

mobius

SPRING1994

April - June

Vol.11 #3

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

MOBIUS SCHOOL OF ART COMING THIS SPRING

Greetings: When you read through the newsletter, you will see that we have lots of new work for you to see at Mobius, with everything from performance art and new music to dance and installations. Make sure to mark your calendar, because nothing is here for long, and you know how time has a habit of slipping away.

You will also notice that we are about to try something completely new this spring. A number of Mobius Artists Group members will be offering workshops in performance, movement and installation during May and June. We have had more inquiries lately about where people can take classes in the kind of work they see at Mobius. We realized that outside of the colleges, there aren't a lot of choices. And since many of us teach in different schools in the area, it made sense to begin offering classes here.

On another level, we have always been concerned with building the community of artists and audiences engaged and interested in new art making. Offering classes is another way of extending the dialogue on the work. It is an opportunity for artists to develop new skills and for audiences to try for themselves what they've come to see.

So, we're starting with six different classes, ranging from two-session workshops to six-session courses. Two short workshops are in May, and the rest take place throughout the month of June. At the end of June, on Sunday the 26th, we will have an Open House, with presentations by the teachers and students from each class. We plan to add more choices in the fall, including workshops in sound

art, interdisciplinary collaborations, more movement, and some sessions on the business end of art making such as PR and grant writing. If you have any suggestions for classes you would like to see taught here, let us know!

Meanwhile, go ahead and try a class. Just call the Mobius office at (617) 542-7416 to receive more information or to sign up for the classes. Haven't you always had ideas about pieces that you've wanted to make? Here's your chance to begin!

MAG MARCHES ON

We want to take this opportunity to publicly welcome **Joseph Wilson**, our newest Mobius Artists Group member. We first got to know him through the installation, "What Did Jackie Say?", presented at Mobius a couple of years ago. Since then, we've seen him develop his media artwork in fascinating directions, and move into performance as well. His first performance work as a MAG member, *Pig's Feet and Marble Skies*, will be presented this spring — see the description inside!

We are also sad to say that **Bart Uchida** has decided to leave the group. With projects including the design and construction of a courtyard for Federated Dorchester Neighborhood Houses Inc., consulting on two playgrounds in Franklin Park, and an upcoming installation in New Hampshire, there isn't enough time leftover for the joys and demands of Mobius. We'll miss his presence in the group, but he will continue to be involved in various projects here, so he is not completely gone...

— Marilyn Arsem, Co-Director

Prepare yourself for the Second Coming...
The Mobius AMUSERAMA II!
a spring party to benefit Mobius

Saturday, April 16, 1994 • 9pm - 1 am
Not to be missed!

LET THE GAMES BEGIN. . . .

Bring a date, bring your best friend, bring yourself and come out and play at the Mobius Amuserama part II! The Amuserama is an artful arcade of fun, avant garde antics and participatory games designed by local artists. Compete with your inner child and win in this whimsical playground of games, live music, dancing, snacks and surprises. Experience virtual pie throwing, take aim at the Art Dart station, be a pawn on giant board games, indulge in parlor games and more! P.O.P. - pay one price! Tickets are \$10.00 in advance, \$12.50 at the door and include all games, amusements, live music, snacks and surprises. Cash bar for over 21 with ID. Look for details and your ticket form in the mail soon!

MOBIUS CALL FOR PROPOSALS!

Deadline: Wednesday, June 1, 1994 by 5pm

For Projects to take place September 1994 - December 1994

Deadline: Monday, October 3, 1994 by 5pm.

For Projects to take place January 1995 - June 1995

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. All applicants are required to send in a SASE or pick up proposal guidelines and a submission cover sheet each time you submit a proposal. Call Mobius (617) 542-7416, fax (617) 451-2910 or send us a SASE for the required forms. 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 offers 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.

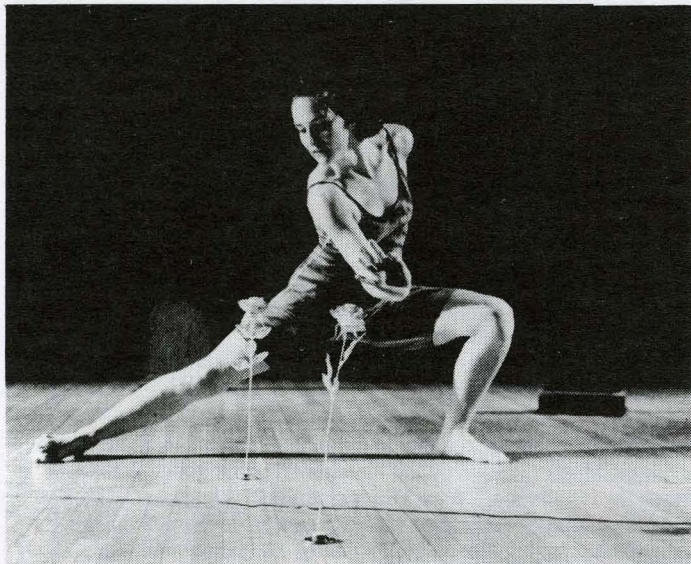
Mobius also is interested in receiving inquiries from local artists who are interested in curating work at Mobius. Talk to a Mobius Artists Group member or call Nancy or Marilyn at the Mobius office.

Waiting for the Dawn and Je t'attends

Movement theater performances by

Erika Batdorf

March 31, April 1-2



Erika Batdorf in *Waiting for the Dawn*

Waiting for the Dawn was first performed in 1990. It combines movement and storytelling. There are two characters that co-exist in one psyche: Mr. Vain Imagination, who is having a video therapy session (a man who struggles verbally and goes from gesture to abstract

movement), and Ms. Idle Fancy, who is looking for a vision (a very verbal and endearing muse that keeps Vain from self-destruction). This piece was created through a painful autobiographical process that ended in an extremely fictionalized version of my struggle with the past. Technically it explores different levels of physical/emotional connection in movement, along with searching for various kinds of emotional connections with the audience.

Je t'attends in some ways is act two of *Waiting for the Dawn*, but exists as its own separate piece. Ms. Idle Fancy reappears as a sort of narrator for a journey through various physical prayers. In this piece I call on three of my mentors who have passed on and give tribute to them. I wanted to see how prayer could exist on stage. Can I pray in front of the audience? With you and for you? Can one choreograph a movement sequence — set it and still find the prayer in it — the moment of connection with something spiritual? Does improvisation work better? This piece was an intensely joyful struggle and meant my discovering a deeper level of theatrical honesty in set work (there are only moments of improvisation). This piece uses acting, direct audience address, movement and also singing.

Both of these pieces mix story, realism and abstraction. Mixing these styles in movement and acting has been challenging for me. How do you go from a literal moment of acting to a moment of abstract movement without confusing the audience? How far can you take your audience with something literal into the abstract before they realize a transition has been made?

— Erika Batdorf

Erika Batdorf's solo works have appeared in such places as the Smithsonian Institution, The Fine Arts Museums of San Francisco, Landegg Academy of International Education and Development in Switzerland, Harvard University, the Philadelphia Movement Theatre Festival International and the New Hampshire Movement Theatre Festival. She has taught at Brandeis University, presently teaches at the Boston Conservatory and the Massachusetts College of Art, and is in her third year as the visiting guest choreographer at the University of Alaska Anchorage.

