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VISUAL JOURNAL: DECEMBER 1995

Reference No.

**PNE 102.001**



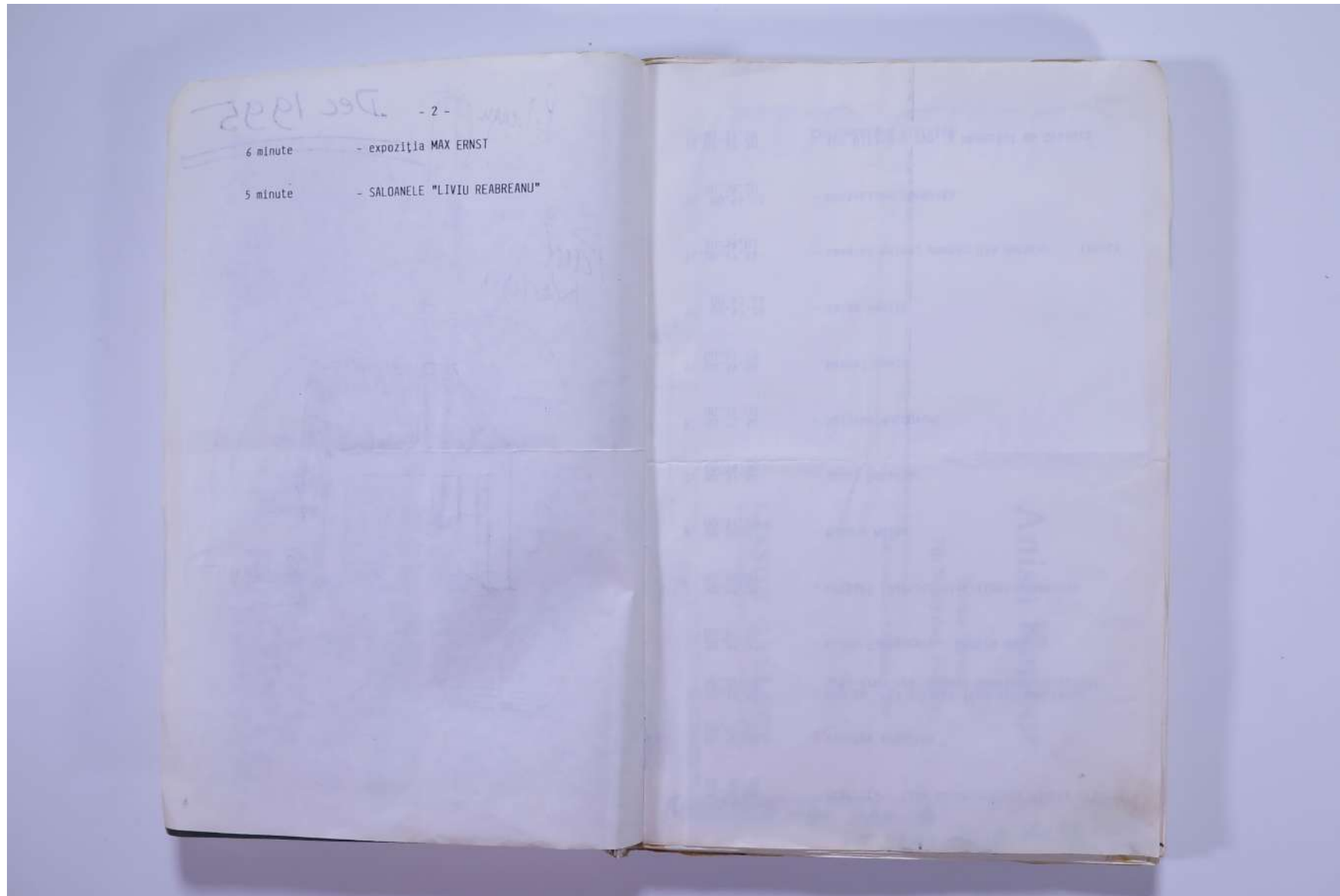
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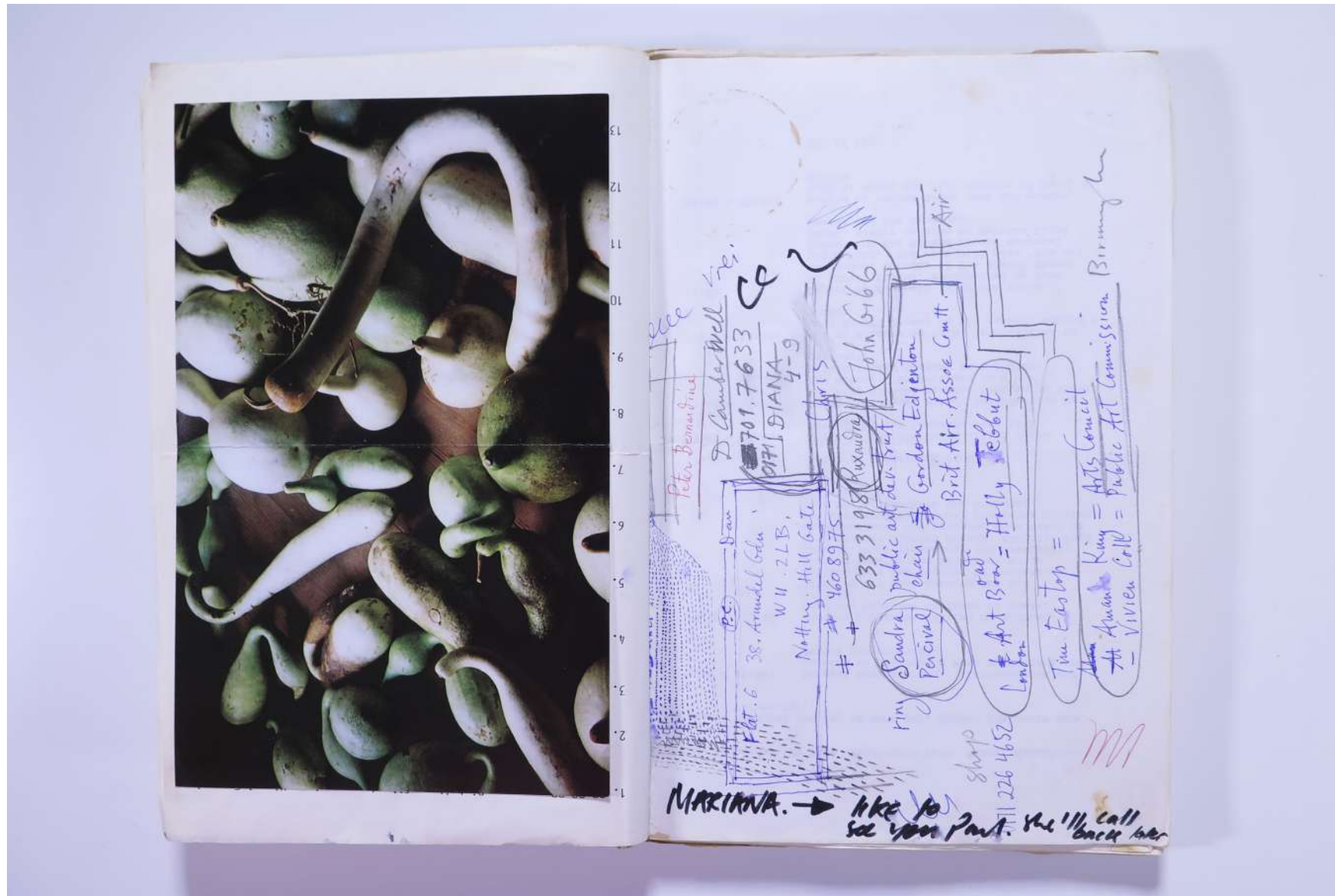
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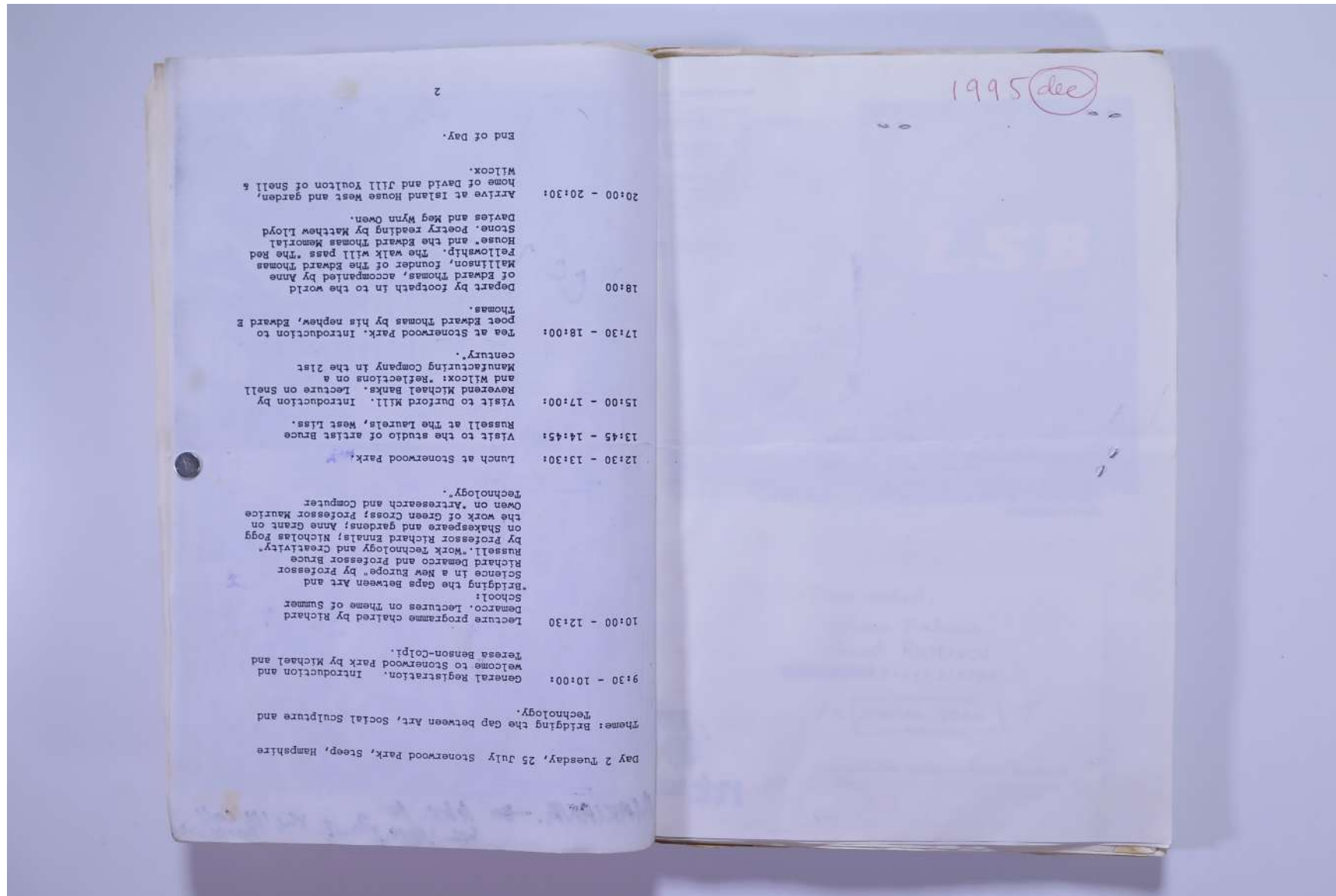
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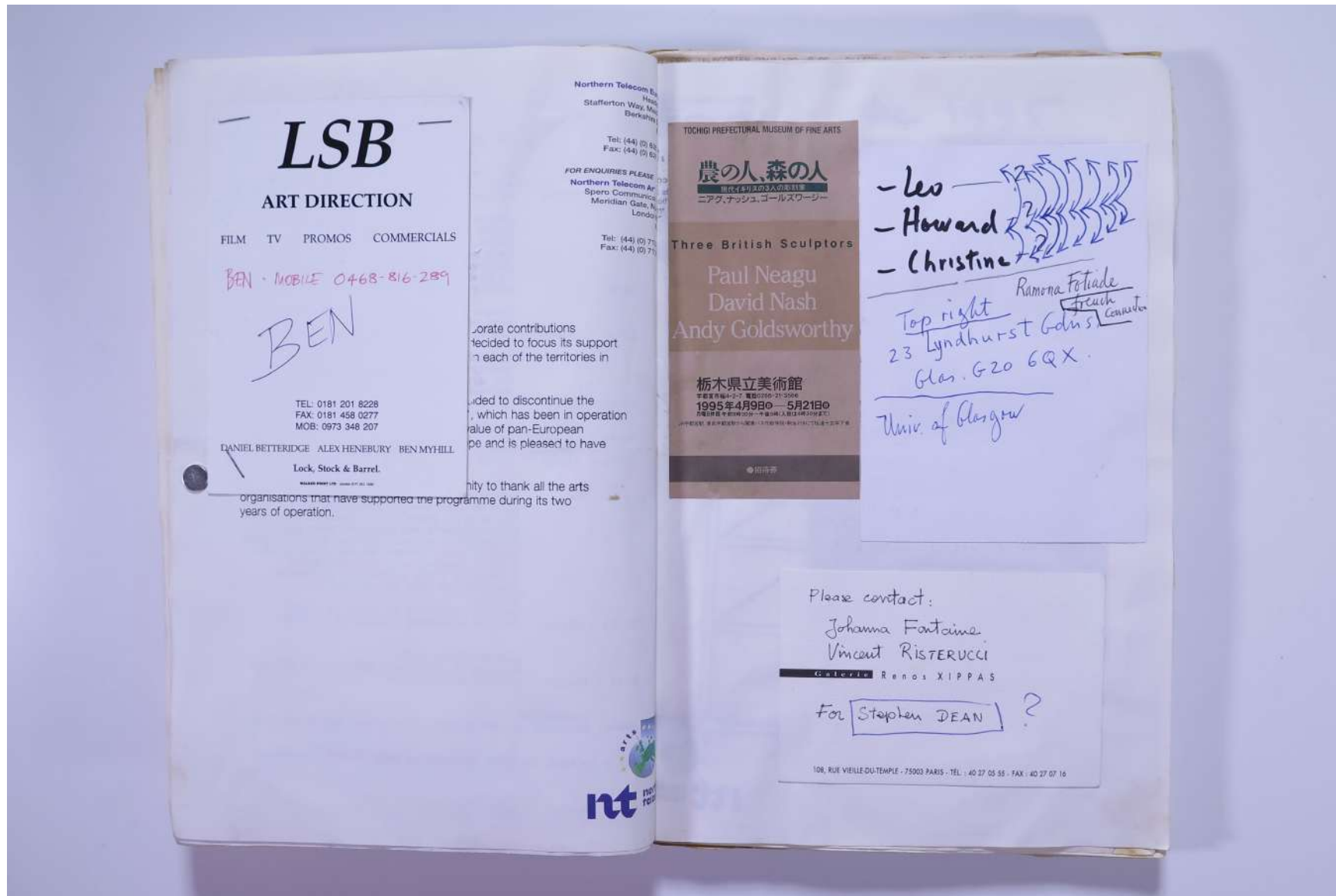
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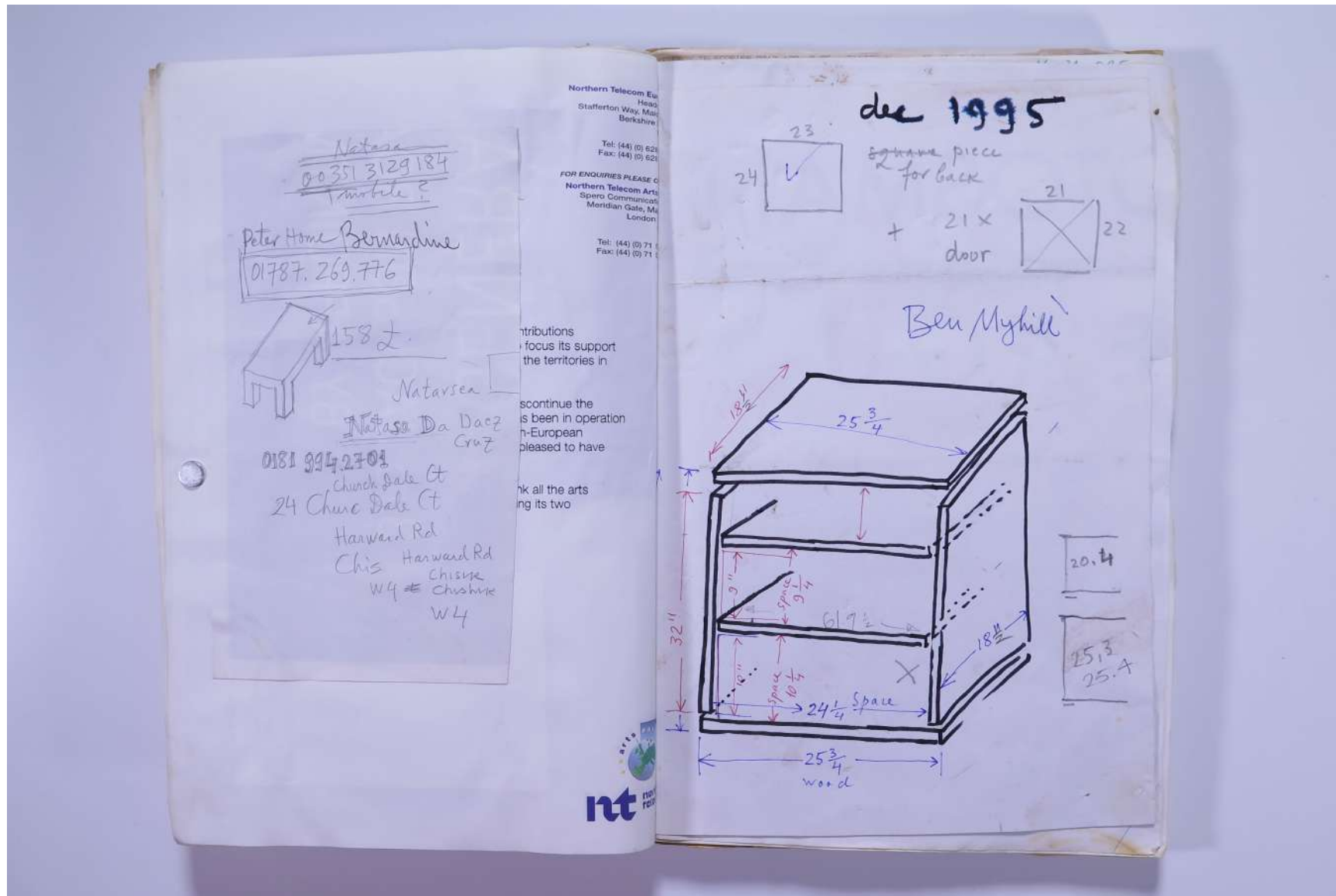
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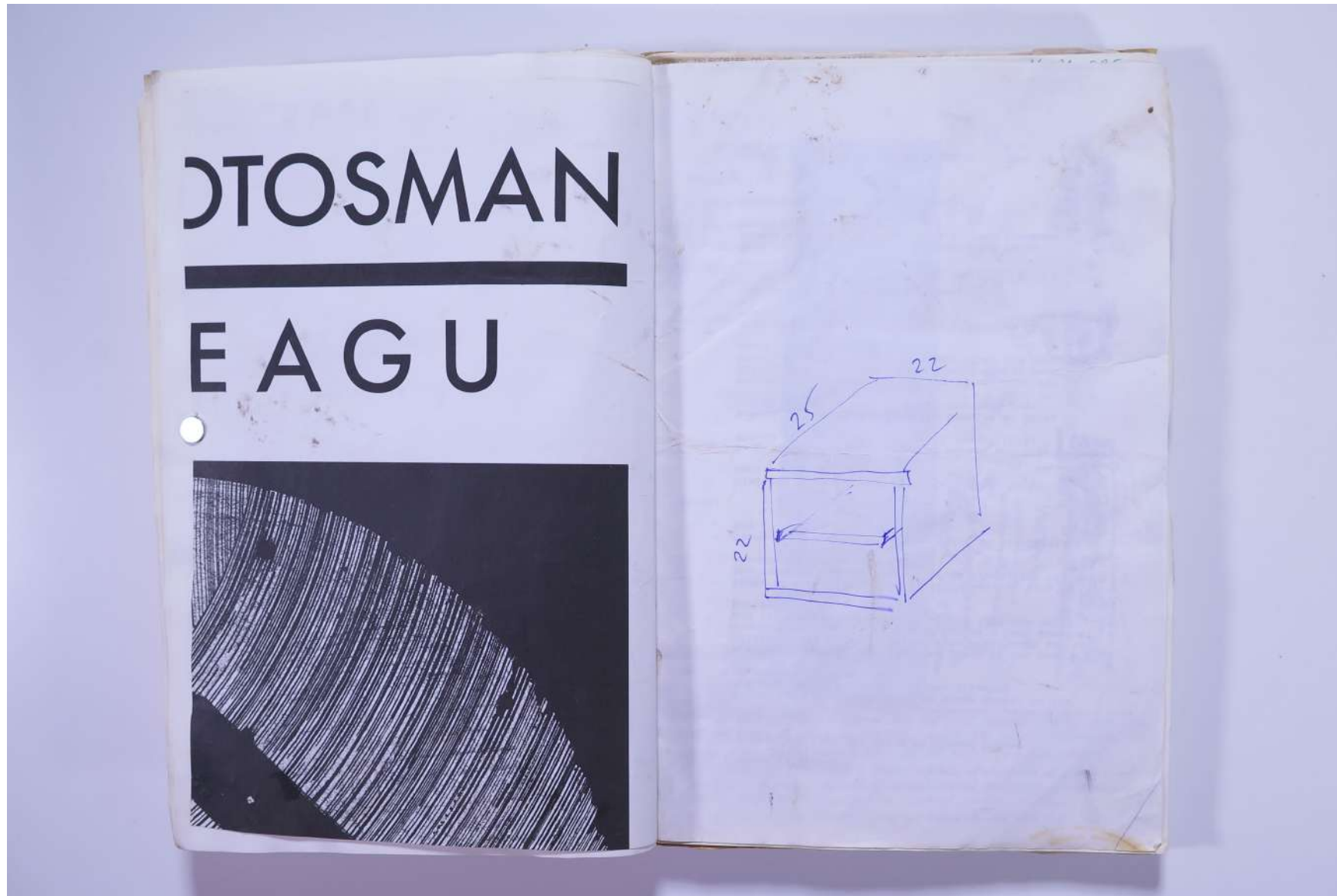
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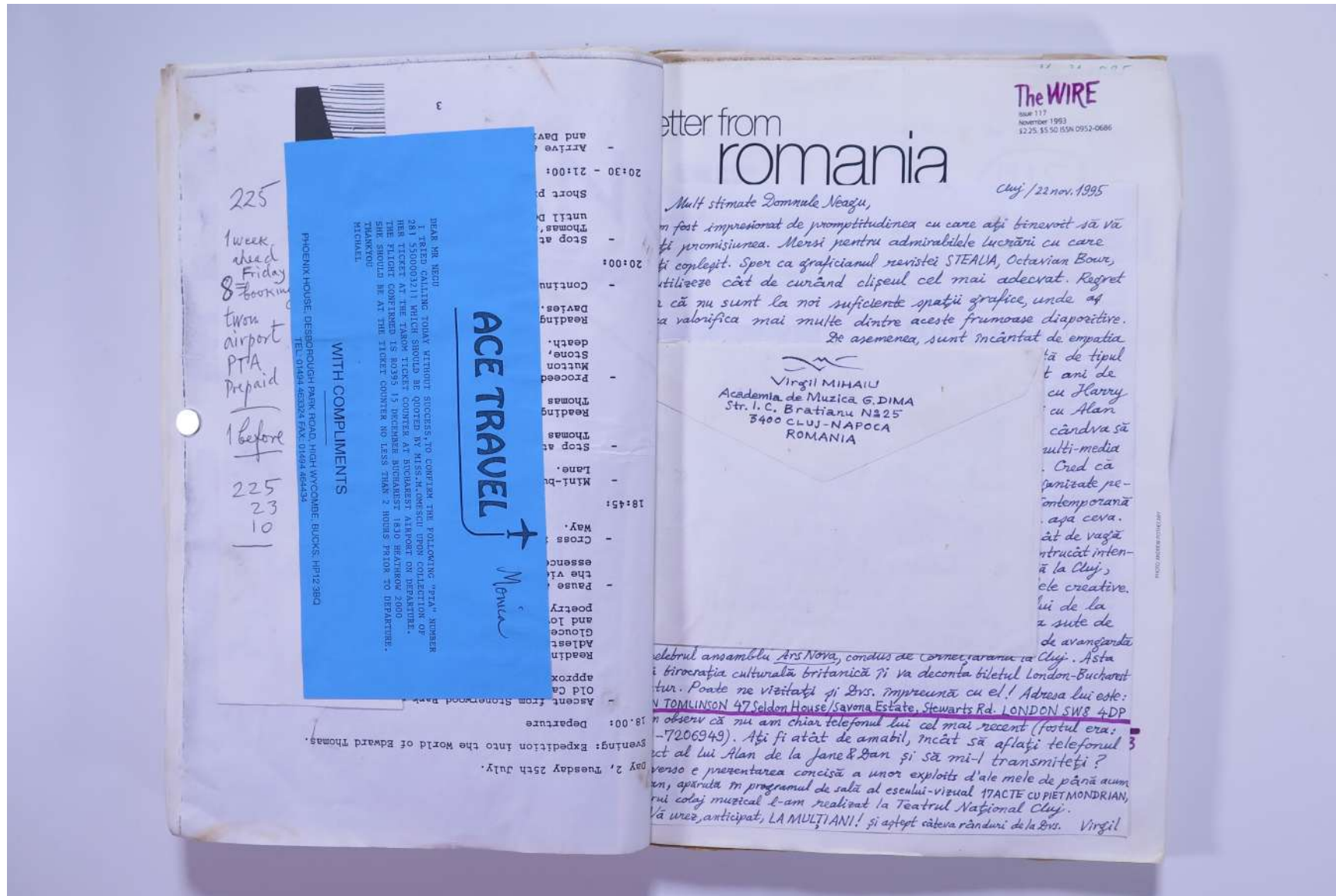
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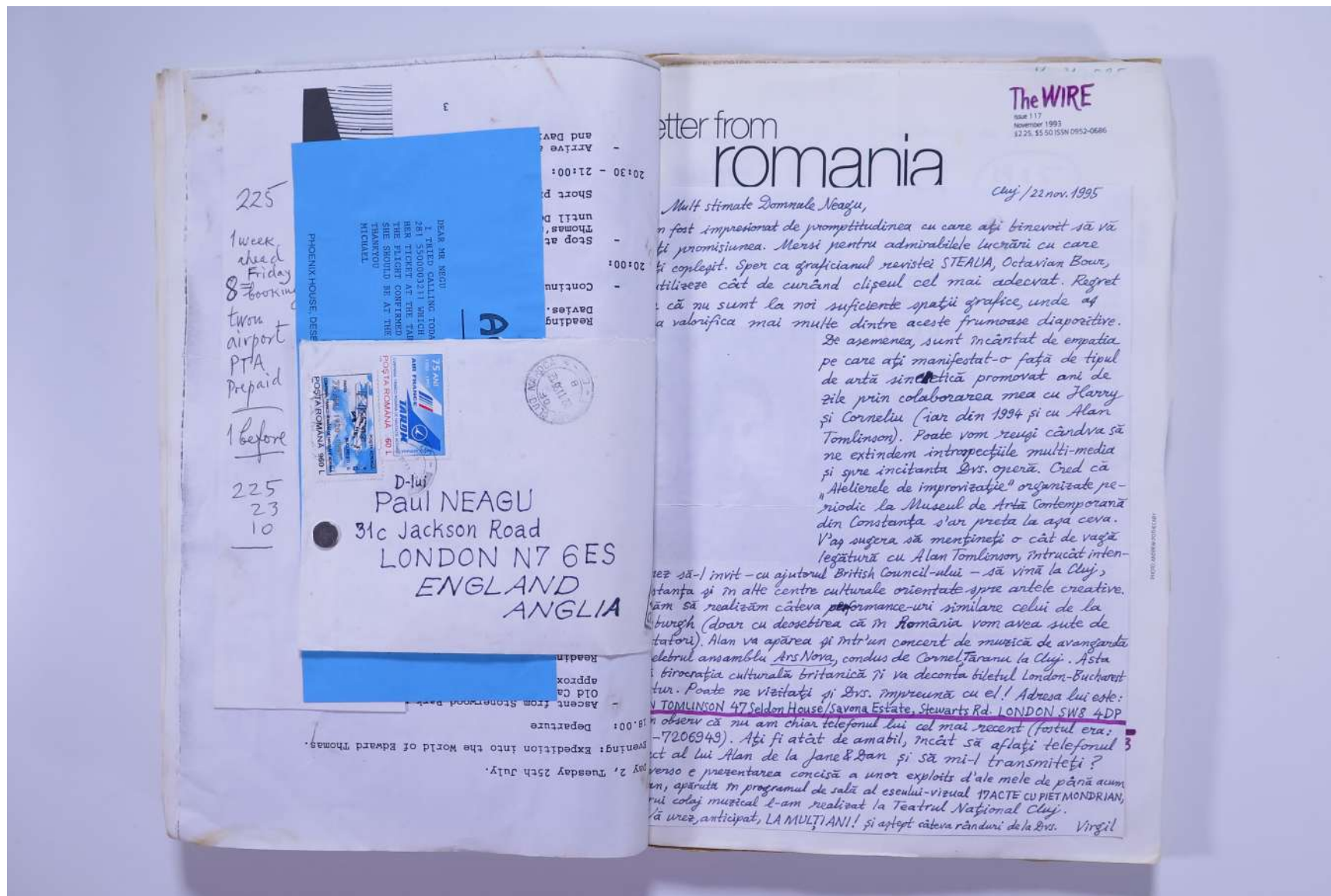


