AN INTERVIEW WITH CHARLES HENRI FORD
WHEN ART AND LITERATURE COME TOGETHER
by Clive Philpot and Lynne Tillman

CP: Did you come to start View, why did you want to start it, how did it get off the ground, and what did you intend to do?

CHF: Well, the impetus was because in 1980, all of the surrealists I’d known in Paris were refugees in NY and had no forum, because Magazine was something else, and in Paris, had stopped so long ago. There were practically no numbers of View in which they were not represented and they really wanted a forum. So I called it View, which is a very small newspaper format to something that might be a magazine. It was edited, it was being edited out of my penthouse bedroom at 236 East 55th. In 1982, it was edited to take an office and found a great space at 53 St. Right above the Shun Chin. I needed a little capital to begin that office and to pay a secretary and the rest was sold off. With the help of Betty Cope, who was in the City Gallery and in the last years as a director. Then an eager beaver from Buffalo by the name of John Myers came in. And was to be taken over and I said OK, John, can you solicit ads? He said, yes, I can. And so all rights could be managed.

CP: How did you start View because the surrealists came to town, yet the first issue seems to be more literary and less surrealistic?

CHF: Less visual. These early 1940 numbers.

CP: Or is it as if you had a different concept at the beginning and it changed.

CHF: Because I was a Gremillion surrealist who was representing surrealists to the first issue. He was the no. 1 Athenian surrealist in Paris and I was at a point where I had to change something or move forward and I think I did.

CP: Did you see yourself covering only literature but art from the beginning?

CHF: View began as a poet’s page. “Shouting at the Wall” became something more visual, the more magazine-like.

CP: It was just a matter of then when you made the switch with the magazine.

CHF: It was both. What do you mean?

LT: There’s a real sharp switch from the first numbers and then from about 1942 or 43 on, when you do the color covers.

CHF: Yes, the more money we had, we had a more pictorial we could get. I was always attracting the surrealists and the surrealists like Maatta. He was a young surrealist who had come to Paris. I invited them all to the质量问题 to the whole movement, and he did some surrealist; it comes under the category of the page as something else. It also falls to that point to be printed in View. It’s a very simple, an explicit, sort of a whole thing to the caption says, from the memory of Maatta.

LT: I was reading Parker Tyler’s biography of Dali, “Dali: A Biography,” with Towhill and he says you considered View the premier front of the aesthetic elements and neglected aspects of American talent. Do you remember that part?

CHF: Well yes, that could be… the best of both worlds.

LT: You were traveling back and forth between America & Europe before the War.

CHF: Yeah. I knew the surrealists in Paris, I became friends with Breton, I’d been in the Surrealism movement for all my life. I was one of the first female surrealists.

LT: Tyler says you were a member of Breton’s group called the Groupe d’action.

CHF: Not exactly a member, but I was sympathetic and even tried to raise some money for it. It was a politically oriented thing, pro-Trotsky. And as you know, Breton was pro-Trotsky. I think the reason View is so often cited nowadays is that we did launch and sponsor the surrealists in View and View they had nothing else going for them during the war. We took them in, put them forward.

CP: Did you have some conscious models for the design of View, if not the View two later ones?

CHF: I remember Minotaur and London Bulletin. I was American editor orthodoxy Breton. There’s a connection. Some of the people from Paris also went to London. Magazine was a surrealist, he was the London Bulletin editor.

LT: Do you consider yourself a surrealist?

CHF: From my early teens I was inspired by surrealism, though never an orthodoxy surrealism, because I never heeded to the rules and to the rules of tele-communica-
thions. One day Breton was invited to the office at 53 St. Breton… I told him, Je ne suis pas orthodox surrealism. And he said, “You’re an orthodoxy.” Anyway, I said, “I want to bring your selection Poems in a View Edition. Vous etes malin,” he replied.

CP: And he started his magazine VVV in 1942.

CHF: He wanted me to be the editor and I knew he would be looking over my shoulder, so I said, thank you very much, I think I’ll continue with View. The result was they got out 2 or 3 numbers and View lasted for 7 years. So View didn’t take off. Even the title VVV was an echo of View, and when Marcel Duchamp did our cover put it on a kind of VVV by making the last W in the world.

