

# mobius

boston's artist-run center for  
experimental work in all media

April/June 1990 vol. 7 #4

## Greetings:

This newsletter is the last of this season, and covers the period April through June. There's lots to see and do, so mark your calendars now, so you don't miss anything.

We're just now recovering from the Art Rages party, cleaning up and collecting the names of everyone who helped make it a smashing success. Elsewhere in this newsletter you'll find the list. Thank you all!! And if we've inadvertently left you out, we'll continue the list in the next newsletter! For those of you who missed this party, you have another chance. Our Dance Party/Fundraiser will be on Saturday, May 5th. Don't miss this one either!

Another thank you goes to David Emerson, who called and offered to help us with foundation grant writing. He's done a tremendous amount of research, and is helping us write proposals. He's been wonderful!

On another note, we are very sorry to announce the June departures of Mary-Charlotte Domandi, our General Manager, and Britt Raphling, our Publicist. They are both going to graduate school. We wish them success in their studies, but we will miss them dearly! Their commitment to Mobius - their ability to do a tremendous amount of work and juggle a dozen priorities with skill and good humor - has been inspiring.

Marianne Connolly, who has been working part time in the office also deserves a big thanks. She was the behind-the-scenes coordinator of the Art Rages party, as well as taking care of lots of day-to-day work in the office.

Now where does that leave Mobius? It does mean that temporarily we will be operating with a partial staff. The office hours will be cut back over the summer, so please be patient if everything is taking longer. We are now in the process of assessing and restructuring the administrative work at Mobius. It should come as no surprise that the funding situation in Massachusetts is affecting the ability of all arts organizations to function fully. But we intend to weather this storm. Being small, we have the flexibility and, we hope, the creativity, to make appropriate changes. And with your support and involvement, we will find a way to thrive! The 90s will need new art.

Marilyn Arsem

## THE REAL DIALOG

I've been thinking about this over and over again... just what is it about the current 'art censorship' stories that pisses me off more than anything else? The intolerance, the refusal to listen and understand, is monumental. On both sides of the issue.

If art is about life and artists wish to manipulate culturally significant symbols, then artists must be prepared to deal with the repercussions. Art in a social and cultural context can be viewed as a dialog (though most of the dialog has been kept well within the family the last several decades). Our lives, likes and dislikes are not all the same, particularly in this 'melting pot' nation. It's clear much of the metal only appears to be molten; in fact, there are some mighty large and dissimilar lumps floating around in the pot that stubbornly resist breakdown. The best example in recent memory came from Dred Scott Tyler's work at the Chicago School of the Art Institute. Response to the artist's use of an American flag in a purportedly disrespectful manner not only drew verbal criticisms but also engendered "counter-performances" like a flag-folding ritual performed by a group of military personnel and several bomb threats. This is the REAL art dialog, rather than that kept within a small circle of art-friends for too long. Unfortunately, in that instance and in others, responses included a show of political might through economic punishment (budget slashing, program elimination, etc.).



"High-art"-makers shouldn't be appalled when a reaction is seen or heard to a work of art that manipulates cherished symbols, or that exposes a language that many consider inappropriate for public discourse. The debate itself is a time-honored tradition of public discourse, certainly sharing much with the simple soapbox. Any opinion can be met with the force of organized response. The real trick, I think, is to hold onto the pulpit for as long as possible until the majority opinion swings in your direction. All of this, of course, presumes a desire for political power, the lack of which may indicate the real imbalance in the conflict between artists and right-wing politicians. On the whole, artists want to make art, not run for office.

Artists must be prepared to defend their life's work in the same manner (using many of the same tactics) that the political right has recently taken in their assault on American culture. What seems to be emerging is that there is indeed a moral "war" being fought, though only one side recognizes that fact.

The use and abuse of images, the visual artists' stock-in-trade, is a slippery battleground. The political right is getting better at this type of warfare all the time; the Bush campaign throughout the recent elections providing a vivid example. Regardless of the performance of the Dukakis campaign staff, they were hard pressed to deal effectively with out-and-out lies perpetrated continually by the opposition. No amount of verbal apologies would erase the absurd image of Dukakis circling in an armored tank, or of a filthy Boston Harbor or of Willy Horton. The Image, it's clear, is tantamount. The media have no way of dealing with the argument of images in any fair way. Every time the media ran a story about someone apologizing for the use of the tank image, it was accompanied with the image itself, reinforcing further the original absurd message. Is there a means to rebut an image with another image, communicating solely on that level of power? The game of visual "rhetoric" doesn't follow the same rules of logic that the verbal battle insists on. The Serrano "Piss Christ" image works beautifully in this manner; no amount of explanation in words could change the meaning of that image in the minds of many fundamentalist Christians once its composition was revealed.

