

From TRANSPARENT MATTERS. Carla Liss

WIES SMALS INTERVIEWED BY MARTHA WILSON

Martha Wilson: The purpose of this interview is to evaluate the exhibition "De Appel in the Big Appel." 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 projects, 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 say 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 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 every person who was interested in the Appel for 100 guilders. That makes them very mated to their Appel so they wanted to see the things that happened there. And 100 G. was just not too much so I could do it.

I got then within a few months about 50,000 G. 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.

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GOSSIP COLUMN

Printing & Publishing Info for
Artists

In November 1980 Franklin Furnace requested information from art printers, presses, bookbinders, publishers, bookstores and distribution centers throughout the U.S. and abroad regarding services they offer to artists. The responses, although not overwhelming, fall into three categories—those which provide printing and distribution services, those involved in printing only and those involved in distribution only. The following organizations are worth investigating.

Group I: Printing and Distribution

Nigel Greenwood, Inc., Ltd., a British gallery, publishes, sells and distributes artists' books. Greenwood will consider any proposal although he generally publishes bookworks by only those artists who show at his gallery. Anna Moszynska or David Quinn at Nigel Greenwood, 41, Sloane Gardens, London, SW1, may be contacted for more information. In his letter to Franklin Furnace, Quinn pointed out that they are "keen to receive information, sample copies, or occasionally, unsolicited stocks and offers on consignment. We would rather purchase than return—within reason!"

Visual Studies Workshop, 31 Prince Street, Rochester, New York, 14607 (716-442-8676) offers consultation, access to equipment and production assistance to artists for book and print projects. The Workshop has been in operation since 1972 and through general support funds, its printing services are available at low cost. Their publications range from editions of 50 to 3000. Visual Studies Workshop also runs a bookstore and mail order service and houses the Independent Press Archive. Joan Lyons is the person to contact about printing services. Don Russell about the bookstore and Helen Brunner about the archive.

Morgan and Morgan, 145 Palisade Street, Dobbs Ferry, New York, 10522 (914-693-9303) will publish books which may not be of high market value, as long as the artist will absorb the printing costs. In such cases the company also provides distribution services. Artists may apply directly to Douglas O. Morgan with a proposal.

Lapp Princess Press, Ltd., 450 East 63rd Street, New York, New York, 10021, publishes and disseminates artists' books. Their books all conform to a 6-inch-square format, and artists work under commission from Lapp Princess Press. Artists commissioned by the firm to publish books have included Victor Burgin, Alice Aycock, Jackie Ferrara and Joe Zucker.

X Press and Grenfell Press, both located at 116 West 29 Street, New York, New York, 10001 (212-947-9214; 212-249-6751) publish limited-edition books printed with handset type. X Press is an etching studio and Grenfell is a letterpress studio. Both studios sell their own publications, and artists' proposals are welcome. Although their own work is in deluxe limited editions they can handset type for offset production and for deluxe editions from which offset editions

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FRANKLIN FURNACE
112 FRANKLIN STREET
NEW YORK, NEW YORK 10013

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WIES SMALS INTERVIEW

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MW: They just weren't supportive of modern art?

WS: Yes, but they were . . . they had to see what it was before, and then they reacted slowly. They were not really against it, but before you do the concession to pay an institute, I was the first paid Institute next to the museums. And they thought every gallery would start to ask money if they paid me, so they hesitated in the beginning. But when they saw that I did really pieces on which I couldn't make money, . . . unsaleable work . . . then they saw positive in it, but they needed time to decide. It needs to have a year before they can say yes to something. And first they had to see whether it was supportable.

MW: . . . I'll tell briefly what happened leading up to this exhibition . . . Wies invited me to the De Appel for the Feministic Kunst exhibition, so I did a performance and I looked around me and saw that De Appel was a space that showed innovative art, that Wies did not show painting or sculpture but performance and video and books and other things, the same kind of things that Franklin Furnace also exhibited . . . I thought it would be a good idea for us to exchange, and for me to direct De Appel for a while and for Wies to come over here and direct Franklin Furnace. We would exchange our programming. Then we both applied to our respective governments for the money and De Appel got the money and Franklin Furnace didn't. So Wies chose 7 artists from Holland, and we agree that instead of an exchange, De Appel would be hosted by FF. Maybe you could talk a little bit about the kinds of choices that you made.

