

MOBIUS NEWSLETTER

354 CONGRESS STREET, BOSTON
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VOL. 3 #2 SEPT/OCT 1985

NOTE FROM THE DIRECTOR

I have been writing all morning, my papers spread around me on the floor. One ear listening to birds, cicadas -- the hum of the woods. So attuned to such small sounds and movements that I look up when a squirrel moves sixty feet away.

The whiff of the remains of a fire two nights ago in the studio's fireplace mingles with the fresh smell of pines, sunlight on trees, coming in on the breeze through the windows.

My lunch basket is delivered. And I talk to Charlie for the first time. He is curious about the bones hanging on the porch, now made into dolls. What kind are they? His grandson thought they were human bones.

I open the basket and find a yellow 'while you were out' note: "Need opening statement for newsletter. It's due tomorrow. It can be dictated. Please call Mobius."

Mobius. Newsletter. Boston.

McDowell. Trees. Silence.

It is impossible to hold such distinctly different realities in my mind at the same time. I am here now. Alone.

-- Marilyn Arsem, 9/19/85
Peterborough, New Hampshire

We're delighted to welcome back Mary Fleming, long-lost Moboid, who last performed with us in On the Passing of Time, Mass. College of Art, Spring of 1982. Then she went on a vacation to St. Thomas and stayed for 3½ years. Now she's back, and we're happy (see Works-in-Progress below).

WORKS-IN-PROGRESS/FALL 85

Sponsored by Mobius Performing Group

October 18 - 20

The Mobius Performing Group regularly sponsors programs of works-in-progress in many different media, both of our own work and of other artists from Boston and New England. Descriptions of the works to be presented this fall follow.

Please note that this program will include work in video by Lisa Coen. Our apologies to her, since we were unable to arrange for her statement in time for inclusion here.

* * *

THE ONION PIECE II

Mary Fleming

Past experiences. How do they assimilate into modern society? Are memories a help or a hindrance in our fast paced, high-tech, future oriented society? Can the human memory process adapt to our times? Are some memories so powerful that they can keep us on the outside forever?

Another piece about man and society with the focus on man's present and past vs. society's present and future. A listening as well as a visual presentation. Food for thought.

LIVE TV: A SHORT HISTORY OF
DECAY

Theatre S.

All this began with an ironic gift on my 30th birthday: A Short History of Decay by E.M. Cioran, a French philosopher. The book is a collection of very short essays on topics like "Heaven and Hygiene," "The Celestial Dog," "Apotheosis of the Vague," etc.

Susan Sontag has described the book as reminiscent of Beckett. To me it certainly hit home at the stupidly nostalgic/anxious age of 30, but seemed more like a depressed Beckett on speed, where despair becomes the biggest source of energy.

Some quotes:

-- Love is a duel of salivas, milking their absolute from the misery of the glands.

-- Civilization is not shouting, dragging your desert through the mall. (After each conversation why is it impossible not to regret the Sahara?)

-- 59 seconds out of each of my minutes is dedicated to suffering. How to define this virus? We want lights suspended over our disasters.

The question is how to energize this really physical language. In this version TV becomes the metaphor for the ideas to shoot out of -- with its violence, glowing colors, and obsession with time.

So LIVE TV takes on a tape with percussion, synthesizer, and processed voices, plus live music with horns and percussion, and a glowing man inside a big TV -- to try and attack a viewer's eyes, ears, and thoughts a little.

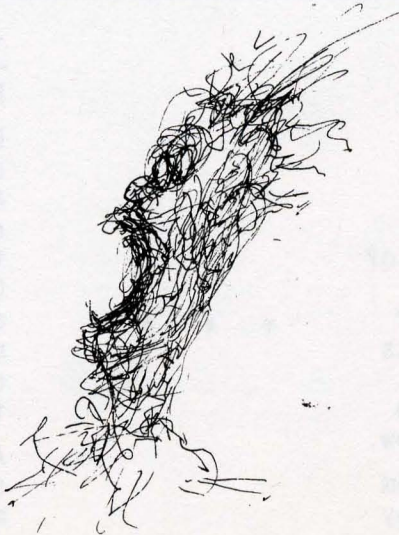
-- Gary Duehr

VICIOUS FISHES and FROGS
IN A WELL

Paula Josa-Jones

Vicious Fishes is a whimsical dance/performance piece for a man, a coat, and a 72" flying carp. I am interested in the contrast between the "monster" (without) and the gentle man (within), and the process of transformation/metamorphosis which loosely envelopes the piece. The performer is Mark O. Pugh, and the music is traditional Japanese koto.

Frogs in a Well is a solo piece which uses purdah as a central metaphor for enclosure, entrapment, concealment and revelation. I have been playing and struggling with this dance for about nine months, and returned from my journey in Northern India with a piece of the costume and a renewed passion. Although it would be easy and obvious to make a straightforward "women's" statement, I want to convey some of the ambiguity, the mystery, and the seduction, hence the androgynous costume and non-literal movement choices.



