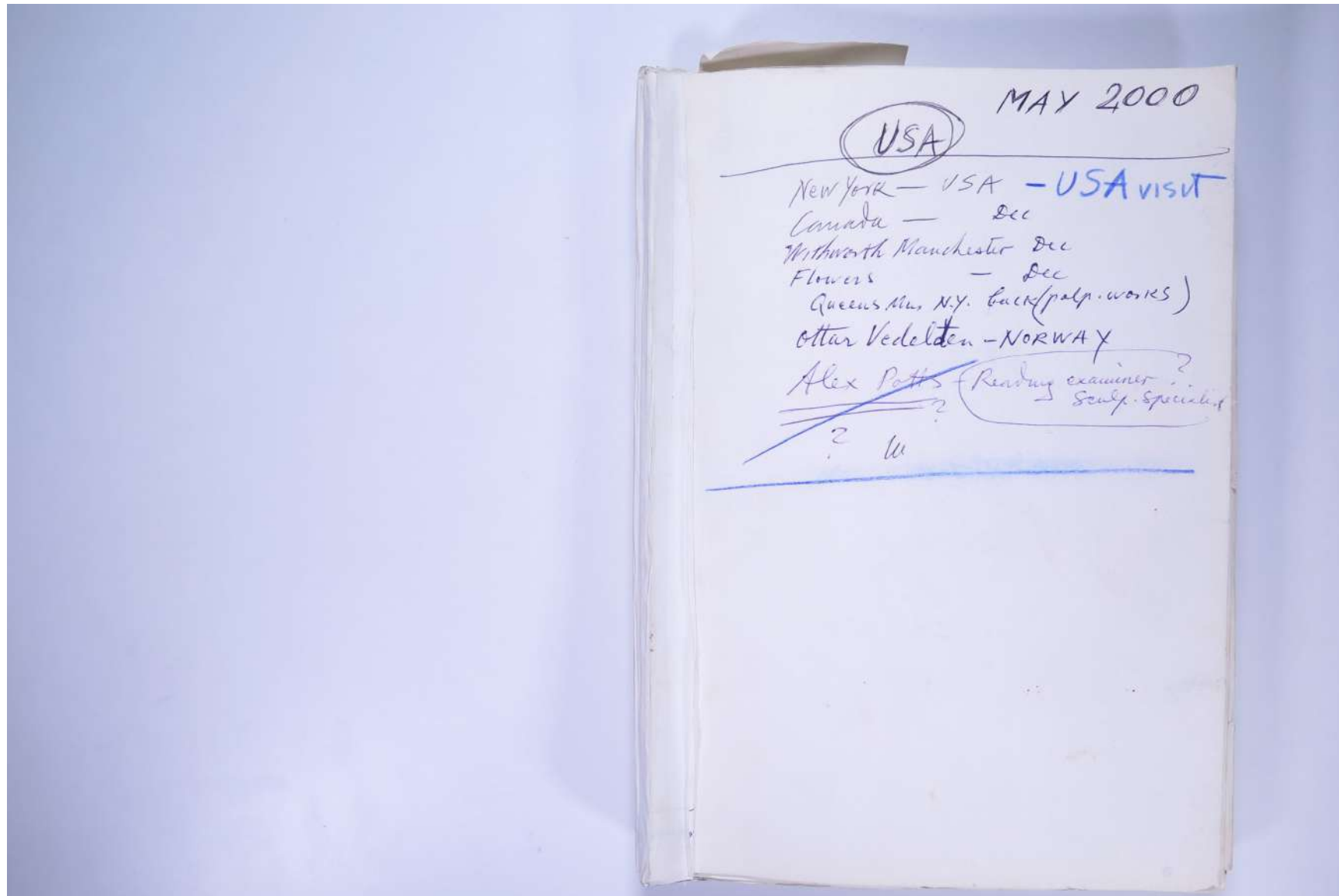


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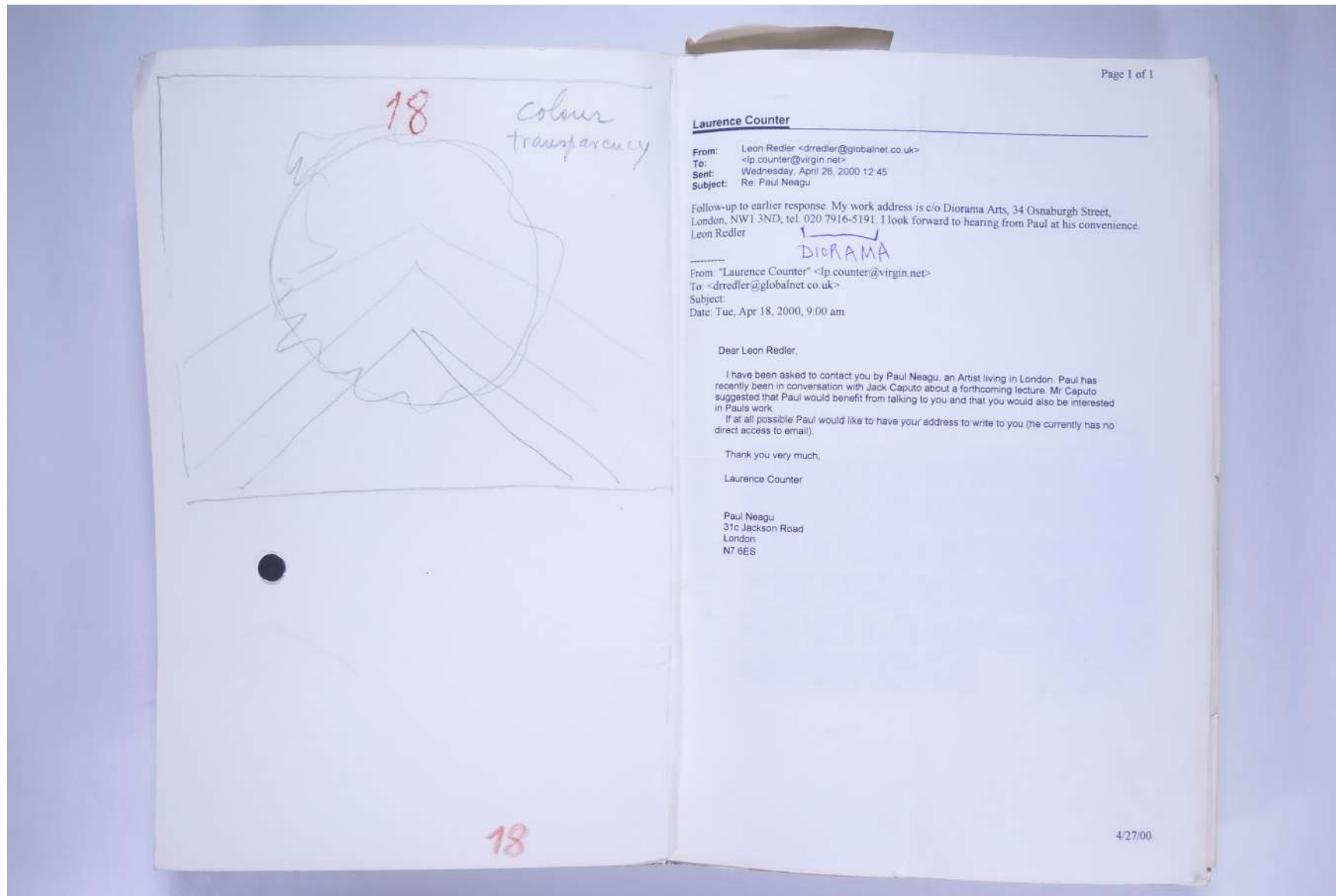
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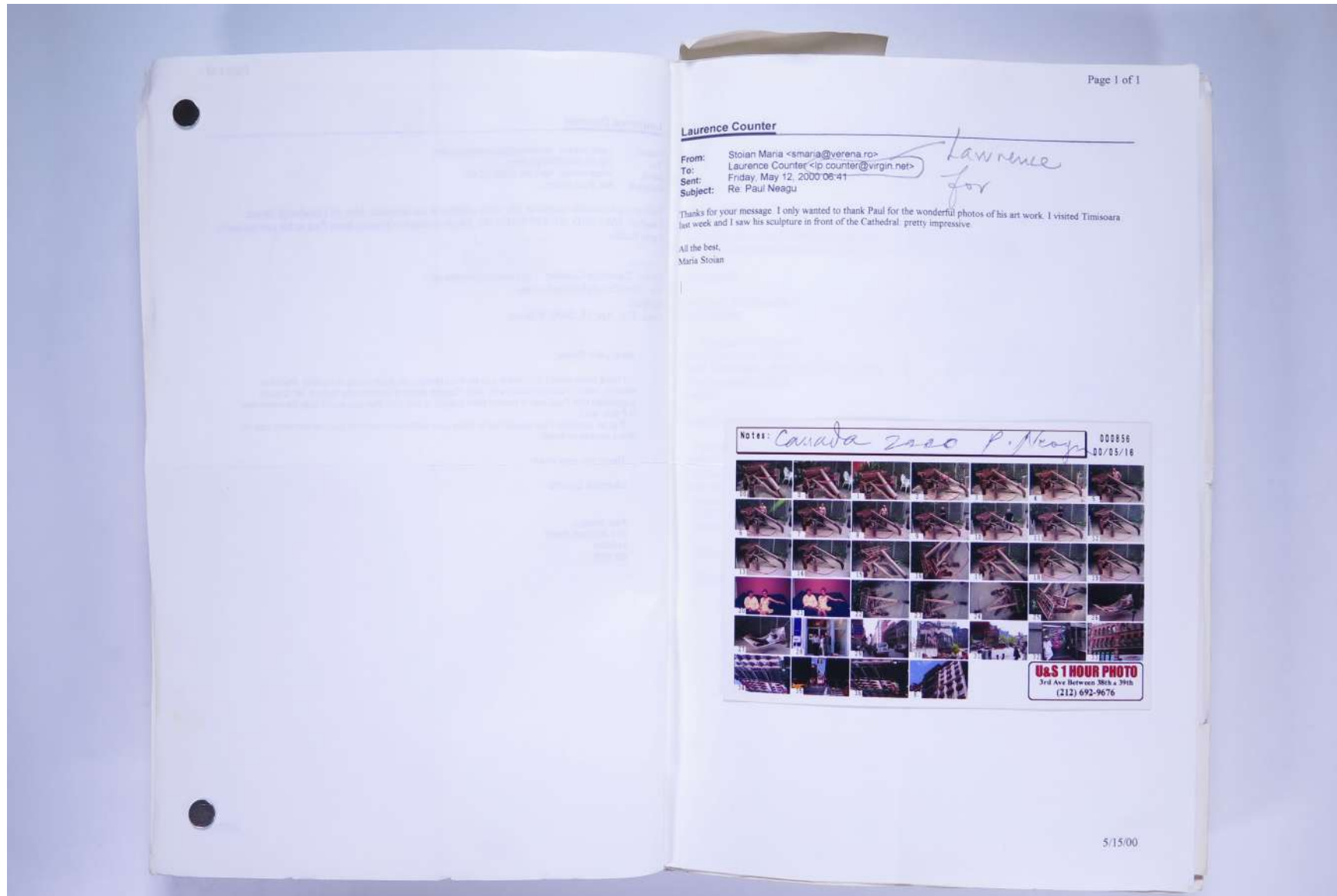
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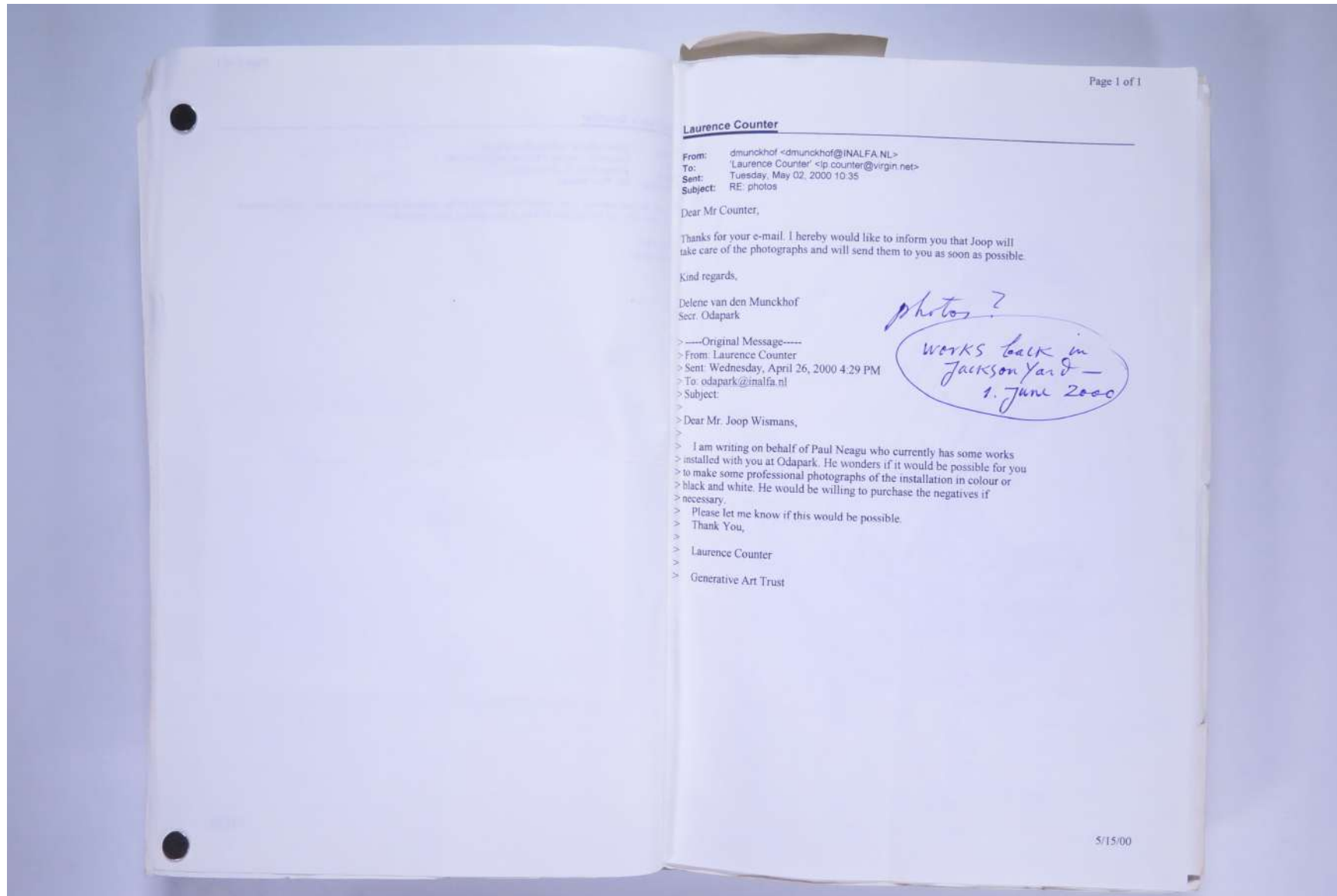
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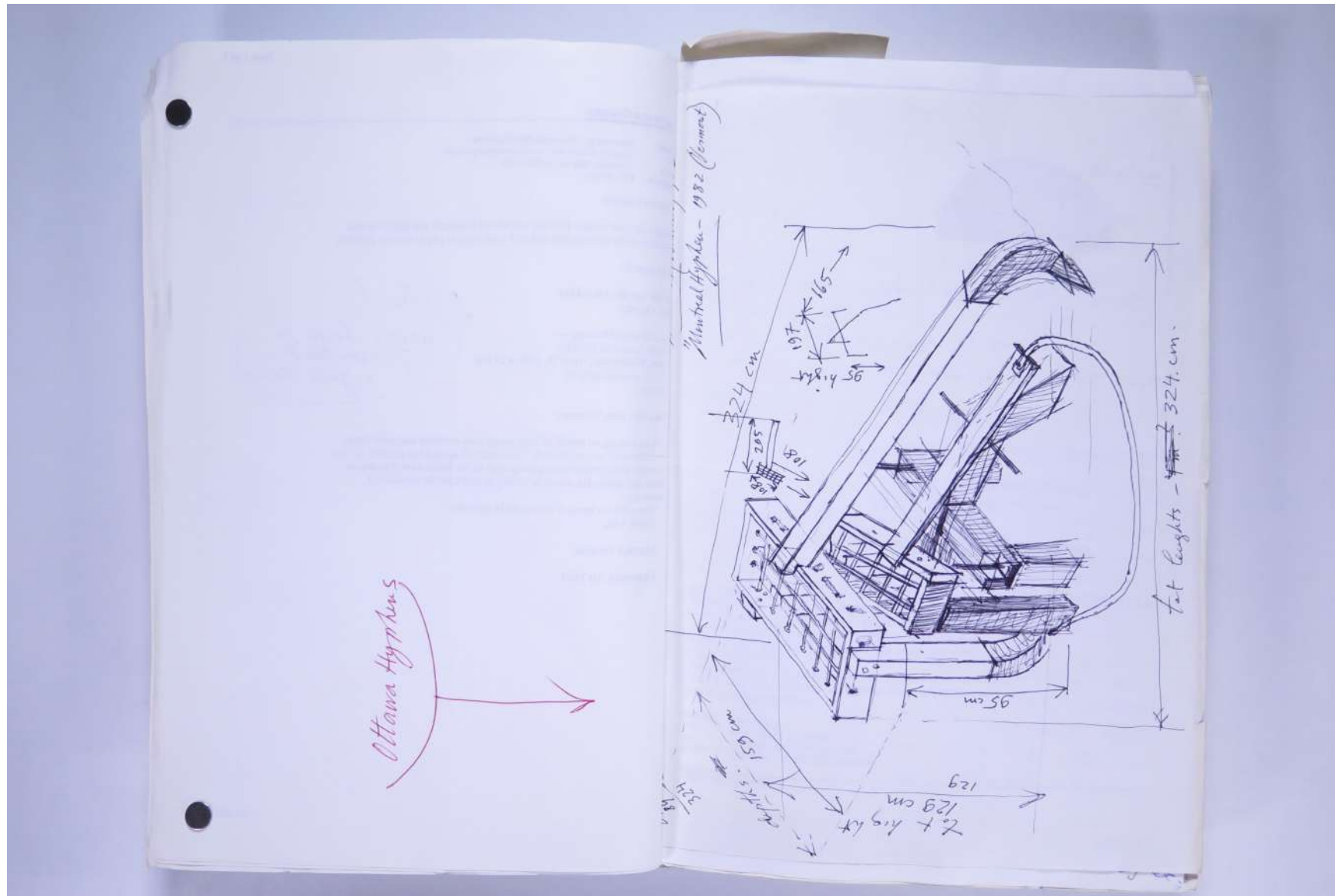
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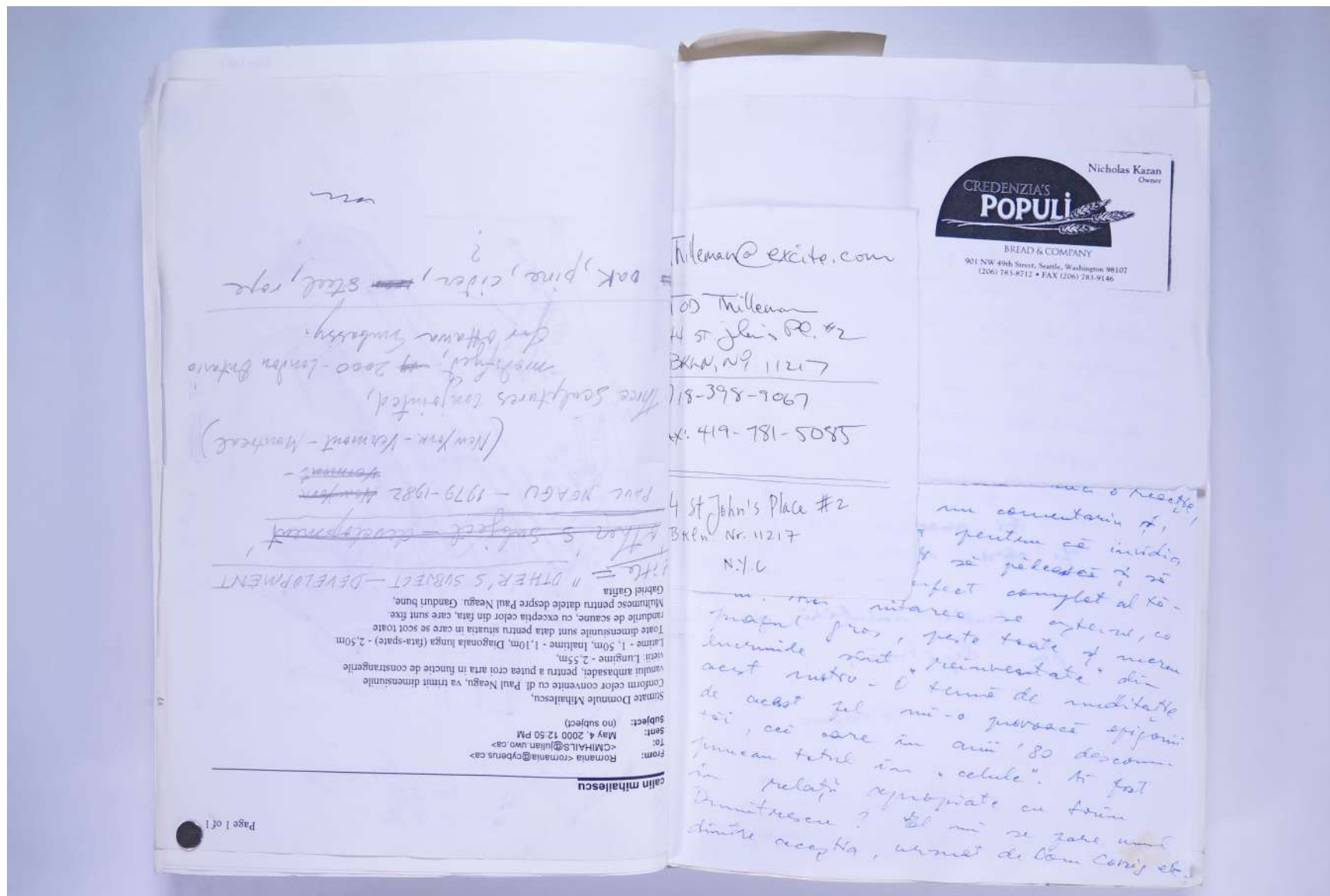
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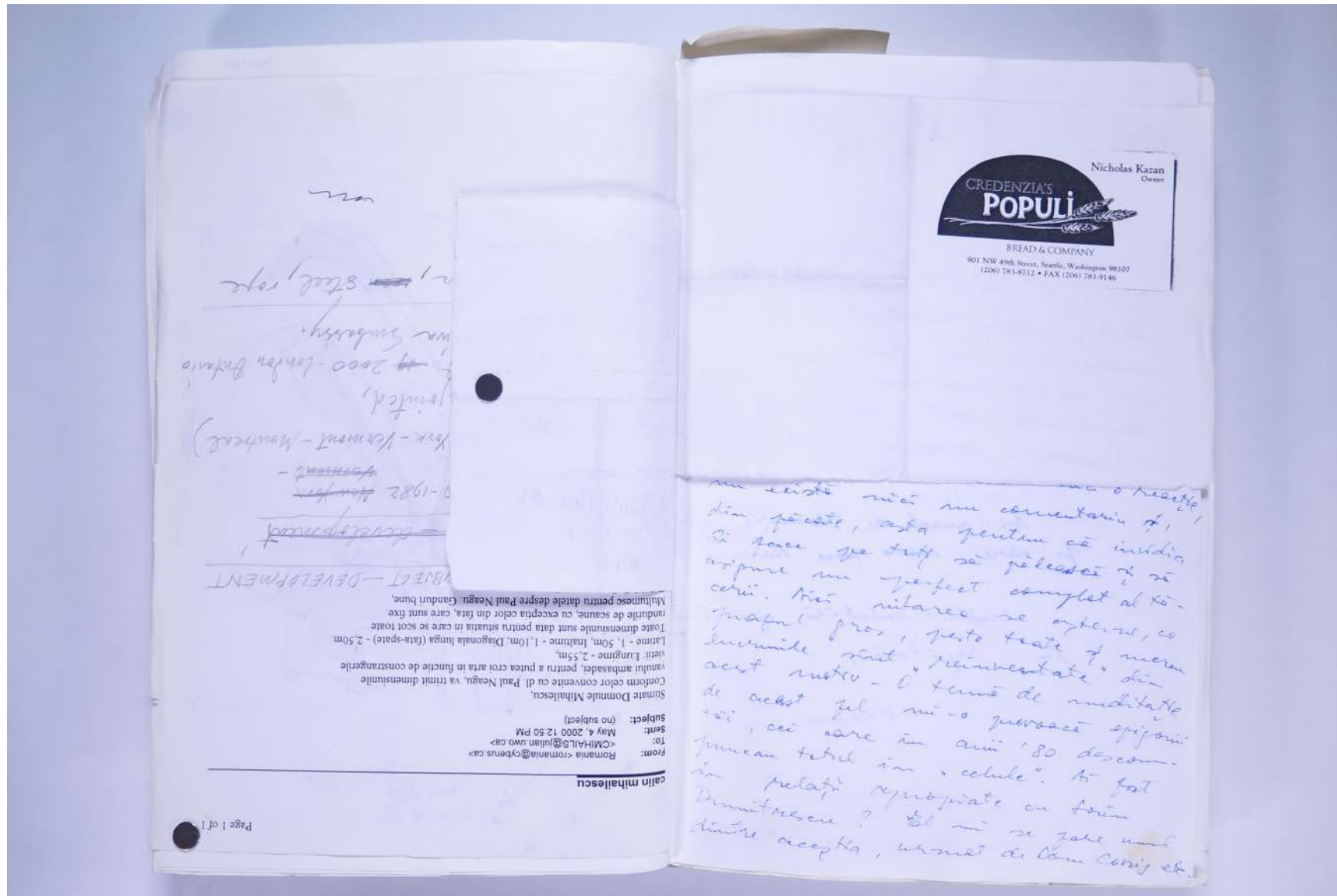
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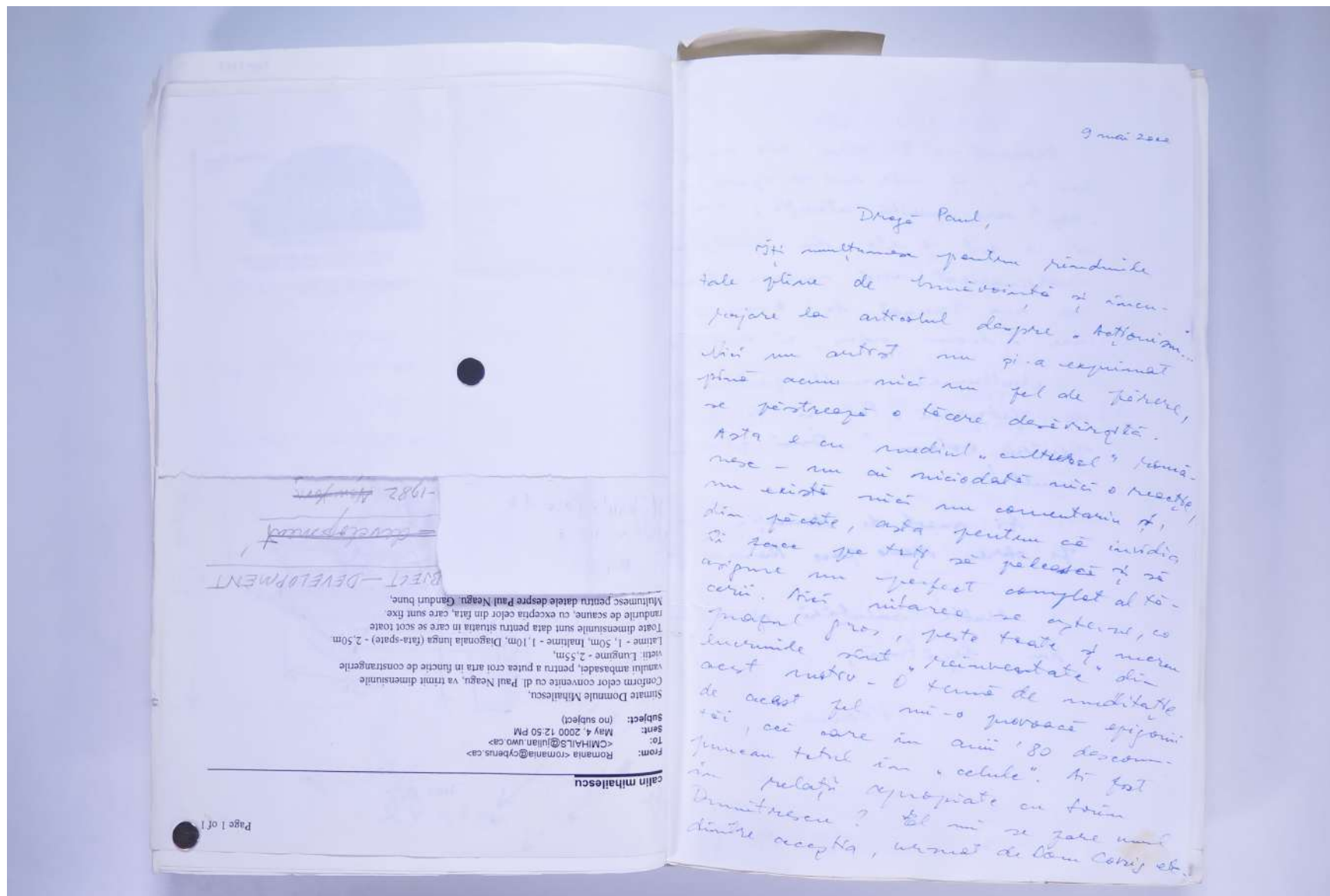
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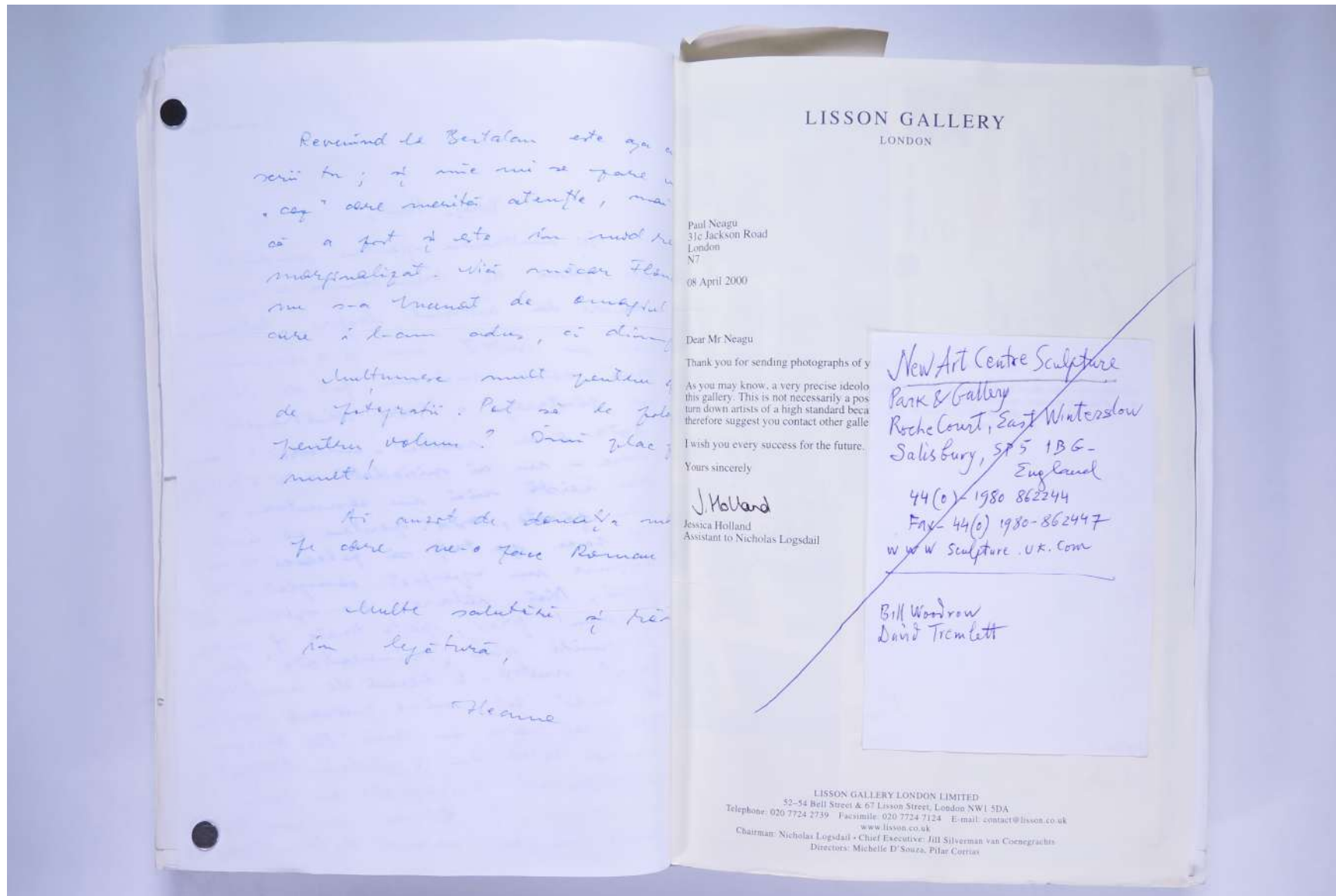
