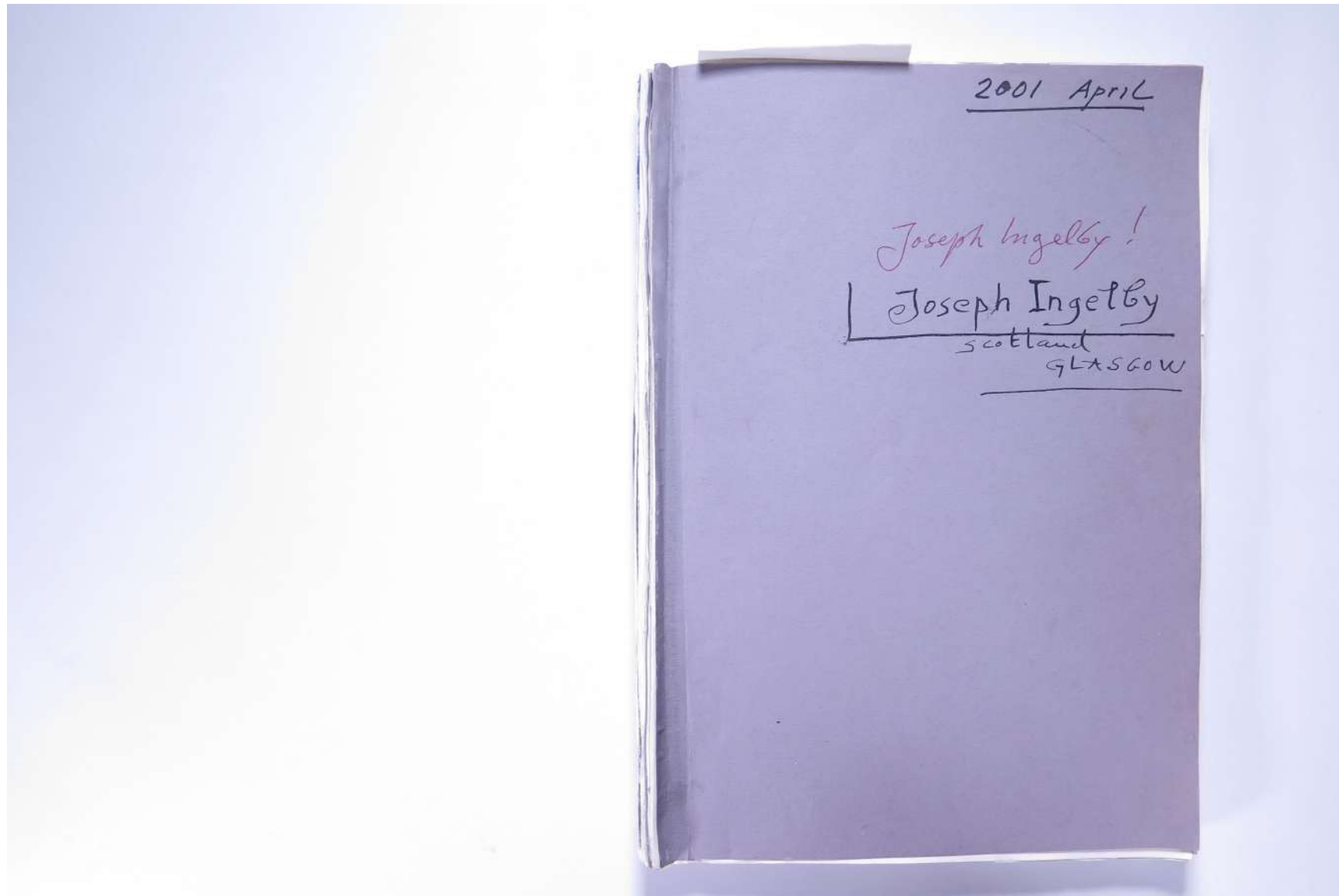


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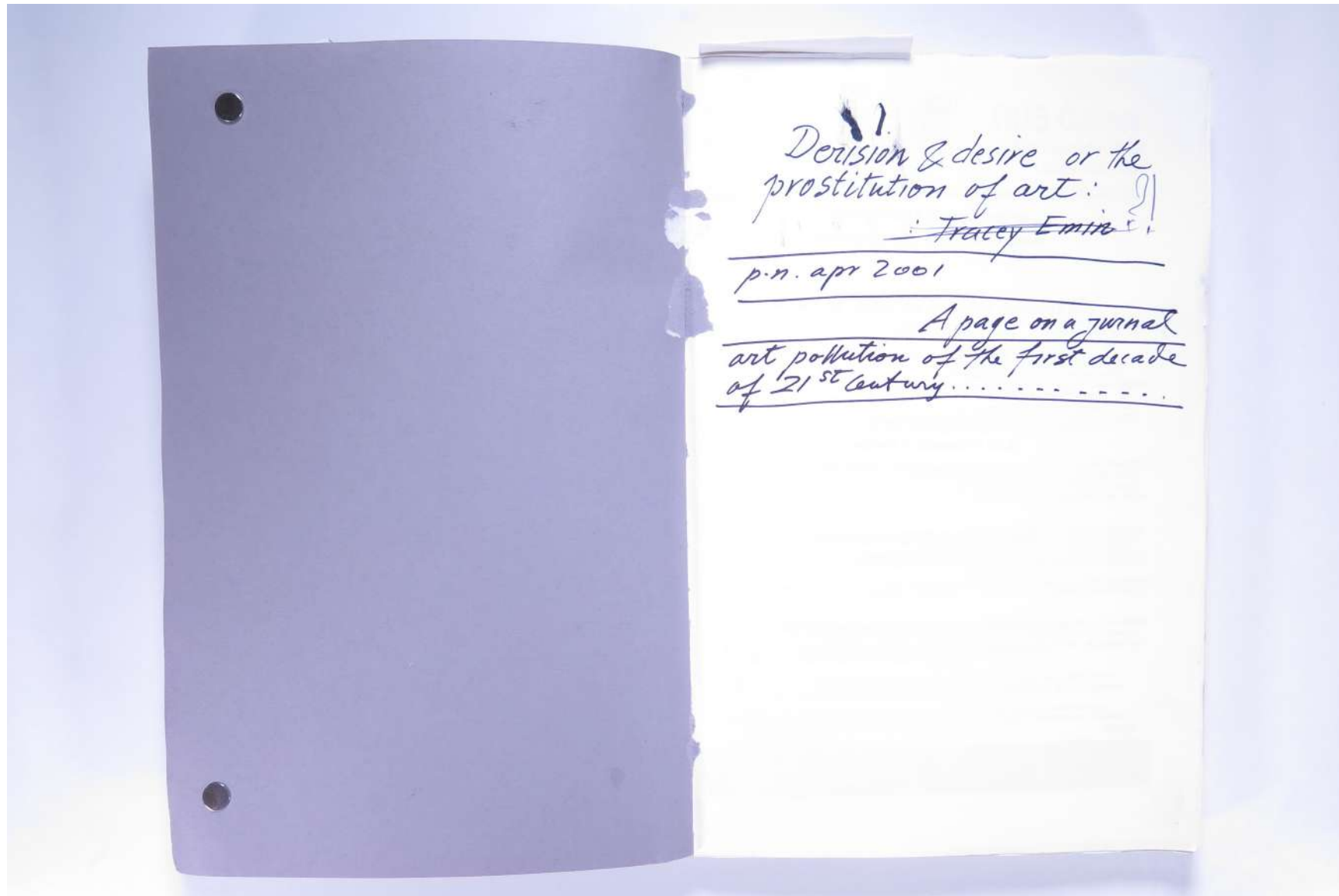
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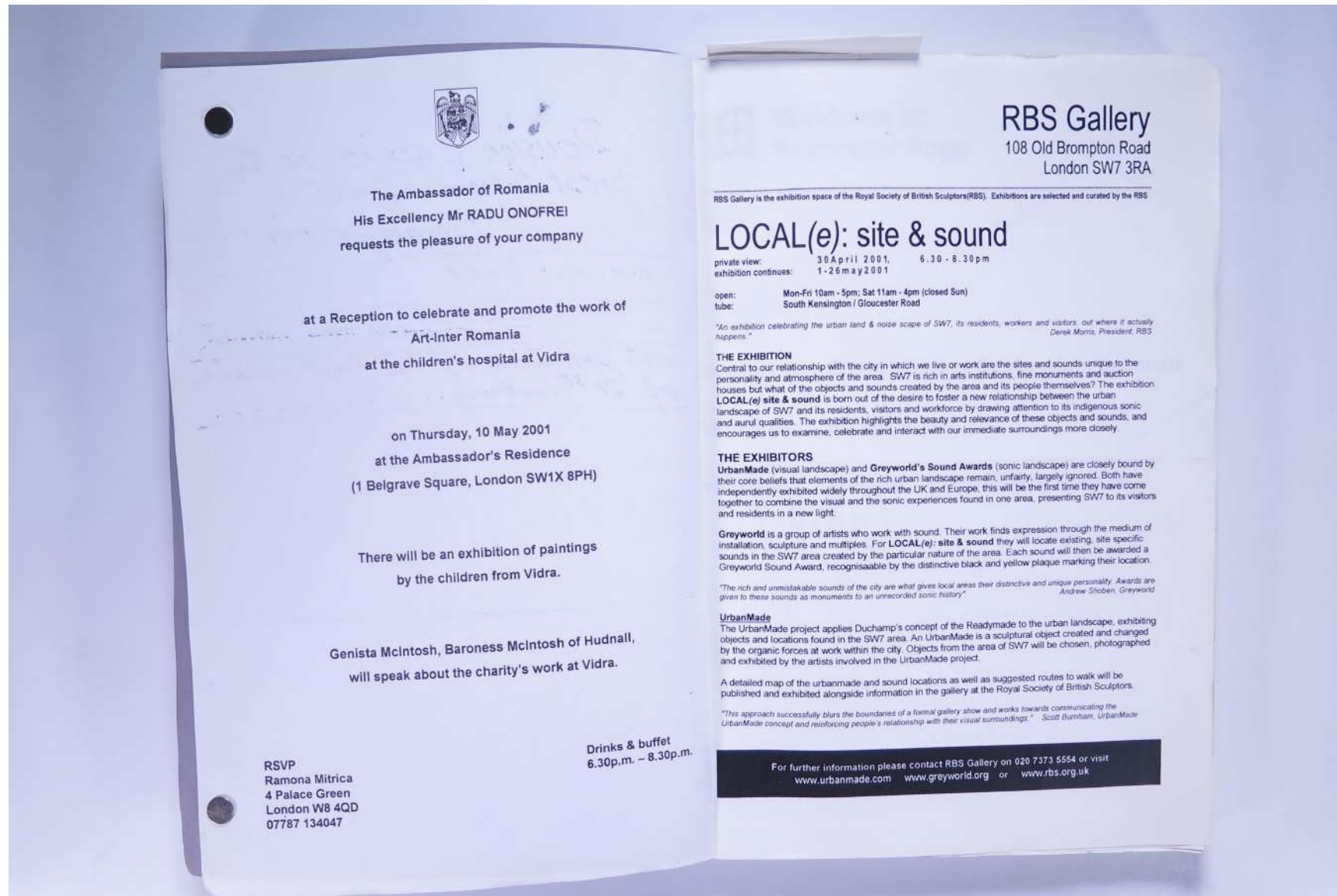
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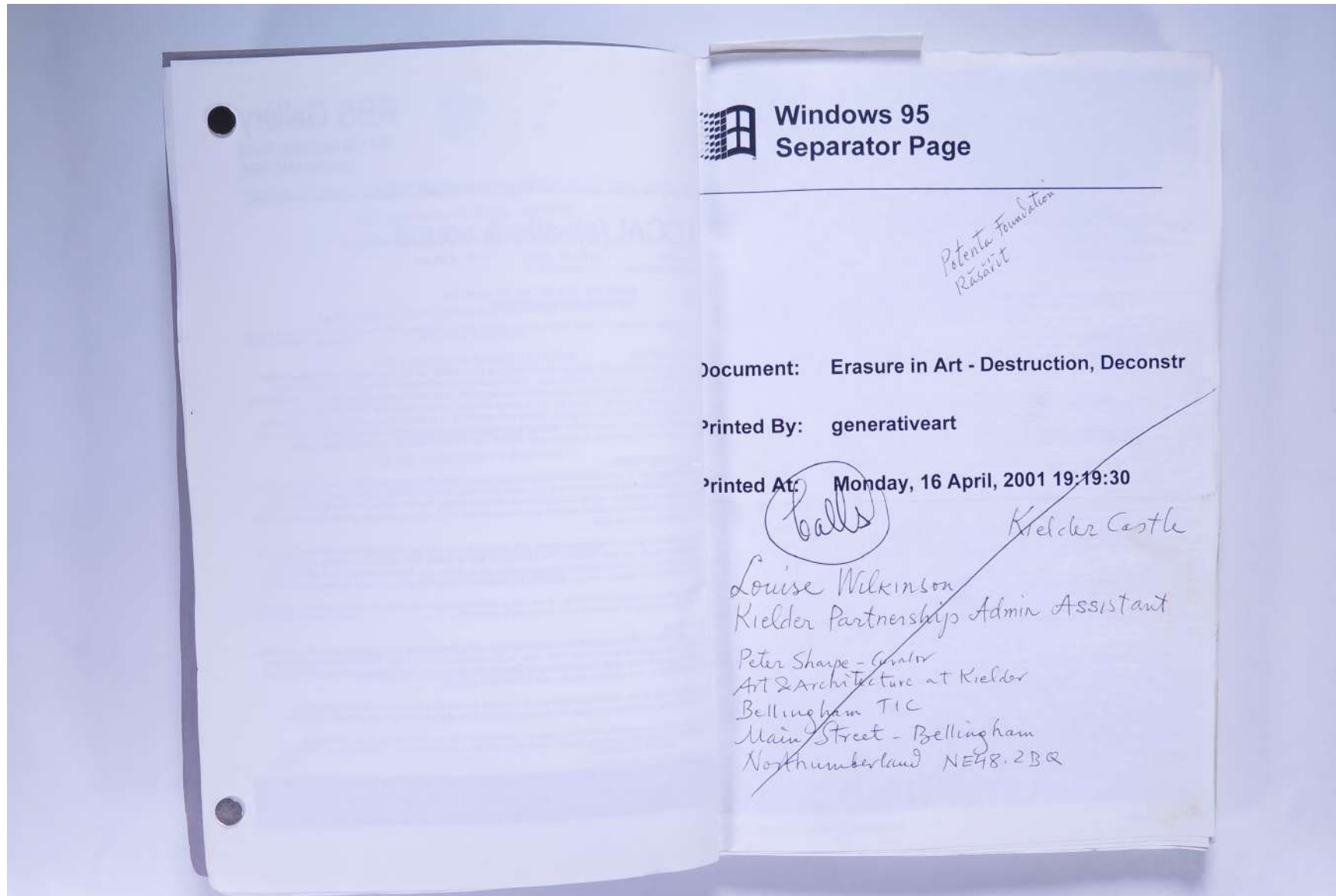
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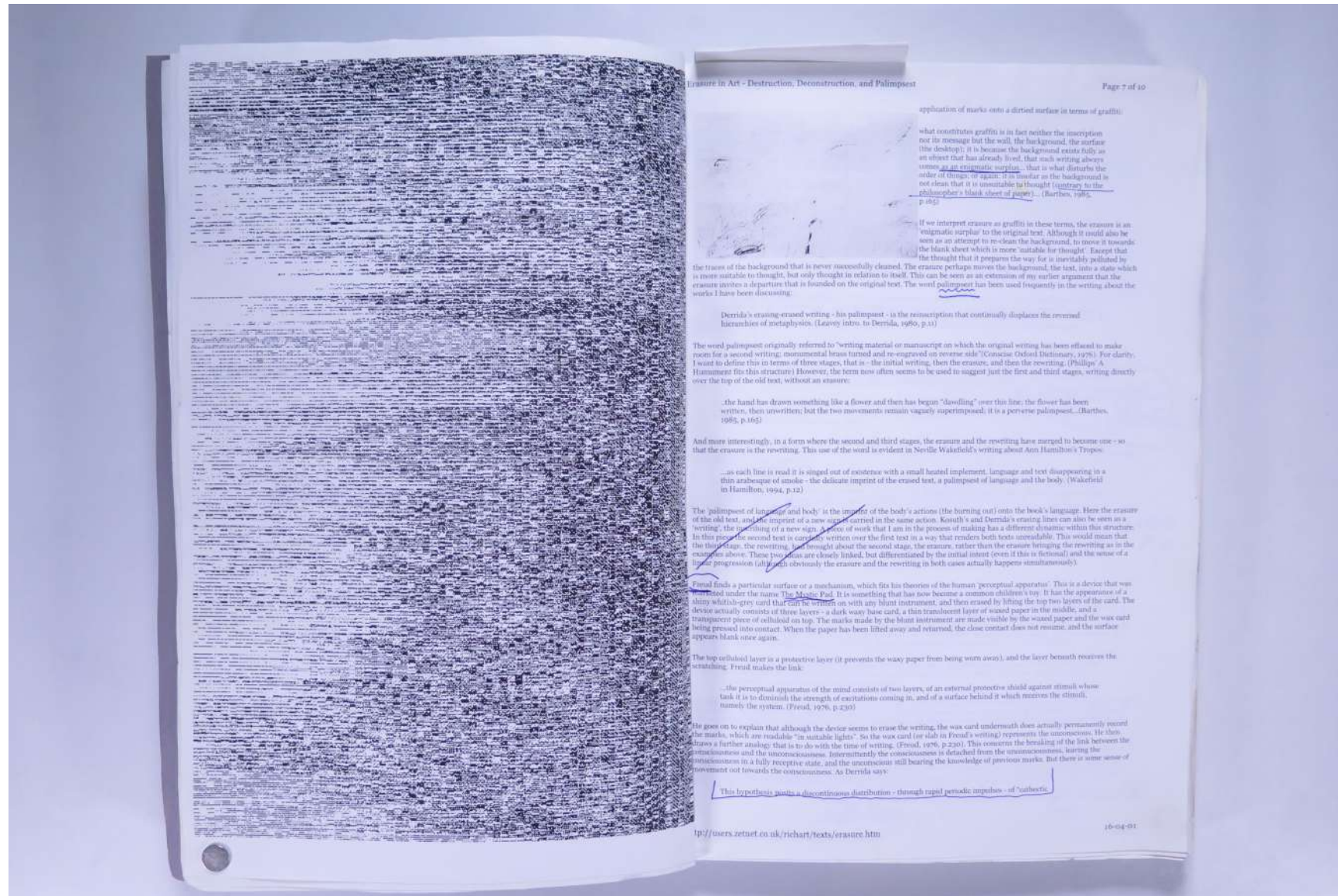
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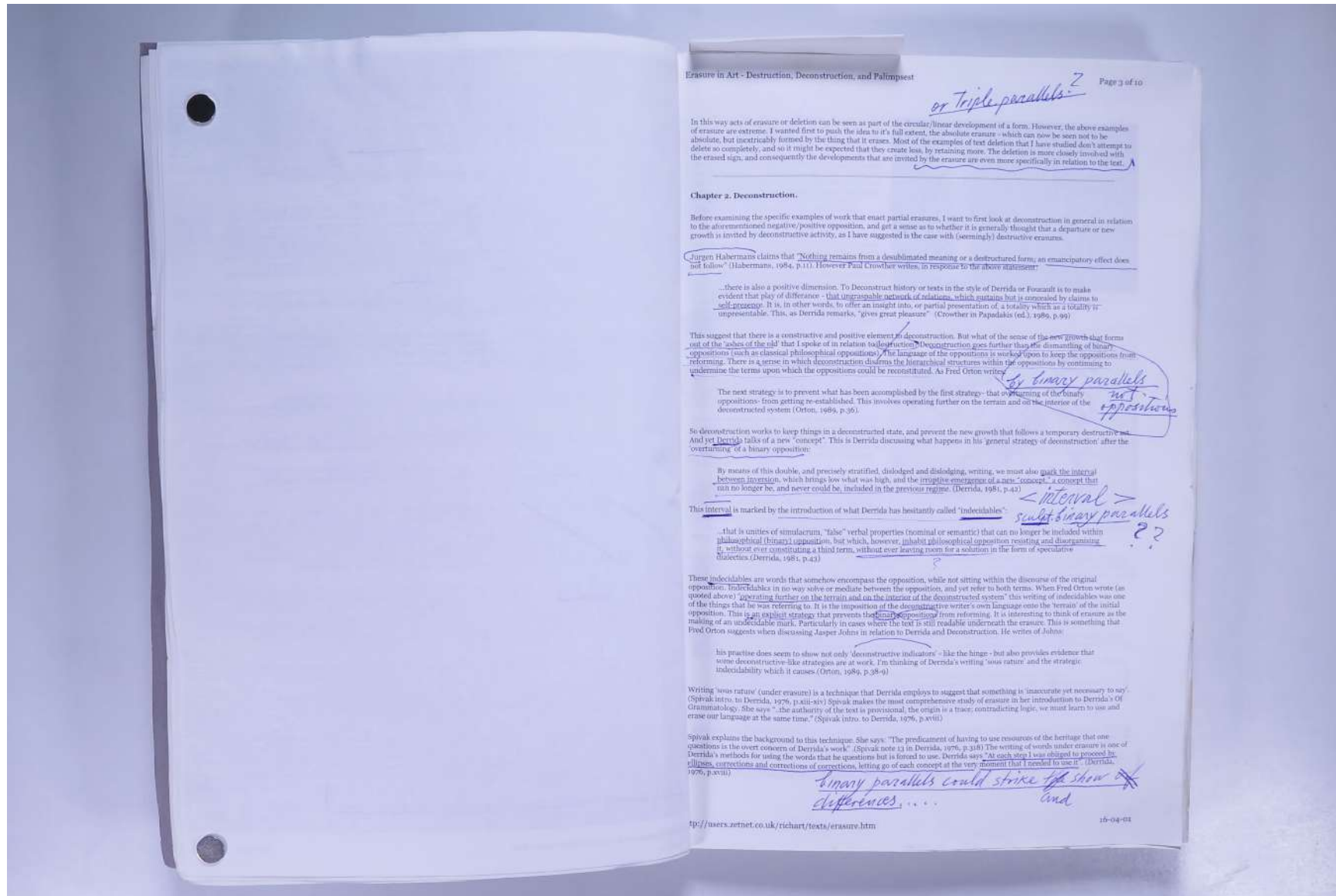
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# PNE 114.005



