harmful" and open to censorship.

WHO IS BEING DENIED ACCESS?
WHAT IS BEING DENIED?

"Preaching to the Converted" is a project of the 88 ROOM and is curated by its director, Andrew Guthrie. The 88 ROOM is an alternative exhibition space located at 107 Brighton Ave. In Allston. The 88 ROOM concentrates on conceptual and thematically oriented shows. "Preaching to the Converted" grew out of the "Free Flow of Information" exhibition held at the 88 ROOM in August of 1990. For further information and inquiries please contact Andrew Guthrie at 442-8736.

-- Andrew Guthrie



WHERE ARE YOU ON '92?

Mobius is seeking proposals for performances and installations that in some way address issues raised by the anniversary of Columbus's voyage to this country. Proposals will be due June 15, 1992 at Mobius. Projects will take place between August and December, 1992.

AUTHORITIES

A multi-media performance event and installation

Jennifer Brown and Mark Pugh

February 5-8 8pm

INSPIRATION: The Girl Scout Handbook, 1954

and
Clarence T.

and
I-Ching

and
**The Ever Present Pounding of People
Passing Judgement**

needs: sights, sounds, witnesses

Our goal is huge. To create an event that would, for just a split-second, annihilate the idea of definition, the idea that there is even anything even vaguely resembling pure definition. With our first entrance into the world we are in a constant state of asking : "WHAT?" "What is that?" "What is this?" "What am I?" That we ask, that we presume an authority, is at the core of any living creature. That we answer, that we become authorities, THAT IS THE VERY CORE OF THE GREAT GRAND ARROGANCE OF HUMAN NATURE.

As we take on the definitions of our authorities, our context, our wall through which we see the world, is formed. And in our pride and ignorance we will ignore, or more to the point be unaware of, our context. BUT WE STILL ASK, "WHAT?" We ask it of our art, our lovers, our races, our children, ourselves. And we expect a clear answer. We demand it. And we always get what we want. So we allow authorities, everything from the Girl Scout Handbook to the I Ching, to define and mold us. We get our answers. Then we go out and start answering for others. We become authorities.

THE POWER TO DEFINE IS ABSOLUTE.

WE ALREADY LEARNED ABOUT
ABSOLUTE POWER. RIGHT?

We do not want to condemn our need for definition. It is what makes us fascinatingly human. But if, for a heartbeat, our audience feels their own extremely personal context, if we can touch them in a way that allows them to feel their walls, to feel what it is like to look through their walls, then the event will have been miraculous.

SO COME WALLOW IN DEFINITIONS. YOURS, OURS, THEIRS, AND OTHERS. We will be sending out a survey with questions so simple that they require arrogance. Beautiful Human Arrogance. With your answers, each night's audience's answers, and those of heretofore "Recognized Authorities" we will boldly go into the world of definitions. And we will leave the "debris" from the previous night's journey out for all to see.

We will be milling about ArtRages seeking answers and culling definitions. I've been reading the Rainbow Girl Manifesto ... So it begins.

(Every time I think of this I think of the circus)
(I love the circus)

-- Jennifer Brown

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. though I can't promise to add much more information about what will actually happen.

-- Marilyn Arsem



Newsletter Thanks

Nancy Adams

David Miller

John Rice

Montoya Lab

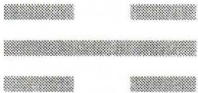
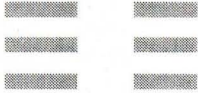


FULL MOON CONFUCIUS

Dennis Downey

February 13,14,15 8pm
February 16 3pm

On Valentine's Day weekend I will present four monologue performances which I now assign the collective title: **FULL MOON CONFUCIUS**. If I were to do these performances right now instead of in February they would come from pages like these:



Electricity talks in
electricity always seeks the

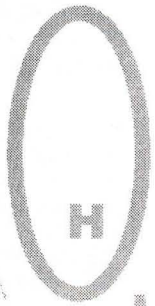
**jumps because
arc**

the time sense,

the story of time and the floor
of the room

spelling out the words on the floor
piled up in a bucket
floating above a large balloon

The difficult part of any oracle is
the size of the time meant.



