

# mobius

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

spring/summer february-june 1999 vol. 16#2

## ANSWER: YES

As we enter the new calendar year, in the middle of our season, change has cascaded through the organization like a fresh tide. In September, we welcomed nine new members to the Mobius Artists Group. Some of you have known this for awhile: if you are a Friend of Mobius, we reported this to you in September; if you came to a performance this past fall, you have read their names on the back of one of our programs; and in a recent fundraising letter, we mentioned this development. Now it is time to name them here. They are: Donna Coppola, performance artist, and Mobius' publicist; D. Franklin, performance and video artist; Rindy Garner, movement artist, sculptor, and 2-D artist; Ross Hamlin, sound and performance artist, and Open Faucet co-director; Arthur Hardigg, performance artist and painter; Jennifer Hicks, performance, installation, and 2-D artist; Marjorie Morgan, movement and vocal artist; Yin Peet, sculptor, installation and performance artist; and Naoe Suzuki, installation, video and performance artist. All of these artists are also working between media, in intermedia and multidisciplinary arenas. Several of these artists have presented work here in the past, and are also active in various communities. The entire Mobius Artists Group radiates throughout the Boston and New England arts scene, embodying the organization in their activities and efforts. Not since 1988, when ten new members were added, and a new Artists Group was created to artistically diversify what had been a performing group, has there been such a change. Our new members complement and augment the group artistically, and in many respects represent a new generation of artists ready to share their extraordinary work and commitment as artists with us all.

This half of the season is full of surprises. Some of the highlights include new Mobius Artists Group members Arthur Hardigg, Jennifer Hicks, Marjorie Morgan, Ross Hamlin, Naoe Suzuki,

and D. Franklin, who will all present programs of their work. Meredith Davis of MAG creates an installation on view through the late spring and summer. The gallery and performance space are usually closed in the summer months due to excessive heat, but her installation welcomes it. Mobius is involved in an exchange with graduate students from the sculpture department of Rhode Island School of Design, culminating in their exhibition here in March with MAG installations and performances at RISD. More information about this will be forthcoming.

This May, Mobius is a site of the new Boston Cyberarts Festival, and we have a full schedule of exhibitions and performances, including presentations by Mass. Art's Eventworks, a.k.a. (from Kansas), Stacy Pershall, Andrew Neumann, Mike Mandel, Margaret Wagner, Chantal Zakari, and members of the Mobius Artists Group. We are excited to be involved with this event, and its many manifestations across the city and Greater Boston.

When I consider all of the events of this coming season, the variety of modalities and genres, and the many things that we try to do here, I am grateful for the many different audiences and individuals who support us, and who understand Mobius in their own way. I am reminded of a communication from a Mobius Artists Group member, sent to us all after an all-Mobius meeting in September. It went like this:

### WHAT IS MOBIUS ANYWAY?

Is Mobius a performance space?	<b>*YES*</b>
Is Mobius a group of artists?	<b>*YES*</b>
Does Mobius present Performance Art?	<b>*YES*</b>
Does Mobius present Sound Art?	<b>*YES*</b>
Installation?	<b>*YES*</b>
Video Art?	<b>*YES*</b>
MultiMedia?	<b>*YES*</b>
Movement?	<b>*YES*</b>
Does Mobius present work by local artists?	<b>*YES*</b>
work by New England Artists?	<b>*YES*</b>
work by national and international artists?	<b>*YES*</b>
Does Mobius act as a fiscal agent for selected projects?	<b>*YES*</b>
Is Mobius a resource for the community?	<b>*YES*</b>
Is Mobius a rehearsal space?	<b>*YES*</b>
Is Mobius more than these things?	<b>*YES*</b>

MOBIUS IS MANY THINGS, ALL AT ONCE, MOBIUS IS WHAT YOU WANT IT TO BE. THE CORRECT ANSWER TO THE QUESTION, 'WHAT IS MOBIUS' IS: (as someone said during the meeting) **\*YES\***.

If this does not answer all of your questions about Mobius, keep coming; we will continue to be more things than can be explicated or enumerated, and to offer you something new. **-Jed Speare**

## QUALIFIED BOARD CANDIDATES SOUGHT

Mobius is looking for candidates for two open positions on its board of directors. In the process of re-engineering our administrative structure (new MAG members, new committees, and new management procedures), we are expanding our board of directors to seven members. This is a rare opportunity to have a role in the direction of one of America's leading experimental arts organizations.

Our board members have three primary responsibilities: financial oversight, fundraising, and ultimate legal accountability. If you become one of us, you will participate with 30 artists and staff members in consensual decision-making on almost every aspect of running this state-of-the-art arts group. You will help plan and organize events like the 10-year's running ArtRages artists loft party, and the Spring arts auction. You will participate in implementing our international artist exchanges with countries like Macedonia and others in development. You will join us in negotiating the creation of a satellite performance center and searching for a new site for the main Mobius facility.

What kinds of qualities should you bring to a position like this? For starters, you should have an appreciation for the kinds of experimental art in different media that we produce here. It would be helpful if you had prior experience on another board and have a basic ability to understand financial statements. If you have special skills or experience in management, fundraising, event planning, real estate, or marketing and promotion, that would be a real plus.

You should know that this is a working board. Regular meetings are held quarterly. In between, there are meetings of the various committees that run the organization. Twice a year, we hold all-Mobius meetings that are as much celebration as business. Everyone in the Mobius community puts in extra hours to pull off the major fundraising parties attended by hundreds of people.

If these challenges excite you and you think that you might even remotely fit in, give us a call. We will talk and answer your questions. At the very least, we will become friends. If the chemistry looks good, we will begin the process of acceptance by the current board members. To get started, call either George Moseley at (617) 492-5994 or Jed Speare at (617) 542-7416.

## IN MEMORIAM: NENAD STOJANOVSKI

On July 14, our friend and colleague, Nenad Stojanovski, died in Skopje, Macedonia, at the age of 46. Nenad was the leading actor of his generation in Macedonia.

We first met Nenad when we traveled to Skopje in 1995 to work with him, Slobodan Unkovski (theater director, and since that time the Minister of Culture), Jovica Mihajlovski (actor and producer), and Georgi Simeonov (businessman). Together, they had a dream of creating an art center, Mala Stanica, for performing and visual arts. We spent our time there comparing notes on strategies and challenges for creating and running our respective organizations. Nenad then traveled with Jovica to spend a month with the entire Mobius community. During their stay they met with many artists and administrators in Boston, as well as traveling with us to attend the National Association of Artists Organizations conference in San Francisco.

As fate would have it, we were both in Macedonia this summer at the time of Nenad's death, and were tremendously moved by the outpouring of respect and affection for Nenad in articles, broadcasts, at a memorial service at the Dramski Theater, and at his funeral. Telegrams arrived from around the country and abroad mourning his passing, and praising Nenad's achievements as a theater artist.

He, working with director Slobodan Unkovski and a leading playwright, were central figures in defining contemporary Macedonian theater. During his career Nenad appeared in stage and television productions not only in Macedonia, but throughout former Yugoslavia. This past spring, he starred in a play in Belgrade, to rave reviews. Whenever we were with him, people young and old would recognize him on the street. Without fail, he was warm and generous in response to their greetings.

Nenad also had a deep love for his country. Since the breakup of the former Yugoslavia, he sought to find ways to be part of the process of creating the newly independent Republic of Macedonia. At the time of his death, he was a member of the Skopje city council, helping to draft regulations that would guide the city through this period of tremendous change, and often serving as a spokesman. His presence will be missed there as well.

Nenad's wisdom and perspective, and his warm, gentle, gregarious nature left a mark on the hearts of all of us at Mobius as well. We are deeply saddened by his death, and grieve for his family including his wife, the actress Sylvia Stojanovska, and his daughters Jana and Ana.

Marilyn Arsem and Nancy Adams



## COMINGS AND GOINGS

While the Mobius Artists Group has added many new members this year, four previous group members have gone on to other things. We're always sorry to see group members go, but change is constant, isn't it? Below are some short writings about **Sharon Haggins Dunn, Owen Furshpan, Sarah Hickler and Tom Plsek.**

**Sharon Haggins Dunn** joined Mobius in 1996. As with many artists, she had demanding job responsibilities at Mass. Art as well as a deep commitment to her family. Sharon, Linda Graetz and I shared the Mobius space during the fall of '97: her piece *Entering the Hut* was installed in the front room while our installation occupied the back room. Sharon's piece, filled with twine and clay, basketball hoops and basketballs possessed a wonderfully juxtaposed sensibility. From the moment she arrived 'til she packed up what may have been a ton of clay, she was always working on the piece, even while observing it — look how the clay is cracking, the basketball is here now, used to be over there — installation as living thing, as her familiar.

Didn't see her again until the spring when she was curating the Teen Show. Her quiet but firm ability to keep the emerging teenage artists in focus confirmed just how much the practice of a mature artist is firmly rooted in the everyday miracle of finishing what needs to be finished. Mobius wishes you the best, Sharon — you will be missed.

*Landon Rose*

I first met **Owen Furshpan** in 1994 when I signed up to perform at Movement Works in Progress at Mobius. Owen was the producer, director, stage manager, marley-layer-downer, etc. I liked him immediately. Owen's love for performance and movement were apparent in the respect he paid to his fellow performers and his own work. During his time as MAG member, Owen ran Movement Labs, produced many Movement Works in Progress shows, taught Action Theater, performed frequently, and blossomed as a performer. I danced, sang, acted, and goofed around with him during this time. I loved every minute of it.

What I just learned about Owen is that he came into the MAG as an installation artist. He drew the attention of Mobius from the amazing installations he did as a student at The Museum School. Apparently, he never did an installation after becoming a MAG member. While some bemoan this (because they like his installations and performances), I think it is one of the wonderful things about Owen and Mobius. Owen always follows his heart and artistic instincts. Mobius gave him the room to do this. I am sad that Owen and I won't be MAG members together, but I know we will continue to dance, sing, act, and goof around. Good luck with everything, Owen. You will be sorely missed.

*Marjorie Morgan*

Last January, Mobius welcomed **Amy Bauman** to its Board of Directors. This past Fall, she was elected Board President. In her own words, below, she talks about her background leading up to Mobius:

"I worked for several years on the board of the Metropolitans (Wang Center) raising money for their Young At Arts program. The Metropolitans raised money by throwing parties. I personally found the party planning much more enjoyable than the parties themselves. Most of the parties were black tie affairs, and I found the conversation highly recyclable (and recycled). But the money went to an excellent cause, and I got a kick out of that.

After a while at the Wang Center, I started longing for a less conventional forum and went to work for MOCAA (Men of Color Against AIDS). MOCAA supports gays and lesbians of color in their cultural disenfranchisement issues as well as health issues that may

We'd gotten to know **Sarah Hickler** before her incarnation as a MAG member through a number of her performances here and elsewhere in the city — programs with Nancy Adams and Elizabeth Whirlabout are the ones I remember best. Along with Owen and Nancy (but in her own way, of course) she brought to the group a strong, articulate presence supporting the practice of movement here at Mobius. I particularly benefitted from some of her Authentic Movement workshops, and she played an important role in the development of dance and movement as an important part of our programming. She also aided our practice of group critique, working to keep us honest as we headed toward the ever-alluring slippery slopes. And she's a great friend. But being the artist she is, she found herself in increasing demand as a teacher, which became an important factor in her decision to move on. Well, Sarah, don't be a stranger! And thank you for everything you gave while you were here.

*David Miller*

I believe that **Tom Plsek's** first contact with Mobius was as a participant in the 1983 production of *Orpheus*, a five-hour, multiple-location performance that incidentally moved the audience from our old loft in Chinatown to our present space. Tom stood on one side of the channel, sending eerie trombone sounds over the water while the audience crossed in a boat (à la the River Styx). Later that fall, Tom was part of the first official happening at Mobius, playing stereophonic trombone with only one instrument as part of *24 Discrete Events* (I still don't know quite how he did that).

Tom joined the group as part of the "Class of '88," the first large infusion of MAG members from different disciplines, and has always been an invigorating and cheering presence. But I have something more particular to say about him. Tom began the series of performances of John Cage's works here at Mobius, by organizing the all-night *Empty Words* performance in 1993. He asked me to prepare Cage's eight-hour-long text, a challenge I was thrilled to take up. Later on, Tom enabled my first public performance at the piano in years, as part of the *Cage for Trombone* evening. My own formal study was in theater, and I'd hesitate to call myself a musician, but music has always been important to me, and has influenced my performance work in many ways. Tom helped me rediscover that side of myself, and helped free the musician that was long neglected. For that, Tom, I am very grateful and I will never forget it. Thank you again and again.

