

mobius

SPRING 1995

April - June

Vol.12 #3

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

ART SAVIORS ON BOARD

Mobius would not survive without its hardworking, high impact, low visibility Board of Directors. Over the past 15 years more than 25 people have served on the board. Currently, Rena Wade, Stan Jaksina, Charles Coe, Amy Kaczur, Jane Schwerdtfeger, Jennifer Evans, Marilyn Arsem, George Moseley, and Ray Iasiello perform heroic feats on Mobius', and by extension, your behalf. We thought it was about time you heard more about the board and more from the board. So, we invited the newest member, Jennifer Evans, to write something about making the transition from Mobius fan-at-large to board member. A board column will now be a regular feature in this Newsletter.

Contemporary art has always been a kind of religion to me. These past few years, I have become a rather devout Mobius audience member. Mobius' performances and installations offer me opportunities like no other arts organization I'm aware of: to be uplifted, to gain new perspectives, to have stimulating "on-the-way-home" conversations, to be intrigued and challenged, and, dare I say it, to have fun.

These days I find myself, as usual, in the role of Mobius audience member and also in a new role as a member of the Mobius Board of Directors. Though I am only a few months into it, the Board seems like a pretty good thing. Interesting and eclectic people share their time and expertise for the good of the inner workings of Mobius. You know -- administration, fund-raising and of course, the (in)famous Mobius parties.

Beyond the (for lack of a better word) "fun" of being a member of the Board, this new role carries responsibility. It is easy to

As we welcome Jennifer to the board we also say goodbye and THANKS! to Harold Leach, who finished his three year term on the Mobius board last fall. Harold provided legal and financial advice to the organization as well as participating in all the usual board activities. As a lawyer and board member Harold ended up at the bar in both work and at Mobius fundraising parties (where he was often in charge of the beer). Best remembered by the Mobius staff for donating an air conditioner to the office, Harold was canonized Patron Saint of Cool. Good luck in life and law, Harold!

-- Nancy Adams,
Co-Director

assume that institutions like Mobius will always be around -- always be there pushing the proverbial artists' envelope. However, with diminishing funding for the arts and a rising tide of conservatism, I am realizing more than ever before that nothing these days is sacrosanct. I, as a member of the Board of Directors and Mobius devotee, must get involved and take action to maintain what has given me so much enjoyment in the past. Though I was raised on it, the philosophy of art for art's sake is no longer good enough.

I hope, through some possible flicker of recognition of yourself in the above words, that I may encourage you to join me in supporting Mobius -- write letters to elected officials regarding federal and state arts funding, volunteer in the office, attend performances, give money, or go to a Mobius party! I know that all of us in our new roles will make a difference, and I look forward to seeing you at Mobius.

-- Jennifer Evans

BOSTON COALITION FOR FREEDOM OF EXPRESSION

Last August 5, while the NEA budget for fiscal '95 was undergoing Congressional scrutiny, the Endowment's governing board, the National Arts Council, vetoed grants to three photographers approved for funding by the photography peer panel. Transcripts of the Council meeting show that the primary and decisive considerations were "the nature of public sponsorship," "the clear instructions of Congress," "Congressional guidelines," and "political reality." The National Campaign for Freedom of Expression (NCFE) quickly came to the aid of the artists. At the end of September, during Banned Books Week, the Mobius-based Boston chapter of the NCFE, the Boston Coalition for Freedom of Expression, began circulating this petition:

To: Jane Alexander, Chair of the National Endowment for the Arts (NEA)
From: The undersigned, artists and concerned citizens of New England

We take strong exception to the recent decision by the National Arts Council to deny grants to three peer-panel approved photographers: Andres Serrano, Merry Alpern, and Barbara DeGenevieve. Council minutes make it clear that these defundings were motivated by political, not artistic, considerations. Enforcing criteria for political correctness for arts funding violates both the First Amendment of the U.S. Constitution and the mission of the National Endowment for the Arts. The Council's attempt to coerce the creative community to promote a Congressionally mandated ideology betrays a troubling ignorance on the Council's part of the differences between art and propaganda.

What the Council did was both wrong and illegal. We call upon you as NEA Chair to do everything in your power to right this wrong and to see that the peer-panel process is respected and that these three deserving artists receive their grants.

CONT. ON PAGE 2

BCFE CONTINUED

During the fall of 1994, arts advocates monitored one alarming development after another. The NEA's restructuring maneuvers seemed designed to throw living artists overboard. In late October, all regranting programs in Media Arts and Music were canceled. Then the November 8 election came down on the arts and humanities like an inundation of toxic waste. With the future of government support for all cultural agencies in doubt, the BCFE puts its petition temporarily on hold.

Then, as it became clear that organizations trying to preserve some vestige of the NEA were abandoning language opposing content restrictions, the Steering Committee of the BCFE decided to act. On January 23, the eve of Jane Alexander's testimony before the Senate Labor and Human Resources Committee, the BCFE sent its petition to the NEA with the following cover letter:

Dear Chairman Alexander:

The enclosed petition contains 321 signatures protesting the defunding of photographers Andres Serrano, Merry Alpern, and Barbara DeGenevieve. Among the signers are Steven Wolf, editor of *The American Writer*; novelist Ivan Gold; Susan Hartnett, Director, Boston Center for the Arts; Nancy Ryan, President, Civil Liberties Union of Massachusetts; Kathleen Bitetti, Executive Director, Massachusetts Artists Foundation; Marilyn Arsem, NEA Fellow and Co-Director, Mobius; Nancy Adams, Co-Director, Mobius; Beverly Creasey, President, Playwrights Platform; James Montford, NEA Fellow; Robert Chatelle, Political Issues Chair, National Writers Union; Nan Levinson, US Correspondent, Index on Censorship; Renee Miller, Director, Brookline Arts Council; and members of the Writers Union, the Dramatists Guild, and Actors Equity.

These signatures were collected by the Boston Coalition for Freedom of Expression (BCFE), the principal New England affiliate of the National Campaign for Freedom of Expression. Signers of our petition hold varied opinions about the worth of the NEA and the wisdom of certain strategies used in its defense, but all oppose content restrictions on both constitutional and artistic grounds, and deplore political interference with the grantmaking process.

The members and Steering Committee of the BCFE have carefully read the minutes of the session that denied these fine artists their grants. We are therefore disturbed by your statement to the *Washington Post* that the discussion had been "all about the quality of the work." The discussion was primarily about the political need to defund these artists, and most of the discussion of quality in fact came from those defending the work. We are further concerned that you subsequently reduced public and private support for artists drastically by eliminating the \$1.3 million Media Arts and Music regranting programs.

We fear that you, the National Arts Council, and the staff of the NEA have vastly underestimated the alienating effect that these actions have had upon artists and small artist-run organizations. As we're all aware, it is quite likely that the NEA will be eliminated or drastically curtailed by the current Congress. Unfortunately, many who have worked long and hard to defend the NEA over the past six years have now lost the motivation to continue the battle. Your efforts to preserve the agency have far too often been implemented by antagonistic and divisive tactics that have greatly diminished your grassroots support at a time when such support may be of key importance.