Electricity talks in
electricity always seeks the

From Dennis Downey
Back the
Electricity
The electrical current talks
The electrical current talks
The electrical current talks

The I-Ching cont

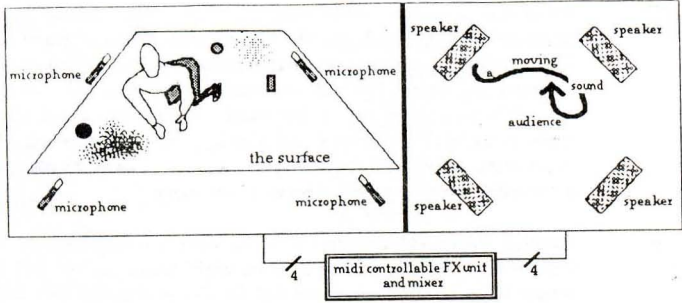
the other and absorption and modification
of the I-Ching procedure

the ritual of the oracle produces a sense of
a moment in time a temporary pocket
the lesson is in the collected sheets of images
the I-Ching contains all past weathers

ains all past weathers.

Gertrude Stein

falling across the page aloud
allowed

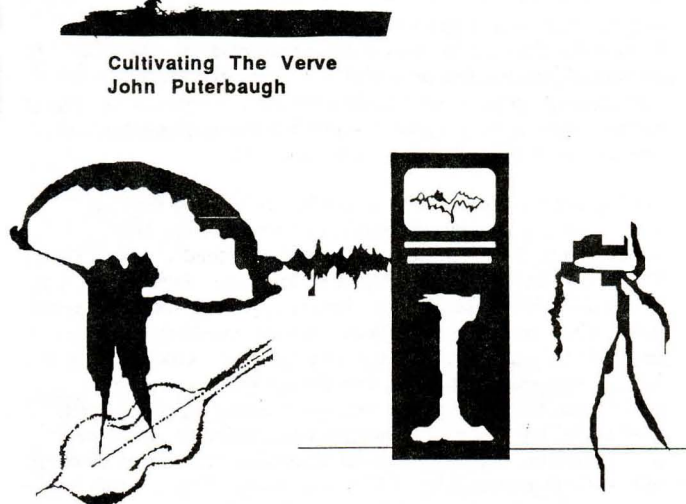


CULTIVATING THE VERVE

Live interactive acoustic and electronic experimental music
Ted Apel, Michael Casey, Dave Fuqua, Ray Guillette, Larry Polansky, John Puterbaugh, Ko
February 28-29 8pm

The instrumentation for this performance will include shakuhachi, cello, gender, computer, prepared piano, drawing board, electric guitar, microphones, banjo, miscellaneous metal, speakers, DSP, trombone, space.

One minute he was moving securely through time and space, in perfect coordination with other people; then, with no warning, he was out of time and place, so that the slightest movement, word, facial expression or gesture contained enormous significance. The room filled with coded messages that he could not decode, and he slipped quietly into barely controlled hysteria. (Berger)



Metamorphosis. In the possibility of linking forms without cause and effect ... or again, this possibility at the level of disappearance. Something that disappears without a trace, that erases its origin and its end, that is no longer caught up in linearity. Fundamentally, this passage to a state of disappearance is disappearance of the linear order, of the order of cause and effect. So when things disappear beneath the horizon of other things, they have the possibility of reappearing. (Baudrillard)

She is aware that there is another way of seeing her and all that surrounds her, which can only be defined as the way she can never see. She is being seen in that way now. Her mouth is dry. Everything tilts. She sees everything clearly and normally. She can discern no tilt. But she is convinced, she is utterly certain that everything has been tilted. (Banks)

--John Puterbaugh

Heaven & Hell
Kristin Johnson
March 6, 7, and 8 8pm

Hi. I'm speaking for a nameless group of people, not that the individuals are without names, but when we work together, a common identity is not to be found. Last year, at Mobius, the group performed six different pieces during a works in progress series called "The Heinie Stories" all for a surprising three dollars. This year we've been asked to return and boy do we have another full load of stuff to do.