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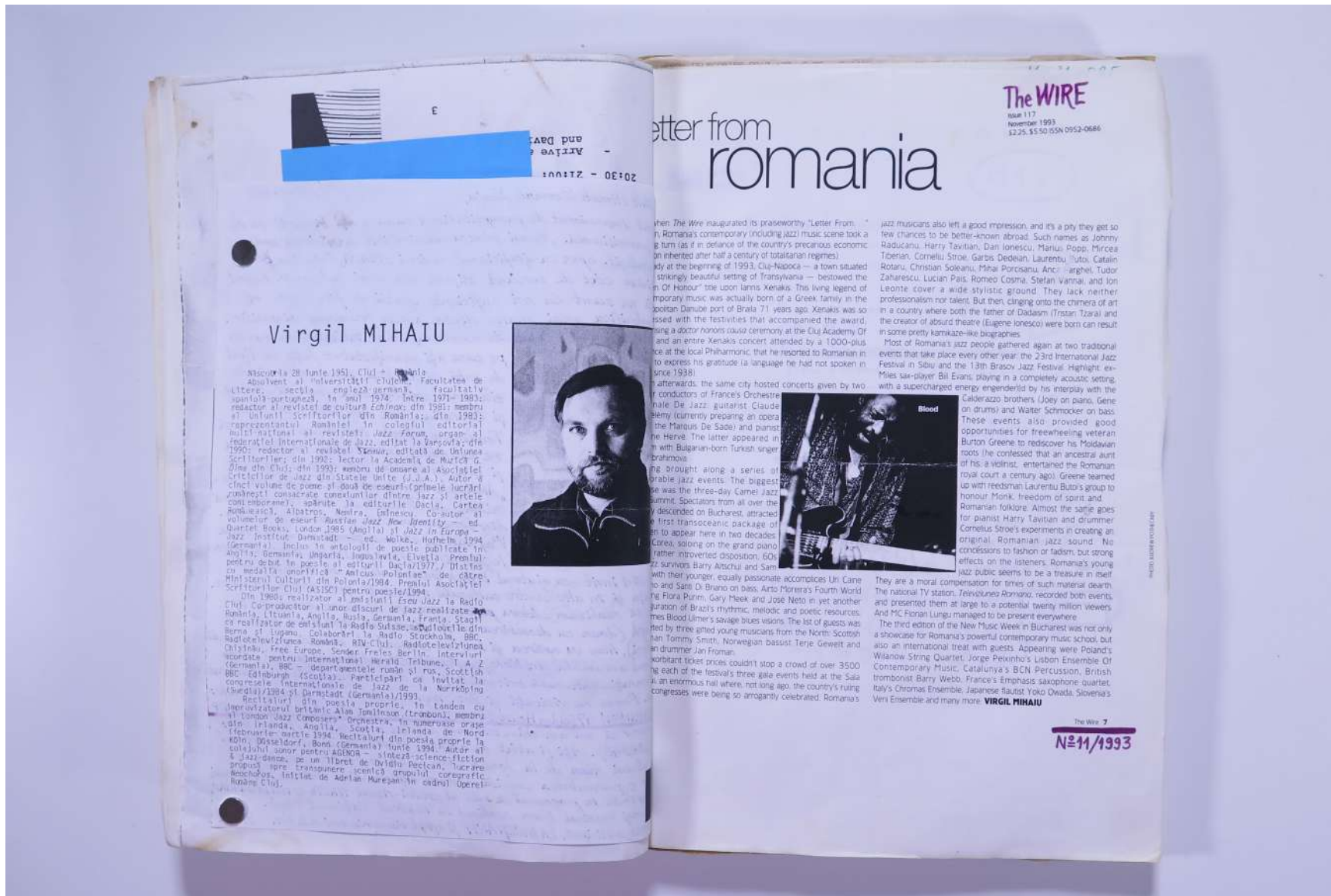
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### Virgil MIHAIU

Moscova 28 Iunie 1961. Cluj - România  
Absolvent al Universității Eufonia, Facultatea de  
Literă, secția engleză-germană, facultativ  
spaniolă-portugheză. În anul 1974 între 1971-1981:  
redactor al revistei de cultură Echinox; din 1981: membru  
și Uniunii Scriitorilor din România; din 1983:  
reprezentantul României în colegiul editorial  
Noul Cultural al revistei Jazz Forum; organ al  
federatiei Internaționale de Jazz editat la Jurgovla; din  
1990: redactor al revistei Xenua, editată de Uniunea  
Scriitorilor; din 1993: lector la Academia de Muzică G.  
Dima din Cluj; din 1993: membru de onoare al Asociației  
Criticilor de Jazz din Statele Unite (J.A.). Autor al  
cinci volume de poezie și două de eseuri (Orchestra lucrării  
rândurile consacrate consilierilor dintre jazz și artele  
contemporane), apărute în editurile Daclia, Cartea  
Românească, Albatros, Nemira, Editura Co-autor și  
volumelor de eseuri *Russian Jazz*, *New Identity* - ed.  
Quarter Books, London 1995 (Anghia) și *Jazz in Europe* -  
*Jazz Institut Darmstadt* - ed. Weike, Haffeln 1994  
(Germania). Inclus în antologii de poezie publicate în  
Anglia, Germania, Ungaria, Iugoslavia, Elveția. Premiul  
pentru debut în poezie al editurii Daclia 1977 / Premiul  
cu medalia onorifică "Amicus Poloniae" de către  
Ministerul Culturii din Polonia 1984. Președinte Asociației  
Scriitorilor Cluj (ASIS) pentru poezie 1994.  
Din 1980: realizator al emisiunii *Esu Jazz* la Radio  
Cluj. Co-producător al unor discuri de jazz realizate în  
România, Ucraina, Anglia, Rusia, Germania, Franța, Stații  
de realizator de emisiuni la Radio Suisse suțurtoarele din  
Bern și Lugano, colaborări la Radio Stockholm, BBC,  
Radio Televiziunea Română, RAI Cluj, Radio Televiziunea  
Chișinău, Free Europe, Sender Freies Berlin. Interviu  
scrisoare pentru *International Herald Tribune*, I. A. Z.  
BBC, Edinburgh (Scoția). Participări ca invitat la  
congresele internaționale de jazz de la Norrköping  
(Suedia) 1984 și Darmstadt (Germania) 1993.  
Recitaluri și poezia proprie. În tandem cu  
interpretul britanic Alan Tomlinson (Tromboni); membru  
și Irlandă - Anghia, Scoția,landa de Nord  
februarie-martie 1994. Recitaluri din poezia proprie la  
colăși și sonor pentru ABNOR - sinteză science-fiction  
& jazz dance, pe un libret de Helmut Peckan, lucrare  
muzicală, înscris de Adrian Mureșan în cadrul Opera  
Române Cluj.



### Letter from romania

The WIRE  
Issue 117  
November 1993  
£2.25, \$5.50 ISSN 0952-0686

When *The Wire* inaugurated its praiseworthy "Letter From" section, Romania's contemporary (including jazz) music scene took a big turn (as if in defiance of the country's precarious economic condition inherited after half a century of totalitarian regimes). At the beginning of 1993, Cluj-Napoca — a town situated in a strikingly beautiful setting of Transylvania — bestowed the "Cluj Of Honour" title upon Iannis Xenakis. This living legend of temporary music was actually born of a Greek family in the Romanian Danube port of Braila 71 years ago. Xenakis was so impressed with the festivities that accompanied the award, giving a doctor honors (causa ceremony) at the Cluj Academy Of and an entire Xenakis concert attended by a 1,000-plus audience at the local Philharmonic, that he resorted to Romanian in to express his gratitude (a language he had not spoken in since 1938).

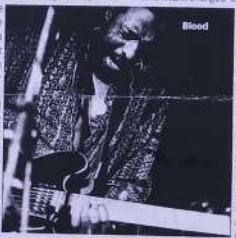
Afterwards, the same city hosted concerts given by two of the conductors of France's Orchestre Nationale De Jazz: guitarist Claude Delmonay (currently preparing an opera titled *Marius De Saete*) and pianist Hervé. The latter appeared in Cluj with Bulgarian-born Turkish singer Branhamu.

Cluj also brought along a series of other notable jazz events. The biggest was the three-day Camel Jazz Summit. Spectators from all over the world descended on Bucharest, attracted by the first trans-European package of jazz to appear here in two decades. Carole Sabote on the grand piano (rather noteworthy exposition, 6000 jazz survivors Barry Anstool and Sam with their younger, equally passionate accomplices Uri Gurin and Sara Di Bruno on bass, Arto Mierza's Fourth World the Flora Purim, Gary Meek and José Neto in yet another variation of Brazil's rhythmic, melodic and poetic resources, mes Blood Uimer's savage blues visions. The list of guests was head by three gifted young musicians from the North: Scottish pianist Tommy Smith, Norwegian bassist Terje Geweit and an drummer Jan Froman.

With their ticket prices couldn't stop a crowd of over 3500 on each of the festival's three gala events held at the Sala J, an enormous hall where, not long ago, the country's ruling congresses were being so arrogantly celebrated. Romania's jazz musicians also left a good impression, and it's a pity they get so few chances to be better-known abroad. Such names as Johnny Raducanu, Harry Tavrian, Dan Ionescu, Marius Popa, Mircea Tiberian, Corneliu Stroe, Garbis Dedekian, Laurentiu Iltos, Catalin Rotaru, Christian Soreanu, Mihai Porcesanu, Anca Iarghel, Tudor Zaharescu, Lucian Pais, Romeo Cosma, Stefan Varma, and Ion Leonte cover a wide stylistic ground. They lack neither professionalism nor talent. But then, clinging onto the chimera of art in a country where both the father of Dadaism (Tristan Tzara) and the creator of absurd theatre (Eugene Ionesco) were born can result in some pretty karkadee-like biographies.

Most of Romania's jazz people gathered again at two traditional events that take place every other year: the 23rd International Jazz Festival in Sibiu and the 13th Brasov Jazz Festival. Highlight: ex-Miles sax-player Bill Evans, playing in a completely acoustic setting, with a supercharged energy engendered by his interplay with the Calderazzo brothers (Joey on piano, Gene on drums) and Walter Schmocker on bass. These events also provided good opportunities for free-wheeling veteran Burton Greene to rediscover his Moldavian roots (he confessed that an ancestral aunt of his a violinist, entertained the Romanian royal court a century ago). Greene teamed up with freedman Laurentiu Butu's group to honour Monk, freedom of spirit and Romanian folklore. Almost the same ages for pianist Harry Tavrian and drummer Cornelius Stroe's experiments in creating an original Romanian jazz sound. No concessions to fashion or fadism, but strong effects on the listeners. Romania's young jazz public seems to be a treasure in itself. They are a moral compensation for times of such material dearth and presented them at large to a potential twenty million viewers. And MC Florian Lungu managed to be present everywhere.

The third edition of the New Music Week in Bucharest was not only a showcase for Romania's powerful contemporary music school, but also an international treat with guests. Appearing were Poland's Wilanow String Quartet, Jorge Peixinho's Lisbon Ensemble, Or Contemporary Music, Catalunya's BCN Percussion, British trombonist Barry Webb, France's Emphasis saxophone quartet, Italy's Chroma Ensemble, Japanese flautist Yoko Owada, Slovenia's Venti Ensemble and many more. **Virgil Mihaiu**



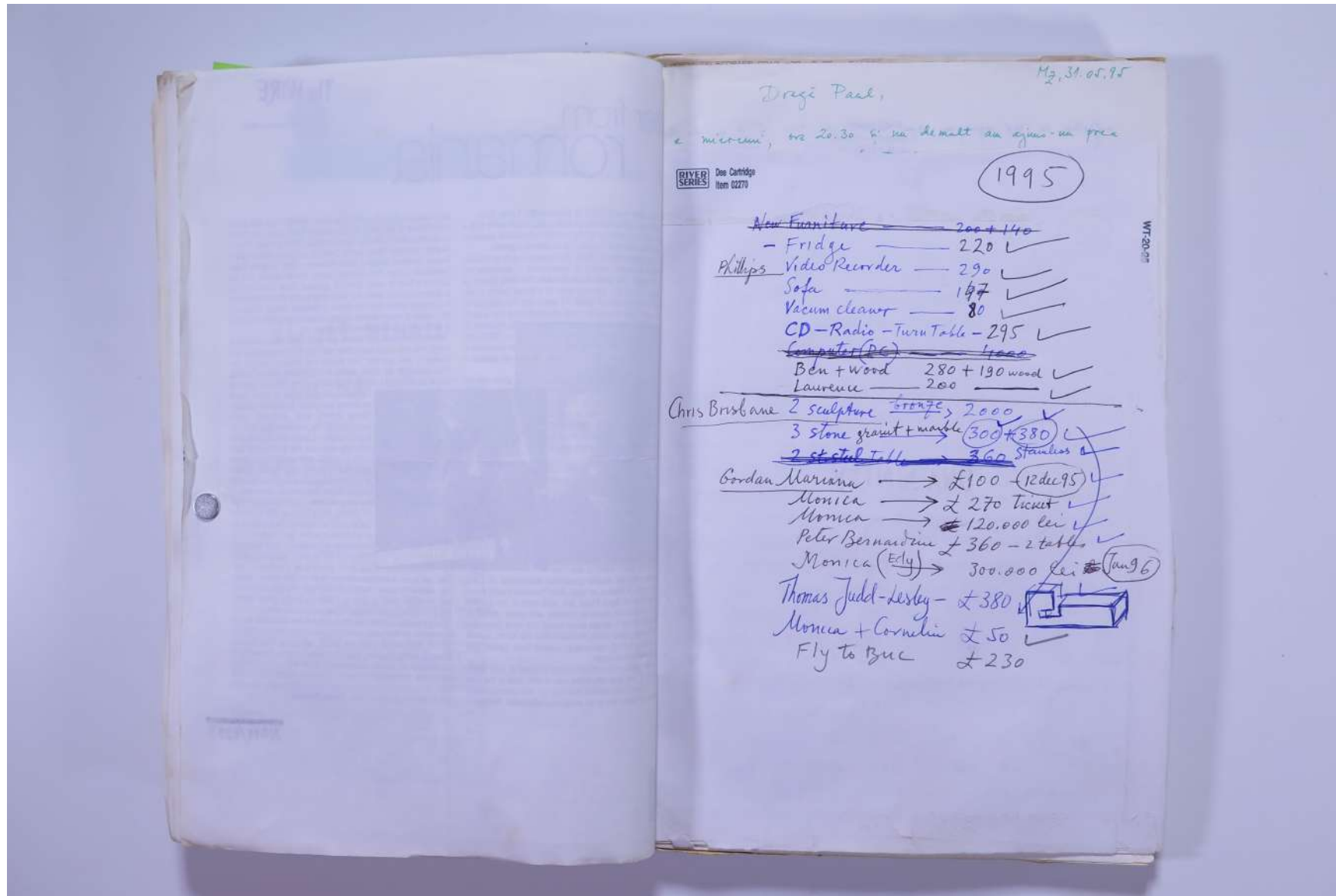
The Wire 7  
Nov 11/1993

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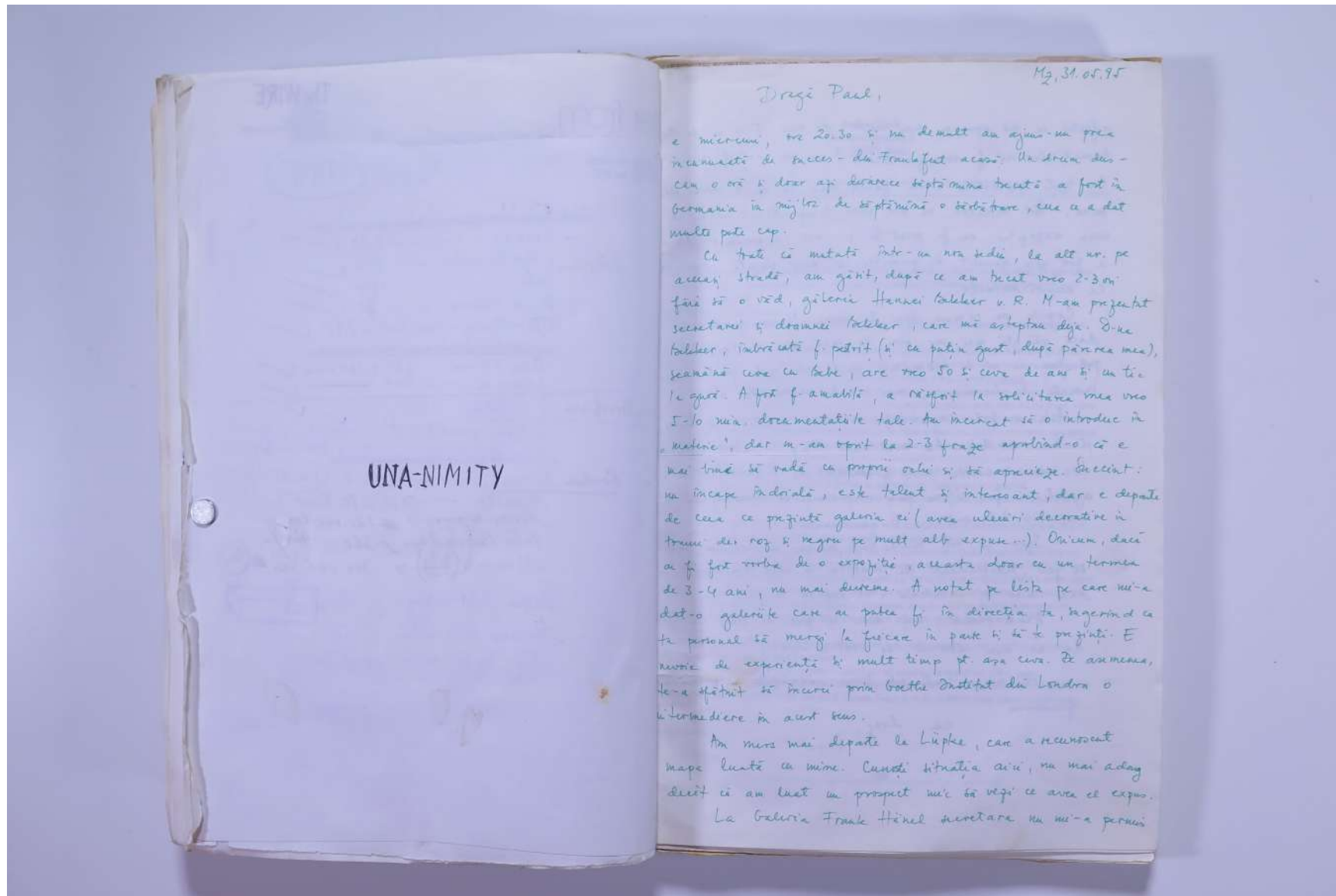
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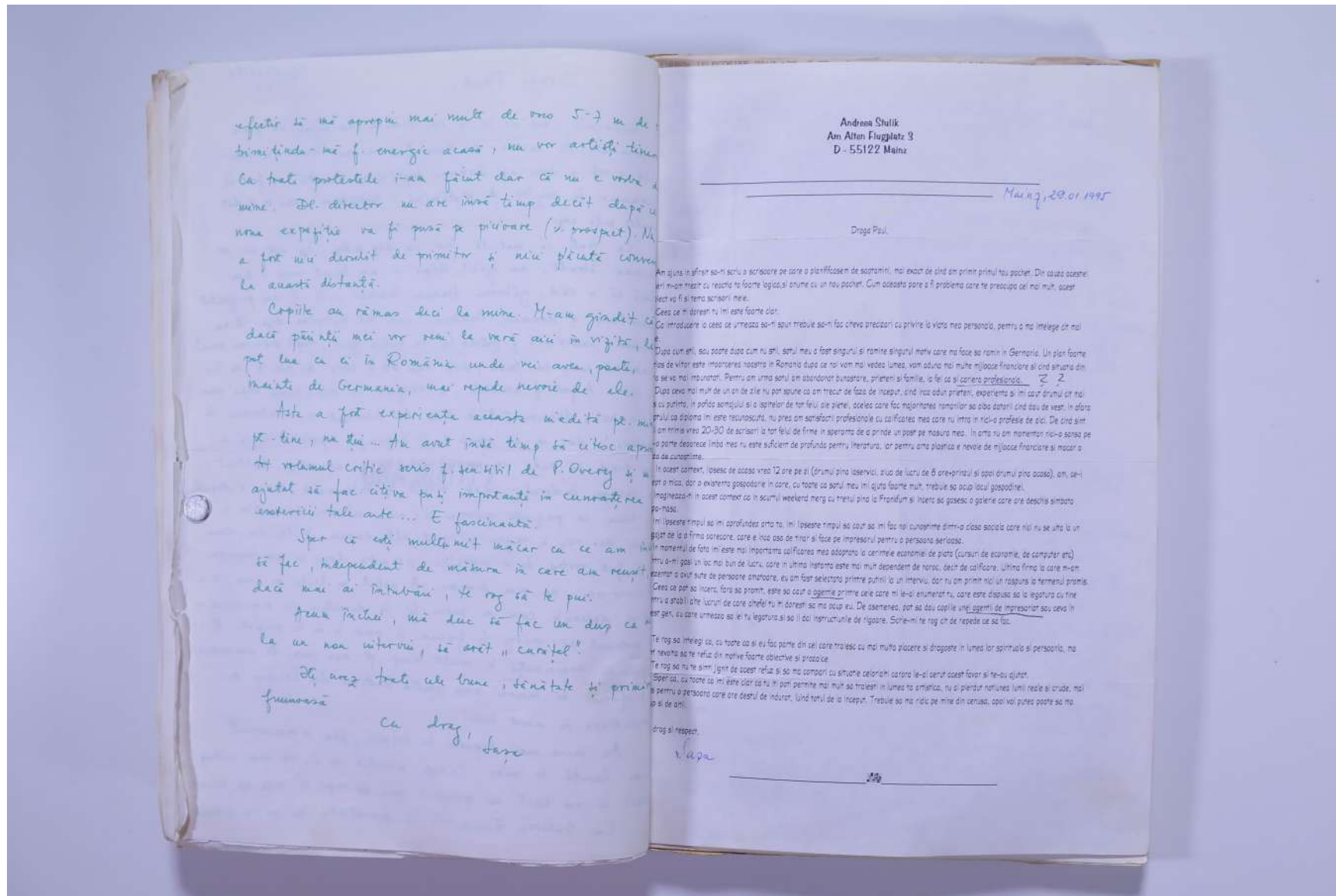
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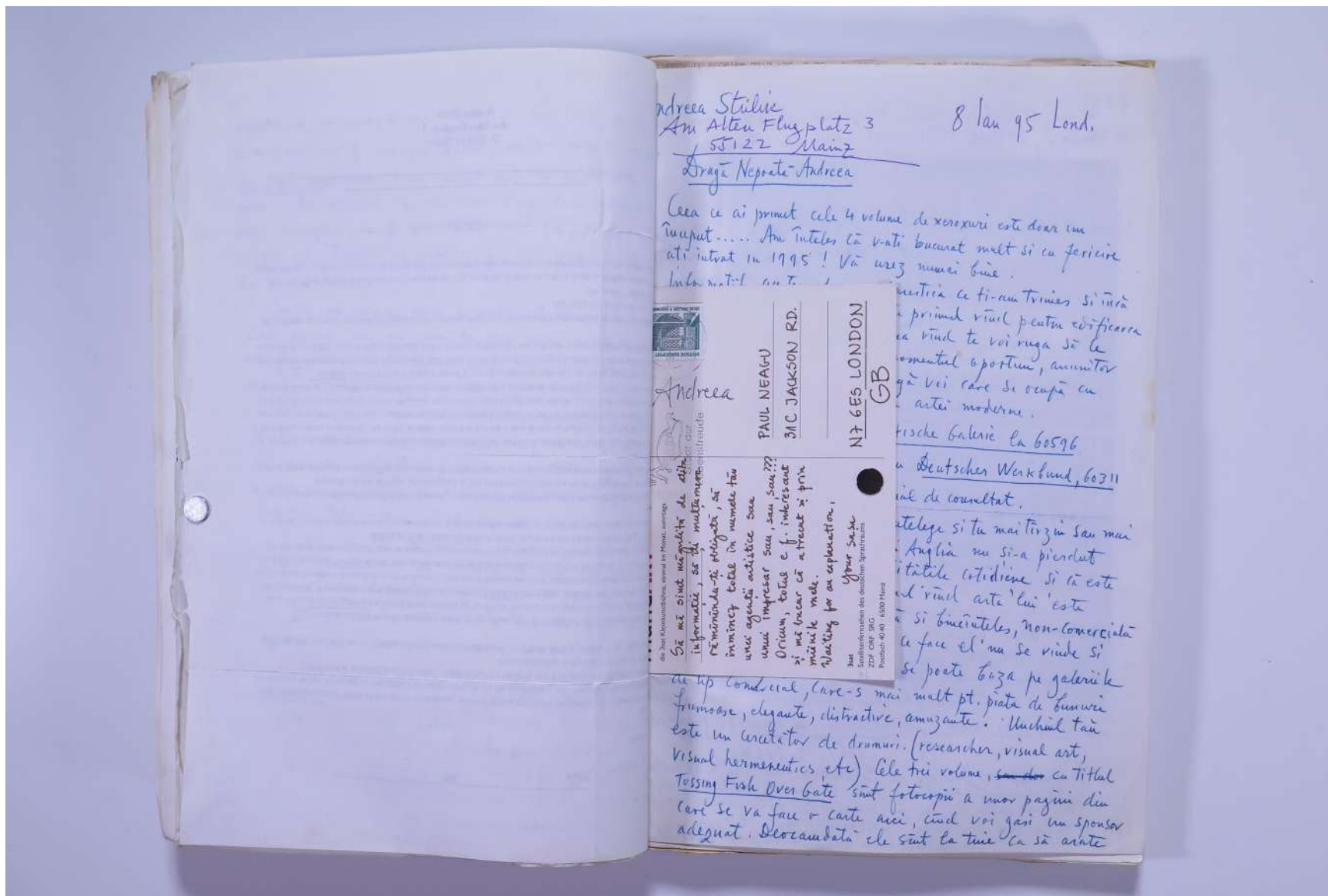
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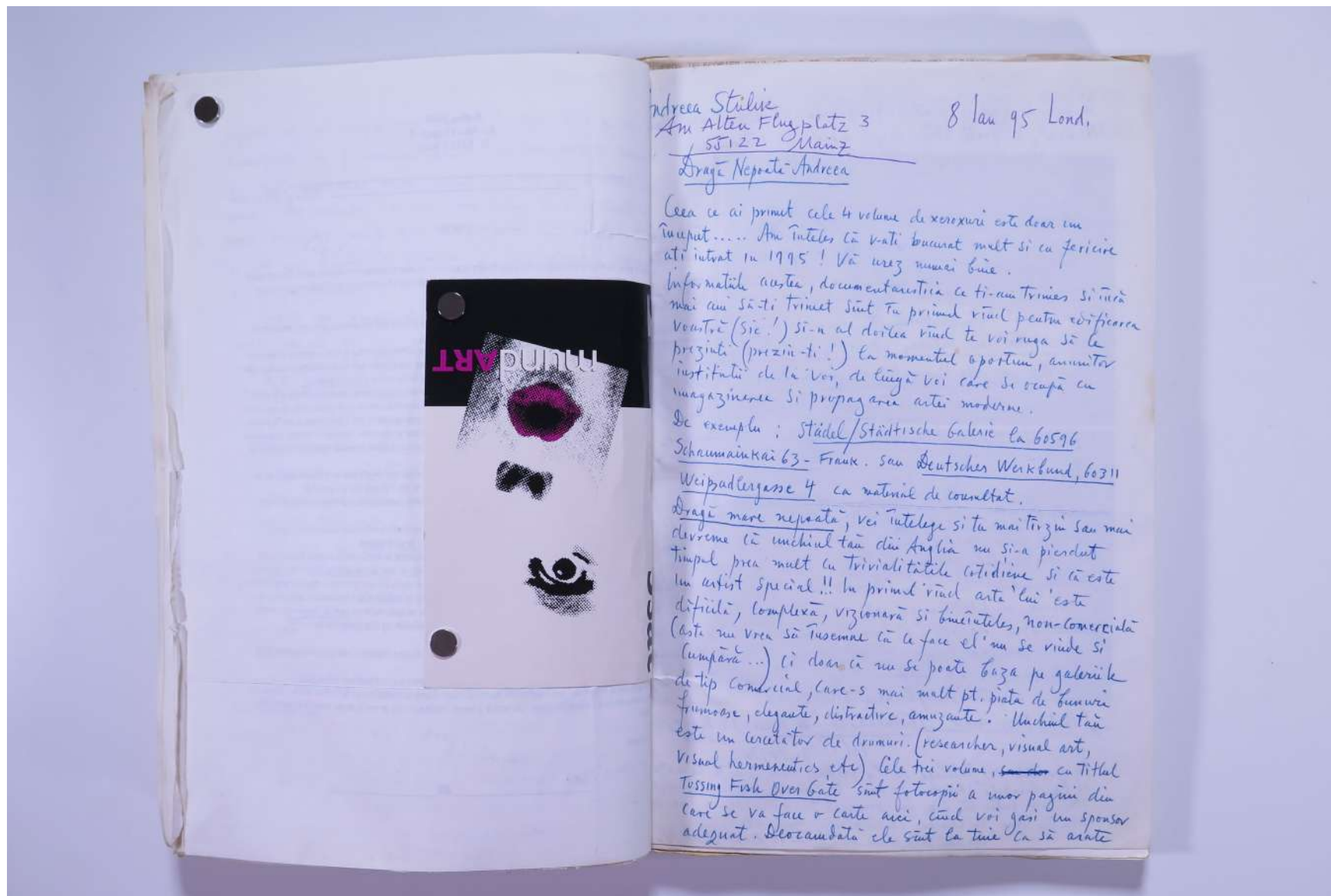
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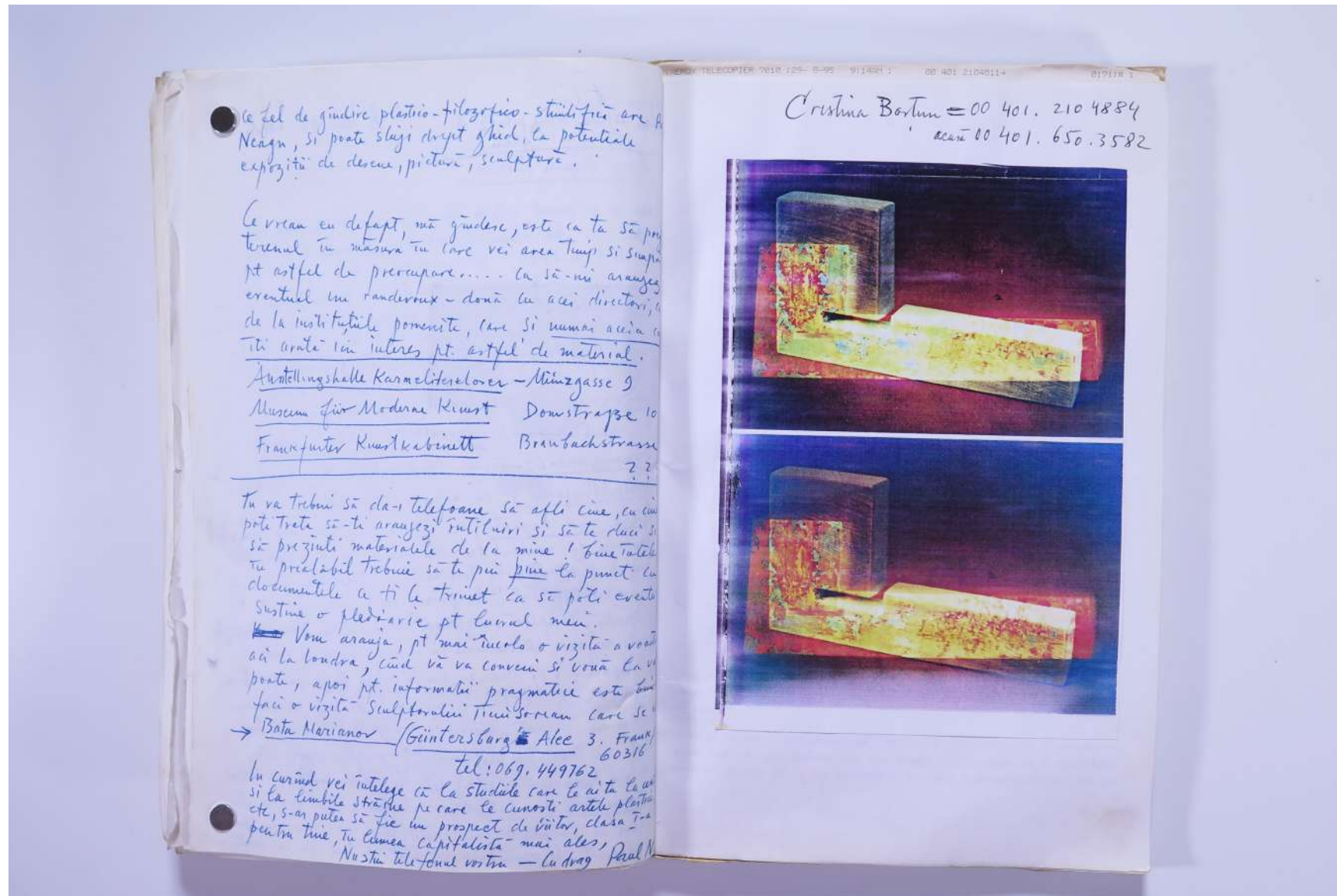
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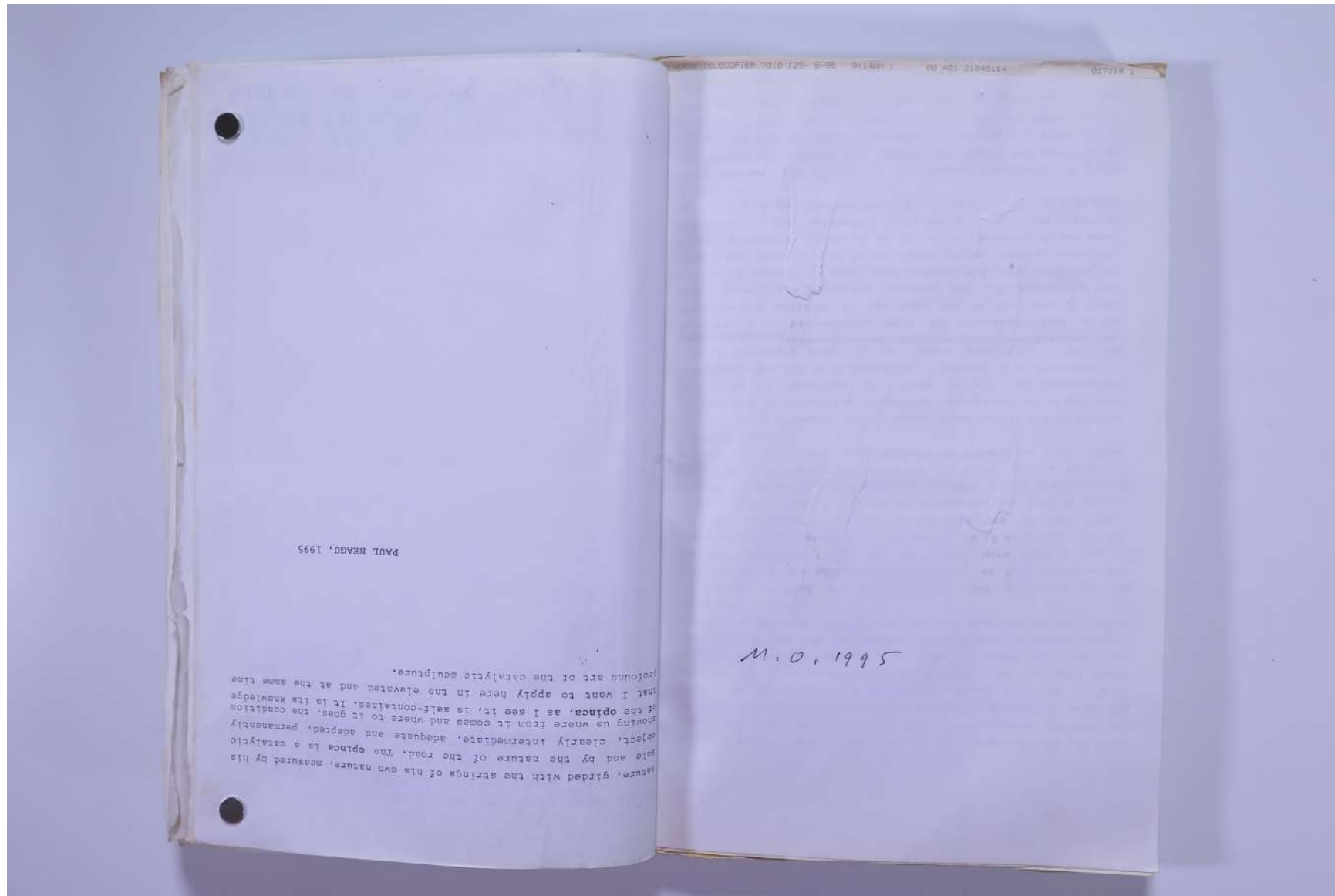