We offer this petition as a reminder that many of us are unwilling to abandon principles of free expression, and refuse to subscribe to the idea that beneficiaries of government funding must forsake their First Amendment rights. We hope that if the NEA survives, it will survive in a form we can uphold and respect. Toward that end, we hope you will restore our faith in you by standing firmly on the side of artistic integrity and freedom of expression, whatever the cost.

Sincerely,

Bill Reeves, Chair

James D'Entremont, Spokesperson

The futures of the NEA, the National Endowment for the Humanities, the Corporation for Public Broadcasting, the Institute for Museum Services, the Kennedy Center, and even the Smithsonian are now in jeopardy. Attempts to chip away the meaning of the First Amendment are central to attacks on these agencies. Whatever your position on the issues involved, the BCFE urges you to let your voice be heard.

The BCFE meets at Mobius at 7 p.m. on the second and fourth Monday of every month. All meetings are open to casual visitors, prospective members, and anyone seeking information about ways of coping with the present crisis. For more information, call Jim D'Entremont at 617/497-7193.

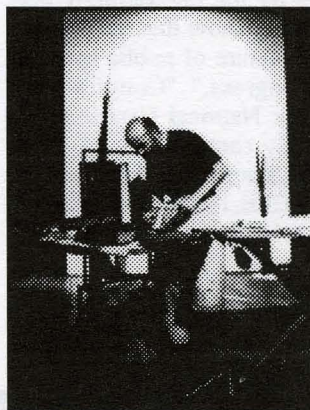
THE SOCIETY FOR HYPER-PROGRESSIVE SOLUTIONS

performance by

Caleb Brown & David Sullivan

April 7 & 8

Back by popular demand! Don't miss this medicine show meets science project turned infomercial.



TAYLOR MCLEAN

April 14 - 15

A new performance piece by an exploratory percussionist, sculptor, movement and performance artist Taylor McLean (Mobius Artists Group).

Photo by Bob Raymond

THE SILVER PROJECT

Installation by
Sandy Goldberg

April 12 - 29, 1995

Gallery hours: Wed - Sat, 12 - 5 pm
Opening reception: Sat, April 15, 3 - 5 pm*
Gallery talk: April 15, 4 pm

*no sales allowed before the opening

All manufacturing is based upon the concept of added value. Manufacturers take raw materials, do something to them, and end up with a product of higher value. Artists, and most specifically, painters, do the opposite: we take extremely expensive materials, do something to them, and end up with something that is, most usually, worthless.

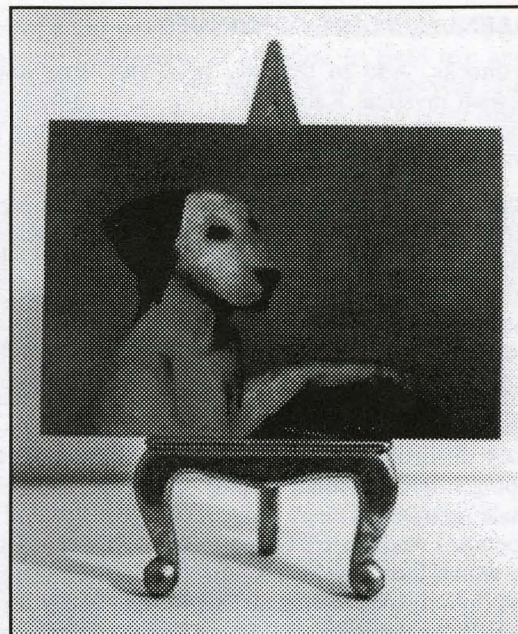
The works in this exhibit are painted on thick sheets of pure silver. Each painting is subtitled with the weight of the silver and will be sold below the price of that day's value for the silver alone. Visitors can purchase the works, and, if they wish, remove the paint and realize a profit. In this way the intrinsic value of the material is maintained; the paint makes the silver only temporarily less valuable. In addition, I am relieved of the physical and mental burden of accumulating more objects that need to be cared for and perhaps, ultimately, destroyed.

There will also be related works on paper in the exhibition, executed on currency. Reflecting the capriciousness of value, the pricing strategy for these is the opposite of that of the silver, since their prices will not reflect the face value of the currency used. The drawings are also removable and the cash can be spent if one tires of the artwork.

Everyone wins in this scenario: I still get to make the paintings just as I wish; people can buy the paintings, at understandable prices, knowing it to be a profitable transaction; and Mobius benefits from the proceeds of a show that actually sells.

A smaller version of this project was first presented in San Francisco, California where I was living until my recent move to Cambridge. I found the experience so conceptually satisfying that I have expanded the number of objects and ideas and have made this my official debut to the Boston art scene.

-- **Sandy Goldberg**

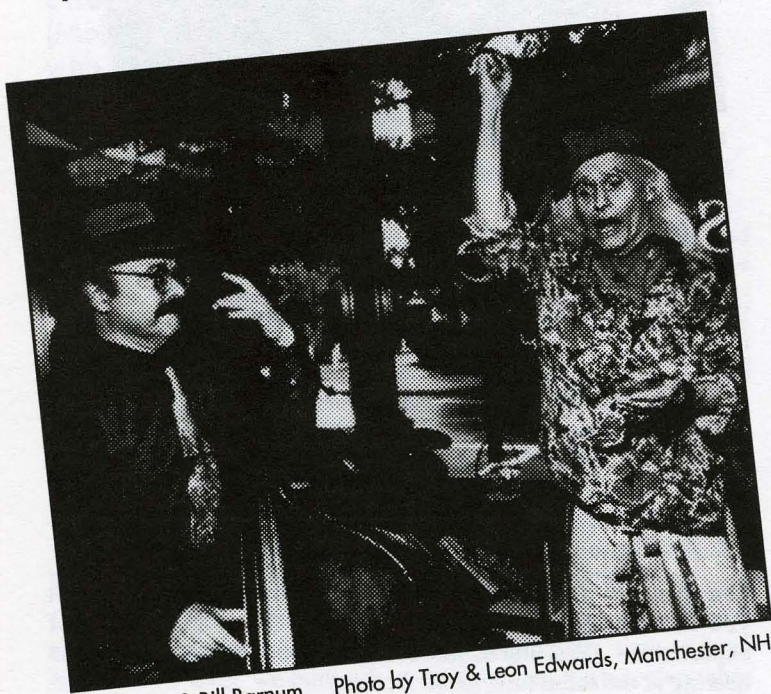


"DOG" by Sandy Goldberg.
(46.12 oz) Oil on fine silver

BARNUM/VOIGT = DRAMA + MUSIC + POETRY + MIME + DANCE

performance by
John Voigt and Billy Barnum

April 28 & 29



John Voigt & Bill Barnum Photo by Troy & Leon Edwards, Manchester, NH

Barnum: A lot of times when I write poems, I write them with my eyes closed. And then only look at them when I'm completely done. Many people who are very experienced say that they know what they are doing, with me I really don't know what I'm doing. But I seem to do it anyhow. When I do things, most times, I tend to do them by instinct.

