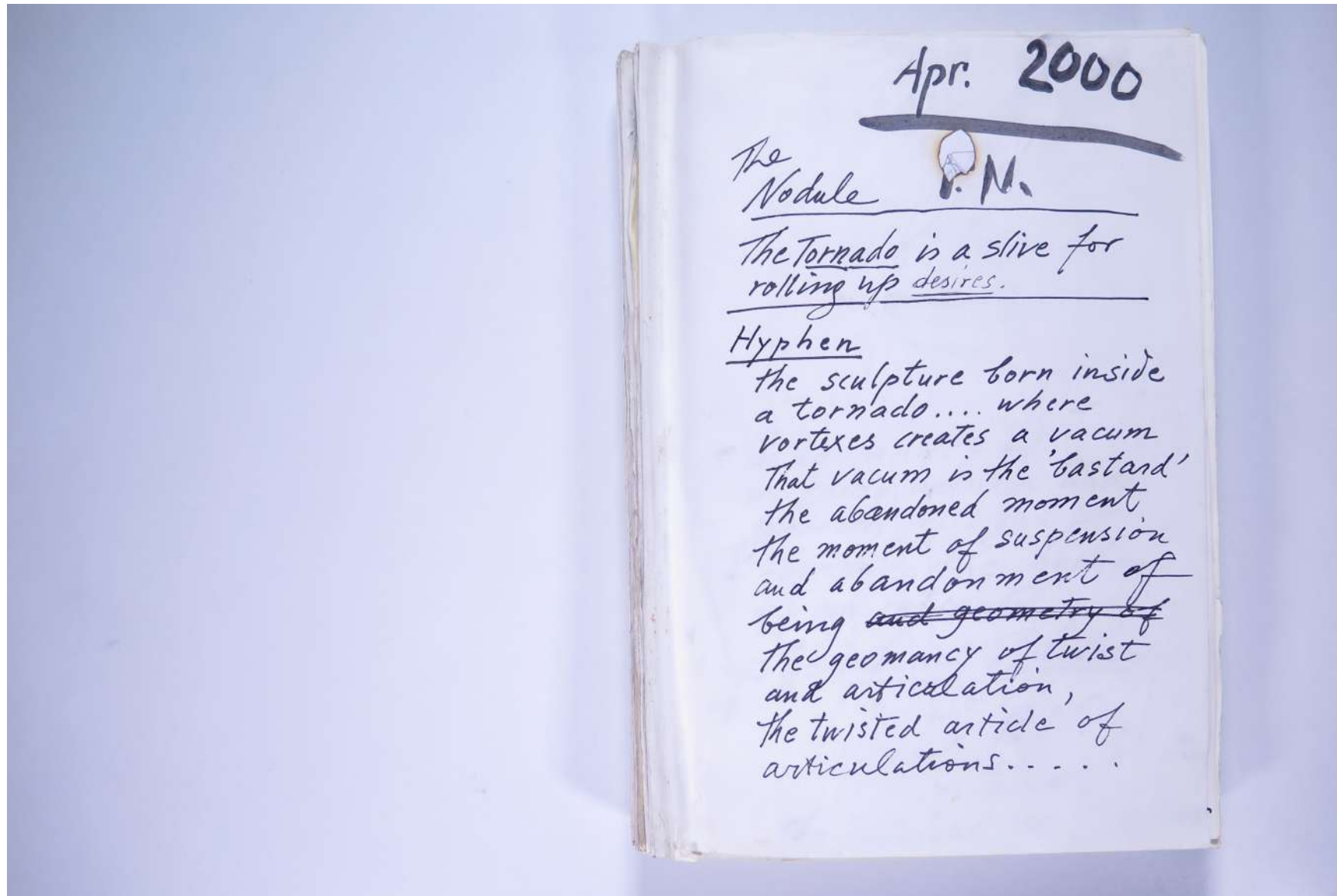


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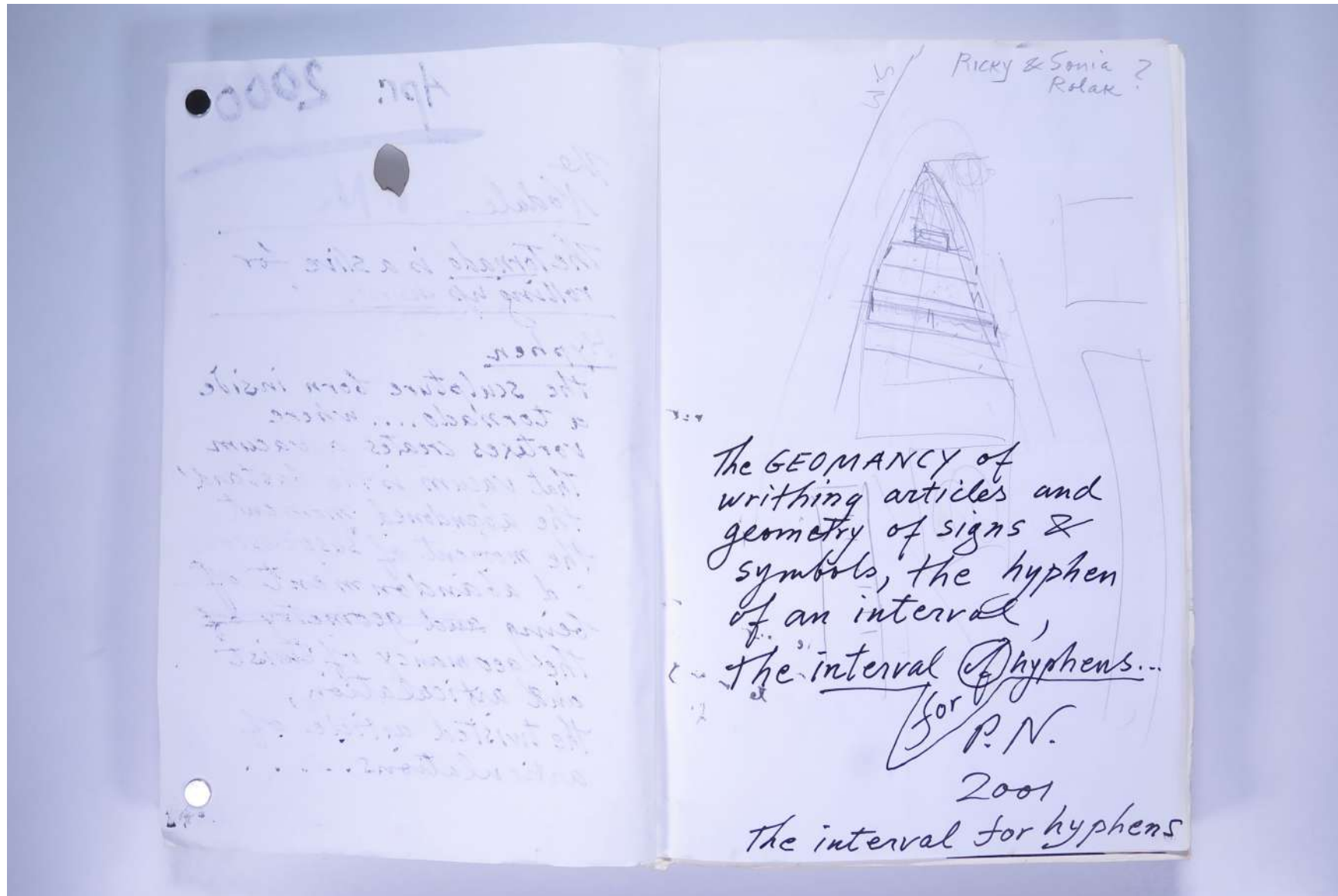
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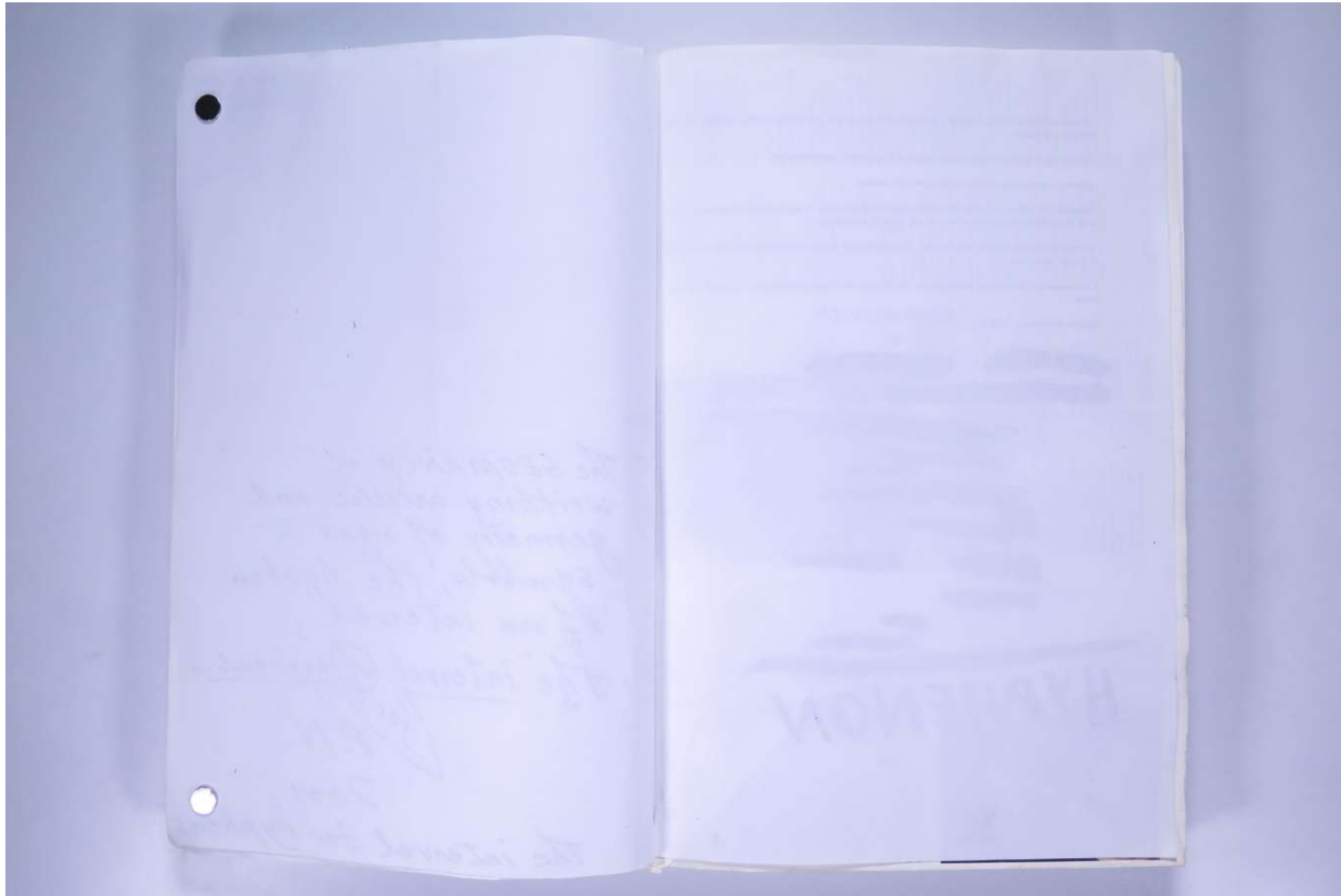
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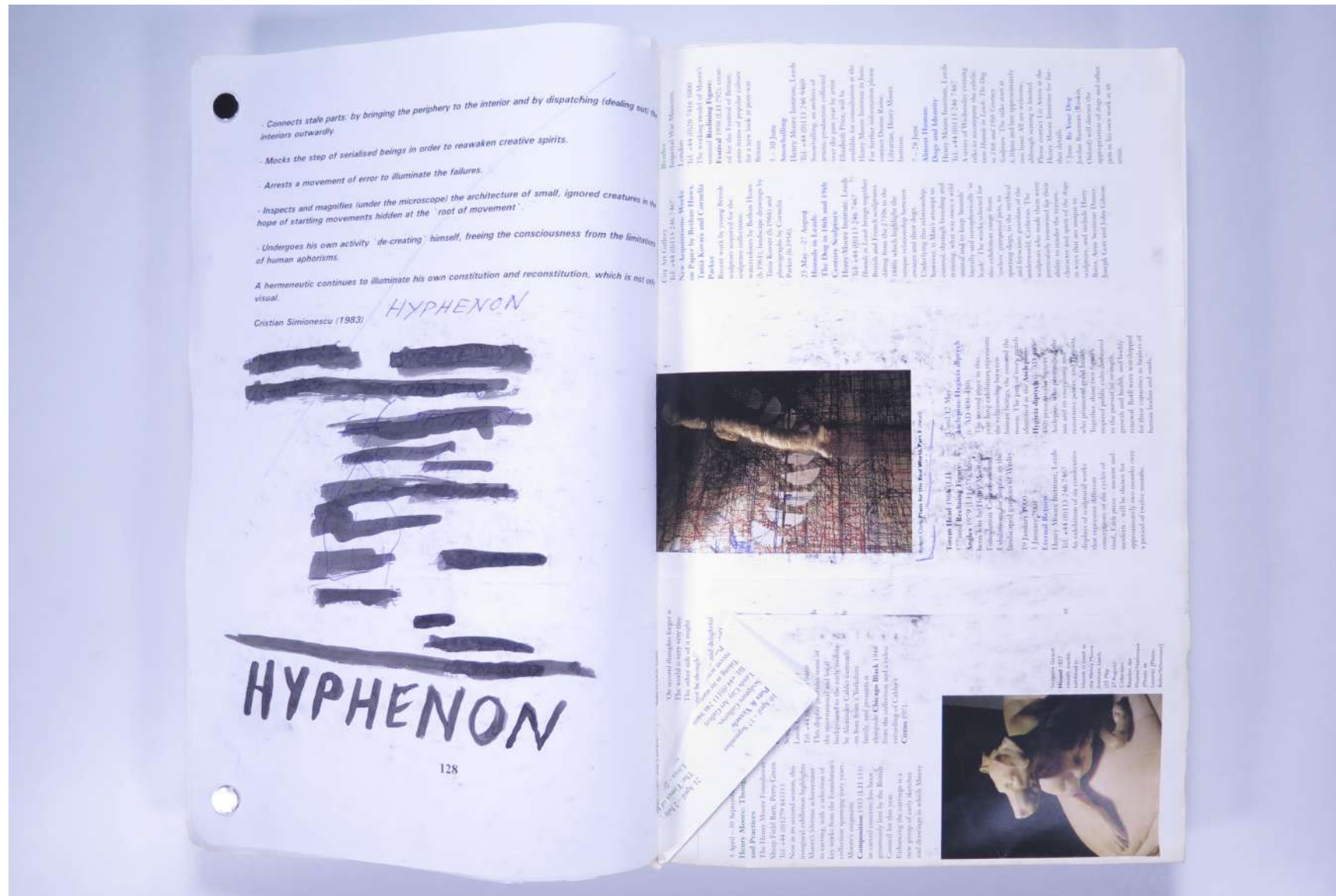
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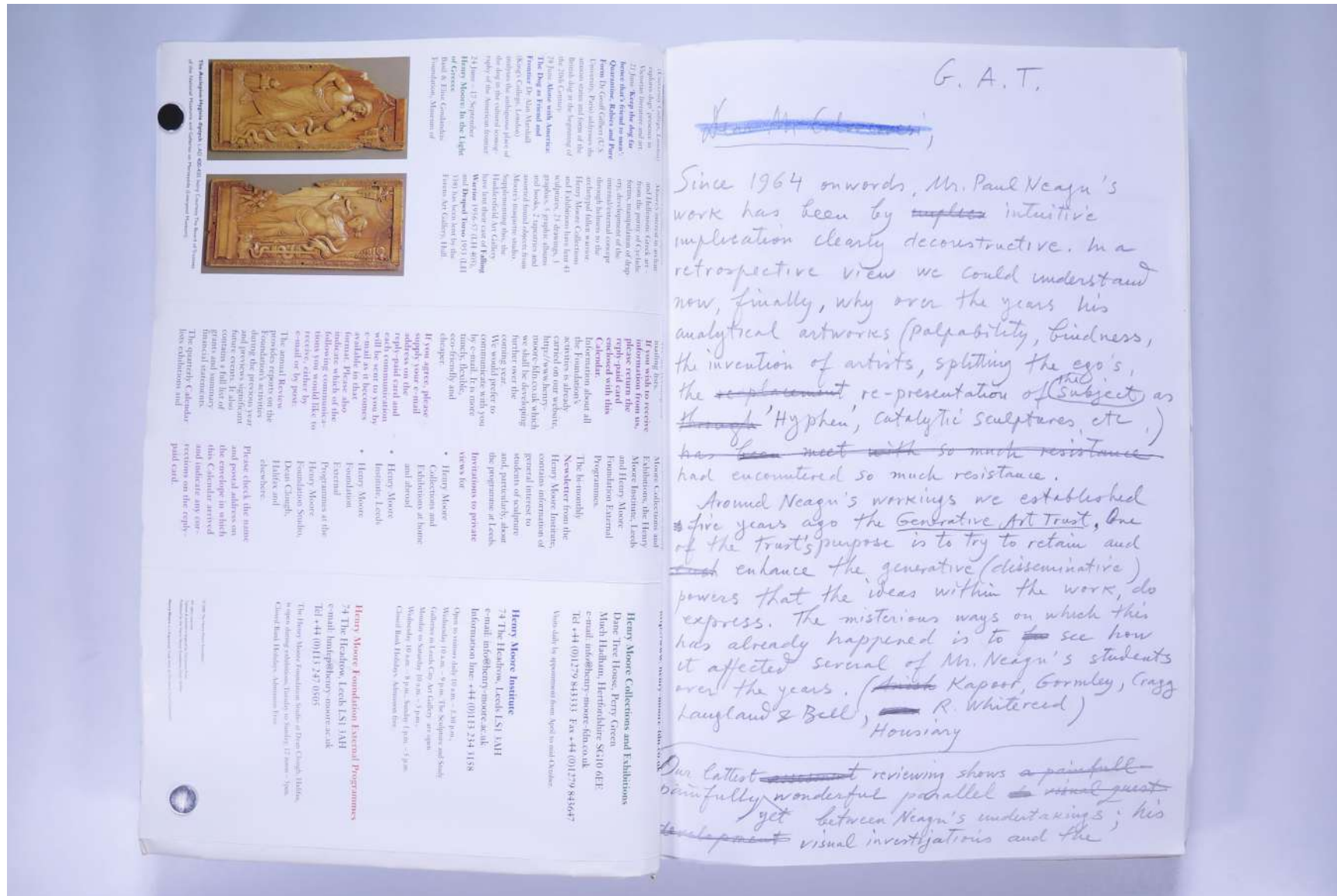
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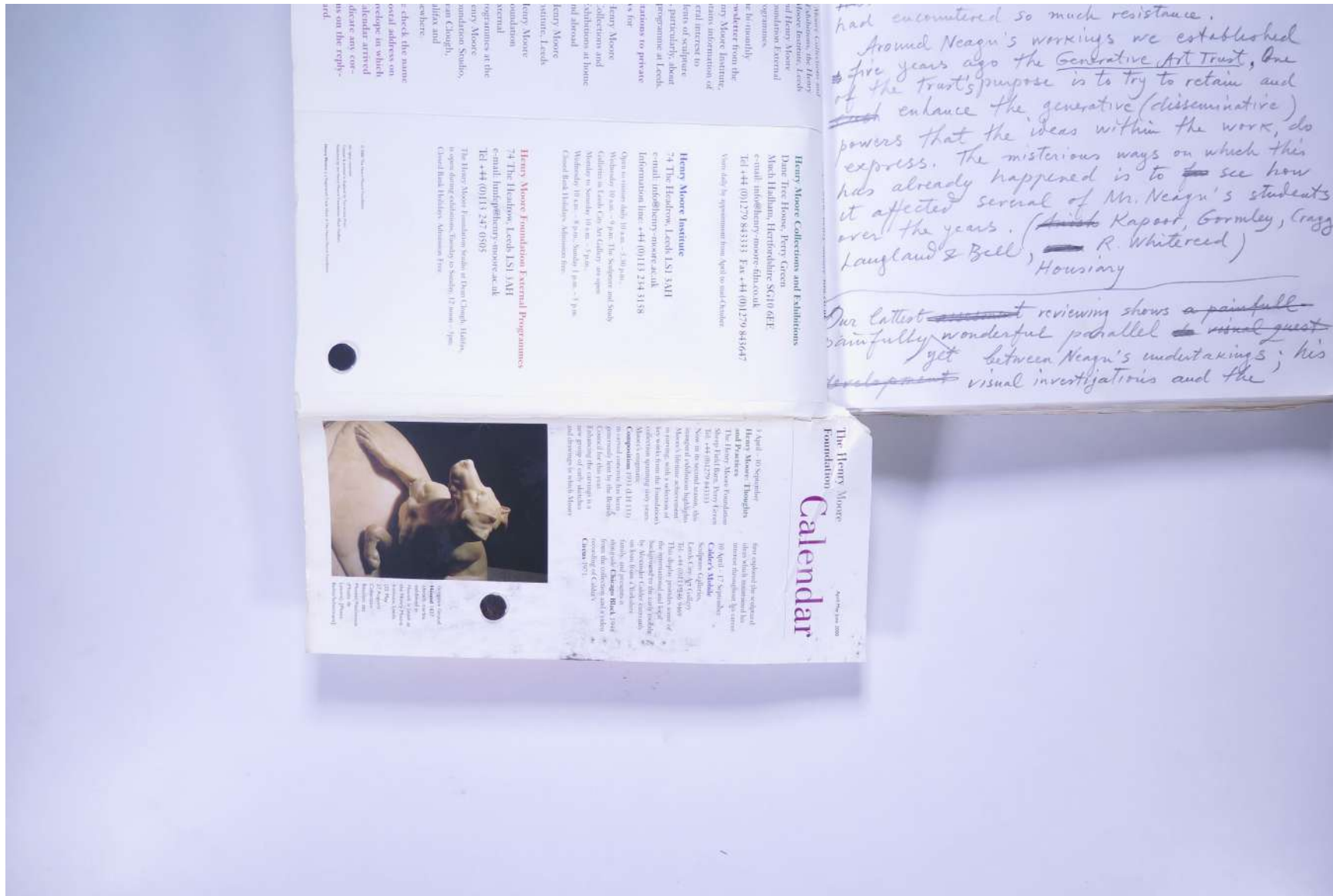
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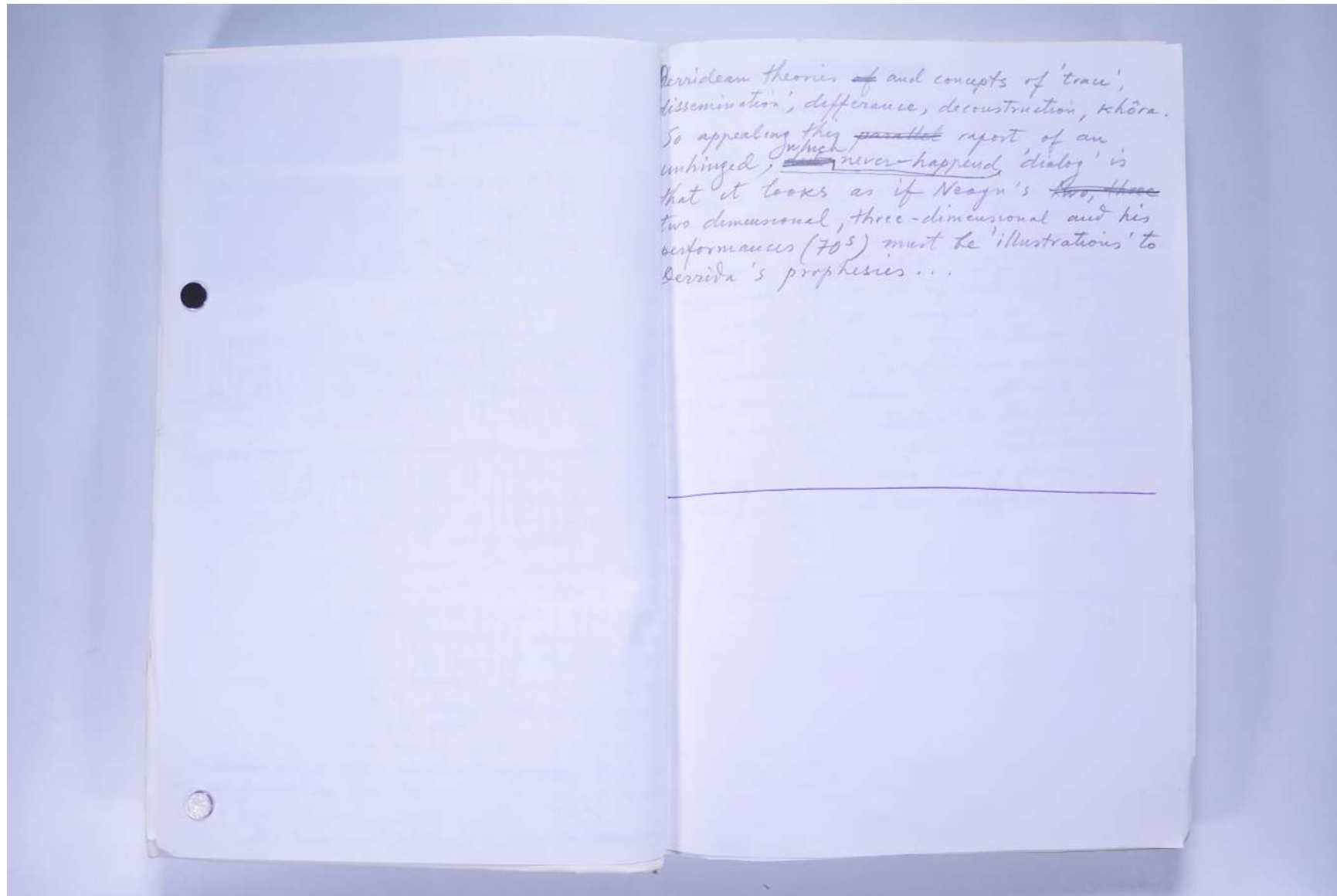
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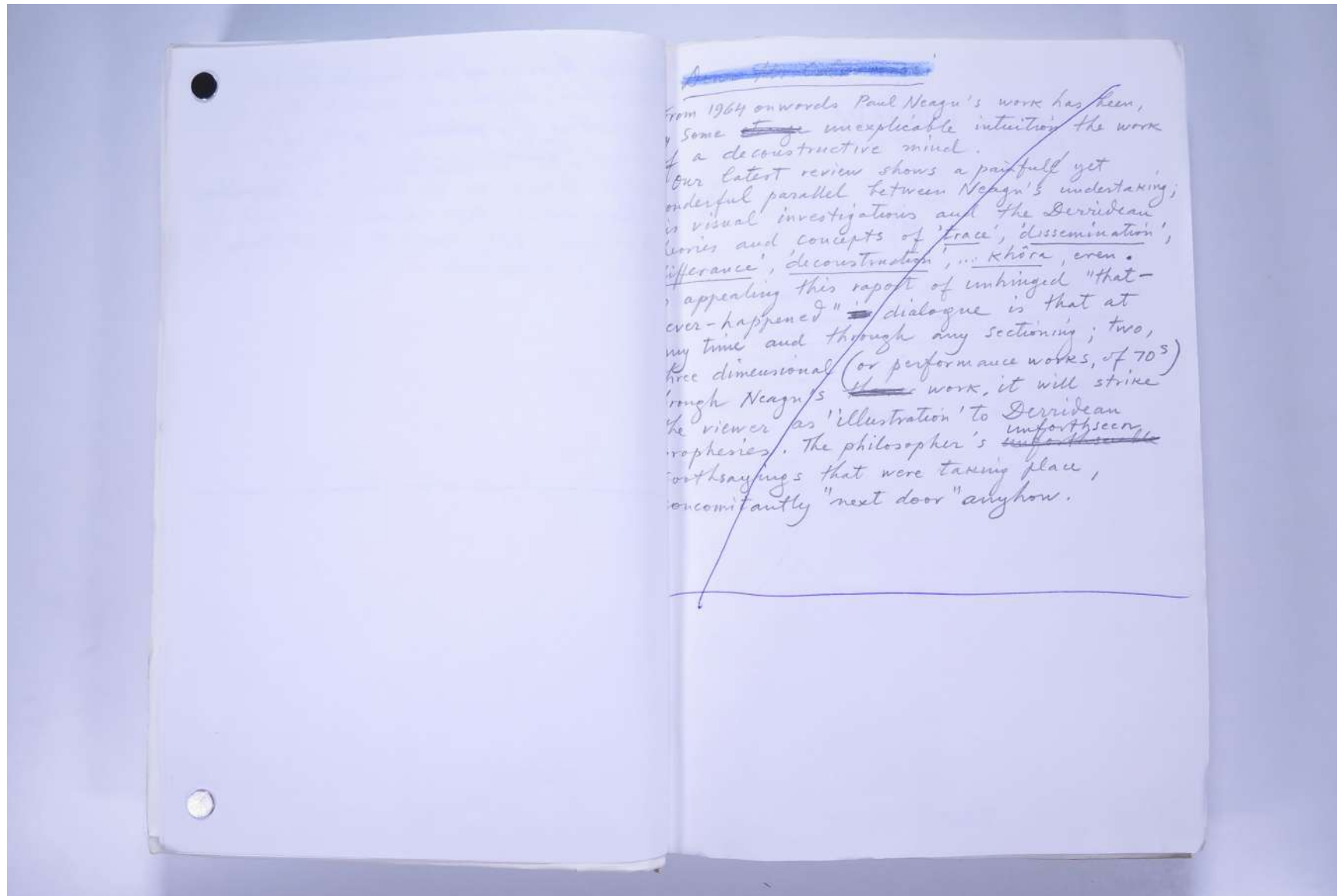
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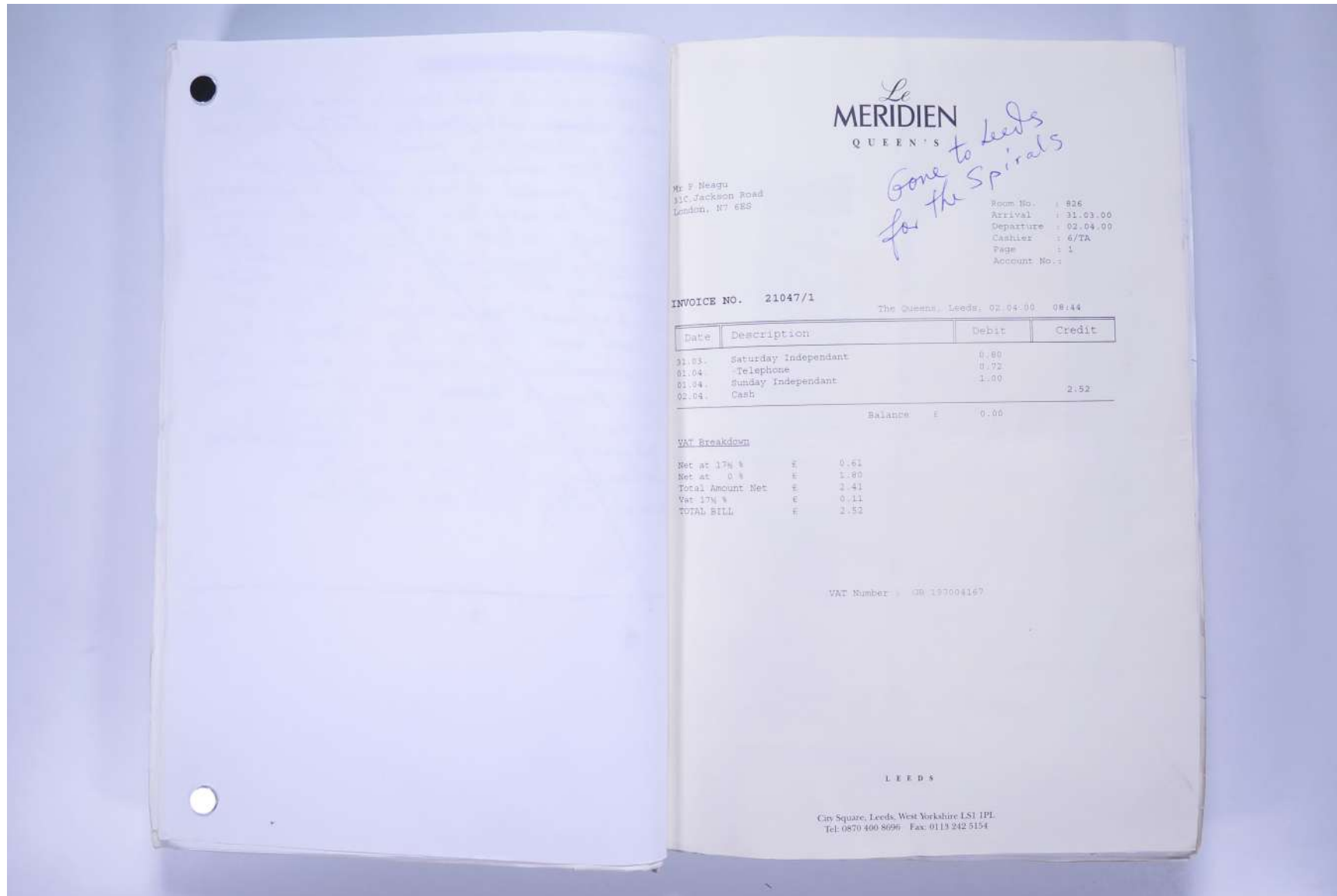
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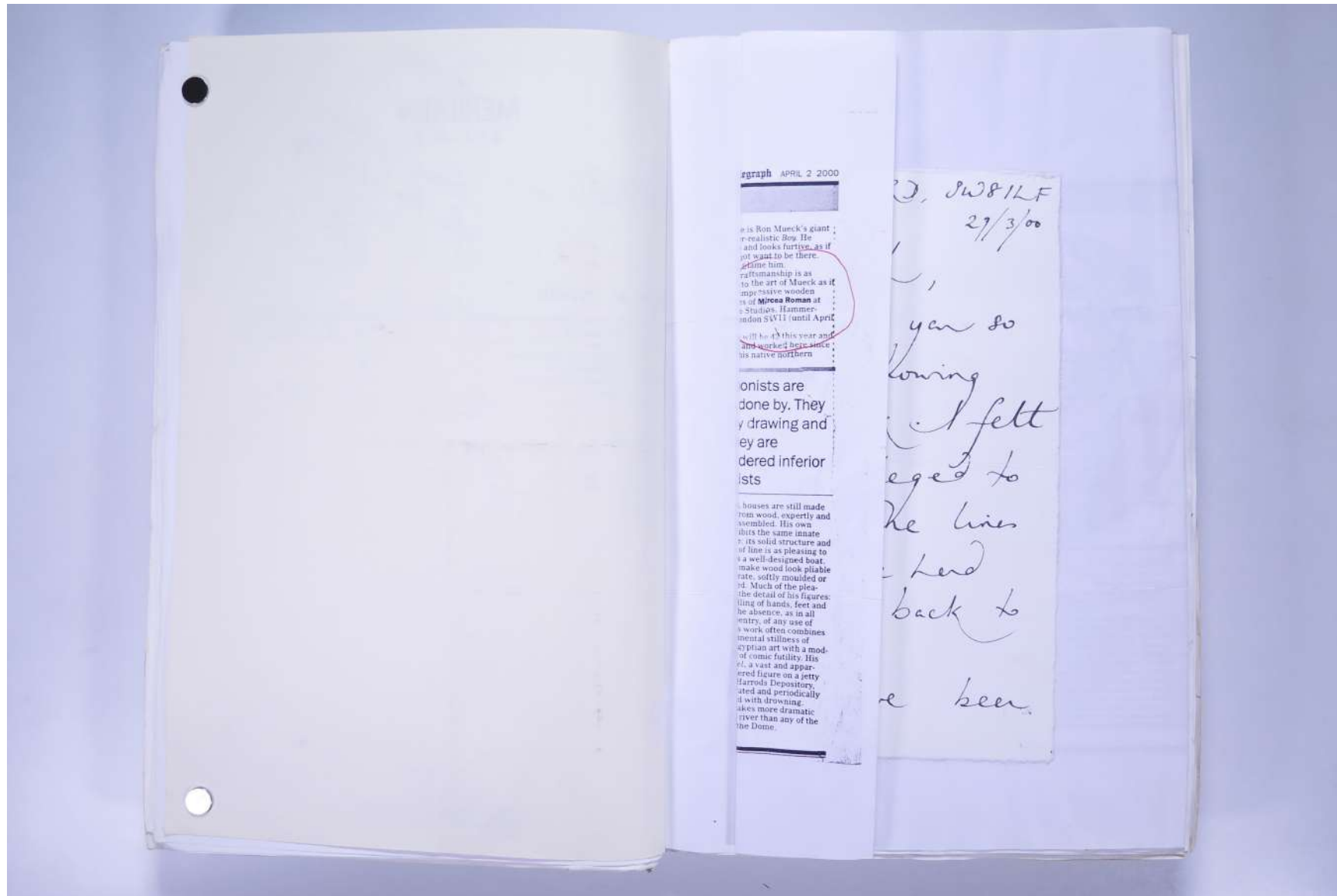
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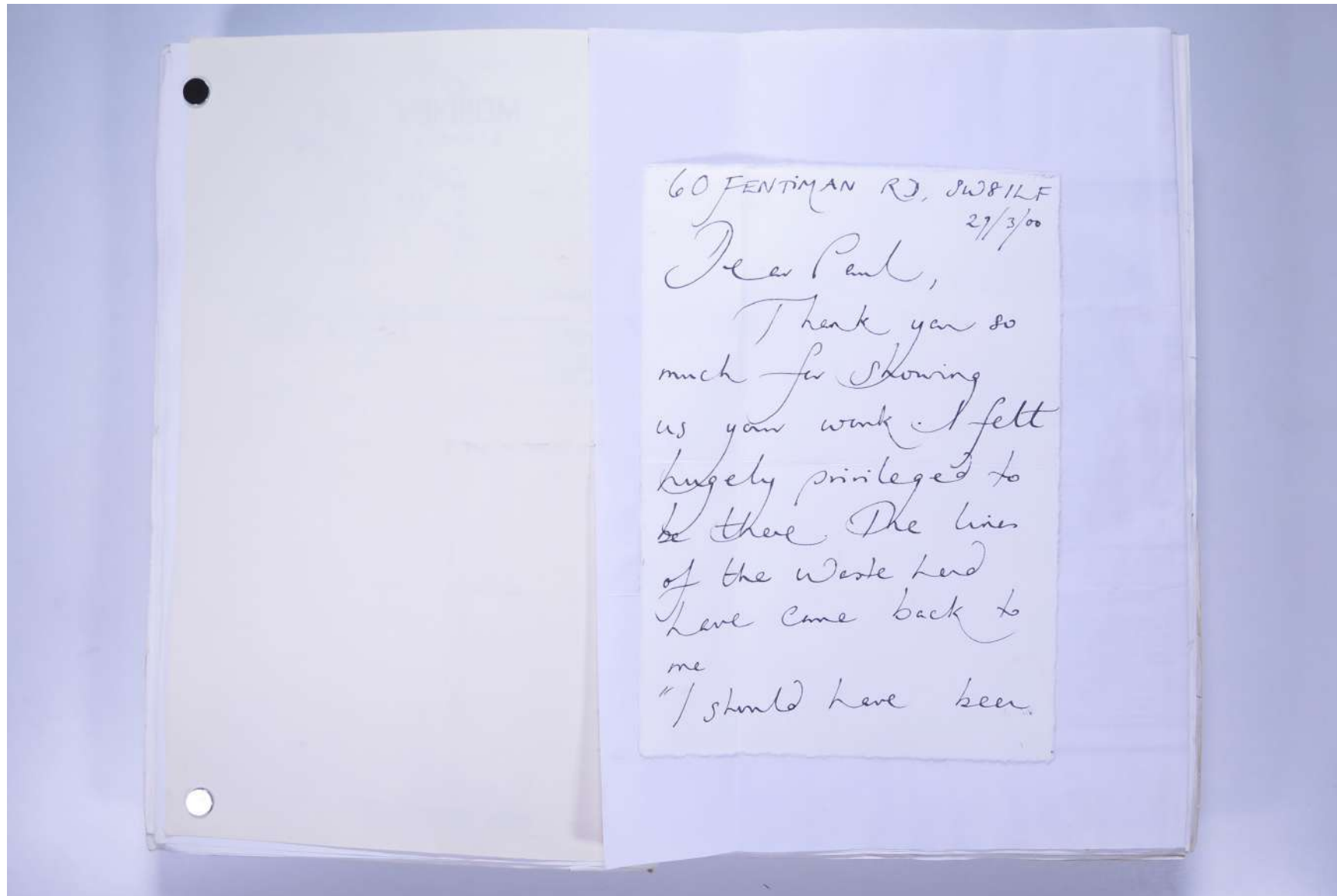
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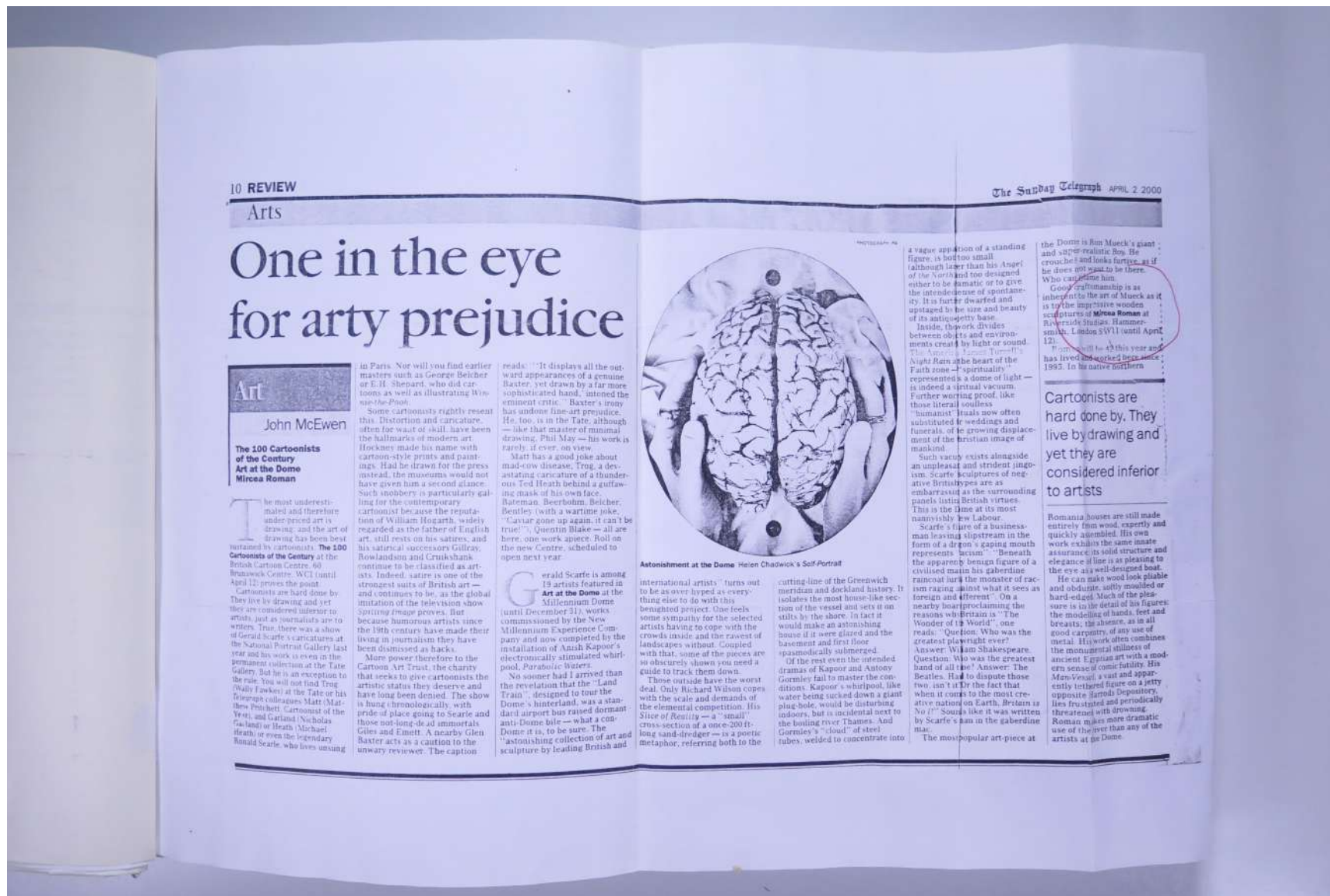
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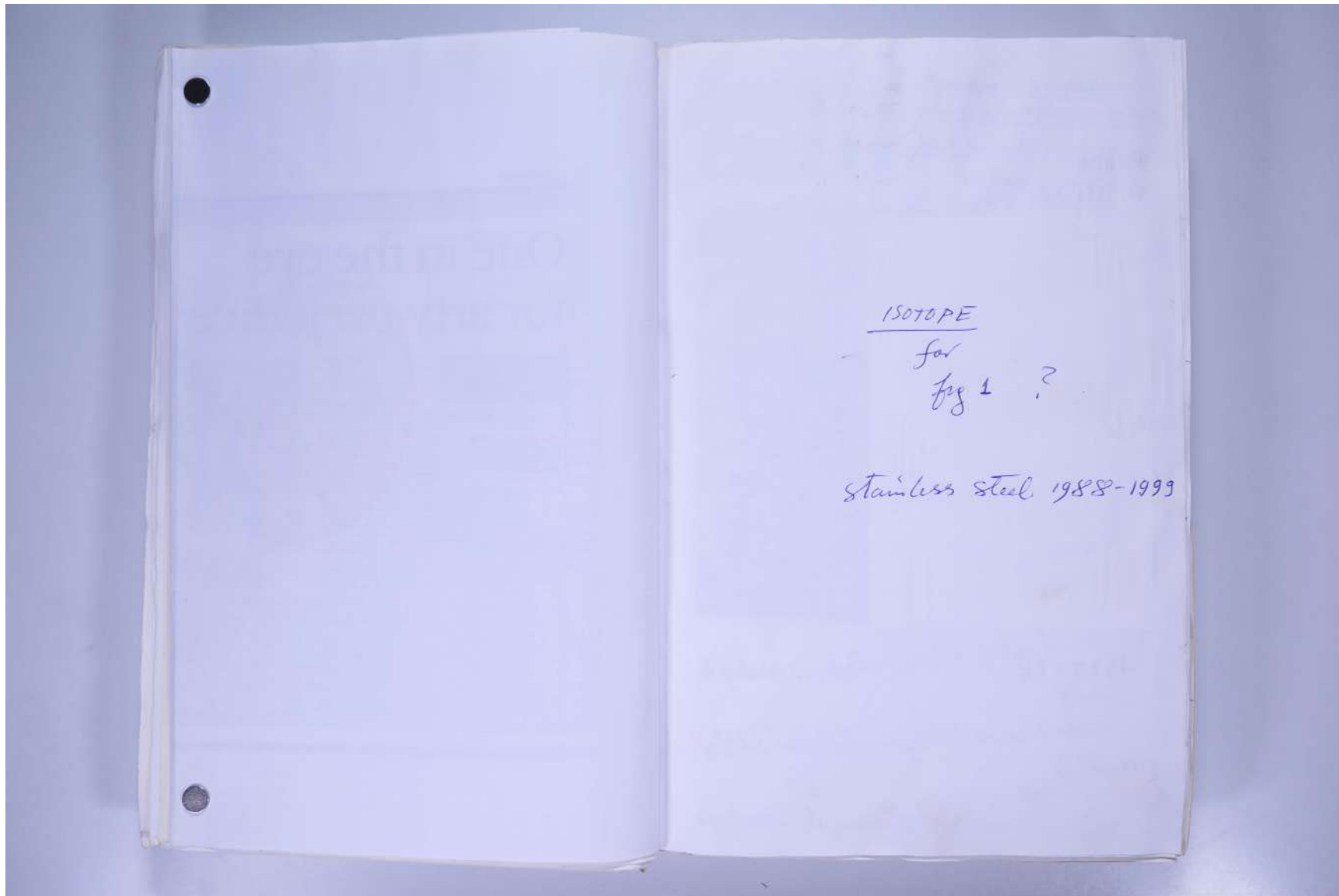
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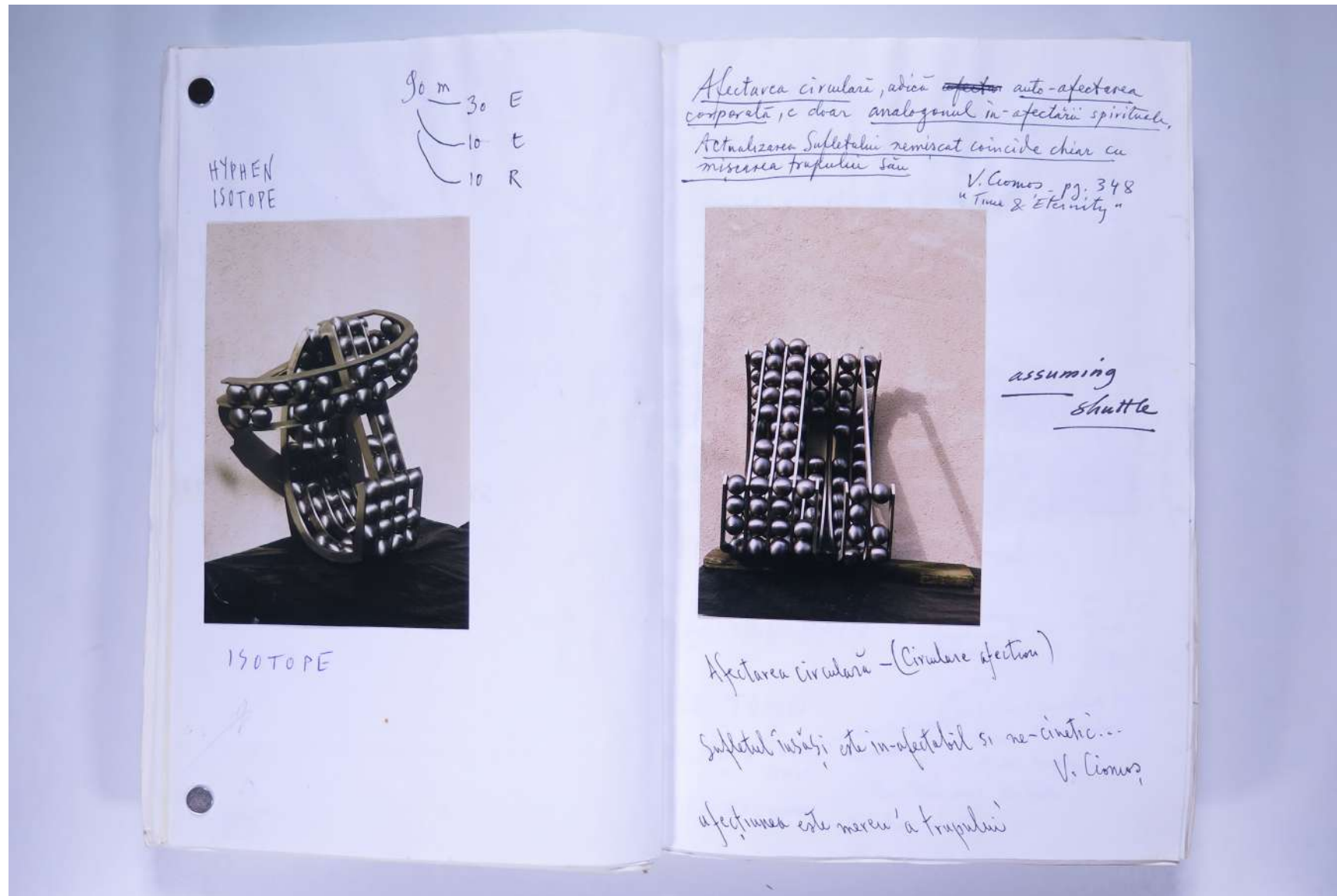
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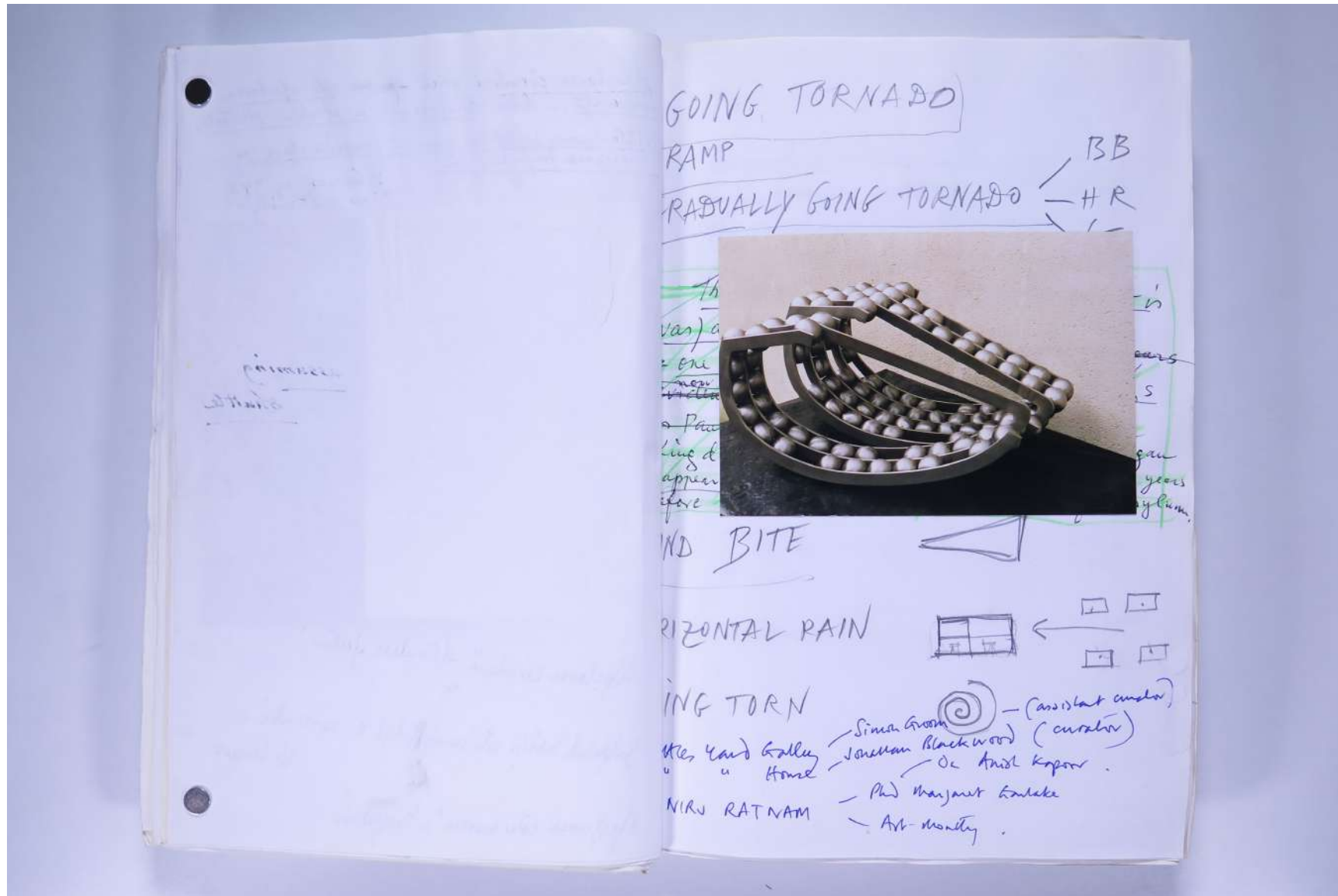
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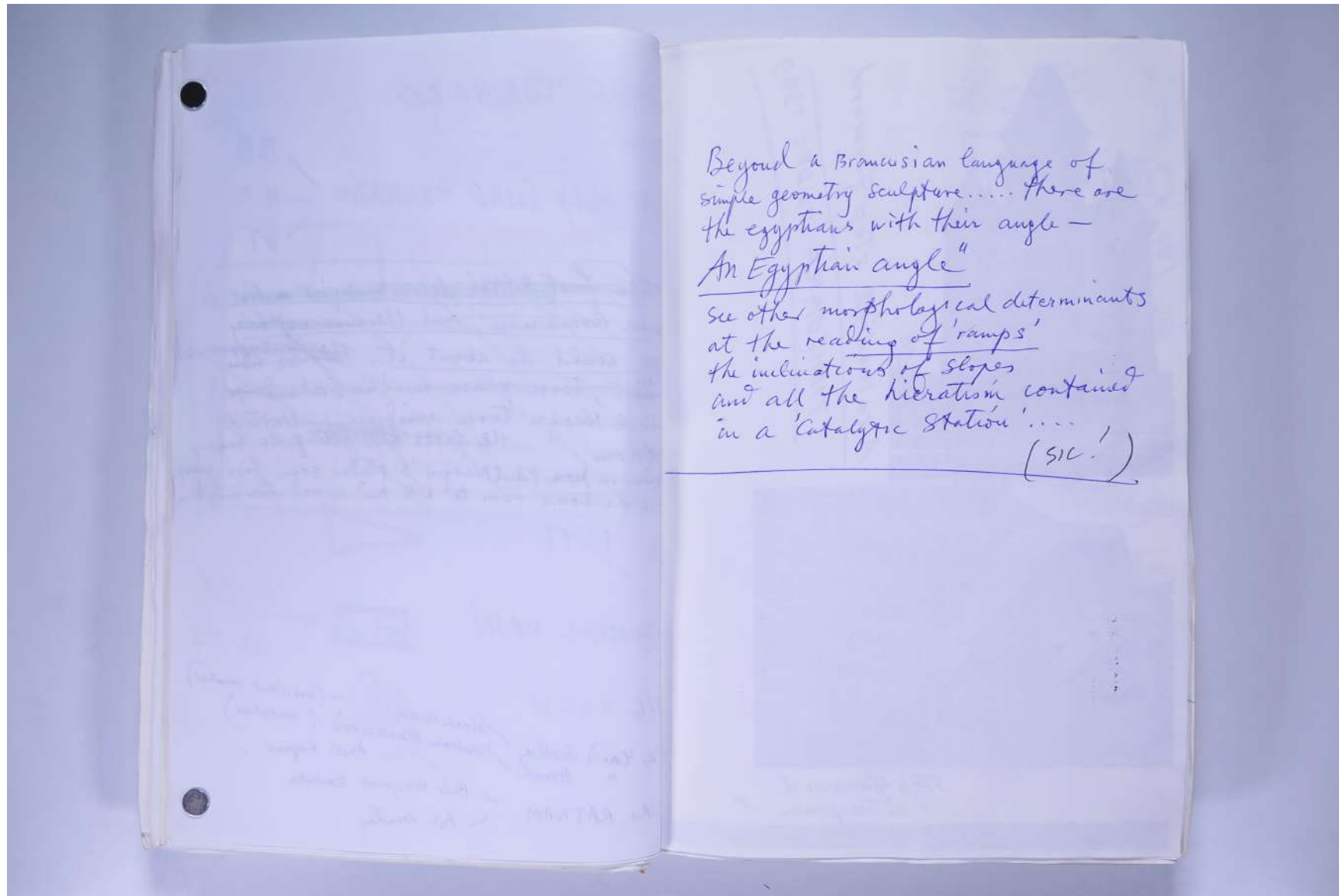
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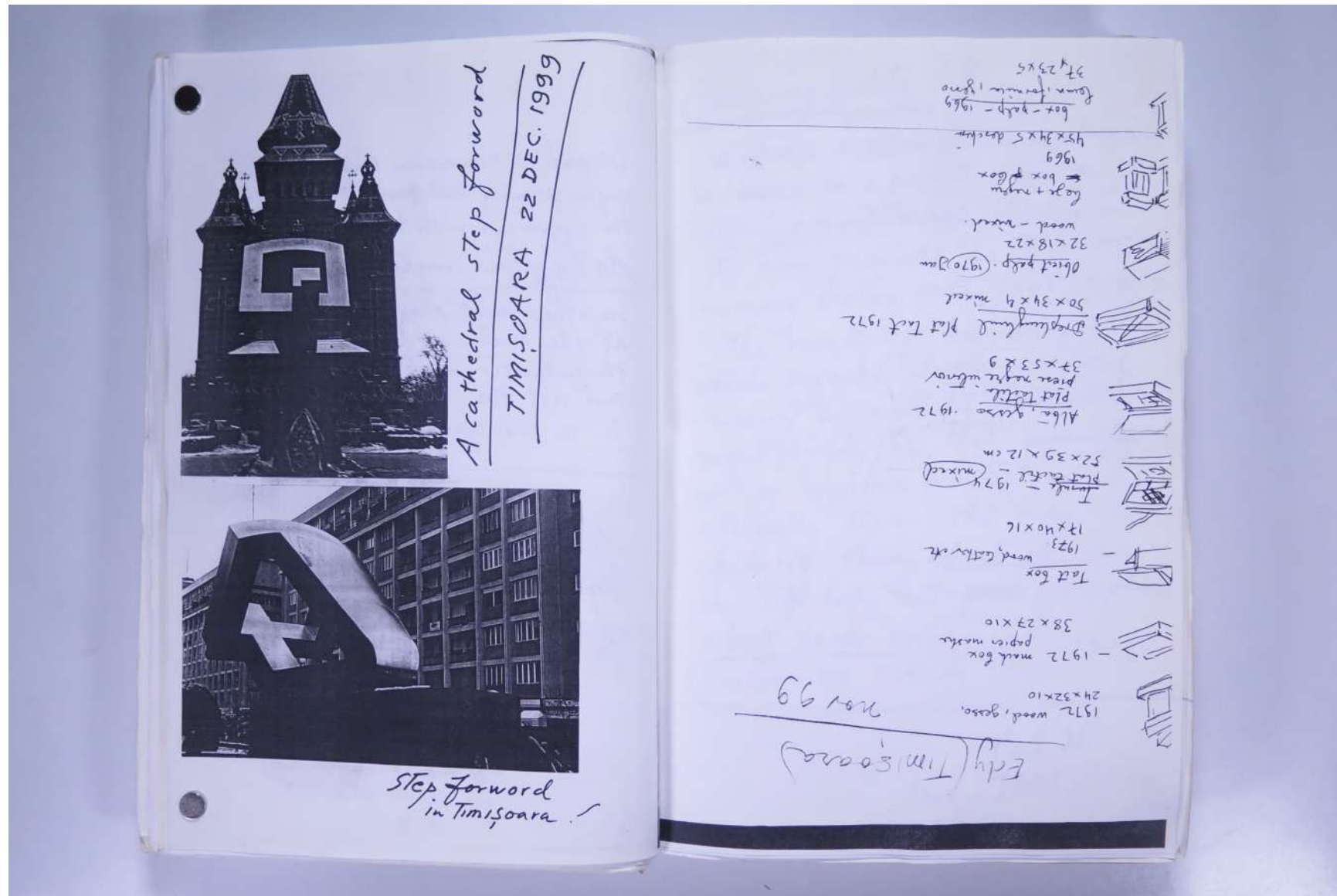
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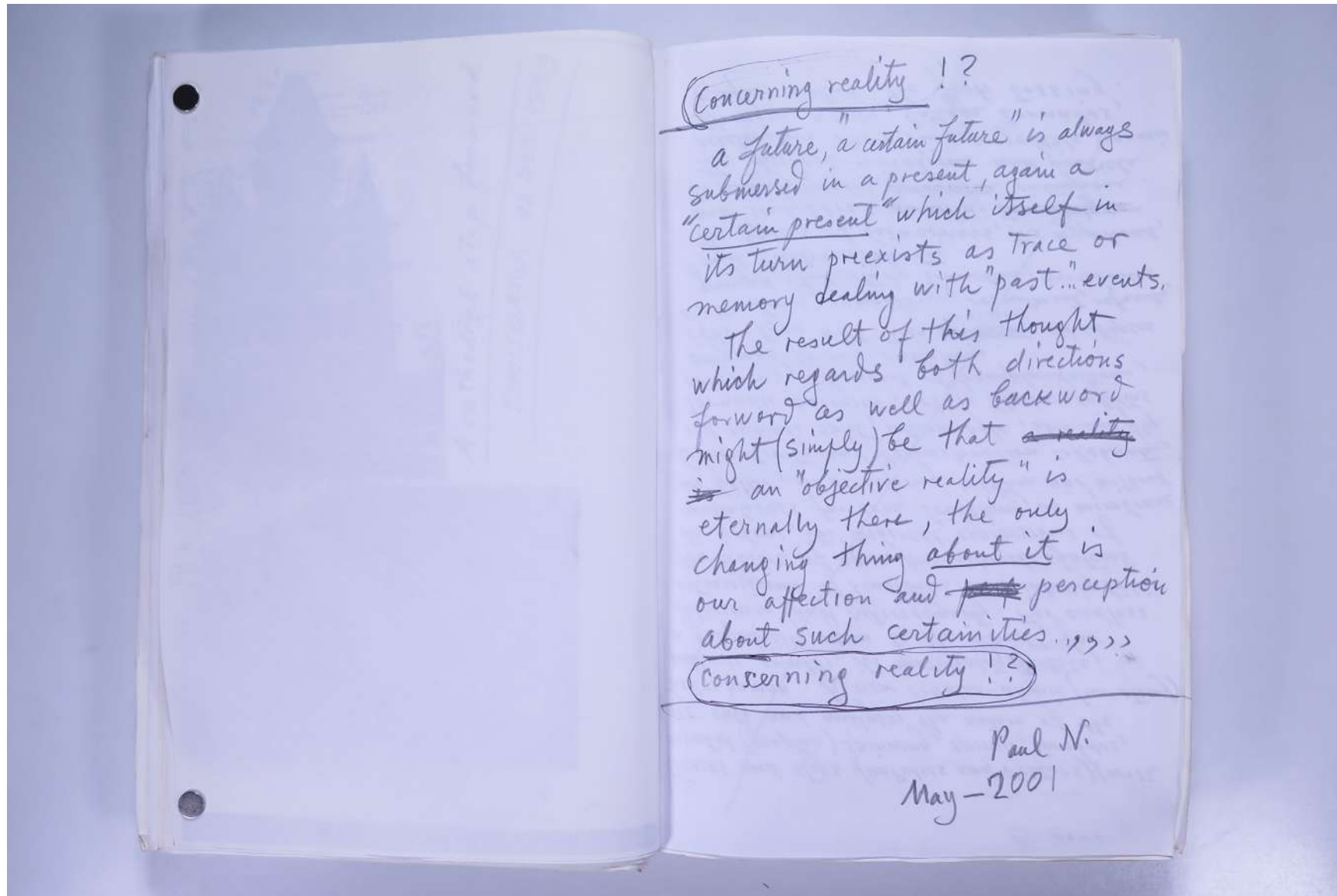