Boston High School Freedom of Expression Project 1994

April 6-16

Gallery Hours: Wednesday - Saturday, noon-5 pm

Opening Reception and Poetry Reading:

Saturday, April 9, 3-5 pm

This project was developed in 1992 by Mobius with the Boston Coalition for Freedom of Expression (BCFE), in conjunction with the Artists Foundation and the Harriet Tubman Gallery at United South End Settlements. Designed to introduce invited high school students with an interest in visual art to First Amendment rights in the arts, it was hoped that the project would eventually include other artistic disciplines as well.

1993 was the first year of the project. We worked with a group of extraordinarily gifted young people including Michelle Anthony, Deborah Ruiz, Luciano (Lucky) Ramos, Delatha Collins, Rico Carrion and Richard Petit-Frere. Their artwork and their intelligence impressed all of us who had the pleasure to work with them. They tackled difficult issues such as life in the projects, multi-racial identity, the environment, and the importance of education in their work. Thanks to Nora Valdez, Jameel Parker and Margaret Tittlemore, the artist-mentors for the project. Thanks also to the BCFE for putting together information and theater games to get the participants involved in freedom of speech and censorship issues. Finally, we appreciate the help and advice from wise-guy Charles Coe, Camille Utterback, Buzz Davis and other volunteers.

We are developing the 1994 project with Reaching Out to Chelsea

Adolescents (ROCA), the South Boston Boys & Girls Club, the BCFE and the Artists Foundation. At Ifé Franklin's and Kathy Bitetti's suggestion, this year's Project will expand to include poetry as well as visual art. The Project has the following goals:

- To examine the issue of censorship in the arts. This examination consists of an introduction to the First Amendment and its historical relationship to the arts.
- To encourage participants to examine the value of free speech in their own lives through discussion of the effect of censorship on the arts community and on society in general.
- To give the students a chance to broaden their experience in visual art and poetry through planning and executing their projects.
- To provide the students with contact with local artists and poets who may serve as creative and/or career role models.
- To provide the students with professional exhibition and public reading experience.

Over the course of three free workshops, the teens will work with a group of local artist-mentors and artist/First Amendment rights activists to learn about the first amendment and develop individual or collaborative projects. The projects, along with statements by the young artists, will be exhibited at Mobius, ROCA, South Boston Boys & Girls Club and the Artists Foundation. A gallery talk by the students and poetry reading will take place at each site. Don't miss it!

—Nancy Adams, Co-Director

Works-In-Progress #35

April 28-30 (exact # of nights TBA)

In response to a continuing demand from area artists, Mobius has scheduled its 35th program of Works-In-Progress to be presented this April.

A golden opportunity to experience raw works by local artists of all disciplines that are in the developmental stage and offer your impressions and valuable feedback. There will be audience discussion following each presentation. Pieces presented during this program run no more than 20 minutes and several artists will be programmed each night.

The Dreams of Forgotten Alchemists

a solo performance by
Mari Novotny-Jones (Mobius Artists Group)
April 8-9

"Mary the Jewess" was said to have been the first great alchemist. She discovered distillation of alcohol in the time of the Caliphate, and invented the double boiler, still called "bain-marie" (Mary's bath) in France. During the Renaissance some female alchemists were persecuted as witches. Julius, Duke of Brunswick, roasted one of them alive in an iron chair in 1575, because she could not tell him how to make gold out of base metal.

— Barbara Walker, *Woman's Encyclopedia of Myths and Secrets*

The Dreams of Forgotten Alchemists is my first solo performance since *The Exact Location of the Soul* in 1989. I began the process for this piece around mid-1993. At that time, I was fascinated with Barbie dolls and the body culture the dolls evoked. As I started to work with the Barbies, I kept getting distracted by the writings I had been doing every morning in an attempt to unblock myself. Finally, I collected various entries from this journal and the result has been a series of texts that are the heart of this new piece. Writing as the main ingredient of a performance is an unexpected way for me to work. It has caught me off guard, but has stimulated me as well. The next problem becomes the



Mari Novotny-Jones in *Exact Location of the Soul* Photo: Bob Raymond

creation of actions, images, and environment in which to set the texts. I have asked another artist, Dawn Marten, to collaborate on a visual landscape with me.

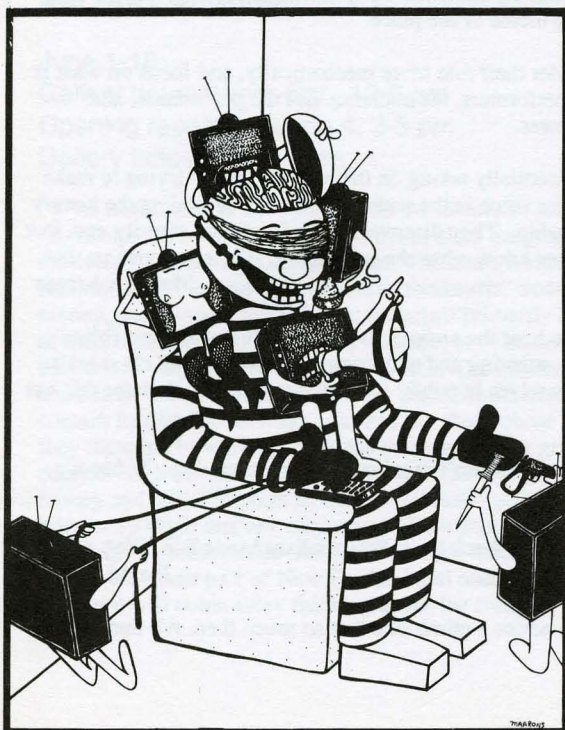
The content of *Dreams of Forgotten Alchemists* centers on the story of a woman who lives in a house. She is married. She has a job. When her world breaks down, the house envelops her and we witness the results of her concealment. The questions I pose:

- What happens to a woman when she discovers the knowledge of her past?
- How does she reconcile these revelations with her own life?
- What are the expectations placed on a woman who is adrift between the corporeal and spiritual planes?

In the writings, I am interested in formulating a personal and domestic mythology that is set against a larger fable of Female as icon, omen and alchemist. The challenge is, in working with the monologues, to find a way of combining them to create a cohesive and dreamlike narrative. The texts move between direct and indirect expression.

The presentation will be a work-in-progress format. It is important that I have an audience's perspective before going on to develop the piece for a full run in the fall.

— Mari Novotny-Jones



Pigs Feet and Marble Skies

A multimedia solo performance by
Joseph Wilson (Mobius Artists Group)

April 21-23

Pigs Feet and Marble Skies is an exploration of American and television culture and their interconnected relationship. Using autobiographical and fictional material in a series of stories, characters, and sound collages, an episodic journey through this relationship unfolds. The structure of the performance is very much like television's, a disjointed array of parts. The piece has several subtitled sections including: "I Learned About Women on TV," "Remote Control Suicide," and "Sometimes Late at Night I Can Hear Paul Lynde Laughing." My goal is to have the audience question some of their ideas, avenues of information, and relationships with television.