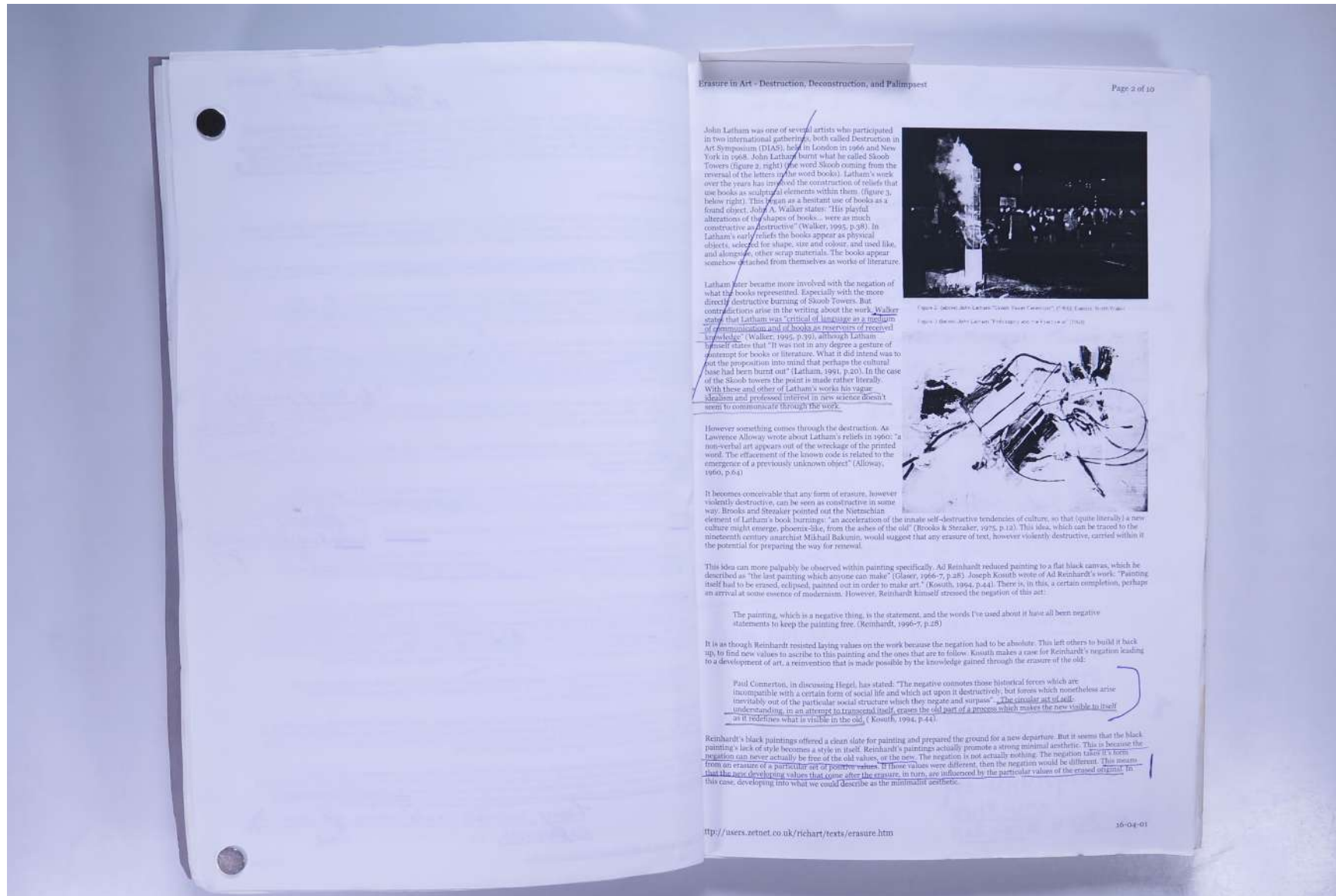
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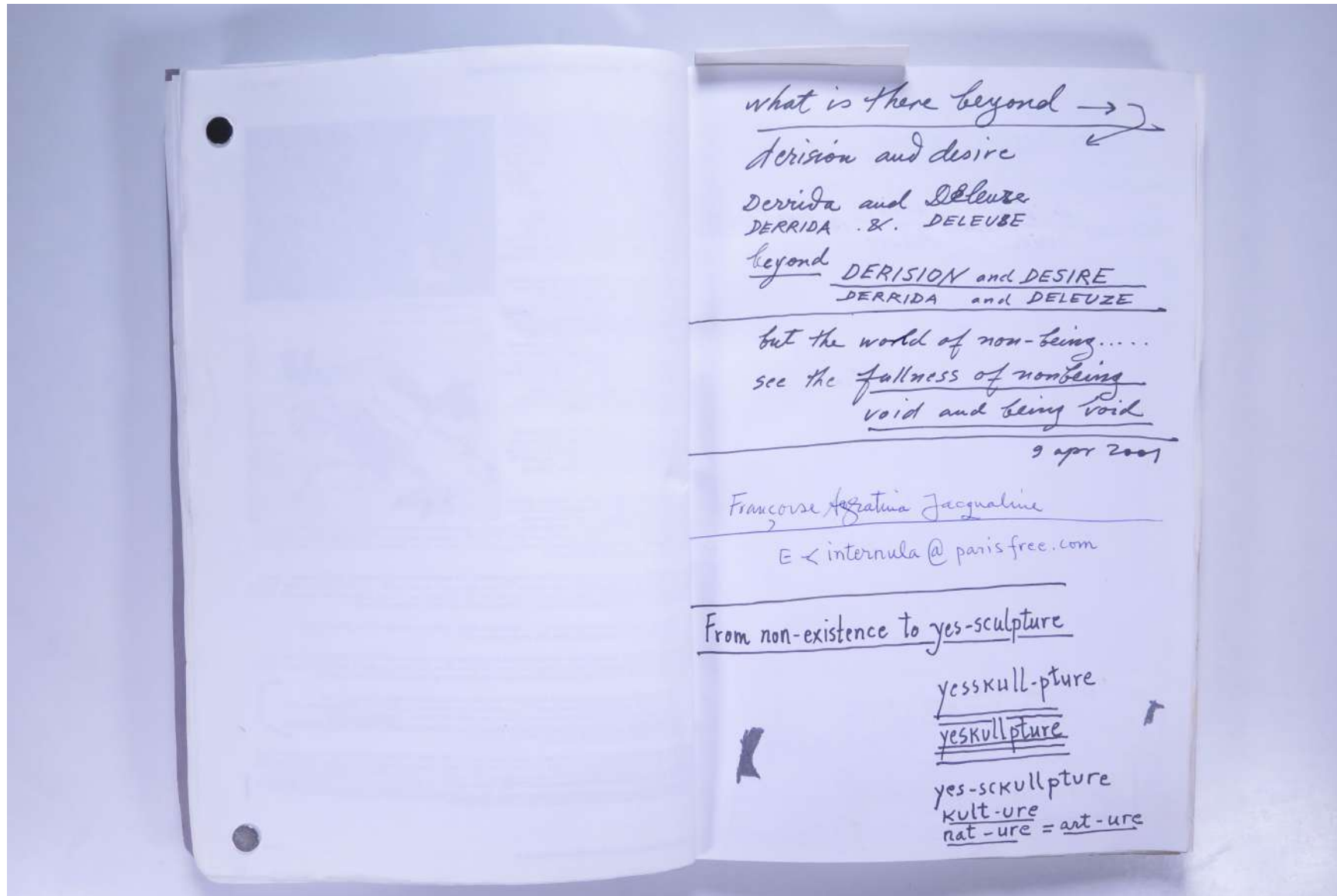
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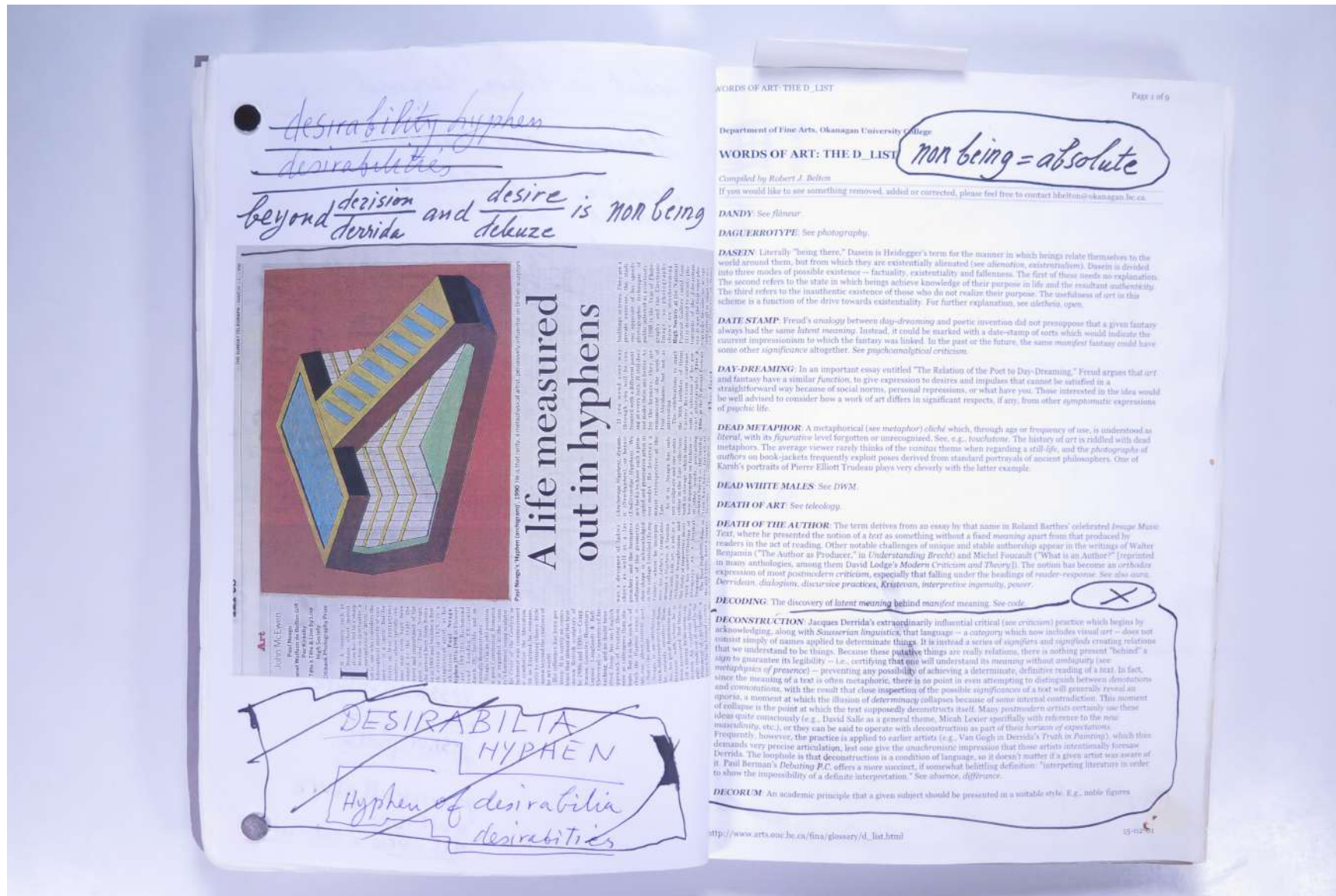
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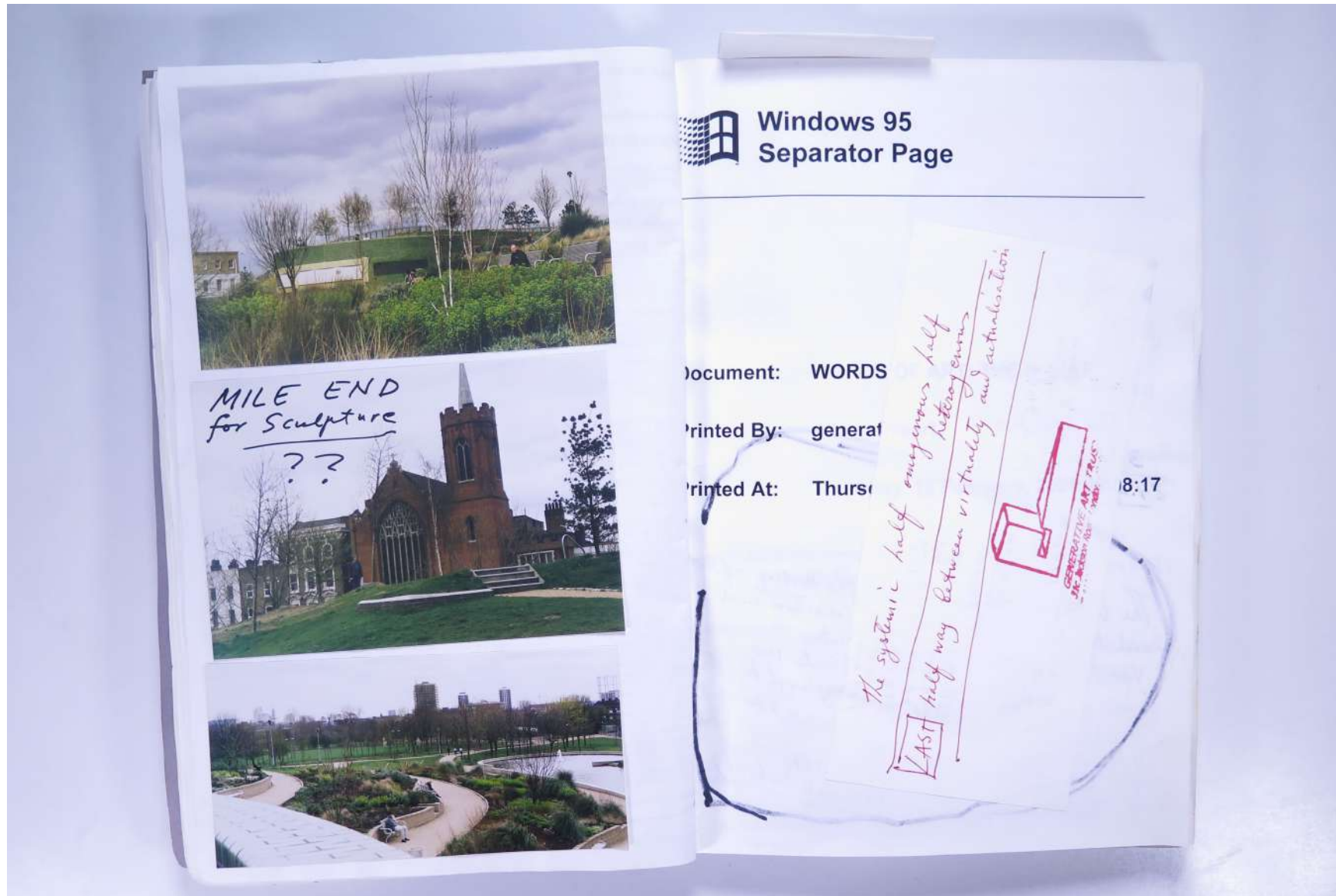
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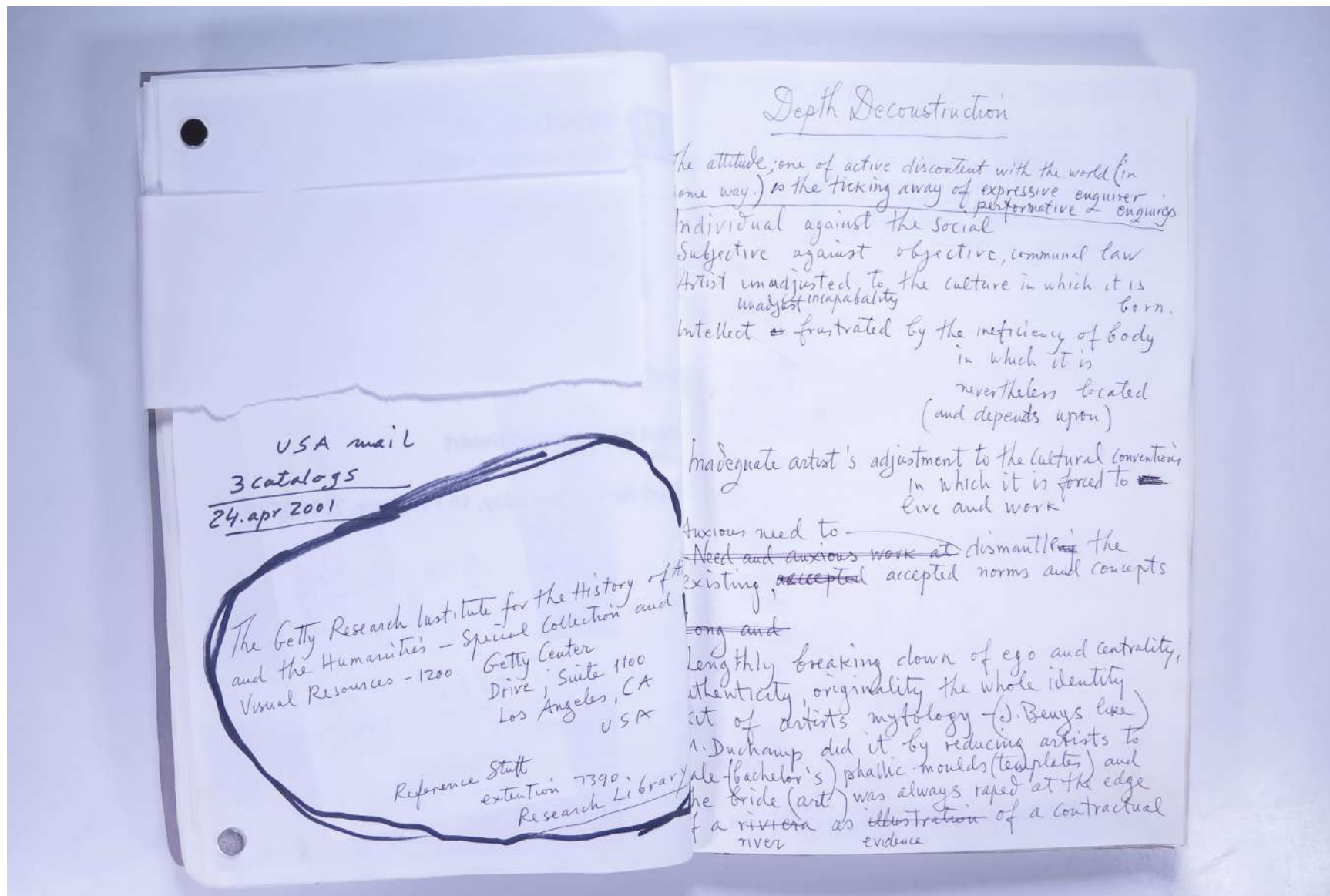
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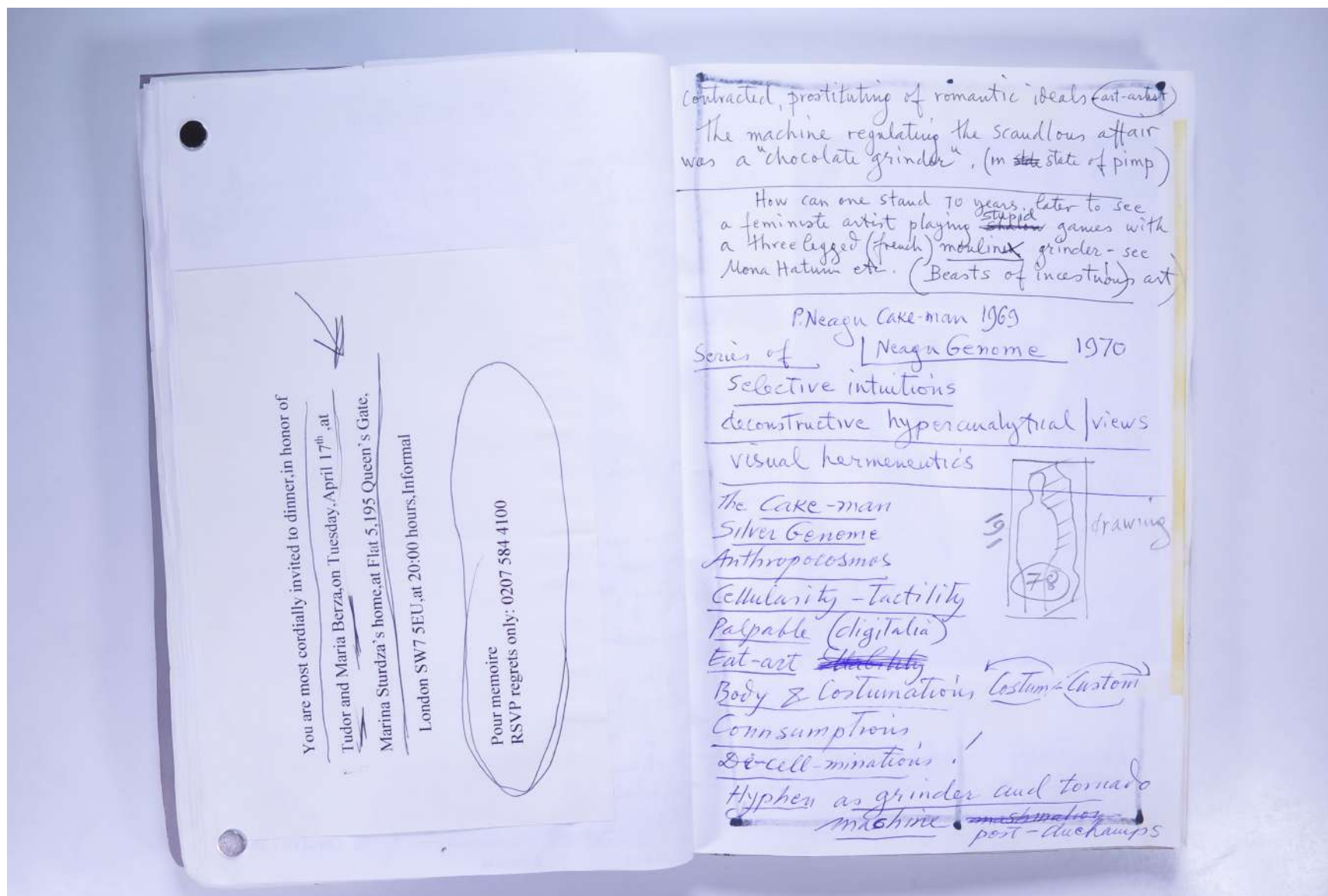
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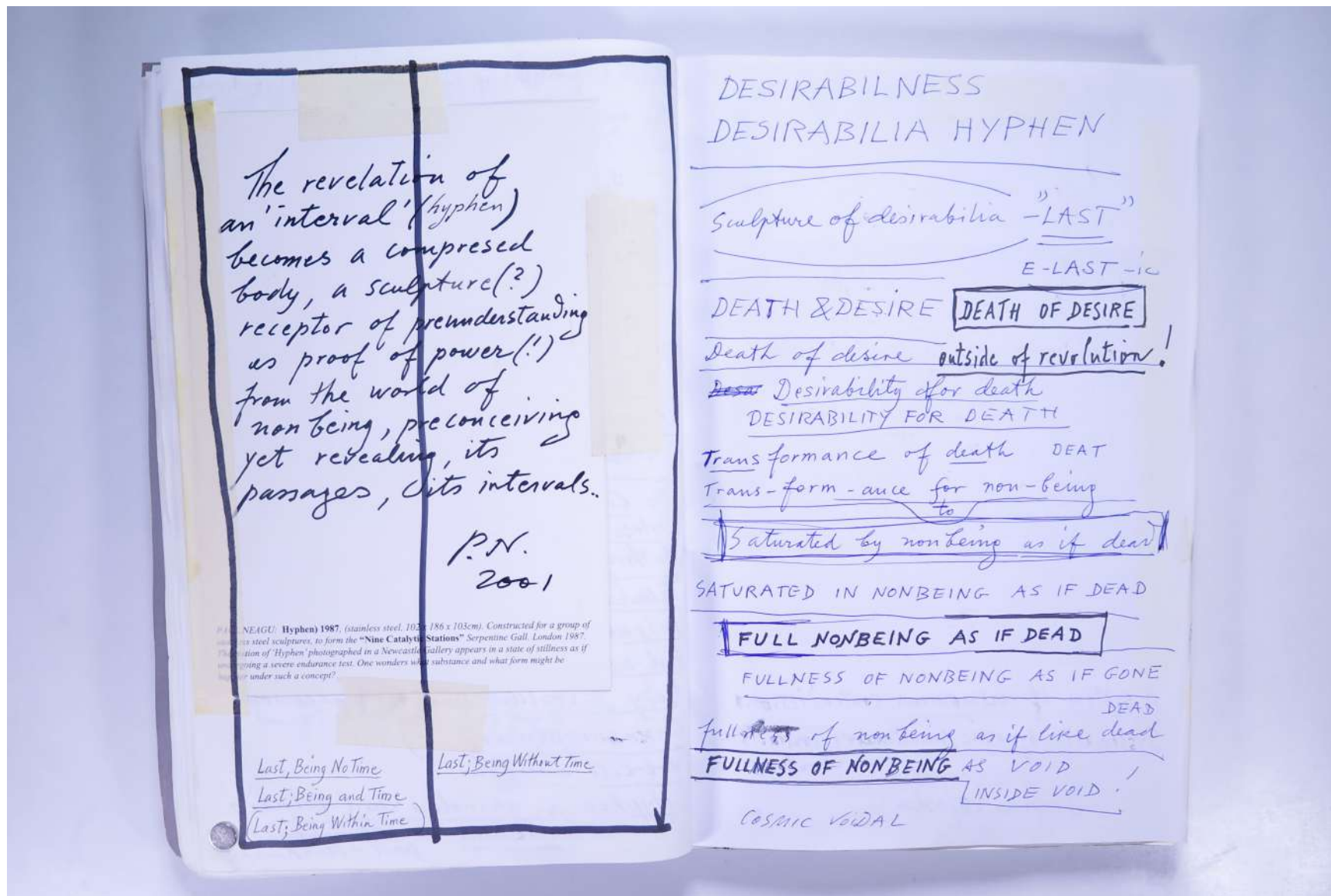
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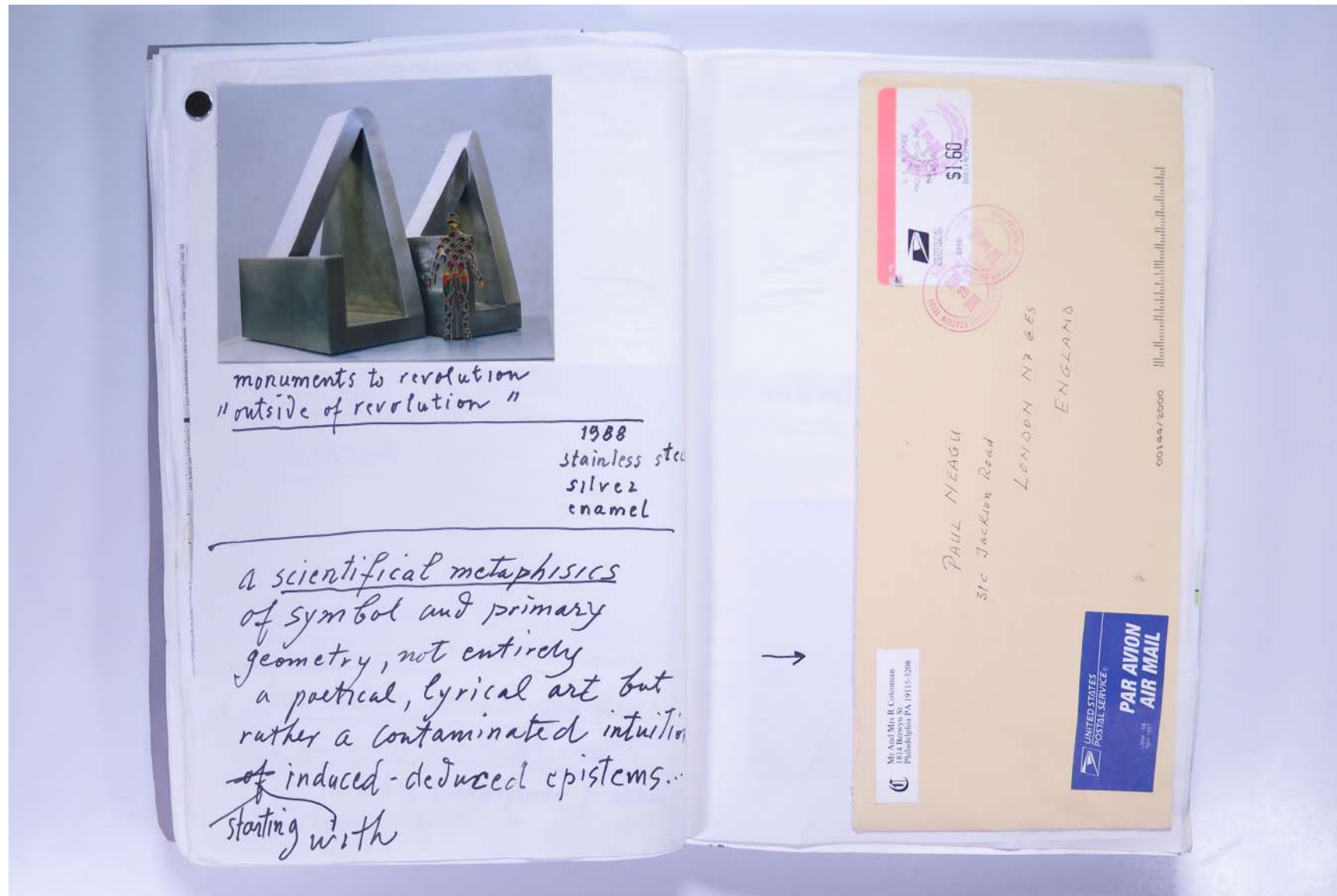


