



photo: Monica DiGiovanni

*Let's Get to the Point - a public forum on the current and future development of the Fort Point neighborhood and its impact on the existing arts community, 10/21/00. Panelists pictured left to right: Juan Leyton, affordable housing advocate, City Life/Vida Urbana; Jon Seward, architect, Seaport Alliance for a Neighborhood Design member; Jane Deutsch, President, Fort Point Arts Community (FPAC) and Fort Point Cultural Coalition (FPCC) member; Cheryl Forte, Fort Point business owner, Fort Point Arts Community (FPAC) and Fort Point Cultural Coalition (FPCC) member; Joan Holden, Artist/Activist, San Francisco Mime Troupe; Ted Landmark, President, Boston Architectural Center (BAC), moderator.*

## HOLDING GROUND

In September, Mobius received a grant from the Boston Foundation Arts Fund to support the Fort Point Cultural Coalition Public Art Series. More recently, we received funding support from the LEF Foundation and the A.C. Ratschky Foundation for the series. These actions validated and acknowledged an effort put forth by

five organizations (Fort Point Arts Community, Mobius, New England Foundation for the Arts, Revolving Museum, Volunteer Lawyers for the Arts), representing hundreds of artists, to find a solution to the growing threat of community displacement that is taking place in Fort Point. Soon we learned that this is not simply a local issue, but one that is facing other communities of artists and organizations in Boston, San Francisco, Brooklyn, Austin, Santa Monica, and other cities. Mobius urged the National Association of Artists Organizations to solicit its members in order to bring this problem into focus as a national advocacy issue. While the local media has raised the coalition's mission and goals, national publications have also begun to take notice.

The Coalition's Public Art Series aims to make the artists' community in Fort Point visible, making a lasting impact (via ephemeral events) on the public's awareness of our mission, and to remind city officials that there are large numbers of us behind the real estate and political inroads that the Coalition has fostered over the past year-and-a-half of its existence. As a community-driven project, a model is growing at the time of this writing that will make artist-participants the incipient and integral work group for all the projects, demonstrating a degree of cohesion and cooperation among artists of different backgrounds in this neighborhood that is unprecedented. Following the success of the annual Fort Point Open Studios this past October, with the Coalition's public forum on community displacement and the weekend-ending block party, the Public Art Series is entering its next phase of programming through the winter and spring. Please contact us if you would like more information about this ongoing project, and expect forthcoming announcements in the mail.

You see, an ever-present deadline faces us and the hundreds of artist-renters here, with our leases expiring in two years. We are preparing for that time; the sense and shape of an emergent, new Mobius is coming into view, sustaining our energy and commitment to our work, our audiences, and the communities that come together here and continue to grow. Relocation is inevitable and welcome, and we will bring you along as we make new changes, continuing to seek your participation and support.

The programs that we present are antennae for the many divergent forms of experimental art and practice in our culture. As a cultural destination, we value and affirm our role in providing this space to artists, their work to our audiences, and the dialogues and continuums that arise from this engagement. As an artist-run center with consensus through community, reciprocating the textures and viscera of art and life with you, we look upon one another, awakened to a moment, and share something together, touching an ideal - wherever it may occur or become.

- Jed Speare

directions to



mobius

**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.

#### NEW AND IMPROVED PARKING NEAR MOBIUS!

Parking near Mobius is much easier again. There's a very large, legal lot two blocks away, now open at night. It is only \$7 - what a deal in Boston!

#### To get there:

Take Congress St. southeast (away from downtown), and go two blocks beyond Mobius. Turn left at the light, onto West Service Road, and park in the TRANSPARK lot. The entrance is half-way up the block on the right. If that entrance is closed, take two right turns and use the entrance on the opposite side of the lot. There is plenty of parking in the Transpark lot, and it is well lit at night.

**WARNING:** do NOT park in the open lot on the LEFT side of West Service Road. It is not a public lot and you will be towed, really and truly.



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.

VISIT MOBIUS ON THE WEB:

[www.mobius.org](http://www.mobius.org)  
(NEW LOOK COMING SOON)

### Mobius Artists Group

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

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George Moseley, Treasurer  
Lisa Tittlemore, Clerk  
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Volunteers & Interns: Alisia Waller, Lisa Lee

#### Newsletter Production

Donna Coppola, Mary Curtin, David Miller, Jed Speare, Karl Viksnins, Brandon Walsh

#### Website Production

Larry Johnson, David Miller, Brandon Walsh

**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; Trust for Mutual Understanding; Proscenium Fund for Audience Development; NLT Foundation; Boston Foundation Arts Fund; A.C. Ratschky Foundation; corporate support from GoldK; 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](http://www.mobius.org)

# S T U D E N T W O R K S

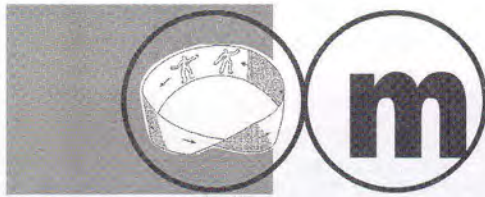
Match 30 - 31, 2001

## PROPOSALS DUE:

Tuesday, February 20, 2001  
by 5PM

As customary this time of year, Mobius presents two evenings of performance work by students from Boston and New England. Be the first on your block to get a good look at the work coming out of our institutions of higher learning! Invariably, *Student Works* treats audiences with performances in a variety of media from some of the freshest minds around. The evenings often sell out, so please make your reservations early by calling 617.542.7416.

Mobius encourages students from Boston and New England to propose short performance pieces for *Student Works*. Please contact Mobius for proposal guidelines and any additional information. Proposals are due in the office no later than Monday, February 19 at 5:00 pm.



## M O V E M E N T

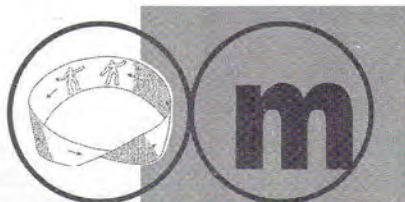
### WORKS - IN - PROGRESS # 1 1

April 20 - 21, 2001

PROPOSALS DUE:  
Monday, March 12, 2001  
by 5PM

*Movement Works in Progress #11* is a weekend of new movement/dance works by local artists, facilitated by Mobius Artists Group member Marjorie Morgan. Come see a variety of pieces in their spring-fresh form. There will be a different program each night followed by post-performance audience session for questions, impressions, and feedback. Mobius welcomes movement artists of all types to submit proposals for *MWIP #11*.

Call the Mobius office at (617) 542-7416 for proposal guidelines.



## MOBIUS CALL FOR PROPOSALS

DEAD LINES:

**Friday April 27, 2001 by 5 pm**

*for projects to take place September 2001 - January 2002*

**Friday, September 21, 2001 by 5pm**

*for projects to take place February 2002 - June 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](mailto:mobius@mobius.org)

## 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**

Looking Inside  
2/12 @ 7PM

The Touchable Stories Series  
3/19 @ 7PM

Art Colonies in the Balkans  
4/16 @ 7PM

Choreographing the Consciousness  
5/14 @ 8PM

Glorious Subversion: Chinese  
Artists and Their Freedom of  
Expression since 1980  
6/11 @ 7PM

## REPORTS FROM AFIELD

SLIDE LECTURES • DISCUSSIONS • RECEPTIONS

### MONDAY EVENINGS

Now in its second year, Reports from Afield is an ongoing series of monthly Monday evening talks by members of the Mobius Artists Group and guest artists. These presentations focus on projects that have been created abroad or outside the Boston area, or in a public arena, and that explore important artistic, socio-cultural, or political issues. In addition, many of the reports reflect Mobius' increasingly international outlook. Please call the Mobius office if you would like more information about this program. Our schedule of talks from February through June follows.

#### Monday February 12 @ 7 pm

Mobius

##### Looking Inside

**Roberto Arèvalo and Marta Soto**

Stories on video, portraying authentic voices of rural and urban Colombian people and the New York Colombian community, will serve as the basis for a presentation on Colombian history and its current political and social situation. The presenters will be Colombian-born Roberto Arèvalo, videographer, photographer and educator, and Marta Soto, Colombian-born scientist and human rights activist.

#### Monday March 19 @ 7pm

Mobius

##### The Touchable Stories Series

**Shannon Flattery, founder and artistic director**

The Touchable Stories Series, founded in 1997 by Fort Point artist Shannon Flattery, has pioneered a dynamic combination of interactive installation art and contemporary oral history. The intensive process, which values both the Art and the community aspects of the project, has proven very effective in creating truly compelling results. Each project involves a group of collaborating artists in the daily civic life of the chosen neighborhood for up to two full years. Literally hundreds of hours of taped interviews with current and former residents begin to focus the framework of community concerns around which the installation is constructed. This framework is then refined through a series of dinner/dialogues that bring together the community members and the artists. Often it is the case that neighbors are meeting neighbors for the first time and the relaxed atmosphere of the dinners provide a rare opportunity for the community to explore how they would like to be portrayed. (The affinities formed by these dinners have had diverse and lasting impact in the community.) The result is that themes for approximately a dozen rooms are identified. The rooms are interactive installations based on these themes that are woven together to form a living maze. Topics such as Homeland, History, Domestic Violence, Racial Identity and Immigrant Backlash are some of the themes that have been explored. The soundtrack for each room contains excerpts of the taped interviews; thus the story of the neighborhood is being told by those who are living it. Artistically, the



experiences created are multi-sensory, including taste, touch and smell as well as sight and hearing. The use of multiple senses at the same time has presented interesting challenges to the

artists and several unique solutions have been developed in this regard. The exploration is just beginning. From the perspective of the community, the importance of telling as complete a story as possible has required the development of an inclusive and positively oriented approach, and the insights into facilitating a community dialog have been numerous. Touchable Stories has completed projects in Allston (1997), Central Square Cambridge (1998), and Upham's Corner (Dorchester) (1999 - 2000). The recently concluded Upham's Corner project was held over at the request of the community for six months, and has become the basis for the development of a curriculum for teaching adult literacy. After the success of the self-funded Allston project, the LEF and The Boston Foundations funded the Central Square and Upham's Corner projects. Currently Touchable Stories is beginning work on its fourth project in Fort Point, South Boston, and the issues unique to this long-time artist neighborhood are both exciting and challenging. The Touchable Stories project may be reached by email at [touchablestories@yahoo.com](mailto:touchablestories@yahoo.com).

