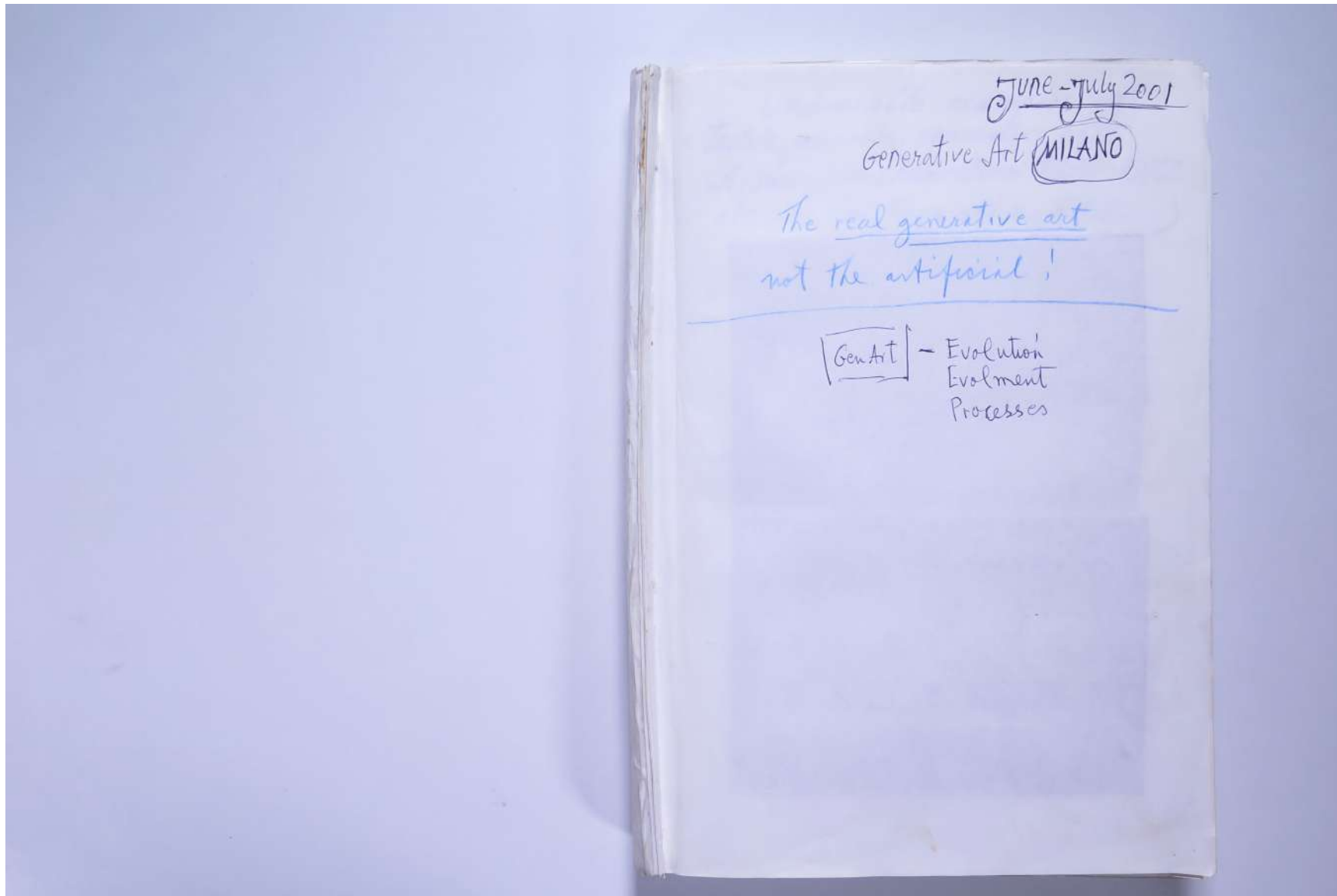


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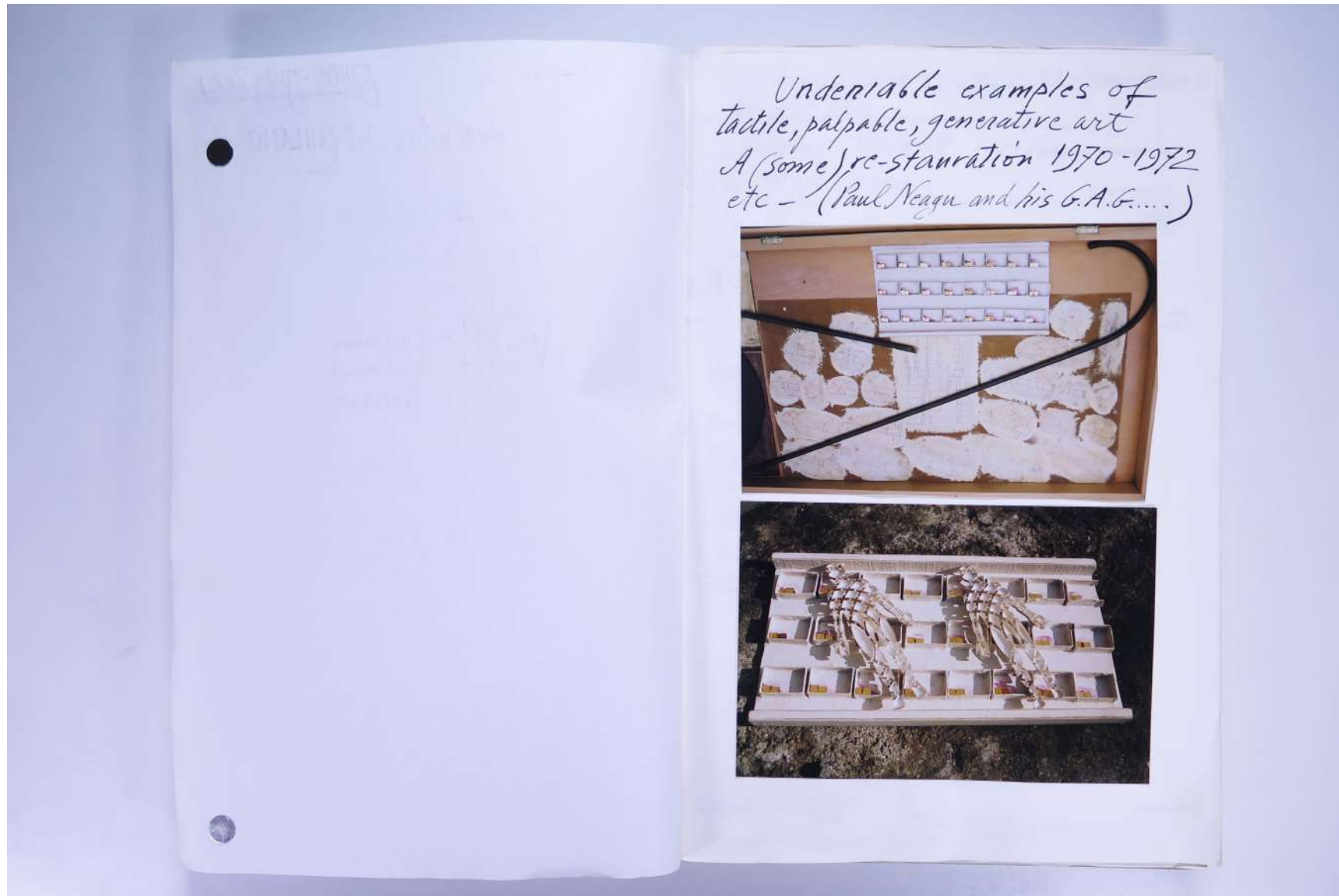
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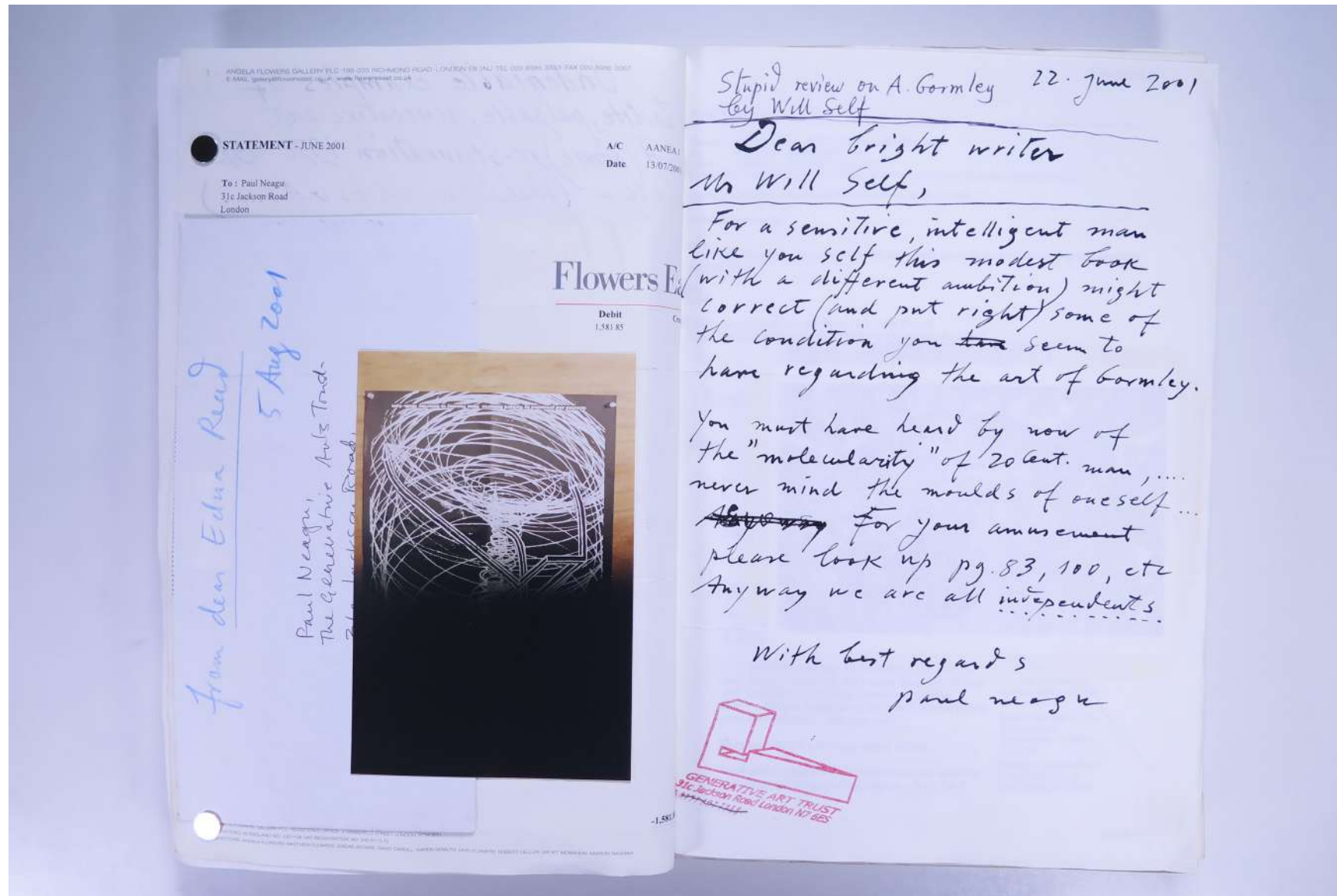
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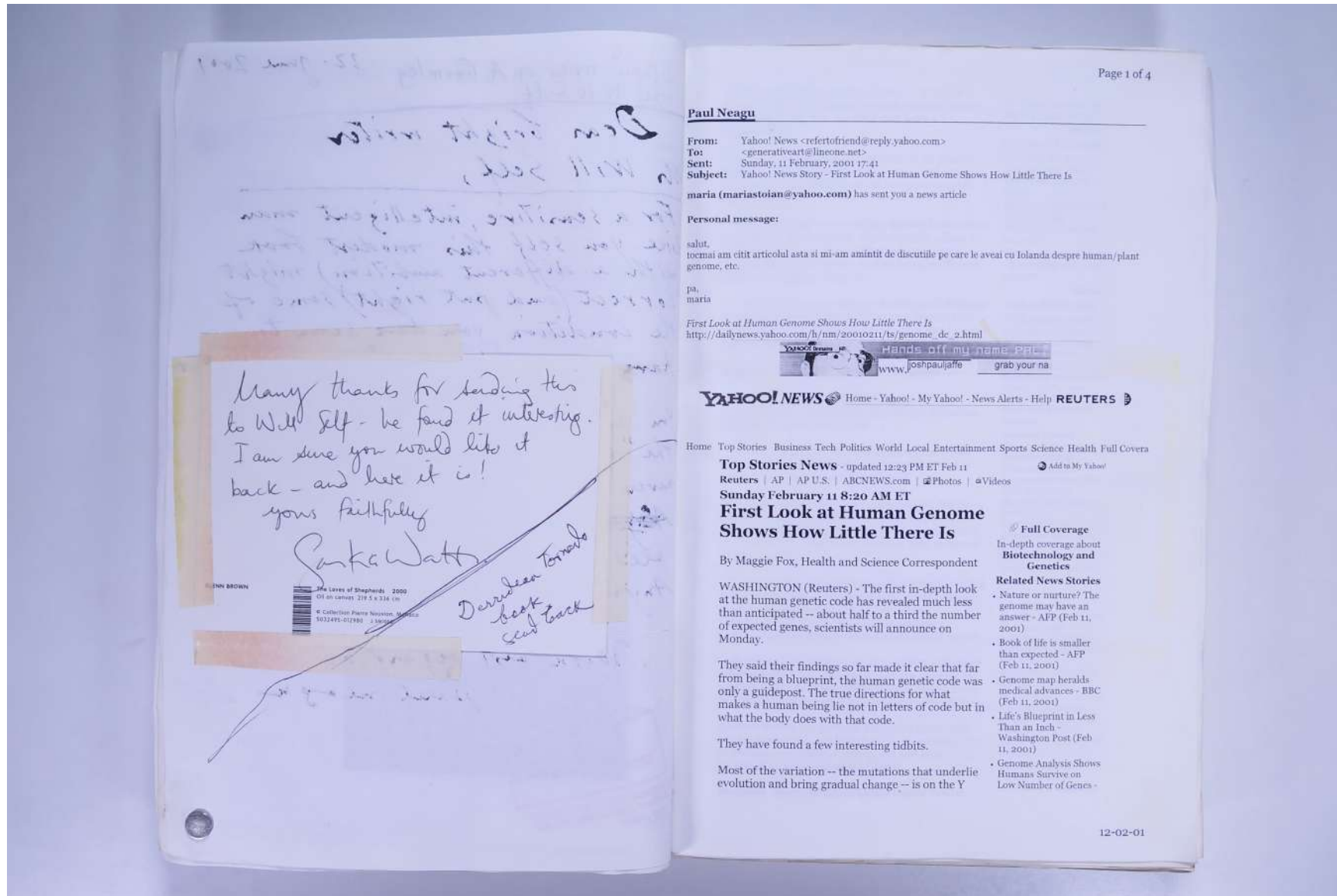
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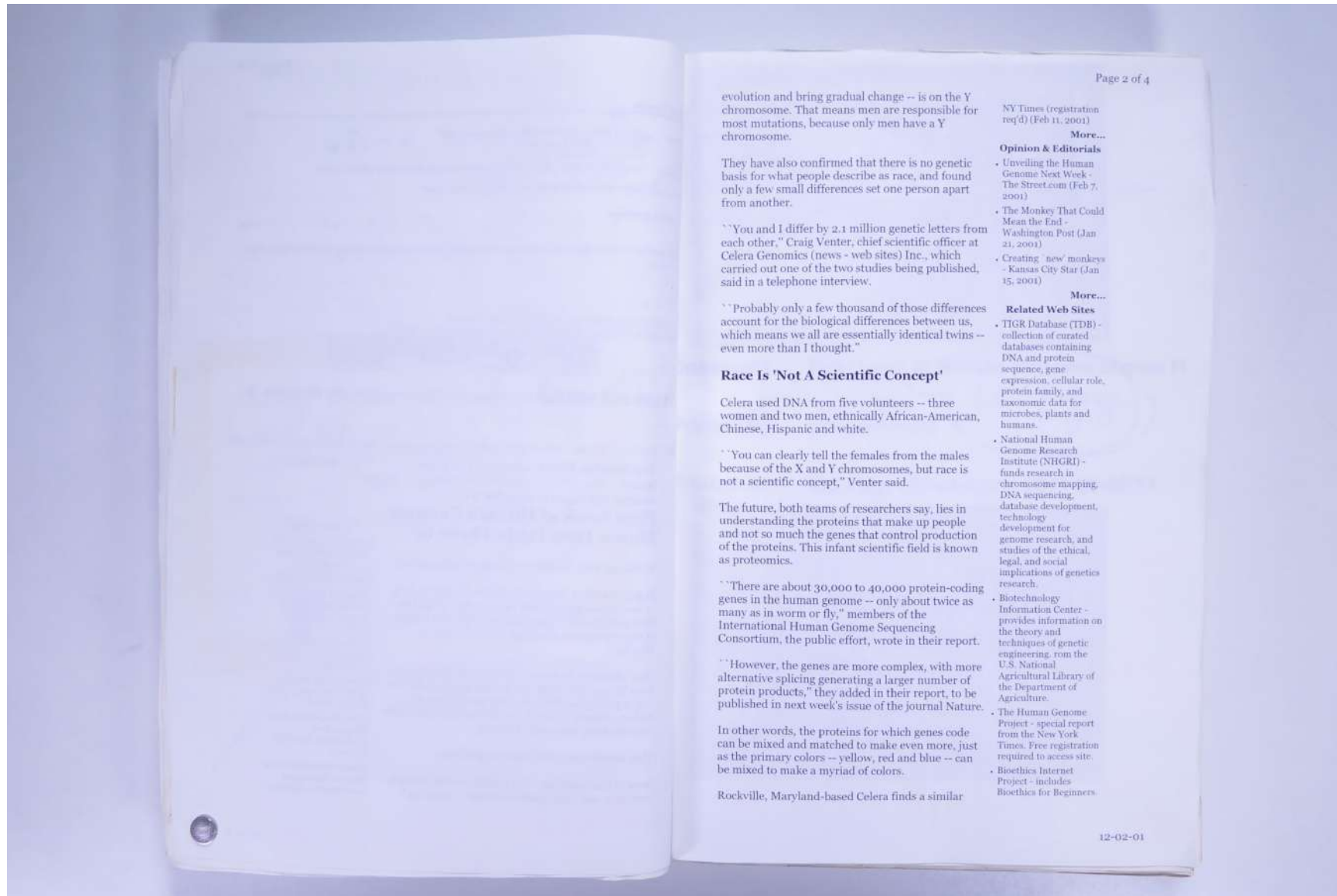
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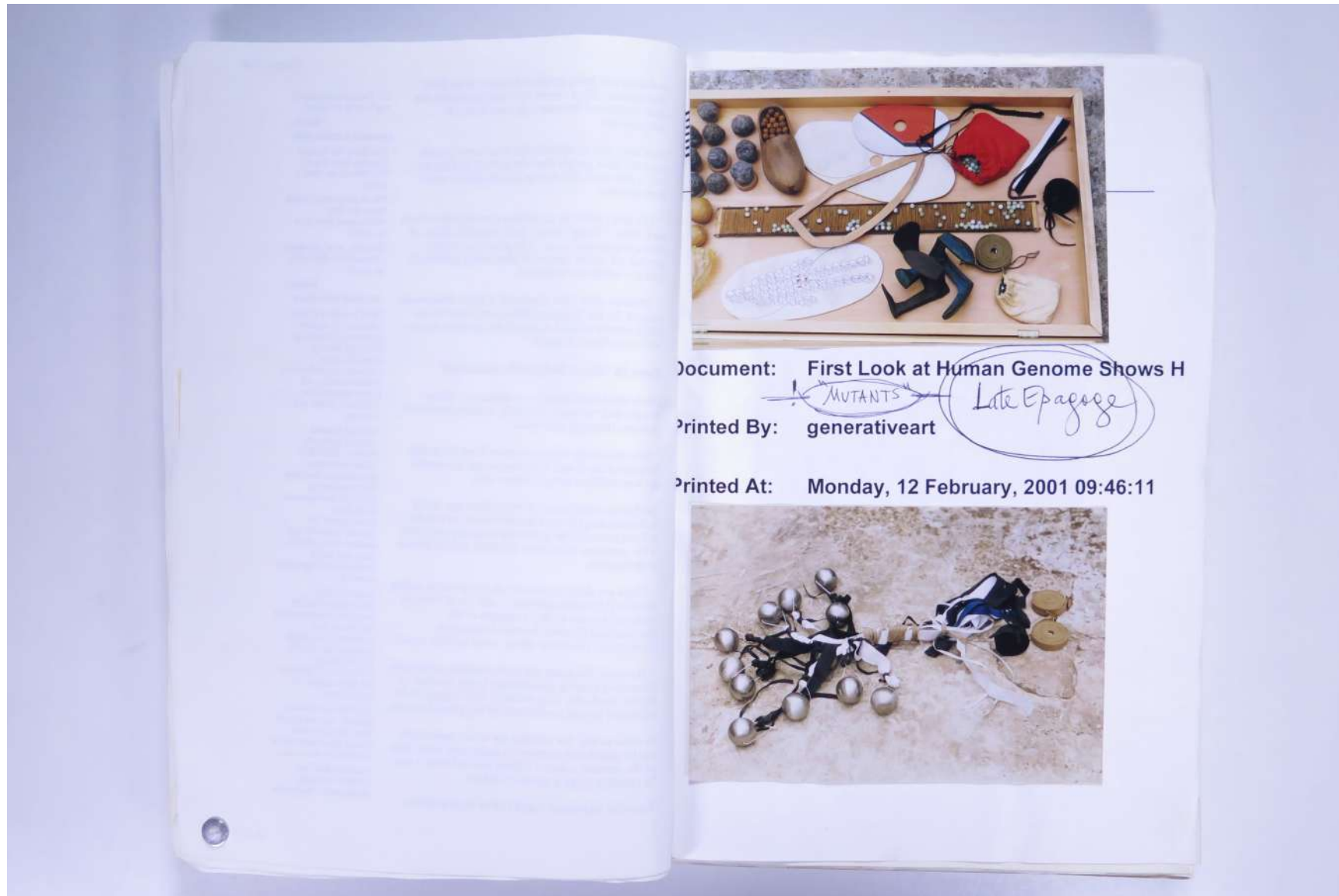
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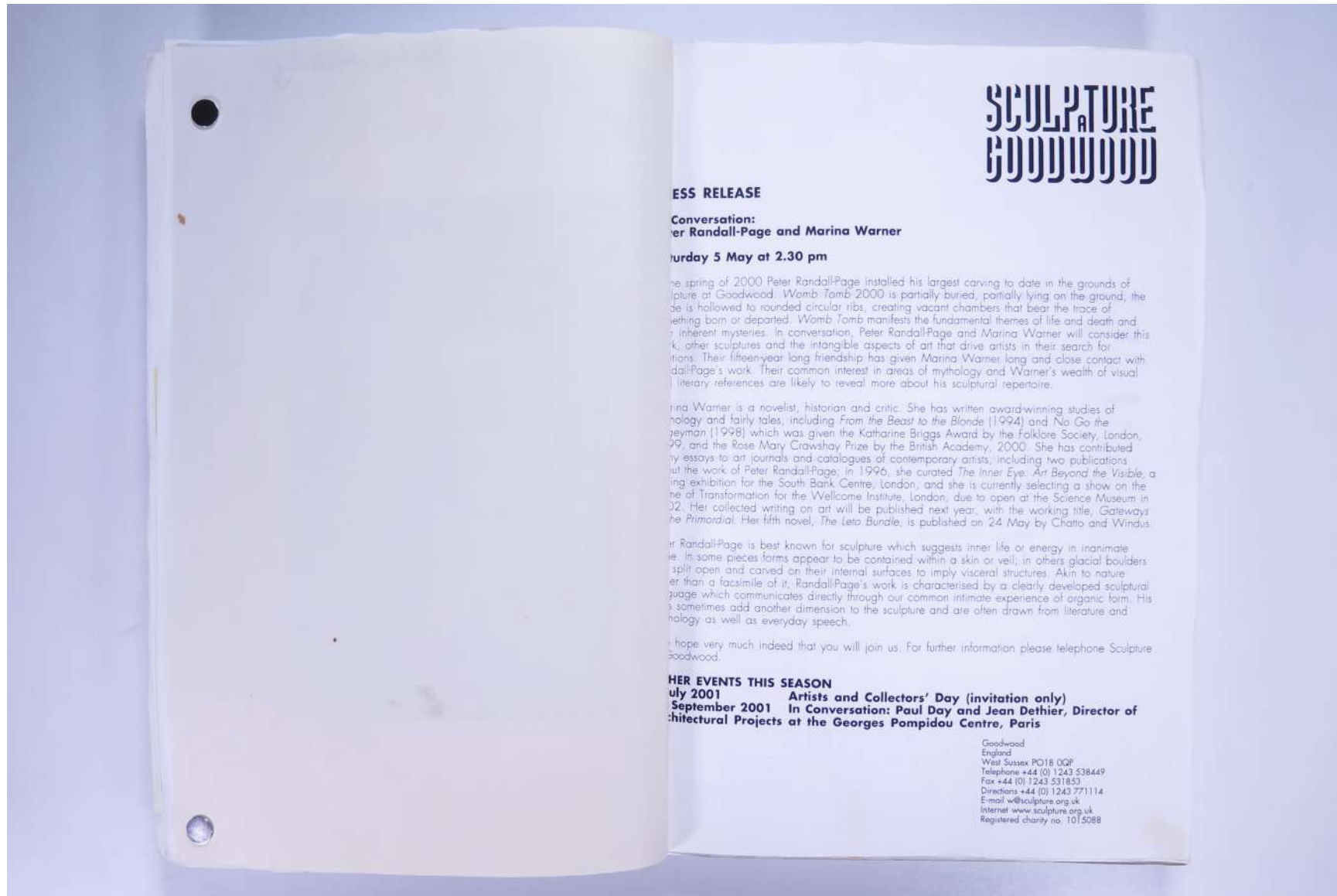
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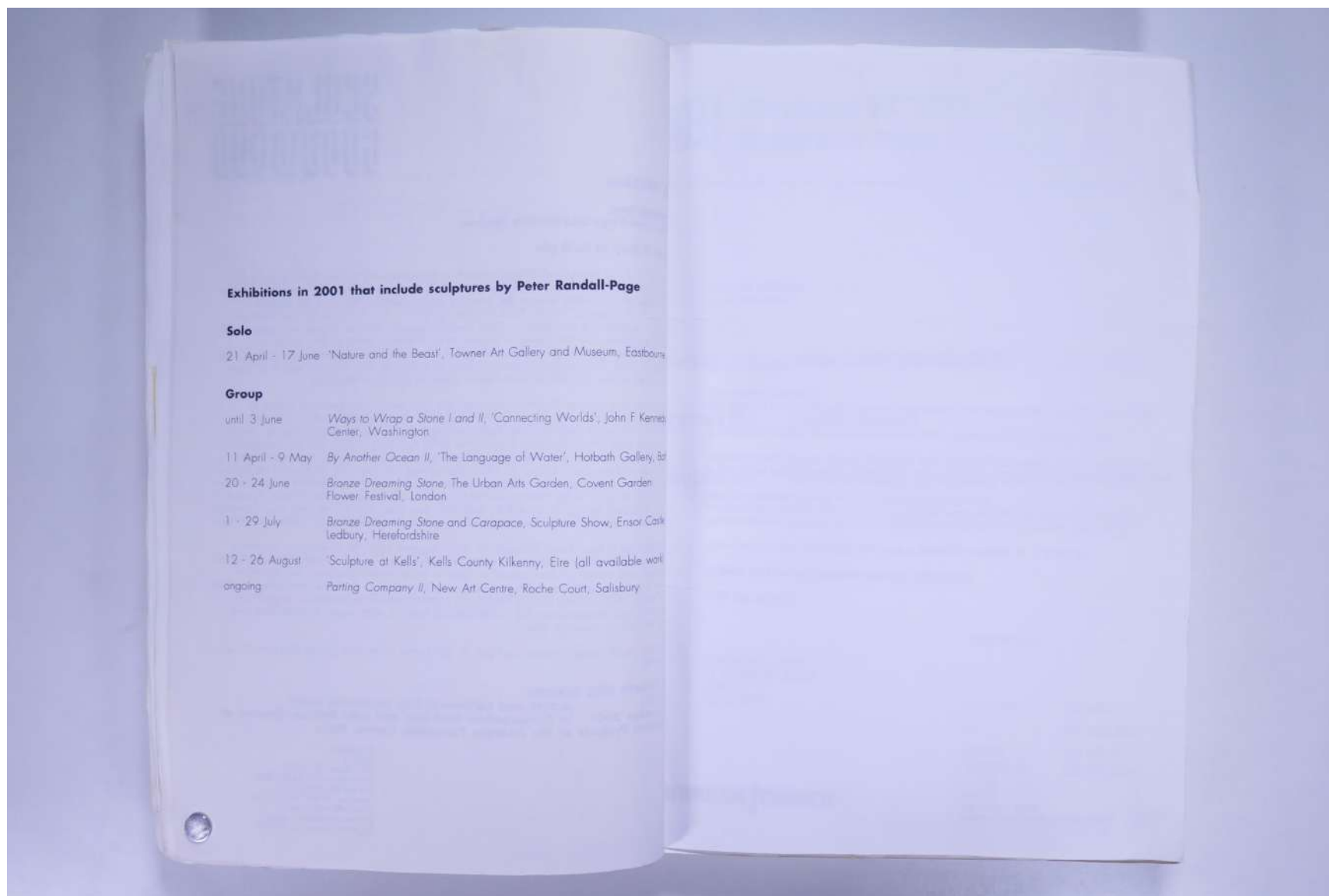
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Exhibitions in 2001 that include sculptures by Peter Randall-Page