CP: The center foldout page is interesting, the VVV in the Duchamp number. Was it Kiesler who designed that?

CHF: Yes. His was on the main page the reply to a friend of his, the nearby broker magazine, it cost so much to print and put, and so when we could get it, he put it on. Was it Duchamp’s conception or Kiesler’s conception?

CP: Kiesler’s creation totally. In View Vol. 1, no. 2, we attack Dali. Dali couldn’t wait for it, fired his feelings from the blast in his autobiography.

LT: This attack was because of your going along with Breton.

CHF: I was anti-Dali, we never did any thing about Dali. I had my group, and couldn’t be going over to say something about Dali. CP: Doesn’t that mean you were an orthodoxy surrealist?

CHF: No, it means we would go along with him in certain excommunications. He didn’t tell me because I didn’t need the facts. But I just had my own original contributors without asking anyone’s approval. In the case of somebody like Dali, I didn’t feel it was worthwile to an- loganize Breton and the other surrealists who were collaborating so closely with View.

LT: Yes. There were also writings by Sartre, Camus, Gide, and the others… Did you ask them for pieces you could publish?

CHF: No. Mary Reynolds sent us the original French versions and we had translated them. When Sartre came over we arranged a lecture for him at Town Hall and he was introduced by Claude Lévi-Strauss. Sartre gave me a copy of Genet’s book Notre Dame des Flours after I started re-reading about Genet, saying Genet’s a genius. Sartre said yes he’s a genius and he’s very short. When he sits in a chair his feet don’t touch the floor. Then he said I hope you’ll do the same for Camus as you did for me when he comes.

CP: Do you remember what he spoke about?

CHF: Yeah, existentialism… We also did a special surrealist issue, had a group of writers here. Did you get an interview with Andre Breton; this has been translated into English.

CP: Who did you meet?

CHF: I think it was totally the Athenian. We published Kurt Seligman was a Swiss newcomer to the surrealism movement. We were friendly with him and his wife, Arlette, who used to make buttons. When I wanted to extend the magazine, I said how am I going to raise money? One day I was taking a warm bath and I was thinking and then it suddenly occurred to me, oh, I’ll sell stock… $100 a share. The first share I said to Seligman said it was to Seignan.

LT: Did you try to do a lot with the typograph?

CHF: He did everything finally. We were both just hit or miss in the beginning. He was the designer completely.

LT: What I think is so interesting about the early View and what makes it unique was that you pulled together all these different elements: literature, the arts, graphics, film, none of the other literary magazines at that time.

CHF: Not in America… but that was the French tradition to mix these things… if you knew La Revolutions Surrealiste that was another predecessor and more… we began to see rather the total surrealism ambience… We published Joseph Cornell and he was the American surrealism par excellence. He did his Surrealistic piece on Helen Lerner… with a photograph. I didn’t remember that I think perhaps that was that it was Cornell’s collage… the orthodoxy surrealism, I think he made it into a Renaissance page.

LT: How many did you print of each issue?

CHF: I don’t know.

LT: First you had them printed in Prairie City, Illinois. CHF: That printer was the one who printed my ABC, in 1940 I had it printed with a special collage cover by Joseph Cornell. Now that was a definite work of art, in the sense that…

LT: It’s called surrealism quaternials, is that right? That’s how I’ve heard it described. (continued on page 2)

THE PAGE AS ALTERNATIVE SPACE
1950 TO 1969

by Barbara Moore and Jon Hendricks

In the Quarterly 43, an issue devoted to “The Little Magazine in America”, Michael Melrose points out that earlier researchers had estimated a total of 600 little magazines being published in English between 1913 and 1946. He calculates that at least 1,500 such magazines were published between 1945 and 1973. These figures represent only one segment of the alternative press scene—the segment with a literary bias, periodical rather than one-time publications, and material in one language only.

There are no such statistics available for the relatively recent phenomenon of artist-projected bookworks, very few of which fit neat- ly into the category above. These are not only possible to trace the trend back 20 or more years, but the vocabulary with which they are described is no older than 10. Definitions of the term “artist” books are as plentiful as the books themselves. Being given the title “The Page As Alternative Space” has allowed us the freedom of ignoring all criteria save one: that the works exhibited represent an artist or a critic’s collection in control of their own work, outside of the gallery system.

