

## OUR MISSION IN LIFE

Self-definition is critical to maintaining balance and priorities. And so, periodically, Mobius sets out to update our mission statement and hone our definition of the Artists Group and the Group's relationship to the space.

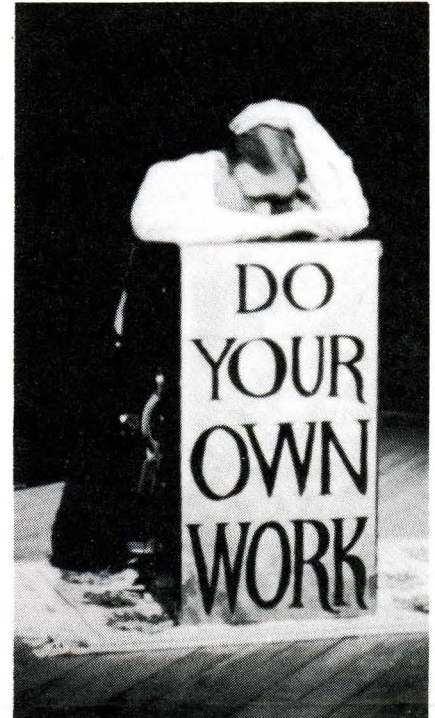
The Artists Group's relationship to the space continues to elude some people, particularly newcomers. Here is an excerpt from About the Mobius Artists Group:

"Mobius Artists Group, founded 16 years ago, is an organization of artists pioneering not only new forms of art, but new definitions of artistic collaboration and community. Just as the group's artwork falls outside traditional definitions, so does the very nature of Mobius, the organization. Dedicated to the development and public presentation of experimental art in all media, our mission is three-fold: to create our own work, to support the work of other artists, and to engage our audiences in active dialogue about work presented at Mobius. Mobius members believe that their role as artists encompasses all three of these objectives. The interrelation of the three components is, in fact, essential to creating a responsive community of artists and audiences, and a dynamic context for exploring new artforms."

Over the last 16 years as an artists group and 10 years as a space, we have found our mission to be surprisingly constant. This is because change and responsiveness are built into our mission because Mobius is "an organization of people, rather than an institution." Despite pressure to institutionalize, our mission makes clear that "we intend to stay small enough so that people remain more important than policies and so that we can continue to operate in a cooperative, consensus-oriented fashion."

Built-in fluidity has allowed us the flexibility to bend but not break when the prevailing funding or programming winds have changed. We take our direction from the trends we see being developed and discussed by the Mobius Artists Group, the artists that present work here and our audiences. This method of programming benefits the art by respecting and reflecting developments out of the artists' world, rather than imposing artificial or personal curatorial themes.

Speaking of fluidity, four artists recently joined the Mobius Artists Group! They are dancer and installation artist, **Owen Furshpan**; installation artist, performer, and teaching artist **Linda Graetz**; text/sound artist **Larry Johnson**; and installation/performance artist **Margaret Titemore**. We're thrilled to have them with us! New on our Board of Directors are Boston Coalition



David Miller

Photo: Bob Raymond

for Freedom of Expression veteran, **Stan Jaksina**; poet, social activist, and reformed jazz musician, **Charles Coe**; and artist and administrator, **Amy Kaczur**. Golly, are we ever lucky to have them all.

See you here at Mobius as soon as possible!

-Nancy Adams, Co-Director

## BOSTON COALITION FOR FREEDOM OF EXPRESSION

The BCFE convenes at 7 p.m. on the second and fourth Monday of each month. All meetings are open. New members are always welcome and are encouraged to attend. The BCFE's membership includes artists from all disciplines, arts administrators, teachers, and friends of the arts. We normally meet at Mobius; call 542-7416 to confirm the location. Orientation for new members will be the focus of our meeting on Monday, January 10.

The BCFE, a project of Mobius and the Boston affiliate of the National Campaign for Freedom of Expression, is now in its third year of promoting the arts

and defending the First Amendment. Our activities have included marches, demonstrations, guerilla art actions, rallies, performances, installations, panel discussions, and lobbying efforts on behalf of arts funding and against censorship.

Although the election of Bill Clinton may afford the BCFE the luxury of concentrating on educational programs for schools, we intend to keep a close watch on the arts policies of an administration that will bring new stature to the indefatigable Tipper Gore. We also recognize that militantly pro-censorship forces on the religious right,

particularly Pat Robertson's Christian Coalition, are engaged in unprecedented grassroots organizing, with their eyes on 1996. In Massachusetts, Morality in Media continues its attacks on local-access cable tv, the Committee to Restore Traditional Morality goes on pushing its homophobic agenda, and anti-porn fanatics on the left are increasingly successful in spreading disinformation and inciting panic.

Despite some superficial victories, the fight goes on. Please join us in planning and implementing street actions, performances, symposia, and other events.

-- James D'Entremont

**CLOISTER**  
*an installation by*  
**Frank Vasello**

January 6 - 23  
Gallery Hours: Wed-Sat, 12-5 pm  
Reception and Gallery talk:  
January 7, 6-8 pm

This piece began with the idea of selecting Catholic spaces and terminology and then combining them with Pagan elements to create sculptural dioramas. Since its inception last spring, it has grown into something more complex and larger in scale.

I am interested in many aspects of earth based religions and have an intuitive connection to them. My outdoor work consists mostly of creating contemplative ritual spaces. These installations fit into their environs even though many of the natural materials used may not be indigenous to the area. I have also studied with a druid teacher from England, and have researched Celtic, Norse, Greek and Roman mythologies. However, despite my study and participation, when I am most

in crisis it is not to the earth deities spirits, but to God, that I pray. I was raised Catholic and although I do not consider myself a current practitioner of Catholicism I accept that part of its belief system stays with me. One of the issues that I am exploring is how one person's religion becomes another's myth. Do miracles/magic happen, or is it simply faith? Despite the conflict I feel about this subject matter, I do not see my work as a way to exorcise something that is undesired, but to incorporate a variety of ideas and feelings.

*Cloister* will consist of four distinct yet related structures/houses: a tabernacle, sepulcher, sacristy, and font. Each structure will correspond to a season, direction, and element, and will be created out of a different material: cloth, sticks, gauze, and grass. With this installation I plan to include some type of performance. It may consist of one person performing a repetitive ritual, such as gathering, sorting, and storing something (seeds, leaves, apples). Or it may be several people performing simultaneous separate rituals. Some of these beings may interact with those who come to view the installation, others will not.

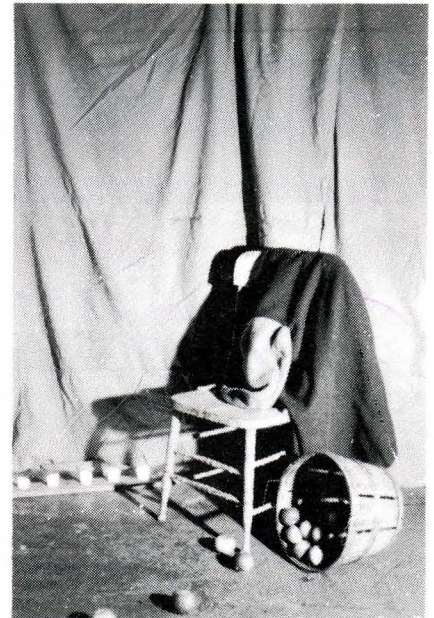


Photo: Frank Vasello

*Cloister* is the latest work in which I am seeking to integrate religion, spirituality, faith and myth of both a personal and archetypal nature.