The group is a bunch of different people coming from a few different spots. There's the intimidating Johnson sisters, Jennifer and Kristin, who recently wrote and performed a long form slide show which play at MIT called "We Have Always Lived In The Castle." They will be joined at Mobius by faux photographer-anthropologist Phil Burnham and Ohio's own Victor Basch, who'll be picking and grinning for all to see. There will be a rousing musical number by Denver's Sam Armatas and an in-depth examination of Pop's favorite idiot man-child, Michael Jackson, by Lonnie McAdoo. Eric Lutes will perform his adaptation of H.P. Lovecraft's "Pickman's Model." We are also pleased to be working with the ever popular Lucy Vail, performer Dennis Downey, the lovely and talented Lisa Hurwitz, and of course the charming Ron Platt.

COUNTING HER DRESSES

Text by Gertrude Stein
Directed by David Miller
March 19-21, 26-28 8pm



This may seem like deja vu! Last year I presented a version of Counting Her Dresses, one of Gertrude Stein's performance texts, or "plays" as she allowed herself to call them in the pre-postmodern era. What I've been allowing myself to do for the last couple of years is to get serious about exploring these texts of hers, which have fascinated me since college days. Once the first version of Dresses was presented, I realized that the necessary next step would be to do it again, start from the ground up, change as many parameters as possible, develop my working methods and put the results on view for a second time.

It's important to know (or to remember, if you saw the first version) that this piece of Stein's, like many of her texts, consists entirely of phrases spoken and structural elements ("Part I", "Act V" and the like). There's nothing here about who speaks, how many are speaking, where they're speaking, what they're doing while speaking, what those who are speaking look like -- in short, nothing other than text and structure. Giving life to this kind of theatrical text relies, I've always felt, on associative techniques: finding meaning through confronting the concrete qualities of the text with your own body, voice, temperament, consciousness. Applying critical strategies designed to discover the "author's intention" will lead you astray. Stein's intention for Counting Her Dresses was, I believe, that it be made into theater. And that's all. We must do the rest ourselves.

What are the major differences between the first version and this one? Last year, I wrote a musical score for the entire piece. It was sung live by Susan Davis, but the accompaniment was almost entirely on tape. This meant that the "acted" scenario -- performed by Sally Beddow, Cristina Favretta and Joan Gale while Susan Davis sang the text -- was timed fairly strictly, as it had to follow the tape. We have no such musical score this time around, although there will be some original composition: the live performers will be the motor, instead of the score.

The multiple performances represent a group ritual to an enslaving need to present our bodies as living sacrifices hopefully acceptable. As found in many religious cults, all participants act from all rungs of the labor ladder and by the end of the working process - the culminating performance - have lost many pounds and hours of sleep, but have gained once again the public acknowledgement of a life worth living. The religions represented within the group, as far as I know, aren't openly practiced by any followers and seemingly could only exist in the bastard holyland of Massachusetts. From a passion play for the Pagan deity, Michael Jackson, to a reminiscent call to the demons active under the North End as revealed by the long neglected prophecies of H.P. Lovecraft, this year's performances concentrate on perceptions and realities of Heaven and Hell.

--John Peitso



Last time, the imagery that we developed centered a lot on dressing, and on the changes in personae that are adopted as people change their clothes. We also developed a layer of imagery that centered on relationships between women: as mother/daughter, as friends, even as a group of fashion models. As of this date (November 11), it's still too early to say what our dominant imagery will be, but we can make note of some changes. The performing group this time consists, so far, of myself, Sally Beddow and Steve Thomas, so relationships between women haven't been a large part of the work. We've been working more from movement sequences and singing/voice imagery, and have been using dresses less as things to wear and more as elements of a potential landscape or objects of memory.

