

## THE SOCIAL CONTRACT OF ART

*During performance there is no clear distinction between artist and audience: the artist experiences the performance through the presence of the audience, and the audience experiences the performance through the vision of the artist. The performance is a voluntary social contract of mutual imaginations. Its truth consists only in the moments where this equation occurs, a metaphorical holograph of light and reflected light giving dimension, substance and force to the completely insubstantial and evanescent interior drama of the species.* — Taylor McLean, Mobius Artists Group

The idea of art as social contract between artist and audience has long been a cherished notion at Mobius, but never so eloquently stated. This description of shared art experience dispels the commercial characterization of artist as manufacturer and audience as passive consumers. Rather, it makes audiences implicit in the art-making process and describes a community made up of artists and audience members who have differing roles but a shared goal.

We try to extend this "contract" to all interaction between artists and audiences at Mobius. Mobius asks audiences to take responsibility for their part of the cultural equation and encourages artists to consider the role of the audience in their work. Mobius has a history of making and presenting audience-interactive or audience-activated work. This work makes clear the necessity for the audience to take an active role in the art experience. In these works it is not possible for audience to be passive or to sit in judgement. And although by no means all of the work you see at Mobius structurally engages the audience, the intimacy of our space, particularly the performing space, de-emphasizes the fourth-wall syndrome that separates performers from audience. Instead, it reinforces the reality that performers and audience are all in the same room together. Visual artists who have created large-scale installations at Mobius, often engage the viewer 360 degrees. These artists have in effect created environments for the gallery visitor to inhabit, thereby casting the audience as the performer.

Another of the ways we ensure audience-artist interaction is by eliminating the mediation of the art experience by a third party such as a curator or scholar; artists give gallery talks and lead their own post-performance discussions and artists write their own statements about their work in this Newsletter. Artists write in these pages about their creative process, the themes and materials they use, the philosophical underpinnings of their work. For some artists, a direct introduction to the work to be presented is inappropriate. In those cases artists have taken a more oblique approach to informing audiences about their work. Joanne Guertin Rice, a former Mobius Artists Group member, once affixed a maple leaf in her allotted Newsletter space in every one of the three-thousand-odd copies of the Newsletter.

While it is often interesting to audiences to have the opportunity to ask the artists questions about their work, or to hear artists "explain" their work, Mobius turns the tables on the traditional question and answer and artist-talk formats by encouraging artists to question the audience about their experience of the work. A frequent response by a Mobius artist to the question, "What did that work mean?" is "What did it mean to you?" This is not an incidence of the artist being coy, but an attempt



Bart Uchida  
(from *Movement and Construction*)

to get viewers to acknowledge that the life experiences and references that create the lens through which they see the artwork are as relevant as the artist's intentions. Though background information can be useful to draw an audience into a work, explanations of an artist's work have a tendency to limit the experience of the audience by too narrowly defining it. Mobius audiences also have the opportunity to participate in the development of new works through the Works-In-Progress and Movement Works-In-Progress series in which audiences are invited to give feedback, response and suggestions on as yet to be completed works.

So remember, no matter what the nature of the work, art is a participatory event. And when you come to Mobius, bring your wits and your own sense of creativity with you, and get engaged.

## SO LONG

A fond farewell to Mobius Artists Group members Julie Rochlin and T.W. Li.

Julie had been a member of the group since 1981. She was a part of many early, seminal Mobius Artists Group works including *Recombinant Moboids*, *On the Passing of Time* and *Orpheus*, the six-hour multi-location event that moved Mobius from its former Chinatown loft to our current Congress St. location. She collaborated on performance pieces with many of her fellow Moboids including Jude Aronstein, Marilyn Arsem, Victor Young, Bart Uchida, Tom Plsek, Mari Novotny-Jones and others. Among her performances were *Relative Conditions*, *After the First Death* and *The Sex Life of Dinosaurs*. Julie is a practicing massage therapist, and with her husband Bob, is raising their daughter, Civry, and expecting their second child.

T.W. Li, a video artist and performer, joined the group in 1988 after having performed his solo work *Joys of the Flesh* at the *Body Project*, and curating a video series called *MegaScan*. T.W. created *The Broadcast Live Show!*, a live television format extravaganza that broke Mobius records for the size of its cast and crew. T.W. is currently pursuing his man-with-a-cam career, as director of photography for independent film projects.

## WELCOME

Mobius Artists Group welcomes three new artists to our ranks. They are video artist, performance artist and poet Milan Kohout; performance artist, painter and keeper of birds, Cathy Nolan; and musician and sound artist Landon Rose. Keep your eyes peeled for them and their work at Mobius this spring!

— Nancy Adams  
Member, Mobius Artists Group / Co-director, Mobius

**INTEGRATED CIRCUS: SOUND PERFORMANCES WITH MICROPROCESSORS**

**Jon Appleton, Michael Bierylo/Rick Scott, Richard Boulanger, Charles Dodge, John Lamar, Neil Leonard, Dennis Miller, Ileana Perez, Tom Plsek (Mobius Artists Group), Ean White (Mobius Artists Group)**

Produced by **Neil Leonard** and **Ean White**

January 13 & 14 • Network Jam Session: January 15

Integrated Circus offers a weekend of live music by composer/performers who work with computer music systems. Included in this group are composers who have played a leading role in the development of digital musical instruments and pioneered the use of these tools in real-time. The performances range from works that are informed by improvisation and world music to scored pieces. In most cases the artist has built a substantial repertoire based on original instruments, networked instruments, interactive music software or a combination of the three.

Integrated Circus provides a forum that showcases the diversity of regional work. Most of the pieces are performed by the composer. The concerts feature a wide variety of solo and ensemble settings that include bassoon, electric guitar, saxophone, trombone, homemade Theremin, three dimensional conducting systems, real-time sampling

and a variety of software-based improvisation systems.

This event is a follow-up to the producers' last collaboration, *New England Soundscapes '93*, that featured a computer-generated score for rock ensemble, live processing of Antonin Artaud's suppressed radio broadcast, software-controlled transformation of video into sound, and over a half dozen software-based improvisation systems.

On Sunday afternoon the composers will join in a Network Jam Session, where they link the controls and output of their respective music systems for extended, multi-performer improvisations. The jam session will be held in a workshop format, allowing the composers freedom to experiment with this large communal system.

This event is produced in collaboration with the New England Computer Arts Association (NEWCOMP).

