The value of Franklin Furnace's collection of artist-produced books is becoming more and more evident as exhibitions of Artists' Books (1977) and Printed Art (1980) have appeared at the Museum of Modern Art; as Harry N. Abrams, Inc. has published three titles designed by artists Sol LeWitt, Arakawa, and Christo; and as public response to our exhibitions at the Grolier Club (1979), and Pratt Institute Gallery (1980) of works from our permanent collection has been enthusiastic.

Since 1979, artists have been employing the printed page as alternative space; in 1980-81 we will exhibit historically significant material in four eight-week exhibitions covering the periods from 1909-1929, 1930-49, 1950-1969, and 1970-1980, to show the antecedents of the works in our permanent collection. As Artforum has begun to turn magazine pages over to artists to produce offset works using the page, we feel still more attention will be drawn to the possibilities of the printed page as an art medium.

Our acquisition policy does not exclude any work of art published by an artist as an artwork from the collection: if an artist has published it, we feel it is our responsibility to catalog and conserve it so that a record of what artists actually produced in the 60's and 70's may remain in the 80's for research. These artists chose the printed book format because it circumvented the traditional gallery structure and allowed them unconventional expression of their ideas, as well as a portable, inexpensive format, allowing them distribution through the mail. Hence, our collection reflects artists' desire to decentralize and democratize the artworld, an impulse voiced by the Futurists and which has only become feasible as high-speed offset printing has made mass production of artworks possible.

When a historically important work is lacking from our collection, we purchase it from whatever source we can, but by purchase, our collection exists because thousands of artists have generously donated their works to us. We feel their enthusiastic response is the best testament to the value of our archival activities, and proof of the ongoing need which Franklin Furnace's archive program serves in the art community.

We gratefully acknowledge support from the National Endowment for the Arts, the New York State Council on the Arts, and Consolidated Edison for support of this newsletter.
Baron informs us in his foreword that this work was
surrounded by "universal silence" and that,
in one sense, this "universe" is "preserved from any
normalization." While aware, however, that
"the new light and dark on the world by the publication
of this book generates a contradiction which
..."

Baron's work is significant in that it challenges the
idea of a "universal universe," which is often referred
to as "the illusion of universality." This work
presents a new perspective on the concept of
universality, and how it is constructed and
represented in different cultures and contexts. The
author's use of a variety of media and techniques
in the creation of this work allows for a
multidisciplinary approach to the topic, which
includes art, architecture, and literature.

Regarding the term "op art," it refers to a
trend in visual art that emerged in the mid-20th
century. It is characterized by the use of optical
illusions and the manipulation of light and color to create
motion and depth. The term "op art" is derived from the
Latin term "opus," which means "work," and "art." It
describes a type of art that is designed to create an
illusion of movement or depth, often through the
use of geometric patterns or optical tricks.

In conclusion, this work by Baron is a
powerful exploration of the concept of
universality and its implications in the modern world. It
is a thought-provoking examination of how we
construct and understand our reality, and how this
construction is influenced by cultural and
disciplinary boundaries.

---

Editorial

Well, this summer's conundrum of what to
read in your hands is the first newsletter of the
year, 2001, or, more accurately, the first
one of the year. It's a bit of a head
scratch, right? But, you know, it's
how we do it. And when you think about it,
the idea of a newsletter is a
bit of a head-scratcher as well.

I mean, when you think about it,
how do you read a newsletter?
You hold it in your hand, you
read it, and then you put it down.

But then you think about it,
and you realize that you read it in
your head. You think about it,
you think about it, and then you
think about it some more.

What's the point of this,
right? It's just a newsletter, isn't it?

But then you think about it,
and you realize that it's not just
a newsletter. It's a way of
thinking about the world.

And that's what it is. It's a way
of thinking about the world.

And that's what it's all about.

