

# MOBIUS NEWSLETTER

354 CONGRESS STREET > BOSTON  
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VOL. 3 #6 MARCH/APRIL/MAY

"... Even the worst and humblest painter need feel no awe in front of his great predecessors. We can only learn from the success of our equals. It is the eternal, damned comparative measuring of talent or genius that vitiates art by breeding doubt and by separating ability from its useage... In front of a Titian, if it is a good one, I become prouder. I am reminded of what it is to be a painter. And if I am also reminded of the relative failure of my own paintings, this is unimportant; the sense of fraternity is stronger.... Those who think that art is transportable, timeless, universal, understand it least of all.... It is the differences which are essential to our sense of fraternity. Each of us works for different ends, under different pressures; a few of them personal, most of them social and historical. Without these differences we could never accept differences in achievements. The only thing we share is the magnitude of the difficulty we face: the technical difficulty.... We all face the same problem of coordinating our eyes and our hands with our minds. We are all athletes whose limbs are images.... It is the difficulty that unites us - the difficulty of making the intangible tangible, of creating a cold form to contain our fervent content. All of us know that difficulty so profoundly that we would all recognize its nature despite the totally different considerations that fill our pauses... "

A PAINTER OF OUR TIME  
John Berger

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## WORKS-IN-PROGRESS #18

Produced by Mobius Performing Group

March 27 - 30

This selection of developing work by Boston-area and New England artists includes not only the pieces described below, but also selections from Jealousy by Theatre S., and Dialogue: Artificial Intuition by Larry Johnson. Both of these pieces will be presented later this spring, and are described in greater detail further on in this newsletter.

In addition, we are now accepting proposals for Works-In-Progress #19, to be presented May 22 - 25. (See the back page for more.)

## EFFICIENT CYCLING TECHNIQUES

"Efficient Cycling Techniques" is part of an on-going series entitled "The Laymen Lecture Series". Each "lecture" addresses a specific subject and explores that subject using a specific set of parameters. My concerns are for the way that information is transmitted in general, the relationship between authority (artist) and audience, and finally, any reflexive qualities that can be attained within the structuring of the material at hand.

It should be educational, entertaining, and fun!

-- Andrew Neumann

\* \* \*

## PAST PARASITE

Past Parasite is my attempt to show how a personal history can effect one in the present, and to suggest how it can ultimately be dealt with.

My personal style and method for presenting ideas has to do with what I feel is the most direct way. I therefore have little other methodology in terms of form. I only try to communicate on my terms, which is the way I think, in short sequences and with a goal.

-- Lewis Gesner

\* \* \*

## SLOWASLEEP

Ten years ago, a friend told me that, as a child, she listened, with her ear against the mattress, to the springs in her bed reverberate in response to a sharp hum. In about 1983, while pursuing childhood and adolescent experiences of sound to rejuvenate my music, I began to prepare a work called "Bedsprings" which included only the few words about my friend's experience and the theatrical mimicry of a sleepy person with a reverberant bed. This was planned for a 1984 performance at the Laguna Beach Museum of Art, but at the last minute I chose to play old synthesizer pieces.

In 1983 I became friends with an avid Laurie Anderson fan, in whose work I had only a passing interest. By 1984, however, I was writing Anderson imitations and spoofs. There are different types of speaking in Slowasleep, but the measured, articulated type is either Anderson's or Robert J. Lurtsema's influence at work.

In 1985 I made a tape for my very young nieces of "Bedsprings", adding the crickets and surf, the latter heralding from my adolescent experiments with cheap synthesis. Last year, while seeking a forum for my music, I proposed to Mobius an extended but quicker collection of all of these, called Slowasleep. There is nothing deep about the piece; it is just an amusement. This is my premiere in "Performance," my previous works being strictly music, and I am excited about this opportunity to explore a more speech-oriented and less abstract performance.

-- Thomas Janzen

\* \* \*

## THE CIRCUS OF REPRESSION

### I. No Applause Necessary

I read the papers sometimes and if there hasn't been a recent DISASTER IN SPACE then some of the print is devoted to news as we've come to know and expect it. Captioned summaries of already abbreviated reports. This is how we receive most of our information. In bits and pieces, little bits and pieces. And even if we wanted to, just try to find out more about a subject that our govt. has already taken a position on. A journalist commented that "a few years ago the Camino Real Hotel in San Salvador was overflowing with press until the Reagan Administration decided El Salvador is no longer news."

