

# MOBIUS NEWSLETTER



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

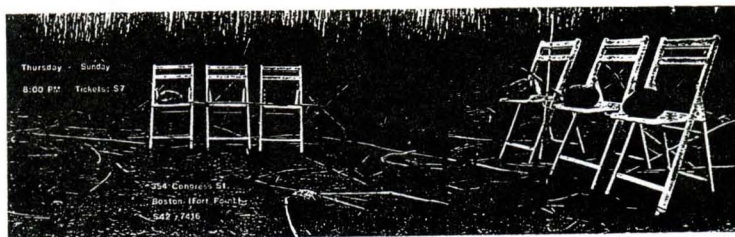
May - July 1988 Volume 5, Number 7

Hi Folks--this newsletter covers the rest of our season's events from the end of May through July. Come while things are still happening! Then summer and rest, and onward to September when we start up again (and your next newsletter will arrive).

## CRITIC OF GOD

Dan Lang  
A solo performance with video  
Produced by the Mobius Performing Group

May 19 - 22



One man, seated, criticizes historical and ongoing nature of calamities caused by God.

Allows possibility of mythic reality -- challenges "the god's" mismanagement, misjudgement -- other "serious" charges.

Personal episodes examined in light of god's shortcomings. Tales of prayers ignored, broken promises.

God (gods) appear on TV monitors taking sides and playing favorites, conjuring deceptive images (on other monitors), whispering, tricking, falsifying, inducing through deceit and whispering thoughts of savagery into our minds.

In order to shift blame onto man . . . in order to induce man into working on audience in God's favor.

Other elements on stage serve to allow god or man to trick audience, gain sympathy and eventual commitment. Probe for the weak points.

We have all done and seen awful things. Personal triumphs and failures are the building blocks for all not being well with the world -- the uniqueness of the experience altered by generalization.

(During Works-in-Progress #25 The reason that All is Not well with the world emerged: "Everything matters, and Nothing counts.")

Style: Direct, interactive; theatrical; present and removed by turns.

Know the Critic: Power defined by mercy. To say "bad" is to say "die", to say good is to allow life conditionally. The critic is the judge. Elias Canetti writes:

". . . the pleasure in an unfavorable verdict is always unmistakable. It is a cruel pleasure, and one which never allows itself to be cheated of its object. . . . It is quick, unconditional judgements which exact pleasure [which consists] in relegating something to an inferior group while presupposing a higher group to which we ourselves belong . . . those who abstain from judgement can be counted on the fingers of one hand. Judgement is a disease . . . Judgements of good and bad are an age old instrument of dualistic classification, but one which is never wholly conceptual, nor wholly peaceful . . . Through being applied to many different spheres, the process becomes diluted, but even if this means that it operates peacefully, resulting in only verbal judgements, the urge to push it to its conclusion, to the active and bloody hostility of two packs, is always there in embryonic form."

This is only one problem in criticizing God, whose chief claim to office is unshakable allegiance to the kingdom of the good. The dilemma is one of recognition and immobility, being held back by clear strong glass -- hence -- smashing the idols. Complexity, my ally.

### PARTIAL STATEMENT TO THE JURY:

"Look at yourselves! Your condition will never change until you do your duty. Stand up and speak out! Life is unfair. There is hatred, inequality, death! Ignorance, greed, oppression, lies! Hunger, hypocrisy, evil, and -- let me be frank -- more than one cause of misunderstanding leading to an unhappy outcome. Some of you, I imagine, are sympathetic, nevertheless, based on the perceived magnitude of God's responsibilities. You ask "How can God be blamed for every war, famine and accident? Leave God alone," you say, "God has enough to worry about." Well, I say to you, friends, if God is not up to his job, then let's not let Him run around causing all this mischief. I know some of you feel we ought to take the blame ourselves -- but let's not forget just who is on trial here! . . . Will you acquiesce in the argument that the greater evil will root out the lesser, the fall of its own accord? These are excuses, mitigating circumstances at best. Your task is to deal with guilt or innocence -- how do you vote?"

But who would ask the stones to speak, and the wood to wake up?

-- Dan Lang

# INSTRUMENTALIA

Produced by Marian Chang

May 27 - 28

"If the choices are limitless -- with computers and samplers allowing you to invent or use any sound conceivable -- then how does a composer know what to anymore?"