-- Frank Vasello

**ENCOUNTERS IN  
AN EMPTY ROOM**  
*an installation by*  
**Mary Trev Warren**

January 6 - 23  
Gallery Hours: Wed-Sat, 12-5 pm  
Reception and Gallery talk:  
January 7, 6-8 pm

*"There is another world, and it is in this one."*

- Paul Eluard

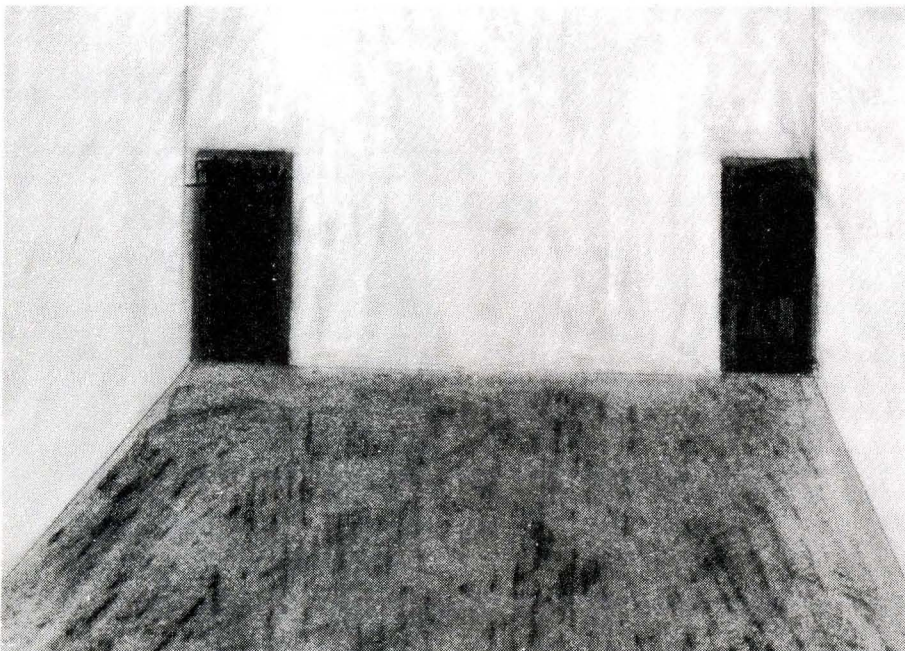
My work reflects my background as a dancer: everything begins with a physical or kinesthetic response, whether to material, space, or idea. I have been working simply with simple physical materials (wood, wire, cloth),

incorporating light, sound, movement, stillness, and above all, space. I view this piece as an intensification of the space rather than a transformation of it, one that investigates the tension between being in the space and passing through it.

I'm interested in the relationship between seeing, feeling, and thinking, especially the sense of vulnerability and its relation to change. When I broke my arm and it was in a cast I discovered that this challenge to my everyday bodily sensation and function affected not just my movement but my visual sense and thought patterns as well. I explore in my work the unexpected gaps which can paradoxically reveal connections between seemingly differing networks or realities.

Perceptual thresholds fascinate me because they deal with things that were always already there. I have been thinking especially about the nets erected by villagers in the high dry areas of the Andes which harvest mists rolling inland from the ocean. Tiny droplets of water condense on the nets and eventually coalesce into drops which run along the rope, drip down, and are eventually collected to become a water source for a village. The water was always there. The nets are a kind of bridge from one state to another.

-- Mary Trev Warren



Mary Trev Warren

## PSYCHIC INVENTORY

A showing of wall pieces  
and objects by

**Lewis Gesner**

January 27 - February 13

Gallery hours: Wed-Sat., 12-5 pm

Reception & Gallery Talk:

January 30, 1-3 pm

## BEHAVIOR TRACE

a related performance

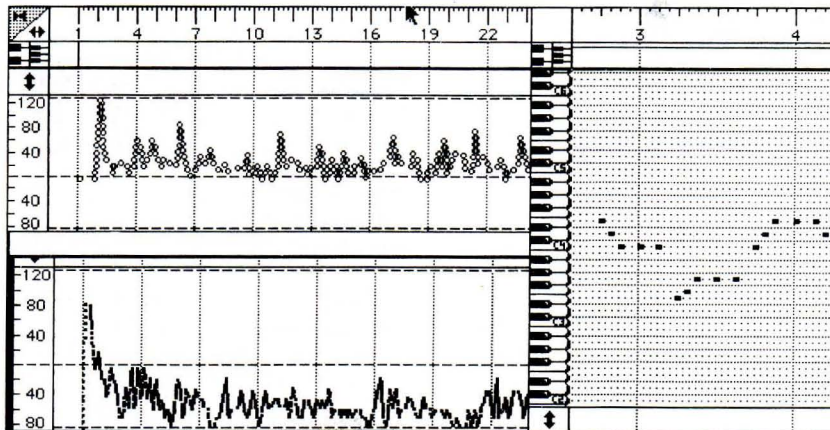
Sat. Feb. 6, 12-5 pm

**Psychic Inventory:** For as long as I can remember, art-making for me has been an act of iterating an image or a concept to multiple facets of the self, for purposes of self understanding and survival. It's about communicating between all the knobs of information, externalizing emotions and errant thoughts in a way that makes them seem rationally or systematically related to each other, and saying that it's somehow other than the self, and that it is perfected. For artists such as me, it's simply an inability to relate to the world as given, and perhaps an attempt to create a wedge or superficial atmosphere to sustain life as best as possible. Grand or pathetic, it's always a reflection of a disconnected internal space and the ultimate self-deception, which is that the individual cannot conceive of the possibility that it, like everything else, will cease. An artist builds his vessel, his body, like Noah and his ark, and this art object that he makes will, in some imagined way, allow for a tiny piece of its maker to remain. In the artist, this is distilled, but it is the question above all others, carried in every human head at all times. Can I survive?

My father was a Baptist minister. His parish was in a small retirement community. The question he was asked the most by the elderly parishioners was, "will I get a new body when I die?" God damned good question if you ask me. Start building today. There's always a chance. Choose materials you feel comfortable in, with properties you like, choose shapes that are simple and flexible, and above all, give yourself a purpose for surviving. Practice doing invented tasks, think inventively and repetitively, build this second body, slip your withered human worm inside and zip it shut. My *Psychic Inventory* is an attempt to find the perfect Lewis Gesner boat. Simple, flexible, myself.

**Behavior Trace:** *Behavior Trace* evolved from experiments in contrasting repeated tasks and activities, to create an end in which the individual would be mapped into these activities and tasks, and in a perfect world, would merge with the physical result.