-- Neil Leonard, Ean White

**STOP LOOK AND LISTEN MUSIC**

Performance by **Landon Rose (Mobius Artists Group)** with **Elizabeth Whirlabout**

January 19-21



The look: how much of what we do with music comes from the eye? from our visual sense? I'm not sure that there is any way to know. And I can't ask an audience to refrain from all visualization -- imaginary

or real -- for an entire evening just so I can find out. Not even at Mobius. So with great reluctance and mischief I have thought up one image per piece. Well, maybe more than one ...

The listen: this electroacoustic music -- is the result of years of careful study, research, misfirings and some serious money. Maybe it's not even electroacoustic or only so because it's music that comes from speakers. Some cross between algorithms and underscore.

The stop: I think this work is about looking at one thing while the sound prods about with something else -- perhaps I could say with your point of view. It's about how sound is so maddeningly facile in the face of an unchanging effort. And the best way I know to confront this problem is to set a time, gather some others of like mind and call before the group that which has been created.

I will be assisted in this endeavor by Elizabeth Whirlabout, who will perform in two of the pieces. I will be performing in three pieces, and you, dear audience, will be featured in one piece.

-- Landon Rose

I am a healing artist and performing artist, living in Somerville, Mass. I've performed and toured during the past fourteen years with Synergy Improvisational Dance Company of New Hampshire, New Hampshire Historical Music and Dance, Agbekor Drum and Dance Society, Paula Josa-Jones/Performance Works, and Muddy River Morris, as well as numerous solo and collaborative performances. I've also performed regularly at Mobius and at Mobius ArtRages since 1986.

-- Elizabeth Whirlabout

**GALLERY TALKS AT MOBIUS**

Don't forget! Mobius has scheduled Gallery Talks with each of the installations being shown this winter. The talks will be given by the artist and the format will change depending on the show and the artist. Please consider attending one or all of the talks. They're a great way to find out more about the artist, the work, and offer your opinion and feedback. The schedule is as follows:

**THE CONSTANTS OF LIGHT**

Artist - Erik Edson  
Saturday, March 11 at 5pm

**ANYPLACE BUT HOME**

Artist - Charles B. Goss  
Saturday, March 25 at 5 pm.

To arrange for a special gallery talk and school group visits during the week, please contact the Mobius office at (617)542-7416.

## PIGS FEET AND MARBLE SKIES

Joseph Wilson (Mobius Artists Group)

Jan. 27 - Feb. 5

**P**igs Feet and Marble Skies is an exploration of American and television culture and their frequent interconnections. In a series of stories, characters, sound designs and video shorts, an episodic journey through this connection unfolds. The structure of the performance mirrors the incongruent nature of television emulating the illogical transitions inherent in broadcasting.

The performance is comprised of 20 short, subtitled pieces. Among them are "TV Baby," "Bullhorn Prayer," "Death by Bowling," "Men's Room in Five Movements," "Gun Control," "The Body" and "Ghost of Hours." Many of the pieces are pre-recorded sound designs or monologues combined with live activities or dialogue. Certain parts of the performance are pre-recorded stories allowing for transitions. The sound in these stories is shown as an oscilloscope representation using video which is played on

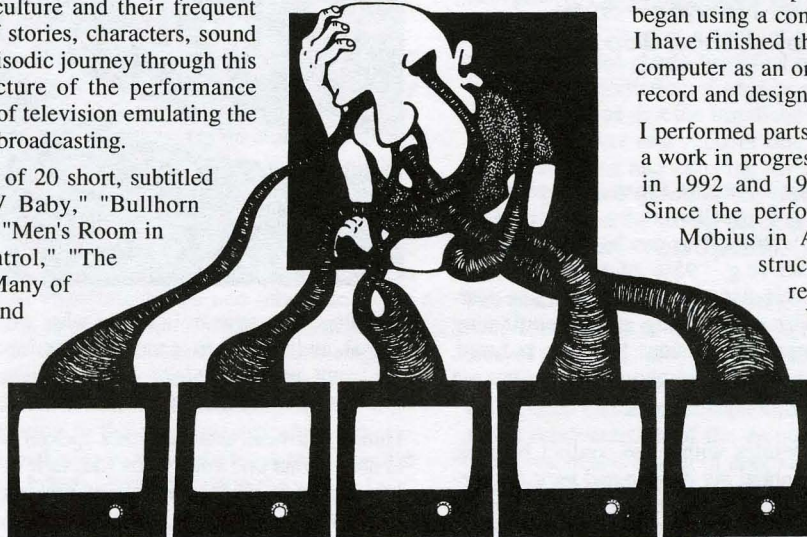


Illustration by Michael A. Slayton

monitors built into two large drawings of eyes. The pupils in the eyes are cut out and the monitor screens show through these holes.

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 benefits in 1992 and 1993, and in W.I.P. #33 in 1993. Since the performance of the finished piece at Mobius in April 1994, I have reworked its structure and deleted some parts, replacing them with new ones.

When I viewed the videotapes of the performance I realized that I was trying to address a large scope of issues in a very short time. In this performance of the piece I am narrowing the scope and structuring the piece in a way which best addresses the subject matter.

-- Joseph Wilson

# ANNOUNCING

**WHATEVER YOUR WOE, FIND SOLACE HERE!**



Are You:

Reeling from a world out of phase?

The Beneficiary of the modern era's weak moral constitution?

Tangled in life's Gordian knot?

**SEARCH NO FURTHER FOR THE MIRACLE CURE:  
THE GENUINE ARTICLE HAS ARRIVED!**

\*\*\*\*\* AMERICA REJOICES \*\*\*\*\*

Let Opalussas Brickleridge and Bismuth Bartholemew **Re-Balance** Your World.

No Longer Need You be Brow Beaten by Circumstance

No Longer Need You to Trust in a False Panacea or Inadequate Peptic



The Society for Hyper Progressive Solutions Offers **Answers** to 4 of the World's Most Pressing Problems:

**THE ENVIRONMENT  
OVER POPULATION  
WAR/PERSONAL WEALTH  
LOSS OF SOCIAL COHESION**



**IN ONE FELL SWOOP!**

~ THE S.H.P.S. ASSERTS: ~

*We Inhabit a World Bereft of the Numinous*

~ THE S.H.P.S. ENTREATS: ~

*Experience the Wonderment of Truth. The Ecstasy of Reality Revealed*

**BE PRESENT AT A MAGNIFICENT PERFORMANCE OF 1 HOUR'S DURATION**

**FEBRUARY 9, 10, 11TH AT 8:00 PM \$8.00 ADULTS (THURSDAY \$6.00) \$4.00 CHILDREN  
MATINEE SPECIAL FEBRUARY 12TH AT 3:00 PM \$4.00 ADULTS \$2.00 CHILDREN**

**WE WILL DELIGHT AND ENLIGHTEN WITH SCIENTIFIC DEMONSTRATIONS AND  
COMPELLING LOGIC (NOT TO MENTION AERIAL DISPLAYS AND OTHER DANGER)  
PERTAINING TO OUR INFALLIBLE ALTERNATIVE VISION.**

**JOIN US ON A VOYAGE FROM CONFUSION TO CLARITY!**

## HUBRIS

Music, improvisation and spoken word performance by **Debris** with **Arthur Weinstein**—guitar, narration; **Steve Norton**—reeds; **Bob Ross**—basses; **Curt Newton**—drums. Text by **Arthur**; compositions by **Arthur, Bob and Steve**.