---

The Fugitive

... I have felt my way through the books,
pulling aside until I feel the end of those
with more substantial texts. My preconceptions regarding
which of the negation of entries in a
dictionary was really the word book or
books was devoided. Along this road I became aware of common themes
treating the question of the relationship between
art and commerce, a theme that was
explored by a number of authors in the
years following the 1960s. I read
Sylvian Flou as a key figure in this
movement, and I was particularly
impressed by his book "Flux.

Sylvian Flou's work is significant in that it
challenges the traditional boundaries between
art and commerce. In his book, "Flux and
Trade," Flou explores the relationship between
these two domains and how they
interact with each other. His work
is characterized by a focus on the
relationship between art and
commerce, and how this relationship
is shaped by the forces of capitalism.

Flou's use of the concept of "flux" is
particularly noteworthy, as it
refers to the continuous flow of
ideas and materials that are
shaped by the forces of
commerce. This concept
allows Flou to explore the
definitions and boundaries of art
and commerce, and how they
are shaped by the forces of
capitalism.

In conclusion, Flou's work is a
powerful exploration of the
definitions and boundaries of art
and commerce, and how they
are shaped by the forces of
capitalism. It is a thoughtful and
provocative work that challenges
traditional assumptions about
the relationship between
art and commerce.

---

From Martha

s.1. a passage or duct for smoke in a chimney. 2. any duct or passage for
air, gas, or the like. So if "Furnace"
connects an organization dedicated to
preserving ephemeral art,Fluig UP
sug
flue, the space itself and ultimately a
form of bodily or artful performance. Her
ereigns on the role of the artist and the
art work in the seventies are heavily provocative, and the
criticisms of the art establishment are very telling. By
the close of the book, however, seeing the authors
have arrived at a position that embeds a contradiction.

..."Flux and Trade," and then,
mostly in the same question, in a sense, to
the point of revealing the difference between
the act of writing and the system of
writing. But I am not sure how much
difference there might be between reading a book
and writing in the public way. The
"universe" is a message that is readable to
everyone, and it is a message that is
readable to no one. It must be read in the
context of a larger text, and it is a
message that is readable to everyone.

But the text, the message, is readable to
everyone, and it is readable to no one.
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EVENTS UPENDING

WINDOW WORKS

Ten window works will be installed this season, each month from September to June, in the storefront window of Freund & Freund Co., 102 Franklin Street, New York, four doors east of Franklin Furnace. We are grateful for this opportunity to provide the public with access to contemporary art through the generosity of local businessman David Freund.

SEPTEMBER WINDOW WORK

David Channon, The Earth

Channon’s window installation at 102 Franklin Street will consist of photos of collages with mysterious combinations of unlikely objects, together with an inflated globe of shimmering silk, 5” in diameter. David Channon, who works as a graphic artist, assisting Red Grooms, Lowell Nesbit, Phillip Guston, and others, was an apprentice to Joseph Cornell in 1968-69. He taught art for a year at the prison in Cockeye, New York. Most recently he has been involved with Cryptic Triptych, a group of artists who do window installations in a lower Manhattan business’ window.

OCTOBER WINDOW WORK

Linda Hartinian, Lorelei Series

Hartinian’s window installation at 102 Franklin Street is a development of work created for the Mabou Mines Theater Company. Linda Hartinian is a founding member of the Open Painting Space 122, a cooperatively run gallery and studio space. In addition to exhibiting at the Fifth Street Gallery and the Sarah Y. Rentschler Gallery, both in New York City, she has also performed with and created puppets for the Mabou Mines Theater Company.

Franklin Furnace welcomes new members. Your membership dollars are tax deductible, and membership support is essential for the continued growth of our services to the arts community and the public. We are counting on your membership dollars to help match a NEA Challenge Grant, should it be awarded.

Become a member of Franklin Furnace and support our archival, exhibition and performance programs. In addition to The Rue, 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

$100 Sustaining Member

$500 Friend

$1000 Patron

$2000 up Corporate Member

Please make checks payable to: Franklin Furnace, Inc.

