

mobius

FALL/WINTER 1999-2000

SEPTEMBER — JANUARY

vol.17 #1

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

ON THE VERGE

The City of Boston is reaching a turning point soon that will encourage or discourage its artists for years to come. At a time when press coverage of the alternative arts has increased, in step with an increase in art activity and new initiatives, there is mounting pressure on artists and organizations to fend for themselves in the face of property development. Art spaces are facing new concerns about licensing procedures, exemplified by the closing of Bad Girrls Studios in Jamaica Plain this past Spring. We have invited Jessica Brand, the director of Bad Girrls Studios, to write about this experience and the challenges facing their survival and will publish it on our website.

During the past two years I have been writing about the development taking place in the Fort Point neighborhood. The new Waterfront development plan and its potential attractions has made Fort Point one of the most desirable areas in the country for businesses. Fort Point is also home to the largest artists' community in New England. How these interests can meet, leveraged by the city into a plan that commits facilities and resources for those artists and organizations that want to remain here, while satisfying the demand for growth in the private sector, is a question that will be playing itself out in the next few years. In Boston as in other cities, where artists go, real estate developers will eventually follow.

The press has a responsibility to follow through on the new exposure they are giving to artists and organizations. A critic can be an advocate for artists' careers by creating a dialogue in the public realm that moves audiences to seek them out. Although Boston has been behind the times in this respect regarding any regular coverage of performance art, there are signs that may be changing. The media will also have to be motivated to cover the literally changing landscape of Boston arts, as artists and organizations position themselves for the future. The press does not have to stand by and wait for something to happen, but can use their opinions and persuasiveness to shape the "civic dialogue" about the future of art and artists in Boston. All of us will be monitoring the messages between the lines carefully, as we contribute more to the content of the discussion.

Mobius, the Fort Point Arts Community, The New England Foundation for the Arts, and the Revolving Museum have formed a coalition that is working towards securing a future for artists and organizations to remain in Fort Point and in Boston. Over the course of the next year, we will be planning visibility events and shaping public and political opinion over the vitality that we represent in the neighborhood, and our value to the cultural life of the city. Cross-programming and collaboration are also possible as projects are planned and developed. I hope that you will follow and support us through this challenge as we seek a longer-term solution to our existence in Boston.

This Fall we have a full programming season, with a wide range of performance, installation, video screenings, sound, and poetry work from Boston and the region. We are also beginning a new project exchange between members of the Mobius Artists Group and artists from Croatia (*Osvajanje Slobode/Taking Liberty*), and hosting an artist-in-residence from Sarajevo, Maja Bajevic, through ArtsLink. I am very excited about the work and invite you to join us in its manifestations. It is my privilege to see the many projects unfold here that continue to stretch the boundaries of art defined by the activities of artists, and how the work reflects and engages levels of community. To meet you along the way and convey our experiences through the work is what loops the cycle that is embodied in Mobius' regeneration each season.

Jed Speare

REPORTS FROM THE BALKANS

SLIDE LECTURE, DISCUSSION AND RECEPTION

Maja Bajevic, Sarajevo (Bosnia & Herzegovina)

Mobius Artists Group and Collaborators, Istria, Croatia

Wednesday, November 10, 7 PM Free

Please join us to welcome our 1999 ArtsLink Fellow, Maja Bajevic and to discuss *Osvajanje Slobode/Taking Liberty* our October, 1999 project with artists in Pula, Croatia.

Maja Bajevic, of Sarajevo (Bosnia and Herzegovina), is an artist who stages public actions, indoor and outdoor installations using video images to subvert social and political conventions. In her recent video work, *Speaker*, an unmarked van, displaying a video image of an anonymous politician delivering empty rhetoric drove slowly through the snow filled streets of Sarajevo. Her work has been shown in France, Belgium, and Germany. She will introduce herself and past work at this event. Maja will be at Mobius for one month beginning November 1. She will develop an installation for our front room gallery which will run December 1-December 4 with a reception on Saturday, December 4 from 3-5 PM.

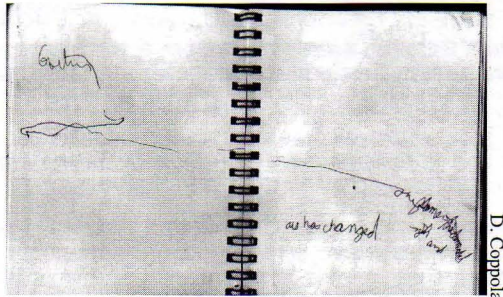
Also on this evening, members of the Mobius Artists Group will describe what will then be our recently completed project in Pula and Novigrad in the Istria region of Croatia. The project, titled *Osvajanje Slobode/Taking Liberty* was conceived in conjunction with sculptor/installation artist Silvo Saric, our 1998 ArtsLink Fellow. Over a two week period in October, eight Mobius artists and eight Croatian artists will have made projects in a variety of disciplines addressing the theme. In the spring of 2000, our Croatian partners will travel to Mobius for the second phase of the project. (Details to be announced in the Winter/Spring Newsletter.)

The project title, *Osvajanje Slobode/Taking Liberty*, has (at least) double meanings in Croatia and English. "Taking liberties" has the connotation of playing with the truth, bending the rules, following one's own muse regardless of convention, or doing something a little dishonest. It therefore suggests both creativity and criminality. "Taking liberty" also suggests claiming freedom for one's self or for one's country. In this instance it implies independence through defensive or offensive action, individually or collectively. Suncica Vitorovic, one of the project coordinators commented:

"The problem of the liberty (a personal liberty) is that it can't exist in a war situation (there is just an idea about collective liberty then). But the collective liberty is not a liberty if one individual is not free (to think, to say, to do and even to love what he wants) So, when you say *osvajanje slobode* you can think on the war for independence, but also on the looking for individual liberty in this situation. This taking liberty can have two sides with and without intrusion in a field of somebody else's liberty."

Participating are Mobius Artists Group members Nancy Adams, Marilyn Arsem, Meredith Davis, Milan Kohout, Yin Peet, Landon Rose, Jed Speare, and Margaret Titemore. The artists from Croatia are Danin Bozic, Tomislav Brajnovic, Alen Floricic, Aleksandar Garbin, Pino Ivancic, Silvo Saric, Sanja Svrnjuga Milic, and Ljiljana Vlacic. The project has been generously funded by ArtsLink, a program of CEC International Partners, and The Trust for Mutual Understanding.

(continued on page 5)



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INSTALLATION BY: **Donna Palma Coppola**
mobius artists group

INSTALLATION: Sept. 8 – Oct. 2, 1999

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

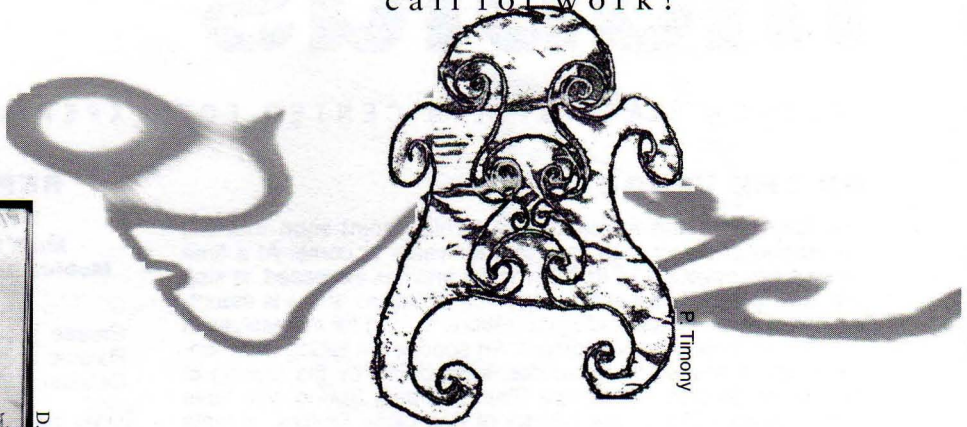
RECEPTION AND GALLERY TALK: Wed. Sept. 8, 8–10 PM

Key words regarding the installation:

- action theater
- authentic movement
- automatic
- blindfolded
- conceptual drawing
- dreamy statements
- floor
- illegible
- impulses
- journal
- legible
- letters
- minimal
- music
- performance
- perpetual calendar
- poetry
- prose
- read aloud
- sculpture
- sleeping techniques
- tracing paper
- verge of sleep
- vocals
- white crayon writing

donna palma coppola

call for work!



MOBIUS PROPOSALS DEADLINES:

5 PM, THURSDAY, **SEPTEMBER 16, 1999**

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

5 PM, THURSDAY, **APRIL 27, 2000**

for projects to take place September, 2000 – January, 2001

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 (*see page 15*).

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 is also 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.



Eric Antoniou

J.P. UNDERGROUND FILM REVOLUTION

Thursday, Sept. 16 – Saturday, Sept. 18, 1999

The **J.P. Underground Film Revolution** invades Mobius on September 16–18, 1999! A whole slew of local film/video artists will exhibit a mix of shorts, features, documentaries, and experimental installations combining video projections with live music and dance.

Evonne Hyla Wetzner (pictured) founded the J.P. Underground Film Revolution in 1997. Its inception served as an attempt to create a non-competitive space for local film and video artists to exhibit their work. For the last two years, the weekly series has fostered both a sense of community for area artists as well as a strong viewing audience.