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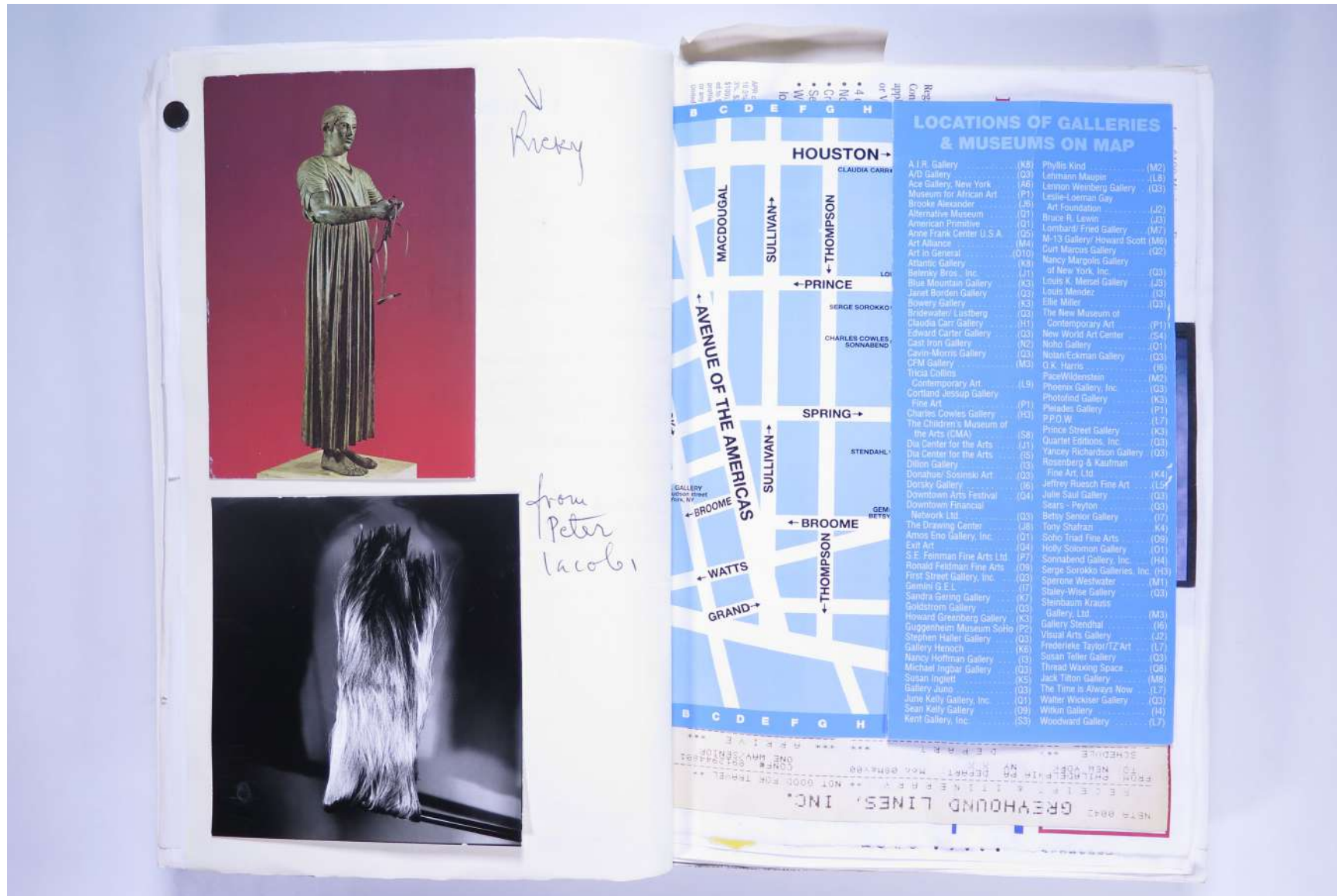
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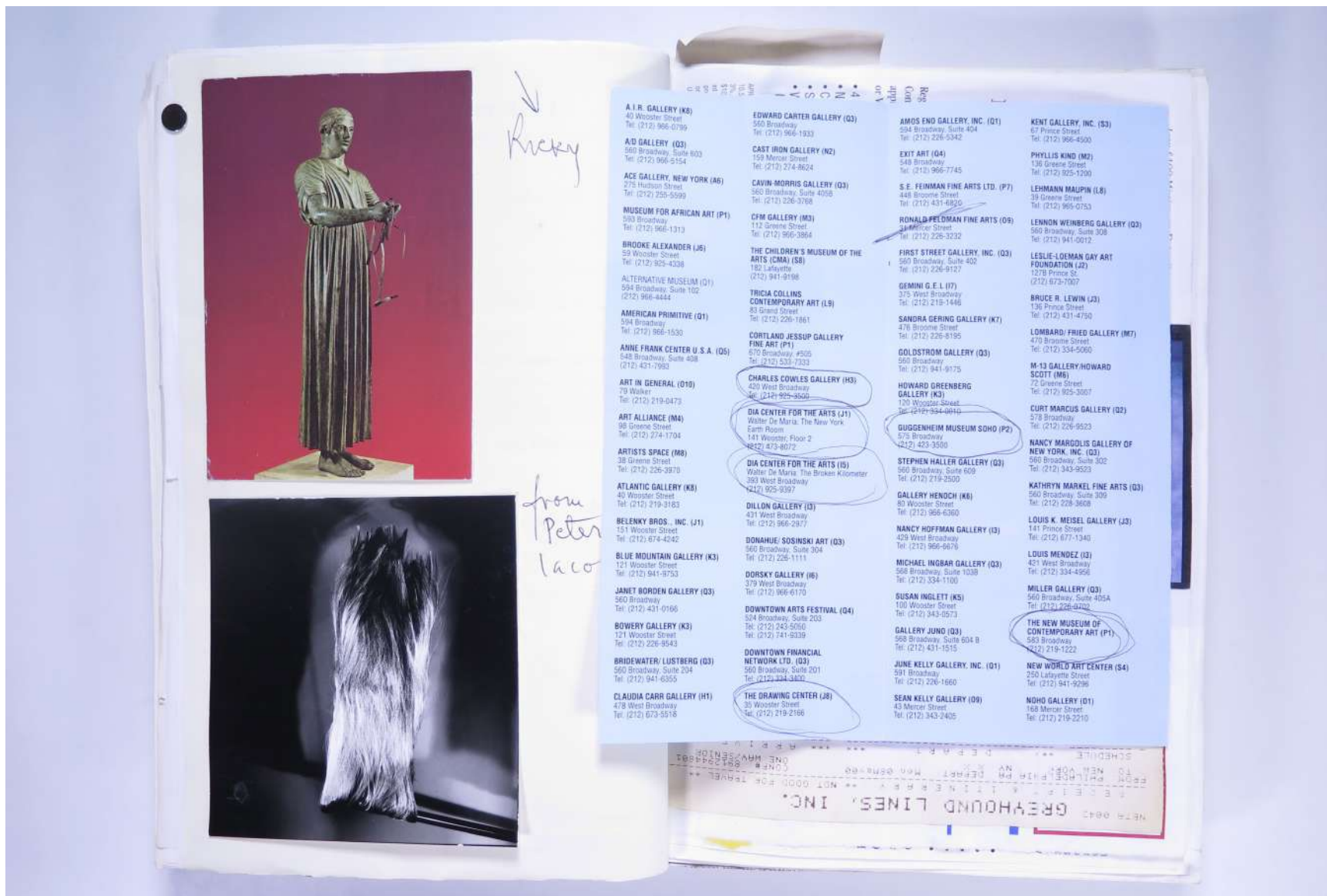
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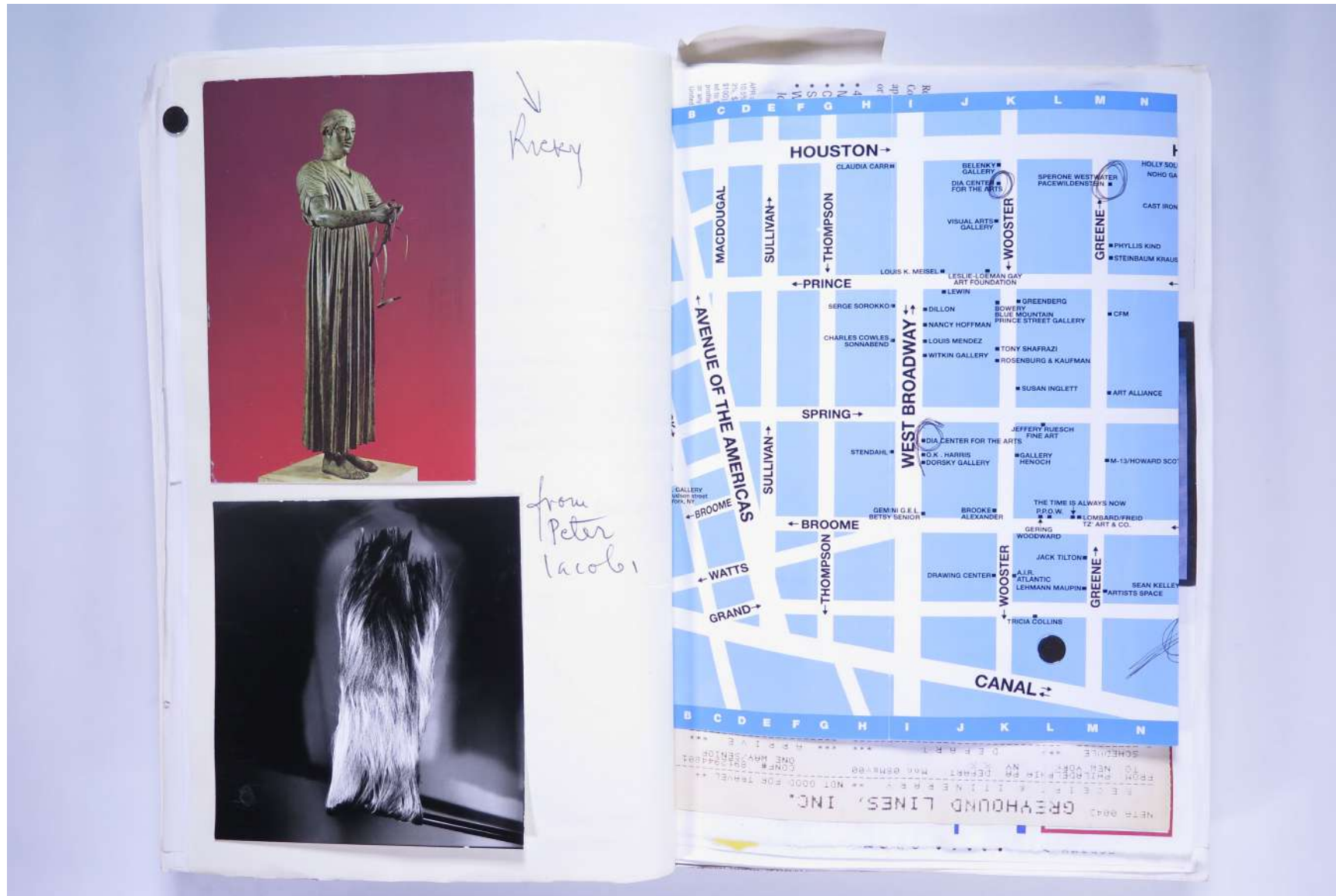
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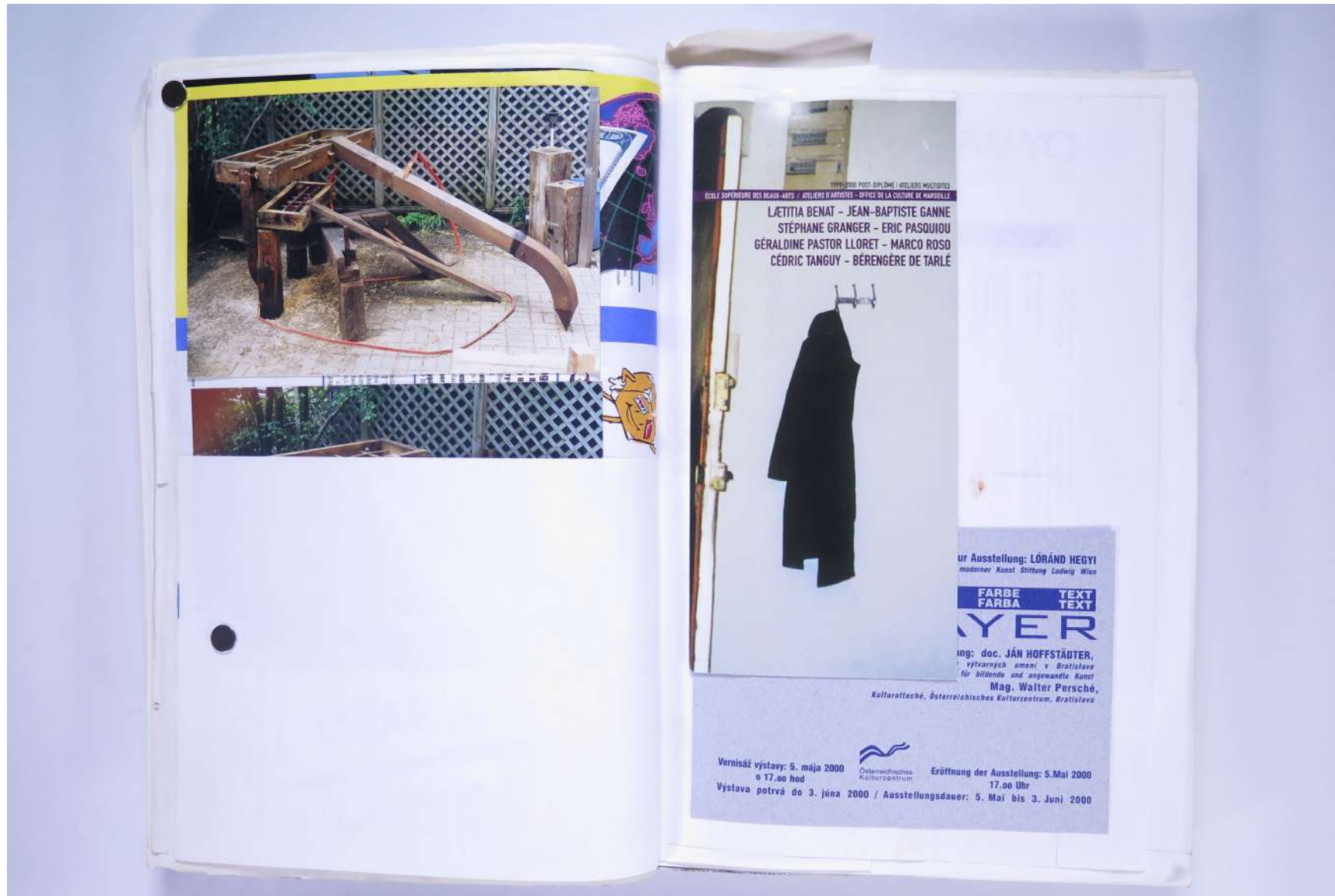
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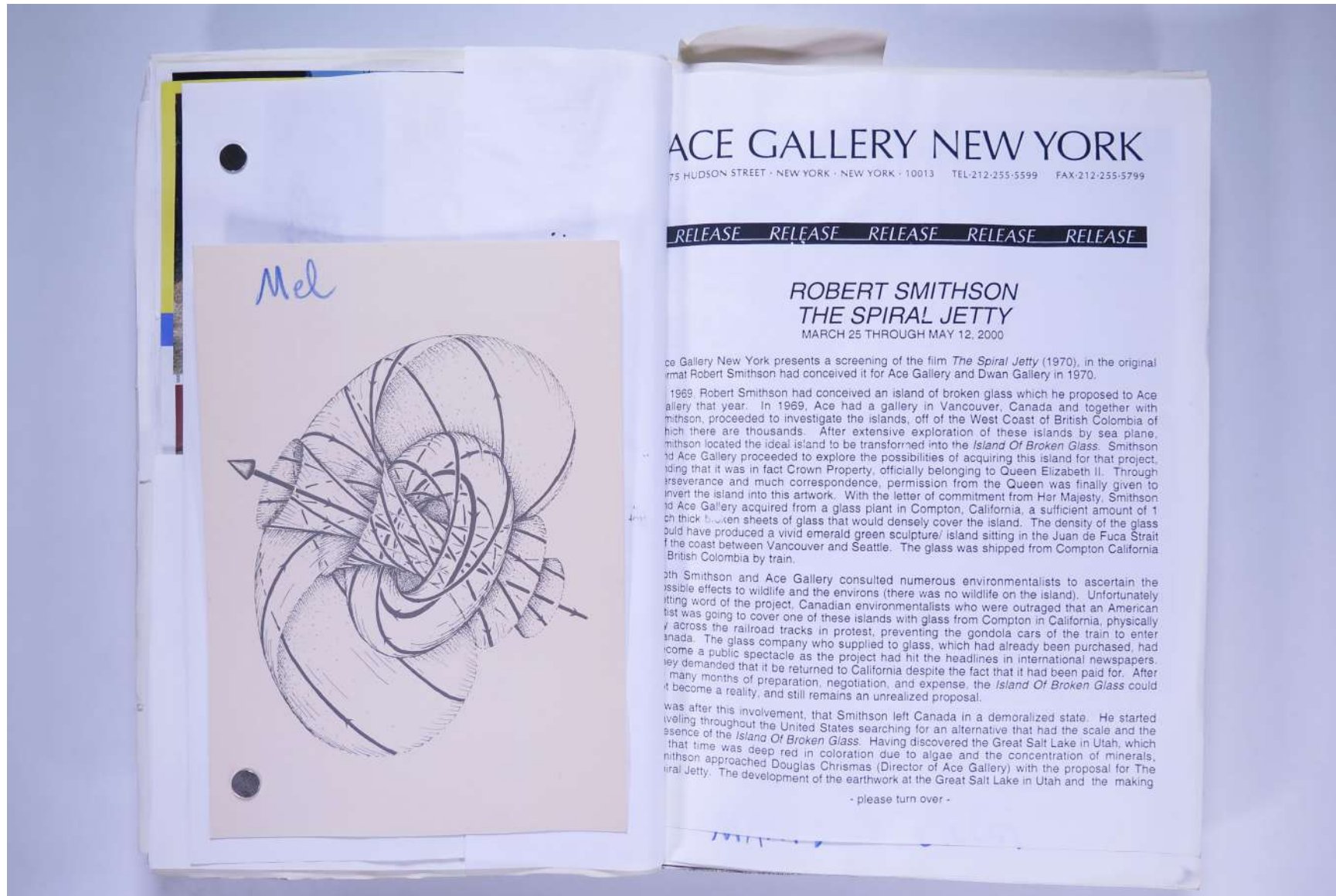
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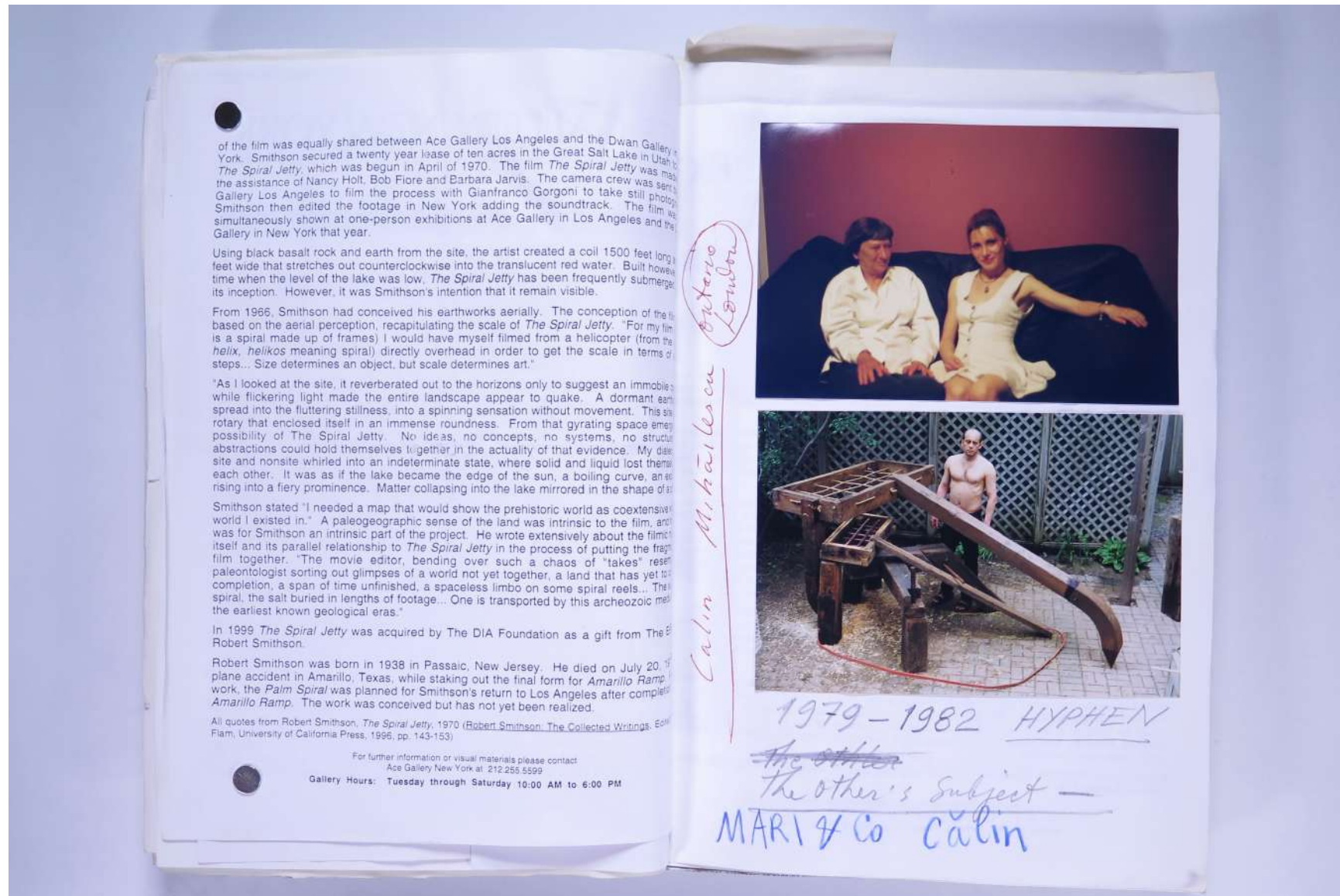
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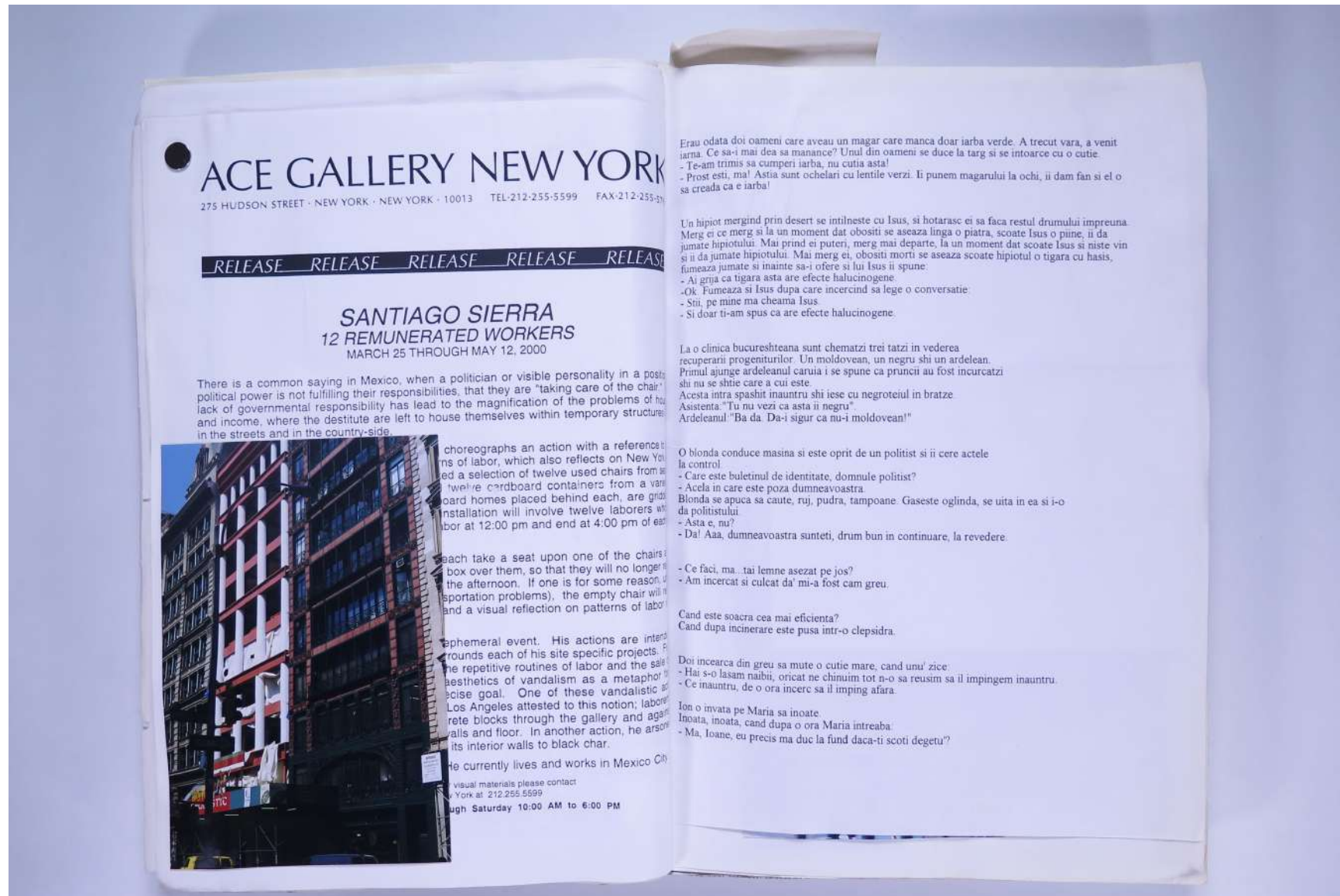
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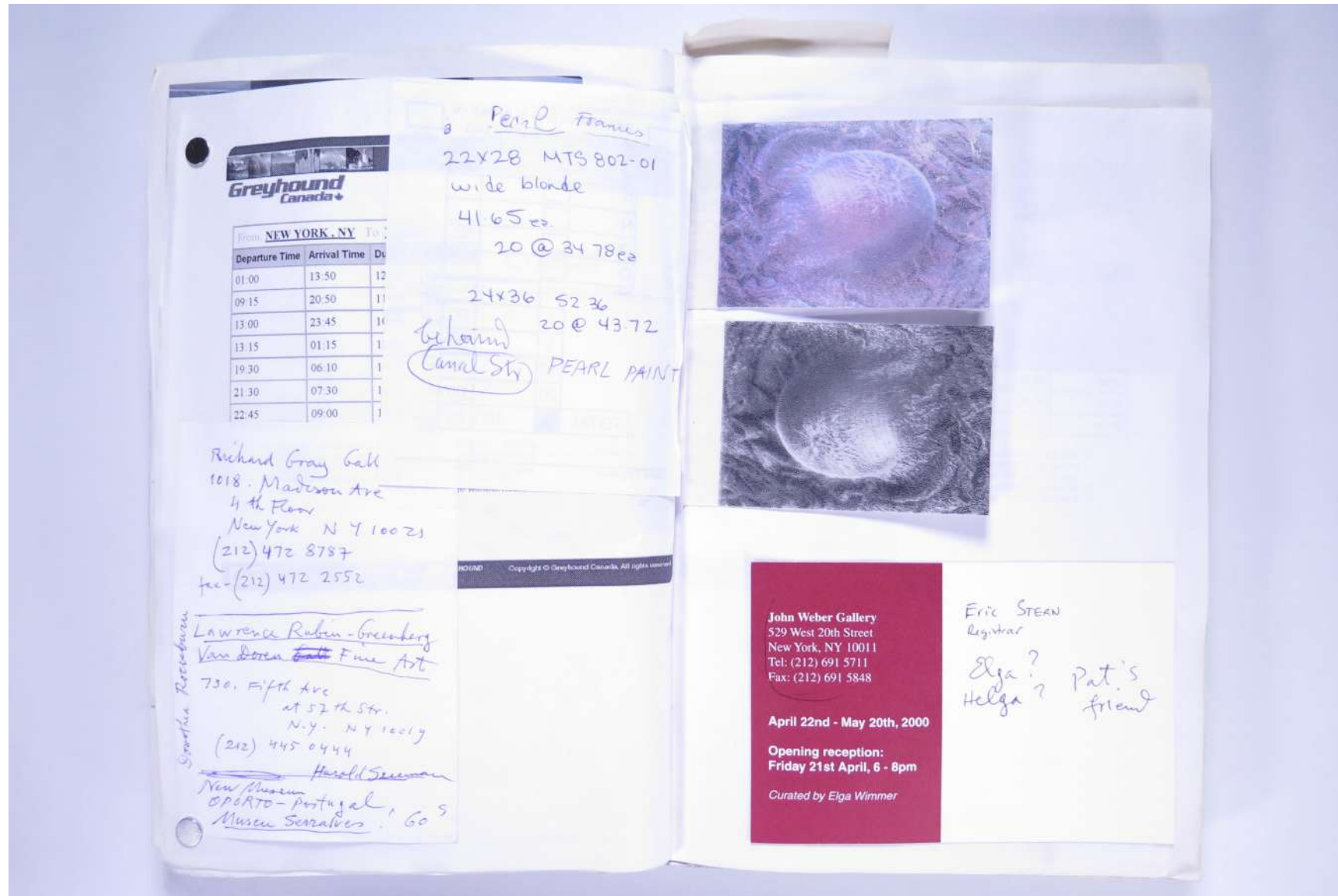
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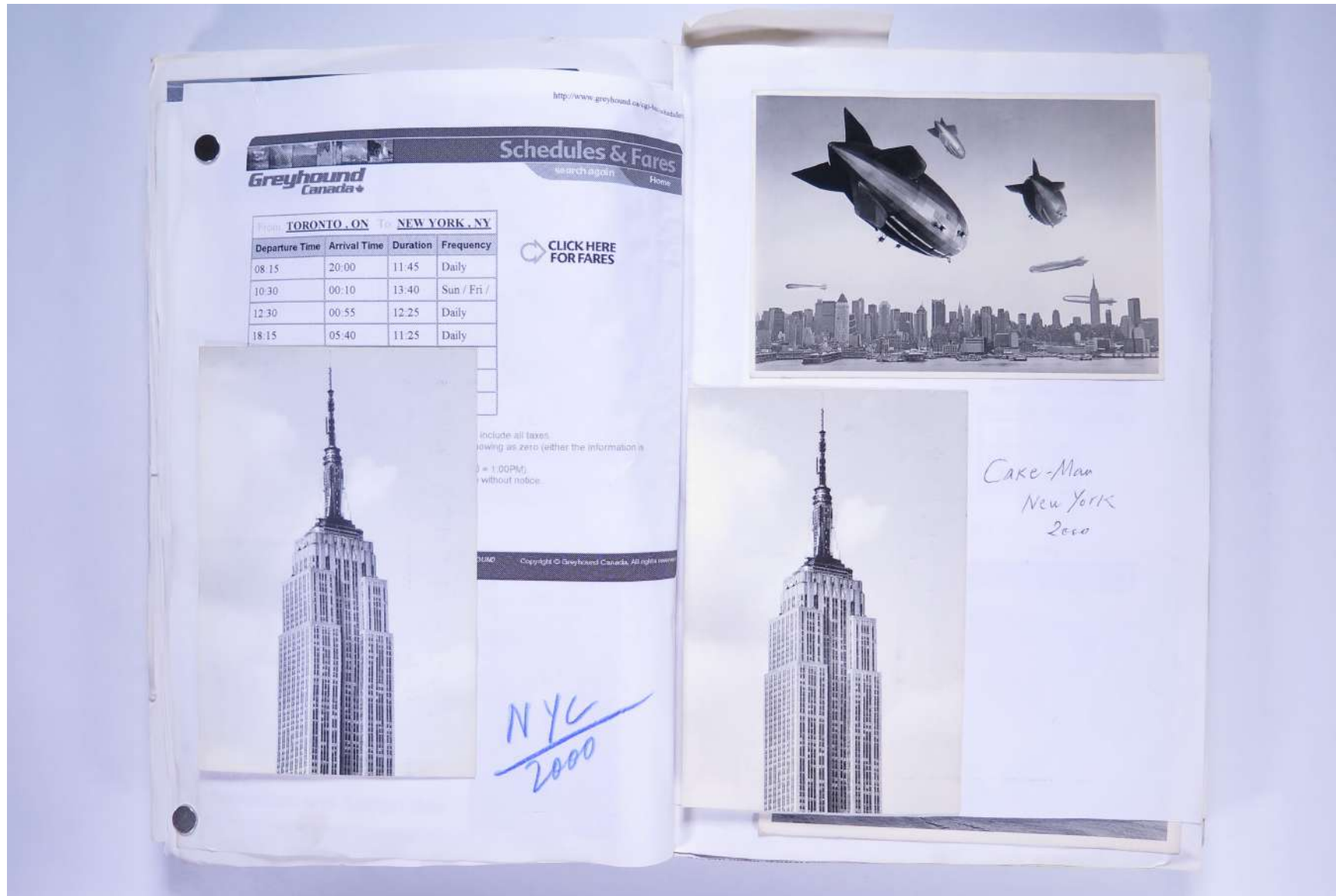
