



J. Kaliontzis

Fort Point Artists Joanne Kaliontzis, Lisa Greenfield, Jennifer Moses and others celebrated *Op Sail Boston* in their own special way. On two occasions during the *Sail* event, the artists put hundreds of "SALE BOSTON" tags in various sizes around the Fort Point Neighborhood. On the back was a short statement questioning the "sale of Boston's future." The artists felt that this was a way for the visiting public to learn more about the problems artists are facing in the Fort Point neighborhood due to rising real estate prices.

Fort Point, Mobius, and You

Over the past two years, I have been reporting on the developments in the Fort Point neighborhood and Mobius' role in a coalition that formed to preserve, promote, and expand the existing artists community. Since our last newsletter, the Fort Point Cultural Coalition (Mobius, Fort Point Arts Community, The Revolving Museum, New England Foundation for the Arts, and Volunteer Lawyers for the Arts) has been working together towards the purchase of a significant amount of property on Midway St. and lower A St. The buildings have changed ownership recently, and we are now meeting with the new owners to introduce our objectives and make them an offer. Our efforts have been substantially supported by city officials from the Boston Redevelopment Authority, along with feasibility study funding from the Department of Neighborhood Development. The pivotal question at this moment in time is whether the present owners (Beacon Capital Partners, Inc.) will be patient enough to work with the Coalition to allow a negotiation process, leading to a bid, to evolve. Concurrent with these discussions, our Coalition is seeking broader statewide and national support through a variety of networks.

Our group has developed the Fort Point Cultural Coalition Public Art Series to complement its real estate activity and showcase the many streams of work the artists and organizations of this community create and present. This year-long project will bring to the

continued on p 2

Reports From Afield is an ongoing series of monthly, Monday evening artists' talks. The presentations offer a more in-depth, intimate encounter with work by members of the Mobius Artists Group and other Boston-area artists, focusing specifically on projects that have been created abroad, or in a public arena, and that explore important artistic, socio-cultural, or political issues. Continuing last year's success with this series, Mobius has received a grant from the Proscenium Fund for Audience Development to develop this program further, reaching larger or more specific audiences through the particular theme or orientation of each artist(s). Some of the series will be held at other venues in addition to Mobius, and will continue through the winter and spring of 2001. Please call the Mobius office if you would like more information about this program. Our schedule of talks through January is as follows:



Ean White

monday september 18 @ 7pm
mobius
living myth project in the T

**Mari-Novotny-Jones (Mobius Artists Group),
Diane Edgecomb, Ean White**

Last year, throughout the MBTA subway stations and trains, Ariadne and her Clone conducted commuters directly into the Myth of the Labyrinth. These interactive events, occurring from Thanksgiving through First Night 2000, culminated in ritual sacrifice and renewal at Back Bay Station involving thousands of travelers, lots of luggage tags, a bit of fog, and the Minotaur.

REPORTS FROM AFIELD

SLIDE LECTURES • DISCUSSIONS • RECEPTIONS

MONDAY EVENINGS

monday october 16 @ 8:30pm
redbones restaurant, 55 chester st davis sq somerville
(in)visible cities (re)group

Invisible Cities Group:

Gary Duehr, Lesley Bannatyne, Robert Goss

Since 1994, the Invisible Cities Group has been creating large-scale urban detours that combine performance with installations of visual art. Based on the theories of French Situationists, ICG gives

continued on p 3

continued from p 1

Fort Point, Mobius, and You

streets installations, performances, actions, and public information panels that will

make our community visible, comprehensive, and cohesive. The project will be coordinated by Mobius and the Revolving Museum through community-driven and proposal processes. The first events of the series will be a panel discussion featuring members of the Coalition, the San Francisco Mime Troupe, and Boston housing advocates on the effects of real estate development on artists communities and displacement. The panel will be held on Saturday, October 21st, from 3-5 pm during Fort Point Open Studios. In addition, there will be a video and performance block party at the conclusion of Open Studios on Sunday, October 22nd, at 5 pm. We believe that this series will be a catalyst that will shift public and city support for this cultural neighborhood. Updates will be forthcoming about the location of

continued on p 18



Central Artery Construction: The construction in the downtown area makes for regular changes in the directions to Mobius. If you are unfamiliar with the area, please call the Mobius office @ 617.542.7416 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” snack bar)

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

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.

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

Parking: 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 on West Service Drive at the 4-hour meters, which is the 3rd left after Mobius. If you park in other unattended lots, you may be towed. When in doubt, give a call!



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.

what is in a m.a.g.?

when I see the letters “MAG” after someone’s name

WHAT DOES IT MEAN?

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
Tom Plsek
Bob Raymond
Joanne Rice
Landon Rose
Jed Speare
Julia Szabo
Margaret B. Tittlemore

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Tim Mason, Finance Manager
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Newsletter Production

Donna Coppola, Mary Curtin, D. Franklin, David Miller, Jed Speare

Website Production

Larry Johnson, David Miller

Mobius Artists Group has gained national recognition as a leading interdisciplinary group in Massachusetts. Founded by Marilyn Arsem in 1977, the group has been known for incorporating a wide range of 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 in 1980 by members of the Mobius Artists Group, Mobius operates as a laboratory for artists experimenting at the boundaries of their disciplines. Presenting the work of over 100 artists each year, Mobius is unequalled in Boston in its commitment to the alternative arts.

Mobius, Inc. is funded by the Massachusetts Cultural Council (MCC), a state agency; the Boston Cultural Council, a municipal agency supported by the MCC, a state agency; the LEF Foundation; Foundation for Contemporary Performance Arts; Proscenium Fund for Audience Development; corporate support from Goldk.com; and generous private support.

THIS ORGANIZATION IS FUNDED IN PART BY



MASSACHUSETTS CULTURAL COUNCIL
A state agency that supports public programs in the arts, humanities, and sciences

mobius

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www.mobius.org

WANDERLUST

Installation by **Marc Lepson**

September 6-23

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

Opening reception and gallery talk:
Saturday Sept. 9, 3-5 pm

Whether traveling through, or rooted down, we find ourselves always *someplace*. Through sight, through sound, through smell, through language, through touch, we process our location and try to understand it in relation to ourselves.

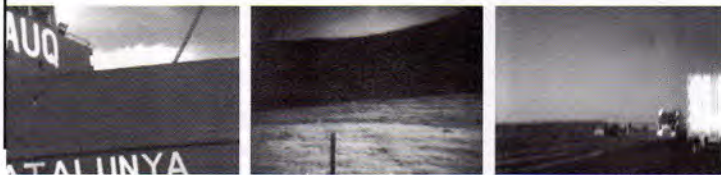
Over the span of several years, I have been making pictures with a series of low technology plastic cameras, 35mm cameras, Super8 and 16mm movie cameras, and most recently digital video. These images exist as records of my experience of many places, some dramatic and some mundane.

Wanderlust is the culmination of this process so far. Using screen printed images, drawn text, video, and sound, this installation deals with issues of location and dislocation within the landscape.

The images are presented here as snapshots in the form of billboards, simultaneously personal and public. The sounds are the noises of travel and of stasis. The language is descriptive, suggestive, abstract and concrete. Throughout this body of work, I find myself concerned with the poetic connections that can be made among pictures, words, noises, and the shape of language as text.

— **Marc Lepson**

Marc Lepson is an artist currently living in New York, where he is a Master Printer and Programs Director at the Lower East Side Printshop. In 1998, he participated in a collaborative performance/installation at Mobius called *housebuilding/homemaking*.



Marc Lepson

REPORTS FROM A FIELD

SLIDE LECTURES • DISCUSSIONS • RECEPTIONS

MONDAY EVENINGS

cont'd from p 1

viewers a fresh perspective of their own city. Past work has been set above a buried subway line, throughout an empty house, and in a six-block-square neighborhood. Founders and directors Lesley Bannatyne, Gary Duehr and Robert Goss will show slides and discuss their process, including some of the mechanics of mounting temporary public art.



Gary Duehr - Invisible Cities Group

monday november 6 @ 7pm
goethe -institut, 170 beacon st boston
**recent site-specific performances/
installations in germany**

Marilyn Arsem (Mobius Artists Group)

In my presentation, I will show slides and a videotape of "Secret Messages, an installation with surreptitious performances," which took place in August on the banks and in the water of a small stream in Dreieich, Germany. The piece was part of a series of art works on ecology for the Hengstback-Projekt, curated by Ute Ritschel for the Städtische Galerie. "Hidden Views," from 1999, was an interactive event incorporating installation and performance, for audiences of a single viewer. It took place in a private garden as part of the festival "Vogelfrei: Kunstentdeckungen in Privatgarten III," in Darmstadt.

monday december 11 @ 7pm
mobius
who owns the homeland?

Milan Kohout (Mobius Artists Group)

This past July, I traveled to Croatia where I had been invited to attend a European avant-garde theatre festival in Pula. I did several performances in collaboration with the local Roma people (Gypsies) and actually won one of the main prizes for my efforts! The level of racial hatred and xenophobia is very high in Croatian society and I wanted to address it. Then I headed to the Czech

continued on p 4

e u e r y
d a y

performance by Jeff Huckleberry, Sandy Huckleberry, Vela Phelan, Mathew Briggs and Adaleta Maslo-Krkovic

September 7 - 10: Thurs - Sat 8 - 10 pm, Sun 2-4 pm

Everyday is our fourth performance in a series of improvised object / space / image / energy driven pieces. Never quite finished and continually changing, we will be trying to work it all out while we are "in there."

