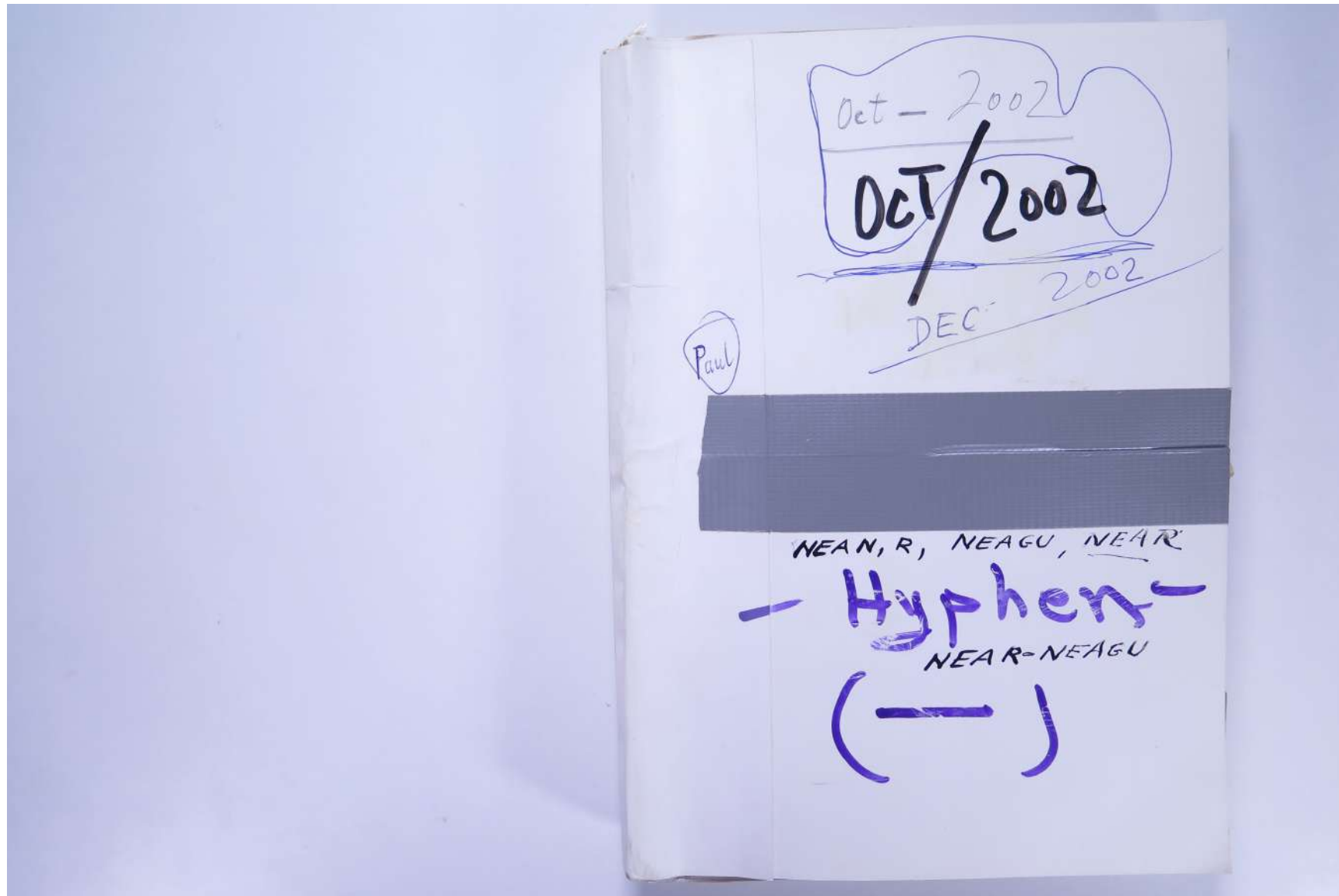


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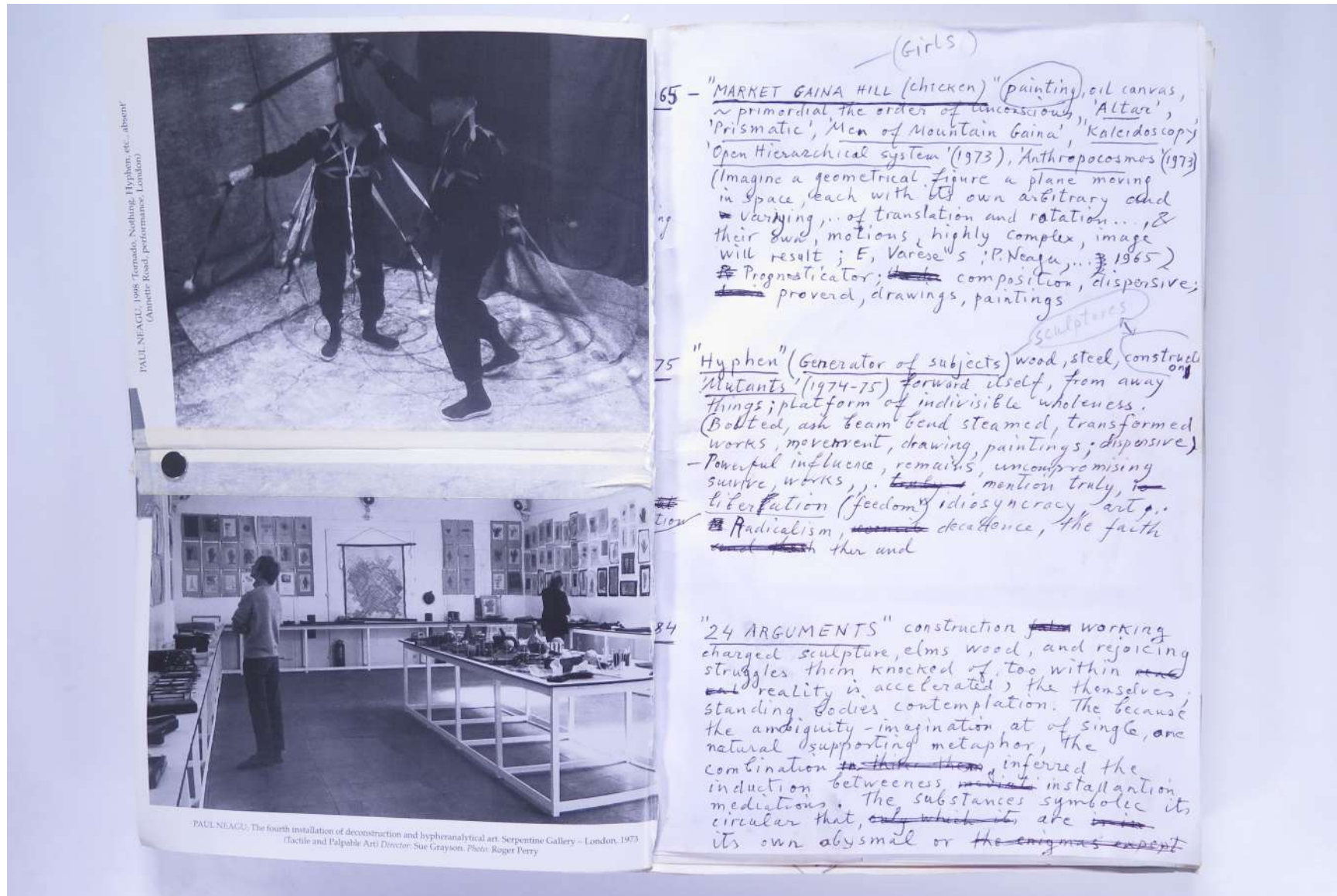
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PAUL NEAGU, 1998 'Tornado, Nothing, Hyphen, etc. absent' (Aesthetic Road performance, London)



PAUL NEAGU, The fourth installation of deconstruction and hyperanalytical art. Serpentine Gallery - London, 1973 (Tactile and Palpable Art) Director: Sue Grayson. Photo: Roger Perry

(Girls)
 65 - "MARKET GAINA HILL (chicken)" (painting), oil canvas, ~ primordial the order of consciousness, 'Altare', 'Prismatic', 'Men of Mountain Gaina', 'Kaleidoscopy', 'Open Hierarchical system' (1973), 'Anthropocosmos' (1973)
 (Imagine a geometrical figure a plane moving in space, each with its own arbitrary and varying, .. of translation and rotation... , & their own, motions, highly complex, image will result; E. Varese's; P. Neagu, ... 1965)
 # Prognosticator; ~~the~~ composition, dispersive; ~~the~~ proverb, drawings, paintings

75 "Hyphen" (Generator of subjects) wood, steel, construction
 Mutants, (1974-75) forward itself, from away things; platform of indivisible wholeness. (Bolted, ash beam bend steamed, transformed works, movement, drawing, paintings; dispersive)
 - Powerful influence, remains, uncompromising survive, works, .. ~~the~~ mention truly, ~~to~~ liberation (freedom) idiosyncrasy art, ..
 # Radicalism, ~~and~~ decadence, the faith ~~and~~ ~~the~~ ~~and~~

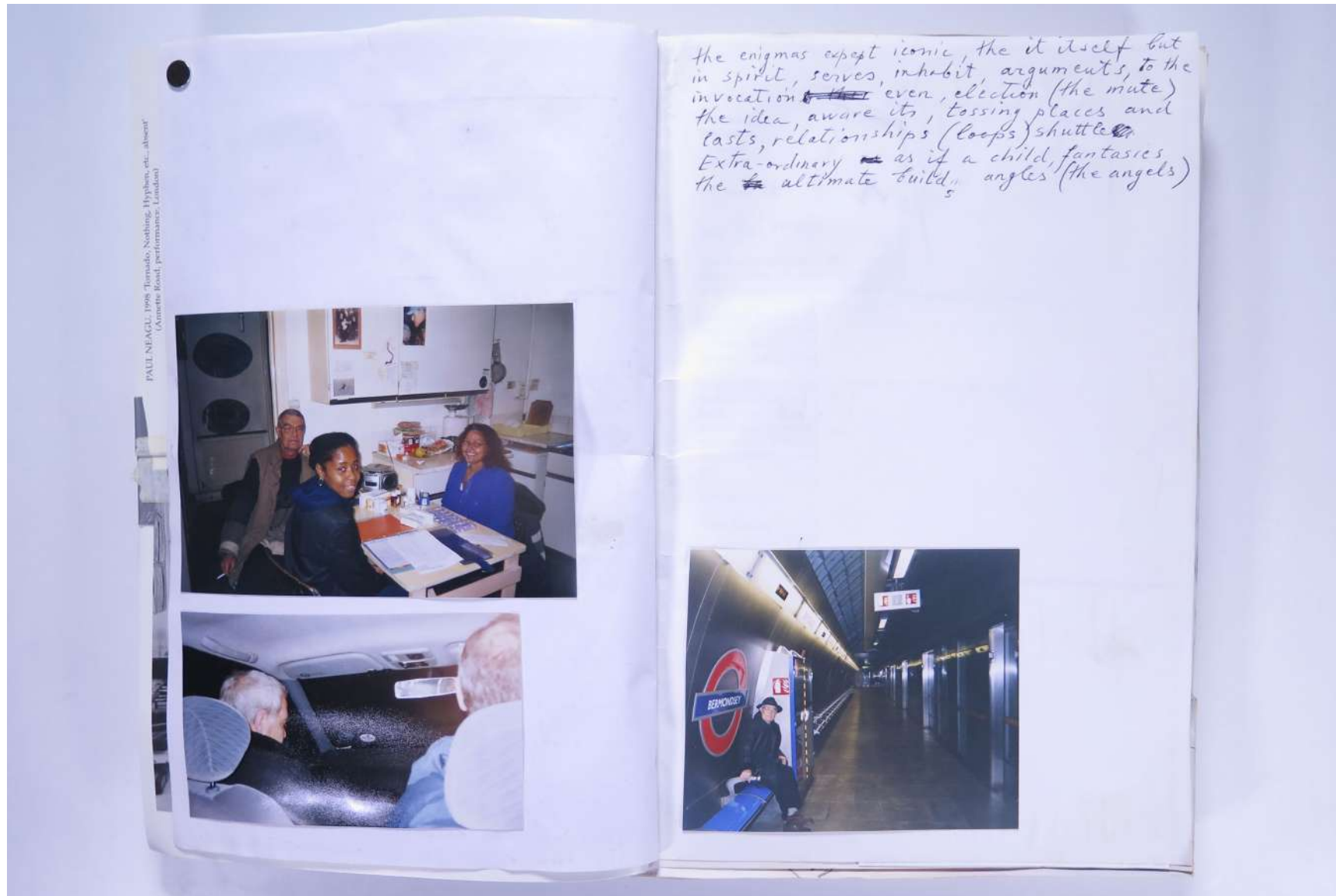
84 "24 ARGUMENTS" construction ~~for~~ working charged sculpture, elms wood, and rejoicing struggles them knocked of, too within ~~and~~ reality is accelerated) the themselves standing bodies contemplation. The because the ambiguity - imagination at of single, one natural (supporting) metaphor, the combination ~~to~~ ~~think~~ ~~them~~ inferred the induction betweenness ~~in~~ installation, mediations. The substances symbolic its circular that, ~~and~~ ~~which~~ ~~it~~ ~~is~~ ~~are~~ ~~in~~ its own abysmal or the enigmas expect

