

## MEANWHILE, HERE WE ARE

### Greetings:

We begin our new season with some (more or less evident) changes. We are pleased to welcome **Jed Speare** as the new Co-Director of Mobius. He has been a member of the Mobius Artists Group since the fall of 1995. He is a multi-media artist, and has worked in music, sound, video, film and computers. He's worked with a number of groups of artists and organizations in Boston, San Francisco and Amsterdam. He recently received his MFA in the Tufts University/School of the Museum of Fine Arts program.

Jed is taking over for **Nancy Adams**, who is working toward her Masters degree in Business Administration at Simmons College. Nancy has been Co-Director of Mobius since 1990, but she came to the organization well before that time. She first showed work here as an artist in 1985. She then volunteered in the office, and was later hired as publicist. When she was invited to become a member of the artists group in 1988, she retired as publicist, but later returned as Co-Director.

Nancy has had a profound impact on the organization during her tenure at Mobius. She has managed to juggle too much in too little time: everything from the trivial to the monumental. But she always manages to maintain her graciousness and good humor. She has articulated our vision and philosophy in everything from grant applications to proposal guidelines for incoming artists, to the 'how to' procedures in the office. She has also developed and refined our systems of communication, both within the organization as well as in our interfaces with the community of artists who work with us, with the public who is our audience, and with the funders who support our activities.

It is critical for an organization with many people involved in it — including 16 active members of the resident artists group; the board and the staff; a dozen interns or volunteers at any given point; and a new group of artists working in the space each week — to have strong communication systems. No one works at Mobius full time, so information is always being transmitted to

many people by various means. Nancy has managed to keep the organization running smoothly, successfully balancing and integrating individual needs with organizational goals.

I am not alone in saying that Nancy will be sorely missed. Our deepest desire is that on completion of her graduate program, she will return as an active member of the Mobius Artists Group and continue her art work.

And there's more: In the never-ending effort to stretch our resources as far as they can go, we're making a few more changes:

- The Newsletter will only be issued twice this year. This first one covers programs throughout the fall and through January. Please put your handy-dandy calendar insert on your refrigerator, so that you don't forget what's coming up. The artists who show in December and January want you to come to see their work too!

- We are raising our ticket prices a bit. We've had the same price range for a few years, while costs have been going up everywhere else. For most of the artists, their share of the ticket money is the only source of income that they have for the project, other than their own pockets. Even a full house of 49 seats doesn't bring in much. So, please understand, and support our artists. And if the increase really causes a hardship, please give us a call in the office and we'll see what we can do. We do want you to be able to come regularly.

- We've also concocted a way to honor our devoted audience, by creating the Friends of Mobius. For a nominal contribution, you'll be recognized as one of our most important patrons, which qualifies you for special ticket prices, regular calendar updates, AND a private party! (See more below.)

Meanwhile, here we are, embarking on our fourteenth season at Mobius, with the usual jam-packed program of new art every week. Come often!

— Marilyn Arsem

My interests have always been evenly divided between art-making and organizations. There are precious few jobs available where one is valued as a working artist and as an administrator; working at Mobius has allowed me to perfectly combine these interests. I am leaving now to get an MBA, a crash course in practical surreality (what do you mean profit is the goal?). Having once been called in print "an interdisciplinary surrealist," I feel that only when I graduate next August, with a BA in Dance/Theater and Intercultural Relations in my past and a fresh MBA in my pocket, will I be able to honestly lay claim to that title.

I've spent most of my adult life at Mobius. I showed up looking for a place to perform my work when I was 21 and stayed. I had found not only a new performance space willing to deal with a youngster new to town, but an organization and people I believed in. I had found hippie values and experimental art - and that sounded good to me as someone who protested the war in Vietnam during grade school and came of age as the Sex Pistols released their first album. Almost 12 years after I first came to Mobius I still believe passionately in the cooperative principles by which the Mobius community lives and in the enormous range of risky artistic activity that occurs under Mobius' roof year after year after year.

In a field often characterized by burn-out, Mobius has attracted remarkable loyalty and long-lived relationships. The Mobius artists, staff and board do struggle with burnout - operating an alternative arts space is both rewarding and punishingly hard work - but we have also had some success upholding the principles of "from each according to ability, to each according to need." This old

Marxist philosophy, peppered with a good deal of "whatever it takes to get the job done," has fostered an environment in which people give a great deal of themselves but not so much that they have nothing left to take home. What's more, with an artists group of 16-20 members at any time, a board of directors, a community of artists, interns and volunteers, Mobius has a wide and stable people-base from which to operate.

It has been an honor to work among so many committed and enlightened people, including my peers in the Mobius Artists Group (many of whom I consider mentors); more than a dozen board members; and the other Mobius staff people with whom I've worked through the years including David Miller, Joan Gale, Mary-Charlotte Domandi, Britt Raphling, Laurel Carpenter, Rochelle Fabb, our new Publicist Suzan Baltozer and new Office Manager Rob Abate; and of course Marilyn Arsem, my friend and colleague, with whom I have shared this job for six years.

Collaboration, collectivism and cooperation are at the heart of what Mobius does and is. The creation of Co-Directors extended this concept to the Mobius office. Part relay race, part mind-meld, our working relationship proved again and again that two heads are better than one and certainly that by sharing the job, it was much easier to be two places at the same time. This wise strategy for orchestrating the business of Mobius will be continued when Jed Speare takes my place in August to join Marilyn in the 14th year of Mobius, the space and the 20th anniversary of the Mobius Artists Group.

— Nancy Adams

## Some More Comings and Goings

**W**e are pleased to welcome two other new staff members, who are by now old hands. **Suzan Baltozer** our new Publicist and **Robert Abate** our new Office Manager have been working at Mobius since February (just after the copy deadline for the last Newsletter). Suzan is a visual and performance artist, children's art teacher, teacher of Shamanic drum-

ming and journeying, artist's assistant and so much more. Rob, a visual and performance artist also, comes to us having just finished a spectacular job producing Eventworks, the Studio for Interrelated Media at Mass. College of Art's annual festival of multi-media and performance art. We are extremely lucky to have them both here at Mobius!

## THE FRIENDS OF MOBIUS: A REMINDER

**W**ithout our supporters, Mobius couldn't exist. It's the people who attend events, volunteer in the office or at a party, contribute money to the organization, and help out in a hundred other ways who make it possible for us to do our work. For a while now, we've been looking for a way to acknowledge the people who've shown over the years that they care. We decided to create a special category called Friends of Mobius,\* and a short time ago we sent out letters to Mobius supporters, inviting you to join.

To those who've already signed up, many thanks. To those who've yet to jump into the pool, here's a little nudge. For a donation of \$35 (\$50 for two people at the same address), Friends of Mobius receive a discount on all Mobius events for an entire season, calendar updates, plus an invitation to an exclusive reception. But the best thing about being a Friend of Mobius is knowing that you're helping us to carry on our twenty-year commitment to experimental art.

Twenty years. Just think about it: while Jimmy Carter was confessing his lust, Mobius was making art. While Ronald Reagan was nodding off at security meetings, his hand wedged

inside a jelly-bean jar, Mobius was making art. While George Bush was pushing broccoli around on his plate at state dinners, Mobius was — you guessed it — making art.

And now, more than ever, we need your support. It's no secret that these are tough times for the arts. Government agencies and private foundations have less and less money to distribute. And to make matters worse, artists whose work falls outside the mainstream are having increasing difficulty securing funding. For example, the new guidelines in the National Endowment for the Arts grant applications are so restrictive that Mobius no longer qualifies. In 1995/96 Mobius received eight thousand dollars in NEA funding. In 1997/98, we will receive zero dollars.

So, if you've been thinking of becoming a Friend of Mobius, now is the time. Please call our office at 617-542-7416 for more details on how to join.

Lend us your support, be our Friend, and we pledge to keep doing what we've done for the last twenty years: providing New England with a unique venue for the very best in experimental art.

\* *Help! We know this name sounds too "normal" for Mobius. We need your suggestions.*

## MOBIUS' MACEDONIA EXCHANGE CONTINUES!

**T**he Mobius Artists Group has received a grant from the *Trust for Mutual Understanding* for five of our female artists to spend two weeks in July of 1996, working with five female Macedonian artists collaborating on projects to take place in an abandoned, 16th century Turkish bath (amam) in the Macedonian capitol, Skopje. The collaboration will take place under the auspices of Skopsko Leto the city's summer arts festival. The project is set up as an exchange with the Macedonian artists coming to Boston in June of 1997 to collaborate with Mobius artists at a site in Boston. The Mobius artists are **Marilyn Arsem, Meredith Davis, Cathy Nolan, Mari Novotny-Jones and Margaret Tittmore**. The Macedonian artists are **Iskra Dimitrova, Nora Stojanovic, Leona Markovic, Margarita Keselicka Kalakizieva and Mirna Arsovska**.

## BOSTON COALITION FOR FREEDOM OF EXPRESSION

**T**esting the Limits: A Conference on Hate Speech, Depictions of Violence, and Pornography

Throughout September, the Boston Coalition for Freedom of Expression will present a conference aimed at educating artists and others about First Amendment issues and defining the limits, if any, to free expression. In presenting the strongest possible arguments in favor of free speech, this series of events will stress the most difficult and controversial areas of free expression.

The series will include performances, lectures, video screenings, roundtable discussions, and panels. While the schedule is still taking shape as we go to press, confirmed events are as follows.

*Palladia: The Dismantling of Safe Havens for Critical Thought* will occupy the gallery space from Wed., September 3 through Sun., September 29. According to the American Heritage Dictionary, a palladium is "a safeguard, especially one viewed as a guarantee of the integrity of social institutions: the Bill of Rights, palladium of American civil liberties." The exhibiting artists are **Jennifer Edwards** (color photographs), **Maxine McDonald** (photography, B&W and other processes), and **James Montford** (installation/performance). Assembled by guest curator **Kathleen Bitetti**, Executive Director of the Massachusetts Artists Foundation, the show examines work and media that have encountered censorship in places commonly considered safe havens for critical thought: colleges and universities, as well as facilities where artists produce their work - especially professional photo labs. All three of the artists in the show have experiences of censorship in these purported havens. The specific images or subjects they address — child nudity, sexual norms and gender, and issues of racism and hate speech — have occasioned attacks from across the political spectrum. The media the artists work in have also been targeted repeatedly by both the right and the left. Because these media push the boundaries between reality and non-reality, they spark controversy over whether or not they are truly "fine art."

**ON THURSDAY, SEPTEMBER 19, FROM 5 PM & 7 PM,** a reception and gallery talk will be followed (at 7 o'clock) by a performance piece by **James Montford** and a keynote address by attorney and Boston Phoenix columnist **Harvey Silvergate**.

**ON FRIDAY, SEPTEMBER 20 AT 7 PM** BCFE Director **James D'Entremont** will moderate a roundtable discussion on

depictions of violence. This program will include clips from films by Eisenstein, Hitchcock, and Peckinpah, as well as exploitation films and horror schlock. At a time to be announced, we also hope to offer a screening of Pasolini's film *Salò*, currently the subject of an obscenity prosecution in Cincinnati.