-- Lewis Gesner



## NEW ENGLAND SOUNDSCAPES: COMPOSERS PERFORMING WITH COMPUTERS

**Dr. Richard Boulanger, Ron Kuivila,  
Neil Leonard and Larry Polansky**

Produced by

**Neil Leonard**

January 29 & 30, 8pm

*Soundscapes* offers a weekend of concerts of live music by composer/performers who work with interactive computer music systems. Included in this group are composers who have played a leading role in the development of interactive computer music systems. The composers are known for their work with affordable technologies and artist designed software: these factors contribute to the spontaneous, playful and innovative qualities of the music.

The composers work on the faculty and staff at Dartmouth College, Wesleyan University, Berklee College of Music and Massachusetts College of Art.

Dr. Richard Boulanger's computer music explores the use of sound synthesis, musical instruments developed by Max Mathew's and interactive software systems. He has pioneered the use of the Boie Radio Drum: a pair of 3D sensors for music performance. This presentation is likely to involve pieces resulting from his research with interactive software for real-time performance and real-time sound synthesis.

Ron Kuivila composes music and designs sound installations that revolve around the unusual homemade and home modified electronic instruments he designs. He has pioneered the use of ultrasound and sound sampling in live performance. More recent pieces have explored compositional algorithms, speech synthesis and high voltage phenomena.

Neil Leonard has worked extensively as a saxophonist, playing a variety of North American and Caribbean musics. His current performances integrate his work as composer, saxophonist and designer of interactive music software for live performance. This presentation will include the use of improvisation to explore virtual chaotic space using a software environment of his design.

Larry Polansky is a composer, guitarist, and systems designer from Oakland, California. His performances explore the use of live interactive intelligent computer music, theories of form, and experimental intonation. He will be joined in this performance by guitarist Nick Didkofsky.

-- Neil Leonard

### Do you teach? Do you have school aged-children?

Mobius welcomes inquiries from school and community groups about special educational programs. We are happy to arrange special gallery talks by the artist/s whose work is on exhibit.

We also may be able to arrange for discounted tickets for high school students who wish to attend evening performances. Call Nancy Adams at Mobius.

## RAQIB HASSAN & ENSEMBLE MOGRA

February 4-6, 8 pm

Reflections on creativity/creation  
According to many different spiritual beliefs, sound was the first manifestation of creation. I have assembled an ensemble made of up 18 improvising artists and musicians from many different cultures, western and non-western. I would like to show, through the medium of sound/music, that we have come together from very diverse backgrounds to find a place of activity where there is harmony. On my journey through this life, my encounters with various beings have helped me in formulating my concept of music, which I call African Universal Sun Music. In my presentation, I will be dealing with the plane of cognizance and the plane of intuition.

I have been blessed to work with musicians such as Rashied Ali, Archie

Shepp, Cecil Taylor and Sun Ra. Since 1969, I have received wisdom from Sun Ra whom I first encountered after one of his concerts here in Boston, where he first spoke to me about spiritual unity and the need for order and unity among human beings. Freedom has a responsibility -- discipline. From then on I have applied the wisdom that I received from this medicine man to shape and structure the music that I do. I continued to have various encounters with Sun Ra over the years in New York and Boston. I had the honor of sharing the stage with Sun Ra and members of his orchestra at New England Conservatory here in Boston last February, which has sparked a new phase of creativity in my life. I dedicate this presentation to the memory of my ancestors -- the African slaves and the Native "American" Indians.

seed/conception/Africa/wisdom/rhythm/blue ...

-- Raqib Hassan  
Roxbury, Planet Earth



Raqib Hassan

## POOR FISH

an installation by

Ros Barron

February 17 - March 6

Gallery hours: Wed-Sat, 12-5 pm

Reception and Gallery talk:

February 20, 3-5 pm

The installation, *Poor Fish*, could as well be titled *We Are All Poor Fish*.

In very recent times, Columbus's medium -- the vastness of ocean -- is shrinking to polluted pools that now hardly sustain once fecund life.

Environmental anxiety affects all our lives; affects my life more and more.

As a water sign, a native Bostonian and

a swimmer, sailor and fisherwoman, I have a great and deeply intimate love of the sea. As an artist, I paint it. Painting the sea series *Horizons*, I have been challenged to capture the utter sensuality of its space and color; to experience the painting process of intuitive hovering -- nervously placing pieces of color in their "right" places -- to make an analog of sea and sky.

When our family could no longer fish for flounder and cod in the increasingly filthy waters of Quincy Bay, I began to express outrage and fear for the ocean environment. I could no longer only paint "beautiful" *Horizons*.

I started making the *Poor Fish* paintings, works in which the frustrated outrage at the cascading destruction of

elemental things was the content. In this sense, these works have become uncomfortable with political "message," with a mode of address clearly propagandist.

Artists require an expression of the most focused aspects of sensibility, along with a need to love the great sport of making art wherein form, its meaning and the process must be true -- even if uncomfortable.

The *Poor Fish* installation represents both aspects of what I feel about the present state of oceans; destruction -- raising anxiety and anger, contrasted with the positive and the beautiful.

My ally and collaborator is my husband, artist Harris Barron.

-- Ros Barron

## WORKS-IN-PROGRESS #33

February 11-3, 8 pm  
(Exact # Nights TBA)

Mobius continues its long history of presenting Works-In-Progress this winter. We're up to #33! Each evening will feature 3-5 different artists or collaborative teams who will present up to 20 minutes of a developing work. Each work will be prefaced by a short introduction by the artist(s) and followed by a discussion with the audience. This format allows artists to get valuable feedback from an audience and allows the audience to participate in the evolution of new artworks.

## IT DON'T MEAN A THING IF YOU CAN'T PLUG IT IN

Programmed by

Andrew Neumann and Lawrence Campling

February 19 & 20, 8 pm

*It Don't Mean a Thing ...* is a series of musical performances and improvisations that will take place over three evenings. The idea for this event came from the desire to provide a venue for (sonic) artists whose work is rarely seen or heard in the area. All of the musical performances will deal with amplification in one form or another; anything from a microphone and loudspeaker to tape loops to complex

electronic systems is what we will be hearing this weekend.

Each evening promises to present a varied and intriguing collection of sonic experiences. Expect lovely sounds, harrowing sounds, soft sounds, loud sounds, and all sounds in between and on either side.

-- Andrew Neumann  
& Lawrence Campling

## THE LONG VIEW

performance by

**Ron Wallace**

&

## FOLDS

performance by

**Peter Burns**

March 4-6, 8 pm

### *The Long View*

I am in the midst of a series of writings and performances that are concerned with ideas about the mind: consciousness, perception, and memory. It is my aim to present works that cause people to consider how they comprehend the world about them, and then encourage them to engage in their own speculations and theories.

This piece involves two meanings of the phrase: 'long view'.