If the publications are arranged chronologically, some surprising emerge. Try as we might, we could find very little published by American artists in the early fifties that was designed as an expression of their work rather than as an account of themselves. Original art was synonymous with “fine art”, the medium of painting, drawing and handmade pulp. Publications were for expressing ideas (sometimes accompanied by photo-graphs of paintings) or showcasing literary
Anyway Matta went over to Breton so I could see anything about his work in View. Still I was unprepared because he voluntarily sent something in for the back-up number, and I printed it. But otherwise Matta was sort of out.

LT: But politics outside the magazine, or what you brought into the magazine—I was thinking about your relationship with Breton in Paris in ‘38 and ‘39…. I’m curious about what kinds of politics you had. You had people like Harold Rosenberg and Meyer Schapiro—writing about… Paul Greenberg.

CHF: But not politics! And no literary politics, no political thought that I thought we should be better than boring Parisian Review; we shared some of the same writers, but our things were much more far-out… I didn’t think anything about the Left, except that it could take care of itself and more or less tend to the Stalinists to the Trotskyists.

CP: The question then is why the magazine did not when it looked like it was ongoing…

CHF: We stopped at the height of our success. We had the least money we have ever had, and we were more in debt. People were drifting off before… even me. I was sort of longing to get back to Europe, I didn’t want to be tied down in an office. It was my war work. The war was over. So we just went bankrupt, and we owed about $10,000, that’s all.

LT: Aren’t you going to do a Blues #10?

CHF: Yes, I’m sending the material to Cherry Valley Editions because they all the press, or Berman’s shop, that is from Blues #9… Blues #10 will be all new material. It should be ready to be finished in one volume, and I’m checking on that with Cherry Valley Editions very soon.

LT: I’m interested in your antipathy to Pollock.

CHF: Well, I mean, my attraction has been not to splatterers, I mean, to be a master of the paint bucket, as much as I can teach us anything… I just can’t be fascinated by Pollock.

CP: OK, I take the point. But it seems to me that View and all of the two of the ones which are seen as seedbeds for the abstract expressionists. View and Not View, not View—definitely not. If they were inspired by some of the surrealists, and Masson is one of the shining examples, it doesn’t mean that he was anything but surrealistic… he couldn’t be labeled abstract expressionist… he was part of a ‘gang’ of a lot of others in View they made their own way… the idea of ‘theavantgarde’ is one of the things I was hoping Pollock and all those Ab-straiters…

PT: Yes, I think you’ve got a point there. If Matta and Peggy’s party is a new way, this huge Pollock show, it had only one thing… I was really glad I knew I shouldn’t have eaten that lobster.

LT: I was wondering about the politics in View. How strong were, were involved with Breton somewhat.

LT: At the time of the crisis about View and VVV, one of the ones who went on the VVV side was Matta… whom I’ve mentioned to you recently in my 1941 book of poetry The Overturned Lake. He had no material ties, of course, with Pollock, who asked his own clients to buy a Matta because Matta was starving.

CHF: Yes, that’s right. If I recall, was Matta on the street side, instead of being on the street side, I mean…

LT: It’s interesting how you got the Blues (1978-1930) to View. In looking through copies of Blues, some of the people reappear and there’s a kind of continuity… you also made certain experiments in Blues… your first ‘little magazine’…

CHF: Verbally, sure. We were truly avant-garde—more so than I realized. And I was surprised, I was surprised to see View. I was only given to see some of the material used to praise View, too, beyond what my own estimation of it was…. It’s better known now than it was then, because the circulation was very limited and now references may be found in all books about the world over.

CP: Did you actually have fun editing View?

CHF: Oh that was my enthusiasm. I talked to them, but I was told not to. I decided to publish… once remarked that I talked about nothing but View. At the time I was told that I was responsible for his American career because there wasn’t one single issue in which I didn’t do something about Tchelitchew. He was grateful for that and I was pleased to do it.

LT: Getting back to the ‘Papoose Jeanie’. ‘Papoose Jeanie’ for your Breton is an authentic blues song, right? So if we can figure out what stage your relationship with the blues was at, then I think we could a little more quickly, more easily, published his selected poems.

CHF: Cool.