Drawing by Ean White

COWBOY MOVIE

Bob Rizzo

A performance inspired by a text given to me as a gift years ago has finally taken form as Cowboy Movie.

Part one, which lasts approximately 30 minutes, will utilize pieces of this text along with actions by myself and three or four other performers.

BEFORE WAKING LYING THERE AND BREATHING WHERE A MAN COULD SIMMER IN THE COLD PLEASURE AND DID CHOOSE THE DIRECTION TO LET WALK OR FLY IN.

JUST BEFORE DARK, NOT REAL BUT BLOT OF SUN DESCENDING OTHER PEAK-SIDE AND LIGHT ENOUGH ON PRAIRIE, BUT COOLING AIR CLIMBS OVER PEBBLE TRAIL AND BELOW LUSH OF TALL MEADOW THAT IS WHERE HE'S HAVING TO SLEEP.

HE HAD MONEY FROM WORK IN TEXAS AND WOULD BUY COFFEE AND GRAIN AND ENOUGH TO GO WEST OVER THE MOUNTAINS WITHOUT STOPPING.

UNHEARD THE QUESTION BUT SMELL OF WHISKEY AND SLOPPY ARMS AND LEGS A MAN AND ANOTHER MAN OVER HIM AND TALKING LOUDLY HE HEARD THEM.

THERE WASN'T ANY REASON TO BE ANY DIFFERENTLY FROM PEOPLE A WHOLE TOWN LOOKING AFTER HIM, STILL THINGS COULD CHANGE AND PEOPLE DON'T KNOW SO THEY LOOK FOR A SCAR.

THEN ABOVE THE HOUSE ON THE ROCKS THE POINT OF A WHOLE COUNTRY, THAT HEIGHT WAS SO EASY SINCE HE WAS VERY SMALL.

THIS TIME THOUGH APACHE CAME FROM THE DUST AND THE DEAD PATROL BEFORE EATING.

NO ONE SAW HIM ALONE AGAIN IN THE DREAM.

-- Craig Watson, adapted
by Bob Rizzo

BONGO BONGO: BONGO BONGO

Mobius Performing Group and TheaterWorks

Bongo Bongo: Bongo Bongo. It's a birthday party. In Purgatory. It's that same party. Inside out. In the Inferno. But it's no sweat! 'Cause it's also Paradise. In a cup of tea. In your lover's eyes.

You see, the artists in our laboratories have been at work for over a year, adding a dash of this and a pinch of that. Tasting and testing. Uncovering just the right combination of experimental ingredients to give your fall season art-attendance that extra sparkle. Such as:

- buried references to Chekhov and Dante!
- an original music video!
- advertising grammar and semantics!
- and so much more.

And it's a co-production of MPG with TheaterWorks. Producing together. For the first time.

Bongo Bongo: Bongo Bongo. It's audacious. Presumptuous. Just plain nervy. It's just what this crazy, hopped-up culture of ours needs more of. So -- uncork the essence!

-- David Miller

MIND MIRRORS

Bill Needle

My art is not my work. I have no work. Only play. If it isn't fun to do, I don't do it. The fun comes in letting the materials I use form something from themselves. The Zen Master says, "In the spring-time, the grass grows by itself." My art is about letting the grass grow.

Sometimes I see some anomaly that catches my eye. I decide to paint it or photograph it or make it into a sculpture. I play music and start to play with the materials. When I have finished, there is al-

ways something that I didn't put there, and that is the essence of the piece. I never know where it came from. Perhaps it was put there by some supernatural force or maybe it came from so deep in my unconscious that I never knew it was there. Anyway, I just zone out and let it happen.

There is never a time when I am trying to steer my audience in a particular direction. My reaction is purely my own, and each viewer can see what her or his inner vision creates. I simply hold up a mirror and the viewer has a subjective reaction. Obviously, there can never be a wrong interpretation. That is why I call my show "Mind Mirrors".

AT THE DINING ROOM TABLE and TRANSLATION OF A FIRE

Chris Chalfant

At the Dining Room Table, a piece for ten readers, one silencer, one translator, one keyboard player, and one audience, is a web of structured interactions and non-interactions, at least on the content level, based on a true story. We are exploring the non-content elements of musical communication, then transferring them to seemingly mundane content, intending to expand the experience of the moment for both the performers and audience. It is the choice and responsibility of all humans engaged in "observing" or "performing" to live or non-live this activity.

It's like eating carob and imagining it's chocolate. TRANSLATION OF A FIRE is a recreation of a campfire through translations and re-translations of aural and visual stimuli, using common elements to achieve multi-sensoral assimilation. The performers and audience have the choice and responsibility to live or non-live this activity.