**ON SATURDAY, SEPTEMBER 21 AT 7 PM** **Nina Crowley**, Executive Director of the Massachusetts Music Industry Coalition, will moderate a panel on hate speech, violent imagery, and sexual content in contemporary popular music. Panelists will include WBCN station manager and Mobius Advisory Board member **Oedipus**, rock musician **David Herlihy**, and UMass professor **Robert Garofalo**.

**ON WEDNESDAY, SEPTEMBER 25 AT 7 PM** journalist **Nan Levinson**, former U.S. correspondent for the London-based *Index on Censorship*, will moderate a panel discussion on the effects of hate speech and harassment. The ramifications of Constitutional protection for such works as *Mein Kampf* and *The Turner Diaries* will be examined. Participants to be announced.

On Thursday, September 26 at 7 pm a roundtable discussion on public arts funding and free speech will take place with discussion leaders to be announced.

**ON FRIDAY, SEPTEMBER 27 AT 7 PM** a panel on child pornography and depictions of children in art will feature a slide presentation by attorney and art dealer *Lawrence Stanley*.

**ON SATURDAY, SEPTEMBER 28 AT 7 PM** a panel on pornography will include, among others, **Brenda Teitelbaum**, editor/publisher of *EIDOS* magazine, and **Rachel Hickerson**, Executive Director of *Feminists for Free Expression*. Excerpts from sexually explicit films and videos ranging from amateur porn to the erotic work of various artists will be screened and discussed.

**ON SUNDAY, SEPTEMBER 29 AT 3 PM** a presentation of work by censored artists will be followed by a closing reception.

Anyone interested in attending the entire conference may register at the opening reception and purchase a series pass for \$15 (\$10 students and seniors). Tickets for most events can be also be purchased individually for a \$3 donation. The reception on September 19 and admission to *Palladia* will be free.

*Additional events TBA. For an update, call Jim D'Entremont at 617/266-5827.*

### AUDIBLE VISIONS

#### New Music and Sound Art Performance Space

Audible Visions announces its fall '96 season. San Francisco-based composer Carl Stone performs Friday, October 11. Hailed by the *Village Voice* as "the king of sampling" this is a not to be missed event. Friday, November 8, Janet Underhill, bassoonist extraordinaire, performs with Tom Plsek, Daniel Orlansky and Neil Leonard presenting new and recent works written for her. All concerts begin at 8 pm. Dates are subject to change. For more information please call Ellen Band at 617.625.4889.

### CALL TO ARTISTS AND AUDIENCE

Ruby Slipper Productions presents a monthly showcase of mixed-media performance downstairs at the Middle East at 480 Mass. Ave., Cambridge in Central Square. Performances take place at 7:30 pm on the first or second Monday of every month, and include five or six artists per evening. If you have work that is appropriate for a showcase format, or if you'd like to be on the mailing list, please contact Stefanie Cohen at (617) 868-6960. Ruby Slipper is also looking for volunteers to do mailings and help produce the performances.

## SUBJECT TO STRESS

A performance comedy by

**Joseph Wilson (Mobius Artists Group)** and  
**Mary Keefe O'Brien**

September 6-7 & 13-14

**M**aking a performance is sometimes like designing and building a house. You come up with what you want, design it, put in the foundation, the frame, walls, windows, plumbing, electricity, and a roof. Not necessarily in that order. After it's finished you move in and often find some things you did not put in the original design and maybe you build an addition or do some renovating.

The main difference between a house and a performance is that you can only live in a performance in the presence of an audience. I know there are historical arguments to punch a hole in this analogy, but for the sake of illustration I will ignore them. Having spent some time in this "house" during the premiere of *Subject To Stress*, Mary and I now look at some possible design changes, renovations and a few additions.

During the shows we performed in April and May, there was the opportunity to get to know the characters we created a little better and how the energy of an audience affected them. Each night there was a new or different way to approach a line, its timing and the movement connected to it. We're excited about creating new pieces for the performance, and tweaking the existing work. With the theme of the show being the causes and results of stress on society, the opportunity to create new work is, unfortunately, seemingly infinite.

The process Mary and I use to write involves sitting at a long meeting table, with a laptop, post-its, a coffee maker, newspapers, magazines, M&M's, gum, chips, bottles of water, and never enough pens. We start bitching about what is bugging us on that particular day or any ideas that have come up. If anything clicks we start writing and talking, usually over each other.

We call the process "convincing." Each of us tries to convince the other about an idea and either of us can say "I'm not convinced" at any time. The degree of finality in this statement depends on what we are working on and at what point we are with it. There were parts of the show we were both "convinced" by at their inception. Some things in the show made it all the way through the writing process to the final script and then were killed

in rehearsal. We also write pieces individually and then bring them into a writing session for editing.

It is mid-June as I write this, and Mary and I have been back at the table for a few weeks now. We will continue writing through the end of July and begin rehearsals in August. To continue with the house analogy, our goal is to have the renovations completed by September and perhaps, other than a fresh coat of paint once in a while, the "house" will be finished, sort of.

— Joseph Wilson

**T**he thing about writing a performance piece is that once you realize you've actually written and performed it, you also realize that there is nothing to stop you from writing more.

That is the current state that Joe and I are in now. We've made it over the first few hurdles and we've now discovered a few ideas that will help us over the next few hurdles, not necessarily in record time, but maybe with a little more finesse.

As far as the writing is concerned, I don't think that we'll ever truly finish. It seems that even during the performances of your favorite pieces, you constantly seem to get ideas to tweak it, shorten it or just plain rewrite it. So then you find yourself and your writing partner back at the folding table with the laptop, coffee maker, and fast food remnants scattered everywhere. In the middle of tweaking that favorite piece of yours, you relate a seemingly innocent event from your day and suddenly it has become the newest addition to the *Subject To Stress* lineup.

When we set out to write *Subject To Stress*, my reasons for doing it were to express some concerns I've had about our society in a format that I thought would be accessible to all — humor. This is still my motivation and I still have things on my mind. Now that Joe and I are back at the table I'm hoping that I'll be able to figure out a way to share new topics with you.

Joe and I will spend the next month or so editing and tweaking and then it's back into performances in the fall. I look forward to bringing *Subject to Stress* to its fully tweaked and edited, maybe even slightly longer self. It's nice to know that the folding table is never really folded up. After all, as my brothers have always said, I have a Ph.D. in my own opinion and I'm always willing to share it.

—Mary Keefe O'Brien

---

## MOBIUS TRAVELS TO No.B.I.A.S., North Bennington, Vermont

Performances and installations by **Mobius Artists Group**

September 19 - October 19

**R**emember when No.B.I.A.S. (North Bennington Independent Artists' Space) brought their exhibition, *Northern Voices: The No-Brow Traveling Medicine Show*, to Mobius last winter? Well, that was the first part of an arts exchange between our two groups. Now it's our turn to travel to North Bennington and present our work up there!

Mobius will be traveling up to the No.B.I.A.S. space in North Bennington, Vermont for the weeks of September 19 to October 19. There will be four weekends of performances. There will also be installations which will remain in the space for the duration of the event. **Mobius Artists Group** members presenting work include **Meredith Davis, Linda Graetz, Margaret B. Tittlemore, Joseph Wilson, Owen Furshpan, Sarah Hickler, Larry Johnson, Milan Kohout, Jed Speare, David Miller, Tom Plsek, Landon Rose, Cathy Nolan, Marilyn Arsem and Mari Novonty-Jones**. We'll be joined by our friends **Mary Keefe O'Brien** and **Steve Norton**.

If you're going to be traveling up to the area, here's the No.B.I.A.S. phone number for information: (802) 447-7754.

## MEMORY KNOT

Installation by

**Sharon Haggins Dunn**

October 2 -20

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

Opening reception: Saturday, October 5, 3-5 pm

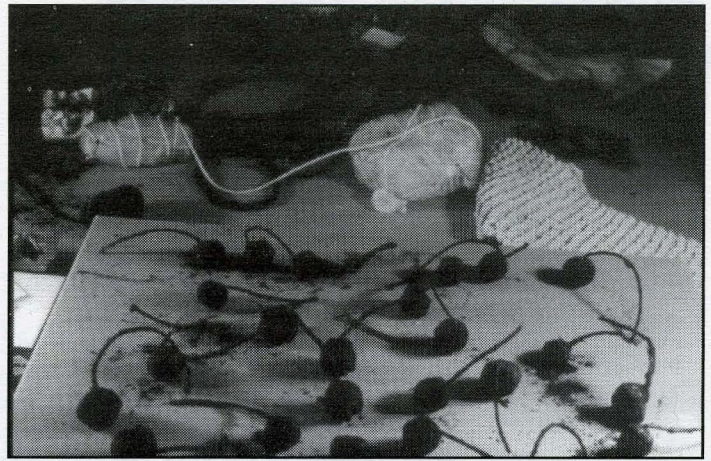
Gallery talk: Saturday, October 5, 4 pm

**A** collection of knitted, knotted and kneaded wax balls and rope pieces. Image of the knot as metaphor ... contained moment, a record, history of an act or force or pressure, intense imploded force ... sequence of knots or knotting to mark time or a journey ... etc.

I have been exploring a variety of wax ball knot formations and like the idea of multiples ... creating various floor configurations.

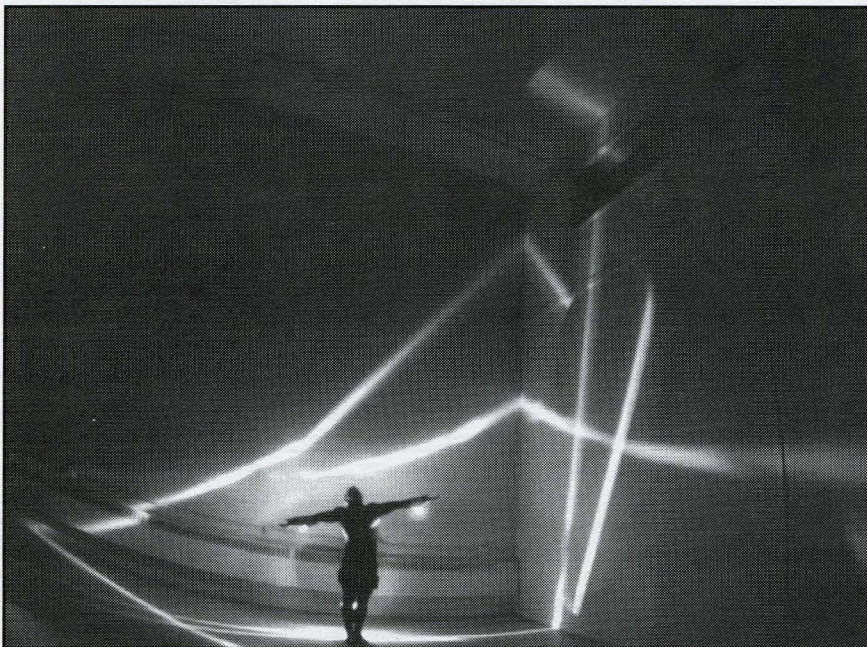
Pieces are not individual objects but relate as an environmental installation.

I believe the ball pieces are like some large floor game or similar to the I Ching or traditional Native American earth games. Some of the charcoal wax covered balls contain text and frag-



ments of rope. I will continue to experiment with turmeric, red spices and white rice flour as well. Many powdered spices fold into the wax to form intensely colored round forms.