Solo

21 April - 17 June: 'Nature and the Beast', Towner Art Gallery and Museum, Eastbourne

Group

until 3 June: 'Ways to Wrap a Stone I and II, 'Connecting Worlds'', John F. Kennedy Center, Washington

11 April - 9 May: 'By Another Ocean II, 'The Language of Water'', Hotbath Gallery, Bath

20 - 24 June: 'Bronze Dreaming Stone, The Urban Arts Garden, Covent Garden Flower Festival, London

1 - 29 July: 'Bronze Dreaming Stone and Carapace, Sculpture Show, Ennor Castle, Ledbury, Herefordshire

12 - 26 August: 'Sculpture at Kells', Kells County, Kilkenny, Eire (all available work)

ongoing: 'Parting Company II, New Art Centre, Roche Court, Salisbury

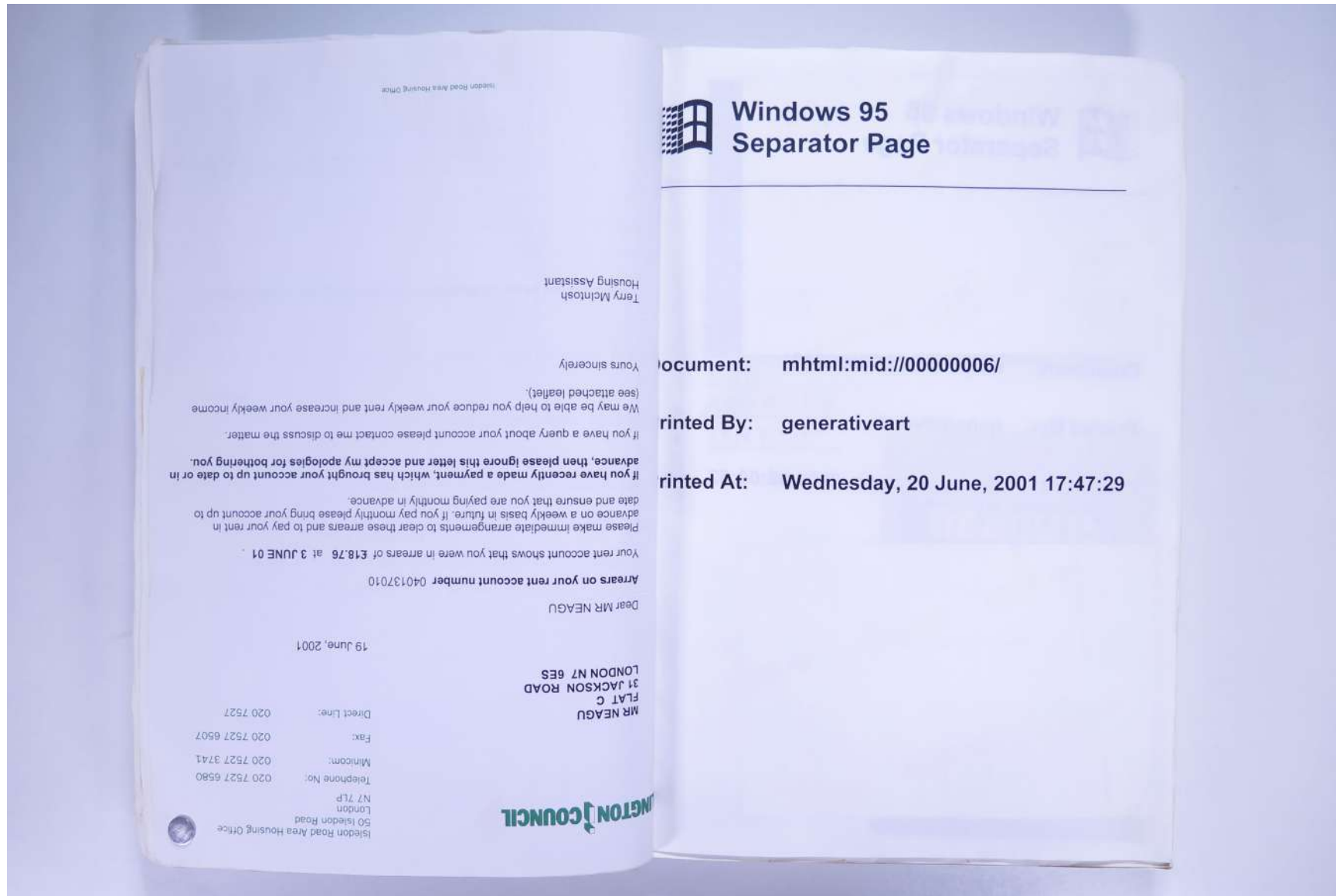
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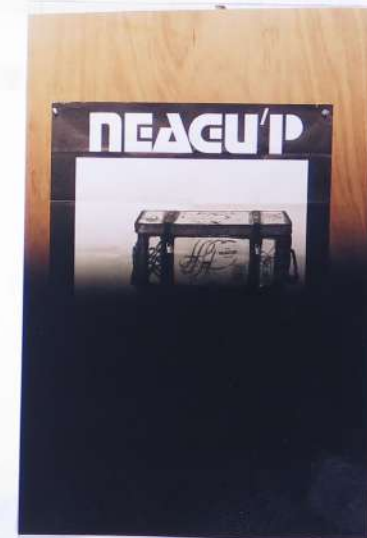
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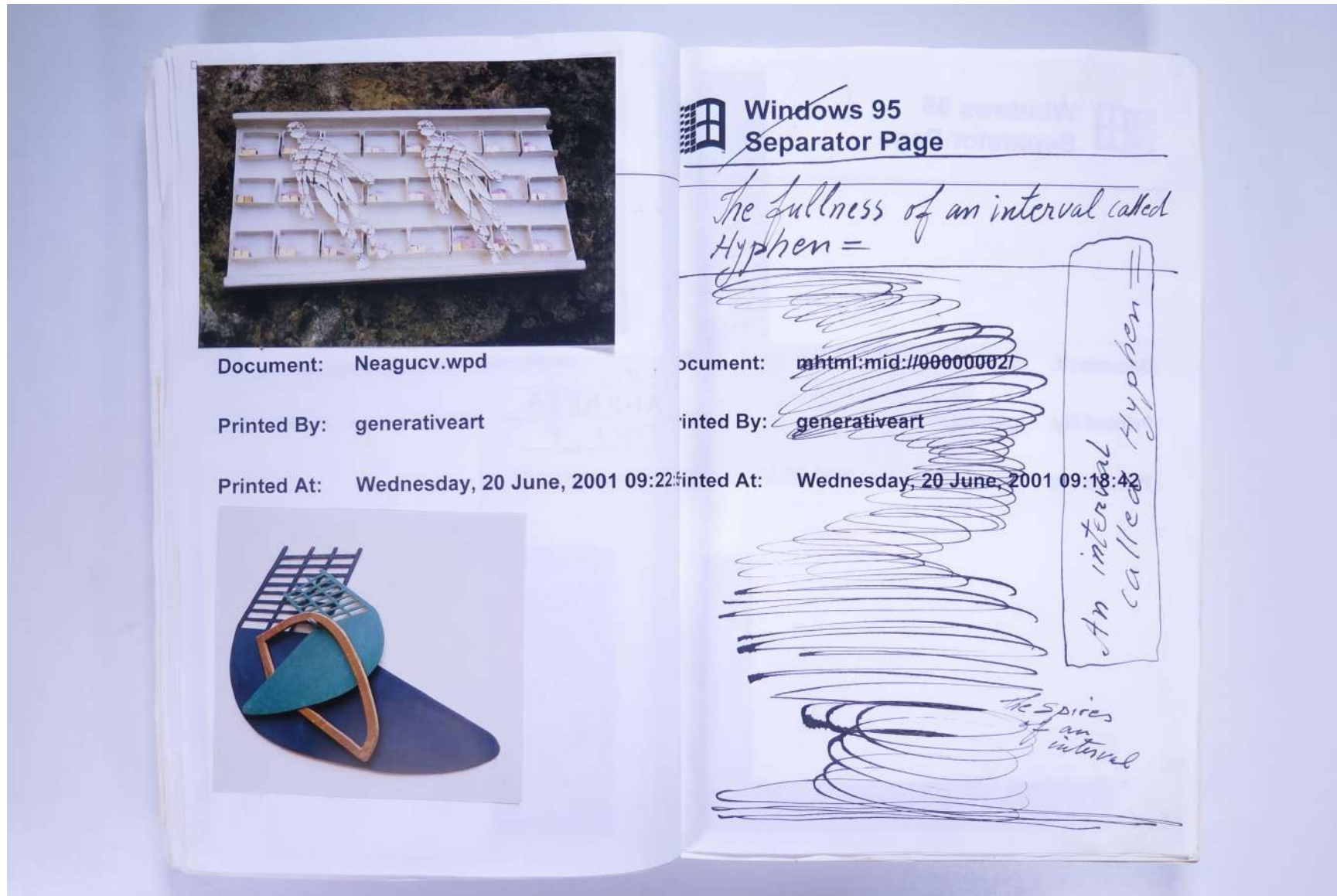


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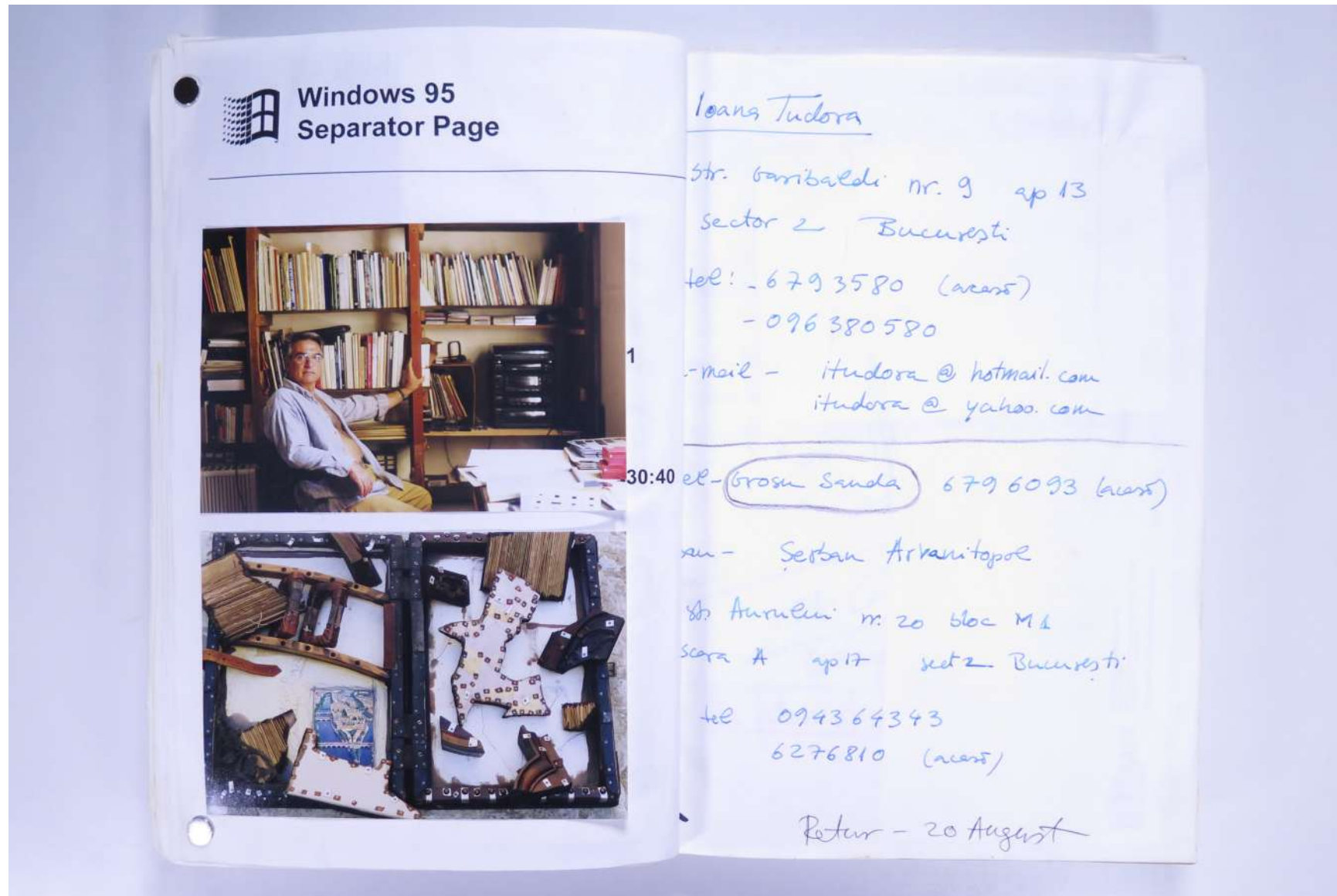


