WIES SMALS INTERVIEWED BY MARTHA WILSON

Martha Wilson: The purpose of this interview is to evaluate the exhibition "De Appel in the Big Apple." Wies, maybe you could talk to me about the beginning of your life as an art administrator, how you got started in this business in the first place.

Wies Smals: I founded De Appel in April 1975. Before that I did for 5 years a commercial gallery and I wasn't satisfied anymore with the fact that I had to show work which was for sale. So that I actually only worked with a group of people who would buy or wanted to buy art. So, as a reaction, I wanted to show art which was not for sale and then I had to find a way to finance it. And because I discovered that a lot of fields in the development of the art were not covered by the museums, like performances or special direction in art, social project, a lot of directions are not covered in a museum. I thought to start with performances in 1975. I think America was much advanced in that time in showing this kind of thing. They had supportive galleries. I tried to get money for these activities from the government. In the beginning, it was very difficult. I had to prove myself. I did that for a half a year and then my private money was gone so I had to get the money from the government and they still are reacting very slowly. So they didn't give me the money the first year and then I did a kind of fundraising action that was a very successful thing to do because I asked everyone who was interested in the Appel for 100 guilders. That makes them very much to their Appel so they wanted to see the things that happened there. And 100 guilders was just not too much so I could do it.

I got then within a few months about 50,000 guilders, which is a lot, and I was not dependent on big commercial firms. MW: But the Dutch government is very supportive of the arts?

WS: Yes.

continued on page two
Cloude Wishing Well. Black Isle, Scotland. Suppliants drink the water and leave a personal garment at the well so that their wishes may be granted.

MW: So: a rope sculpture? But why did he paint the rope orange before he put the cat on it?

WS: It was all for effect.

MW: He said he wanted it to be orange. That in Holland rope is orange and here it is not. So, he painted the rope orange before he put the cat on it.

WS: It was orange.

MW: No. He painted it. I saw him paint it. I guess he had in his mind a picture of an orange rope with clay on it.

WS: I know only that for example in the 80's Hermann Nitsch did a piece with orange rope. And in Holland they are. Two claws made from paper maché, painted gold, held the end of the rope. It's always difficult to explain work because then you make it less. But for the people who see the work and could never discuss it themselves, the work has to do with kind of the life itself. It's laid up in situations...and loose ends... and fixing. For him it was the most difficult work, because the work didn't belong so much to a kind of fasting space I think. He felt that the work had been shown also in a very luxurious gallery. Not that he wants to sell the piece, but that it is more that people who think of alternative spaces think of performances or installations who are not able to be in the other spaces or who work and could never discuss it themselves. This could be in a museum or wherever.

MW: What is quite well known in Holland?

WS: Yes. He is originally a Hungarian artist and has lived for years and years in Holland and he has had a kind of professional way of dealing with his work. I wouldn't say that he was more famous than Harry for example. He doesn't work in a different way. He's more careful with where he is working.

MW: We were talking about Nikolai — we should talk about... Madelon and Elsa...and Gerrit.

WS: That's a lot. Gerrit Dekker when I invited him in New York 1 1/2 years ago, he was in the middle of his performances and lectures and was very active. He got into after that a period in which he thought himself it wasn't so interesting any more to express in this way. So, he wanted to make a kind of symbol of the work he wanted to show in New York. This symbol is a box as big as a suitcase and made from wood; in that wooden box is built a steel box, and in that steel box is a heavy liquid... and it is flowing a small light source which produces light in the dark for a very long time. The box is sealed, complete... closed. He made it in New York and he hasn't done that since. The point is that his earlier work and art and asked me to show this box in several places in New York and after that to travel with it all around the U.S.A.

MW: It's very heavy.

WS: It's 120 pounds.

MW: Are you going to take it to Los Angeles?

WS: I was willing to do it and I tried very hard but it's too expensive. About $200. It did not come to pass, but in Los Angeles with somebody who has a lot of money. So what did I find a place in NY. Richard Bellamy's gallery, "Meadow and Old..." I like very much... and we could place it there.