**Monday April 16 @ 7 pm**  
**Mobius**  
**Art Colonies in the Balkans**

A number of artists in the Mobius community have attended art colonies in Macedonia and Croatia in the past four years. The colonies, some of which have been in operation over 30 years, are organized each summer by art managers and curators. The group of artists is international; the majority are from the Balkans, with a mix of both young and established artists. The colonies are often held in old monasteries where the artists live and work on site. In exchange, the work that the participants make is given to the colony and its sponsors. The cross-cultural experience of these colonies is rich and complex, but not without pitfalls. In this presentation we will talk about the pleasures and complications of being a part of these colonies.

**Marilyn Arsem:** International Plastic Art Colony of Strumica, Macedonia (1997).  
**Nancy Adams, Marilyn Arsem, and Slavco Sokolovski:** International Art Colony of Kicevo, Macedonia (1998).  
**Slavco Sokolovski:** International Art Colony Kumanovo, Macedonia (1999).  
**Meredith Davis:** International Art Colony of Kicevo, Macedonia (2000).  
**Marilyn Arsem:** International Art Colony Kumanovo, Macedonia (2000).  
**Cathy Nolan and Jed Speare:** Jadertina Colony on the island of Galevac, Croatia (2000).

**Monday May 14 @ 8:00 pm**  
**Green Street Studios (185 Green St., Central Square, Cambridge)**  
**Choreographing the Consciousness: Deborah Hay and "Boom Boom Boom"**  
**Leslie Elkins, Grace Mi-He Lee, and Marjorie Morgan**

As one of the premier choreographers of our time, Deborah Hay has consistently challenged and probed the definitions of dance, dancer, and choreography. Through her work with the Judson Dance Group and in her own large group works and solos, Ms. Hay has remained committed to an ongoing series of riddles that help to choreograph the consciousness of the performer. Questions like, "What if where I am is what I need?" and "What if the whole body is the teacher?" have shaped dances, dancers and performances.

For this lecture/demonstration, three participants in Deborah Hay's Solo Performance Commissioning Project will discuss her work and methodology, and discuss and perform the specific riddles of "Boom Boom Boom" (choreographed by Ms. Hay in 2000). Leslie Elkins is a Ph.D. candidate in Dance at Temple University in Philadelphia. Her research focuses on the work of Deborah Hay. Grace Mi-He Lee is a Philadelphia-based choreographer who has had an ongoing working relationship with Ms. Hay for many years. She is the artistic director of GHENGIS, a new dance theater company. Marjorie Morgan, of the Mobius Artists Group, is a choreographer and

composer whose performance skills have been greatly influenced by her work with Deborah Hay. She is the artistic director of Not Frida.



photo: Bob Raymond

**Monday June 11 @ 7 pm**  
**Mobius**  
**Glorious Subversion: Chinese Artists and Their Freedom of Expression since 1980**  
**Meng Lang (with Yin Peet, translator)**

Freedom of expression is supposedly an essential thing in life for every individual, not to mention for artists, whose ambition is precisely to express their creativity through their spirit based on their culture. Unfortunately, in the land called the "People's Republic of China" the term Freedom is not yet reality. However, there is one intriguing reality. While the artists living on that land act as the initiators of its aesthetic values, they are also burdened with the characteristic of being on a frontier in a social revolution. Is it fortunate? Or is it unfortunate?

Meng Lang was born in Shanghai on August, 1961. He entered Shanghai University of Mechanics in 1978 and graduated in 1982. During his college years, he started literary writing, organizing underground literary groups and publishing the underground poetry magazines Mourner/Image Crisis in 1981. During the 1980s in Shanghai, he participated in launching and editing Seaside and Mainland, which became two major underground poetry magazines in mainland China. In 1986, he went to Shenzhen Special Economic Zone and was Humanities Editor at the Publishing and Editing Center, Shenzhen University, until he left in 1989. During this time, he published his own poetry collection, A Survivor of This Century (Lijiang Press, 1988) and co-edited (with Xu Jingya) Chinese Modernist Poetry Groups: 1986-1988 (Tongji University Press, 1988), a major document for studying Chinese modernist poetry. In 1990, he participated in launching, and became Executive Editor of, the national underground literary journal Modern Chinese Poetry, the first of its kind since the Chinese Communist Party established its government in 1992. He was consequently detained illegally by the Shanghai police for his underground literary activities for thirty-six days in April and May, 1992. In 1993, he participated in founding Tendency, a journal of Chinese literature and humanities, and became its editorial coordinator in mainland China. From 1995 to 1998, he was invited by Brown University to be its writer-in-residence there. He currently resides in Cambridge and is Executive Editor for Tendency.

**Straight from the Source: Youth Perspectives**  
**The Mirror Project Video Youth Producers**  
**February 16 and 17**

The Mirror Project is proud to present its third program at Mobius of videos created by Boston-area and Wilmington,

Delaware (work in progress) teen producers. These videos show the struggles and successes of young people despite obstacles of gender, social class and ethnicity.

The Mirror Project teaches Boston area inner-city teenagers 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 communities. Since Robert Arévalo, Project Director, founded the project in 1992 at Somerville Community Access Television, young people have produced more than 120 unscripted social documentaries.

The videos have emerged as spontaneous reflections or "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 housing projects and other Boston area communities as vivid and lively, while also exposing the harsh realities of an impoverished environment.

**-Roberto Arévalo**

# NEOVOXER

art is the new god



february 23 & 24

A WORK IN PROGRESS  
WORKSHOP PERFORMANCE  
CREATIVE DRESS ENCOURAGED

shinataido movement  
workshop feb. 25

The culture of the sixties has extended into "neo-tribalism," but overlapping at its politicized edge with supporters of Bread and Puppet or the Greens. It also sparked the New Age movement and a re-discovery of the ancient traditions of martial arts and meditation, including the quest for "natural" mystical experience based on the assumption that humans are capable of more than merely fulfilling the instrumental demands of society. Dada and Surrealism explored the creativity of the human psyche, and saw the fantastic as a pathway to deeper experience. In the process, self-censorship was suspended and all aspects of human experience were potential avenues for expression, profoundly influencing the direction of art. At the confluence of these traditions lies a nascent planetary culture still in the process of defining its values and aesthetic. It is an international network which combines a robust postmodern skepticism with an authentic idealism. This is the culture from which *Neovoxer* emerges.

How does *Neovoxer* contribute to evolution?

*Neovoxer* is a training tool that can inspire people to take their own first steps toward creating a global culture. A global culture can go beyond the over-hyped "global village" of cyberspace and embody physical face-to-face communication. A non-dialogue

**Ne.o.vox.er** (nee o vok ser) n. 1. A mythedelic eroto-dramatic kung-fu epic film with live futuro-lithic musical score. 2. n., pl A person or people, human being(s) whose creativity cannot be repressed. 3. A person whose voice sings ancient songs, but the ancient is made new each time. 4. A person whose new voice rises up.

Readers of the Mobius Newsletter may already be familiar with the *Neovoxer* project, which presented as a work-in-progress at Mobius last year. Much progress has been made: as of this writing, we are nearing the completion of shooting and about to enter post-production. At these performances (in conjunction with workshop performances in New York City), we will present the complete work prior to public release.

What is *Neovoxer*?

*Neovoxer* is a contemporary spin on the early silent film experience, both primeval and futuristic. More than a "silent movie," it is a non-dialogue film relying on the voices of movement and sound to tell its story. Kung-fu epic, apocalyptic romance, and exploration of ancient mythology, the story begins with three friends who discover that God is dead. Rising to the heights of gods themselves, they fall when they unleash the Beast – the dark side of the psyche – who joins forces with the Orwellian Thought Doctors to capture the heroes. From despair the friends struggle to regain their lost humanity.

*Neovoxer* is a film and a live musical performance. Following the ensemble model (wind, string, brass and percussion), the score adds live sound effects (footsteps, creaking doors etc.) and custom-made sound machines. It is composed to deliver dramatic, sometimes comical accompaniment as the film is screened. The visual textures range from 35mm film to manipulated video images. With an emphasis on gestural and facial expression, the actors' physicality is crucial: the cast are dancers, martial artists, and movement specialists. As with early films, visual communication is key in setting the tone, with one added element: vibrant color saturates the entire production.

What tradition does *Neovoxer* grow from?

*Neovoxer* grows from a confluence of 3 traditions: a contemporary extension of the psychedelic spirit of the sixties; Asian mind-body disciplines such as martial arts, yoga, and Butoh dance; and the "dionysian" thread of western fine arts tradition, including Dada and Surrealism. It also touches universal themes of world folklore and assimilates them into a narrative aiming for the scale and depth of a contemporary planetary mythology.

film, freed from the constraints of language, is accessible to people across national borders.

But a *Neovoxer* tour will be more than a media product or commodified experience to be consumed. It will become a vehicle for presenting hands-on workshops in music, martial arts and movement disciplines, performance, and media – a traveling show that inspires people not to "run away and join the circus," but to create "art-ins" (versus "teach-ins"). An "art-in" will be a structured participatory event that helps people enact a statement of life as creative expression within their own communities. Thus the *Neovoxer* performers will not only be presenters but facilitators and activists. The narrative of the story and structure of the whole *Neovoxer* experience will offer a template which allows people to reflect on the stories we construct about how the world arrived at the state it's in, inspiring them to action without dictating a direction. A *Neovoxer* tour will not broadcast a "message" so much as help to cross-pollinate the flowers of all the cultures among which it travels and create a new planetary mythos.

