



mobius

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

September 1998/January 1999 Vol. 16 #1

stills from *Mord* : Kohout, Dorsky and Capek

Seaport Susurru

In our last newsletter, I wrote about the changing landscape within and around the Fort Point neighborhood and its tangential impact on Mobius. The Central Artery Tunnel Project continues to influence the area, converting substantial swaths of land in-progress for several more years. The sight of this transformation can be both inspiring in its effort and scale and enervating in its persistence. Ask the residents of A Street, whose lives have been accompanied by pile drivers and back-hoes for the past year.

Another development project looming large in the foreseeable future is the Waterfront/Seaport plan administered by the Boston Redevelopment Authority. This project, encompassing the whole area below the Fort Point Channel south and along the waterfront, is still in the planning stages. The BRA will release its final proposal in the fall. The ramifications of this project, in the last area of the city of Boston left for development, have made the Fort Point area and the surrounding land the most desirable properties in the city. This trend will continue for many years; there is a twenty to fifty-year projection on the amount of time it will take to complete the final Seaport district plan.

No one is certain about the role of artists in the neighborhood as the future unfolds. In all of the discourses and diatribes, there is scant mention of the fact that in Fort Point resides the largest artist's community in New England. Many of the plans acknowledge the uniqueness of the neighborhood and its friendly scale, stating a desire for its preservation. However, there is little emphasis on creating a human ecology that will ensure a balance between the many residents and uses for the entire area.

By the time you read this, Mobius, along with other tenants of the Fort Point Artists Community, will have signed a new five-year lease to remain at our facility here on Congress St. This is a significant development for artists and audiences who have established and contributed to the vitality of this neighborhood for many years (our sixteenth at this address). As a neighborhood group, we will continue to have a presence in the months and years to come on matters about the future of the district and our inclusion and participation.

Internally, Mobius has undergone other changes. We have a new committee structure to streamline the decision-making process and support the staff.

While I have assumed the title of director, the Artists Group continues to be the guiding force of the organization through its work and collective leadership. At the time of this writing, we are also undergoing new changes in the Artists Group that will be announced in the next newsletter.

For the second consecutive year, Mobius has received a grant from the ArtsLink Partnership in New York. In November we will be hosting a sculptural installation artist from Croatia, Silvo Saric. You will be receiving information about his residency here, with a gallery talk and exhibition currently in development during the month of November. This year we are also developing a mentoring program of young artists by the Artists Group in collaboration with Artists Foundation director, Kathleen Bitetti. Information about exhibitions and performances related to this will be forthcoming in the next newsletter.

Our fall season is highlighted with installations by Gloucester artist Bruce Bemis; Mobius Artists Group member Margaret B. Tittmore; Margaret Wagner, an artist who relocated to Boston from Rochester last year; Barbara and Norton Garber of Vermont; and Megan Hurst of Fort Point.

Featured performances include the return of Cave Dogs, a Boston group who thrilled audiences at ArtRages last November, have performed extensively in New York, and have yet to receive the recognition they deserve here in Boston. There are also performances by members of the Mobius Artists Group and friends in a concert of works by John Cage; the eclectic and unpredictable Open Faucet Productions; Shumka Dance/Theater from New York; the developing project, Magnificat, by members of the Mobius Artists Group; and a 'durational' performance by Donna Coppola. Three video art screenings from VideoSpace and a program of films from the Czech Underground prior to the 1989 Velvet Revolution round out the schedule between September and January.

The breadth and consistency of programming we offer would not be possible without the audiences and supporters that come from you, our newsletter readership. We look forward to seeing you here in this bright, new season.

JED SPEARE



photo: Bruce Bemis

Incidents of Light

Bruce Bemis

INSTALLATION: Sept. 16 – Oct. 13, 1998

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

RECEPTION AND GALLERY TALK: Sat., Sept. 19, 3 – 5 PM

The work presented here has grown from a desire to combine film and sculpture in one artistic output. Film holds a fascination for me in its direct use of light and in its projection of the photographic image set to motion, or rather the illusion of motion, through what Stan Brakhage once called “related variance.” Equally strong for me is the desire to be engaged in the physicality of a spatial/temporal experience. I have attempted to allow these interests and impulses to come together to produce in my work a play between the material and immaterial aspects of our shared experience, between body and mind as it were.

I thought that some expression of this relationship might be accomplished by allowing the light and image produced by a film projector to come in contact with other objects and materials placed in its path so as to extend the image into a more spatial form. Although light can be defined by its material characteristics there is a mystery about it that defies definition. We can perceive its ebb and flow as it comes in contact with the stuff of our everyday surroundings and experience it in purely visual terms. It pierces into our home, bends over the arm of a chair, and flickers and fades in an instant. I have attempted to allow some of this quality to become apparent in my work by setting up a condition in which such an incident might occur. By having a loop of film continuously project an image I began playing in the light with various objects and material that would alter its flow.

The work as a whole depends on the given technology of the film projector. For all practical purposes this device has fallen from use within the everyday business of our general culture. It was once used to present understandings of the world in workplaces and classrooms, and in the home to present an image of ourselves in motion. In this work I have recast this once familiar device. Its look and the sounds it makes are a recollection in the midst of a continuous march of new technologies.

Most of my life has been lived in areas where the landscape has been a daily source of visual engagement for me. This was true of my childhood spent in the farmland of the Connecticut River Valley, years spent in the Green Mountains of Vermont, and presently on the coast in Gloucester, Massachusetts. The way light moves across features of a landscape, altering spatial relationships and perceptions of closeness and distance, is a freely given experience and the ground that intuitively informs my work.

BRUCE BEMIS

Join the Friends of Mobius

Like Richard Burton wed Liz,
Gee goes with Whiz.
As Proctor needs Gambles,
Warhol had Campbells.
Tripp and Lewinsky
is like Ice and Lipinsky.
The people loved Che;
Breakfast-in-Bed needs the tray.
The Tsar and Rasputin,
Gulliver's Lilliputian.
A Boy and His Dog,
L.A. and Smog.
Charlie Parker's Bee-Bop,
Mom and Pop.
Moses and God,
Fabio and his Bod.
Stella and Stanley,
It's like a Big Family!
They all needed each other,
Like Orwell needed Big Brother.
And, just like Holmes and his clue,
Mobius artist-run-center needs you.

The Friends of Mobius initiative has been a success since its inception in 1995. During that time, the special collaborations between Mobius and its supporters has contributed significantly to Mobius' survival and growth. Thank you to all current Friends of Mobius; it's great to see you at events and performances.

For a \$35 donation to Mobius—or a \$50 donation for two members of the same household—you can renew your membership as a Friend of Mobius. Or, if you aren't already involved with the collaborative, you can join for the first time.

And being a Friend of Mobius gives you access to all the really good stuff: discounts on every Mobius event throughout the entire season, including the infamous annual Artrages party and the newly infamous annual fundraising auction; you also receive important calendar updates; and an invitation to a special reception in your honor.

And of course, like all our guests, fabulous volunteers, and financial supporters, you have all our appreciation and love. Mobius takes its friends seriously. Won't you consider becoming one?