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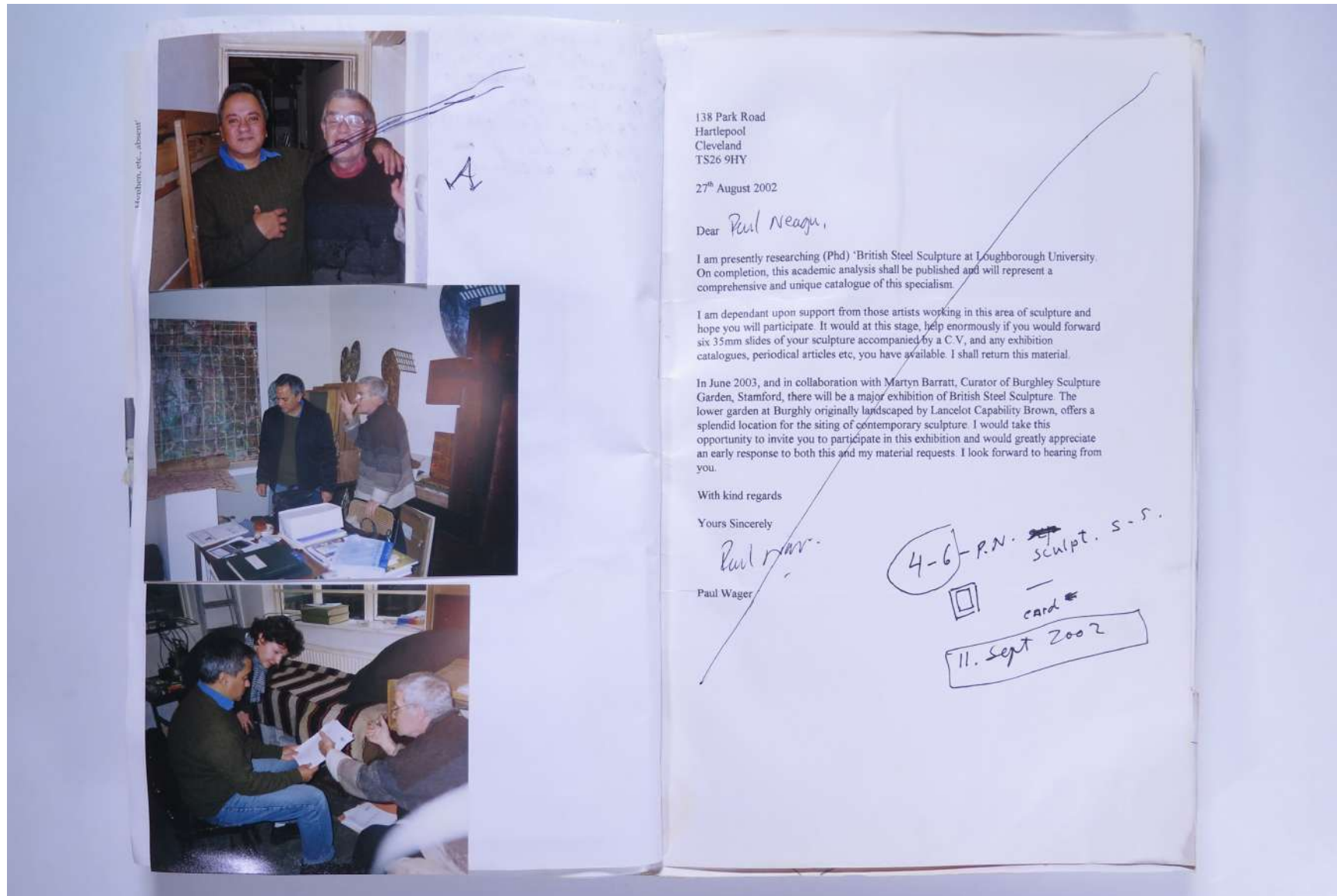
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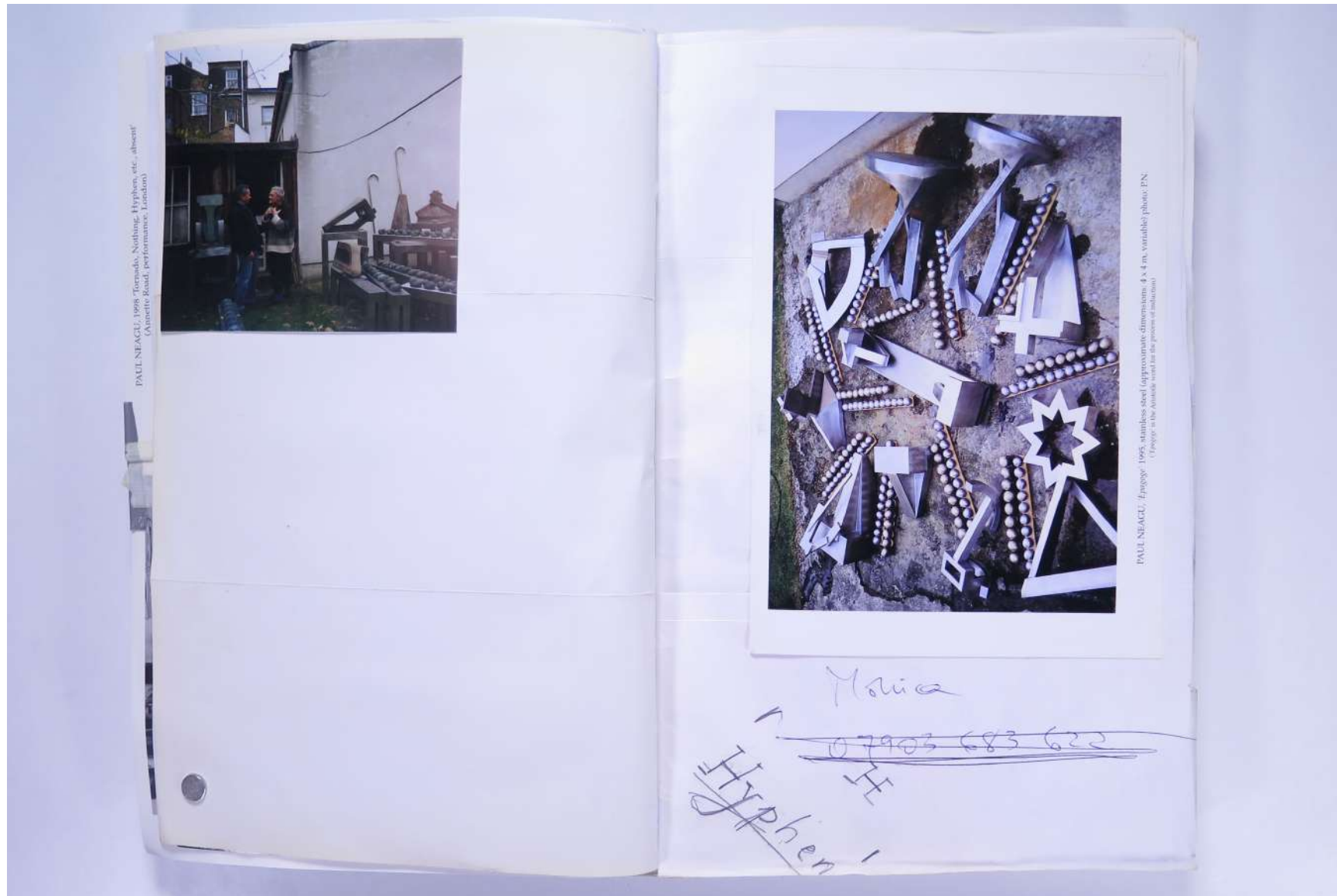
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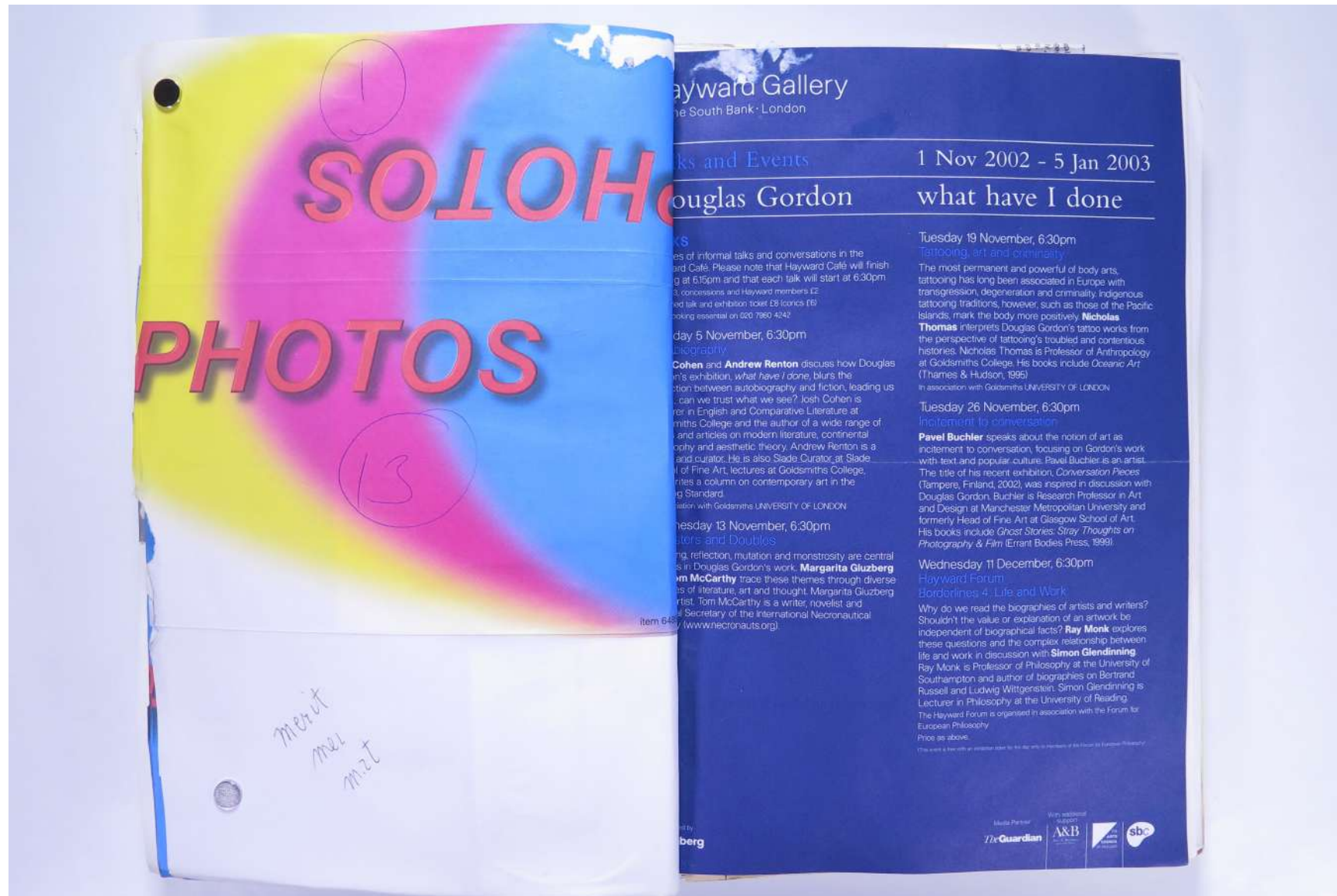
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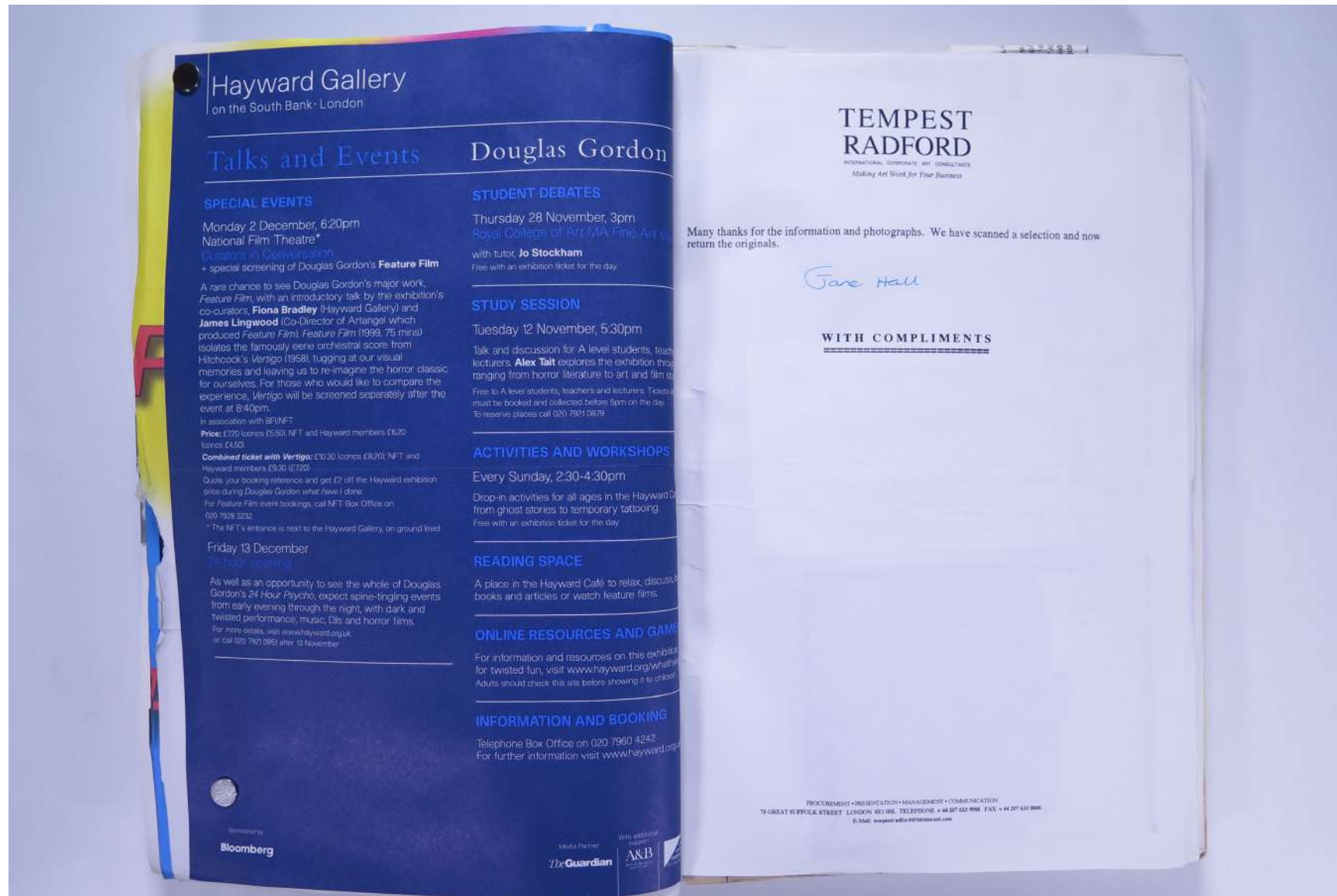
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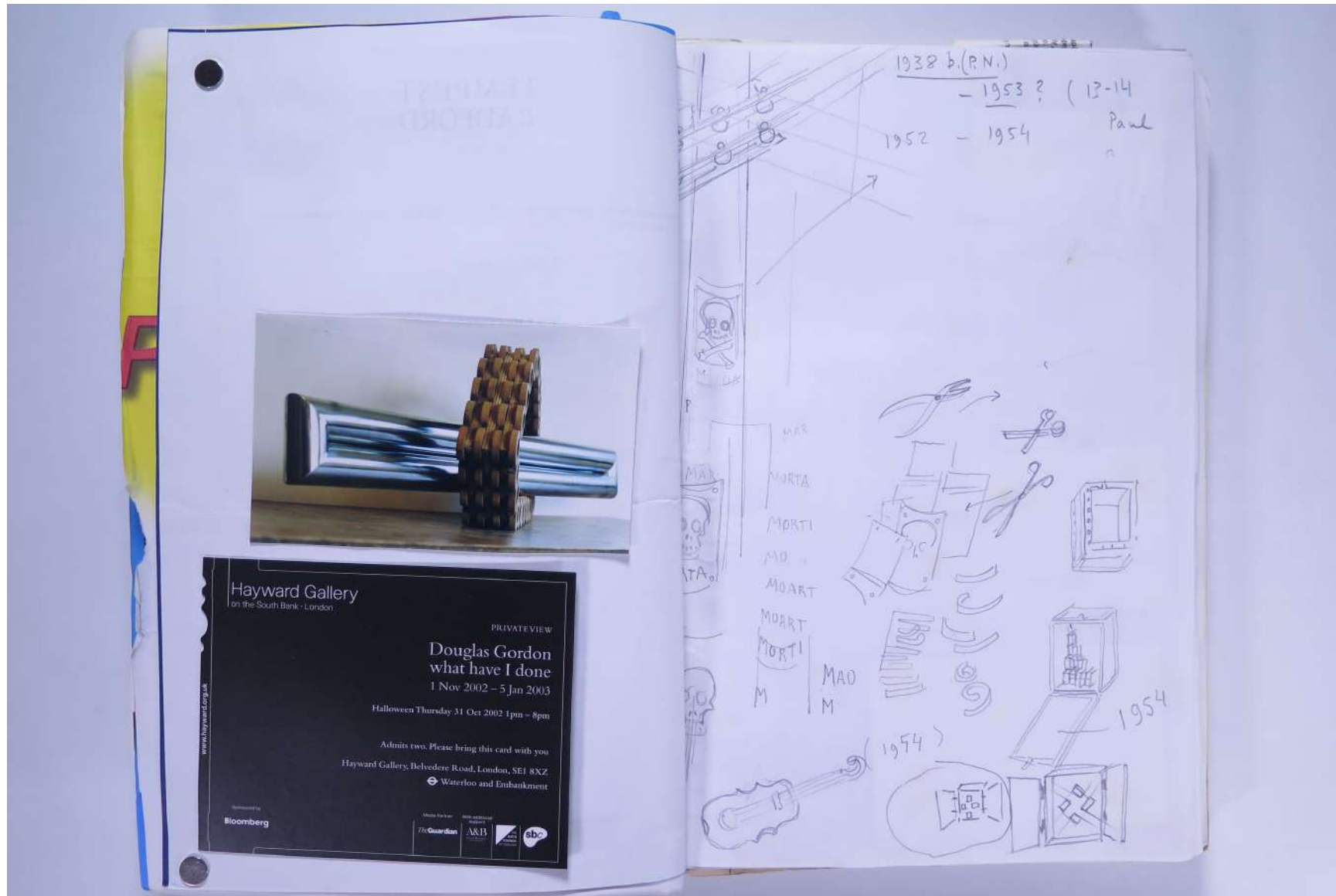