The National Endowment for the Arts is undergoing the process of re-authorization by Congress. In the wake of the recent "art battles" in various parts of the country, Jesse Helms et. al. is showing no signs of surrender. Rather, as the Village Voice recently reported, Helms' staff has requested and received information on a list of art organizations around the country (many of which have recently been involved with some form of controversial art exhibition), presumably in preparation for more harangues about what the government is supporting "in the name of art". I have yet to hear a convincing argument for government support of the arts that effectively counters the conservative argument that no such funding should exist. The NEA was founded as part of Johnson's "Great Society" social programs. It prospered as long as supporters had political clout. Now the political climate has changed, it is incumbent on the arts community to produce convincing verbal and visual arguments to meet the current challenges.

Bob Raymond

## Bridging the Gap

Tom Plsek, trombone with Phil Wilson, trombone;  
Malcolm Goldstein, violin; Taylor McLean, percussion  
April 4 & 5

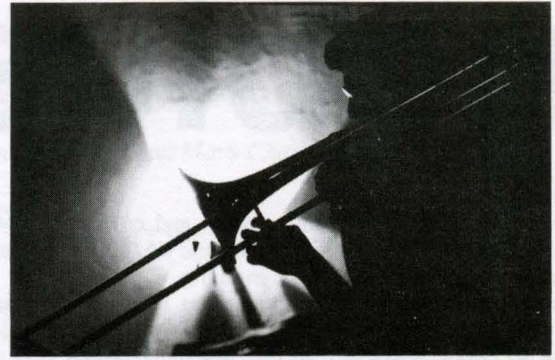
The concept  
Music that is the result.....  
of the bridging.....of..... gaps:  
human/computer;  
jazz/classical;  
new/old;  
brass/strings;  
transverse/longitudinal;  
transient/steady  
etc.

The program:  
Strata for trombone, computer, and computer generated tape, by Tom Plsek and Otto Laske  
Bridging the Gap, by Malcolm Goldstein  
 $3i > [n(n-1)/2]n=3$ , a collaboration by Tom Plsek, Malcolm Goldstein, and Taylor McLean

The commentary:  
Bridging the Gap is the title of a piece written in 1987 by Malcolm Goldstein for me and internationally known jazz trombonist, Phil Wilson. It refers to the bridging of the two musical environments in which Phil and I work - Phil with his jazz-based experiences and me with my classical/new music ones. For both of us, improvisation is an important, actually crucial, aspect. It was with these things in mind that Malcolm conceived this piece. It allows us to draw upon our unique repertoires, techniques, and styles in interacting with each other. The work, as described in Malcolm Goldstein's score, is "a kaleidoscope/collage of styles and tunes, fragments and extensions, with a wide range of dynamic interaction and expressive qualities ~ realized through continual improvisation with the styles and around the tunes (as backbones to the fluid kaleidoscope)." This will be the first performances of the piece. This spirit of "bridging the gap" between distinct elements led me to use the phrase for the title of the evening itself, as it occurred to me that the other two pieces on the program are also bridging types of work.

The evening will begin with Strata for trombonist and computer-generated tape. It is the result of a collaboration between Otto Laske and me, and was premiered at a NEWCOMP concert in March of last year. This will be its second performance in the Boston area. The title of the work refers to the fact that, compositionally as well as perceptually, the composition comprises many different strata of ideas, sonic material, and performance information, and that two independently written scores, one for tape (by Otto Laske) and one for trombone (by me), are merged, i.e. "bridged," in the definitive work. The gap that is "bridged" is the one that exists between the operation of a rigid, invariant machine and a flexible real-time interacting human.

Otto Laske's score was designed using a program for computer-aided (algorithmic) composition, and was orchestrated in the Swiss Center for Computer Music, Zurich, using the DMX computer. Postproduction of the tape was done at Studio Strada, Somerville, MA., using the expertise and digital/analog tools of Curt Roads. I created the trombonist's score in Microsoft Basic using a rule-based framework, creating a programmed interface relating tape and trombone performance in ways that differ from performance to performance. In the live performance, a Macintosh computer stochastically presents several layers (i.e. "strata") of information indicating the performance modes to be explored by the trombonist.