You can't research a topic or event if no material exists to begin with. So I thought I'd ask.

I asked someone who had just spent her only time off from work that year in Central America, . . . "How was the trip?" And like anybody who tries to capsulize two weeks into 30 minutes she started to repeat her itinerary, adding a footnote here and there. That's how she mentioned the prison. A women's prison for political prisoners. And she was telling me that the prisoners had recently staged an occupation there and had taken control of the prison until the national guard opened fire on them.

I took this little bit of information and I asked some more questions and I added other little bits until I had a story. And the story is made up of all these abbreviated bits of information. And I didn't leave anything out, because this is all I had. Bits of information that I couldn't prove were true. But I didn't leave any out because this is how I received them. This is how we receive information about Central America. But little bits and pieces don't make a story.

-- Jane Gillooly

### II. Breaking Dishes for America

Imagine  
the number of dishes I would break if I were to fully explain.

Imagine  
If there was just one broken dish for every error of judgment committed in the name of justice.

Imagine if there was just one broken dish for every American bullet, chiseling its way through the guts of every bad man, commie, addict, fag.

Imagine  
If there was just one broken dish

Imagine  
If every time

Imagine  
If each human who has suffered

Imagine  
If all excesses

Imagine  
If each bullet

Imagine  
If each dollar stolen

Imagine if each grain of wheat wasted, animal poisoned,  
child starved

Imagine what a pile of broken dishes I would make if I  
broke just one dish for every act every american has commit-  
ted against everyone else in the name of the almighty dollar.

-- Ken Winokur

#### FACTS OF LIFE AND LOVE: WHAT EVERY GIRL SHOULD KNOW

We like to think of FACTS not as a multi-media piece (dread terminology), which perhaps it is, but as a sort of cryptographic experiment gone hay-wire. Our work on the piece began in reaction against the simplistic outlook propounded by the Fifties manual from which we've derived our title. The text purports to instruct teenage females in how to best play their roles as sexually identifiable and defined beings; in effect, it tries to codify the notion of femininity. What we hope to do, by cracking this code, is to acknowledge a fuller range of the complexities of the coming of age experience.

In the first section of the piece we play around with examples of the old feminine code as embodied in popular culture -- in this case the Mystery Date board game and the rap song -- and turn them on their heads (the subject of our rap song is the menstrual cycle). Then we move on to tackle aspects of our own growing-up experience. We personalize the rituals of

coming of age and, in accordance, personalize the means of expression. There are several pieces included in this section, and clearly it won't be possible to perform it all within the context of Works-in-Progress. We are, however, hellbent on including one of the most recent additions to the work -- a hagiography of Joe Bonomo, patron saint of bust developers and ex-spear carrier of silent movie fame (true fact). The final part of the work is where it gets most exciting for us. Having broken the code encrypted within our text (and repeated endlessly throughout all the cultural extrusions of our society), and having found it inadequate to describe our experience, we explore a form that can satisfactorily contain/describe our content. In this section, tentatively centered around "How to be born/How to give birth", we enter into movement, linguistic and visual experimentation. The audience will be asked to participate in the final construction of this new language with the help of culturally and personally appropriate party favors, which each audience member will receive as part of the admission price.

-- Nancy Adams  
Laura Browder

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#### SUBJECT TO CHANGE

Subject to Change is a three-person improvisation performance ensemble consisting of Alison Granucci (dancer), Sara McMahon (dancer), and Steve Thomas (musician/talker), from Burlington, Vermont. We work once or twice a week for two hours at a time. Our structure is improvisational, allowing ourselves the freedom and space for spontaneity, choosing at times to develop and explore further the work from previous rehearsals.

Our work is about contact we make with our environment and with each other, focussing on exploring and exploding that contact. We have found, through the development and understanding of improvisation, different exposures are popping up for us. Our original roles as dancer, dancer, walker/talker are merging and developing through this discipline.

Characteristically, we make one continuous piece, moving in and out of stories, musical and movement structures, and the opportunities which arise in performance.

-- Sara McMahon

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#### VAGABOND

"Vagabond" is a short play about homeless characters who live in 16th century England, when the penalty for wandering without a job was mutilation, slavery, or death. The performance at Mobius in March will be an exploration of the main character's voice and her love/hate relationship with the audience.