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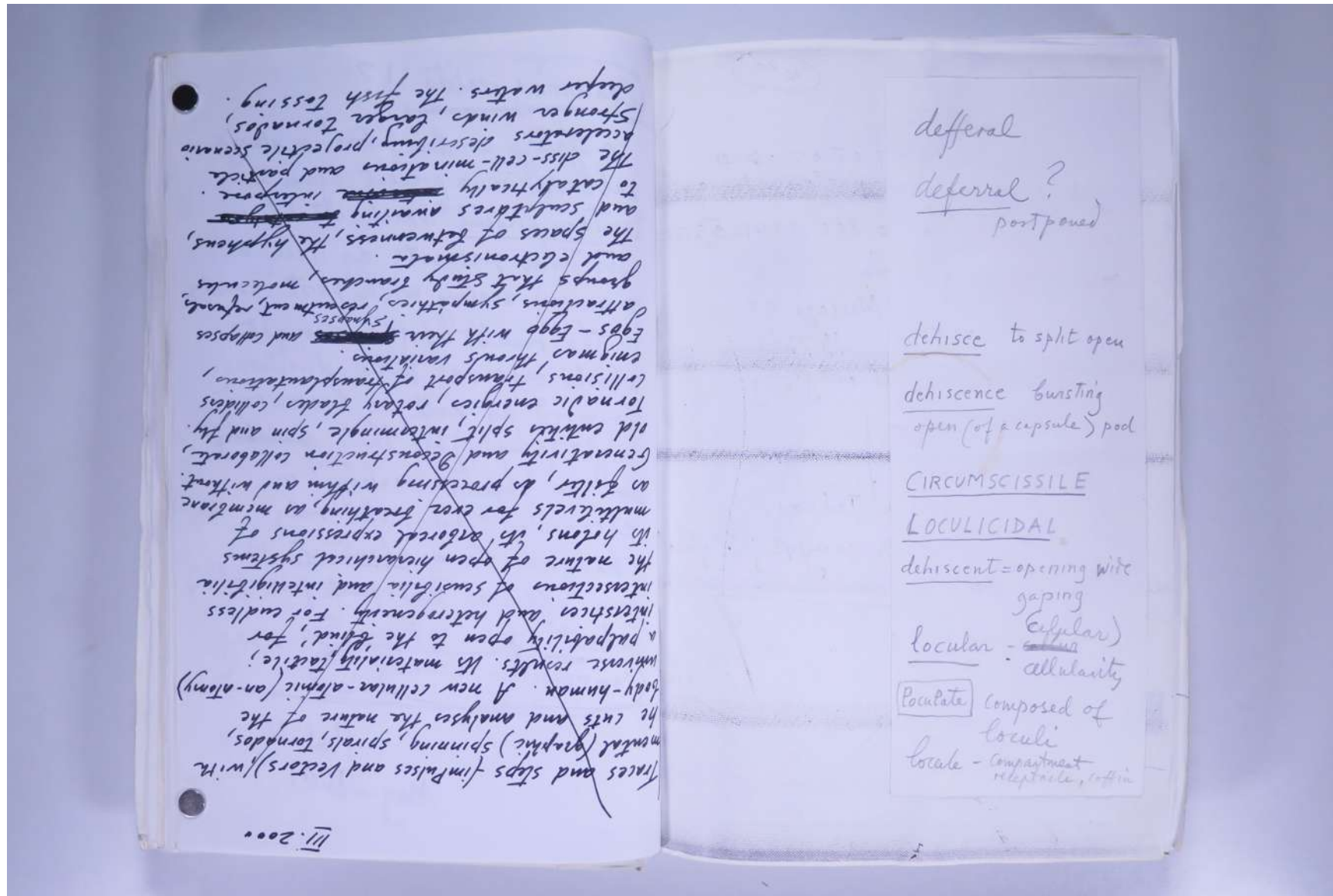
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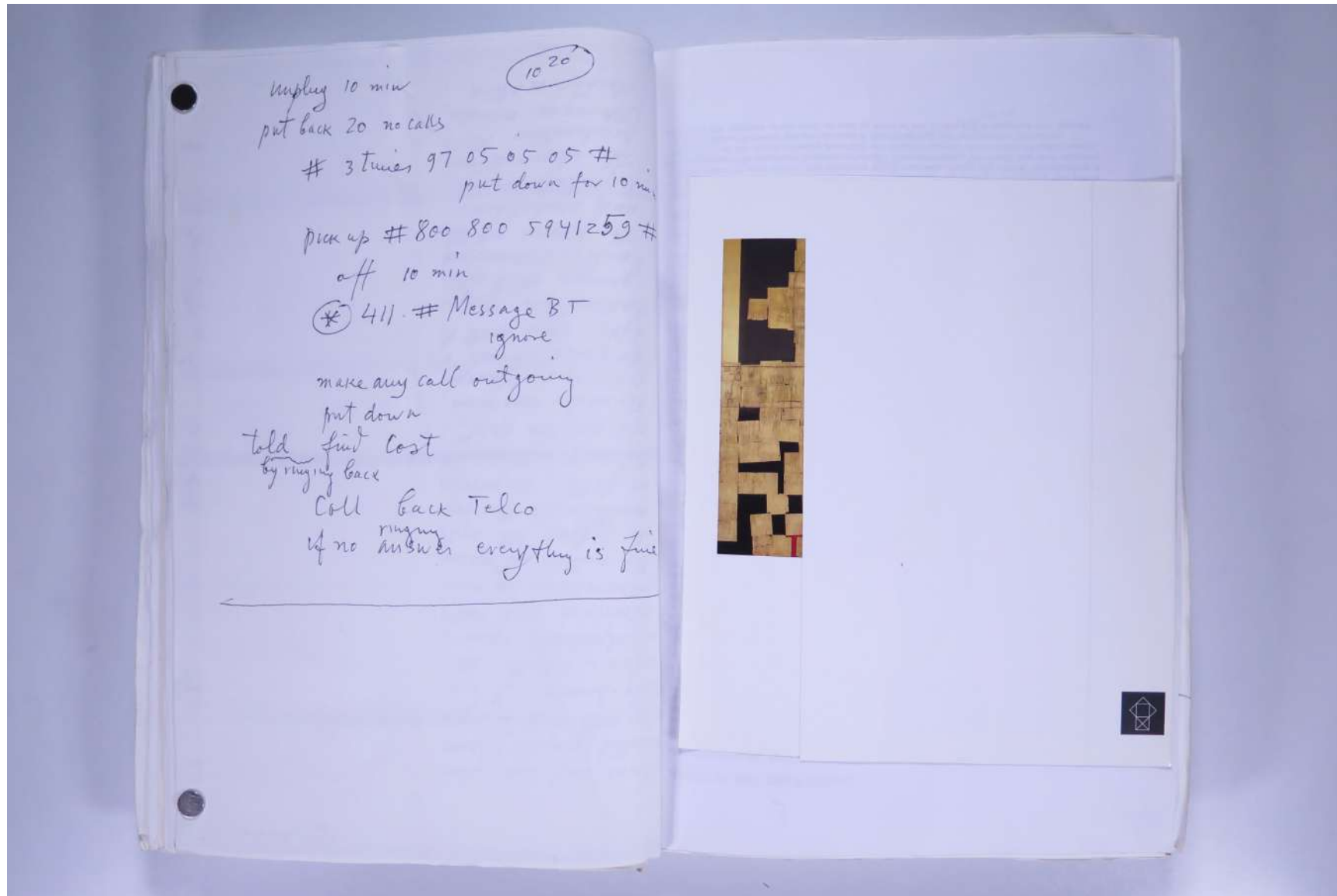
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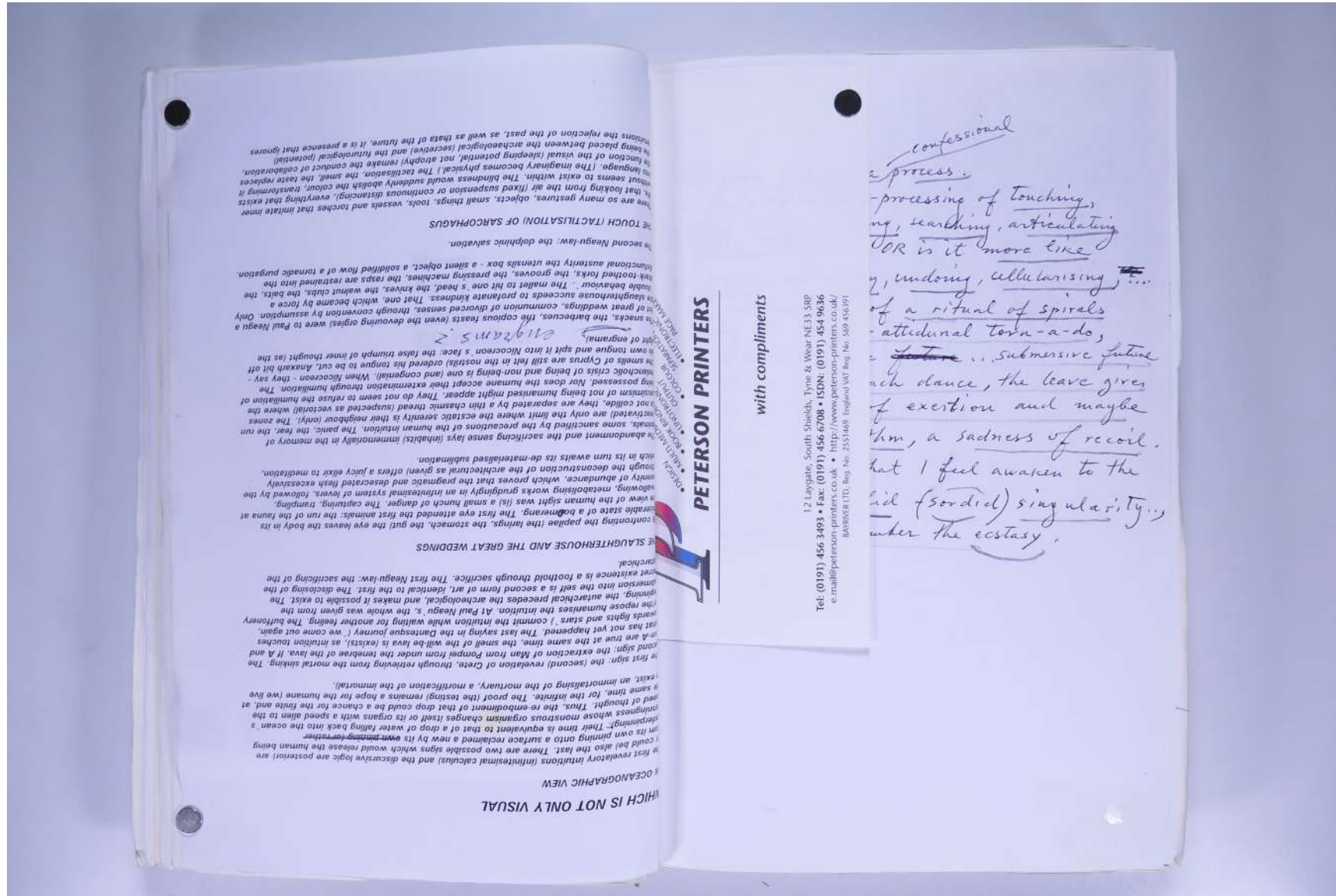
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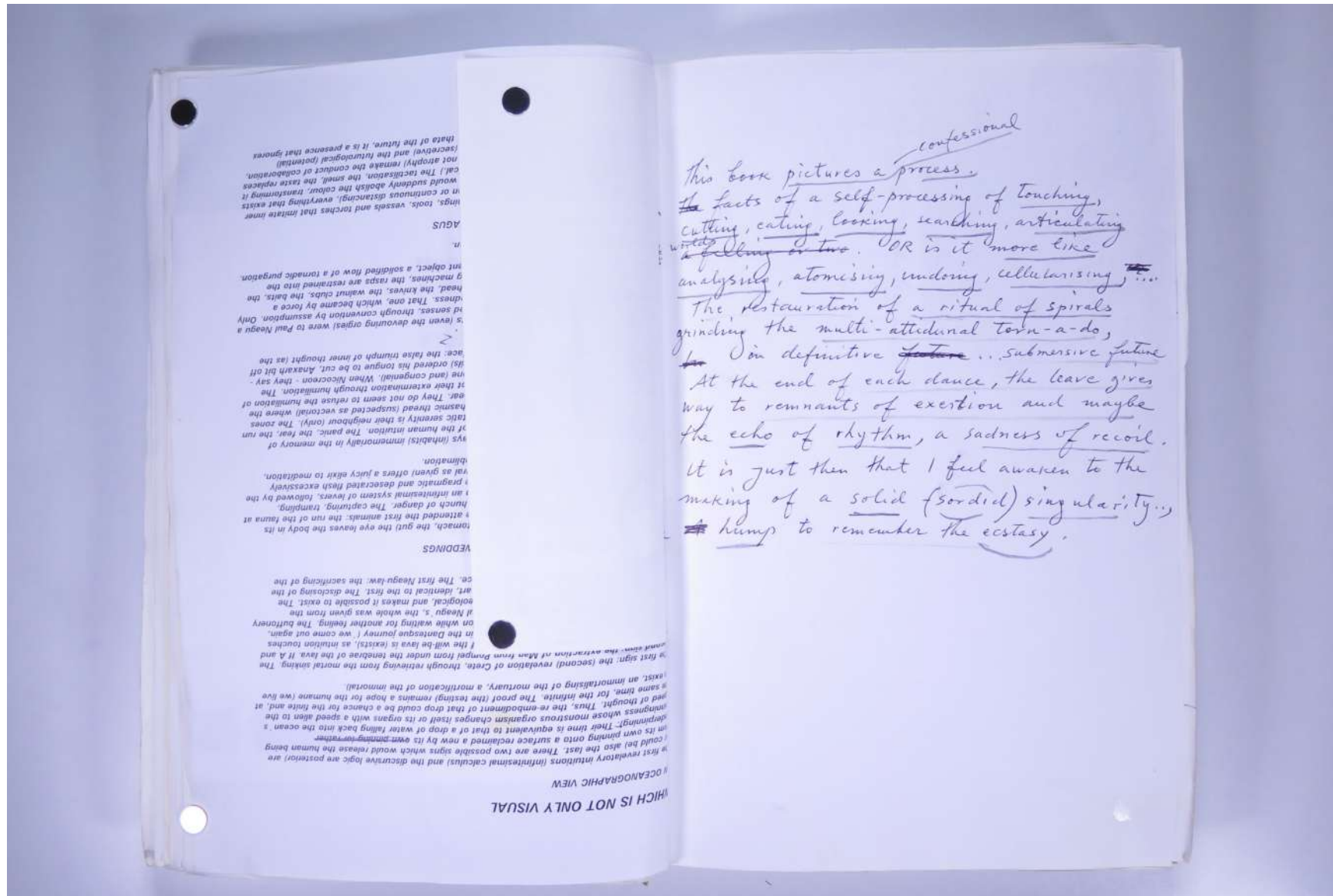
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PNE 118.024