Voigt: With my bass and with my band I use "comp-provisation." That is composing in an improvisational way; improvising in a compositional way. Often it is an "automatic" process, as in the automatic writing done by spiritualists. And there is the thing that the Muse, or God, or whatever you want to call it is the real source of the artistic creation. We should all be channels for what the Egyptians called Rah.

Barnum: I have somewhat of a mixture of the senses. It's a thing I've had for a long time. When I look at something for a long time I start to hear things. Like I was looking at a crystal and a voice came out of it and dictated a whole poem to me. A mixture of the senses has something to do with what I do. Because the poems are, well with me, they are in external space as well as in my body. That's why I am called the Dancing Poet, because I dance or mime as I say the words. My work is a unity. Others call it poetry, or acting, or play writing, or dancing. But it is all one, one space, one time. Past, present, and future are here with us now.

Voigt: Much of my art comes from my childhood. I was raised (or did they try to "lower" me?) in Boston's South End when it was a teeming slum. I was lumpenproletariat. Dad played a bal-hoo bass drum in carnivals while Mom stripped naked for the

BARNUM/VOIGT CONTINUED

rednecks. Add to that my love and experimenting with the Jewish mystical Kabbalah, Tarot cards, angels. The secret is to make love not to push and shove. That's what I'm trying to do with my music and performance: make love.

Barnum: One of the pieces we'll be doing at Mobius is Antonin Artaud's play: *To Have Done With the Judgment of God*. I can identify with Artaud's fascination with the body. And with his addiction to drugs to relieve pain. The important thing is that Artaud knew -- and I agree -- that the body seems so limited in time and space, but it is not limited that way. Not at all.

Voigt: For the Mobius gig in April I composed *Rock and Roll Space Dick From the Planet Mars*. It calls for a solo minimalist rock distortion electric bass guitar mixed with Barnum and me doing improvisational theater on the theme of sharing the same male member. (I don't think Jesse Helms would go for this concoction.) And there's Carolyn Ritt's Afro-Argentine piece *Tango* in which Barnum dances with imaginary exotic ladies from the red light district of Buenos Aires. Tom Plsek's trombone is added to Billy's enactment of Edgar Allen Poe's *The Raven*.

Barnum: And I will be doing two series of word/mime construction. One series is about straight love, the second is about gay love.

The Aphrodite Cycle is centered on man/woman love. Aphrodite was originally the spirit of such love -- the spirit of sensuality.

FONTANA MIX AND OTHER WORKS BY JOHN CAGE

music/theater performance
by **Mobius Artists Group members**
with guest **Steve Norton**

May 5 & 6

I find that as time goes on I become more and more drawn to John Cage's work, not only for the philosophy it exemplifies, but directly, sensorally. I more and more enjoy his music, poetry and visual art AS music, poetry, and visual art -- not only as pointers toward a way of life and models of devotion in action (which they are also).

Add to this the interesting occurrence that a performance project that's been kicking around in your head for decades (really) finally surfaces and says NOW'S THE TIME -- and the result was, last summer I realized that now's the time to perform Cage's Fontana Mix.

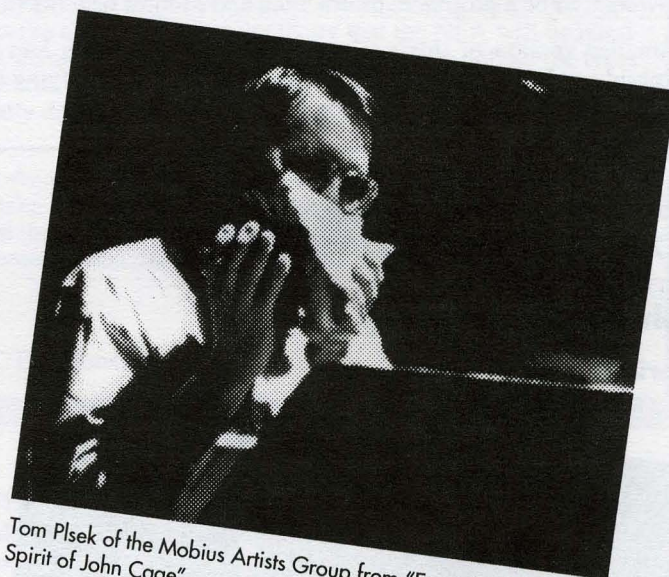
A group of Moboids -- Meredith Davis, Larry Johnson, Tom Plsek, Landon Rose, and Joseph Wilson, along with Debris-ite and good pal Steve Norton -- will perform multiple simultaneous versions of the Fontana Mix, composed by Cage in the late 1950s. This is one of Cage's "compositions indeterminate of performance." The score consists of a number of overlapping transparencies with different graphical elements on them. Cage provides guidelines for overlaying and reading the transparencies, but they can apply to any time-based medium whatever. Cage's realization was as a piece of electronic music; a recent recording features an ensemble of flutes, but it can be performed using speech, movement, lighting, alteration of space -- whatever can unfold in time. The members of our group will develop individual versions of the Mix in their own media, and we'll present them together as a circus. At the same time, I'll be performing Cage's Solo for Voice 2, composed at about the same time and using a similar technique of transparency overlays.

She came out of the sea, out of foam. There seem to be many women in the piece, but they're all a part of the same being -- the same creature of profane and sacred love. Some women who appear are Mildred, who was so intelligent, and two ex-wives of mine, and several other affairs.

It was different in the 1940s and 1950s for gay men than it is nowadays. That is what I'm working with in the *Gay Love* poems. When I was young I spent much time in the gay world -- I am not gay myself or not not gay myself because I don't look at life that way. I don't think there's any such thing as a homosexual, or a heterosexual, or a bisexual because people are not experiences. They have experiences. However, I used to hang out with the queens. In those days (1940s-50s) being gay was entirely different than it is today. Even though there was more gay-bashing then than now, the gays I knew in those days were more outrageous. For example, one called himself "Tex". He wore a sign "HRH" which meant "Her Royal Highness." He walked with a cane and was a puppeteer. He was very queenly and yet he was amazingly strong in spite of being a cripple. If he hit anybody they'd stay hit for a long time. The gay-bashing cops were scared stiff of him. He had a cane, but inside of the cane was a stiletto sword.

He is one of my characters in the "Gay Ballad." There's others too. Quite a few drag queens; in fact, one who is still around, he's eighty years old and still very sexually active. They're all in the *Gay Love* poems.