-*Neovoxer Ensemble*



**Hanged Man's Lover**

**Poems of Rafal Wojaczek Performance by Ann Frenkel Directed by Gwido Zlatkes**

**March 2 - 3**

Hanged Man's Lover is a performance of songs that explores the kindness of cruelty and gender roles through the poems of Polish outlaw poet Rafal Wojaczek. Our performance grew out of translating Wojaczek's poems - we started looking for the music in them in order to probe the quality of the translations. We thought that a test of good poetry is how it sounds aloud. We would say a poem, yell it, whisper it, chant it - faster - slower - until something turned up and the English fell into place. Often what turned up was a couple of notes, a bit of tune which miraculously grew into a song.

The actual idea of making a performance occurred to us when we already had several songs. The sequence that makes the "narration" came very late, and even then we shuffled the songs around. For a long time we did not know what we wanted to say. All we knew was we wanted to keep it theatrically as simple as possible so that the poems could come to the fore.

Of course we wanted a portable and transportable performance; that's another reason why it is so minimalist. Yet its disregard for theatrical technical standards, lighting, etc., is deliberate; it corresponds with the shabbiness and poverty of Wojaczek's world of a lodger renting a room from a long-time widow with still-burning desires. That was how Wojaczek lived in Poland in the 1960s (the quotation above comes from one of his poems). His poetry is set against the background of a demeaning reality; hence its rebellious, explosive character. He was born in 1945, and in 1971 he committed suicide. A troublemaker and alcoholic, and at the same time a poet of amazing accomplishment, he was and remains a cult figure in Poland. Since only a few of his poems have appeared in English he is virtually unknown in the States. His poetry combines formal virtuosity with striking psychological insights, provocative sexuality, and play with gender, cruelty and torment.



**THEATER VIGODA:**  
Ann Frenkel, performer and composer, was trained as a musician and musicologist. She has sung and played harpsichord in the Boston area for many years. Before joining Theater Vigoda she was a member of Black Tie Banjo.  
Gwido Zlatkes, director, has been involved in experimental theater in Poland and the U.S. He is completing his doctorate on Polish poetry at Brandeis University.  
Frank L. Vigoda is a freelance translator.



**PROGRAMS FOR SPRING 2001**

**ALL SCREENINGS AT 7:00 PM**

**February 20**

**Kibbles & Bits:** mediated pets in the 'real' world, and vice-versa  
Curated by Jeff Warmouth  
Videos that explore people's interactions / relationships with pets: real, mediated, and virtual.

**March 20**

**Relative Distance**

Curated by Jacqueline Goss  
A program of experimental documentaries in which artists use video to traverse the cultural and personal divides they find between themselves and their family members.  
Jacqueline Goss is an artist who works with many electronic media. Originally from northern New Hampshire, she now teaches video at Massachusetts College of Art in Boston.

**The Learning Mirror**  
**Installation by Shawn Gurczak**  
**February 10-March 3, 2001**  
**Gallery hours: Wednesday - Saturday, 12 - 5 pm**  
**Opening panel discussion: Saturday, February 10, 6-8 pm**  
**Opening celebration: Saturday, February 10, 8-11 pm**

In *The Learning Mirror*, I invite you to view the world from behind the eyes of a dyslexic, and imagine a society that would celebrate learning disorders as artistic talents rather than disabilities. I challenge the usual definitions of intelligence and question whether the world could benefit from encouraging people to think outside of what is considered "normal", and accept disability as a facet of personality. *The Learning Mirror* will be an installation piece of stylized characters that represent the different aspects of creative process, of learning and self-expression. I trust you to share the secret of my childhood experience of growing up with an artist's perspective, in a world that categorized me as "disabled." I regard this work, alone, is proof of my argument - that a learning disorder can be a form of artistic genius.

At the opening on February 10, a talk on learning disabilities and Attention Deficit Disorder (ADD) will start the show. The opening will be followed by a celebration with music.

Shawn Gurczak

## TRANSLATING: DENMARK TO BOSTON

INSTALLATION BY LINE BRUNTSE &amp; ANDY MAUERY

march 7 - 31

GALLERY HOURS WED - SAT 12 - 5 PM

OPENING RECEPTION &amp; GALLERY TALK

SATURDAY MARCH 10 3 - 5 PM

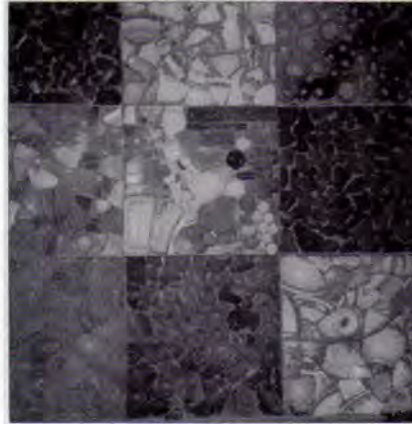
Line Bruntse - What am I doing?

I ask myself sitting in Andy's Maine loft while it is getting dark outside. We are talking about our upcoming installation at Mobius and have decided to record our individual thoughts as they concern the project at this point.

In my case I am using systems and organization to interpret and understand my place. Breaking things down into their minute details (such as my preferred stretch of beach) is a way of actively rooting myself to a location. In this way I let the physical evidence of this process become a way to share perception, but also to anchor myself in time and place for lack of a place to call home.

The systems involved in my translating the unseen aspects of place into physical form, become a product of a mapping process gone astray. By its nature, this organizing, and sorting, of evidence provides a visual anchoring point in the exhibit.

This exhibit is part of an ongoing project begun in Denmark in the summer of 2000, with the exhibit "Sammenføjning/Connecting." Line is from Denmark originally, now Boston, and Andy is from Bangor, Maine. The first exhibit included a collaborative installation as well as separate works, all of which were created at the Erik Nyholm Foundation studio during a 7 week stay. The works are based on documenting and collecting, combining data and experience, much like the process of mapping, but with a 3 dimensional outcome in the gallery. At the time of writing this, installation as well as audio and video will make up Translating: Denmark to Boston at Mobius.



Andy Mauery - Early November notes:

I come to Boston several times a year, and the roads coming into and around South Boston and Fort Point are never the same. I am unable to get a clear fix on many landmarks, the construction zones keep moving. So for me, this city which should be a solid (Puritan) rock, is a lively shifting system of levels; when I get to my destination I feel accomplished to have found it, and surprised that despite all the surrounding changes I find the place itself "THE SAME, RECOGNIZABLE."

My mind looks for a sense of home or place through people: exchange. I want to hear stories, watch faces, witness how people construct or ignore the slender moments of their day.

Boston seems to me to be: educated . expensive . people offer up information about where they're from . quietly urban - no need to run you down in self important pedestrian warfare . not many good drivers.

**Comic Radio Theater**

by ross Hamlin and friends

march 8 - 10 &amp; 15 - 17

post pü party march 17, 10pm



In 1995, when I was still a student at Berklee, I discovered the most effective and fun way to combine my talents and interests was through an old-time radio theater form. I'm from Minnesota, so I was no stranger to Garrison Keillor's Prairie Home Companion, and while I'd long admired it, I always found it a bit too tame for my tastes. I wrote some material, gathered a few friends and formed Radio Faucet Company. All together we did nine very different and very fun shows.

After I graduated and started doing producing and solo performing, the radio idea was stuck in a box that wasn't opened until the Summer of 2000. I desperately wanted to work with a band again and decided to pick up where I left off. I made a few calls and started putting material together again and premiered raDio Pü, last September at mobius. I was elated by not only the sheer fun of it all, but also the enthusiasm of both band members and audiences. I knew the timing was right to be doing this again and have decided to make it a monthly event in 2001.

In March we'll be doing a two-week run at mobius (a first for me). Maybe even the press will notice and check it out (a first for me as well). The cast will probably have more or less people by then, but our core group includes Ethan Mackler on bass, Ed Nicholson on drums, Rebecca Cline on keyboards, Lee Todd Lacks on clarinet, Jay Schuster on Foley (live sound effects) and myself on guitar. We all do voices as well.

We'll be doing a wide mix of material, including an old-time radio script like The Shadow or Dragnet, featured solo sections, fake commercials and film previews, up-to-date sociopolitical satire and a handful of songs, both original and old-time radio covers. Borrowing

*continued on next page*



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inspiration from Woody Allen's *What's Up, Tiger Lily?*, we'll also be doing some live-to-picture scoring. Our dubbing of another Barney video is likely, as is something completely different.

Being a TV baby, I never had the experience of the "golden age of radio," where people would actually close their eyes and use their imaginations. It's really cool to see a live group perform this kind of material as well, from the sound effects guy to the musicians to the readers. I really hope we can broadcast this live on the web and that many of you will come to see/hear raDio Pü. Keep your antennas ready for the middle of March and check out

[www.openfaucet.com/radio.html](http://www.openfaucet.com/radio.html) for more details!

**rosS Hamlin**  
**artistic director, Open fauceT**



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

**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.

**DOMESTIC ARCHAEOLOGY: SITE / INSITE**

INSTALLATION BY EDYTHE F. WRIGHT

APRIL 4 - 21

GALLERY HOURS WED - SAT  
 NOON - 5PM

OPENING RECEPTION  
 & GALLERY TALK  
 SAT APR 7, 3 - 5PM

My name is Edythe F. Wright. I've lived in Boston for about three years. When I was a child, I first wanted to be an espionage agent when I grew up. After a number of years, I decided that I would be a surgeon and sculptor instead. I took every class in high school that related in any way to medicine, but my desire to be a doctor was sharply at odds with my math and chemistry grades. I went to art school to pursue the other half of the dream, and I have subsequently found that as an artist I can wear all of the hats I choose to as I make my work.