Then Madelon & Elsa made a live video installation in the Kitchen. This piece for New York was of a tunnel and the combination of sounds and the colour of light gave you a feeling as a pedestrian... very unhappy. The noise is terrible, the lights are bright in.

Cloude Wishing Well. Black Isle, Scotland. Suppliants drink the water and leave a personal garment at the well so that their wishes may be granted.

Cloude Wishing Well. Black Isle, Scotland. Suppliants drink the water and leave a personal garment at the well so that their wishes may be granted.

MW: And Service?

WS: Service is actually somebody who does very little. He is a kind of freak. And that's what is interesting about him. He's the first time he's focused on something. It's form which is very interesting, so I suggested he design the poster announcement of the whole festival.
Participants in “We’ll Make Up A Title...” series

SONIA KNOX, London. “Echoes from Ireland.” The work is a combination of sound, barbed wire, very fine gauze bandaging, and movement. “Veils around an image, binding. Bound within an image—a word.”

LINDA MONTANO, L.A. “The Nun’s Fairy Tale.” For the past ten years, Linda Montano has worked with five performances—having come from sculpture. Her interests have been endurance, hypnosis, fear, and Catholicism. She tries to find solutions to her problems in her work. Currently she has become an Art Life Counselor and is soon to publish a book, Art in Everyday Life. “The Nun’s Fairy Tale” is an amalgamation of ten years of working on different themes. In this piece Montano will have Barbara Lehman and others do those things she has done herself. The performance is under the protection of Cinderella.

LESLIE LABOWITZ, L.A. “Sprout Time.” A performance conveying the artist’s personal vision of economic, physical and spiritual survival.

LINDA NISHIO, L.A. “A Good House is Hard to Find.” Linda Nishio’s past performance work has dealt with psychological themes (solving, progressive relaxation, nonverbal communication, projective interpretation) assembled together in structural yet personally derived formats, using slides, Super-8 films, audio tape, and live activity. They are sequential and repetitive; narrative and film-like, leaning towards the didactic; personal and self-referential; eclectic in imagery; psycholinguistic. In “A Good House is Hard to Find,” Nishio will explore ideas beyond the personal and more outside of herself, while still engaging in cross-dialogue with herself. This new performance will see the transference of body into house, and face into facade.

CARLYLE REEDY, London. “Yoga with Interference. Odette, Woman One, Laundry, Waitress, Miss Amrita, Tortoise Mary, Reflection, Water.” Carlyle Reedy will work in a room to be specially built inside Franklin Furnace during the week preceding the exhibition, and will create an environment in which the performance will take place.

SUZANNE LACY, Curator, L.A. events, received her M.F.A. from California Institute of the Arts in 1971. She was a founding member of the Women’s Building, joining the faculty in their second year, and directing its Feminist Studio Workshop from 1974-79.

HANNAH O’SHEA, London. “A Litany for Women Artists.” Historically, beauty of form and ritual have been used to mask, mystify, or make oppression more palatable to those without power. Such forms are not the prerogative of the privileged; choosing a Litany to celebrate women artists of the past, and to incorporate their names into our collective memory, essentially subverts the traditional and historical usage of the form. O’Shea will screen a Super-8 film on March 11 entitled “A Visual Time-Span (A Visual Diary/ Towards a Sound Track?)” a collage-approach film made of small amounts of relatively cheap footage which O’Shea, the mother of a young child, was able to produce at home. This form is used to combine an eclectic range of cross-references, conflicting ideas and images, interrupted sequences and fragments—thereby counteracting the temptation to use film as a vehicle for a story line.

NINA SOBEL, L.A. “Roundabout” uses video as environmental sculpture and a performance medium. She worked in London for three years; she is presently living in Los Angeles and continues to work on electro-envelopphagic video drawings. Three pairs of auto-pan surveillance cameras in sync with each other will be installed in the gallery’s front window, with matching monitors having split screen/cross-crossing images. The cameras will encompass the passersby from both directions, the tops of cars and people’s heads across the street, the middle to the tops of the buildings up to the sky—and then auto-pan back down again repeating the sequence indefinitely.

continued on page six
WE’LL MAKE UP A TITLE WHEN WE MEET:

March 1981

4 OPENING
K.G. Frick
"We’ll Make Up A Title When We Meet: Women Performance Artists from London and L.A.

5 LECTURE
6 pm Freekin Furnace
"Perspectives on New and West Coast Women’s Performance Art"
A presentation by Noela Murray Beth (San Diego, Calif), Patti Griffin (Los Angeles), Barbara Goldsmith (San Francisco, Calif), and a reading by Jenny Downham (L.A.)