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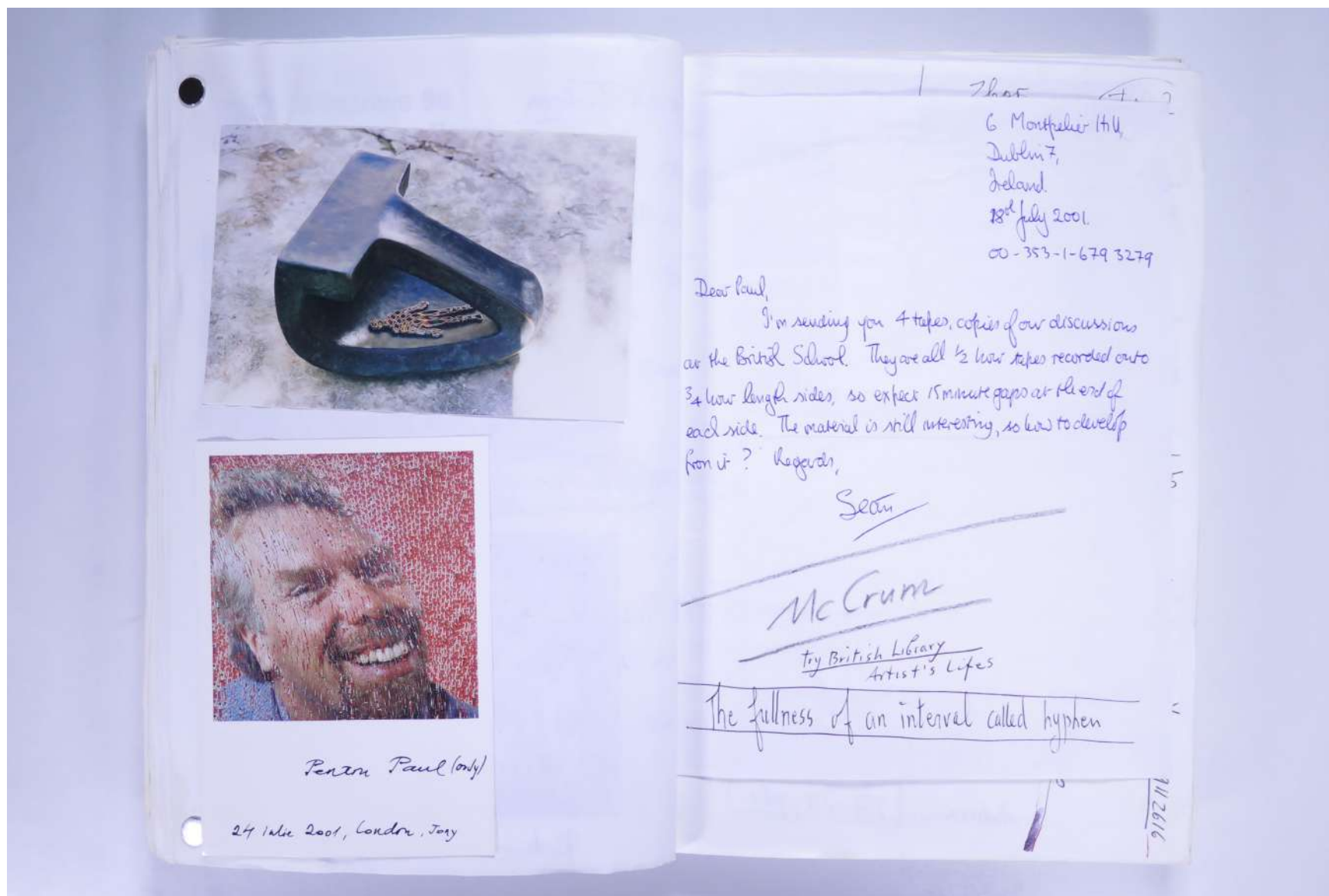
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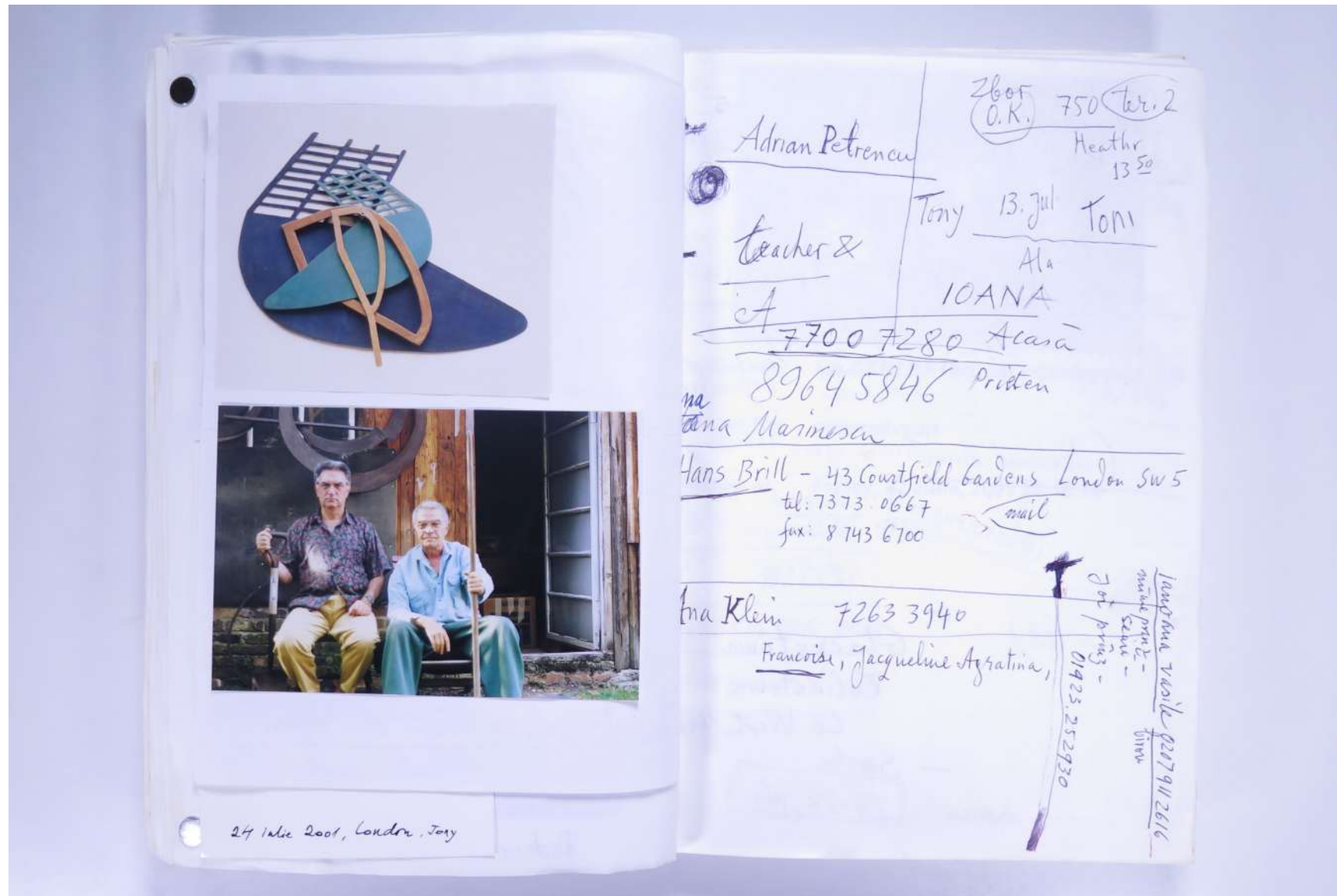
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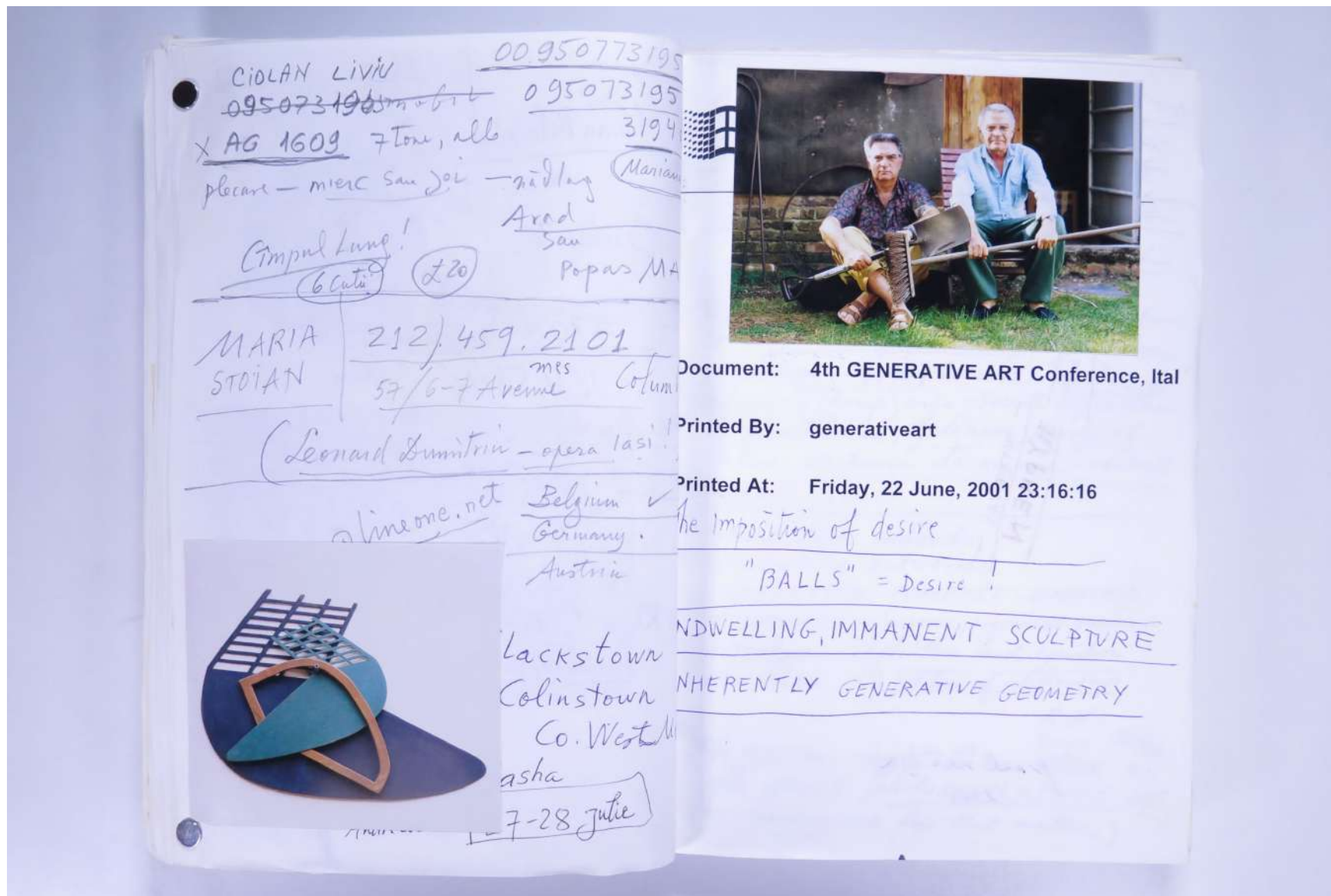
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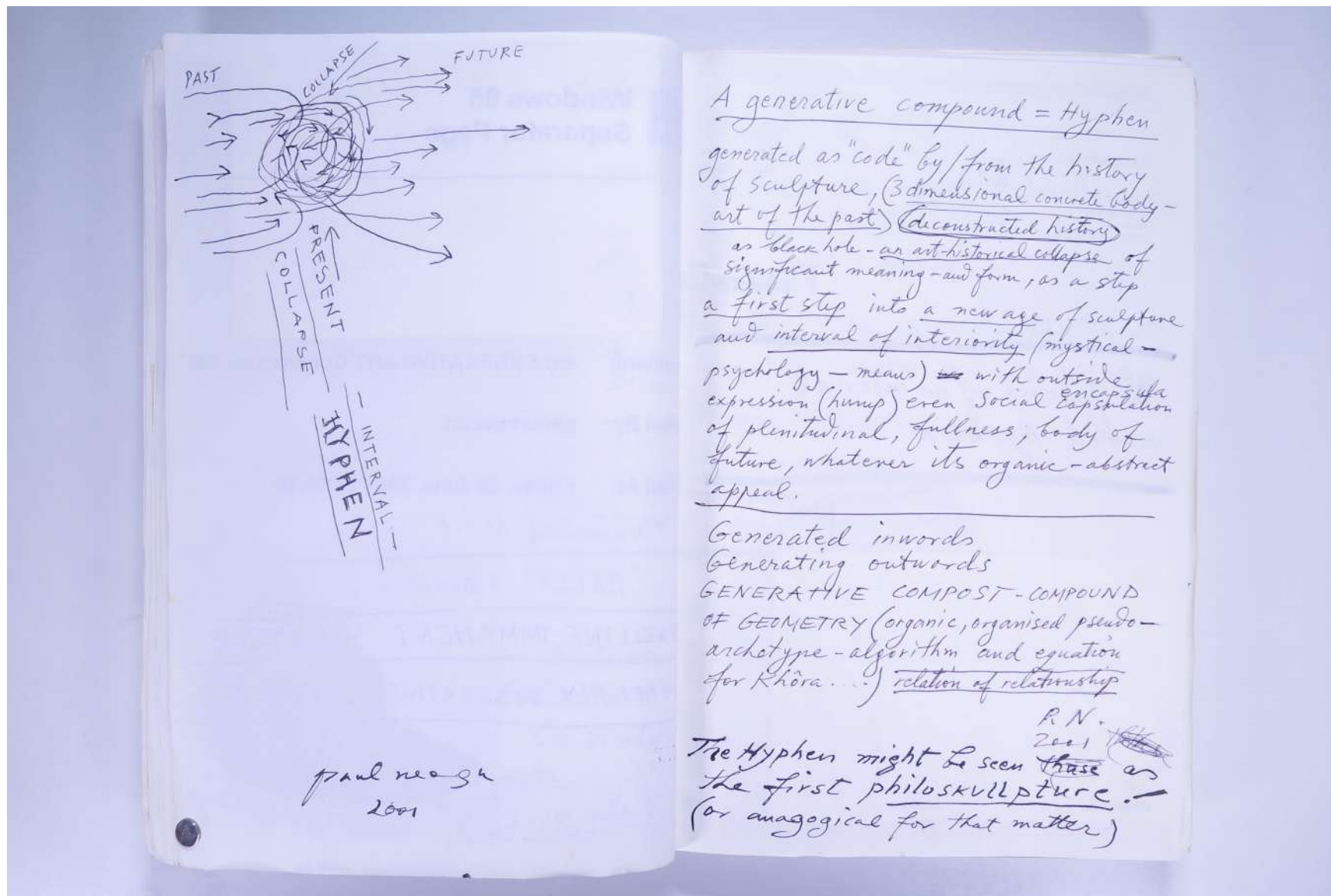
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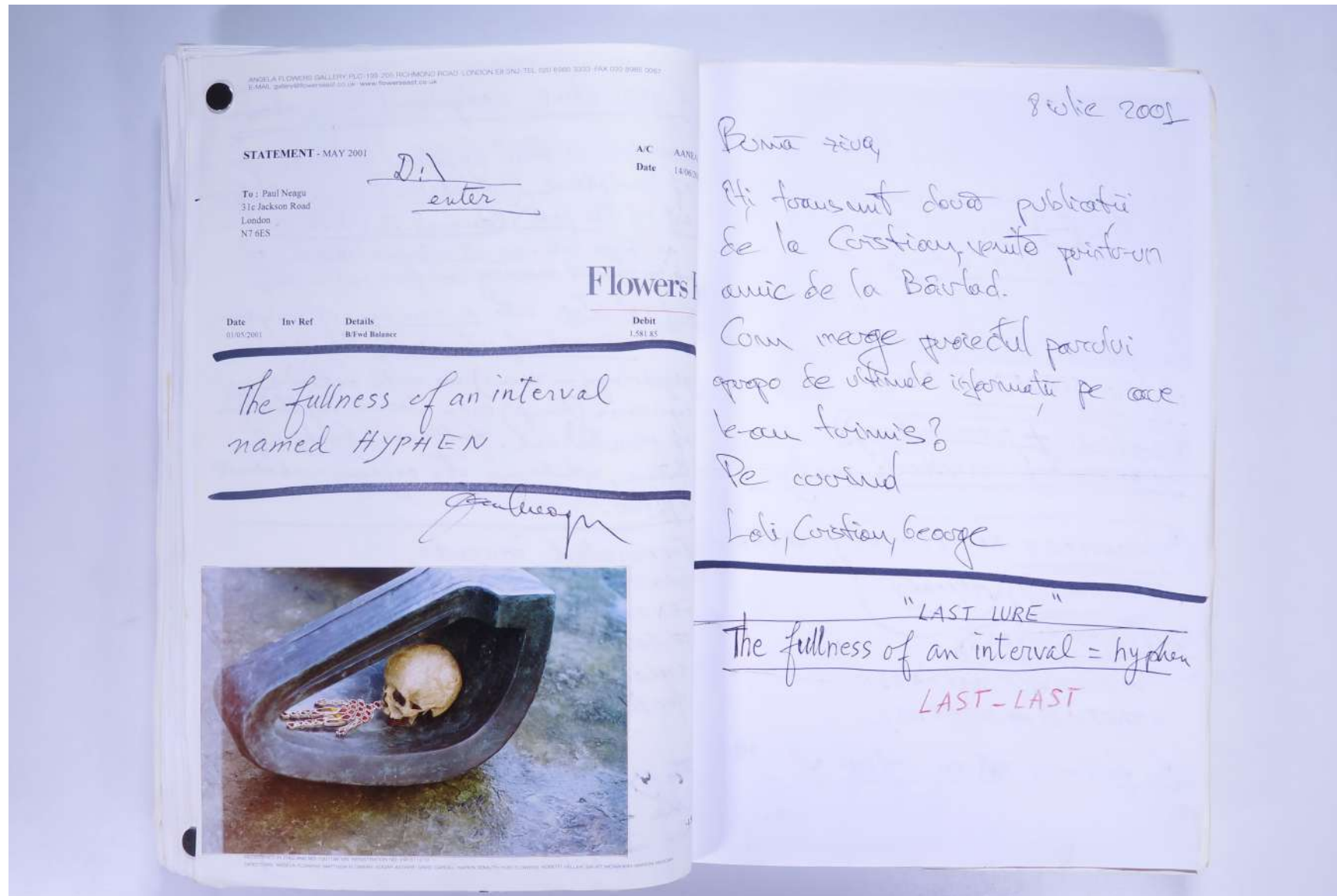
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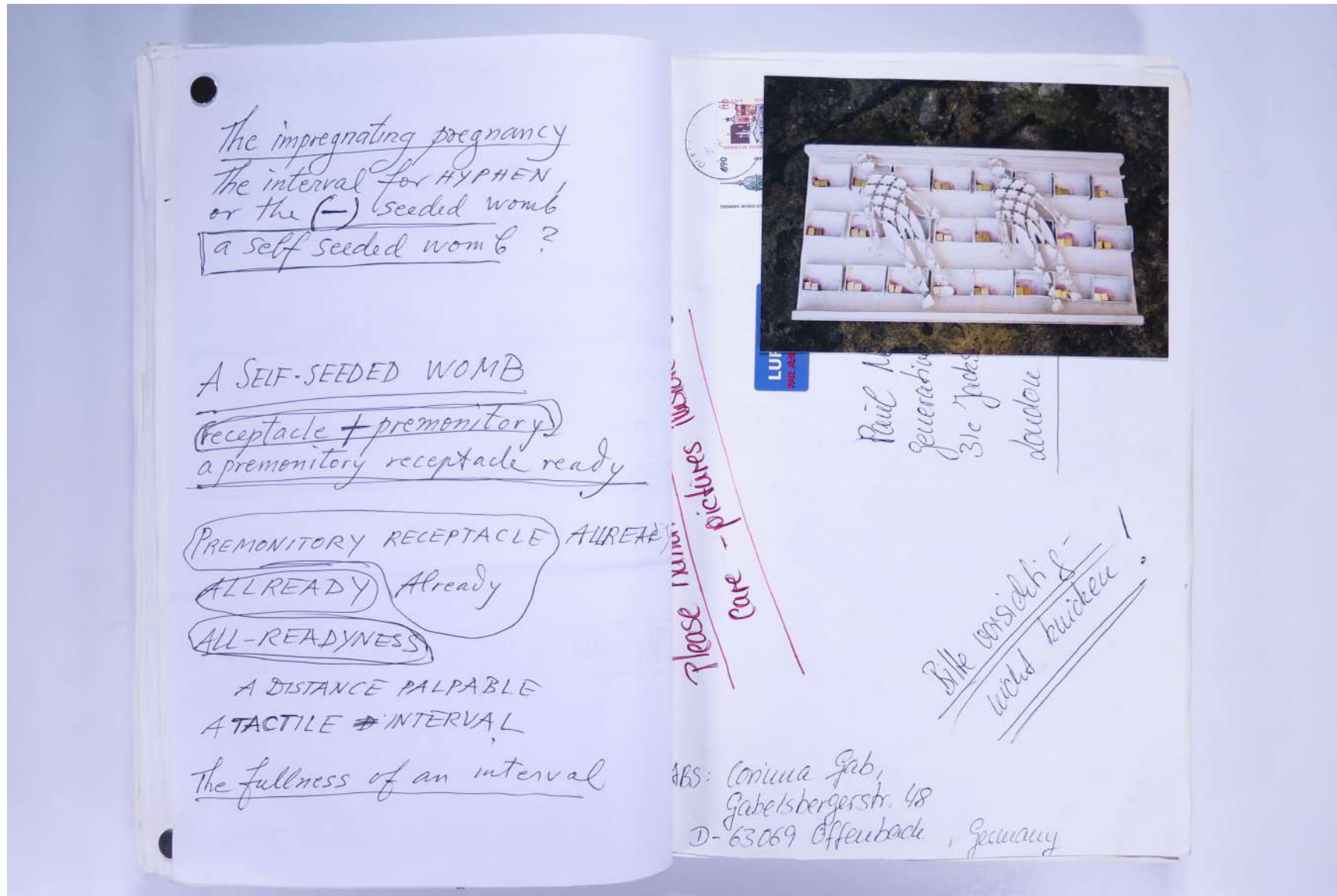
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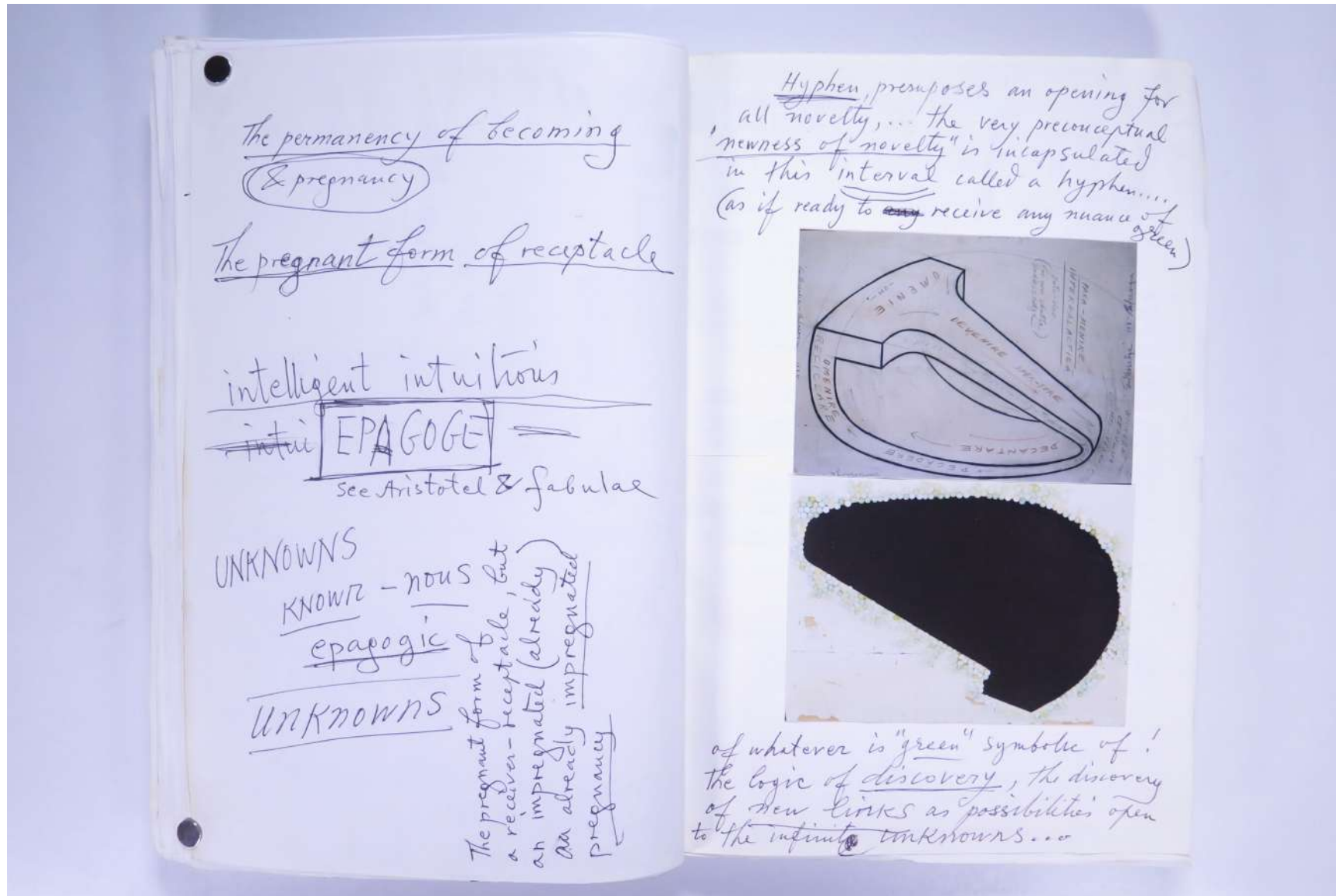
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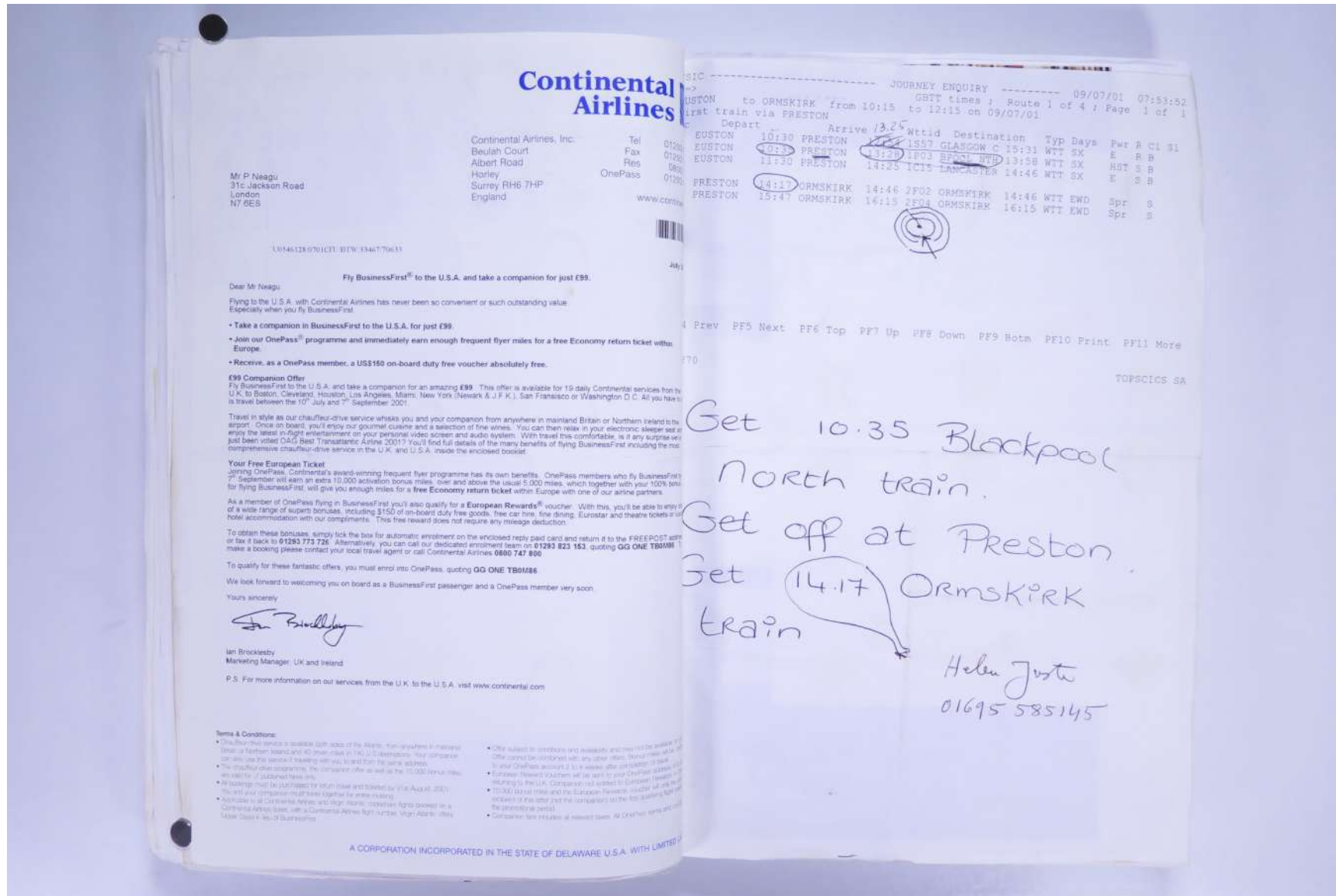
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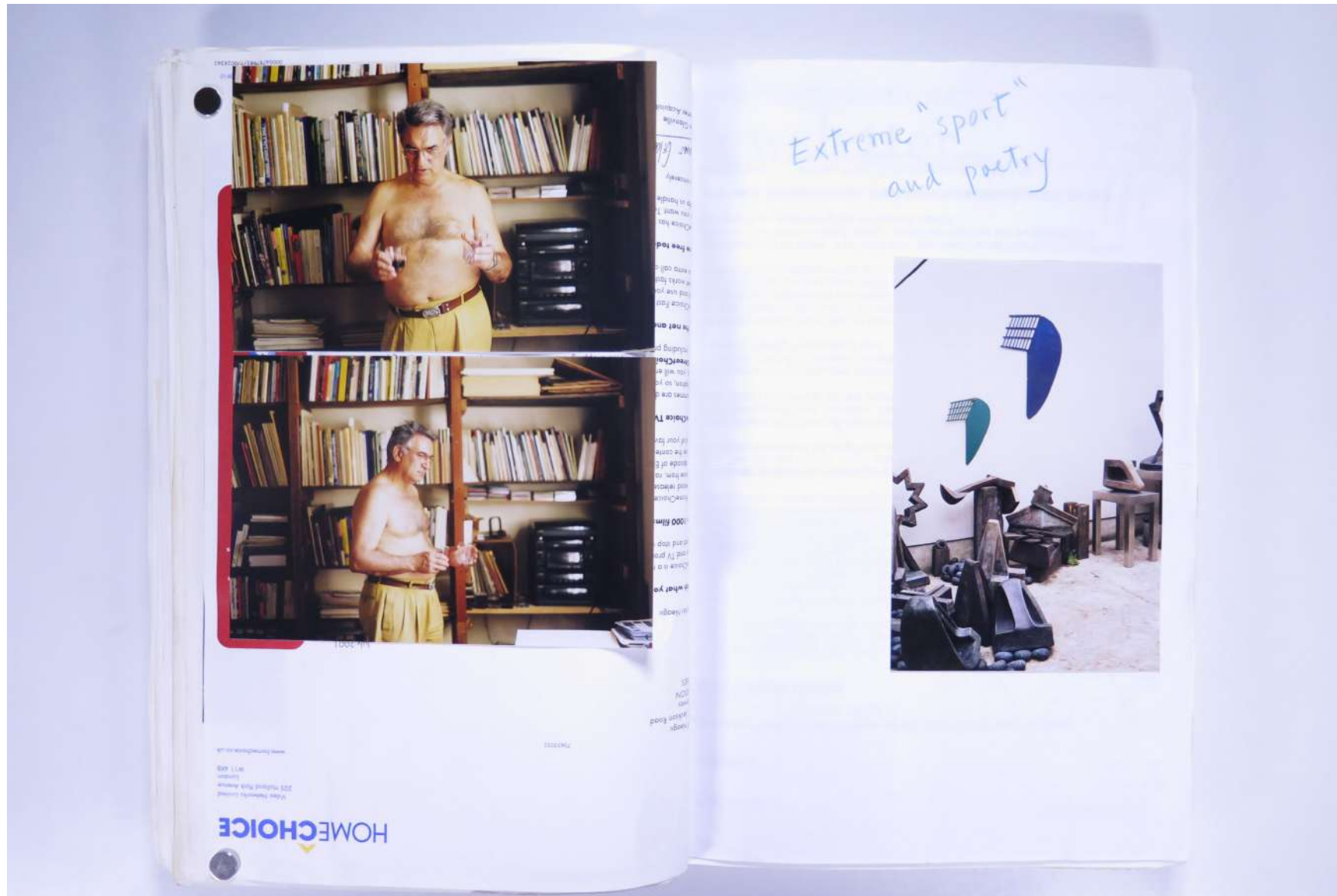
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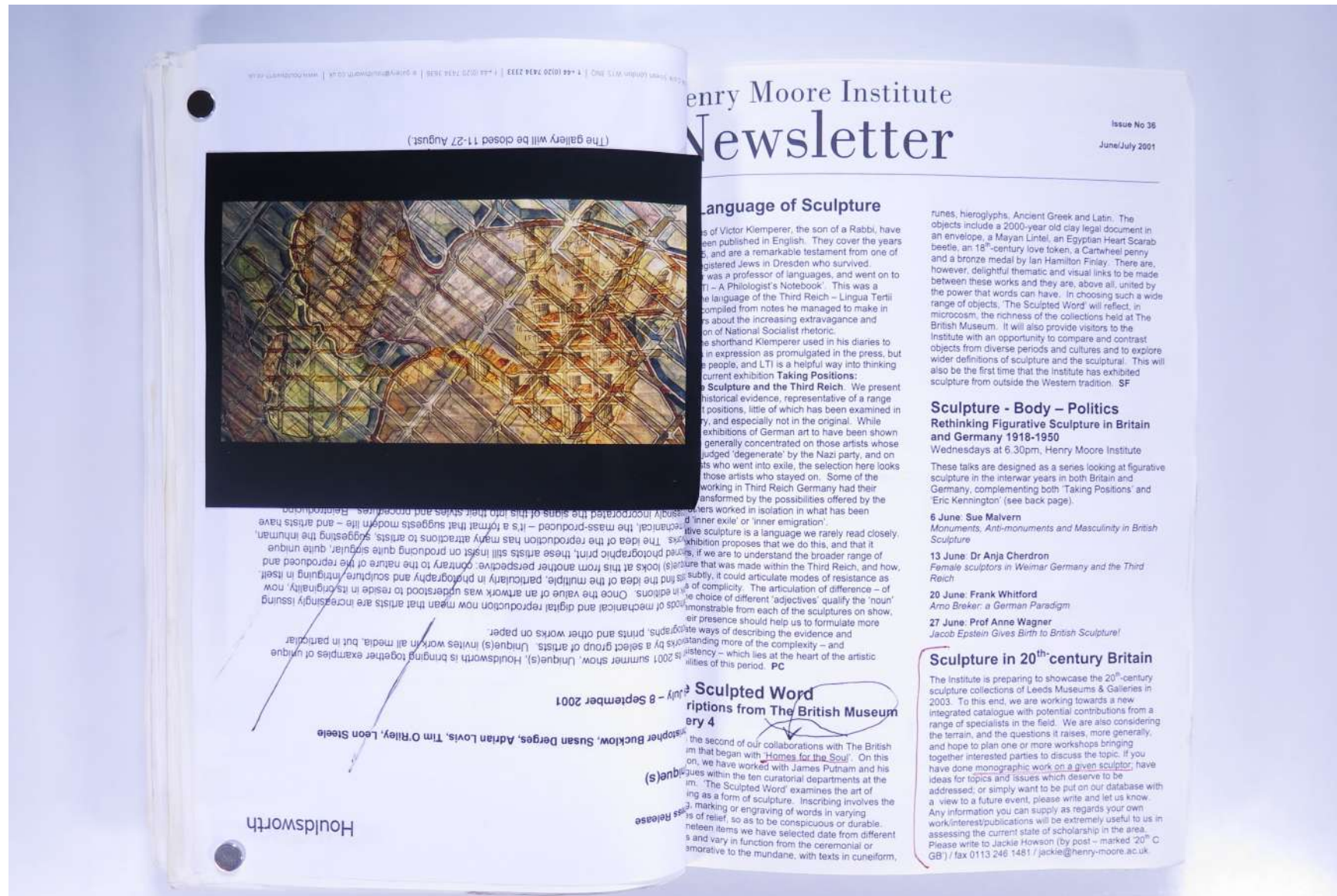
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Institute Research Programme

Arrivals and Departures

Henry Moore Institute Strand, AAH Conference 2001 at Oxford Brookes University

'Arrivals and Departures' was a strand dedicated to the question of sculpture and mobility in the 20th century. Six lectures carried us from the war memorial of the 1920s to Gormley's 'Angel of the North', from sculpture located in places of circulation to looking at sculpture on the move.

