



MOMENTUM

The evolution of the alternative art space in America follows its own *punctuated equilibrium*, influenced by national agendas, cultural contexts and funding trends. In the 21st century, we speak of institutional branding, corporatization, and globalization, but Mobius interprets these domains in its own way. Mobius increases its interests and engagements through attraction rather than promotion.

In 2002, the Mobius Artists Group celebrates 25 years of existence. It sounds simple: a group of artists got together to make performance work in a nonhierarchical way, and decided to make a space for the work. Apart from presenting their work, there was the affinity of sharing the space with other performance and visual artists to present as well. And while many of its members have changed, the resident and guest artists continue to inform and manifest new developments in the art world. A group exhibition of members of the Mobius Artists Group will be on view here during the month of October, and Mobius opens its doors to another 25 year old artists group in Boston, the African American Master Artists in Residency Program, for a talk in January, as part of the ongoing series, **Reports from Afield**.



PHOTO: JEFF HEYNE

Fort Point Cultural Coalition Public Art Series: image from Redefining Open Space: Phase One, by Lisa Greenfield and Jennifer Moses, May 2001. SOD on the Summer Street Bridge.

In the past two years, Mobius has increased its commitment to the cultural life of Boston both within and outside of walls. It is not often that a work of art has an immediate, dynamic impact on the dialogues and daily life of the city, but several of the projects of the **Fort Point Cultural Coalition Public Art Series** have managed to do just that. Mobius, in conjunction with its Coalition partners (Fort Point Arts Community, New England Foundation for the Arts, Revolving Museum, and Volunteer Lawyers for the Arts), is continuing the coordination of a second year of community-driven public art works in the neighborhood. The series has had a beneficial effect on the public's awareness of Fort Point, and on the real estate dialogues the Coalition has maintained with building owners and the city. Progress has been made, we have some momentum, but there is still a lot more work to be done, in the midst of this long process. The next project of the Public Art Series will be on September 24th, when Mobius Artists Group member Nancy Adams and Slavco Sokolovski present *Weeping Wall*. Meet here at Mobius at sunset for this multimedia installation/performance, and take a look at www.saveourstudios.org for other projects and more information about the series.

By the time you have read this, ten members of the Mobius Artists Group will have returned from Zadar, Croatia, in completion of the first phase of a new

international exchange involving twenty artists entitled, **Digging the Channel/Mediating the Channel**. The project takes as its point of departure the histories, analogies, and contrasts of two channels; one that will be resurrected for historical and ecological reasons (in Zadar), and the other that is being re-imagined as the next big cultural attraction (Fort Point Channel in Boston). The intersection of public works, public art, and the public debates on these spaces has created a fertile context for work that will extend these dialogues in each city. There will be a presentation at Mobius in December, as part of the **Reports from Afield** series, about the first phase of the exchange, and our Croatian partners will travel here in May 2002 for the second phase.

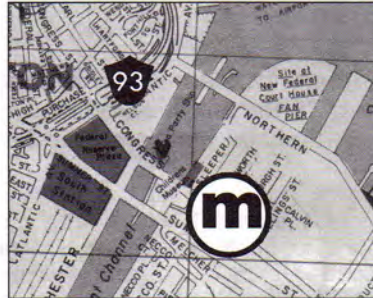
Within our walls, we program a 42-week season of exhibitions and performances. Audiences of all persuasions come to see the wide range of media here. Perhaps, it would seem, there is not one Mobius, but many Mobiuses, depending on your interest. Sometimes they even all come together, as in our fundraising art party, **ArtRages**. But to experience the array of events and opportunities, you will have to find out for yourself, by visiting us. We welcome you, wherever you find us.

— JED SPEARE

directions to mobius

Central Artery Construction: The construction in the downtown area makes for regular changes in the directions to Mobius. If you are unfamiliar with the area, please call the Mobius office @ 617.542.7416 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” snack bar).



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

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.

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

NEW AND IMPROVED PARKING NEAR MOBIUS!

Parking near Mobius is much easier again. There's a very large, legal lot two blocks away, now open at night. It is only \$7 - what a deal in Boston!

To get there:

Take Congress St. southeast (away from downtown), and go two blocks beyond Mobius. Turn left at the light, onto West Service Road, and park in the TRANSPARK lot. The entrance is half-way up the block on the right. If that entrance is closed, take two right turns and use the entrance on the opposite side of the lot. There is plenty of parking in the Transpark lot, and it is well lit at night.

WARNING: do NOT park in the open lot on the LEFT side of West Service Road. It is not a public lot and you will be towed, really and truly.

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.



Visit Mobius on the Web:
www.mobius.org
(CHECK OUT OUR NEW LOOK)

Mobius Artists Group

Nancy Adams	Cathy Nolan
Marilyn Arsem	Mari Novotny-Jones
Donna Coppola	Yin Peet
Meredith Davis	Tom Plsek
David Franklin	Bob Raymond
rosS Hamlin	Joanne Rice
Jennifer Hicks	Landon Rose
Milan Kohout	Jed Speare
Larry Johnson	Julia Szabo
David Miller	Margaret B. Tittlemore
Marjorie Morgan	

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Mary Curtin, Communications Director
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Tim Mason, Finance Manager
Leslie Clark, Public Art Series Technical Coordinator

Interns & Volunteers: Alisia Waller, Christian Miller, Myra Shapiro, George Goodrich, Branko Adzigogon

Newsletter Production

Iou suSi, David Miller, Jed Speare, Brandon Walsh

Website Production

Brandon Walsh, David Miller, Larry Johnson, Branko Adzigogon

Mobius Artists Group has gained national recognition as a leading interdisciplinary group in Massachusetts. Founded by Marilyn Arsem in 1977, the group has been known for incorporating a wide range of 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 in 1980 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), a state agency; the Boston Cultural Council, a municipal agency supported by the MCC, a state agency; the LEF Foundation; Foundation for Contemporary Performance Arts; Trust for Mutual Understanding; Boston Foundation Arts Fund; A.C. Ratschky Foundation; Elizabeth Firestone Graham Foundation; and generous private support.



MOBIUS

354 CONGRESS ST BOSTON MA 02210
PH 617. 542. 7416 | FAX 617. 451. 2910

www.mobius.org

**MOBIUS CALL
FOR WORK**

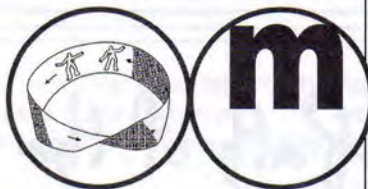
WORKS-IN-PROGRESS #45

**Friday & Saturday
December 14-15, 2001**

Works-in-progress is a forum for performance pieces which are still in the process of being developed and refined. It features work by various artists, both established and emerging, and is followed by open discussion among the artists and audience sharing their impressions, reactions and suggestions. The program features short works (20 minutes or less) and performers vary each night.

DEADLINE FOR PROPOSALS:

Thursday, November 1, 2001 by 5PM in the Mobius Office. For proposal guidelines call 617-542-7416.



**MOBIUS CALL
FOR PROPOSALS**

DEADLINES:

Friday, September 21, 2001 by 5 pm
for projects to take place February 2002 - June 2002

Thursday, April 25, 2002 by 5pm
for projects to take place September 2002 - January 2003

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; however, 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 a comprehensive media contact list, and an opportunity to write about your work in the Mobius Newsletter, which is distributed to over 3,000 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 or email us: mobius@mobius.org

FORD HALL FORUM

in collaboration with Mobius and the Old South Meeting House presents a free public lecture and discussion

**What the World Needs Now:
A Manifesto for the Slow World (A Fiddle Sermon)**

featuring

Peter Schumann

Founder and Artistic Director of Bread & Puppet Theater

Thursday, November 29, 2001 at 6:30 p.m.

Old South Meeting House, 310 Washington Street, Boston
Near State Street Station on the MBTA Orange and Blue Lines and
Park Street Station on the Green and Red Lines

For More Information Call the Ford Hall Forum at (617) 373-5800

Programs of the Ford Hall Forum are made possible, in part, with contributions from the Boston Cultural Agenda Fund, Boston Cultural Council, The Boston Foundation, Fidelity Foundation, Harcourt General Charitable Foundation, Houghton Chemical Corporation, Levine, Katz, Nannis + Solomon, P.C., The Lowell Institute, Massachusetts Cultural Council, Proscenium Fund for Audience Development, A.C. Ratskesky Foundation, and Northeastern University

mobius

does not turn away audience attendees based on an inability to pay. If you are unable to pay the full admission price, please call the Mobius office in advance to make other arrangements.

(617) 542-7416

The Erik Satie Cabaret *a work in progress*

A GREAT SMALL WORKS production

Featuring pianist Margaret Leng Tan and the Great Small Works company: John Bell, Trudi Cohen, Alessandra Nichols, Jenny Romaine, Michael Romanyshyn, Roberto Rossi, and Mark Sussman; with interns Marcelo Andrade and Shannon Cameron

SEPTEMBER 8-9

8PM, 2PM ON SUNDAY

The Erik Satie Cabaret, featuring acclaimed pianist Margaret Leng Tan, "the diva of the avant-garde," is a puppet/mask/dance cabaret performing the life of the great modern composer Erik Satie as a series of acts in which the title character tries (with varied success) to create himself as an artist in a society in the midst of intense social, cultural, and political change — in other words, a society like ours.