The third piece on the evening's program,  $3i > [n(n-1)/2]n=3$ , will be a work, certainly involving improvisation, created and performed by Malcolm Goldstein, Taylor McLean, and me. The title refers to the synergistic results to be obtained by this particular trio of performers. For many years I have performed with these two wonderful musicians and friends; however, I think this will be the first time that I have performed in public with both at the same time! The diverse and broad experiences of the three performers and the rather dramatic differences among the three types of instruments involved should provide a number of interesting gaps to be bridged

### THANK YOU. THANK YOU. THANK YOU!

The Board and the Mobius Performing Group appreciate all the help we've received on ARTrages, our thirteenth birthday party and fundraising event. Extra special thanks to Rolf Solstad who expertly performed lighting and electrical magic. Thanks!

ARTrages Thanks Continued ...

## The Parade of The Tall Buildings Year 2000 Celebration

Eric Hughes, Coordinator  
"till elevators drop us from our day" Hart Crane, "The Bridge"  
April 6 & 7

### The Tall Buildings: A Bimillennial Celebration

The director of the Year 2000 Celebration will discuss the macroengineering, economics, crowd control, and general problems involved in bringing the Tall Buildings to Boston for the Year 2000 Celebration. Overland fords for moving 800 Michigan Ave., the Sears Building, will be analyzed. Building mobility techniques for vertical and horizontal ocean-going skyscrapers will be explained. This activity is an elaboration of a Channel 5 presentation by Eric Hughes, science and comedy writer.

This press conference/performance will present the preliminary program and will preview the major themes for Boston's official Bimillennial celebration. The presentation will include:

- actual simulations of high-rise structures at 2-4 knot modes, and discussions of various mobility strategies for both steel-frame and masonry/stone skyscrapers.
- the announcement and bid results of the harbor tunnel/expressway infrastructure addendum
- "Brave New Parking" -- the artificial stupidity computer (the R-U-1-2 PAL 2000) analysis and recommendations for vehicular entropy optimization and strange-attractor neponset circles.
- Fashions -- the Look for the '00's.
- the spectacular SKYshow for Boston's Last Night" gala.
- the new Calendar
- the Robot Olympiad

**It's time to say a sad goodbye . . .** after three years as general manager, I will be leaving Mobius for the Southwest in May. Britt Raphling, Mobius's publicist, will also be leaving town for graduate school. The two of us have shared hundreds of hours here, and would like to say a fond farewell to Mobius. For now I want to say a bit about my experience here to you, the loyal newsletter readers.

Mobius has been a very unusual place to work. In my work here, which has ranged from fund-raising to toilet-plunging, I have found that Mobius defies all the art world cliches I ever expected about who makes experimental art and who experiences it. For example: the artists who show work here are (pretty much) not egomaniacs--the egomaniacs tend to stay away, because no one will stroke them enough. Mobius doesn't pander to a group of elite critics, collectors, or curators--our audiences are made up of other artists and interested non-artists. People don't come to Mobius to make the art "scene," they come to make and see art.

And as a worker, Mobius has also defied my expectations: instead of being asked to constantly sacrifice myself for the cause, I have been treated as a fallible human being who does her best. This freedom and flexibility have allowed me to keep my integrity, to live my own life, and to make a large contribution to Mobius. It is by far the most human place I've ever worked, and the extent to which I notice this brings home to me how out of balance the average workplace experience really is.

I guess what I'm trying to say is **that** as far as I can see, Mobius still exists by and for the people it serves--artists and audiences--and it has not been taken over by some shadowy concept of "institution." Institutions tend to take on a life of their own and eventually overshadow the needs of the people whom they claim to serve, through bureaucracy, elitism, isolation, etc. Everyone at Mobius has worked very hard to avoid this, and I think we have succeeded so far. This in itself is an incredible accomplishment for a 13-year old group that is constantly struggling to get funding and to remain viable as a non-profit. It gives me hope that genuine "alternatives" can survive.

Mobius's survival is due in large part to the spirit of Marilyn Arsem. She has been an extraordinary person to work with--as an artist, a director, and a human being. Her drive keeps us moving ahead, no matter what the setbacks, no matter how much society doesn't seem to care about us, no matter how irritated and burned out we are from working with the same people in an overcrowded office year after year. From her I have learned a basic optimism that goes against all actual obstacles. And her basic humanity and clarity of priorities has inspired me and kept us all on the track.

The coming decade is going to be rough on all of us who care about this kind of work, who care about the existence of real alternatives to institutions. This is a good bye in hope that the good and honest spirit I have encountered here can stand up to pressure--with the support and help of people who understand and want to see it continue. I'm not pessimistic (I've been here too long). Good things can happen; the Coolidge Corner Theater was saved from near shopping mall developer death syndrome. I hope all of you can make the same thing happen for this wonderful place.

