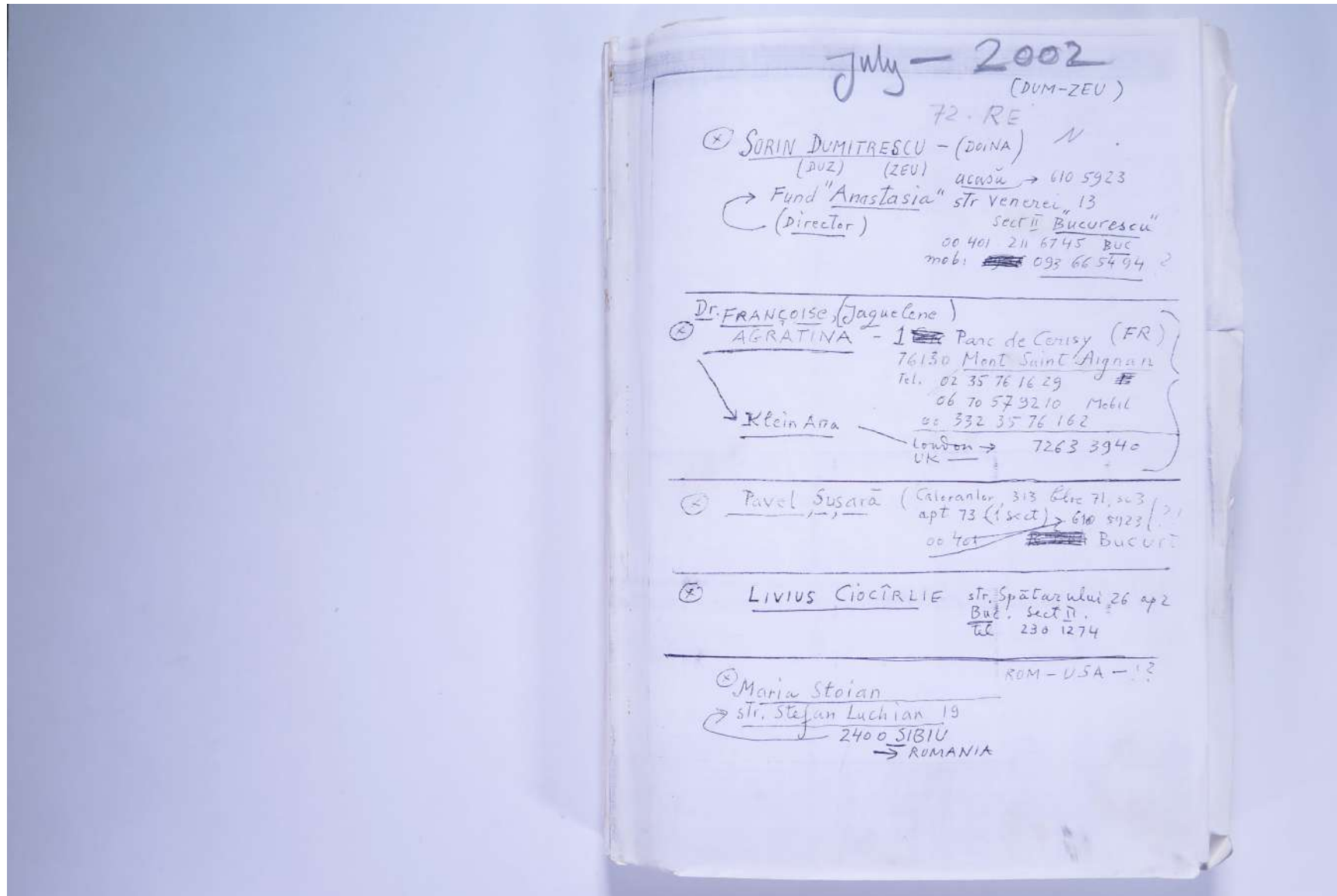


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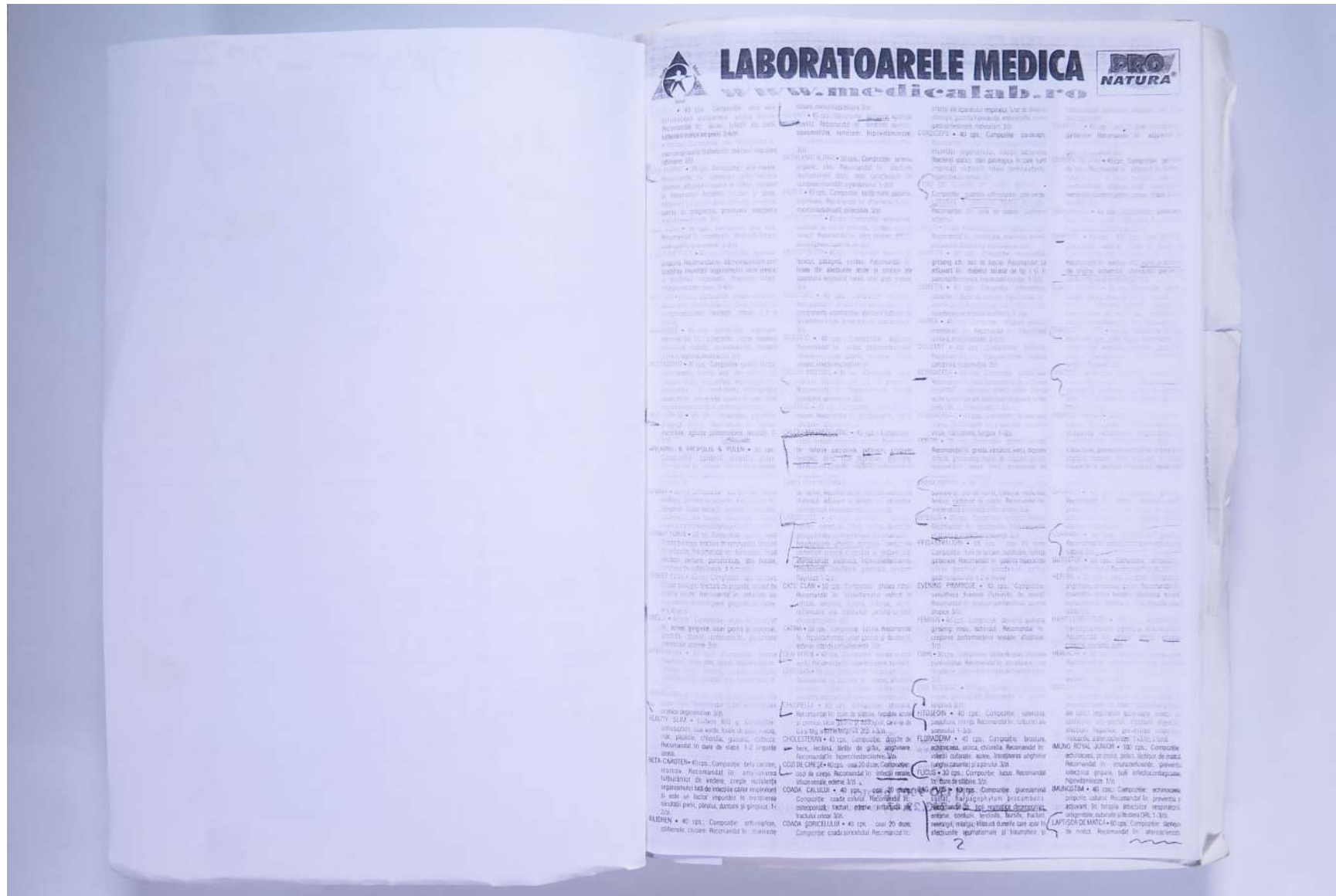
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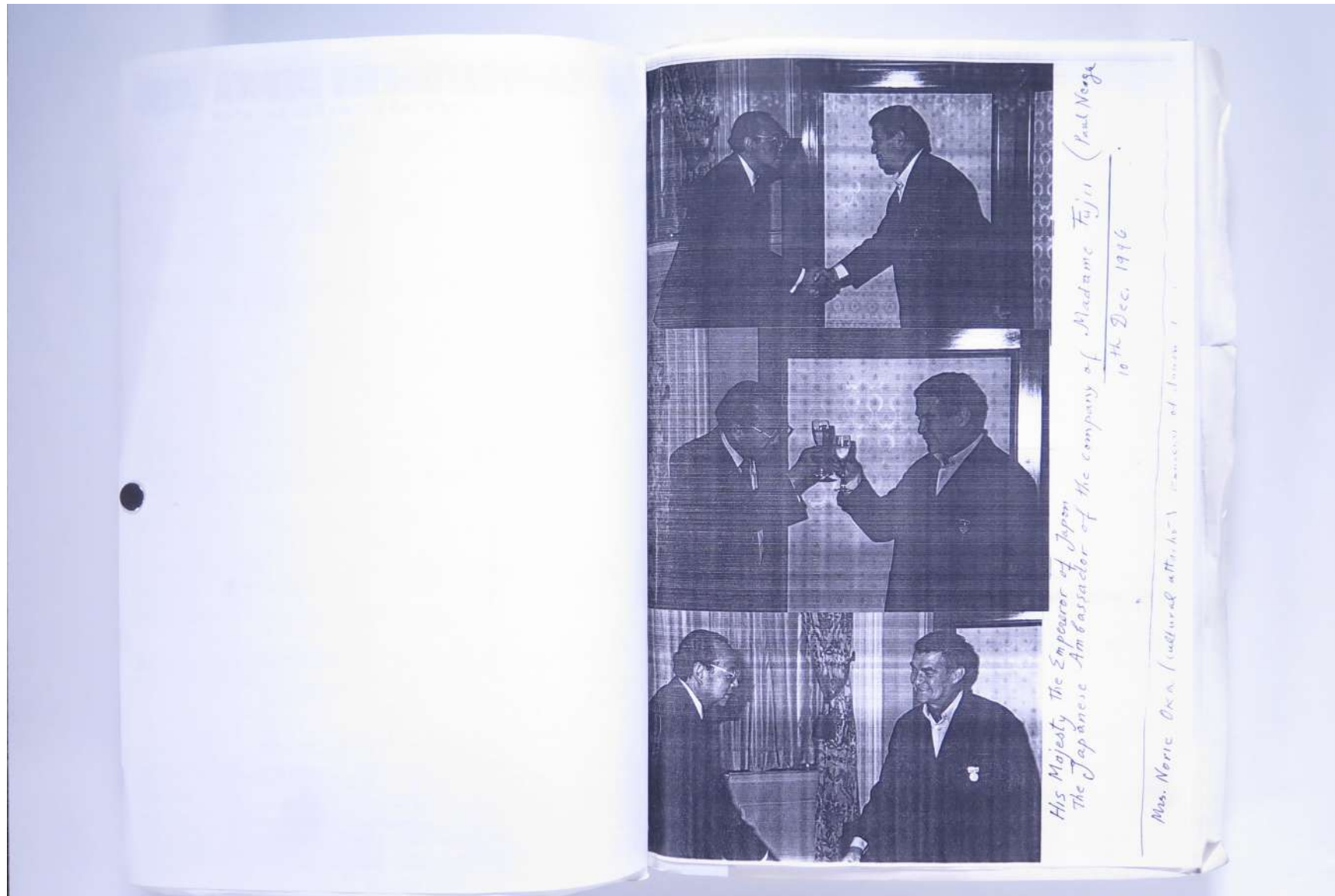
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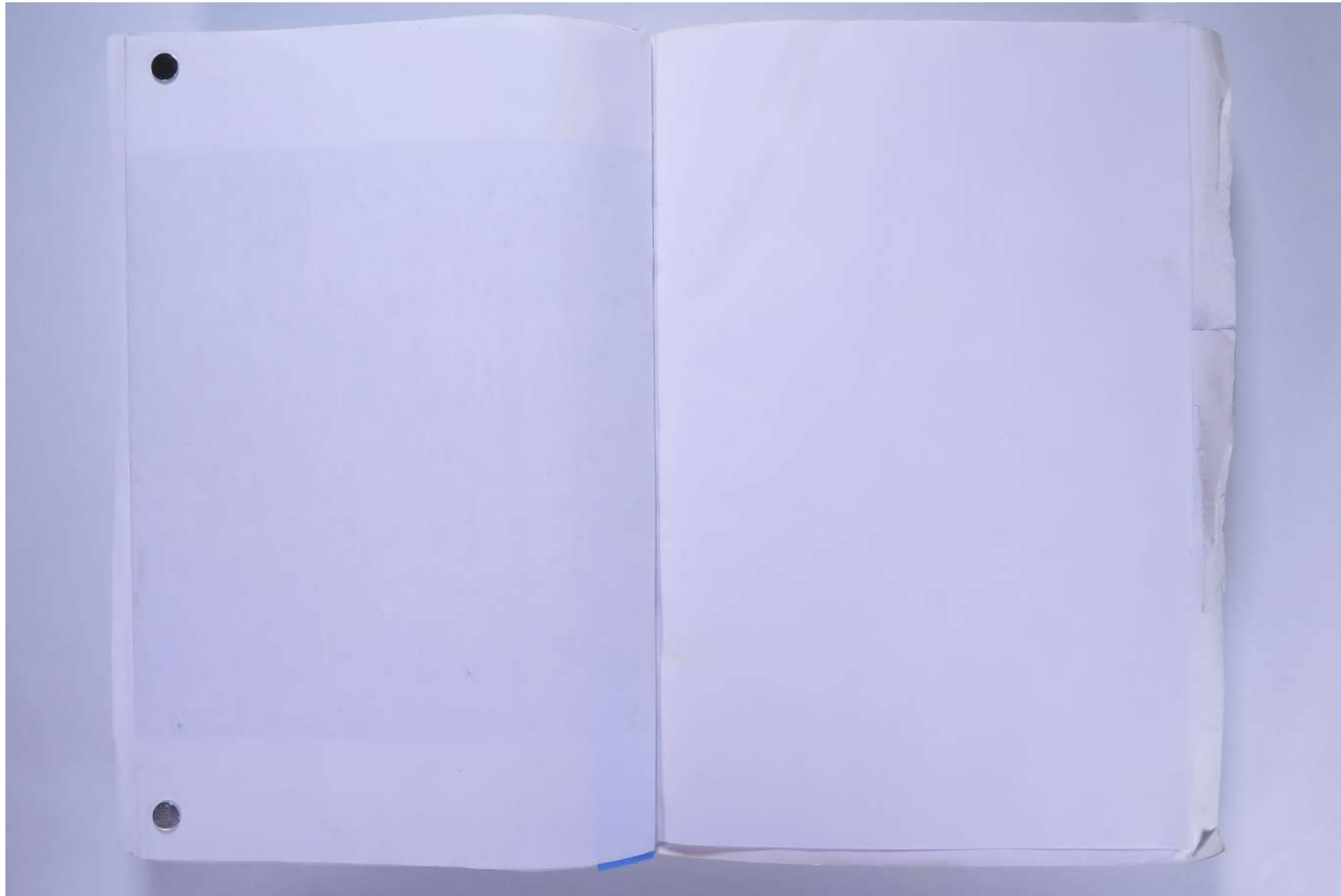