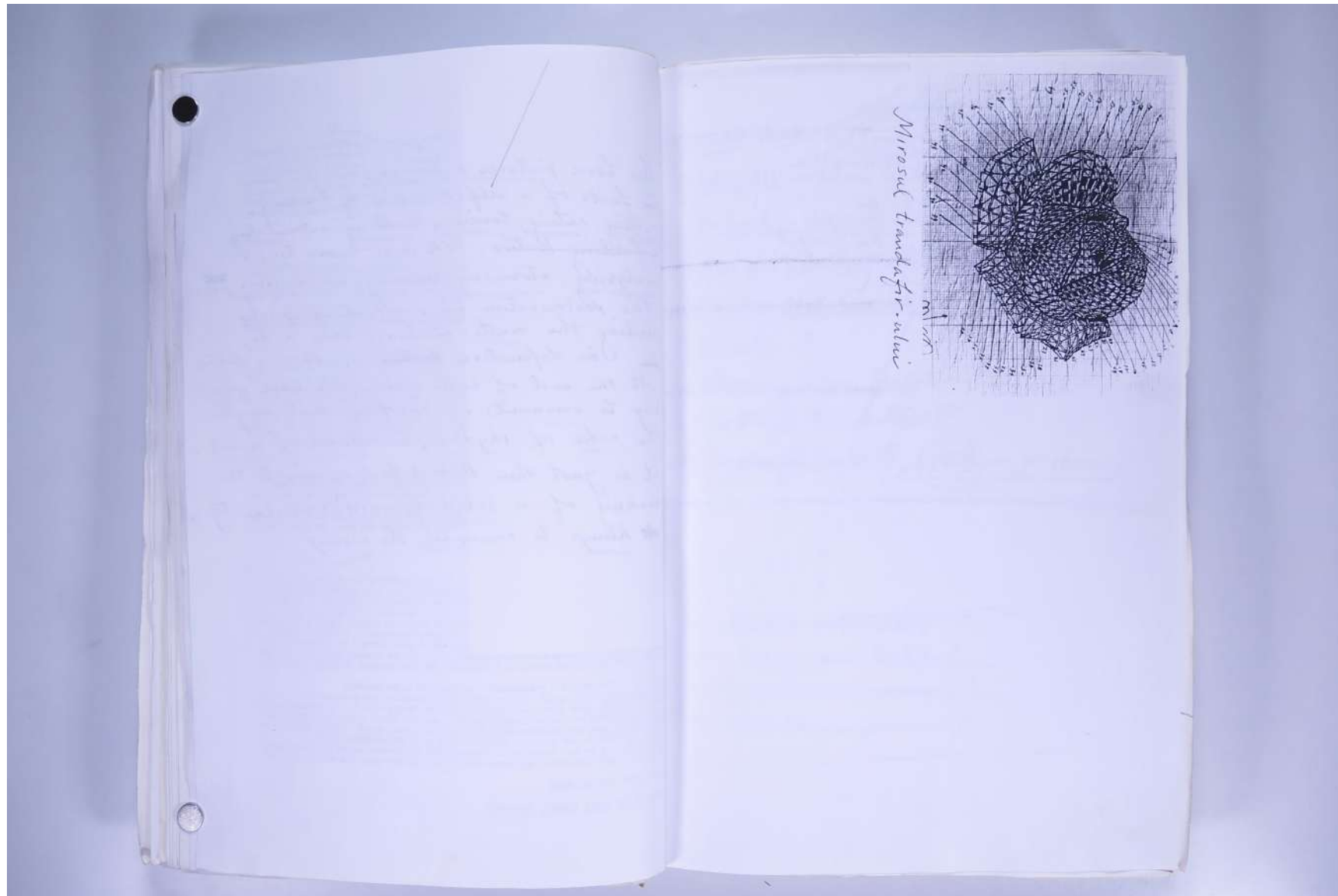
^{confessional}
This book pictures a process,
the facts of a self-processing of touching,
cutting, eating, cooking, searching, articulating
a feeling or two. OR is it more like
analysis, atomising, undoing, cellularising, ...
The restoration of a ritual of spirals
grinding the multi-attitudinal torn-a-do,
I'm definitive ~~future~~ ... submersive future
At the end of each dance, the leave gives
way to remnants of exertion and maybe
the echo of rhythm, a sadness of recoil.
It is just then that I feel awoken to the
making of a solid (sordid) singularity...
hump to remember the ecstasy.

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PNE 118.025



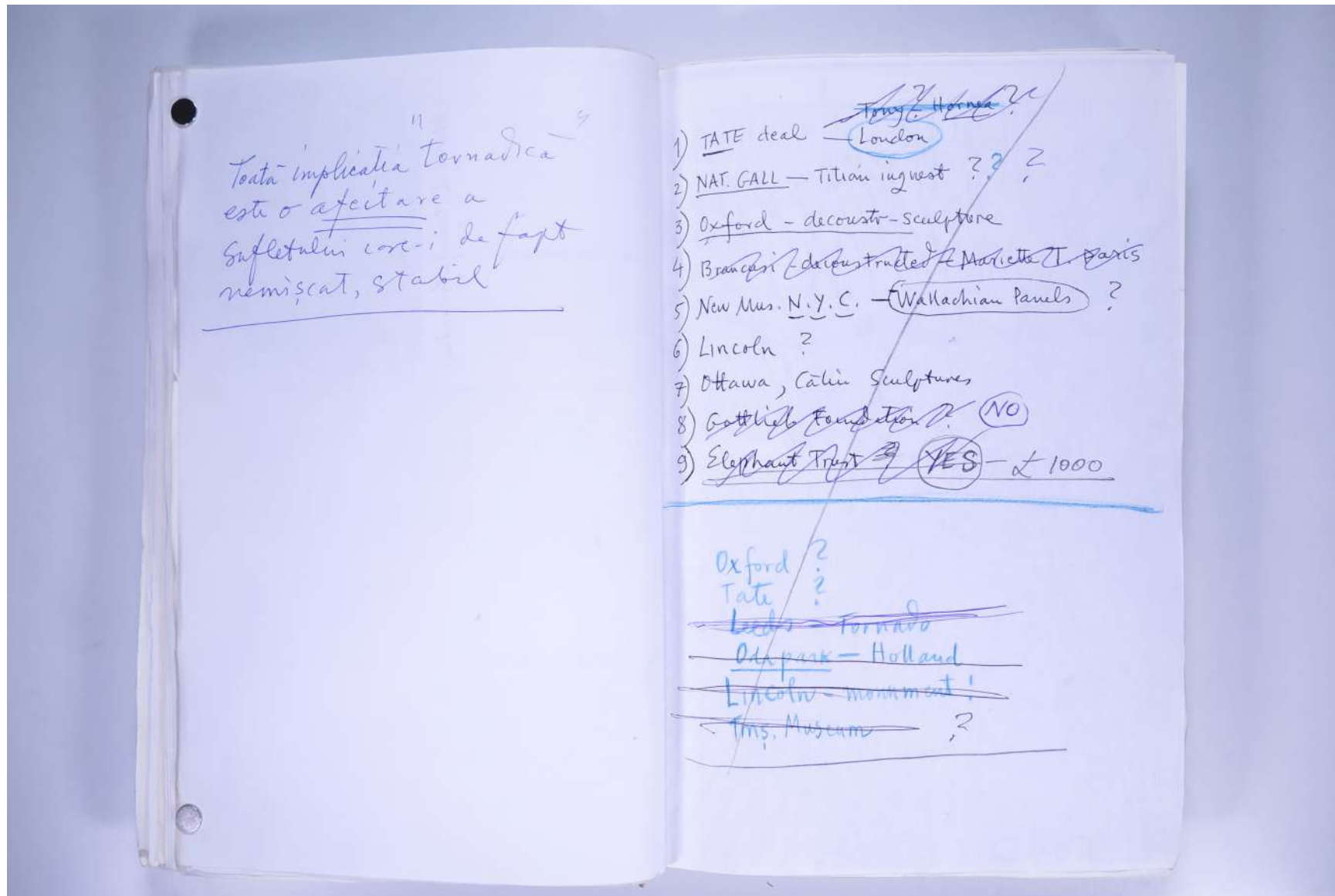
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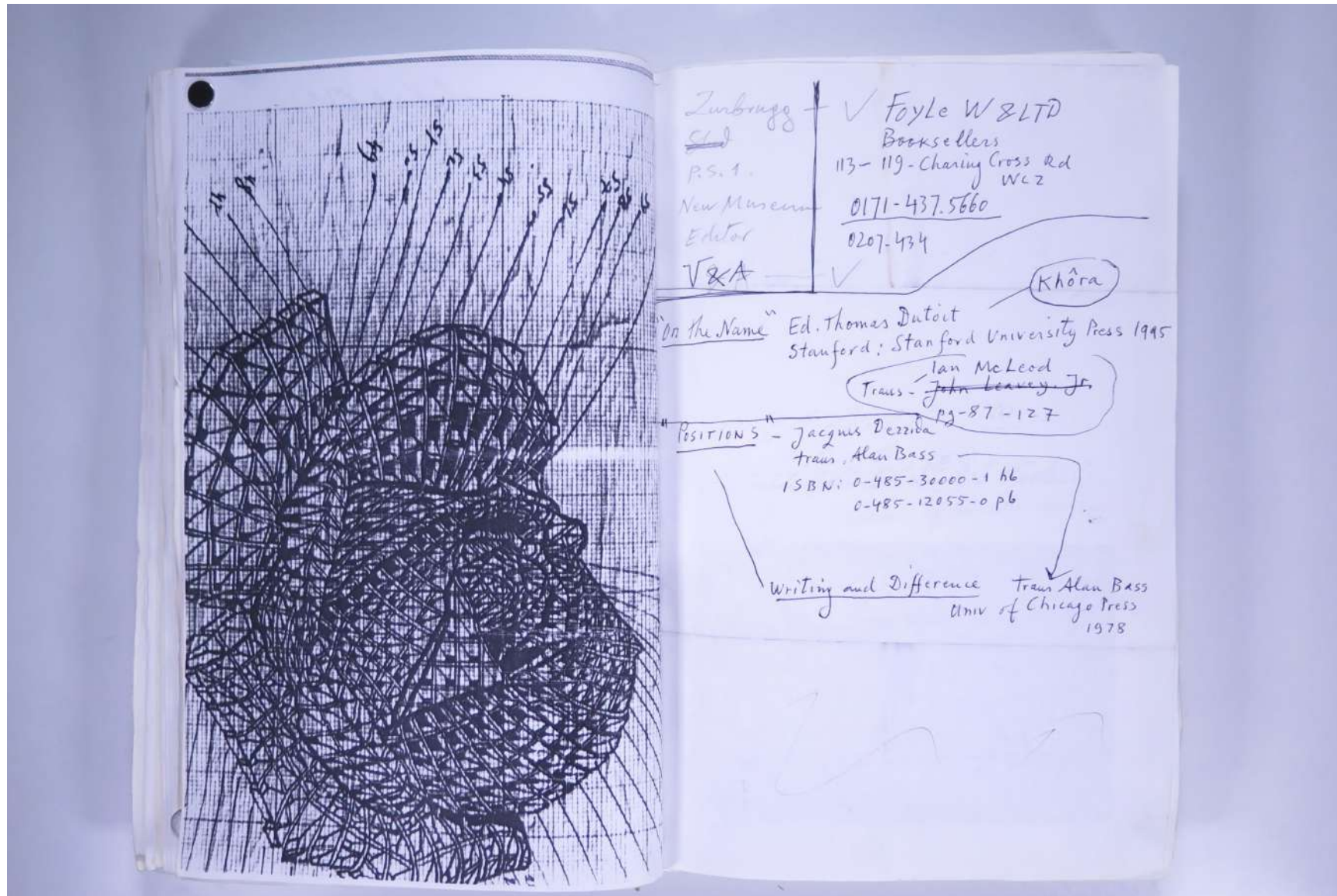
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PNE 118.028



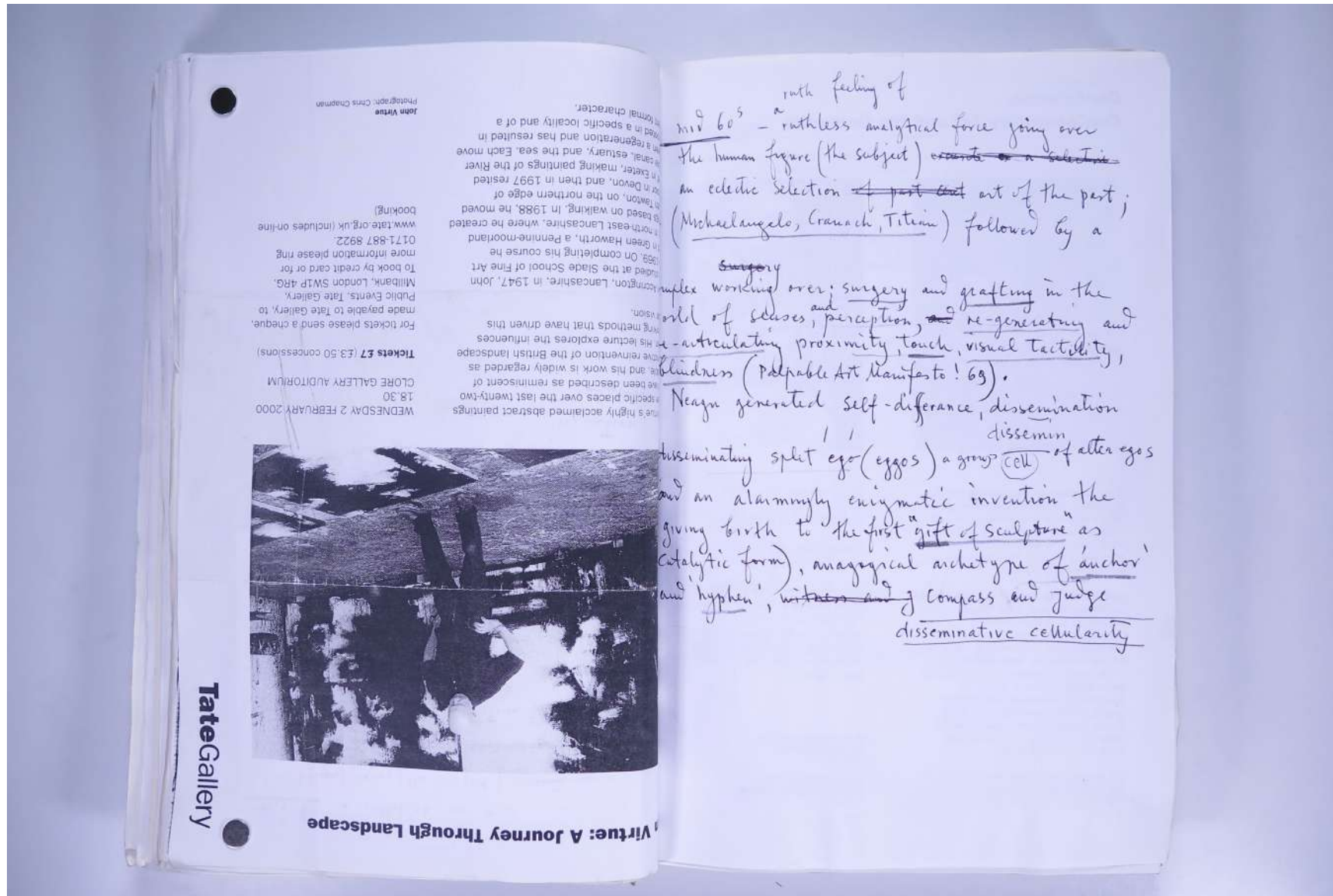
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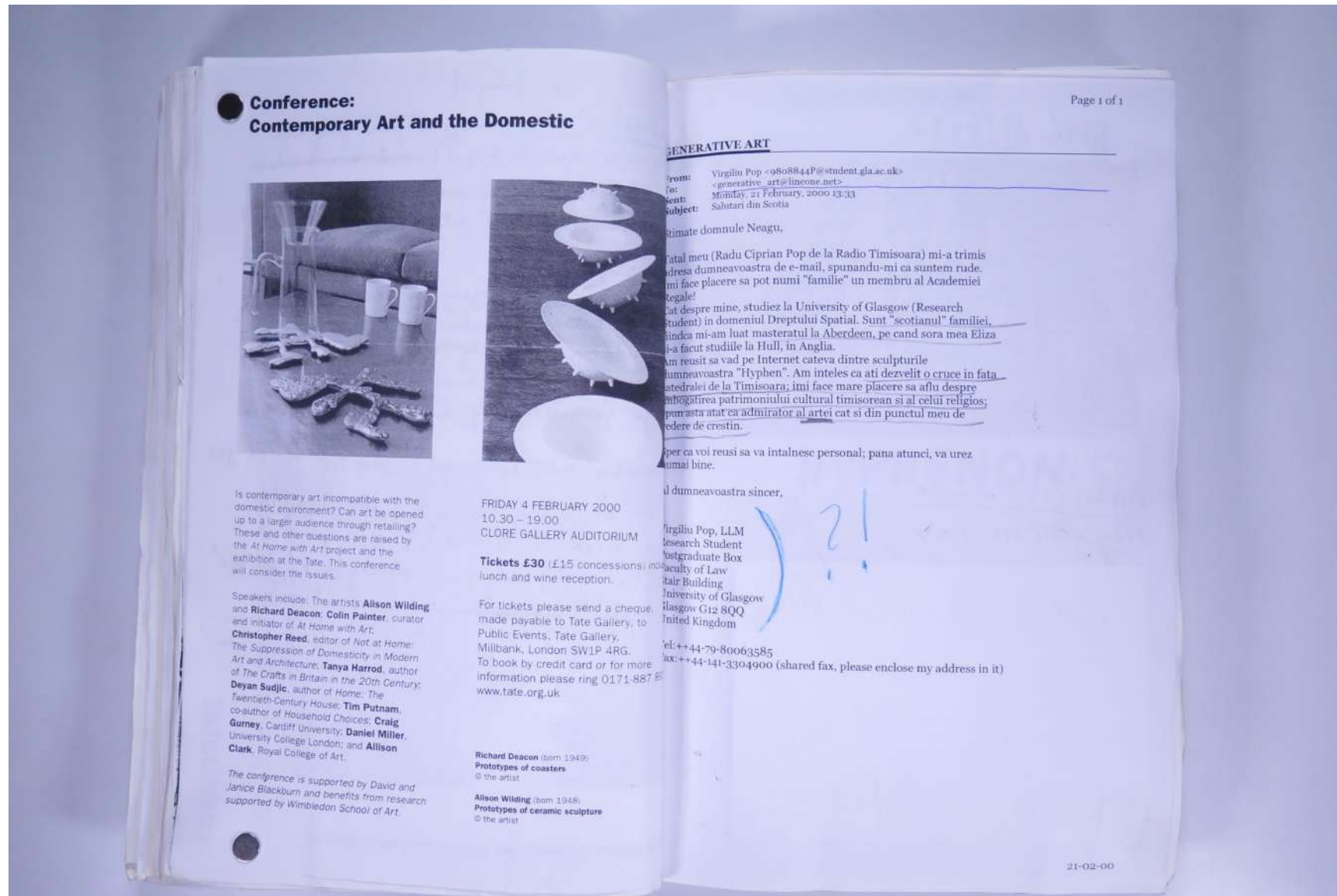
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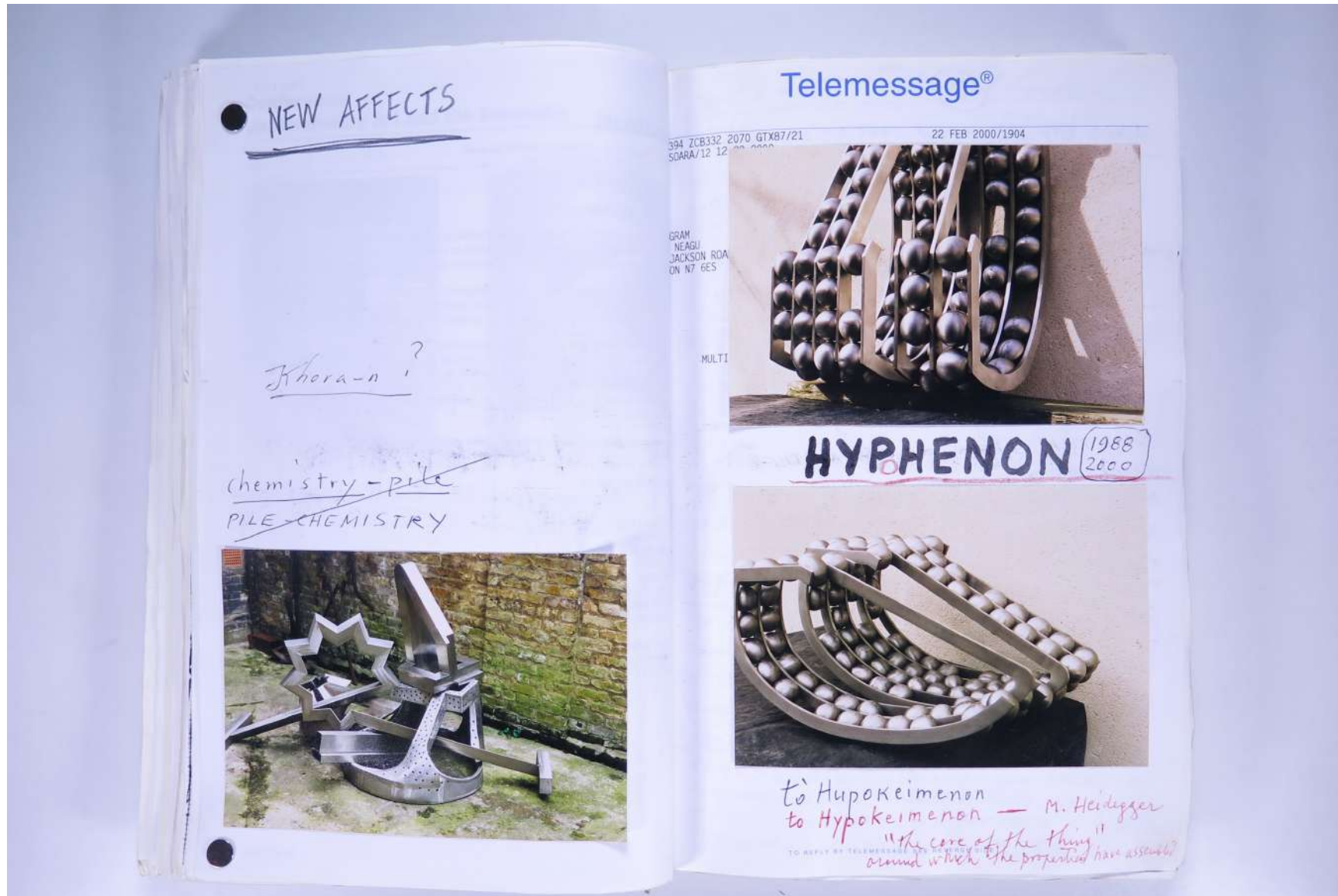
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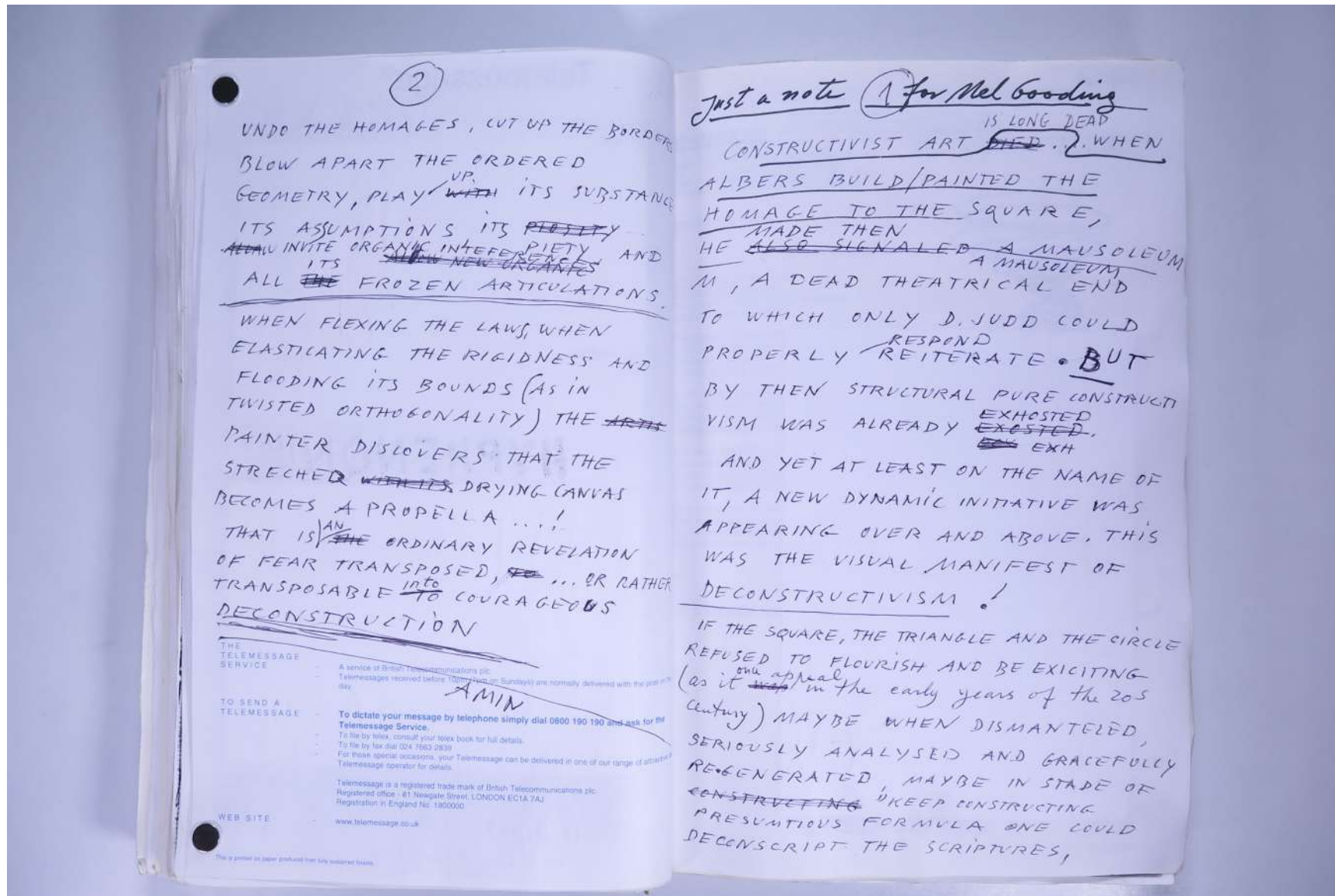
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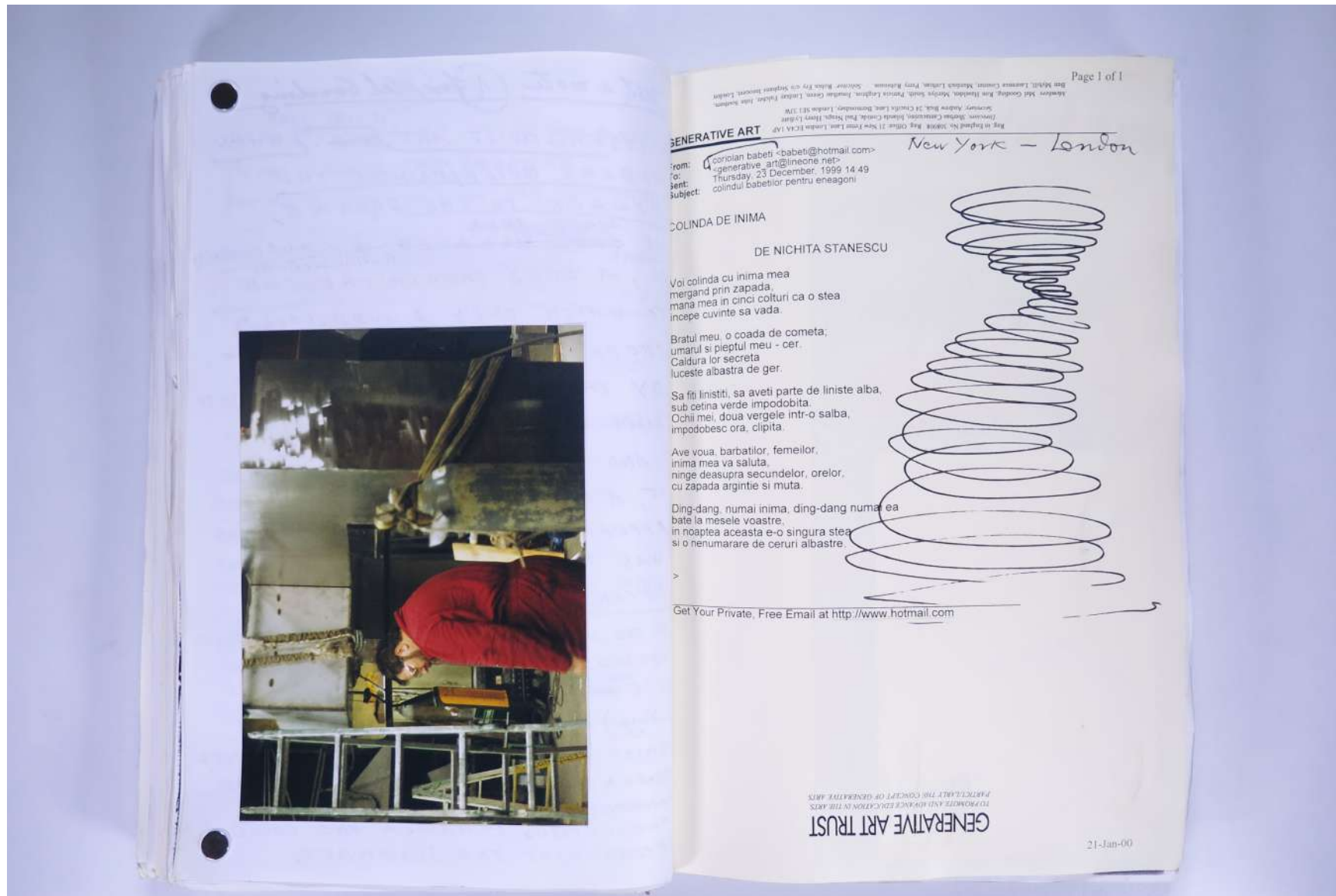
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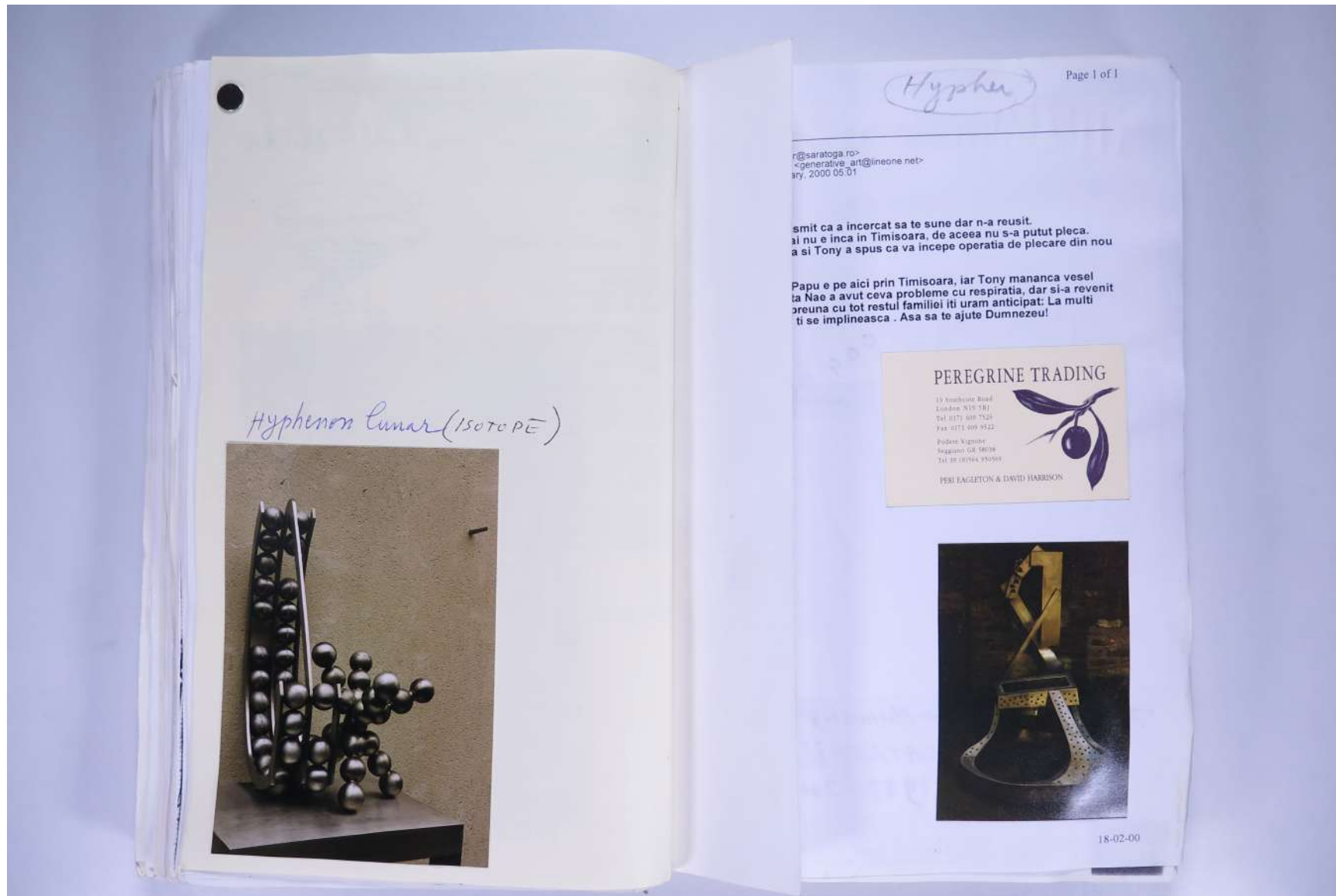
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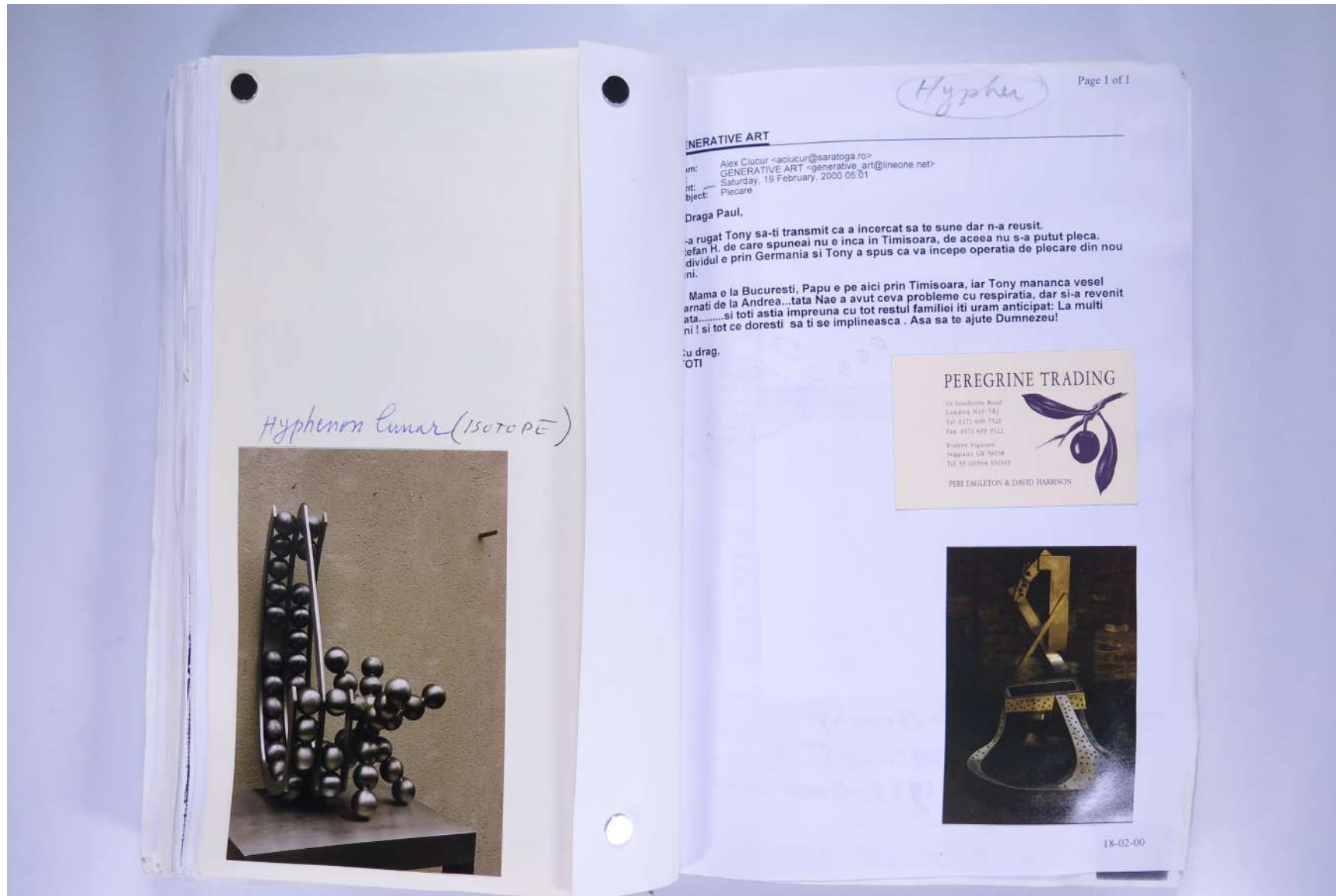
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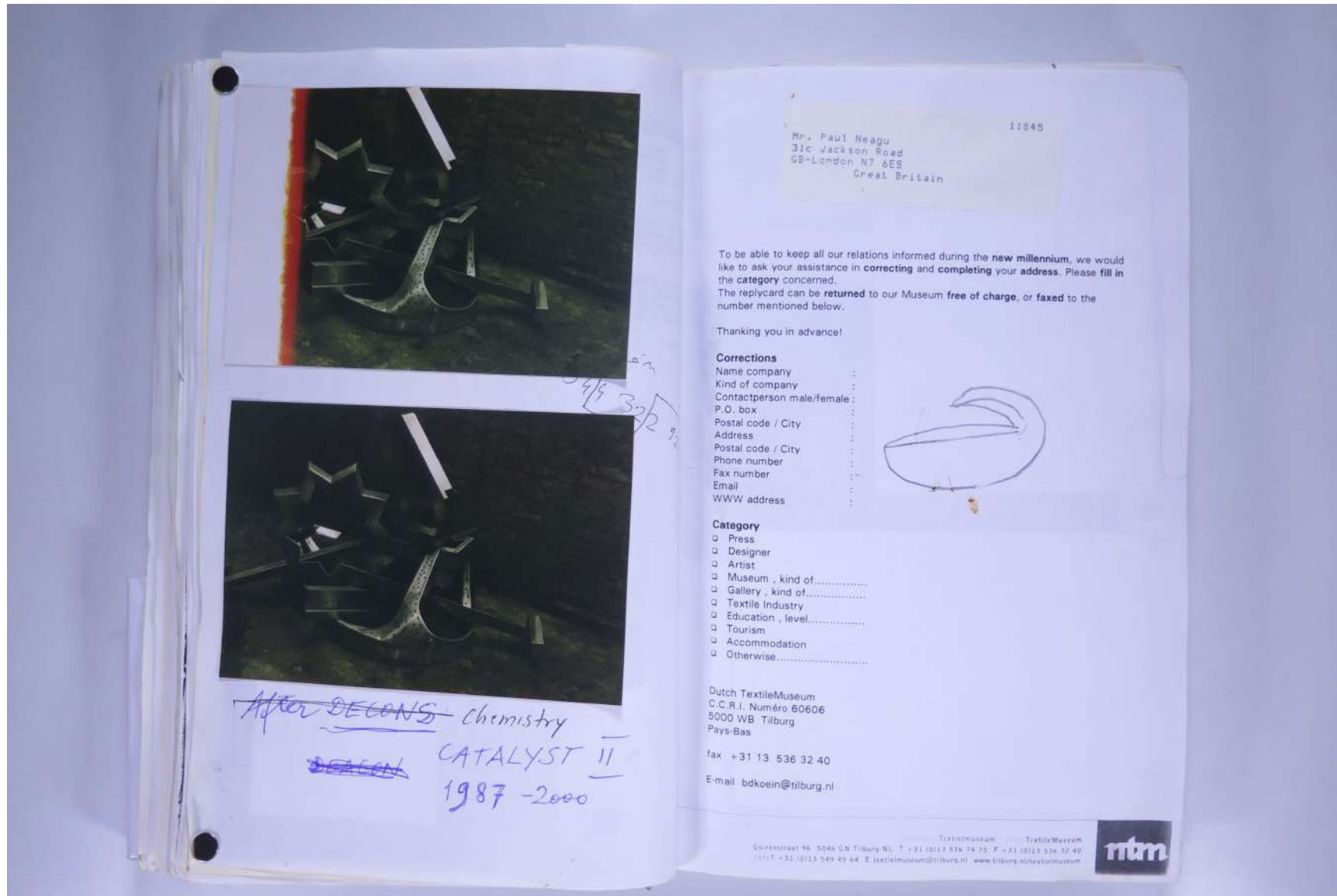
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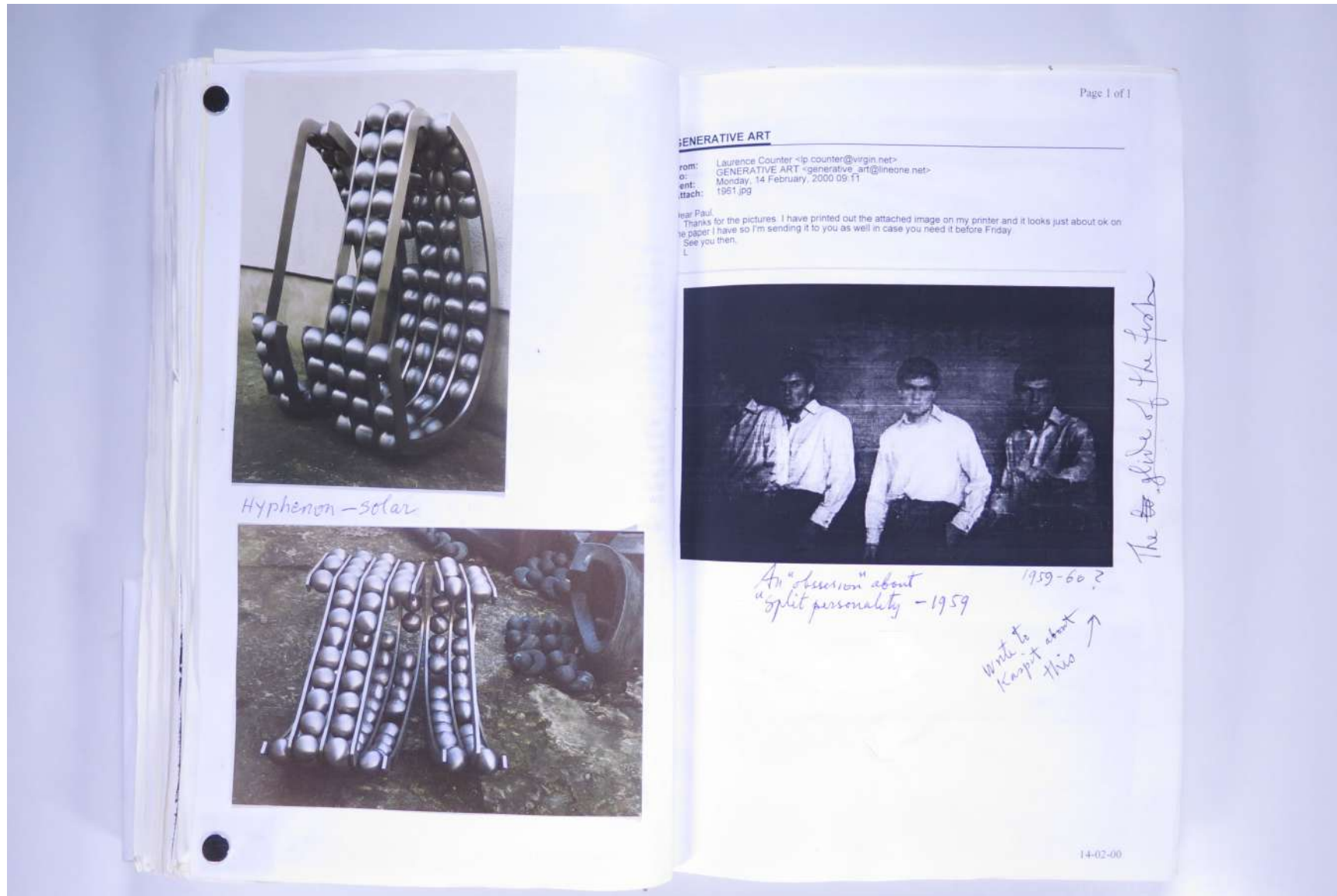
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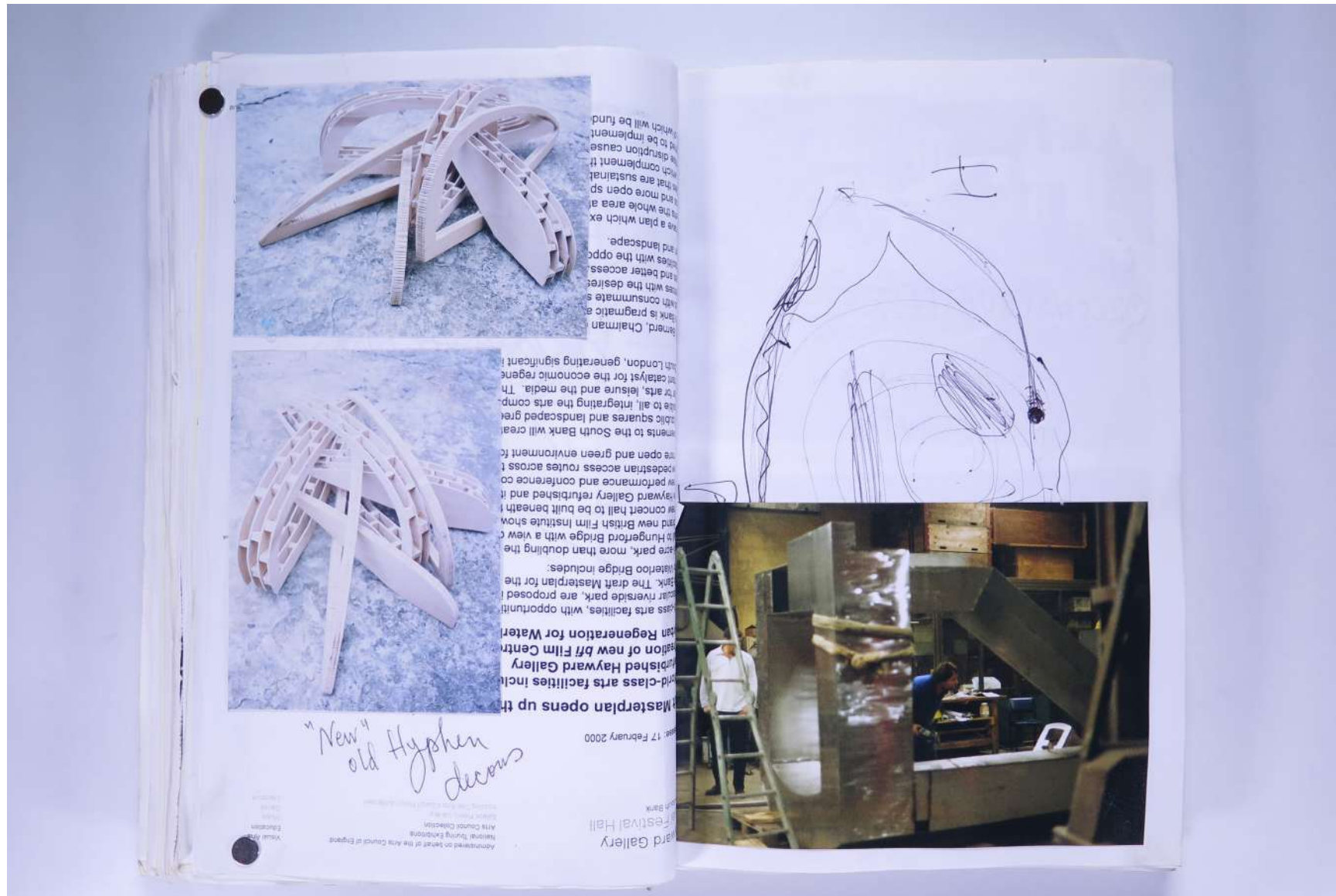


