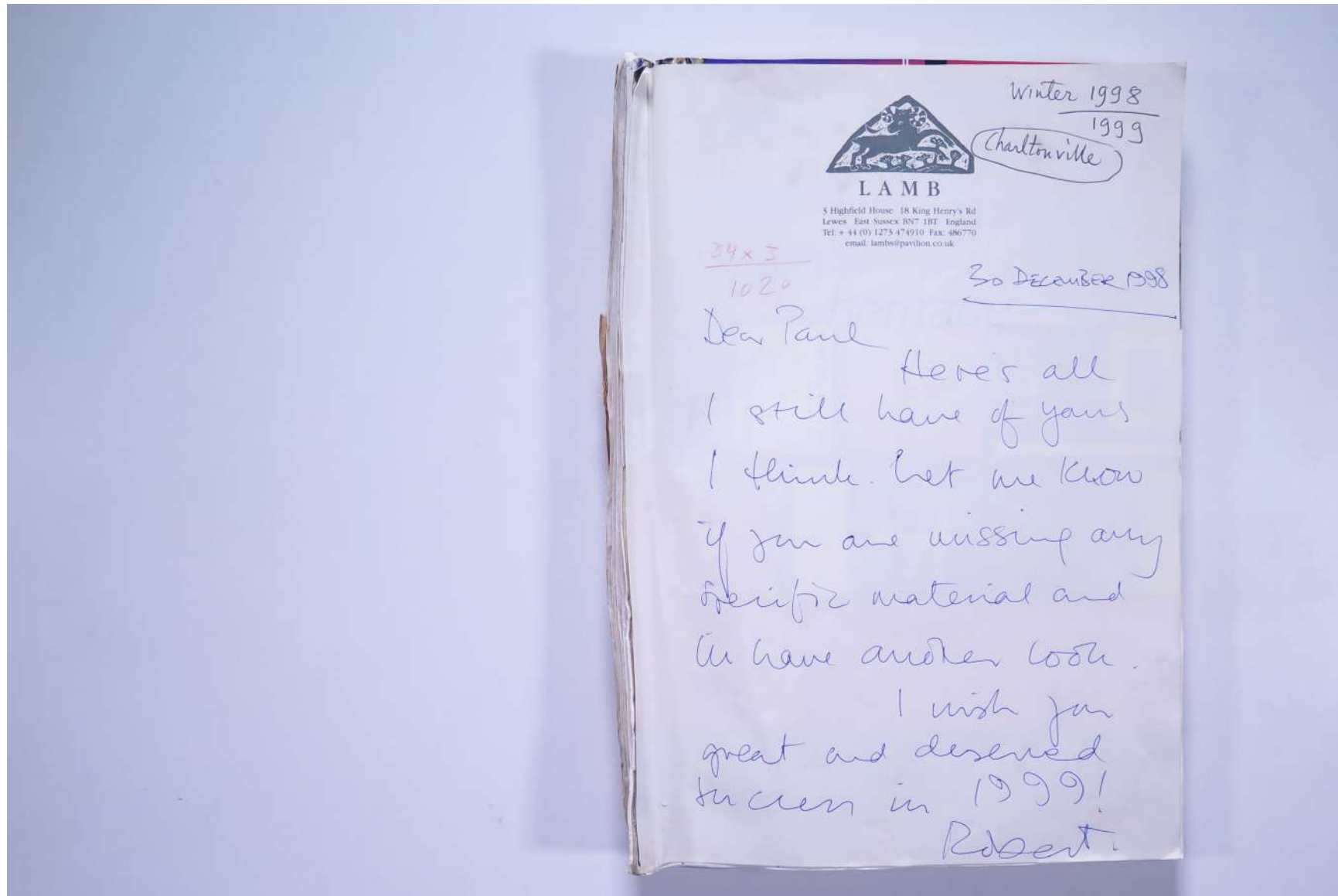


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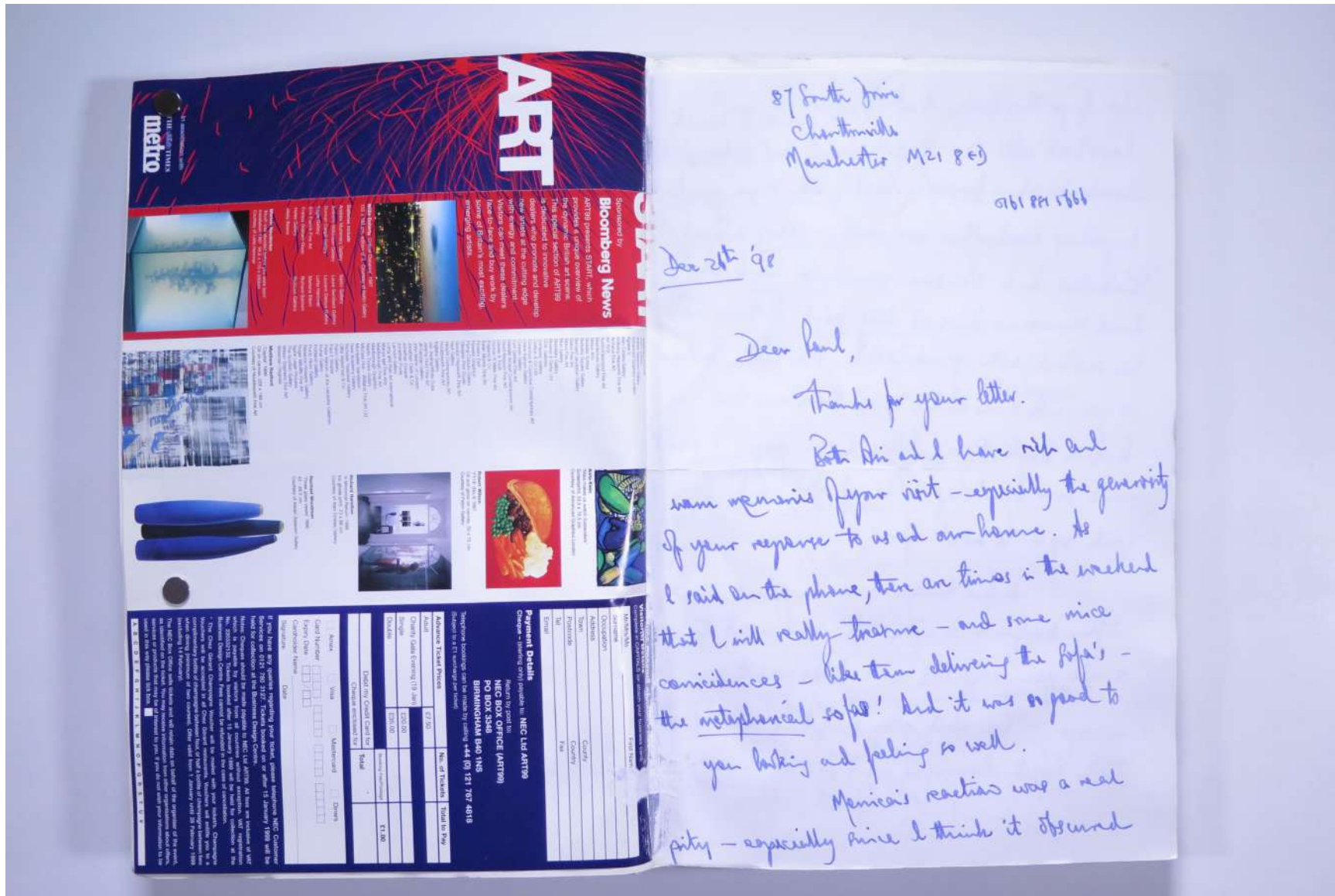
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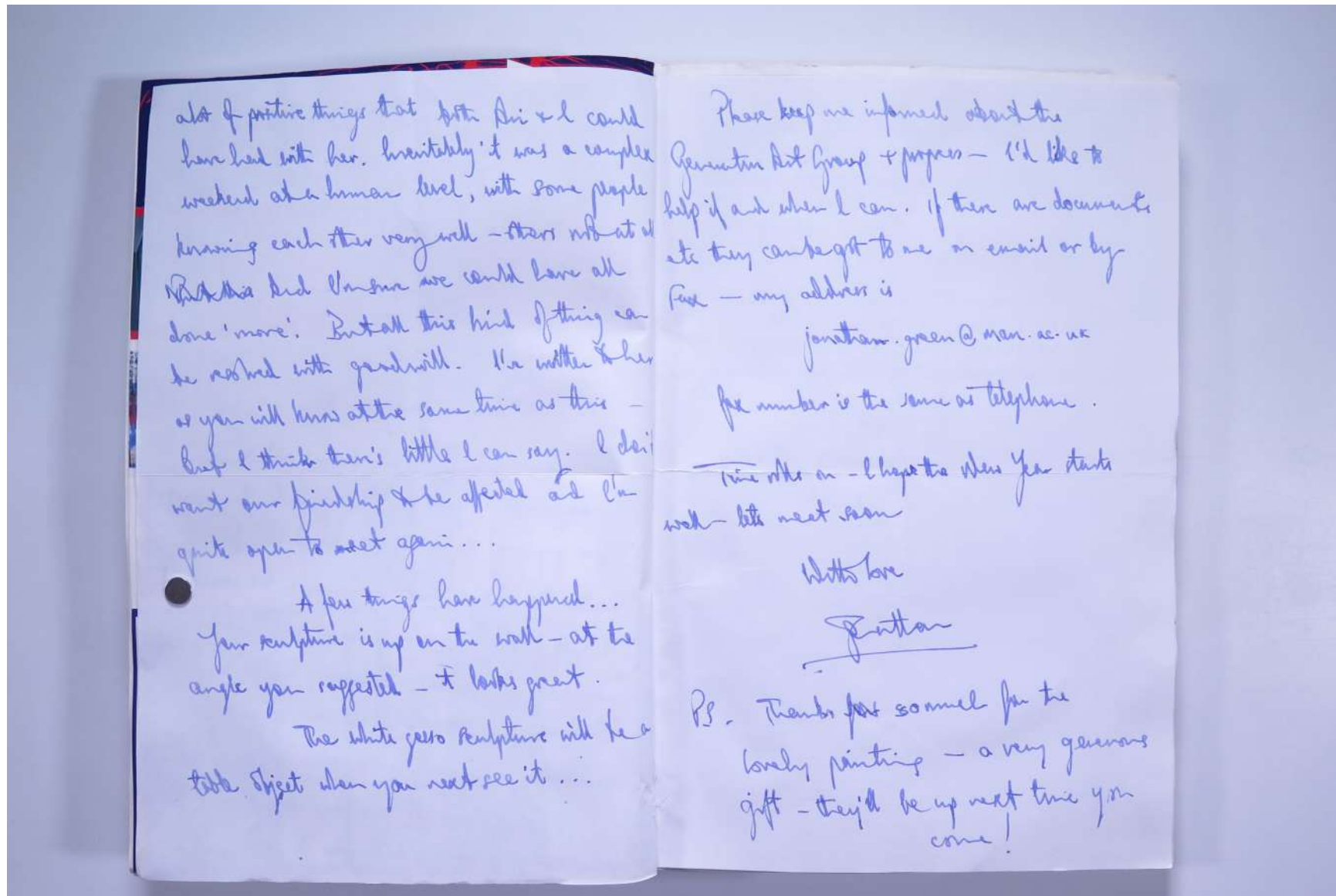


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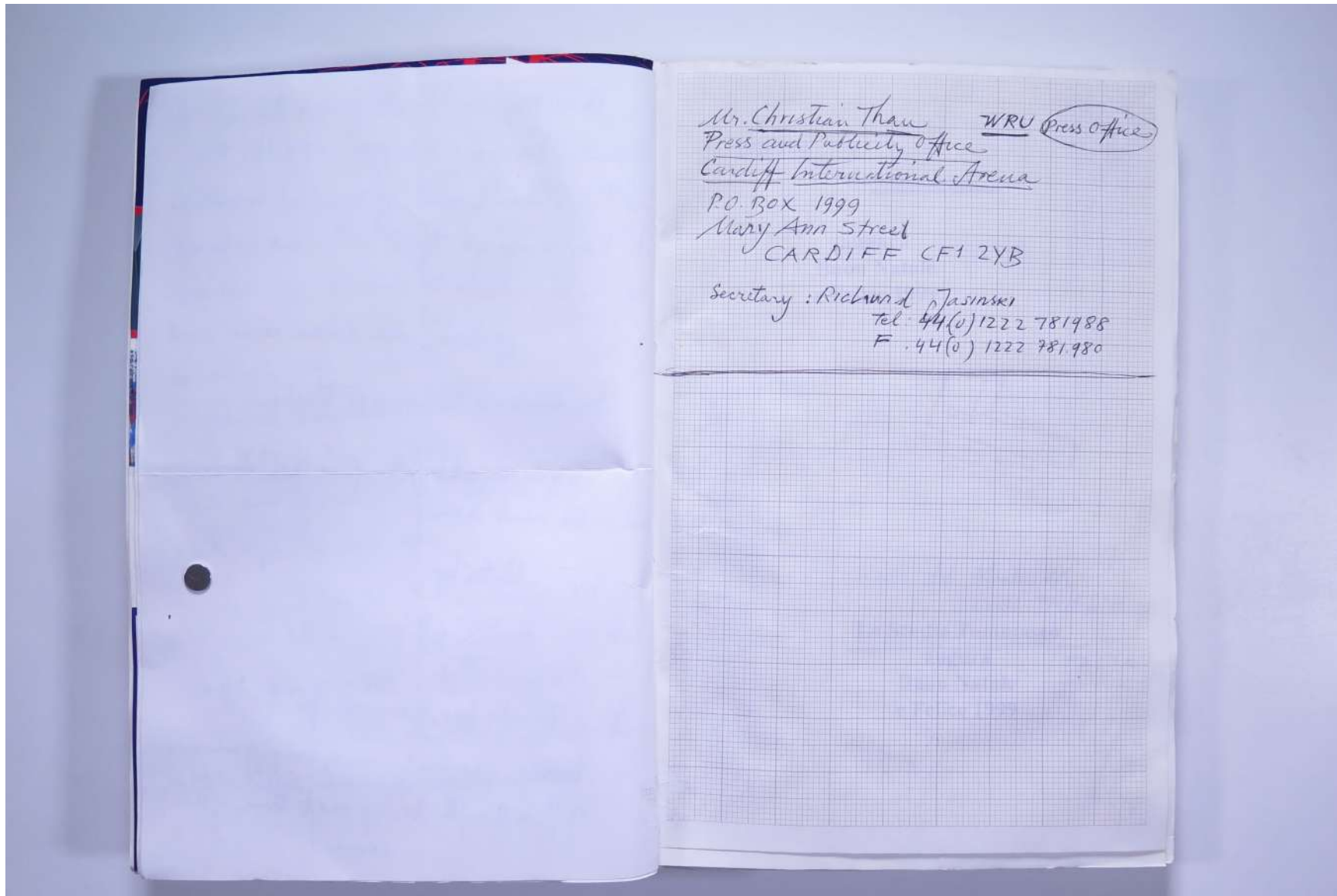
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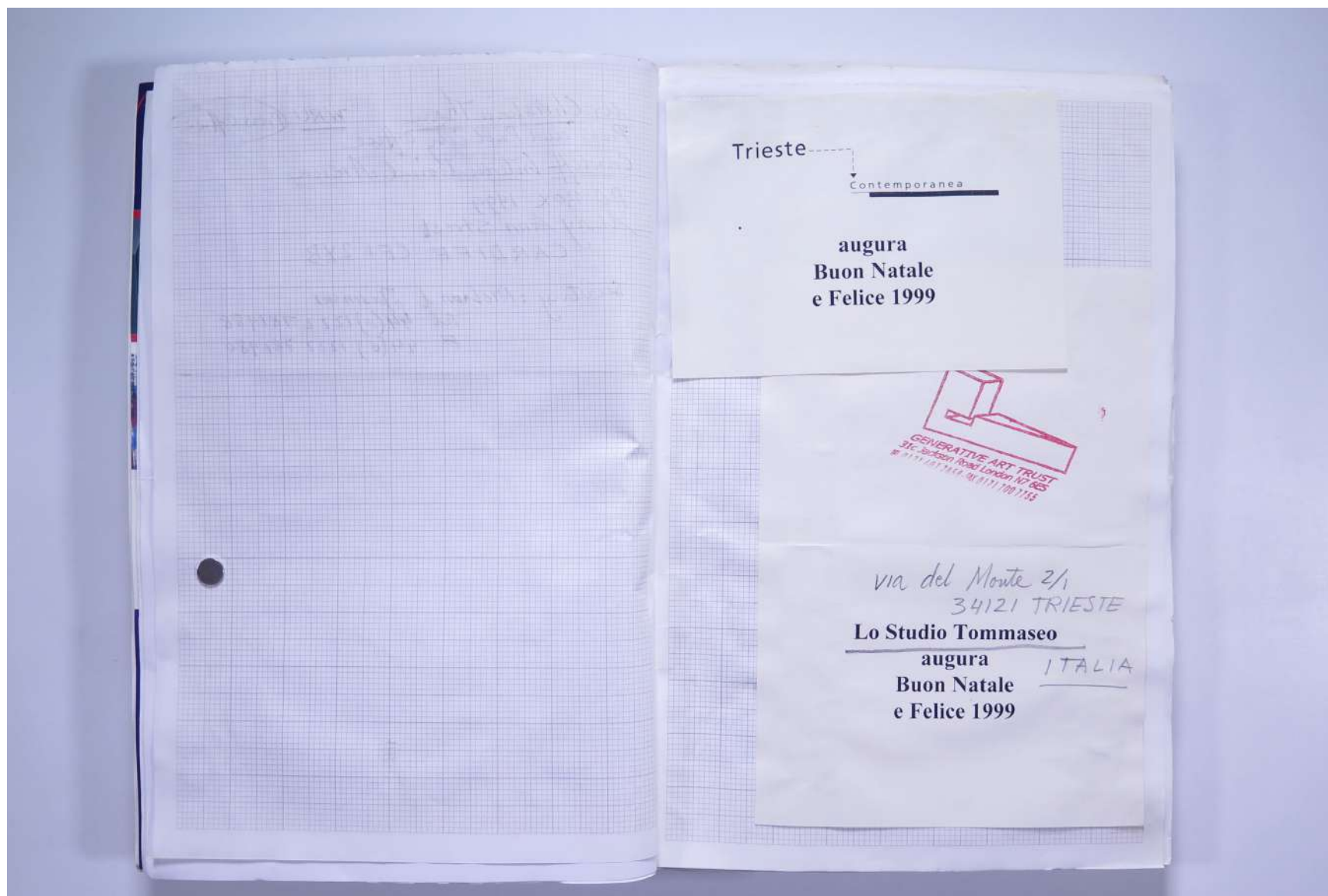
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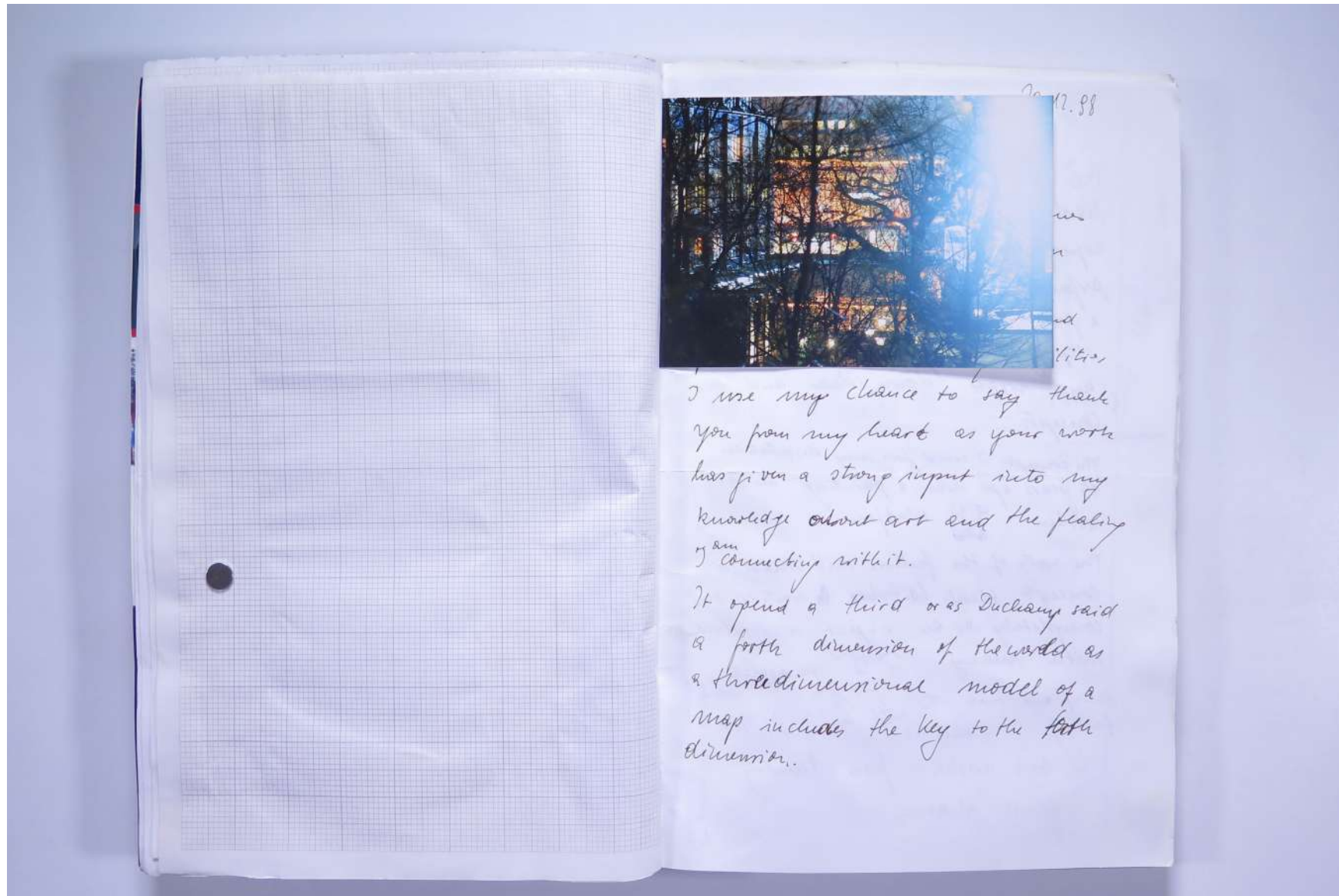
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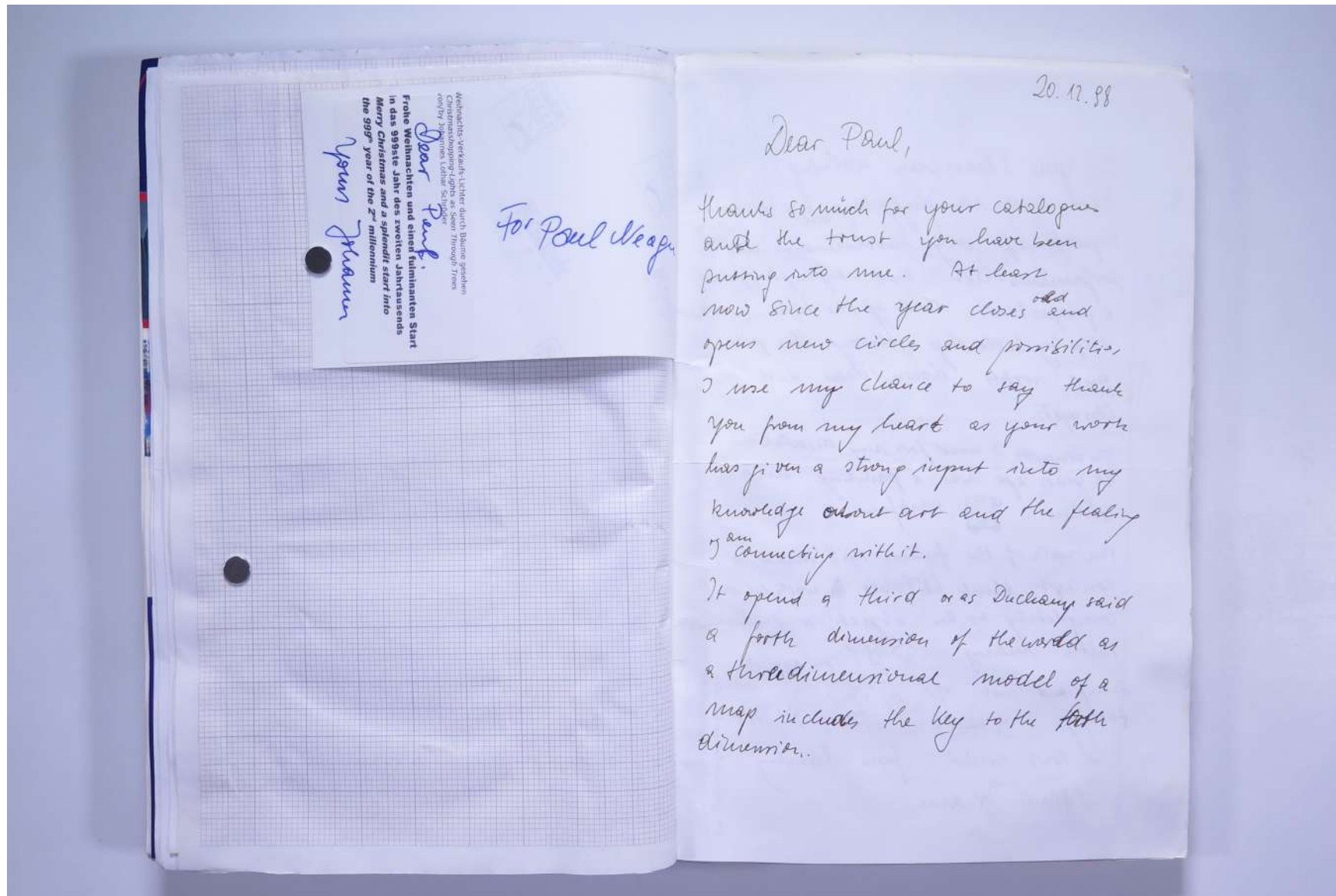
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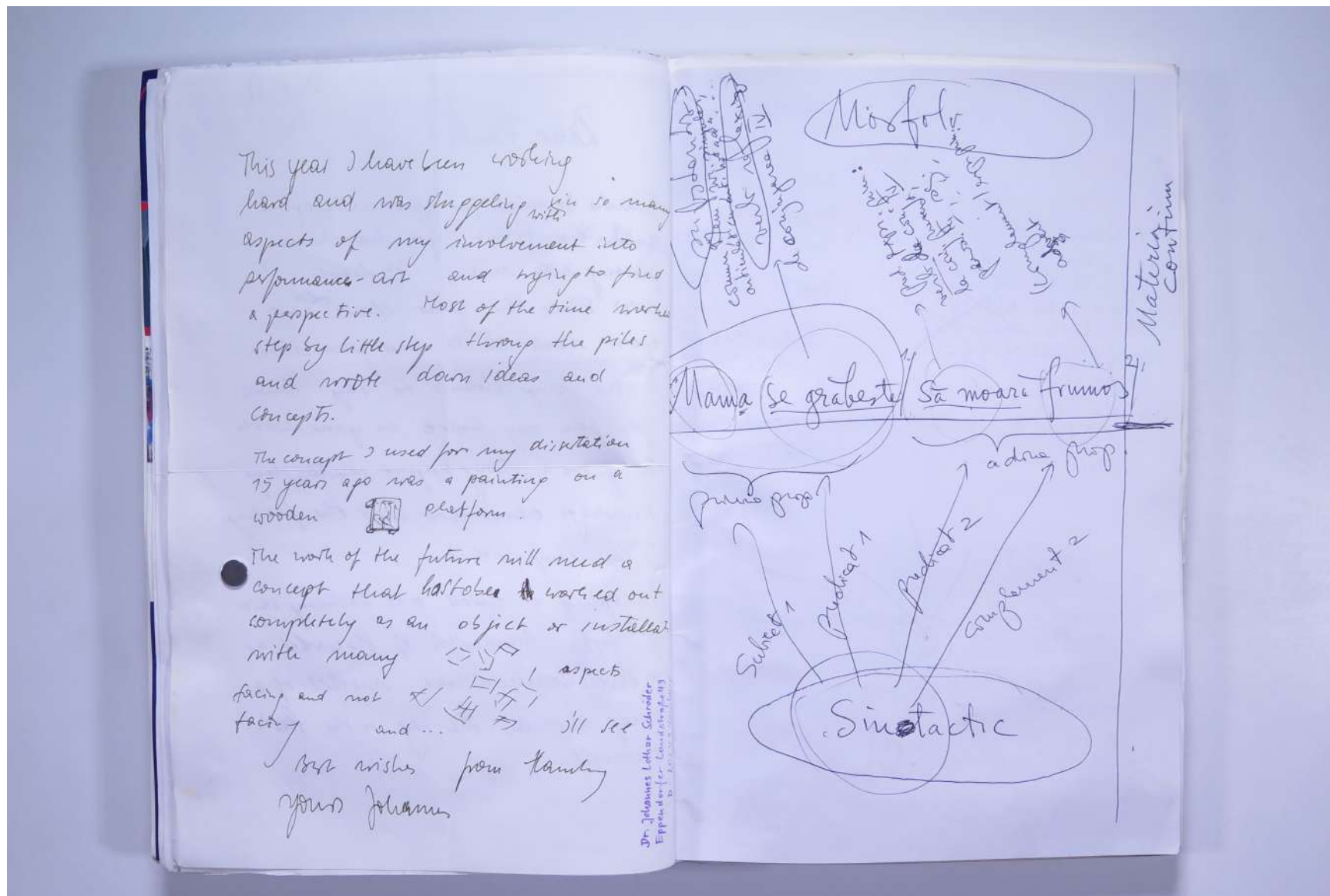
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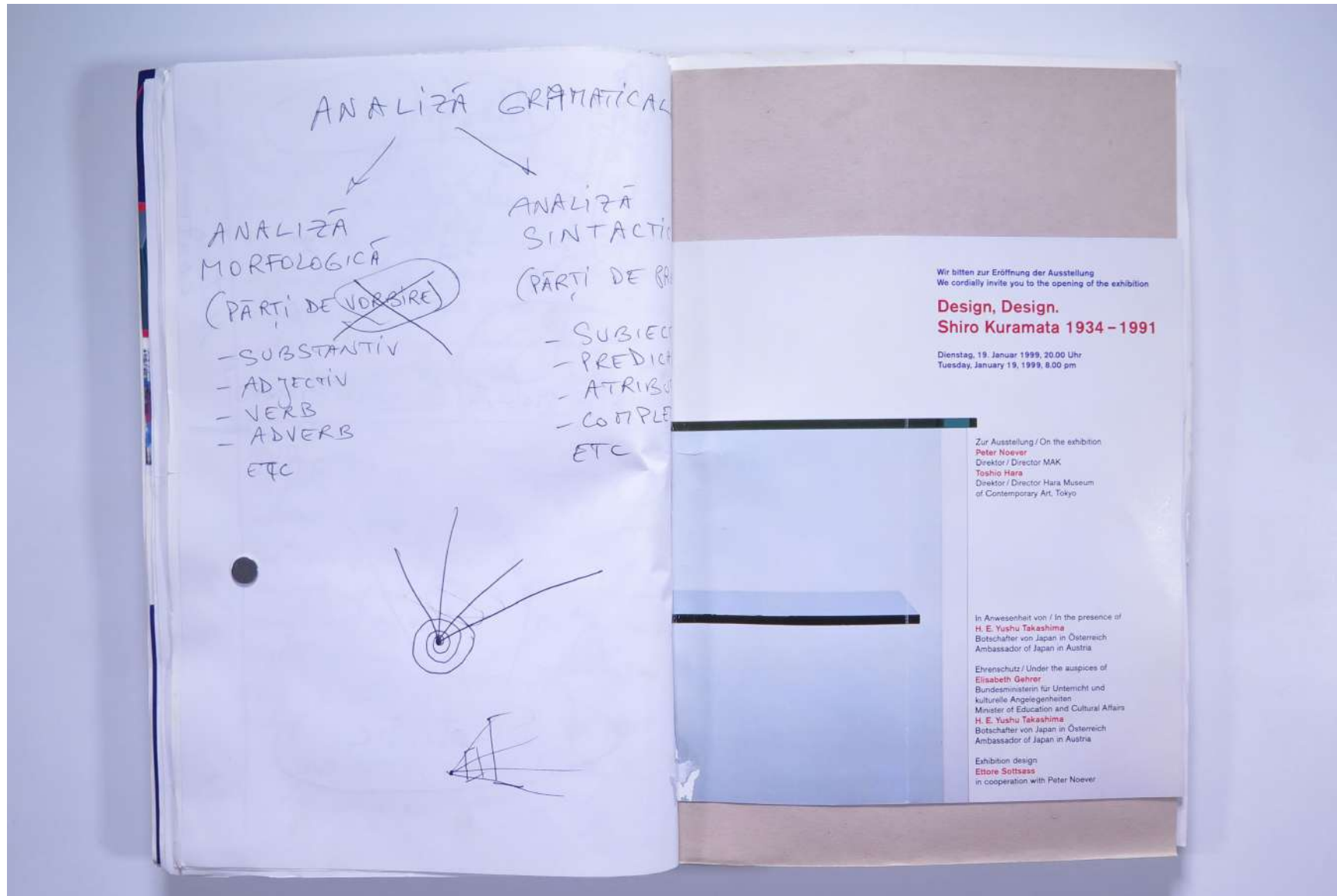
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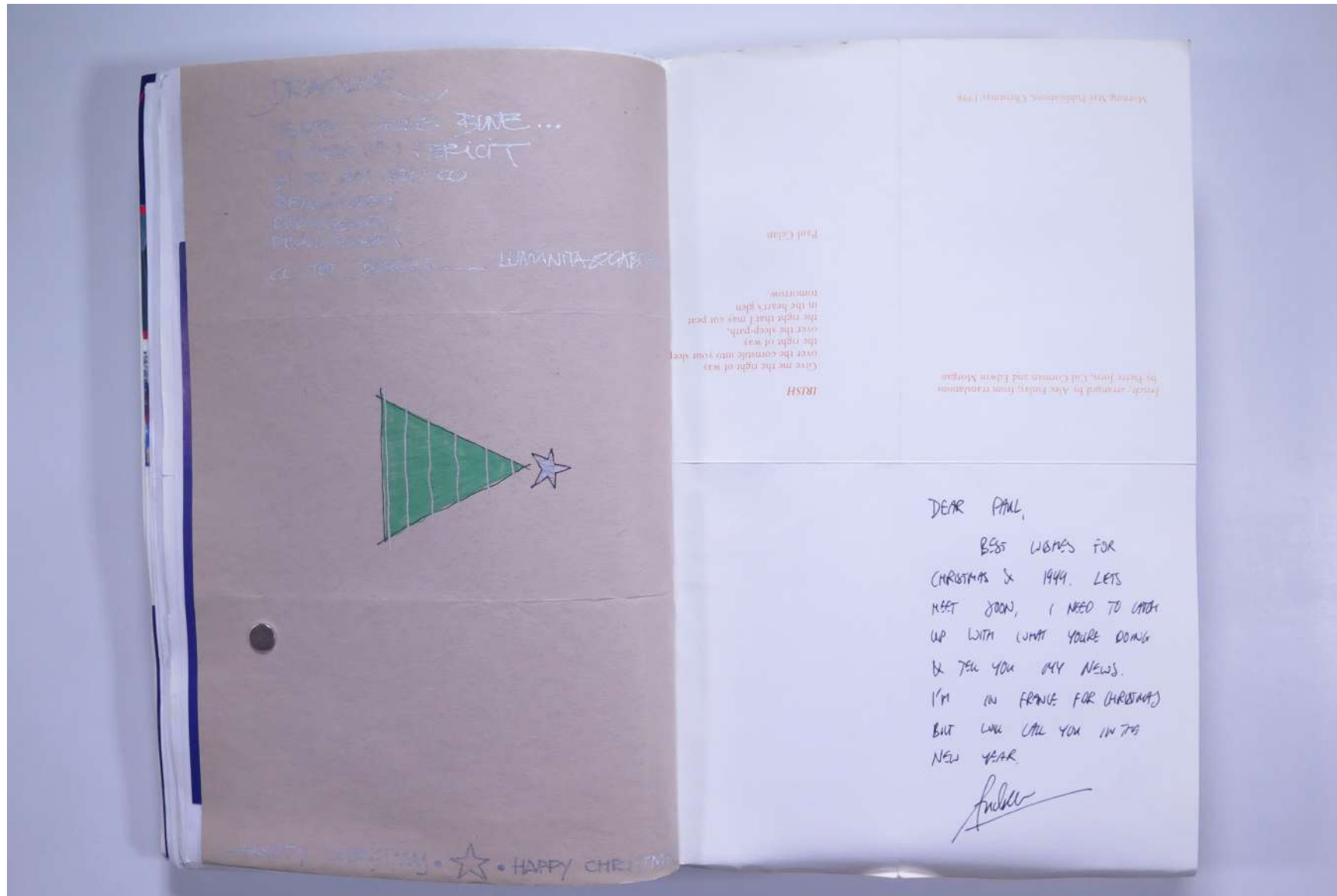
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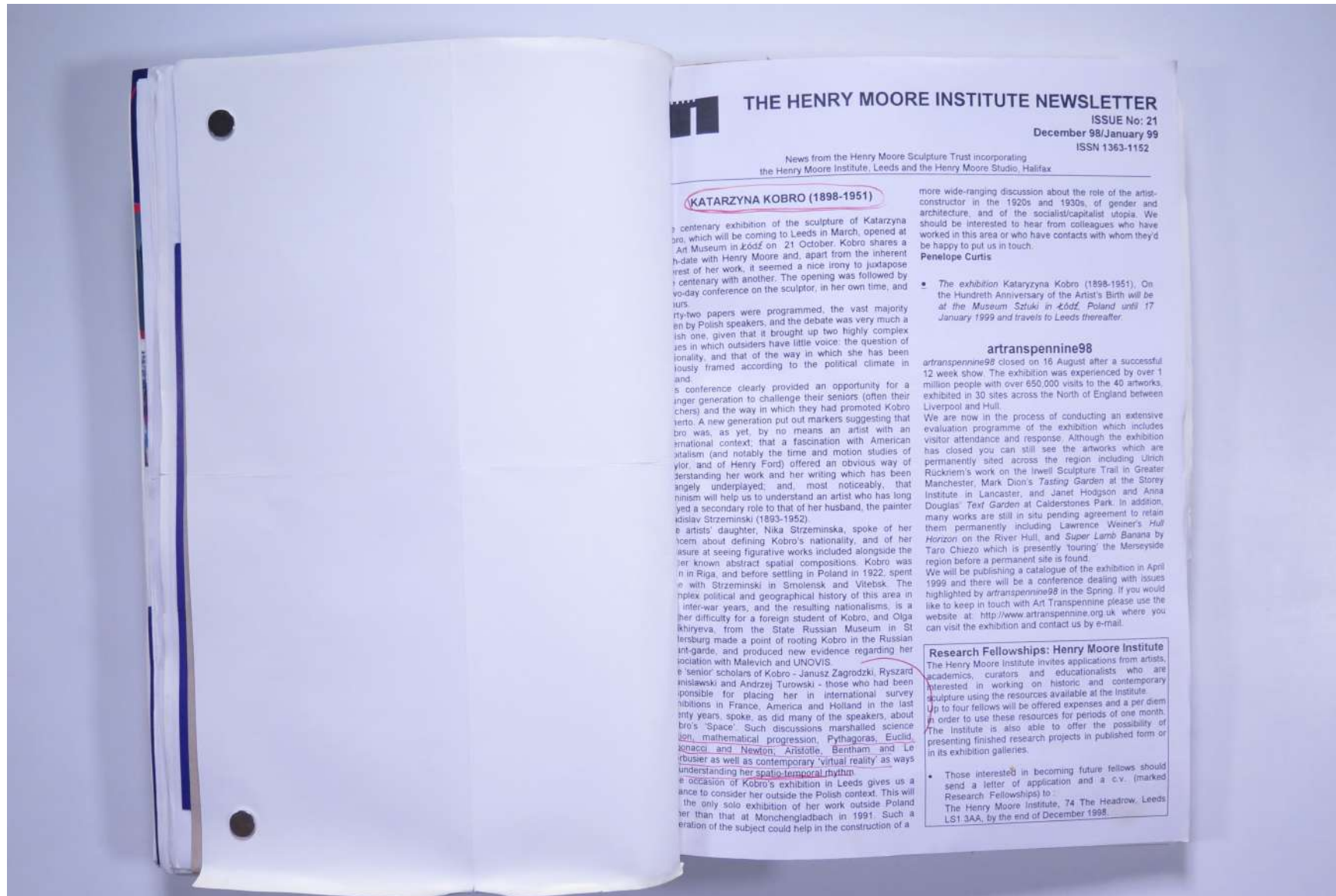
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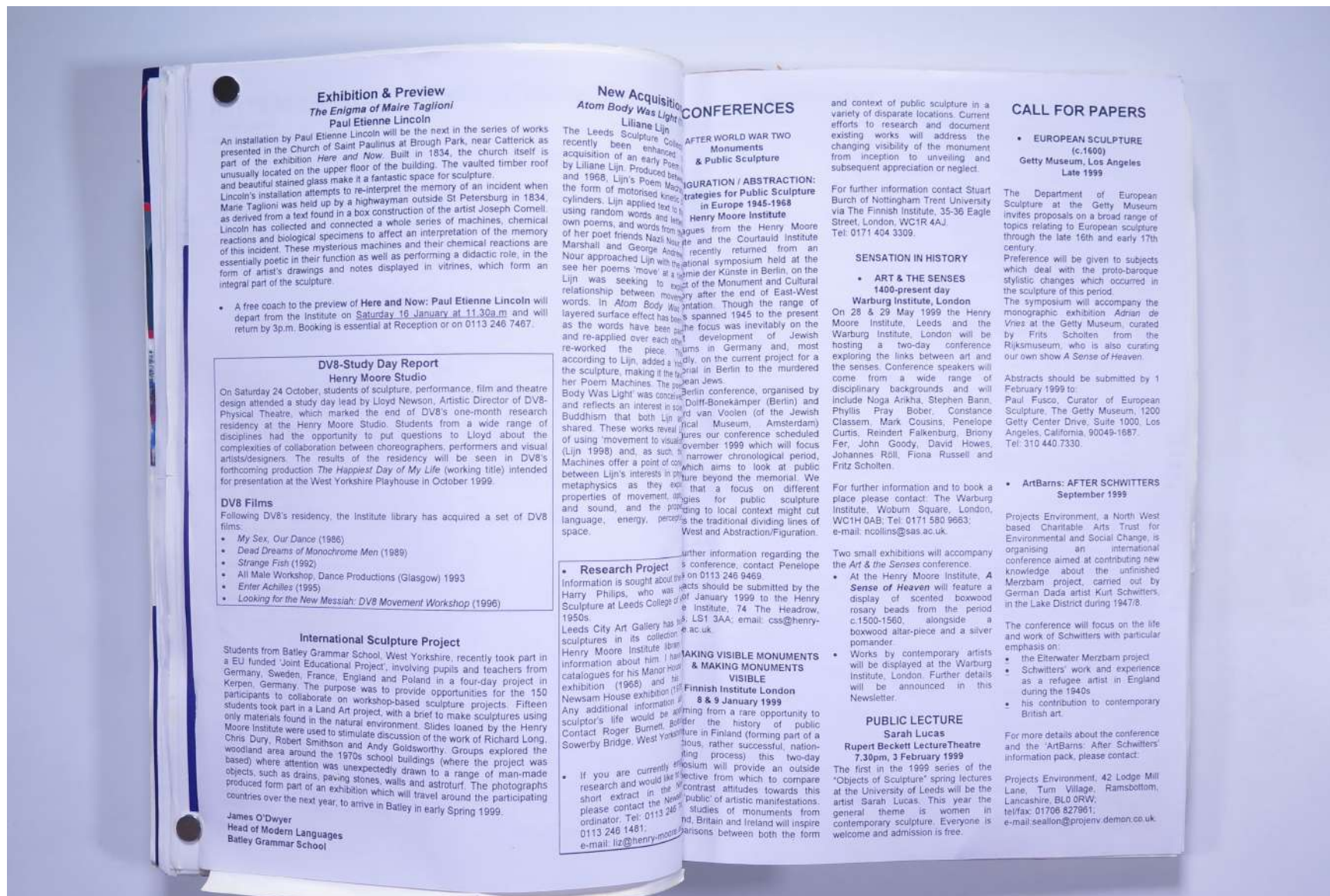
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Exhibition & Preview