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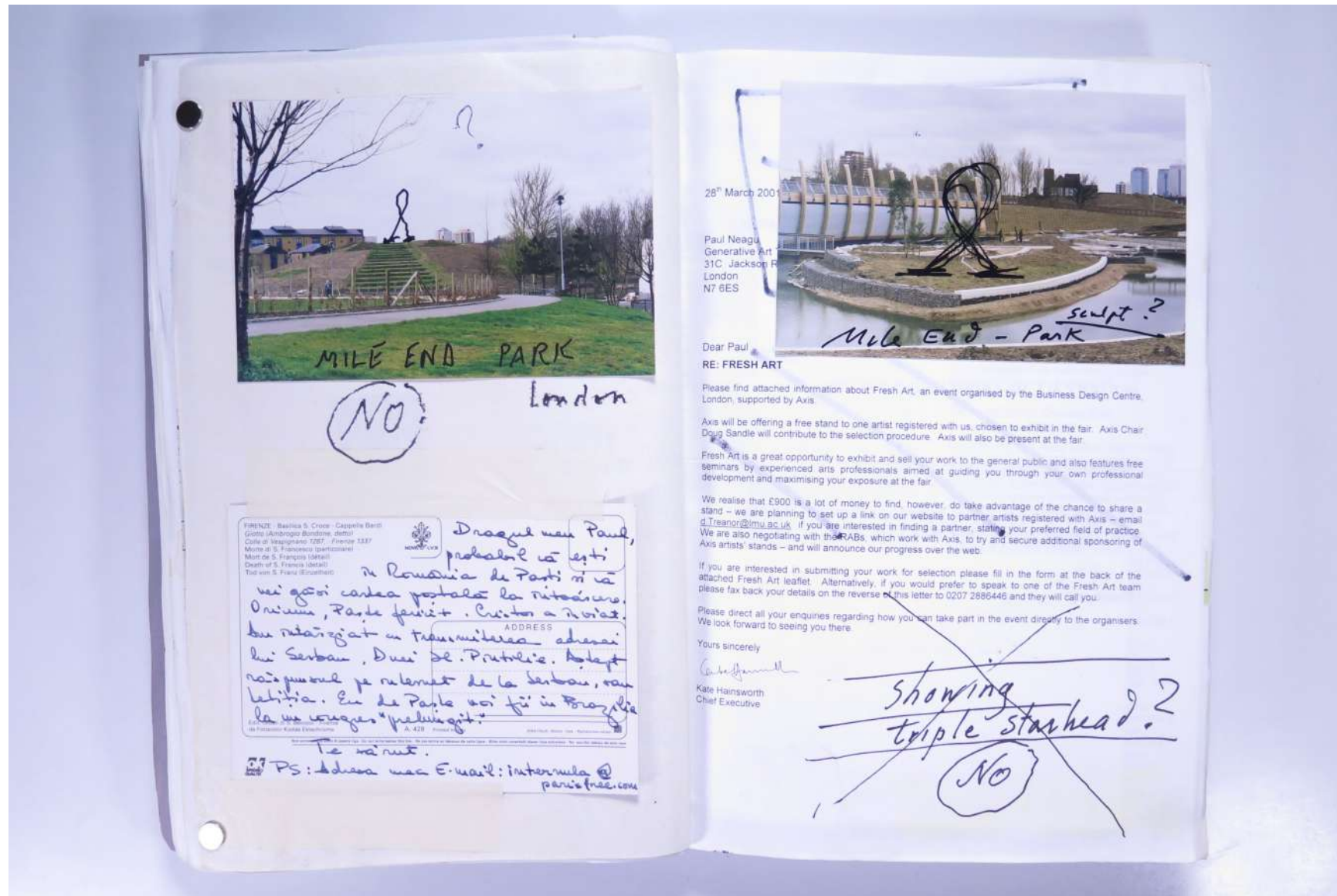
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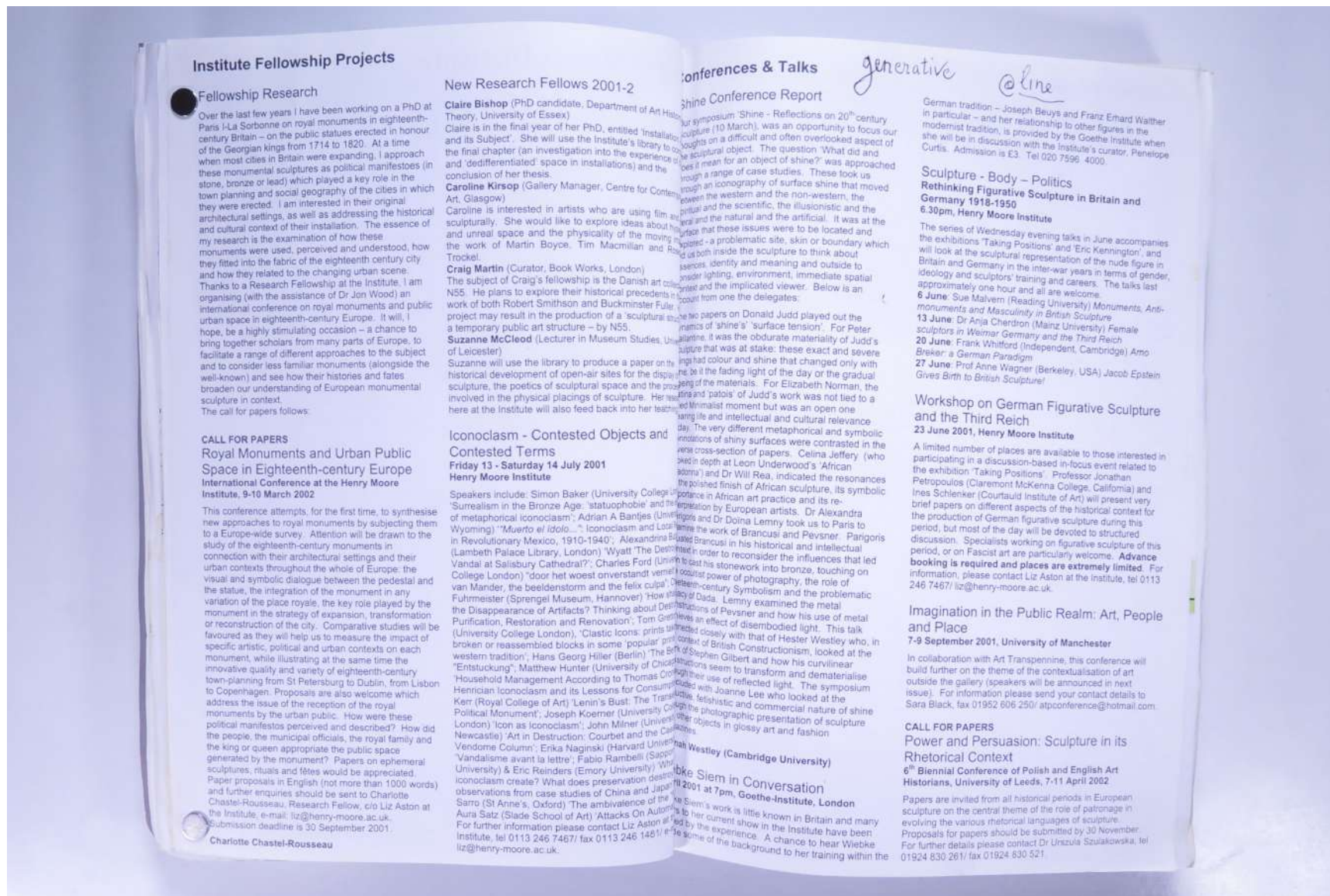
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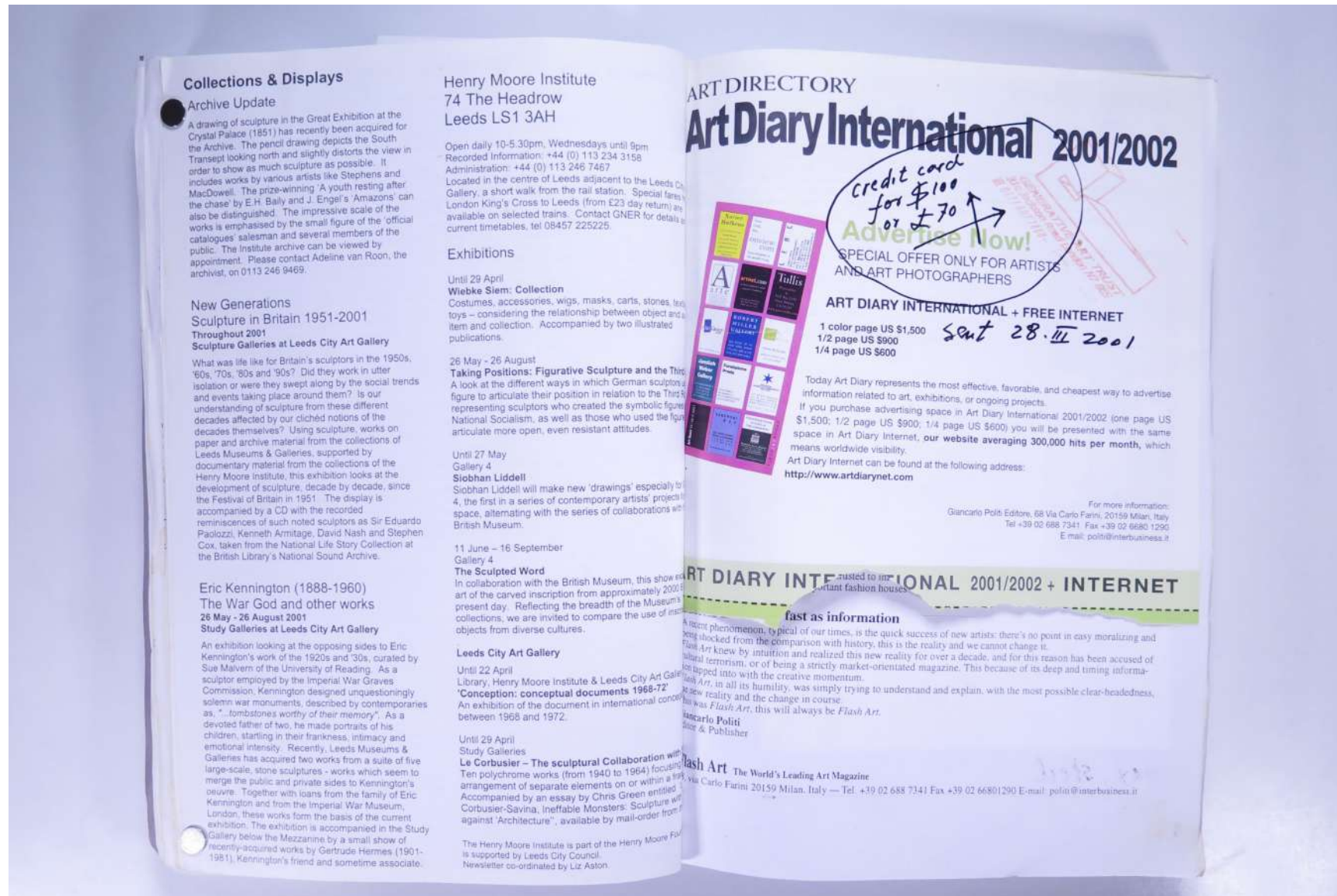
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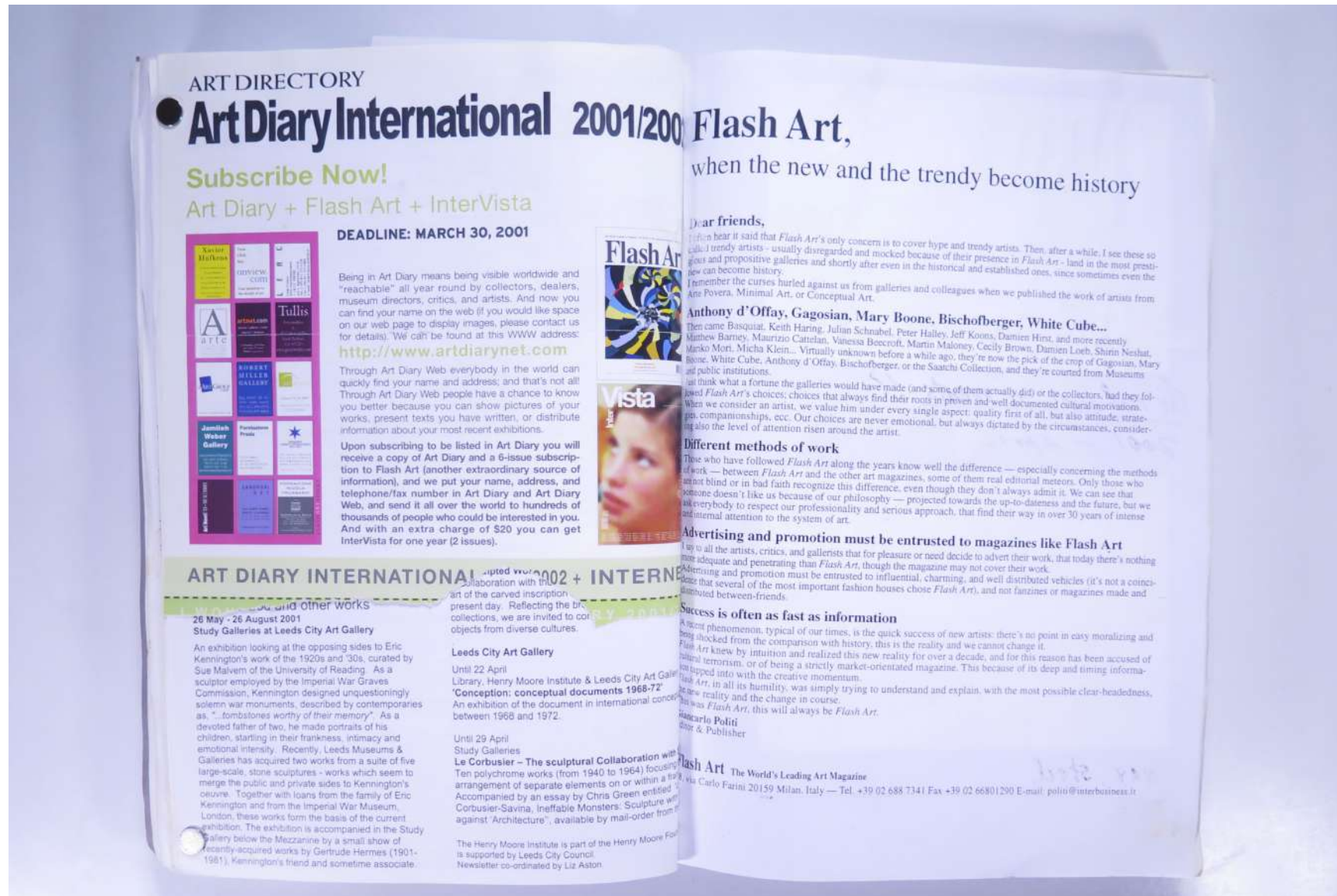
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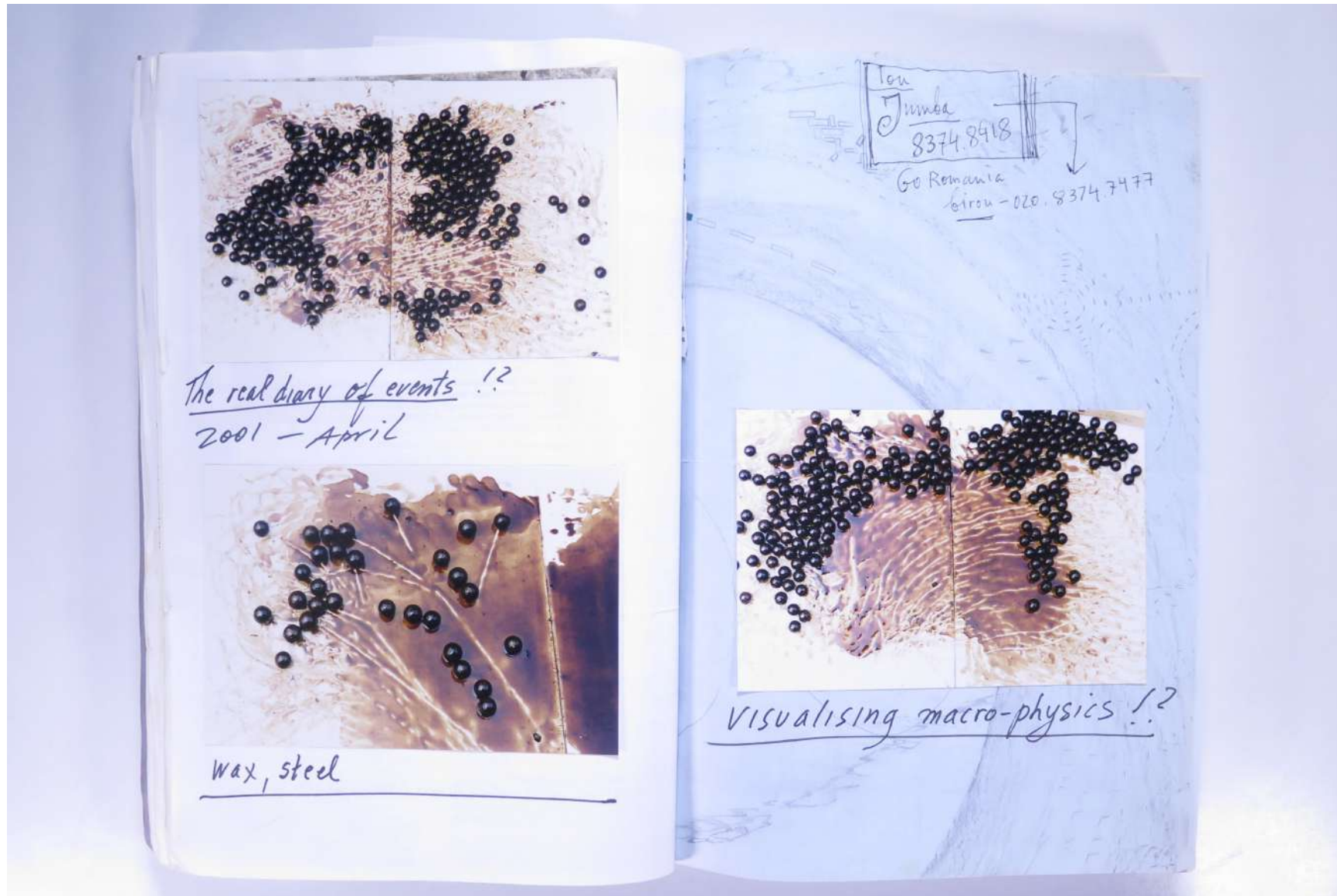
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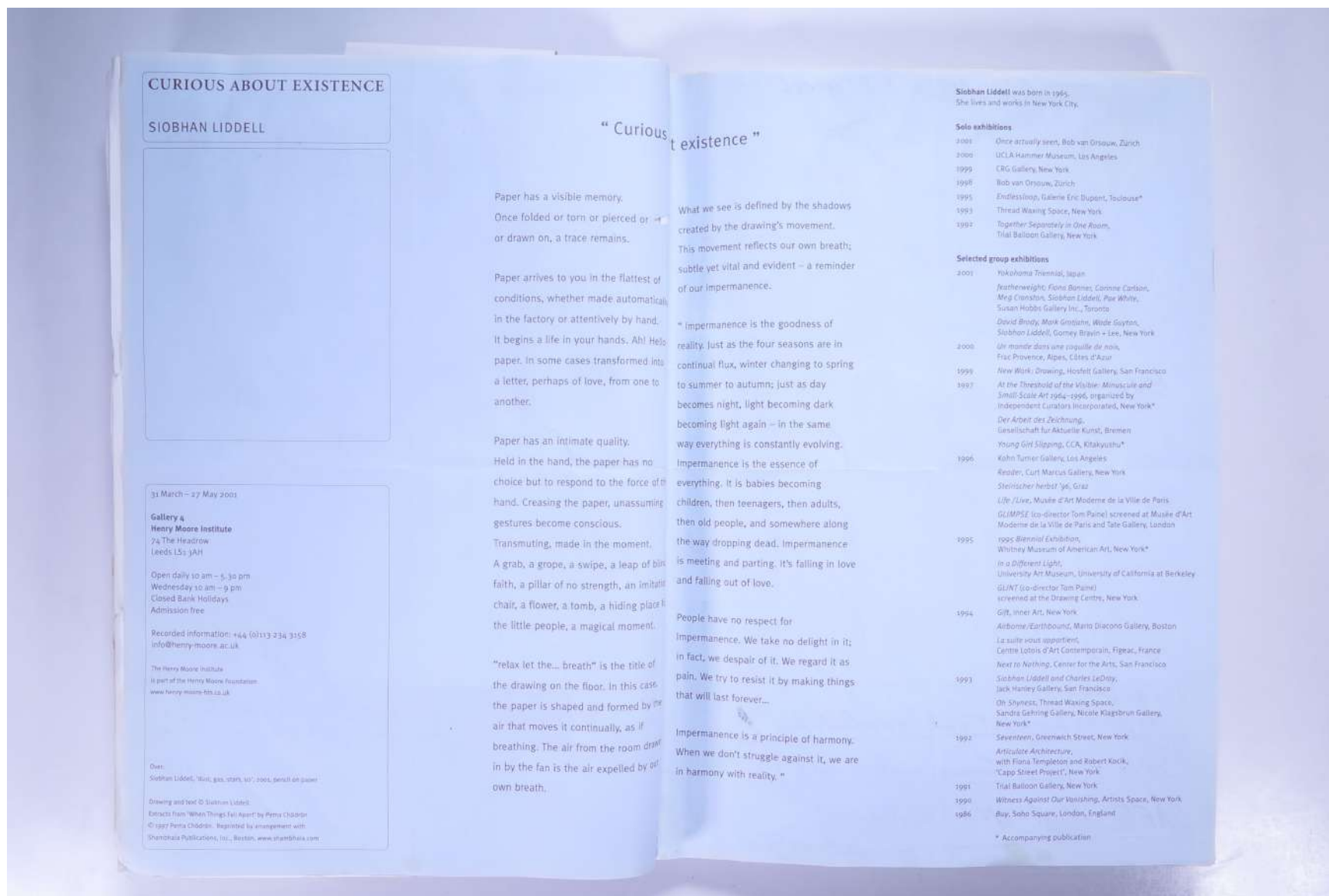
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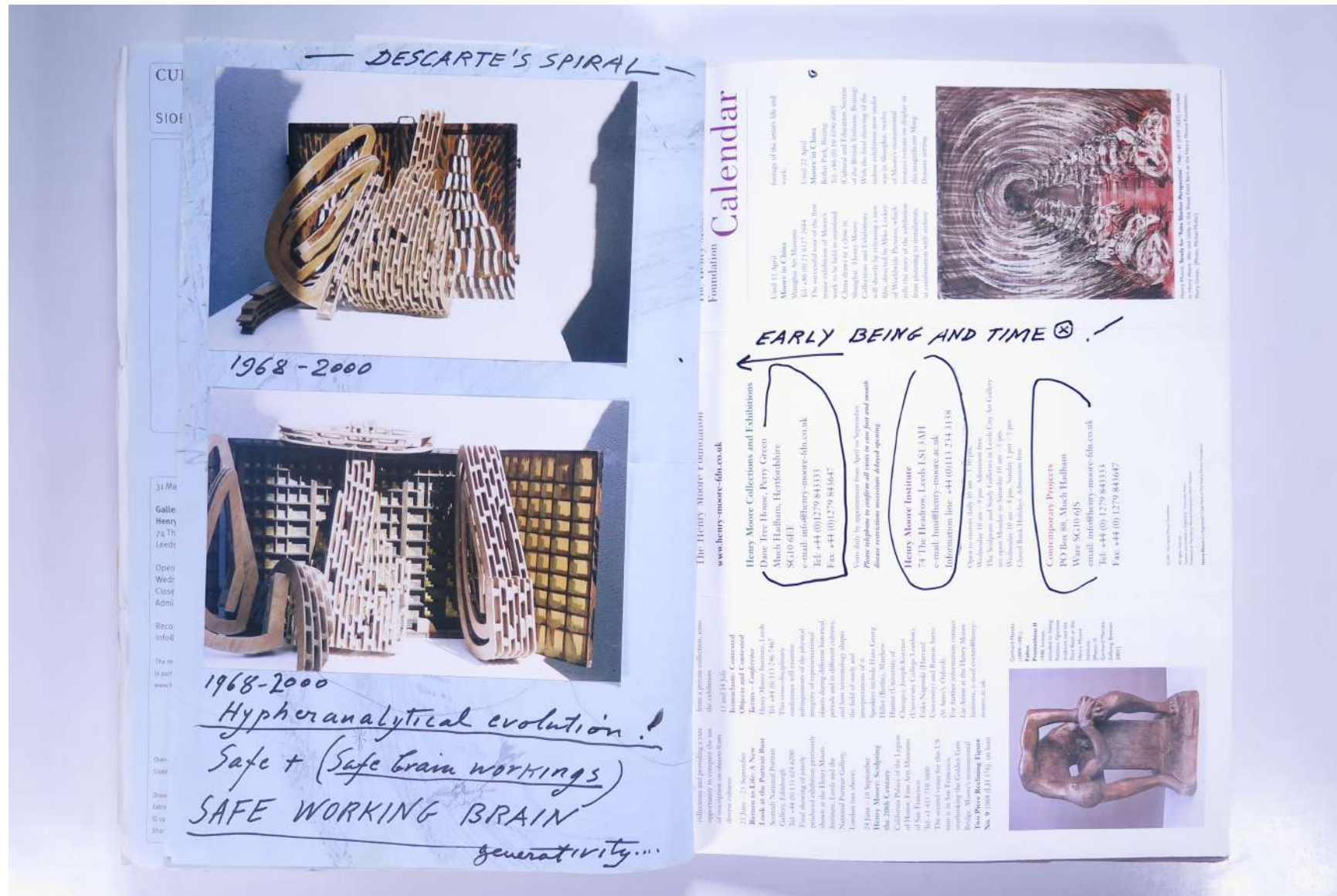
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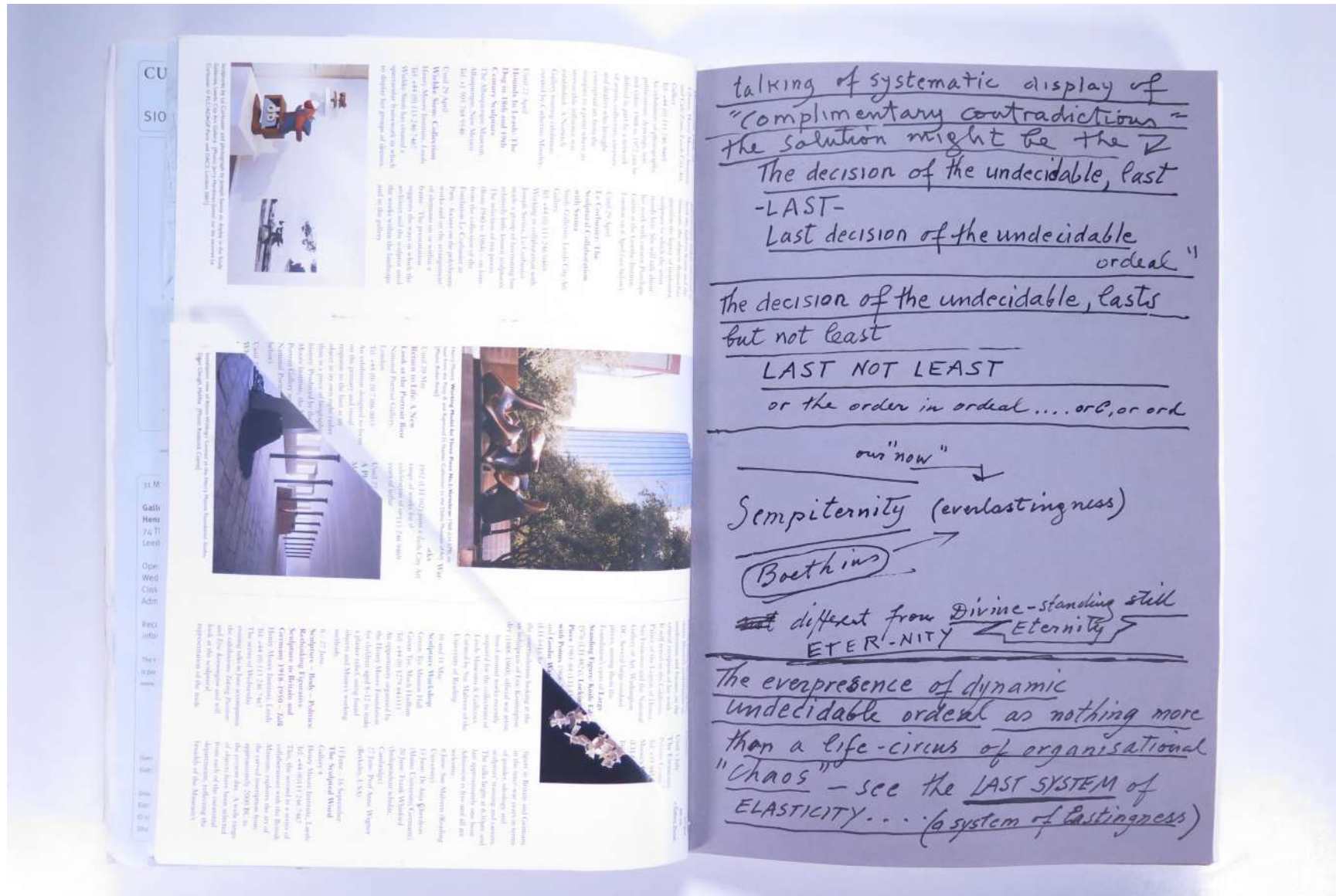
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## PNE 114.021