Inspirations for this piece include:

Constructing a "space" that encourages our (your) participation with it. A kind of Frankenstein monster mythology we can walk around inside of. Direct audience connection through cords, pulleys and other devices that connect us to the audience and affect the performance. Putting ourselves in danger and waiting to be saved. Rituals surrounding diabetes, spirituality, connection of the body to time and exploring the movement of energies within objects and spaces. Trying out various personas: Black Flying Cacti, Large Bunnies, Good Mothers, Bad Husbands, Sex Freaks, Lumberjacks, Pirates while allowing space for whatever or whoever to come out.

We are also thinking about spy cameras, video surveillance, projections of our self, sounds we make and the things we do everyday.

Here is a bit of writing I have been trying out for the performance;

Black,	Tires, gravel,
His odor	Asphalt.
Like hot	Black licks the corners of
Bread, like sweaty	Her eyes.
Arms, like	Black breathes through
Moulds.	Broken ribs.
Cold like	Black kicks out at the
Worms in a dark	Lawn seed bags.
Fear of	She is holding onto the road and
Dirt.	The road is holding onto her.
Underneath pipes and	He is not fastened in.
Gas lines, gas tanks	She lets go.



Bios of collaborators:

Everyone: Museum School at one time or another.

Everyone: Colorado, New York, Boston, Croatia, Mexico, Connecticut, and elsewhere.

Everyone: Makes performances, videos, photos, paintings, drawings, sounds, freaked out boxes, things to eat, and sometimes their own beds.

KID FRIENDLY PERFORMANCE: Our performance on Sunday the 10th will be "kid friendly," where participation will be welcomed and subject matter will be adjusted accordingly. Children and their parents are welcome to come other nights, but the subject matter will be adult in nature.

— Jeff Huckleberry

REPORTS FROM A FIELD
SLIDE LECTURES • DISCUSSIONS • RECEPTIONS
MONDAY EVENINGS

cont'd from p 3

Republic where I met with one of the Czech Roma leaders, Ondrej Gina, who resides in Rokycany. I also attended a world Roma congress in Prague. Following my last year's performance, which supported the human rights of the Roma people in the Czech Republic, I want to develop further art performances which address this ongoing civil rights movement.

monday january 8, 2001 @ 7pm

mobius

art out of war: the civil war in sudan and its human toll

Khalid I. Kodi and Laura N. Beny

Since 1983, the Second War continues in Sudan. The human, economic, and social losses of this war are simply astounding. Over 2 million people, more than in the Bosnian, Rwandan, and Somali crises combined, have died in the last 17 years. Artists Khalid Kodi and researcher Laura N. Beny will talk about the Civil War in Sudan through the images in Kodi's work.



VISIT MOBIUS ON THE WEB:

www.mobius.org

We are also seeking a web intern for updating and redesigning our site. College credit possible. Please email us at mobius@mobius.org for more details!



SLIDE AND FLATBED SCANNERS

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VOLUNTEERS FOR OFFICE WORK

charros de video ★ curated by alberto robelest

september 12

This exhibition is the result of a collaborative exchange between VideoSpace and Chroma, an independent media arts organization in the Northeast of Mexico. This exchange started last November, when VideoSpace presented 19 New England videos at the international Chroma Festival: El Universo del Arteaudiovisual.

The artists in this show all have roots in Guadalajara, but the paths they follow are as diverse as the different Mexican cultural backgrounds they come from. Exploring socio-political, cultural, spiritual and gender issues, the videomakers engage these concerns within a contemporary visual vocabulary, while drawing from a time-honored tradition in Mexican art that searches beyond surfaces for underlying meanings and realities.

noh tv ★ curated by walter wright

november 14

Walter Wright (a.k.a. w2 & videojam, Lowell, MA) is a software designer and teacher. Wright is an advocate for the continual development of public appreciation and knowledge of media art. Since 1970, his teaching and design career, coupled with multimedia performances, exhibits and lectures, demonstrates cutting-edge innovation in electronic art. Wright invented the "video shredder," a desktop video processor with which he "plays" images in a manner similar to an electronic keyboard musician who uses prerecorded sound samples. Wright is co-founder of 911 Gallery on the World Wide Web, a member of VideoSpace, Boston's video collective, and has served as Chairman of the Board of Trustees for 911 Electronic Media Arts, a non-profit corporation. His 30-year performance history involves video performances in diverse venues and spaces, with collaborators from varied backgrounds, genres and media.



PROGRAMS FOR FALL 2000
ALL SCREENINGS AT 7:00 PM

artificial life ★ curated by shelly bancroft

october 17

A screening of single-channel videos by four to six Boston-area artists whose work uses television as its primary source or inspiration. Some of the work includes footage appropriated directly from television programs, while other work adopts well-established show formats; i.e. television soap operas or info-commercials. All of the work functions to debunk, expose, or call attention to the false narratives that television engenders. Artists under consideration include: Christine Tobin, Andrew Warren, Jeff Warmouth, Jeremy Noritz, Justin Lieberman, George Cox, Jennifer Barnacourt, Bridget Murphy, Alexandra Opie, Morgan Schwartz, and Barrel Odette.

Shelly Bancroft is the Curator of Exhibitions, Boston Center for the Arts (BCA), the largest multi-disciplinary arts center in the greater-Boston area. Since 1997, she has curated eight group and one solo exhibition in the BCA's Mills Gallery, and two full-scale installations in the BCA's signature building, the 23,000 sf Cyclorama. She has visited more than four hundred artists' studios throughout New England and New York and regularly sits on panels and art selection committees. Prior to moving to Boston, Bancroft lived in Seattle where she hosted and produced "Art in Your Ear," Seattle's first and only radio program devoted to the visual arts. She holds a Master's degree in art history from the University of Washington, Seattle.

Noh TV will be an electronic music, video, and dance performance / installation. Electronic music by dj flack, dj c, ZipperSpy, and Teresa Marrin Nakra. Video work by Ken Alonzo, Lena Schniewind, and w2 (Walter). Dance performance by Marilda Castro.

the crazed animal genius of ben jones ★
curated by antony flackett

december 12

Local artist Ben Jones is a true original talent with an eye for the absurd. Most famous for his hilarious "Alfe" series, he has been creating his own world of animated video characters for years. It is a world like no other: surreal, funny, and often surprisingly sweet and intimate. Using 2-D computer animation techniques that reflect his instantly recognizable drawing style, Ben tells stories in which strange plots, oddball dialogue and off-kilter pacing seduce your brain into accepting his twisted sense of reality — like eavesdropping on the normal everyday life of a bizarre alternate universe. Things to expect at a Ben Jones video show: jagged original music, bright colors, a prankster robot, a talking oversized humanoid bear and god knows what else.

MULTI-MEDIA PERFORMANCE BY CURTIS BAHN AND DAN TRUEMAN



WITH NICK FORTUNATO, TOMIE HAHN & MONICA MUGAN

FRIDAY / SATURDAY SEPTEMBER 15 / 16

Interface is a multi-media performance ensemble formed by performers and electronic music composers Curtis Bahn and Dan Trueman in 1996. The group has invented many new ways to interact with and project dynamic electronic music and video textures. Of primary concern to them is maintaining the direct human communication of live performance and improvisation while exploiting the new opportunities that the computer can bring to bear on the moment. They create real-time media environments in performance which combine pre-composed electronic sounds and video images with real-time digital signal processing, synthesis, algorithmic composition, and sampling.

Bahn and Trueman create sonic textures ranging from delicate imperceptible noise to a high energy wall of sound. They have extended, surrounded, and obscured their electric stringed instruments with a variety of technologies, creating an organic, gesturally powerful computer music. Curtis, a professor of interactive music performance in the integrated electronic art program at the R.P.I. EAR studios, plays a 5-string "vertical bass" (like an acoustic bass with no body) fitted with electrical pickups, motion, touch and pressure sensors which allow him to "drive" his computer during performance. Dan, a senior researcher at the Columbia University Computer Music Center, plays a 6-string electric violin and an electric bow of his own design; the R-Bow is a normal violin bow covered with motion and pressure sensors that send performance information to Dan's computer performance system. They also feature a number of new musical interfaces which are in constant development, including Dan's "fangerbored," a conventional violin fingerboard, and Curtis's "bubba ball," a gutted child's toy, both covered with an array of tilt and touch sensors. Their instruments are dynamic, changing constantly from performance to performance and within performances.

Recently, they have begun to integrate spherical speaker arrays, which radiate sound in all directions, into their performance set-up. These experimental speakers, developed in research conducted by Dan and Prof. Perry Cook at Princeton University, display sound with remarkable sensitivity, blending live acoustic performance and electronic sound with a clear natural result. Bahn and Trueman have constructed a sound system consisting of six spherical speaker arrays, presenting their work along with Perry Cook at the most recent International Computer Music Conference in Berlin (for full text and information see "Alternative Voices for Electronic Sound" http://www.music.columbia.edu/~dan/alt_voices)

Curtis and Dan are joined for the Mobius performance by video performance artist Nick Fortunato, dancer Tomie Hahn, and acoustic guitarist

Monica Mugan. Nick performs with a live computer video-sampling rig based on the new video extensions to the MAX environment, "NATO." Dancer Tomie Hahn performs with Interface in an interactive dance/electronic music composition entitled "Streams," done in collaboration with Curtis Bahn. Hahn is a musician and dancer trained in the Japanese flute (*shakuhachi*), Japanese traditional dance (*Nihon Buyo*) and contemporary performance. Monica will perform a new composition by Trueman for electric violin and acoustic guitar.