-- Deborah Fortson

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## PASSION VARIATIONS

Good Friday Evening

New arenas for musical composition are needed. This work-in-progress presents a variation technique quite different from the traditional approach. The theme will move through variations by change occurring to the actual performers.

In this Passion piece, the scene at Mt. Calvary is represented by three double-bassists symbolizing the crosses, and the audience symbolizing the Roman legions. Using various elements -- gloves, blindfolds, etc. -- the audience will change the performers' physical relationship to their instruments. Consequently, the theme itself will be constrained. As the piece progresses, these impediments will be removed from the performers, allowing the repeated thematic material to slowly open to its original form, symbolic of the Resurrection.

-- Jon Damian

\* \* \*

## CREATION/PROCREATION: ONE THING LEADS TO ANOTHER

O.K. Life is essentially chaotic. Neat categories do not exist to explain much. (No wonder so many people are willing to devote their lives to cults and cult leaders in order...to order.. the 'order'...to escape the unknown.)

What if there was a paradigm which described the human experience in three simple indivisible words..... THOUGHTS/FEELINGS/BEHAVIORS/ Would that help? I see these words not as definitive descriptions of human experience, but as the three lowest common denominators from which spring forth experience.

I have begun to work with meaningless behaviors. I am

exploring incessant running, counting, and other generally repetitive obsessive/compulsive behaviors. As I practice these behaviors in their stripped down meaningless form, I am hoping to layer on THOUGHTS, borne of my SENSATIONS...and FEELINGS, borne of both my sensations and PERCEPTIONS of myself in relation to OTHERS; including the audience.

I can follow the impulses which occur at the time of the performance or can make choices to lean toward thoughts or feelings. Ultimately leaning in one direction will develop a FEELINGFUL character and in the other a THOUGHT-LADEN character. But it is really the pulls between the two extremes which form the dynamics which are neurotic and so very familiar.

--Jude Aronstein

Works-in-Progress concluded

## BARRIERS

Marianne Adams and Helen Jarzembowski / A TheaterWorks production

April 3 - 12

"My commitment to Barriers as an idea began three years ago as I began to explore ways to iron the effects of a day's schedule out of my body, and to train it to work better. I started seeing -- feeling patterns, physical patterns in my body. I knew that our lifestyles effect the way we perceive things. It became interesting to mark the changes in my perception with physical patterns in my body. At about the same time, Helen began a similar visual process."

"From the window of my studio I was seeing the cityscape as series of rhythms -- walls,

windows, doors, all constant and seeming impenetrable. During my commute I was exposed to a life on the street that seemed equally impenetrable. I observe the veneer of my fellow commuters, their inability to interact with each other or the environment . . . When Marianne and I began to discuss our ideas together we realized the background of urban chaos effects our behavior with its aggressive shapes and sounds."

Far from the nurturing pastoral landscape of other times, the city demands a clarity of purpose. When we are unable to meet its demands, we camouflage ourselves in type and hide in blind regularity. On the days that our own rhythms break the pattern, we stand out -- you can see people on the streets having those kinds

of days, those are the people you do see. It's not just standing out, but it's a kind of resonance and adaptability humans exhibit when they are claiming their own pattern. We can read states of mind by observing people's movements, almost map their existences by the patterns they display. Often we are able to read these patterns, against the backdrop of a city, our own impulses become obscured. Barriers is a way in -- a map of patterns and rhythms.

("The ideal of city planning is the arrangement of human artifact in urban space to ensure optimum conditions for the development of social life and human happiness.")

-- Marianne Adams  
Helen Jarzembowski

## JEALOUSY

Theatre S.

April 16 - 20

I think Robbe-Grillet, who wrote the novel this performance is taken from, made some deliberate, almost scientific choices: have it all happen on a banana plantation; that is, a unique, isolated environment. And have the human element easy to follow, archetypal: the husband suspects his wife, A, is fooling around with Franck, from a neighboring plantation. In fact, the book begins with a schematic diagram of the house, so you can follow the characters.

This leaves Robbe-Grillet free to get at his real ideas, such as how ridiculously subjective material existence is. As in:

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### HOBO MUTANT and DIALOGUE: ARTIFICIAL INTUITION

Lewis Gesner and Larry Johnson  
May 6 and 8

Hobo Mutant: I knew I wasn't going to make it to work that day. But I tried, I got dressed, got out of the house and even got to my second bus stop. Gulf Oil tank farm loomed in my mind. I'd be painting pipe in the hot sun, with that obnoxious son of the boss. I looked across the street and saw the bus stop on the other side. I walked across the street and caught one back home.