*David Miller*

result from them not feeling comfortable discussing STDs. While many of my friends saw my involvement as a bit of a joke, I felt (and continue to feel) that if any individual truly expresses their individuality to the greatest extent possible, they will experience the same level of cultural disenfranchisement as the MOCAA constituency. We are islands to an extent but part of the same archipelago. Expression of individuality takes courage.

I was struck with this when I attended ArtRages last year. So many people lending their eyeglasses to the rest of us. And so joyfully! With such a warm reception! I knew I had found a place that not only embraced sincere self expression, but (on a lighter note) threw parties that I'd actually want to attend! I asked David Miller to get the director ... before I even went in to the party. The rest is history."

**Amy Bauman**

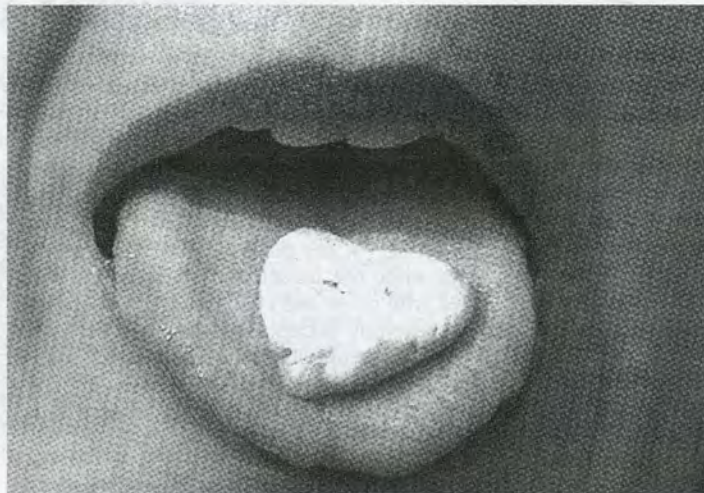


photo: Ron Wallace

## TRANSITIONAL STATUS

### C. Maxx Stevens

INSTALLATION: Feb. 3 – Feb. 27, 1999

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

RECEPTION AND GALLERY TALK: Sat., Feb. 6, 3 – 5 PM

I am creating an environment that addresses the issue of being a Native American Woman in the professional world, with the use of mixed materials in producing images of "power suits" that are layered with history in a contemporary context. I will also be including sound that represents contemporary communications, such as radio, TV, talk, and music. These sounds will be sublime, muffled and placed inside of the show cases. I use installations as the vehicle to tell my stories in the sense of being a contemporary visual storyteller. I feel my work speaks of the importance of cultural values as well as being an artist in the contemporary art community. I am using common objects to communicate home, education, tradition, and modern life as any person living in today's society, yet with a twist of irony that one would view from the Native people's perceptions and relationships with the world around them. Traditionally the storyteller tells stories that touch the listeners as well as educating them. I see my installations as being part of that tradition.

### C. Maxx Stevens

## EARTHEART

VIDEO WORKS BY: **Ros Barron**

Saturday, February 6 and Sunday, February 7, 1999

**I am happy to premiere *Eartheart* at Mobius.**

*Eartheart* [12 min., color/b&w, 1998] is my 18th videowork. Most of my videoworks are narratives, stories about the mystery of our existence. Words and texts form in my mind on daily walks and gradually fit into an envisioned visual structure; the composition then insists on concrete video recording. Early on, the technology available to the non-industrial user was limiting and discouraging. Now, the current digital modes offer breathtaking dimensions of realization.

*Eartheart's* subject is the artist Ron Wallace – and it was enabled by him as well. I have known Ron Wallace and his work for many years and admire his performances and texts. He has worked on many of my prior videoworks, recently remastering *Four Women* – the early "Portapak" tapes that were shown as a part of *Mr. & Mrs. ZONE, Again* at Mobius/VideoSpace in Spring 1997. Around that time, George Fifield loaned us his Sony digital videocam, with which we shot *Eartheart*. Ron Wallace worked on all stages of the *Eartheart* production.

*Eartheart* was made with the pleasure of a very positive creative collaboration. Parts of Ron Wallace's text, *The Unasked Question*, were included with my own words, along with performances by Wallace, Ellen Band and Tia Kimberk. The group effort made a great creative totality.

In addition to *Eartheart*, the February program will include *S.S. Odessa* [color, 30 min, 1979: David Rockefeller, Jr. is the captain of a Russian ship. Included are Bob Curran and Marsha Blanc]; *Bathroom* [b&w, 12 min., 1974: a surreal work featuring Bob Curran]; and *Time with Magritte* [color, 21 min., 1986: with performances by Tamara Jenkins – director of *Slums of Beverly Hills* – and artist Polare Levine].

### Ros Barron

## A MATCHBOX, PLUM AND ORANGE:

A Syd Barrett Story

PERFORMANCE BY: mobius artists group members

**Arthur Hardigg, Jennifer Hicks**

LIGHTING BY: **Troy Kidwell**

Thursday, February 11 – Saturday, February 13, 1999

Using Syd Barrett's life story as a jumping-off point, Arthur and I will continue to explore the themes of creativity gone awry: the mind of a brilliant person imploding due to circumstances which surrounded him in the 1960s. We began this journey in our performance, *You and I and Dominoes*, which we did at Mobius this past June. This is an attempt to bring to life (in an abstract manner) the people, events, drug scene, and '60s culture in London which both fascinated and damaged Syd. By all accounts, he was a beautiful soul in search of truth and enlightenment but chose to go down the wrong path and never returned.



Syd Barrett came from Cambridge, England. He studied painting in art school and moved on to form the band, Pink Floyd. He was a handsome, mercurial young man riding the wave of culture, delirious about new fashions, tastes and experiences. He was removed from Pink Floyd by the other band members when his antics became too much for them. Ever more unreliable in performances, he began to show serious signs of schizophrenia. The world was to whip around him and keep going without him, leaving him behind as a has-been. His friends were either in no position to help him correctly or, as some did, continued to put LSD in his coffee even when it became apparent this was not a bright idea.

What is the difference between true mystical experience and the LSD experience? G. Ray Jordan, Jr. explains in his paper "LSD and Mystical Experiences", that even though both experiences are similar, in the LSD experience you are catapulted into a new realm without having that time to thicken your skin as it were. The windows and doors of your mind fling open faster than you are prepared for, and often with serious consequences. The wind blows in but you are unable to close the windows, or maybe don't want to. So what is madness? How was Syd able to function to write two strong albums after his removal from Pink Floyd? Many people do drugs and come out of it fine, but some do not.

Our journey reflects our common experiences of traveling down dangerous roads, visiting the heres and theres and trying to decide what is real and what is not. "And what exactly is a dream. And what exactly is a joke" as Syd says.

There will be a fair share of Syd's music, our interpretations of it, and yes, even a cool light show. OOOOoooooooh. AHHHhhhhh.

Jennifer Hicks

## SUDDEN VIDEO

VIDEOSPACE,  
A MEDIA ARTS COLLECTIVE

CURATED BY:

**George Fifield, Gene Gort, and Walid Raad**

Tuesday, February 16, 1999

Derived from the concept of "sudden fiction", in which a narrative is conveyed in an intense and complex way, *Sudden Video* attempts to redefine the storytelling mechanisms of video art.

VideoSpace is an artist-run collective dedicated to the presentation of media art in New England. Current members are Liz Canner, Sarah Smiley, Dena Gwin, Alberto Roblest, George Fifield, Antony Flackett, and Anita Allyn. This year the VideoSpace at Mobius program is in its 7th season. VideoSpace at Mobius is the major Boston venue for experimental video work. The *Boston Phoenix* has called VideoSpace, "Massachusetts' most ambitious program of video art."  
[www.world.std.com/~vidspace/](http://www.world.std.com/~vidspace/)



have a little time to experiment?

## VOLUNTEER 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, possible college credit and free admission to Mobius Artists Group events.



# WHEN BULBOUS THINGS DON'T BOUNCE AND OTHER THINGS EXAGGERATE: A SCULPTURAL PERFORMANCE

PERFORMANCE BY: **Danielle Tibedo**

Friday, February 19 and Saturday, February 20, 1999

"Imagination is always considered to be the faculty of forming images. But it is rather the faculty of deforming the images, of freeing ourselves from the immediate images; it is especially the faculty of changing the images."

Gaston Bachelard



A story.  
I am telling you a story.  
This is my story.

This performance is based on my own experience of my Grandmother's death from breast cancer and my Mother's experience as a survivor of breast cancer. This subject functions as a catalyst for my own exploration and confrontation with death, fear, being a woman, relationships, and the potential loss of an integral part of my body. As the performer, I am the vehicle through which an abstract world comes to life; a woman's death; a woman's breastless chest; a woman who digs into her dreams.

A story.  
I am telling her a story.  
This is your story.



The piece is presented as a three-part story (approx. 2 hours) which involves a complex layering of sculpture, sound, text, movement, music and ritual. Each section builds an environment which forms the context for the following section. As the story unfolds, the layers accumulate and the layers reveal. This story does not follow the conventions of a traditional narrative; it is, rather, an intensely symbolic dream-like world projected into real space, real time, shaped by my own concerns about dreams, fish heads, bulbous things, mothers, death, and breast cancer.

I believe my dreams. They are real. They consume time. They use my body. They breathe. Inside my dreams, I have discovered a profound space; a visual space which uses: sound, color, dialogue, music, objects, people, creatures I've never seen before, and my very own body to describe itself. I am fascinated by the absurd simultaneity and psychological complexity of this "visual" phenomenon.



A visual story.  
I am attempting to reconstruct the impossible.  
I am an artist simply trying to communicate and tell the story of what things I have seen in life.

Sculpture. I used to make sculpture. The sculpture I was making grew. It grew so large that it filled an entire room. Once it filled the room it started to make its way underneath my skin. After this happened I couldn't leave a piece of sculpture sitting in a room, consuming the space without my body there too. Together, confined by the walls of a room, we started to reveal and expose ourselves; the sculpture deconstructed itself and I began to see what was growing underneath my skin. Performance Art.

Meet an artist who is compelled to dig laboriously into an 8' x 2' piece of blue styrofoam. She digs into the body of the styrofoam. She is accompanied by nine swimming goldfish. What exists underneath the skin?

She must build a breast-shaped mound as large as the entire room, made of sand and birdseed. A Texan Auctioneer and The Crazy Fish Chef Murderer distract her. A large dead fish knows its head must get cut off. Why?

Two women "rinse" her. Fish Water. They are waking up from a dream.

Danielle Tibedo

## Directions to Mobius:

### Central Artery Construction

**Nightmare:** The construction in the downtown area makes for constant changes in the directions to Mobius. If you are unfamiliar with the area, please call the Mobius office for the most up-to-date information.

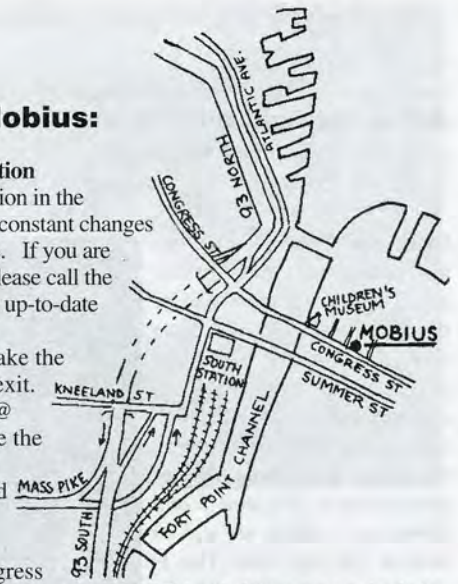
**From the Mass Pike:** Take the South Street/Chinatown exit. Right on to Summer St. @ South Station, Left before the bridge, then Right onto Congress St. (over the old iron bridge - past the milk bottle)

**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:** The big dig has struck the meters on Congress St. so parking is a bit more challenging. Look into Allright Parking, the first lot on your right after you drive over the bridge from downtown. You can also try parking in the unattended lot (after 6pm) on West Service Drive (or at the 4-hour meters) which is the 3rd left after Mobius. If you park in other unattended lots, you may be towed.



## PHYSICAL ACCESSIBILITY

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

There are several steps up to the front door of our building, and unfortunately, the sidewalks in front of the 19th century building in which we are housed are too narrow for a wheelchair ramp. However, our elevator does accommodate wheelchairs and non-step seating is usually available for performances. If you call ahead, Mobius will arrange 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.

## LOW KEY

PERFORMANCE BY: **Marjorie Morgan** mobius artists group  
Thursday, February 25 – Saturday, February 27, 1999

On an ever evolving quest to find a label for the work I do, I have decided (for now) to call it "experimental musical theater." I currently teach movement and voice to musical theater students and performance and visual artists. My own artwork lies somewhere amidst these forms. I utilize the elements of performance that make up musical theater: singing, acting, and dancing; but my aesthetic is surreal and more in the realm of performance art. All of my performance pieces are original in that I write the text, compose the music, and choreograph the movement. I try to use live music as much as possible.

