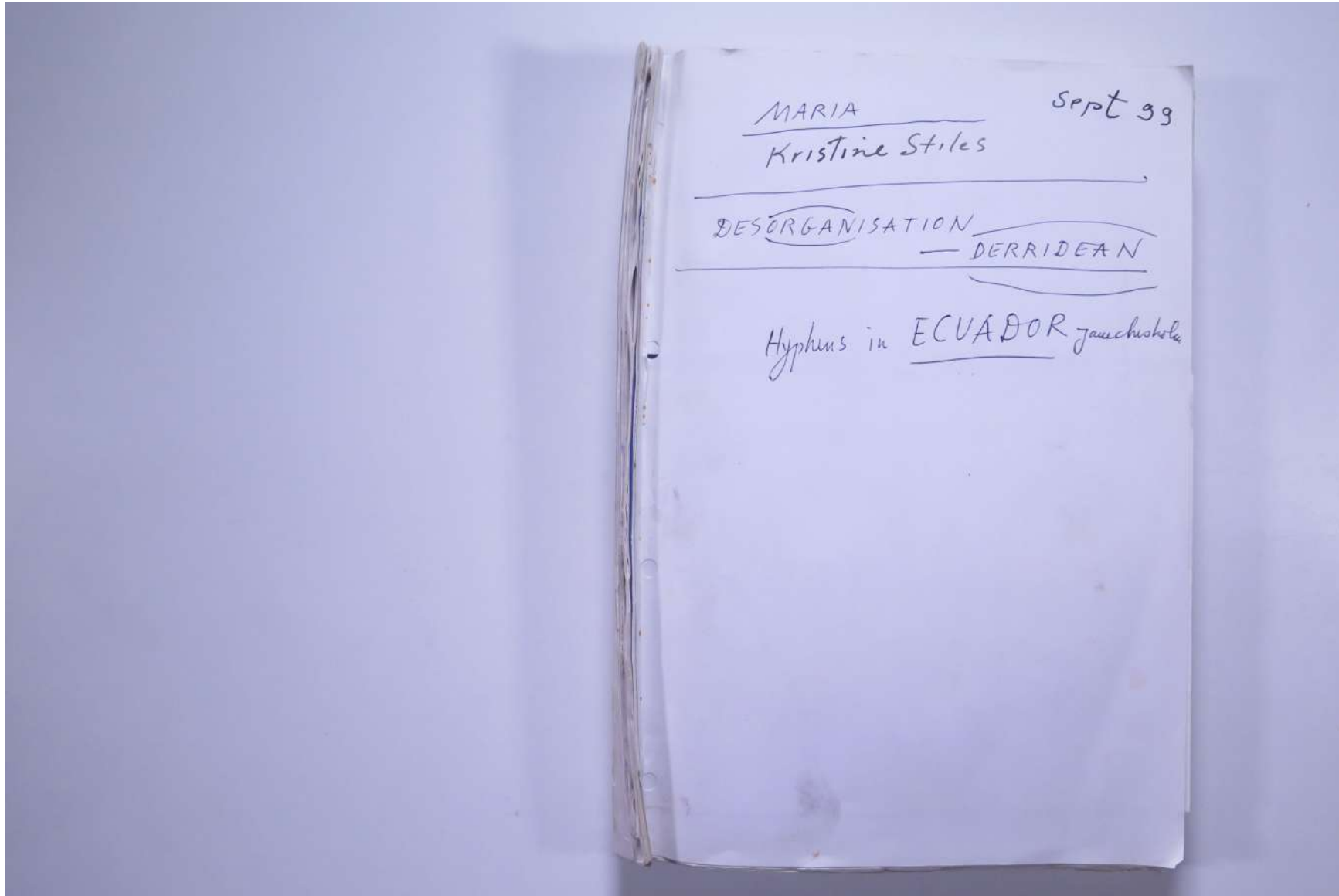


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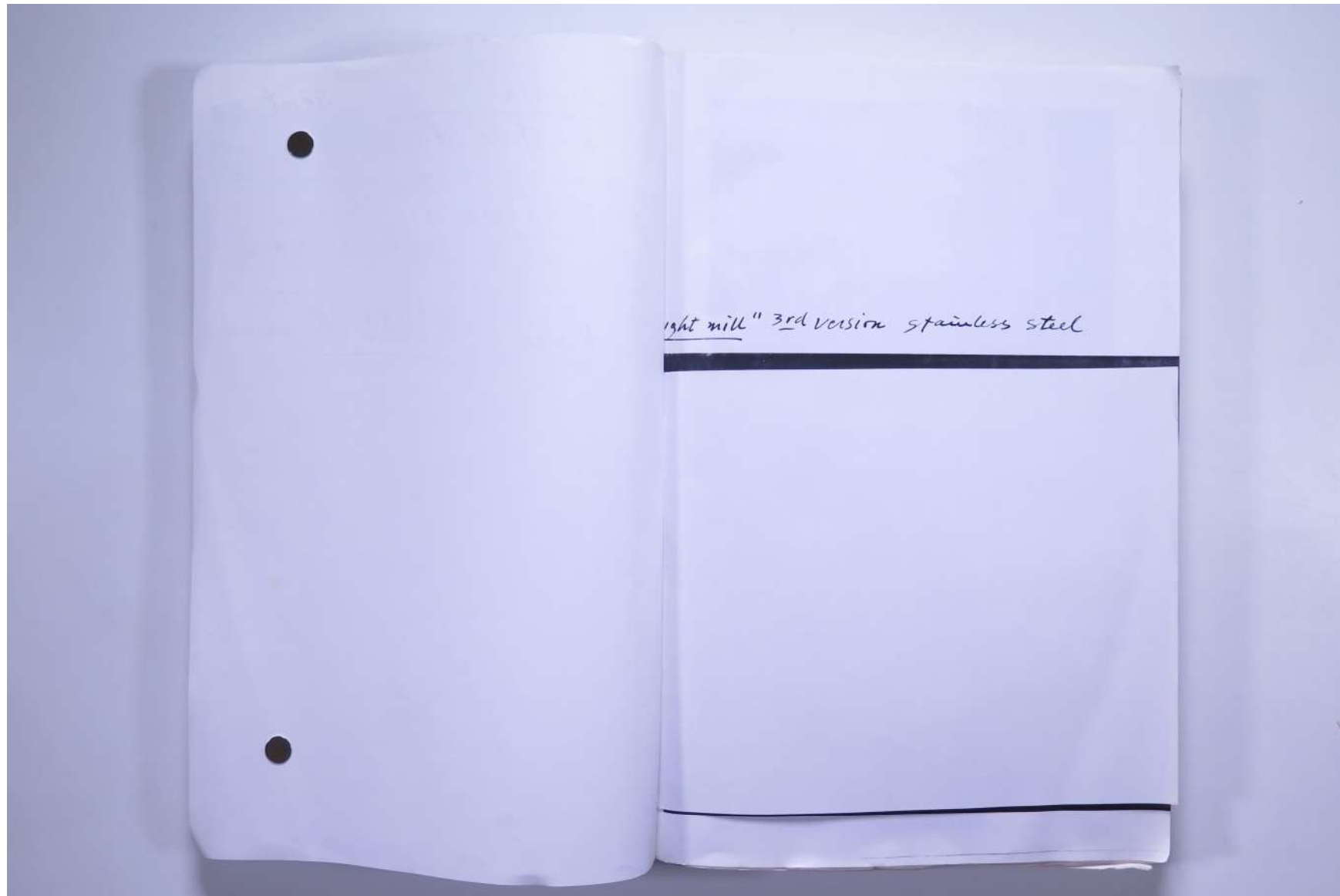
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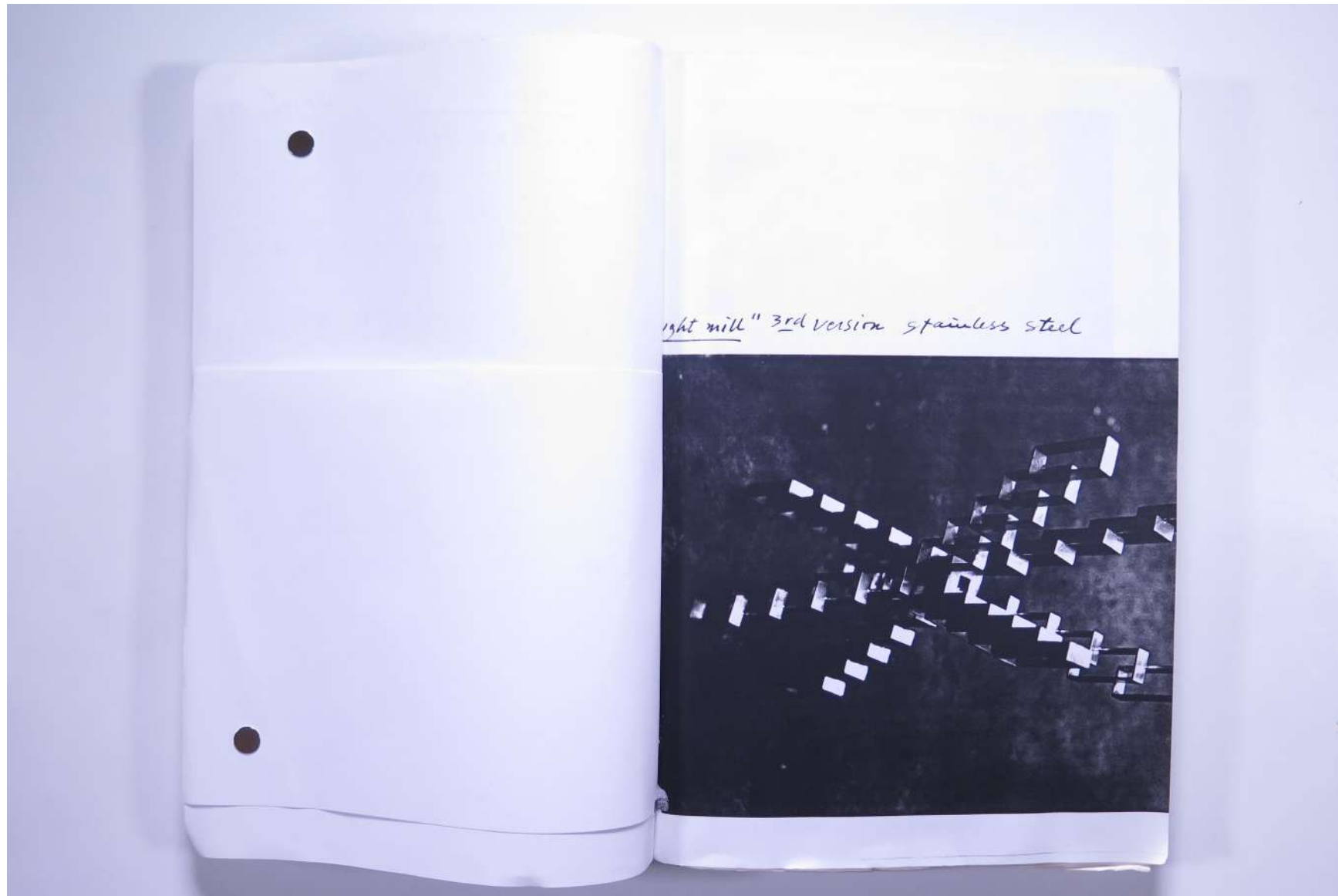
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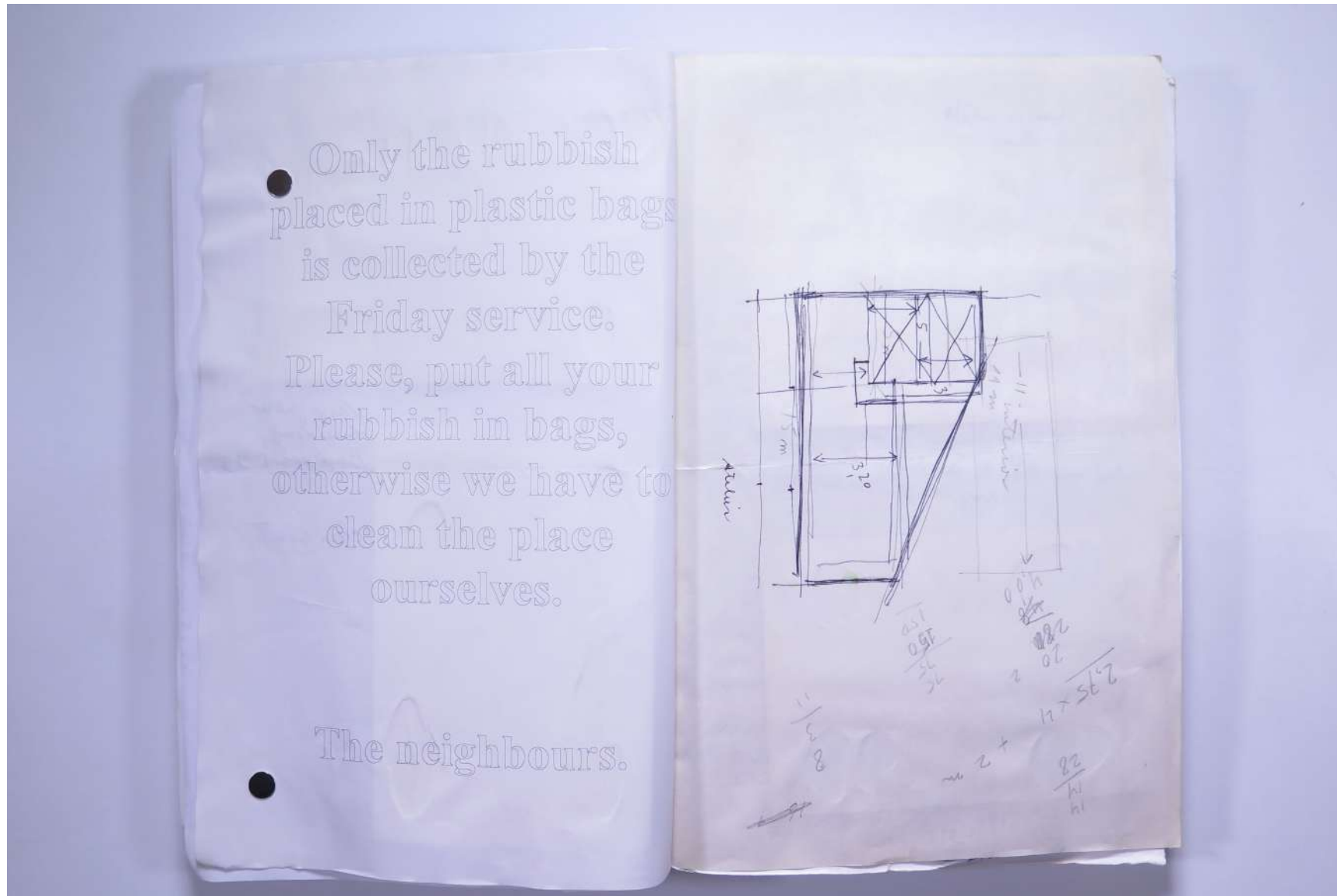
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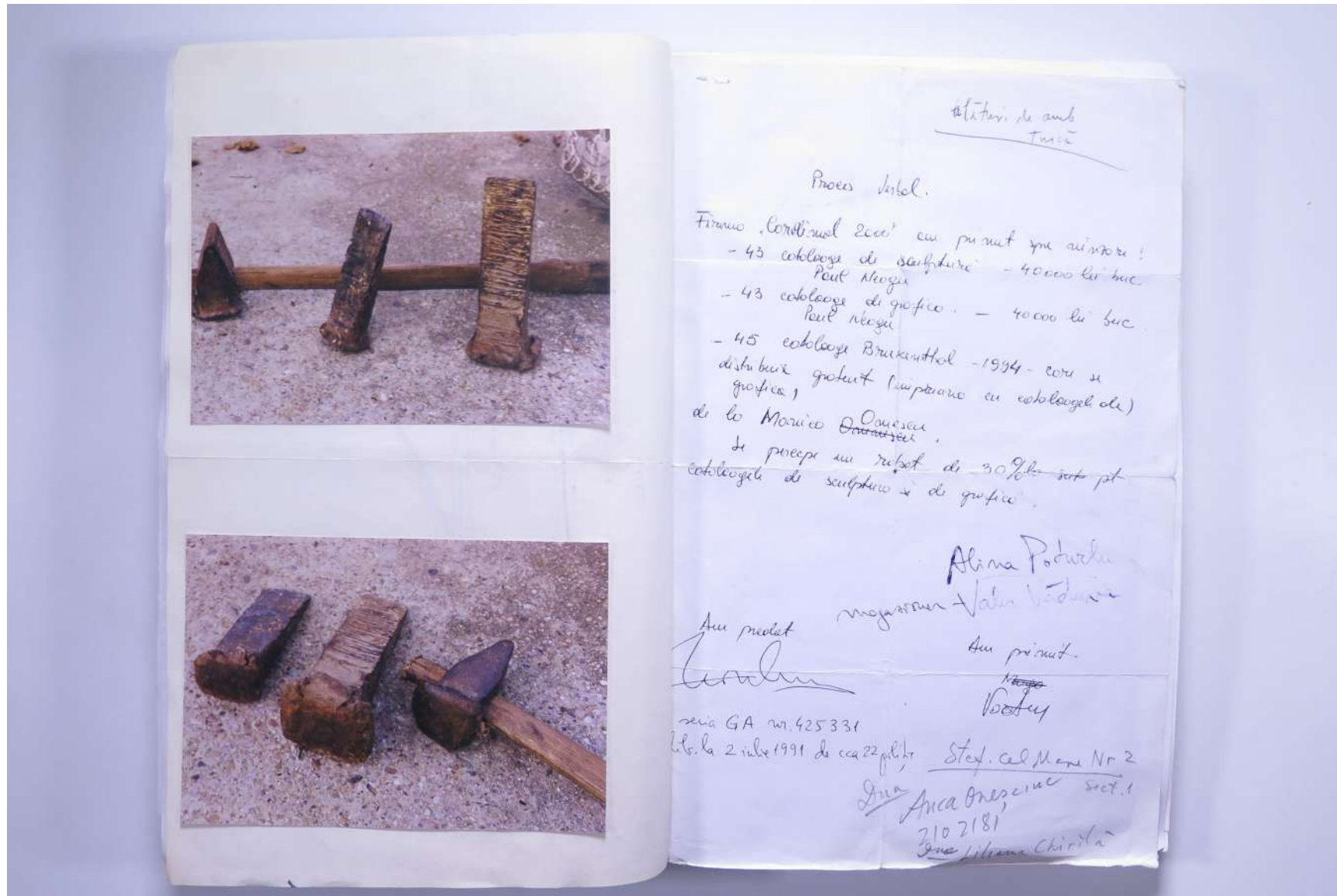
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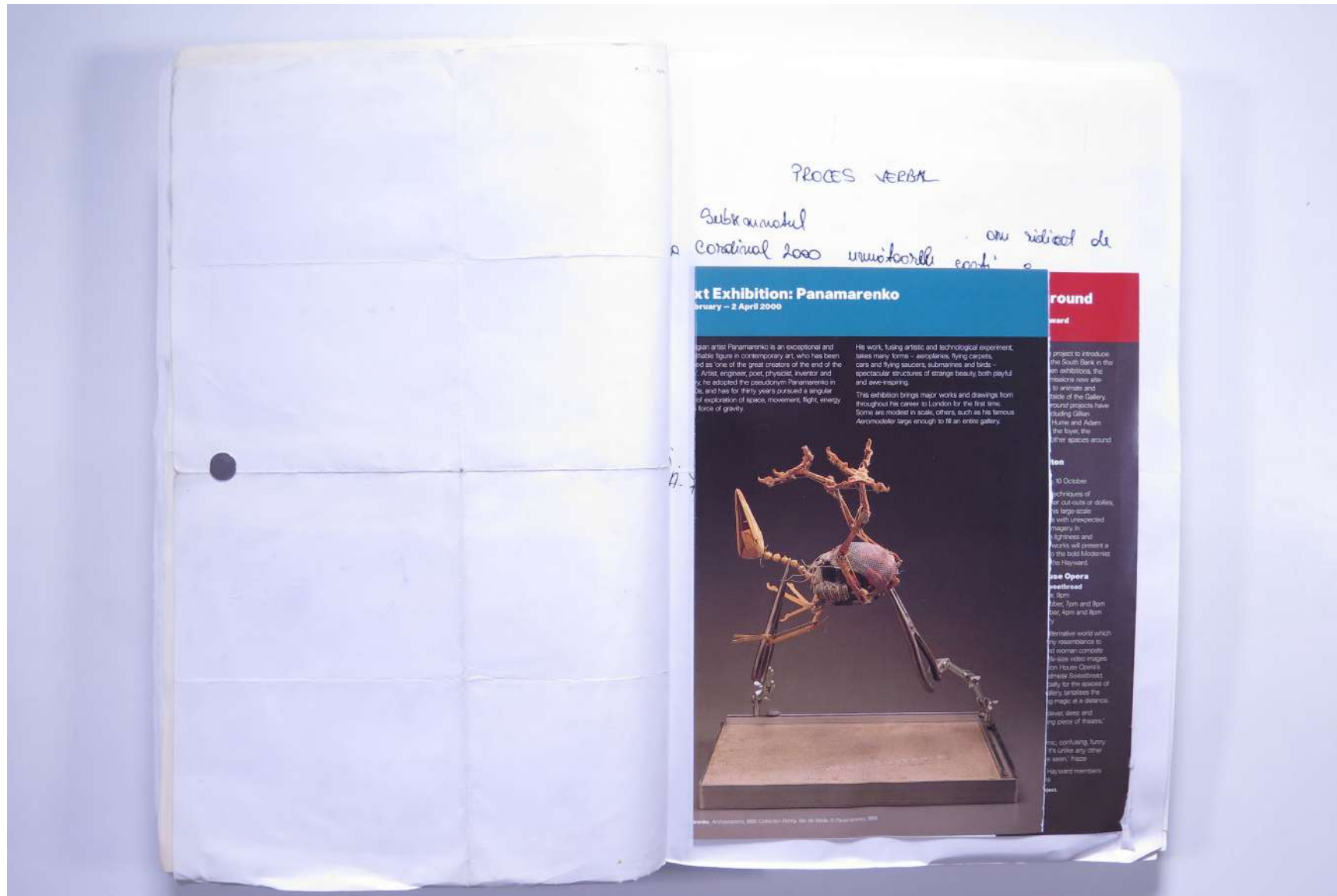


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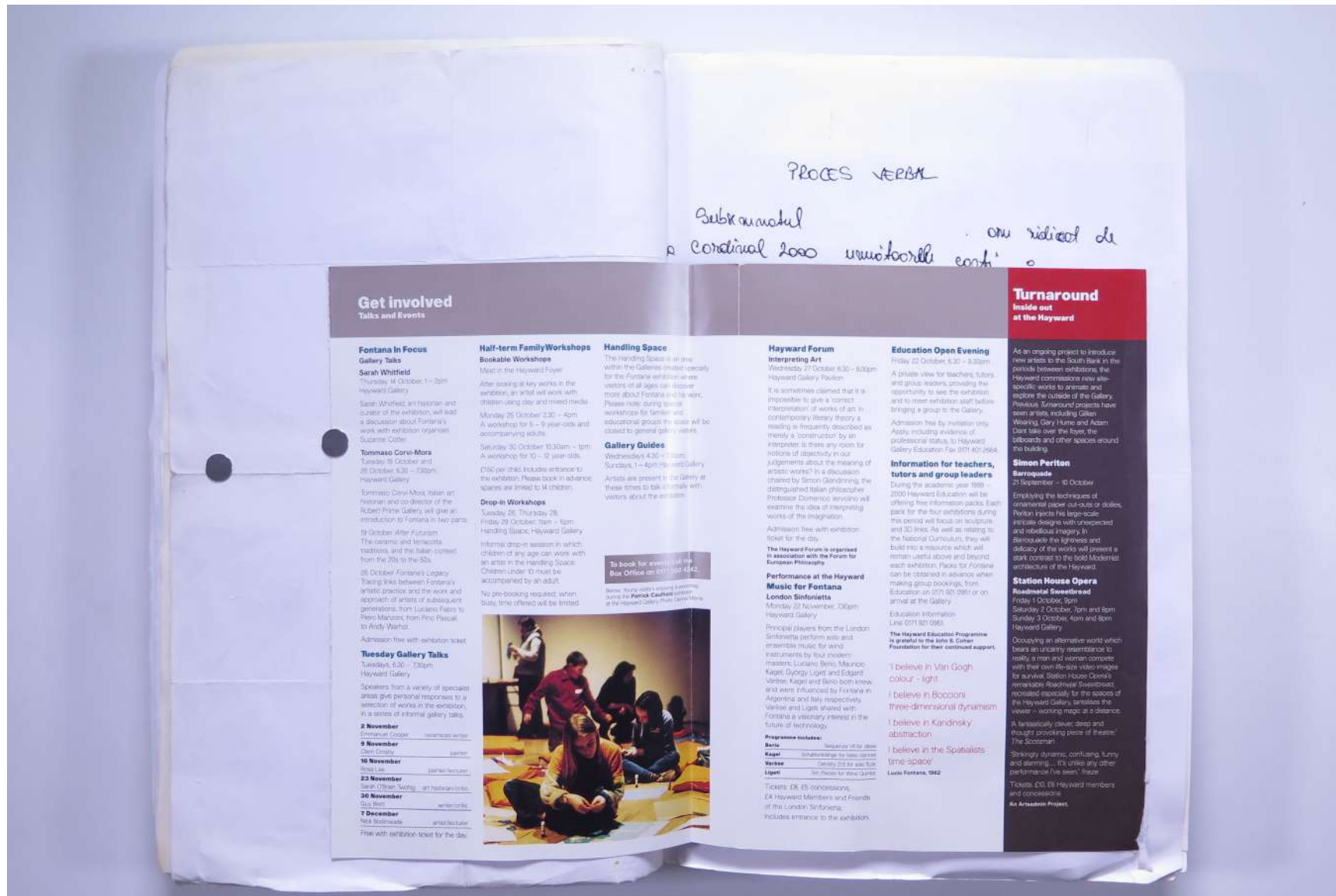
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Get involved Talks and Events

Fontana in Focus

Gallery Talks

Sarah Whitfield

Thursday 14 October 11-2pm
Hayward Gallery

Sarah Whitfield, an historian and curator of the exhibition, will lead a discussion about Fontana's work with exhibition organiser Susanna Custer.

Tommaso Corvi-Mora

Tuesday 18 October and
28 October 6.30-7.30pm
Hayward Gallery

Tommaso Corvi-Mora, Italian art historian and co-director of the Robert Rauschenberg Gallery, will give an introduction to Fontana in two parts.

19 October After-Futures

The economic and technical traditions, and the Italian context from the 20s to the 50s.

26 October Fontana's Legacy

Tracing links between Fontana's artistic practices and the work and approach of artists of subsequent generations, from Luciano Feltoni to Paolo Mazzoni, from Pino Pascali to Andy Warhol.

Admission free with exhibition ticket.

Tuesday Gallery Talks

Tuesday 12, 19, 26 October
Hayward Gallery

Speakers from a variety of specialist areas give personal responses to a selection of works in the exhibition, in a series of informal gallery talks.

2 November

Erin Hanson, *Editor*, *artforum* magazine

9 November

Clare Bishop, *partner*

16 November

Stella Lee, *partner from June*

23 November

Neil Chatwin, *curator, art historian and critic*

30 November

Stella Lee, *partner*

7 December

Neil Chatwin, *curator, art historian and critic*

Free with exhibition ticket for the day.

Half-term Family Workshops

Bookable Workshops

Meet in the Hayward Foyer

After taking a key work in the exhibition, an artist will work with children using clay and mixed media.

Monday 25 October 2.30-4pm

A workshop for 5-9 year-olds and accompanying adults.

Wednesday 30 October 10.30am-1pm

A workshop for 10-12 year-olds.

£25 per child, includes entrance to the exhibition. Please book in advance: spaces are limited to 14 children.

Drop-in Workshops

Tuesday 26, Thursday 28,
Friday 29 October 10am-5pm

Handling Space, Hayward Gallery

Informal drop-in sessions in which children of any age can work with an artist in the Handling Space.

Children under 10 must be accompanied by an adult.

No pre-booking required, when busy, time offered will be limited.

Handling Space

The Handling Space is an area within the Gallery created specially for the Fontana exhibition and is open to all ages.

After taking a key work in the exhibition, an artist will work with children using clay and mixed media.

Please note, during special workshops for families and educational groups the space will be closed to general gallery visitors.

Gallery Guides

Wednesday 4, 11, 18, 25, 29 October, 1-4pm

Hayward Gallery

Artists are present in the Gallery at these times to talk informally with visitors about the exhibition.

Hayward Forum

Interpreting Art

Wednesday 22 October 6.30-8.00pm

Hayward Gallery Foyer

It is sometimes claimed that it is impossible to give a 'correct' interpretation of works of art in a contemporary gallery theory.

A reading is presented as merely a 'construction' by an interpreter: is there any room for notions of objectivity in our judgements about the meaning of artists' works?

In a discussion chaired by Simon Garfield, the distinguished Italian philosopher Professor Domenico Jervolino will examine the idea of interpreting works of the imagination.

Admission free with exhibition ticket for the day.

The Hayward Forum is organised in association with the Forum for European Photography.

Performance at the Hayward

Music for Fontana

Monday 22 November 7.00pm

Hayward Gallery

Principal players from the London Sinfonietta perform solo and ensemble music for wind instruments by four modern masters: Luciano Berio, Mauricio Kagel, György Ligeti and Edgard Varèse. Kagel and Berio both know and were influenced by Fontana in Argentina and Italy respectively.

Varèse and Ligeti shared with Fontana a visionary interest in the future of technology.

Programme includes:

Berio *Quattro pezzi per clarinetto*

Kagel *Shaharsharanga for brass quartet*

Ligeti *Quattro pezzi per clarinetto*

Varèse *Les Amériques for brass quartet*

Tickets: £8, £5 concessions. (A Hayward Members and Friends of the London Sinfonietta, includes entrance to the exhibition.)

Education Open Evening

Friday 22 October 6.30-8.00pm

Hayward Gallery Foyer

A private view for teachers, tutors and group leaders, providing the opportunity to see the exhibition and to meet exhibition staff before bringing a group to the Gallery.

Admission free by invitation only. Applications including evidence of professional status, to Hayward Gallery Education Fax 021 401 2664.

Information for teachers, tutors and group leaders

During the academic year 1999-2000 Hayward Education will be offering free information packs. Each pack for the four exhibitions during the period will focus on sculpture and 3D links. As well as relating to the National Curriculum, they will build into a resource which will remain useful above and beyond each exhibition. Packs for continue can be obtained in advance when making group bookings, from Education on 021 401 2664 or on arrival at the Gallery.

Education Information Line 021 401 2664.

The Hayward Education Programme is grateful to the John & Gaila Foundation for their continued support.

'I believe in Van Gogh colour - light

I believe in Boccioni three-dimensional dynamism

I believe in Kandinsky abstraction

I believe in the Spatialists 'time-space'

Lucio Fontana, 1942

Turnaround

Inside out at the Hayward

As an ongoing project to introduce new artists to the South Bank in the period between exhibitions, the Hayward commissions new site-specific works to animate and explore the outside of the Gallery. Previous Turnaround projects have seen artists, including Gillian Wearing, Gary Hume and Adam Doni take over the boys' toilets and other spaces around the building.