Pigs Feet and Marble Skies seemingly began writing itself in 1989 and has evolved from being a product of my influences into something that is truly mine. The performance existed as notes and stories strewn across a pile of sketchbooks and not until I began using a computer to organize my ideas could I have finished the piece. In addition to using the computer as an organizational tool I have used it to record and design sound for the performance.

I performed parts of *Pigs Feet and Marble Skies* as a work in progress at the Mobius ArtRages benefit in 1992 and Works-In-Progress #33 in 1993. The opportunity to

present work and talk to an audience about their reactions to it is invaluable and has made the transition from exhibiting in a gallery setting to performance a little easier. I showed videotape of these performances in my space during the 1993 Fort Point Arts Community Open Studios and was surprised by the consistency of the reactions to the work. Observing people responding to the performance without performing it gave me a lot of insight and confidence in the piece. Watching ideas grow from a post-it on a bulletin board to an actual performance is a truly amazing process.

In all of my work the ongoing concern with how collective thoughts and opinions are affected by the media and other influences is a key element. I have included more personal experiences in *Pigs Feet and Marble Skies* in an effort to question the influences on my own thoughts and opinions along with those of the collective. The most difficult part of this piece is the exploration of elements of hate and violence that I am vehemently opposed to. I am concerned about the effect of the media's portrayal of violence on social conceptions. In parts of the performance I have chosen to depict my idea of what the effect is from the point of view of those committing the violence.

— Joseph Wilson

PERSEPHONE AND HADES

an audience-activated performance by
Mobius Artists Group
written by **Steven Lydenberg**
designed and directed by **Marilyn Arsem**
performed by **David Miller** and **Mari Novotny-Jones**

May 6 & 7, 13 & 14

Persephone and Hades is an interactive performance that Mari Novotny-Jones and David Miller have been performing annually since 1980. The audience controls the actions of Persephone through the use of 35 cards that identify objects in the space and a number of actions. The audience is free to hang the signs in any combination and change them as often as they wish. They are encouraged to consult with other audiences members as they direct the action of the piece. Meanwhile, Hades speaks a series of 14 texts, fragmenting and recombining them endlessly. The performance lasts as long as the audience wishes to stay. The following are Marilyn, Mari and David's thoughts, on the fifteenth anniversary of the piece:

What shall I say in this fifteenth year of *Persephone and Hades* performances? Fifteen years. There is very little in my life that has been as consistent as this piece.

I teach a course at the Museum School called "Working with an Audience," in which we examine and design different kinds of interactive performances. I often use the various interactive performances that have happened at Mobius as examples. One of the difficulties in designing an interactive piece is to find the appropriate mechanism and parameters of the interaction so that the audience's experience moves beyond that of a game and has meaning as art. Ideally, the audience's role should have some relationship to the theme of the piece.

Often, audiences don't consider their participation as being an aspect of the piece. They consider their role more mechanically, and focus on what is happening between the performers. But in *Persephone and Hades*, what goes on between the performers, the audience and the performers, and among the audience members themselves, is all related to the theme of the use and abuse of power.

As the audience manipulates Persephone, by hanging the signs and ringing the bell, they are essentially taking on the role of Hades - trying to make Persephone obey their wishes. Hades' commentary, heard nearly subliminally, becomes another voice in the audience's heads, providing the history and context of the situation, and speaking to the frustration and longing inherent in the relationship. They discover, as Hades did an eternity ago, that you may be able to direct her actions, but you can't control her choices or dictate her behavior or know what she is thinking. The relationships that evolve after that understanding are what the piece finally reveals.

— Marilyn Arsem

Now, I've always been a talkative person. Don't ask me a question unless you really want to hear the answer, as my ex-wife pointed out (bless her). But to keep at it for two to three hours as Hades, more or less nonstop, repeating, fragmenting and rearranging the same set of short texts, over the course of fifteen years! Talk about obsessive monologs. I see people muttering to themselves in public and catch my breath. Perhaps this has helped bring about my more recent interest in contemplation and (sometimes) silence.

It's also quite an experience to serve, sometimes, as the patriarchal bullseye. Granted, the audience doesn't manipulate my speech directly, but it's not difficult to pick up on the gestalt each evening.

—No, no, it wasn't *me* that did all that to her, really, not "David Miller"!

—Tough luck, pal, you're Hades, you're in the army now. And for a few audience members, it's payback time. Essentialism Made E-Z. Well, bend me, shape me, I want to be a bracelet ...

— David Miller

Fifteen years ago, I came to a loft in Chinatown. It was a five-story walkup. I didn't seem to notice a climb like that so much then. All that I had accumulated in my life to that point, I wore on myself like a tapdancing neon sign.



Mari Novotny-Jones and David Miller in *Persephone and Hades*

Photo: Bob Raymond

But this was an *audition*! Like the National Guard, an actress needs to be in a state of readiness if she wants to stay in the business. One may be called upon to audition for a play at any moment. In me, this created a state of high nervousness and nonstop chatter.

Entering the large room, with windows that overlooked Atlantic Avenue (a vista from which, three years later, Orpheus and the audience would view Eurydice, the Furies, and Hecate holding three leashed dogs, as they made their way across to Fort Point and the Underworld), I met the director. Those of you who know us now, imagine this “on” actress meeting a composed, self-directed Marilyn Arsem. The implied comic dimension of this first meeting speaks for itself.

In those days, it was rare to work with a woman director. Even more unusual was a woman who was experimenting with nontraditional ideas of time, acting and audience. How I managed to give myself over to the meditative exercises is still a marvel to me. In retrospect, I know now that her style awoke some deep part of me.

That “audition” some fifteen years ago opened up a whole cycle of change. It connected me with other artists. Without wanting to sound unduly sentimental, this meeting would eventually fulfill the needs of a singular performer seeking a group in which to belong — an only child in search of a family. It does sound too perfect. In some ways, the nostalgia of memory can elicit a romantic vision of the past. In truth, *Persephone and Hades* was the seed for a creative new life. A creativity I would battle within myself for the next six years. Frankly, it was terri-

fyng to have control in a creative process. Internally, it was the power I desired. But I couldn't resolve the presumptive contradictions of traditional theatre and the experimental work at Mobius. The image I would paint for myself at that time would be to have one foot in Mobius and the rest of myself, like some Chekhovian protagonist, longing to be in the resident company of the American Repertory Theatre. To put it bluntly, I wanted recognition as an actress. A moderate dream of fame would have been all right with me.

Fifteen years later, I am living a life I never expected: artist, wife, teacher, activist and keeper of small animals. I am not sure what fame is anymore. Perhaps the measure of success for me is facilitating the creative process in younger artists and being able to witness that creativity long after I have been their teacher. I do not mean this recollection to sound glib or filled with regret. Quite the contrary, this is the memory of someone who continues to find a place for herself among a larger and evolving community.

People mark the cycles of their lives with physical reminders: pictures, mementos, celebrations, rituals. I remember the points of change, the transitions through the experience of each yearly performance of *Persephone and Hades*. The piece endures for me because it connects me with all the people I hold dear. We gather annually to renew our friendships, our work, and our belief in spring eternal.