Interface has performed throughout the Northeast and abroad, recently appearing at the New York Interactive Music Festival sponsored by Columbia University, the International Computer Music Festival in Thessaloniki, Greece, and the Society for Electroacoustic Music in the U.S. festival (SEAMUS). They have given lectures and concerts at major academic institutions including Princeton, Peabody, Rensselaer Polytechnic Institute and Columbia and have performed in many alternative spaces including the Kitchen in NYC, Mobius in Boston, the Loft in Albany, NY and RRRecords in Lowell, MA.

For more information surf to: <<http://music.princeton.edu/~dan/interface>>

— Curtis Bahn

ROOT, WATER — NEST, BIRD

A BOSTON-MACEDONIA COLLABORATIVE EVENT

SEPTEMBER 25 - OCTOBER 8

Root, Water — Nest, Bird, organized jointly by Mobius, Boston and CITS (Centre for Cultural Information), Skopje, Macedonia, is a collaborative exchange project involving Boston-area and Macedonian artists. The event is designed to continue the established cultural link between Macedonia and Boston through the artist-run organization of Mobius. The two-week collaboration, to occur in Boston this Fall, will be the second phase of this creative cultural dialogue. Projected dates for this collaborative event are September 25 - October 8, with the viewing and performance open to the public on the weekend of October 7-8.

cont'd on p 7

cont'd from p. 6

The theme for this exchange program has been articulated by Ljupcho Malenkov, director of CITS as: "the power that enables man to create, to ponder his fate, to endure. Presenting the deep intimate encounters with the present time, the hopes and desires, the losses and ourselves."

Ljiljana Nedelkovska, Art Historian/Curator, Contemporary Art Museum, Skopje, writing about this event has stated: "this should not surprise us: the need to initiate these fundamental places in order to ponder (Power, Creation, Fate, Freedom) besides the awareness of the impossibility of structuring the meaning of those 'places,' forewarned by the theory of deconstruction, there is a continuous overflow, bursting of the meaning and the sense in these 'places.' The idea of this installation-performance, *Root, Water — Nest, Bird*, should be read in the context of our need not to give up our beliefs, our dreams no matter how big a part they are of the 'Great Narration,' the 'Great Rhetoric,' a part of the unsuccessful 'metaphysical effort' to reach the meaning. (It) is an attempt to articulate the individual as well as the mutual 'dream' of artists, their mutual history, past and future."

Last summer phase one was held in Macedonia in three different locations— Knezino monastery, Kicevo, Kale Fortress, Skopje, and Lake Ohrid. The collaborative performance-installation involved three artists from Macedonia and one from Boston. The specific outdoor site for the second phase in Boston has not yet been decided upon. However, a wooded site and a water location are being considered as appropriate sites for our performance and installation experiences.

— *Bart Uchida*

...*Root, Water — Nest, Bird*, should be read in the context of our need not to give up our beliefs, our dreams, no matter how big a part they are of the 'Great Narration, the 'Great Rhetoric,' a part of the unsuccessful 'metaphysical effort' to reach the meaning....

ROOT, WATER — NEST, BIRD

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.

call for work

WORKS-IN-PROGRESS #44

FRIDAY 12/15

& SATURDAY 12/16, 2000

Works-In-Progress 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 an open 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 20, 2000
Please call the Mobius office for proposal guidelines: (617) 542-7416.

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.

Please call (617) 542-7416 for further information.

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 MOBIUS OFFICE IN ADVANCE TO MAKE OTHER ARRANGEMENTS. (617) 542-7416

OPEN FAUCET



FACULTY REVÜE

SEPT. 21-23

THURSDAY 8 PM

Lou SuSi (as SiNuS BRaDy) presents **EXE**
a surreal monologue / poetry / slide show

FRIDAY 8 PM

Trista Beard & Niki Ford present
WORDS, THE BODY, AND BONES, SWEET BONES
a collaborative spoken word/movement/operatic endeavor

SATURDAY 8 PM

rosS Hamlin (Mobius Artists Group) presents **RADIO Ü**
a humorous, mixed-media radio theater ensemble

For over three years Open FauceT has been flowing right along, sometimes fervently, sometimes randomly, other times trickling. This past year found us up to our necks in performative tap water, culminating with our first annual Scavenger HünT in June. With the way things are going in our personal lives (producing other artists cuts into manifesting our own work), it has become apparent that we need to scale back our endeavors to bigger and better seasonal shows.

After this faculty thing, which is a showcase of the work of Open FauceT's devoted (and some say darling) staff, we'll do another Haunted Hüis around Halloween (details and venue forthcoming) and maybe another Genre PooL show at the Middle East before the holidays. Hope to see some of you at some of these shows! As always, check www.openfaucet.com for the latest information about our doings.

THURSDAY NIGHT: **EXE**

well well well - SiNuS BRaDy - those crazy glasses - the man w/ the accent - a storyteller - a poet perhaps - my original intention behind SiNuS was to introduce a sort of 50s vision of the future gone wrong - complete w/ randomly placed sitcom-ish laughtracks & canned pre-recorded record snaps & pops - a sort of stand up comic devoid of humor & placed into the twilight of your immediate site & sound - this next installation of SiNuS will more fully integrate w/the pre-recording & use newer slide projected imagery &/or etceteras my friends

—Lou SuSi

FRIDAY NIGHT:

WORDS, THE BODY, AND BONES, SWEET BONES

We share a dedication to the preservation and reinvention of woman's story, poetry, and the narrative. We will each perform a solo piece presenting unique visions/versions of fictional women that are a part of our lives. We'll then combine our efforts to present one collaborative work that will explore the physical and mental self as origins of the written word. We'll employ the use of movement, ritual, and various mixed-media to create a dialogue between ourselves and the audience, using the body as a text to be created and interpreted.

— Trista Beard and Niki Ford

SATURDAY NIGHT: **RADIO Ü**

This is a fresh 'n' spunky reincarnation of my old Berklee mixed-media radio theater ensemble (radio faucet company: the first faucet manifestation). Utilizing a 6-piece band (cello, clarinet, drums, percussion, bass, guitar) raDio Ü will sound a bit like Prairie Home Companion or early Mercury Theater radio broadcasts (but with a much funkier and more surreal sound). Imagine a seamless blending of spoken word, social commentary, instrumentals, sound effects, Barney, commercials, newscasts audience participation and plenty of high, low and mid-brow humour and you'll start to get the sonic picture. And if our fortune cookies are correct, there's a good chance there will be a live webcast to boot. kü kü kachü!

— rosS Hamlin (MAG)

Trista Beard is a local performance artist, playwright, and arts producer. She has worked with Open FauceT producTions since 1998 and Bad Girrls Studios since 1999, and performs a variety of work (plays, monologues, spoken word, video) at venues in Boston.

Niki Ford is a local performance artist, writer, and maker of things. She is learning about production through her involvement with Open FauceT.

rosS Hamlin (1970-2012) graduated from Berklee in 1996, co-founded Open FauceT in 1997 and joined the Mobius Artists Group in 1998. He likes to wear lots of hats and walk around barefoot whenever possible.

Lou SuSi has a background in installation, web design and writing, and has been performing as SiNuS BRaDy for the past year.

**Installation by
Stephen Sheffield & Gina Cestaro
Sept. 27-Oct. 22
Gallery hours: Wed.-Sat., 12-5 pm**

**Opening reception and gallery talk:
Saturday, Sept. 30, 3-5 pm**

vestigial house

a quintet of dance, drums,
and conceptual architecture

September 29-30

**Harriett Jastremsky dancer & director
Heather Azano-Brown dancer
Jeff Azano-Brown drummer
Heidi Beebe architect**

“O Son of Spirit!
Noble have I created thee
yet thou has abased thyself.
Arise then unto that for which thou
wast created.”

— *Bahā’i Scripture*

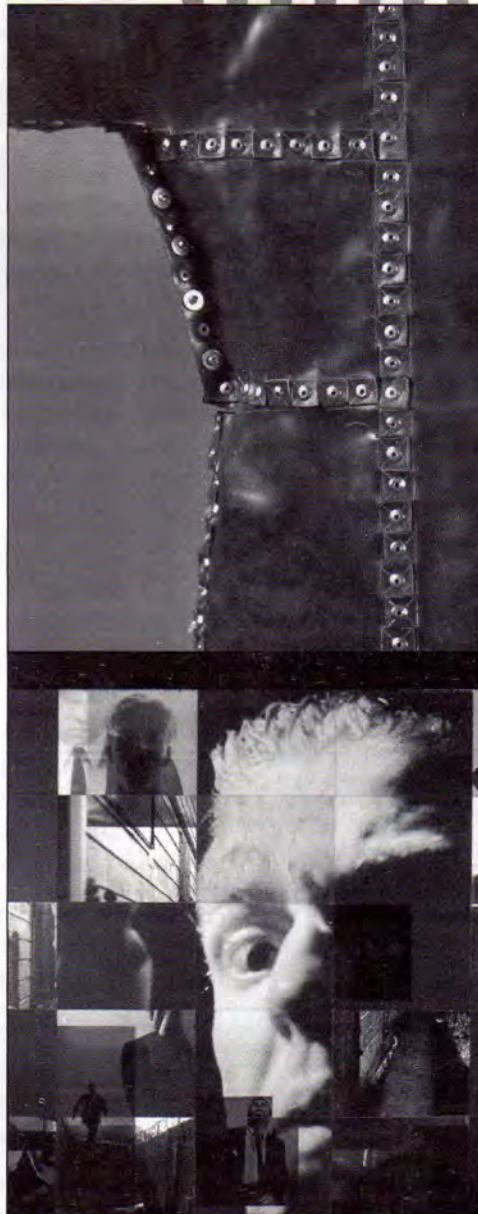
Each morning we get up and decide how we will live in the world that day. When dressing our spirit, what garments do we choose? Do we clothe ourselves in the robes of honesty, trustworthiness and justice? Or do we choose instead to poison ourselves with layers of fear, to tear at ourselves with shame? Today is the day to step out of the garments of illusion and limitation to reveal the inherent beauty of the human spirit.