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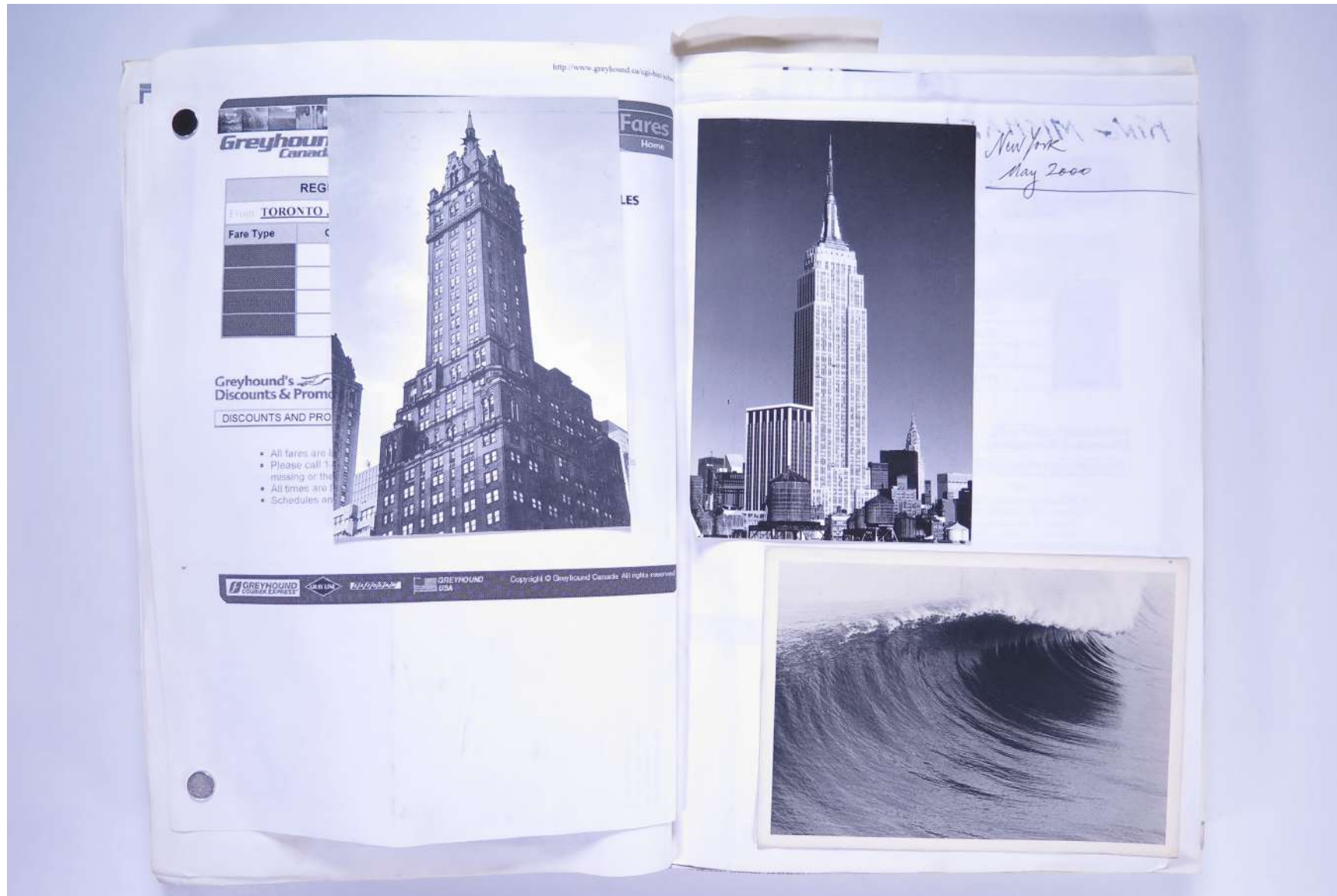
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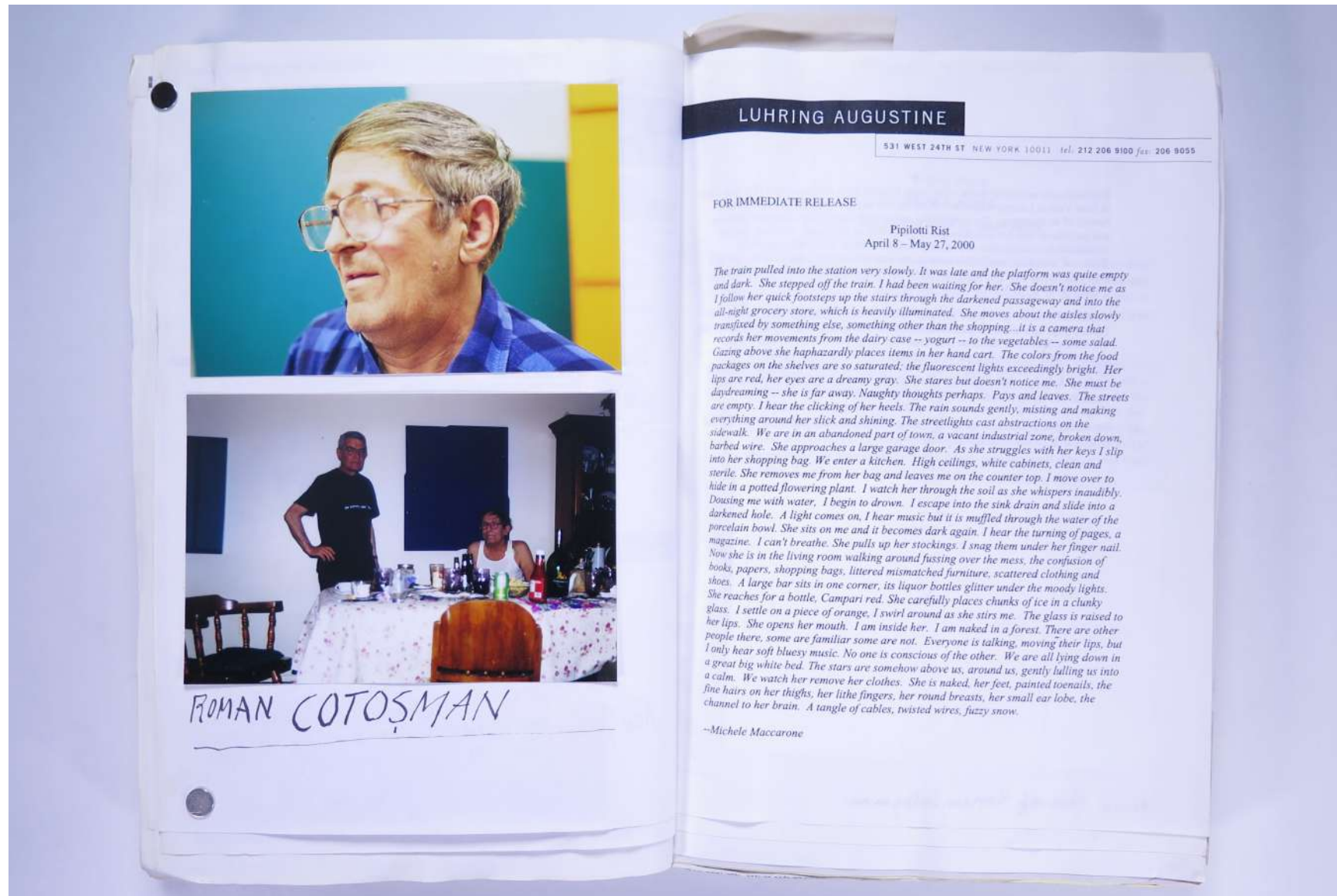
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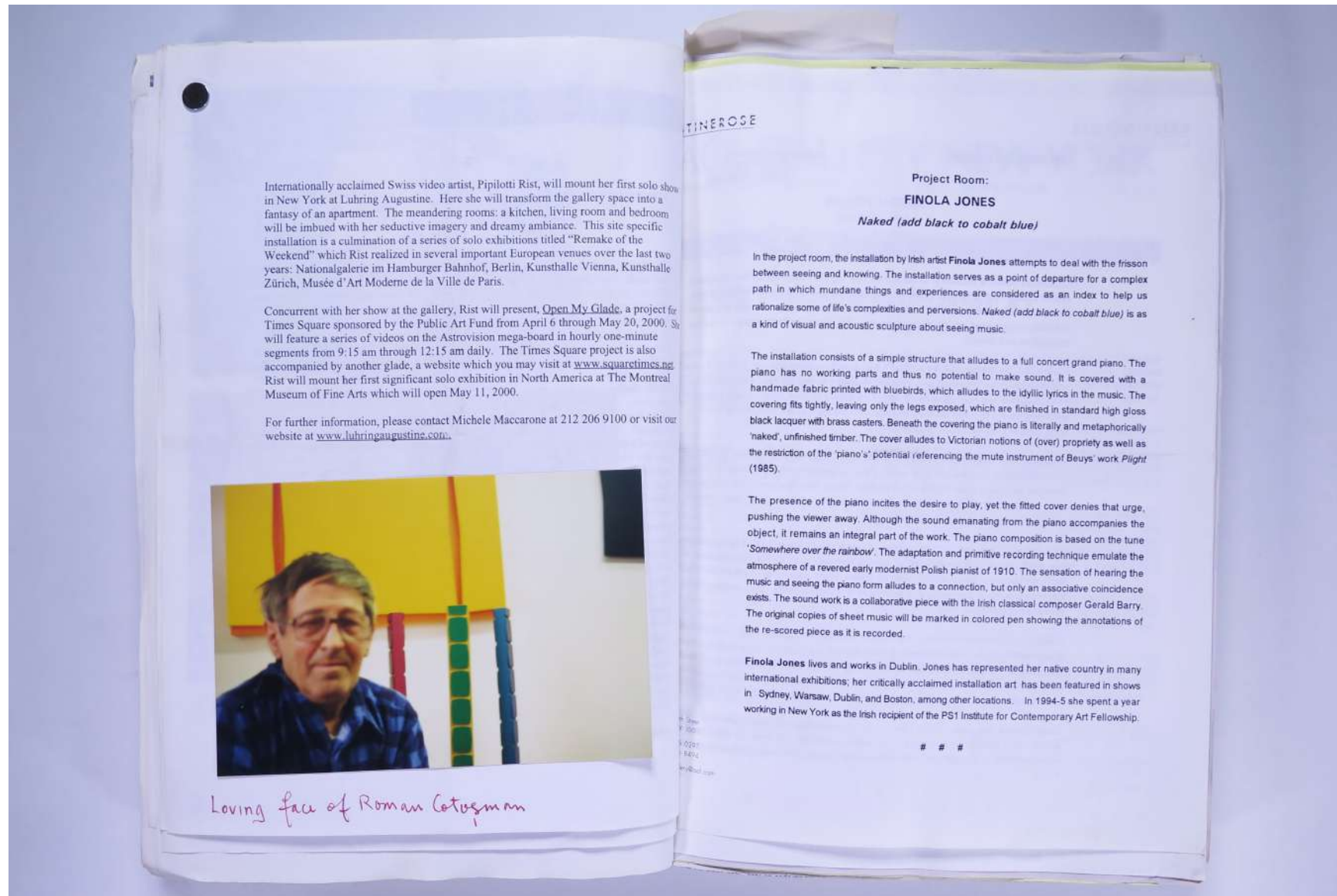
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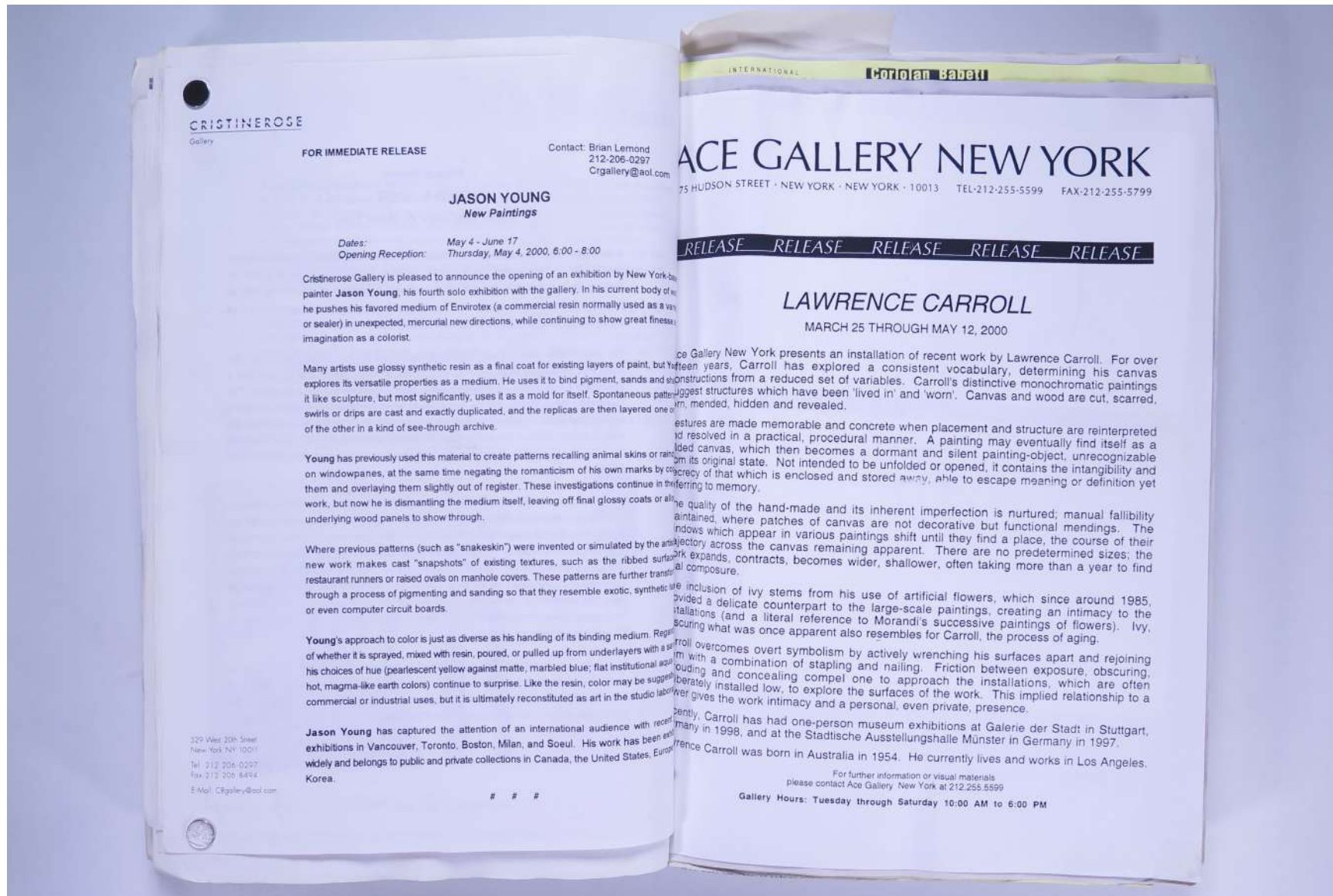
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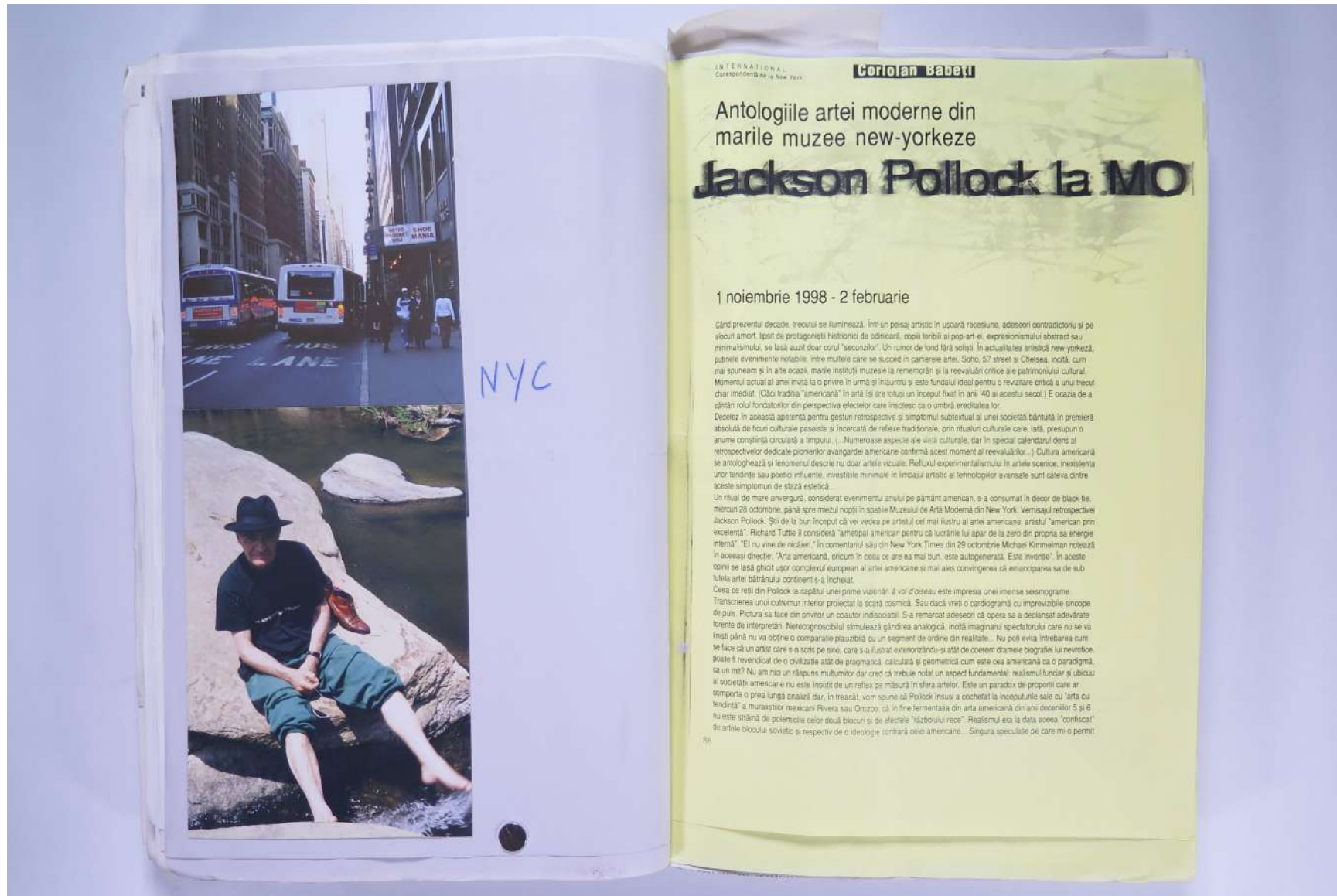
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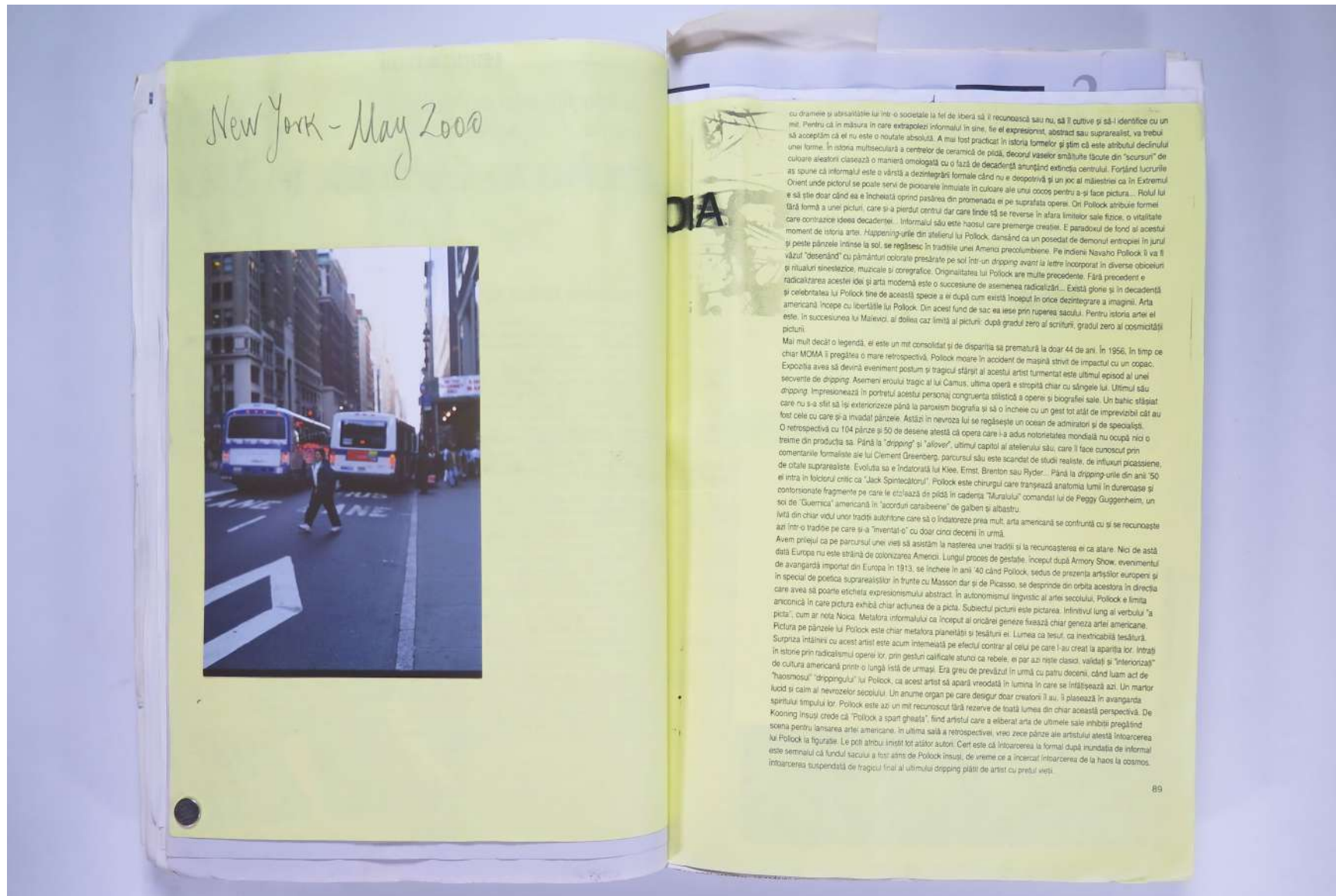
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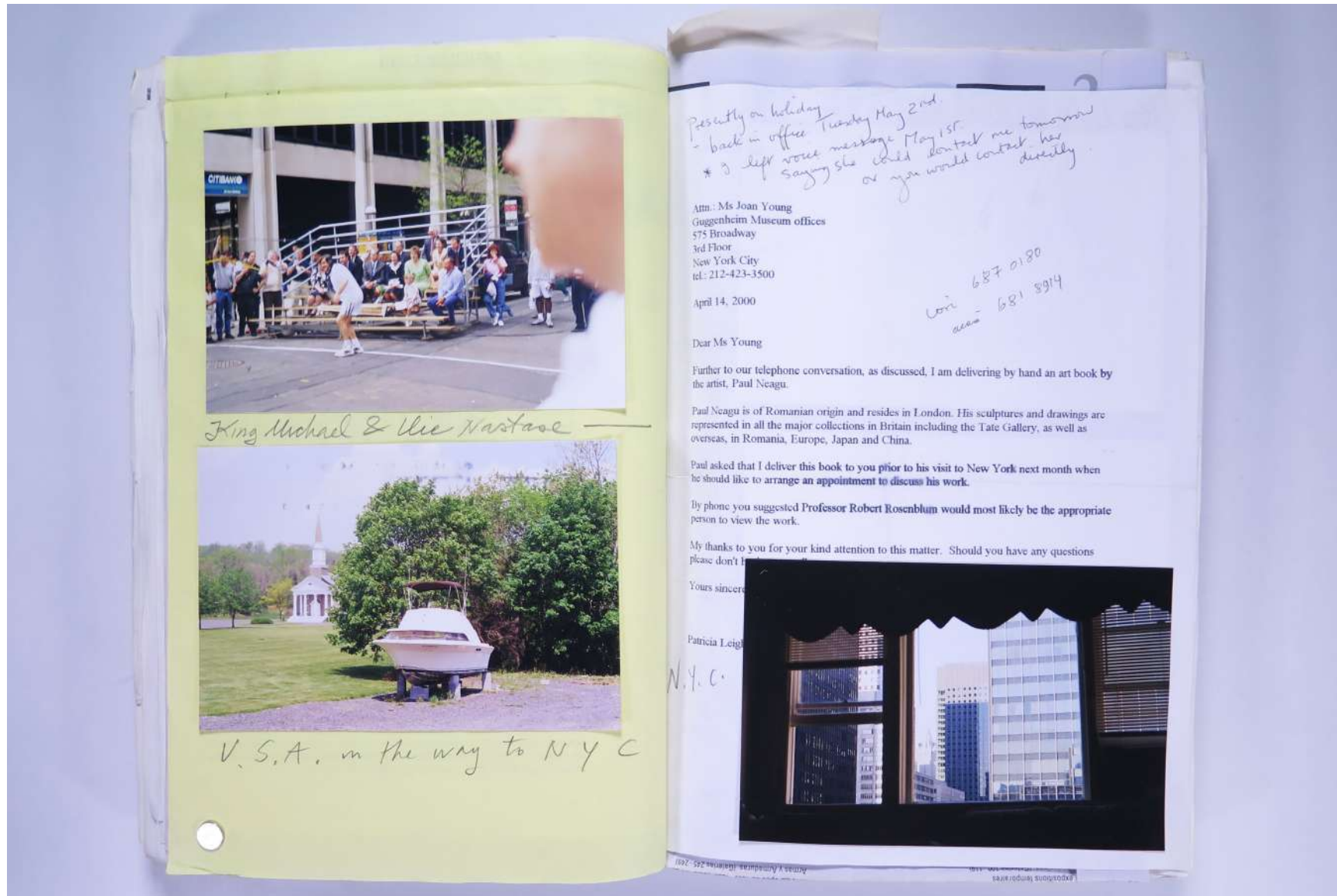
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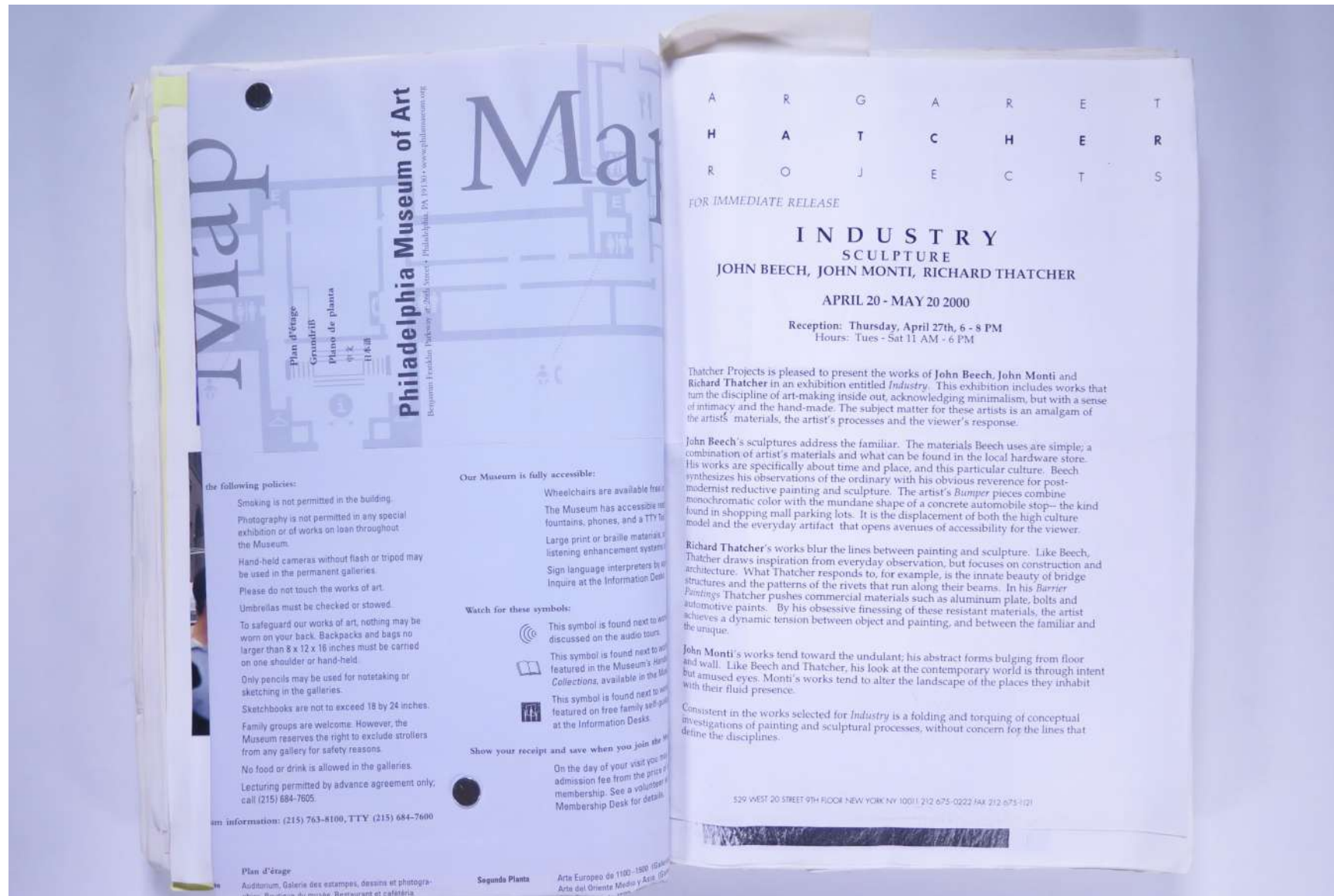
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New York 2000
New Skyscrapers