To become a Friend of Mobius, or renew your membership for the '98-'99 season, please send a check payable to Mobius at 354 Congress St., Boston, MA. 02210



Variations and Silences

WORKS BY JOHN CAGE

performed by Mobius Artists Group members

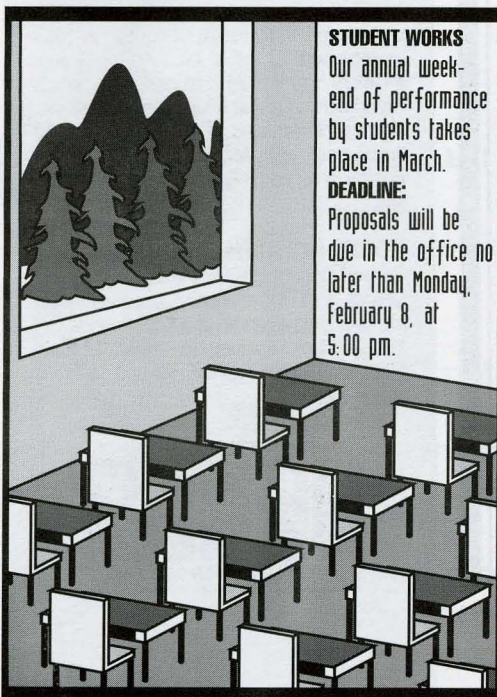
Larry Johnson, David Miller and **Landon Rose** with friends **Steve Norton, Tom Plsek** and **Janet Underhill**, and many others

Friday and Saturday, September 18 – 19, 1998

You all remember the monsoons of early summer, don't you? Well, while it wasn't a world-class catastrophe, we were forced to cancel one of our two performances of *Variations and Silences* as a result of dangerous travel conditions. It was a great disappointment to us, and to the audience members who showed up at the door (heroes all)! Our general feeling was that we put in too much work, and had too good a time on our first night, to give up with a single performance. So, we're back.

This program presents three works by John Cage: *Variations I* (1958), *Variations II* (1961) and the famous "silent piece," *4'33"* (1954). The two *Variations*, the first of eight pieces by that name that Cage wrote over the course of twenty years, can be performed by any combination of sound-making forces, "musical" or otherwise. So we will present, in two overlapping sequences, versions for trombone and woodwinds, two voices, solo violin and a gamut of everyday objects (such as a rake, torn paper, electric drill and bubble wrap). At the heart of the program is a period of quiet, in which you may choose to listen, or giggle nervously: these seem to be the two primary responses to *4'33"*. (At least among younger people: some older folks may still enjoy acting out their indignation.) It's up to you. Actually, every time we present works by John Cage at Mobius, I'm struck by the quality of concentration – not forced, but natural – that arises in the audience. While it's a great loss not to have him with us, it seems that his audience is still continuing to grow. Just take a look at the "Cage" bin in the Classical department of any large music store.

DAVID MILLER



mobius call for proposals

DEADLINES:

5 PM, Thurs., September 17, 1998 – for projects to take place February 1999 – June 1999

5 PM, Thurs., April 29, 1999 – for projects to take place September 1999 – January 2000

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 the Mobius office at (617) 542-7416.

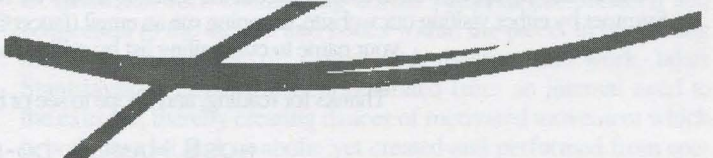
works-in-progress #42

December 11-12, 1998

CALL FOR PROPOSALS

Deadline for proposals: Friday, October 30, 1998

The 42nd incarnation of Works in Progress will be a sampling of developing performance work of all disciplines by emerging and established artists. Catch 20 minutes a piece of heretofore unseen, unheard combinations of actions, sounds, and thoughts. Join the post-performance discussion between the audience and performers to exchange reactions, impressions, and ideas about the work. Program and performers vary nightly!



We send a very special thank you to Rindy Garner and Debbie Verhoff, for helping out at the Mobius Arts in the Park performances at the DeCordova Museum and Sculpture Park this past June.

Open Faucet Falling Down

PERFORMANCE SERIES

Open Faucet productions

Thursday, Friday and Saturday, October 1 - 3, 1998



Last May, Open Faucet productions was given the opportunity to guest-curate the Mobius space for a weekend. As is our style, we quickly assembled over 13 performing artists and had a successful and enjoyable time producing their work. The first weekend of October we are again being given this opportunity and are once more planning a three-day "Fall-a-Balooza" of mixed-media performance shenanigans.

But first, a bit about what Open Faucet is: In the Fall of 1996, with a list of names from Stefanie Cohen (from Ruby Slippers Productions), new-to-Boston artist Reese Johanson started producing funky mixed-media shows at the Zeigeist Gallery in Cambridge. I was a frequent and enthusiastic performer and we eventually spoke about joining forces, as she needed some assistance, and I had wanted to try producing mixed-media events myself. By the Spring of 1997 we called ourselves Open Faucet productions and begun supplementing our Zeigeist shows with an open-mic series at Bishop's Pub in Boston. We came across the Actors Theater Workshop in Chinatown around that same time, and soon changed our monthly mixed-media series to occur there—a series that continues to this day, and which is occasionally augmented by producing feature shows for artists as well.

The open-mic series at Bishop's Pub (Open Faucet LaboraTory) fell through last Fall; however, we are now hosting it at Out of the Blue Gallery (usually the third Saturday night of the month) in Central Square. We also have a new monthly (usually the first Monday of the month) music and sound art series (Open Faucet Genre Pool) happening at the Middle East Downstairs. With the continuation of the mixed-media showcases (usually the last Sunday of the month) at the Actors Workshop, we are now producing an average of three events a month.

At the risk of this sounding like some cheesy pre-fab mission statement, our goal is to organize cool and cheap events that encourage cross pollination between Boston artists of varying disciplines and all their respective fans. We want to be accessible, funky, and provide a place where new and seasoned performers can share their work in a supportive environment. We have also produced a number of public performances for Sidewalk Sam and Art Street Inc. and were recently interviewed by Insite Magazine. We are optimistic about our future as a mainstay in Boston, and are starting the hairy non-profit ball rolling this Summer. With the recent additions of artists Suzanne Vogel, Nola Kelley, and St. Suzan Baltozer to our ranks, we are reaching our tendrils into all sorts of promising performance honey pots.

Looking ahead, we hope to acquire our own homebase for events, and we hope to hook up with other similar groups, both around here and in other cities, for some sort of performance exchange programs. The Open Faucet website (www.openfaucet.com) now contains over 20 individual artist pages, as well as an online gallery, calendar information, recent developments, links to other arts groups in Boston, and plenty of room for interesting contributions from visitors. If you are an artist (or producer) of any medium, and are interested in working with us in some capacity, I encourage you to contact me. We are always looking to share and recruit new performers.

Getting back to our Mobius weekend: while the exact lineup and layout of the three nights is still being determined as of this writing, we encourage you to keep abreast of how the weekend is shaping up, as well as learning about the series of shows we have planned for this Summer by either visiting our website, dropping me an email (faucet@tiac.net), or adding your name to our mailing list by calling me at (617)983-0180.

Thanks for reading, and I hope to see or hear from you soon.

ROSS HAMLIN, CO-DIRECTOR GUY



MOBIUS ARTISTS GROUP

- | | |
|--------------------|------------------------|
| Nancy Adams | Marilyn Arsem |
| Meredith Davis | Rochelle Fabb |
| Linda Graetz | Milan Kohout |
| Larry Johnson | Taylor McLean |
| David Miller | Cathy Nolan |
| Mari Novotny-Jones | Bob Raymond |
| Joanne Rice | Landon Rose |
| Jed Speare | Margaret B. Tittermore |

MOBIUS STAFF

- Jed Speare, Director
 Donna Palma Coppola, Publicist
 Timothy Mason, General Manager
 interns and volunteers: Sarah Cavic, Eve Crevoshay, Alexa Forster, Karin Goodfellow, Erik Jos Olsson, Zachary Keating, Liz Rodwell, Tamara Schillin, Charles Wellman

BOARD OF DIRECTORS

- George Moseley, President
 Sally Solomon, Treasurer
 Mari Novotny-Jones
 Lauretta James
 Lisa Tittermore, Clerk
 Amy Bauman

ADVISORY BOARD

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

MOBIUS ARTISTS GROUP has gained national recognition as a leading interdisciplinary group in Massachusetts. Founded by Marilyn Arsem in 1977, the 16-member group has been known for incorporating a wide range of the visual, performing, and media arts into innovative live performance, video, and installation works.