Screenings have included student and professional shorts and features made on video, super-8, and 16mm formats. In addition, more experimental multi-media works integrating video/film with live music and performance have been shown.

The J.P. Underground Film Revolution has been recognized in several newspapers including: *The Boston Phoenix*, *The Boston Globe Calendar*, *Stuff @ Night* and *Rolling Stone Magazine*.

Don't miss this rare opportunity to catch Boston's underground film/video artists at Mobius this Fall! Artists will include Jason Babbit, Ted Cormey, Claudia Heiman, Matthew McGrail, John Terry, Evonne Hyla Wetzner, and many, many others.

Evonne Hyla Wetzner

VIDEOSPACE

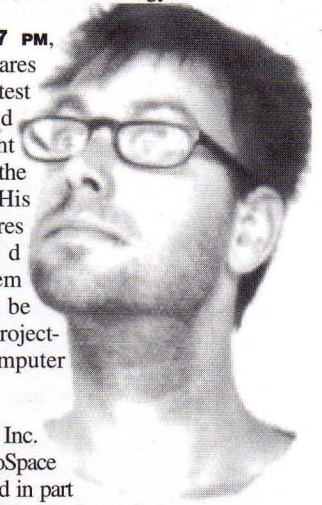
Tuesday, Sept. 21 and Tuesday, Nov. 16, 1999

VideoSpace is a collective of media artists who volunteer their time to present media arts in venues around Boston and New England. Since 1991, VideoSpace has presented exhibitions and screenings which have included the work of hundreds of media artists and art groups. George Fifield, Antony Flackett, Dena Gwin, Alberto Roblest, Sarah Smiley, Andrew Warren and Walter Wright are the present VideoSpace members. Members share production and rotate curatorial responsibilities.

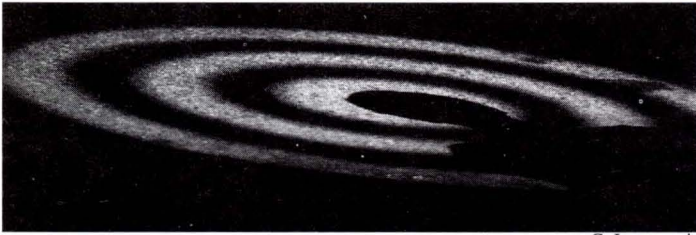
This fall at Mobius, VideoSpace will be presenting two rousing shows of video sights and sounds exploring the live video and video music (NOT music video, you MTV heads.) On **Tuesday, September 21 at 7 PM**, new VideoSpace member Walter Wright will present video *JAM*, an evening of live sound and video performance (with Walter Wright's videos and his video shredder) and work by Zipper Spy, a project of media artist Maria Moran. Zipper Spy incorporates video projection, metal sculptures, and digital samples. The result is truly the best of both worlds, building a pantheon of sounds and low undulation frequencies, an exhilarating mesh that binds art, music, and technology.

On **Tuesday, November 16 at 7 PM**,

VideoSpace member Antony Flackett shares the night with eddie d (pictured), the hottest new media artist in Amsterdam. eddie d uses video to create a wholly different understanding of language, rhythm and the relation between image and sound. His musical videos build rhythmical structures using images of everyday life. eddie d zooms in on his subjects, isolating them from their surroundings. Flackett will be doing a live performance, playing and projecting his mind-boggling interactive computer animated sound pieces.



VideoSpace is a project of VisionSpace, Inc. which is a nonprofit arts organization. VideoSpace is funded by LEF Foundation and is funded in part by the Massachusetts Cultural Council, a state agency, as well as generous contributions from our friends. Thanks to Software Tool and Die, VideoSpace's internet provider. The VideoSpace Web site is at <http://world.std.com/~vidspace/>. To subscribe to the VideoSpace listserve, send an email to majordomo@world.std.com and include "subscribe videospace" in the body of the message.



C. Jevremovic

MISGUIDED AGAIN

PERFORMANCE BY: **Pixonik Labs**

Thursday, Sept. 23 – Saturday, Sept. 25, 1999

Misguided Again is a performance wherein the audience is confronted by the subjective impressions and the objective documentation of human targets. Through the voices and personal accounts of these people, the piece explores the human condition inside the collateral damage zone. The war is personalized through the use of oral histories, sounds of explosions, home movies, air raid sirens, email, shared bread, maps, lasers, rationed drinking water, and projections, including the short film *Six Minutes Without War*.

A rationalized and compartmentalized binary thought process is the key to accepting collateral damage. The cerebral firewalls ensure obedience. Whole populations must be divided into victims and aggressors: this is done with great speed and moderate skill. The effects of cluster bombs can be written off as mistakes and accidents. These can be excused for the greater good. The geographically misfortunate then suffer the brunt of the good intentions. And we are not expected to ask: how do ten and a half million real people fare when their water, food, electricity and medical care are targeted? This war was not only a violent assault on one nation, it is an affront to reason and sanity everywhere.

Misguided Again started as a very simple piece consisting of only text, sound and one symbol. Over four months it has grown steadily in scope. It was performed at Mobius as a part of the July exhibition, *We Are All Targets*, organized by the Collateral Damage Collaborative (CDC), at the MIT Museum's Monthly Meters event (May 1999), at the Local Indie Film Festival (Zeitgeist Gallery, June 1999), and *en roulant* around Boston as part of Pixonik Labs' ongoing experiments in mobile installations.

Pixonik Labs was founded by members of Manipulated Image Research (MIR), the Collateral Damage Collaborative (CDC), and Subterranean Video (S.VID). Better Art Through Science (BATS) is the Pixonik credo. They are currently developing *Pixonik Solutions*, a piece that examines the corporatization of the mind and the culture/lifestyle consequences of that process.

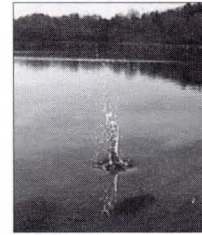
Charles Jevremovic shoots video often, makes installations sometimes, and teaches intermittently. His award winning tapes have been screened and broadcast internationally.

Alla Kovgan is an artist from Moscow who has lived and worked in Boston for the last three years. *Belongings*, her latest film, is recognized as one of the Best of the Boston Underground Film Festival for "really exquisite poetic moments of visuals and sound" (Gerald Peary).

Jeff Silva is a Boston based artist and teacher. Jeff's work challenges cinematic conventions of composition, editing, and sound design, blurring the boundaries between genres. His recent film, *Ojos Viajeros* (*Wandering Eyes*), was screened at the Boston Underground Film Festival.

Contributing artists include members of Satumalia, James Coleman (Theremin), Jonathan LaMaster (Violin/Guitar), Tatsuya Nakatani (Percussion) and Vic Rawlings (Cello/Serangi), recent winners of the 1999 Boston Phoenix New Music Poll Award for "Best Local Jazz Act". Satumalia creates haunting sonic landscapes that conjure the darkest and most bizarre imagery that the mind has to offer" (Joel Simches, *The Noise*, September 1998). Alissa Cardone is a modern dancer and actress. She is a member of Paula Josa-Jones Dance Company. Alissa's choreography and dance are featured in *Six Minutes Without War*.

Pixonik Labs



ros Hamlin

SOUNDS LIKE...

EXPERIMENTAL SOUND AND MUSIC PERFORMANCES BY:

Mobius Artists Group and AS220

Friday and Saturday, Oct. 1 and 2, 1999

Following in the footsteps of this past Spring's artist exchange with Rhode Island School of Design (RISD students showed work in our space and vice versa), this Fall we're doing an exchange with Rhode Island's famed AS220 space.

We're looking to program two nights of sound-oriented performances including Mobius Artists Group members David Miller and rosS Hamlin along with locals Alison Ball and Seth Cluett. Timothy O'Keefe, Jarre and Glass, Forcefield and PleasureHorse are coming from the Rhode Island area.

We hope this trend continues with other arts groups from New England and beyond. Keep your eyes and ears peeled for future Mobius tendrils-sharing and in the meantime, do swoop by and hear what this newest exchange portends.

rosS Hamlin



SHINTAIDO / BUTOH WORKSHOP COMBINING THE LIGHT AND DARK

with **Jennifer Hicks**, mobius artists group

Tuesday, Oct. 5, Tuesday, Oct. 12, Tuesday, Oct. 19, and
Tuesday, Oct. 26, 1999

Shintaido is an exciting new form of body movement which was developed in Japan in the 1960s. This radical response to typical martial arts was put together by some of the top martial artists in Japan at the time. They sought to embody the modern desire for peace of people of all cultures, rather than to cultivate a fighting art. This movement can be used as a path for personal growth as well as a performative vehicle.

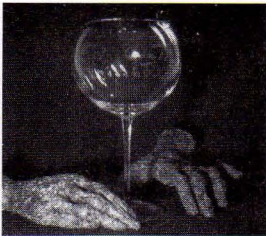
Butoh is an explosive dance form which was created by a handful of postwar Japanese dancers who drew upon their native agrarian myths, the iconoclastic theater of Antonin Artaud and western Modern Dance including the work of Mary Wigman.

This will be a physically challenging class which will draw from both influences. We will do exercises to strengthen and soften the body and spirit. Letting in and keeping out. Going beyond what we think we can do. We will be using our voices, bodies and imaginations to travel to new performative areas. The class will include working as an individual and with partners.

The class will run for 4 consecutive Tuesdays — Oct. 5 through Oct. 26, 1999, from 7 to 9 pm. Cost: \$70. Please wear loose comfortable clothing (no shorts). Also, you may want to wear lightweight sneakers.