GREAT SMALL WORKS



SEPTEMBER 13-15

8PM

The work I plan to present via the Mobius space is entitled "Path of the Mystic." The work is to be presented in three different phases on each of the three nights. "Discovery/Illumination" will be the focus of the first night. "Transformation/Ritual" will be the focus of the second night and "Jubilation/Light" will be the focus of the final night. My study and work with Hakim Jani, Roland Wiggins, Rashid Ali, Archie Shepp, Bill Thompson, and Sun Ra has contributed to my creative expression and has greatly enhanced my personal vision.

RAQIB HASSAN

Path of the Mystic

RAQIB HASSAN & THE INTERDIMENSIONAL SCIENCE RESEARCH ORCHESTRA

Raqib Hassan: composer & conductor
 Guadulesa: improvisational painting
 Michael Shea: piano
 Sam Lobel & Dave Peck: reeds
 Tor Snyder: guitar
 Glynis Lomon: cello
 Frederic Viger: violin & viola
 Larry Roland: bass violin
 Dennis Warren, Yuri Zabitnof, Syd Smart, & Bob Moses: percussion

PERFORMANCE

INSTALLATION

FILM/VIDEO

EXHIBITIONS

DIGITAL MEDIA

MUSIC

This is a Test!

Installation by **Margaret B. Tittlemore**, with teen collaborators from the Teen Docent Program at the Fuller Museum of Art, Brockton, Mass.

SEPTEMBER 12 – 29, 2001

Gallery hours: Wed.-Sat., 12-5 pm
 Opening reception, Saturday, September 15, 3-5 pm
 Gallery talk: 4 pm



Graduating classes in 2003 will be drastically cut due to MCAS failures.

Before going to art school, I was a high school teacher in the Massachusetts Public Schools. I have continued to work with teens but in a different role. I coordinate a teen docent program at the Fuller Museum of Art in Brockton. This summer, I was awarded a artist residency from the National Endowment for the Arts to create an installation with the teens that I work with during the school year.

This past year, these teens have voiced personal concern and in some cases real anxiety over the pressure created by the new MCAS (Massachusetts Comprehensive Assessment System) testing. This test will determine whether they receive a high school diploma and even whether they will be admitted into a state college. I have been closely following the impact the MCAS test has had on these teens, and the controversy surrounding the testing process. They have told me that they feel they are being shortchanged by teachers "teaching to the test," the many days involved in testing and the inequities they feel about the test itself. I am looking forward to working on this piece with my teen collaborators to give them a vehicle to express themselves on a subject that may affect the rest of their lives.

MARGARET B. TITTEMORE

field trips to mobius

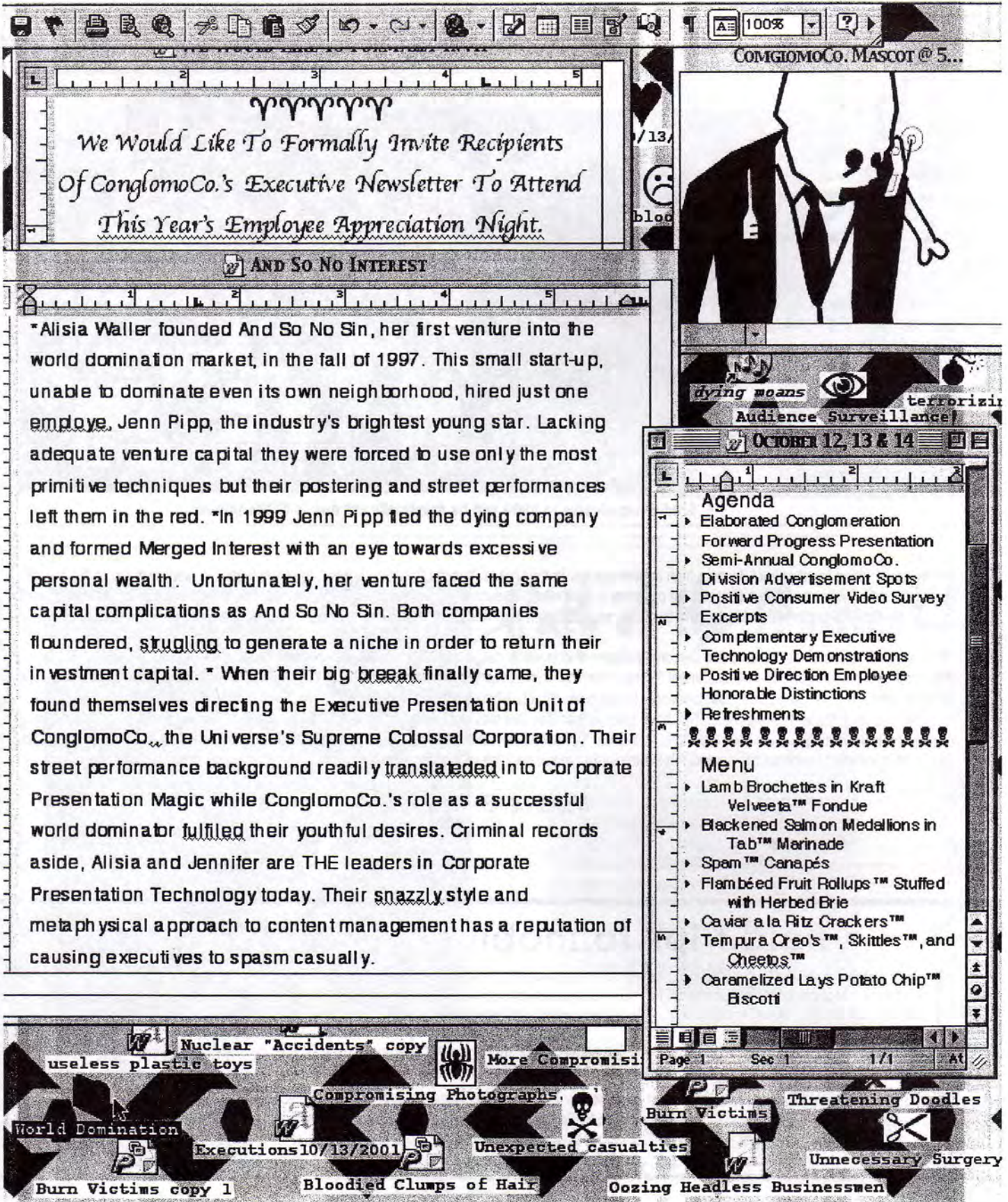
Mobius welcomes inquiries from school, college and community groups about special educational programs. Mobius is a great resource for your classes whether you teach women's studies, art history, installation, visual art, theater, performance, sound art, video, movement, or music.

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.

Please call (617) 542-7416
 FOR FURTHER INFORMATION

WISH LIST

- Slide scanners
- Zip Disks
- Jaz Disks
- CDR's
- donated printing services
- volunteers for office work



Reports from Afield

SEPTEMBER 17

7PM

A Woman's Work Is Never Done: a house of curiosities

Mixed-media installation with performance

Created by: Conway & Pratt Projects, Inc.

Co-Artistic Directors: Merry Conway and Noni Pratt

The September 17 "Report From Afield" will discuss *A Woman's Work Is Never Done: a house of curiosities*, presented by Conway & Pratt Project, Inc. in Boston, in association with The Bostonian Society, the MIT Office of the Arts and The Woman's Educational and Industrial Union. *A Woman's Work* will explore the construction of female identity and women's roles. It will be presented free to the public from September 12 through October 14 Wednesday through Sunday, for four hours a day. **Project:** 71 Amory Street (New Jackson Square T) - **Opening:** 9/19 - **Hrs:** Wed - Fri 4-8; Sat - Sun 2-6.

Using an empty building, we construct different areas and rooms — suggesting both a museum and a home. These rooms are like the ones we all have in our heart, our soul and our mind. People walk through our environment, interacting with the exhibits, and reflecting and remembering parts of their own experience as well as coming up to experience very different from theirs. Our projects draw a very diverse audience, including people who don't usually go to art events as well as people who frequent art events.

The project's themes are explored in a conversation between the loaned artifacts from people's lives and artists' images. Hundreds of Boston residents will share a part of their lives in our "Memory Museum" — honoring their experience, and bringing it together with Conway & Pratt's images in performance, film, video and sound and environmental installation. The wide range of experience presented within the project, and the contrasting ways in which it is displayed — including images in two and three dimensions, live performance and film, and artifacts from daily life and poetic metaphor — provides audiences with material that draws out half-forgotten memories of their own. It also gives shape for experience that differs widely from what they are

Now in its third year, *Reports from Afield* is an ongoing series of monthly Monday evening talks by members of the Mobius Artists Group and guest artists. These presentations focus on projects that have been created abroad or outside the Boston area, or in a public area, and that explore important artistic, socio-cultural, or political issues. In addition, many of the reports reflect Mobius' increasingly international outlook. Please call the Mobius office if you would like more information about this program. Our schedule of talks for the fall/winter season follows. All of the talks begin at 7pm and will be held at Mobius.

familiar with, challenging them to re-examine their personal and collective narratives, and encouraging an enlarged understanding of some of the complexities of female identity today.

Merry Conway & Noni Pratt have collaborated for 15 years, along with co-designer Gregor Paslawsky, developing a dense, layered form that wraps all around the viewer — drawing on elements of theatre, visual arts, and museum traditions. Conway and Pratt is dedicated to finding shape for experience not represented in colloquial discourse — experience that often has no official expression, is communicated between the cracks of language, denied, or taught in the encoded gestures of domestic life.

Conversation and collaboration are at the root of our work, bringing to mind cultural critic Homi Bhabha's comment that "conversation shrinks the distance between subject and object and shatters the cultural silence around the art object." A whole temporary community is formed as the project is built over two months, involving the interest and help of a wide range of volunteers, artisans, artists, organizations, individuals and passersby who happen to wander into the space.