I packed a bag and left the next day. My wandering took me on a random path through

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Dialogue: Artificial Intuition: I have programmed computers to make art for four or five years. The best experiences I have had have occurred when I felt I was genuinely collaborating with the machine; when it and I were part of a larger, complex system. This participation mystique with a machine mirrors my oft sought and sel-

can the husband figure out whether his wife is doing it with Franck or not?

And along the way, Robbe-Grillet makes time into this solid, 3-dimensional thing, mostly through repetition and subtle variation. (The film Last Year at Marienbad was made from his script, one of the few films that warped 2 hours into an unknown quantity, but filled with suspense.)

In making Jealousy into a performance, we have been as literal as Robbe-Grillet. The actual house-diagram is used as the playing area, with the audience looking into the individual rooms.

Also, Robbe-Grillet's structure has been followed, with eight parts split down the middle by the husband alone in the house. His novel already reads

some of Canada and back into the states around the area of Michigan. From there, I meandered the mid-west. I met bums who had been on the road hitching for ten years, going from orchard to orchard, odd job to odd job. One had lost part of one hand, another had a deep crater where the surface of his face had scraped away long ago. Neither remembered where or when their injuries happened.

In one town, a pickup truck slowed down and an old man stuck his head out the window. "Be right back with my thirty-eight, hitcher," he gummed, and turned the truck up a dirt drive a ways on. The least sound at night disturbed me.

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dom attained state of being-at-one-with-the-world. Although the computer is nothing more than a network of several million switches, its behavior, whether constructing and displaying a complex three-dimensional object, or composing and sounding a sequence of tones or framing and speaking a sentence, is often surpris-

so much like a screenplay, with every image and sound detailed, that making the performance is closer to adapting a film to the stage (an interesting reversal.)

Echoing the novel's isolated environment will be the S. Box. The S. Box is a suspended rectangle within which the performers direct and hand-hold the lights to focus on images and gestures, and microphones to isolate conversations and sounds.

Also within which, we hope, the husband's extreme anguish gets focussed to a pinpoint.

Working on the performance will be Frank Truncale, music; Paul Miller, projections; Kim Pederson, dialog; and Scott Fordin, movement.

-- Gary Duehr

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I began sleeping with a hatchet in my hand. And I always managed to fall asleep near a railroad track. My sleep had its own rumbling soundtrack.

Hobo Mutant is a story of life and death in this special, narrow plain, the world of roads, desert, dirt and trains, and the animal who walks loosely through them.

The form Hobo Mutant takes was dictated by the nature of the story. Maybe it's set during the Depression, maybe it's today. It remains a text, but has been expanded to include movement by choreography Ross Clay, who also dances it, a set of songs and sounds, pictures and words.

-- Lewis Gesner

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ing. This is in spite of the fact that it is absolutely obeying the instructions I have given it. Without awareness, it sometimes hits the mark, provides me with an image, a musical shape, an association of words. It mirrors my unconscious. Thus I see its behavior as mimicking not in-

Dialogue: cont. pg. 8

MAYA: A CHANGING WOMAN

Dev Luthra, Anne Mathews, Cid Pardue, Nell Williams

April 24 - 26

"Once upon a time there was a girl who lived with her parents in a house. One day she decided to leave because the house was too small for her now . . . "

This piece is a mish-mash of experimentation: Creating a piece as an ensemble, performing in more than one medium (dance, music, 3D art and theater), and above all an attempt through performance to pin-point, encircle that moment of transformation.

We all talk about it but what the hell is it, apart from being the catch-all word of the new-age 80s? My aim in this piece is to discover why people come to shows. Time, one's life is precious, and yet people accept the necessity of spending 1 or 2 hours watching, sharing, being a part of a performance experience. The piece uses a lot of myth/psychology, symbols, storytelling and music and is about a woman recovering her female aspect.

The characters are played by different actors/tresses at different times; there is opportunity for audience participation/non-participation. The piece is about a woman, a human and I hope to share a lot of her beauty throughout the evening, as will be evident from the set/installation we'll be using. The audience will experience the piece from 4 islands of feeling scattered around the room. These islands, of different colors, fabrics, masks and natural materials, will help the woman through her transformation: assuming her spirit without throwing away her passion.