Jonathan Black revisited WW1 monuments dedicated to British railway men. Whether as hasty appeasement to disgruntled strikers of the 1920s or as heart-felt records of the heroic sacrifices of transport workers, Black observed a consistent distancing of the horrors of war, and a preference for somewhat stereotyped images of gender and race. Patrick Eyres recounted the London Underground's love affair with the arts in the inter-war period culminating in the commission for Eric Aumonier's iconic sculpture of 'The Archer' at East Finchley station. On the theme of contemporary arrivals and departures, Jeremy Millar examined the aimless wanderings in a video work by Graham Gussin entitled 'Road Movie (Costa Del Sol)', 1997. This video possessed all the fascinating vacuity of an unedited road movie. Millar's paper proved to be a considered reminder of a potentially anxious linguistic fact: really significant events often achieve their meaning against a backdrop of meaninglessness, of non-events and non-sites. Still in road-trip mood, the artist Nicholas Pope delivered a powerful autobiographical narrative, 'The Motorway Service Station of the Seven Deadly Sins and Seven Virtues', wherein the mature artist picks up a hitch-hiker – himself as a young art student. The presentation consisted of a classical performance of the passion and confidence of youth encountering the wisdom of experience and suffering, accompanied by slides of recent paintings and drawings. Pope wove a narrative of mutual folly and accomplishment carried in a tone of post-traumatic calm. The final effect was neither one of simple judgements nor sentimental nostalgia, but one of profound respect for the delicacy of human desire, the quiet ferocity of its materialisation, and the eventual frailty of its existence.

'Arrivals and Departures' on Sunday consisted of a valuable review of the evident successes of 'The Angel of the North' by Anthony Gormley. Paul Usherwood recounted the fall and rise of the Angel's public popularity and its eventual ascendancy in the national press. Piers Masterson examined the status of the sculpture in the media, concluding that it functioned as a logo: it represented a corporate identity that was always ambiguous but always underwritten by notions of economic competition and social wealth. Jonathan Vickery explored a more hermeneutic analysis of the Angel. This paper unravelled several of the latent meanings which were found to be disappointingly sentimental, partisan or eccentric. Vickery concluded that a substantial latent pathos lurks underneath its manifest celebratory ideological intentions.

Dr Tim Martin, De Montfort University

Student Essay Prize

The Henry Moore Institute Essay Prize was set up last year to encourage students doing BA and MA degrees in Art and Design at Galleries and the Henry Moore Institute to explore the question of sculpture as a course of their studies. Students were invited to submit a piece of written work which focused on a specific aspect of sculpture (a group of items) selected from any aspect of the collections. In this way, we received both individual sculptures and others which focused on material housed in our archive. This year the prize has been awarded to Miranda Maso. Her essay was entitled 'In Search of Work' and was set at Hamo Thornycroft's Studio and the Museum of Building'.

Call for Papers

Royal Monuments and Urban Space in Eighteenth-century London
International Conference, Henry Moore Institute, 8 - 9 March 2002

This conference attempts, for the first time, to synthesize new approaches to royal monuments, subjecting them to a Europe-wide survey. Papers will be drawn to the study of the eighteenth-century monuments in connection with their architectural settings and their urban contexts throughout Europe: the visual and symbolic dialogue between the pedestal and the statue, the integration of the monument in any variation of the place, the role played by the monument in the strategic expansion, transformation or reconstruction of the city. Proposals are also welcome which address the reception of the royal monuments in the public sphere. Comparative studies including monuments erected in the German Empire or in Eastern Europe would be appreciated. Proposals in English (not more than 1000 words) and further enquiries should be sent to Charlotte Chastel-Rousseau, Research Fellow, Liz Aston, Henry Moore Institute, 74 The Parade, Leeds LS1 3AH, UK, email: liz@henry-moore.ac.uk. Submission deadline is 30 September 2001.

Last chance to book:

Workshop on German Figurative Sculpture and the Third Reich
23 June 2001, Henry Moore Institute

A discussion-based in-focus event related to the exhibition 'Taking Positions', with papers by Professor Jonathan Petropoulos, author of 'The Faustian Bargain', and Ines Schlienger. Places limited, admission is free.

Iconoclasm: Contested Objects Contested Terms

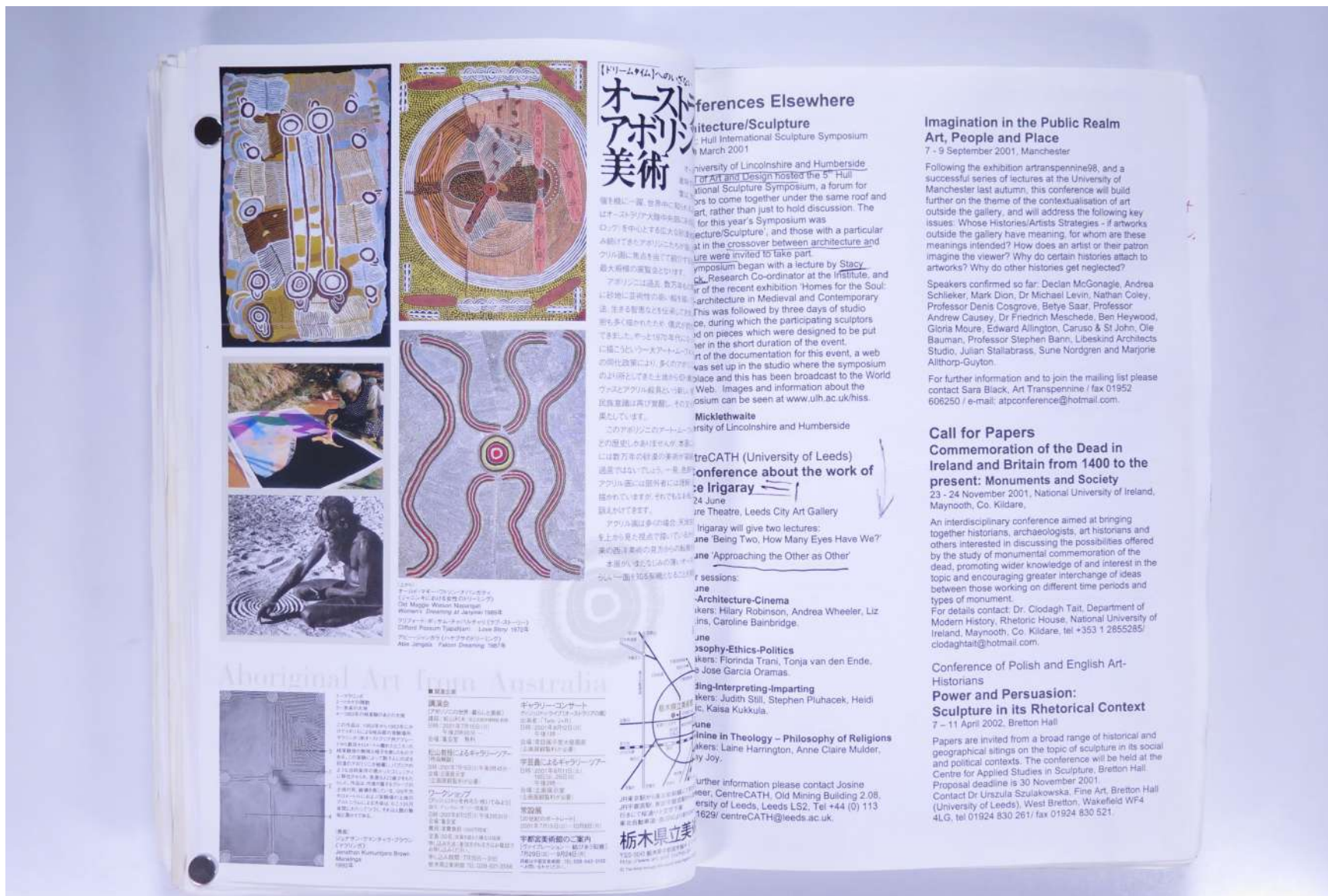
13 - 14 July 2001, Henry Moore Institute
Conference fees: £40 (full) / £20 (concessional). For both events, please contact Liz Aston at the Institute, tel +44 (0) 113 246 7467 / fax +44 (0) 113 246 7468 / email: liz@henry-moore.ac.uk.

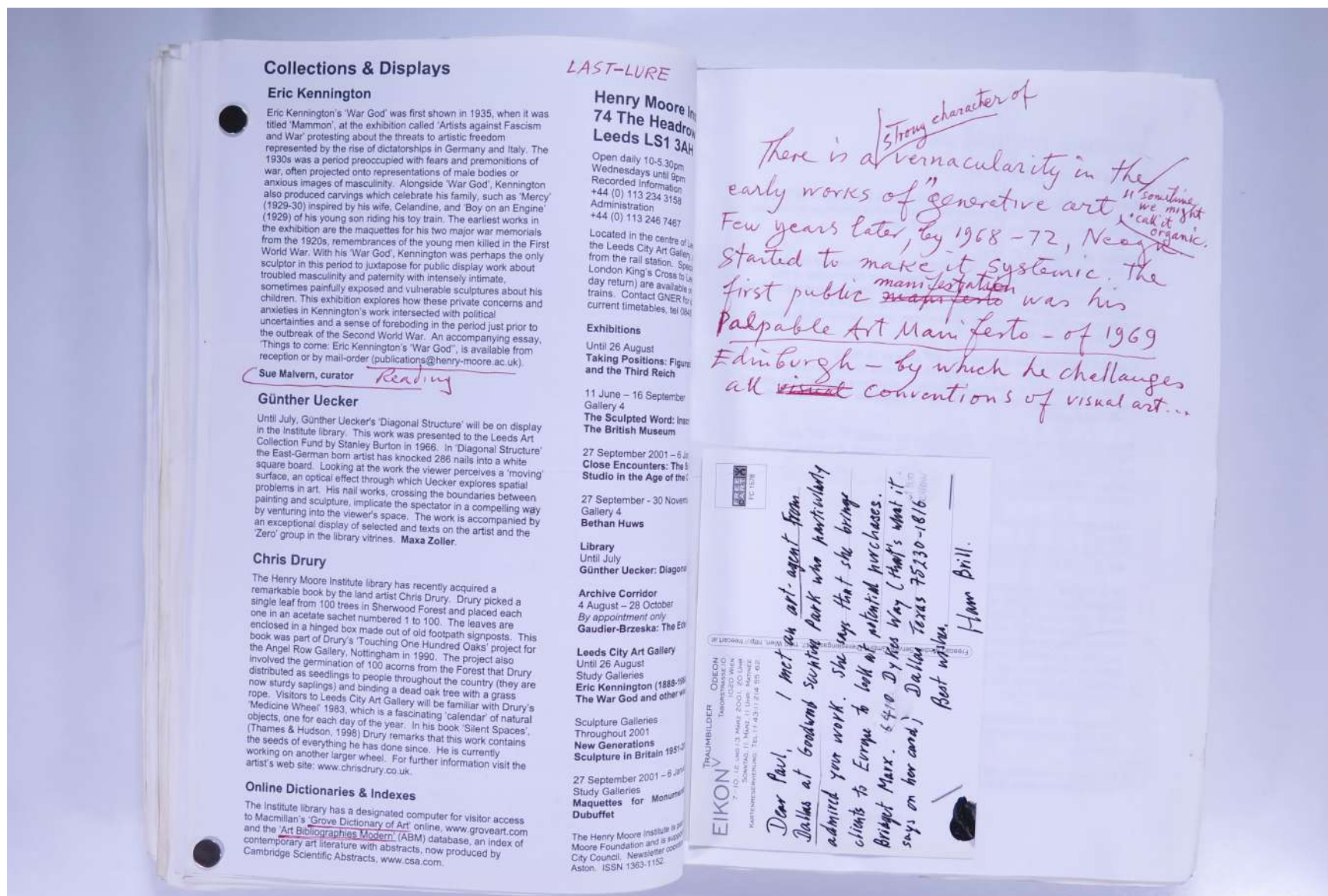
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2001.7/15-9/2 栃木県立美術館
Tochigi Prefectural Museum of Art

開催時間：午前10時30分～午後4時30分（休日は11時～5時）
主催：栃木県立美術館、芸術振興社、東洋館連絡協議会
後援：オーストラリア大使館、メゾン・デュ・オーストラリア、協賛：日本郵政株式会社
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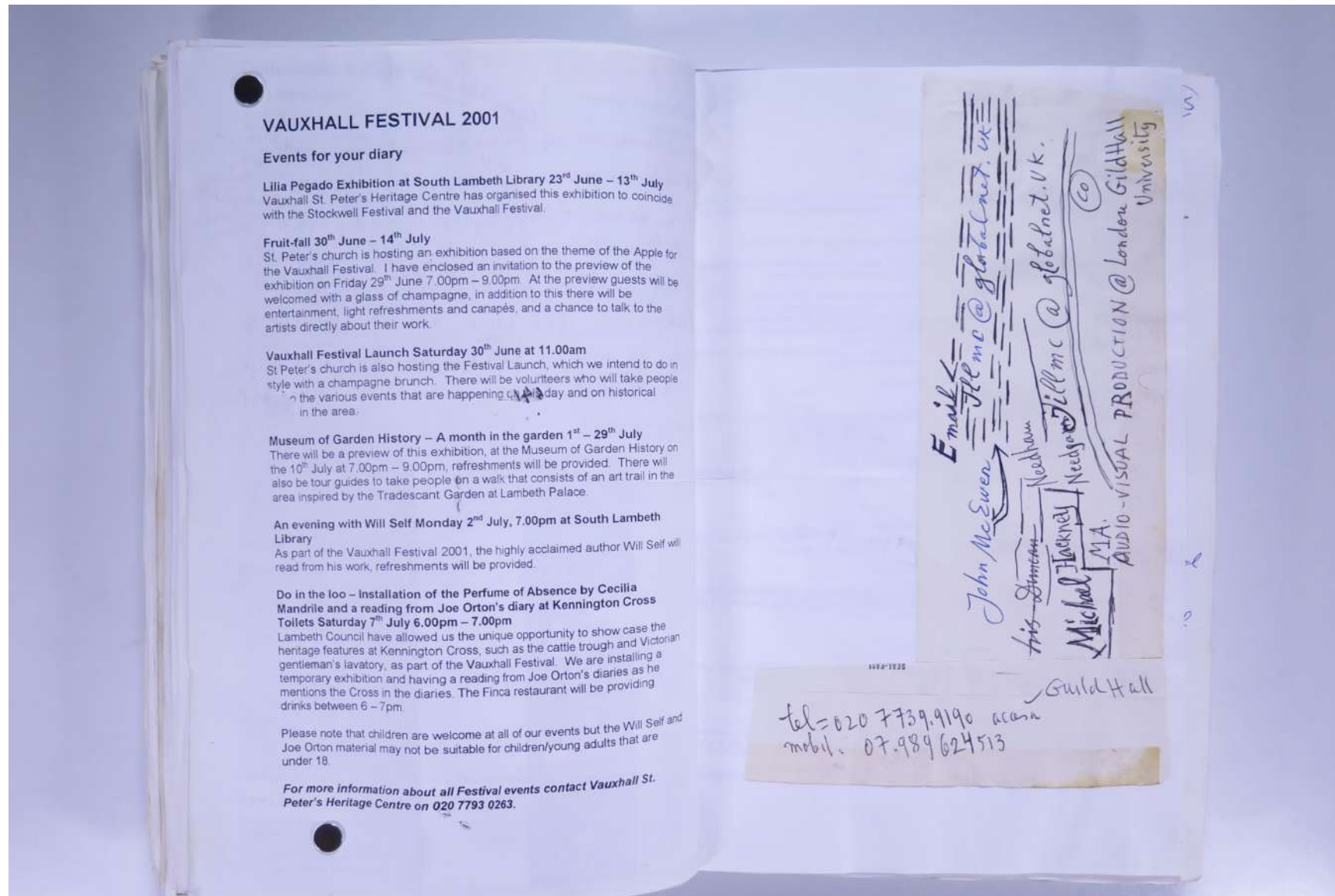