This installation consists of a series of five robes and four mixed media photomontages. Four robes, hanging in space, create a square, with the fifth robe in the center. Surrounding the robes are four mixed media panels approximately eight feet square. Each panel is paired with one of the four robes in the square, and is a reflection of the metaphor and symbolism expressed in that robe.

Each of the four outside robes represents one specific state of mind that inhibits the potential of the human spirit to achieve a higher state of existence. This concept is primarily articulated on the interior of the robes, and important for two reasons. One: The spiritual/emotional transformation that this installation is concerned with has to happen internally. This is a journey of the spirit. Two: The robes show the disparity that is often present between our external behavior and our internal beliefs. The fifth robe, hanging in the center, is the expression of noble human spirit released.

The photographic element literally adds another entry point into the work and provides a contextual and physical frame for each robe. Traditionally in art culture, as well as popular culture, the photograph has been seen as a representation of truth or evidence of truth. Here photography will represent the specific emotional content of each robe.

— *Stephen Sheffield and
Gina Cestaro*



Stephen Sheffield

It all started with magnets. We experimented with repelling and attracting. How long can you push a magnet away with another magnet before it spins around, changes polarity, and bonds?

Then we were on a train — an old, without shock absorbers train. Everyone had their magnetic suits on “mild repel.” We could all sit close to each other and not touch. Strangers, and yet we were all bouncing in complete synchronicity.

Magnetic properties are a metaphor. Heather and I make movement. There is something familial about this magnetic relationship.

Then we were on a train — an old, without shock absorbers train. Everyone had their magnetic suits on “mild repel.”

Magnets can generate an electric current. The way molecules move can change your entire state. Jeff does this when he moves his drums. You are molecularly changed.

A story begins to eke out.

Who are we? Where do we come from?

cont'd on p 10

Vestigial House *cont'd* from p 9

Will Heidi's design navigate me to that room my house always had but which I never saw? Will my story lead her to a city in which the house belongs? Should we keep it?

House is where we are too close together.

The vestigial is what I miss when I am far away.

I am a woman in a house.

We have all been there before.

Vestigial House and I am alone.

What would you like to shed?

We showed our story at Mobius' *Movement Works-In-Progress #10* in May. In a discussion with the audience after the showing and from messages on index cards, we received images, inspirational pathways, gems of impressions, feelings, and ideas. The audience is the fifth element. Performing with the audience jumps everyone to another dimension. Since then, our quartet has become a quintet.

Michael Richardson



vestigial → house

a quintet of dance, drums,
and conceptual architecture

Our shared molecular knowledge, our vibrational influence, our ricochet from wall to body to sheet metal to drums and out into the room again makes performance live. It leads us to the fifth room in a four room apartment. The blueprint is always in the making.

Vestigial House is an hour of dancers, drummer, and architect all redesigning rooms, remembering the ones not to go back to, and dusting secrets we are magnetically attracted to.

— *Harriett Jastremsky*

Harriett Jastremsky, dancer and director, has been a company member of Paula Josa-Jones Performance Works since 1997, teaches Pilates Exercise, and makes dances in Northampton, MA.

Heather Azano-Brown, dancer, has been a company member of Paula Josa-Jones Performance Works since 1998, graduated from Hampshire College, and is studying massage therapy.

Jeff Azano-Brown, drummer, regularly performs throughout Massachusetts, teaches drumming at Northfield Mount Herman School, and studied with Yusef Lateef at Hampshire College.

Heidi Beebe, architect, designs at Machado & Silvetti Associates, has her own small firm, HYBLA, and teaches theory at Boston Architectural Center.

n° talent

AndSoNoSin Performance Troupe
October 6-7

The And So No Sin Performance Troupe proposes to put a melodramatic gun to the head of the modern dance world. We propose to be the equivalent of someone coming onstage after a "pretty" or "normal" dance (i.e. no surprises, no breaking of rules, no challenges to convention) and screaming at the top of their lungs. One minute the audience is staring at their laps wondering why they ever came to a dance concert and the next minute they're wincing or laughing, surprised or disgusted, MOVED in some way beyond where they have been and what they expected.

Our show consists of eight small performance pieces (theater / movement / dance / clowning / combat mime?) ranging from thirty-second, non-contextual barroom brawls to a fifteen minute ritualistic movement monologue on mental illness, motherhood and baby slaughter.

What draws the evening together is slapstick: the comedy of violence and the violence of comedy. And So No Sin is devoted to taking such humor of misfortune to a new and entirely strange dimension.

To what end? If we're doing our jobs we will probably shock you at some point in the evening. If we make you laugh, we're on the ball, but if we make you laugh and then feel uncomfortable about having laughed and later question the world around you simply because you were surrounded for an hour or two by people who laughed at the same irrationally inappropriate and disgusting things YOU laughed at... then we're in the winner's circle, so to speak.

There will be a great deal of violence (no little children please) mixed with an almost equal portion of broad, silly humor entirely appropriate for a kindergarten class. There will be lessons and morals as well as meaninglessness, useful ugliness and useless beauty (as well as the other way around).

My basic concern as an artist seems to be the wanton destruction of the innocent, weak and loving ... played for laughs. I take what makes me weep (little babies getting killed, hearts being torn out and eaten in exchange for love, REALLY BORING dances and people and lives) and filter it through what makes me laugh (slapstick violence, adventure, affection) essentially trying to make my twisted passions palatable and pleasurable for the audience, whom I love unconditionally.

By the way, my name is Alisia Waller and I am twenty years old. I founded And So No Sin in 1997 with my friend Jenn Pipp. Our first performance was picking up trash on Newbury street in Boston

cont'd on p 11

My basic concern as an artist seems to be the wanton destruction of the innocent, weak and loving ... played for laughs.



David Cianetti

No Talent *cont'd* from p 10

wearing prom dresses and high heels and keeping the trash in our prissy little purses like treasure. I was a member of a ballet company at age twelve, took university level modern dance classes (by invitation only) at age thirteen and graduated from high school at fifteen. It's been an uphill battle since the glory days of my youth. I studied at the School of the Museum of Fine Arts Boston for a couple of years and was an Art School Cheerleader there. I'm currently a member of Merged Interest, a group founded and led by Ms. Jenn Pipp, performing this September at the Philadelphia Fringe Festival.

On a final note:

YES to moving the audience! YES to spectacle! YES to everything Yvonne Rainer (one of my heroines) said NO to in the seventies! But YES also to subversion! YES to violence and vaudeville! YES to compassion and honesty and a huge NO to irony! YES to melodrama and expression and stories! YES to clarity and affection for the audience! YES to loving And So No Sin while still fearing what it may do.

— Alisia Waller

**m e a n s m a i n l y
b e c o m e
r e a l i z a t i o n
m e t h o d s
o t h e r w i s e**

Text-sound works by Jackson Mac Low

performed by Mobius Artists Group members & friends

October 13 - 14

Since 1997, a number of Mobius Artists Group members have been presenting performances of text-sound works, including both original pieces and existing pieces from across the century. (The 20th century.) I got into this work initially out of an interest in the language pieces of Gertrude Stein and John Cage, two artists whose writings and music burrowed into my brain early on. When the opportunity arose to do a series of text-sound concerts, primarily with Larry Johnson, Landon Rose, and Jed Speare, I leapt at the opportunity to become more familiar with this peculiar, even fugitive repertoire.

As part of this process, I've been gradually reading more and more writings by Jackson Mac Low. Mac Low has been working in experimental spoken-word forms since the 1950s, and has created a major body of work in this area. We performed one of his works, the very amusing and rigorous "Is That Wool Hat My Hat?", at Mobius in 1998. But for some time I've wanted to devote a full program to what can still only be a surface-scratching All Mac Low Evening.

Five of us — MAG members Larry Johnson, rosS Hamlin, and I, with Mary Curtin — will present a selection of Mac Low's *Asymmetries*. This group of writings, over five hundred in number, represents only one aspect of his explorations in text-sound. It's a fertile, fluid form, involving improvisation, close listening, speech, music and silence. We'll prepare a group of *Asymmetries* for the first half of the program. The second half will most likely be a longer solo piece by Mac Low, "Night Walk", that I've wanted to perform for a long time.

As much as I enjoy developing original performance pieces, such as the recent "Charlotte Hotel Room" and "Three Canceled Flights Later," it's still crucial to dig into existing work, particularly by artists with distinct and mature vision. It takes us (artists and audience too) places we don't go when we're focused primarily on our own Ideas. There's still so much to learn.

— David Miller (MAG)

Has Seattle changed everything? Politically, one would think not. But psychologically: the apathy has ended. However cynical we may be, from one end it appears that an urge has been given expression: not the urge to fix things by "justice," but the urge to

Those of you familiar with the work of Milan Kohout will recognize the flavor of the Old Testament prophets in his manic declarations.

disrupt the pattern. After the anticlimax of the millennial armageddon that was thankfully conspicuous by its absence, this may turn out to be the Year. The Year When Scientists Discovered Faster-Than-Light Phenomena.

