

DUTCH TREAT



HARRIE de KROON
Photo-Works: Nov. 26-Dec. 2
Performance: Nov. 22, 8:30PM
626 Broadway

"DE APPEL IN THE BIG APPLE"
(PRESS RELEASE AND NEWSLETTER STATEMENT FROM DE APPEL)
Dutch alternative space De Appel has been interpreting and presenting contemporary visual art to the Amsterdam public during the last five years. Each year since 1975, the exhibition program has concentrated on one or two specific areas, such as body-art, image and sound, feminist art, environmental art, installation work. De Appel maintains a program flexible enough to present ad-hock, up-to-the-minute events, as well as curated exhibitions, bringing performance, video art, film, multi-media events, and lectures to the Dutch public, informing its public through a newsletter and published art sent through the mail. With its video viewing, program, library of artists' books, periodicals, and catalogues, De Appel is a dynamic information center for all Europe.



MADELON HOOYKAAS
Installation: Dec. 3-12
Performance: Dec. 5, 8:30PM
The Kitchen



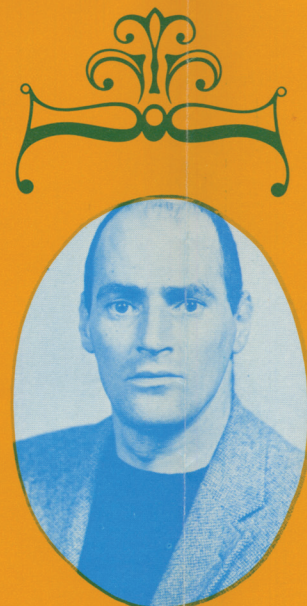
MONIEK TOEBOSCH
Performance: Dec. 6, 8:30PM
The Kitchen



ELSA STANSFIELD
Installation: Dec. 3-12
Performance: Dec. 5, 8:30PM
The Kitchen



SERVIE JANSSEN
Installation: Nov. 5-10
Performance: Nov. 21, 8:30PM
626 Broadway



GERRIT DEKKER
Installation: Nov./Surprise Location



NIKOLAUS URBAN
Installation: Nov. 12-24

In December, 1979, Martha Wilson, Director of Franklin Furnace, proposed to Wies Smals, Director of De Appel, that the two organizations take advantage of the similarities between them by exchanging artistic programming. Wies Smals and Martha Wilson discussed the possibility of exchanging not only artists and their work, but the unique approach of each organization as well, the "house style". This presentation of eight Dutch artists has been supported by the Ministry of Cultural Affairs, Visual Arts Office for Abroad. From November 5th to December 17th, performances and installations by artists selected by Wies Smals will be presented at Franklin Furnace, The Kitchen, and 626 Broadway. The selection of artists from De Appel produce diverse installation, video work, photo work, and performance work. Documentation of the artists' work in the past, as well as one-week installations will be exhibited at Franklin Furnace.



MARJA SAMSOM
Performance: Dec. 13, 8:30PM
Saturday
Franklin Furnace

All installations will be on view at Franklin Furnace during gallery hours, 12 noon to 6 p.m. A group show of documentation will be on view from December 13 to December 17th.

'FLUE'

CHECKLIST FOR THE PAGE AS ALTERNATIVE SPACE, 1909-1929

On view at Franklin Furnace
Oct. 1 - Nov. 29
Curated by Clive Phillpot

This four-part exhibition will be mounted by four outstanding guest curators who will draw material from public and private collections, as well as from the permanent collection of Franklin Furnace.