The Enigma of Maire Tagliani
Paul Etienne Lincoln

An installation by Paul Etienne Lincoln will be the next in the series of works presented in the Church of Saint Paulinus at Brough Park, near Catterick as part of the exhibition *Here and Now*. Built in 1834, the church itself is unusually located on the upper floor of the building. The vaulted timber roof and beautiful stained glass make it a fantastic space for sculpture.

Lincoln's installation attempts to re-interpret the memory of an incident when Marie Tagliani was held up by a highwayman outside St Petersburg in 1834. Lincoln has collected and connected a whole series of machines, chemical reactions and biological specimens to affect an interpretation of the memory of this incident. These mysterious machines and their chemical reactions are essentially poetic in their function as well as performing a didactic role, in the form of artist's drawings and notes displayed in vitrines, which form an integral part of the sculpture.

- A free coach to the preview of *Here and Now: Paul Etienne Lincoln* will depart from the Institute on **Saturday 16 January at 11.30am** and will return by 3p.m. Booking is essential at Reception or on 0113 246 7467.

DV8-Study Day Report

Henry Moore Studio

On Saturday 24 October, students of sculpture, performance, film and theatre design attended a study day lead by Lloyd Newson, Artistic Director of DV8-Physical Theatre, which marked the end of DV8's one-month research residency at the Henry Moore Studio. Students from a wide range of disciplines had the opportunity to put questions to Lloyd about the complexities of collaboration between choreographers, performers and visual artists/designers. The results of the residency will be seen in DV8's forthcoming production *The Happiest Day of My Life* (working title) intended for presentation at the West Yorkshire Playhouse in October 1999.

DV8 Films

Following DV8's residency, the Institute library has acquired a set of DV8 films.

- *My Sex, Our Dance* (1986)
- *Dead Dreams of Monochrome Men* (1989)
- *Strange Fish* (1992)
- *All Male Workshop, Dance Productions* (Glasgow) 1993
- *Enter Achilles* (1995)
- *Looking for the New Messiah: DV8 Movement Workshop* (1996)

International Sculpture Project

Students from Batley Grammar School, West Yorkshire, recently took part in a EU funded 'Joint Educational Project', involving pupils and teachers from Germany, Sweden, France, England and Poland in a four-day project in Kerpen, Germany. The purpose was to provide opportunities for the 150 participants to collaborate on workshop-based sculpture projects. Fifteen students took part in a Land Art project, with a brief to make sculptures using only materials found in the natural environment. Sides loaned by the Henry Moore Institute were used to stimulate discussion of the work of Richard Long, Chris Dury, Robert Smithson and Andy Goldsworthy. Groups explored the woodland area around the 1970s school buildings (where the project was based) where attention was unexpectedly drawn to a range of man-made objects, such as drains, paving stones, walls and asphalt. The photographs produced form part of an exhibition which will travel around the participating countries over the next year, to arrive in Batley in early Spring 1999.

James O'Dwyer
Head of Modern Languages
Batley Grammar School

New Acquisitions

Atom Body Was Light

Liliane Lijn
The Leeds Sculpture Collection recently been enhanced by the acquisition of an early work by Liliane Lijn. Produced between 1965 and 1968, Lijn's *Poem Machines* are made of cylindrical, motorised kinetic forms using random words and letters from her own poems, and words from the poems of her poet friends Nazi Marshall and George Anagnostis. Lijn approached Lijn with the idea of the Monument and Cultural relationship between movement and sculpture. Though the range of layered surface effect has been re-worked the piece remains the same. Lijn added a new layer of meaning to the sculpture, making it a 'poem machine'. The *Atom Body Was Light* was conceived and reflects an interest in Buddhism that both Lijn and her Poem Machines. The work shared. These works reveal of using 'movement to visualise' (Lijn 1998) and, as such, offer a point of contact between Lijn's interests in metaphysics as they explore properties of movement, time and sound, and the physical language, energy, perception and space.

Research Project

Information is sought about the Harry Phillips, who was a sculptor at Leeds College of Art, Leeds City Art Gallery has sculptures in its collection. Henry Moore Institute library has information about him. His exhibition (1965) and his Newsam House exhibition (1968). Any additional information about sculptor's life would be welcome. Contact Roger Burnett, Batley Sowerby Bridge, West Yorkshire. If you are currently conducting research and would like to extract in the form of a book, please contact the Newsam House coordinator, Tel: 0113 246 1481, e-mail: liz@henry-moore.org

CONFERENCES

AFTER WORLD WAR TWO Monuments & Public Sculpture

CONFERENCE: Strategies for Public Sculpture in Europe 1945-1968
Henry Moore Institute

For further information contact Stuart Burch of Nottingham Trent University via The Finnish Institute, 35-36 Eagle Street, London, WC1R 4AJ. Tel: 0171 404 3309.

Though the range of public sculpture in Europe spanned 1945 to the present as the focus will be on the development of Jewish sculpture in Germany and, most especially on the current project for a memorial in Berlin to the murdered Jewish people. The conference, organised by Dolf Bonekamp (Berlin) and van Voolen (of the Jewish Museum, Amsterdam) will focus on a narrower chronological period, which aims to look at public sculpture beyond the memorial. We will focus on different approaches to local context might cut across the traditional dividing lines of West and Abstraction/figuration.

MAKING VISIBLE MONUMENTS & MAKING MONUMENTS VISIBLE

CONFERENCE: Finnish Institute London
8 & 9 January 1999

For further information regarding this conference, contact Penelope on 0113 246 9469. Abstracts should be submitted by the end of January 1999 to the Henry Moore Institute, 74 The Headrow, LS1 3AA; email: css@henry-moore.org

and context of public sculpture in a variety of disparate locations. Current efforts to research and document existing works will address the changing visibility of the monument from inception to unveiling and subsequent appreciation or neglect.

For further information contact Stuart Burch of Nottingham Trent University via The Finnish Institute, 35-36 Eagle Street, London, WC1R 4AJ. Tel: 0171 404 3309.

SENSATION IN HISTORY

ART & THE SENSES 1400-present day

Warburg Institute, London
On 28 & 29 May 1999 the Henry Moore Institute, Leeds and the Warburg Institute, London will be hosting a two-day conference exploring the links between art and the senses. Conference speakers will come from a wide range of disciplinary backgrounds and will include Noga Arikha, Stephen Bann, Phyllis Pray Bober, Constance Classen, Mark Cousins, Penelope Curtis, Reinardt Falkenburg, Brony Fer, John Goody, David Howes, Johannes Röll, Fiona Russell and Fritz Scholten.

For further information and to book a place please contact: The Warburg Institute, Woburn Square, London, WC1H 0AB; Tel: 0171 580 9663; e-mail: ncollins@sas.ac.uk

Two small exhibitions will accompany the *Art & the Senses* conference.

- At the Henry Moore Institute, *A Sense of Heaven* will feature a display of scented boxwood rosary beads from the period c.1500-1560, alongside a boxwood altar-piece and a silver pomander.
- Works by contemporary artists will be displayed at the Warburg Institute, London. Further details will be announced in this Newsletter.

PUBLIC LECTURE

Sarah Lucas
Rupert Beckett Lecture Theatre
7.30pm, 3 February 1999

The first in the 1999 series of the 'Objects of Sculpture' spring lectures at the University of Leeds will be the artist Sarah Lucas. This year the general theme is women in contemporary sculpture. Everyone is welcome and admission is free.

CALL FOR PAPERS

EUROPEAN SCULPTURE (c.1600)
Getty Museum, Los Angeles
Late 1999

The Department of European Sculpture at the Getty Museum invites proposals on a broad range of topics relating to European sculpture through the late 16th and early 17th century.

Preference will be given to subjects which deal with the proto-baroque stylistic changes which occurred in the sculpture of this period.

The symposium will accompany the monographic exhibition *Adrian de Vries* at the Getty Museum, curated by Fritz Scholten from the Rijksmuseum, who is also curating our own show *A Sense of Heaven*.

Abstracts should be submitted by 1 February 1999 to: Paul Fusco, Curator of European Sculpture, The Getty Museum, 1200 Getty Center Drive, Suite 1000, Los Angeles, California, 90049-1687. Tel: 310 440 7330.

ArtBarns: AFTER SCHWITTERS

September 1999

Projects Environment, a North West based Charitable Arts Trust for Environmental and Social Change, is organising an international conference aimed at contributing new knowledge about the unfinished Merzbar project, carried out by German Dada artist Kurt Schwitters, in the Lake District during 1947/8.

The conference will focus on the life and work of Schwitters with particular emphasis on:

- the Elterwater Merzbar project
- Schwitters' work and experience as a refugee artist in England during the 1940s
- his contribution to contemporary British art.

For more details about the conference and the 'ArtBarns: After Schwitters' information pack, please contact:

Projects Environment, 42 Lodge Mill Lane, Turn Village, Ramsbottom, Lancashire, BLO 0RW; tel/fax: 01706 827961; e-mail: sealion@projenv.demon.co.uk