The first meaning is the obvious one: a long view is the sight one has from any physical point of great vantage: a hill, a tall building, an airplane, or on a boat at sea. Throughout my life I have sought out places with such views, or have been pleased when I happen upon them by accident. I am interested to know why we desire to place ourselves at points of great overview.

The other meaning of 'long view' concerns our capacity as humans to understand patterns that connect, to discover and comprehend large-scale structure and change, to see all things as interrelated and not just as a set of independent parts. To have the long view is to possess a tendency toward a

global perspective -- to be a true generalist. It is a desire to understand how we relate to our surroundings at every level of scale, as well as to see a continuity to changes occurring over long periods of time.

*The Long View* explores the parallels between these two meanings of the title.  
-- Ron Wallace

### *Folds*

This is a performance about folds in the body, language, cloth, and paper. I am interested in the qualities of these media that make folding possible. Things that fold possess both strength and flexibility, toughness and softness. What is more fragile and powerful than cloth, the body, language, and paper? This paradox is one theme of the performance.

*Folds* includes stories, audience participation, and theory. My technical needs are minimal but the ideas are complex. Naturally, audience members will be seated on folding chairs. I aim for an aesthetic of crude sophistication. The body folds and the skin folds with it. The skin's memory of a fold is called a wrinkle. I have developed a technique for reading wrinkles in the forehead area, wrinkles I call headlines. During the performance I do a headline reading.

As stories unfold for an audience they also enfold them. My stories describe how language is inscribed onto and folded into the body, cloth, and paper. Puns are words or phrases that enfold two or more meanings. The spoken word itself is shaped by the folds in the larynx.

I do the wash in my family and I really enjoy folding warm laundry. During the performance I teach audience members the correct way to fold fitted sheets. They also learn techniques for folding cloth napkins into abstract, three-dimensional forms.

Freud wrote "Falten?" in the margin of a manuscript dealing with penis envy. Falten is German for pleat and it is my contention that he was referring to vaginal fold envy. He believed that men wear pleated pants so that they can symbolically display vaginal folds in the groin area without society's censure.

Pleated pants need ironing. Robert Bly's book *Iron John* has recently come to national attention but an important variation of this myth -- *Ironing John* -- has recently come to light. Ironing is a complex activity that involves getting rid of some folds called wrinkles and reinforcing others called pleats. The *First Men's Guide To Ironing* by E. Todd Williams will help me continue my ironing explorations.

There is a perverse pleasure in doing paperwork -- in writing grant proposals. The pleasure comes from putting things into order -- filling out forms, putting things in folders, and sending them out in the mail. Audience members will do paperwork during the performance. They will also learn simple origami techniques.

This performance is part of an ongoing series centered around everyday life. I believe I can find the sacred in the everyday through attention to detail.

-- Peter Burns

## The Mobius High School Freedom of Expression Art Project

March 10-20

*Reception & Gallery Talk:*  
Saturday, March 12, 3-5pm  
Gallery Hours: Wed.-Sat., 12-5 pm

The High School Freedom of Expression Project is a pilot project developed by Mobius Board member Charles Coe, Mobius Artists Group members Nancy Adams and Mari Novotny-Jones, with the assistance of Buzz Davis, Camille Utterback and Kathy Bitetti and others.

The project will provide an opportunity in which 5-10 high school-age art students to explore the effect of censorship on the arts community and on society and to encourage participants to examine

the value of free speech in their own lives. The project will also give the students a chance to broaden their experience in the fine and plastic arts and provide them with contact with artists and the artworld.

Participants are being recruited from three areas: Roxbury/ Dorchester/ Mattapan, South Boston, and Brighton. Mobius is working with art teachers in the Boston school system to spread the word and assist the students artists in conceiving and completing their pieces. A group of local artists is being recruited to work with the students on developing their projects in workshops at Mobius.

We hope that the exhibit will also travel to art centers, community centers or schools in Boston neighborhoods!

Volunteers & Donations Needed  
If you are interested in volunteering for

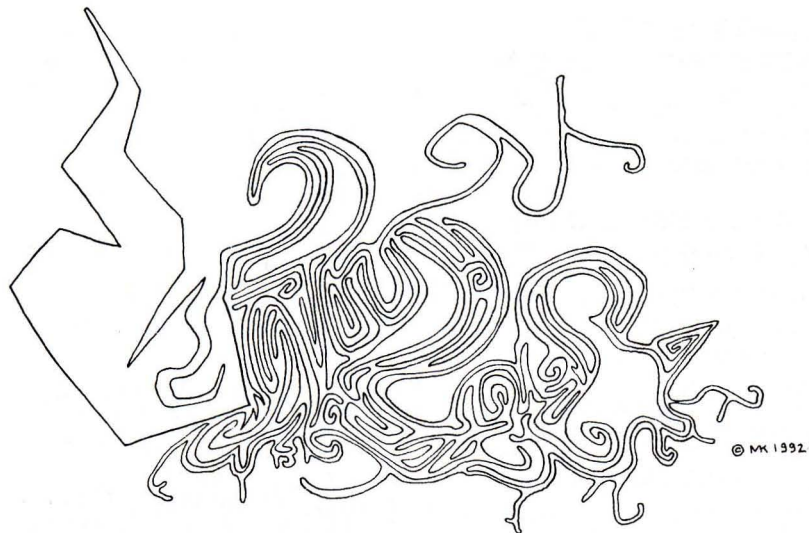
this project or donating materials, refreshments, or prizes for the participants, please contact Nancy at the Mobius office.



## STUDENT WORKS AT MOBIUS

March 11-13, 8 pm  
(Exact # Nights TBA)

Don't miss some of the most exciting new performance work by the next generation. Three-five different works each night!



**DEGENERATION SERIES**  
**David Fuqua**  
*March 19 and 20, 8pm*

The *Degeneration Series* is a set of pieces that works with a technical set-up that has intrigued me for the last couple of years: a computer-controlled tape delay system. The series takes its name from the effect of controlled feedback in a delay loop. The sounds fed back lose sound quality and degenerate until only the resonant frequency of the performance space is audible. A computer-controlled mixer controls the tape delay by setting volume, pan and feedback level, re-routing the patches and controlling all other aspects of the system. Live sounds are layered over the feedback, creating rich and varied textures. Each piece in the series uses a different sound source and explores different aspects of the computer control.

These compositions share a meditative character and economy of basic musical materials. The nature of the slow degeneration of sounds lends itself well to introspection and a minimalist, process oriented approach to composition. *Degenerabab* for rebab (Javanese spike fiddle) is the archetype for the series. It demonstrates the effects of a delay loop in its simplest form with a minimum of electronic manipulation and shows most clearly the physical process of sound

degeneration. The other pieces add computer control over the various aspects of the technical set-up. In some of the pieces, this control is more or less random: the computer can choose what type of action to perform at any given time independent of my actions as a performer. Although I will maintain control over the limits of the computer's choices, I will have to react to its sometimes unpredictable choices.

I will perform three or four pieces from the series including *Degenerabab* and *Safe Aggressions* and *Necessary Precautions* for solo performer with "Echo Keyller" noise-making keychains and rubber gloves. Each piece will use a different sound source and exploit different aspects of the computer control.