We are locating the project in a neighborhood, in a site that is one step removed from the private situation of the home, but not disconnected from it, or the course of daily life. The particular qualities of each site is exposed by a project's being in it, adding a level to the conversation with the themes of the piece. At the time of this writing, the site is still being negotiated.

For more information, including ways in which you can participate, call: 617-747-4495, or check out our website: <http://www.conwayandprattprojects.org>.

JANUARY 28, 2002

25 Years of AAMARP and its Future

7PM

We invite you to come and hear the story of the only existing African-American residency program on a university campus. Founded in 1977, AAMARP (African-American Master Artists in Residency Program) has been functioning as a residency program for 14 artists of African descent since its inception. It is currently housed at 76 Atherton Street in Jamaica Plain, on two floors of a huge factory building, with 14 artists in 14 substantial studio spaces, and a gallery on each floor. Come hear about AAMARP's past, present, and future with featured speaker Professor Dana Chandler, AAMARP's founder, and other AAMARP artists.

DECEMBER 17, 2001 7PM

Mobius Artists Group

Mobius Zadar Exchange

Digging the Channel/Mediating the Channel brings together 20 interdisciplinary artists, 10 from the Mobius Artists Group and 10 from Zadar and its neighboring regions, to emphasize and critique the relationship among public works, the environment, civic and media discourse, and art. Two channels of water, one that will be resurrected, the other being reimagined for the future (Fort Point Channel), are the point of departure for artistic work that will explore the historical and contemporary contexts of these sites. The analogies, histories, and contrasts between the two cities will stimulate a wide range of artistic responses in this exchange. The participating artists will create temporary work, both physical and conceptual, in order to engage the imagination, memory, and participation of the Zadar and Boston communities in the public debates that center on these public spaces.

Ten artists from the Mobius Artists Group will report on the first phase of this international cultural exchange with ten artists from Zadar, Croatia entitled, Digging the Channel/Mediating the Channel. The first phase of the project took place in August in Zadar, and the Mobius artists will speak about their work and the work of our exchange partners, providing an overview of the project and its continuation in Boston in May 2002. The ten artists from Mobius are: Marilyn Arsem, Milan Kohout, Marjorie Morgan, Cathy Nolan, Mari Novotny-Jones, Yin Peet, Tom Plsek, Jed Speare, Julia Szabo, and Margaret B. Tittmore.

Reports from Afield

OCTOBER 29

7PM

A Chinatown Banquet Mike Blockstein & Jeremy Liu

A *Chinatown Banquet* is an interdisciplinary community-based public art and education project that explores the forces that shaped and continue to influence Boston's Chinatown. Based on the metaphor of a Chinese banquet, it integrates multimedia projects into three highly visible public presentations - a web site, an art exhibit at the Dreams of Freedom Museum of the International Institute of Boston, and a multimedia-augmented walking trail of Chinatown's social history. The *Banquet* is divided into eight "courses," which cover immigration policies and immigrant stories, development pressures, the bachelor community, natural history, colonial history, the role of the area's restaurants, activism, and intergenerational issues. They are presented through multiple points of view, giving one a full appreciation of the collision of opinions and events that have shaped the community. They aim to make the historic forces and events which are critical to opening up a deeper and more comprehensive understanding of the community — whether they are immigration policies, development pressures, or demographic shifts — a palpable, breathing experience. The *Banquet* is a process-oriented project, attempting to let community members, and those who have influenced or studied the area, tell the tale themselves. The blend of personal insights, anecdotes, and undocumented stories give the *Banquet* its full flavor and richness.

A Chinatown Banquet raises awareness about the history, culture, and conditions of Boston's Chinatown. It is designed to be a model project demonstrating the visual arts' role in community and leadership development. Bridging civic participation, art and activism, the *Banquet* is a unique opportunity to engage Chinatown in a study and celebration of its character and cultural significance. Led by artist and educator Mike Blockstein, the *Banquet* is a collaboration between The Asian Community Development Corporation, the Chinese Youth Initiative, Do While Studios, PACE, Mass. College of Art, TechBoston, the International Institute of Boston, and artist/activist Eun-Joung Lee.

Many studies point to the need for youth to develop communication, problem solving and critical thinking skills in tandem with computer and technical skills. Yet, many youth-to-work programs fall short because they simply focus on technical aptitude and not life skills. Art has boundless and untapped potential to teach fundamental skills of creative problem-solving that are both inherent in the artistic process and critical to addressing complex and long-standing community issues. While *Banquet* students develop technical skills, this is an aspect of the program and not its goal. Its goals lie in developing a deeper sense of place for teens. The *Banquet's* multi-faceted curriculum brings together Chinatown and Boston history, urban and cultural studies, leadership development, the visual arts and media



Gate: photo by A Chinatown Banquet student Johnny Yong

production. *A Chinatown Banquet* is aimed at creating informed, engaged participants and critical thinkers who understand the process of art, community activism and are stimulated to continue participating in civic activities.

Nine Asian Boston area high school students participate in twice-weekly workshops, and contribute to the *Banquet's* vision and production. In keeping with

Chinatown's small scale and proportionately older population, eight of the students live outside the area. While they all feel a certain connection, or in some senses obligation, to the neighborhood, their understanding of its history, leaders, and issues is indirect. This is a profound issue for Chinatown and other urban neighborhoods.

To many, Chinatowns are closed and poorly understood communities. Yet, the notion of a "closed community" has historic antecedents that date back not only to questions of language and cultural bonds, but also to means of protection and preservation in light of the blatantly anti-Chinese exclu-

sion acts which persisted up until World War II. This is the type of issue that the *Banquet*, through its multi-layered "courses," brings to light.

Mike Blockstein is a visual artist, educator, and curator working in community-based art that explores the intersections of artistic process and civic engagement. His interdisciplinary public art projects utilize a "sense of place" as a mechanism to address social, cultural and built environments. He is the former Executive Director of Southern Exposure, a San Francisco nonprofit artists organization. He developed its Artists in Education program, a program involving schools, community-based organizations and roughly 400 teens annually, that utilizes art as a tool to teach critical and creative thinking, new ways of looking at one's environs, and community involvement. Previous collaborative

continued on next page



Millennium: photo by Mike Blockstein

Reports from Afield

NOVEMBER 26

7PM

Contemporary Shamanism & The Ayahuasca Ritual

Jennifer Hicks & Wilbert Alix

Talk by Wilbert Alix

Workshops by Jennifer Hicks

Trance Dance workshops: October 15, November 19

Shamanism encompasses both the lifestyles and healing techniques of numerous indigenous cultures across the globe. Rooted in the belief that "God is the 'intelligence' or 'wisdom' in nature," shamanic cultures have morphed over time, migrating globally, and transforming from their tribal origins to more "contemporary" societies. A common occurrence within this evolution has been the "christianization" of shamanic beliefs, creating such powerful societies as Voodoo (Haiti), Santeria (Cuba) and Umbanda & Candomble (Brazil). Another, more recent example of this is the Santo Diame Doctrine of Brazil. Founded in the beginnings of the 20th century by a descendent of slavery, the Santo Diame is a unique blend of African ritual, Christian deities, and the remarkable use of *ayahuasca* as the catalyst for spiritual insight & healing. The Santo Diame Doctrine's well constructed ritual demonstrates its multi-diverse roots, incorporating the use of sound healing, music, chanting & singing, dance AND the use of *yage* or *ayahuaca*, the most legendary of the Amazonian visionary plants. In combination these healing elements produce a compelling spiritual experience, full of visions, revelations and insights, all providing the catalyst for spiritual growth.



Wilbert Alix

Wilbert Alix explores the use of visionary plant medicine as a means of promoting mental & physical well-being. His lecture will account his journeys into both the Amazon and other regions of the world to experience and study the effectiveness of ayahuasca medicine. This presentation will include visual images, video & music recorded in actual ayahuasca rituals throughout South America. He has explored the use of various shamanic techniques in a more contemporary setting. His pioneering work with Trance Dance & Soul Hunting has introduced thousands to the mysteries which lie within Shamanism. His popular TV show, *Awakening the Mind*, has aired on public TV since 1990. His research work & educational seminars are conducted in various cultures around the world.

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public art projects include *Available Light*, a project where he led photography and writing workshops for a six-month period, exploring the street as a metaphor for cultural, personal and commercial exchange with teens and formerly homeless adults. Mike is also on the board of the National Association of Artists' Organizations (NAAO). He is a graduate of the Mid-Career Masters of Public Administration program at Harvard's Kennedy School of Government, where he focused on questions of art and civic engagement, urban history, and potential alternatives to the nonprofit model.

Jeremy Liu is a community planner, environmental scientist, and artist. His projects explore and address community, ecological and design issues and include community-based urban planning, affordable housing and commercial real estate developments, site-specific art installations and photography, and community building programs. He is currently the Director of Community Programs for the Asian Community Development Corporation in Boston. He has experience in real estate transactions and development, land use and natural resources management, arts and cultural planning, archaeological and cultural resource management, real estate finance, and domestic and international land/biodiversity conservation efforts. As an active participant in a variety of art and environmental



Tour in front of mural: A Chinatown Banquet students Andrew Tong and Kim Wong giving a tour about Boston Chinatown's social history to fellow high school students from MYTOWN.

organizations, including two Boston-based groups, The Revolving Museum and The Boston GreenSpace Alliance, he is creating connections between community groups, art organizations and the environmental movement.