Jennifer Hicks has been member of the Mobius Artists Group since 1998. She graduated from Tufts with a BFA and went on to win the Traveling Scholars Award from the Museum of Fine Arts. She has studied shiatsu and acupuncture. She has been teaching Shintaido for at least 6 years and had been practicing Shintaido for about 11 years. She has traveled to California in the summers to study Butoh with Saga Kobayashi, Hiroko and Koichi Tamaro and Maureen Flemming. Her background also includes workshops with Group Motion in Philadelphia, Experiential Anatomy with Andrea Olsen and Caryn McHose, Trance Dance with Natale Institute in Texas and training in various forms of dance.

Maureen Albano



A family of lead hands
Glassware etched with repressed thoughts
A bed of long dark hair
A case of lead envelopes
A ladder made of salt

DISTILLATION OF MEMORY

INSTALLATION BY: **Maureen Albano**

INSTALLATION: Oct. 6 – Oct. 30, 1999

GALLERY HOURS: Wed. – Sat. 12 – 5 PM

RECEPTION AND GALLERY TALK: Sat. Oct. 9, 3 – 5 PM

*I Contemplated Falling I Wish I Were Invisible I'm Afraid of Being Left
Alone I Never Got Enough Milk*

Distillation of Memory revolves around the theme of longing and limitations, and of the desire for emotional fulfillment. The objects embody a family of characters and describe the disintegration of intimacy and communication between a couple. The physical and metaphorical qualities of the materials reference weight, fragility, and loss.

The installation alludes to domestic spaces of intimacy, a dining area and a bedroom. The family who inhabits the space is personified by pairs of lead hands. Lead describes lethargic characters, senseless and motionless, ones who say "I can't." On the table beside the hands are set various dinner glasses, each etched with text that describes repressed thoughts. In the imagined bedroom space is a bed of hair, the site of both intimacy and escape. The hair speaks of body, desire, and loss, and refers to the disintegrating couple, who remain paralyzed and isolated.

The one hopeful element is a ladder made of salt. It acts as a vehicle of escape, and is encrusted with salt to preserve and cure.

Maureen Albano

(continued from cover)

Maja Bajevic, Exhibition

ARTSLINK FELLOW IN RESIDENCE FROM SARAJEVO,
BOSNIA AND HERZEGOVINA

INSTALLATION: Dec. 1 – Dec. 4, 1999

GALLERY HOURS: Wed. – Sat. 12 – 5 PM

RECEPTION: Sat. Dec. 4, 3 – 5 PM

Come to the Mobius gallery to see the work of Maja Bajevic, who will be in residence at Mobius during the month of November and the first week of December. Her work combines video and installations, often in a site specific setting. The artist plans to show work she has developed during the residency along with work she has brought to exhibit here.

ArtsLink, a program of CEC International Partners, is a public-private partnership which "enables US artists and arts organizations to work collaboratively with counterparts in Central and Eastern Europe on projects that benefit artists and audiences in both countries. ArtsLink supports artistic excellence, [and] builds individual and institutional partnerships between arts communities..."

Mobius has participated as a host in their Residencies program for the past three years.

Nancy Adams

Boston Society of Architects / AIA

- *ArchitectureBoston*, a magazine about society and the built environment
- "Exploring Design", an innovative speaker series at the Boston Public Library
- Leadership in urban design and social responsibility
- Architect referral service
- Membership for everyone

BSA provides resources, information and programs

for everyone who cares

Built Environment

about the built environment

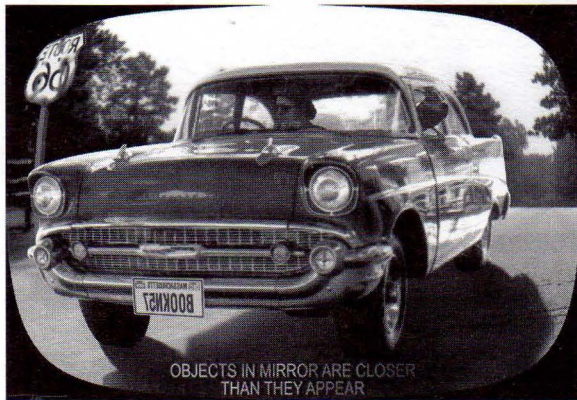
52 Broad Street
Boston MA 02109

t: 617-951-1433 x221
e: bsarch@architects.org
w: www.architects.org



THE ROAD GODS REVIVAL SHOW AND THE MINIMAL PRESS POETS

PERFORMANCE: Friday, Oct. 8 and Saturday, Oct. 9, 1999



T.G. Yearwood

My name is Paul Angelosanto and I am a mostly carbon based lifeform. I'm a poet and writer. I've performed my poetry all around Massachusetts. I've been published in the *Boston Globe* and I write the scifi series "Astro AI" in *Instant Magazine*. I try to fight styles and category in my writing. If I had to come up with a quick description of my work, I think it might be something like being trapped in an opium den with Edgar Allen Poe and Quentin Tarantino. Next time you're web surfing, check out my site at www.neponset.com

The work that my cohorts and I will be presenting at Mobius is called the *Road Gods Revival Show*. It's a script based mainly around my poetry and art book, *Drowning Kittens and Road Gods*.

It's far from a poetry reading in the conventional sense. Poets Debbie Nash and Mike Dubson Sage will, along with me, perform the poems. We will become characters that reflect and form the poetry. It's poetry theater. There'll be laughs, madness, hip cats and hip bats. It'll be Gothic, antic, and a bit romantic. Live action poetry popping with cultural references.

Artist Gregory Damien Grinnell, who created much of the artwork for *Drowning Kittens and Road Gods*, will project visuals throughout the show. Greg has supplied visuals for the industrial band Prong, so expect an onslaught of wild imagery. His website is located at www.citydog.com

Musical accompaniment will be provided by Steve Norton (from Debris) on turntables, Al Finn on guitar, and Peter Melish on keyboards and theremin. Their music and soundscapes will further guide the piece along upon its course.

Paul Angelosanto



Open Faucet
a mixed-media
artists cooperative
and referral network
617/983-0180 v/f
www.openfaucet.com

It seems that the main problem for artists is distribution, rather than production. I do not see why this should be so. People are all around us, the enjoyment of art is an essential part of the human experience, so why the bottleneck? Maybe it's the editors/curators/critics? Must be middlemen, circumstances, bad luck, etc. ... I think carping is useless. Artists have a responsibility to take such matters into their own hands. About three years ago I began publishing little folding books of poetry and giving them to bus drivers, bank tellers, strangers on the street. I also stacked them up at restaurants, grocery stores, highway rest areas and other unusual places. These books are single sided Xeroxes on one sheet of paper, cut and folded in a way that makes eight pages; cheap enough to produce by the hundred. To my surprise other poets began to emulate my project in Vermont, and also in other parts of the country. It seems to have answered a genuine creative need. Several Burlington artists and I got together and created the Minimal Press as our official imprint for distribution in 1997. As we traveled we distributed each other's books to all parts of the world, and we sent them through the mail. Soon books were being sent back to us by artists from many quarters. As a press we share a belief in promoting the work of others first. If you promote the work of ten artists whom you respect, ten artists are likely to be promoting your works. It is not a *quid pro quo*, it is an act of faith.

Nevertheless, hand to hand and postal distribution have their limits, so I began putting books into vending machines. Poems are ideal for this, because they maintain veracity regardless of scale. My first machines were laundry soap dispensers donated by a recently deceased laundromat, but when I realized that vending cigarettes by machine had recently been banned in Vermont, I began to gather old cigarette machines. Much of my paint comes from our local hazardous waste recycling center, and also from dollar stores. The machines are donated so I keep my costs down. The best way to keep working is by not spending money. People who have otherwise never purchased poetry seem eager to do so from our machines. The poets of the Minimal Press feel the arts can only enlighten the human condition when artists speak directly to the masses of the people. We enjoy breaking down barriers that may have been erected by aesthetic elitists. We bring art back into the bars, train stations, small town shops, and alleyways where people actually live.

As for selecting the work, I do not judge other artists' poems. Style and content are unimportant to me for this purpose. If an artist takes the responsibility to create her own books I am willing to promote that work. Also, I do not believe guerrilla publishing is a total substitute for more traditional ways of distributing work. I simply say that we should use whatever means are possible. Nothing is beneath us, for we are above no one. We all just do the best we can do, and hope it is good enough to keep the cultural continuum swirling with fermenting detritus — the marrow of our bones.

Marc Awodey

Marc Awodey (born 11/4/60) received an MFA in painting from Cranbrook Academy of Art in 1984. His visual art works are in many collections including the Vermont State House, the City of Burlington, the Fleming Museum. More than a dozen of his "Poetry Machines" have been installed at sites in Massachusetts, New Hampshire, Vermont, and are scheduled for sites in New York City and Maine. Awodey is director of Rhombus Gallery/Artspace in Burlington — a volunteer-run gallery and performance space. He received the John D. Donahue award for arts criticism in 1997, and has been a contributing writer for *Seven Days*, *Art New England*, *Burlington Magazine* and other publications. His poems have appeared worldwide in over 150 print and electronic journals, and his complete collection *Telegrams From the Psych Ward and Other Poems* was published in early 1999, by Writer's Publishing Cooperative, of Warner, New Hampshire.