- 1909-1929 Clive Phillpot, Librarian of the Museum, MOMA
- 1930-1949 Charles Henri Ford, Editor of View magazine, 1940-47
- 1950-1969 Barbara Moore and Jon Hendricks, Backworks, NYC
- 1970-1980 Ingrid Sischy, Editor of Artforum

If art history is fiction, then the fiction which is illustrated by this exhibition is that which makes it possible to draw lines which connect the dots: *Lacerba*, *Blast*, 291, *SIC*, *Cabaret Voltaire*, *Dada*, *Neue Jugend*, *Der Dada*, *De Stijl*, *Mecano*, *MA*, *Veshch*, *Blok*, *Novy Lef*, and *Merz*. The magazines are linked by form or content or contributors, or some or all of these characteristics. The fact that magazines have been chosen to illustrate this period is not accidental. The serial nature of magazines and their ubiquitousness makes them more conspicuous than single publications, and their example more infectious; it does not seem unreasonable therefore to string the dots together, even if the result is not a single line.

Front covers of the magazines are featured frequently, since the cover is generally the arena in which the artist/designer/typographer has the opportunity to concentrate his or her efforts into a more or less unified image. However, the temptation to show only arresting graphics has been resisted, in the light of existing false impressions of unceasing innovation during this period. Thus typographically more tedious covers and inner pages are exhibited to suggest the context out of which the more familiar dynamic images sprung.

Photocopies augment the original magazines and the facsimiles, in order to compensate for the inevitable limitations inherent in the display of single covers or single openings. No attempt is made to conceal the origins and inadequacy of these ghostly images, since the exhibition is only intended as a spur to interested viewers to see for themselves the full nature of the objects presented here in such a partial manner.

—Clive Phillpot

The Last of the Best

"As we drove through the Lincoln Tunnel, we talked about going on another trip, to Franklin Furnace; there one might find minerals that glow under ultraviolet light or "black light". The countless cream-colored square tiles on the walls of the tunnel sped by, until a sign announcing New York broke the tiles' order."

—Robert Smithson

- 1-4 LACERBA (Florence) 1913-1915. The first Futurist manifesto was published in the Paris newspaper *Le Figaro* on February 20, 1909. Although Marinetti published a manifesto on "free words" (parole in liberta) in 1912, most Futurist publications were visually very dull until the end of 1913. Front covers for 1913, 1914, and 1915 show the three forms of masthead adopted for *Lacerba*.
- 4 BLAST (London) 1914-1915. The aggressive impact of the 1914 *Lacerba* masthead was not lost on the English Vorticists. When their "puce monster" was published a few months later its title was also printed in large, bold letters, but diagonally across the cover. The second "War Number" was not so dynamic.
- 5-6 SIC (Paris) 1916-1919. This magazine was something of a bridge between Cubism and Surrealism. Apollinaire who himself fulfilled this function, had calligrammes published in SIC. Other contributors included the editor, Albert-Birot, Picabia, Prampolini, Balla, Tzara, and Breton.
- 7-8 CABARET VOLTAIRE (Zurich) 1916. Only one issue was published, three months after the night club cabaret of the same name was opened. One of the cradles of the "Dada revolt" and arguably the source of the first published reference to "Dada": Somewhat conventional in appearance.
- 9-11 DADA (Zurich, Paris) 1917-1921. *Dada*, edited by Tzara, was the vehicle for the artists and writers from the Cabaret Voltaire. Its visual presentation does not begin to match the disruptive content until number three.
- 12 DADA 4-5 (Anthologie Dada)
- 13 DADA 6 (Bulletin Dada)
- 14 DADA 7 (Dadaphone)
- 15-19 291 (New York) 1915-1916. Dada seven was succeeded by *Dada Intiroi au Grand Air*, which can be considered as the final eighth issue. Although it had its ups and downs, this magazine at its best is remarkable for its treatment of the page; it has a more twentieth century feel than any other magazine of this period. It was a product of Alfred Steiglitz's gallery at 291 Fifth Avenue; the involvement of De Zayas and Picabia was crucial.
- 20-21 DER DADA (Berlin) 1916-1917. Hausman and Heartfield made startling changes to the format of three issues of this magazine. Number three is the most realized and displays an easy command of the page.
- 22-24 NEUE JUGEND (Berlin) 1916-1917. The brothers Herzfeld and Heartfield were responsible for the visual inventiveness of this magazine. Their example was not lost on other artists.
- 25-27 DE STIJL (Leiden, Scheveningen, etc., etc.) 1917-1928, 1932. One of the magazines most closely related to a specific movement, and one of the longest lasting. After contemplating a magazine for some years, Van Doesburg and Mondrian agreed that the time was right and named it *The Style*. The staid layout of the early issues eventually gave way to more lively and spacious page design.
- 28-29 MECANO (Leiden) 1922-1923. Van Doesburg gave free reign to his typographic inventiveness, and to the Dada side of his personality under the pseudonym I.K. Bonset in this magazine.
- 30-31 MA (Budapest, Vienna) 1916-1925. MA documented principally Hungarian art initially, but by 1921 it was more international in outlook and style, with an inclination towards Constructivism, keeping with the interest of the editor Kassak and his compatriot Moholy-Nagy.
- 32 VESHCH/GEGENSTAND/OBJET (Berlin) 1922-1923. The aim of *The Object* was not only to link post-revolutionary Russian art with the European avant-garde but particularly to "champion constructive art". It provided an early demonstration of El Lissitzky's creative abilities.
- 33-36 NOVY LEF (Moscow) 1927-1928. *New Left* was successor to *Lef* (and to the "left of *Lef*"); more Productivist in outlook than its predecessor it also gave Rodchenko the chance to continue to design striking covers, and also to shake up the staid pages through the inclusion of some of his photographs.
- 37-39 MERZ (Hanover) 1923-1932. Although there was an issue numbered 24, several earlier numbers were never published by Schwitters; those prior to number 20 were all published between 1923 and 1925. Number 13 was a gramophone record. Lissitzky collaborated on number 8/9. The variable format echoes Dada, but the design and content also reflects Constructivism.
- 40 BLOK (Warsaw) 1924-1926. The aim of this first Constructive Polish magazine was to "point out new directions in printing", and it had no constant size or layout. Szczuka was amongst the editors, and the magazine provided a forum for both Utilitarianism and Unism. The two principle factions in the Blok group.