I mention this seemingly peripheral issue because those of you familiar with the work of Milan Kohout will recognize some of the flavor of the Old Testament prophets in his manic declara-

cont'd on p 13



**PERFORMANCE ON THE BRINK OF EXTINCTION
MILAN KOHOUT (MOBIUS ARTISTS GROUP)
& D. FRANKLIN (MOBIUS ARTISTS GROUP)**

OCTOBER 26 - 27

NOVEMBER 3 - 4

In putting together music, movement, shapes and words for my concert/happening *Baggage* I am thinking primarily of two things: baggage (of course) and performance orientation.

Baggage is a word that has left over negative judgment from the '70s, as in "You've got to get rid of your baggage, Mannnn," but I see positive elements there as well. My performance pieces are like little pieces of luggage I carry around, sometimes open and show, and often change the contents of. This baggage holds not only things that are hard to let go of (pain, long-

ing, disappointments), but also things that I choose to carry forwards with me (dreams, memories, love). I hope my works have many or all of these holdings. Each performance piece will have an accompanying mini-installation located in a piece of luggage that somehow correlates to central themes of the piece.

On the menu (so far) are new and recent works:

"La Lab Label": a neo not-so classical piece for voice and trombone.

"The Splitting": a work for three dancer/performers, clarinet and double bass about a woman who has split into several selves.

"Thank You": a nostalgic tribute to love and Led Zeppelin for three dancer/performers, trombone and bassoon.

"Ow ich na va": a backwards song for two vocalists.

"Four Legs": a piece for two performers and double bass about a woman who was raised by wild dogs (or was she?).

TBA: a solo commissioned by performance artist and dancer extraordinaire, Deborah Hay.

And now... the most exciting part of this show for me is that I will be experimenting with performance orientation. I've been frustrated with the stagnant feel of traditional front facing performance, so each piece will be performed with the audience in a different configuration. At times, audience members may even be sitting inside the pieces. To make this easier, the show will be in the front gallery space during the day. This will release me from the pressures and confinements of lighting, bleachers and black box expectations.

I will be joined by wonderful performers and friends: Alison Ball, Alissa Cardone, Tom Plsek (Mobius Artists Group), Janet Slifka, George Speed, Janet Underhill and Jody Weber. Thanks to them, Mobius and past and future audience members for making this possible.

— *Marjorie Morgan (MAG)*

BAGGAGE



Bob Raymond

**sat / sun oct 28 / 29
1:00 & 3:00 pm**

**new & recent
performance works
by Marjorie Morgan
(Mobius Artists Group)**

cont'd from p 12

tions. The Prophets, according to author Lewis Hyde (see his book *Trickster Makes This World: Mischief, Myth, and Art*), were not so much prognosticators nor canaries in coal mines, so much as simply screamers of the truth right before our noses that we know but simply have been trained to ignore. Thus it is actually our ignorance, or the filtering and editing process of normal perception, which makes an unconditioned truth profound. People look different, they see different things; we cannot control this. What we can control is what we say to someone who falls from the sky, or the person we meet crawling purposefully in the gutter toward their destination.

First there was the Wall. The Wall came down, and now there are people, connected by the red obstacle that impedes their communication, bruised by the yellow language of history transferred between them. Light comes from above, smoke from below. My personal angle of attack has usually been between the cracks — possibly that is the secret of our collaboration as artists.

For example, when Milan and I sit in his apartment on Boston's Mission Hill to discuss and develop this work of performance art, I often stare out the window at the vast cityscape spreading into the distance. I wonder about who lives where, and why some people get



to live on a hill and others down in valleys or depressions. I thought the Hill was the privileged territory of the wealthy, but I am wrong. Suddenly I am brought back from my musings: "Vat do you tink, Davido?" Milan has been ranting as usual about how the Capitalist ideology of Individualism has poisoned the hearts of American people, and caused us to believe that vast inequalities of wealth are simply O.K. (lip service notwithstanding, our lack of actions speak volumes), and sighing with the mixture of passion and resignation which makes us artists rather than militia, and decrying the seemingly intractable geometry of the social structure; and I have been totally ignoring him.

I have been thinking about dissolving the patterns of perception, and what if all the half-buried railroad tracks throughout the city were imperceptibly linked by something that traveled, and people walking or driving felt some cross-current beneath their feet, and how a spectacle draws people into one location for a period of time, and I realize I have not been ignoring him. I've been digesting information.

Filing and Following. Fling and Fooling. Smiling and Doodling. Singing and Noodling. Don't be fooled by the impostors: vertical and horizontal can find a meeting place.

— *D. Franklin (MAG)*

COPPER OBJECTIVE

INSTALLATION BY YIN PEET (MOBIUS ARTISTS GROUP)

NOVEMBER 1 - 25

GALLERY HOURS WED - SAT 12 - 5 PM

OPENING RECEPTION & GALLERY TALK

SATURDAY NOVEMBER 4 3 - 5 PM

To perform object making is my objective in this exhibition. The therapeutic aspect during the process of art making is nothing new for artists, yet correspondingly, I find that it is not only the process but also the material itself that enhances the therapeutic value of art making activity. Although the therapeutic aspect, for me usually, is neither the means nor the end of art making, it is directly benefiting/affecting my spirit/passion in Art. There are two kinds of materials that have shown this particular value to me, and they are copper and granite. In this exhibition, I choose to use copper. (Of all metals, I have always favored copper, as if I have known all along — though I didn't until much later — that copper has a special magnetic field that carries healing force and

could actively rectify my health.) I would like to look directly into this "benefiting factor" which has been such an important contribution to my passion as an artist. I would explore it with scale that is larger than me/human, with form that is basic and circular. The gallery space would be the core of a magnetic field which I believe will resonate outward into Boston and beyond. The four walls of the Mobius gallery would be the frame for this sculptural installation. My artist friend Ram Kumar Panday from Nepal will be my guest artist in the installation to interact with his spiritual symbols from Hindu culture.

— *Yin Peet (MAG)*

a one-man "hyper-opera" performance


Virtual Motion is an opera outside the opera house. That is likely the only place you will see "living" opera today. New operas do not find the conservatism of the traditional opera world receptive. Amplification is 'verboden' in opera houses where nineteenth-century vocal styles still rule the raked stages and scores which reflect no knowledge of 20th-century music (serious or popular) are favored. The cost of mounting a production with a large cast and a full orchestra often exceeds a million dollars for a premiere — six performances, with no promise of a restaging. That monetary pressure doesn't encourage opera houses to take chances. Those who seek to explore new territory must find smaller, more hospitable homes — like *Mobius*.

My last opera, *ECSTATIC JOURNEY*, had a cast and crew of 30 and though it received a production in New York, I knew I needed a simpler, more economical piece if I wanted my work to be seen by a larger, more diverse audience. Because *Virtual Motion* is a one-man show, I've already had the pleasure of doing it now in LA, New York, St. Paul, Amsterdam, and San Francisco. It's scheduled for performances this 2000-2001 season in Philadelphia; Charlottesville, VA; Union College; Duke University; and *Mobius*. This kind of play is unheard of for new opera.

No one can agree on what defines the differences between an opera, a musical or a music-theatre piece. It seems that in the last half-century composers, writers, choreographers and directors have done everything they can to blur those boundaries. Classicists would say *Virtual Motion*, with its lip-sync techniques developed by composer John Moran, its recorded score, its non-bel canto singing styles (and a host of other things) disqualify it from being considered an opera. But 25 years ago, *Einstein on the Beach* made everyone re-examine the boundaries for what we consider opera. In my mind, I treated *Virtual Motion* like it was an opera from the beginning. The ending is right out of Puccini, if you ask me. I could go down the list, but there's not enough room. The movement is non-realistic and the theme is technological, so Hyper-Opera it became.

A note on the technical production:

With this lip-sync process, the text of the libretto is spoken and sampled prior to production. Sampling in this case means digitally recording a spoken line which can then be replayed by pressing down a key on a keyboard. The sampled lines are then reassembled and recorded within the texture of a musical composition (often after having been passed through effects processors). Though these lines are not spoken with specific pitches, they take on a musical quality, as occurs with traditionally composed vocal lines, because of their repetition and specific placement.

by david rodwin

produced by anne harley

november 9 - 11

workshop november 11 & 12

(noon - 5 pm): \$75

The musical score is created from three sources: synthesized sounds, sampled sounds, and live instruments digitally recorded. The technical limitations of home-studio hard disk digital recording encourage the repetition and looping of short phrases (1 to 8 bars), which lends itself to a post-minimalist aesthetic.

In addition to traditional pitch and percussion instruments, the score also employs samples of both real and cartoon sound effects, which allow for heightened, non-naturalistic movement-theatre. The singing passages occur more often as the opera unravels and the emotional dynamic expands. It is through the contrast of sung versus spoken, recorded versus live and danced versus naturally moved to, that the opera develops its aesthetic tension.

— **David Rodwin**

David Rodwin (Writer / Composer / Choreographer / Performer) premiered *Virtual Motion* in Los Angeles in August 1998 at the Sacred Fools Theater Company. Sacred Fools has commissioned David to write a new musical/opera, *WARNING!: eXplicit Material*, which received its first workshop in January 2000 in Los Angeles.

David developed his multimedia opera *ECSTATIC JOURNEY* at the Aspen Opera Theatre Center in 1995. He produced and directed it (collaborating on the video with Chris Kondek) in New York City at American Opera Projects in 1997. David is also responsible for the music & lyrics to *STAR DREK!: A Musical Parody*, which ran in Seattle for over a year until Paramount shut it down.

