

MOBIUS NEWSLETTER



354 CONGRESS STREET BOSTON
(FORT POINT) 617 542-7416

March-April 1988 Volume 5, Number 5

...The concept of art will have to be enormously widened in another direction too. There is no reason why every activity must of necessity be confined to one or another of those ridiculous limitations which we call music, literature, painting, etc. And why one should not, for example dedicate oneself to creating objects out of pieces of wood, canvas, paper, feathers and nails, which, dropped from a tower 37 metres 3 centimeters in height, would describe, falling to the ground, a line of more or less complexity, more or less difficult to obtain and more or less rare. Therefore EVERY ARTIST WILL BE ABLE TO INVENT A NEW FORM OR ART, which would be the free expression of the particular ideosyncracies of his cerebral make-up, with its modern madness and complication, and in which would be found mixed in accordance with a new measure and scale, the most diverse means of expression--words, colors, noises, movements and of physical sensations; I.E. THE CHAOTIC, UNAESTHETIC AND HEEDLESS MIXING OF ALL THE ARTS ALREADY IN EXISTENCE AND OF ALL THOSE WHICH ARE AND WILL BE CREATED BY THE INEXHAUSTABLE WILL FOR RENEWAL WHICH FUTURISM WILL BE ABLE TO INFUSE INTO MANKIND.

-- *Futurist Manifesto*, 1914

by Bruno Corradini and Emilio Settimelli

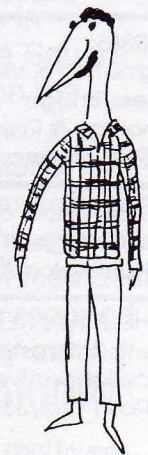
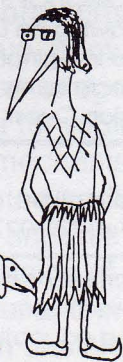
Writing About New Performance: A Panel Discussion Tuesday, March 8 at 7 pm

Boston area journalists talk about the challenges and responsibilities of writing about new performance work. What are the risks in writing about new performance? The satisfactions? What motivates writers to cover this kind of work? What kind of information do journalists want from artists? These questions and many others will be addressed at the discussion.

Writing About New Performance will be moderated by Jeff McLaughlin of the Boston Globe. The panelists will include David Miller and Kim Pederson (High Performance), Mark Palmgren (Art New England), Sharon Basco (WBUR), Thomas Frick (Art New England, Art in America) and others. Mobius encourages writers, critics, editors, artists, audiences, students and other interested individuals to come to this discussion and contribute their views. *Writing About New Performance* will be the third in a series of panel discussions exploring issues surrounding the Performance Art enigma.



by
M.C.D.



THREE POINT LANDING:

featuring **NEW MUSIC** by the Taylor McLean Quartet -- March 10 / and **STRING DUET 2** -- March 11 & 12

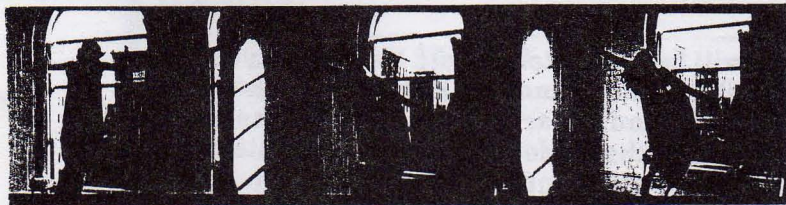
This is a different kind of triptych, consisting of events in three apparently different mediums -- sculpture/installation, dance/installation, and music -- over a three day period.

The quartet of Dominique Eade, voice; Dan O'Brian, bass; Tom Plsek, trombone and didgeridoo; and Taylor McLean, percussion will perform in a concert on March 10, titled **No Tunes, Know Toons, Noh Tunes**. The quartet has worked together for four years. The music is collaborative, spontaneous composition, an unpredictable free jazz that reflects our exploration of risk and trust.

String Duet 2, a performance/installation for suspended dancers, will be performed on March 11 and 12 by Nicole Chuang and Taylor McLean, with music and narration by John Voigt. This piece was scheduled for performance last November but cancelled due to a family illness.

An installation, presently untitled, will occupy the front room during these performances.

