

ARTISTS AGAINST AMNESIA

Here at Mobius, we've begun work on a project that's been on our minds for years: a *book*, documenting original performance work in the greater Boston area from 1970 till now. This book may include essays, chronologies, directories of spaces here and gone, but will most certainly focus on artists' pages, with visuals and direct descriptions by artists about their work. We've obtained some funding from the Massachusetts Cultural Council to serve as seed money to get the project started. We intend to begin information gathering, get people talking and remembering and produce some sample pages.

Why a book, especially a sourcebook with a historical bent? Well, let's start with one of the less positive aspects of avant-garde ideology: the compulsion to wipe out the past. Add this to our national political amnesia, the call to "put the past behind us" whenever an event like Irangate or the L.A. insurrection threatens to make us think about ourselves. What we get is a community of artists that does not know itself, that has its own amnesia, a community that does not even know it is a community, a community whose members receive critical "evaluations" compounded of last week's headlines and last year's rumors. To put it more simply, part of knowing who we are is knowing who we've been. We're less powerful when we let the knowledge of our past decay.

Just as important: there's been a hell of a lot of good work done around here over time, and that needs to be known. It's one more small step in taking apart what's become the New York-Chicago-L.A. axis, and besides, it'll be fun to read about. This is also a book for the audiences, who will get more complete information on the subject here than has ever been published before.

We'll be grappling with the basic concept the whole way. What are the limits of "original" and "performance" in "original performance work?" Because it's a book we're

planning to work in one volume only, we'll reach limitations quickly. We know that some work won't be included. Hopefully the limits themselves will be acknowledged openly, and even challenged, in the writing. (Of course, if we were mounting an Internet database, we wouldn't have to leave anything out, or perhaps this will be the first in a series of books after all.)

FOND FAREWELLS & CHANGING OF THE GUARD



More comings and goings in the Mobius Artists Group. MAG member **Victor Young** is leaving us for greener pastures: specifically, thirteen acres, a barn, chickens and the family. Victor joined us in 1984 and helped develop many of the autobiographical performance pieces developed in the mid-1980's, including *Relative Conditions* and *Whispers*. Now he's moving on, looking for a "new context," as he put it, for his work. We're grateful for his friendship and creative energy, and wish him and his family all the best. Do come back and visit!

Board member **James Williams** and former board President **Marcia Maglione** retired from the board last fall. Both James and Marcia made significant contributions to Mobius. James was responsible for many of the witty fundraising letters produced over the last few years. James also took a keen interest in compiling and analyzing statistical data on our mailing list and giving patterns. Marcia joined the board when Mobius first began organizing large benefit parties. She has been closely involved with the parties since, organizing, securing donations and whipping up tasty home-made buffet food for the events. A thousand thanks to them both. Our new board President is musician and Berklee College of Music administrator, **Rena Wade!**

-- David Miller, Mobius Artists Group

BOSTON COALITION FOR FREEDOM OF EXPRESSION

The Boston Coalition for Freedom of Expression (BCFE) continues to meet at Mobius on the second and fourth Mondays of every month. Meetings begin at 7 p.m., run about two hours, and are always open to guests, casual visitors, and new members. All meetings include project reports, updates on local and national censorship news, and group discussion of issues that merit attention. Actions and matters of policy are decided by majority vote.

Recently the BCFE has been airing on WMFO (91.5 FM) a series of discussions reflecting some of its recent involvements and concerns. These include organized attacks on black recording artists, including Boston's Almighty RSO; recent censorship efforts by Andrea Dworkin and Catharine MacKinnon; the mercifully short reign of Anne-Imelda Radice at the National Endowment for the Arts; and issues affecting the rights of street performers. Members of the BCFE have also been

developing an education program for secondary schools and youth groups, and have been contributing to the Mobius Boston High School Freedom of Expression Project.

As the BCFE monitors the new Clinton administration's appointments at the Justice Department, the NEA, and elsewhere, the BCFE itself has undergone a change of guard. Many thanks to our outgoing Cochairs, composer Tamar Meiksin and attorney John Swomley, as we welcome three newly elected officers: actor/director Bill Reeves, and visual artists Ann McGrath and Don Davies.

We are now offering information packets for donations of at least \$2 (to defray our copying expenses). For additional details about the BCFE, call 617/497-7193.

-- James D'Entremont

THE GREAT GRANDMOTHER PROJECT

an installation by
Margaret B. Tittlemore

March 31 - April 17
Gallery hours: Wednesday - Saturday, 12-5 pm
Opening reception: April 1, 6-8 pm
Gallery talk: April 1, 7:30 pm

The Great Grandmother Project is an ongoing one. It is a direct outgrowth of a performance/installation I did last spring, titled "On Becoming My Great Grandmother." I also did a series of photos where I pretended to "be" her. My mother's cousin told me my great grandmother could crochet with her eyes closed! (See photo.) In doing the performance, I shared some of my Sicilian heritage with the audience. I was surprised to discover that the audience was quite willing to share with me their own family histories.

As a result, I've begun a collection of great grandmother stories on audio tape, from volunteers who responded to requests in this newsletter, on bulletin boards, etc. The process of meeting with these volunteers and recording their recollections in their own voices has been heartfelt. A rich variety of backgrounds are represented.

These voices will be the main element of the installation. I plan to create an environment for these voices that will allow the viewer to make a connection to the past. At this point, I envision a darkened room, an ancient symbol and a table.