— Sharon Haggins Dunn



Seth Riskin in "Light Dance" (M.I.T. Center for Advanced Visual Studies, 1990)

Photo: Noah Riskin

## GEMINI

Performance by

**Seth and Noah Riskin**

October 4 & 5

**G**emini is a performance that explores the meaning of our twin experience through our art of body movement and light. We devise tools that translate our body movement into light phenomena (e.g. body-mounted projectors; suits of optical materials that respond to remote light sources) and, incorporating our ability as gymnasts, we control environmental light effects with our bodies. In one version, light forms, cast from the body onto the

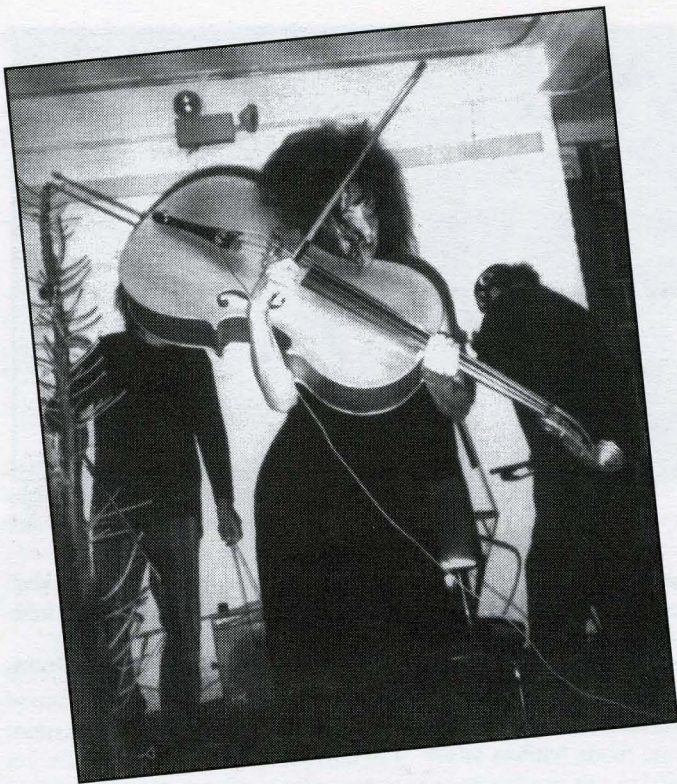
boundaries of the room, change in shape, size and speed according to the architecture of the space and the performer's movement within it. Another version uses light emitting diodes (l.e.d.s) mounted on the body to transform patterns of movement into momentary light sculptures.

An objective of our art is to convey to viewers the subjective experience of movement, e.g. the performer's sensation of gravity or space. Light is a vehicle with which we dissolve boundaries between performer and viewer, allowing the audience to identify with the performer and "get inside" the dance — a parallel to our experience as twins.

Throughout our lives we have explored and applied our relationship. Gymnastics was the first vehicle for this, where our accomplishments in the sport owe much to our deep mutual empathy. In watching, we can feel each other's movement, and coaching each other from childhood through college we each had the advantage of being as if performer and viewer simultaneously. The results were remarkable: in 1985 we tied for the NCAA national title on our specialty, the parallel bars.

Our twin relationship has grown increasingly prominent in our work, both as a subject and as an extraordinary basis for collaboration. Since 1993, as research affiliates at the M.I.T. Center for Advanced Visual Studies, we've worked together in our art, and humanistic research of light, and in the development and co-teaching of our interdisciplinary courses, *An Anthropology of Light and Twins*. This summer, as resident fellows at the Northwood University Dow Creativity Center, we are doing artwork and research on the subject of twins, leading to the production of *Gemini*, which will treat, in a series of separate pieces, topics germane to the twin experience, e.g. duality and unity, symmetry, complementarity and the tension of opposites and its resolution.

— Noah and Seth Riskin



## HIGH PRIESTESS OF OUT

Performance art/Sound structures by

**Bea Licata** with **5-6-7**

**(Matt Samolis, John Voigt, Ricardo Frota)**

October 11 & 12

I have lived and worked a long time as novelist Jun'ichiro Tanizaka proclaims, *In Praise of Shadows*. My involvement with intermedia and improvisation spans nearly two decades.

Improvisation is my sacred relationship to the present. I like to describe this spontaneous process as illumination revealing the

core emotionality or Consent of the form.

By form I mean not only the sound of the work, but also the physical movement, the shape and shifting configurations sketched by me and my accompanists in time and space, the vocalized utterances, the visual sound scores, the installation structures, the costumes or whatever else is materialized and utilized for this emotional play.

I have never been chauvinistic about any one particular form, so I explore many extensively and freely — moving on as called, honoring the Source which is my truth and informs my breath and purpose. That source is passion. Passion is my guide through these improvised acts — emotional odysseys in creative time. A voluptuous intimacy between my free will and the present regenerates me endlessly. It begets multi-dimension — the virtually infinite aspects of the experience inherent in creation.

Emotion, feeling, change generating from Shadow are why I live and why I incessantly make art.

— **Bea Licata**

It's fantastic to be working with a major Downtown NYC performance art person such as Bea Licata, along with Matt Samolis and Ricardo Frota. We three call ourselves 5-6-7 after the astrological signs. Matt Samolis as Gemini — The Twins in one body, as in his self-built 1/2-saxophone 1/2-flute he calls his Flax. He'll also be taping, banging and striking goblets, bells, and Tibetan gongs.

I'm a Cancer — an abstract Voigt/Moon seeking psychic powers as I crawl all over my string bass looking for new sounds to bring home.

Ricardo Frota as a Leo — Strength in the Sun. A young Lion from Brazil with centripetal powers over his own-built percussion structures made from objects found in Amazon Rain Forests and in trashed Xmas presents. Violin too: he looks and plays like a young Paganini complete with the growls of animals and the ecstatic shrieks of people making love.

For the Mobius gig we all will be searching to trap parts of a Joyful Infinite Everything to present to the audience in sound, movement, words, and motion — and in whatever other shapes It might take.

— **John Voigt**

## MOVEMENT WORKS-IN-PROGRESS

October 24-26

Come see alternative movement/dance works by local artists in their rough-hewn, spring-fresh, hot-off-the-press form. Jump into the lively round table discussions which follow at the end of the evening. Be a part of shaping actual works of art! Guaranteed minimum of four artists per night. Contents may vary, some settling may occur during shipping. Actual artists to be announced.

-- **Owen Furshpan (Mobius Artists Group)**

### ARTNOW: POLITICAL ACTION FOR THE ARTS

6 October 1996 • Washington, DC

Join the national demonstration for uncensored and fully supported Arts: ARTNOW is a huge gathering of artists and Arts supporters, representing the entire range of living Arts and a broad political spectrum.

**ARTISTS: BRING YOUR ART TO WASHINGTON:** painters, musicians, performers, singers, photographers, dancers, video-makers, sculptors, architects, cinematographers, poets, writers: plan to make your Art on the Mall to demonstrate for the Arts.

*Teachers, educators, and community workers: bring your students, mobilize your communities.*

**STAND UP FOR THE ARTS.** Protest the mid-October vote that could entirely wipe out The National Endowment for the Arts. Be at the National Gallery of Art, East Building, at 11:00 am.

Contact us today: we need organizers and volunteers.

Phone: (212) 998-1630 \* Fax: (212) 998-1855 \* Email: [art.now@nyu.edu](mailto:art.now@nyu.edu) • Web: <http://www.nyu.edu/pages/artnow>

ARTNOW - Tisch School of the Arts - Performance Studies - 721 Broadway, 6th floor — New York, NY 10003

## NOT BY BREAD ALONE

Installation and performance by

**Sasha Bergmann**

**with local Boston female high school students**

October 30 - November 16

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

Opening reception: Saturday, November 2, 3-5 pm

Performance: November 2, 4 pm • Gallery talk: November 2, 4:30 pm

I am an artist who believes that art can transform people's lives. The body of work I will be exhibiting at Mobius is comprised of mixed-media sculptural installations based on this culture's obsession with food, weight, and body image. Because of my own experiences with an eating disorder, I am able to illustrate common themes with a level of reality that engenders emotional and visual power in my work. It was critical in my own healing to realize that I was not the only one who had this problem. I found that through creating these pieces I was experiencing healing and I was also reaching other people.

I was intrigued by the connection created to other people through art. In 1994, I decided to venture into something new: collaboration. I invited others (mostly non-artists) into my creative artworks to collaborate with them to complete the final work. It was thrilling! I find that I now think of collaboration as one more element or medium in all my pieces, just as I would think of clay or steel. Hence, I now create formats in which individuals can express themselves freely and also be part of a large artistic project that is offered to the community as a physical manifestation and symbolic representation of important social issues and healing.

Some of the questions that I engage in include: How can art be the catalyst for learning? In what ways might creative expression facilitate healing? What are some ways in which the arts can create community? How can different forms of art come together and be more effective in communicating? How can I hold on to my personal aesthetic and maintain a fine-quality artwork while involving untrained artists? What are the different ways in which I can collaborate with other specialists (musicians, academics, dancers, therapists)? How can I expand people's definitions of art? How can I make art more accessible for the viewing and the making? How can I break down beliefs that people have created that they cannot make art?

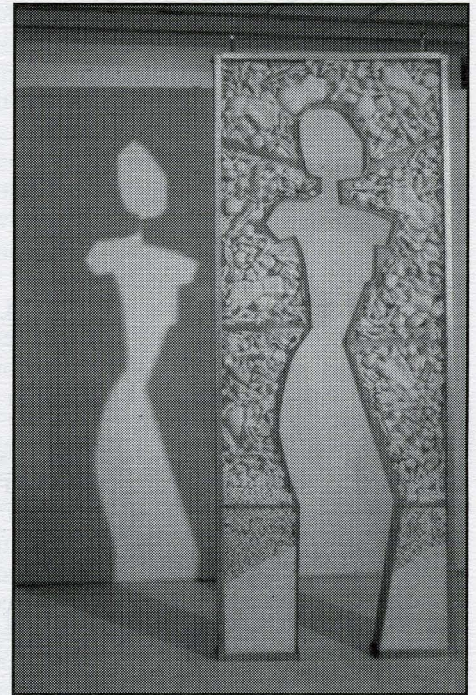
In this exhibit, I will be installing three pieces: One is a collaboration with almost 200 individuals who expressed their experiences regarding their own obsession with food, weight, and body image. The viewer is invited to walk through the artwork, symbolic of a rite of passage from pain into freedom, and touch and look at the many creative expressions.

The second piece represents the distorted body image that occurs with this obsession with food and weight. A body that appears to be thin and healthy can often be deceptive. I hope this piece will inform the viewer of some of the unseen problems, emotional and physical, that occur in those who strive to reach the "ideal".

The third piece is the premier of my first integration between visual art and dance performance. There will be a performance at the opening reception with collaborative participation from local high school girls. This will be a two-fold exploration of interaction: with the girls during the creation process, and then during the actual performance and exhibition between the performers and the audience. In this installation/performance I hope to empower us to notice the moral issues of weight that are swimming around in our heads, in order for us to choose whether to keep them or not. In my past, what I perceived as a high number on the scale had the power to throw me into a depression for at least a day, if not a week. I do not think that anyone who will experience this installation will ever think about bathroom scales in the same way.