Simon Periton

Barroquade

23 September - 10 October

Employing the techniques of constrained paper cut-outs or dolls, Periton depicts his large-scale intricate designs with unexpected and rebellious imagery. In *Barroquade* the lightness and delicacy of the works will present a stark contrast to the bold Modernist architecture of the Hayward.

Station Nossa Opera

Roadshow Swedeland

Friday 1 October, 9pm

Saturday 2 October, 7pm and 8pm

Sunday 3 October, 4pm and 8pm

Hayward Gallery

Occupying an alternative world which bears an uncanny resemblance to reality, a man and woman compete with their own desire video images to survive. Station Nossa Opera's remarkable Roadshow Swedeland, reimagined especially for the spaces of the Hayward Gallery, transmits the viewer - working magic at a distance. A technically clever, deep and thought-provoking piece of theatre! The Scotsman

"Shrieking, dynamic, confusing, funny and startling... It's unlike any other performance I've seen." *Focus*

Tickets: £10, £6 Hayward members and concessions.

An Artsadmin Project.



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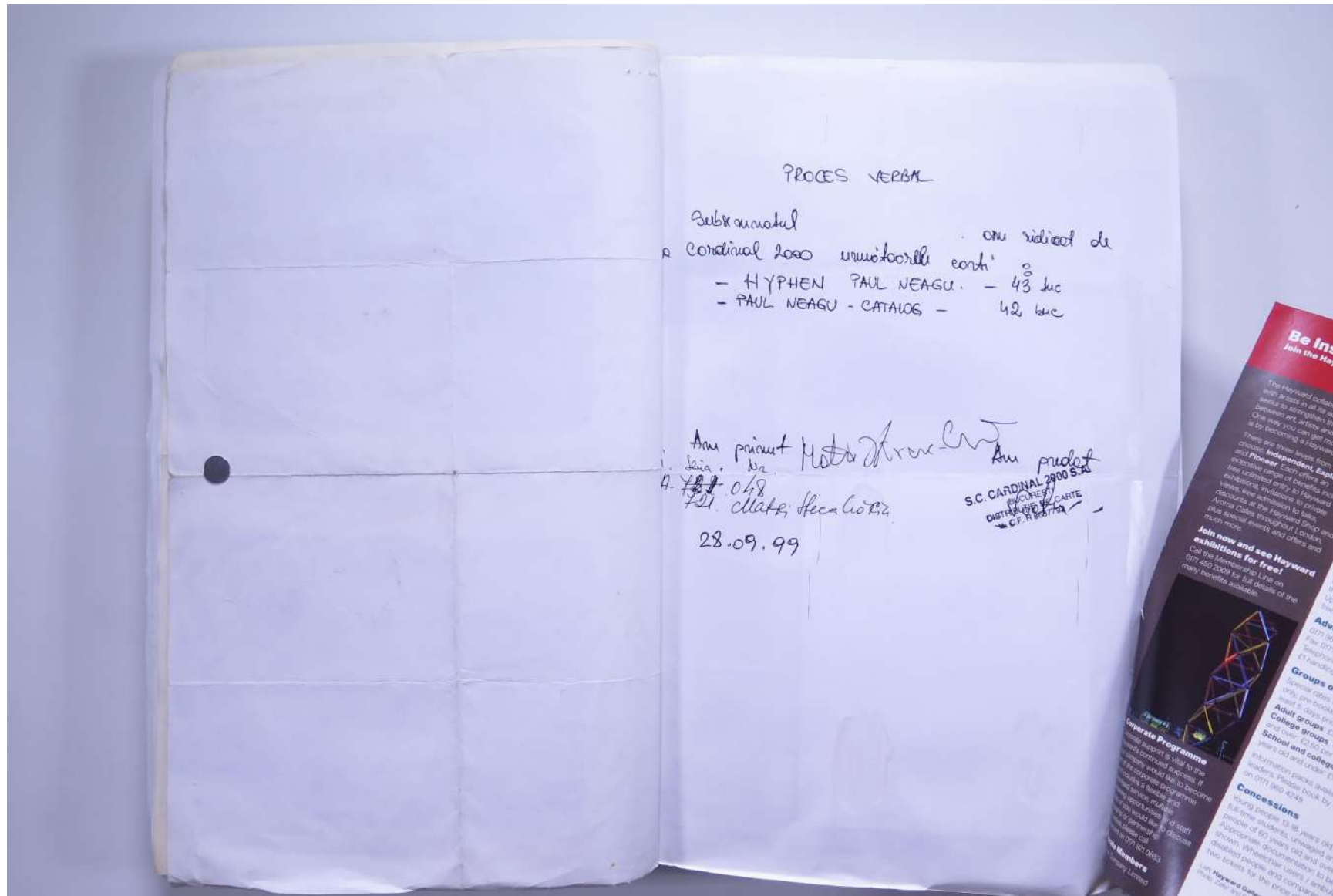
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Lucio Fontana

14 October 1909 – 9 January 2000



Lucio Fontana is one of the most exciting and innovative figures of twentieth-century Italian art. In the earliest monumental sculptures and collaborations with architects in the 1930s, to his spatial environments and stained canvases of the 1950s and 60s, Fontana's richly expressive and often intensely beautiful works subverted the conventions of art.

Throughout his lifetime Fontana was driven by the spirit of exploration, constantly questioning and extending the boundaries of his own practice, challenging expectations, provoking and amusing an ever-growing audience. The show highlights four concepts he believed the possibilities for art, using a non-occasionality of material, form, colour and space.

This exhibition, marking the artist's seventy, spans Fontana's prolific career and brings together over 100 of his sculptures and canvases, as well as a reconstruction of one of his most physically impressive and distilled spatial environments. It is the most ambitious presentation of Fontana's work ever seen in the country and offers the chance to discover the work of one of the most radical artists of the century.

Organised by the Hayward Gallery in association with the Fondazione Lucio Fontana, Part of the Italian Pavilion 2009.

Catalogue

A full-colour catalogue accompanies the exhibition, featuring reproductions of the work in the exhibition, an essay by Sarah Whitcomb which sheds new light on Fontana's work, and an illustrated chronology. The catalogue is available from the Hayward Gallery and Books Etc in the Royal Festival Hall at a special price during the exhibition and by free order from Cornerhouse Publications on 011 700 800.

"The cuts, or rather the hole, the first holes, did not signify the destruction of the canvas – it introduced a dimension beyond the painting itself; this was the freedom to produce art by whatever means and in whatever form."

Lucio Fontana interview by Carlo Ludovico, *Artforum*, May, 1962



For left: Lucio Fontana (photograph by Ugo Mulas, 1964) at Ugo Mulas Gallery, 1970 (photo courtesy of Ugo Mulas). Right: Lucio Fontana (sculpture) (photo courtesy of Ugo Mulas). Middle: Lucio Fontana (sculpture) (photo courtesy of Ugo Mulas). Bottom: Lucio Fontana (sculpture) (photo courtesy of Ugo Mulas). Copyright 1999 Lucio Fontana. Contact: Lucio Fontana, Milan, 2012. (The British) 1999. Lucio Fontana. (The British) 1999. Lucio Fontana, Milan, 2012.

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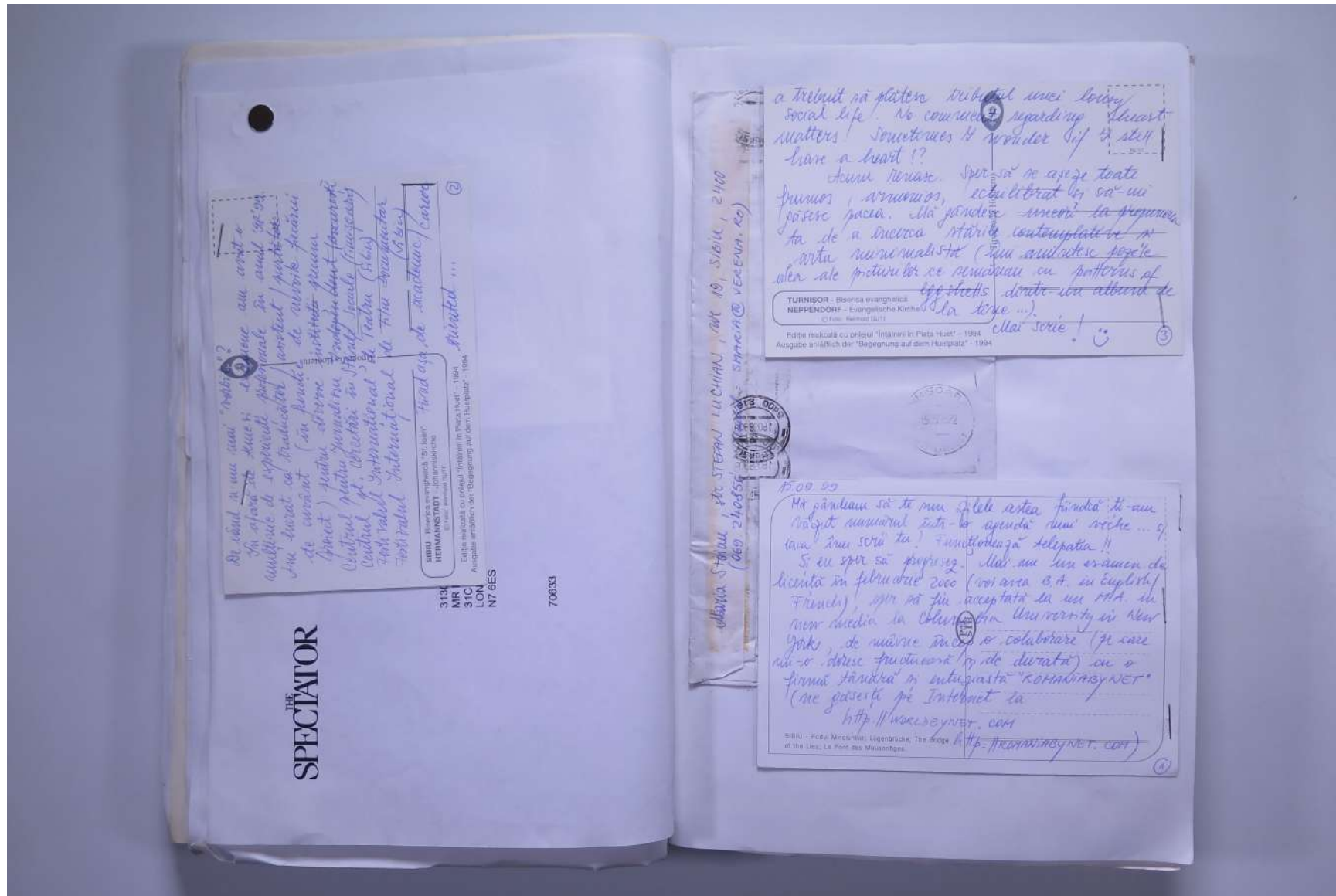
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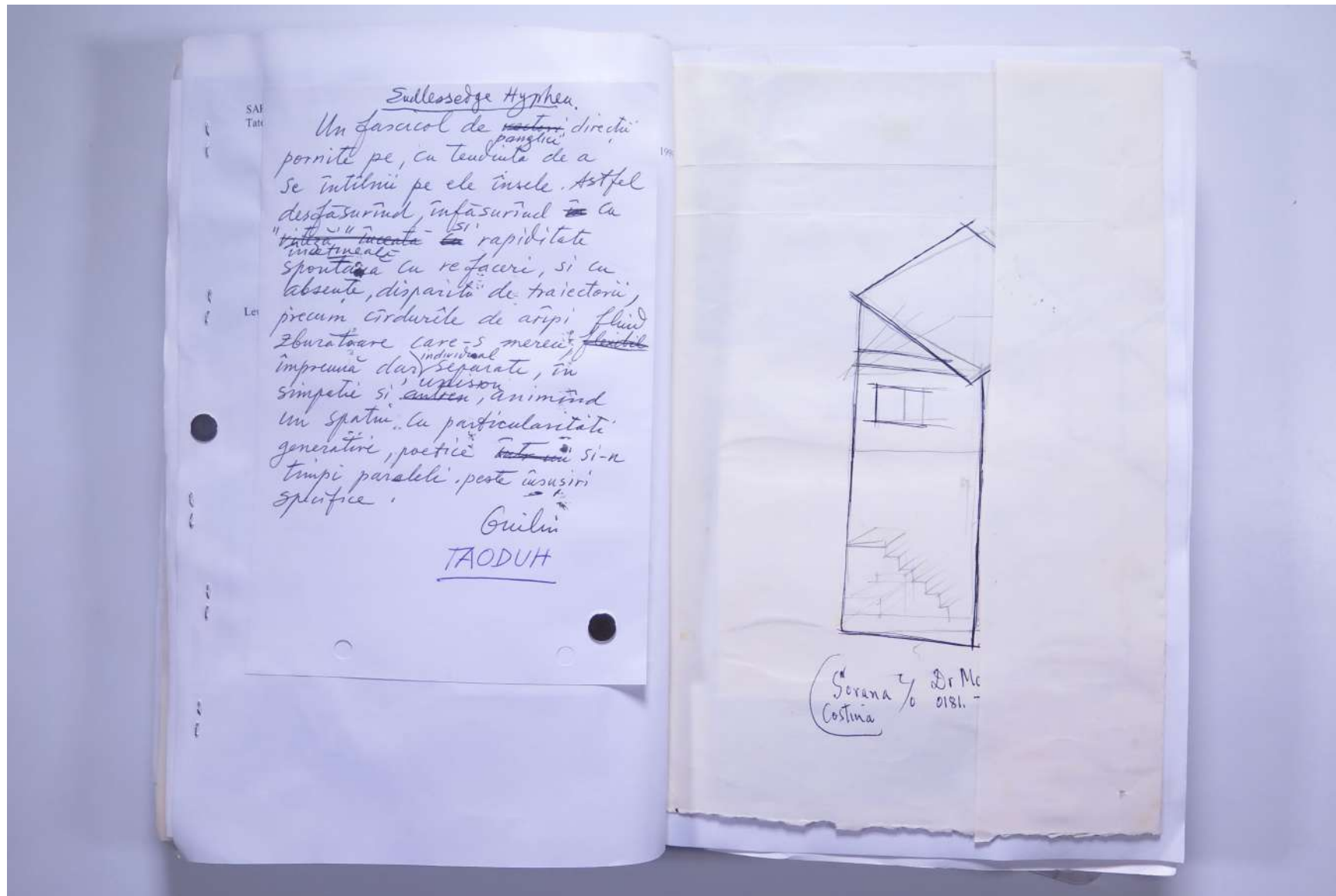
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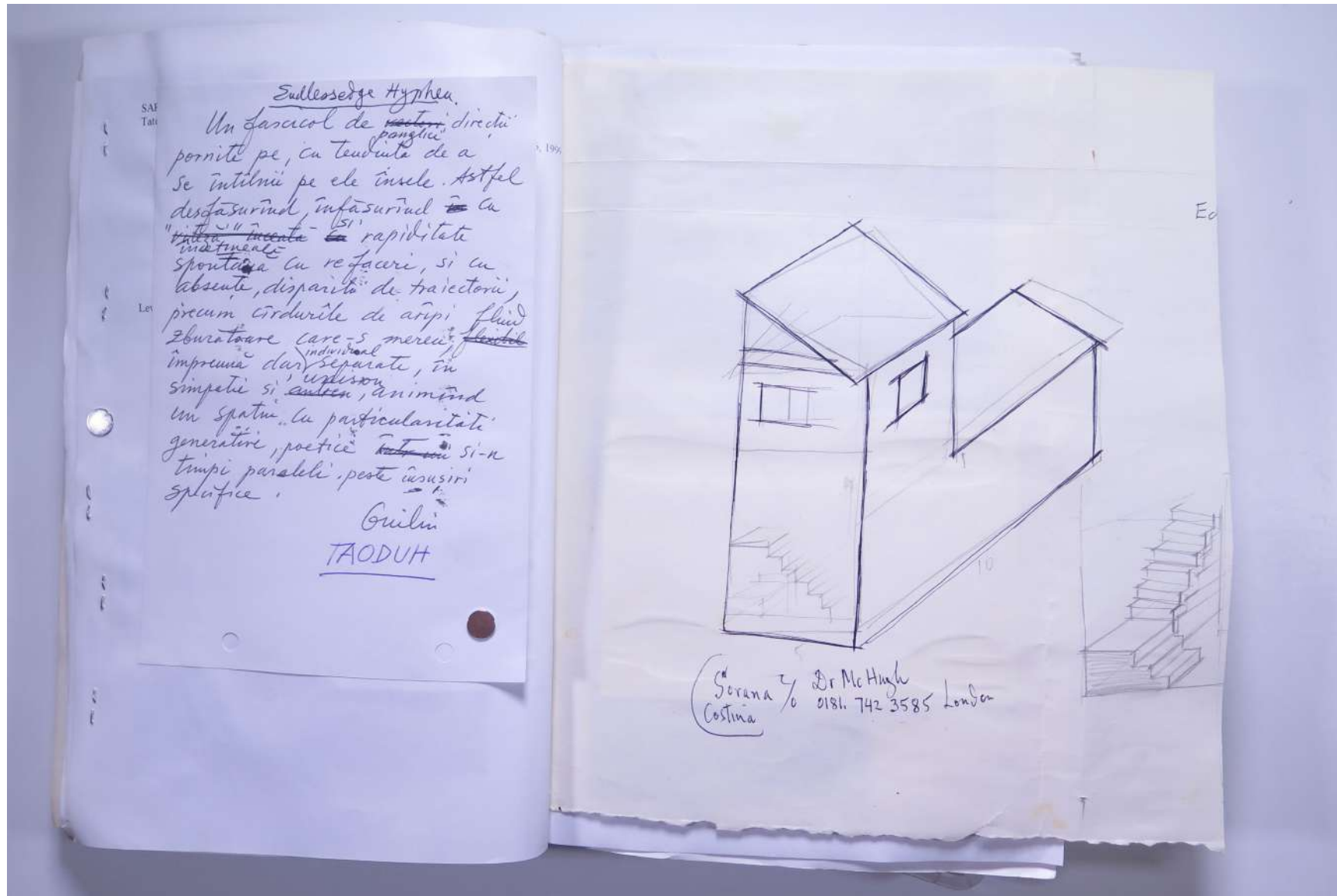
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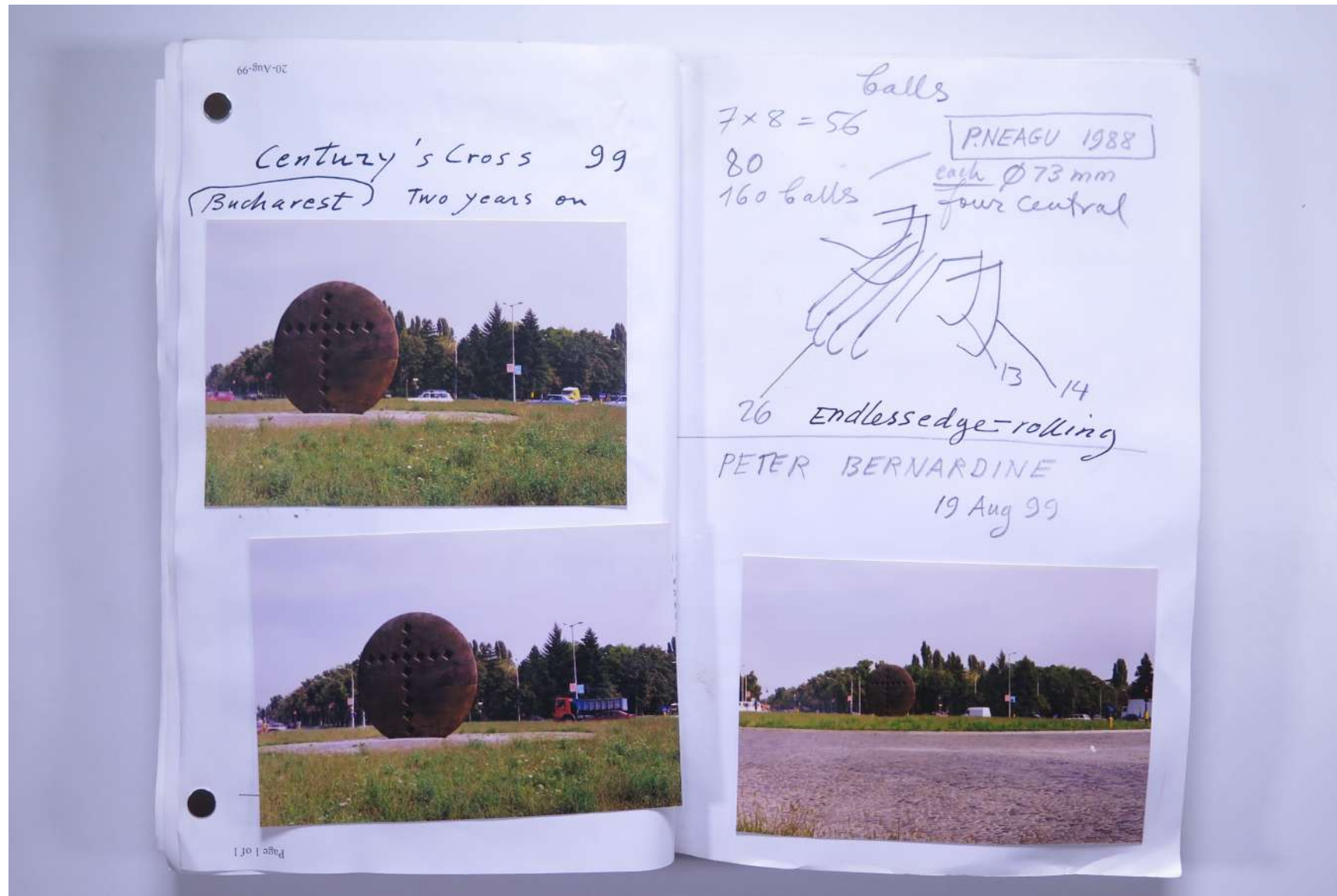


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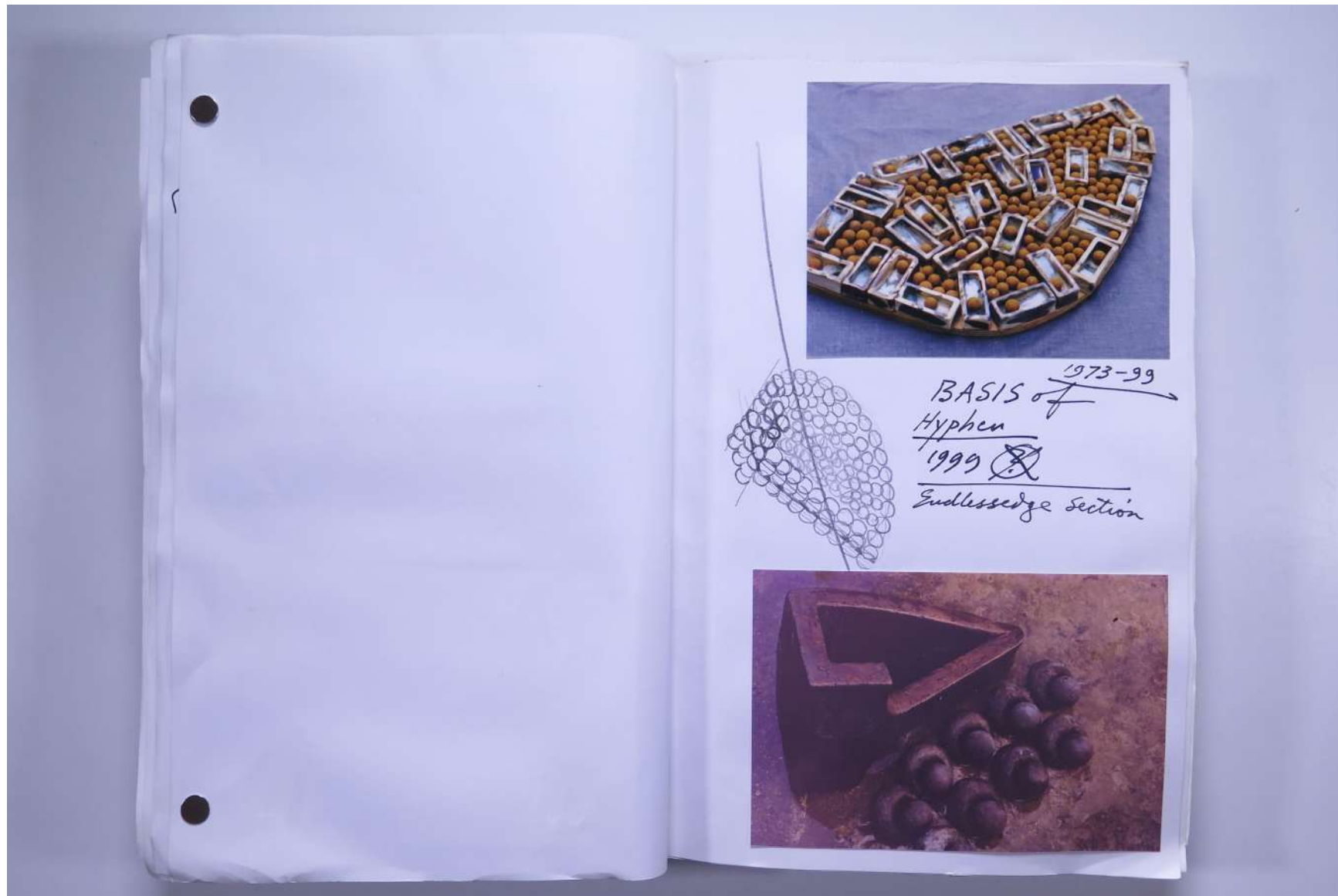


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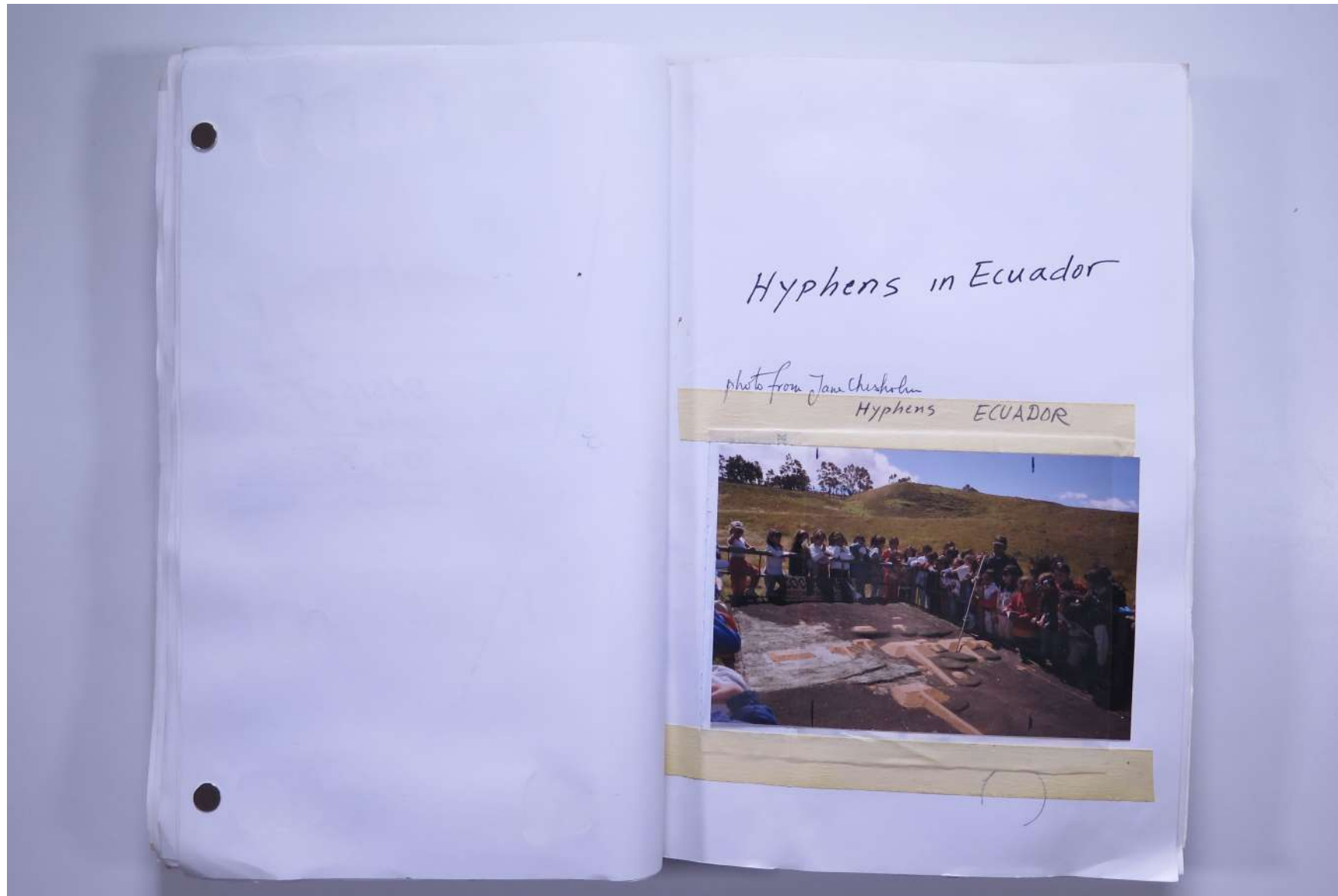
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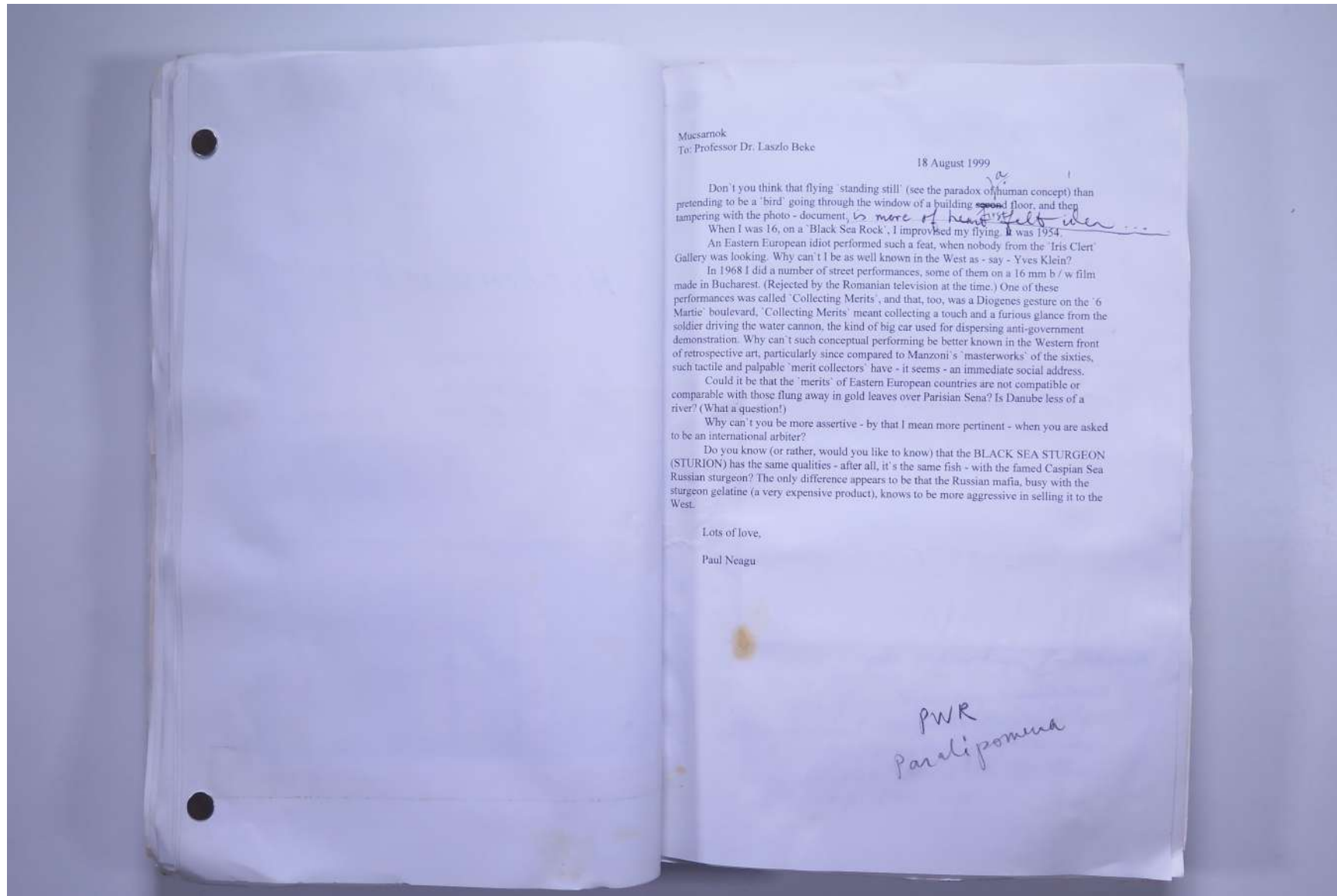
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Muesarnok
To: Professor Dr. Laszlo Beke

18 August 1999

Don't you think that flying 'standing still' (see the paradox of human concept) than pretending to be a 'bird' going through the window of a building ~~second~~ floor, and then tampering with the photo - document, *is more of heart felt when...*

When I was 16, on a 'Black Sea Rock', I improvised my flying. It was 1954.