It is a privilege that these stories have been entrusted to me. The memories seem to contain clues for all of us --

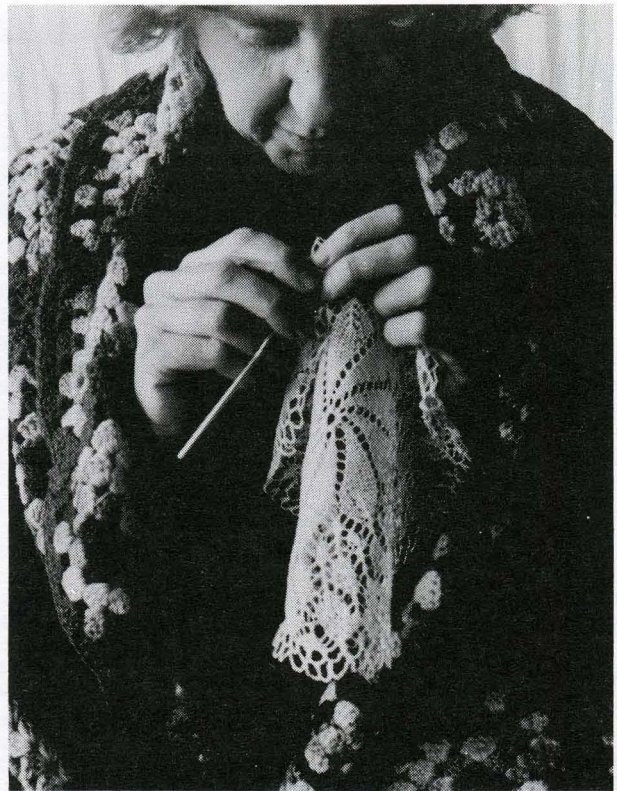


Photo: Margaret B. Tittlemore

Self Portrait As My Great Grandmother

insight into family dynamics, behaviors not fully understood, status of women in society, etc. I've even begun to gain some insight into ancestor worship.

-- Margaret B. Tittlemore

MOVEMENT WORKS-IN-PROGRESS #3



Photo: Bob Raymond

Elizabeth Witham

April 1 - 3, 8 pm

Mobius' annual Movement-Works-In Progress is an opportunity for local dancers, movers, and improvisers to present work in varying stages of development in an informal setting. Each evening, 4 to 6 different performers or groups will be presenting. The evenings will end with a discussion with the audience for questions, impressions, and feedback.

The evenings will include:

Work by **Dale Rosenkrantz**

A new solo by **Elizabeth Witham** entitled "Billy's Dance," a celebration of ecstatic dancing for spiritual, psychic and emotional healing.

Helena Chang has choreographed a solo set to Medieval vocal music for dancer **Aislinn MacMaster**.

Sarah Hickler will be showing excerpts from a piece for six dancers.

Patrick Crowley, Stefanie Cohen, and Owen Furshpan will present one of their explorations into improv trio work.

Olivier Besson, Heidi Shaban, and Rick Brostoff will show an improvisational dance.

Susan Dibble will be showing three short solos with dancers **Rebecca Perrin** and **Sarah Hickler**, from a larger work in development for nine performers, entitled "Yes."

RESURRECTION ENGINE

a sound installation by
Ean White

April 11, 3-7 pm

Tune and pluck. A portal into the fundamental vibrating structure of the Universe. Should any incorporeal entity choose to manifest itself to us this may be an opportunity. At 4:30 pm, given enough interest, I will lead an expedition attempting attunement of our own wave nature and discovery of the infinite beat. Call the office to make a reservation. No infants or young children please.

-Ean White

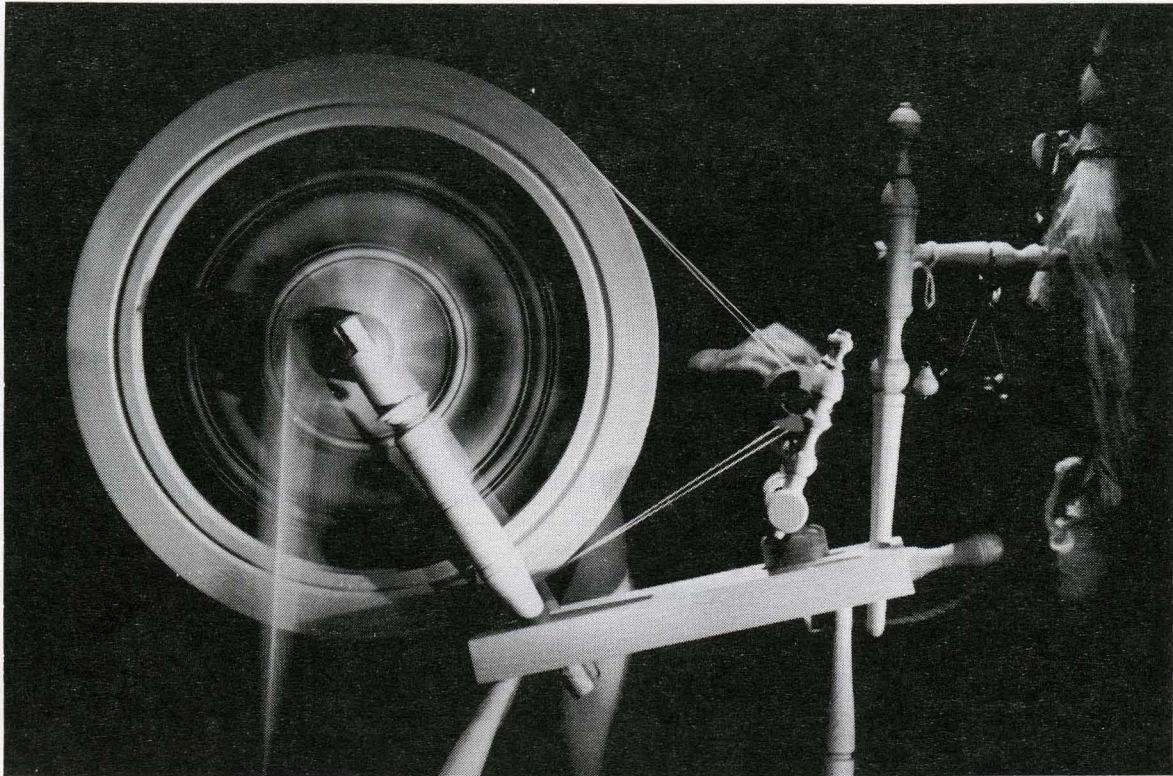


Photo: Bob Raymond

STIRRING, SPINNING, SWEEPING

performance by
Marilyn Arsem

April 15-17 at 8 pm

I performed **STIRRING, SPINNING, SWEEPING** in December with Helen Shlien, but unfortunately we had to cancel the final performance because of the snow storm. I apologize to the people who braved the weather, only to find the door locked. We had left a message on the Mobius answering machine, and I called everyone on the reservation list for whom we had a telephone number, but I know that I didn't get through to some people.