### Mary-Charlotte Domandi



#### More big thanks to:

Bob Kenney and Boston Wharf Co.; Bruce "Magic" Bowen and the Studio for Interrelated Media at Mass. College of Art; Jack and Neal of Sir Speedy; The Children's Museum; The Computer Museum; Bethany's; Gorham Fire Equipment; Arlington Lithograph; Bob King and McDonalds; Lasater/Sumpter Design; Continental Cablevision; WRG, Inc; Port Lighting Systems.

(continued) ~~~~~



## what becomes (imprint)

Ed Osborn (with a cast of tens)

Sound Installation

April 11-21, Wed-Sat 12-5PM

Opening: Wednesday April 11, 5-8PM

In one episode of Robert Ashley's Perfect Lives (Private Parts) two characters discuss a notion they call "space," which is something that all persons have attached to surrounding them. This space is "neither physical nor mental...irreducible and not transitory [and] exists as long as one is alive." To them, the idea of space roughly means "connections"; I find that vestiges of these connections can be found in recordings of human (and other) behavior.

With this in mind, what becomes (imprint) is an exploration of the workings of perception, human memory, documentation, and the effects they have on (among other things) one another.



#### Hard Working Thanks To:

Kelly Fitzgerald, Joyce Atkinson, Jeremy Grainger, Scott Daris, Betsy Roper, Michael Keezing, Jonathan Keezing, Rolf Semprebon, Joan Enslow, Andy Knepley, Lisa Oray, Jennifer Haywood, Susan Cohen, Holly Ritafia, Bronwyn Eisenberg, Blaire Morowitz, Rose McMahon, Donna Cremans, Lucy Friedland, Bob Melvin, Joe Cane, Rob Chalfin, Steve Provizer, Bett Belstraz, Gordon Rudy, Todd Fix, Carol Van Heerden, David Bonner & Magalida, Peter Madden, Sandy Ferguson, Louise D., Jeffrey W., Scott Wall, Carol Driscoll, Darla Villani, Johanna Ralston, Sandra Mongeem, Ann Schexnyder, Claudia Darrow, Roberta McRae, Grace De la Flor, Bob B., Chris, Carty, Hannah Bonner, Mark Maderazzo, Michael Metzger, Sandy, Mark Ventola, Bob Lasater, Lindsay Mofford, Michael McKay, Fido Rodenbeck, Nita Sturiale, Beth Stephens, Clyde Tressler, Cliff Myers, Jenny Faries, Alan Wexelblat, Laura Cerconne, Mike Dynice, Tucker Stilley, Chris Shine, John Cox and Terry.

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## Descent from the North (Ascent from the South)

April 27&28

April 6 & 7 Mobius Performing Group will travel to Burlington, Vermont to fulfill their half of a performance exchange with a group of Vermont artists. These artists will visit Mobius on April 27&28 to present their works. The exchange was organized by Peter Burns, a Burlington artist who has performed at Mobius a number of times. The artists are:

**Peter Burns**, performance artist in a piece called "Colors".

**Patty Smith and David Woodberry**, both dancers, who will be doing a dance/theatre work entitled "Thru Storm and Dark of Night".

**Meg Cottam**, dancer, with **Tony Widoff** and **Java Feldman** in an as yet untitled piece though we know there are images of roses and moons and blood.

Mobius Performing Group members' participation in exchanges helps to break the geographical isolation that keeps artists separated, and increase awareness about regional differences in the contemporary performing arts for artists and audiences alike. In addition Mobius gains visibility out of state, and returns the favor to its visitors here in Boston. Artistic exchanges help to remind us that exciting experimental work is being created all over the country, and not just in larger contemporary art centers such as New York city and Los Angeles.

## MOBIUS SEEKING ARTISTS' PROPOSALS FOR 1990-91

Mobius is seeking project proposals from local and regional artists to present experimental work in any media. To receive a copy of the application guidelines in the mail, please call the Mobius office.

### Attention! New Twice A Year Deadlines

As of June, 1990, Mobius will be accepting applications twice a year from artists wishing to present work at Mobius. Applications for works to be presented September 1, 1990-January 31, 1991 are due at the Mobius office by 5:00 pm June 15, 1990. Applications for works to be presented February 1-June 30 1991 are due October 15, 1990.

We have converted from rolling deadlines in order to facilitate more orderly programming and to make sure all artists presenting work here can more effectively take advantage of the (limited) resources available. So get your proposals in!

## THE ODD DANCE

April 18, 19, 20, 21.

THE ODD DANCE will be an evening length performance of dance by Pamela Newell, Dale Rosenkrantz, Trisha Bauman, Darla Villani, and myself, Scott deLahunta. Jim Davis is making original music and Ellen Gould is designing lighting. Mary Newell is designing costumes.