Tom Rettig

ARROYO:
POETRY, MUSIC, DANCE

PERFORMANCE: Sunday, October 10, 1999, 2PM

In late 1997, the four members of *Arroyo: Poetry, Music, Dance* came together and began shaping a program of experimental, collaborative, multimedia artistic work. Our goal was to intensify the passion and vision of the spoken word through powerful music and dance, creating an accessible show. Through a lengthy trial and error process, we gradually developed original compositions of choreography and music in response to original poetry. We present a varied program that includes through-composed pieces and structured dance as well as improvisational music and interactive movement. Our music, performed on trombone, flute, euphonium, percussion and other instruments, ranges from Romantic to avant-garde, from atmospheric/improv settings to musical accompaniment.

When we began our creative collaboration, each member of Arroyo (Seth Hamlin, trombone/baritone; Katherine Kleitz, flute; Donelle Ruwe, poetry; Caryl Sickul, dance) felt an urgent need to move beyond the limitations of our individual media, to expand our artistic range, to grow as individuals and as artists. *Arroyo: Poetry, Music, Dance* is a labor of love for all of us — a chance to work closely with professional and committed artists, to create pieces that gain more new dimensions through our collaboration than would have been possible through independent work.

In our Mobius performance, we'll present a richly varied and accessible program of experimental works. All of our pieces (ranging from 90-second poems to lengthier through-composed duets and trios) have a unique character inspired from the imagery and emotion of a given poem. For example, in response to Donelle's poem about the Tiananmen Square uprisings, Seth created a polyphonic trombone piece based on Chinese patriotic melodies. In a wildly different piece, Caryl and Seth race across the stage in a manic version of musical chairs. When Katherine and Donelle perform a variation of the great fiddle tune *Sally Goodin*, they capture the recurrent structures of the folk tune and its endless patterns of repeated variations through an adaptation of the music and of the folktale behind the song. In yet another experimental piece, *Amelia Alderson Opie's Illustrations of Lying in All Its Branches*, Seth and Katherine play a trombone/flute duet based on Donelle's haiku sequence about Opie's 19th-century classification of lies. In response to each haiku (such as *Lies of Mere Wantonness*, *Lies of First-Rate Malignity*, or *Lies of Fear*), Seth created a flute/trombone duet evoking the dominant theme of each. *Arroyo's* concluding piece is based on the life and art of Georgia O'Keefe and effectively captures the terrible beauty and isolation of her work.

The collaborative project that is *Arroyo* is a natural extension for the individual members of our group, each of which is committed to pushing the boundaries of their respective art forms. Katherine Kleitz (B.M., M.M. New England Conservatory, Ph.D. Tufts University) is a co-founder of *Row Twelve*, a chamber group that commissions and performs contemporary music. In order to create an outlet for trombone beyond standard classical and pop formats, Seth Hamlin (B.M. New England Conservatory, M.M. University of Southern California) co-founded Brass Planet, a world music group that performs jazz, Latin, Ska, Klezmer, African, and Puerto Rican music. Donelle Ruwe (Ph.D. University of Notre Dame) has received awards for her poetry and her chapbook *Condiments* and, in creating *Arroyo*, sought a more structured and artistic space for performing poetry than is found in the Spoken Word and Slam scene. Caryl Sickul (M.A. Antioch University) brings dance as "authentic movement" — her dance is a universal language of emotion that is shared between the dancer and audience. *Arroyo* has performed at Fitchburg State College, Nichols College, the AmeriCulture Arts Festival, the Somerville Museum, and the Fitchburg Art Museum.

MOBIUS ARTISTS GROUP

Nancy Adams	Marilyn Arsem
Donna Coppola	Meredith Davis
Rochelle Fabb	David Franklin
Lorinda Garner	rosS Hamlin
Jennifer Hicks	Milan Kohout
Larry Johnson	David Miller
Marjorie Morgan	Cathy Nolan
Mari Novotny-Jones	Yin Peet
Bob Raymond	Joanne Rice
Landon Rose	Jed Speare
Naoe Suzuki	Margaret B. Tittlemore

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 Donna Palma Coppola, Communications Director
 Timothy Mason, General Manager
 volunteers and interns: Nicole Bindler, Anne Kindseth, Jane Haller Ingalls, Perry Hallinan, Jon Luckett, Kayo Serizawa, Leigh Calabrese, Amelia Massucco

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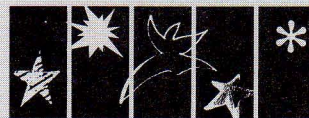
David Miller	rosS Hamlin
Jed Speare	Donna Coppola
Bob Raymond	Joanne Rice

MOBIUS ARTISTS GROUP has gained national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 22-member group has been known for incorporating a wide range of the visual, performing and media arts into innovative live performance, sound, video and installation works.

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

MOBIUS, INC. is funded by the Massachusetts Cultural Council (MCC); the Boston Cultural Council, a municipal agency supported by the MCC, a state agency; the LEF Foundation; the ArtsLink Partnership, a program of CEC International Partners; the Trust for Mutual Understanding; the Foundation for Contemporary Performance Arts; and generous private support.

THIS ORGANIZATION IS FUNDED IN PART BY



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ONE MAN BAND

SOLO PERFORMANCES BY: **Marjorie Morgan**
mobius artists group

Thursday, Oct. 14 – Saturday, Oct. 16, and
Thursday, Oct. 21 – Saturday, Oct. 23, 1999

One Man Band will be an evening-length show of movement-based performance art solos. In these pieces I strive to create a seamless blend of movement, sound and text as a character is developed and a story is told. The solo is an amazing form to work with, and I look forward to the challenge that it presents me. Solo work forces me to be fully present as a performer, to lose myself in each character while staying connected to the audience. Each piece I create holds a riddle inside of itself and my task is to become the piece enough to be able to solve the riddle. The solo form requires me to be an artist intrigued with process and creativity, a director focused on form and clarity, and a performer concerned with being present, thoughtful, entertaining and honest. Excerpts from the pieces are as follows:

Eating Alphabets (1994):

I have eaten all the alphabets in the world.
My Father's words
I ate them.
And once I started, I couldn't stop.

Brine (1996):

I have a hook in my lip.
I have a hook in my lip.
Sensation is heightened from nose to teeth
Because of the hook.

Lovers (1997):

My lover is an octopus.
She lives around my neck.
And when it's time to throw her off
A gentle, loving peck
Is what I give her.

My Spammy Heart (1998):

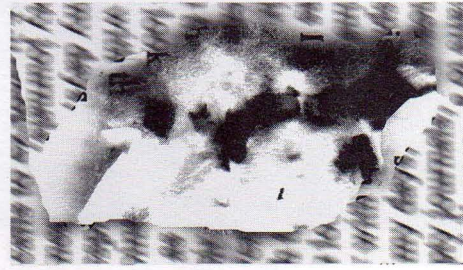
Chemically altered
Packaged real neat
Easy to slice
Disturbing to eat

What the Realist Ate (in progress):

I'm a realist lady
With a Real Estate Plan.
What the realist ate, baby
Is whatever she can.

Whitney Robbins (visual artist) and Holly Ratafia (lighting designer) will be assisting me in giving *One Man Band* a sense of form and flow with slides and special lighting.

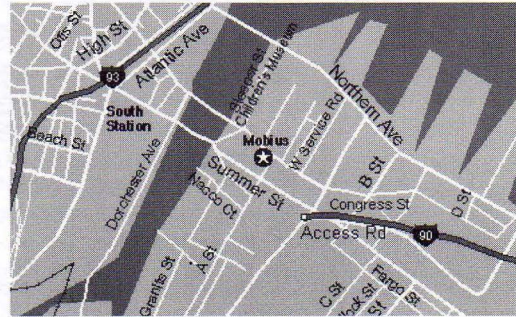
Marjorie Morgan



FORT POINT OPEN STUDIOS

Saturday, Oct. 16 and Sunday, Oct. 17, 1999, 11 AM – 5 PM

The Fort Point Artists Community hosts its annual Open Studios weekend. Mobius will be open for viewing Maureen Albano's installation and a show of the gorgeous documentary slides by Bob Raymond [Mobius Artists Group] of works from the last season. Performances will be held during the day on Saturday. Members of the Mobius Artists Group will be also be present and they love to talk to visitors.



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 Street. Head over the river towards the Children's Museum and we're down 3 blocks on the same side.

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.



C.M. Schulz

OPEN FAUCET HAUNTED HÜIS

AN INTERACTIVE HALLOWEEN INSTALLATION/PERFORMANCE

CURATED BY: **ross Hamlin**
mobius artists group

Thursday, Oct. 28 – Sunday, Oct. 31, 1999

After a frolic-laden Summer preceded by a whirlwind Spring, Open Faucet returns to Mobius this Halloween for something a lil' different: a good old fashioned haunted house. We'll transform the back room and studio into an interactive installation complete with live performers and genuinely frightful sounds, textures and lights. You will be self-led around installations and interactive performers, and be able to experience several intense and intimate performances, such as Matt Samolis and Peter Warren doing their bowed metal soundscapes—guaranteed to acoustically rearrange you on a cellular level. Several other performers and artists are still being finagled at this time (if interested, call 617/983-0180 or email: openfaucet@earthlink.net).