-- Trevor Wishart  
(English composer)

Being an enthusiastic follower of Mobius' past Sound Art events (as well as various other computer music performances), I began to develop a longing for the "Olden Days", when music performances didn't include the massive loads of electronic equipment, PCs, jungles of cables, plugs and so forth. Back then, simple available objects or the unadorned voice were used to create interesting or unusual sounds, without any electronic modification.

This is the inspiration for "Instrumentalia".

Sound and performance artists from the Boston area will create and perform pieces using "instruments" such as butterknives, fishing line, spoons, old typewriters, crystal goblets, water, and voice. These artists come from different aesthetic backgrounds (such as Mass. College of Art, New England Conservatory, MIT), and each enriches the project with an individual and personal vision. Participating artists include CAROL ANTHONY, MARIANNE CONNOLLY, GAIL FANNING, DAN LEARY with DIANA KENNEY, DOUG LIPPINCOTT, and MARNI RICE. An accompanying installation of such "makeshift instruments" will encourage the audience to "PLEASE TOUCH".

-- Marian Chang



# PACIFIC TRANSDUCER SERIES

Richard Lerman

Sound Installation June 1 - 4  
Sound Art Performances June 3 - 4

The Pacific Transducer Series includes new sound art pieces drawn from a journey around parts of the Pacific Rim. Most of the pieces were recorded with self-built microphones and transducers onto audio cassettes. This new series includes diverse recordings, such as a Creation Ceremony at Kuta Beach and a bamboo bridge in Indonesia, an amplified anchor rope in New Zealand, and the Melbourne (Australia) airport. Also included are interviews and selected works from sound artists in the Pacific Rim area.

On June 3 and 4, I'll be performing a selection of these new pieces, along with some earlier works, including:

## Human Interference Task Force (1987)

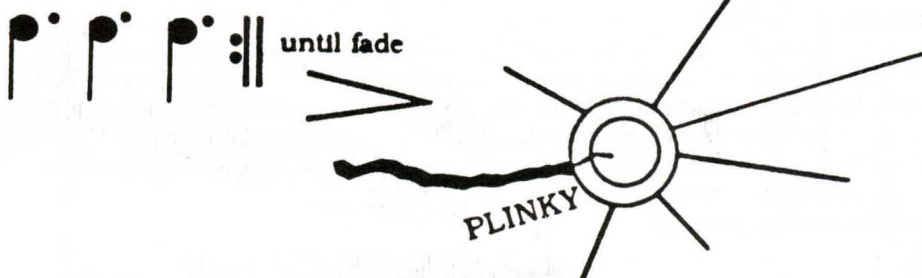
A solo piece based on information from the Department of Energy about post closure final marking of nuclear waste repositories. In plain English: how to keep people away from nuclear waste sites for 10,000 years while the stuff decays, and coincidentally, language and symbols for human understanding change (perhaps decay?) too. In the report, they discuss the creation of a "nuclear priesthood" to aid in keeping sites free from human interference. In **Human Interference Task Force I** have created a couple of rituals for them.

## Changing States (1988)

Self-built metal microphones are played with a small blowtorch. One hears the sonic qualities of each different metal reacting to expansion, contraction and actual changes in state.

## Music for Plinky and Straw (1985)

Small amplified instruments are used as sound sources and played by 1 - 6 people. Here, straws are cut with scissors, creating a sound like an organ pipe and plucked string.



### A Pacific Transducer Series Mix (new)

A mix of selections from the new Pacific Transducer Series -- among these are: *Bali, Indonesia*: amplified Balinese wind sculpture -- rice paddy and bathing spot -- windharp at Penelokan -- amplified thatched roof -- village compound at sunrise -- crickets -- monkey jungle, Sangeh -- sunrise at Sanur Beach with birds and metal microphones.

*New Zealand*: Railton Hotel, Auckland with rain and birds -- amplified anchor rope at Wellington Harbor -- 2 plinkys in the wind in Christchurch. *Australia*: windharp on Wigram Road, Sydney -- Dingoes at Healesville, Victoria -- Melbourne Airport -- Sunrise at Yuraygir State Park with surf -- hydrophone in the surf, Bondi Beach. *Other pieces*: Narita Airport, Tokyo - - Changi Airport, Singapore -- Jurong Bird Park, Singapore.