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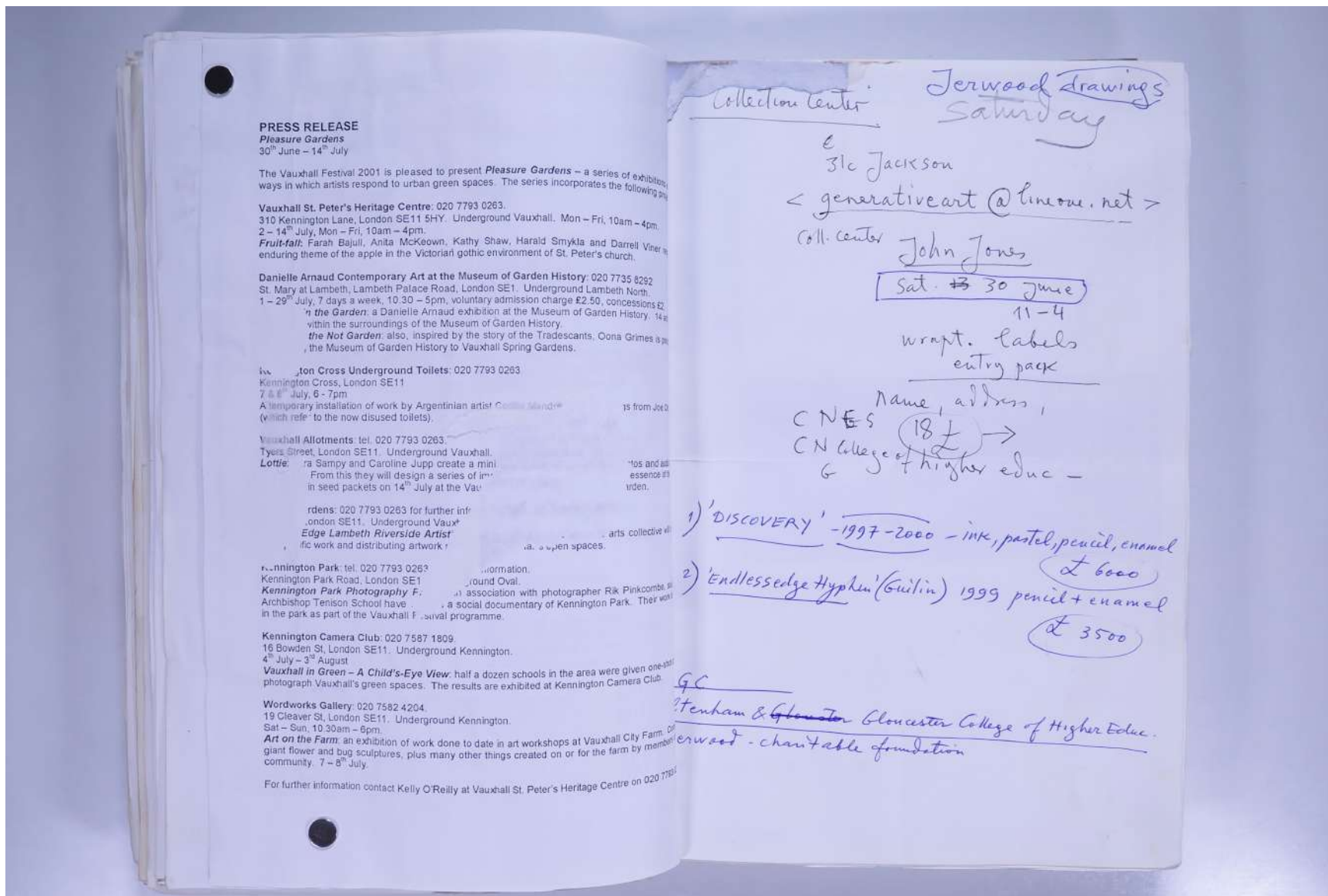
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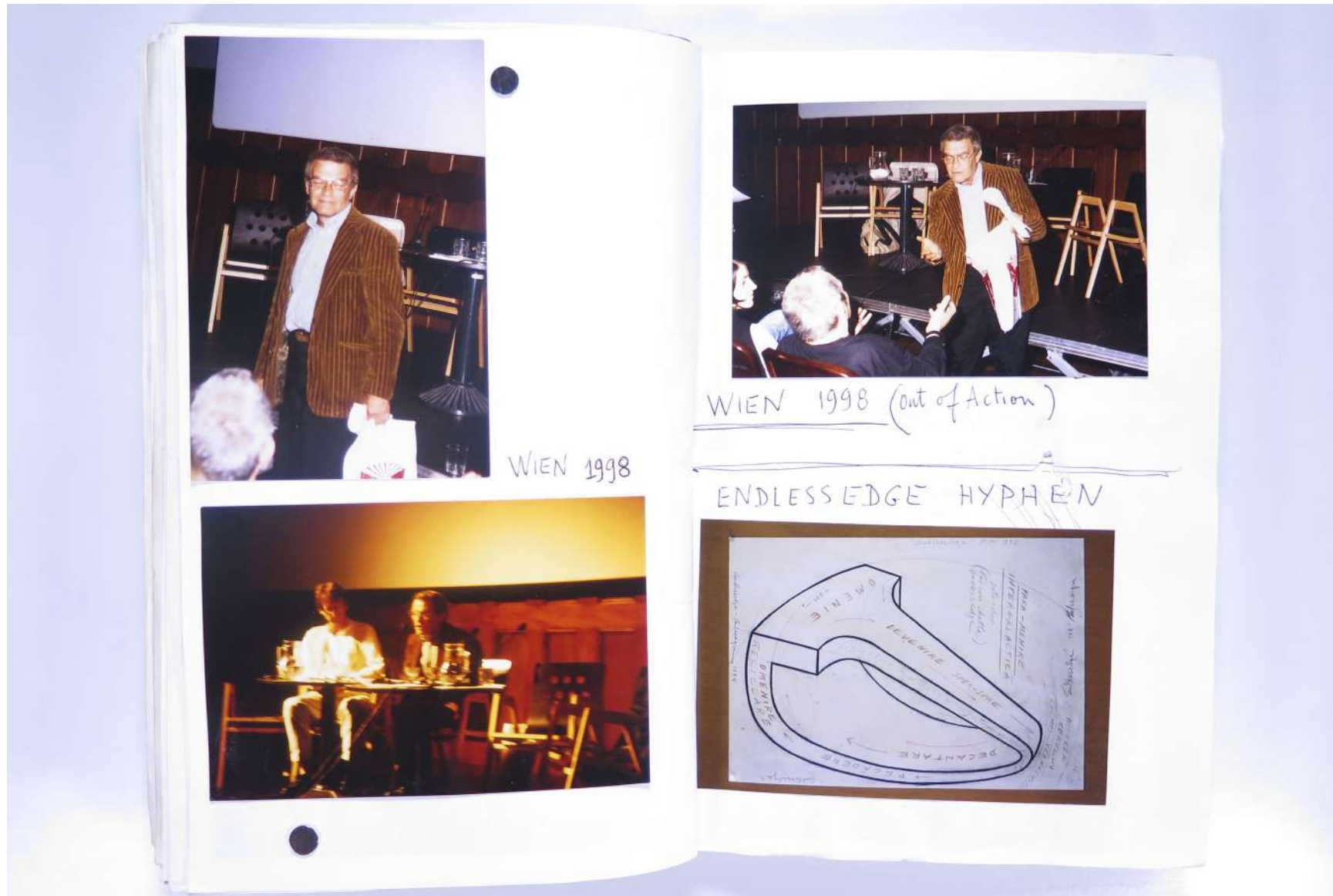
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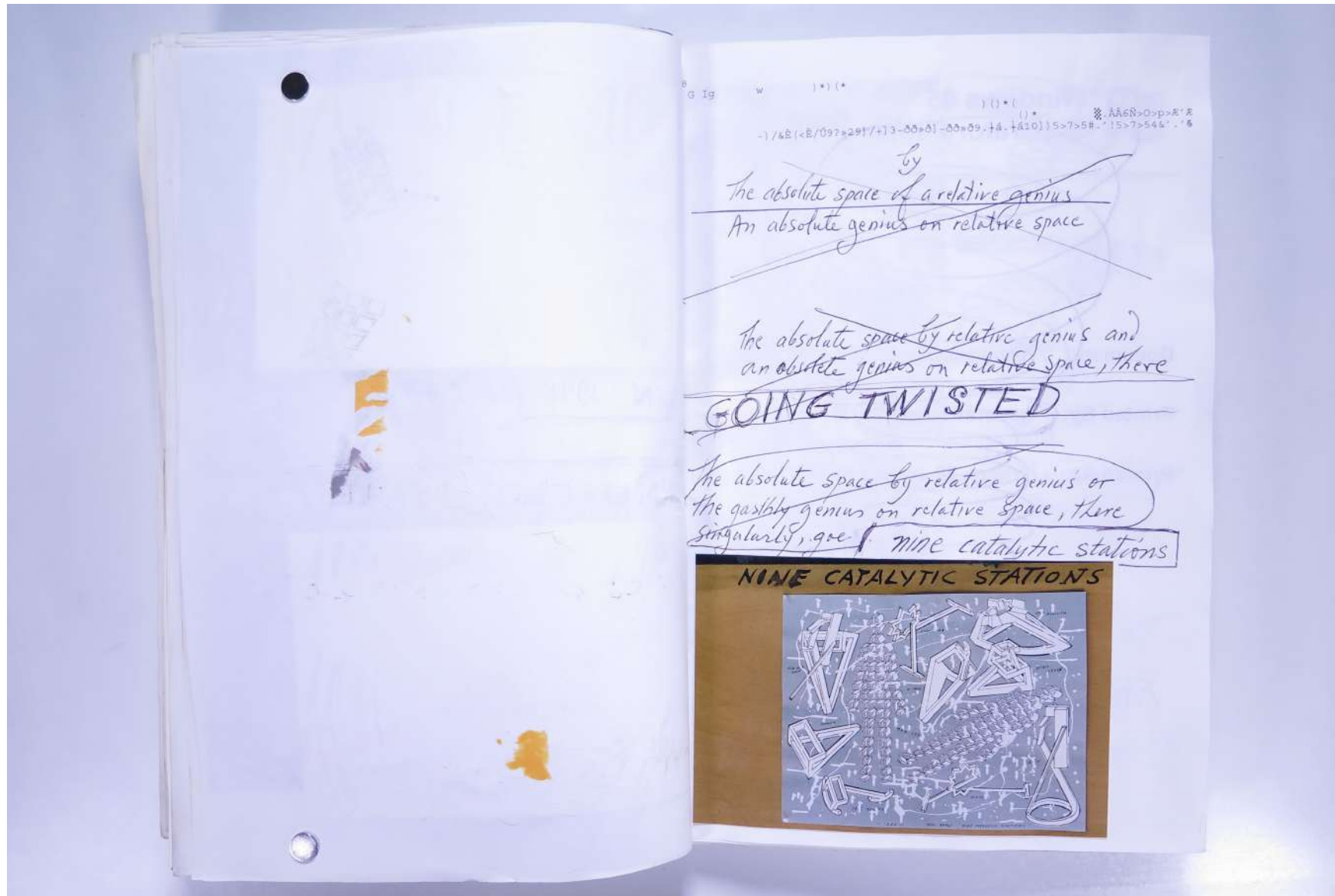
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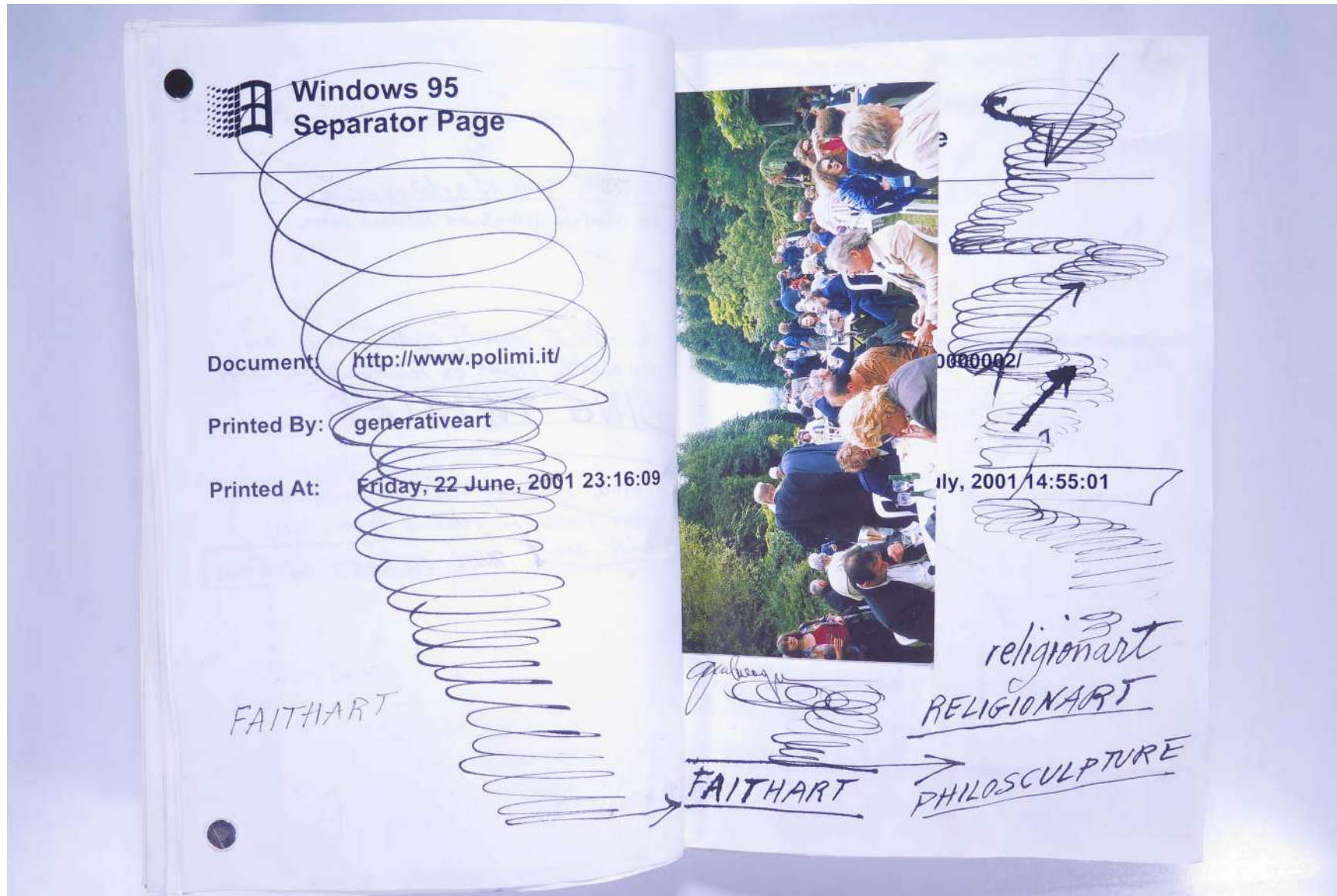
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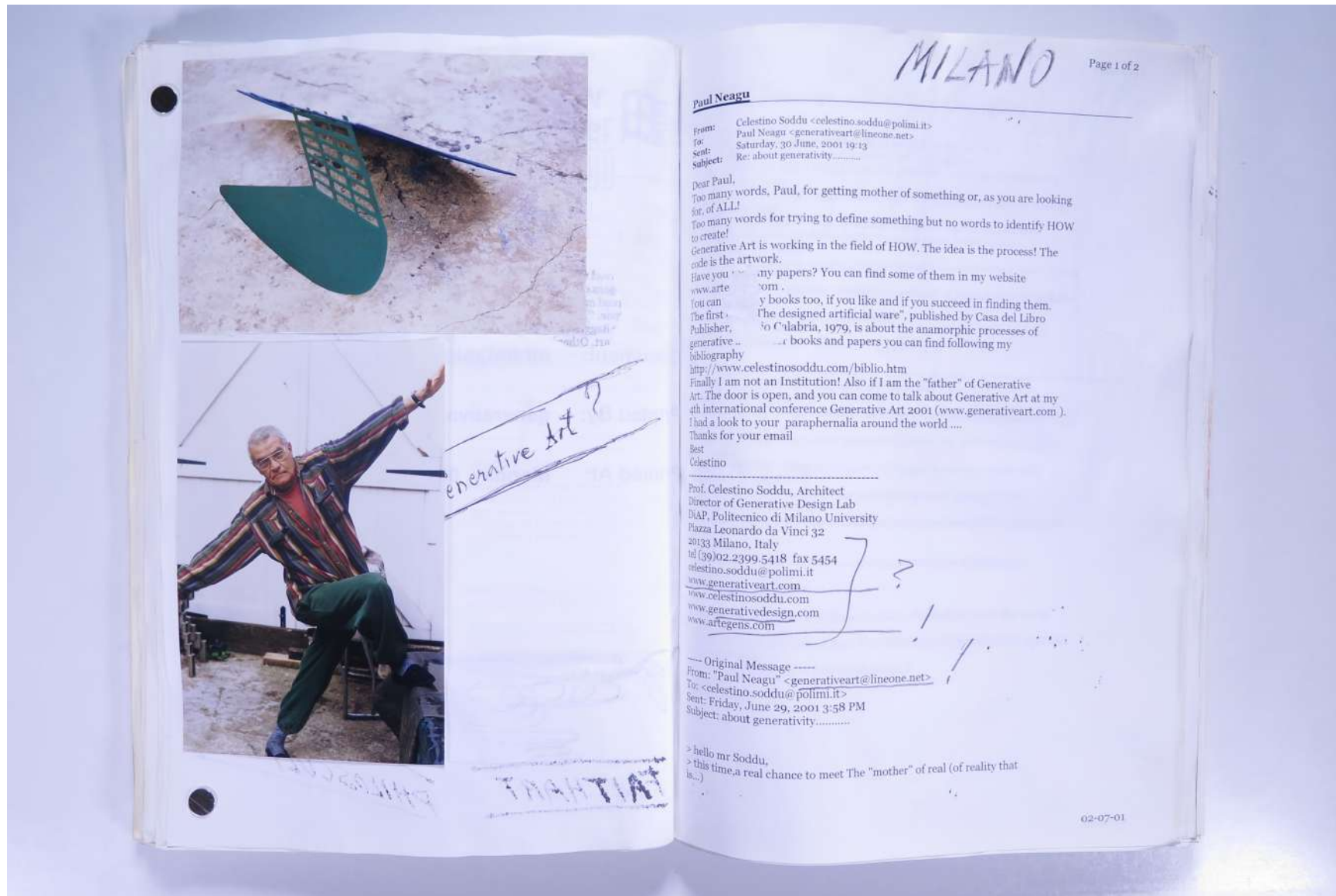
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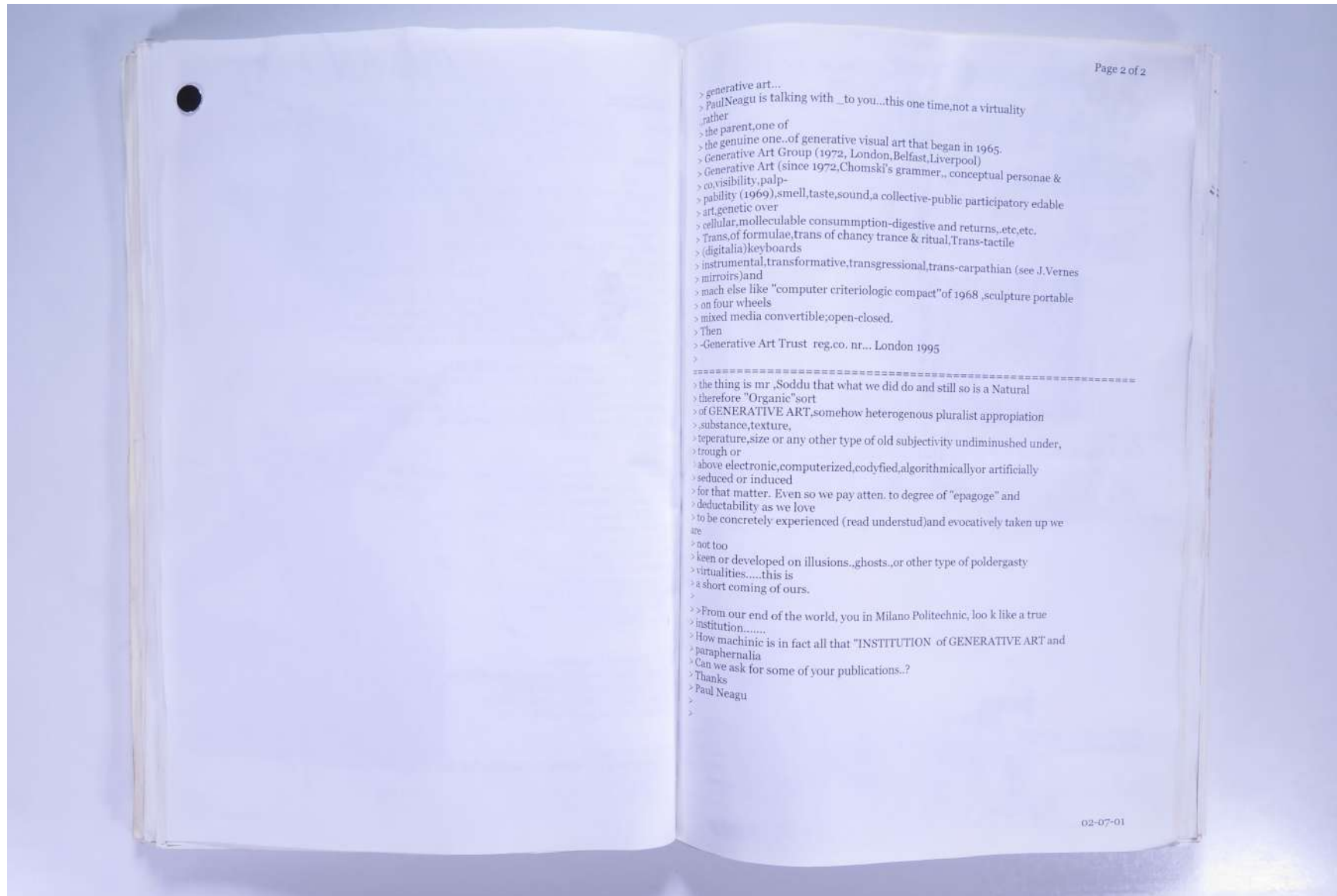
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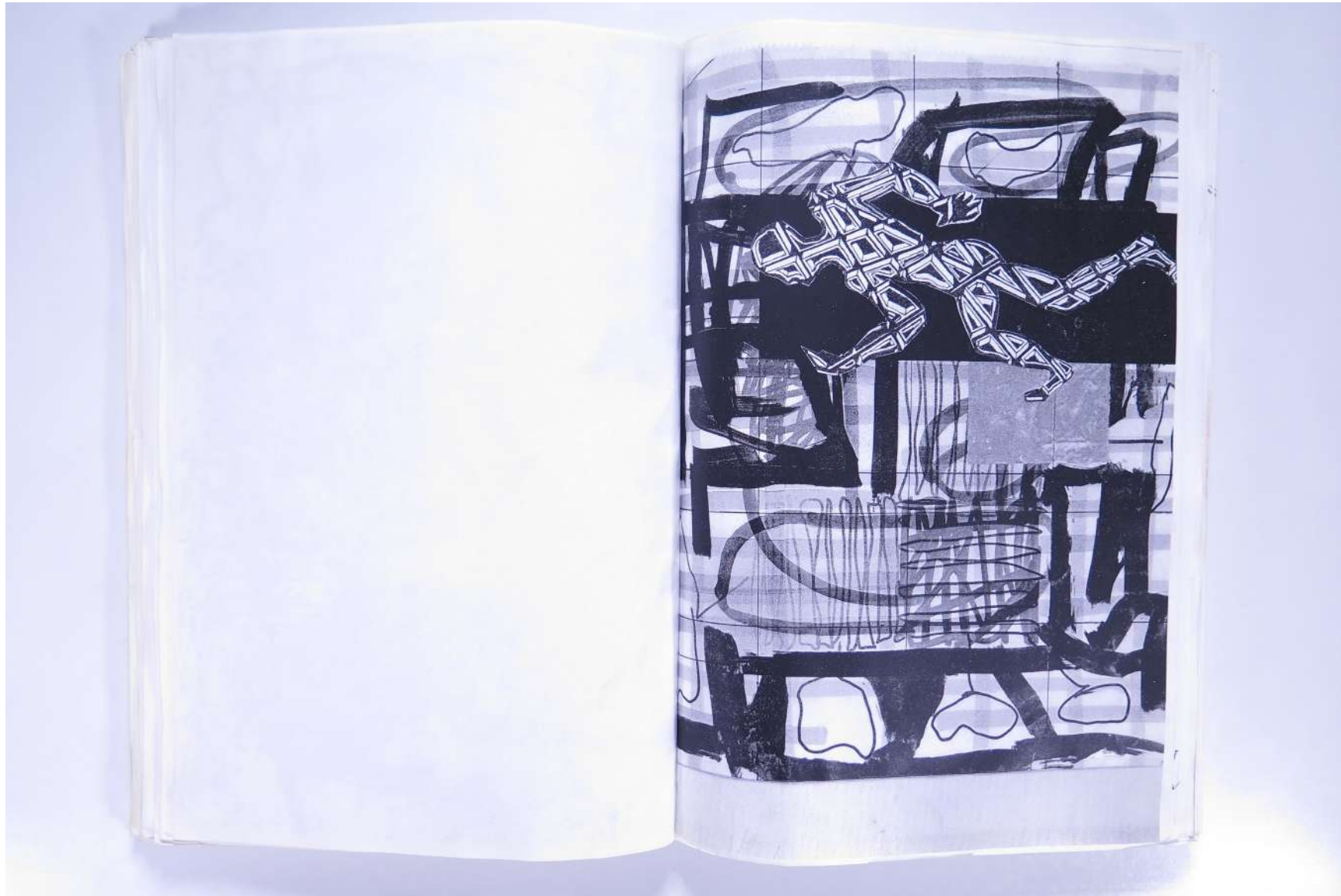
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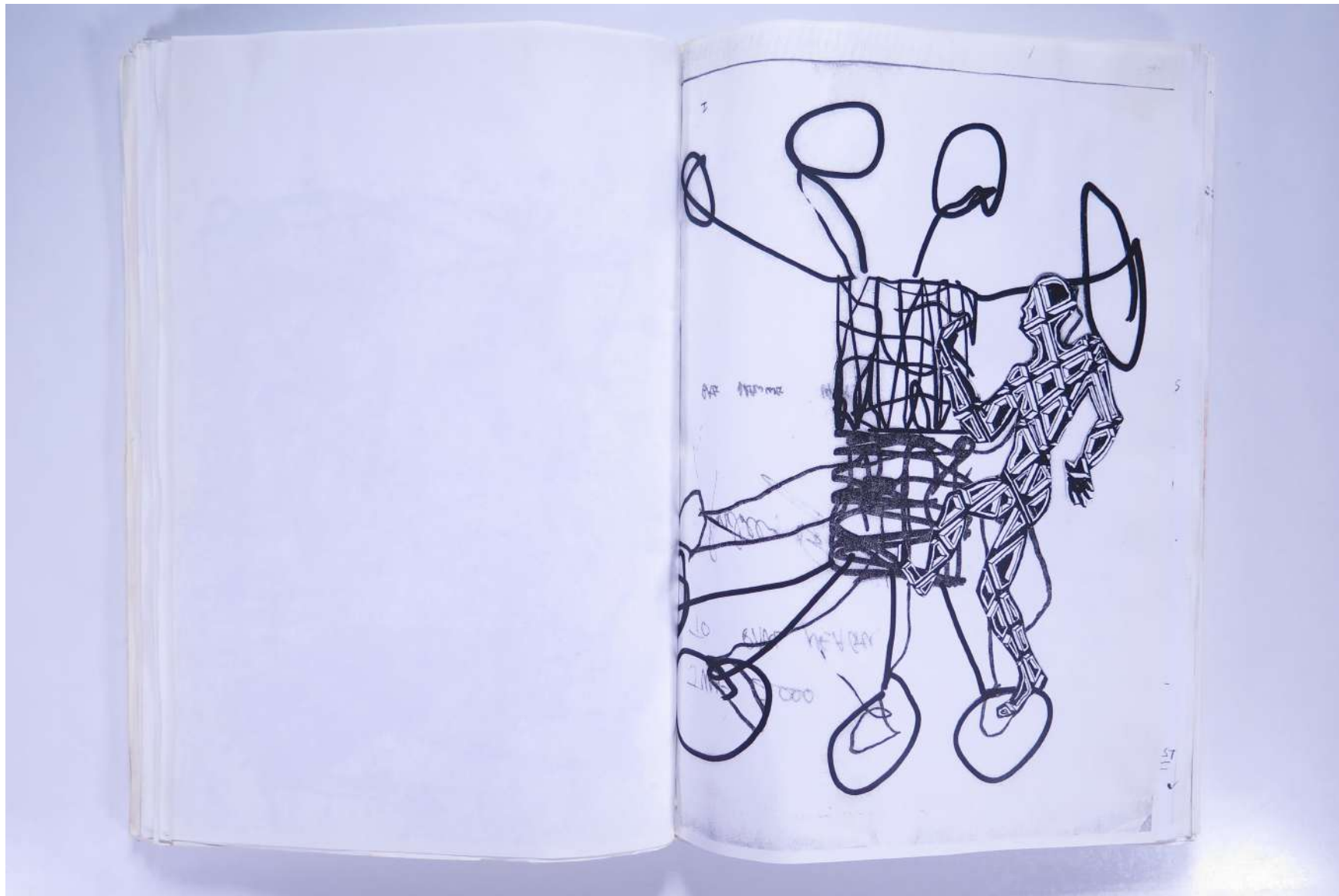
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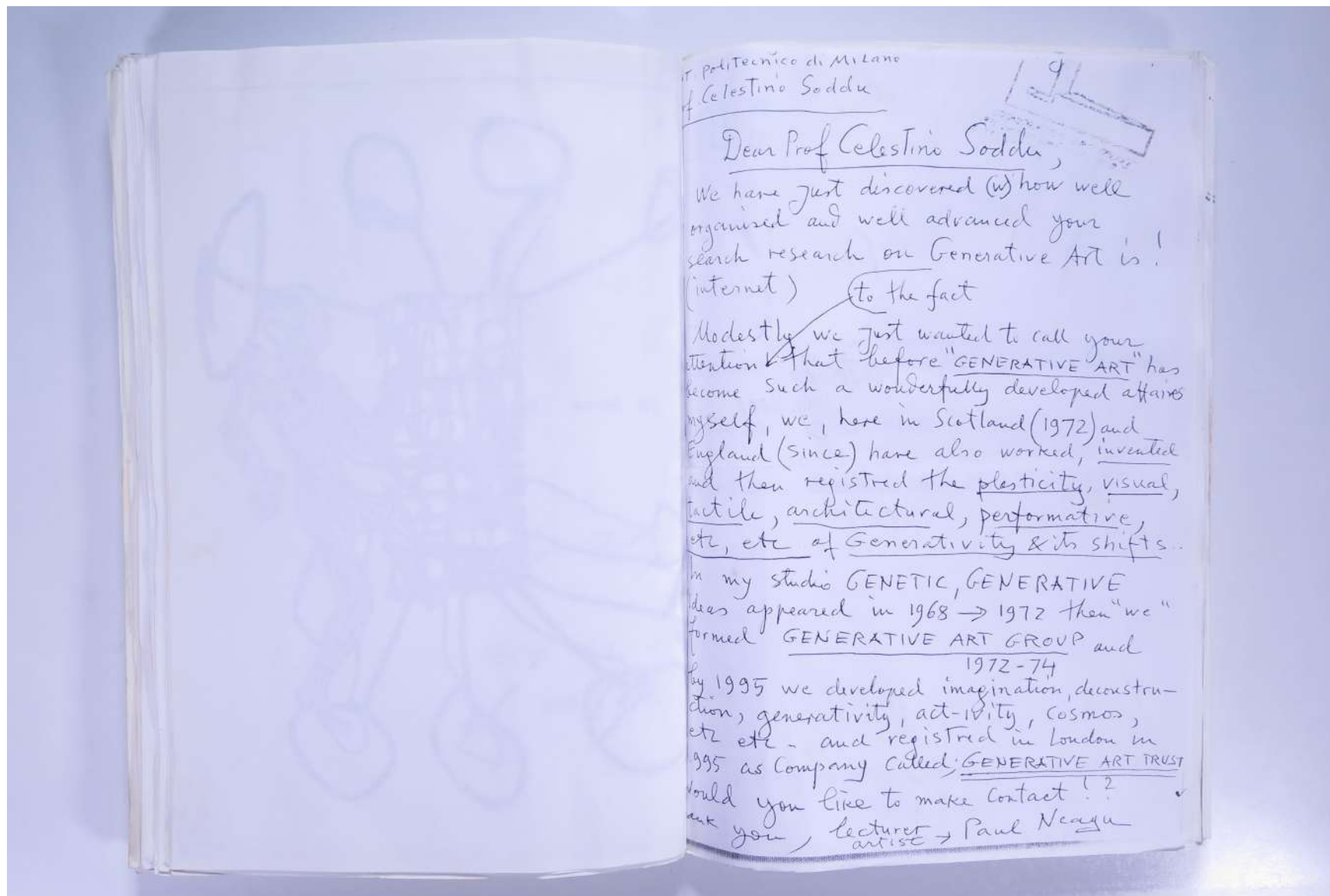
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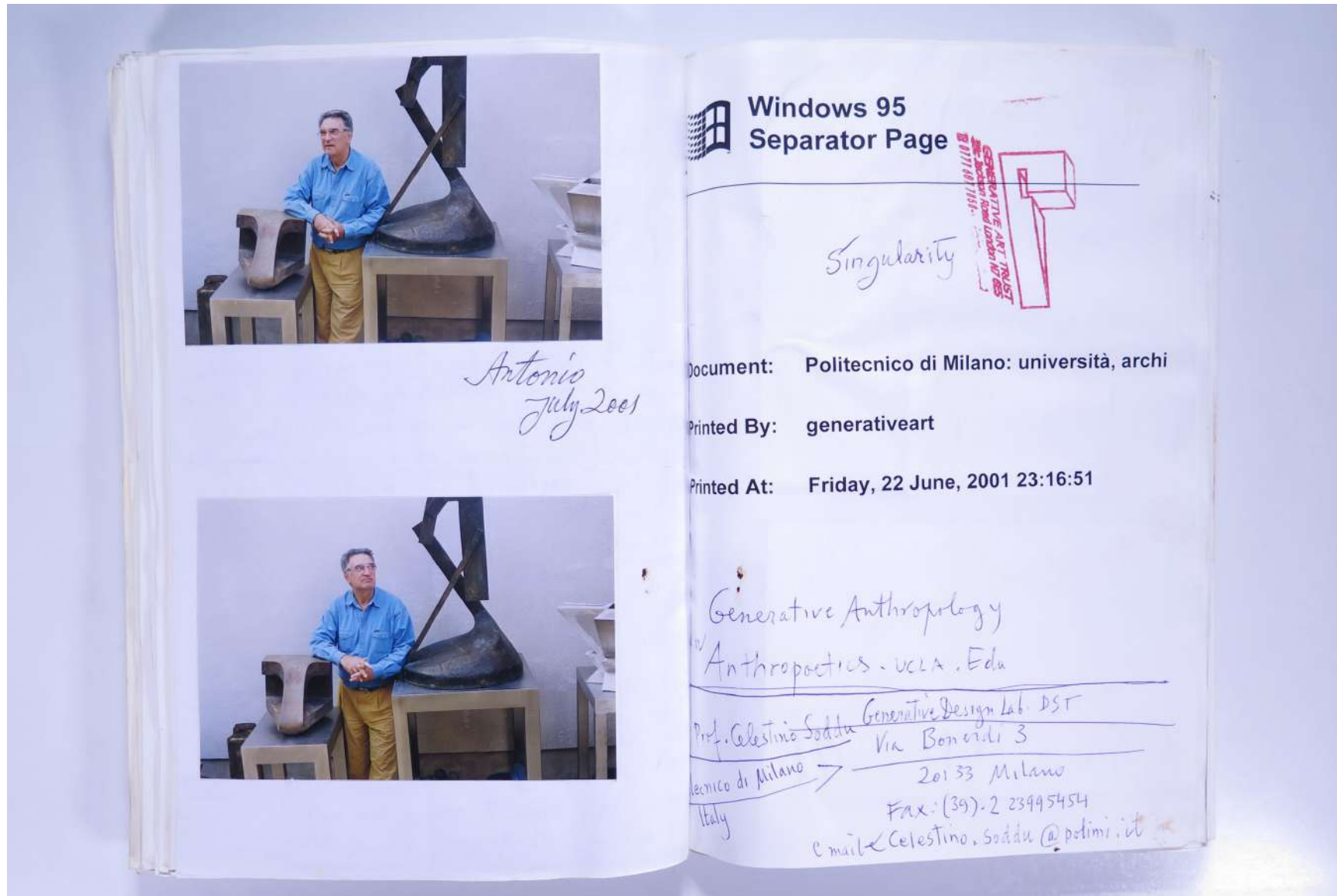
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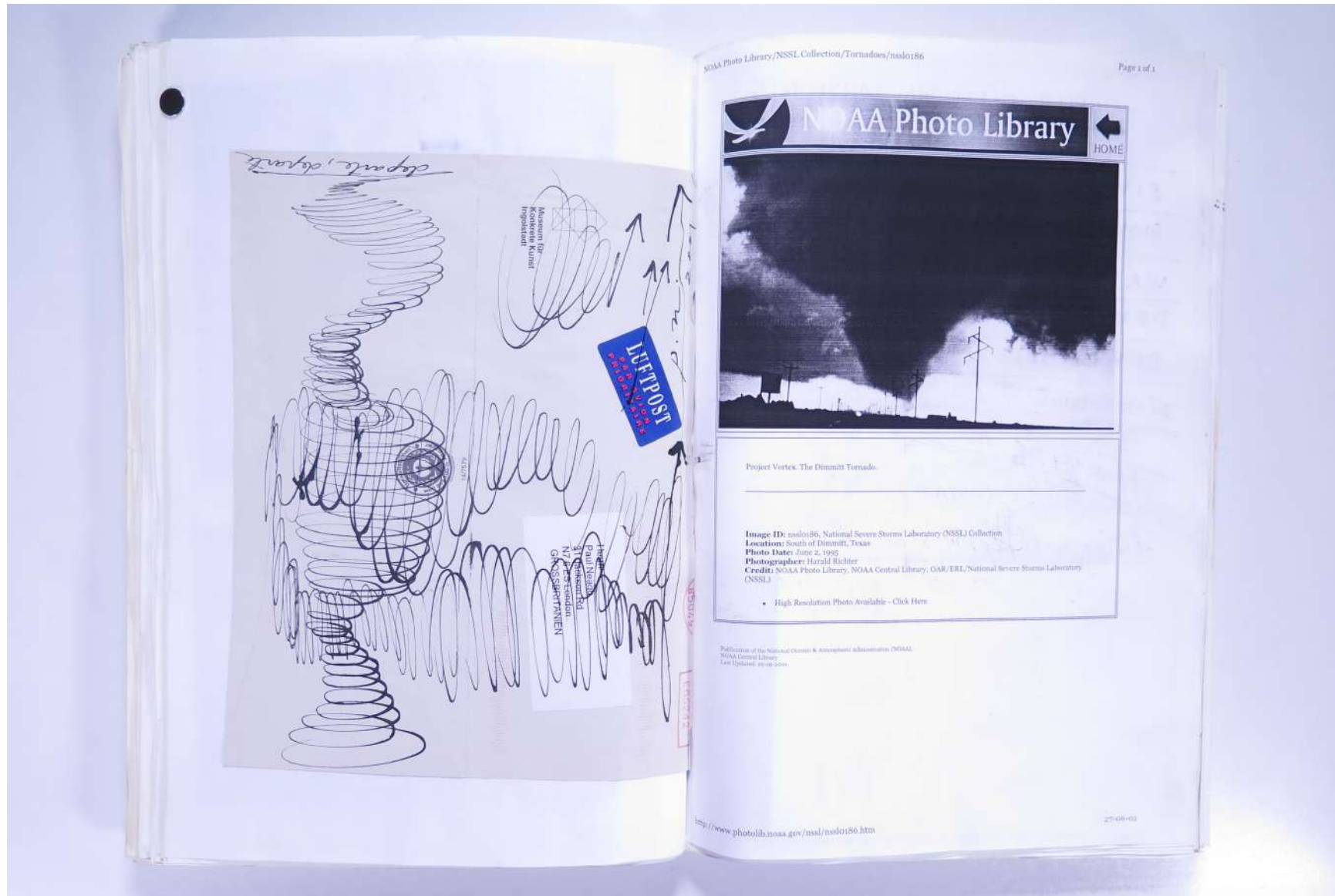
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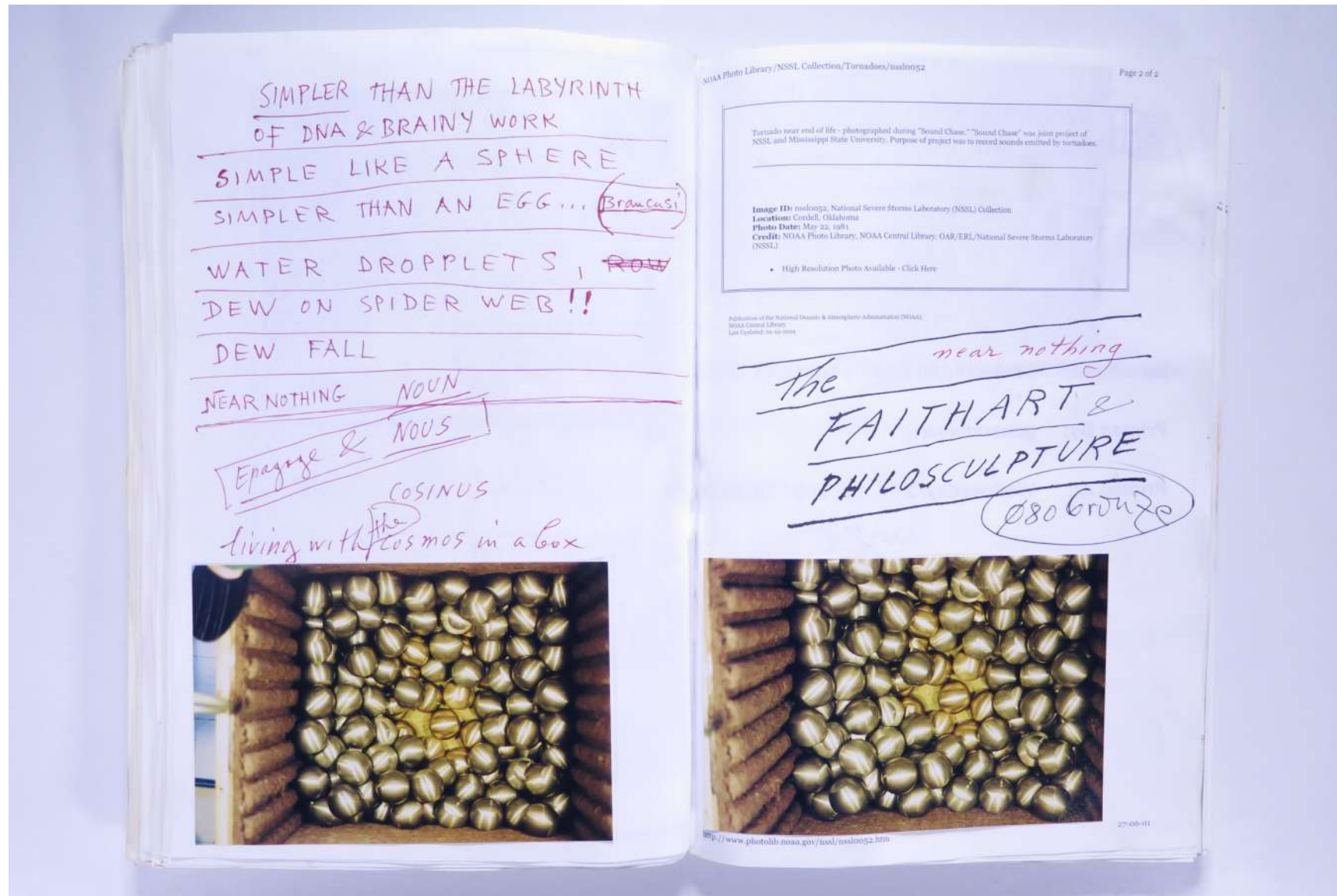
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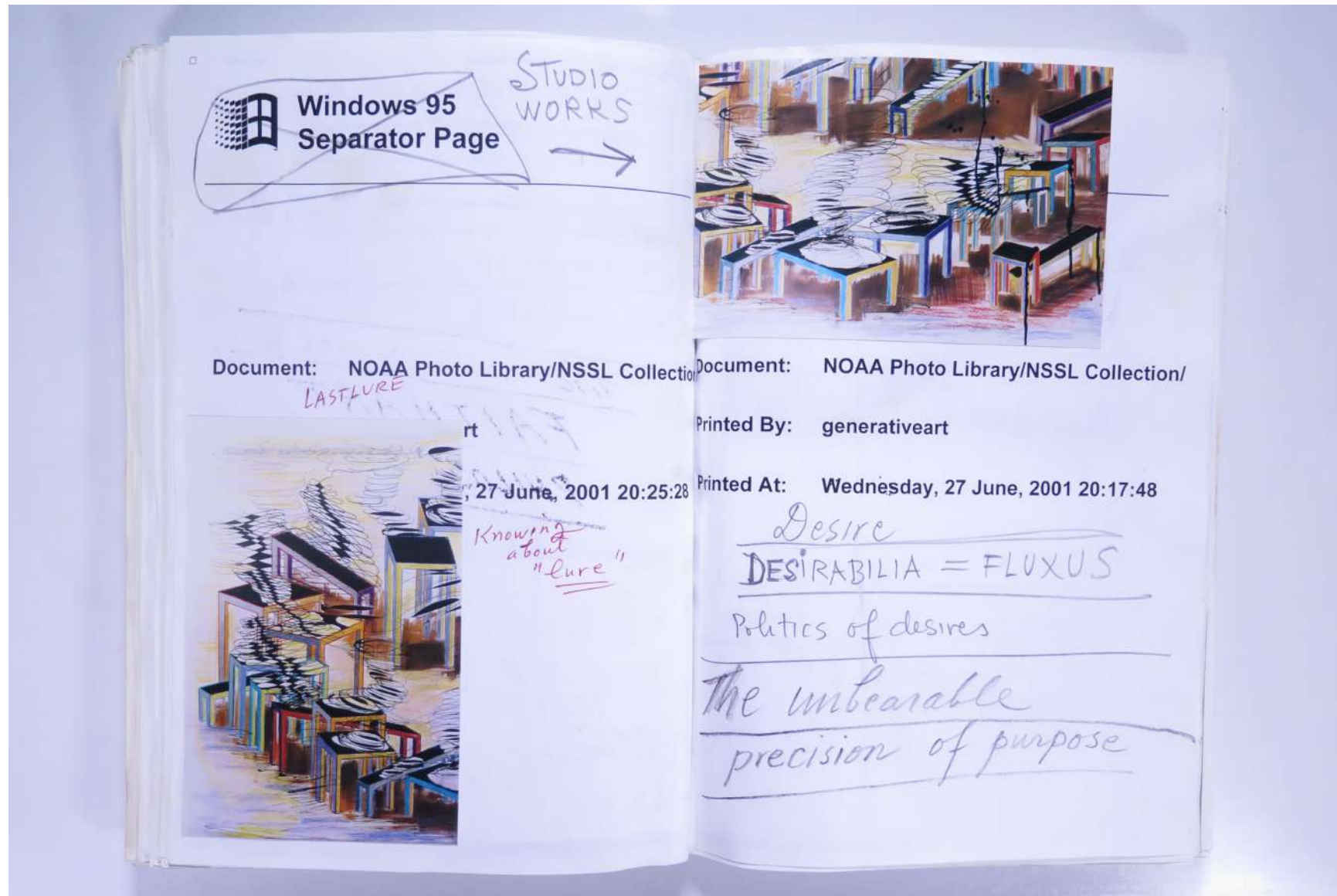
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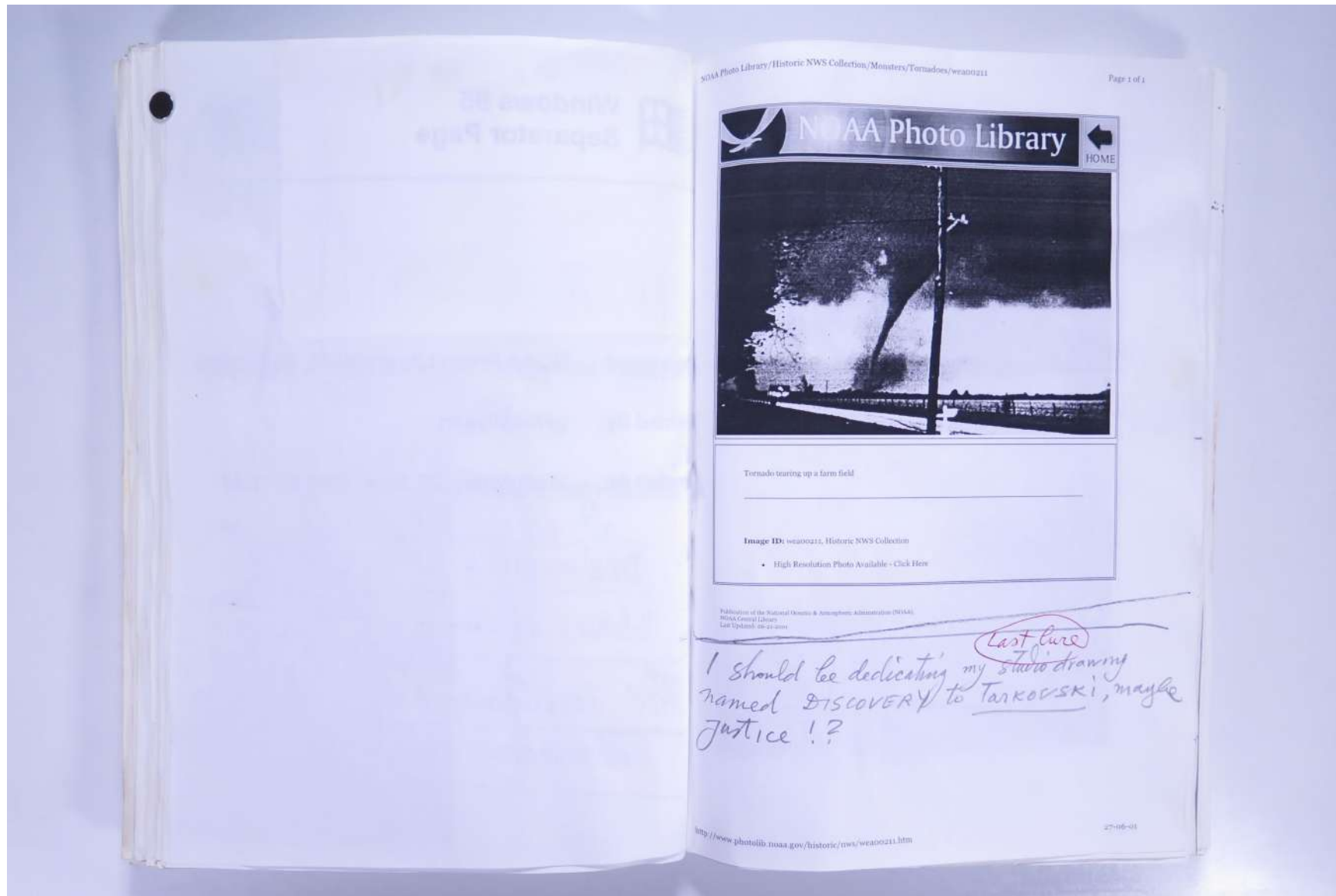