WS: First of all I wanted to bring Dutch artists although I have a very international program. But I thought that the Dutch government gave the money, and in this case I thought I should have a selection of Dutch artists. Then I wanted to show as wide a variety of artists as possible. I didn't want to bring a group which belonged together. I want to show very different people. My concern was to have a varied program, so I made the choice of two video artists who work together, Madeline Hooykaas and Elsa Stansfield. These artists make video tapes but mainly video installations or live situations with the use of video. Then I thought to have an artist who is really a performer and deals with a lot of energy and that's Harrie de Kroon. Then I thought to have, she will hate me if I say it, but more of a cabaret performer, and that's Monique Toebosch. There is one who is more a philosophical artist and has a kind of minimal conceptual project Gerrit Dekker. And then I thought to bring a very successful and good performer, Nikolas Urban who is now only making installations and on his breaking point from going from performance to installations I thought it would be interesting to bring his new installation in New York. Marja Samsom who has lived in New York for a while did a performance. I had not followed her last works so I didn't know exactly how I wanted to work with her, but she had designed several announcements of herself in all the periods of her work which were very interesting, so I suggested she should design the poster announcement of the whole festival.

MW: And Servie?

WS: Servie is actually somebody who does very visual things in a really classical way. And that's actually why I chose him because he's more classic than Harry who doesn't have a classic expression. When they both

did their performances, they were dealing with the same thing, same energy and making new pictures of the energy they used in performance.

MW: We should analyze what happened and evaluate it and talk about the success or failure of it, and maybe we should start with Servie, since Servie was the first artist. He did an installation and a performance.

WS: I was very happy to see that we could find other places that were interested in this program because Franklin Furnace was too small to do the installations and the performances at the same time. There was already a lot of rebuilding of the place by making it ready for every new installation. We were 4 in total. And I think it was very good for the Dutch artists also to have a wider view that they could also do something in the Kitchen and that we found another performance place like 626 Broadway where they could do things, and also even Gerrit's object which had to be placed somewhere and it's very good that we found a place next to the Franklin Furnace where we could show his work. Servie did an installation which was a kind of spiral, made from 2 strings which formed a kind of ladder in the space. The steps of that ladder were thin strings with texts. The texts were chapters of the different books of Nietzsche. So, it was a kind of mixture of visual and intellectual. The shape of the ladder was very interesting because of the shadows on the white wall.

MW: It formed a vortex. It came to a point on the floor, and this form, the vortex, was used by the Vorticists in England in 1916 as a symbol for energy.

WS: For him the aesthetics were important at the same time. We had to build a special wall to make the place suitable for that because the objects or the installations are sometimes very quiet, the shadows as important as the piece.

MW: It's a very ephemeral piece. It needed to be considered alone without any background noise and other visuals . . .

WS: And, although I told the artists what Franklin Furnace looked like, they had to be here to finalize their ideas. And the performances were also different than in Holland. He started with 4, 4 by 8 sheets of gyprock. And he took them one by one and pounded them into the walls and on the floor to break them and with this material you get a kind of white powder, which covers the floor and by accident moving into the air and making the situation uncomfortable. And at the same time, if you could take a distance from yourself then you could see how it looked like white clouds. Special patterns arose where he was moving strongly.

MW: Also I was pleased that he was using traditional materials, plaster and paper, which have been used by artists for centuries, and yet here plaster and paper appear in the form of gyprock which is a modern building material, a modern use of old materials.

WS: Yes. The energy he used was very male. I mean, really destroying things and with this kind of force was very male. In contradiction with Harrie who ended up in a kind of light dance which was mixed . . .

MW: But in a frenzy too . . .

WS: Yes.

MW: Maybe you should describe Harrie's performance.

WS: Um, Harrie made a white wall in the performance space, he had red light and now and then when his movements were very quick, a strobe light appeared. This happened because he had an electric amplification system connected with his hands and he was drawing figures on the wall which I will

describe later, but at the moment he pressed very strongly, a connection to the light causing a white flash strobe light. So sound, image and light went together reacting on the power coming from this person. What was he drawing? He was trying to draw his shadow on the white wall. And suddenly with the hands and legs he could do it, but as soon as he came to his arms and hands it was impossible. So slowly he changed the shadow to another place because his hands were moving, and then he discovered he couldn't finish the drawing of his shadow and then he walked behind his shadow, and he started to do that very slowly . . . he built that up as a kind of thing . . . first you discover, and then are surprised, and then there is guilt in the air. Slowly he got so excited that he did a kind of dance that . . . was the enjoyment of the drawing itself. Then the performance went into a kind of ecstasy.