-- Billy Barnum and John Voigt



Tom Plsek of the Mobius Artists Group from "Empty Words: In the Spirit of John Cage"
Photo: Bob Raymond

We'll frame Fontana Mix/Solo for Voice 2 with two versions of Four/6, a late work by Cage. This is more like a piece of chamber music, as four performers work independently, with simple palettes of twelve different sounds apiece. Cage rebelled against traditional harmony for almost his entire career, but in his last few years he rediscovered harmony -- not as a structural principle, but as another way of paying attention to the uniqueness of moments of simultaneous sound. Four/6 works with this rediscovery of harmony.

The above is all slightly technical, slightly philosophical. All you need in order to attend is curiosity and a suspension of expectations. (Yes, and as far as Cage was concerned, seeing and hearing at the same time made theater.)

-- David Miller

TEENS SHOW TEENS SHOW

May 10- May 27

Gallery hours: Wed - Sat, 12 - 5 pm
Closing Reception: Sat, May 27, 3-5 pm
Gallery talk by teens at 4 pm

Mobius will serve as host gallery for an art show produced by teens. This is part of a larger arts and education program, Art a la Carte, created by Federated Neighborhood Houses, Inc. (FDNH). Art a la Carte, working in partnership with Mobius, the Space, the Isabella Stewart Gardner Museum

and the Museum of Fine Arts, offers free afterschool art programs at sites across Dorchester in addition to field trip and exhibition opportunities. This is the first year of a two-year project. Art a la Carte is funded in part by a YouthReach grant from the Massachusetts Cultural Council, which received support from the National Endowment for the Arts for this initiative.

Mobius Artists Group member Margaret Tittlemore will guide the teens through the process of installing a show: designing invitations, learning to do publicity, hanging the work, etc. This is a first step in FDNH's long-term goal to prepare teens to open their own store-front gallery in Dorchester.

-- Margaret Tittlemore and Nancy Adams (Mobius Artists Group)

THE MEETING OF THE GRANGE

performance by
Cathy Nolan (Mobius Artists Group)

May 11-13

It is so strange to be alive, living moment to moment and trying to get some small tidbit of understanding of what is going on here.

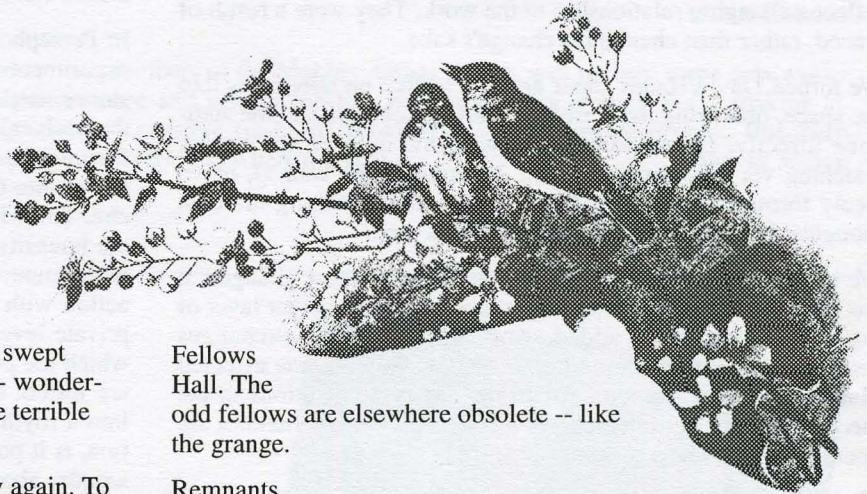
I am perplexed.

These tenuous links we have to each other -- to life -- swept away so quickly. Those of us left -- spinning around -- wondering what hits us, trying desperately to understand. The terrible randomness of it.

And then the long slow crawl back up to stand and try again. To love, and be loved. Hoping there is a damned good explanation.

I am thinking.

I am looking out of the window down the slope to the Odd



Fellows
Hall. The
odd fellows are elsewhere obsolete -- like
the grange.

Remnants.

"The song of love and nests rising so sadly for soldiers at war."
"I inhale you whole with the lilac scent."

-- Cathy Nolan

PERSEPHONE AND HADES

16th annual performances

Written by **Steven Lydenberg**

Directed and designed by **Marilyn Arsem**
(Mobius Artists Group)

with **Mari Novotny-Jones** (MAG) as

Persephone

and **David Miller** (MAG) as *Hades*

May 18-20

The first task each year in preparing for Persephone and Hades is to write something for the newsletter. These will be the sixteenth annual performances of the piece. I sometimes forget that not everyone who reads the newsletter is familiar with the work. I've lived with it for so long that it's like a second skin, always with me.

The idea of performing it annually was/is a response to the content and structure of the piece. The story of Persephone's descent to the Underworld is a Greek myth used to explain the cycles of the seasons. But it is also about the uses of power in relationships between men and women. And at its core is an idea of eternity, and that the balance of power is always shifting.

One of our initial questions was how to find a way to experience a sense of eternity, the endlessly repeating cycles, time without end. On one level, we built it into the structure. Each performance



Mari Novotny-Jones & David Miller in "Persephones and Hades"
Photo: Bob Raymond

PERSEPHONES & HADES

repeats that cycle of returning and leaving for as long as the audience wishes to stay and watch. The performance elements are endlessly combined and recombined -- texts, objects, actions -- and no two manifestations ever precisely resemble each other. It is performed in slow motion, which alters your sense of time. And it is viewed through a sheer black curtain, which adds a distancing effect.

The idea of repeating it annually was simply an extension of that inquiry. What really is the effect of time on our experience of the piece, both for us as performers and for the audience that returns in subsequent years? Last year's changes in the performance were, in my mind, the first major changes made in the piece, and reflect a changing relationship to the work. They were a result of a need, rather than change for change's sake.

We turned David/Hades' chair around, so that he now faces into the space, observing the action of Mari/Persephone and the audience directly. He no longer sits with his back to the world, watching via the mirrors. In fact, he could, if he wished, move freely through the space. David is also now speaking his own thoughts, in addition to Steve Lydenberg's text.

We haven't completely deciphered the effect of those changes. It has changed the audience's awareness of Hades. Another layer of information has been added. And other kinds of exchanges between Hades and the audience are possible. It has affected Mari's choices as she works with the objects and actions in the piece, as well as her interactions with Hades. Other dynamics are opening up and undercurrents are shifting.

The fact that a relatively small change can create so many new possibilities is curious to me. The other elements remain as they always were: the curtain dividing the room and the objects in the space are the same; the 35 signs that the audience uses to direct Persephone's actions remain the same; the slow motion pace is the same.

Perhaps it's simply a case of "plus c'est la même chose, plus ça change."
-- Marilyn Arsem

Barbara Walker writes in her book, *The Crone*:

"Figures of myth dwell in a real but wholly interior landscape (dreamscape). They are human projections into a non-human universe. The ways in which a given culture chooses to relate to them affects and reflects the ways in which the people of that culture relate to each other."