We are working on an installation/environment to give us a unique space to work and perform in. The ceiling will be almost entirely covered by two tarps, possibly painted with patterns. Two walls made up of 10' x 4' wooden frames will go along the sides of the dance space. Every other frame will be covered with white craft paper. The wood may be painted red, black or white.

Most of the structure and content of the performance is still being created. Rather than solicit written pieces by the other members of the group or write a Mobius newsletter statement by consensus, I have chosen to print a couple of essays related to making movement performance. These essays may or may not reflect the thinking of other persons involved in the performance.

### ESSAY 1

#### STRUCTURE AND PROCESS

Process here refers not so much to the artistic process as to a kind of internal activity or motivation the performer engages in when performing.)

Process is live and manifests in performance to give the performer confidence, center, ground, focus... a *reason* for being there. For the actor, characterization might be the process. For the dancer, complete engaging in movement might be the process. For the performance artist, actively interacting with the audience in some fashion may be the process. There are many choices... but the *reason* for being there needs to exist AND BE VISIBLE to the audience.

Structure gives the performance a relationship to time and space. With structure the performer and the audience both enter into this relationship together. Structure creates a door through which the audience can enter. Again, there are many choices for how to create a structure.

Too much process and the audience doesn't get it... they never come through the door... the door isn't available to them. Too much structure and the audience says, "I get it, so what." You have provided the door, but nothing for them to see once they enter. The perfect balance between the two creates a performance the audience watches intently and with interest. It doesn't matter what they say. You have engaged them by giving them a door and something to see when they have come in.



## DANCE PARTY

May 5

Yes, it's spring and it's that time again -- time for the Mobius Prom scheduled for **Saturday, May 5!** Never went to the high school Prom, because you were too busy rebelling against convention in that budding-artist sort of way? Well, here's your chance! Our up to date prom is a dance party featuring three bands, a video room, snacks, cash bar, and wild dancing. Appropriate attire encouraged, corsages optional. We'll let you know about the details soon.



### Tasty Thanks to:

Entree, The Great Buffet, Victoria Station, Matt Garrett's, The Blue Diner, Sarah de Besche and Savory Fare Caterers.

### Toasty Thanks to:

Mass. Bay Brewing Co., The Wine and Cheese Cask, Marty's Liquors, Poland Springs, CocaCola Company

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### ESSAY 2

#### THEORY AND PRACTICE

Theory and practice. The manifestation of the idea. Comes from work. Time spent practicing. A commitment to practice. A commitment to making performance. Performance can't be just theory, but must be a manifestation of reaching towards theory through practice.

### ESSAY 3

#### PRACTICE OF SIMPLE MOVEMENT

My interest is in the development of performance work which draws upon the constant and continuous experience of simple movement.

The practice is the constant and consistent sourcing of movement... and the realm of body sensations which all relate to it. Kinesthesia/touch, hearing/sight, smell/taste.

Emphasizing that the practice or technique is to consistently and constantly be exploring the movement source of each moment. There are a few key ways that this may be experienced.

**WEIGHT** - which is the constant and consistent (always present and available) experience of the force or our earth's gravity. The sensation is most easily felt as a release down towards the earth.

**SPACE** - which is the constant and consistent (always present and available) experience of the space around our bodies. This is a little more difficult to experience physically, but if practiced enough a heightened kinesthetic awareness/sensation develops.

**INITIATION** - this is our body's way of interacting with gravity and existing in space. It is conscious effort which engages nerves, organs, and muscles. There is always a point of initiation occurring somewhere in the body. In movement it is always present and available. Caution: It is not the discovery of the point of initiation which is important, but the **EXPLORATION** created by searching for it.

**BREATH AND HEARTBEAT** - involuntarily constant and consistent movement pumping through our body the sources of energy which we derive from our environment.

A 5.5 x 8 ft. space can be enough to work in when doing this kind of subtle movement work.

There are no qualifications involved in this approach to dancing. There is not the position taken that someone has had more or less dance training, or is a better or worse dancer. There is only the practice... which exists as an affirmation and supports a basic feeling of confidence.

## Persephone and Hades

May 10-12

This May's performances of Persephone and Hades will be the 11th year we've presented this audience-activated piece. It hasn't been an eternity yet, but we're getting there! The following is a poem written last year by filmmaker John Gianvito, in honor of our 10th annual performances, which took place in San Francisco.

### "Fire Locked In A Tower of Gold"

for Mobius Performing Group on the 10th anniversary of the performance of  
"Persephone and Hades"

A thin veil separates  
The players  
Separates those who know  
The stars are fixed  
From those who will.  
The blacks deepen.