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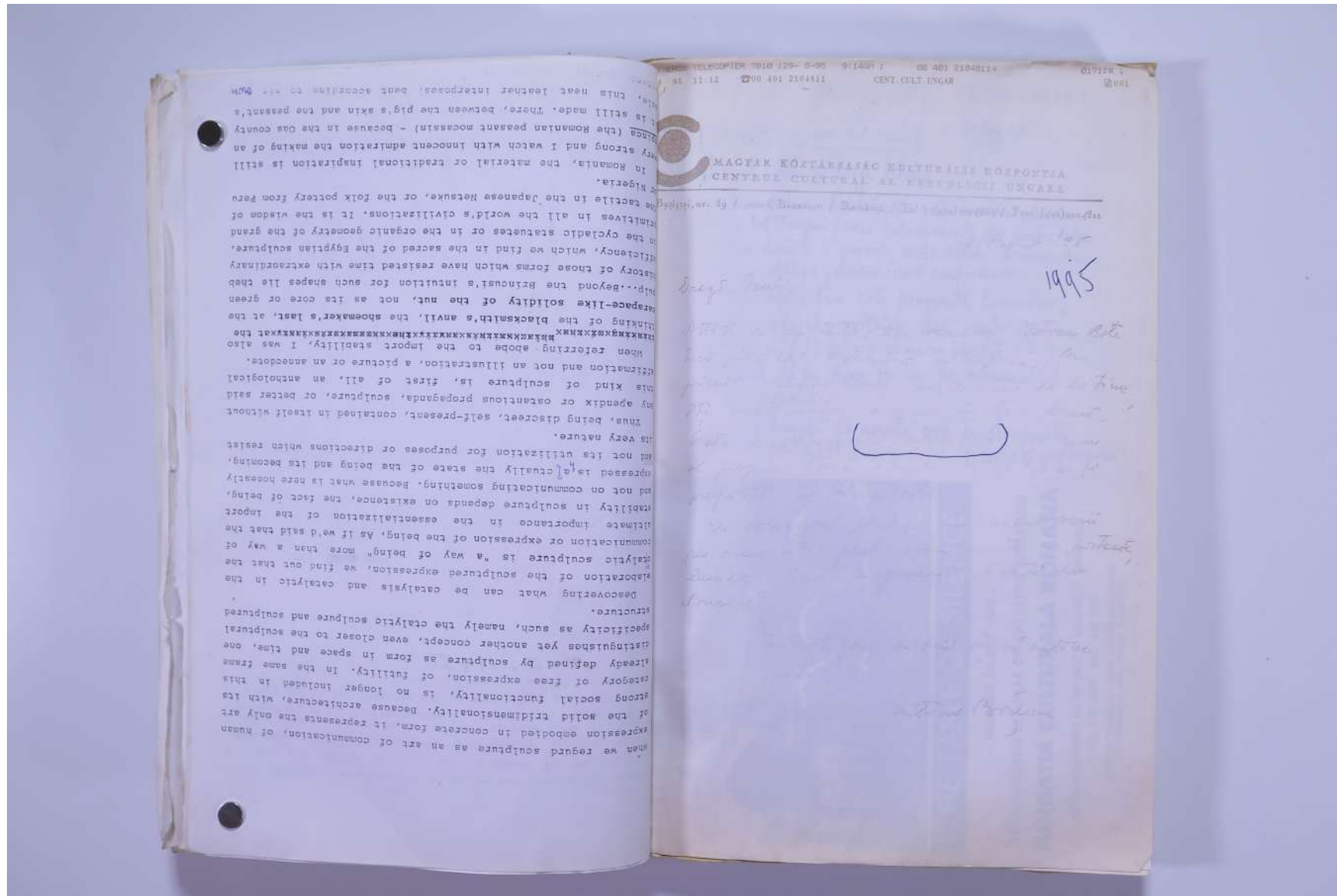
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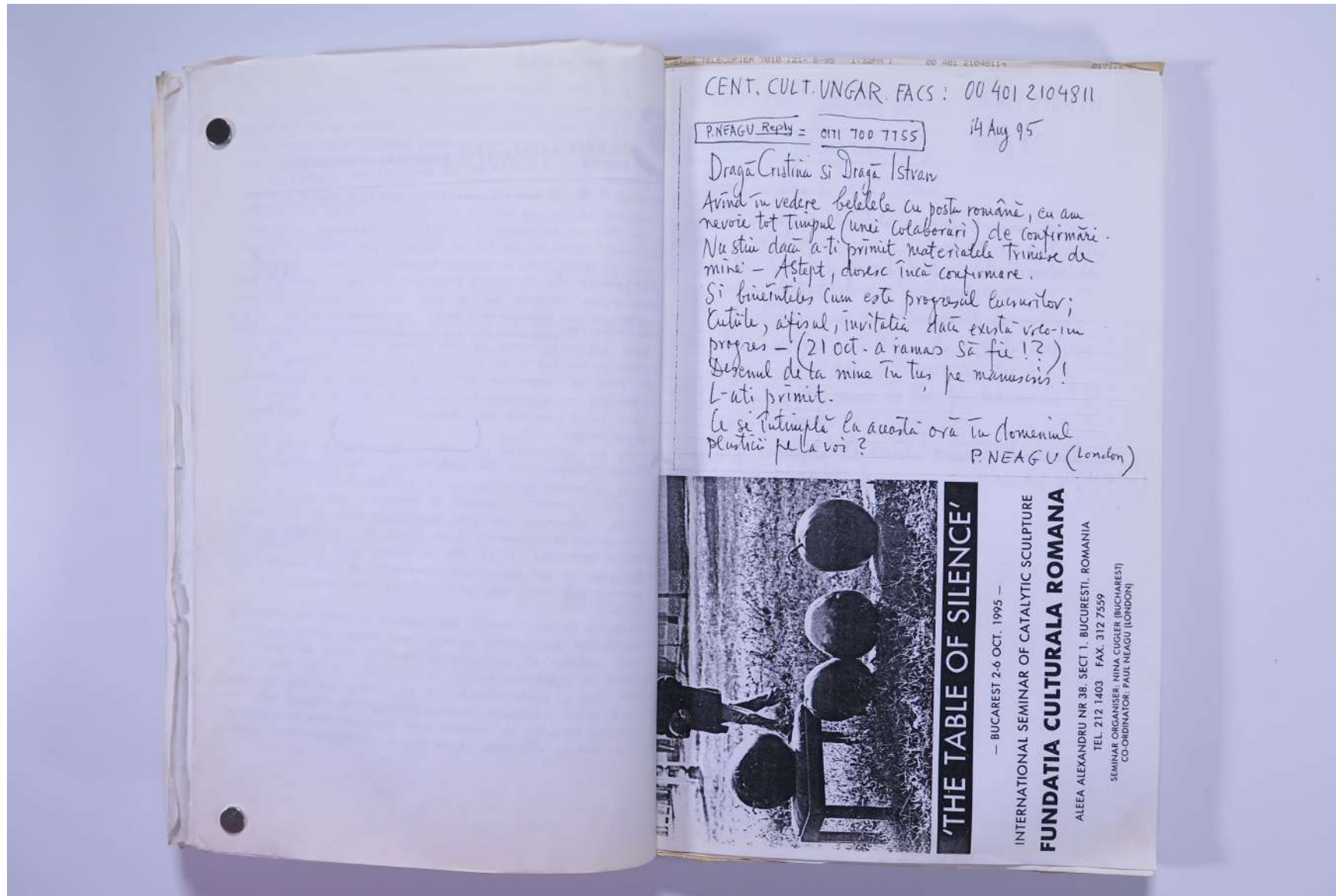
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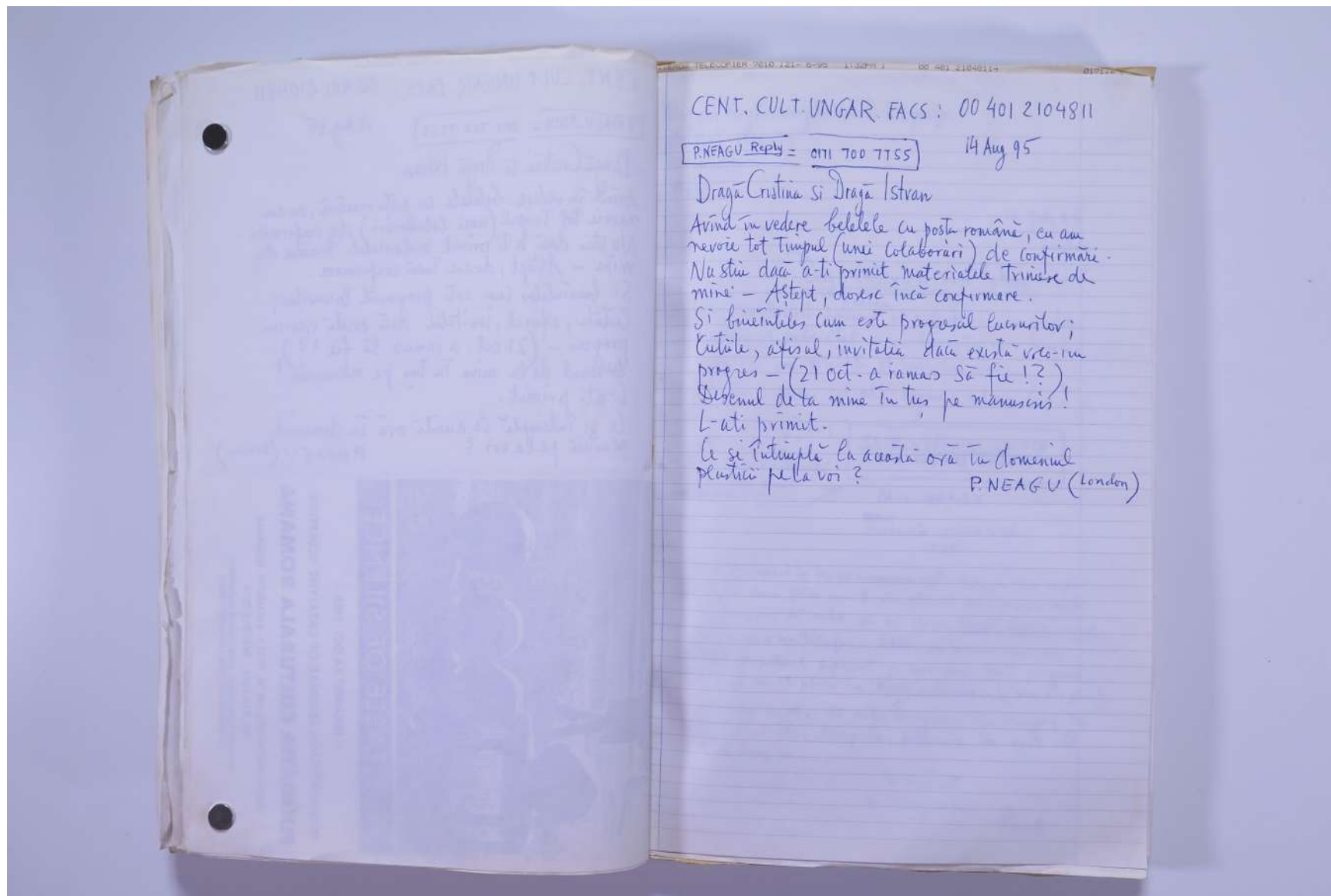
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CENT. CULT. UNGAR. FACS: 00 401 2104811

P. NEAGU Reply = 0111 700 7755

14 Aug 95

Dragă Cristina și Dragă Istra

Având în vedere belelele cu poșta română, eu am nevoie tot timpul (unei colaborări) de confirmări. Nu știu dacă ați primit materialele trimise de mine - Aștept, doare încă confirmare.

Și bineînțeles cum este progresul lucrurilor; Cutiile, afișul, invitația dacă există vreo în progres - (21 oct. - a rămas să fie!?) Desenul de la mine în țes pe manuscris!

L-ați primit.

Ce se întâmplă la această oră în domeniul plantării pe la voi?

P. NEAGU (London)

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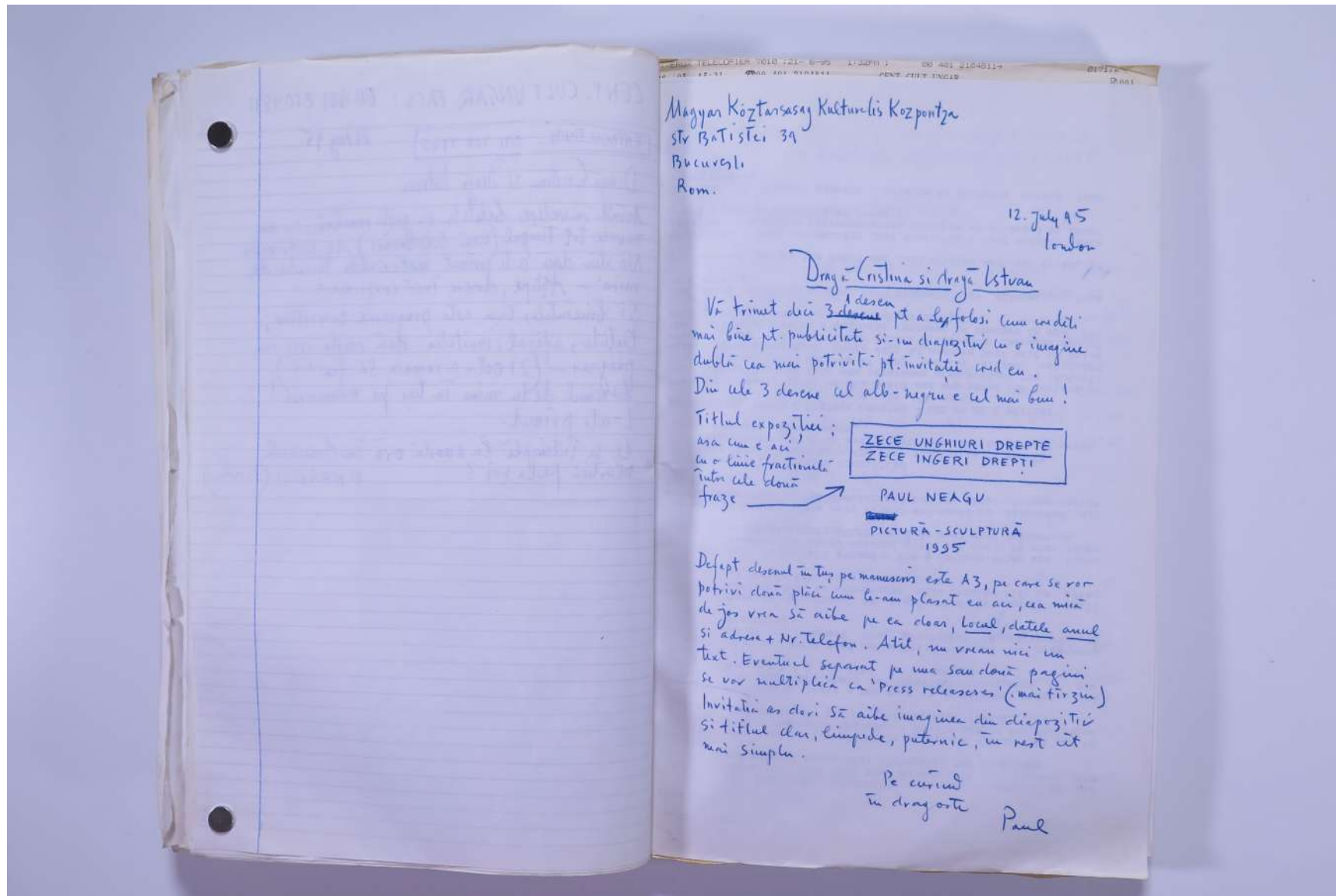
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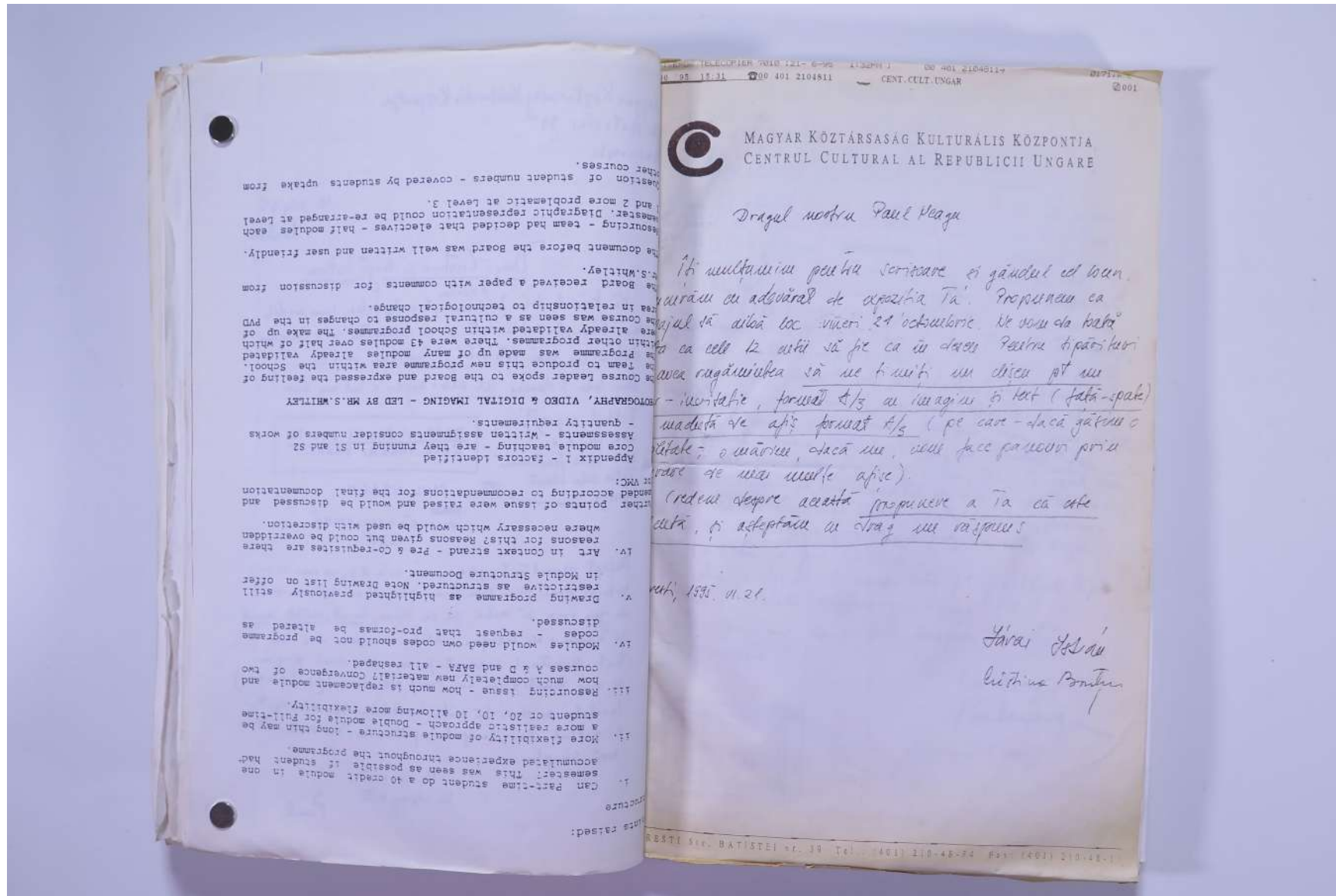
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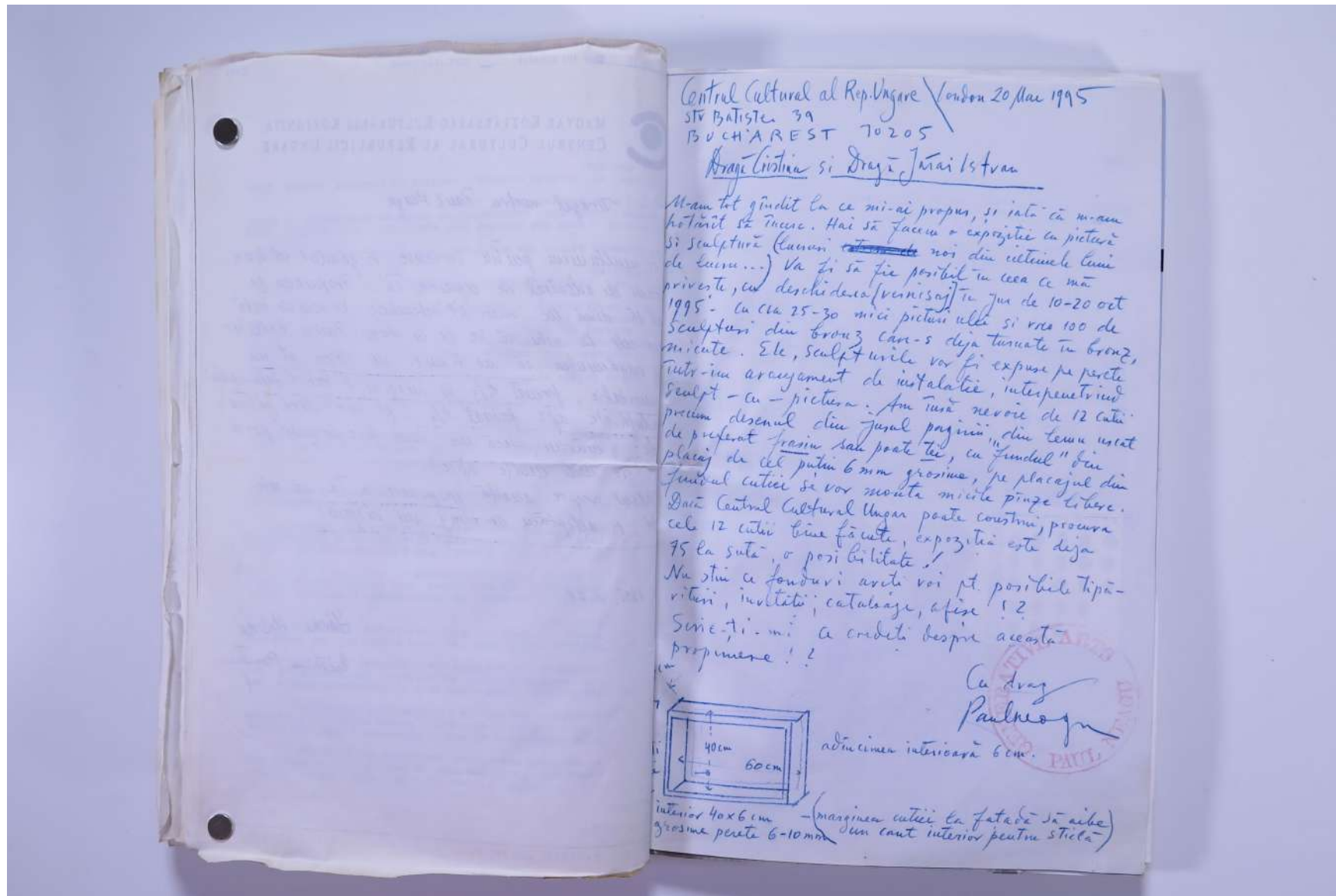
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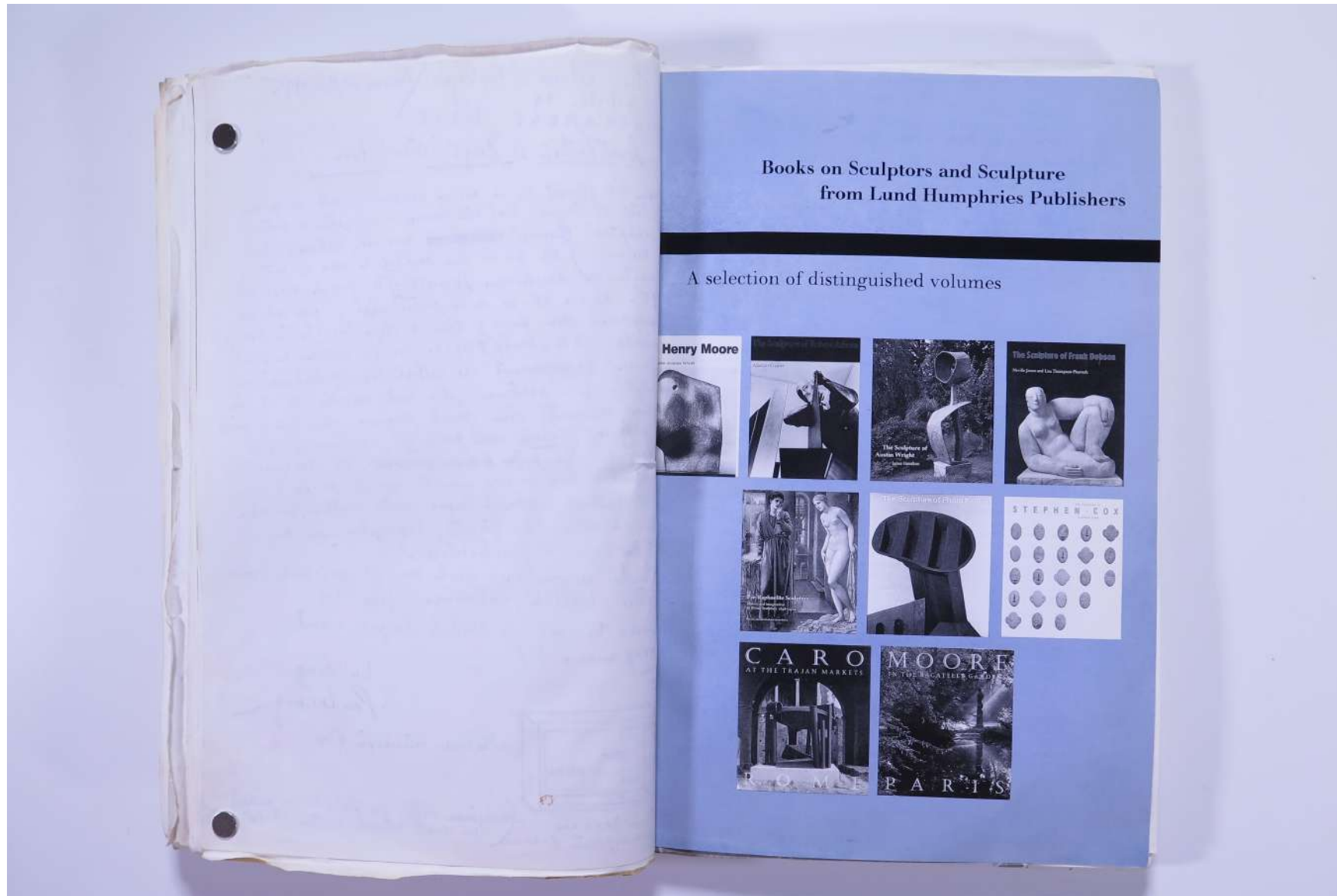
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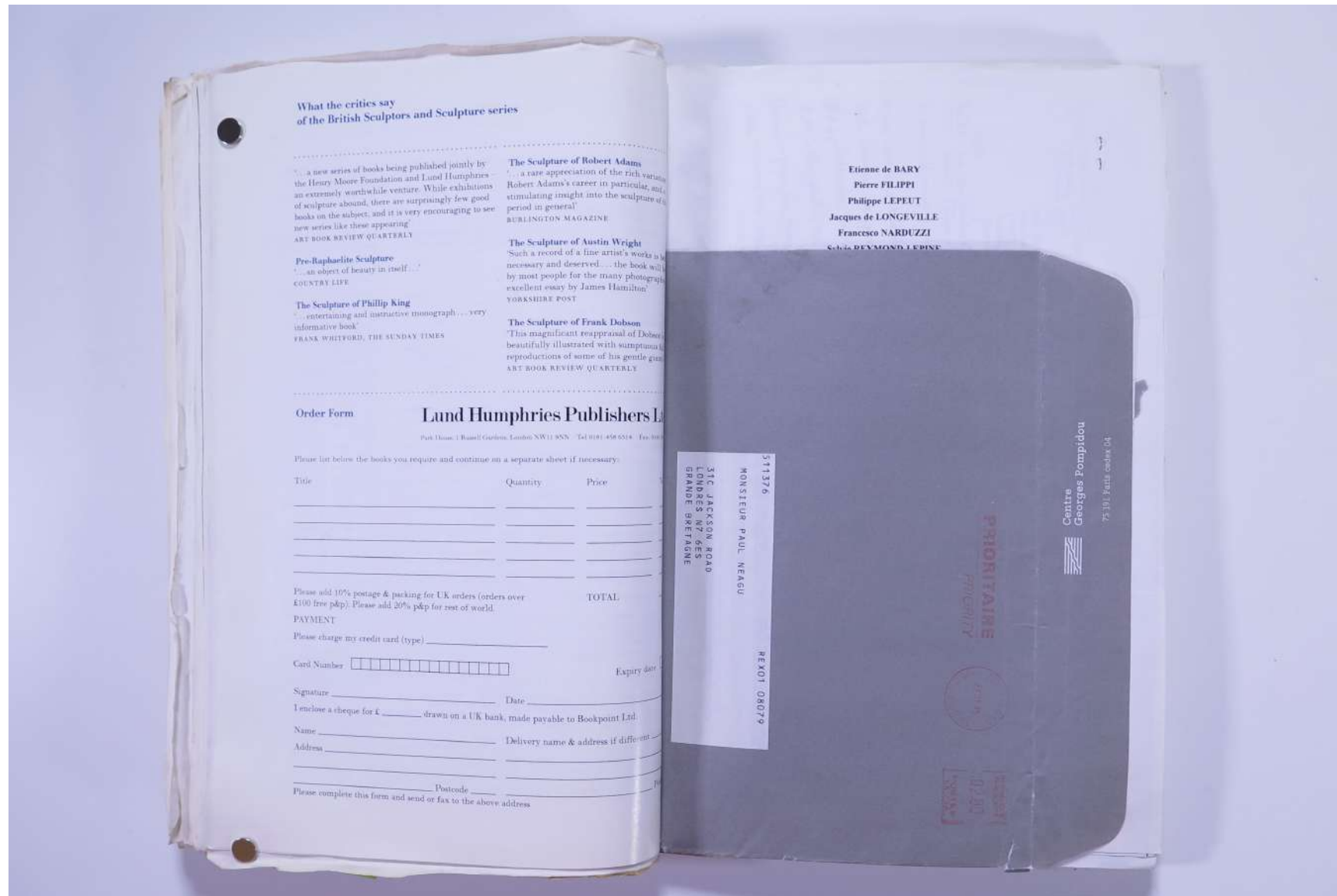