An Eastern European idiot performed such a feat, when nobody from the 'Iris Clert' Gallery was looking. Why can't I be as well known in the West as - say - Yves Klein?

In 1968 I did a number of street performances, some of them on a 16 mm b/w film made in Bucharest. (Rejected by the Romanian television at the time.) One of these performances was called 'Collecting Merits', and that, too, was a Diogenes gesture on the '6 Martie' boulevard, 'Collecting Merits' meant collecting a touch and a furious glance from the soldier driving the water cannon, the kind of big car used for dispersing anti-government demonstration. Why can't such conceptual performing be better known in the 'Western front of retrospective art, particularly since compared to Manzoni's 'masterworks' of the sixties, such tactile and palpable 'merit collectors' have - it seems - an immediate social address.

Could it be that the 'merits' of Eastern European countries are not compatible or comparable with those flung away in gold leaves over Parisian Sena? Is Danube less of a river? (What a question!)

Why can't you be more assertive - by that I mean more pertinent - when you are asked to be an international arbiter?

Do you know (or rather, would you like to know) that the BLACK SEA STURGEON (STURION) has the same qualities - after all, it's the same fish - with the famed Caspian Sea Russian sturgeon? The only difference appears to be that the Russian mafia, busy with the sturgeon gelatine (a very expensive product), knows to be more aggressive in selling it to the West.

Lots of love,

Paul Neagu.

PWR
Parulipomura

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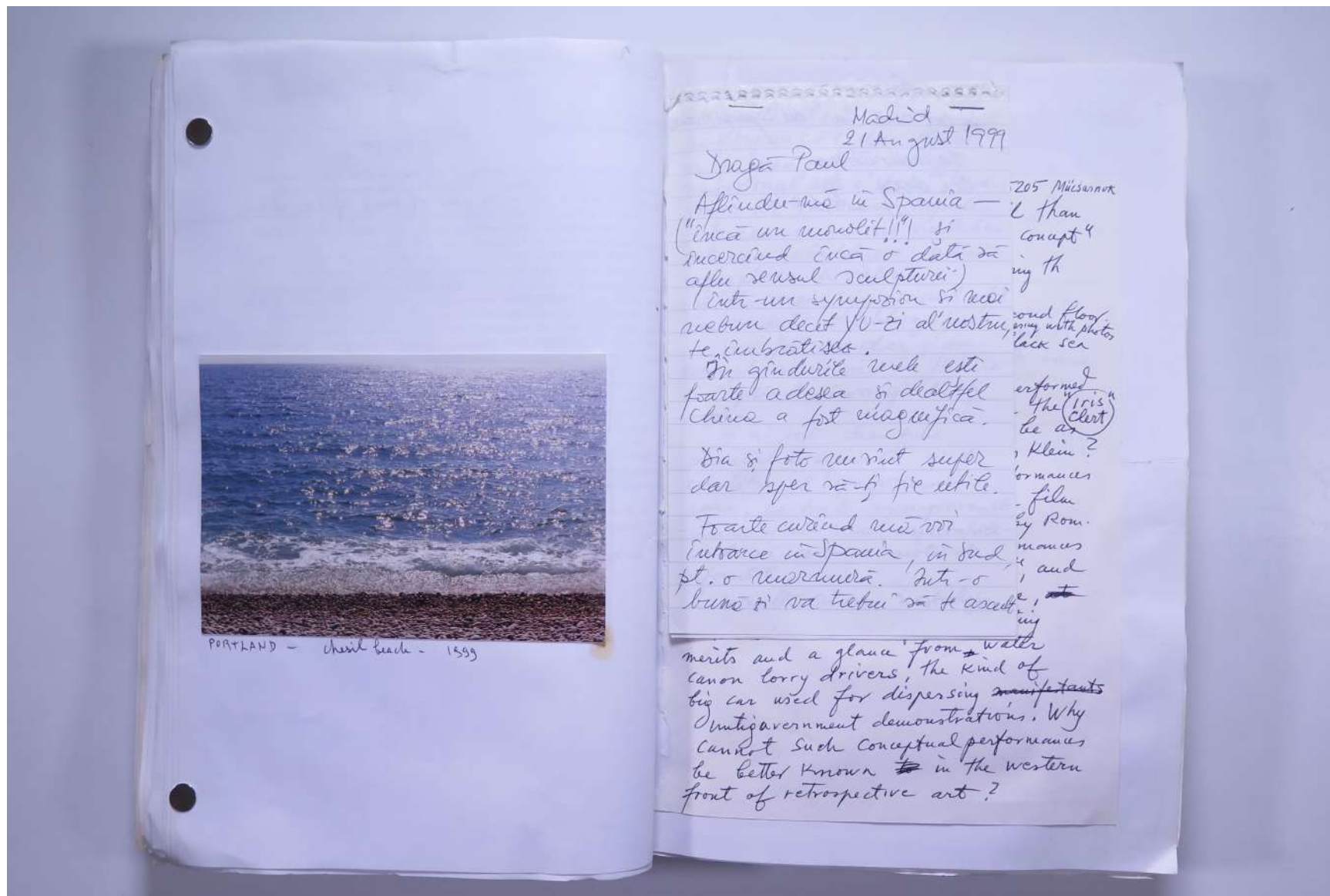
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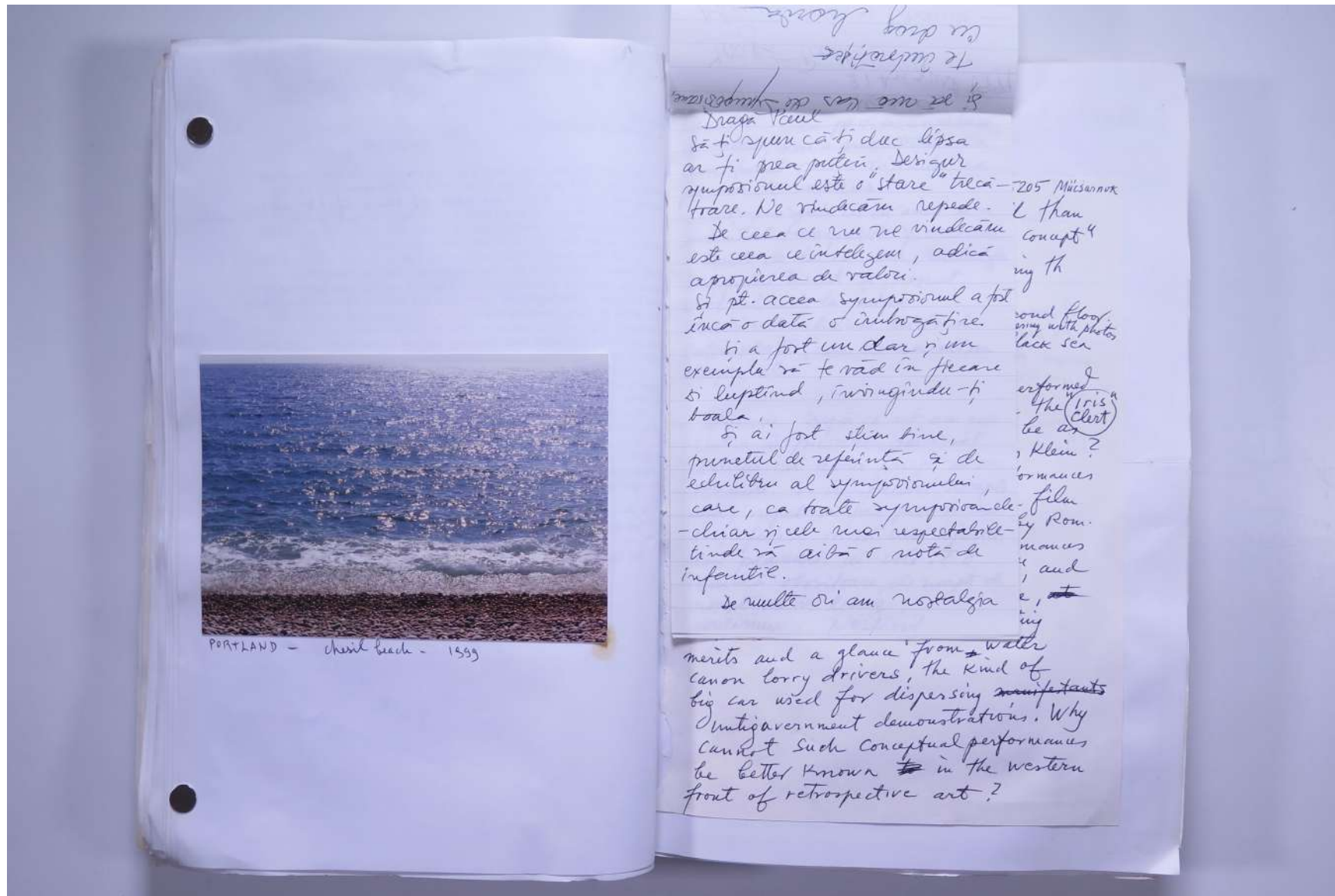
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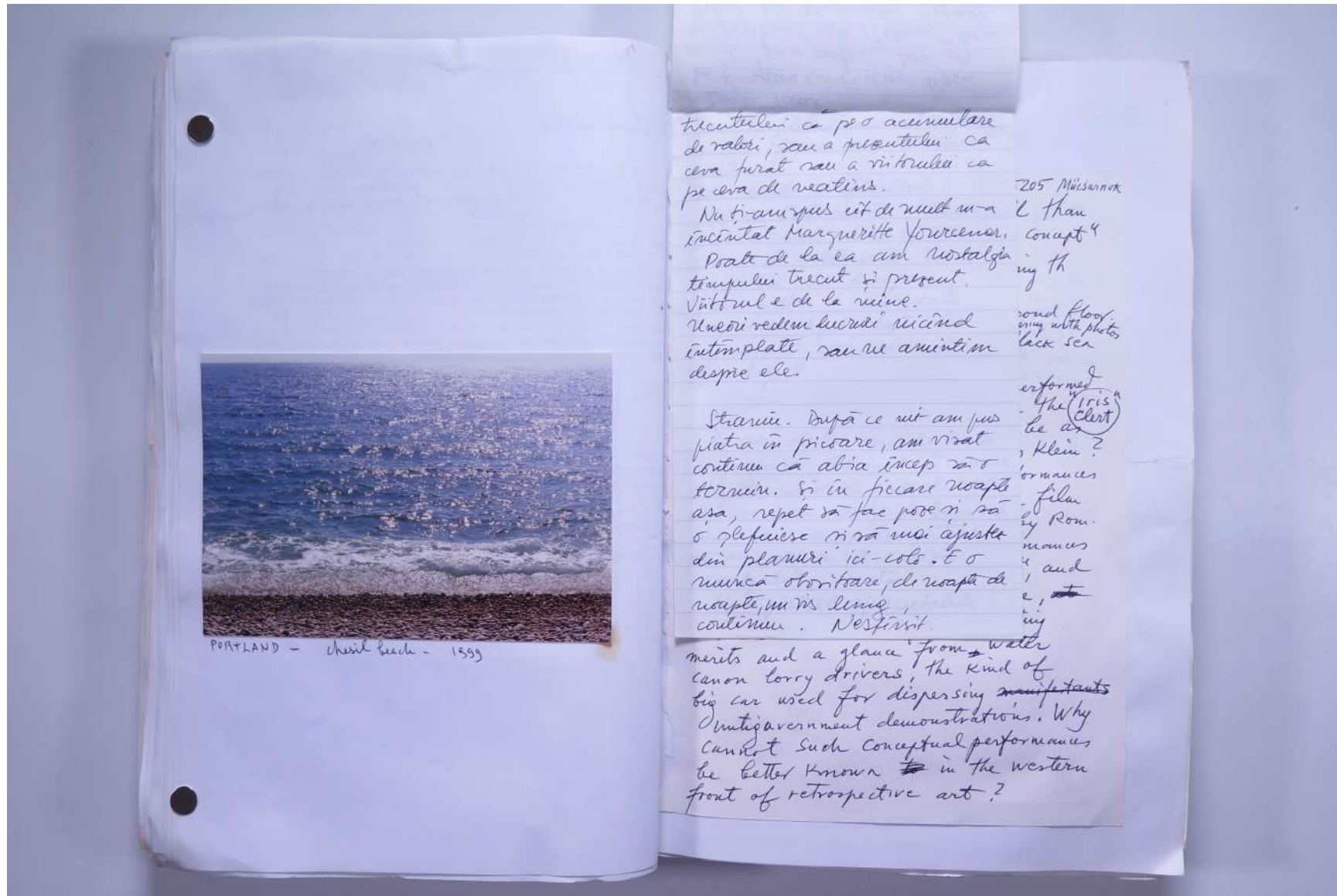
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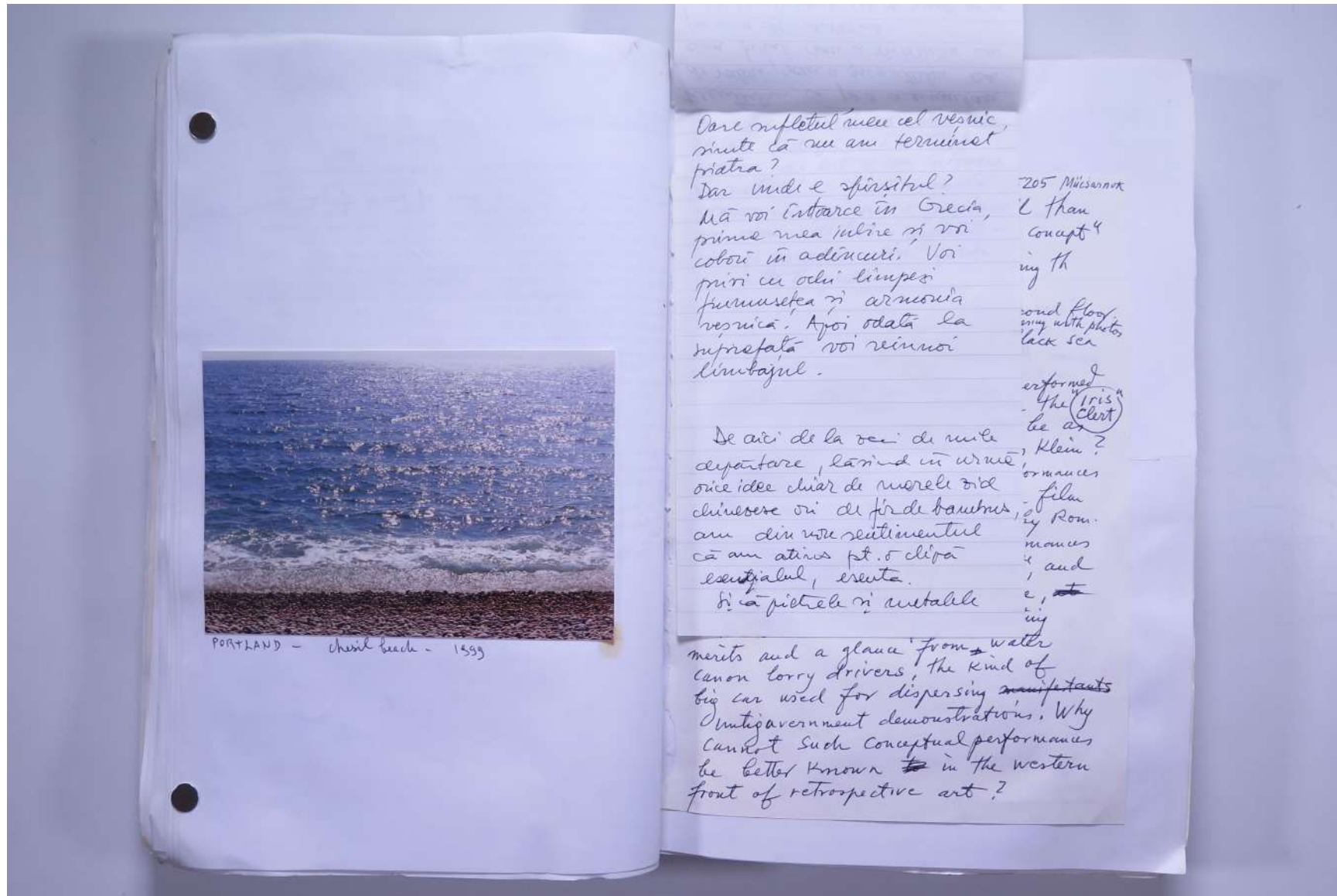
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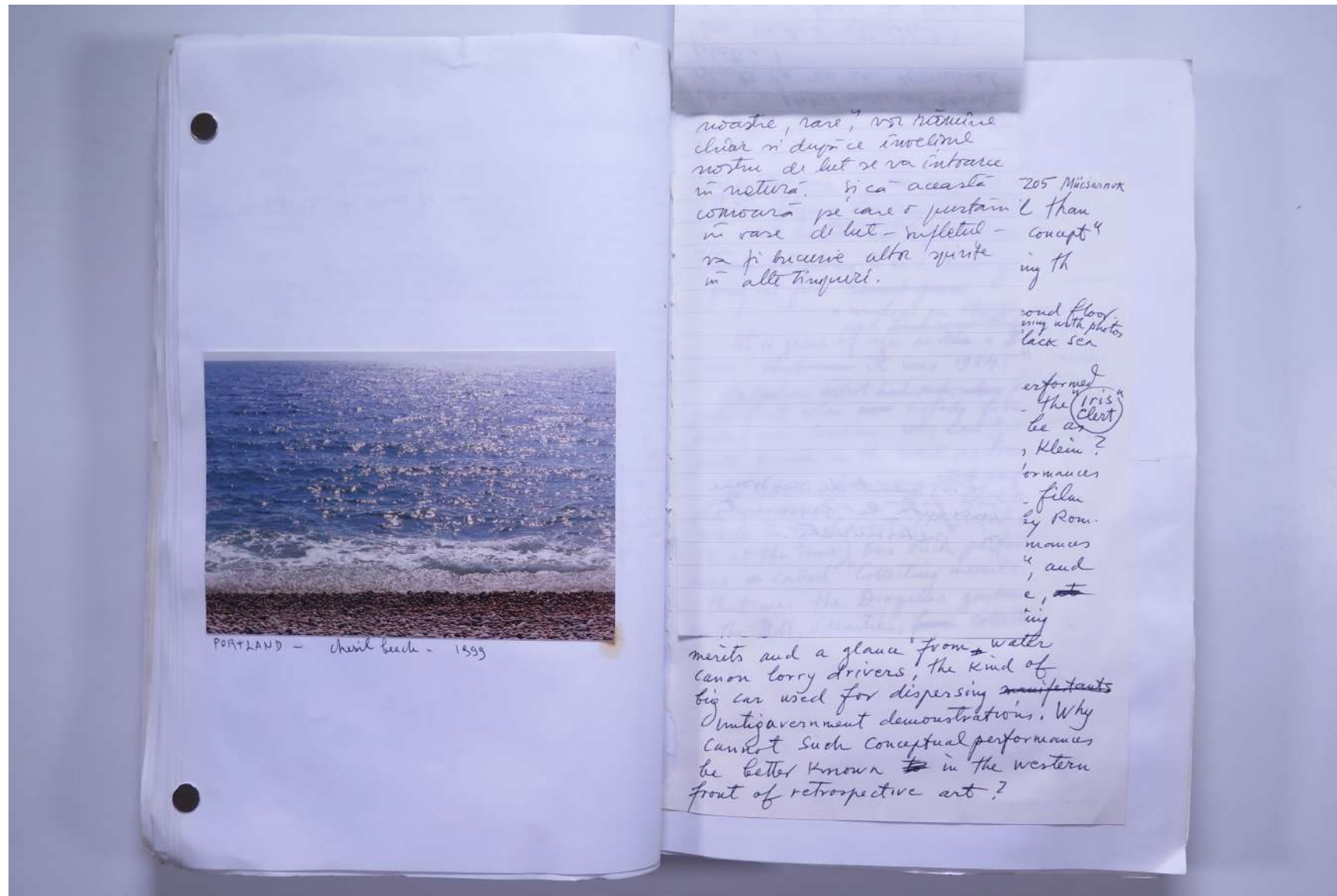
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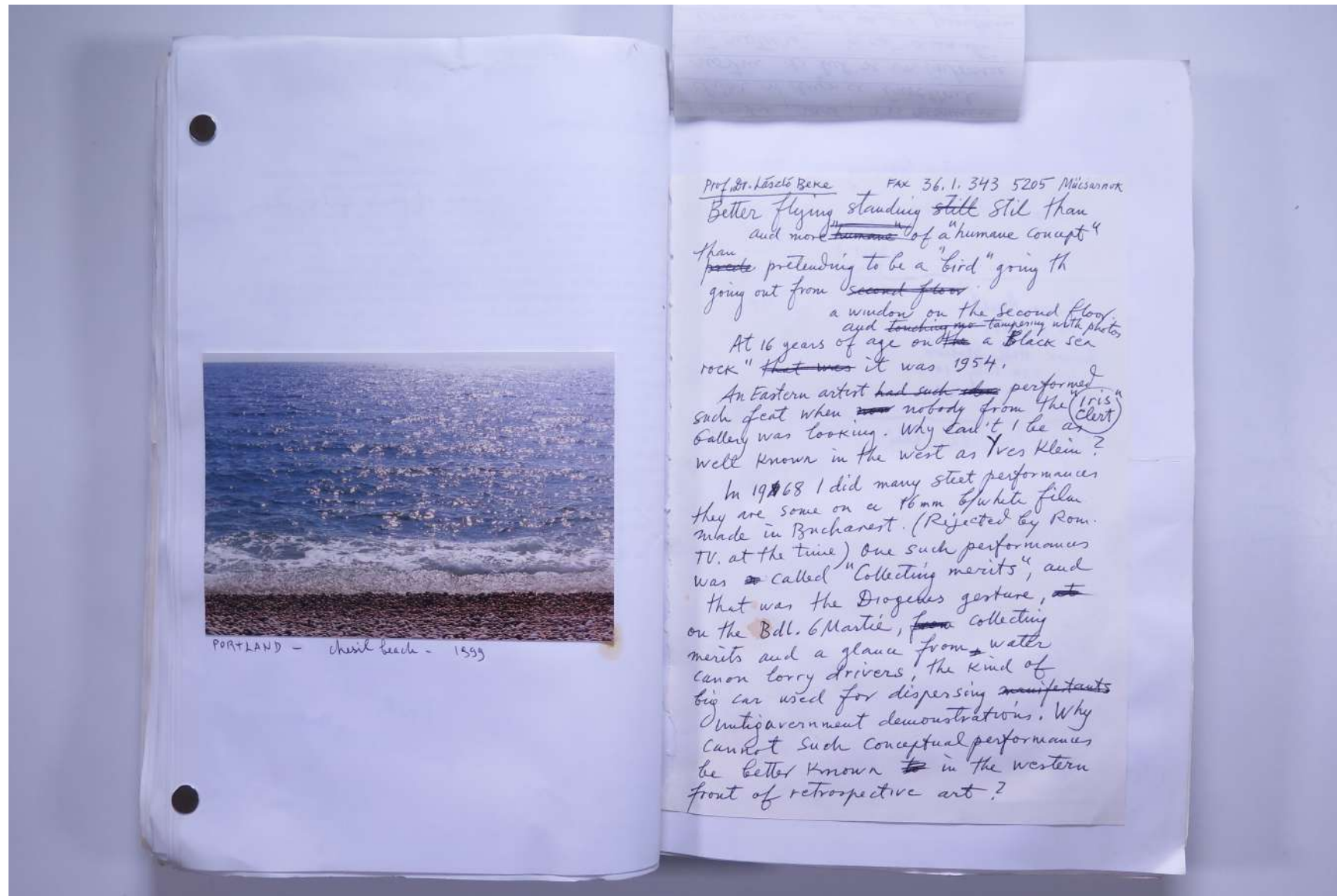
merits and a glance from water
canon lorry drivers, the kind of
big car used for dispersing manifestants
Antigovernment demonstrations. Why
cannot such conceptual performances
be better known in the western
front of retrospective art?