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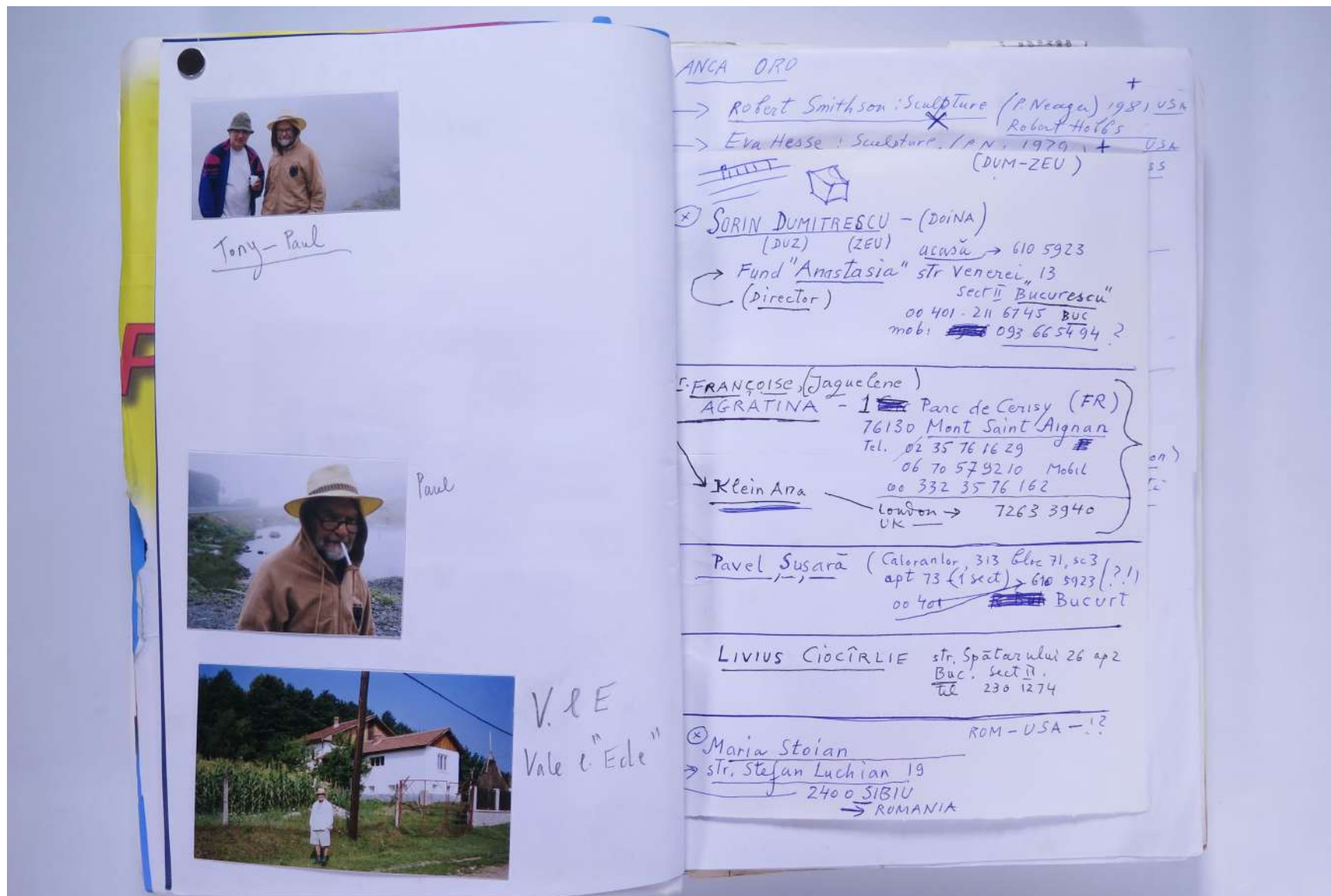
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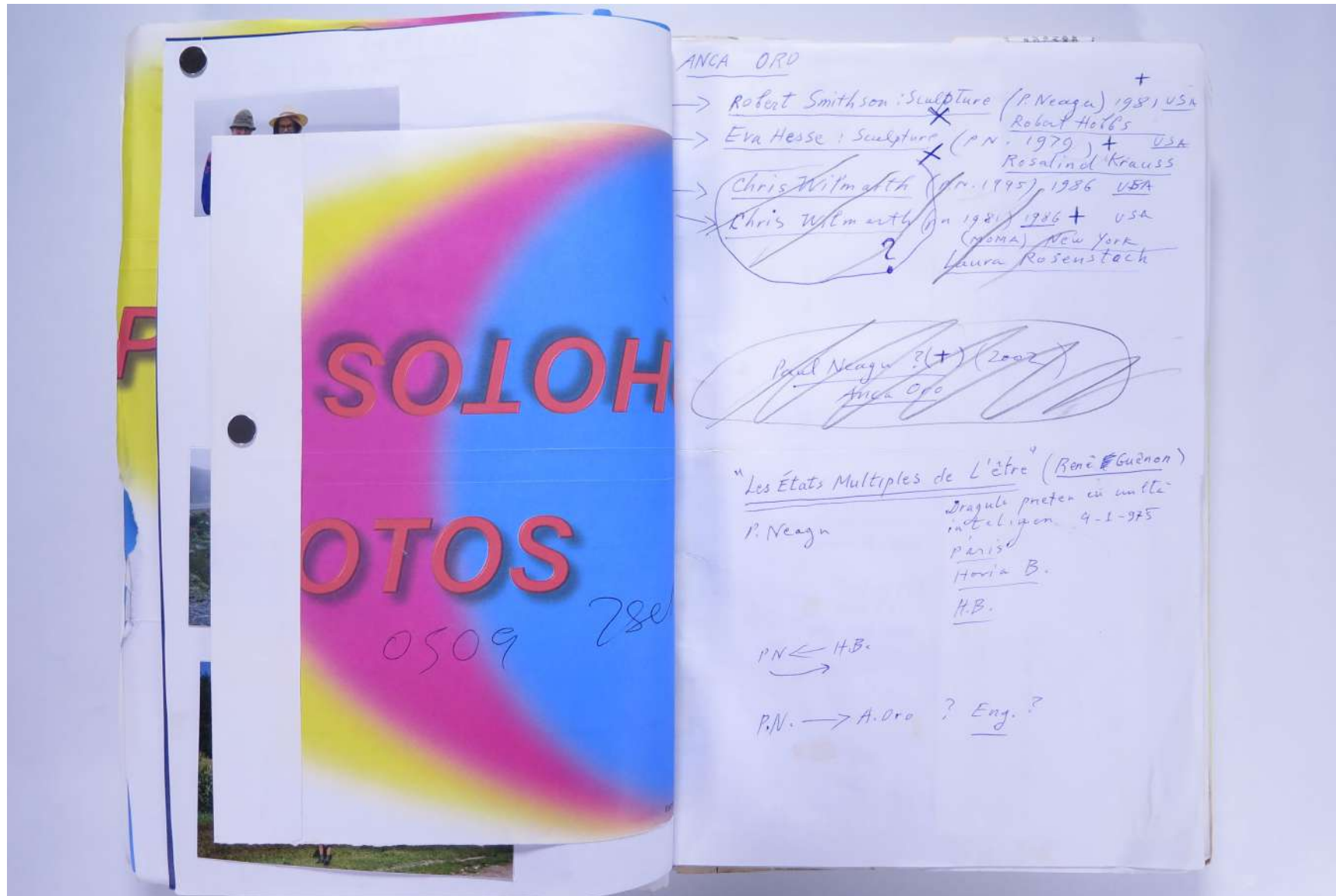
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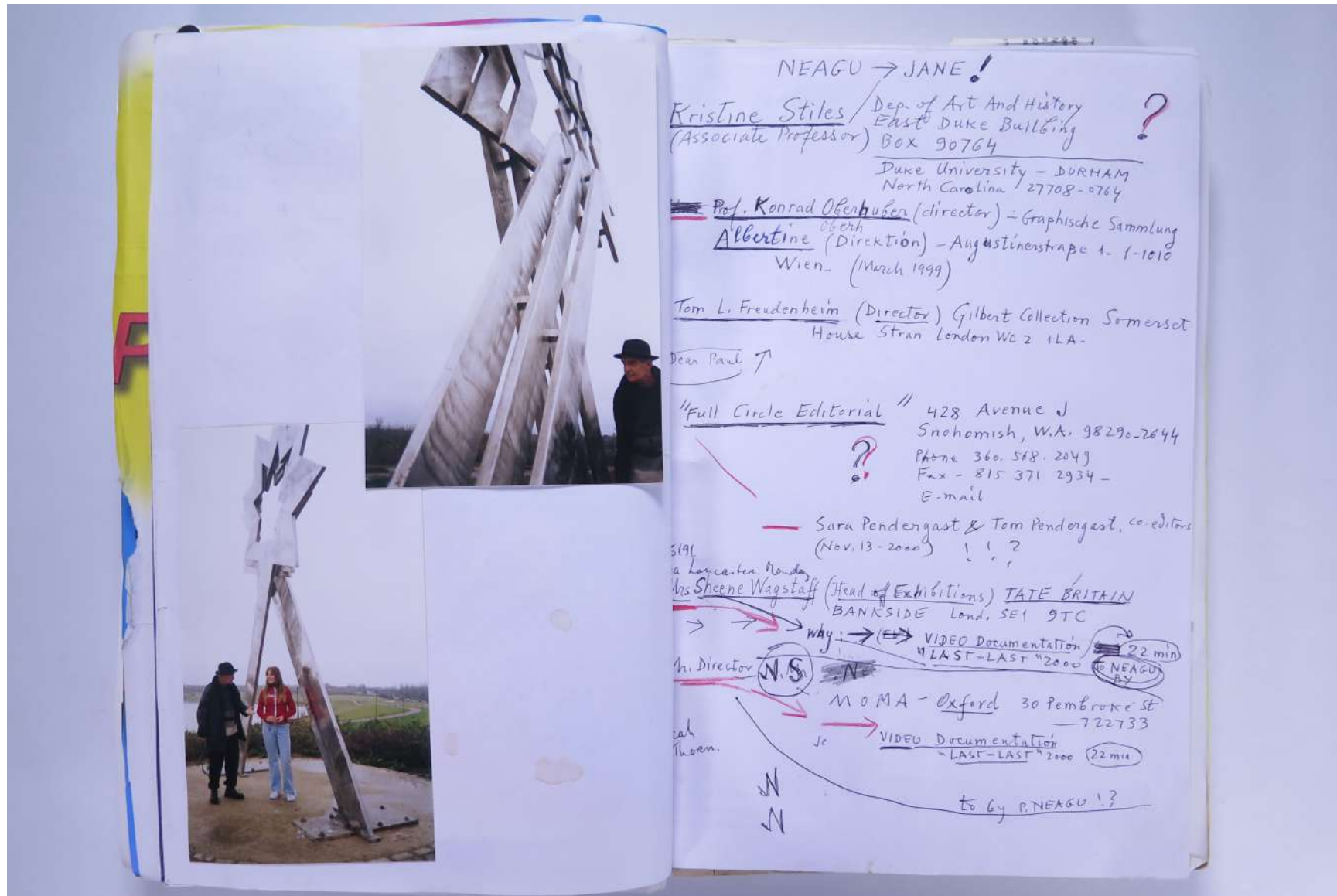
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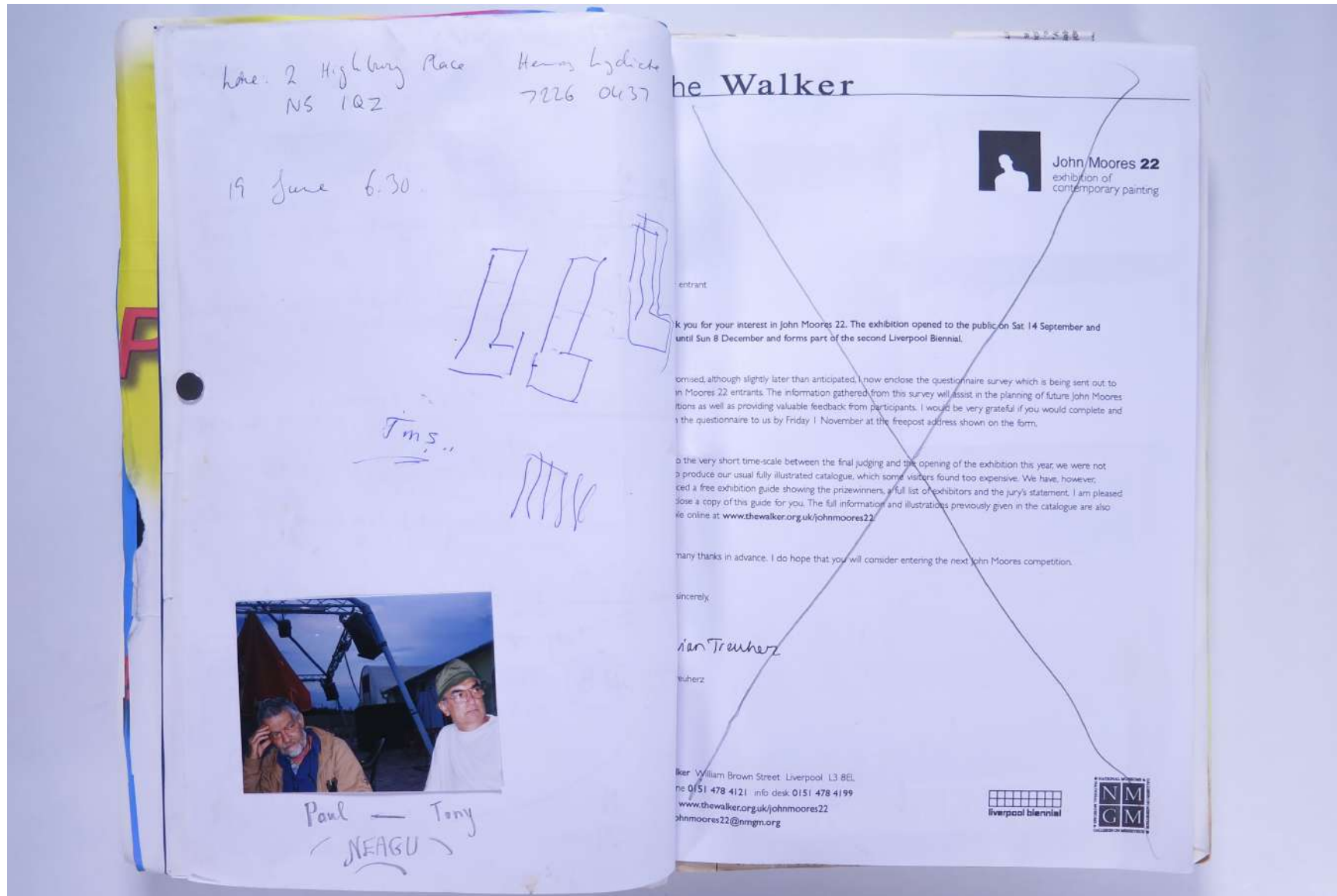
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Notebook Museums by Simon Tait