Radio Pü

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vON PadiO

SEPTEMBER 21-22 & 28-29 8PM

<soft new-agey keyboard wash> Ahhh, the coming of Fall! When leaves heave hues and backpack shells bounce dreamily on all the crab-prone students in town... </keys>

<slow jazzy bass line> One freaky year since its insidious inception, *radio Pü* will be back here to our incubator-cum-laboratory again this Fall. Last April we sold out nearly every show we did. Got some groovy press coverage and reviews and were even featured on WBUR's "Here and Now" program with Robin Young. She was cool. </bass line>

<cheesy brit-pop vamp> Borrowing the time-honored structure of live old-time radio theater, *radio Pü* presents a seamless blend of music, satire, commercials, film previews, solos, and interactive audience participation. This time around we're going to involve the audience even more. Some of the best moments last Spring came when complete strangers joined us onstage and read cold from a script, while the band provided music, voiceovers and sound effects. This time around we're working on ideas for a twisted little game show... </brit-pop>

<gyuoto monk chant> Along with our core group we'll be adding guest artists like vocalist Marjorie Morgan (who joined us last time for a couple of Carpenters tunes) and flautist Matt Samolis. We'll pull people from the audience as well. </chant>

<randomly-modulating pomp and circumstance> Though I believe it to be unintentional, it seems many artists lately are traveling back in time and picking up structures from the last century. While this is nothing remotely new in the history of things, it does seem mention-worthy when vaudeville, burlesque, old-time radio and silent film with live accompaniment (to name a few) are proliferating not just in Boston but around the country. </pomp>

<banjo drone with sitar and tupperware tabla> Could it be we aren't yet seeing inspiration in the unfolding of the future? Why not summon resonant structures in which to implant our modern ideas? The Renaissance copped some licks from earlier Greek culture and created a pretty cool vibe... maybe we can cut, paste and foster new growth in forms that might not have reached their full potential because some new technology or thing supplanted them? Hell if I know I – I just like doing this live radio thing because it pulls together tons of cool elements and it makes me laugh. Luckily it has the same effect on audiences AND they get to see us rock out, have fun, make weird noises and somehow create a non-stop night of non-pc, all-brows-served fun. </drone>

<phat beat and cheese grater> I'll be playing guitar and will be joined by station manager Sinus Brady (aka Lou SuSi) along with Lee Todd Lacks on clarinet, Ed Nicholson on drums, J. Schuster on foley (sound effects), Ethan Mackler on electric bass, Chris McIntyre on trombone, and a few others not yet finalized. We'll all have vocal duties as well. This Fall we hope to start a college tour and take our humble show on the road. Someday we hope to have a nationally broadcasted show of our own and actually do this stuff live on the air. </beat>

<chinese gong> Until then, we hope to see you this September at Mobius! Go to www.radiopu.com for more information and remember: keep your feet in the stars and keep reaching for the ground.

<leave gong ringing>

ROSS HAMLIN, *RADIO PÜ* ARTISTIC DIRECTOR



Weeping Wall

**Nancy Adams
and Slavco Sokolovski
Fort Point Cultural Coalition (FPCC)
Public Art Series**

SEPTEMBER 24 (SUNSET)

In *Weeping Wall*, we bring together work and themes we have focused on in the past to address the physical relationship of Fort Point artists to the fabric of the buildings in which we work.

Nancy's last two projects involved projecting and transferring slogans and images of particular buildings (a Roman temple in Croatia in one instance, the Federal Reserve in Boston in another) onto the skin of her back. These projects have drawn attention to the scale of the human body in relation to monumental buildings, the social relationship of the individual to the institution represented by the building, and the notion of "skin" for both human bodies and buildings. Nancy will be working with neighborhood artists, their skin, slide projections, and black ink.



Slavco has long drawn inspiration from the structure, materials, and aesthetics of walls. His years as a conservator for the Macedonia Institute of Cultural Monuments reconstructing religious frescoes, icons, and entire churches in Macedonia, Kosovo, and Montenegro have strongly influenced his art making. His most recent cycle of paintings (abstract works in mixed media, exhibited at Mobius), was titled *The Monastery Walls*. For *Weeping Wall* he will be working on exterior Fort Point walls with mirror, video projection, and

other material interventions. Sound will play a part as well.

The audience should gather at sunset at Mobius but the work will be located around the Fort Point neighborhood.

Slavco Sokolovski, a native of Macedonia, is a painter, object maker, and art conservator. His work has been shown in cities including Skopje, Belgrade, Ljubljana, Sarajevo, and Zagreb, in addition to Rome, Nuremberg, Dresden, Berlin, Washington, D.C., and London. He has received numerous awards for excellence in painting. His work is part of both public and private collections in Europe and the U.S. In April 2000 he performed in Nancy Adams' work, *Life Savings*. His most recent solo exhibition was presented at Mobius in August, 2000.

Nancy brings to her work experience as a choreographer, visual artist, and performer. A member of the Mobius Artists Group since 1988, her work has been featured at art spaces and festivals such as the Cleveland Performance Art Festival and Lincoln Center Our of Doors. Her work — centered on the physical, nonverbal interpretation of visual environments — is sometimes described as "prop-driven performance." She has also created site-specific performance work in Macedonia and Croatia.

The FPCC Public Art Series is funded with generous support from the Boston Foundation Arts Fund, LEF Foundation, and the A. C. Ratschesky Foundation.

Mobius Artists Group Show

OCTOBER 3-27

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

Opening reception (Artists Tea and group discussion): October 20, 4-6 pm

gang – s.n. (from the verb). A number herding together; a troop; a company; a tribe; a herd. It is seldom used but in contempt or abhorrence.

This year marks the 25th anniversary of the existence of the Mobius Artists Group. In acknowledgement and perhaps celebration of those 25 years we are planning a group show for the month of October, to which members of the group will submit work. The group is constantly in a state of defining itself, questioning the nature of our "fellowship," trying to articulate how and why we band together. Are we merely individual artists who come together to run Mobius in a business-like fashion? Or do we, in the sharing of our artistic ideas and selves influence each other to the degree that our individual artist boundaries begin to break down? Why do artists seem to need each other so? Must we have a gang sensibility to shelter us from an artist-unfriendly world?

This discussion is particularly relevant in light of the current developments in Fort Point and the threat to the artists' community here. Twenty-five years of the Mobius Artists Group attest to the special alchemical mix that group activity can produce. Indeed artists do not produce in a vacuum; we do need each other to help create work. We create lively, vibrant places when we are given the time and space for groups to coalesce. Showing the variety of work produced by MAG, historically and currently, and finding a means to clarify the specific works' relationships to the group, this show promises to be an interesting testimonial to artists as gang members "herding" together and the resulting art that happens.

JULIA SZABO

PUBLIC ART

FILM/VIDEO

CLASSES

DISCUSSION

INSTALLATION

EXHIBITION

The work of Pamela Hawkins and Peer Bode

SEPTEMBER 25

7PM



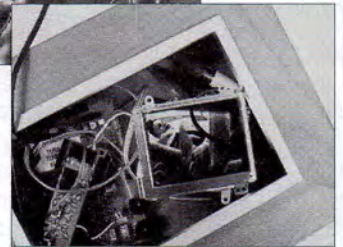
This program will feature Electronic Video Work of Pamela Hawkins and Peer Bode, from the "Forbidden Valley," Alfred, NY, and Owego, NY. Hawkins' and Bode's work is currently traveling to Hangzhou, Beijing and Shanghai, China in the video exhibition *Mantic Ecstasy*.



Pamela Hawkins has exhibited her work in Germany, Norway, Poland, and Slovenia. She is currently involved in the Experiments in Science, Technology, Artists Residencies (ESTAR) of the Rockefeller Foundation at Institute for Electronic Arts at Alfred University, Alfred, NY.

Peer Bode has a new CD, *Automatic Inscription of Speech Melody*, with the Carrier Band, including Pauline Oliveros, Andrew Deutsch and Dick Robinson. He is also working on the video *History*

Electronic, with reworked sounds and images of his father, Harald Bode, inventor of the Bode Ring Modulator, Frequency Shifter and Vocoder.



Noise/Performance/Video: new directions in media

An evening of video theater with Crank Sturgeon, Emil Beaulieu and Due Process



NOVEMBER 13

7PM

Matt Anderson, a/k/a Crank Sturgeon, swims upstream against the tides of "same old same old." Crank is a noise artist & videomaker with a ferocious sound and a sense of humor: Dada theatrics, plain old fun. Marilda Castro is a movement and performance artist. She will appear as Brittany Sturgeon and as the "Dadarina." Ron Lessard, a/k/a Emil Beaulieu, is "America's Greatest Living Noise Artist." As Emil Beaulieu, he will present a set of "all new" material. As Ron Lessard, he will team up with Anderson, Castro and Wright as Due Process. Walter Wright is a video art pioneer and a member of Videospace. He will assist Anderson and Lessard, and, with Due Process, amaze and delight with his videoShredder.



Liz Heichelbech

OCTOBER 5-6 8PM

The How-To Dances

The How-To Dances both operates on, and exposes, the basic irony that "how-to" shows rarely have much to offer in the way of functional advice that a person would actually use in daily life. Rather, they offer a kind of vicariously creative, if empty, occupation, a reassuring buffer zone between life as it is, and life as one would like to imagine it.

In Part One, "Finding Happiness During the Collapse of Western Civilization," the character performs "movement portraits" of relatively insane relatives, all of whom are eagerly anticipating the impending apocalypse. Each portrait is accompanied by spoken subtitles: musical accompaniment includes Rimsky-Korsakov's *Flight of the Bumblebee*, the theme from *Love Story* and live sung/spoken accompaniment. The character then faces a more personal kind of Armageddon in "Upward Fall," a tense, slow motion piece in which the dancer tumbles to a point of surrender, set to solo cello music by David Darling.