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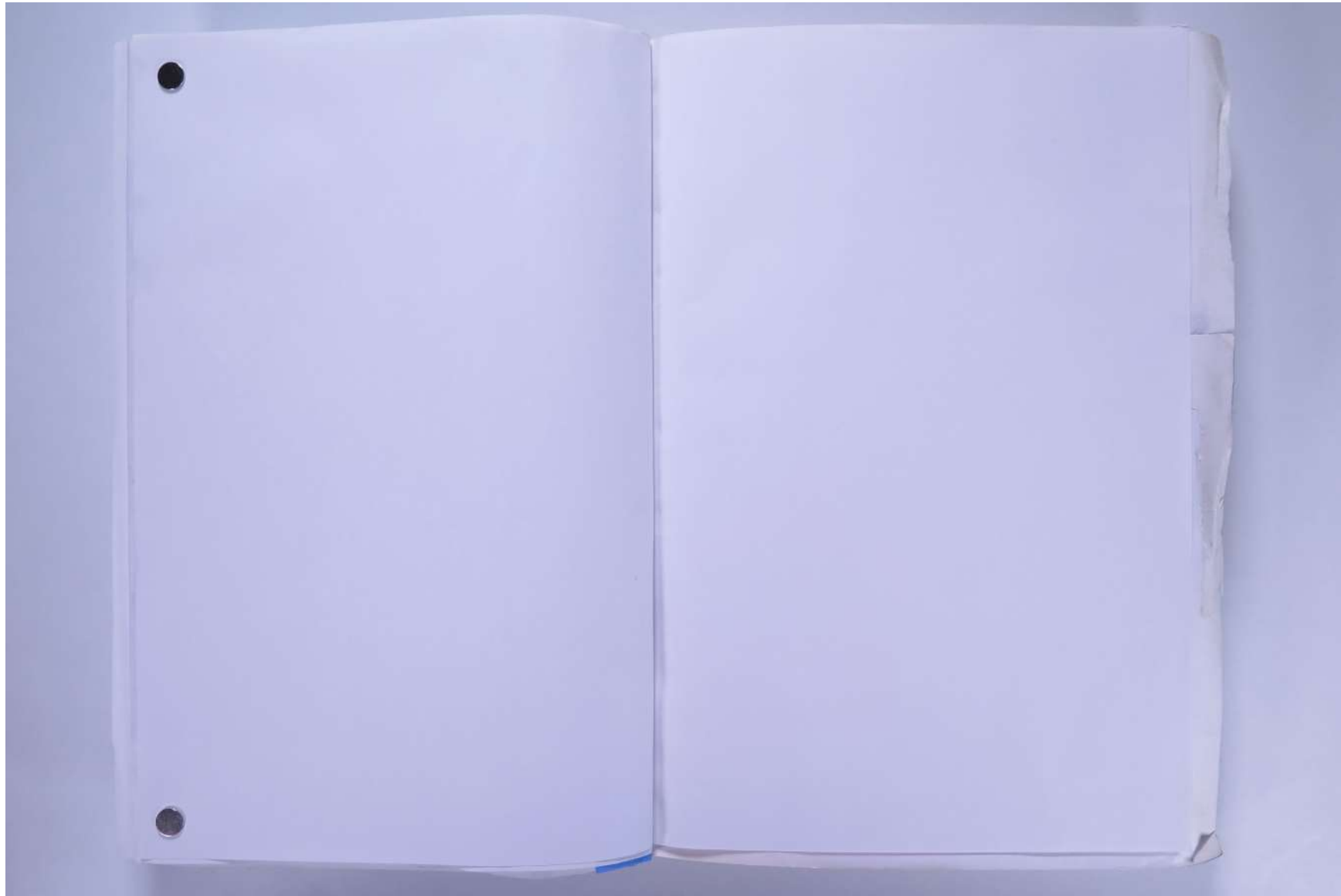
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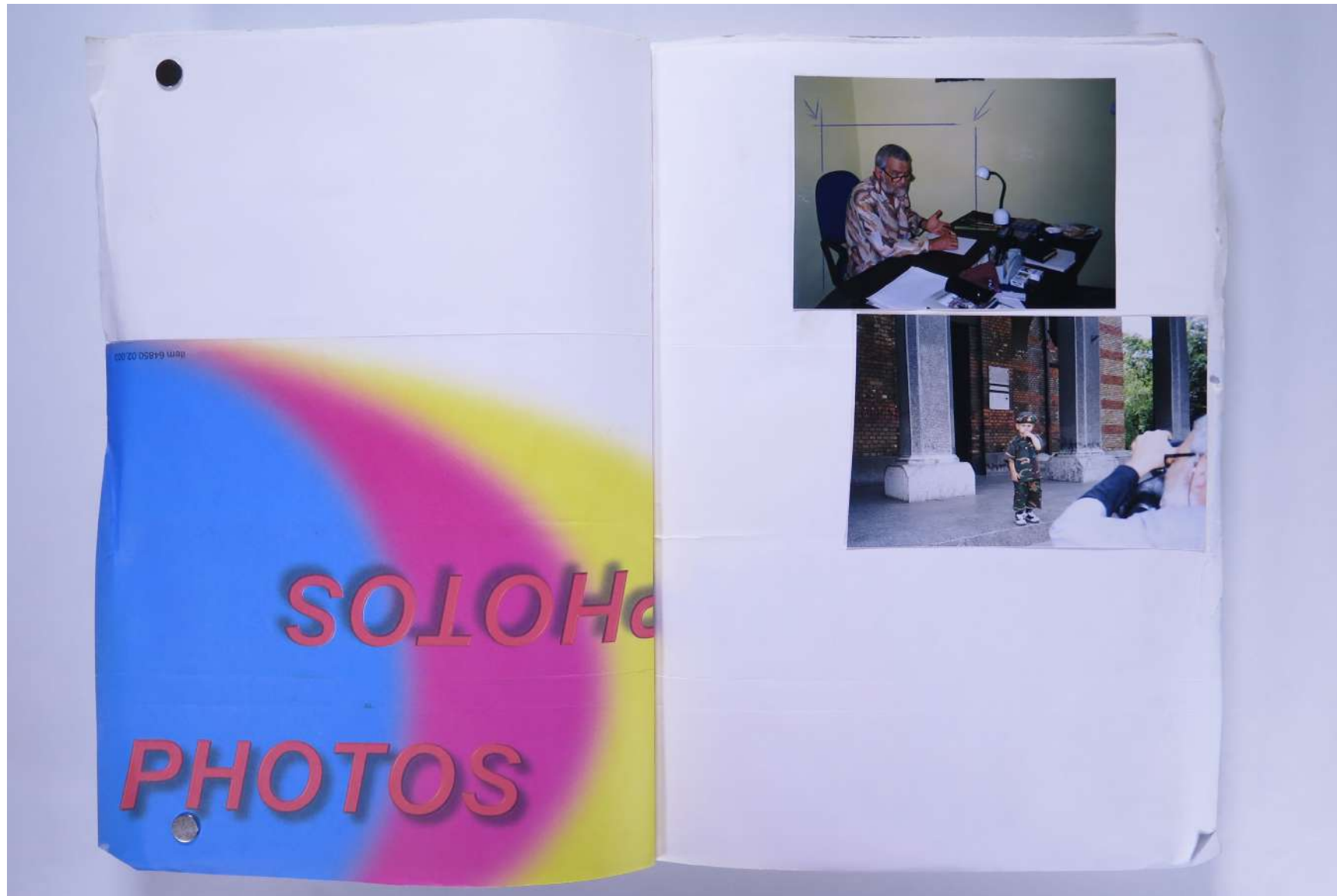
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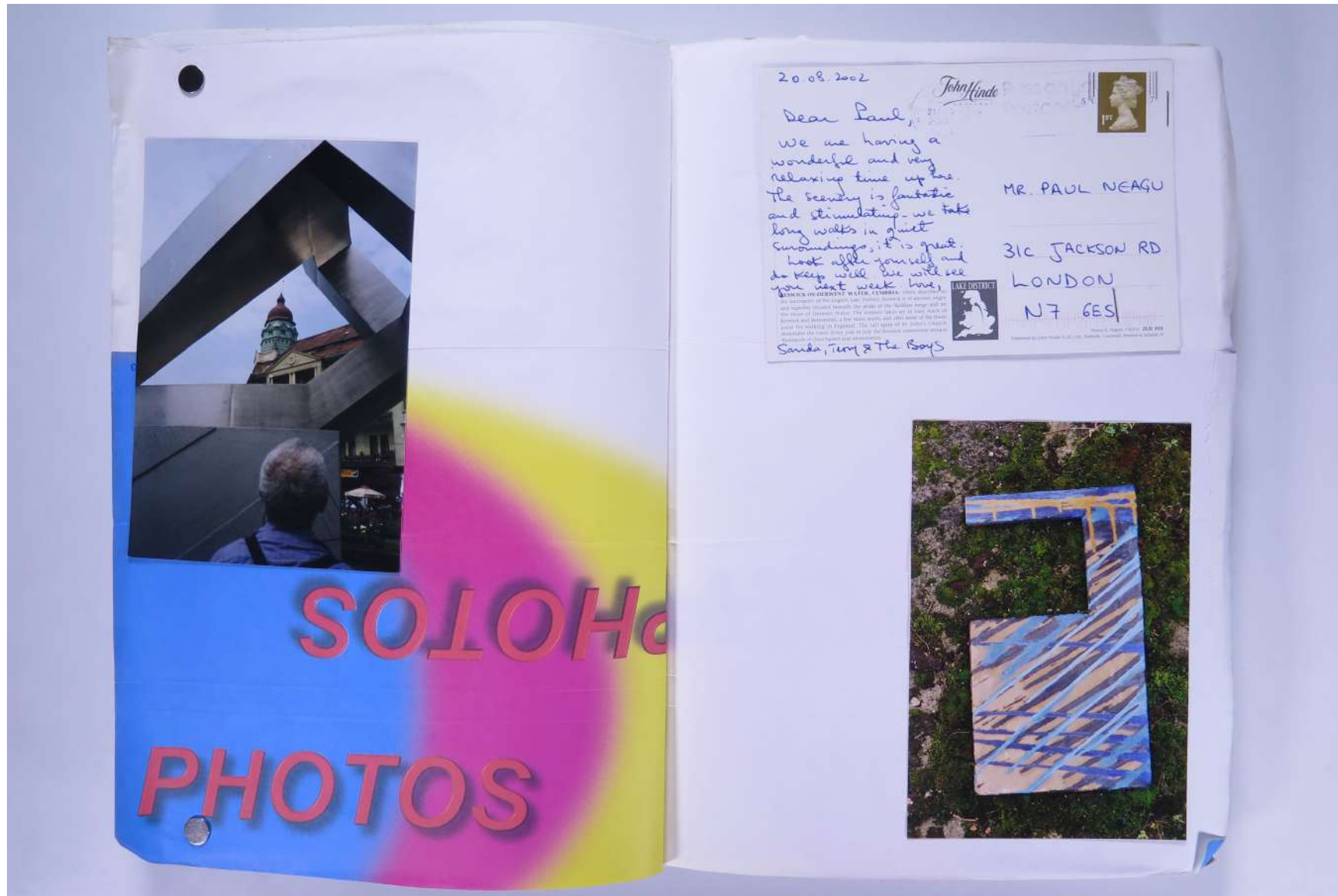
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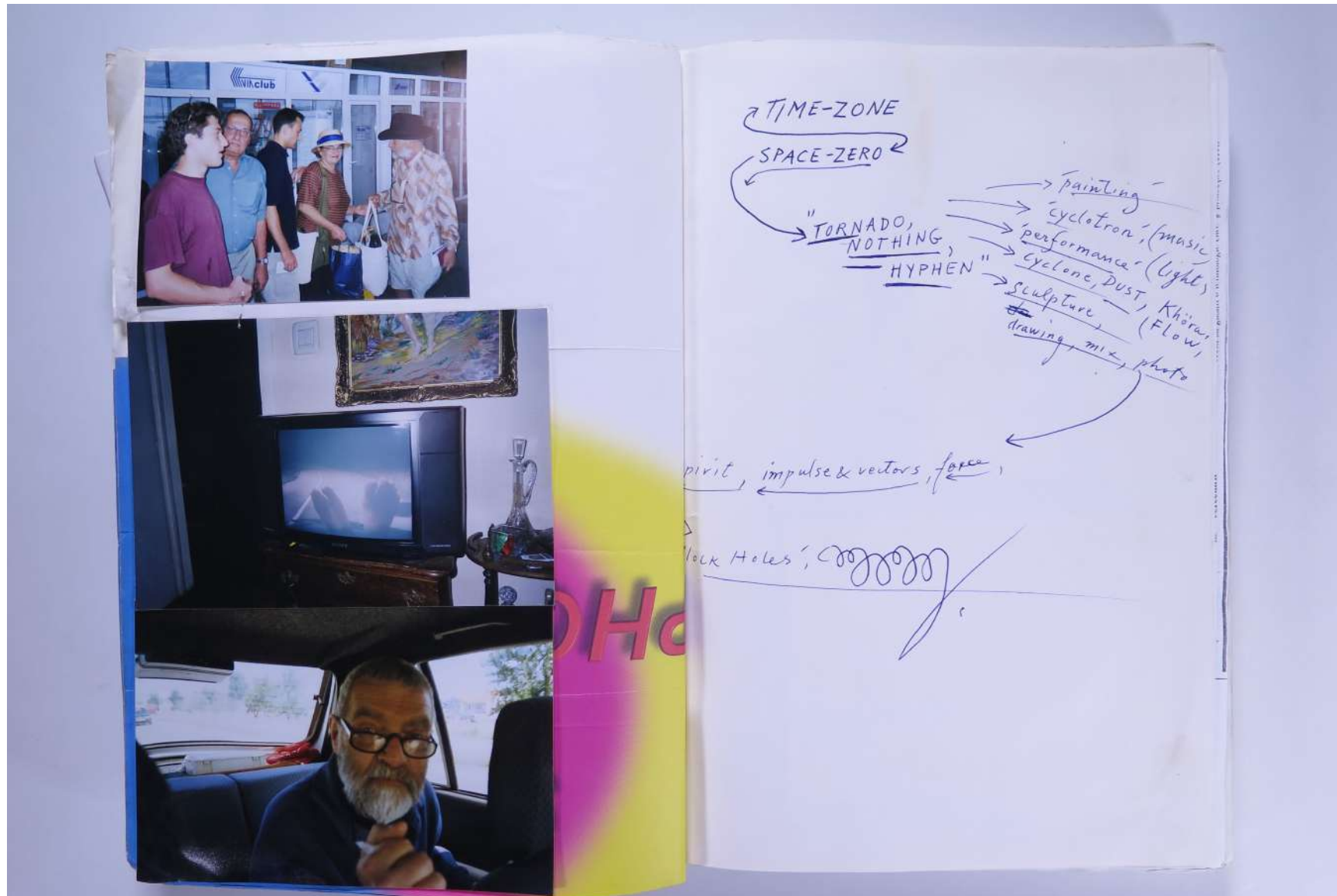
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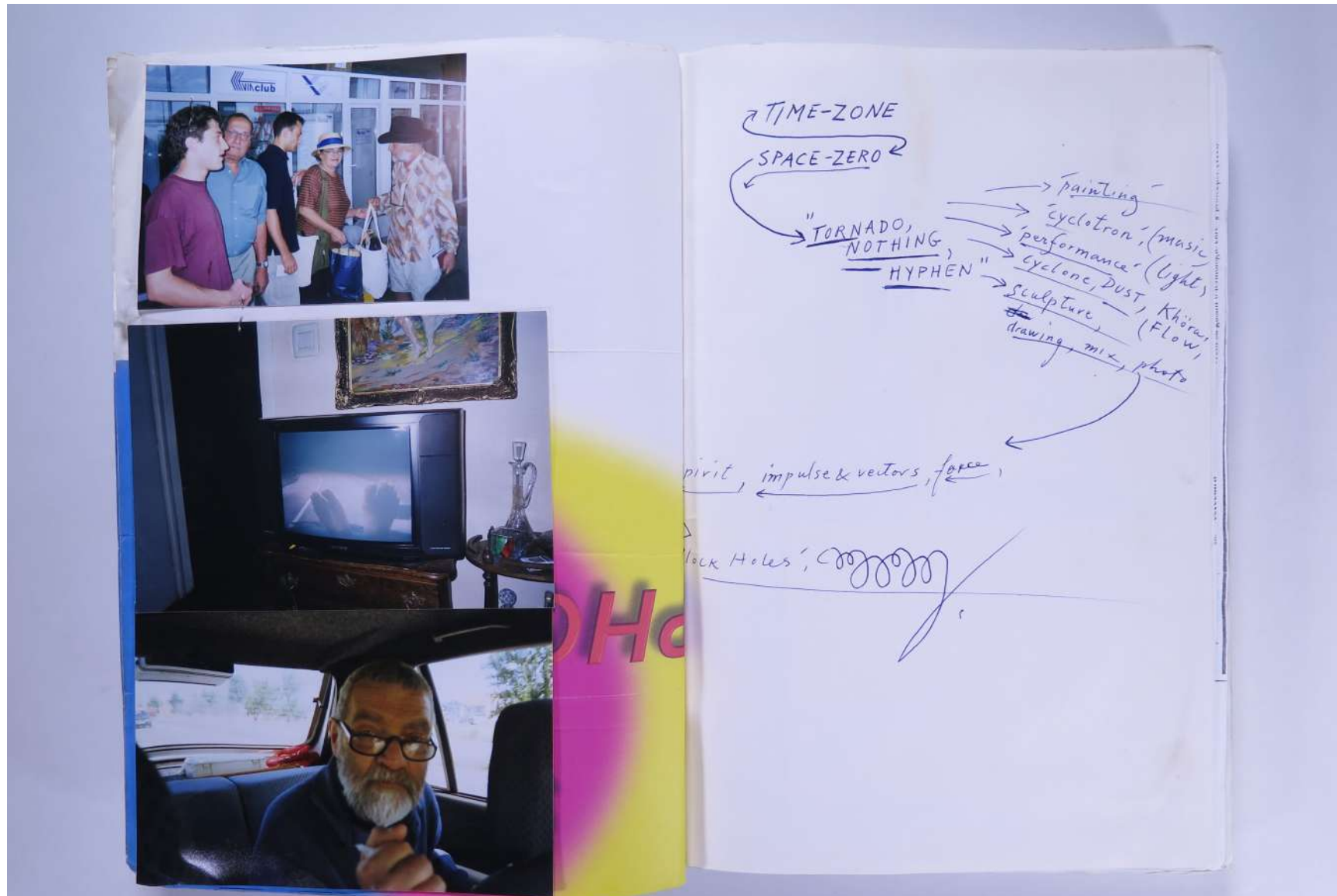
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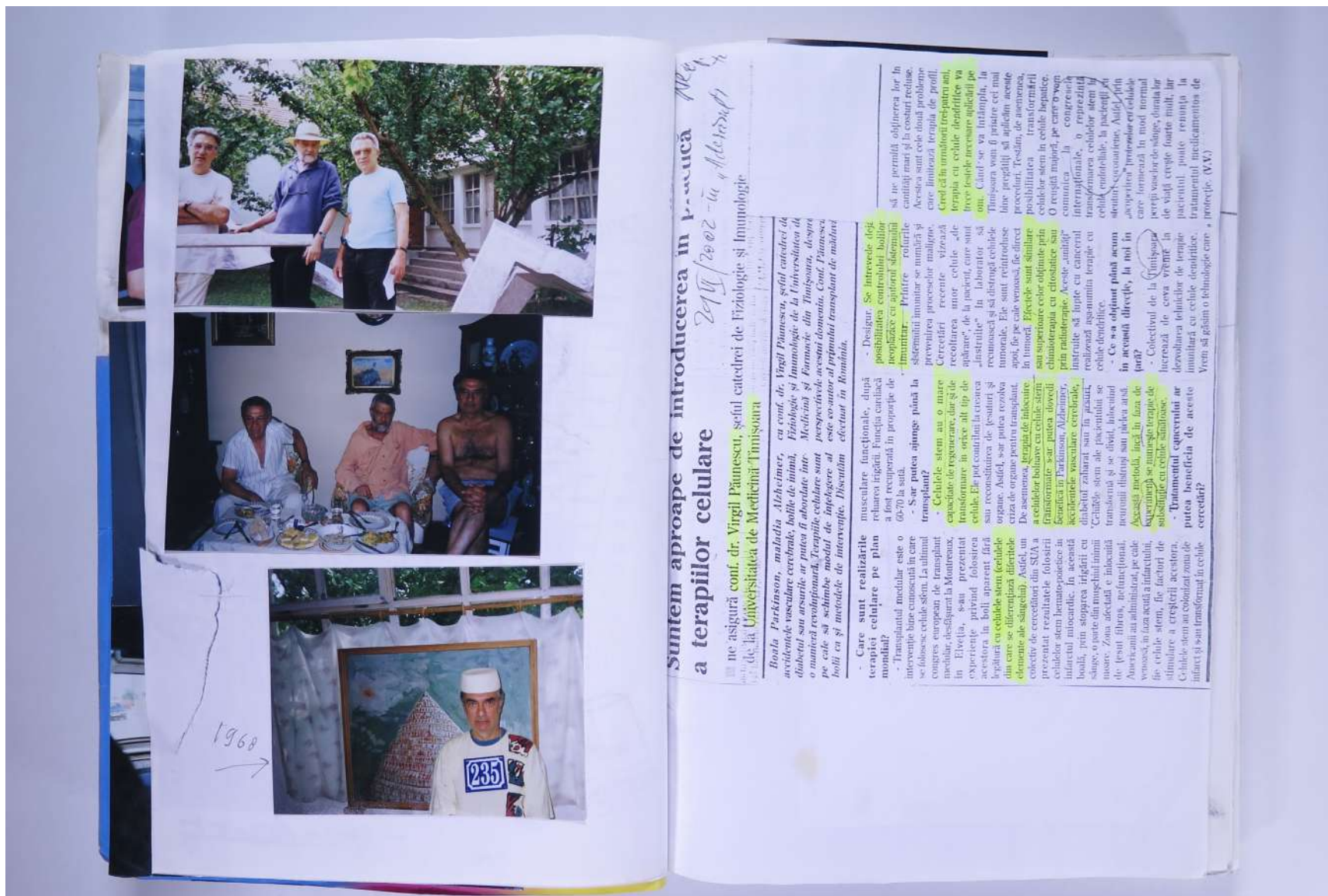
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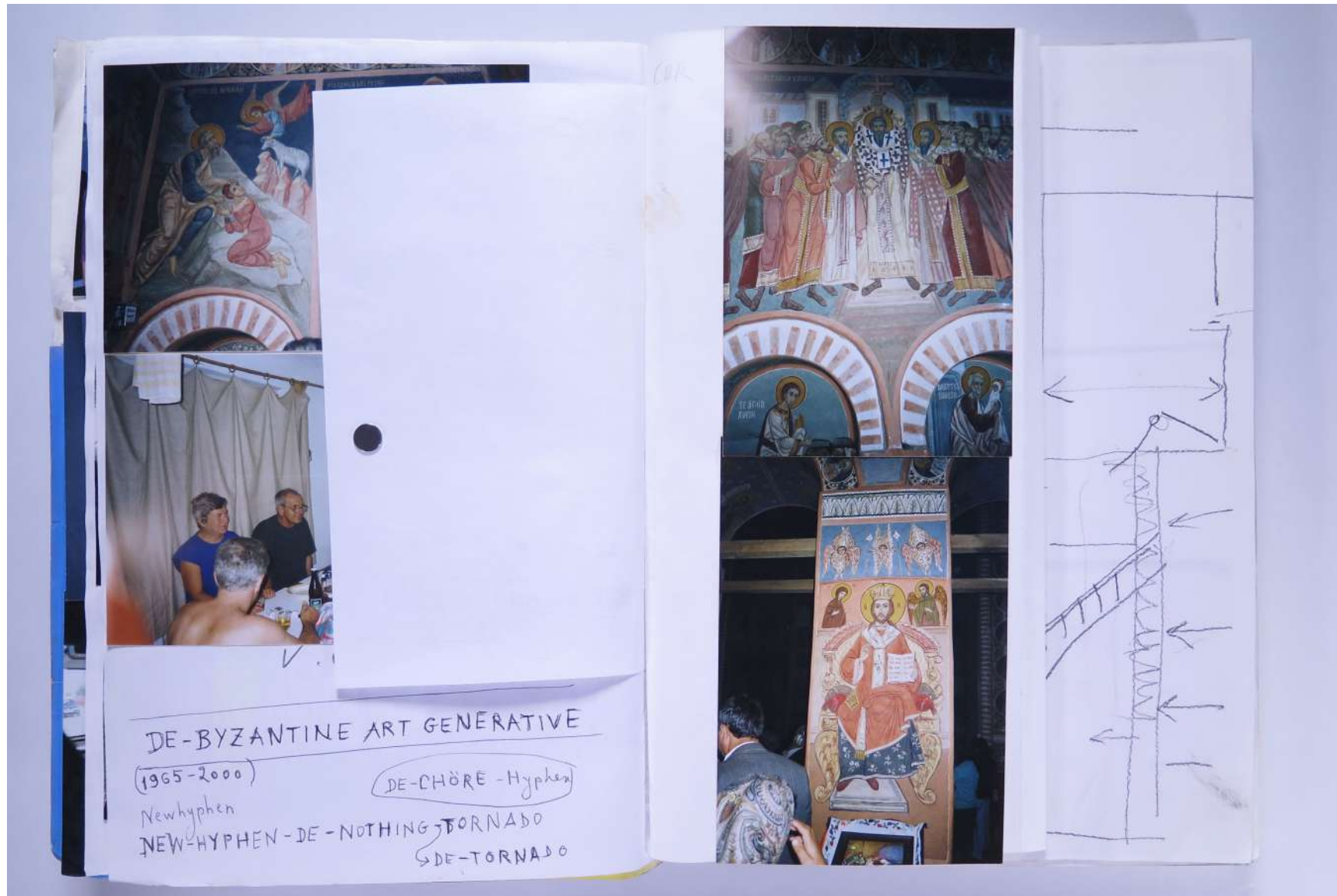


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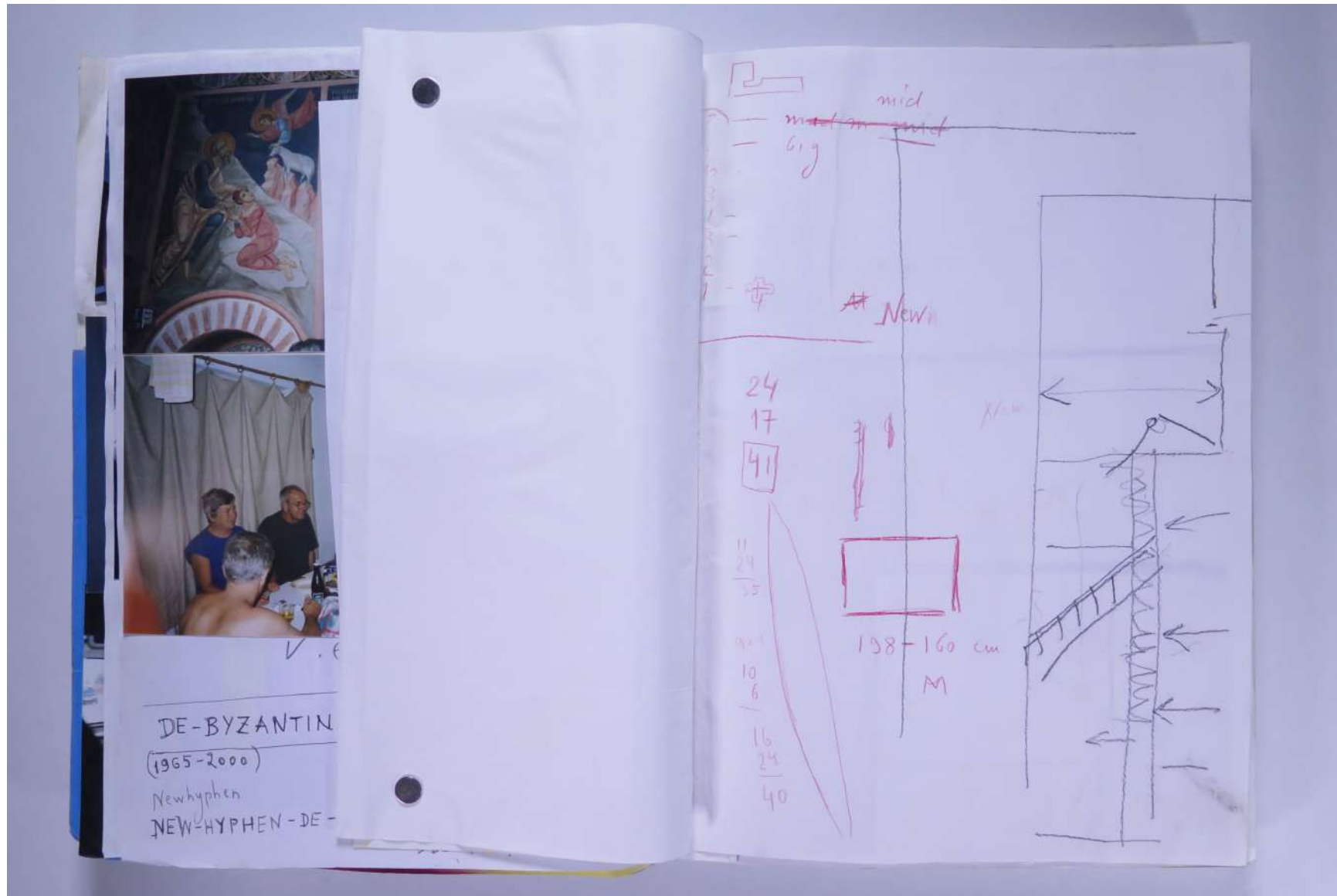
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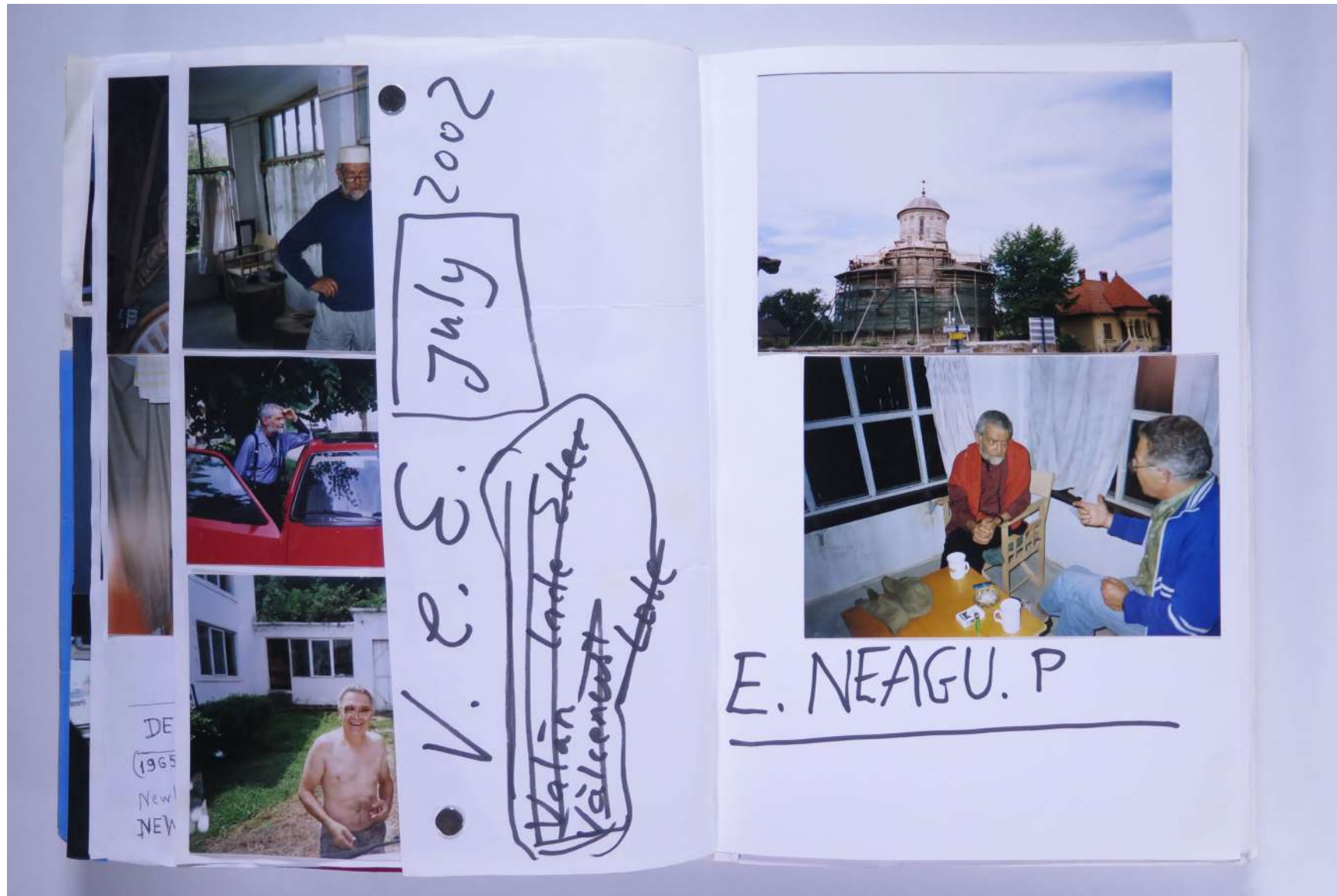