talking of systematic display of  
"Complimentary contradictions =  
the solution might be the ↘  
The decision of the undecidable, last  
-LAST-  
Last decision of the undecidable  
ordel"

---

The decision of the undecidable, lasts  
but not least  
LAST NOT LEAST  
or the order in ordel .... orC, or ord

---

our "now" ↓  
Sempiternity (everlastingness)  
(Boethius)  
not different from Divine-standing still  
ETERNITY ↗ Eternity ↘

---

The everpresence of dynamic  
undecidable ordel as nothing more  
than a life-circus of organisational  
"Chaos" - see the LAST SYSTEM of  
ELASTICITY... (a system of lastingness)

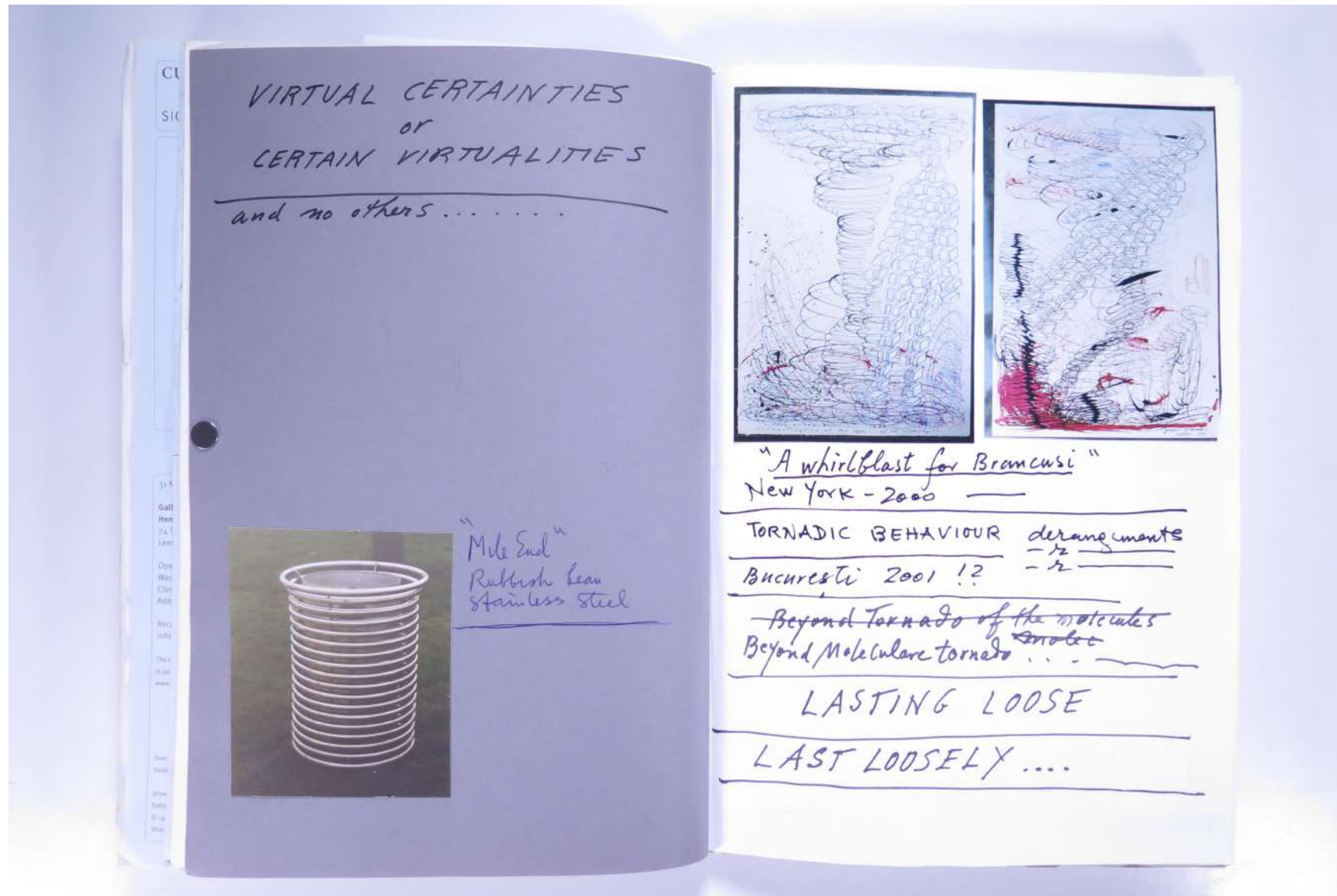


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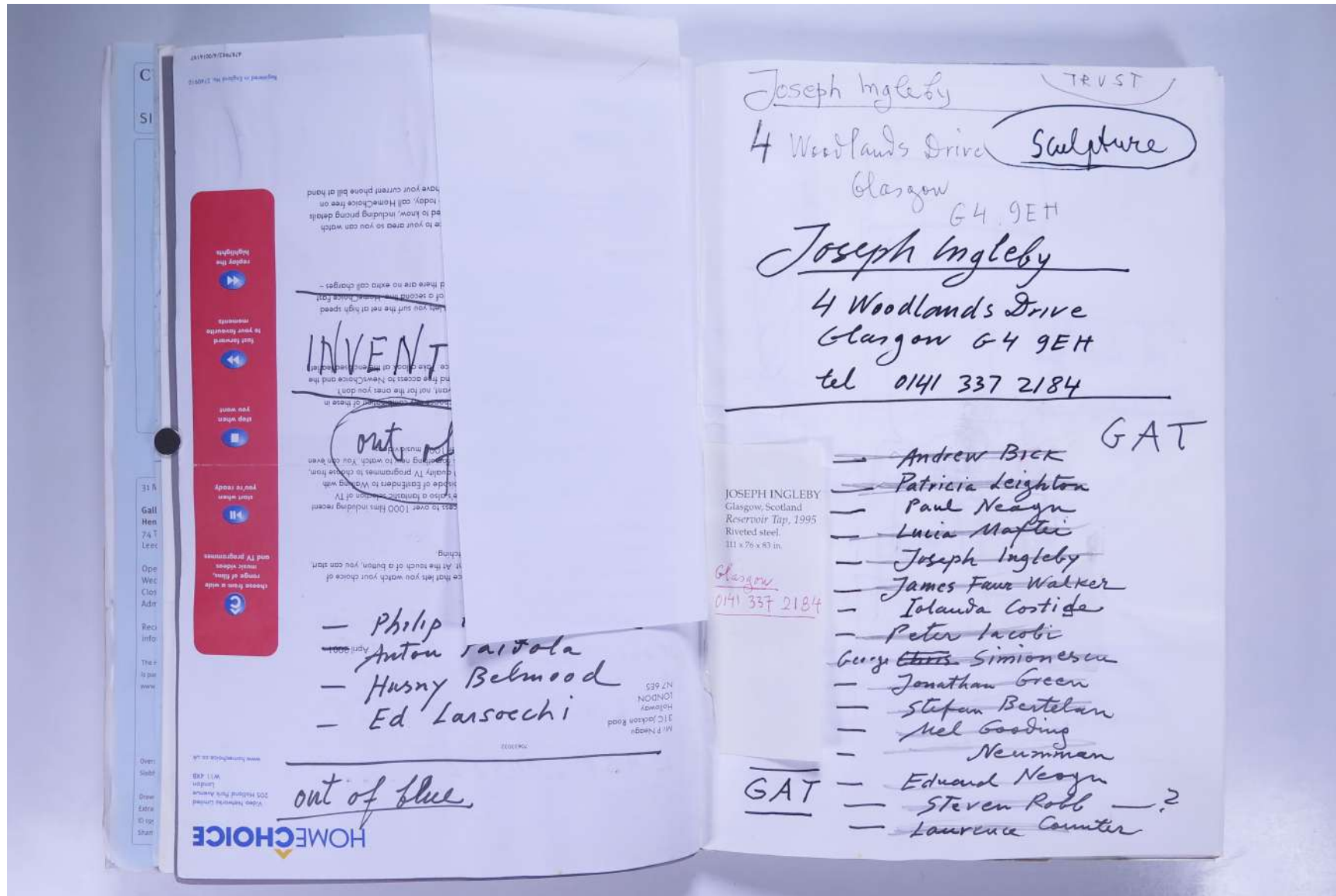


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Unnamed, Paul Neagu 1988, Stainless Steel φ 73mm

Take any Andre unit and squeeze it into a more economical shape... any typical Judd row of boxes and do away with their architectonic (theatrical) staging; rationalise all specificity of substance and you will arrive at molecular matter. Sub-atomic world is spherical, its density relative to proportions, points of tangent contact potential energy, three dimensional infinity.

What Brancusi did to Rodin's expressionism, Malevich to Cezanne's cubism or Mondrian contemplating the trees is one and the same inward development; seeking the bedrock of the physical world.

Before being outwardly directed with all its branches of expressionist instinct, sculpture must be identified with the intelligence and quietness of the earth; that means, two thirds water, running, graceful and gravitated water.

Paul Neagu 1990

31c Jackson Road, London N7 6ES

## LEO ZOGMAYER

- ANIKON -

Leo Zogmayers „Nichtbilder“ aus den letzten Jahren verwenden Schrift oder monochrom gestaltete Elemente anstelle von narrativen, mimetischen oder expressiven Gestaltungsmitteln. Es handelt sich bei seinen Werken um Gegenpositionen zum Bildlichen. In stark minimalisierender Tendenz und elementarer Reduktion scharft die bewußte Vermeidung des Bildes unsere Sicht im Realraum von Galerie, Museum oder auch im öffentlichen Raum in architektonischen und städtebaulichen Zusammenhängen.