MW: What I liked about it was that he used different colored chalks to draw the shadow, and in the red light it looked like black and white, and we didn't see that it was all different colors of pastel until the lights came on at the end, even with the strobe light. It was so fast that you couldn't tell, you couldn't register the colors. The other thing I liked was that the sound of his drawings was amplified by a speaker that was taped to his arms and this brought light, sound and movement together; the piece was very dramatic. Even though it was so simple, a simple drawing, the process of drawing was made into a dramatic act.

MW: Maybe we should talk a little bit about Harrie, Harrie's performance and Nikolaus's installation too.

WS: Yes, Nikolaus had only an installation piece; that is why his period was 10 days instead of a week. He made himself a kind of table which looks like a kind of work table . . . where you do your drawing work . . . it was painted grey and had straight legs. Work table. And he placed on that table 100 glasses arranged in pairs. One of the 2 was always broken, and the not broken glass was carrying the different pieces of the broken glass, so you had really couples which had a dramatic meaning. At the same time, you can never break a glass twice in the same way, so visually, you had a kind of array of broken glasses which were wine stemmed glasses . . . and also here the shadow was important. How the whole thing was set up. The combination of the glasses which would never be seen on this kind of grey table and . . . the pairs. I thought it was a very moving installation and I discovered also that a lot of people who really went into it, who went close to it, who saw what was going on, that they really liked the piece and a lot of people had a kind of distance from it. They were not used to going into a piece to study it. They just saw a table with broken glasses; they didn't see that they were couples. That was for me kind of discovery; how people look at a thing. And, I noticed that it was very nice that I was able to sit next to it and talk a little bit with the people, and give them the feeling that there was more going on than just a table with glasses.

The piece he made for the front part of the gallery were photographs he made of meteors he picked out of magazines and enlarged. He had them as a kind of arc . . . which is a half circle on the wall from which hung a rope tied in a noose, covered with clay. The covering of clay had to do with his not wanting the rope seen as a rope. At the same time he wanted to have the image of the noose for its symbolic meaning

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

WS: It was all he could get.

MW: He said he wanted it to be orange. That in Holland rope is orange and here it is not, so he had to paint it orange before he put the clay on.

WS: Oh no 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 60's Hermann Nietsch did a piece with orange rope. I don't know if it has a relation. I thought that it was an orange rope. And in Holland they are. Two claws made from papier mache, painted gold, hold 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 . . . tied up in situations . . . and loose ends . . . and fixing. For him it was the most difficult because the work didn't belong so much to a kind of funky space I think. He felt that he could have 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 space because they are too complicated. This could be in a museum or wherever.

MW: So he 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 a kind of professional way of dealing with his work. I wouldn't say that he was more famous than Harry for example. He operates in a different way. He's more careful with where he is showing.

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

WS: That's a lot. Gerrit Dekker . . . when I invited him to come with me to NY, 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 was not so interesting any more to express in that 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 in a steel box, and in that steel box is a heavy liquid . . . and in it is floating a small light source which produces light in the dark for a very long time. The box is sealed, completely closed. He made it in New York and he handed it over in the period of the exhibition and asked me to show this box in several places in New York and after that to travel with this box 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. So, it will come to Los Angeles with somebody who has a lot of money. So what I did was find a place in NY, Richard Bellamy's gallery called Steel and Oil gallery and one that 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 cars and the people who walk . . . you feel as a pedestrian . . . very unhappy. The noise is terrible, the lights are bright in

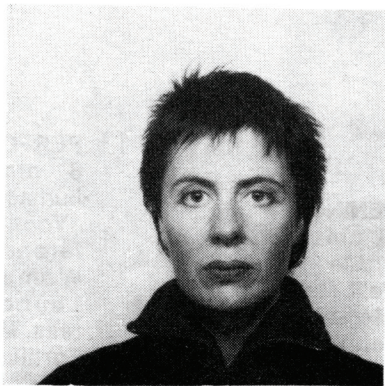
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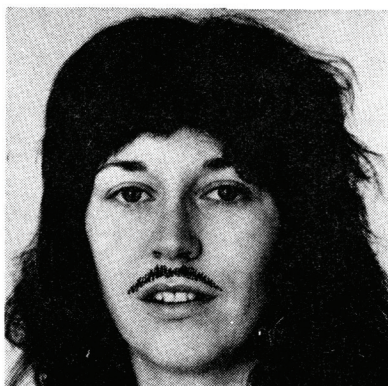
C Liss

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

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 live performance, 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.