112 Franklin Street
New York, New York 10013
(212) 925-4671

*All contributions are tax deductible

Name

Address

City, State, & Zip Code

COMING UP EVENTS

CHICAGO AT FRANKLIN FURNACE

The “other” two pages of this newsletter is a catalog for an exhibition: CHICAGO: Although Marco Polo Never Heard of Chicago, Its Story Really Begins With Him. It is being curated by Sarah Core, Cornel Ghezzi, Peter Baker, Bob Rosenberg, Gal Rubin, Larry Smolucha and Francine Ziomba. The exhibition will focus on the city of Chicago as it is perceived by its residents and outsiders.

The exhibition will include an installation of artifacts, sound recordings and performances. Dates for the events are: September 24, opening, September 25, performance. October 2, performance, October 9, performance, October 14, performance.

MICHEL RITTER EXHIBITION

October 22 - November 1

Michel Ritter lives and works in Frieburg, Switzerland, where he was educated. During this past year the artist has resided in New York. Ritter has exhibited extensively in Switzerland; this will be his first exhibition in New York. Ritter says about his present work that it "consists of choosing different supports which represent to me different parts of a certain reality. Once the support has been chosen, I can intervene by transforming in some way the reflected image, trying to put it in evidence, in disequilibrium, in support, in comparison, or in confusing it with the rest."

In this space I will be using photographs and projected images (slides, films). The photographs are taken, in general, from magazines or newspapers. These are interesting to me because they give me, in view of their original function, an image of every day life. The slides and films are used in the projects, and they serve to become sensitive to the phenomenon of movement, to the fragility of the support and the problem of the luminous splendour which draws it. "By its transformation, I try to give to the final image its own identity, the vision of which is difficult for me to define."

PERFORMANCES

October 23, 8:30 P.M.

Anne Bean and Paul Burwell

Bean and Burwell, two artists from England, both of whom have independently been involved in performance work throughout Europe for ten years, have been collaborating for over a year. Their experiments in sound and music performances frequently utilize any number of miscellaneous visual and sound props, from sinking ships and tightrope walkers to fish and burning pianos. They have produced the album Pulp, and Anne Bean has independently performed in Los Angeles and New York, both solo and the Kipper Kids, since the dissolution of her cabaret group, The Moodies. Paul Burwell is known for his innovative and radical percussion work.

October 30, 8:30 P.M.

James Green

James Green, an artist from Boulder, Colorado, will present audio "folk expressions," usually humorous in nature. In 1979, Green received a grant from the National Endowment for the Arts to continue his audio documentation of the American carnival performance to be aired on National Public Radio in the fall of 1980. He has, also, recently been commissioned by the University of Minnesota Gallery to do a documentation of the Minnesota County Fairs. October 28, 9 P.M.

Julien Blaine

Amongst the broad European world of sound and visual poetry, Julien Blaine is recognized as a longtime pioneer and organizer. Editor of DOC(K)S, a magazine of international scope dissemination notions and works of experimental visual and verbal artists, Blaine's performances using taped sound and projected images fuse art, poetry and sound into often wry and satiric situations about communication. Blaine’s performance is part of a series of activities, exhibitions and performances by 25 French artists invited to New York by art institutions throughout the city.

UPCOMING EVENTS

DIE APPEL AT FRANKLIN FURNACE

On Wednesday, November 5, an exhibition curated by Wim Smals, director of Dutch alternative space DIE APPEL, will open at Franklin Furnace, through December 6. Two performances will take place at the Kitchen, NYC, on December 5th and 6th, and one performance at 112 Workshop, date to be announced.

FRANKLIN FURNACE AT CITIBANK

Franklin Furnace has curated its first exhibition of artists' books for a corporate space. The exhibition of samples from the permanent collection will open at Citibank's Wall Street lobby on Friday, September 26th, and continue through November 30th. Lobby hours are 8:30-5:30, Monday through Friday. This show is made possible by a grant from International Paper Company Foundation.