And I was sorry not to do the last performance, because I felt as if I were just getting the rhythm of it. So this weekend of performances will give me a chance to work some more on the piece. I am finally beginning to feel comfortable telling stories. But I have more research that I need to do with the material, so that I can flesh out some of the stories more. And I want to have at hand enough spinning facts and history so that I can tell different information each night as the spirit moves me.

For those of you who have yet to see the piece, here is what I said in the last newsletter: **STIRRING, SPINNING, SWEEPING** is a performance based on three images: the woman at the spinning wheel, the woman over the cauldron and the woman with the broom. I

feel as if I have carried them with me since childhood. The process of developing the piece has been to understand what the images represent. The background material that I am reading explores the images from their practical aspects to their mythical aspects. These are the tools and activities of women's daily work for hundreds and hundreds of years. It is no wonder that they show up in fairy tales and myths.

The task has been to animate the images. They are so vivid as still images in my mind, even down to the lighting. But what is it about them that I want to convey to the audience? What has evolved is a kind of story telling that interweaves the practical explanation of the tasks with family history, and fairy tales and myths told as family stories. Hopefully the mystery has remained, and the sense of the present opening up endlessly into the past, evoking an experience of the simultaneity of time.

I am planning on touring this piece. I will be performing it in Rochester, N.Y. in May, at the Pyramid Arts Center. But I am also interested in performing in other parts of New England, since it is so much about this region. I've been thinking that I'd like to perform it in old houses (historical societies?). Or for groups of women. It would be interesting to use only natural light, rather than theatrical lighting. I would have to adjust the starting time each night, so that I could start in daylight, with dusk falling as the piece progressed, until I ended in darkness. Does anyone have any suggestions of places to go?

-- Marilyn Arsem

I AM GERMAN
music performance by
Theatre S.

April 18, 7 & 9 pm

I AM GERMAN is an hour and ten minutes long.

I AM GERMAN is a music piece for saxophone, slide projector, piano, synthesizer, voice, and cassette tape deck.

I AM GERMAN is composed of exploded Schubert lieder, political manifesto, in-depth interviews, artistic credo, personal diary entries.

I AM GERMAN answers the following questions: What does it mean to be German? How German is it? Is it possible for an American to be German? Are you German?

Following is an excerpt from an interview with Albert Oehlen on *I AM GERMAN*.

INT: When you started out, did you have any particular ideas?

AO: Yes. In fact, I had nothing but ideas.

INT: Did you feel bothered by the political realists?

AO: What was important was to find out where the fault lay, whether Berlin, for example, or with others.

INT: Were their statements too ...

AO: We were interested in finding out if looking at a picture can give someone eye cancer, can a poem wreck a marriage, or bring workers out in the street?

INT: Do you have any particular audience?

AO: No.

INT: That seems reasonable, considering you believe art can have no influence.

AO: That's not what I meant to say. I can summon up agreement, so that the observer says Bravo.

INT: Is that why you chose to incorporate words?

AO: Yes. Words are floating around anyway. I try for example to force the concepts mess or crap of out of focus or fog. My goal is to see that you can't help having the word mess in your head.

-- Gary Duehr

If PARTYHIVE left you stinging, you'll love **PARTY UNIVERSE!**

The Mobius Spring Benefit Party

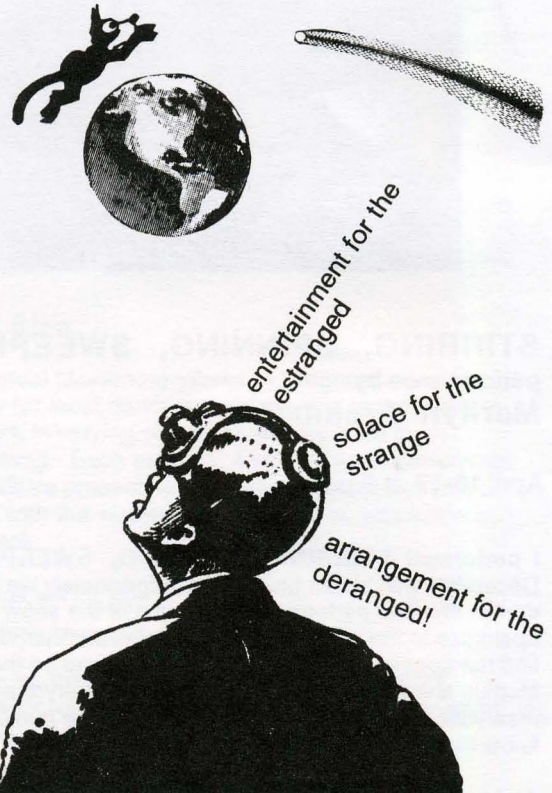
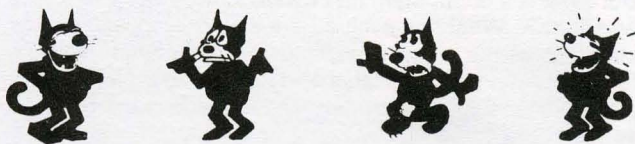
PARTY UNIVERSE: Enter a New Dementia

Saturday, April 24, 1993, 9pm - 1am

Tickets: \$10 in advance, \$12.50 at the door
includes all parties and amusements, cash bar and snacks

Attend this zany evening of theme parties thrown by Mobius artists and local artists to help support Mobius! Once again Mobius will open its doors to artists of all types who will create their own unique interpretations of different party genres. Meet fascinating new people! Multi-level dancing! Party hop! Come and be the life of the party - *all of them!*

Watch for the flyer coming in the mail soon for more details.