I have been active as a composer for several years, and my compositions have been performed throughout New England and the Midwest as well as in St. Petersburg, Russia. In order to subsidize this creative activity, I am the administrative director of Frog Peak Music and the American Gamelan Institute in Hanover, NH. I coordinate all aspects of these two small music publishing companies which publish and distribute new, experimental and gamelan music in scores and recordings as well as monographs, theoretical books and journals.

-- David Fuqua

**RED IN WOODS**  
**Marilyn Arsem**

*Red in Woods* is a piece that requires snow, and, as you know, we've had some pretty dry winters the past few years. So, with the hope that this year we will be in luck, I am again taking names of people interested in being an audience for the performance. If you are interested, please call Mobius and leave your phone number. If you were on the list for last year and are still interested, please call.

*Red in Woods* is a performance for an audience of one person. It takes place in a snow-filled woods at dusk. The audience person will be given directions to meet me at a particular location and time, where I will give her or him further instructions. The audience will then take a walk through a woods. How the person engages in the event is up to her/him. Following the event, I will interview, on videotape, each audience person describing her/his experience.

I am planning on doing the event for about five people. This piece requires that you have a car, so that you can come to the destination. It is necessary that you come alone, and that you don't talk about it to anyone until you've been interviewed, and until all the other audience members have also completed it. The interview will take place on the Thursday evening following the event.

If you are interested in being an audience for this piece, please call me at Mobius. And if you have any questions about being an audience, please call, though I don't promise to add much more information about what will actually happen.

-- Marilyn Arsem



**THE GREAT GRANDMOTHER PROJECT**  
**Margaret B. Tittlemore**

I am collecting information about great grandmothers for an upcoming installation at Mobius (March 31-April 17). If you would like to be interviewed

on audio tape for this piece, please call me at 482-5387. Try to find out any anecdotes, memories, etc. (no matter how "trivial") from your relatives. A good time for this "detective work" (her full name, place and date of birth and death, no. of children, etc.) is at family gatherings. Writing to relatives -- you don't have to know them! -- is another

source. My mother's older cousin turned out to be a "gold mine." I would like to record the information you obtain as well as your process of finding it. I am especially interested in recording whether you feel any personal connection to her. Thanks, and hurry!

-- Margaret B. Tittlemore



**EMPTY WORDS:  
IN THE SPIRIT OF JOHN CAGE**

March 27, 8 pm through dawn March 28

All-night performance derived from concepts, text and graphics by John Cage,  
derived from writings and drawings by Thoreau

Reading by **David Miller**

Music by **Tom Plsek** (derived from Cage's music)

Projected images by **Larry Johnson**

Installation by **Meredith Davis**



"Language free of syntax:  
demilitarization of language.

Suggestivity. Through a museum on  
roller skates. Cloud of Unknowing.  
Ideograms. Modern art. Thoreau.

Yes and No are lies: the only true  
answer will serve to set all well afloat.

Opening doors so that anything can go  
through.

A mix of words, syllables and letters  
obtained by subjecting the Journal of  
Henry David Thoreau to a series of I  
Ching chance operations.

Searching (outloud) for a way to read.

Making language saying nothing at all.

What's in mind is to stay up all night  
reading.

Half-hour intermissions between any two  
parts. Something to eat.



Make a separate I Ching program for  
each aspect of a performance. Continue  
to search.

Languages becoming musics, musics  
becoming theatres; performances;  
metamorphoses (stills from what are  
actually movies)."

-- extracts from Cage's comments on  
the piece *Empty Words* (Wesleyan  
University Press)

Thoughts on the sound/music for  
*Empty Words*: The sound/music for the  
performance will be derived from  
*Ryoanji* (1985) and *Solo for Sliding  
Trombone* (1957-58). These are the  
only two pieces for solo trombone by  
Cage that I know of, although they also  
exist in versions to be performed  
simultaneously with other pieces.



I Ching or similar chance operations will  
be used to determine which sounds are  
selected, their duration, and what form  
of signal processing will be applied. All



sounds will be performed in real time (no  
tape!), although digital signal  
processing will be used to allow the  
sounds to evolve.

-- Tom Plsek

*Empty Words* wants projected  
computer images-- very slowly  
changing, metamorphizing, possibly  
derived from the Thoreau drawings Cage  
used in his performances. Discarding  
mouse and keyboard, I will use body  
gestures and props, seen via computer  
video, to control the transformations.

-- Larry Johnson

My participation in *Empty Words* will  
involve the gradual elimination of  
objects throughout the evening. In an  
attempt to create a visual effect which is  
not complex, I will select an object which  
can be easily multiplied, such that the  
viewer encounters a large series of a  
single form. Some variation such as



color or texture may be evident. The  
process of elimination will be determined  
by a chance operation.

-- Meredith Davis

[Cage's death must have been the  
occasion for much grave-dancing on the  
part of senescent modernists and  
tabloid pundits. Well, let them have  
their fun.]

When Tom suggested that we do this  
project, I felt immediately that it was the

kind of performance I'd been aching to  
do for many years. To realize this  
reading properly will require the kind of  
discipline and devotion that I'm  
increasingly wanting to bring to all  
aspects of my work (performance and  
librarianship).

Cage was omnivorous with regard to  
materials, and ceaselessly inventive  
with regard to form. These factors,  
combined with his refusal to exalt the  
individual ego, caused many to  
misunderstand his attitude as being  
anti-rigorous, or trivially self-  
expressive. This misunderstanding is  
partly uninformed, partly wilful. Consider  
this passage from his *Composition in  
Retrospect*, a long mesostic poem on



several key concepts, including  
(significantly) "discipline":  
... as a comPoser / I shouLd / glve up /  
making / choicEs

Devote myself / to asking / queStions /  
Chance / determIned / answers'll oPen /  
my mind to worLd around / at the same  
tlme / chaNGing my music / sElf-  
alteration not self-expression

thoreau saiD the same / thIng / over a  
hundred yearS ago / i want my writing to  
be as Clear / as water I can see through/  
so that what i exPerienced / is toLd /  
without / my beiNg in any way / in thE  
way  
(from the book *X*, Wesleyan  
University Press)



Cage himself has now gone into the  
silence he wrote about. The text of  
*Empty Words* will become more sparse,  
more silent, quieting down from phrases  
to phonemes, the closer we get to dawn.  
I'm drawn to this just as I am to other  
music which gradually enters stillness:  
Part's Tabula Rasa and the final  
movement of Mahler's ninth symphony.

Bring sleeping bags and pillows if you  
wish. We'll stay awake for you.

-- David Miller



Art from Cage's Empty Words



## MOBIUS CALL FOR PROPOSALS New Procedures!

Mobius will now be setting proposal deadlines each year. Previously these deadlines were June 15 and October 15 of each year. However, June 15 and October 15 are sometimes Sundays which made it difficult for us to receive your proposals.