LT: So perhaps you thought he was doing this in order to ingratiate…

CHF: Well maybe… but I forget what I am… maybe… I remember there was a special number on Marcel Duchamp which was entirely devoted to ‘the blues’, and Breton and whoever; the first monograph every published. It was the first time I realized that even recognized to that extent in his own country, in the forgotten man. And then of course 20 years later, Life takes him up like a new discovery.

CP: And that was the first time, perhaps not the first reference was the mention of Pollock in View.

CHF: I did that to please Peggy Guggenheim. I couldn’t stand Pollock’s work and still can’t. And the last time I saw Peggy I said, my dear, Pollock is zero. She didn’t reply. Clem Greenberg is partly for Pollock’s responsibility of the politics, he’s got this thing inside his ‘Hound and the Fox’, the more violent picture you’ve ever seen, zero, and the most total not. I mean there’s not the slightest vestige of a relationship there. Now I was hoping Pollock and all those Ab-straiters…

PT: Yes, I think you’ve got a point there. If Matta and Peggy’s party is a new way, this huge Pollock show, it had only one thing… I was really glad I knew I shouldn’t have eaten that lobster.

LT: I was wondering about the politics in View. How strong were, were involved with Breton somewhat.

LT: At the time of the crisis about View and VVV, one of the ones who went on the VVV side was Matta… whom I’ve mentioned to you recently in my 1941 book of poetry The Overturned Lake. He had no material ties, of course, with Pollock, who asked his own clients to buy a Matta because Matta was starving.

Anyway Matta went over to Breton so I could see anything about his work in View. Still I was unprepared because he voluntarily sent something in for the back-up number, and I printed it. But otherwise Matta was sort of out.

LT: But politics outside the magazine, or what you brought into the magazine—I was thinking about your relationship with Breton in Paris in ’38 and ’39…. I’m curious about what kinds of politics you had. You had people like Harold Rosenberg and Meyer Schapiro—writing about… Paul Greenberg.

CHF: But not politics! And no literary politics, no political thought that I thought we should be better than boring Parisian Review; we shared some of the same writers, but our things were much more far-out… I didn’t think anything about the Left, except that it could take care of itself and more or less tend to the Stalinists to the Trotskyists.

CP: The question then is why the magazine did not when it looked like it was ongoing…

CHF: We stopped at the height of our success. We had the least money we have ever had, and we were more in debt. People were drifting off before… even me. I was sort of longing to get back to Europe, I didn’t want to be tied down in an office. It was my war work. The war was over. So we just went bankrupt, and we owed about $10,000, that’s all.

LT: Aren’t you going to do a Blues #10?

CHF: Yes, I’m sending the material to Cherry Valley Editions because they all the press, or Berman’s shop, that is from Blues #9… Blues #10 will be all new material. It should be ready to be finished in one volume, and I’m checking on that with Cherry Valley Editions very soon.

LT: I’m interested in your antipathy to Pollock.

CHF: Well, I mean, my attraction has been not to splatterers, I mean, to be a master of the paint bucket, as much as I can teach us anything… I just can’t be fascinated by Pollock.

CP: OK, I take the point. But it seems to me that View and all of the two of the ones which are seen as seedbeds for the abstract expressionists. View and Not View, not View—definitely not. If they were inspired by some of the surrealists, and Masson is one of the shining examples, it doesn’t mean that he was anything but surrealistic… he couldn’t be labeled abstract expressionist… he was part of a ‘gang’ of a lot of others in View they made their own way… the idea of ‘theavantgarde’ is one of the things I was hoping Pollock and all those Ab-straiters…

PT: Yes, I think you’ve got a point there. If Matta and Peggy’s party is a new way, this huge Pollock show, it had only one thing… I was really glad I knew I shouldn’t have eaten that lobster.

LT: I was wondering about the politics in View. How strong were, were involved with Breton somewhat.

LT: At the time of the crisis about View and VVV, one of the ones who went on the VVV side was Matta… whom I’ve mentioned to you recently in my 1941 book of poetry The Overturned Lake. He had no material ties, of course, with Pollock, who asked his own clients to buy a Matta because Matta was starving.
EXHIBITIONS

Mark Mendel
Installation, December 28-January 3, 1981
Opening Reception, Saturday, December 26, 4-6 p.m.