Another important change has to do with working method. The first version was rehearsed over an eight-week period, which would have been fine and normal for the production of most plays, but simply wasn't enough to both generate imagery and build a sense of ensemble among a group working together for the first time. This time, Steve, Sally and I have been meeting every three weeks from August - December of 1991. We will go into a more intensive process in January. The fall "workshop" period allows us to get to know each other and to let the pot begin to boil. It's proved to be a good way of easing in to a project which requires a long-term commitment, but for which there is no rehearsal money available. I especially want to thank Steve and Sally at this point for their commitment. It's hard to find these days.

As Stein writes in Part II of Counting Her Dresses:

Act I
Believe in your mistake.
Act II
Act quickly.
Act III
Do not mind the tooth.
Act IV
Do not be careless.

-- David Miller

Thanks to the scores of people who responded (as of 11/20) to our fall fundraising letter with jokes and checks! You made us laugh, you made us solvent. P.S. If you haven't received the jokes you requested, please let us know.

Agnes D. Langdon
Alan D. Spatrick
Anarcha Buddho
Feminist Quacky
Prune Dog Center
for Centerlessness

Ann Getman
Arlyne Rochlin
Ava Chan
Barbara Hindley
Benson Gray
Beth Pease
Beth Lehman
Beth Ann Holloway
Beverly Arsem
Bonnie Creinin
Bradley Robinson
Brenda Schertz
Brian Ball
Bruce Gertz
Chris Treixeira
Cindy Neish
Courtney Miller
Craig Smilovitz
David Westebbe
David Alcocer
David Bonner
David Emerson
David E. Moore
Diana Herold
Dorothy Preston
Douglas Brooks &
Lesley Adams
Elizabeth Witham
Emile Tobenfeld
Eric Eisack
Fred Raab
Ginny Sandman
Greg Almen
Griselda White
Guy P. Livingston
Herbert Snow
Jacqueline S. Casey
James Williams
Jason Deneault
Jaya Drats
Jeffrey Bush
Jennifer Fuchel
Joanne Gatnik
Joel Snyder
John Glenn III

John Kafalas
Jonathan Sainsbury
Joyce Scott
Kathryn A. Hargraves
Kenelm Lee McKinney
Kevin Osborn
Kosta Demos
Kristin Johnson
Lance D. &
Peentz D. Olson
Laurel Carpenter
Linda Graetz
Lisa Safier
Lisa Feldstein
Lyn Feakes
Malgorzata Askanas
Mara Evans
Marilyn &
Tony Oettinger
Mark Goldberg
Mary Curtin Stevenson
Mathilde Silverstein
Matt Black
Meg Cottam
Melton &
Dorothy Miller
Michael Pfalzer
Miles R. Fidelman
N. Noon Coda
Nancy Bauer &
Michael Cooper
Naomi Aluf
Oedipus
Oli Elia
Pat McInteer &
Bob Allen
Paul Miller
Peter Burns
Philip Hardaker
Raffael &
Michelina De Gruttola
Reme Ann Gold
Rena Wade
Richard Reinert
Robert Rizzo
Robert Fulton Johnson
Sarah de Besche
Sarah Fader
Sarah Weatherwax
Scott Truel
S.E. Gallagher
Sigourney Street
Stephanie Ancona
Stephen Marx
Steven Frank
Steven Taylor
Susan Porter
Thomas Frick
Thomas Rice
Timothy Martin
Timothy Robert
Tina Packer
Toby Atlas
Victoria Lane
Virginia Abblitt
Walter Donovan
William Reynolds

Mobius Artists Group

Nancy Adams
Marilyn Arsem
Hannah Bonner
Meredith Davis
Sarah Hickler
Dan Lang
T.W. Li
Taylor McLean
David Miller
Mari Novotny-Jones
Tom Plsek
Bob Raymond
Joanne Rice
Julie Rochlin
Bart S. Uchida
Ean White
Victor Young