I am presently very much interested in text and characters that overlap:

Hurling through the air, Glistening white, I throw popcorn for you to catch. You are not that bright. So the popcorn falls to the ground. You jump in surprise, Turn your head around. You look at me with those big, Brown eyes.	Hurling through the air, Glistening white, A family plane flies out of control. No help in sight. The plane crashes to the ground. A young survivor crawls out And is found By two Brown eyes.
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from "Four Legs"

I used to be blond.  
(the Palomino is not a breed but a color)  
I should have known I would darken.  
(the golden creatures are remarkable for more than their superficial color)  
I've always had (they have) dark eyebrows (refined, shapely heads),  
dark eyes (underlying dark skin), and dark thoughts  
(and dark eyes of the Arabian).

from "Girls and Horses"

This year I will be showing three new works and a recently premiered trio.

"Girls and Horses" (work in progress) explores the icons I worshipped as a child: gymnasts, Barbi dolls and horses. It will be performed by myself, a chorus of "pink Palominos" (Nancy Adams, Alison Ball, Rindy Garner and Whitney Robbins) and two musicians (Ross Hamlin on guitar and Beth Heinberg on piano).

"The Splitting" (premiere) is a piece for three women, double bass and clarinet (Alison Ball, Meredith Johnson, Jocelyn Langworthy, Janet Slifka and myself). It focuses on a character who feels she has psychologically, emotionally and physically split into two beings.

"The Race" (to be premiered in January, 1999 as part of "Boston Moves") is a dance about a woman racing against time. This work is my contribution to a project designed by Ruth Benson Levin which utilizes the donated movements of ten separate Boston choreographers.

Finally, I will be presenting one of my favorite pieces to date, "Four Legs." This trio for two dancers and double bass will be performed by Meredith Johnson, Janet Slifka and myself. It is about a woman who was raised by wild dogs (or was she?).

This concert, *Low Key*, is designed to be a less formal, low tech sharing of the work I am currently engaged in. Thursday and Friday will be full shows. Saturday is a half show for half price with a reception to follow. This will be my first presentation at Mobius as a Mobius Artists Group Member. Hurray! I look forward to performing.

Marjorie Morgan

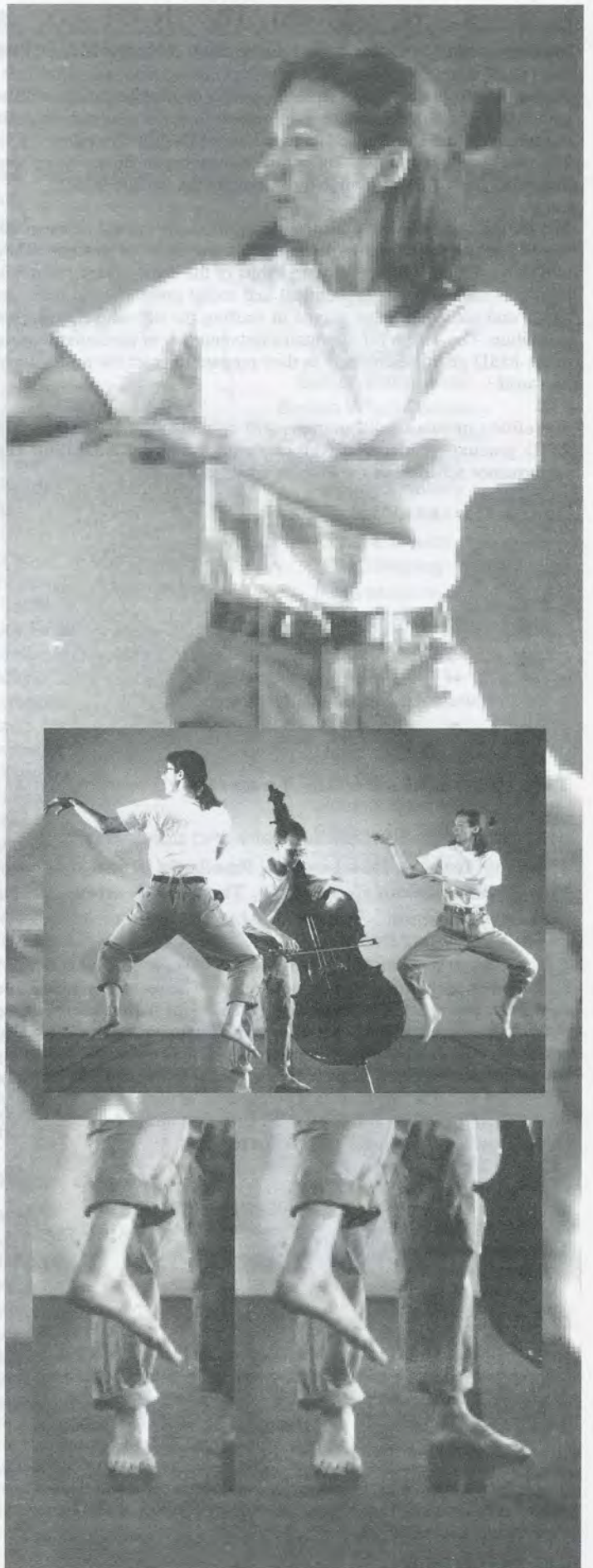


photo: Matthew R. Jones

# r i s d @ m o b i u s

Wednesday, March 3 – Saturday, March 27, 1999

During the academic year 1998/99 a group of Mobius artists will be participating in a collaborative exchange with seven graduate students in sculpture from The Rhode Island School of Design (Providence, RI). The two groups began meeting in mid-November in Boston to present their work and discuss possible directions for the collaboration.

In part, the dialogue will consider the crisis in art theory, between the view of art as object and the alternative view of art as practice. They will also examine the function and habits of the contemporary museum (which is today under great critical and social pressure) and the roles artists and audiences have played in shifting the definitions of the art exhibition. The search for alternative art venues is of particular interest to the RISD graduate students as they prepare to enter the professional art world.

The efforts of these collaborations will culminate in an exhibition of RISD graduate students at Mobius, with a parallel exhibition and performance schedule of the Mobius artists at RISD.

Donna Marcantonio



## The Word Goes In Your Ear

a weekend  
of innovative performance poetry and storytelling.

**Timothy Mason, Bewheelah, Raelinda Woad,  
The Talking Drum Collective, Thomas Grimes**

Thursday, March 4 – Saturday, March 6, 1999

This weekend's event brings together a diverse and experienced collection of performing spoken word artists. The set of experience and credentials represented includes stage time on the national level of the poetry slam scene, work with Theater Offensive, many club and coffeehouse engagements and numerous theatrical events. These artists have been read or heard in such diverse places as Newsweek, National Public Radio, The Worcester Review and a variety of 'zines and assorted graffiti. The artists have all been encouraged to collaborate and to present newer works or works in progress.

GENTLY,

LIKE WATER  
CRACKING STONE

Timothy Mason



**Ruby Slipper Productions** was laid to rest early in 1998 by its founder, Stefanie Cohen, and co-producers Patrick Crowley, and Shannon Flattery, and myself, Donna Coppola. We were sad to let it go, but have now moved on to new projects. We would like to thank all of our supporters — donors, artists, volunteers, and attendees — who contributed so generously to Ruby Slipper. We appreciate your asking about our status. We have donated our remaining funds to Open FauceT Productions. Thank you, Mobius, for giving us this space as well as audience members.

Donna Coppola

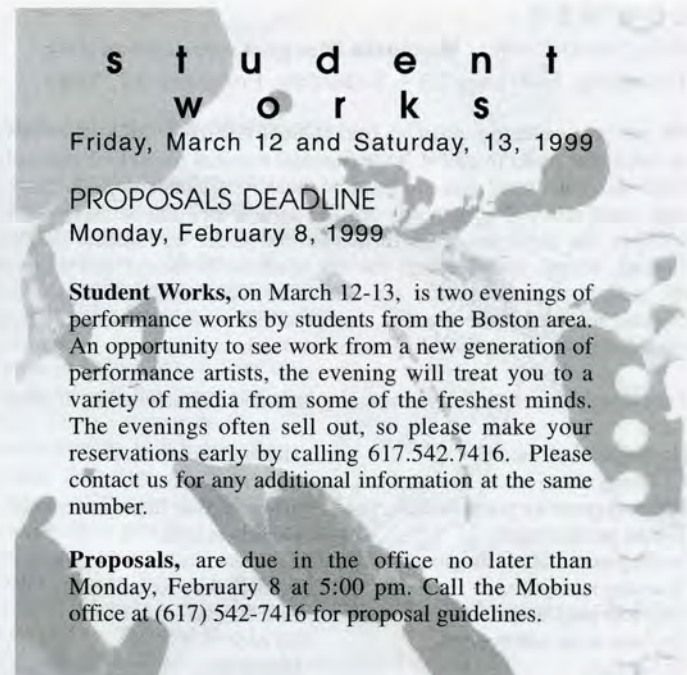
# s t u d e n t w o r k s

Friday, March 12 and Saturday, 13, 1999

**PROPOSALS DEADLINE**  
Monday, February 8, 1999

**Student Works**, on March 12-13, is two evenings of performance works by students from the Boston area. An opportunity to see work from a new generation of performance artists, the evening will treat you to a variety of media from some of the freshest minds. The evenings often sell out, so please make your reservations early by calling 617.542.7416. Please contact us for any additional information at the same number.

**Proposals**, are due in the office no later than Monday, February 8 at 5:00 pm. Call the Mobius office at (617) 542-7416 for proposal guidelines.



## Open FauceT productions presents an evening of **American Composers Forum**

Boston Area Chapter members  
Tuesday, March 16, 1999

Varese's oft-quoted statement, "The present day composer refuses to die!" itself refuses to die, with new aural evidence shown at Mobius this Spring. On Tuesday, March 16, 1999, Open FauceT productions will be presenting a one-night-only concert by the renowned American Composers Forum, Boston Area Chapter. Everything from avant-garde to electronic to chamber music to fill-in-the-blank will be incorporated. Composer lineup won't be determined for some time, so best to check out our calendar online at [www.openfaucet.com](http://www.openfaucet.com) for the latest news. As this is the first of a collaborative series we hope to repeat on an annual or semiannual basis, we hope you'll swing by and support this sound cause!

rosS Hamlin



photo: rosS Hamlin



**MOBIUS** would like to thank everybody who participated in, attended, volunteered at, sponsored, or helped organize the ArtRages decaDance party this past November. Mobius is now the proud parent of its 10th ArtRages, and the fundraiser was an even greater success this year, with over 400 party-goers. The installations and performances filled that loft space which was once empty, and everybody had fun for one night of art and dancing (and delicious snacks and drinks!). The coordination and collaboration among so many people and businesses who encourage experimental art through Mobius is heartening. Mobius is the longest surviving alternative art space in Boston, for which we have labored lovingly with your help. We are truly grateful for all of your support.

**volunteer list**

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**special thanks to:**

- Holly Gettings
- Julia Szabo
- Martha Almy
- Maureen Cully

**artists for artrages decaDance**

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- Theo
- Kemp Harris
- Adam Oh
- Adrian Sican
- Jim Luccese
- Josh Stotzsus

**mag artists for artRages decaDance:**

- David Franklin
- Ross Hamlin
- Arthur Hardigg
- Jennifer Hicks
- Larry Johnson
- Milan Kohout
- David Miller
- Marjorie Morgan
- Margaret B. Tittermore

**artrages decaDance was sponsored by:**

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- Tremont Ale
- WBCN
- WZBC
- Zaftig's Eatery



## FICTIONAL DOCUMENTARIES AND OTHER VOYEURISTIC VIDEOS AND FILMS

D. Franklin mobius artists group

Friday, March 19 and Saturday, March 20, 1999

I originally started doing video art because I like to argue. I grew up in a family where it was normal to interrupt each other and argue at the dinner table. I was in art school and was beginning to get fed up with printmaking and painting classes, not because I didn't like making 2-D images, but because the critiques all seemed too formal. It was mostly about aesthetics and composition and color and line and shape. You would put up your work to show your fellow students and the instructor and all the discussion was very polite. Sometimes there would be discussion about HOW to help you express your idea more effectively—not a bad thing to discuss—but no one would ever say, "WHY even bother? You are wasting your time." In that stifling atmosphere, it's very hard to say those things even if you are thinking them, because no-one else is, and you would feel like a rude asshole.

Then I walked into a video art class. Often the subject matter of the work dealt with political and social questions and was very provocative. People were yelling at each other and saying this is total bullshit and why are you doing this, and questioning all assumptions about the work, the content, and the form. People weren't trying to be polite and tippy-toe around each other's fragile feelings. At the same time, criticism was required to come from a place of respect, which is the least we should demand from the structure of an educational institution. I felt right at home.