Porta-signs, inside and outside of Frame Works, with poetic messages changing daily.

Mendel currently resides in Massachusetts, and is an instructor in environmental art at MIT, and is self-employed as a signmaker and bricklayer, working in Maine and Massachusetts. His poetry has been published in countless publications, and his art has been exhibited at the Mississipp Museum of Art in Jackson, a regional exhibition in Washington, D.C. Documenta 6 in Kassel, Germany, at the Galerie Nina Dauret in Paris, the Vienna Biennale, and elsewhere in Poetry in Motion on the Buses in several cities.

Ane Sulkovsky
"TRUE ZERO-SUM STORIES" for video, room installation, and books
Installation January 7-17, 1981

Game strategies and theory applied to real life situations. The zero-sum form found in many games, and real mathematical game theory creates a situation in which the losses of one are the gain of the other. This is the basis of the Zero-Sum Principle.

Many of the works involve the screen as a three-dimensional narrative. The experience is like reading a story in which the choice to be a character it in the same time. The plot is circular. The action loosely revolves around a core of commentary and concentrates on the significance of the social structure of the film.

Sulkovsky has exhibited her work at the Sixth Annual New Media International Video Show, in Hartford, Connecticut, and in Washington, D.C.

Jim Casabe
Installation January 21-31, 1981
Opening Reception, Wednesday, January 21, 5-7 p.m.

Casabe's photos and reliefs are extremely complex, with a sense of the central theme, exile. Other parameters were the exhibition's time period, and the fact that include comfort, fortune, rejection, and reality. The artist is interested in creating a three-dimensional relief painting, which at times can be a very demanding exercise. There are no words, only light, dark, and bald, and in some cases, attempt to break away from the conforming form.

Vernon Fisher
Installation, March 4-14, 1981
Opening reception, Wednesday, March 4, 5-7 p.m.

One-of-a-kind books, dating from 1974-1976, mostly about conceptual/psychological art, and recent narrative pieces which grew out of the books.

Verner Fisher lives and works in Texas. His book art had an exhibition in Dusseldorf at Galerie Hans Meyer and was seen at New York's "Investigation" at the New Museum. Narrative pieces will be included in the Soho's Guggenheim's "19 Americans" Exon National." in January, 1981.

Deborah Whitman
"THE DEFINITIVE SHADOW" Installation March 4-14, 1981
Opening reception, Wednesday, March 4, 5-7 p.m.

The audience walks through a spatio- temporal installation incorporating film and sound, becoming part of a three-dimensional narrative. The experience is like reading a story in which the choice to be a character it in the same time. The plot is circular. The action loosely revolves around a core of commentary and concentrates on the significance of the social structure of the film.

Deborah Whitman lives and works in N.Y.C.

PERFORMANCES

Thursday evenings at 8:30 p.m.
Admission $5.00 to members
Claire Ferguson
December 18 1980
"MIRROR IMAGE"

"This performance will use mirrors as an analogy for our eyes reflecting the world around us. Mirrors of different sizes and shapes will be used as two holes into and outside of ourselves. Fairy tales take place in a world that use mirrors, their story will be woven into this performance. Settle will be used as props onto mirrors that of mirrors, will speak the story they tell and act the audience into the story. Together we will mirror one another to the performance. I will look into the different mirrors and paint upon myself the image I see."

Ferguson's first performance was at Franklin Furnace in 1978. She has since performed with Theatre for the New City, the Whitney Museum, and the Betty Parsons Gallery, in N.Y.C. Exibitions include Betty Field's "Barry Lett Gallery in Auckland, New Zealand, Frankfurte, and Prints on Price Street in N.Y.C.

Gina Pane
January 8, 1981
"LEIXE de l'action COCAINA FRA ANGELICO"

Two performers enact this work with well-known French performer

Beverly Feldman
January 8, 1981
"ART IN SOUTH CHICAGO"

Drawings are made while a story is told about situations that contribute to the blue collar working class. The story of Feldman isolates experiences from her own childhood development, the making area of Chicago in the 50s and 60s.

Feldman, who lives and works in Chicago, also makes drawings and books which distinctly relate to her performance work. This performance is represented by the Nancy Lure Gallery in Chicago.