She enters.  
White flowers in her eyes.  
A muted Spring  
Married to the routine.  
She repeats  
In her fashion.  
She's in no hurry.  
Look -  
See how  
She's hooked.



*Love*  
Uncoils its tentacles,  
Unfurls its designs upon the night.  
A voice.  
A man's voice  
Inflicts itself  
Into the uncomprehending dark.  
Infinite, unstoppable pain.  
Listen -  
There is a diamond in his throat.

In her net  
She carries him a kiss  
In his mirror  
She changes color  
In her hands  
She mangles blossoms  
On the table, in a box  
The only secret she possesses

Then  
It happens.  
After the spinning of words  
venomous and elegiac,  
After rending cries and gull-lorn echoes,  
After stretches of the lushest, silken silence,  
After leaden stasis,  
After the movements of gestures so hollow and rich that  
it just makes sense,  
After all the worn-out well intentions  
relax their simple sadism  
and the first pang of conscience sounds,  
Eventually,  
Slowly,  
The illusionary distance  
Lifts.

She makes to leave.  
(Black, then blacker still)  
She longs to see her mother  
To dash topflight,  
The shiny grass itching between her toes,  
Into her mother's arms.  
She would like to tell her  
Of all that weighs upon her heart.  
Of all she's learned or given up.  
Of the eyes that keep vigil with her.  
Of the crippled boy and the color of his eyes.  
Of the many shades of shadow.  
She heads for the door.  
Black  
Then blacker  
Still.  
Her lips form the question -  
Escape  
Is a Word  
That loses its meaning  
In Time.  
Here  
It all begins  
Again  
And Again  
This  
Ritual Dance Penumbra.  
Say what you will.  
Even  
With her witnesses  
Hades  
Always  
Has  
The last word.

John Gianvito  
April 1989

# CURIE/US

Laura Knott Dance Company  
May 24-26

As is often the case when I start to make a dance, this one began with a series of questions. I was interested in finding out how lay people's attitudes toward science had changed through time. This question led me to ask how the general public feels about science now. I concluded that the single most explosive topic in science and technology right now is radioactivity. The possibilities for generating performance imagery were enormous: medical uses of radioactivity, the biography of Marie Curie, radioactive waste sites, the pure beauty of the forces of nature.

In addition to some lively dancing, a new score by George Numrich and a new video component, the CURIE/US performance includes some text. Here's a sample:

...half-truths and misunderstandings pour out of me, a gusher, a well-spring of desire, a kick in the butt, a need to know something about ideas that cannot be visualized, dimensions unillustratable, paradoxical, overwhelming puny sensory organs.

Lights bends. Water flows. Time speeds up and slows down in some jerky action that none of us knows about or understands. An electron flies and we think how beautiful it must be.



## Works In Progress #31

May 17-19

This is open to area artists as a forum to try out new work. Proposals should be for low tech., and about 20 minutes or shorter. **Deadline April 10.**

Audience, this is a chance to see a variety of work, and then to sit down with the artist and discuss what you saw.

### Special Thanks to the Artists of ARTRages:

Hannah Bonner, Taylor McLean, Nancy Compton Dance Theater (Nancy Compton, Cathy Gilliam, Solveig Olsen, Nanette Ruggiero), Andrew Neumann, Joe Morris, the Ski-A-Delics (Ed Osborn, Greg Wildes, Laura Burns, Jonathan Sahula, Patrick Donnolly), Donald Burgy, Jude Aronstein, Mark Pugh, Steve Thomas, Deborah Fortson, Ron Wallace, Jane Wiley, Malcolm Goldstein, Glynis Lomor, Jeremy Grainger, Peter Madden, Ros Barron, Charles Jevremovic, Clyde Tressler, Ellen Rothenberg, Peter Houk, Dana Moser, Joe Briganti, Bob Gibson, Jessica Davis, Lisa Wilcox, John Rice, Larry Johnson and David Miller. **Thanks to everybody who helped make our fundraiser a success!!**



### **The H.A.I.R. Project (Hirsute Artists Investigate Reality)**

A mail art project and installation by Hannah Bonner and Mary-Charlotte Domandi

*Installation:* May 2-19 *Opening:* May 3, 5 to 7 pm

*Hours:* Wednesday - Saturday 12 to 5, and Thursday evenings until 7.

This project comes out of a shared interest we have in women's body hair. Hannah was once told by a male gynecologist in Spain that she had a medical condition called "hirsutism." In actuality, the doctor simply had no idea how much body hair women really have, since most Spanish women remove a lot of hair (especially before going to the gynecologist).