So, in spite of feeling somewhat intimidated by the technology (which seems odd to say now), I started making videos. Earlier, I had made some super 8 films. Much earlier. In elementary school, a teacher to whom I am indebted named Michael Cooke, taught an after-school course in super 8 film animation and introduced us to the illusion of creating motion from a series of still images. He taught paper cut-out animation and claymation, and I have continued using super 8 film since then. But what I liked at first about video was the ability to sit down in front of the camera and talk directly to the audience, and give someone a video tape, or send it in the mail, and it would be like a little time bomb that would go off in their mind when they watched it later.

What can you expect to see in this show? One series of video pieces is called "The 50's Trilogy."



photo: D. Franklin

It started with a dream about the assassination of JFK, and a friend lent me some books of photos from the 50's: many were of famous artists, politicians, and philosophers, and some were photo-journalistic type photos of events that seemed significant at the time, only some of which still are (a meeting of "great thinkers" Marcel Duchamp and Gregory Bateson at the same table is mostly forgotten now; images of nuclear tests in the Nevada desert stay in our mind's eye like a bit of dust we can't get rid of).

I started thinking about the strands of probability that run through history: why is Picasso more important than Max Ernst? Why is Mark Tobey a minor figure while Jackson Pollock is more famous? Mark Tobey had a profound philosophy. Why do people talk about Yves Klein as the artist who rolled naked women covered in blue paint across canvasses, but not as the artist who lived in Japan and studied Judo for over a decade? Wouldn't they understand his art better if they analyzed it in the light of the lexicon and history of Japanese martial arts?

I read a book called *Lipstick Traces* by Greil Marcus, and I began to understand: the "official version" of the story is not chosen by some smart people who know what's important and what isn't. The alternative history of the past is available now, waiting to be reactivated. After the dream about JFK, I started thinking about the decade that made him who he was. The frigid terror of the Cold War and McCarthyism and the myth of the perfect family was happening AT THE SAME TIME as the Beats, Bebop, Abstract Expressionism, Henry Miller, the Civil Rights movement. Unbelievable. We think of John Coltrane and Miles Davis and Charlie Parker, but why not think of Sidney Bechet, who was still alive and playing during that same time? In other words, what incredible creative activities are happening now between the cracks, that aren't making headlines, that aren't "characteristic of the era," that are just as significant?

That's how I decided to make a fictional documentary about Neal Cassady, the friend and associate of Jack Kerouac and Allen Ginsberg. At the time, he was the third leg of the tripod as far as they were concerned, a creative genius who great men looked up to (women nearby seemed to have a different opinion), but who is less well known than they are. Some people cast him in the role of "muse." Later he was associated with Ken Kesey and the Merry Pranksters. But here was a performance artist of sorts who didn't "produce" much or leave behind a big paper trail. And what about his role in the railroad workers' union movement? Or his interest in the writings of psychic Edgar Cayce? My point is: if people look up to Kerouac and Ginsberg, and Kerouac and Ginsberg looked up to Cassady, and Cassady looked up to Edgar Cayce, then why don't all those people who are into the Beat revival and poetry in coffeehouses quit smoking, read Edgar Cayce, and drink cod liver oil? It just doesn't make any sense.

As of this writing, I'm hoping to show a few new pieces: a super 8 film of xerographic animation, and a trailer for the film *Neovoxer*, a feature-length non-dialogue film about the death of God and the search for a new universe, in which I am performing (along with Mobius Artists Group members Jennifer Hicks and Arthur Hardigg).

D. Franklin

### FIELD TRIPS TO MOBIUS!

Mobius welcomes inquiries from school, college and community groups about special educational programs. Mobius is a great resource for your classes whether you teach women's studies, art history, installation, visual art, theater, performance, sound art, video, movement, or music.

We are happy to arrange special performances and/or gallery talks by the artist(s) whose work is on exhibit. Mobius may also be able to arrange for discounted tickets for high school students who wish to attend evening performances.

## MOUTH OPENING MOUTH CLOSING

PERFORMANCE BY:

The Mobius Artists Group Text-Sound Cabal:

**Larry Johnson, David Miller, Landon Rose, Jed Speare**

Thursday, March 25 – Saturday, March 27, 1999

This will be our third annual presentation of new works for semi-speaking voice: text-sound, or sound poetry as it's sometimes called. Since last year's concert, *Did You Hear That?*, we've performed at the Institute of Contemporary Art, the DeCordova Museum, and at Open Faucet. We're continuing to develop new works for solo and multiple voices, and bringing back older pieces in the form from earlier in the century. We may very well have guest voices, too, beyond the four of us. All is unfolding as we speak. Here are some of our plans for next March:

I'm planning a text-sound piece for three or four voices, strictly notated. I want to explore hockets — words fragmented into verbal atoms and alternated among two or more voices. I also want to create slow transitions from states of order to disorder and back again, and work with sustained, multiphonic drones. I may draw content from the Tower of Babel story in Genesis and the Speaking in Tongues episode in Acts (Pentecost). The form of the piece seems elusive now, but I wish to build to a point of intense focus and then gradually relax into silence.

*Larry Johnson*

I work a lot with found material. I'm thinking about a potential piece based on the old playground chant:

"X and Y sittin' in a tree / K-I-S-S-I-N-G/ First comes love / Then comes marriage / Then comes X with a baby carriage."

First of all, just pronounce the sounds of the letters in the word "kissing," not their *names*. Already we've moved away from the playground a little. Plus, I'm caught by the general raucousness of the chant, as kids use it to torment each other. I always hated it when I was a kid. You couldn't even have a normal conversation with a girl at recess without getting that thrown at you. Now I think it'll be great material for a text-sound piece.

I also have in mind a couple of solo pieces: "The Regrets," drawn from a bibliographical database I use at work, and something with a working title of "Charlotte Hotel Room," after the space where I began to write it. Both of these pieces begin to mine my parallel life as a librarian for performance material.

*David Miller*

"In New Zealand there are no small mammals" for four voices. A musician's experience, especially in reading music, is in creating continuities of sound from discrete events. Do you know the experience of a neighbor recounting some horrendous experience (say, with a skunk) in a kind of breathless narrative? Hocketing, seamless phrasing — sort of twosides to the same coin.

*Landon Rose*

I am bringing to the group one or two pieces for multiple voices by the late Philadelphia native, S.J. Leon. Over the past two years, we have performed several of his works. Their lyric densities and patternings unveil resonances that continue to impel us towards his work. I have been looking further into earlier text-sound works, and hope to do some vocal and tape works with the group (is it analogue, or digital?). Our repertoire continues to grow as we develop new work which interests us from the past and present. After this concert, we will begin to record some of the work we have presented for distribution on CD.

*Jed Speare*

## MOBIUS CALL FOR PROPOSALS DEADLINES:

5 PM, THURSDAY, APRIL 29, 1999

for projects to take place September, 1999 – January, 2000

5 PM, THURSDAY, SEPTEMBER 16, 1999

for projects to take place February, 2000 – June, 2000

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. 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 the Mobius office.



### MOBIUS WHISH LIST

- Zip and Jaz Disks
- Quark Express for MAC & PC
- Lighting Equipment – 10 – 12 can lights
- Gels for our lights
- donated printing services
- donated advertising of events
- volunteers – office work, party help, postering and mailing

### MOBIOID REQUEST CORNER

Meredith would like a modem for her Macintosh LCII and whatever else is necessary to set up email and internet access.

Margaret is looking for Amiga/Commodore computer monitors to use as video monitors for my video installations

—I would like health insurance.  
Milan

Jennifer: I could use a black hammock or one that could be dyed black, a large amount of white fabric that could be painted on...not too heavy weight though maybe 25 yards.

Donna is looking for a flat file.

## NEXT IS I

**Naoe Suzuki** mobius artists group

INSTALLATION: March 31 - April 24, 1999

GALLERY HOURS: Wed.- Sat. 12 - 5 PM

RECEPTION AND GALLERY TALK: Sat., April 3, 3 - 5 PM

**next** (nekst) 1. *adj.* nearest in space, *the house next to ours* | following in time without anything similar intervening, *the next train to London* | ranking second, *next in importance* **next best** second best **next to** almost amounting to, *it was next to robbery* | virtually, *next to impossible* **next to nothing** hardly anything 2. *adv.* in the place, time or order immediately following, *next came the bishop* | on the first occasion to come, *when we next see each other* 3. *prep.* closest, *on the shelf next the stove* [O.E. neahst, next]  
**next-door** *adj.* in or at the next house, door etc., *their next-door neighbors*  
**next door** *adv.*

(taken from Webster English Dictionary)

隣 ならび続いて接している家(場所)

- のせんきをずつうにやむ 自分に無関係なことを気に病む。
- くみもと、町内、部落内など一地域の十戸内外を単位に組織した組合。
- づきあい 隣の家人とのつきあい。近くに住む人との親しいつきあい。

**next** houses (place or site) that are lined up and adjacent to each other (tonari) - **door neighbor's illness makes one's headache** worry about something unrelated to yourself.

- **class** team, neighborhood, community often taken as a unit of ten houses in an area or district

- **relation** relations with next door neighbors. friendly relations with people who live close by

(taken from Japanese Dictionary, Oobun-sha publishing co.)

Obliterating the existence of self from language. Disorientation in placement between "next" and "home" (I). Where is "next" and where is "home" (I)? Who is next (to me) and who is not?

The image of a "good" Asian girl was borrowed from a rubber stamp image of "Miyo-chan, the next door." Miyo-chan displays a quality of obedience with good manners and cheerful smiles. She is either on the way to school or on the way back from school. One can recognize a satchel she is carrying on her back; also, she is accompanied by an obedient dog. She wears a polka-dot dress which cannot be mistaken for what a boy would wear. Miyo-chan exists in our collective memory as an emblem for a typical good Japanese girl, as a nostalgic remnant of what a girl is, and as a familiar face of the girl next door in Japan.

Miyo-chan, although always referred as singular, was every Japanese girl, or at least what the Japanese people's collective expectation for a girl was. During childhood, the time when the communal order was learned, every pose was to be gender-specific, and despite a yawn of dissent one appears to be archetypal and generic in a collective situation. Obedience, good manners and smiles, qualities that were suitable for a girl, were required in an image of Miyo-chan, as a typical Japanese girl. "Miyo-chan the next door," though she has a specific name, such as Jane in "Dick and Jane," has no origin. This uncertainty in her origin and ambiguous history seems to emphasize her derivation from the collective memories of Japanese people.

Then, why "next?" To define "next" means being away from self. Unlike English, "next" in Japanese only possesses meanings in locality (place). In English, "next" possesses meanings in time, place and class (rank). Understanding these differences in language, "next" in Japanese means place(s) always outside — especially immediately outside at close range — of "I" as self. It is rather interesting to see a typical girl who is specifically defined as "next door" in language. "Next door" is terribly typical in place, at the same time, it is never a place "I" can possess. The girl next door seems burdened with an enormous expectation to be a good girl, yet smiling: giving pressures to other girls, but also giving them a space for refuge to exist as an image of an impossible "I".



photo: Naoe Suzuki

### What you need to know is not "who you are" but "who you are not."

Now Miyo-chan exists as a pure nostalgic image that has been commercialized for many years. I asked my girlfriends in Japan to look for "Miyo-chan, the next door." Many of them were confused at first with my request. "Who is Miyo-chan?" Some thought Miyo-chan originated from Japanese folk songs, while others rushed into a slick retro store to purchase products with an image of "Miyo-chan." As it turned out, I found out that there is a corporation called "Miyo-chan, the next door" which produces a number of products such as candies, cookies, coloring books, handkerchief, etc. with images of "Miyo-chan." I also found out that there is no single image of "Miyo-chan." The collective image of "Miyo-chan" consists of many different faces of the same qualities; obedient, good manners and cheerful smiles that were taken from a number of old books, magazines, coloring books, and so on. I even found a photograph signed as "Miyo-chan, the next door" in my mother's old photo album.

Why have I become so obsessed with this image? It is like a pale image I have had since childhood or long before; however, the image is no longer pale but keeps getting darker and intensified within me. The image repeats and proliferates. "I" become disoriented and erased in the crowd, creating an impossible "I".

I joined as a member of the Mobius Artists Group in September 1998. I was born in Tokyo, Japan in 1967, came to the United States first as an exchange student in 1985, and earned an M.F.A. in Studio for Interrelated Media from Massachusetts College of Art in 1997. My interests in the constitution of gender and of cultural identity have taken me so far as to work in various mediums such as printmaking, sculpture, photography, video and performance art.