I am excited to bring my dancing into my installations and to also collaborate with a group who are so at risk to these issues. I have been a dancer all of my life as well as a visual artist. I am excited to see Mobius as the location for the grand premiere of my integration between these two art forms.

— **Sasha Bergmann**



**Sasha Bergman, "What Form Shall I Take Today?" 1995**



## ENVOY

Video, sound art, and performance by

**Jed Speare** (Mobius Artists Group)

featuring **Sarah Hickler** (MAG)

also sound work by **Ean White**

October 31st, November 1, 2

A lot of my recent video and film work has been based on the gestural nature of 'clips', combining and isolating them through digital, quick-time, and analog processes. I have also been doing some Super-8 film animation - very simple, low-end kinds of things, combining objects and figures. This piece begins to focus on the coded and uncoded behavior in gesture

through the altered video, sound, and performance image. I am asking: what are the socio/cultural codings of behavior through gesture, and what could they become? I am interested in work that expresses its own feeling of time through its temporal uniqueness, image contextuality, and dimensionality.

It seems to me I work with time-based images as they appear like sleepless, narcotic dreams, with the randomness of their import and positioning. That is how I experience them now, not as of a location, focus, and theme but as a continual human and 'mediamatic' condition. I am working towards the generation of clips that have no past and no future, but stand alone in the present, assuming nothing, being nothing...that are however very concise, highly defined constellations, passing each other without weight...yet gaining in significance by their concentration and accumulation.

The movement is developed along these lines, as well as by working with longer intervals of time and sustained presences. It is a movement derived from notes to the performers, questions, challenges, qualities, suggestions, interactions...ultimately, the evocation of emotional planes through the exposition of the electronic, physical, and corporal spaces. I am fortunate to be working with Sarah Hickler and her breadth of experience in choreography, movement, and improvisation.

Sound objects and/or sculptures may have an important role

in the soundmaking and transmission of sounds in the work. I am also learning the carillon for the purpose of exploring the public auditioning and interface issues of making new music for bell towers. Video and sound documents of that process may be folded into the piece.

— Jed Speare

Jed Speare has kindly invited me to share a weekend of performance and whatever-ya-call-it. I have been trying, not entirely successfully, only to sit in trees and write haiku so I am unclear about what I may present in a theater space.

I do know that I will continue my work in movement sensing for audio control with technology developed by Joe Paradiso et al of the MIT Media Lab's Physics and Media Group. This may result in a new version of Radio Etudes (the turbo-Theremin piece performed with Sarah Hickler) as well as some new sound works. Content continues to circle around reception theory and epistemology.

A social critique  
reassuringly hampered;  
Socks get so smelly.

-Ean White



A still from the film "Killed by May Parade Flag."

## THE DESIRE FOR JUSTICE IN THE GRAYNESS OF SOCIALIST SHADOWS

### *Films from the Czechoslovak Underground before the Velvet Revolution of 1989*

With introduction and commentary by  
**Milan Kohout** (Mobius Artists Group)  
and English-to-English translation by  
**David Franklin**

November 5

It has already been six years since the Velvet Revolution in Prague, when crowds of anxious young people were throwing their bodies against cordons of policemen and they let their heads be bashed by the sticks of the former socialist government. The political system was trying to preserve itself, and

because nobody was listening anymore to the government's rhetoric about the social advantages of a classless and equal style of life, it turned into a massacre of in-socialism-nonbelievers. But after a couple of days, thanks to the unbelievable unity of the whole nation, the head of the socialist colossus tumbled down, and during a period of hysterical euphoria of all the people, the doors to the world of democracy were opened.

It has already been six years since the Velvet Revolution in Prague, and now in the recent elections, in spite of the anger expressed by the governing right-wing party, nearly half of the Czech voters voted again for the Socialists. The huge pendulum of history, after it penetrated the sticky, smelly brew of rightist individuo-egoistic society built on economic segregation, went already a long time ago back to the left, and the so-called Market Economy slapped people's faces more than once. The desire for social justice, combined at the same time with disgust for serving and slaving for that ideal, brings — as has happened so many times before in history — an oscillation which is full of contradictions.

Recently, I opened my old dust-covered luggage in which I have carried for 10 years the archive of all the film productions which I succeeded in preserving from the period of the outlawed underground art movements during the former socialist times in the Czech Republic. I was taking out all those 8mm independent films, on which we had to stick by hand the magnetic strips for audio using a razor and glue, and I got the idea to show them to you, realizing that they are already part of history and the study of social movements. And I started again to torture myself with questions about the sense of social justice, about the optimal nature of society, about culture vs. natural barbarism, about the instinctual urge for cruelty vs. artificially created human relationships — artificially created, which means "created by the artist."

In my luggage are the witnesses, created by those non-official artists of the underground, witnesses to the desire for release from the dictatorship of socialist ideology, yet at the same time charged by unbelievable desire for equality and omnipotent humanism, charged with longing for the kind of society where everybody would be stroking each other in fields of flowers, drinking mead brewed from the uniqueness and irreplaceability of



each of the creators of art, where everyone would be breathing freely and fully the fragrant air, which would be shared among non-competitors. But which would be shared consciously.

In each of those underground independent films, created under huge danger of cruel incarceration, there is hidden the shadow of the premonition that, as has happened so many times

in human history, there would be staged a bloody ritual in which the flower-scented velvet children would be shoved into the sticky gullet of all revolutions.

But will it again happen?

— Milan Kohout

---

## 1001 REAL APES

**Duplex Planet Stories** told by **David Greenberger**  
Music performed by **Birdsongs of the Mesozoic**

**November 8-10**

*1001 Real Apes* is a spoken word/sound collage performance by David Greenberger and Birdsongs of the Mesozoic. David Greenberger is the originator and publisher of *The Duplex Planet*, a magazine of interviews he conducted with elderly residents of The Duplex, a nursing home near Boston. For this performance David Greenberger will present selected stories from *The Duplex Planet*, with music and sonic landscapes provided by Birdsongs of the Mesozoic. The stories are alternately funny, moving, wise, silly, and inspirational, and provide a unique vision into the minds and souls of older people's streams of consciousness. The nature of these stories provides fertile ground for an exploration of how text, music and sound can co-exist in a performance. The focus of the performance will be to give life to the stories as well as the states of mind they come from.

From a musical point of view the question is: How does one compose the soundtrack for a person's life? The text in this case presents no real conclusions. Where there is narrative, the story doesn't necessarily end; stream of consciousness is usually telling us about something beneath the surface. Film history provides us with numerous examples of how composers have dealt with this, most often by calling the current "new music" into complicity, as it is often thought to provide an easy rendering of states of confusion. Reading *The Duplex Planet*, though, one is struck by the fact that these characters are not confused. They have their own reality, their special place. And it is from this place that the music and sound for this performance needs to come.

*1001 Real Apes* will run as a continuous performance piece for one hour followed by an intermission and a short set of new works and improvisations from Birdsongs.

Birdsongs of the Mesozoic is a four-piece electric new music ensemble exploring and expanding the boundaries of contemporary music. The group has earned wide critical praise and international recognition for its innovative music, an unusual mix of classical, rock, minimalism, jazz, and free-form sound. Founded in 1980, Birdsongs has released material on the Rykodisc, Cuneiform, and Ace of Hearts labels. These recordings have been distributed and reviewed internationally, and the band has appeared live on both US and Canadian network radio broadcasts.

— Michael Bierylo

---

## THE PAINTINGS OF ANN CORSON

**An Investigation and Installation by**  
**Landon Rose** (Mobius Artists Group) and  
**Linda Graetz** (MAG)

November 13 - 23

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

Opening reception: Sat., Nov. 16, 3-5 pm

Gallery talk: November 16, 4 pm

This is a wonderful project to work on. I was raised by my mom- Ann Corson/Rose/Wetmore. Married and divorced twice but she raised us. She left my two brothers and me a number of paintings, not many, but they always hung on the walls of wherever we lived. A few of the paintings hung on the walls of the apartments where I lived. The rest that I had — from when my two brothers and I divided them up — rested under my bed. I didn't know what to do with them. Shortly after I joined Mobius I was talking to Linda about the paintings- that I really had no way of "judging" them as good or bad or of putting them in context, I had just always lived with them. She suggested we do a piece together, her interest being about the way people look at the art work of someone close to them. Somehow the idea arose that I could interview my immediate family about Mom's painting.

This has sent me on an extraordinary journey unlocking many mysteries of my mother's life. How she painted, where she

Painted, what she painted, what she might have felt while she painted. These questions and many more. I have reconnected with friends of my mother's who I haven't seen in forty years. In August I am going to interview a childhood friend of my mother's whom I have never met but who I know had a deep bond with my mom. The interview with my father, who I never see, went very well — finally we had something to talk about other than all the ways I don't measure up. I heard stories about my childhood from my older brother that moved us both to tears, if only for a moment.

The installation will be a simple juxtaposition of excerpts of the interviews playing while paintings are illuminated. Basically, you will look at a painting while listening to family and friends talk about the picture and the person who painted it. We'll be using a few of the actual paintings (the ones that belong to me) and maybe slides of the paintings my brothers have.

I don't ever remember my mother talking about painting and certainly not about her own work. To my knowledge she never sold any of it. She certainly thought enough of it to have it framed and hung everywhere she lived. I have no idea what she thought of any of it. Yet it is this invisible, powerful thread running on through my childhood till now.

Come see her work! It's wonderful! It really is...

— Landon Rose

"It has to connect with me."

The meaning someone derives from a work of art is relative to the individual. "It has to connect with me," someone once told me in an interview. My work is about the meaning people find in

art. In addition to finding meaning in art as money, art as icon, I have mapped out other areas in which people find meaning that include the personal, intellectual, spiritual, and aesthetic.

The work I have been doing with Landon centers on the personal meanings people derive from art ... those moments that deal with personal feelings or emotions. "It has to connect with me," a woman told me. This same woman who stated that she would get more meaning from art in museums if they had more labels, more information on historical significance and context. But I wondered then as I do now if the art in which she found historical or intellectual meaning provided her the same kind of personal meaning she found in the art that hung in her home. The art in her home had no labels — the meaning was found elsewhere.

When Landon approached me about doing a piece on the work his mother created I knew instantly it was something I wanted to do. I wanted to explore the role of art in the life of someone who made it — never really expecting to 'get famous'. Someone who painted for the love of painting, out of the drive to create. There must have been something deeply personal going on here, surely the family of this artist must have been impacted in some way by the images she made. Images that were hung in her home, that were present every day, that were constant reminders of something perhaps shared. "It has to connect with me." What are the connections? What does it mean?

— Linda Graetz

## WOOL GATHERING

Installation by

**Jane Duncan Marsching**

December 4 - 21

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

Opening reception: Saturday, December 7, 3-5 pm

Gallery talk: Saturday, December 7, 4 pm

**P**leasure in making, the desire of and for everyday matter, the frustration of separation, the effort of attention — these are the key issues that my art practice engages. Constellations of absence and presence, interior and exterior, frustration and desire weave their way through my work. The objects become traces of activity, often quite simple activities whose manner of making is explicit.