-- Richard Lerman

---

### POESIS Overtone Singing and Modal Music

Bojidar Pinek

June 6 - 7

I am fascinated by voice work, and it is the most important aspect of these performances. The use of the ability to sing overtone series and the exploration of modal melodies is meant to maintain simplicity. The quest is towards an aesthetic of feeling. Our cause is ourselves. The performing situation is a dramatic instance of the necessity of an audience. The listener is like the silence or the sky or an expected response.

I do not feel an extensive need to explain the experience of music. Why try to justify being alive? Performing is putting oneself on a stage, and it has to do with seducing and convincing. As such, it is an alternation illusion of truth and fallacy.

This is what I see as the performance space in which we move, connect, and work; searching for an imagined

intonation or a sound. Then the challenge is to make it appear, which also means transforming it. This is the work that we do in the performing group, and it is an essential part, because this is how it all happens. The performers include Annabelle Graetz, Dean Harada, Harriette Hurie, Lois Lyman, Don Lepley, Harry Norris, Ross Paneuf, and myself.

-- Bojidar Pinek

---

### BEAR WITNESS: ARTISTS RESPOND TO AIDS

A visual arts exhibition

June 8 - July 2  
Opening reception: June 8

Artists' responses to the AIDS crisis have matched its escalation over the past three years. This exhibition includes work by a dozen artists drawn from around the United States, working in photography, painting and video. The artworks respond to the complex political and personal dynamics which now underlie our savaged culture, as we are inexorably transformed by this obscene disease. This exhibition will reconstruct none of the popular representations of AIDS "victims" -- the so-called innocent and the guilty. Instead, we will mount work which explores the personal dilemmas brought on by AIDS as it impacts on all of us; work which challenges ignorant socio/political powers currently defining AIDS; and work which celebrates sexual diversity.

A fundamentally medical phenomenon, AIDS has been socially constructed to tap into centuries of fearmongering about sexuality, contagion and death. We hope that this exhibition will open up those who are paralyzed by denial, terror and resentment, and help them to acknowledge and cope with the disease.

AIDS issues are complex ones, ones which beg examination from diverse perspectives. This exhibition does not

seek to define/dictate positions on these issues. There is no need to reaffirm existing stereotypes. The artists that have been selected for this show have contributed work which is responsive to the crisis in unusual ways, and which, therefore, can inform our audience in different language. We hope that this exhibition will not simply preach to the converted, but will really stimulate new dialogue on the issues uncovered.

-- Kristen Engberg  
MaryAnn Nilsson

---

### FOSSIL FUEL

Bob Rizzo and ensemble

June 11

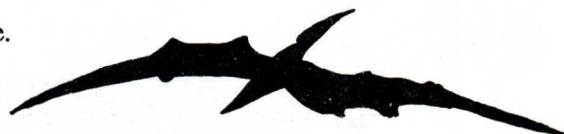
"The wonder of dinosaurs is not only that they lived so long ago, grew so large, and then became extinct under mysterious circumstances millions of years before humans came on the scene. The wonder, also, is that the human mind could resurrect the dinosaurs, and through this resurrection being to comprehend the fullness of time and the richness of life."

-- John Noble Wilford

**Fossil Fuel** is a 45-minute performance utilizing three actors, puppets, slides and music. It is my second collaboration with Craig Watson. Our last collaboration, **Cowboy Movie** was also performed at Mobius. **Fossil Fuel** examines life on earth and mankind's quest for success and survival.

Written by Craig Watson; staged, directed and designed by Bob Rizzo; performed by Lynne McCormack, Adrienne Elder, Manuel Pombo.

-- Bob Rizzo





**MOBIUS EVENTS \* \* \* MAY - JULY 1988**

(This is our last newsletter of the season -- see you again in the fall!)

**CRITIC OF GOD:** A solo performance with video by Dan Lang  
Produced by the Mobius Performing Group  
May 19 - 22 / Thursday - Sunday / 8 p.m. / \$7

**INSTRUMENTALIA:** Performance <sup>curated</sup> by Marian Chang  
May 27 & 28 / Friday & Saturday / 8 p.m. / \$7

**PACIFIC TRANSDUCER SERIES** by Richard Lerman  
**Sound Installation** \*\* June 1 - 4 / Wednesday - Saturday  
Gallery hours: 12 - 5 p.m.  
**Sound Art Performances** \*\* June 3 & 4 / Friday & Saturday  
8 p.m. / \$7