MOBIUS is an artist-run center for experimental work in all media. Founded in 1983 by members of the Mobius Artists Group, **MOBIUS** operates as a laboratory for artists experimenting at the boundaries of their disciplines. Presenting the work of over 100 artists each year, **MOBIUS** is unequalled in Boston in its commitment to the alternative arts.

MOBIUS, INC. is funded by the Massachusetts Cultural Council (MCC); the Boston Cultural Council, a municipal agency supported by the MCC, a state agency; The LEF Foundation; The ArtsLink Partnership; New England Foundation for the Arts (NEFA); and generous private support.



VIDEOSPACE, A MEDIA ARTS COLLECTIVE

VideoSpace is an artist-run collective dedicated to the presentation of media art in New England. Current members are Liz Canner, Sarah Smiley, Dena Gwin, Alberto Roblest, George Fifield, Anthony Flackett, and Anita Allyn. This fall the VideoSpace at Mobius program will be in our 7th season. VideoSpace at Mobius is the major Boston venue for experimental video work. The Boston Phoenix has called VideoSpace, "Massachusetts' most ambitious program of video art"

Tuesday, October 6, 1998 @ 7 PM

SUDDEN FICTION

curated by:

George Fifield, Gene Gort, and Walid Raad

Derived from the concept of "Sudden Fiction", in which a narrative is conveyed in an intense, complex, and intense way, "Sudden Video" attempts to redefine the storytelling mechanisms of video art.

Tuesday, November 10, 1998 @ 7 PM

FOUND/STOLEN VIDEO SHOW

curated by: **Andrew Warren**

Last year, this show played to a sold-out audience, and was later played at Rhode Island School of Design. Now, building on the success of last year's program new found/stolen works are presented in a show curated by Andrew Warren. People are surrounded and infiltrated by a hyper-media corporate culture. The tendency for artists to reconsume and reconfigure popular/unpopular media has created a rich and provocative collection of videos utilizing appropriated visuals and/or sounds. Submissions are always delightfully accepted!

Tuesday, January 19, 1999 @ 7:30 PM

VIDEO EXCHANGE FROM MEXICO

curated by: **Alberto Roblest**

Videomakers from Guanajuato, Mexico have grown up in the shadow of famed Mexican painter Diego Rivera who was born there. The 18th Century mining gown is at once a bastion of conservative, traditional central Mexico, and for on month each year, it is also the center of contemporary art, music, dance, and performance. Transformed by the Cervantina Festival each autumn, the city becomes an international gathering place that draws artists and audiences from around the globe. This combination of old Mexico and globe village have nurtured a rich and varied video art tradition among Guanajuato video makers.

Missing Objects: A Deconstructed Love Story

DANCE-THEATRE PERFORMANCE BY

Shumka Dance/Theatre Company

conceived and choreographed by **Tanya Kane-Parry**

original music composed by **Evren Celimi**

lighting design by **Scott Machens**

Thursday, Friday and Saturday, October 8-10, 1998

This original dance-theatre piece arose out of an invitation from Japanese painter Hiromi Iuchi to experiment with dance and live painting. Added to this process



photo: Fernando Natalici

was the improvised live music of the contemporary jazz ensemble, Sonota. During this time period I was also experimenting with the connection between sound and movement based on the musicality of language. Incorporating text from Russian poet Vanshenkin, Shakespeare and the Torah, the piece revealed itself as a journey through and out of the grieving process told through the metaphor of a deteriorating love story. The passion fizzles out quickly into the stale, smoldering embers of a dying relationship.

Frustration, anger, slam-dancing, rough-housing, forced sexual encounters and paint-splattered violence reel beneath the blank stare of distant lovers in this "non-relationship." Language is spoken, sung and sputtered, feeding the movement and interaction between the performers and original musical score. Painting as they move, performers paint the walls, the floor, themselves and each other, revealing color and images which reflect the emotions back like a mirror. Finally, ritual provides structure and a sense of security in a world full of chaos and loss. Delving into the dark side, the piece re-emerges, affirming hope and meaning and one's ability to heal and move forward.

The Shumka Dance/Theatre Company creates new works through a process of structured and free-form improvisations, incorporating vocabulary from both dance and theater. The performers function as an ensemble, each contributing his/her personal interpretation and connection to the themes and issues within the piece. In combining the two disciplines of dance and theater, the work takes Stanislavsky's physical action generated from an internal need to the extreme, thereby creating dances of motivated movement which is both abstract and symbolic yet created and performed from specific internal impulse. We have performed widely, including Westbeth Arts Center, Theater for the New City, Judson Memorial Church, Williamsburg Arts & Historical Center, Merkin Concert Hall, and Ohio Theater.

TANYA KANE-PARRY, ARTISTIC DIRECTOR

MOBIUS WISH LIST

- Zip and Jaz Disks
- Quark Express for MAC & PC
- Filemaker Pro
- Slide scanner
- Lighting Equipment -10 -12 can lights
- Gels for our lights
- donated printing services
- donated advertising of events
- volunteers
- office work, party help,
- postering and mailing

Quotidian

Margaret B. Tittlemore

Mobius Artists Group

INSTALLATION: Oct. 14 – Oct. 31, 1998

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

RECEPTION AND GALLERY TALK: Sat., Oct. 17, 3 – 5 PM

I have been gravitating to the word "quotidian" for a while now. It has slowly entered my subconscious mind. I wasn't even completely sure what it meant, but I knew it sounded right for this piece. The Latin made me feel I was making an ancient connection. The dictionary confirmed my instincts with the definitions of "daily," "everyday," and "commonplace."

This installation comes from the simple activity of taking a walk along a shore near my home. What could be more commonplace? I have been making this path for almost thirty years. About four years ago, I started audiotaping what I "see" along this path. I wanted to explore the effect recording would have. It has become a powerful vehicle for me to analyze, clarify, and discover. The recordings have become a calendar of the mind.

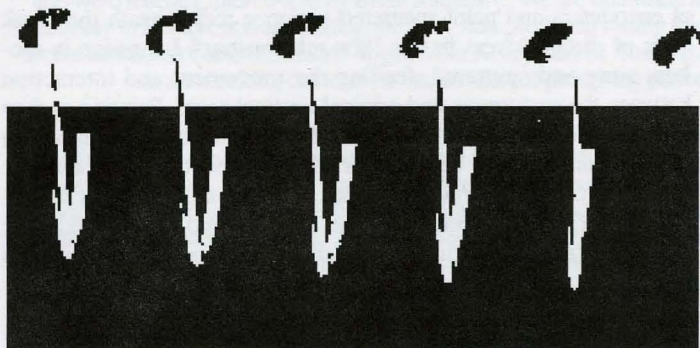
MARGARET B. TITTEMORE



photo: Margaret B. Tittlemore

18TH ANNUAL FORT POINT OPEN STUDIOS

Oct. 17–18 1998, from 12–5 PM



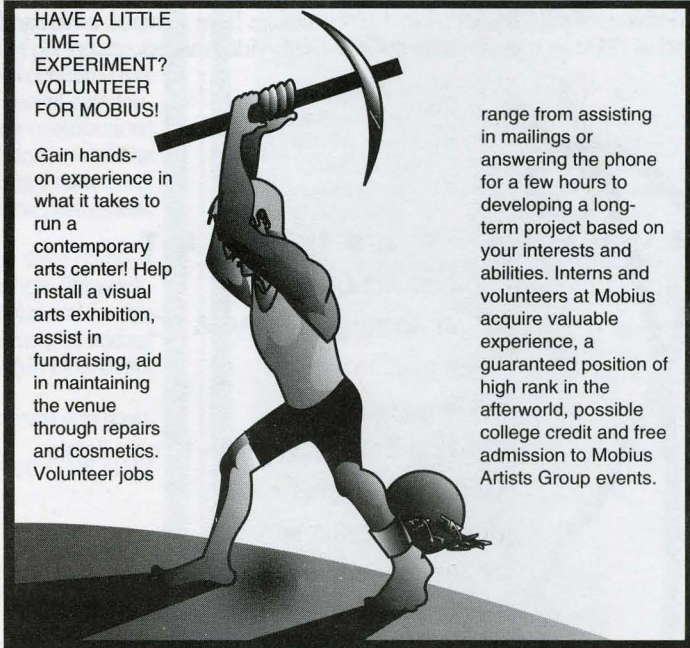
PHYSICAL ACCESSIBILITY

Mobius is committed to being as accessible as possible for 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 for assistance. 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.