In my project, *Domestic Archaeology: Site/Insite*, I work as a spy, surgeon, archaeologist, painter, display technician, graphic designer, writer and sculptor. Part of an ongoing project of urban archaeology, the exhibition at Mobius will be comprised of the display of documents, drawings, paintings and other information about artifacts removed from a working-class residence in Boston. The artifacts, (over-stuffed chair, clock, radio, Wonderbra®, toaster, vacuum cleaner, etc.) have been "dissected into their various parts, catalogued, indexed, and referenced in a manner that [speaks] of practices from the museum and laboratory." "Each object and its multiple fragments are placed and used . . . as a touchstone for memory and history and are thus infused with emblematic and allegorical functions. Here, memory is the vestige of the individual embodied in, or denoted by, the fragments." The text accompanying the artifact displays create nuanced narratives of the lives of the . . . characters" who owned the objects and live[d] in the house and "structures the absent yet powerfully palpable presence of the . . . individuals."

Although I am in fact doing the work of the archaeologist, anthropologist and ethnographer in this *Domestic Archaeology* project, it is all a fiction and a fabrication. The documents, artifact displays and text are meant to function as an allegory of memory. It is only through the meta-scientific rigor of my investigations and the formal and institutional techniques of display that I attempt to endow the work with an "aura of verisimilitude."

**-Edythe F. Wright**

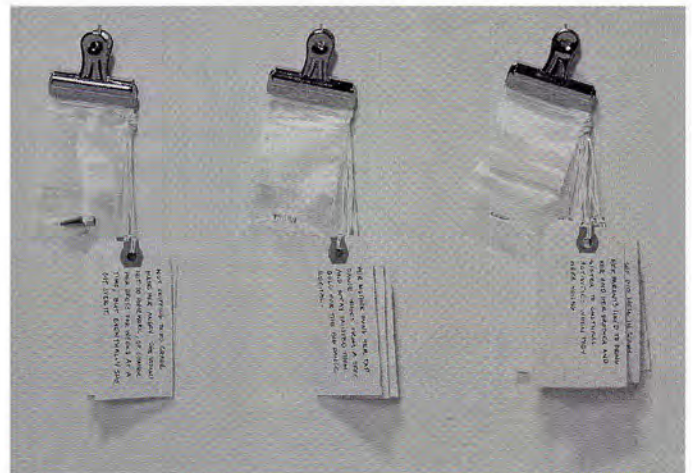


photo: David Ettinger

# PEREGRINATIONS 2.0

PERFORMANCE BY TOM PLSEK & MARJORIE MORGAN

APRIL 6 - 7

After the invigorating and rewarding presentation of Peregrinations - an evening of collaborations with five Mobius Artists Group members - this past June, I have decided that I would like to focus on working with Marjorie Morgan (tornado of experimental musical theater) for Peregrinations 2.0. (There are plans, by the way, for another Peregrinations - possibly Peregrinations Three - to be presented in the Fall of 2001, in which collaborations with more Artists Group members will be presented.)



This performance will include some new pieces as well as more developed versions of works presented on the June show and elsewhere. I do not look on most, if any, of my pieces as crystallized entities, but rather processes to be employed as many times as desired. This, in my mind, creates a blurring of new and old, labels that are becoming less and less relevant to me.

The pieces planned on so far are:

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

"Love of Sea": a piece maybe about too little and too much water, also created by Marjorie.

A performance structure, "MOVB", loosely based on principles supplied by Deborah Hay in "Boom Boom Boom."

"Ode (to a Planet Dying Young)" - a new work by Marjorie. For the one we will be joined by dancer/acoustician Janet Slifka.

Trilogy for the Dead, realizations and reworkings of three short works:

"Stately One" by Lowell Davidson, one of the most unique musicians I've ever known; "Cage Canon in Eight Breaths" by me, written on the death of John Cage; and "Lament for Staker Wallace" - a traditional slow Irish air.

We will end the evening with a reworked brand-new version of a piece of mine originally conceived in the late 1980s, "The Offering: Ohwiwi-No Otz". It is based on a Cheyenne Sun Dance song whose central theme is world renewal.

**-Tom Plsek**



If the idea of a scavenger hunt in the fort point neighborhood with funky clues and live performances sounds vaguely familiar, it's likely because it was first done in June of 2000. Plagued by poor weather and seasonal timing, but encouraged by positive feedback from those that did participate, I decided to give the idea another try this year.

The structure will remain essentially the same: meet at mobius, form teams, and go out into the ever-changing fort point neighborhood and gather clues. You'll get to spit on cars, stop in bars, make secret phone calls, and get to know the area like you never imagined. Along the way you'll encounter live street performers and learn a lot about a vibrant neighborhood in transition. When you get back, you'll be treated to an evening of live performances back at mobius. If you can't make the hunt, come by for the show. The performers will not be decided for awhile, so please check [openfaucet.com](http://openfaucet.com) for the most recent information about this and the other events we're planning for the Spring and Summer. Hope to see you there!

**-rosS Hamlin, director  
Open Faucet productions**

**boston**

# Cyberarts festival

April 21 - May 6

Boston Cyberarts, Inc. is a non-profit arts organization created to foster, develop and present a wide spectrum of media arts, including electronic and digital experimental arts programming. Its MCC Cultural Economic Development program is the Boston Cyberarts Festival. Additional programs include VideoSpace, an artist run collective devoted to the presentation of media arts in New England, and a number of web based projects including Faces of Tomorrow, the HyperArtSpace virtual gallery and APropos, the artists proposal database.

The Boston Cyberarts Festival is an international biennial festival of art and technology and the nation's first and largest all-media cyberarts festival. It explores how artists throughout the world are using computers to advance traditional artistic disciplines and create new interactive worlds. The first Boston Cyberarts Festival, held in May 1999, was one of the largest collaborative events in the history of the arts in Massachusetts, involving over 100 events organized by 60 cultural and education institutions.

The first Festival was a critical and popular success, drawing an estimated 45,000 people from across the city and region, and garnering national attention. The Boston Globe called the Festival "a two-week, state-wide extravaganza embracing dance, literature, music, theater, performance art, sculpture, video, Web, new media and recorded and live video sampling" (5/25/99). A feature article in the Sunday New York Times noted the Festival's implications for Boston's cultural reputation: "The presence of so much experimental work in and around Boston might surprise those who view the city as a bastion of cultural conservatism, but it reflects a long history blending art and science." (Arts and Leisure, 4/25/99). The Boston Herald reported: "One week into Boston's first Cyberarts Festival, the biggest surprise is not the machines but the people. . . onlookers and participants have been eager to explore this celebration of the connection between art and technology" (5/7/99).

See <http://bostoncyberarts.org> for more information about the Boston Cyberarts Festival.

*-George Filfield*

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## Imaging New England

Installation by:

John Craig Freeman, Lisa Link, and Margaret Wagner

April 25-May 12

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

Opening reception and gallery talk: Saturday, April 28, 3-5 pm



Imaging New England, like its parent project Imaging North America, is an interdisciplinary collaborative research initiative, conducted across institutions and over distances. It uses new technology to bring disparate bodies of knowledge together through the investigation of place. Our method attempts to bridge the gaps between esoteric understanding, which has developed as a result of rigid industrial specialization, and more experiential interactions. We recognize that the tools now exist, in the form of interactive hypermedia, for converging the work of experts without sacrificing the depth and dimension of specialized knowledge.

The method we used in creating this work began with organizational meetings to identify a site or place of investigation. Although this choice was somewhat arbitrary, it was driven by a sense of ambivalence. We investigated places that are simultaneously attractive and repulsive. The only qualification we attached to the choosing of a site was that it must have earned the status of contestation.

Once a site was identified, John Craig Freeman conducted a search of satellite and aerial image archives. The satellite images are drawn from a variety of national and local sources, including the National Aeronautics and Space Administration, the United States Geological Survey, the United States Department of Agriculture, state Geologic Information Systems, and county Tax Appraisal offices. The frame of the images determined the area and the boundary of the investigation, which we refer to as the divination zone. Everything that fell within the zone was a potential subject. Anything falling outside the zone was off limits.

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We mapped the zone into denizens, based on the research and the geometry of the zone. We then visited the site and documented the denizens in what ever form was appropriate.

This project takes on many forms, including interactive virtual reality, installation, video and public media art. In addition to providing a form for the dissemination and storage of this work, the Imaging New England method provides a model for the generation of interdisciplinary work and a strategy for collaboration.

The artists currently involved in this collaboration are John Craig Freeman, Lisa Link, and Margaret Wagner. All three artists have worked with the issues and politics of place before in their own work. John Craig Freeman is currently a professor at the University of Massachusetts, Lowell, Lisa Link is an independent artist, and Margaret Wagner is a professor at the University of Massachusetts, Boston.



april 27 - 28

gallery hours

fri- sat, noon - 5 pm

opening reception

and gallery talk

fri april 27, 6 pm

performances

start @ 8 pm

*Current work from the faculty and MFA students of the R.P.I.*

*Integrated Electronic Arts Program*

In conjunction with the Boston Cyberarts Festival, Mobius will present two days of multimedia installation and performance by the faculty and MFA students of the "iEAR studios", the Integrated Electronic Arts Program of Rensselaer Polytechnic

Institute. iEAR is a state-of-the-art facility dedicated to interdisciplinary creative research and artistic development in video, audio, interactivity, computer imaging, animation, web-art, multimedia installation and performance.

The iEAR MFA program is dedicated to art practice, production, and electronic arts theory in a uniquely situated technological environment. It emphasizes students' personal creative work, in addition to collaborative efforts with internationally prominent visiting artists and arts administrators. The program prepares students for careers in the fine and performing arts, media industry, and academia.

Participating faculty for this event include musicians Neil Rolnick, Curtis Bahn, Joel Taylor, and Scott Smallwood, video artists Branda Miller and Igor Vamos, and visual artists Kathleen Ruiz, Chris Chris Csikszentmihalyi.

For more information about iEAR@mobius please contact Curtis Bahn at crb@rpi.edu, and see <http://www.arts.rpi.edu/cyberarts>.