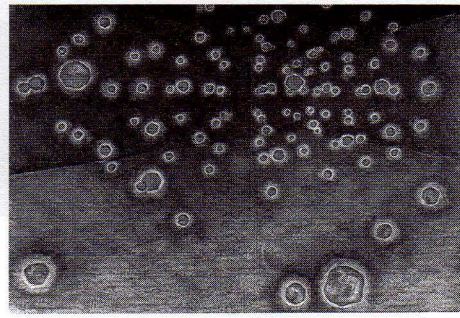
On Halloween Sunday, we'll have a sacrificial pseudo-last-supper vegetarian feast (the Great Pumpkin eucharist) at 6 PM, followed by a final evening of ritualistic performances and a symbolic tear-down of the installation. As with any night this weekend: come as any personality you desire.

Open Faucet has recently joined the National Association of Artists Organizations (NAAO) and is in the process of exploring a more cooperative administrative structure. If you're interested in getting involved as a performer, producer, or volunteer please get in touch with us! You can always visit us online (www.openfaucet.com) for more info about our other shows this Fall, our links to gobs of local artists and art groups, as well as more concrete lineup information for this Halloween weekend. We hope you'll stop by and share a portion of the last Halloween of the millenium with Open Faucet. There's a good chance it will be a memorable one!

ross Hamlin

MOBIUS WISH 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
- a small microwave oven



V. Steverlynyck

SEASCAPES

INSTALLATION BY: **Valeria Steverlynyck**

INSTALLATION: Nov. 3 – Nov. 27, 1999

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

RECEPTION: Sat. Nov. 6, 3 – 5 PM

You see the objects glowing in the dark and are struck by the unusual texture and color of the materials. Are they beautiful? Are they scary? What are they made of? You now get closer. Oh. It's only seaweed. Are you disappointed? Why?

As a child, I found that suspending "learned knowledge" when looking at things is the way to discovering beauty in common, disgusting materials. Growing up in the Argentinean Pampas gave me a great appreciation for even the simplest objects. As a girl, I would sit on the dirt of the sun-scorched patio and admire the plain dirt. I would observe black ants and brown beetles crawl by and be filled with awe. These things were my world. I could relate to the combination of unsettling scare and profound beauty evoked by them.

But then I moved to the United States and was faced with an unsettling sense of "not-belonging." The cities were different, the people were different, the weather was different. I was very homesick — until I looked down and realized that the feelings that Nature evoked in me were very familiar. There it was again: the sense that seaweed, just like dirt at home, was ugly yet immensely attractive. I collected and filled my college studio with kelp, sand, crab shells — and I was able to feel home again. That was eight years ago. I still gather avidly. I still feel uprooted if I don't. Never an eradicated alien again — as long as I look down and notice the combination of simple beauty and aggressiveness in natural things.

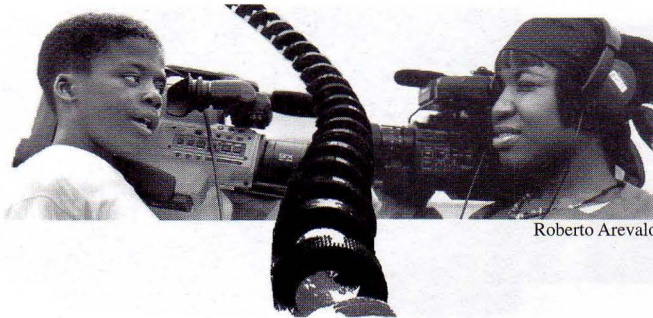
Seaweed is the focus of this installation. The darkened space is filled with glowing objects, suspended from the ceiling, crawling on the walls, lying on the floor. All the objects are made of kelp and are lit from inside.

Each piece has been made on a structure (or an inflatable balloon) that gets covered with wet seaweed. The seaweed shrinks as it dries, stretching the form and altering its shape until it finally settles. The balloons (when used) are punctured and extracted at this point, and the shapes are covered in resin for protection. Lights are applied inside.

It's been about two years since I started working with seaweed. Over time, I've discovered that the material offers incredible versatility: it's translucent, it stretches, it's supple, and it smells like the ocean. This is my second large exhibit built primarily with kelp. The first was an outdoor beach installation at East End Gallery, in Provincetown.

In the last year, my work has been installed at the Fuller Museum of Art, at the DeCordova Museum and Sculpture Park, at Gallery Five North in Boston, and at East End Galley in Provincetown. Other exhibitions include Workspace Gallery in NYC, Cherrystone Gallery in Wellfleet, DNA Gallery in Provincetown, Galeria Sara Uriburu in Buenos Aires, Memorial Gallery in Madison, WI, and Winton Bell and Woodsgerry Galleries in Providence, RI.

Valeria Steverlynyck



Roberto Arevalo

STRAIGHT FROM SOMERVILLE'S MYSTIC HOUSING DEVELOPMENTS:
THE MIRROR PROJECT VIDEO SCREENINGS

THE MIRROR PROJECT YOUTH PRODUCERS
 Thursday, Nov. 4 – Saturday, Nov. 6, 1999

Witness the progression of an alternative media project that has redefined and demystified the making of media. The *Mirror Project* teaches inner-city teenagers in Somerville, MA to create videos about their everyday experiences. Through their participation in *The Project*, young people from historically marginalized ethnic, racial and social groups become more aware of themselves and their community. Since Roberto Arevalo Project Director, founded *The Project* in 1992, at the Somerville Community Access Television, young people have created more than 100 videos.

Every four months a group of eight teenagers join *The Mirror Project*. The young people are trained to use the video equipment and then go out and tape a subject of their choice. Each individual's video is then edited by both the teen and Roberto.

The videos have emerged as spontaneous reflections, "mirrors," of how the teenagers perceive their world. They reflect the diversity of the participants and the range of their imaginations. Cumulatively, the videos show the housing projects and other Somerville communities as vivid and lively, while exposing the harsh realities of an impoverished environment.

The development of each teenager into a video producer is documented by Roberto through black and white photographs. The photos are exhibited along with the videos at public screenings. Later, the videos are cablecast and sent to festivals.

Still going strong in its seventh year, *The Mirror Project* continues to fulfill its goal of bringing the life experiences of inner-city teenagers straight to you. *The Project* teaches teens communication skills while at the same time validating the stories that are their lives. No slick wipes, effects, scripts or other distractions. *The Mirror Project* reflects what is already there. The results are hilarity, tenderness, connection and dialogue. We cordially invite all of you to experience what the power of honesty can inspire.

Roberto Arevalo

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.



Dillon Paul

WEATHERING THE BODY

IMPRESSIONS OF A SUMMER AT MIN TANAKA'S BODY WEATHER FARM IN JAPAN

discussion, workshop, and outdoor performances

LED BY: **Dillon Paul and Alissa Cardone**

Tuesday, Nov. 9, 1999 at 7:30 PM discussion, film and slide show

In August 1999, we joined 40 other participants from around the globe in Min Tanaka's month-long dance workshop at Body Weather Farm in Japan. Held in the countryside of central Japan, the workshop is just one part of an annual Artcamp, which also includes farming, architecture, crafts, and outdoor performance. We will discuss the inspiration and impact of dancing outside, living communally, working on the farm, and experiencing the body unearthed and open to its vast potential. Dillon, who is returning to Body Weather Farm for the third time, will also talk about her participation in the creation of *Romance: Love in Fluxus*, a new work by Min Tanaka celebrating the 15th anniversary of his collaboration with the late Tatsumi Hijikata, as well as her involvement in Tanaka's 1997 production of *Stormy Membrane: The Poe Project*, which toured the United States and Japan.

In this four-part series, we want to share a vision of dance that has no walls and no borders, that invites spontaneity, demands presence, nourishes the body, mind and spirit, and invites the wisdom of the earth and its elements. We are committed to making dance a more visible and accessible art form, bringing it outside where anyone can be a witness, and bringing movement into the dialogue of our everyday lives. We invite people to join us and participate on many levels, by coming to talk with us, by witnessing performance, and by joining us in movement to discover and invite the breadth of our potential.

**Sunday, Nov. 14, 1999 from noon to 3 PM
 outdoor movement workshop for all levels.**

Set outside (location will be determined), this workshop brings experienced dancers and non-dancers together to explore movement in a safe and non-judgmental environment. Using structured movement exercises developed by Min Tanaka, and adapted by the workshop leaders, participants will discover their own individual movement potential as well as new ways of being in their environment. Exercises are used to encourage participants to experience the body as part of the earth's landscape, opening the senses to the sounds, textures and sensations of their surroundings. We will meet at Mobius at 12:00 noon before traveling to the outdoor destination. Cost: \$25.

**Saturday, Nov. 6, and Saturday, Nov. 13, 1999 at 1 PM
 outdoor performances (locations to be announced).**

Through improvised performance we acknowledge and reflect the energy of the moment, unplanned and surprising, like the step-by-step journeys of our lives, captured in a specific time and place by the quality of each moment, the effect of the environment, the constant and present discovery and rediscovery of ourselves. The body is reflective, a perpetual mix of lost and found, light and dark, known and unknown. Dancing is the embodiment of intrigues, hopes, loves, weaknesses, infections, desires, disgusts, tears, longings, affections. The dancing body is a mirror of community, a confusing whole that is honest only when it embraces the many voices found within it. In performance, we have opportunity to express the extremes of human nature — that which we refuse to see, that which we aim to ignore, that which we ourselves hide. Performance leads us to discover possibility — to challenge social artifice by showing the beauty of unconventional forms, revealing vulnerability, awkwardness, pain and ecstasy. From this honest place we begin to walk together, witnesses and performers, into the unknown.