Mafia's Reynolds goes home

TODAY the Dulwich Picture Gallery welcomes to its bosom a long-lost member of the family that four years ago had been rumored to be in the clutches of the American Mafia. It is Margaret Morris, wife of the gallery's founder, depicted by Joshua Reynolds.

In June Ian Dearden, the gallery's curator, got a call from someone he will only describe as "a gentleman in the West Country". "We've got a picture of a Margaret Morris and the note on the back says she was married to your founder. It's by Sir Joshua Reynolds. Would you like to come and see it?" the caller said. Dearden duly went to the West Country and found that everything the gentleman had told him was correct.

In fact, Margaret Morris was painted by Reynolds in about 1757 when she was a young Welsh heiress with striking dark looks. She was 45 when she married the tutor of her two nieces, a 31-year-old French adventurer called Noel Desanfans who dabbled in picture dealing and was not infrequently bamboozled into buying copies of Old Masters by Reynolds himself.

It was her money that allowed Desanfans to go into partnership with a young painter, Francis Bourgeois, a Swiss emigrant's son, to cash in on the craze for collecting. As well as dealing they were



Margaret Morris, by Reynolds

commissioned by the King of Poland to create a national collection, but His Majesty abdicated before taking delivery and the pair were stuck with the pictures which eventually became the core of the Dulwich collection.

Margaret survived both of them and provided most of the cash for the gallery, built by another friend, Sir John Soane. Her sarcophagus is there and her furniture still adorns the gallery.

Her picture was kept by her family until the 1930s when it was sold, Dulwich College, the then proprietors, could not afford the asking price so commissioned a rather depressing copy. In 1998 the Reynolds had disappeared and the Mafia rumour was circulated, but it has not come to light until now.