NOTICE:

We need a... qualified archivist to oversee a burgeoning permanent collection of artists' books, now over 3,000 works, and continually growing. Salary negotiable. Apply to Archivist Search Committee, Franklin Furnace, 112 Franklin Street, NYC 10013.
I have met too many people with a defeatist attitude toward our great city. They spoke gloomily of the great problems that would face the chief executive of the second largest city of the nation.

When I listened to these people, I felt that in many ways they were strangers to the real Chicago.

I mean the Chicago that is the great economic and financial giant of the midwest.

I mean the Chicago made up of contributions from people of every race, religion and nationality.

I mean the Chicago made up of fine neighborhoods.

I mean the Chicago made up of splendid churches and temples of every faith.

I mean the Chicago with its great universities.

I mean the Chicago that has maintained the Art Institute—the Museum of Natural History—Libraries—and other cultural institutions which are among the foremost in our land.

I mean the Chicago that is a city of parks and beaches.

I mean the railroad center of the nation and the air center and truck center of the continent.

I mean Chicago—the hog butcher of the world—the city of broad shoulders.

I mean Chicago that is destined to have the largest inland port in the world.

I mean Chicago, with an unlimited potential to be the magnificent city of the future.

I mean the Chicago of "I WILL."

This is the real Chicago.

This is the reputation by which Chicago should be known to people of the Nation and the World.

—Excerpt from Mayor Richard J. Daley's 1st Inaugural address, Chicago, 1955
"Although Marco Polo never heard of Chicago, its story really begins with him."


1829 Archibald Cleburne built the first meat packing plant.

1830 Chicago, a one square mile village, chartered.

1834 As late as November, there were only two girls of maritigue age in Chicago.

1847 The first Chicago theatre of north was built on the southeast of Randolph Street. It was here that opera was first presented in the city. However, the theater burned down during the first performance.

1850 Beginning in 1850, an army of travelling salesmen (drummers) began setting up shop from Chicago to sell a long list of Chicago ware to shopkeepers in small towns across the country.

1851 Atlas Pinkerton was hired as Chicago's first detective.

1852 The city government began the job of raising the level of the city's streets by under 12 feet, and filling in twelve thousand acres of swampy land in and around the city.

1853 The Illinois Central freight shed was erected. It still stands today.

1854 There were more than one hundred houses of prostitution in the city.

1898 Chicago police were required to wear uniforms for the first time in the city's history.

1899 George Pullman raised the Tremont House, the largest hotel in the city, eight feet, using the efforts of twelve hundred men and the power of five thousand jackhammers. Like the raising of the sidewalks, this was undertaken to alleviate the drainage and mud problem.

1899 The armoured truck company, Brinks Inc., was founded in Chicago.

1900 The first University of Chicago opened. In 1896, it closed.

1901 The Chicago Police Department was given the responsibility for the city's health.

1904 The Working Men's Advocate, an anti-capitalism newspaper began publication in Chicago.

1905 Philip D. Armour opened a meat-packing plant in Chicago.

1906 Burghfield was first presented in the U.S. at Crosby's Opera House by Lydia Thompson and her British Bulldog.

Chicago was the eastern terminus for all the transcontinental rail lines.

1870 Chicago had become the leading meat packer, and the leading grain and lumber market in the U.S.

1871 Chicago's total grain elevator storage was 11,375,000 bushels.

1872 The City Council passed an ordinance outlawing wooden buildings in the downtown area.

1873 Chicago's first public library, was established in an abandoned water tank over the river.

The mail order house of Montgomery Ward and Company opened.

1873 September 18. When the Panic of 1873 struck, Chicago was able to weather the storm, partly because of funds that had been donated by rival cities, after the great fire of 1871.
A PRONOUNCING GAZETTEER

Containing the fifty-two most common Chicago words

The twenty-four consonant phonemes of the Chicago dialect:

/p/ as in pill, taps, tap
/b/ as in bill, tabs, tab
/t/ as in till, tots, tot
/d/ as in dill, tides, tad
/k/ as in kill, licks, tack
/g/ as in gill, tags, tag
/m/ as in mill, tams, tam
/n/ as in *nil, tans, tan, sin.
/v/ as in sing
/l/ as in fill, *riffs, laugh
/r/ as in village, havens, have
/th/ as in thigh, cloth

