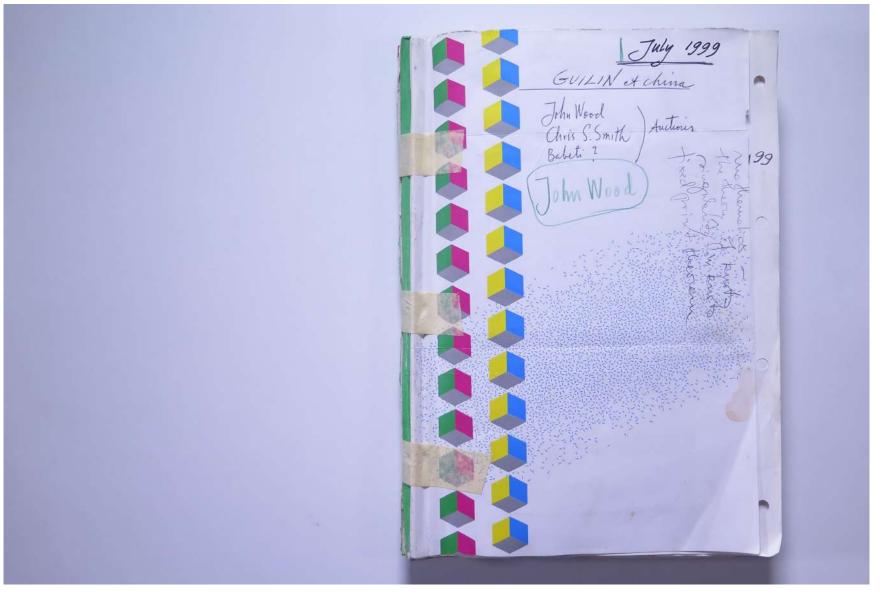
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Reference No. **PNE 110.001**



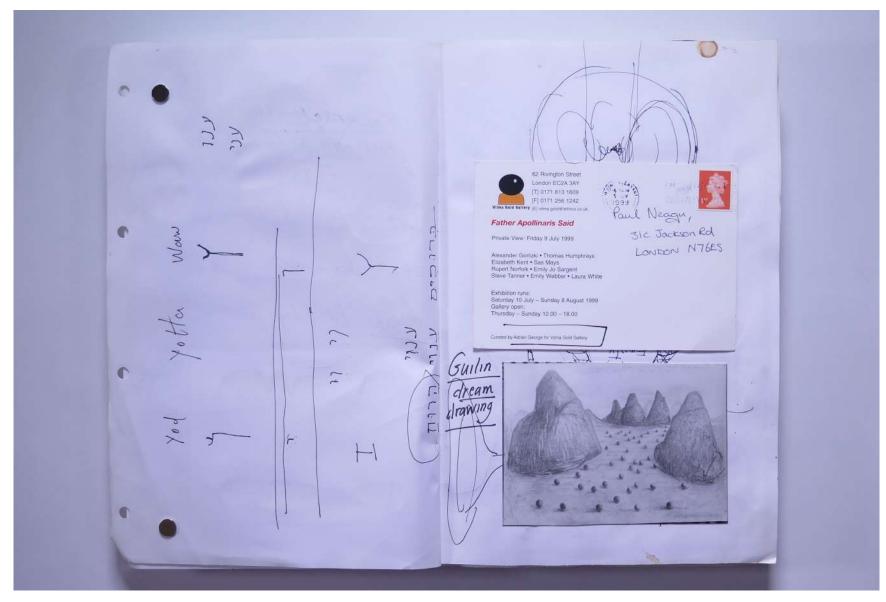
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Reference No. **PNE 110.002**

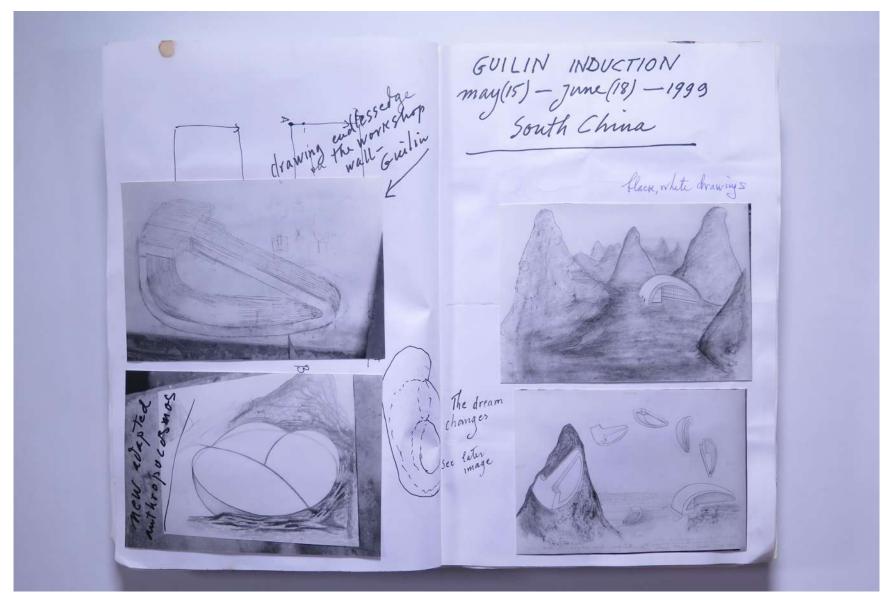


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Reference No. **PNE 110.003**

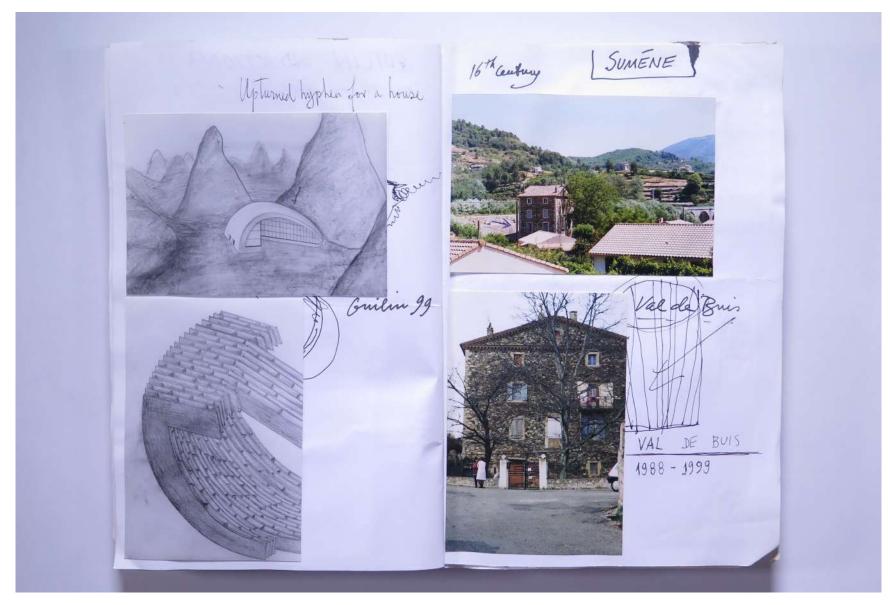


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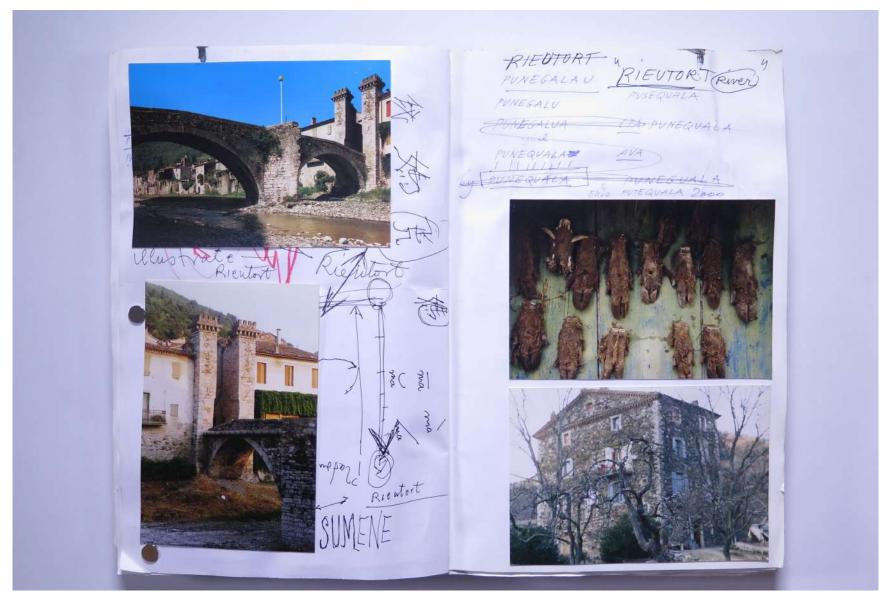
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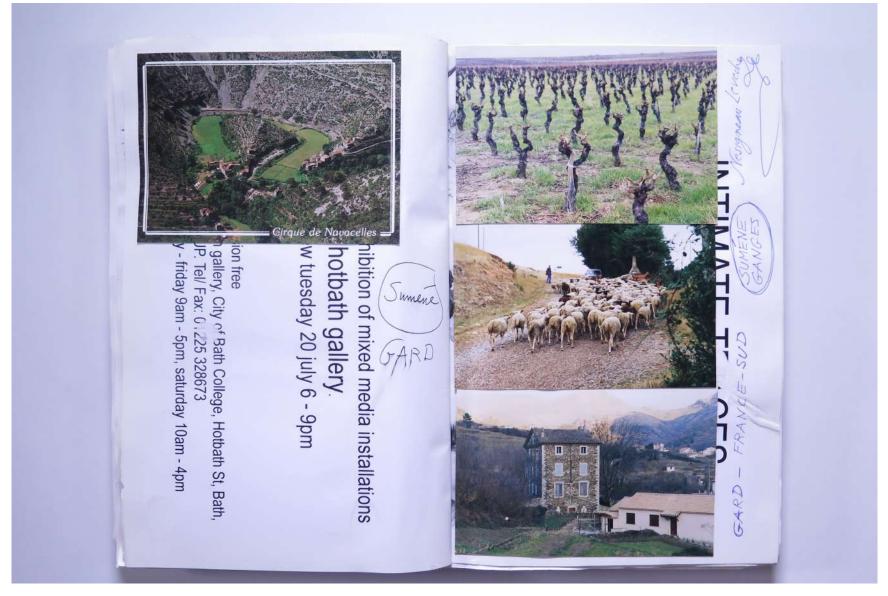
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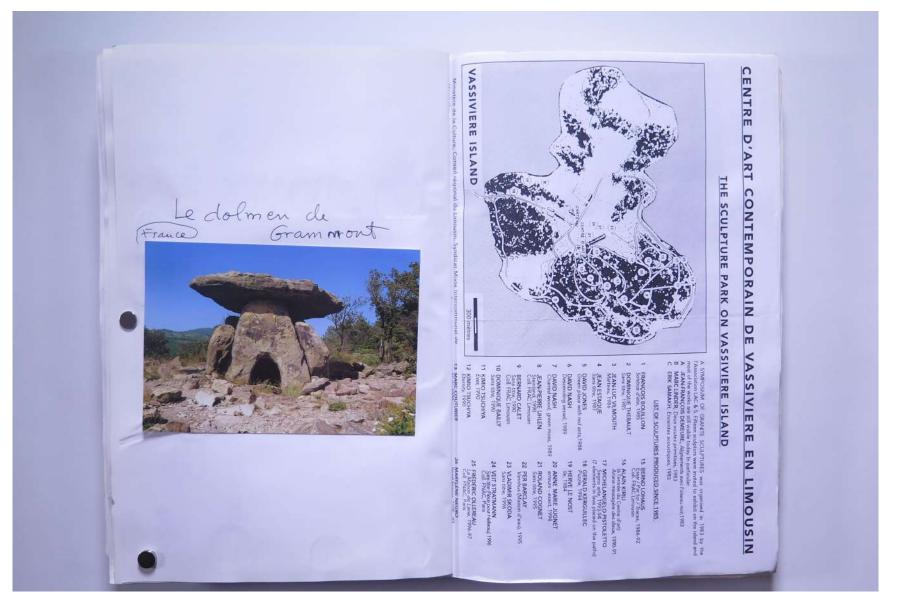
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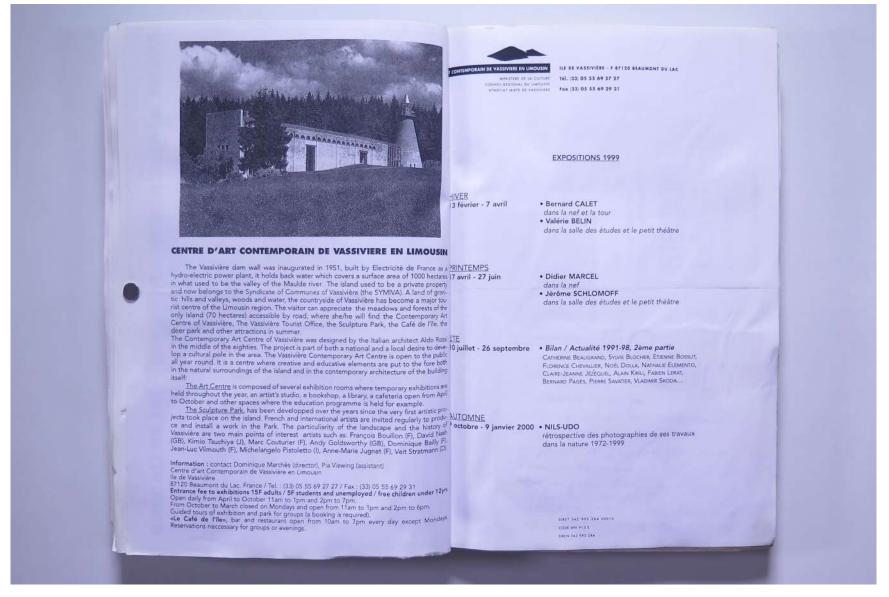
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Reference No. **PNE 110.008**