— Mari Novotny-Jones

Join the Women's Action Coalition (WAC)!

The Women's Action Coalition (WAC) is an open alliance of women committed to direct action on issues affecting the rights of all women. We are witnesses to the current economic, cultural and political oppression that limits women's lives and to the horrifying effect of these limitations. WAC insists on economic parity, and representation for all women and an end to sexism, homophobia, racism, religious prejudice and violence against women. We insist on every woman's right to quality healthcare, housing, childcare and reproductive freedom. We will exercise our full creative power to launch a visible and remarkable resistance. WAC meetings are held every Wednesday at 7 pm at MIT, Building 1, Room 135 which is wheelchair accessible. Call 446-0364 for further information.

Trading Histories

Mixed media installation by
Caroline Bagenal

June 1-18

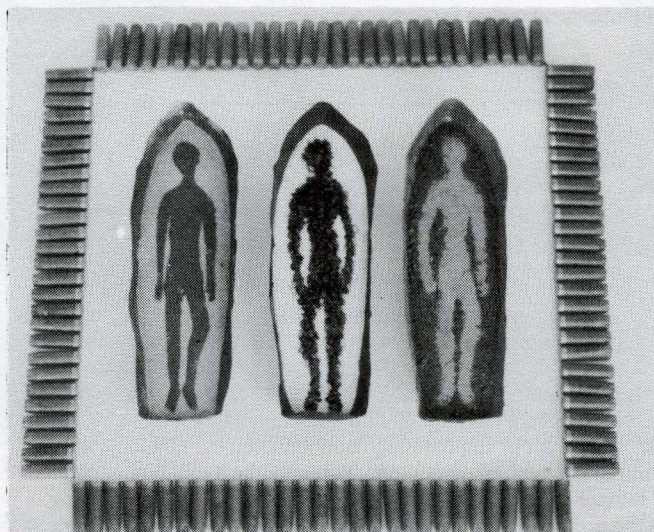
Gallery hours: Wed.-Sat., 12-5 pm

Opening reception: June 4, 3-5 pm

Gallery talk: June 4, 4 pm

The installation is a meditation on the history of trade. It comprises over 100 boats of various sizes hanging from the ceiling and arranged on the floor. The boats contain spices (tumeric, paprika, and others), seeds, foodstuffs, wool, ashes, money, and bones. I have chosen materials primarily because of their importance in the history of trade, but also because they are so visually and aromatically rich. The brilliant colors and smells are an integral part of the piece. Some of the boats contain foodstuffs, such as sugar and tea, that I chose because they illustrate how everyday foods that we take for granted

connect us to the rest of the world and to history. Sugar, for example, played an important historical role in the slave trade. I have used gun casings, money and bones to point to the power relationships inherent in the history of trade. Wool is of central importance to the installation because I was born in Scotland and am very aware of the depopulation of the highlands of Scotland to facilitate sheep rearing and the export of wool. The installation thus celebrates trade and acknowledges the exploitation and social and political costs of trade. *Trading Histories* also questions how we remember the maritime past of New England and makes use of rubbings of gravestones, city plaques and monuments to the past. I hope that people who see the piece will come away thinking about the complex history of even the most ubiquitous commodities.



— Caroline Bagenal

History, The Proud General, Away, and The Ends of the Line

performance and video by
James Williams

June 2-4

My media theater works combine basic AV technology with narration of personal experience. My work is verbal, somewhat visual, and dramatic in form. I like to believe that it is accessible to a wide spectrum of audiences. While thematic dialogs and conflicts are distinct in each of the four works, they cite or respond to each other as well, in incident, style, or theme. Thus, various combinations of three of the four pieces will be performed on successive nights.

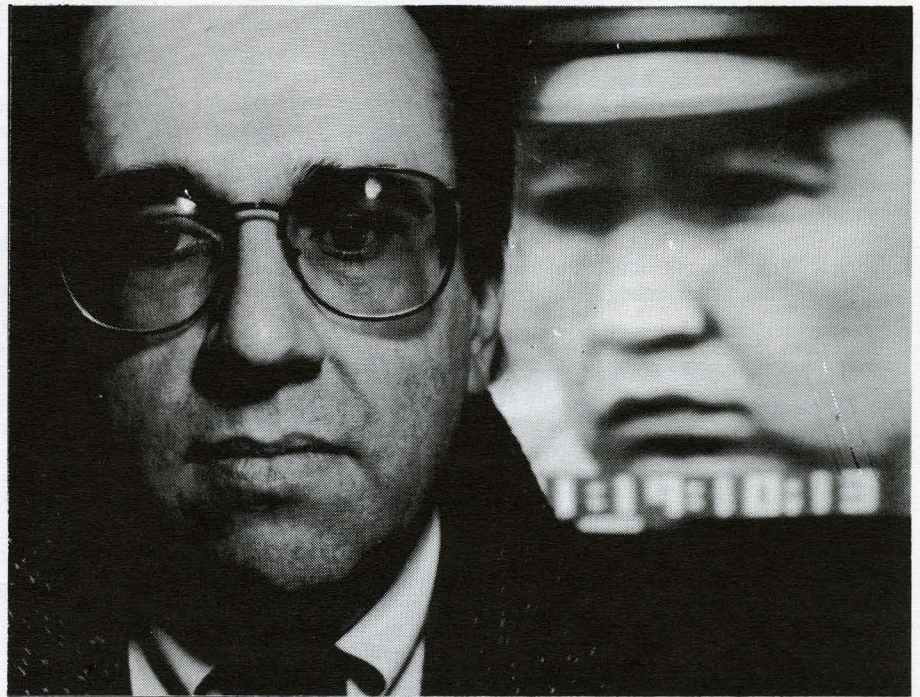
History was first performed at Boston's CAGE gallery in 1983. It has since been simplified to a duet for narrator and video monitor. *History* has been performed for public and private audiences — including those held in people's living rooms — in San Francisco, Boston, Lawrence, and Wichita, Kansas. The piece includes material by artists Don Burgy and Arnold Iger, and is a dialog between chaos and order, chance and design. (40 minutes: video and spoken text)

The Proud General is a video work based on my experience with the student rebellions and political demagoguery in The People's Republic of China, 1986-87. Personal narration is set against the foil of a Chinese children's book, "The Proud General," first published shortly after Liberation in 1949. This piece depicts the distinction between propaganda and education; between reality, interpretations of reality and propagandistic depictions of reality. (34 minutes: video)

Away is a poetic reflection on the "hell-we-know" syndrome, pitted against our fear of the unknown. The narrator grapples with his own disappointments and the desire to flee, to "drop everything and go" as he spends a quiet, minimalist, even surreal evening at home. (27 minutes: recorded text, staged movements, video, film, projections)

The Ends of the Line is based on my genealogical research. As I worked, I began to discover "who I was" genealogically speaking. Eventually, I came to believe that America's functions and dysfunctions have influenced those of my more immediate lineage as well. Collectively, we don't know who we are, because we've forgotten who we have been. (Approx. 30 minutes: performance/slide lecture)