All applicants will now be required to call in for or pick up proposal guidelines each time you apply. There will be a cover sheet included in the guidelines which we ask you to fill out and return with your proposal. We have adopted this procedure in an effort to be fair and ensure that all applicants have the same information. The cover sheet will ensure that we have the basic information we need and will let us know that you did receive the guidelines. OK? OK.

Deadline: June 10, 1993 for projects to take place September 1993-January 1994.

We are seeking proposals from Boston and New England artists for original, experimental work in the performing, media, and visual arts, particularly work that falls outside the traditionally defined art forms. Call Mobius, (617) 542-7416, for proposal guidelines. If you have questions, call the Mobius office to discuss your project. Please do not submit a proposal without referring to the proposal guidelines.



## A CALL TO ARTISTS FROM RESIST

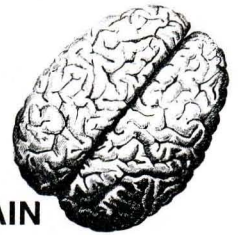
Resist, a foundation celebrating 25 years of funding grassroots social change is sponsoring an art event at Mobius in Fall 1993: *An Act of Resistance: Making Community(ies)*. We invite artists to submit work in any media that addresses the relationship/s between -- Resistance: to being disenfranchised, impoverished, marginalized, stereotyped, colonized, exiled, silenced, disappeared -- Action: for community expression, identity, meaning, reinterpretation, transformation, liberation, vision, survival -- and advocating cross-community understanding/s.

Open to artists working in any media and living or working in the New England area only. Materials for curatorial consideration must be postmarked by February 28, 1993. New work or existing work will be considered. Please send sample of work, documentation, and/or other supporting materials. No more than 5-10 slides; for film or video, and VHS video cassette cued to no more than ten minute sample; 5 to 10 photographs, work prints only; an audiocassette cued to no more than a ten minute sample; and/or brief description of performance art or other forms of work. You must provide postage and packaging for return. Send to Resist/Arts address below.

There will be an international mail art and fax art component to the show open to everyone. Mail art: No returns; documentation to all. Send mail art only to P.O. Box 1136, Kendall Square, Cambridge MA 02142. Mail art deadline late September '93. Fax art- during the show only -- number TBA. Send a SASE or two international postal reply coupons for more mail and fax details.

Help celebrate our 25 years of resistance and inspire ongoing work for real social justice and liberation.

-- Resist/Arts, One Summer Street, Somerville, MA 02143



## EMBOSS THIS ON YOUR BRAIN

Saturday, April 24, 1993  
Mobius Spring Benefit Party  
You mingled at the MIX MASTER, frolicked at AMUSERAMA, and you're still stinging from PARTYHIVE ... what will they think up next?! Stay tuned and find out the Spring Benefit Party theme in the next newsletter!



## PHYSICAL ACCESSIBILITY

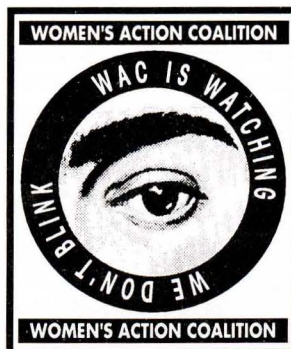
Mobius is committed to being as accessible as possible for all people with disabilities who have a desire to participate in our programs.

There are several steps up to the front door of our building, and unfortunately, the sidewalks in front of the 19th century building in which we are housed are too narrow for a wheelchair ramp. However, our elevator does accommodate wheelchairs and non-step seating is usually available for performances. If you call ahead, Mobius will arrange to have someone meet you to carry you up the outside stairs and assist you in any other ways necessary. We are sorry that access to our facility is not assistance-free. Our long-term plan includes moving into a building that has wheelchair access.

If you would like more information or if you have suggestions, please call Nancy Adams at the Mobius office, 542-7416.

## JOIN THE WOMEN'S ACTION COALITION (WAC)!

The Women's Action Coalition (WAC) is an open alliance of women committed to direct action on issues affecting the rights of all women. We are witnesses to the current economic, cultural and political oppression that limits women's lives and to the horrifying effect of these limitations. WAC insists on economic parity, and representation for all women



and an end to sexism, homophobia, racism, religious prejudice and violence against women. We insist on every woman's right to quality healthcare, housing, childcare and reproductive freedom. We will exercise our full creative power to launch a visible and remarkable resistance.

WAC meetings are held every Wednesday at 7 pm at MIT, Bldg 1, Rm. 135 which is wheelchair accessible. Call 446-0364 for further information.



## GALLERY TALKS AT MOBIUS

This winter, Mobius has scheduled Gallery Talks with each of the installations being shown. The talks will be given by the artist(s) and the format will change depending on the show and the artist(s). Please consider attending one or all of the talks. They're a great way to find out more about the artist, their work, and offer your opinion and feedback. The schedule is as follows:

### CLOISTER

Artist - **Frank Vasello & ENCOUNTERS IN AN EMPTY ROOM**

Artist - **Mary Trev Warren**  
January 7, 7:30pm.

### PSYCHIC INVENTORY

Artist - **Lewis Gesner**  
January 30, 2pm

### POOR FISH

Artist - **Ros Barron**  
February 20, 4pm.

### HIGH SCHOOL FREEDOM OF EXPRESSION PROJECT

Artists - **High School students from the Boston area.**  
March 12, 4 pm

**NOTE:** To arrange for a special gallery talk and school group visits during the week, please contact the Mobius office at (617)542-7416.

## MOBIUS ANNOUNCES A NEW GIVING CLUB

**Become an Avant Gardener and help sow the seeds of artistic experimentation!**

We would like to invite you to join the Avant Gardeners. We are asking that each Avant Gardener make a gift of \$200 or more, which may be divided into installments over the season.

In appreciation of your donation, you will receive:

- Two invitations to our annual Mobius Sampler.
- Two free tickets to our Spring benefit.
- A Mobius T-shirt.
- Your name included in our newsletters and programs as a shining example for other people to look up to.

Please call the Mobius office at (617)542-7416 if you are interested in participating in this unique giving plan.



## MOBIUS AVANT GARDENERS:

Arylne F. Rochlin  
Charlotte & Jonathan Isaacs  
Helen & John Shlien  
Kay & Don Arsem  
Oedipus  
Rena Wade  
Sarah & Austin deBesche  
Stan Jaksina

**AND a cosmic THANKS** goes out to all the subscribers of the **WEEKLY ART-WORLD NEWS** who faithfully responded to alien orders and our last fundraising letter. Also listed are the simply outstanding individuals who (as of 11/11/92) made contributions to Mobius since the last newsletter.