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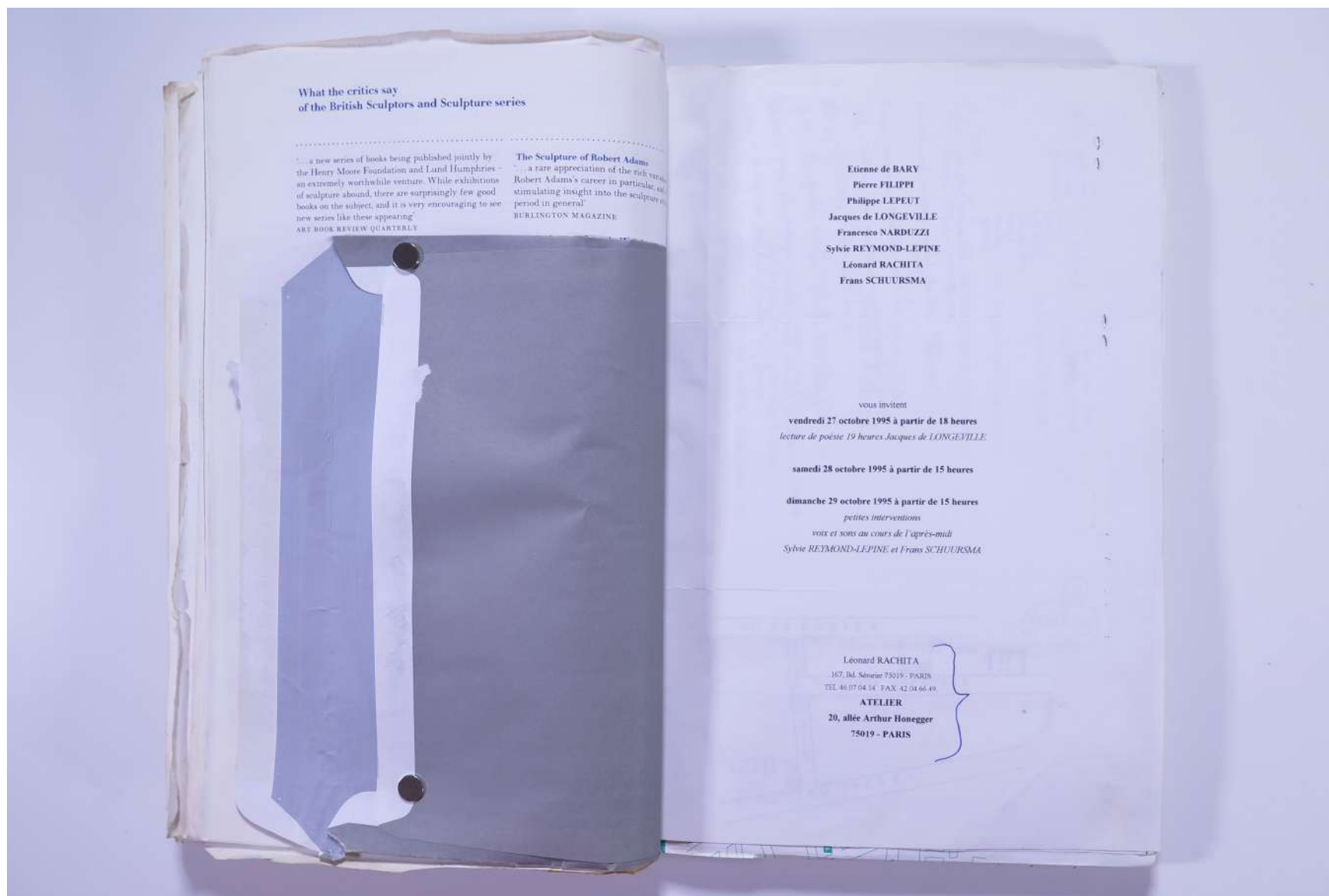
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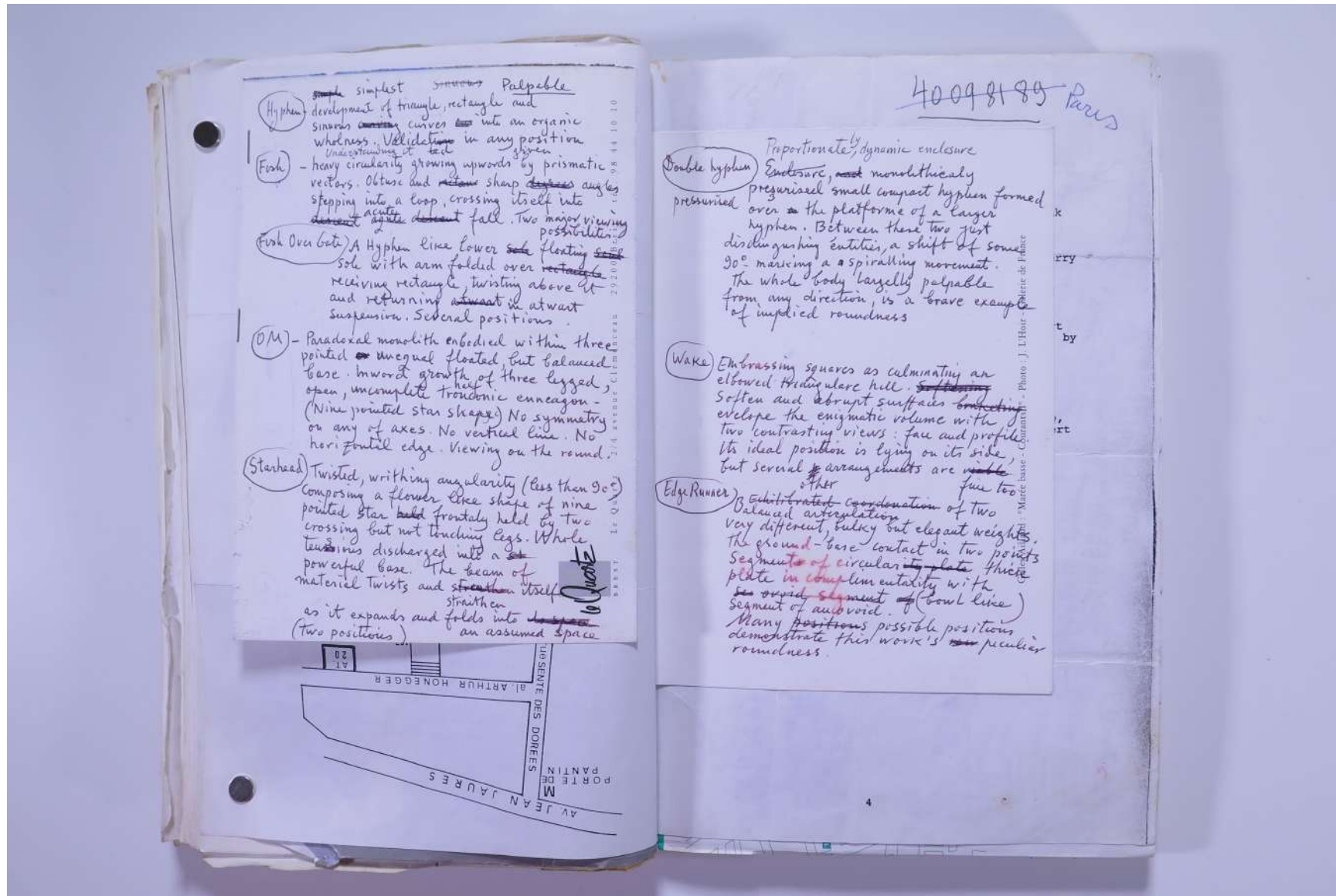
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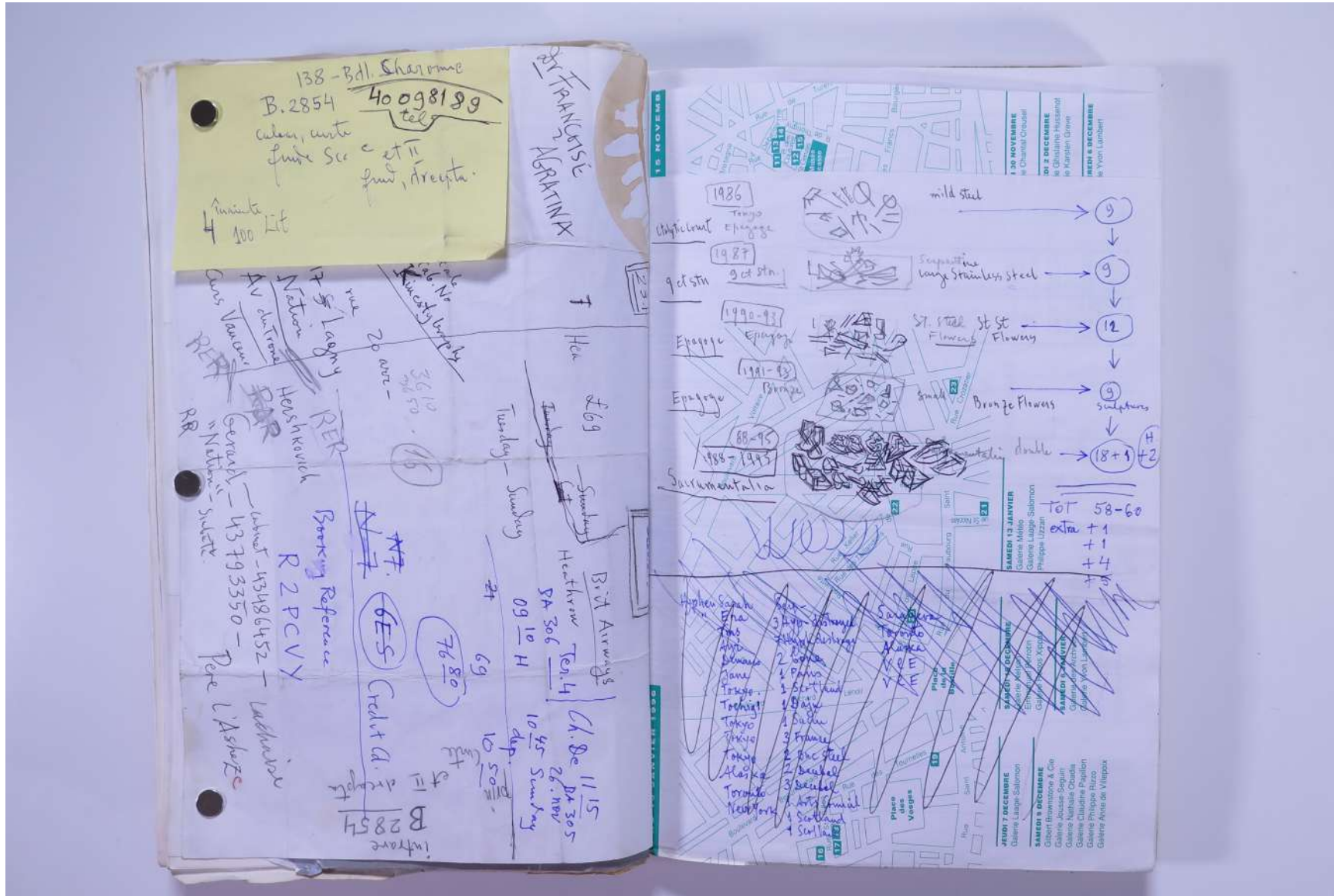
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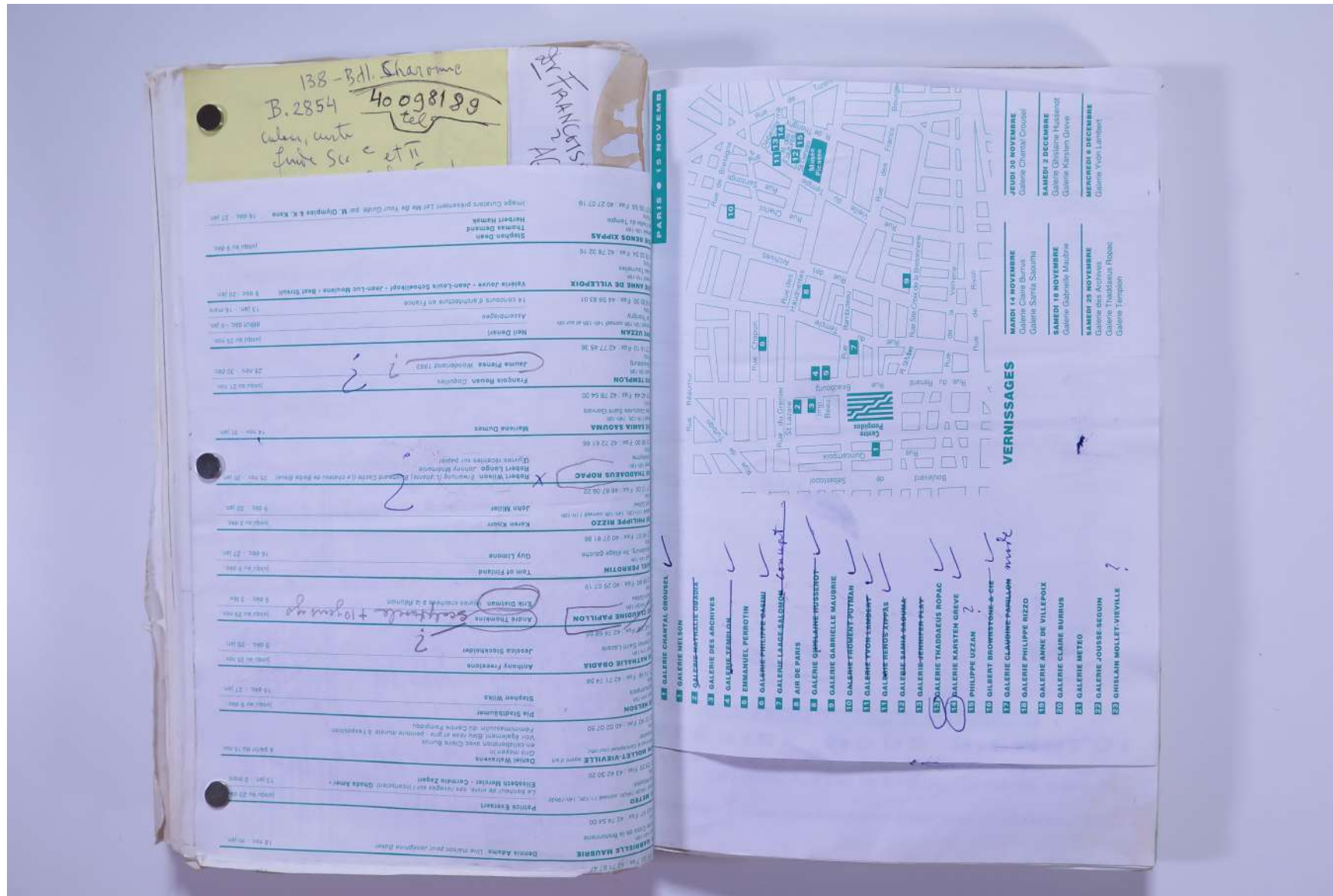
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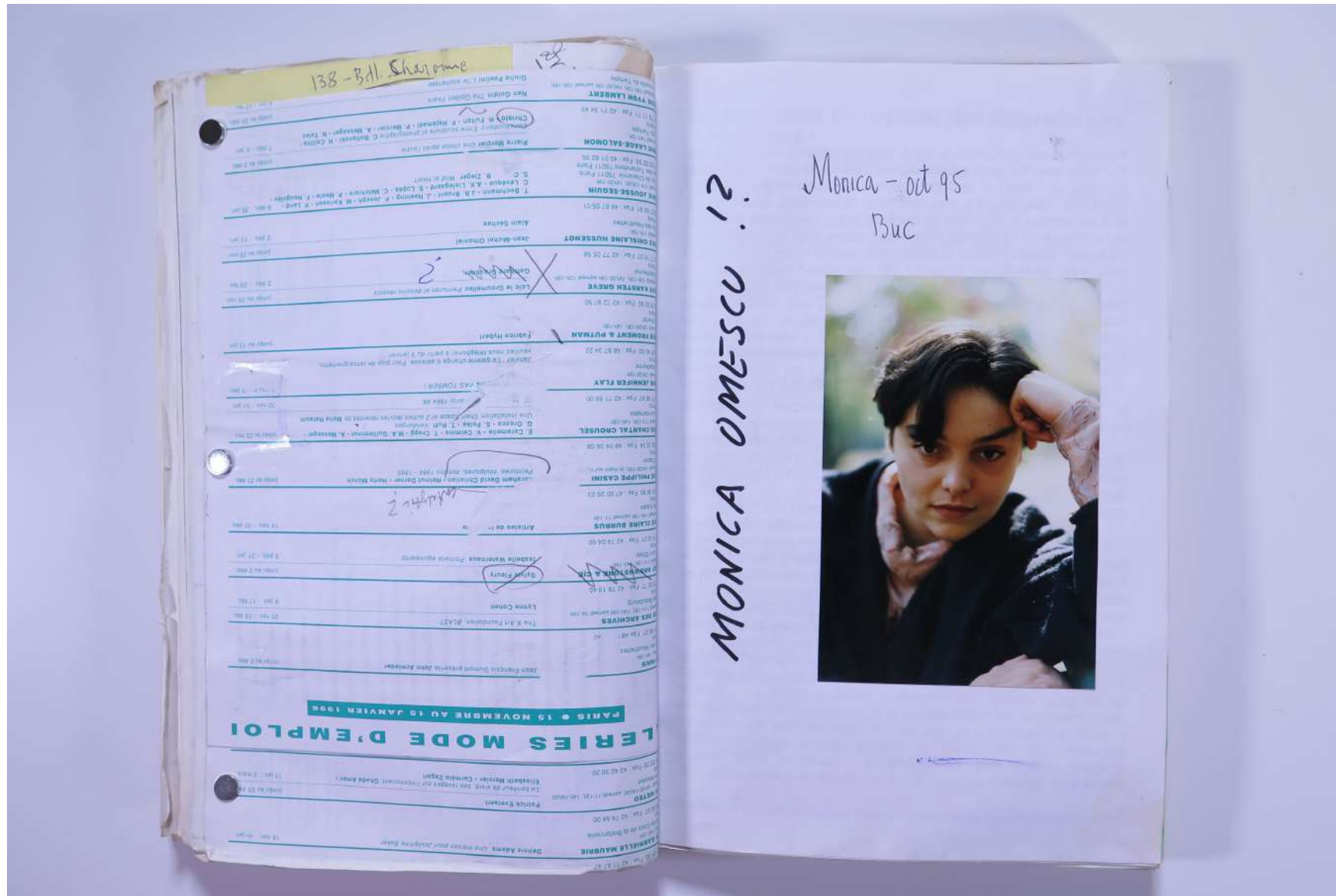
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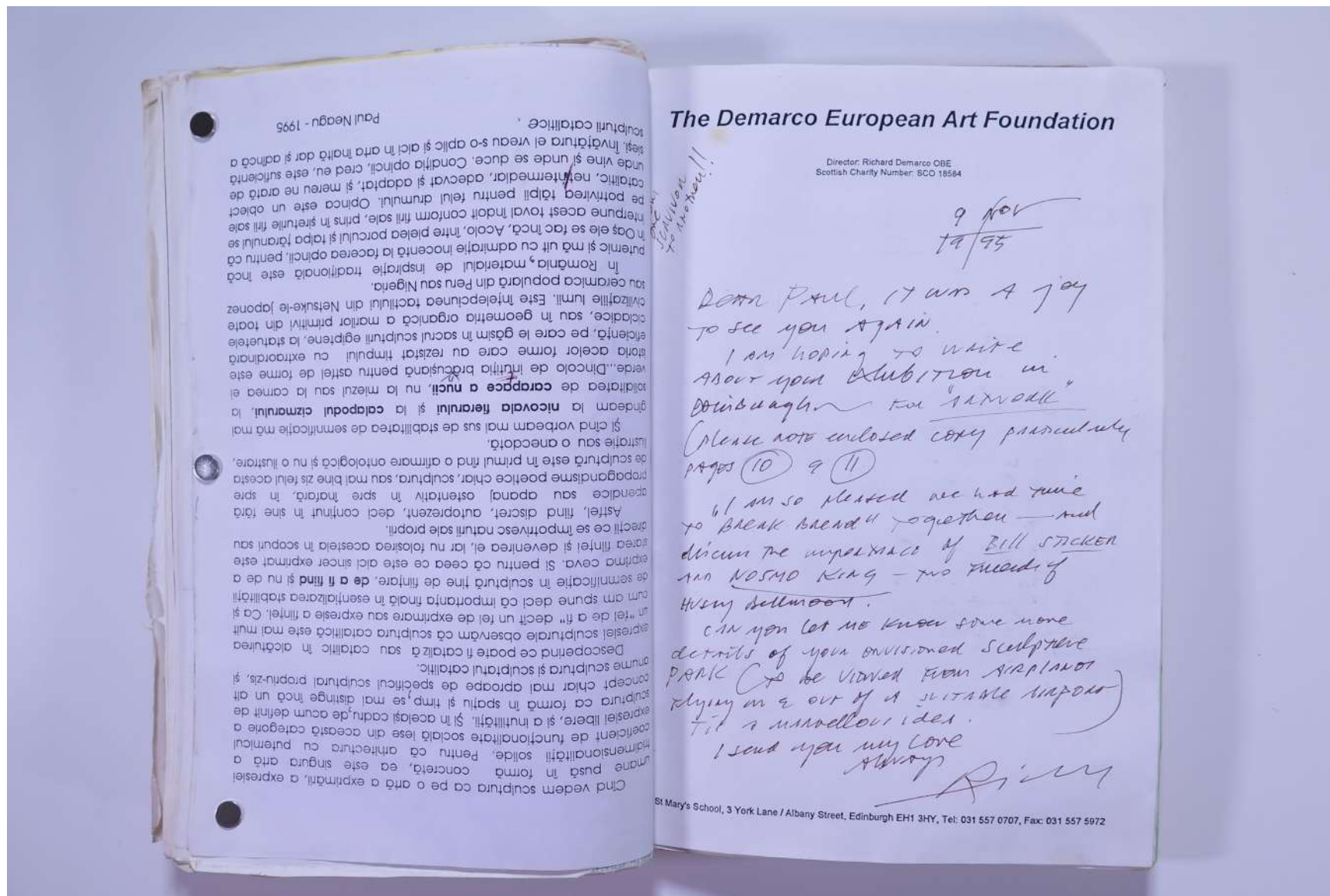
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## The Demarco European Art Foundation

Director: Richard Demarco OBE  
Scottish Charity Number: SCO 19564

9 Nov  
1995

Copy  
to  
Mr. Neagu!!

Dear Paul, it was a joy  
to see you again.  
I am hoping to write  
about your exhibition in  
Dublin for "ARTWORK"  
Please note enclosed copy particularly  
pages (10) & (11)  
I am so pleased we had time  
to "break bread" together - and  
discuss the importance of Bill Stucken  
and Norman King - two friends of  
Helen Bellmont.  
Can you let me know some more  
details of your envisioned sculpture  
park (to be viewed from airplane)  
flying in & out of a suitable airport -  
for a marvellous idea.  
I send you my love  
Always  
P. Neagu

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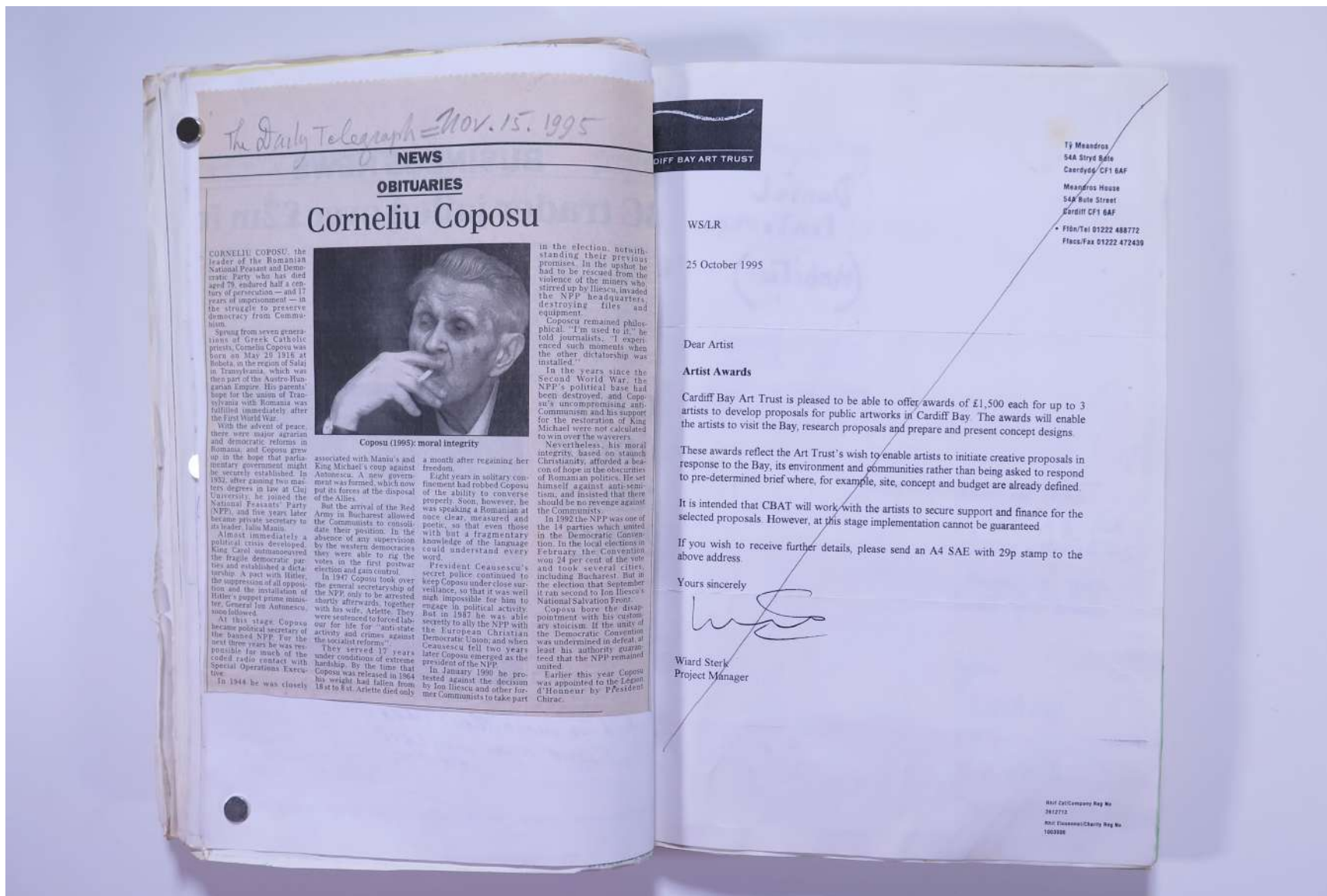