Evans stands down at Resource

THOUGH there has been no formal announcement yet, Matthew Evans — Lord Evans of Temple Guiting — has decided to stand down as chairman of Resource, the quango that was set up three years ago to be the Government's minder for the nation's museums, archives and libraries.

He will go in December and no successor has yet been named, though another Labour peer, Helena Kennedy, currently chairwoman of the British Council, is being mentioned in DCMS circles.

Although a loyal Labour member of the House of Lords who wants to be a Whip, Evans, the outspoken chairman of Faber & Faber, found himself in hot water with his first public utterance in the job when he was quoted as recommending that museums should lend their treasures to pubs because that was where they would be most frequently seen (though he maintains the journalist who quoted him was working from the script of a lecture that was changed before he actually gave it).

Later he raised further hackles when he suggested that museums should be prepared to flog bits of their collections to raise funds, and the profits deforestation Neville Mackay, did not go down well in Whitehall. Though he eventually left last Christmas, Mackay's successor, Anna Southall, does not start until next month. But overriding those hips, his triumph will be seen in getting the plight of region-

al museums high on Arts Minister Baroness Blackstone's agenda with the promise that it will be sorted — whether to the tune of the £270 million he has demanded, though, we should know in the next couple of weeks.



There is another new prize for 2003. With a boldness that has come to characterise her still new tutelage of the Design Museum, the announcement by Aline Rawsthorn, show, of a £25,000 prize for the best design has been made.

"No, we have...

yet, but I'm sure we will, it'll be very popular," she says confidently.

In fact Rawsthorn, 44, was determined to create a prize for designers long before she became director of the museum last year. As the *Financial Times*' design writer she had been on judging panels for the Turner Prize and the Stirling Prize for architecture. She became increasingly fidgety about the lack of recognition in her own discipline.

"It was an increasingly obvious gap, especially when we have consistently produced some of the best designers in the world in all areas. There's no age limit but designers need to be encouraged with their own prize. It's something that simply had to be done."



Great Court: Museum of the Year

THE National Maritime Museum has taken a step into a non-agenist world by abolishing the retirement age: the initiative of director Roy Clare. Until three years ago Clare was an admiral in the Royal Navy, which is pretty stern that its chaps go ashore for good by the age of 55 (Roy jumped ship at 49 to take up his present job).

"We thought it was daft that you have to lose some of your best people at a time when they are at their most useful, with the experience that only a longish career can give and when they are as vigorous as ever and likely to be so for longer," he says.

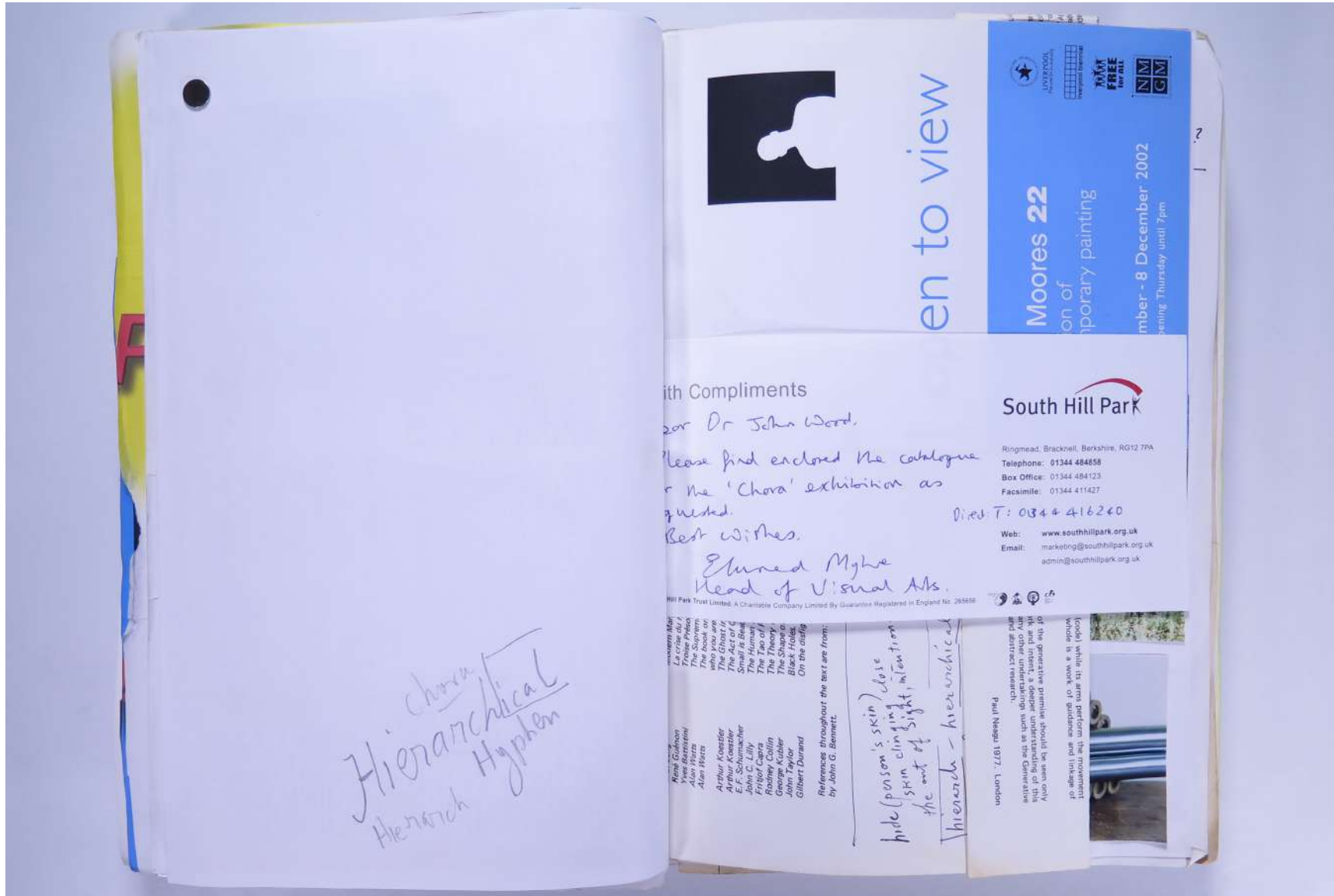
Actually, the place has been edging towards the general abandonment of formal normal retirement for museum staff was agreed to in 2000. In 1995, chairman of National Heritage. Next year the award becomes the Gulbenkian Prize with a £100,000 cheque to go with it.