-Curtis Bahn



## mobius artists group @ cyberarts



The Mobius Artists Group offerings at the Cyberarts Festivals are all based on collaboration. This seems most fitting as the exchange of information (particularly over the Internet) is now seen as the core phenomenon of the computer-based changes in world culture. The exchange of ideas and feedback between members of a collaboration mirrors the exchange of data in any computer network, and particularly the Internet. (It mirrors many other things, too, but there is little time for digression.) The collaborations cross media genres, as does much of what appears on the Internet. More and more, artists using computers are no longer emulating earlier art forms, as did early photographers aping academic painting or early filmmakers imitating proscenium theater - Marshall McLuhan's rear-view mirror effect. We hope that the Mobius offerings at Cyberarts (and those of the other participants) will contribute to this evolution of art-making with computers.

-Larry Johnson



## The Third Room

Larry Johnson and Landon Rose

may 4 - 5

The Third Room is a collaboration between Landon Rose and Larry Johnson, both Mobius Artist Group members. It is a new version of a piece first presented at Mobius in December, 1999. The idea of the piece is for both artists to create separate audience-activated installations. Landon's emphasizes sound and Larry's emphasizes projected video. The two installations communicate over the Internet, and anyone who wishes can view a third site on the World Wide Web (<http://meotod.com/3rdroom/>) and interact with it there. We plan on improving audience interaction, both at Mobius and on the Web, and bringing in more flows of information to affect the Mobius installations and the Web site.

- Larry Johnson and Landon Rose

Kelly Dobson, Anne Harley, and myself are currently collaborating on a performance work for the festival that will combine video, voice and new instruments. Kelly works at the MIT Media Lab and has made such instruments as the "ScreamBody," a sound-proof, portable knapsack for voicing into, recording, storing and playing back. Anne is a vocalist who performs locally and nationally in all periods of music. I participated in the first Cyberarts festival with a video exhibition at the Artists Foundation and a performance collaboration at Mobius. We are still developing the nature and shape of this as yet untitled work, and look forward to sharing it anew on this program.

-Jed Spare

</end> Cyberarts:

installation by Margaret B. Tittlemore

drawing  
by chance

may 16- june 2

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

Opening reception  
and gallery talk:  
Sat, May 19, 3-5 pm

Drawing By Chance is an installation of drawings inspired by the work of the composer John Cage. (Yes, there are many of us inspired by Cage at Mobius!) Last spring, I was part of Variations III, a Cage performance piece initiated by MAG member David Miller. Performers in the piece followed a Cage score developed to make choices by chance. (No, that is not an oxymoron!) The result, for me, was being part of a wonderful microcosm where "any other activities are going on at the same time" (Cage). I didn't

want it to end. I was looking for a way to continue the process, but on my own. I had seen some of Cage's visual art work and wondered about how he used chance with this medium. David gave me some photocopies of catalogs describing Cage exhibits of his watercolors, prints and drawings. I read that "'choice' established much of the nature of the work, and 'chance' assisted in allowing the intrinsic nature of the materials to reveal a refreshing presence" (Ray Kass). I wanted to try that. I made a choice to use only three elements: handwritten text, printing plates and ink applied by brush on paper. The text came from my audiotaped observations at the shore. The images are from my video work of the rising tides. I used chance operations to make all other decisions. And there were a lot of them: which one of the images? which selection of the text? what scale of the text? where to place it on the page? amount of ink? color? which plates? and how many times to print them? My palette was a deck of cards, numbers pulled from a brown paper bag, dice, coins and a compass. Sometimes, it would take longer to set up the "directions" than actually to do the drawing. But, once this system was determined, the process was incredibly freeing! I like the results and want to share them with an audience. I am also looking forward to a discussion of this process at the opening reception.

-Margaret B. Tittlemore

Artist's Bio:  
Margaret B. Tittlemore has been a Mobius Artist Group member since 1992. She has participated in two international exchanges between Mobius artists and artists from Macedonia (Liquor Amnii, 1996-97) and Croatia (Taking Liberty, 1999-2000) presenting interactive installation and performance. She has collaborated with artists in the Touchable Stories Group doing installations about the neighborhoods of Allston, Cambridge and Upham's Corner. Issues of female adolescent development have been the source for her collaborations with teens, Baby Express (1999) and Coming of Age (1998), installations sponsored by Environmental Arts, Inc. and the Fuller Museum of Art. Tittlemore did a performance at Bridgewater State College this fall, as part of her solo exhibit, Crossing Borders. She is the Teen Docent Coordinator at the Fuller Museum of Art and Visiting Lecturer at Bridgewater State College for Three Dimensional Design and Drawing.

# Submergence

May 10-12 & 17-19

performances by: **Jed Barnum, Debbie Butler, Jennifer Hicks, Joy Madden, and Julie Morrison**  
Set / Lighting by: **Monica di Giovanni**  
Artistic Director: **Jennifer Hicks**

Dress Rehearsal May 9

This performance began last year with a class I taught at Mobius called Image Based Movement. The class is a combination of Butoh, Shintaido and theater exercises. We used memories, impressions and metaphors of the sea to work from as a base. As a final project for the class we did a performance on the beach at Chatham on Cape Cod.

This project inspired another beach performance which took place in the summer of 2000, also on the beach at Chatham. We called this "The Elbow Project" because of the configuration of the bit of shoreline we were working on. Julie Morrison and I organized it as an evening of nonverbal performances by several artists, inspired by the great natural beauty and raw power of the location.

The third outdoor performance was at the end of my C-Scape retreat on December 2, 2000, at Race Point in Provincetown. The C-scape program allows artists and writers to stay in a shack in the dunes and work, isolated from the normal hum of society, without running water or electricity. I stayed there for a week and did a performance on the beach every day during my retreat. The stay culminated with a piece done by the group from the second class I taught at Mobius.

Many of these same performers are taking part in Submergence. These works are translated from the beach performances into pieces that can be brought indoors, yet still retain the impression of the landscape that inspired them. These pieces have now come full circle. Beginning with our work indoors in rehearsal, then taking them out into the natural environment, we are now bringing them back inside as a formal performance. Each person's piece has a different subject and style, but they are woven together like abstract scenes of the same play.

-Jennifer Hicks





## water/rice

### A PERFORMANCE

**Created by Craig Quintero, Dorothy Chang,  
Chou Jung-shih, Yeh Su-ling, Hsu Yi-ting,  
Chou Man-nong, A-chong**

**May 31-June 2**

Water rice is a staple of the Chinese diet. The nourishing, warm milky white food emanates a complex and contradictory interweaving of scents, sensations and emotional resonances. Water rice is simultaneously home, family, memory, life, death... This fluid substance serves as the starting point for our image-based performance meditation.

Through our sculptural actions and spatial transformations, we immerse ourselves in the essences of water rice, becoming its fluid drips and overflowings. An animistic quality permeates the space, as the potential of life oozes out from under the floor and through the walls.

water/rice is Riverbed Theatre's first United States production. The Taiwan-based performance group unites American and Taiwanese artists in its Total Theatre productions. The cast for water/rice includes members of four of Taiwan's most renowned avant-garde performance groups: Chou Jung-shih (Shakespeare's Sisters), A-zhong and Hsu Yi-ting (Oz Theatre), Chou Man-nong (Golden Bough), and Yeh Su-ling (Chi Body).

water/rice is the second installment of Riverbed Theatre's irice series.† The first production, *Burnt Rice*, premiered in 1998 at the Eslite Arts Center in Taipei, Taiwan, and was listed as one of the Top Ten Performances of the Year by *Pobao Arts Weekly*. The *United Daily News* wrote that the production is like the deepest sections of Samuel Beckett's writings. It is difficult to know exactly what happened, but it leaves people visibly moved.‡

water/rice explores the scents, sensations and emotional resonances of the Chinese food zhou (water/rice). The warm milky liquid is the starting point for our ritual meditation on death and rebirth.

**-Craig Quintero**

### ART-A-LA-CARTE

#### Teens Art Show VII

INSTALLATION: JUNE 6 - 16

RECEPTION AND PERFORMANCE: JUNE 9, 3-5 PM

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

Mobius hosts the Teens Art Show VII, a visual art exhibition organized by, and featuring the work of, teens participating in the Federated Dorchester Neighborhood Houses' (FDNH) Art a la Carte program.

Art a la Carte works in partnership with Mobius, United South End Settlements, the Isabella Stewart Gardner Museum and the Museum of Fine Arts to offer free evening and weekend art programs at sites across Boston as well as field trips and exhibition opportunities. Artist-mentors from the Boston area work with small groups of students throughout the school year offering classes, workshops, and related experiences in the arts. For the second time in three years, the program was named one of the forty semifinalists by the President's Council on the Arts and Humanities to receive a *Coming Up Taller Award*, "recognizing some of the outstanding after-school, weekend, and summer programs uplifting the development of America's children through education and practical experience in the arts and humanities."

This show will highlight work by many teens from Boston high schools in drawing, painting, ceramics, and mixed media. The opening reception on June 9 also includes a performance.

Art a la Carte is funded in part by the Massachusetts Cultural Council

## multi-instrumental solo recital

**JUNE 8-9**

The recital I will present at Mobius is typical of my programs in that it incorporates a variety of instruments, media, genres, and time periods.

The first work on the program is a fugue form J.S. Bach's late masterpiece *Die Kunst Der Fuge* (The Art of the Fugue), composed from 1745-1749, and published posthumously in 1751 by his sons. I prefer to perform the work on synthesizer, in accordance with the accepted practice of playing Bach on instruments more technologically advanced than those available at the time (the modern piano).

I will also perform music by the influential American composer Steve Reich. Reich's *Violin Phase*, for violin and tape, features his well-known "phasing process," in which a subtle and fascinating world of sound results from two identical patterns beginning in unison, slowly drifting apart (due to a gradual acceleration of one voice), and eventually coming together again.

Three premieres of my own compositions will be heard, including *Solo for Conductor*, which lies somewhere between dance, music and theater; *One-Man Band*, a multi-instrumental tour de force; and a new work for electric

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guitar. A new work by composer/percussionist Bruce Hamilton will also be performed.