February 17 & 18

Arthur speaks:

I am told that Debris works by Argumentative Proxy. I'm tempted to disagree, but only out of principle. I myself work by a process I call "the wrench method." I start with a wrench. This can be any number of things: a simple generative conceit (e.g. "95% of the universe is debris") or a rule of some sort (e.g. serialism). The wrench can be nearly anything, but a good one has both a narrowing and a germinating effect: narrowing in that the vast array of decisions has been reduced, germinating in that what is left is unfamiliar enough to provoke a drama.

Much of the drama that is Debris resides within the conflict between chaos and control, between making something happen and letting something (or some anything) happen. We try to address this issue from all angles (knowing fully, if not well, that there lurks many a false dichotomy here). We are composers in that we spend much time and energy setting things up, making scores and plans—what a good friend once called "rigging." But we are also improvisers—what we do with all the rigging vastly varies. The rigging is perhaps less for control than to up the ante, to throw a wrench into the works, to impregnate a chunk of time and music with possibilities. Oh, and to give us something to argue about.

Debris' overriding artistic concern can most simply be stated as transcendence. We seek meaning in a world clearly devoid of any clear



meaning. We strive to integrate what we are with what we do (and vice versa), and (in all seriousness) to passionately create, and then to accept the result and get the joke. Moreover, we seek to prove once and for all that "you can't use too much garlic."

Hubris is a work that combines spoken word with Debris music. Hubris is about what one does when life, as it invariably does, reduces the best laid plans to rubble. It's about picking up the pieces and going on though one can't go on. It's about being serious and not-serious at the same time. It's about loving all the wrinkles.

The unifying theme of Hubris is the ambiguity inherent in all forms of language. It is an attempt to address the issue of meaning in a way that acknowledges how tenuous and subjective meaning is, while at the same time stoutly refusing to completely abandon the temptation of meaning something. Know what I mean? It is about trying and failing, about expectation and actuality (if there is such a thing). Less explicitly, it is also about adultery, trust, atonement and blasphemy.

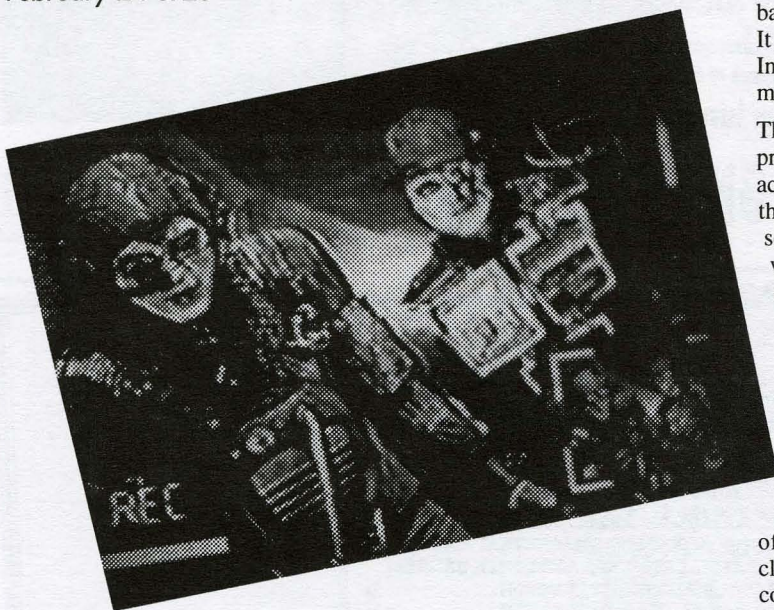
-- Arthur Weinstein

## THE RETURN OF THE BORG

Musical/performance art piece by **T Max** and **Izzy Maxwell**

(Suitable for children and adults!)

February 24 & 25



The sci-fi musical/performance art team of Daddy Master and Micro Chip (T Max and Izzy Maxwell) are back from the 24th century seeking to assimilate audiences into the Borg collective. This work gives a glimpse of a possible future, allowing those who attend to reflect on the present-day situation and experience where it may be headed. The show combines elements of everyday life, politics, humor, and audience participation, all delivered by a stripped-down 2-piece band that looks and sounds like it could very well exist in the year 2364. It should be noted that this work is suited for children as well as adults. In fact, it's a great way to introduce children to the medium of performance art.

The process of creating this body of work comes from looking at the problems of today's world and imagining how far wrong things could actually go in 370 years. If our earth is continually polluted, will we, or the animals we live with, be able to survive? At the rate it's going, will sex exist in the future? Where are games for children headed? Why do we not trust the people who are in charge of making our major decisions? Where does religion fit into the future? All these topics are addressed, sometimes seriously, sometimes humorously, but always from a father and son perspective.

I, T Max, am fascinated by watching my 12-year-old son, Izzy, grow into a stage performer. Working with him on this project has brought us closer together as a family. As a producer/performer in Boston Rock Opera I bring years of theatrical and musical stage experience to a family project that is close to my heart. I also help support thousands of performers as the founder, publisher, and editor of Boston's longest surviving music fanzine, *The Noise*. Izzy's early classical piano training allows him to play the music in this project with confidence. Though he's only 12, he has experience acting in independent films and many live performance art pieces. Together, we are the only father and son performance art team I'm aware of in Boston.

-- T Max

## THE CONSTANTS OF LIGHT

An installation by **Erik Edson**

March 1-18

Gallery hours: Wed - Sat 12-5 pm

Opening reception: Saturday, March 11, 4-6 pm

**M**y proposal to install a piece at Mobius has been accepted while I am in the midst of preparing to move to Boston for a temporary position at the Museum School. I am looking forward to this opportunity to introduce myself and my work to the Boston community. Over the past few years, living in Windsor, Ontario, I have developed a method of working that involves printmaking, drawing, and projection in combination with the manipulation of objects in order to produce temporary pieces. These pieces begin in the studio as self-contained printed and three-dimensional works as well as studio installations. All my pieces are the product of a process of experimentation and interaction with materials. I manipulate materials in an attempt to decipher systems and structures of representation, to discover images and their meanings. These interactions are based on intuitive decisions and I have developed a personal visual vocabulary that is concerned with attempting to understand and situate myself in relation to the complex structures and systems that surround me. Finished pieces are completed in a specific showing space, a process which brings my practice into the gallery.