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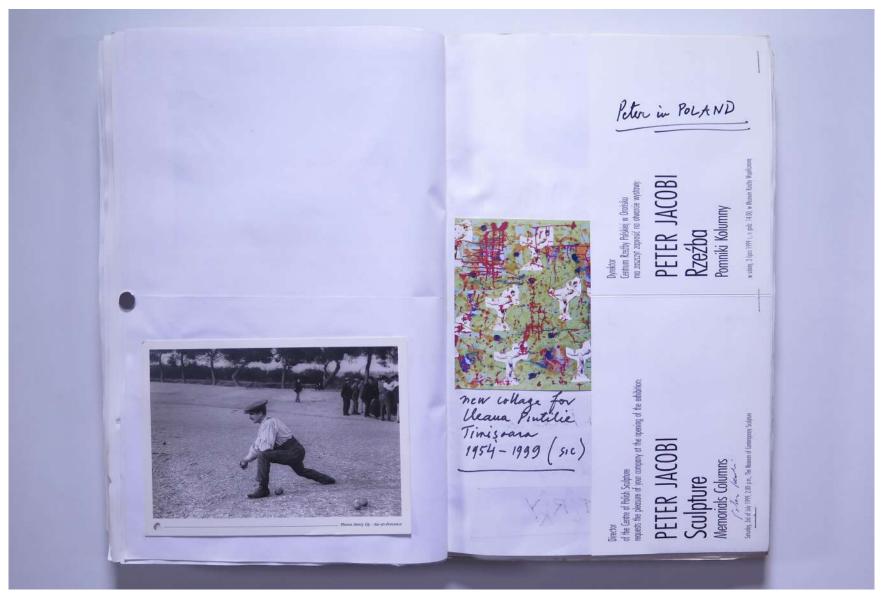
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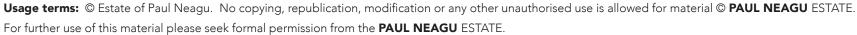
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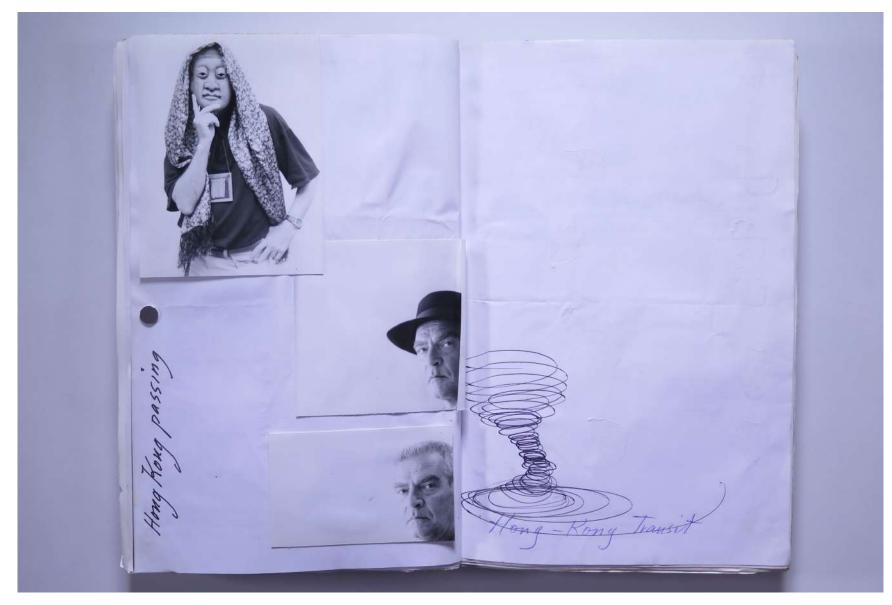
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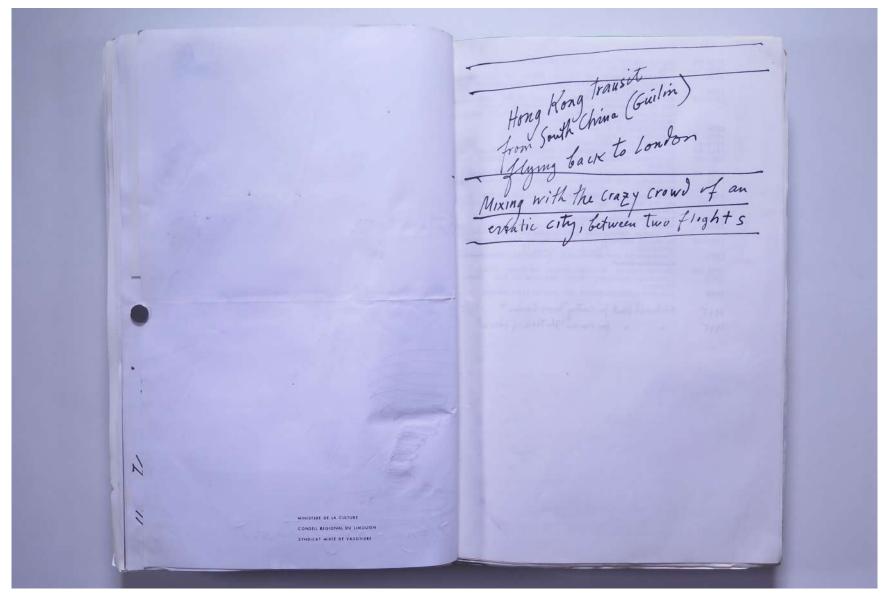
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Reference No. **PNE 110.012**



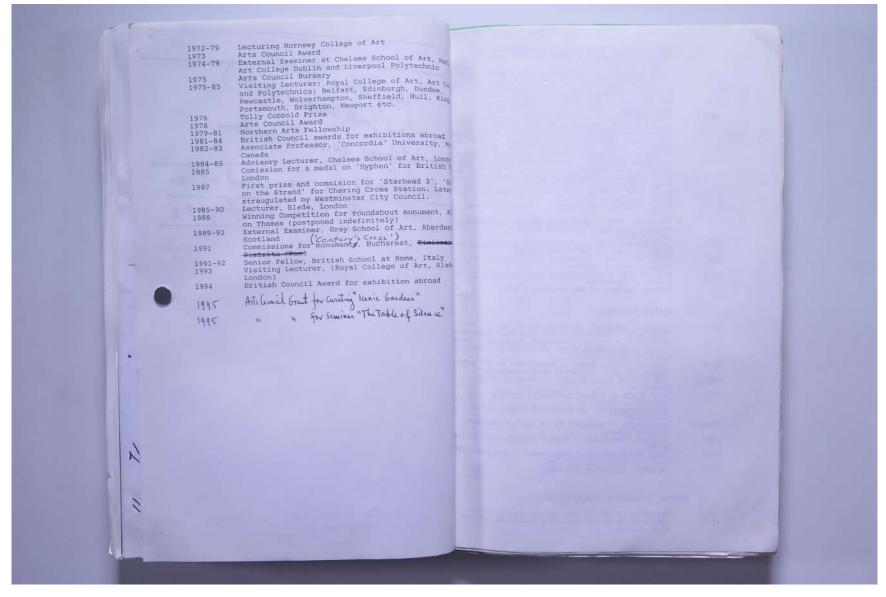
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Reference No. PNE 110.013



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Reference No. **PNE 110.014**



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Reference No. **PNE 110.015**

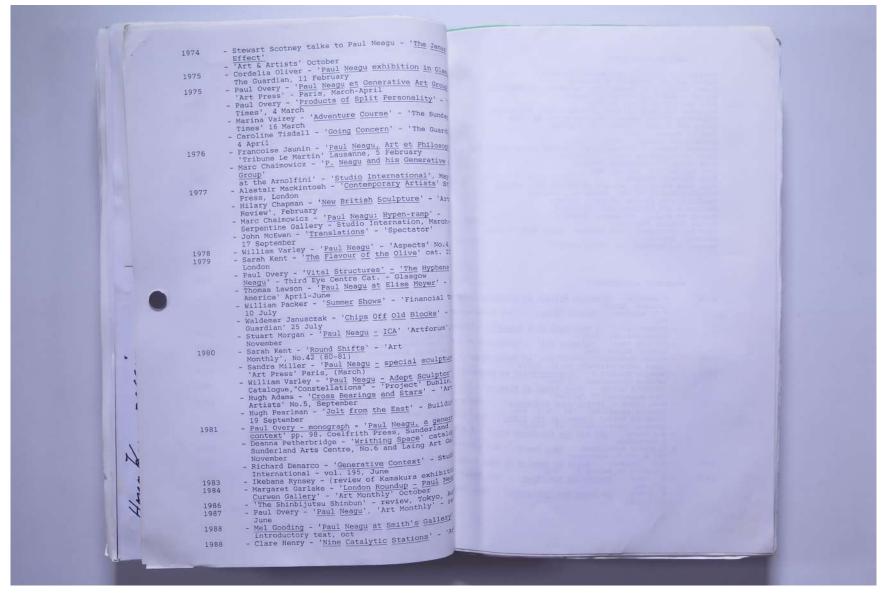
		Sean McCrum - 'Paul Neagu', introductory text,	
		Sean McCrum - Paul Neage , catalogue for Narrrow Water Gallery, Warrenpol,	
	-	N.Ireland, (oct 1967) Marin Tarangul, Mel Gooding, Richard Demarco, introductory texts in the catalogue 'Nine Cata	
	1989 -	Peacock Printmakers, Reagu at Narrow Water David Brett 'Paul Neagu at Narrow Water Warrenpoint' - 'Circa' Nr.44 - march-april Trbs Sunday Times'. 'An Object	
	1990 -	Warrenpoint - Circa Margines', 'An Object 1 Hugh Pearman - 'The Sunday Times', 'An Object 1	
	-	in the Film Arl of Special Babeti, Calin Da. Deanna Patherbridge, Coriolan Babeti, Calin Da. Paul Neagu; 'Romanian Art in Diaspora' - Roman Faldo Hynhen other	
	-	- Cristian Simionescu; interview and Docuents'	
	1991 -	Romania, published by Artist as an Inventor (on Ance Oroveanu - 'The Artist as an Inventor (on Neagu's exhibition at the Art Museum in Birlad Neagu's exhibition at the Art Museum in Birlad	
		March 1001 - Revue Roundine D nicovate de L'A	and the second se
		- Anca Oroveanu - 'Paul Neagu - Alta Al 0/195	
	8	Romania) - Alexandra Titu - 'Paul Neagu or the restructur	
		Plastic Language, Current Romanese Harris	
	1992	(Buc. Romania). - Danielle Delouche - 'Les machines anagogiques :	
	1750		
-	1993	Neagu, Meat units () and the second	
	1994	Richard Cork - 'Sculpture shines in Sunlight',	
		Times, 13 September Several reviews in the Romanian press	
		Several reviews in the remains of the	
		ARTISTS WRITINGS	
	1970	'Objets - Gateaux', Leonardo vol 3, pp. 191-19 'Palp'Arta' (Laborator) 'Arta Plastica' Buchar	
	1974		
	1977	Guide to Generative Arts published of	
	1979	Research Group, London 'Gradually Going Ahead', 'Artscribe' No 16. Lo 'Gradually Going Ahead', No 6 Newcastle	
	1980	The Case of Horia Bernea' - Aspects her	
	1981	'Some Notes on Fuller's Visceral Turmoil	
		'Aspects'Newcastle 'Punk-Baroques 81' at Museum of Modern Art Par	
		'Artscribe'	The second se
	1984-85	Three poems - 'Aspects' No 29, winter, News	
N	1985	(closing issue) ' <u>Hyphen</u> ', Ten years of hyphen (celebration cat	
N		pp.64)	
N	1987	pp.64) ' <u>Deep Space and Solid Time</u> ' essay - publishe ^d Nine Catalytic Stations' cat.)	
- N	1993	'Epagoge' Catalogue statement	
1			
X	A	WARDS, COMMISIONS, TEACHING	
	1971	Residence 'M Karoly' Foundation; Vence, Frand	
	1972	Residence centre de Rencontre d'Artes	
		Nice, France	
			and the second

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Reference No. **PNE 110.016**

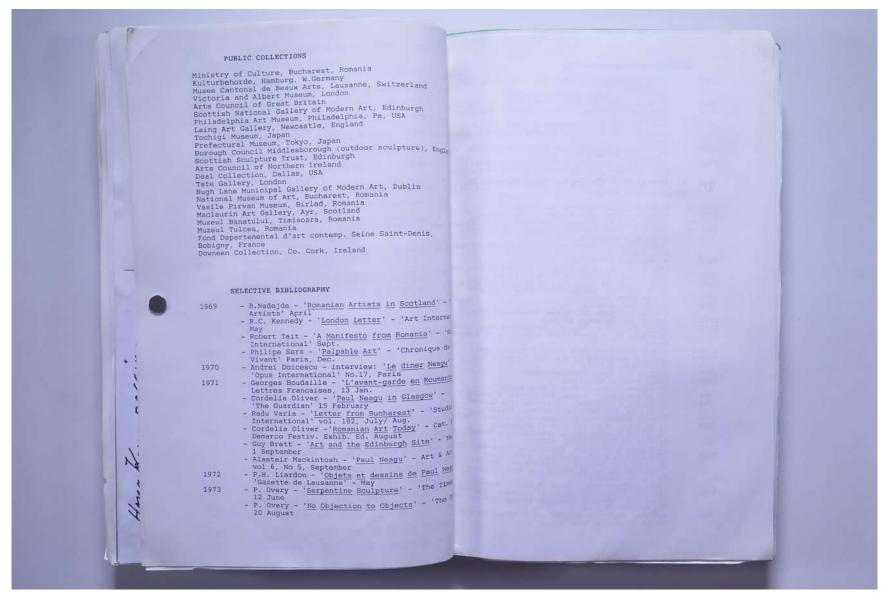


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Reference No. **PNE 110.017**



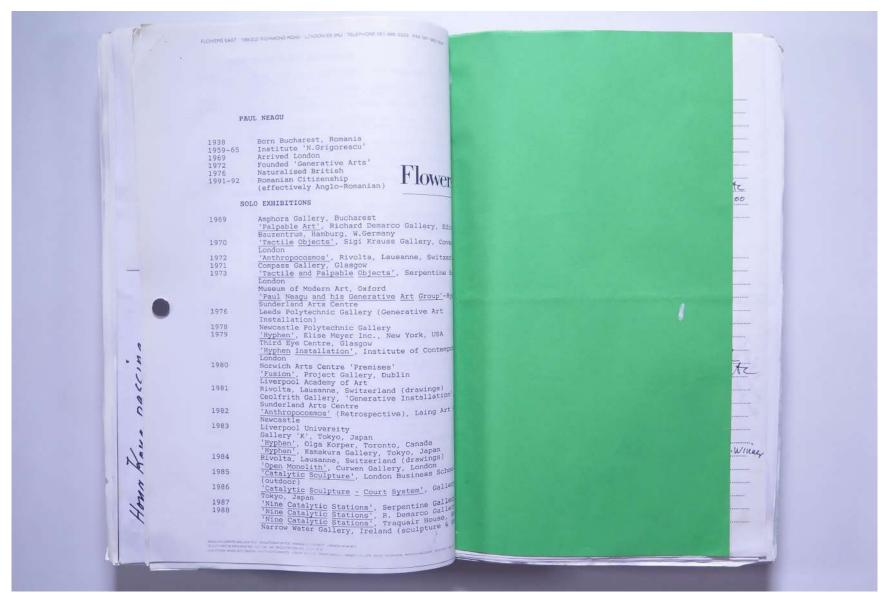
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Reference No. **PNE 110.018**