I will perform a set of Fluxpieces. The Fluxus movement is described by Edward Strickland as a combination of "Cage, Dada, Artaud, Absurdism, and Spike Jones in a confrontational aesthetic with sadistic as well as Zen trappings." Fluxus's enigmatic scores blur the distinctions between music, theater, and poetry; often a single word or sentence directs an everyday action in a context where something more musically traditional is anticipated. For example, the score to George Brecht's "Piano Piece" (1962) consists of the instruction "a vase of flowers onto the piano."

A set of John Cage's mesostics will be read. In the sixty-two mesostics ("mesostic" means row down the middle) written for the dancer Merce Cunningham, either the name Merce or Cunningham appears spelled vertically and intersected horizontally by other words or syllables. These words/syllables are randomly selected (using Cage's preferred method, the Chinese I Ching oracle) from Cunningham's *Changes: Notes on Choreography* and thirty-two other books chosen by him from his library. The texts were instant-letterset, using a gamut of 730 different typefaces or sizes, suggesting an improvised vocal line having numerous changes in intensity, quality, and style, but without following any conventional rule or system.

Other works to be performed include a jazz fusion classic by Chick Corea, performed on electric guitar, an impromptu by Franz Schubert, performed on piano, Iannis Xenakis's "Mikka" for solo violin, and John Coltrane's tender ballad "Naima," performed on synthesizer.

**-John Ferguson**

**bio:** I came to Boston in 1999, upon receiving my Doctorate in Piano from Indiana University. My activities in Boston have included performances at Jordan Hall, Seully Hall, the Tsai Center, the French Library, and the Brookline Library. I teach piano, violin and composition at several Boston-area colleges and community music schools, while performing solo and ensemble recitals throughout the United States.



## **My Five Year Old Daughter Could Do That:**

### **An Evening of Anti-Music Performance**

**Curated by Greg Kelley**

*With the participation and assistance of Mike Bullock, Seth Cluett, James Coleman, David Dougan, Tucker Dulin, David Gross, Tom Plsek, Bhub Rainey, Vic Rawlings, Angela Sawyer, Shoe, and Howard Stelzer*

**June 15 - 16**

Using the popular criticism of experimental music - that children could do it - as a starting point, this event seeks to question the predisposed meanings of the nature of music and performance. Through a presentation of various performance actions which will negate, destabilize and/or parody conventional musical forms or performance practices (whether they stem from popular musical forms or "art" music or the avant-garde), we hope to place these conventions under a microscope and hopefully learn something about the whole from which they stem. A certain emphasis will be placed on the mundane and absurd aspects of the social/musical environs in which we dwell, ideas about virtuosity, notions of talent and the spectacle of entertainment.

Each evening will present a series of anti-music performance actions within the general context of a larger scale installation. Continuous events such as a self-playing drum kit, virtuoso electric keyboards, a collection of boom boxes deconstructing Beethoven, a collection of instruments themselves being deconstructed, and a pair of musicians working studiously to perfect their range, among other things, will provide the basis of the installation. From within this, we will present smaller scale performance pieces such as a string player preparing to play the most beautiful note possible, a trumpet player meditating upon the glories his instrument, a lecture against music, and various failed attempts to communicate via the almighty muse.

Put all of this together, and what do we have? A question mark. Have we come to understand some of the problems of presentation and representation of music? Have we come to understand something about that fleeting idea called Music? Or have we just simply taken a look at ourselves and burst out laughing?

Greg Kelley

## **Stark**

**installation by Jennifer Hicks**

**June 20 - July 7**

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

**Opening reception and gallery talk:**

**June 22, 5-7:30 pm**

Drawings from a retreat I did at the C-Scape Dune Shack in Provincetown during the winter of 2000. These drawings -- originally in charcoal on paper and done at the sights -- are blown up on huge sheets of rice paper. These are hung at different levels to create an overwhelming sense of the wintery scene from which they were born.

**- Jennifer Hicks**

**FERROUS CITY****JUNE 22-24**Performance by  
**Cave Dogs**

It all starts with a big old car. Cars that kids can make a home in out of the back seat: large, live-in, sink down mobile cabins. Sometimes, when you are living in the city, hiking urban canyons made of gravel and bricks and the only stream to ford is the one that carries storm runoff from the northwest sector of the city, and it is summertime - those long, humid, hot, lemon stick, neighborhood, stoop-sitting, august days, and there is a

lot of yelling outside night and day - sometimes the city opening up the fire hydrants is just not going to cool you off. It is then that you might just have to get mobile. You beg your mom, "Take us on a drive." That's what Max, age 9 and Spoon, age 11 did and *Ferrous City* tells the story of their car trip out of the sweltering city to their grandma's working farm.

As we prepare to navigate another difficult millennium, Cave Dogs' current production, *Ferrous City*, explores how imagination, dreams, and secrets shape families, and how memory becomes a tool for survival. *Ferrous City* is the story of a family car trip re-told from several different perspectives. One quintessential summer day in the city, too hot to stay indoors, a mother takes her children for a drive, and along the way they stop to observe various scenes, neighborhoods, and communities. We view this world through the eyes of the mother, her children, and the people they observe. The drive is a chance for Mother and children to daydream, reminisce, and take stock of recent changes in their lives. Along the way we'll see if who and what they encounter - the Fast Talking Man; Sam, the juggler; a wedding cake; and a bunch of hogs - will change their final destination or how they get there. *Ferrous City* is about the dispersal of families from rural to urban homes and the struggle to maintain family ties. It celebrates the role the neighborhood, of strangers and friends, in the development of a child, and looks at what it means to be a mother in the twenty-first century.

Reflecting on the car culture that dominates the lives of many families in the U.S., the narrative is conveyed through the window of the family station wagon. As characters journey through space and time, their experiences speak to the absurdity of everyday life and to the extraordinary power of the ordinary and insignificant details of our days. It is about how we encourage the life of the mind through childhood play and adult daydreaming, and how our lives are shaped by these interior narratives. Finally, *Ferrous City* is a story about story-telling: how stories are told in families; how stories are told between siblings; how communities tell stories; how women and couples and men and children and grandparents and neighbors and strangers tell stories.

Cave Dogs brings together visual artists, musicians, dancers, storytellers, and writers in the spirit of experimental collaboration. Performances consist of innovative, large-scale shadow projections cast onto a white screen from sculptures, props, costumes, and the human body. Using improvisational techniques, cast shadows move in concert with projected video imagery, spoken narrative, and an original soundtrack. The results are visual tableaux and effects that conjure both the dreamlike quality of early experimental film and the humor of contemporary animation. In this unique shadow medium, Cave Dogs tells life stories that charm, intrigue, challenge, and captivate adults and children alike. The text, visual imagery, and sounds weave together to create a rich multimedia artifact that documents, preserves, and celebrates important cultural voices and stories.

Suzanne Stokes, artistic director and performer, created Cave Dogs in 1992, while living in New York's Hudson Valley. Over the past nine years, the collaborative performance work has grown and developed as the company members and their interests have shifted and changed. Cave Dogs sustains a healthy, long-distance, collaboration with members in Boston, the Hudson Valley, New York City, and Southern California as well as with various contributing artists throughout the United States and overseas. Cave Dogs has created and performed works such as *How to Build a Raft*, *Emily's Circus*, *Sustenance*, *Fall of Perception*, and *Shadows of Doubt and Other Precarious Truths*. Boston venues have included Mobius, Cambridge Multicultural Arts Center, The School of the Museum of Fine Arts, Boston University and The Massachusetts College of Art. New York performances include P.S. 122, Henry Street Settlement/Abrons Art Center, HERE, The Woodstock Comeau Property, The Widow Jane Mine and SUNY New Paltz. They have received grants from The Jim Henson Foundation (NYC), The NLT Foundation (Boston, MA), and two consecutive years from Franklin Furnace (NYC).

-Cave Dogs





# TIBOR'S WEDDING

**June 28-30**

Theatre presented by visiting artists from The Association of Czechoslovak Roma in Canada

In 1999 I staged a protest performance in the Czech Republic next to the infamous wall which was erected in one town between Roma Czechs and white Czechs. The performance, which supported the human rights of the local Roma, garnered worldwide media coverage, including CNN and the BBC, and helped to bring the wall down.

I have since become very intensely involved in the Roma Human Rights Movement. A year later, I was asked by members of The Association of Czechoslovak Roma in Canada to serve as their delegate to the 5th World Congress of the International Romani Union in Prague. The Czech Roma expatriates who asked me were granted asylum in Canada during the previous three years because of their persecution by some segments of Czech society, especially members of the skinhead movement. (Since the Velvet Revolution of 1989 there have been 30 racially motivated killings of Roma, some of them lynch style.) Around two thousand of them received political asylum in Canada, which became a great embarrassment for the Czech Republic's democratic government.

The reason why the Canadian Roma did not plan to send their own representatives to the Congress was their lack of money to purchase plane tickets. When I learned that, the very same day I hurried with an e-mail letter to all Mobius Artists Group members, asking them to donate money for an emergency fund which would allow two Roma from Canada to fly to Prague and attend the World Roma Congress. The time to purchase the tickets for them was very pres-

sured, but thanks to my brothers and sisters from Mobius group I collected within two days almost sixteen hundred dollars to secure their trip. Their presence was one of the most important moments of the congress. They brought the testimony of their new life in Canada and their incredibly successful integration into a society, which they by their own words consider much, much less xenophobic and racist.

During the time of the Congress they mentioned their genuine theatrical play which they wrote and assembled in Canada. I asked them if they would like to bring the play to Boston and present it at Mobius. They spontaneously agreed. Following is their own description of the piece:

The play Tibor's Wedding is a true story which happened in 1993. That year skinheads killed the young Roma Tibor Daniel in the city of Pisek. He was only 17 years old.

The play takes place in The Czech Republic. Small Tibor has a friendship with a girl named Ruzenka. She is a Romani girl. And even as small children, they are facing problems with the racism of the majority society.

A few years later, Tibor gets a crush on Ruzenka. He is dating her, everything looks good, but they are still meeting racism.