JAN HODGES
April, 1987
Furniture
12 x 4 inches high

Hodges' furniture resembles, with its angular, geometric forms, the skyscrapers that rise from the city's grid. The pieces are made of glass, metal, and plastic. The furniture is designed to be used in a variety of ways, and the materials are identified with a color-coded system of dots and lines.

1. 1987 Chicago, Washington, Los Angeles
2. 1987 Chicago, Washington, Los Angeles
3. 1987 Chicago, Washington, Los Angeles
4. 1987 Chicago, Washington, Los Angeles
5. 1987 Chicago, Washington, Los Angeles
6. 1987 Chicago, Washington, Los Angeles
7. 1987 Chicago, Washington, Los Angeles
8. 1987 Chicago, Washington, Los Angeles
9. 1987 Chicago, Washington, Los Angeles
10. 1987 Chicago, Washington, Los Angeles



SWEN LANGERS
Chicago, 1988
Oil on linen
17 1/2 x 23 3/4 inches x 7 1/2 x 3 inches

Swen Langers works in various art forms to convey his narrative-driven and abstract ideas. From his abstract paintings to his recent work in film, Langers explores complex themes of self-affirmation and individuality. He uses oil on linen to create a sense of depth and texture in his work.

1. 1982 Palm Springs, Los Angeles
2. 1982 Palm Springs, Los Angeles
3. 1982 Palm Springs, Los Angeles
4. 1982 Palm Springs, Los Angeles
5. 1982 Palm Springs, Los Angeles
6. 1982 Palm Springs, Los Angeles
7. 1982 Palm Springs, Los Angeles
8. 1982 Palm Springs, Los Angeles
9. 1982 Palm Springs, Los Angeles
10. 1982 Palm Springs, Los Angeles



JUPE PARDO
Amsterdam, 1987
Set of 10 lamps
Dissipative variable

Jupe Pardo's lamps are designed to be used in a variety of ways. The lamps are made of metal and glass, and they are designed to be used in a variety of ways. The lamps are designed to be used in a variety of ways.

1. 1983 Helsinki, Oslo, and works in Los Angeles
2. 1983 Helsinki, Oslo, and works in Los Angeles
3. 1983 Helsinki, Oslo, and works in Los Angeles
4. 1983 Helsinki, Oslo, and works in Los Angeles
5. 1983 Helsinki, Oslo, and works in Los Angeles
6. 1983 Helsinki, Oslo, and works in Los Angeles
7. 1983 Helsinki, Oslo, and works in Los Angeles
8. 1983 Helsinki, Oslo, and works in Los Angeles
9. 1983 Helsinki, Oslo, and works in Los Angeles
10. 1983 Helsinki, Oslo, and works in Los Angeles



DAVID SALLE
Frank, 1988
Oil and acrylic on canvas and linen
48 x 34 inches

David Salle's work is characterized by its complex, layered imagery. He uses oil and acrylic on canvas and linen to create a sense of depth and texture in his work. His work is characterized by its complex, layered imagery.

1. 1982 Montreal, Los Angeles, and works in New York
2. 1982 Montreal, Los Angeles, and works in New York
3. 1982 Montreal, Los Angeles, and works in New York
4. 1982 Montreal, Los Angeles, and works in New York
5. 1982 Montreal, Los Angeles, and works in New York
6. 1982 Montreal, Los Angeles, and works in New York
7. 1982 Montreal, Los Angeles, and works in New York
8. 1982 Montreal, Los Angeles, and works in New York
9. 1982 Montreal, Los Angeles, and works in New York
10. 1982 Montreal, Los Angeles, and works in New York

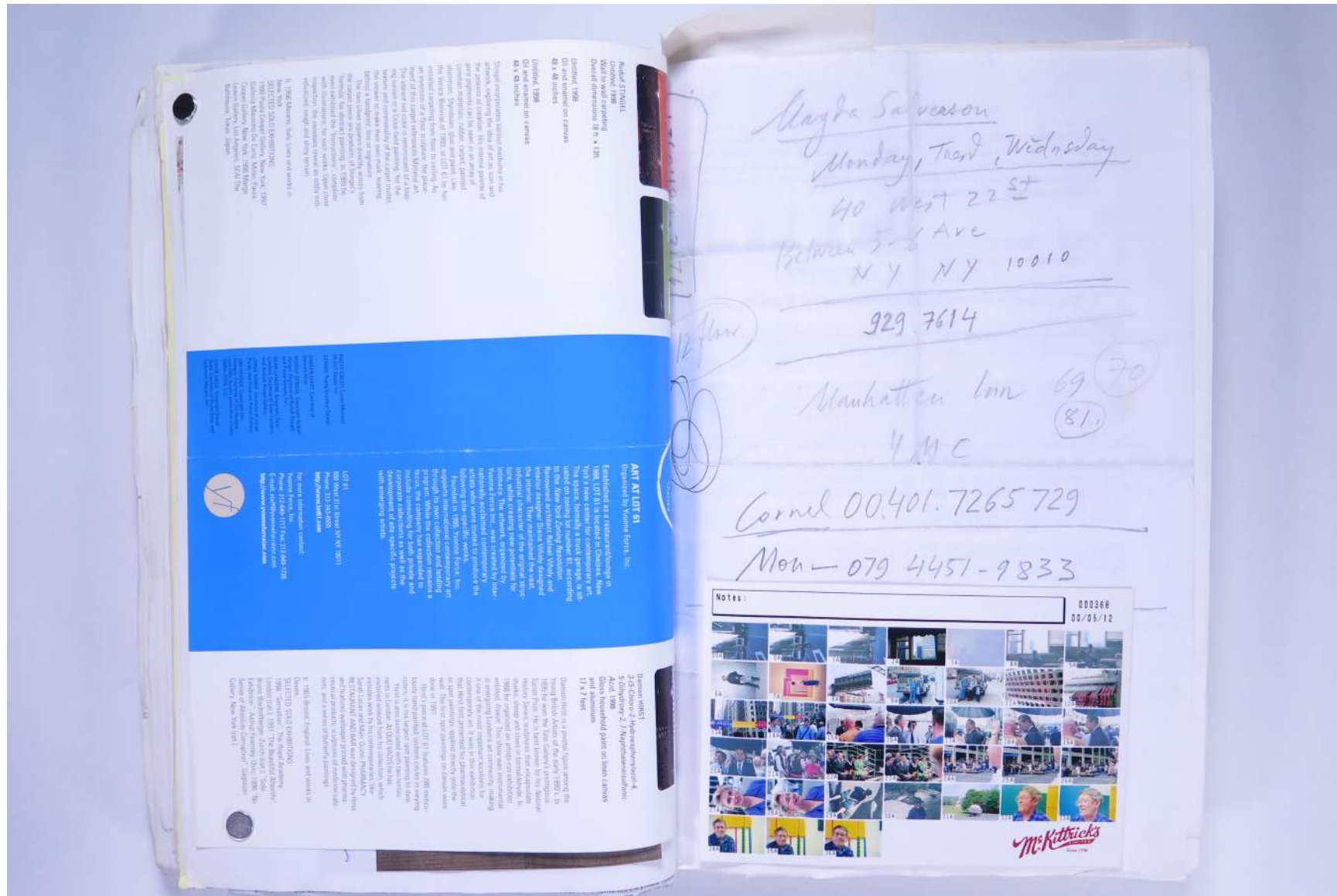


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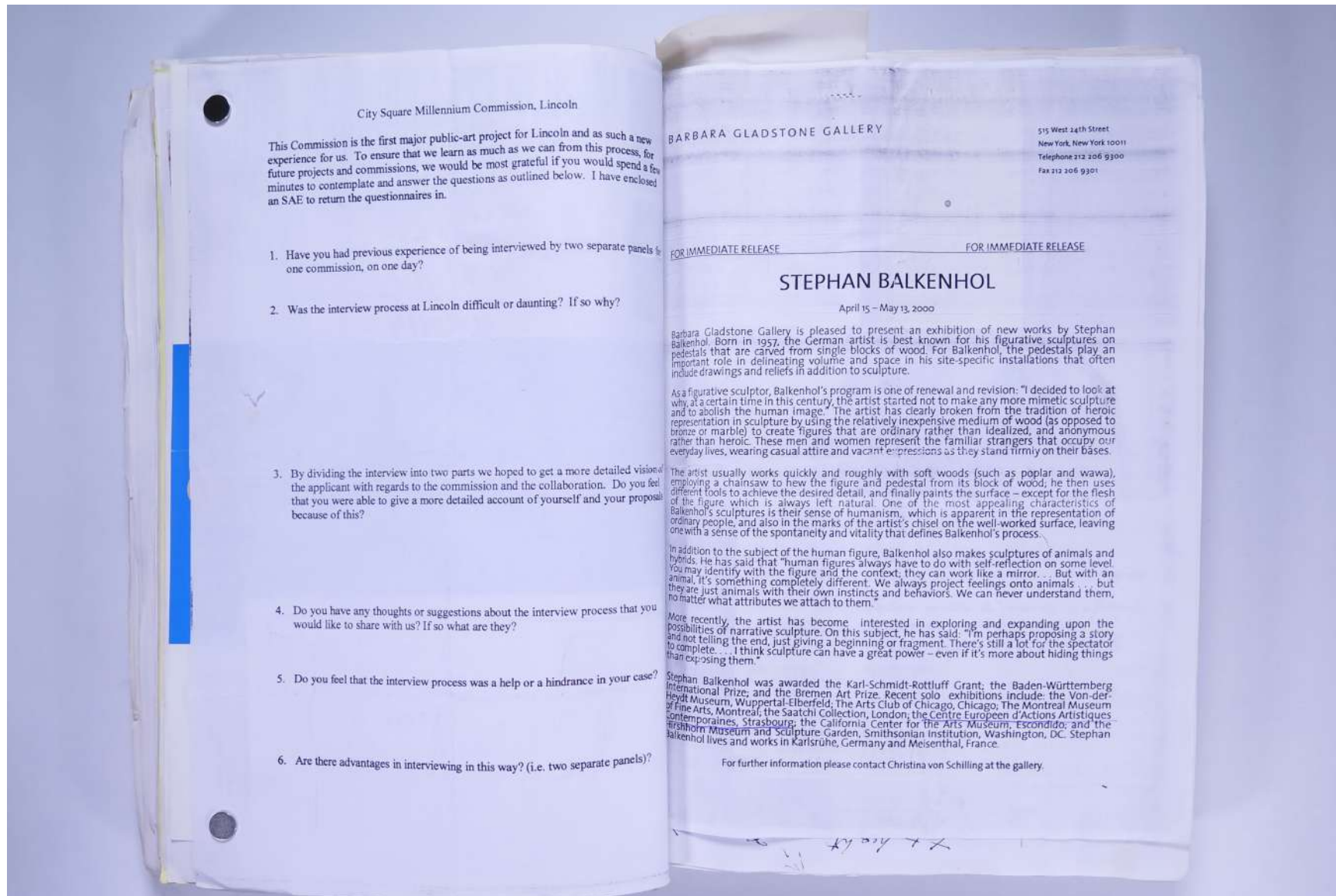
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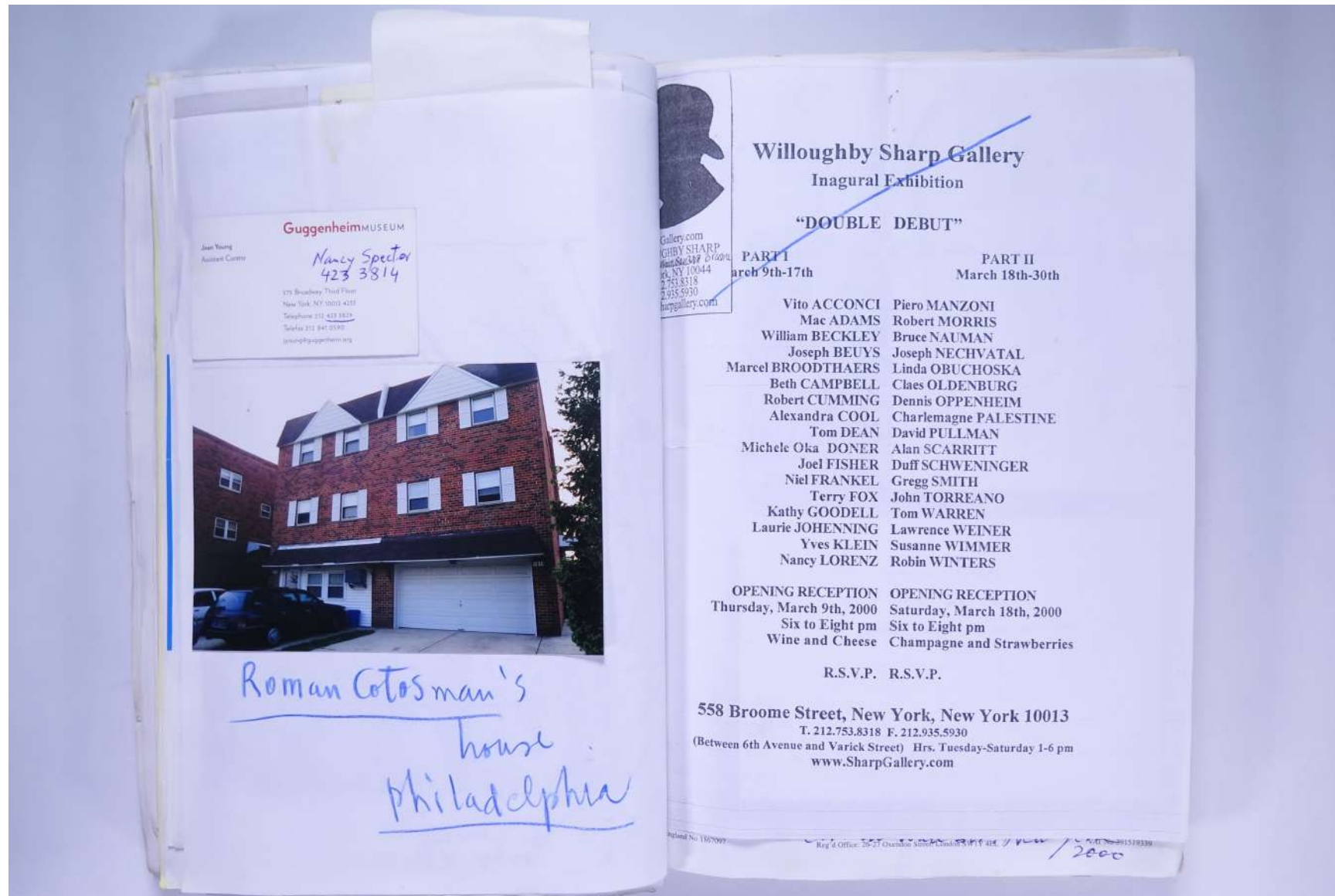
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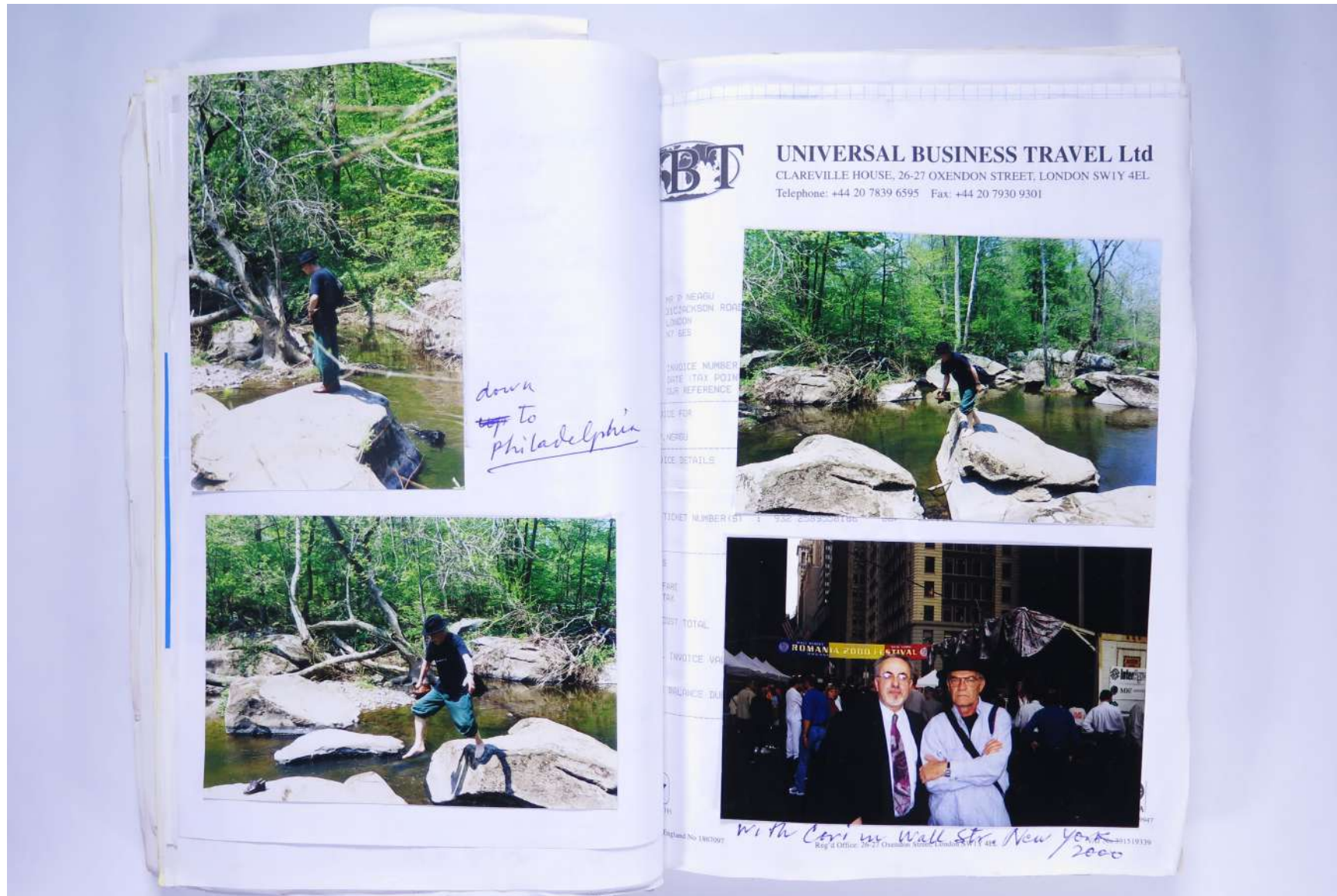
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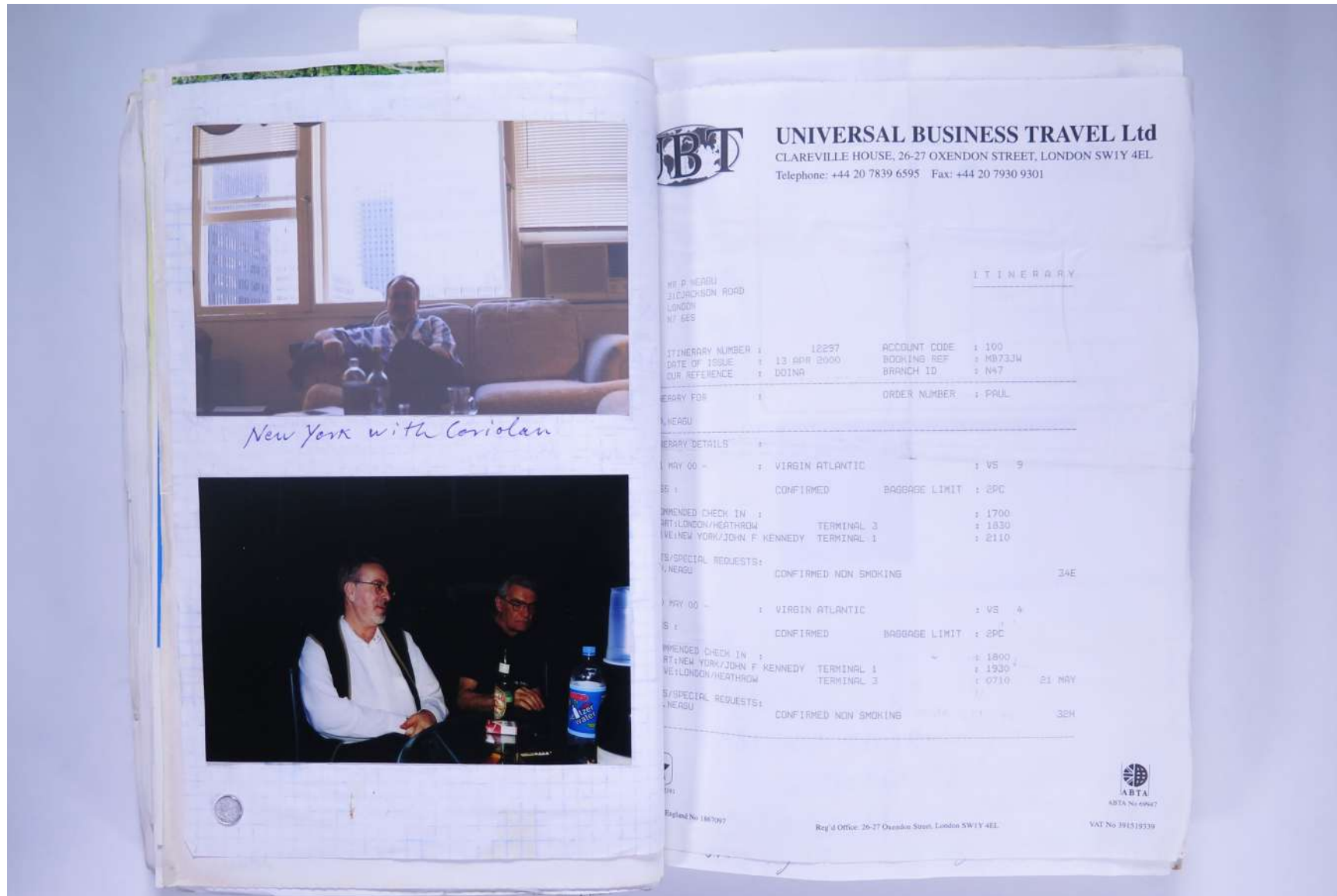