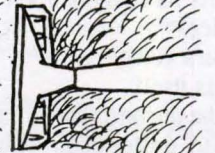
This led to the burning question, What Do Women Really Look Like? . . . Before, that is, they transform their appearance by plucking, tweezing, waxing, depilating, bleaching, electrolyzing, and whatever else.

We've noticed that this is a subject that no one talks about publicly any more, not since the 1970's raging debate within the women's movement over whether or not to shave. Of course there's still plenty of pre-judgment based on hair removal choices. Mary-Charlotte was once accused of embarrassing her family by going to the beach in her "pornographic" (read: unshaved) condition (which she thought was odd, since porno models are always highly shaved). When she tried to argue that the aesthetics of body hair are relative, and that in Eastern Europe hairy women are considered beautiful, she was told to move to Budapest. (She wonders what will happen when capitalism goes into Budapest and Gillette tries to sell ladies' razors.)

There are certainly many myths and rituals surrounding women's body hair; leg-shaving was for many girls a rite of passage, as the shaving of heads is for monks (as well as a remarkable number of performance artists). Body hair symbolizes passion and animal sensuality, and some say that this is why women shave it off under patriarchy. American women may shave more hair than any women in the world.

The two of us don't have any particular stance about hair removal. Sometimes we remove it, sometimes we don't. It depends on the season, laziness, aesthetic mood, swimsuit-related activity, etc., as well as the balance between the bother of removing it vs. the self-consciousness of not removing it, to which neither of us is immune. We worry about different kinds of hair, and have both used a number of methods of removal. (In the past M.C. has bleached leg-hair, a thankless task resulting almost immediately in dark roots.)

We are mailing out several hundred surveys to random women on the Mobius mailing list. The surveys contain two hairless female silhouettes: On one women fill in the hair they have on their bodies naturally, and on the other they fill in the hair they have after their chosen method(s) of removal (if any). The survey also has a written section about personal hair-removal history and feelings. If you are interested in participating and didn't receive a survey, please call Mobius at 542-7416 and we'll send you one. Results will be exhibited in the form of an installation which includes copies of the survey results, as well as hair facts and other fun surprises.



## Four Chambered Heart

Laure Liverman

June 1-2

Only the idea of an experience exists at the moment.  
The structure not the properties. As some missing element  
in an alternate periodic table.

At the heart is a concern with the nature of subjective experience.  
With empathy and identification. With the body in space or in  
contact.

Its relation to histories, possible pasts and futures.

Currently trying to reconcile the fact that what I envision  
seems in no way related to the tenable qualities of (my) life.  
For example the issues and concerns which compel me and motivate  
what aspires to be an engaged relation to the world at large.

And then of course there's always humor. And what about meaning?  
And what about what it's about, a description perhaps. Logistics?

Ah! Raw logistics. Installation in the front room. Performance  
in the back. Performances are for 2 at a time and scheduled  
every 10 minutes between 6pm and 10pm. Call Mobius in May  
for details/reservations.

## September 5 - 29

Ton Zwerver is an artist from Amsterdam. Between March 19 and  
April 19 he will work in 6-8 sites in the Boston area: people's homes,  
abandoned buildings, and other spaces as part of an ongoing project  
entitled "living room sculpture," or "sculpture for a moment." The  
resulting photographs will be exhibited at Mobius from September  
5 - 29.

The works come into existence in various locations: in living rooms  
as well as in other kinds of places which are not in use anymore.

The living room sculptures are constructed from material that is present  
in the rooms of the people who made their houses available for one or  
two days.

The place, the material, the mood, the smell, and the light define the  
look of the sculpture.

The final work will be photographed; the photo is the only reflection  
of the work.

In reality the sculptures do not exist; they cannot be touched, cannot  
be seen from all sides, let alone experienced three dimensionally. Yet  
the photographic records do not deceive, and it would be going too far  
to label them as illusions. The sculptures must have been there at one  
time.

The sculpture is like a memory and the essence of the art work is  
vested in the photography.

It is a first step toward a sculptural impulse, an idea from which the  
viewer finishes the work and makes it three-dimensional.

**Ton Zwerver**

## JUNE COW SEA BRIDE

Marianne Connolly

June 15-17

A performance concerning cows, Minoan mythology,  
bridesmaids, a bouquet, and dysynchronous romance.

Lifting belly.  
So high.  
And aiming.  
Exactly.  
And making  
A cow  
Come out.