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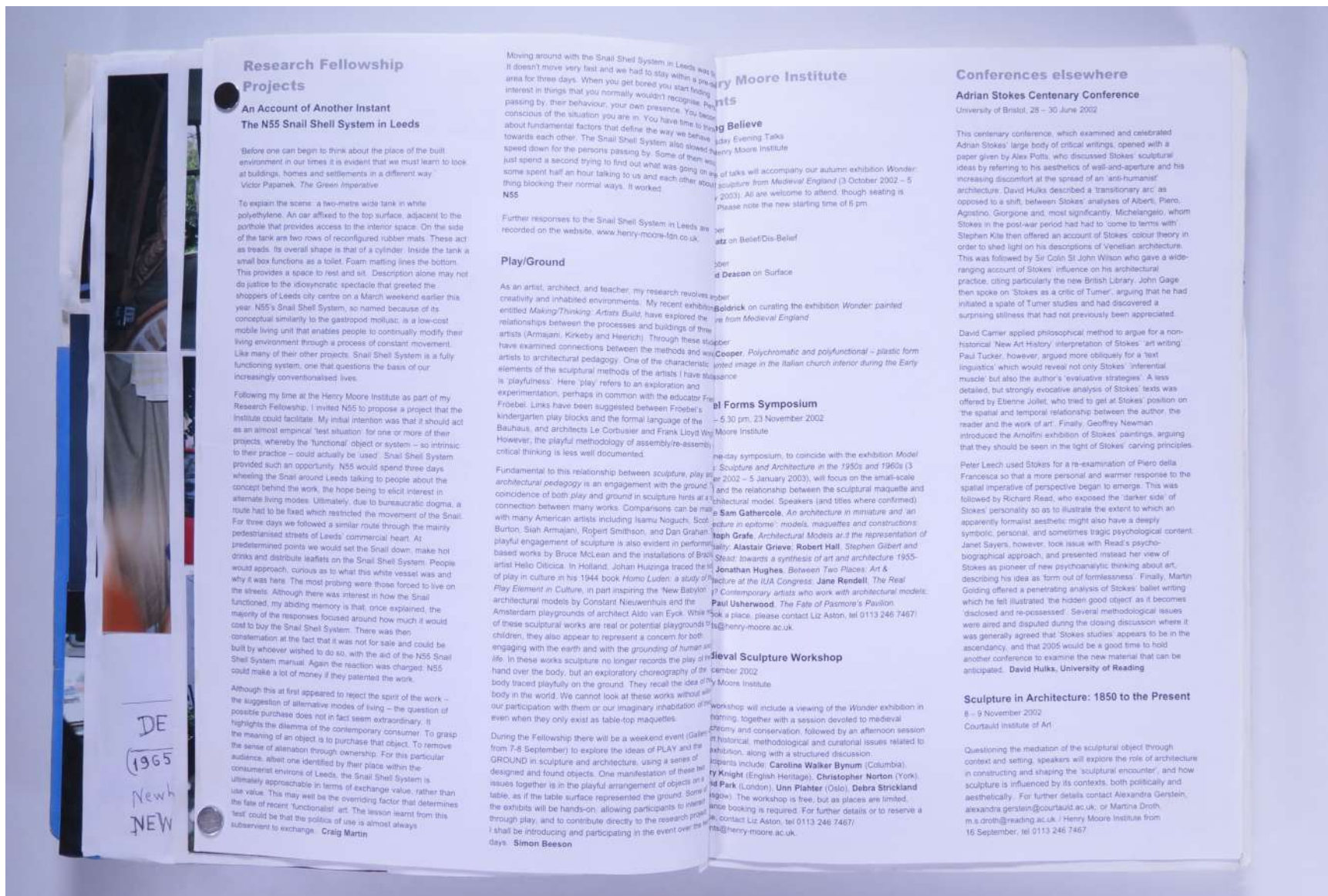
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Research Fellowship Projects

An Account of Another Instant The N55 Snail Shell System in Leeds

Before one can begin to think about the place of the built environment in our times it is evident that we must learn to look at buildings, homes and settlements in a different way Victor Papanek. *The Green Imperative*

To explain the scene: a two-metre wide tank in white polyethylene. An car affixed to the top surface, adjacent to the porthole that provides access to the interior space. On the side of the tank are two rows of reconfigured rubber mats. These act as treads. Its overall shape is that of a cylinder. Inside the tank a small box functions as a toilet. Foam matting lines the bottom. This provides a space to rest and sit. Description alone may not do justice to the idiosyncratic spectacle that greeted the shoppers of Leeds city centre on a March weekend earlier this year. N55's Snail Shell System, so named because of its conceptual similarity to the gastropod mollusc, is a low-cost mobile living unit that enables people to continually modify their living environment through a process of constant movement. Like many of their other projects, Snail Shell System is a fully functioning system, one that questions the basis of our increasingly conventionalised lives.

Following my time at the Henry Moore Institute as part of my Research Fellowship, I invited N55 to propose a project that the Institute could facilitate. My initial intention was that it should act as an almost 'experimental' situation for one or more of their projects, whereby the 'functional' object or system – so intrinsic to their practice – could actually be used. Snail Shell System provided such an opportunity. N55 would spend three days wheeling the Snail around Leeds talking to people about the concept behind the work, the hope being to elicit interest in alternate living modes. Ultimately, due to bureaucratic dogma, a route had to be fixed which restricted the movement of the Snail. For three days we followed a similar route through the mainly pedestrianised streets of Leeds' commercial heart. At predetermined points we would set the Snail down, make hot drinks and distribute leaflets on the Snail Shell System. People would approach, curious as to what this white vessel was and why it was here. The most probing were those forced to live on the streets. Although there was interest in how the Snail functioned, my abiding memory is that, once explained, the majority of the responses focused around how much it would cost to buy the Snail Shell System. There was then contemplation at the fact that it was not for sale and could be built by whoever wished to do so, with the aid of the N55 Snail Shell System manual. Again the reaction was charged: N55 could make a lot of money if they patented the work.

Although this at first appeared to reject the spirit of the work – the suggestion of alternative modes of living – the question of possible purchase does not in fact seem extraordinary. It highlights the dilemma of the contemporary consumer. To grasp the meaning of an object is to purchase that object. To remove the sense of alienation through ownership. For this particular audience, albeit one identified by their place within the consumerist environs of Leeds, the Snail Shell System is ultimately approachable in terms of exchange value, rather than use value. This may well be the overriding factor that determines the fate of recent 'functionalist' art. The lesson learnt from this 'test' could be that the politics of use is almost always subservient to exchange. **Craig Martin**

Moving around with the Snail Shell System in Leeds was an area for three days. It doesn't move very fast and we had to stay within a pre-arranged area for three days. When you get bored you start finding interest in things that you normally wouldn't recognise. People passing by, their behaviour, your own presence. You become conscious of the situation you are in. You have time to think about fundamental factors that define the way we behave towards each other. The Snail Shell System also slowed us down for the persons passing by. Some of them were just spending a second trying to find out what was going on. Some spent half an hour talking to us and each other about things blocking their normal ways. It worked.

Further responses to the Snail Shell System in Leeds are recorded on the website, www.henry-moore-fdn.co.uk

Play/Ground

As an artist, architect, and teacher, my research revolves around creativity and inhabited environments. My recent exhibition entitled *Making Thinking*, Artzart Built, have explored the relationships between the processes and buildings of three artists (Armani, Kierkeby and Hierich). Through these sculptures have examined connections between the methods and ways artists to architectural pedagogy. One of the characteristic elements of the sculptural methods of the artists I have studied is 'playfulness'. Here 'play' refers to an exploration and experimentation, perhaps in common with the educator Friedrich Froebel. Links have been suggested between Froebel's kindergarten play blocks and the formal language of the Bauhaus, and architects Le Corbusier and Frank Lloyd Wright. However, the playful methodology of assembly-by-assembly critical thinking is less well documented.

Fundamental to this relationship between sculpture, play and architectural pedagogy is an engagement with the ground. A coincidence of both play and ground in sculpture hints at a connection between many works. Comparisons can be made with many American artists including Isamu Noguchi, Scott Burton, Siah Armajani, Robert Smithson, and Dan Graham. A based work by Bruce McLean and the installations of British artist Helen O'Hara. In Holland, Johan Huizinga traced the idea of play in culture in his 1944 book *Homo Ludens: a study of the play element in culture*, in part inspiring the 'New Babylon' architectural models by Constant Nieuwenhuis and the Amsterdam playgrounds of architect Aldo van Eyck. While these sculptural works are real or potential playgrounds for children, they also appear to represent a concern for both engaging with the earth and with the grounding of human and life. In these works sculpture no longer records the play of the hand over the body, but an exploratory choreography of the body traced playfully on the ground. They recall the idea of play in the world. We cannot look at these works without seeing our participation with them or our imaginary inhabitation of them even when they only exist as table-top maquettes.

During the Fellowship there will be a weekend event (Galilee from 7-8 September) to explore the ideas of PLAY and the GROUND in sculpture and architecture, using a series of designed and found objects. One manifestation of these two issues together is in the playful arrangement of objects on a table, as if the table surface represented the ground. Some of the exhibits will be hands-on, allowing participants to interact through play, and to contribute directly to the research project. I shall be introducing and participating in the event over the days. **Simon Beeson**

Henry Moore Institute

15

Believe

Friday Evening Talks
Henry Moore Institute

of talks will accompany our autumn exhibition *Wonder: sculpture from Medieval England* (3 October 2002 – 5 2003). All are welcome to attend, though seating is limited. Please note the new starting time of 6 pm.

at Belief/Dis-Belief

of Reason on Surface

on curating the exhibition *Wonder: painted sculpture from Medieval England*

Polychromatic and polyfunctional – plastic form and image in the Italian church interior during the Early

Forms Symposium

– 5.30 pm, 23 November 2002
Moore Institute

to coincide with the exhibition *Model Sculpture and Architecture in the 1950s and 1960s* (3 2002 – 5 January 2003), will focus on the small-scale and the relationship between the sculptural maquette and architectural model. Speakers (and titles where confirmed) are: **Sam Gathorole**, *An architecture in miniature and an sculpture in aptomim: models, maquettes and constructions*; **Joseph Grate**, *Architectural Models as a representation of Italy*; **Alastair Grieve**, **Robert Hall**, **Stephen Gilbert** and **Stuart**, *Towards a synthesis of art and architecture 1955-1965*; **Jonathan Hughes**, *Between Two Places: Art & Architecture of the IJA Congress*; **Jane Rendell**, *The Real in Contemporary Art: artists who work with architectural models*; **Paul Usherwood**, *The Fate of Pasmora's Pavilion*. To book a place, please contact Liz Aston, tel 0113 246 7467 / l.aston@henry-moore.ac.uk

Medieval Sculpture Workshop

– 9 December 2002
Moore Institute

Workshop will include a viewing of the *Wonder* exhibition in the gallery, together with a session devoted to medieval sculpture and conservation, followed by an afternoon session on historical, methodological and curatorial issues related to sculpture, along with a structured discussion. Participants include **Caroline Walker Bynum** (Columbia), **John Knight** (English Heritage), **Christopher Norton** (York), **Neil Park** (London), **Uun Platner** (Oslo), **Debra Strickland** (Leeds). The workshop is free, but as places are limited, advance booking is required. For further details or to reserve a place, contact Liz Aston, tel 0113 246 7467 / l.aston@henry-moore.ac.uk

Conferences elsewhere

Adrian Stokes Centenary Conference

University of Bristol, 25 – 30 June 2002

This centenary conference, which examined and celebrated Adrian Stokes' large body of critical writings, opened with a paper given by Alex Potts, who discussed Stokes' sculptural ideas by referring to his aesthetics of wall-and-aperture and his increasing discomfort at the spread of an 'anti-humanist' architecture. David Hulks described a 'transitory arc' opposed to a shift between Stokes' analyses of Alberti, Piero Agostino, Giorgione and, most significantly, Michelangelo, whom Stokes in the post-war period had had to 'come to terms with'. Stephen Kile then offered an account of Stokes' 'colour theory' in order to shed light on his descriptions of Venetian architecture. This was followed by Sir Colin St John Wilson who gave a wide-ranging account of Stokes' influence on his architectural practice, citing particularly the new British Library. John Gage then spoke on 'Stokes as a critic of Turner', arguing that he had initiated a spate of Turner studies and had discovered a surprising stillness that had not previously been appreciated.

David Carner applied philosophical method to argue for a non-historical 'New Art History' interpretation of Stokes' 'art writing'. Paul Tucker, however, argued more obliquely for a 'text linguistics' which would reveal not only Stokes' 'inferential muscle' but also the author's 'evaluative strategies'. A less detailed, but strongly evocative analysis of Stokes' texts was offered by Etienne Joliet, who tried to get at Stokes' position on the spatial and temporal relationship between the author, the reader and the work of art. Finally, Geoffrey Newman introduced the Arnolfini exhibition of Stokes' paintings, arguing that they should be seen in the light of Stokes' 'carving principles'.

Peter Leech used Stokes for a re-examination of Piero della Francesca so that a more personal and warmer response to the spatial imperative of perspective began to emerge. This was followed by Richard Read, who exposed the 'darker side' of Stokes' personality so as to illustrate the extent to which an apparently formalist aesthetic might also have a deeply symbolic, personal, and sometimes tragic psychological content. Janet Sayers, however, took issue with Read's psychological approach, and presented instead her view of Stokes as pioneer of new psychoanalytic thinking about art, describing his idea as 'form out of formlessness'. Finally, Martin Goiding offered a penetrating analysis of Stokes' ballet writing which he felt illustrated the 'hidden good object' as it becomes 'disclosed and re-possessed'. Several methodological issues were aired and disputed during the closing discussion where it was generally agreed that 'Stokes studies' appears to be in the ascendancy, and that 2005 would be a good time to hold another conference to examine the new material that can be anticipated. **David Hulks, University of Reading**

Sculpture in Architecture: 1850 to the Present

8 – 9 November 2002
Courtauld Institute of Art

Questioning the mediation of the sculptural object through context and setting, speakers will explore the role of architecture in constructing and shaping the 'sculptural encounter', and how sculpture is influenced by its contexts, both politically and aesthetically. For further details contact Alexandra Gerstein, alexandra.gerstein@courtauld.ac.uk, or Martina Droth, m.s.droth@reading.ac.uk / Henry Moore Institute from 16 September, tel 0113 246 7467.