Lance Richbourg
January 22, 1981
"A MAD DOG SHOW"

How is creating consciousness, a demonstration of how to manipulate a dissonant audience. A performance piece with one man, one woman, one horse, one black. Tape distributed by the New York Independent Community Television, New York.

Pindell lives and works in New York. She teaches at SUNY Stony Brook. The artist has been the recipient of an NEA Bicentennial Creative Artist Fellowship from the National Endowment for the Arts of Japan. Her other exhibition in New York will be at Monique Knolwton and Lerner/Heiter.

Denise Greer/Elizabeth Sacre
January 29, 1981
"STRIPED"

Collaborative piece about belonging and identity, economics, exclusion, and dislocation, responses to the artist's Australian Ostracized, devalued, and recent narrative pieces which grew out of the books. Vernon Fisher lives and works in Texas. Recently he had an exhibition in Dusseldorf at Galerie Hans Meyer and was seen New York's "Investigation" at the New Museum. Narrative pieces will be included in the Soho's Guggenheim's "19 Americans" Exxon National. in January, 1981.

December
Deborah Alleeula, January 3, 1981
Alleula is a visual and sound artist born in N.Y.C. who has been living in San Francisco since 1959. He has had several exhibitions in the various galleries including Galley Paule Anglim and a one-woman exhibition at 66 Bluxom Street. Since 1976 he has been associated with La Mamelle Inc. and was part of the Alternative Space Retrospec- tive at the San Francisco Museum of Modern Art. His sound works have been exhibited in Europe, Canada, and the U.S. He has also been working on new music recording, he has participated in several workshops and was sub-contractor for his new and latest works, which are moving towards industrial art, are constructions that can be used with dancers, light, sound, and light.

This machine-like window work is made up of metal, wood, light, metal, lamp, fuse box, wood, and plexiglas.

February
Kenua Kent-Scotts, February 4-28
A window aimed at setting up contradic- tory tensions between the various tex- tural stimuli which are available to the questioning and demystifying bourgeois cultural standards on the one hand and the deliberately excessive “beau-arts” qualities of the alternative culture to reinforce those standards on the other.

Couts-Scotts has literally exhibited his work worldwide and has published two books: "The Japa- nese in Courteous Britain" and "The Copen- hagen of British parents; he cur- rently resides and teaches in Canada.

March
Richard McQuaire, March 4-28
Isaac Nix has appeared in secret corners all over the streets of Manhattan and is now showing in the window of Levis. Within recent months nixes have been hopping up in places such as the Museum of Modern Art, the Wooster Club, and the elevator of 662 Broadway. And these nixes are bigger then ever.

McQuaire, Isaac's creator, is also found- ing member of Liquid Idiot, a band the Soho News called "an eccentric moder- nist" and recently exhibited a show in the Dehary Gallery in San Fran- cisco.

Lecture Series
In conjunction with our exhibition, "The Page as Alternative 1900-1980"
All Lectures are on Tuesday evenings at 8:00 p.m.

Jan 6 Benjamin Buchloh, "The Books of Russian Avant-Garde"
Jan. 13 Edit De Ak, "Prototype: Publishing Art-Rites"
Jan. 20 Roger Malina, "Presenting the Punching Page: F.T. Marinetti and the Shortage of the Page"

Feb. 27 Lucy R. Lippard, "Print and Paper as BattleGround."
Feb. 3 Barbara Moore and John Hend- dricks, "The Page as Alternative" 1900-1980," Wednesday, 8 p.m.

"As we drove through the Lincoln Tunnel, we talked about going on another trip, to France, to Basel, to the mountains, to the minerals that glow under ultraviolet light or black light. The countless crowded square miles of the walls are plastered with a netted sled by unpacked, until a sign announcing New York broke the titles order...