-Gertrude Stein

BOUQUET LIKE FATE IN HER HANDS NO OR YES SHE  
SAID THEY HAD BEEN IN LOVE EACH BUT NEVER AT THE  
SAME TIME IT WAS A DYSYNCHRONOUS ROMANCE ONE  
LOVED AND THEN THE OTHER AND THEN ONE LOVED  
ANOTHER WHAT DOES THAT HAVE TO DO WITH THE  
OTHER'S WHITE DRESS? SHE SAVED THE BOUQUET IN A  
SHOEBOX WITH CORNSTARCH YOU'RE NEXT YOU'RE NEXT  
YOU ARE NEXT TIME OFF SYNCH WHAT IF TRUE LOVE  
DOESN'T SYNCHRONIZE HER WATCH?

And I'll tell you something else. Pasiphae came out of the sea.  
A white cow she lumbered in the surf and the waves were like a  
white veil. This is the honest to god truth. She made love to  
some hunk of a spotted land bull and then took her pregnant self  
back to the ocean again. Somebody told me that myths aren't  
true. She said they're all nonsense. What could I say? Not  
everybody saw Pasiphae came out of the sea. I was alone on the  
beach that night, it was twilight, and both tourists and Greeks  
were getting ready for supper. And so nobody else saw, and then  
the Greeks spread a rumor that Pasiphae hired Daedalus to make  
her a cow outfit. Not that he couldn't do it. He was the fix-it  
man. He was the Leonardo or Nam June Paik of the Minoan age -  
the artist technician. So, they said she put on her cow outfit  
and waited in a meadow until the bull came from the sea. The  
costume was so good it fooled the bull and they had a wild time  
and later she gave birth to a Minotaur. Well, maybe that's true.  
Why not? Times change and myths change. The past is always  
crammed with our own desire. But I have a strong feeling about  
Pasiphae rising from the ocean like a bovine moon. She  
lumbered in the surf and then came to land. Times change and  
myths change. There was another time, maybe, when Pasiphae  
was a pretty ordinary queen -- except that she could change her  
form at will. One day the white bull came from the sea and they  
did it right on the beach. No need for silly costumes. No need at  
all. In those times Daedalus didn't make cow outfits. He and  
Pasiphae sat on the veranda drinking ouzo and talking about  
metal working, flying, and sexual techniques...

SHE SAID SO MANY THINGS GOOD THING YOU FELL IN  
LOVE WITH A MAN FINALLY LAUGHED EMBARRASSED  
ALL THIS SILVER PATTERN SMALL FLOWERS ON EDGES  
LIKE DREAM OF WHITE VEIL ON KITCHEN FLOOR  
YELLOW WITH EGG YOLK YELLOW WASHED WHITE IN  
PORCELAIN SINK WITH RED EMBROIDERED FLOWERS  
HERE THIS IS YOURS WET IVORY SOAP VEIL LIKE OCEAN  
GIRL SHE CALLED THE WAVES MILKY THERE WAS A  
SECRET THE COW CAME OUT OF THE OCEAN SHE CALLED  
MILKY AND THE OCEAN CAME TO HER AND EVERYBODY  
SAID OH ISN'T SHE BEAUTIFUL.

## APRIL

April 4 & 5

**Bridging the Gap**

*Tom Plsek, Phil Wilson, Malcolm Goldstein, Taylor McLean,*

April 6 & 7

**The Parade of The Tall Buildings Year 2000 Celebration**

*Eric Hughes*

April 11-21, 12-5pm

Opening: April 11, 5-8pm  
**what becomes (imprint)**

*Ed Osborn*

April 27 & 28

**Descent from the North  
(Ascent from the South)**

*Peter Burns,*

*Patty Smith and David Woodberry, Meg Cottam, Tony Widoff and Java Feldman*

April 18, 19, 20, & 21

**THE ODD DANCE**

*Pamela Newell, Dale Rosenkrantz, Trisha Bauman, Darla Villani, Scott deLahunta.*

PLEASE CALL MOBIUS FOR UPDATED LISTINGS,  
RESERVATIONS OR INFORMATION (617) 542-7416

**m o b i u s**

354 congress street,  
boston, ma 02210  
(617) 542-7416

address correction requested

## MAY

May 2-19 Wed.-Sat. 12-5pm, Thurs. until 7pm  
Opening;

May 3, 5-7pm

**The H.A.I.R. Project (Hirsute Artists Investigate Reality)**

*Hannah Bonner and Mary-Charlotte Domandi*

May 5

**DANCE PARTY**

May 10-12

**Persephone and Hades**

May 17-19

**Works In Progress #31**

May 24-26

**CURIE/US**

*Laura Knott Dance Company*

## JUNE

June 1 & 2

**Four Chambered Heart**

*Laure Liverman*

June 15-17

**JUNE COW SEA BRIDE**

*Marianne Connolly*

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