HAVE A LITTLE
TIME TO
EXPERIMENT?
VOLUNTEER
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, possible college credit and free admission to Mobius Artists Group events.

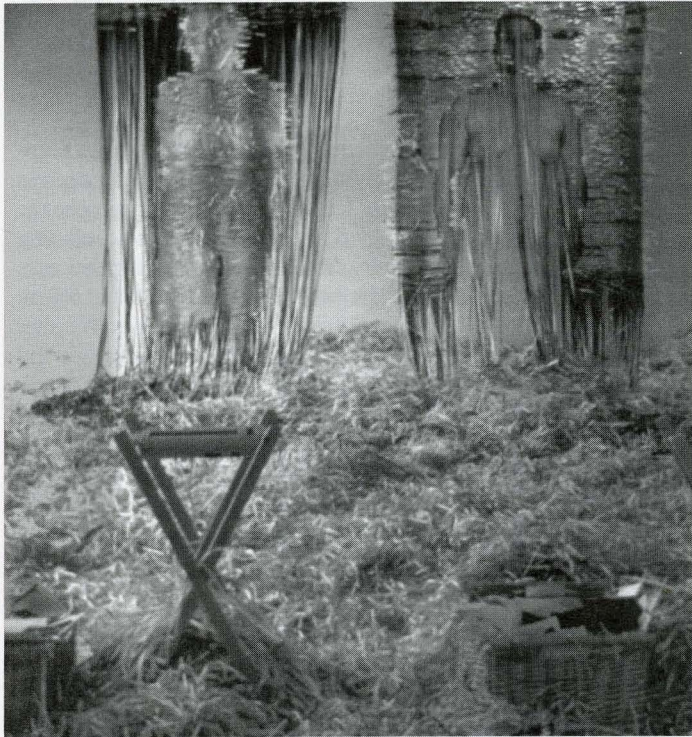


photo: Margaret Wagner

Making and Unmaking

Margaret Wagner

INSTALLATION: Oct. 14 – Nov. 7, 1998

GALLERY HOURS: Wed. – Sat. 12 – 5 PM

RECEPTION AND GALLERY TALK: Sat., Oct. 17, 3 – 5 PM

As an artist and individual, I am continually engaged in the process of making and unmaking, learning and unlearning, constructing, deconstructing, and reconstructing. In the fall of 1996 I started to shred my life (my artwork, journals, books, letters, bills, etc.) and re-configure the fragments into a new construction and/or representation, unlearning and unmaking my constructed persona/gender with the intention of reconstructing a new "image" from the existing pieces. This became an act of acceptance and contrition, as well as a process of self-confirmation. The deconstruction process and the purging of the past (represented by the shredded material) dominated at first while the weaving was just taking form. However, as the woven pieces grew and became more dense upon each installation, and my life and interests shifted, the act of construction (the making) has become the focus.

Upon entering the room a monitor is positioned centrally playing video images of the shredding and weaving process. I obsessively recorded all the shredding of my most personal objects during the first evolution of this piece and frequently videotape the weaving as well. The repetitive sound and images set the stage for the elements presented in the center of the room. As people move into the gallery space they are presented with large piles of shredded materials, including photographs, past artworks, copied texts, magazine advertisements, junk mail, etc. Amidst this pile are found two functioning paper shredders and materials available for the viewer to participate in the further shredding of the artist's life. Emerging from the fragments are three large woven images (two @ 52" x 9' and one @ 10' x 8') containing all the elements from the original materials. The image is recognizable as a human figure, but gender identification and specific physical attributes are unidentifiable. A third weaving (10' x 8'), which utilizes an image of the home as the base, will be completed during the installation at Mobius. Because the significance for me as the artist has shifted from the shredding to the weaving, I will further evolve the work by weaving in the gallery during specific hours. During these times I will interact with the viewers, answering questions and discussing the concept with those that ask.

I'm a native of Dubuque, Iowa, and have lived in a variety of cities and states across the United States. Recently, I moved from Rochester, New York, to Boston. My parents, Hubert and Elma Wagner, have supported my decision to pursue a visual art career since the beginning. Much of what I've accomplished is due to their love and guidance. I earned a BFA from the University of Iowa and an MFA from the University of Colorado at Boulder where I studied photography and electronic media. Currently, besides exhibiting my work, I'm an Assistant Professor of art at the University of Massachusetts in Boston. I recently left the position of Chair of the Fine Art Photography Department at the Rochester Institute of Technology in Rochester, New York.

MARGARET WAGNER

Directions to Mobius:

Central Artery Construction

Nightmare: The construction in the downtown area makes for constant changes in the directions to Mobius. If you are unfamiliar with the area, please call the Mobius office for the most up-to-date information.

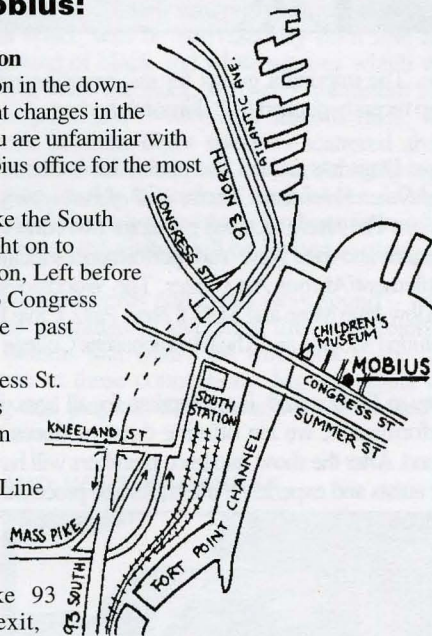
From the Mass Pike: Take the South Street/Chinatown exit. Right on to Summer St. @ South Station, Left before the bridge, then Right onto Congress St. (over the old iron bridge – past the milk bottle)

From Rt. 93: Take Congress St. exit. Mobius is two blocks past the Children's Museum on the left.

By MBTA: Take the Red Line to South Station. Walk one block (north) to Congress St.

From the South: Take 93 North to Kneeland St. exit, turn right at bottom of ramp onto Kneeland St., left on Atlantic Ave. and right onto Congress St.

Parking at Mobius: The big dig has struck the meters on Congress St. so parking is a bit more challenging. Look into Allright Parking, the first lot on your right after you drive over the bridge from downtown. You can also try parking in the unattended lot (after 6pm) on West Service Drive (or at the 4-hour meters) which is the 3rd left after Mobius. If you park in other unattended lots, you may be towed.



How To Build A Raft

PERFORMANCE IN THREE ACTS BY

Cave Dogs

Thursday, Friday and Saturday, November 6-8, 13-15, 1998

Cave Dogs brings together visual artists, musicians, dancers, and writers in the spirit of collaboration. Together, we acknowledge the unexpected, celebrate the surprise, and allow the work to take shape - each element finding a new life in relation to the others. The narrative lays down the foundation for improvisational techniques. We use a decidedly low-fi approach in creating both visual and audio components of the piece. An original soundtrack is composed using experimental and traditional musical instruments and sound equipment. Through the use of creative lighting, shadows are cast from sculptures, props, and the human body. Multi-layered, overlapping sound and visual effects move in and around a set composed of physical layers to create meaning through complex and fluid partnerships.