SALLEY POTTER, London. "Thriller" This 16mm film is the first feminist murder mystery. After the screening the artist will be available to answer questions regarding its writing and direction. During the Party on March 21, Potter's band will play written and improvised music which cross-references musical genres with words and actions that derive from and refer to other performance forms and political discourses.



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 (problem-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 Aminta, Tortilla Mary, Reflections, 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 also 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. The 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-encephalographic 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/criss-crossing images. The cameras will encompass the passerby 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.

WE'LL MAKE UP A TITLE WHEN WE MEET:

March 1981

4 **OPENING**
6-8 pm Franklin Furnace
"We'll Make Up A Title When We Meet: Women Performance Artists from London and L.A."

5 **LECTURE**
8 pm Franklin Furnace
"Perspectives on British and West Coast Women's Performance Art" A presentation by critics Moira Roth (San Diego) and Caryn Faure-Walker (London), curators Susan Hiller and Suzanne Lacy, and artists in the exhibition

6 **PERFORMANCES**
8 pm 626 Bway 4th floor at Houston
"Mind the Gap" by Rose Finn-Kelcey
"The Nun's Fairy Tale" by Linda Montano

7 **PERFORMANCES**
8 pm 626 Bway
"A Litany for Women Artists" by Hannah O'Shea
"A Good House is Hard to Find" by Linda Nishio

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

11 **OPEN SCREENING** of film and video, 2 pm Franklin Furnace.
By participating artists including Hannah O'Shea, Tina Keane, Martha Rosler, Linda Montano, Leslie Labowitz, Nina Sobel, Cheri Gualke

12 **PERFORMANCES**
8 pm Just Above Midtown, 178 Franklin St
"Echoes from Ireland" by Sonia Knox
"Spinning Into The 80's" by Martha Rosler

13 **PERFORMANCES**
8 pm Franklin Furnace
"Yoga with Interference, Odette, Woman One, Laundry, Waitress, Miss Aminta, Tortilla Mary, Reflections, Waters . . ." by Carlyle Reedy
"Broken Shoes" by Cheri Gualke

14 **FILM AND PERFORMANCE**
8 pm Just Above Midtown
"Thriller" by Sally Potter
"Adventure or Revenge" by Rose English

17 **INSTALLATION**
"Playpen" by Tina Keane, through March 21

19 **VIDEO**
2 pm Franklin Furnace
by Nancy Buchanan, Barbara Smith, Judith Higginbottom, Carlyle Reedy, Susan Hiller, Chris Swayne, Sharon M. Morris and others

20 **PERFORMANCES**
8 pm Franklin Furnace
"Customs" by The Feminist Art Workers
"Sprout Time" by Leslie Labowitz

21 **"PUBLIC MEETING"**
2-6 pm Franklin Furnace
A dialogue among L.A./N.Y./London on performance, women's art, collaboration, international networking, and other issues raised by the series.
PARTY 10:30 pm 626 Bway
Sally Potter, Lindsay Cooper and Georgia Born will play written and improvised music.

22 **DISCUSSION**
3 pm Franklin Furnace
"How Far Can We Go: Networking From A Feminist Base" co-sponsored by P.A.D. (Political Art Documentation/Distribution)

WOMEN PERFORMANCE ARTISTS FROM LONDON AND L.A.

Franklin Furnace

This newsletter was published with the financial support of the British Council. We gratefully acknowledge support received from the National Endowment for the Arts, the New York State Council on the Arts, and Consolidated Edison for publication of this newsletter. From March 4th to 22nd, Franklin Furnace is pleased to host two groups of women performance artists from communities 6000 miles apart, London and Los Angeles. Artist-curators Susan Hiller and Suzanne Lacy have selected prominent women to meet in New York to perform individually and collaboratively, and to discuss in a forum open to the public why performance work attracts them and what issues are raised by this work. Franklin Furnace is committed to Exchange among communities of artists, and welcomes the opportunity to present these outstanding women artists to the New York public.