**POESIS:** Performance by Bodijar Pinek and ensemble  
June 6 & 7 / Monday & Tuesday  
8 p.m. / Admission price \$8

**BEAR WITNESS: ARTISTS RESPOND TO AIDS**  
June 8 - July 2 / Gallery hours: Wednesday-Saturday, 12 - 5 p.m.  
Opening reception: Wednesday, June 8

**FOSSIL FUEL:** Performance by Bob Rizzo of Providence, RI  
June 11 / Saturday  
8 p.m. / \$5

**EPIPHANY:** An installation by Frank Vasello  
July 8 - 23 / Gallery hours: Wednesday-Saturday, 12 - 5 p.m.  
Closing reception: July 22, 7 - 9 p.m.

**SUBMERGE:** Performance and installation by Mary Fleming  
Produced by the Mobius Performing Group  
July 8 - 10 / Friday - Sunday / 8 p.m. / \$5



## EPIPHANY

Installation by Frank Vasello

July 8 - 23

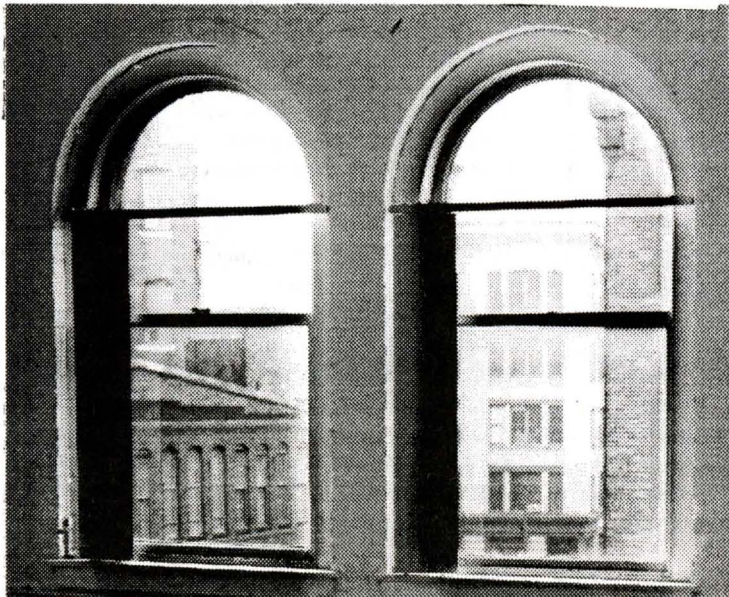
Reception July 22

CAIRN	BEACON	PASSAGE
DOLMEN	BARROW	TUNNEL
CENOTAPH	CHASM	CAVITY
TUMULUS	VORTEX	DEN
OSSUARY	PYLON	HOLE
MENHIR	CRAG	PIT
GRAVE	OBELISK	CAVE
VAULT	COLUMN	SOIL
CRYPT	MOUND	CLAY
TOMB	SHRINE	STONE
MONUMENT	PORTAL	EARTH

My current work consists of a variety of natural materials used predominantly in their raw states. These materials, loam, several types of clay, and naturally occurring oxides, are used to create an environment which balances/juxtaposes the origins, presence, and the outcomes, of that which is presented. I use the idea of process as ritual/ritual as penance. One way that this is evident in this piece is through the linear presentation of thousands of clay coils. The individual coil alone is unimportant. Only through the use of multiples does the coil have strength and presence, thus becoming important. The duality which we believe to exist between creation/destruction must be understood as false, an illusion.

-- Frank Vasello

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. For more information write Vermont Studio School, Box 613, Johnson VT 05656. Call (802) 635-2727.



5

## SUBMERGE

Installation and performance by Mary Fleming  
Produced by the Mobius Performing Group

July 8 - 10

**Submerge** is an installation, sound and movement piece, featuring a large aquarium, about the ocean and our relationship to this environment. **Submerge** is about surrendering to the alternate environment of the ocean, alternate because we must adapt ourselves to be in this environment. By adapting to the ocean's world and becoming one with it, **Submerge** is a piece about falling in love.