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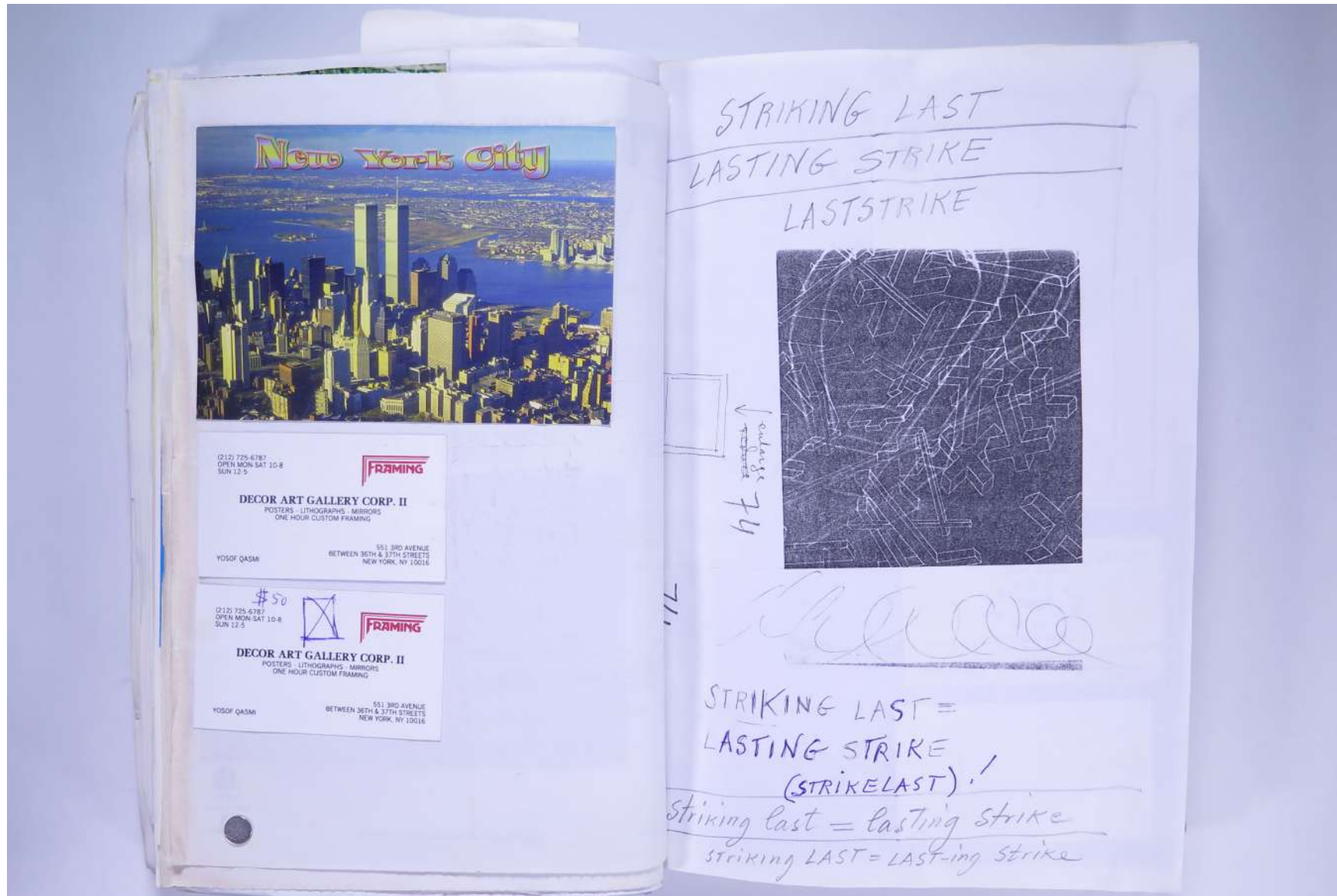
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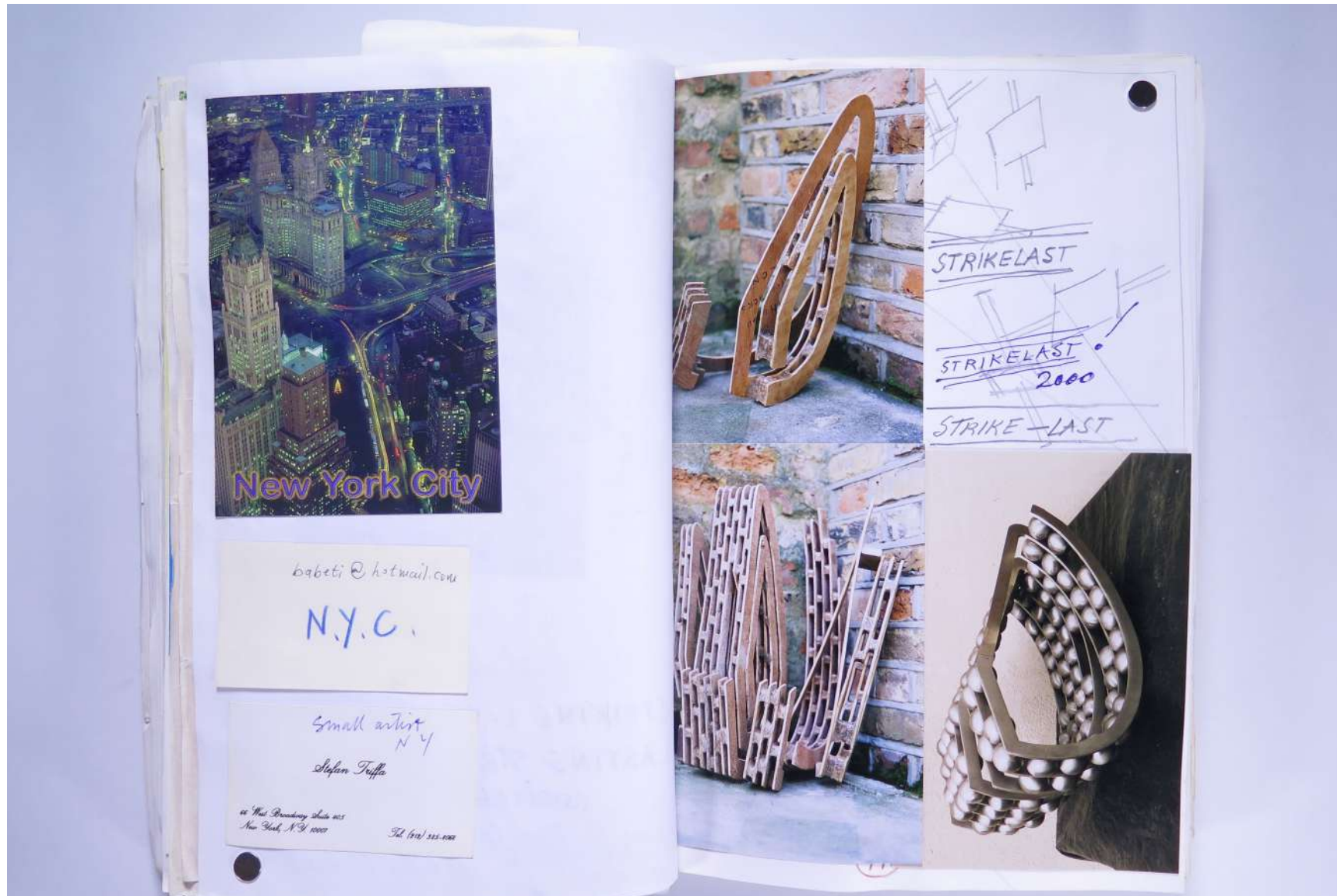
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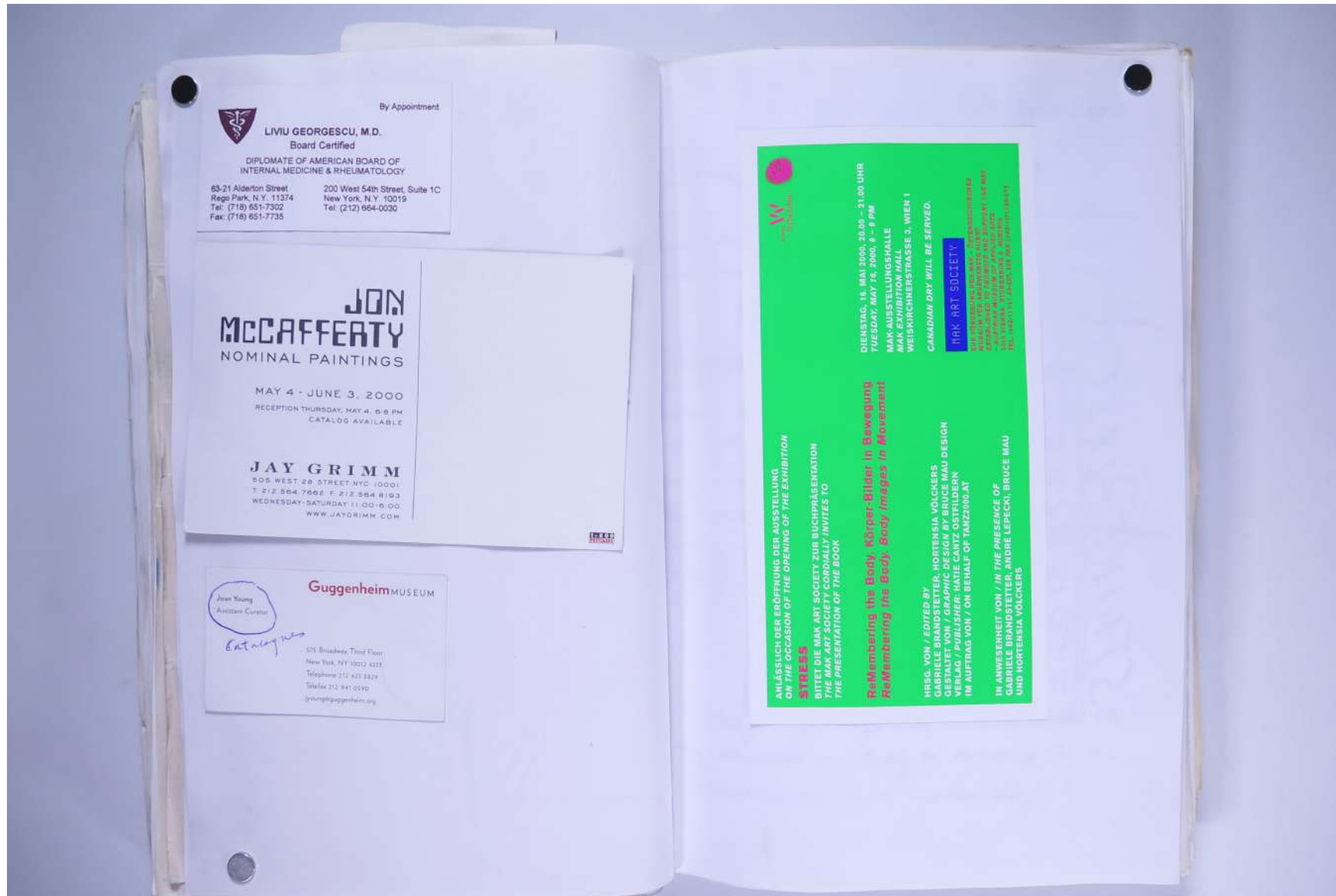
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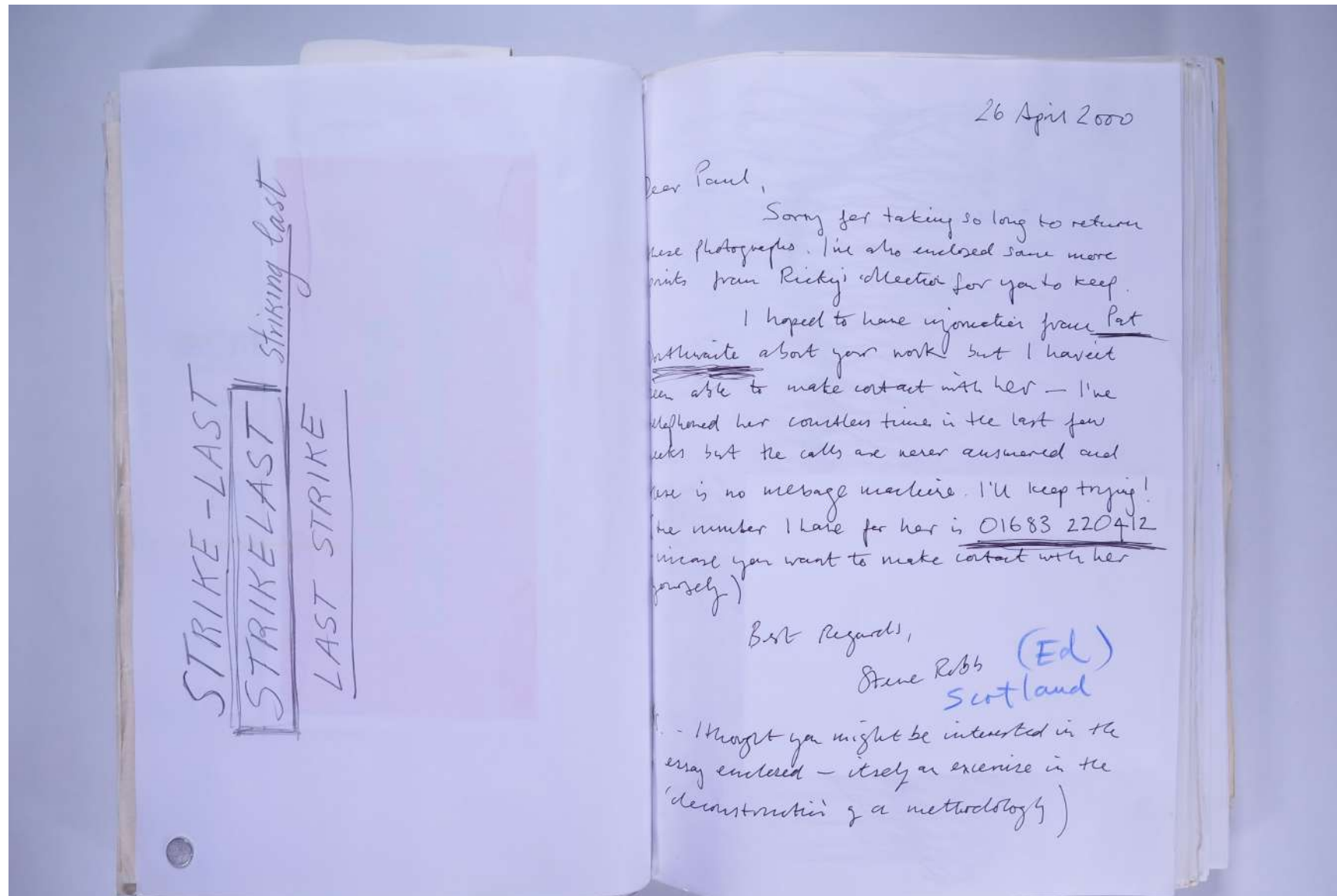
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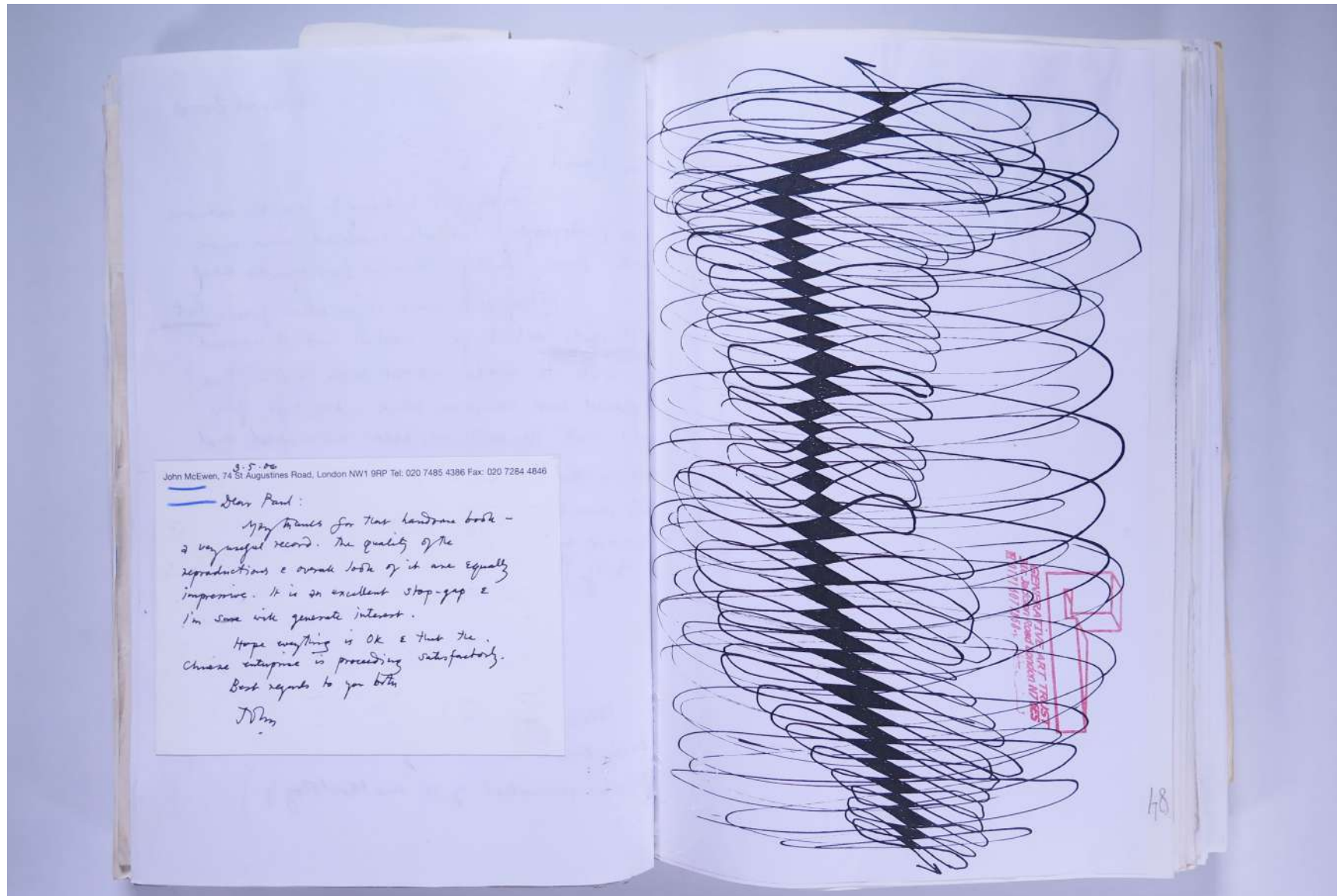
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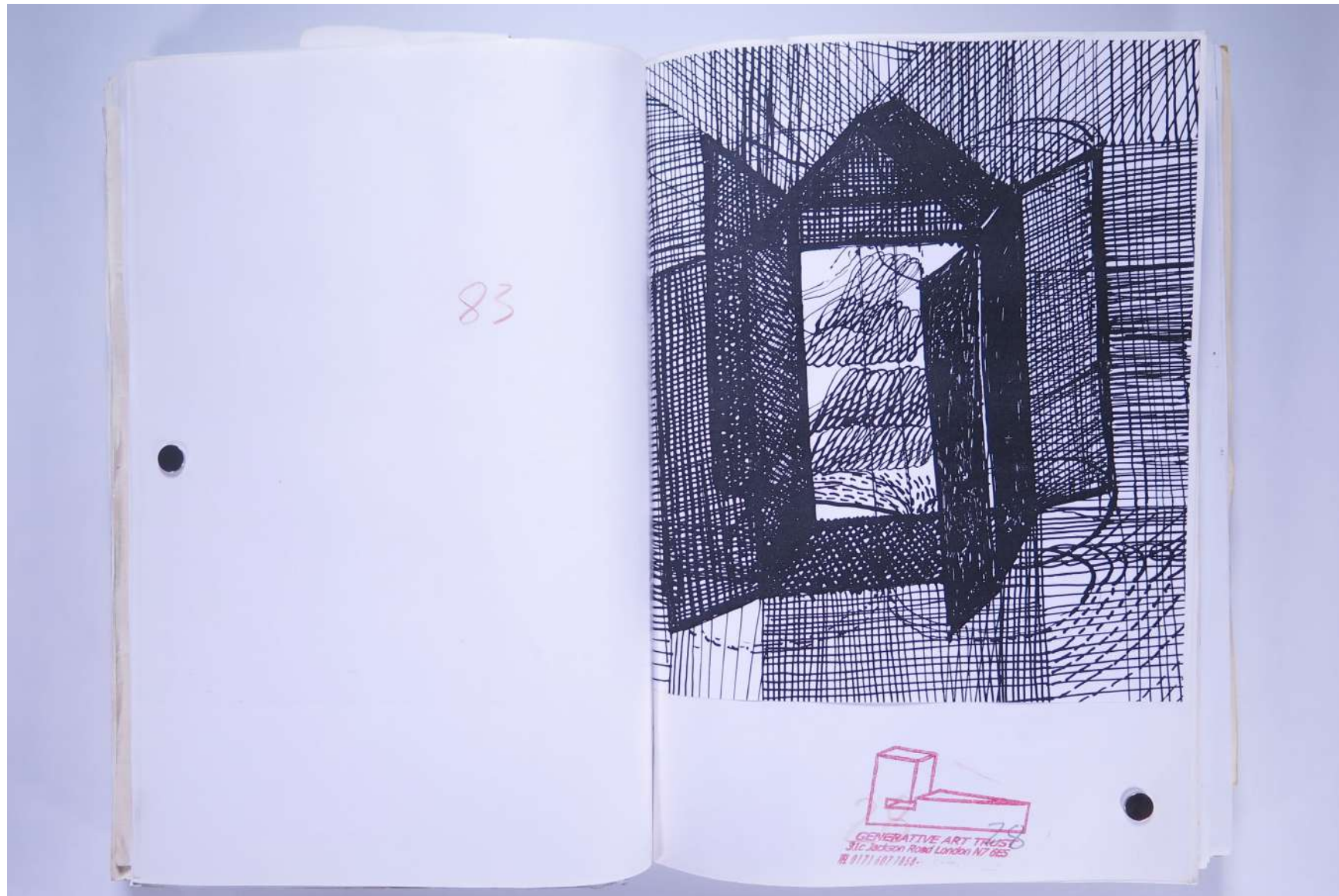
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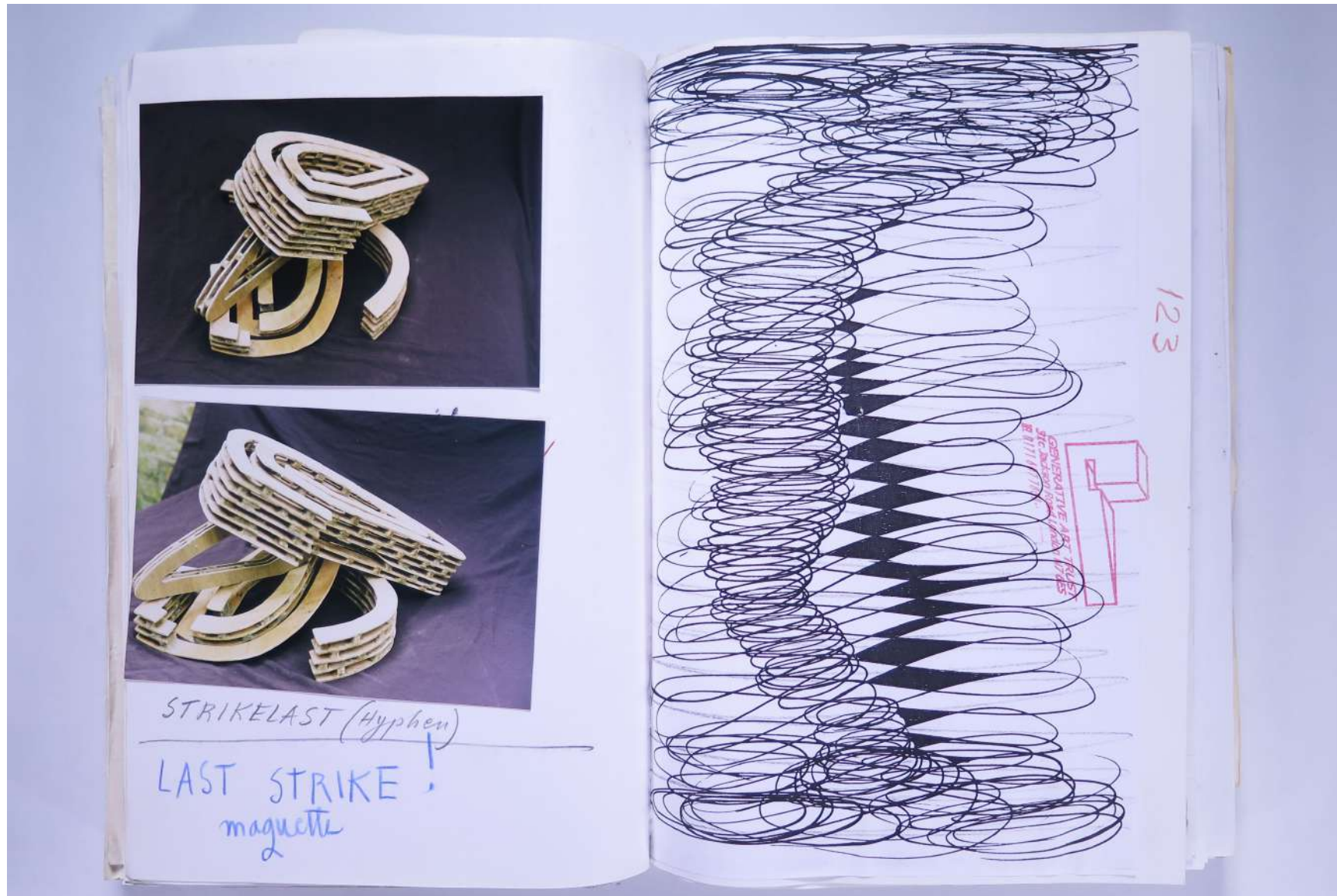
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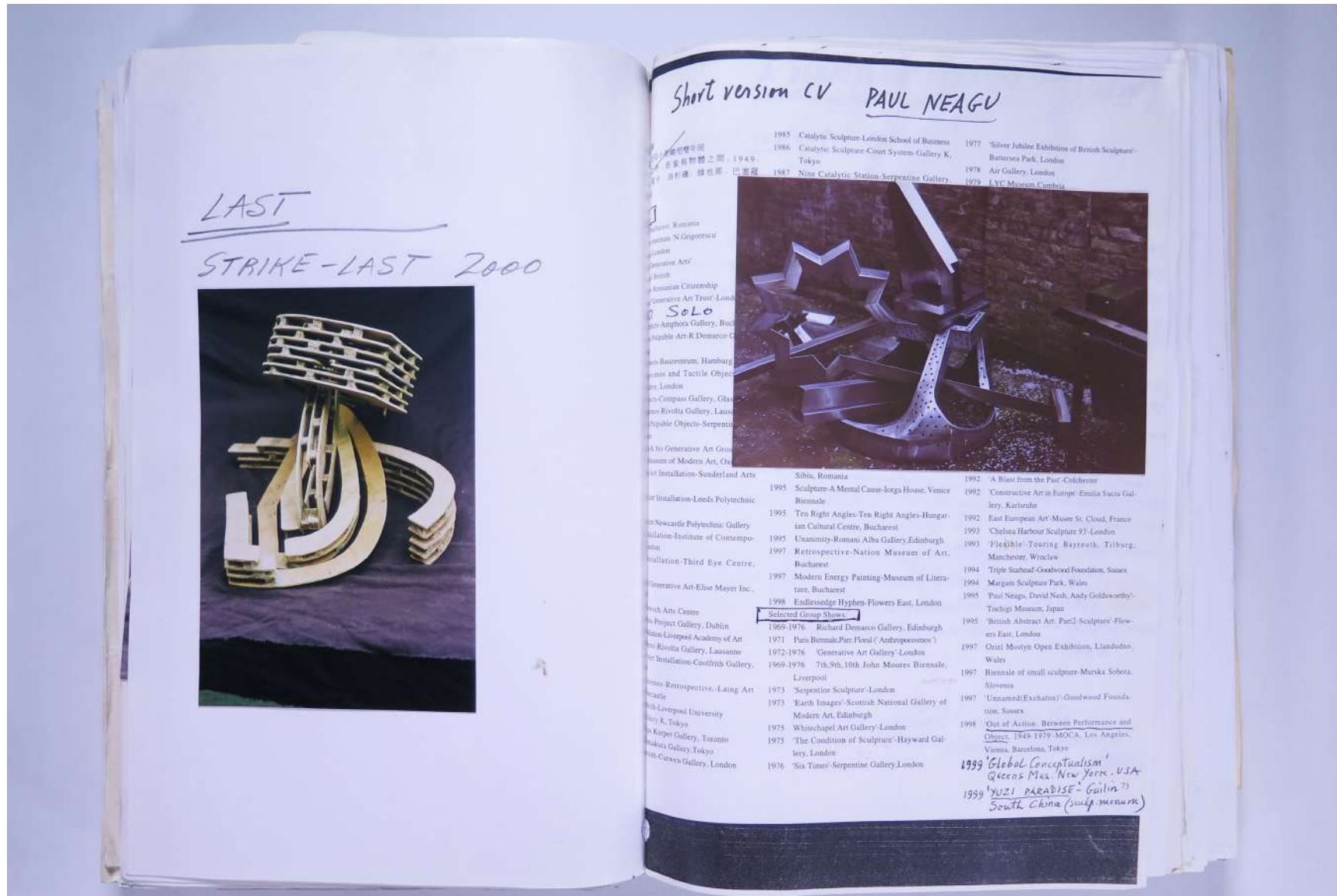
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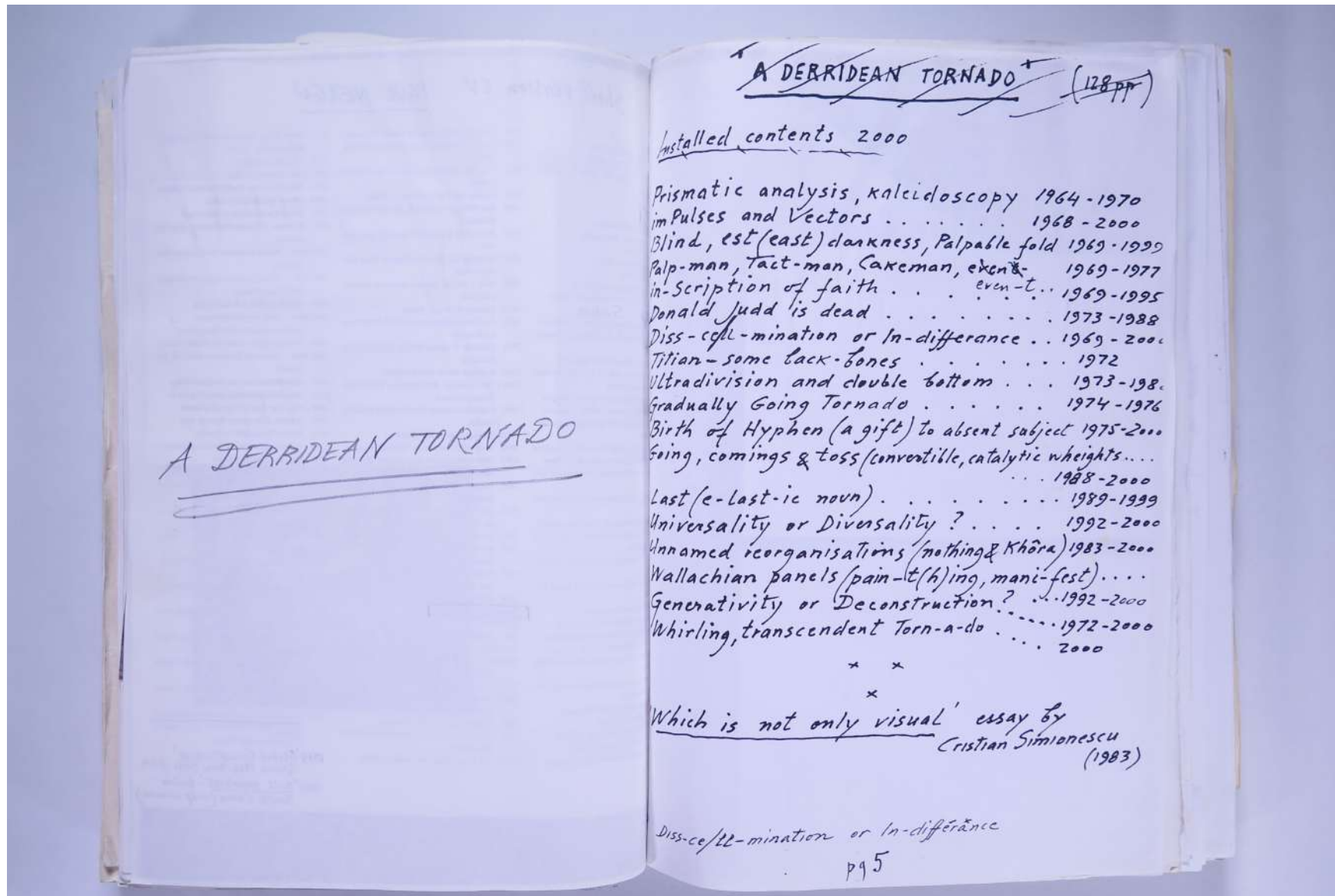
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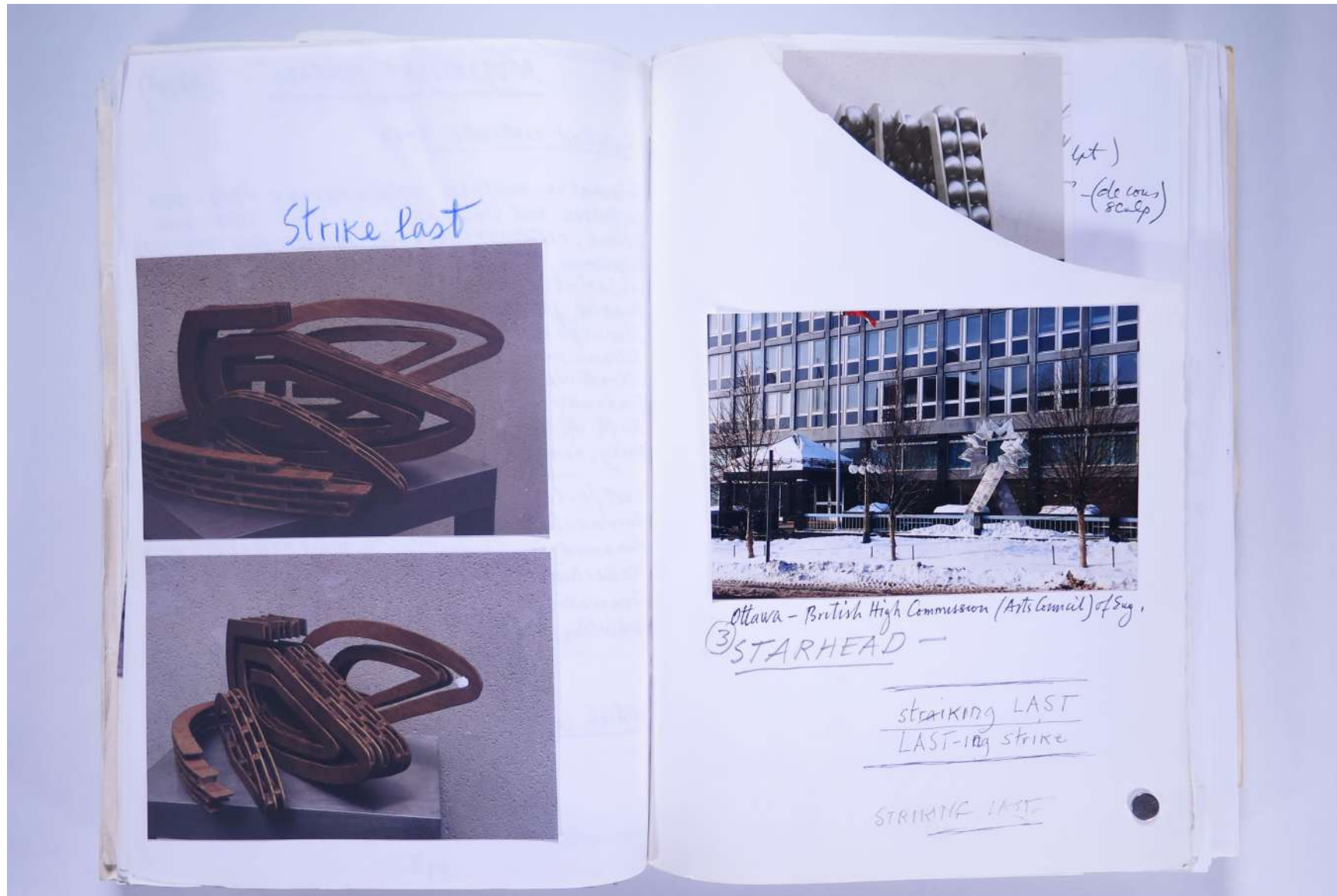