Dillon Paul

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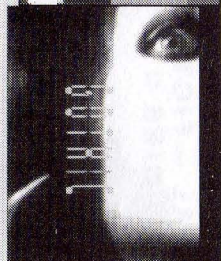
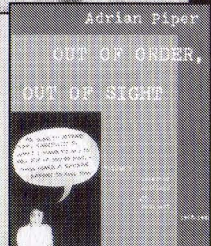
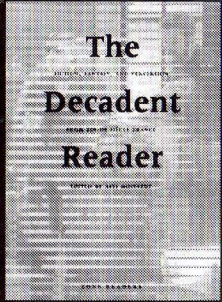
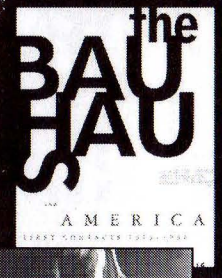
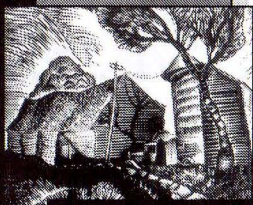
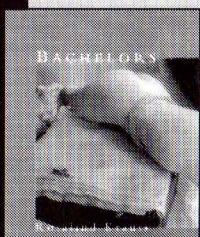
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ALL NEW MATERIAL —FICTIONAL DOCUMENTARIES 2

BY: **D. Franklin**
mobius artists group

Thursday, Nov. 11 – Saturday, Nov. 13, 1999

Allston, MA – Videographer D. Franklin will launch his second show of *Fictional Documentaries* in November, featuring all new material collected during the past year. While others may pray for rain, D. Franklin wields his camera like a scalpel of political humor, appendectomizing the organs of government, society, and historical narrative like a blindfolded medical student from Grenada on thorazine. In a boat. During a hurricane. Which is soon to be shipwrecked. "I'm a bit disturbed by what genetic engineering will bring to the Orwellian State," says Franklin. "I mean, what will happen when we start combining biometrics [technology using computerized scanning of physical characteristics such as the patterns in the iris of the eye to confirm the identity of users, possibly without their knowledge] with nanosurgery [forget about it], e-commerce, micro-dunning, virtual reality and satellite surveillance? And you think we bombed the Chinese embassy BY ACCIDENT? If we did or if we didn't — which is more disturbing?" Franklin says he is currently working on a piece about Orwell, George Bernard Shaw [the famous animal rights activist], and the Theosophical Society. "I am not a conspiracy theorist," says Franklin. "That genre is already ocupado." But he adds that Orwell must have been somewhat psychic, since his predictions have turned out so accurately, in flavor if not in specifics. "It may have been a bit of a self-fulfilling prophecy," he says, "But more power to him! The Theosophists brought us more than just a fascination with spiritualism and the occult. They initiated a process of 'transcendentalization' which, in the guise of New Age philosophy, has taken the suburbs of America by storm. Have you seen what interior decorators are doing with tract houses in the suburbs of Detroit? Did you know that Piet Mondrian was a follower of the teachings of Rudolf Steiner?" The challenge, says Franklin, is how to capture all of this on videotape. "These people are all dead. Short of conducting a seance... Wait a minute... Maybe I'm on to something there."

D. Franklin

THE THIRD ROOM

PERFORMANCES BY: **Larry Johnson** and **Landon Rose**
mobius artists group members

Friday, Dec. 3 and Saturday, Dec. 4, 1999

The givens of this work are:

- two spaces, non-contiguous,
- electronic, specifically digital, information being passed back and forth between these rooms,
- electronic interface in each room to facilitate the transmission, sensors, triggers, video, audio
- humans in each room to act as both participants and audience
- content based on games, movements — a maze, text generation

There is also a "third room," a place where an audience can passively watch/track all the proceedings happening in the other two rooms. To watch the thing unfold from some other vantage point, see person A respond to an image generated by person B, and then the reply and so on. Perhaps a place where an audience member could play back what they just did. This third room might be a physical place at Mobius or elsewhere, or it might be just a place on the Internet.

One or both of the first two rooms will be at Mobius — if the second room is off-site, details will be available at <http://www.mobius.org> in the Events section.

Larry Johnson and Landon Rose



**Saturday Nov. 20
1999**

8PM - 1AM

Our annual fundraising art party bash, including installations, live performances, video, live music, food and drink and lots of fun!

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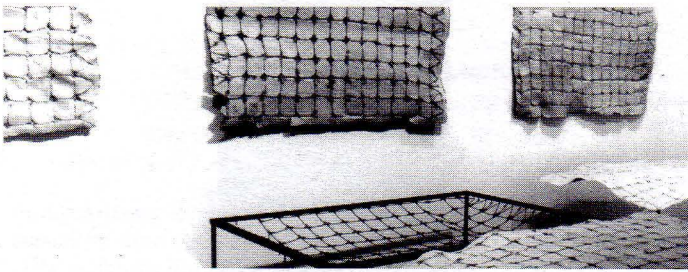
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www.mobius.org

If you're on the web, crawl on over for a visit! We have an online version of this newsletter (with added goodies), a gallery, our complete calendar of events, links to other arts groups and more!

email address:
mobius@world.std.com





Iain Machell

RELAX!

INSTALLATION BY: **Iain Machell**

INSTALLATION: Dec. 8 – Dec. 24, 1999

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

RECEPTION AND GALLERY TALK: Saturday, Dec. 11, 3 – 5PM

RELAX! is a mixed-media installation exploring the conflicting elements of comfort and anguish. I propose to create an environment of domestic furniture containing hundreds of feet of videotape, woven through and around the objects. The content of the tape is the documentation of a series of live actions performed on different materials, interpreting words such as *hammering*, *slipping*, *melting*, *falling* — words that imply breakdown or anguish as materials are stretched to their limits.

Shelves on the gallery walls will contain stacks of videotapes, all labeled with one of the verbs from the live action video. The videotape, however, rather than being securely stored in its cassette, instead cascades onto the floor and flows around the gallery. The tape is literally woven into the furniture as the seats of the chairs are hand-woven with videotape using traditional patterns, the bed frame is woven with videotape, and the hammock is hand-made with rope made with videotape.

All of the furniture will be usable, and I am inviting the viewer to sit or lie down and relax, watch TV (showing images of the original live action performances), listen to an audio tape (the audio track from the live action performances), or browse through a book (containing images and text from the live action performances). The conflict occurs when the viewer, relaxing in a comfortable piece of furniture, realizes that their comfort is literally created by the videotape whose embedded content is a metaphor for contemporary society.

I frequently use materials that are fragile and vulnerable, and that can carry meaning. In the past I have used cast paper as a skin-like surface to carry images and to act as a metaphor for the human body, in the pages of a book or stretched around a site-specific environment. I like to stress the materials that I work with, take them to their extremes and allow them to be suspended between stability and collapse. In *RELAX!* I am distressing the medium of videotape, using it as a linear structure for a visual idea, and playing with its reference as a recognizable medium that has a wide range of uses in contemporary society.

Iain Machell

Biographical Statement: I am an obstinate object maker. From a rigorous academic art training in Scotland, my work has evolved from figurative and organic abstract sculpture into site-specific sculptural installations, from solitary formal objects to sensory environments mixing sculptural objects with time-based media. The human figure is always involved, either literally, metaphorically, or through surrogate objects such as furniture.

Eight years of formal art training have taken me from Portsmouth College of Art in England and Grays School of Art in Scotland, to my Master's degree in Sculpture at the State University of New York at Albany. In recent years my drawings, book projects, and sculptures have been shown at The Drawing Center, The Sculpture Center, and The Center for Book Arts in New York City, and The Print Center in Philadelphia. My mixed-media installations have been shown at the Dieu Donn  Gallery in New York, the ARC Gallery Raw Space in Chicago, the Islip Art Museum Project Space on Long Island, and the Pittsburgh Art Center.

Currently, a site-specific installation is in the group exhibition *Transatlantic Crossings*, which began at the Royal Scottish Academy in Edinburgh and is on tour throughout Scotland.

I have been teaching in art colleges for more years than I care to remember, and presently I hold the position of Chair of Sculpture at Montserrat College of Art in Beverly, MA.



Works-in-Progress #43

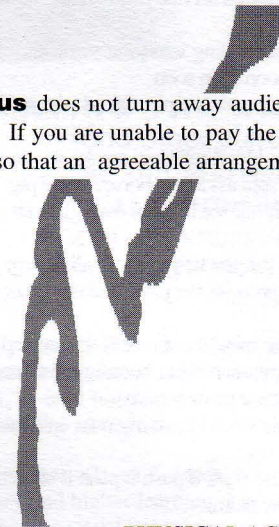
Friday, Dec. 10 and Saturday, Dec. 11, 1999

WIP is a forum for performance pieces which are still in the process of being developed and refined. It features works by various artists, both established and emerging, and is followed by a round-table discussion among the artists and audience sharing their impressions, reactions, and suggestions. The program features short works (20 minutes or less) and performers vary each night.

DEADLINE FOR PROPOSALS: FRIDAY, OCTOBER 29, 1999

Please call the Mobius office for proposal guidelines.

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 so that an agreeable arrangement can be made.