I have developed my process of working through printmaking. Working with the print matrix I make decisions and experiment with ideas based on the reproducibility of the image, not for the purpose of editioning but

rather to encourage more experimental results. The process of layering information so that image, piece and concept are continually evolving is the basis for the development of my work from individual pieces to installations. When installing I attempt to engage the architecture and actively involve the viewer in order to create an intuitive relationship between viewer and installation, so the viewer takes on an active rather than passive role in the process of interpretation.

As much as I develop a concept and specific ideas for myself, I don't want to limit the possibilities in a piece. I want to create a forum for the viewer, a constellation of objects and images open to interpretation. If anything, I hope that the installation and layering of images and objects overlap to cover and uncover one another, suspending any specific or certain meaning and allowing for new possibilities. The viewer is able to interpret and question the installation participating in a creative process, so that the viewer participates in a dialogue rather than answering a determined visual equation.

The installation that I am developing for Mobius is based on categorized illustrations of animals, specifically birds, as found in encyclopedias of birds. I have been working with the bird silhouettes and superimposing them onto objects and diagrams. The environment they will at once create and inhabit will question categorization itself, as well as the representation of the animal. Illuminating how the animal is at once present and absent in diagrams and labels, and redefining a recognition of the symbol and a consideration of the actual.

I am looking forward to working at Mobius and encourage people to come for a look. I will be present on Saturdays, March 1-18, for more specific dialogues and discussions.

-- Erik Edson

## STUDENT WORKS AT MOBIUS

March 2-4 (exact # of nights TBA)

**F**or the seventh year, Mobius will present a weekend of performance, sound art and intermedia works by area college students. Each night, three to four different works will be presented. This is your chance to see works by students from varied colleges and art schools. Don't miss it!

## FROM THE ANNALS OF ART

Performance by

**Malgosia Askanas and Arnold Vance**

March 9-11

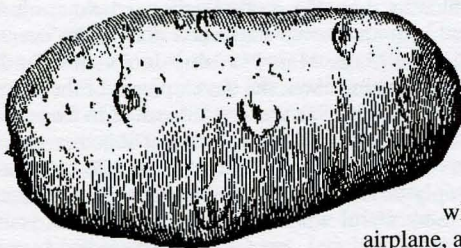
**F**ragments of a grand epic cycle which in the future will be dispensed, with pancakes, from the Potato Pancake Truck.

The Potato Pancake Truck, currently under design, is a motorized vehicle for fast travel on highways. It is equipped with: facilities for the production and sale of potato pancakes; platforms for performance; living quarters; telecommunications. Covering vast distances in negligible time, it insinuates itself into various public spaces, dispensing pancakes, epic descriptions of artistic feats throughout history, and other diversions such as Circus of Thought, Museum of the Intellect, and Work for Money. The epic cycle, called "From the Annals of Art," becomes a

self-transforming work which, in each location, is fed by the heroic acts of local artists.

The Potato Pancake Truck begins a trans portational series which also includes an airplane, a ship, and a funicular.

--Malgosia Askanas and Arnold Vance



## ANYPLACE BUT HOME

an installation by

**Charles B. Goss**

March 22 - April 8

Gallery hours: Wed - Sat 12-5 pm

Opening: March 25, 3-5 pm

**A** number of times between 1986 and 1990 my daughter, Jennifer, ran away. If you have ever had this experience you know how painful and powerless this feels. I was compelled to wonder and wonder through the urban landscape, looking and searching, trying to find her. She never turned up through these efforts. She would return in her own time and ask, "Why the worry, I was OK, I didn't worry about you, what was all the fuss about?" and simply continue on with her life. To say the least, maddening for me.

But during these searches I began to notice the high existence of single shoes. They were everywhere and I began taking them home. The collection grew in the studio to the point where I began to go on hunting trips for these things. Something was brewing and I simply had to trust it.

As time went on I continued to collect single shoes from the roads. Everywhere I traveled I found those lonely artifacts: discarded, lost, misplaced or unwanted. From Boston to Florida and the South, through Mexico and to England and France I found and gathered these lost soles. They became a metaphor of my time and our age. The state of our society persists; the homeless, both emotionally and physically, continue to increase.

An installation came in my work as a result of these experiences and I have the opportunity, for the first time, to show it publicly. It will consist of more than just found single shoes: prepared books, prepared and found sticks, electricity and other found objects. Over the years the piece has grown three times since its first incarnation, and the front space at Mobius will be an interesting visit and a wonderful challenge.

By the way, Jennifer is now 25 years old, getting her teaching certification and on her way to a career in education.

-- Charles B. Goss

## THE BERLIN WALL/THE IRON CURTAIN BETWEEN PRIVATE AND PUBLIC

Performance by **Milan Kohout** (Mobius Artists Group) and **Mari Novotny-Jones** (Mobius Artists Group)

March 23-25

Milan Kohout



I grew up in the world of collectivism, which was carefully selecting the information thrown among the people. This society was built on horizontal communication. Any unauthorized information could explode and cause a chain reaction, therefore it needed to be carefully controlled.

In response, the people developed a detective method to analyze the political situation. For the artist it helped build a platform from which we rebelled.

It was an almost unconscious desire to create a more just society. We inherited a mysterious power which sprang from the root of human life, tempting us, pushing us towards the acts which damaged our lives and had ramifications beyond the limits of our lives. The only reward was the good feeling that we were supporting the sense of life in the universe.

We wanted to melt politics and art like a unifying river delta -- the borders had disappeared and we enjoyed the feeling of natural unity.

It was the paradox of communism that it dug its own grave by nurturing collective thinking.

So, naturally when art was not possessed by private values, but the treasure of the whole society, artists in Czechoslovakia felt connected with society, became active in the velvet revolution and later members of the government.

In this performance, we will investigate the relationship between public and private art.

When art is served only, only to private cages it makes the bad thinker. The artist sitting in one of those (handcrafted) cages can expect that the audience will only be the buyers. The art will be stillborn -- dead in time.

When you expel art from the collective life you are diving to self-tyranny and can only expect that when your well runs dry your neighbor will tell you, "You can only blame yourself."

-- Milan Kohout

A collaboration must begin with a sense of energy. Shared and disparate notions create a community between the artists. A desire to engage through performance both individual and communal views remains, for me, the heart of the collaborative process. My history of

collaborations, especially with Cathy Nolan, Dan Lang, Jude Aronstein and Ean White, succeeds in drawing me back into this mysterious process.