PERSEPHONE AND HADES
an audience-activated performance
written by

Steve Lydenberg

designed and directed by

Marilyn Arsem

performed by

Mari Novotny-Jones & David Miller

April 29 through May 1, 8 pm

This is, let me see now, - 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, - the fourteenth annual performances of **PERSEPHONE AND HADES**.

Is it eternity yet? Do we know what forever is yet?

I continue to be surprised by the new aspects to the performance that Mari and David discover each year. And every audience has its own personality, and I still find it fascinating to see what they create with the piece.

P & H continues to stay alive for me.

Mari Novotny-Jones Photo: Bob Raymond



Now, have you been procrastinating for years about seeing this piece? Maybe this is the year to see it?

Nothing lasts forever, you know.

--Marilyn Arsem

P.S. For those of you who have never seen this piece, here is a description written by former Mobius member Jonathan Scheuer in 1986:

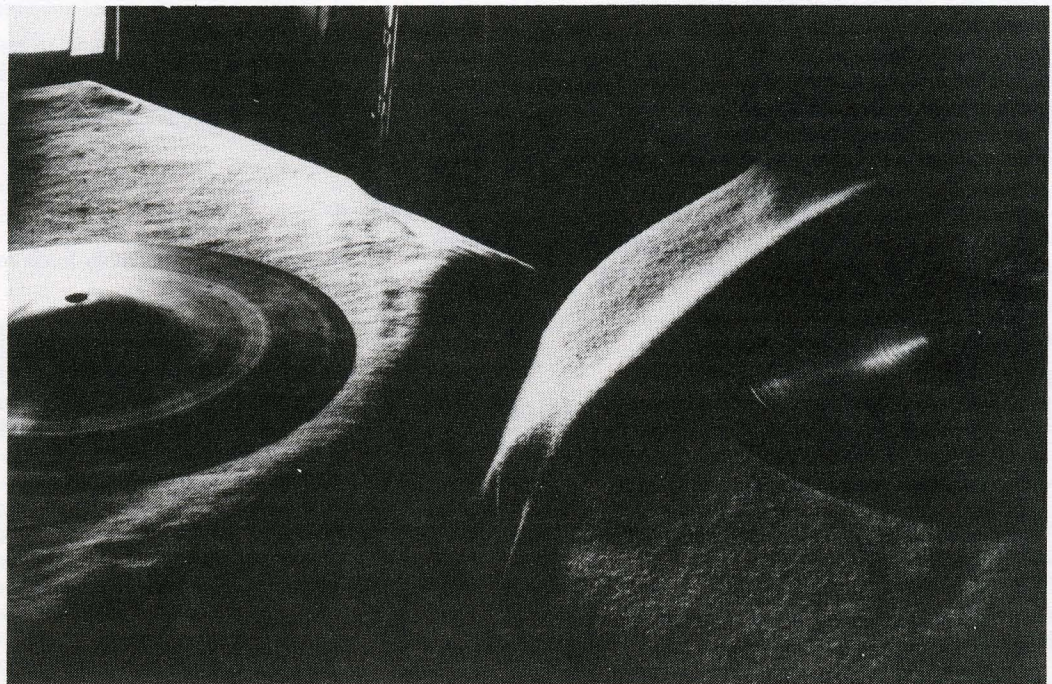
This performance has no answers and no ending. It explores themes of power and manipulation -- on both sides of the curtain. Persephone represents the ancient triple-goddess in her three aspects. Persephone's relationships to her environment, to Hades, and to the audience are colored by these aspects. Hades is not directly controlled by the audience, but watches and is changed by everything that happens in the room. The emotions of the performers are real, immediate, and unpredetermined, which affects their actions. The performance is "about" everything that occurs between the performers, among the audience, and between the performers and the audience. As the evening progresses, the perceived sense of time opens into a timeless present, with audience and performers embodying the mythic roles of Persephone and Hades who are bonded together in eternity.

WAILING HOT

an evening of
sound art,
music,
and intermedia
performance by

Eilen Band

May 7 & 8, 8 pm



"Symbols" for Brian

Photo: Eilen Band

Being a sound artist, I am often asked to explain just what exactly it is that I do. Usually I am not satisfied with my answers because it is very difficult to characterize sound art through language which is rather lacking in words or images for describing sound. This fact makes it very difficult for me to respond effectively. Recently however, during radio interviews, I came upon a more suitable way to address these inquiries. Rather than describing the work itself, I discovered that if I explain how I "hear the world," it is easier for people to imagine what I do. And it is exactly that aspect of how I hear the world which determines how I work. Sounds find me. They find me because I am open to hearing and observing them (*observing*, a visually oriented word). When I notice

certain sounds which intrigue me, I begin to form ideas of how these sounds might be used to shape a piece. Or, I usually record sounds which interest me even if I don't have an immediate idea of how or when I will use them. Much of my work winds up mentally marinating, eventually emerging sometimes years after the first contact with a particular sound. This is especially true of my current work which includes sound sources such as train bell crossing, train whistles, train track sounds, screechy swings, and cicada. For this concert, I have chosen to blend sound art with music, performance art/intermedia work, and dance, making sound, as always, the central aspect.

-- Eilen Band

THE GLAMOUR ANIMAL SERIES

dance and film by
Pam Wunderlich

May 13-15, 8 pm

The Glamour Animal Series is a collection of nine short dances I have been assembling for the past year and a half. Some have been re-worked into solos from group pieces I choreographed while on the dance faculty at SUNY College at Brockport. All of them are dressed in elaborate costumes. Several of the costumes created the character for the dance and dictate very specific movement. In "Glamour Animal: Urbanity," I wanted to make a costume wherein I could only crawl. The resulting character became what I now refer to as an urban troll.