/s/ as in thy, clothe
/s/ as in silt, task, lass
/z/ as in seal, zoo, his
/sh/ as in skill, hash
/zh/ as in Zsa Zsa, pleasure
/chi/ as in chill, hatch
/ill/ as in Jill, pledge, edge
/h/ as in hill
/y/ as in you
/w/ as in will
/l/ as in Lil, tills, till
/r/ as in *rill, rears, rear

The fourteen vowel phonemes of the Chicago dialect:

/i/ as in bead, beet, leave, leaf, feel
/ai/ as in bid, bit, live, riff, fill, beer, *beery
/e/ as in raid, bait, rave, safe, sail
/e/ as in bed, bet, rev, ref, sell, bare, berry
/ae/ as in bad, bat, calve, laugh, pal
/au/ as in bud, but, love, rough, dull, her, hurry
/aw/ as in rod, tot, *Raan, *Raphael, doll, bar, borrow
/oo/ as in wood, root, groove, aloof, pool
/o/ as in wood, put, pull, poor, puritan
/a/ as in road, to, grove, loaf, pole, *hoar, hoary
/ow/ as in *bawd, bought, Paul
/u/ as in wide, bite, life, file, wire, wiry
/ow/ as in cloud, pout, oui, bow, bowery
/ai/ as in *cloved, *adroit, oil, boy, *Boyer

produce
seduction
politics
handle
shake
need
dough
machine
work(s)
labor
concrete
muscle
wind
blow
pigs
squeal
aesthetics
value
beauty
song
sing
pigeon
railroad
union
telegram
record
Pacific
water
view
viewpoint
poll
pole
polo
sea
see
seize
plant
graft
alewives
smelt
steel
Rohe
Coho
Turkey
Swift
Whippoorwill
flight
migrate
nobody
they

......to be read aloud.
June 21- July 20. The Pullman Strike, called by the American Railway Union under Eugene B. Debs, took place. When violence broke out, President Grover Cleveland, over the protests of Illinois Governor John P. Altgeld, sent Federal troops into Chicago to restore order.

1895

Julius Rosenwald became the Sears Roebuck mail order department, which changed the entire method of farm purchasing.

The cafeterias line in restaurants began in Chicago.

April, The Municipal Voters League accounted twenty-six of the thirty-four aldermen in the city whose terms expired in 1896 as thieves.

As the various rapid transit companies built their elevated lines, the famous Loop system was developed.

The average Chicago store had a density of two hundred and seventy persons per acre, second only to New York City.

The flow of the Chicago River was reversed.

A movie studio, Essanay Studio, was opened in the city, but later moved to the West Coast.

The Industrial Workers of the World (U.W.W.) was begun.

Frank Lloyd Wright's Robie House (The House of the Prairie) was constructed.

One-fifth of all motion pictures were being made in Chicago.

More than three million cattle and six million hogs entered the Chicago stockyards in this year.

Chicago stood only behind Warsaw and Lodz as one of the largest Polish cities in the world.

May 11. The World's Department Store was opened.

The original star drug of the City of Chicago was adopted.

January 26. The band of New Orleans, the first jazz band in Chicago, opened an engagement at Roosevelt's Cabaret.

In 1920, Chicago was the home of over 1,000,000 Catholics, 800,000 foreign-born Jews, 725,000 Irish, 200,000 first and second generation Bohemians, and 110,000 Blacks.

June 1. The first branch of the Ko Khoo Klin in Chicago was established by C. W. Love, Grand Gandhi of the Domain of the Great Lakes.

September 19. The city council adopted a resolution to rid Chicago of the Ko Khoo Klin.

August. The seven story Mechanics Building was completed.

The Tribune Tower, a landmark of Chicago, was erected.

Al Capone, head of the Chicago underworld, moved out of Chicago and established his headquarters in a suburb, Cicero.

The Wrigley Building was erected.