Milan and I have begun a series of conversations around the kitchen table about our common Eastern European sensibilities.

Individually, we pinpoint many divergent paths from our apparent, shared Slavic traits. The obvious, of course, is that I grew up in a Polish American Catholic family, Milan in socialist Czechoslovakia.

Religion and art become intertwined in my creative language. The ecstatic experience of a deeply visual religion has profoundly influenced the way I approach performance. Elements of ritual, coupled with a knowing sense of absurdity, continue to define my performance style. Included in this personal idiom is my training in traditional and experimental theatre. In his country, Milan also has an extensive experience in theatre. This mutual theatricalism naturally pairs us together.

In talking with Milan, art and politics is the dynamic he puts forth. What interests me is how both of us combine our definitions of art with a larger context. I feel my angle comes from a private experience (religion), while Milan's is from a public forum (politics). This dichotomy of public/private contains a wellspring of material to draw from.

Collectively, our paths converge at the year 1968. It was a year of upheaval and change. For Milan, 1968 was the Prague Spring, brutally interrupted by the Soviet occupation of Czechoslovakia. As a young college student, it was, for me, a turbulent awakening to the Vietnam War Protest. In 1968, there was plenty of idealism in the college community across this country. Now, in 1994, as the Congressional art battles continue I am left with a gap. Inside this depression, I reflect on how naive that time was and try hard to overcome my present cynicism.

Bringing some of these feelings and ideas forward, together with Milan's points of view, will render a scenario of images and texts about politics, religion, family, expulsion, abandonment, cynicism, optimism and art.

We look to create a sense of place/displacement and a placement of self in community. We can look forward to a tug of war, in which the two of us are hoisted, pushed, pulled and forced into our corners only to find our way back to each other: almost like a pilgrimage.

-- Mari Novotny-Jones

### Postscript to:

### MOTHERS OF TIME

Performed by the Mobius Artists Group, September 17, 1994

Mothers of Time was a daylong outdoor performed installation that we presented in September. It started at dawn, and explored the images of traditional women's work, from the mundane to the mythic. Given the construct of the event, we had no opportunity to speak with members of the audience afterwards or to thank them for their participation. Despite minimal and cryptic information, they committed real time, drove quite a distance, and played the not easy role of silent witnesses to the event as it unfolded. We respect and appreciate your will-

ingness to be involved in the process.

It has been almost two months since the performance, and we are just beginning to identify and articulate what happened during the event. The four of us, myself, Joan Gale, Mari Novotny-Jones and Sarah Hickler, are in the process of writing about the development of the piece and the experience of performing it. We are also interested in the audience writing about the experience, so that we can put together some record of the event, from both perspectives. It doesn't have to be a formal analysis, but can simply be a stream of consciousness -- what you felt, what it made you think about while you were there, what your thoughts were after the event. In fact, we are most interested in the

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## A WOMAN W/O A MAN and HER DES-IRE

Performances by **Meg Gilman**

March 31 - April 2

My concerns as an artist are at once personal and social. Language, its many levels of meaning, and metaphor play a large part in my text, and I attempt to present work that is both poetic and provocative. This list is only some of the issues I have most recently attempted to address:

abuse	how does memory shape our identity and direct our experience?
relationship	is there time (past and future?) Whose history?
loss	
memory	trying to find a history that is mine, that is more truth than propaganda
physical	
confusion	
history	
placement	trying to find a voice I have not heard, that still sounds familiar
indeterminate	
body	
violence	trying to find a language that more than poetry is the language of recognition
sex	
pleasure	
self-image	trying to prove history can, but does not have to repeat itself
pain	
desire	
invisible	
conditioning	
identity	
control	
language	
unknown	
survival	

Much of my work is autobiographical or contactual, close to the bone, and often relates personal experience as filtered through and translated by academic process, media, social examination and statistical research; the personal becomes a phenomenon. Other sources can range from childhood stories to circus music to the twenty-four hour news to what I had for breakfast. Sometimes seemingly obscure connections are made and it is in following these threads that the process of discovery and integration occurs. Having been employed in many trades, both "academic" and "blue-collar" over the past twenty years, I have been impressed by the ability of the human spirit to defy categorization and depersonalization, and to maintain the coexistence of humor, vulnerability and compassion. I have taught photography and photographic history, and received an MFA from the Studio for Interrelated Media at Massachusetts College of Art in 1992. After working in the natural food and supplement industry for four years, I recently left to become a freelancer in just about anything.

A Woman w/o a Man is a solo performance first presented in May of 1992. This work deals with woman's search for identity and explores memory, biology, family, relationship, societal expectations and limitations, voice, naming, history, etc. It is her-story in reverse, a non-linear address of the memory of integration of body and Self employing original text, sound, slides, eggs and a salad shooter. It is ultimately about the continuing process of BE-coming beyond prescribed perception.

Her Des-ire is a series of vignettes using text, sound and video. "Rhythm of Wife" (presented as part of Mobius' Works-in-Progress, April 1994) touches on the "social" issues of domestic violence and abuse. "Fish N' Chips" examines healing, choice and the body within the medical system (specifically breast cancer and abortion). "Scissors, Paper, Rock" deals with women and aging, and making the invisible visible. Working within focus and confusion, purpose and denial, loss and survival, the piece weaves its way through dream sequences, surreal passages, and exaggerated experience to investigate the depth of our denial, desensitization and desire for recognition and reconnection.

-- Meg Gilman

### MOTHER OF TIME CONT. FROM PAGE 6

direct experiential response. If writing is difficult for you, we would be happy to audio tape your description, which we would transcribe. If you are interested, please contact me at Mobius.

I want to publicly acknowledge and thank Pauline and Win Duke, whose generosity made the performance possible. Their farm was the site of the performance. But they didn't simply provide a physical place to do it. They were generous with their time and advice, suggestions and real work, which allowed us to create the piece we envisioned. They shared their knowledge of the history and ecology of the site. They cut fields, plowed garden plots, laid roads over mud, hauled wood. They talked with the local police to make sure that they were forewarned of what we were doing. They arranged for and coordinated chicken deliveries as well as lessons in how to slaughter a chicken. They encouraged us to spend as much time as we needed at the site, including camping overnights, and to alter it as much as we wanted - digging, building, cutting, planting, etc. Because of Pauline and Win's unwavering support, we had the safety and freedom to develop the imagery and activities of the piece to their fullest extensions. They played a critical role in the creation of the work, and we could never have gone that far without them.