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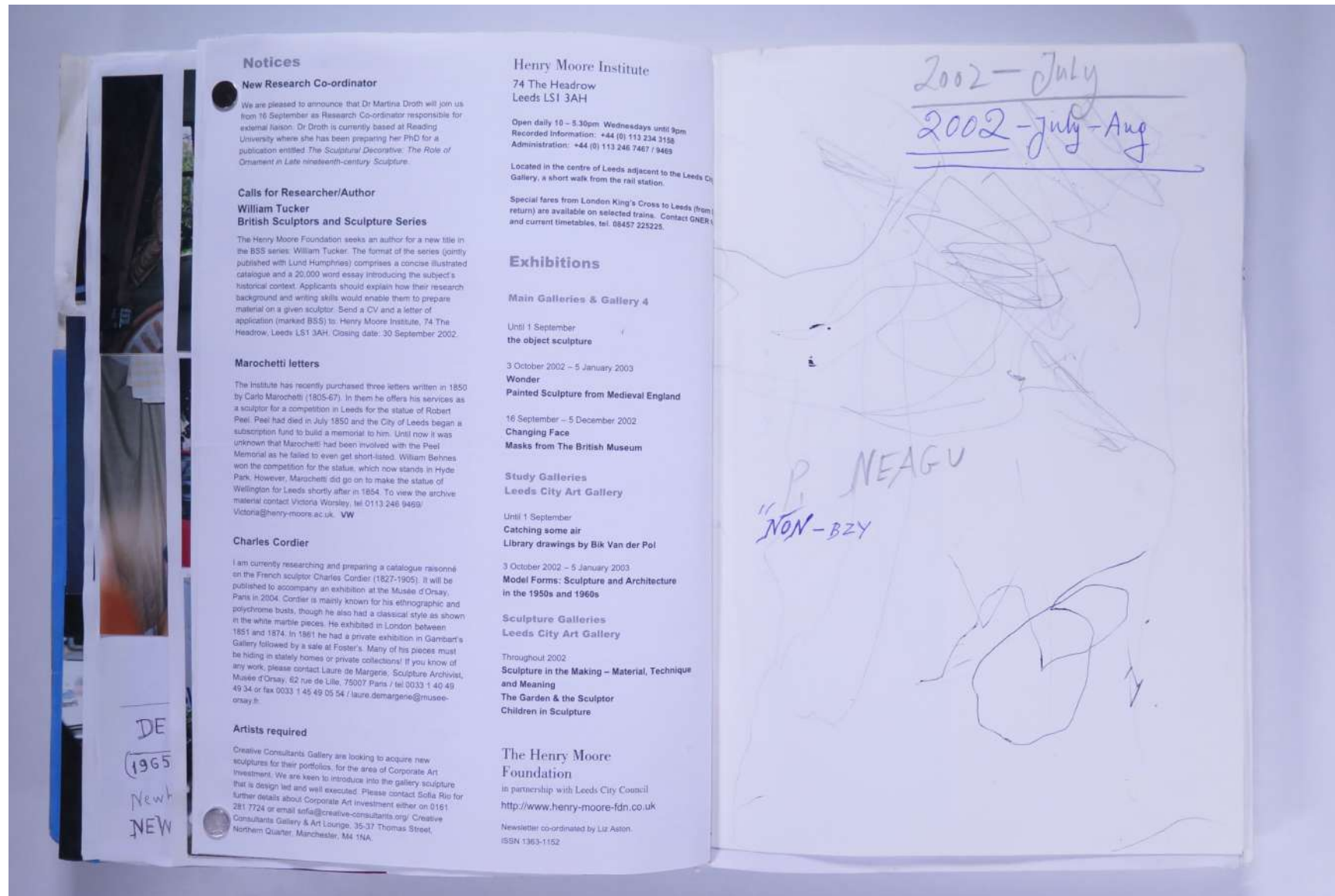
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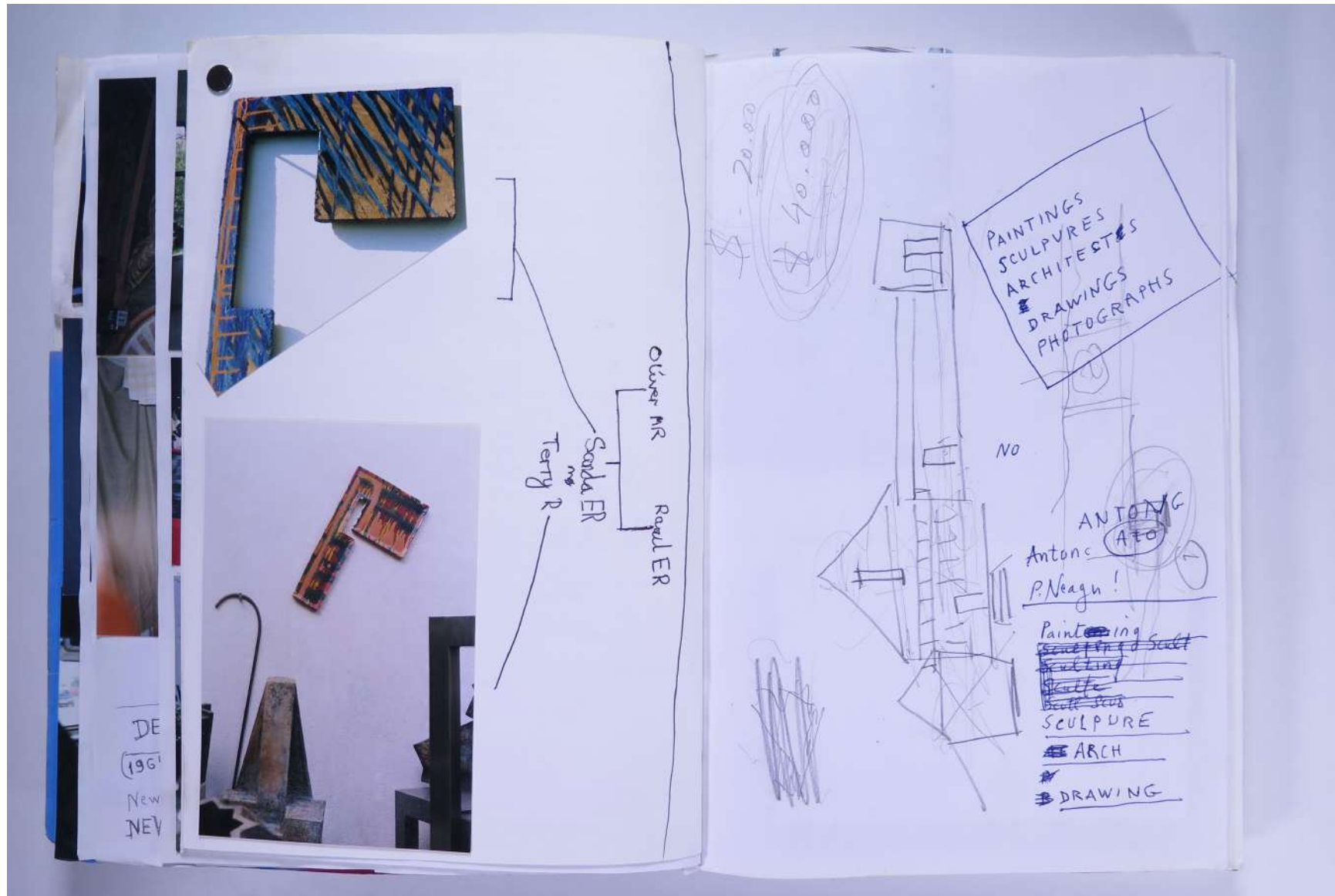
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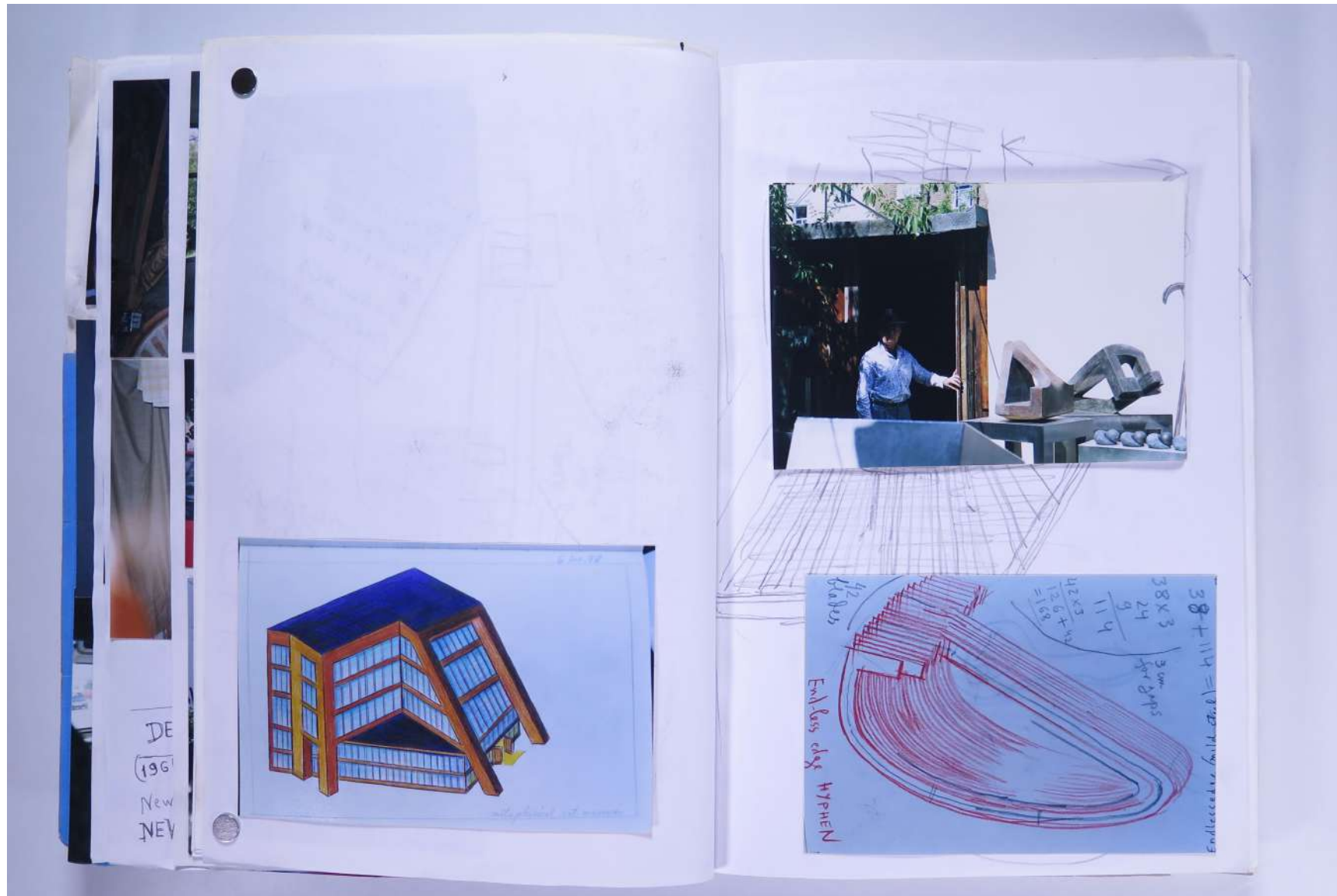
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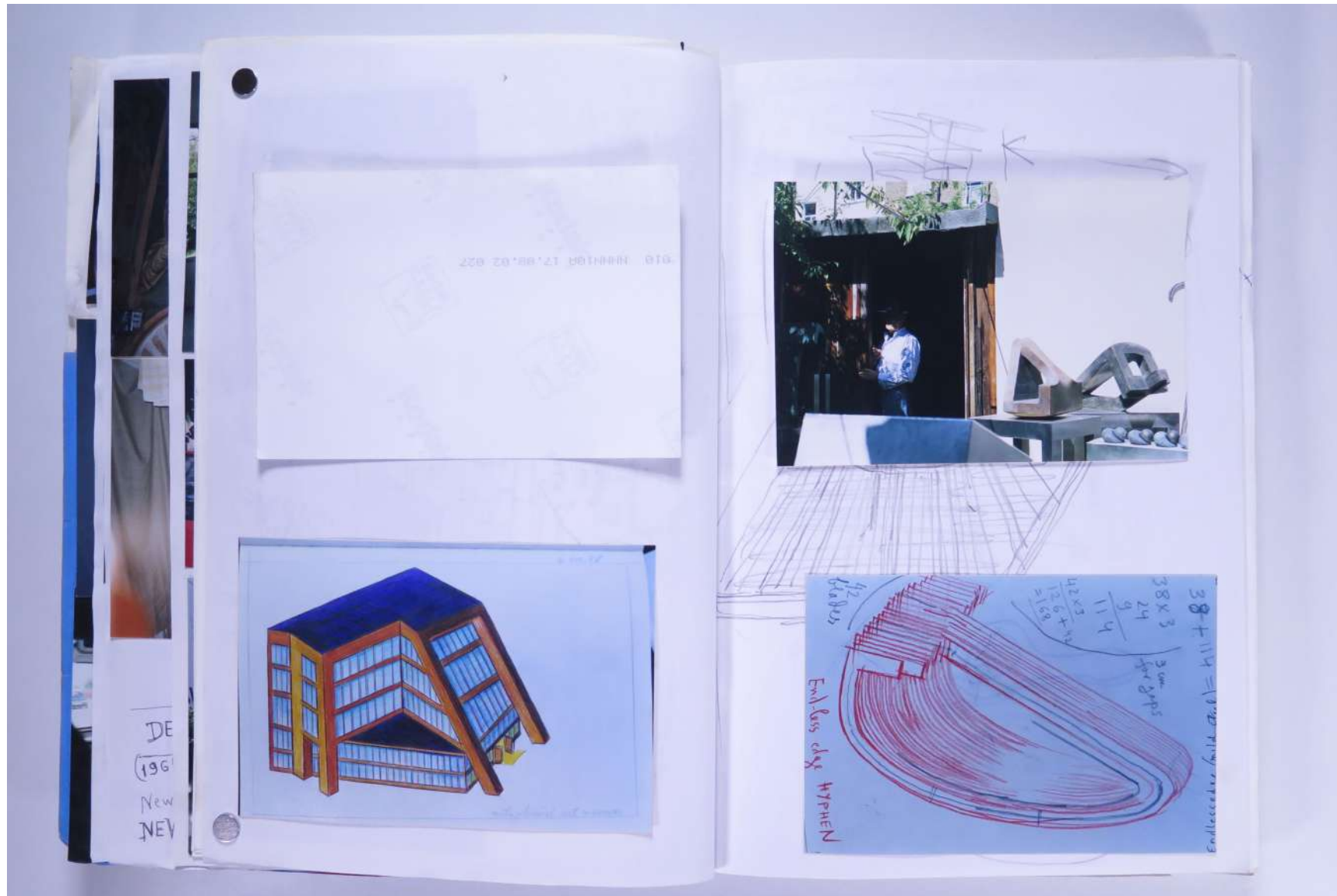
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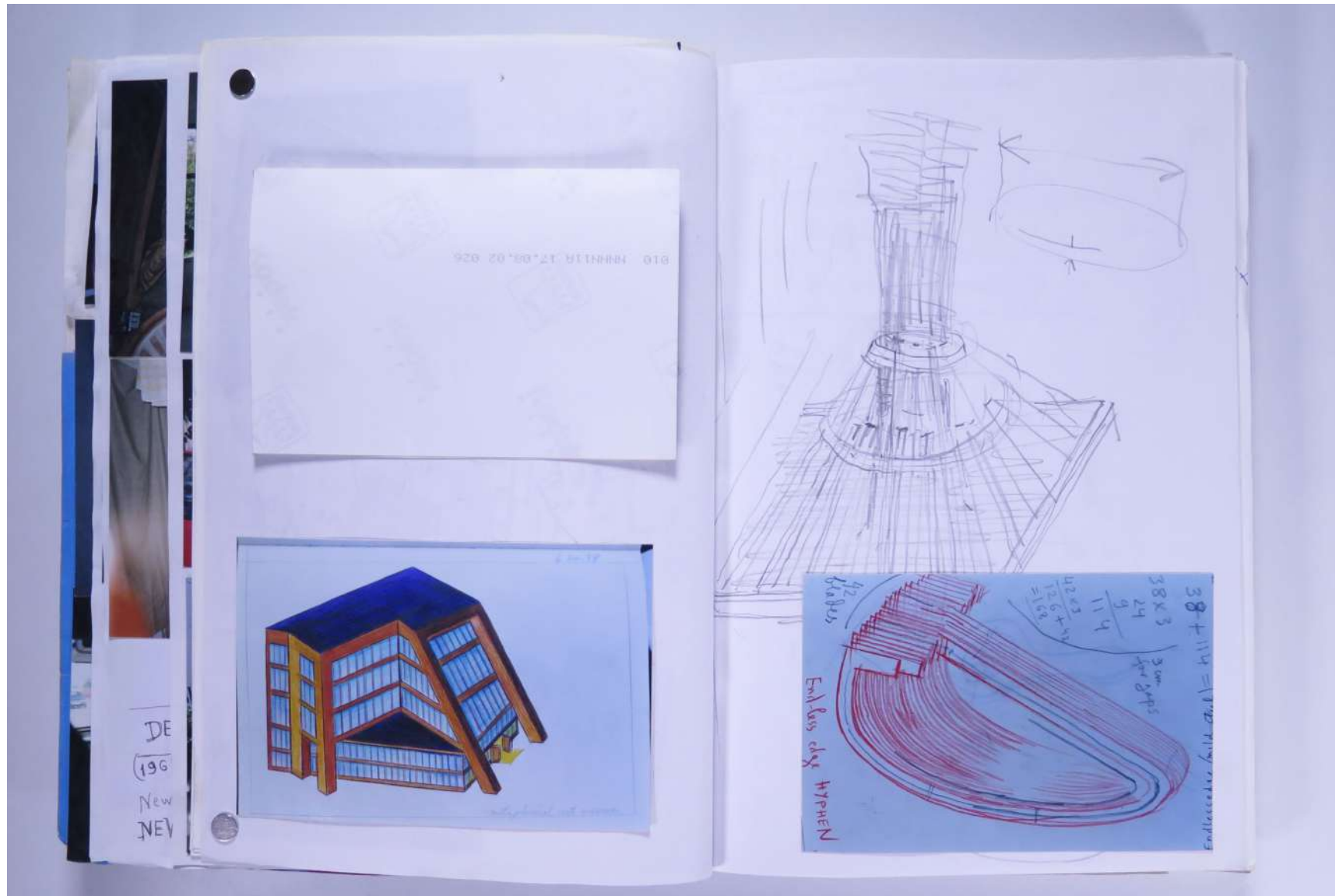
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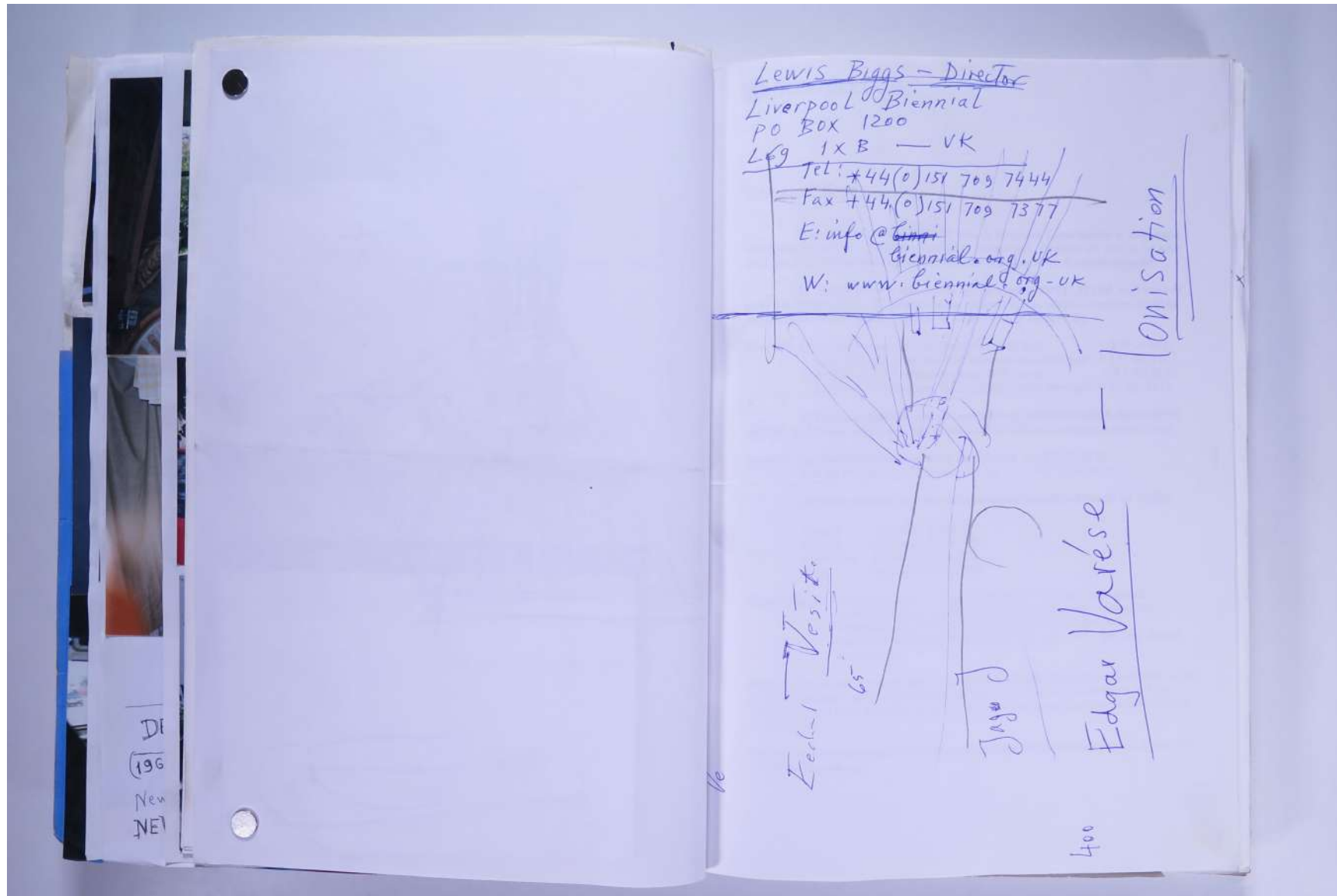
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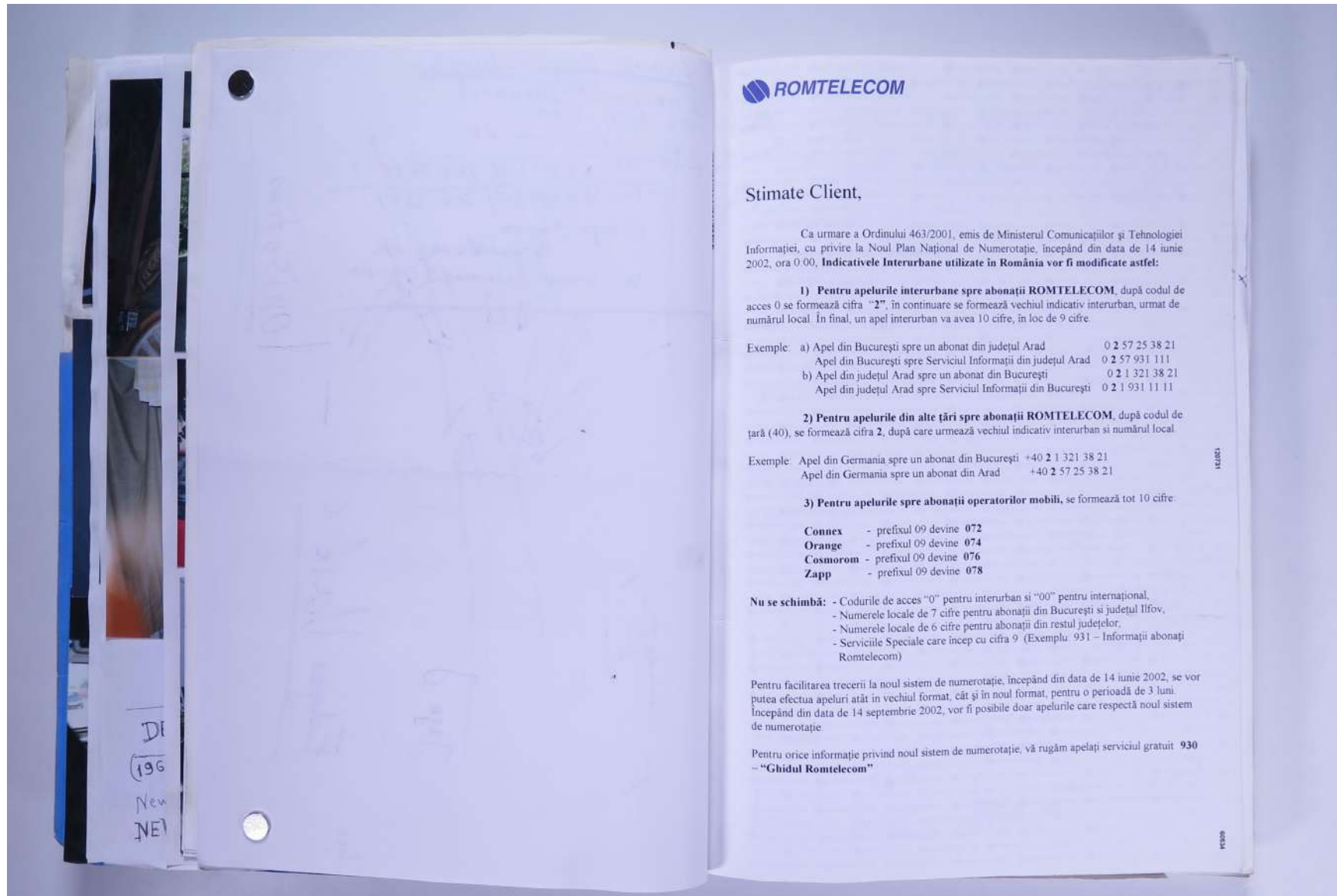
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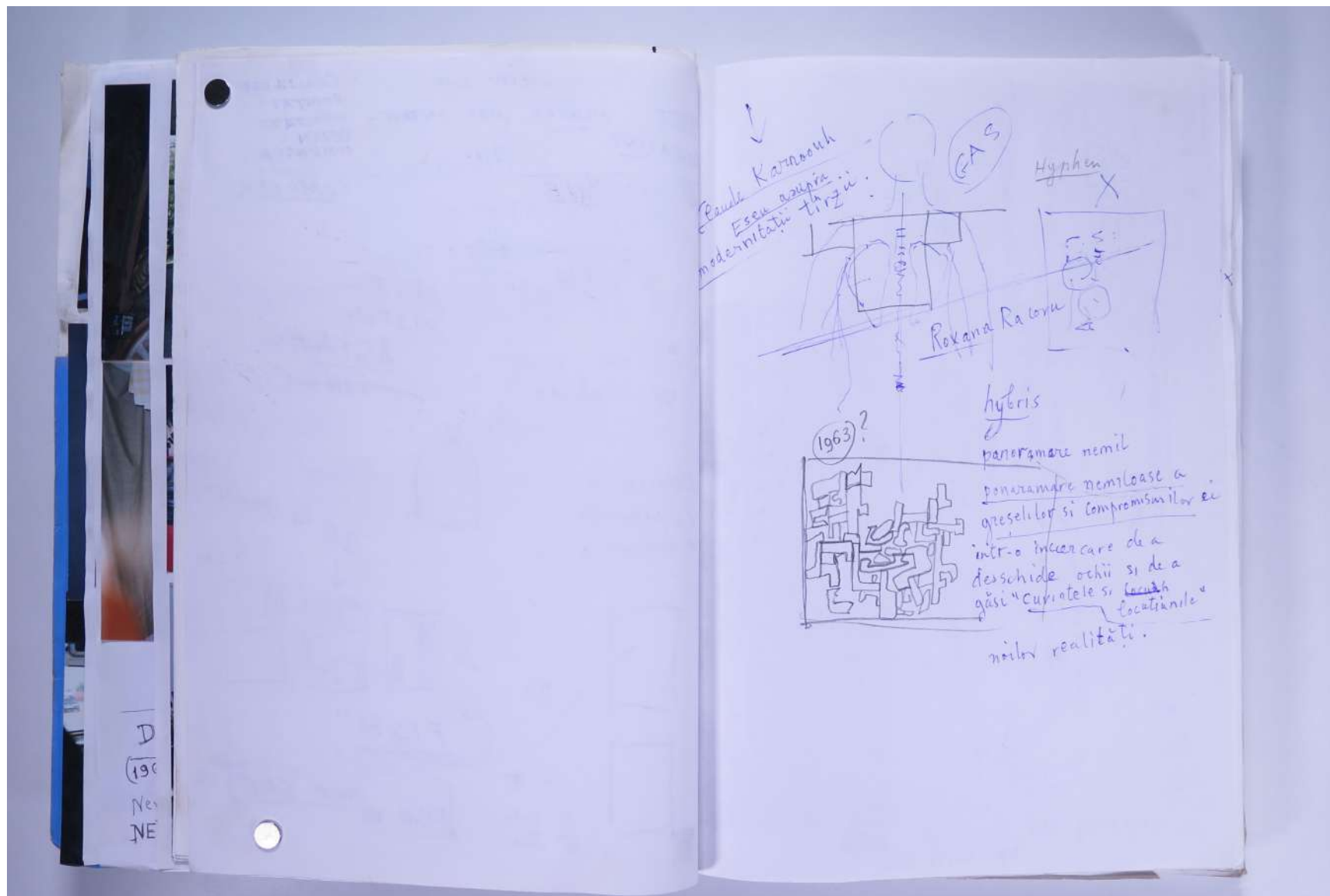