In Part Two, "How to Make Money in the Arts," the character performs a lyrical dance while reciting, in alphabetical order, all the jobs she has held; where; and her reason for leaving. This is followed by a "world premiere" of the character's new "Carmina Burana." Unfortunately, due to a lack of funding, the character must perform all seventeen roles simultaneously, a fact which first necessitates a lesson on the finer points of "choreographic shorthand."

In Part Three, "How to Win at Bridge," the character performs a complex beauty routine while bargaining with her sister over who should inherit certain genetic traits, such as hypothyroidism or "good" calves. This section will also include a work still in progress, which will involve scaling the theater wall.

Throughout the work, the character (whose name is a silent gesture meaning, "the artist formerly known as funded") interacts with a large cardboard refrigerator box, which functions not only as the central focus of an endlessly errant "how-to" project, but also metamorphoses into the erstwhile hidden spaces of the character's interior world: dressing room, confessional, prop storage closet, childhood play-house, prison, etc. The character also interacts with the audience, coming to rely upon them in an attempt to sustain a rapidly disintegrating illusion of propriety.

For example, it is the audience's responsibility to photograph the performance, since the character "couldn't afford to hire a photographer." Audience members are also asked at various times to "loan" the character certain props, such as eyeglasses, chairs, pens, and money. Towards the end of the show, they are asked to participate in a "focus group" to help determine the best course of action for the work's conclusion: should the character, in effect, continue running around trying to prop up the scenery, or finally, just let it fall?

The idea of carving out a performance piece from the dense substance of thought, experience, and possibility is particularly intriguing to me. I am drawn to the weight of negative presence, of how a work is informed by what is, or attempts to be, absent from it. I place at least as much importance in choosing what to omit from a piece as I do to choreographing or writing it. I suppose this is another way of negotiating questions of truth: how truth is shaped by omission, and also how one can express truth when one is, in fact, acting, or moving in a calculated way. I sometimes use improvisation in my work, as opposed to exact scripting or choreography, for this reason. Yet I also strive for an economy of both word and movement, seeking an exactitude that, while not cryptic, is perhaps more implicit than overt.

I seek a practice of performance across disciplines that is compelling, surprising, real; work which draws people into the possibilities of dance and theater, as opposed to the conventions thereof. I am passionate about finding and expressing the unfamiliar, particularly in terms of recontextualizing the ordinary so that it becomes freshly visible. The simplest way of doing this, is, in my experience, to create work that is highly personal, but which explores some of the basic questions upon which we all reflect: How should I live? How can I be happy? How can I put my experience to good use?

Elizabeth Heichelbech holds a BFA in Fine Arts Studies from University of Arizona (Modern Dance, Creative Writing, and New Genre Performance emphases). She danced professionally with the Lexington Ballet, Ballet of St. Louis, and Indianapolis Ballet Theatre, and has performed with Louisville Ballet, Indianapolis Dance Company, BodyPrints Theater, Julie Petry Dancers, Windfall Dancers, and the University of Arizona Dance Ensemble, among others. She attended the National Choreographer's Conference on full scholarship in 1988, and has since choreographed for the Owensboro Dance Theater, Theater Workshop of Owensboro, Lexington Ballet, Louisville Ballet Civic Company, TILT Theater, Sudden Theater, and as a free-lance soloist. Her current work reflects a shift in focus from traditional dance idioms to more experimental forms, such as butoh, improvisation, and dance theater. Miss Heichelbech has also performed as an actor with several theater companies in Tucson, and has written and produced two plays. She teaches dance in the Boston area.

*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.

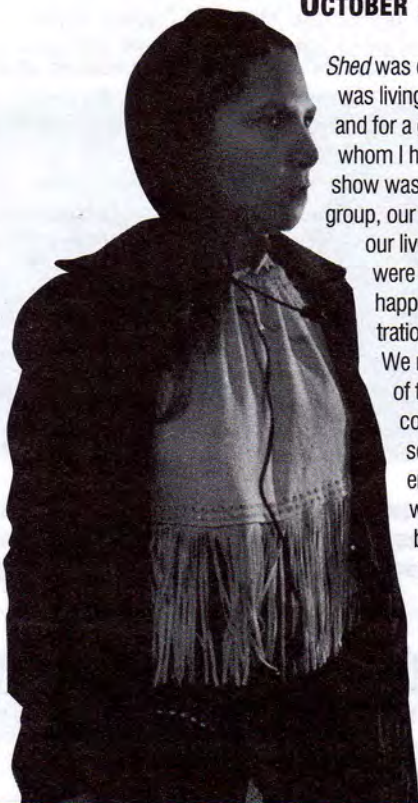
LIZ HEICHELBECH

Shed

Performance by the Expanding Secret Company: Caleb Creaven, Nessa Rabin, Maria Schumann, and Alexis Smith; Tamar Schumann Thorne, director

OCTOBER 25-27

8PM



Shed was created ten years ago when I was living in San Francisco. I made it with and for a group of people, several of whom I have known all of their lives. The show was made as a reflection of our group, our struggles with what to do with our lives and the struggles of what we were doing with our lives. Because it happened to evolve as the Gulf War was going on, the show also reflects a frustration with and need to oppose the arrogance and conceit of those in power. We recreated *Shed* last winter, partially to commemorate the tenth anniversary of the Gulf War and the entrance of another Bush as one of the rulers of our country, and performed it in episodes around Vermont. It was interesting to see how topical the show still is and how the actors have grown as performers in those ten years. *Shed* is performed by three women and one man. The women play two sets of characters: one set are super-heroines who wage battle against military technological might, the other are lowlife cowgirls who are bitterly content with themselves. The only male performer is all the men in the cowgirls' lives: infatuated boyfriend, preacher, repairman, male dancer. This man wants to speak with them, engage them somehow (with minimal success); he wants to be their lover, their spiritual advisor, their fix-it man. But they barely know he is there, they are so proud and protective of their loneliness and marginal existence.



In the play we go back and forth from the narrative of the superwomen's battle, which only escalates, and the cowgirls; inaction which is always intruded on by the different men. There is never any resolution or even any plot. The story grows out of variation and repetition of the narrative themes, this creates a pattern of scenes which are styled with movement sequences, poses, costumes, and polyphonic songs.

TAMAR SCHUMANN THORNE

FORT POINT OPEN STUDIOS WEEKEND

OCTOBER 20-21

Mobius Artists Group members will be presenting free performances for the Fort Point Open Studios weekend, October 20 and 21. On Saturday, October 20th, trombone explorer Tom Plsek and performance artist, composer and choreographer Marjorie Morgan, will be doing short performances at 1:00, 2:00, 3:00, and 4:00 pm. The perfor-

mances will represent work they have developed over the past few years as well as some new pieces, possibly including work developed during their August 2001 residency in Croatia.

On Sunday, October 21st, other Mobius performers will be presenting short works at 1:00, 2:00, 3:00, and 4:00 pm. These include rosS Hamlin, Larry Johnson, Milan Kohout, and David Franklin.

In between performances, a slide show curated by Bob Raymond will be shown, accompanied by recorded sound art works by other Mobius Artists Group members.

www.saveourstudios.org



Odes (To a planet Dying Young)

Performance collage works by Marjorie Morgan and Not Frida

NOVEMBER 3 1PM & 3PM

NOVEMBER 4 3PM

Odes (To a Planet Dying Young) will be a three-part performance collage work created by myself and the members of Not Frida (Alison Ball, rosS Hamlin, Hana van der Kolk, Tom Plsek, Janet Slifka and Jody Weber). We will utilize all of our performance skills (movement, music, theater and vocal work) to present a rich collage of material in the intimate setting of Mobius' front and back rooms. The trilogy is designed for a moveable audience of 20. We will move from the gallery to the black box and back again. We have been working hard, and hope to have this piece in a highly developed "in progress" stage by November.

The first section, "The Beginning," combines composed and improvised structures (for voice and movement) which explore the reality of our world and different myths of creation. Text in this section varies from chance derived statements:

*Almost fresh junkfood in my shopping cart
I like buying at a time when somewhat precarious facts are friendly and kind.
I'm a happy consumer who feels like a hippie.
Notice - most of these additives are organic.*

to highly structured and deconstructed songs (backwards and forwards) of text from Genesis:

*Be fruitful and multiply
And fill the waters in the seas
And let the birds multiply
On the earth.
It was evening
Se her sa malm
Be he ees be her um.
Shpe-he sne hay ay
Chia oh gu-ooH os.*

The second section, "The Dream" explores a partly fictional dream about Lady Hedge (a/k/a Laura Bush), her daughters ("The Sisters Hedge") and Pandora's box. The dream will be told through movement, sound and music with a backdrop of video.

"The Migration" will complete this trilogy of odes with an expansive movement and music structure composed with the help of actual migration patterns from the natural world. A visual work by Whitney Robbins will accompany this section.

In creating this work with Not Frida, I continually draw inspiration from the performance practices of Deborah Hay and the videos of Agnes Varga. Their courage and fresh takes on the world keep me going and make me laugh. Many thanks to the members of Not Frida for their energy and insights, and thanks to Alissa Cardone for her contributions to section one, "The Beginning".