Other people assisted in the event. Jed Speare introduced us to the Dukes. He kept an eye on our gardens over the summer, and watered them (by hand, with a bucket, carrying water from the brook), when we weren't there. He helped coordinate many of the practical aspects of the final production of the event, along with Sheila Pepe. They directed traffic, made sure people knew what to do and where to go. They also watched over the different performance areas at the site to make sure that fires didn't spread, people didn't get injured, or strangers didn't intrude. They were assisted by a group of volunteers that they organized, including Anita Allyn, Jessica Brand, Meredith Davis, Rochelle Fabb, Shannon Flattery, Charlie Friedman, Joanne Goodman, Linda Graetz, Shannon Curry Green, Jennifer Hicks, Matthew Nesbitt, Laura Patterson, Tom Plsek, Joe Wilson, Catherine Zaloga.



Marilyn Arsem, Sarah Hickler, Joan Gale, Mari Novotny Jones Photo by Bob Raymond

I also want to thank my husband Bob Raymond, who documented the work in photography and video on a number of different occasions, with assistance by Milan Kohout. His was a difficult task, recording, in still images and brief minutes, the essence of a long process. He had the added constraint, during the actual performance, of trying not to step into the audience's experience of the piece. The images he found are compelling, and convey a sense of what happened.

Finally, I want to thank Joan Gale. This was, I believe, her last performance. I have worked with Joan for fifteen years, and she has been instrumental in the development of my work. When I watch how she works on a piece, and the way she performs, I am in awe. She manifests what I strive to achieve: she is able to be simply focused on the present moment, completely invested in the activity at hand. Her commitment to the process and her willingness to take risks has brought me through periods when I was groping, and unable to articulate what I was searching for. Her faith in the value of what I do has allowed me to go onward, and I would not be where I am now without her support.

-- Marilyn Arsem

## CALL FOR PROPOSALS: MOVEMENT WORKS-IN-PROGRESS #6

Performances: April 6, 7, 8, 1995

Proposals due: Monday, February 20, 1995

This time around we are trying a proposal format for programming Movement W.I.P., in hopes of reaching movement artists and dancers who have not been included in the past. If you are creating movement/dance work which pushes the edges of the form, and is in a developmental stage, please consider participating in this program. Each of the three evenings will be shared by approximately four artists. Tech requirements must be simple, and the pieces may be no more than 15 minutes long. Proposals are informal and should include:

- \* A brief description of the piece (or an idea of what you will be working on)
- \* A short description of your background as an artist (resume optional)
- \* A SASE if you want your materials returned to you

Send your proposal to: MOBIUS • Attn. Owen Furshpan, MWIP #6 • 354 Congress St. • Boston, MA 02210

### MOBIUS CALL FOR PROPOSALS!

Deadlines:

5 pm, Thursday, June 1, 1995

for projects to take place September 1995 - January 1996

5pm, Thursday, September 14, 1995

for projects to take place February 1996 - June 1996

Mobius 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 asked 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 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 current proposal guidelines. Faxed proposals will not be accepted. Mobius does not program the work of artists currently enrolled at an educational institution. We do program a weekend for student performances each spring (see below).

Mobius offers the space for 50% of the box office receipts. For non-box office events (i.e. installations) Mobius provides use of a 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 twenty-five hundred 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.

### STUDENT WORKS CALL FOR PROPOSALS

Performances Scheduled for: March 2 - 4, 1995

Proposals due at Mobius office by 5:00 pm Fri., Feb. 3, 1995.

Mobius is seeking proposals from Boston area college students for new performance art, sound art and intermedia works. 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 (no more than 20 minutes) and a list of your technical needs. Low tech pieces are preferred as this will be a group showing with 3-4 works each night. Be sure to include your telephone

### CALL FOR PROPOSALS: Works-In-Progress #37

Performances Scheduled for: May 25 - 27, 1995

Proposals due at Mobius office by 5:00 pm, Fri., March 31, 1995

This is your opportunity to share work that is in a developmental stage with an informed audience. There will be audience discussion following each presentation. Pieces presented during this program should have low tech requirements and run no more than 20 minutes. Several artists will be programmed each night. To apply, send the following to Mobius, attention WIP #37:

- a brief description of the project
- brief biography or resume
- list of technical needs (should be minimal) and how you will fulfill these needs
- support materials such as slides, video or cassette tape if you wish
- a SASE if you want any of your material returned

Please! Works-In-Progress only. We realize that to some extent all work is "in-progress," but please do not use this as a forum to present short completed works. Call the Mobius

### CALL TO ARTISTS AND AUDIENCE

Ruby Slipper Productions presents a monthly showcase of mixed-media performance as part of the continuing Monday Night at the Middle East Performing Arts Series. Performances take place a 8 pm on the first Monday of every month, and include five or six artists per evening. If you have work that feels appropriate for a showcase format, or if you'd like to be on the mailing list, please contact Stefanie Cohen at

(617) 625-3551

The Middle East is located at 472 Massachusetts Avenue, Central Square, Cambridge.



THE MUCH-AWAITED  
**MOBIUS SPRING BENEFIT PARTY!**

Saturday, APRIL 22, 1995 • 9pm-1am!  
 (Mark your calendar now!)

Last year it was Amuserama II, the year before we beamed everyone up to Party Universe, and before that, PartyHive was the place to be - what will we think up next!? Carve the date into your calendar and stay tuned for more info and your ticket order form in the mail! Ticket price includes all events, amusements and diversions, dancing to live hard funk by Rippopotamus, eats, and cash bar!



**HEY ALL YOU PARTY PEOPLE!  
 GET INVOLVED!**

The Mobius Board of Directors is again looking for volunteers to help organize the April 22 spring Party, the Mobius SPRING BENEFIT!

Whether you want to hunt donations of food, beer and beverages, decorations or party supplies, work with the clean-up/decorating committee, poster the city, 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 much envied life of a Mobius Party Person, please contact Rena Wade at (617) 666-4683 and leave a message.

**SEEKING VOLUNTEERS**

Lose those winter blues, come down to Mobius and get involved! We need altruistic, beautiful and cabin-fevered people just like you to come help out in the Mobius office. You may: update our mailing list, help with PR, paste-up, filing, general office maintenance, archives, fundraising, production and more. ALORS! You have some winter down 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, we will appreciate you and will keep you warm, safe and occupied... PROMISE.