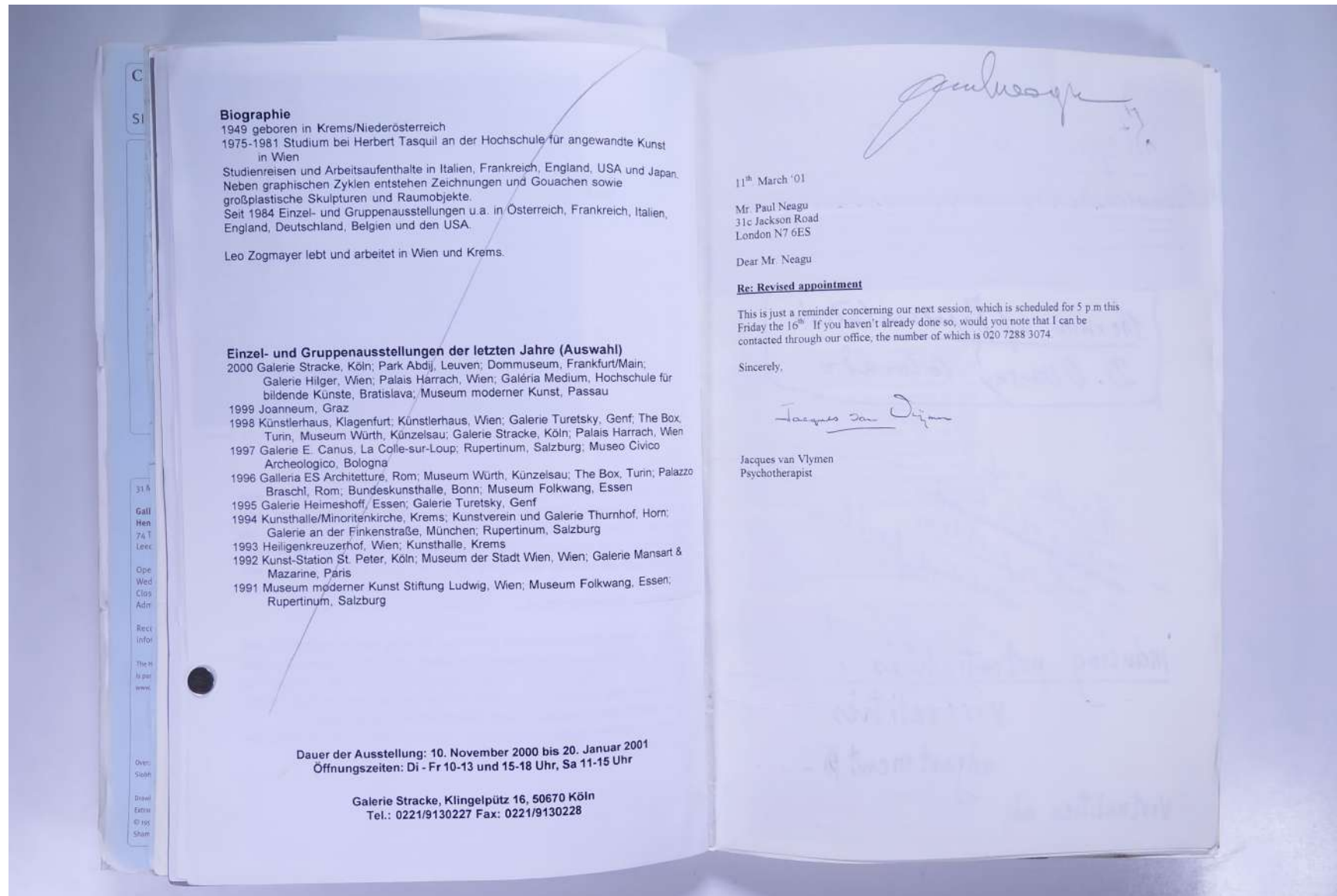
Dem 1949 in Krems/Niederösterreich geborenen Künstler geht es dabei um „das osmotische Verhältnis zwischen außen und innen“. In seinen stereometrischen Wandobjekten werden Leer- oder Zwischenräume als immaterielle Gestaltungselemente integriert, und zugleich die Wechselwirkungen zwischen Umfeld, Werk und dem als Mitkonstrukteur im Werk stehenden Betrachter akzentuiert. Mit äußerster Präzision gesetzte Interventionen im Raum eröffnen eine Dimension der Stille, sie lenken unseren Blick ins Wesentliche.

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## Biographie

1949 geboren in Krems/Niederösterreich  
1975-1981 Studium bei Herbert Tasquil an der Hochschule für angewandte Kunst in Wien  
Studienreisen und Arbeitsaufenthalte in Italien, Frankreich, England, USA und Japan. Neben graphischen Zyklen entstehen Zeichnungen und Gouachen sowie großplastische Skulpturen und Raumobjekte.  
Seit 1984 Einzel- und Gruppenausstellungen u.a. in Österreich, Frankreich, Italien, England, Deutschland, Belgien und den USA.  
Leo Zogmayer lebt und arbeitet in Wien und Krems.

## Einzel- und Gruppenausstellungen der letzten Jahre (Auswahl)

- 2000 Galerie Stracke, Köln; Park Abdij, Leuven; Dommuseum, Frankfurt/Main; Galerie Hilger, Wien; Palais Harrach, Wien; Galéria Medium, Hochschule für bildende Künste, Bratislava; Museum moderner Kunst, Passau
- 1999 Joanneum, Graz
- 1998 Künstlerhaus, Klagenfurt; Künstlerhaus, Wien; Galerie Turetsky, Genf; The Box, Turin; Museum Würth, Künzelsau; Galerie Stracke, Köln; Palais Harrach, Wien
- 1997 Galerie E. Canus, La Colle-sur-Loup; Rupertinum, Salzburg; Museo Civico Archeologico, Bologna
- 1996 Galleria ES Architettura, Rom; Museum Würth, Künzelsau; The Box, Turin; Palazzo Braschi, Rom; Bundeskunsthalle, Bonn; Museum Folkwang, Essen
- 1995 Galerie Heimeshoff, Essen; Galerie Turetsky, Genf
- 1994 Kunsthalle/Minoritenkirche, Krems; Kunstverein und Galerie Thurnhof, Horn; Galerie an der Finkenstraße, München; Rupertinum, Salzburg
- 1993 Heiligenkreuzerhof, Wien; Kunsthalle, Krems
- 1992 Kunst-Station St. Peter, Köln; Museum der Stadt Wien, Wien; Galerie Mansart & Mazarine, Paris
- 1991 Museum moderner Kunst Stiftung Ludwig, Wien; Museum Folkwang, Essen; Rupertinum, Salzburg

Dauer der Ausstellung: 10. November 2000 bis 20. Januar 2001  
Öffnungszeiten: Di - Fr 10-13 und 15-18 Uhr, Sa 11-15 Uhr

Galerie Stracke, Klingelpütz 16, 50670 Köln  
Tel.: 0221/9130227 Fax: 0221/9130228

11<sup>th</sup> March '01

Mr. Paul Neagu  
31c Jackson Road  
London N7 6ES

Dear Mr. Neagu

### Re: Revised appointment

This is just a reminder concerning our next session, which is scheduled for 5 p.m. this Friday the 16<sup>th</sup>. If you haven't already done so, would you note that I can be contacted through our office, the number of which is 020 7288 3074.

Sincerely,

*Jacques van Vlymen*

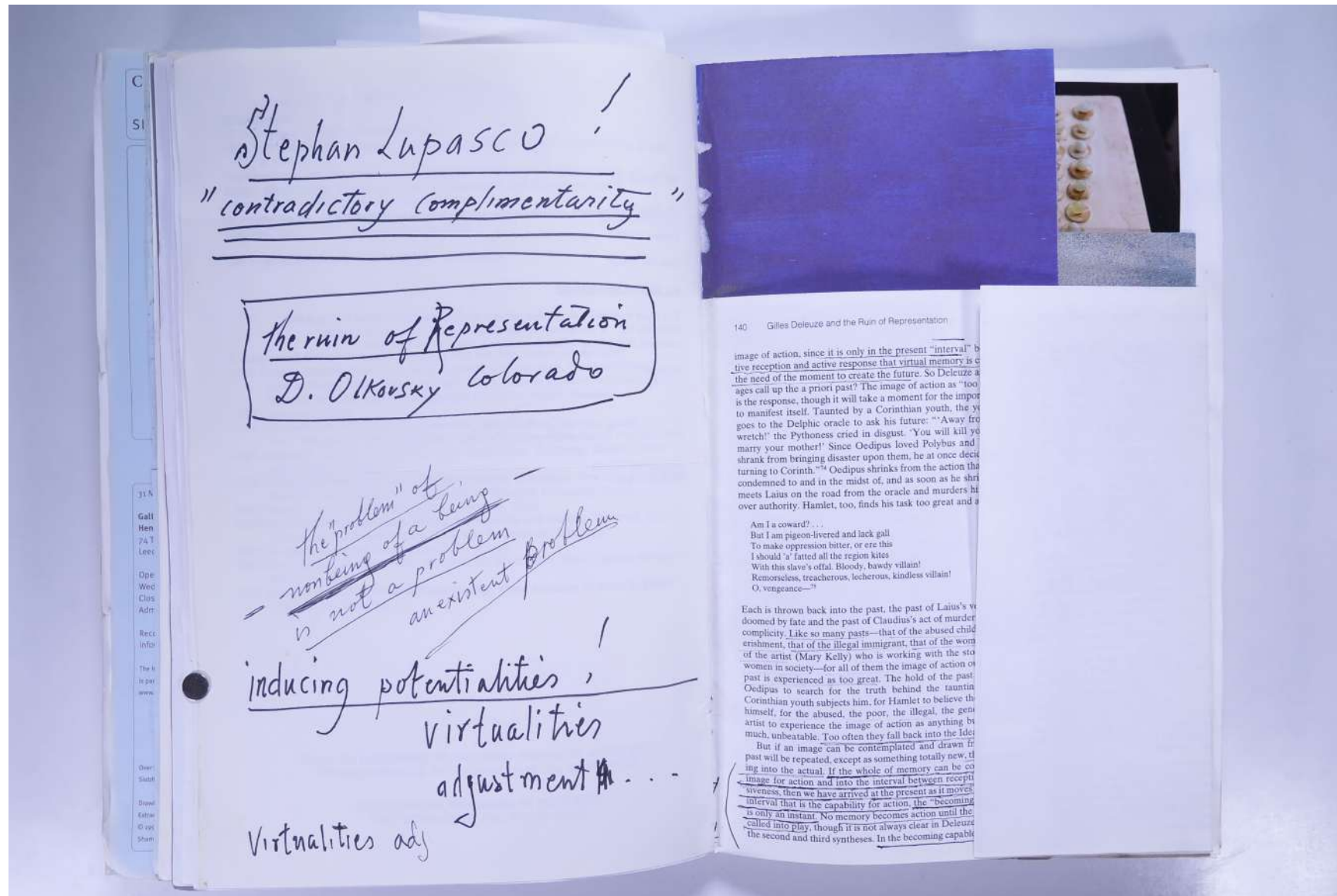
Jacques van Vlymen  
Psychotherapist

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# PNE 114.030



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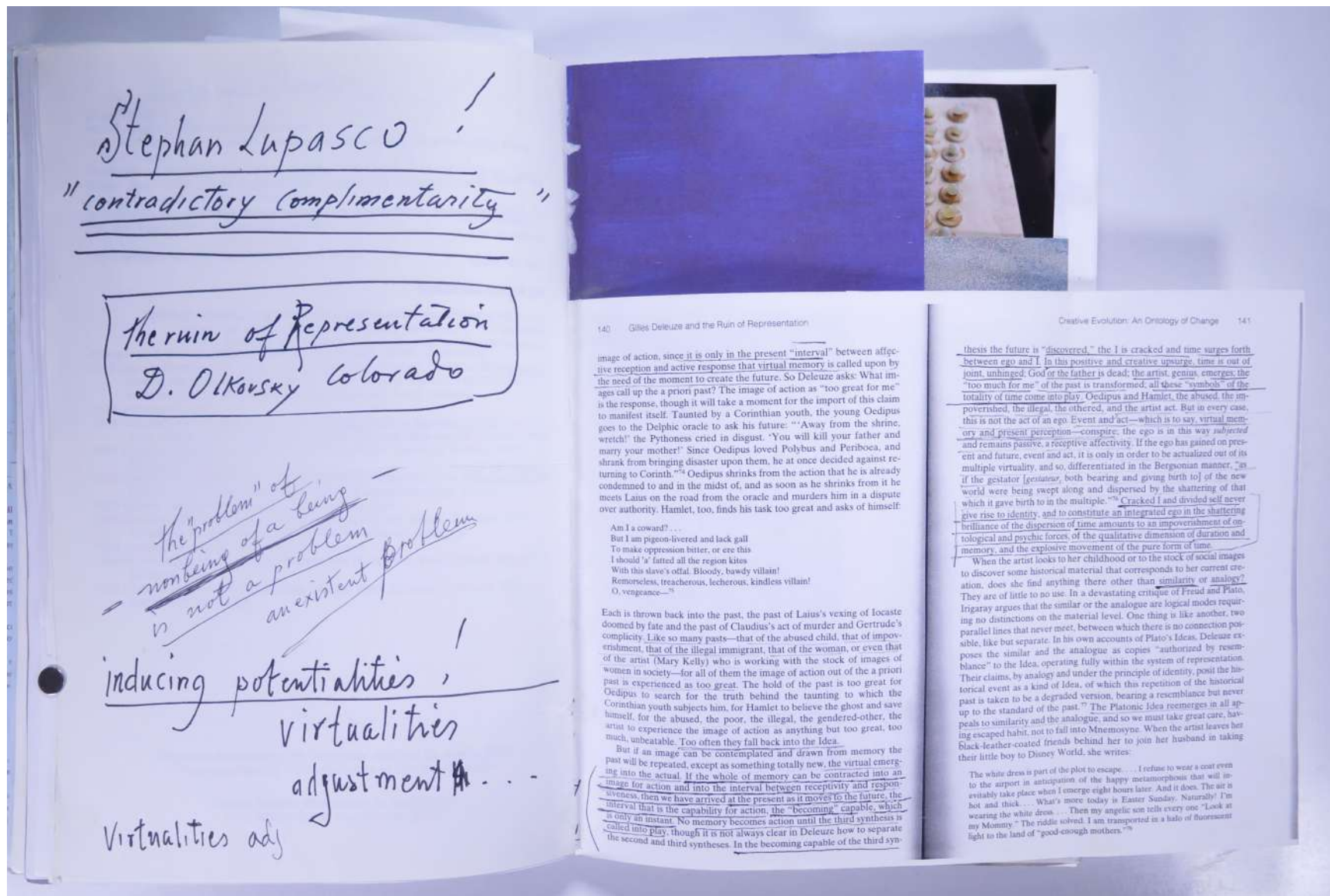
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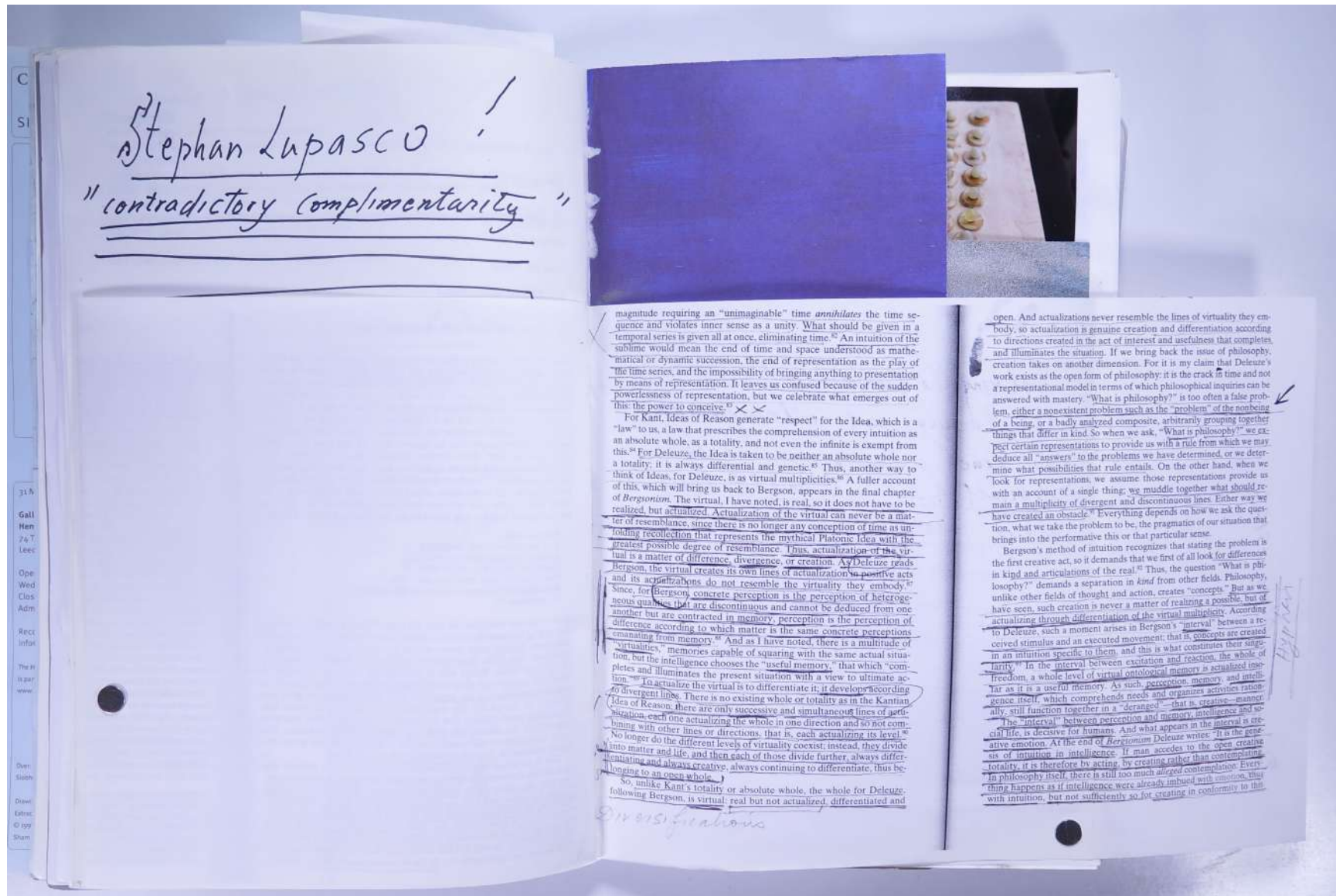
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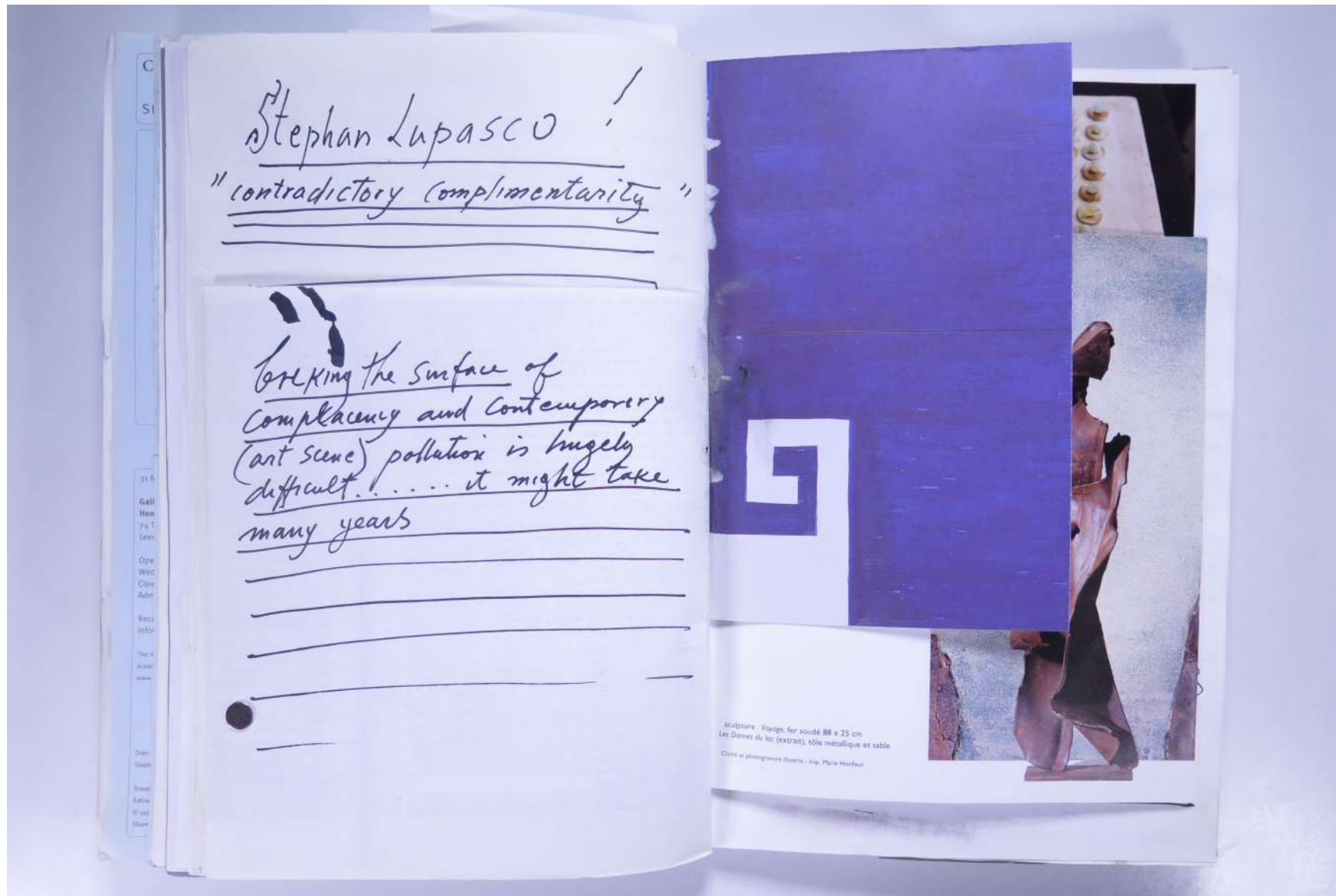


