

Mobius Chosen for International Exchange Project with Mala Stanica in Skopje, Macedonia!

Since the last Newsletter, Mobius applied to an international Exchange program, was accepted and is half-way through the exchange! The program is the National Association of Artists' Organizations (NAAO) International Exchange Program, which was designed as an exchange of artist-managers of artist-controlled organizations in the U.S. and their counterparts in Central and Eastern Europe. Our exchange partner is Mala Stanica (pronounced Mala Stahneetsa), an artist-run alternative venue for the performing and visual arts, located in Skopje, Macedonia. (Macedonia, one of the former Yugoslav Republics, peacefully seceded in 1991 as an independent country.)

Marilyn and Nancy spent three weeks in June in Macedonia working with Mala Stanica, comparing our organizations and sharing ideas. A member of Mala Stanica will spend a month with us here at Mobius in the early fall to work with the Mobius Artists Group, staff and board. Stay tuned for public events possibly including a slide-lecture, panel discussion and a presentation on contemporary Macedonian performance, visual and video art! We plan to introduce our guest to as broad a cross-section of artists and arts organizations in the Boston area as humanly possible. Please let us know if you have a particular interest in meeting with our Macedonian partner.

Founded in 1992 as an alternative forum for performing and visual arts, Mala Stanica is the first independent cultural organization in Macedonia. No surprise to us, it was started by a group of artists - theater artists- in their 30's and 40's. They are housed

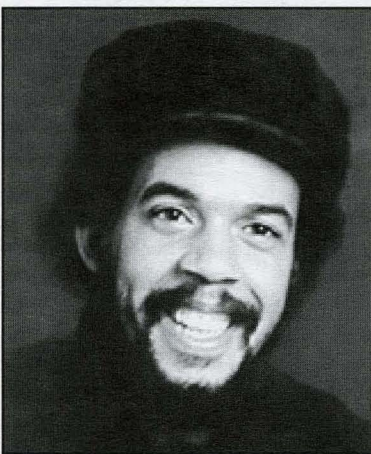


left to right: Georgi Unkovski, Slobodan Unkovski, Nancy Adams, Georgi Simeonov, Marilyn Arsem, Jovica Mihajlovski

in a cavernous former Yugoslav army munitions storehouse which they are preparing to renovate into a 400 seat theater, radio station, rehearsal studios, video studio, education center, exhibition space, and more. They plan to finance the project in part through the operation of commercial businesses like a café,

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Bill Reeves (1955-1995)



On the evening of Sunday, April 2, Boston Coalition for Freedom of Expression (BCFE) Chairperson Bill Reeves was driving along the Riverway between Boston and Brookline, where he had just attended a teacher's meeting, when his car collided with another vehicle at an intersection. Later that night, Bill died of his injuries at Brigham and Women's Hospital.

Gentle, wise, funny and committed to young people, Bill was instrumental in shaping the "High School Freedom of Expression Project" with Mobius. His many contributions to the High School Project ranged from the development of theater games that engage teens in first amendment rights issues, to picking up students in Chelsea and Revere and

putting up with tunnel traffic in order to deliver his charges to the program. Bill's death is a shock and incalculable loss to his friends and colleagues at Mobius. We extend our deepest sympathy to all his friends and family.

The following is an excerpt from a statement read by James D'Entremont on behalf of the BCFE's membership at a memorial service held in Boston April 10.

"Three years ago, while researching a piece about the NEA and public funding issues for the StageSource Newsletter, Bill Reeves found his way to the BCFE. My first impression of Bill, when he interviewed me by telephone, was that he seemed better informed than most of the professional journalists who land on our

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DON'T MISS THE MOBIUS HOME PAGE ON THE WORLDWIDE WEB!

Designed by Mobius Artists Group member Joseph Wilson.

Visit Mobius on line at: <http://www.tmn.com/0h/Artswire/www/mobius/mobius.html>.

Note: in the "0h" part of the address that's zero then h, not capital letter "O".

restaurant, bookstore and the like on the ground floor. As federal funding for the arts in the U.S. disappears, this kind of entrepreneurial strategy for funding their space is of great interest to us.

There is no model in Macedonia for the kind of organization Mala Stanica intends to be so they are making it up as they go along and were eager to hear how things work at Mobius and at other artist-run spaces in the U.S. Though our organizations have parallel missions, we function in social, political and economic circumstances that bear little relation to one another, despite the fact that Macedonia is a democracy with a developing market economy. Up until recently, cultural organizations there were fully funded by the government and earned income from ticket revenue or sales. Most organizations continue to receive the lion's share of their funding from the government although that is sure to change. (And, it should be noted, Mala Stanica is relying very little on government support.) As a result, there has been no need for a not-for-profit structure, there has been no history of private, individual or corporate philanthropy, and there has been no volunteerism. Because these kinds of structures don't exist in Macedonia, Mala Stanica's undertaking is all the more awe-inspiring to us.

While plans for the renovation of their space are well underway, Mala Stanica is producing performances off-site. We had the great good fortune to see a production directed by Slobodan Unkovski, Director of Mala Stanica, at the Macedonian National Theater. The work was "Powder Keg," written by Dejan Dukovsky, a young Macedonian playwright, and performed by a leading theater company from Belgrade. "Powder Keg" was a sobering, entertaining, powerful introduction to life in the Balkans. (We read an English translation before seeing the production.) We also had the opportunity to see an inventive physical, visual, primarily non-verbal, production by a group of younger Mala Stanica actors and directors.