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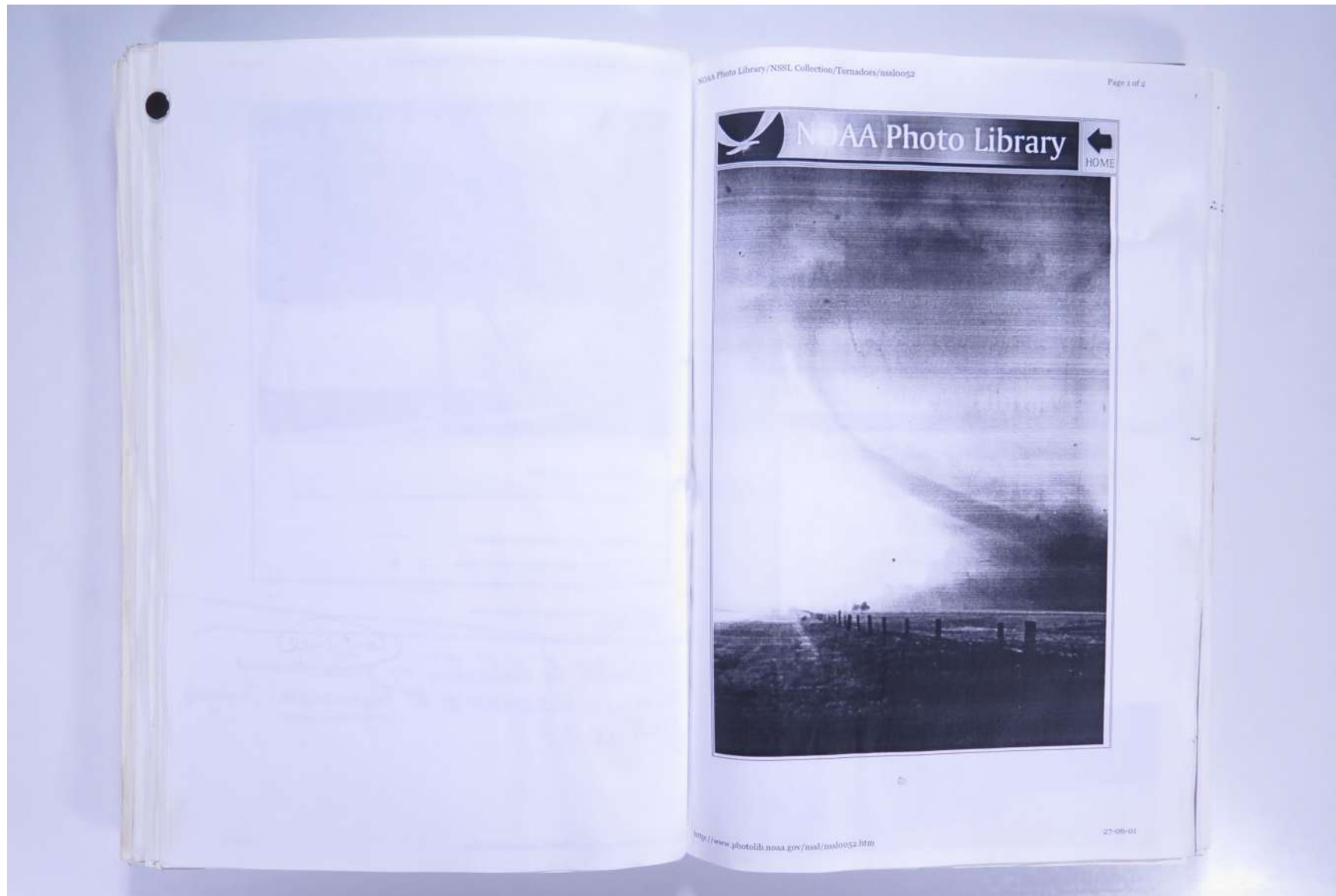
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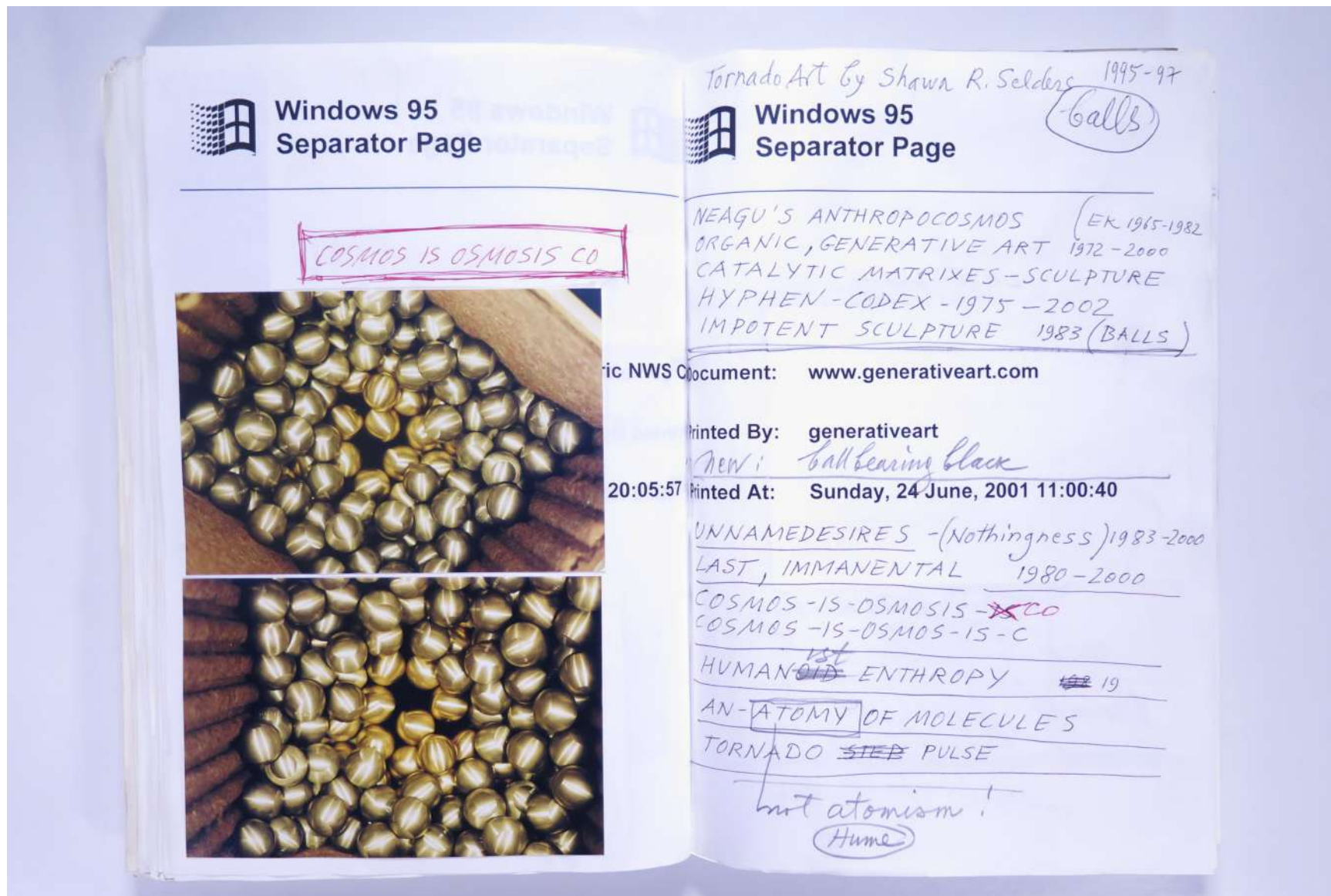