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PNE 118.043



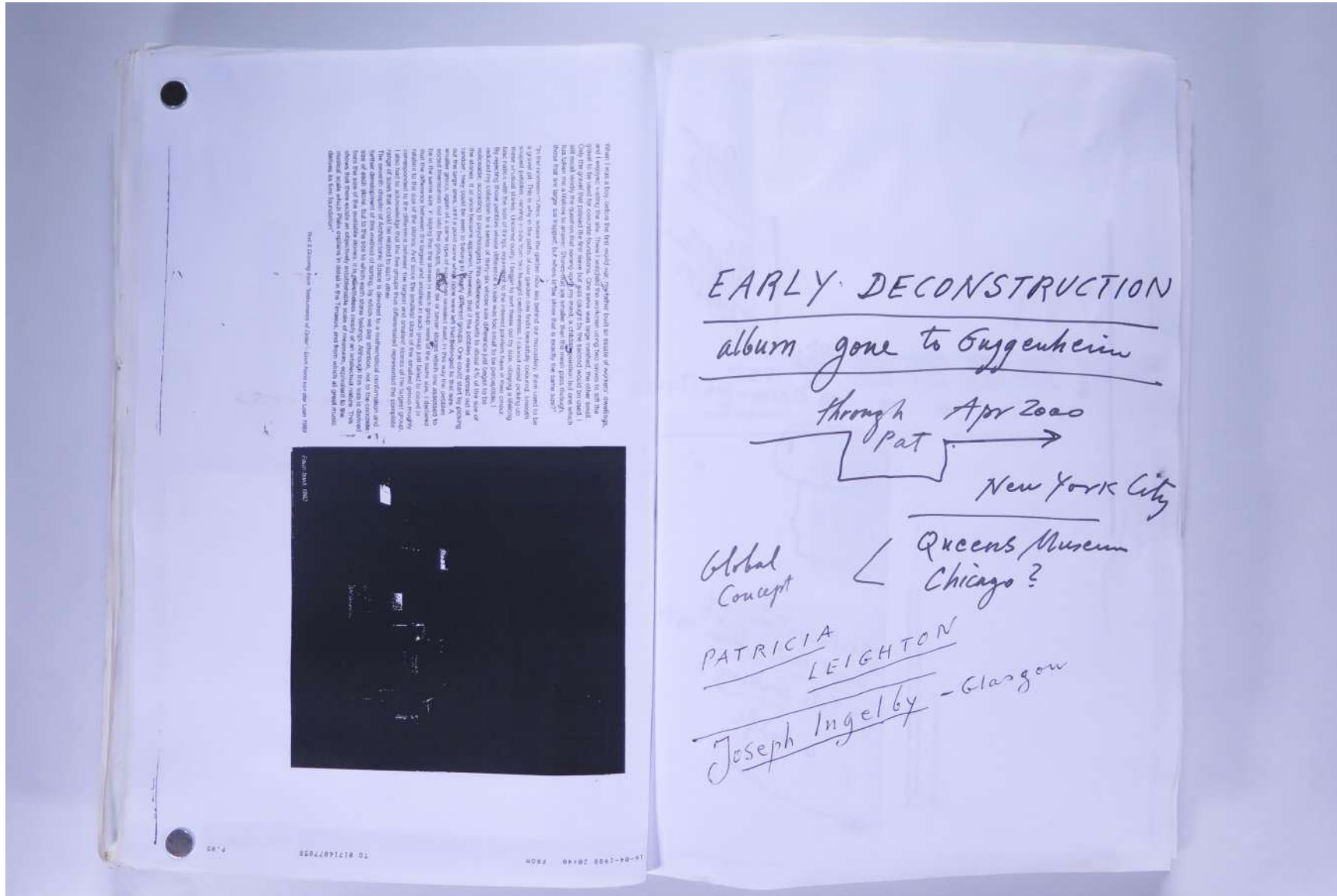
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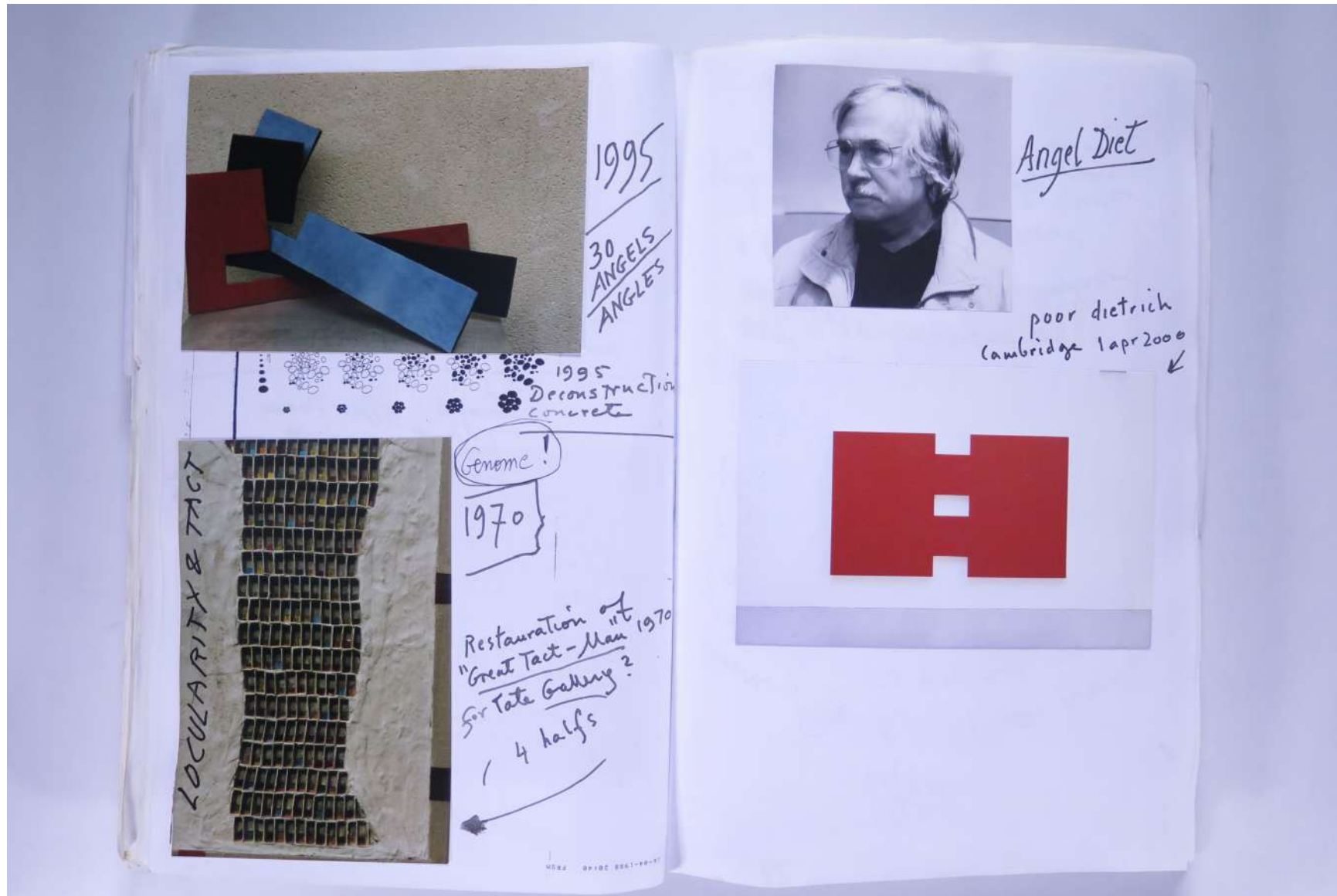
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album gone to Guggenheim
through Apr 2000
Pat → New York City
Global Concept < Queens Museum
Chicago?
PATRICIA LEIGHTON
Joseph Ingelby - Glasgow

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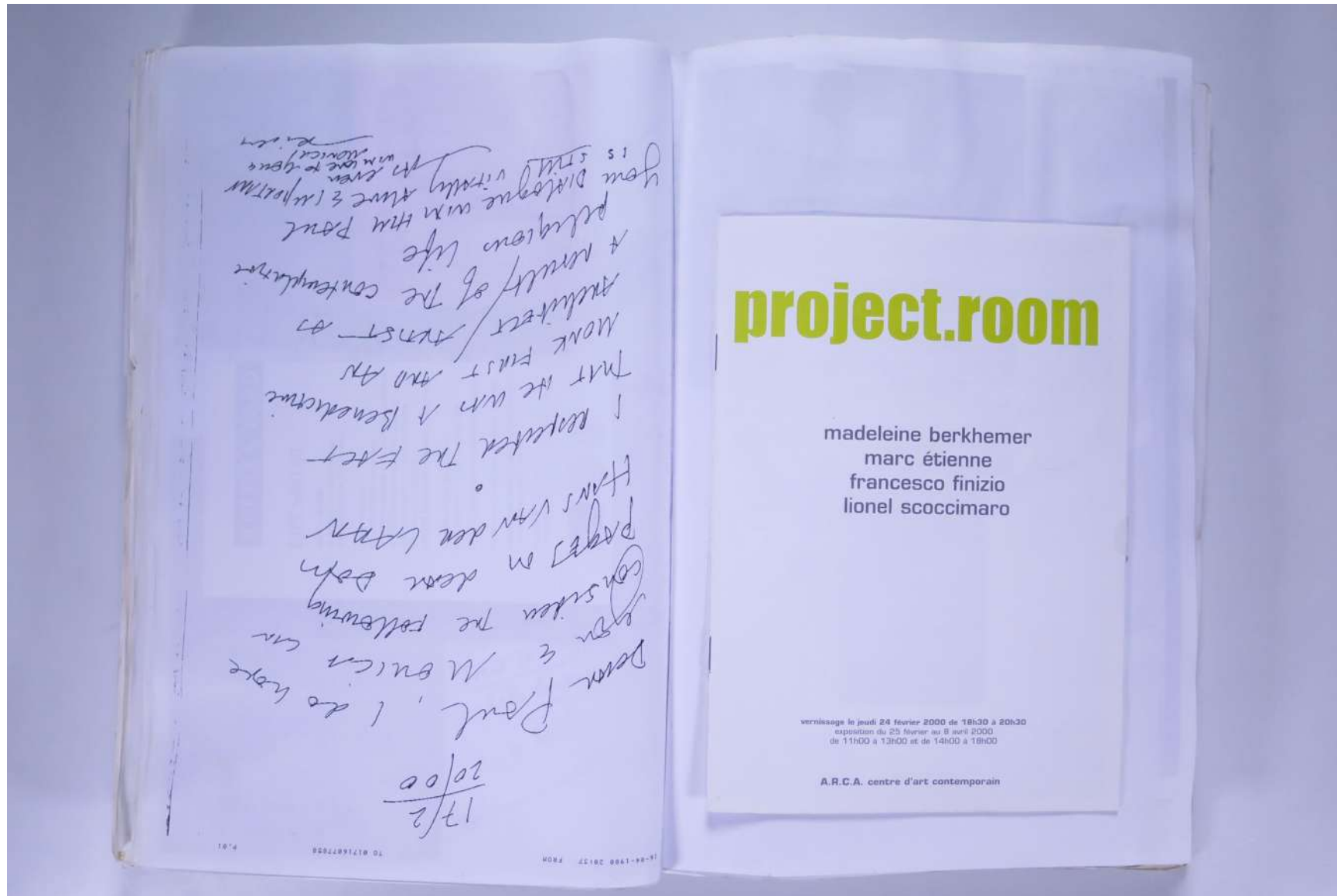
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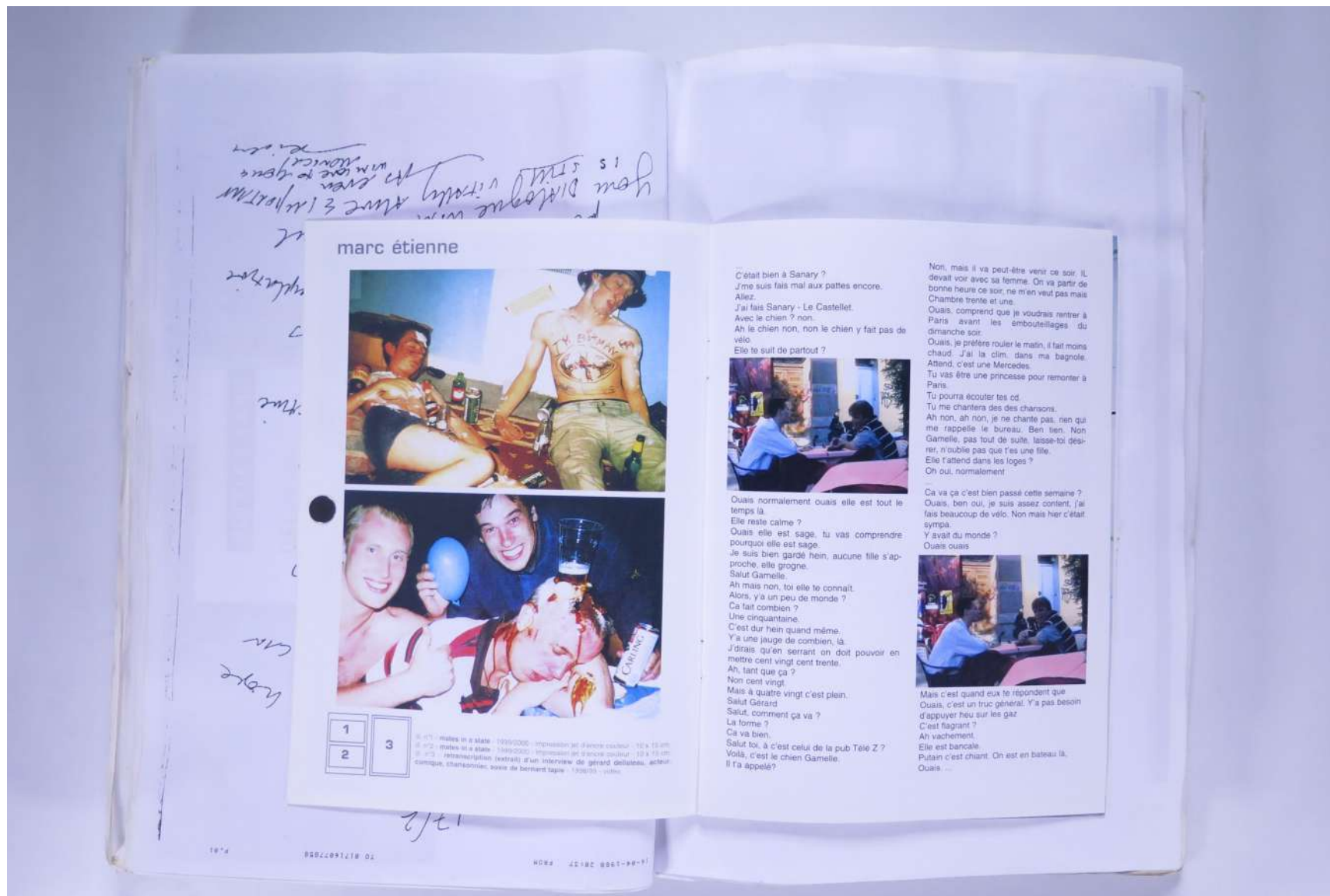
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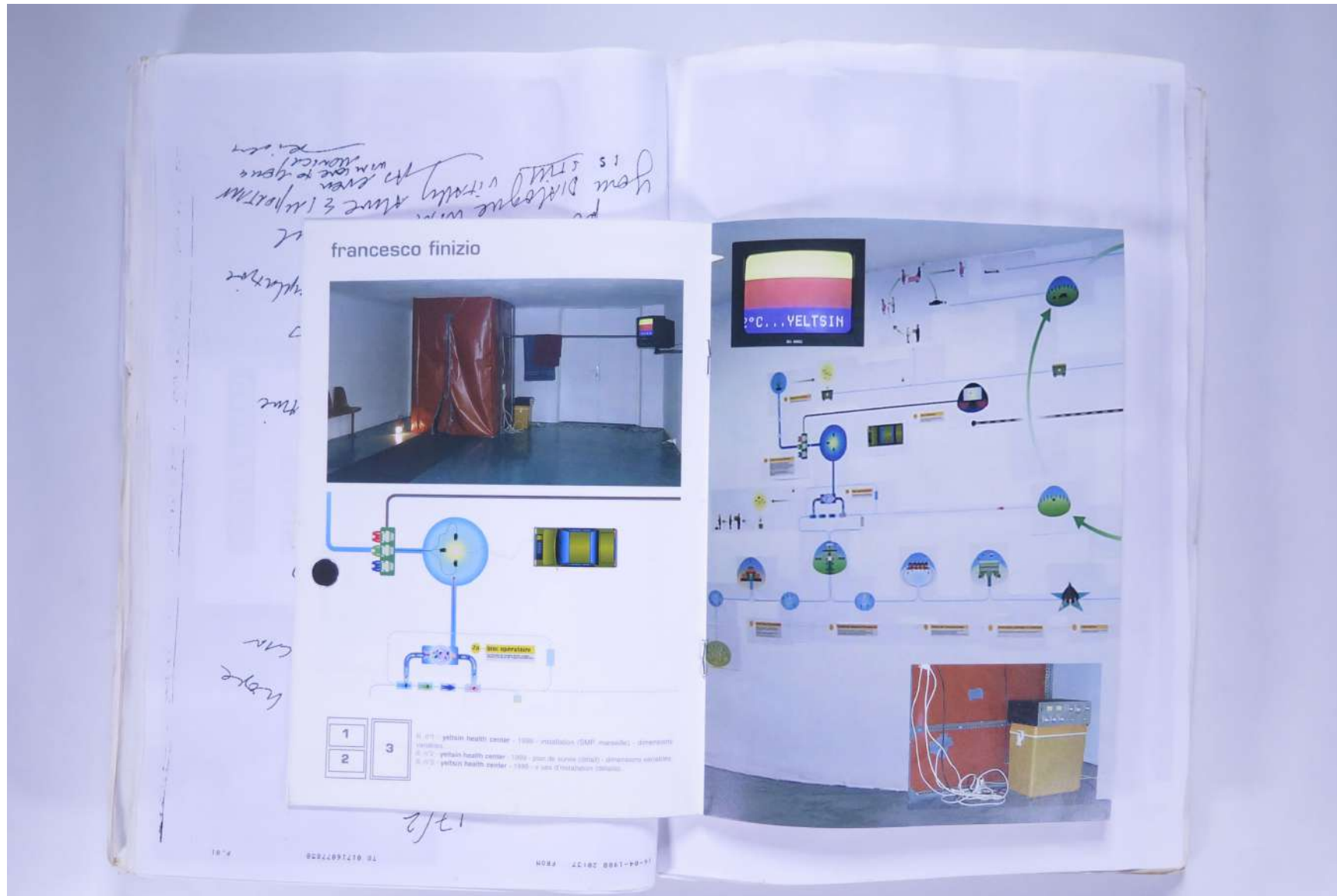
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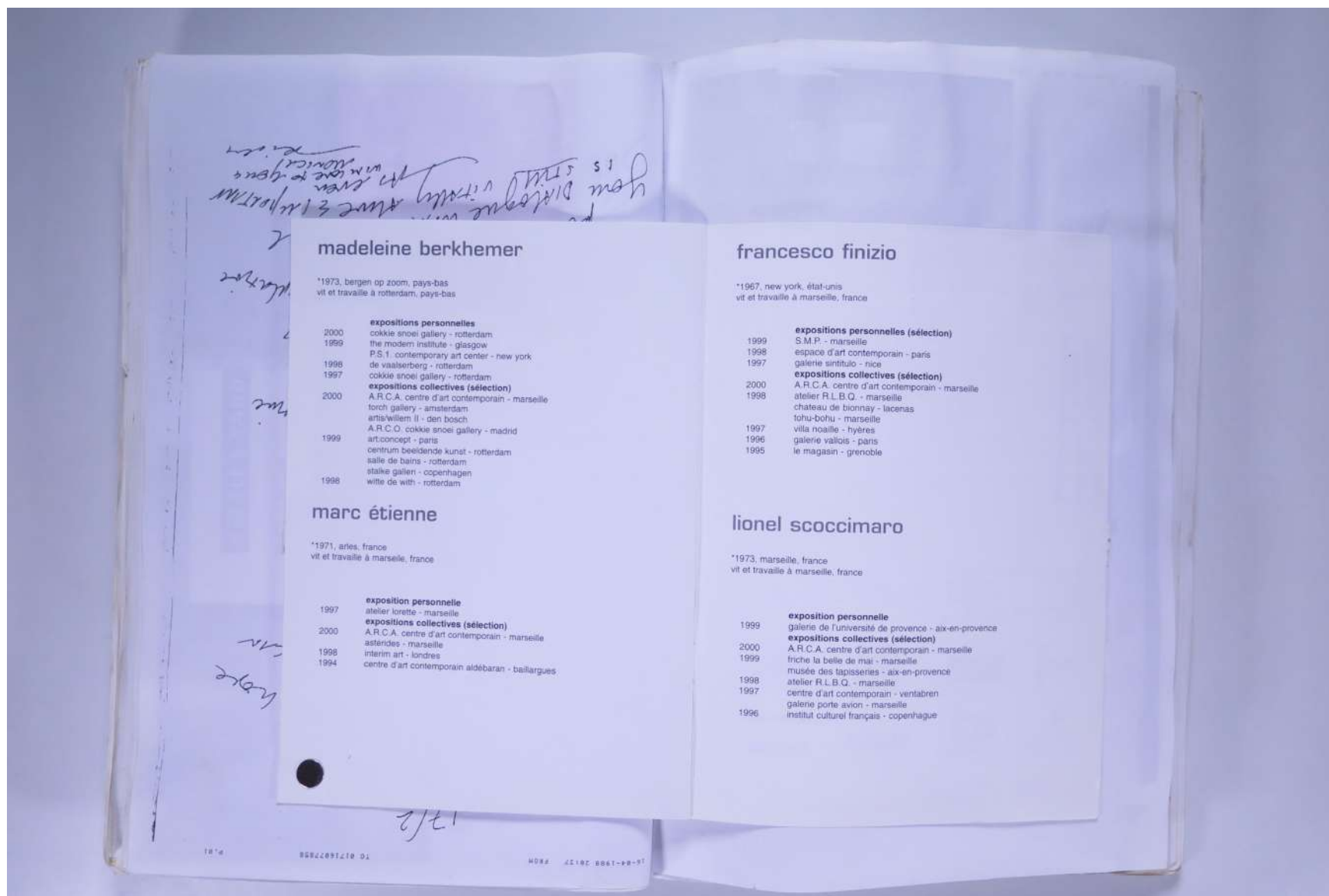


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madeleine berkhemer

*1973, bergen op zoom, pays-bas
vit et travaille à rotterdam, pays-bas

expositions personnelles

2000 cokkie snoei gallery - rotterdam
1959 the modern institute - glasgow
1996 P.S.1 contemporary art center - new york
1998 de vaalserberg - rotterdam
1997 cokkie snoei gallery - rotterdam

expositions collectives (sélection)

2000 A.R.C.A. centre d'art contemporain - marseille
torch gallery - amsterdam
art:s/willem II - den bosch
1999 A.R.C.O. cokkie snoei gallery - madrid
art:concept - paris
centrum beeldende kunst - rotterdam
salle de bains - rotterdam
1998 atalike gallery - copenhagen
wille de witth - rotterdam

marc étienne

*1971, arles, france
vit et travaille à marseille, france

exposition personnelle

1997 atelier lorette - marseille

expositions collectives (sélection)

2000 A.R.C.A. centre d'art contemporain - marseille
astericles - marseille
1998 interim art - londres
1994 centre d'art contemporain aldébaran - baillargues

francesco finizio

*1967, new york, état-unis
vit et travaille à marseille, france

expositions personnelles (sélection)

1999 S.M.P. - marseille
1998 espace d'art contemporain - paris
1997 galerie sinitulo - nice

expositions collectives (sélection)

2000 A.R.C.A. centre d'art contemporain - marseille
1998 atelier R.L.B.Q. - marseille
chateau de biennay - lacenas
fohu-bohu - marseille
1997 villa noaille - hyeres
1996 galerie vallois - paris
1995 le magasin - grenoble

lionel scoccimaro

*1973, marseille, france
vit et travaille à marseille, france

exposition personnelle

1999 galerie de l'université de provence - aix-en-provence

expositions collectives (sélection)

2000 A.R.C.A. centre d'art contemporain - marseille
1999 triche la belle de mai - marseille
musée des tapisseries - aix-en-provence
1998 atelier R.L.B.Q. - marseille
1997 centre d'art contemporain - ventabren
galerie porte avion - marseille
1996 institut culturel français - copenhagen