The lot of the individual artist seemed relatively good to us, though support systems for culture are undergoing rapid changes. We were greatly struck by Macedonians' support and respect for their own artists. Theaters small and huge were consistently filled - often with people standing in the aisles - whenever we attended performances. Exhibition openings were packed whether for a contemporary show, an international cartoon competition or an exhibition of religious icons. Many of the theater people we met are on full-time salary, whether or not they are currently working on a production. Visual artists, young and old, can expect exhibition spaces to make concerted efforts to help them realize their ideas and the sponsoring venue or the Soros Center for Contemporary Art to print good-quality catalogues of their work.

We met several younger artists, actors, directors, playwrights, costume designers, visual artists, video artists, writers, musicians and an energetic young couple who started a youth culture/rock-'n'roll magazine. They all seem to have enormous energy, clarity of vision, strong opinions and some sense of their place in the cultural world. But it is uncertain how their futures will unfold; the economic situation of their country remains unpredictable due to the war in former Yugoslavia to the north, closed borders with Greece to the south, and ethnic tension with Albania to the west.

While in Skopje, we had the opportunity to not only meet with individuals, but to give public presentations about the work we do here at Mobius. We gave a slide-lecture at the Soros Center for Contemporary Art that focused on the artwork presented at Mobius, and at Mala Stanica we gave a talk about the nature of artist-run spaces in the U.S. followed by discussion and a showing of videotapes. The artwork we presented was well-received

and there were a lot of questions about the frequency of political or feminist content in the work. It has been our impression that Mobius presents less overtly political work than has been the recent trend in the U.S. However, to artists in Macedonia, where overt political content is not popular, this is something that stood out. Nancy and Marilyn also appeared on Macedonian national television to discuss the Mobius-Mala Stanica exchange.

We couldn't have asked for warmer, more generous and hilarious people to work with. They amazed us, inspired us, entertained us, introduced us to everybody, fed us, made us laugh, made us cry and made sure we took showers. Our excellent hosts were the internationally acclaimed theater director Slobodan Unkovski, widely respected actors Jovica Mahajlovski and Nenad Stojanovski, Georgi Simeonov, a former Minister of Urbanism, and Anastasija Spasova who holds down the fort at Mala Stanica while studying to be a lawyer. They seem to know everybody in the city (and maybe in the country), which is crucial to getting business done there. Clearly, the people at Mala Stanica are at the forefront of creating the new Macedonia, performing a delicate balancing act in a country in transition.

The NAAO International Exchange Program includes three exchange partnerships all together. The other two are Big Orbit Gallery in Buffalo which was paired with the People to Visual Arts-Visual Arts to People Foundation in Usti nad Labem, Czech Republic, and Harvestworks in New York City which was paired with the Tam Tam Music Club in St. Petersburg, Russia. All six partners will convene at the NAAO national conference in San Francisco in October.

This project was funded by the United States Information Agency's Division of Arts America, the Trust for Mutual Understanding, and the Soros Centers for Contemporary Art (SCCA) in Prague, St. Petersburg and Skopje. Mobius also received additional support from the New England Foundation for the Arts Presenter Travel Fund supported in part by the National Endowment for the Arts.

We'd like to extend special thanks to Nebojsa Villic, Director of the SCCA in Skopje, for suggesting this project to his Board of Directors, and to the Board which decided to contribute funds to the program. Mishko Pandilovski, SCCA Program Coordinator, patiently and expertly translated written text and our oral presentation for a slide lecture at SCCA. Mishko also was our gracious host and guide for two days of meetings and site-seeing in Skopje. Thanks also to SCCA for lending us staff assistant Kristina Miljanovska who along with Biljana Tanurovska guided us through a weekend adventure in central and southern Macedonia that we will never forget!

We'd like to thank NAAO for the opportunity and the NAAO staff, Helen Bruner, Executive Director, and Victoria Reis, Director of Programs and Membership Services, for all their hard work and long hours. NAAO had the good fortune of getting Andrea Dee Harris to manage this program and we must thank her for her grace, good sense, and breadth of knowledge. Thanks also to Ljubica Acevska, the Republic of Macedonia Representative to the U.S. who took time to meet with us in Washington, D.C. before we left.

Finally, we'd like to thank the inimitable Rochelle Fabb, our Publicist who took care of everything in the office while we were gone; MAG member Joseph Wilson who helped out in the office; our summer interns Elke Pessl, Donna Coppola, Yee-Fan Sun and volunteer Juliette Bougard; the Mobius Artists Group and our Board of Directors.

Nancy Adams & Marilyn Arsem,
Co-Directors, Mobius & Members, Mobius Artists Group

THE RED SHOES (PART 1)

Installation by

Margaret B. Tittlemore (Mobius Artists Group)

September 13 - 30

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

Storytelling/performance: Saturdays, 3 pm

Closing reception: Sat., Sept. 30, 3-5 pm

Gallery talk: Sept. 30, 4 pm

“The Red Shoes” is an ancient fairy tale, even older than the Hans Christian Andersen version. I am looking for contemporary connections to this story of a young girl's desire, choices, and their consequences. This is the tale of a young girl who, once she gets the coveted red shoes, can't get them off, and dances without stopping until her feet are cut off at the ankles! I feel the story offers deep insight on and a warning about the pitfalls surrounding the young female as she approaches adulthood.

I am working with a palette of transformed materials, performance and sound. I have begun to create hundreds of yards of what looks like human skin, by crushing tracing paper and rubbing red pigment into it. I am presently transforming the paper/skin into objects that relate to the female body. Some of these are feet. Through a process of wrapping my own feet and walking with these wrappings, I have been able to make paper casts that evoke bandaged, bleeding feet and even foot binding rituals.

In the “Red Shoes” story, the young girl is about to be confirmed and is taken to the shoemaker to be fitted. As confirmation is a religious rite done at puberty, which involves a slap on the

face from the bishop, this segment probably hints at a rite of passage for young girls entering adulthood. It is likely a remnant from an older version that is actually about menarche, the onset of menstruation.