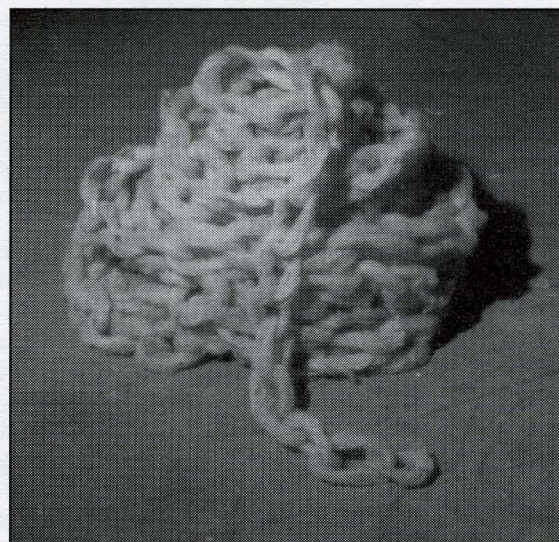
A primary concern is the process of transformation. I correlate my work on transforming myself with the creative work of transforming matter. The sometimes meditative, sometimes explosive processes of sculpture become metaphors that show me my moments of change and stasis, past and present. My processes of working with wool are repetitive—sometimes soothing, sometimes frustrating, and ultimately meditative—as is echoed in this anonymous eastern legend quoted by Wolfgang Laib:

There was a tradesman in a small village in the east who sat on his knees in his little shop, and with his left hand he pulled a strand of wool from the bale, which was above his head. He twirled the wool into a thicker strand and passed it to his right hand as it came before his body. The right hand wound the wool around a large spindle. This was a continuous motion on the part of the old man. There could be no uneven movement or the wool would break and he would have to tie a knot and begin again. The old man had to be present to every moment or he would break the wool. He was a simple man and taught his sons his trade.

What a discrepancy there is between that notion of the effort of attention necessary to the task of spinning wool to the association of wool to a state of distraction and daydreaming in the phrase wool gathering. What is the middle ground between those opposites?

*Wool Gathering* is a site-specific installation of sculptures and photographs using wool in different forms, from raw unprocessed sheep fleece gathered from New England farmers to cleaned and processed wool in tops or bales. Mobius is located in the Fort Point district of Boston, which was the primary industrial center of wool merchandising in nineteenth and early twentieth century United States, a time when wool was a principal manufacturing product of western nations. In my installation I engage this history of wool in Fort Point as a focal point for the transformation of wool from a raw, organic material through diverse industrial, social, and domestic processes including sheep farming in New England, large scale industrial processing and manufacturing, and hand knitting. The juxtaposition of sculptural and photographic forms reproduces the tension between that which is seen and that which is felt, between kinesthetic sense and cognition, between vision and body — ultimately repeating the tension between transformation of self and awareness of self, between yearning to be more and seeing clearly what one is.

— Jane Duncan Marsching



### MOVEMENT LAB

One Sunday a month, 4-6 pm. FREE!

September 29, October 20, November 24, December 22, January 26

Movement Lab is an opportunity for movers of varied backgrounds and levels to come together to show and discuss their work. Bring anything, from developing pieces to mere glimmers of an idea. As a group, we will try to assist you in whatever ways you request. The time will be divided according to the needs of the participants, on an ad hoc basis.

For more information contact: Marjorie Morgan (254-9086), Owen Furshpan (776-8020), or the Mobius office (542-7416).

## STIRRING, SPINNING, SWEEPING

Performance by

**Marilyn Arsem** (Mobius Artists Group)

December 5-7, 13-14

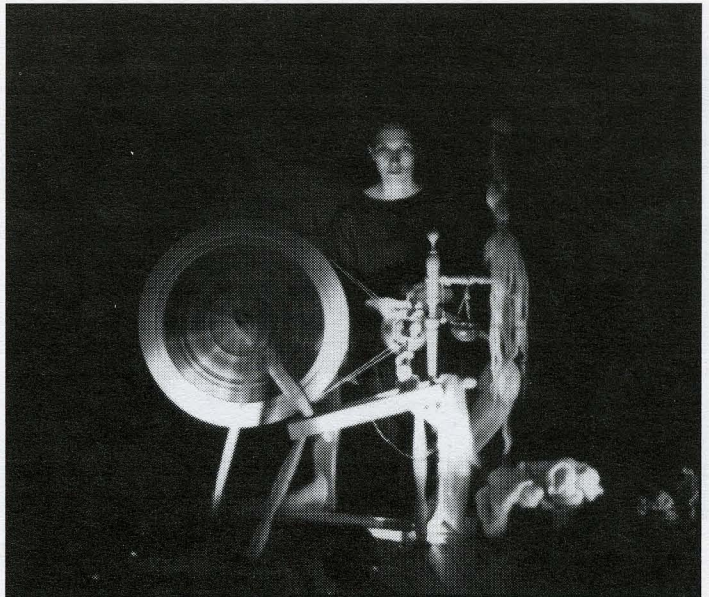
I will be performing *Stirring, Spinning, Sweeping* at Mobius for two weekends this winter. The last time I did it here was several years ago. In the interim, I have been touring the piece, focusing in particular on bringing it to different communities in New England.

I wanted to present it again at Mobius in order to solidify some new aspects of it. While the structure and general tone of the performance remain the same, I have added new material to the piece. I am eager to have the opportunity of multiple performances to experiment with and clarify my presentation of a number of the stories, old and new.

For those of you who have never seen the work, I will provide some background. *Stirring, Spinning, Sweeping* was the first piece in the *Spinning Tales* series. *Mothers of Time* was the second piece, performed in 1994 on a farm in central Massachusetts, and the third piece appeared unidentified at ArtRages 94, as well as at other venues around town. I call that piece *Atropos Spins*.

The works are based on three images: the woman at the spinning wheel, the woman over the cauldron, and the woman with the broom. I was interested in exploring not only the mundane aspects of the images, but also the mythic aspects. So the research involved learning about spinning and dyeing, herbal healing practices and the history of women's work, as well as where those images appear in folklore, fairy tales and myths. All of them carry associations of time and death.

*Stirring, Spinning, Sweeping* operates primarily through storytelling, as I tell the stories I gathered in my research. *Mothers of Time* was another look at the same material, but was designed to get at the issues through our direct physical experience of the



Marilyn Arsem in "Stirring, Spinning, Sweeping"  
Photo: Bob Raymond

effect of time on our mind and bodies, as we engaged in the activities of traditional women's work. *Atropos Spins* begins where *Stirring, Spinning, Sweeping* leaves off. *Atropos spins* your destiny. I do it unannounced, in the context of another event, hidden in some corner, tucked away under the stairs. Because, you know, she is always there. Waiting for you.

## THE DEMOCRACY MACHINE

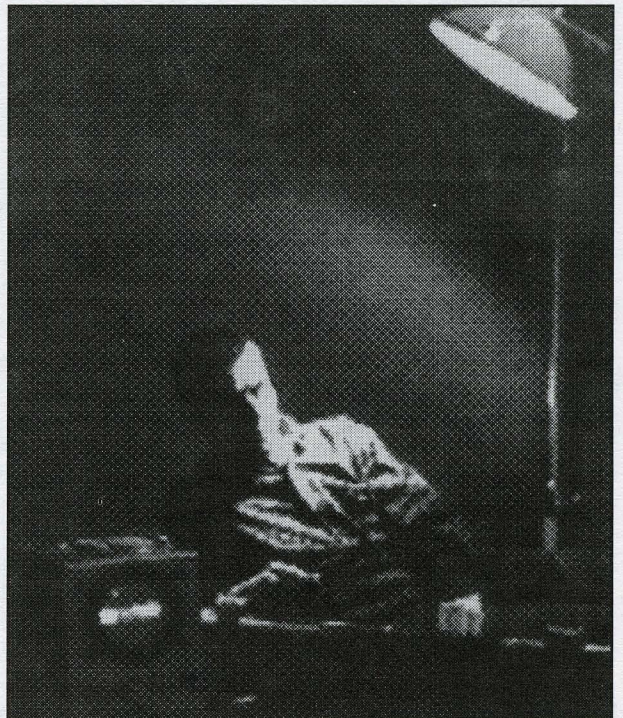
Interactive installation and performance by  
**David Franklin**

December 20-22

I can't say exactly when I started working on *The Democracy Machine*, but I would guess it was around the time when I gave up the idea that running off to live in the woods in minimal contact with the conveniences and frustrations of modern civilization would be a form of progress (I still think I might be wrong about this). I had for a long time felt- who among us has not- that there is something terribly wrong, something diseased (though we usually take it as normal) about the material form that industrial society is taking around the globe, regardless of whether a society is called "capitalist" or "socialist." Around that time, I began to feel: "a person can't do much alone." And that feeling is the seed of what we call "democracy."

Wipe from your mind for a moment all the preconceptions that cling like parasites to the overburdened word "democracy," and ask yourself: just because the government keeps telling us, and we like sheep keep repeating to ourselves, that we in the U.S. live in a democracy, does that really make it so?

Let me ask you to perform a little thought experiment while you read this. First, think for a moment about what you want. What do you want in life? What concrete conditions of human life do you want to live in? This is originally what "democracy" is about. It's about a form of society that can deliver to people some aggregated version of what they want, and this is thought to be superior to what just one person or a small group wants. Now secondly, consider all the actual points of contact between you and "your" government, either city, state or federal. It might include filing tax forms, jury duty, voting, assistance



such as food stamps or welfare, and interactions with cops, courts and jails. Don't think about other people too much; how often during your own moments of contact with government do you feel that you are taking any step toward creating the world you want together with other people?

What we call "democracy" is not something that happens only in capitols and state houses, or at political protest rallies. It has no meaning if it is something separate from the concrete conditions of our lives of each day. What kind of light filters through the windows of your house? Who is putting those particles of poisonous pollution into the air that you are breathing, and why? When you encounter someone walking towards you on a city sidewalk, how does the decision happen who will step to the left or to the right?

It seems to me that a group of people trying to decide their fate together through a mechanism called "democracy" is about as implausibly miraculous as a living being replicating itself based on information arranged in a string-like molecule carried preciously inside its own bosom.

Several years ago when I was studying yoga and meditation in a somewhat monastic-like situation in the Bronx, I had a dream that I had arrived at a real monastery, a center of esoteric learning. And monks in saffron robes with black crow-like eyes, simultaneously together looked at each initiate and saw at once all the potential experiences, pains, joys, and sufferings of that person's lifetime coiled up within their beings. And the pressure of their eyes caused the coil to unwind, and every possible physiological and psychological sensation that person had stored within their body, every experience that they either had undergone already or had the capacity to undergo in the future- was expelled, squeezed by this pressure out from their bodies. And within a matter of

minutes that person experienced every potential sensation of an entire lifetime.

This extrusion of karmic DNA caused the person to wreathe and writhe in pain, pleasure, joy, fear, ecstasy- twisting and contorting their body in a beautiful grotesque conflagration of every possible sensation all at once. This was called the Dance of Experience, and it was the pre-requisite for entrance into the group of participants. Nothing was asked of initiates more than what they had in them already, but the will to participate was crucial. No bystanders were permitted.