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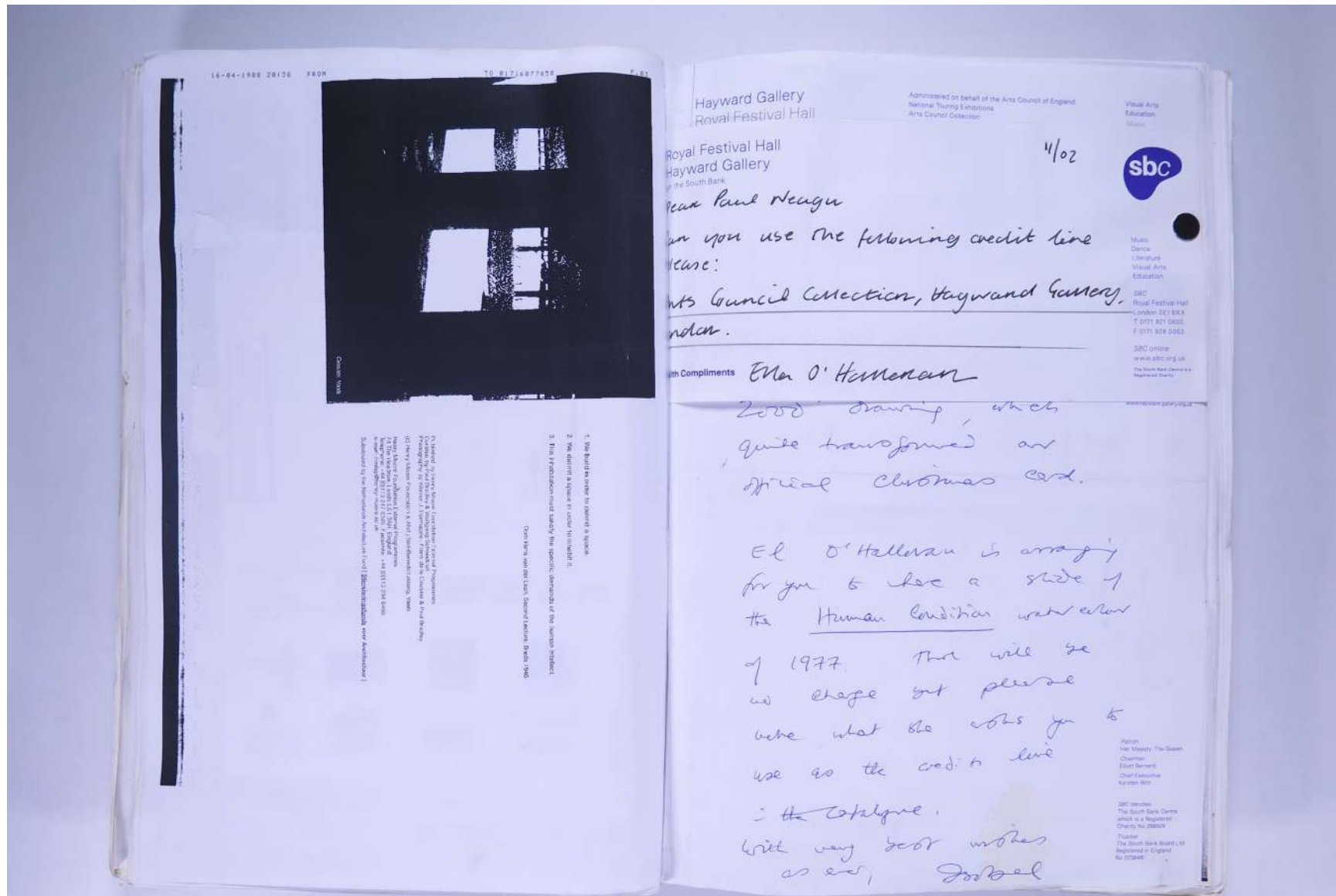
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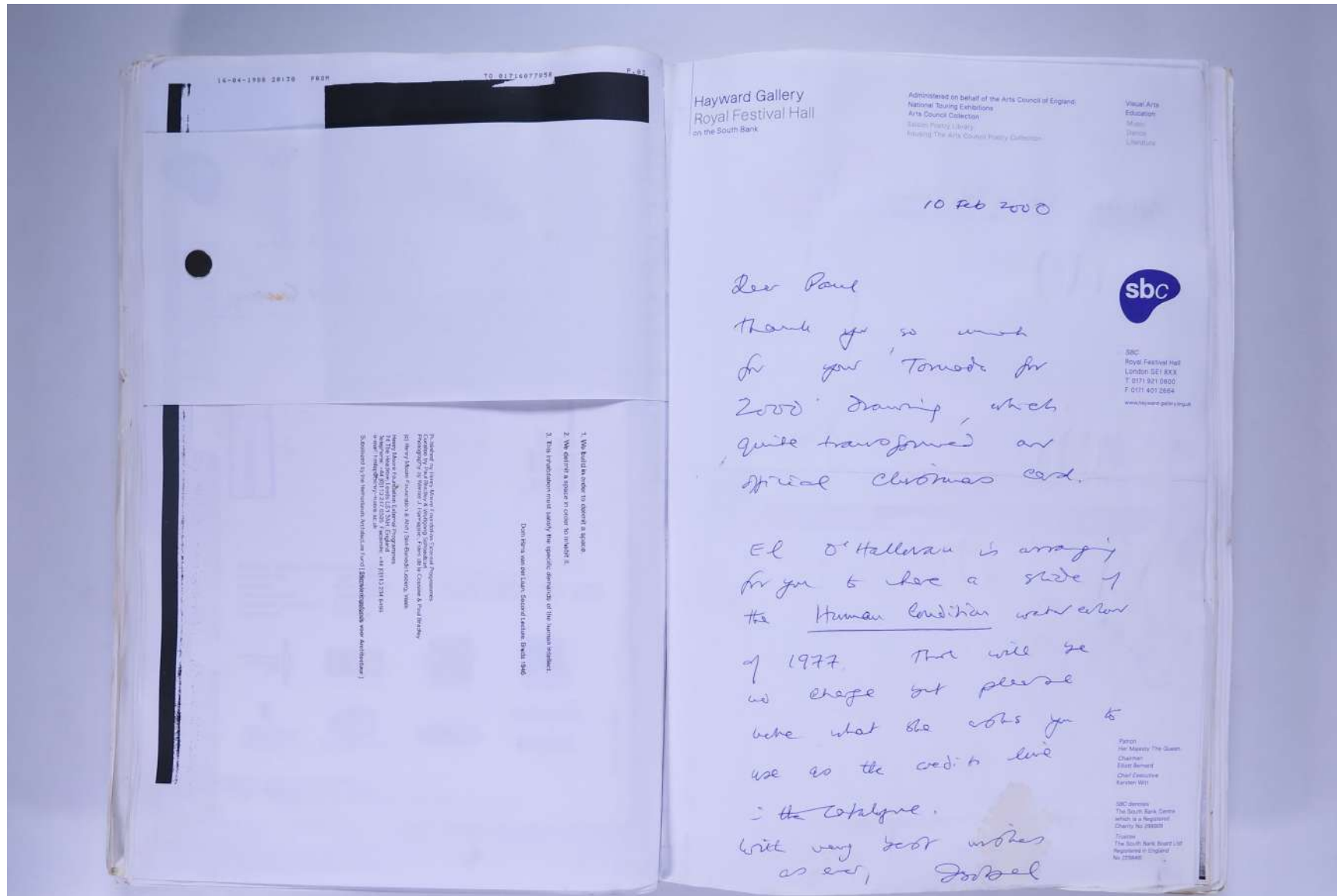
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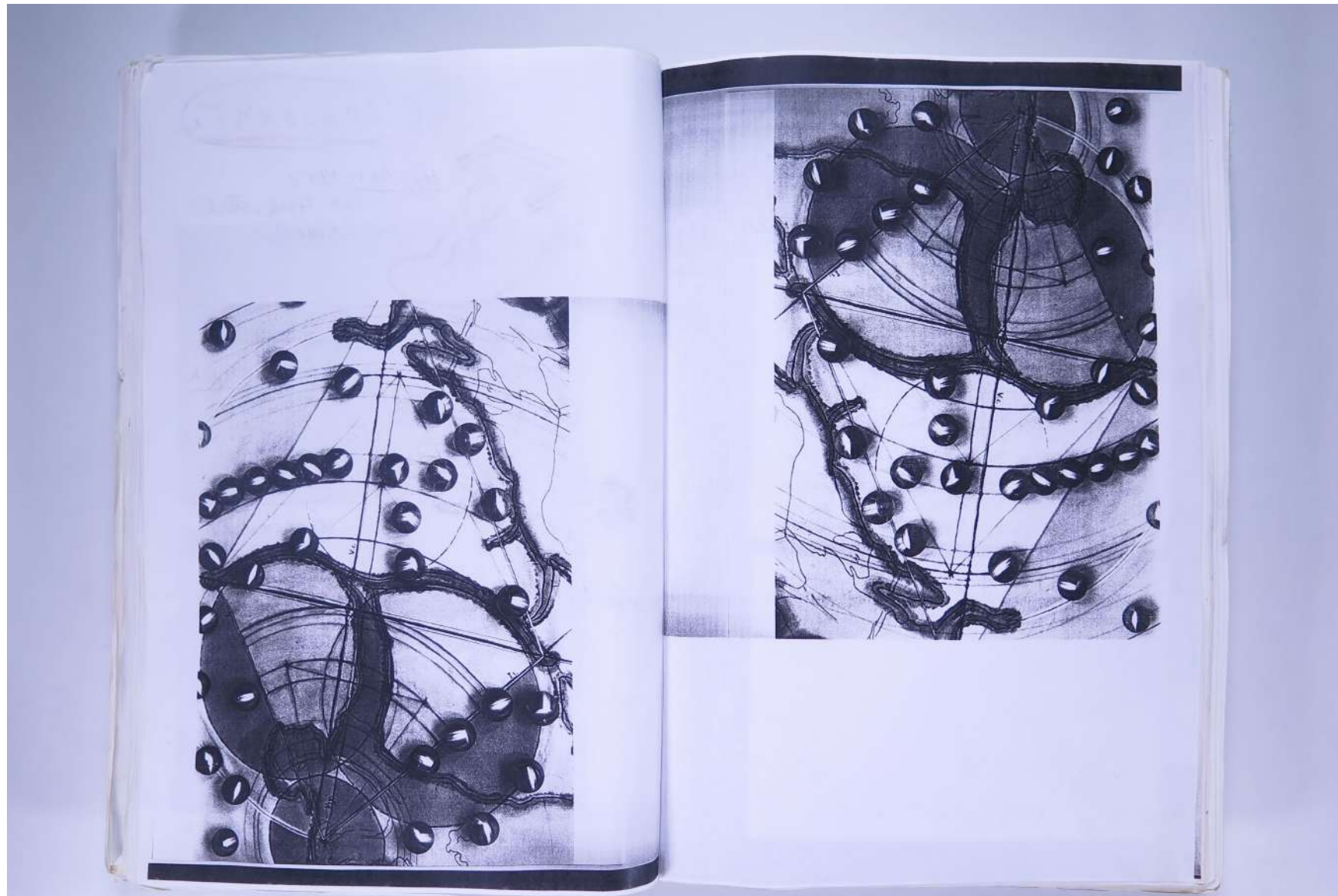


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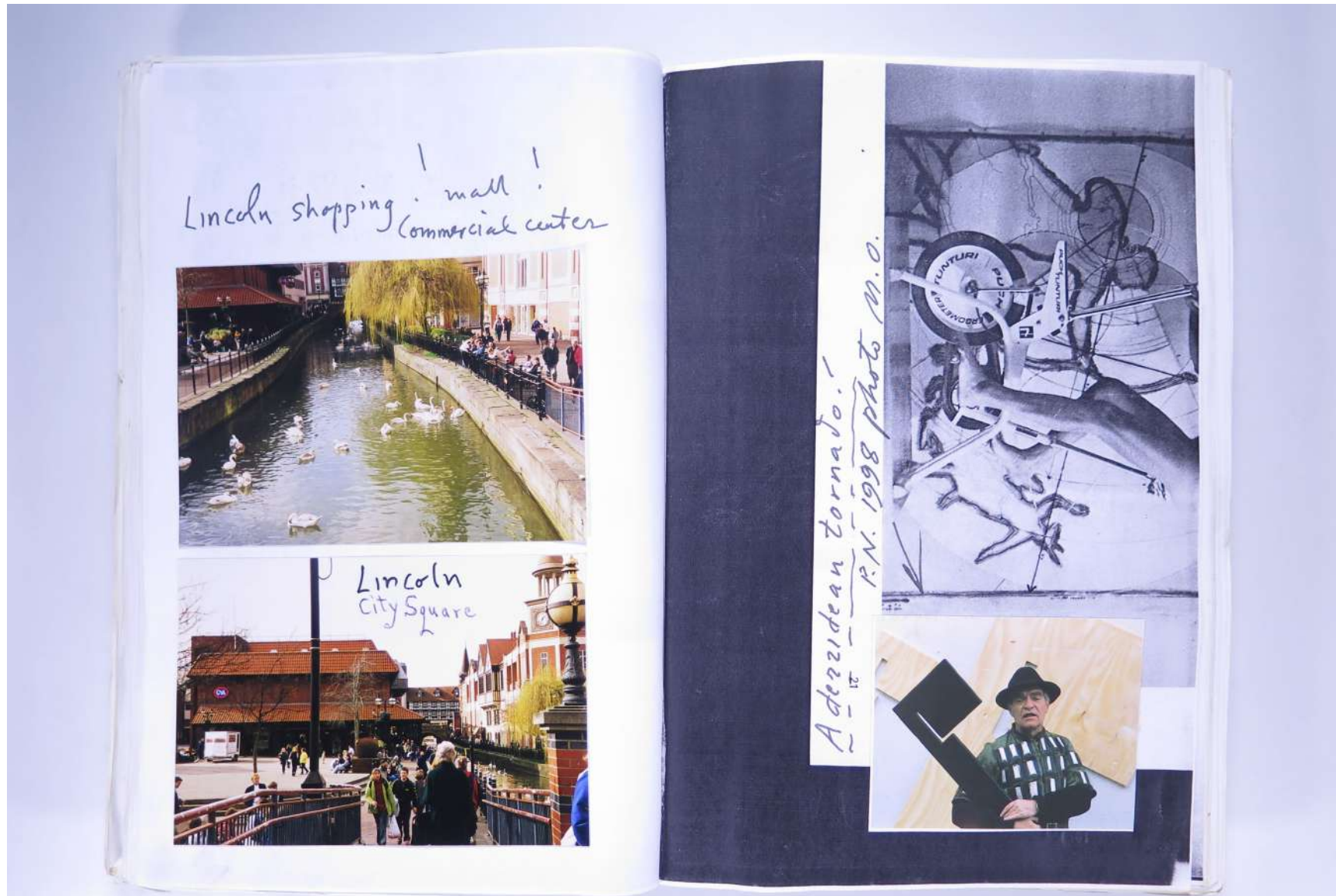
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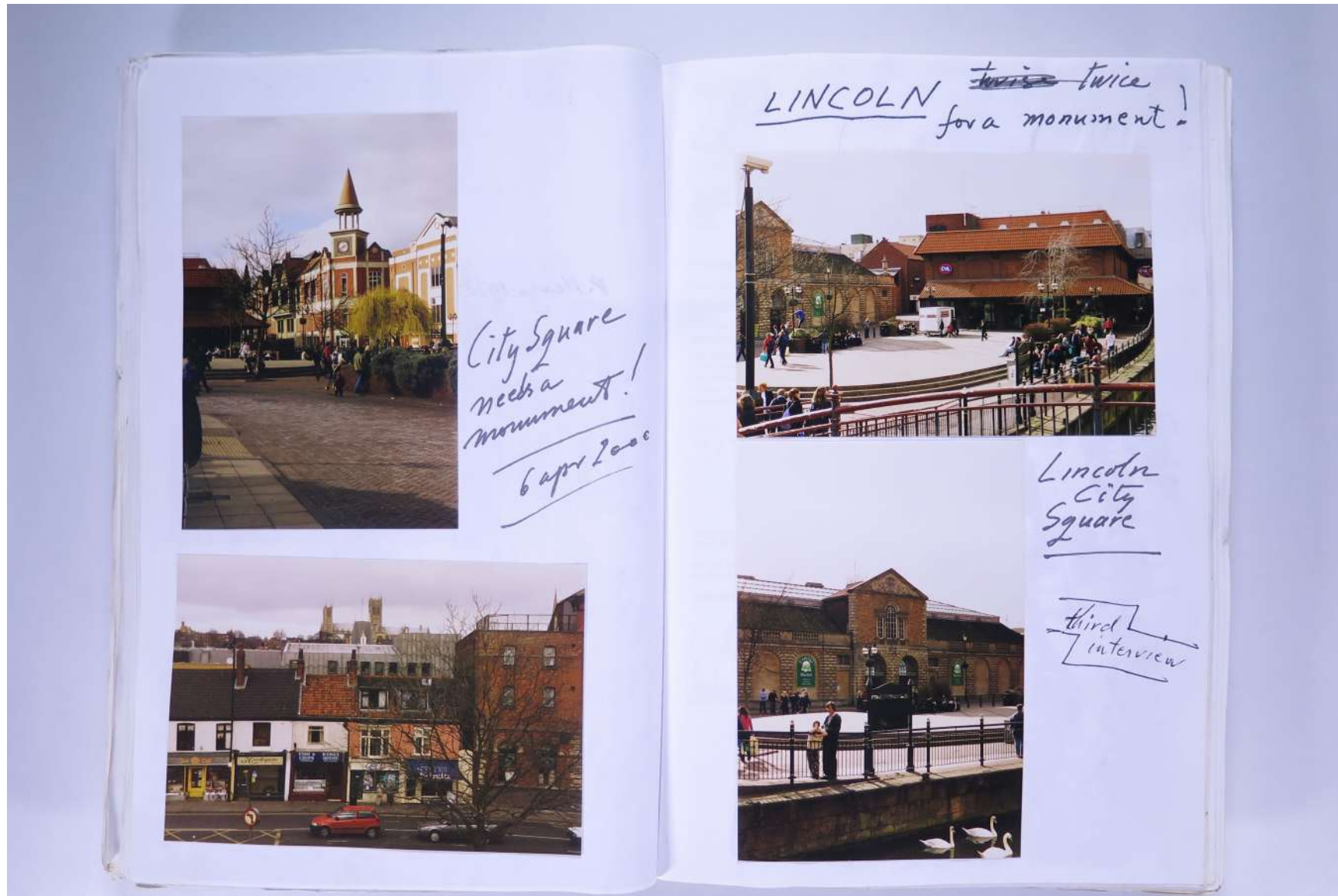
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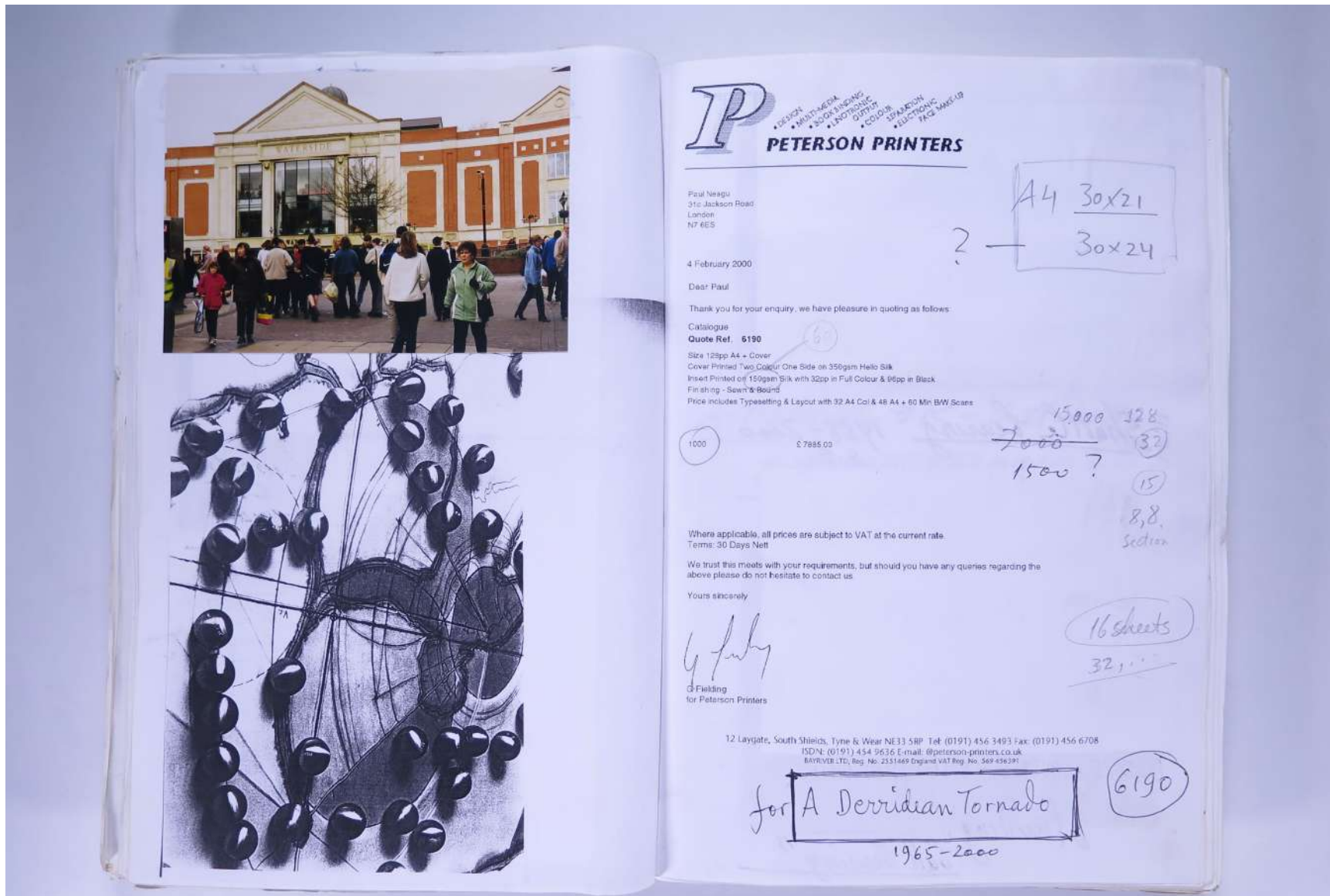


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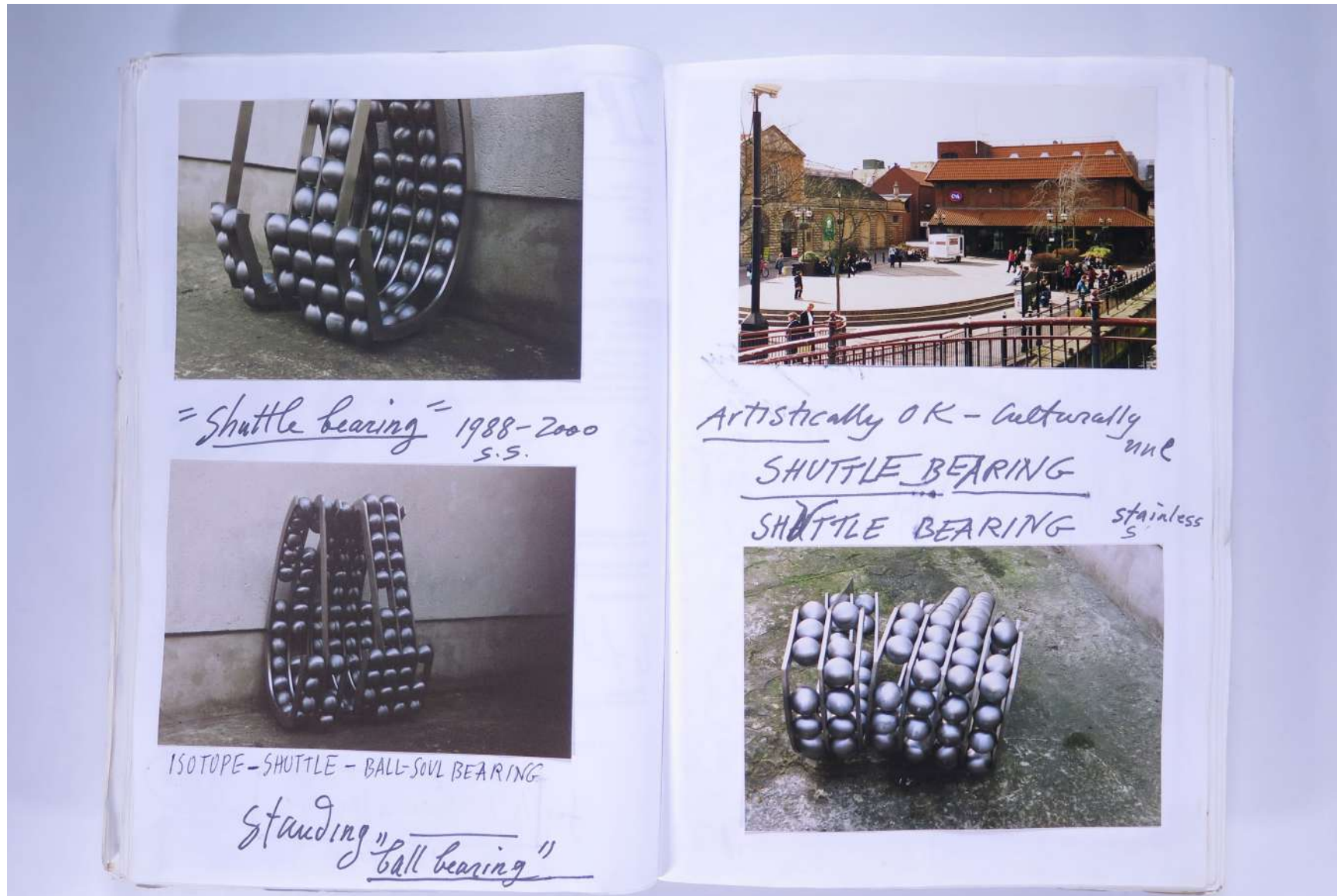
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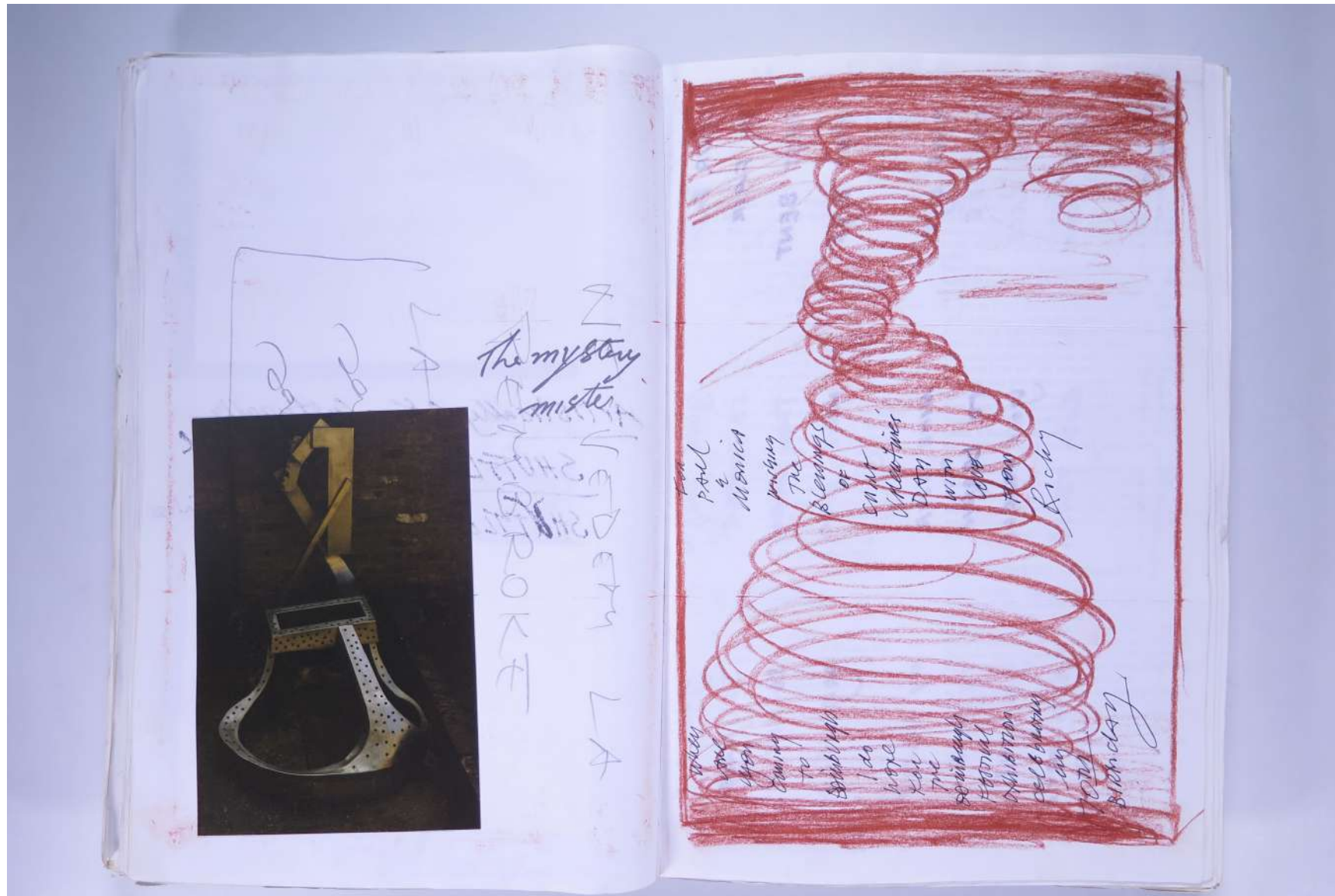


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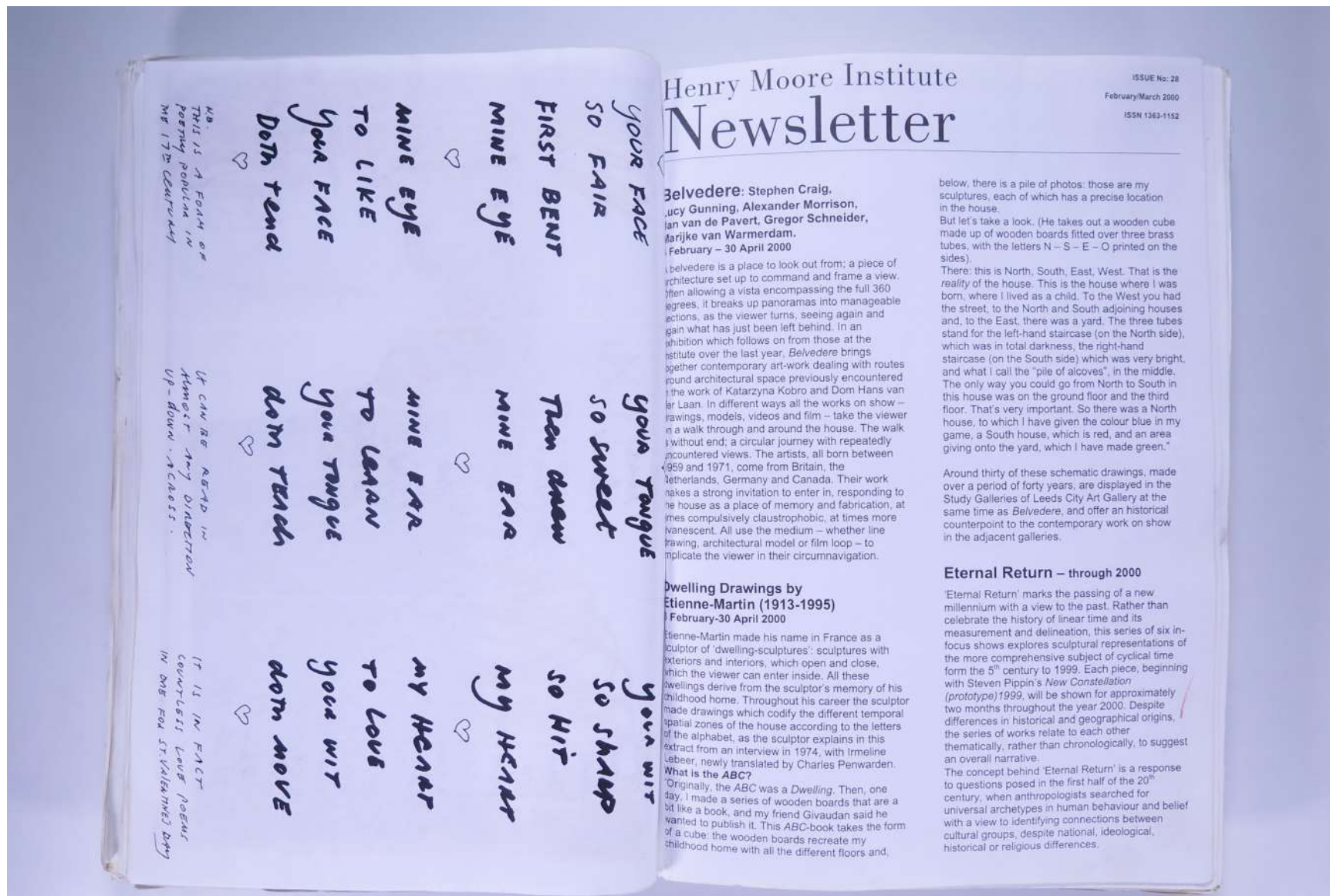
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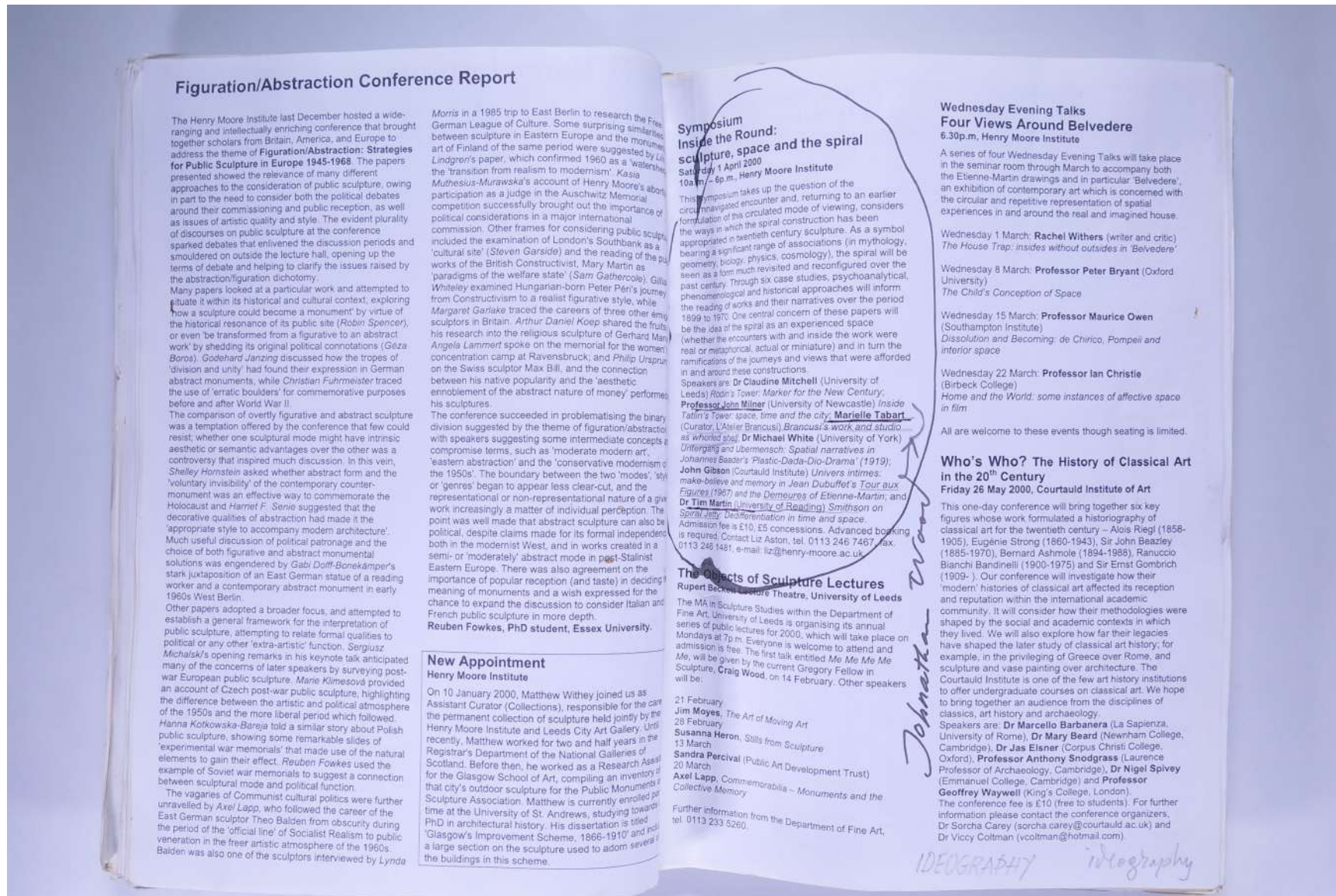
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Figuration/Abstraction Conference Report

The Henry Moore Institute last December hosted a wide-ranging and intellectually enriching conference that brought together scholars from Britain, America, and Europe to address the theme of **Figuration/Abstraction: Strategies for Public Sculpture in Europe 1945-1968**. The papers presented showed the relevance of many different approaches to the consideration of public sculpture, owing in part to the need to consider both the political debates around their commissioning and public reception, as well as issues of artistic quality and style. The evident plurality of discourses on public sculpture at the conference sparked debates that enlivened the discussion periods and smouldered on outside the lecture hall, opening up the terms of debate and helping to clarify the issues raised by the abstraction/figuration dichotomy.

Many papers looked at a particular work and attempted to situate it within its historical and cultural context, exploring how a sculpture could become a monument' by virtue of the historical resonance of its public site (Robin Spencer), or even be transformed from a figurative to an abstract work by shedding its original political connotations (Gezta Boros). Godehard Janzing discussed how the tropes of 'division and unity' had found their expression in German abstract monuments, while Christian Fuhrmeister traced the use of 'erratic boulders' for commemorative purposes before and after World War II.

The comparison of overtly figurative and abstract sculpture was a temptation offered by the conference that few could resist: whether one sculptural mode might have intrinsic aesthetic or semantic advantages over the other was a controversy that inspired much discussion. In this vein, Shelley Hornstein asked whether abstract form and the 'voluntary invisibility' of the contemporary counter-monument was an effective way to commemorate the Holocaust and Harriet F. Stevie suggested that the decorative qualities of abstraction had made it the 'appropriate style to accompany modern architecture'. Much useful discussion of political patronage and the choice of both figurative and abstract monumental solutions was engendered by Gabi Doll-Bonekampfer's stark juxtaposition of an East German statue of a reading worker and a contemporary abstract monument in early 1960s West Berlin.

Other papers adopted a broader focus, and attempted to establish a general framework for the interpretation of public sculpture, attempting to relate formal qualities to political or any other 'extra-artistic' function. Sergiusz Michalski's opening remarks in his keynote talk anticipated many of the concerns of later speakers by surveying post-war European public sculpture. Marie Klimesová provided an account of Czech post-war public sculpture, highlighting the difference between the artistic and political atmosphere of the 1950s and the more liberal period which followed. Hanna Kotkowska-Baraja told a similar story about Polish public sculpture, showing some remarkable slides of 'experimental war memorials' that made use of the natural elements to gain their effect. Reuben Fowkes used the example of Soviet war memorials to suggest a connection between sculptural mode and political function.

The vagaries of Communist cultural politics were further unravelled by Axel Lapp, who followed the career of the East German sculptor Theo Balden from obscurity during the period of the 'official line' of Socialist Realism to public veneration in the freer artistic atmosphere of the 1960s. Balden was also one of the sculptors interviewed by Lynda

Morris in a 1985 trip to East Berlin to research the Free German League of Culture. Some surprising similarities between sculpture in Eastern Europe and the monumental art of Finland of the same period were suggested by Li Lindgron's paper, which confirmed 1960 as a watershed, the 'transition from realism to modernism'. Kazuo Muthesius-Murawska's account of Henry Moore's abortive participation as a judge in the Auschwitz Memorial competition successfully brought out the importance of political considerations in a major international commission. Other frames for considering public sculpture included the examination of London's Southbank as a 'cultural site' (Steven Garside) and the reading of the works of the British Constructivist, Mary Martin as 'paradigms of the welfare state' (Sam Gathercole). Gillian Whiteley examined Hungarian-born Peter Peri's journey from Constructivism to a realist figurative style, while Margaret Garside traced the careers of three other emigrant sculptors in Britain. Arthur Daniel Koop shared the fruits of his research into the religious sculpture of Gerhard Marz. Angela Lammert spoke on the memorial for the women concentration camp at Ravensbrück, and Philip Ursprung on the Swiss sculptor Max Bill, and the connection between his native popularity and the 'aesthetic' ennoblement of the abstract nature of money performed by his sculptures.

The conference succeeded in problematising the binary division suggested by the theme of figuration/abstraction with speakers suggesting some intermediate concepts and compromise terms, such as 'moderate modern art', 'eastern abstraction' and the 'conservative modernism of the 1950s'. The boundary between the two 'modes', 'style' or 'genres' began to appear less clear-cut, and the representational or non-representational nature of a given work increasingly a matter of individual perception. The point was well made that abstract sculpture can also be political, despite claims made for its formal independence both in the modernist West, and in works created in a semi- or 'moderately' abstract mode in post-Stalinist Eastern Europe. There was also agreement on the importance of popular reception (and taste) in deciding the meaning of monuments and a wish expressed for the chance to expand the discussion to consider Italian and French public sculpture in more depth.

Reuben Fowkes, PhD student, Essex University.

New Appointment

Henry Moore Institute

On 10 January 2000, Matthew Withey joined us as Assistant Curator (Collections), responsible for the care of the permanent collection of sculpture held jointly by the Henry Moore Institute and Leeds City Art Gallery. Until recently, Matthew worked for two and half years in the Registrar's Department of the National Galleries of Scotland. Before then, he worked as a Research Assistant for the Glasgow School of Art, compiling an inventory of that city's outdoor sculpture for the Public Monuments and Sculpture Association. Matthew is currently enrolled part-time at the University of St. Andrews, studying towards a PhD in architectural history. His dissertation is titled 'Glasgow's Improvement Scheme, 1866-1910' and includes a large section on the sculpture used to adorn several of the buildings in this scheme.

Symposium Inside the Round: sculpture, space and the spiral

Saturday 1 April 2000
10a.m. - 6p.m., Henry Moore Institute

This symposium takes up the question of the circle or circumscribed encounter and, returning to an earlier formulation of the spiraled mode of viewing, considers the ways in which the spiral construction has been appropriated in a wide range of associations (in mythology, bearing a significant range of physics, cosmology), the spiral will be seen as a form much revisited and reconfigured over the past century. Through six case studies, psychoanalytical, phenomenological and historical approaches will inform the reading of works and their narratives over the period 1899 to 1970. One central concern of these papers will be the idea of the spiral as an experienced space (whether the encounters with and inside the work were real or metaphorical, actual or miniature) and in turn the ramifications of the journey and views that were afforded.