— James Williams



James Williams

Photo: Tony Maciag

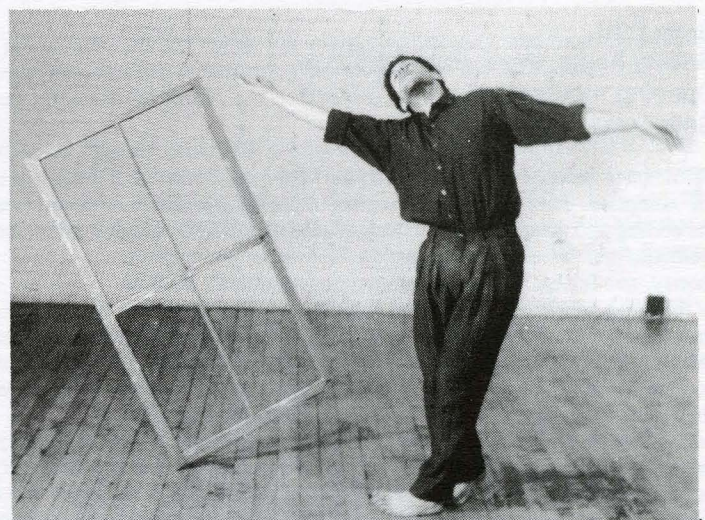
MOVEMENT & CONSTRUCTION

New Works by **Daniel Lepkoff**
With **Nancy Adams** (Mobius Artists Group),
Sarah Hickler (Mobius Artists Group), **Bart Uchida**

June 10 & 11

To some artists improvisation is a transitional activity on the way towards setting ones playful musings and getting down to making a piece. For me, the act of improvising itself has been the language and the medium of my performance work. This must be a function of my love and hunger to be in relationship, to experience myself responding, to live in the energetic states engendered by curiosity and active interaction. I have continually and patiently grappled with the challenges of preserving the freedom and vitality of improvisation while at the same time creating a repertory of performance work. Both pieces I will be presenting this June will deliberately bring into relationship the concrete with the ethereal.

During the months of March, April, and May, Nancy, Bart, Sarah, and I will meet in a series of intensive play sessions. What can happen when this particular group of diverse artists, each one developed in their own



Daniel Lepkoff

solo work, each one with a distinct performance style, come together? The question is delicious! Each of us will bring a piece of somewhat

known material and engage in a process of juxtaposition, visitation, infiltration, arrangement and rearrangement. The images of a rotating stage, a menagerie of rooms, a kitchen, and a jungle come to mind?!?

— Daniel Lepkoff

Daniel Lepkoff is a performer and choreographer based in New York City who has spent the last 20 years creating, teaching, and practicing dance improvisation as a performing art and as a way of seeing. He was a central figure with Steve Paxton, Lisa Nelson and others in the development of Contact Improvisation. Olivier Besson and I have brought Danny to Boston to teach and perform several times. Last year Danny worked with a group of dancers from The School for

New Dance Development in Arnhem, Holland. I organised a group of improvisers in Boston, and the two groups worked together in Boston under Danny's direction, which resulted in a concert (*Survival Dances*.)

This year Danny suggested the project he describes above. Some of the artists in this project have worked together before, and some have not. Nancy and Bart have seen some of Danny's work and had dinner with him a couple of times. Nancy and I, both members of the Mobius Artists Group have dance and visual arts backgrounds. We have been collaborating on performance works since 1990. Bart Uchida, formerly of the Mobius Artists Group, is a sculptor, installation artist, interdisciplinary collaborator and occasional performer. Though part of the same artists group for several years, Bart has not previously worked on a major project with Nancy or Sarah. We all look forward to the project.

— Sarah Hickler

Foreplay & Backlash: A Transphenoidal Hyphesection in Three Parts

a performance by
Susan McDonald White

June 17 & 18

Around February of 1991, I began to notice that my memory was becoming increasingly unreliable. Putting this down to age, and blurring in my left eye down to stress (the diagnosis of an optician), I invested in a datebook, got a new eyeglass prescription and swallowed the occasional embarrassment of missed appointments. Eventually, keeping track of the datebook proved such a stress that I begrudgingly gave up control over my schedule and hoped that serendipity would carry me through. My concentration had begun to fail. Family and work pressures were increasing. Finally, in September, I was hospitalized for severe depression.

After a five week stay in a psychiatric unit, a large pituitary tumor was discovered. It was blocking my left optic nerve, reducing my vision and wreaking havoc on my emotional stability. I was quickly transferred to Mass. General Hospital where surgeons removed the bulk of the rubbery mass. After a couple of days, things went haywire and I slipped into a temporary psychosis, and was transferred to McLean Hospital, where I stayed for several weeks until I stabilized.

The performance will be divided into three parts: 1) "The Bellowing Brain", 2) Autocratic Adenoma, 3) Epigenetic Guilt. The piece will incorporate dialog, sculpture and "emotionally activated" sets (set in motion by the protagonist's emotions). The sculptural objects, mostly constructed of steel, will include 1) a Roulette Lithium Dispenser, 2) an Aerobic Brain-softening Device, 3) The First RAM DSMIII Automated Diagnostician, 4) The Omniscient Kitchen, and 5) a Human-Powered MRI* with artistically rendered films by famous filmmakers (even more expensive than your average MRI). The sculpture will incorporate humor and "magic" as well as make commentary on psychiatric care in the 1990s.

The performance will appear as an interaction of these sculptural "sets" with the protagonist (myself). The additional sound of unconscious banter will also interact with the "story" in a way which will illuminate the seemingly irrational behavior of the mentally ill.

* MRI: Mental Resonance Imaging: a soft tissue diagnostic tool producing film images similar to x-rays.

— Susan McDonald White



Susan McDonald White

Photo: Margaret Tittlemore

CLASSES AT MOBIUS

These are the classes that we are offering this spring. If you would like to sign up for them, or receive more information about the classes, please call the Mobius office at (617) 542-7416. The class sizes are limited, so don't dawdle! We are requesting a \$25 deposit to hold your place in a class, with full payment due the first day of class. We will be offering a limited number of partial scholarships via work exchange at Mobius. Please call the office for details.

GENERATING A PERFORMANCE

Marilyn Arsem

How do you move from the initial idea into developing the performance? How do you let your imagination go, and find the completely anomalous elements that perfectly describe what you are trying to say? In this two day session, you will take your beginning kernel of a performance and learn exercises that will allow it to grow and evolve into the form it needs to take. We will work with a combination of exercises in creativity skills, methods of overcoming one's internal censor, as well as performance techniques for exploring and developing ideas and imagery.

Marilyn Arsem has been making performances in Boston for twenty years, ranging from solo work to large-scale, multi-location events. She is founder and co-director of Mobius, and is also on the faculty of the School of the Museum of Fine Arts, where she teaches performance.