	sot	0 EXHIBITIONS (continued)		
		'Nine Catalytic Stations', The Minories Galles		
	1990			
		Colchester Gallery 'K', Tokyo, Japan (paintings) First Drawing exhibition (1970-1990), touring, First Drawing exhibition (1970-1990), touring,		
	1991 1992	'Catalytic Sculpture', E.Suciu Gallery, Karler		
	+776	Germany Drawings, The British School at Rome, Italy		
		Drawings 1970-90, Second drawing exhibition to		
	1993	Romania 'Catalytic Sculpture', The Economist Building.		
	1994	'Epagoge', Flowers East, London 'Epagoge', Flowers East, London 'Newhyphen', Galeria 'First' Timisoara (Rom)		
	1994	Mini-Retrospective, Brukenthat Huzeum - Sibiu		
	1995 -	Drawings of atalytic sulptone - Venice Bicanele (the		
	SEL	ECTED GROUP SHOWS		
		Dishand Demarco Gallery Edinburgh		
	1969-76 1971	partie Biennale Parc Floral (Anthropocosmos'		
	1972-76	'Generative Art Gallery', Shaftesbury Avenus, 7th, 9th, 10th John Moore's Biennale, Liverpor		
	1969-76 1973	Serpentine Sculpture, London		
		'Earth Images', Scottish National Gallery of		
	1975	Art, Edinburgh. Whitechapel Art Gallery, London		
		'The Condition of Sculpture', Hayward Gallery,		
	1976 1977	'Six Times', Serpentine Gallery, London 'Silver Jubilee Exhibition of British Sculptur		
		Battersea Park, London ('Battersea - Hyphen')		
	1978 1979	Air Gallery, London LYC Museum, Cumbria		
-		British Art Show, Sheffield, Newcastle, Brist		
	1980 1981	'Mazes' Rochdale Art Gallery 'Wood' Ceolfrith Gallery - Sunderland Arts CE		
1		'Baroques 81' - Musee d'Art Moderne de 18 Vin		
	1980-1	Paris 'Human Condition' Arts Council Touring Show		
	1981-2	British Sculpture in the 20th Century (pas-		
N N	1982	Whitechapel Gallery British Art Today (touring Japan)		
5	1983-4	Tolly Cobbold Exhibition		
2	1984	Yorkshire Sculpture Park ('Edge Runner') ' <u>Time and Space'</u> , Visual Art Centre, Alaska		
ç	1984-5 1985	Sculptor's brawings' - Scottish Aits Collery		
	1988	Demarco Exhibition, Sarajevo, Yougosiavio		
	1989	'4 on Tour', Scottish Tour of Sculpture 'A Spiritual Dimension', Peterborough, Englag		
1	1991			
11	1992	'European Synchronism' Timisoara, Buchales		
.A	1332	'A Blact free the Findland , Rome', Rome, Findland		
2				
		LEast D crance		
1	1993	'Chelsea Harbour Sculpture 93', London (Star		
Y		Manchastan, Showing (Unnamed) at Bayrow		
	1994	Hat Hill Sculpture Foundation, Goodwood		
		Margam Sculpture Park, Wales		

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Reference No. **PNE 110.019**



VISUAL JOURNAL: Jul 1999 - Guilin et China

Reference No. **PNE 110.020**

		PUBLIC ART FILE
Hom Kous saccina	/ S May 1999 Our ref: VUER	Name <u>PAUL NEAGU</u> Home Address <u>31</u> Jackson Rd Studio Address London N7. GES Post Code <u>N7. GES</u> <u>Post Code</u> Home Telephone <u>071. 607.7858</u> Studio Telephone Art Form(s) <u>Sculpture</u> , painting, drawing, prints Media/Range of materials <u>Wood</u> , staulbos <u>Stul</u> , <u>Bronze</u> , <u>cil</u> etc. Price range of your work <u>13000</u> <u>24.000</u> monuments <u>10-000</u> Scale <u>24</u> <u>30.44</u> BRIEF BIOGRAPHICAL DETAILS Date of Birth <u>22. Feb. 1938</u> Nationality <u>British</u> Training <u>Art College</u> <u>Bucharet</u> (Rom.) <u>1959-1965</u> Qualifications <u>Teacher</u> , <u>Sculptor</u> , <u>painte</u> , <u>fecture</u> <u>prit</u> , <u>west</u>

VISUAL JOURNAL: Jul 1999 - Guilin et China

Reference No. **PNE 110.021**

	C STATEMENT (not more than 50 words) See attached go	
	D ARE YOU INTERESTED IN THE FOLLOWING AREAS OF WORK Residencies 25/NO If Yes, please tick the following: Schools Industry Community Treffucers Landscop, Local Authorities Other (please specify) Workshops 25/NO If Yes, please tick the following: Primary Schools Community Groups Secondary Schools Hap Other Professional Groups Unit of the Specific Secondary Schools Hap Other Professional Groups I the Specific Collaborations with Architects & Landscape Architects Site Specific Collaborations with Architects & Landscape Architects Non Site-Specific Building-based work Pree-standing work Land Temporary installations Other (please specify) Addapted Idless WISTING WORKS IN MY Studio Work - See given F SLIDES Please ensure each slide is labelled with your name, the other	
Hona Kowa Dascina	dimensions, location (if a commission): 1. if anyone is interesticil in what is visual 2. my catalogne and cards them I cont 3. Stides, Sorry for my scyticism 4. 5. 6. 7. 8. 9. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 6. 10. 5. 5. 6. 10. 5. 5. 6. 10. 5. 5. 5. 6. 10. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5	

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	"""ould like to give further details please see section F (ii)-	
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1 miles	se to compile very accurate lists of artists with particular specialisations	
4	ance with the Data Protection Act, we intend to enter your responses onto	
	PUBLIC ART FILE	

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שישי צובתצ' השהיוןה והשליווינריוי - פר ושאיורך כת nonpayonon vinny Hu Marc 122000 Milling ITPURT -AF MAAM DOOD unssi umt (suntross ohi an you think might be of relevance (previous commissions, residencies and WERENCE: Please indicate in the space below any previous experience Morkshanding work . Residencies/placements . Workshops Temporary installations . Architecture-related work Collaborations with other artists Permanent commissions ollaborations with other design projessionals/ design teams Sue specific (. Non site specific passasa goleCI/PRACTICE Please indicate the type of commissions in which you are noticitation . Other ngised is2/silistafiy . YngargilleD\gnirellel . Deilelsgn Protechnics • Electronic Media • Photography • Film • Video ewellery . Water Sculpture/Features . Ceramics . Textiles . Light Grawing . Furniture/Woodwork . Mosaic . Glass . Metalwork Sninisenter (Privironmental Art (Printmaking Cainting uipture (including relief) . Murals . Architecture . Land Art e indicate one or more (up to 4) specialisms which apply to your work: SLIVE WEDIV STAA JAURING STAA JAURE ARTS read indicate which term broadly describes your main area of

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Reference No. **PNE 110.024**

at			
	E EDUCATION: Please list courses in higher or further education you have undertaken which are relevant to your work as an artist: undertaken which are relevant to your work as an artist: undertaken which are relevant to your work as an artist: undertaken which are relevant to your work as an artist: Year Institution Course/Qualification Year Institution Course/Qualification 1959-65-hostilate of Becaux Arts - N. Grigtree an -Buchar Roman		
	 F (i) STATEMENT cultural or other influences on your work (continue on separate sheet if required) Julio Le Parc PKICE, Nerdsen, Kall, Sort, Park, BRANGUS, J. Nerdsen, Kall, Madrid, Mendriau J. Smith, B. Hepworth, H. Morre, R. Son, Madrid, Bernaud, Canana, Batthus, K. Popper Sic), Main A. Kostler, Stands la Craz, This Burhard, Headlitus, Beta Gesetion A personal Details. 1972 - have founded the Generative Art Group - 1972 - have founded the Scherative Art Group - 1972 - have founded the Scherative Art Group. 		
e ur os	G SLIDES Please ensure each side is labelled with your name, the of AF work, medium, dimensions, location (if a commission): Contraction 1 2 3 4 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	5	
Чона Коил па	5: 6: 7: 9: 10: 10: Registration on Artille is at the discretion of Public Art Commissions Agency. Slides and the Agency Slides may a construct on the Agency for lectures and conference presentations, or other non-profit educational events Declaration J understand that the information on this form will be entered onto a construction of the Agency Slides may a construct on the Agency Slides may a con	E E	
	database and made available by the Public Art Commissions Agency are Signed Mar (13.8 Jac Date: 22.1 July 1.95 July 31 © Public Art Commissions Dency 20		

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Reference No. **PNE 110.025**

TPS	I belive you have a complete	
111)	The history of 'Starhead'	
	1979 - The first sketches, drawings and sculptures by Paul Neagu for sharp angle star fusion.	
X	1981 - Exhibited at the ICA - London. - Paul Neagu exhibits three starheads at 'BAROQUE 81' - Musee d'An Mus de la Ville de Paris	
3	1980-82 - Proposal for a monumental 12m Starhead outside Durham; Then for Northumberland (Kildare Dam), Northern England - Thirdly, outside Newcastle, Gateshead site.	
11.11	Each time turned down for lack of populist support or fear of the powerig abstract-symbolic content of the sculpture.	
- \	 1986-87 - Neagu takes part in international competition for sculpture in the Staat of Westminster (near Trafalgar Square), London, with re-developed me- pointed star shape, multiplied five times and gradually shifted. First pra- commission won by Neagu's project, designed for stainless steel and pra- (see photos). 	
	1987-89 Westminster City Council and Imperial Chemical Industries (ICI) as main sponsors find themselves short of funds and unable to finance the sculptor (Paul Neagu completes the building of the main stainless steel sculptor own cost). Planning permission is given for the erection of the monare the Strand traffic island opposite the Charring Cross Station, as expected	
	1989 - ICI cannot afford to continue with the funding and the promise of free perspex, which proves too costly, is withdrawn. Eventually, ICI pulls of the project altogether.	WORD
i u	 Members of the original competition jury, representatives of the City^d Westminster and the sculptor agree on a revised 'starhead' monument, a of only three staindes steel blades New documentation and a fresh architectural study are prepared in this respect. A new planning approval is sought from the Westminster City Council itself. 	XX
* 14	 1991 - The new Planning Committee composed of administrators and political without an artistic referent, decide to reject the project from the site an Strand, without offering an alternative siting. The sculptor Paul Neagu with his architect, Dan Stranesco, appeal age decision to the Planning Inspectorate (Department of the Environment). 	A Star
Hore	1992 - Inspector S.F. Ward appointed by the Secretary of State for the Emplo	5 - Cálin

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Reference No. **PNE 110.026**

	Site of the second seco	Hote Water Wenn ENDLESS-ED BRAIN Reting as kind of censor, selecting only Those apprehensions of past that are those apprehensions of past that are those useful for the present occasion. I <u>Henri Bergison</u> ISSG-1941 TSSG-1941
Hong Kong passing		spirituel interpretation of

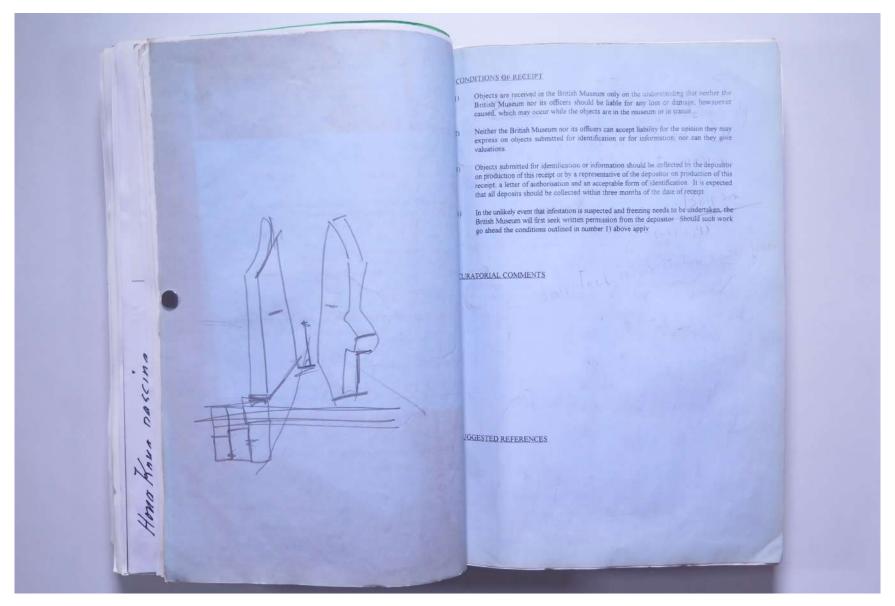
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Reference No. **PNE 110.027**

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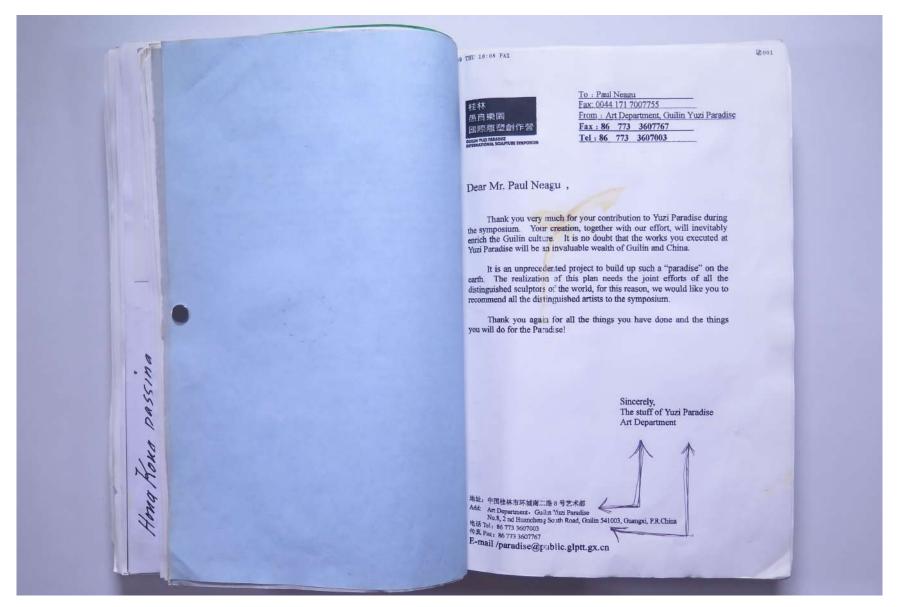
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Reference No. **PNE 110.028**



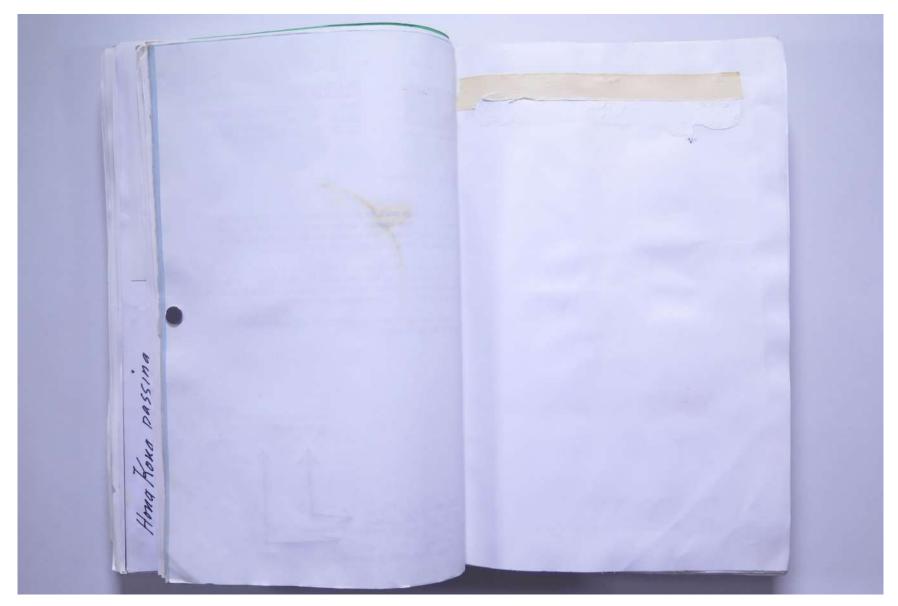
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Reference No. **PNE 110.029**