Speakers are: Dr **Claudia Mitchell** (University of Leeds) *Rodin's Tower: Marker for the New Century*; Professor **John Milner** (University of Newcastle) *Inside Tatlin's Tower: space, time and the city*; **Marie-Joelle Tabart** (Curator, L'Atelier Brancusi) *Brancusi's work and studio as whorled shell*; Dr **Michael White** (University of York) *Unfertigkeit and Unermensch: Spatial narratives in Johannes Baader's 'Plastic-Dada-Dio-Drama' (1919)*; **John Gibson** (Courtauld Institute) *Univers intimus: make-believe and memory in Jean Dubuffet's Tour aux Figures (1967)* and the *Demoiselles of Elerine-Martin*; and Dr **Tim Martin** (University of Reading) *Smithson on Spiral Jetty: De/territorialisation in time and space*. Admission fee is £10, £5 concessions. Advanced booking is required. Contact Liz Aston, tel. 0113 246 7467, fax. 0113 248 1481, e-mail: liz@henry-moore.ac.uk

The Objects of Sculpture Lectures

Rupert Beckett, Centre Theatre, University of Leeds

The MA in Sculpture Studies within the Department of Fine Art, University of Leeds is organising its annual series of public lectures for 2000, which will take place on Mondays at 7p.m. Everyone is welcome to attend and admission is free. The first talk entitled *Me Me Me Me Me* will be given by the current Gregory Fellow in Sculpture, Craig Wood, on 14 February. Other speakers will be:

- 21 February
Jim Moyes, *The Art of Moving Art*
- 28 February
Susanna Heron, *Skills from Sculpture*
- 13 March
Sandra Percival (Public Art Development Trust)
- 20 March
Axel Lapp, *Commemorabilia - Monuments and the Collective Memory*

Further information from the Department of Fine Art, tel. 0113 233 5260.

Wednesday Evening Talks Four Views Around Belvedere

6.30p.m., Henry Moore Institute

A series of four Wednesday Evening Talks will take place in the seminar room through March to accompany both the Etienne-Martin drawings and in particular 'Belvedere', an exhibition of contemporary art which is concerned with the circular and repetitive representation of spatial experiences in and around the real and imagined house.

Wednesday 1 March: **Rachel Withers** (writer and critic) *The House Trap: insides without outsides in 'Belvedere'*

Wednesday 8 March: **Professor Peter Bryant** (Oxford University) *The Child's Conception of Space*

Wednesday 15 March: **Professor Maurice Owen** (Southampton Institute) *Dissolution and Becoming: de Chirico, Pompeii and interior space*

Wednesday 22 March: **Professor Ian Christie** (Birbeck College) *Home and the World: some instances of affective space in film*

All are welcome to these events though seating is limited.

Who's Who? The History of Classical Art in the 20th Century

Friday 26 May 2000, Courtauld Institute of Art

This one-day conference will bring together six key figures whose work formulated a historiography of classical art for the twentieth century - Alois Riegl (1858-1905), Eugénie Strong (1860-1943), Sir John Beazley (1885-1970), Bernard Ashmole (1894-1988), Ranuccio Bianchi Bandinelli (1900-1975) and Sir Ernst Gombrich (1909-). Our conference will investigate how their 'modern' histories of classical art affected its reception and reputation within the international academic community. It will consider how their methodologies were shaped by the social and academic contexts in which they lived. We will also explore how far their legacies have shaped the later study of classical art history; for example, in the privileging of Greece over Rome, and sculpture and vase painting over architecture. The Courtauld Institute is one of the few art history institutions to offer undergraduate courses on classical art. We hope to bring together an audience from the disciplines of classics, art history and archaeology. Speakers are: **Dr Marcello Barbanera** (La Sapienza, University of Rome), **Dr Mary Beard** (Newham College, Cambridge), **Dr Jas Elsner** (Corpus Christi College, Oxford), **Professor Anthony Snodgrass** (Laurence Professor of Archaeology, Cambridge), **Dr Nigel Spivey** (Emmanuel College, Cambridge) and **Professor Geoffrey Waywell** (King's College, London). The conference fee is £10 (free to students). For further information please contact the conference organizers, Dr Sorcha Carey (sorca.carey@courtauld.ac.uk) and Dr Viccy Coltman (coltman@hotmail.com).

Johnathan Wood

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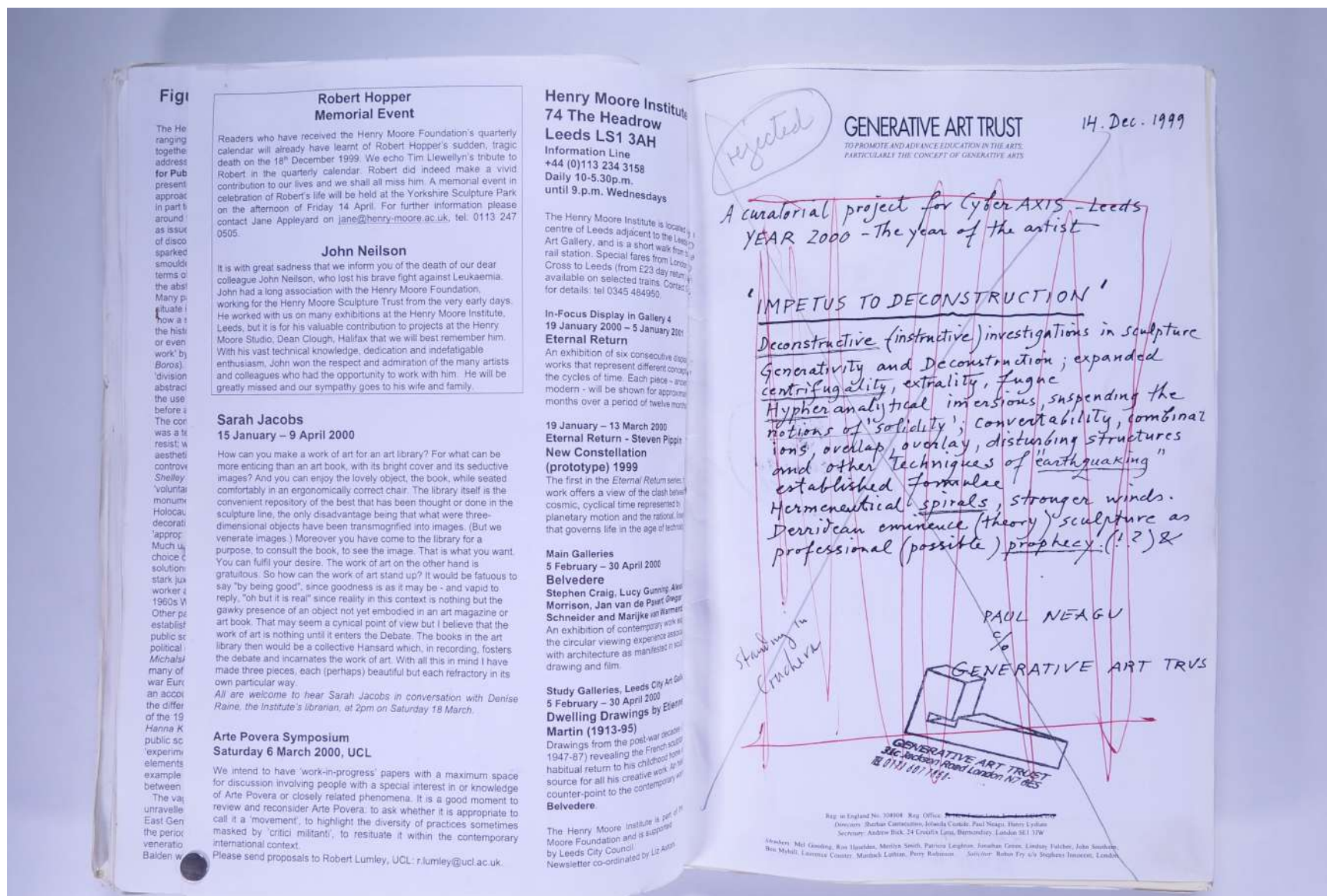
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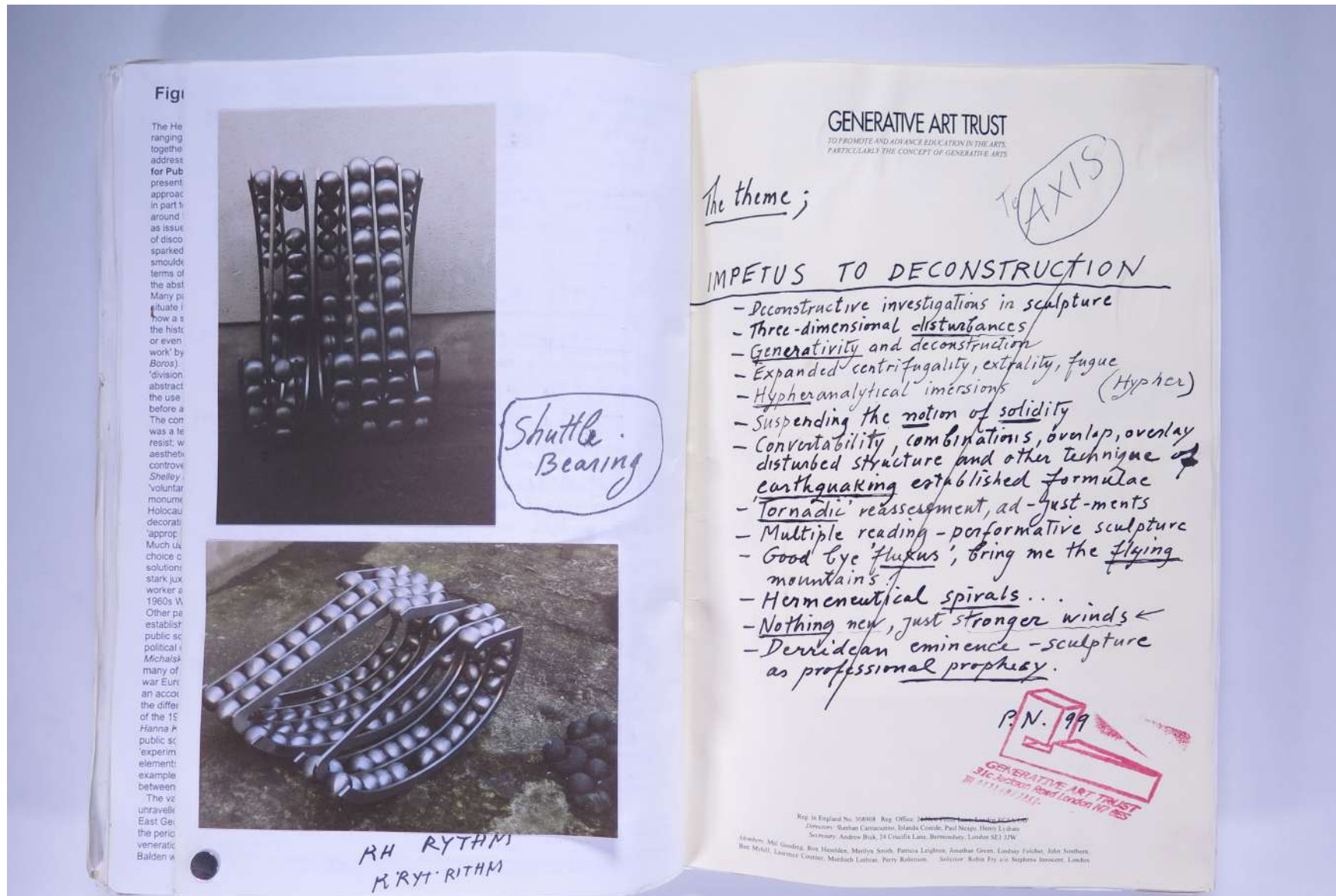
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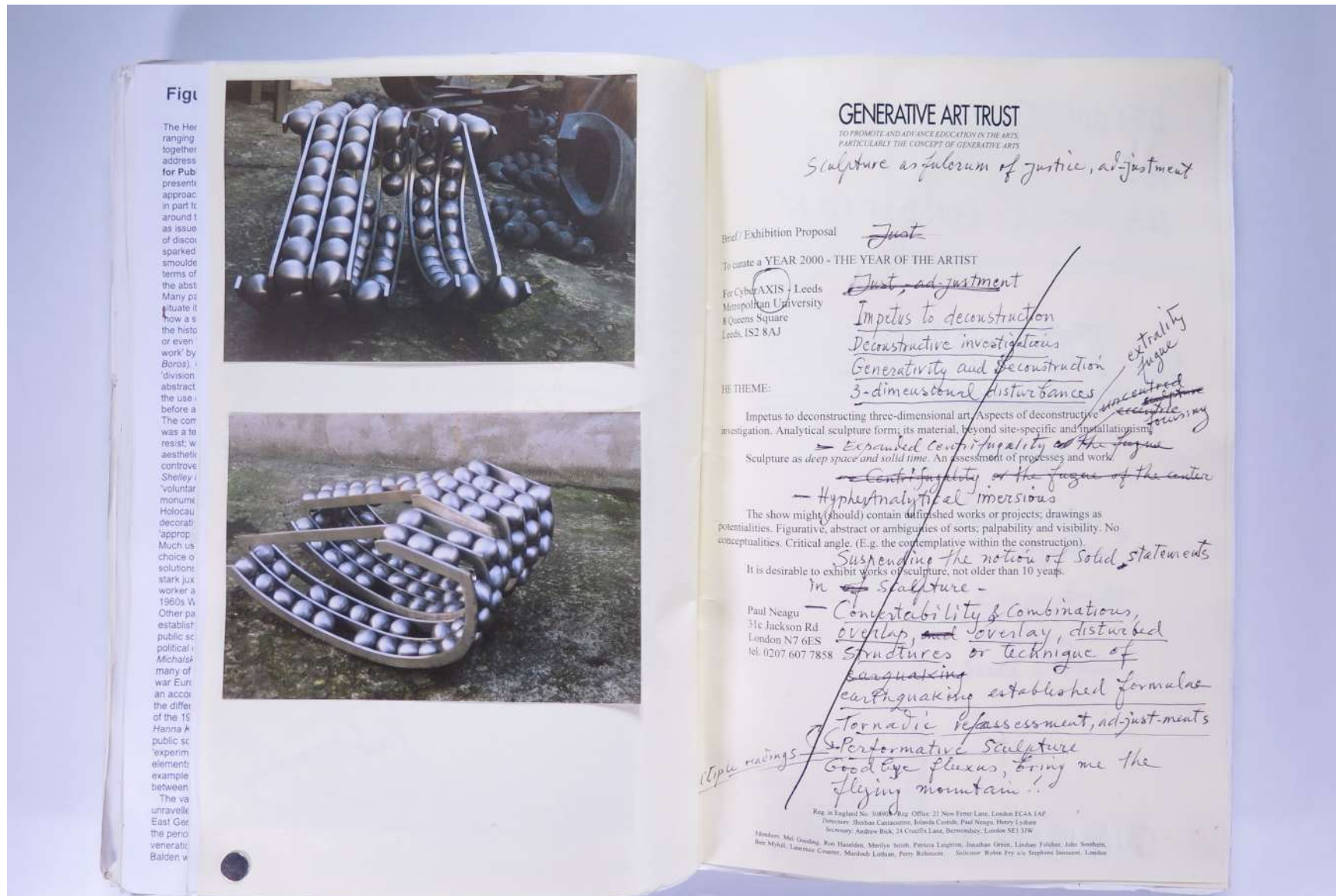
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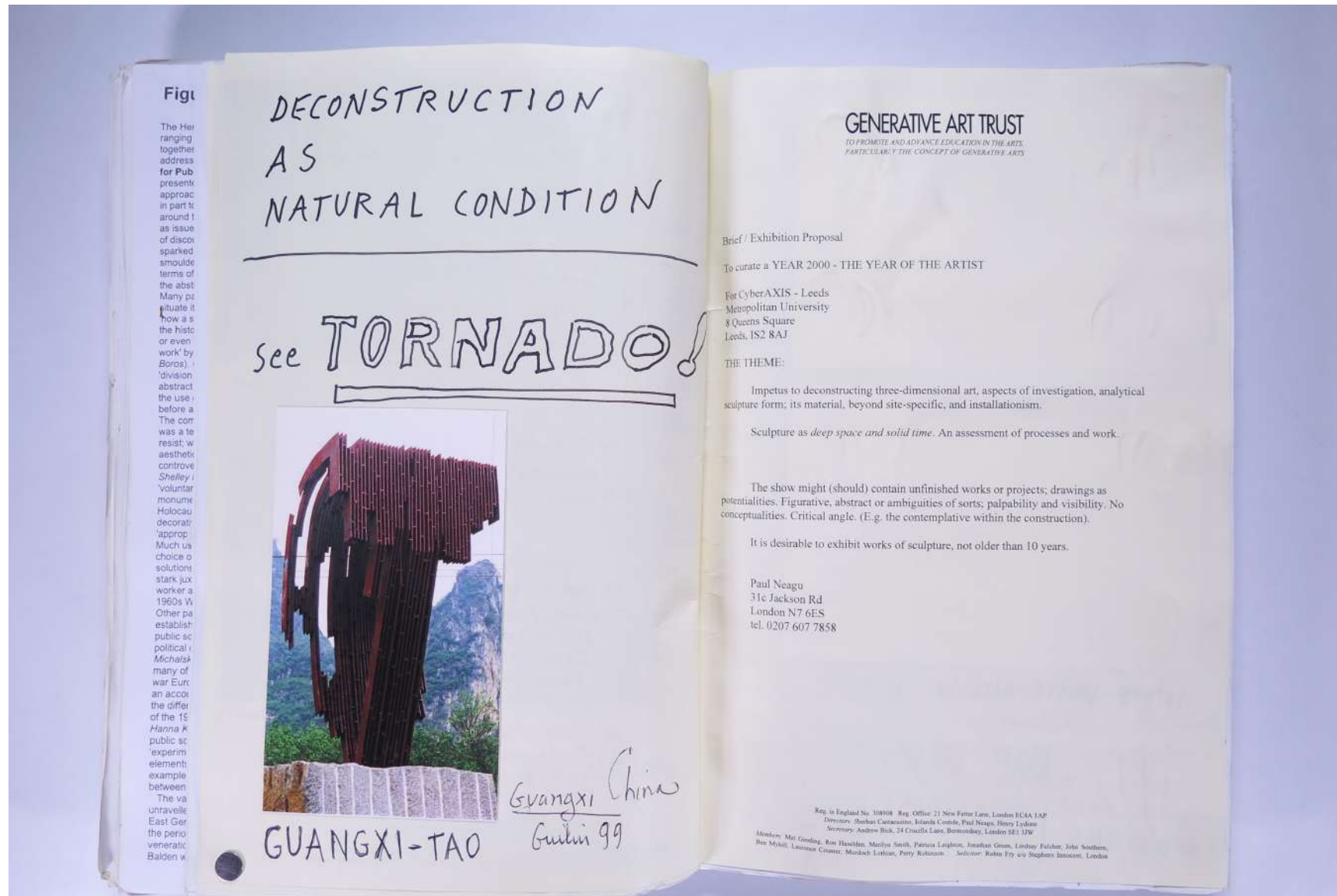
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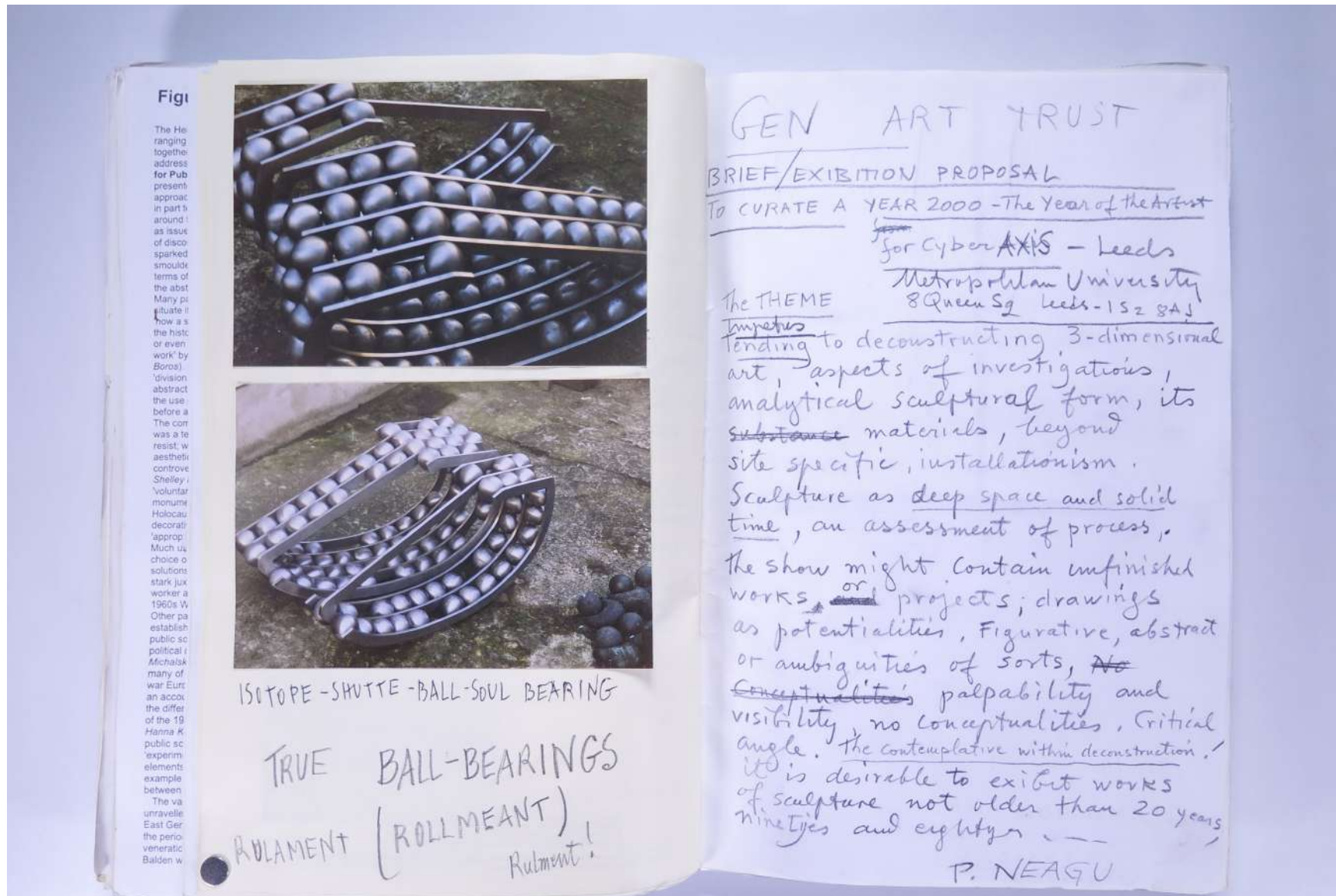
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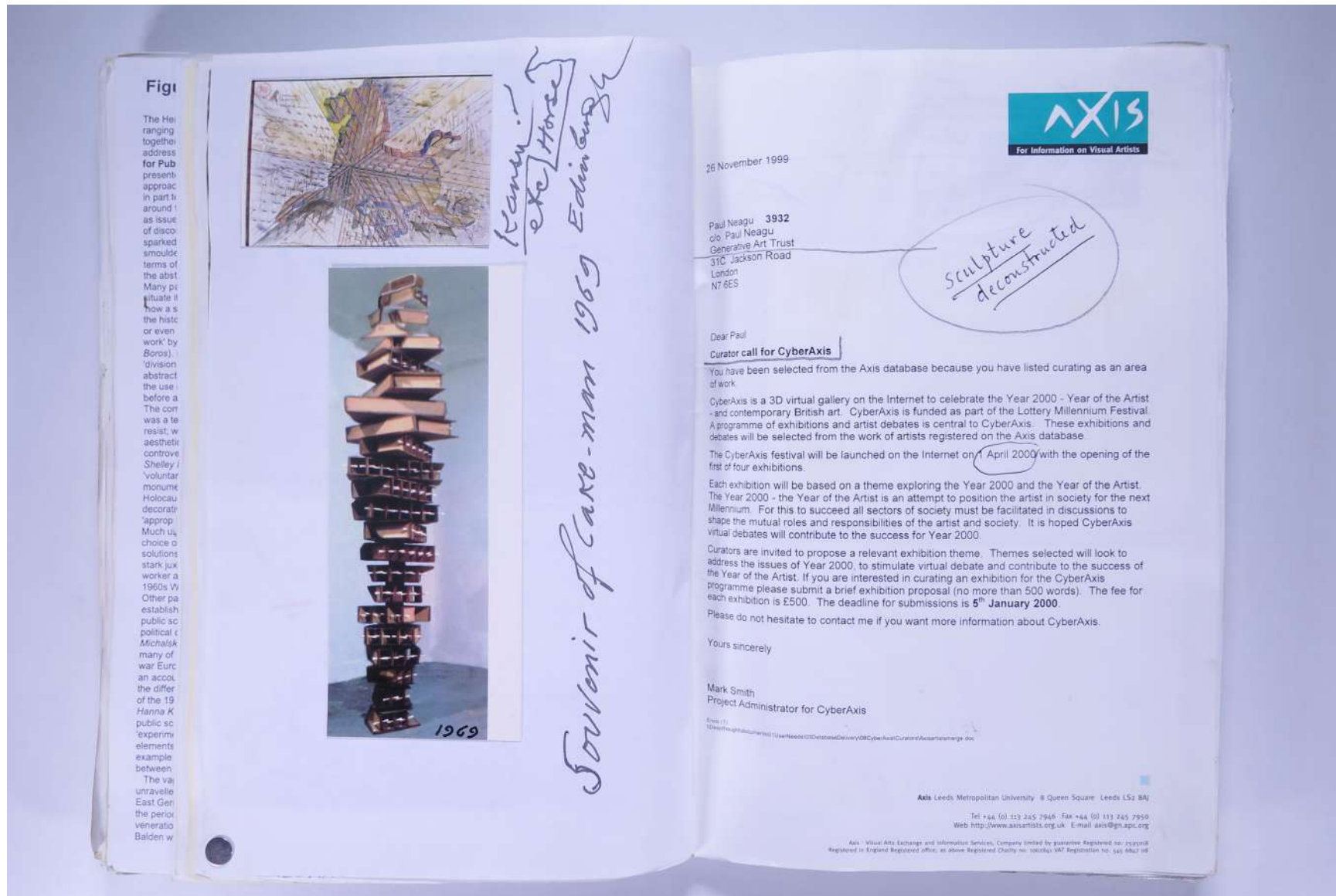
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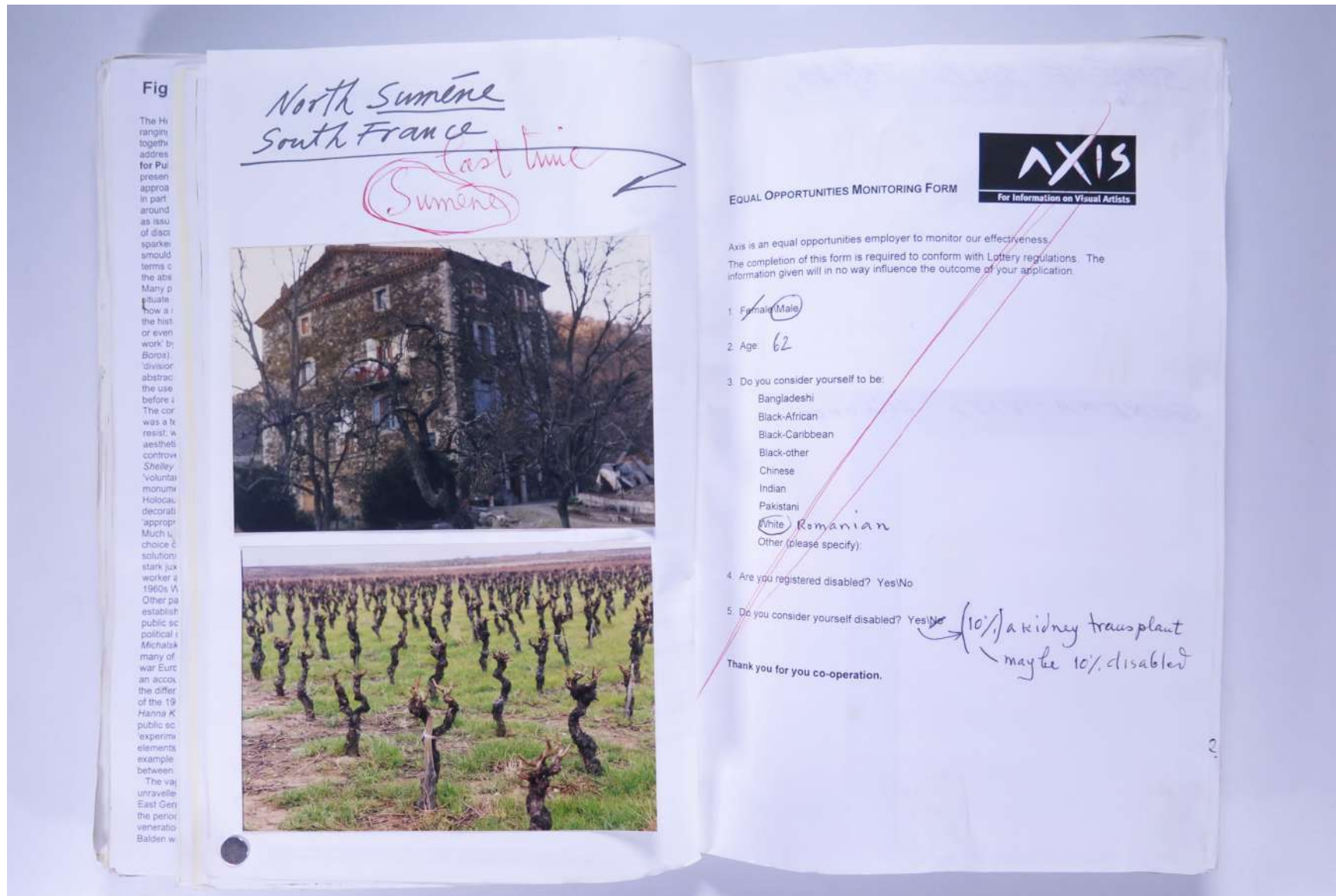
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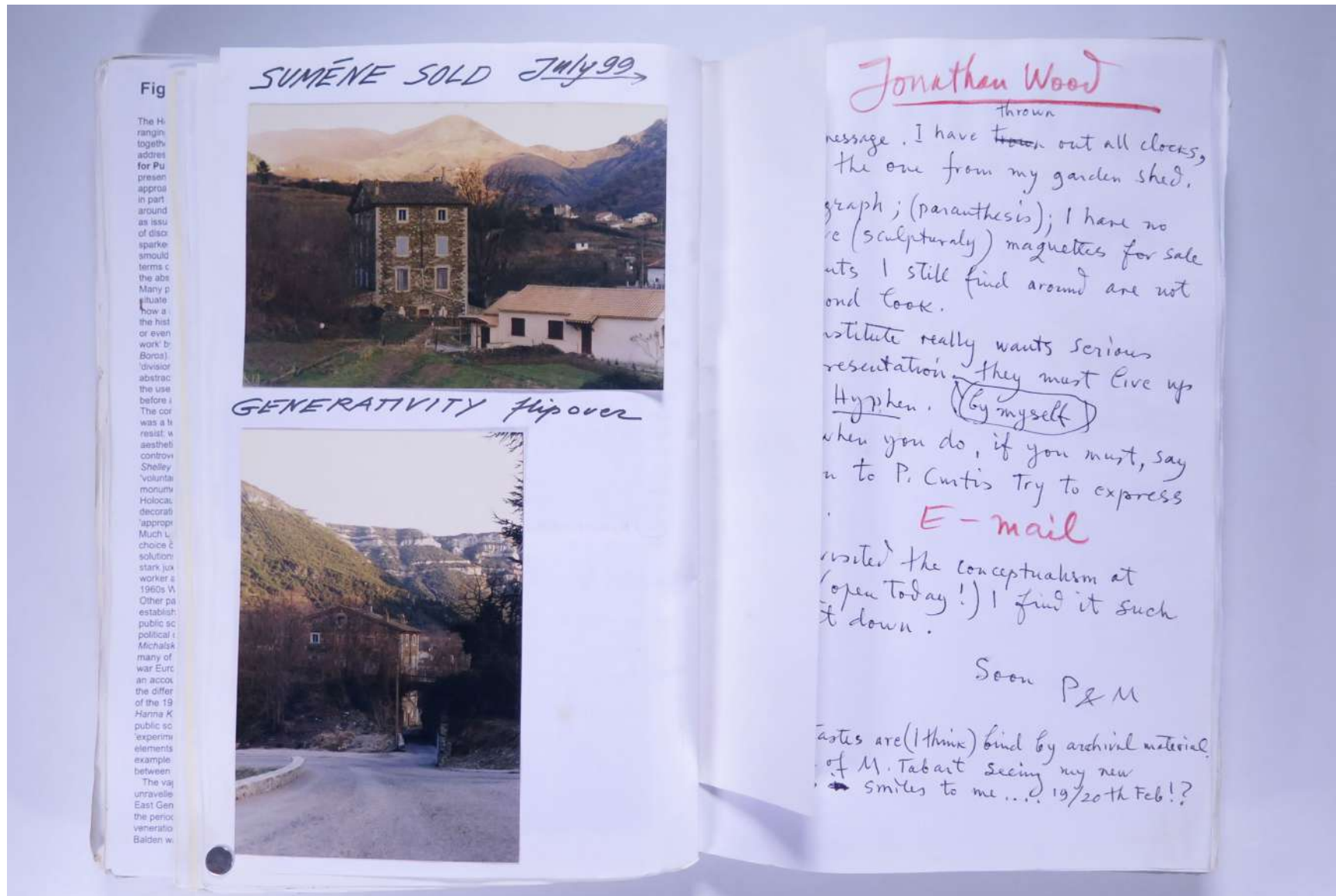
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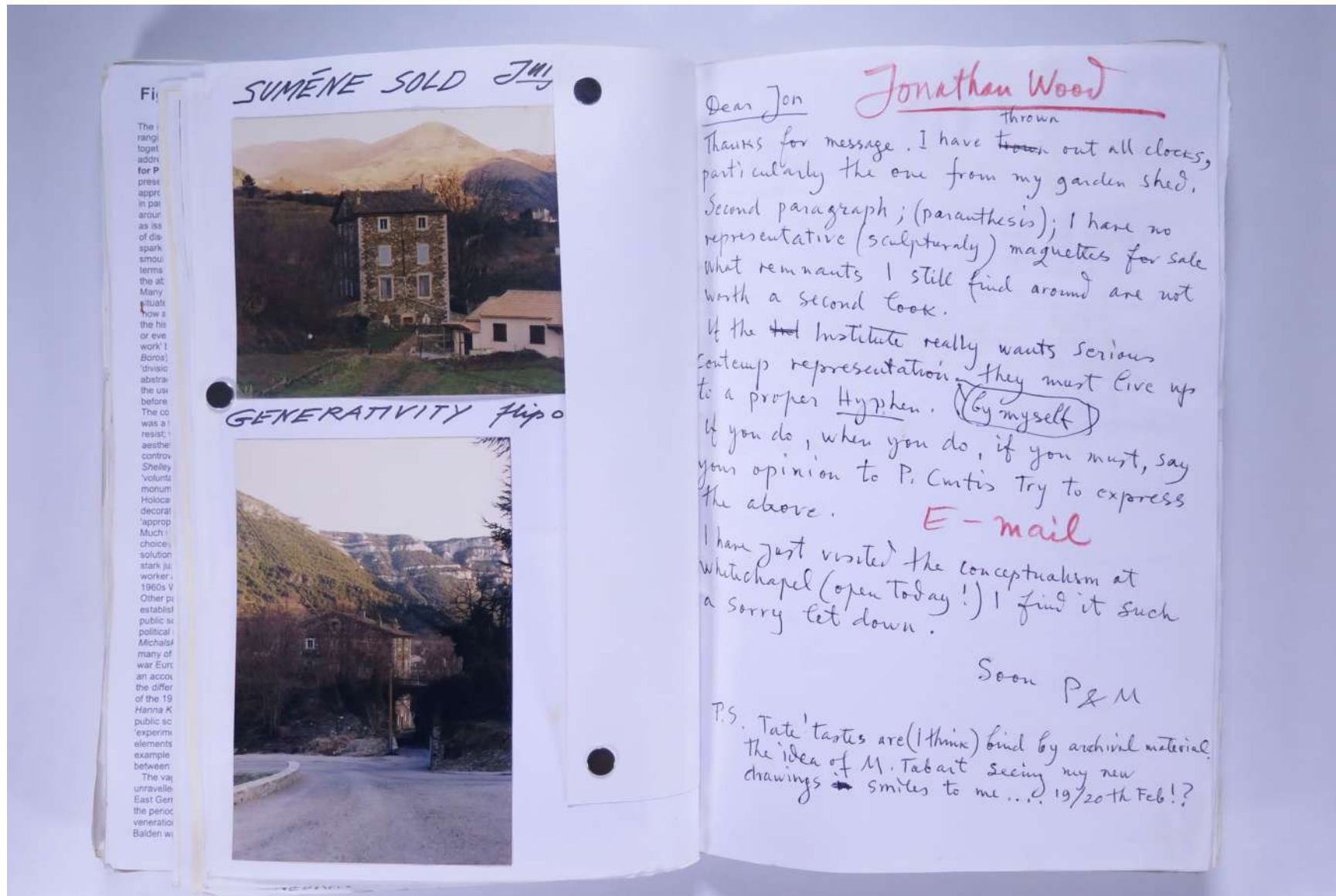
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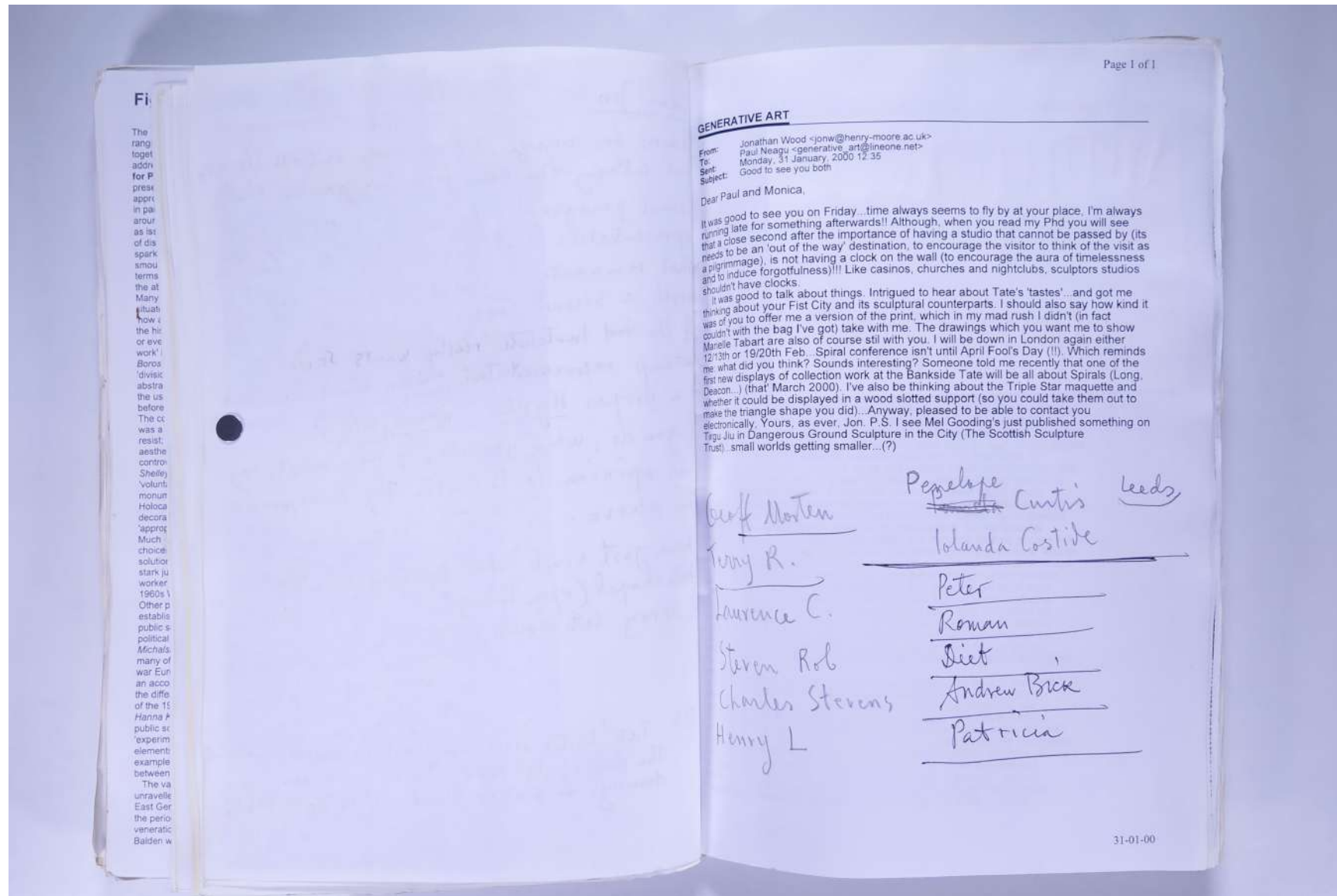
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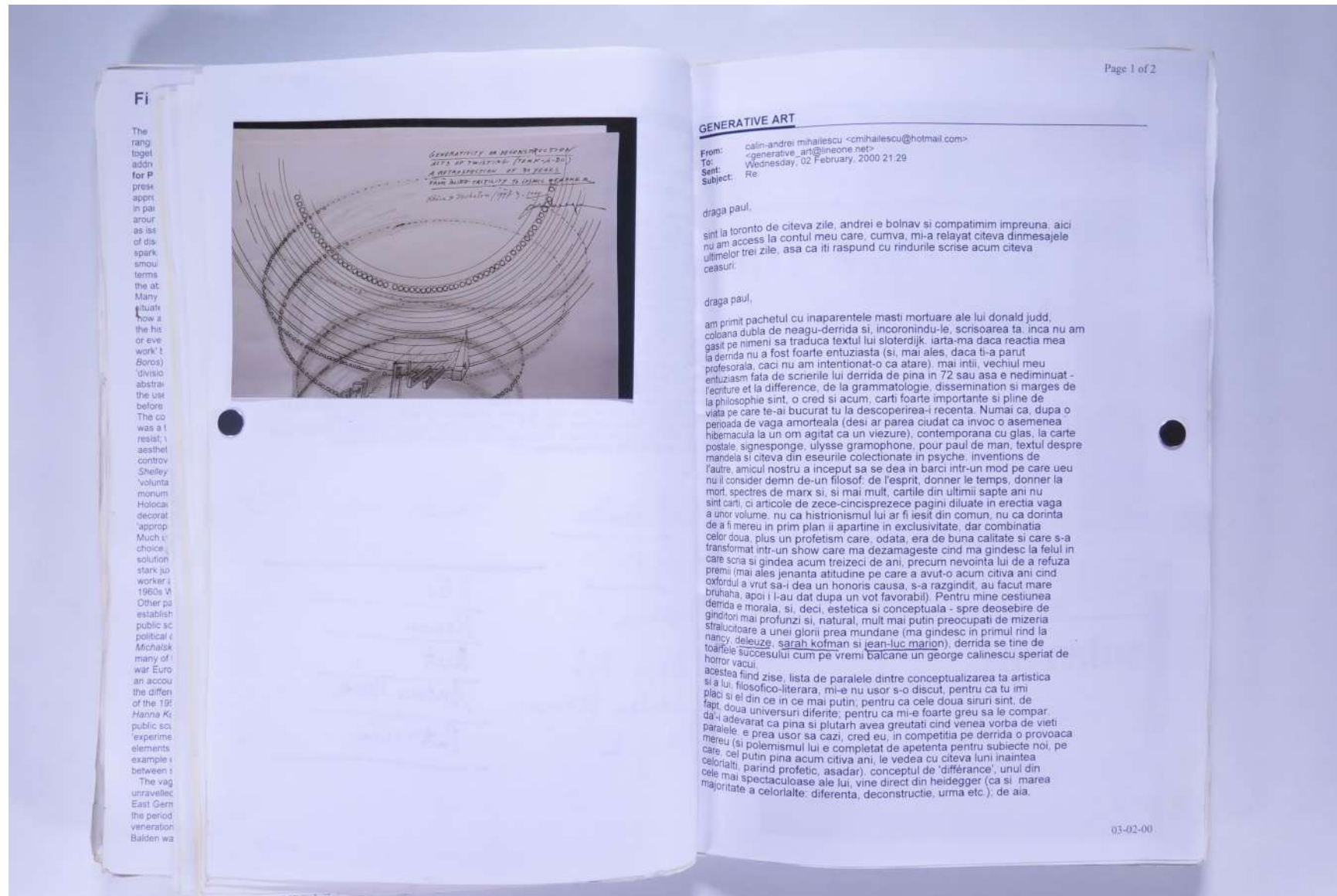
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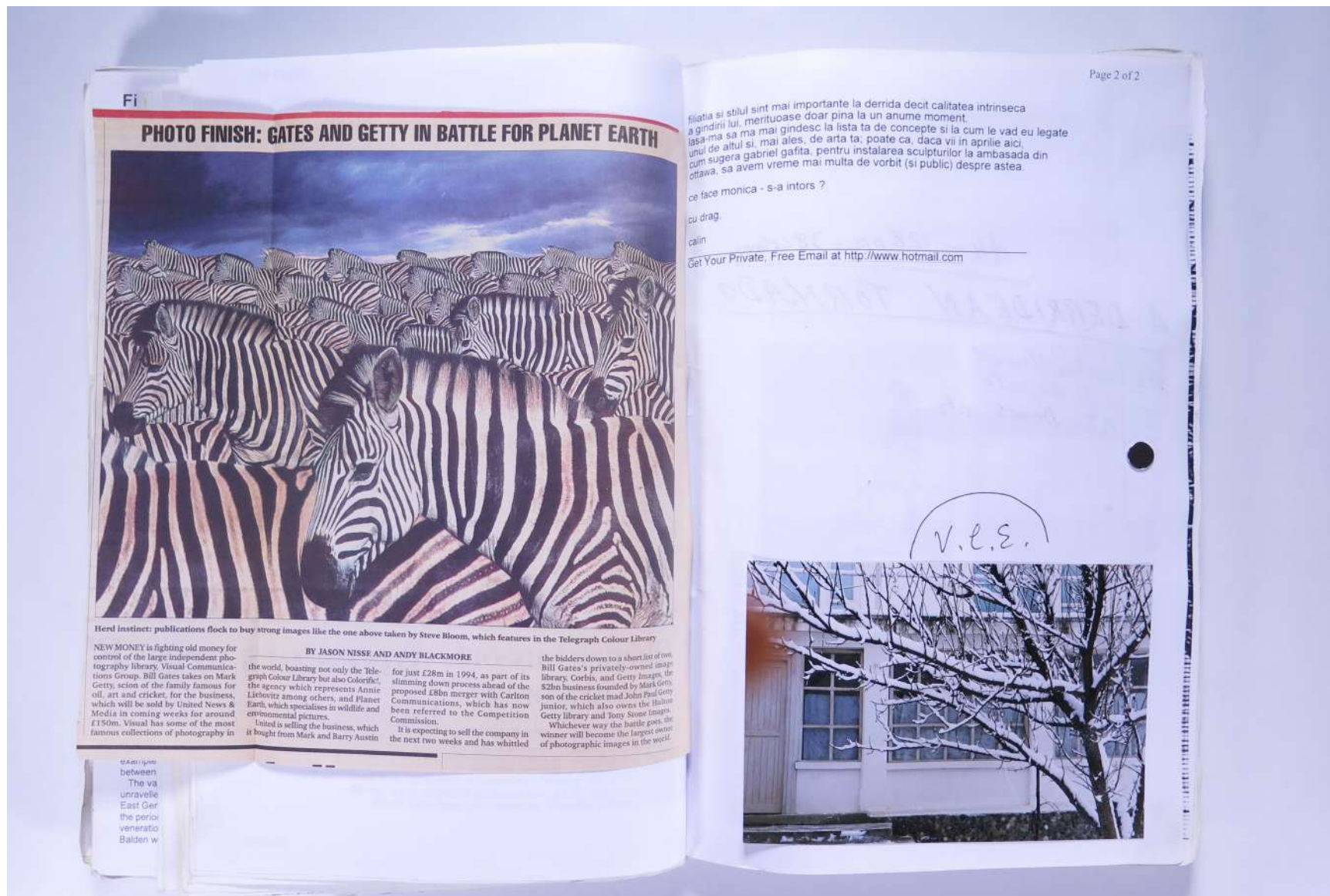
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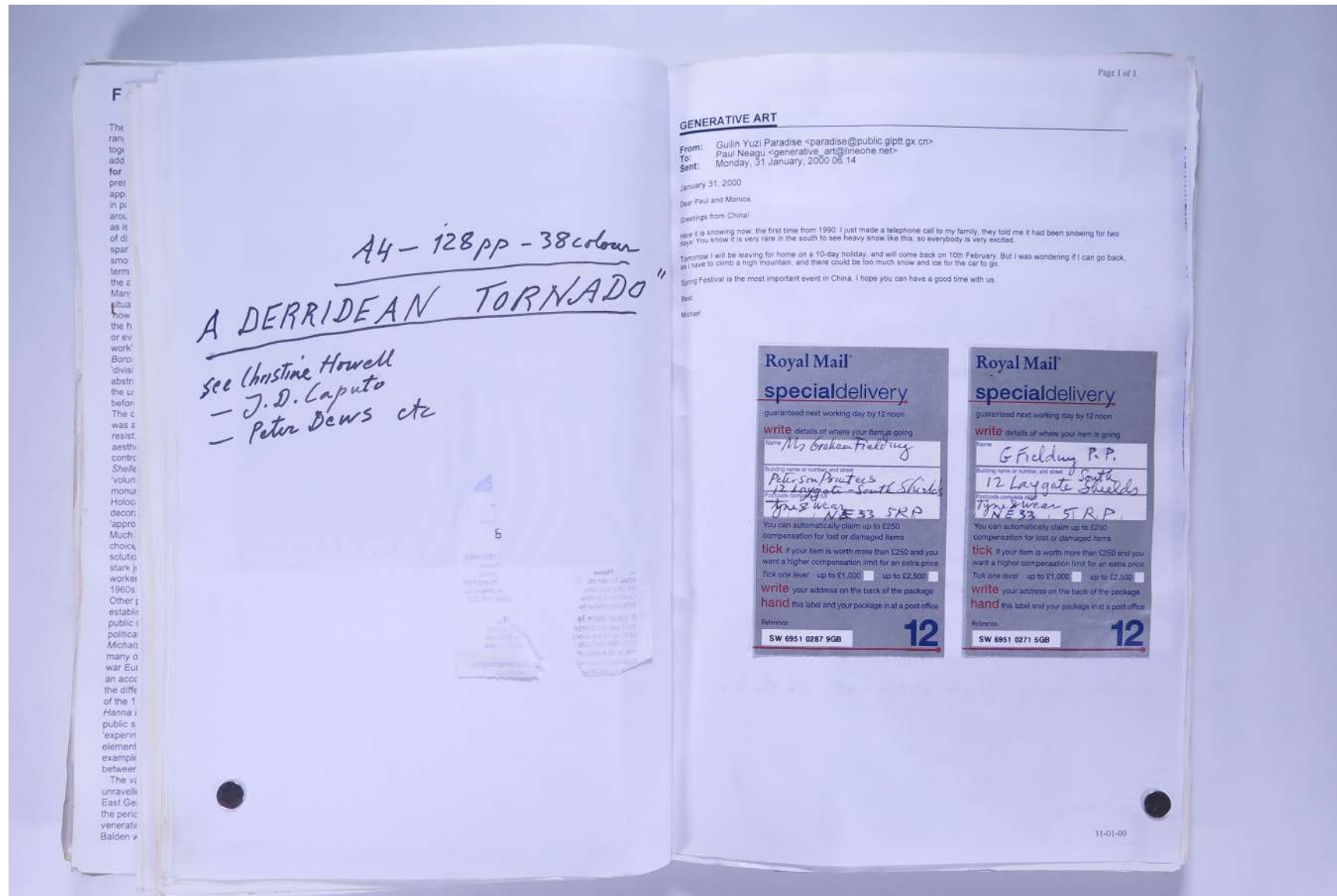
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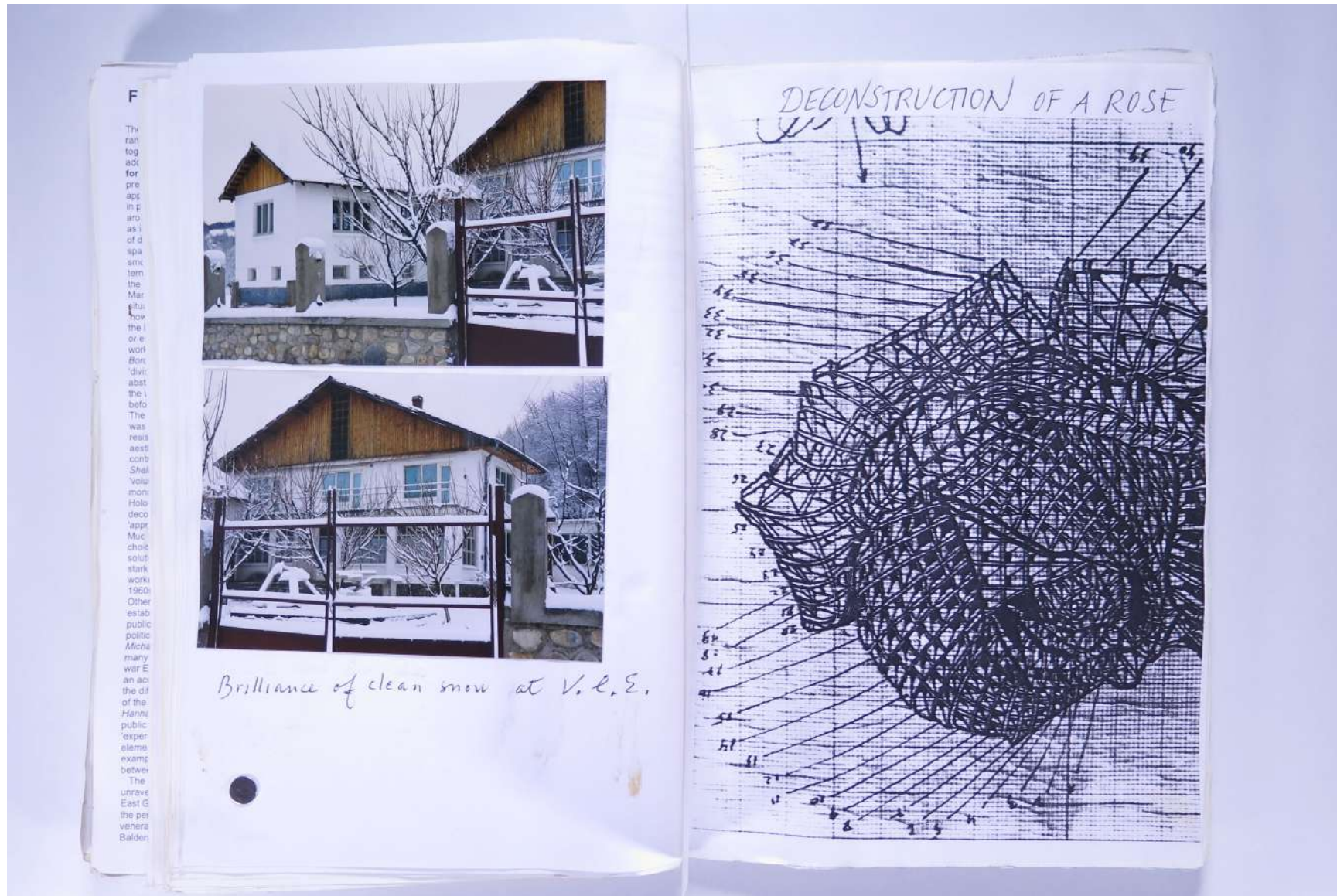
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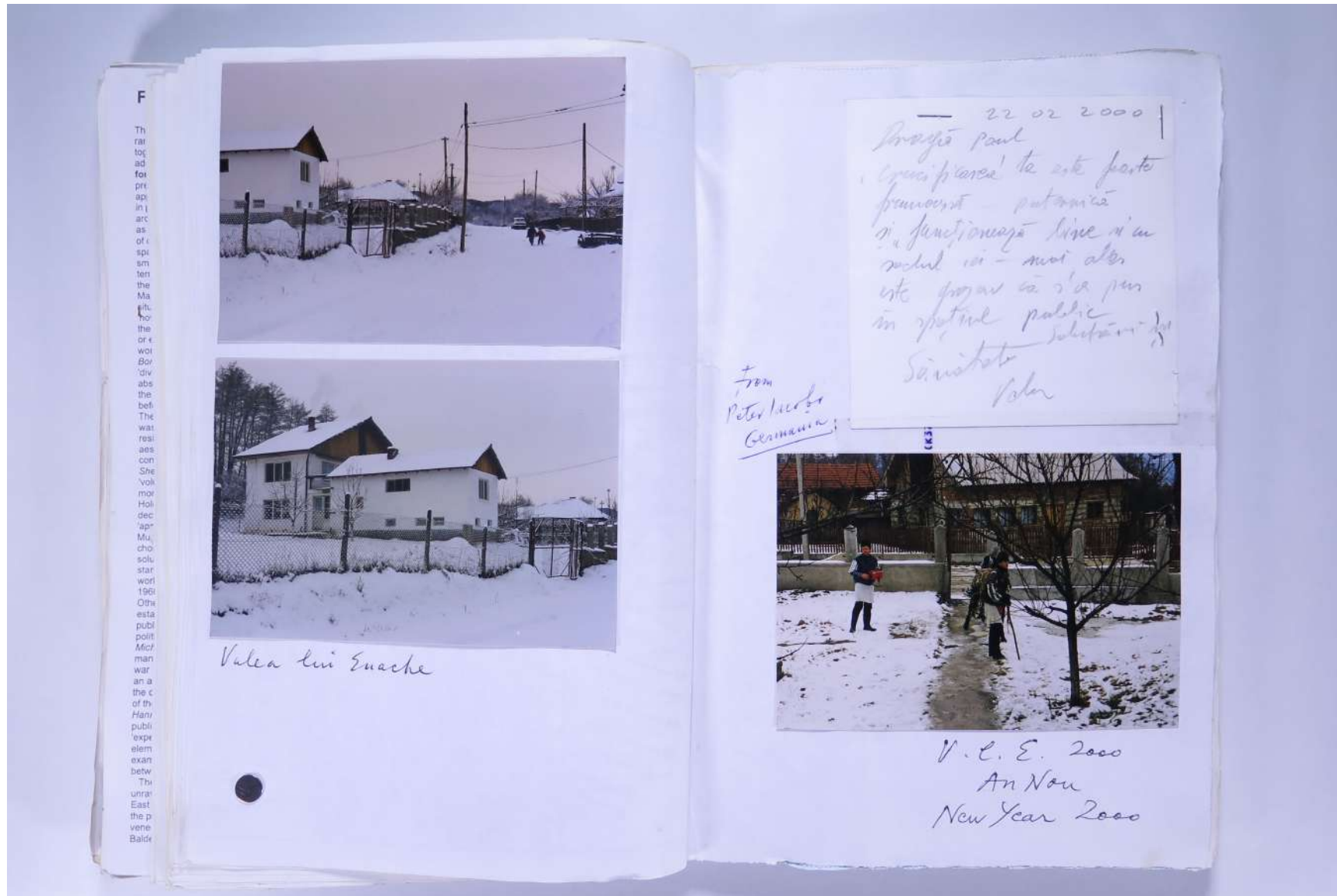
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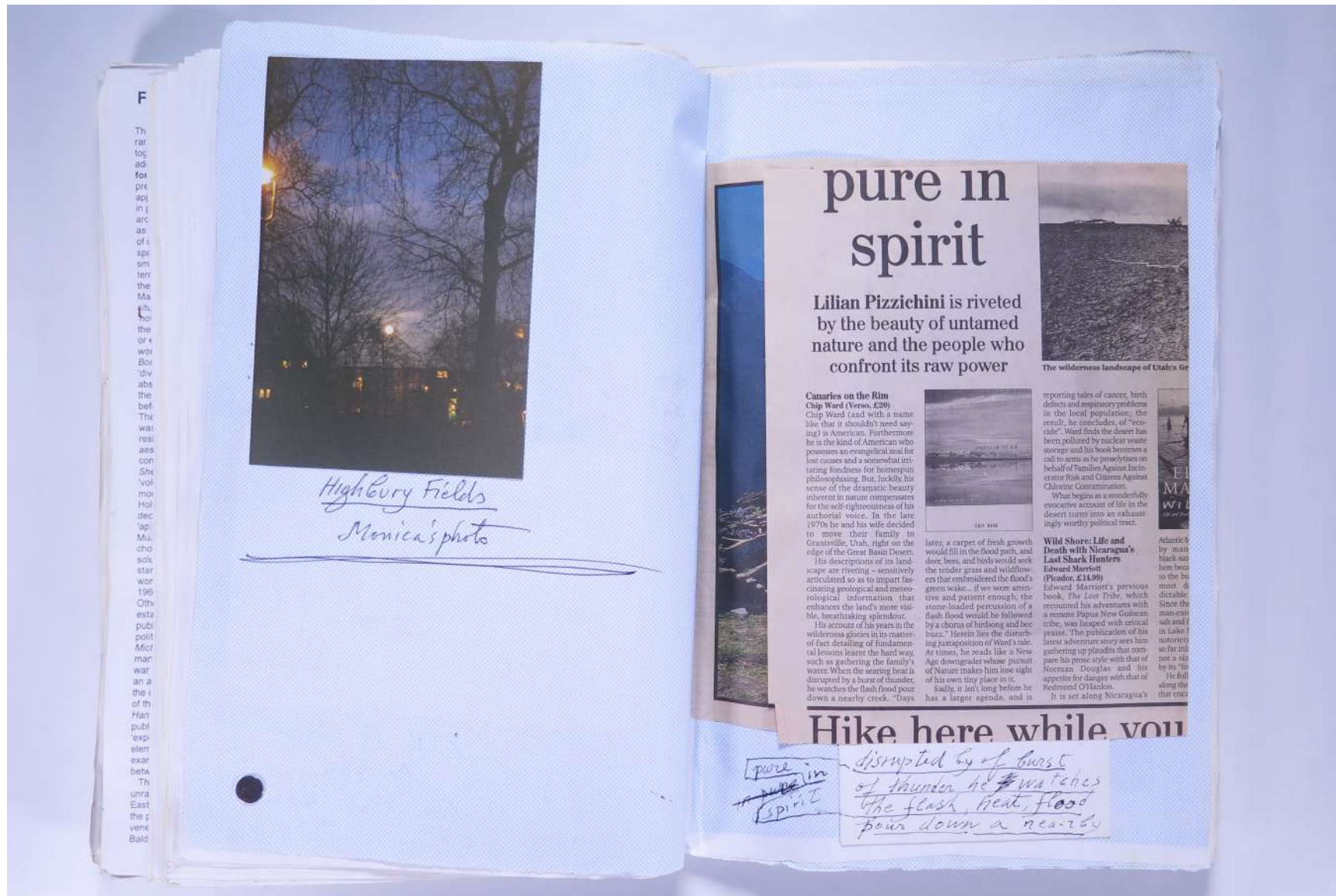