OPEN STUDIOS

Sponsored by Fort Point Artists Community

October 19 and 20

FPAC Group Show at Mobius

The artists in the Fort Point area have been working for the past six years to increase their visibility in the larger community. The 6th Annual Open Studios weekend is intended to familiarize the general public with the life of this city's art community. By showing work in their studios, artists can get their work out of sterile galleries and allow the public to see the work in the context of its creation.

One aspect of the Open Studios weekend that is often overlooked is that it is one of the few opportunities for artists in the area to meet each other and see what everyone's up to. This year, the Fort Point Artists Community has invited artists from other areas of Boston, whose living situations are also threatened by real estate speculation, to show their work as a gesture of solidarity. There will be a DISPLACED ARTISTS INSTALLATION, a temporary outdoor installation created to draw attention to the continuing problem of artists being driven from their studios.

The FPAC Group Show, held at Mobius, will include the work of artists who, for different reasons, cannot make their studios into public spaces.

"FASHION KILLS!"

Installation by Corinne Mallet

Sunday, October 6 - Sunday,
October 13 12:00 - 7:00 p.m.

Mass. College of Art, Tower
Building, 621 Huntington Ave.
Student Gallery

Reception: Thursday, October
10, 5 to 8 p.m.

Please, help me murder the fashion that kills! The fashion that hurts, deforms, distorts! The fashion stiffening the season, disguising the year, channeling into a single stream the flowering energies. No! to the fashions that kill the fashions that die and no! to the fashions that prostitute in order to survive. No! to the fashion that hides behind watches, glasses, safety pins, to the bits and pieces that bid and forbid food and dreams. No! to the "in", the "hip", the "kool", the "hooked" . . . Shall we get technical?

High heels curve the spine. "Yes", says you, "but that's old". Corsets create pouches of fat in place of the buttock. -- OK, but that's archaic. Does it really sound upper-class to have tiny Chinese feet or a huge Burmese neck? Yeah . . . but that's primitive. What about getting skin-cancer from sun-bathing or making yourself throw up just to remain skinny? "Here lies for eternity an assiduous reader of Miss Mode, 1978: a skeleton alive, a skeleton dead." "Here lies Ms. Nouveau: born a man, a woman when dying, pioneer of nose jobs and 20 liftings old." "Here lies, under God, a very holy person: tattoos all over, pierced ears and hollow cheeks." "Here she lies, before your eyes, dead in the dress that used to kill." "There he lies, Muscle-Man, a banquet for the worms" . . . and there will stand, at Mass. College of Art, photos, fabrics and other stuff, newer, hotter, hipper, more projecting, more magnetic, more pixelating . . . well, you know, more fashion-like.

SOUND ART AT MOBIUS - PART VI

Godfried Willem-Raes and Moniek Darge, from Belgium

October 25 and 26

FREE PUBLIC LECTURE-DEMONSTRATION: October 24, 10 - 12 a.m.
Space 46 - Mass. College of Art / 364 Brookline Ave.

FREE WORKSHOP: October 27, 3 - 5 p.m. at Mobius

Moniek Darge and Godfried Willem-Raes run a performing space in Gent, Belgium called Stichting Logos, at which there are nearly 100 music, media and performance events each year. They have toured with their work in most of Europe, in the United States, and Australia and New Zealand.

For Sound Art at Mobius, Moniek and Godfried will present two new works -- SOUND TRACK, which will be performed outdoors, on walk through the Fort Point area, taking sound from the environment and giving it back in altered form in real time; and HOLOSOUND, which will convert the Mobius interior into a giant oscillator, using ultrasound.

This interview was conducted by Richard Lerman at Stichting Logos, on June 13, 1985. The early plans for HOLOSOUND are discussed in the latter part of the interview.

- R: How do you arrive at ideas, and what do you find exciting re imagery and process in your work?
- M: For me, both sides go together. You start working on something and then come some thoughts and ideas, which bring a new way of working on the piece.
- G: For me, technology and the technological process becomes another image. Well, maybe it has this or that potential and you put it in the "lab" and you check it without thinking of a particular piece, but just want to look at it for its potential . . . some special cord or part, or something. Then I think I can use this on that for a certain purpose and about 90% of the time it doesn't work at all. But there's 10% of the time in which it actually works, and then maybe there's 1% of the total time in which it's actually interesting.
- R: So do you think then about one particular image in a piece as you work on it?
- G: For myself, there's very little extra-musical imagery. Most of it is either completely a realizable musical idea which I try to realize by using technology or some sort of a machine concept. Traditional composition is in a way a building of a machine: a certain aesthetic, certain rules from which it all evolves are at play. That's also true for me with the equipment I make. Instead of writing notes on paper, all the components together serve that function.
- M: For my way of working, it has a lot to do with images that start to come up, and especially from a stimulation of things in reality: like the sounds you hear, concrete sounds, or circumstances that then later appear in a piece.
- G: The only image I may have is strongly connected to the notion of "machine" itself, like a Golem with all the historical things associated with it, like Frankenstein, etc. When you build a machine you make something of a human-like thing, with its own autonomy. It's no longer "you" and I find that interesting. It's why I now make automatic machines, and nowadays use lots of circuits with different

kinds of memory. It's not a question of unpredictability; what I really want is to make something intelligent that can really have and be a partner in performance.