I began stilt dancing in New York City several years ago and I have included two stilt dances that will serve as a prologue and an epilogue to the concert.

I have always had a special interest in both dada and surrealist values, and one of the films in the Series, "Anne Blume," celebrates the dadaists' regard for chaos and play, speed, graphic representation and collage. It is also a love poem by and for Kurt Schwitters.

I was a professional pom pom girl in California, where I grew up, and I always try to include a cheer in any concert I do. There will, in fact, be several in this one.

To me, **The Glamour Animal Series** is a variety show of colorfully costumed, feminine dance portraits. Several pay homage to or celebrate the work of other artists: Man Ray, George Antheil, Mickey Mouse, Gertrude Stein. The last dance is performed in front of an animated cartoon by



Eric DuBois and is about "women who got some meat on their bones."

I hope the concert appeals to people of all ages who love "creative" dance and will come expecting to be entertained as well as informed.

-- Pam Wunderlich

OBJECTS LIE ON A TABLE

text by

Gertrude Stein

performance by

David Miller, Mary Curtin & friends

June 3-5 and 10-12, 8 pm

"What is the difference between houses and a table. What is the difference between objects on a table and furniture in houses. Had you ever thought of that. Objects on table make a standpoint of recompense and result, furniture in houses do decide matters."

I have been working with Gertrude Stein's performance texts since 1991, so far producing two versions of the piece *Counting Her Dresses*. I am still fascinated by these elusive texts. On the one hand, highly evocative, free-association-inducing, "abstract" with plenty of room for play; on the other, demanding, unforgiving, inescapable. Start with a text like this, and work on alchemizing it into a performance:

"Objects on a table are all there and I do not care to say that they have been studied. Study again and again and leave me to my wishes I wish that they could copy all of it as well as they do copy it. No one can say yes again. Have I forgotten that fruits do not remember flowers, that flowers contain what they contain and that together with

fruit they do not possibly force me to be round and innocent."

That's all there is. No escaping behind a surrogate emotional life, no rewriting, no "imagine it in your own words," no subtext as a substitute for action, no coasting through a plot. The "writer's intention" is essentially unknowable, so nothing is there to smooth your way. You can't even begin to work on this theater without being prepared to bring absolute attention to every decision. I love that challenge. It's the radical case of working with text, and I wish it were the norm for all theater. Face what's in front of you.

I am working with Mary Curtin -- street performer, saxophonist, actress, Bread & Puppeteer -- as my primary collaborator on this one. Steve Thomas, who lived through eight months of work on *Counting Her Dresses* last year, will be helping us out with original music, and David Goodine will be involved early on with design. In our first meeting, Mary and I began the image work, which included:

Tablecloth as field : Tabletop as landscape

Islip garbage barges

Driven to find satisfaction in imitation food

A conveyor belt emerging from a front door like a tongue

Someone like Rodney King, trying to rise again and again

A tiny puppet show, tiny chairs and tables

A pervasive oozing, like an oil slick spreading

Spy movies, espionage scenes

Alice trapped, enormous in the White Rabbit's house

-- David Miller

AMSTERDAM/BOSTON DANCE IMPROVISATION PROJECT

Friday and Saturday, June 4 & 5, 8 pm
at **The Dance Complex**
536 Mass. Ave., Central Square, Cambridge

I am involved in a 9 week project sponsored by The Center for New Dance Development in Arnhem, Holland. I will be working with 6 highly trained practitioners of new dance forms from the school for nine weeks, beginning in April, in upstate New York.

During this period I plan to involve the group in a kind of cross pollination process through designing periods of interaction with working dance communities in New England. The Boston project is of this nature.

The plan is to be in residency at Mobius for one week. We will meet with the Boston dance improvisation group for five days, for 3-4 hours a day. During that time we will attempt to jump right in to building an improvised performance piece that will be based on the material arising from my work with the Arnhem group. At the end of the week, both the work of the Arnhem group and the Boston group will be shown, as well as possibly a solo by myself, at The Dance Complex.

My goal is to apply my expertise and experience with improvisation and group process to creating ensemble performance work, and to use my particular approach towards improvisation as a technical base, a vehicle and

medium for expressing specific formal and impassioned visions. This is similar to traditional dance companies who base their work upon the choreographers particular movement language. My approach to improvisation has developed and been cooked within a community of people who are involved with highly collaborative long term practices such as Authentic Movement, Contact Improvisation, and work groups of various sorts. Thus I am tapping into a pre-existing shared language that has a history and wide base of research.

-Daniel Lepkoff

Daniel Lepkoff is a performer and choreographer based in New York, who has spent the past 20 years creating, teaching and practicing dance improvisation as a performance art, and a way of seeing. He was a central figure with Steve Paxton and others in the development of Contact Improvisation.

In forming the Boston group to work with Danny, I attempted to find people who are dancing together or have danced together in the past, so there will be a pre-existing familiarity with each others movement styles and vocabulary. I was also hoping to find people who had worked with Danny before, and who have some level of compatibility in terms of approach and expertise.

Owen Furshpan, Heidi Shaban, Stefanie Cohen, Olivier Besson, Rick Brostoff and I will begin meeting weekly to dance together. The aim of this project is to further develop the practice of dance improvisation in performance within the Boston community.

-Sarah Hickler

THE APPREHENSION OF FIRE

A Slide lecture by
Ean White

Tuesday, June 8, 8 pm
\$5 suggested donation

Again. I can't seem to shake this work. The research has inveigled it's way into all my present performance work.

Ostensibly a history of fine art firework, this slide lecture touches on the decline of narrative and the rise of spectacle, market influences on the arts, propoganda, etc. My hope is that of educating an audience to see firework season with new (and old) eyes.