-- Taylor McLean



EXPERIMENTAL STUDIO COURSES AT MASS ART PRESENTED BY ROY PARDI - WINTER TERM

| | |
|--|--|
| COURSES: | WORKSHOPS: |
| Imagination & Visualization Process/Image | Drawing on Dreams |
| Mythology & Ritual: A Basis for Performance | The Imaginal Studio: Visualization Techniques for Artists |
| | Vision Quest |

For information contact:
Mass. College of Art/Continuing Education
621 Huntington Ave. Boston, MA Tel. 731-0275

HELP WANTED... Experienced artists, musicians, dancers, etc interested in forming an event-oriented group for collaborative performance and educational programs.
Roy Pardi/332-5014

BLUE MONDAY

Nancy Adams
March 18, 19, 25, 26

This piece has been generated largely by visual images and materials. The original inspiration came from my growing collection of beautiful old aprons, which I hung up in my apartment, out on the porch, and photographed extensively. I also began experimenting with the aprons as costume -- tying them on in unexpected ways and tying them to bicycle wheel rims.

Other visual and costume elements include a laundry line, a Peking Opera mask, and a laundry-Medusa headdress. The performance that is growing out of all this is non-verbal and essentially a dance. The work has something, but not everything, to do with the creation of a mythic laundress figure. The title, **Blue Monday**, refers to the day on which everyone did the laundry in olden days, and to the "bluing" used in one of the rinses.

In terms of performance style, I am struggling to resolve my desire to perform in the broadest, most expressive possible sense, to simply create images with movement and with things. And I am struggling to resolve my face. There is no such thing as an uninvolved face. I can entertain, and I can adopt the "modern dance stare". Neither seems to be appropriate for this performance. Maybe that is why I spend a lot of the performance with my back to the audience, behind a mask or some other obstruction. If the audience doesn't read emotion or reaction or expression from my face, maybe they will see more and let their minds wander. (*On ze odder hant, maybe I vant to control zem.*)

When I performed a portion of this piece last summer, I entitled the work "Scullery Pane." I found, to my dismay, that this title lead some people to focus on the possible sad or angry images in the piece more that I would have desired. While there are certainly some images of despair in **Blue Monday**, and a certain amount of melancholy in Blue, I have attempted to create a lot of mixed messages, no messages, and to express a straightforward exploration and enjoyment of the materials.

There is some music in **Blue Monday**, including pieces by Fats Domino, the Residents, and the Cocteau Twins. Best of all, Boston composer and experimental trombonist Tom Plsek has taped and generously allowed me to use a piece of music he performs on the Australian aborigine instrument, the didgeridoo. Most of the music came after the movement did. Sometimes it is closely in sync with what is going on, sometimes it is an aural backdrop.

Blue Monday will be performed in front of the big windows in Mobius' front room. Enjoy the view and wave to the architects across the street.

-- Nancy Adams

MOBIUS WORKS-IN-PROGRESS #25

Produced by the Mobius Performing Group March 29 - 31

Besides performances by the artists whose writings appear below, our latest series of new work by Boston-area artists will include a portion of **Little Feats of Daring**, a work by M P G members Mari Jones and Jude Aronstein, to be performed in full this May (stay tuned).

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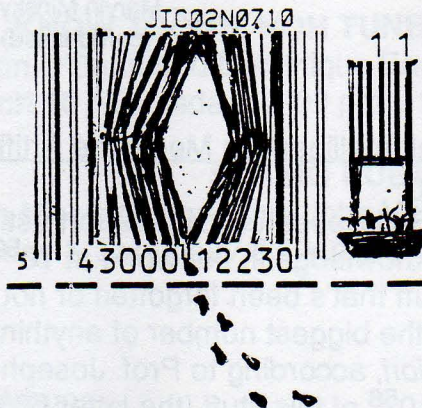
Linda Graetz

Most of my art has taken form in two dimensions . . . paintings, drawings, and prints. It is about expressing myself through the exploration of light, shape, color, and space. I am most intrigued by light that seems to come out of nowhere, by forms that glow, by deep space or shallow space and the forms that move in and out of it. My work is non-representational -- inviting the viewer to participate . . . to be pulled into the space, to experience the light, color, and forms. This experience we call art is a give and take, take and give, between artist and perceiver.

Lately I have been designing exhibits for a new children's science museum and I have been exploring my ideas three dimensionally. There is a darkened space where participants play with transparent colored plastic objects, and project their colored shadows onto a blank wall. The effect is quite magical as shadows grow and dance, for observers can move the light source as well. The light, forms, and colors cast onto the wall are particularly reminiscent of monoprints I have done in the past.