- R: In your case, I'm thinking about the pneumatic instruments which must have had some kind of image to generate them. [Note: the pneumaphones are a series of large air-driven sculptures, like reed instruments, which are played by groups of people as they sit, jump, and/or roll on cushions filled with compressed air.]
- G: That's a strange story. The first pneumaphone was actually made long before I even saw the possibility of having a compressor to drive it. So, first the instrument was made with the idea behind it -- the sound mechanisms and everything. And it was hanging around as a big sculpture for two years before I got it to work.
- M: And, there was no idea for cushions on them at that moment. I remember I remember at the very beginning in the early stage of testing it out with the vacuum cleaner, that slowly the idea of the cushions came, and then it just stayed that way for two years as just the one piece. Then with the cushions came the idea of doing it on the street, to have more of them and to make a whole environment of the pieces with cushions to sit on.
- G: But in this case, the sound mechanisms and the idea of a pneumatic controlled pressure dependent thing was first. The organization and its form came later. But the perspective was essentially in it as to the secondary step. It was still the product of something imaginary.
- M: A very big difference that I notice between the way that Godfried and I work is that he'll go to a flea market and buy materials and then he makes something out of the materials he found. I never do it that way -- I always first have the idea and then look for the materials. It bothers me a lot to use things that are just there.
- G: I'm highly interested in the world and when I run into something interesting, well OK, I put it with the rest of the junk and will dig it up some other day, and make something out of it. I couldn't live in a non-industrial society for that reason.
- R: At this time, where the Mobius events are about four months away, do you have an idea as to what you might be doing there?
- M: We are working for some time with some new equipment Godfried made, and it's based on ultrasounds and ultra-sound beams, and making that audible by moving into it. So we have different experiments where the beams are there for the audience to move into and to have them explore the space themselves.
- G: Here again, the attempt was to have the equipment as a sound project, and well, you know that an instrument is always some kind of a foreign object to your body . . . if you play an instrument you have to deal with certain mechanisms. I was wondering if one could make an instrument that had no physics -- which would be just you.

Now, I realize very well that there has been an awful lot of attempts in the past to translate immediately movement into sounds. Most of them are very unsuccessful, at least to my taste, for the very simple reason that they are mostly unmusical. I mean, they are mostly based on light or electromagnetic waves, which means they are proximity dependent. You come nearer to something and the sound will go whoooooop [rising pitch], you go further and it will

go woop [down in pitch], or controlling its loudness or whatever. Proximity is not a musically relevant parameter. A relevant parameter, musically, is energy, acceleration, velocity. Standing still should in no case have a sound. You need more than just a switch to turn it off then. You have to translate acceleration, the weight, direction, all these things.

M: So we're working with a lot of transducers in the room to make a kind of sound hologram in the space, using the three dimensions of the room.

R: So then, will you be using three speakers in this piece, or more, less?

G: In principle, we could use three, but we'll probably go with four. What we are really after is to make a multidimensional oscillator. One that in some way can give to the electronic sound the richness that all acoustic sounds have, because they emanate from three dimensional sources.

M: This really illustrates one way we work together, especially when we work with new electronics. In this case, he's making the gear and with this one the set-up is made in the hall. Each time I enter the hall, I have the idea that the space is bewitched in the sense that each movement you make, even one finger, you hear everything you are doing. So the idea slowly came up of making a piece about a limited space, like making a circle or configuration, so that only when you enter the space, at that moment, will the equipment start to work. When you are outside, the "world" is just the normal world. The center of that space is a very important place. Each time you go more to that center, or over more boundaries, you add more sounds and more effects of the equipment. For me, in fact,

(continued on pg. 11)

INTERVIEW WITH JAMES WILLIAMS, by L.Liverman

L.L.: We've been talking about your recent visit to the far east and your previous performance work. Let's talk now about Beatitudes for Dying Men.

J.W.: Why don't I just say what all of its elements are. There will be slides, projections I think they're called these days... nobody wants to call them slides... no film, no video. Trying to keep it real simple... I don't want to get hung up in technical boondoggles this time...The piece is very important to me. In a way it is my memorium to my friend and in that extent I'm very involved in it. So anyway, I don't want a lot of high-tech distraction in the thing.

L.L.: How does the piece reflect your personal experience?