Mobius Staff

Marilyn Arsem:
Co-Director
Nancy Adams:
Co-Director
Rochelle Fabb:
Publicist/Administrative
Assistant
Louis Rossi: Intern
Martha Jones: Intern
Rachel Berger: Volunteer
Tom Rice: Volunteer

Mobius Board of Directors

Marcia Maglione: President
Steven Weber: Treasurer
Rena Wade: Clerk
James Williams
Marilyn Arsem
George Moseley

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

Thanks a million:

Sarah Griffith for donation of a Leading Edge computer
Tom Rice for donation of computer memory

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 is a member of the National Association of Artists Organizations (NAAO) and of Boston's Art Space Alliance.

Correction: Credit for photos of "Mobile Monads" in last newsletter should have been attributed to Joe Cane. Sorry Joe!

Wish List

External hard-drive for Mac Plus or Mac SE (30-40 megabytes)

MOBIUS

Boston's artist - run center for experimental work in all media
354 Congress St., Boston, MA, 02210 (617) 542-7416

SCHEDULE SUBJECT TO CHANGE.

Call 542-7416 for updated information and reservations.



January 11 8pm
January 12 2pm
FOUR PORTRAITS
Tim Martin

January 16-18 8pm
JACK AND JILL RUN AN
ARTSPACE! / THE BAD BOY OF
ART
David Miller
BLASPHEMY MUCHO
Larry Coen,
Arthur Morrison,
Mari Novotny-Jones

January 22 - February
1

KEYS OF INFINITY
Guadulesa,
Michael Joly,
Mary Craig McLane
Gallery hours: 12-5 Wed. -
Sat.
Opening reception: January
23, 7-9 pm

January 24 & 25 8 pm
Bob Moses

January 31 8 pm
Michael Joly

February 1 8 pm
Michael Joly &
Jay Havighurst

February 8- March 14
88 ROOM AT MOBIUS
Andrew Guthrie
Gallery hours: 12-5 Wed. -
Sat.
Opening reception: Sun.,
February 9, 2-6pm

February 5-8 8pm
AUTHORITIES
Jennifer Brown and
Mark Pugh

February 13-15 8pm
February 16 3pm
FULL MOON CONFUCIUS
Dennis Downey



February 20-22 8pm
WORKS-IN-PROGRESS

February 28-29 8pm
CULTIVATING THE VERVE
Ted Apel, Michael Casey,
Dave Fuqua, Ray
Guillette, Larry Polansky,
John Puterbaugh, Ko

March 6-8 8pm
Heaven & Hell
KRISTIN JOHNSON

March 19-21 8pm
March 26-28 8pm
COUNTING HER DRESSES
Text by Gertrude Stein
Directed by David Miller

Mobius is located at
354 Congress Street, in Boston,
near the South Station stop on
The Red Line, two blocks past the
Children's Museum.

**SCHEDULE SUBJECT TO
CHANGE.**

Call (617)542-7416 for updated
information and reservations.

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Boston, MA 02210
(617)542-7416

Address Correction Requested



Tim Martin from Walking Point
photo Stephen Speliotis

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

THIS IS THE SURVEY AND WE NEED YOUR WORDS AND THOUGHTS FOR OUR PROJECT.

THE PROJECT IS "AUTHORITIES". IT IS DESCRIBED INSIDE THIS SELFSAME NEWSLETTER INTO WHICH THIS SURVEY WAS STUFFED.

HERE'S THE DEAL...

TAKE A LOOK AT THE SAMPLE QUESTIONS BELOW. ANSWER ONE, ANSWER ALL. WRITE THEM ON THE BACK OF THIS PAPER. AND HEY, ARE YOU AN EXPERT IN SOMETHING, ANYTHING. DO YOU, FOR EXAMPLE KNOW THAT TURTLEWAX IS JUST BETTER THAN SIMONIZING?