VISUAL JOURNAL: Jul 1999 - Guilin et China

Reference No. **PNE 110.030**



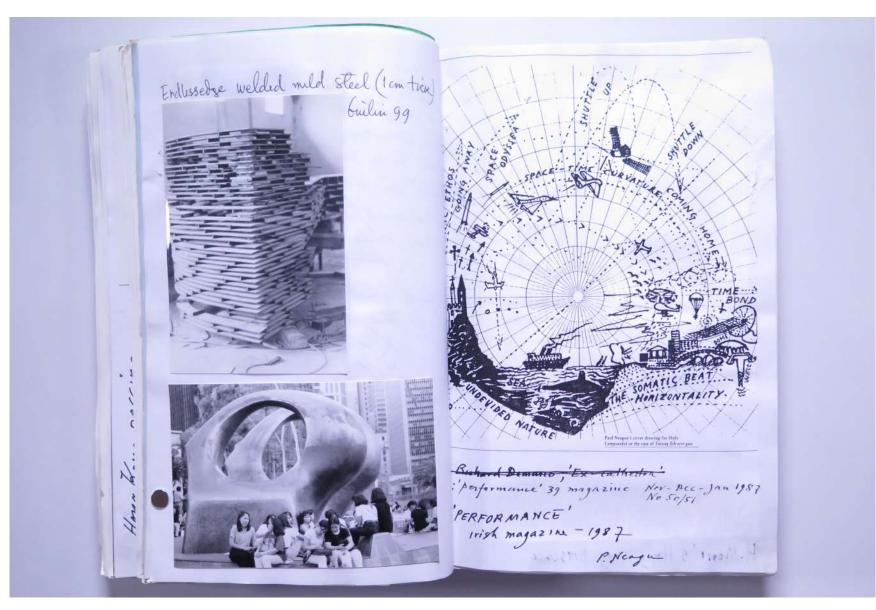
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Reference No. **PNE 110.031**

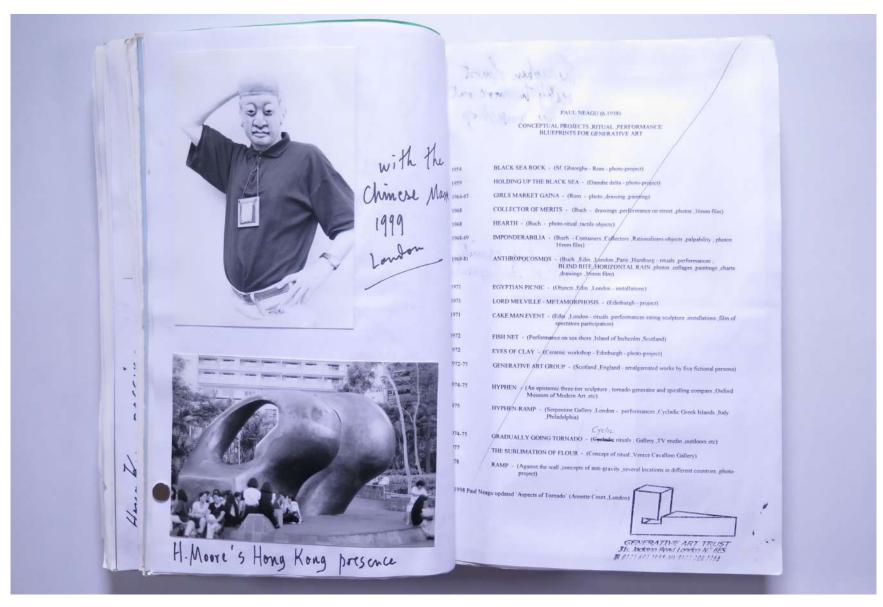
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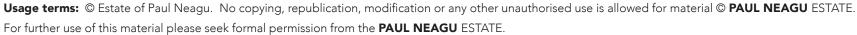
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Reference No. **PNE 110.032**



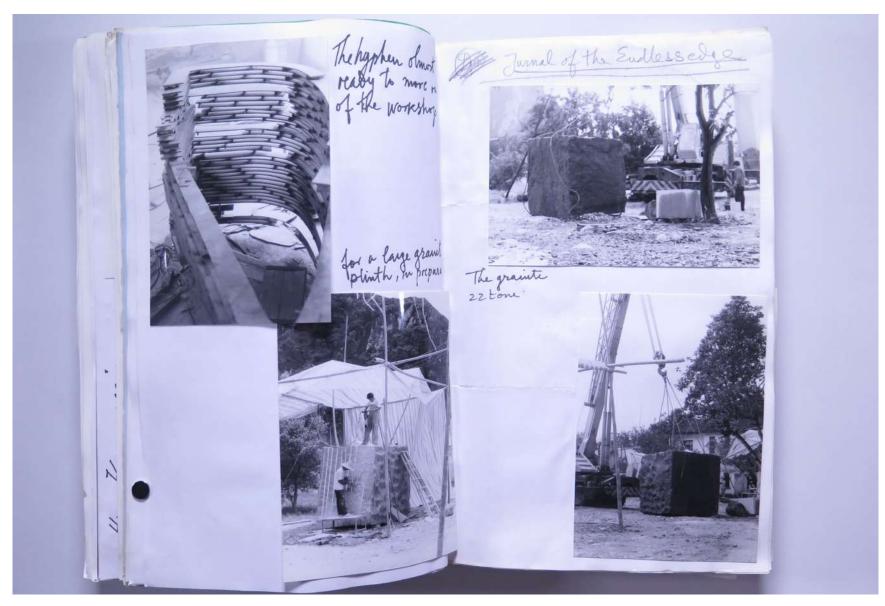
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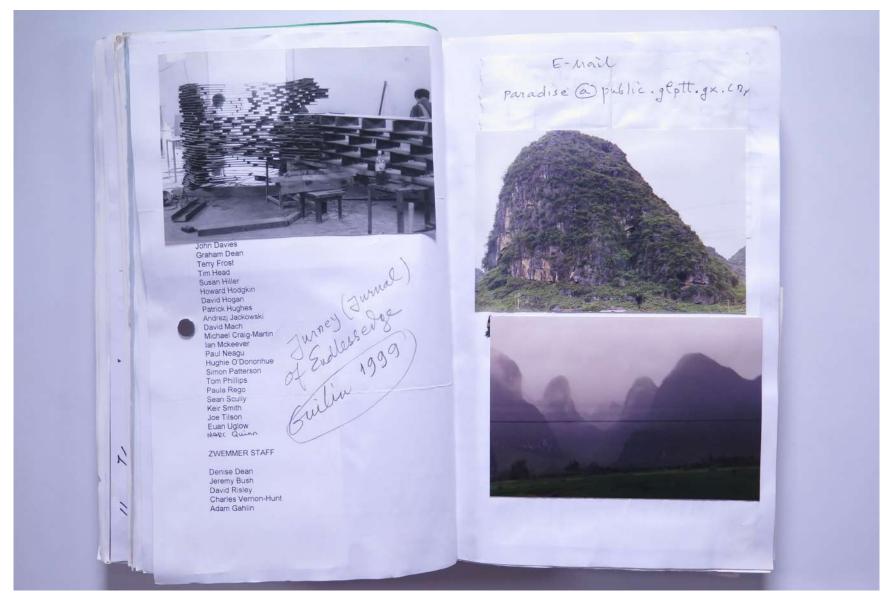
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Reference No. **PNE 110.034**



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Reference No. **PNE 110.035**

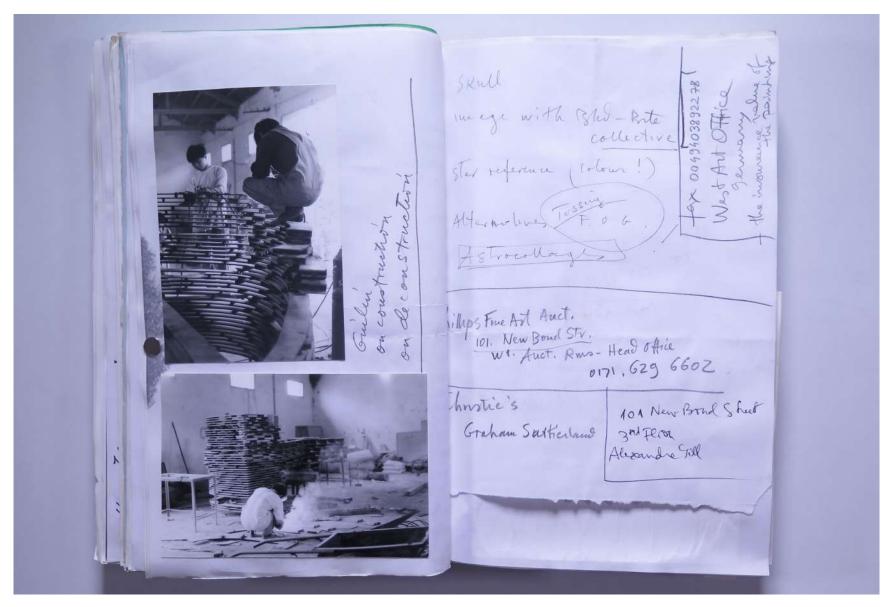


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Reference No. **PNE 110.036**

Endlessedge= HYPHEN-TAO TAO of Hyphen Preamant Gulle LYDIATE 2 Highbury Place, London N5 1QZ 2 0171 226 0437 Fax 0171 226 3601 Edna Weil The Chapell Little Brickhill 14 April 1999 RIK 17 aND NEdua was good to be in touch a point. endouse the art they for your istandian, Paul and I will update when we week for Winds: whan 28 Novil laga, 1 pm. Tower Restantant usal? of Horse Shoot NOON SE. 1. 0171.803.3888 earest torx is Bladdfrians : take exits 4-6; x X with over bladdpians Bridge and Bange House is on the right. you know adound 1 frue. 1 1200 where an even NU (cc. faul Neague

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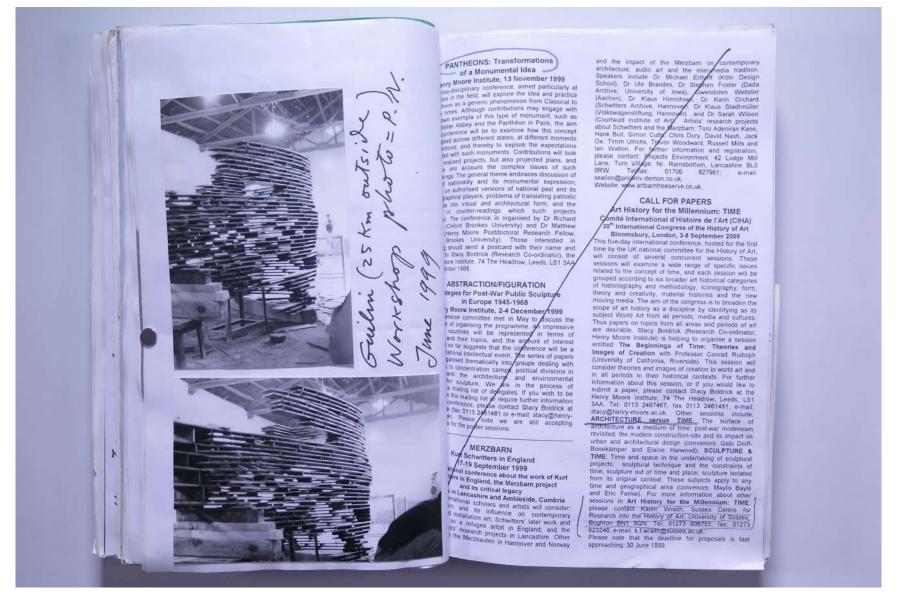
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Reference No. **PNE 110.038**

Revert 19 Revert 19 Mo	Museum of Mankind Burlington Gardens 6 London W1X 2EX Att. SARAH POSEY Tuesday, April 20, 1999
24 h. UNIN 24 h. UNIN 3 × 10 863 596 3560 3734 7985 255 1310 Mrs San	For the acquisition of etnographical Romanian textile items Black woolen Moldavian coat with hood Grey, long-haired short coat (sheperd characteristics of Maramures)
J 350 Nr. 6 Mus. of Mu	White emboidered long peasant shirt (Maramures). White emboidered long peasant shirt (Maramures).
r tur	A 31c Jackson Rd, London N7 6ES.
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VISUAL JOURNAL: Jul 1999 - Guilin et China

Reference No. **PNE 110.039**



VISUAL JOURNAL: Jul 1999 - Guilin et China

Reference No. **PNE 110.040**

June July 1999

ISEN 1363-1152

New Publications DIALOGUES 384 As part of the series of Dialogues

between contemporary artists and the Leeds Sculpture Collections, recent projects by Graham Fagen and Claude Heath, which were introduced in the last issue, are European Constructivism. Everyone accompanied by the following is welcome and the event is free. If you require further information publications. Subversive on the please telephone 0171 636 6032. Side of a Lunatic by Graham Fagen is a narrative text based on an exploration of the Henry Moore Institute and Leeds City Art Gallery. The book is available now, priced £3.50, from the Institute Reception or by mail-order. Claude Heath: Drawing from Sculpture is an edited account of Heath's 2-week residency in the Institute (Forthcoming publication). For mail-order enquires contact Catherine Aldred, tel: 0113 2467467, fax: 0113 2461481, e-mail: publications@henry-moore.ac.uk.