MOVEMENT AS SOURCE

Sarah Hickler

"The body is the medium through which the soul enacts itself"

- Marion Woodman

Authentic Movement, an improvisational form, will provide the nucleus of our work. It is a rich resource for uncovering and giving form to original, fresh material for creative work. It activates the imagination, encourages spontaneous, dynamic expression, and fosters an ability to be fully present, embodied, and engaged. Authentic Movement is a profoundly simple form, in which movers work with eyes closed while being attentively witnessed. The mover responds to internal impulses as they arise through sensation, memory, sound, character, image, and feeling. Each session will begin with a guided warm-up to heighten sensory awareness and familiarize participants to this orientation to movement. Drawing, writing, and verbal processing are used to deepen and enliven the movement experience.

Sarah Hickler has been making dance/theater work for the past eight years, including solo, group, improvisational, collaborative, and interdisciplinary performance. Authentic Movement is central to her creative process. She has taught a variety of New Movement forms in various settings including The Dance Complex, Boston Museum School, Cambridge School of Weston, Cape Cod Community College, Interface, and other area colleges and schools. She currently teaches movement in the Theater Arts Department of Brandeis University. She is certified in Authentic Movement facilitation from The Center for the Study of Authentic Movement in New York.

EVIDENCE OF SITINGS

Meredith Davis

Working site-specifically, students will design and execute temporary works in unusual locations in the Boston area. Examples of sites might be factories, abandoned lots, bodies of water, roof tops, sidewalks and alleys. Students will be asked to transform their sites in such a way as to give them new meaning and to draw attention. Documentation in the form of sketches, slides, video and/or journal notations will be required throughout the development of the piece. Upon completion, students will present the evidence of their projects to the class and provide verbal explanation focusing on conceptual intent. The class will never visit the individual sites. Students will learn to deal with the inherent dilemma of installation as an ephemeral or temporary art form, and the problems involved with the presentation of such work existent only as text, graphic marks or pieces of film. General discussion will cover the issues concerned with selection of site, the process of transformation, the visual and conceptual impact of the altered site, public response, and effective documentation. Visual references of site-specific work will be shown and discussed to acquaint students with work done in this field. Access to a 35mm camera is recommended.

Meredith Davis, Installation Artist: Instructor at Montserrat College of Art, taught previously at Framingham State College; B.A. Connecticut College; M.F.A. Massachusetts College of Art 1979; Sculpture Finalist Award, Massachusetts Artists Fellowship Program; Set designer for Paula Josa-Jones/Performance Works. Exhibitions: Mobius, The Fitchburg Art Museum, The Fuller Art Museum, Massachusetts College of Art, Connecticut College, Simmons College and Wheaton College. Meredith has been a member of Mobius Artists Group since 1988.

PERFORMANCE IMAGING

David Miller

Each of the elements of performance has its own voice. Among these elements are language and sound, movement, gesture, space, time, objects, costume. Each of these voices can be developed by considering them as a source of imagery. We will work on performance imagery as a means of creating metaphor, using these multiple elements. "Imaging" performance is a way to clarify both intention and expression. That is, by imaging we are not referring to something vaguely "poetic" or "mystical," but to a concrete approach to developing and presenting material, giving it richness and multidimensionality. We aim both for clarity, and for making the invisible visible. Students should bring to this workshop either work in progress, or older work to be reinvestigated. Class size limited to six; please call the Mobius office to talk with David before signing up.

David Miller has been a Mobius Artists Group member since 1980. He works across the theater/performance art span, and has also worked as a composer, sound designer and writer. His original performance projects have included *Blank Frank*, *Bongo Bongo*, *Bongo Bongo*, *The 36 Dramatic Situations*, and *The Bad Boy of Art*. At present, he is pursuing a multiyear exploration of the theater of Gertrude Stein. Among his teachers are Tim McDonough, Daena Giardella and Marilyn Arsem.

RITUAL AS PERFORMANCE

Mari Novotny-Jones

Ritual, as a form, embraces transformation. In a ritual act, our usual senses of time, space, objects and relationships are transformed. When we become involved in ritual, a communication occurs with some deep part of our psyche, perhaps some part of our own prehistory. In this workshop, the participants will explore the meaning of ritual from its mythic sense to contemporary forms. We will look at ancient rituals, religious, holiday, family and personal rituals. Our examination continues as we work with the elements of ritual: repetition, objects, gesture, theme, text and relationships. We will find ourselves identifying social rituals and playing with the dynamics of the inherent relationships in those rituals. I will facilitate this process through exercises and performance improvisations. Finally, we will study the role of the audience in a ritual. Here we will begin a conscious shift in the process toward a larger inclusiveness. This inclusion is a fundamental element of performance. After the first meeting, the group will prepare short, individual rituals for each subsequent session, based on a theme that we will choose.

Mari Novotny-Jones has been a member of Mobius Artists Group since 1980. Among her performances are *Persephone and Hades*, *Inside a Legend*, *The Exact Location of the Soul*, and *The Month of Blood and Bonfires*. Her teaching credits include The School of the Museum of Fine Arts, Mass. College of Art, Boston Center for Adult Education, and numerous artist-in-residence programs throughout New England. Mari is a member of SAG, AFTRA, and the Boston Coalition for Freedom of Expression. She is currently writing her master's thesis on interactive performance, through Syracuse University.

INSTALLATION WORKSHOP

Margaret Tittlemore

This workshop will create an installation for the gallery space at Mobius, for a public exhibition. It will be a collaborative effort of the group from start to finish, guided by installation artist Margaret Tittlemore. In the process, participants will experience all aspects of installation work: generating ideas, selecting materials, dealing with the space, installing the piece, etc. Limited to 10-12.

Margaret Tittlemore is an installation artist interested in making work in both gallery and public settings. Her most recent installation, *Medusa, Myself* (at Mobius in February) combined personal issues with ancient imagery. *The Great Grandmother Project* (Spring 1993 at Mobius) focussed on family histories. Her installation, *On Becoming My Great Grandmother*, *Familial Connections*, won a Travelling Scholarship from the School of the Museum of Fine Arts in 1992. She was commissioned by First Night, Inc., to do a collaborative piece, *Infernal Noise*, on Boston Common in 1991.

CLASSES AT MOBIUS

MOVEMENT AS SOURCE

Sarah Hickler

2 - 3 hour sessions • \$50

Saturday, May 14 and Sunday, May 15
10 am - 1 pm

GENERATING A PERFORMANCE

Marilyn Arsem

2 - 3 hour sessions • \$50

Saturday, May 14 and Sunday, May 15
2:30 pm - 5:30 pm

RITUAL AS PERFORMANCE

Mari Novotny-Jones

4 - 4 hour session • \$130

Saturdays, June 4, 11, 18, 25
2 pm - 6 pm

EVIDENCE OF SITINGS

Meredith Davis

3 - 3 hour sessions • \$75

Mondays, June 6, 13, 20
6:30 pm - 9:30 pm

PERFORMANCE IMAGING

David Miller

6 - 3 hour sessions • \$145

Sundays, Tuesdays and Thursdays, June 12, 14, 16,
19, 21, 23

Sundays 2 pm - 5 pm, Tuesdays & Thursdays
6:30 pm - 9:30 pm

INSTALLATION WORKSHOP

Margaret Tittlemore

5 - 3 hour sessions • \$120

Wednesdays, June 8, 15, 22
6:30 pm - 9:30 pm
Saturday, June 25
10 am - 5 pm

OPEN HOUSE

Sunday, June 26

2 pm - 5 pm

free

Presentations from each workshop by
students and teachers

Boston
coalition for
FREEDOM
of expression

- Meetings held at Mobius •
- 2nd & 4th Monday of each month, 7 pm •
- All Welcome • Always looking for new members • Call 617 497-7193 for info •
- BCFE Newsletter Coming Soon!