Tibor proposes to Ruzenka. Their families are getting ready for the wedding. On the same day Tibor, the bridegroom, goes to buy a flower for his bride. He meets a group of skinheads. This group was always making problems for Tibor. On the day of his wedding, they start to provoke and beat him. This whole episode ends with Tibor's death.

Instead of a traditional Romani wedding, where Tibor Daniel could marry his Ruzenka, the actors will show a Roma funeral.

This play shows one of many reasons why Roma have been emigrating from the Czech Republic. They want to live safe lives."

*-Milan Kohout*



**thresholds**

installation by **Karl Viksnins**

Installation: **July 14 - August 18**

**Gallery hours:**

**Wed.-Sat. 12-5 pm**

**Opening reception and gallery talk:**

**Saturday, July 14, 3-5 pm**

Artist/Architect Karl Viksnins will be designing and constructing an installation this summer in the Mobius Gallery. This work will reflect this interest in dealing with spatial relationships and interactivity that art and architecture lend to one's perception and experience. The work will center around concepts of threshold and experiencing formal and informal spatial transitions.

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--transmission--



**When Saturday, March 24 2001**  
**Time 8PM - 1AM**  
**Location TBA**

Mobius' annual benefit bash returns with a far-out night of art-filled, sound saturated, dancing and more with truck loads of friendly people and glorious mountains of food and drink. Have the best night of your life and help Mobius pay its rent.

Keep your eyes peeled and your ears to the ground. Additional informational transmissions are forthcoming.

--end transmission--

**Mobius Artists Group requests:**

Margaret B. Tittlemore is working on This is a Test, an installation with teens from Brockton High School, on the subject of testing in general and the MCAS (Massachusetts Comprehensive Assessment System) in particular. Do you have any anecdotes or personal experiences about testing from your student days or any thoughts on testing that I can use as "grist" for the installation mill? I would love to hear from you!

Email me at [mbt@world.std.com](mailto:mbt@world.std.com) or send to Margaret B. Tittlemore c/o Mobius, 354 Congress Street, Boston, MA 02210.

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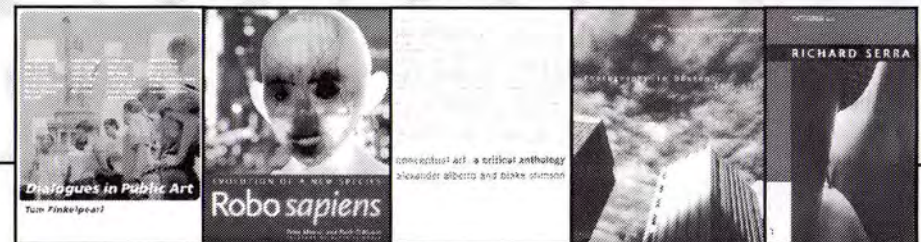
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**FEBRUARY 2001 - AUGUST 2001**

	page
A Note from the Director .....	1
Where and What is Mobius? .....	2
Call for Work: Works-in-Progress .....	3
<i>Movement: works-in progress</i> performance .....	3
<i>Student Works</i> show .....	3
<i>Reports from Afield</i> lecture series ..	4-5
<i>Straight from the Source</i> video .....	5
<i>Neovoxer</i> film .....	6
<i>The Learning Mirror</i> installation .....	7
<i>VideoSpace</i> video series .....	7
<i>Hanged Man's Lover</i> poems/performance .....	7
<i>Translating: Denmark to Boston</i> installation .....	8
<i>Radio Pü</i> performance .....	8
<i>Domestic Archeology: Site / Insite</i> installation .....	9
<i>Peregrinations 2.0</i> performance .....	10

	page
<i>Scavenger Hunt</i> a scavenger hunt ..	10
<i>Boston Cyberarts Festival</i> performance & installations ..	11-12
<i>Drawing By Chance</i> installation .....	13
<i>Submergence</i> performance .....	13
<i>Water/Rice</i> performance .....	14
<i>Teens Show vii</i> .....	14
<i>Multi-instrumental solo recital</i> performance .....	14
<i>My Five yr. Old Daughter Could Do That</i> anti-music performance .....	15
<i>Stark</i> installation .....	15
<i>Ferrous City</i> performance .....	16
<i>Tibor's Wedding</i> performance .....	17
<i>Thresholds</i> installation .....	17
How to Become a Friend of Mobius ..	18
<i>Artrages 2001</i> exceptional event/fundraiser .....	18

Gallery hours: W-Sat., 12-5 pm. For performances, call Mobius for reservations and information. Reservations recommended; seating is limited.



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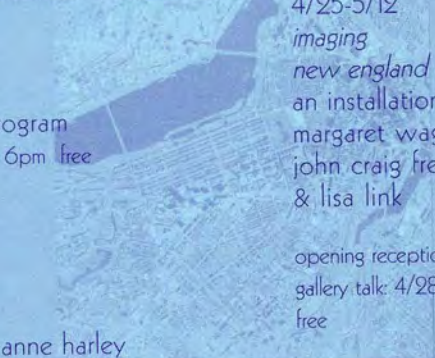
4/16  
*reports from afield: art colonies in the balkans*  
a discussion with marilyn arsem, meredith davis, nancy adams, jed speare, cathy nolan & others  
7pm free

4/20-21  
*movement works in progress #11*  
8pm \$6  
proposals due: 3/12 5pm

4/4-21  
*domestic archeology: site/insite*

an installation by edythe f. wright

the boston cyberarts festival (4/21-5/6)  
4/27-28  
*iEAR@mobius*  
an installation/performance by r.p.i integrated electronic arts program  
performance: 8pm \$5 reception: 4/27 6pm free  
5/4-5  
*the third room*  
performances by larry johnson & landon rose; jed speare with kelly dobson & anne harley  
8pm \$10/8st.sr.fom  
4/25-5/12  
*imaging new england*  
an installation by margaret wagner, john craig freeman & lisa link  
opening reception & gallery talk: 4/28 3-5pm free



5/10-12 & 17-19  
*submergence*  
a performance by jennifer hicks, jed barnum, debbie butler, joy madden & julie morrison  
8pm \$10/8st.sr.fom  
[dress rehearsal: 5/9 \$5]



5/16-6/2  
*drawing by chance*  
an installation by margaret b. tittemore

5/14  
*reports from afield: choreographing the consciousness: deborah hay & "boom boom boom"*  
a discussion with marjorie morgan, leslie elkins, & grace mi-he lee  
at green street studios, 185 green st., cambridge 8pm free



opening reception & gallery talk: 5/19, 3-5pm, free

5/31-6/2  
*water/rice*  
a performance by craig quintero with dorothy chang, chou jung-shih, yeh su-ling, hsu yi-ting, chou man-nong, a-chong  
8pm \$10/8st.sr.fom



6/6-16  
*teens show VII*  
a visual art exhibition organized by and featuring the work of boston area teens participating in the federated dorchester neighborhood houses' art a la carte program  
reception and performance: 6/9 3-5 pm free

6/8-9  
*multi-instrumental solo recital*  
a performance by john ferguson  
8pm \$10/8st.sr.fom



6/11  
*reports from afield: glorious subversion: chinese artists and their freedom of expression since 1980*  
a discussion with meng leng (with yin peet, translator)  
7pm free

6/15-16  
*my 5 year old daughter could do that: an evening of anti-music performance* curated by greg kelley  
8pm \$8/6st.sr.fom

6/20-7/7  
*stark*  
an installation by jennifer hicks

6/22-24  
*ferrous city*  
a performance by cavedogs  
fri 8pm; sat 2 & 8pm; sun 2pm  
\$12/10 st.sr.fom



reception and performance: 6/22 5-7:30 pm free

6/28-30  
*tibor's wedding*  
a performance by the association of czechoslovak roma in canada  
8pm \$12/8 st.sr.fom

7/14-8/18  
*thresholds*  
an installation by karl viksnins  
opening reception & gallery talk: 7/14 3-5pm free

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fe

2/10-3/3  
*the learning mirror*

an installation by  
shawn gurczak

opening reception: 2/10  
[panel discussion, 6-8pm;  
celebration, 8-11pm]  
free

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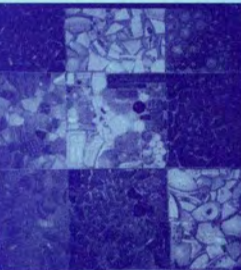
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3/7-31  
*Translating:  
Denmark to Boston*

an installation by  
line bruntse &  
andy mauery

opening reception &  
gallery talk: 3/10 3-5pm  
free



4/4-21  
*domestic archeology:  
site/insite*

an installation by  
edythe f. wright

opening reception and  
gallery talk: 4/7 3-5pm  
free

2/12  
*reports from afield: looking inside  
a discussion with  
robert arevalo & marta soto*  
7pm free

2/16-17  
*straight from the source:  
youth perspectives*  
videos by the mirror project  
video youth producers  
8pm \$6/4st.sr.fom



2/20  
*kibbles & bits*  
video screening curated by  
jeff warmouth  
7pm \$5/3st.sr.fom

2/23-24  
*neovoxer: art is the new god*  
work in progress workshop  
performance by  
the neovoxer ensemble  
8pm \$15/12st.sr.fom  
shintaido movement  
workshop 2/25 3-6pm

3/2-3  
*hanged man's love*  
a performance by  
theater vigoda with  
ann frankel & gwido zlatkes  
8pm \$10/6st.sr.fom



3/8-10 & 15-17  
*radio pü*  
a performance by  
ross hamlin with ethan mackler,  
ed nicholson, lee todd lacks, jay  
schuster, & aida snyder  
8pm \$7/5st.sr.fom  
[post-pü party 3/17 10pm]

3/19  
*reports from afield:  
the touchable stories series*  
a discussion with  
shannon flattery  
7pm free



3/24  
*artrages 2001: a space artessey  
mobius' annual benefit art party*  
8pm - 1am location tba call for details