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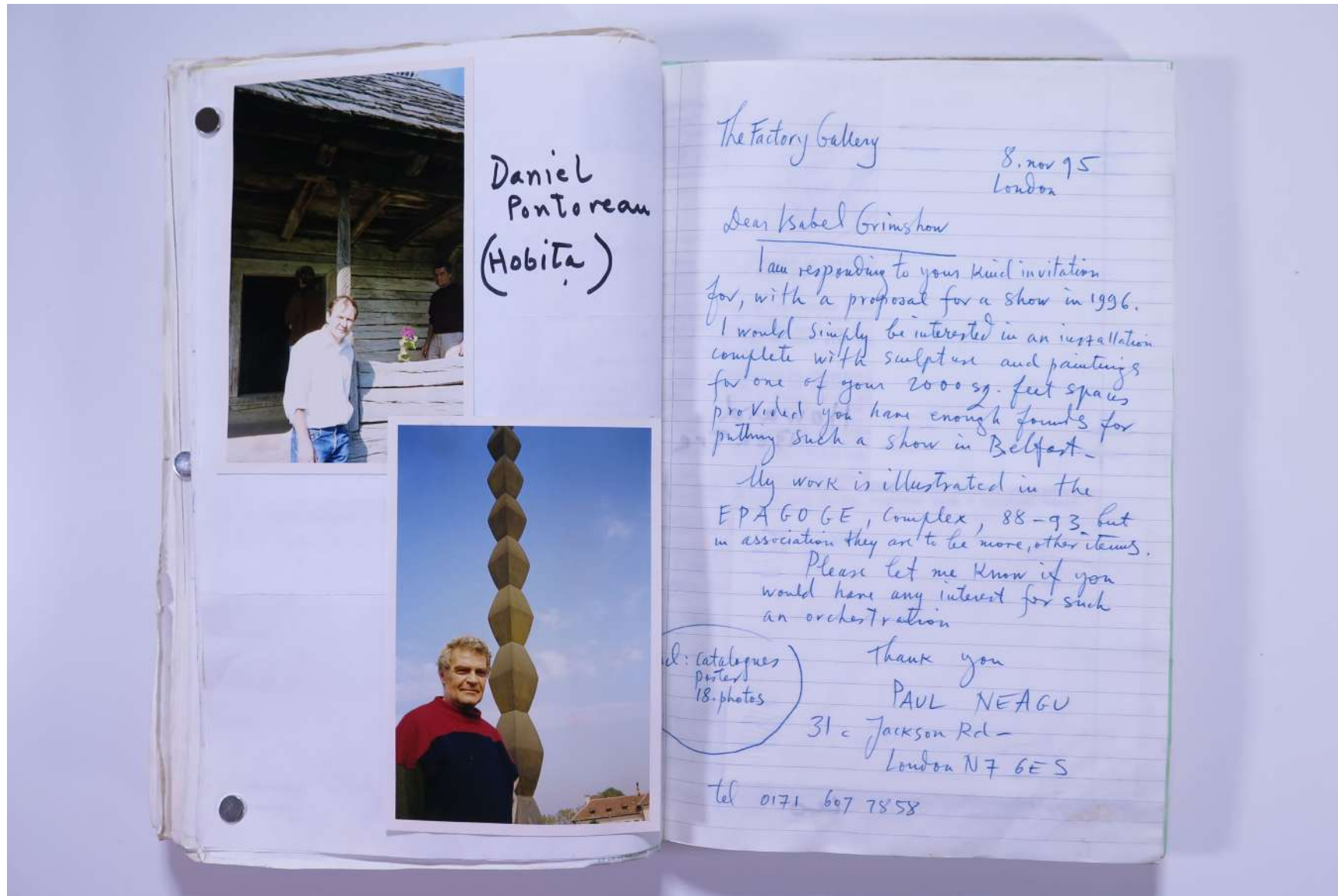
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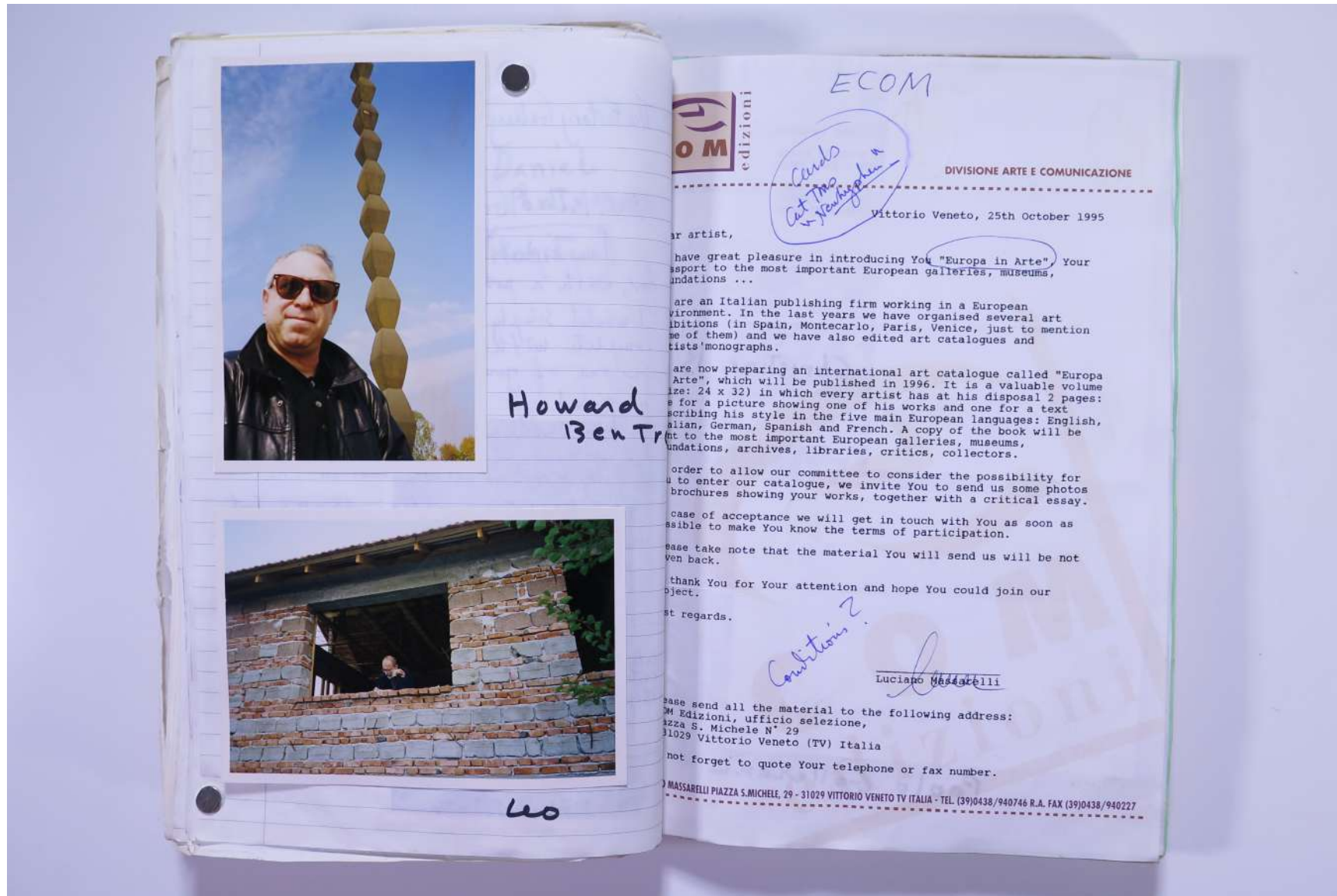
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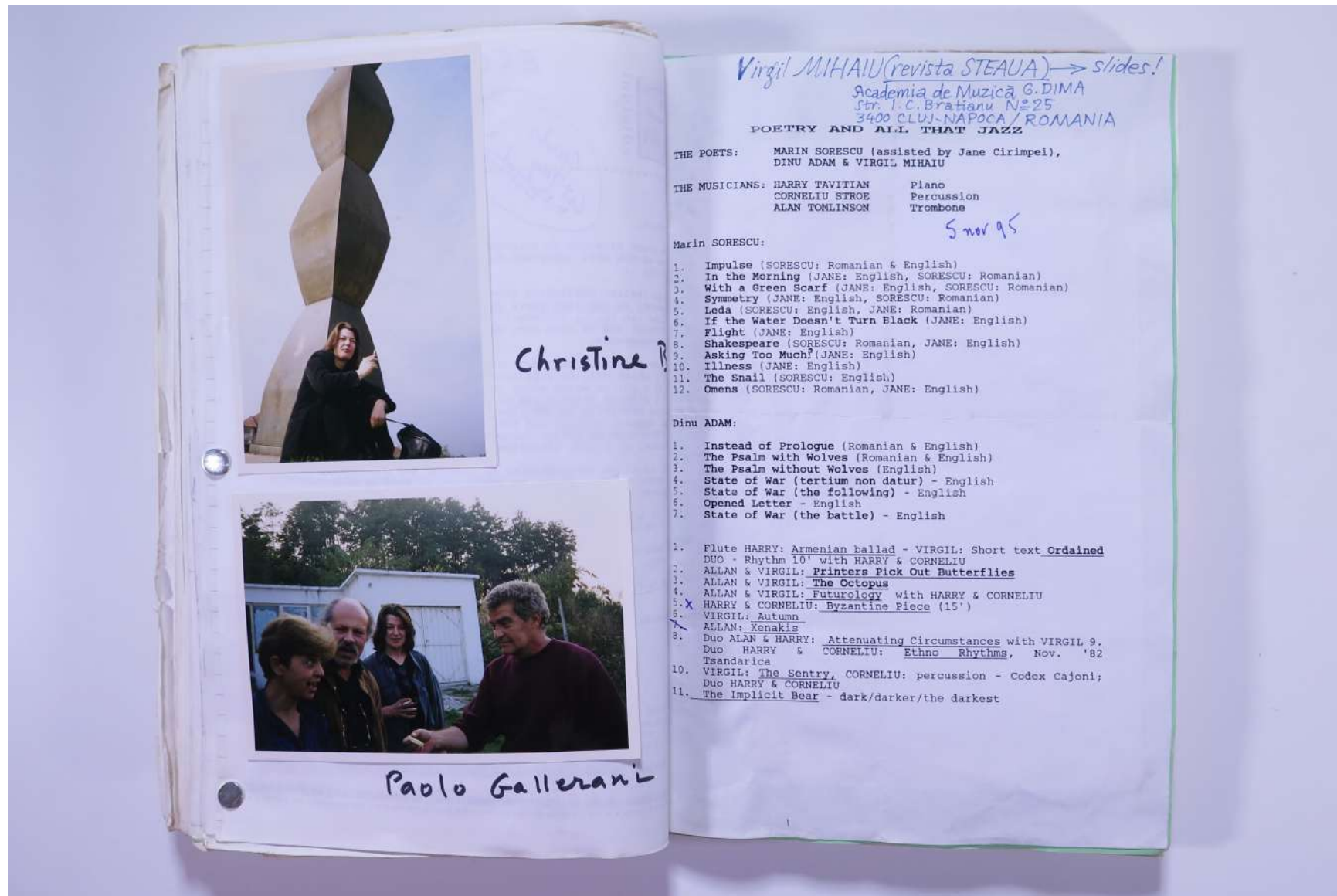
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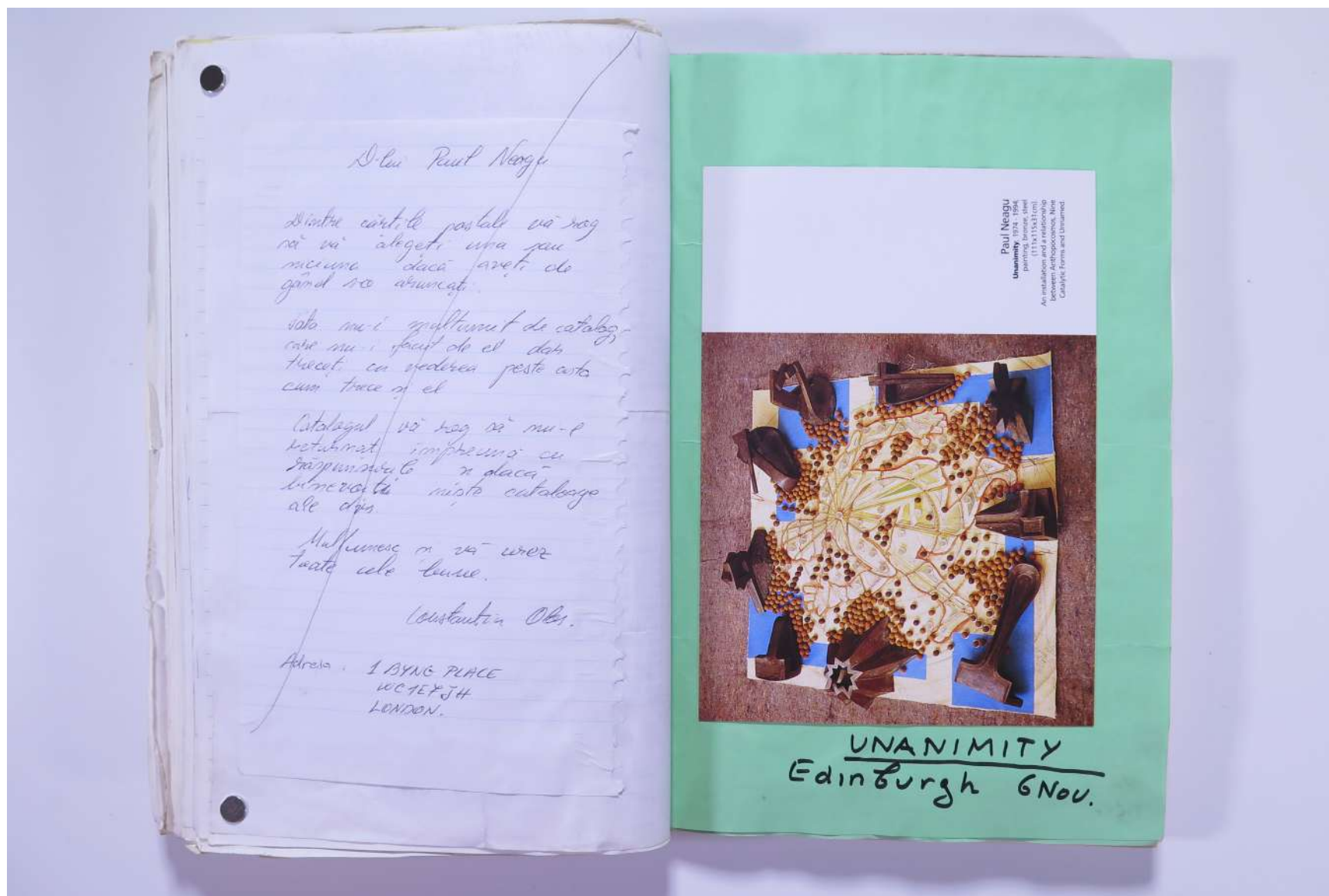
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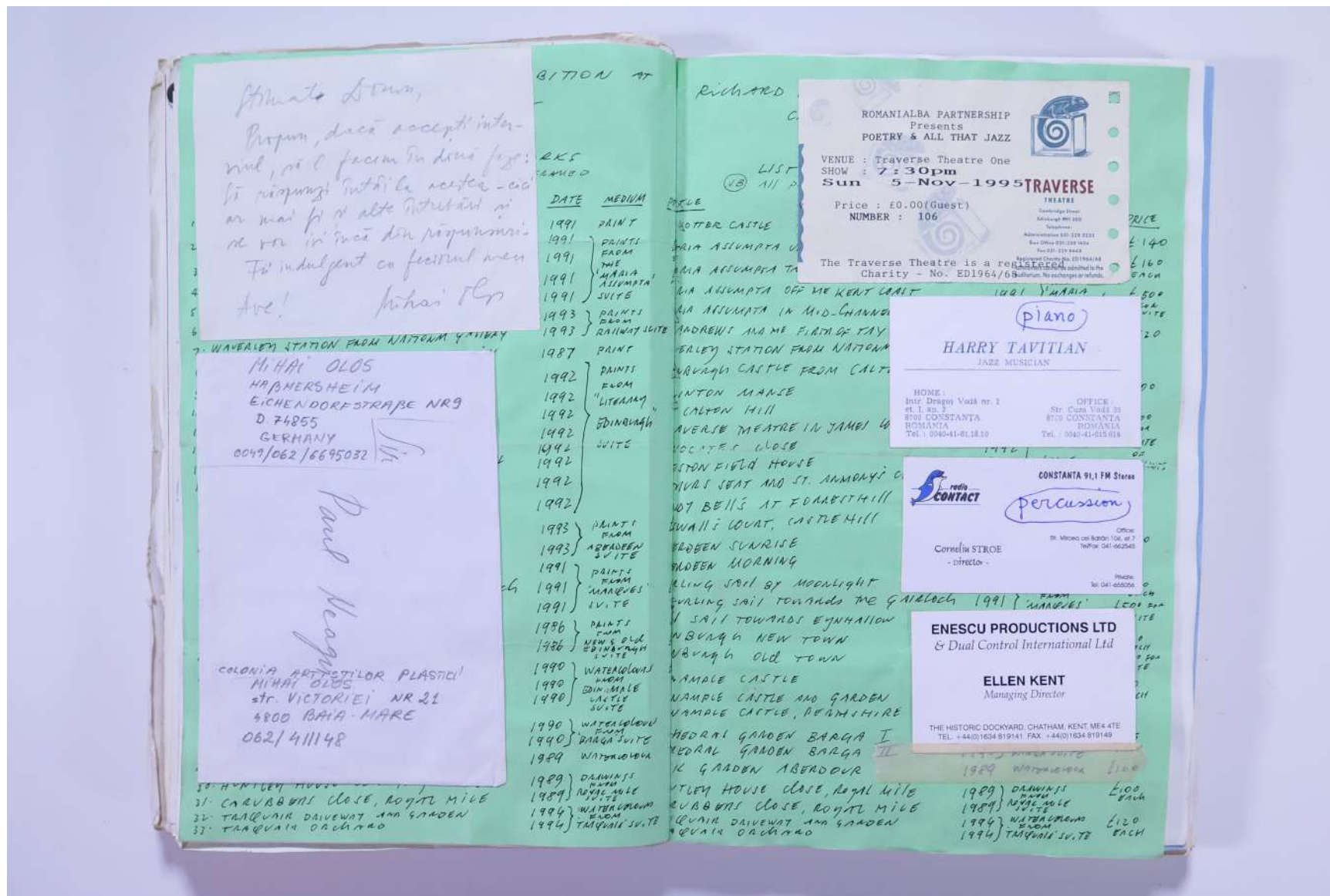
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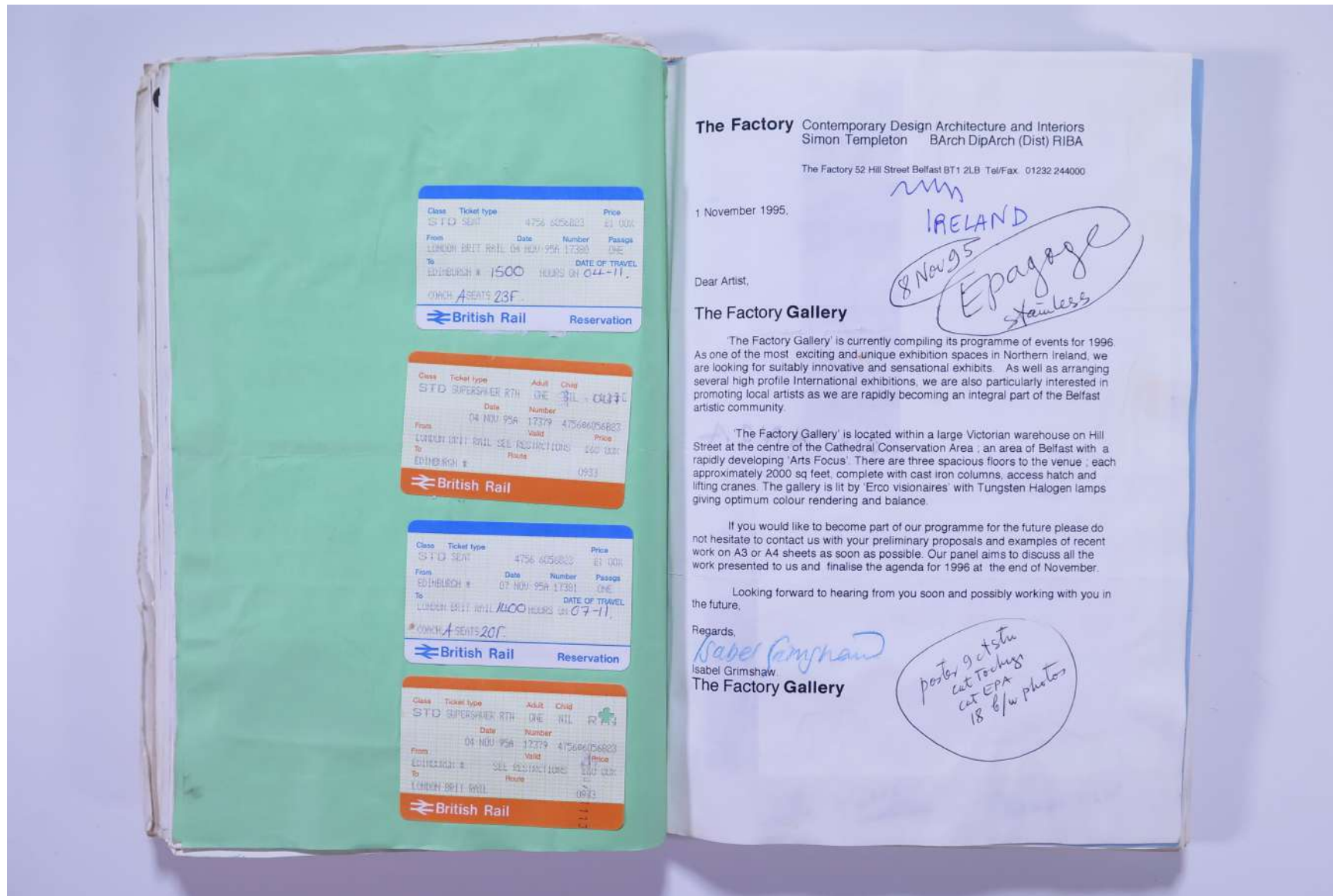
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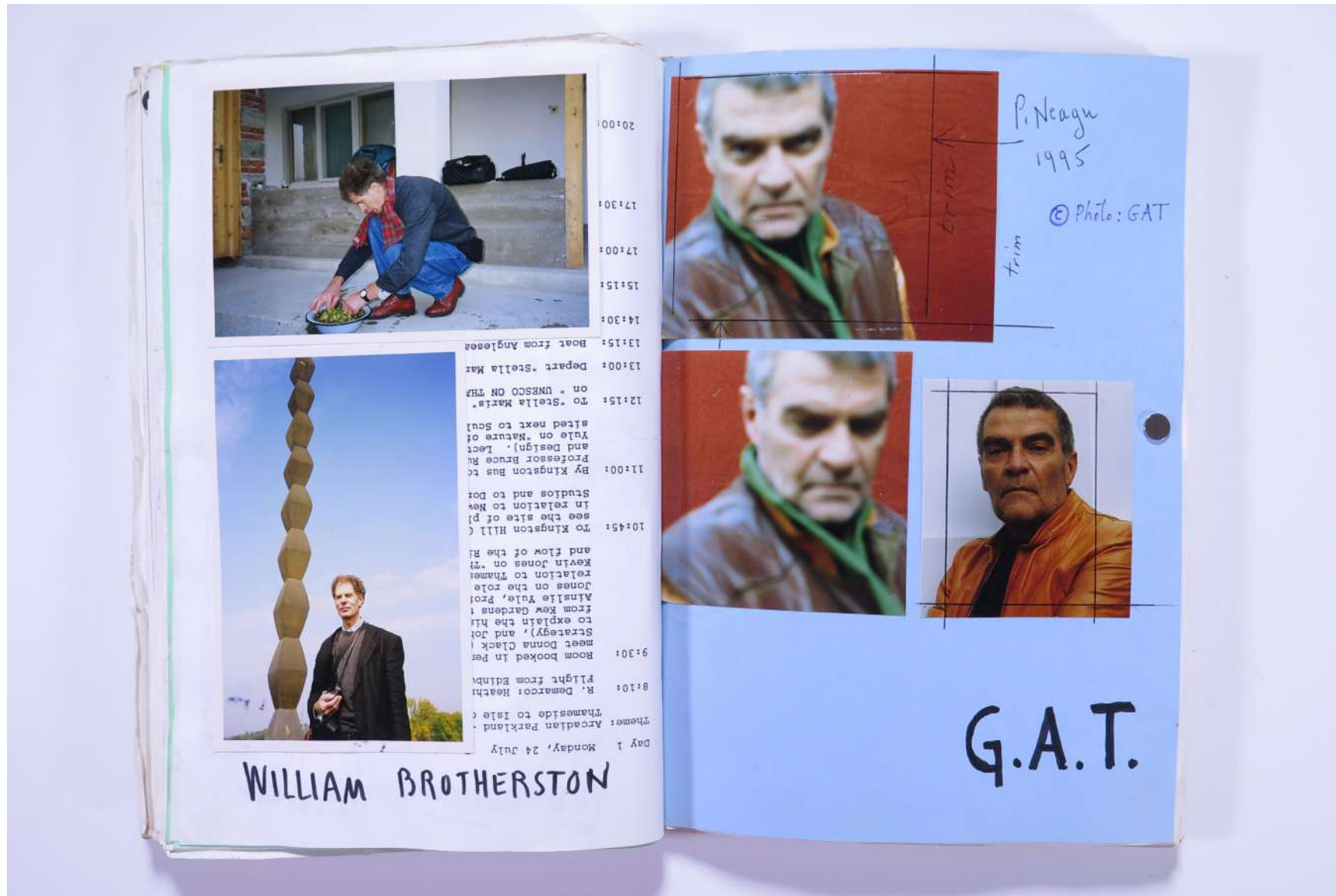


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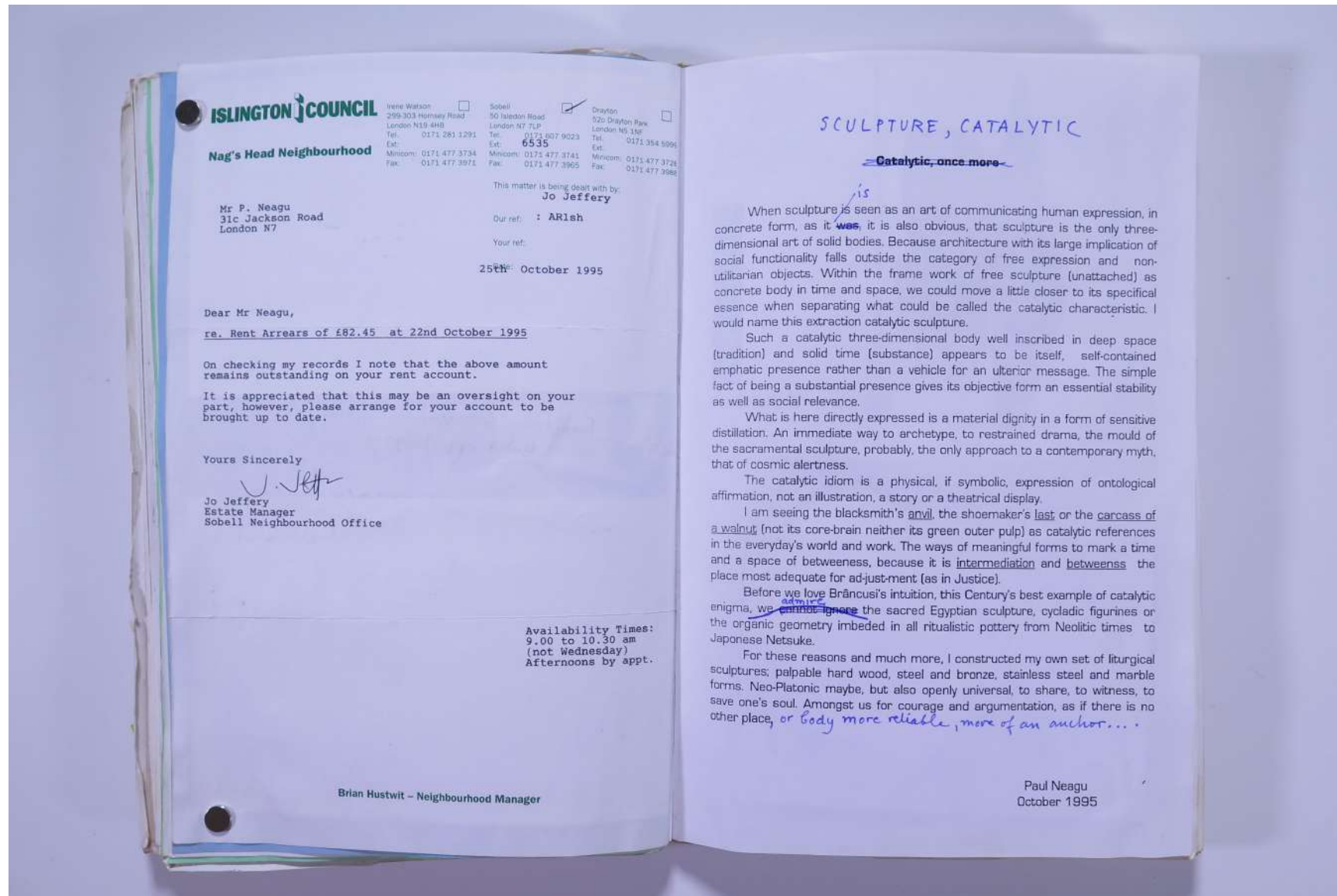
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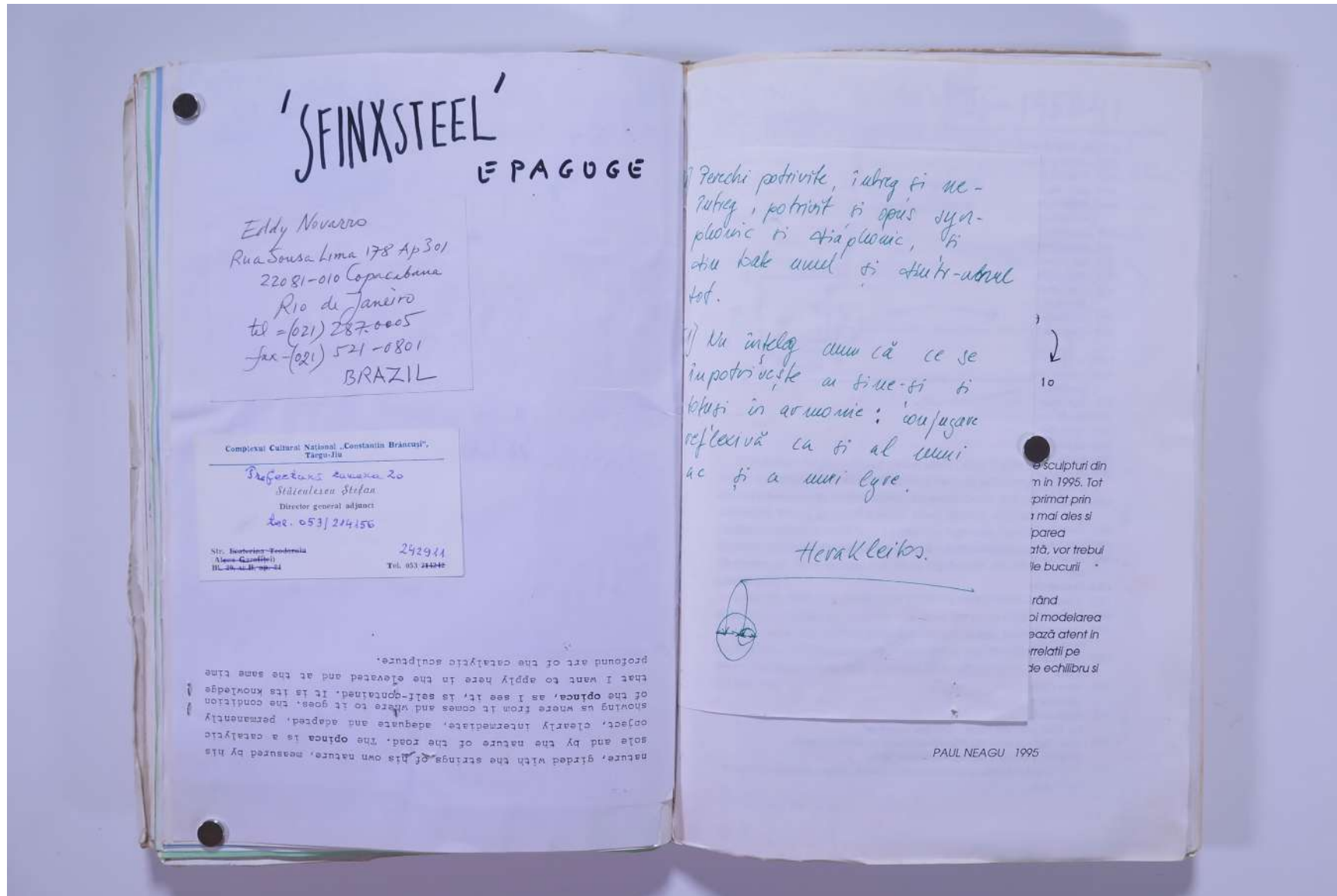