UPCOMING EVENTS UPCOMING EVENTS UPCOMING EVENTS UPCOMING EVENTS

Individual artists who wish to be considered for installation or performance dates at Franklin Furnace next season should send their proposals by April 30, 1981. Panels of artists will review proposals, and artists will be notified by June 30, 1981.

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Ten window works will be installed this season, 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.

- New York artist Anne Murphy will be creating a piece entitled *Activate* in the window of Freund & Freund & Company, a few doors away from Franklin Furnace.
- Activate*, according to the artist, will consist of a "glittering mass of anonymous mess," adhering mounds of glitter to the storefront window.
- John Copolus: Window work, December 3-30.
- Claire Fergusson: Performance, December 18, 8:30 p.m.
- Mark Mendel: Installation, December 20-January 3.

The Collector's World

- 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 _____

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 art community and the public. We are counting on your membership dollars to help match an 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 Flue*, our newsletter, members will receive announcements to all exhibitions, free admission at performances, and invitations to eight special exhibition openings for members only.

THIS NEWSLETTER WAS CREATED BY THE O.C.C. CLUB, OCTOBER 1980
MISS BEHAVE, PRESIDENTE
MISS DEMEANOR, EXECUTOR

EXAMINED BY INSPECTOR
No. 7
MADE IN U.S.A.®

Franklin Furnace Archive, Inc. is a non-profit corporation dedicated to the cataloging, exhibition and preservation of book-like works by artists.

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GRAND MAS OF GASTRONOMY

THE MAGIC FORCE OF WITCH DOCTORS

THE PAGE EXHIBITION

THE PAGE EXHIBITION

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SPECIAL THANKS TO: WEST VEGG (PAFEB), PAGE PRESS (PRINTING), TOM BEMFORD (TYPOGRAPHY)

FINAL INSPECTION

By Number 5

EXAMINER

INSPECTED BY 3