Stories Through the Night

Sometime this year I will be telling stories all night long. The stories, which are mostly autobiographical, are arranged by category. The categories are sports, liquids, light, talking, sex, black dots, food, walking, fear, pain, reading, The Heat of History, music, sleeping and lying down, vacuum cleaners, tics, travel, clothing, paper, skin, systems, friends, bikes, family, school, work, money and waiting.

I wish to include a story created by someone else in each area. When I perform your story I will tell it as if it happened to me. So pick an area that interests you and send me some stories. In exchange for your efforts, I will send you copies of my stories in the same category. Having someone to write for really helps me get things onto paper. Thank you for your help.

Send your stories to: Peter Burns, 205 King St., Burlington VT 05401

New Music/Sound Art Performance Space Opening

"Audible Visions," a new music/sound art performance space, will present its first concerts in late May, 1994. Located in Brickbottom Artists Building in Somerville, "Audible Visions" is an artist-run space whose purpose is to provide a context for New England artists working in experimental music and audio art. In addition to concerts by local people, other events may include visiting composers from U.S. and Canada, and world music. To be on the mailing list and/or for further information please call Ellen Band at (617) 625-4889.

Management Support for Artists

The Arts Administration Program at Lesley College in Cambridge is starting a series of workshops this spring for artists. These are designed to help visual and performing artists protect their own interests by providing essential management and business information and skills. These are low cost, intensive programs, led by experienced and practical instructors who are committed to working in a cooperative, supportive way with artists.

The schedule for the Spring is:

* Monday, March 14: *Standing Your Ground: Basic Negotiating Skills for Artists*

This workshop will cover the basics of contracts, including information on what rights you have, what is and is not guaranteed by a contract, etc.

* Tuesday, April 19: *Technical Writing for Artists*

This workshop will cover the basics of writing grant proposals, press releases and other kinds of documents needed by artists to present and promote their work.

All programs are held in the Porter Exchange Building, 1815 Mass. Ave., Cambridge (the old Sears Building), Room 305. Cost is \$10 at the door, \$8 if pre-registered. Registration will be on a first-come, first-served basis. To guarantee a place, pre-registration is recommended: call Barbara Tobiason at (617) 349-8351. For further information contact Rachel Weiss, Program Director, Lesley College School of Management, at (617) 349-8346.

First Night's Call to Artists

Boston's 19th annual First Night Celebration of the New Year through the Arts will take place Saturday, December 31, 1994. We are now accepting proposals for both indoor and outdoor programming, including music, mime/movement, dance, theater, puppetry, storytelling, performance art, poetry, film, video, visual and environmental art, as well as for the Grand Procession. All proposals are due on Friday, April 1, 1994. (Please note that this deadline is one month earlier than last year.)

For further information and guidelines, call 542-1399, or write: First Night, Inc. Suite 927, Statler Building 20 Park Plaza Boston, MA 02116

HEY ALL YOU PARTY PEOPLE!
Astound your friends! Confuse your enemies!

The Mobius Board of Directors is looking for volunteers to help organize the April 16 Spring Party, the Mobius Amuserama II!

If you think attending a Mobius fundraising party is a blast, you haven't lived until you've helped put one together. Whether you want to hunt donations of food, decorations or party supplies, work with the clean-up/decorating committee, or help to keep things running smoothly on the night of the party, we'll find a job that's a perfect fit for you.

And the money you'll help raise will make it possible for us to keep bringing you some of the most exciting and challenging artists in the known universe. For more info about the revered and much envied life of a Mobius Party Person, please alert Charles Coe at (617)738-8465.

OFFICE WISH LIST

- external hard-drive for Mac Plus or Mac SE (30-40 megabytes)
- microwave oven
- desk lamps
- humidifier
- miscellaneous office supplies
- laser printer paper
- donated printing services
- volunteers

a very special thanks to the generous readers who came to the aid of our office needs, namely n.noon coda for the wonderfully homey desk lamp and Katharine Arsem for the neat clip art book.

Gallery Talks At Mobius

Mobius continues with scheduled Gallery Talks with each of the installations and exhibits. The talks will be given by the artists and the format will change depending on the show and the artist. Please consider attending both talks. They're a great way to find out more about the artists, their work, and offer your opinion and feedback.

Trading Histories

Artist - Caroline Bagenal
 Gallery talk:
 Saturday, June 4 at 4pm

The Boston High School Freedom of Expression Project 1994

featuring art work and poetry by local high school students
 Gallery talk & poetry reading:
 Saturday April 9, 3-5pm
 To arrange a special gallery talk & school visits during the week, please call (617)542-7416.

SEEKING VOLUNTEERS:

We need altruistic, beautiful and wonderful people like you to come help out in the Mobius office. You may: update our mailing list, do PR mailings, paste-up, filing, general office maintenance and more. ALORS! If you have some extra magical time on your hands and don't know what to do? Call Rochelle Fabb TODAY at (617)542-7416 and VOLUNTEER 'cause we need you and we will appreciate you...PROMISE.

THANK YOU !!!

Special ARTrages Beyond thanks to the design team: Rob Zammarchi who created the brilliant collage for the poster, tickets and advertisements. Also much appreciation to Kerry Hawkins who put together the poster mechanical and designed our party tickets and flyers. And last but certainly not least, Sarah Hickler, who with grace under duress designed ads for the Phoenix, Boston Rock and The Fine Print.

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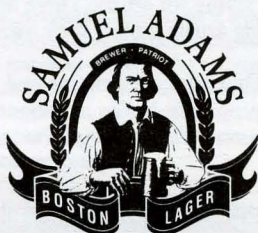
On behalf of the Mobius Artists Group, Board of Directors and office staff we would like to thank CITY YEAR for their fearless beautification efforts on the Mobius space. Thanks to these dedicated volunteers, our front room gleams, our walls are freshly painted and some long overdue cosmetic surgery has been performed on our performance/exhibition areas.

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 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 any suggestions, please call Nancy Adams at the Mobius office, 617/542-7416.



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Directions to Mobius

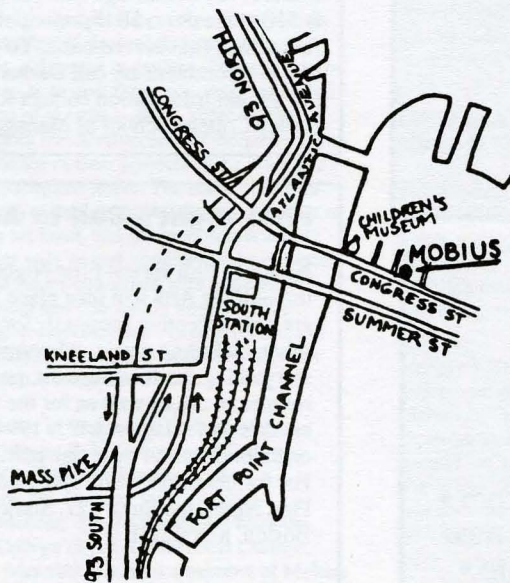
From the Mass. Pike:
 Take the South Street/Chinatown exit. At third light take a right onto Congress St.