During last fall's Mobius

fundraising party, I interviewed 32 women on audiotape, asking them the question, “What do you remember about your first menstrual period?” I plan to layer these sound sources with imagery from the folktale as well as from my own personal experience. This is an intuitive process for me -- especially when I'm trying to uncover possible hidden meanings from an archetypal story that may help us understand the present. It is difficult to predict the exact shape of my piece.

As I grew up with a history of dark, Sicilian folktales told to me by my grandmother, I am looking forward to incorporating performances of the actual story in the installation space. I plan on doing this at 3 pm, on each of the three Saturdays during the period the installation is up.

Margaret B. Tittlemore



“The Red Shoes” Photo: Margaret Tittlemore

SOMNARIUM

Installation by

Frank J. Vasello

September 13 - 30

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

Closing reception: Sat., Sept. 30, 3-5 pm

Gallery talk: Sept. 30, 4:30 pm

As an artist I am concerned with exploring archetypal mythic symbolism in conjunction with personal stories. By examining how the mystical is expressed through ritual, and how objects become the focus of belief, I seek to create sacred spaces. My work process is intuitive and visceral. I work to take these emotions and feelings, and translate them into images and places for the viewer.

For the past year or so I have experienced trouble sleeping. I rarely remember my dreams, and when I do they are usually filled with strong and surreal imagery. Also, I have been troubled with fears of dying and death since childhood. Somnarium is a meditation on these themes of sleep, dreams, and death.

In Greek/Roman mythology the gods of sleep and death were brothers, twins born of the goddess Night. Somnarium will be exhibited during the time of the autumnal equinox, the time when night overtakes day in the yearly cycle. Autumn changes to winter,

a time of shadow and twilight, of internal and subconscious growth.

This installation will be made up of three distinct elements: bed, pool, and bottles of ash. The bed will be made of sticks and will be covered with hundreds of dried flowers. It will rest upon a field of growing grass. The pool will be filled with black water, which will be very reflective. The pool is representative of the river Lethe, the river of forgetfulness. Glass jars filled with ash and fragments of dreams will be suspended from the ceiling. Somnarium will invite the viewer to enter a hushed, somber landscape -- a landscape of shadows and dreams.

Frank J. Vasello

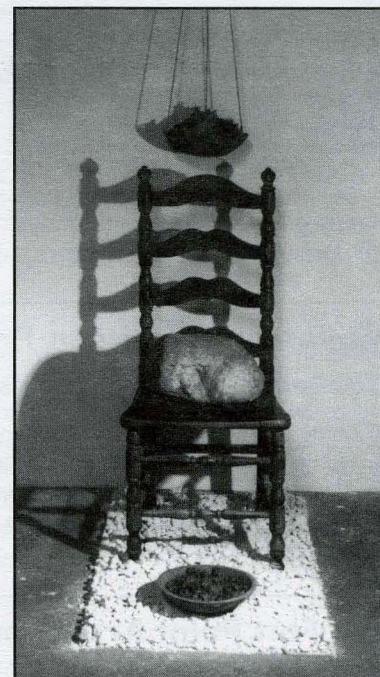


Photo: Frank Vasello

Mobius Artists Group Sampler

Exhibition: October 4 - 22 • Performance: October 6

Members of the Mobius Artists Group will perform and exhibit the latest artwork from their experimental repertoire! If you haven't seen them or met them yet, now is a great time to be exposed to their diverse aesthetics and creations in a special one-night art smorgasbord.

VIDEOSPACE AT MOBIUS

October 10 and November 7

VideoSpace at Mobius will be the first VideoSpace shows presented by us as a collective. Anita Allyn, Joe Briganti, Steve Davis, Sarah Smiley and Levni Yilmaz are joining George Fifield in programming these new shows of video art. We are going to all be sharing the production responsibilities while rotating the curatorial duties. Programming at Mobius represents an exciting chance to expand the ideas and visions of contemporary video art that VideoSpace has been presenting to the New England media arts community.

During the last five years, this area has witnessed an explosion of media arts. Because of the camcorder, the VCR and the free use of public access facilities, along with some great video art teachers in New England's art schools and universities, more and more artists have been using video to express themselves. We are

all active video artists ourselves. George started VideoSpace at the Space Gallery in 1991, and since then it has presented over thirty-five exhibitions and screenings of video, including over two hundred individual media artists or groups. But there is so much more quality video and media artwork out there that deserves to be shown.

And it's not just New England either. A couple of years ago, Sarah attended the Video Olympiad in Scandinavia. (Video Olympiad is a global festival of local access video which follows the Olympics for its sites.) There she met hundreds of young video artists from all over the world. We are looking all over for videos which we can bring to Mobius to discover what the rest of the world sees through their camcorders. At this moment (I am writing this in mid-July) we are just beginning to put the shows together, but rest assured they will be entertaining, not too long, and contain the best video art we can find. Because that is what we want to see ourselves.

George Fifield

URBAN ABORIGINAL DIDGERIDOO VIDEO SPACE BALL

Performance by

Daniel Orlansky

with **Tom Plsek** (Mobius Artists Group) and
Alexandra Meijer-Werner

October 12-14

The didgeridoo is one of the oldest instruments in the world, having been played in rituals by Australian Aborigines for over thirty thousand years. Its unique sound has been called the "sound of the earth" -- a powerful archaic sound that can project one deeply into contemplation, meditation or trance.

I am modern and I play an aboriginal instrument. I play it because I love the sound of its continuously vibrating, singing note, rich in overtones and pulsing rhythms. I play it because in some way it fundamentally connects me with life.

In these performances I will be assisted by Tom Plsek, who will also play the didgeridoo, and Alexandra Meijer-Werner, a video artist who through projections will create a visual poetry to the sound.