-Ean White



Wild Man or Green Man from front piece of John Bate's Fier-Works for Triumph and Recreation (1665)

MY MURDERER

Performance in an installation by
Vic Basch, Susan Cohen, Kristin Johnson, Jennifer Johnson, John Peitso & Lucy Vail

June 17-19 & 24-26, 8 pm
Gallery Hours: Wed.-Sat., 12-5

Join us for two weeks worth of fun filled musings on violence and untimely death. The same folks that brought you the astounding Heinie Stories and the

mellifluous Heaven and Hell return this June for more multi-disciplinary performance.

I don't know quite how to describe that work, since we haven't really begun making it yet. I want it to evoke the feeling of the sacred, to respect the experiences of the witnesses who share their stories with us. There will be an installation up for two weeks, and we will perform the piece Thursday, Friday, and Saturday evenings.

Fact and Fiction, prose and poetry, mixed.
Please come.

-Kristin Johnson

There is life beyond Mobius. Many Mobius Artists Group members are very active in the Boston arts community and perform, exhibit, teach and write outside of the Mobius realm. Here are a few highlights from their other endeavors:

Nancy Adams has been selected to perform at the acclaimed Cleveland Performance Art Festival this April. Nancy will perform her latest solo, prop-driven piece "Fork Knife Spoon." Nancy and Sarah Hickler performed at Trinity College in Hartford, CT, where Nancy was awarded the first alumni award by the Theater/Dance Department.

Marilyn Arsem was asked to take her well received "Stirring, Spinning, Sweeping" performance on the road again, this time to the Pyramid Arts Center in Rochester. Arsem performed "Mothers of Time" with Joan Gale and Mari Novotny-Jones at the Yellow Spring Institute in July.

Hannah Bonner has jetted off to Mallorca, Spain where she will be constructing 3D models of birds for display at the visitor's center of the national park. Hannah will also be illustrating for the [Encyclopedia Catalana](#).

Meredith Davis and Linda Graetz have both been accepted as artist/mentors to teach in the All State Arts Festival in Worcester. This artist-in-residence program is designed to encourage students to pursue their art education and art-related careers. **Meredith's** latest installation "Family Values" was on display at Connecticut College through February. The piece, an image of domestic labor, focuses on the role of women within the home with references to the status of women within American society today. **Linda** will give a talk on "Working With Troubled Youth - Teaching Art To Children At Risk" at the National Art Education Assn Conference in Chicago this April.

Owen Furshpan has been collaborating with an Improvisational Movement Group in Cambridge.

Sarah Hickler is currently teaching Authentic Movement at the Dance Complex in Cambridge, and Motion Arts at The Cambridge School of Weston. Sarah organized the Boston dancers for the upcoming Amsterdam/Boston improvisational dance project with Danny Lepkoff, and has started rehearsing with Dibble Dance Theatre for a concert this summer in Lenox.

Dan Lang and his wife Carolyn are putting the finishing touches on their latest work-in-progress... their first child! The baby is due in February. Congrats to both of you!

David Miller is collaborating with Gary Duehr on the upcoming performance at Mobius, "I Am German." He has also been revising an article-length study of Double Edge Theatre.

Mari Novotny-Jones is directing an 8th grade musical at Rogers Middle School in Hyde Park and working on an original performance on anti-violence with City Street's Teen Theatre in Lowell. Mari is also working on a video project with Sarah Griffith, writing her Master's Thesis on Interactive Performance through Syracuse University AND performing and collaborating with performance artist Robbie MacCauley (NYC) on a project called TURF. The piece centers around busing and issues of race and will be performed at several sites throughout Boston during March.

Tom Plsek is also head of the brass department at Berklee and has organized the Berklee Faculty Brass Ensemble. The ensemble will perform at the NY Brass Conference on April 2 and Tom will perform with Phil Wilson a selection of pieces originally performed at Mobius.

Bob Raymond has been working hard at Continental Cablevision, and organizing Mobius' massive slide and photographic archives (which consist mostly of his work!) In the fall, Bob designed the sound for **Bart Uchida's** installation at the DeCordova Museum in Lincoln.

Margaret Tittlemore's installation "In Memoriam" which commemorates the tercentennial of the Salem Witch Trials will on view March 3-27 at the Brickbottom Gallery. Her installation is part of a group show of 249 A Street artists.

Ean White has been traipsing around the country pushing buttons and executing other paroxysms of laser and pyrotechnic prowess.

T.W. Li will be away from the Mobius den, working on a documentary for the department of labor in the deep South. This winter T.W. has given a video workshop at Mass Art and a visiting artist lecture at Montserrat College.

Taylor McLean was named "artist with no boundaries" in "Boston Magazine's" 1993 Faces and Names poll. Taylor's installation Parables & Parabolas will be shown as part of an exhibit of text-based visual art at the Boston Center for the Arts at the end of March. (Taylor is between NY and Boston weekly, working as an accompanist for the Alvin Ailey Dance School.)