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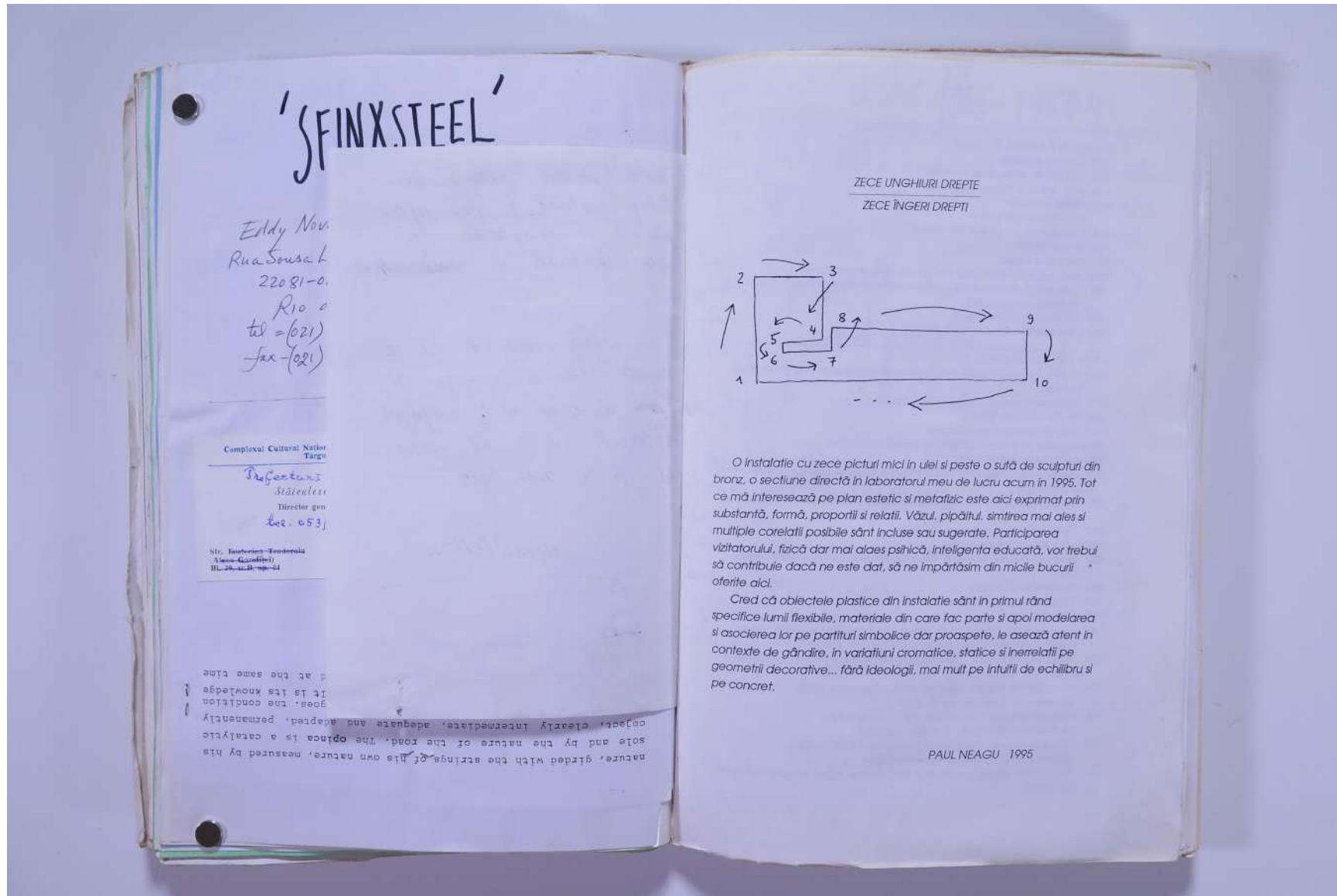
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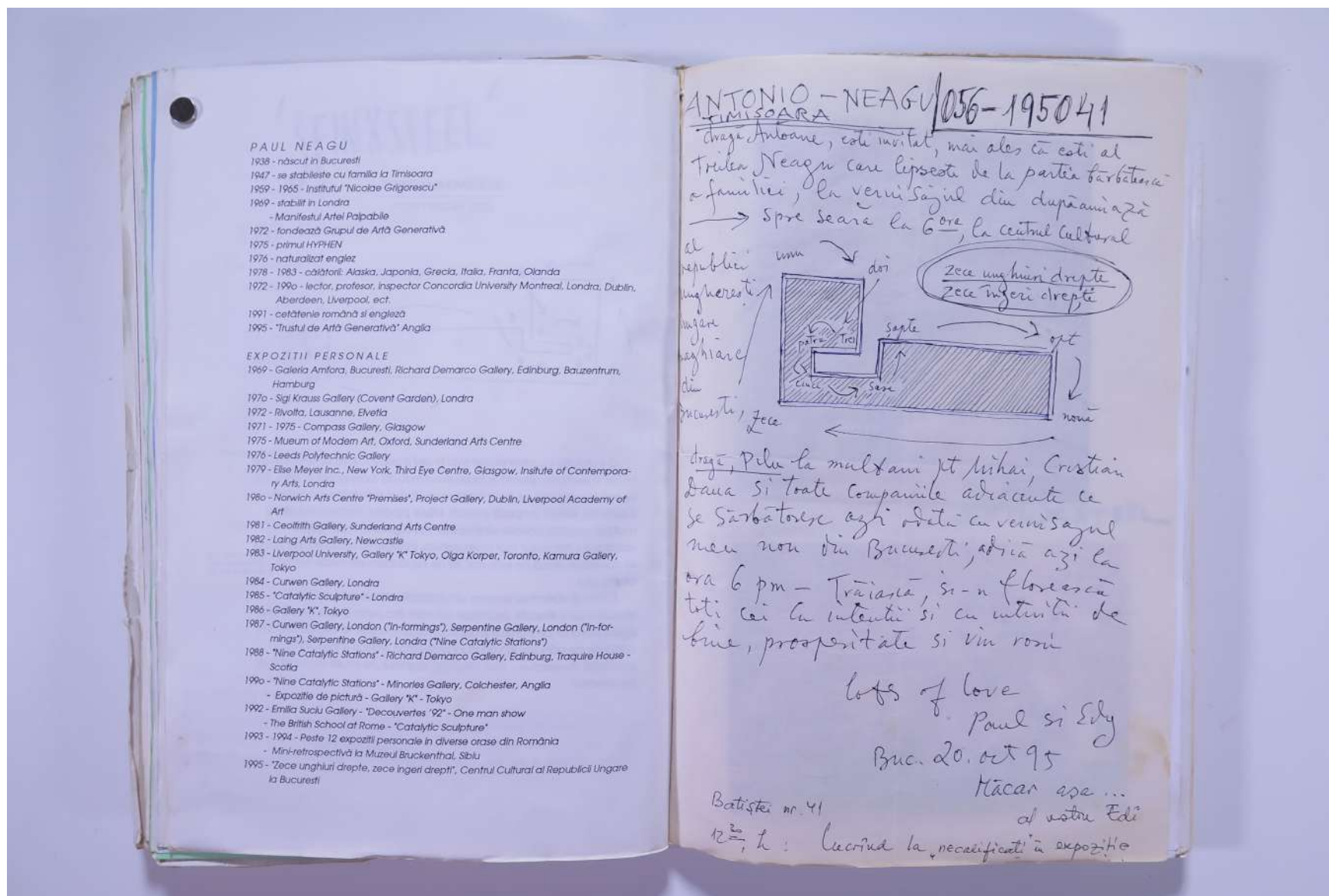
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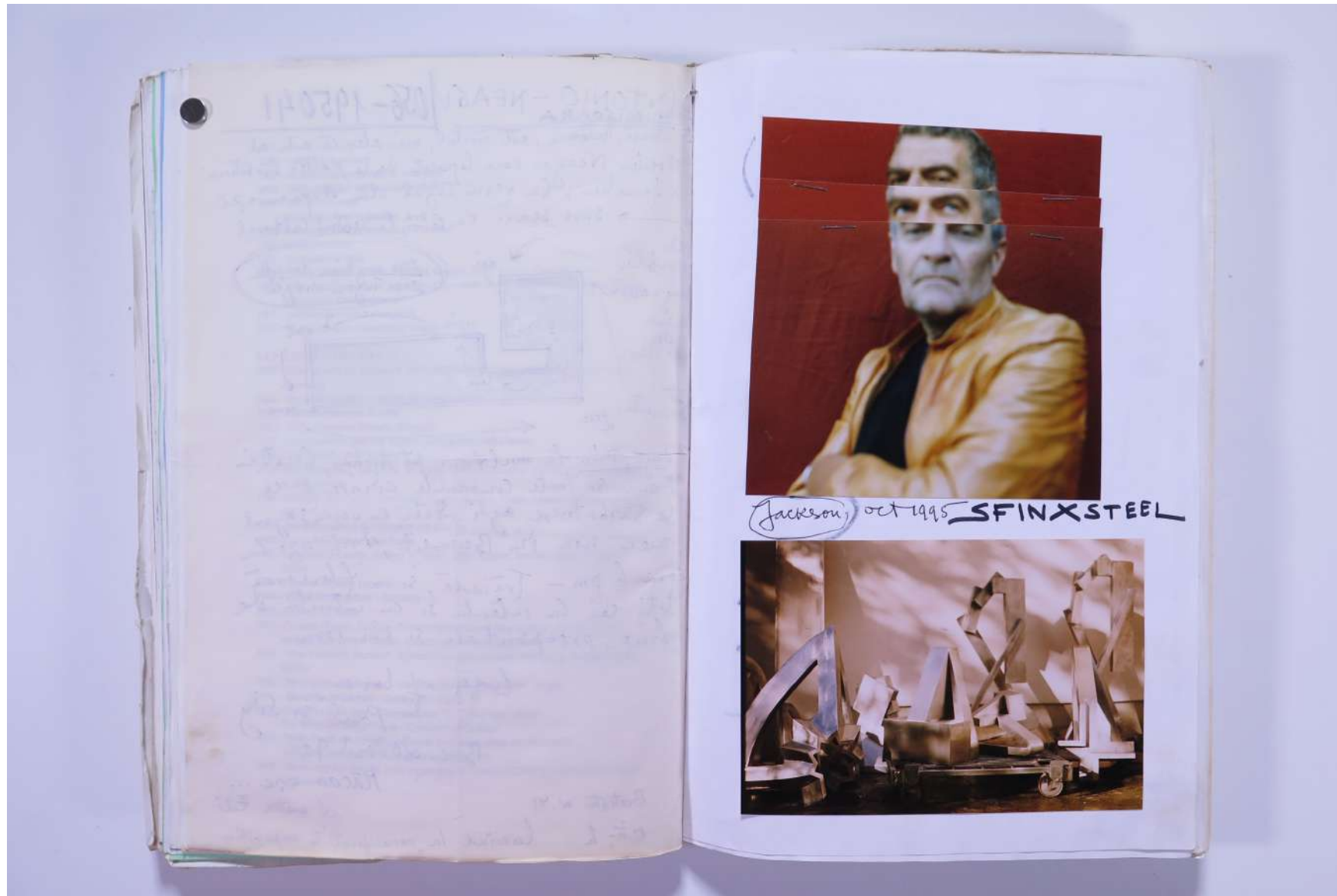


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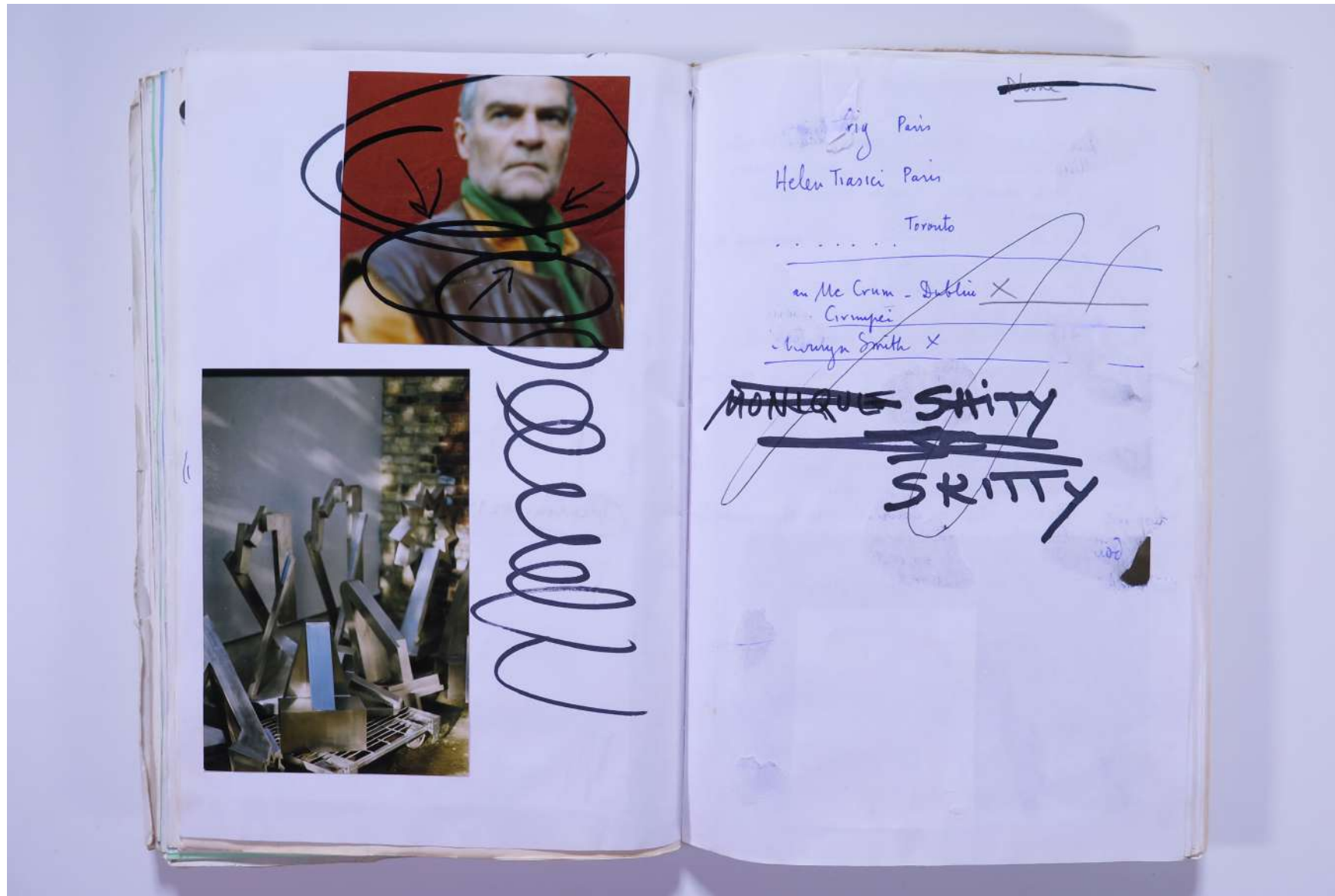
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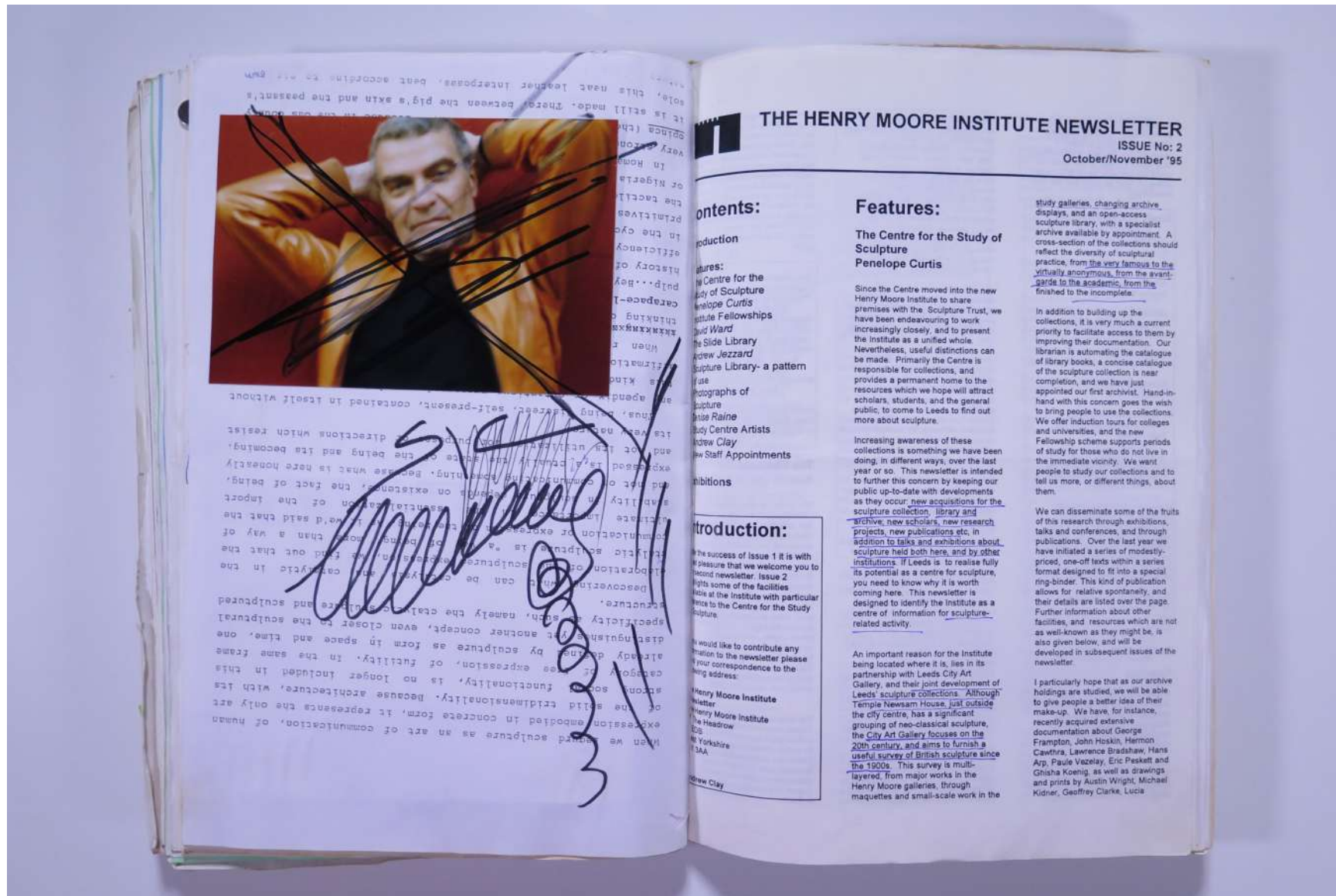


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## THE HENRY MOORE INSTITUTE NEWSLETTER

ISSUE No: 2  
October/November '95

### Contents:

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- Contents:
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- Exhibitions

### Introduction:

The success of Issue 1 is with pleasure that we welcome you to our second newsletter. Issue 2 highlights some of the facilities available at the Institute with particular reference to the Centre for the Study of Sculpture.

We would like to contribute any information to the newsletter please send your correspondence to the following address:

Henry Moore Institute  
The Henry Moore Institute  
The Headrow  
Leeds  
West Yorkshire  
LS3 3BA

Andrew Clay

### Features:

#### The Centre for the Study of Sculpture Penelope Curtis

Since the Centre moved into the new Henry Moore Institute to share premises with the Sculpture Trust, we have been endeavouring to work increasingly closely, and to present the Institute as a unified whole. Nevertheless, useful distinctions can be made. Primarily the Centre is responsible for collections, and provides a permanent home to the resources which we hope will attract scholars, students, and the general public, to come to Leeds to find out more about sculpture.

Increasing awareness of these collections is something we have been doing, in different ways, over the last year or so. This newsletter is intended to further this concern by keeping our public up-to-date with developments as they occur: new acquisitions for the sculpture collection, library and archive, new scholars, new research projects, new publications etc, in addition to talks and exhibitions about sculpture held both here, and by other institutions. If Leeds is to realise fully its potential as a centre for sculpture, you need to know why it is worth coming here. This newsletter is designed to identify the Institute as a centre of information for sculpture-related activity.

An important reason for the Institute being located where it is, lies in its partnership with Leeds City Art Gallery, and their joint development of Leeds' sculpture collections. Although Temple Newsam House, just outside the city centre, has a significant grouping of neo-classical sculpture, the City Art Gallery focuses on the 20th century, and aims to furnish a useful survey of British sculpture since the 1900s. This survey is multi-layered: from major works in the Henry Moore galleries, through maquettes and small-scale work in the

study galleries, changing archive displays, and an open-access sculpture library, with a specialist archive available by appointment. A cross-section of the collections should reflect the diversity of sculptural practice, from the very famous to the virtually anonymous, from the avant-garde to the academic, from the finished to the incomplete.

In addition to building up the collection, it is very much a current priority to facilitate access to them by improving their documentation. Our librarian is automating the catalogue of library books, a concise catalogue of the sculpture collection is near completion, and we have just appointed our first archivist. Hand-in-hand with this concern goes the wish to bring people to use the collections. We offer induction tours for colleges and universities, and the new Fellowship scheme supports periods of study for those who do not live in the immediate vicinity. We want people to study our collections and to tell us more, or different things, about them.

We can disseminate some of the fruits of this research through exhibitions, talks and conferences, and through publications. Over the last year we have initiated a series of modestly-priced, one-off texts within a special ring-binder. This kind of publication allows for relative spontaneity and their details are listed over the page. Further information about other facilities, and resources which are not as well-known as they might be, is also given below, and will be developed in subsequent issues of the newsletter.

I particularly hope that as our archive holdings are studied, we will be able to give people a better idea of their make-up. We have, for instance, recently acquired extensive documentation about George Frampton, John Hoskitt, Hermon Casford, Lawrence Bradshaw, Hans Arp, Paulé Vazelay, Eric Puskett and Ghisa Koenig, as well as drawings and prints by Austin Wright, Michael Kidner, Geoffrey Clarke, Lucia

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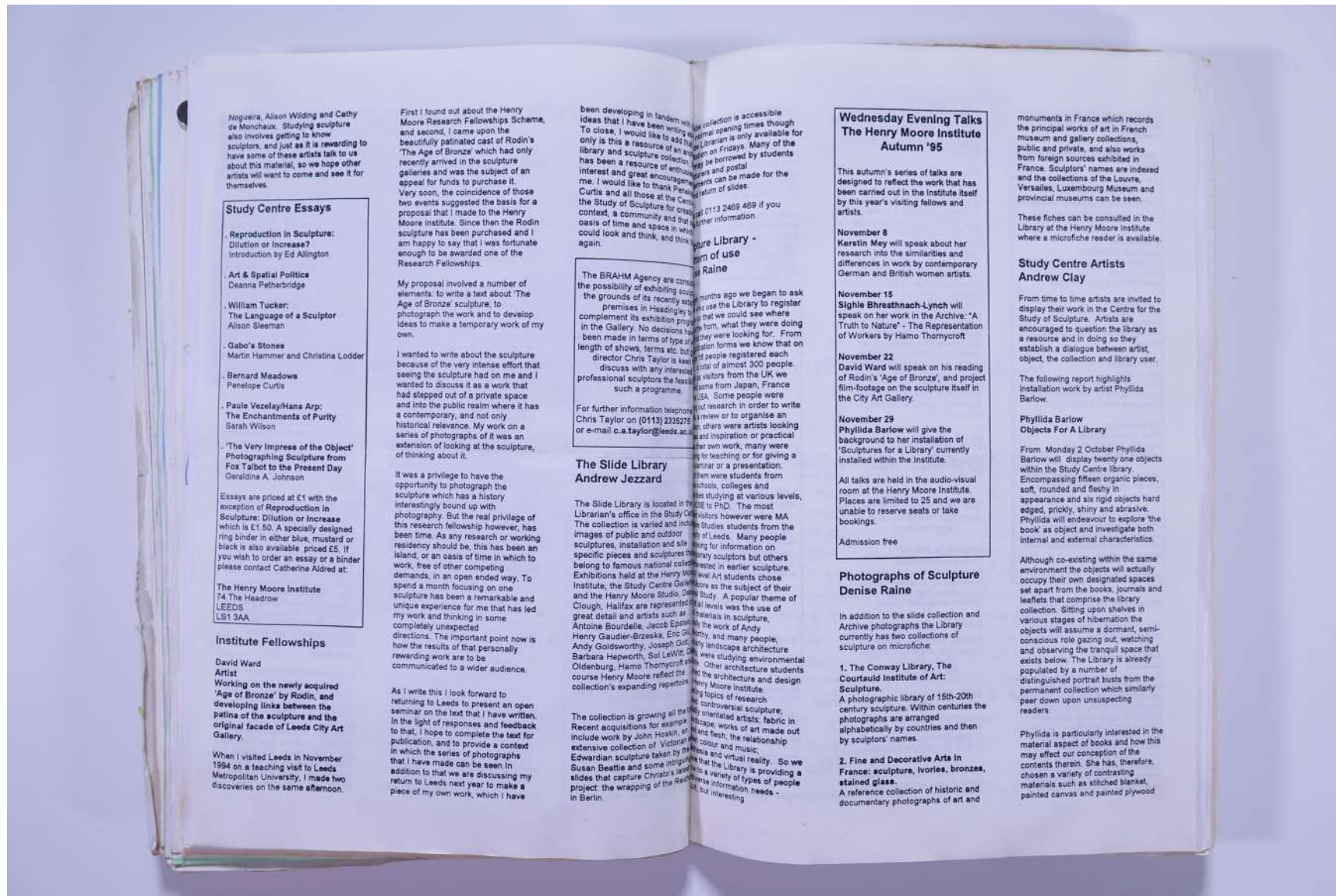
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Nogueira, Alison Wilding and Cathy de Monchaux. Studying sculpture also involves getting to know sculptors, and just as it is rewarding to have some of these artists talk to us about this material, so we hope other artists will want to come and see it for themselves.

### Study Centre Essays

**Reproduction in Sculpture: Dilution or Increase?**  
Introduction by Ed Allington

**Art & Spatial Politics**  
Deanna Petherbridge

**William Tucker: The Language of a Sculptor**  
Alison Sleeman

**Gabo's Stones**  
Martin Hammer and Christina Lodder

**Bernard Meadows**  
Penelope Curtis

**Paule Velalay/Hans Arp: The Enchantments of Purity**  
Sarah Wilson

**'The Very Impress of the Object'**  
Photographing Sculpture from Fox Talbot to the Present Day  
Geraldine A. Johnson

Essays are priced at £1 with the exception of *Reproduction in Sculpture: Dilution or Increase* which is £1.50. A specially designed ring binder in either blue, mustard or black is also available priced £5. If you wish to order an essay or a binder please contact Catherine Aldred at:

The Henry Moore Institute  
74 The Headrow  
LEEDS  
LS1 3AA

### Institute Fellowships

**David Ward Artist**  
Working on the newly acquired 'Age of Bronze' by Rodin, and developing links between the patina of the sculpture and the original facade of Leeds City Art Gallery.

When I visited Leeds in November 1994 on a teaching visit to Leeds Metropolitan University, I made two discoveries on the same afternoon.

First I found out about the Henry Moore Research Fellowships Scheme, and second, I came upon the beautifully patinated cast of Rodin's 'The Age of Bronze' which had only recently arrived in the sculpture galleries and was the subject of an appeal for funds to purchase it. Very soon, the coincidence of those two events suggested the basis for a proposal that I made to the Henry Moore Institute. Since then the Rodin sculpture has been purchased and I am happy to say that I was fortunate enough to be awarded one of the Research Fellowships.

My proposal involved a number of elements: to write a text about 'The Age of Bronze' sculpture; to photograph the work and to develop ideas to make a temporary work of my own.

I wanted to write about the sculpture because of the very intense effort that seeing the sculpture had on me and I wanted to discuss it as a work that had stepped out of a private space and into the public realm where it has a contemporary, and not only historical, relevance. My work on a series of photographs of it was an extension of looking at the sculpture, of thinking about it.

It was a privilege to have the opportunity to photograph the sculpture which has a history interestingly bound up with photography. But the real privilege of this research fellowship however, has been time. As any research or working residency should be, this has been an island, or an oasis of time in which to work, free of other competing demands, in an open ended way. To spend a month focusing on one sculpture has been a remarkable and unique experience for me that has led my work and thinking in some completely unexpected directions. The important point now is how the results of that personally rewarding work are to be communicated to a wider audience.

As I write this I look forward to returning to Leeds to present an open seminar on the text that I have written. In the light of responses and feedback to that, I hope to complete the text for publication, and to provide a context in which the series of photographs that I have made can be seen in addition to that we are discussing my return to Leeds next year to make a piece of my own work, which I have

been developing in tandem with the ideas that I have been writing about. To close, I would like to add that the library and sculpture collection has been a resource of enormous interest and great encouragement to me. I would like to thank Penelope Curtis and all those at the Centre for the Study of Sculpture for creating, in context, a community and that oasis of time and space in which I could look and think, and think again.

### The Slide Library

The BRAHM Agency are considering the possibility of exhibiting sculpture on the grounds of its recently acquired premises in Headingley. The Agency complement its exhibition programme with a series of talks and events. Decisions have been made in terms of type of sculpture, length of shows, terms etc. but the director Chris Taylor is keen to discuss with any interested professional sculptors the feasibility of such a programme.

For further information telephone Chris Taylor on (0113) 233277 or e-mail c.a.taylor@leeds.ac.uk

### The Slide Library

**Andrew Jezzard**

The Slide Library is located in the Librarian's office in the Study Centre. The collection is varied and includes images of public and outdoor sculptures, installation and site specific pieces and sculptures that belong to famous national collections. Exhibitions held at the Henry Moore Institute, the Study Centre Galleries and the Henry Moore Studio. Detailed levels of the work of Andy Clough, Halifax are represented in sculpture. Other architecture and design collection's expanding repertoire.

The collection is growing all the time. Recent acquisitions for example include work by John Hoskin, an extensive collection of Victorian and Edwardian sculpture taken by Susan Beattie and some intriguing slides that capture Christo's landscape project: the wrapping of the Reichstag in Berlin.

is accessible though only available for a few days on Fridays. Many of the works can be borrowed by students and postal orders can be made for the return of sides. If you are interested in further information call 0113 2469 469 if you can't find the number.

### Wednesday Evening Talks

**The Henry Moore Institute Autumn '95**

This autumn's series of talks are designed to reflect the work that has been carried out in the Institute itself by this year's visiting fellows and artists.