Guide To Work Experience in the Visual Arts: An AAH Student Group Publication The aim of this short guide is to help students initiate voluntary work experience within arts organisations, and is aimed at UK art history and visual arts students, priced £5. For further information contact Andrew Falconer, AAH Administrator, tel: 0171 4903211 or e-mail Sophie Matthiesson, Chair of the AAH Subcommittee sophiematthiesson@compuserve.com

MA Degree Programme in Sculpture Studies University of Leeds in association with the Henry Moore Institute This unique post-graduate course lasts a calendar year (two years parttime), bringing students engaged with scholarly work in close contact with makers and curators of sculpture in order to explore the critical, historical and tpeoretical debates surrounding what Clement Greenberg called this 'mych-eclipsed art' Modules cover obntemporary practice and the history of 20th century sculpture and offer a choice of options on special periods, movements or problems of sculptural history. For further details please contact Gemma Milburn The Department of Fine Art,

University of Leeds LS2 9JT

Tel: 0113 233 5192

KOBRO LECTURE Polish Cultural Institute 34 Portland Place, London 22 June 1999 at 7pm Janina Ładnowska, curator at the Muzeum Sztuki in Łódz, Poland, will give a tecture about Katarzyna Kobro's work in the wider context of

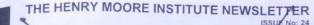
> A Sense of Heaven A visitor's response to

our current exhibition I'd overdone the incense earlier that morning, so it took a while to detect the cinnamon and sandalwood in the ball of hardened dough handed to me when I entered. Hours later, the scent is still there, faintly on my hands, recalling me to the boxwood beads, each housed in its prie dieu. Beautifully presented. Having us open wooden flaps to see them afforded a sense of exposing the mystery akin to opening these exquisite hinged objects themselves. Kneeling before them in my dog collar I felt at first like part of the exhibit, but if prayer is to help make us unselfconscious through attentiveness then the beads began to do their work. And in ways, it seemed to me, corresponding to the two basig forms of Christian prayer. contemplation and meditation.

steady Contemplation: attentiveness of heart and mind; and the beads that contained a focal image lent themselves to such a practice. Meditation: a matter of Imaginative engagement; and for this the more intricately carved scenes came into their own. Here the eye could rove - from the Blessed Virgin collapsing in the foreground, to her pinioned son beyond the heads of the tiny crowd and the heart explore. Just over a century before wealthy fingers prised open these scenes, Julian of Norwich (1342-1415) had a mystical vision. Then he showed me a little thing, the size of a nut, in the

palm of my hand - and it was round as a ball. I looked at it with my mind's eye and I thought: "What can this be?' And the answer came, 'It is all that is made.' To hold these rosary beads in prayer - the touch, the sight, the smell of them - may have given an intimation of such a mystery.

Nick Howe, Vicar of Holy Trinity Church, Boar Lane, Leeds



MOBILE INSTITUTE

from the cit 1997 the architect Jeremy Dixon was asked to revisit the Henry Moore from Long £23 of rear mutute to look at expanding the accommodation for our library and archive ctions, and at broadening the understanding of the building and its 345 484 950 ast chance to an ites by its visitors. This has involved Institute staff in a long review of our Katarzyna Kes roes, their rate of growth, their optimum storage, and pattern of use. We hope that

Unit a sulting plans will not only provide from for growth for the collections, but also help Kobro's innovative of the various components of the building for its visitors. Public access and reception from the 1920s trom the 1928 and access and reception been brought transferred to the library will be substantially improved, a dedicated archive reading area will be Museum in the south corridor, artists' files will be installed in the North corridor, off which will open a exhibition celeralize and video viewing room. The computerised catalogue will be relocated to the East of the artists tin y where three IT stations will be set into the well. This is something of a reversal of the complete exiting pattern, the corridors will be more actively used, allowing for greater tranquillity in the three whose work has a patient, the control of will be more actively used, allowing for greater tran-the West in size froms. This summer work begins on the plan put forward by Dixon Jones. the last ten yes

Complete closure from June 28 inclusive

for a new southing the month of July the for a new southing will be completely closed to the public while contractors re-fit the Reception area and begin Special Exhibitit the first floor. The display of publications and information in the Reception is to be A Sense of Hed. The bulk of the re-fitting takes place on the first floor, and this also entails a complete A sense of office accommodation. Everyone will be moving, and perhaps more than once, during the Carvings for P. We will thus need to ask a certain forbearance from our public in terms of our finding Until 27 June 19 and responding to enquiries. Material from the archive will be re-housed throughout the re-A small exhaustrial visitors to the archive are asked to avoid July and August, but some access to the devotional until new be possible off the promises. Enquiries should be directed to our Archivist, Adeline van devolution of More general enquiries/should be directed to Stephen Feeke who is overseeing the

DIALOGUES 3 Graham Faget

chance to

Henry Moon 74 The Heatro

Leeds LS1 14

Open daily 10.5

(Wed until spre

The Henry Move

the centre of

Leeds City An

Information

Partial access in August

Henry Moore welle month of August partial access will become possible. Although work will continue on the Henry two solutions and be access will be accessible. Although work will continue on the and Leeds child the two main reading rooms will be accessible. Readers will unfortunately experience and Least the main reading rooms will be accessible. Readers an energy he available for Claude Heat Tuption and a degree of noise, but the bulk of our books will once again be available for clauer source and a degree of noise, but the bulk of our books will once again be available for study gained our Libraran, Denise Raine, should be able to respond to specific enquiries regarding. y. The archive collection will remain elsewhere. The artists' files and slide collections will

Warburg reports his prior to their re-location. During this time we have invited the American artist, burge BLUM to install her ongoing project, MOBILE INSTITUTE This project, arst installed in

Contraining or install ner ongoing project, MOBILE INSTITUTE In another, respending to the a need a airch, is designed to travel from one institution to components as appropriate, the dot a given place at a given time, shedding and accreting components as appropriate, the sources Parker from ^{bill}ie Leeds it will provide visitors with a degree of access to our galleries and resources. object series the of enforced mobility Viewing by heephone prior to making a visit:

and Archive Enquiries. 46 9469

orded Information (with details of current opening arrangements)

w/843158 The Hend

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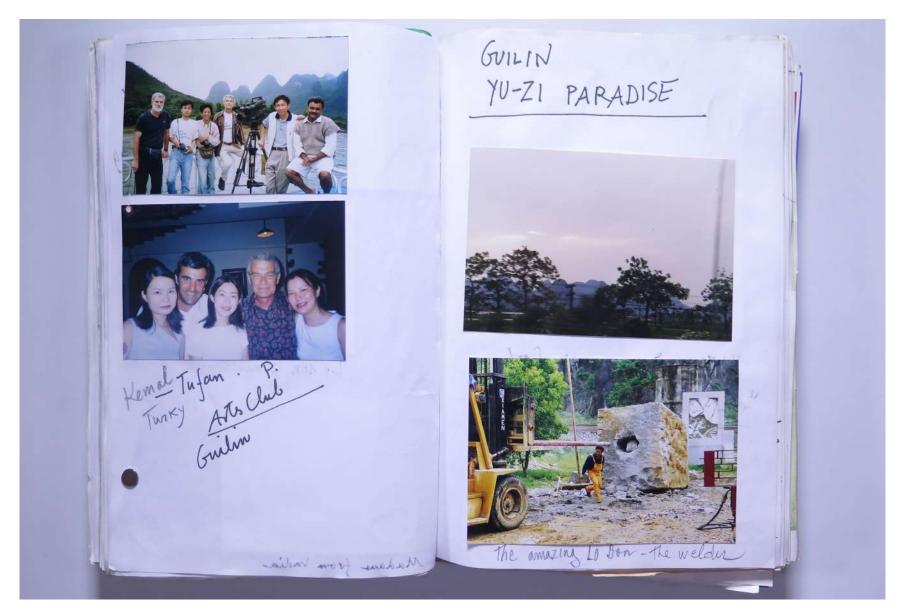
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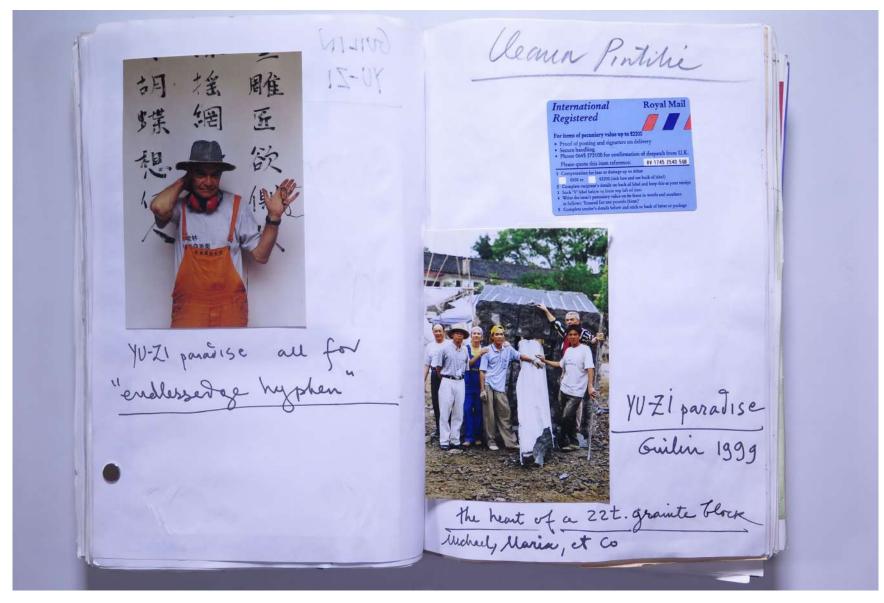
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Ileana tel 31.05 17 Putilie Drays Paul, 31.01 1999 mult truling set the change parter fitopropile- cont care mi le ai thimis cu anii '50 - '60 - '70. Treeline turisese as the consider prante a credice sint passers appresser 2 I acesta dorese no organizary value performance game 3 - a trin ed Ne - 1 yourture some agtigt inci his Formentare) of in access hope a capacity artiva - documentation Advaniand a Rea in A put commission " Descan doite and primit prioritaria perte costaloguel acetar egypti pe care trabie re-l'termin - traperese quime i represe trie. Pentur accosta a den re term cit an unitarele - documentaite patepropre san dije N.El paralise pe care encional se le retriemes dace imi slumalezi, dayste and Suitin 1939 he tale incepted des ale du - m text autolographe despre auto ani , despire aceste preservier tale (in from of duce ai The heart of a 22t. Juni non dace pot no- 1 schill 4 Maria et Co

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- un c.v. concentrat quind man advanile 200 alte commune canen (at in explose) Ag area movere de acest maken prime place 15-20 innie 1- auget , vis at Romania de stranget de les De asencence pinter esposite (whi theatation of the control of th a aboline barni prenter petoprati core » "puter equine (de metric) a total de improv metric) a total de metric) a total de metric) metr admile take. The trimit alchurat concepted and tante administ quino dente no matchale care man man pata hi an face placene se priva le vermiseri - are to a acclered him an pasticular (13.17.00-1949) " eventual se faci a prepentare trad he insuch aite aver into protectic on drapositive sam on Crept as an puter solicity of rigare le Prikole Council pentin à se veling ? A stept an mensedare nortente Te allotter a agters ai me be Hame

ACTIONISMUL ÎN ROMÂNIA ÎN TIMPUL COMUNISMULUI

MOTIVATIA ALEGERII TEMEI

Expoziția Acționismul în România în timpul comunismului urmăreste recuperarea unor importante momente ale artei românești contemporane și corecta delimitare a cadrului politic și ideologic - al perioadei comuniste - în care aceste

enuntate a fost rar menționată înainte de 1989 sau nu a făcut obiectul multor studii de enunțate a fost rar menționată inaurite de 1969 sub île e 1969 sub île a specialitate, este imperios necesară îl vederea constituirii unei arhive vizuale redate astfel specialitate, este imperios necesară îl vederea constituirii unei arhive vizuale redate astfel

METODOLOGIA STRUCTURĂRII EXPOZIȚIEI

Expoziția Acționismul în România în timpul comunismului își propune abordarea acestui subject mai întii într-o desfășurare cronologică și apoi, în acest cadru, gruparea acțiunilor în funcție de interesul artiștilor pentru anumite teme. Astfel vor lua naștere două nuclee împortante acela al anilor '50 -'70 și cel al anilor '80

Contextul anilor '50 este poate cel mai interesant și mai greu de reconstituit și nu oferà un material prea consistent. Principalul actant a fost Paul Neagu în diferite acțiuni realizate la Marea Neagra ("Black Sea Rock", 1954, Eforie Sud sau "Holding up the Black Sea", 1959, Delta Dunării etc.). Anii '60 aduc o multiplicare și o diversificare a actionismului prin apariția unor artiști precum Ion Grigorescu, Ștefan Bertalan, Constanțin Flondor, Mihai Olos, care încearcă noi modalități de exprimare folosindu-se de corp sau realizind un fel de environment prin utilizarea unor elemente din natură sau a cotidianului devenit o realitate artistică dată. Aceste direcții tematice se concretizează în anii '70 cind lucrul in grup a artistilor de la Sigma (Stefan Bertalan, Constantin Flondor, Doru Tulcan » uneori a foștilor lor discipoli - Josif Kiraly, Sorin Vreme etc.) crează o adevărată emulație în Timișoara (a se vedea și experimentele făcute de Bertalan cu studenții de la Facultatea de Arhitectură din același oraș - "Leonardo. Spectacol pentru public"). În acest back ground se vor nominaliaza actiunile cele mai interesante de grup ("Actune peniru Saptamina artelor plastice UNESCO", în care într-un happening colectiv au fost montate

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și apoi distruse niște forme gonflabile dispuse în Galeria Bastion) și cele individuale ale ${\rm la}$ și apoi distruse nare ionae godinare cu o plantă de floarea-soarelui"), ale lui Flondor Bertalan ("Am trăit 130 de zile cu o plantă de floarea-soarelui"), ale lui Flondor Bertalan ("Am trat 150 de zie de Santa efemeră în Pădurea Deia", ambele în 1976 j. Tot în această perioadă vor fi prezentate acțiunile cu tentă socială ale lui Mihai Olos ("Formație steag" sau acțiunea cu minerii și lingourile de aur.) sau replici ale condiamului invadind creația lui Ion Grigorescu ("Bucătiria" sau "Artă într-o singură cameră") sau comentarii sociale ("La închisoare"). Intervențiile în urban - manifestări publice spontane și neautorizate - aveau și ele un caracter de comentariu social apelind la un public intimpliator și nepregătit. Paul Neagu "Colector de merite" Tema corpului este folosită fie ca o provocare a unor subiecte tabu (Ion Grigorescu), fie ca o cercetare legată de amprenta personalà, de urma artistului (Geta Brätescu) Sfirșitul anilor '70 aduce o adincire a cercetàrilor personale ale artistilor fie legate de o interpretare a unui contexi politic devenit și existențial (Ana Lupaș "Pregătiri pentru un mormint rotund", 1978) sau a unor cercetări formale asociate cu unele trăiri subiective, interioare, cu amintiri devenite si ele fragmente existențiale (Constantin Flondor "Studii de percepție prin modelarea fămii", "Relief pentru o nostalgie", "Cernere și plămădire, decembrie") sau de găsirea unei punți între diferitele spații culturale în ciuda rupturilor provocate de regim (Mihai Otos "Hommage a Rilke")

Cel de-al doilea nucleu al expoziției va fi alcătuit de contextul artistic al anilor '80. în care se întetesc comentariile sociale și politice asumate de către artiști cu trăm existențiale. Multiplicarea interesului pentru performance, ca un gen artistic sustrăgindu-se constringenlor oficiale (libertatea alegerii spațiului și a publicului, adesea eliminat) a condus chiar la constituirea unor mici grupun de tineri artiști în diferite colțuri ale țării Aici ar figura actrunea lui Alexandru Antik din pivnita farmaciei de la Sibiu, grupul de actioniști din Sfintul Gheorghe și eforturile lor disperate de a crea un eveniment artistic la Lacul Sfinta Ana (cu Uto Gusztav) și avindu-l ca mentor pe Imre Baasz. Un alt grup creat ca o formă de solidarizare în acei ani a fost grupul "Atelier 35" de la Oradea avindu-i ca protagonisti pe Rudolf Bone, Dan Perjovschi, László Ujvarossy și pe Sorin Vreme, ca membrii cei mai cunoscuți, în fine un grup asociat doar temporar la București i-a reunit de citeva ori pe artiștii Dan Mihâlteanu, Wanda Mihuleac, Dan Stanciu, Teodor Graur, artist care va evolua treptat tot mai decisiv spre actionism ("Complex sportiv", 1987). Nu în ultimul rind semnificative pentru continutul lor politic și social asumat, ca o stare interioară de nevroză, ar fi acțiunile Amaliei Perjovschi "Testul somnului", 1988 și "Anulare", 1989 Expoziția ar avea, în desfășurarea ei de-a lungul timpului, cite două cronologii

Expozita ai avea, in destapararea ei ue-a inigui impane, evenimentelor artistice afișate în săli și care ar înson-o pentru ficcare deceniu, cronologia evenimentelor artistice oficiale din Româna și o cronologie a evenimentelor artistice internaționale.