MARJORIE MORGAN, JUNE '01

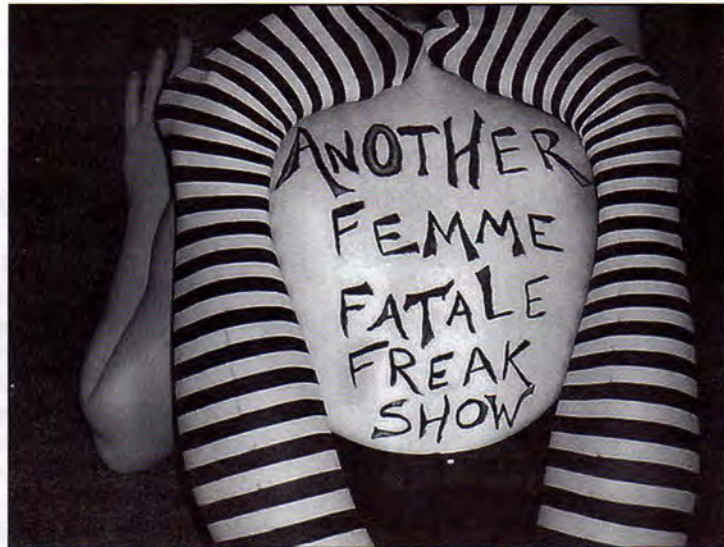


ANOTHER FEMME FATALE FREAK SHOW

Performance by **MONKEYHOUSE**

NOVEMBER 8-10

8PM



Another Femme Fatale Freak Show is a series of sexy, satirical, sometimes silly, and certainly surreal dance theater vignettes. Created in collaboration with Nicole Harris, Beth McGuire, and Amelia O'Dowd, *Another Femme Fatale Freak Show* investigates the role our expectations play in constructing our perceptions of ourselves and determining our relationships with others. As the title implies, emphasis is placed on issues and cultural interpretations of Gen-X feminine identity. Each of the four female characters is a gloriously exaggerated stereotype: the radical intellectual, the earnest ingenue, the timid tomboy, and the essential siren. Some of the highlights include: a mischievous duet wherein one woman's hand is always attached to another's head; a sardonic solo performed on stilts; a tap dancer tethered by a telephone chord to another performer; and a coy solo about the awkwardness of infatuation.

When MONKEYHOUSE artistic director Karen Krolak premiered a piece for Dance Umbrella's Boston Movies 2000, Christie Taylor of the Boston Herald wrote, "Her work was bold and gutsy... successfully welded theatrics with dancing, a trend that happened elsewhere on the program, but with less panache." Debra Cash of the Boston Globe declared "Krolak must be the zaniest costume designer around," and "with her instinct for sexy absurdity, Krolak should really think about offering her services to Madonna." Although barely a year old, MONKEYHOUSE will debut *Another Femme Fatale Freak Show* at the Winnipeg Fringe before promenading to the Minnesota Fringe, San Francisco Fringe, and Melbourne (Australia) Fringe. In August MONKEYHOUSE also will present *Absolutely Abreast* (Version 3.0) at the 2001 New York International Fringe Festival. These programs have been possible in part through sponsorship of The Field.

Jennifer Hicks Movement Alchemy: Butoh/Shintaido Workshops 9/11, 18, 25 & 10/2, 9, 16, 23, 30

Attendance at all 8 classes is encouraged but not required.

Cost: \$80 if you sign up for all 8

\$12 per class drop-in.

For more information call or email jhicks5634@aol.com / 617-783-4614.

This will be a challenging class, using various exercises from the theater, Butoh-based movement and Shintaido, to develop states of being such as stillness, in creative conflict, moving in a present/centered manner, moving into the unknown, off center, moving from a memory, color, smell, image, etc.

We will move from a place where images collide and conflict. In Shintaido there is a saying, "The Body is the Message of the Universe," as the aim is unification with humanity, spirit and nature. We will take these concepts and develop them in solo, partner and group exercises, challenging your concepts

of what is dance, beauty, nature, our relationships to these. Exercises will be both vigorous and quiet. There will be strengthening, stretching, pulling, carrying, pushing, focusing and balancing. We will also work with our voices, stemming from a Shintaido exercise called Tenshingoso. You will develop movement images to work with in a grounded and supportive environment.

Facilitated by Jennifer Hicks, a Mobius Artists Group member as well as a teacher of Shintaido since 1994 and a practitioner for 12 years. She has taught at workshops both internationally and nationally and had been involved in dance for over 20 years. She is also a certified Natale Institute Trance Dance Facilitator. She has studied Butoh for the past 6 years various artists such as Akira Kasai, Maureen Fleming, Diego Pinion, and Katsura Kan, as well as attending Butoh Festivals in California. Jennifer has a BFA in Fine Arts from the School of the Museum of Fine Arts and won the Traveling Scholars award from the Museum of Fine Arts in 1996 for her installation and performance. She has also won several other grants for performance, including one from Franklin Furnace in NYC. She is a graduate of the acting school, The School for Film and Television, in NYC. She has also studied at the New England School of Acupuncture and Boston School of Shiatsu, and has a strong background in jazz and modern dance.

One String of Mu: Oneness=Nothingness

Performance by Hiroko Kikuchi

DECEMBER 1

Concept:

The idea comes from the basis of the Taoist notion, "oneness" and "co-existence of yin and yang." Growing up in Japanese culture, we come to understand that life is about both living and dying, and it is an essential part of nature. We also learn the importance of both tangibility and intangibility accumulated by simple and small acts.

In this performance, we express and reflect one's daily life using food (noodle) and human hair, which contain multi-layered references and are full of symbolism. The food is a source of energy and an essence of life, and it also adds a flavor in life. Particularly noodles, which we will be using in this work, speaks about prosperity and wealth in body, mind and spirit. In Japanese tradition, during New Year's eve, the Japanese people eat them to wish for a long life. The human hair, on the other hand, is a reproduction of the source that represents the constant changes/shifts of life, growth and aging. Our



gestures of tying one string with these materials humanize the action, embody the philosophical ideas and evoke harmonious and complex thoughts. The performance manifests ideas of binary oppositions and calls the attention to the fragility and preciousness of our existence and being.

Through the active process of self-expression and self-investigation over an extended period of time, we contextualize what living and dying could possibly mean; viewers experience contentment and subtlety of a life in harmony with nature and nurture.

Description:

This work consists of a simple gesture of tying hair and food (noodle) and three time components: from dawn to noon, from noon to dusk, and from dusk to the end of the ritualistic ceremony.

1) From dawn to noon: The performance begins. Two performers embrace each other as a departure point. It stresses the idea of creating "oneness" outward from a center. The act of one-string-creation gets expanded over the course of the performance. No audience is allowed in this time period.

2) From noon to dusk: As the same action continues, the performers begin covering, bonding, trapping themselves with one string. They explore the inevitable reality of every day life. The spectators come in* and start to experience complexity of "moment to moment emotional changes."

3) After dusk: The action continues until it becomes dark outside. In this last segment, the performers ritualize the event by burning and eating the string of hair and noodle. The performance ends when the string is physically, mentally and spiritually consumed; it evokes the Taoist idea of "nothingness=oneness." This part lasts about two hours.

*They can walk around the space and come in and out as they please until the last segment ends.

HIROKO KIKUCHI

ART+INSTALLATION+DESIGN

U n n I

Joyce Hsu and Chen Ju Pan

SWäF

SOONG | WEI | AND | FRIENDS

HRS: NOVEMBER 7-24, WED-SAT 12-5
RECEPTION: NOVEMBER 10 3-5PM



We live in a world where reality can be modified by the adjective virtual, and reality television has become the biggest national fixation. Contemporary culture is a place where are heroes; sportsmen and musicians, actors and politicians, are compelled to write autobiographical admissions of guilt and abuse while crime and tragedies are glamorized by the media.



In this world of saturated stories and images, nothing seems to be constant. Pokeon and Hello Kitty are the heroes to our youth, whereas cellular phone and email has become the protocol of urban communications. Paradigms are constantly shifting while no equilibrium can be established.

We are two artists from very different backgrounds. Our share concerns of cosmology, representation, the media and the world that we live in propel us to come together and re-examine the current state of our world. We are not trying to provide solutions or answers, but we hope that through our investigations and questioning, we might be able to gain just a little bit more understanding of our world and ourselves.

JOYCE HSU AND CHEN JU PAN

Body Tales for the New Millennium



**A collective collaboration of dance, video, sound and constructions by Outside Art Collective:
Alissa Cardone, Alla Kovgan, Dedalus Wainwright**

Nov 29-30 AND DEC 1 8PM

Outdoor performances: call Mobius for details

The body speaks its own language. Simply observe it. I am always trying to get back my childhood body. A free and sensing body unaware of its own surveillance. Against an aggressive urban landscape I fight for my senses because in the hectic melee of a furious city they lose sensitivity. I observe bodies all the time, swollen shells walking concrete streets. Some are wound up, others seem numb nervous and protective. I see how tools, once created as extensions of the human body to assist physical labor, turn from shovels and pitch forks to cell phones and palm pilots — tools for the mind. The body recedes. I want to purge.

Placing my body on these same streets, I will perform a series of dances in industrial settings — a preparation for the black box performance at Mobius. I call them *Body Tales*, using the urban audiovisual atmosphere to deepen the stories. Developing characters from fairy tales resonant to me, those from my childhood, I rebirth memories, hoping to spark a sense of mystery and curious spectacle as my body serves as a vehicle for the audience's own fantasy.