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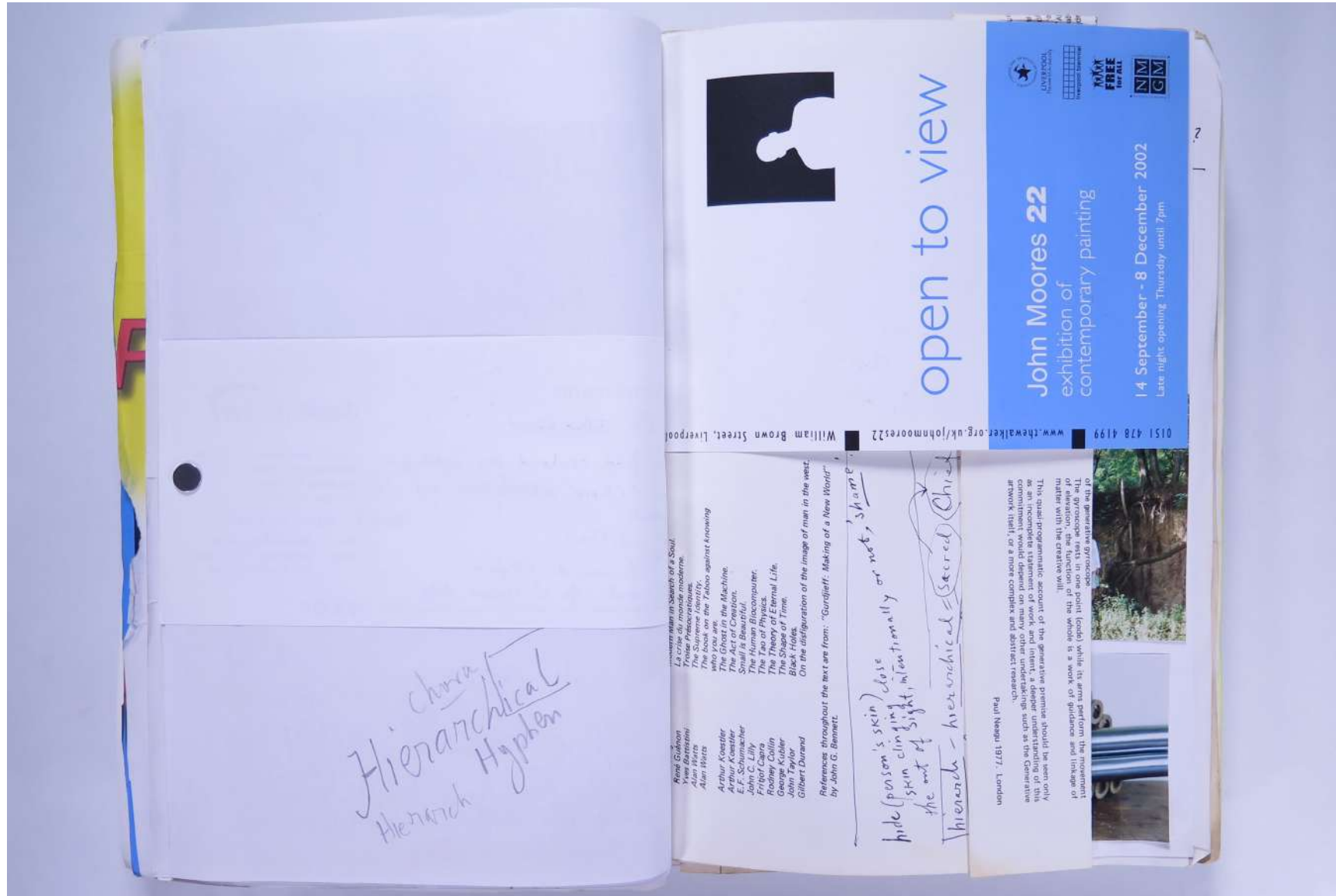
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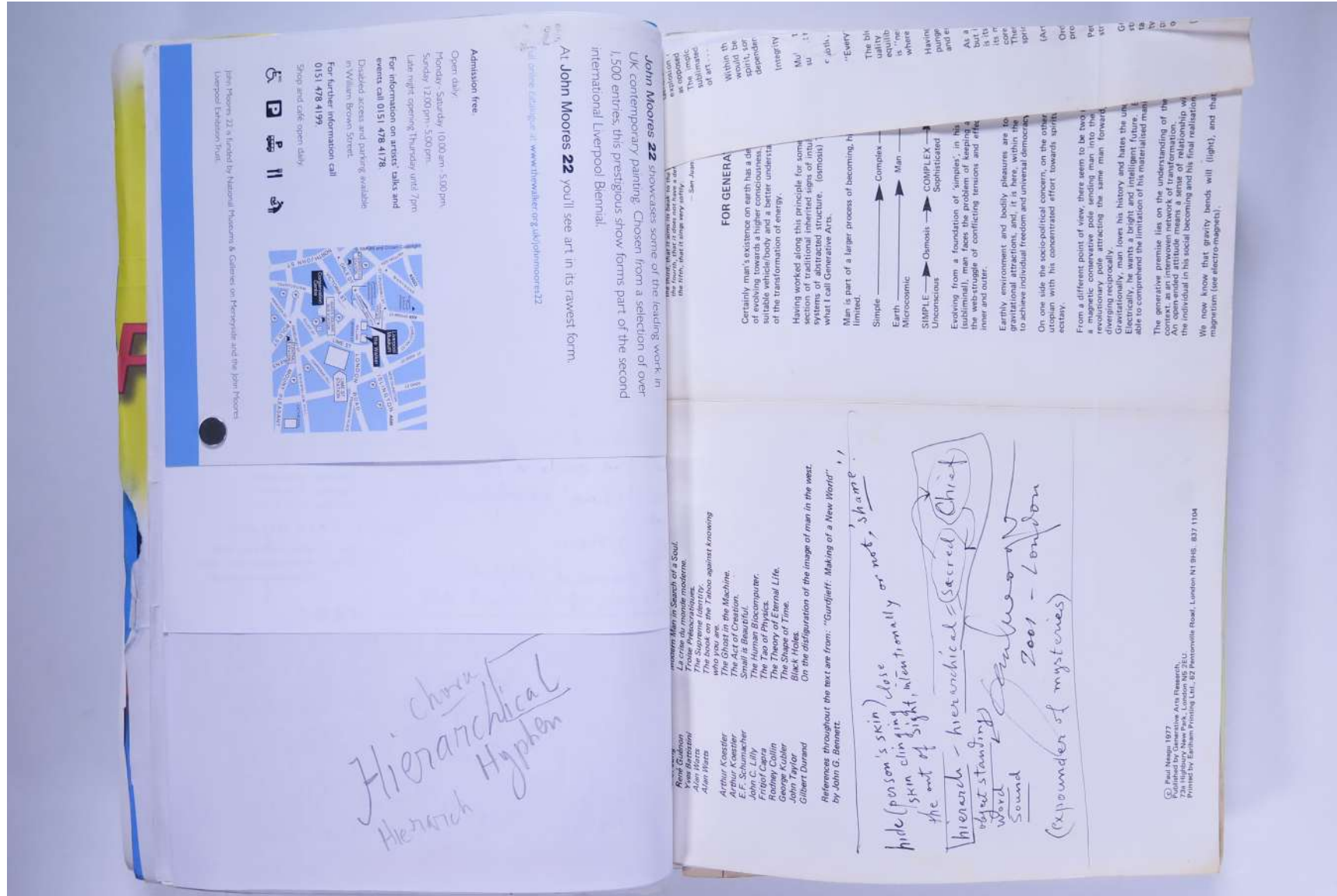
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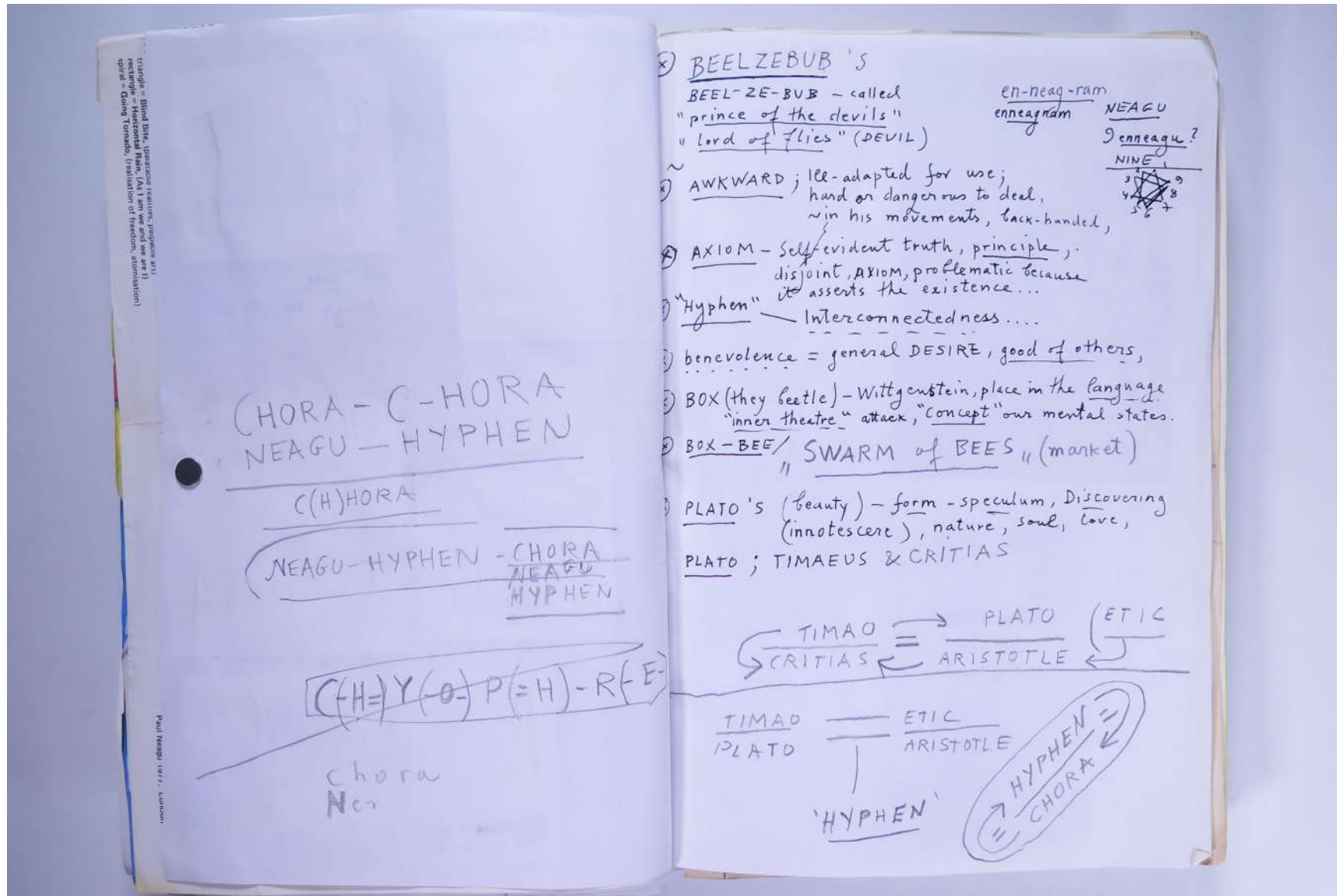
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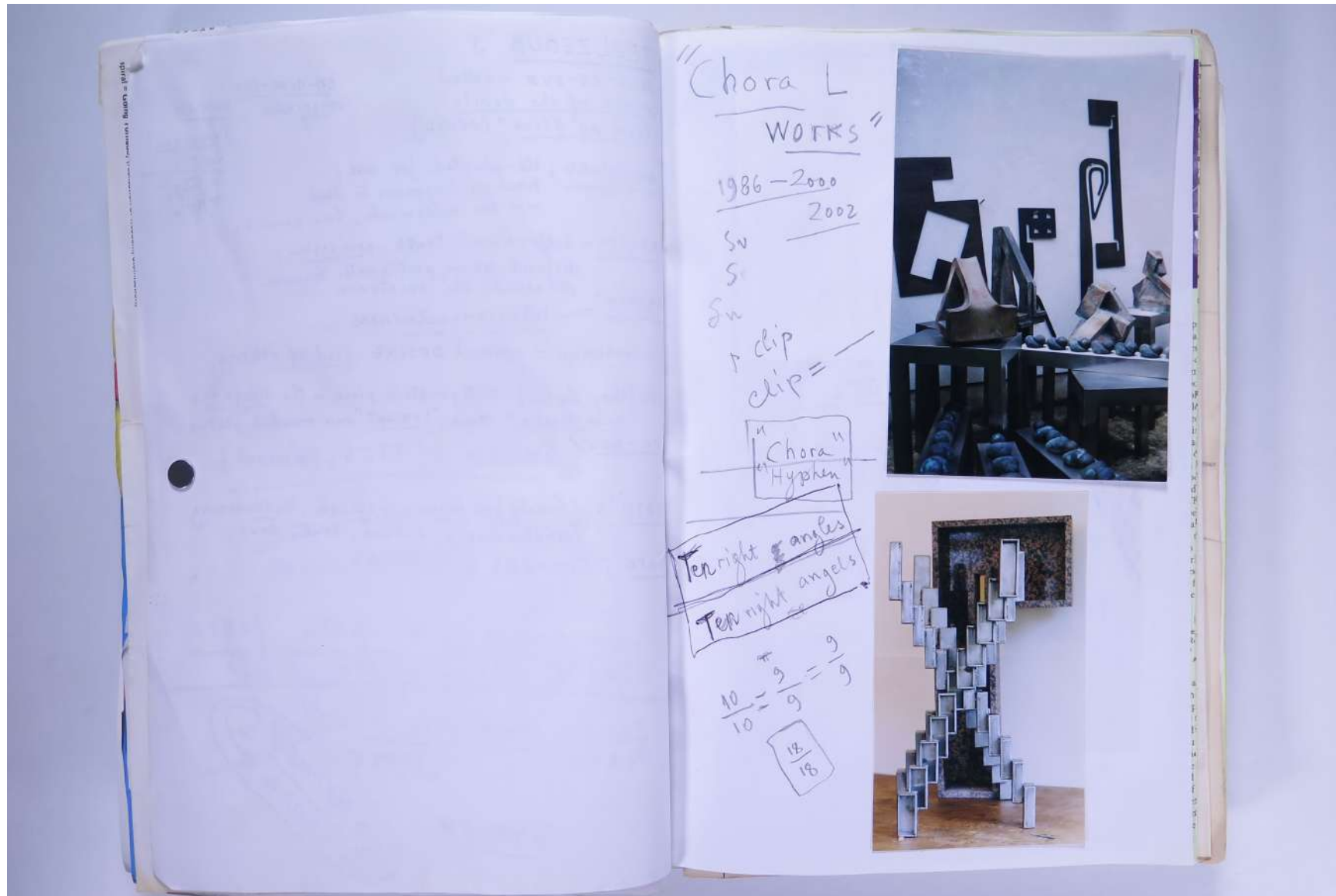
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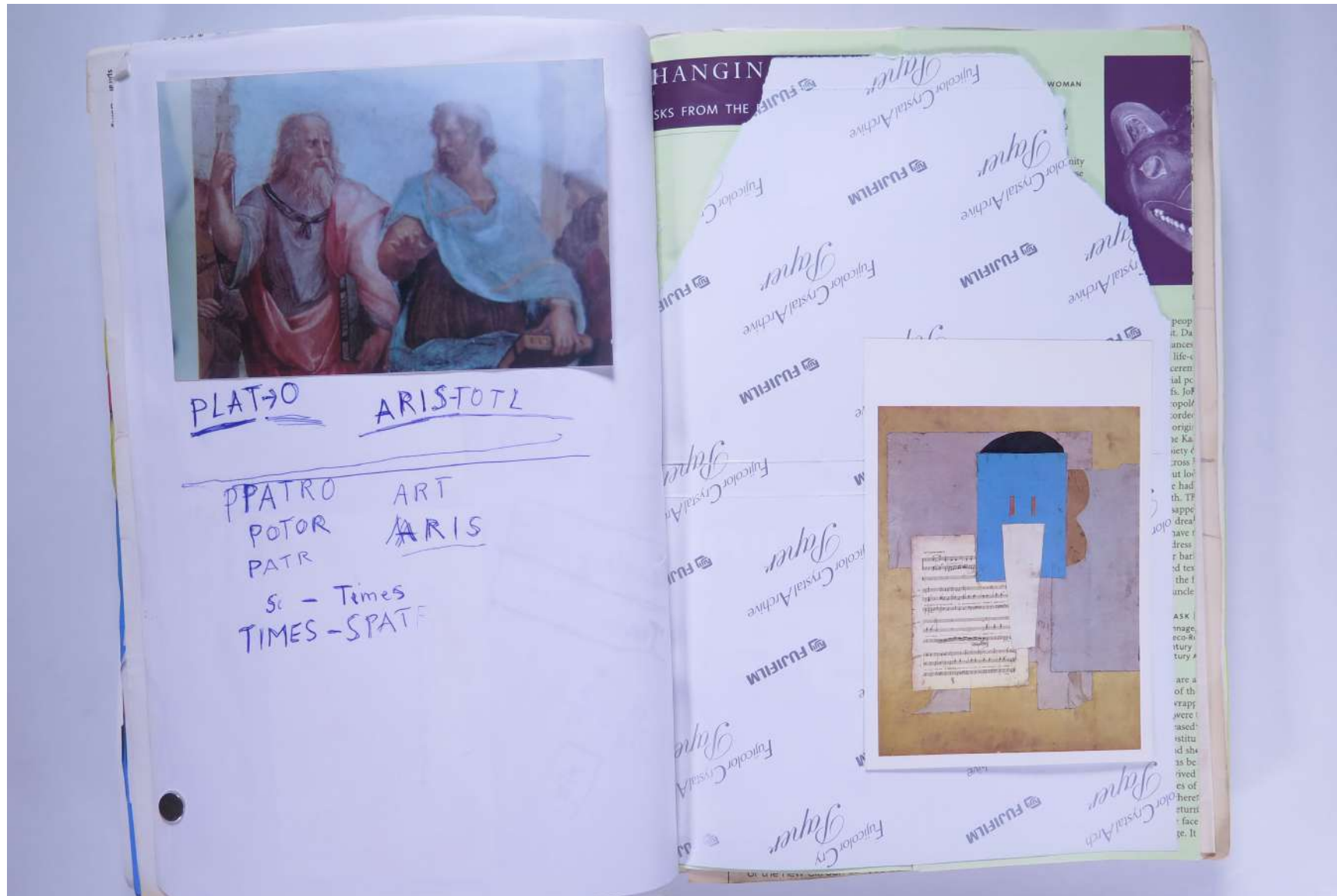