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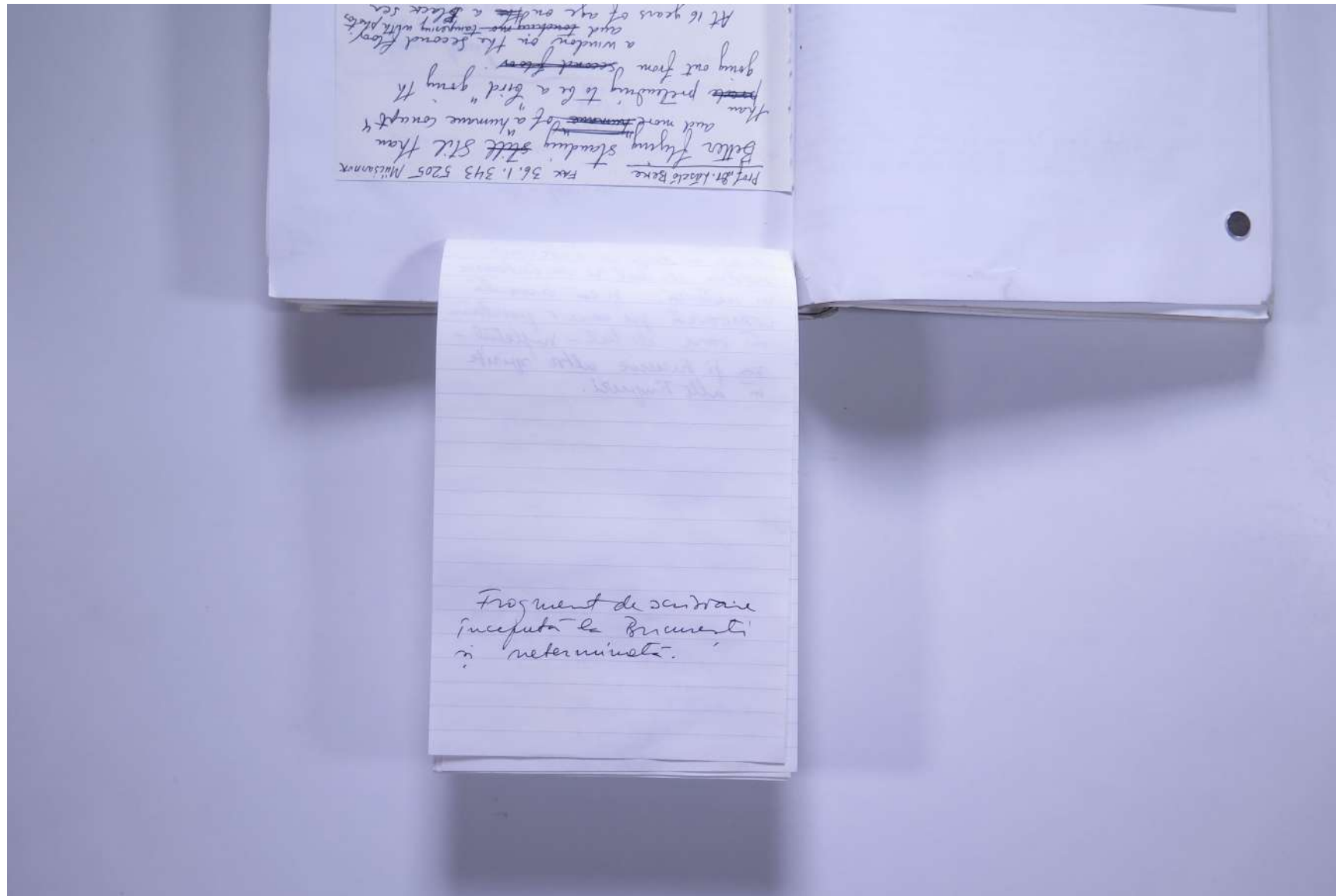
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Prof. Dr. Harold Baxa
Fax 36.1.343.5205 Mississauga
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a window in the second floor
and ~~preparing~~ temporary with photo
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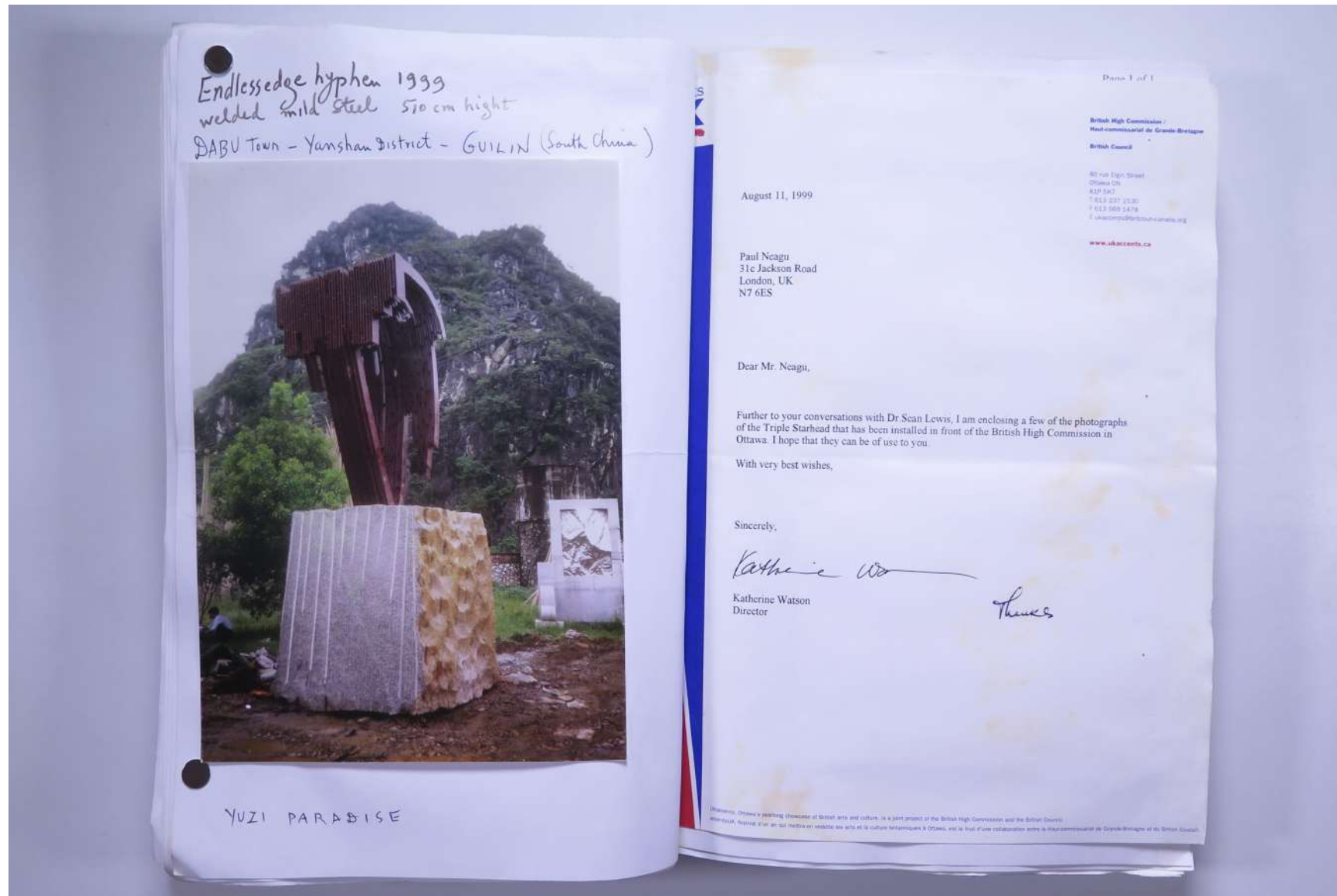
Fragment de scdnaire
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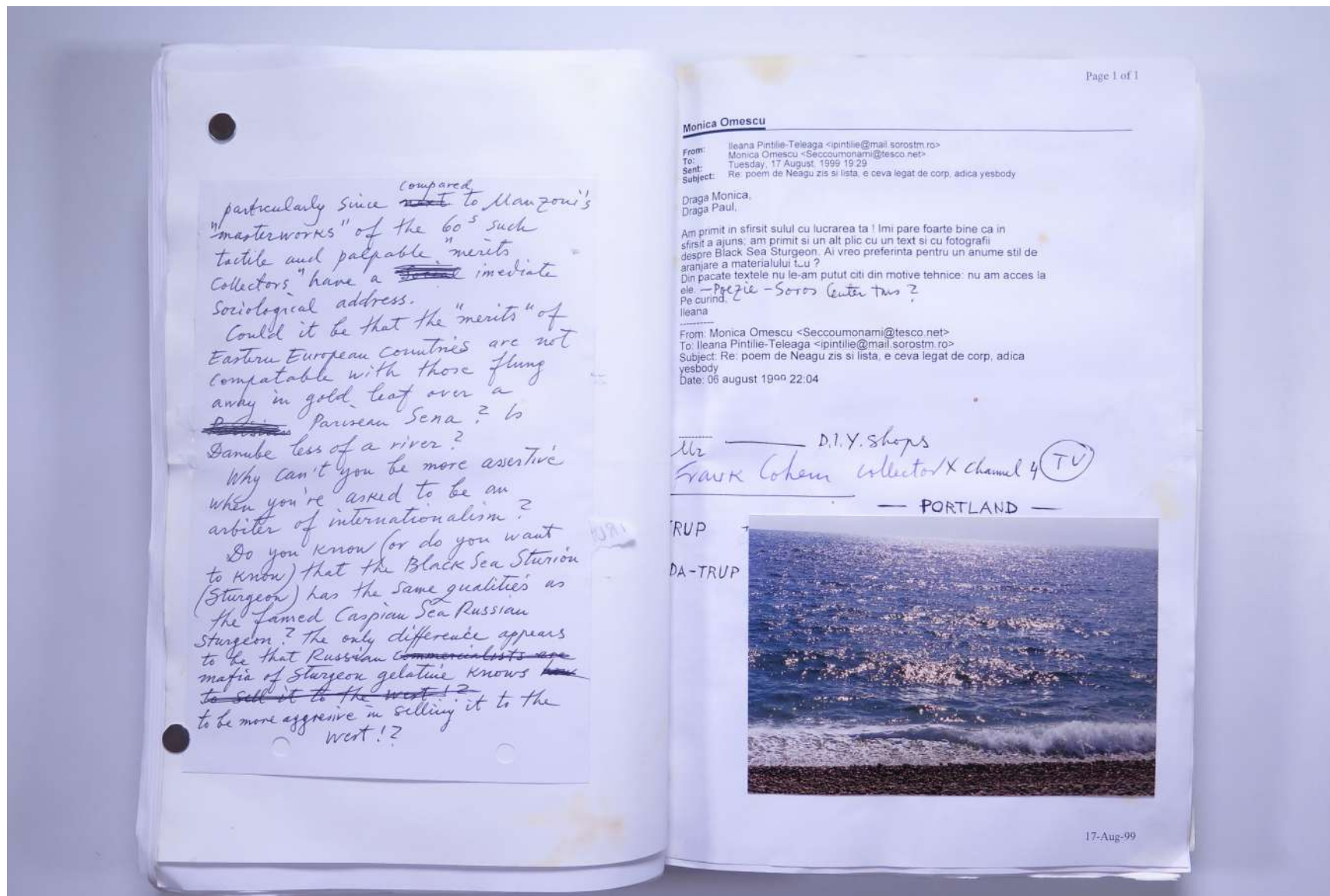
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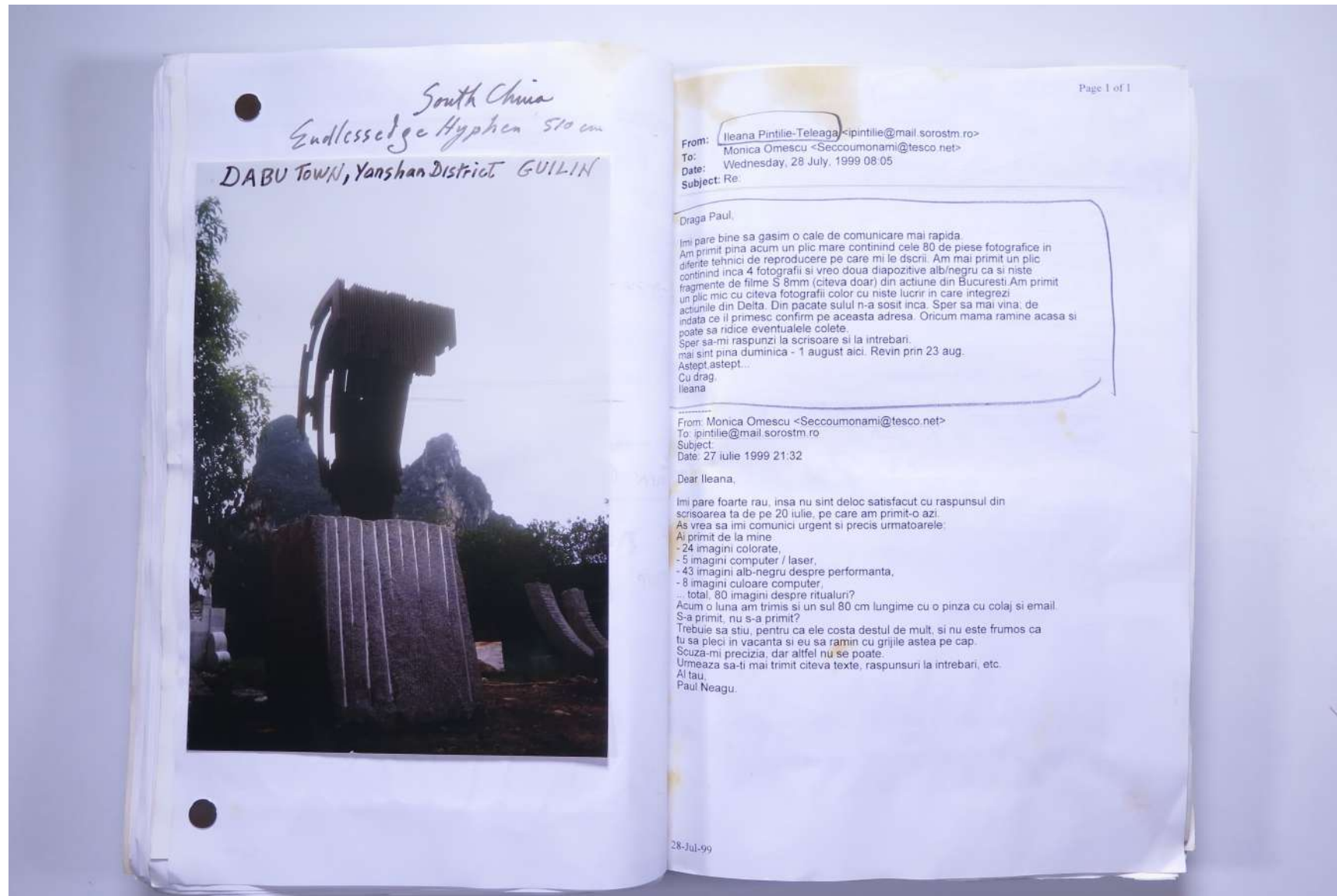
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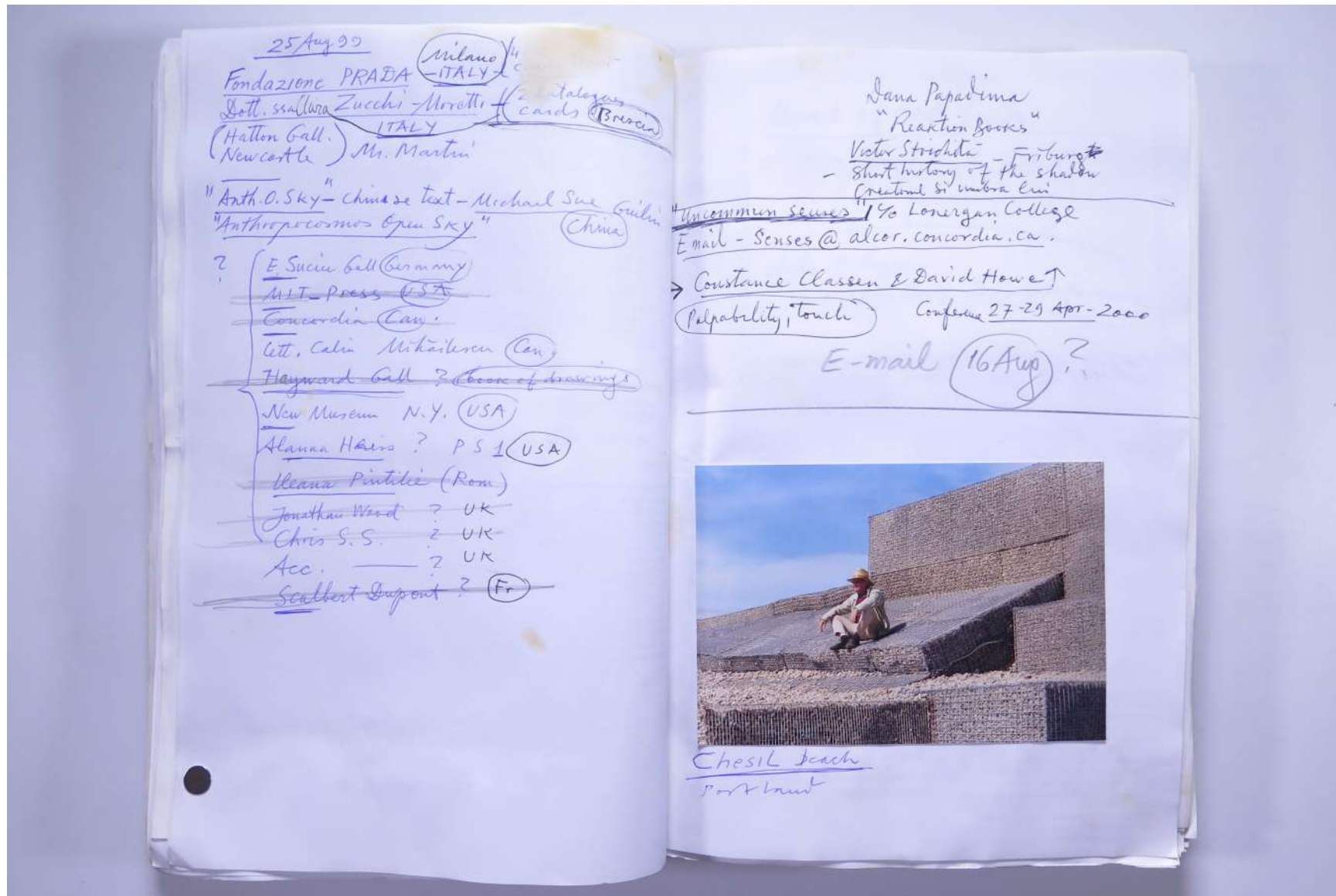
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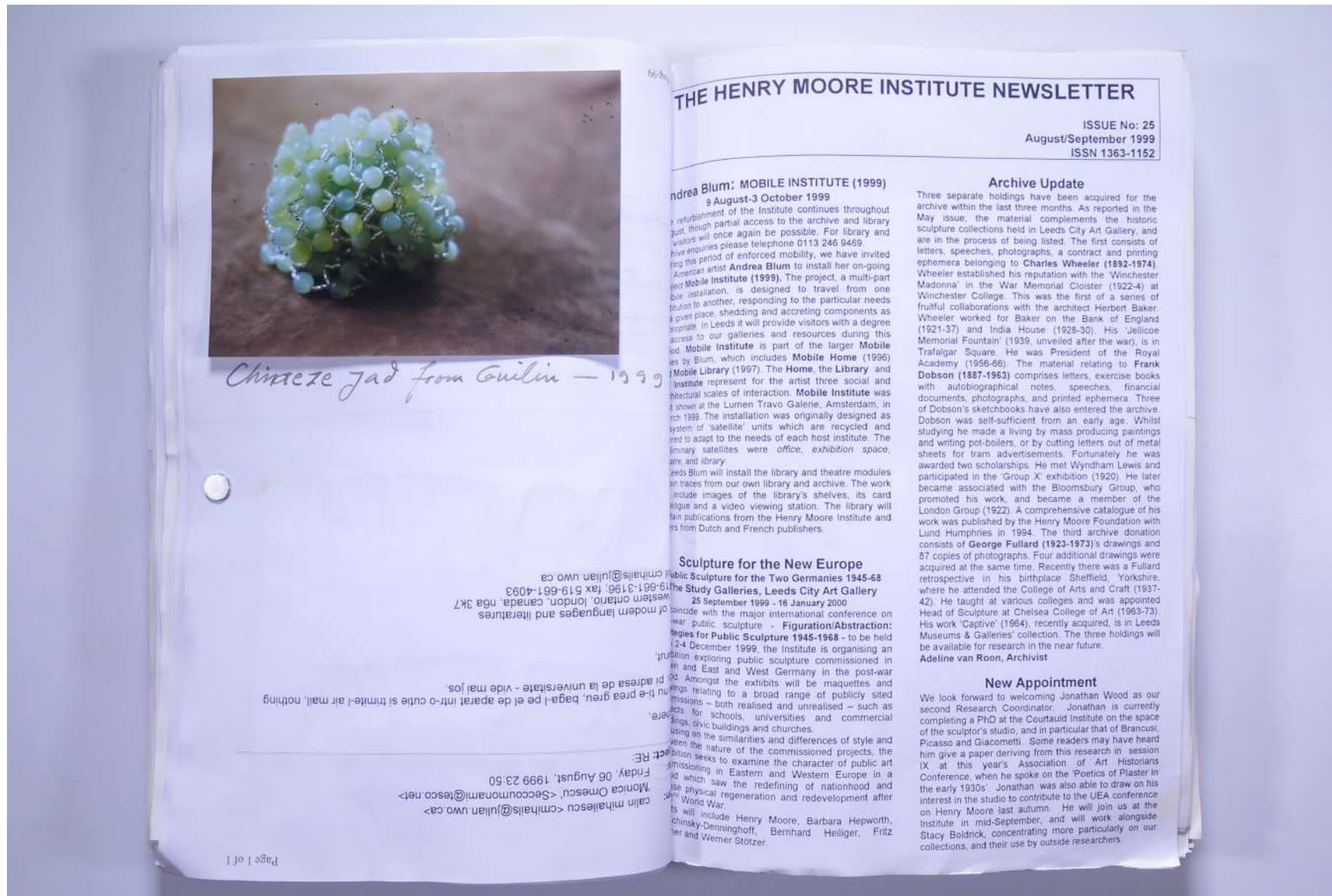
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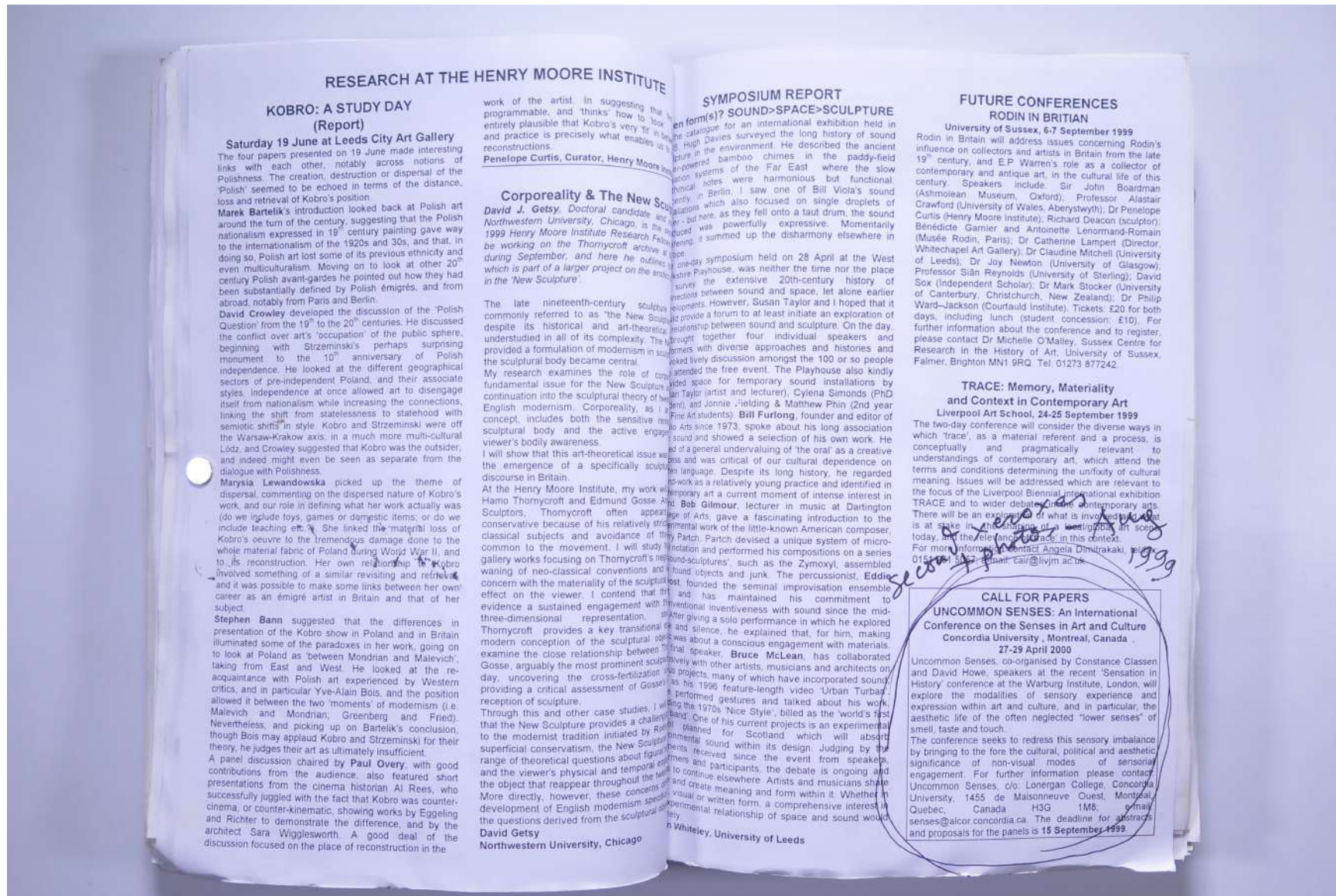
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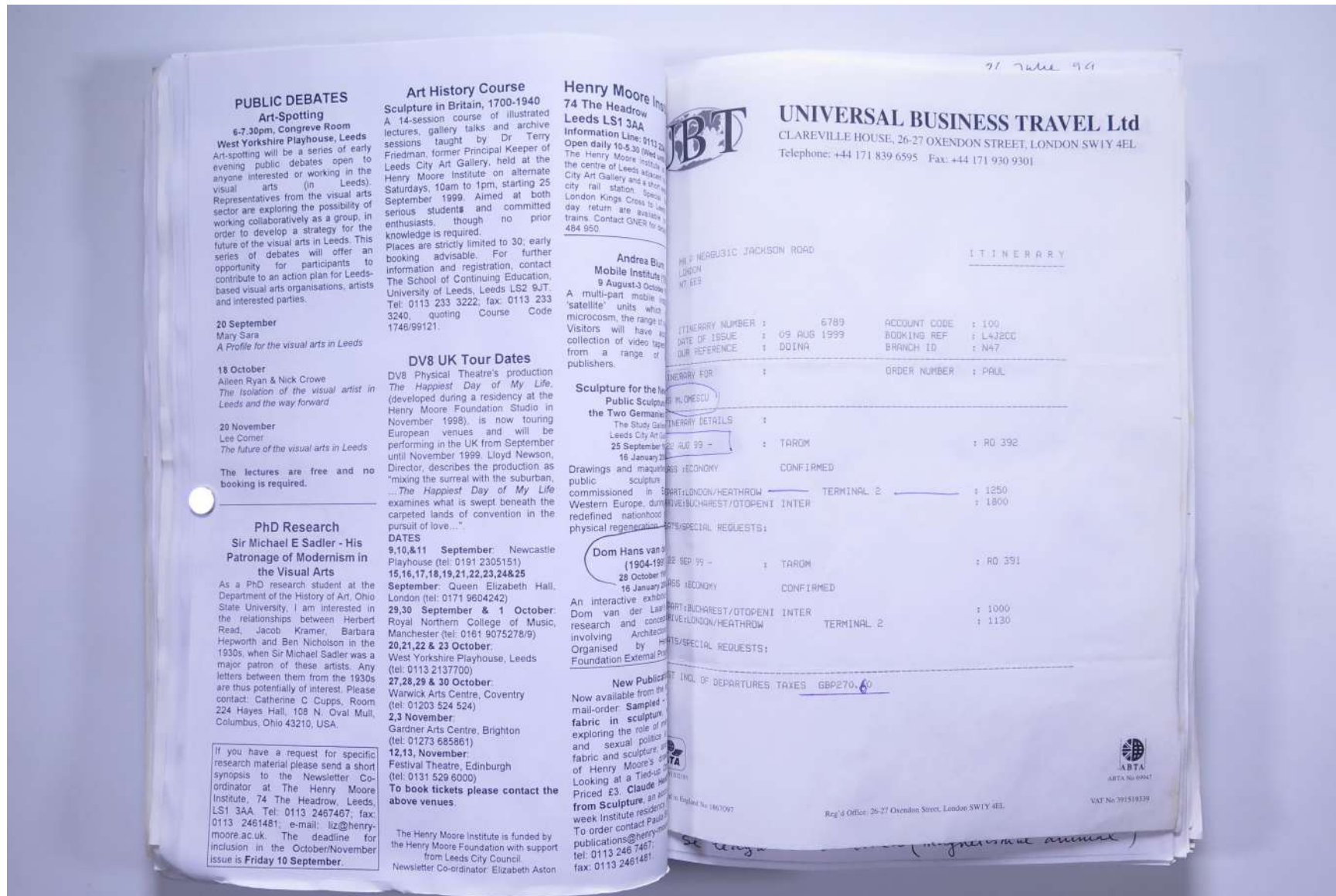
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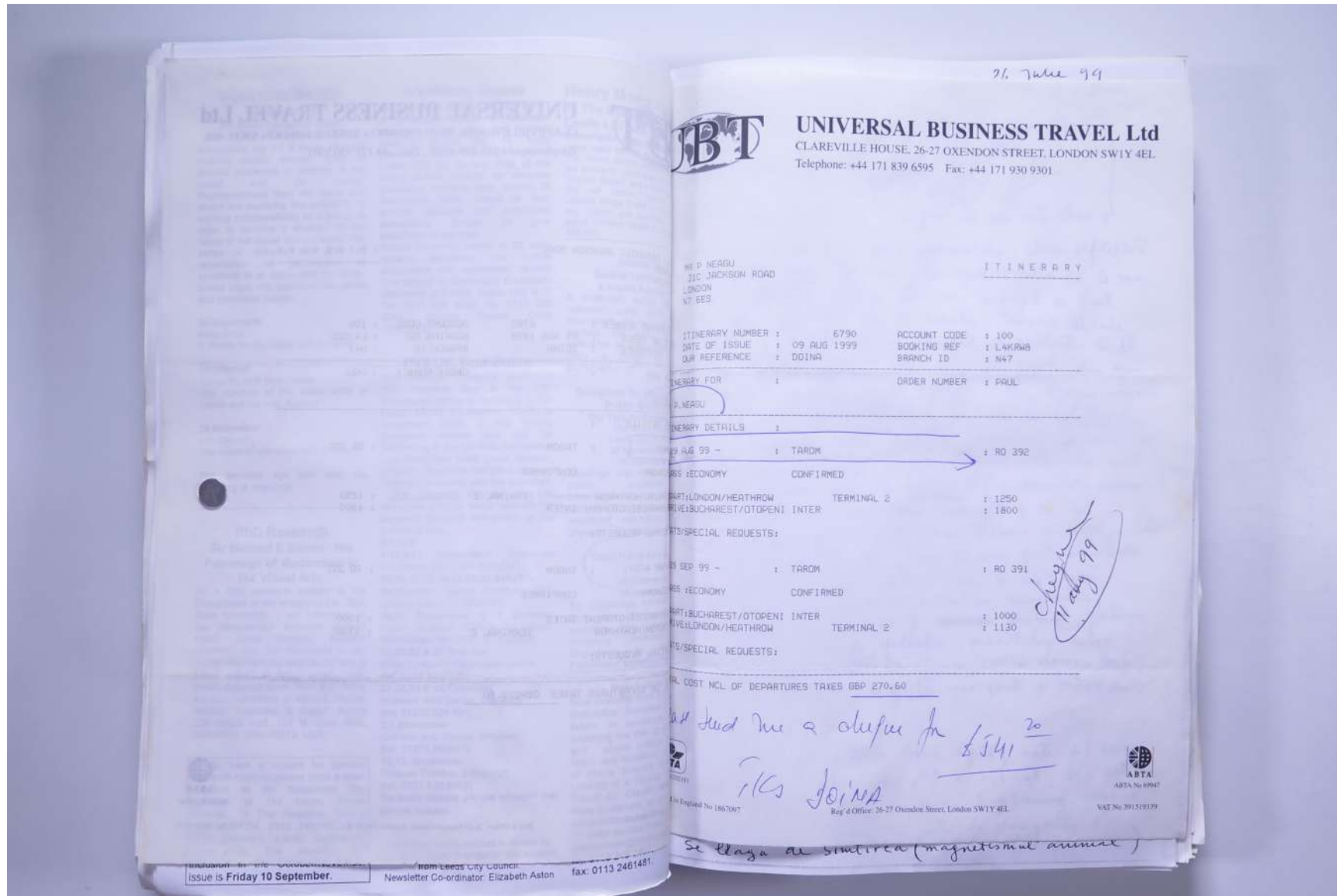
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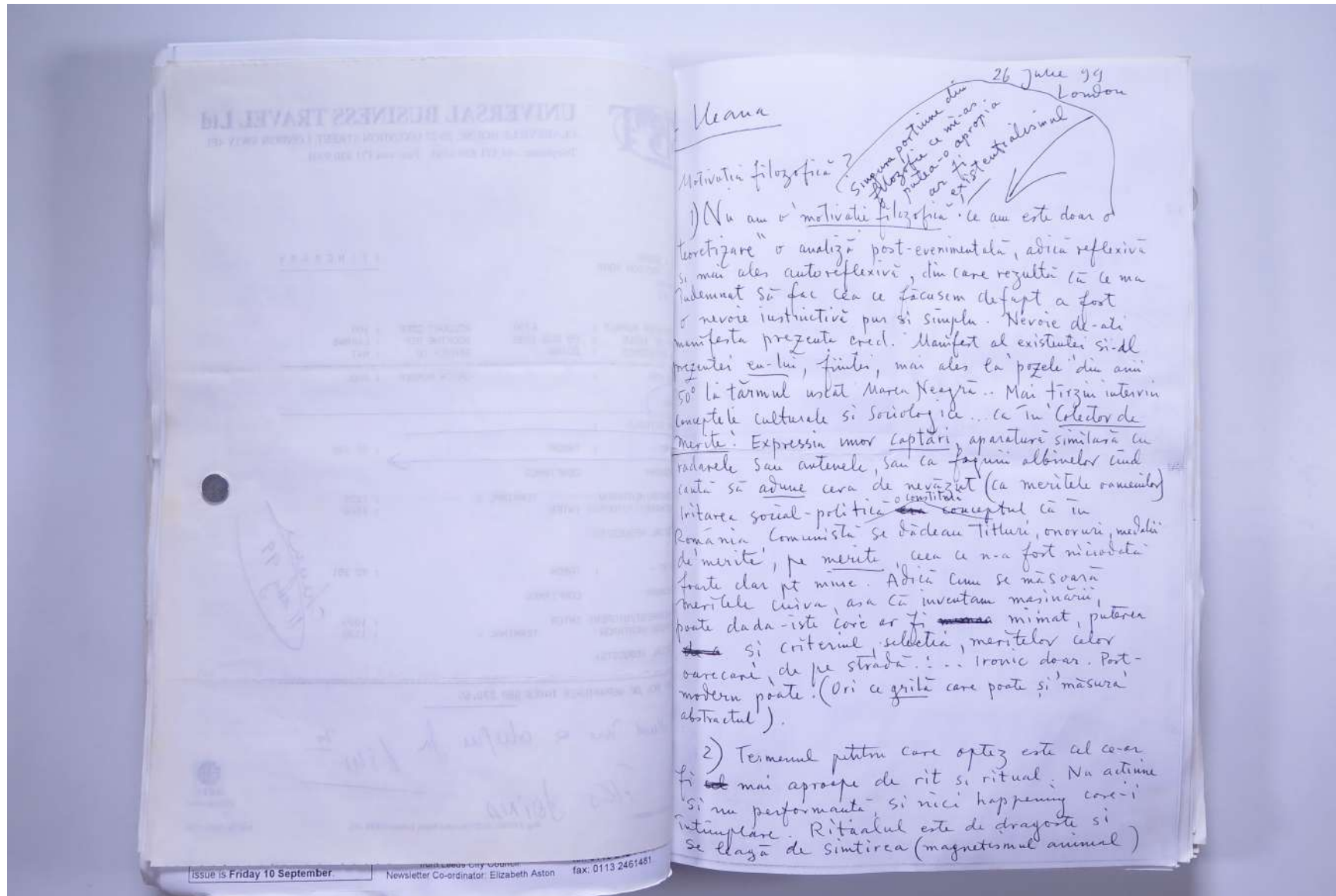
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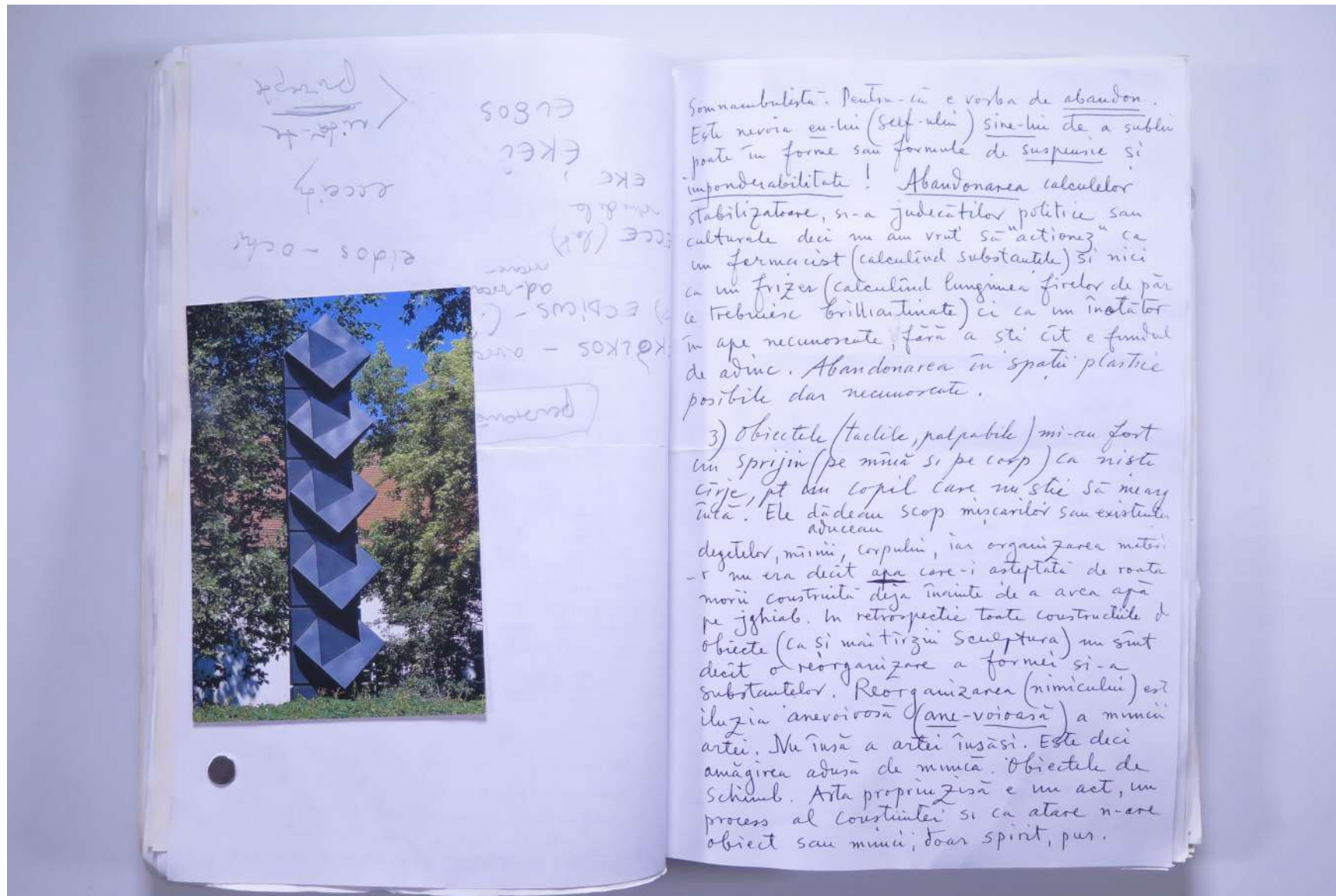


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Reference No.