Reava Pontilie 23 Innie 90 24 imag. Colorate - cack 10 t. imag-computer/laser anchive 6 - colour Compact 80 imægini despre spontanel Intimplari 50⁵-60⁵-70⁵ vomeaza citera texte 2,3 pg plic separat Valoarea asigurira \$ 597(!!) De expus grapat Cele colon ar merite înramare Cu video, filme, me cred Ca La video, filme, me cred C

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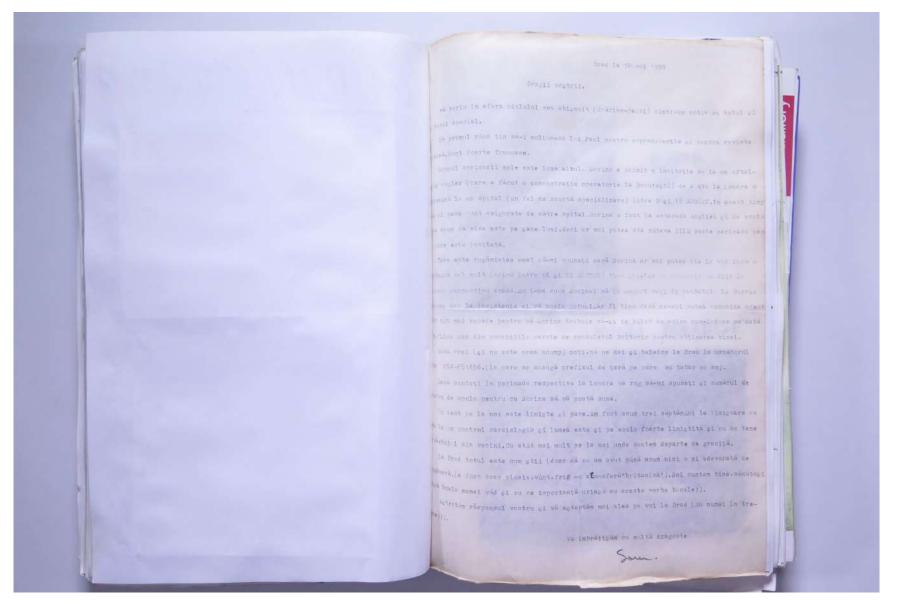
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May-June 99 GUILIN Summeden

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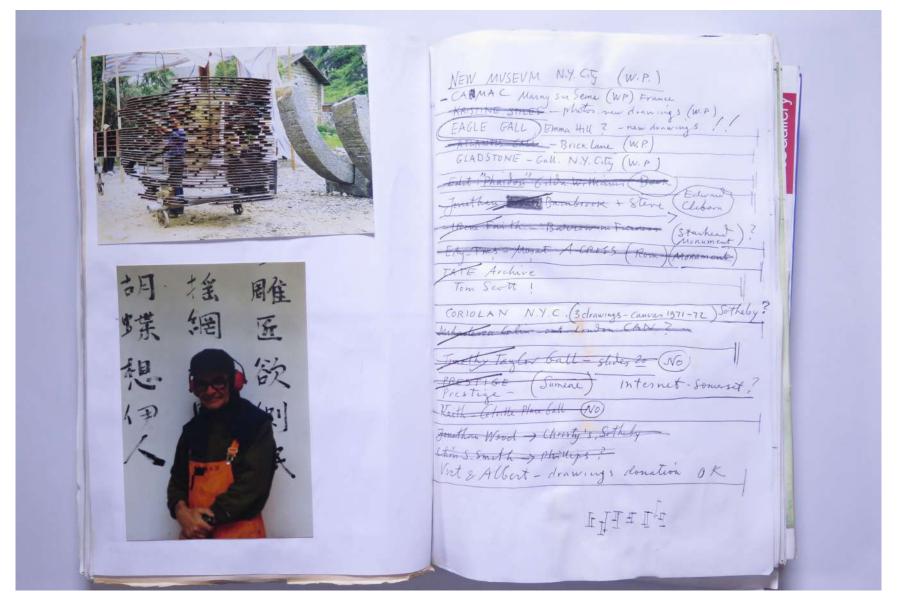
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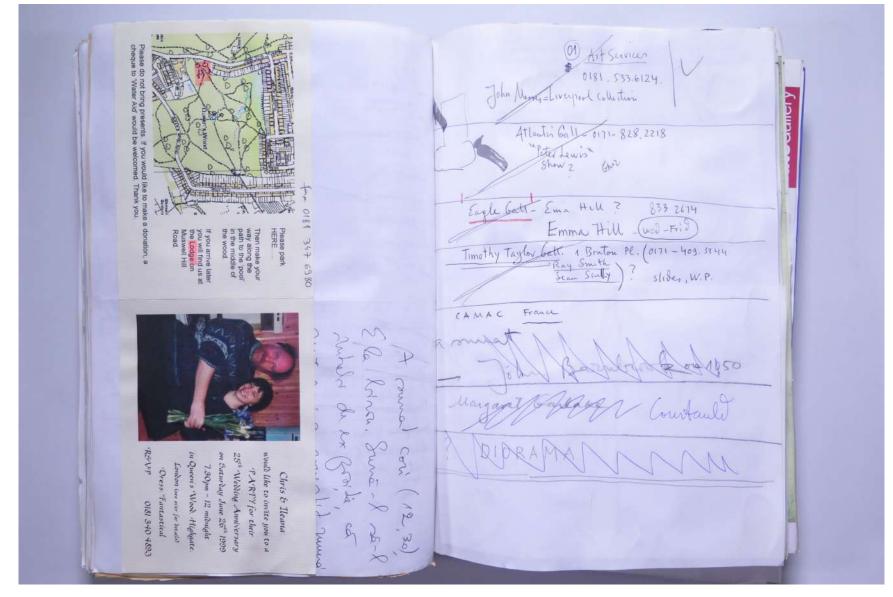


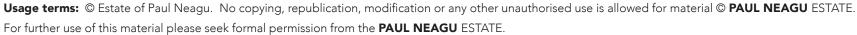
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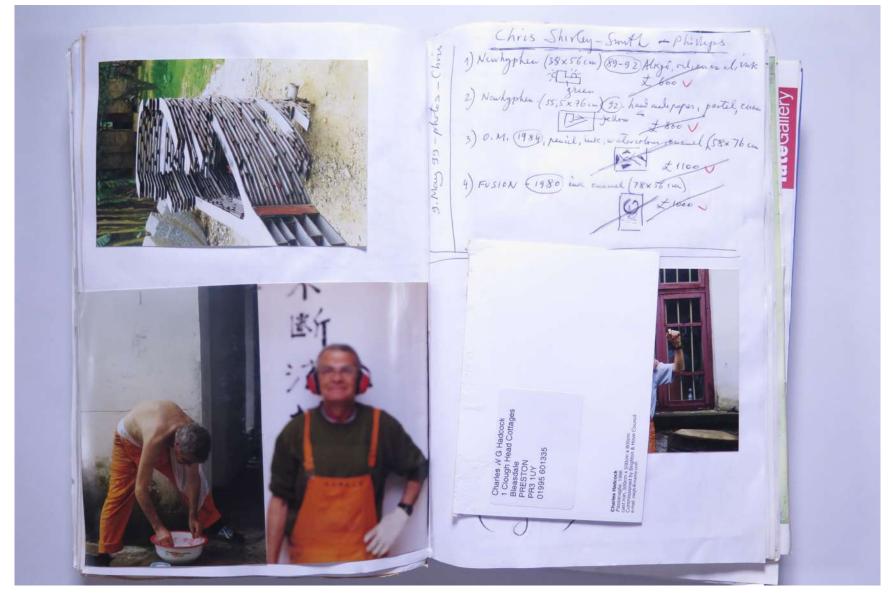
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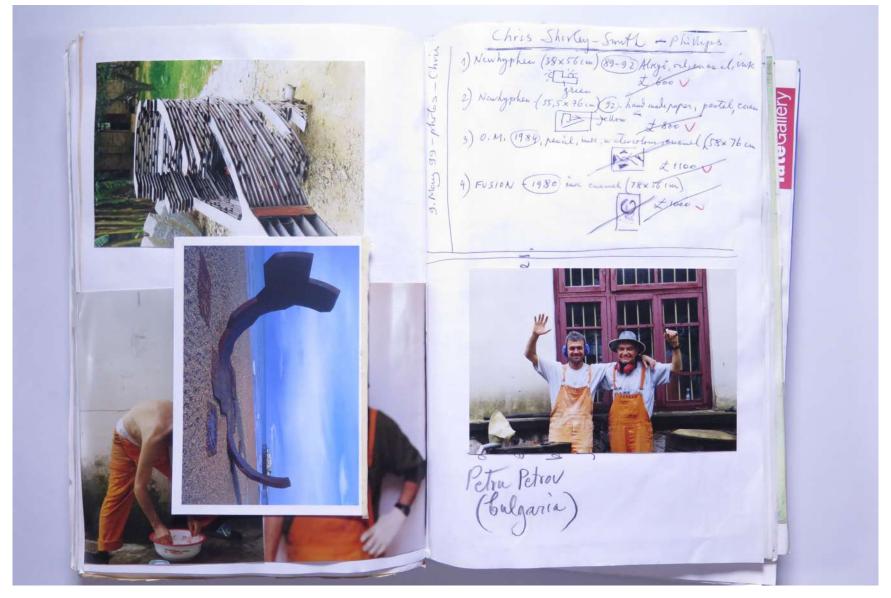
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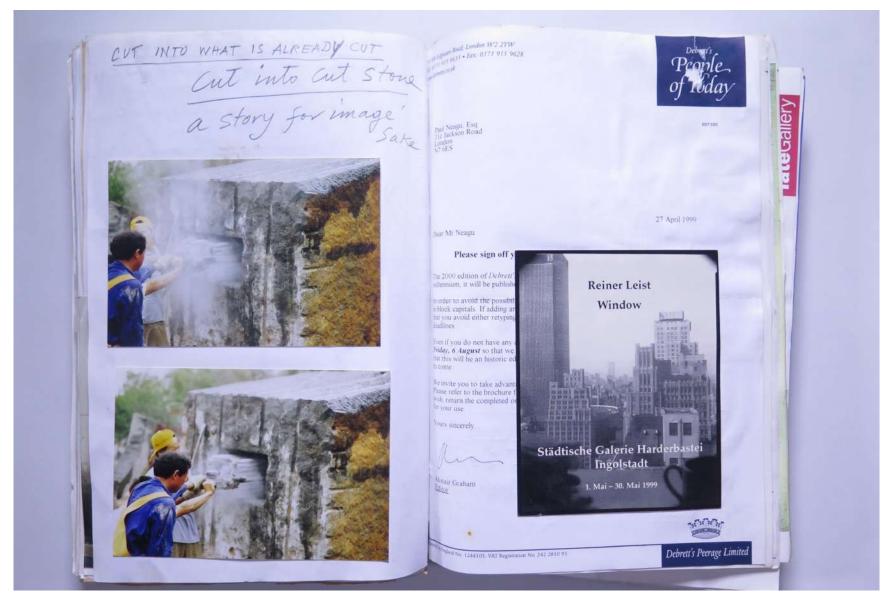


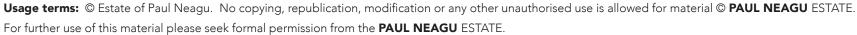
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Reference No. **PNE 110.056**



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Reference No. **PNE 110.058**

IE HENT *1.) is, at its simplest, particularly and as we mi/May 1999 N 1363-1152 Sensation in History aregallery Dialogues A Sense of Heaven: 16th Century Boxwod Carvings Dialogues is a series of on-going 10 May - 27 June 1999 commissions inviting contemporary and exquisite display, selected by Frits Scholten of the Rijksmuseum. artists to interact with the sculpture includes a silver pomander and three single prayer beads, a full and library collections housed in and a miniature altar carved in boxwood. The display in the Special Exibit Leeds City Art Gallery and the will emphasise the objects' stimulation of the senses - touch, sight and Henry Moore Institute The series as well as recalling their original purpose as devotional artefacts. Each continues with two projects by Glasc based artist, Graham will be placed in specially designed display cases that recall a 'Prie Dieu' Glase the viewer kneel down in a Claude Heath, who Magnifying glas > n has chosen the and the room in 14 14 - uting point through the display will JY it n and Reindert Falkenburg. s lore the different the Henry Moore Abscissio infinity = abscission of that wich is infinite Leeds City Art cornelia Parker at the Warburg Institute 28 May - 27 June 1999 cusing particularly on Henry Moore Institute invited Cornelia Parker to make a selection of wu sel information retrieval. warburg Institute to coincide with their conference Sensation in History Fager has written a book which a logical process using successive exclusions of the inequicable m ways Comelia's selection might be seen as a contribution to that can be obtained from the library mice, in the voice of one artist, about ways of representing the five As the narrative unfolds within the especially in the wake of the initial sensation. Her works are signs, and text, visitors are taken on a journey ers, but also very much filters which both lead us back to the original through the two institution and lead us forward as new works of art. She explains: whereupon they encounter a series for the purpose of determining keided Object' is an ongoing series of small works that function together of unexpected 'objects' in the ixey. The body is ephemeral, an exquisite corpse composed of the senses. public spaces. The extent to which serks are very quiet visually, but seek to provide a mental catalyst. The a true . visitors engage with these 'objects' if a offen not an object at all, but one interrupted before it has an identity, s influenced by the book-work and COSINUS Conclusion or studue left over from making one. the level to which they are witk can be viewed by appointment only. Please contact the Warburg http://di.tel.0171.862.8949. prepared to probe the Henry Moore N.Y. Sotheby the classification Institute Library adivision Working directly from sculptures in of a subject the collection over a two-week **CONFERENCE:** Sensation in History (1400 to the present day) Warburg Institute, 22-29 May 1999 residency at the Institute, Claude Henry Moore Institute and the Warburg Institute have co-organised a Heath has made a series of drawings which have been nce which will examine the history and representation of the senses from produced in the dark using only the to the present. The conference will include papers by Johannes Roll FOR Tonathan Wood sense of touch. Selected by the ture and the senses), Frits Scholten (tactile traces and Adrian de Vries), curator, Heath has not seen the ne Göttler (on Reformation Iconoclasm), Reindert Falkenburg (scent and objects from which he has been François Quiviger (posture and figures in Renaissance art), Claudie working. The drawings record his e (on emblems), Phyllis Pray Bober (Renaissance culinary principles), FISH wood, gesso (1987) (125×62×62 sensory and perceptual relationship e Curtis (Cornelia Parker in the contemporary context), Stephen Bann with the sculptures, embodied in "pretation of seventeenth century 'curiosity' for the present day), Noga the simultaneous act of touching Y DOUBLE HYPHEN (42×82×60 cm) bolts free will and sensation in the seventeenth century), Constance Classen and drawing A tension exists for scent in nineteenth-century France), Fiona Russell (Ruskin's over-1986 the curator in relinquishing control y). Mark Cousins (psychoanalysis and sensation), Briony Fer over the physical manipulation of + 1200 alion and the assault of sensation), Jack Goody (anthropology and the without bronze balls with bronze balls the objects by the artist. The David Howes (Freud's nose and Marx's ear). Admission to the resulting exhibition is a series of 3500 the will be free. Further information may be obtained from the Warburg images that reveal Heath's sensory on request. Email: mcollins@sas.ac.uk. tel. 0171 862 8949; fax: 0171 engagement with the collection and provide a resolution to the curator's £ 1000 dilemma Anthropas (1977) ppointment to volver to welcoming Dr Stacey Boldrick as our new Research Co-+ 1000 Rilke's hand Both projects will be accompanied Stacey Boldrick completed her PhD on the space of the medieval ± 2300 by publications available from the at Manchester University in 1997 She has developed an interest in Henry Moore Institute. For further 24 Arguments background in medieval studies to move into other areas, particularly information, please contact Dorcas Intemporary art. Stacey is already familiar with a range of academi Taylor, Assistant Curator in the North-West, and we hope that she will work with the institute to Tel: 0113 246 9469. estend our academic network both regionally and beyond