From Rt. 93:
 Take Congress Street exit. Mobius is two blocks past the Children's Museum on the left.

By MBTA:
 Take the Red Line to South Station. Walk one block (North) to Congress Street.

Parking at Mobius

Having trouble parking at Mobius at night? Try **Allright Parking**, the first lot on your right after you drive over the bridge from downtown. They are generally open until 8 pm. You can park, pay, take your keys with you. If you park in other unattended lots, you may be towed.



THANK YOU !!!

DANKE SCHON ARTrages Beyond Volunteers!

A life of art & gemütlichkeit is wished to the artists, volunteers and businesses who donated their time, energy, creativity, goods, etc. to the cause.

ARTrages Beyond artists, musicians and performers:

Abe Rybeck	Katina Spielos Hayward
Annee Spileos Scott	Kevin Lawlor
Arielle Johnson	Landon Rose
Arthur Weinstein	Larry Coen
Caleb Brown	Mary Fleming
Derek Mulligan	Milan Kohout
Dyne Eifertson	Members of the Mobius
Elizabeth Whirlabout	Artists Group
Eric Hughes	n. noon coda
Frank Vasello	Nora Valdez
Gary Duehr	Pam Wunderlich
Hendrick Gideonse	Phil Wilson
Jane Hudson	Robert Appleton
Joe Wilson	Steve Newton
Jon Damian	Susie Nacco
Kathryn Hargreaves	Tom Sgouros
	Tom Swafford

ARTrages Beyond Special Guest Musicians:

REVOLUTIONARY SNAKE ENSEMBLE - Scott Getchell, Ken Field, Mark McGraine, Mark Schenevert, Jeff Robinson, Charlie Kohlhaise, Karen Aqua, Larry Dersch, Ethan Meyers, Jim Prescott & drummers Christopher Stanley, Jamey Smythe, Scott Samenfeld, Jackie Schulte, Karen Gruber, Debbie Hledik, Susan Escher, Cheryl Levine & Tess Ewing

and much gratitude to the irreplaceable Erik Burke for his know-how and dedication working with the bands, running the board and heading up the lighting design team.

ARTrages Beyond Volunteers:

Ann Scott	Karen Gruber
Bart Uchida	Kathy Bitetti
Betsy Whirlabout	Kerry & Pat Hawkins
Brenda Heinie	Kerstein
Caitlin Birmingham	Kynna Sullivan
Camille Utterback	Larry Tittmore
Carie Gavignan	Lauren Petty
Catherine Zaloga	Lonnie McAdoo
Craig Mutter	Louise DeCesara
Deanna Grande	Mara Evans
Dinyee Boose	Marney McFadyen
Don Davies	Mark Cordero
Donna Keefe	Mary Fleming
Ella Krauter	Mike Demopolous
Ellen Band	Moire McDade
Erik Burke	Nic Gerboth
Gene Hannigan	Peter Stelzer
Heidi Beck	Paula Place
Jack Fahey	Robert Appleton
Jay Karakehian	Saint Suzan Baltozer
Jennifer Johnson	Shannon Flaherty
John Peitso	Tema Levine
	Tony Prince
	Toshiko Camiyama
	Wenzday

ARTrages Beyond sponsors:

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Claremont Cafe	Small Planet
Clear Flour Bakery	The Paper Center
Counterpoint Cafe	The Phoenix
Davio's Restaurant	Why Not Rent
Lightship's Restaurant	
Marty's Liquors	

Infinite THANKS to the fine scientific minds who continue to give to our fall fund drive! The following is a list of new contributors as of 11/24/93:

Einstein Funders:

Andrew Manns
Dennis Living
Donna Cremans
Frederic Vega
Jody Briggs
Lucy Friedland
Meg Cottam
Nancy Seymour
Victoria Lane

Newton Funders:

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Galileo Funders:

George B. Moseley III

Also **MUCH GRATITUDE** for the gracious contributions from The Phoenix and Airflow Research and Manufacturing Company. These corporations' contributions have been deposited into the general operating support fund for Mobius and will enable us to continue to produce ongoing mind-expanding art and performance in Boston!

Continuing THANKS to our fertilizing friends, the Avant Gardners:

Stan Jaksina
Jon & Chari Isaacs
Jude Aronstein
Joseph Rice

If you would like to contribute to the artists fund, Avant Gardner Club or to our scientific appeal for operating support, please make checks payable to: Mobius and send to 354 Congress St. Boston, MA 02210. Specify which worthy cause you are contributing to! **REMEMBER:** your donation are is tax deductible to the fullest extent of the law!

Disclaimer: Nobody's perfect, but if we happened to miss you on this list, we apologize in advance. Please let us know!

MOBIUS ARTISTS GROUP

Nancy Adams
Marilyn Arsem
Hannah Bonner
Meredith Davis
Owen Furshpan
Linda Graetz
Sarah Hickler
Larry Johnson
Dan Lang
T.W. Li
Taylor McLean
David Miller
Mari Novotny-Jones
Tom Plsek
Bob Raymond
Julie Rochlin
Margaret Tittmore
Ean White
Joe Wilson

MOBIUS STAFF

Marilyn Arsem, Co-Director
Nancy Adams, Co-Director
Rochelle Fabb, Publicist/Admin. Aset
Louise DeCesara, Volunteer
Lauren Petty, Volunteer
Mike Morasse, Intern
Laurie Baidi, Volunteer
Fjola Sveinmarsd, Volunteer

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Amy Kaczur
Harold Leach, Treasurer
George Moseley
Jane Schwerdtfeger, Clerk
Rena Wade, President

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Gina Mullen
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Catherine Royce
Helen Shlien
Louise Stevens
James Williams

Mobius Artists Group has gained national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 19-member group has been known for incorporating a wide range of the visual, performing and media arts into innovative live performance, sound, video and installation works.

Mobius (the space) is an artist-run center for experimental work in all media. Founded by members of the Mobius Artists Group in 1983, Mobius is a laboratory for artists experimenting at the boundaries of their disciplines. Presenting new work by over a hundred artists each year, Mobius is unequalled in Boston in its commitment to Boston artists and the alternative arts.

Mobius, Inc. is funded by the National Endowment for the Arts, the Massachusetts Cultural Council (MCC), the Boston Council for the Arts and Humanities, a local agency, supported by the MCC, the Polaroid Foundation, LEF foundation, the Nonsequitur Foundation, The Phoenix and generous private support.

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Joseph Wilson
April 21 - 23

Persephones and Hades
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James Williams
June 2 - 4

Susan McDonald White
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CLASSES AT MOBIUS

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J A N U A R Y - M A R C H 1 9 9 4

mobius

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