*Next is I* is a mixed media installation using xerox transfer on rice paper and flowers. It is a continuation of my work in exploring the construction of cultural images. This installation piece was created during residencies in MacDowell Colony in New Hampshire, Centrum in Washington, and Vermont Studio Center in Vermont (1998).

Naoe Suzuki



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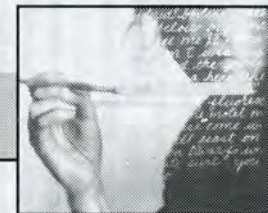
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lithograph: Elaine Cohen

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MOVEMENT PERFORMANCE CONCEIVED AND PERFORMED BY

**Dillon Paul**

MULTIMEDIA ENVIRONMENT CREATED IN COLLABORATION WITH

**Toshi Hoo**

COSTUME BY

**Elaine Cohen**

Thursday, April 1 – Saturday, April, 3, 1999

Through performance I try to discover and at the same time reveal the extremes of human nature — that which we do not see everyday, that which we aim to ignore, that which we hide. I see performance as an opportunity to step outside of and challenge societal norms. I look for beauty in unconventional forms, as revealed in vulnerability, awkwardness, pain and ecstasy. I am interested in using performance as a way of stepping into other worlds; to use costume, the environment, and my imagination to fully embody characters, dreams and fantasies, time and space; to boldly leap into worlds other than my own everyday world. I am invested in improvisation in performance — only if doors are left open do I have the option to go inside. The audience and I together walk into the unknown. With the flexibility of improvisation, I am able to absorb the energy of each moment, the environment (natural, manipulated or created), and the energy of the audience. Rather than choreograph movement, I prepare for performance by creating and knowing my environment, by investigating and understanding my character or fantasy.

This piece began last May with the performance of an improvisational solo titled "Herm & Willy." The work was originally inspired by Hermann Hesse's novel, *Steppenwolf*, which describes a man caught between his dual nature, the man and the wolf, and his struggle to understand and unite what he perceives to be two polarized entities. During the creation of the work, I struggled with my own dualities and experience living in a dualistic society: How do we determine public and private behavior? Who am I really and what do I show externally? How do I structure my life to monitor my chaos? When do I choose safety and why do I admire danger? Why do I both seek and resent acceptance? Aren't I both a man and a woman? Am I young or am I old? Why can't I be both? What is the difference between laughing and crying?

As a woman performing a male character, I question the difference between men's and women's boundaries — what women keep private versus what men reveal, what expectations we have of each to contain or show emotions, express thoughts and sexuality, or experience the body. I was intrigued in my solo performance by the comfort with which I could reveal things as a "man" rather than a "woman." Herm represents to me aspects of myself that I fear and keep contained in my daily life. He is a character that would expose himself in public, piss on the sidewalk, talk out loud to himself -- his boundaries are loose, he penetrates the space, spills his stuff in your face. He is undone and incomplete. He makes me uncomfortable, agitated and angry, yet I am intrigued by his lack of conformity or concern for the status quo. He is what I both admire and loathe — he is part of me. "Herm & Willy" allowed me to touch this existence with my hands. *The Adventures of Herm* is about swallowing it completely.

Dillon Paul

## M o v e m e n t W o r k s

Friday, April 9 and Saturday, April 10 1999

PROPOSALS DEADLINE Monday, March 1, 1999

**Movement Works in Progress #9**, on April 9–10, is a weekend of new movement/dance works by local artists, curated by Mobius Artists Group member Marjorie Morgan. Come see a variety of pieces in their (spring-fresh) form. All are invited to join in a discussion between the audience and artists after the show to share impressions and reactions. There will be a different program each night.

**Proposals** are due in the office no later than Monday, March 1 at 5:00 PM. Call the Mobius office at (617) 542-7416 for proposal guidelines.



## BLOOD IN THE FOREST (MY THREE UNCLES)

PERFORMANCE BY

**Julia M. Szabo**

Wednesday, April 14 – Sunday, April 18, 1999

Wednesday, April 14, 7 PM Open rehearsal

The curtain opens.

1. Performance (She has a story to tell).

The story of my three uncles in three acts; they were too fat, too psychic, too dead to ever make their way out of the forest. They are still in there somewhere.

2. Performance Concept (She thinks too much).

The performance will present three overlapping narratives in puppet format: the puppet performance taking place within very large "puppet-like" objects. Thus, the performance will operate on several levels simultaneously: as a puppet-enacted translation of stories based on the artist's family history, as an environment into which the audience enters while this performed narrative occurs around them, and finally as an installation which remains after the performed act has altered and recontextualized the viewer's perception of it. All of this will occur in the Mobius black box back room.

This piece is a continuation of my ongoing concern with the nature of memory and its relationship to fantasy. As puppets themselves continually tread the boundary between the real and fantastic, I hope to draw the audience into a place where the fantastic and the real meet. The audience is immersed in a completely unreal environment filled with referential, yet unidentifiable objects that somehow end up touching upon something more real than the mundane common concerns we usually occupy our time with. Memories and the construction of them, the passing down of them, seem to be similarly rooted in these real yet fantastic (of our own making) places. I use puppets and the placement and relationship of the audience to these performing objects to provoke these connections.

3. Performer (She is a person).

I am eastern european in background. Although I never really grew up in the place of my originating culture, I have inherited a passion for the strange, surreal humor of eastern european writers such as Hrabal or Kafka. I love the haunting refrains of the area's melancholic music. I am troubled and plagued by the wars, national rivalries and oppressive regimes that have wreaked havoc in that part of the world. The stories I try to tell are steeped in an atmosphere which my imagination inhabits and my heart knows. I have worked a lot as both a painter and puppeteer. My most recent works have attempted to construct a bridge between the two. I want to paint images in space that move and move the audience. I reach for something that will reenact the histories that haunt me and thus forge a connection with others so we can put it all to bed and have a restful sleep.

boom dada boom dada boom boom boom.

Julia M. Szabo



## A LIFE OF GRACE

PERFORMANCE BY:

**rosS Hamlin** mobius artists group and  
**Rachel Zahler**

Thursday, April 22– Saturday, April 24,  
1999

*A\*gav-e* (n.) The Agave, also known as the Century Plant, is one of many succulents indigenous to the Southwest. Known to live over a hundred years old, it culminates the very last stage of its life with a stunning flower growth.

*A Life of Grace* is a new work-in-progress developed by Rachel Zahler and rosS Hamlin. We've been exploring new terrain both in the studio and in performance together for about six months now. A couple of months ago we both had the desire to make a larger-scale work that would incorporate areas of movement, sound, photography, installation, voice, masks and live music, and we started brainstorming ideas. We soon realized that this project would be impossible to finish in a matter of months, so we're presenting it here as a work-in-progress this April, when we hope to try some ideas and get some feedback for a finished version by the Fall of 1999.

Navigating the river of one's life is fraught with tributaries, obstacles, doubt, blindness, and loss of hope. This is the story of one woman's journey through the century — struggling to discover and follow her own path. It is the story of any person born at any time into the expectations and demands of a society which strives to keep itself alive through the sacrifice of soul.

Born at the turn of the century, Grace O'Reilly is a talented young woman who dreams of developing into a writer and singer. Caught in a web of expectation during a moment of weakened resolve, her life takes a sudden, deadening turn towards conformity. The tragedy that results makes up the body of this multi-media performance work.

Finally discovering herself towards the very end of her life, she records her journey in song, weaving a story that touches on themes which reside in all of our collective memory. From war to love-and-loss, to discovery of self and fruition of desire, this story is about the human condition — in all its beauty, tragedy, and triumph.

# B O S T O N C Y B E R A R T S F E S T I V A L

## BOSTON CYBERARTS FESTIVAL AT A GLANCE

### WHAT IS IT?

The Boston Cyberarts Festival is a gathering of artists and high technology professionals in New England and throughout the world who are using computers to advance traditional visual and performing arts disciplines as well as to create new interactive worlds. The Festival will include exhibitions of visual arts; music, dance, and theatrical performances; film and video presentations; educational programs; and lecture/demonstrations and symposia. The Festival is intended to spotlight the partnership between two of Boston's world-class creative forces - the art community, and the high-technology industry - and give it visibility both in the local area and around the world.

### WHERE WILL IT BE HELD?

Events will take place at locations in and around Boston, including theatres, museums, galleries, artist studios, educational institutions, and other public spaces. Besides these traditional physical locations, a key component of the Festival will be a companion Website to encourage participation from outside New England.

### WHEN WILL IT TAKE PLACE?

The Festival itself will take place during the first two weeks in May, 1999. The Website was launched in December, 1997, and other educational activities will begin in early 1999. Following this debut, it is hoped that the Festival will be repeated every other year.

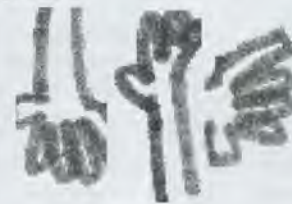


## Auction

**Saturday, April 17**

## Fundraiser

On Saturday, April 17, **Mobius** will host its second **Silent Auction** for our **Spring Fundraiser**. The extraordinary success of this first-time event last May marked it a smash hit, definitely to be repeated. This is not your average art auction, but one of extraordinary, eclectic and unusual items — from performances to carpentry services, and gift certificates to art objects. Artists, restaurants, businesses, and individuals offer their skills and products in support of Boston's longest surviving alternative art space. Performances, sculpture, drawings, and mixed media works topped the item list last year, while the "skill-sharing," "food," and "excursion" items included: an airplane ride with composer, pilot, and MAG alum Tom Plesk; gift certificates for massages, photolab services and RedBones Restaurant; the use of MAG Milan Kohout's house in the Czech Republic for a vacation; and computer consultation. We hope that you will join us at the Silent Auction again this year, which will take place amidst a creative and off-center cocktail party, where you can hear live music, bite into some tasty snacks, sip a drink, talk, and quietly **support Mobius** with bids on your favorite items.



### WHO IS INVOLVED?

The Festival organizing effort is led by VisionSpace, Inc, with lead participation from the DeCordova Museum, Emerson College, and the Massachusetts Interactive Media Council (MIMC). Start-up activities have been handled by a Steering Committee consisting of artists and representative arts organizations, representatives of technology companies, educational institutions, and other interested parties.

The events featured in the Festival itself will involve individual artists, established arts organizations, educators, and high-technology industry professionals.

Audience members will be drawn from both the arts-going public and people involved in high-technology in the Boston area. Youth participation will be coordinated with local schools and existing youth arts programs. In addition, the Festival is expected to attract a significant number of arts and high-tech visitors from outside Boston, and will be a major boost to cultural tourism in the area. Finally, the Web site [www.bostoncyberarts.org](http://www.bostoncyberarts.org) will allow audiences from around the world to participate.

This project is funded in part by the Massachusetts Cultural Council's Cultural Economic Development Program.

# BOSTON CYBERARTS FESTIVAL

## MORPGOLOGIE

PRESENTED BY: **Eventworks**

Tuesday, April 27 and Wednesday, April 28, 1999

*Morpgologie*: Two evenings of multimedia art involving creative use of both traditional and new media. The work will involve 2-D, 3-D, installation, and video media. All of the work will be contributed by artists from within the Boston area. This show is being produced in conjunction with Mass. College of Art's Eventworks Festival and the CyberArts festival. The producers come from the MassArt community and are associated with the Studio for Interrelated Media and Sculpture departments.

Tara Demarco

## DIGITAL VARIANCE

GROUP SHOW WITH:

**Andrew Neumann, Margaret Wagner, Mike Mandel and Chantal Zakari**

INSTALLATION: April 28 – May 15, 1999

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

RECEPTION AND GALLERY TALK: Sat., May 1, 3 – 5 PM

### J.P.L. #1 #2

This work deals with issues concerning the uses of technology, language, and transmission of power in both its various corporeal and elusive modes. These works, or what I call "Constructures," re-contextualize the technologically derived icons and place them in a new environment that allows the audience to question their original use and see the possibilities of organizing these icons, or objects, into a new language with a completely different hierarchy.

I am interested in technology and its use as a representational model. In these pieces I am attempting to develop a specific iconography that reflects upon the current state of technology while at the same time pulling it out of context and questioning its main function as a reflection of the authoritative and corporate powers that it is most clearly aligned and supported by.

By deconstructing these technologies, and reorganizing them into new formal "constructures," I am allowing the spectator to question the value of the objects, and explore the relationship between technology and the world it is meant to serve.

"J.P.L. #1.#2" are free-standing constructs that can be considered chassis without closure; they investigate in a slightly more subtle fashion the notion of an artwork in the guise of a non-functional machine. The formal relationship between all of the elements gives the works a feeling of logic, organization, and order.