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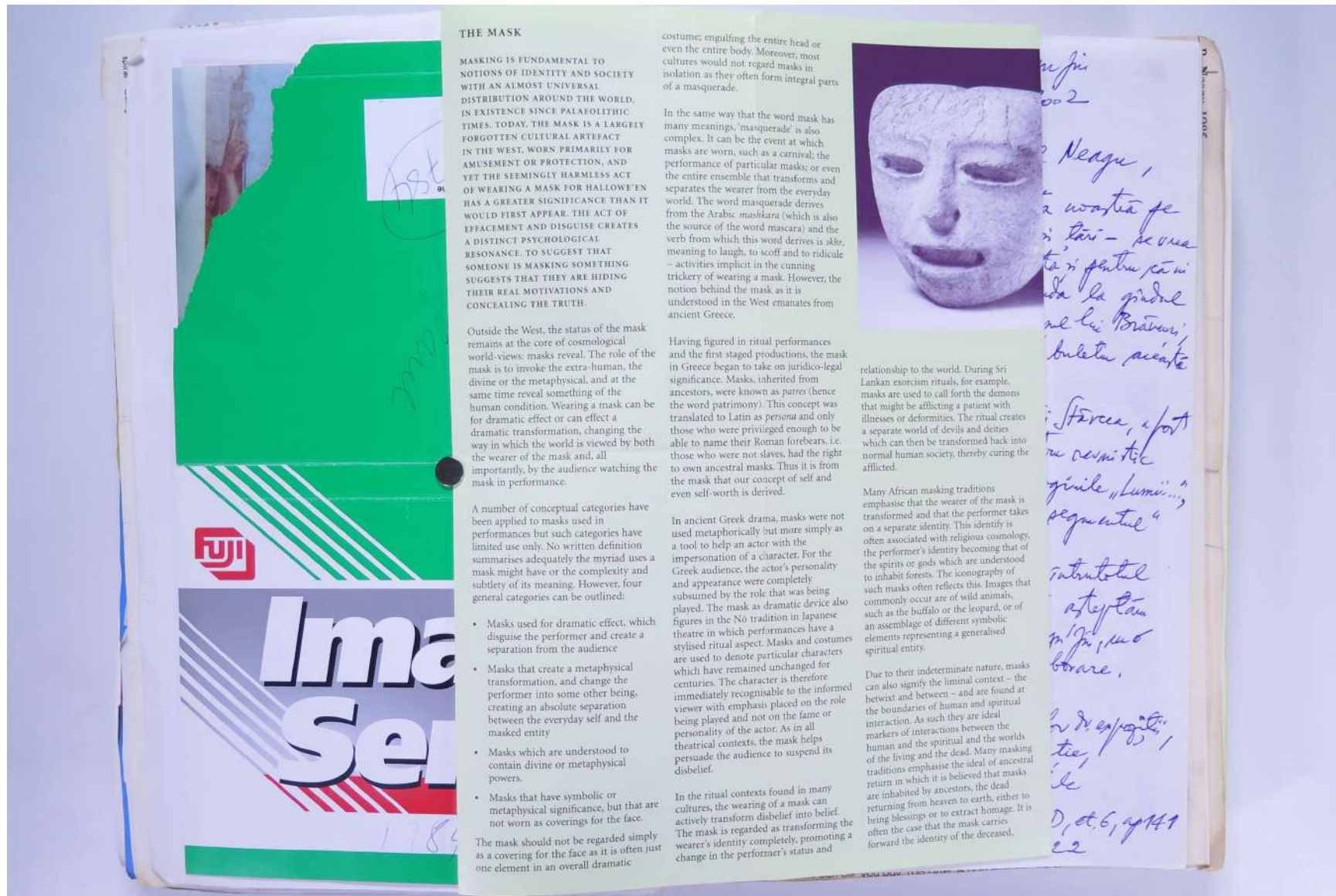
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THE MASK

MASKING IS FUNDAMENTAL TO NOTIONS OF IDENTITY AND SOCIETY WITH AN ALMOST UNIVERSAL DISTRIBUTION AROUND THE WORLD. IN EXISTENCE SINCE PALAEO-LITHIC TIMES, TODAY, THE MASK IS A LARGELY FORGOTTEN CULTURAL ARTEFACT IN THE WEST, WORN PRIMARILY FOR AMUSEMENT OR PROTECTION, AND YET THE SEEMINGLY HARMLESS ACT OF WEARING A MASK FOR HALLOWEEN HAS A GREATER SIGNIFICANCE THAN IT WOULD FIRST APPEAR. THE ACT OF EFFACEMENT AND DISGUISE CREATES A DISTINCT PSYCHOLOGICAL RESONANCE, TO SUGGEST THAT SOMEONE IS MASKING SOMETHING SUGGESTS THAT THEY ARE HIDING THEIR REAL MOTIVATIONS AND CONCEALING THE TRUTH.

Outside the West, the status of the mask remains at the core of cosmological world-views: masks reveal. The role of the mask is to invoke the extra-human, the divine or the metaphysical, and at the same time reveal something of the human condition. Wearing a mask can be for dramatic effect or can effect a dramatic transformation, changing the way in which the world is viewed by both the wearer of the mask and, all importantly, by the audience watching the mask in performance.

A number of conceptual categories have been applied to masks used in performances but such categories have limited use only. No written definition summarises adequately the myriad uses a mask might have or the complexity and subtlety of its meaning. However, four general categories can be outlined:

- Masks used for dramatic effect, which disguise the performer and create a separation from the audience
- Masks that create a metaphysical transformation, and change the performer into some other being, creating an absolute separation between the everyday self and the masked entity
- Masks which are understood to contain divine or metaphysical powers.
- Masks that have symbolic or metaphysical significance, but that are not worn as coverings for the face.

The mask should not be regarded simply as a covering for the face as it is often just one element in an overall dramatic

costume, engulfing the entire head or even the entire body. Moreover, most cultures would not regard masks in isolation as they often form integral parts of a masquerade.

In the same way that the word mask has many meanings, 'masquerade' is also complex. It can be the event at which masks are worn, such as a carnival; the performance of particular masks; or even the entire ensemble that transforms and separates the wearer from the everyday world. The word masquerade derives from the Arabic *maskaru* (which is also the source of the word *mascara*) and the verb from which this word derives is *skhr*, meaning to laugh, to scoff and to ridicule – activities implicit in the cunning trickery of wearing a mask. However, the notion behind the mask as it is understood in the West emanates from ancient Greece.

Having figured in ritual performances and the first staged productions, the mask in Greece began to take on juridico-legal significance. Masks, inherited from ancestors, were known as *patres* (hence the word patrimony). This concept was translated to Latin as *persona* and only those who were privileged enough to be able to name their Roman forebears, i.e. those who were not slaves, had the right to own ancestral masks. Thus it is from the mask that our concept of self and even self-worth is derived.

In ancient Greek drama, masks were not used metaphorically but more simply as a tool to help an actor with the impersonation of a character. For the Greek audience, the actor's personality and appearance were completely subsumed by the role that was being played. The mask as dramatic device also figures in the Nô tradition in Japanese theatre in which performances have a stylised ritual aspect. Masks and costumes are used to denote particular characters which have remained unchanged for centuries. The character is therefore immediately recognisable to the informed viewer with emphasis placed on the role being played and not on the fame or personality of the actor. As in all theatrical contexts, the mask helps persuade the audience to suspend its disbelief.

In the ritual contexts found in many cultures, the wearing of a mask can actively transform disbelief into belief. The mask is regarded as transforming the wearer's identity completely, promoting a change in the performer's status and



relationship to the world. During Sri Lankan exorcism rituals, for example, masks are used to call forth the demons that might be afflicting a patient with illnesses or deformities. The ritual creates a separate world of devils and deities which can then be transformed back into normal human society, thereby curing the afflicted.

Many African masking traditions emphasise that the wearer of the mask is transformed and that the performer takes on a separate identity. This identity is often associated with religious cosmology, the performer's identity becoming that of the spirits or gods which are understood to inhabit forests. The iconography of such masks often reflects this. Images that commonly occur are of wild animals, such as the buffalo or the leopard, or of an assemblage of different symbolic elements representing a generalised spiritual entity.

Due to their indeterminate nature, masks can also signify the liminal context – the betwixt and between – and are found at the boundaries of human and spiritual interaction. As such they are ideal markers of interactions between the human and the spiritual and the worlds of the living and the dead. Many masking traditions emphasise the ideal of ancestral return in which it is believed that masks are inhabited by ancestors, the dead returning from heaven to earth, either to bring blessings or to extract homage. It is often the case that the mask carries forward the identity of the deceased.

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either metaphorically as a marker of the role held by the deceased, or literally as a representation of the face of the dead person, as is the case with the death mask. Masks, it could be said, carry memory.

Masks that exert transformation are often ideal metaphors for the moments of change within a person's lifecycle. In many societies it is a masquerade that marks the transition from one status to another. This is particularly so in the case of initiatory societies around the world where a child's status is turned into that of an adult.

A particularly interesting example of this type of mask is that used by the Sande Society of the Mende people of Sierra Leone and Liberia. The Sande Society is a secret society which prepares young girls for womanhood. Girls are taken into the forest by a masked figure, and there instructed in the ideals of Mende female behaviour. In the past, such initiations would have involved circumcision. Once fully initiated, the young women would process into their village behind the mask. Interestingly the Sande Society mask is the only known example of female masquerade in Africa. The mask represents idealised feminine beauty, with an elaborate hairstyle and a crest that is said to represent the vagina, a triangular face with a full forehead and shiny, glowing skin and a neck showing healthy rings of fat. These effects were considered beautiful and a promise of fecundity in a young woman.

The idealisation of fecundity and increase is not confined to ideas and images of childbirth. In many societies there is a relationship between human fertility and agricultural success. Masked rituals often take place at a time of plenty, just before or during the agricultural harvest. Success in agriculture as with children is often associated with ancestral benevolence, and thus it is unsurprising that the mask is used as a means of marking the harvest. This is made very clear in the case of the fibre mask from Papua New Guinea. Used to celebrate the harvest, the mask would not be worn by a human agent, but would instead be worn by selected yams. This anthropomorphism indicates that the harvest is not merely about the gathering of a good crop, but also the magical and human relations that generated the harvest.

In many traditional societies, the well being of the whole community was also assured by the benevolence of the king. It was his fecundity, at the centre of the community, which guaranteed its overall welfare. The King Mask from Bamum, a kingdom in the Cameroon, illustrates this. The mask depicts the king as both human and extra-human, portraying his power, masculinity and potency in an overwhelming image of power and fat-faced health.

The extra-human dimension found within many masks creates images of status and hierarchy. The mask acts as a bearer of idealised identity and high office. As the mask is passed through a dynasty, it carries the symbolic weight of the role thereby ensuring that the individual person is unimportant and that their time as a figurehead is only temporary. In such cases, the mask is never worn. Its identification with rank means that actually wearing it could prove dangerous and potentially fatal for the wrong person.

What mask are you wearing today? Clearly the diversity of mask practice and contexts overwhelms easy definition. Even within societies where masking is common practice, definitions are not necessarily clear. Given a context in which women and strangers are barred from witnessing the masked performance, masks might well not be required; the context of secrecy is enough of a 'mask' in itself. Rather than asking what a mask is, it might be more appropriate to question when a mask is a mask. It is clear that despite the morphology of most masks -

which are primarily based on the human face - it is not just the physical object that creates the effect of the mask, but rather a whole series of contextual frames within which masks feature.