PNE 104.038



Model!?! Modelele erau făcute din
imaginar. In toate zonele de excursie și
speculației umane aveau modele însă nimic
precis și nu bine conturat. Ultimul campion
la ciclism se amesteca cu exploratorul Admussen
sau cu Pongo și Nautilus unor Doxu-ri.
Cinetistii grupurilor din Paris amestecați cu
ciudatul Yves Klein și "Mondo Cane" filmul
bizarelor apucături libere. Dar procesiunea
deșila merou, căci evenimentele de pe
strada mea erau de multe ori cele mai
socante, cum a fost de exemplu moartea
unii ~~ș~~ tankist rus, beat fiind și călcat
de Tramvai pe aleea ce ducea la pădurea
Verde. (Timisoara)

In 1968 la Bucuresti atmosfera era
mărcată de evenimentele unor ghiocci aduși
poate în floare de cele întâmplate la Praga
Jazzul din ce în ce mai excitat era
performant de câteva ori pe săptămână, la
Casa Studentilor (pe 6 Martie) Lancy Kerésy
la pian și Jony Răducanu bas, De Gaulle
tocmai vizita se România și fugea repede
la evenimentele din Paris '68, Rusii o
luase-ră razna la tancurile, ~~și~~ peste
entuziasmul ~~la~~ creat de liberalismul
la ~~Dubchev Dubchev Dubchev~~
în ~~Dubchev~~ Dubchehorlovacia și
ce ~~ce~~ ceasusera speriat de moarte
'oscila când spre stînga

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Reference No.

PNE 104.039

OLD, NEW HYPHEN 1999



Amel spre dreapta. Contextul intelectualilor
la Bucuresti: fierbea de-a buchea intre
teama ocupatiei Sovietice si simturile
ce-~~adulmican~~ o libertate noua.
Si atunci au aparut garzile militare,
cica vigilenta de 24 ore la toate institutiile
~~pentru a preveni~~ ~~posibilitii~~ invaziei Sovietice
~~era paraza~~
Insa pt. cel detasat oleaca, totul era
putni ca-ntr-un circ, caraghios si foarte
balcanic. Peste ~~proca~~ ^{proca} 10 lei, un an, sa
vazut ca declaratiile ~~lui~~ ^{gustozoneticus de} Ceausescu erau
retorica pura si ~~la inceput~~ ^{la inceput} prin primavar.
lui 70 re-intrarea in ~~amara~~ ^{acreda} si amarul
cotidian o conditie de stabilitate. ~~Ca~~ Deasupra
"vile rătăcite" si-intoarse in ograda plutea chi
o rusine in aer. Pentru activistii de partid er.
rusinea ca pentru donii lumi si-au dorit
eliberarea de sub dominanta Sovietica ~~pe~~ ^{pe}
constiinta ~~si~~ ^{sufletului} era rusinea lipsei de
curaj ~~adversitat~~ spre libertate.

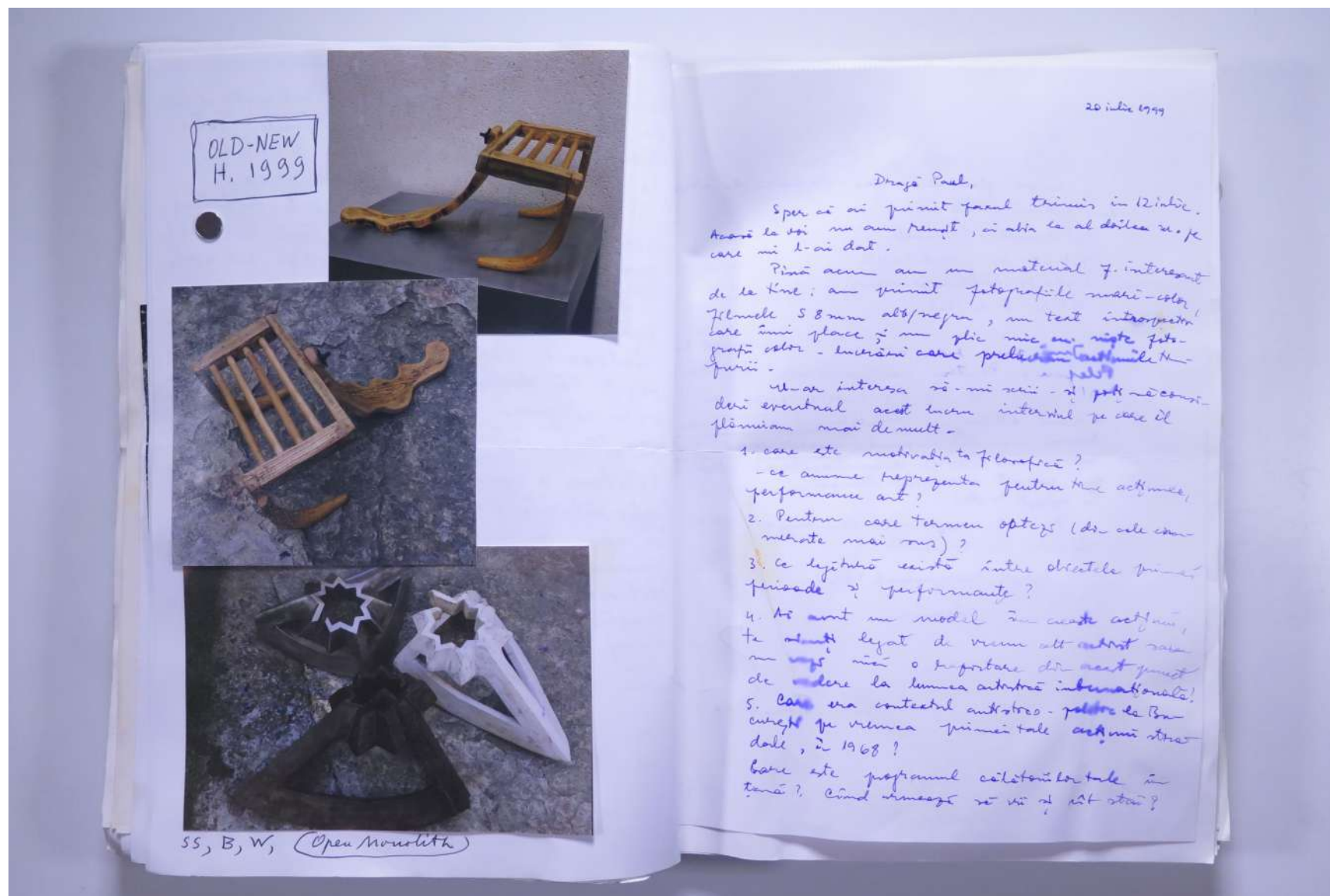
Paul Neagu - iulie 99
London

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PNE 104.040



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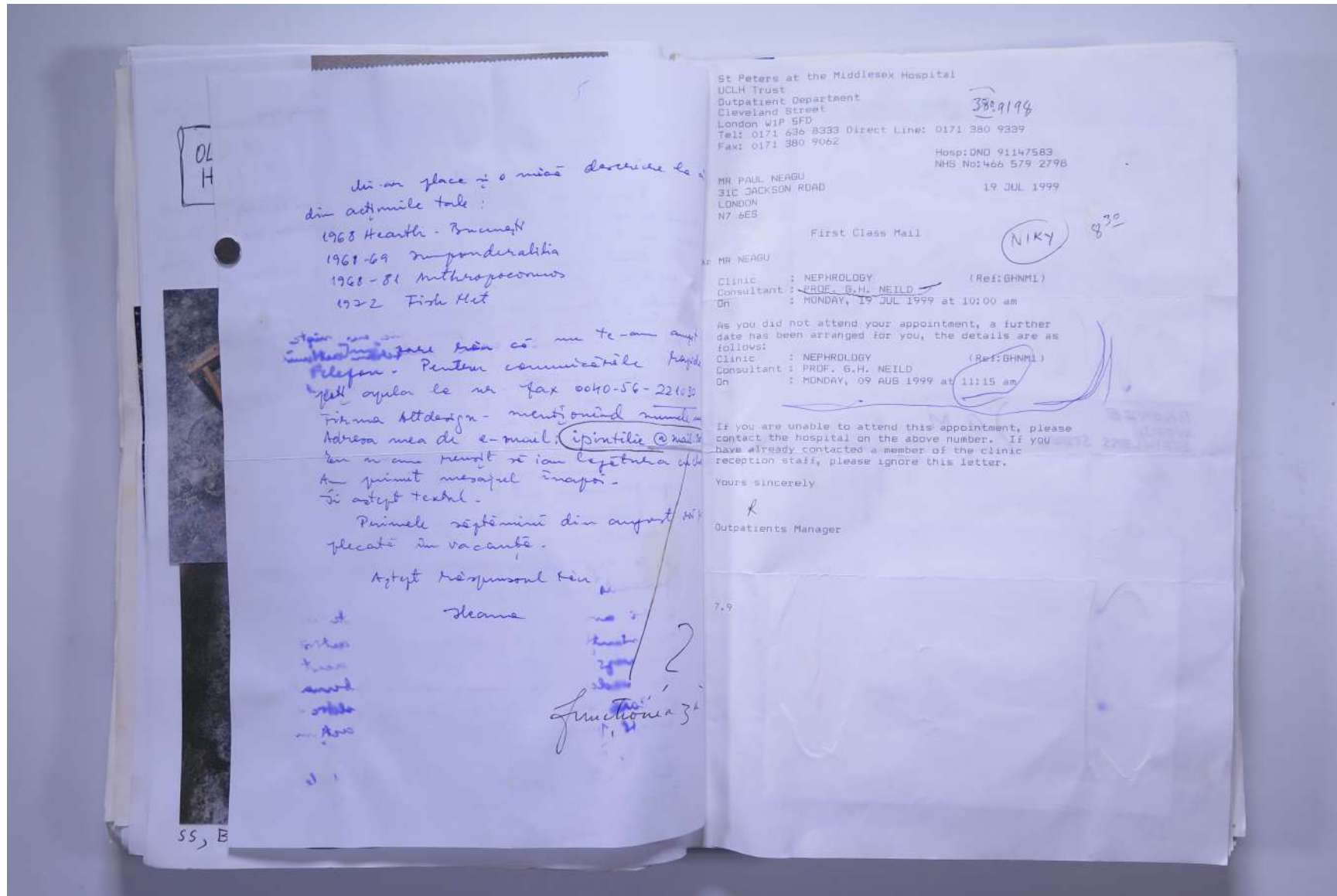
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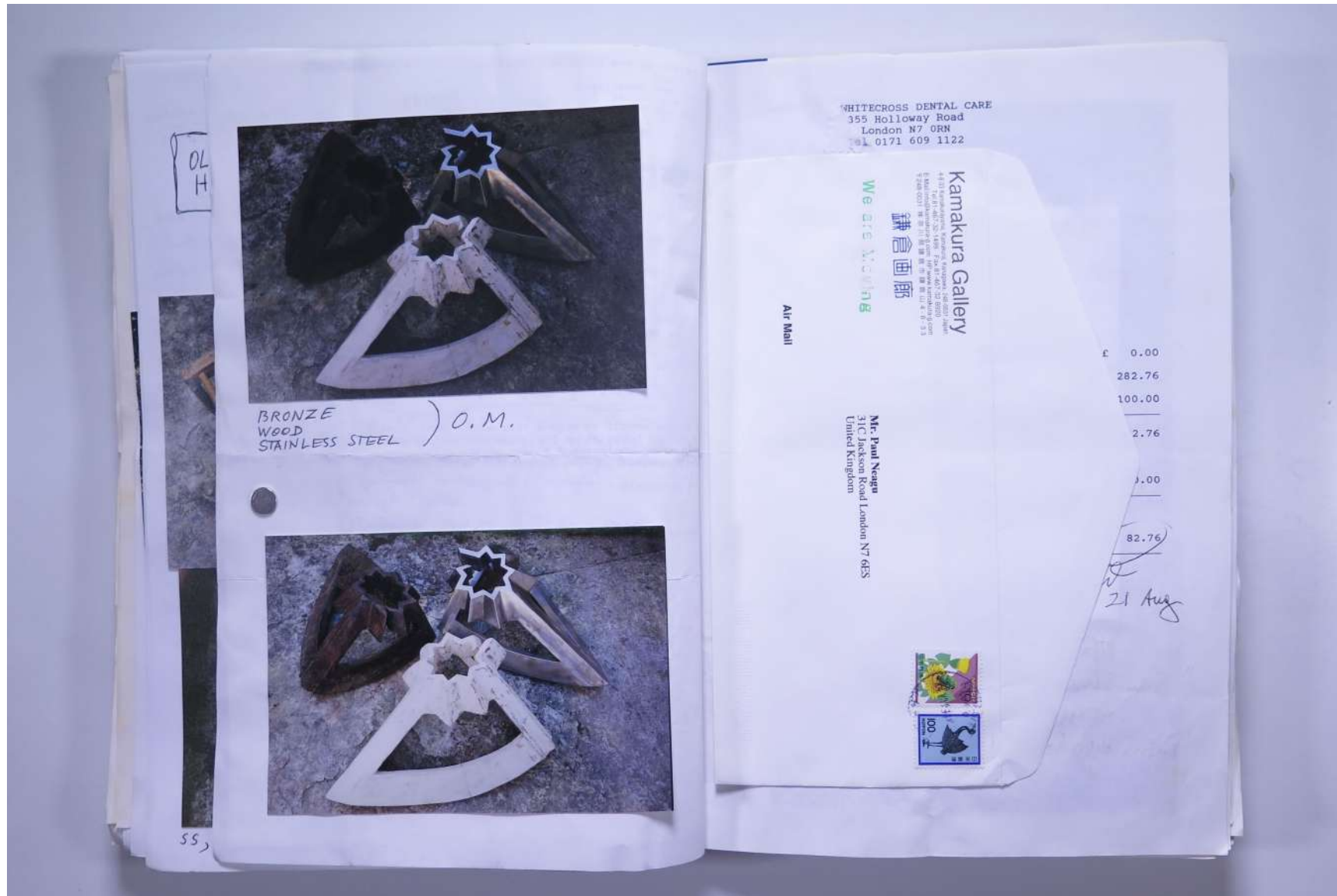
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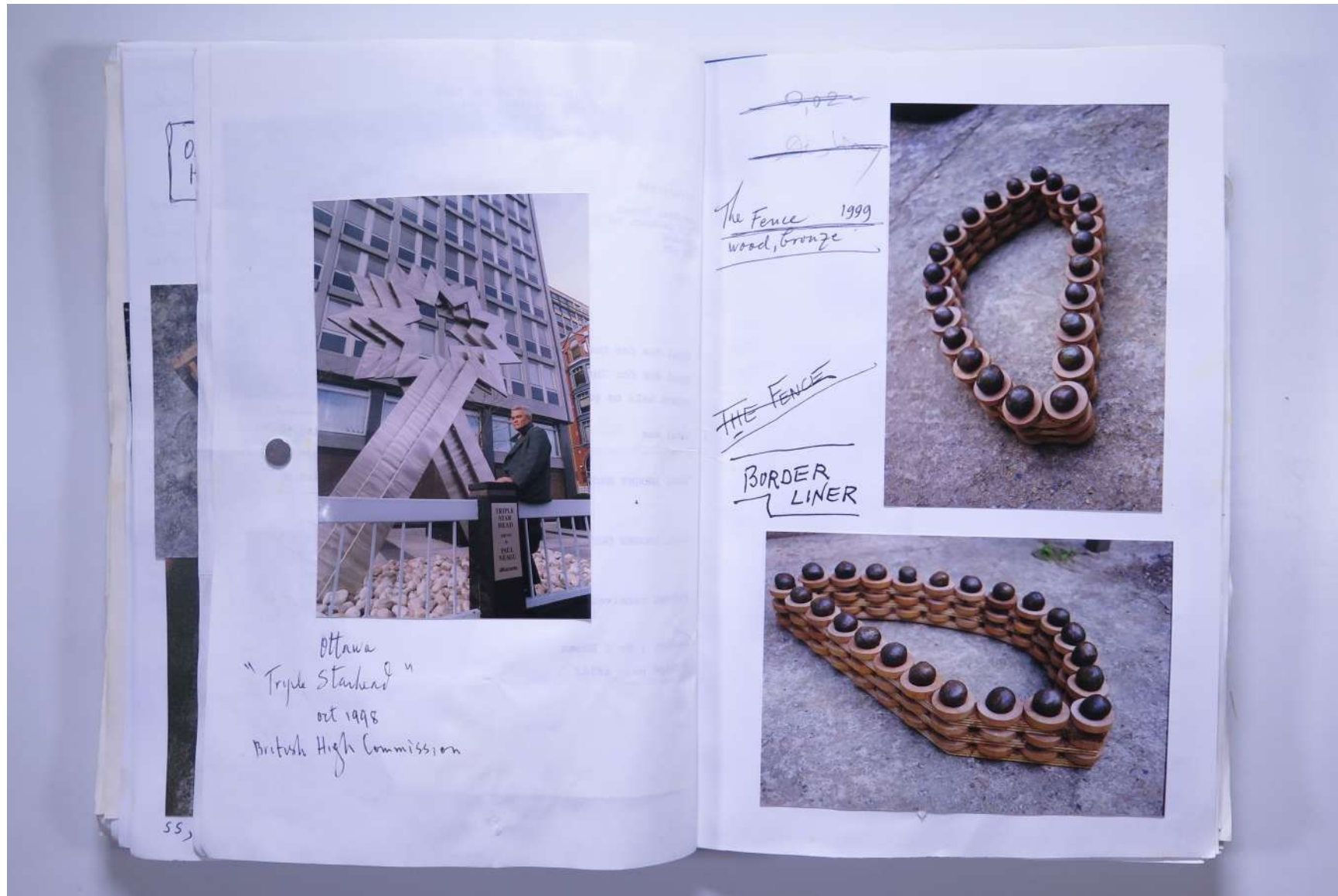
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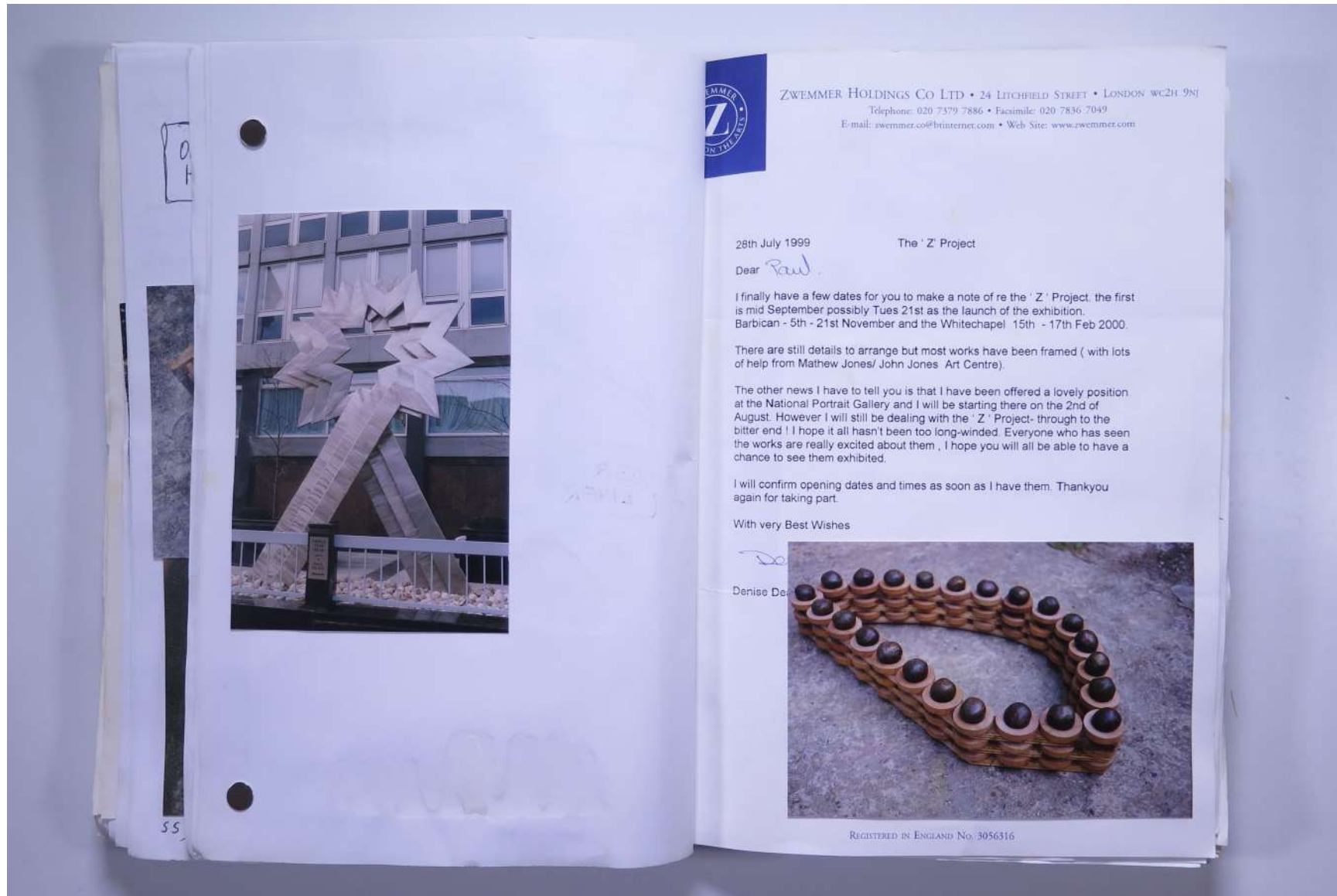