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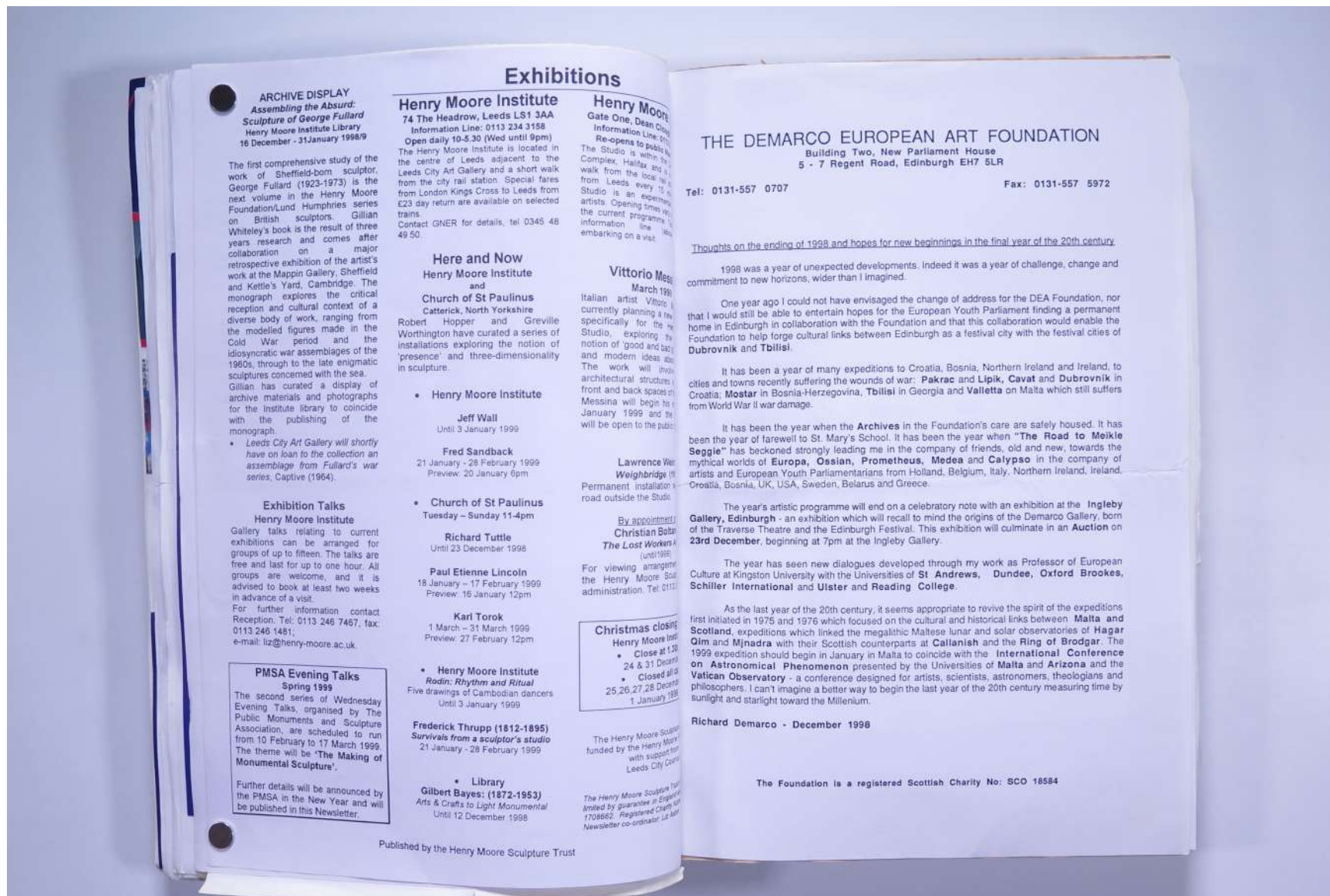
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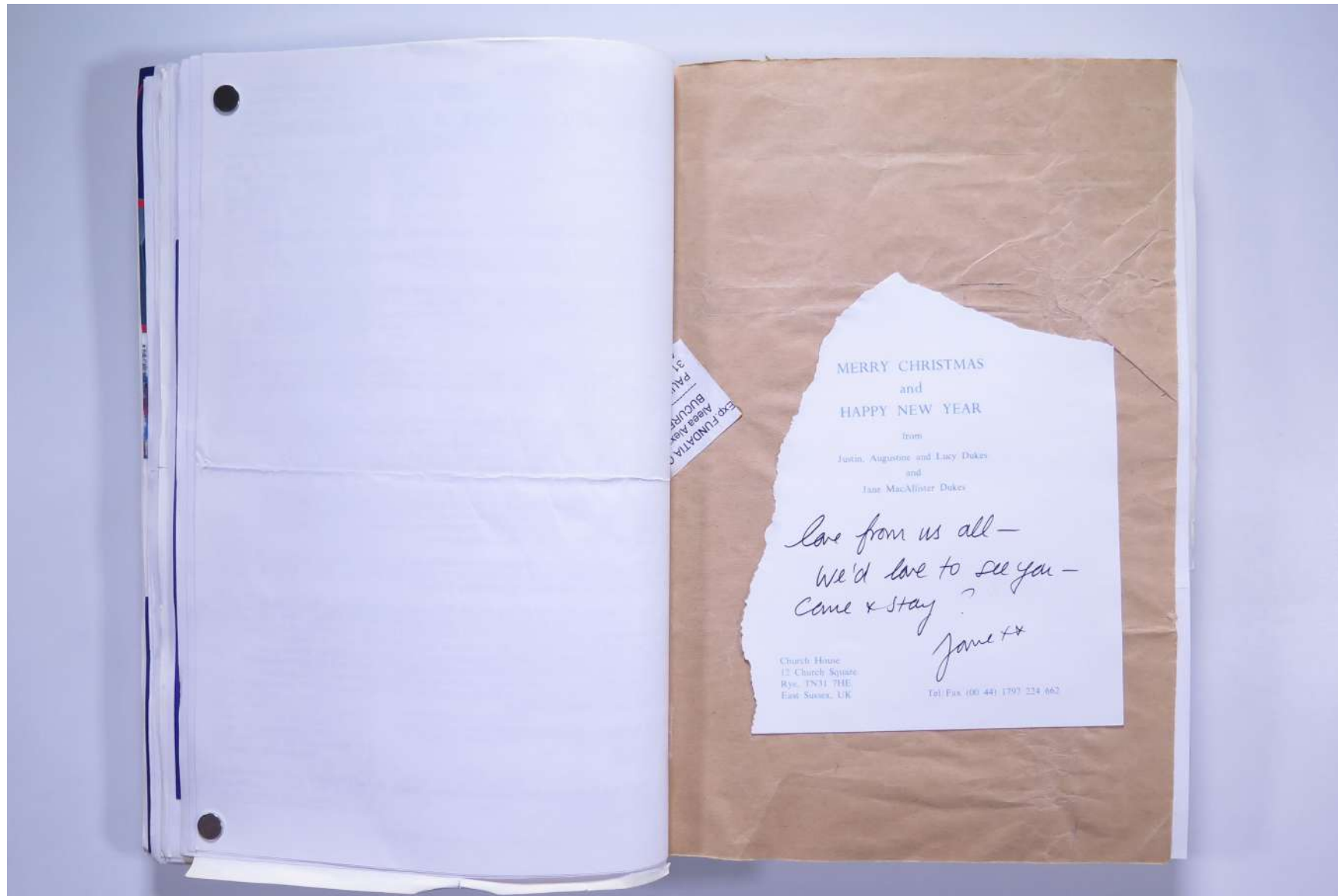
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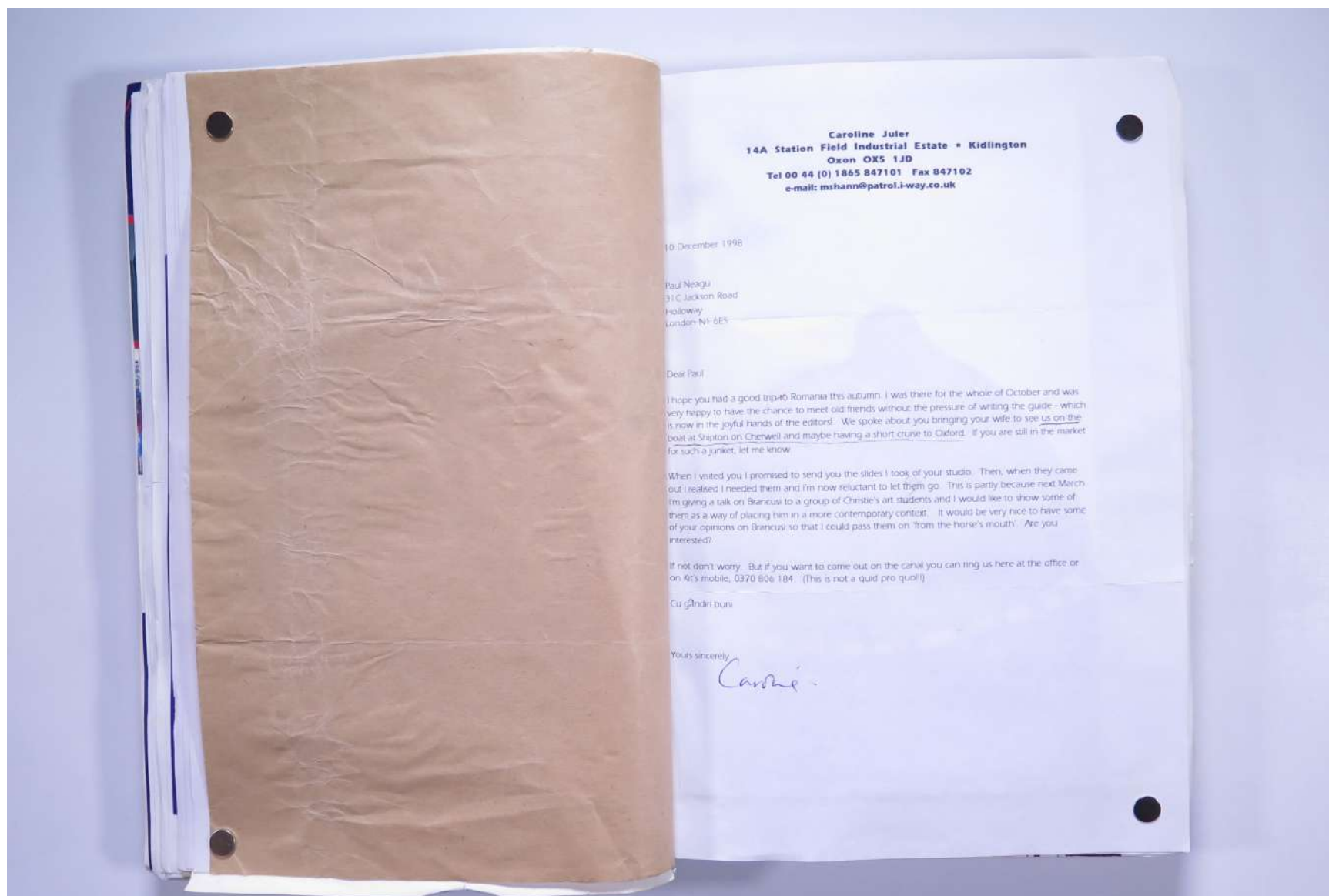
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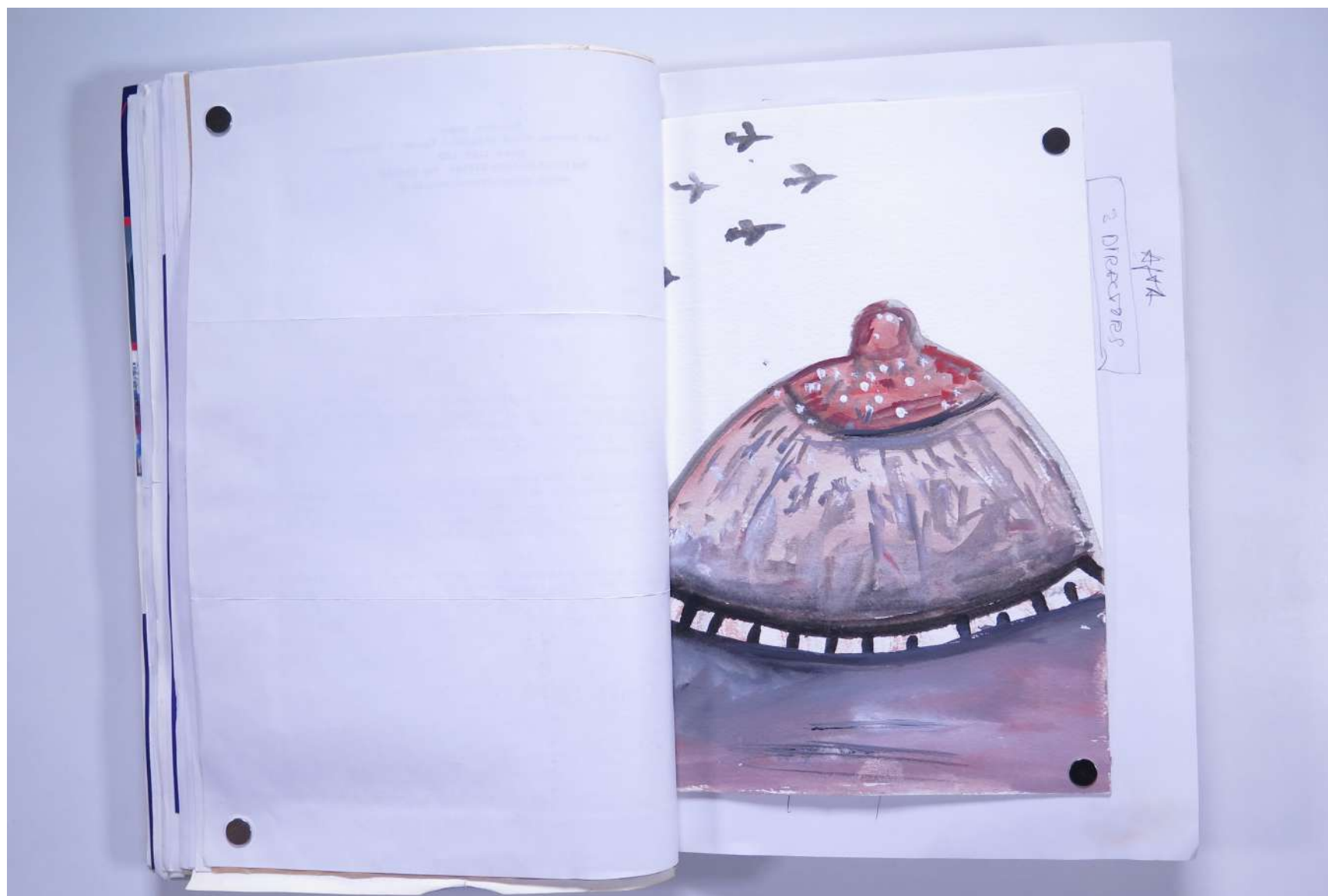
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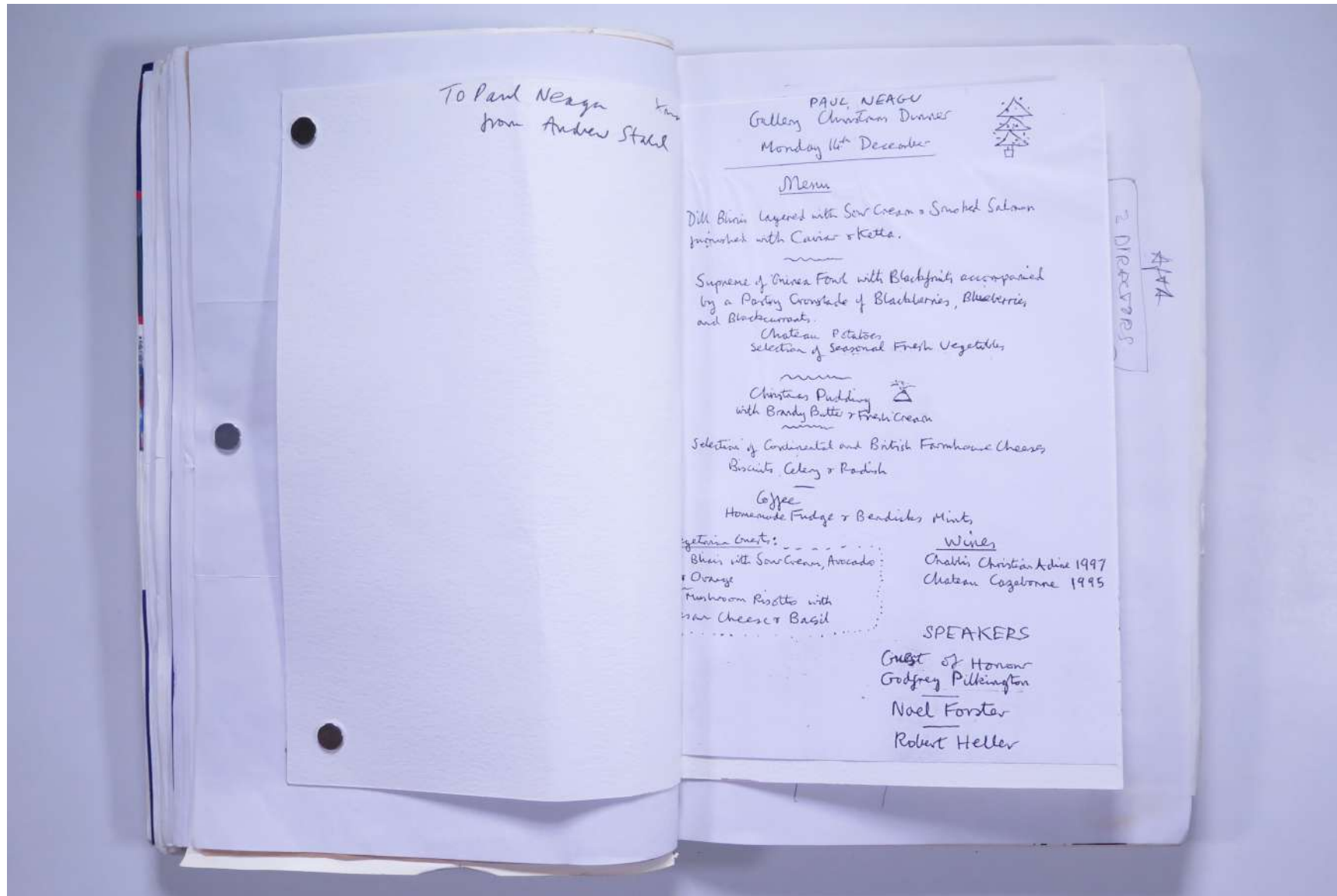
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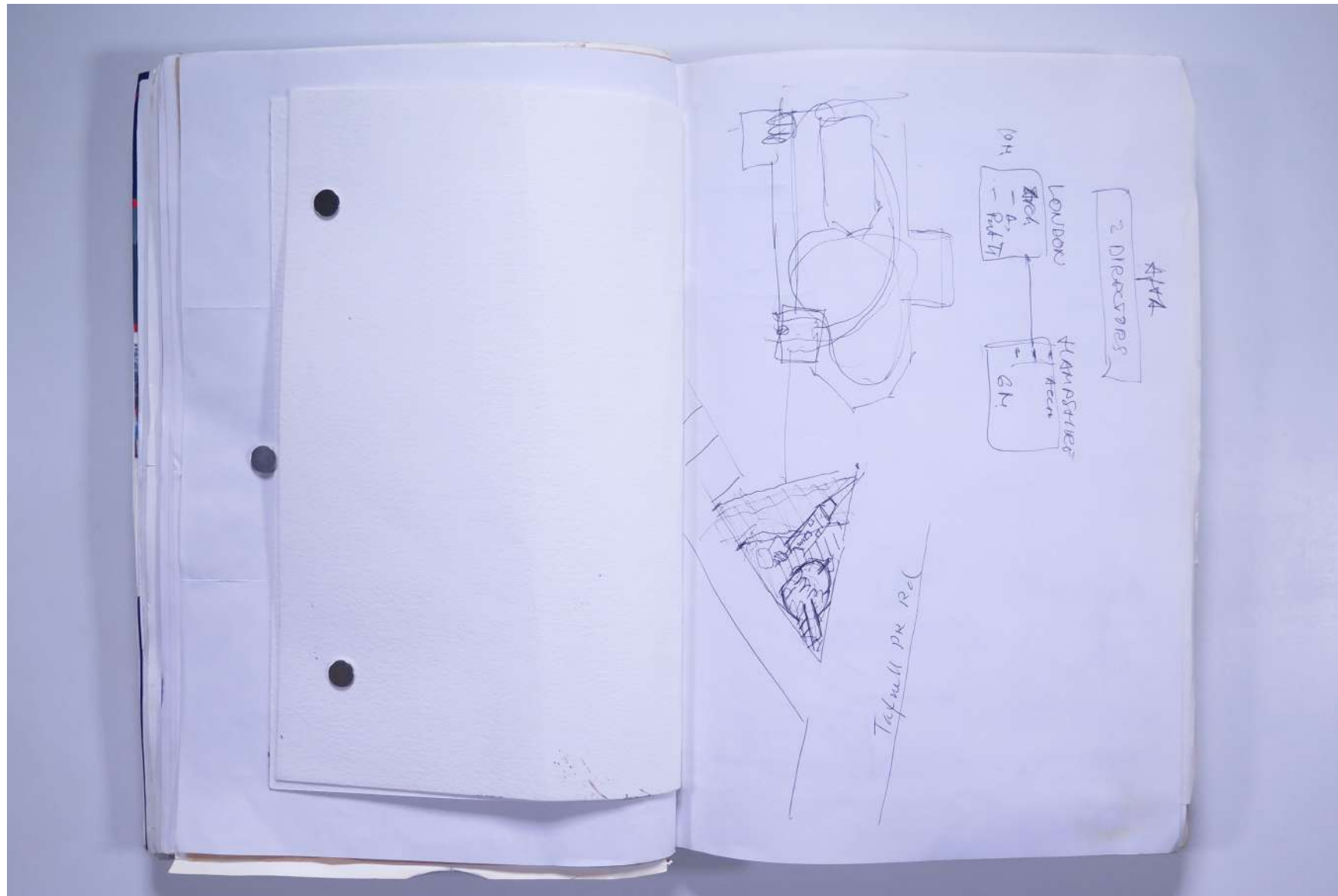
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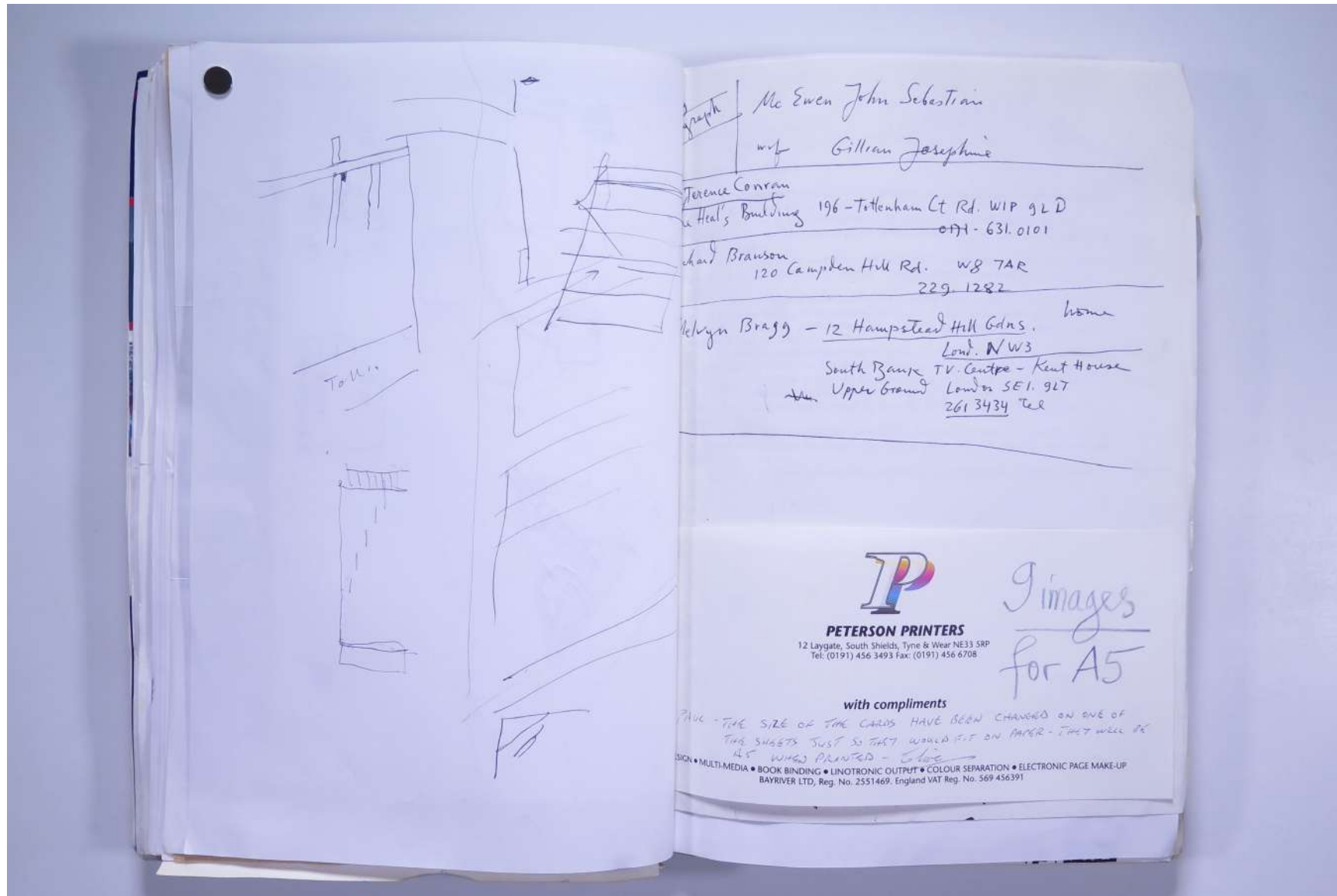