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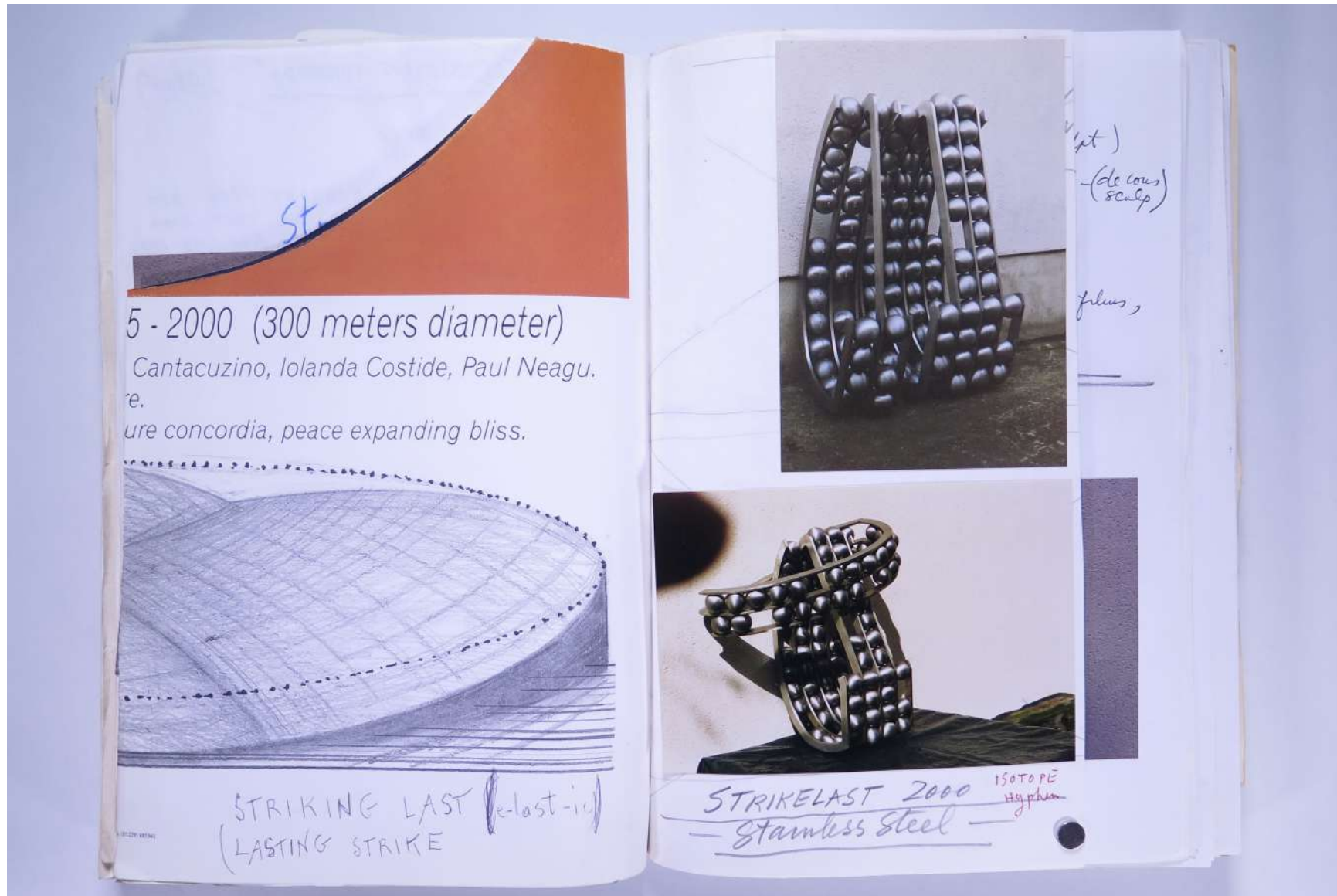


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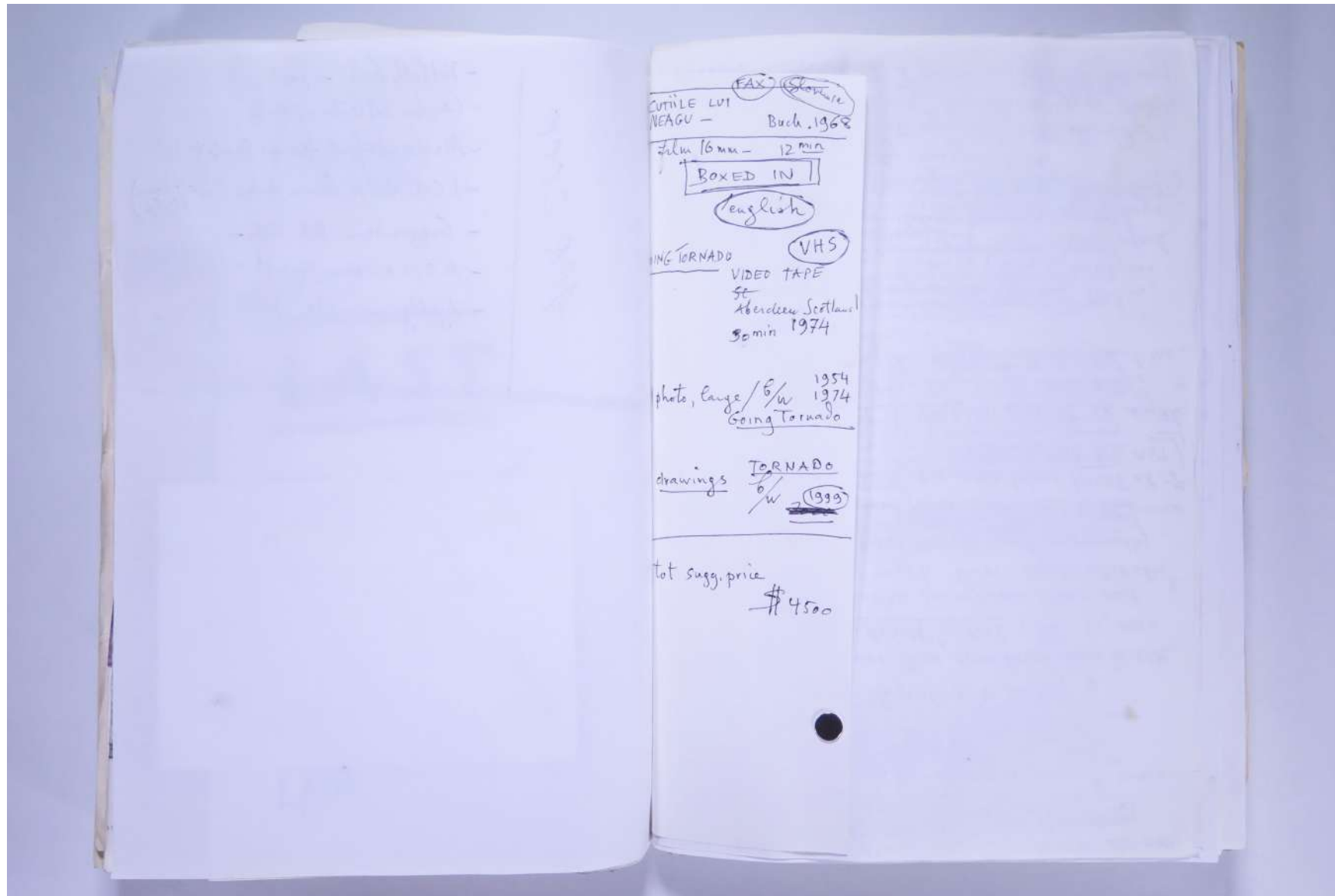


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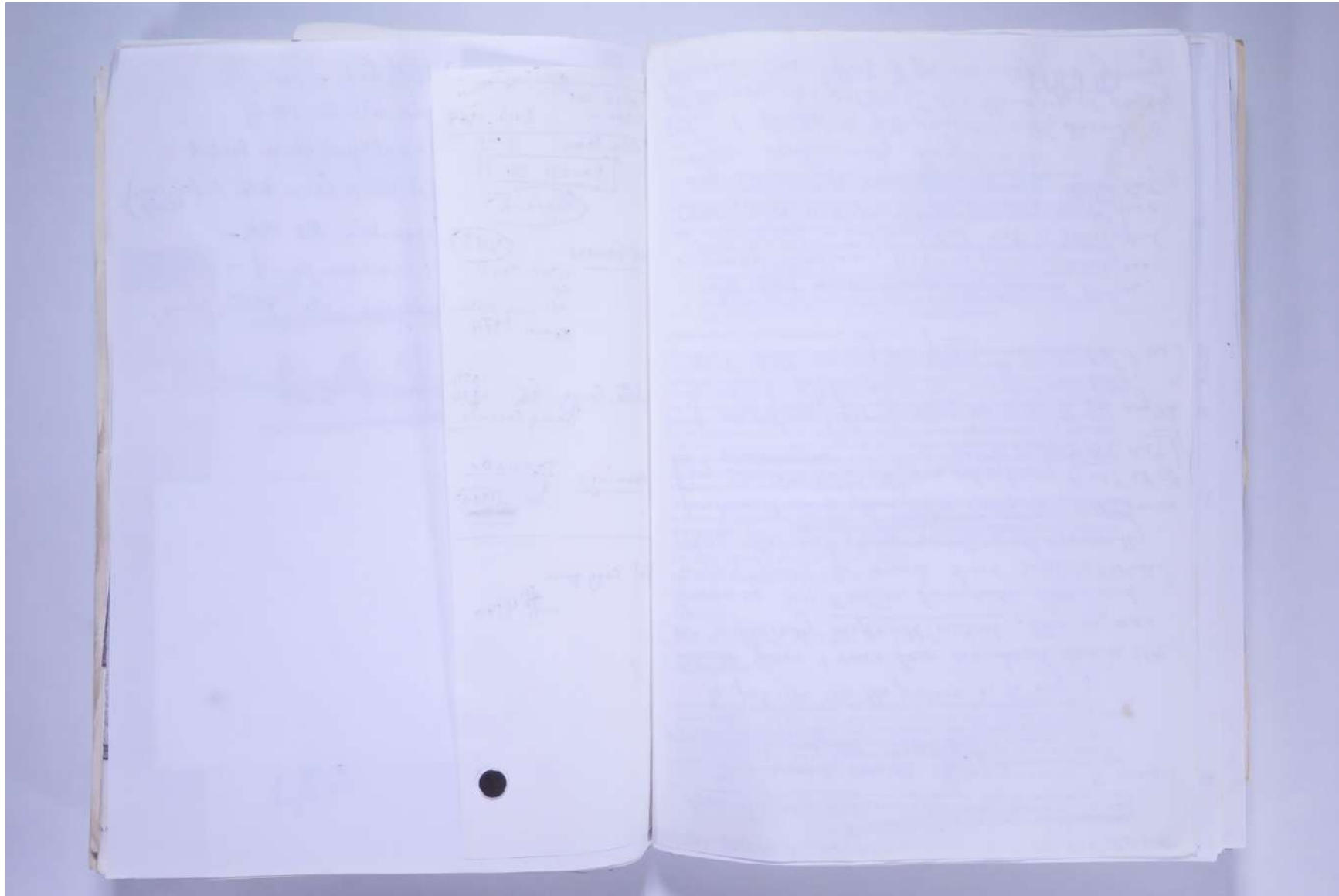
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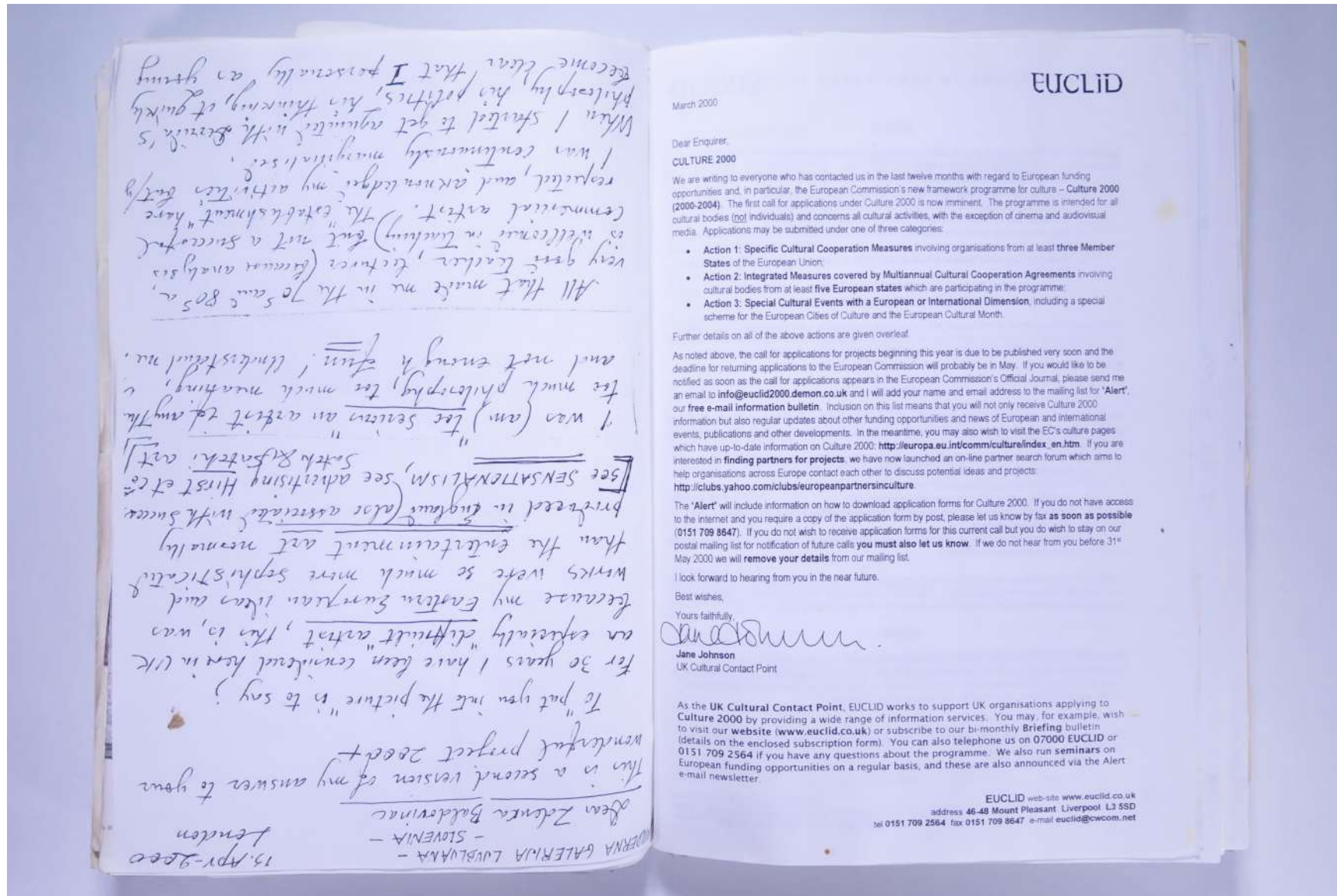
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March 2000

EUCLID

Dear Enquirer,

CULTURE 2000

We are writing to everyone who has contacted us in the last twelve months with regard to European funding opportunities and, in particular, the European Commission's new framework programme for culture - Culture 2000 (2000-2004). The first call for applications under Culture 2000 is now imminent. The programme is intended for all cultural bodies (not individuals) and concerns all cultural activities, with the exception of cinema and audiovisual media. Applications may be submitted under one of three categories:

- **Action 1: Specific Cultural Cooperation Measures** involving organisations from at least three Member States of the European Union;
- **Action 2: Integrated Measures covered by Multiannual Cultural Cooperation Agreements** involving cultural bodies from at least five European states which are participating in the programme;
- **Action 3: Special Cultural Events with a European or International Dimension**, including a special scheme for the European Cities of Culture and the European Cultural Month.

Further details on all of the above actions are given overleaf.

As noted above, the call for applications for projects beginning this year is due to be published very soon and the deadline for returning applications to the European Commission will probably be in May. If you would like to be notified as soon as the call for applications appears in the European Commission's Official Journal, please send me an email to info@euclid2000.demon.co.uk and I will add your name and email address to the mailing list for 'Alert', our free e-mail information bulletin. Inclusion on this list means that you will not only receive Culture 2000 information but also regular updates about other funding opportunities and news of European and international events, publications and other developments. In the meantime, you may also wish to visit the EC's culture pages which have up-to-date information on Culture 2000: http://europa.eu.int/comm/culture/index_en.htm. If you are interested in finding partners for projects, we have now launched an on-line partner search forum which aims to help organisations across Europe contact each other to discuss potential ideas and projects: <http://clubs.yahoo.com/clubs/europeanpartnersinculture>.

The 'Alert' will include information on how to download application forms for Culture 2000. If you do not have access to the internet and you require a copy of the application form by post, please let us know by fax as soon as possible (0151 709 8647). If you do not wish to receive application forms for this current call but you do wish to stay on our postal mailing list for notification of future calls you must also let us know. If we do not hear from you before 31st May 2000 we will remove your details from our mailing list.

I look forward to hearing from you in the near future.

Best wishes,

Yours faithfully,

Jane Johnson
UK Cultural Contact Point

As the UK Cultural Contact Point, EUCLID works to support UK organisations applying to Culture 2000 by providing a wide range of information services. You may, for example, wish to visit our website (www.euclid.co.uk) or subscribe to our bi-monthly Briefing bulletin (details on the enclosed subscription form). You can also telephone us on 07000 EUCLID or 0151 709 2564 if you have any questions about the programme. We also run seminars on European funding opportunities on a regular basis, and these are also announced via the Alert e-mail newsletter.

EUCLID web-site www.euclid.co.uk
address 46-48 Mount Pleasant, Liverpool L3 5SD
tel 0151 709 2564 fax 0151 709 8647 e-mail euclid@cwcom.net