Alix, John & the Holsteins  
Amy Kaczur  
Anne Tolbert Constantin  
Bob & Civry Melvin  
Bonnie Creinin  
Caitlin Corbett & Charles Meyer  
Charles Coe  
Denise Heintze  
Guy Livingston  
Harry Leno  
Jane Schwerdtfeger  
Jeffrey S. Rossbach  
Jo Sandman  
Joanne Gatnik  
Katherine D. Finkelppearl  
Kenadine Delano  
Kent Cooper  
Kerry Ann Hawkins

Kim Irwin  
Maria Eugenia Mann  
Mary Curtin  
Marilyn & Tony Oettinger  
Mark Pugh  
Mat Clum  
Melton & Dorothy Miller  
Nonsequitur Foundation  
Robert Goss  
Sandy Ferguson & Jeff Limke  
Steve Berczuk & Lena Davis  
Sue Y. Penney  
Thomas E. Janzen  
Tom Rice  
Virginia Gist Abblitt

**Also a special thanks to  
Monty Levinson for donating  
a fax-modem.**

## PERFORM IN PLYMOUTH

Kathryn Hargreaves and Karl Berry are always looking for performance artists to do work in Plymouth, at the local theater or possibly other spaces. If you're interested, call (508) 224-2367.

### Mobius Artists Group

Nancy Adams	Taylor McLean
Marilyn Arsem	David Miller
Hannah Bonner	Mari Novotny-Jones
Meredith Davis	Tom Plsek
Owen Furshpan	Bob Raymond
Linda Graetz	Julie Rochlin
Sarah Hickler	Margaret Tittlemore
Joan Gale	Bart Uchida
Lawrence Johnson	Ean White
Dan Lang	Victor Young
T.W. Li	

### Mobius Staff

Marilyn Arsem, Co-Director  
Nancy Adams, Co-Director  
Rochelle Fabb, Publicist/Admin. Asst

Jocelyn Clemmons, Intern  
Buzz Davis, Volunteer  
Amy Kant, Volunteer  
Cheryl Sarno, Intern  
Elizabeth Silvia, Intern  
Camille Utterback, Volunteer

### Board of Directors

Rena Wade, President  
Harold Leach, Treasurer  
Stan Jaksina, Clerk  
Marilyn Arsem  
Charles Coe  
Amy Kaczur  
George Moseley

### Advisory Board

Harris Barron	Catherine Royce
Sarah deBesche	Helen Shlien
Marcia Maglione	Louise Stevens
Gina Mullen	James Williams
Oedipus	

**Mobius Artists Group** has gained national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 21-member group has been known for incorporating a wide range of the visual, performing and media arts into innovative live performance, sound, video and installation works.

**Mobius** (the space) is an artist-run center for experimental work in all media. Founded by members of the Mobius Artists Group in 1983, Mobius is a laboratory for artists experimenting at the boundaries of their disciplines. Presenting new work by over a hundred artists each year, Mobius is unequalled in Boston in its commitment to Boston artists and the alternative arts.

**Mobius, Inc.** is funded by the National Endowment for the Arts, the Massachusetts Cultural Council (MCC), the Boston Arts Lottery Council as administered by the MCC, the Polaroid Foundation and generous private support.

# CALENDAR

## JANUARY

Jan. 6-23  
 Opening reception: Thurs, Jan. 7,  
 6 - 8pm  
 Gallery Talk: 7:30pm  
 Gallery Hours: Wed - Sat, 12 - 5 pm  
**ENCOUNTERS IN AN EMPTY  
 ROOM**  
*installation by*  
**Mary Trev Warren**

Jan. 6-23  
 Opening reception: Thurs, Jan. 7,  
 6 - 8pm  
 Gallery Talk: 7:30pm  
 Gallery Hours: Wed - Sat, 12 - 5 pm  
**CLOISTER**  
*installation by*  
**Frank Vasello**

Jan. 27 - Feb. 13  
 Opening Reception: Sat., Jan. 30,  
 1-3pm, Gallery Talk: 2pm  
 Gallery Hours: Wed.-Sat., 12-5 pm,  
**PSYCHIC INVENTORY**  
*installation by*  
**Lewis Gesner**

&  
 Sat, Feb 6, 12 - 5pm  
**BEHAVIOR TRACE**  
*related performance by*  
**Lewis Gesner**  
 Free

Jan. 29 & 30, Fri & Sat at 8pm  
**NEW ENGLAND  
 SOUNDSCAPES: COMPOSERS  
 PERFORMING WITH  
 COMPUTERS**  
*experimental music by*  
 Richard Boulanger, Ron  
 Kuivila, Neil Leonard & Larry  
 Polanski with  
 Nick Didkovsky  
 \$8/\$6 students & srs.

## FEBRUARY

Feb., 4 - 6, Th-Sat at 8pm  
**REFLECTIONS ON  
 CREATIVITY/CREATION**  
*music performances by*  
**Raquib Hassan  
 & Ensemble Mogra**  
 Thurs: \$7/\$5 students & srs.  
 Fri & Sat: \$9/\$7 students & srs.

Feb., 17 - March 6  
 Opening Reception: Sat., Feb. 20,  
 3-5 pm  
 Gallery Talk: 4pm  
 Gallery Hours: Wed.-Sat., 12-5 pm  
**POOR FISH**  
*installation by*  
**Ros Baron**

Feb., 11-13, Th - Sat  
 at 8 pm  
**WORKS IN PROGRESS #33**  
*developing performances by local  
 artists followed by discussion*  
 CALL MOBIUS FOR INFO  
 suggested donation \$4

Feb., 19 & 20, Fri & Sat at  
 8 pm  
**IT DON'T MEAN A THING IF  
 YOU CAN'T PLUG IT IN**  
*electronic music improv/composition  
 performed by*  
**Andrew Neumann &  
 Lawrence Campling**  
 \$6/\$5 students & srs



## MARCH

March 4-6, Th-Sat at 8pm  
**THE LONG VIEW**  
*performance by*  
**Ron Wallace  
 &  
 FOLDS**  
*performance by*  
**Peter Burns**  
 \$6/\$5 students & seniors

March 10 - 20  
 Opening Reception: Sat., March 12  
 3-5 pm  
 Gallery Talk: March 12, 4 pm  
 Gallery Hours: Wed.-Sat., 12-5 pm  
**THE MOBIUS HIGH SCHOOL  
 FREEDOM OF EXPRESSION  
 PROJECT**  
*installation by area High School  
 students*

March 11 - 13, Thurs - Sat  
 at 8pm  
**STUDENT WORKS**  
*performances by area college  
 students*  
 CALL MOBIUS FOR INFO  
 \$6

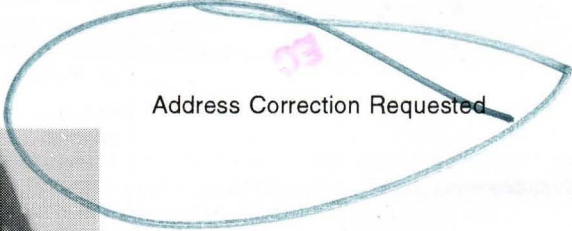
March 19 & 20, Fri & Sat at  
 8pm  
**DEGENERATION SERIES**  
*experimental music by*  
 Davé Fuqua  
 \$7/\$5 students & srs

March 27 - 28, Sat - Sun at 8pm  
**EMPTY WORDS:  
 IN THE SPIRIT OF JOHN CAGE**  
*11 1/2 hour piece performed by*  
**Tom Plsek, David Miller,  
 Larry Johnson**  
*with installation by Meredith Davis*  
 \$10  
*bring a sleeping bag!*