In this piece we are trying to find and develop audience participation which respects the integrity of the intent behind the piece. Before the piece proper begins, there will be a sharing with the audience by the actors: here we are in this room for an hour or two, can you, will you try yelling at us, cooing at us, being silent at us, so we can feel your presence even more strongly? In this sharing time we will indicate more specifically how the participation-collaboration will take place.

-- Dev Luthra, actor/musician

"Maya; a changing woman" is becoming my journey as well as that of the woman portrayed in the piece. For me, the journey involves "unearthing" a rich level of symbol, color, texture, feeling and guidance from an inner "goddess figure." Like the woman in the piece, I feel a gradually increasing connection to inner meaning that for a long time has remained hidden. The woman begins to crumble, her conscious world no longer supports what want to emerge within her and the meaninglessness and frustration of her existence serves as a catalyst for her confrontation with goddess energies. In the view of Neo-Jungian analyst James Hillman, it is the process of "soul-making" that occurs when we engage with the archetypal realm of dreams, symbols and imagery.

For me this "soul-making" is the art of giving life and manifestation to the inner realm through the visual arts. My art

work in this piece, which includes a number of large paintings, puppets, masks, artifacts and costumes, is a testament to the feminine voice which wants to emerge, to be heard, and to transform my life.

-- Anne Mathews, artist

Womandance

internal, dark rolling belly  
rolling  
smoother serene plastine mannequin  
She, she, she  
inner outer wedded welded torn  
scarred  
death on the inside fears  
life on the outside false  
inside fears reality  
wants reality  
fights reality  
outside bears false witness  
hollow form  
fearsome flight

-- Cid Pardue, dancer

On the prairie the light of a full day falls slow. Birds and butterflies flutter-down to rest. It is evening. All lies still before the night.

A woman stands silent in the shadows, tall grass growing all around. She stands alone, aloof, in mystery. Dark, she watches. She waits. Intent upon the change.

Long before the stars are spread upon the night, she will begin her call. She calls softly, more insistent with the stretch of time. Chanting and calling, she ever calls to me:

"Come, my daughter, come.  
Know thyself.  
Know who it is that you are.  
Rise and know your own true heart."

---

and just now eye see

Ellen Milan and Sharon Milan  
May 2 and 3

and just now eye see involves an environment that is created by a series of handmade paper collographs, a group of dancers/performers and live sound. The original collographs are being presented, as well as slides. We are interested in exchange with the viewers; audience presence and form is an integral component in the evolution of the piece in performance.

We are in the midst of the process, and it is difficult to project the final form that

the work will take, since the theme is the process itself. The focus has been on developing movement material as a whole group and in various configurations of the group. The dancers are individually and collectively using their own judgement, making choices and generating material. As a choreographer and director, I am interested in letting things happen and by seeing, catch the nascent material. I'm exploring what happens to the creative process as material becomes organized and retained.

The visual series involves the theme of growth and change.

The image in the collograph "Born" shows a woman moving out of a curtained window head first into the night, the unknown.

As we work on the piece we feel discomfort as well as excitement, because we are exploring new territory. This is a reflection of our daily experience where change is inevitable.

Play is a major vehicle that allows us to move through the discomfort until where we are becomes more familiar . . . and just now eye see

-- Sharon Milan/Choreography  
Ellen Milan/Visual Art

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HOLDING PATTERN and YOU CAN  
HAVE EVERYTHING ELSE, JUST  
LEAVE ME MY TABLE

Lyn Gaza and Andrea Parkins  
May 4

Holding Pattern: On moving day the grandparents came to say good-bye. The smallest U-Haul trailer was rented, packed up, and hitched on to the Mustang. Interstate 84 South - New York to Florida - no job - no home - two kids sleeping in the back - full of excitement. Never left New York, but now (!) here's Delaware, Virginia, North Carolina, Georgia (smells like skunk cabbage), and we're almost there. Almost at "South of the Border", Pedro says only 25 more miles to go. Can't wait until the next Stuckey's to buy peanut brittle and run around.

At first we lived in old motels with the other young couples who had kids, and the old people who couldn't afford luxury apartments in Miami. Then it was the little house, so close to the neighbors, with the screened-in porch that the hundreds of snails stuck onto when it rained. The man, the father, worked all night baking donuts until he got a job in sales and bought the house. The woman, the mother, was so Shopeful, but now the house feels so empty.