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PNE 104.044



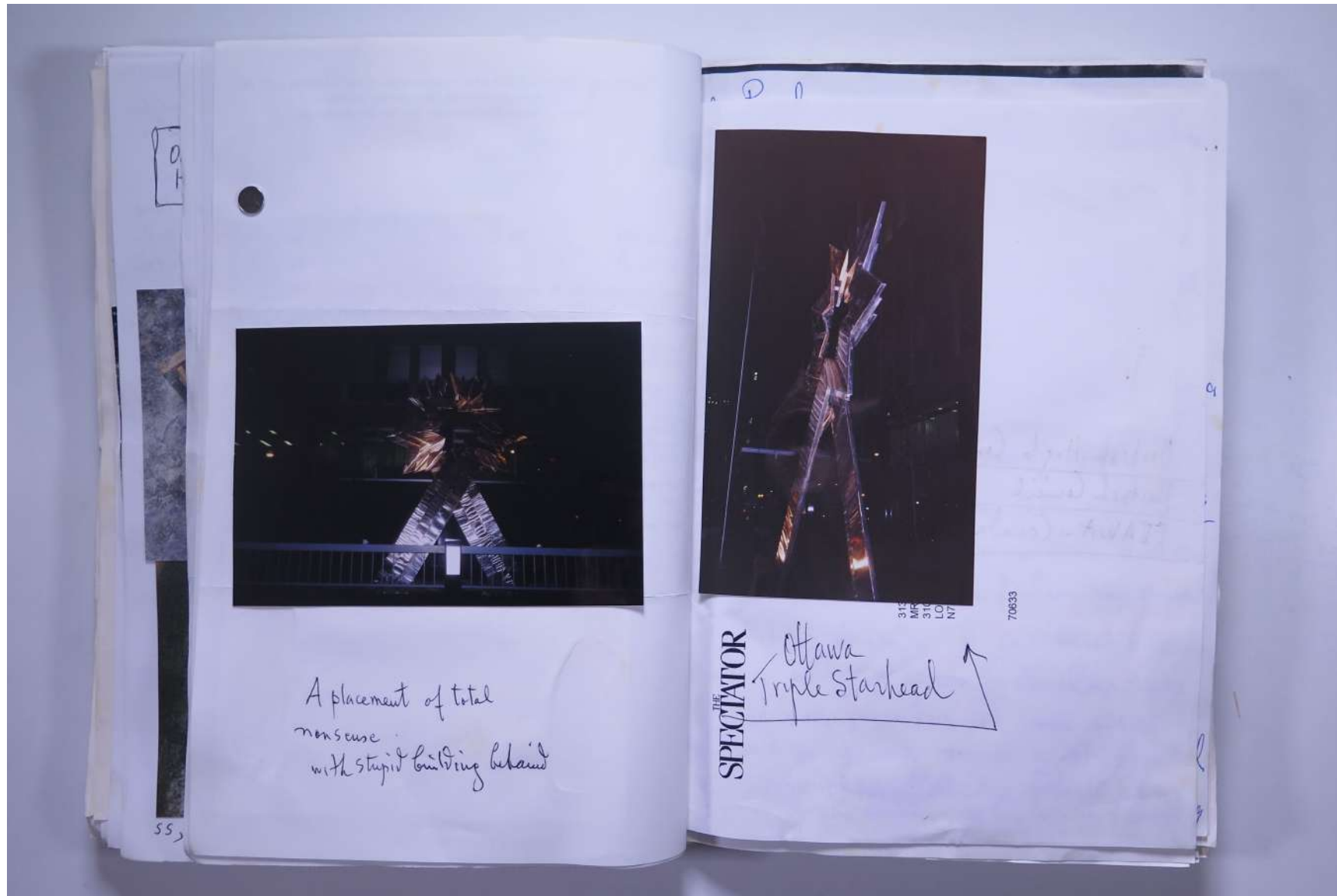
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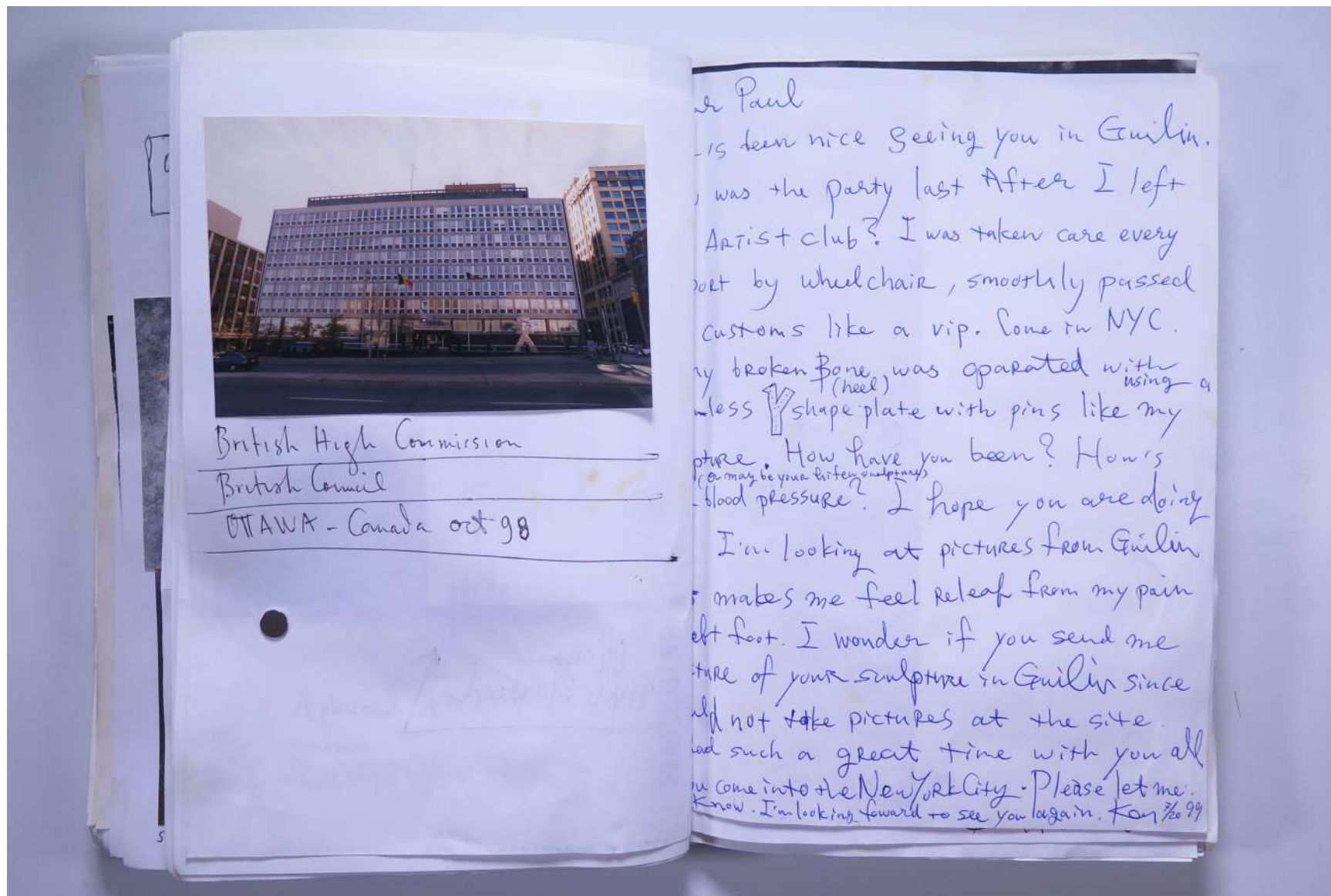
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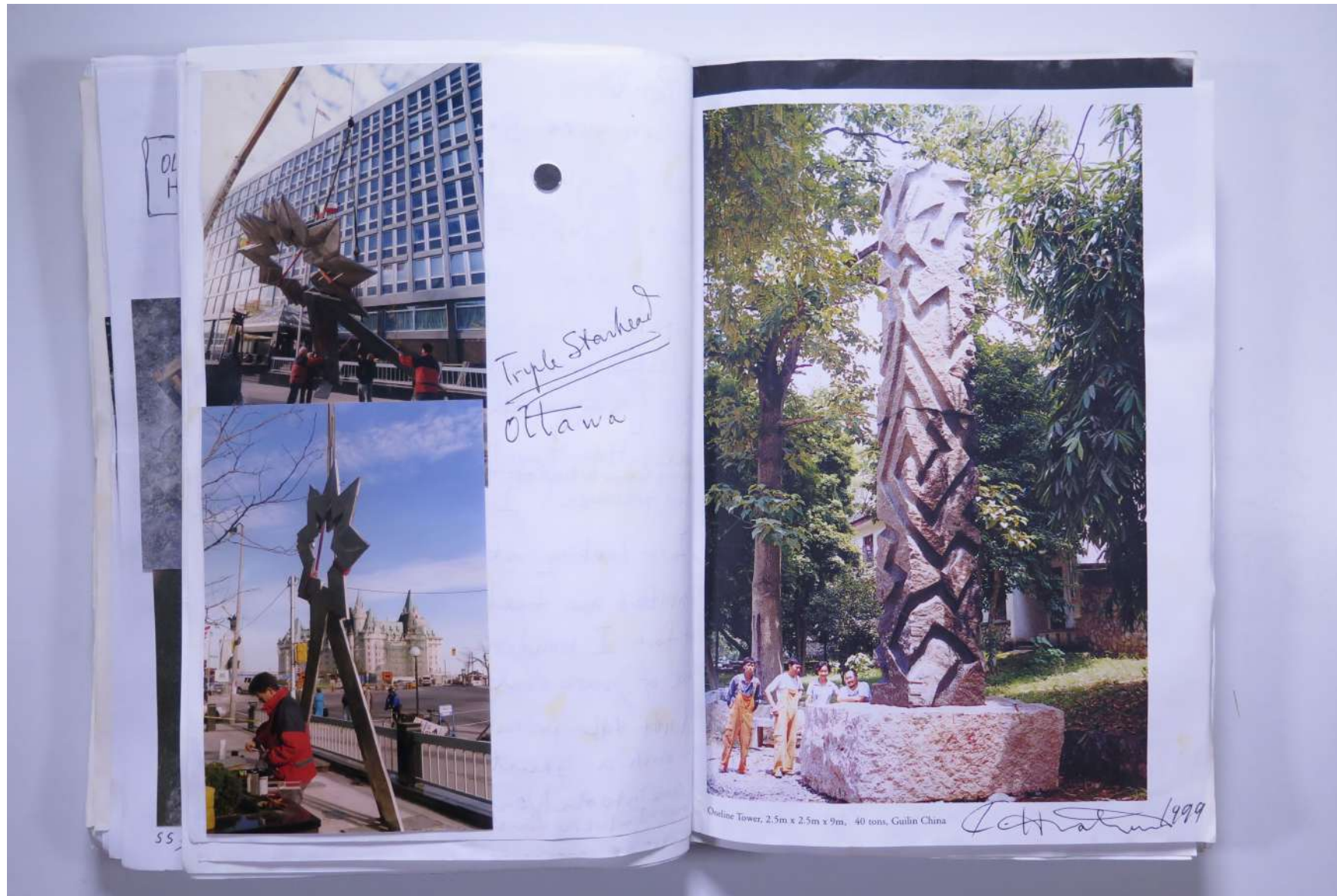
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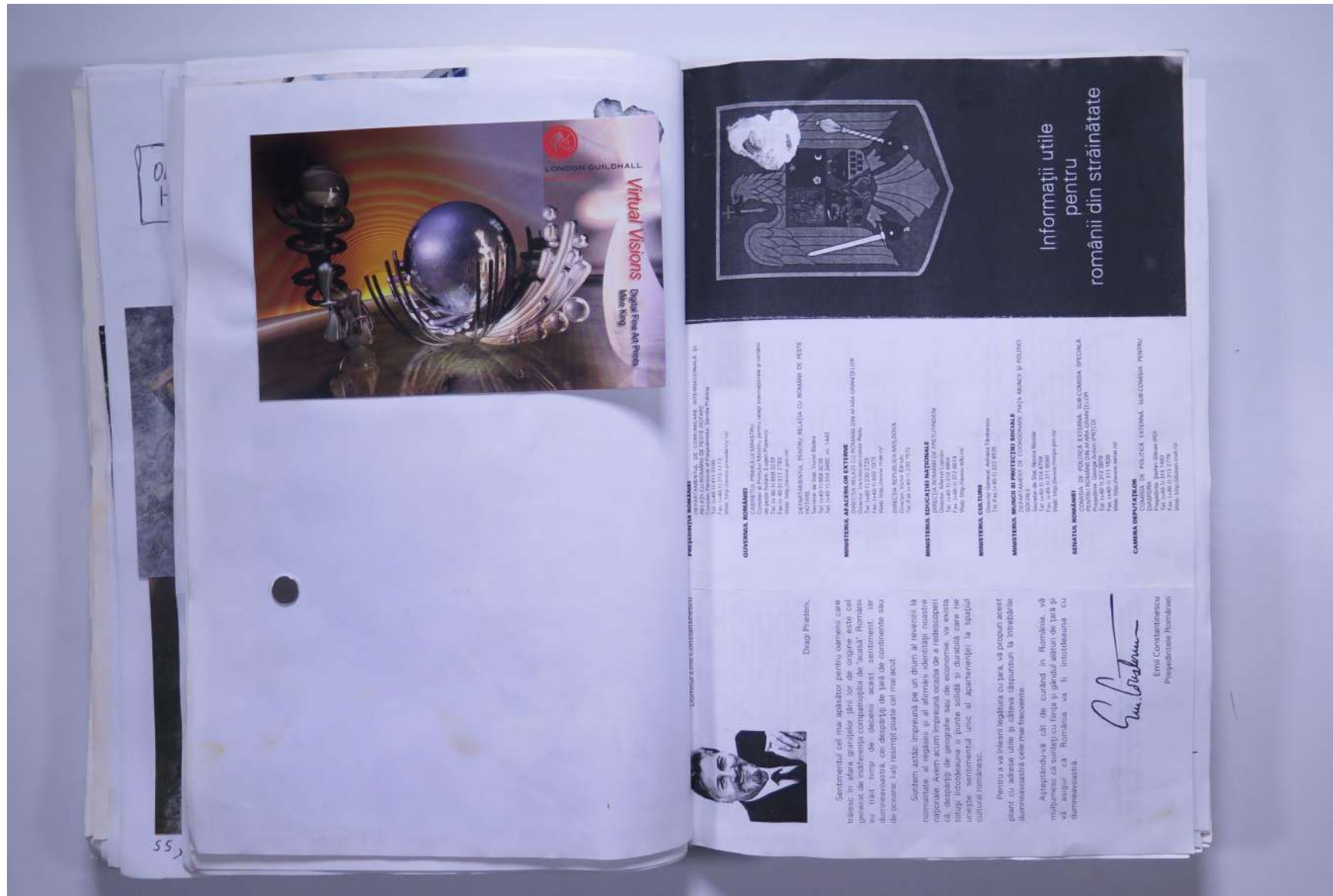
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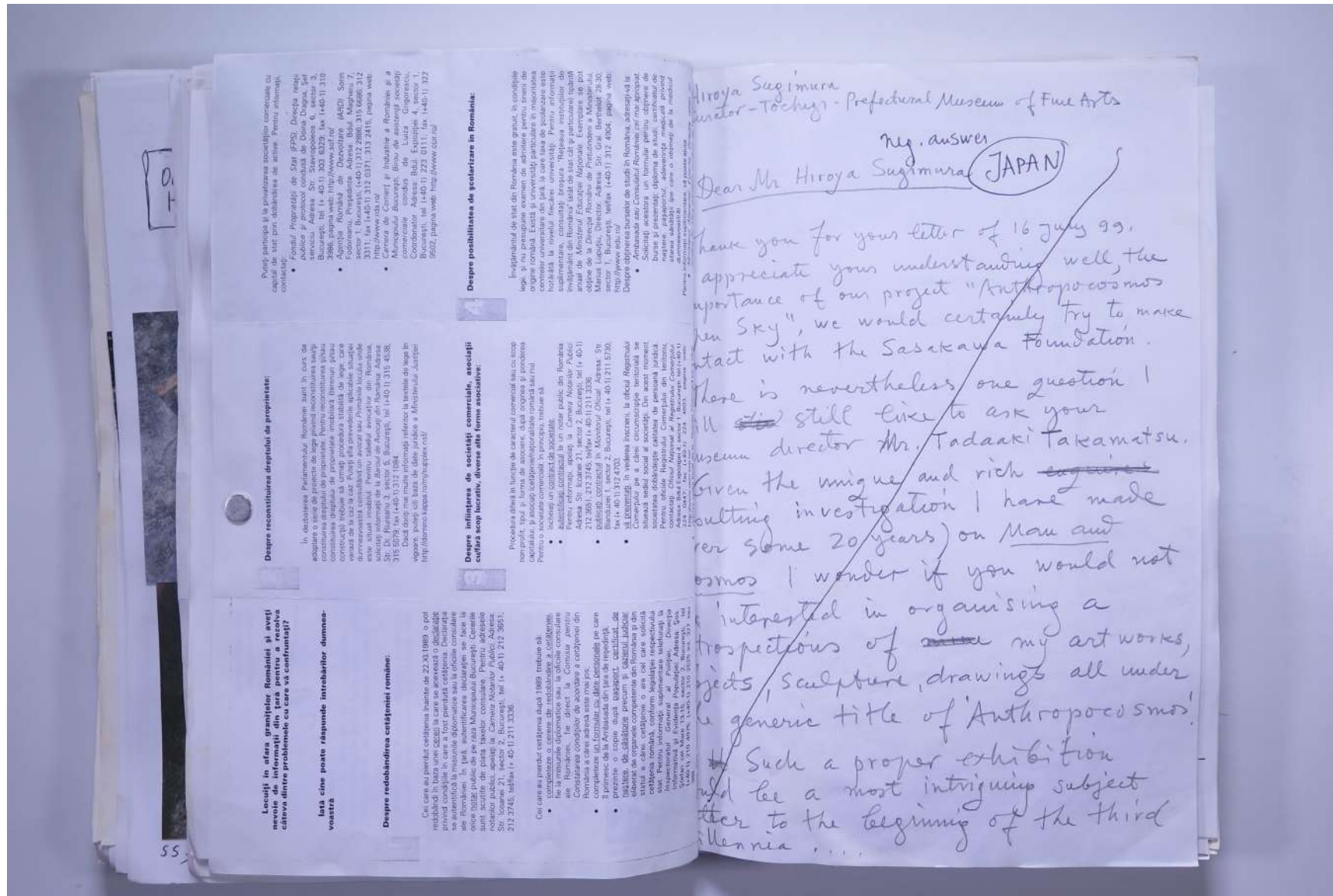
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Reference No.

PNE 104.048





Puținți participa și la oviatizarea societăților contribuie la
capitul de stat prin dobândirea de active. Pentru informații
contactați:

- Fondul Progratzi de Stat (FPS): Direcția națională
de investiții și dezvoltare economică, Sectorul
SAROLIA, Adresa: Str. Ștefan cel Mare, nr. 6, sectorul 3
București, tel: (+40) 211 302 6329, fax: (+40) 211 310
3868; pagina web: <http://www.sarol.ro/>
- Fondul de Investiții și Dezvoltare Economică (FIDE): Str.
Fotografiei, Piața Ștefan cel Mare, nr. 7,
sectorul 1, București, (+40) 211 312 2880, 316 6686, 312
3311, fax (+40) 211 312 6371, 313 2415; pagina web:
<http://www.fide.ro/>
- Camera de Comerț și Industrie a României și a
Municipiului București, Birou de asistență societăți
comerciale străine, Lăzăr Ogorariu,
București, tel: (+40) 211 223 0111, fax: (+40) 211 322
9522; pagina web: <http://www.cci.ro/>

Despre posibilitatea de a organiza în România:

În prezent, de stat din România este permis în condițiile
legii și nu necesită examen de admitere pentru unii
origini români. Există și universități particulare în România
care sunt autorizate să primească studenți străini în
studii universitare din țară și care sunt deținute de
investitori străini. Pentru informații despre
sistemul de învățământ din România, contactați biroul "Relații instituționale
și academice" al Ministerului Educației Naționale. Exemplare ale
anilor de învățământ sunt disponibile în Biroul Relații
Internationale, Ministerul Educației Naționale, Sectorul
Mănuș Lăzăr, Director Adresă, Str. Ghe. Barbu nr. 26-30,
sectorul 1, București, tel: (+40) 211 312 4905; pagina web:
<http://www.edu.ro/>

Despre oportunități de studii în România, contactați la
Ministerul Educației Naționale, Sectorul Relații
Internationale, Birou de Informații, Lăzăr Ogorariu,
București, tel: (+40) 211 223 0111, fax: (+40) 211 322
9522; pagina web: <http://www.edu.ro/>

Despre reconstituirea dreptului de proprietate:

În condițiile prezente, România este în proces de
reformă a sistemului de proprietate. Pentru reconstituirea sau
obținerea dreptului de proprietate, este necesară
constituirea unei societăți comerciale sau a unei
asociații de persoane fizice sau juridice. Pentru
informații despre procedurile aplicabile și
documentația necesară, contactați Biroul de Informații
și Relații Internacionale al Ministerului Justiției,
Sectorul Relații Internacionale, Birou de Informații,
Str. Dr. Hriban, nr. 3, sectorul 5, București, tel: (+40) 211 316 4638,
316 5079; fax (+40) 211 312 1084.
Dacă doriți mai multe informații referențe la nivelul de lege în
România, contactați Biroul de Informații și Relații
Internacionale al Ministerului Justiției,
<http://www.just.ro/>

Despre înființarea de societăți comerciale, asociații cu scop lucrativ, diverse alte forme asociative:

Procedura de înființare a societăților comerciale sau cu scop
lucrativ, este reglementată în legislația în vigoare în
România. Pentru informații despre procedurile aplicabile și
documentația necesară, contactați Biroul de Informații și
Relații Internacionale al Ministerului Justiției, Sectorul
Relații Internacionale, Birou de Informații, Str. Dr. Hriban,
nr. 3, sectorul 5, București, tel: (+40) 211 316 4638,
316 5079; fax (+40) 211 312 1084.

Locuți în ceea ce privește România și aveți
nevoie de informații din țară pentru a rezolva
câteva dintre problemele cu care vă confrunțați?

Intă cine poate răspunde întrebărilor dumneavoastră.

Despre redobândirea cetățeniei române:

Cei care au pierdut cetățenia înainte de 22.03.1989 și pot
redobândi în baza unui proces în care se arată că au fost
privind condițiile în care a fost pierdută cetățenia. Destinația
se arată în legislația aplicabilă și în legislația aplicabilă
o nouă legislație aplicabilă pe baza Ministerului Justiției. Cererile
sunt scutite de plata taxelor consulare. Pentru adresa
corespondenței, contactați la Camera Națională Publică de
Informații și Relații Internacionale, Birou de Informații,
Str. Dr. Hriban, nr. 3, sectorul 5, București, tel: (+40) 211 316 4638,
316 5079; fax (+40) 211 312 1084.

Cel care se poate restitui după 1989 trebuie să conțină o scrisoare de intenție de redobândire a cetățeniei de România, iar direct la Comisia pentru Informații și Relații Internacionale al Ministerului Justiției, Sectorul Relații Internacionale, Birou de Informații, Str. Dr. Hriban, nr. 3, sectorul 5, București, tel: (+40) 211 316 4638, 316 5079; fax (+40) 211 312 1084.

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legii și nu necesită examen de admitere pentru unii
origini români. Există și universități particulare în România
care sunt autorizate să primească studenți străini în
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investitori străini. Pentru informații despre
sistemul de învățământ din România, contactați biroul "Relații instituționale
și academice" al Ministerului Educației Naționale. Exemplare ale
anilor de învățământ sunt disponibile în Biroul Relații
Internationale, Ministerul Educației Naționale, Sectorul
Mănuș Lăzăr, Director Adresă, Str. Ghe. Barbu nr. 26-30,
sectorul 1, București, tel: (+40) 211 312 4905; pagina web:
<http://www.edu.ro/>

Hiroya Sugimura
Director - Tochiyama - Prefectural Museum of Fine Arts

My answer

Dear Mr Hiroya Sugimura (JAPAN)

Thank you for your letter of 16 July 99.
I appreciate your understanding well the
importance of our project "Anthropo-cosmos
New Sky", we would certainly try to make
contact with the Sasakawa Foundation.

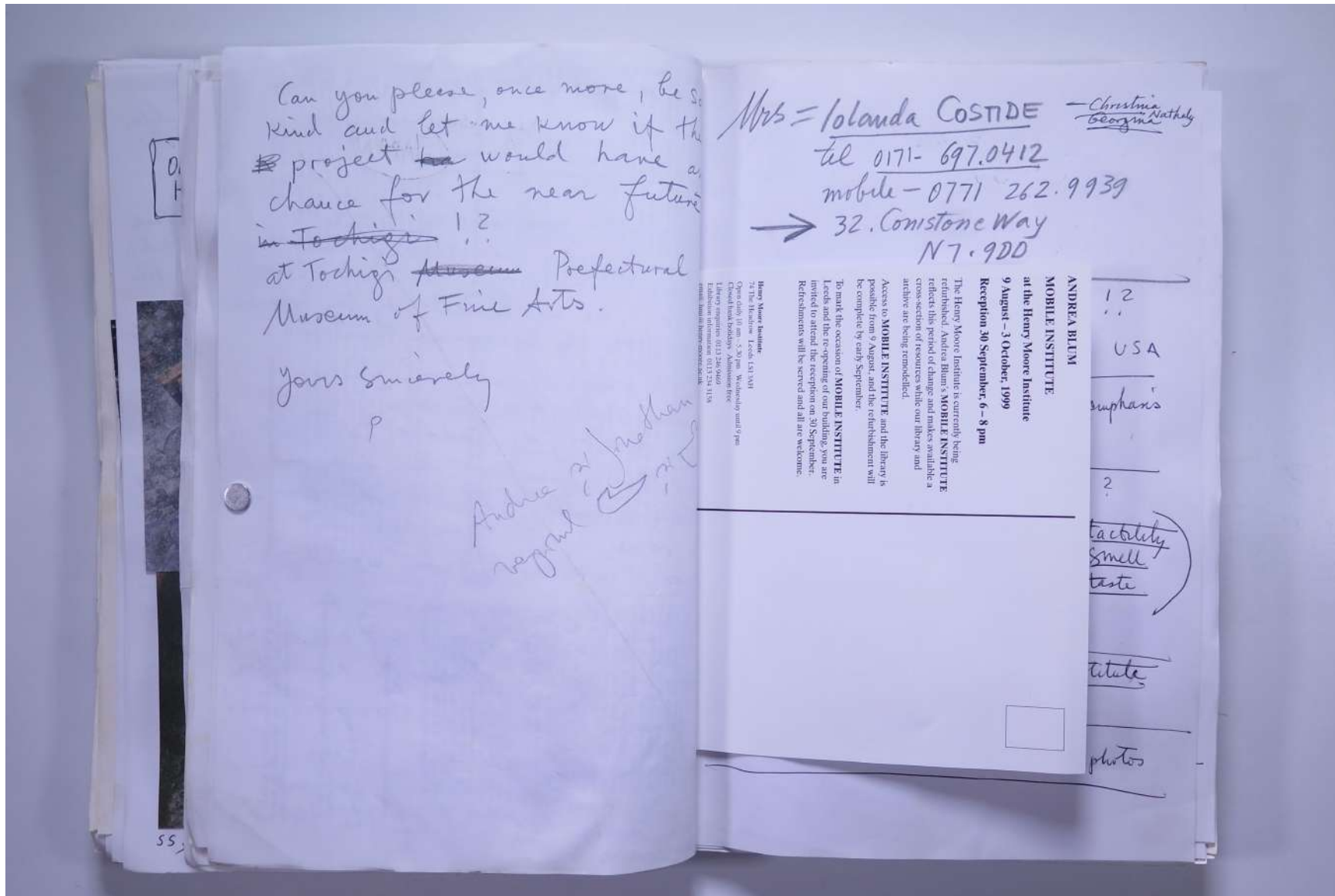
There is nevertheless one question I
would still like to ask your
Museum director Mr. Tadaaki Takamitsu.
Given the unique and rich ~~experiences~~
resulting investigation I have made
(over some 20 years) on Mau and
Cosmos I wonder if you would not
be interested in organising a
retrospective of ~~some~~ my art works,
objects, sculpture, drawings all under
the generic title of 'Anthropocosmos'.

Such a proper exhibition
would be a most intriguing subject
rather to the beginning of the third
millennia...