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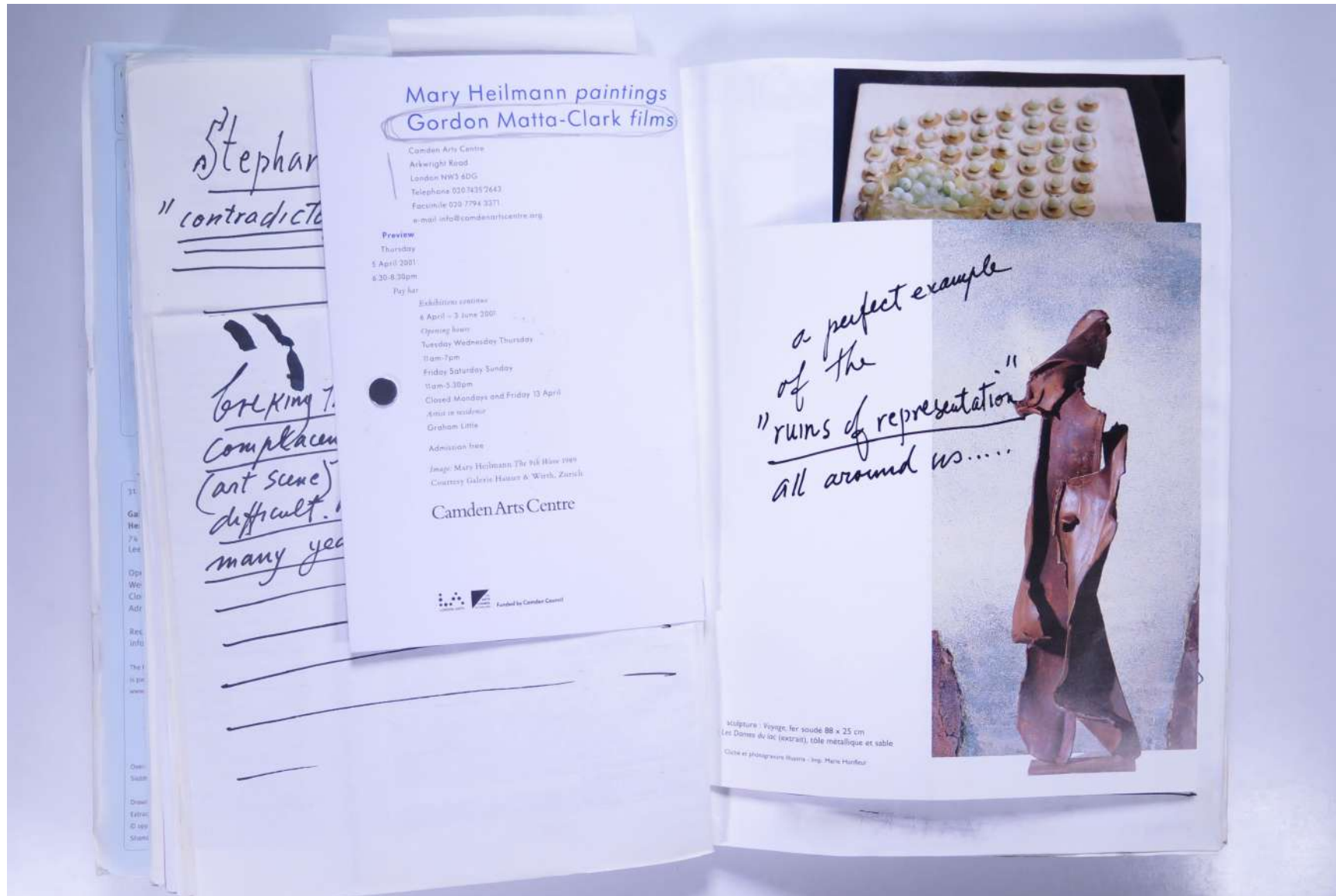
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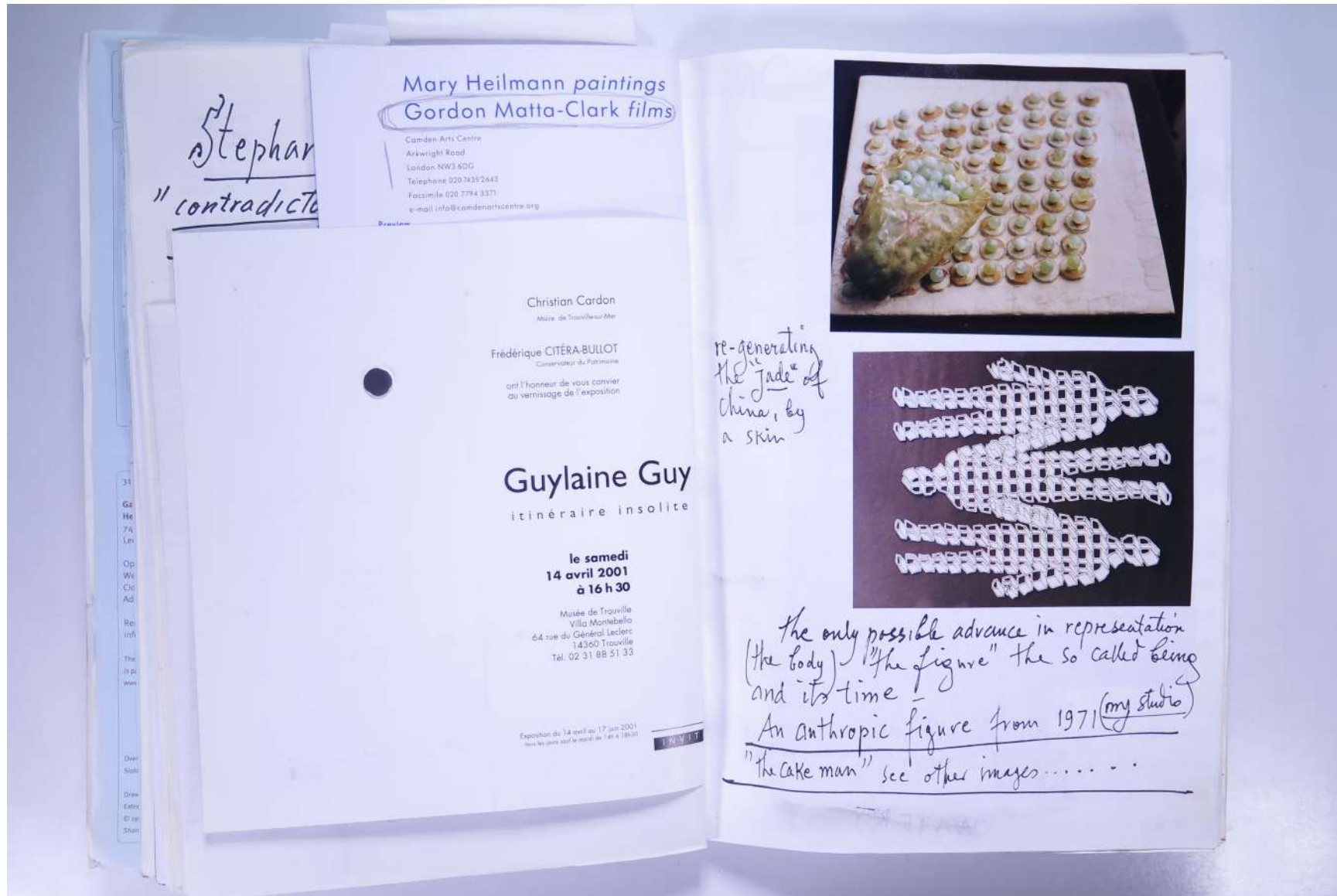
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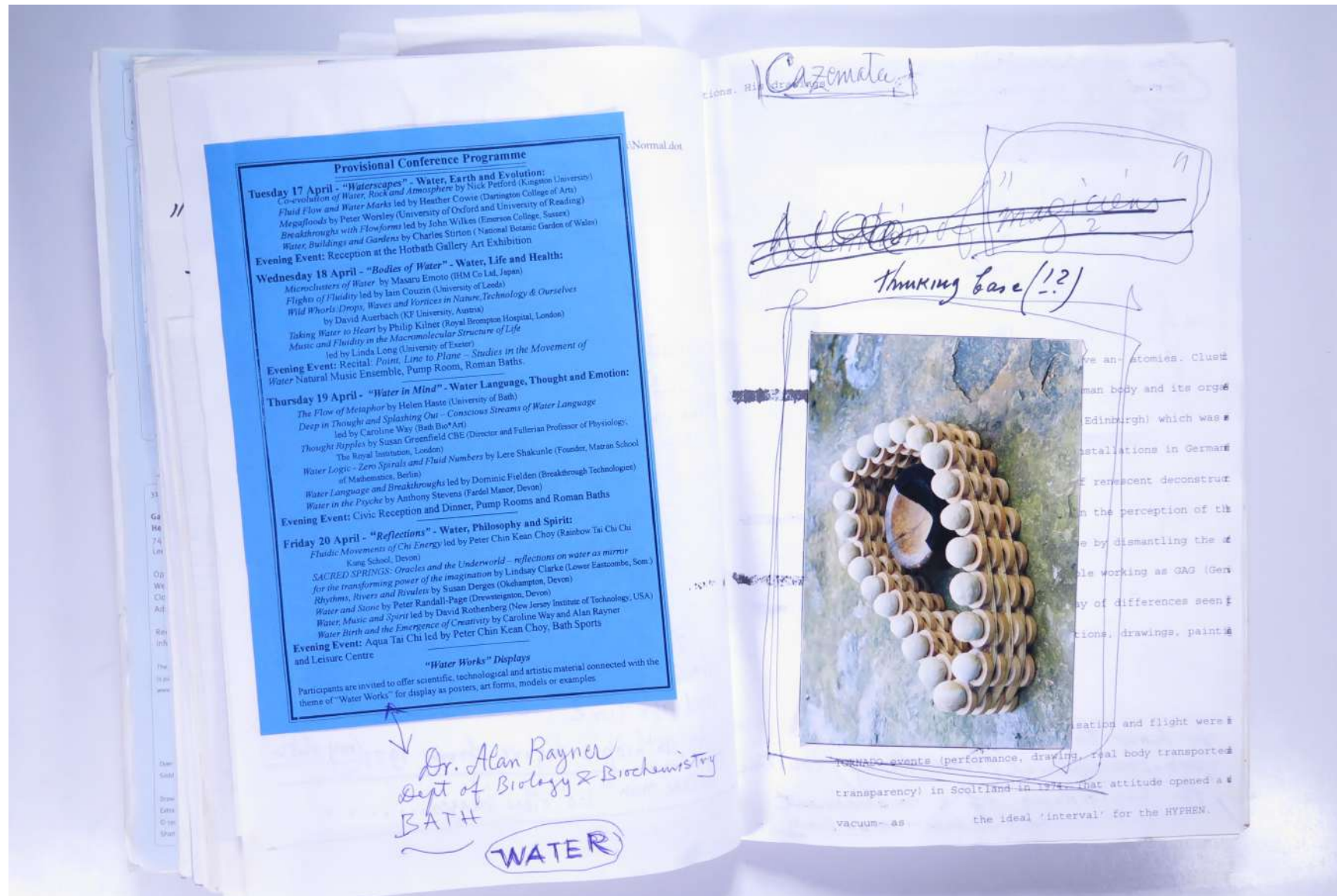
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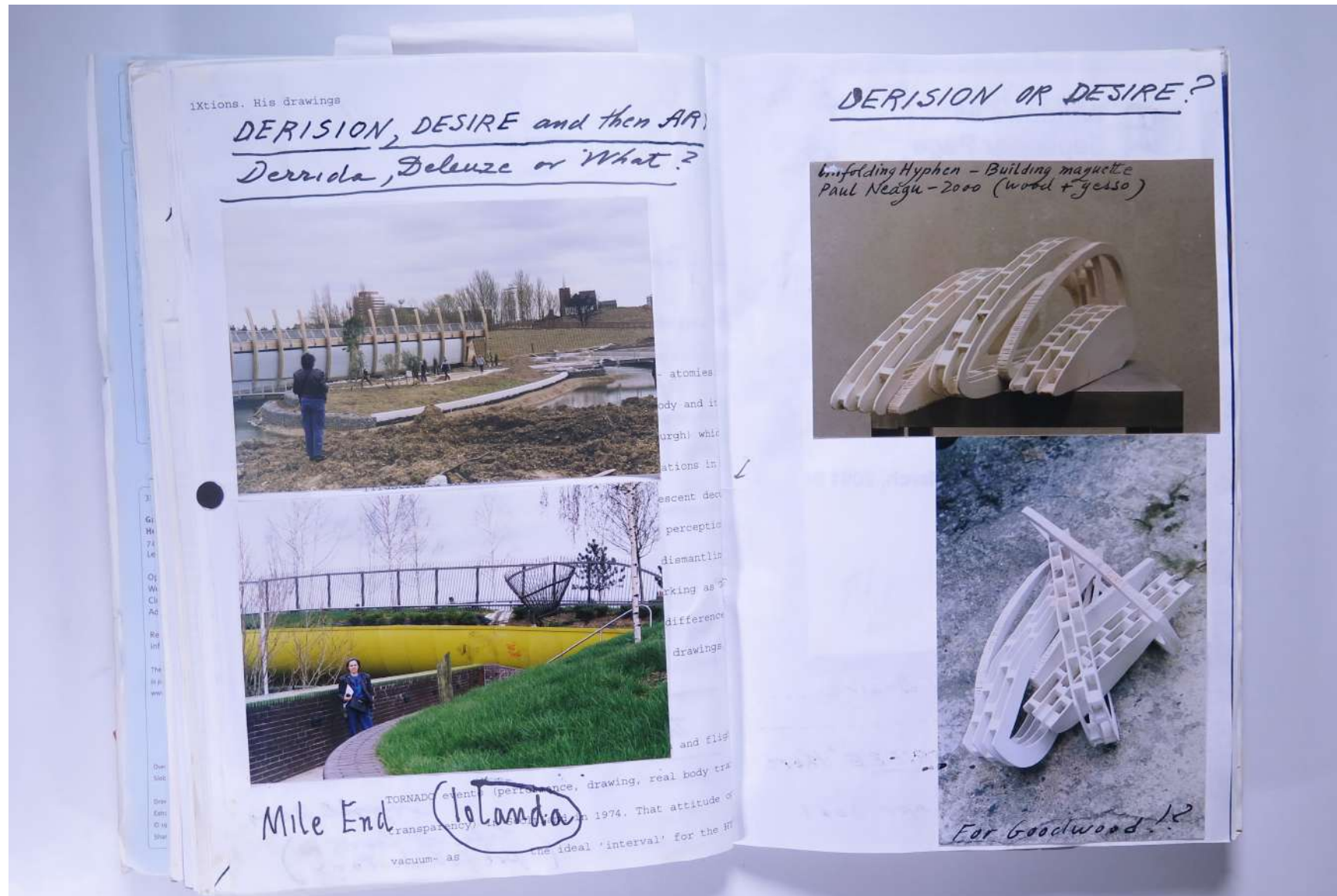
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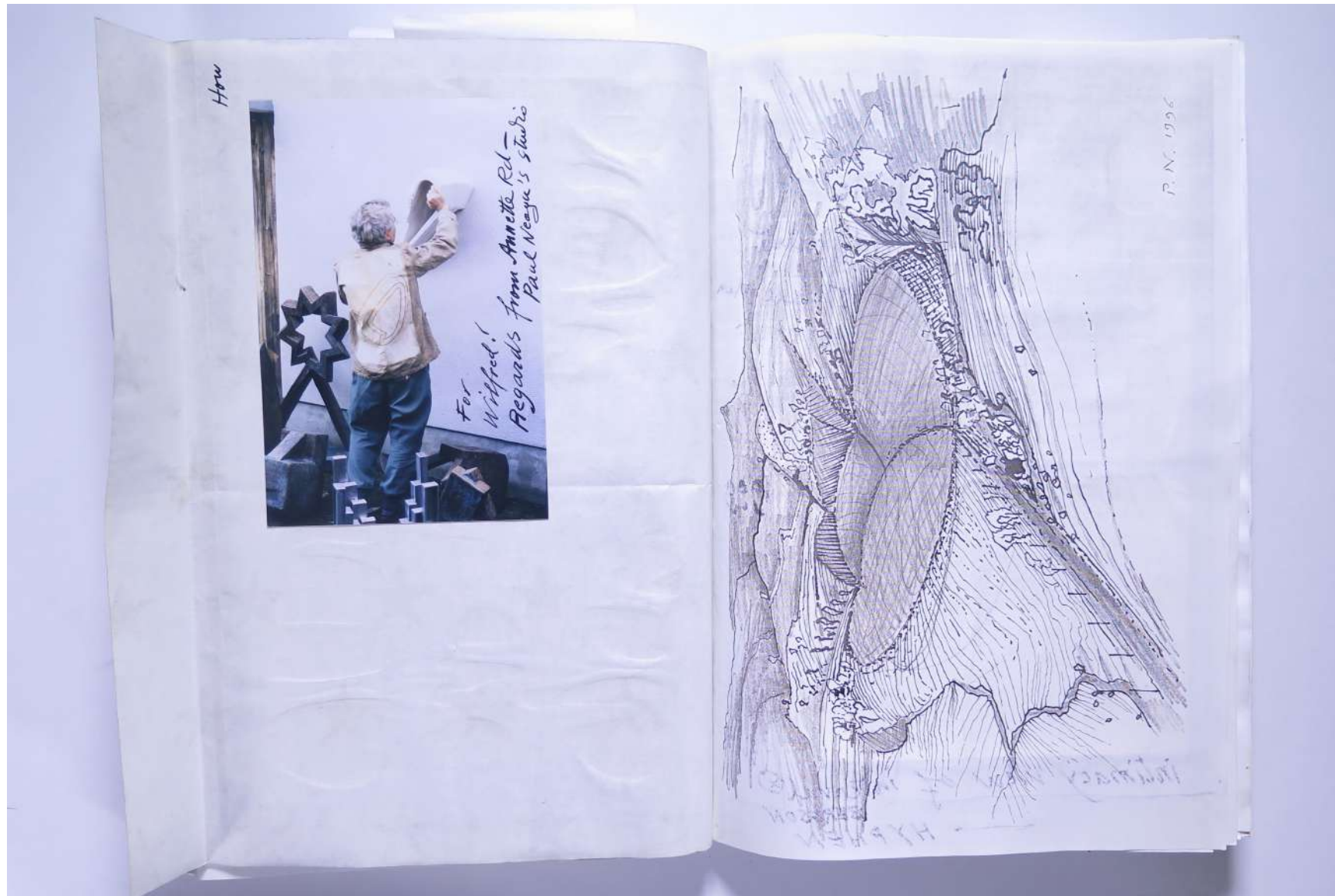
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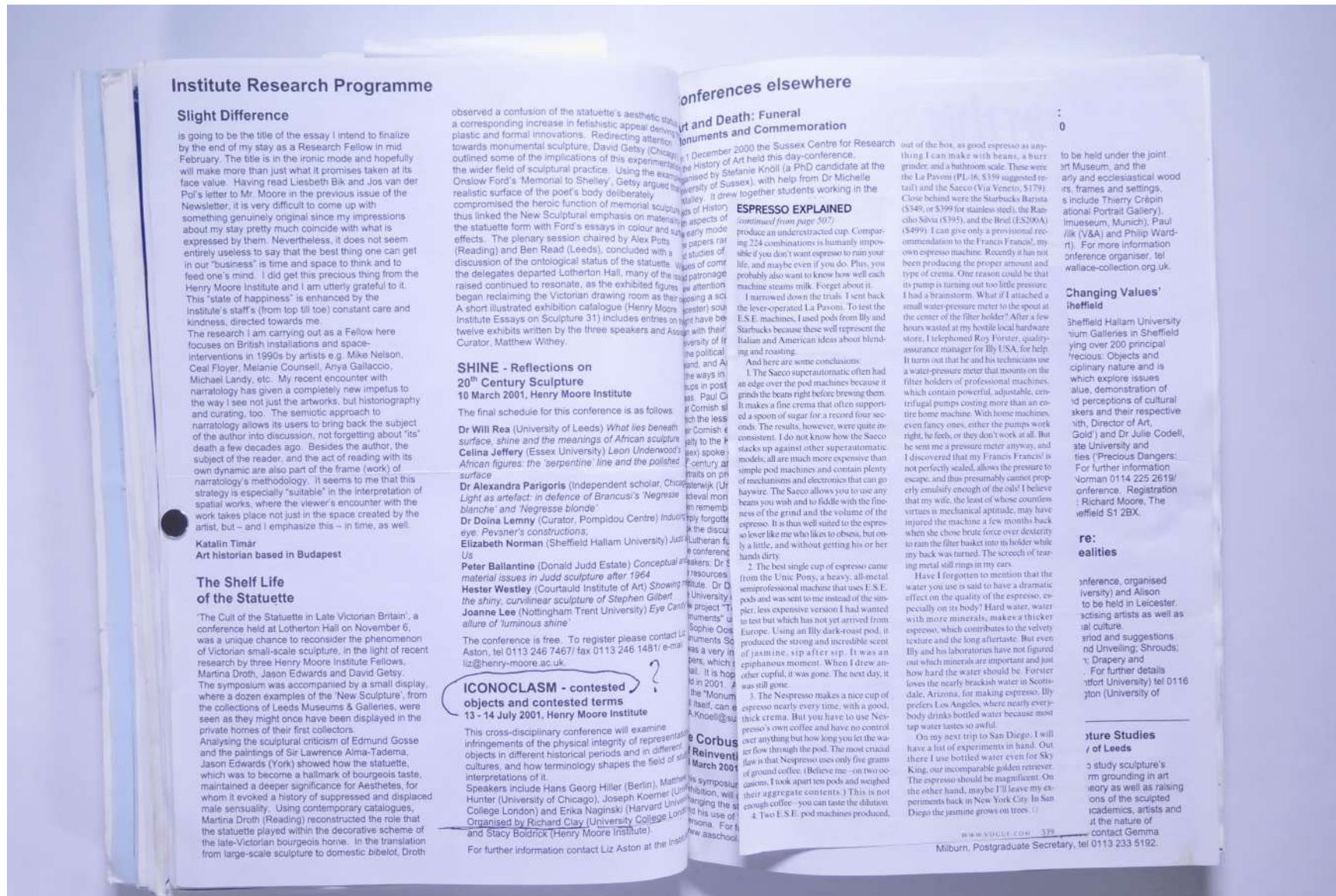
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PNE 114.045



## Institute Research Programme

### Slight Difference

is going to be the title of the essay I intend to finalize by the end of my stay as a Research Fellow in mid February. The title is in the ironic mode and hopefully will make more than just what it promises taken at its face value. Having read Liesbeth Blok and Jos van der Pol's letter to Mr. Moore in the previous issue of the Newsletter, it is very difficult to come up with something genuinely original since my impressions about my stay pretty much coincide with what is expressed by them. Nevertheless, it does not seem entirely useless to say that the best thing one can get in our "business" is time and space to think and to feed one's mind. I did get this precious thing from the Henry Moore Institute and I am utterly grateful to it. This "state of happiness" is enhanced by the Institute's staff's (from top till toe) constant care and kindness, directed towards me.

The research I am carrying out as a Fellow here focuses on British installations and space-interventions in 1990s by artists e.g. Mike Nelson, Ceal Floyer, Melanie Counsell, Arya Gallaccio, Michael Landy, etc. My recent encounter with narratology has given a completely new impetus to the way I see not just the artworks, but historiography and curating, too. The semiotic approach to narratology allows its users to bring back the subject of the author into discussion, not forgetting about "his" death a few decades ago. Besides the author, the subject of the reader, and the act of reading with its own dynamic are also part of the frame (work) of narratology's methodology. It seems to me that this strategy is especially "suitable" in the interpretation of spatial works, where the viewer's encounter with the work takes place not just in the space created by the artist, but – and I emphasize this – in time, as well.

Katalin Timár  
Art historian based in Budapest

### The Shelf Life of the Statuette

'The Cult of the Statuette in Late Victorian Britain', a conference held at Lotherton Hall on November 5, was a unique chance to reconsider the phenomenon of Victorian small-scale sculpture, in the light of recent research by three Henry Moore Institute Fellows, Martina Droth, Jason Edwards and David Getsy. The symposium was accompanied by a small display, where a dozen examples of the 'New Sculpture', from the collections of Leeds Museums & Galleries, were seen as they might once have been displayed in the private homes of their first collectors.

Analyzing the sculptural criticism of Edmund Gosse and the paintings of Sir Lawrence Alma-Tadema, Jason Edwards (York) showed how the statuette, which was to become a hallmark of bourgeois taste, maintained a deeper significance for Aesthetes, for whom it evoked a history of suppressed and displaced male sensuality. Using contemporary catalogues, Martina Droth (Reading) reconstructed the role that the statuette played within the decorative scheme of the late-Victorian bourgeois home. In the translation from large-scale sculpture to domestic bibelot, Droth

observed a confusion of the statuette's aesthetic plastic and formal innovations. Redirecting attention towards monumental sculpture, David Getsy (Chicago) outlined some of the implications of this experimental, the wider field of sculptural practice. Using the example of Onslow Ford's 'Memorial to Shelley', Getsy argued that realistic surface of the poet's body deliberately compromised the heroic function of memorial sculpture, thus linked the New Sculptural emphasis on material effects. The plenary session chaired by Alex Potts (Reading) and Ben Read (Leeds), concluded with a discussion of the ontological status of the statuette. The delegates departed Lotherton Hall, many of them began reclaiming the Victorian drawing room as their own. A short illustrated exhibition catalogue (Henry Moore Institute Essays on Sculpture 31) includes entries on two exhibits written by the three speakers and Associate Curator, Matthew Wilthey.