PUT THAT ON THE BACK.

WE NEED YOUR WORDS AND THOUGHTS.

DARE TO DEFINE.....

ONLY LET US KNOW YOUR NAME IF YOU WOULD LIKE TO OWN YOUR WORDS IN OUR PROJECT.

AND AFTER HAVING COVERED THE BACK WITH ALL YOUR GLORIOUS STUFF...

TRI FOLD THE PAPER LEAVING THE ADDRESS BELOW SHOWING ...

TAPE IT CLOSED... PUT A STAMP ON IT... MAIL IT...

(YOUR BRILLIANT WORDS WILL BE ON THE INSIDE)

What is a man? What is a woman? What is God? What is Evil? What is Success?
What is Failure? What is Art? What is Hate? What is War? What is Peace
What is Comfort? What is an Enemy? What is a Congressman? What is a Leader?
What is a follower? What is Religion? What is Sex? What is Free?
What is a Risk? What is a Judge? What is Prejudice? What is Love?
What is Danger? What is Fear? What is Money? What is Creed? What is Credible?
What is Truth? What is Media? What is Fun? What is Perfection? What is Human?
What is Mediocrity? What is Pain? What is American? What is Soviet? What is
AIDS? What is Safe? What is Family? What is Home? What is Simple?
What are You?

ANY QUESTIONS WE HAVEN'T ASKED? WRITE THOSE DOWN.

WE NEED YOUR WORDS AND THOUGHTS.

(AND WE'LL USE THEM, JUST YOU WAIT AND SEE)

THANK YOU FOR YOUR PARTICIPATION.

JENNIFER BROWN AND MARK PUGH

Place
stamp
here

"AUTHORITIES"

c/o MARK PUGH
26 BEACON STREET # 204
WINTROP MA 02152

mobius

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

February 28 & 29

Fri & Sat: 8pm

CULTIVATING THE VERVE

Live interactive
acoustic and
electronic music

Ted Apel

Michael Casey

Dave Fuqua

Ray Guillette

Larry Polansky

John Puterbaugh

Ko

\$7/\$5 students & seniors



March 6 - 8

Fri - Sun: 8pm

HEAVEN & HELL

Performances by:

Victor Basch

Phil Burnham

Dennis Downey

Kristin Johnson

Jennifer Johnson

Eric Lutes

Lonnie McAdoo

Ron Platt

Lucy Vail

\$5

March 19-28

Thurs - Sat: 8pm

COUNTING HER DRESSES

A performance with text
by Gertrude Stein

Directed by

David Miller

with

Sally Beddow,

Steve Thomas &

Alexander

Frankfurter

\$8 / \$6

Schedule

Subject to Change

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

Admission to all
gallery shows is
free of charge,
but donations
are gratefully
accepted.

LOCATION

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

MOBIUS was founded in
1983 by members of the
Mobius Artists Group.

MOBIUS ARTISTS GROUP

Nancy Adams* Marilyn Arsem
Hannah Bonner* Meredith Davis
Joan Gale* Sarah Hickler
T.W. Li* Taylor McLean
David Miller* Mari Novotny-
Jones* Tom Plsek
Bob Raymond* Joanne Rice
Julie Rochlin* Bart Uchida
Ean White

MOBIUS STAFF

Marilyn Arsem, *Co-Director*
Nancy Adams, *Co-Director*
Rochelle Fabb, *Publicist*
Louis Rossi, *Intern*

BOARD OF DIRECTORS

Marcia Maglione, *President*
Steve Weber, *Treasurer*
Rena Wade, *Clerk*
Marilyn Arsem - James
Williams - Harold Leach
George Moseley

ADVISORY BOARD

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

Mobius, Inc. is funded by the
Nat'l Endowment for the
Arts, the Massachusetts
Cultural Council, the Boston
Arts Lottery Council, Boston
Globe Foundation, Polaroid
Foundation, and generous
private support.

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MOBIUS WINTER 1992
(617) 542-7416