Suzanne Stokes, artistic director and performer, created Cave Dogs in 1992, while living in New York's Hudson Valley. The performance work developed over the past six years as the company members grew and changed. Cave Dogs' home base is currently in Boston, but a healthy, long distance, collaboration exists with musicians in New York, a writer in California and various contributing artists throughout the United

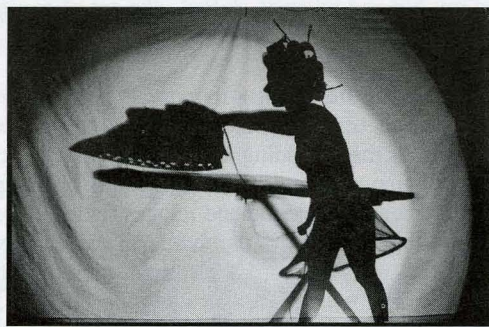


photo: Jim Fossett

States. Cave Dogs members include Suzanne Stokes, Jeanne Scheper, Christopher Wiley, Trudy Trutwin, Tracy Spadafora, Arnaldo Hernandez, Mira Friedlander, Mathew Arnold, James Fossett, Luke Walker and Victoria Leigh. The soundtrack was created by Dean Jones and Warren Perrins.

As we prepare to navigate another difficult millennium Cave Dogs current production, *How to Build a Raft*, explores the rough waters of work, migration, reproduction, acquisition, documentation, and dispersal. Taking the form of three independent short stories -- "Pullers Pull", "Charting a Path", and "Reservoir Hill" -- the production idiosyncratically connects their unique environments as the work unfolds. The stories are linked and, at times, disrupted by a chorus that tells its own story: How to make a raft from bamboo.

In "Pullers Pull", H.W. tells the story of his illegal border crossing when he was a child. He relates, in vivid detail, the variety of crops his body and the bodies of other migrant workers have tackled, from sugarcane to apples to corn, and the fields of labor that separate them from their families. H.W. creates a composite sketch of migrant labor experiences in America. Exploring the hardships of work, the difficulties of documentation, and the effects of dispersal on the migrant family and community, "Pullers Pull" looks at memory as a tool for survival.

"Charting a Path" is a comical and surreal portrait of a young woman negotiating the chaos of life's debris. A confusion of choices present themselves almost as quickly as the bills pile up. She is caught up in the schizophrenic role of women in contemporary American society, facing the conflicting forces of work, partnership, and community. One of the looming choices is whether to have children, but instead it is the papers and household objects that begin to reproduce, and almost as quickly as her rabbit does. We enter the woman's home on a day when her wedding ring has disappeared and join her in a frantic search for the ring and for clarity in this world of animated choices.

Navigating an eccentric adult world, a young brother and sister gain perspective on parental authority and find a new community in "Reservoir Hill". Befriending an intriguing pre-school teacher, they discover new worlds while walking in the saw-dust aisles of the city market and by



losing themselves in the teacher's house -- a Victorian cabinet of curiosities. "Reservoir Hill" is really a story about a meal, a fancy French dinner, to which the children are invited without their par

ents. The important guests for this occasion are five Norwegian sailors who recently docked in Baltimore's harbor.

Cave Dogs has created and performed works such as *Shadows of Doubt and Other Precarious Truths*, *Fall of Perception*, *Sustenance*, and *Emily's Circus*. They have received grants for two consecutive years from Franklin Furnace and their New York performances include P.S. 122, Henry Street Settlement/Abrons Art Center, The Woodstock Comeau Property, The Widow Jane Mine and SUNY New Paltz. Cave Dogs Boston venues have included Mobius and The Massachusetts College of Art.

How to Build a Raft is appropriate for all ages. In addition to the evening performances, we are offering three matinees to encourage families to attend. After the show, audience members will have an opportunity to meet the artists and experience the backstage processes and methods of the production.

CAVE DOGS

Make **Mobius** your very own
some opportunities are now available
to rent any of the Mobius Spaces

(Studio, Black Box Theater, Gallery)
for your very own

—reception—video shoot—teaching/rehearsal space—
—other innovative application—

call the office 617.542.7416 for prices and availabilities

Under the Wire

Barbara Garber and Norton Garber

VISUAL/SOUND INSTALLATION: Nov. 11 – Nov. 14, 1998

GALLERY HOURS: Wed.– Sat. 12 – 5 PM

RECEPTION AND GALLERY TALK: Sat., Nov. 14, 3 – 5 PM

It's about connections. What do we see? What do we hear? On the T do you notice who is sitting across from you? Do your eyes meet? Or what about the conversation next to you? Do you listen? Or on the walk from South Station to Mobius do you notice the corroded metal of the railings on the bridge over Fort Point Channel? Are you aware of the planes overhead or the warning beeps coming from the Federal Reserve parking lot?

If you're like most of us you navigate through a cityscape by tuning out some of it or even most of it, as if by insulating or distancing ourselves we can make it through territory perceived as alien or hostile.

With *Under the Wire* a site specific, interactive, visual/sound installation for Mobius' front gallery, we're interested in exploring the kinds of everyday connections that people make (or don't make) with their environment and with each other. The architectural space will be activated by both line and sound. Against a background of black and white squares which will move down the back wall onto the floor, wire and aluminum rod, covered with fluorescent paint and twisted into sinuous lines, will create a complex network of lines. Eight speakers scattered about the room will create a sound field composed of electronically synthesized tones and sampled sounds taken from the Mobius environment. These sampled sounds are triggered by a keyboard placed in the center of the gallery which the visitor will be invited to play.

Working with these modest materials and throwaway sound – what someone once called the scrapings of everyday life – we realized over the three or four months that *Under the Wire* took shape that working together was one of these connections. Moving about the space, looking, listening and playing, the viewer will be invited to join us in our collaboration.

BARBARA GARBER AND NORTON GARBER

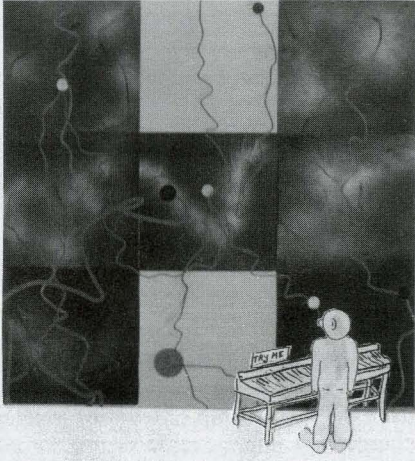


photo: Barbara Garber

Magnificat

WORK-IN-PROGRESS

Mobius Artists Group Members

Tuesday, November 17, 1998

This evening will mark the third and final in-progress presentation of work on what we've been calling the "Monteverdi project." I've written about this at in previous issues of the *Newsletter*, but just as a quick review:

This project began out of my fascination with Claudio Monteverdi's "Magnificat", part of his *Vespers of 1610*. I originally made an idiosyncratic structural analysis of the piece, and invited Mobius Artists Group members to join me in exploring it. The intention was then — and largely still is — to create a sort of intermedial analog of Monteverdi's composition, using whatever means presented themselves, determined by the interests of the collaborators. The idea is presumptuous, to say the least. Why attempt to reinvent a work like the "Magnificat"? Why bother ourselves with spending so much time on such an obviously canonical European classic? Do we really think we're going to produce something equal in splendor to Monteverdi's original?

Questions like these quite naturally come up as we work, and we attempt to incorporate them into the work itself. Our responses have been — speaking very broadly — not only structural and imagistic, but to some extent sociological. We're beginning to integrate not only how we feel about the music itself — and there's a diversity of response even in this — but also how we feel about the music in its cultural context. As Milan Kohout has said, listening to the "Magnificat" on a car stereo while driving through the city is a completely disconnected experience. (Well yes, I'll add — after all, I live on Mozart St. in Jamaica Plain.) So, let these questions and doubts inform the work, rather than slowing it down.