### SHINE - Reflections on 20<sup>th</sup> Century Sculpture 10 March 2001, Henry Moore Institute

The final schedule for this conference is as follows:

**Dr Will Rea** (University of Leeds) *What lies beneath surface, shine and the meanings of African sculpture*  
**Celina Jeffery** (Essex University) *Leon Underwood's African figures: the 'serpentine' line and the polished surface*

**Dr Alexandra Parigoris** (Independent scholar, Chicago) *Light as artefact: in defence of Brancusi's 'Negresse blanche' and 'Negresse blonde'*

**Dr Doina Lemny** (Curator, Pompidou Centre) *Industrious eye: Pevsner's constructions*  
**Elizabeth Norman** (Sheffield Hallam University) *Just Us*

**Peter Ballantine** (Donald Judd Estate) *Conceptual material issues in Judd sculpture after 1964*

**Hester Westley** (Courtauld Institute of Art) *Showing the shiny, curvilinear sculpture of Stephen Gilbert*  
**Joanne Lee** (Nottingham Trent University) *Eye Candy: sculpture of 'luminous shine'*

The conference is free. To register please contact Liz Aston, tel 0113 246 7457/ fax 0113 246 1481/ e-mail: [liz@henry-moore.ac.uk](mailto:liz@henry-moore.ac.uk).

### ICONOCLASM - contested objects and contested terms 13 - 14 July 2001, Henry Moore Institute

This cross-disciplinary conference will examine infringements of the physical integrity of representative objects in different historical periods and in different cultures, and how terminology shapes the field of interpretations of it. Speakers include Hans Georg Hiller (Berlin), Matthias Hunter (University of Chicago), Joseph Koerner (University College London) and Erika Naginski (Harvard University). Organised by Richard Clay (University College London) and Stacy Boldrick (Henry Moore Institute).

For further information contact Liz Aston at the Institute

## Conferences elsewhere

### Art and Death: Funeral Monuments and Commemoration

December 2000 the Sussex Centre for Research in the History of Art held this day-conference, organised by Stefanie Knöll (a PhD candidate at the University of Sussex), with help from Dr Michelle Stanley. It drew together students working in the

aspects of History of Art, and the early mode of the papers ran in the form of a discussion of the delegates departed Lotherton Hall, many of them began reclaiming the Victorian drawing room as their own. A short illustrated exhibition catalogue (Henry Moore Institute Essays on Sculpture 31) includes entries on two exhibits written by the three speakers and Associate Curator, Matthew Wilthey.

And here are some conclusions. The Sacco superautomatic often had an edge over the pod machines because it grinds the beans right before brewing them. It makes a fine crema that often supported a spoon of sugar for a record four seconds. The results, however, were quite inconsistent. I do not know how the Sacco stacks up against other superautomatic models, all are much more expensive than simple pod machines and contain plenty of mechanisms and electronics that can go haywire. The Sacco allows you to use any beans you wish and to fiddle with the fineness of the grind and the volume of the espresso. It is thus well suited to the espresso lover like me who likes to obsess, but only a little, and without getting his or her hands dirty.

The best single cup of espresso came from the Unic Pony, a heavy, all-metal semi-professional machine that uses E.S.E. pods and was sent to me instead of the simpler, less expensive version I had wanted to test but which has not yet arrived from Europe. Using an Illy dark-roast pod, it produced the strong and incredible scent of jasmine. sip after sip. It was an epiphanous moment. When I drew another cupful, it was gone. The next day, it was still gone.

The Nespresso makes a nice cup of espresso nearly every time, with a good, thick crema. But you have to use Nespresso's own coffee and have no control over anything but how long you let the water flow through the pod. The most crucial flaw is that Nespresso uses only five grams of ground coffee (I believe me – on two occasions, I took apart ten pods and weighed their aggregate contents.) This is not enough coffee – you can taste the dilution. A two E.S.E. pod machines produced,

out of the box, as good espresso as anything I can make with beans, a burr grinder, and a bathroom scale. These were the La Pavoni (PL-16, \$399 suggested retail) and the Sacco (Via Veneto, \$179). Close behind were the Starbucks Barista (\$349, or \$399 for stainless steel), the Rancilio Silvia (\$395), and the Brevi (ES200A) (\$499). I can give only a provisional recommendation to the Francis Francis, my own espresso machine. Recently it has not been producing the proper amount and type of crema. One reason could be that its pump is turning out too little pressure. I had a brainstorm. What if I attached a small water-pressure meter to the spout at the center of the filter holder? After a few hours wasted at my hostile local hardware store, I telephoned Roy Forster, quality-assurance manager for Illy USA, for help. It turns out that he and his technicians use a water-pressure meter that mounts on the filter holders of professional machines, which contain powerful, adjustable, centrifugal pumps costing more than an entire home machine. With home machines, even fancy ones, either the pumps work right, he feels, or they don't work at all. But he sent me a pressure meter anyway, and I discovered that my Francis Francis is not perfectly sealed, allows the pressure to escape, and thus presumably cannot properly emulsify enough of the oils I believe that my wife, the least of whose countless virtues is mechanical aptitude, may have injured the machine a few months back when she chose brute force over dexterity to ram the filter basket into its holder while my back was turned. The screams of tearing metal still rings in my ears.

Have I forgotten to mention that the water you use is said to have a dramatic effect on the quality of the espresso, especially on its body? Hard water, water with more minerals, makes a thicker espresso, which contributes to the velvety texture and the long aftertaste. But even Illy and his laboratories have not figured out which minerals are important and just how hard the water should be. Forster loves the nearly brackish water in Scottsdale, Arizona, for making espresso. Illy prefers Los Angeles, where nearly everybody drinks bottled water because most tap water tastes so awful.

On my next trip to San Diego, I will have a list of experiments in hand. Other there I use bottled water even for Sky King, our incomparable golden retriever. The espresso should be magnificent. On the other hand, maybe I'll leave my experiments back in New York City. In San Diego the jasmine grows on trees. ☺

ESPRESSO EXPLAINED  
*(continued from page 507)*  
produce an underextracted cup. Comparing 224 combinations is humanly impossible if you don't want espresso to ruin your life, and maybe even if you do. Plus, you probably also want to know how well each machine steams milk. Forget about it. I narrowed down the trials. I sent back the lever-operated La Pavoni. To test the E.S.E. machines, I used pods from Illy and Starbucks because these well represent the Italian and American ideas about blending and roasting.

And here are some conclusions. The Sacco superautomatic often had an edge over the pod machines because it grinds the beans right before brewing them. It makes a fine crema that often supported a spoon of sugar for a record four seconds. The results, however, were quite inconsistent. I do not know how the Sacco stacks up against other superautomatic models, all are much more expensive than simple pod machines and contain plenty of mechanisms and electronics that can go haywire. The Sacco allows you to use any beans you wish and to fiddle with the fineness of the grind and the volume of the espresso. It is thus well suited to the espresso lover like me who likes to obsess, but only a little, and without getting his or her hands dirty.

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www.wdclg.com 339  
Milburn, Postgraduate Secretary, tel 0113 233 5192.

to be held under the joint art Museum, and the art and ecclesiastical wood rs, frames and settings, s include Thierry Crapin ational Portrait Gallery), imuseum, Munich), Paul (ilk (V&A) and Philip Ward-rt). For more information nference organiser, tel wallace-collection.org.uk.

### Changing Values' sheffield

Sheffield Hallam University num Galleries in Sheffield ying over 200 principal reous. Objects and ciplinary nature and is which explore issues alue, demonstration of d perceptions of cultural skers and their respective ith, Director of Art, 'Gold') and Dr Julie Codell, ate University and lies ('Precious Dangers: For further information rman 0114 225 2619/ onference. Registration : Richard Moore, The heffield S1 2BX.

### re: ealities

ference, organised iversity) and Alton to be held in Leicester, acting artists as well as al culture. riod and suggestions nd Unveiling; Shrouds; y; Drapery and . For further details tford University) tel 0116 yton (University of

### ature Studies / of Leeds

o study sculpture's rm grounding in art eory as well as talking ons of the sculpted icademics, artists and t the nature of contact Gemma tel 0113 233 5192.

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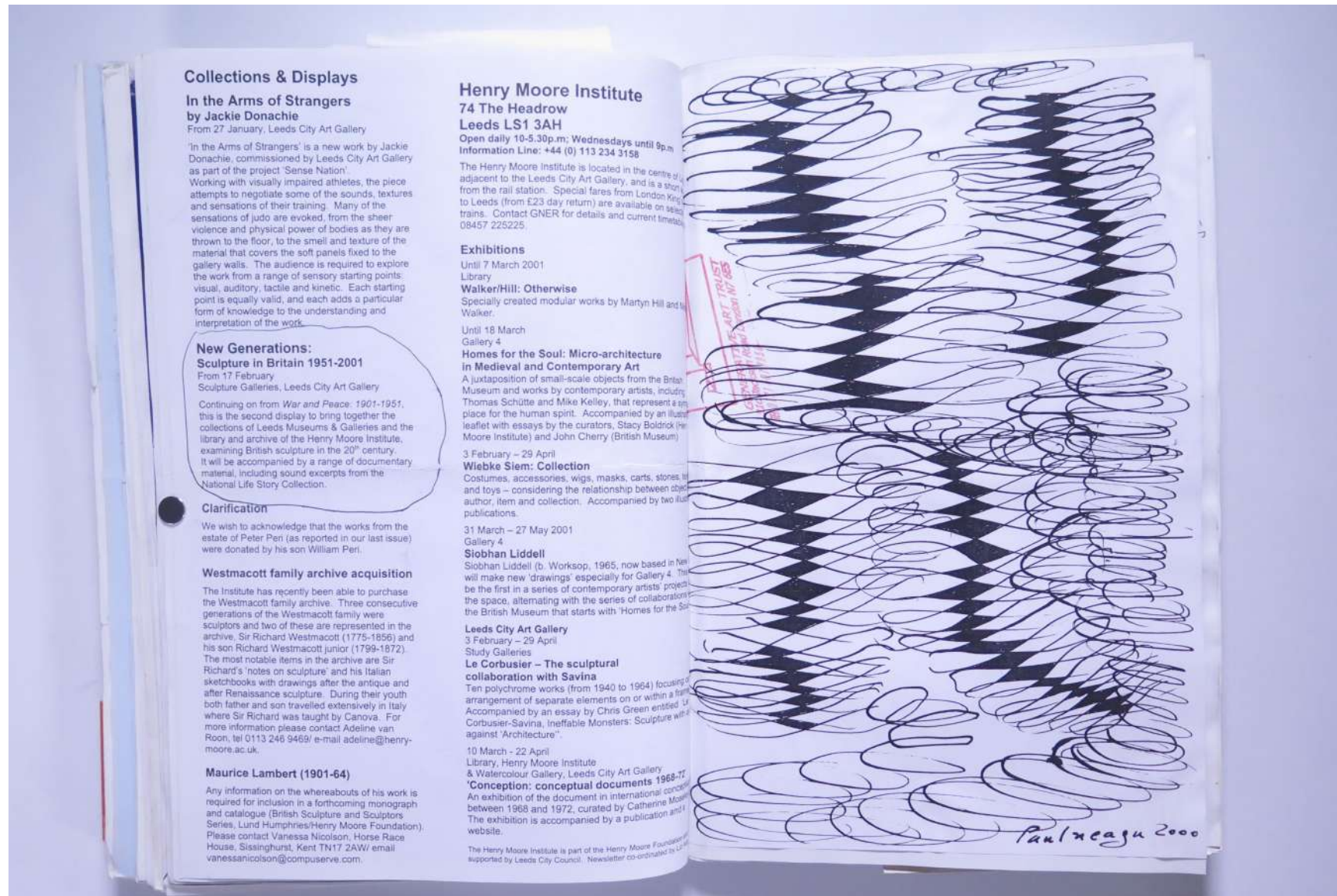


# PAUL NEAGU ESTATE

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Reference No.

PNE 114.047



## Collections & Displays

### In the Arms of Strangers by Jackie Donachie

From 27 January, Leeds City Art Gallery

'In the Arms of Strangers' is a new work by Jackie Donachie, commissioned by Leeds City Art Gallery as part of the project 'Sense Nation'.

Working with visually impaired athletes, the piece attempts to negotiate some of the sounds, textures and sensations of their training. Many of the sensations of judo are evoked, from the sheer violence and physical power of bodies as they are thrown to the floor, to the smell and texture of the material that covers the soft panels fixed to the gallery walls. The audience is required to explore the work from a range of sensory starting points: visual, auditory, tactile and kinetic. Each starting point is equally valid, and each adds a particular form of knowledge to the understanding and interpretation of the work.

### New Generations: Sculpture in Britain 1951-2001

From 17 February  
Sculpture Galleries, Leeds City Art Gallery

Continuing on from *War and Peace: 1901-1951*, this is the second display to bring together the collections of Leeds Museums & Galleries and the library and archive of the Henry Moore Institute, examining British sculpture in the 20<sup>th</sup> century. It will be accompanied by a range of documentary material, including sound excerpts from the National Life Story Collection.

### Clarification

We wish to acknowledge that the works from the estate of Peter Peri (as reported in our last issue) were donated by his son William Peri.

### Westmacott family archive acquisition

The Institute has recently been able to purchase the Westmacott family archive. Three consecutive generations of the Westmacott family were sculptors and two of these are represented in the archive. Sir Richard Westmacott (1775-1856) and his son Richard Westmacott junior (1799-1872). The most notable items in the archive are Sir Richard's 'notes on sculpture' and his Italian sketchbooks with drawings after the antique and after Renaissance sculpture. During their youth both father and son travelled extensively in Italy where Sir Richard was taught by Canova. For more information please contact Adeline van Roon, tel 0113 246 9469/ e-mail adeline@henry-moore.ac.uk.

### Maurice Lambert (1901-64)

Any information on the whereabouts of his work is required for inclusion in a forthcoming monograph and catalogue (British Sculpture and Sculptors Series, Lund Humphries/Henry Moore Foundation). Please contact Vanessa Nicolson, Horse Race House, Sissinghurst, Kent TN17 2AW/ email vanessanicolson@compuserve.com.

## Henry Moore Institute

74 The Headrow  
Leeds LS1 3AH

Open daily 10-5.30p.m; Wednesdays until 9p.m  
Information Line: +44 (0) 113 234 3158

The Henry Moore Institute is located in the centre of Leeds adjacent to the Leeds City Art Gallery, and is a short walk from the rail station. Special fares from London Kings Cross to Leeds (from £23 day return) are available on selected trains. Contact GNER for details and current timetables. 08457 225225.

### Exhibitions

Until 7 March 2001  
Library

#### Walker/Hill: Otherwise

Specially created modular works by Martyn Hill and Michael Walker.

Until 18 March  
Gallery 4

#### Homes for the Soul: Micro-architecture in Medieval and Contemporary Art

A juxtaposition of small-scale objects from the British Museum and works by contemporary artists, including Thomas Schütte and Mike Kelley, that represent a space place for the human spirit. Accompanied by an illustrated leaflet with essays by the curators, Stacy Boldrick (Henry Moore Institute) and John Cherry (British Museum)

3 February - 29 April

#### Wiebke Siem: Collection

Costumes, accessories, wigs, masks, carts, stones, toys and toys - considering the relationship between object, author, item and collection. Accompanied by two illustrated publications.

31 March - 27 May 2001

Gallery 4

#### Siobhan Liddell

Siobhan Liddell (b. Worksop, 1965, now based in New York) will make new 'drawings' especially for Gallery 4. This will be the first in a series of contemporary artists' projects in the space, alternating with the series of collaborations with the British Museum that starts with 'Homes for the Soul'.

#### Leeds City Art Gallery

3 February - 29 April

Study Galleries

#### Le Corbusier - The sculptural

#### collaboration with Savina

Ten polychrome works (from 1940 to 1964) focusing on the arrangement of separate elements on or within a plane. Accompanied by an essay by Chris Green entitled 'Le Corbusier-Savina, Ineffable Monsters: Sculpture with a view against Architecture'.

10 March - 22 April

Library, Henry Moore Institute

& Watercolour Gallery, Leeds City Art Gallery

#### 'Conception: conceptual documents 1968-72'

An exhibition of the document in international conceptual art between 1968 and 1972, curated by Catherine Morgan. The exhibition is accompanied by a publication and a website.

The Henry Moore Institute is part of the Henry Moore Foundation supported by Leeds City Council. Newsletter co-ordinated by the Institute.

Paul Neagu 2000

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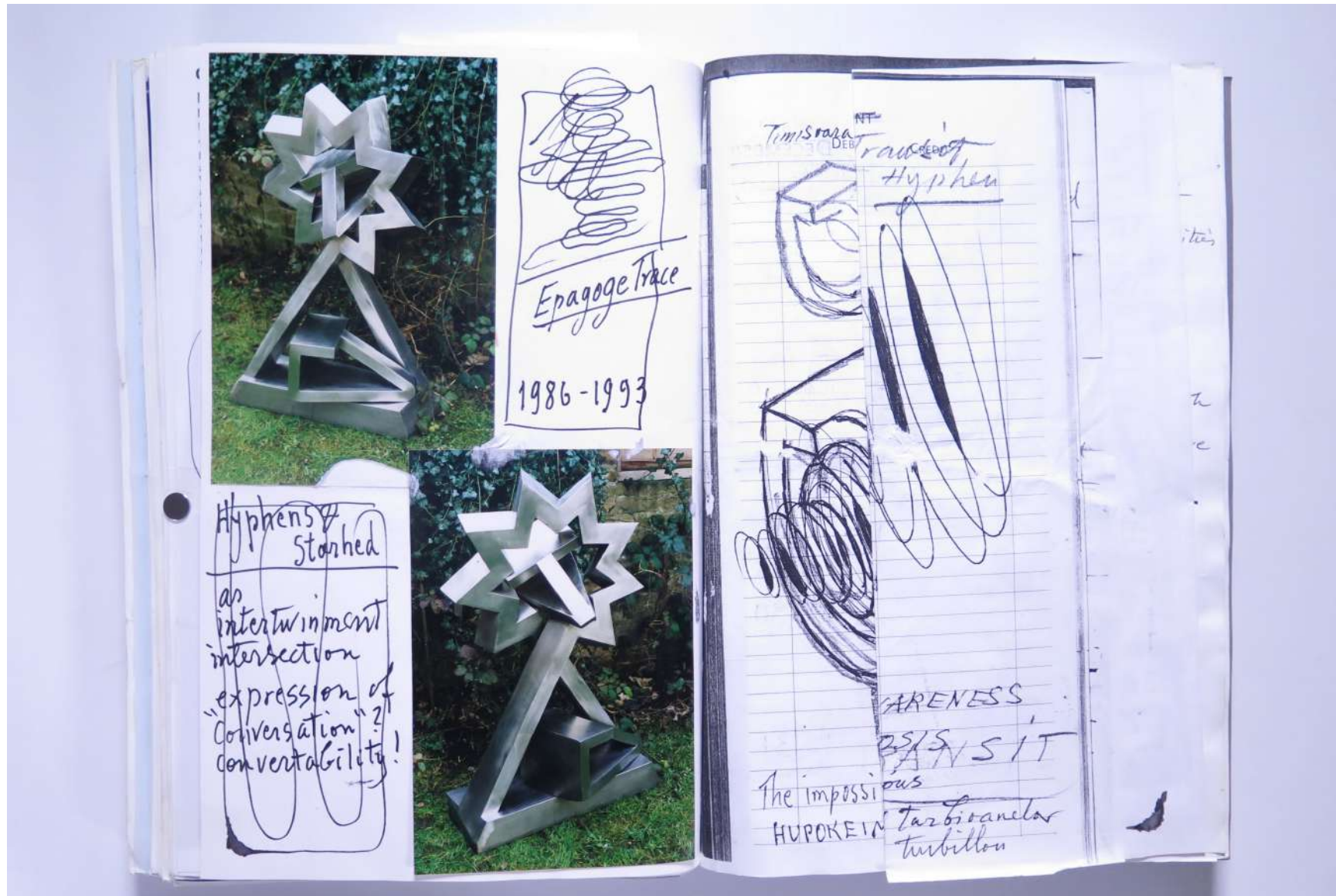
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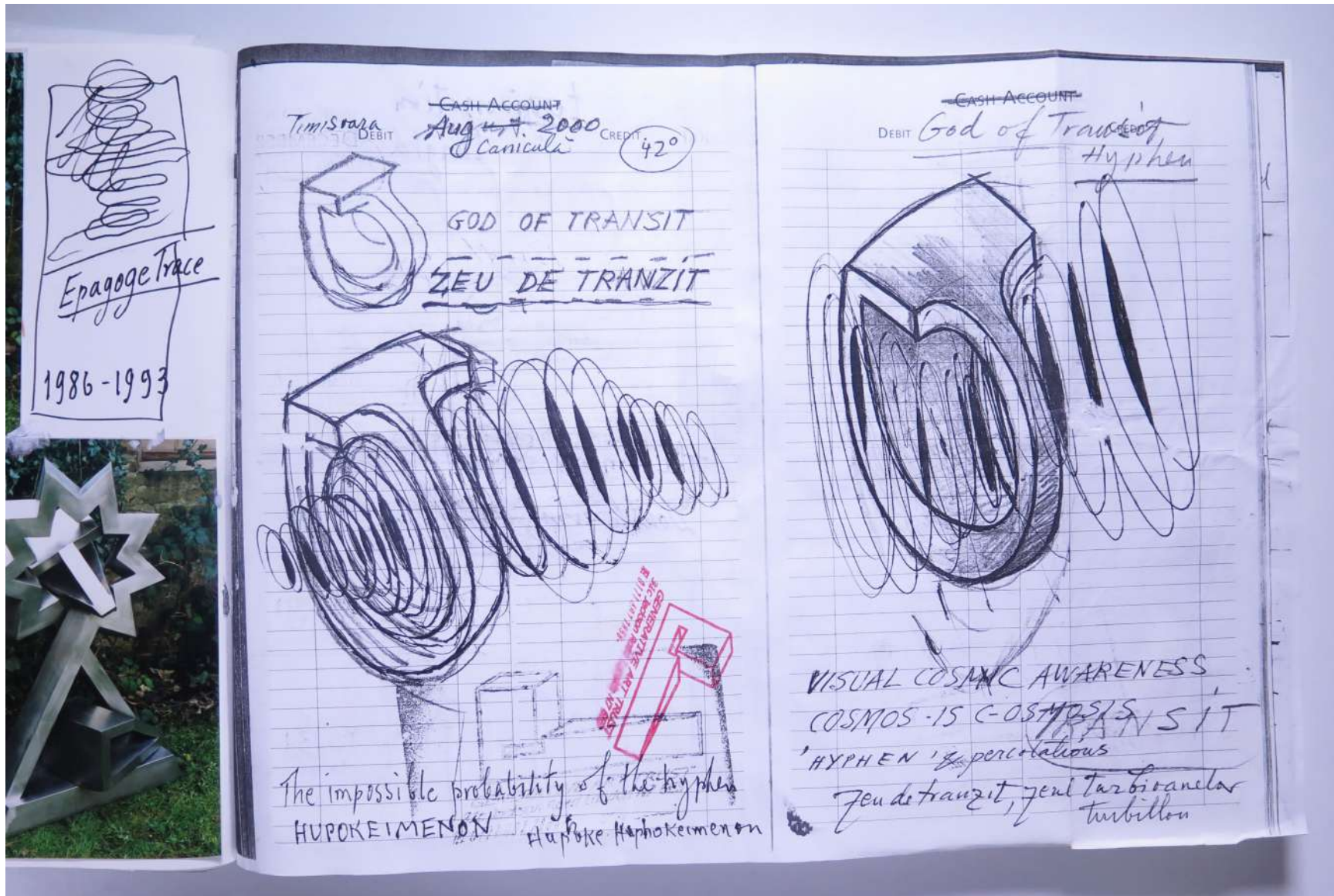