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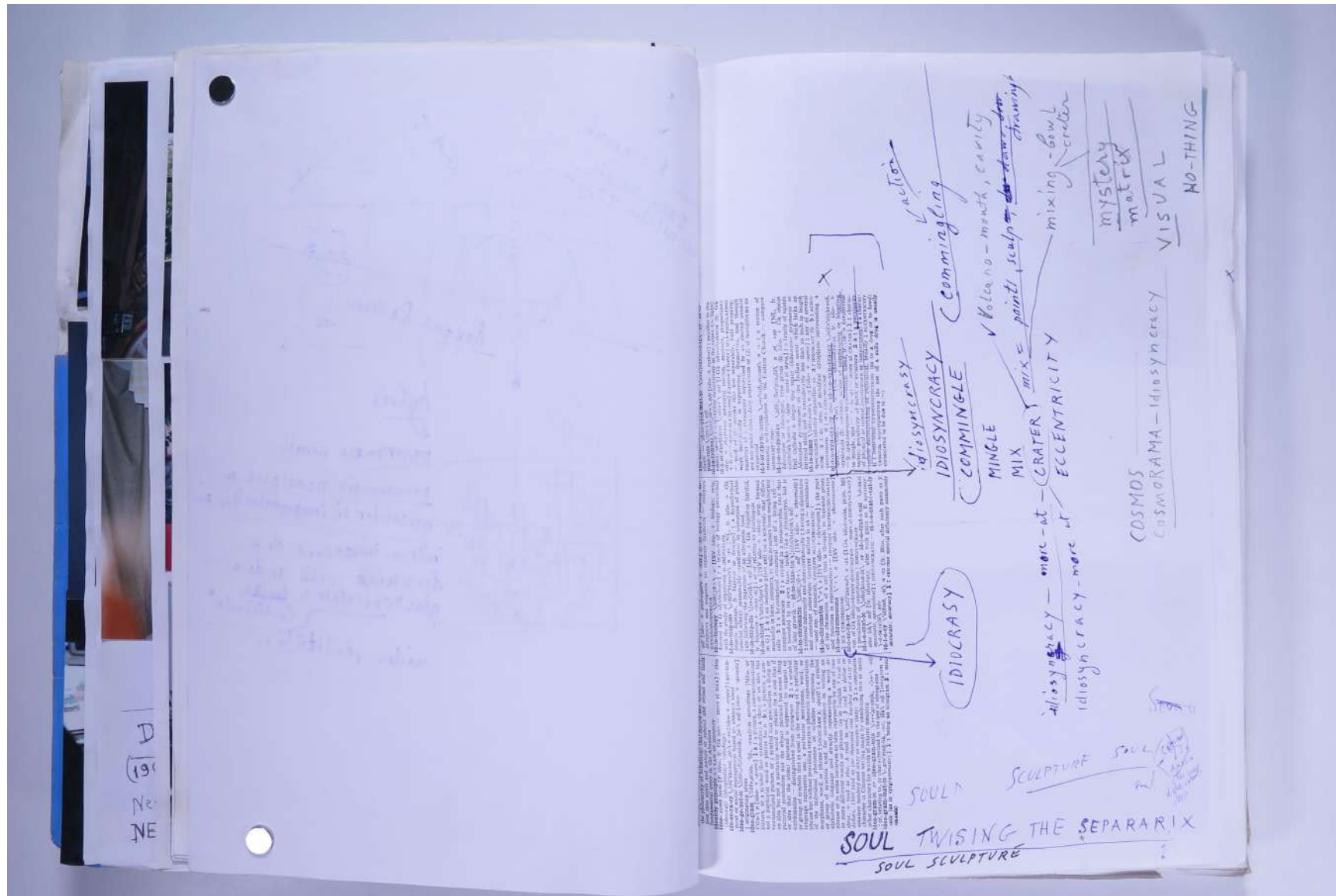
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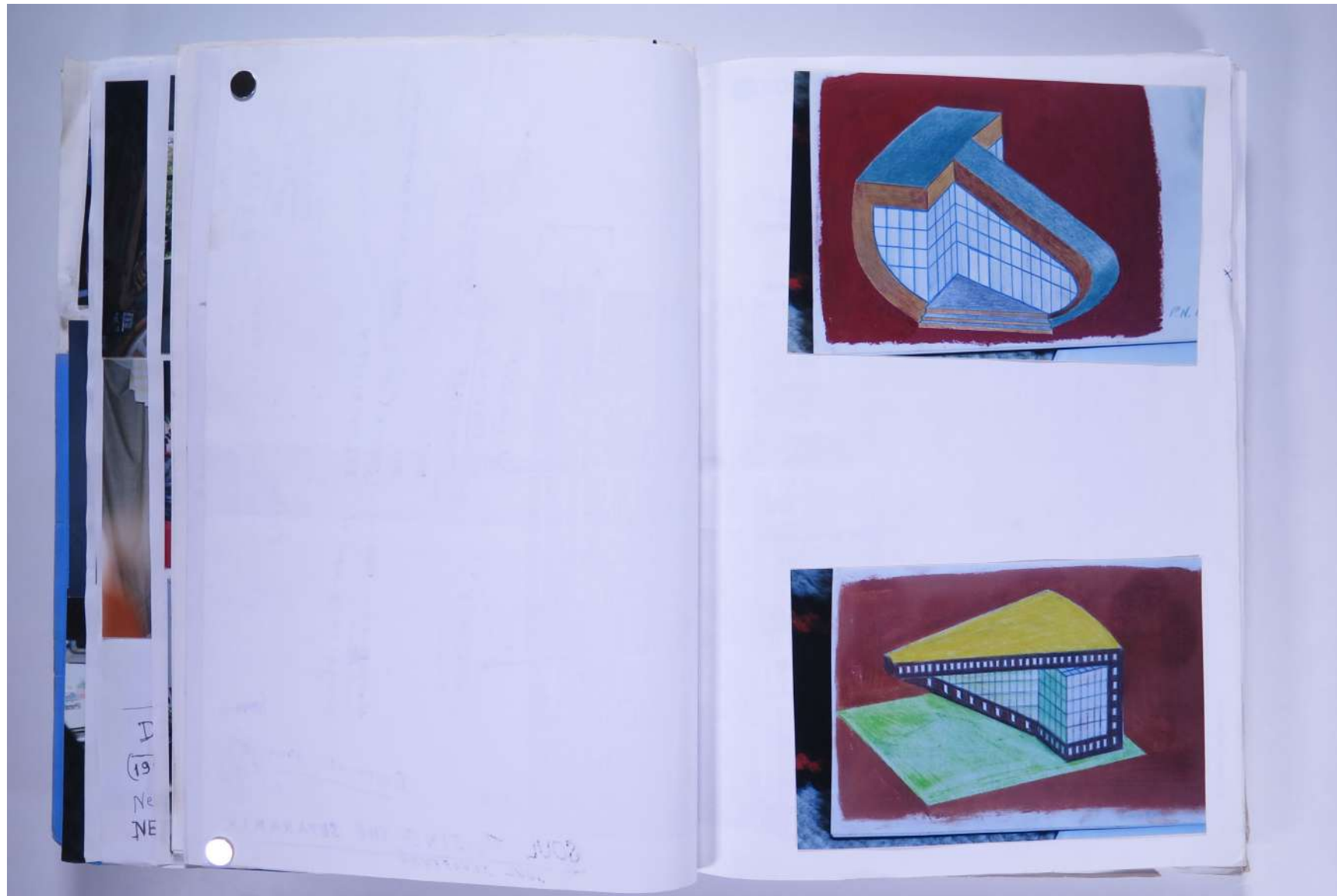
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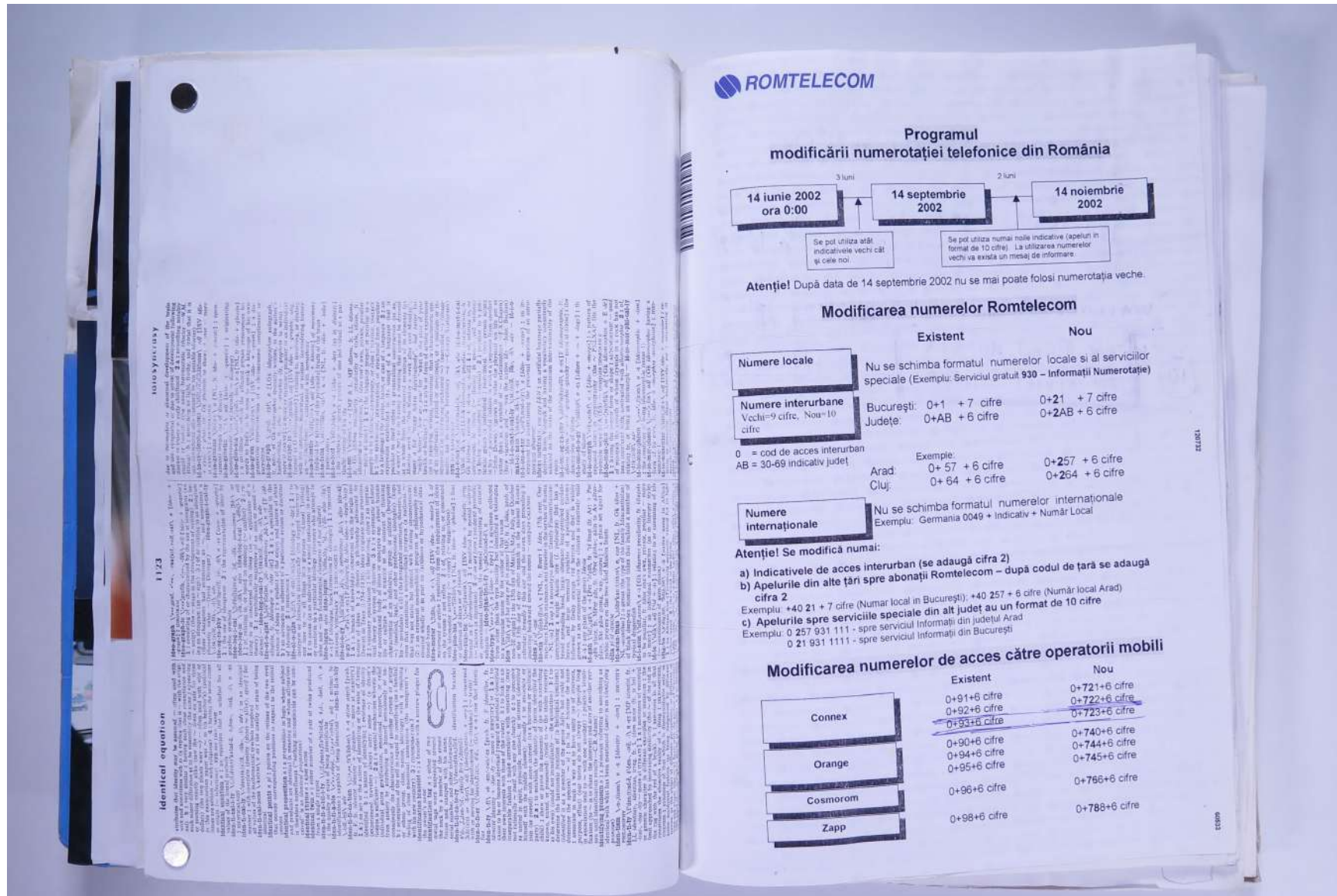
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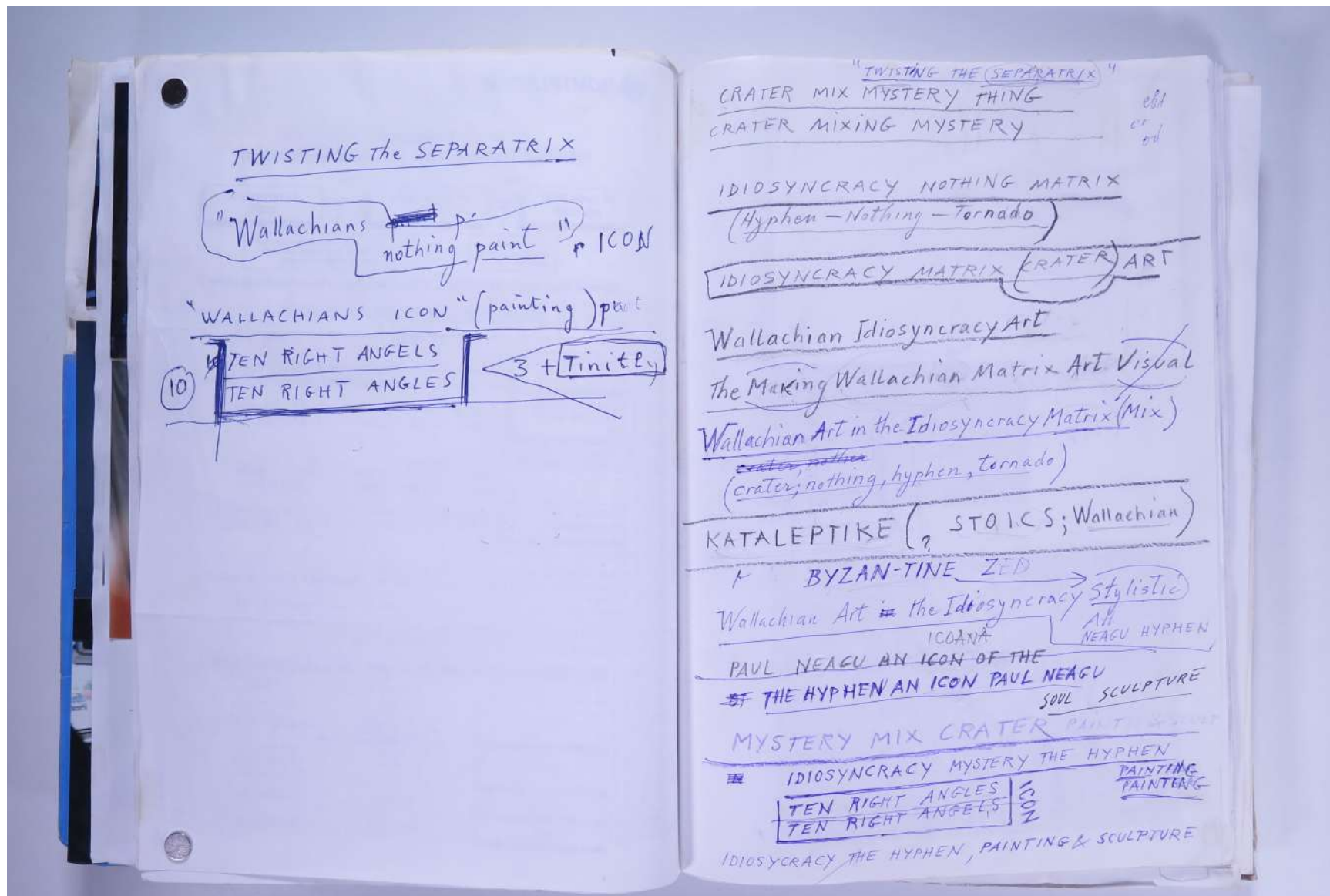


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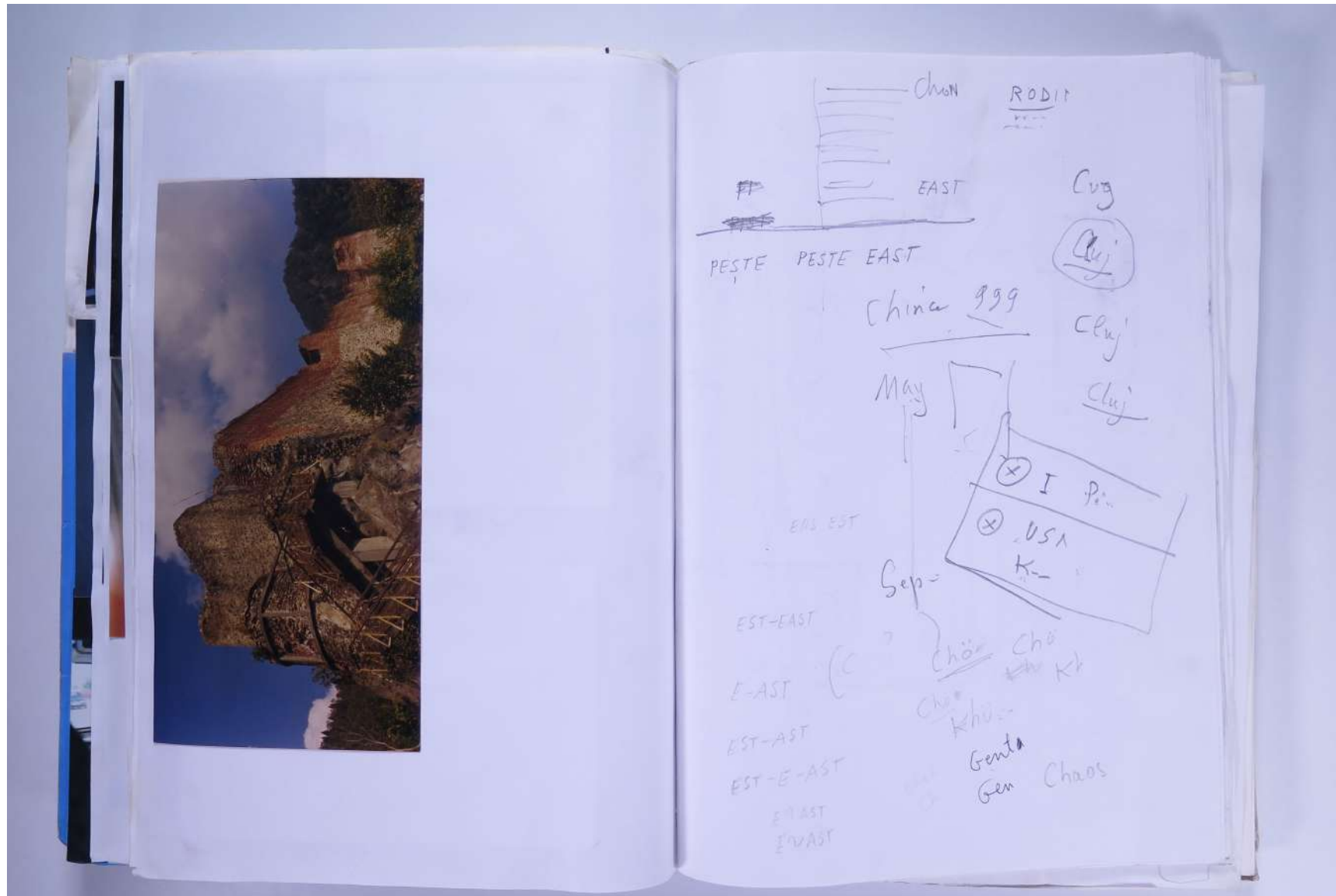
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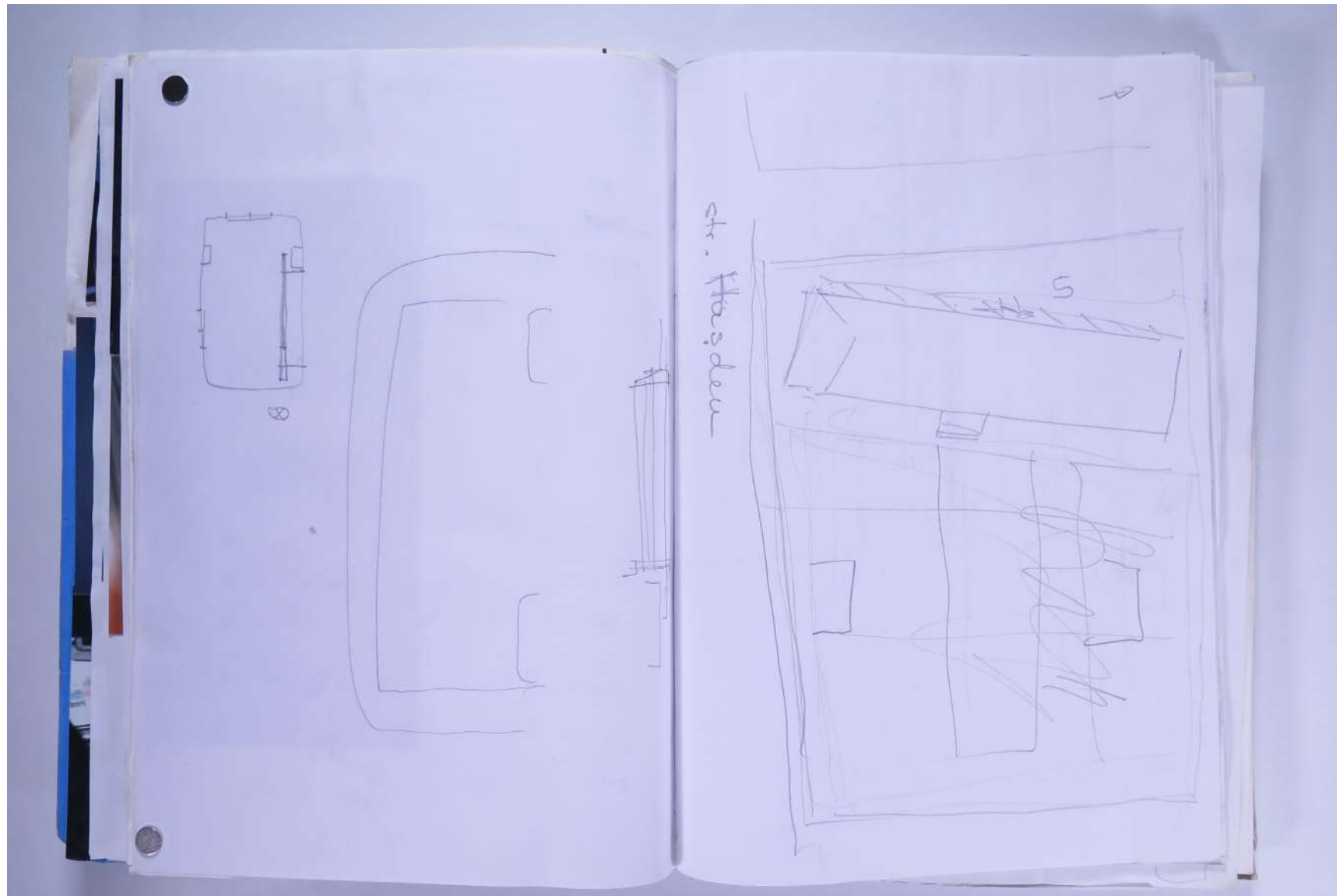