This coming spring, we'll present whatever-it-is that we call a final version of this project, under whatever title we choose to give it. In the meantime, our two previous work-in-progress presentations have been marked by provocative audience comment and a lively sense of discovering. I hope you'll take a weekday evening and go out of your way a bit to join us!

DAVID MILLER

ArtRages

ArtRages

Saturday, November 21, 1998
8 pm - midnight
Location TBA: Look for signs and ads, or call
Mobius to get all the details.
Mobius' annual benefit art party -- one fabulous night
of art-filled fun with performance, video, installation,
intermedia, sound and participatory art, food, dancing,
friendly people and excitement all around.
It also acts as a fundraiser!

The Desire for Justice in the Grayness of Socialist Shadows

FILMS FROM THE CZECHOSLOVAK UNDERGROUND BEFORE
THE VELVET REVOLUTION OF 1989

introduction and commentary by **Milan Kohout**
Mobius Artists Group

Friday and Saturday, December 4 – 5, 1998

It has already been nine years since the Velvet Revolution in Prague, when crowds of anxious young people were throwing their bodies against cordons of policemen and they let their heads be bashed by the sticks of the former socialist government. The political system was trying to preserve itself, and because nobody was listening anymore to the government's rhetoric about the social advantages of a classless and equal style of life, it turned into a massacre of in-socialism-nonbelievers. But after a couple of days, thanks to the unbelievable unity of the whole nation, the head of the socialist colossus tumbled down, and during a period of hysterical euphoria of all the people, the doors to the world of democracy were opened.

It has already been nine years since the Velvet Revolution in Prague, and in the current elections, in spite of the anger expressed by the right-wing party, most of the Czech voters voted Social Democrats. The huge pendulum of history, after it penetrated the sticky, smelly brew of rightist individu-egoistic society built on economic segregation, went already a long time ago back to the left, and the so-called Market Economy slapped people's faces more than once. The desire for social justice, combined at the same time with disgust for serving and slaving for the ideal, brings – as has happened so many times before in history – an oscillation which is full of contradictions.


Recently, I opened my old dust-covered luggage in which I have carried for 10 years the archive of all the film productions which I succeeded in preserving from the period of the outlawed underground art movements during the former socialist times in the Czech Republic. I was taking out all those 8mm independent films, on which we had to stick by hand the magnetic strips for audio using a razor and glue, and I got the idea to show them to you, realizing that they are already part of history and the study of social movements. And I started again to torture myself with questions about the sense of social justice, about the optimal nature of society, about culture vs. natural barbarism, about the instinctual urge for cruelty vs. artificially created human relationships – artificially created, which means "created by the artist".



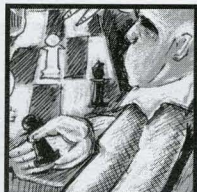
still from *Mord*: Kohout, Dorsky and Capek

In my luggage are the witnesses, created by those non-official artists of the underground, witnesses to the desire for release from the dictatorship of socialist ideology, yet at the same time charged by unbelievable desire for equality and omnipotent humanism, charged with longing for the kind of society where everybody would be stroking each other in fields of flowers, drinking mead brewed from the uniqueness and irreplaceability of each of the creators of art, where everyone would be breathing freely and fully the fragrant air, which would be shared among non-competitors. But which would be shared consciously. In each of those underground independent films, created under huge danger of cruel incarceration, there is hidden the shadow of the premonition that, as has happened so many times in human history, there would be staged a bloody ritual in which the flower-scented velvet children would be shoved into the sticky gullet of all revolutions. But will it again happen?

MILAN KOHOUT



CURIOUS LIQUIDS





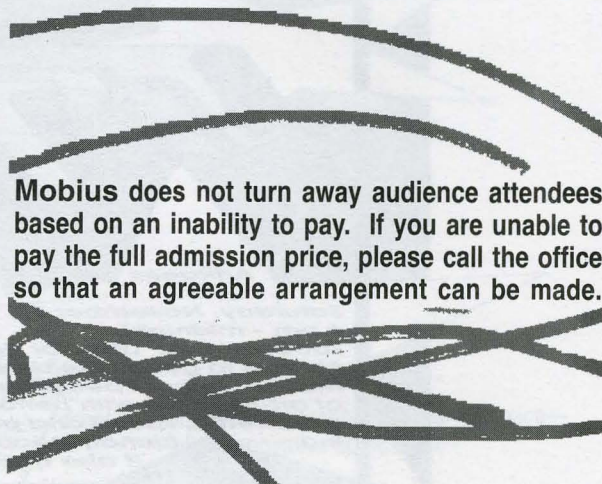
three rooms / books / games / innumerable beverages

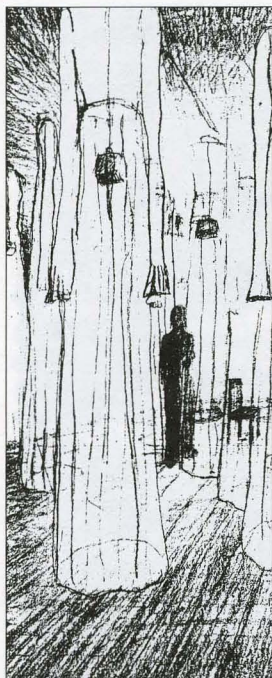
"a paragon of coffeehouses"
- Boston Phoenix

at Beacon and Park
(across from the State House)

7am - 2am everyday





drawing by: Megan Hurst

Within

Megan Hurst

INSTALLATION: Jan. 6 –Jan. 30, 1999

GALLERY HOURS: Wed.–Sat. 12 –5 PM

RECEPTION AND GALLERY TALK:

Sat., Jan. 9, 7 PM

GALLERY TALK: Sat., Jan. 16, 12 noon

Within is about shelter, innocence and introspection in the context of historical knowledge of predecessors — in this case a feminine ancestry. The installation describes the individual as circumscribed by both public and private events— real and imagined. It is conceived as a journey of a few physical steps to a core of pause, reflection, focus and knowledge. The experience of encountering *Within* is intended to be much like navigating through a forest or grove of trees toward an inviting clearing. The installation consists of a dark room (Mobius' back room) with 40 elongated, stylized dresses sewn from translucent fabric. These 10' long sculptural forms will be hung from the ceiling in three concentric circles, the outermost being 20 feet in diameter. At the center of the circle is a chamber or clearing in which stands a single wooden chair, nondescript in style. The only sources of light emanate from a warm bulb above the chair and 10 miniature video monitors suspended inside some of the dress forms. The video monitors display moving images ranging from growth to destruction to static. There is an element of recorded sound fading from street noises, radio and television media and static to breathing sounds.

Within is a reflection of my quest to understand how we are connected to each other, our environment and the past. The intent of *Within* and other recent work is to provide an involving pause to the "viewer" — one that through the experience of it, time is slowed down to a moment of reflection and interconnectedness. Various degrees of light obscured and revealed often play an important part in my work, either in suggesting the ephemeral and delicate nature of certain materials (and symbolically, life) or in the casting of the viewer's shadow in space. To me, by showing motion, light represents the passage of time and the transience of all experiences.

MEGAN HURST

INDIVIDUAL FUNDERS and FRIENDS OF MOBIUS since January '98. The generosity of our supporters helps us stay afloat:

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 Steve & Deborah Eisenbach-
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 Steve Thomas
 Virginia Abblitt
 Wayne Scott
 and others who wish to remain
 anonymous

The Touchable Stories Series presents:

CENTRAL SQUARE

: a community-based oral history and interactive installation / performance. The basement of the 1st Baptist Church of Cambridge will be transformed with voices and memories, culled from hundreds of hours of taped interviews, into a living maze which reflects the multiple lives and realities of Central Square's residents, past and present.