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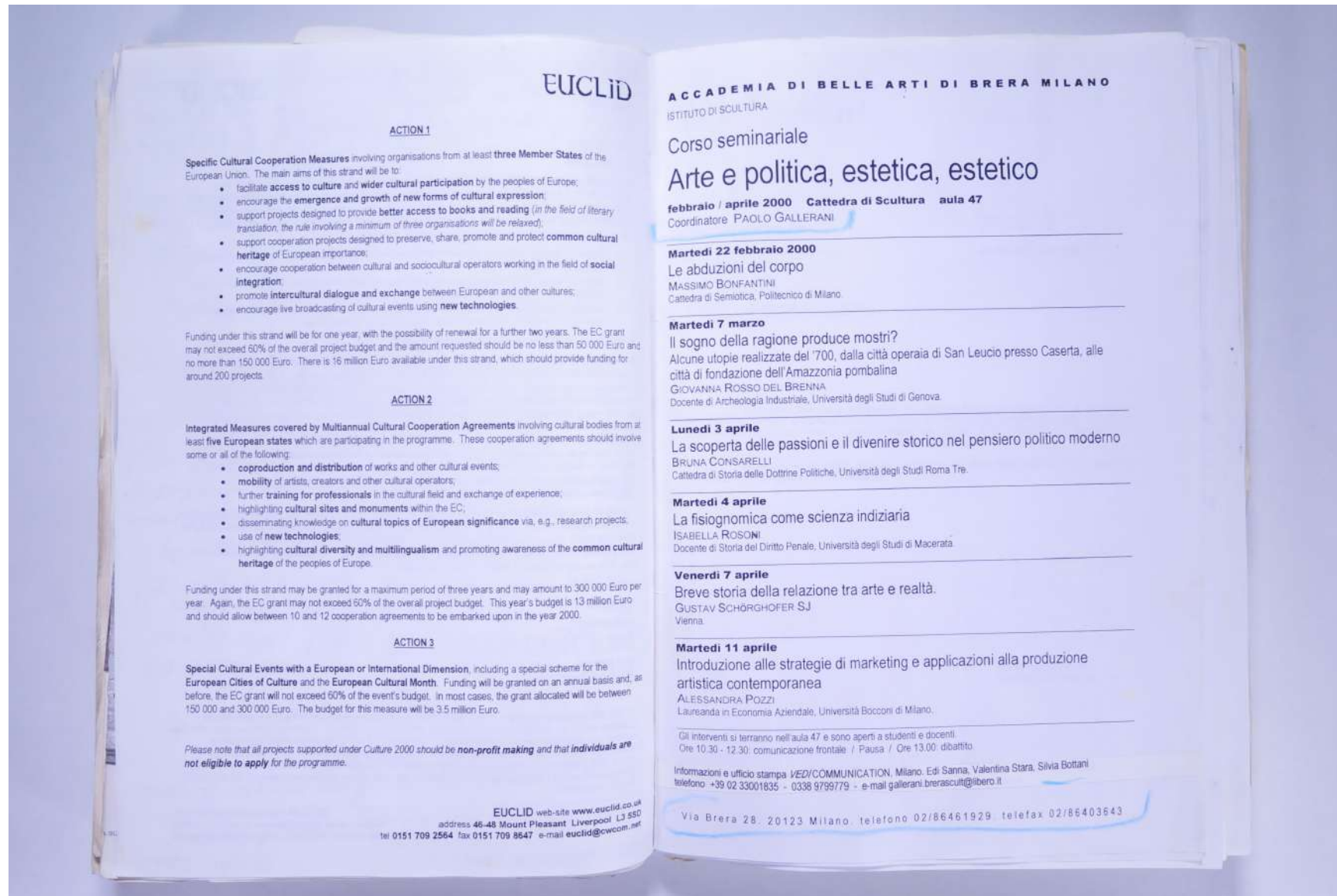
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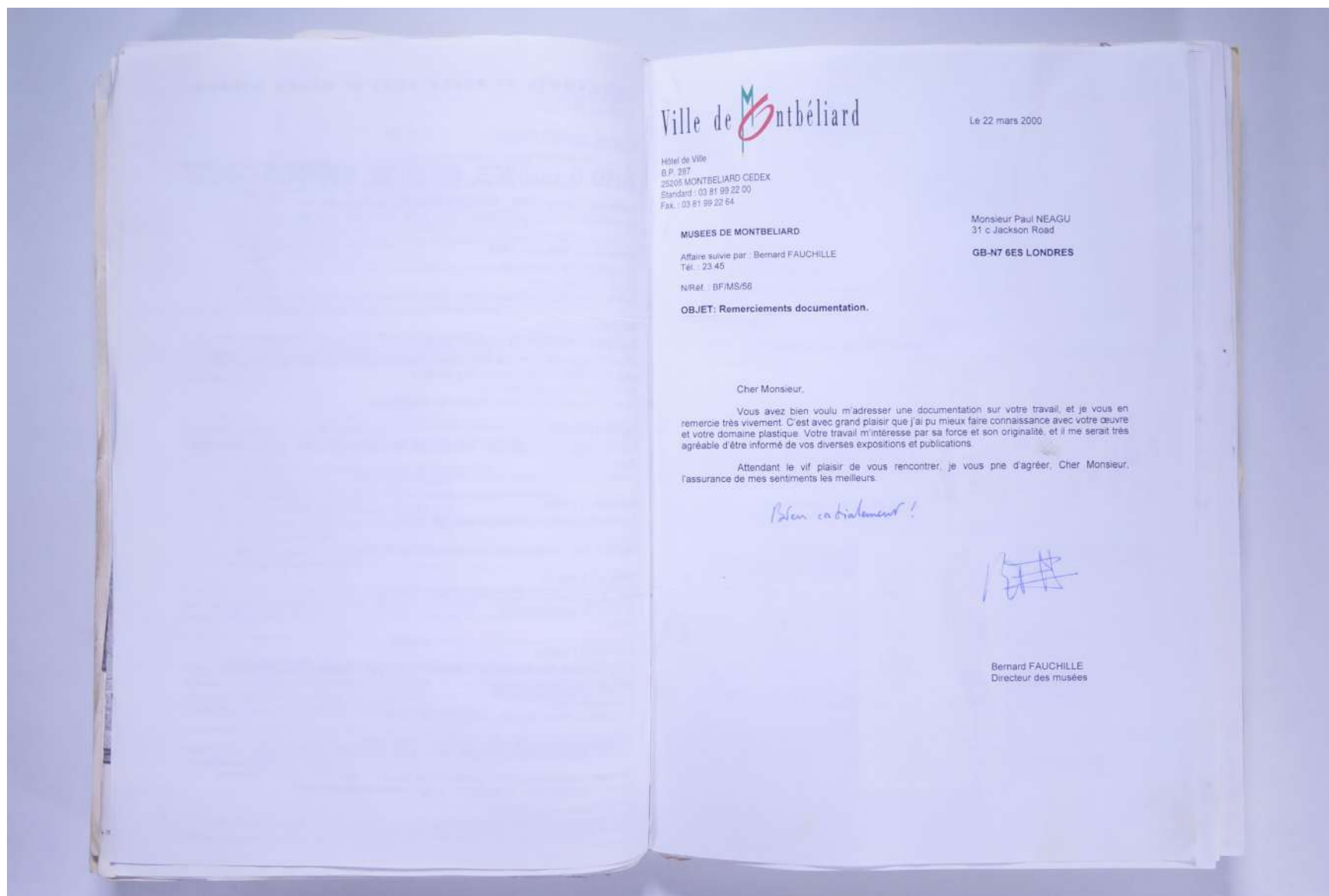
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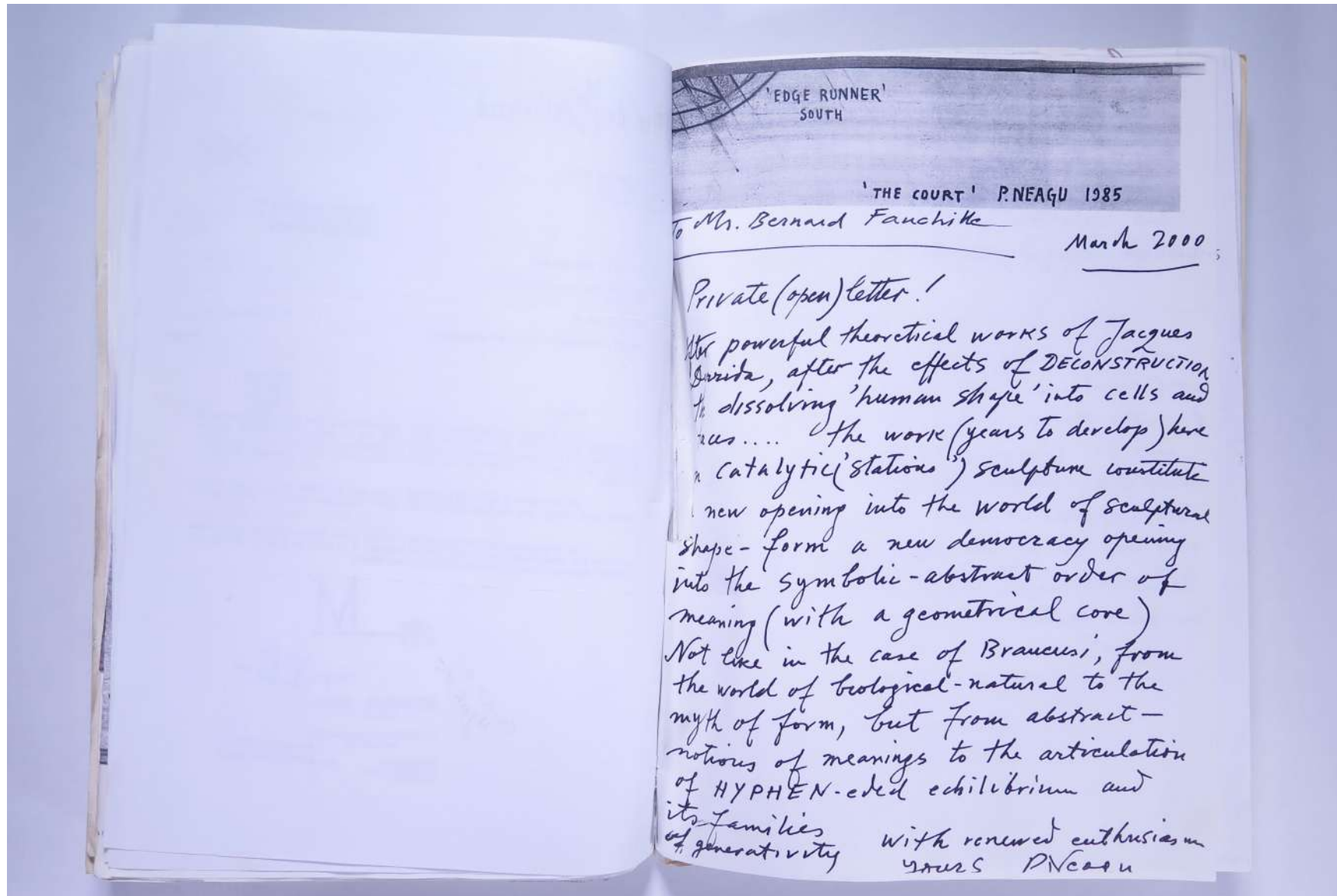
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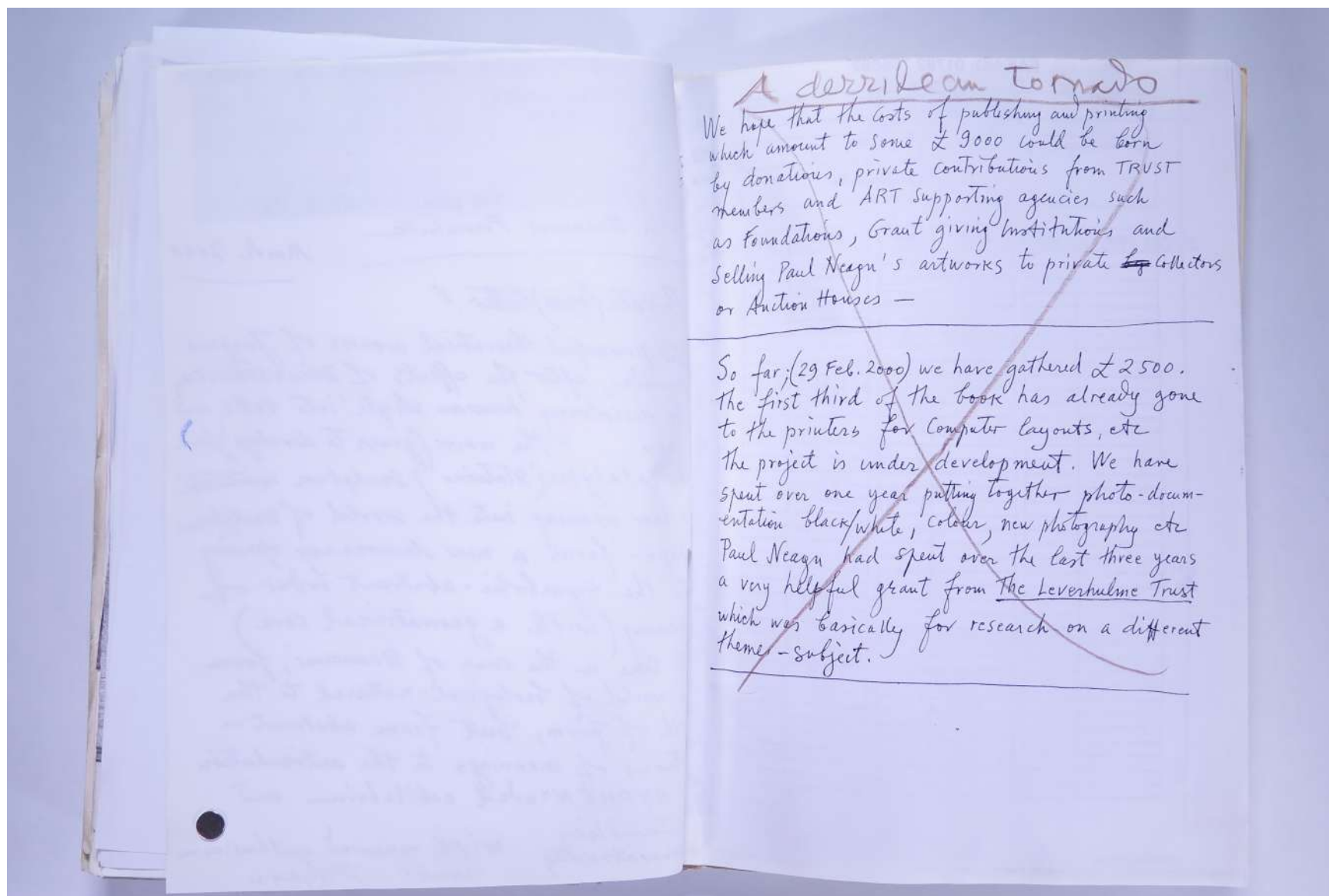
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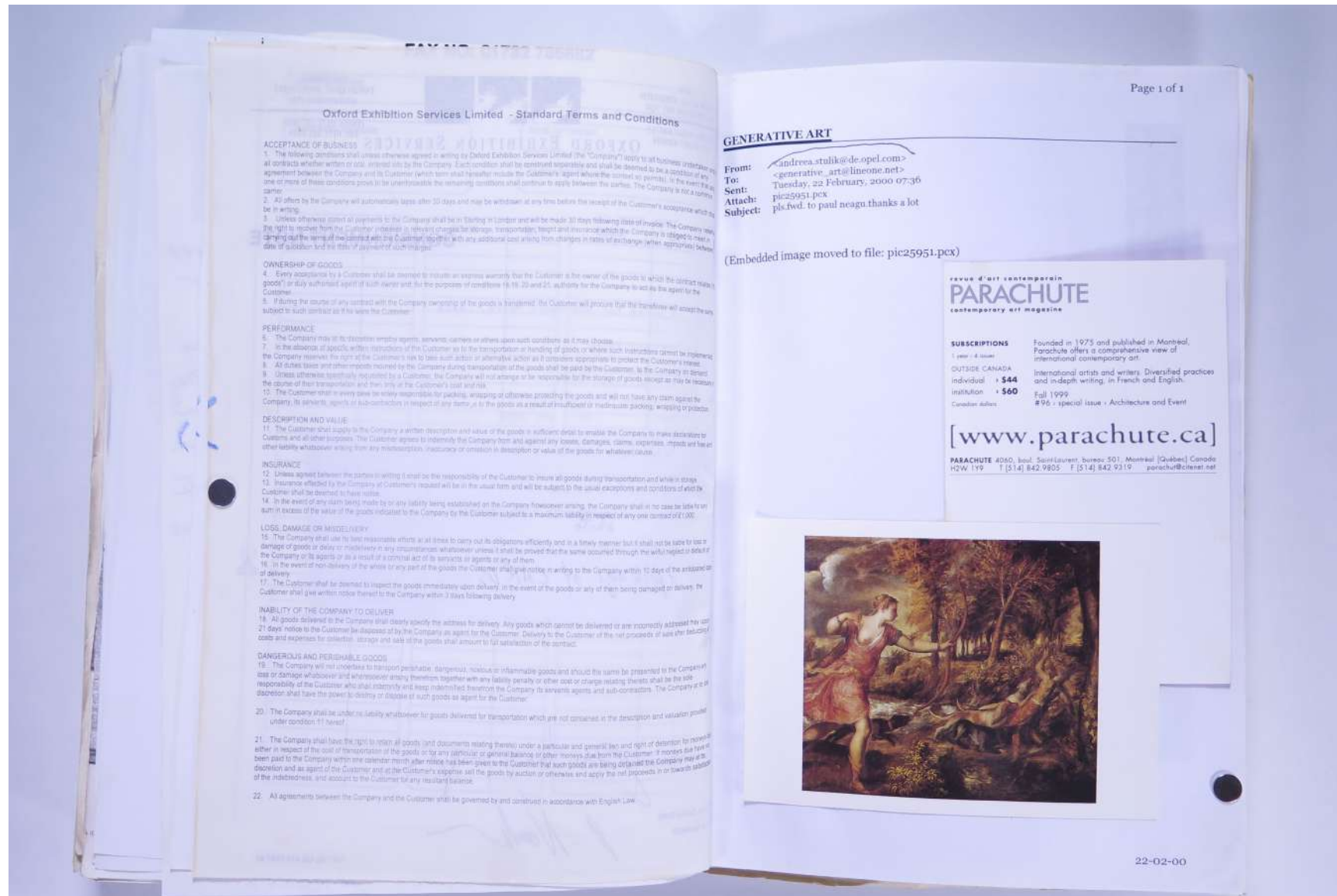
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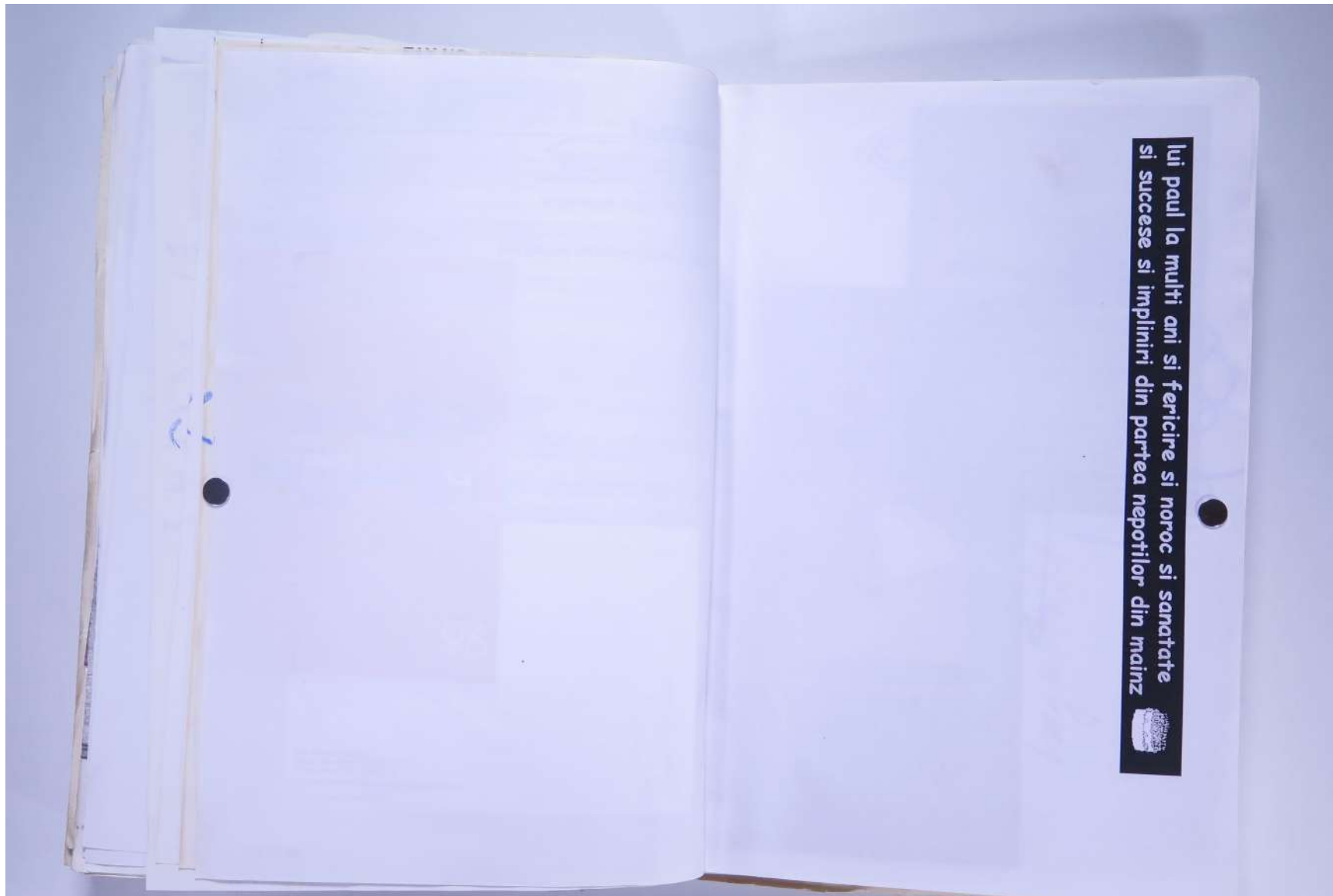
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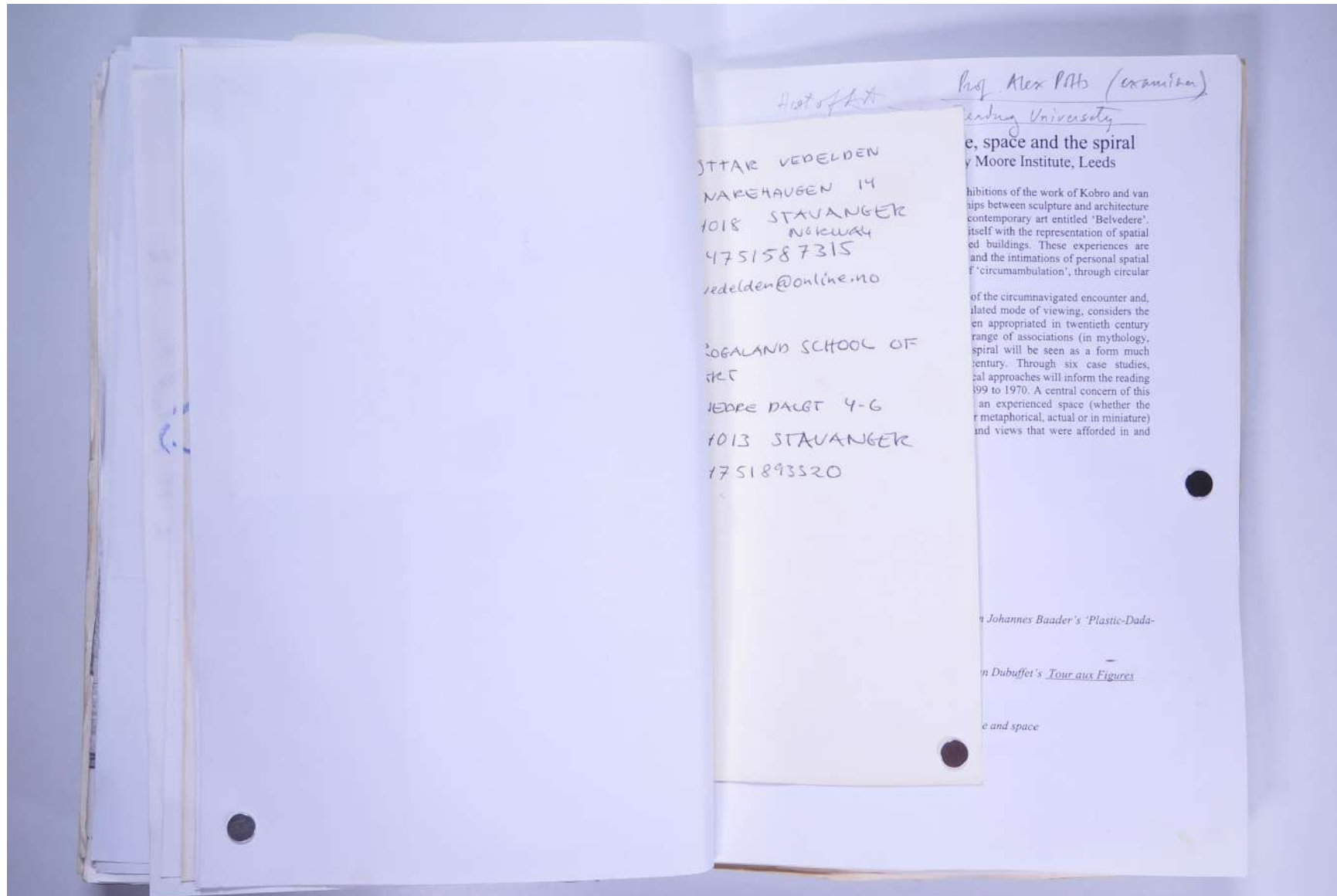
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Heat of Art → Prof Alex Pats (examina)
Reading University

Inside the Round: sculpture, space and the spiral Saturday 1st April 2000, Henry Moore Institute, Leeds

This symposium follows on from our recent exhibitions of the work of Kobra and van der Laan and their explorations of the relationships between sculpture and architecture and is being held alongside our exhibition of contemporary art entitled 'Belvedere'. This exhibition presents work which concerns itself with the representation of spatial experiences in and around real and imagined buildings. These experiences are explored through videos, models and drawings and the intimations of personal spatial histories are all traced through various forms of 'circumnambulation', through circular and repetitive viewing situations.

This symposium takes up this question of the circumnavigated encounter and, returning to an earlier formulation of this circulated mode of viewing, considers the ways in which the spiral construction has been appropriated in twentieth century sculpture. As a symbol bearing a significant range of associations (in mythology, geometry, biology, 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. A central concern of this symposium 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 in miniature) and in turn the ramifications of the journeys and views that were afforded in and around these constructions.

Dr. Claudine Mitchell (Leeds Univ.):

Rodin's Tower: Marker for the New Century

Marielle Tabart (Curator, L'Atelier Brancusi):

Brancusi's work and studio as whorled shell

Prof. John Milner (Newcastle Univ.):

Inside Tatlin's Tower: space, time and the city

Dr. Michael White (York Univ.):

Untergang and Ubermensch: Spatial narratives in Johannes Baader's 'Plastic-Dada-Drama' (1919)

John Gibson (Courtauld Institute):

Unvers (times): make-believe and memory in Jean Dubuffet's 'Tour aux Figures' (1967) and the Demeures of Etienne-Martin

Dr. Tim Martin (Reading Univ.):

Smithson on Spiral Jetty: Dedifferentiation in time and space

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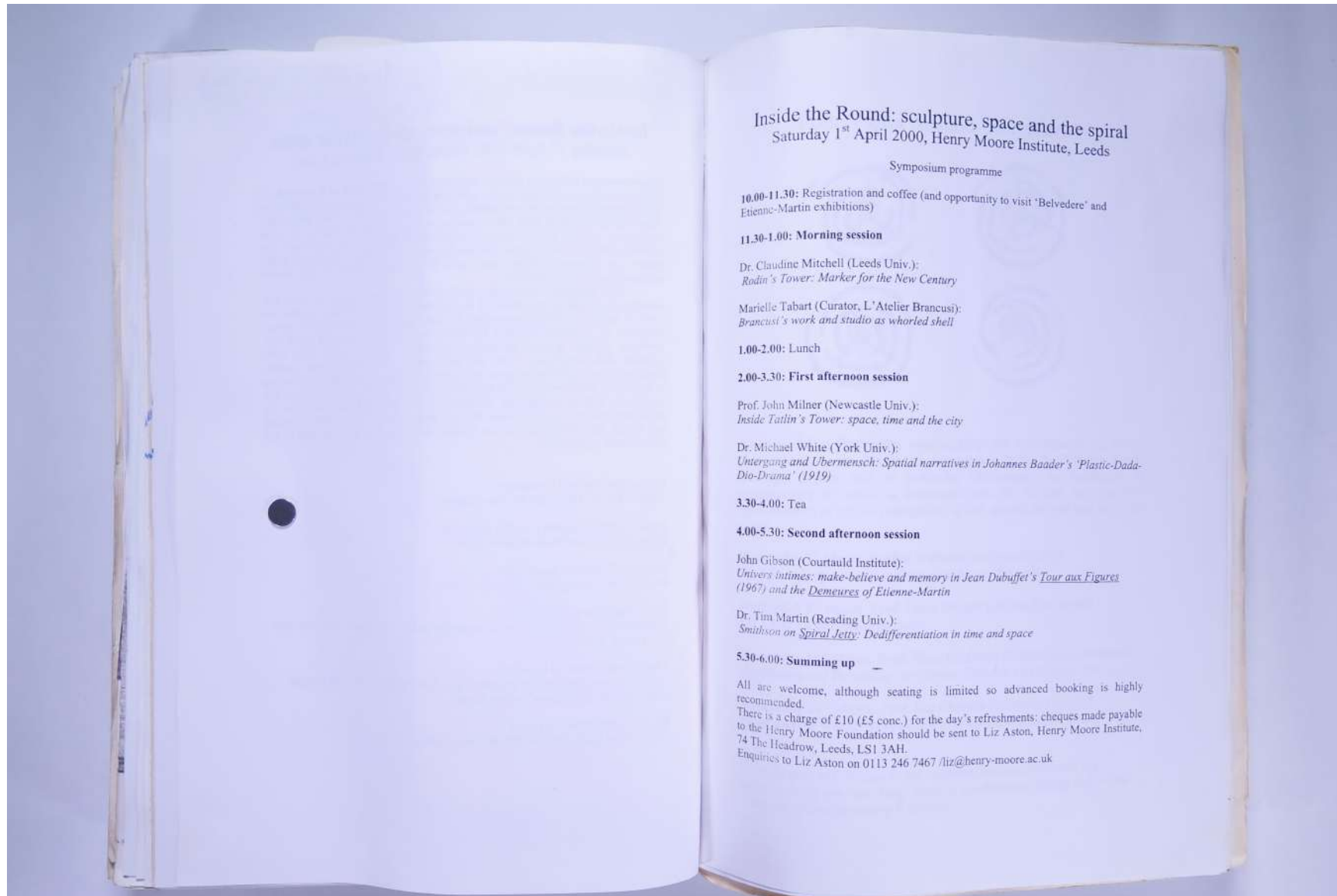
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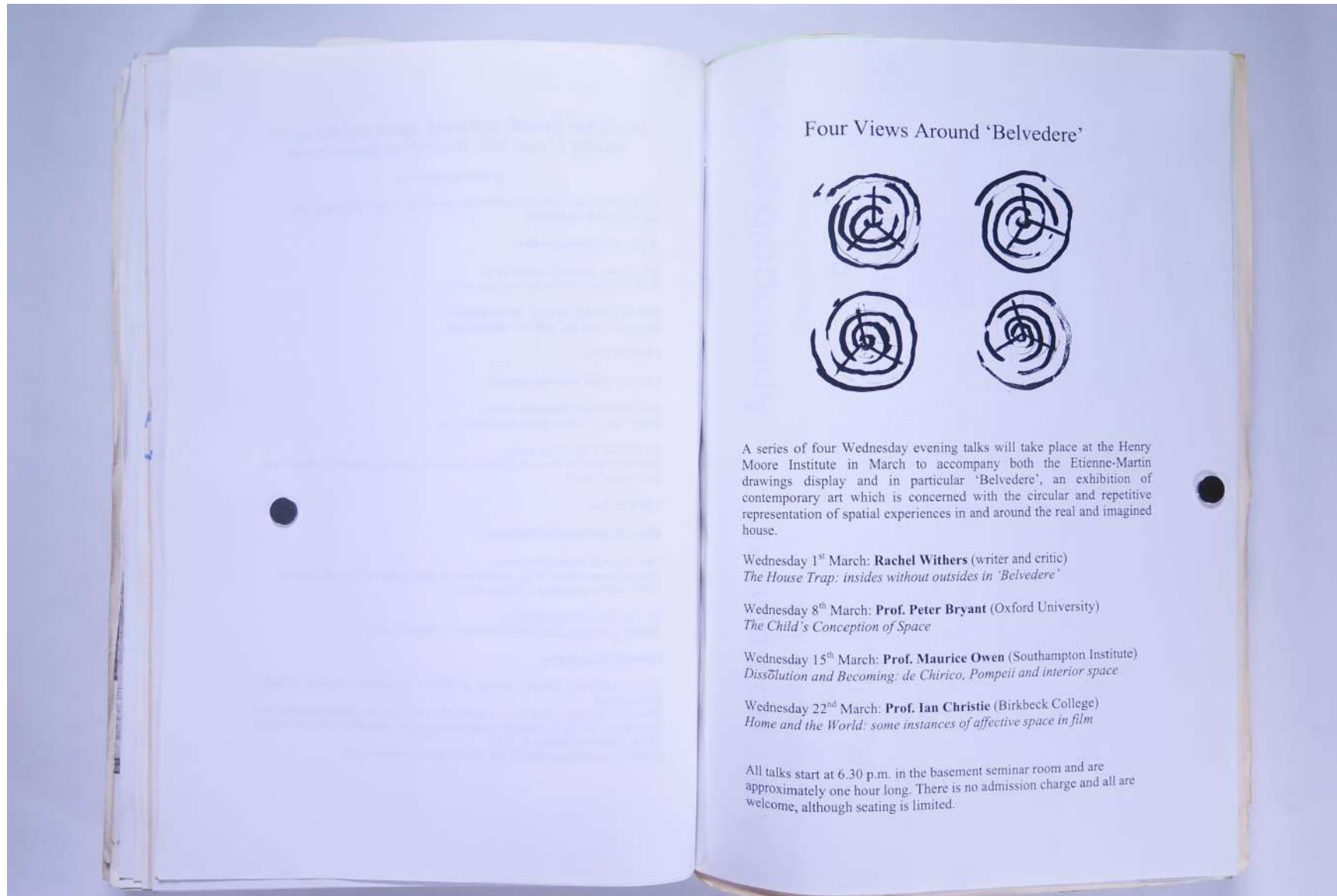
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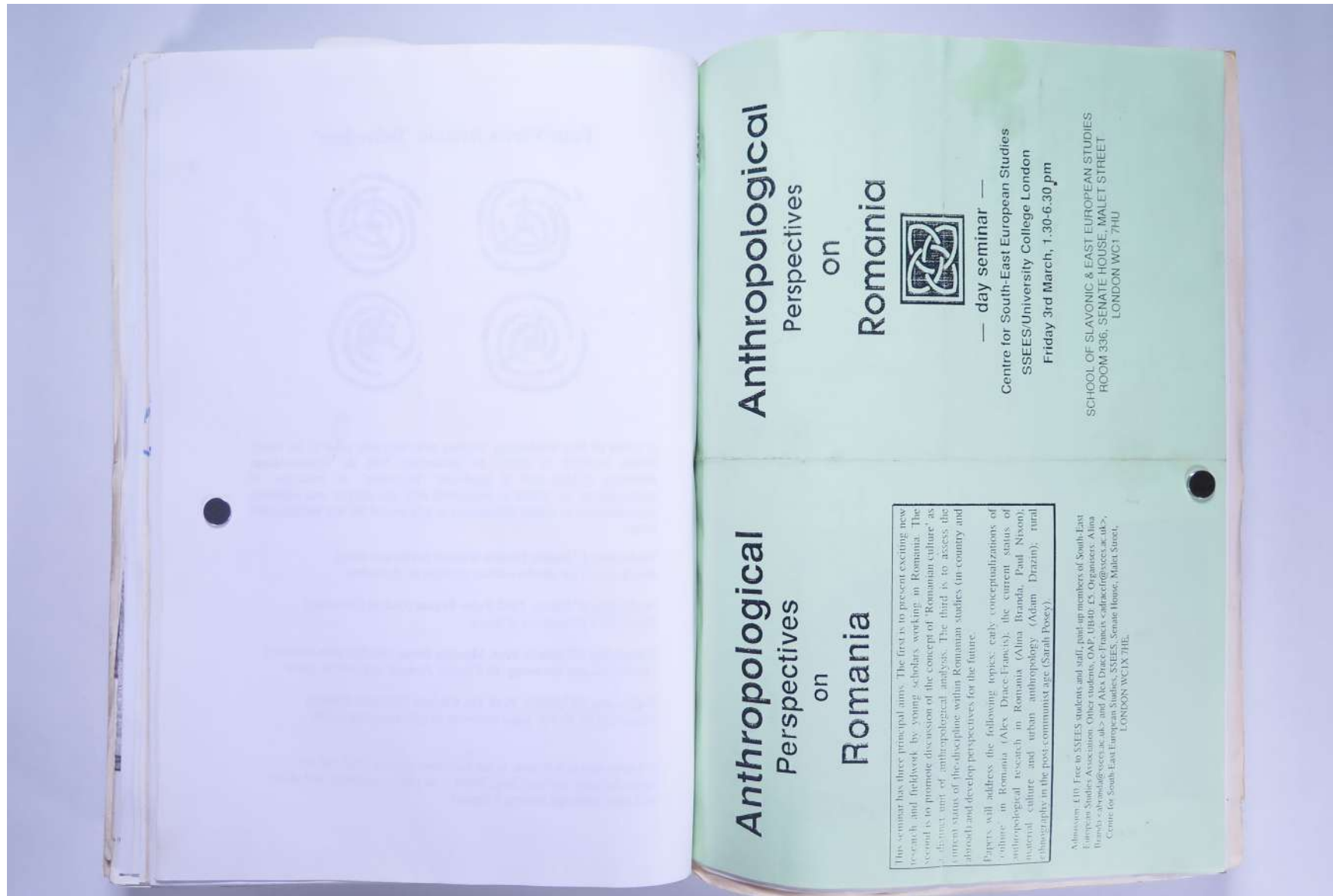
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Anthropological Perspectives on Romania

This seminar has three principal aims. The first is to present exciting new research and fieldwork by young scholars working in Romania. The second is to promote discussion of the concept of 'Romanian culture' as a distinct unit of anthropological analysis. The third is to assess the current status of the discipline within Romanian studies (in country and abroad) and develop perspectives for the future.

Papers will address the following topics: early conceptualizations of 'culture' in Romania (Alex Drace-Francis); the current status of anthropological research in Romania (Alina Branda, Paul Nisem); material culture and urban anthropology (Adam Drazin); rural ethnography in the post-communist age (Sarah Posey).