Andrew Neumann

There is a long tradition of light sculpture in the art world. James Turrell, Dan Flavin and Bruce Nauman have all explored light as a sculptural medium, and technology has certainly been an element in the content of their work. However, with the infusion of computer culture into the art world, light sculpture now references much more than the simpler electronic technology of the past. There is now a stronger relationship to the word memory, with all its digital connotations and the catch phrases of computer lingo. Also, many references to the body, and its relationship to technology, are inscribed with further significance through the language of this newly emerging digital culture.

My digitally controlled light box sculptures explore these elements of memory, body and language through the use of iconography and text. The sculptures are in a constant state of motion and are comprised of high-tech components. The frenetic energy they emit is my visual representation of the current state of panic which most of us find ourselves living in. As digital culture picks up the pace, the significance of memory will change, as will our physical relationship with technology. These works hope to cause individuals to pause and contemplate what those changes may be.

Margaret Wagner

THE TURK AND THE JEW: website, artists' book and digital prints.

This project is based on our three-year long distance relationship between Pullman, Washington and Chicago, and later Boston. The web became a virtual space to continue our relationship. In this "place" we carried on dialogues about daily life, about cultural difference and statements of identity, using the visual strategies of the web to communicate. At first we confront our cultural differences: the Jew who carries memories of the anxiety of discrimination, the Turk who confronts the obstacles of immigration. Later we realize that it's not the difference of culture that informs the dialogue, but rather the very act of using electronic media to maintain a relationship. This website is a piece that points to electronic media as the site where much of our lives is increasingly being played out. The large format digital prints of this project identify salient themes: sense, touch, phone, flight, marriage and allow us to transcend the limitations of design (typography, scale, detail) that are inherent limitations of the web.

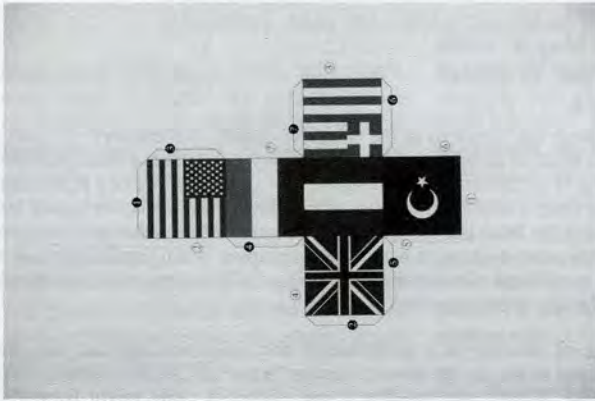
ID: website and digital prints.

ID describes the conflict of acquiring a nationality by birth, marriage or chance, and the resulting social and political demands on one's identity: going to war, being stereotyped, patriotism, national pride... ID begins with the Oklahoma City bombing and with found text from the Internet that I weave together with my own family history. In ID I use the different narrative techniques that the web offers a designer. I sequence the stories in a much more interactive way than a book would. For example, in one page I pair a family conversation about ethnic stereotypes with 19th century textbook illustrations of middle eastern "types". Each one of these portraits is then linked to a personal website of anonymous individuals of that same nationality. This punctures the narrative on stereotypes by using the web to make links to real people's lives.

I have also worked on a series of prints from ID. In "You Have an Accent" I have used catch phrases that characterize a conversation with someone who is not a native English speaker. The first phrases describe one's pleasure of encountering the exotic or cute, but the text cascades into phrases of concern, criticism and frustration to suggest how limited our tolerance is for difference. There are additional texts and images: a 19th-century female circus performer swallows swords, another woman learns to do everyday activities with her feet. "Diversity Immigrant Program" comments on my status as a person without a stable national identity. I use imagery of dice made up of various flags that represent my family history to represent how chance informs my own national identity. With the dice I collage a text from the US Immigration website on procedures to enter the lottery program to win a place as a legal alien, while images of soldiers and soccer players play games of national pride.

Chantal Zakari





from *ID* by Chantal Zakari

*Romancing the Net*: digital prints that comment on the mediation of sex and romance through electronic communication.

"Pointers" equates Mastercard advertising on the web with porno advertising that also exists on the web. My "point" is that the web is the latest opportunity for advertising to attract and seduce us into consumption. The web is also under attack as a vehicle for pornography, so I'm really suggesting that advertising and pornography are one and the same.

"Target" documents sexual language, syntax etc. that is finding its way into new meeting places for sex on the internet. All of the language here is verbatim from "alt.sex.voyeurism" a newsgroup for people who want to exchange their stories, pictures, etc. that relate to voyeurism. The target images are from "upskirt videos," tiny cameras that men use to surreptitiously photograph women without their knowledge, and then trade the resulting images on the net.

Against a backdrop of fuzzy harlequin romance novels a raunchy couple that have uploaded their naked imagery onto the internet (separately) are paired in "Harlequin". Here my interest is to trace a history of romance. In childhood romance was imagined through the veiled metaphors contained in cheesy teen-age novels, and then later in life, as electronic communication negotiates new avenues of connection, the imagery and language change radically.

Finally, "Photo CD" is a piece that relates to the *Turk and the Jew* project. It's about how Chantal and I have translated a good part of our relationship through electronic media. Instead of having a real physical connection, parts of our naked bodies are photographed and the resulting images are then designed to resemble an index print for a digital Photo CD, ready for viewing, editing and processing over the computer.

Mike Mandel



from *The Turk and The Jew* by Mike Mandel and Chantal Zakari

## FAN CLUB

PERFORMANCE BY: **a.k.a.**

Friday, April 30– Saturday, May 1, 1999

*Fan Club* is a piece-in-progress, still evolving, created in collaboration by eight members of a.k.a. We have performed it once this past May as a "Featured Performance" at the Cleveland Performance Art Festival and wish to continue to develop the piece, which is an embodiment of who we are and how we work. As a coalition of women artists, we seek to investigate the realities of our lives and to express those shared truths visually through the medium of performance. By using familiar objects and commonplace materials of space and time, we can transform the basic elements of our lives (bodies, actions, experiences, dreams, and words) into the substance of our art.

The visual departure for *Fan Club* is the fan, which as a circle or a segment of it, is a series of ribs or vanes radiating from a central hub. Through this image, we investigate the minefield of human relationships, from the most bright and benign to the downright ugly, but always from a woman's point of view. We use the fan as object and image, playing with its obvious references: repetition, movement, cooling, blowing, drying, splaying out. The piece is structured so that several short performance segments are in progress simultaneously. Sound, video and text are incorporated into the performance as a means of giving it unity and building it into a layered multimedia piece. As with all the work we do, elements of playfulness, humor, and irony combine with a concern for substance, both visually and conceptually.

a.k.a.



photos: Hues, Koponen, Mendenhall and Severt

PERFORMANCE BY:

**members of the Mobius Artists Group**

Friday, May 14 and Saturday, May 15, 1999

A weekend of performances by Mobius members and others, utilizing digital technology as an integral part of the creation or presentation of the piece. Participating artists will include David Franklin, Larry Johnson, Joanne Rice, Landon Rose and Jed Speare. Performances include a multi-location collaboration utilizing the Web as a medium for inter-relating events occurring in different spaces. Check the Mobius web site (<http://www.mobius.org>) for updates.

Larry Johnson

# BOSTON CYBERARTS FESTIVAL

## SELECTIONS FROM TIMELINE

Stacy Pershall

INSTALLATION: May 5 – May 8, 1999

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

RECEPTION: Sat., May 8, 3 – 5 PM

*Timeline* is an examination of what we know about memory scientifically and instinctively; intellectually and emotionally. It is an attempt to develop, in real physical space, a modern version of the Memory Theatre proposed by Giulio Camillo Delminio in 1530, with influences drawn from 20th-century neurological memory research. *Timeline* is a place where art is informed by the language of science, and science by the language of art.

Camillo's Theatre was divided into seven main architectural spaces, or "grades," based on the Roman theatre as described by Vitruvius. Camillo's definition of "theatre" differed radically from Vitruvius' in that he was not interested in housing a performance, but wanted instead to give coherence to internal processes — in fact, there was no place for an audience in Camillo's theatre, and nothing recognizable as a stage. Camillo further modified Vitruvius' design by using seven gates to divide each grade. This 49-section theatre was never built, likely as a result of the sheer scale of the project.

In Camillo's theatre, the seven stations were represented by the symbols of the seven known planets. I believe that the beauty of Camillo's design lay not in the 49 gates, many of which were little more than drawers containing manuscripts, but in the simplicity and depth of his original seven grades with their corresponding symbols. What the structure of *Timeline* borrows from Camillo is this organizational system, with revised symbolism to mark the grades.

One of the things that has always appealed to me about Camillo's conception of the theatre is its functionality — the idea that a theatre could be a place with both intellectual and scientific relevance, a place where ideas continue to live even when no one is present on the stage. It is a place where the term "performance" applies not to the comings and goings of actors, but the storage and retrieval of experience, as if memories themselves were the players.

Neurology has taught us in the twentieth century that memory is a path rather than a series of isolated snapshots, a journey rather than a fixed point, that the making of a memory requires motion, as does the making of a performance. In an age when scientists have, more or less successfully, broken down the building blocks of the brain like the splitting of so many atoms; when we have begun to speak of mind in terms of neurons and synapses; when parallel universe theory offers us millions of outcomes for our potential behaviors, what is more relevant than the idea of the brain itself as theatre?

I think of *Timeline* as a performance, too, albeit not one that happens in a traditional sense. As the viewer was the "actor" in Camillo's theatre, so it is in *Timeline*. What I am building is my vision of what might happen if my memories had continued to run, as though some other universe had remained devoted to their motion all these years. The path the viewer takes through the piece is the story of their retrieval.

STATION TWO: sink

Sink is a kinetic environment in which marbles are dropped repeatedly into a freestanding sink in the center of the room. This station was also inspired by a game, one my cousin and I used to play, in which we would call one another on the phone and make sounds using objects in our homes. The person on the other end had to guess the objects that created the sound. One sound of which my cousin was particularly fond was the noise marbles made when dropped into the bathroom sink. Of course, he always did that one, so I always guessed it, and came to regard it as a signal that the game was beginning. In the universe in which that memory has continued, the room is full of marbles, and they just keep dropping, one after another, into the same sink, and pouring out onto the floor.

Stacy Pershall

# BOSTON CYBERARTS FESTIVAL

*am now is now was*

Elizabeth Strasser

INSTALLATION: May 19 – May 29, 1999

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

RECEPTION AND GALLERY TALK: Sat., May 22, 3 – 5 PM

My installation *am now is now was* explores ideas about time, loss, and work. The idea for this piece began as I photographed a pile of old shoe lasts, used in the manufacture of shoes, in the basement of a once-thriving shoe factory. The pile of dusty, bone-like remnants of a manufacturing process seemed painfully close to human remains. They were reminiscent of photos I had seen of mass graves. When I brought some of the lasts to my studio, I saw the beauty of the wood and the careful quality of the manufacture. Printing on the side of some seemed to name them, reiterating the idea that they were somehow human relics. They seemed such clear symbols of the cycles of life. They embodied ideas about enterprise and time. The sadness they provoked surprised me.

I first used the lasts in a smaller piece called *No Thing Lasts* in which I combined them with gatherings of sticks and branches that I used to symbolize the passage of my life. As I walked in the woods, I gathered the branches, feeling as if the gathering was a form of prayer. The bunches contained a stick to represent each year of my life. I cut each stick to my height.

As I began work on *am now is now was*, I came across the story of Demeter and Persephone. The myth tells a moving story of a mother's loss of her child and the debilitating sorrow that the loss brings. The powerful Demeter, goddess of agriculture, could not protect herself from anguish. The myth explains the passage of the seasons and, by inference, the inevitability of loss. I saw a connection between the myth, the shoe lasts and the groups of sticks. I realized the connection had meaning for me because of a loss that I had suffered. In *am now is now was* I worked to evoke the quality of time remembered. The remembrance contains a mixed sense of accomplishment and sorrow.

In the piece, I arrange the wooden lasts on the floor with ashes of burned wood. Branches and twigs, cut and combined in sheaves hang above the floor. The sheaves of sticks evoke thoughts of sheaves of wheat or other harvested agricultural produce. Although the bundles of wood are not a crop in the ordinary sense, they are the result of my labor. For me the stick sheaves also represent bundles of time. The sticks, once a growing part of the natural world, are transformed into objects of contemplation. The hanging sheaves have a human scale. They are not figurative but they function as figure-like forms in the installation. The thickness of each branch suggests strength or fragility. The binding is both strengthening and constricting. The sheaves are symbols of plenty but also a reminder of the cycle of the year. The shoe lasts speak of accomplishment and enterprise transformed into leftovers. Persephone arrives with spring but inevitably leaves Demeter when winter arrives — *am now is now was*.