INSTALLATIONS & PERFORMANCES:

will run through the month of October. Reservations are required, exact dates & times will be announced in late September. Call: 423-3651

Produced by the Fort Point Arts Community (FPAC) & funded by The Boston Foundation, The LEF Foundation, & individual donors.

PROUD SPONSOR OF THE 1998 VISUAL OLYMPICS

KALINWERK DESIGN
 617.426.8426

Sound of Space - white rice

AN ONGOING PERFORMANCE BY

Donna Coppola

OPENING AND SOWING: Wed., Jan. 27, 7 PM
Wednesday, Thursday, Friday and Saturday,
January 27-30, 1999

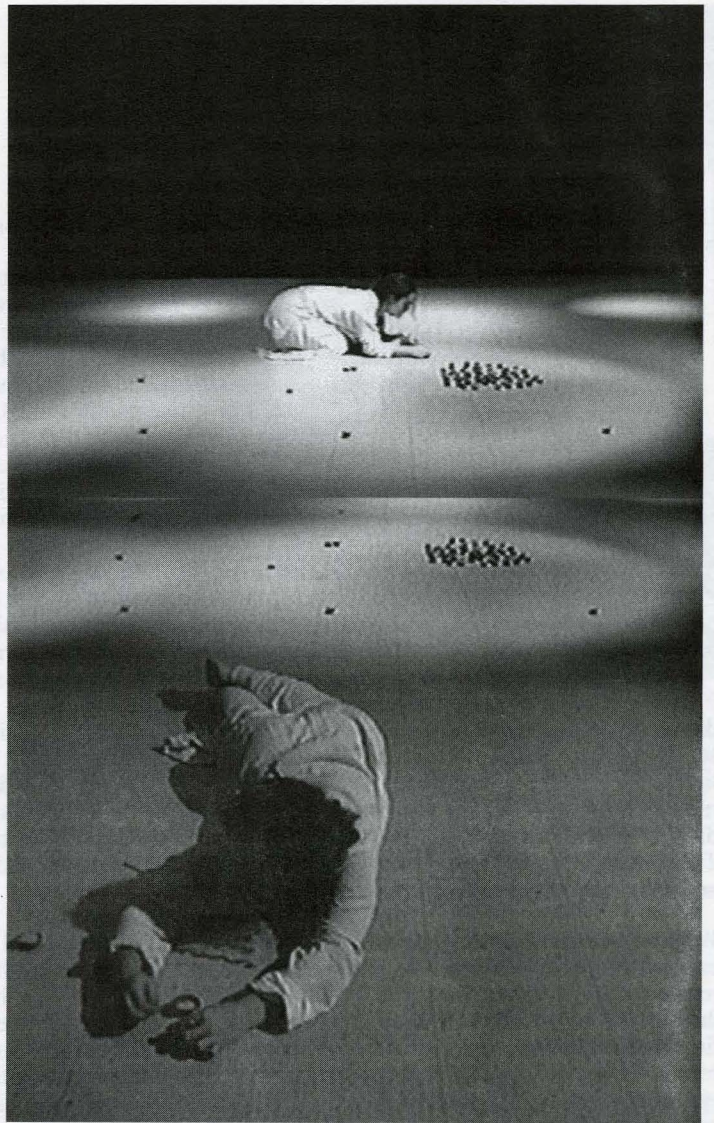
I am concerned with time. I am concerned with food. I am concerned with what I gather and what I give in my life, bodily and spiritually. Why should I complete an enormous task that is meaningless to practical thinking? I am concerned with what may or may not be considered significant. How do your perceptions of the enormous tasks and experiences others have faced affect your relationships with them? Do you know about those experiences? I am concerned about how people learn from each other. I would like people to get what they need of those things which I can give.

One midnight, I accidentally scattered chocolate chips in front of my refrigerator. Kneeling on my kitchen floor, I found it amusing that I was picking up the chips rather than sweeping them. I needed those chocolate chips! I needed every one of them for what I was making. Feeling desperate, I thanked God the floor was clean.

One day, I heard the story about Psyche, who had to separate a pile of seeds in order to be reunited with Cupid. I imagined she had to sort white rice, brown rice, wild rice, sushi rice, basmati rice, arborio rice. Oh Psyche, what an enormous task you faced!

In the spirit of Psyche and chocolate chips, I begin my task. After taking 5 minutes to sow uncooked white rice around the room, I will spend over 20 hours on my hands and knees, on my elbows and stomach picking up each grain. Placing the grains in tiny clay pots, they will mark my path as I fill them. You are invited to come and watch me pick up rice as I make my way across the floor. Please spend some time, and have a bowl of peasant food while you hang out and talk. It's all quite informal. Return the next day to see how much I've accomplished; you can have another bowl of nourishment if you wish. I must endure hours to accomplish this task. I must expend energy to endure these hours. I must be strong to expend this energy. The time of this task will strengthen me.

DONNA PALMA COPPOLA



video stills: Donna Coppola

MOVEMENT LAB

Sunday, October 25, 4-6 PM FREE!

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.

For more information contact: **Marjorie Morgan** (254-9086) or the **Mobius office** (542-7416).

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, SOUND ART, VIDEO, MOVEMENT, 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.

THANK YOU, with a big smile and sigh of relief.

This spring, Mobius held two fundraising events called Raising the House of Mobius/Razing the House of Mobius: the Silent Auction and the Performance Benefit. Both were new events for us, which required a tremendous amount of coordination and hope that others would be as excited as we were! We are quite pleased with how the events unfolded! Organizing these events was truly a collaborative effort, and we wanted to send our gratitude to all those who participated and helped us along the way.

auction volunteers

Lea Bigelow
Sarah Cavic
Peter Conolly
Michael Benton Court
Ross Hamlin
Rindy Garner
Jaime Grady
Chuck Granoff
Betty Newman
Elizabeth Reed
Winston Roberts
Randy Ross
Lucy Sagansky
Ann Scott
Lou Susi
Larry Tittlemore
Marcello Vincas
Jason Warshof

performance benefit

Harris Barron
Olivier Besson
Debris
Some Goats and a Virgin
Little a
Marjorie Morgan
Neon Grandma
Snappy Dance Theater
William Wants a Doll

photos: Bob Raymond

auction buyers

Linda Graetz
David Miller
Elizabeth K. Sampson
Peter Deveney
Lyn Ketterer
Brian Delaney
Lauretta James
Bob Raymond
Whitney Davis
Larry Tittlemore
Dan Lang
Stephanie Kosmo
Gene Waitman
Barbara Poole
Jim and Ginny Adams
Rob Hayes
Paul Gartland
Laura DiMeo
Lisa Tittlemore
Rob Cooke
Julia Huston

Sarah Cavid
Charles Coe
Jennifer Cogswell
George Fifield
Amy Bauman
Laura Halloran
Lyn Doirin
Matt Tittlemore
Leslie Weinstein
Gregor Jones
Dave Lok
Mark Genest
Jessica Brown
Andrew Plumreigh
Brian Rust
Adam Steinberg
Elizabeth Bohlen
Jane Kavies
Robert Leff
Marilyn Arsem
Nancy Allison

a u c t i o n d o n o r s

Margaret B. Tittlemore
n. noon coda
Maureen Albano
Jed Speare
Anonymous
Elizabeth Strasser
Shannon Flattery
Linda Graetz
Hannah Bonner
Joe Wilson
Ann Corsin
Aimee Good
Caroline Bagenal
Matthew Linton
The Gillette Company
Kathy Chapman
Timothy Mason
Bart Uchida
Burberry's
Meredith Davis
Martha Barnes
Jane Wiley
Jane Marsching
Joanne Rice