I want to combine this light effect with painting. For Works-in-Progress I will be creating a similar "light show" experience that will be controlled by the participants. A painted wall will receive the shadows. The viewers will then in some physical way be able to enter the painted space . . . to change it, enhance it, animate it, expand it, complete it.

* * * *



Prairie Home Computer: "ARTIFICIAL STUPIDITY AND DADA PROCESSING"

a preview of the address/performance to be given at the "Culture, Language and Artificial Intelligence" Conference, at the Royal Dramatic Theatre of Sweden, Stockholm, June '88.

ABSTRACT: Recent advances in Chaos Theory, 'fuzzy-set' mathematics, and Inexact Reasoning Modules (IRM's), as well as in Facetiae, and Boston traffic modalities, is focussing attention on the need for an elaborate epistemology of stupidity processes as the corollary and perhaps the *sine qua non* of the peculiar grail of Artificial Intelligence. The discovery and vivisection of myriad human stupid thought processes by the Hobo Logos Group in real-world laboratories near Kenmore Square and in follow-up nocturnal field-trips on the Somerville-Cambridge line, resulted in empirical data for replicating proto-idiotic neurological mechanisms in computer software. It was postulated and confirmed that such neuro-events underlie 95% of human mentation in the test domains of spontaneously reported elephant jokes, and in decision theory behind the installation of slanted shelves in 10 million new phone booths.

(continued)

"As science, mathematics, and art . . . press toward the limits of cognitive capacity . . . not only will the act of creation be limited to a talented few, but even the appreciation of what has been created . . . the mockery of conventions that ultimately grounded in cognitive capacity might be expected to become virtually an art form in itself at this stage of cultural evolution. It may be that something of this sort has been happening in recent history.

-- Noam Chomsky

"It is precisely these error-prone processes that we must incorporate into software in order to endow machines with true artificial intelligence . . ."

-- Marvin Minsky
(paraphased)

The Artificial Intelligentsia Meets the Artificial Stupefaction

A 1980 Bell Research Labs report estimated the quantity of knowledge in the world at 10^{59} bits, not counting stuff that's been forgotten or not figured out yet. This is the biggest number of anything there is.

It is *a priori*, according to Prof. Joseph Schmoie, that about 10^{56} of this stuff (the latter 56 exponents) is effected or knowable only through so-called stupidity processes which evolved in the cortex of cro-Magnon to help cope with occasional anomalies. This backfired somewhat, but at any rate, it is becoming obvious to an annoyed AI community that scientists will have to instantiate a great range of stupid-cognition into software if ever machine intelligence is to have 'a sense of the world' and of the Registry of Motor Vehicles.

Interestingly, MIT has recently changed the name of its Psychology Dept. to "Brain and Cognitive Sciences" -- in titular at least, divorcing itself from the rummage of heart and body, leaving our grand and preposterous stupid 'Cog' the only computationally intractable domain of mind. "This is absolutely the wrong way to do good Cog!" says Carpantalie Jaunt of the Hobo Logos Group.

Oh yeah? Then how come eastern Mass. is the high-tech mecca of the world?

Well. The political pundits and various Dukakis detractors are trying to give credit for the Massachusetts high-tech miracle to -- the MIT presence -- to Prop 2-1/2 -- and to lots of D.O.D. contracts . . . completely overlooking the real reason: namely, that Boston has 3.5 times the number of licensed psychotherapists per capita as the rest of the population. This is a clear mandate for the Artificial Stupidity paradigm.

I will illustrate this talk/performance with several behaviors and with photo-composite recombinant-collage artwork (artificial artifice which I call Surfal-se-ism). And totally out of context, I will show a few slides of "The Parade of The Tall Buildings". The Tall Buildings will be visiting Boston for the Year 2000 Bimillennial celebration.

Concerning the incredible science of AI, I would just like to suggest that a machine could not comprehend very much 'world' without having our unique stupidity processes, any more than you could dry your socks at the last minute before a banquet in your microwave oven. All they do is steam and give off weird static and smoke.

-- Eric Hughes

* * * *

The Expulsion of Eve

One day I went into Eve's room and took her leather jacket out of her closet. Watching myself in her mirror, I put it on slowly, delighting in its feel. Then, I went to her vanity and stole the mauve lipstick that she always wore.

Haven't you ever wanted to be somebody else?

The Expulsion of Eve is a multimedia performance, in which a punk anti-heroine reflects on a past relationship. This new piece continues to explore some of the themes present in my earlier work, "Hand-Mirrors for Medusa": my fascination with alter-egos who reject traditional notions of womanhood, and these women's complex relationships to their mythic archetypes.