**Boston  
 coalition for  
 FREEDOM  
 of expression**

- Meetings held at Mobius •
- 2nd & 4th Monday of each month at 7 pm •
- All Welcome •
- Always looking for new members •

Call 617 497-7193  
 for more information  
 and to receive the  
**BCFE Newsletter**

**DO YOU TEACH?  
 DO YOU HAVE SCHOOL AGED CHILDREN?**

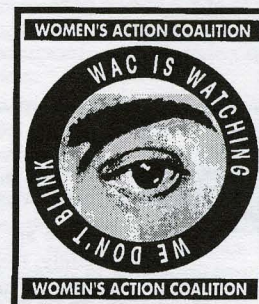
Mobius welcomes inquiries from school and community groups about special educational programs. We are happy to arrange special gallery talks by the artists whose work is on exhibit. We also may be able to arrange for discounted tickets for high school students who wish to attend evening performances.

Call Nancy Adams at Mobius, (617)542-7416.

**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.

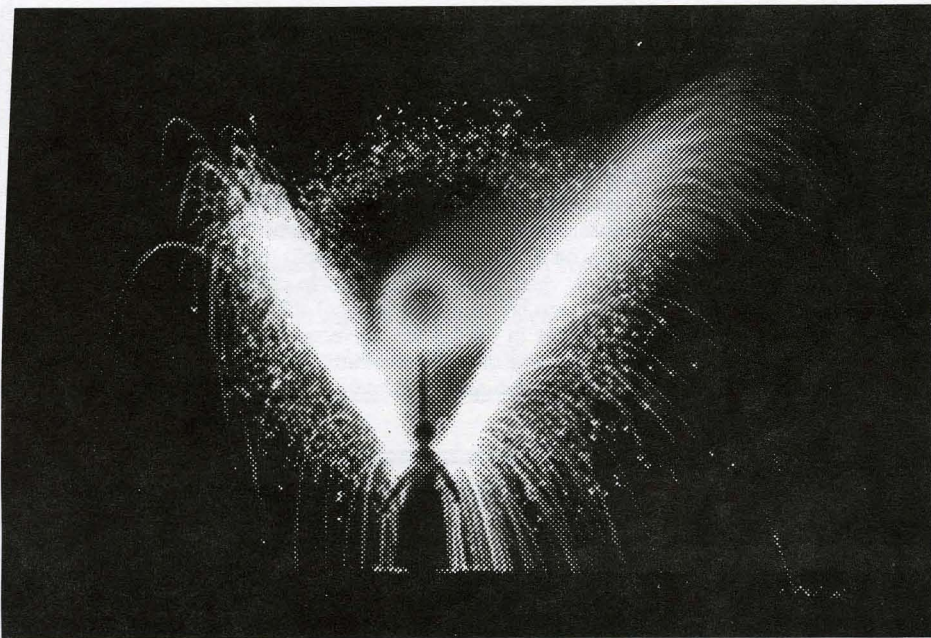
Call 446-0364 for further information.



**AUDIBLE VISIONS**

**New Music/Sound Art Performance Space**

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 Europe. To be on the mailing list and/or for further information on concert dates and featured artists please call Ellen Band at (617) 625-4889.



Firework: Ean White • Figure: Anastasia Warpinski • Photo: Eric Eisack



Photo: Margaret B. Tittermore

### DIRECTIONS TO MOBIUS

**From the Mass. Pike:**  
Take the Downtown (South Street) exit. Go straight through two lights, at third light take a right onto Congress St.

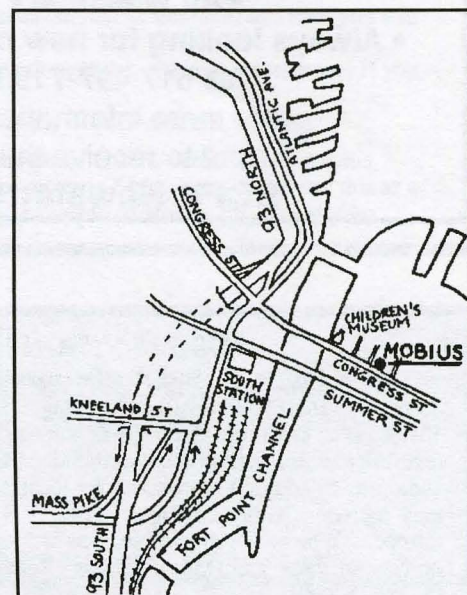
**From Rt. 93 (traveling South):**  
Take Congress Street exit. Mobius is two blocks past the Children's Museum on left.

**From 93 (traveling North):**  
Take Chinatown/Kneeland St. exit. Go right on Kneeland, left on Atlantic Ave., and take right onto Congress St.

**By MBTA:**  
Take the Red Line to South Station. Walk one block (North) and go right onto Congress St.

### 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.



## Think of yourself as a radio

The Cabaret Voltaire, the Art of Noise, dada, surrealism, minimalism, cut-up, collage.... Antonin Artaud, Marcel Duchamp, André Breton, John Cage, Hugo Ball, Kurt Weill, William Burroughs.

Eastern and western philosophy, linguistics, music, painting, artificial intelligence....Saussure, Chomsky, Schoenberg, Kandinsky, AI pioneer Terry Winograd, composers Gottfried Michael Koenig and Iannis Xenakis, artist Harold Cohen.

### WIRELESS IMAGINATION

Sound, Radio, and the Avant-Garde  
edited by Douglas Kahn and Gregory Whitehead

"A beautifully produced collection of essays on the interplay between art, noise, experimental music, and technology... enlightening." —Gareth Branwyn, *Wired*  
"Think of this book as a radio with some really good shows. Think of yourself as a radio." —*San Francisco Review of Books*  
350 pp. \$17.95 now in paperback

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292 Main St. Cambridge, MA 02142  
617.253.5249  
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web: [HTTP://WWW-mitpress.mit.edu](http://www.mitpress.mit.edu)

### DIGITAL MANTRAS

The Languages of Abstract and Virtual Worlds  
Steve Holtzman

"Holtzman provides one of the most insightful considerations of the aesthetics of digital culture to date." —*Kirkus Reviews*  
460 pp. 79 illus., 16 color. \$29.95 clothbound  
Digital Mantras CD 73:33 minutes \$16.95

Also of interest:  
LEONARDO MUSIC JOURNAL  
with CD focuses on the best in contemporary music and sound exploration. Current issue: *Vocal Neighborhoods*, a collection from the Post-Sound Poetry Landscape. \$30 published annually.

Support the area's best radio  
WMBR 88.1 FM and WZBC 90.3 FM

### PHYSICAL ACCESSIBILITY



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

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

If you would like more information or if you have any suggestions, please call Nancy Adams at the Mobius office, 617/542-7416.