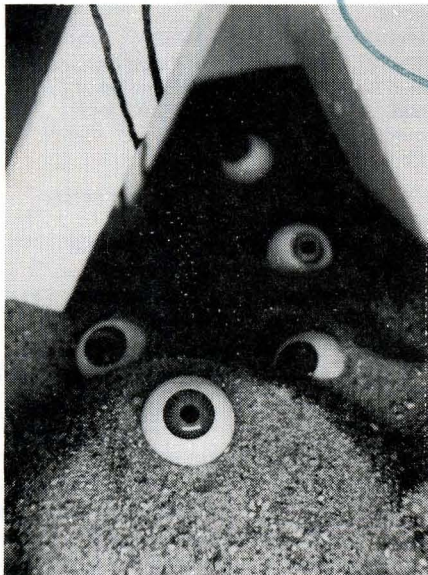
## mobius

BOSTON'S ARTIST RUN CENTER  
 FOR EXPERIMENTAL WORK IN ALL MEDIA

354 Congress Street  
 Boston, MA 02210  
 (617)542-7416



Nonprofit Org.  
 U.S. Postage  
 PAID  
 Boston, MA  
 Permit #8147



Joe Wilson, from "What Did Jackie Say?"

# mobius

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



February 19 & 20  
Fri & Sat: 8pm  
**IT DON'T MEAN A  
THING IF YOU  
CAN'T PLUG IT IN**  
*improv/composition*  
by  
**ANDREW  
NEUMANN** with  
**LAWRENCE  
CAMPLING**  
\$6/\$5 students & srs.

March 19 - 20  
Fri & Sat: 8pm  
**DEGENERATION  
SERIES**  
*experimental music by*  
**DAVE FUQUA**  
\$7/\$5 students & srs



March 4 - 6  
Thurs-Sat: 8pm  
**THE LONG VIEW**  
*performance by*  
**RON WALLACE**  
&  
**FOLDS**  
*performance by*  
**PETER BURNS**  
\$6/\$5 students & srs.

March 10-20  
**THE MOBIUS  
HIGH SCHOOL  
FREEDOM OF  
EXPRESSION  
PROJECT**  
*visual art projects by*  
*Boston students*  
Gallery hours:  
Wed - Sat, 12-5pm  
Opening reception:  
Sat, Mar. 12, 3-5 pm  
Gallery Talk at 4 pm

March 11-13  
Thurs - Sat: 8pm  
**STUDENT WORKS**  
*performances by*  
*area college students*  
\$5



Sat, March 27 -  
Sun, March 28  
from 8pm - 7:30 am  
**EMPTY WORDS:  
In The Spirit of  
John Cage**  
*1 1/2 hour concert in  
memory of John Cage*  
*performed by*  
**TOM PLSEK,  
DAVID MILLER &  
LARRY JOHNSON**  
*with installation by*  
**MEREDITH DAVIS**  
\$10  
bring a sleeping bag  
& pillow!

**STAY TUNED FOR  
INFO ON THE  
MOBIUS SPRING  
BENEFIT PARTY  
on April 25th, but  
mark your social  
calendar now!**

Admission to all gallery  
shows is **FREE** of charge  
but donations are  
gratefully accepted.

### **Schedule Subject To Change**

Details are more tentative  
for events in the more  
distant future. Call  
542-7416 for updated info  
& reservations.

### **L O C A T I O N**

354 Congress St. in Boston  
near the South Station stop  
of the Red Line, two blocks  
past the Children's &  
Computer Museums.

**MOBIUS, INC.** is funded by the  
National Endowment for the Arts,  
the Massachusetts Cultural  
Council, the Boston Arts Lottery  
Council as administered by the  
MCC, the Polaroid Foundation  
and generous private support.

**MOBIUS WINTER 1993**

**(617) 542-7416**

# mobius

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

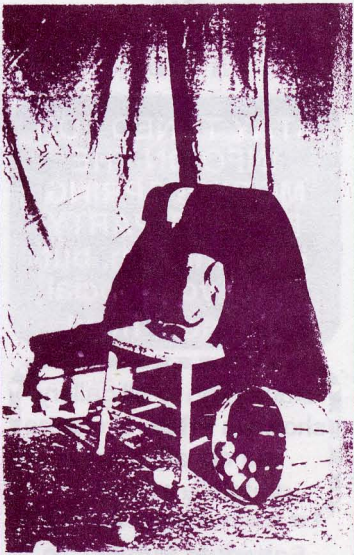


January 6 - 23  
**ENCOUNTERS IN  
AN EMPTY ROOM**

*installation by*  
**MARY TREV  
WARREN**

&  
**CLOISTER**  
*installation by*  
**FRANK VASELLO**

Gallery Hours:  
Wed - Sat 12 -5pm  
Opening reception:  
Thurs, Jan 7 , 6-8pm  
Gallery Talk at  
7:30pm



January 27 -  
February 13  
**PSYCHIC  
INVENTORY**

*installation by*  
**LEWIS GESNER**

Gallery Hours:  
Wed - Sat, 12-5pm  
Opening reception:  
Sat, Jan 30, 1-3pm  
Gallery talk at 2pm

with  
*related*  
*performance*  
Sat, Feb. 6: 12-5pm  
**BEHAVIOR  
TRACE**

free!

January 29 & 30  
Fri & Sat: 8pm  
**NEW ENGLAND  
SOUNDSCAPES:  
COMPOSERS  
PERFORMING WITH  
COMPUTERS**

*experimental music*

*by*  
**RICHARD  
BOULANGER,  
NICK DIDKOVSKY,  
RON KUIVILA,  
NEIL LEONARD &  
LARRY POLANSKI**

\$8/\$6 students & srs.

February 4 - 6  
Thurs-Sat: 8pm  
**REFLECTIONS ON  
CREATIVITY**

*music performances*

*by*  
**RAQIB HASSAN &  
ENSEMBLE MOGRA**

Thurs: \$7/\$5 students/  
srs.

Fri & Sat: \$9/\$7 students/  
srs.

February 11 - 13:  
8pm

# of nights TBA

**WORKS**

IN

**PROGRESS #33**

*developing*  
*performances*  
*followed by*  
*discussion*

\$5

Call Mobius for info

February 17 -  
March 6

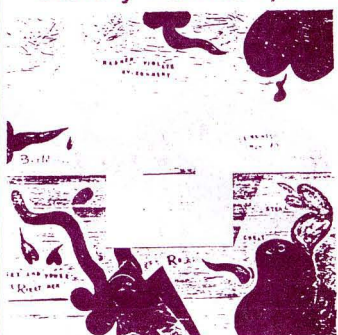
**POOR FISH**

*installation by*

**ROS BARRON**

Gallery Hours:

Wed - Sat, 12-5pm  
Opening reception:  
Sat, Feb. 20, 3-5pm  
Gallery Talk at 4pm



MOBIUS WINTER 1993

(617) 542-7416