What we are to understand from this statement is the desire in the human spirit to attempt to explain the unfathomable through the realm of divinities or archetypes. One way to manifest this desire to evoke the subconscious is through ritual. Another form of this connection is in performance. The personae in a performance can take on a "larger than life" stature.

In Persephone and Hades, the audience has the opportunity to experiment with the ritual elements of this story (water, flowers, stones, sticks, table, red dress and even Persephone and Hades themselves), perhaps to understand how the given "culture" of that night's crowd will order their myth. They can imbue themselves into the psyche of the performers or into a collective psyche. The whole experience can seem larger than life because of the intensity of time and space. That of course is why each time is different. Each arrangement of space is different. Each transaction with Persephone and Hades (whether on a collective or private level) is different. What remains constant is the way in which the piece has a learning curve for the audience. The limits are tested, somewhat harshly at first, until the audience settles into a rhythm that reflects the slowness of that world. In reflection, is it possible that members of an audience on a given night wonder about the way they have treated Persephone and Hades? Do they further reflect on how that treatment reflects on the way that they relate to each other? How much of this process is immediate within the perimeters of that night's performance and how much of it occurs much later and continues to occur like slow moving ripples out to sea?

-- Mari Novotny-Jones

WORKS-IN-PROGRESS #37 by local artists

May 25 - 27 (exact # of nights TBA)

In response to continuing demand from area artists, Mobius has scheduled its 37th program of Works-In-Progress to be presented this May.

WIP #37 is a not-to-be-missed opportunity to experience the nail-gnawing anticipation and excitement of new, raw works by local artists of all disciplines. These are performance works in the developmental stage that you can witness and then offer your immediate and valuable feedback to the individual artist(s). Pieces presented during this program run no more than 20 minutes and several artists will be programmed each night.

FIELD TRIPS TO MOBIUS!

Mobius welcomes inquiries from school, college and community groups about special educational programs. Mobius is a great resource for your classes whether you teach Women's Studies, Art History, Installation, Visual Art, Theater, Performance or Music.

We are happy to arrange special performances and or gallery talks by the artist(s) whose work is on exhibit. Mobius may also be able to arrange for discounted tickets for high school students who wish to attend evening performances.

GALLERY TALKS AT MOBIUS

Don't forget! Mobius has scheduled Gallery Talks with each of the installations being shown this spring. The talks will be given by the artists and the format will change depending on the show and the artist. Please consider attending one or all of the talks. They're a great way to find out more about the artist, the work, and offer your opinion and feedback.

NEW/SHORT WORKS performances and installations by **Mobius Artists Group**

June 1-3

You will come to Mobius with your wills, private decisions, choices, control of a space and time, temperature and taste. But step by step you will be pulled into a brain matter, into a fluid of love, understanding and equality and you will realize that you are only a part of a marvelous creation, which happens from time to time in the universe being carried by the hands of unknown forces. You will be melted into a fluid of everything and everybody, losing your illusionary individuality and loneliness and you will sing a song of liberated human life!!

-- Milan Kohout

Some of us, members of the Mobius Artists Group, will present some new works in performance and installation this weekend. For a change, we're making as few decisions as possible (just yet) about what we're going to present. But there will be new works for you when you arrive.

-- David Miller



Nancy Adams, Sarah Hickler, Ean White
Photo by Bob Raymond

SAINT PACHOMIUS SMELLS FEMALE SEXUAL MISCONDUCT

installation by
Susan Graham

June 7-17

Gallery hours: Wed - Sat, 12 - 5 pm

Opening reception: Sat, June 10, 3 - 5 pm

Gallery talk: June 10, 4 pm

Saint Pachomius had an extraordinary sense of smell. His ability to determine the specifics of a young girl's character, simply by coming into contact with her possessions, was proven as he received the cloak of a girl whom villagers had charged with being possessed. As he inspected the cloak, he discovered that she had a lover.

The fact that this "incidental" discovery was made through the underrated olfactory sense prompted the idea for this installation. Now, where sanitized spaces, ascetic bodies, and selectable facial structures are becoming more prevalent, the baser sense of smell and the facts of aging, decay, and the natural effects of gravity tend to be denied. In response to the increase in technology around me, I have been working with materials which confront one viscerally. Processed food and cast sugar, as examples, are organic, impermanent, though somewhat preserved, and indicate the passing of time as the pieces change during the time they exist.

Working with smells sometimes induces an immediate emotional reaction, as aromas are often linked to memories and associations. Yet it is also challenging, because a smell may be equally pervasive and evasive. For instance, pink cake at first emits a cloyingly fake sweet odor, which can be either pleasant or sickening. As the cake goes stale, the scent fades and lingers only faintly. In addition to its altering properties, food, by virtue of its ability to cross the boundaries between the inside and the outside of the body, may indicate the body. In the case of this installation, processed food may attest to the sins of the body.

I will be using the back room at Mobius to create a redolent environment. "Drawings" in the space will consist of sculptural,



Photo: Tim Otto

jewelry-like chains of various materials, such as strings of beads, bits of clothing, ribbon, glacé cherries, cling peaches, pink cake, and other foods in wire containers. This piece will exist for 1-1/2 weeks, during which time it will evolve/ripen: the overall structure will remain the same, but the scents will disperse, and materials will wither, harden, age, turn stale, change color ... addressing the esthetics of smell, organic change, and ephemeral aspects of art related to an idea of bodily safety.

-- Susan Graham

It's bRAVE, it's depRAVED, it's...a RAVE (sort of)

it's

STARK RAVEing MOBIUS

The much-awaited

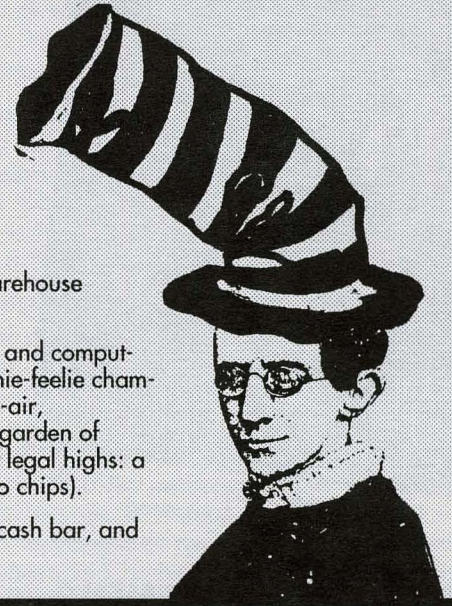
MOBIUS SPRING BENEFIT PARTY!

Saturday, APRIL 22, 1995 (Mark your calendar now!)
9pm-1am!

Don't go to your grave without experiencing a Mobius-interpreted rave! 100% legal warehouse location!