Our goal: to create an auditory/visual environment that will deeply enhance our perception of present time and space, where we can possibly contact our power as human, our "urban aboriginality."

Daniel Orlansky



Movement Works-In-Progress #7

October 19 - 21 (# of nights TBA)

Come and witness movement/dance work by local choreographers and movers that pushes the edges of the form and is in the developmental stage. Each evening will showcase the work of 4 - 5 artists from the Boston area. An audience feedback session will follow the performance.

The Fort Point Arts Community Annual Open Studios

October 21 & 22 - 12 - 5 pm

Hundreds of artists throughout the Fort Point Channel warehouse neighborhood will once again open their studios to the public this fall. Open Studios is your opportunity to meet, greet, show your support for and sample art work created by the largest artists' community in Boston!

Mobius will present an exhibition by members of the Mobius Artists Group and possible performances and outdoor events. Call Mobius at (617) 542-7416 for update. We look forward to seeing you.

Holding Up A Mirror

Installation by

Sharon Haggins Dunn

November 1-18

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

Opening reception: Sat., Nov. 11, 3-5 pm

Gallery talk: Nov. 11, 4 pm

My father came to visit -- to present his works (photographs of Malcolm X) at the Carpenter Center at Harvard University ... I was having a hard time -- seeing myself, finding myself reflected in this contemporary cultural landscape; I did not find my work, my voice, my teaching to be a "priority" at the white arts college where I work ...

My father's visit reminded me of my history, my significance, my role within my family, my race, within the larger social construct of American thought and government -- he reminded me of ancient art and religions ... "when God was black and a woman." He created, with his words, a lens, a window, for me to peer into to glimpse other realities, other social constructions, belief systems and spiritual understandings.

He said, "I want to hold a mirror up to you!"

How often this metaphor, this image of mirrors exists in a wide world of diverse art forms.

It is important for elders, mentors, teacher/artists to hold up mirrors -- make social commentary and talk about, think critically about where we are going ... to seize the moment, find voice and create images that reflect our strange times.

I think about tribal cultures of the past; rituals and rites which serve to inform the young (the initiates), to guide them, provide them with an understanding of their place and time. The arts and rituals gave the next generation meaning, significance, and a reason for being;

I live in a time when many African American young people are committing suicide ... finding it impossible to see themselves in the American landscape ... they know they are not priorities ... they have gotten the message.

I live in a time when the majority of young people turn to TV for information, recreation, and messages of "how to be." They seek confirmation of who they are. We are in a time when TV takes the place of tribal elders and myth makers. I worry when the messages say, "You are not a priority."

I wonder what the future holds ... how things will look in 20, 50, 100 years ...

I am commenting and asking questions in this new work ... I include images of my daughters (both artists) and other mixed collaged/assembled wall pieces.

My work is intuitive, politically and socially conscious.

Most recent work: collaborative dance/performance installation with my two daughters, Brigitte Dunn and Rhea Dunn.

IN THIS NEW WORK I incorporate their images with some of their work and words.

Sharon Dunn

GADURI ENSEMBLE

New music and movement works
with **Glen Peterson, Thadd Comstock,
Ricardo Frota, Marya Lowry, Matt Samolis**

November 2-4

We are a gathering of five people for sound and movement exploration. Through group compositions and improvisation, we have developed a unique musical language independent of electronics and amplification, that goes beyond conventional tuning systems and treatments of meter. Many of our homemade instruments require large



Marya Lowry



Matt Samolis, Ricardo Frota, Glen Peterson, Thadd Comstock
Photo: Kelly Rappuchi

degrees of motion by the players. By expanding on these musical gestures, new approaches to the elements of ritual and text are made available to us. The several pieces in this show will reflect much of our recent work with voice, ceremony, movement, and different perceptions of the passage of time.

Glen Peterson

Day of the Dead Programs

Presented by **Mobius, The Space** and the **Cambridge Multicultural Arts Center (CMAC)**

ALL DAY OF DEAD PROGRAMS WILL TAKE PLACE AT CMAC

41 2nd Street, Cambridge near the Lechmere T stop
Call 617 577-1400 for reservations and information

November 2, 6-10 pm: Traditional Day of the Dead organized by CMAC with OMNI (Organization of Mexicans in New England). In an effort to forge a relationship of friendship with death, rather than one of fear, this traditional Mexican celebration combines pre-Columbian and Christian iconography. Featuring traditional dance, mariachi music, slide show, offrendas, plus crafts and Mexican food for sale.

November 3, 8 pm: Day of the (Living) Dead: Unconventional performances interpreting Day of the Dead themes. Organized by Mobius Artists Group and Stella McGregor of the Space.

November 2-24: Exhibition curated by Stella McGregor of the Space.

Death is our daily companion. The continuum between life and death is a daily encounter yet we rarely reflect on it, much less celebrate it. Our Day of the Dead celebration will be both in the Mexican tradition, and of a more personal, intimate and ritualistic response (approach). We will give thanks and release, join in sadness and joy the crack between the worlds which opens every time death looks in on us. The transition from the material world to the spirit world is still integrated in some cultures and adds richness and depth to life.

CALL FOR ENTRIES

Stella Aguirre McGregor of the Space is curating a Day of the Dead installation at CMAC dedicated to the memory of our parents. The exhibition will include work that responds in a personal manner to the death of a parent. I am particularly interested in the daughter/father and mother/son relationships. We invite artists to submit 10 slides of previous work along with a statement (not longer than 1/2 page) briefly describing your interest in this project. Please send your materials along with a SASE to Mobius no later than September 15th, 1995. You will be notified by September 22nd. Exhibition dates are November 2-24 at CMAC.