At Princeton University, David studied music composition with Steve Mackey and was also the music director of the all-male *a cappella* group, The Princeton Tigertones. He studied further at Juilliard and received his Master's in Music from Northwestern University. David studied clowning at Dell'Arte in Blue Lake, CA and has trained in Suzuki and Viewpoints with Anne Bogart and the SITI company. David held a Director's Observership with Liz LeCompte at the Wooster Group in 1993. David is a member of ASCAP, the Dramatists Guild and the American Composers Forum. Even though David writes about himself in the third person, David's not scary. He wants you to come up to him and tell him what you think. If you want to reach me, email: david@jadelake.com

Check the *Virtual Motion* website: <www.jadelake.com> for future performances and tours as well as streaming video and MP3s of new music.

Valeria Vasilevski (director of the world premiere) wrote and directed *The True Last Words of Dutch Schultz*, with Eric Salzman and Theo Bleckmann, which had its world premiere in the Netherlands. She directed and designed *Gorgeous Fever* at the Kitchen where she also directed *Insekta* by Diamanda Galas. *Insekta* then premiered at the Lincoln Center Serious Fun! festival. She wrote and directed a new opera, *Allos' makar (happy in a different way)* O.K. based on Oskar Kokoschka's obsessive love affair with Alma Mahler. She developed this work in residence at the Rockefeller Foundation Bellagio Center, Italy collaborating with Bill T. Jones. *Allos' Makar* received the Richard Rodgers Award from the American Academy of Arts and Letters.

installation by monica bock

maternal
exposure
(don't
forget
the
lunches)

Well before I had actually given birth, my first major body of artwork — as a graduate student at The School of the Art Institute of Chicago — was about birth. Thinking about family in the context of the debate over abortion, I produced a series of mixed media objects that became an installation for my 1990 MFA exhibition. The centerpiece of the installation, a round oak table set with four miniature place settings, was called “The Uterus and Its Appurtenances from Behind”. With language and anatomical imagery lifted from my mother’s anatomy texts, the piece was built on memories of her struggle between work and family. Doll plates laid with miniature cast sterling internal organs suggested the personal toll behind decorous housekeeping, as well as the reality of life consumed in life. The piece came out of knowing that, like my mother, my unavoidable need for my own work was coupled with a desire to birth and raise children, that I would soon be negotiating the same treacherous territory between intimacy and autonomy that she had, and that I would be equally torn and driven about it.

Three years later, I gave birth to my daughter at home, and shortly thereafter, made a small piece called “Shadow Wrestling”, using two bars of glycerin soap resting on end face to face on a reliquary stand encasing a small vial of my own blood. Originally based on a Theresa of Avila quote about “wrestling with the shadow of death,” the piece marked my first use of glycerin as a reference to flesh and its vulnerability, and offered itself as a contemplation of the impermanence that’s felt specifically in looking at one’s children. In part, my understanding of the piece was shaped well after it was made by a poem written for it by my friend Zofia Burr, a writer and professor of English at George Mason University. We met in 1995, when we were both living in Chicago. I was pregnant with my second child, and Zofia and I got to talking about home birth. At that time Zofia was recently married, and becoming increasingly aware of the complexity of her long-standing decision not to have children. So we started a conversation that gradually turned into an artistic collaboration, about Family, Work, Gender, The Body, Productivity, Nurturing. It’s essentially a conversation about taking possession of the terms of our existence, as women, as daughters, as artists, as married bisexuals, as mothers and as not mothers, and



we are both mothers and not mothers in relation to the needs of other people in our lives. Our collaboration has lately focused on how the roles of the mother and of the not-mother are part of the same impossible set of expectations for women who choose to be defined by both work and nurturing, how in regard to “the maternal body” no woman gets to define herself completely outside the terms of good mother / bad mother - the terms of what it means to take on, tamper with or reject the role of the mother as cultural institution.

The most recent work developed as a way of talking about the importance of my life as a mother, and the complexities of childhood in a climate that in all practicality denies their relevance. Early in my tenure process as a professor of art, and with the example of other mothering artists in academia, I began to realize that I could not gain support by talking about the demands of my family life. I could only gain the time and financial help I needed by talking about my ambitions for my work. But what I was most consumed and fascinated by were the challenges my two small children presented to my adult reality and to the institutional culture that does not accommodate their existence. So, it became imperative to make art with and about my children, in order to make our reality known, but also to stay close to them even though half the time it’s the work that preempts my actually being with them. It’s an indirect kind of nurturing that can feel a lot like preoccupied neglect, as I struggle with my need for discipline when I’d rather go play, and my guilt when I’d rather not go play. Total absorption in the process of raising children (which would make me a good mother) is something I have never been able to choose. I keep choosing this kind of complex and conflicted nurturing with reflection upon nurturing, this kind of looking and public revelation of my looking even at what may be considered unmotherly to look at (which makes me a bad mother).

Maternal Exposure (don't forget the lunches) is the central installation in my January show at Mobius. The piece is inspired by the daily ritual — that I became intensely aware of when my children entered all-day toddler care and preschool — of exposing one’s children and one’s nurturing skills to public scrutiny. The piece consists of 418 lead sheet bags embossed with

cont'd on p 16

jan 10 - february 3

gallery hours
wed - sat noon - 5 pm

opening reception
and gallery talk
sat jan 13, 3 - 5 pm

performance
sat jan 13, 5 pm

cont'd from p 15

the daily menus of school and day camp lunches I prepared for my two young children over the course of the year from January 6 to December 23, 1999. The lead bags gather in rows in one half of the exhibition space, spreading across the floor in the order the original lunches were prepared. Inserted intermittently, small lead sheet plaques replace lunch bags and announce the days when no lunches needed to be made — sick days, snow day, holidays, parties at school. As flesh-like counter-parts to the protective yet poisonous lead bags, 428 cast glycerin soap bags (equaling the number of days my children left the house for school, with lunch bag in hand or no) accumulate organically on the floor in the other half of the space. A series of poems (or poem fragments) by Zofia are written on the walls of the gallery surrounding the lunch bags on the floor. Two of the eight fragments read:

(My mother said)

If you plan to run away, let me know and I'll pack you a lunch,
if you want to run away, let me know and I'll pack your bag.

Just be sure

to send us a postcard.

Just be sure to let me know.

The lunch bag is loaded. With coming from home that is her carried into the world. That you are returning to. Regarded. And what is spoken in the lunch packed and eaten, rejected or thrown away, every day a mother is supposed to allow the time to keep nothing of.

maternal
exposure
(don't
forget
the
lunches)

Maternal Exposure (don't forget the lunches) represents the second collaboration in which Zofia and I have explored the conjunction of text, object and space. For this installation, Zofia wrote in response to conversations and a studio visit with me after I had conceived of the lunch bag installation. As her own mother became seriously ill soon after we began, it was a particularly fraught moment that yielded poems exploring some of the more treacherous and costly meanings of maternal nurturing.

—**Monica Bock**

Monica Bock is Assistant Professor in the Department of Art and Art History at the University of Connecticut, Storrs. Prior

to this appointment Monica was a Chicago-based artist holding Adjunct Faculty positions at the Art Institute of Chicago and Chicago's Columbia College. She received her BFA and MFA in sculpture from the School of the Art Institute of Chicago, and her BA in Art and Art History from Oberlin College. Monica has exhibited nationally and in Japan where she spent three years on fellowship from Oberlin Shansi Memorial Association.

Zofia Burr is Associate Professor of English at George Mason University in Fairfax, VA. She holds a Ph.D. in English and an MFA in poetry from Cornell University. Zofia's poetry has been published in several journals and she has two major book projects in progress including *Poetry and Its Audiences: Address and Difference in the Works of Emily Dickinson*, *Josephine Miles*, *Gwendolyn Brooks*, *Audre Lorde*, and *Maya Angelou*.

Ripe performance and installation by Julia Szabo (Mobius Artists Group)

Performances: Dec 1-3 and Dec 8-10

Installation: Dec 1-23

The methods I employ are numerous. I do not prefer any one in particular, but like to try them all out. You could call me a performance artist, or an installation or multidisciplinary artist, but for me, action is more important than denomination. I currently live and work in Québec City. Since 1987, my installations and performances have been presented throughout Canada, and in the United States, Mexico, France, Austria and Germany. Always seeking new creation processes, and attentive to different critical environments, I have participated in many events and have been artist-in-residence on a number of occasions. A first monograph entitled *Diane Landry Œuvres Nouvelles* was published by VU in 1998.

cont'd on p17

Guy L'Heureux



INSTALLATION WITH PERFORMANCE
BY DIANE LANDRY
JAN 10 - FEB 3

GALLERY HOURS WED - SAT
NOON - 5PM

les anges gardiens (the guardian angels)

Diane Landry



OPENING RECEPTION
& GALLERY TALK
SAT JAN 13, 3 - 5PM

PERFORMANCE
SAT JAN 13, 5PM

IMAGE -BASED MOVEMENT INTENSIVE

CLASS / PERFORMANCE
FOR PEOPLE WITH MOVEMENT EXPERIENCE

JENNIFER HICKS (MOBIUS ARTISTS GROUP)



Justin Kerr Sheckler

TUESDAYS 6:30-9:30 PM
8 WEEK SESSION OCTOBER 3-NOV 21

SATURDAY, DECEMBER 2
PERFORMANCE BY THE CLASS
WITH GUEST PERFORMERS
IN PROVINCETOWN AT RACE POINT

\$200 (LIMITED TO 8 PEOPLE - NO DROP-INS)

In Shintaido there is a saying, "The Body is the Message of the Universe." And there is an aim at unification with nature. This may be your own, your partner's, or "Big Nature."