6 PERFORMANCES
5 pm 626 Gallery, 6th Floor of Newsday
"Mind the Gap" by Lorna Fertitta, "Talking" by Linda Montes

7 PERFORMANCES
5 pm 626 Gallery
"A Library for Women Artists" by Park O’Shea, "A Good House is Hard to Find" by David K. Ross

10 WINDOW INSTALLATION
"Roundabout," Nina Sobel, through March 14

11 OPEN SCREENING at film and video
7 pm Franklin Furnace
By participating artists including

12 PERFORMANCES
6 pm 626 Gallery
"Echoes from Ireland" by Sónia Vale, "Spiriting Into the 80's" by Martha Nate

13 PERFORMANCES
6 pm Franklin Furnace

14 FILM AND PERFORMANCE: 3 pm Above Max
"Sold Above Reason" by Alexi Deykin
"Adventures in Revenge" by Rosie Pope

17 INSTALLATION: "Playing by the Rules...Through Monday" by Ken Basman

17 PERFORMANCES
2 pm Franklin Furnace
By Nancy Buchanan, Barbara Smith, Judith Hoppinberg, Barbara Riker, Susan Howe, Chris Swiney, Jessica Morris, and others

20 PERFORMANCES
8 pm Franklin Furnace
"Customs" by the Feminist Art Workshop, "Spotted Time" by Leslie Labowitz

21 PUBLIC MEETING
7:30 pm Franklin Furnace
A dialogue among L.A./N.Y./London on performance, women’s art, collaboration, international networking, and the other issues raised at the party

PARTY
8:30 pm Franklin Furnace
Sally Potter, Linda Golzinger, and Georgia Benjow will play with water-powered music

22 DISCUSSION
3 pm Franklin Furnace
"How Far Can We Go?"
"From a Feminist's Point of View" by Patricia Park

Sponsored by PA-3 (Pulse Art Documentation/Distribution)

WOMEN PERFORMANCE ARTISTS FROM LONDON AND L.A.

Franklin Furnace
Participants in "We'll Make Up A Title . . ." series

NANCY ANGELO, L.A. Member of the Feminist Art Workers

ROSE FINN-KELCEY, London. "Mind the Gap." This performance will be a subject in the negative who wants to displace the horizon. Components of the piece include speed; anxiety; dexterity; humour; optimism; friction; strength; absurdity; velocity; tempo; exaltion.

SUSAN HILLER, Curator London events, is an American artist who has been living in England since 1968. She received a graduate degree and a National Science Foundation Postgraduate Fellowship for her work in Anthropology. She is active in the women's movement and has served on numerous Arts Council Panels in England.


CHERI GAULKE, L.A. "Broken Shoes." Cheri Gaulke is a performance artist and feminist educator. In 1976, she cofounded the collaborative group Feminist Art Workers. Her individual work largely deals with female sexuality in relation to Christianity, pornography, fashion, spirituality, and community. She currently directs the Performance Art Program at the Women's Building in Los Angeles. "Broken Shoes" is a culmination of five years' work on the theme of women's shoes and feet. It presents a narrative of personal accounts from American and Chinese women, both contemporary and historical. Incorporating audience participation and theatre, "Broken Shoes" is a tragic comedy.

TINA KEANE, London. "Playpen." This installation incorporates a video screening of women from the ages of 6 months to 82, sitting in a playpen, while a children's song, "Suzy," plays. In live performance, the artist utilizes a video camera, linking the live action with the pre-recorded tape.

CARYN FAURE-WALKER is an American critic living and working in London.