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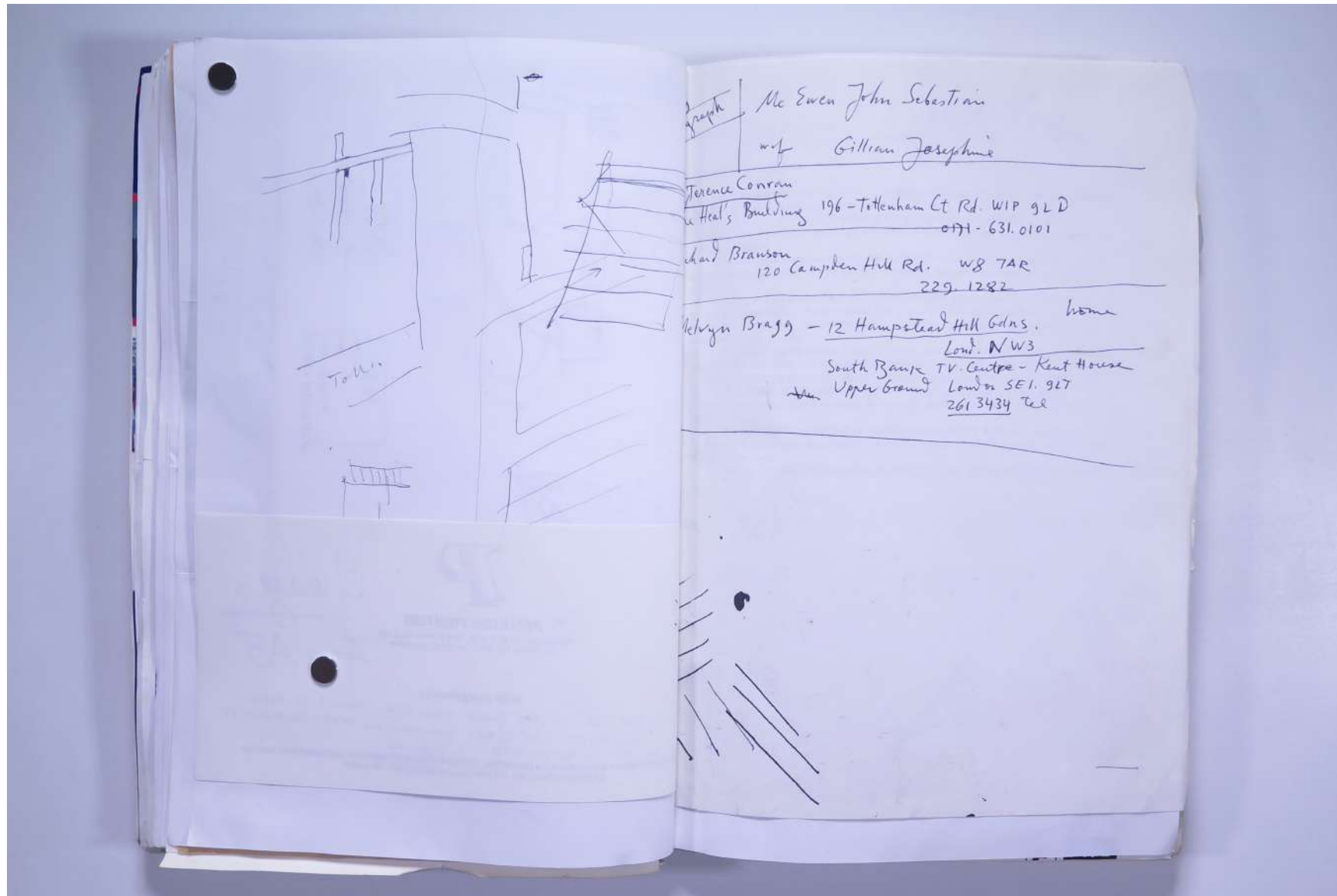
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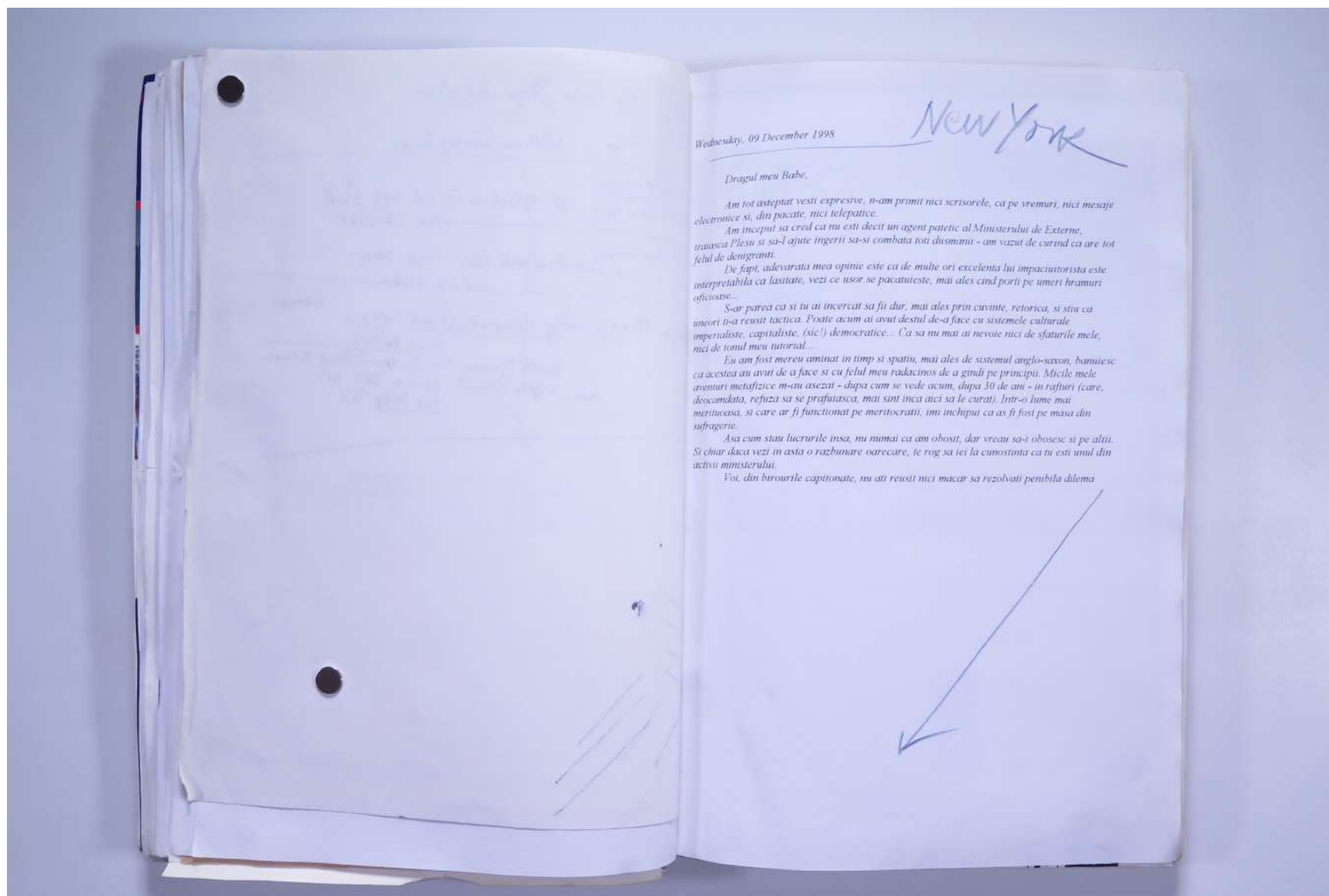
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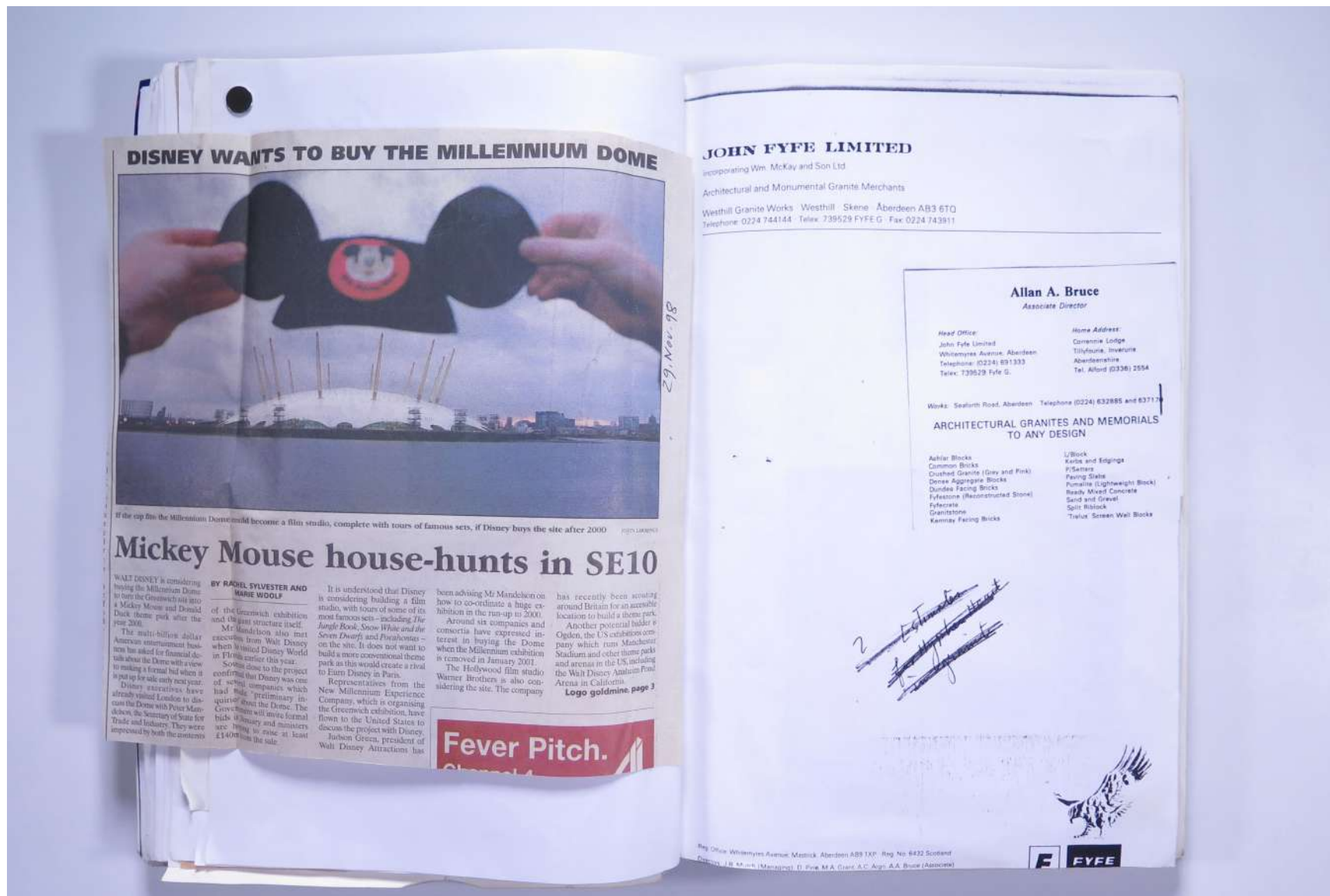
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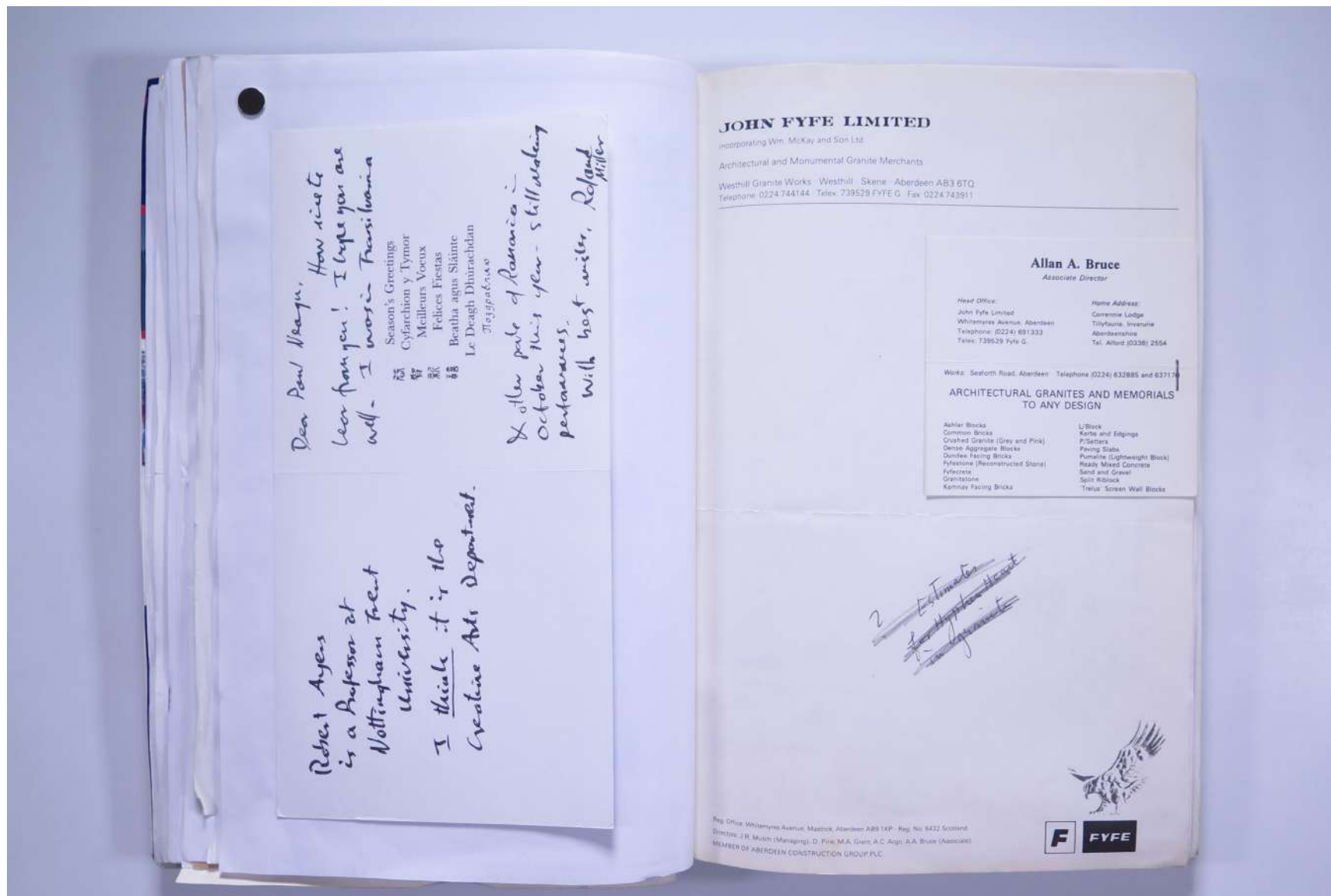
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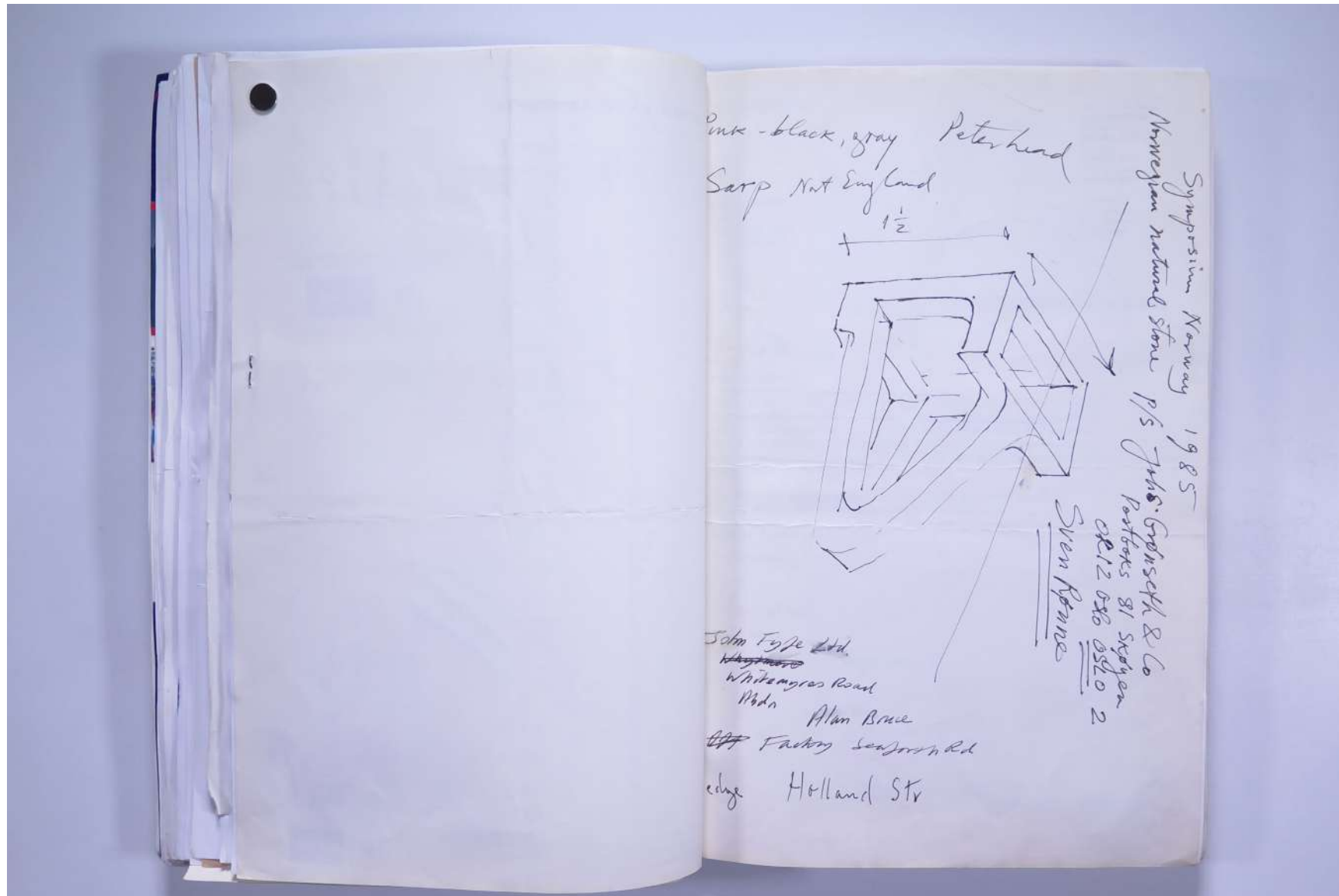
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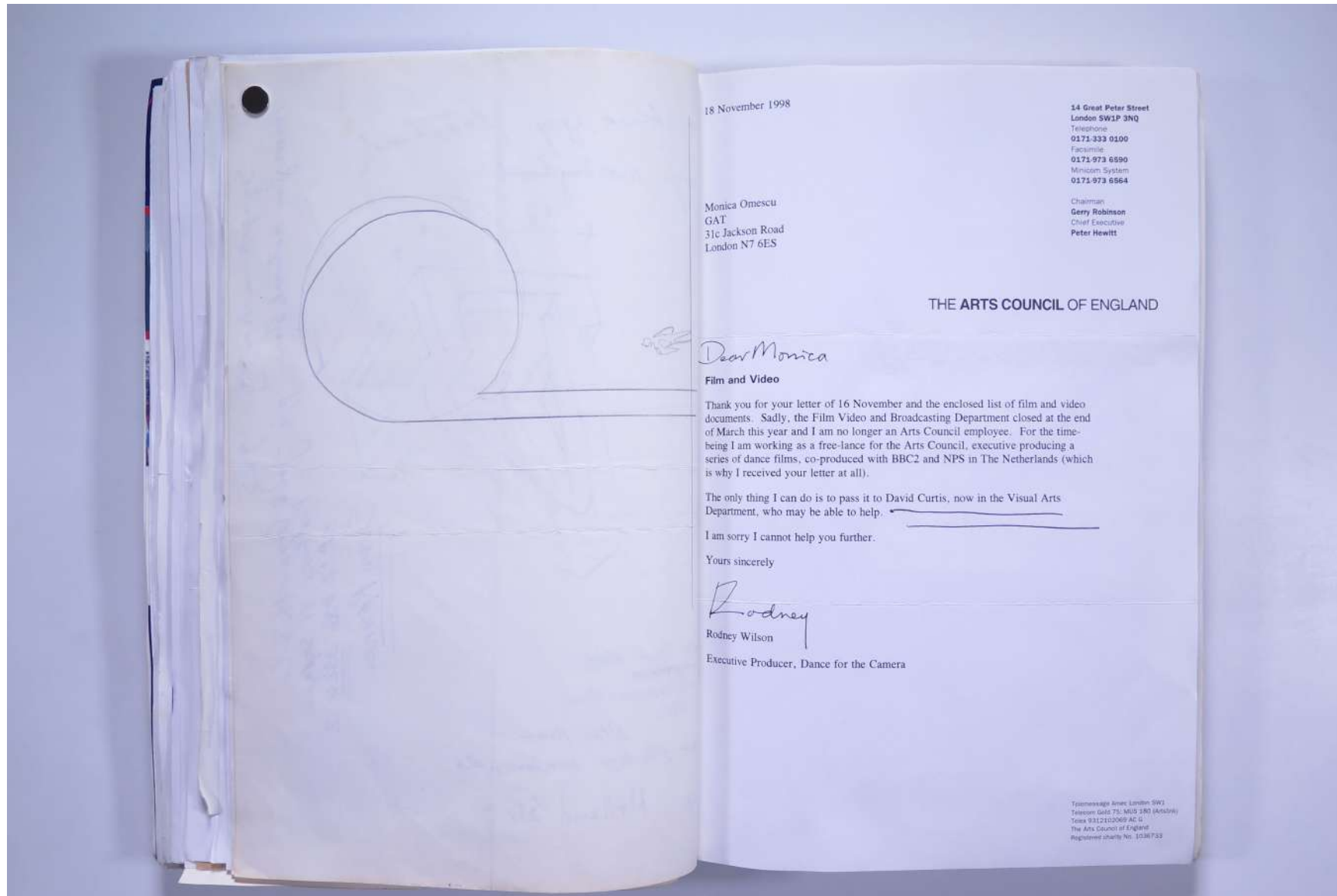
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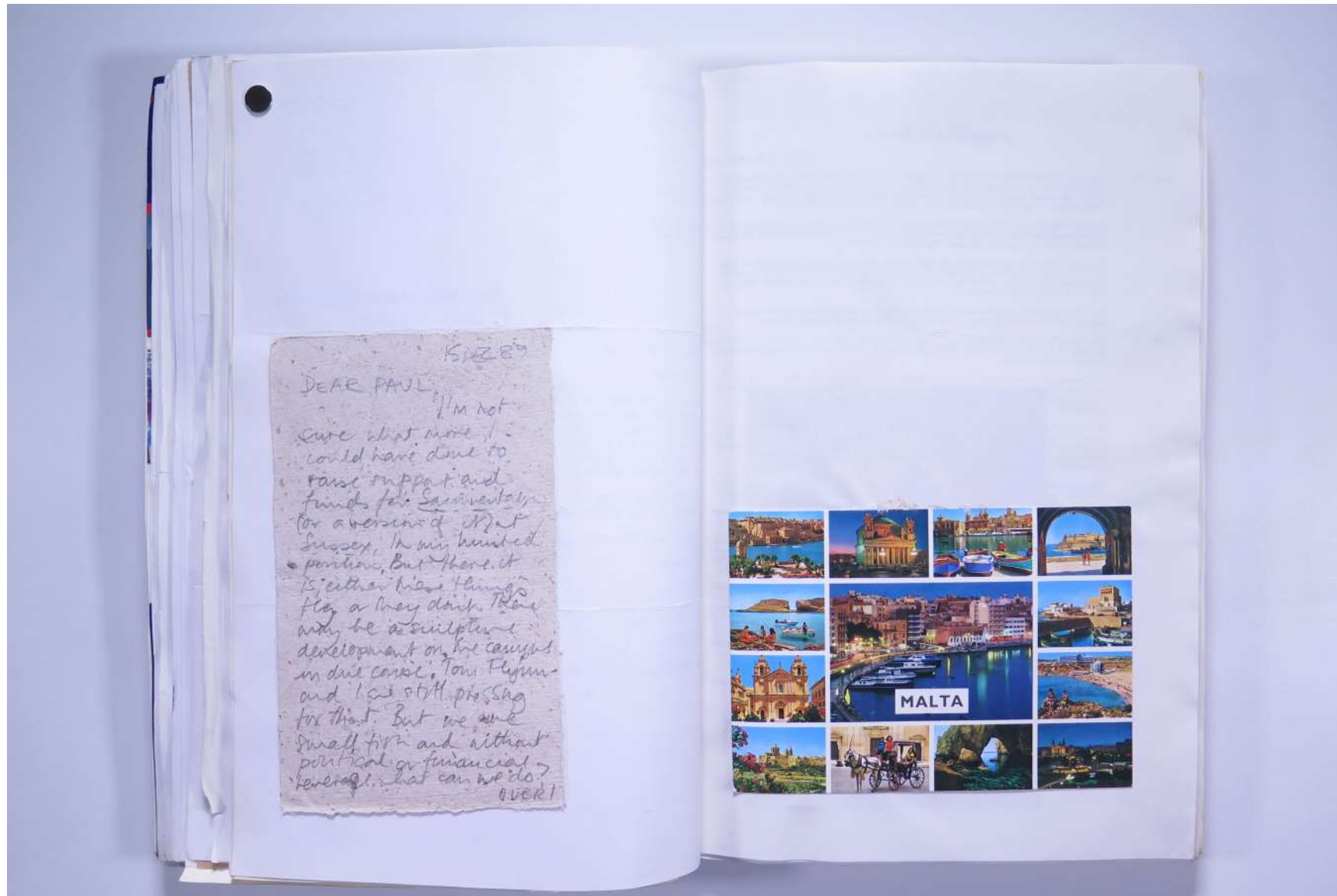
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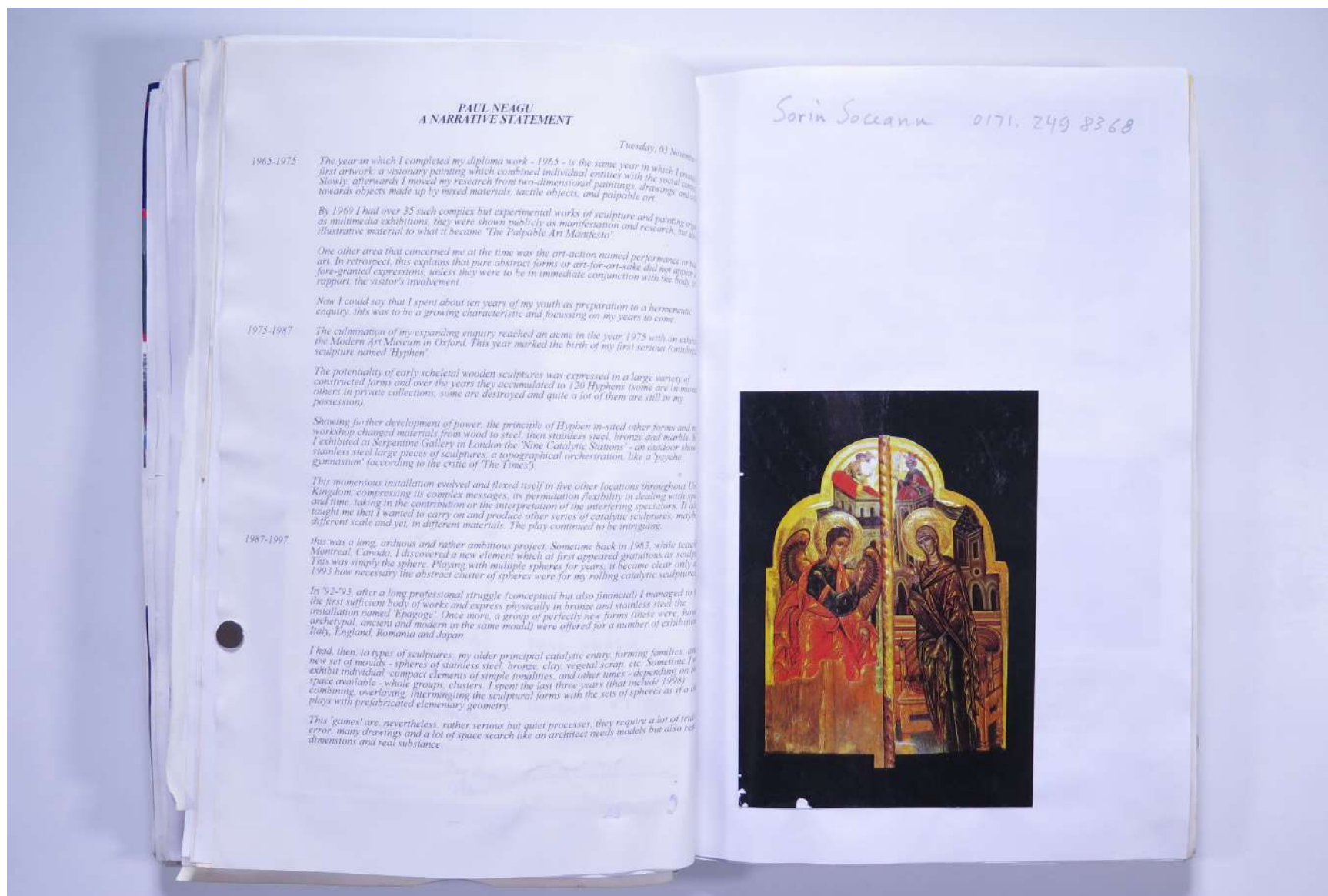
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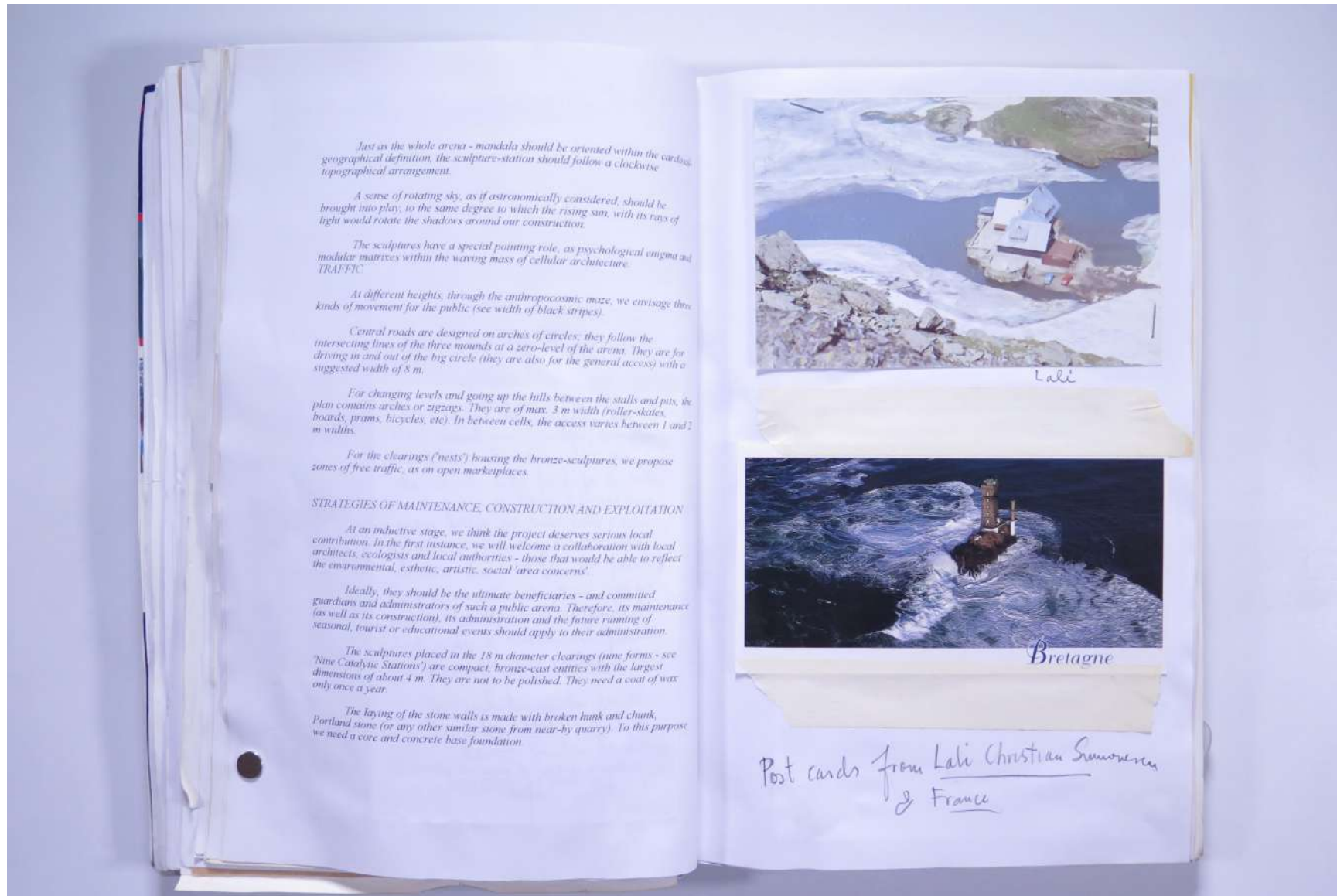
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Just as the whole arena - mandala should be oriented within the cardinal geographical definition, the sculpture-station should follow a clockwise topographical arrangement.

A sense of rotating sky, as if astronomically considered, should be brought into play, to the same degree to which the rising sun, with its rays of light would rotate the shadows around our construction.

The sculptures have a special pointing role, as psychological enigmas and modular matrixes within the waving mass of cellular architecture.

At different heights, through the anthropocosmic maze, we envisage three kinds of movement for the public (see width of black stripes).

Central roads are designed on arches of circles; they follow the intersecting lines of the three mounds at a zero-level of the arena. They are for driving in and out of the big circle (they are also for the general access) with a suggested width of 8 m.

For changing levels and going up the hills between the stalls and pits, the plan contains arches or zigzags. They are of max. 3 m width (roller-skates, boards, prams, bicycles, etc). In between cells, the access varies between 1 and 2 m widths.

For the clearings ('nests') housing the bronze-sculptures, we propose zones of free traffic, as on open marketplaces.

STRATEGIES OF MAINTENANCE, CONSTRUCTION AND EXPLOITATION

At an inductive stage, we think the project deserves serious local contribution. In the first instance, we will welcome a collaboration with local architects, ecologists and local authorities - those that would be able to reflect the environmental, esthetic, artistic, social 'area concerns'.

Ideally, they should be the ultimate beneficiaries - and committed guardians and administrators of such a public arena. Therefore, its maintenance (as well as its construction), its administration and the future running of seasonal, tourist or educational events should apply to their administration.

The sculptures placed in the 18 m diameter clearings (tune forms - see 'Nine Catalytic Stations') are compact, bronze-cast entities with the largest dimensions of about 4 m. They are not to be polished. They need a coat of wax only once a year.

The laying of the stone walls is made with broken hunk and chunk, Portland stone (or any other similar stone from near-by quarry). In this purpose we need a core and concrete base foundation.



Lali



Bretagne

Post cards from Lali Christian Simonsen
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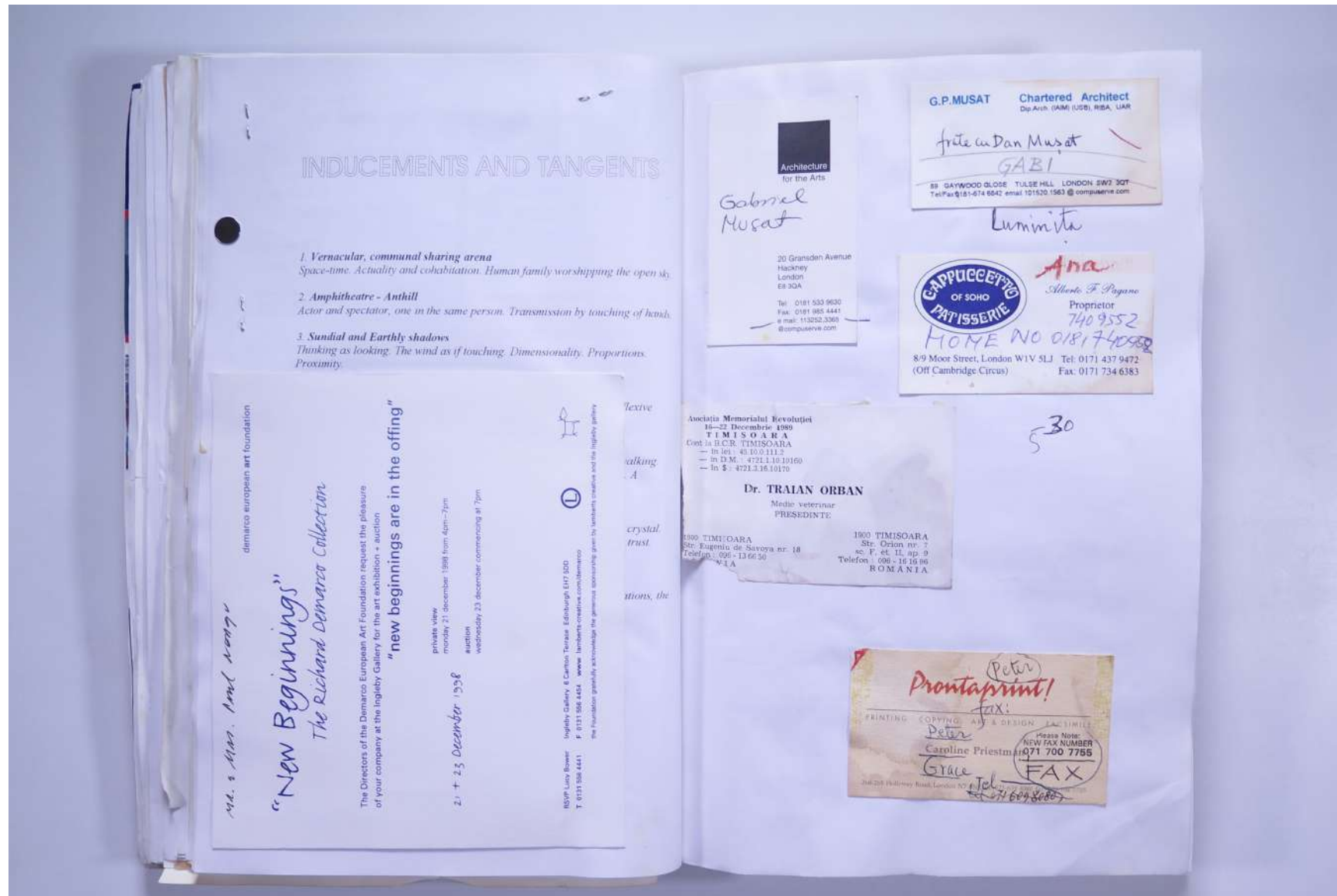
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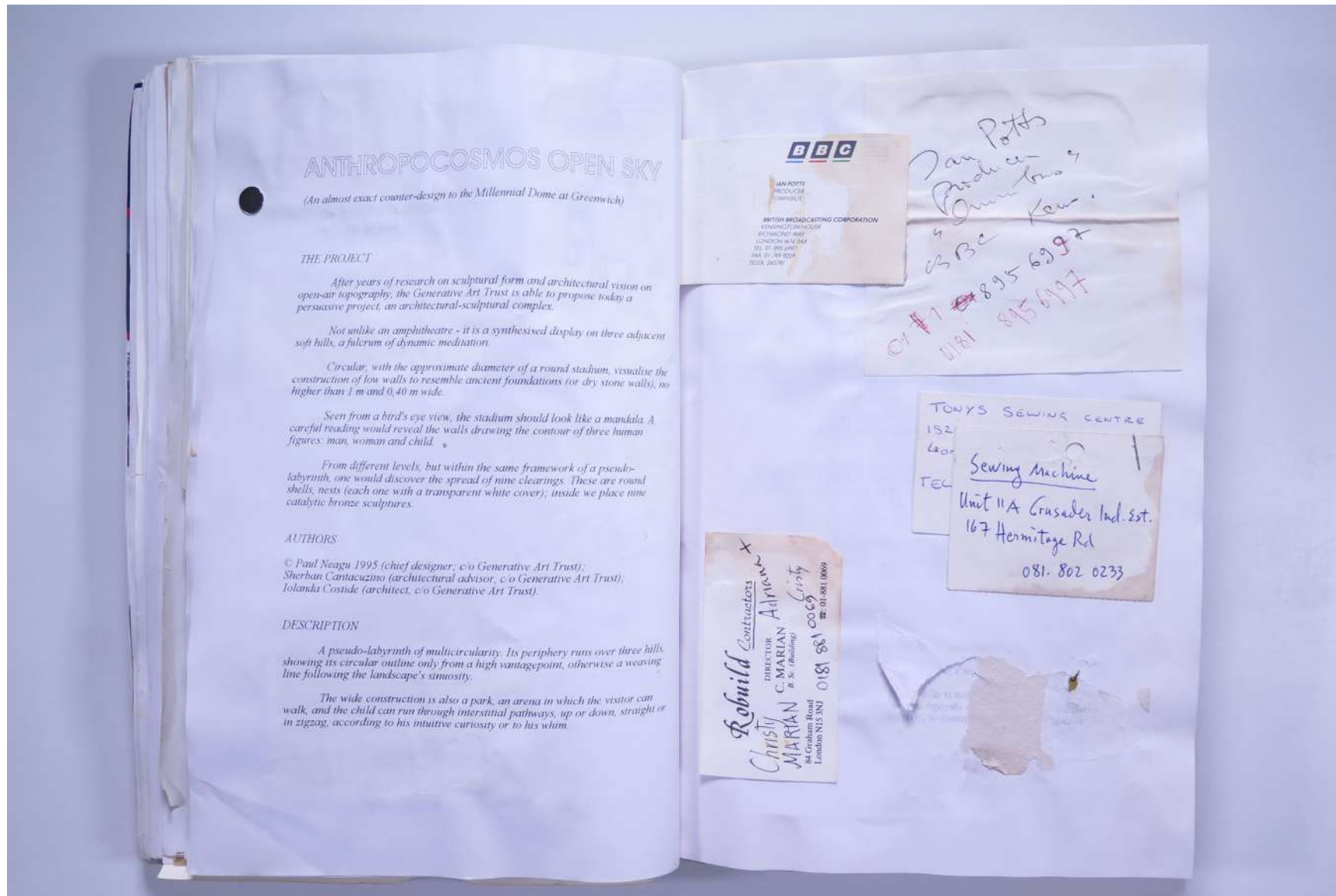
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ANTHROPOCOSMOS OPEN SKY

(An almost exact counter-design to the Millennial Dome at Greenwich)

THE PROJECT

After years of research on sculptural form and architectural vision on open-air topography, the Generative Art Trust is able to propose today a persuasive project, an architectural-sculptural complex.

Not unlike an amphitheatre - it is a synthesised display on three adjacent soft hills, a fulcrum of dynamic meditation.

Circular, with the approximate diameter of a round stadium, visualise the construction of low walls to resemble ancient foundations (or dry stone walls), no higher than 1 m and 0.40 m wide.

Seen from a bird's eye view, the stadium should look like a mandala. A careful reading would reveal the walls drawing the contour of three human figures: man, woman and child.

From different levels, but within the same framework of a pseudo-labyrinth, one would discover the spread of nine clearings. These are round shells, nests (each one with a transparent white cover); inside we place nine catalytic bronze sculptures.

AUTHORS

© Paul Neagu 1995 (chief designer; c/o Generative Art Trust);
Sherban Cantacuzino (architectural advisor; c/o Generative Art Trust);
Iolanda Costide (architect; c/o Generative Art Trust).

DESCRIPTION

A pseudo-labyrinth of multicircularity. Its periphery runs over three hills showing its circular outline only from a high vantagepoint, otherwise a weaving line following the landscape's sinuosity.

The wide construction is also a park, an arena in which the visitor can walk, and the child can run through interstitial pathways, up or down, straight or in zigzag, according to his intuitive curiosity or to his whim.