Works-In-Progress #38

November 9 - 11 (# of nights TBA)

In response to a continuing demand from area artists, Mobius has scheduled its 38th program of Works-In-Progress. Don't miss this golden opportunity to spend some quality time (approx. 20 minutes each) with a plethora of local artists of all disciplines as they throw caution to the wind and perform their developing performances in front of a live audience.

PERFORMANCE ON VIDEO FROM SAN FRANCISCO AND AMSTERDAM presented by Jed Speare

November 12 & 19

The purpose of these 1-1/2 to 2 hour programs is to widen the gamut of visible performance art in Boston, a city where there is a noticeable dearth of it (save for Mobius). With fewer funding sources restricting travel and touring, performance has in a sense become more regional, reflecting and genuflecting to the missions of local arts organizations. As an audience, we are left with a fragmented topography of reports and images, and fewer opportunities to see work from afar. The cities of San Francisco and Amsterdam offer an astonishing vitality, diversity, and opportunity for performance art, which I hope will be evident from these screenings.

TOWARD LIGHT

Mixed media performance

by **Svjetlana Bukvic**

with **Vanessa Paige, choreographer** and
Lynda Capocefalo, dancer

Dec. 1 & 2

Toward Light reflects my witnessing the ongoing war in the former Yugoslavia, both in person and through media. The experience of the transitory processes of the pre-war, war, and living as an expatriate have greatly affected my work as an artist in recent years. Being of intermingled ancestral background myself, and working in the age of a non-linear proliferation of technology, I wholeheartedly aim for my work to be post-nationalist, post-imperial, and cross-cultural.

Toward Light consists of three interrelated pieces. The pieces in the concert investigate the human psyche in the war-transformed and surreal conditions of life. The work unveiled itself to me through the letters from my family in Sarajevo, my friends scattered all over the world now, and through the insidious ways with which mainstream media deals with "war news". "If Swallows Came Back..." is a two channel video with computer graphics projections, and original soundtrack with processed voice. The piece is centered around the psychic metamorphosis of a woman in complete isolation in a war-mutilated urban environment. Although silent, to me she is an apotheosis of the human spirit which daily reconstructs its will to survive from within the ruins of reason.

"Lullaby" is designed to resemble a "singing sculpture," wrapped in white cloth onto which the stream of images is projected. I feel that in any post-war continuation of familial living, many questions are asked, and very few can be answered straightforwardly. This piece follows the "voyage" of a young woman and a child from the Old to the New continent, in the process of leaving what was once known to them, and entering new socio-

World AIDS Day

December 1, 1995

World AIDS Day is a day of awareness, activism and commemoration of all those within and outside the arts community who have died of AIDS. Mobius is working with Visual AIDS Boston and Visual AIDS New England to plan events at Mobius in Boston. If you'd like to be involved and for details on events, call Mobius at (617) 542-7416.

My role as an artist/curator is an empathic one, having lived and worked in these cities. I will create a text and image booklet to accompany these programs, not to critically distance the work, but rather to personally contextualize it, past and present. Although I cannot say at this date (in July) what works will be included, in the past I have shown work from Antenna Theater, Beth Custer, Bob Ernst and Survival Research Laboratories (S.F.), and from Tender, Barbara Duijjes and Lisa Marcus, and Rob List (Amsterdam). All of these performers and groups have made major impacts in their region and beyond. It will be a pleasure to bring them to an attuned Mobius audience.

On two consecutive Sundays in January, the 21st and 28th, I will present programs of performance on video from outside the Boston area. See the call for entries in this newsletter for information.



political landscapes. The young woman sings to a child trying to answer some of the questions. In her questioning the issues of identity, memory, passage of time and "everlasting love," she moves toward the acknowledgment of the only constant—the continuation and celebration of life.

"Six Letters" is a reflection of a story of a man and a woman who were once lovers. As a result of a larger force, such as war, they part and their lives follow different paths. Heroic epics teach us that nothing can come between the two whose love guards Cupid. Yet, in reality, humans are susceptible to the influence of distance, the passage of time, and lack of communication. The spoken text is the man's thoughts to his beloved. The song text is a woman's memory of a time and a man she no longer belongs to. The soundtrack was, except for the voice, done in MAX.

Svjetlana Bukvic

365 BAG LUNCHES

Installation by
Laura Evans

December 6 -22

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

Opening reception: Sat., Dec. 9, 3-5 pm

Gallery talk: Dec. 9, 4 pm

From February 1994 to January 1995 I completed 365 Bag Lunches, which are mixed media (painted, drawn, collaged) on brown paper bags. I had been using bags in my work since 1987 as an image (mothers carrying babies and grocery bags) and gradually it made sense to use the bags themselves as the paper or "ground."

At first, I worked on the bags simply as drawings, small pieces, trying out ideas -- just really a way to keep working while my studio hours were shortened. The more I did, the more they made sense to me, and I tried to do at least one each day, as a daily meditation or prayer.

As the process continued, I began to appreciate their interaction in groups, and so the idea of organizing them in calendar months evolved. They were "marking time" in sequenced frames. The months then suggested the accumulation of experience and the recog-

nition of repetition and cycles within my life and the world I observed.

I enjoy combining images and materials from diverse sources because I feel that one of the challenges of contemporary life is to make a meaningful whole out of a confusing variety of fragments. I like the possibility of juxtaposing the more mundane aspects of life with the reach for the sublime. The bags represent the quotidian for me. They are lunch bags. They could be lunches for my children. They are recycled. They often feel like leaves, leaves of a diary, visual notes, a daily reflection. Just as nurturing is associated with food, it also requires a sustained daily commitment. I did feel, as I was making these bags, that they were like prayers.

Some of these bags have been exhibited at the Howard Yezerski Gallery, Boston, in Paper Prayers Six (December 1994), at A.R.C. Gallery in Chicago (March 1995), and at the Mills Gallery, Boston Center for the Arts (Sept.-Oct. 1995). This is the first time the entire cycle will be shown at once, and I'm excited about the opportunity to try an innovative installation, combining a "domestic" scene with a more traditional "art" wall.