VANALYNE GREEN, L.A. Member of the Feminist Art Workers

LAUREL KLICK, L.A. Member of the Feminist Art Workers

THE FEMINIST ART WORKERS, L.A., NANCY ANGELO, CHERI GAULKE, VANALYNE GREEN, LAUREL KLICK, "Customs." is a performance work combining theatrical presentation with an ongoing audience/participant activity. Conceived especially for the London/Los Angeles exchange, "Customs" addresses issues of participating artists' individual and collaborative identities as artists, feminists, English and American women. Points of difference as well as commonality will be explored and enjoyed thoroughly. This process will be documented privately by participants in a limited-edition book, Passport, designed for the Feminist Art Workers by Sue Mayberry.

MARTHA ROSLER, L.A. "Spinning into the 80's." Where are we now, as the U.S. enters the new decade of the 80's and simultaneously attempts to revoke the 60's and return to the 50's? About face, rightward!

MOIRA ROTH is an English critic living and working in California.
yours, the space is too narrow, you have a feeling that you are blowing your own situation. That unpleasant feeling they showed in the tape.

So you have the noise of the car, a terrible noise in that small space. The lights coming to you, and you hear also her breathing, and they are not normal. The monitors were placed in a square, and 2 of them showed this pre-prepared tape. The other 2 were placed on a camera on a balanced beam... 2 cameras on one end... the beam could be turned around, so it was like a live to the public object placed in the monitors. The shadow of what was in that spot. The objects they showed, very thin, very big fans... and silver, and they made a terrible noise and a moving of the air which was not pleasant. And what they tried to do was create the same kind of situation as had existed in the tunnel... in Holland. I tried to motivate the people around and I worked, and I think people understood what was going on.

MW: OK. What about the installation at Franklin Furnace? They had a radio and a recorder at each end of a balance. WK: The audience of language is very important. They had again the balance. On one side was radio set on slow wave so what you have is the voices which are not propping to the air. So when you were very close to it you are yourself a medium to get sound out of the radio.

On the other side of the balance was a tape recorder playing the waves of the Dutch sea. The sound of the sea, and connected with it that was a sight of the sea and projected as a kind of horizon on the horizon of Manhattan which they symbolized as solid core, as you can see them in the subway. WK: Now I think you should describe Margaret Whitman's installation.

WS: Yes, at the end of the period we had a kind of overview of what shows everybody did. And Marja did a small performance on a ladder. She mounted a few steps and then she showed. She also designed the poster. MF: She wore outlandish costumes. And then she stripped, revealing the next costume, and then took that costume off, revealing the next costume. Till finally she was wearing this bit of cloth... A blue dress with lots of ruffles all over it. WS: Now, for Monique it was not easy, because her language of performance is very intimate in her performances... her English improved incredibly in the period she was here under her performances in America. I was surprised how well she treated the English, but she built in an interpreter in her piece... who did various things... MF: He was very funny too.

WS: And she gave him a very strange situation. He was a kind of stiff person who had to say all these witty and... weird sentences to express in a very cool translation. Monique's performance deals with improved music in a very professional way, she gives the public a situation that they start to enjoy, and at the moment that they start to enjoy it, she drops the situation and gives them another one... and then she builds up again and at the moment that you think that's nice, she throws it away and starts something else. It's a very clever and daring genius dealing with the public.

MF: She's also had voice training. Her voice is remarkable.

WS: Yeah... it is a synthesizer designed by Michel Weissnov with whom she works. It makes very funny noises. Very ugly noises, and at the same time, noises like an old person who's screaming and talking. A voice which is very insistent, it goes all the way over to New York... to demonstrate it here. And she showed first a film where she is very funny and then, when the film starts, and wants to cover all the shameful places with black cloth. Very funny. And then you end you saw the whole thing but you couldn't see any more what was going on.

MF: I think that this program has been very successful, it's been a great privilege for me to show the Dutch artists in New York. I'm sure that they'll come back now that they have been introduced.