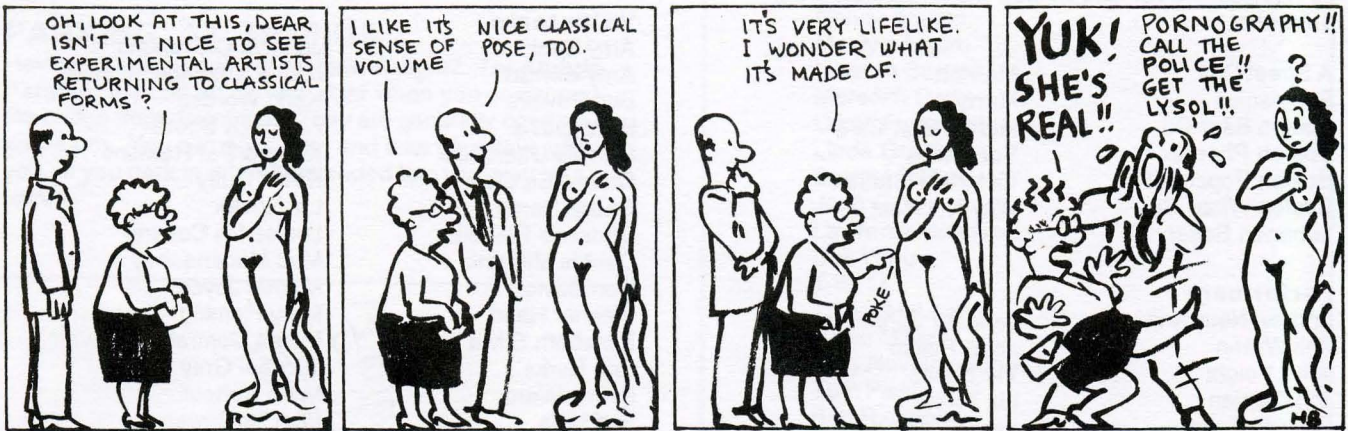
PERFORM IN PLYMOUTH

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.

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.

THE MOBIUS STRIP



-Hannah Bonner

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 or write in for, or pick up proposal guidelines each time you apply. In order to expedite matters, please include a SASE with your request for the guidelines. 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?

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.

ARTIST'S CALLS

ARTISTS FOUNDATION GALLERY AT CITYPLACE

"WORSE THAN ANIMALS" Meditations on Racist Violence

We are all affected by the Rodney King events, but ethnic brutality is an everyday occurrence. How does constant exposure to racism and violence -- close to home or far away -- affect us? How do we react to it?

This is a call for art work in all media for a **May 1993** show. Send five slides or a cued video cassette, and a resume, to Artists Foundation Gallery / 8 Park Plaza / Boston, MA 02116. **Deadline is March 31, 1993.**

FIRST NIGHT

Boston's 18th annual First Night Arts Celebration will take place on Friday, December 31, 1993. We are now accepting proposals for both indoor and outdoor programming, including: music, movement/mime, dance, theater, puppetry, storytelling, performance art, poetry, film, video, visual and environmental art, as well as for the Grand Procession. All proposals are due on Monday, **May 3, 1993.** For further information and guidelines call: 542-1399, or write: First Night, Inc. / Suite 927, Statler Building / 20 Park Plaza / Boston, MA 02116.

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.

A **BIG** round of applause and thanks goes out to all the generous vendors who contributed their wares to **ARTrages 4 Ever** and helped make it a riproaring success!

A Street Deli
Bontronics
Boston Beer Co.
Boston Phoenix
Boston Popcorn Co.
Boston Wharf Co.
Lebanon Bakery

Marriott
Marty's
Middle East Cafe
Sorrento's
Victoria's Station
Why Not Rent

Performers

Andrew Neumann
Phil Wilson
John Voight
Jon Damian
Ricardo Frota
Ricky Goldstein
Michael Bloom
Bob McCloskey
Chuck U.
Max Azanow
Mickey Dennison
Ethan Meyer
Ken Winokur
Keith Jones
Ken Field
Neil Leonard
Scott "Pooch" Getchell
Dana Calley
Dana Moser
Kristin Johnson

Jennifer Johnson
John Peitso
Vic Basch
Liz Tonne
Leslie Case
Catherine Benedict
Marcela Correa
Samaria Lorenzo
Joanna Acevedo
Jasmari Valentin
Jessica Vasquez
Dale Rosenkrantz
Melanie Hedlund
Marianne Connolly
Jonathan Keezing
Steve Thomas
Elizabeth Witham
Joe Wilson
James Williams

Artists & Performers

Video Artists

Betsy Salkind
Bob Gibson
Clyde Tressler
Dana Moser
Ellen Rothenberg
George Fifield

Jane Hudson
Jocelyn Clemmons
Joe Briganti
Misha Snikeris
Tony Oursler
WAC

We couldn't have pulled it off without the creativity, elbow grease and devotion of these **ARTrages** altruists:

Volunteers

Amy Kant
Amy Serratt
Bob Powers
Buzz Davis
Camille Utterback
Charlie St. Clair
Cheryl Sarno
Christina Favretto
Debbie Milasinic
Don Davies
Eleanor Hand
Elizabeth Silvia
Erik Burke
Evans Ward
Eve Mills
Gene Hannigan
Hannah Goodwin
Helen Kindregan
Hope Pearlman
Howard Horvath
Jack Fahey
Jenni & Valerie Bikini
Jenny McLaughlin

Jocelyn Clemmons
Joel & Suzanne Meunier
Karin Worden
Kathleen Bitetti
Kerry & Pat Hawkins
Kevin Duffy
Liz Novak
Louise De Cesare
Mac Maceneaney
Marnie Joyce
Mary Fleming
Maura Contrata
Michael Gray
Milan Kohout
Paul McGowen
Randy Nordschow
Robert Appleton
Sarah Land
Stefan Miljenac
Sue Baltozer
Susan Cohen
Trisha Kindregan

Installation artists

Buzz Davis
Jesse Davis
Anne Corrsin
Jeff De Castro
Kay Divant
Alex Terry
Scott Beckman
Lewis Gesner
Lois Folstein

Carol Anthony
Zane Zella
Helen Stickler
Joe Wilson
Susie Nacco
Beth Gavrilles
N. Noon Coda
Camille Utterback

**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:

Arlyne F. Rochlin
Charlotte & Jonathan Isaacs
Helen & John Shlien
Kay & Don Arsem
Oedipus
Rena Wade
Sarah & Austin deBesche
Stanley W. Jaksina
James F. Williams

AND THEY KEEP ON COMING! An inter-galactic **THANKS** goes out to the avid fans of the **WEEKLY ART-WORLD NEWS** who continue to obey alien orders and contribute to our last fundraising letter. Also listed are the out-o-site individuals who (as of 1/20/93) made contributions to Mobius since the last newsletter.