Single performance \$2.50, \$5. for evening of 2 performances, all events free to Franklin Furnace members.

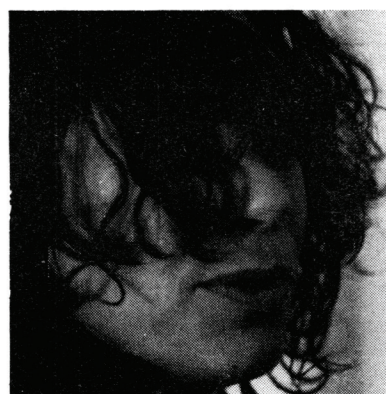
Participants in "We'll Make Up A Title . . ." series



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; exertion.



SUSAN HILLER, Curator London events, is an American artist who has been living in England since 1968. She recieved 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.



ROSE ENGLISH, London. "Adventure or Revenge" A solo performance.



CHERI GAULKE, L.A. "Broken Shoes" Cheri Gaulke is a performance artist and feminist educator. In 1976, she cofounded the collabortive 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, "Susy," 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.

your eyes, the space is too narrow, you have a feeling that you are blowing out of the situation. That unpleasant feeling they showed in the tape.

So you see with the noise of the car, a terrible noise in that small space, the lights coming to you, and you hear also her breathing, and one gets more nervous . . . Four monitors were placed in a square, and 2 of them showed this pre-prepared tape. The other 2 were related to a camera which was on a balanced beam . . . 2 cameras on one end . . . the beam could be turned around, so it was pointed to the public and to the object placed in space. The monitors showed what was in at that spot. The objects they shot were 2 fans, very big fans . . . red and silver, and they made a terrible noise and a moving of the air which was not pleasant. So 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 to walk around and it 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 tape recorder at each end of a balance.

WS: The installation was called FINDING DIRECTIONS. They had again the balance. On one side was radio set on short wave so what you heard was what was by accident in 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 that was a sight of the sea and projected as a kind of horizon on top of the horizon of Manhattan which they symbolized in white tile, as you can see them in the subway.

MW: Now I think you should describe Marja's performance.

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 . . . combined a few films she showed. She also designed the poster *Floe*.

MW: 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 use of language is very important in her performances . . . her English improved incredible in the period she was here . . . before her performance in America . . . I was surprised how well she treated the English, but she built in an interpreter in her piece . . . who did various things . . .

MW: He was very funny too.

WS: Yes. 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 improvised 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 it 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 dangerous dealing with the public.

MW: She's also had voice training. Her voice is spectacular.

WS: Yeah . . . it is a synthesizer designed by Michel Weiswiz with whom she works. It makes very very funny noises. Very ugly noises, and at the same time, noises like an old person who's screaming and talking to you. A very funny instrument. She brought it all the way over to New York . . . to demonstrate it here. And she showed first a film about her shaving her armpits . . . she enters when the film starts, and wants to cover all the shameful places with black paint. That was very funny because at the end you saw the whole thing but you couldn't see any more what was going on on the film.

MW: 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 they'll come back now that they have been introduced.

Furnace Info

UPCOMING EVENTS

PAMELA MCCORMICK

March 25-April 25, 1981

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 Park Conservatory Pond, a responsive environment for the Stanford Artificial Intelligence Laboratory, 80 Langton Street in San Francisco, and at the Palo Alto Cultural Center, among others.

DOMINICK 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.

KRZYSZTOF WODICZKO

April 15-25, 1981

Opening reception, Wednesday, April 15, 5-7 p.m.

An attempt to decode public architecture and design through slide projections with images of architecture and consumer and political propaganda. In addition, "vehicles" as allegories criticizing the situation in Poland.

WODICZKO is an artist born in Poland and currently residing in Canada, where he teaches at the Nova Scotia College of Art and Design. In New York Wodiczko exhibits with the Hal Bromm Gallery.

Lecture: Thursday, April 16th, 8:30 p.m.

CANDACE HILL-MONTGOMERY

Performance: Thursday, April 23, 1981, 8:30 p.m.