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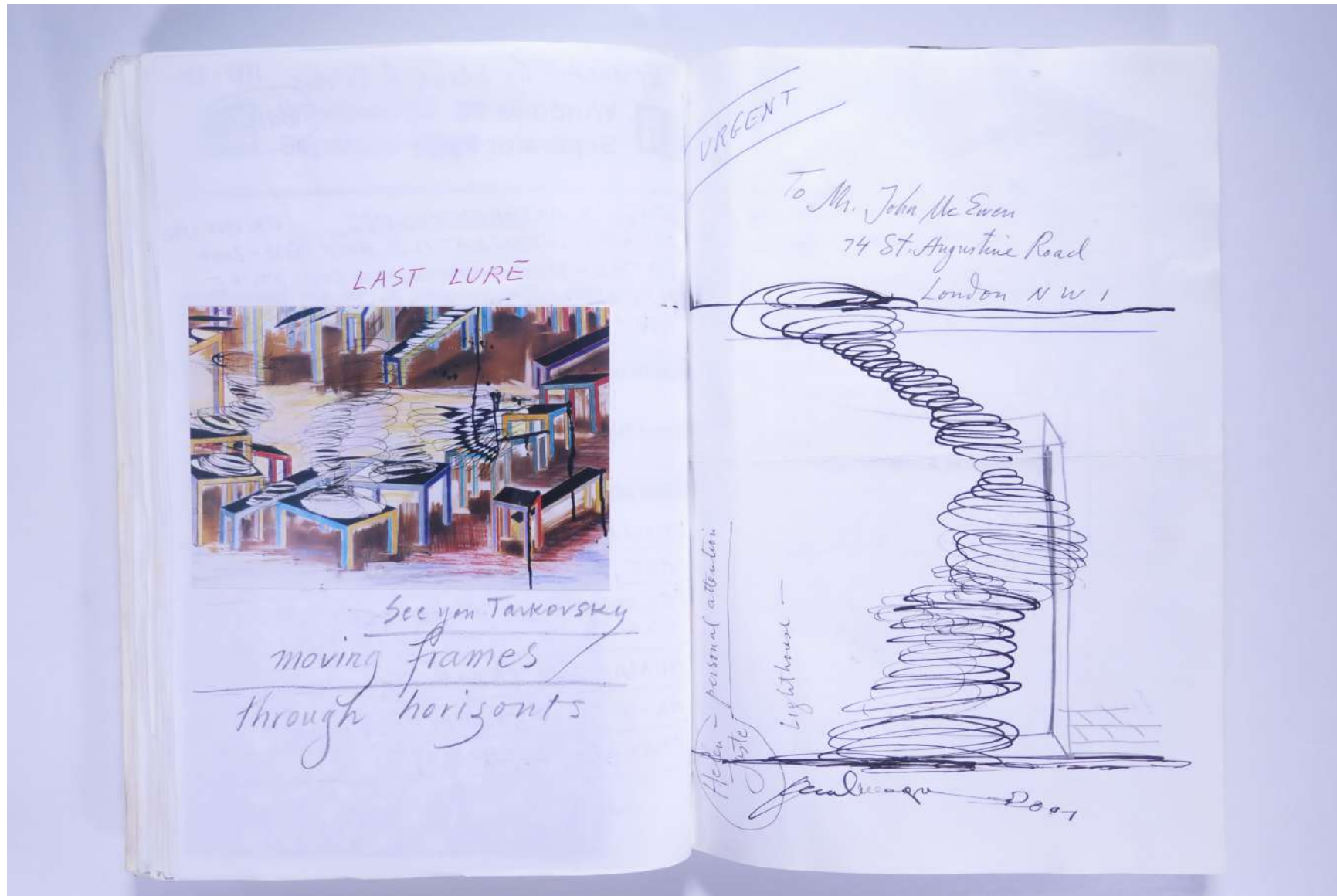
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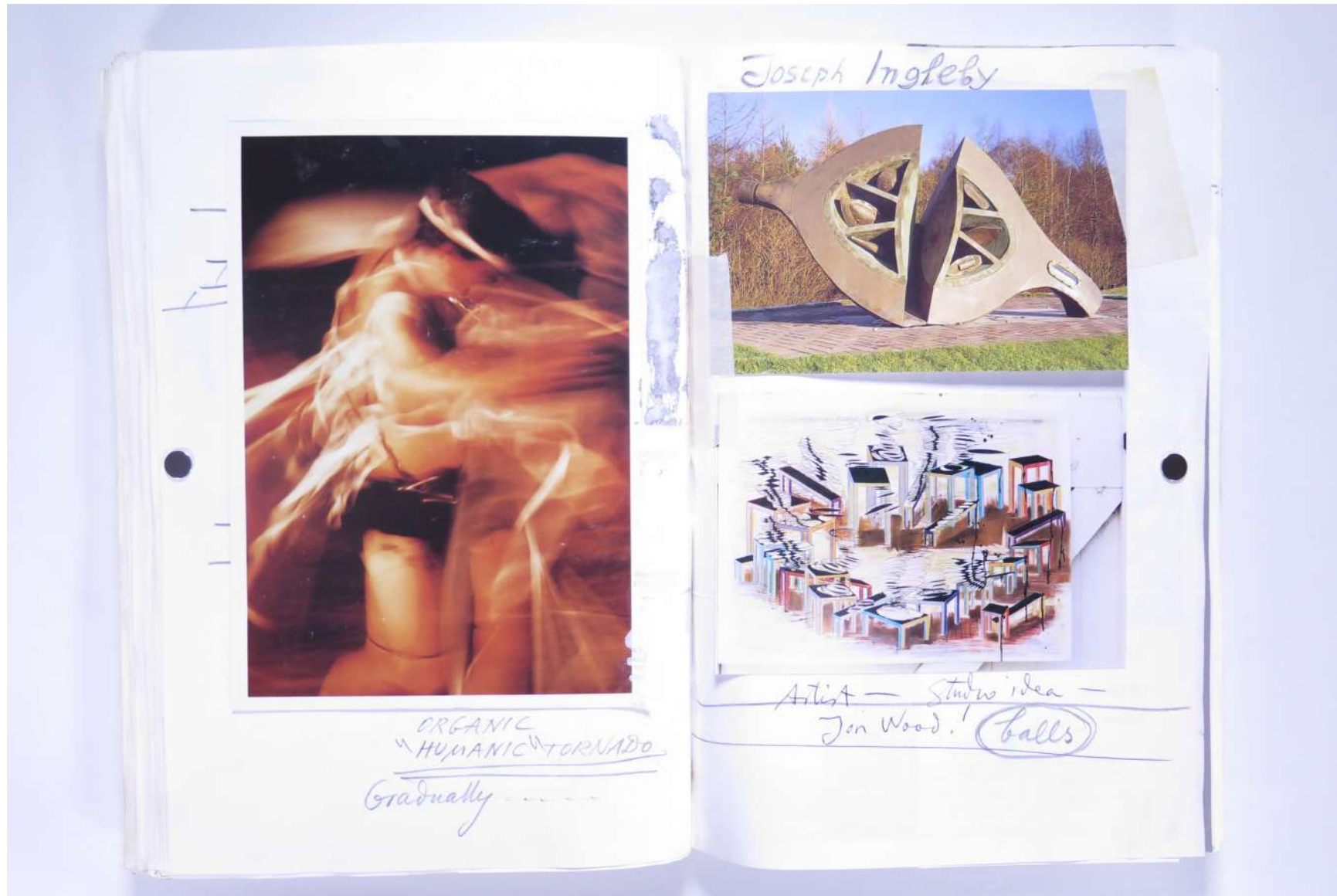
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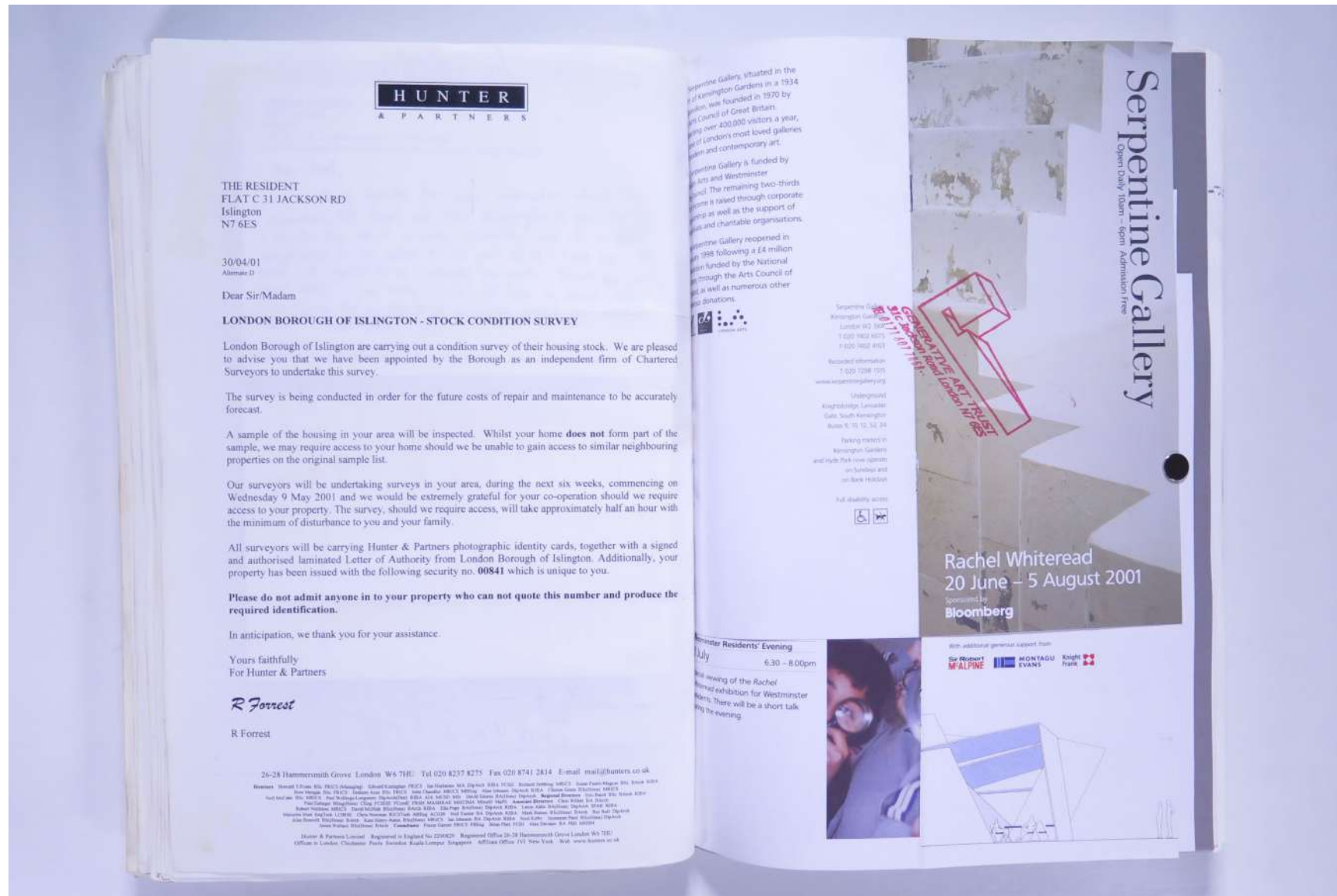
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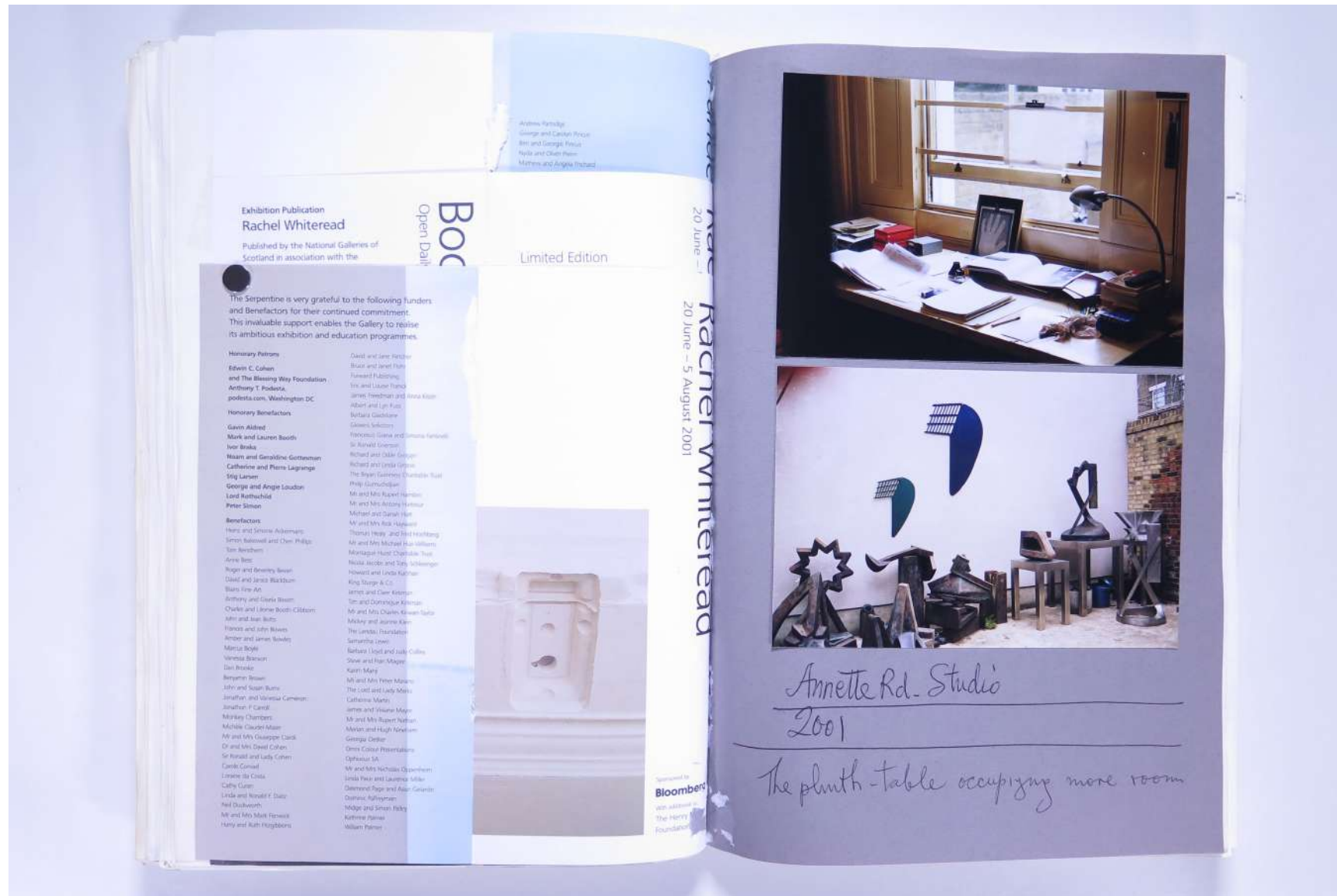


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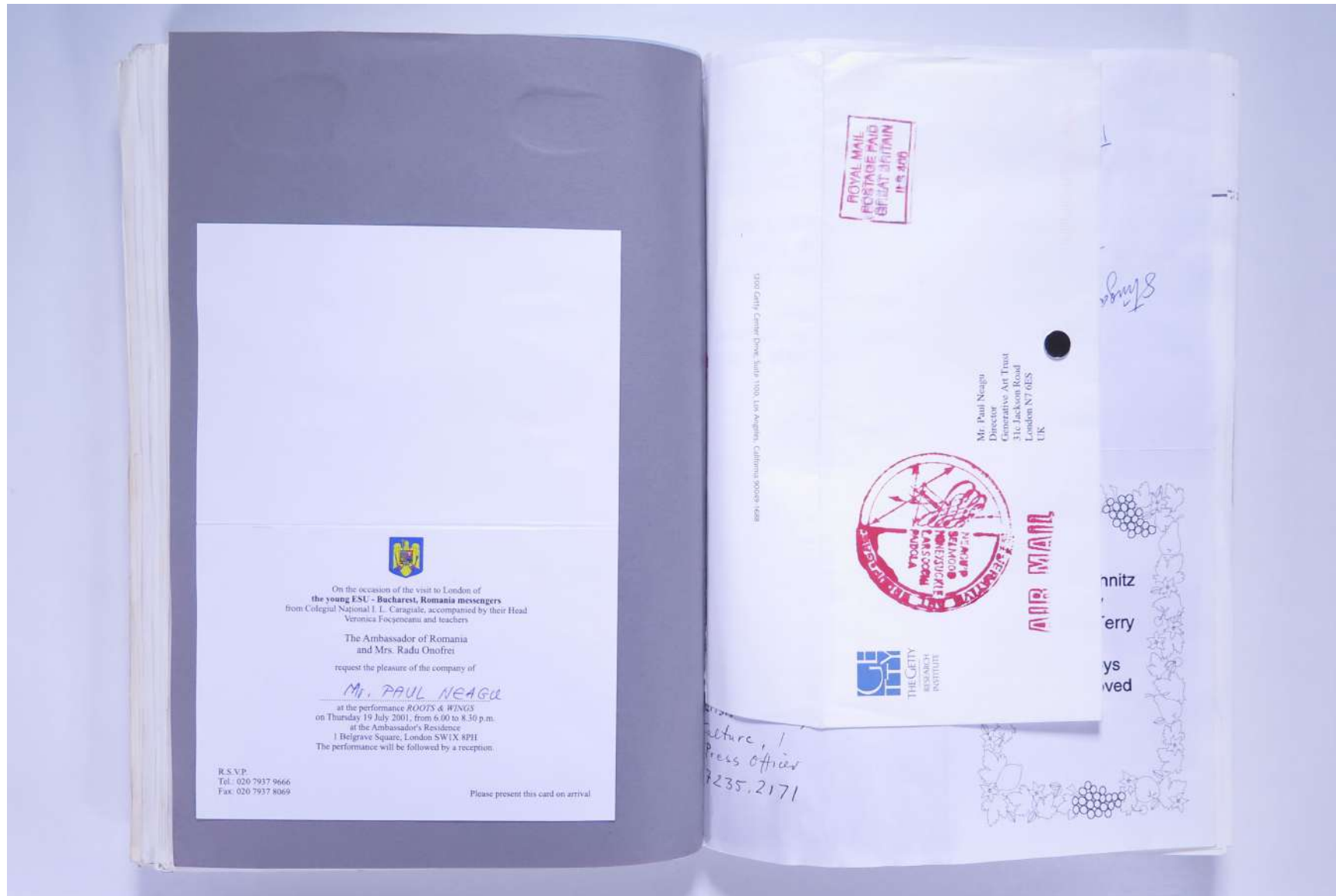
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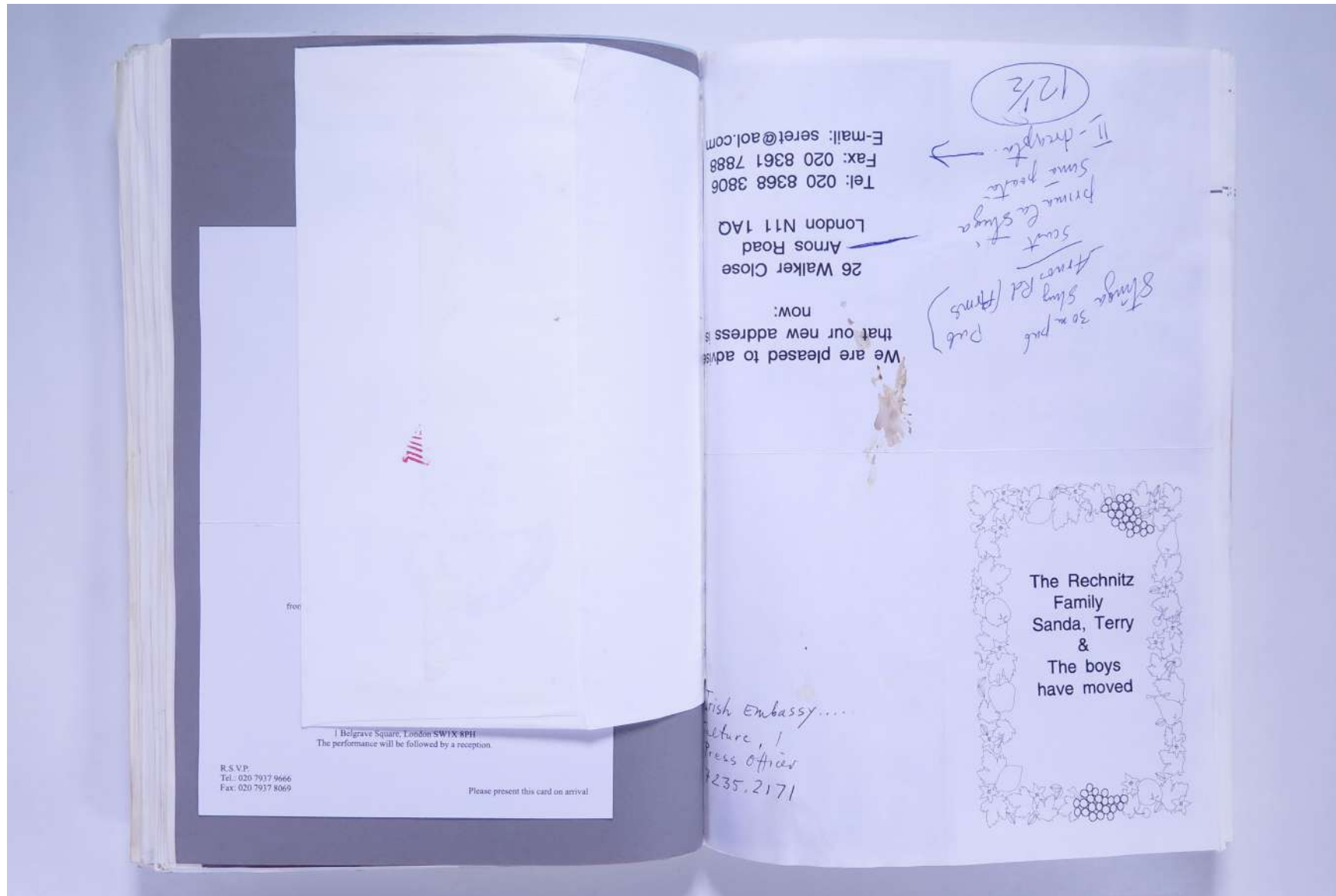
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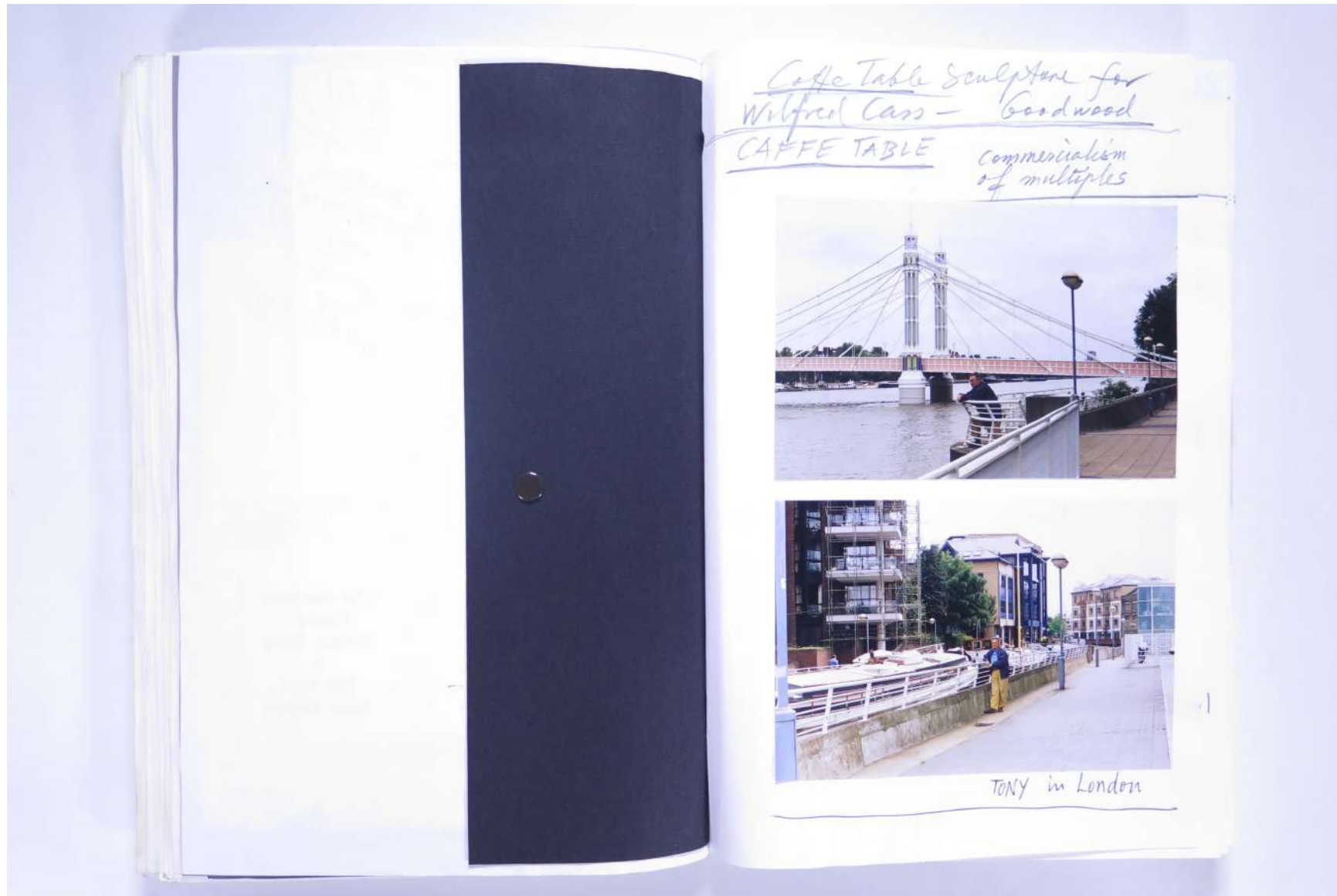
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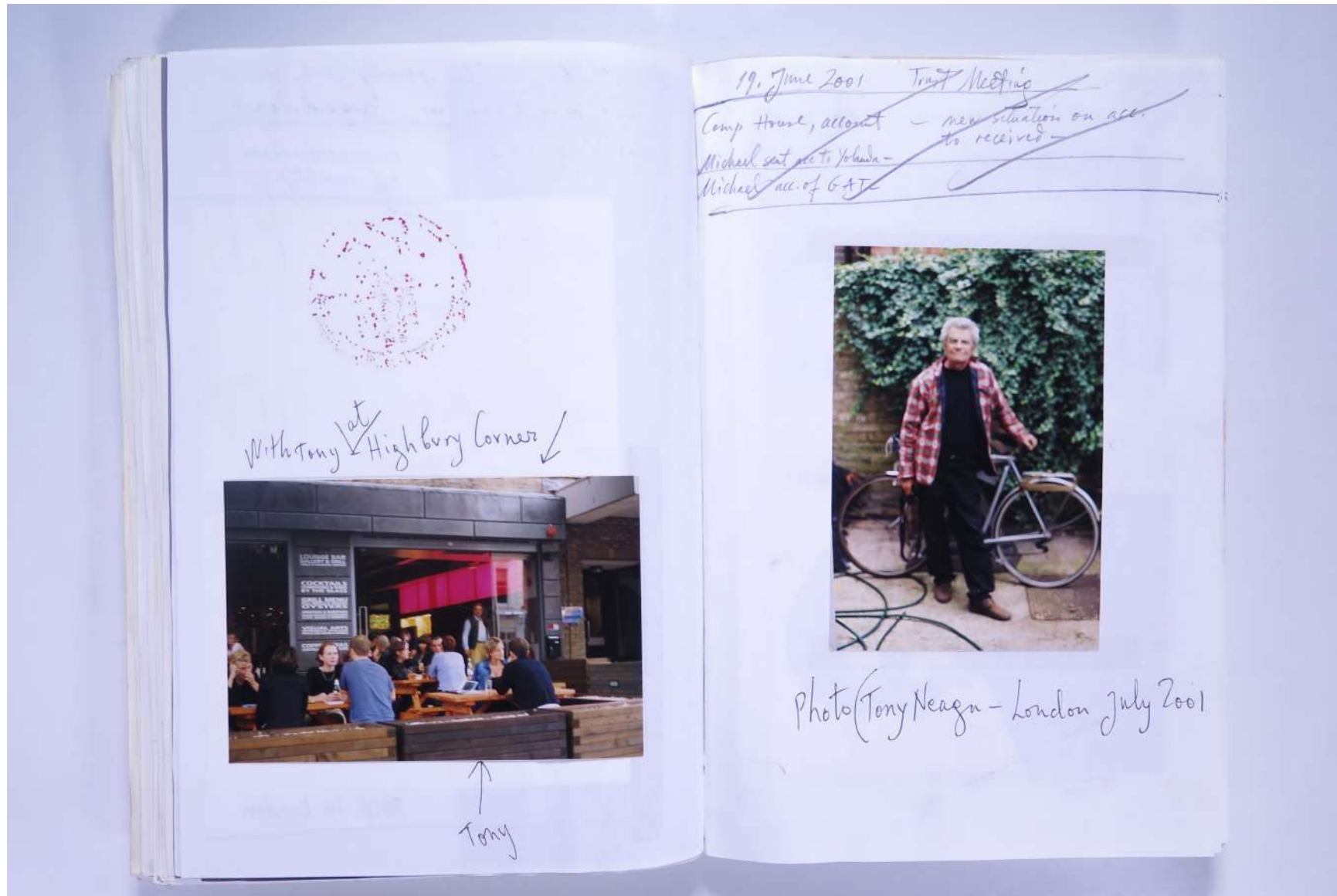
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Big Buddha's bene

Plans to build the world's tallest statue in India's poorest state do not impress the locals, writes **Peter Popham**



Studio Jackson Rd.
photo: Tony
July 2001

The biggest statue in the world will soon begin to climb above the horizon of India's poorest state, Bihar. The vast Buddha image, which will stand nearly twice as high as the Statue of Liberty, is at an advanced stage of planning, and construction is due to begin in September for completion in 2005.

