

## Press Quotes

### TAKING LIBERTY/USVAJANJE SLOBODE

"Compelling photographs, evocative texts, and recorded sounds at FPAC [Fort Point Arts Community Gallery] reanimated the Croatian phase of the exchange, in which the Americans and Croatians worked together to produce approximately twenty site-specific works. These materials suggested that the experience of place was profoundly affecting, particularly to the Mobius artists. Among many standouts were Marilyn Arsem's "Darkness Begone," a vast shroud installed at various outdoor locations, which gradually disappeared during the course of each day."

-- Doris Birmingham, **Art New England**, Vol. 21, No. 4, Aug/Sept 2000.

Notable, were pieces by Marilyn Arsem and Speare. Arsem's "Darkness Begone II," a serpentine black fabric "tunnel" that decreased in its dimensions as one walked further into it, dominated the front gallery of Mobius. Attached to the interior walls were tiny motion-activated speakers that played low-volume audio loops of the artists in "Usvajanje Slobode/Taking Liberty" speaking unscripted in their first language about metaphors of darkness. Those in the gallery who made their way to the other end of the structure found that it took them into another room before turning back to the front gallery. At the end, the tunnel's dimensions were so small that one had to crawl before entering the light of the gallery again. The physical and sensory demands of the piece made it one of the most manipulative, but one of the most rewarding of the show.

-- Green, Kevin and John Lockett, "Performative Liberty," **Afterimage: The Journal of Media Arts and Cultural Criticism** (Rochester, NY), Vol. 28, No. 4, Jan/Feb 2001.