BBC

JAN POTTS
PRODUCER
(CONTRIBUTOR)

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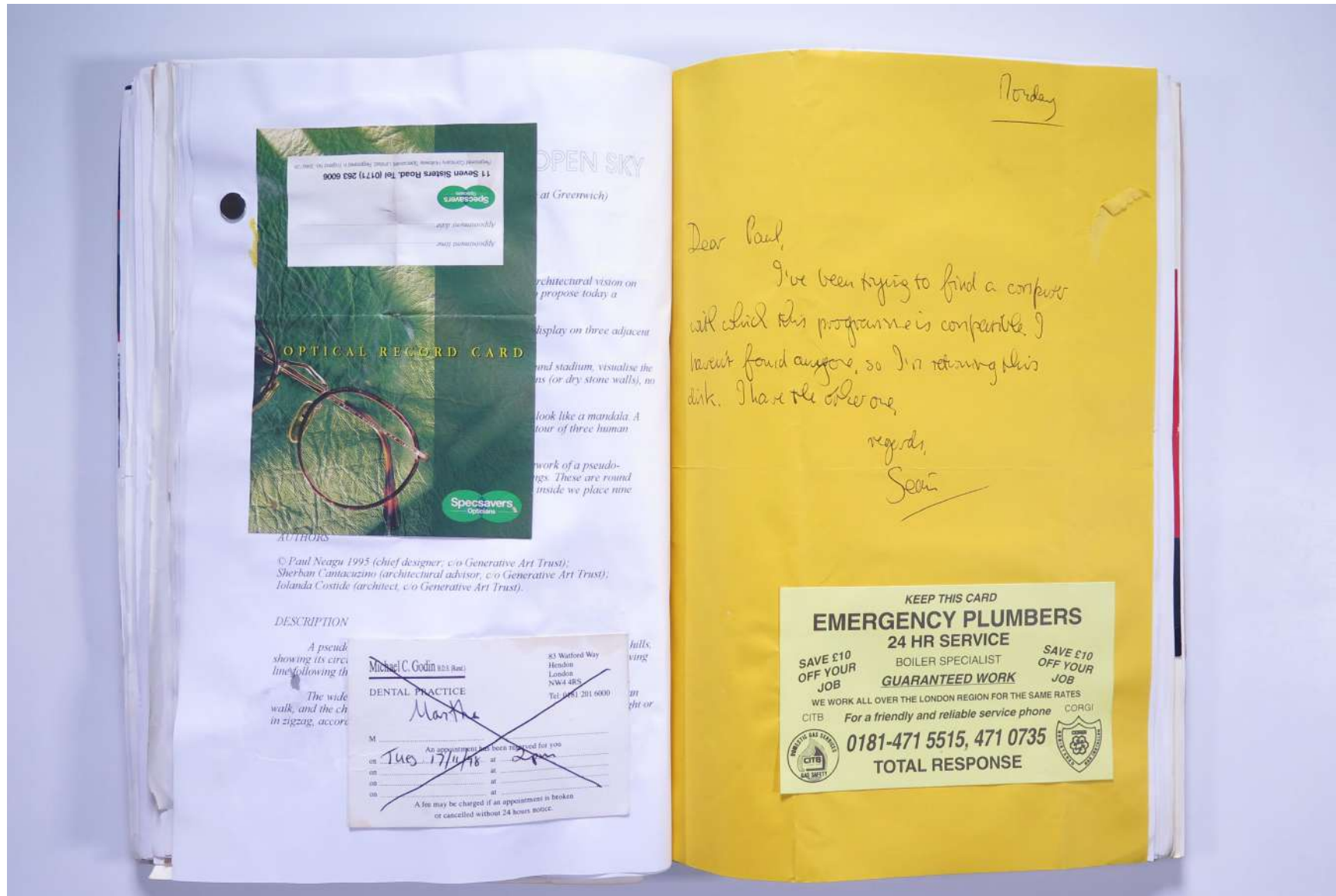
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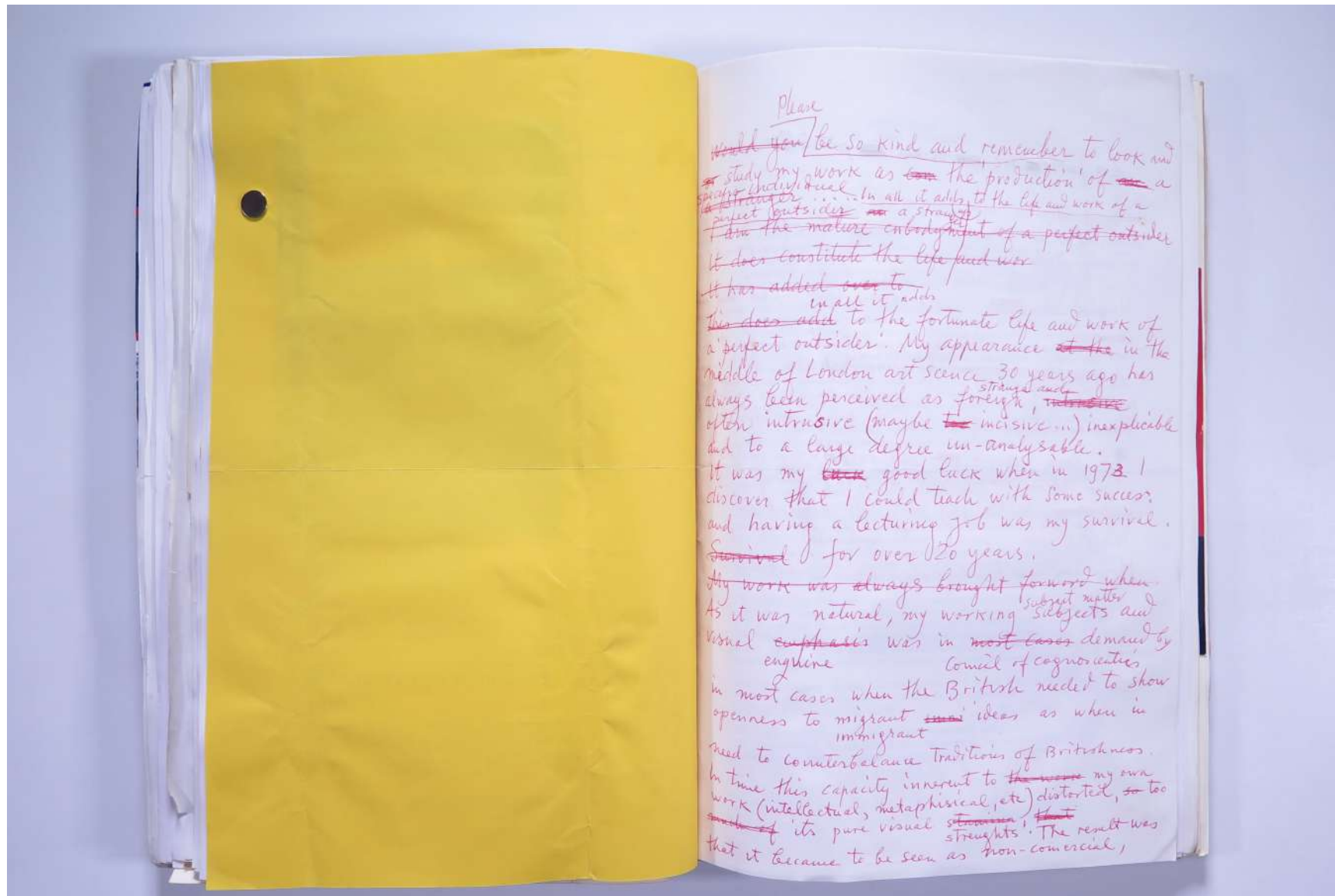
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Please
~~Would you~~ be so kind and remember to look and
~~study my work as~~ the 'production' of ~~a~~
~~specific individual~~. In all it adds to the life and work of a
~~perfect outsider~~ ~~a stranger~~
~~am~~ the mature embodiment of a perfect outsider.
It does constitute the life and work
It has added ~~over to~~
in all it adds
This does add to the fortunate life and work of
a 'perfect outsider'. My appearance ~~at the~~ in the
middle of London art scene 30 years ago has
always been perceived as ~~foreign~~ ^{strange and}
often intrusive (maybe ~~too~~ incisive...) inexplicable
and to a large degree un-analyzable.
It was my ~~own~~ good luck when in 1973 I
discover that I could teach with some success,
and having a lecturing job was my survival.
~~Survived~~ I for over 20 years.
My work was always brought forward when
As it was natural, my working ^{subject matter} subjects and
visual ~~emphasis~~ was in most cases demanded by
^{engine} Council of cognoscentes,
in most cases when the British needed to show
openness to migrant ~~ideas~~ ^{immigrant} ideas as when in
need to counterbalance traditions of Britishness.
In time this capacity inherent to ~~the~~ my own
work (intellectual, metaphysical, etc) distorted, so too
~~of~~ its pure visual ~~straight~~ ^{straight} 'straight'. The result was
that it became to be seen as non-commercial,

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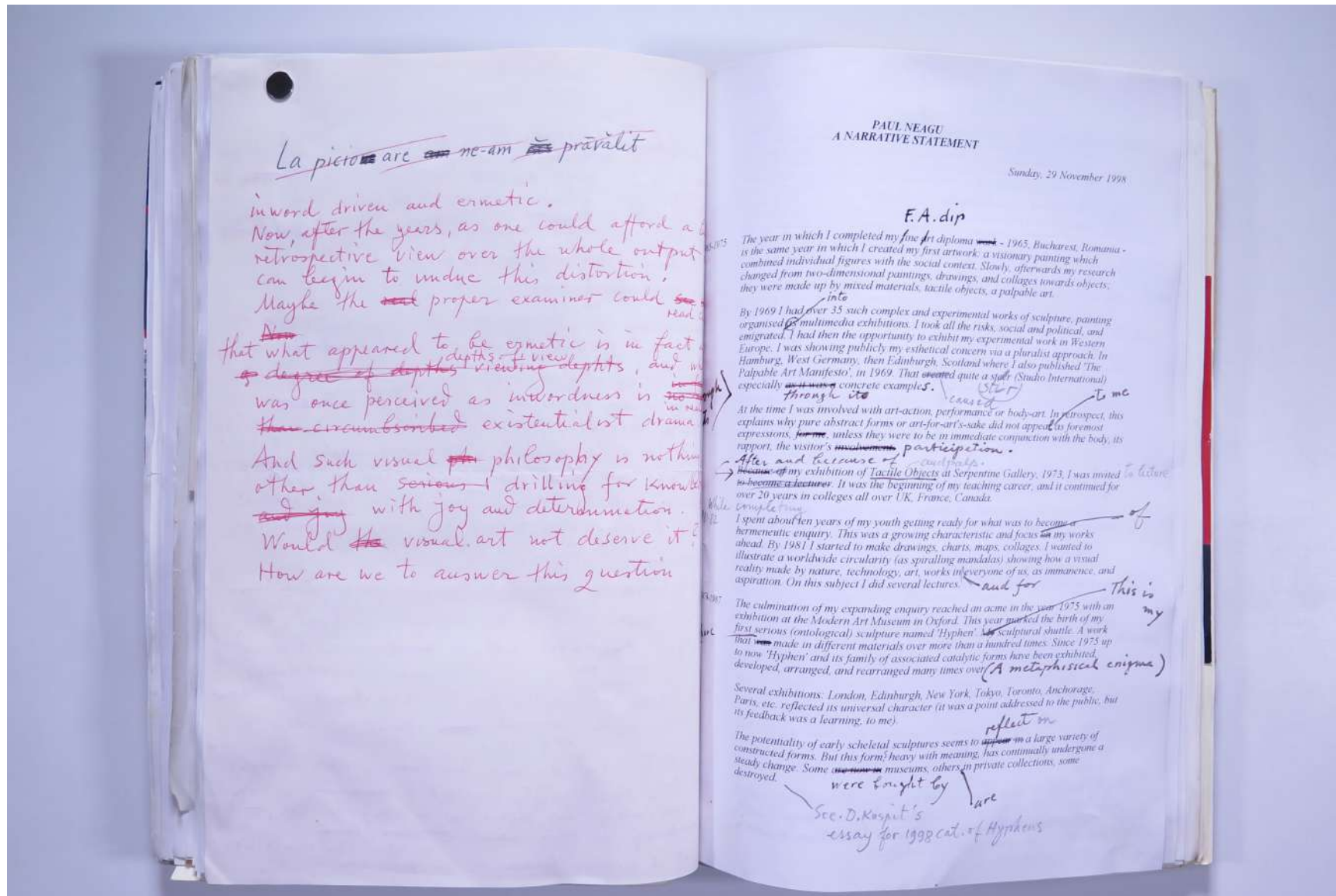
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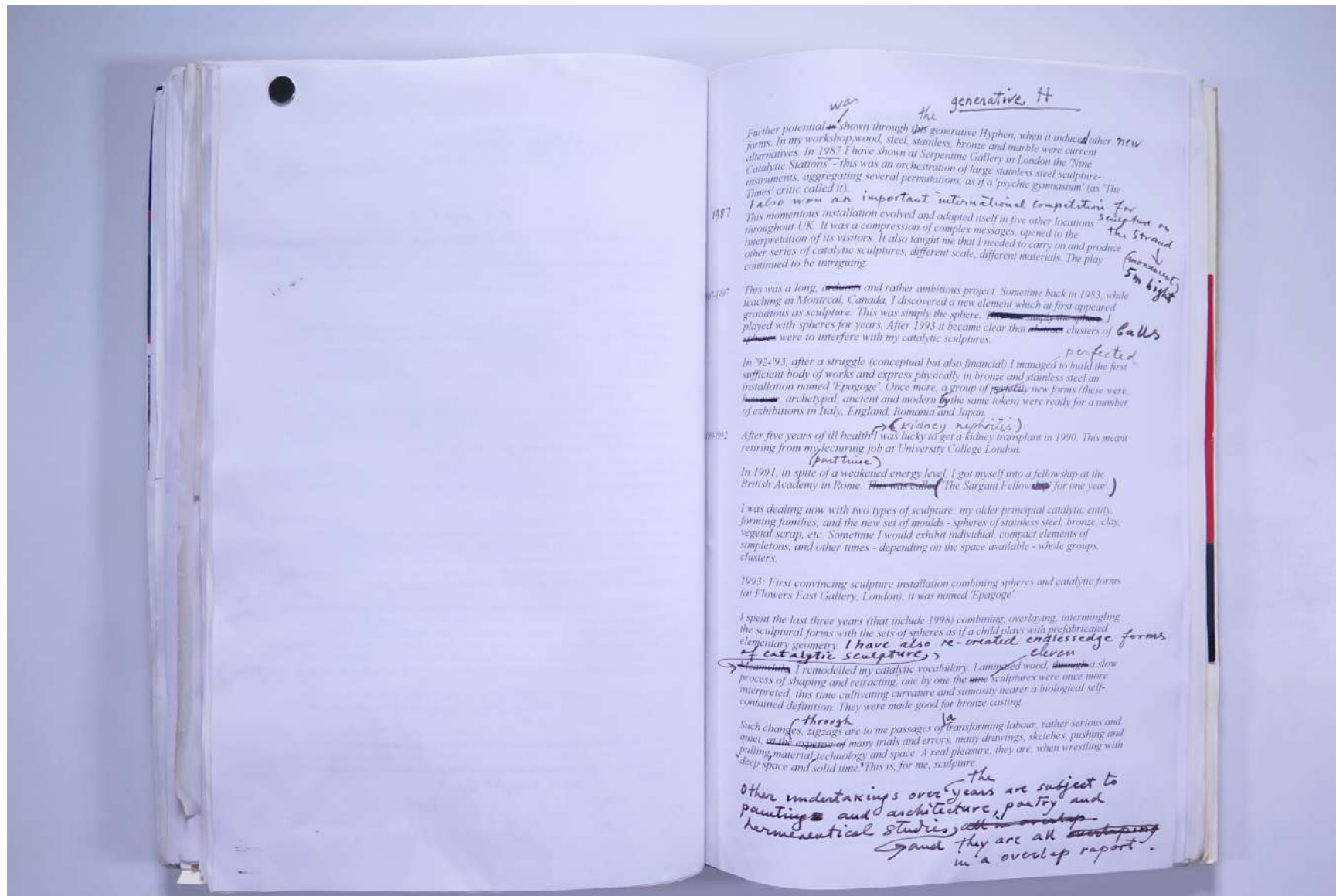
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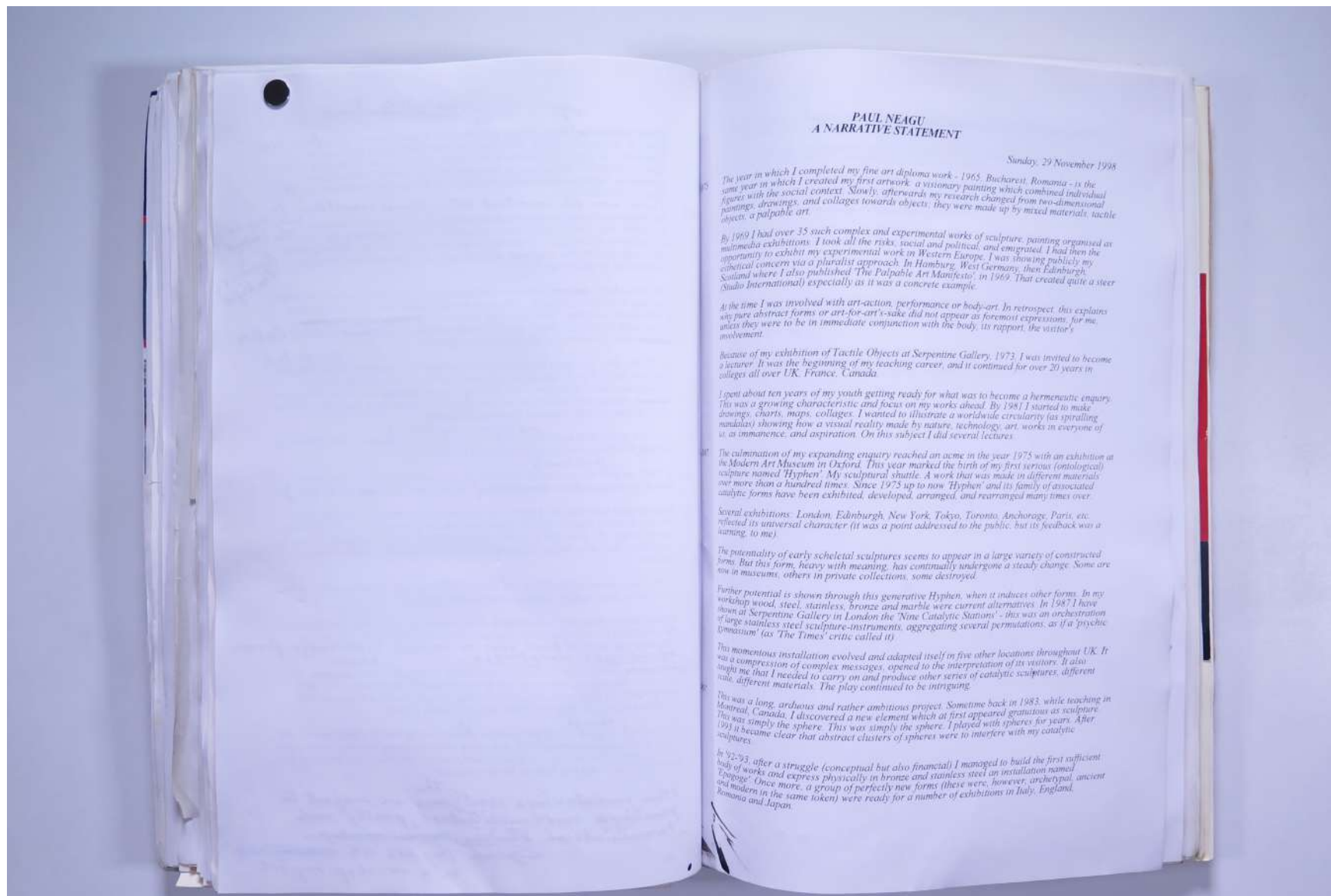
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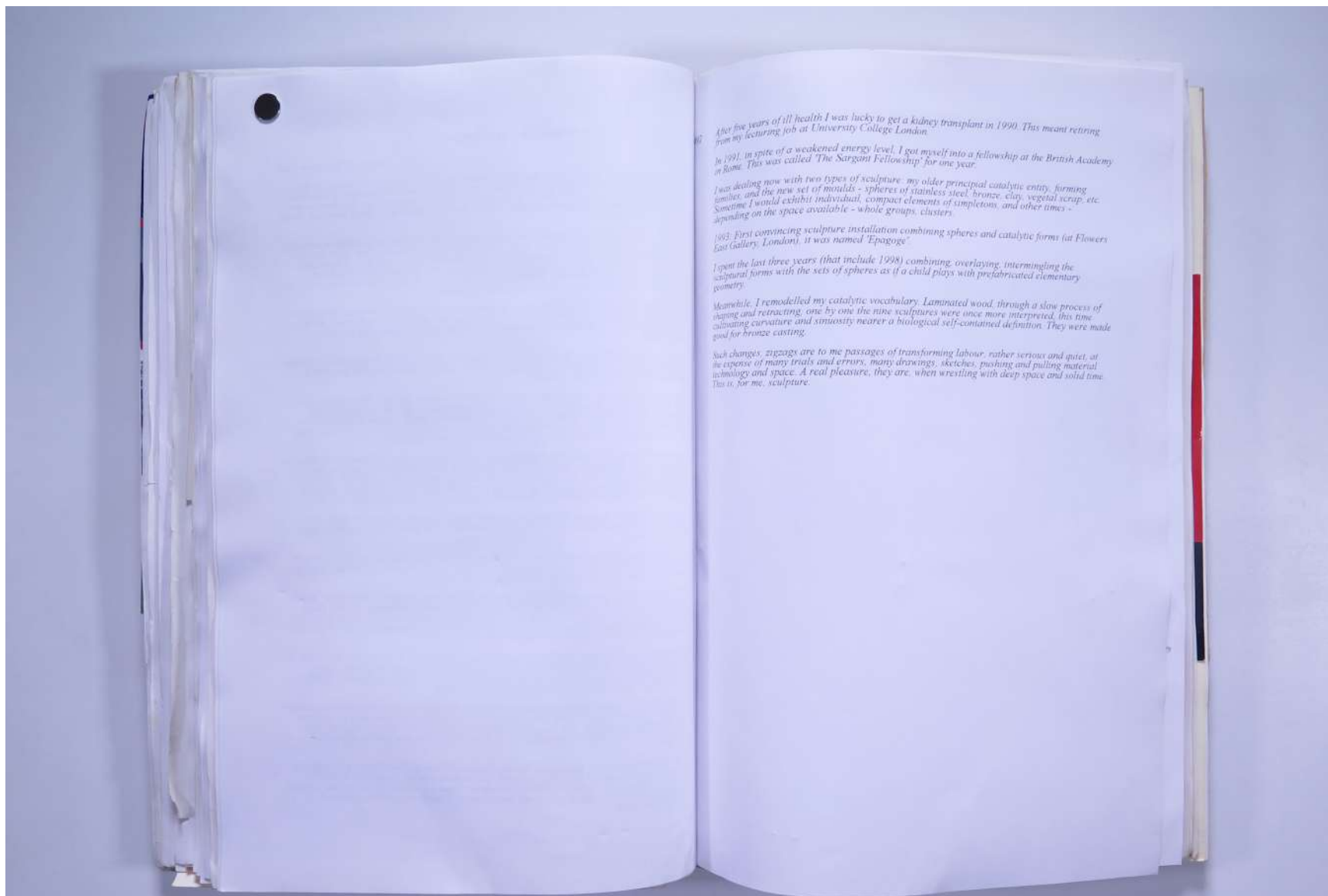
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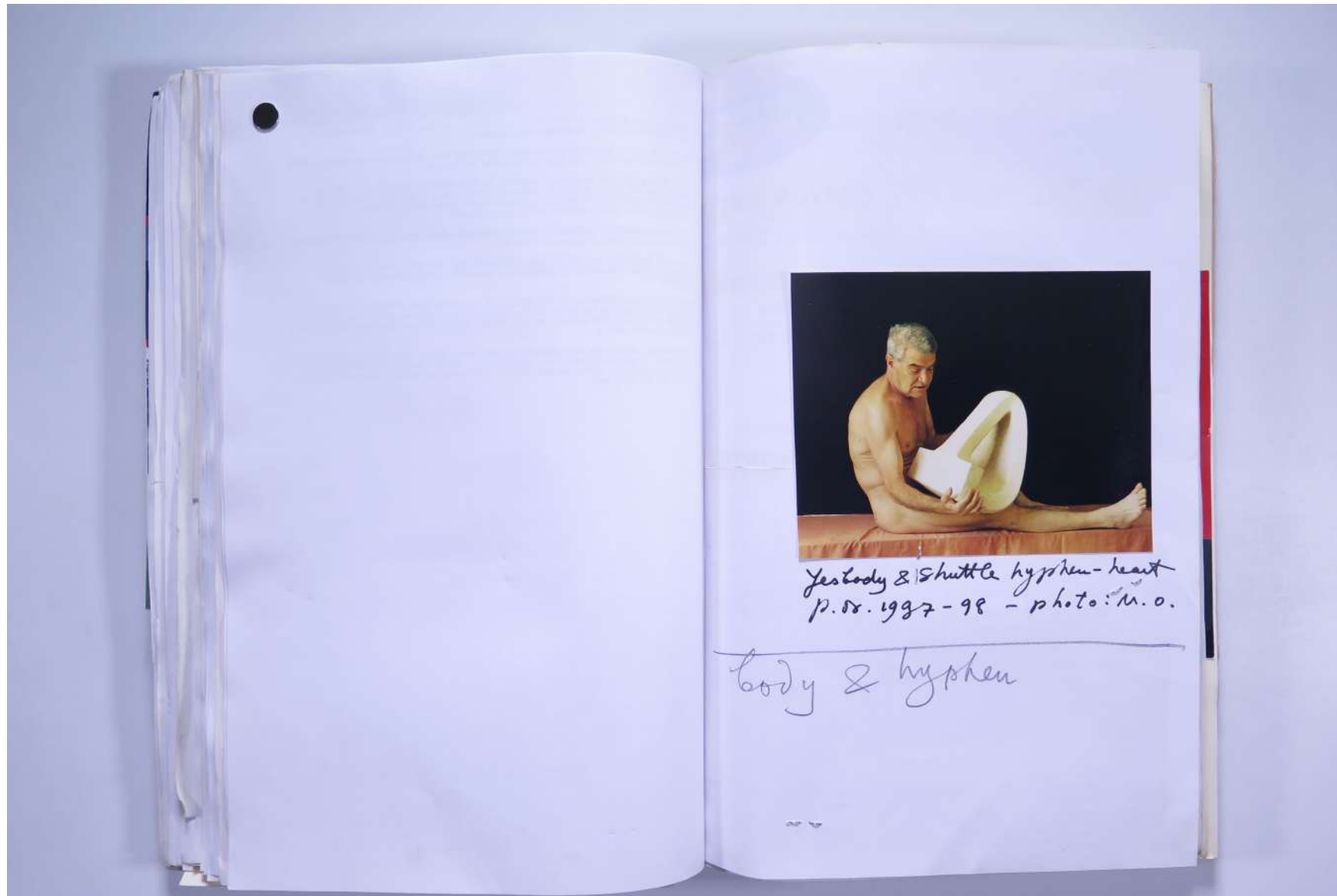
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PNE 107.040



Yes body & shuttle hyphen-heart
P. 08. 1997-98 - photo: M.O.