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Reference No. **PNE 110.059**

rateGallery

-nive Collections

Wor nons of works on paper by sculptors ends on 25 April. This display, which includes works by Jonathan Callan, Adam Colton and Claude Heath, coincided with the publication of the first concise catalogue of such works in the collections of Leeds Museums & Galleries. The holdings of works on paper and archive material grows a little each year, and takes two main directions. One is to complement and enrich the historic sculpture collections held in Leeds City Art Gallery. the other is to represent contemporary sculptural practice as manifested in works on paper by younger British practitioners. The Acquisitions for 1998-9 largely mirror these two categories. To complement the historic holdings we are delighted to have been able to secure works on paper by Frank Dobson and George Fullard. Three of Dobson's sketchbooks, along with some correspondence and copies of study photographs will now enter the archive. Four finish, drawings by Fullard will enter the collection of works on paper, and the archive will hold additional sketches and notebook material, and further copy photographs. The first of any works by Kenneth Martin to enter the collection do so in the form of two drawings from 1955-6, recently shown at the Annely Juda Gallery. Alongside these historic pieces we have two drawings by Tania Kovats and a fine group of seven watercolours by Bethan Huws, for whom working on paper has been a core activity in recent years.

Joseph Kloman & the Unknown Political Prisoner Competition

consists of 29 Minutes of meetings and reports, 14 publicity related documents, 7 financial, 10 lists of participants and 67 correspondence relating to the Unknown Political Prisoner Competition/Exhibition (1951-3). Kloman was born as Joseph Trapnell Kloman. He died in Newport, USA. He worked for various organisations in different functions and during the Second World War worked for the secret service. It is not known if he kept any the Management Committee of the ICA decided they to have all but abandoned nature. wanted an international competition to erect a monument to the unknown political prisoner. The composition of the Central Committee varied over the years but many of the founders of the ICA were involved, as were people from the Tate, British Council and the Museum of Modern Art. New York. Funding came supposedly from one anonymous American donor, but it has now been assumed that a section of the State Department was the main source. Over 200 maguettes were brought to the Tate Gallery for the final international selection (1953). The competition was won by Reg Butler (1913-1981, Britain). The exhibition caused furore in the press and the winning maquette was vandalised. Originally the work would be sited at the headquarters of the United Nations but later there were plans to erect it as a counter-monument to the Soviet War memorial in Berlin-Treptow. Funding problems, public outcry, and perhaps the reorganisations of the State Department meant that the monument was never erected. For more information please contact the Archivist, tel: 0113 246 9469, fax: 0113 246 1481 or email archive@henry-moore ac uk

The Art of Journeying nference Report John Haldane is Professor of Philosophy in the Un Body, Script: Contemporary of St Andrews and currently a Henry Moore Henry Moore took place at Research Fellow. Here he describes his project esty of East Anglia between in the late 1960s a number of British artists beg amber 1998. There were explore the potential of journeying as a source of v speakers and over a making. This could be seen as a resurgence of an stence participants, and making this solution of solitary engagement whe shall Mouli (Henry Moore picturesque and the sublime. However, whereas is the Research Fellow at the picturesque and the sublime interests in the s World Art) and his a source of inspiration for the making of work al UEA should be a source of abstraction, the ment of abstraction, the new of culated. Given its size, this figures were interested in the idea that journeying the end all be only a snapshot of what itself be a form of art, or at least that it might not a snapshot of what

itself be a form of art, or at least that it might be a part will be only simulating event. or a unifying context for ant-making. In this respective Causey opened the debate by work might seem to be a version of and and and any causey opened the debate by work might seem to be a version of performance and the conference how much Again, however, the attempt at identification with a puer's work and life is not existing form is at best only partially successful a more municing approach is successful to be a more municipal to be a more more than the successful to be a m A more promising approach is suggested by the far ance proved how strange and the artists in question, principally Hamish Fulon Ride Word's career was in the late Long and David Tremleti, were trained and control sources and by Andrew explored Long and David Tremlett, were trained and continue to and early 40s. Andrew explored themselves as sculptors. With this in mind, a connegges drawings of sculptures from with minimalist sculpture seems warranted. While thes juriod, drawing out Moore's some truth in this association, it too fails to capture and interest in claustrophobic distinctive and essential link with nature and journeying stand spaces. This theme was These artists can plausibly be related to pre-edd up by Lyndsey Stonebridge traditions, yet there is also a sense in which they we a the day, who analysed innovative of a new kind of art-form part-documentations enigmatic 'Crowd Looking at part-performance and part object-making. The designation Object' in terms of anxiety land art' is liable to mislead as much as to inform I server, specifically space during too little to distinguish the novelty of work in starter the Second World War. A journeying has an essential part, and it encourse by Penelope Curtis and Fiona associations, for example with the work of Christo oil on Moore and the post-war The institute has received a small archive relating to Maria, Heizer, Oppenheim, Smithson and Turrell where, however, explored the Joseph Trapnell Kloman (1904 - 1993). The material runs the risk of implying that Fulton, Long and Trate which Moore's later sculpture shared the monumental aspirations of these other foraget with the historic English In fact, the differences in aims and sensibility are game in order to mask the Ms and anxieties of the war than any superficial resemblances.

The aims of my research at the Institute are theorem. historical and critical: to develop an account of the subsists of politics, landscape and ideas and attitudes underlying this important shart are given a refreshing twist in contemporary British art, while also giving attention time of fascinating papers, which initial and subsequent differences between the woll that Robert Burstow's exploration Fulton, Long and Tremlett and to provide an assessed Sattersea Park exhibitions in the institute of Contemporary Art (ICA) in London. In 1951 of the value of this work at a time when British at sets if the politicised notion of the Rar' Margaret Garlake's elegant Instion of Moore's architectural

PhD Research: Dealing with Wheeler - both and in Baal's exciting and

The Work of Charles Wheler PRA (1992 - 1974 Pr) Early and in Baa's exciting and The Work of Charles Wheler PRA (1992 - 1974 Pr) Early on the politics of siting Charles Wheeler's figures for the Threadened and the Merian informational Charles Wheeler's figures for the Threadneeds of the Min and influence in the period of faced of the Bank of England are part of the Min and influence in the period of Charles Wheeler's figures for use part of the meaning influence in the period of façade of the Bank of England are part of the meaning influence in the period of sculptural project he undertook for Sir hether Baker Cow War' was examined by wor Bank, between about 1928 and 1940, and workshandurbesius (who Bank, between about 1928 and 1940, and who washendurbesi (who in alter head of the sculpture in other hatory), and Arie Hartog (who in situ, has generally been ignored sculpture Moore's German context), commentaries. My interest in Wheeler's Bank between the scalar was examined by two commentaries. commentaries. My interest in Wheeler's Bank part of PhD research into his work and career. I have susan Hiller, who discussed most grateful for any help that readers may be det to the 'truth to materials' offer. Have you any recollections. Shine, and Glynn Williams who offer Have you any recollections, and Glynn Williams who correspondence or other archive material relation and Glynn Williams who charles? I would particularly like to hnow the appets of Moore's charles? I would particularly in the public of the host beam of the tertury whereabouts of any sculpture in either public of the start of twentieth century the start of collections. I would be delighted to hear from you later work buried his Contact: Sarah Crellin, Thombrook House, 39 Man Md Paters Corbett was left with the

Thomer, Leeds, LS14 3DX. Tel: 0113 289 3647 289 3675; e-mail: screllin@lineone.net

CONFERENCES

large and diverse conference. He etc.) is, at its simplest, particularly returned to Andrew Causey's point suited to the poster display (c timetre that so much of Moore's work remains in size), and as we should like to unanalysed, but cautioned that a range of perspectives would be case-study research, we wish to necessary if the study of Moore was to involve more than linking him to take further applications. Focused already interesting movements and figures (for example the surrealists) David concluded by urging the Foundation to help improve the estates, government buildings quality of Moore scholarship, particularly through its publications programme. To this end the Foundation and UEA are currently looking at the possibility of publishing a volume of essays based upon the conference Fiona Russell

Kohro Conference

19 June 1999 Leeds City Art Gallery A one-day conference looking at Katarzyna Kobro, her work and the wider context of International Constructivism will take place at the Henry Moore Lecture Theatre in Leeds City Art Gallery on Saturday 19th June. Speakers and participants include Marysia Lewandowska (Goldsmiths College), David Crowley (University of Brighton), Professor Stenhen Bann (University of Kent) Marek Bartelik, Paul Overy and Al Rees (Royal College of Art). For further information, please

contact Catherine McMahon at the Henry Moore Institute. Tel: 0113 2469469

Poster Session Abstraction/Figuration Post-War Public Sculpture in Europe 1945-1968

2-5 December 1999 -The group working on the conference (Charlotte Benton, Margaret Garlake, Kasia Muthesius-Murawska, Fiona Russell and Penelope Curtis) met in mid-February to consider initial abstracts and invite follow-up research. We had a really excellent response from all over Europe to our call for papers. Because of this we have decided to institute an additional poster session, so that we can represent more material as part of the conference as a whole without resorting to dividing the event into parallel sessions. Though well established in the scientific world, the use of posters within the recent Amsterdam CIHA conference was regarded as an innovation. As the kind of material which our conference is likely to throw up (documentary able task of summing-up a imagery, details of commissioning

encourage students to undertake promote this session and are happy to research into the conditions of particular public commissions (in, for example, hospitals, schools, housing corporations) is particularly welcome Proposals should be addressed to Penelope Curtis, at the Institute, by the end of June

Alien form(s)? SOUND>SPACE>SCULPTURE 28 April 10 - 5pm

West Yorkshire Playhouse, Leeds A one-day symposium exploring the relationship of sound and sculpture. The programme of talks, video and live performances and installations will include contributions from Bruce McLean, sculptor, and Eddie Prévost. improvising percussionist Admission is free. For information contact Susan Taylor or Gillian Whiteley at the Department of Fine Art, University of Leeds. Tel: 01 2335260

Women and the Art V id of the '20s and J Friday 14 May 1999, Dr ch House

Kingston Upon ames A one-day symposium hosted by Kingston University in association

with the University of Warwick. Dorich House (1936) is the former London home of the Russian emigré sculptor Dora Gordine. Discussion will focus on the dynamics

of the art world during the inter-war period and the involvement in it of women artists, patrons, dealers, collectors and entrepeneurs in Paris, London and other important European art centres. Issues addressed will be the shaping of artistic and professional identities (both male and female), relations between artists and dealers, and attitudes towards the display and exhibition of an (and particularly sculpture). The keynote speech will be given by Gill Peny. author of Women Artists and the Parisian Avant-Garde. An exhibition of the work of the sculptor Kathleen Scott (1878-1947) coincides with the symp Tickets £25, Students £15. To book, please telephone Diana Lawson, Short Course Unit, Faculty of Design. Kingston University Tel. 0181 547

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NOTICE BOARD Artists Book Fair Saturday 24 April 1999

The 2rd international artists book fair will take place at the Dean Clough Galleries from 11am-6.30pm. Talks by two artists will consider the role of the book work in contemporary art practice. At 2pm, Helen Douglas will discuss the book form and its relationship with narrative when used as artistic expression, and at 4pm Simon Grennan will talk about mass distribution and the viewer/reader centred experience of art. Contact Chris Taylor or John McDowell. Tel: 01422 250250.

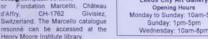
Surfing the Leeds Collections 6-29 April 1999 A display of archive material in the

Institute library, selected and researched by students participating in the Sculpture of Britain 1700-1940 course (University of Leeds Continuing Education), taught by Dr Terry Friedman. The display includes work and related documents from eight British sculptors.

Research Opportunity at the Marcello Foundation

d'Affry.

The Marcello Foundation, based near Fribourg in Switzerland, is the keeper of the studio and archives of the sculptor Marcello, alias Adèle d'Affry. Duchess of Castiglione Colonna (1836-79). Widowed at the age of 20, she dedicated her sho life to her passion for sculpture, formidable challenge for a woma her time and class. Her work reflects both her desire for public recognition as well as a very personal approach to her subjects which, particularly in her later works, foretells he spirit of the fin-de-siècle. After Uree-quarters of a century of neglecy her work has progressively been rediscovered over the past 30 years through various publications and exhibitions. The Marcello Foundation welcomes and encourages research about Marcello and is happy to grant scholars access to students any orks and archives Marcello's n the summertime For preferabl please contact Magnus enquirie nohausen, tel: 0171 937 von W/6 106622. e-mail: 30520 ompuserve.com;



Current Exhibitions: Utopia and Dystopia in the Inter-war Years Kobro and Lipchitz make an interesting pairing, eloquent of the inter-war years in Europe. Born within a few years of each other Kobro in Russia, Lipchitz in Lithuania, their careers could hardly have ended more differently Each exhibition, focusing on the 1920s and 1930s, shows a very differen reaction to the rise of Fascism and different response as regards the responsibility of the artist Lippilitz work, becoming ever more organic, uses Biblical and mythic the nes to express the struggle, personal and political, of the Jewish artist faced with the rise of Fascish. Though

Kobro faced the rise of Hitler and of Stalin just as centrally, and though ultimately her life and work bear tragic witness to per geographical position, her chosen vocabulary maintains a resolutely utopian aspect fuses to portray the in which she r forces of darkyle

Library Refurbishment During July and August the Institute will be partially closed owing to the re-furthishment of the Library and the Archive. We are undertaking this work so as to allow the collections to grow while retaining, as far as possible, the current conditions of open-shelf access across one floor of the building. We will be creating substantial additional shelf space for the book collection, and for the archive collection. At the same time we will be taking the opportunity to introduce additional facilities for reading and viewing archive material, artists' files, slides and videos. The entrance to the library will be reconfigured, with the aim of providing better reception for visitors, and the new arrangements should help to highlight the material and resources on which we wish to place greater emphasis.