Body Tales was a whisper — born from my struggles with dogma and my Italian

Catholic upbringing, a thousand hours behind a computer, and punk idealism. It found a voice when I got dirty digging the soil on Body Weather Farm in Japan, when I laid blindfolded in chicken shit. It became a scream when faced with endless contradiction, fueled by judgment in the throes of choice between right and wrong, light and dark, ignorance and knowledge, what society wants me to do and what I want to do. The process of this work is to open the floodgates, to be in between — in a spectrum of the unknown, the place where creativity, imagination, confusion and chaos exists. I want to make *Body Tales* from this place. But this same place of creativity is also a place I run from, sometimes in fear, sometimes in need of something solid. In cycles I return to the unknown, crawling curiously on the ground.

As a dancer I am interested in how the mixing and clashing of different forms makes new body language. I want my dancing to defy a landscape, to dissolve one reality as another reality is being born. I'm interested in how the body responds to space, as well as objects and environments. I challenge my dancing to come from a place of energetic response, present consciousness, will and intensity. I've studied many forms of dance and improvisation - my most influential teachers being Min Tanaka, Akira Kasai, Paula Josa-Jones, and Ruth Zapporah. Inspiration I draw from my friends in both the dance and independent music communities also plays a large role in my work, and so I may call on some of them to help realize certain aspects of the performance like experimental sound designer Seth Barger (US of Belt) and others.

ALISSA CARDONE

Every night I see a dream. I travel into many worlds. My journey is beyond time and space. My realities intertwine, and there is no gap between what is me and not me. Fairy tales take me beyond my body, time, history and universe. *Body Tales* gives me a chance to merge image with body, space and sound, to re-create an impression of the tales I have read, heard and seen in my dreams. I would like us to exchange roles, mix our mediums and experiment until we are ready to consolidate, structure, and shape *Body Tales*. *Body Tales* for me is to create an experience that brings everyone closer to diverse realities as if in a fairy tale.

ALLA KOVGAN

I envision a space with images and forms that are perceived peripherally. Objects and images are playful, shifting from discordant to surreal. Simple shapes and ordinary objects are brought together into new forms. Circles, squares, a tricycle. Elements of surrealism mix with constructivist geometry. Objects within the space change their roles in relation to the performer and video images. Occasionally some reality dissolves and new experiences unfold; a chair starts to float off the ground, time stops, an object becomes a void. Playfulness turns into haunting.

I have designed theatre sets in the past that were transformed by the actors in simple ways and *Body Tales* will develop in this direction. Through conversation with Alissa and Alla, I am thinking about the possibility of juxtaposing video projection with real objects. I am also thinking about ways to suggest the otherworldly aspects of fairy tales. I want to design a space that in its dynamic evolution functions on a number of levels; as metaphor for the larger world as well as a personal experience.

DEDALUS WAINWRIGHT

"Fairy tales carry out certain creative functions as they summon their hearers out of the normal, the accepted, the rational, the modern to possibilities that are speculative but also experience-enhancing." (from *Old Tales, New Truths* by James Roy King)

Babel Part Four:

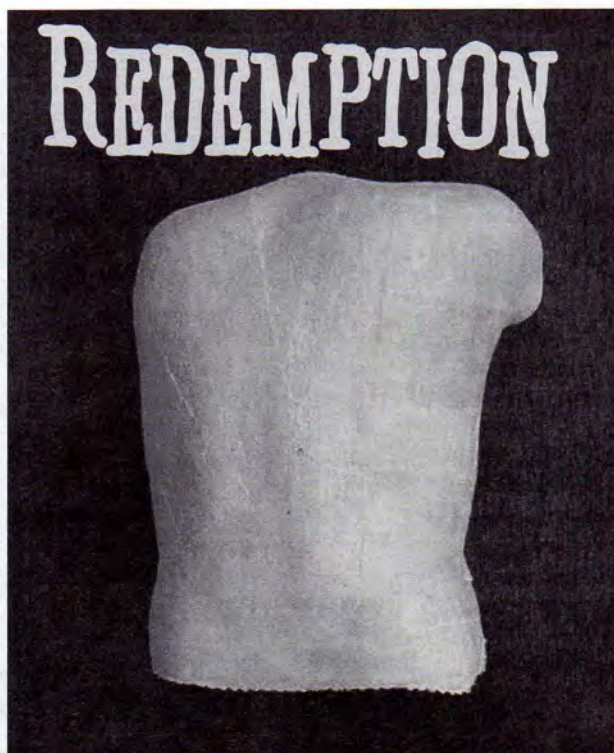
Installation by Susan Berstler & Lee Mandell

DECEMBER 5-22

Gallery hours: Wed.-Sat. 12-5 pm
Opening reception: December 8, 3-5 pm

"Salvation also called Redemption, in religion, the deliverance of mankind from fundamentally negative or disabling conditions, such as suffering, evil, finitude, and death; also, in some religions, the restoration or raising up of the natural world to a higher realm, or state." – Oxford English Dictionary

Redemption was born from an act of violence. For the Reclamation Artists' project along the Mystic River in the spring of 2000, Somerville artists Susan Berstler and Lee Mandell turned five computer monitors into working aquariums. Peopled with goldfish, their piece was destroyed after just three days. The artists' initial anger and frustration was channeled into continuing their investigation of the imaginary life of the Mystic River fish. Called *Fish Babel*, this new series is a look into industrial society's seeming inability to balance the often conflicting needs of people and nature. The latest installation, *Redemption*, follows *Babble*, *Limbo* and *Requiem*. The series is intended as a parallel to the very real battle taking place over this neglected area between Big Box developers, city politicians and the people of Somerville. Its name, *Babel*, is an obvious reference to the status of the dialogue currently taking place over the Assembly Square area.



This latest installation creates a grotto of redemption. Populated by partial white casts of male and female figures hinting at a distressed Adam and Eve, the space is turned into a surreal Eden filled with lush blue Astro turf. The focus of the room is a heaping mound of pure white salt crystals, which represent both the earth and mankind. Hidden in and amongst the pile are computer monitors, which replay images of former *Fish Babel* events. Some of the juxtapositions are meant to be obvious – the river versus pollution, open space versus development; while others are more satirical – for example, man versus fish. The viewer, by witnessing the stages leading to "redemption," has the opportunity to participate in this transformation. This is an experience currently denied the parties battling over the banks of the Mystic River.

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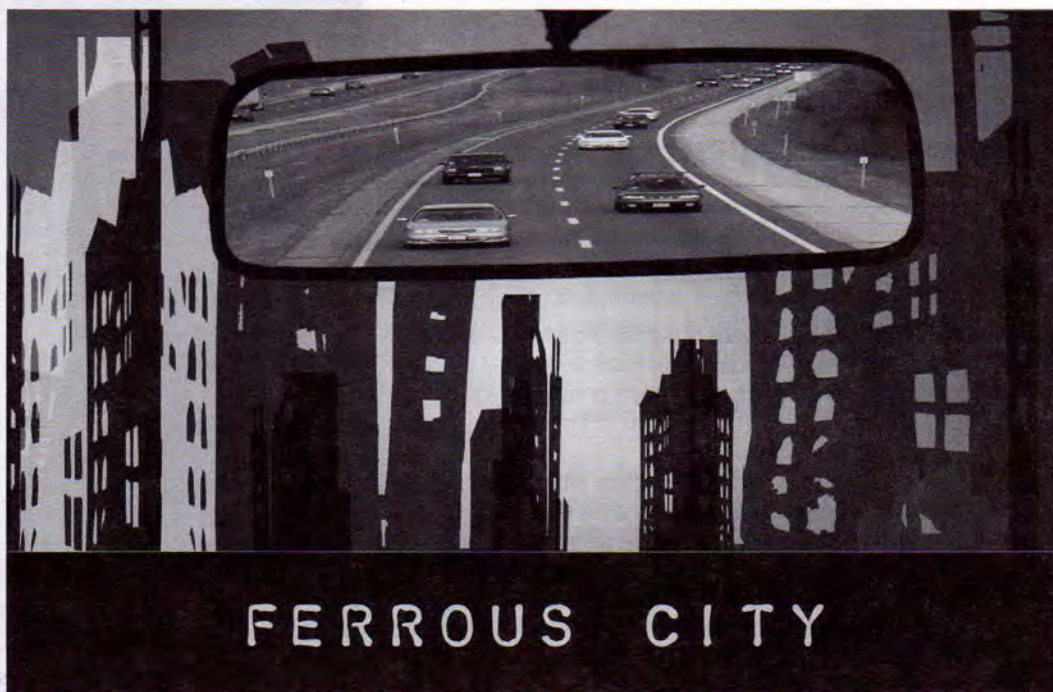
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Performance by Cave Dogs
DECEMBER 7-9 8PM

It all starts with a vast, vintage vehicle. The kind of car that kids can make a home in out of the back seat: large, live-in, sink down mobile cabins. Sometimes, when you are living in the city, hiking urban canyons made of gravel and bricks and the only stream to ford is the one that carries storm runoff from the northwest sector of the city, and it is summertime — those long, humid, hot, lemon stick, neighborhood, stoop-sitting, August days, and there is a lot of yelling outside night and day — sometimes the city opening up the fire hydrants is just not going to cool you off. It is then that you might just have to get mobile. You beg your mom, “Take us on a drive.” That’s what Max, age 9 and Spoon, age 11 did and *Ferrous City* tells the story of their car trip out of the sweltering city to their grandma’s working farm.