There's no Democracy without the biological Machine, and there's no body politic without the Dance of Experience. And that's why- we are finally coming to the point here- that's why *The Democracy Machine* at Mobius is going to be about other ways of making decisions. Have you ever used dowsing rods? You will, and the company that will bring them to you is definitely not Microsoft. Do pyramids really keep razor blades sharp? You don't need to rely on the experts, you can find out for yourself. Have you ever had acupuncture? Can a billion people over 2,000 years be wrong? What does a biofeedback monitor measure, and how did you ever live without one? What does a town alderman do, and how did you ever live without one?

*The Democracy Machine* at Mobius will be a science fair of esoteric politics, with exhibits, objects and experiments you can perform. It will be user-friendly and interactive, but it will require just a tad more commitment than surfing the Web. It will be the source of a new mutant strand of meta-conscious social DNA. It will be the germ of a politico-cosmic re-education center. It will be a foothold in scaling the wall that keeps us from tapping our feet to the Dance of Experience. My warmest welcome in advance; I hope to see you there.  
— David Franklin

## LACRIMA

Installation by  
**n. noon coda**

January 2-18

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

Opening reception: Saturday, January 4, 3-5 pm

Gallery talk: Saturday, January 4, 4 pm

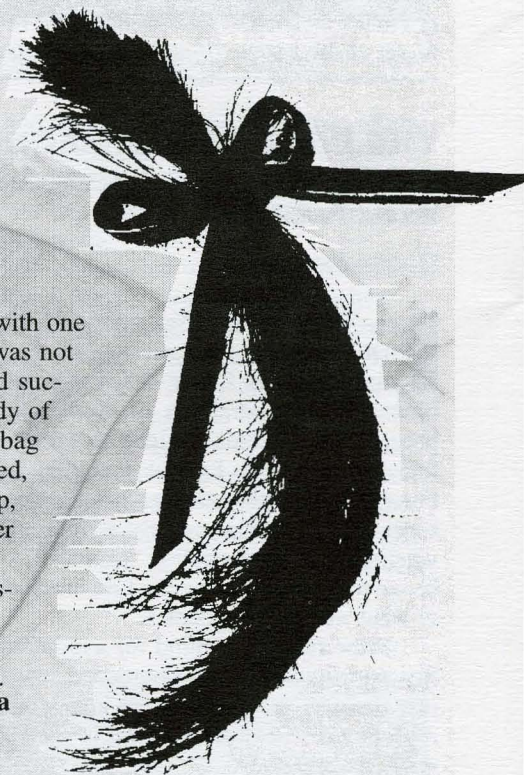
About 4-5 years ago I wondered what would happen if I restricted myself to working with one material for a long time (which turned out to be close to a year). A material that I was not attracted to, that held little appeal for me. How many properties could be addressed successfully, and how many objects could be made? Out of this exploration grew an entire body of sculptural work. Along the way, my sometimes snobbish disdain for the humble plastic bag evolved into infatuation. This bag has been filled, rolled, tied, imprinted, punctured, arranged, bound, inflated with my breath, and kissed with red lips. It has survived pedestal, floor, ramp, and suspension. Scale of bag and quantity were part of the process. Bits and pieces of other materials were introduced.

I played with water; the little bags began to hold tears, specimens of lost dreams, tiny vessels of life. And I began to want to see them fill an entire room.

What will join them this time? Salt, bones, bundles of hair? Sound ... or silence?

It is important that *Lacrima* be contemplative, evocative, and powerful. Above all, honest.

— n. noon coda



**NEW MOBIUS HOMEPAGE ADDRESS!!!:**  
<http://www.artswire.org/Artswire/www/mobius.html>  
**On-line? Don't be a stranger - visit our Web site!**

## MEDITATION

Installation by

**Margaret B. Tittlemore** (Mobius Artists Group)

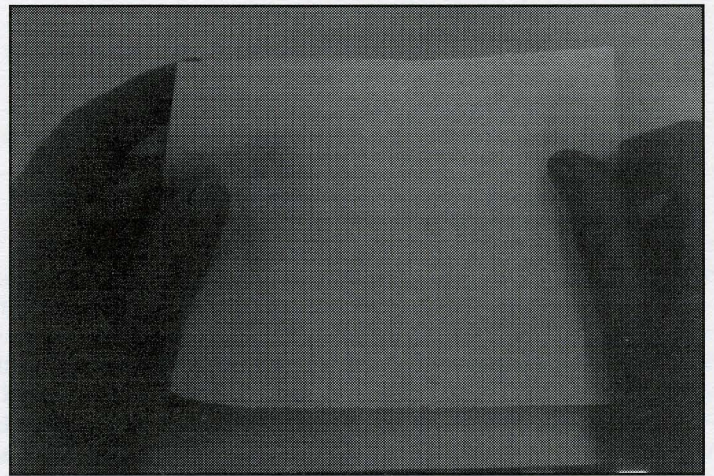
January 2-18

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

Opening reception: Saturday, January 4, 3-5 pm

Gallery talk: Saturday, January 4, 4:30 pm

This is a process piece: an exploration of letting one thing lead to another. Can I start anywhere? With just a small piece of paper? How much can I get out of the simple act of folding it? What if I add colored liquid? What will the process of repeating this act yield? How many times does it take? I was deep into answering these questions when I began to feel that I'd been there before, that this was somehow familiar territory. I slowly realized that it was my biology training of many years ago that was slowly bubbling up without my really knowing it. These papers that I was playing with felt like specimens, cross sections from human organs or even microscopic slides. I was amazed that the process was like nature itself. I felt like a science student again! I began to videotape myself. (I needed documentation!) At about this time, a friend came to the studio to see this stuff. She then showed me an article by Ellen K. Levy in *Art Journal* entitled "Repetition and the Scientific Model in Art." Levy writes about artists who "use repetition to depict and evoke nature's processes, with such actions as duplication, folding [Hey, wait a



**Photo: Margaret B. Tittlemore**

minute! — MBT], and mirroring." As I continued to read the article, my "Eureka" feelings dissipated. I realize now as I write this, six months before presenting the work, that I am at a point of departure. Hmmm ... one thing leads to another ...

— Margaret B. Tittlemore

## WHAT GOES AROUND COMES AROUND

Text/sound performances by

**Mobius Artists Group members**

**Larry Johnson, David Miller,**

**Landon Rose, Jed Speare**

January 23-25

Text-sound is spoken work in which the aural qualities of the text are of much greater importance than they are in conventional texts. I enjoy hearing patterns and relationships among speech sounds. I also like the physical sensations of speech — the movements of tongue, jaws, palate, vocal cords, and diaphragm. Sustained vowels have differing psychological, aesthetic and spiritual effects for me as well. I am fascinated by the role of language in interpreting the world. Text-sound, by bringing language to the edge of meaning, temporarily undermines this interpretation, permitting a glimpse at a world without categories or distinctions.

I plan to present work by early twentieth-century masters, such as Marinetti, Hugo Ball, Velimir Khlebnikov or Kurt Schwitters. I'll surely present some of my older work, and, if all goes well, a new work, continuing my recent foray into narrative ("The Five Guardians", presented at Mobius in February 1996).

— Larry Johnson

Before I felt at home in my body I was at home in my voice. As a young actor, I was stiff and mannered, acting "from the neck up," intimidated by the presence of dancers, but getting a handle on the flexible use of my voice. In recent years, as I've gradually worked to gain flexibility and range as a performer, my voice seems still to have the advantage over my spine and hamstrings. But there's more to my attraction to vocal work than compensation for the lack of a dancer's body. The voice is a sensual instrument, always for me. Articulation of thought is an

erotic act in itself — how much more true of carving and shaping vocal sound, independent of discourse? The voice/movement dichotomy is useful for the first stages of performer training, but not ultimately valid. The voice is physical, an instrument to express the unity of body, mind and spirit.

This program was inspired, in part, by Larry Johnson's fine solo presentation of twenty years of his text-sound work at Mobius last winter. I have the desire to pick up on that and expand it historically (including works by MAG members as well as other composers) and in scope (to allow for ensemble pieces as well as solos). The program we will present is still TBA, but in addition to the possibilities Larry and Jed mention, we will present a vocal duet version of John Cage's *Variations I*. I have a specific intention to work through the eight pieces in the *Variations* series, and this is a good way to begin.

— David Miller

My interest in text-sound work began in the mid-seventies as a composition student in Philadelphia, with a chance meeting in a poetry bookstore. The late Ernest Robson was carrying a portfolio of poster poems that had been freshly minted there, and, upon my inquiry, gave me a copy of his work, "God is Zero." Robson, then in his seventies, was enjoying new interest in his work, and set out to capture an audience through a series of readings and performances by the group he founded, and of which I was a founding member, "Philadelphia New Language Actions." Other people in the group included (also the late) S.J. Leon, Bliem Kern, Norman Locke and Alexandra Grilikhes. Leon's work was very retinal, spatial, phonetic poetry influenced by modern music, which later evolved into distinct polyphonic scores.

Two of my contributions to the group were scored and vocal realizations of Leon's "Lugubru Lullabye," and a double crab canon I wrote using a chart of all the sounds of the English language from Robson's technical book, *The Orchestra of the Language*. I am hoping to (almost literally) unearth these works

(buried deeply as they are) for these performances, as well as possibly set other works of Leon's. I also have some simple edited text-based works on tape that I may incorporate into the evening. In another realm, I am also thinking of including some computer animations of text that may serve as scores for their realization.

I have always been enamored with the nexus text-sound creates among music, poetry, and speech, and have seen it fall away

over the years, having been supplanted by technological obsessions and/or practitioners who have not known of its original development and name. I am hoping this evening will further demonstrate the vitality, flexibility and uniqueness of the medium, and bring it up to date.

— Jed Spare

## BE AN AUDIENCE OF ONE

**T**his notice is a call for people to volunteer to be the audience for the next piece in my series of performances for an audience of one person. This performance will take place over an agreed-upon designated two weeks, in the context of the audience person's daily life. The event will occur in a variety of ways, including by phone, by mail, by friend, by stranger, at work, at home, etc. I am interested in creating a kind of meditation for the audience, a meditation on time and mortality. The work will be specifically designed and tailored to each audience person, based on her/his own images and concerns. These will be culled from an interview that I will do with the audience person before creating the piece. At the end of the two weeks, I will meet again with the person to videotape her/him describing the experience. I will also want the person to keep some kind of written record of it as well.

The project is in an early stage, so at this point I can't say much more. But I am interested in gauging how many people might want to participate. If you do, or want more information before deciding, please call Mobius (617-542-7416) and leave your name and phone numbers. It may take me until early winter to get back to you, so please don't be anxious. Sound intriguing?

— Marilyn Arsem



Still from "Believe," a video by Romeo

## VIDEOSPACE AT MOBIUS

**W**ow, a whole successful year at Mobius! We felt that we have found a new audience for video art here on Congress Street, while our old audience was still able to find us. Now that we're feeling established, we're looking forward to an even better year of the best media art we can bring together from New England and the world. *VideoSpace* is seven video artists who have gotten together to exhibit and promote the media arts around New England. **Anita Allyn, Steve Davis, George Fifield, Dena Gwin, Sheila Pepe, Sarah Smiley and Lev** are sharing production responsibilities while rotating curatorial duties. As a group, we seek video (and some films) from all over the country to explore themes and ideas which interest us and hopefully you. We welcome submission.