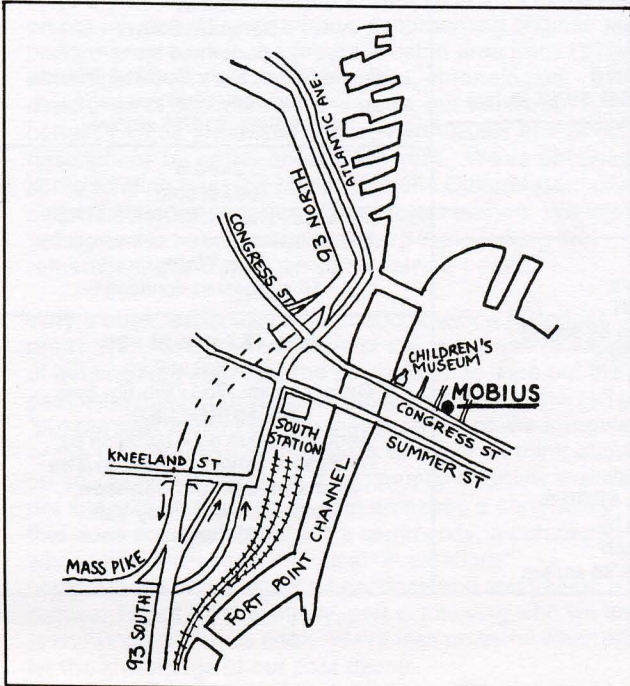
B. Gertz
Bob Rizzo
Britt Raphing & Gordon Rudy
George Fifield
Hannah Dennison
James Williams

Jeffrey & Barbara Bush
Larry Ockene
Sarah Griffith & Paul Jefferson
Steven & Andrea Frank
Tony & Eve Bonner
Victoria Lane



PARKING AT MOBIUS

Having trouble parking at Mobius at night? Try **Allright Parking**, the first lot on your right when you come over the bridge from downtown. They are generally open up until 8 pm. You can park, pay, and take your keys with you. If you park in other unattended lots you may be towed.



DIRECTIONS TO MOBIUS:

From the Mass.Pike: take South Street/Chinatown exit. At third light, take right onto Congress Street.

From 93: take Congress Street Exit.

By MBTA: take the Red Line to South Station.

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 and suggestions, please call Nancy Adams at the Mobius office, 542-7416.

Mobius Artists Group

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

Mobius Staff

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

Jocelyn Clemmons, Intern
Buzz Davis, Volunteer
Cheryl Sarno, Intern
Lesley Selcer, Intern
Carie Gavigan, 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
Sarah deBesche
Marcia Maglione
Gina Mullen
Oedipus
Catherine Royce
Helen Shlien
Louise Stevens
James Williams

Mobius Artists Group has gained national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 20-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, Non Sequitur Foundation and generous private support.

CALENDAR

<p style="text-align: center;">APRIL</p> <p style="text-align: center;">March 31 - April 17 Gallery hours: Wed - Sat, 12-5 pm THE GREAT GRANDMOTHER PROJECT installation by Margaret Tittlemore Opening reception: Thurs. April 1, 6-8 pm Gallery Talk at 7:30 pm free</p>	<p style="text-align: center;">April 24 Saturday, 9pm - 1am PARTY UNIVERSE: Enter a New Dementia The Mobius Spring Benefit Party \$10 advance/\$12.50 at the door</p>	<p style="text-align: center;">May 21 & 22 Fri & Sat at 8pm COMPROVISATION ENSEMBLE improv/composition by Taylor McLean \$8</p>
<p style="text-align: center;">April 1 - 3 Thurs-Sat at 8 pm MOVEMENT WORKS-IN-PROGRESS #3 \$5</p>	<p style="text-align: center;">April 29 - May 1 Thurs - Sat at 8pm PERSEPHONE & HADES 14th annual performance by Mari Novotny-Jones & David Miller directed & designed by Marilyn Arsem with texts by Steve Lydenberg Thurs: \$7/\$5 stu/srs, Fri & Sat: \$9/\$7 stu/srs</p>	<p style="text-align: center;">JUNE</p>
<p style="text-align: center;">April 11 Sunday, 3 - 7pm RESURRECTION ENGINE a sound installation by Ean White Free</p>	<p style="text-align: center;">MAY</p>	<p style="text-align: center;">June 3 - 5 & 10 - 12 Thurs - Sat at 8pm OBJECTS LIE ON A TABLE text by Gertrude Stein performed by David Miller, Mary Curtin & friends Thurs: pay what you can Fri & Sat: \$10/\$8 stu/srs</p>
<p style="text-align: center;">April 15 - 17 Thurs-Sat at 8pm STIRRING, SPINNING, SWEEPING performance by Marilyn Arsem Thurs: \$7/\$5 stu/srs Fri & Sat: \$9/\$7 stu/srs</p>	<p style="text-align: center;">May 7 & 8 Fri & Sat at 8pm WAILING HOT intermedia performance by sound artist/composer Ellen Band \$10/\$7 stu/srs</p>	<p style="text-align: center;">June 8 Tues at 8pm THE APPREHENSION OF FIRE slide lecture on the art of firework by Ean White \$5 suggested donation</p>
<p style="text-align: center;">April 18 Sun at 7pm & 9pm I AM GERMAN music performances by Theatre S. \$8</p>	<p style="text-align: center;">May 13 - 15 Thurs - Sat at 8 pm GLAMOUR ANIMAL SERIES dance with film by Pam Wunderlich Thurs: \$6, Fri & Sat: \$8/\$6 stu/srs</p>	<p style="text-align: center;">June 17 - 19 & 24 - 26 Thurs - Sat at 8pm Gallery hours: Wed - Fri, 12 - 5pm MY MURDERER performance in an installation by Vic Basch, Susan Cohen, Kristin Johnson, Jennifer Johnson, John Peitso & Lucy Vail \$7/\$5 stu/srs</p>

mobius

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

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

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Address Correction Requested



Self Portrait As My Grandmother
 Photo: Margaret Tittlemore