This will be a challenging class using various exercises from the Theater, Butoh-based movement and Shintaido to develop these concepts. We will find states of being such as stillness, in creative conflict, moving in a present/centered manner, moving into the unknown, off center, moving from a memory, color, smell, image etc. We will take these concepts and develop them in solo, partner and group exercises, challenging your concept of what is dance and what is beauty. Exercises will be both vigorous and quiet. There will be strengthening, stretching, pulling, carrying, pushing, focusing and balancing among other things. This is not a class about dredging up some painful event in the past to work with, but it is about working with images

continued on p 18

TO
REGISTER
FOR CLASSES, CALL THE
MOBIUS OFFICE AT
(617) 542-7416

les anges gardiens (the guardian angels) DIANE LANDRY

cont'd from p16

For some time now, I have been trying to shake up established perspectives by offering a new vision of the weather and of the creative energy we spend to forget the passing of time. I am also trying to create a feeling of wonder for everyday objects and to force people to perceive familiar objects differently. I am not trying to conceal the origins of the objects I use, but rather trying to give them a new meaning by altering their original function and distorting their scale. For example, I turn a record player into a merry-go-round for skates, or an electric kettle into a performance hat-clock. I love tampering with objects to appeal to the imagination, and I hope that after such an encounter people will see the world differently.

For almost five years now, I have also been designing a work which integrates the time aspect of performance with the spatial aspect of the installation. I have referred to these works by the neologism *Mouvelle*, that I define as follows:

Oeuvre Nouvelle: a physical work that must be observed for some time to be totally apprehended. Just as a performance must be seen as it unfolds in time, and a simple cliché only expresses a fragment of a work, an *Oeuvre Nouvelle* exists in a renewed sense of time, because its very nature imposes a space-time frame. An *Oeuvre Nouvelle* sometimes generates movements, sounds, smells, etc. which are not added to the work, but are truly inherent in it.

Description for the performance: *La Morue* (The Cod)

Here is a brief description of what happens in *La Morue*. There is a long table full of miscellaneous objects that people cannot really identify because it is dark. Amongst all this there are two turntables, each with halogen lighting. The table with the objects faces a white screen. I walk in and stand before the table, my back turned to the public. The record players are already turning and I immediately begin to put objects directly on the turntables. The two lamps, located near the record players, are directly controlled by dimmer switches that I manipulate. Thus, when I want to remove an object, I fade out its lighting and it slowly disappears. When I introduce a new object, I fade in its lighting and it gradually appears on the screen. The result is the projection of continually moving giant silhouettes of objects on the screen. The objects chosen and projected on the screen have a very strong evocative power. I create a dialogue between them to tell a kind of story. I also accentuate the presence and the character of every object by amplifying the sound of the turntable plate. I have fixed a micro-contact on the arm of each record player and replaced the needle with a long metal rod. I place the rod directly on the turntable plateau and the rubbing sound is amplified. There is a recursive loop effect and the tone of the sound varies in direct relation to the object placed on the tray.

— Diane Landry
(translated by Nancy Carmichael)

continued from p 17

that mean something to you and that you feel OK developing, and being grounded in a supportive environment. We will also be working with images and memories relating to the ocean and the beach.

IMAGE -BASED MOVEMENT INTENSIVE

For those who would like to take the experiences of the class further, we will be taking it outside on various Saturdays/Sundays. Also, students in the class will have the opportunity to transform the images we have been working with, by taking them out to a strong beach environment at Race Point in Provincetown on December 2 for a final performance.

— **Jennifer Hicks (MAG)**



Justin Kerr Sheckler

Jennifer Hicks has been a member of Mobius since 1998. She graduated from Tufts with a BFA and went on to receive her Diploma from the School of the Museum of Fine Arts in Boston, winning the Traveling Scholars Award in 1996. She has studied shiatsu and acupuncture at the Boston School of Shiatsu and New England School of Acupuncture. Jennifer's movement background includes practicing Shintaido for 12 years and teaching for seven. She has also studied Butoh with Saga Kobayashi, Diego Piñon, Katsura Kan, Maureen Fleming, Anzu Furakawa, Hiroko and Koichi Tamano, and Setsuko Yamota. She is a certified Trance Dance Facilitator from the Natale Institute in Texas, and practices different dance forms such as jazz, modern and ballet.

NEITHER OUT FAR NOR IN DEEP

(TITLE FROM A POEM BY ROBERT FROST)

SATURDAY DECEMBER 2 - FREE & OPEN TO THE PUBLIC

PERFORMANCE BY JENNIFER HICKS (MAG)
& PARTICIPANTS IN THE IMAGE BASED MOVEMENT INTENSIVE

AT RACE POINT • PROVINCETOWN • CAPE COD

Meet at Race Point parking lot in Provincetown. 12 noon, weather permitting. For more details and confirmation of time and date, please call Mobius close to the performance date.

This piece will be the end of a week-long retreat for me at one of the shacks on the beach in Provincetown. There is no running water or electricity in the shack, so you are faced with your relationship to nature in a very real way. I am interested in a piece that will work with what we developed in the Image Based Movement class. The class will have been developing, over the course of eight weeks, work relating to communication with nature and memories of the sea. Besides myself and the class, there is also the possibility that guest performers will be showing work.

continued from p 2

Fort Point, Mobius, and You

these events and the entire series. Please call the Mobius office or look at

our website in September for the latest information.

This Fall, Mobius also continues a series of artists talks we began last spring, *Reports From Afield* (see p. 1). Assisted by a grant from the Proscenium Fund for Audience Development, we are very excited about this program, featuring members of the Mobius Artists Group and Boston-area artists. Additionally, the Boston-Macedonia project, *Root, Water - Nest, Bird* (see p. 6), continues our work with artists from the Balkans as our relationships in that region spiral outward.

At the heart of all of our programming activity is the work we present here at our space. None of it would be possible without your support and the dedication and commitment of the Mobius Artists Group in the programs they offer and the collective work they do to manage the organization. I invite you to join us here for an exceptional season, a season that will embody and personify all the hopes that we aspire to attain. This is a time for action in our neighborhood, with the future of the largest artists community in New England at stake. Many factors will coalesce and transform the directions that are taken, and your participation, in whatever form it may come, is a large part of the outcome.

— **Jed Speare (MAG)**
Director, Mobius

Jennifer Hicks (MAG)
and **David Franklin (MAG)**

will be teaching at the

SHINTAIDO NORTH EAST MIDWINTER WORKSHOP

JANUARY 12-15, 2001

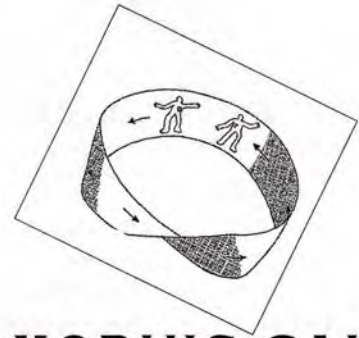
MERRIAM HILL CENTER, GREENVILLE NH

This weekend workshop will be a chance for an in-depth experience of Shintaido with several of New England's most experienced instructors.

For more information call (617) 783-3361
email Shintaido@aol.com
www.shintaido.org

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**MOBIUS CALL
FOR PROPOSALS**

DEADLINES:

Monday September 18, 2000 by 5pm
for projects to take place February 2001 - June 2001

Friday April 27, 2001 by 5 pm
for projects to take place September 2001 - January 2002

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; however, 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 a comprehensive media contact list, and an opportunity to write about your work in the Mobius Newsletter, which is distributed to over 3,000 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 at 617.542.7416 or email us: mobius@mobius.org

BECOME A "FRIEND OF MOBIUS"

*You can help increase the artistic vitality
and diversity of Boston with your gift.*

Thank you!

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.



Name: _____
 Address: _____
 City: _____ State: _____ Zip: _____
 E-mail: _____

Your name as it should appear on our "Friends" list: _____

- (Please don't include me on the "Friends" list)
- One Individualist Person\$ 35 _____
 There Are 2 Of Us Living Here\$ 50 _____
 I/We Really Love You (additional contribution)\$ _____

Checks should be made payable to "mobius" and are tax-deductible to the fullest extent allowed by law.

Please send your check to
 Mobius • 354 Congress Street • Boston, MA 02210 -Thank You!



BOSTON'S ARTIST-RUN CENTER
 FOR EXPERIMENTAL WORK IN ALL MEDIA
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 P/617.542.7416 • F/617.451.2910
 MOBIUS@MOBIUS.ORG • WWW.MOBIUS.ORG

WANTED:

- ARTISTS
- SOCIAL SERVICE ORGANIZATIONS
- LOCAL PEOPLE
- SPACE

Touchable Stories is an ongoing series that creates platforms for civic dialog in local communities of Greater Boston through the marriage of interactive installation and oral history. *Fort Point, Boston - 2001* will be the fourth community portrait following Allston, Central Square, and Upham's Corner, Dorchester. The most recent installation was held over this year by popular local demand for an additional six months. We are currently seeking participation by local artists, social service organizations, and local people interested in being interviewed for the contemporary oral histories. The Fort Point Touchable Stories interviews will commence in August-September 2000. We are also actively looking for a suitable location site for the installation with space requirements of approximately 2500-5000 sq. ft. for 6months to 1 year. Expected to open in the fall of 2001 we welcome all interested folk to join us in this new exploration of the largest artists' community in New England.