The loftspace will be transformed by local optical artists, film and video makers, lighting and computer specialists into a vision-inspiring sensorium which will include bliss out rooms, a touchie-feelie chamber, spectacle, earphone art and more! Dance to progressive, sub-aquatic, hands-in-the-air, torso-twisting body rock spun by local mixologists from Beat Non Stop. AND enter our garden of groove and dance to live, hard funk by Rippopotamus. Our rave will feature all sorts of legal highs: a caffeine bar, sugar station, and a nutrient cafe serving mind munchies (you know, potato chips).

Tickets are: \$12 in advance, \$15 at the door and include all rave pleasures, snacks, a cash bar, and more! Come and experience transcendental, artistic freedom. 'Nuff said.



MOBIUS CALL FOR PROPOSALS!

Deadlines: 5 pm, Thursday, June 1, 1995 -
for projects to take place

September 1995 - January 1995,

5 pm, Thursday, September 14, 1995 -

for projects to take place February 1996 - June 1996

Mobius is 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. All applicants are asked to send in a SASE or pick up proposal guidelines and a submission cover sheet each time you submit a proposal. If you have questions, call the Mobius office to discuss your project. Please do not submit a proposal without referring to the current proposal guidelines. Faxed proposals will not be accepted. Mobius does not program the work of artists currently enrolled at an educational institution. We do program a weekend for student performances each spring.

Mobius offers the space for 50% of the box office receipts. For non-box office events (i.e. installations) Mobius provides use of a 1,000 square foot exhibition space in exchange for work or in-kind services mutually decided on. In addition, Mobius provides sponsorship by offering low-cost rental of lighting and sound equipment. Mobius will also provide PR support including printed mailing labels for over 200 news media contacts, and an opportunity to write about your work in the Mobius Newsletter which is distributed to over twenty-five hundred individuals and organizations nationwide. A Mobius artist will work with you to provide advice and information, but remember, your project will be essentially self produced.

Mobius also is interested in receiving inquiries from local artists who are interested in curating work at Mobius. Talk to a Mobius Artists Group member or call Nancy or Marilyn at the Mobius office.

IDLE HANDS MAKE... VOLUNTEERS FOR MOBIUS!

Gain hands-on experience in what it takes to run a contemporary arts center! Help install a visual arts exhibition, assist in fundraising, help maintain the venue through repairs and cosmetics. Volunteer jobs range from assisting in mailings or answering the phone for a few hours to developing a long-term project based on your interests and abilities. Interns and volunteers at Mobius acquire valuable experience, a deep sense of well-being, possibly college credit and free admission to Mobius events. Call Rochelle Fabb at (617) 542-7416 for more details.

HEY ALL YOU PARTY PEOPLE! GET INVOLVED!

The Mobius Board of Directors is again looking for volunteers to help organize the April 22 Spring Benefit,
Stark RAVEing Mobius!

Whether you want to hunt donations of food, beer and beverages, decorations or party supplies, work with the clean-up/decorating committee, poster the city, or help to keep things running smoothly on the night of the party, we'll find a job that's a perfect fit for you. And the money you'll help raise will make it possible for us to keep bringing you some of the most exciting and challenging artists in the known universe. For more info about the much envied life of a Mobius Party Person, please contact Rena Wade at (617) 666-4683 and leave a message.

MOBIUS CLASSES • SPRING 1995

VOCAL IMAGERY

Taught by David Miller

5 2-hour Sessions • \$75.00

Sundays 1 pm - 3 pm and Tuesdays 6:30 pm - 8:30 pm
June 11, 13, 18, 20, 25

AUTHENTIC MOVEMENT

Taught by Sarah Hickler

8 2 1/2-hour Sessions • \$130.00

Mondays, 5:30 pm - 8 pm
April 3, 10, 17, 24, May 15, 22, 29, June 5

RITUAL AS PERFORMANCE

Taught by Mari Novotny-Jones

6 4-hour sessions • \$165.00

Saturdays 12 pm - 4 pm
May 13, 20, 27, June 10, 17, 24

1-DAY WORKSHOP

with David Miller and Sarah Hickler

Saturday, April 1 • \$40.00

10 am - 1 pm - Introduction to Authentic Movement
2 pm - 4:30 pm - Vocal Imagery

**TO REGISTER AND FOR MORE INFORMATION CALL
THE MOBIUS OFFICE AT 617-542-7416**

Nancy Adams was invited to be on a panel addressing women's careers in the arts and to perform at the Austin Art Center, Trinity College in Hartford in April. In September, she performed *Orange You Glad* at the Middle East Downstairs courtesy of Ruby Slipper Productions. This winter she is teaching a course in Prop-Driven Performance at the School of the Museum of Fine Arts.

This year Marilyn Arsem was invited to perform her latest solo work *Stirring, Spinning, Sweeping* at the Aidekman Arts Gallery, Tufts University, in December, and will again be performing the piece at Slater Mill's Historic Site in Pawtucket, R.I. on March 31st.

Meredith Davis was selected to create a miniature golf hole/installation with sound component called *The Garden's Secret*, for an exhibit entitled "Strokes of Genius - Mini Golf by Artists" at the DeCordova Museum in Lincoln opening in April. This past year she created the costumes for the Middlesex School's Theatre Department's production of *The Foreigner*. Her teaching jobs over this year included the course "Art & Social Values" which she co-taught at Framingham State College in January, and a class in "Rigid and Non-Rigid Forms" which she taught at Montserrat College of Art. Meredith was selected to be an artist-mentor for Art All-State in Worcester in June, and was also invited to create a site-specific installation for Dartmouth College's Hopkins Performance Center this July and August. A photo of Meredith's installation *Terminal House* was recently featured in *Art and America*.

New MAG member Milan Kohout made a program for Czech TV called *Address USA* last summer, and his poems were dramatized by Czech actors for Czech national radio. He performed a solo work called *Bourgeoisie* at the Middle East Downstairs Monday Night Series. He did a videotaped guerilla performance at the ICA during his friend Milena Dopitova's show, where he dumped approximately seventy dollars in pennies into her pool installation to explain what she really meant by the piece. Milan, consequently, was briskly escorted out of the ICA and it took gallery guards practically the entire night to clean up the change. This performance was applauded by Dopitova. Milan also performed in *Invisible Cities*, a multi-location event in Somerville, Mass., last May.

David Miller has finished a feature article on *Double Edge Theatre* which will appear in the Summer 1995 edition of TDR. He is currently teaching Curry College's first course on using the Internet.

Mari Novotny Jones was selected to perform at the 1st Indianapolis Performance Art Festival, in September of 1995. She performed her solo, comedic piece *Safe Snacks* at the New England Artists Trust conference in September where she also led a panel discussion on artists' process. She performed the piece again as part of the Middle East Downstairs Monday Night Series this past fall. Mari is currently directing the Rogers Middle School's 8th grade musical and will be featured as the audiotaped voice in Meredith Davis' installation at the DeCordova Museum. Mari taught her class, *Ritual as Performance*, at the Museum School last fall.