Bethany Bristow
The Brattle Theater
Boston Harbor Hotel
Old Town Trolley Tours
The Oven Door Bakery
Boston Beer Garden
Adam and Erika Rogoff
Portabello Bistro
Jeff Warmouth
Jennifer Mumford
AC Cruise Line
Mass Bay Lines
Tom Plsek
Milan Kohout
Redbones
Zydeco Grille
The Barking Crab
Cathy Nolan
Mari Novotny-Jones
Dance Umbrella
Marilyn Arsem
David Miller
Larry Johnson
Charles Coe and Barbara Kassermann

Constance Bodurow
Boston Athletic Club
Nancy Adams
Center for Women and Enterprise
Rob Cooke
George R. Atkinson
Maura Keeler
Jan Willett
Owen Furshpan
Lyn Doirin
Landon Rose
Ariele Love
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Stapelton Floral
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Unison, Inc.
Ross Hamlin
Kathy Bitetti
David Franklin
Jennifer Hicks
Daniel Orlansky
Heather Ritchie Designs
Corrective Measures
Silver Image Picture Framing



Performance/Dance/Movement:

Oct. 1-3 @ 8 PM
Open Faucet Falling Down
 Open Faucet productions

Oct. 8-10 @ 8 PM
Missing Objects: A Deconstructed Love Story
 Shumka Dance/Theatre Company

Nov. 6-8, Nov. 13-15 @ 8 PM
 with Matinees

Nov. 7 & 8 and Nov. 15 @ 2 PM
How to Build a Raft
 Cave Dogs

Nov. 17 @ 7 PM
Magnificat Work-in-Progress
 Members of the Mobius Artists Group

Dec. 11-12 @ 8 PM
Works-in-Progress #42

Jan. 27-30, 1-8 PM
 opening Jan. 27 @ 7 pm
Sound of Space —white rice
 Donna Coppola

Installation/Visual Art:

Sept. 16-Oct. 3
Incidents of Light
 Bruce Bemis
 opening reception and gallery talk:
 Sept. 19, 3-5 pm

Oct. 14-31
Quotidian
 Margaret B. Tittmore
 opening reception and gallery talk:
 Oct. 17, 3-5 pm

Oct. 14-Nov. 7
Making & Unmaking
 Margaret Wagner
 opening reception and gallery talk:
 Oct. 17, 3-5 pm

Nov. 11-Dec. 5
Under the Wire
 Barbara Garber and Norton Garber
 opening reception and gallery talk:
 Nov. 14, 3-5 pm

Jan. 6-30
Within
 Megan Hurst
 opening reception and gallery talk:
 Jan. 9, 3-5 pm

Film/Video:

Oct. 6 @ 7 PM
Nov. 10 @ 7 PM
Jan. 19 @ 7:30 PM
 VideoSpace

Dec. 4-5 @ 8 PM
Czech Underground Films
 curated by Milan Kohout

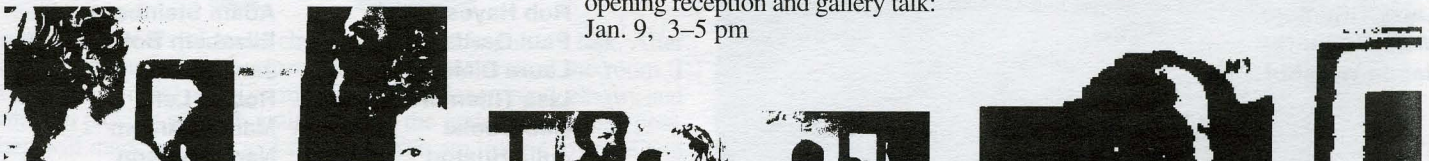
New Music/Sound Art:

September 18 & 19 @ 8 PM
Variations and Silences
 Larry Johnson, David Miller,
 Steve Norton, Tom Plsek,
 Landon Rose, Janet Underhill
 and others

Events:

Oct. 17-18 from 1-5 PM
 Fort Point Open Studios

November 21 @ 8 PM
ArtRages!
 annual art party fundraiser



photos: Bob Raymond

mobius

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still from *Mord*: Kohout, Dorsky and Capek



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BOSTON'S CENTER FOR EXPERIMENTAL WORK IN ALL MEDIA

Fall/winter season 1998-99

tues., nov. 10
at 7 pm
v
i
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p
a
c
e
found/stolen
video show
\$5

nov 11 - dec 5

under
the wire

an installation by
barbara
and
norton
garber



reception and gallery talk:
sat., nov. 14, 3-5 pm

Tues., Nov. 17 at 7 pm

Magnificat

a work-in-progress by members of the Mobius Artists Group

led by David Miller

pay-what-you-can

ArtRages

Sat., November 21 8pm-12am

december 98



Fri.-Sat., Dec. 4-5 at 8 pm

\$8/\$4 (sts/srs/fom)

Czech Underground Films

with commentary by Milan Kohout

FRI. ~ SAT., DEC. 11 ~ 12 AT 8 PM

WORKS ~ IN ~ PROGRESS #42

\$6

tues., jan. 19 at 7:30 pm \$5

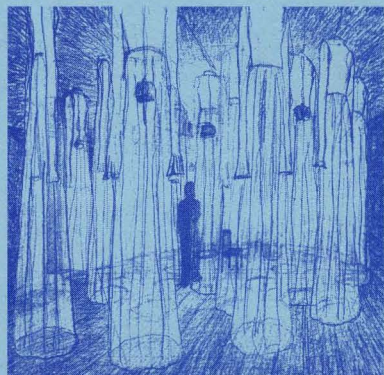
videospace presents a
video exchange with mexico

Jan. 6 - 30

Within

an installation by
Megan Hurst

opening reception and gallery talk:
Sat., Jan. 9, 1999 3 - 5 pm



Jan. 27 7-11 pm

Jan. 28-30 1-8 pm



Sound of Space - white rice

an ongoing performance by
Donna Coppola free

opening and sowing: Wed., Jan 27 at 7 pm

january 99

mobius 354 Congress St. 5th floor, Boston, MA 02210
ph: 617.542.7416 fax: 617.451.2910
mobius@world.std.com www.mobius.org

Mobius is located near the South Station stop on the Red Line two blocks past the Children's Museum.

THIS ORGANIZATION IS FUNDED IN PART BY



Mobius, Inc. is funded by the Massachusetts Cultural Council (MCC); the Boston Cultural Council, a municipal agency supported by the MCC, a state agency; The LEF Foundation; The ArtsLink Partnership; New England Foundation for the Arts (NEFA); and generous private support.

MASSACHUSETTS CULTURAL COUNCIL



mobius

BOSTON'S CENTER FOR EXPERIMENTAL WORK IN ALL MEDIA

Fall/winter season 1998-99

tues., nov. 10
at 7 pm

**found/stolen
video show**

\$5

nov 11 - dec 5

**under
the wire**

an installation by
**barbara
and
norton
garber**



reception and gallery talk:
sat., nov. 14, 3-5 pm

Tues., Nov. 17 at 7 pm

Magnificat

a work-in-progress by members of the Möbius Artists Group
led by David Miller pay-what-you-can

ArtRages

Sat., November 21 8pm-12am

december 98



Fri.-Sat., Dec. 4-5 at 8 pm

\$8/\$4 (sts/srs/fom)

**Czech
Underground
Films**

with commentary by **Milan Kohout**

FRI ~ SAT., DEC. 11 ~ 12 AT 8 PM

WORKS ~ IN ~ PROGRESS #42

tues., jan. 19 at 7:30 pm **\$5**

**videospace presents a
video exchange with mexico**

Jan. 6 - 30

Within

an installation by
Megan Hurst

opening reception and gallery talk:
Sat., Jan. 9, 1999 3 - 5 pm



Jan. 27 7-11 pm
Jan. 28-30 1-8 pm



**Sound of Space -
white rice**

an ongoing performance by
Donna Coppola free

opening and sowing: Wed., Jan 27 at 7 pm

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Möbius is located near the South Station stop on the Red Line two blocks past the Children's Museum.

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