There were twenty-nine gang killings in Chicago. No convictions for murder were obtained.

A project to straighten a bend of the Chicago River in the center of the city was completed.

May. As soon as "Big Bill" Thompson returned to office as mayor, Al Capone moved back from Cicero to Chicago.

The Merchandise Mart opened. It was the world's largest building.

February 14. The St. Valentine's Day Massacre took place. Seven of Al Capone's men were machine-gunned to death in a garage.

By 1930, Chicago had a dozen foreign language dailies.

Al Capone was found guilty of income tax evasion.

April, Aarne J. Cermak, a democrat was elected mayor. He was the first Czech elected to such an office in the United States.

December, Frank Nitzi, "The Enforcer" of the Capone mob, was shot in a police raid. He was hit three times, but did not die.

Leo Burnett starts his advertising business.

1940

The Illinois Institute of Technology was opened. Max van der Ryn and the Rubens moved to Chicago.

December 2. Enrico Fermi directed the first atomic chain reaction at the University of Chicago.

By 1945, Chicago was the second largest Black city in the world, only New York's Harlem exceeded it in size.

One quarter of the national employment in the production of radios and Victrolas was centered in metropolitan Chicago.

The Greyhound Bus Terminal of Randolph Street was opened, and Chicago became the national headquarters for this important company.

The department of Housing announced that twenty-eight percent of all dwellings in the city were to be included within the slumgedominated area.

Chicago surpassed Pittsburg in the value of its manufacture of primary metals.

March, Fritz Reiter was appointed conductor of the Chicago Symphony Orchestra.

Cudahy meat packing company moved its four plants out of the city.

Chicago became the first center of a new transportation innovation "play-ground" traffic (train trams).

April 5. Richard J. Daley was elected mayor. He was the "boss" of the most powerful Democratic political machine in the country.

1957

The Chicago Police charged that Chicago Police were the most corrupt in the nation.

1959

The Armour meat packing plant in Chicago closed.

April 5. Richard J. Daley was re-elected mayor.

June, Queen Elizabeth of Great Britain visited Chicago as a guest of City Hall.

1960

A great police scandal rocked Chicago, as it was disclosed by State's Attorney Adamski that members of the Chicago police were working with a gang of Chicago hooligans.

April, Richard Daley easily won re-election as mayor.

1965

By this date only four daily newspapers were being published in Chicago.

Over half of the industrial jobs in the Chicago metropolitan area were to be found outside the city.

August, Four nights of rioting by Chicago's ghetto Blacks took place.

About eighty people were injured.

1967

The Museum of Contemporary Art was opened.

April, Richard Daley was re-elected mayor for a fourth term.

1969

The city's park system encompassed 6,800 acres of land, divided into 486 parks.

The Walker Report was published.

Work began on the Sears, Roebuck building, the tallest building in the world.

The John Hancock Center Building, 100 stories, and 1,015 feet tall was completed and opened.

More than sixty killings were attributed to street gangs in 1970.

Richard J. Daley was re-elected for the fifth time.

Richard J. Daley was re-elected for the sixth consecutive term.

Southsider starts in Chicago from San Francisco's Rincon Barbers and the first time the bend is successfully pulled outside San Francisco.

1978

Mayor Richard J. Daley died in office. He was succeeded by his neighbor, Adlai E. Stevenson.

1979

Jane M. Byrne was elected mayor, the first woman to be elected mayor of a major metropolitan city.

1980

By 1980, the fish found in Lake Michigan were: Alligator Gar, European Carp, Alewife, Smelt, Goldfish, Largemouth Bass, Cobia Salmon, Buffalo Carp, Rainbow Trout, Brown Trout, Lake Trout, Bullhead, Carp*. (Pulmonary stocked)

Oftener larger jobs and money jobs and more of them have come in since 1966.
It is possible to take the duck-rabbit simply for the picture of a rabbit, the double cross simply for the picture of a black cross, but not to take the base triangle figure for the picture of an object that has fallen over. To see this aspect of the triangle demands imagination.