Complete closure is scheduled for sometime throughout July and partial closure during August. Visitors should ring 0113 234 3158 before setting out

Bank Holiday Closing Henry Moore Institute Monday 3 May & Monday 31 May Leeds City Art Gallery Opening Hours Monday to Sunday: 10am-5pm

Henry Moore Institute 74 The Headrow Leeds LS1 3AA Information Line: 0113 234 315 Open daily 10-5.30 (Wed until

he Henry Moore Institute a b The Henry Moore Institute a local the centre of Leeds adjacent to a Leeds CIV Art Gallery at adjacent to a from the city rail station Special to from Localor Kings Cress to Leed for the Contact GNER for detail trains Contact GNER for detail

Katarzyna Kobro (1898 - 196

25 March - 27 June 1999 Kobro's innovative spatial sculpting from the 1920s and 1930s ha been brought together by the Museum in Lódz, Poland, for exhibition celebrating the center of the artist's birth. This is the m complete exhibition of a score whose work has been introduced the West in survey exhibitions the last ten years, and offer chance to understand contribution to an international an for a new sculptural language

Special Exhibit Room · Survivals from the Sculptar Studio

Jacques Lipchitz (1891-1972) 18 March - 29 April 1999 A second study exhibition on what sculptors have a them as evidence o process. Maquettes from the if war years show Lipchitz' move at cubism and into narrative sold embodying the theme of strugge

A Sense of Heaven: Boxwood Carvings from # 16th century 10 May - 27 June 1999

A small exhibition of 16" of devotional artefacts, selected Frits Scholten of the Rijksmall Amsterdam.

Dialogues Graham Fagen: 10 May-27 June Henry Moore Institute Library and Leeds City Art Gallery Claude Heath: 10 May 31 Aug Study Galleries Leeds City Art Gallery

The Henry Moore Institute is for the Henry Moore Foundation support from Leeds City Council North Mark



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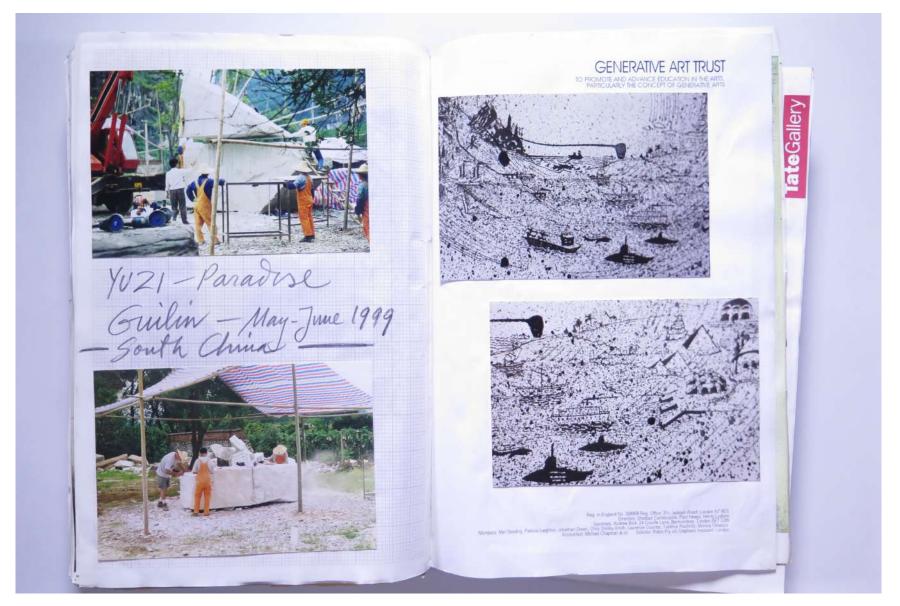
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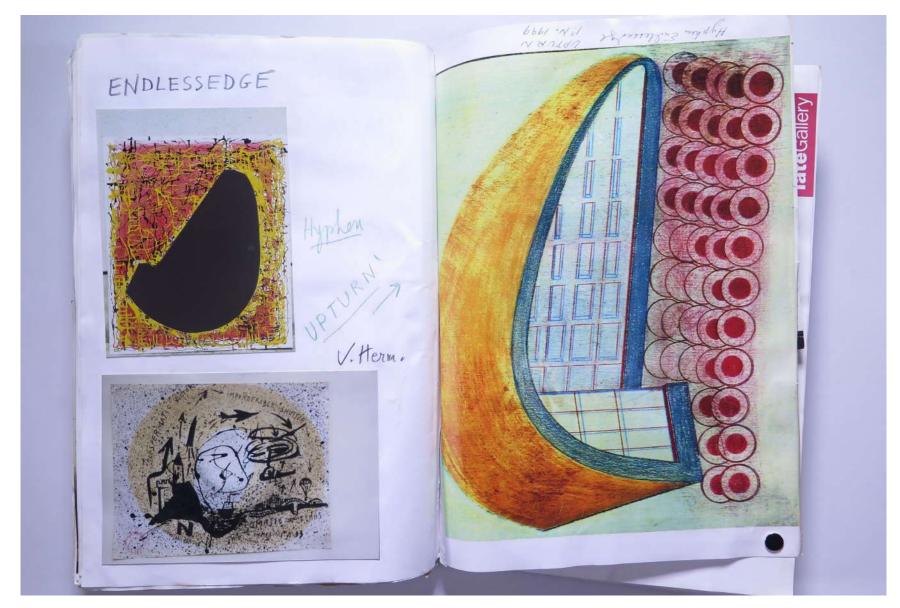
SOTHEBY - New Yo - 3 drawings 1971-	In framed Dia	alogues	3&4	ate Gallery
(LaVinia Calza - Sotheby'	New BYR	SOUTHER !!		ate
JONATHAN WOOD - Sotheby's - 2 sculptures -	FISH eable Hyphin		aud Budy Ga 10-5 Wear	
3 drawings (-R -2	All with the should ?	NAL-	C H Ineries, L ust sum t-s	
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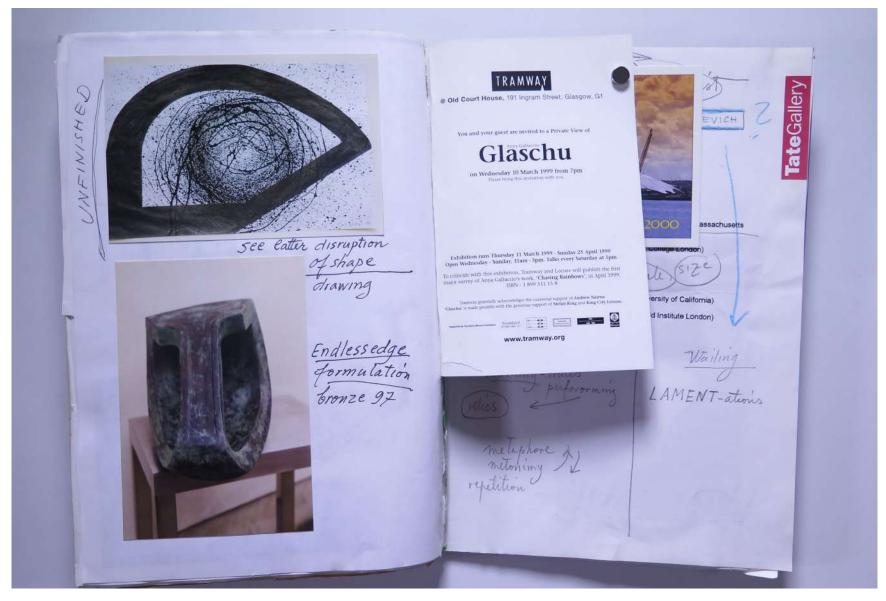
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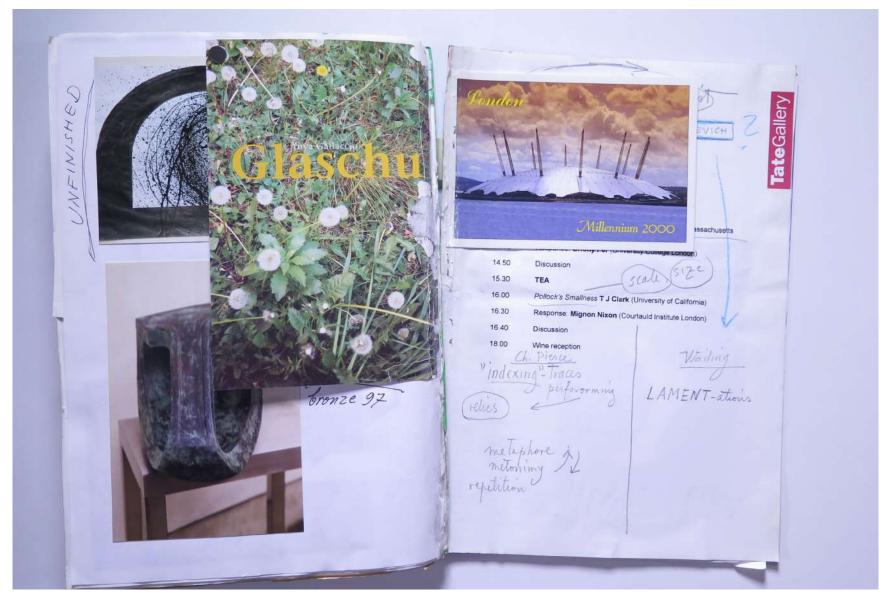
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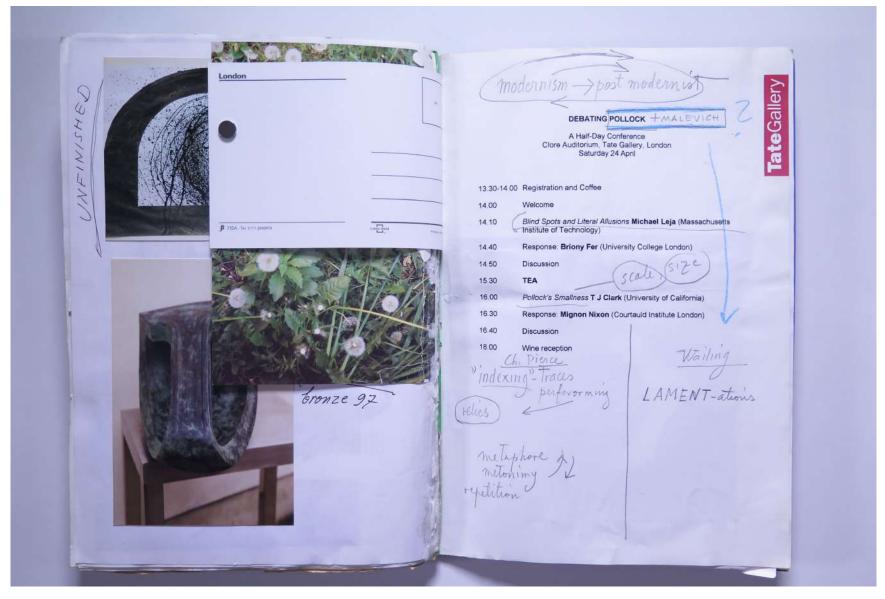
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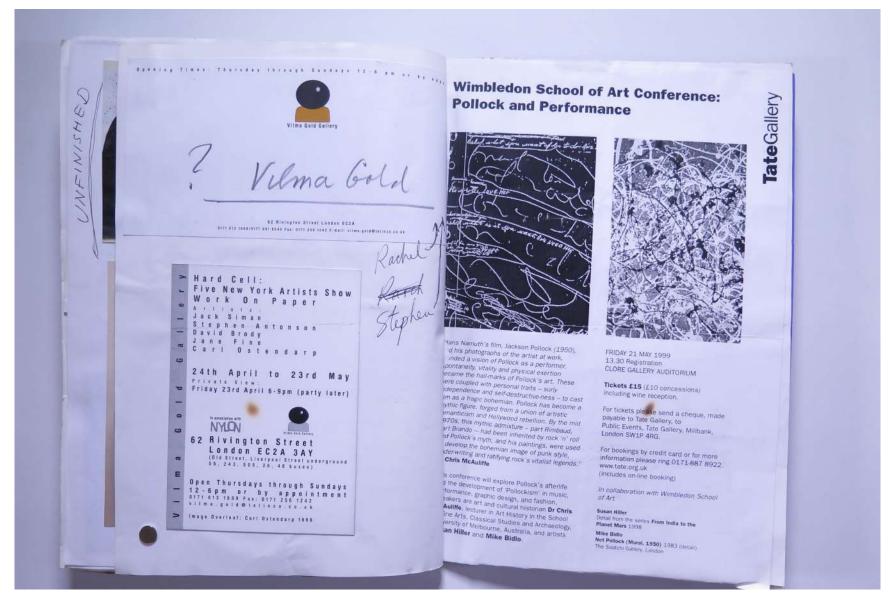
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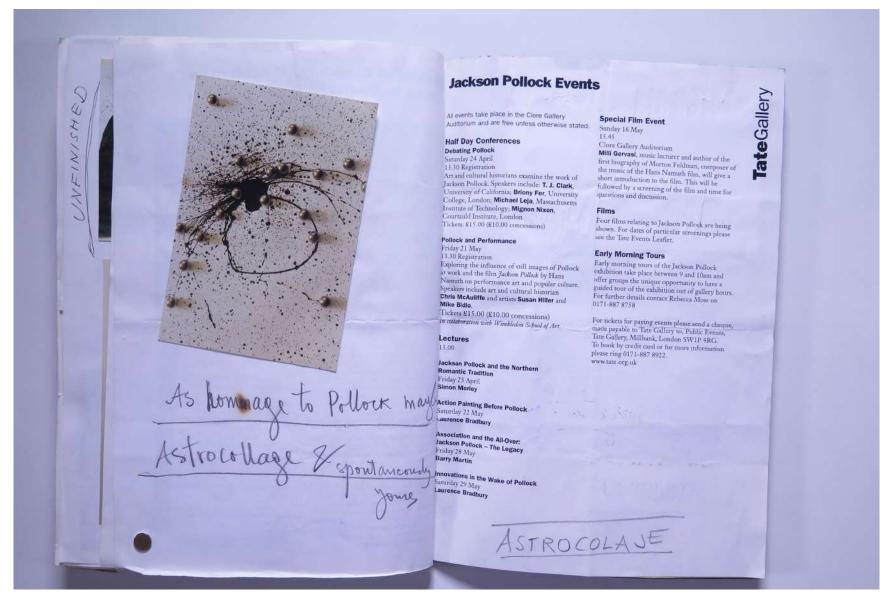
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