I hope to raise these issues: Is art about valued commodity (\$) as it is presented in a commercial gallery? Can art be permanent and invaluable and can it reside at home and in our lives? What is the relationship of time to our concept of art?

Laura Evans

THE BERLIN WALL

Performance by
Mari Novotny-Jones (Mobius Artists Group)
and **Milan Kohout** (MAG)

December 7-16

The Berlin Wall was originally presented at Mobius in the spring of 1995. Milan and Mari are in the process of reworking the piece to be presented this fall.

Has the time of black and white visions of the world evaporated? Have we entered the era of gray? Have we entered the era of cyber-feudalism? Have we gone past the moment when even the slightest progress of society could only have been accomplished by violent means, by the suffering of dying children on the burned battlefields of anger and hatred? Was the moment in history when people's whole beings seeped through and interpenetrated each other only a mistaken earthquake, or was it a real desire to build a new and just social system? Has the natural co-existence of humanity fallen into the septic tank of history, leaving abandoned on the earth's surface millions of people whose spirit has been moulded by that attempt?

The failure of that attempt stripped them of their clothes. And they are standing in marvelous crowds on the frozen fields amidst the sound of laughter coming from the fallen ruins. The people are stuck there, unable to be more naked without being stripped of their bodies, bodies in which the structure of each cell is adjusted to the imprint of natural co-existence with others. Bodies in which everyone's bones support each other mutually. In which each eye can transmit vision to everybody's brain, in which all the brains can see through all the eyes. Bodies in which all the ear canals reach one common skull. Ear canals which nowadays are blocked by pink plastic ear plugs, in order not to allow any sound, any screaming of the millions to be heard.

The crowds stay in the hungry soil of lost fields, where black vultures are on the horizon. And in the sunrise of the cold suns, they are waiting to take another step, another journey like the one which was interrupted. They are waiting because they can't step backwards, as only crabs and cartoon characters from the funny pages do.

Are we finally in the age of gray steam rising from the underground businesses of spinecordless nonresponsibility? In the time of mutual monologues; in the time of pale art, where its blood is sold in plastic containers on the shelves of supermarkets; in the time which is waiting for the antithesis of the sense of being; in the time when one cannot say that he or she is hungry, because it would be the antithesis of satiation. In the time when one cannot say that he or she is cold, because it would be the antithesis of being hot. In the time when one cannot say that he or she is unhappy, because it would be the antithesis of the happy smile of the white teeth of the bank employee.

"Tertium non datur" I scream from my own logic. A third solution doesn't exist. Choose one!

Milan Kohout

A performance that attempts to present a rehearsal for living must ask questions of the audience. Statements about the human/political/artistic conditions merely serve as a facile way to engage in finger pointing. Accusations about the supposed complacency of those attending (I contend that the audiences who come to Mobius are active purveyors of change) leaves me empty and lost in a state of "self-defeating futilism".

As an artist who continually works with the motif of polarities and the tensions they create, I feel that transformation can occur when solutions are left to unfold in the hearts and minds of the audience. The performance presents the conditions, images, problems of a particular theme. And I may, in fact, have my biases as to what I might think the answers should be. But it remains ultimately for all of us (performers/audience) to make these discov-



Milan Kohout & Mari Novotny-Jones
Photo: Bob Raymond

eries together. Solutions are as complex as problems. I liken this process to the examination of religious beliefs; there is not one true religion, nor is all morality black and white.

What interests me in continuing with another version of The Berlin Wall, first presented last year? After the confrontational dust cleared, I found myself asking questions. What were the differences in the three nights? Are there solutions to the huge problems put forth by the piece? What is real and what is acting? Did the aesthetics of those polarities really work? Awareness of the sexual politics of the performance? On Saturday night the women all sat together (one man was the exception) discussing the work while the men gathered in another corner. What happened to us (Milan and Mari) during the performance and the subsequent weeks following? How do audience members feel long after the performance has passed? I find myself looking at how our individualism (Milan might point out to me by now how many times I have used "I" in this text) creates the polarities of individual and group.

As an American, I am still interested in how to work with Milan's Socialist ideal. The image of the wall is very strong. All the motifs that arise from that division are compelling to me. But I am still clueless as to how we can come together with such strong notions of performance. Milan provokes; I discuss. Maybe the gulf has gotten so wide that we might have to start in separate rooms. Maybe it is the audience's task for that night to bring us together? And by engaging in the process of uniting the performers, can the audience begin to understand the larger context of unity?

Mari Novotny-Jones

TWENTY TWO CHICKENS AND A PARROT

Performance by
Cathy Nolan (Mobius Artists Group)

December 21-23

It's July 5th and I must face the daunting task of writing about a performance planned for Dec. 21st.

It's not just that I'm not sure what I'm going to do. I don't want to think about that descent into darkness (in fact when I will be performing it will be the darkest point of the year).

So. Darkness and light will be a theme, memories and nostalgia.

But what about the chickens and a parrot? Well, they've all been fed and they are getting sleepy now. Will they be in the performance? Let's wait and see.

Cathy Nolan



Cathy Nolan Photo: David Kellogg

CLASSES AT MOBIUS: FALL 1995

AUTHENTIC MOVEMENT taught by Sarah Hickler

Tuesdays, 7:00 pm - 9:30 pm

Session I: Introductory Level, 6 - 2 1/2 hr. sessions - \$115

Sept. 19, 26, Oct. 3, 10, 17, 24,

Session II: Ongoing Level-Deepening and Extending the Form
8 - 2 1/2 hr. sessions - \$150, Oct. 31, Nov. 7, 14, 21, 28, Dec. 5, 12, 19

Authentic Movement is an improvisational process that is creative, spiritual, and psychotherapeutic. It is a rich resource for sourcing and giving form to original material for creative work. It activates the imagination, and fosters an ability to be fully present and embodied. Authentic Movement is a profoundly simple form of moving with eyes closed while being attentively witnessed. In a safe, supportive environment, the mover yields and responds to internal impulses as they manifest through image, sensation, gesture, memory, sound, character, thought and feeling. Writing, drawing and verbal processing are used to deepen and extend the form.