PHYSICAL ACCESSIBILITY



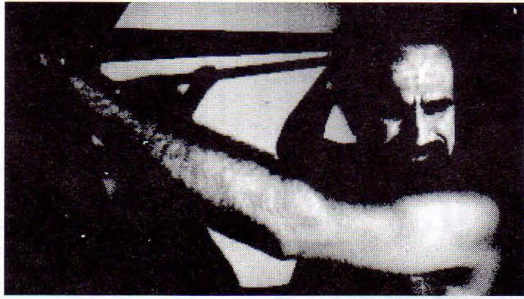
Mobius is committed to being as accessible as possible for people with disabilities who have a desire to participate in our programs.

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.



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.



George Dvorsky

FLYING AND FLOWING

PERFORMANCE BY: **Milan Kohout**
and **D. Franklin**
mobius artists group members

Thursday, Dec. 16 — Saturday, Dec. 18, 1999

Following are the words which are flying and flowing through my head while thinking about the performance:

Vertical toboggan self pleasures ping eating love in translucent great transformation.

Vertical not thinking carry you with extended service plan marvelous touch sensitive you you you.

Vertical specialties we will do it for you darling into your stomach full delight anybody dream of honey on your toys soon soon soon

Vertical grab you will have it do not worry split saved oh my lord full bags of money.

Vertical you are there in real time tears blood refugees smoke ice cream sugar my sugar next to your hand convertible sofa ass like a horse maybe pig.

Vertical energy spent gas mobility up to hill see horizon over glass air condition darling I love you.

Vertical we know interest business it is for you help friendly click save you time for your family first go first and no compromise sleep soft sun rise is not it beautiful sweaty pie.

Vertical land is mine I purchase tree me mine me the deal do not step property ocean when on barbecue sweat smell human flesh burning your tongue wall between heart and lips understand my space privacy over.

Vertical bridge up to me brain body hole steep I have my own opinion from me respect sleep on the street passing by up up.

Vertical you know freedom splendid flag push it push it push it church running tears face TV screen holy water profit my palm.

Vertical anger loving gun me me me I I I I I want steady passing cars one human being in right angle about ninety degrees away from them them them.

Vertical abbreviation and your head direct toward time future future future pump everything blind out way or what what what what heaven inside paradise taking and transforming paralyzed happiness stress liver from transport into not being after yesterday black bird.

Vertical last for ever ever ever push it push it a ball rolling up another another double it double it multivalued on the top little leg full of ulcers support yellow stone after stone leaving the world.

Vertical vertical vertical vertical verticalism.

Horizontal—cut?

Horizontal—hit?

Horizontal—lash?

Horizontal—strike?

Horizontal—bang?

Horizontal—pop?

Horizontal—blow?

Horizontal—choke?

Horizontal—prick?

Horizontal—bite?

Horizontal pale blood infinitely stopped cold feet nowhere night eyelid breath memory heart motionless kiss the lips and seal the leak of your feelings!!!

Total total horizontalism?

Vertical white thread horizontal black thread cross touching rotating endless speed—equals a circle.

Try to point at it and you will lose your finger !!!!!!!!!!!!!!!!

Milan Kohout



Bob Raymond

white rice

PERFORMANCE AND INSTALLATION BY:
Donna Palma Coppola mobius artists group

Tuesday, Dec. 28, 1999 — Saturday, Jan. 8, 2000

GALLERY HOURS: Tuesday, Jan. 4 — Saturday, Jan. 8, 12 — 5 PM,
or by appointment

Last January, I performed *sound of space — white rice*. I asked you to come watch me pick up rice off the floor grain by grain. Over a period of 4 days, with help from my visitors, it took me 19 hours to complete the task. Which I am now ready to repeat. The task: After taking 5 minutes to sow uncooked white rice around the room, I will spend 30 hours on my hands and knees, on my elbows and stomach picking up each grain. Placing the grains in tiny clay pots, they will mark my path around the room as I fill them.

white rice offers some changes. Where last time I did 7-hour work days, this time I will do it continuously until I am finished. Judging from last January's performance, I expect it to take me about 30 hours, excluding any sleeping. The other change is that nobody can come see the performance. I do invite people to visit the 2-inch tall full-room installation that is the result of this performance. Even though nobody can come to the performance part, I'm still going to publicize the piece. I wonder how the press will react. Will they include it in their listings even though people are not invited for the performative part?

I didn't actually think anybody would want to come to *sound of space*, but over a period of 4 days, I had over 100 visitors. Sometimes it was like a party, sometimes like hanging out with a couple of friends, but to my surprise, I had little time alone. I had *fun* and I do love being on the floor. I had expected to cry at some point, but I was not even close.

It's not that I didn't appreciate the help. Or welcome the company. Or want people to experience this piece. In fact, all of that ended up being a major part of what *sound of space* was about. Originally the piece was about taking care to touch each individual grain and pick it up. As I thought more about the piece as a whole, it started to become more about the enormous tasks and experiences one faces in one's life, and how they pass and are told (or not told) to others. I asked questions about how we know one another and how we learn from each other. I was exhausted at the end of each day, not from picking up the rice, but from talking to people for 7 hours.

During *sound of space — white rice*, I found myself very concerned about my visitors, wanting to talk to them. Or occasionally feeling obliged to talk to them. In the end, I was indeed pleased to find that the piece seemed to be overwhelmingly about stopping, and taking time to talk to people. It was a lovely discovery — it made perfect sense. This time, I want to touch each grain. And I want to find a point of stillness.

These sister performances have two points of origin: One midnight, after dropping chocolate chips in my kitchen, I knelt on the floor, picking them up one by one and took notice of the action of gathering. The second inspiration for the piece stems from reflections about the myth of Psyche, who was given the task to separate a pile of seeds in order to be reunited with Cupid. The enormity of Psyche's task resonates with issues about the "huge" life-coloring experiences in people's lives and how those experiences are secrets or public information. However, the act of gathering seemed more significant and appropriate than separation. *sound of space* has passed. And people still talk to me about it. In *white rice*, I'm going back to the beginning to look more within the task itself.

donna palma coppola

FORTRESS

INSTALLATION BY: **Jon Luckett**

INSTALLATION: Jan. 5 – Jan. 29, 2000

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

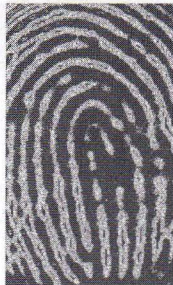
RECEPTION AND GALLERY TALK: Sat. Jan. 8, 3 – 5 PM

In my Arizona childhood, my friends, my brother and I spent a fair amount of time constructing "sheet forts" inside our homes, primarily using furniture, bed linens, clothes pins and tape. The undertaking was always charged with a vague but exciting sedition as we anticipated a place, a house if you will, of our own. Though I nostalgically look back on those forts with pride and pleasure, I've also considered the structures in a variety of critical ways: as an area of independence and rebellion; as a stage where domestic dramas and power relations are safely and experimentally replayed; as a refuge from the rigid norms enforced by family and society; as a queer space; etc. None of these modes is mutually exclusive, and all of them have influenced *Fortress*, which is, in effect, an *über* "sheet fort."

In recent years my work has traditionally incorporated middle-class domestic motifs to explore the complexity of the nuclear family and its symbiotic relationships to other power structures. Bird houses, seasonal flags, and family photography have played important roles in my work as I've wrestled with their deployment to mold "normal" children and police "normal" adults. With *Fortress* I shift my attention to an area of resistance to these efforts, the sheet fort. Here, in the confines of comfortable bedding, in the belly of the family home, familial and social norms are practiced *and* perverted by children. It is a place of fantasy, desire, creativity and experimentation. It is the first place that I first felt the stirrings of who I would become, despite the efforts of family and society. It is the psychic place where *each* of us can get in touch with *our* selves, however we see fit.

After stints in Phoenix, San Francisco and Rochester, NY, I am a recent resident of the Boston area. Though I received my MFA in photography, and often utilize it, installation is my primary practice. *Fortress* will be my first work presented in New England.

Jon Luckett



r.Hamlin

STUDENT WORKS

CALL FOR PROPOSALS DUE: 5 PM, Monday, February 7, 2000

Mobius presents the annual weekend of *Student Works*, two evenings of performance works by students from the Boston area. We welcome students from Boston and New England to propose short performance pieces. Student Works is a chance for you to witness a new generation of performance artists, whose talents will give a glimpse of what's in store for performance art in the "much-ballyhooed" next millennium. Different artists perform each night, followed by an informal question and answer session. We encourage students of all kinds to propose, and welcome all to come experience the works. The evenings often sell out, so please make your reservations early by calling 617.542.7416. Please contact us for proposal guidelines or any additional information at the same number.



Lydia Grey

EATING THE WALL ST. JOURNAL

(and other current consumptions)

INSTALLATION AND PERFORMANCE BY: **William Pope. L**

INSTALLATION: Jan. 12 – Feb. 5, 2000

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

OPENING PERFORMANCE: Sat. Jan. 15, 3 – 5 PM

TALK: Sat. Jan. 15, 5 – 6 PM

On July 4th, 1992, at the corner of 1st Ave. and 42nd St. across from the United Nations in NYC, I sat on the sidewalk on the flag of our nation. It was hot and I was hungry. So I tore bits off the Wall St. Journal and I ate them.

Now I come to Boston, Mass. Chunky city of the American Revolution, Roxbury and higher learning. I am still hungry. So I will sit strapped to a toilet bowl on a 10 ft. high mound of Wall St. Journals and I will eat and eat until my asshole becomes a flower..

Culture shit us.
We shit it back.