Elizabeth Strasser



drawing: Elizabeth Strasser

## SHINTAIDO OVER THE EDGE

PERFORMANCE BY: mobius artists group members

**David Franklin, Jennifer Hicks** and others.

Thursday, May 20– Saturday, May 22, 1999

Shintaido is a system of body movement, originally based on martial arts training, which has become a program for human potential development and artistic expression. The difficult point to explain about Shintaido is its relationship to the traditional martial arts, which are its roots. Shintaido is probably not a martial art in the traditional sense; it is definitely not a system of self-defense. It is less concerned with the final product of martial arts than it is with the question: What processes did martial artists use to train their body-mind?

Picture Japan in the late 1950s: the American occupation after the war had brought an influx of new ideas. The government was rebuilt along constitutional democratic lines and the emperor publicly declared his non-divinity. General MacArthur had banned martial arts after the war, but now they being popularized around the world through the movies. Traditionalists feel they are becoming corrupted; on the other hand, the traditionalists are discredited because of their association with the Nationalists during the war. Some of the old martial artists have disappeared or gone into seclusion in the mountains of Japan's interior. Into this scene enter Hiroyuki Aoki, a young student of drama, theater, and visual art who has strong spiritual and religious leanings as well. Influences from the West include the works of Brecht and Stanislavsky, which have been translated into Japanese. Abstract Expressionism was a two-way street; we may think of the Asian influence in works of Franz Kline, Mark Tobey and Yves Klein (who lived in Japan and was a judo instructor), but Japanese artists were simultaneously being influenced by the contemporary West. Aoki's drama instructor tells him his movement is too weak for acting, that he needs to study some physical discipline to strengthen his body and train his physical "instrument." There is no acrobatics club in the university, so he decides to study karate. Thinking he will study karate in order to improve his acting, he becomes completely immersed in the world of martial arts. By 1961 he has attained a 5th-degree black belt (the highest grade of his school) and has made contact with several traditional masters. He has completely absorbed their teachings through a traditional apprenticeship. But because of his study of Western art and religion, Aoki brought a new consciousness to his study of martial arts that was very different from that of his teachers.

Because he wanted to resolve the tensions and contradictions he felt between the martial arts, contemporary fine arts, and his spiritual aspirations, in 1965 Aoki formed a group -- something like a research and development group combined with a hippie commune -- in order to develop a new system of body movement training. They didn't know exactly what they were looking for, but they knew it would be way beyond the scope of traditional martial arts.

But why was a student of art and drama so taken with the martial arts? In an era of guns, tanks, planes and nuclear bombs, what part of traditional martial arts still holds any meaning? One of the most basic dramas is the survival of me versus you. I want to kill you; you want to stay alive. A relationship with dramatic tension. What happens to martial arts if you eliminate killing, but keep the truth? As Stanislavsky's early writings suggest, the staged "illusion" becomes as real (or more real) than "the real thing." It is drama, not just theater. It is, as Picasso is often misquoted, "a lie that tells the truth." In Shintaido, it becomes that both people are offering something genuine to each other in a gesture of cooperation and communication.

The Shintaido partner practice called tsuki, which literally means "to thrust," is originally based on the idea of one person attacking the other's center. But if you see someone doing this practice, it will be obvious how different it is from the usual martial arts "attack." A person's physical center is also the center of their life. Trying to get at the other's center becomes trying to reach truth. A practice originally based on killing has become a metaphor for reaching toward the other's life-force, a mutual seeking and offering of the source of life.

Shintaido is more than a synthesis of the traditions it grew from. It was created at a time when people were very idealistic, when they were not afraid to aspire to a movement "in which our hands and bodies are open to our partner and our neighbor in a gesture of respect, forgiveness, and acceptance... a means of developing a new philosophy allowing people all over the world to understand and help each other." In this performance we hope to show you where the study of Shintaido has led us as artists today.

David Franklin and Jennifer Hicks

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**mobius** does not turn away audience attendees based on an inability to pay. If you are unable to pay the full admission price, please call the office in advance to make arrangements.

Open Faucet Spackle Fest  
**THREE NIGHTS OF MIXED-MEDIA MESSINESS**  
 Thursday, May 27– Saturday, May 29, 1999

Open Faucet Productions, which you might have read about in last fall's newsletter, is continuing our semiannual series at Mobius this Spring with another three nights of mixed media fun.

Currently administered by artists rosS Hamlin, Reese Johanson, Suzanne Vogel, Nola Kelley, Susan DeLeo, and Trista Beard, with all sorts of other great people lending hands, Open Faucet is flowing along moistly. We have the Genre Pool, a monthly series at the Middle East downstairs which is largely mixed-genre musicians (free improv/classical/jazz/rock, etc.) with occasional spoken word and film/video artists as well. We are also continuing our mixed media showcase and feature artist series at the Actors Workshop, where we've operated since the Spring of 1997, and we're finally becoming a non-profit organization, most likely under the Mobius umbrella, so if you have a nice chunk of could-be tax-free money burning a hole in your pocket...

Anyhow, we'll be at Mobius with the Spackle Fest, a name which might have significant meaning, or might just sound cool when spoken...you'll have to wait until May to find out. Our website, [www.openfaucet.com](http://www.openfaucet.com), is the most sure-fire way of keeping abreast of the pending Mobius lineup, as well as our many other events, but we'd be happy to put you on our mailing list as well—just drip, er, drop a line at 11 Woodlawn Street #3, Boston, MA 02130, call 617/983-0180, or email us: [faucet@tiac.net](mailto:faucet@tiac.net). We'll send you postcards, flyers, and occasional lotto tickets and money-saving coupons for performance art carwashes. Hope to see you soon!

rosS Hamlin



**ART-A-LA-CARTE**

**Teens Show 5**

INSTALLATION: June 2 – June 12, 1999  
 GALLERY HOURS: Wed.– Sat. 12 – 5 PM  
 RECEPTION GALLERY TALK AND PERFORMANCE: Sat., June 5, 3 – 5 PM

Mobius hosts the Teens Art Show V, a visual art exhibition organized by and featuring the work of teens participating in the Federated Dorchester Neighborhood Houses' (FDNH) Art a la Carte program. Art a la Carte works in partnership with Mobius, the Space, the Isabella Stewart Gardner Museum and the Museum of Fine Arts to offer free evening and weekend art programs at sites across Boston, in addition to field trips and exhibition opportunities. Artist-mentors from the Boston area work with small groups of students throughout the school year offering them classes, workshops, and related experiences in the arts. The program was recently named as one of forty semifinalists by the President's Council on the Arts and Humanities to receive a Coming Up Taller award, "recognizing some of the outstanding after-school, weekend, and summer programs uplifting the development of America's children through education and practical experience in the arts and humanities." This show will highlight work by many teens from Boston high schools in drawing, painting, ceramics, and mixed media. The opening reception on June 5 also includes a performance.

Art a la Carte is funded in part by the Massachusetts Cultural Council (MCC), which received support from the NEA for this initiative.

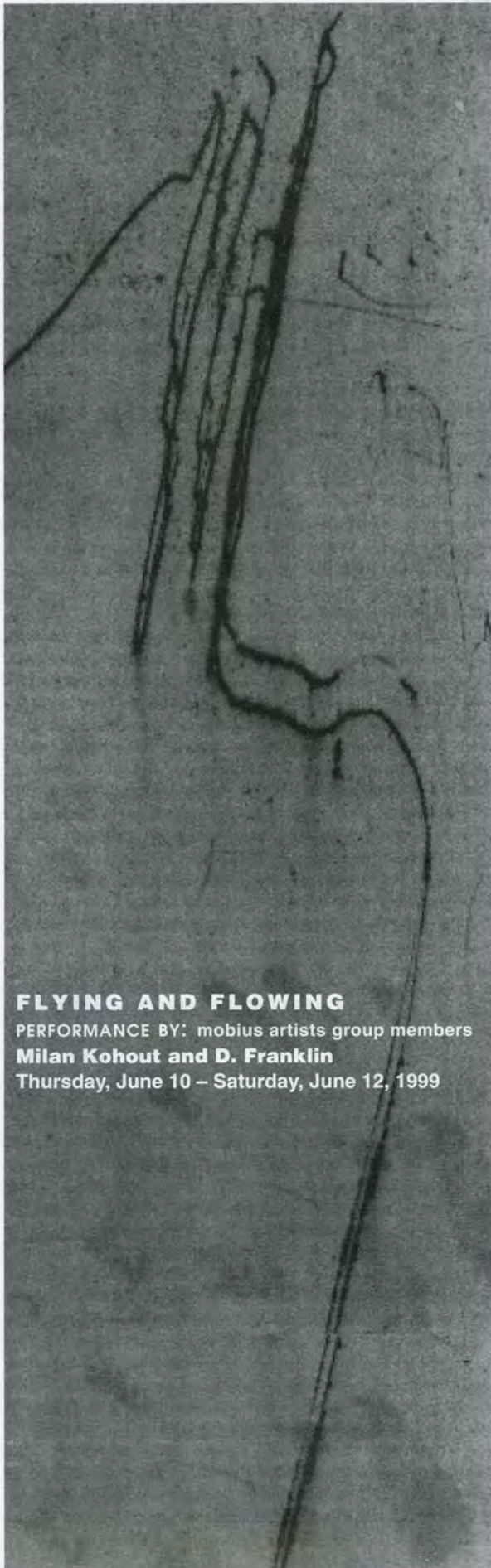
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| Lisa Hubert-Curl                        | David White                                  |
| Julia Huston                            | Griselda White                               |
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| Peter & Vicki Krupp                     | and others who wish to remain<br>anonymous   |
| Daniel Lang                             |  |

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You read our newsletter, enjoy our events, donate funds and products, and volunteer your services; Mobius survives in large part because of you. Now, as financial support for the arts continues to slip from our grasp, we need you more than ever. Through a \$35.00 donation (\$50.00 for a household of two) you become an official Friend of Mobius. Friends of Mobius receive regular calendar updates between newsletters, an invitation to a special reception, a 20% discount on purchases at the MIT Press Bookstore, and a discount on all Mobius events for the entire year.

Become a Friend of Mobius by sending your check to 354 Congress Street in Boston, MA 02210. You can help us leave a meaningful artistic mark that will survive through time.



## FLYING AND FLOWING

PERFORMANCE BY: mobius artists group members

**Milan Kohout and D. Franklin**

Thursday, June 10 – Saturday, June 12, 1999

photo: Milan Kohout

The performance by David and me will be about this :

It is hidden in the dark, wet, greasy soil  
where millions of fat bodies are decomposed  
and the last word "sweety" escapes from a mouth being frozen for ever  
and the sweet sound travels to the omnipotent universe endlessly rotating around the  
missing sense, center of nothing  
where a flying picture of god in bright colors reminds space of its stupidity in believing  
in something which is dividing emptiness into two unequal parts  
using a saw for both hands and tree legs of Minotaurs  
but instead cutting the hot ribs of a breathing dog making them dry  
and with the extended red hand being thrown into one direction not saying up or down  
simply toward unknown  
whispering behind the heavy curtain of the black and white smell of minute violets  
resting on the street next to the bank with the flowers inside their meaning of the strong  
wind generated by passing feet  
crumbling one piece of sand into dust absorbing the last tear of an old man sitting on an  
abandoned island  
where the sea salty surface slowly rises to the level of his eyebrows  
drowning him in his own weeping  
and his sharp bones hit the surface of untouchables made from glittery steel  
and stop in a fragment of a second creating the picture of the most comfortable position  
in which animals die dreaming about the powerful wings  
which squeeze one's way through the gale leaving sweat on the awe struck forehead and  
the echo of the scream of those tortured by glowing tongues  
licking their asses and big noses  
inhaling silver water in the deepest desert well  
in the silence of one frog sitting on cold stone dewed with the semen of three snakes  
being born to the family chain  
where one of them says a word similar to father and son and their velvet shades are  
being shaken by the gigantic drills  
searching the missing wing blooming in front of a blind eye  
waiting for the most penetrating symphony of single chair and grey table serving  
poverty of two tattered windows  
where deaf children can see the garden being washed at the same time by bright day and  
dark night  
offering for sleeping birds hugging each other with hands so white and transparent so  
that you can smell the tiniest blue and red capillaries streaming blood over huge  
boulders stubbornly hiding the venerable values of love and hatred of the injured lips  
crying loudly over the walls being built from vaginas and erected penises  
with the rope loops throttling flow persuading madness and visions of rainbow metal  
melting  
which is poured with raging sound into the millions of skull hollows  
connected by infinitely slender threads with the curvature of horizon  
where you can observe needle gleam  
which looks like the raised finger.....