Tom Plsek performed this winter at the Bookcellar Cafe and at Audible Visions in January with Malcolm Goldstein and John Voigt and again in February with David Behrman and Janet Underhill, where he explored Behrman's computer music systems. Tom, Steve Norton (of Debris) and Gino Robair (of Splatter Trio) are featured on a CD entitled *Jump Or Die* (21 Anthony Braxton Compositions) that has just been released on the Music and Art label out of San Francisco. A former Berklee student who studied with Tom will be performing Tom's original composition *Digi-didjeridu* at UMass Amherst in February.

Landon Rose performed a solo sound art/visual piece called *Foundry Music* at the Middle East Downstairs Monday Night Series this winter. He has also been invited to perform at the Rehoboth Art League (Rehoboth, Delaware) this summer. Landon recently received a grant from the Boston Council on the Arts & Humanities to do *A World of Sound* residency with 4th & 5th graders in Boston public schools.

Margaret Tittmore's audio chair from her *Great Grandmother Project* was included in the *Woman* exhibit at Women's Caucus for the Art show at the Grossman Gallery at the School for the Museum of Fine Arts in the fall, and at the Dana Art Gallery's *Works on Paper* exhibit in January of 1995, along with a book that was made by participants in the project. Margaret was also invited to create work for the Howard Yezerski Gallery's *Paper Prayers Six by Fourteen*, an installation to benefit the Boston Pediatric Aids Project in December. Her other recent installation, using domestic violence statistics as subject matter, was included as part of a group show at the Ashuah-Irving Gallery's *Reality Check* exhibit in September. Margaret participated in a candle-lighting ritual as part of the *Reclamation Artists Winter Solstice Festival* in Maverick Square in Boston on Dec. 21.

Joseph Wilson was chosen to be a featured artist at the 7th annual Cleveland Performance Art Festival in April of 1995 where he will perform his blockbuster piece *Pigs Feet and Marble Skies*. He also performed segments of the piece at the Middle East Downstairs Monday Night Series and at the New England Artists Trust conference. He also served on a panel addressing artists and the Internet at the New England Artists Trust conference this past fall. Joseph was invited to perform *T.V. Baby* at Harvard University's Carpenter Center for the Arts as part of *VideoSpace* this winter. He is one of the organizers of the artists conference on ARTS WIRE.

WASHABLE, WEARABLE, EXPERIMENTAL ART

Show your support of Mobius in public! Send one to a friend as a gift! Dress up your dog!

Mobius T shirts are hip, provocative, stylish, short-sleeved and are available for a mere \$10 (that's 100% pre-shrunk cotton folks!)

Now available by phone, mail or in person in two designs: the illustrated *Mobius Rebus* by Hannah Bonner or the *Screamin' performance artist Nancy Adams* with light bulb (photo by Bob Raymond)

Color choices: *Screamin' Nancy* - Black ink on White or Grey
Mobius Rebus - Black ink on White, Grey, Teal, Red

Send a check or money order for \$13.00 (\$10 each T shirt + \$3.00 postage)



MAGGRANDIZEMENT: MAGS GET OUTTA TOWN!

Members of the Mobius Artists Group were selected to perform last August at the annual Lincoln Center Out of Doors Festival which featured music, dance, theater, performance and installation throughout Lincoln Center Plaza. Marilyn Arsem and Mari Novotny-Jones enacted excerpts of their performed installation, *Mothers of Time*; Nancy Adams and Sarah Hickler with Rochelle Fabb performed a reworking of Adams' interactive performance piece *Orange You Glad*; Joseph Wilson presented three excerpts from *Pigs Feet and Marble Skies*; , entitled "American Dreamscape," "The Body" and "TV Baby"; Sarah Hickler brought her ensemble dance, spoken text and sound piece *Here/Not Here* to Lincoln Center with live sound performed by Ean White; and Taylor McLean performed *The Pornography of Time*, a sound piece for aluminum longpipe.

THANKS TO ALL OUR DONORS FOR DOLING OUT THE DOUGH!

A heARTfelt thanks to all the following individuals who recognize the importance of funding new art, and supporting our local artists and have contributed to the Mobius Artists Group fund. This fund directly supports the 20 members of the nationally-known Mobius Artists Group in producing their work in performance art, dance, sound art, new music and installation art. Among other costs, the money helps to cover artists' materials, technical production assistance and PR. This money will enable these artists to continue to create, explore and expand their repertoire of new, experimental works into the 1994-1995 season as they celebrate their 18th anniversary!

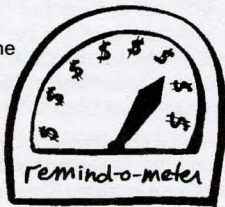
Supporters of the Mobius Artists Group project fund as of January 20, 1995:

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n. noon coda
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Andrea & Steven Frank
Ed Gersh
Christopher Janney
Mikki Lipsey
Gordon Rudy & Britt Raphling
Jane Schwerdfeger
Karen Turley
Rena Wade
Allen Barker

THANKS to the like-minded, peer panelists who rated us on topics from frugality to philosophy, deemed Mobius worthy of funding, and answered our call for operating support.

ARTOMETER FEEDERS as of 1/20/95:

Virginia Abblitt
Lesley Adams
Nancy Allison
Daniel Barboriak
Dave Bonner
Linda Brown
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Laure Liverman
Andrew Manns



1. Ay carumba! I forgot to send my donation to Mobius, but I'm mailing it tomorrow.
2. I remembered but I'm re-financing my home so I can give more to Mobius than I originally thought.
3. It's in the envelope, but without a stamp.
4. It's in the mail.
5. You already have my donation!

Courtney Miller
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James Murphy
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Oedipus
Yin Peet
Reina Prune
Gordon Rudy & Britt Raphling
Jo Sandman
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Elizabeth Strasser
Kathy Supove
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David White
Susan White
Elizabeth Windrover

DISCLAIMER: If we have inadvertently missed you on any of these donor lists, apologies in advance. Please let us know so we can recognize you in our next newsletter!

HELP US HATCH NEW ART!

If YOU would like to support the work of the Mobius Artists Group or contribute to our general operating budget, please make checks out to: Mobius - 354 Congress St. Boston, MA 02210 & specify which cause you are donating to. REMEMBER: all donations are tax deductible to the maximum extent permitted by law.