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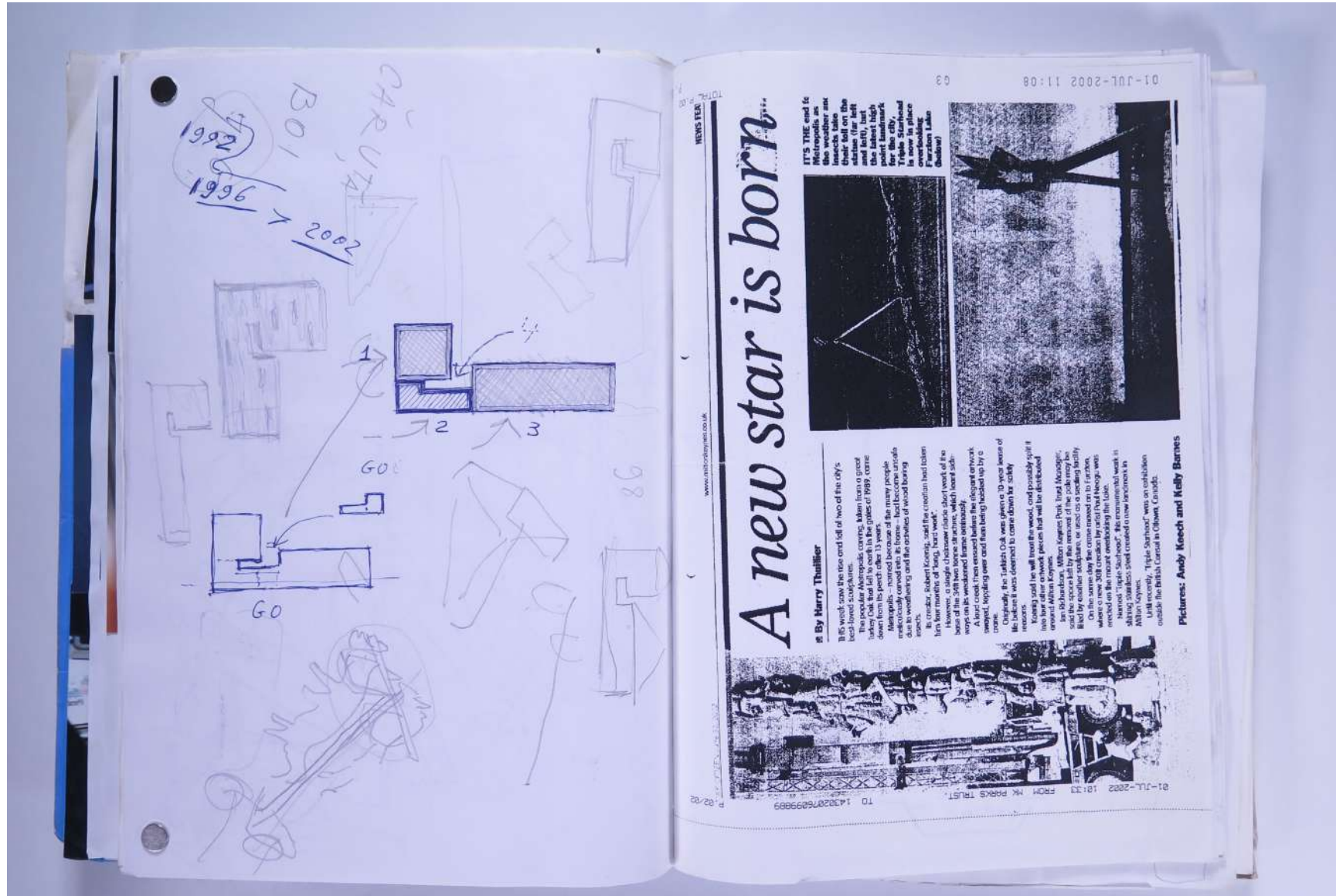
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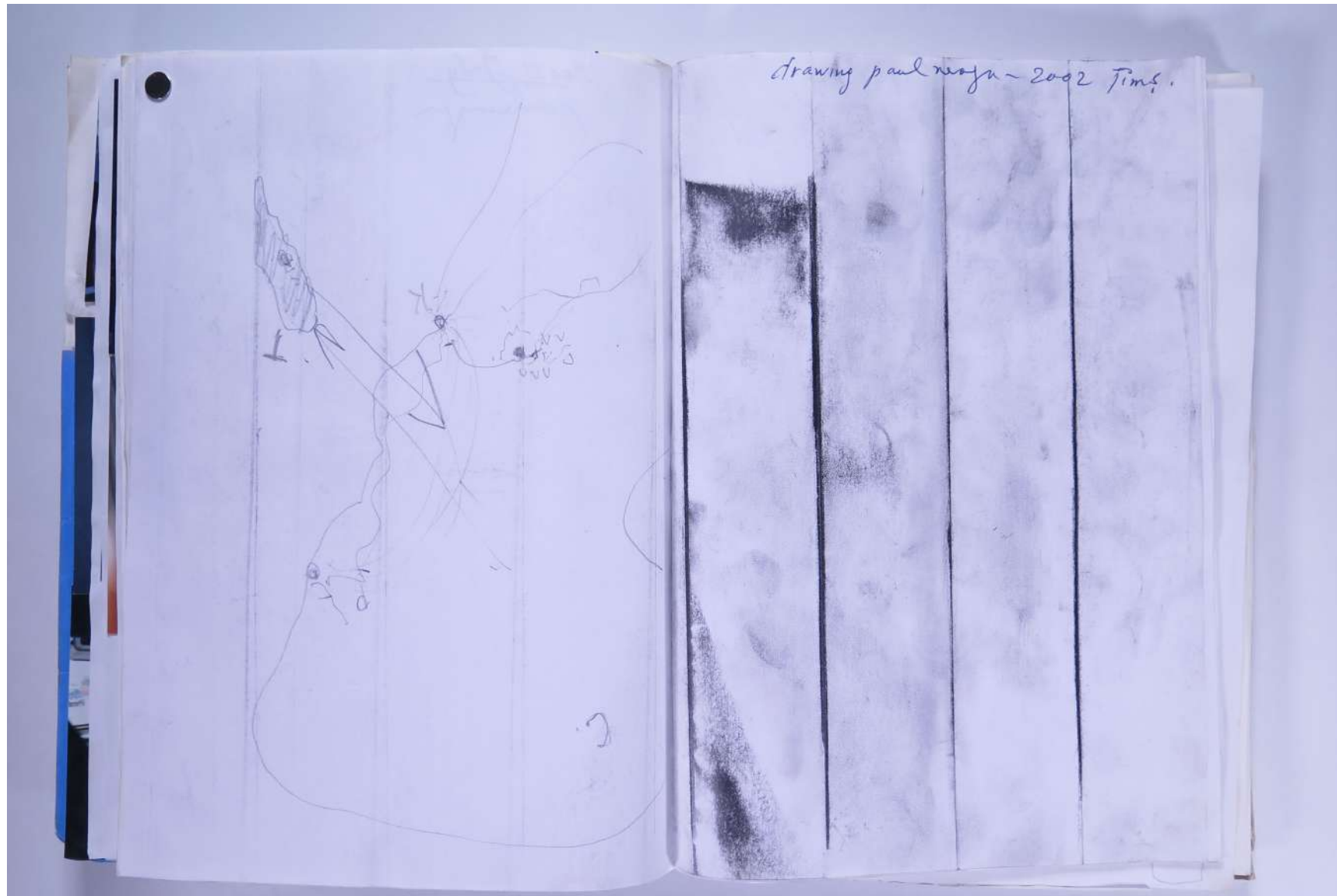
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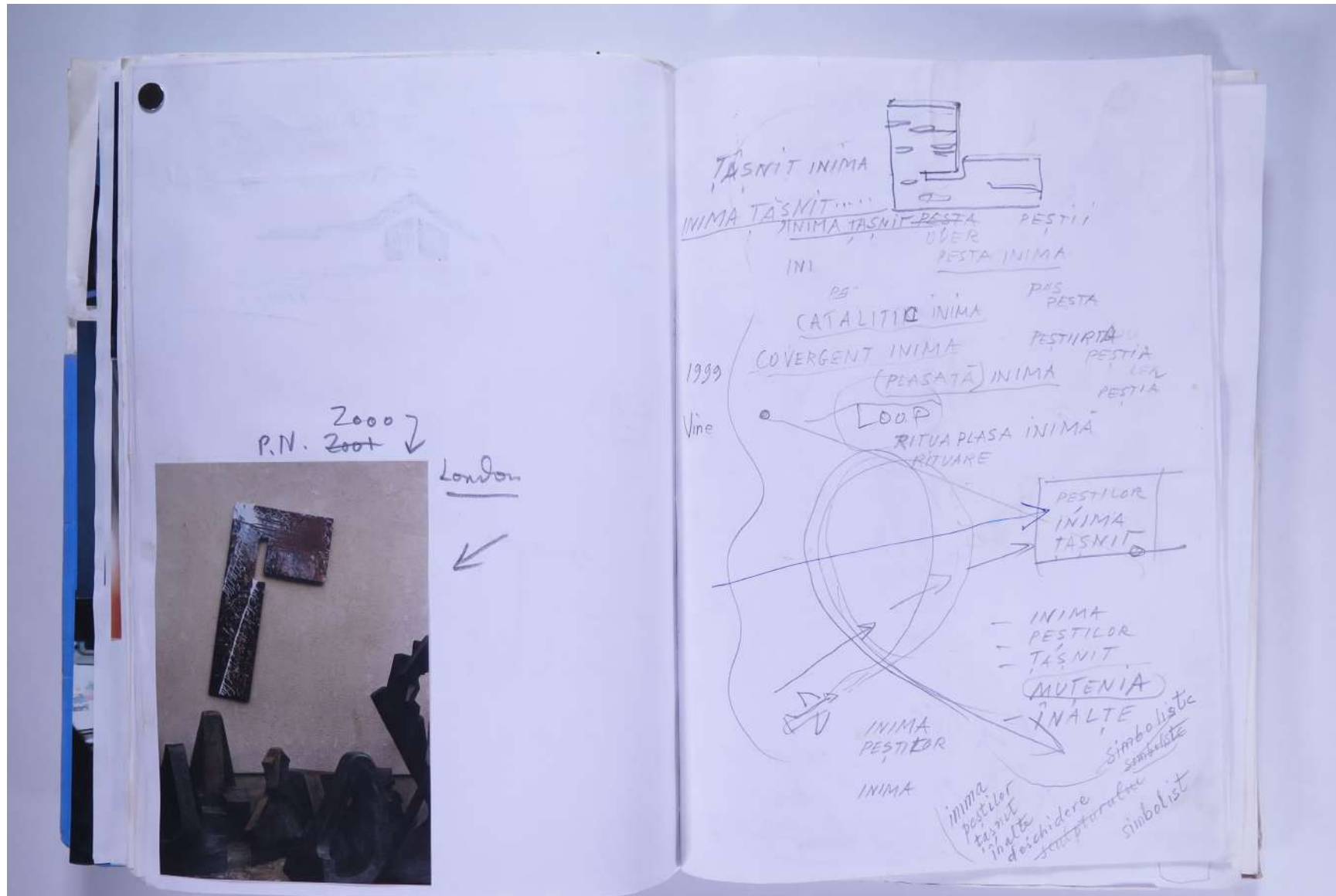
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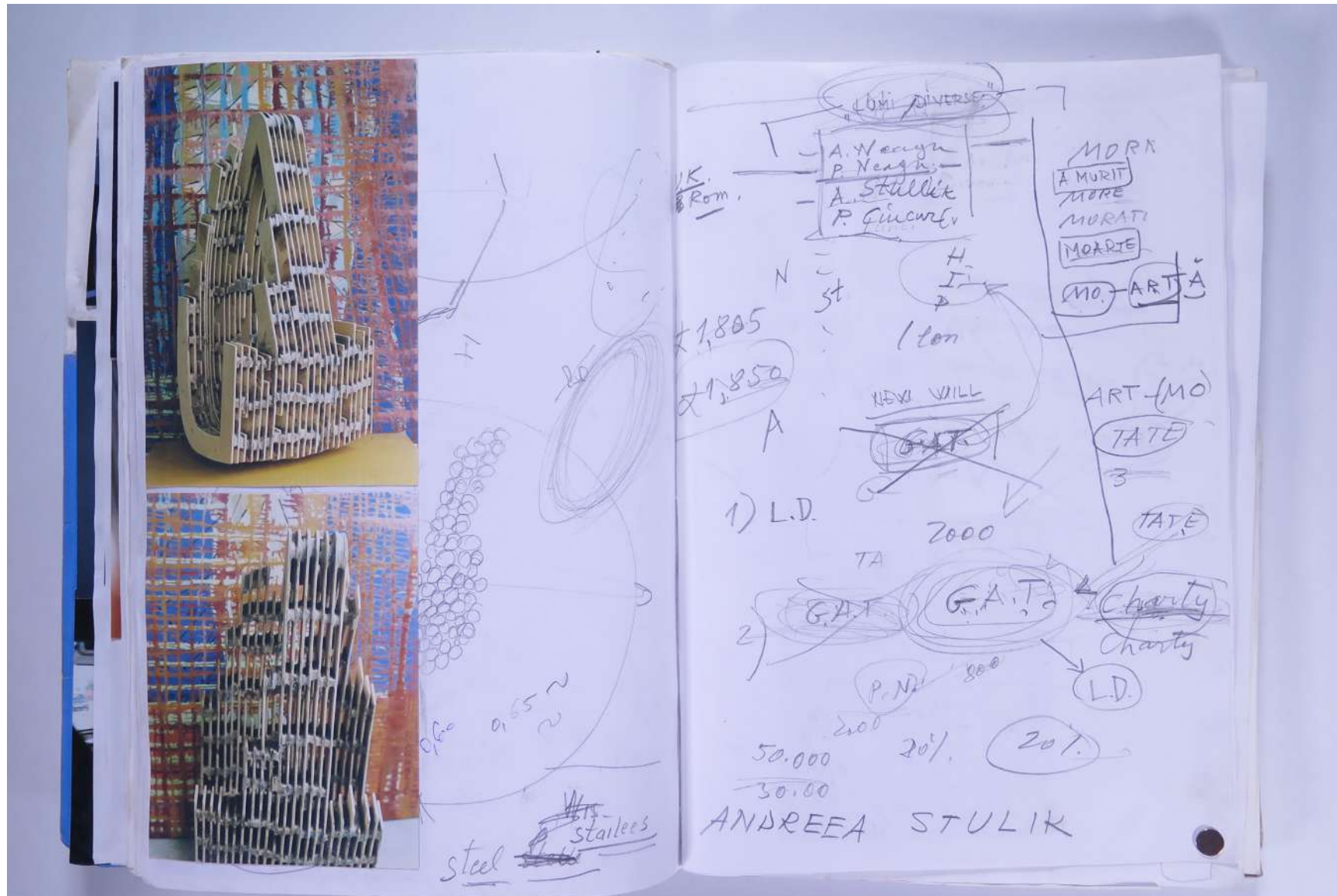
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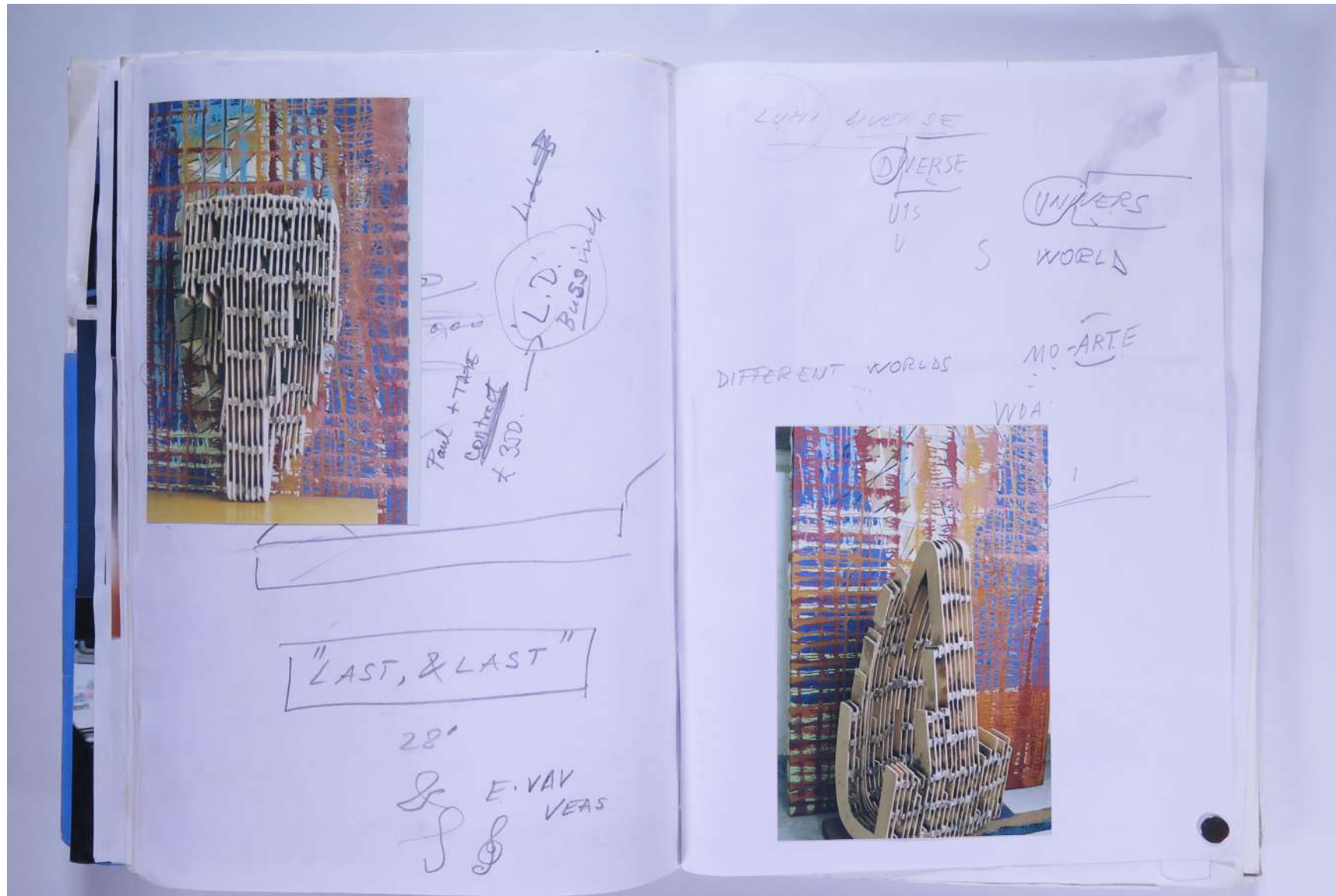


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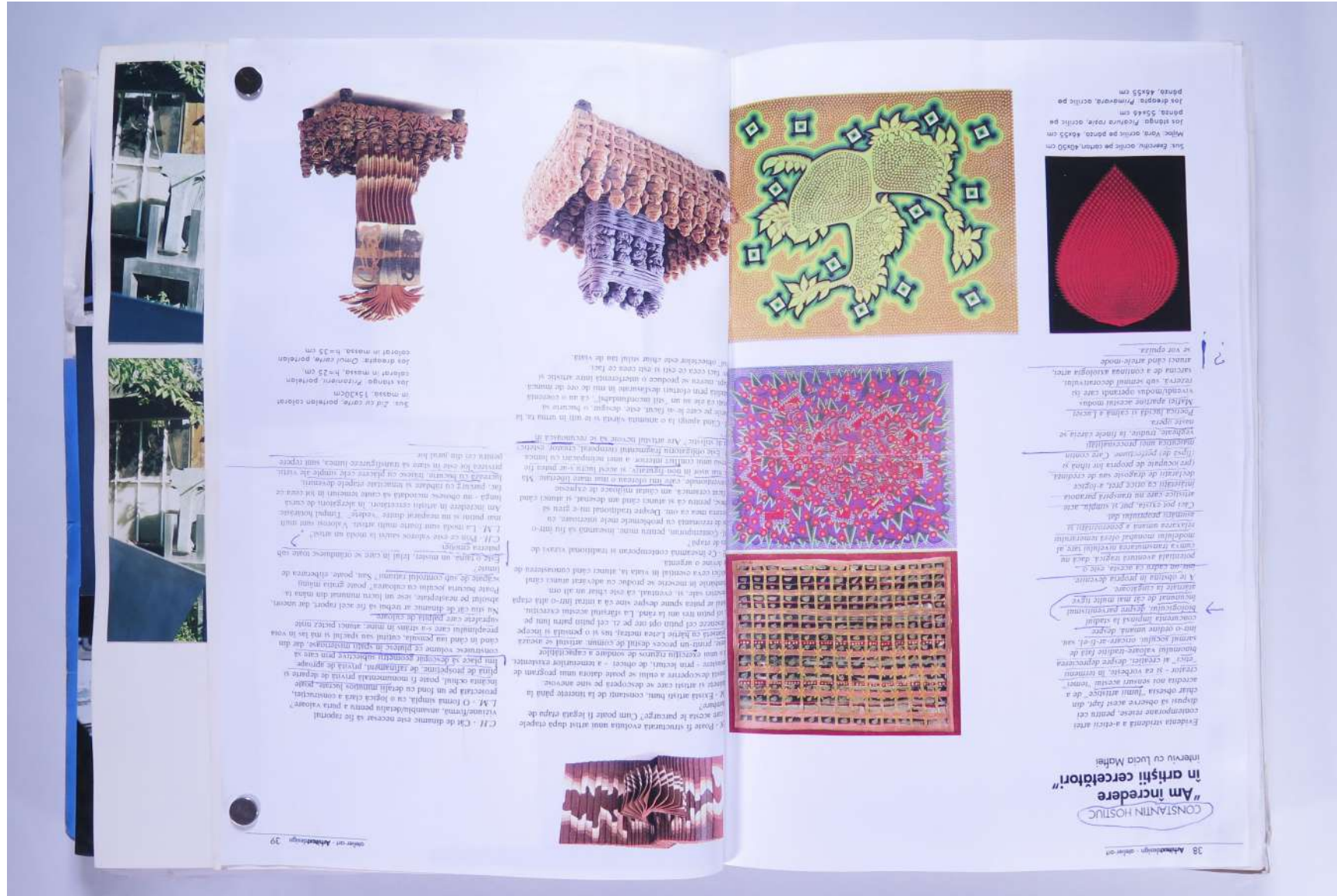
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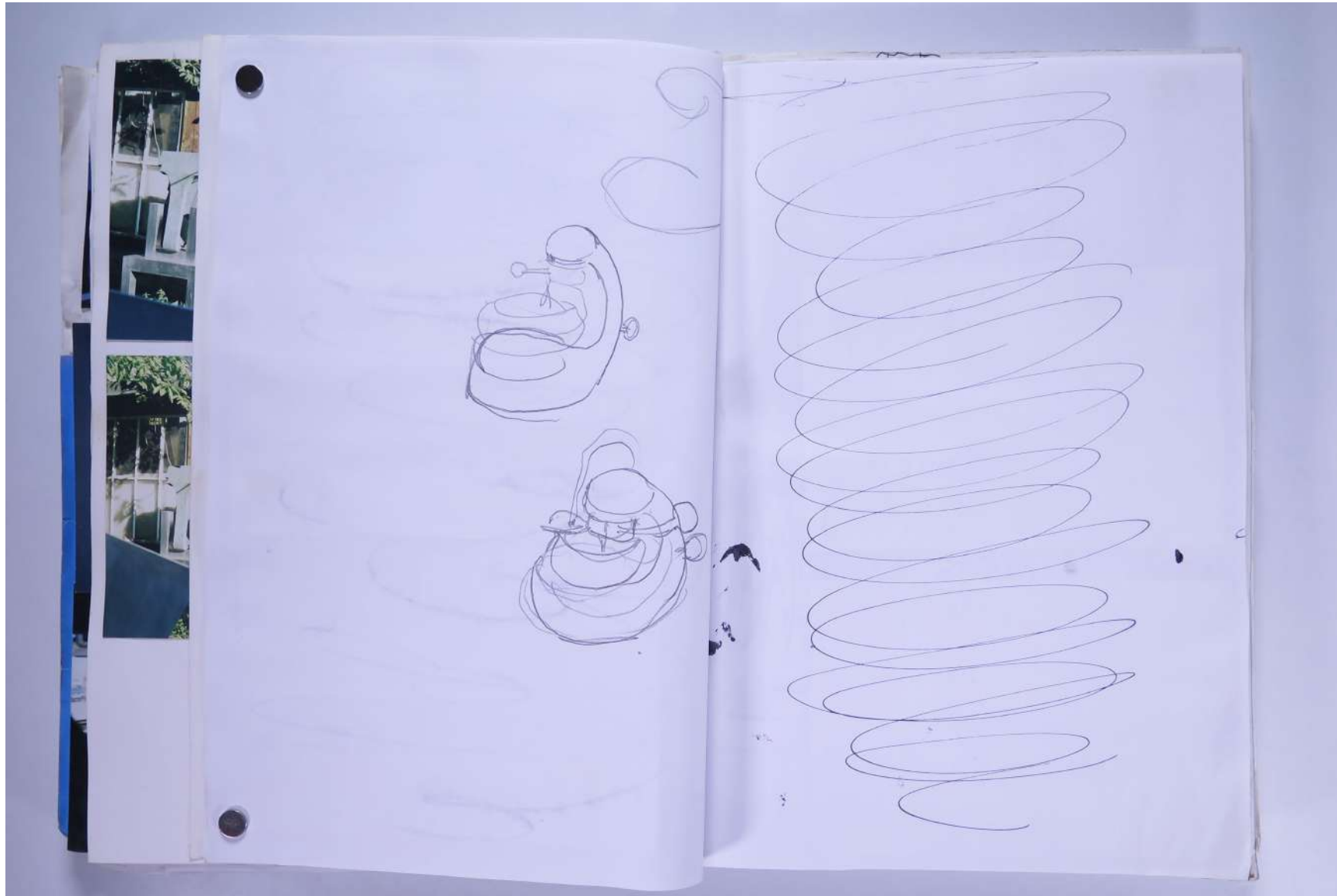
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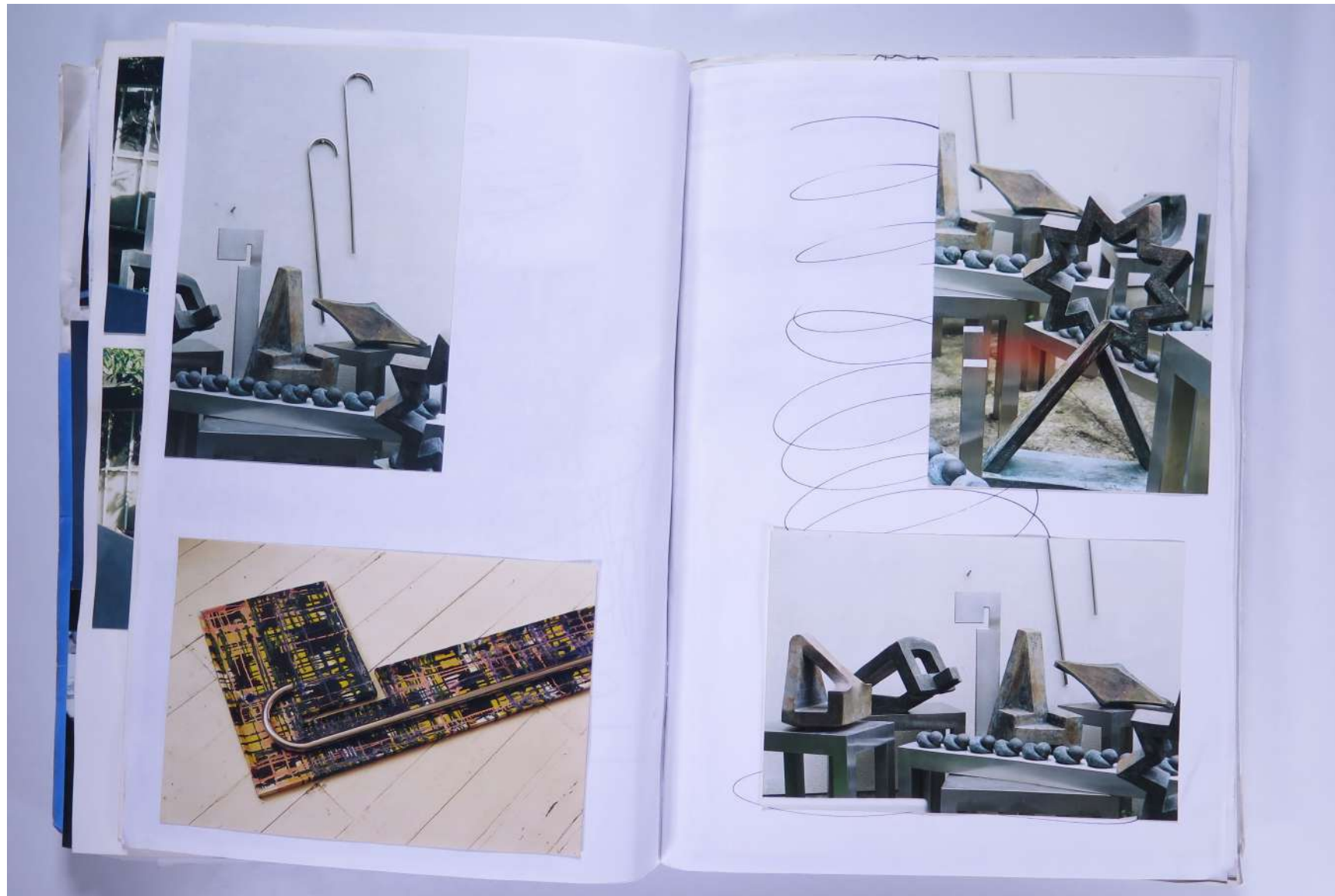
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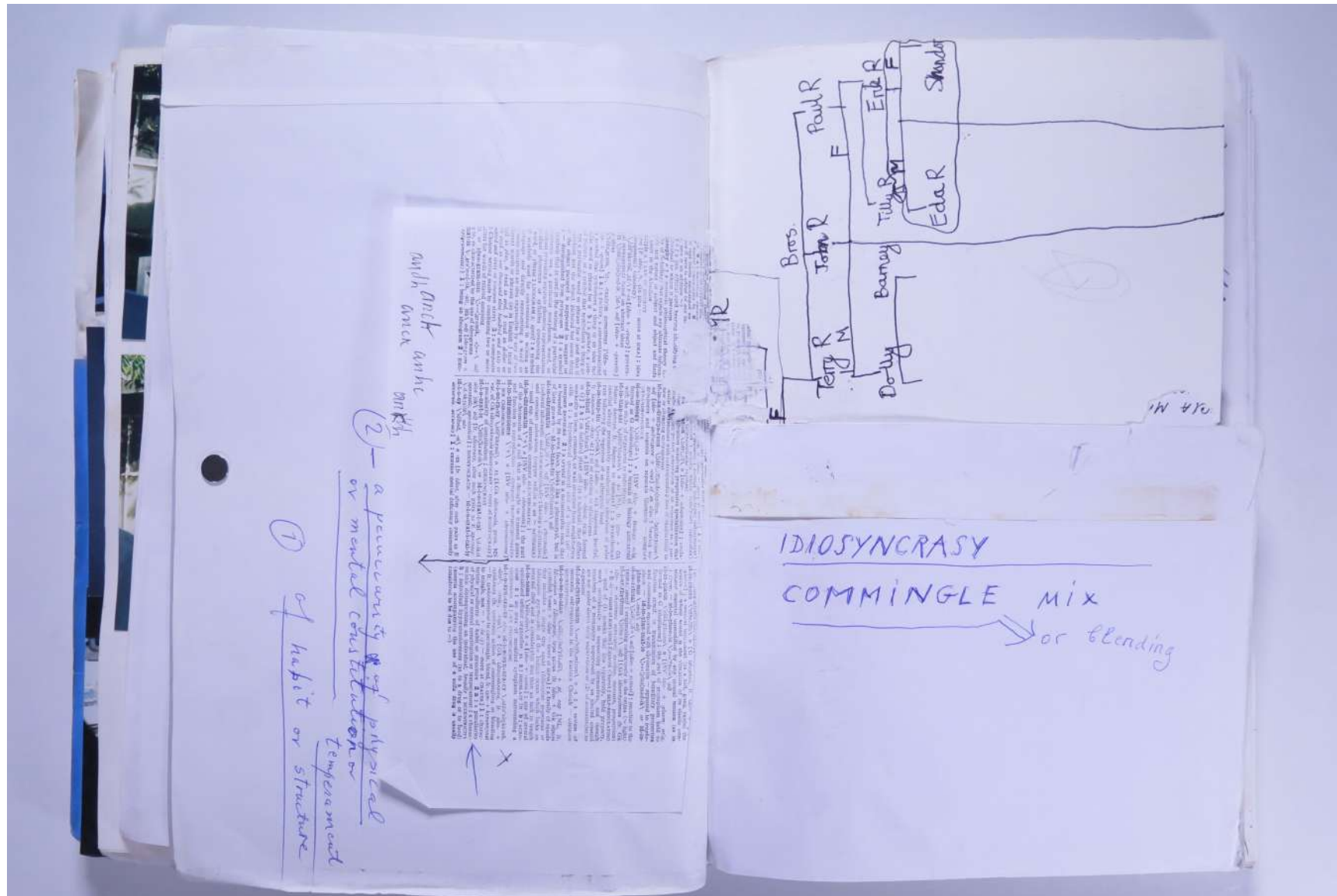
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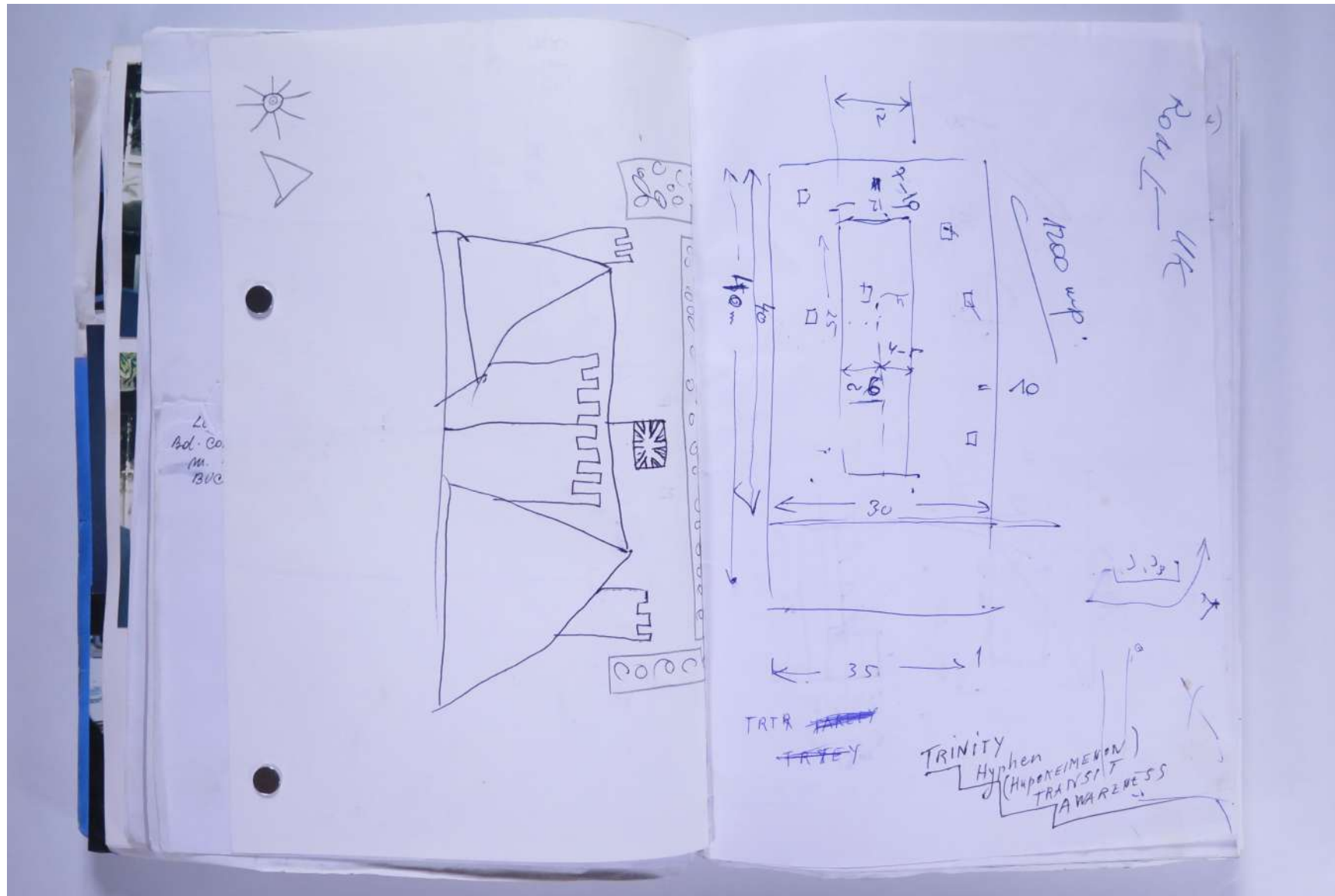