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pure in spirit

Lillian Pizzichini is riveted by the beauty of untamed nature and the people who confront its raw power



The wilderness landscape of Utah's Great Basin Desert is breathtaking in its splendour

Omaries on the Rim
Chip Ward (Verso, £29)
Chip Ward (and with a name like that it shouldn't need saying) is American. Furthermore he is the kind of American who possesses an evangelical zeal for lost causes and a somewhat irritating fondness for homospun philosophy. But, luckily, his sense of the dramatic beauty inherent in nature compensates for the self-righteousness of his authorial voice. In the late 1970s he and his wife decided to move their family to Grantsville, Utah, right on the edge of the Great Basin Desert.

His descriptions of its landscape are riveting - sensitively articulated so as to impart fascinating geological and meteorological information that enhances the land's more visible, breathtaking splendour. His account of his years in the wilderness glorifies in its matter-of-fact detailing of fundamental lessons learnt the hard way, such as gathering the family's water. When the searing heat is interrupted by a burst of thunder, he switches the flash flood gear down a nearby creek. "Days

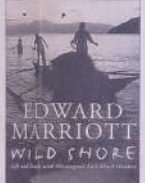


THE RIM

later, a carpet of fresh growth would fill in the flood path, and deer, bees, and birds would seek the tender grass and wildflowers that emboldened the flood's green wake... If we were attentive and patient enough, the stone-loaded percussion of a flash flood would be followed by a chorus of hissing and beebuzz." Herein lies the disturbing juxtaposition of Ward's tale. At times, he reads like a New Age downgrader whose pursuit of Nature makes him lose sight of his own tiny place in it. Sadly, it isn't long before he has a larger agenda, and it

supporting tales of cancer, birth defects and respiratory problems in the local population; the result, he concludes, of "ecocatastrophe". Ward finds the desert has been polluted by nuclear waste storage and his book becomes a call to arms as he proselytises on behalf of Families Against Nuclear Resor Risk and Citizens Against Chlorine Contamination.

Wild Shore: Life and Death with Nicaragua's Last Shark Hunters
Edward Marriott (Penguin, £14.99)
Edward Marriott's previous book, *The Last Tribe*, which recounted his adventures with a remote Papua New Guinean tribe, was lauded with critical praise. The publication of his latest adventure story sees him patting up plaudits that compare his prose style with that of Norman Douglas and his appetite for danger with that of Redmond O'Hanlon. It is set along Nicaragua's

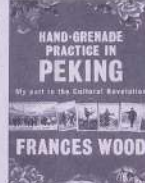


WILD SHORE

Atlantic Mosquito Coast, fringed by mangrove swamps and black sand beaches. Marriott is here because the region is home to the bull shark, feared as the most devastatingly unpredictable of all tropical sharks. Since the bull shark is the only man-eater able to adapt to both salt and freshwater, its presence in Lake Nicaragua ensures its notoriety. Indeed, it penetrates so far inland that Marriott finds not a single family unscathed by its "industrial-sized" jaws. He follows the creature's trail along the San Juan river, a route that manipulates the history of

Nicaragua. The river cuts through villages made up of a miscegenated brew: Mestizos (Nicaraguans of Spanish and Native American origin), Creoles and Caribs, as well as the descendants of British pirates. He undertakes his journey on the boats of drunken, old seadogs, who, he discovers, are as rapacious and ruthless as the shark itself. He details the serendipity of their trade - the rivalry and double-dealing - as they pursue the ever-dwindling fortune that shark fins can bring. He contrasts this with accounts of the 17th-century trade that was pined along the San Juan when it was a piratical waterway and, later, the young Horatio Nelson's campaign there.

Inevitably, Nicaragua's civil war makes an intrusion into the story. But the reader always comes face to face with the eternal fascination of the bull shark, and man's desire to exploit it. The resonances are such that Marriott succeeds in fashioning an extraordinary narrative that brings to life a little-known region and its oldest inhabitant.



FRANCES WOOD

Hand-Grenade Practice in Peking: My Part in the Cultural Revolution
Frances Wood (John Murray, £16.99)
I can't find it in me to laugh about China's Cultural Revolution, but perhaps that is because I was not there. If I had been taught history by mindless ideologues and seen my real teachers beaten to death for "revisionism", spent my winters bundling cabbages and been accused of betraying the people for knowing the words of a Ming dynasty love poem, perhaps I too would have laughed.

Frances Wood spent 1973 studying in China as part of a British Council exchange. And in 1975, even for foreign students, there was no escape from the Cultural Revolution: half of her "lessons" comprised "open door schooling", working in factories, planting rice seedlings and digging ditches to protest against nuclear attack. Wood's understated little book pokes mild fun at the eccentricities of the period, the Canadian students "who were almost all terribly serious Marxist-Leninists and would have loved to shovel dung" at the compulsory sport sessions which included the throwing of hand-grenades, at the "political study" meetings. Perhaps more gratingly, she also pokes fun at the daily sufferings of the Chinese: at the filthy latrines, the sexual oppression and the food rationing. The tone is similar to that adopted by many Chinese in talking about the horror of the period: detached, bemused and distant. To understand the period fully I begin to feel, it was necessary to have been there.

Grazia Varisco
"L'OFFICINA" 0410/20000
dal 11 dicembre 1999 al 30 gennaio 2000
Sabato 11 dicembre ore 18.30
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Istituto per la documentazione e diffusione delle arti
Via del Monte 2/1, 34131 Trieste - Tel. 040 639187
Fax 040 367801 - E-mail: sctommas@tin.it

Grazia Varisco, Lo Studio Tommaso, L'Officina e Trieste Contemporanea augurano a tutti un formidabile nuovo Millennio.

STAMPARE

Hike here while you can DEALS OF THE WEEK: CRUISES

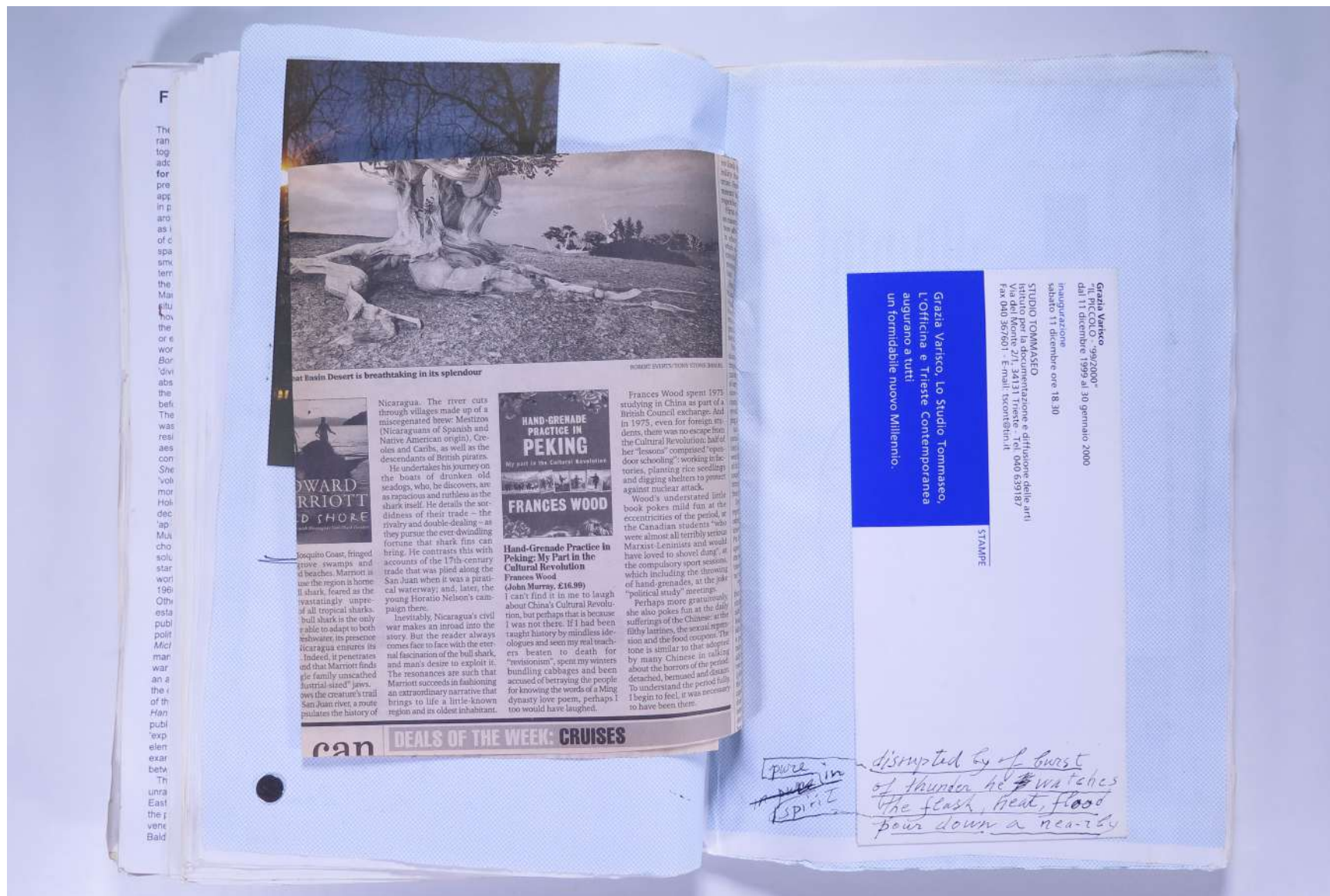
pure in spirit
disrupted by a burst of thunder he watches the flash, heat, flood pour down a nearby

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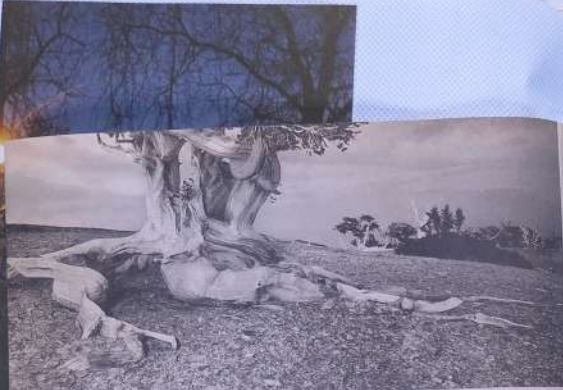
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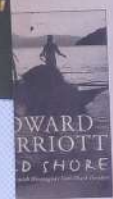


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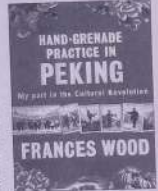
at Basin Desert is breathtaking in its splendour



OWARD MARRIOTT D SHORE

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Grazia Varisco - "99/2000"
"LE PICCOLO" - 1999 al 30 gennaio 2000
Dall'11 dicembre 1999 al 30 gennaio 2000
inaugurazione
sabato 11 dicembre ore 18.30

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STAMPE

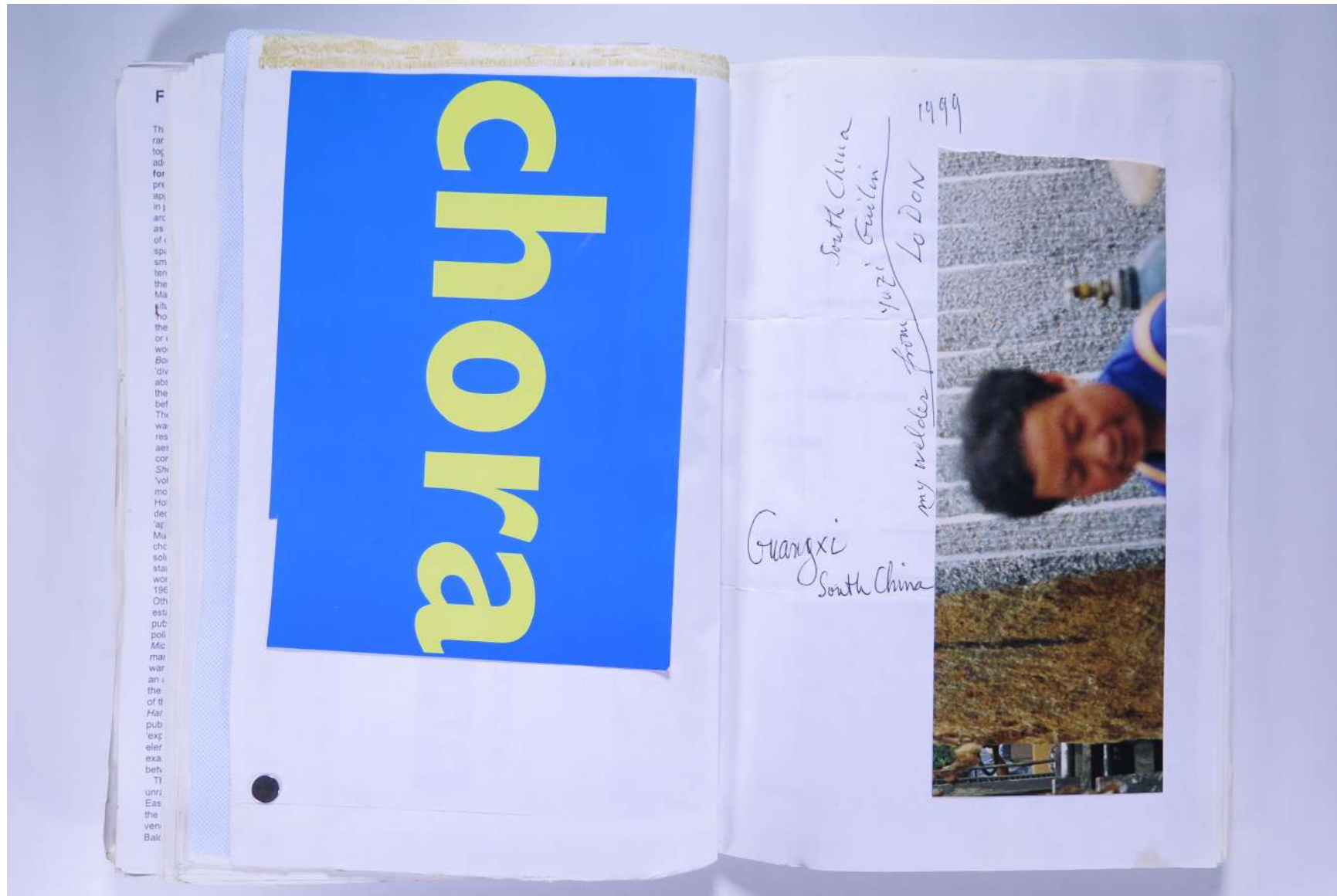
pure in
pure in
L'ipirit
disrupted by a burst
of thunder he watches
the flash, heat, flood
pour down a nearby