The Buddha Maitreya, the "Buddha of the Future", will be 100m (328ft) high and the eye-catching centrepiece of a 35-acre garden, close to the pilgrimage centre of Bodhgaya. It was under a peepal tree in Bodhgaya 2,500 years ago that the historical Buddha, Shakyamuni, attained enlightenment, and began preaching the dharma (Buddhist law) that established one of the great religions. The vast Buddha will sit on a throne, which is itself a 17-storey building. Within the structure, additional Buddhas will be on display - a 40ft statue of Maitreya in the atrium, and 8000 small Maitreyas, called "stupa", covering one wall.

"From the main atrium, elevators will convey visitors up to a large Shakyamani Buddha prayer hall, shrine rooms and rooftop terraced gardens," says the press pack. "From here, visitors can travel upwards into the body of the statue, where there will be more shrine rooms in various levels." Commercial logic would suggest an observation platform at the Buddha's scalp, but perhaps the sponsors are keeping that one up their sleeve.

The project, Maitreya Project International, is budgeted at \$200m (\$120m), raised from the donations of the faithful. The London-based engineering firm that has been given the task, Morrison-MacDonald, has been asked to come up with a structure that will "operate for 1000 years without major repairs".

The project's directors say: "Bodhgaya is being developed not so much as a centre of spirituality but as a centre of tourism industry." The letter is signed "In the name of the Buddha and the development of Bodhgaya, the villages are being affected adversely. Self-sufficient, agrarian communities are deteriorating rapidly... The negative effects of the tourist industry and market forces are daily staring us in the face. A few local people have overnight become millionaires - but a great many are reduced to poverty."

So, what is the statue for? In his response to the villagers' concerns, Peter Kodjo, the project director, explained: "The great quality of holy objects is that, irrespective of motivation, circumambulating, making offerings, making prayers and otherwise venerating them, creates positive karma in proportion to the size of the holy object. Building holy objects is, therefore, the easiest way to offer benefit to living beings." The impulse for the project came from a Tibetan Buddhist monk, Lama Thubten Yeshe, who conveyed his desire to a disciple, Lama Zopa Rinpoche, the project's spiritual adviser. "Lama Yeshe advised me before he passed away to build a very large statue of Maitreya Buddha at Bodhgaya," says Lama Zopa. "Our main goal is not the statue itself; it is the peace and happiness of all beings."

Huge images have been a feature of Buddhism for at least 1700 years. The two giant Buddhas in Afghanistan, destroyed by the Taliban this year, may be no more than a memory now, but huge Buddhas, modern as well as ancient, are to be found in Thailand, Sri Lanka, Japan and other Buddhist countries.

the story served the two men or just a little too "ruse malicia who grabbed the men beautiful moon. There was a build-Druse tortured. It was quite simple they took the two of them what they told them that they were to tell all now and then endure to who'd planned the. They wouldn't the boys' pushed eggs into their until they died, imays."

days, I enjoy the festival at Bebed-stening to Puccini courtyard of the while the Second's ar palace. The "of scream" is only locks away but no asks of it now. Like its identity has it, its occupants a family rather than of torturers. are no courts of for the killers of a, no war crimes to truth and rec-an commission, bodies, the col-ory of the war has were to Faial and d we keep our se-graves. There are intered Palestinai-e golf course near jumped there by at allies after the Chastila massacres (I Shaoun was held terrible by an heral one will dig them without reflecting smeth the verdant

earlier - whose thugs had him "disappeared" - was sipping a beer in the same room. She walked straight up to the man and demanded to know her husband's fate. Two middle-classes ladies gently but immediately touched her on the arm and led her away. She had broken the rules. The crime was no longer murder. The crime was now to mention murder.

Only once has the curtain of complicity shivered, when Qatar's extraordinary Geitra satellite television channel aired a 16-part series on the Lebanese war. My landlord Moustapha sat mesmerised each Thursday night. "Did you hear what Bashir (Gemayel, the murdered president elect) said in the extract from that 1982 newswest? he asked me one morning. "Did you see how Sharon looked after the massacre?"

Before the Sabra and Chatila episode, Geitra issued a warning to viewers that they might be shocked by the pictures. And, oddly, they were. Lebanese friends who participated in the war who killed and looted and bribed and corrupted and wounded and wept, watched in horror. "I couldn't believe it!" Faial told me after the series ended. And so inured was I to a society in which history has been erased, that I scarcely pondered the absurdity of his remark.

Sack me, I'm part of an anti-semitic plot

After the death of humans, it seems, comes the death of memory. Or the death of reality. I have lost count of how many times - at Beirut dinner parties or Arab family gatherings - I have heard educated, otherwise decent Lebanese insist that a Jewish "plot" has convinced the world to hate the Arabs, that journalists who offend

I was at a cocktail but Ottoman house guests realised that der who ordered murder 10 years

Puccini not screams: the Emir's palace

golf asks for £74

'Eternal demon Washington's g

If a week is a long time in politics, then 100 days is an eternity. Ariel Sharon, Israel's prime minister, passed that landmark last week, having completed an astonishing transformation. He entered office as a man reviled by many for his brutal past, person non grata in much of Washington, a war criminal in Arab eyes. Three months on, he has the United States firmly on his side.

of lau reports which distort Jernald its "ou of the Robert Not (Why inform thing e-mail often a riving, covilin "sick", "shame ragging "perve Semite Sone") a march his rap Most isk, the Indi (Fisk) asks the Fisk" (I paper") that lin

Of 60 that per More d posedly much is to libel) of facta.

"If the 9 have a in the othe ing next Syrian a whined. 1.5 million populati through the Leban appose ficially a mits have means it ers I see) war rants selling w jobs that do - sim

BY PHIL BERN in Jerusalem

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BY PHIL BERN in Jerusalem

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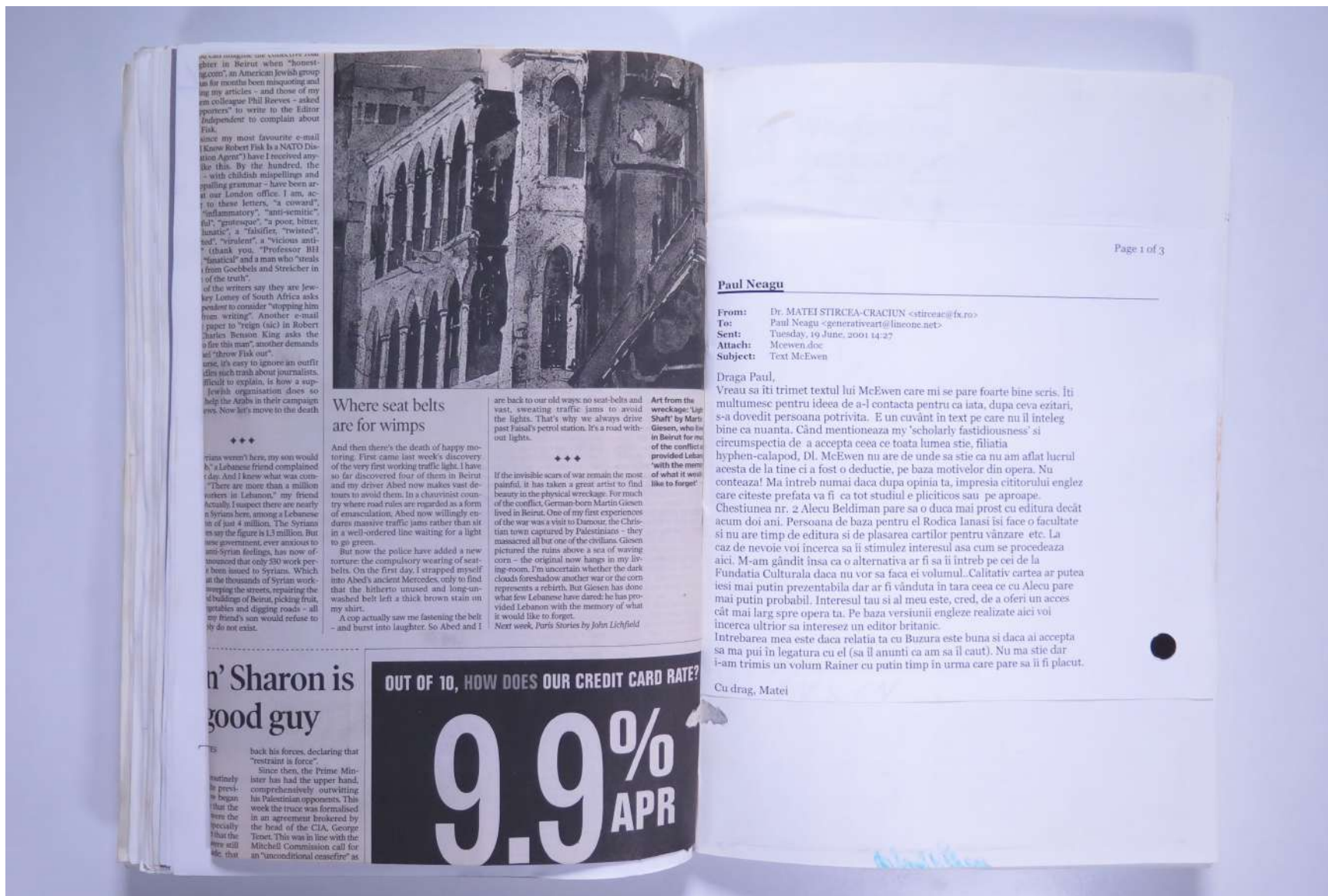
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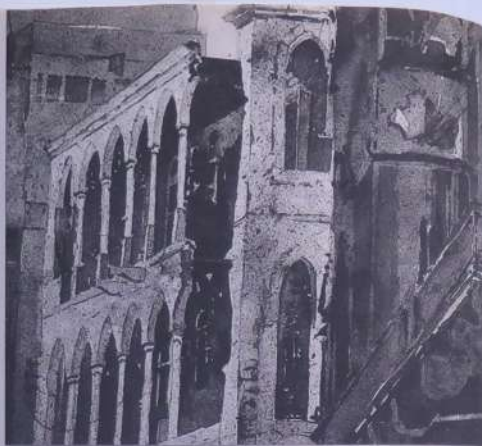


...since my most favourite e-mail (I know Robert Fisk is a NATO Disinformation Agent) have I received anything like this. By the hundred, the e-mails with childish misspellings and appalling grammar - have been at our London office. I am, according to these letters, "a coward", "inflammatory", "anti-semitic", "ful", "zestless", "a poor, bitter, lunatic", a "fabriker", "twisted", "sad", "virulent", a "vicious anti-Semite". (Thank you, Professor Hill "amazing" and a man who "stretches from Goebbels and Streicher in of the truth".

...of the writers say they are Jeremy Loney of South Africa asks president to consider "dropping him from writing". Another e-mail paper to "reign (sic) in Robert Charles Benson King asks the if for this man, another demands of "throw Fisk out".

...use, it's easy to ignore an outfit like such trash about journalists, difficult to explain, is how a sup-Jewish organisation does so help the Arabs in their campaign over. Now let's move to the death.

...rians weren't here, my son would be," a Lebanese friend complained today. And I knew what was coming. "There are more than a million workers in Lebanon," my friend. Actually, I suspect there are nearly 2 million Syrians here, among a Lebanese of just 4 million. The Syrians say the figure is 1.3 million. But the Lebanese government, ever anxious to deny Syrian feelings, has now announced that only 330 work permits have been issued to Syrians. Which at the thousands of Syrians working the streets, repairing the buildings of Beirut, picking fruit, vegetables and digging roads - all my friend's son would refuse to do not exist.



Where seat belts are for wimps

And then there's the death of happy motoring. First came last week's discovery of the very first working traffic light. I have so far discovered four of them in Beirut and my driver Abed now makes vast detours to avoid them. In a chaotic country where road rules are regarded as a form of enervation, Abed now willingly endures massive traffic jams rather than sit in a well-ordered line waiting for a light to go green.

But now the police have added a new torture: the compulsory wearing of seat-belts. On the first day, I strapped myself into Abed's ancient Mercedes, only to find that the hitherto unused and long-unwashed belt left a thick brown stain on my shirt.

A cop actually saw me fastening the belt - and burst into laughter. So Abed and I

are back to our old ways: no seat-belts and vast, sweating traffic jams to avoid the lights. That's why we always drive past Faisal's petrol station. It's a road without lights.

If the invisible scars of war remain the most painful, it has taken a great artist to find beauty in the physical wreckage. For much of the conflict, German-born Martin Giesen lived in Beirut. One of my first experiences of the war was a visit to Damour, the Christian town captured by Palestinians - they massacred all but one of the civilians. Giesen pictured the ruins above a sea of waving corn - the original now hangs in my living-room. I'm uncertain whether the dark clouds foreshadow another war or the corn represents a rebirth. But Giesen has done what few Lebanese have dared: he has provided Lebanon with the memory of what it would like to forget.

Next week, Paris Stories by John Lichfield

Art from the wreckage 'Left Shift' by Martin Giesen, who lived in Beirut for most of the conflict provided Lebanon with the memory of what it would like to forget.

n' Sharon is good guy

back his forces, declaring that "restraint is force". Since then, the Prime Minister has had the upper hand, comprehensively outwitting his Palestinian opponents. This week the truce was formalised in an agreement brokered by the head of the CIA, George Tenet. This was in line with the Mitchell Commission call for an "unconditional ceasefire" as

OUT OF 10, HOW DOES OUR CREDIT CARD RATE?

9.9% APR

Page 1 of 3

Paul Neagu

From: Dr. MATEI STIRCEA-CRACIUN <stircea@fx.ro>
To: Paul Neagu <generativeart@lineone.net>
Sent: Tuesday, 19 June, 2001 14:27
Attach: McEwen.doc
Subject: Text McEwen

Draga Paul,
Vreau sa iti trimet textul lui McEwen care mi se pare foarte bine scris. Iti multumesc pentru ideea de a-l contacta pentru ca iata, dupa ceva ezitari, s-a dovedit persoana potrivita. E un cuvânt in text pe care nu il inteleg bine ca nuanta. Când mentioneaza my 'scholarly fastidiousness' si circumspectia de a accepta ceea ce toata lumea stie, filatia hyphen-calapod, Dl. McEwen nu are de unde sa stie ca nu am aflat lucrul acesta de la tine ci a fost o deductie, pe baza motivelor din opera. Nu conteaza! Ma intreb numai daca dupa opinia ta, impresia cititorului englez care citeste prefata va fi ca tot studiul e plicticos sau pe aproape. Chestiunea nr. 2 Alecu Beldiman pare sa o duca mai prost cu editura decât acum doi ani. Persoana de baza pentru el Rodica Ianasi isi face o facultate si nu are timp de editura si de plasarea cartilor pentru vânzare etc. La caz de nevoie voi incerca sa ii stimulez interesul asa cum se procedea aici. M-am gândit insa ca o alternativa ar fi sa ii intreb pe cei de la Fundatia Culturala daca nu vor sa faca ei volumul. Calitativ cartea ar putea iesi mai putin prezentabila dar ar fi vanduta in tara ceea ce cu Alecu pare mai putin probabil. Interesul tau si al meu este, cred, de a oferi un acces cât mai larg spre opera ta. Pe baza versiunii engleze realizate aici voi incerca ulterior sa interesez un editor britanic. Intrebarea mea este daca relatia ta cu Buzura este buna si daca ai accepta sa ma pui în legatura cu el (sa il anunti ca am sa il caut). Nu ma stie dar i-am trimis un volum Rainer cu putin timp in urma care pare sa ii fi placut.

Cu drag, Matei

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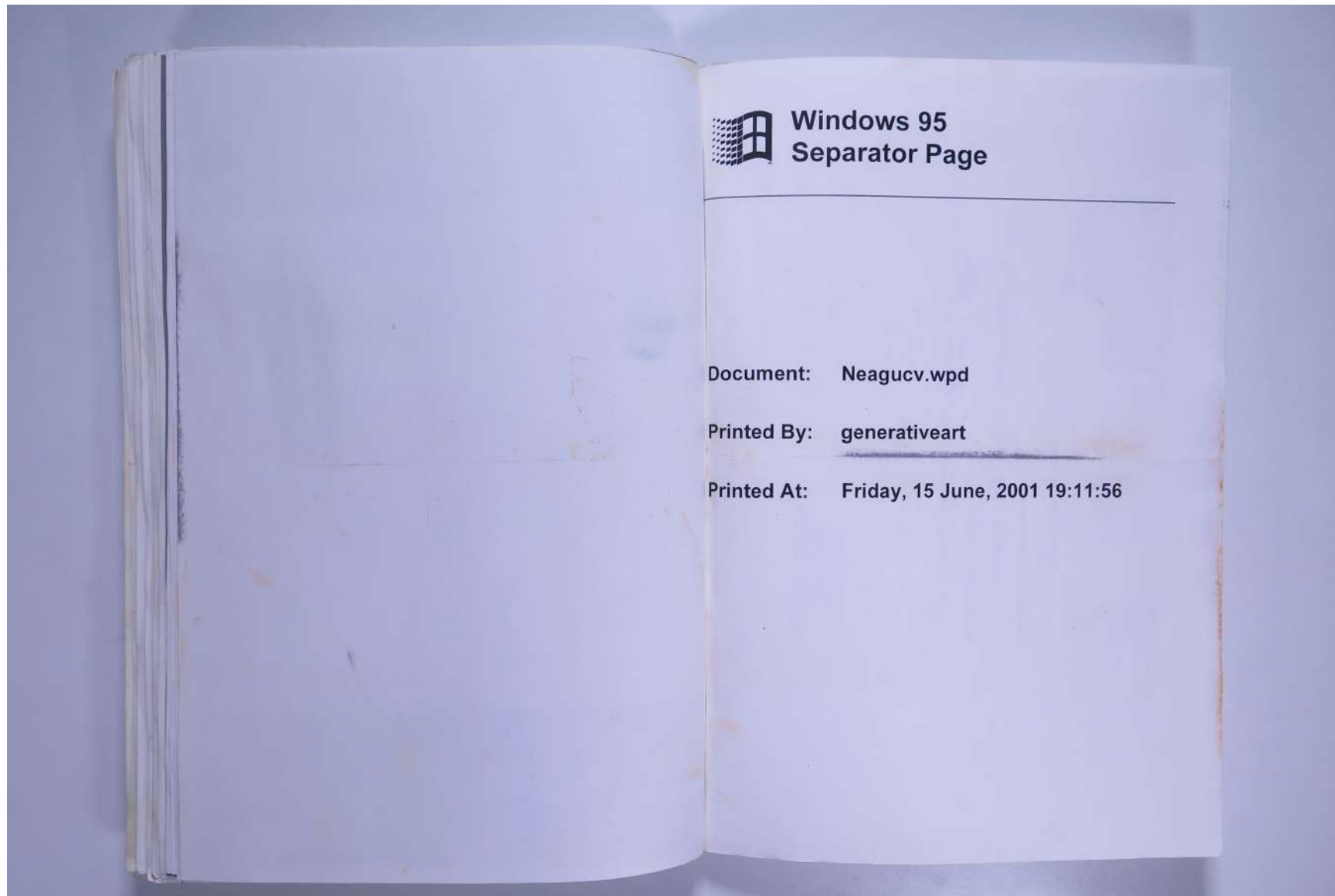
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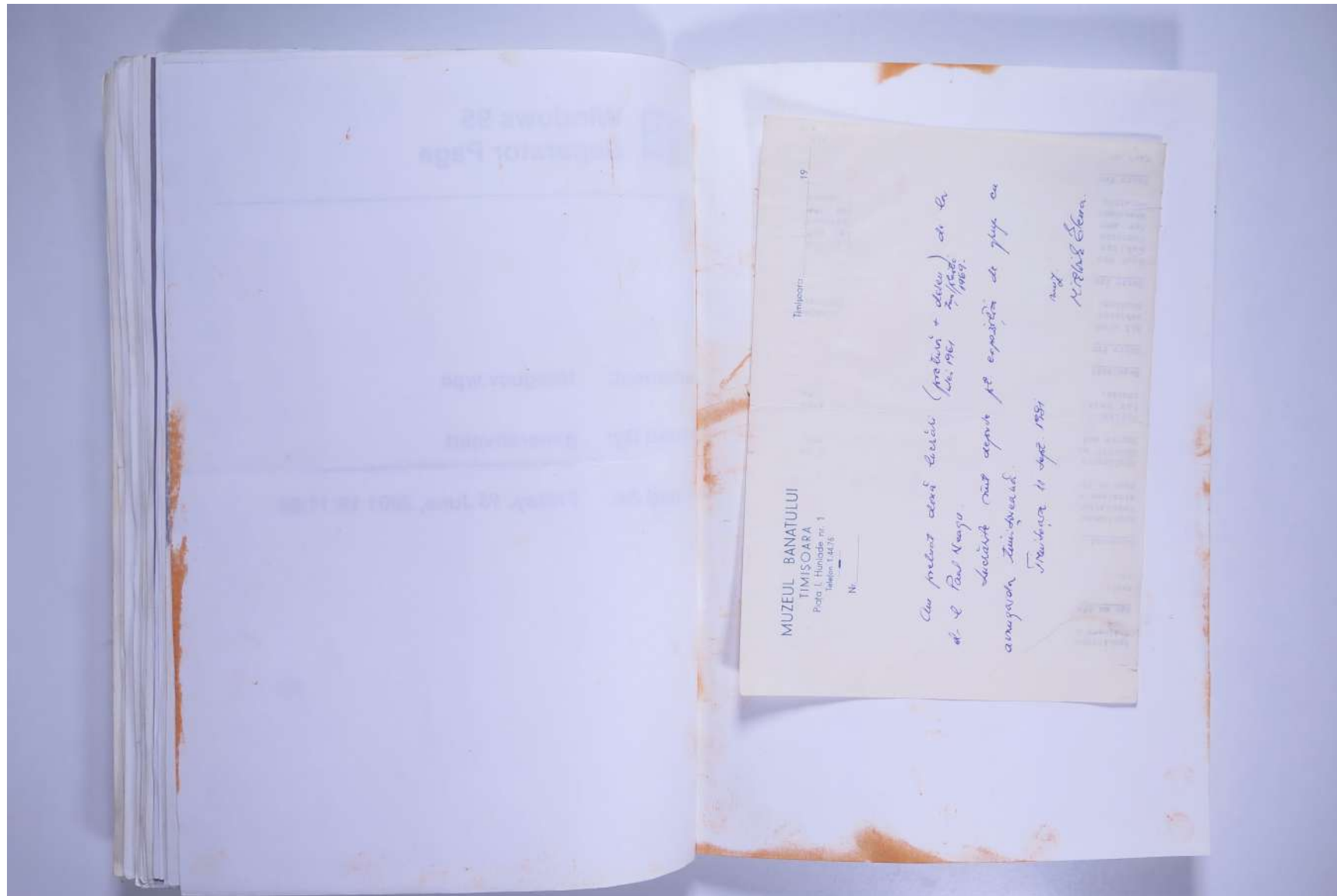
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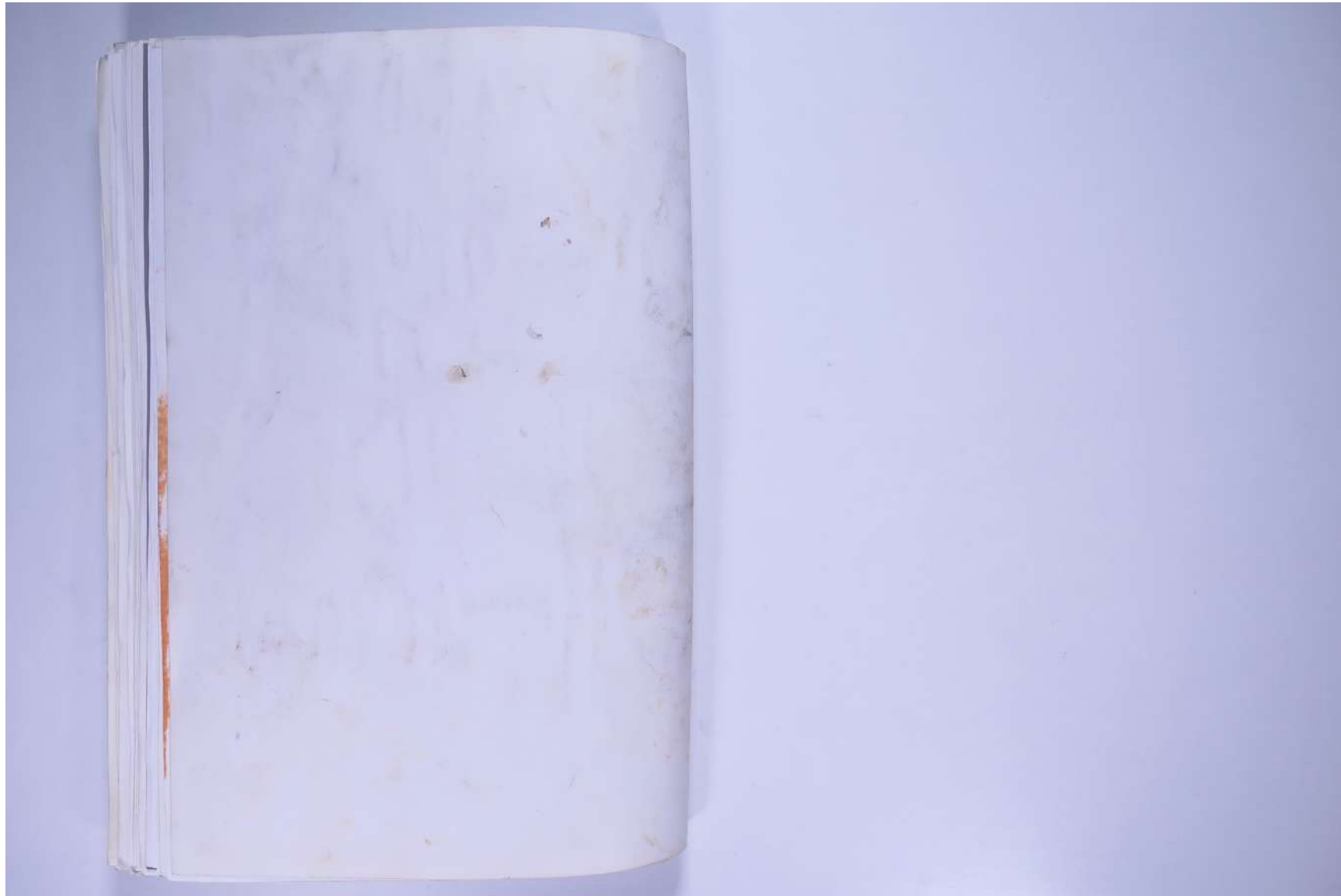
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