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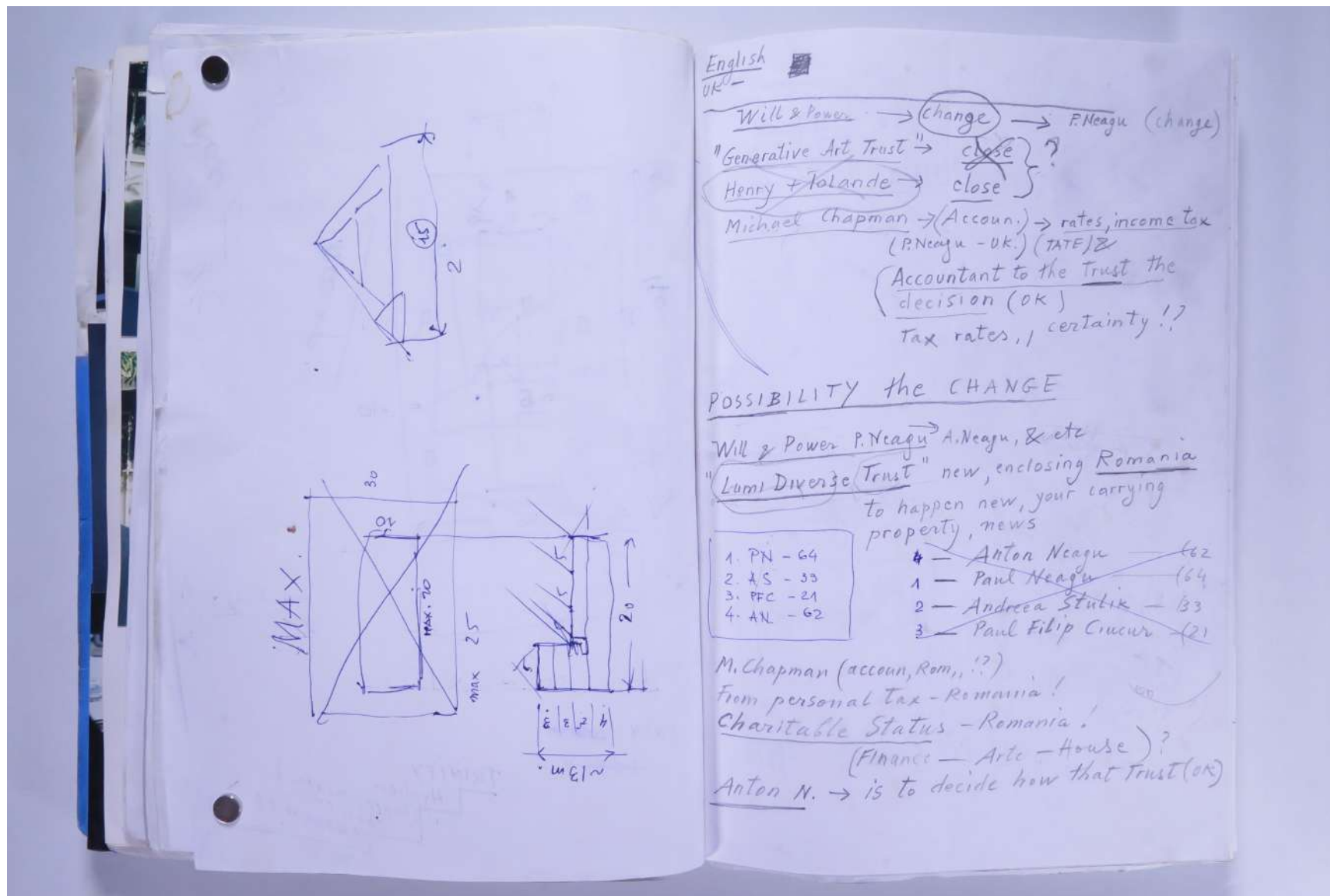


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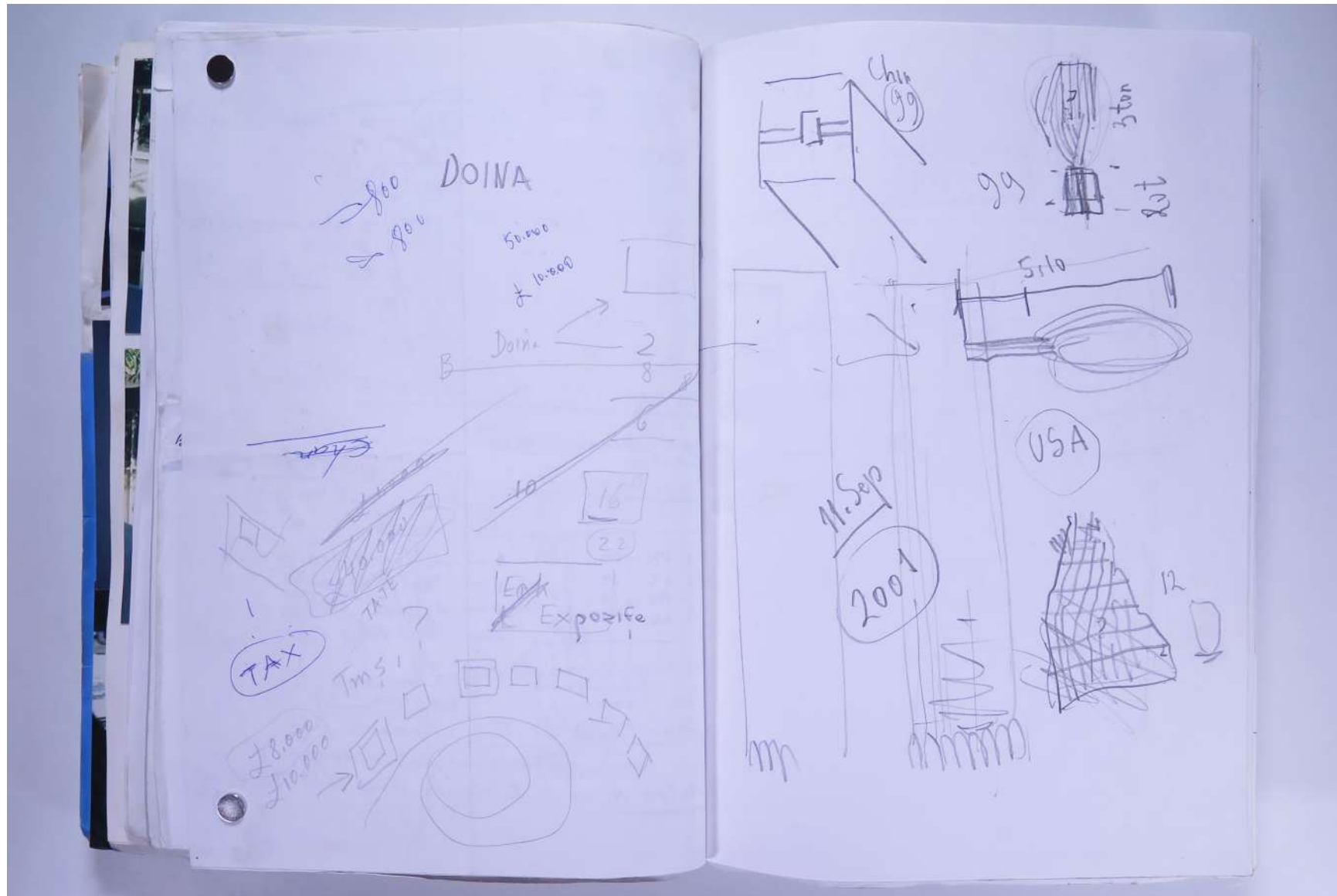
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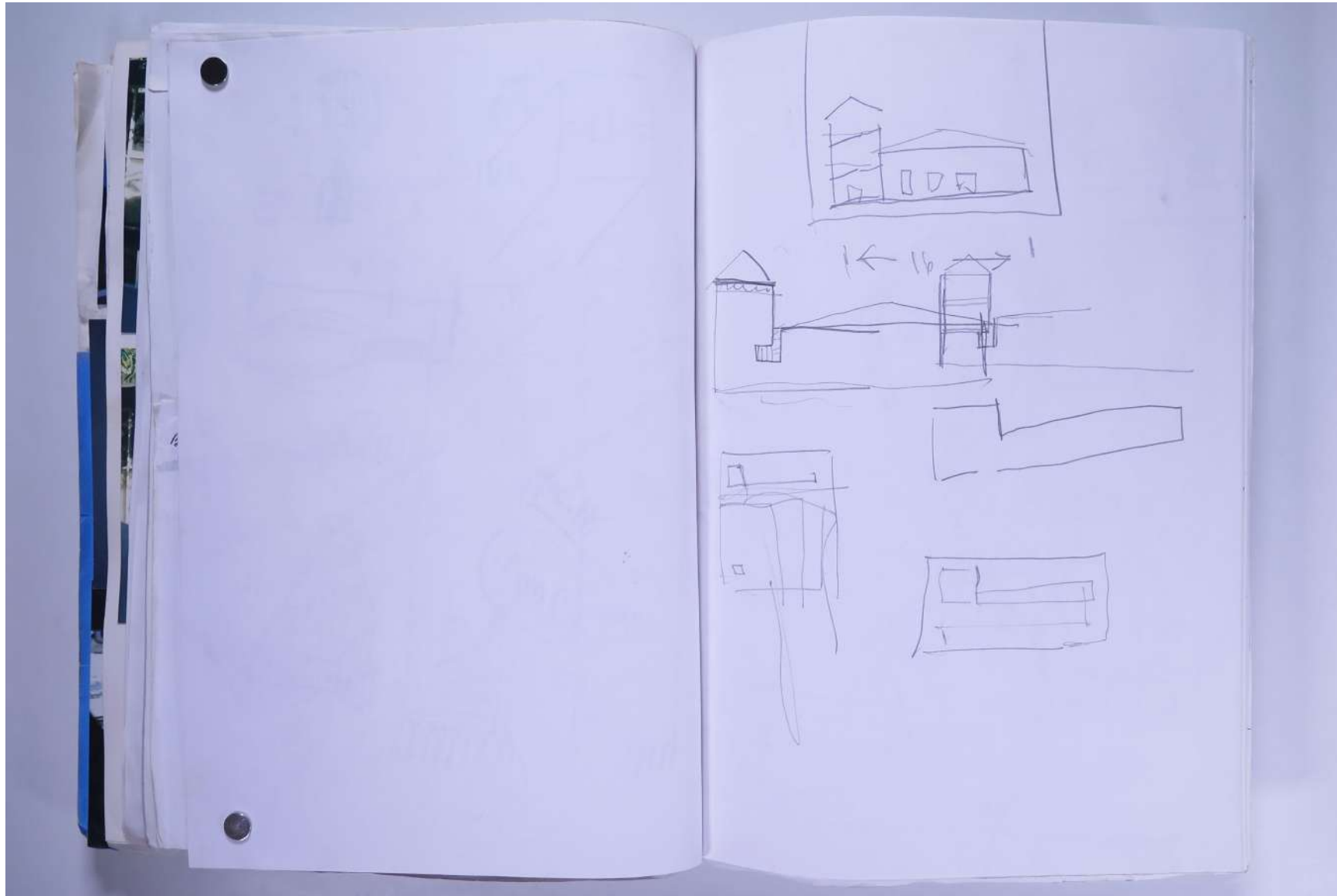


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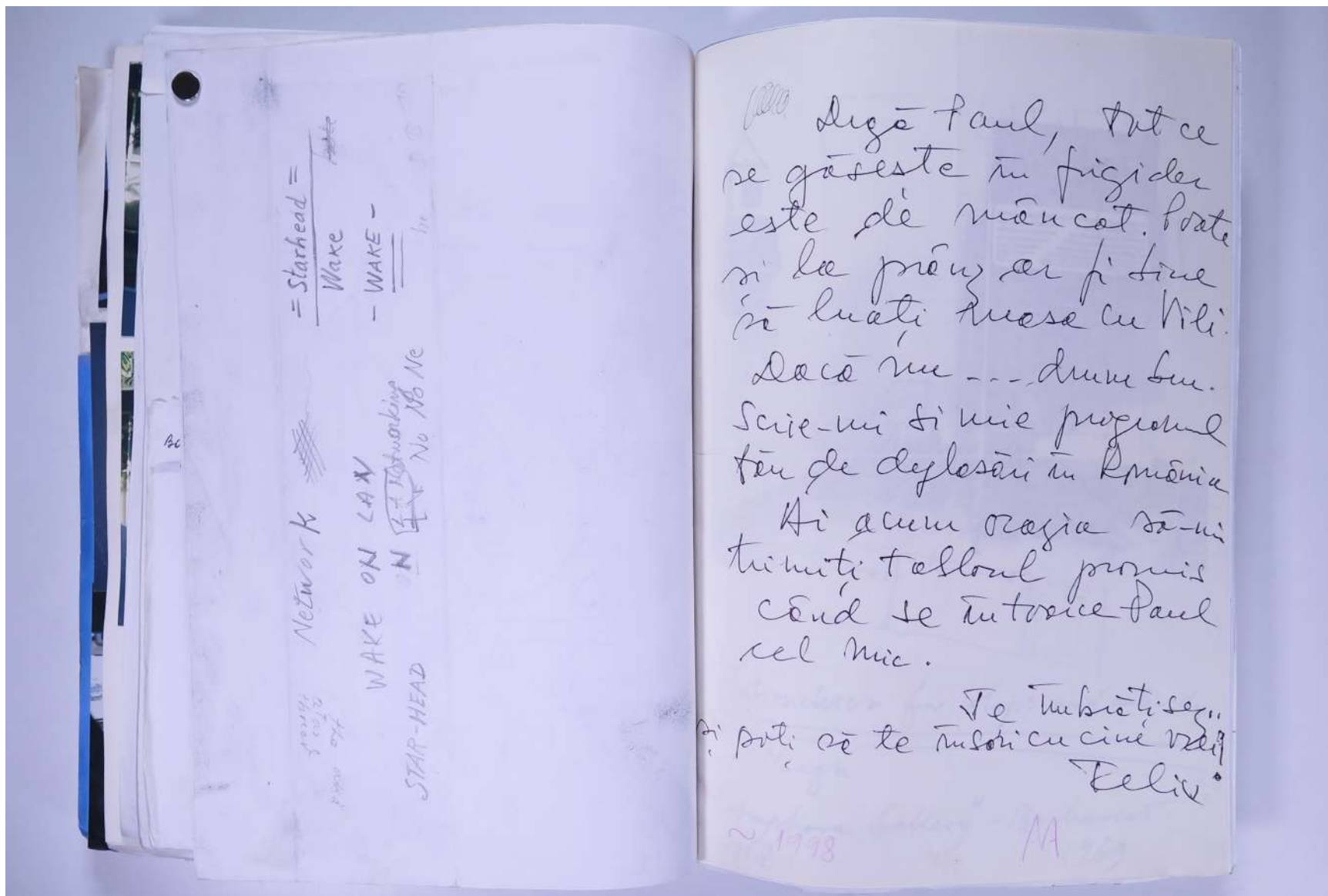
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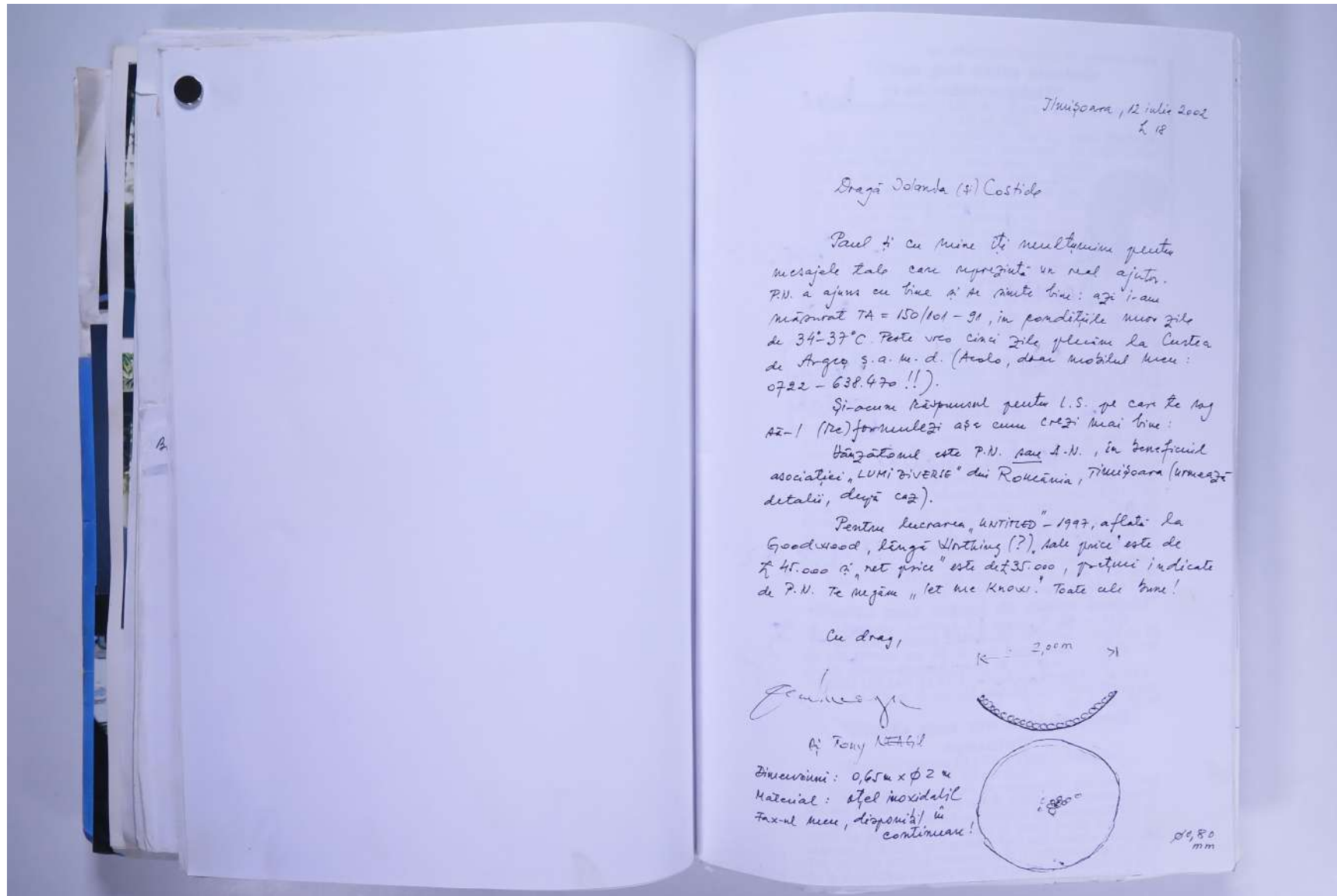
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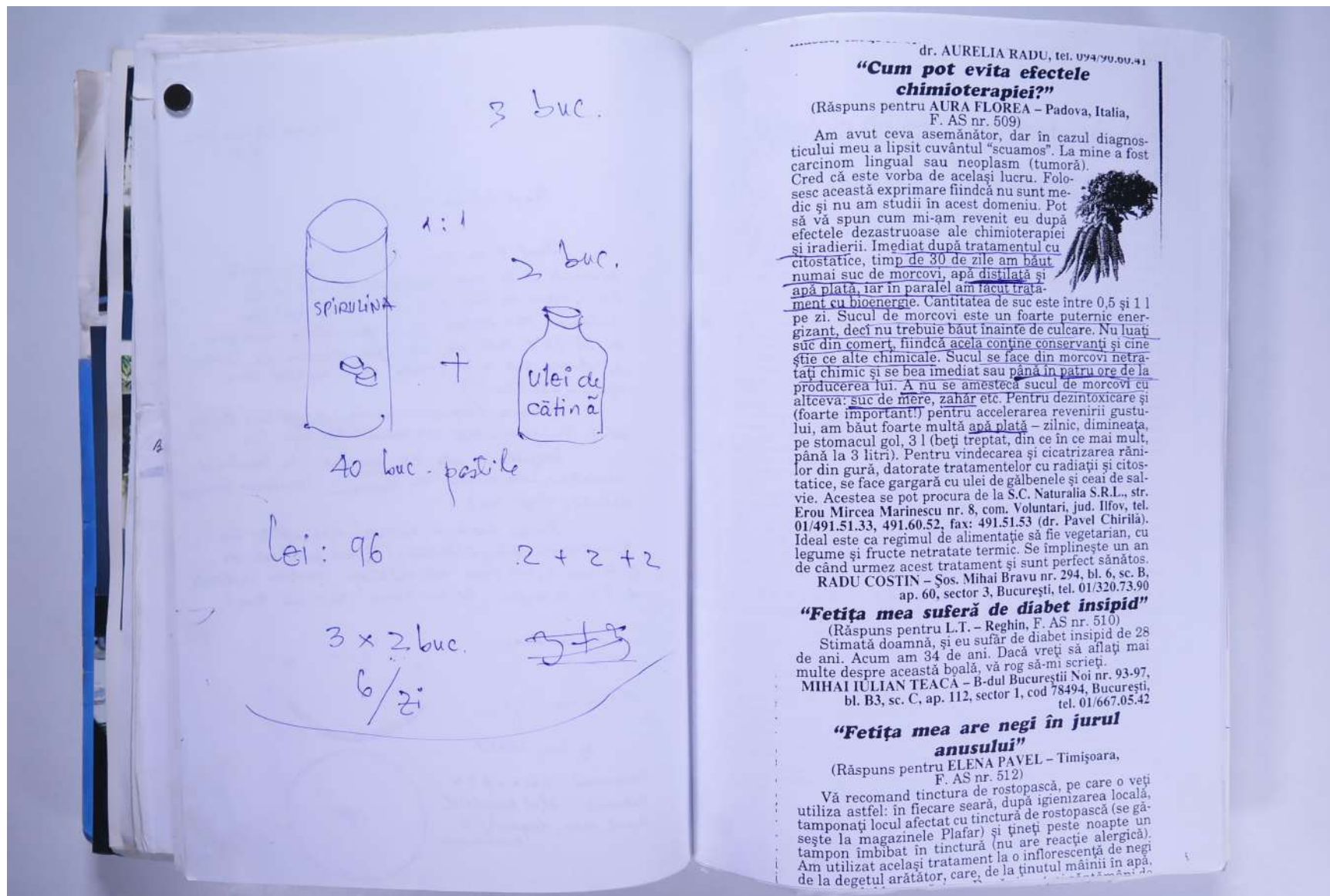
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Petalele de crin macerate vindecă rănille infectate”