CONTAGIOUS ARTRAGES PARTY thanks to all those who were part of the cure! The legion of volunteers who nursed it included:

Alan Colby
Amy Kant
Boston's Best Bartending Service
Buzz Davis
Carlos Benavides
Christine DiBuono
Colleen McGuire
Colleen Marshall
David Franklin
Erik Burke
Gary Snoonian
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Mobius Board of Directors
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Patricia Richardson
Paula Place
Rachel Zahler
Sandy Goldberg
St. Suzan Baltozer

Tanya Johnson
Tanya Lockyear
Taylore Kelly
Toshi Hoo
Zoe Squair

The infectious artists who spread it included:

Alejandro Berlin
Andrew Guthrie
Arielle Johnson
Arnie Vance
Bill Barnum
Bob Rizzo
Caleb Brown
Caroline Bagenal
Dale Dapkins
Derek Mulligan
Dyne Eifertsen
Ed "Moose" Savage
Elaine Mulligan
Elizabeth Whirlabout
Empire S.N.A.F.U.
Erika Batdorf
Frederico Lapa
Gloria Swann
Joe Morris and ensemble
John Voigt
Kathy Hargreaves
Karen Jones
Lewis Gesner
Linda Sobottka
Mary Trev Warren
Michael Morasse
Michelle Walquist
Mobius Artists Group members
n. noon coda
Paul Dionne
Shannon Flattery
Stefanie Cohen
Terese Martineau

Many thanks to Contagious ARTrages sponsors

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And deep appreciation to our business donors:
Boston Wharf Company
Boston's Best Bartending Service & Dianna Kinosian
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Bethany's
Border Cafe
Country Life
Middle East Restaurant
Buddha's Delight
Commonwealth Brewery

AND a MOBIUS STANDING "O" for the brilliant, patient artist Nancy Rider who designed the tremendously time-consuming, yet outstanding party poster with illustration assistance from Hannah Bonner.

Thanks to this outstanding aqueous entity: Hydrodonor - David Goodine for continuing to keep our whistles wet with a water donation! Best of luck in NY David!

MOBROID REQUEST CORNER:

Help your favorite needy member of the Mobius Artists group to create more work!
Linda Graetz seeks a table-top paper shredder.
Margaret Tittlemore desires movable walls for the Mobius front room.
Joe Wilson is ALWAYS looking for used TV monitors & VCR's.

OFFICE WISH LIST

- Lighting Equipment - 10 - 12 can lights
- Macintosh Plus or SE • Donated printing services
- Donated advertising of events • Laser printer paper/xerox paper
- volunteers - office work, party help, postering and mailing
- sign-making services to create a plexiglass locked Mobius sign/display case for the front of our building

Think of yourself as a radio

The Cabaret Voltaire, the Art of Noise, dada, surrealism, minimalism, cut-up, collage... Antonin Artaud, Marcel Duchamp, André Breton, John Cage, Hugo Ball, Kurt Weill, William S. Burroughs.

Eastern and western philosophy, linguistics, music, painting, artificial intelligence... Saussure, Chomsky, Schoenberg, Kandinsky, Al pioneer Terry Winograd, composers Gottfried Michael Koenig and Iannis Xenakis, artist Harold Cohen.

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Sound, Radio, and the Avant-Garde

edited by Douglas Kahn and Gregory Whitehead

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Also of interest:

LEONARDO MUSIC JOURNAL

with CD focuses on the best in contemporary music and sound exploration. Current issue: *Vocal Neighborhoods*, a collection from the Post-Sound Poetry Landscape. \$30 published annually.

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 Marilyn Arsem
 Hannah Bonner
 Meredith Davis
 Owen Furshpan
 Linda Graetz
 Sarah Hickler
 Larry Johnson
 Milan Kohout
 Dan Lang
 Taylor McLean
 David Miller
 Cathy Nolan
 Mari Novotny-Jones
 Tom Psek
 Bob Raymond
 Landon Rose
 Margaret Tittermore
 Ean White
 Joseph Wilson

MOBIUS STAFF

Marilyn Arsem, *Co-Director*
 Nancy Adams, *Co-Director*
 Rochelle Fabb, *Publicist/Admin. Asst.*
 Courtney Macomber, *Intern*
 Elaine Donnelly, *Intern*
 Shannon Flattery, *Volunteer*
 Anita Allyn, *Volunteer*

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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 Council for the Arts and Humanities, a local agency, supported by the MCC, the Polaroid Foundation, the Nonsequitur Foundation, LEF Foundation and generous private support.

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 any suggestions, please call Nancy Adams at the Mobius office, 617/542-7416.

DIRECTIONS TO MOBIUS

From the Mass. Pike:

Take the Downtown (South Street) exit. Go Straight through two lights, at third light take a right onto Congress St.

From Rt. 93 (traveling South):

Take Congress Street exit. Mobius is two blocks past the Children's Museum on left.

From 93 (traveling North):

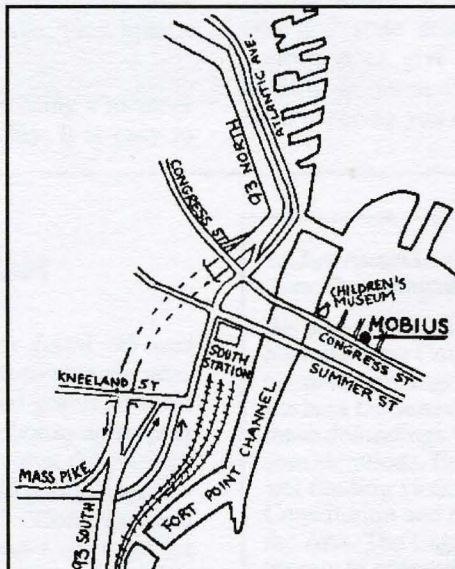
Take Chinatown/Kneeland St. exit. Go right on Kneeland, left on Atlantic Ave., and take right onto Congress St.

By MBTA:

Take the Red Line to South Station. Walk one block (North) and go right onto Congress St.

PARKING AT MOBIUS

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



MEDIA ARTS ARCHIVE - CALL FOR ART

The Space's video archives have moved to the DeCordova Museum in Lincoln, MA. VideoSpace at the DeCordova is seeking video art and tapes of performance, dance and installation art for inclusion in the archives. Call or write the DeCordova for info and guidelines: DeCordova Museum and Sculpture Park, 51 Sandy Pond Rd., Lincoln, MA 01773-2600 • 617-259-8355

DANCE/MOVEMENT

Movement Works-in-Progress
March 17 & 18

John Voigt/Billy Barnum
April 28 & 29

PERFORMANCE

Caleb Brown/David Sullivan
April 7 & 8

Taylor McLean
April 14 & 15

John Voigt/Billy Barnum
April 28 & 29

Fontana Mix & Other Works by John Cage
May 5 & 6

Cathy Nolan
May 11-13

Marilyn Arsem, David Miller, Mari Novotny-Jones
May 18-20

Works-In-Progress #37
May 25-27

Mobius Artists Group: New/Short Works
June 1-3

MUSIC/SOUND ART

Taylor McLean
April 14 & 15

John Voigt/Billy Barnum
April 28 & 29

Fontana Mix & Other Works by John Cage
May 5 & 6

Mobius Artists Group: New/Short Works
June 1 - 3

INSTALLATION/VISUAL ART

Sandy Goldberg
April 12 - 29

Teens Show Teens Show
May 10 - 27

Mobius Artists Group: New/Short Works
June 1 - 3

Susan Graham
June 7 - 17

A P R I L - J U N E 1 9 9 5

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