3/20  
*relative distance*  
a video screening curated by  
jacqueline goss  
7pm \$5/3st.sr.fom

3/30-31  
*student works*  
8pm \$6  
proposals due: 2/20 5pm



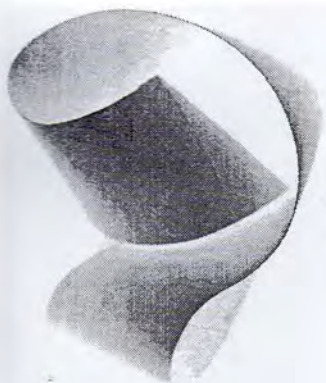
4/6-7  
*peregrinations 2.0*  
a performance by  
tom plsek &  
marjorie morgan  
8pm \$10/7st.sr.fom

4/13-15  
open faucet presents  
*scavenger hunt II*  
fri-sat 6pm; sun 3pm \$7/5st.sr.fom

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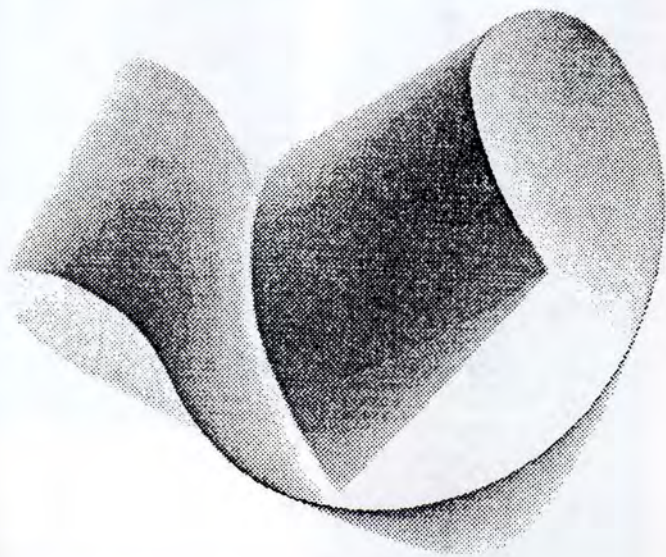




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Performance/Exhibition Center





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*"No other institution is devoting themselves so completely to offering an outlet for those who are truly on the leading edge of art in its myriad forms. If Mobius were not around, there is no doubt in my mind that Boston would be without an important and vital organ for artists of all persuasions."*  
Tom Plsek, composer/  
trombonist

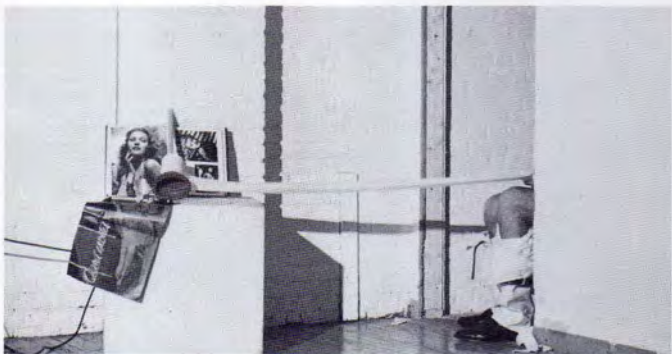
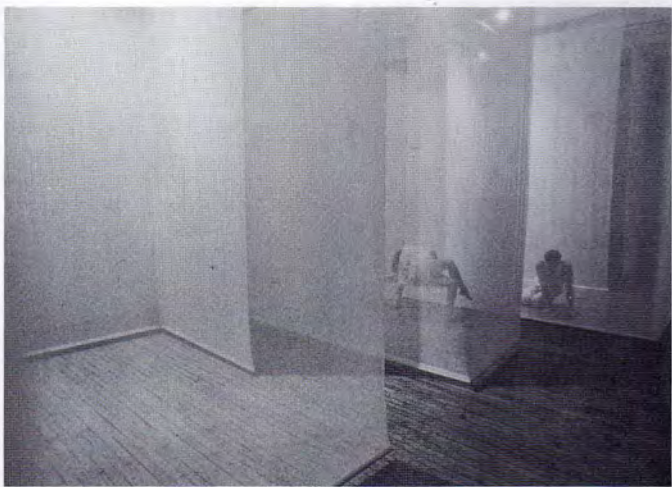
*"Mobius' tireless advocacy of the avant-garde . . . has provided Boston audiences with much-needed exposure to up-to-the-minute work in the performing arts."*  
John Engstrom, They Made  
1984, The Boston Globe

*"Mobius offers one of the few opportunities in the area to see and hear the New Music/  
Sound Art fringe."*  
Kevin Concannon,  
Art New England

Throughout history, art has led society, initiating and reflecting change. Always creating new forms, new idioms, artists have made their greatest impact on civilizations when they have been able to break out of the traditional of their day, into uncharted realms of expression.

Mobius is Boston's most active center for experimental work in the arts. It is a testing ground for new art where audiences are exposed to different, challenging, and often controversial work. As a laboratory for artists experimenting at the boundaries of their disciplines, Mobius provides a forum for audiences and artists actively engaged in the development and critique of new genres of art-making.









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*"I keep a particularly vivid and happy memory of my performance at Mobius. Of all the artist-run spaces I visited, Mobius is the only one I know to foster the production of such an array of activities. Mobius is a polyartistic Renaissance-like center that is unique in North America."*  
Jean-Paul Curtay, French performance artist

*"A first for Boston and Mobius, this festival of collaborations between artists, many of whom had never worked with each other, turned out to be a good barometer of the local arts scene . . . the start of future exciting work. I was definitely intrigued by the performances."*  
Kenneth Sommer, High Performance Magazine

Over 300 artists from Boston, the United States and around the world come to Mobius annually to develop and present their work. The 40 week season includes multi-media performances, installations, sound art, and video. Both emerging and established artists can be seen at Mobius, often working in collaboration.

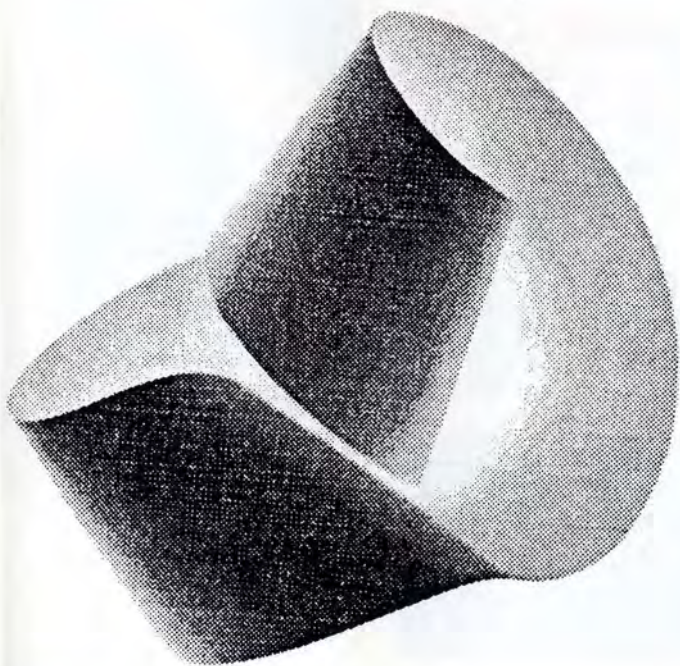
A monthly newsletter, featuring the viewpoints and concerns of the artists, provides background on the work at Mobius. It is circulated free of charge to over 2,000 individuals throughout the country.



# mobius

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Performing Group





*"One of Boston's most unusual research and development firms is called Mobius, Inc., and in its laboratories — Arsem and her dedicated colleagues explore the frontiers of . . . art."*

Jeff McLaughlin, Lives in the Arts, The Boston Globe

*"Mobius is Boston's only creative haven for exclusively experimental theater and avant-garde performance. Mobius productions are complex artistic puzzles that thoroughly entice and illuminate audiences."*

Downing Cless, Associate Professor of Drama, Tufts University

*"Unforgettably grotesque, In The Flesh is a series of ritualistic and culinary actions focused on themes of death, life, and death-in-life . . . a clearly structured, 'readable' piece, and one of a kind."*

John Engstrom, The Boston Globe

*"Bongo Bongo: Bongo Bongo was wickedly insightful in its social criticism."*

Michael Bronski, The Boston Globe

When artists from different disciplines begin working together, a tremendous cross-fertilization of ideas, approaches, and techniques occurs, revitalizing contemporary culture.

Mobius Performing Group has achieved a national reputation as a leading interdisciplinary group in Massachusetts. Dedicated to developing innovative forms of live performance, the 12-member company bring to their collaborations backgrounds in performance, music and video.

Mobius Performing Group's challenging original work ranges from solo performance art to large-scale, multi-location outdoor performances. The group is most noted for their audience-interactive events, which radically transform the dynamic between performer and audience.





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*"As we drifted in the dark under the full moon, a horn commenced to play from the distant shore, beckoning us out of the darkness, and being answered by another, deeper one on the opposite bank. If there were any resisters to Orpheus after the spinach pie, there were none now. The horns were magic, and as the boat slid amid the darkness and twinkling lights, it seemed as if we were all, at last, sharing an otherworldly experience."*

David Edelstein,  
The Boston Phoenix

*"Persephone and Hades explores the expanded possibilities of the modern age. It is funny, sometimes excruciatingly boring, and ultimately liberating. It can also be a little scary. It destroys the concept that art is an object to be viewed, replacing it with the idea that art is an action to be shared."*

Bob Hicks, The Oregonian

Mobius Performing Group tours to performance centers, galleries, colleges and universities throughout North America. New avenues of the creative process are explored in residencies and workshops, where students experiment and stretch their concepts of performance art and multi-media collaboration.

Mobius and its resident performing group are located in a spacious multi-studio loft in Boston's Fort Point Channel area. For information on all of Mobius' presenting and touring programs contact:

Mobius, Inc.  
354 Congress Street  
Boston, MA 02210  
(617) 542-7416