She stays in her room all day, and we can't make her stop crying. In bed, she's reading magazines, not neglecting us, we keep her going. She's up at odd hours of the night, disturbed by dreams of that

bridge in Georgia. She didn't want to take it, so precarious, so high, but he insisted it was the only quick way. Now every night she sees it crashing down, and she feels herself falling with nothing to hold onto. One day the bridge really did collapse and about twelve people died. She stayed in her room all day while we played our records.

Many houses and suburbs later, she decides to leave her room and her home. It took her eighteen years to decide and not feel guilty anymore. I've watched her, and I've thought about it for a long time.

-- Lyn Gaza

Continued on next page

You Can Have Everything Else,  
Just Leave Me My Table: Once there was a man who had a dog, and the man loved the dog. One day the dog ate a piece of meat and the man killed him for it. He killed him and marked it on a grave, commemorating the event. One the stone it said that once there was a man who had a dog, whom he loved, and the dog ate a piece of meat. He ate the meat and the man killed him for it. He marked it on a tombstone, at a grave and it said, "Maybe you should go into real estate."

Life became even harder. So the man went home to feed his family. He had many children, at least twelve in the beginning. He took some flour, poured in into a large pot and cooked it up with a little water. Everyone would eat a little. Then the man would lie around, because he knew it is easier to be hungry when you don't move much.

New troubles were coming -- the Cossacks. They wanted the man's furniture, but the man said, "No. That's my table, those are my chairs. Anyway on that table, my son and daughter sleep (I tie them on so they don't fall off in the night). When you are honest things will go your way." The Cossacks beat him but they didn't take the table. Still, from this fear, the teeth became loose in his mouth and he could eat only soft foods.

Times became worse. It was the mid-70's and there was a recession. "The housing market is nowhere" said the man. He began walking very slowly, not cautiously. He invested heavily in commercial properties in which he thought there was a future. In one place was an empty brick house with a lot of windows. It had been a saloon. "Here is an ideal place to hide from falling shrapnel," thought the man. He laid out the members of his family, one by one, separated a little from each other. There were at least fourteen of them to begin with. He figured out, just in case some shrapnel would fall into the building, maybe one of them would remain alive. It worked. So now when the man thinks about it -- he considers his options very carefully -- he realizes that what with his propensities toward bad business transactions ... he thinks that he will not make a will.

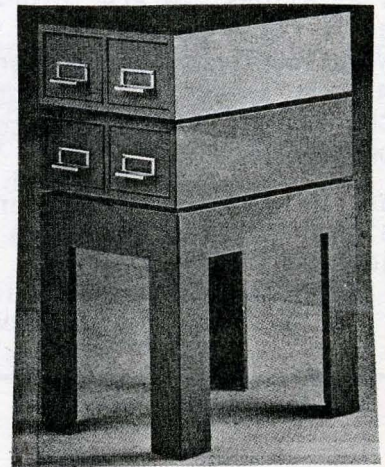
-- Andrea Parkins

cont. from pg. 6

Turquoise Woman, you call me.  
Turquoise Woman, you beckon.  
Find courage to follow, I must.  
Open the doors, unlatch the  
windows, walk each of the  
stairs, I must. Straight into  
the grasses, I go. Confronting  
the night of my own emergence.

I come, Turquoise Woman, I  
come - - - A Singer in the  
Night.

-- Nell Williams,  
Singer/Performer



cont. from pg.5

telligence, but rather less rational, intuitive or left-brained processes. Although the subtitle "Artificial Intuition" is definitely tongue-in-cheek (a strangely inflected voice cries "Protoplasmic chauvinist! Denier of Silicon Liberation!") my inorganic friend\* will nonetheless help me explore the rich and perplexing maze of connections between concepts, images, texts, utterances and "external reality". Concretely, it will produce color video images both in live animation and projected slides, and live and taped speech and music. I will participate with my physical presence and voice.