**November 8**  
**Kerstin Mey** will speak about her research into the similarities and differences in work by contemporary German and British women artists.

**November 15**  
**Sighle Bhreathnach-Lynch** will speak on her work in the Archive: 'A Truth to Nature' - The Representation of Workers by Hamo Thornycroft

**November 22**  
**David Ward** will speak on his reading of Rodin's 'Age of Bronze', and project film-footage on the sculpture itself in the City Art Gallery.

**November 29**  
Phyllida Barlow will give the background to her installation of 'Sculptures for a Library' currently installed within the Institute.

All talks are held in the audio-visual room at the Henry Moore Institute. Places are limited to 25 and we are unable to reserve seats or take bookings.

Admission free

### Photographs of Sculpture

**Denise Raine**

In addition to the slide collection and Archive photographs the Library currently has two collections of sculpture on microfiche:

1. The Conway Library, The Courtauld Institute of Art: Sculpture.

A photographic library of 15th-20th century sculpture. Within centuries the photographs are arranged alphabetically by countries and then by sculptors' names.

2. Fine and Decorative Arts in France: sculpture, ivories, bronzes, stained glass.

A reference collection of historic and documentary photographs of art and

monuments in France which records the principal works of art in French museum and gallery collections, public and private, and also works from foreign sources exhibited in France. Sculptors' names are indexed and the collections of the Louvre, Versailles, Luxembourg Museum and provincial museums can be seen.

These fiches can be consulted in the Library at the Henry Moore Institute where a microfiche reader is available.

### Study Centre Artists

**Andrew Clay**

From time to time artists are invited to display their work in the Centre for the Study of Sculpture. Artists are encouraged to question the library as a resource and in doing so they establish a dialogue between artist, object, the collection and library user.

The following report highlights installation work by artist Phyllida Barlow.

**Phyllida Barlow**

**Objects For A Library**

From Monday 2 October Phyllida Barlow will display twenty one objects within the Study Centre library. Encompassing fifteen organic pieces, soft, rounded and fleshy in appearance and six rigid objects hard edged, prickly, shiny and abrasive. Phyllida will endeavour to explore the book as object and investigate both internal and external characteristics.

Although co-existing within the same environment the objects will actually occupy their own designated spaces set apart from the books, journals and leaflets that comprise the library collection. Sitting upon shelves in various stages of hibernation the objects will assume a dormant, semi-conscious role gazing out, watching and observing the tranquil space that exists below. The Library is already populated by a number of distinguished portrait busts from the permanent collection which similarly peer down upon unsuspecting readers.

Phyllida is particularly interested in the material aspect of books and how this may affect our conception of the contents therein. She has, therefore, chosen a variety of contrasting materials such as stitched blanket, painted canvas and painted plywood

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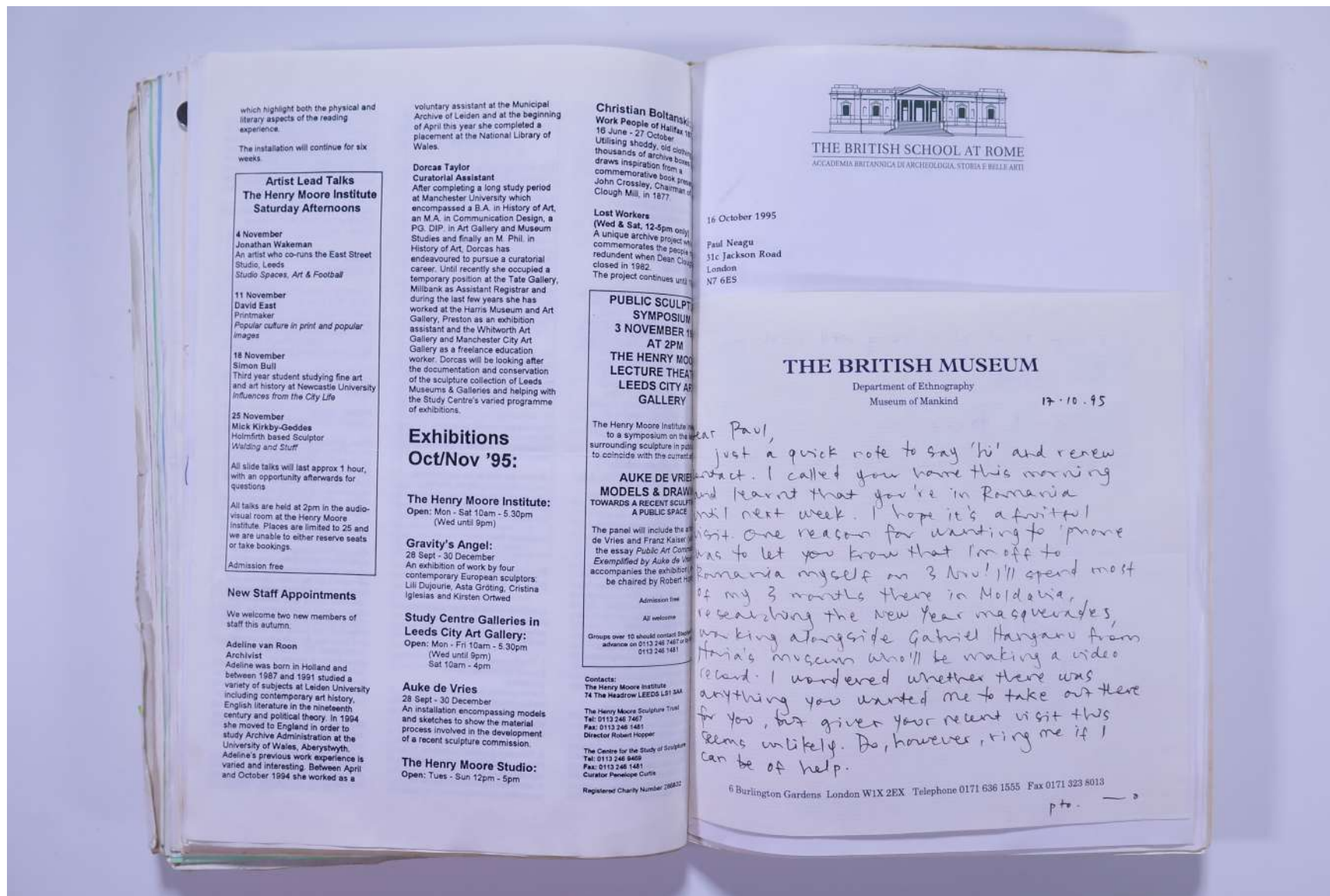
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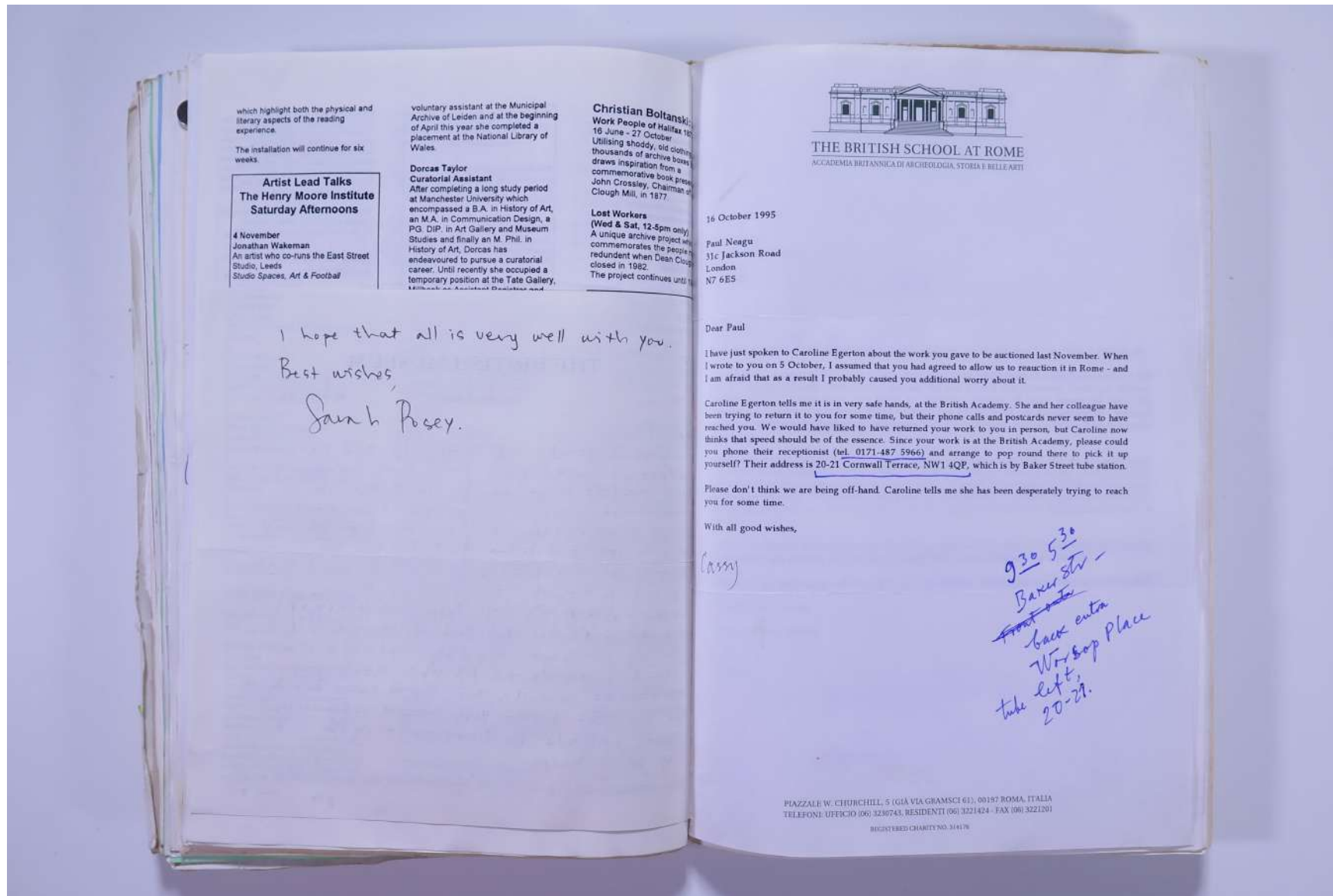
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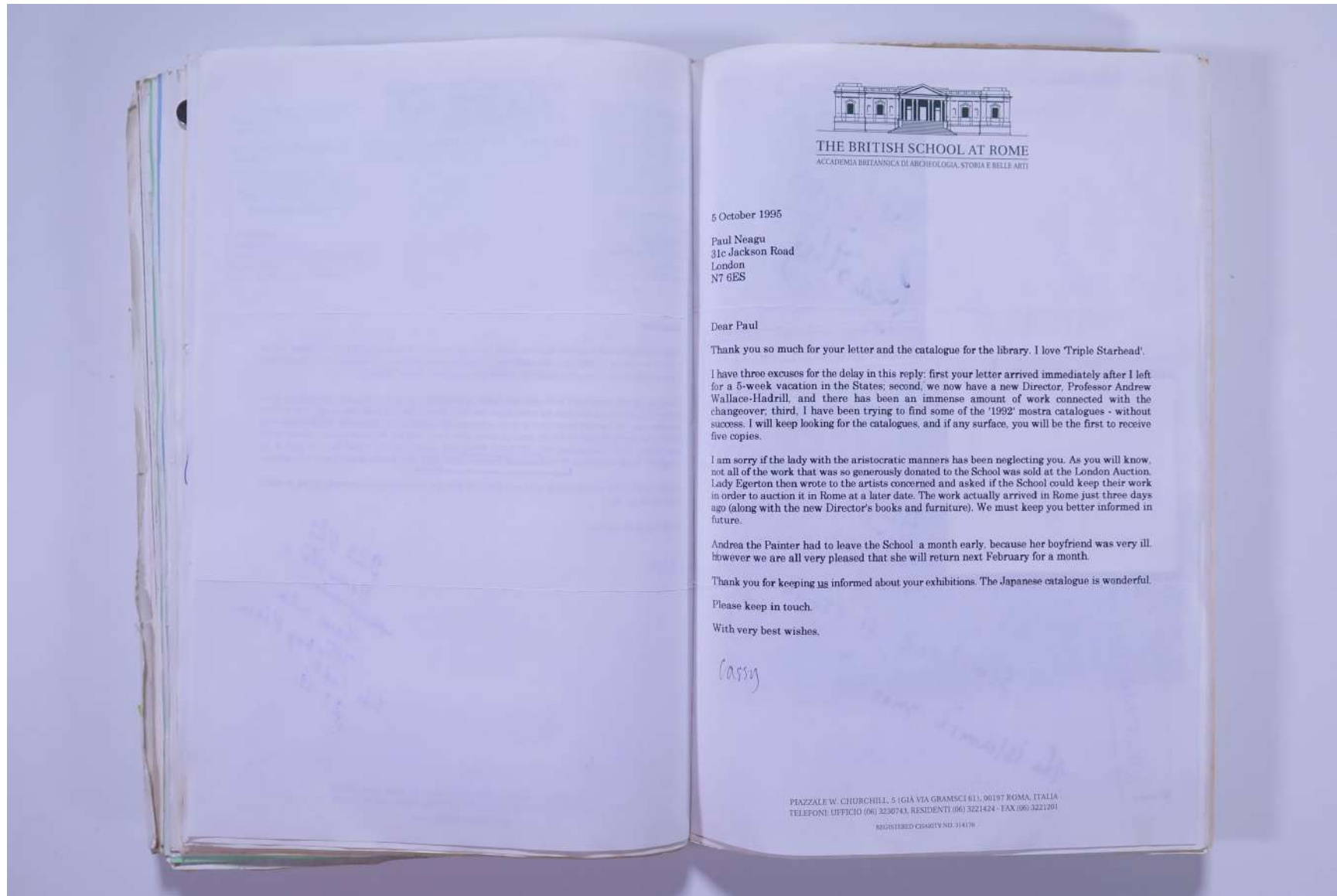
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THE BRITISH SCHOOL AT ROME  
ACCADEMIA BRITANNICA DI ARCHEOLOGIA, STORIA E BELLE ARTI

5 October 1995

Paul Neagu  
31c Jackson Road  
London  
N7 6ES

Dear Paul

Thank you so much for your letter and the catalogue for the library. I love 'Triple Starhead'.

I have three excuses for the delay in this reply: first your letter arrived immediately after I left for a 5-week vacation in the States; second, we now have a new Director, Professor Andrew Wallace-Hadrill, and there has been an immense amount of work connected with the changeover; third, I have been trying to find some of the '1992' mostra catalogues - without success. I will keep looking for the catalogues, and if any surface, you will be the first to receive five copies.

I am sorry if the lady with the aristocratic manners has been neglecting you. As you will know, not all of the work that was so generously donated to the School was sold at the London Auction. Lady Egerton then wrote to the artists concerned and asked if the School could keep their work in order to auction it in Rome at a later date. The work actually arrived in Rome just three days ago (along with the new Director's books and furniture). We must keep you better informed in future.

Andrea the Painter had to leave the School a month early, because her boyfriend was very ill. However we are all very pleased that she will return next February for a month.

Thank you for keeping us informed about your exhibitions. The Japanese catalogue is wonderful.

Please keep in touch.

With very best wishes,

Cassy

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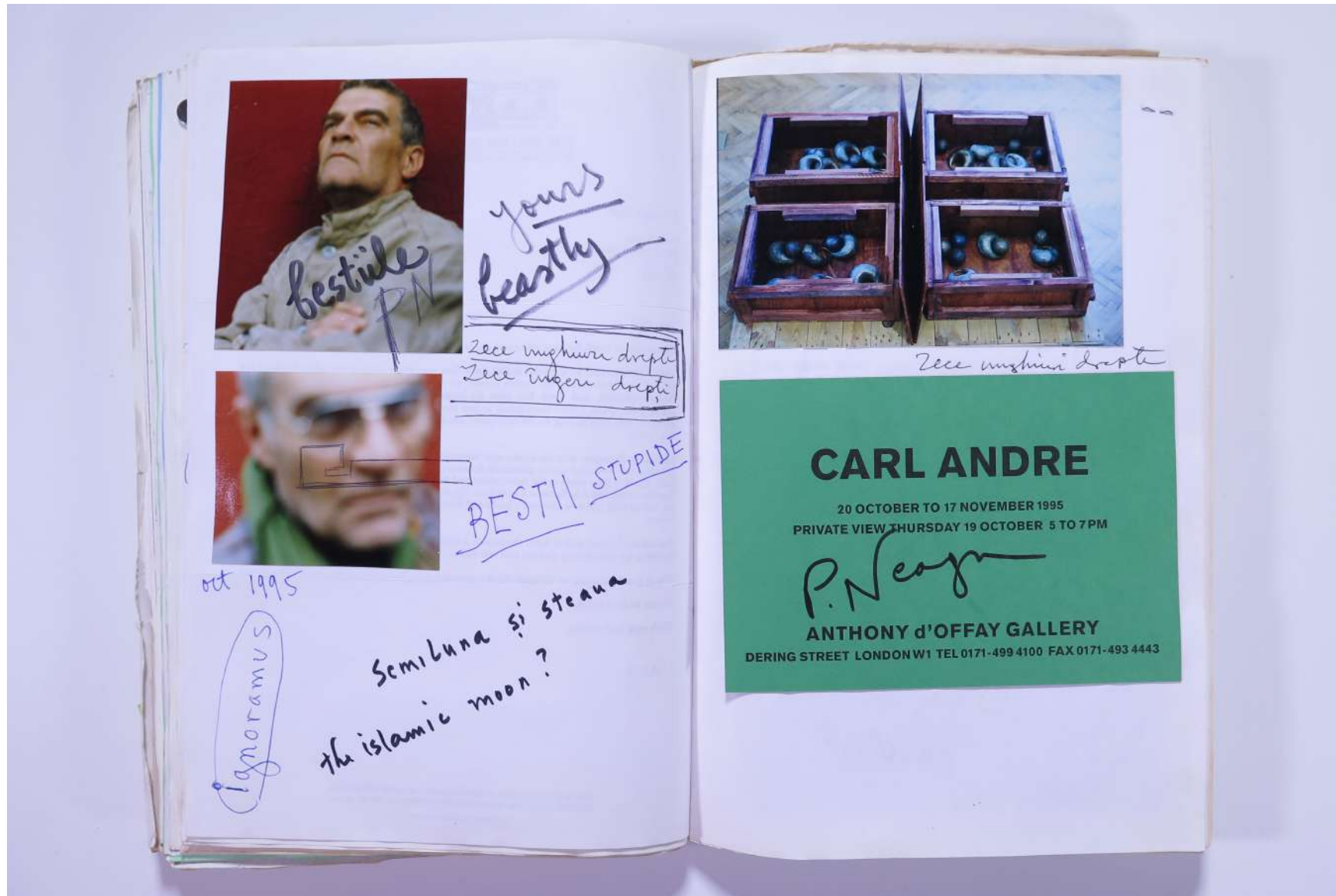


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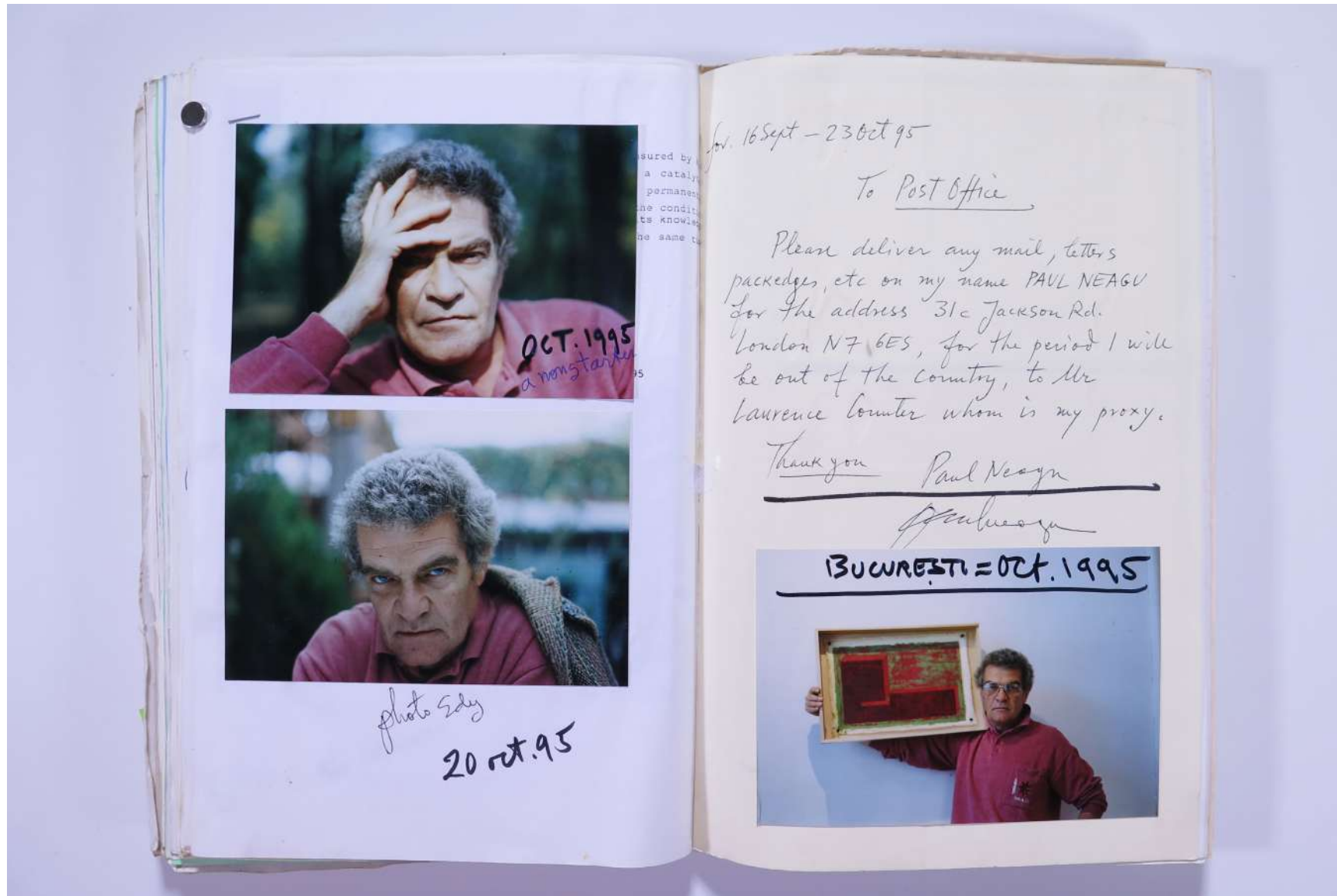
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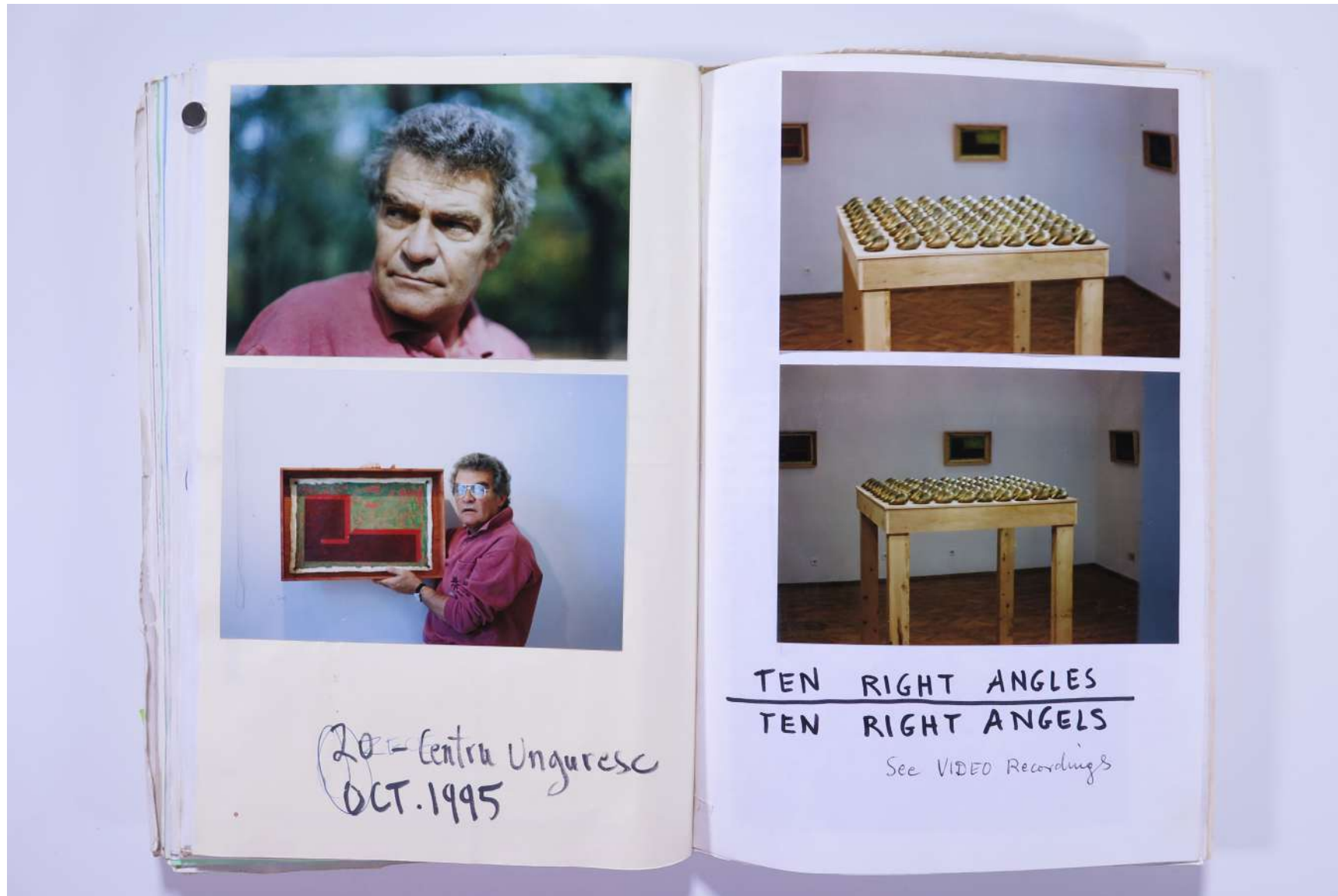
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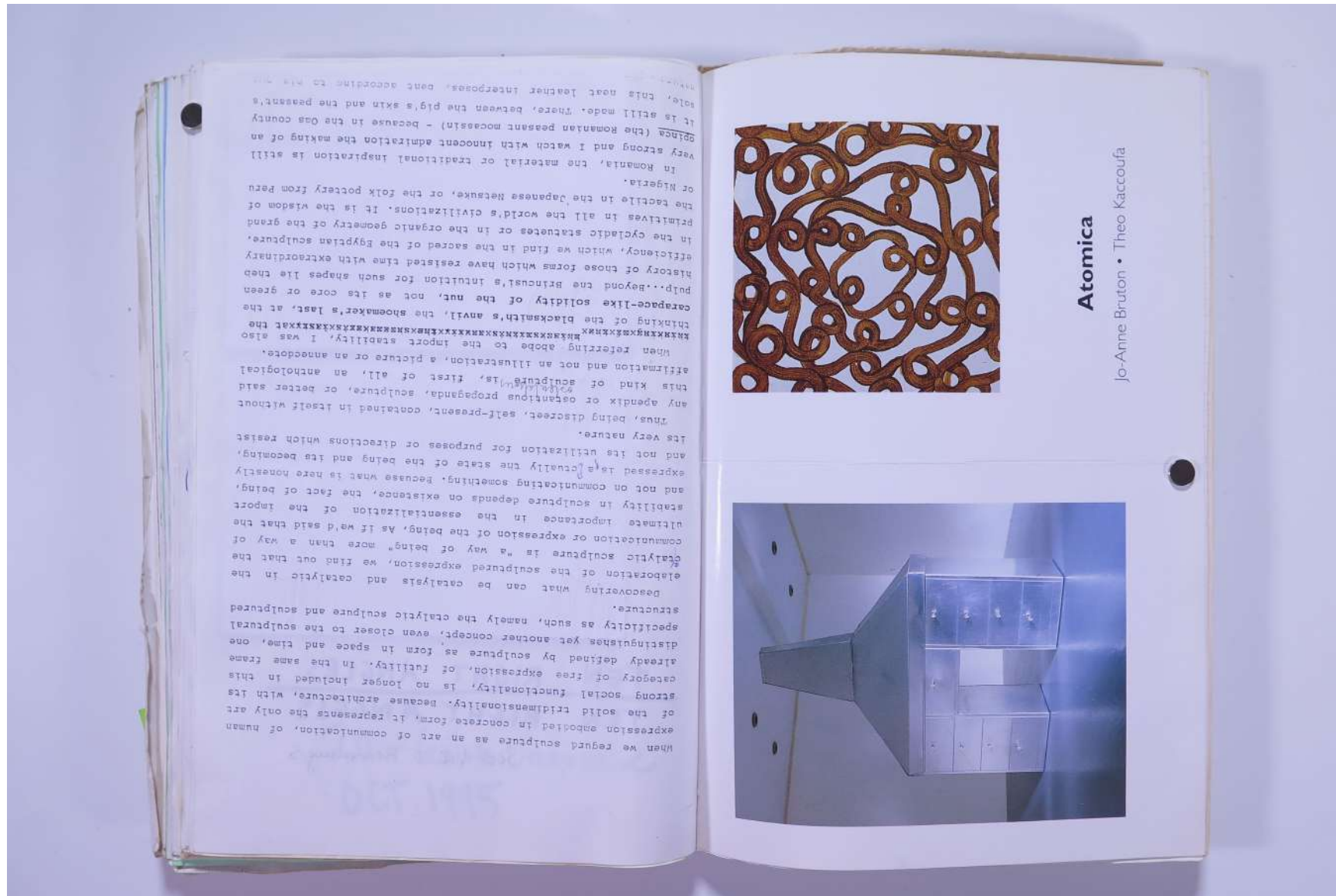


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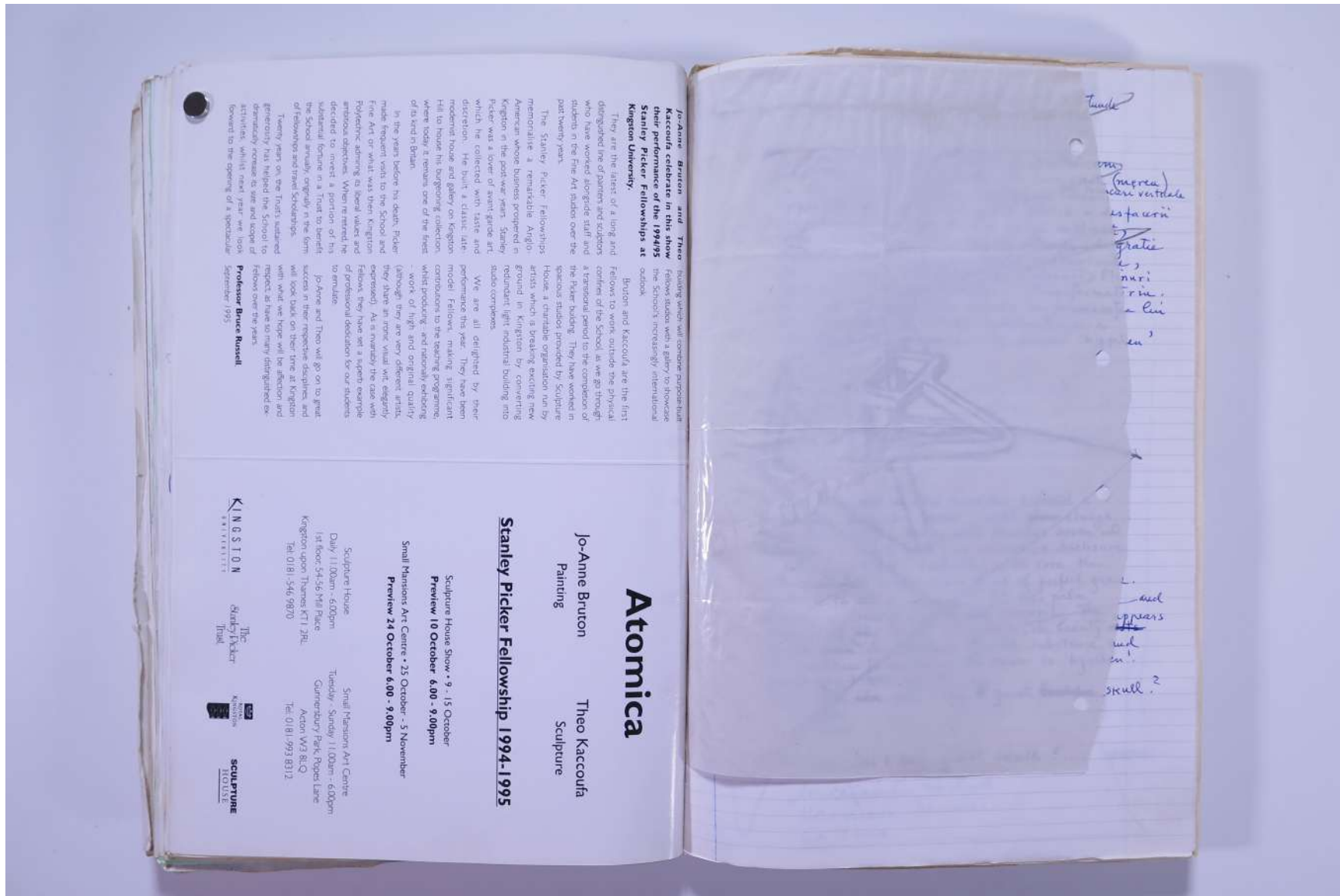
**Atomica**

Jo-Anne Bruton • Theo Kaccoufa

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VISUAL JOURNAL: DECEMBER 1995

Reference No.  
**PNE 102.061**



## Atomica

Jo-Anne Bruton  
Painting

Theo Kaccoufa  
Sculpture

### Stanley Picker Fellowship 1994-1995

Sculpture House Show - 9 - 15 October  
Preview 10 October 6.00 - 9.00pm

Small Mansions Art Centre - 25 October - 5 November  
Preview 24 October 6.00 - 9.00pm

Sculpture House  
Daily 11.00am - 6.00pm  
1st floor 54-56 Mill Place  
Kingston upon Thames KT1 2PL  
Tel: 0181 546 9870

Small Mansions Art Centre  
Tuesday - Sunday 11.00am - 6.00pm  
Gunnerybury Park, Royal Lane  
Acton W3 8LQ  
Tel: 0181 993 8312

KINGSTON  
UNIVERSITY

The Stanley Picker  
Trust

Small Mansions Art Centre

SCULPTURE  
HOUSE

Jo-Anne Bruton and Theo Kaccoufa celebrate in this show their performance of the 1994/95 Stanley Picker Fellowships at Kingston University.