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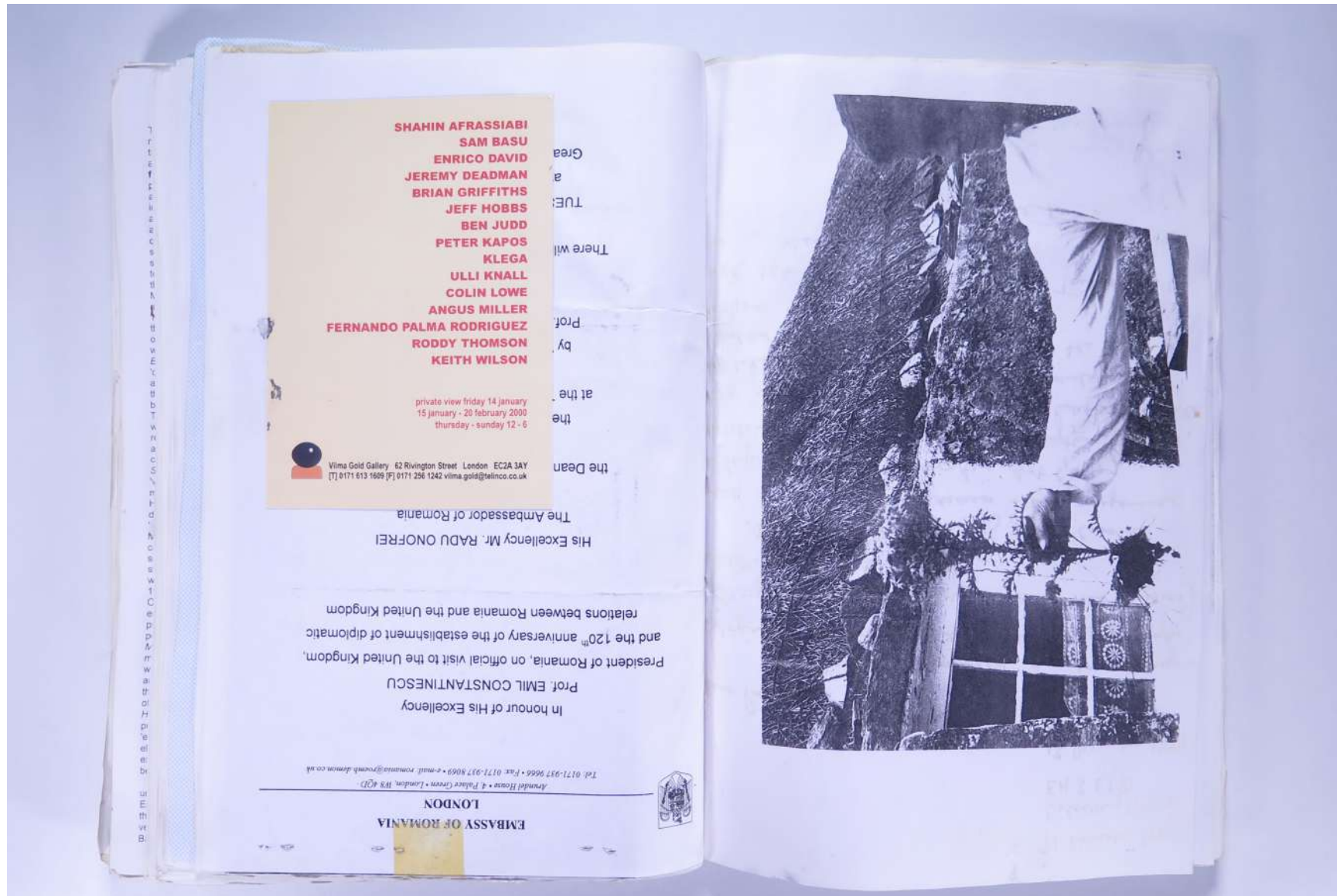
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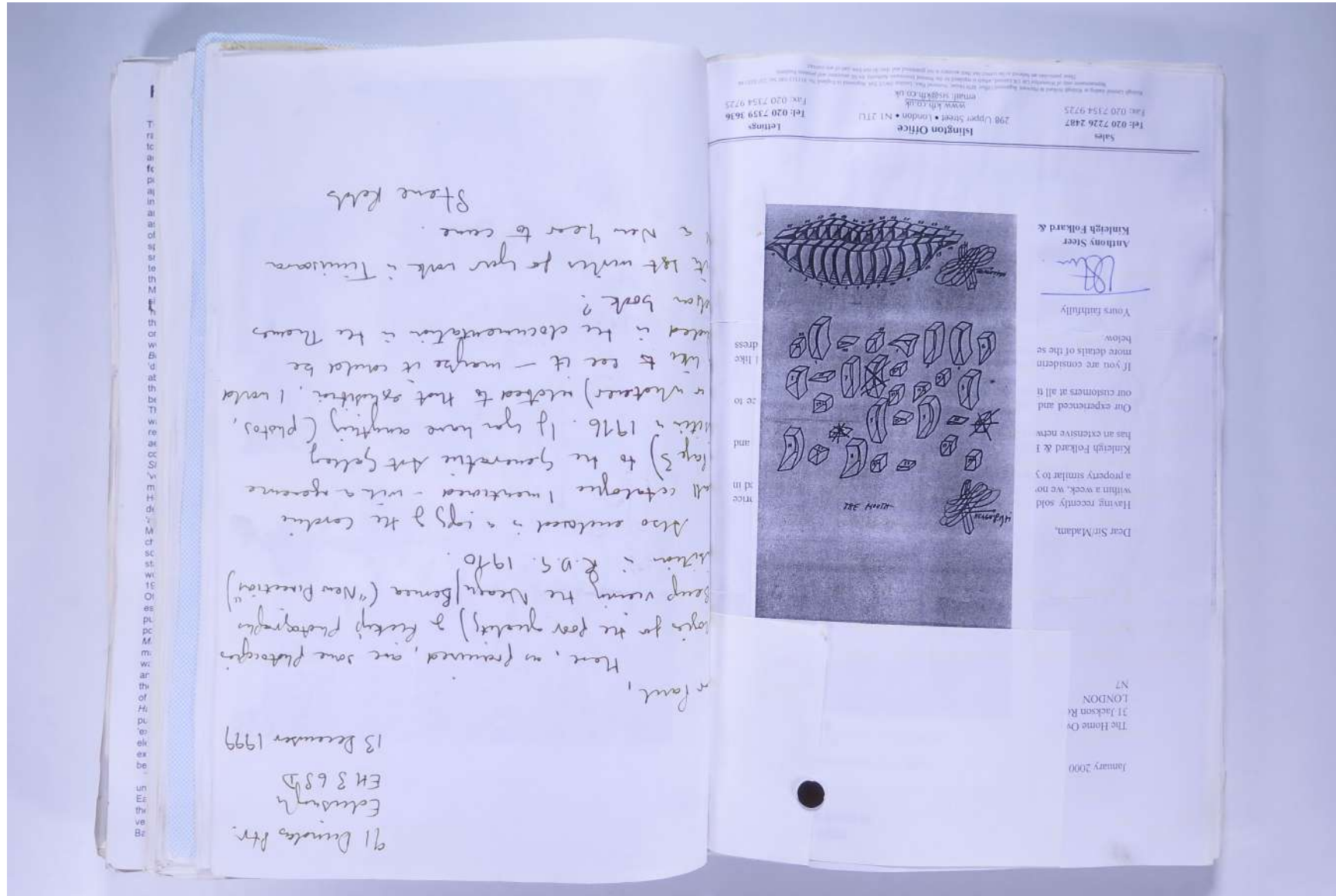
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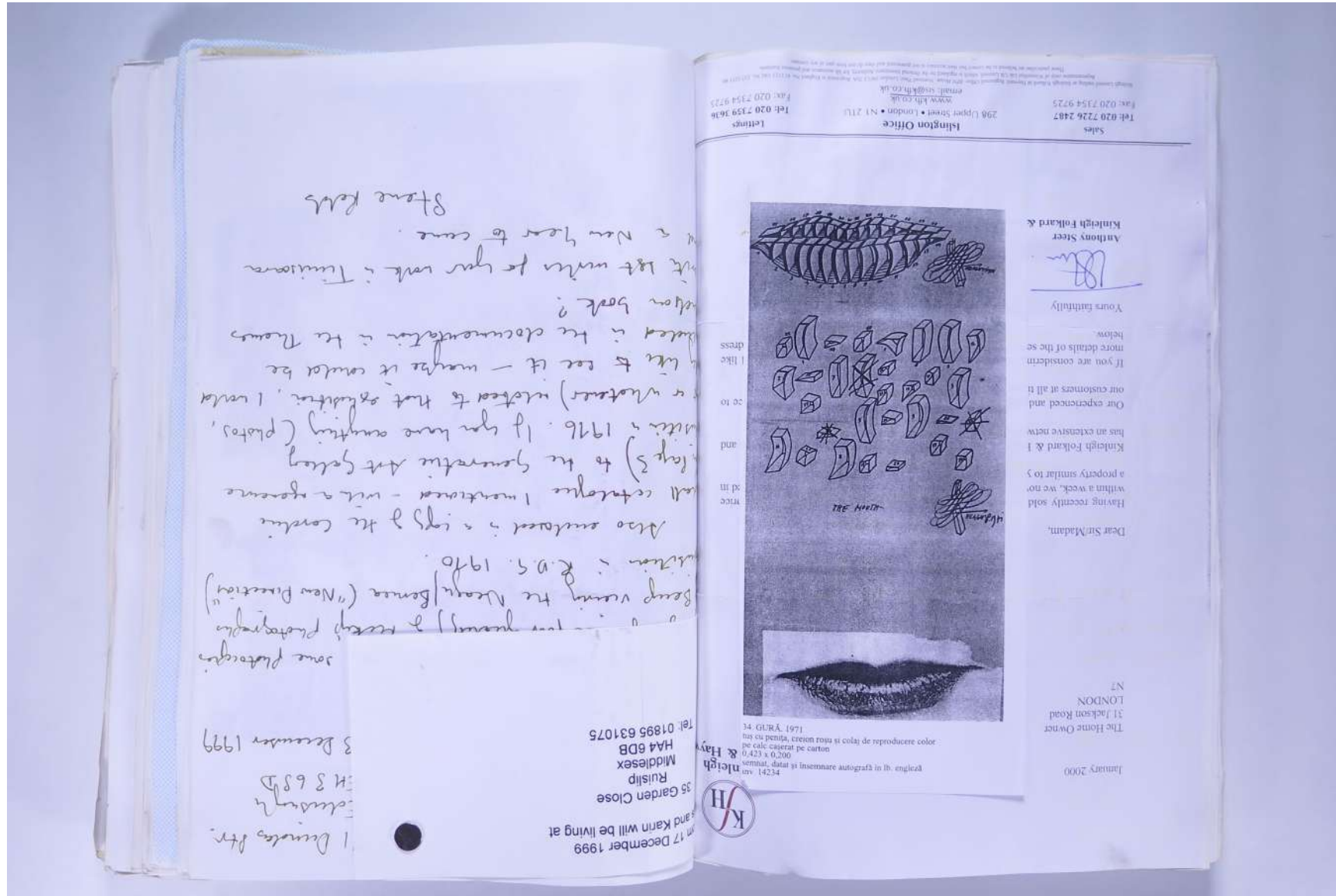
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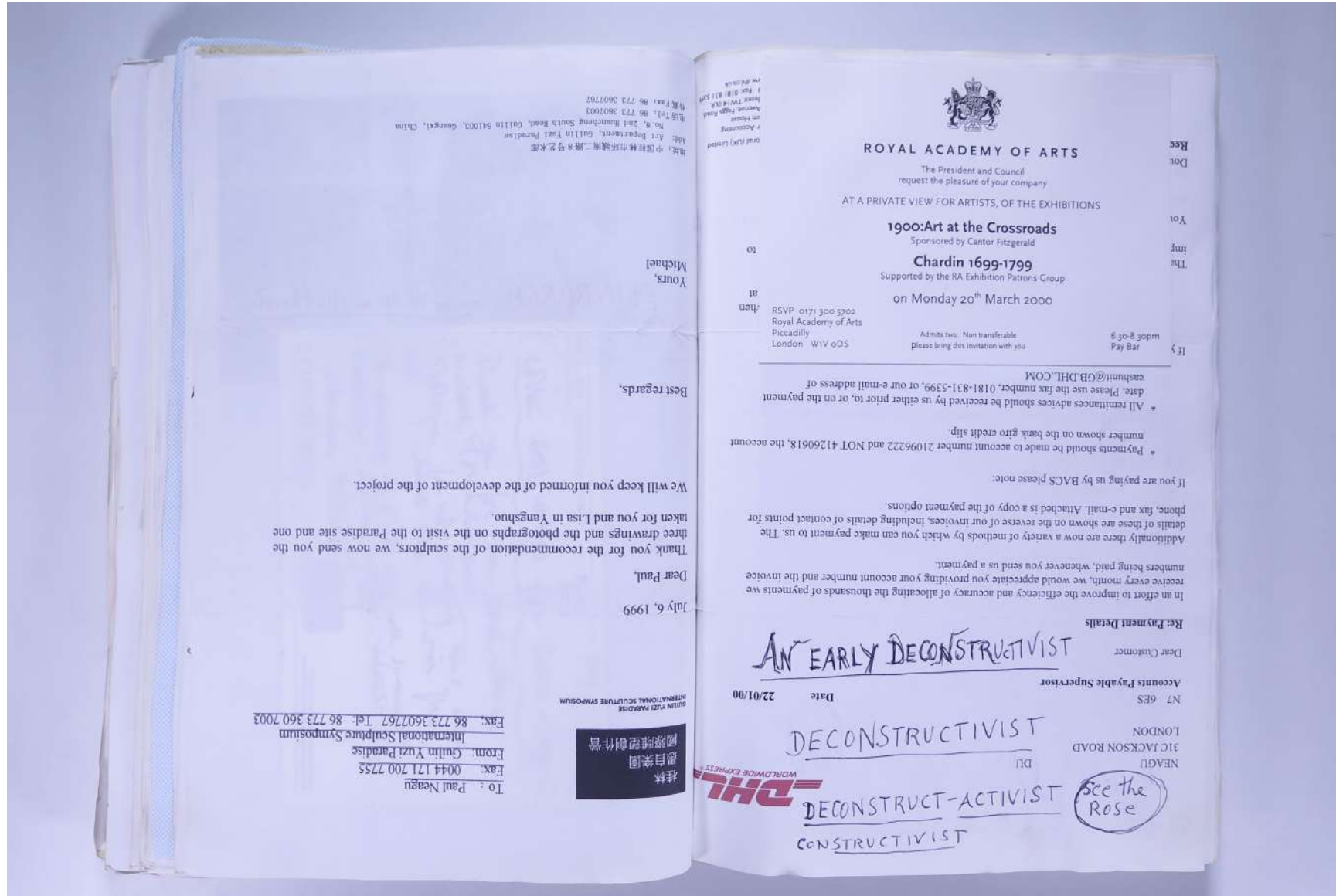


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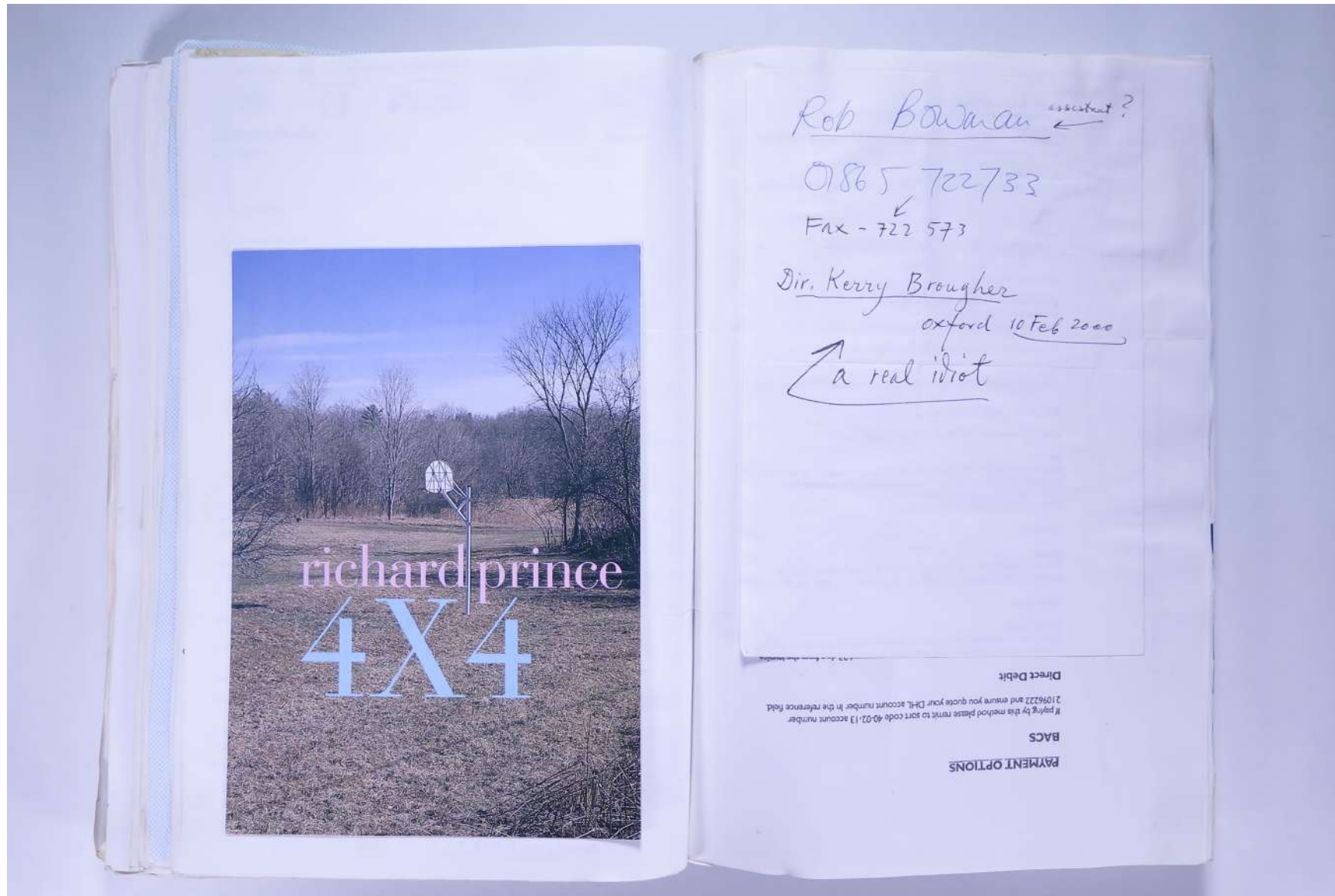
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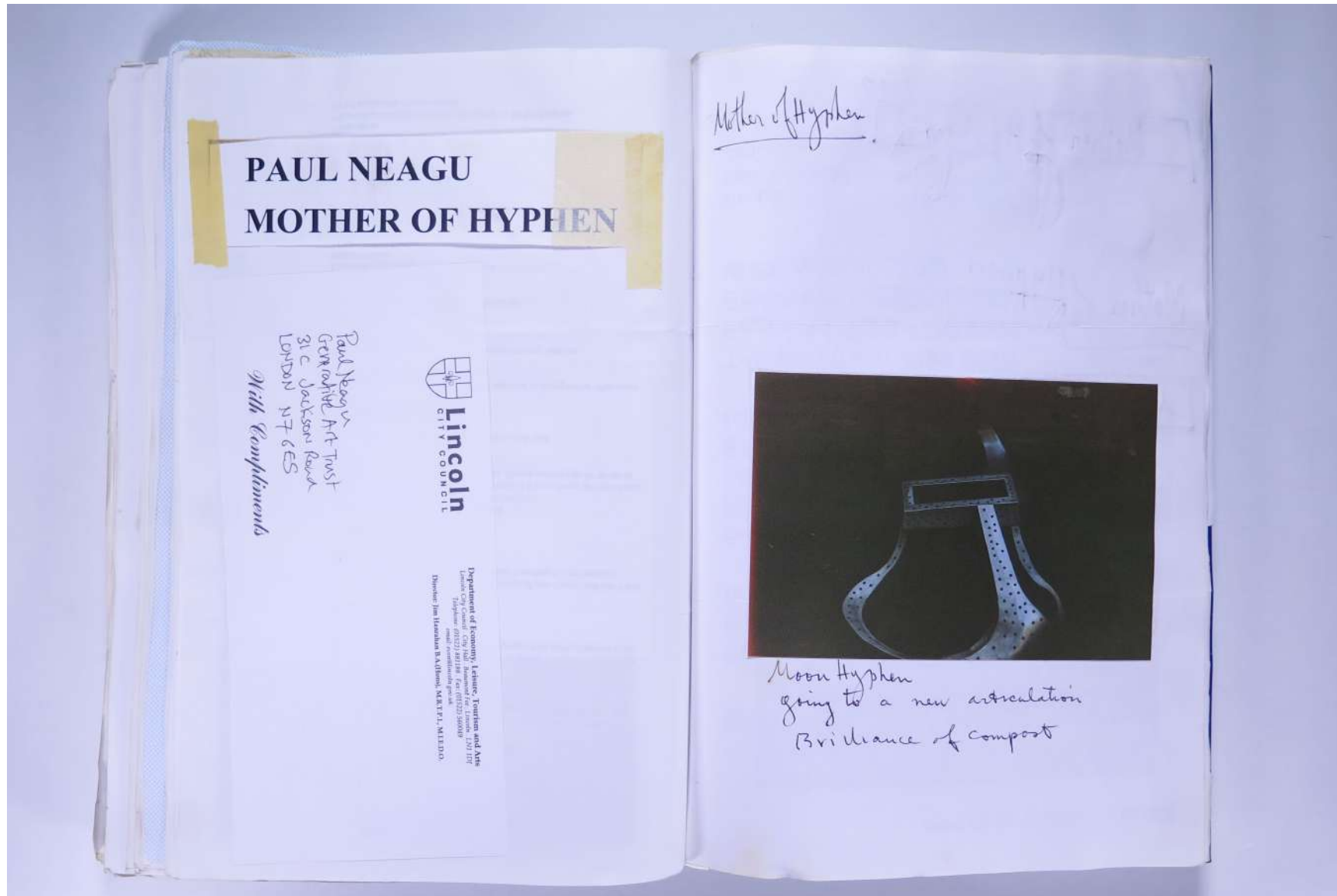
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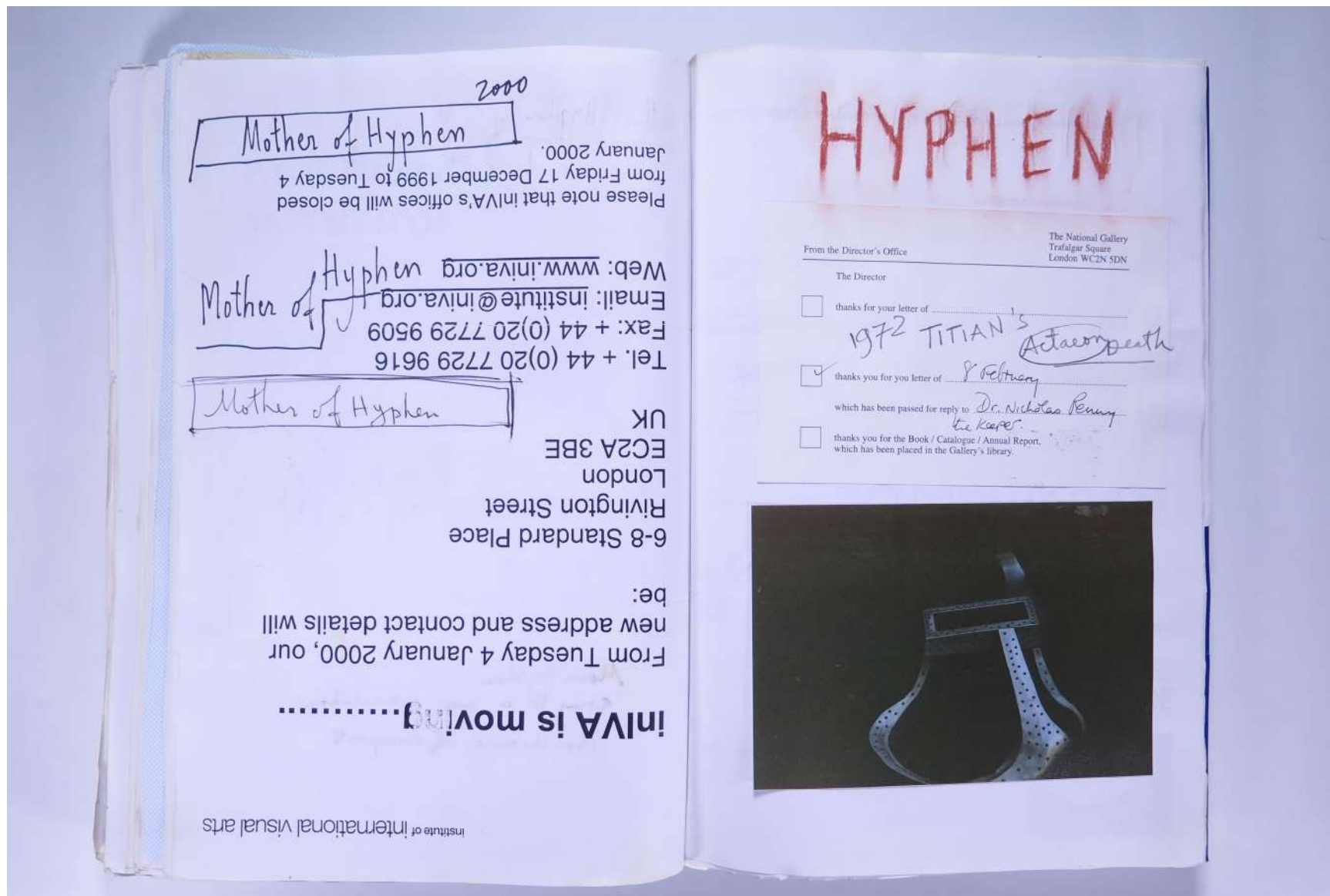
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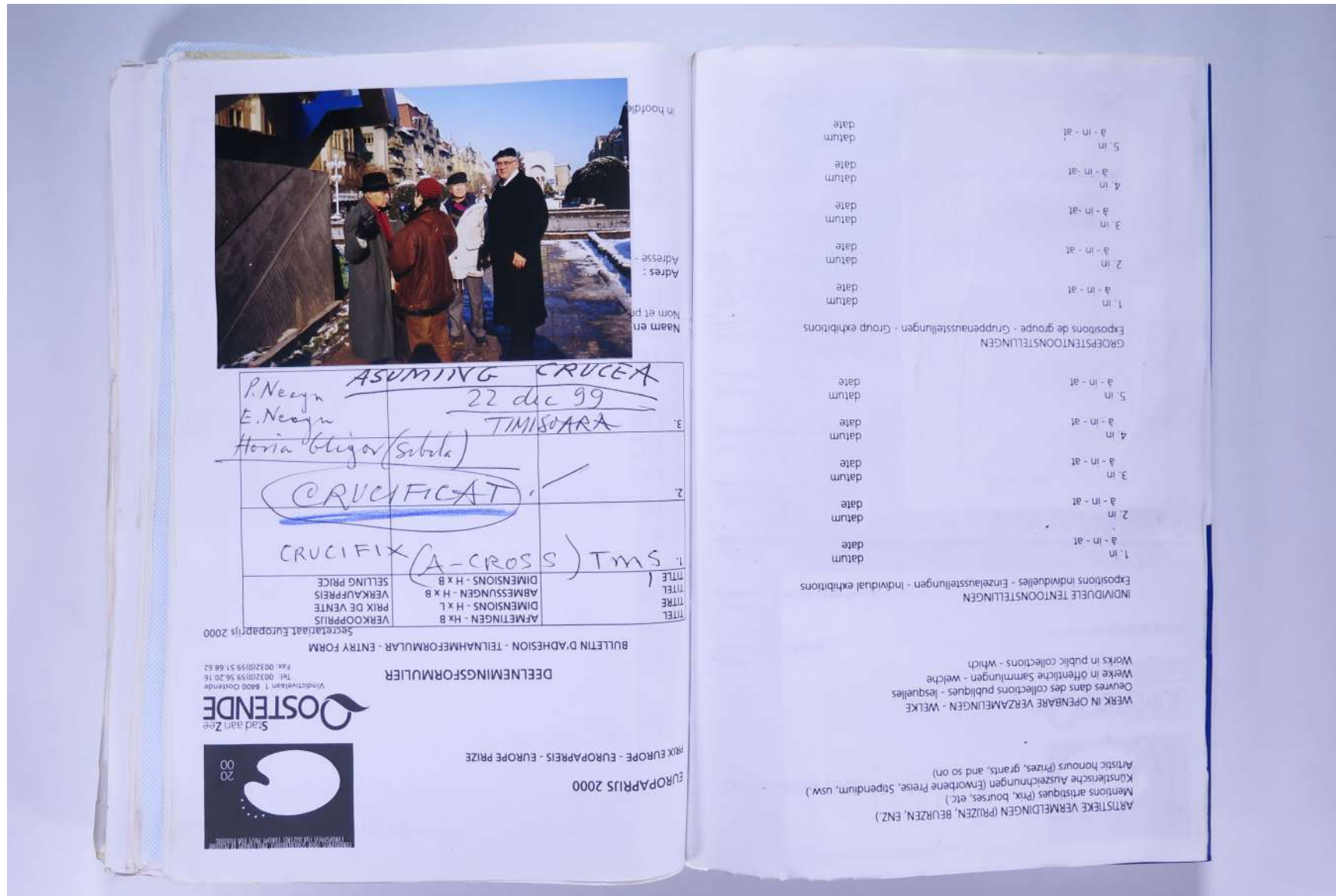
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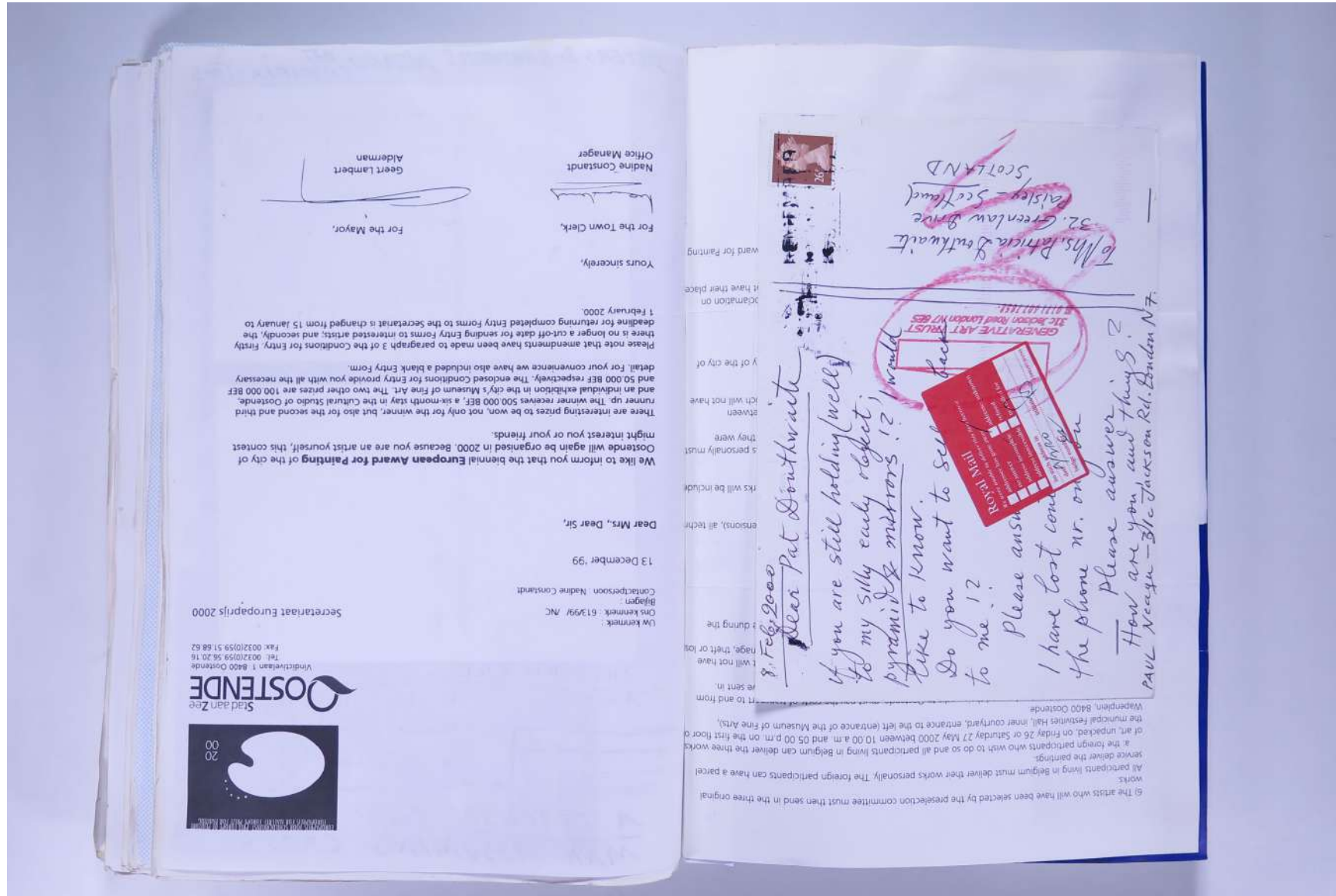


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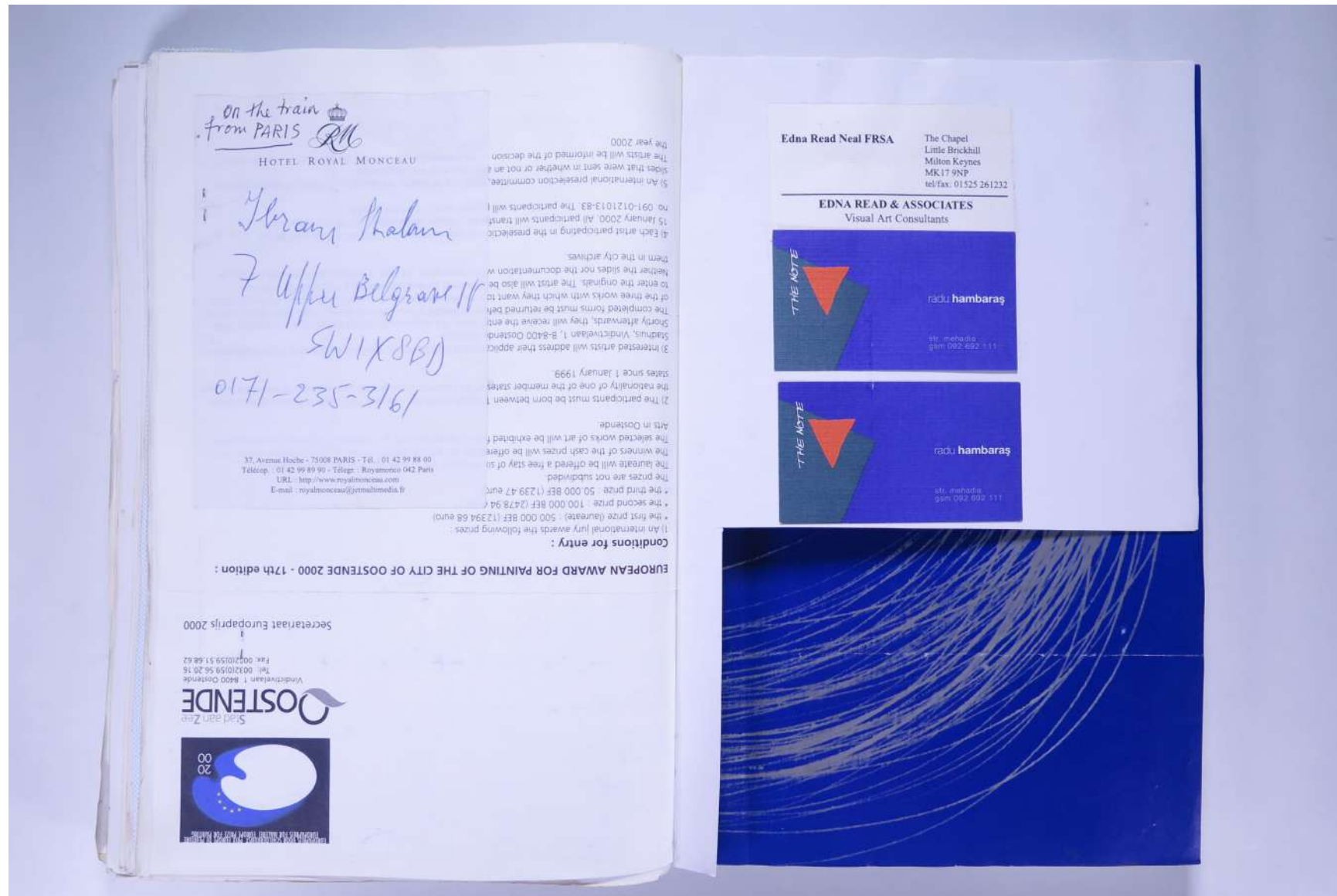


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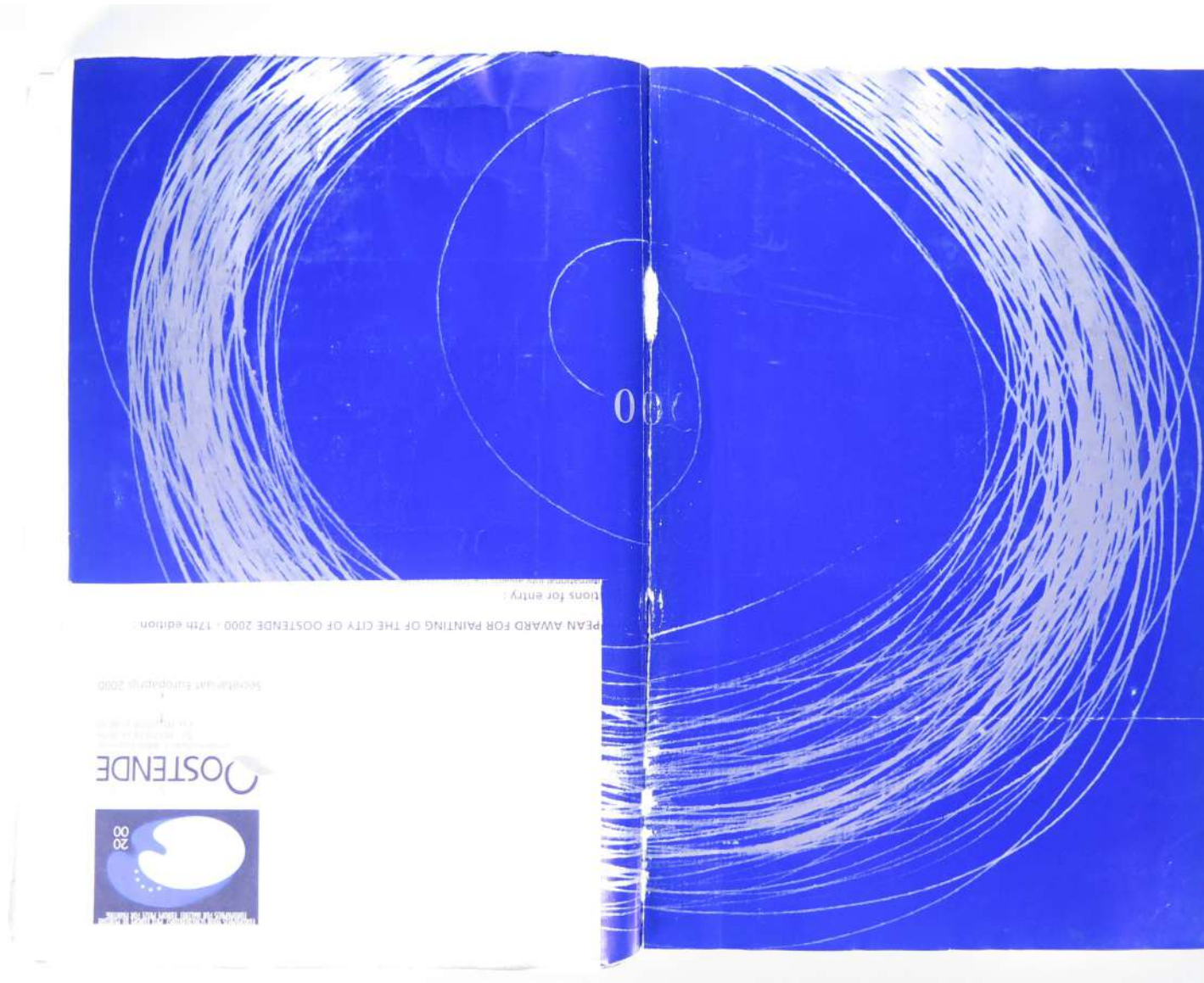
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