"Teamwork the American Way" is an audience participation session probing the dilemma of the current American political/economic system.

In New York, CANDACE HILL-MONTGOMERY has exhibited at Just Above Midtown, Cinque Gallery, Fashion Moda, the Alternative Museum, Cayman Gallery, the "Times Square Show," the New York Urban League, and at the Studio Museum in Harlem, where she was Artist-in Residence, 1979-80.

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 build The Bean Book, an accordion-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 installations, performances, and window works by artists due April 30th for consideration for the 1981-82 season at Franklin Furnace. Include return postage.

College students interested in the 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 to *The Flue*, our newsletter, members will receive announcements to all exhibitions, free admission at performances, and invitations to eight special exhibition openings for members only.

Please enroll me as a member of Franklin Furnace

_____ \$10	Artist or Student
_____ \$35	Supporting Member
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_____ \$500	Friend
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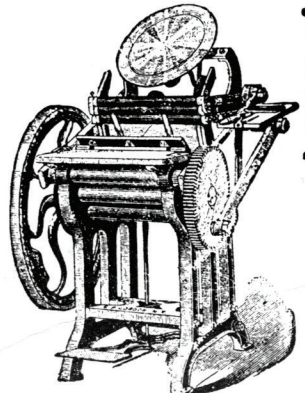
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LETTERPRESS

workshop at the South Street Seaport Museum. Housed in a space soon to be used for exhibitions of material relating to the printed word. Our equipment is available for use by interested artists and others. The shop owns 7 hand presses, 6 platen presses, 2 proof presses, an engraving press, an offset press, an Intertype machine, about 350 fonts of wood and foundry type, and hundreds of cuts and ornaments. Instruction in letterpress techniques is offered Thursday evenings, 6:00-9:00. A Friday afternoon class will be offered soon. Book projects, etc. welcome. For further information 766-9048 or 766-9020.

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can be made. Contact Alan Koslin or Leslie Miller for specific information.

Leif Eriksson of **Wedgepress and Cheese** writes that he specializes "in artists' books and experimental editions of apparently impossible printed matters. Which means that any concept might be published if the artist can convince me that his work is important." Eriksson sells works published 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 Eriksson, Wedgepress & Cheese, Leifs vag 11, S-23700, Bjerred, Sweden.

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

Group II: Printing Only

Publication Arts Workshop, 24 Spring Street, New York, New York, 10012 (212-925-7320) is a non-profit alternative typesetting and graphics workshop. Their publications range from announcements to books and they have a special interest in helping other non-profit organizations and artists. Artists are invited to discuss any project. Publication Arts Workshop guarantees that their costs are lower than the New York City market rate. Artists wishing to produce their own materials can rent Publication Arts Workshop's equipment (training courses are offered). Richard Yelle is their contact person.

Manhattan Printing Co., 163 Varick Street, New York, New York 10013 (212-924-2778) will print according to order by the customer (artists must pay for all printing costs). Frank Rosenberg or Martin Rosenberg can be contacted for specific information.

New York Center for Graphic Arts, 270 Lafayette Street, New York, New York 10012 (212-966-6694) publishes artists' books according to "stringent criteria of artistic competence and financial feasibility." Artists can submit proposals and cost estimates are available. Wendy Wolf and David Gibbin are the contact people.

Profile Press, 245 7th Avenue, New York, New York 10001 (212-675-4188) specializes in art publishing and will consider all proposals. Contact Fred R. Siegle or Susan McCaslin.

Group III: Sales and Distribution Only

Washington Project for the Arts, 1227 G Street NW, Washington, D.C. 20005 (202-347-8304), 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 40%. Washington Project for the Arts also has an annual bookwork show. 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 publishing or printing services to artists for future Gossip columns.

Benefit

Please take note. A few tickets still remain for a '30s-style cabaret being hosted by Brian O'Doherty and Barbara Novak on March 28th. Along with vocals by Diane Kelder, there will be food and booze, lots of good company, and a fabulous surprise. We thank all of you who have paid the \$100 for this event so that we can match a grant from the National Endowment for the Arts for our "Sound Show" in May and June. Please call Barbara Quinn at 925-4671 for reservations.

This issue of the *FLUE* 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”, **Maira 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 Buchloch** “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