October 22: Nightmares on Video Street: Our Halloween Show  
curated by Steve Davis and Lev

November 26: Irony Rules: Incongruity in Video  
curated by George Fifield

December 17: Reconstructions: New Alternative Documentaries  
curated by Anita Allyn

January 21: California Video: Art From the Other Coast  
curated by Dena Gwin

### MOBIUS CALL FOR PROPOSALS DEADLINES:

5 pm, Thursday, September 19, 1996 - for projects to take place February 1997 - June 1997

5 pm, Thursday, May 22, 1997 - for projects to take place September 1997 - January 1998

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.

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 Jed or Marilyn @ the Mobius office.

## CLASSES AT MOBIUS

### ACTION THEATER

taught by Owen Furshpan

Introductory workshop: Sept. 14, 10 am - 1 pm/ \$20

Session I - Intro Level: 6 sessions, Monday evenings, 7:00-9:30 pm, September 30-November 4/ \$100

Session II -Ongoing Level (prior experience required): 6 sessions, Monday evenings, 7:00-9:30 pm, November 11-December 16

Action Theater is an improvisational movement practice developed by Ruth Zaporah, which integrates movement, sound and language. It encourages full expression of one's experience in the moment. We will use awareness of our bodies' sensations, feelings and imagination to explore the fundamentals of improvisation. By breaking improv into its component parts (time, space, shape, rhythm, etc.) we will expand our range of choices and develop a common language for "seeing" and discussing our work. Classes will include a structured warm-up, group work and duets. Please bring: comfortable clothes for moving in, your curiosity, and a willingness to "meet yourself from the inside out." The Introductory Level (Session I) is open to people of all levels and backgrounds. Session II, the Ongoing Level, is open only to those people with some prior experience in Action Theater. For more info, call Owen Furshpan at (617) 776-8020.

### STRATEGIES FOR MAINTAINING A CREATIVE LIFE IN THE FACE OF THE DAILY GRIND

taught by Marilyn Arsem

6 sessions, Tuesday evenings, 7:00-9:30 pm, October 15-November 19 \$100

This is a workshop for artists of all disciplines, to share our different strategies for generating work. It is not about techniques for constructing particular pieces, but rather about how we nurture our creativity.

How do we generate new ideas? What conditions are necessary in order to create work? How do we get through 'blocks?' How do we control our internal censor? How do we negotiate negative feedback? What are our signposts of success? How do we continue to take risks and challenge ourselves to try the untried?

The class will involve discussion, exercises, writing and weekly assignments. It is open to artists at all stages of their careers. My interest is in creating an opportunity for us to learn from each other and to experiment with new ways of considering the creative process. The goal is to better integrate our art lives with our daily lives, recognizing the reality of being artists in the U.S. in the 90's.

### YOUR BODILY VOICE

taught by David Miller

5 sessions, Saturday afternoons, 1:00-4:00 pm, October 26-November 23 \$100

This workshop is intended for people who would like to further explore their voices as image-making instruments. We'll explore the voice's physicality, as equivalent to the physicality of movement and gesture. We'll spend a considerable amount of time focusing on basic sounds and the breath. We'll look at using the voice nonverbally, using nonsyntactical texts, such as those by John Cage. We may also apply these nonverbal resources to shaping the meanings found in performance texts. If you feel that your "performance voice" has been limited to either simply conveying information, or expressing a standard set of emotions, this workshop may be an interesting change.

### INSTALLATION WORKSHOP

taught by Margaret B. Titemore

6 sessions: Nov. 6, 13, 19, 22 and 26 from 7-9:30 pm, with an all-day session on Nov. 23 at the ArtRages site \$100

This course will be an opportunity to actually develop and install a large-scale piece for an audience. We will problem-solve the pitfalls of this medium by doing a collaborative installation in a Fort Point loft space for Mobius' *ArtRages* party. The course will address: How does a site influence the piece? How can I fill a large space? How do I involve the audience? How do I document the piece? We will also visit installations that are currently on view at Mobius, discuss slides of contemporary installation artists' work and learn techniques for proposal writing.

Prerequisite: a willingness to work collaboratively on an agreed-upon theme. (Suggested theme: natural cycles.)

### CAVORTING WITH CACOPHONY

taught by Landon Rose

Wednesday, December 4 7-10 pm and Saturday, December 7 1-4 pm. \$50.

A two session workshop of noise. We'll be using audio recording as a tool to make compositions about the landscape of sound that envelops us. Anyone who has ever made a noise ever in their life has enough experience to take this workshop.

## CALL FOR PROPOSALS: MOVEMENT WORKS-IN-PROGRESS #8

Deadline: September 27 • Performance dates: October 24-26

Mobius is requesting informal proposals from movement artists and dancers who are developing original/experimental works. You may show up to 18 minutes of work on one (or possibly two) of the evenings. Proposals should consist of a one-paragraph description of your idea, and the evening(s) on which you would prefer to perform. Bios and short video strictly optional. Please send: "Attention Owen Furshpan, MWIP #8."

## Gallery Talks At Mobius

### **BCFE Exhibition. Palladia: The Dismantling of Safe Havens for Critical Thought.**

Various artists • Thursday, Sept. 19 5-7pm

### **Memory Knot**

Sharon Haggins Dunn  
Saturday, Oct. 5 @ 4pm

### **Not By Bread Alone**

Sasha Bergmann  
Saturday, Nov. 2 @ 4:30pm

### **The Paintings of Ann Corson**

Landon Rose and Linda Graetz  
Saturday, Nov. 16 @ 4pm

### **Wool Gathering**

Jane D. Marsching  
Saturday, Dec. 7 @ 4pm

### **Installations by n. noon coda & Margaret Tittlemore**

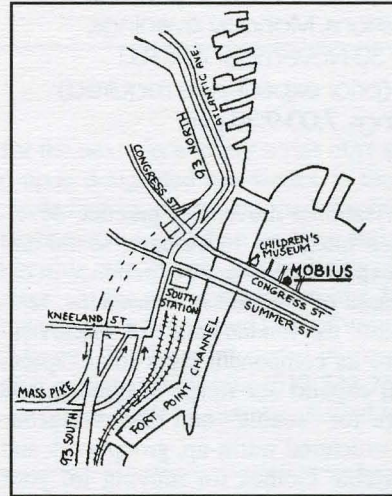
Saturday, Jan. 4 @ 4pm

*To arrange for a special gallery talk and school group visits during the week, please contact Mobius*

## 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 St. 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 St.

**From the South:** Take 93 North to Kneeland St. exit, turn right at bottom of ramp onto Kneeland St., left on Atlantic Ave. and right onto Congress St.

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

## MOBROID REQUEST CORNER:

Linda Graetz seeks a table-top paper shredder.  
Cathy Nolan - a Macintosh computer for writing performance and grant proposals and keeping records of her performances.  
Margaret Tittlemore desires movable walls for the Mobius front room.

## **AND A BIG THANK-YOU (MMWAH!) to Jeremy Grainger for donating a PIANO to Mobius!**

## MOBIUS WISH LIST

- Macintosh Centris or better
- Donated Internet Slip Account
- portable light table
- Lighting Equipment - 10 - 12 can lights
- Gels for our lights
- donated printing services
- donated advertising of events
- laser printer paper/Xerox paper
- volunteers - office work, party help, poster and mailing
- sign-making services to create a Plexiglas locked Mobius sign/display case for the front of our building

## IDLE HANDS MAKE...VOLUNTEERS FOR MOBIUS!

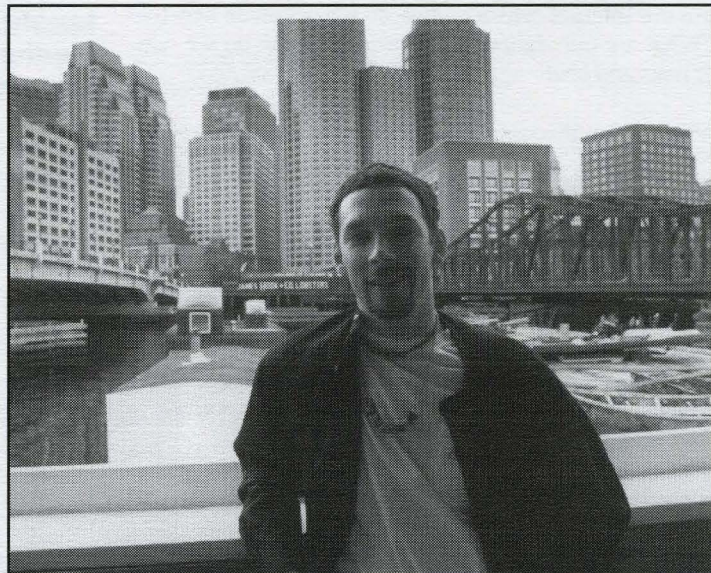
Gain hands-on experience in what it takes to run a contemporary arts center! Help install a visual arts exhibition, assist in fundraising, aid in maintaining the venue through repairs and cosmetics. Volunteer jobs range from assisting in mailings or answering the phone for a few hours to developing a long-term project based on your interests and abilities. Interns and volunteers at Mobius acquire valuable experience, a guaranteed position of high rank in the afterworld, a deep sense of dharma, possibly college credit and free admission to Mobius Artists Group events. Call Mobius for more details.

## PHYSICAL ACCESSIBILITY

Mobius is committed to being as accessible as possible for people with disabilities.



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 for assistance. 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 us.



Josh Abrams, winner of the Mobius *Rip Van Winkle & Sandman* Sleep-A-Thon Awards..... Thanks Josh!!!



## THANKS TO ALL OUR SLEEPY COHORTS THAT CONTRIBUTED THEIR TIME & '\$\$' TO THE MOBIUS "SLEEP-A-THON" !!!

Thanks to all the following wonderfully exhausted individuals who slept, pledged, and helped during our spring fundraising event, the SLEEP-A-THON. The sleepers and all their pledgers will help to keep Mobius bright-eyed and bushy-tailed throughout the winter season.

If you would like to contribute to helping Mobius continue its success of 20 years of supporting Boston artists and experimental art, please send a tax deductible donation to : Mobius, 354 Congress St., Boston, MA 02210. Checks can be made payable to Mobius.