-- Kathy Marmor

* * * *

A Dialogue in Space, Voice, and Light

In a large, empty, closed room you can become keenly aware of your body in space and the charged energy that describes "the space". In such settings sound, movement and light can have a great effect on a person.

Intrigued by the effects of these elements in space, we began rehearsing last Fall, once a week, to explore in particular our voices and the positioning of our bodies in a large, closed, empty space. Central to our work is the concentration of awareness within our bodies and voices. Working with the theme of unity and disparity, we have been exploring: the range of

sounds our voices make; the silence between sounds; the positions of our bodies -- sitting/standing, facing/opposing, together/apart; the qualities of movement and stillness; the qualities of light corresponding to our sounds.

Our main focus in this beginning stage has been to establish a vocabulary of sounds and the realm of dialogue. We have been working on the unity of sound and pitch, and then contradicting that unity. At present we have reached the next stage, of exploring our bodies in relation to our sounds. Work at this stage is what we will be presenting at Mobius. Concentration of awareness of voice and body is important at this point, as we manipulate movement in unity or disparity with the sounds we share in dialogue.

-- Moira Donnell
Mara Evans

* * * *

Boston Improv Group

1: Improvisation is the creative process in action. In fact, it's a superior form of creation because it's connecting with the true self in the moment. In a performance context, it's definitely not safe, and this is what constitutes the risk and excitement of performing and witnessing improvisational dance performance.

2: Improvisation is exploring intimate space . . . in public.

3: Performing is the most important part of our process, for the presence of an audience profoundly affects how we work. We would definitely like to have the opportunity to talk about this dynamic. And we are particularly interested, at this stage in our process, in finding out what the relationship is between how we -- the performers -- experience our dance, and how you -- the audience -- experience witnessing that same dance.

* * * *

Sean O'Donoghue

For the Works-in-Progress show I would like to bring together a couple of past pieces, and add something new as well. Essentially, the piece will involve a journey through Where. When. Who. How and Why. the ways I place myself in space and time. An amplified knife, fork and spoon would also be involved.

Since the Amplified Silverware speaks directly to what is happening beyond our normal awareness during a normal activity (eating), it fits well into W.W.W.H.W (or what is my awareness of the world). W.W.W.H.W deals mostly with the sense of being alive in the world.

In movement terms, the W.W.W.H.W will consist of me building a large, invisible structure that describes the usual inter-relatedness between concepts such as: here, there, where, nowhere, somewhere, everywhere. Some issues that arise are: what's the difference between them/those, us/we, here/somewhere, etc.

The Amplified Silverware piece zeroes in on issues of being the living thing within the larger context (W.W.W.H.W). Amplified Silverware is a place to question different kinds of issues -- such as the relationship of food to survival, America and its place in the international food chain, and my personal relationship with America.

The approach will be some form of middle-of-the-road intellectualism, or perhaps intellectual and factual subjects as seen from an emotional and experiential vantage.

* * * *

Doreen and Alice: A Piece for Dancer and Sound Artists

The underlying form for this work came to me by word of mouth about ten years ago. During a meditation a male voice from outside my window called "Doreen...". Of course my rather shallow meditation was shattered but my interest peaked since this was occurring at about 5 a.m. Shortly, the voice again: "Doreen . . ." then shortly again: "Doreen . . ." then immediately "Alice!!?" was uttered. I was fascinated by this simple but, I felt, profound lyric statement. I scratched it down, studied it, the contrast syllabically, the contour of each name, all lent themselves to wonderful groundwork for improvisation. I incorporated it as a regular event in my concert repertoire.

(continued)

Recently, in a concert, during a performance of "Doreen and Alice" I began to visualize a dancer moving to our improvisations. A dancer with Noh mask, yarn, etc., a figure moving in a dichotomy, creating hybridizations between the characters Doreen and Alice. Then Jessa Piaia appeared and expressed interest in being this dancer. John Voigt will be one of the sound artists performing on contrabass, and I will be playing the rubbertellie. Our voices are also used in collaboration with the instruments, in the interplay with the dance.

-- Jon Damian

* * * *

Parallel Futures

The majority of my pieces are based on the theme "movement for the sake of movement". I rarely have an apparent theme in my work, at least not one that is visible to the audience.

Parallel Futures was started just before I graduated from college; so it might be related to my feelings of leaving a place where I first explored dance, and wondering where my friends and I would be in the future. It was this music, "Travelling" by Meredith Monk, that really inspired and motivated me.