Session I is for people with little or no experience with the form. Session II is for people with at least 1 year of experience, and by permission from the facilitator.

CAVORTING WITH CACOPHONY

taught by Landon Rose

2 - 3 hr. sessions - \$50, Wed., Oct. 11, 7-10 pm &

Sat., Oct. 14, 1-4 pm.

A two session workshop of noise. We'll be using audio recording as a tool to make compositions about the landscape of sound that envelops us. Anyone who has ever made a noise ever in their life has enough experience to take this workshop.

ACTION THEATER taught by Owen Furshpan

8 - 2 1/2 hr. sessions - \$140

Mondays: 7:00 pm - 9:30 pm, Sept. 25, Oct. 2, 9, 16, 23, 30, Nov. 6, 13

Action Theater is an improvisational practice developed by Ruth Zaporah which integrates movement, sound and language. It encourages full expression of one's experience in the moment. We will use awareness of our bodies' sensations, feelings, imagination and our environment to explore the fundamentals of improvisation. By breaking improv into its component parts (time, space, shape, rhythm, etc.) we will expand our range of choices and develop a common language for "seeing" and discussing our work. Classes will include a structured warm-up, group work and duets. This class is open to all levels and backgrounds. Please bring: comfortable clothes for moving in, your curiosity, and a willingness to "meet yourself from the inside out".

INTRODUCTORY MOVEMENT WORKSHOPS

Authentic Movement - taught by Sarah Hickler

Saturday, September 16, 10 am - 1 pm, \$25

Action Theater - taught by Owen Furshpan

Saturday, September 16, 2 pm - 5 pm, \$25

OR \$40 for both workshops

For more information or to register for classes call the Mobius office at 617-542-7416. Class sizes are limited, so don't dawdle! We request a 50% deposit to hold your space in the class, with the balance due on the first class. We will be offering a limited number of partial scholarships via work exchange at Mobius. Call for details.

MOVEMENT LAB

Dates: One Sunday a month- Sept. 17, Oct. 15, Nov. 19, Dec. 17, Jan. 21 4:00 - 6:00 pm

Movement Lab is an opportunity for movers of varied backgrounds and levels to come together to show and discuss their work. Bring anything from developing pieces to mere glimmers of an idea. As a group, we will try to assist you in whatever ways you request. The time will be divided according to the needs of the participants on an ad hoc basis.

For more information contact Marjorie Morgan (254-9086), Owen Furshpan (776-8020), or the Mobius office (542-7416).

AUDIBLE VISIONS: New Music and Sound Art at Brickbottom Artists Building

Fri., Oct. 6: From NYC, PHILL NIBLOCK, filmmaker/composer and director of Experimental Intermedia, with Tom Plsek, trombone.

Sat., Nov. 11: GROUP CONCERT: Michael Bierylo, Janet Underhill, Daniel Orlansky, Ellen Band, Svjetlana Bukvic, and James Coleman.

Sat., Dec. 9: A "Raven" evening with TOM PLSEK, trombone.

Concert times are 8:00 pm. Admission by donation. For information or to be on the mailing list please call Ellen Band at 617-625-4889.

PERFORMANCE ON VIDEO: CALL FOR ENTRIES

In an effort to show more work from outside the Massachusetts area, Mobius is currently soliciting videotapes of performance art for inclusion in two video programs, January 21st and 28th, 1996. Submissions may include performance documentation, performance reimagined for video, sound art performance, and video art of a performative nature. A program booklet will be created from the two dates, which all participating artists will be contacted about for contribution of texts and images. Please send 1/2" VHS tapes with a biography or resume, and a self-addressed stamped mailer for tape returns to:

Mobius, Performance on Video, 354 Congress St., Boston, MA 02210
Deadline for submissions: Nov. 30, 1995

MOBIUS WISH LIST

- industrial vacuum
- Lighting Equipment - 10 - 12 can lights
- Gels for our lights
- 486 or better PC
- video projector
- Macintosh SE or better
- donated printing services
- donated advertising of events
- laser printer
- paper/xerox paper
- volunteers - office work, party help, poster ing and mailing
- sign-making services to create a plexiglass locked Mobius sign/display case for the front of our building



CALL TO ARTISTS AND AUDIENCE

Ruby Slipper Productions presents a monthly showcase of mixed-media performance as part of the continuing Monday Night at the Middle East Performing Arts Series. Performances take place at 8pm on the first Monday of every month, and include five or six artists per evening. (Note: Due to Labor Day, the September date will be the 11th.)

If you have work that feels appropriate for a showcase format, or if you'd like to be on the mailing list, please contact Stefanie Cohen at (617) 625-3551.

Ruby Slipper is also looking for volunteers to do mailings and help produce the performances. Call Stefanie at the number above if you can help! The Middle East is located at 472 Mass. Ave., Central Square in Cambridge.

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, aid in maintaining 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 guaranteed position of high rank in the afterworld, a deep sense of darma, possibly college credit and free admission to Mobius events. Call Rochelle Fabb at (617) 542-7416 for more details.

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.

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Nancy Adams is seeking magnets of all shapes and sizes.

Meredith Davis would like old irons and ironing boards in ANY condition.

David Miller a piano (upright or spinet) in good condition for use in Mobius performances.