body & hyphen

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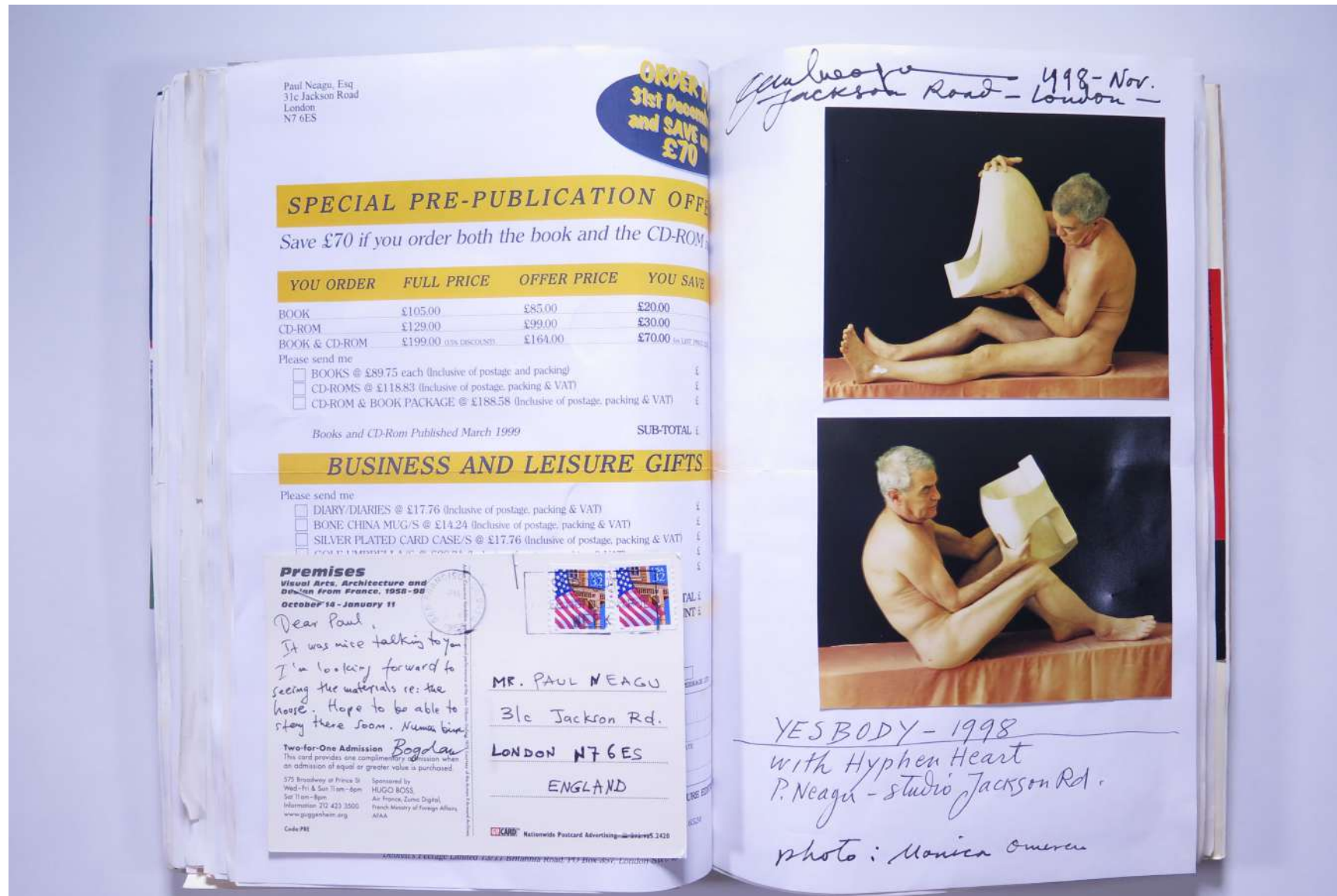
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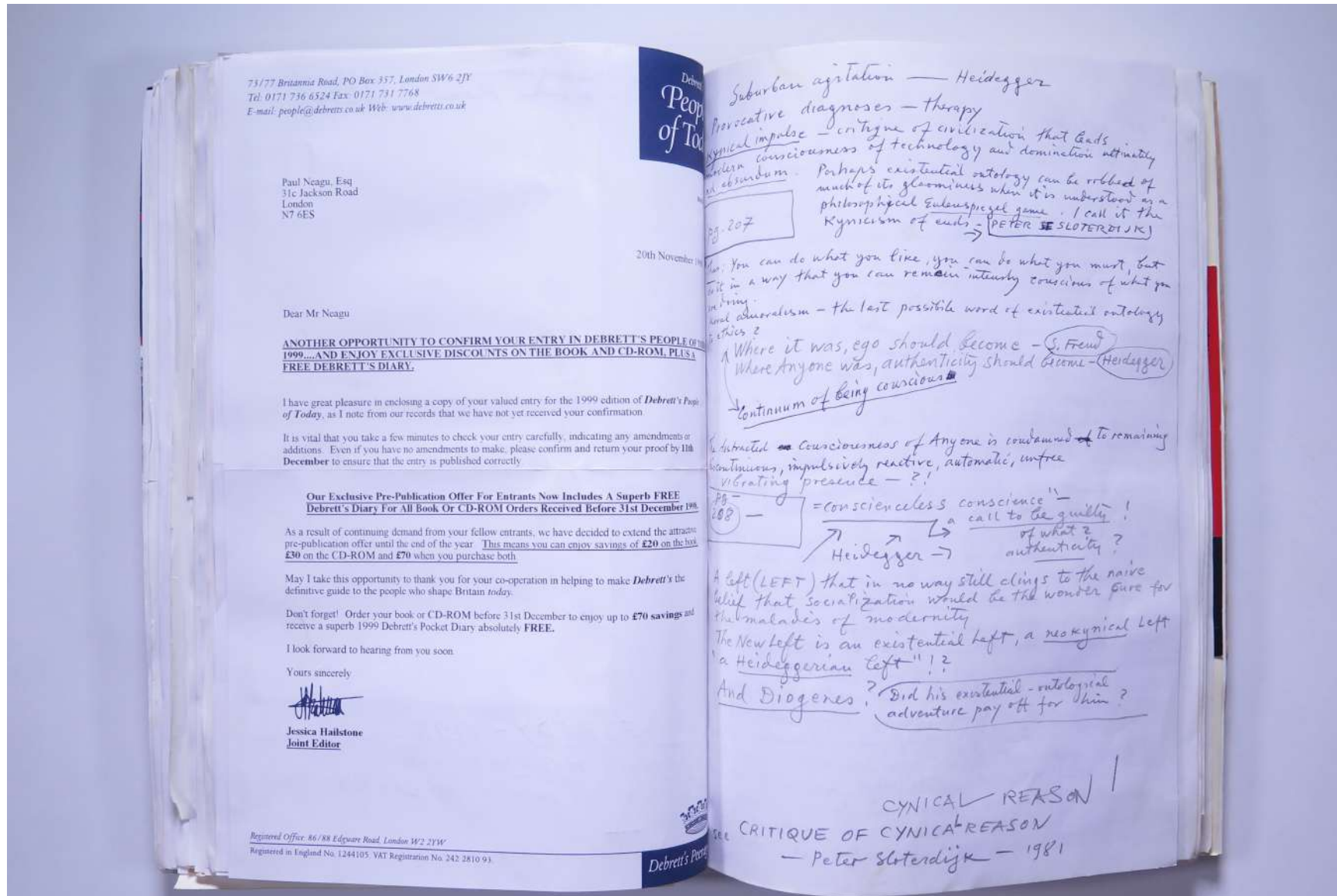
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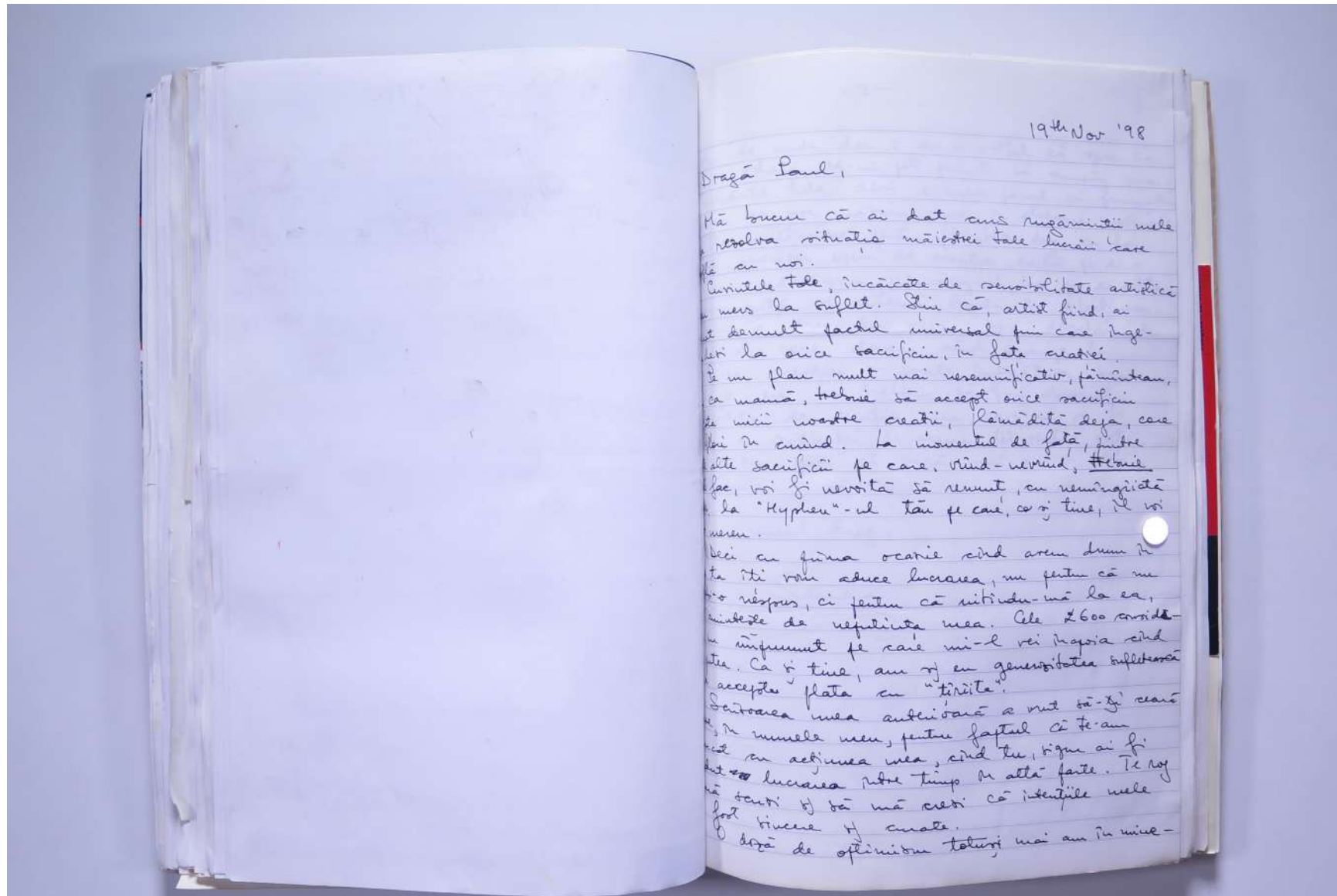
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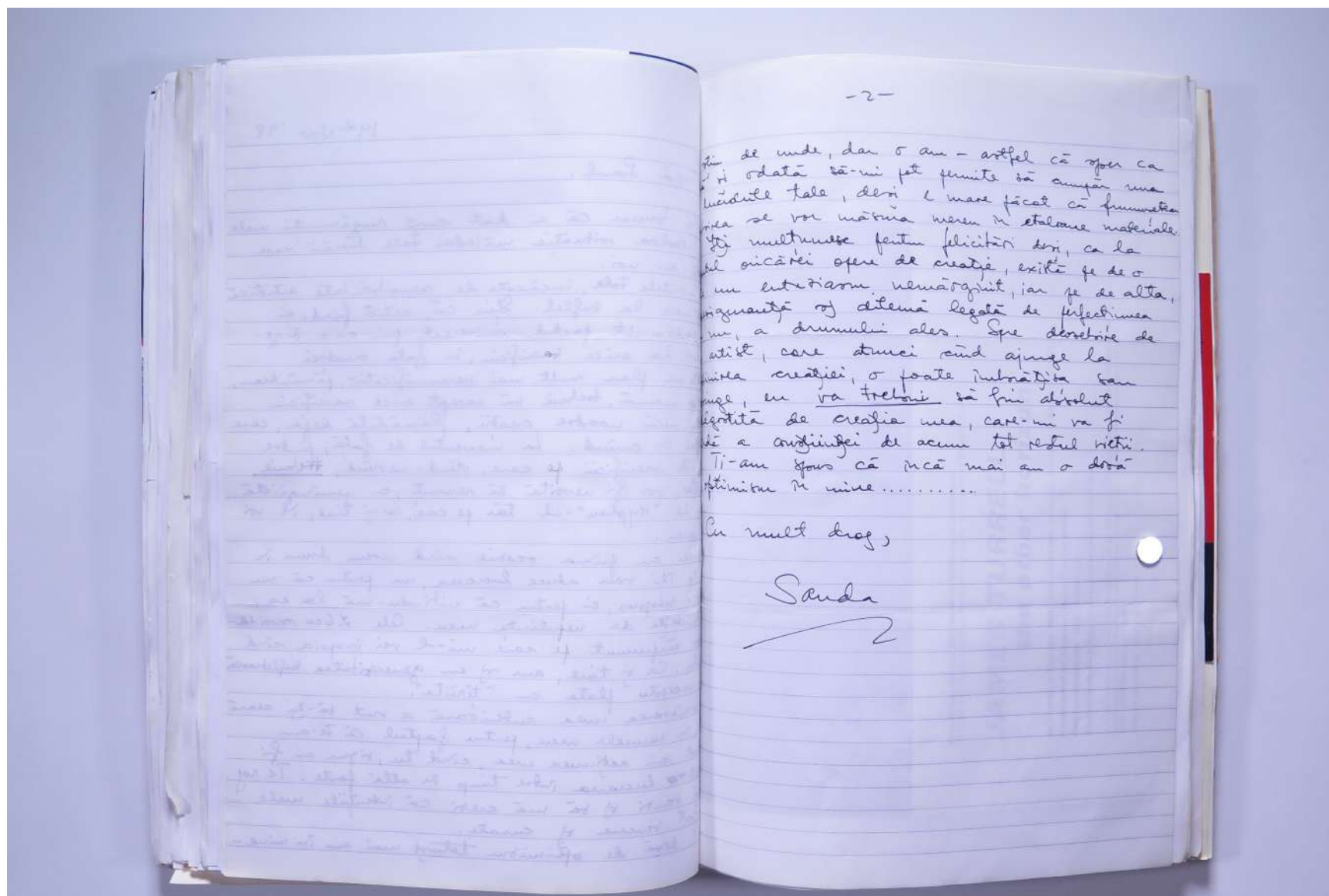
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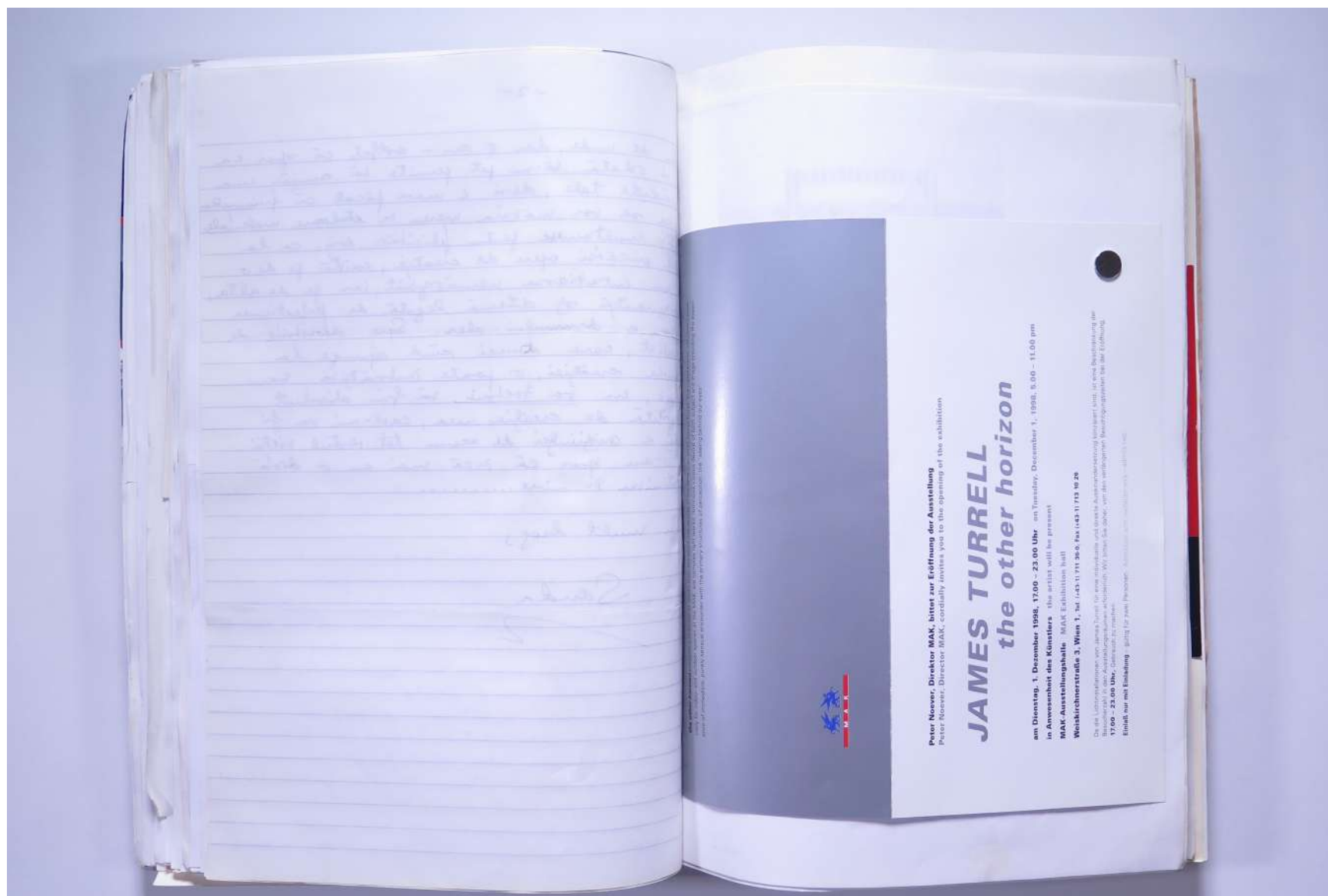
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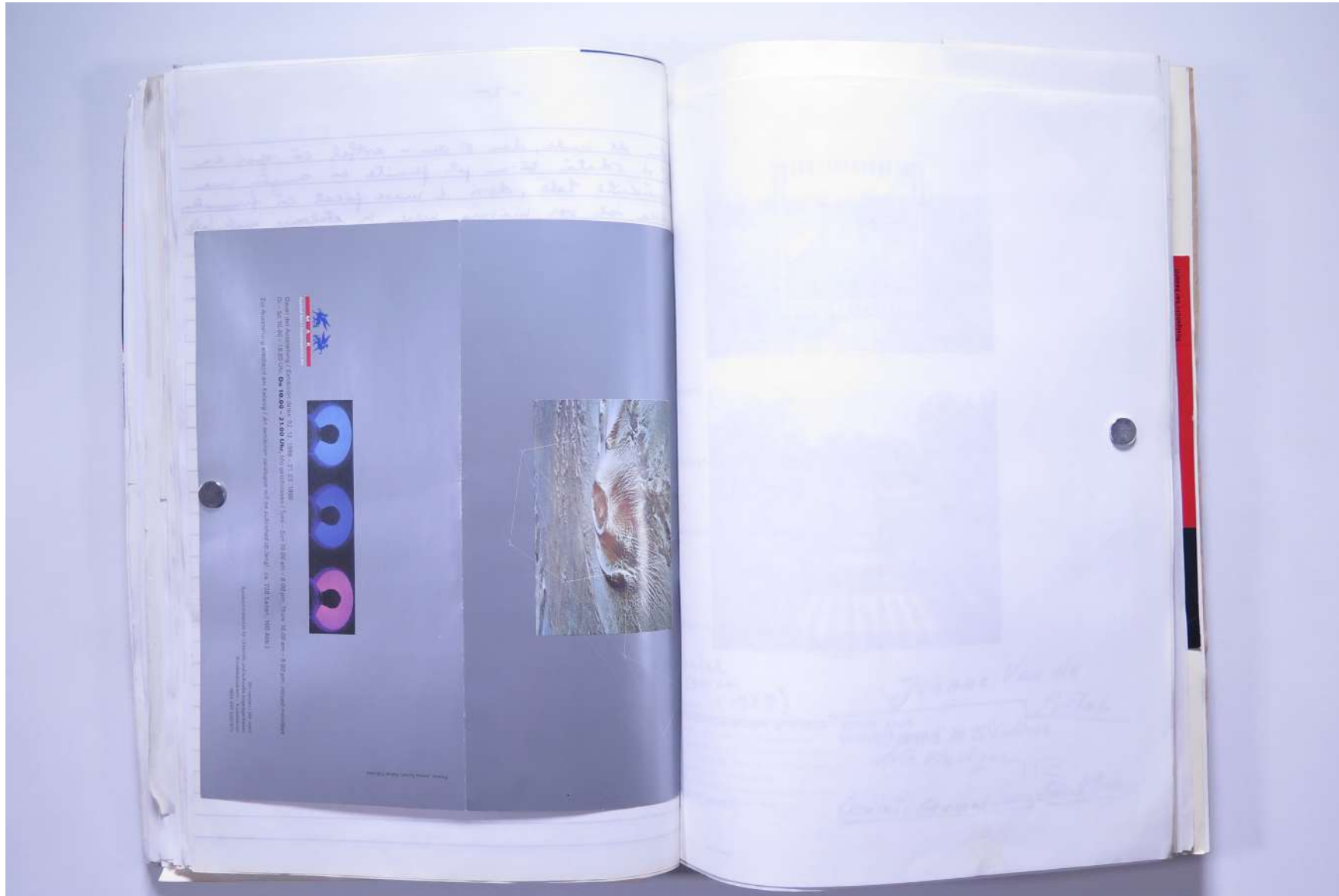
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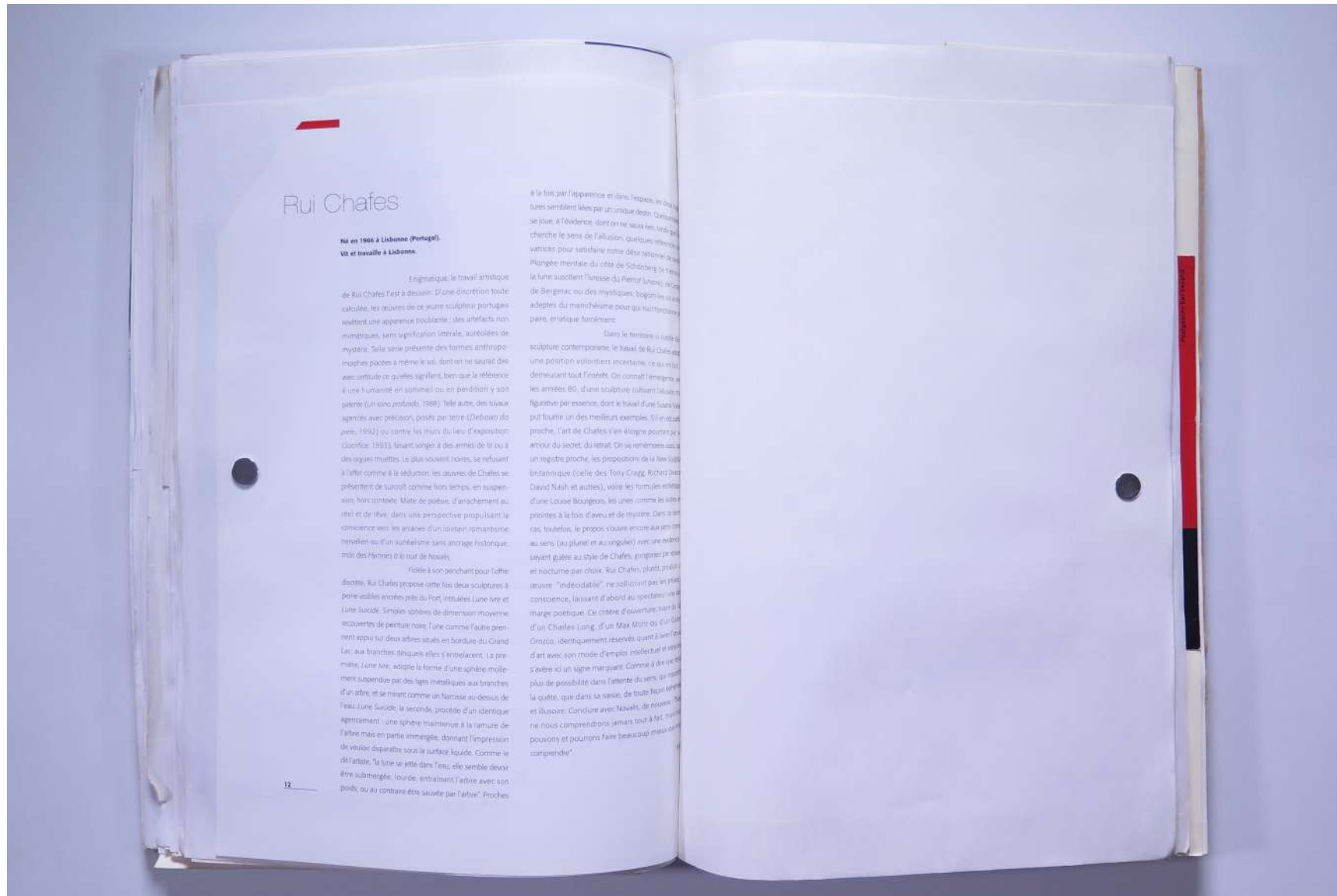
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Chorltonville (Manchester)

photo: Jonathan Green.

P. Neagu - YESBODY = 1998

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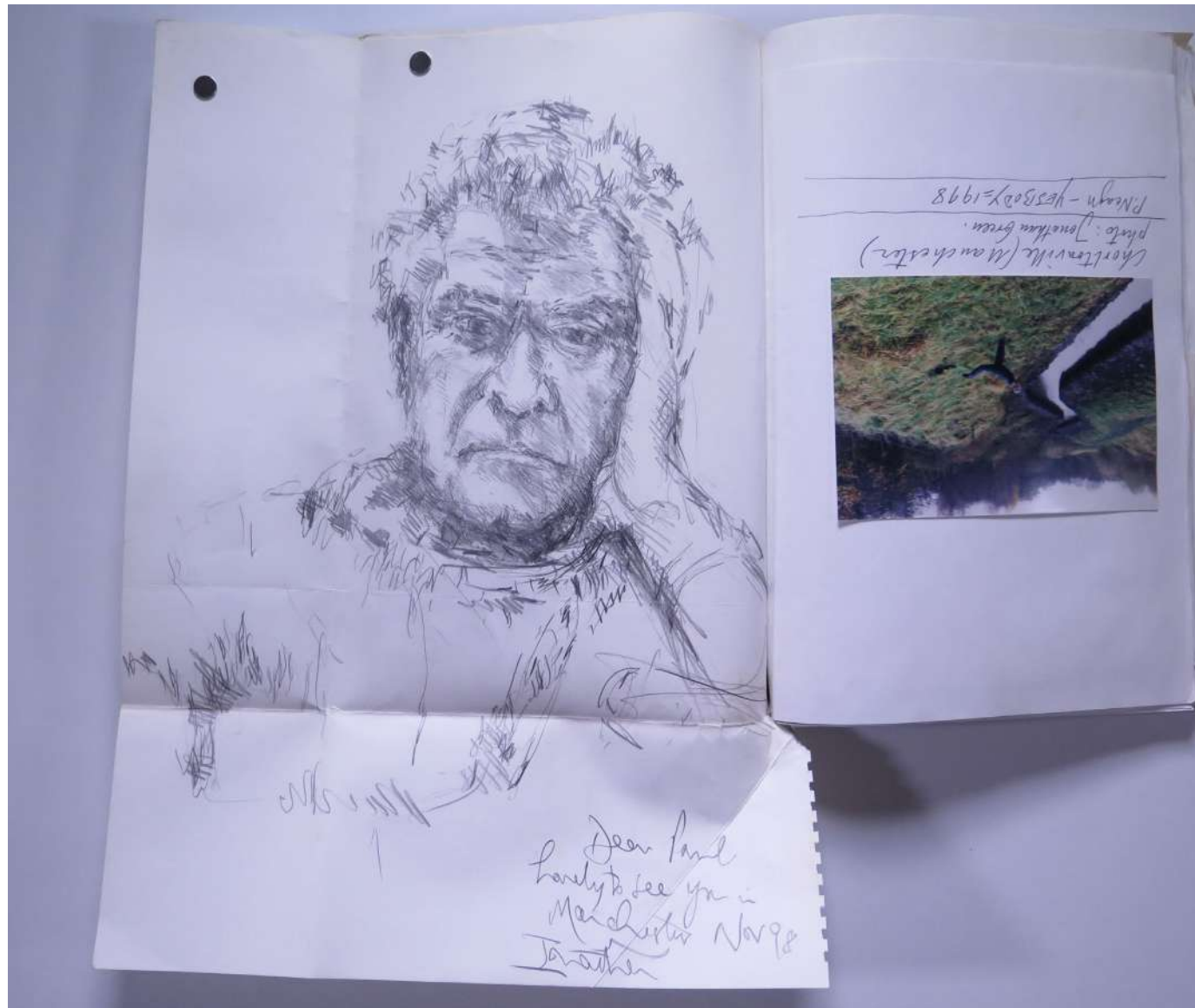
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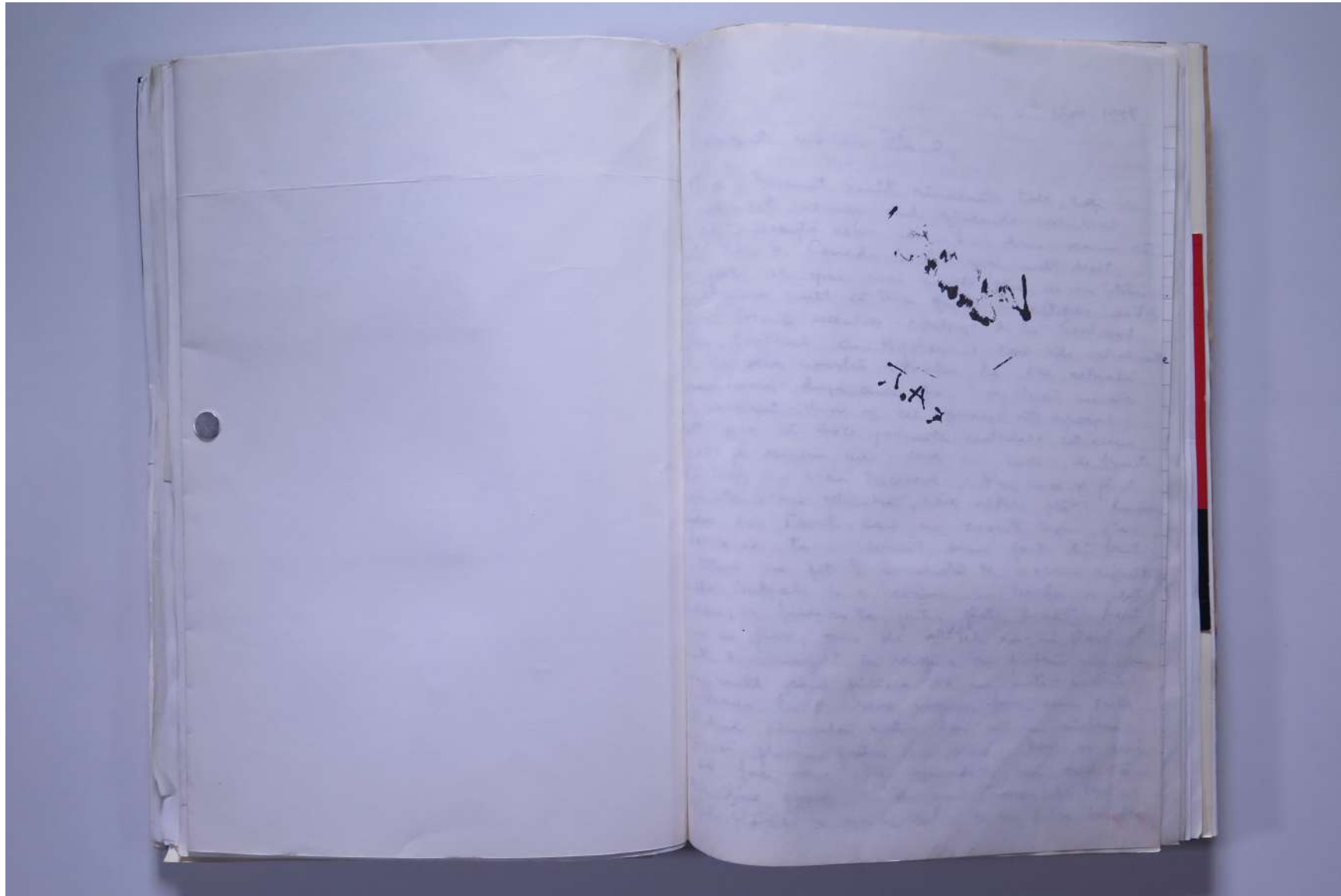
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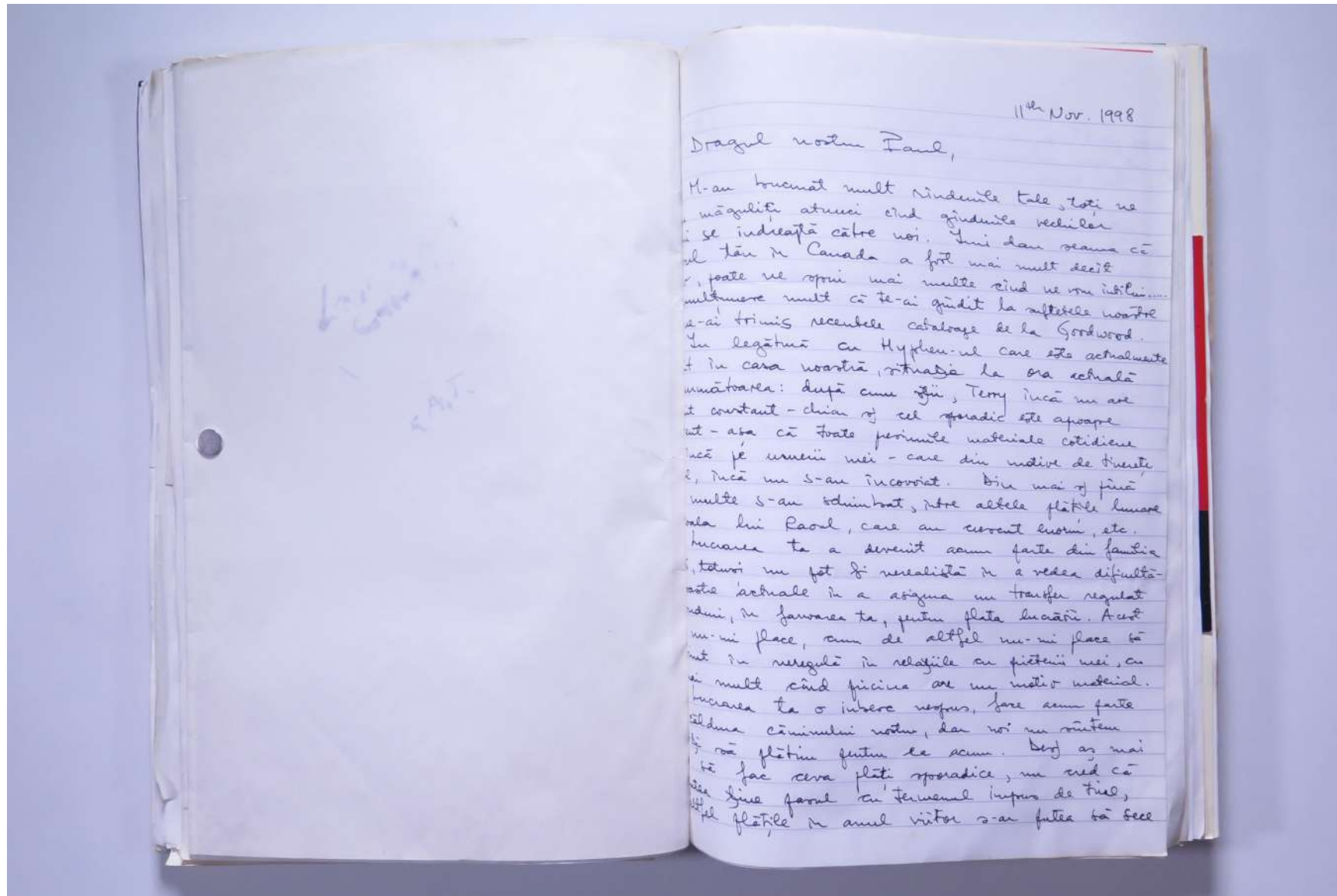
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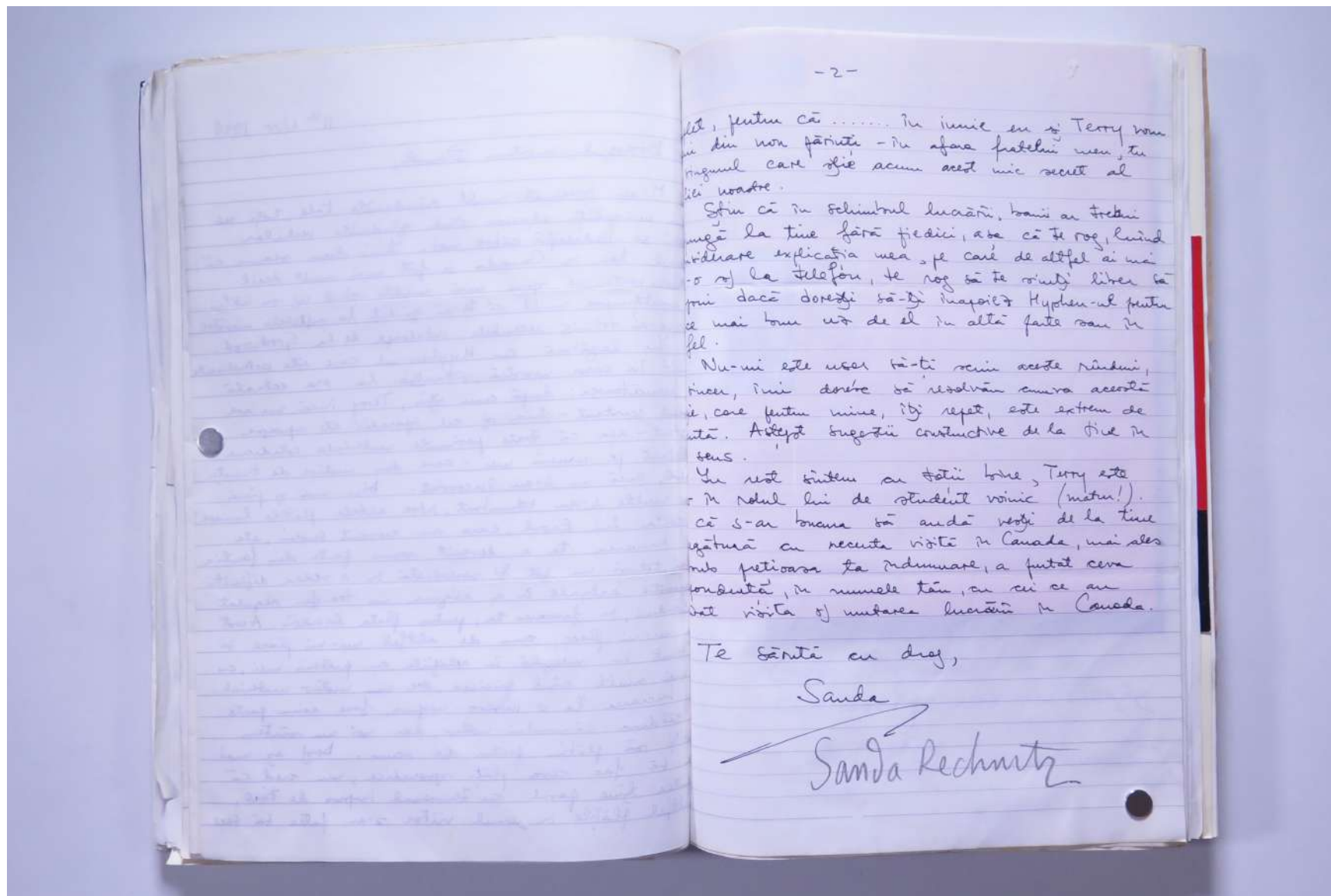
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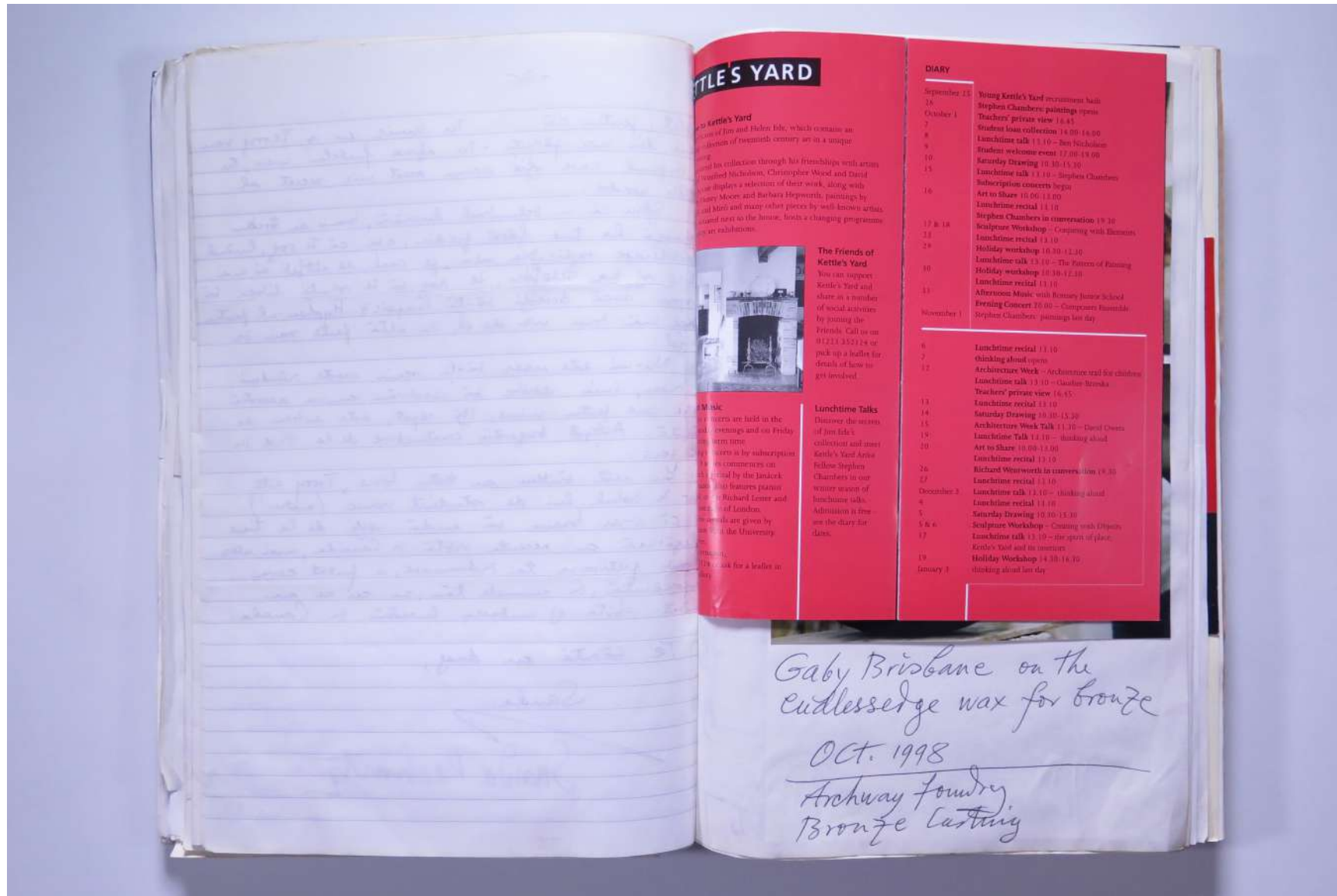
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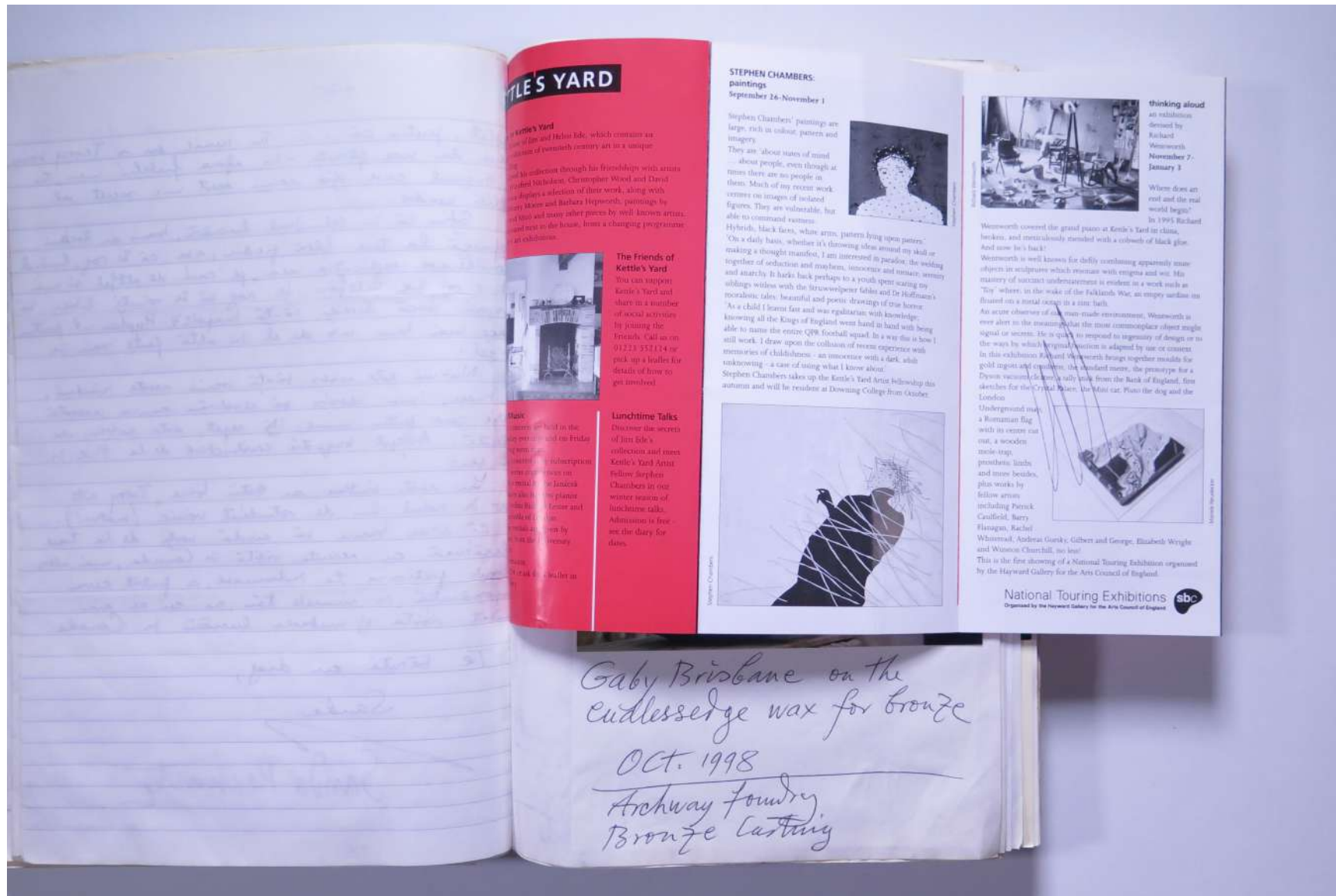
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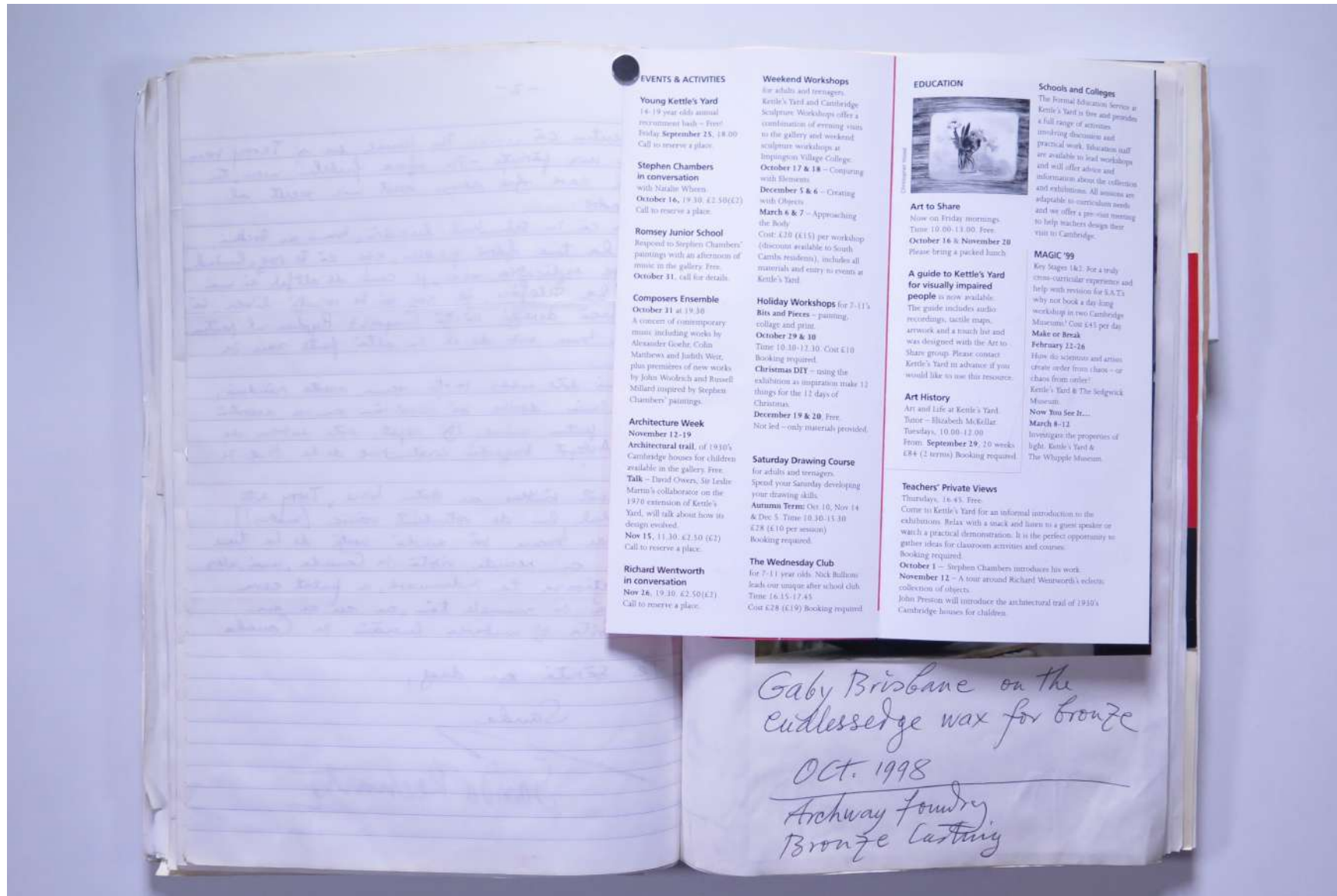