—Robert Smithson
FRANKLIN FURNACE
archive, exhibition & performance
112 Franklin Street
New York, NY 10013 (212) 925-4671

Exhibitions
Tues.-Sat. 12-6 PM
ANN SULKOVSKY Jan. 7-17
JIM CASEBERE Jan. 21-31
JOHN FEKNER Feb. 4-14
DAILE KAPLAN Feb. 18-28
VERNON FISHER March 4-14
DEBORAH WHITMAN March 4-14

Performances
Thursday evenings at 8:30 PM
Admission $2.50; free to members
CLAIRE FERGUSSON Dec. 18
GINA PANE Jan. 8
BEVERLY FELDMANN Jan. 15
LANCE RICHBOURG Jan. 22
DENISE GREEN/ Jan. 29
ELIZABETH SACRE
ERIC BOGOSIAN Feb. 5
SCHULDT Feb. 12
MAY STEVENS Feb. 19
HOWARDENA PINDELL Feb. 16

Window Works
at 102 Franklin St.
courtesy of Freund & Freund & Co.
THE STRUGGLE COLLECTIVE Dec. 3-30
DOMINIC ALLELUIA Jan. 3-31
KENNETH COUTTS-SMITH Feb. 4-28

Lecture Series
In conjunction with our exhibition, “The Page As Alternative Space 1909-1980”
All lectures are on Tuesday evenings at 6:30 P.M. except where indicated.
RONNY H. COHEN, “Presenting the Punching Page: F. T. Marinetti and the Futurists’ Use of the Page” Jan. 20
LUCY R. LIPPA R, “Print and Page as Battleground.” Jan. 27
TONIA AMINOFF “Performance of the Text” Feb. 3
What do we own?
The Wardrobe

I killed my husband by mistake, that is, for a joke. I passed a pistol in his ear, but the pistol was fired inadvertently, and the bullet glanced off his head, and struck the wall. I was astonished and horrified at the result. My husband was not harmed, but he was severely shaken. I realized then that I had killed myself, and I was filled with a sense of guilt and remorse. I wept bitterly and apologized to my husband. He comforted me and assured me that it was an accident. He said that we would try to forget it and move on with our lives. I was grateful for his understanding and kindness, and we continued our lives as before.
What is the same?

By Alberto Moravia
Barbara Kruger
Louise Lawler
Sherrie Levine
The page was naturally represented as follows:

The variety of formats, contents, purposes, processes, and distribution systems began to change. The cheaper, faster means of offer, some artists published in newspaper format. Painter Albert Leiden and publisher published The Happy Papers in 1960 in tabloid size printed on newspapers with a newspaper-style masthead, but bound as a book. This "one-shot review" contains essays, poems, photographs, and the photographs of Robert Frank.