As we prepare to navigate another difficult millennium, Cave Dogs’ current work-in-progress, *Ferrous City*, explores how imagination, dreams, and secrets shape families, and how memory becomes a tool for survival. *Ferrous City* is the story of a family car trip re-told from several different perspectives. One quintessential summer day in the city, too hot to stay indoors, a mother takes her children for a drive, and along the way they stop to observe various scenes, neighborhoods, and communities. We view this world through the eyes of the mother, her children, and the people they observe. The drive is a chance for Mother and children to daydream, reminisce, and take stock of recent changes in their lives. Along the way we’ll see if who and what they encounter — the Fast Talking Man; Sam, the juggler; a wedding cake; and a bunch of hogs — will change their final destination or how they get there. *Ferrous City* is about the dispersal of families from rural to urban homes and the struggle to maintain family ties. It celebrates the role of the neighborhood, of strangers and friends, in the development of a child, and looks at what it means to be a mother in the twenty-first century.

Reflecting on the car culture that dominates the lives of many families in the U.S., the narrative is conveyed through the window of the family station wagon. As characters journey through space and time, their experiences speak to the absurdity of everyday life and to the extraordinary power of the ordinary and insignificant details of our days. It is about how we encourage the life of the mind through childhood

play and adult daydreaming, and how our lives are shaped by these interior narratives. Finally, *Ferrous City* is a story about story-telling: how stories are told in families; how stories are told between siblings; how communities tell stories; how women and couples and men and children and grandparents and neighbors and strangers tell stories.

Cave Dogs brings together visual artists, musicians, dancers, storytellers, and writers in the spirit of experimental collaboration. Performances consist of innovative, large-scale shadow projections cast onto a white screen from sculptures, props, costumes, and the human body. Using improvisational techniques, cast shadows move in concert with projected video imagery, spoken narrative, and an original soundtrack. The results are visual tableaux and effects that conjure both the dreamlike quality of early experimental film and the humor of contemporary animation. In this unique shadow medium, Cave Dogs tells life stories that charm, intrigue, challenge, and captivate adults and children alike. The text, visual imagery, and sounds weave together to create a rich multimedia artifact that documents, preserves, and celebrates important cultural voices and stories.

Suzanne Stokes, artistic director and performer, created Cave Dogs in 1992, while living in New York’s Hudson Valley. Over the past nine years, the collaborative performance work has grown and developed as the company members and their interests have shifted and changed. Cave Dogs sustains a healthy, long-distance, collaboration with members in Boston, the Hudson Valley, New York City, and Southern California as well as with various contributing artists throughout the United States and overseas. Cave Dogs has created and performed works such as *How to Build a Raft*, *Emily’s Circus*, *Sustenance*, *Fall of Perception*, and *Shadows of Doubt and Other Precarious Truths*. Boston venues have included Mobius, Cambridge Multicultural Arts Center, The School of the Museum of Fine Arts, Boston University and The Massachusetts College of Art. New York performances include P.S. 122, Henry Street Settlement/Abrons Art Center, HERE, The Woodstock Comeau Property, The Widow Jane Mine and SUNY New Paltz. They have received grants from The Jim Henson Foundation (NYC), The NLT Foundation (Boston, MA), and two consecutive years from Franklin Furnace (NYC).

CAVE DOGS

Body Stories

**A mixed media installation
by Gina Cestaro and Stephen Sheffield**

JANUARY 9-FEBRUARY 2

Gallery hours: Wed.-Sat. 12-5 pm
Opening reception: January 12, 3-5 pm

"...and these are the forces they had ranged against us, and these are the forces we had ranged within us, within us and against us, against us and within us." – Adrienne Rich

What are the forces that range against us? What are the forces that range within us? How did our body image develop, and how does it change throughout our lives. This is an installation about asking questions, and searching for answers. It is about discovering the misconceptions that we have been led to believe about our bodies and our sexuality.

GINA CESTARO AND STEPHEN SHEFFIELD



DESCENT OF FLOWERS

Installation by Frank Vasello

JANUARY 9-26, 2002

Gallery hours: Wed.-Sat. 12-5 pm
Opening reception: January 12, 3-5 pm

Through mythology we access parts of ourselves that we may not normally be in touch with, the unconscious, the psyche. By using ancient myths as inspiration, I seek to create installations with archetypal images that are accessible to many people. One doesn't need to know the myth to understand.

Using the Greek myth of Persephone/Hades/Demeter as inspiration, *Descent of Flowers* is an installation exploring the themes of loss, longing and death. Persephone, the Goddess of the Spring, dies each year. Her mother, Demeter the Queen of the Fruitful Earth, weeps each year for her missing daughter, and Hades, the God of the Underworld and Wealth to which each year Persephone must leave and return, sits alone in the land of the dead for eight months of the

year. The three gods are locked in an eternal cycle of birth/death/rebirth, loss and longing. These are the themes that will be explored.



Although the work may be inspired by myth, there is a deeply personal component as well. As a child I faced a series of sudden deaths, and growing up I was consumed by anxiety that I would suddenly die of some horrible disease. As an adult, fear of being abandoned has hampered my ability to maintain long-term friendships and relationships. Out of this state of confusion, anxiety and loss has come the artwork and my attempts at sorting out these lingering feelings. Perhaps my own romanticism of death as this lonely being sitting in the underworld is my attempt to understand and compartmentalize that which can feel, at times, so monumental.

Although the themes being explored can be somewhat depressing, the installation will also be beautiful. There is a stark beauty in dried flowers. A long table set for two will be the focal point of the piece while hundreds of roses will be hung from the ceiling creating an overhead carpet of flowers. Dried flower petals, organized in various ways, will add color and texture. A text component will also accompany the piece.

FRANK VASELLO

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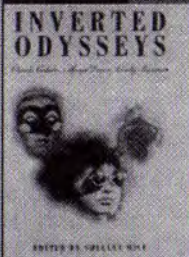
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September 2001 - January 2002

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September



9/8 & 9/9

Great Small Works The Erik Satie Cabaret

8pm,
2:00 pm on Sunday
\$12 \$10

9/12-9/29
Margaret B. Tittermore
This is a Test

hrs: Wed-Sat, 12 - 5
Reception: 9/15 (3-5 pm) Free

9/13 - 9/15
**Interdimensional
Science Research
Orchestra**
**Path of the
Mystic**

8 pm \$12 \$10

Reports from Afield

9/17

Conway & Pratt A Woman's Work is Never Done

7 pm Free

Radio pu

9/21, 22, 28, 29

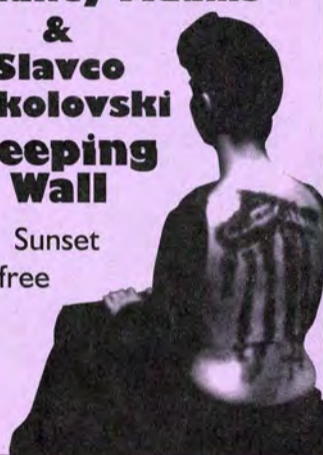
neo-dada teatro von radio
8 pm \$8 \$6

9/24

Nancy Adams & Slavco Sokolovski

Weeping Wall

Sunset
free



9/25

7 pm
\$5 \$3

VideoSpace
presents

featuring
the work of **Pamela
Hawkins
and Peer
Bode**

10/5 &
10/6

Liz Heichelbech

The How-To Dances

8 pm \$10 \$8

10/3 - 27

Mobius Artist Group Show

hrs: Wed-Sat, 12 - 5
Reception: 10/20 (4-6pm) Free



10/12-13

And So No Interest

CONGLOMOCO

Employee Appreciation Night

8 pm, 2:30 pm \$6 \$5



Reports from Afield

10/29

Mike Blockstein & Jeremy Liu

Chinatown Banquet

7 pm Free

10/25-10/27

Expanding Secret Company Shed

8 pm
\$10 \$8

11/3 & 4

Not Frida

in

Odes

(to a planet Dying Young)

11/3 (1 pm & 3 pm),
11/4 (3 pm)
\$10

October

November



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11/7-24

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Art + Installation
+ Design

Collaboration + Installation

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Reception: 11/10 (3-5pm) Free

11/8-11/10

Monkey House
Another
Femme Fatale
Freak Show

8 pm \$10 \$8

VideoSpace

11/13
7 pm

Noise/Performance/Video
\$5 \$3

••• presents •••

Reports from Afield

11/26

Wilbert Alix 7 pm Free

Trance Dance

(wkshps: 10/15, 11/19 by Jennifer Hicks)

11/17
ArtRages
Art Party

8-11

11/29-12/1

Outside Art Collective
Body Tales for the
New Millenium

8 pm \$10 \$8



12/1

Hiroko Kikuchi

One String of MU:
Oneness=Nothingness

free

12/5-22

Susan Berstler
& Lee Mandell

Babel Part Four:
Redemption

hrs: Wed-Sat, 12 - 5

Reception: 12/8 (3-5pm) Free

12/7-9

Cave Dogs
Ferrous City

8 (Fri), 2 & 8 (Sat), 2 pm (Sun)
\$12 \$10

12/14 & 15

Works in
Progress

8 pm \$6

Reports from Afield

12/17

Mobius Artist Group

Mobius Zadar
Exchange

7 pm Free

1/9-1/26

Frank Vasello
Persephone:
Descent of Flowers

hrs: Wed-Sat, 12 - 5

Reception: 1/12 (3-5 pm) Free



Reports from Afield

1/28/02

25 Years of the
African American
Master Artists in
Residence
Program

8 pm Free

1/9-2/2

Gina Cestaro
& Stephen
Sheffield
Body
Stories

hrs: Wed-Sat,
12 - 5

Reception: 1/12
(3-5 pm) Free



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Mobius promotes ingenuity, freedom of expression, creativity, and the kinds of cooperative collaboration we don't often see in government. We can either send the Mobius artists to Washington, or we'll keep them right here in Boston creating their work. Either way, it takes some cash.

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Sincerely,



Liesel Fenner
President, Board of Directors