-- Mary Fleming

---

### Notes from the World-O-Art

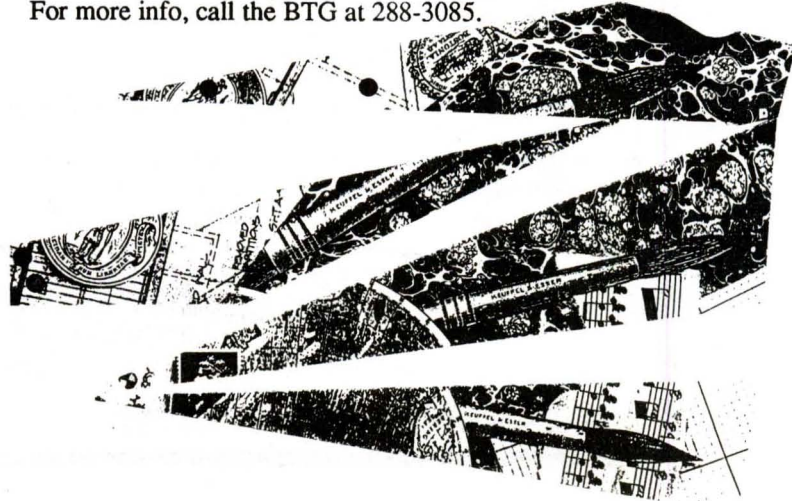
New Performance Works is presently seeking proposals from writers of unusual words, new music composers, performance artists and others for inclusion in a monthly works-in-progress series in Great Barrington, Mass.

For consideration, send a proposal, audiotape and any other supporting materials to Sherry Steiner, New Performance Works, P.O. Box 75, Housatonic, MA 02136. Phone: (413) 274-3838. Please enclose a SASE for return of your materials.

#### Performance Artist sought for Collaboration:

In order to develop the work presented at my installation during the March 29 WIP at Mobius, I would like to combine energies with a performance artists. If you saw the installation, or are interested in light and shadow, or would like to explore the possibilities of working in a prepared space, please contact me, Linda Graetz, at 891-8351.

The Cell: an original opera conceived and performed by the Boston Theater Group, will be presented Friday and Saturday, June 3 & 4, 10 & 11, at the Suffolk University Theater, 55 Temple St., Boston. "The Cell emerges as a political drama, a daring and complex examination into how the three cell members divide power among themselves while the examining the dilemmas of civil protest and one's own inner struggles." For more info, call the BTG at 288-3085.



## THANK YOU CORNER

THANKS to Will Jeffers for designing the bodacious postcard for the Student Works show!

THANKS ALSO to Michael Sonnenschein, our out-of-the-blue intern, who spent a week posterizing, painting, typing and filing!

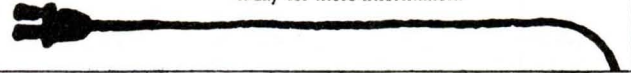
We would like to thank the following for their generous contributions to our fundraising party: Kathy Chapman, Ed Hill, Meg Gifford, Gina Mullen, Beth Pease, Liberty Square Press, Sir Speedy of Congress St., Xanadu Graphics, Audio Pro, the members of Class Action, Dogzilla, and Positively Daves, and all the volunteers who donated their time and services. Thank You!

# 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.

To use INFO, call 247-3048 with your computer and modem (7 bits, 1 stop bit, no parity). If you are interested in advertising your business or service on INFO, call 262-2860 today for more information!



SPECIAL THANKS to Beth Giles, wonderful intern, for all her help over the last year. We will miss her amazing style and her good work (and hope she comes back often!).

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 PERFORMING GROUP MEMBERS

Jude Aronstein	Marilyn Arsem
Joan Gale	Dan Lang
Laure Liverman	David Miller
Mari Novotny-Jones	Mario-Erik Paoli
Bob Raymond	Julie Rochlin
Jonathan Scheuer	Victor Young

### MOBIUS BOARD OF DIRECTORS

John Shea, President  
George Moseley, Treasurer  
Janie Cohen, Clerk  
Marilyn Arsem  
Marcia Maglione  
Kathryn Sumpter  
Elizabeth Wyatt

### MOBIUS STAFF

Marilyn Arsem, Director  
Mary-Charlotte Domandi, Gen Manager  
Nancy Adams, Publicity  
Beth Giles, Intern

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 Mass. Council on the Arts & Humanities, the Boston Arts Lottery Council, the Polaroid Foundation, and generous private support.

### MOBIUS

354 CONGRESS STREET  
BOSTON, MA 02210

NONPROFIT ORG.  
U.S. POSTAGE  
PAID  
BOSTON, MA  
PERMIT NO. 8147

ADDRESS CORRECTION REQUESTED