Very poor, and Raphael Seyler, among others. Subtitled "A Journal of Artists' Opinions," it was called "le journal des artistes" and "le journal" in its French iteration. Raphael Seyler, editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre. Seyler was the editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre. Seyler was the editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre. Seyler was the editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre. Seyler was the editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre. Seyler was the editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre. Seyler was the editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre. Seyler was the editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre. Seyler was the editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre. Seyler was the editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre. Seyler was the editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre. Seyler was the editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre. Seyler was the editor of the "journal" and its French version, and his name implies. Gilles Bernier's "Serie des beaux arts," and the editor of the "journal" was Charles Lefevre.
AN INTERVIEW WITH CHARLES HENRY FORD (Continued)
unconsciously at first, then deliberately, the self-appointed artists are using a "way of circumscribing the entire gallery system and..." taking a cue from the literary small press revolution..."...in the guise of a "trendy" giving-distribution system as well. In 1962 as the R.D. [Robert Dachulski] first began "Twentieth Century Salonette," in an edition of 400 copies. More recently, this has been reprinted in an unurned edition of 100 copies. A third edition of 300 copies came out in 1969. Rusch was by then a well-known artist, whose paintings and drawings were being promoted in a major establishment gallery. His decision to keep old titles in print while regularly creating new ones was acknowledgment of the irrelevance of the limited edition.
other authors found they could use the independent book form to support their exhibitions, in place of a catalogue. The most famous of these was Daniel Spoerri's "catalogue" for his 1962 exhibition at the Galerie Lawrence in Paris. This unassuming little pamphlet, Topographie Anecdotique du Hazard (An Anecdotical Topography of Chance) used the objects on Spoerri's plate at a particular moment as the blueprint for a series of autobiographical meanings, a text that ameliorated some concerns voiced in his table-top assemblages. In addition to the original French the Topographie has appeared in English and German (expanded and renumbered by various of the artist's friends plus Dutch, making it, one of the most widely published artist's books.
Another example of the catalogue-as-essay is Marcel Broodthaer's Moleskine Fries Pint Chartier (Moleskine Egg French Fries Pint Coat), created for his 1966 exhibition at the White Cube Gallery in London. This shows the same attention to typography and layout as any of his more elaborate publications.
Taking this idea one step further implies doing away with the gallery exhibition altogether. January 31, 1960 by Robert Barry, Douglas Hurstle, Joseph Kosuth, and Lawrence Weiner is just one of several publications issued by Seth Siegelaub in New York in the late 60's that takes this conceptual approach. This book is the exhibition, easily transportable without the need for expensive physical space, insurance, endless technical problems or other impediments. In this form it is relatively permanent, and more than ten years later, still being seen by the public.
Economies played, and still plays, a large role. The "minimo revolution" that began in the fifties provided cheap and very direct methods of printing. One could even draw down his own plates and do his own lettering for his Ray Gun Poems, one of a series of "snapshots" made by him in the 1960 Ray Gun Press. Works could be produced quickly, and therefore could exist outside the commercial marketplace.
Poet Ed Sanders edited and published thirteen issues of Fuck You Magazine, plus at least four other publications, plus an assortment of flyers and catalogues between 1962 and 1967. In England, Jeff Nuttall's Over My Own Mag had run a rut of at least seventeen issues between 1964 and 1966. Comparing this with a typical publication of the early fifties. Poets/ formative had been carefully printed and offset by a regular printer, a time-consuming and expensive process. Originally planned as three issues per year, it only appeared three times in three years. And while Fuck You was in serious trouble with the New York police, in which several owners were convicted, the majority of such mimeographed publications avoided advance censorship by typographers and printers.
Another economic short-cut is to have each artist in an anthology actually produce his or her own page in the requisite number of copies for the edition, in a predetermined size. An early example of such an "assembling," typological piece was Der Eer, which was coordinated by Paul Armond Cette beginning in 1966 in Paris. All the issues were created by the method of publication, but under somewhat different titles. The second contribution to this new magazine continued publication into the early seventies.
This article has barely touched on a whole range of other possibilities that can turn an ordinary page into a page as a poem. The Situationists, Group Zero and the Lettrists are only a few of the groups that made significant use of printed matter in the two decades. If anyone had the idea that one approach works, the seventies is the tendency from Fluxus and Pop to the exploitation of graphic and voluminous"... "Looking for a cover to our lettering problem, but he backed off when this was not so clear. Because of heredity, sheaf, ecosystenn distribution was still a problem.
But that's another issue altogether, stay tuned.
© 1983 by Barbara Moore and Joe Hendricks
1914
SELECTED BIBLIOGRAPHY
David Akst As Art: Catalogues for the Exhibitions arranged by the Danish Artists' Committee for Exhibitions Abroad, n.d., 1964.
Form, Nos. 4, 6, 8 & 9. Edited by Philip Steinman, Mike Weiser and Stephen Bann. Cambridge, 1966-68
INTERNSHIP AT FRANKLIN FURNACE
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.
Become a member of Franklin Furnace and support our archival, exhibition and performance programs. In addition to The Flux, our newsletter, members will receive announcements to all exhibitions, free admission at performances, and priority ticket sales for special events and performances for members only.
Please enroll me as a member of Franklin Furnace
$10 Artist or Student Supporting Member
$10 Sustaining Member
$50 Friend
$100 Patron
$200 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
The following works were included in an exhibition prepared by Franklin Furnace for the lobby of Citibank, 55 Wall Street, N.Y.C.
Aartschoger, Richard, Bester, Table, Door, Window, Mirror, Rug, 1978.
Cukor, Chuck, Portland Drawings, 1976.
Ellis, Sheila, Washwork.
Laine, Brian, Circular Displacement.
Lainyon, Ellen, Transformations.
Logemann, Jane, Untitled, 1975.
Mattis-Clark, Gordon, Circus, 1974.
Moore, Darrell W., Pinnaxis from Heaven.
Montado, Antonio, Album.
Novaks, Richard, My Life on the Floor.
Snow, Michael, Cover to Cover.
Spector, Budzi, Memories (poems).
Voss, Jan, Brief Marks, 1979.
1925