J.W.: My personal experience in this particular case almost follows the social script... everything that I went through, that I thought or said or did in my 20 year relationship with my friend who died has been experienced by a lot of people... and especially people my age who lived through the fomenting of social action in the 60s. At the same time, I think that my friend in his development is much more representative than mine. I met him when we were both in college not too long after I had graduated from highschool... so he was not my oldest friend, but he had been my friend longer than any other of my close friends and watching his development over a period of years was kind of interesting especially in light of all the various ins and outs of the gay movement...Beatitudes for Dying Men...what I have tried to do with the piece is construct it in such a way that it reflects my perception of both his experience and my own experience.

My own experience is less involved with the aspect of the gay history and more involved with what I feel about one, his death, and two, death. I'm very unsure about how I feel about the whole AIDS thing...the gay community... on the one hand they were trying to achieve a sense of liberation and on the other hand it was over indulgence... while that did not create the disease it is somewhat responsible for its spreading so rapidly within that limited community...Well, so what, you could say the same thing about the heterosexual community especially in the light of the sexual liberation of the 60s. It's not a gay disease in Africa, it's not a punishment, it's not some kind of plague sent forth by God and so forth... So, I'm trying to explore if not answer some of the questions for myself and to a degree in a way, maybe I'm avoiding them.

L.L.: Do you feel that you needed a lot of courage to do the piece, were you just ready, the timing being right... being so personal...immediate references?

J.W.:To a degree I worry about whether I'm really exploiting a dramatic issue somehow, but I don't think so... I hope not. Dealing with personal things... I'm a little more comfortable with it this time than I was last time in History. This is more my friend's experience than it is my own experience...The two elements of the audio tape are someone reading almost 20 years worth of his letters to me interspersed with my retelling of incidents that happened during the three or four days when I last visited him which was about a month before he died; and as such it involved some rather humorous things that happened, some very touching emotional things, and some things about the sheer medical physiological things with AIDS. At one point I read the only letter that I ever made a copy of that I sent to him and it's my big political statement which I'm neither ashamed of nor particularly proud of in retrospect.... Some of the things I say in it are very didactic and in a way I think I'm putting them in as a way of absolving myself of guilt for having said them in the first place... Most of them I still believe in one way or another.

Courage? Well I could say yes...well if I said it took great courage I think I would feel that I was lying to you, but if I said no... that's not quite true either...I really do sort of feel it takes courage to do much of anything...I do not consider myself to be the Ernest Hemingway of performance art or anything...I'm not known for my grace under pressure.

L.L.:What would you say your strongest element is, or when you start planning a piece what are the first things that you focus on?

J.W.: I like the idea of performance style that some people say is manipulative... I guess it's what they mean when they use the term 'hot' or 'warm' media. I like to have points of very dramatic or perhaps even emotional impact in much of my work. Much of the performance that I see strikes me as being very cold, very intellectual and very objective and I don't think of myself really as being any of those things... I like to think that the work I do has some connection to some hopefully large element of society at large...

L.L.: Do you see that coming through in this piece?

J.W.: Yes, I think so. It's a very emotional piece... I mean, I cannot imagine anybody doing anything about this particular topic and being objective about it. I think it's going to be a pretty emotional piece. I may be wrong and if people have an emotional response to it, either anger or sorrow or I don't know, disgust or whatever, I would feel that the piece was successful. All I know is the audio tape... the rough cut is done and I'm still moved by it when I hear it.

L.L.: Earlier we were talking about spirituality...

J.W.: Even above that, there's the whole larger concept of religion in general and some of those religiously oriented questions in the light of the resurgence of fundamentalist religion which I had long hoped was dying out and now here it is again... Bill Graham was bad enough, but Jerry Falwell is just absolutely intolerable. They've always been around... I grew up with them in Florida. I was a southern Baptist and so I'm familiar with the hell fire and brimstone routine. One of the things I've been thinking about is when I abandoned religion as a viable commodity... to what extent did I think of it before I did it. Fundamentalist religion... forget it... it's primitive, it's cruel, but on the other hand where does the intellectual go next. Religion if it does nothing else, at least it provides you with a framework for thought and for action and above all, it provides you with some kind of standard and reason for having some kind of moral or ethical structure. What is the moral responsibility of society to the homosexual is an interesting question and I think there are people who can very clearly answer that. I hear a lot less about what is the moral responsibility of the homosexual to the society and in a way, I suspect that a lot of gay people would say, "well, that's a stupid question. To begin with, it's no different for the homosexual than it is for anybody else." I'm not sure I believe that.....

L.L.: Why the Beatitudes?

J.W.: That's the religious element. Remembering the Beatitudes from the Bible.. "Blessed are the meek... they shall inherit the earth.." It doesn't seem to be the case... The people who seem to have inherited the earth are not very meek and to some degree it seems as if they are going to blow it up for all the rest of us who are maybe too meek and nobody's going to inherit anything... But I'm using them as a basis. At the time the intention was good and the thought behind it only poetic, but they were guidelines for their times and so I'm using the original Beatitudes. But since I'm also exploring the possibility of a new and somewhat more timely moral structure, we are including some other kinds of beatitudes that we feel imply either life as we think it should be or contemporary life as we think that it actually is.