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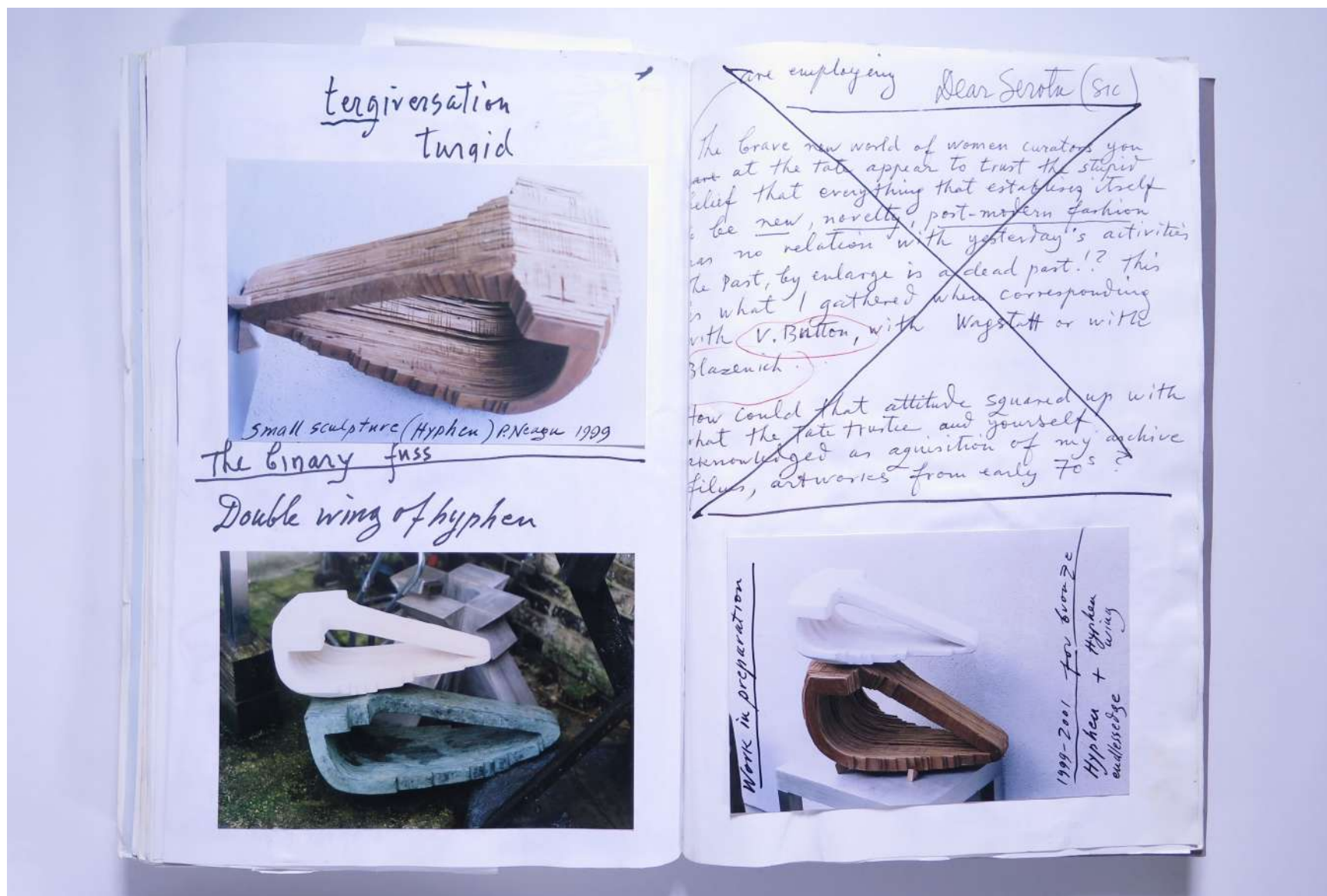


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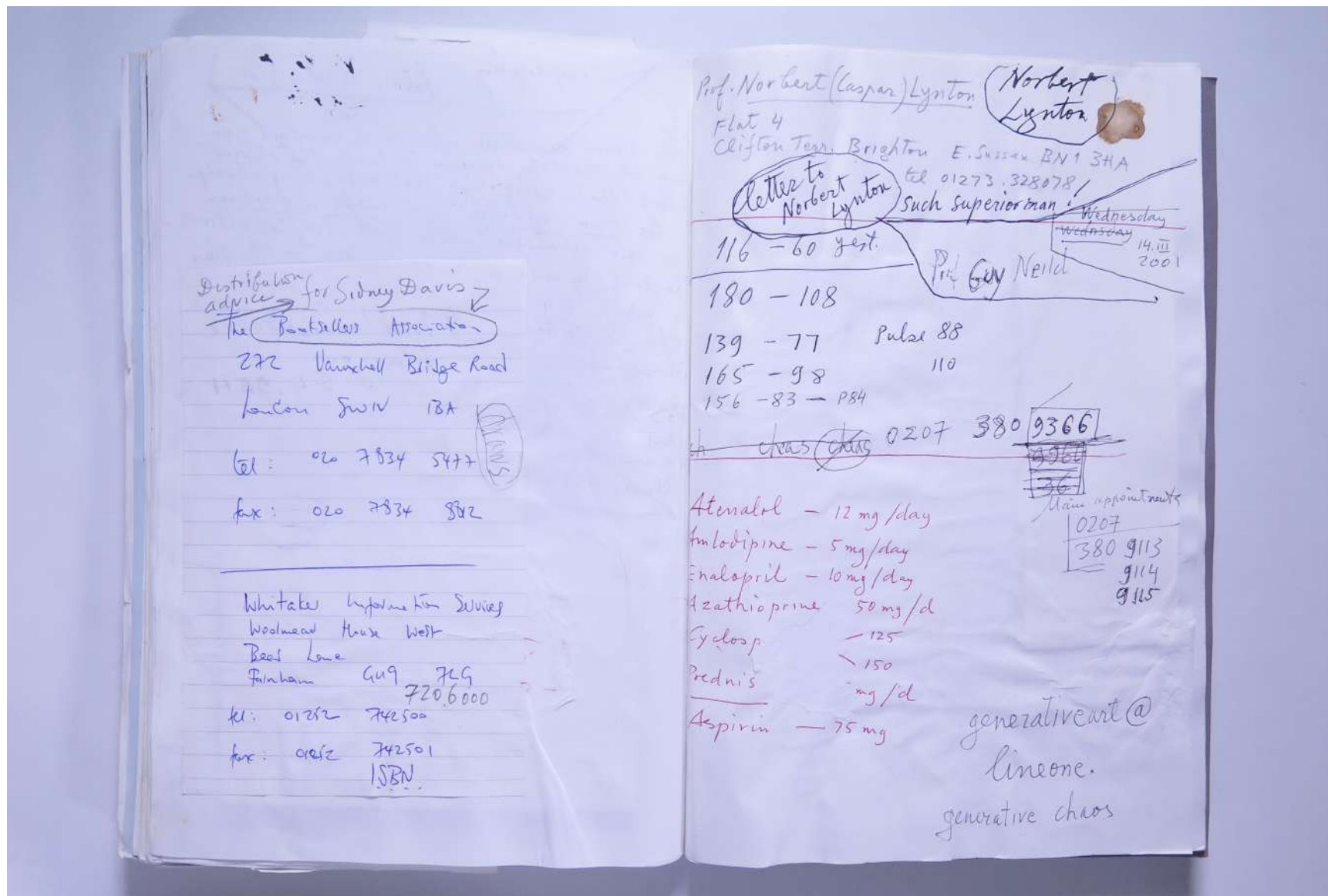
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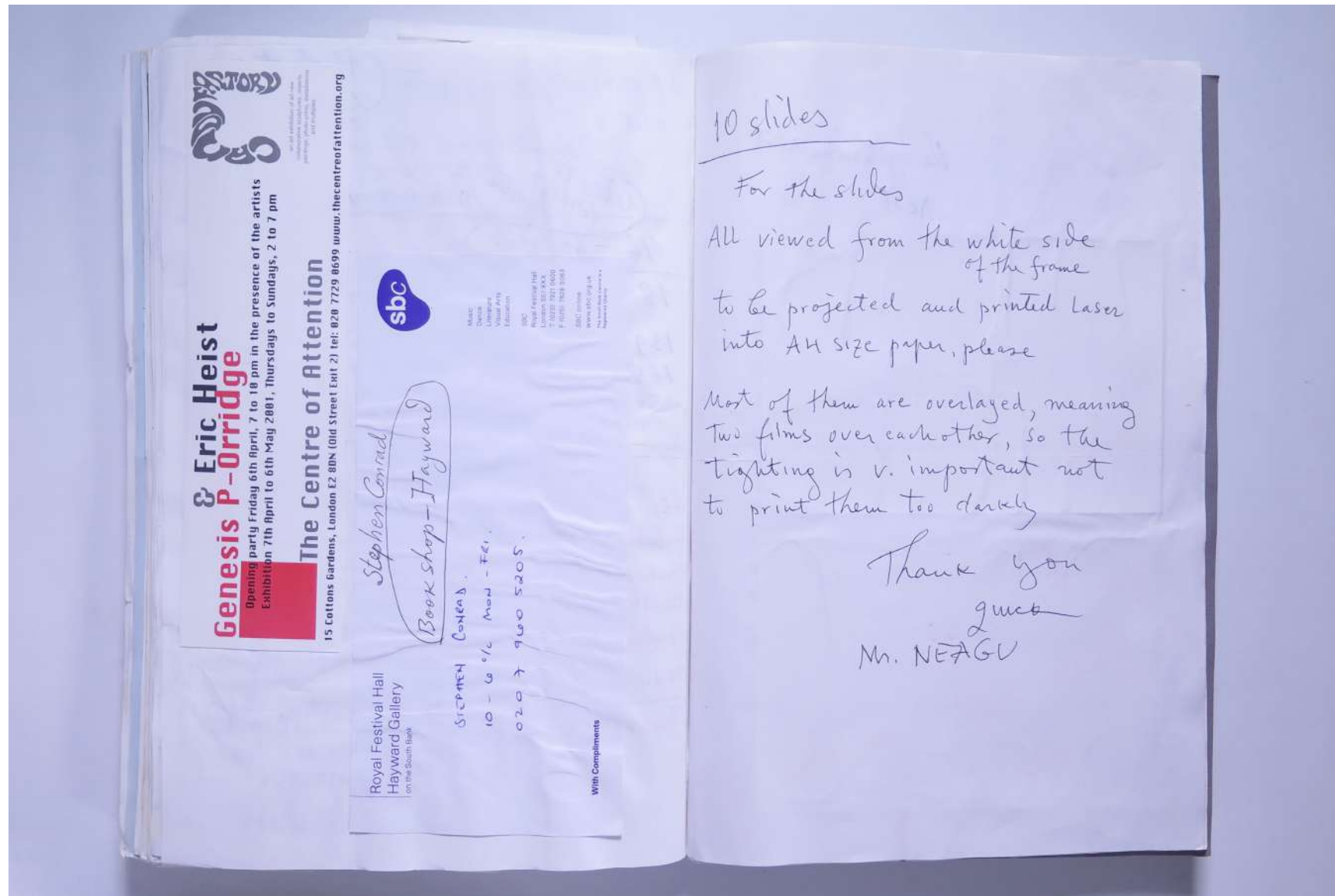
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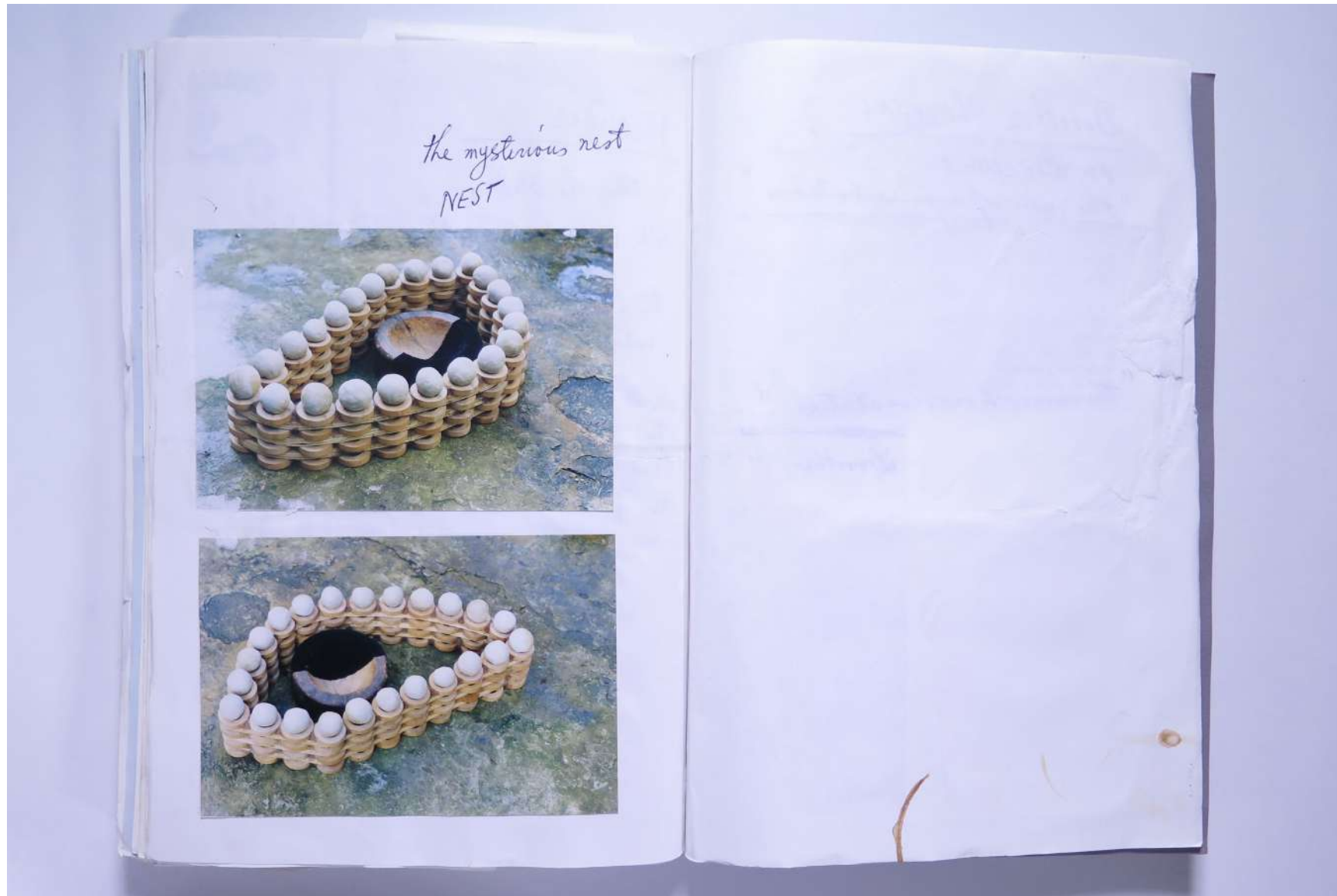
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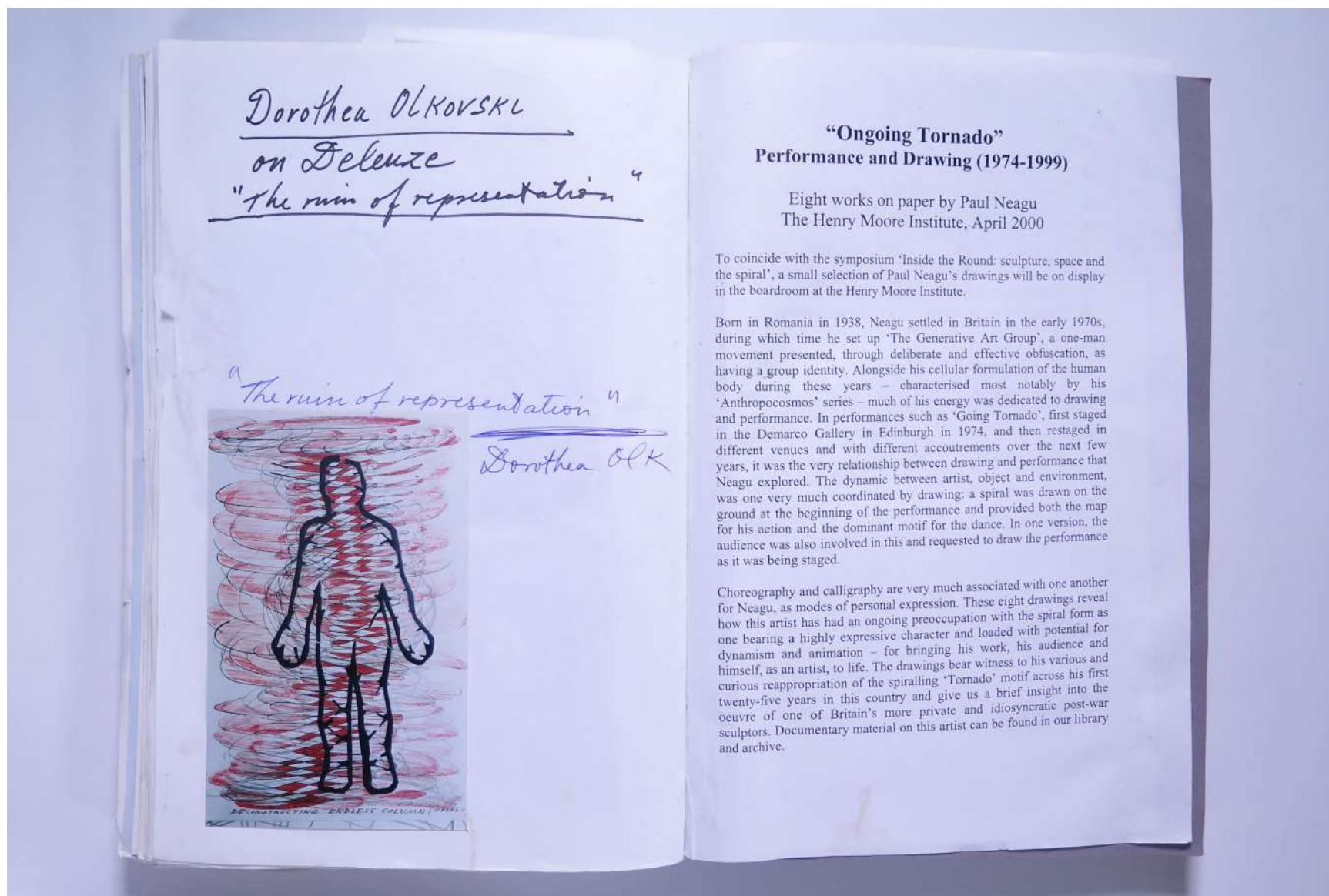
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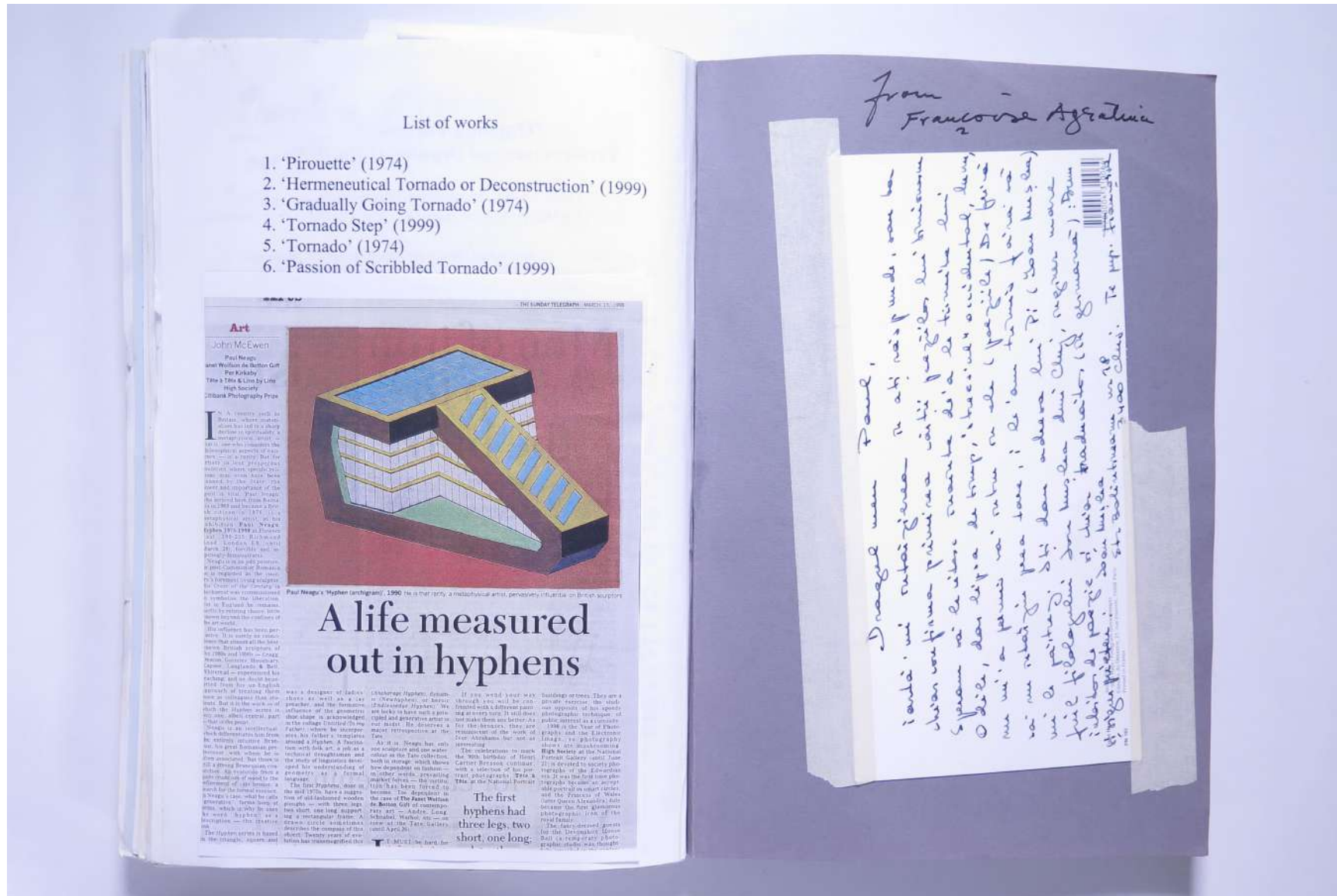
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