Cathy Nolan a Macintosh computer for writing performance and grant proposals and keeping records of her performances.

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Joseph Wilson - needs old TVs, VCRs, weather balloons, body bags and shooting targets for his upcoming performance.

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Janet Steinmetz Amphlett & Godfrey Amphlett	
Anonymous	Sarah & Austin de Besche
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n. noon coda	Steve & Lisa Domke
Michael Gale	Simson L. Garfinkel
J. Gatnik	Barbara Jane Gillespie
George Hoffmann	Chari & Jon Isaacs
Joseph Kerry	Tim Martin
Linda Olstein	Beth Pease
Prunes for Peace	Fredric J. Raab
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ARTRAGES NEEDS YOU!

HELP US THROW THE BEST PARTY YET, MEET GREAT PEOPLE AND GET YOURSELF A FREE TICKET TO THE PARTY! HERE'S HOW YOU CAN HELP:

1: Help us secure donations for the party.

Do you work for a business or restaurant (or know someone who does) who could donate:

- soda, juice or wine
- paper cups and napkins
- video projector and screen
- folding chairs and folding tables (in large quantities)
- snacks or buffet items
- a professional sound system
- Polaroid film

If you have access to or a lead on any of the above goods, please contact Mobius.

2: Assist the Board of Directors Party Committee

Are you looking for a high-quality, short-term volunteer experience?

The Mobius Board is looking for individuals who would like to work with them to secure donations of food, beverages and services and coordinate other details for Mobius's annual fall fundraising party. We are looking for enthusiastic, professional, persuasive people who may be curious to learn more about our Board of Directors. If you fit the bill, call Board member Jane Schwerdtfeger at (617) 776-5174.

3: Volunteer Before, During or After the Party

OR if you want to be involved and work on the party poster mailing, 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 Rochelle Fabb at Mobius (617) 542-7416 and leave a message.

MOBIUS ARTISTS GROUP

Nancy Adams	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 Plsek	Bob Raymond
Landon Rose	Margaret Tittlemore
Ean White	Joseph Wilson

MOBIUS STAFF

Marilyn Arsem, *Co-Director*
Nancy Adams, *Co-Director*
Rochelle Fabb, *Publicist/Admin. Asst.*
Yee-Fan Sun, *Intern*
Donna Coppola, *Intern*
Juliette Bougard, *Volunteer*
Elke Pessl, *Intern*

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Marcia Maglione Louise Stevens
Gina Mullen James Williams
Oedipus

Mobius Artists Group has gained national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 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.

STARK RAVEing PARTY thanks to all those who were part of the madness! The legion of RAVEishing volunteers who kept the party going in the spirit of peace, unity, love and respect included:

Carmine	Courtney Macomber
Dan Kinsey	Dave Jury
Diana Cobb	Elaine Donnelly
Elizabeth Geissler	Erik Burke
Faith Pittman	Gene Hannigan
Heather Foti	Kathy Bitetti
Kristin Johnson	Larry Tittlemore
Lauretta James	Lorna Dimeo
MARK CORDEIRO	Mark Baugh
Mary Curtin	Mary Fleming
Matt Fernberger	Melissa Feldman
Melissa Glick	Mike Stretton
Nancy Allison	Paula Place
Stephen Holten	Tanya Lockyer
Taylor Kelly	Theresa Elliott
Willow Hunt-Heske	
Mobius Artists Group Members	
Mobius Board of Directors	

The deprAVED artists who participated included:

Anita Allyn	Colleen Marshall
Dana Moser	Emile Tobenfeld
Eric Boland & Ed	Gary Rattigan
Greg Shea	Jessica Schroeder
John Casey	Joseph White
Kathy Hargreaves	Lauren Petty
Laurie Baldi	Luke Bruffee

Michael Morasse
Robert "Wiggles" Appleton
Shane Murray
St. Suzan Baltozer
Ruth Fitzgerald
Shannon Flattery
Werner Grundl
Mobius Artists Group members

SPECIAL RAVE THANKS TO:

Dave Jury for the specialty Rave lighting.
Reload, Madsol and Osheen for the groovable music.

Many thanks to Stark RAVEing Mobius sponsors:

WBCN - especially Oedipus and Cha Chi LoPret
WZBC
STUFF MAGAZINE
BOSTON ROCK MAGAZINE
THE OTHER SIDE CAFE
BEAT NON STOP
SID STONE SOUND & LIGHT

And deep appreciation to our business donors:

Atlantic Coast Brewery Bethany's
Boston Wharf Company
Bread & Circus - Fenway & Central Square
Brew Moon Buddha's Delight
Burgess & Clark Coffee Co. Calla Lily
Cambridge Brewing Co. Carberry's
Country Life Middle East Restaurant
Other Side Cafe Panini

AND a MOBIUS STANDING "O" for the brilliant, patient artist Benny Reload Benschop who designed the ingenious and colorful party invite on a shoestring.

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.

The Mobius Newsletter is edited by David Miller with help from Nancy Adams and Rochelle Fabb, and is designed and produced by Sarah Hickler

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FALL 1995

**ARTrages
#7
THE FAMED
MOBIUS ALL
EXPERIMENTAL
ART PARTY!**

**Saturday,
November 18, 1995**
(Mark your calendarS!)
8pm-1am!
**New Location this
fall - watch your
mail for an update**

It's our seventh year throwing this annual non-stop art party and Mobius has got the seven year itch! We'll be moving this year's party location and experimental art will be roving all over the place! Be a part of this experimental, on-the-edge, ongoing art happening right in your backyard!

Tickets are: \$12 in advance, \$15 at the door and include all performances, musics and art events, buffet & cash bar.

mobius

Boston's Artist-Run Center for
Experimental Work In All Media

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Tel: 617-542-7416
Fax: 617-451-2910

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