They are the latest of a long and distinguished line of painters and sculptors who have worked alongside staff and students in the Fine Art studio over the past twenty years.

The Stanley Picker Fellowships memorialise a remarkable Anglo-American whose business prospered in Kingston in the post-war years. Stanley Picker was a lover of avant-garde art, which he collected with taste and discretion. He built a classic late-modernist house and gallery on Kingston Hill to house his burgeoning collection, which today features one of the finest of its kind in Britain.

In the years before his death, Picker made frequent visits to the School and Fine Art or what was then Kingston Polytechnic, admiring its liberal values and artistic objectives. When he retired he decided to invest a portion of his substantial fortune in a Trust to benefit the School annually, originally in the form of Fellowships and Travel Scholarships.

Twenty years on, the Trust's advanced generosity has helped the School to dramatically increase its size and scope of activities, which next year will look forward to the opening of a spectacular

building which will combine purposeful Fellow students with a gallery to showcase the School's increasingly international outlook.

Bruton and Kaccoufa are the first Fellows to work outside the physical confines of the School, as we go through a transitional period to the completion of the Picker building. They have worked in spacious studios provided by Sculpture House, a charitable organisation run by artists which is breaking exciting new ground in Kingston by converting redundant light industrial buildings into studio complexes.

We are all delighted by their performance this year. They have been model Fellows, making significant contributions to the teaching programme, whilst producing, and rationally evaluating, work of high and original quality. (Although they are very observant artists, they share an ironic visual wit, elegantly expressed.) As is normally the case with Fellows, they have set a superb example of professional dedication for our students to emulate.

Jo-Anne and Theo will go on to great success in their respective disciplines, and will look back on their time at Kingston with what we hope will be affection and respect, as have so many distinguished ex-Fellows over the years.

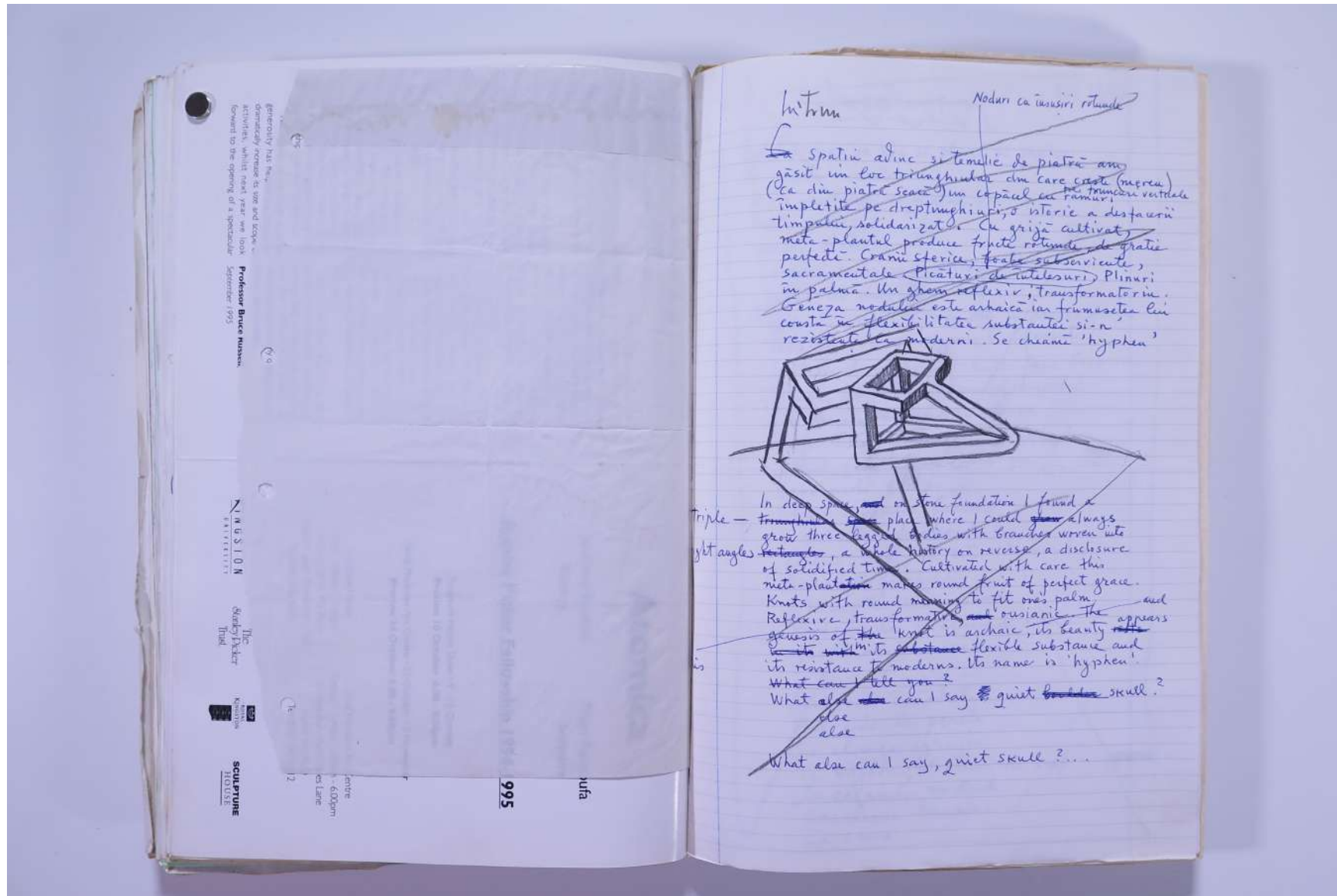
Professor Bruce Russell  
September 1995

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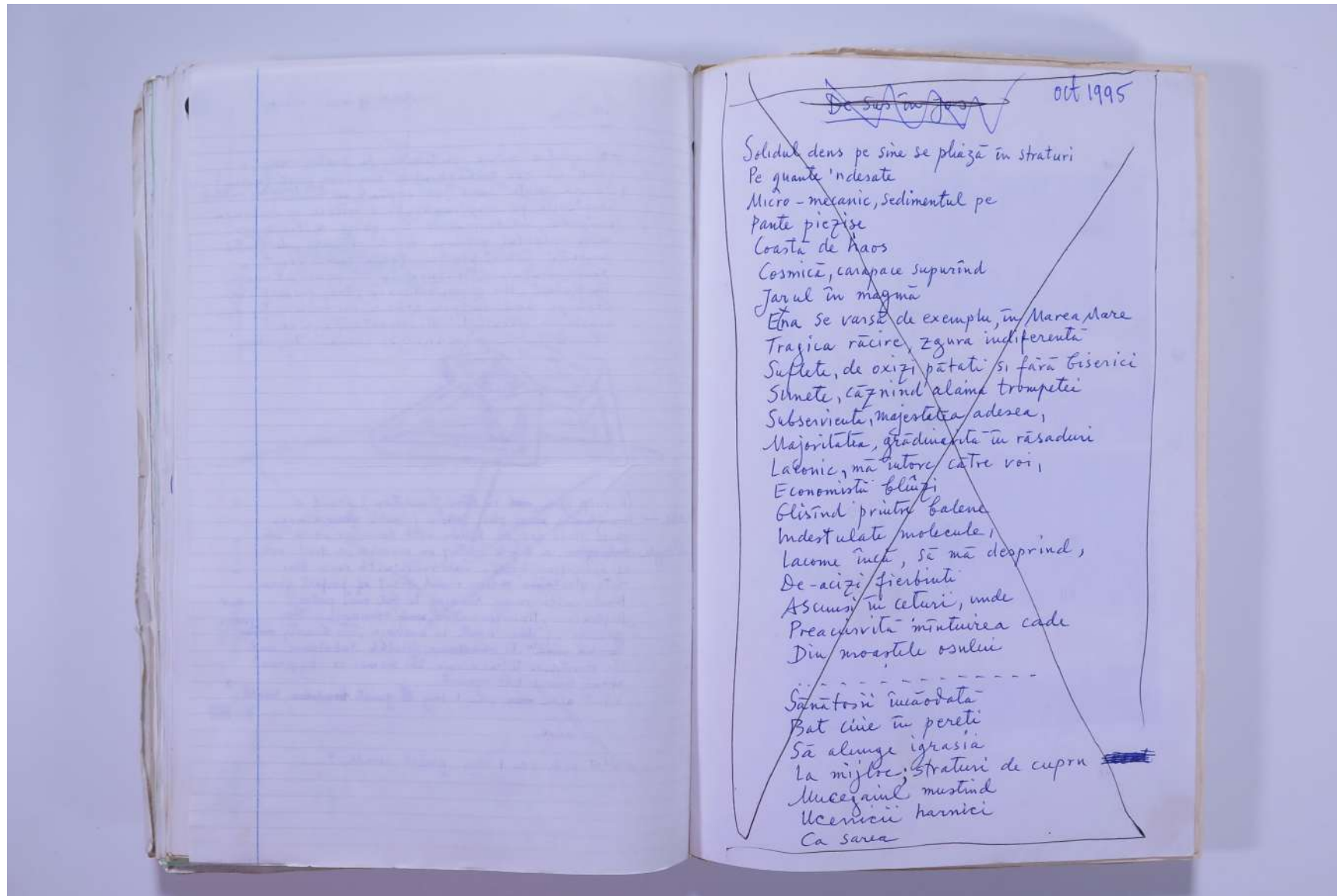
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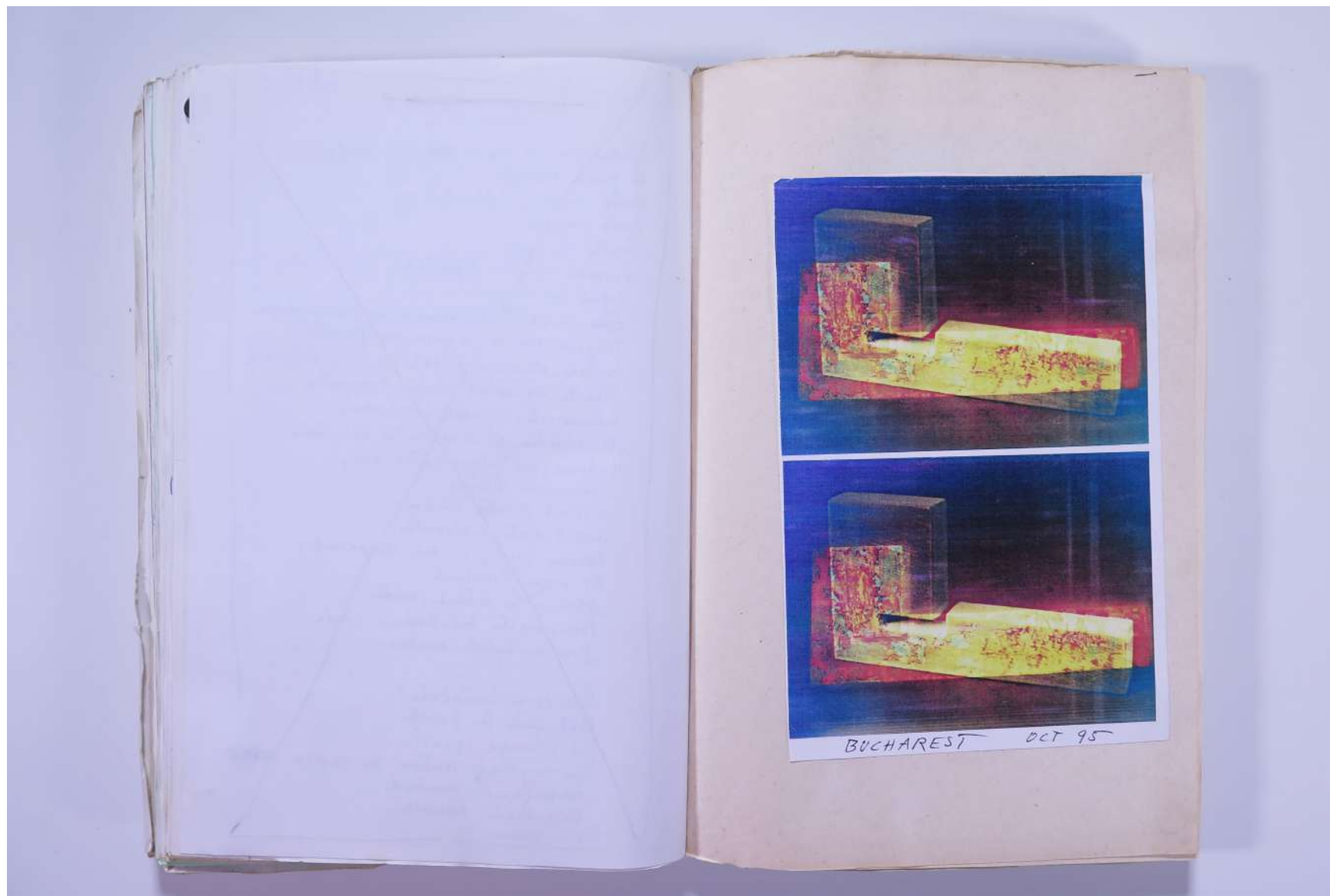
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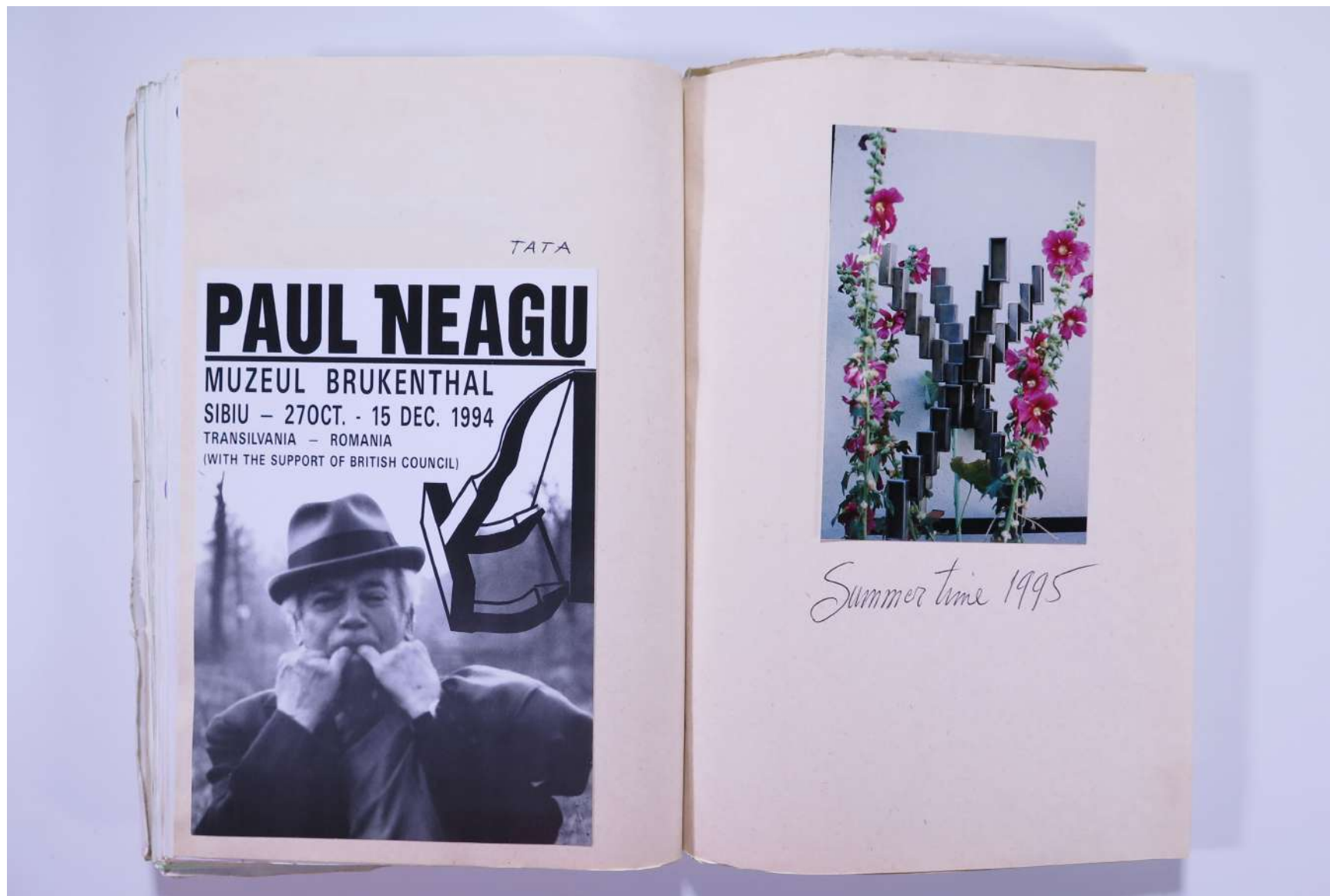


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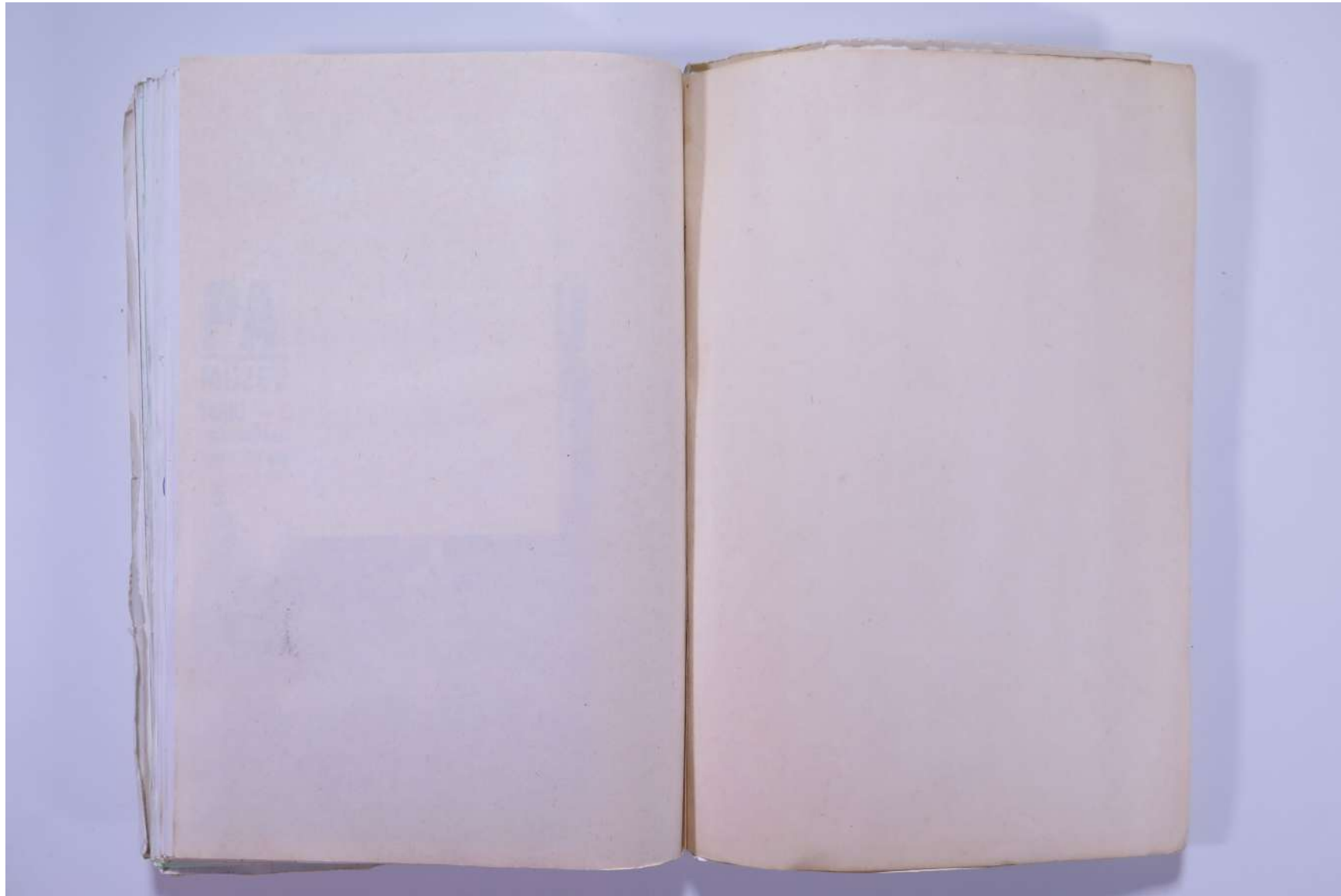
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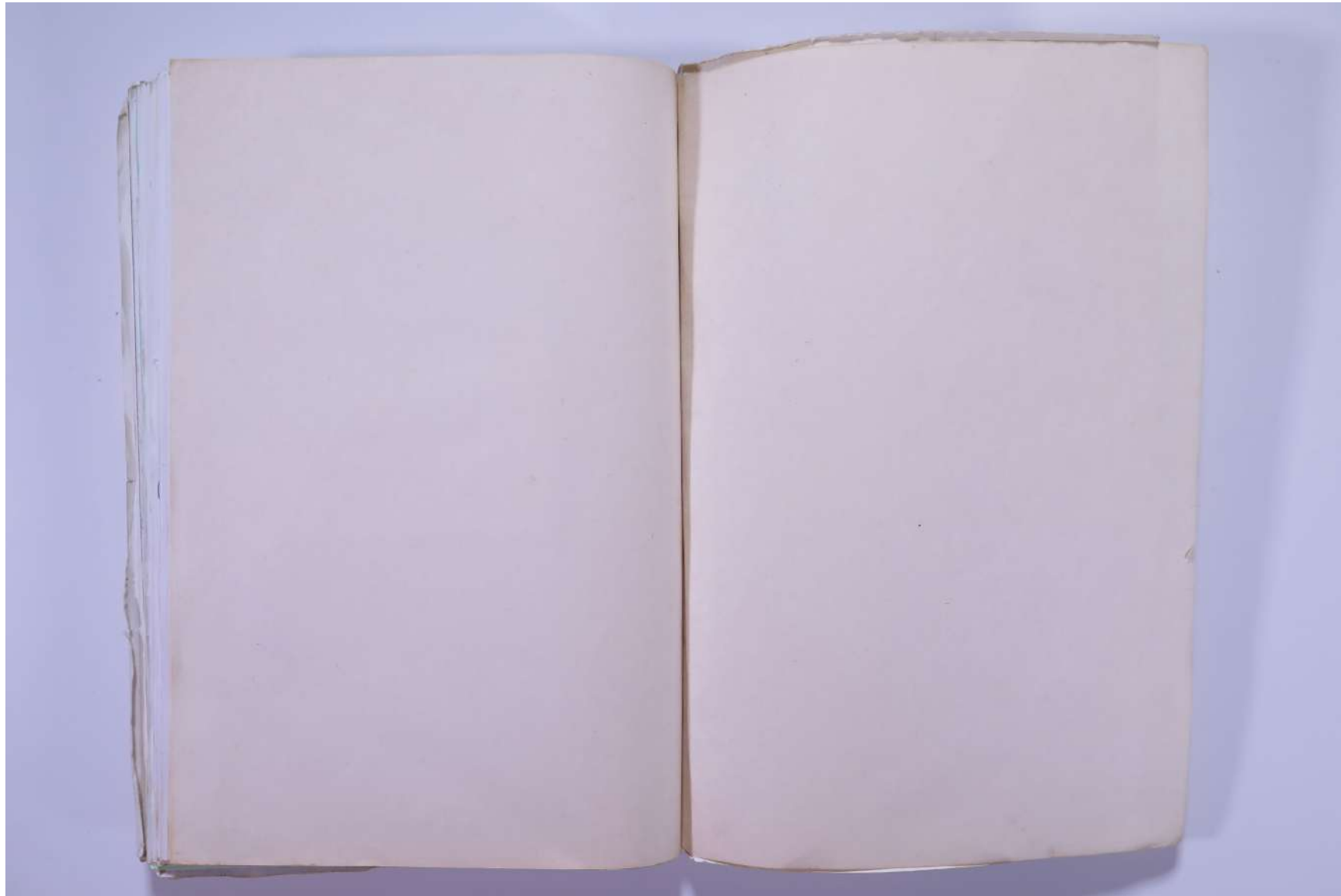
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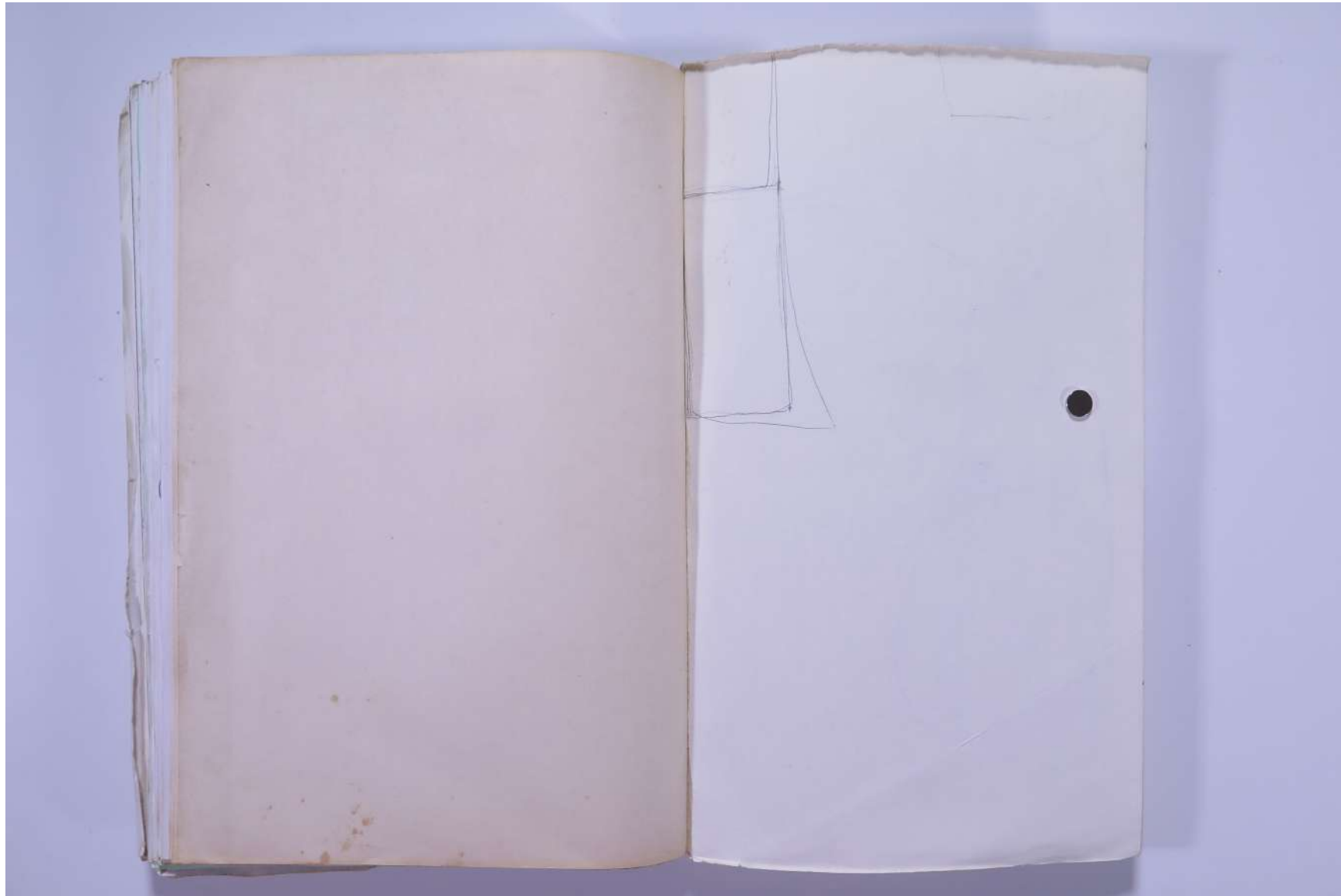
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