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EVENTS & ACTIVITIES

Young Kettle's Yard
14-19 year olds annual recruitment bath - Free!
Friday, September 25, 18.00
Call to reserve a place.

Stephen Chambers in conversation
with Natalie Whelan
October 16, 19.30, £2.50 (£2)
Call to reserve a place.

Romsey Junior School
Respond to Stephen Chambers' paintings with an afternoon of music in the gallery. Free.
October 31, call for details.

Composers Ensemble
October 31 at 19.30

A concert of contemporary music including works by Alexander Goehr, Colin Matthews and Judith Weir, plus premieres of new works by John Woolrich and Russell Millard inspired by Stephen Chambers' paintings.

Architecture Week

November 12-19

Architectural trail of 1930's Cambridge houses for children available in the gallery. Free.

Talk - David Owens, Sir Leslie Martin's collaborator on the 1970 extension of Kettle's Yard, will talk about how its design evolved.

Nov 15, 11.30, £2.50 (£2)

Call to reserve a place.

Richard Wentworth in conversation

Nov 26, 19.30, £2.50 (£2)

Call to reserve a place.

Weekend Workshops

for adults and teenagers.
Kettle's Yard and Cambridge Sculpture Workshops offer a combination of evening visits to the gallery and weekend sculptor workshops at Impington Village College.

October 17 & 18 - Conquering with Elements
December 5 & 6 - Creating with Objects

March 8 & 7 - Approaching the Body
Cost: £20 (£15) per workshop (discount available to South Cambs residents), includes all materials and entry to events at Kettle's Yard.

Holiday Workshops for 7-11's
Bis and Pieces - painting, collage and print.

October 29 & 30
Time: 10.30-12.30. Cost £10
Booking required.

Christmas DIY - using the exhibitions as inspiration make 12 things for the 12 days of Christmas.

December 19 & 20. Free.
Not led - only materials provided.

Saturday Drawing Course
for adults and teenagers.

Spent your Saturday developing your drawing skills.

Autumn Term: Oct 10, Nov 14 & Dec 5. Time: 10.30-15.30
£28 (£10 per session)
Booking required.

The Wednesday Club

for 7-11 year olds. Nick Ballone leads our unique after school club.
Time: 16.15-17.45.
Cost: £28 (£19) Booking required.

EDUCATION



Art to Share

Now on Friday mornings.

Time: 10.00-13.00. Free.

October 16 & November 20

Please bring a packed lunch.

A guide to Kettle's Yard for visually impaired people is now available.

The guide includes audio recordings, tactile maps, artwork and a touch list and was designed with the Art to Share group. Please contact Kettle's Yard in advance if you would like to use this resource.

Art History

Art and Life at Kettle's Yard.

Time - Elizabeth McRellar.

Tuesdays, 10.00-12.00

From: September 29, 10 weeks

£84 (2 terms) Booking required.

Teachers' Private Views

Thursdays, 16-45. Free.

Come to Kettle's Yard for an informal introduction to the exhibitions. Relax with a snack and listen to a guest speaker or watch a practical demonstration. It is the perfect opportunity to gather ideas for classroom activities and courses.

Booking required.

October 1 - Stephen Chambers introduces his work.

November 12 - A tour around Richard Wentworth's eclectic collection of objects.

John Preston will introduce the architectural trail of 1930's Cambridge houses for children.

Schools and Colleges

The Formal Education Service at Kettle's Yard is free and provides a full range of activities involving discussion and practical work. Education staff are available to lead workshops and will offer advice and information about the collection and exhibitions. All sessions are adaptable to curriculum needs and we offer a pre-visit meeting to help teachers design their visit to Cambridge.

MAGIC '99

Key Stages 1&2. For a truly cross-curricular experience and help with revision for S.A.T.s why not book a day-long workshop in two Cambridge Museums! Cost: £45 per day.

Make or Break

February 22-26

How do scientists and artists create order from chaos - or chaos from order?

Kettle's Yard & The Sedgwick Museum.

Now You See It...

March 8-12

Investigate the properties of light. Kettle's Yard & The Whipple Museum.

Gaby Brisbane on the
Cutlressedge wax for bronze

OCT. 1998

Archway Foundry
Bronze Casting

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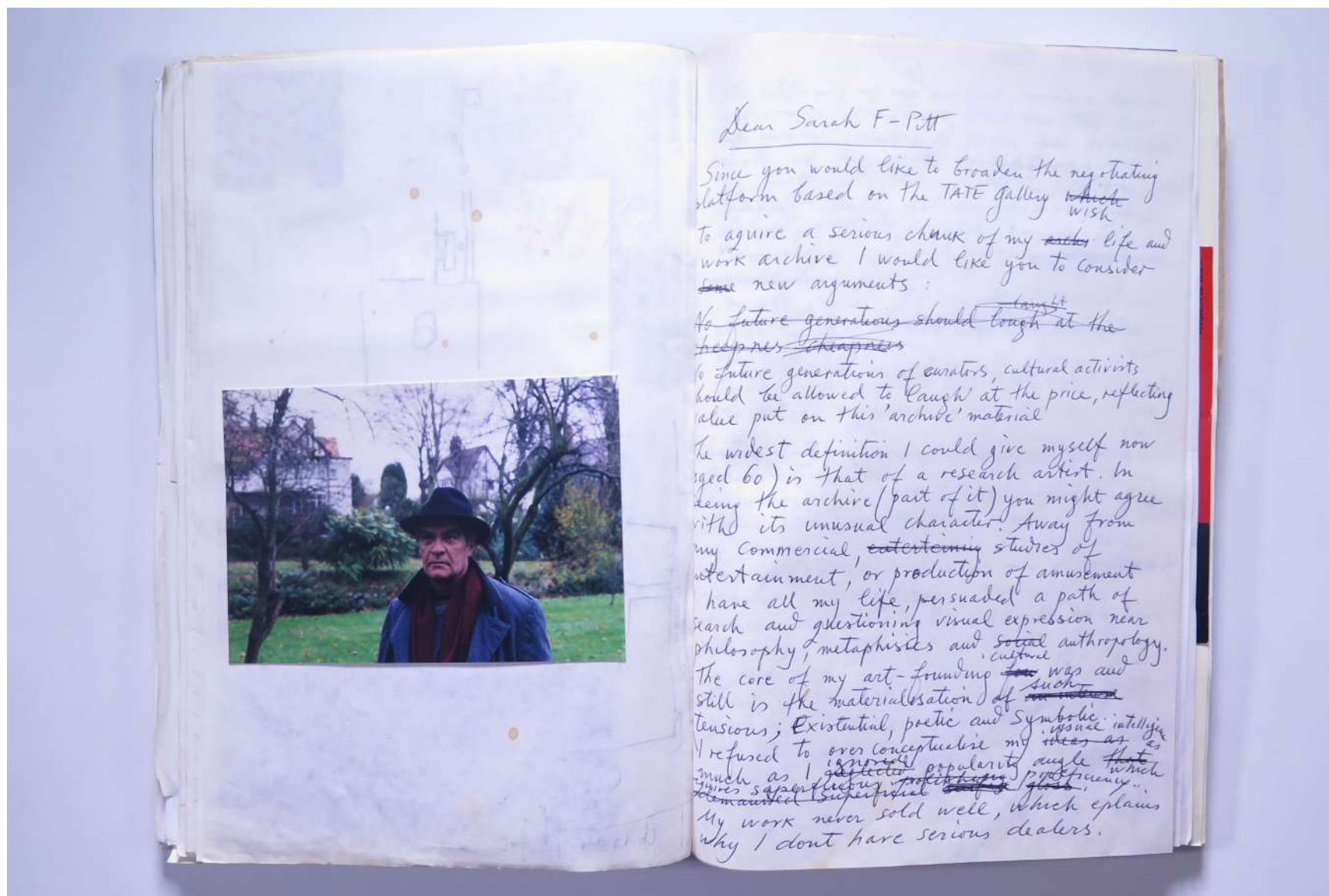


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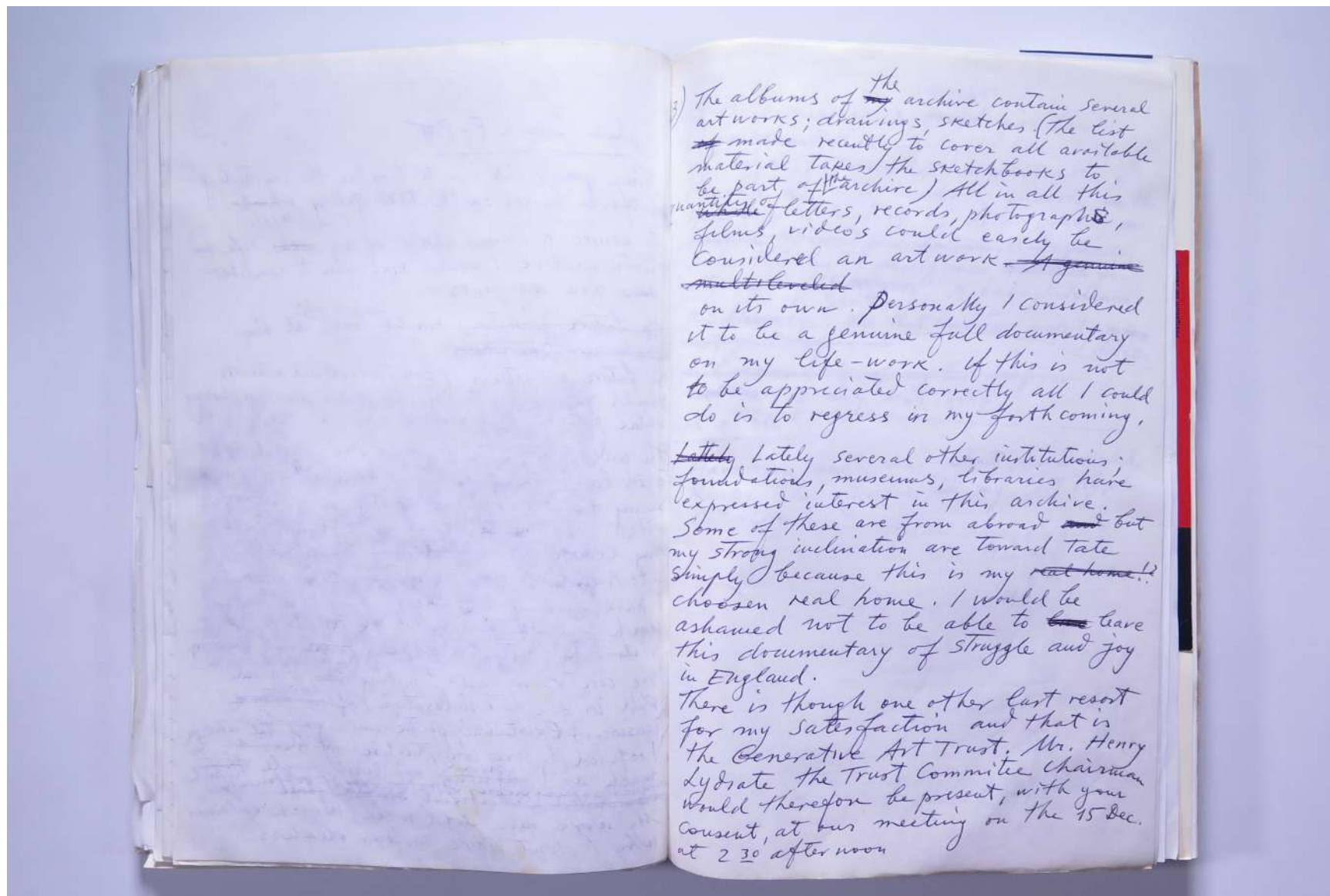
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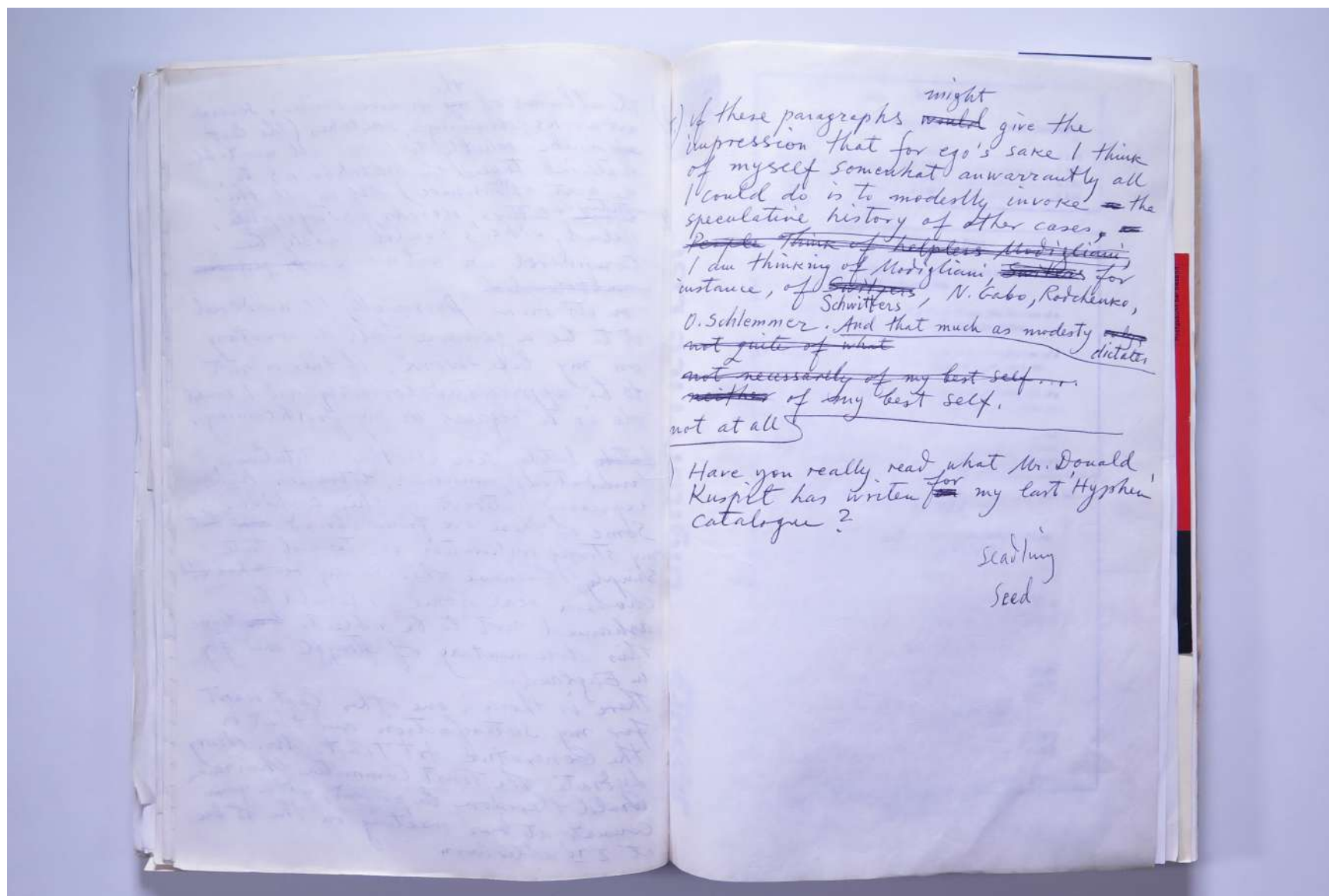
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might
If these paragraphs ~~would~~ give the
impression that for ego's sake I think
of myself somewhat unwarrantably all
I could do is to modestly invoke ~~the~~
speculative history of other cases,
~~People think of helpless Modigliani,~~
I am thinking of Modigliani ~~and~~ for
instance, of ~~Schwitters~~ Schwitters, N. Gabo, Rodchenko,
O. Schlemmer. And that much as modesty ~~is~~
not quite of what ~~dictates~~
not necessarily of my best self, ~~is~~
~~neither~~ of my best self,
not at all

Have you really read what Mr. Donald
Kuspit has written ~~for~~ my last 'Hyssien'
catalogue?

Seedling
Seed

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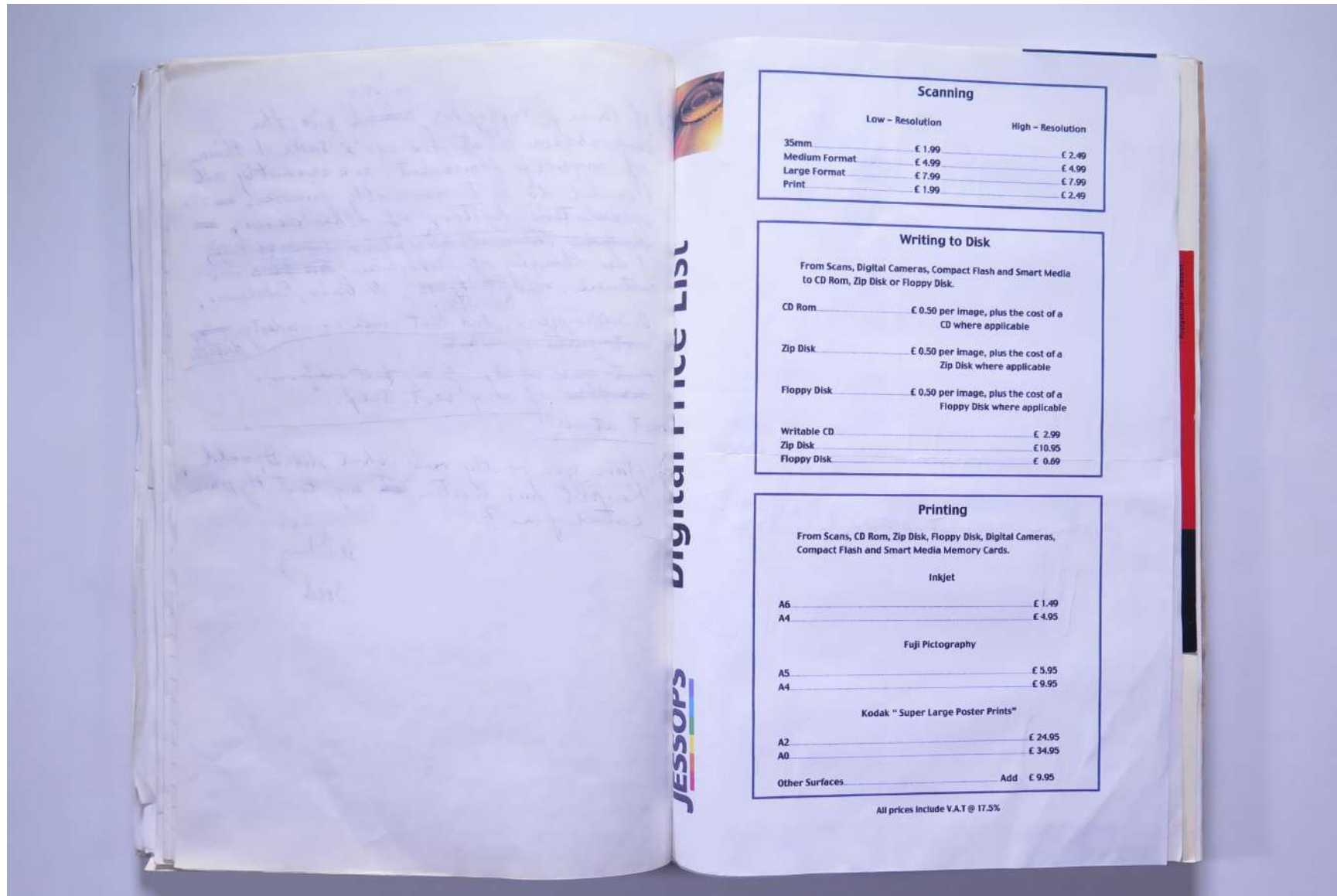
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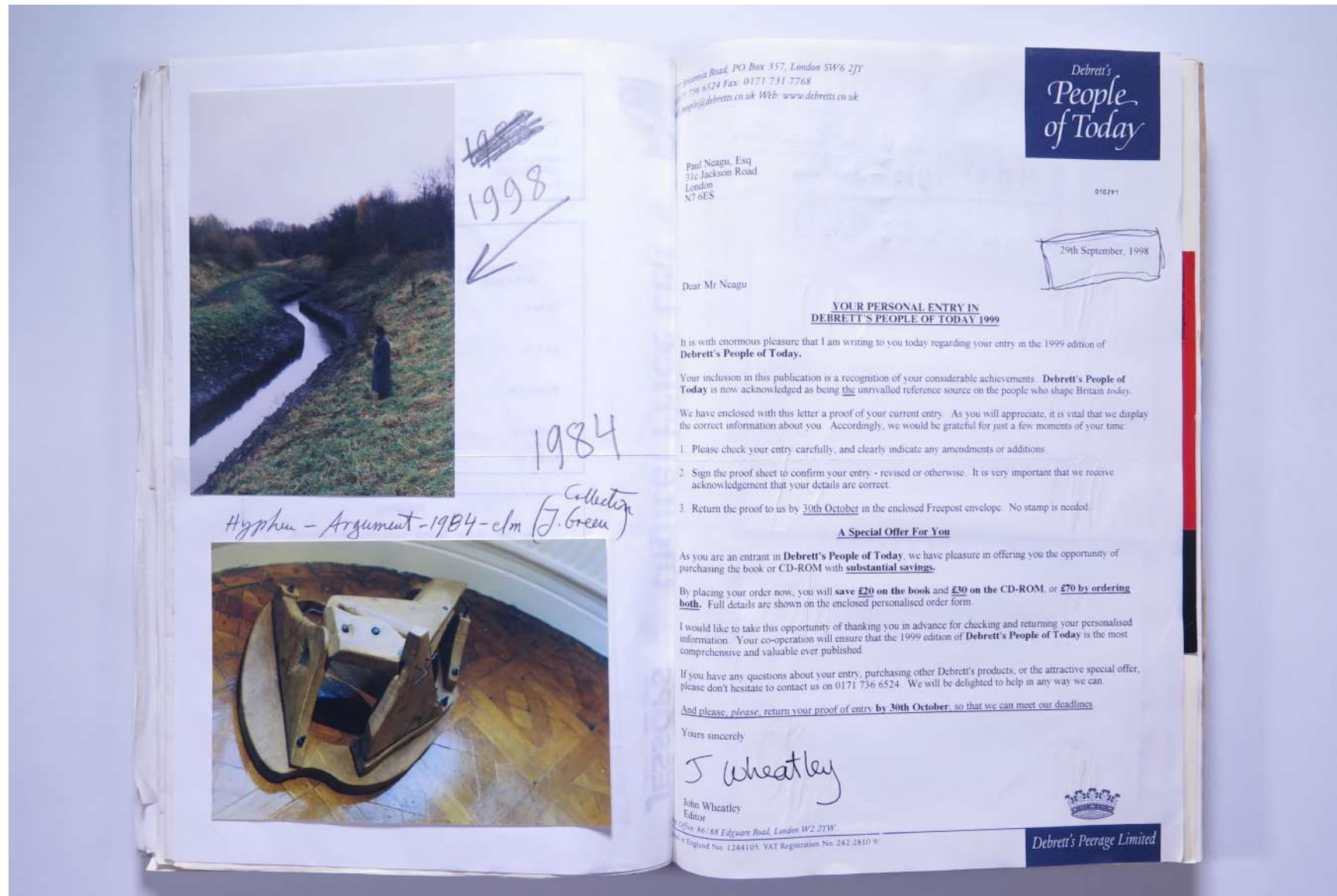
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*(A-CROSS) an early sketch-sculpture
1980 - Durham*

Jonathan's green collection (sic)



In response to demand generated by NEW ART - the electronic gallery of emerging artists, curators and critics, ART Gallery, too presents THE GALLERY CHANNEL, an Internet-based art listings and review service for galleries and exhibitions. Launched 1 October 1998, this on-line service affords curators and artists an international venue in which to publicise their exhibitions with extensive visual and textual documentation from the first day of the show's opening. Unlike traditional print media in which publishing high-quality images of artworks can be expensive and slow, THE GALLERY CHANNEL mounts on the internet a complete photo-documentation of every 'real-world' exhibition that can include video, sound clips, and interactive slide-shows, as well as the complete texts of press releases, critical reviews, and even a comments book for visitors to the electronic gallery. THE GALLERY CHANNEL is a one-stop Internet resource for gallery-goers where they can make more informed choices as to which exhibitions they want to visit, either in their local areas, or in the towns they plan to visit. Once exhibitions are completed, the on-line document becomes an important archive for researchers, collectors, and those who were simply unable to make it to your show - but will be sure not to miss the next one after seeing your work on THE GALLERY CHANNEL!