A new morality has to make allowance for people who were formerly thought of as being damned... that includes people who use birth control, that includes homosexuals... that includes infidels, Muslim or Buddhist, native tribes... Any kind of new code of ethics... Who is doing this? The secular humanists I suppose... the Catholic church isn't doing it, the Baptist church isn't doing it. I don't think they realize that Asia for instance has more than 1/2, China alone has almost one fourth, of the entire population of the world... so a relatively small portion of the population of the world believes these things. They are going to develop their own moral and ethical structure as has for instance the USSR and I don't think that we're going to find traditional values to be either workable or particularly desirable.

Personally the piece to me is about loss, about confronting death... someone else... my own... death in general, death as a concept and since the piece is not totally put together yet, it may ultimately wind up being about something else entirely... I don't know.

OCT. 18-20 (FRI-SUN)

WORKS - IN-PROGRESS

8:00 PM \$4.00

Friday, 10/18

Lisa Coen
Mary Fleming
Brian George
Paul Josa-Jones
MPG / TheaterWorks
Bill Needle

Saturday, 10/19

Chris Chalfant (Translation)
Mary Fleming
Paula Josa-Jones
Bill Needle
Bob Rizzo
Theatre S.

OCT 25-26 (FRI/SAT) 8:00 PM \$6.00/4.00 ST.
SOUND ART AT MOBIUS - PART VI
Godfried Willem-Raes and Moniek Darge
HOLOSOUND / SOUND TRACK - A WALKING PIECE

Sunday, 10/20

Chris Chalfant (Dining)
Lisa Coen
Mary Fleming
MPG / TheaterWorks
Bob Rizzo
Theatre S.

Free public lecture/demonstration:
Thursday, October 24, 10 - 12 a.m.
Space 46 - Mass. College of Art
364 Brookline Ave. Boston

Free informal workshop:
Sunday, October 27, 3 - 5 p.m.
Mobius

OCT 30-NOV 1 (WED-FRI)
8:00 PM \$5.00/4.00 BPA+ STUDENTS

Wednesday, 10/30

Max Azanow
Ean White
Victor Young

Thursday, 10/31

Max Azanow
PLAGUE NIGHT

ANY PLAGUE
produced by
Boston Performance
Artists, Inc.

Friday, 11/1

Ean White
Victor Young

OCT. 19/20 (SAT/SUN)
12-5 PM
FREE

OPEN STUDIOS

group show
Fort Point Artists Community

Afternoon performances

MOBIUS

354 CONGRESS ST.

542-7416

X A NOTE TO "THE MUTANT SEED"; SOL NIGREDO: X
X ON THE BLINDNESS OF THE SELF- SEEING EYE X

IN THAT FORE-ABYSS WHEN LIGHT WAS PURELY LIGHT
LIGHT COULD NOT BE OTHER THAN BLIND LIGHT, AND
BLACK; SOL NIGREDO BURNED IN HOLOGRAPH WHICH
WAS THE CLOSURE OF ITS UNCREATED FORM BEFORE
ITS SELF-NEGATION INTO SPACE. HOW COULD THE
FIRST LIGHT BE OTHER THAN BLIND LIGHT, WHEN AS
YET THERE WAS NO OTHER TO BE FOUND? FIRST LIGHT
CAN THEN BE SEEN AS THAT ABSENCE OF REFLECTION
KNOWN AS BLACK, LIGHT BEING UNABLE TO CONCEIVE
ITSELF UNTIL THAT TIME WHEN IT COULD REGURGITATE
ITS BLACKNESS TO EXPEL THROUGH THE ABYSS. AND
SO IT FELL, REFLEXED, EXPLODED, TORE FREE AND EMAN-
ATED INTO THE BLACKNESS THAT IT WAS AND WOULD
THROUGH THIS KNOW ITSELF TO BE: THUS SOL NIGREDO
AIMS ITS RAYS TO KILL, TEARING LOOSE INTO THE
ABSENCE OF ITSELF; THE DARKNESS IN WHICH IT
FINDS ITSELF THE MATERIALIZATION OF THAT BLIND-
NESS IT WOULD KNOW ITSELF TO BE, THIS ACT THE
SIGN THROUGH WHICH ITS SELF-REFLECTION AND SELF-
ALIENATION WOULD BE MADE KNOWN BY WAY OF CLOSURE
AND COMPLETION OF ITS OWN EXCESS. IT TEARS IT-
SELF OUT OF THIS CLOSURE, SELF-DELIGHTING IN ITS
DISMEMBERMENT AND FALL, BESIDE ITSELF WITH CRIES
IN THE CONVULSIONS OF ITS OWN EXCESS- IT BEING
SEEN AS NECESSARY TO EXTEND ITSELF THROUGH EN-
TROPY, I.E. THE RANDOMNESS OF INFORMATION; THE
VIBRANCY OF SELF-REFLECTION GIVING WAY BEFORE
HYPNOTIC WEIGHT OF FACT. SELF-SLAUGHTERED SOL
AGLOW WITH REGICIDE, LIGHT SWARMS WITH EXCESS,
ARMED WITHIN ITS HIDDEN ZONES, EXTENDING THIS
EXCESS THROUGH ITS ENTROPY AND SO REALIZING THE
NATURE OF THIS EXCESS BY BECOMING LESS IN THE
ACT OF CIPHERING AND FALLING THROUGH THE ABYSS
OF SPACE. IT THUS GROWS EVER LESS THROUGH THIS
METHOD OF BECOMING MORE, EXULTING IN THE PERVERS-
ITY OF ITS RESTRAINTS, ITSELF ENFORCING ABSENCE
OF ITS FIRST DESIRE THROUGH WHICH ABSENCE THRUSTS
INTO ITS PROPER FORM. IN THIS WAY AT LAST, ADRIFT
IN THE ABYSS, LIGHT COMES TO KNOW ITSELF THROUGH
THE LONGING FOR WHERE AND WHAT IT WAS AND COULD
NEVER BE AGAIN, CLOSED AS IT IS WITHIN THE SELF-
OPPOSING WOMB OF SPACE; GHOST-HOLOGRAPH OF THE
UNSPEAKABLE DESIRE THROUGH WHICH IT BLINDS IT-
X SELF, AND SEES ITS FALL. X