Admission: £10. Free to SSEEES students and staff, paid-up members of South-East European Studies Association. Other students: OAP, UB40, £5. Organisers: Alina Branda <abrand@seees.ac.uk> and Alex Drace-Francis <adrace@seees.ac.uk>. Centre for South-East European Studies, SSEEES, Senate House, Malet Street, LONDON WC1X 7HE.

Anthropological Perspectives on Romania



— day seminar —
Centre for South-East European Studies
SSEEES/University College London
Friday 3rd March, 1.30-6.30 pm

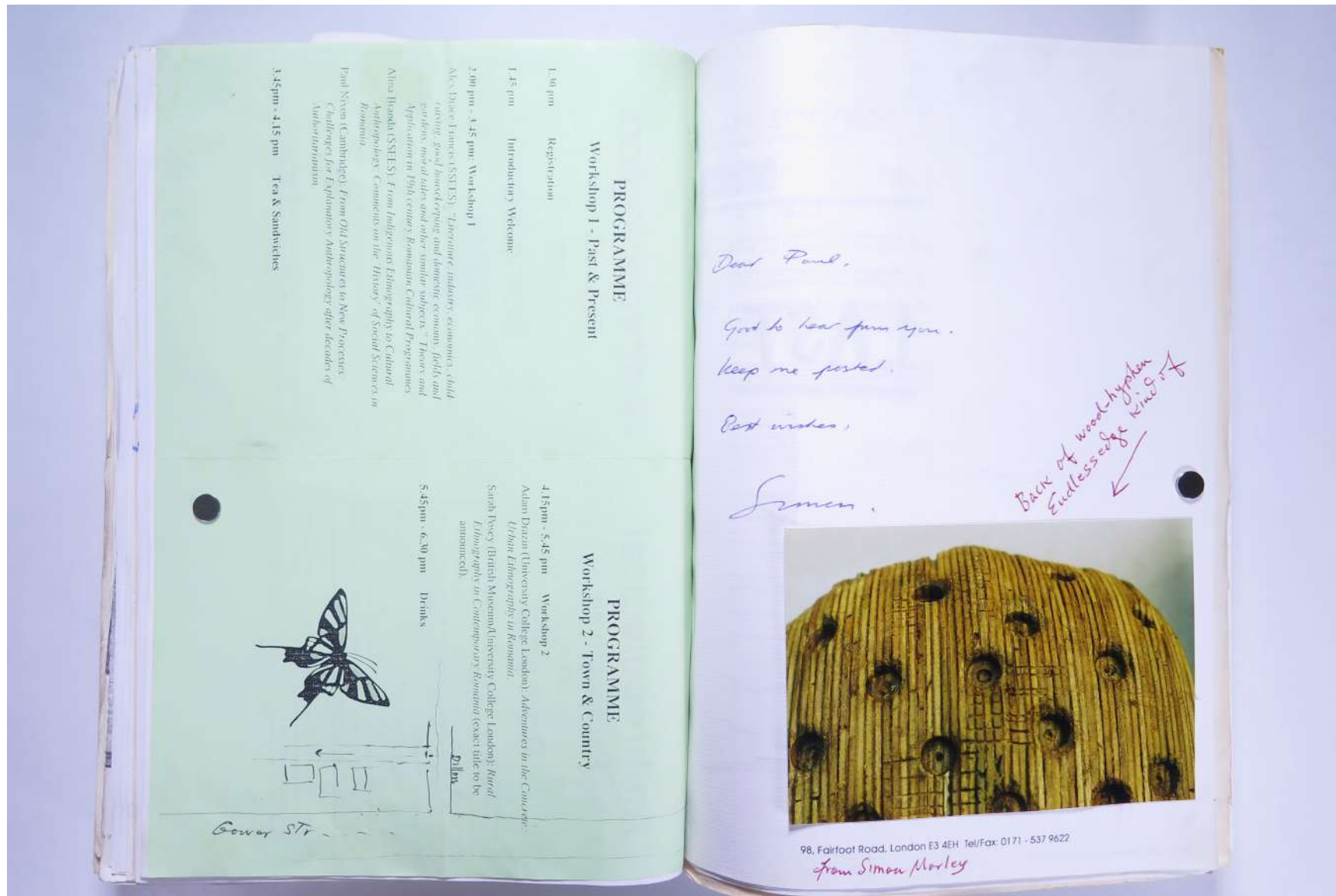
SCHOOL OF SLAVONIC & EAST EUROPEAN STUDIES
ROOM 336, SENATE HOUSE, MALET STREET
LONDON WC1 7HU

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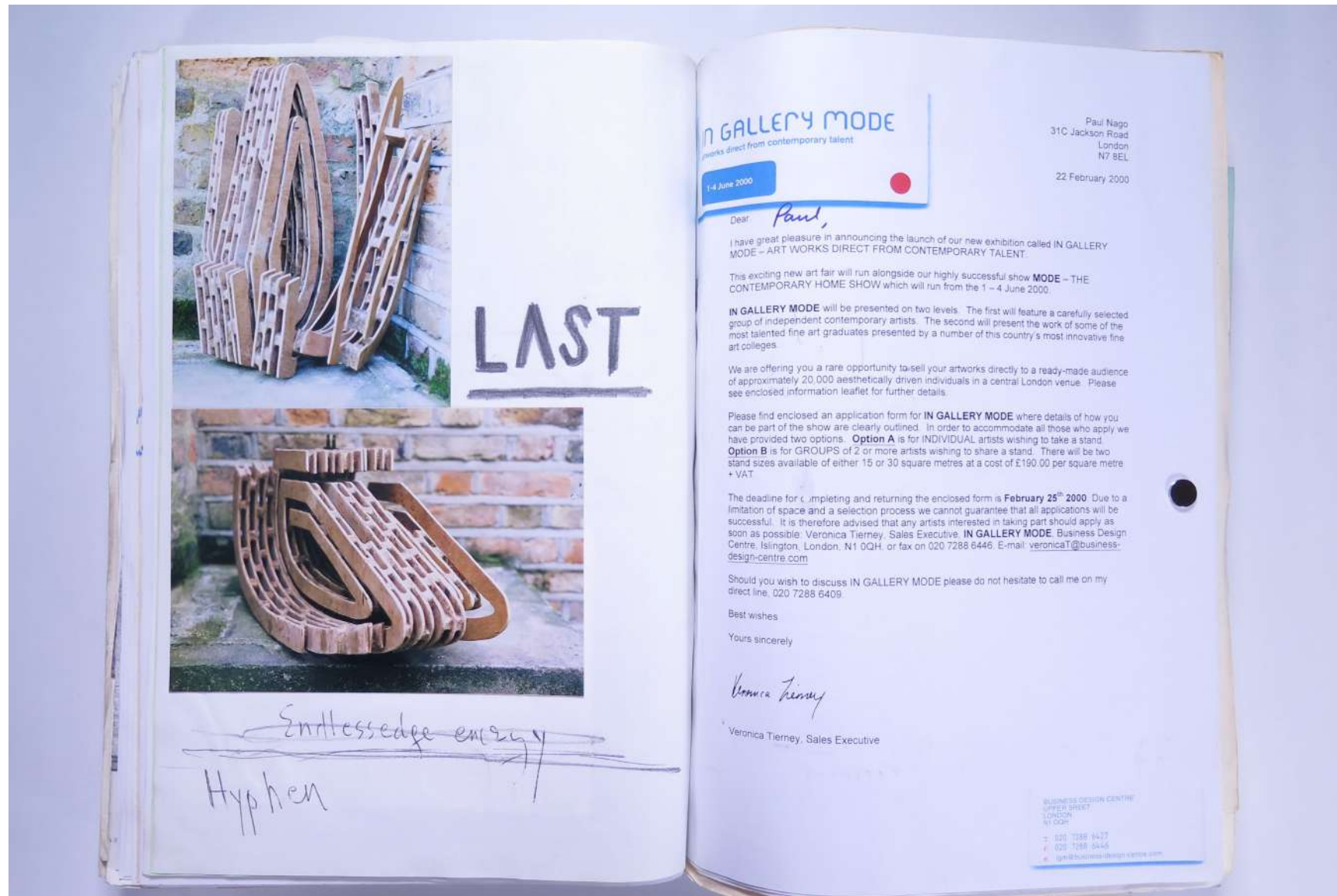
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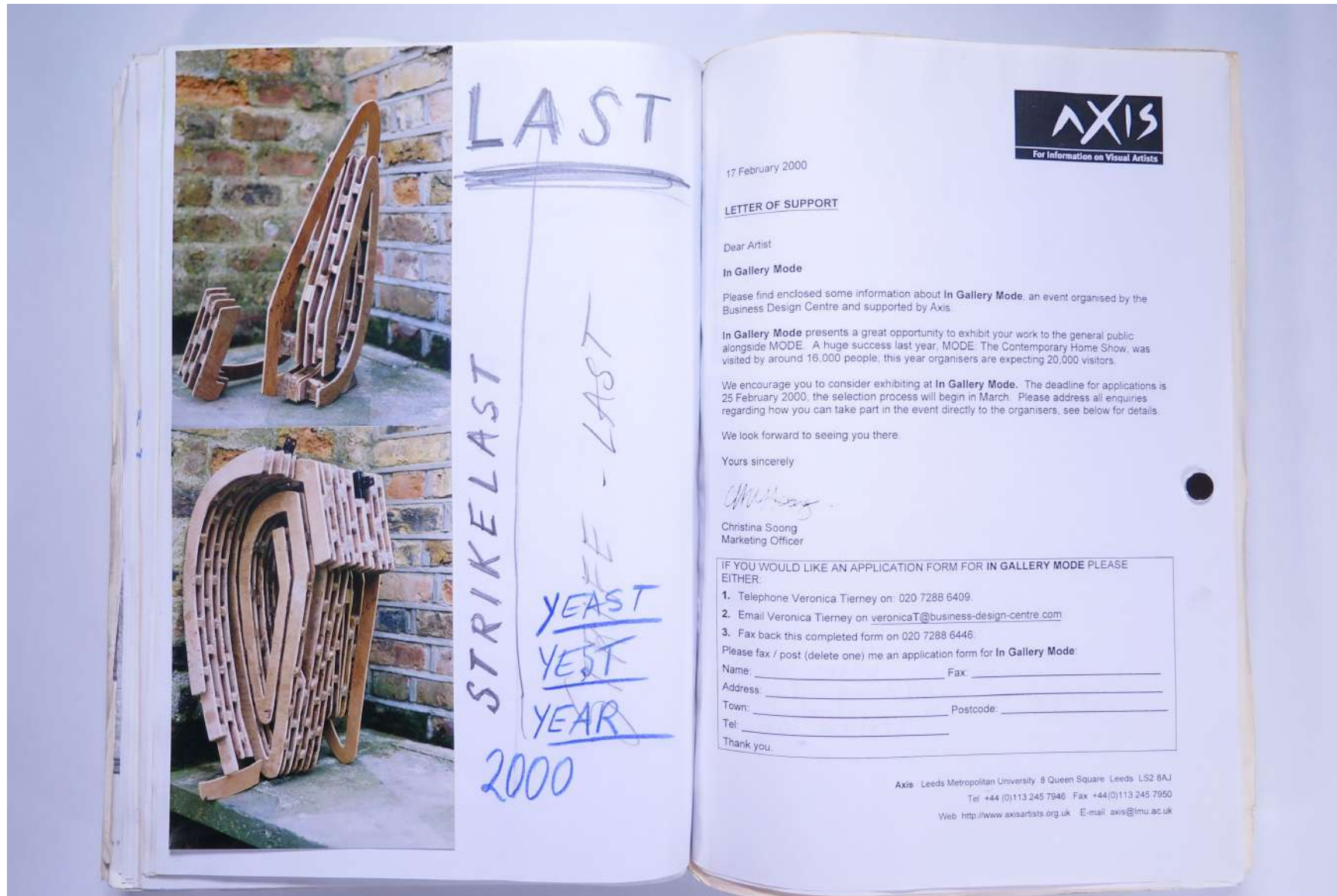
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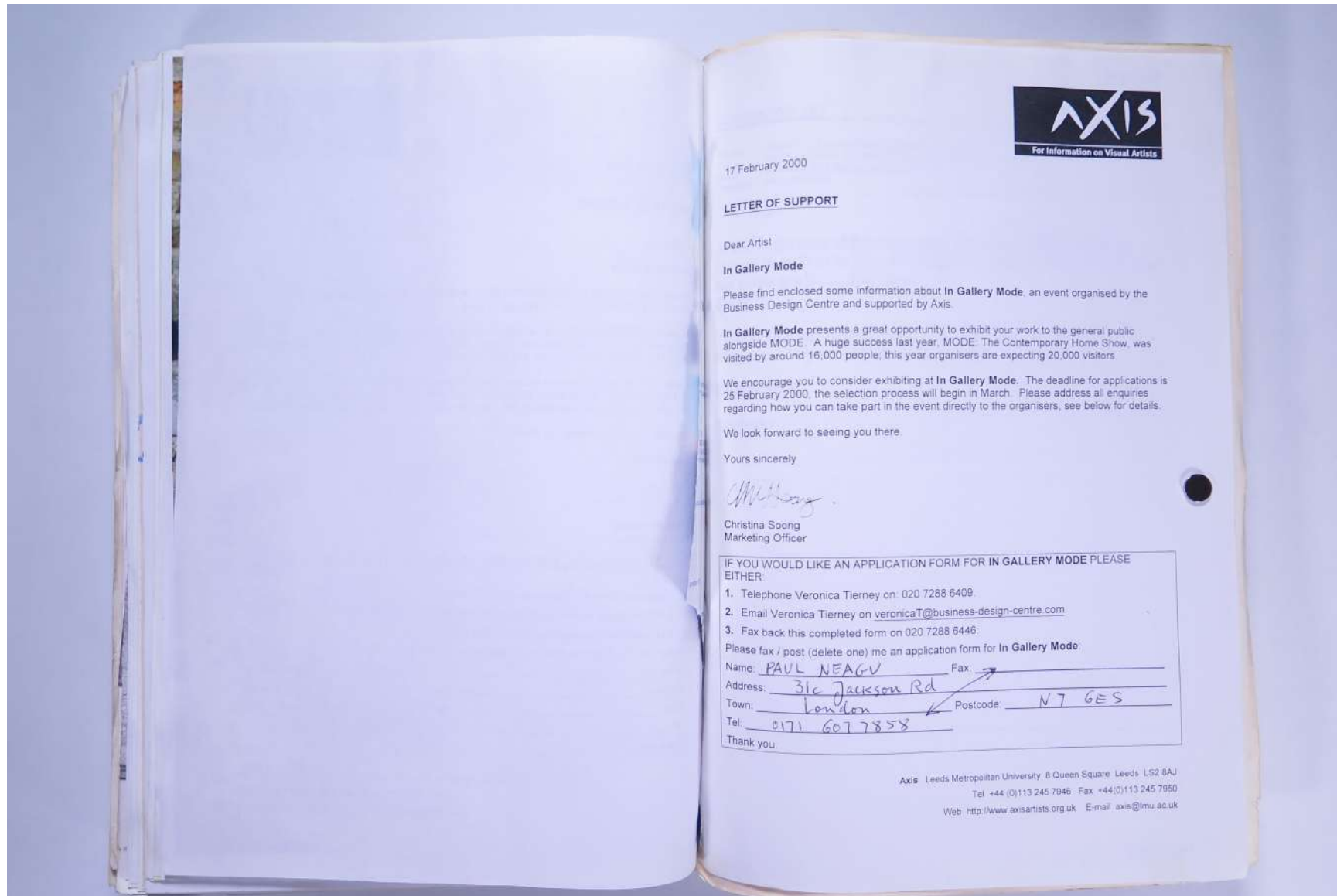
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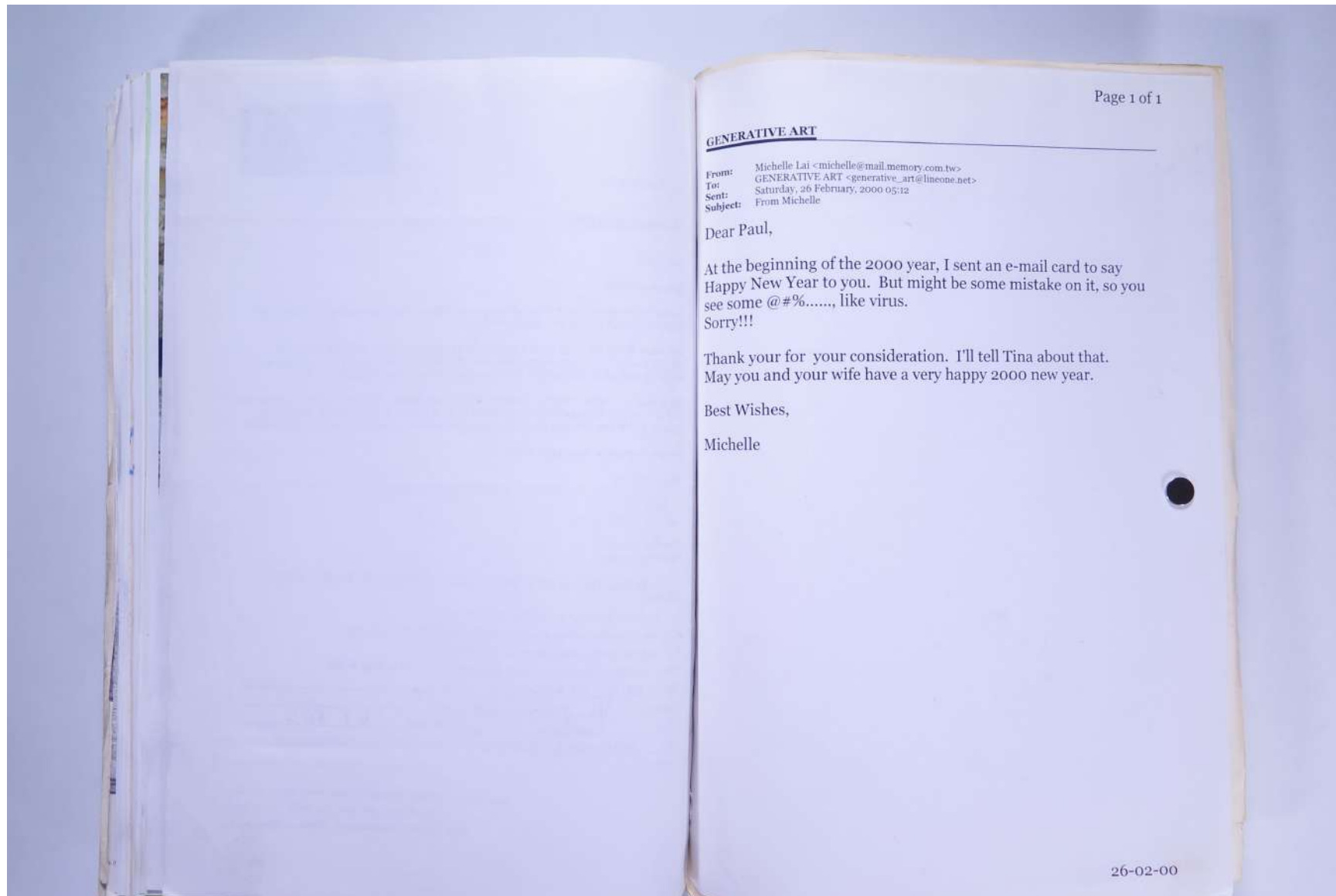
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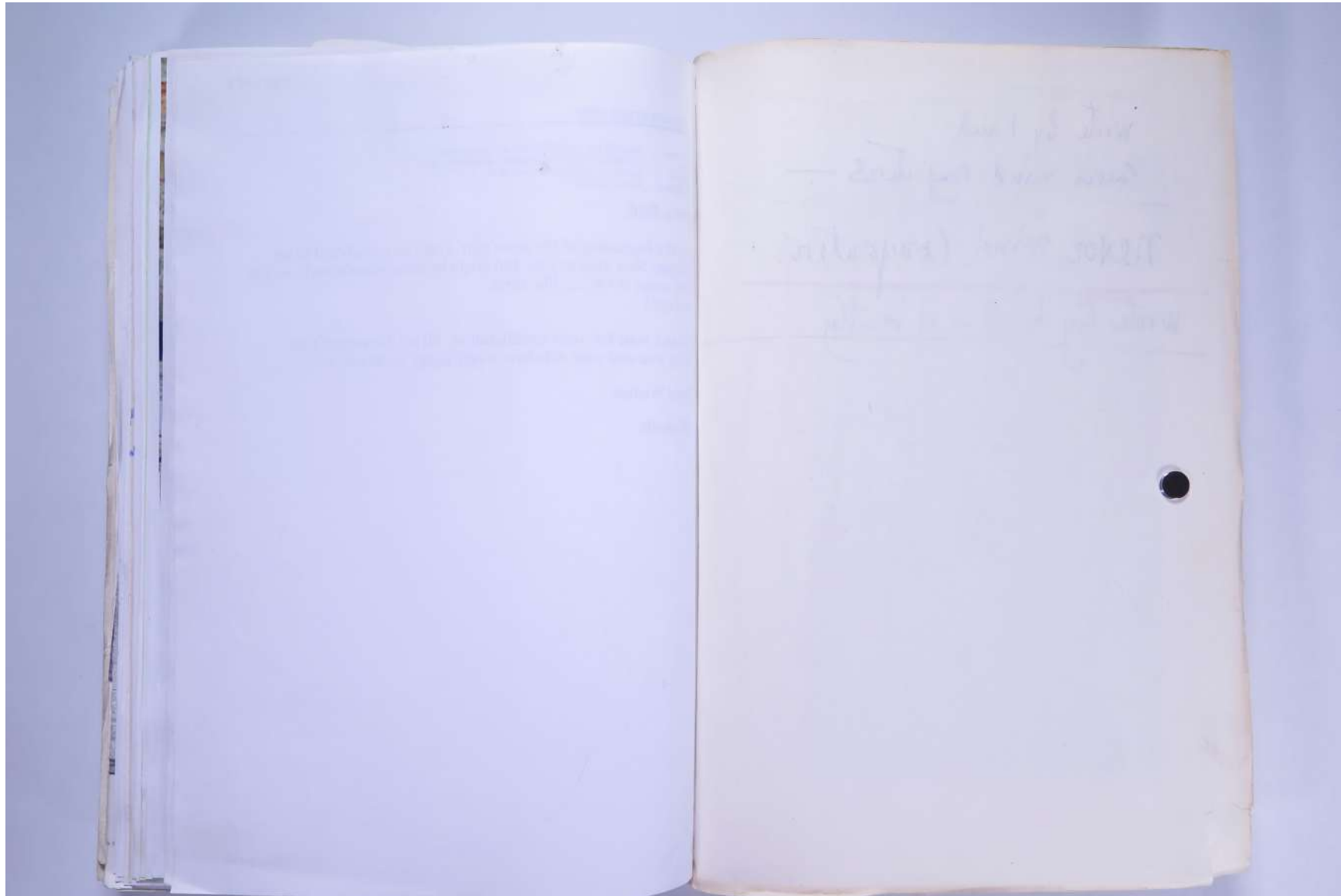
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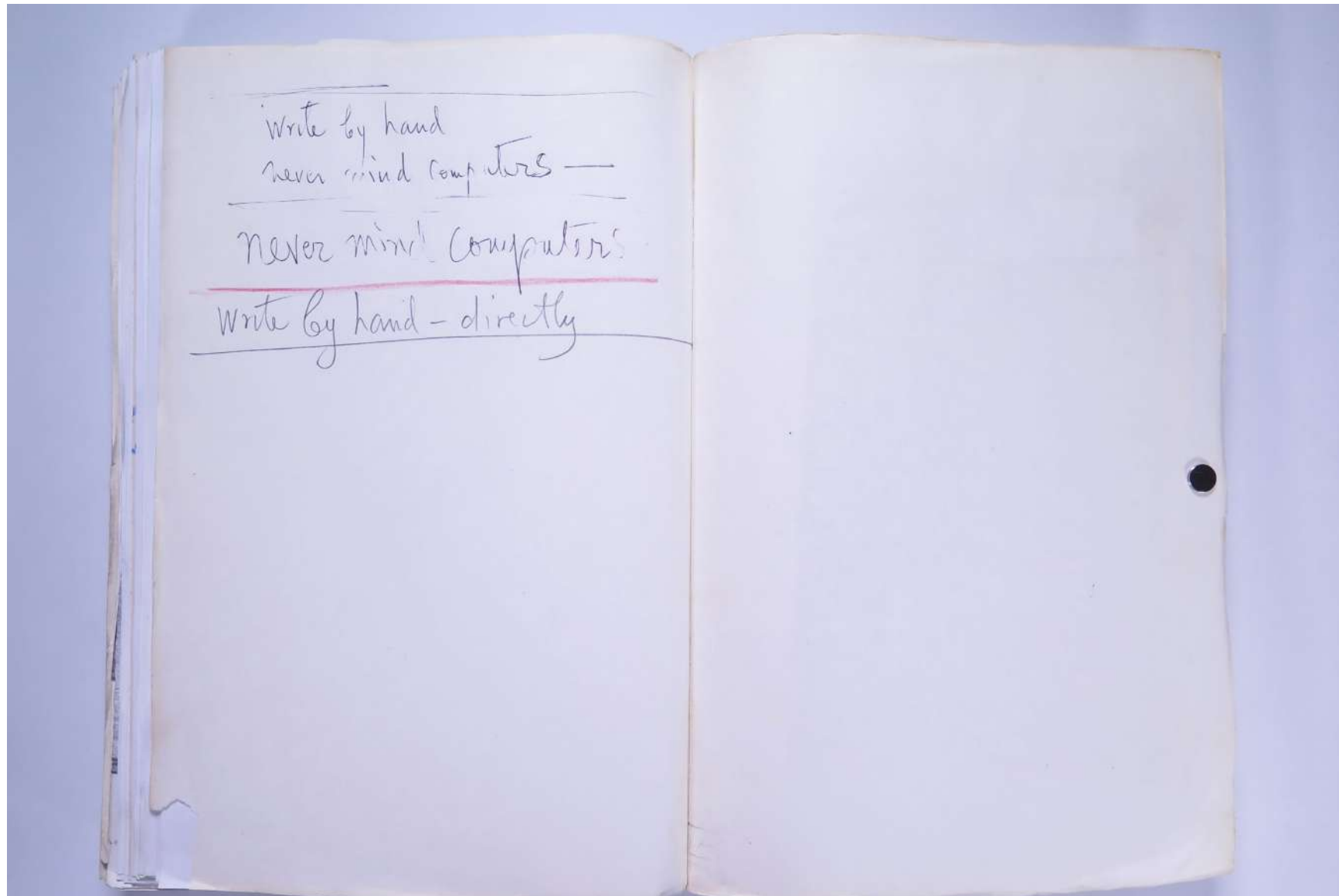
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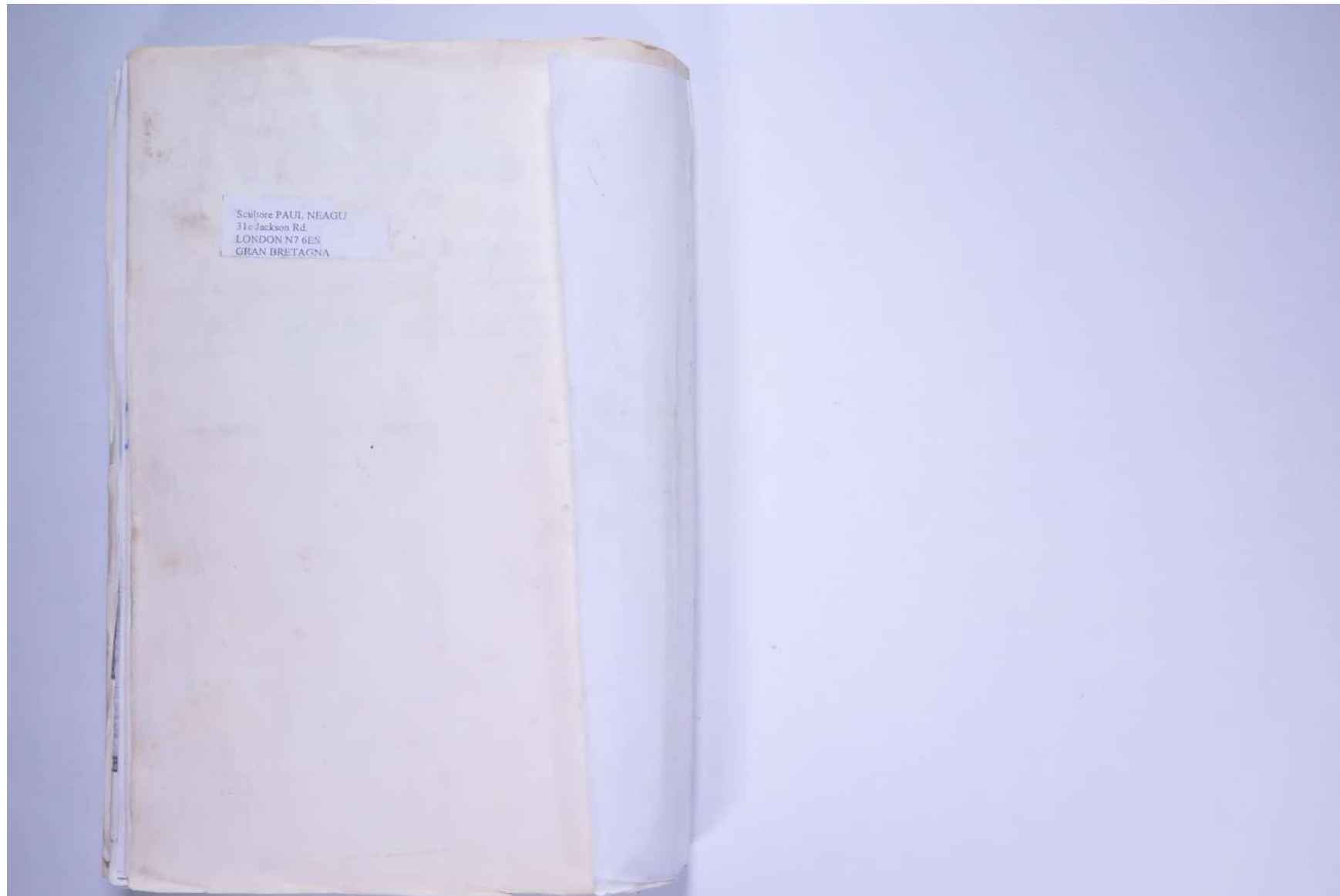
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