\*Amiga

-- Larry Johnson



WORKS-IN-PROGRESS

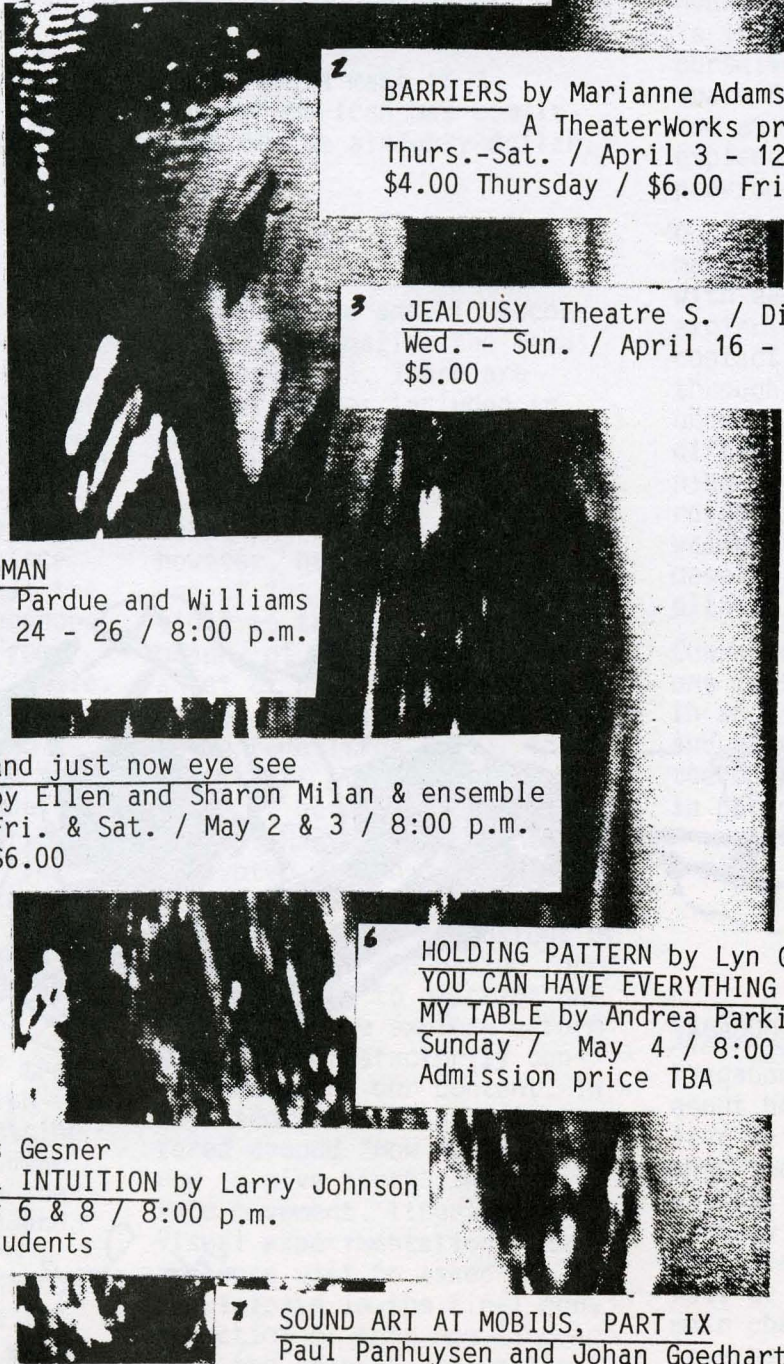
Sponsored by Mobius Performing Group

Thurs.-Sun. / March 27 - 30 / 8:00 pm

\$4.00

March 27	March 28	March 29	March 30
Adams/Browder	Damian	Duehr	Aronstein
Gesner	Neumann	Fortson (perhaps)	Jones
Gillooly/Winokur	Subject to Change	Janszen	Johnson

AT tel:  
542-7416



2 BARRIERS by Marianne Adams & Helen Jarzembowski  
A TheaterWorks production  
Thurs.-Sat. / April 3 - 12 / 8:00 p.m.  
\$4.00 Thursday / \$6.00 Friday & Saturday

3 JEALOUSY Theatre S. / Directed by Gary Duehr  
Wed. - Sun. / April 16 - 20 / 8:00 p.m.  
\$5.00

4 MAYA: A CHANGING WOMAN  
by Luthra, Mathews, Pardue and Williams  
Thurs.-Sat. / April 24 - 26 / 8:00 p.m.  
\$5.00

5 and just now eye see  
by Ellen and Sharon Milan & ensemble  
Fri. & Sat. / May 2 & 3 / 8:00 p.m.  
\$6.00

6 HOLDING PATTERN by Lyn Gaza  
YOU CAN HAVE EVERYTHING ELSE, JUST LEAVE ME  
MY TABLE by Andrea Parkins  
Sunday / May 4 / 8:00 p.m.  
Admission price TBA

7 HOBO MUTANT by Lewis Gesner  
DIALOGUE: ARTIFICIAL INTUITION by Larry Johnson  
Tues. & Thurs. / May 6 & 8 / 8:00 p.m.  
\$6.00 / \$4.00 for students

7 SOUND ART AT MOBIUS, PART IX  
Paul Panhuysen and Johan Goedhart, from the Netherlands  
Performances: Summer St. bridge, Fort Point / FREE  
Sat. & Sun. / May 10 & 11  
6:30 - 8:30 p.m.  
Free Workshop: Sunday / May 11 / at Mobius  
3:00 - 5:00 p.m.