Culture fuck us.
We fuck it back.

Two-headed snake.
Crotch on fire.

Spit on your crotch.
Lick your ass. Head your ass.
Feel you fucking. Drive yourself crazy.

Feel your head. Drive your ass.
Bite you fuck. Fuck yourself crazy.

Spit on your head. Spit out your luck.
Bite you fuck crazy. Bite you fuck crazy.

Fuck you head. Fuck you feeling.
Fuck your head. Fuck you feeling.
Fuck you head. Fuck your feeling.
Fuck you head. Fuck you fucking.

Eat the Wall St. Journal.
Eat the Wall St. Journal.

William Pope. L

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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 relies more on individual supporters, 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, free admission to the annual Mobius art auction, and a discount on all Mobius events for the entire year.

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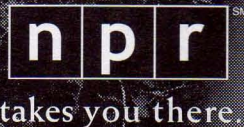
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Chimpanzee Chatter. Light Rainfall.
Distant Toucan. Chain Saw.



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THE MOBIUS CATTLE-FREE ART AUCTION!!!

MOBIUS would like to thank all of our supporters for the generous donations of items, money, time, and energy which they contributed to the MOBIUS CATTLE-FREE ART AUCTION, our second annual fundraising auction. We are pleased to announce the success of another fundraising event. There is always much work and coordination on the part of many people to make our fundraising events happen. We thank everybody for their cooperation and generosity!

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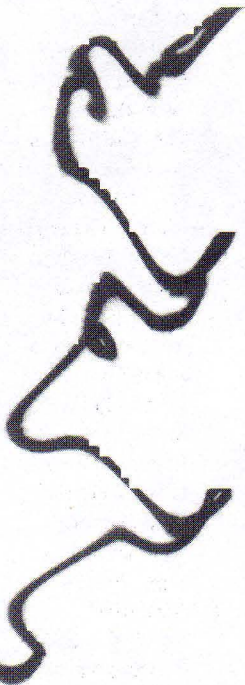
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Fall/Winter 1999/2000

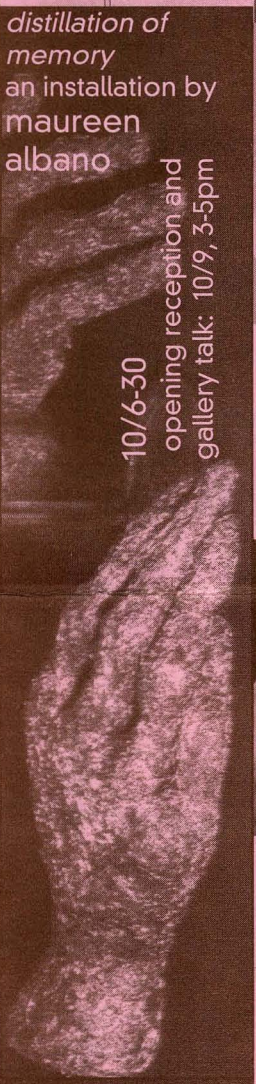


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9/8-10/
opening reception
gallery talk: 9/8, 8-10pm free



10/6-30
opening reception and
gallery talk: 10/9, 3-5pm

a performance by pixonik labs
9/23-25, 8:30pm
\$7/\$5 st.sr.fom

sounds like . . .
new sound work
from
AS220 & mobius
10/1-2, 8pm
\$7/5

the road gods revival show &
the minimal press poets
live performance poetry by paul angelosanto,
deborah nash, mike dubson sage, steve
norton, peter melish, al finn, marc awodey
& poets from the minimal press
10/8-9, 8pm \$3-\$8 sliding scale: \$3 st.sr.fom

arroyo: poetry, music, dance
a performance by
a r r o y o
10/10, 2pm
\$7/\$6 st.sr.fom

one man band:
solo performances by
marjorie morgan
(mag)
10/14-16 & 21-23, 8pm
\$12/\$10 st.sr.fom

fort point open studios
10/16-17, 11-5pm free

open faucet
haunted huis
curated by ross hamlin (mag)
10/28-31, 8pm
\$5/\$4 st.sr.fom

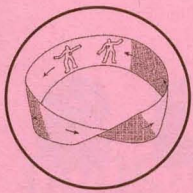
great pumpkin eucharist
10/31, 6pm vegetarian dinner by donation

weathering the body
by dillon paul and alissa cardone
11/9, 7-30pm discussion \$7/\$5 st.sr.fom
11/6 & 13, 1pm outdoor performances free
11/14, 12-3pm outdoor movement workshop \$25

mobius is located @ 354 Congress St, Boston near the South Station stop on the Red Line, two blocks past the Children's Museum. (5th Flr)

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 LEF Foundation; ArtsLink, a program of CEC International Partnership; The Foundation for Contemporary Performance Arts; the Trust for Mutual Understanding; and generous private support.





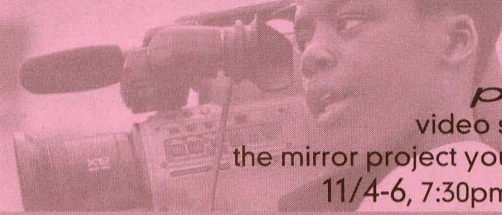
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fall/winter 1999-2000

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straight from somerville's mystic housing developments:



the mirror project
video screenings by
the mirror project youth producers
11/4-6, 7:30pm \$5/\$3 st.sr.fom

reports from the balkans
slide lecture & presentation by
members of the mobius artists group &
artslink fellow maja bajevic from sarajevo
11/10, 7pm free


film & video
screening by

all new material - fictional documentaries 2

d.franklin(mag) 11/11-13, 8pm
\$5/\$4 st.sr.fom

videospace
presents

mixed media video &
performance by
antony flackett &
eddie d.
11/16, 7pm
\$5/\$3




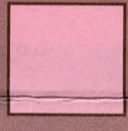

our annual
fundraising art
party bash!

artrages
11/20
8pm - 1am

an exhibition by artslink fellow from sarajevo
maja bajevic
12/1-4

closing reception: 12/4, 3-5pm
free


the third room
a performance by landon rose (mag) &
larry johnson (mag)
12/3-4, 8pm
\$9/\$5 st.sr.fom

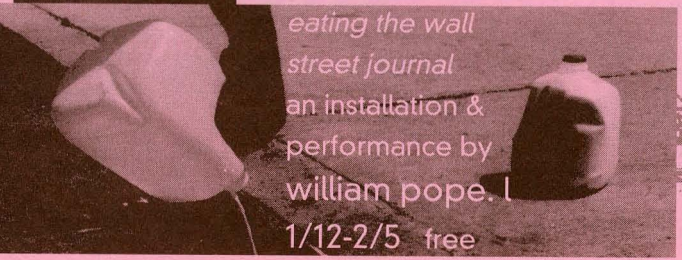
works-in-progress #43
12/10-11 8pm \$6

flying and flowing
a performance by
12/16-18, 8pm

david franklin (mag)
milan kohout (mag)
\$9/\$5 st.sr.fom

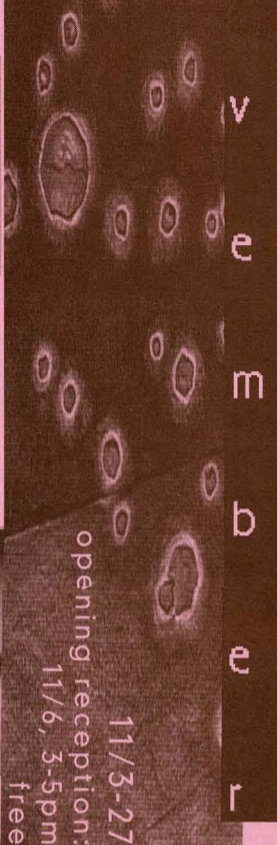



white rice
a performance &
installation by
donna coppola (mag)
12/28-1/8 free
open to public 1/4-1/8



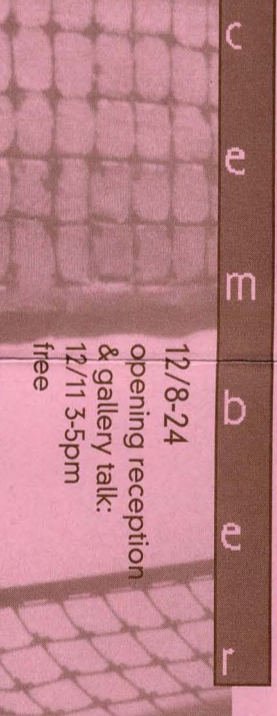
eating the wall
street journal
an installation &
performance by
william pope. l
1/12-2/5 free

seascapes
an installation
by
valeria
steverlynck



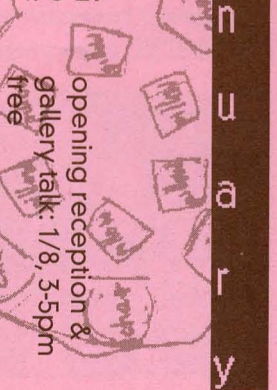
opening reception:
11/6, 3-5pm
free
11/3-27

relax!
an installation by
iain machell



12/8-24
opening reception
& gallery talk:
12/11 3-5pm
free

fortress
an installation by
jon lueckett
1/5-29



opening reception &
gallery talk: 1/8, 3-5pm
free

mobius is located @ 354 Congress St, Boston near the South Station stop on the Red Line, two blocks past the Children's Museum. (5th Flr)

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