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1 -ar F.R. DAVID

are, ah, bar, baa, Ba (soul in Egyptian mythology), car, scar, char, dah (sound in Morse code), fa, far, Ga (African people), gar (freshwater fish), jar, ha, haar (North Sea fog), lah, blah (silly talk), mar, ma, maar (volcanic crater), knar (knot in wood), parr, par, pa, spar, spa, Kwa (language group), Ra, bra, Kra (isthmus of Thailand), Fra (title of Italian monk), Saar (European river), shah, ta, tar, tahr (goatlike mammal), Ptah (Egyptian god), star, var (unit of power), moire, schwa (unstressed vowel sound), pya (Burmese coin), tsar.

aa (volcanic rock), toea (Papua New Guinea coin), baba, Sabah (Malaysian state), durbar (native ruler's court), oba (African chief), drawbar (metal bar on tractor), crowbar, towbar, Pooh-Bah, subah (province in Mogul empire), Akbar (Mogul emperor of India), rollbar, unbar, Dunbar, facebar (wrestling hold), disbar, crossbar, kas-

F.R. DAVID is a journal published twice-yearly by *de Appel* arts centre, Amsterdam.

F.R. DAVID focuses on the 'status' of writing in contemporary art practice. Writing as a mode that informs and feeds, supports and describes, backs up and interprets, comments and reflects upon contemporary artistic production. Writing as 'the core material' of a number of visual artists but equally as a mode that exists parallel to or in service of the visual.

F.R. DAVID sympathises with John Ridland's perceptive sentiments towards (the use of) rhyme as "yet another adopted child in a large family", and often sees writing in the arts in a similar state of neglect. We similarly ask that you "love this child *no less and no more* than all its sibs."

F.R. DAVID has a composite nature and consists of both commissioned keynote essays and reprinted texts, functioning as a printed receptacle for experiences generated by the programme of *de Appel*: producing new situations and chronicling lectures, informances, and events that have been realised by *de Appel*.

F.R. DAVID - "STUFF AND NONENSE"