"SOL NIGREDO" IS A PROSE NOTE TO A SECTION OF POEMS IN "X: REVENGE OF THE AUTOGENES", A BOOK NEARING COMPLETION, FROM WHICH I WILL BE READING AT "WORKS IN PROGRESS" ON OCT. 18TH. THE STRATEGY OF "REVENGE" IS UNFOLDED, CONSTRUCTED AND DECONSTRUCTED, CODED AND DECODED OVER 8 SECTIONS, WITH VARIOUS NUMERICAL RATIOS AND PUNS STRETCHING BACK AND FORTH BENEATH THE SYMMETRY OF ITS ARCHITECTURE, WITH THE LAST SECTION COMPLETING THE CYCLICAL MOVEMENT SET UNDERWAY BY THE FIRST, ECHOING ITS CLOSURE IN A NEW DIMENSION AT THE SAME TIME THAT THE LINEAR EXTENSION IS RESOLVED, THE WORK, IN FACT, ENDING WITH A 15 PAGE VERBAL MANDALA, WHICH ATTEMPTS TO "SQUARE THE CIRCLE" SO TO SPEAK THROUGH THE LINEARITY OF WORDS. THIS SPELL OF REPETITION IS ELABORATED AS WELL BOTH THROUGH THE DIFFERENT TYPES OF LAYOUT, AND, LESS VISIBLY, THROUGH THE SELF-CANCELLING BALANCE OF KEY OPPOSITES I.E. THE CODE OF PARADOX WHOSE QUIRKS ANATOMIZE THE UNDERLYING COORDINATES, REPLACING THE CONCEPTS OF CERTAINTY, OBJECTHOOD, AND PERSONAL BIOGRAPHY WITH AN UNDERLYING SYMMETRY OF FIELD IN WHICH PHENOMENON ARE SEEN AS SHADOW PLAY; THE CAPRICIOUS MATERIALIZATIONS WHICH MANIFEST THE PATTERNS OF DUPLICITY WITHIN THE FIELD. THE WORK ATTEMPTS TO MAKE LANGUAGE THE TWIN-EQUAL TO THE MANIFESTATIONS OF POWER-IN-THE-WORLD, THOUGH NOT FROM WITHIN THE CONFINES OF THE LANGUAGES WHICH CONSTITUTE THE MAYA (PLAY, ILLUSION) OF THAT POWER, GHOSTING ITS FORMS AND RECONSTITUTING THE NATURE OF THE PLAY WHILE FORMALIZING THE HYPNOSIS OF THE ILLUSION AS THE GAME PLAN OF TRANSFORMATION, RATHER THAN THE DEAD WEIGHT OF CONSTRAINT, BY A RETURN TO THE FIRST POWERS OF SPEECH. THIS CONJURATION OF A META-LANGUAGE THROUGH THE CONSUMPTION OF MORE APPARENT FORMS INVOLVES 1ST- 3RD CENTURY Gnostic MYTHOLOGY, THE TRADITION OF PRIMORDIAL (ANDROGENOUS) MAN, QUANTUM PHYSICS, PSYCHOLOGICAL THEORY, CABALA, INFORMATION THEORY, COMIC BOOKS, CONTEMPORARY POLITICS, THE WRATH OF KHAN, SCIENCE FICTION (WHICH I NEVER READ), WORLD WEEKLY NEWS HEADLINES, LOVE LETTERS FROM CYBERNETIC HITMEN, ALL FOUND LANGUAGE, HIGHWAY DEATH COUNTS, THE SYMMETRY OF HERALDIC CRESTS, GENETICS, ALCHEMY, RACIAL MEMORY, THE INTELLIGENCE OF CRYSTALS AS THE GODFATHER OF THE RIGHT-LEFT BRAIN, THE MUSICAL LOGIC OF BACH, REICH, TRADITIONAL AND CONTEMPORARY AFRICAN MUSIC, THE FLAMENCO OUTCRY OF DUENDE, DIGITAL REDUCTION, OCCULT ANAGRAMS, BABYLONIAN TOMB RECIPES, TRANCE STATES, LATE NIGHT LOVE BABBLING, BABIES' CRIES, THE SPELLS THROUGH WHICH WOMEN, WEALTH AND POWER CAN BE YOURS FOR ONLY 14.95, HIGH FASHION PERFUME COMMERCIALS AND THE TIBETAN BOOK OF THE DEAD AMONG OTHER SOURCES.