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Reference No.
PNE 104.050

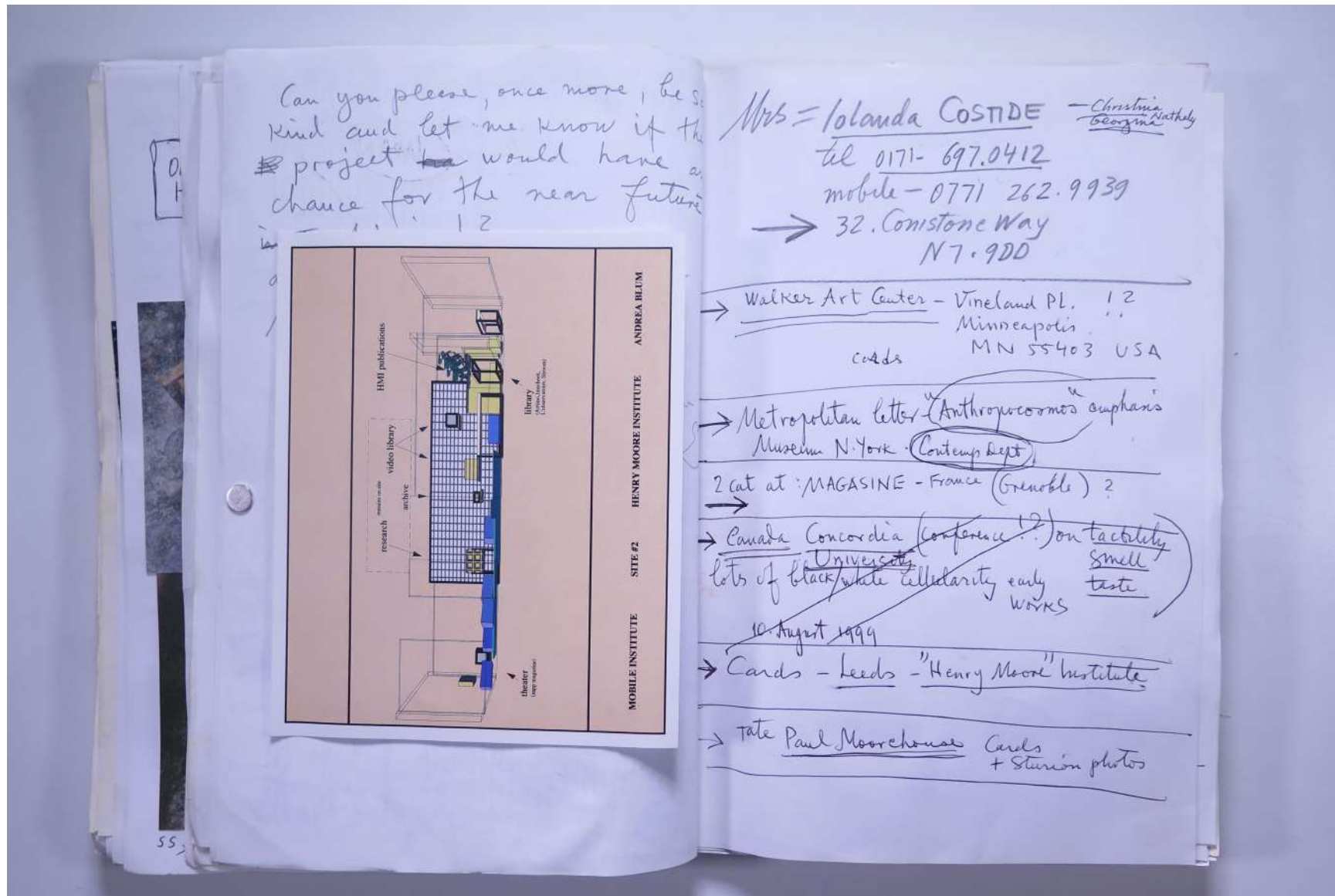


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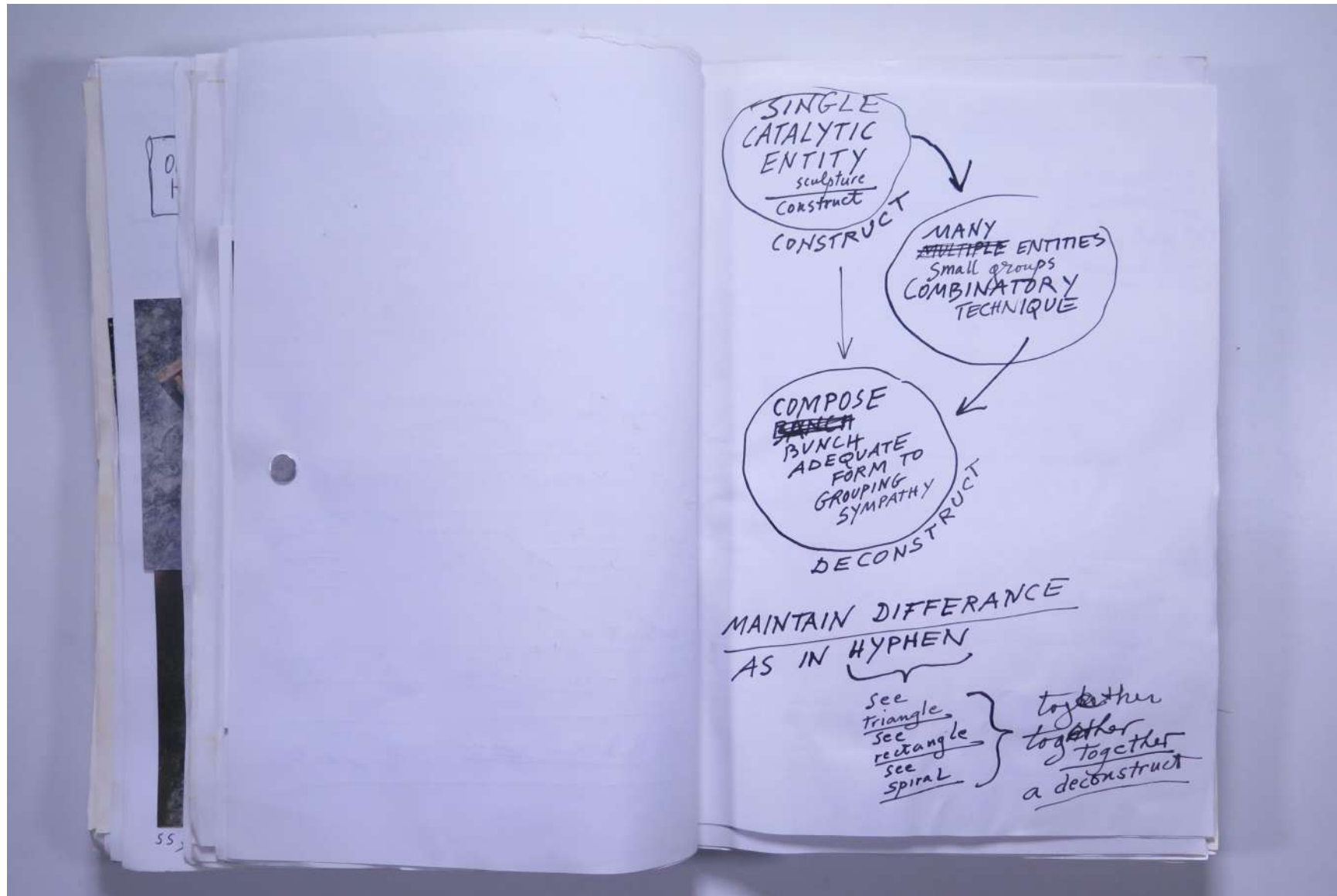
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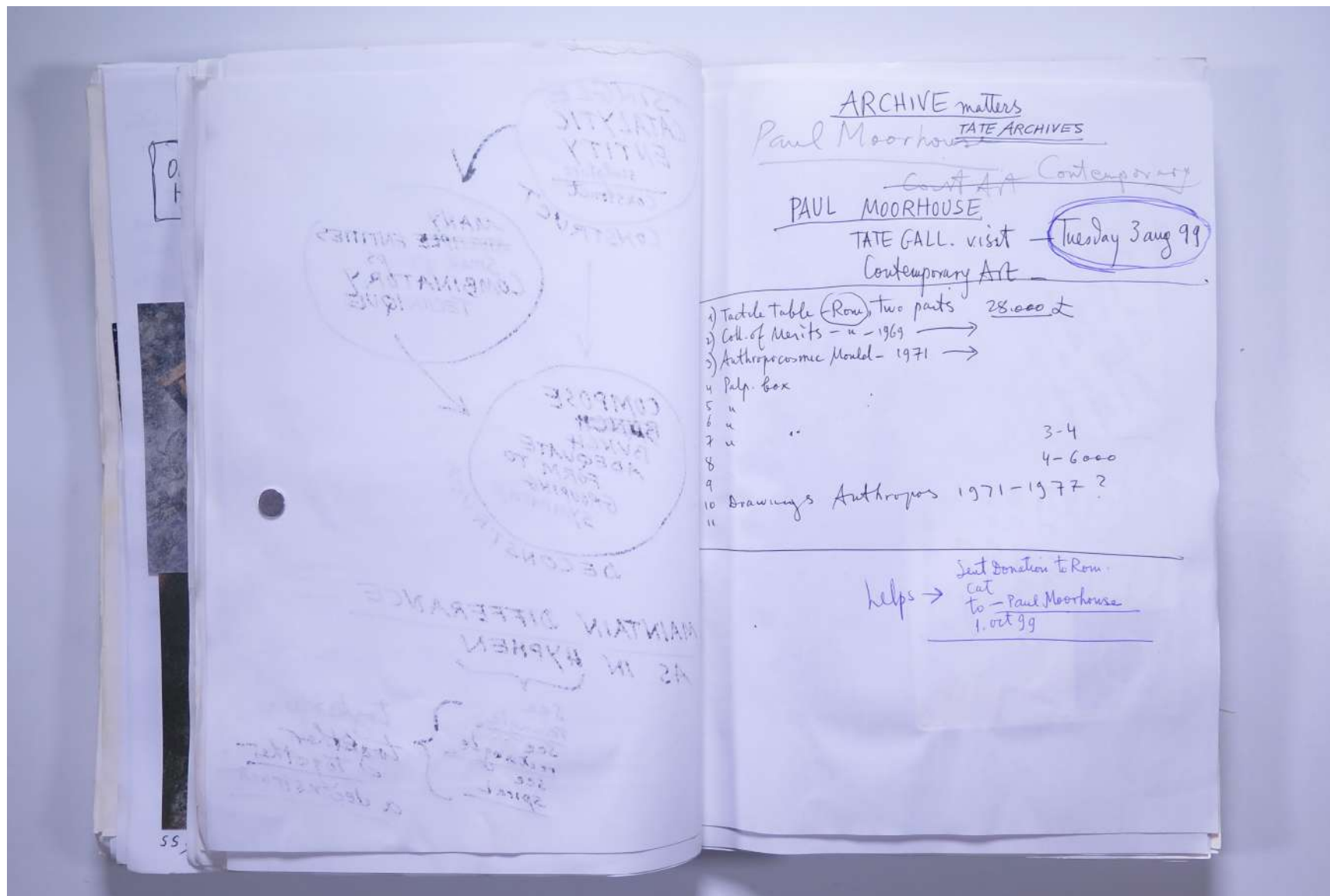
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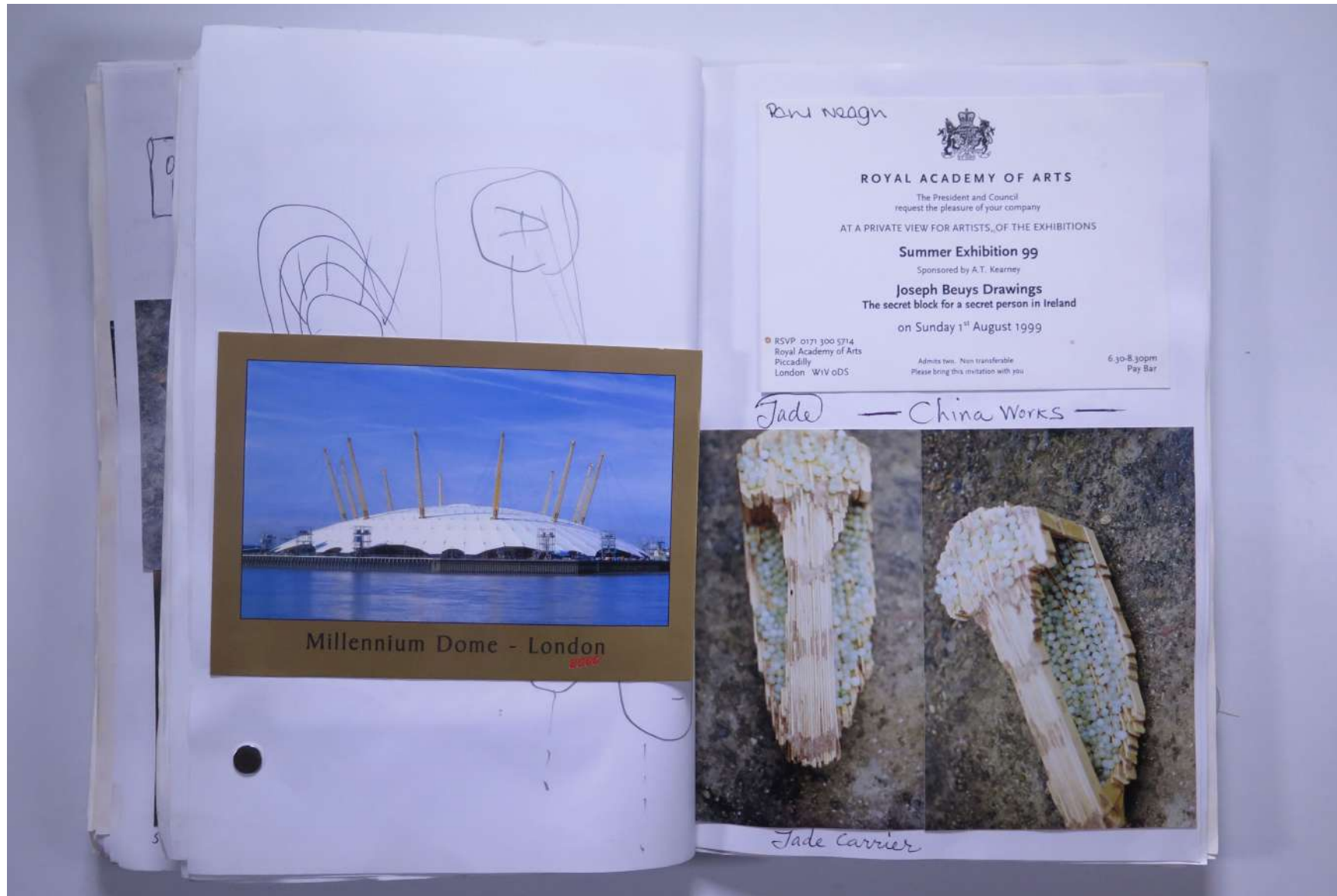
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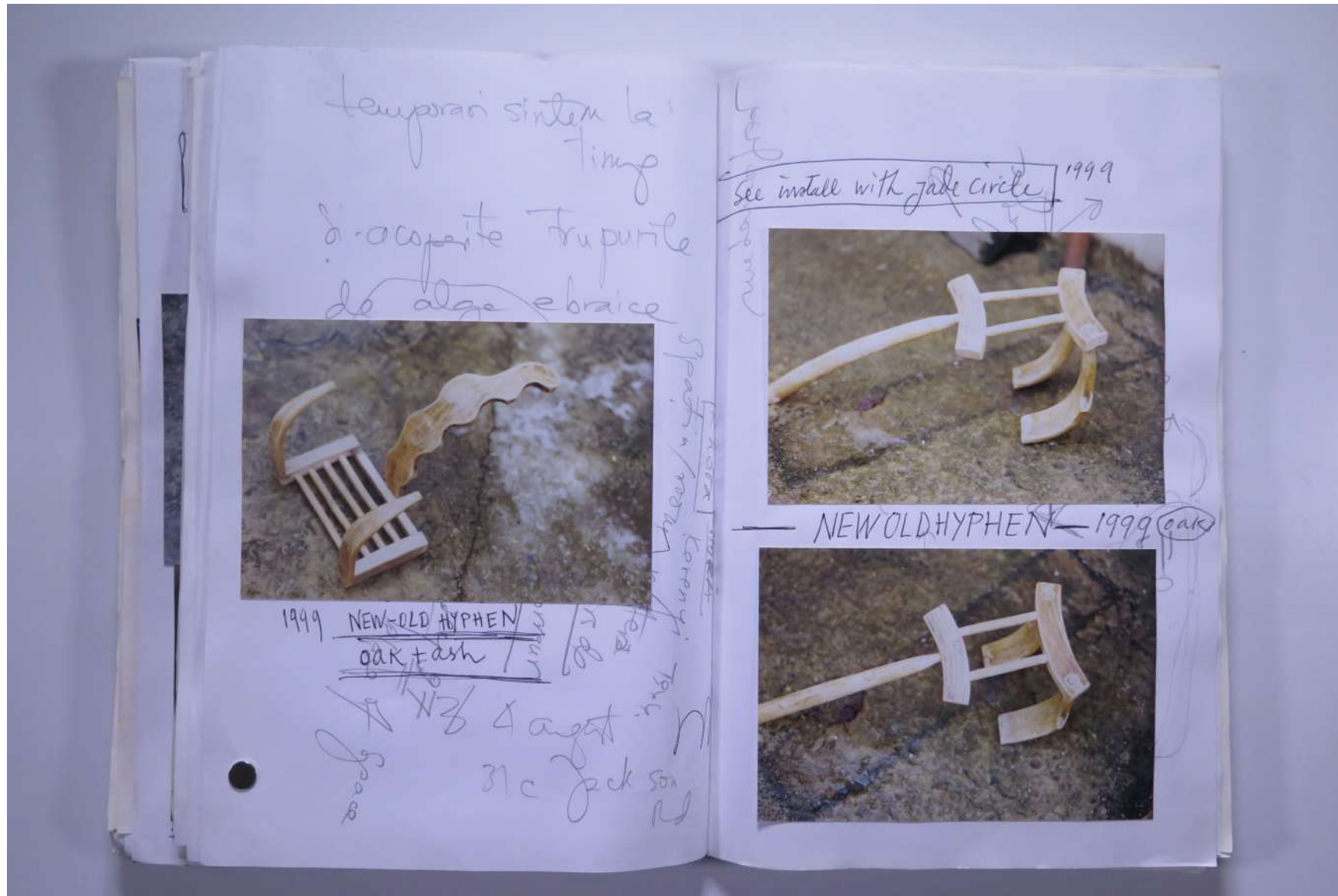
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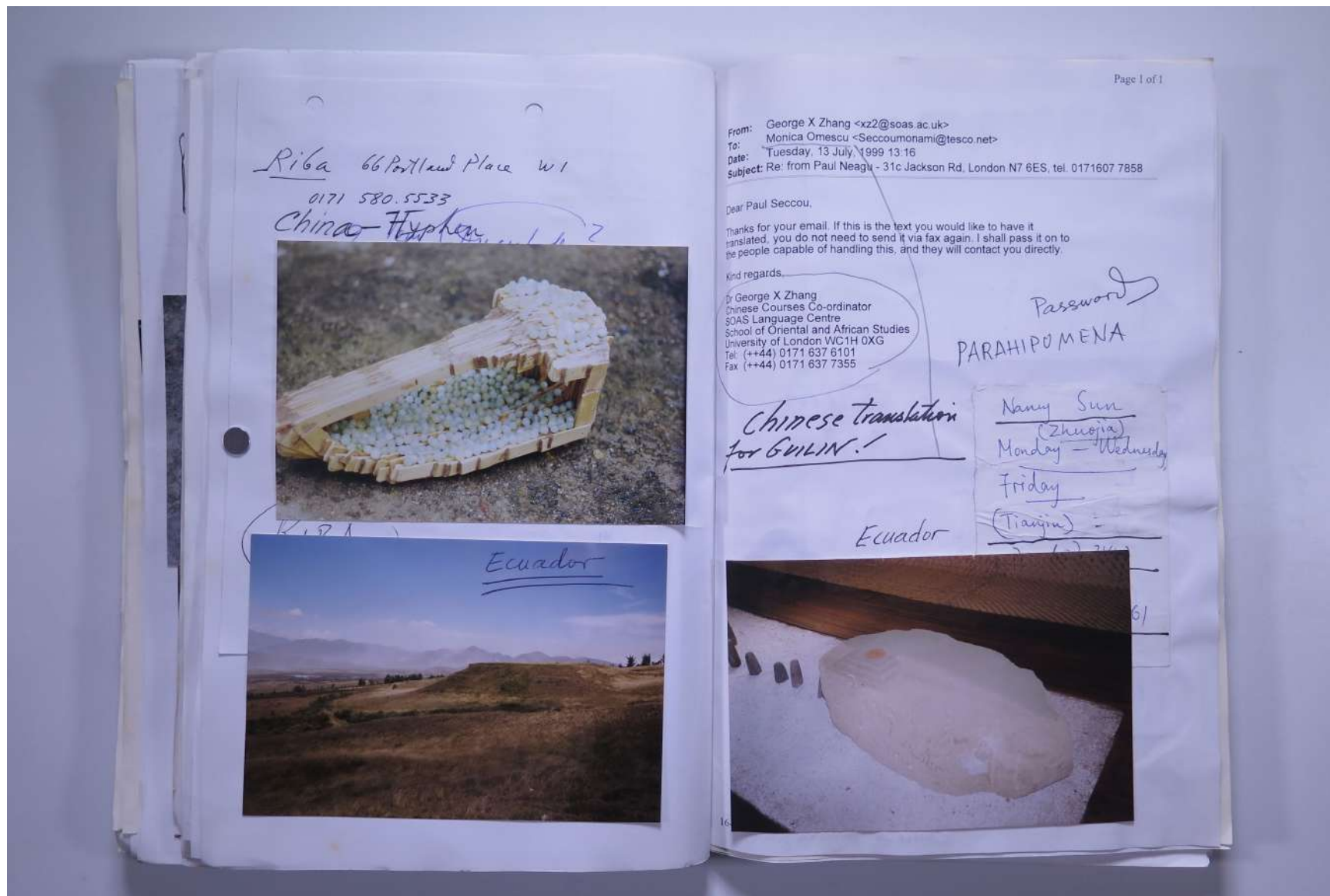


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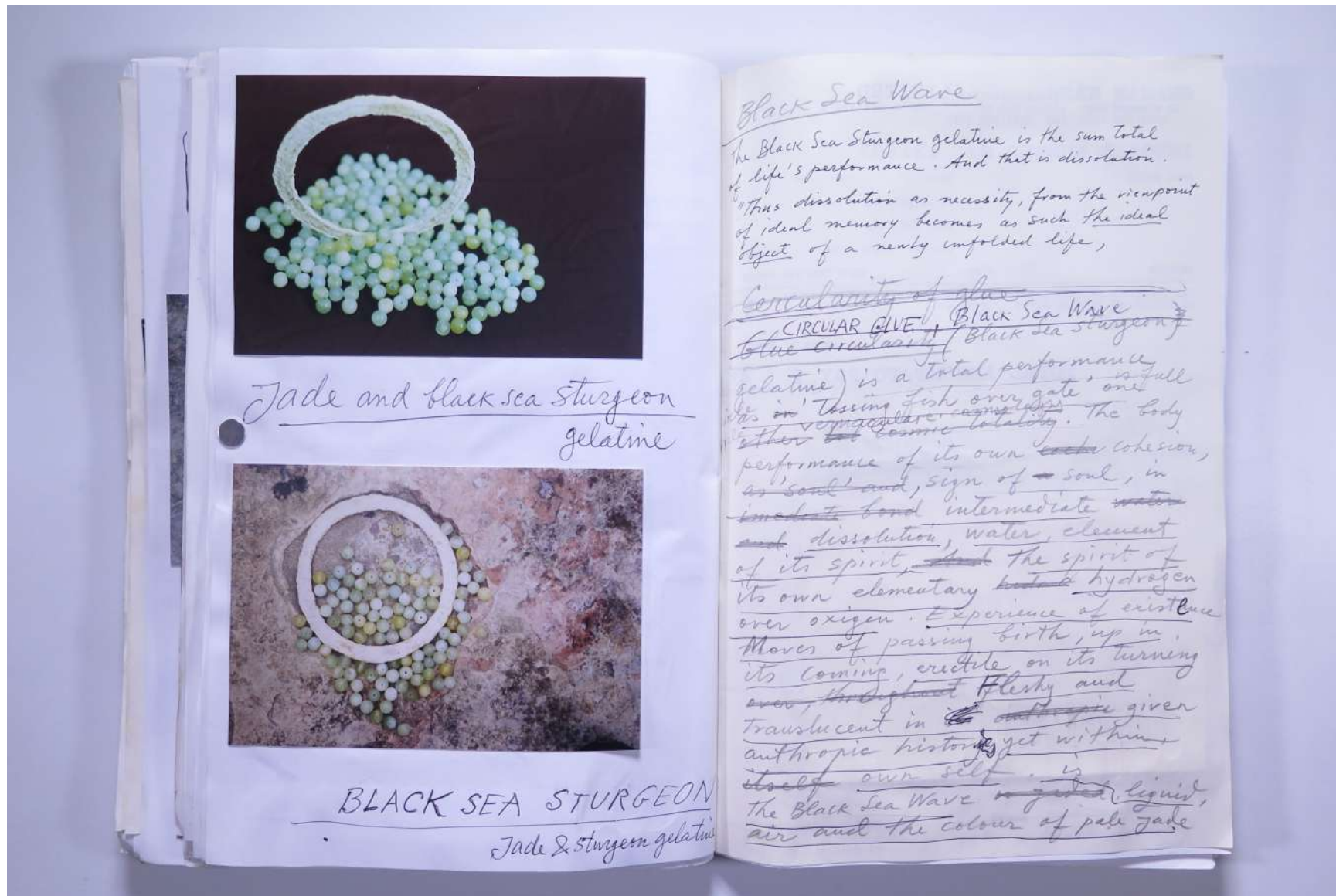
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PNE 104.058



Jade and black sea sturgeon
gelatine



BLACK SEA STURGEON
Jade & sturgeon gelatine

Black Sea Wave

The Black Sea Sturgeon gelatine is the sum total
of life's performance. And that is dissolution.

Thus dissolution as necessity, from the viewpoint
of ideal memory becomes as such the ideal
object of a newly unfolded life,

Circularity of glue

~~CIRCULAR GIVE~~ Black Sea Wave
~~blue circularity~~ Black Sea Sturgeon

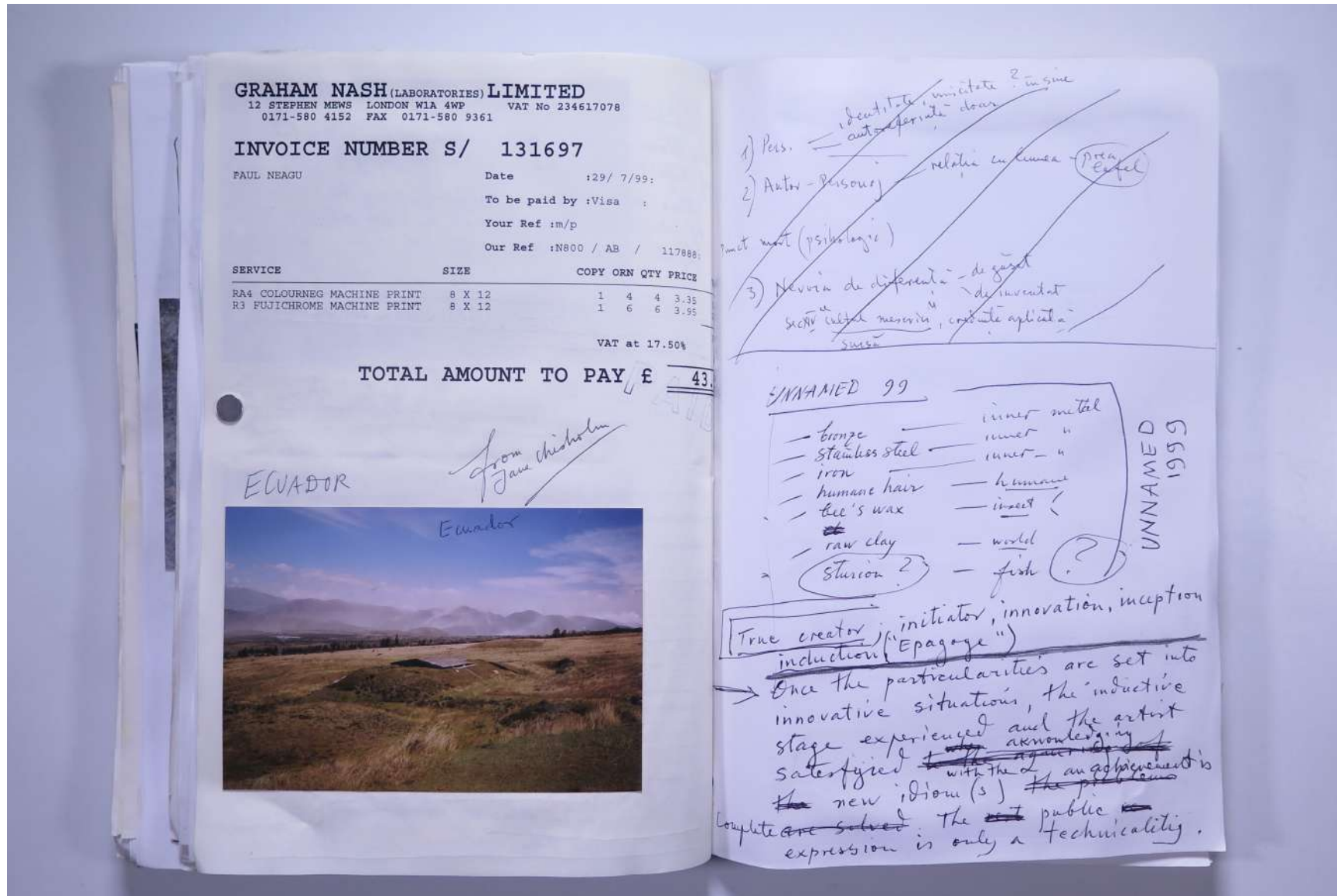
gelatine) is a total performance, is full
as in 'tossing fish over gate' and
either ~~but~~ ~~cosmic~~ totality. The body
performance of its own ~~each~~ cohesion,
as 'soul' and, sign of - soul, in
~~immediate bond intermediate water~~
~~and dissolution, water, element~~
of its spirit, ~~and~~ the spirit of
its own elementary ~~but~~ hydrogen
over oxygen. Experience of existence
Moves of passing birth, up in
its coming, erectile on its turning
over, throughout fleshy and
translucent in ~~the~~ anthropic given
anthropic history, yet within
itself own self. is
The Black Sea Wave ~~is~~ liquid,
air and the colour of pale jade

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Reference No.

PNE 104.059

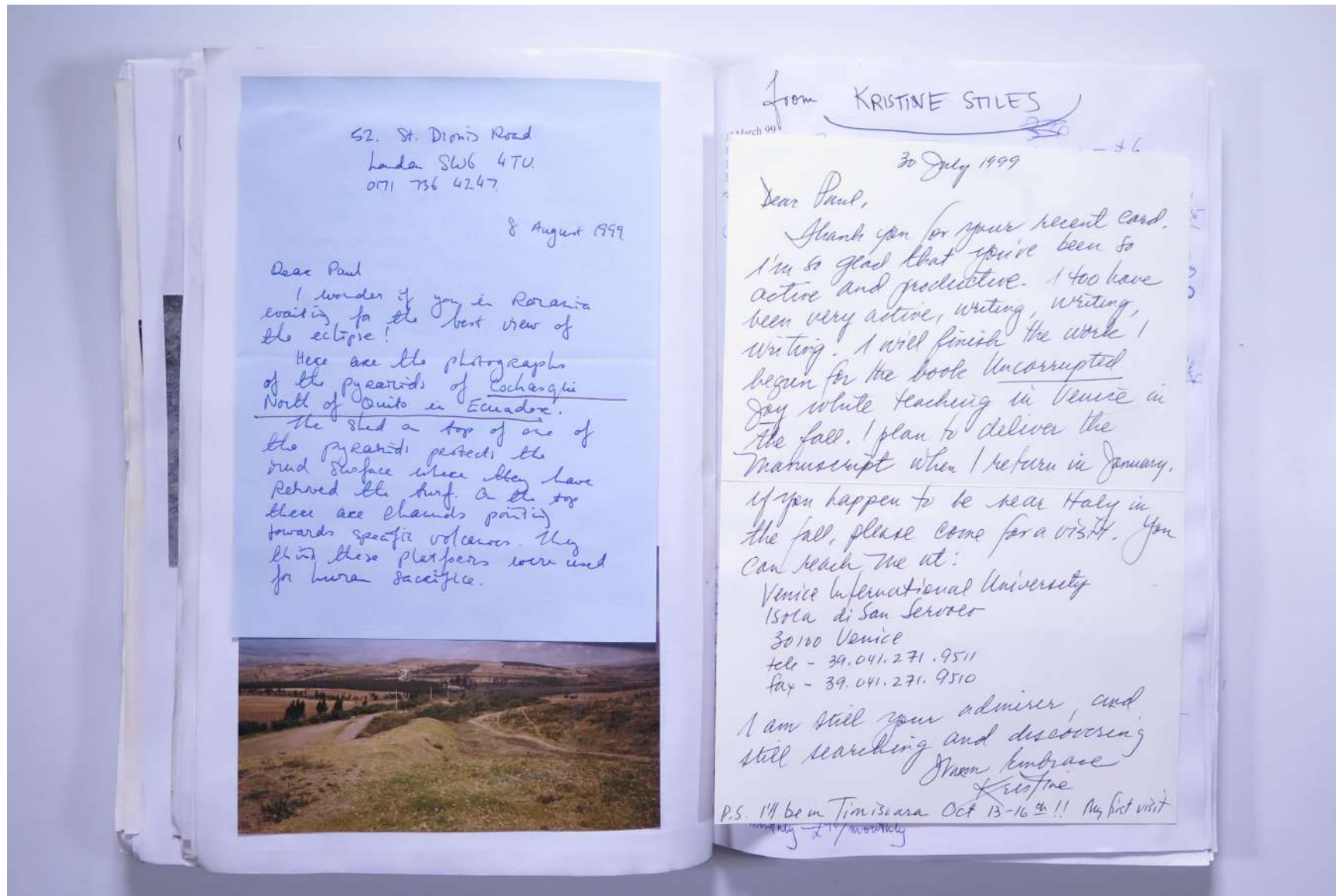


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Reference No.

PNE 104.062

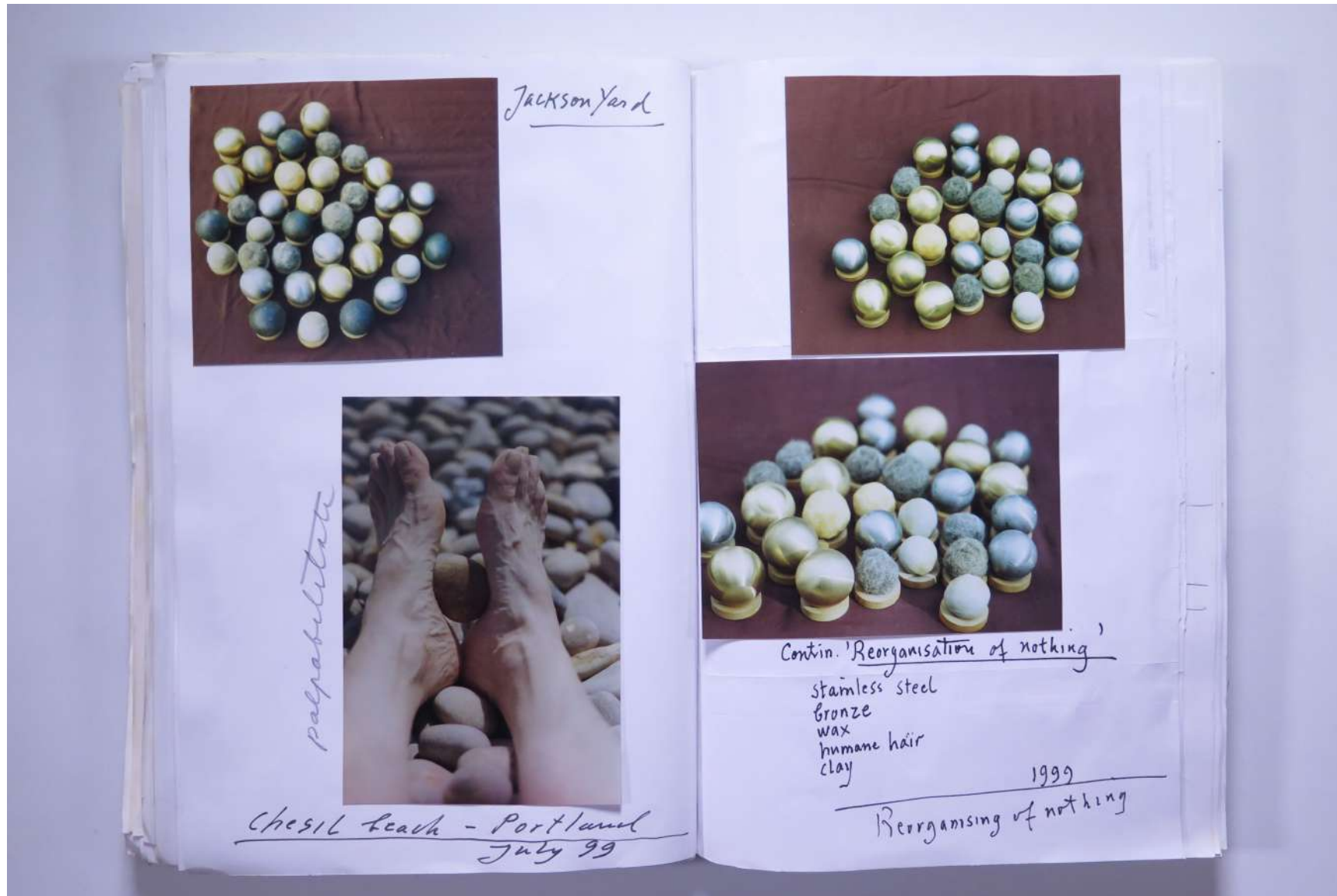


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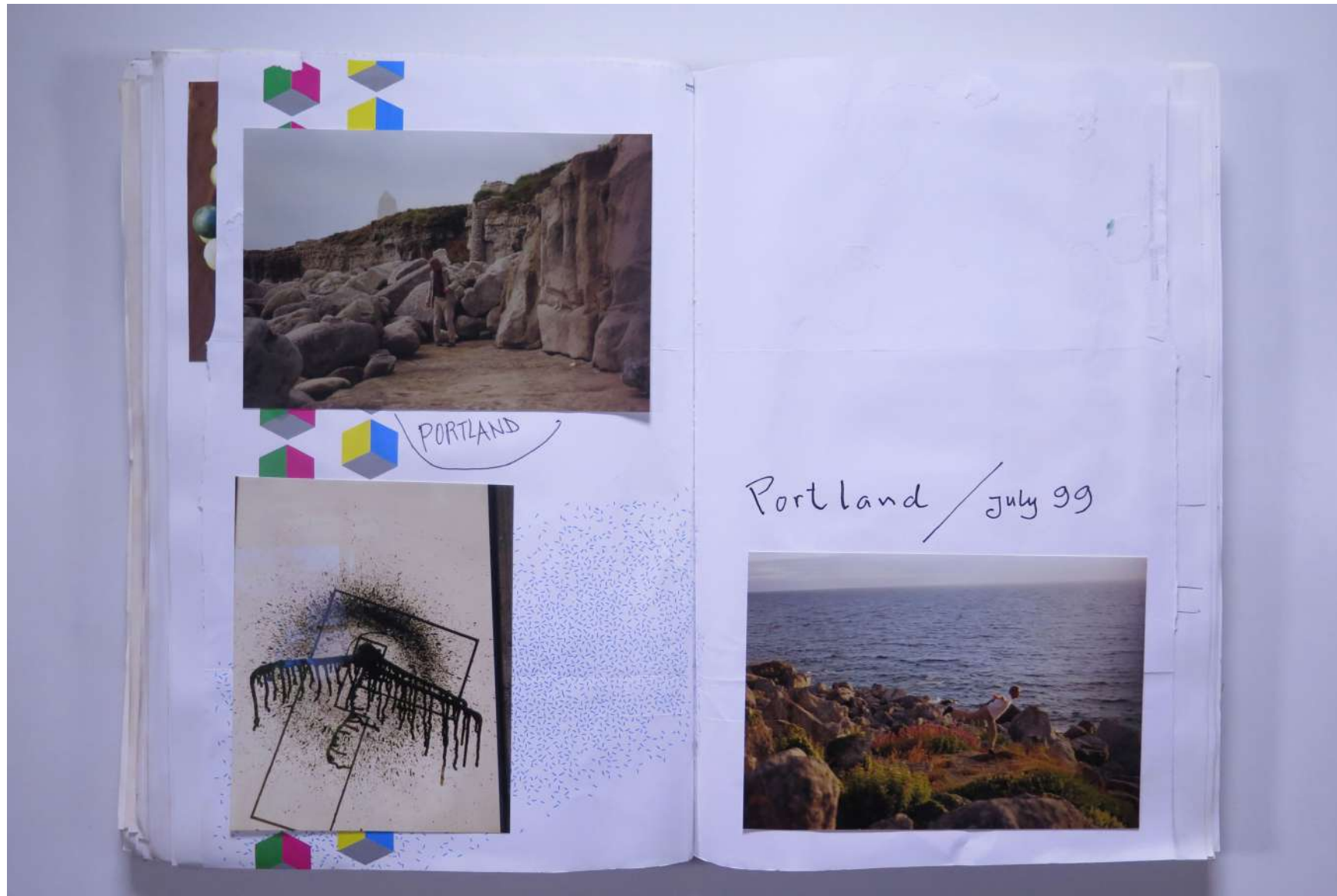