## THANKS TO ALL OUR DONORS FOR DOLING OUT THE DOUGH!

A heARTfelt thanks to all the following individuals who recognize the importance of funding new art, supporting our local artists and have contributed to the Mobius Artists Group fund. This fund directly supports the 20 members of the nationally-known Mobius Artists Group in producing their work in performance art, dance, sound art, new music and installation art. Among other costs, the money helps to cover artists' materials, technical production assistance and PR. This money will enable these artists to continue to create, explore and expand their repertoire of new, experimental works into the 1994-1995 season as they celebrate their 18th anniversary!



### SUPPORTERS OF THE MOBIUS ARTISTS GROUP PROJECT FUND

(as of November 17, 1994)

Kay & Don Arsem  
n.noon coda  
Senora von Prune Prunie Doggie Dog  
Andrea & Steven Frank  
Ed Gersh  
Christopher Janney  
Mikki Lipsey  
Gordon Rudy & Britt Raphling  
Jane Schwerdtfeger  
Karen Turley  
Rena Wade

**DISCLAIMER:** If we have inadvertently missed you on any of these donor lists, apologies in advance. Please let us know so we can recognize you in our next newsletter!

### HELP US HATCH NEW ART!

If YOU would like to support the work of the Mobius Artists Group or contribute to our general operating budget, please make checks out to: Mobius - 354 Congress St. Boston, MA 02210 & specify which cause you are donating to. REMEMBER: all donations are tax deductible to the maximum extent permitted by law.

## WANTED

### MOBIOID REQUEST CORNER

Can you help us out with these various and sundry needs?

Linda Graetz seeks a table-top paper shredder.

Margaret Tittlemore desires movable walls for the Mobius front room.

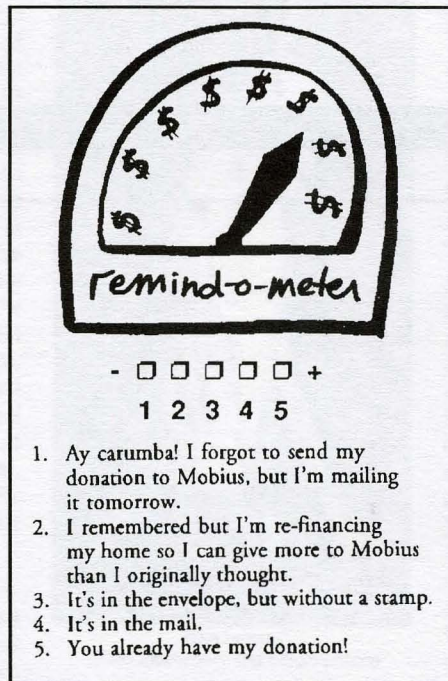
Joe Wilson is ALWAYS looking for used TV monitors & VCR'S.

### OFFICE WISH LIST

- Lighting Equipment - 10 - 12 can lights
- Macintosh Plus or SE
- donated printing services
- donated advertising of events
- laser printer paper/xerox paper
- volunteers - office work, party help, poster ing and mailings

Thanks to these generous beings who made our office wishes come true:

Hydrodonor - David Goodine for continuing to keep our whistles wet with a water cooler and fresh H2O!



1. Ay carumba! I forgot to send my donation to Mobius, but I'm mailing it tomorrow.
2. I remembered but I'm re-financing my home so I can give more to Mobius than I originally thought.
3. It's in the envelope, but without a stamp.
4. It's in the mail.
5. You already have my donation!

Correction for last newsletter: OOPS! We credited the party photo on the front page to photographer/videographer and Mobius Artists Group member Bob Raymond, and although he documents nearly all Mobius events, this picture-perfect moment was marvelously captured by Joel Jean Pierre. Sorry Joel!

### MOBIUS ARTISTS GROUP

Nancy Adams  
Marilyn Arsem  
Hannah Bonner  
Meredith Davis  
Owen Furshpan  
Linda Graetz  
Sarah Hickler  
Larry Johnson  
Milan Kohout  
Dan Lang  
Taylor McLean  
David Miller  
Cathy Nolan  
Mari Novotny-Jones  
Tom Plsek  
Bob Raymond  
Landon Rose  
Margaret Tittlemore  
Ean White  
Joseph Wilson

### MOBIUS STAFF

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Nancy Adams, Co-Director  
Rochelle Fabb, Publicist/Admin. Asst.  
Anita Allyn, Volunteer  
Nathalie Gottlieb, Volunteer  
Lana Lima, Volunteer  
Zoe Squair, Volunteer

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Oedipus

**Mobius Artists Group** has gained national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 20 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, the Nonsequitur Foundation, LEF Foundation, The Phoenix and generous private support.



The Mobius Newsletter is edited by David Miller with help from Nancy Adams and Rochelle Fabb, and is designed and produced by Sarah Hickler.

# IN THIS ISSUE

## DANCE/MOVEMENT

**Landon Rose and Elizabeth Whirlabout**  
January 19 - 21

## MUSIC/SOUND ART

**Integrated Circus**  
January 13 - 15

**Landon Rose and Elizabeth Whirlabout**  
January 19 - 21

**Debris**  
February 17 & 18

**T Max and Izzy Maxwell**  
February 24 & 25

## INSTALLATION

**Eric Edson**  
March 1 - 18

**Charles B. Goss**  
March 22 - April 8

## PERFORMANCE

**Joseph Wilson**  
January 27 - February 5

**The Search for Hyper Progressive Solutions**  
February 9 - 12

**T Max and Izzy Maxwell**  
February 24 & 25

**Students Works**  
March 2 - 4

**Malgosia Askanas and Arnold Vance**  
March 9 - 11

**Milan Kahout and Mari Novotny-Jones**  
March 23 - 25

**Meg Gilman**  
March 31 - April 2

J A N U A R Y - M A R C H 1 9 9 5

## **mobius**

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

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Boston, MA 02210  
(617)542-7416

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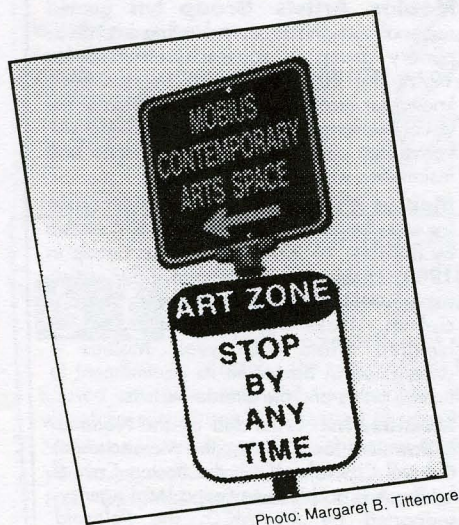


Photo: Margaret B. Tittermore

**JANUARY - MARCH 1995**