For more information, visit the ART Gallery, too website at www.pinkink.net/artg or contact Nancy Proctor by e-mail at nproctor@pinkink.net or on 0956-659958.

THE GALLERY CHANNEL is produced by ART Gallery, too
Pink Ink - electronic publishing & web consultancy

- Other services available to artists & arts organisations from ART Gallery, too include:
- ❖ CD-ROM, DVD and Internet publishing for catalogues and portfolios
 - ❖ off- and on-line virtual galleries and electronic 'wall-to-wall' exhibitions
 - ❖ dedicated website design, hosting and maintenance
 - ❖ Internet commerce and art marketing
 - ❖ Internet-based conferencing, list-serve and bulletin board services
 - ❖ programming and consultancy for electronic artworks and on-line projects
 - ❖ Mac and PC computer systems consultancy, installation and maintenance

7a Langley Street, London W2B 9JA, UK P9 Box 2189, London W11 3XJ, UK
TEL: <http://www.pinkink.net/artg> TEL: 0956-659958 E-mail: nproctor@pinkink.net

NEW ART in New Places
cutting-edge electronic curation of contemporary art

NEW ART is an Internet-based contemporary art gallery dedicated to promoting the work of emerging artists, curators and critics. The NEW ART website has provided an international forum for information and debate on the contemporary arts since August, 1997, and has gained a reputation not only for exhibiting exciting new work in both electronic and 'real-world' media, but also for being at the cutting-edge of electronic curation and web design. The NEW ART CD-ROM showcases over 50 artists from the past year of the NEW ART website's ground-breaking on-line exhibitions, and includes new electronic artworks designed specifically for the CD-ROM format. In particular, the NEW ART CD-ROM features **Red Herrings**, an electronic artwork by **Nicky Bird**, programmed by **Titus Bicknell** and exhibited in **The Fitting** at Leeds City Art Gallery, September 19 to November 8, 1998.

From 23 September 1998, the NEW ART CD-ROM is available free of charge to the first 500 visitors to 'The Fitting' at Leeds City Art Gallery, or by post while supplies last please send your address and £1 postage and packing for each CD-ROM to be mailed within the UK (£1.50 for continental Europe, £2 elsewhere) to: NEW ART, CD-ROM, PO Box 2189, London W11 3XJ, UK. Please make cheques payable to Pink Ink. For more information, visit our website at www.pinkink.net/newart e-mail newart@pinkink.net or contact NEW ART's curator, **Nancy Proctor**, on 0956-659958.

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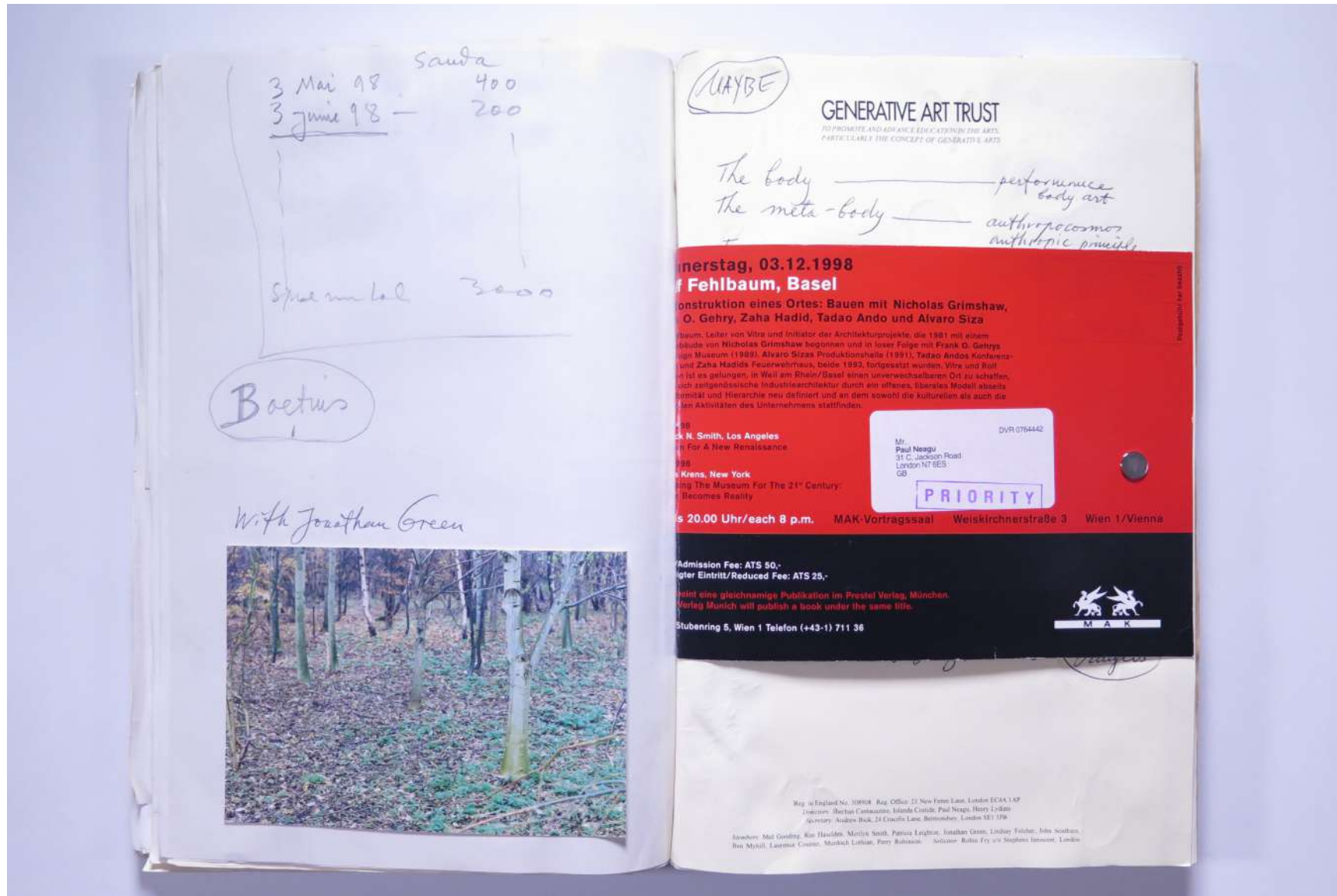
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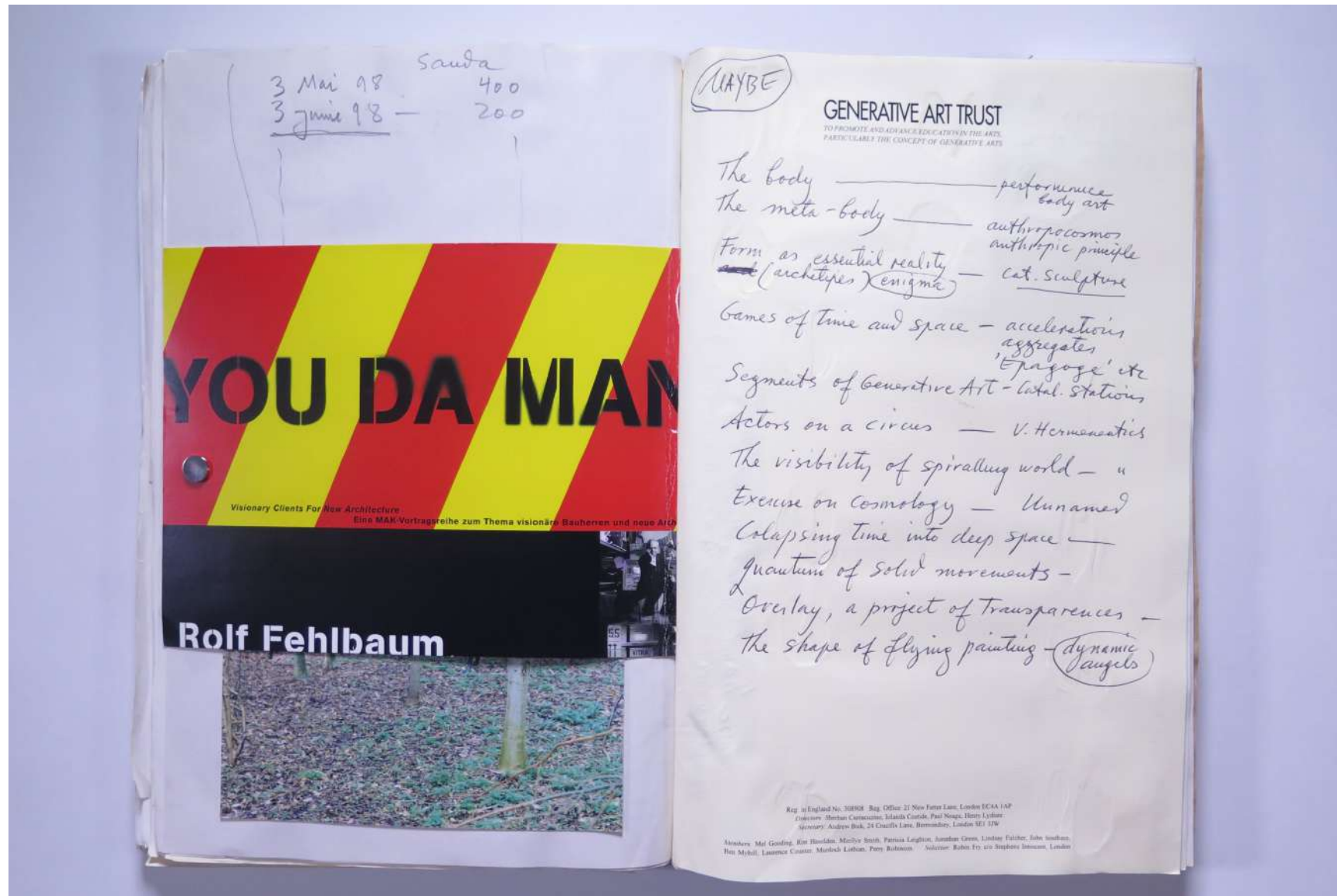
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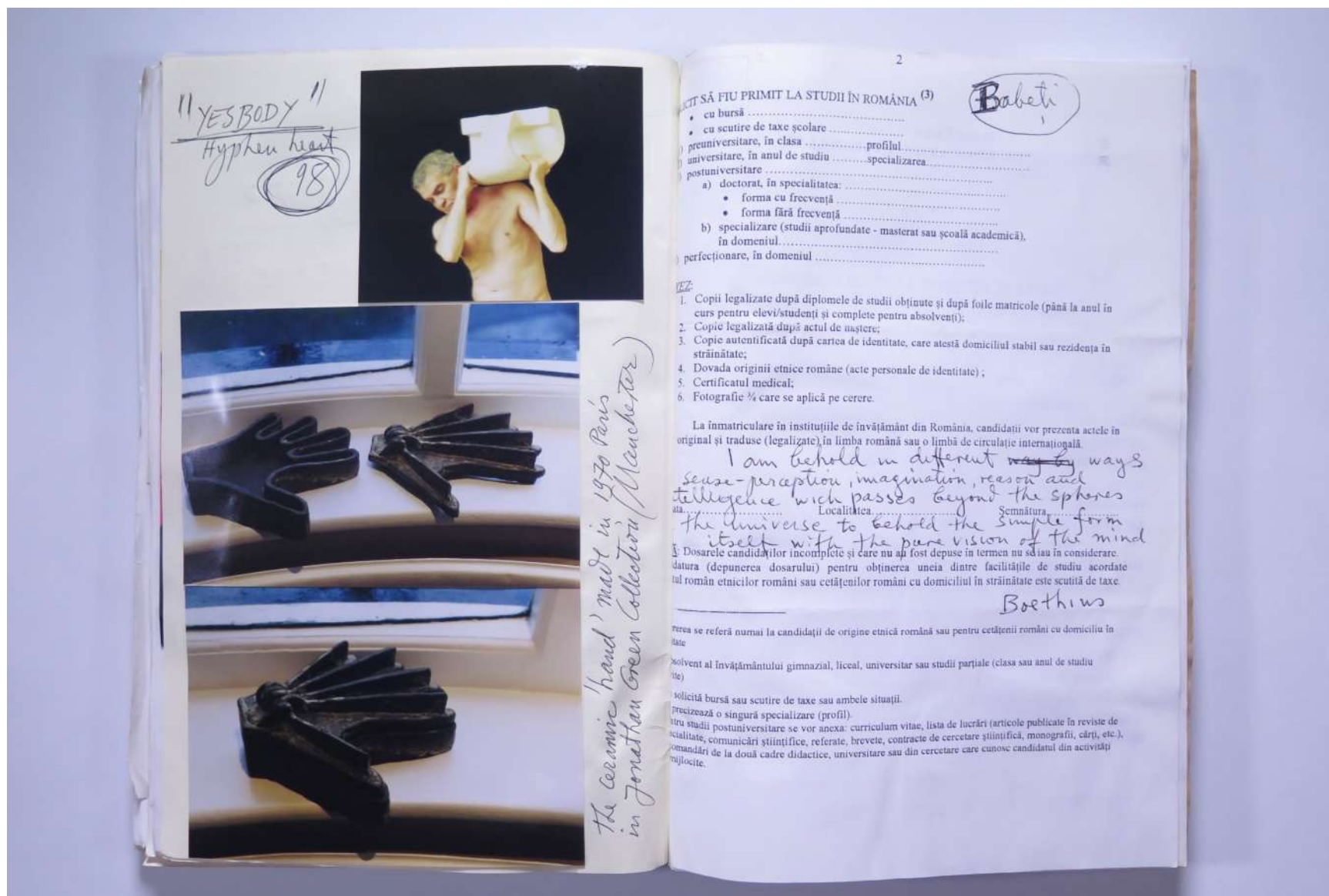
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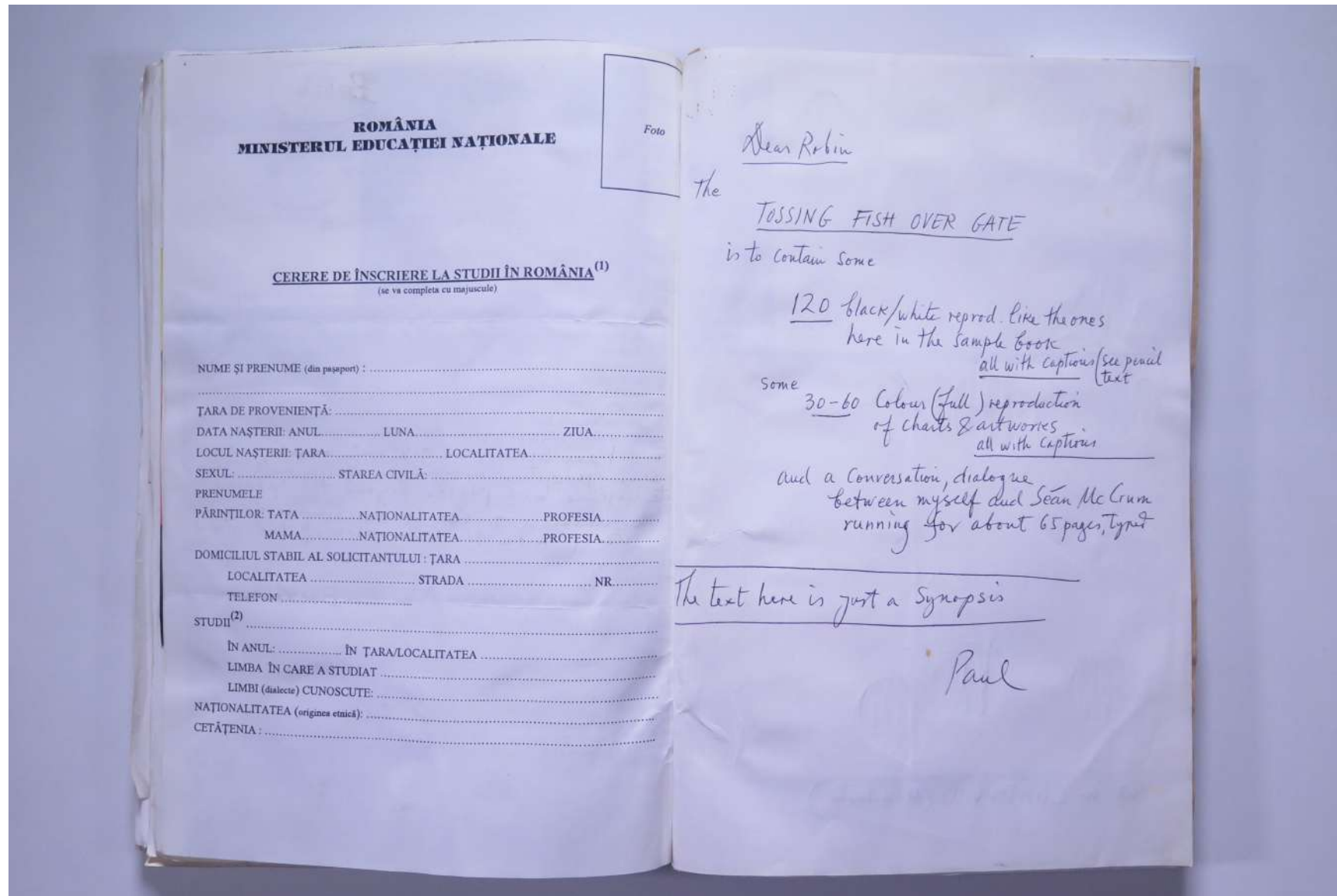
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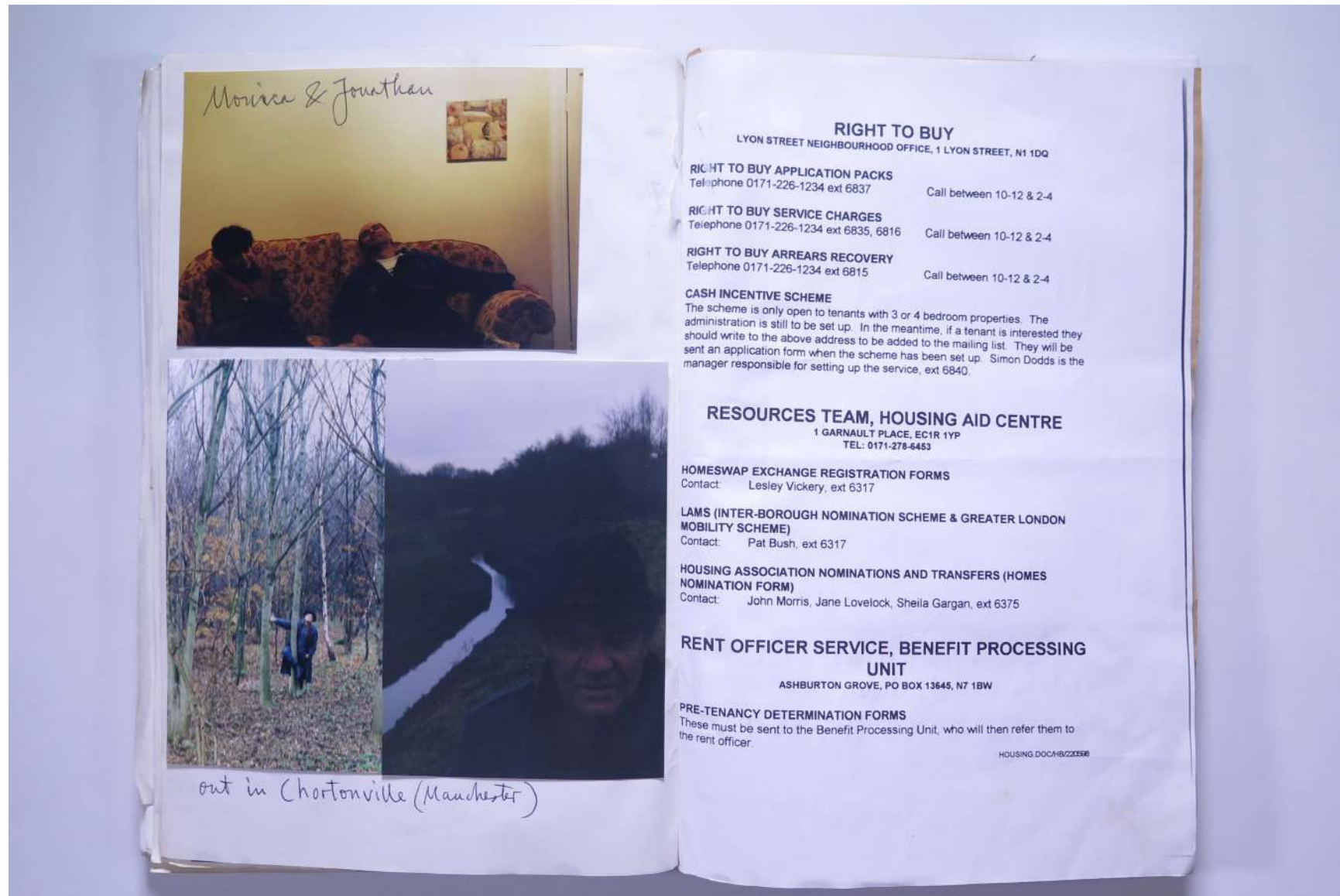
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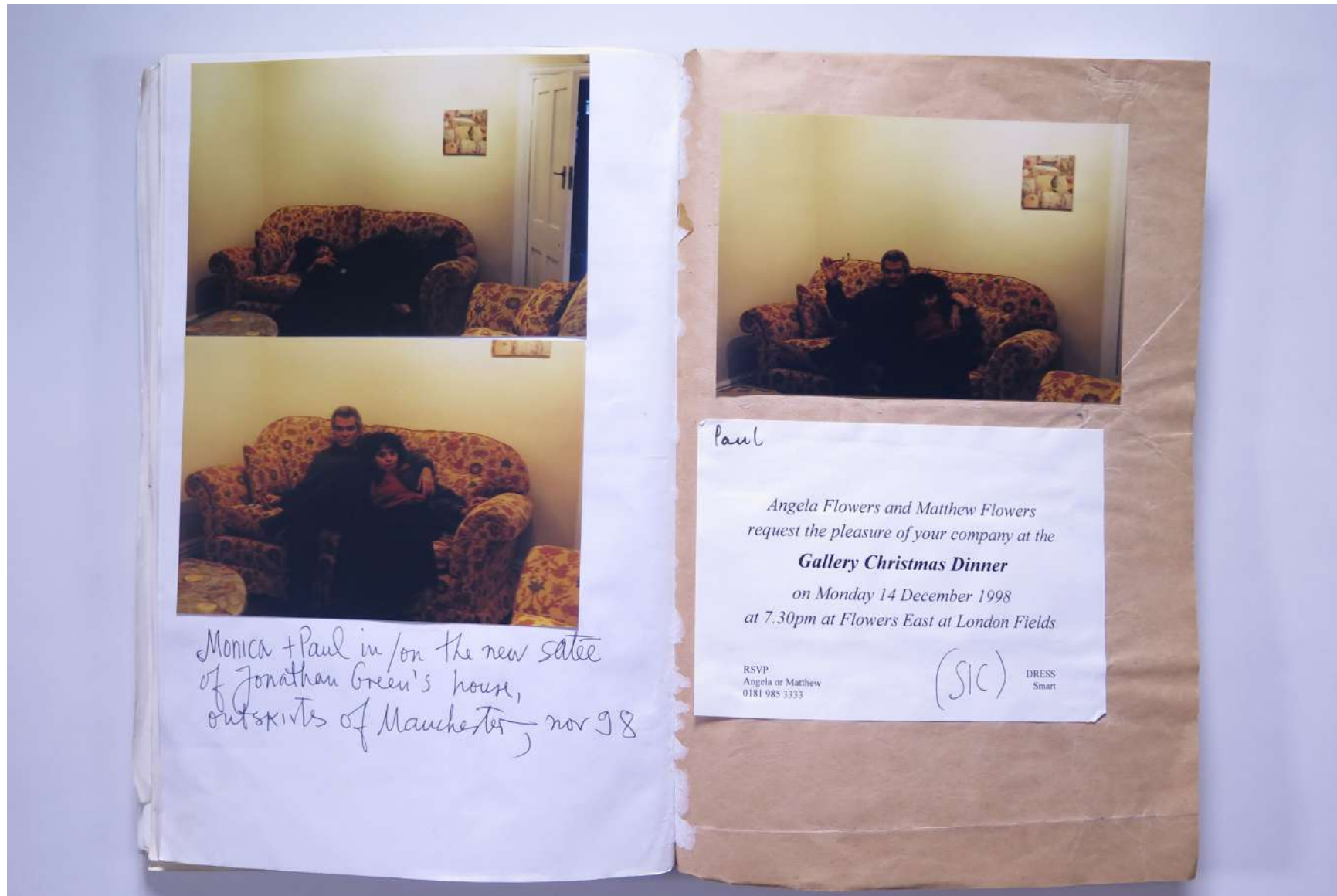
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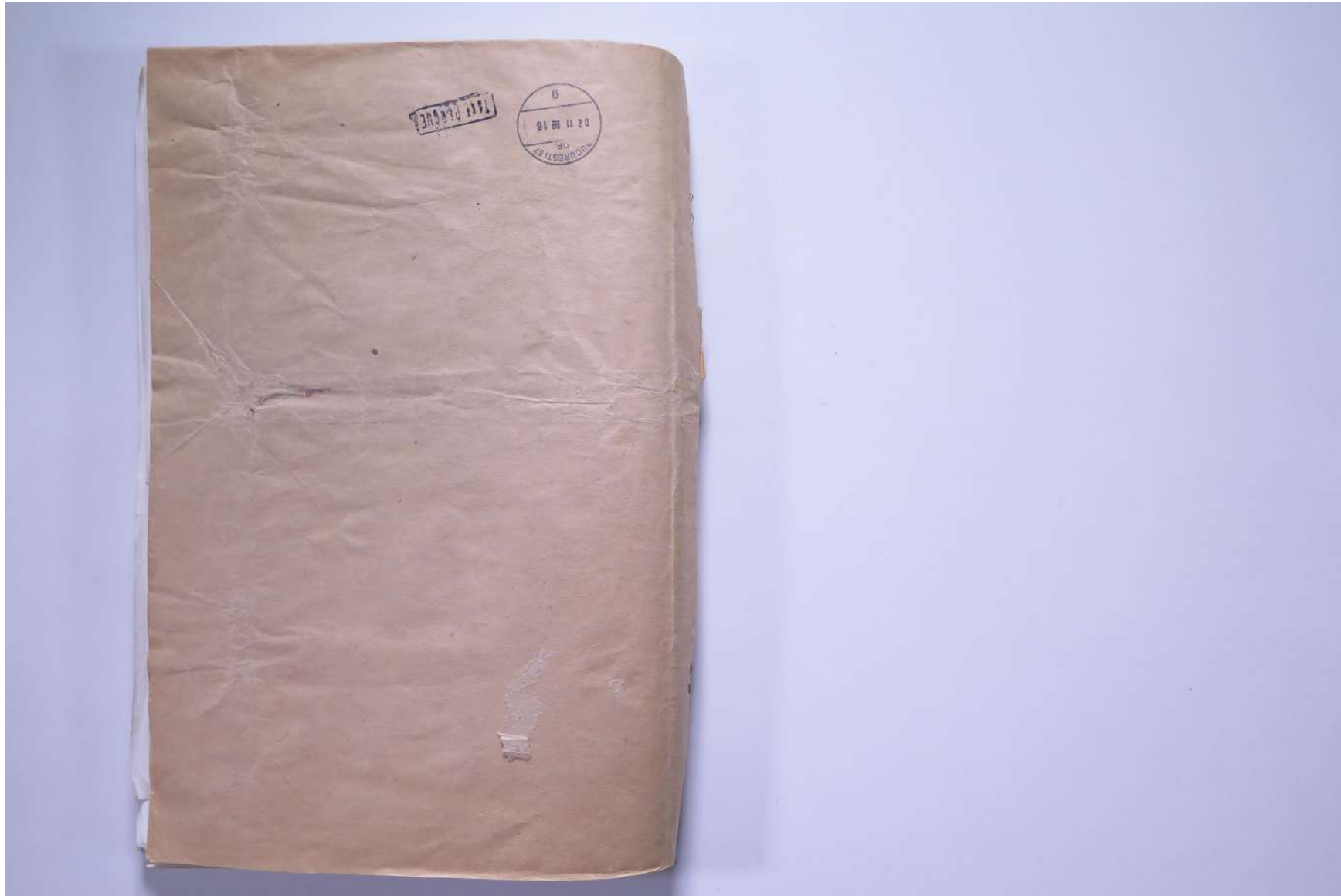
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