### SLEEPERS:

Josh Abrams  
Nancy Adams  
SA Bachman  
Karl D'Annucci  
Meredith Davis  
Jennifer Evans  
Frankie Gardiner  
Denise Giardina  
Linda Graetz  
Jeremy Grainger  
Arthur Hardigg  
Larry Johnson  
David Miller  
George Moseley  
Bonnie & Nick Pearson  
Tom Plsek  
Tobey Reed  
Joanne Rose Foley  
Jane Schwerdtfeger  
Jed Speare  
Margaret Tittmore  
Bart Uchida  
Kathy Zaloga

### PLEDGERS:

Jennifer Adams  
Josh Abrams  
Nancy Adams  
Gretchen Adams  
Jennifer Adams  
Lesley Adams  
Klaas Armster  
Helen Azrin  
Astrid Baehrecke  
Erika Batdorf  
Karen Croff Bates  
Kathy Beggs  
Amy Belote  
Jane Bernstein  
Laura Bizell  
Neil Blaisdell  
Victor Bloise  
Alastar Bor  
Tracie Bourquin  
Geraldine Brehm  
Maureen Buttingham  
Penny Capella  
Shay Cameron  
Jay Cesana  
Sandy Charron  
Patty Chase  
Charles Coe  
James Coleman  
Justus Conant  
Mark Cordeiro  
George Creamer  
Karen Croff-Bates  
Adrian Dalton  
Kathy Dander  
Noel Danforth  
Luise & Ralph D'Annucci  
James Deverell  
Anne Eden  
Jim Eng  
Lorene Eppley  
Jamie Evans  
Jennifer Evans  
Bob & Ruth Evans

Lorraine Fanton  
Melissa Farrington  
Donna Folan  
Hamish Frach  
R M Fyfeild  
Arthur Gallagher  
Amy Gaspen  
Sym Gates  
Jamie Gentry  
Mary Giardina  
Scott Gow  
Terry Grastorf  
Matt Greiff  
Brian Hajjar  
Philip Hanser  
Arthur Hardigg  
Greg Harinan  
Jeff Haring  
Clay Harmony  
Andrew Hartshorn  
Cathy Hawkes  
Jonathan Hurt  
Ray Iasiello  
Mahran Islam  
Angela Itri  
Mark Jacobs  
Fred Jao  
John Jenkins  
Vicki Jennings  
Arielle Johnson  
Larry Johnson  
Joelz Johnson  
Martha Jurchak  
Paul Jurgelewicz  
Hildegunde Kaurisch  
Abram Klein  
Catharine King  
Jennifer Kordell  
Pete Lamothe  
Jason Larsen  
Jim & Dianne Leahy  
Brian Lee  
Leslie Liu  
Jens Lisinski  
Jim & Diane Lgahy  
Gita M.  
Jenn MacGinnin  
Jen Magilligan  
Maya Magilligan  
Peter McCarthy  
Tom McCorkle  
Gerald McCullough  
Lisa McDermott  
Jack Megan  
Jason Miller  
Dale Morse  
Patricia Morton  
George Moseley  
Kate Murphy  
Leslie & Toru Nakanishi  
David Ness  
Dennis Okon  
Gerry O'Leary  
Marcus Ottaviano  
Sony Parapatt  
Stuart Park  
Heather Parsons  
Andrew Pasco

David Pasco  
Bonnie & Nick Pearson  
Stephen Pfohl  
Al Pinkerton  
Susan Pope  
L. Price  
Tina Proffitt  
Chris Resto  
Sonya Rhee  
Kim Ricca  
Gail Rickards  
Michael Rogan  
Pamela Rodes  
John Roll  
Amy Rothman  
Min S.  
John Salvati  
Ben Sanders  
David Sawyer  
Tom Scally  
Kate Schalk  
Jane Schwerdtfeger  
Noel Schwerdtfeger  
Gail Shank  
Ellen Shea  
Scott Shrum  
Mike Slivesko  
David Smagalla  
Ellen Smith  
Sally Solomon  
Anne Somerville  
Michelle Spavold  
Edward R. Speare  
Doug Sponsor  
Yvette Spirit  
Lisa Stiller  
Robert Stoddard  
Gene Sweeny  
Edward Taylor  
David Taylor  
Marilyn Thayer  
Stephany Tiernan  
Johanna Tinker  
Lisa, Larry, Jackie, & Matt Tittmore  
Kathie Townsend  
Matthew Urbanski  
Lucy Vail  
Robert Vassall  
Jeff Walcott  
Jerry Weinstein  
John Weshumo  
David Williams  
John Woodman  
Brian Wong  
Mo Z.  
Kathy Zaloga  
Assef Zobian

### SPECIAL THANKS

88 Room  
Robert Gabriel Abate  
Arborway Video  
Tanya Atba  
Brian Rosetti and Shannon,  
Carl, Igor & Staff at  
Back Bay Harley Davidson  
St Suzan Baltozer  
Barefoot Cafe

The fabulous staff at  
The Barking Crab Restaurant  
Bill Lombardi/ Manager  
Hannah Bonner  
Bookseller Cafe  
Boston Globe  
Boston Herald  
Cambridge Center for Adult Education  
Carberry's Bakery and Coffee House  
Center Street Cafe  
Jeff Coakley  
Boston Phoenix  
Stefanie Cohen  
Condom World  
Roland Crosby  
The Dance Complex  
Rochelle "Spanken" Fabb  
Freddy Farkel's Fabric Warehouse  
Ruth "Angelina" Fitzgerald  
Shannon Flattery  
Tom Forbes at  
Forbes Marketing Group  
Andy Fruit at  
Dial-A-Mattress  
Denise Giardina  
Lynne Gilcoie at  
GNC Printing  
Arthur Hardigg  
Harvest Co-operative Supermarket  
HMV  
Jamaica Plain Arts News  
Johnny D's  
Jamaica Plain Natural Foods  
The Liberty Cafe  
Tristram Lozaw at  
Boston Rock Magazine  
The Middle East  
Newbury Comics  
Otherside Cafe  
Sandy Pampel & Matt Sacher  
University Reporter  
Panini Bakery  
Pearl Arts and Crafts  
Richard Rielly  
Brian Rust  
School of the MFA  
Sid Stone Sound Arthur  
Someday Cafe  
Somerville Theatre  
Tom Stenquist & Lars Vegas  
Stuff Magazine  
Robert Birnbaum  
Loralei Sharkey  
The Sunset Bar  
Tower Records  
Trident Bookseller Cafe  
Urban Outfitters  
Stephanie Waaddell  
Waterstone's Booksellers  
WBCN  
Chachi Lopret, Oedipus & Bradley J.  
Leanne Whitford  
Jeremy Grainger & Carla

### MOBIUS ARTISTS GROUP

Nancy Adams Marilyn Arsem  
Meredith Davis Rochelle Fabb  
Owen Furshpan Linda Graetz  
Sarah Hickler Larry Johnson  
Milan Kohout Taylor McLean  
David Miller Cathy Nolan  
Mari Novotny-Jones  
Tom Plsek Bob Raymond  
Landon Rose Jed Speare  
Margaret Tittmore  
Joseph Wilson

### MOBIUS STAFF

Marilyn Arsem, Co-Director  
Jed Speare, Co-Director  
Suzan Baltozer, Publicist  
Robert Abate, Office Manager  
Donna Cappola, Meghan  
Dufresne, Rindy Garner,  
Susanna Kittredge, Rebecca  
Leece, Jackie Milad, Kristi  
Parsons, Maya Shinohara,  
Stephanie Waddell, Interns  
Amy Carpenter, Brian Rust &  
Tanya Atba, Volunteers

### BOARD OF DIRECTORS

Jennifer Evans, President  
George Moseley, Treasurer  
Ray Iasiello, Clerk  
Marilyn Arsem  
Charles Coe  
Jane Schwerdtfeger  
Rena Wade

### ADVISORY BOARD

Catherine Royce Harris Barron  
Sarah deBesche Helen Shlien  
Gina Mullen James Williams  
Louise Stevens Oedipus  
Marcia Maglione

**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, and generous private support.

**PERFORMANCE/MOVEMENT**

**SUBJECT TO STRESS • JOSEPH WILSON & MARY KEEFE O'BRIEN**

Sept 6-7, 13-14. Fri- Sat @ 8pm. \$12/10 (sts/srs) Page 4

**GEMINI • SETH AND NOAH RISKIN**

Oct 4-5. Fri-Sat @ 8pm. \$12/10 (sts/srs) Page 5

**MOBIUS SAMPLER • MOBIUS ARTIST GROUP**

Oct 19. Sat @ 8pm. \$8/6 (sts/srs)

**MOVEMENT WORKS IN PROGRESS #8**

Oct 24-26. Thu-Sat @ 8pm. \$6 (sts/srs) Page 6

**ENVOY • JED SPEARE / SOUND PERFORMANCE BY EAN WHITE**

Oct 31 - Nov 2. Thu-Sat @ 8pm. \$12/10 (sts/srs) Page 7

**STIRRING, SPINNING, SWEEPING • MARILYN ARSEM**

Dec 5. Thu @ 8pm. Pay what you can.

Dec 6-7, 13-14. Fri-Sat, Fri-Sat @ 8pm. \$12/10 (sts/srs) Page 11

**THE DEMOCRACY MACHINE • DAVID FRANKLIN**

Dec 20-22. Fri @ 7pm, Sat-Sun @ 5pm. \$(Sliding Scale) Page 11

**NEW MUSIC/SOUND ART**

**HIGH PRIESTESS OF OUT • BEA LICATA WITH 5,6,7**

Oct 11-12. Fri-Sat @ 8:30pm. \$12/10 (sts/srs) Page 6

**1001 REAL APES • DAVID GREENBERGER**

Nov 8-10. Fri-Sat @ 8pm, Sun @ 3pm. \$12/10 (sts/srs) Page 9

**TEXT/SOUND PERFORMANCES • D. MILLER, L. JOHNSON, & J. SPEARE**

Jan 23-25. Thu-Sat @ 8pm. \$12/10 (sts/srs) Page 13

**FILM/video**

**VIDEOSPACE**

Oct 22 - Jan 21. Tuesdays @ 7pm. \$7 (sts/srs) Page 14

**FILM FROM THE CZECH REVOLUTION - CURATED BY MILAN KOHOUT**

Nov 5. Tue @ 8pm. \$5/3 (sts/srs) Page 8

**INSTALLATION/VISUAL ART**

**BCFE EXHIBITION JENNIFER EDWARDS, MAXINE McDONALD, JAMES MONTFORD**

Sept 4-29. Wed -Sat , 12-5pm. See Page 3 for other BCFE events

**MEMORY KNOT - SHARON HAGGINS DUNN**

Oct 2-20. Wed -Sat , 12-5pm. Page 5

**NOT BY BREAD ALONE- SASHA BERGMANN**

Oct 30-Nov 16. Wed -Sat, 12-5pm. Page 7

**THE PAINTINGS OF ANN CORSON - LANDON ROSE & LINDA GRAETZ**

Nov 13-23. Wed -Sat, 12-5pm. Page 9

**WOOL GATHERING - JANE D. MARSCHING**

Dec 4-21. Wed -Sat, 12-5pm. Page 10

**LACRIMA N. NOON CODA/ MEDITATION - MARGARET B. TITTEMORE**

Jan 2-18. Wed -Sat, 12-5pm. Pages 12,13.

**Fort Point Open Studios • OCT 19,20**

**ARTRAGES PARTY • nov 23**

Stay tuned for more details on this exciting event!

**FALL/WINTER 1996/1997**

**mobius**

Boston's Artist-Run Center for  
Experimental Work In All Media

354 Congress Street  
Boston, MA 02210  
Tel: 617-542-7416  
Fax: 617-451-2910

**ADDRESS CORRECTION REQUESTED**

Non Profit Org.  
U.S. Postage  
PAID  
Boston, MA  
Permit # 8147