-BRIAN GEORGE

ANY PLAGUE

Performances by Max Azanow,
Ean White and Victor Young

Produced by Boston Performance
Artists, Inc.

October 30 - November 1

* * *

ROCK AGAINST RATIONALISM

The STATE OF THE UNION
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including

POETRY metered by beats of
politics, religion, modern
life and love

MELODY inspired by the joint
efforts of Max Azanow and
friends

PARODY a veritable barbeque
of sacred cows and social
circumstance

At a SENSIBLE volume
for your listening pleasure

-- Max Azanow

* * *

HALF LIFE

An awkward yet surreptitious
entry.

The confusion one might feel
before a confession - or in
the midst of infatuation.

Bringing all of his decidedly
sub-human faculties to bear,
he considers destiny as an
inconvenient atomic inter-
course.

When he asked me for my money
I pulled out a pen and jok-
ingly suggested a check. He
laughed until I drove the
point through his larynx
with the heel of my hand.

Where is the sense in all
this pain and joy?

Lying a foot from her
side croaking.

1.1920

-- Ean White

"UH OH", OR "WHAT I DID WITH
MY SUMMER VACATION"

Flirting with death in the
promised land, a completely
subjective look at the self-
perpetuating myth that there
is a promise (see also tooth-
paste).

This is a general survey
course, intended for beginners.
Topics include:

Ohm's law, its applications
to anatomy

Motorcycle maintenance, dos
and don'ts of open field
riding

An inquiry into the aesthet-
ics of the modern rodeo

White water and the human
form

Motel management, a study in
compulsive behavior

Choking, its ethics and man-
agement

The possibility of taxidermy
as a substitute of reality
will be broached but not cov-
ered in extensive detail (for
those interested in a more
comprehensive course on this
topic, "Economy and New Gov-
ernment in America" is re-
commended).

For those interested in per-
formance art, independent
study is recommended.

-- Victor Young

* * *

P L A G U E N I G H T

A PLAGUE OF PERFORMANCES

OPEN MICROPHONE EVENT

BRING YOUR FAVORITE DISEASE

(THURSDAY, 10/31/85)

(Sound Art cont. from pg. 5)

it's like using another instru-
ment. Normally I play the vio-
line, and if Godfried makes a
new experiment with the elec-
tronics, I must consider it as
a new instrument. So this just
illustrates one way that we
work together. For our work in
improvisation, it's much more
interactive and we start from
the same moment and place in
working together.

WE
MAY
AFFIRM
ABSOLUTELY
THAT
NOTHING
GREAT
IN
THE
WORLD
HAS
BEEN
ACCOMPLISHED
WITHOUT
PASSION.

Hegel.
Philosophy of History

NEWCOMP presents

NEW WORKS IN COMPUTER ARTS
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First Church (Auditorium)
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Untitled by James Dashow,
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UNDERGROUND COMPOSERS IN
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8:00 p.m., October 21, 1985
First & Second Church
66 Marlborough Street
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Works by: Thomas Cipullo
Christopher Culpo
Marti Epstein
Steven James
James Russell Smith
David Francis Urrows

Mobius is funded in part by the Massachusetts Council on the Arts and Humanities a state agency, by a grant from the Boston Arts Lottery Council, and generous private support. Sound Art at Mobius was made possible by a New Works grant from the Massachusetts Council on the Arts and Humanities. The Northeast/Northwest Exchange series is funded through an Art Exchange grant from the Massachusetts Council on the Arts and Humanities.

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