UPCOMING EVENTS

PAMELA MCCORMICK

March 25-April 25, 1983
An installation at San Jose Institute of Contemporary Art will be controlled by telephone at Franklin Furnace, where a scale model will demonstrate how fans on the ceiling activate the sculptural environment. McCormick has created pieces for Ward's Island, New York's Central Conservatory Pond, a responsive environment for the Stanford Artificial Intelligence Laboratory on 10 Langton Street in San Francisco, and at the Palo Alto Cultural Center, among others.

DOMINIC GUIDA

April 1-30, 1981
Window Installation

VERNON FISHER

DEBORAH WHITMAN

April 1-11, 1981 (please note new date)
Opening reception, Wednesday, April 1, 5-7 p.m.

Summer Program

Summer Internship With Alison Knowles Six students may participate in a summer internship project with fluxus artist Alison Knowles. During July and August, Alison Knowles will teach the Bean Book, an a-codex-style 8-foot-high "book" including a bean garden, kitchen, reading room, and more. Interested students should write to Franklin Furnace by May 31st.

Proposals

LAST CHANCE! Proposals for visits, performances, and window works by artists due April 30th for consideration for the 1981-82 season at Franklin Furnace. Please return postmarked.

College students interested in Franklin Furnace Student Internship Program please write the Furnace for further information.

Membership

Franklin Furnace welcomes new members. Your membership dollars are tax deductible, and membership support is essential for the continued growth of our service to the art community and the public.

Become a member of Franklin Furnace and support our archival, exhibition and performance programs. In addition, in The Flux newsletter, members will receive announcements to all exhibitions, free admission to special performances, and invitations to eight special exhibition openings for members only.

Please enroll me as a member of Franklin Furnace.

GROSS column continued from page one

The column of Wedgepress and Cheese writes that he specializes in "artists' books and experimental editions of apparently impossible printed material," and states that in any context might be published if the artist can convince me that his work is important. Eriksson sells works by Wedgepress and Cheese and distributes works from other companies as well as "self-published" works. Proposals are welcome and can be submitted to Leif Erikson. Wedgepress & Cheese, Leif's Vag 11, 23, 39, Stockholm, Sweden.

Zona, a non-profit arts organization in Florence, houses an archive of artists' books and sells books on subscription to other archives, collectors, museums and libraries. Zona also publishes artists' books but it is unclear if they accept proposals. Mario Namunicz is the contact person (Box 1486, Florence).

Group E: Printing Only

Arts Works Workshop, 24 Spring Street, New York, New York, 10012 (212-925-7320) is a non-profit alternative type-setting and graphics workshop. Their publications range from announcements to books and they have a special interest in helping贫困 artists. Artists are invited to discuss any project. Publication Arts Workshop guarantees that any publication arising from the workshops is offered. Richard Yelle is their contact person.

Manhattan Printing Co., 183 Varick Street, New York, New York, 10013 (212-924-2778) will print according to order by the customer (artists must pay for all printing). Frank Rosenau or Martin Rosenberg can be contacted for specific information.

New York Center for Graphic Arts, 27 Lafayette Street, New York, New York, 10012 (212-666-6694) publishes artists' books according to stringent criteria of artistic competence and financial feasibility. Artists can submit proposals and cost estimates available. Wendy Wolff and David Gibbin are the contact people.

Profile Press, 2537 7th Avenue, New York, New York, 10011 (212-675-9900) specializes in art publishing and will consider all proposals. Contact Fred R. Siegel or Susan McCaffree.

Group F: Sales and Distribution Only

Washington Project for the Arts, 1227 G Street NW, Washington, D.C. 20005 (202-347-1022) is an alternative exhibition and performance space; also houses a bookstore that carries artists' books, poetry, catalogs, performance art publications, magazines and resource materials for artists. They carry artists' books (not one-of-a-kind) on consignment at 49%. Washington Project for the Arts also has an annual bookshow and sale. Although it doesn't publish artists' books, Washington Project for the Arts can suggest possibilities for publication in the area.

This column of Gossip was compiled by Ann Rosenthal. Please send us information on your forthcoming or past services to artists for future Gossip columns.