My movement choices are based solely on my visual and kinesthetic senses.

I search for movement that looks interesting, exciting . . .

-- Ann Barton

* * * *

Critic of God

In keeping with my general feeling that *all* is not well with the world for a *single* very good reason, I will be producing a performance aimed at uncovering this reason.

Some will disagree with me and say that in fact *all* is well with the world; others will say that *some* things are well and some things ill with the world. These people will be represented. Also represented in the performance are the points of view which take issue with the "oversimplification" of finding a "single" very good reason for world illness.

The burden of discovering what *is* wrong with things as they are falls to the live performer. The powers-that-be are played by prerecorded video, audio and props. The thought that the project is doomed to failure on any number of grounds is, of course, only one of many opposing powers. The performance takes place in the context of a series of crises and historical misjudgements. Sides will be taken, lines drawn and the audience's judgement vied for.

The whole performance is tending toward the comic at this point. But I think there are some serious questions to be asked, such as, "What's the difference between what's wrong with *you* and what *you* think is wrong with the world?"

Some will recognize a similarity between these ideas and the previous performance of RUN! This time we deal with the *why*, rather than the *how* of power, and no votes will be taken. The use of video characterizations and visual interior dialogues is something I've experimented with before and hope to improve upon. I don't know how much will be completed by this Works-in-Progress week, but I will give you what I've got, in keeping with the low-tech provisions of the series.

-- Dan Lang

VIA O DE PASO

Silvia Gruner

April 6 & 7

-- Points of reference -- memory -- places we come back to -- recurrent images -- circular time -- film loops -- our body moving -- reflected light-monuments -- numbers -- we forget -- language -- we remember -- we translate -- all at once.

Via o de paso is a piece about what I brought with me and about what I have found here. It is a piece about connections and disconnections, simultaneity, the intersection of my work with the work of other artists who live and work around me. It is an homage to us, to creativity gone wild.

I am a mexican artist who has lived and worked in Boston for the past four years. At present, I'm an artist in residence at the Studio for Interrelated Media at the Massachusetts College of Art.

-- Silvia Gruner

Vermont Studio School Grants

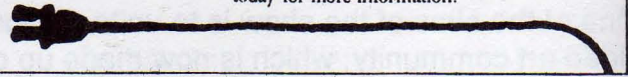
Work exchange grants, teacher's grants, and 12 week work/staff residencies available at Vermont Studio School, late May through late October. Opportunity to study with some of this country's top artists and faculty. Deadline: April 15th. For more information write: Vermont Studio School, Box 613, Johnson VT 05656 (802) 635-2727.

Info Arts Line

Performing arts organizations now have on-line press releases, season schedules, *Free* ticket offers and promotional discounts on the *INFO Arts Line*.

INFO is a free database available 24 hours a day, to anyone with a computer or terminal, and a modem. There are no passwords, subscription charges or usage costs.

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Hey! If you're moving, please let us know at least six weeks in advance. Send us a postcard or something like that, ok?

MOBIUS (the space) was founded by members of the Mobius Performing Group, 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.

Mobius, Inc. is funded by the National Endowment for the Arts, the Massachusetts Council on the Arts & Humanities, the Boston Arts Lottery Council, the Polaroid Foundation, the Boston Globe Foundation, the Eugene F. Fay Trust, the Charles Engelhard Foundation, and generous private support.

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MOBIUS CALENDAR OF EVENTS

WRITING ABOUT NEW PERFORMANCE: A PANEL DISCUSSION

March 8 / Tuesday / 7:00 pm / Free

NEW MUSIC: NO TUNES, KNOW TOONS, NOH TUNES

Taylor McLean with Tom Plsek, Dan O'Brian and Dominique Eade

March 10 / Thursday / 8:00 pm / \$7

STRING DUET 2

Movement, music, and installation by Taylor McLean with Nicole Chuang and John Voigt

March 11 & 12 / Friday & Saturday / 8:00 p.m. / \$7

BLUE MONDAY

A solo visual-dance work with a laundry theme by Nancy Adams

March 18 - 26 / Fridays & Saturdays / 8:00 p.m. / \$6

MOBIUS WORKS-IN-PROGRESS #25

Works-in-progress in all media by members of the Mobius Performing Group and Boston & regional artists