TOUCHABLE STORIES
SHANNON FLATTERY
(617) 423-3651
TOUCHABLESTORIES@YAHOO.COM

TOUCHABLE STORIES: *Fort Point* BOSTON 2001

**21ST ANNUAL
FORT POINT OPEN STUDIOS
SATURDAY & SUNDAY
OCTOBER 21 & 22
11 - 5 PM**

The Fort Point Artists Community (FPAC) hosts its annual Open Studios weekend. Mobius will be open for viewing Stephen Sheffield's and Gina Cestaro's installation, entitled *Disrobe/Redress* (see p. 9). Mobius, as part of the Fort Point Cultural Coalition, is also co-sponsoring a panel discussion featuring members of the San Francisco Mime Troupe, who will be in Boston to perform their work, *City for Sale* (see right). They will be joined by members of the Fort Point Cultural Coalition, along with Boston housing advocates, to discuss the issue of artists' displacement due to real estate development. The panel

**PUBLIC DISCUSSION ON
REAL ESTATE
DEVELOPMENT
& DISPLACEMENT OF
ARTISTS
SAT. OCT. 21, 3 PM**

**VIDEO / PERFORMANCE
BLOCK PARTY
SUN. OCT. 22, 5 PM**

will be held outdoors Saturday from 3-5 pm, in the Fort Point neighborhood, with a rain location at Mobius. There will also be a block party at the conclusion of Open Studios on Sunday the 22nd, at 5 pm with video and performances. Please call the Mobius office for updated information about these important events.

**THE SAN FRANCISCO
MIME TROUPE'S
CITY
FOR
SALE**

an urban political-musical comedy
Sat Oct 21, 8pm, Sun Oct 22, 4 & 8pm
Strand Theater - 543 Columbia Road - Dorchester
\$22 (\$15 Group) - 617-524-3541 (City Life)

Sponsored by: City Life/Vida Urbana, Neighborhood Assistance Corporation of America, United for a Fair Economy & Mass Senior Action Council, aided by a grant from the LEF Foundation.
Special Thanks to the Fort Point Cultural Coalition

Intriguing reading from arts to sciences. Present your Mobius card at time of purchase to qualify. Offer good through 1.1.2002
FRIENDS OF MOBIUS get 20% OFF on everything we sell.
 We specialize in hard-to-find contemporary and 20th Century art - from The MIT Press and other publishers.



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Interviews with the artists who create public art and the people whose lives are changed by it.

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organized by Ann Goldstein

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by Arthur I. Miller

"...the best discussion of creativity I have come across."
 —Rudolph Arnheim

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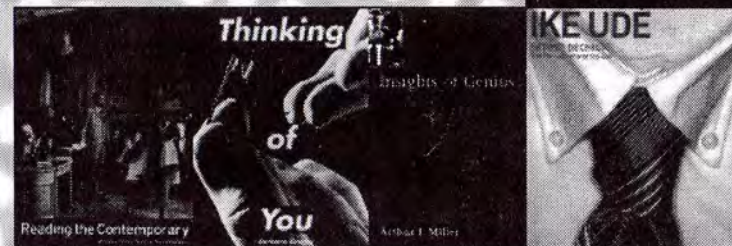
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SEPTEMBER 2000 - JANUARY 2001

	page
A Note from the Director	1
Reports from Afield lecture series	1
Where and What is Mobius?	2
Wanderlust installation.....	3
Everyday performance	4
VideoSpace video series.....	5
Interface electronic music/ multimedia performance	6
Root, Water—Nest, Bird international exchange	6
Call for Work: Works-in-Progress	7
Open Faucet Faculty Revue performance	8
Disrobe/Redress installation	9
Vestigial House performance	9
No Talent dance	10
Means Mainly Become Realization Methods Otherwise text-sound ..	11

inside

	page
Baggage performance	12
Flying & Flowing performance	12
Copper Objective installation	13
Virtual Motion performance & workshop	14
Ripe performance & installation.....	16
Maternal Exposure (Don't Forget the Lunches) installation	15
Les Anges Gardiens installation	16
Image Based Movement Intensive class / workshop.....	17
Neither Out Far Nor In Deep performance	18
How to Become a Friend of Mobius ..	19
Call for Work: 2/01>6/01 season	19
Fort Point Open Studios, the San Francisco Mime Troupe, Real Estate and Displaced Artists .	20
Touchable Stories.....	20



mobius

fall/winter 2000-2001

BOSTON'S CENTER FOR EXPERIMENTAL WORK IN ALL MEDIA

354 Congress St., 5th floor, Boston, MA 02210
ph: 617.542.7416 www.mobius.org

oct

10/28-29

baggage

performance by
marjorie morgan(mag)
1pm & 3pm, \$10/8st.sr.fom



ob

er

10/26-27 & 11/3-4

flying & flowing

a performance on the brink of extinction by
david franklin(mag) & milan kohout (mag)
8pm \$9/5stsr.fom



no

ve

11/6

report from afield: recent site-specific performances/installations in germany

a discussion with
marilyn arsem (mag)

at the goethe-institut, 170 beacon st, boston, 7pm free

11/1-25

copper objective

an installation by
yin peet (mag)

m

11/9-11

virtual motion

a one-man "hyper-opera"
performance by

david rodwin
8pm \$15/10st.sr.fom
workshop: 11/11-12 12-5pm \$75



opening reception &
gallery talk
11/4, 3-5pm free

b

er

11/14

noh tv

a video screening by
walter wright
7pm \$5/3st.sr.fom



presents

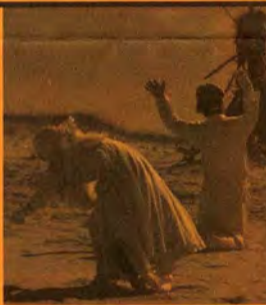
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12/2

neither out far nor in deep

a performance by
jennifer hicks(mag) &
participants in the image based
movement intensive workshop
at race point, provincetown, cape cod
meet at 12pm, race point parking lot free



12/1-23

ripe

an installation and
performances by

m

b

12/11

report from afield: who owns the homeland?

a discussion with
milan kohout (mag)

7pm free

julia szabo (mag)

opening reception &
gallery talk:
12/2, 3-5pm, free

er

12/12

the crazed animated genius of ben jones

video works by ben jones
curated by antony flackett
7pm \$5/3st.sr.fom



presents

performances:
12/1-3 & 12/8-10
8pm \$12/10st.sr.fom

ja

12/15-16

works-in-progress #44
8pm \$6

nu

1/8

report from afield: the civil war in sudan and its human toll

a discussion with
khalid kodi & laura beny
7pm free

ar

1/10-2/3

maternal exposure
(don't forget
the lunches)



1/10-23

les anges gardiens
(the guardian angels)



an installation by
monica bock

joint opening reception, gallery talk 1/13, 3-5pm
poetry reading & performance 5 pm free

an installation by
diane landry

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

Mobius, Inc. is funded by the Massachusetts Cultural Council (MCC), a state agency; the Boston Cultural Council, a municipal agency supported by the MCC, a state agency; the LEF Foundation; Foundation for Contemporary Performance Arts;

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fall/winter 2000-2001

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9/6-23
wanderlust
an installation by
marc lepson

opening reception &
gallery talk, 9/9 free



9/7-10
everyday
a performance by
jeff huckleberry, sandy
huckleberry, vela phelan, mathew
briggs & adaleta maslo-krkovic
9/7-9, 8-10pm; 9/10 2-4pm;
\$12/10st.sr.fom; children free



9/12
charros de video
a video screening curated by
alberto roblest
7pm \$5/3st.sr.fom

9/25-10/8
*root, water --
nest, bird*



9/15-16
interface
a multi-media performance by
curtis bahn & dan truman
with nick fortunato, tomie hahn &
monica mugan
8pm \$8/6st.sr.fom

boston-macedonia
collaborative
project

the second phase of a
cultural link established
between macedonia's
centre for cultural
information and mobius



9/18
*report from afield: living myth
project in the T*
a discussion with
mari novotny-jones (mag), diane
edgcomb, & ean white
7pm free

viewing and
performances 10/7-8
times tba



9/21-23
open faucet faculty revü
performances by
lou susi (9/21)
trista beard & niki ford (9/22)
and ross hamlin (mag)(9/23)
8pm \$7/5st.sr.fom

9/27-10/22
disrobe/redress
an installation by
Stephen Sheffield
&
Gina Cestaro



9/29-30
vestigal house
a performance by
harriet jastremsky, heather
azano-brown, & heidi beebe
8pm \$10/8st.sr.fom

opening reception and
gallery talk, 9/30, 3-5pm
free



10/6-7
no talent
a performance by
andsonosin
performance troupe
8pm \$6/5st.sr.fom



10/13-14
*means mainly become
realization methods otherwise,*
a text-sound presentation of
works by jackson mac low by
david miller (mag) & members of
the mobius artists group (mag)
8pm \$10/8st.sr.fom



10/16
*report from afield: invisible cities:
(in)visible cities (re)group*
discussion with
lesley bannatyne, gary duehr &
robert goss
at redbones restaurant, 55 chester st.,
davis sq., somerville. 8:30pm, free



10/17
artificial life
a video screening curated by
shelly bancroft
7pm \$5/3st.sr.fom

10/21-22
21st annual fort point open studios 11-5pm
10/21 3-5pm outdoor public discussion on real estate development
& displacement of artists (rain location: mobius)
10/22 5pm video/performance block party 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 floor)

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