Benefit

Please take note. A few tickets still remain for a work-in-progress cabaret called "Ugly Ladies," starring Brian O'Doherty and Barbara Novak on March 28th. Along with vocals by Diele Kelder and pianist Douglas Best, the evening will include a good company, and a fabulous surprise. We think all of you who have paid the $100 for this evening should consider to come. Written in the National Endowment for the Arts for our "Sound Show" in May and June. Please call Street at 212-925-4671 for reservations.

This issue of the FLUX was designed by Carla Liss.
Calendar
Franklin Furnace

archive, exhibition, performance
112 Franklin Street, New York, N.Y. 10013 (212) 925-4671
Exhibitions, Tues-Sat 12-6 pm
Performance admission $2.50, free to members
All events at Franklin Furnace unless otherwise noted*

March 3, 6:30 pm Lecture, Arthur A. Cohen, “Futurist and Dada Typography and Book Design” (Part of “Page As Alternative Space” series)
4, 6-8 pm Opening, “We’ll Make Up a Title When We Meet: Women Performance Artists from London and L.A.”
5, 8 pm, Lecture, “Perspectives on British and West Coast Women’s Performance Art”, Moira Roth, Caryn Faure-Walker, Susan Hiller, Suzanne Lacey and artists in “We’ll Make Up A Title . . . .”
6 8 pm Performances, Rose Finn-Kelcey “Mind the Gap”; Linda Montano “The Nun’s Fairy Tale” 626 Bway
7 8 pm Performances, Hannah O’Shea “A Litany for Women Artists”; Linda Nishio “A Good House is Hard to Find” 626 Bway
10 Window Installation, Nina Sobel “Roundabout” through March 14
11 2 pm Open Screening of film and video by artists in “We’ll Make Up A Title . . . .”
12 8 pm Performances, Sonia Knox “Echoes From Ireland”; Martha Rosler “Spinning Into the 80’s” JAM
13 8 pm Performances, Carlyle Reedy “Yoga with Interference . . . .”; Cheri Gualke “Broken Shoes”
14 8 pm Film and Performance, Sally Potter “Thriller”; Rose English “Adventure or Revenge” JAM
17 Installation, Tina Keane “Playpen” through March 21
19 2 pm Video, Nancy Buchanan, Judith Higginbottom, Susan Hiller, Sharon Morris, Carlyle Reedy, Barbara Smith, Chris Swayne
20 2 pm Lecture, Martha Wilson “Now We Are Five” (Pg. As Alt. Spc.)
8 pm Performances, The Feminist Art Workers “Customs”; Leslie Labowitz “Sprout Time”
21 2-6 pm Public Meeting, A dialogue among LA/NY/London on performance, women’s art, collaboration, international networking, and other issues raised by “We’ll Make Up A Title . . . .” series
10:30 pm Party, Sally Potter, Lindsay Cooper, Georgie Born band 626 Bway
22 2 pm Lecture, Martha Wilson “Now We Are Five” (Pg As Alt. Spc)
3 pm Discussion “How Far Can We Go; Networking From a Feminist Base” co-sponsored by P.A.D.
24 6:30 pm Lecture, Benjamin Buchloh “The Books of Marcel Broodthaers” (Pg As Alt. Spc)
25 Installation, Pamela McCormick, installation at San Jose Inst. of Contemp. Art will be controlled by phone at Franklin Furnace through April 25
April 1 5-7 pm Opening reception, Exhibit by Vernon Fisher, Deborah Whitman through April 11 (please note new date)
Window Installation, Dominick Guida, through April 30
7 6:30 pm, Lecture Rohny H. Cohen “Presenting the Punching Page: F.T. Marinetti and the Futurists’ Use of the Page” (Pg As Alt. Spc)
15 5-7 pm Opening reception, Exhibit by Krzysztof Wodiczko through April 25
16 8:30 pm Lecture, Krzysztof Wodiczko
21 6:30 pm, Lecture, Adrian Piper “Xerox Philosophy” (Pg. As Alt. Spc)
23 8:30 pm Performance, Candace Hill-Montgomery “Teamwork the American Way”

*626 Bway at Houston 4th floor
JAM, Just Above Midtown, 178 Franklin Street