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PNE 104.064



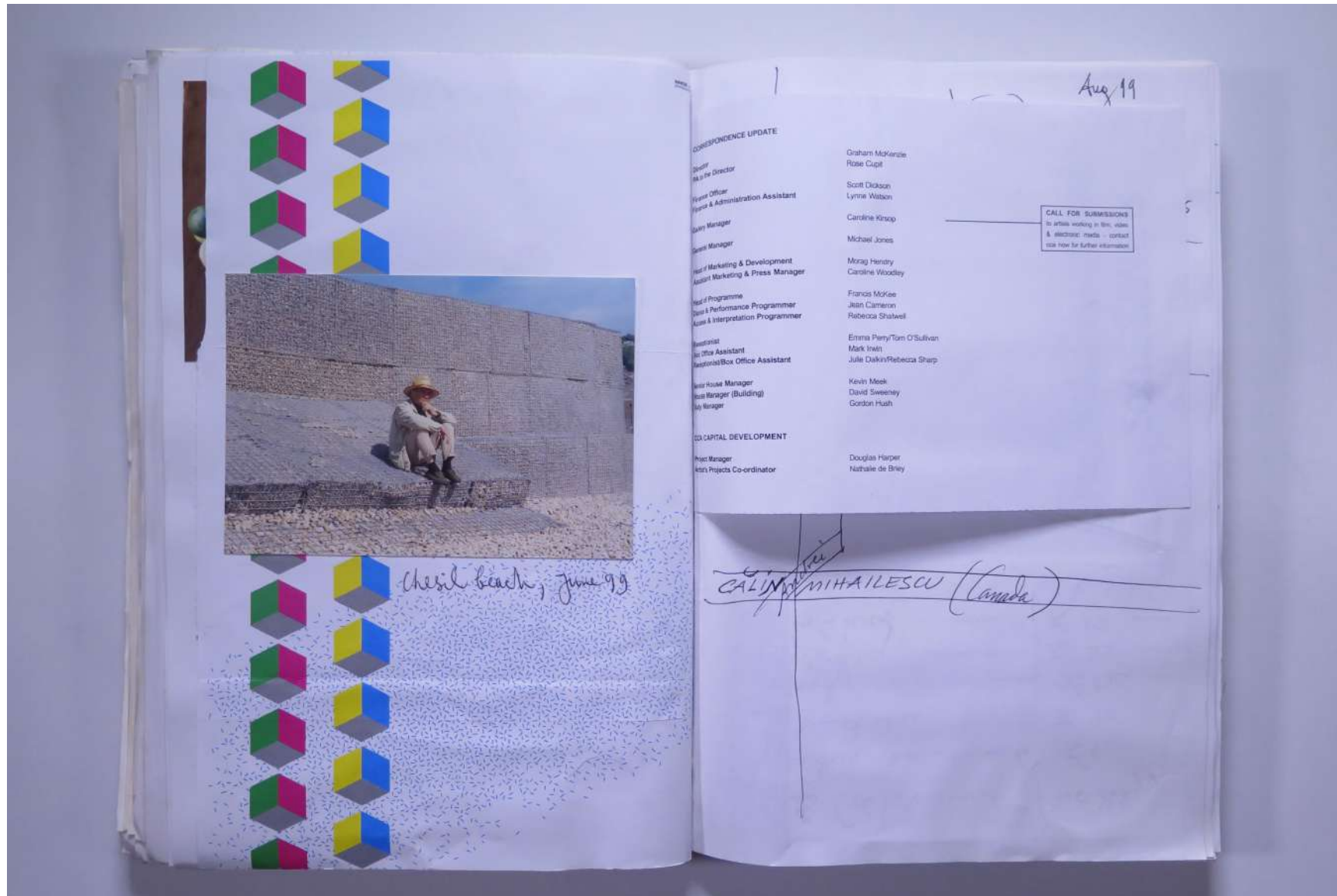
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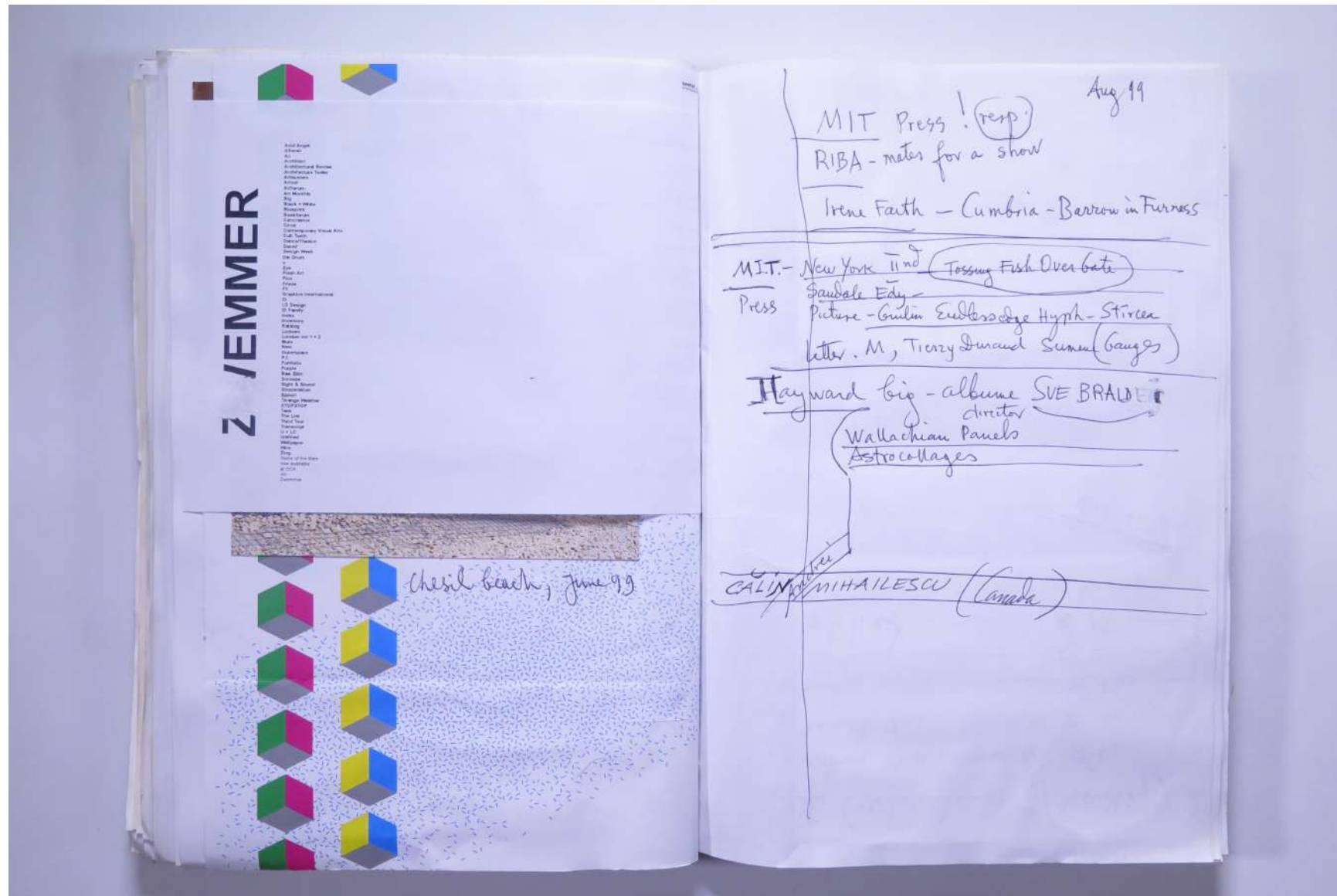
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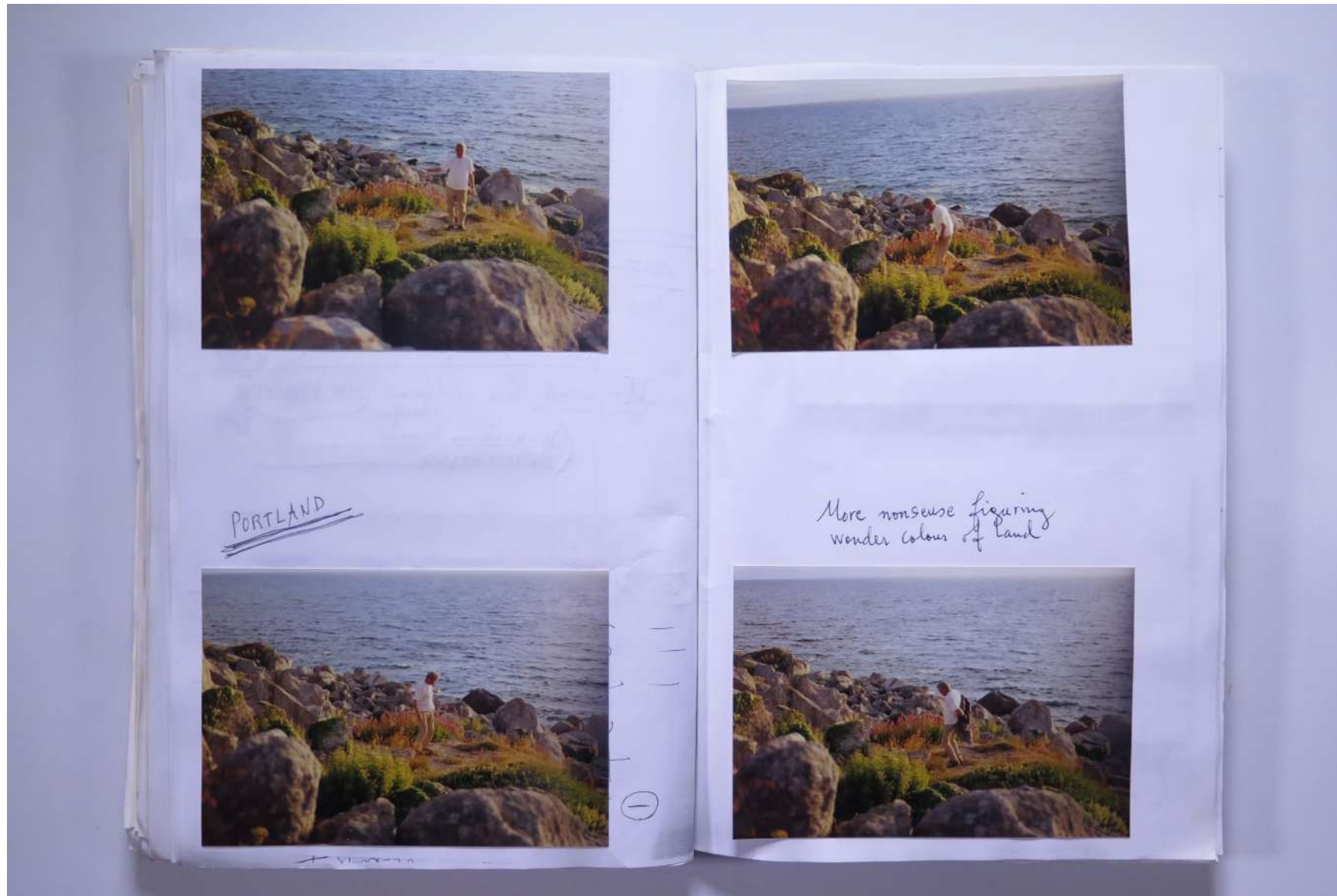
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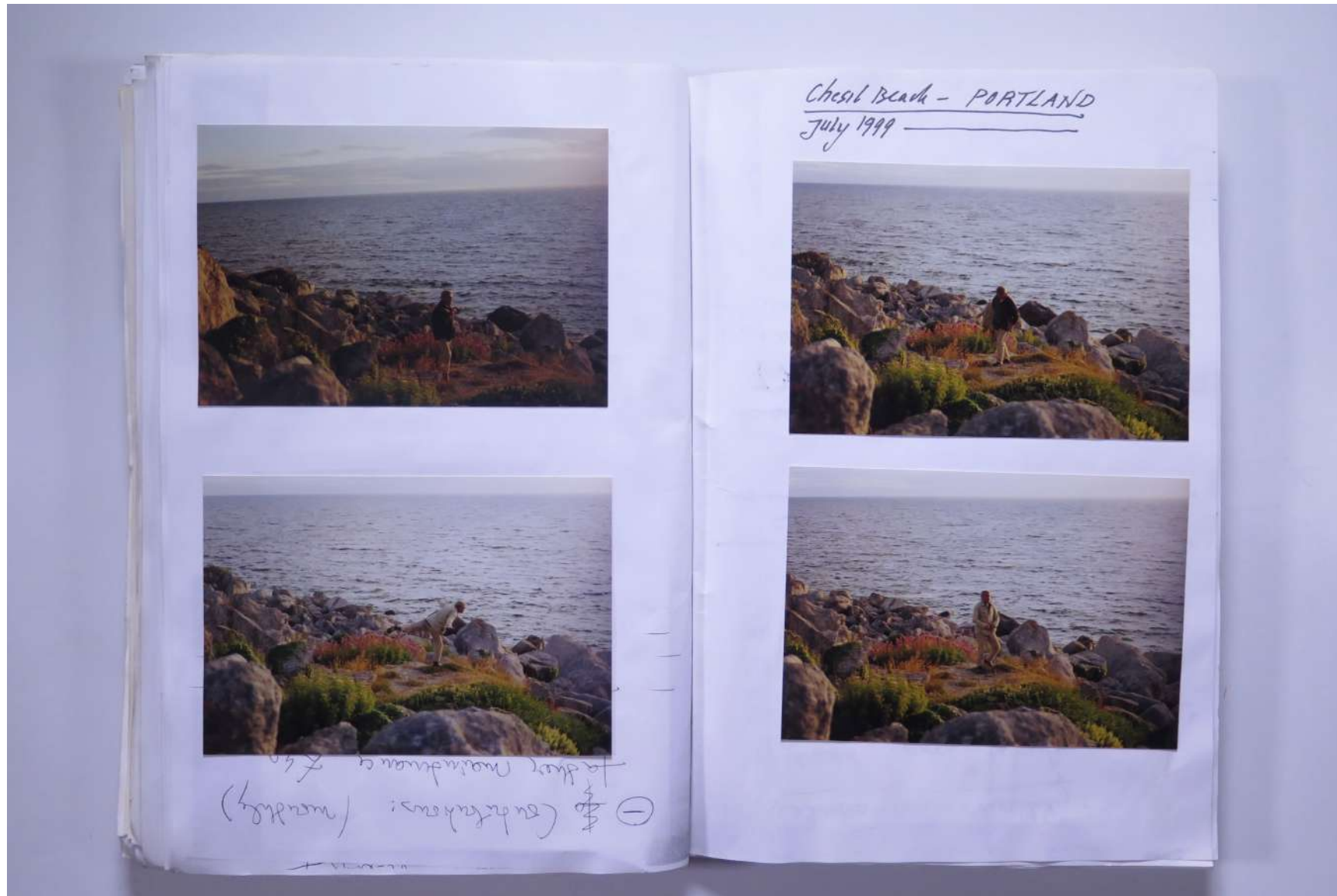


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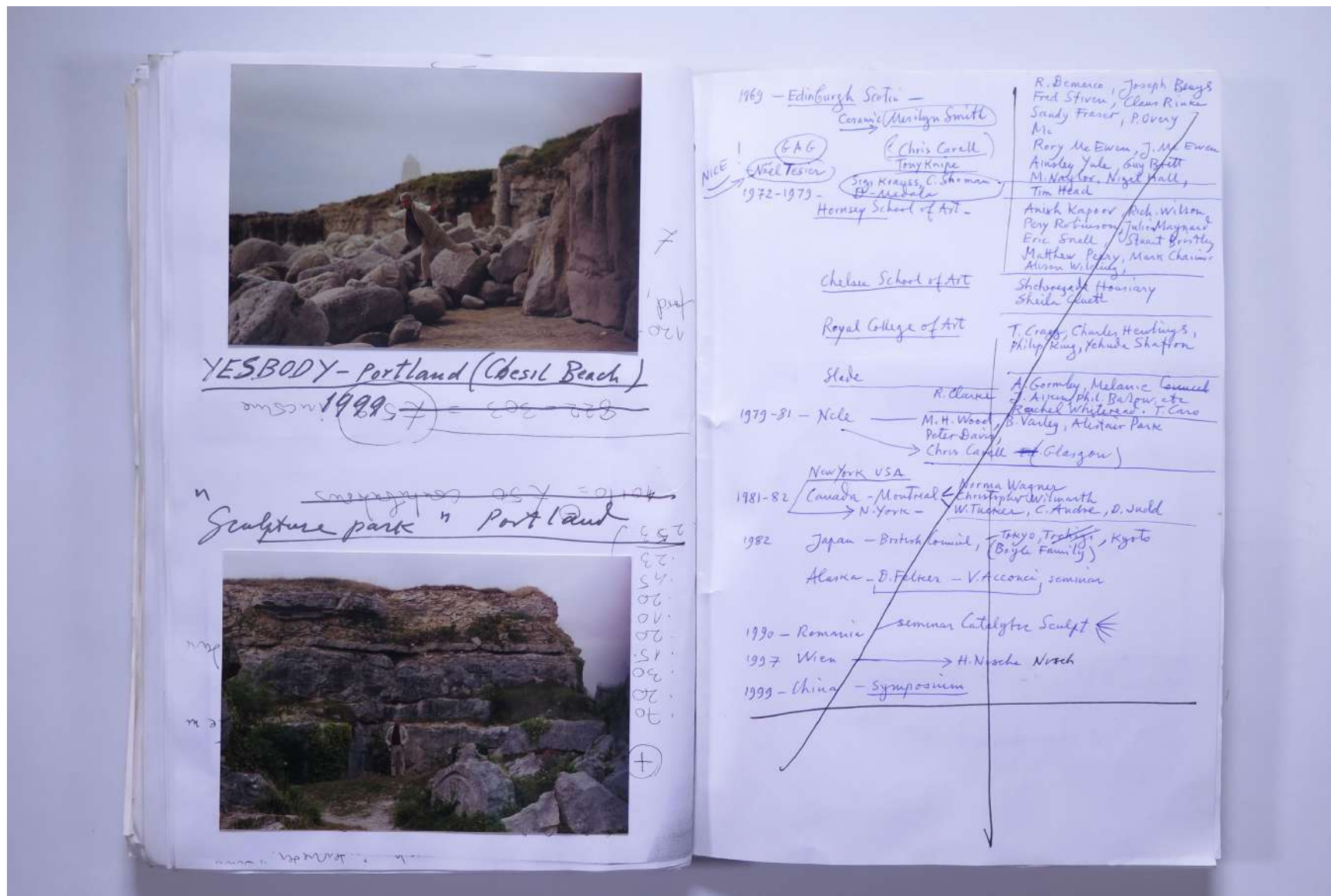
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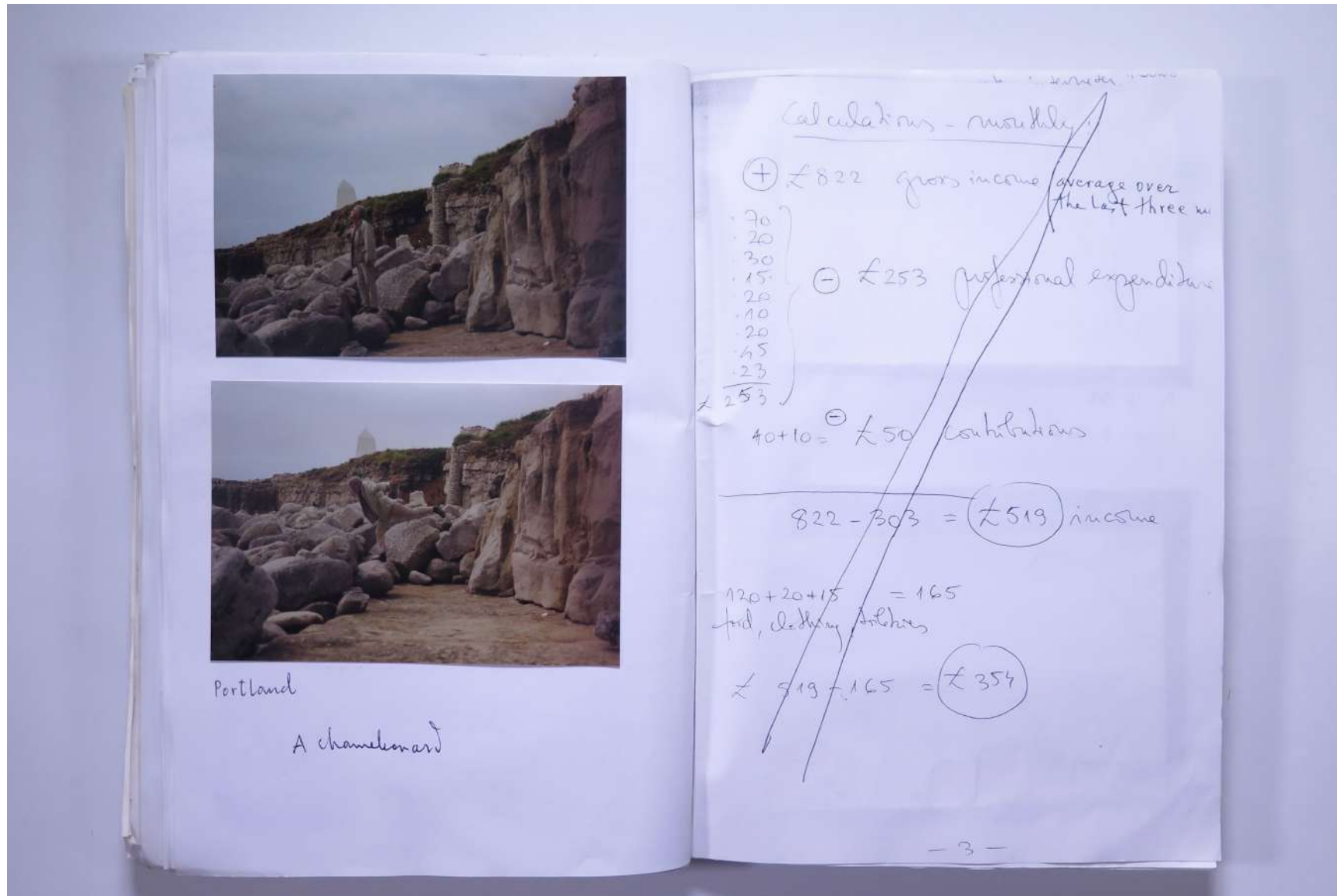
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Reference No.

PNE 104.071



K & M
Kieren & Monica



(+)

70
20
30
15
20
10
20
45
23

253

40+10 = £50 contributions



Portland island Dorset - July 1999

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PNE 104.072



Chesil Beach

Portland 1999

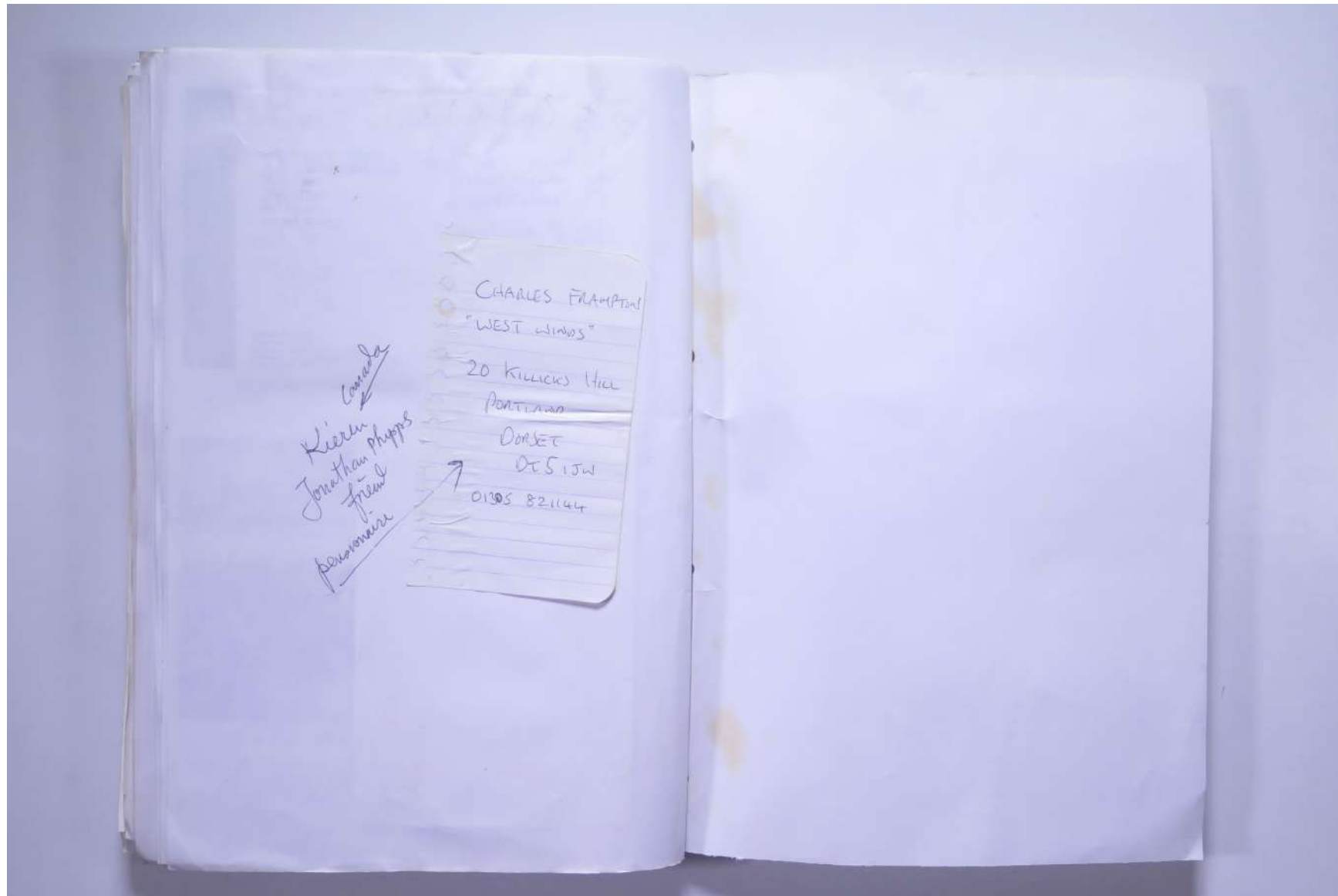
*Beautiful house
Portland*

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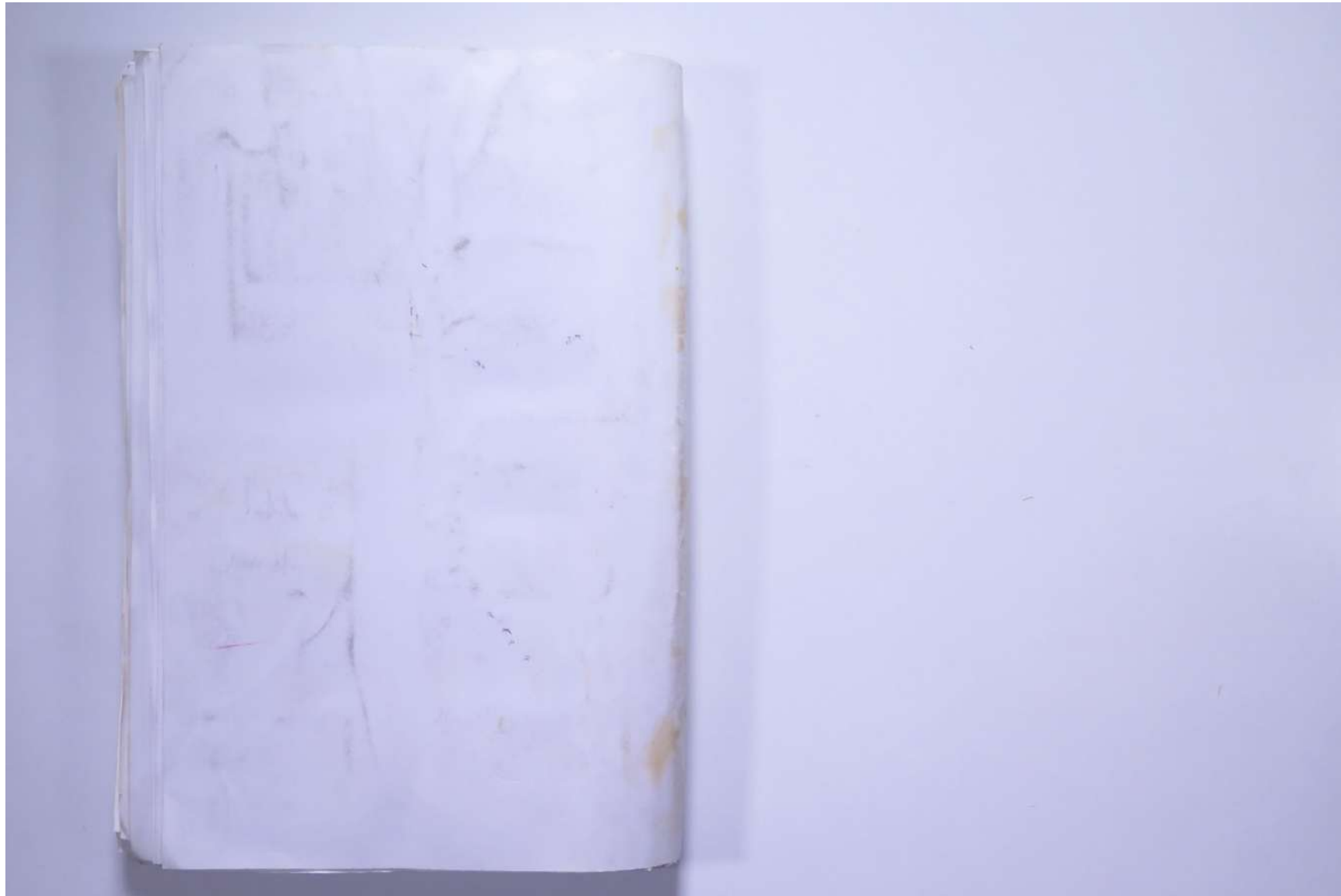
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