March 29 - 31 / Tuesday - Thursday / 8:00 p.m. / \$4

Tuesday 3/29

Linda Graetz
Eric Hughes
Kathy Marmor
Maira Donnell/Mara Evans

Wednesday 3/30

Linda Graetz
Boston Improv Group
Sean O'Donoghue
Mari Jones/Jude Aronstein

Thursday 3/31

Linda Graetz
Jon Damian
Ann Barton
Dan Lang

VIA O DE PASO

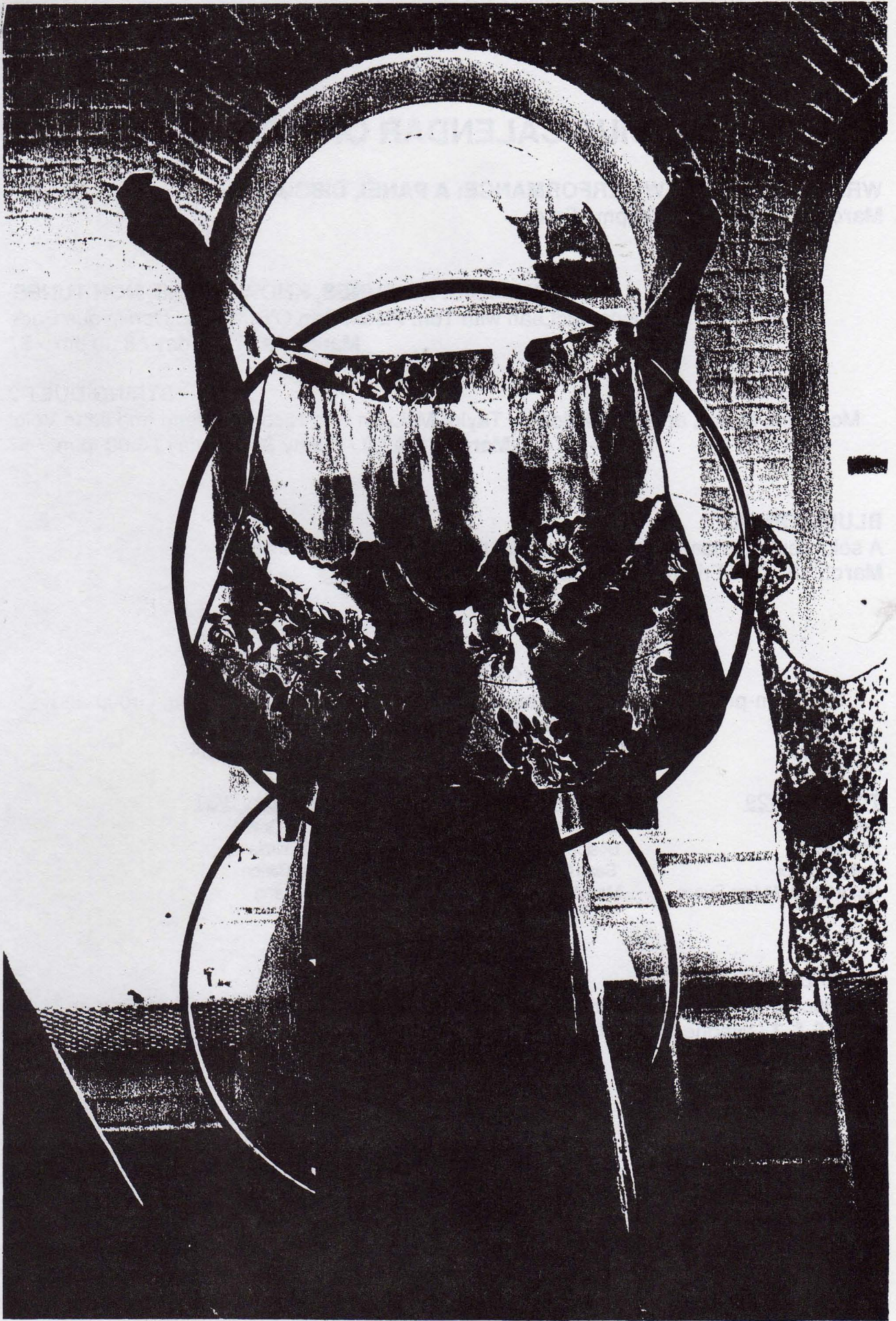
A multimedia performance with five performers and two film loops, by Silvia Gruner

April 6 & 7 / Wednesday & Thursday / 8:00 p.m. / \$5

MEGA SCAN: A VIDEO EXTRAVAGANZA

New video work by Boston artists, programmed by T. W. Li

April 8 & 9 / Friday & Saturday / 8:00 p.m. / \$5



BLUE MONDAY -- Nancy Adams