### Milan Kohout

Imagine that late-20th century capitalism has engineered you to be a more efficient worker. This has been the dream for a long time, but finally the means to do it are available through genetic engineering. Your eyes are video cameras, your face displays images you cannot see to others, and you cannot control its output. This is worse than Orwell's nightmare: you are not watched by Big Brother, you have become Big Brother. Perhaps it has happened already. Know anyone with carpal tunnel syndrome? Ever sit down to do some "work" on the computer — as soon as you just log on for a moment to check your e-mail? What were they really doing with all those nuclear tests out west in the 50s? Suppose William James were alive today. Would not the Pragmatist in him suggest that IF you wanted a sedated, docile population, IF you wanted the illusion of democracy and freedom without the reality, IF you wanted people's minds muddled, bellies full, and schedules too busy to think straight, and IF you wanted to keep an eye on them just in case (think cookies on your computer when you surf the net, credit cards at the gas pump, the FastLane at the tollbooth on the highway, caller ID) — IF you wanted the perfect invisible totalitarian government, you would create exactly what we have right now. In which case, for all practical purposes, the effect is the same. How can you amputate yourself from the organism without destroying who you are? Is there a second opinion? And who will be the doctor? Please come — your presence is needed, because it might be you.

### D. Franklin

## REPORTS FROM THE INTERIOR/REPORTS FROM THE SURFACE

**Shannon Rose Riley**

PERFORMANCE AND INSTALLATION:

June 16 – June 26, 1999

ONGOING PERFORMANCE DURING ALL GALLERY HOURS:

Wed.– Sat. 12 – 5 PM

OPENING REPORTS PERFORMANCE:

Friday, June 18 and Saturday, June 19

CLOSING REPORTS PERFORMANCE:

Friday, June 25 and Saturday, June 26

*Reports from the Interior/Reports from the Surface.* For more than two years I have been involved in a strange project, seemingly unlike most of my work. Through movement and various material activities a series of images began to flow from my unconscious, from my desire. Volcano, body, spiral, map. And while exploring and installing the images over time, a persona began to emerge which seemed to contextualize the work. This persona, first an abstract 'Professor,' a scientist, was eventually known to me as Professor Peter Mulciber. Again, within the movement and the material process (drawings of volcanoes, painted photographs of mySelf, maps made from my blood, daily 'bio-symbolic' reports, watercolors of dream fragments and doodles, etc.), a narrative began to emerge: Professor Mulciber is a former volcanologist and art historian. He was born either in 1790 or 1970. Recently, while living inside a dormant volcano he 'discovered' the Creatura — a being that changes its race and gender at will, and travels through spacetime. This time-travel occurs via a series of wormholes located in a system within volcanoes. Their time-travel is embodied in mySelf—by mySelf. I am three. And perhaps the volcano is me.

During the opening reception, the 'three of me' (mySelf, the Professor and Creatura) will deliver our 'Opening Report.' These reports will not be delivered one at a time by each persona, rather the goal is for a spontaneous circular conversation — a slipping and sliding of viewpoints past one another. My challenge as a performer is to actually 'embody' and 'feel' the change of subject position rather than 'act' or 'signify' it. There is great contradiction—and impossibility — in this desire. For me, the work is most interesting where the personae bleed together and leave their trace on each other. When it all falls apart. When there is dis-order. The two-week exhibition time will be used as a clinical study in embodiment and a critique of the unified subject—the Self. I/we will live in the gallery space for the entire period. The goal is to lose some sense of 'True Self' (laughter, here); to let the installation come out of this process, so that there is a dis-order in the logic of the space. I am fascinated by the idea of how I may be transformed through the process of having and taking the time to be anOther, freely and fluidly, like water, or lava, with duration. What kind of a flow can develop between me and an Other? Can I possibly encompass Other-ness? During this period 'we' will all eat, sleep, daydream, and work on various projects. Performative installation. I am interested in seeing the detritus and trace of our *living*, in an embodied space between the objects and the performance. I/we will respond to viewers in small improvisational interactions, intended to invite the audience to ask questions, offer comments, imagine, and play. At the end of the two week period the three of me will conclude with a series of formal 'Closing Reports.'

In letting mySelf be at risk of [possible] self-annihilation, I feel that I am questioning the cultural taboos around exposing the performativity of the 'unified, whole and healthy Self.' This is accomplished through entering a playfully, but seriously, and suspended, mimetic zone. Mimesis — the faculty by which we yield into and become Other, the performative urge to be anOther. The 'magic of mimesis' is that mimicry holds power over the original. Plato knew this, hence his urge to control mimesis by limiting the types that were allowed embodiment. Western civilization has replaced mimetic behavior proper (play) by organized control of mimesis. Uncontrolled, or playful, and subversive mimesis is outlawed or labeled, and controlled mimesis becomes an essential strategy of socialization and discipline.

Ahh. This is an interesting point. There are things we should not do, and things we should not be. Certainly this is a point of view that would inscribe a cultural hegemony: 'we should all perform our roles.' It is urgent to the[ir] project of the Real. One cannot easily take other personae into their body without people being concerned for their 'subjectivity' — or rather the 'objectivity' of that 'subject'. Multiple personality disorder scares people. So do invisible friends. Something is afoot in the Land of the Real — we are all acting 'as if' it were Real — and certain types of mimesis expose this fiction to our eyes and our senses.

During this process I want to see where my I can go.

Shannon Rose Riley / Professor Peter Mulciber / Creatura



photo: Jeremy C. Vaughan



## THIRST

**Meredith Davis** mobius artists group

INSTALLATION: June 23 – August 21, 1999

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

RECEPTION AND GALLERY TALK: Wed., June, 30, 6 – 8 PM

*Thirst* is a break from recent work. The source of inspiration comes from a trip I took last summer to a remote and beautifully desolate area in northeast Arizona. I chose to travel alone in the hottest month of the year to an arid landscape where water mostly appeared on distant planes shapeshifting and evaporating upon my approach.

It was 114 degrees the day I arrived. Most days averaged 100 - plus or minus. The sun was strong. The air was dry. Temperatures were deceptive. It was not like Boston. I learned to like Gatorade and drink gallons of water in short order after fainting from the desert heat on my third day.

I went to Arizona to see several ancient cliff dwellings tucked in hidden corners of the tranquil and silent Tsegi Canyon. It required hiking over steep and rugged terrain and crossing a canyon wash multiple times, side stepping pockets of quicksand. The only sign of civilization were branded cattle grazing along the shadeless sandstone wash. They watched me as I passed. They dropped feces in the water. The water was not drinkable.

Two months have passed since the Arizona trip. I am in the process of sorting and sifting through the memory searching for a distilled image. Earth, air and water — or lack of it — continually surface as significant elements. How they will be applied is still unclear. I have scheduled the piece for the summer months when Mobius generally does not program work because the galleries are stifling hot.

Meredith Davis



## EAR SALON

A GATHERING OF LOBES

third Sunday evening each month at 7 PM:

February 21, March 21,  
April 18, May 16, and June 20, 1999

Not really a workshop, not quite a lab, definitely not a class...perhaps a salon. Yes. The Ear Salon is an experiment — an open and monthly gathering of composers, musicians, and most importantly, enthusiastic and open-minded music lovers to share a couple hours of sonic immersion, complete with guest presenters and a scheduled (or random) time where folks can play (prerecorded or live) new or old music they've been interested in or working on lately. Since it's ongoing, you won't be left out if you can't make it one month, and perhaps most importantly, there will be no discrimination in styles, timbres or genres — we'll happily leave that to our wonderful music industry.

This sort of gathering is one of the things I miss the most about music college — it was such a good way to learn about new works, achieve new perspectives, and share information about this incredibly—amorphous thing we call music. We will request an open, minimal donation to cover refreshment and copying costs, or perhaps give a stipend to a guest presenter. I hope this idea interests you and I look forward to meeting some of you soon.

## MOBIUS ARTISTS GROUP

Nancy Adams	Marilyn Arsem
Donna Coppola	Meredith Davis
Rochelle Fabb	David Franklin
Lorinda Garner	Linda Graetz
rosS Hamlin	Arthur Hardigg
Jennifer Hicks	Milan Kohout
Larry Johnson	Taylor McLean
David Miller	Marjorie Morgan
Cathy Nolan	Mari Novotny-Jones
Yin Peet	Bob Raymond
Joanne Rice	Landon Rose
Jed Speare	Naoe Suzuki
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**MOBIUS ARTISTS GROUP** has gained national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 25-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 unequaled in Boston in its commitment to Boston artists and the alternative arts.

**MOBIUS, INC.** is funded by the Massachusetts Cultural Council (MCC); the Boston Cultural Council, a municipal agency supported by the MCC, a state agency; The ArtsLink Partnership; the Foundation for Contemporary Performance Arts; New England Foundation for the Arts (NEFA); and generous private support.

THIS ORGANIZATION IS FUNDED IN PART BY



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# mobius

spring/summer february-june, 1999 vol. 16#2

## Performance/Dance/ Movement:

Feb. 11 - 13 @ 8 PM  
**Arthur Hardigg, Jennifer Hicks, lighting by Troy Kidwell**  
A Matchbox, Plum and Orange: A Syd Barrett Story

Feb. 19 - 20 @ 8 PM  
**Danielle Tibedo**  
When Bulbous Things Bounce and Other Things Exaggerate: A Sculptural Opera

Feb. 25 - 27 @ 8 PM  
**Marjorie Morgan**  
Low Key  
half program on Sat.

Mar. 4 - 6 @ 8 PM  
**Timothy Mason, Bewheelah, Raelinda Woad, Thomas Grimes & The Talking Drum Collective**  
The Word Goes In Your Ear

Mar. 12 - 13 @ 8 PM  
Student Works

Apr. 1 - 3 @ 8 PM  
**Dillon Paul, collaboration with Toshi Hoo and Elaine Cohen**  
The Adventures of Herm

Apr. 9 - 10 @ 8 PM  
Movement Works In Progress

Apr. 14 - 18 @ 8 PM  
**Julia M. Szabo**  
Blood In The Forest (my three uncles)  
Thurs: open dress rehearsal @ 7 PM

Apr. 22 - 24 @ 8 PM  
**rosS Hamlin and Rachel Zahler**  
A Life of Grace

May 20 - 22 @ 8 PM  
**David Franklin, Jennifer Hicks, and others**  
Shintaido Over the Edge

May 27 - 29 @ 8 PM  
**produced by rosS Hamlin**  
Open FauceT Productions  
Spackle FesT

Jun. 10 - 12 @ 8 PM  
**Milan Kohout and David Franklin**  
FLYING and FLOWING

## Installation/Visual Art:

Feb. 3 - 27  
**C. Maxx Stevens**  
Transitional Status  
opening reception and gallery talk: Feb. 6, 3-5 PM

Mar. 3 - 27  
**graduate sculpture students from The Rhode Island School of Design**  
RISD @ MOBIUS

opening reception and gallery talk:  
Mar. 6, 3-5 PM

Mar. 31 - Apr. 24  
**Naoe Suzuki**  
Next Is I  
opening reception and gallery talk:  
Apr. 3, 3-5 PM

May 19 - 29  
**Elizabeth Strasser**  
as now is now was  
opening reception and gallery talk:  
May 22, 3-5 PM

Jun. 2 - 12  
Teens Show  
opening reception with performance:  
June 5, 3-5 PM

Jun. 16 - 26  
**Shannon Rose Riley**  
Reports from the Interior/  
Reports from the Surface  
opening reports: June 18-19 @ 8 PM  
closing reports: June 25-26 @ 8 PM

Jun. 23 - Aug. 21  
**Meredith Davis**  
Thirst  
opening reception and gallery talk:  
June 30 @ 7 PM

## Film/Video

Feb. 6 @ 8 PM - Feb. 7 @ 3 PM  
**Ros Barron**  
Earheart

Feb. 16 @ 7 PM  
curated by **George Fifield, Gene Gort, and Walid Raad**  
Sudden Video: VideoSpace at Mobius

Mar. 19 - 20 @ 8 PM  
presented by **D. Franklin**  
Fictional Documentaries and other Voyeuristic Videos and Film

## New Music/Sound Art

Mar. 16 @ 8 PM  
presented by **Open FauceT productions**  
An Evening of American Composers Forum,  
Boston Area Chapter Members

Mar. 25 - 27 @ 8 PM  
**The Mobius Artist Group Text-Sound Cabal**  
Mouth Opening, Mouth Closing

## Boston Cyberarts Festival

Apr. 27 - May 15  
**Eventworks Morpologie**, Apr. 27-28 @ 8 PM  
Digital Variance exhibition, Apr. 28-May 15  
opening reception: May 1, 3-5 PM  
**a.k.a. FAN Club**, Apr. 30-May 2 @ 8 PM  
**Stacy Pershall** selections from Timeline, May 5-8  
opening reception: May 8, 3-5 PM  
**Mobius Artists Group**, May 14-15 @ 8 PM

## AUCTION Party Fundraiser

Sat., April 17

# mobius

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

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Fax: 617-451-2910

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photo: D. Franklin

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