Infecțiile netratate corespunzător sînt adevărate pericole pentru sănătate. Iată însă că există remedii naturale dintre cele mai neașteptate, care pot sta foarte bine în dulăpiorul cu medicamente, alături de cele clasice.

După o frumoasă vacanță petrecută în minunata Bucovină, eu și cele două fete ale mele ne întorcăm spre București și așteptam cu nerăbdare intrarea trenului în Gara de Nord. Fericită că în sfîrșit acea călătorie oboșitoare de o noapte a luat sfîrșit, fata cea mare, care pe atunci avea 13 ani, a deschis geamul. A scos capul, apoi și l-a retras în unul din compartimentului.

Geamul s-a închis brusc, prinzîndu-i un deget. Dacă geamul nu ar fi avut o garnitură de cauciuc pe margine, sigur i-l ar fi retezat.

La început ne-am speriat rău, dar constatînd că degetul nu era rupt, ne-am mai liniștit. Pînă a doua zi, chiar uitasem de incident. Cînd s-a sculat însă, degetul era umflat. Era clar că se infectase. În interior sîngele se închegase, iar partoul căștiga teren. Nu era timp

de pierdut. Trebuia să fac ceva. Cei din jurul meu mă sfătuiau să merg la medic să-i curețez infecția. Dar știam că în urma unei operații va rămîne toată viața cu o cicatrice urîț pe deget. Mai era o alternativă: să apelez la minunatele plante oferite cu atîta dărmicie de Natură, pe care noi oamenii nu știm s-o prețuim îndeajuns.

Numai eu știu ce era în sufletul meu. Nu știam ce să fac. În cele din urmă, între om și Natură, am ales Natura. Eram sigură că mi se va trăda. Așa a fost. După numai 3 zile, fata mea era vindecată complet. Doar unghia i-a căzut. În locul ei a crescut alta, iar astăzi degetul ei este întreg.

Leacul pe care l-am folosit îl știam de la bunica mea din Bucovina și am avut atunci noroc că îl aveam deja preparat. Fusesem dîna-

intă în alcool rafinat petale de crin alb, curățate de polen. Am învețat degetul fetei mele în acele petale de crin macerate. După 3-4 ore, cînd se uscau petalele, schimbam pansamentul. După numai o zi, degetul se dezumflase, dar era negru. Acea negreală nu era însă decît pielea de la suprafață arsă de alcool și plină de toxinele trase prin pielea de petalele de crin. După 3 zile de tratament, i-am spălat degetul cu apă călduță. Închert cu închert, negreală a dispărut, iar degetul arăta alb, frumos și, ce este mai important, era întreg.

N-a fost nici prima, nici ultima dată cînd am simțit că Natura este alături de noi, dar asta este o altă poveste.

Cristina Ristache, București

Importanța acestei rețete, Marianeii nu i s-a amputat degetul

În urmă cu mai bine de 15 ani, fetița mea, Mariana, s-a rănit la degetul mare cînd mergea într-un ciob. Nu mi-a spus nimic - pe atunci era mică, în vîrstă de șase ani. În câteva zile, degetul s-a umflat, mîna se înțeposea treptat și ea a ajuns la spitalul „Dr. Ioniță” la secția de chirurgie.

În ziua de la prima vizită, fetiței mele i-au dat o injecție la deget și i s-a introdus un furnuș pentru scurgerea puroiului. Degetul se umfla mereu, iar durerea se înțeposea tot mai sus. Începusem să îngrijorez foarte tare.

Medicul, dezamăgit că nu se rezolvă nimic prin acest tratament, mi-a spus că va trebui să îi amputeze degetul. Nu voiam în ruptul capului să i se îndeplinească așa ceva, astfel că am hotărît să nu mai merg cu fetița la control.

Dumnezeu mi-a trimis atunci în gînd pe bunica mea, care era foarte pricepută în tratamente naturiste. Mi-am amintit că, ori de cîte ori avea o infecție, ea aplica pe locul afectat bucuți de mîntărie.

Acest tratament l-am aplicat și eu fetiței mele. După numai 48 de ore, aproape că nu se mai cunștea locul inciziei, iar mîna era vindecată și întreagă.

Mulțumesc lui Dumnezeu pentru gîndul cel bun.

Iată cum se procedează: cheva bucuți de ciuperci (mîntărie), uscate sau crude, se opăresc cu apă fierbinte, apoi se scot și se lasă la răcit. Acestea se aplică în punctul de colectare al infecției. Operația se repetă la fiecare 3-4 ore, zilnic, pînă la vindecarea completă.

La fiecare schimbare a pansamentului, locul afectat se spală cu ceai de mușețel rece. Durerile dispar de la prima pansare, ca prin minune, iar la copii vindecarea este foarte rapidă.

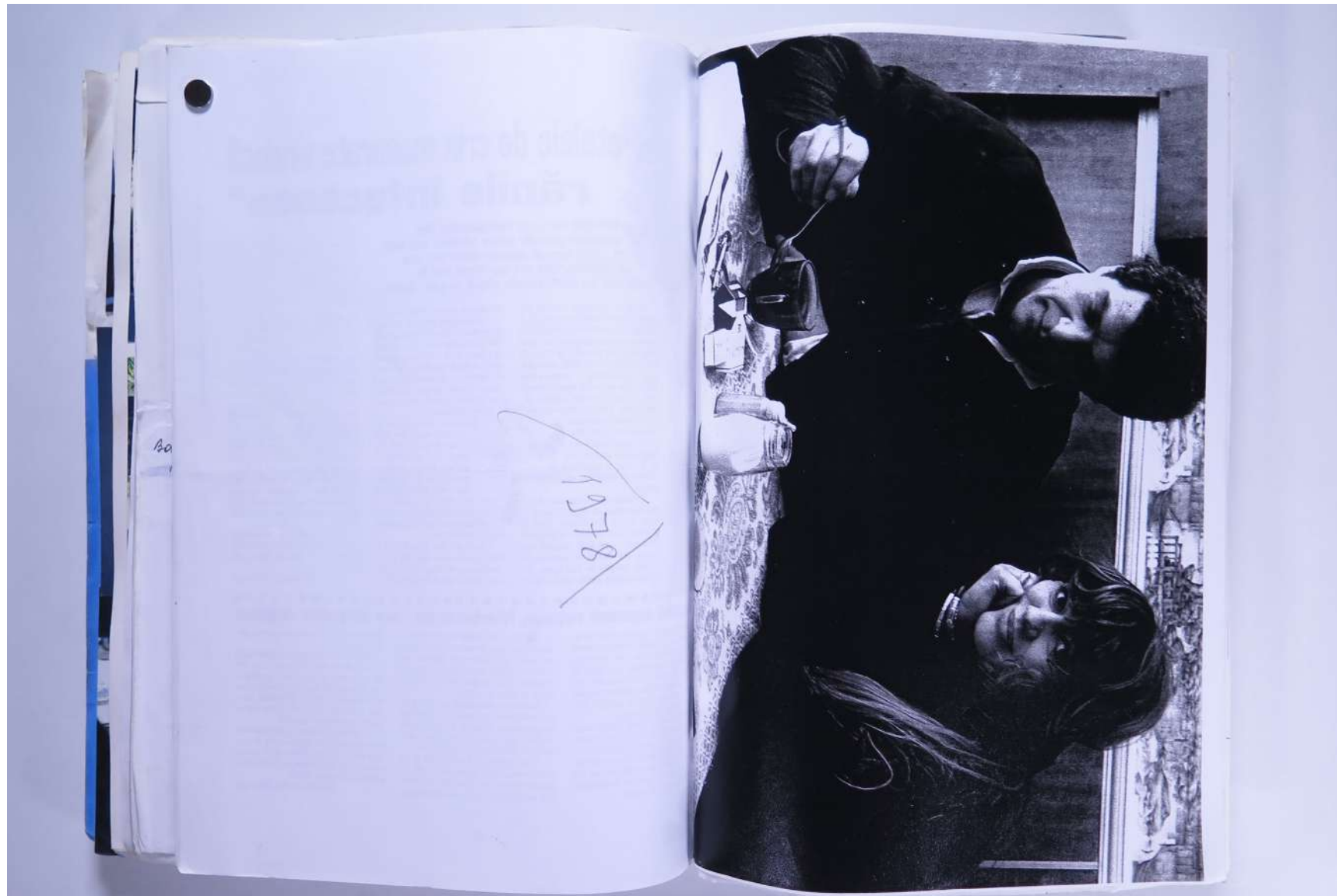
Nastasia Rodina, București

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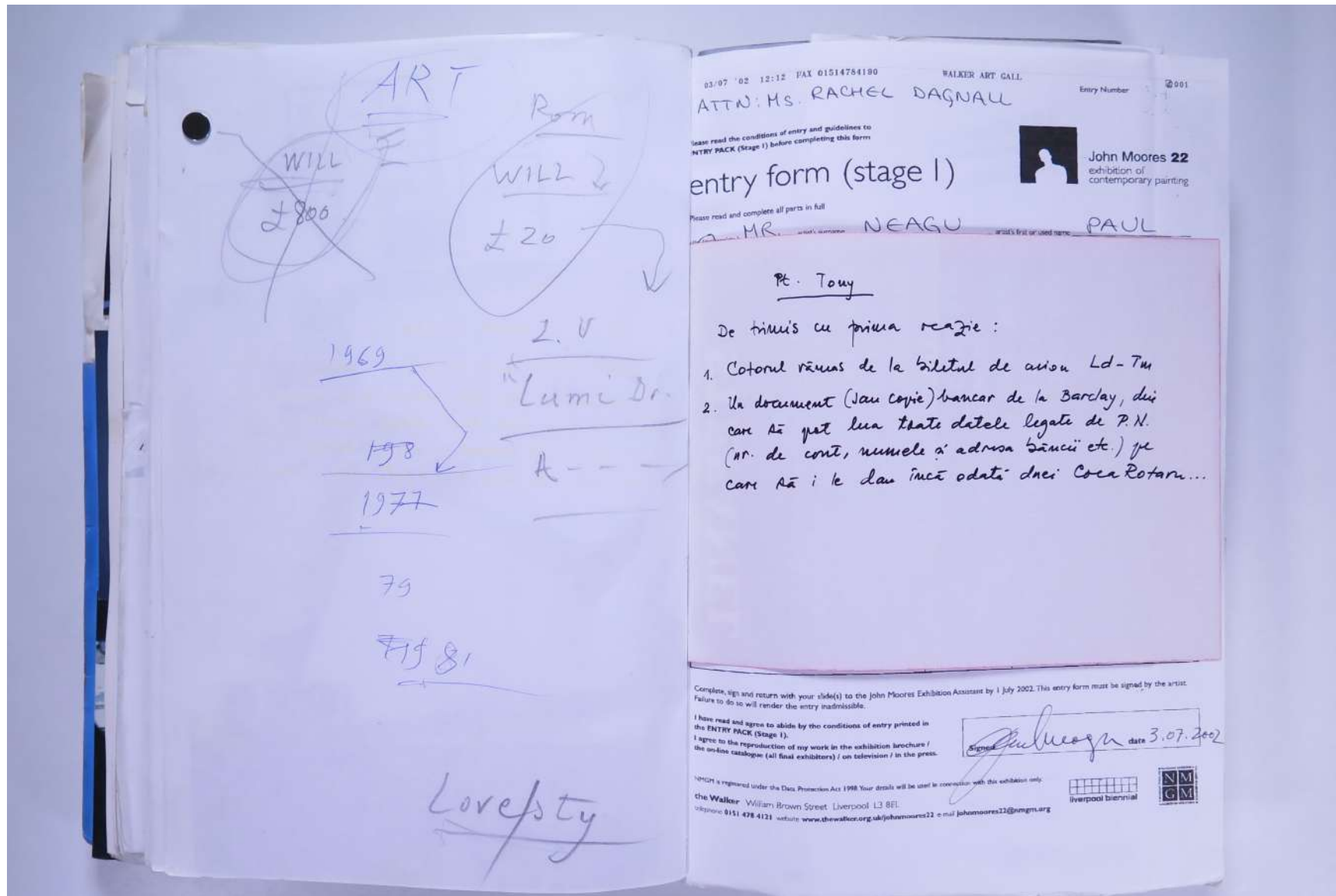
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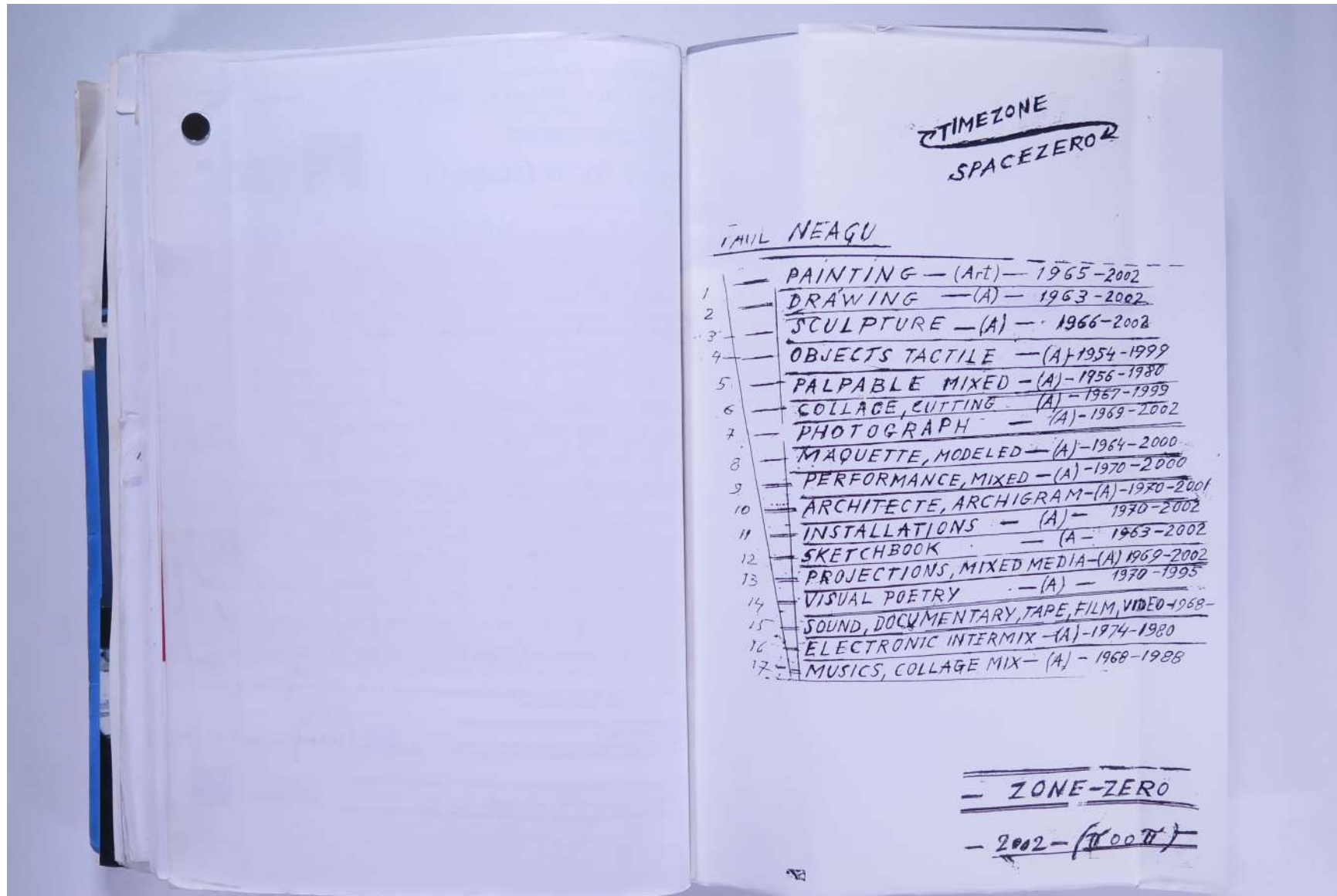
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Liverpool Biennial 2002 will be working in partnership with Tate Liverpool, FACT (the Foundation for Art and Creative Technology), Bluecoat Arts Centre, National Museums and Galleries on Merseyside and New Contemporaries.

We will also be working in collaboration with a range of smaller galleries, Liverpool's businesses, universities, colleges, schools and numerous arts organisations in the region.

February 2002



International 2002

This year the international will be selected by a curatorial team consisting of Eddie Berg Director, FACT (The Foundation for Art and Creative Technology), Bryan Biggs Director, Bluecoat Art Centre, Catherine Gibson Curator, Bluecoat Gallery, Christoph Grunenberg, Director, Tate Liverpool, Jo McGonagall Programmer, FACT and Lewis Biggs, Chief Executive of Liverpool Biennial.

The decision by the Liverpool Biennial Board to adopt a curatorial 'home team' model is a unique approach. The model draws upon the strengths of Liverpool's institutions, invests in building international relations, and benefits those organisations and the city through the exchange of expertise and knowledge amongst the networks that it creates.

The Henry Moore Foundation Contemporary Projects will contribute significantly to the international by being the commissioning body for five new projects selected with the curatorial team.

Contemporary Projects is one of three public programmes of the Foundation, the other two being the Henry Moore Exhibitions in Leeds and Henry Moore Collections and Exhibitions in Perry Green. Its aim is to extend the Foundation's involvement in contemporary art by creating opportunities for artists to research and make new work, and by linking the

Foundation with its many partners in the field of contemporary art.

The Henry Moore Foundation Contemporary Projects is led by David Hoop, Curator of Contemporary Projects and Sarah Glenn Projects Curator.



Independent 2002

The Independent is a mix of projects and is essential to the success of the Biennial. Acting as a counterpoint to the International the Independent is initiated by and includes Liverpool artists.

After consultation with artists, curators and funders it was decided that the Independent should be led and delivered by a team of artist curators. Artist curators from White Diamond, Parking Space, Basement, Jump Ship Pitt and STATO will formulate projects and work with selected artists to create and organise the exhibition across a number of locations. The artist curators will lead in formulating the programme of exhibitions and independently select from applications, specifically tailored to each project.

Submission is by application form only and the deadline is Friday 8 March 2002. Further information and application forms are available by email from indie@nwarts.co.uk or by calling Julian Andrzejuk at North West Arts Board on 0161 827 9050. Alternatively you can download a copy of the application form from www.arts.org.uk/directory/regions/north-west



Bloomberg New Contemporaries 2002

Bloomberg New Contemporaries is the annual touring exhibition of work emerging from UK colleges, selected each year by a specifically appointed panel from the professional arts sector. New Contemporaries 2002 selectors are Sarah Lucas, artist, Graham Guxson, artist and Patrick Keeler, film maker.

It is the second time that New Contemporaries has chosen Liverpool Biennial to host its exhibition programme. This year, STATO gallery, in Roscoe Lane will be the host venue.

liverpool biennial

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