**Mobius**  
354 Congress St.  
BOSTON - 5TH ST.



*Ellen Miller*

## SOUND ART AT MOBIUS, PART IX

Paul Panhuysen and Johan Goedhart, from the Netherlands

Performances May 10 and 11

Free Public Lecture: Cascieri Hall, Boston Architectural Center, 320 Newbury St., Boston / May 9, 7:30 p.m.

Free Workshop: May 11 at Mobius, 3:00 - 5:00 p.m.

Sound Art at Mobius, in the final presentation of a series which began in the fall of 1984, presents Paul Panhuysen and Johan Goedhart, who will construct and perform on an amplified outdoor string installation near the Summer St. bridge in Fort Point. The sound from the installation will be broadcast from speakers mounted on boats in Fort Point Channel. The artists, who work in the areas of architecture and urban planning, have described their work as follows:

Since 1982, the artists Paul Panhuysen and Johan Goedhart have built a considerable number of string installations in various rooms of different characters. For the most part, the artists played concerts on these instruments. On other occasions, the instruments produced their sounds automatically. String installations and seen by the artists as an intervention that changes the environment into an artwork, and at the same time into a musical instrument. By stretching a number of strings in a space according to its architectural features, an instrument comes to existence which is able to produce sounds highly influenced by the given space. The string instruments are playing a systematic game with the visual and acoustical qualities of the spaces where they are built. The atmosphere evoked by the buildings found expression in these works. Various materials are used for the strings, for example, steel, brass, cord, sisal hemp, twine, nylon, dental floss, fishing line. When the instrument is built, the artists rehearse some hours on it, then a concert is given. After the concert, the instrument is pulled down.

An apparent quality of the string installation is the contrast between image and sound. The strings, sometimes almost invisible, always refer to the formal and geometric order of the space, to its architectural structure and meaning. The visual intervention is modest and minimal. The amplified sounds permeate the whole space, reflect on the walls and make the building resounding and droning. The string installation evokes the voice of the building. The concert on the instrument is a competition of the musicians with the stubborn character of a building, full of coincidences and unpredictable surprises and unimaginable experiences of sounds. Every concert is different, because every building is different.

The combination of image and sound produces an artform that may be interpreted on many different levels, to an artform which comes up to the conception of Oyvind Fahlstrom: "Consider art as a way of experiencing a fusion of pleasure and insight. Reach this by impurity, or multiplicity of levels, rather than by reduction."

The combination of a concert with visual art offers a practical advantage too. The audience is persuaded to contemplate the visual artwork for a longer period of time than is usual



in visual art. The way of seeing is influenced by the sound. The imagery of the instruments makes one more perceptive of the character of the music. The whole performance withdraws from the traditional context of music and visual art and opens up a perspective of new opportunities to art. The artist becomes an actor in his own work and in direct touch with his audience.

-- Paul Panhuysen  
Johan Goedhart

## CREATING SOLO PERFORMANCES

Beginning in May, Marilyn Arsem will teach a six-week workshop at Mobius in creating solo performances, with presentation of final projects. For information call Marilyn at Mobius, 542-7416. Class size will be limited.

## Call for Works-In-Progress

Our 19th Works-in-Progress program will be presented on the weekend of May 22 - 25, 1986. We are now accepting proposals; the deadline for receiving proposals is March 26. This program is intended as a place to try out work which is still in development; a twenty-minute maximum length is desirable, and low-tech is highly desirable! Any proposals? Any questions? Our address and phone number is on page one. Thanks!

## IDES OF MARCH/RITES OF SPRING Second Annual Board of Directors' Fundraising Party

March 15, 1986

If this newsletter gets to your door before the IDES (15th)... you're in luck. (think of it like the groundhog NOT seeing his shadow.) You still have a chance to come to the Annual fest. Call MOBIUS.

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