Too often observed behind glass-fronted cabinets in the West, without their full costumes or any sense of movement, masks are reduced to something that covers the face. Such presentations can strip the mask to its bare sculptural essentials and reduce its context to mere objecthood. As is reported from many masking societies, once the mask is removed from the head, it is said to die. Displaying masks in glass cabinets is therefore a display of dead things.

Displays in Western museums should not distract from the power of these objects, even if they operate only as shadows of their performed selves. Museum displays provide a re-contextualisation that has inspired sculptors from Moore to Giacometti which questions the possible ways masks might reflect elements of the human condition. The mask - whatever similarity might exist between a fibre mask worn by a yam and a stone mask clearly too heavy to be worn by anyone - interrogates us and questions what it is to be human.

WILL REA
UNIVERSITY OF LEEDS

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LIST OF WORKS

- 1 **NO MASK OF A YOUNG WOMAN** [ILLUSTRATED]
Japanese cypress with pigment
Japan, 18th–19th century AD
Signed Norinari and Hōshō Daiyū
Gift of Sir A W Franks
JA OA 7105

No theatre masks are the opportunity for very subtle expression in Japanese sculpture. The wooden masks are carved and then painted—in this particular case, the mask is whitened with crushed eggshell in an adhesive fluid. Finally, the hair and features are painted. Present-day Japanese Nō performances adhere to the traditions established in the 14th and early 15th centuries by the masters Kan'ami (1333–84) and his son Zeami (1363?–1443?). A number of standard masks are used in different dramas. A skillfully carved mask will appear to have subtle changes of expression depending on the way in which the wearer turns his head and the angle at which it is held. This is one of several variations of a young-woman mask based on an original design by Zeami, known as Zō-onna. The false eyebrows painted high on the forehead and the blackened teeth were fashionable cosmetic styles for over a thousand years until the late 19th century.



[1]

- 2 **HEADDRESS IN THE FORM OF A WOLF** [ILLUSTRATED]
Painted wood with opercula and abalone shell inlay
Tlingit, Northwest Coast of America, Alaska
Pre-1867 AD
Presented by P Beeman
1939, Am 11.3

Such clan headdresses are worn in ceremonial dances at 'potlatches' or



[2]

feasts by native peoples of the Northwest Coast. Dance regalia is worn during performances and ceremonies which celebrate life-cycle events such as births, naming ceremonies, marriages and the memorial potlatches of prominent chiefs. John Swanton, the American anthropologist working a century ago, recorded an Aesop-like fable about the origin of the Wolf crest. A member of the Kaagwaantaan clan, of the Eagle moiety or section of the Tlingit, came across a wolf. He seemed to be smiling, but looking closer the man saw that he had something stuck between his teeth. This he removed, and the wolf disappeared, but then reappeared in a dream. Since then the Kaagwaantaan have used the wolf as a crest. The headdress would have been worn with cedar bark and mountain goat wool twined textiles; such regalia is passed down in the female line, that is from maternal uncle to nephew.

- 3 **MUMMY MASK** [ILLUSTRATED]
Gilded cartonnage
Egyptian (Greco-Roman Period)
date 1st century BC–
early 1st century AD
EA 209472

Mummy masks are a depiction of the head and chest of the dead and were worn over the wrapped head of the mummy. They were principally used to protect the deceased's face but could also act as a substitute for the mummified head should it be damaged or lost. Egyptians believed that the spirit or *ba* survived death and could leave the confines of a tomb. The mummy mask therefore provided the means for the returning *ba* to recognise its host—whose face was hidden by layers of bandage. It is therefore odd

that mummy masks were rarely particularised portraits and accordingly, this example has idealised features. The use of gold was connected to the belief that the sun god, with whom the mummy hoped to be united, had flesh of pure gold. The mask was created from layers of wet linen gummed together, usually shaped over a mould and then given a thin outer coating of plaster. Once it had hardened, it could then be gilded or painted. The broad collar with its strings of beads and inscribed headband was applied in slightly raised relief. The latter is inscribed with a funerary text and the top of the mask is decorated with a winged scarab beetle to associate it with the sun god. The back of the wig is decorated in polychrome with a row of deities, a *ba*, a falcon with outstretched wings and seven short columns of near unintelligible hieroglyphs.

- 4 **DEATH MASK OF OLIVER CROMWELL** (1599–1658)
Wax
English, between 1658 and 1753 AD
MME Sloane 2010

This death mask was originally owned

[3]



by Sir Hans Sloane (1660–1753) whose collection contributed to the founding of The British Museum in 1753. When a famous person died, a death mask was often taken as a permanent and precise record of the way they looked. An initial cast provided a mould from which subsequent plaster or wax death masks could be taken. Death masks were widely distributed through private and public collections and were also used as models for posthumous portraits, whether painted or sculpted. It was important that a death mask was made as soon as possible after death so that the character of the deceased was captured before the features started to fall. Cromwell's death mask was taken after the embalming of his body and it shows the cloth bound around his head to cover the cincture. The face has a beardlet and moustache, but Cromwell's famous wart has either been pared off or has disappeared due to the action of the embalming fluid. Several versions of Cromwell's death mask exist. Although the identification of this example has been questioned, it certainly entered the Museum as a representation of Cromwell. Cromwell was initially buried in Westminster Abbey but his body was exhumed after the Restoration and hung on Tyburn gallows and his head was displayed on a pole. Apparently, his head was later sold many times until it came into the possession of the Wilkinson family in the 19th century. It was finally buried in a Cambridge college in the 1960s.

- 5 **MASK OF A DEMON**
Painted wood
Sri Lanka, late 19th–
early 20th century AD
As 1972, Q, 1999

This mask represents one of the eighteen disease demons, and probably Demala Sanniya who is often associated with delirious fever. Demon masks are still used in healing rituals in Sri Lanka, particularly in the south of the island. An individual faced with a physical or mental ailment may consult a number of healing specialists, including exorcists, for diagnosis and cure. An exorcist will

identify in a patient's life the sign event which may have led to an by demons and identify the part demon responsible. One of the powerful cures he may prescribe masked performance in which the demon associated with the ailment others who may also have played in causing it, are made to appear performance includes both drama moments and comedy and the d are eventually sent on their way. successful, the performance will patient of the cause of the ailment other cures, such as herbal preparations, may also be prescribed help alleviate the physical symptom. Indeed, these may be prescribed exorcist himself or he may be alongside Ayurvedic doctors or specialists trained in Western medicine.

- 6 **WOODEN FACE MASK** [ILLUSTRATED]
Grasslands area, Cameroon
Early 20th century AD
1943, Af46.1

This mask has the familiar distended cheeks associated with the city of Fumban, where it is interpreted ruler blowing blessings onto his Small holes around the extremities mask suggest that it was once covered with sacking to which polychrome beads would have been sewn. The accounts for the lack of finish or patina on the outer planes of the mask. This is not an area where it is possible to pass directly from the form of mask to its function but this piece probably associated with one of palace societies of the Fumban kingship.

- 7 **WOODEN HELMET MASK** [ILLUSTRATED]
Mende people, Sierra Leone
Early 20th century AD
Presented by Mrs Webster Plait
1956, Af27.18

Masks such as this are often known as bundu masks, named after the enclosure where girls are kept during initiation into the Sande society regulates female behaviour and interests. This is one of the few traditions in Africa where women actually wear masks, an activity otherwise limited to males. Even masks are still made by male smiths. The iconography of such works includes a number of elements representing an ideal of female beauty with glossy skin, small facial features, decorative hairstyle and folds of the neck.

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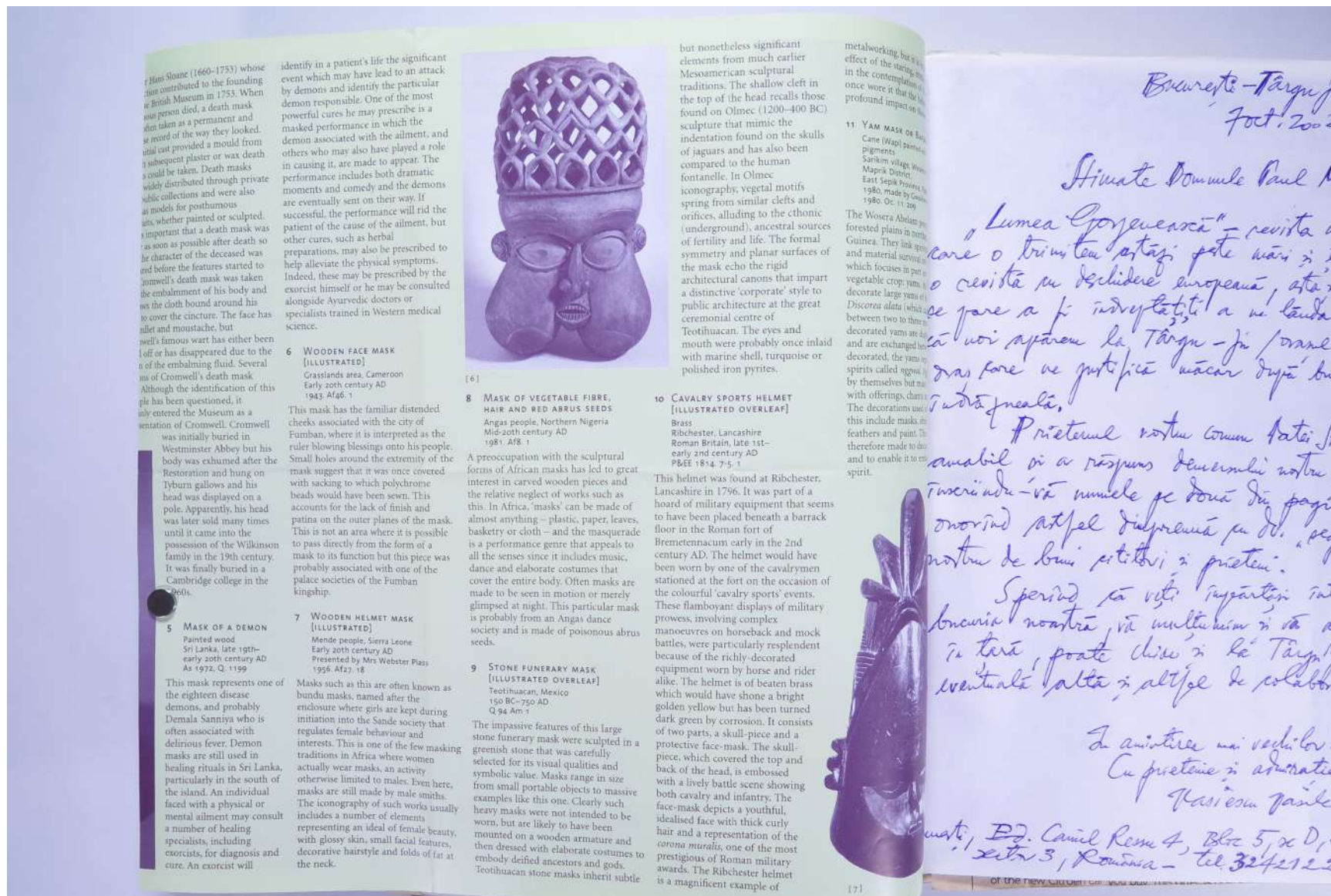
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Hans Sloane (1660-1753) whose name contributed to the founding of the British Museum in 1753. When the person died, a death mask was often taken as a permanent and as a record of the way they looked. An initial cast provided a mould from which subsequent plaster or wax death masks could be taken. Death masks were widely distributed through private collections and were also used as models for posthumous portraits, whether painted or sculpted. It is important that a death mask was taken as soon as possible after death so that the character of the deceased was captured before the features started to change. Cromwell's death mask was taken after the embalmment of his body and was the cloth bound around his head to cover the cincture. The face has a prominent nose and moustache, but Cromwell's famous wart has either been lost or has disappeared due to the use of the embalmment fluid. Several versions of Cromwell's death mask exist. Although the identification of this mask has been questioned, it is now in the collection of the British Museum as a representation of Cromwell as a statesman.

6 WOODEN FACE MASK [ILLUSTRATED]
Grasslands area, Cameroon
Early 20th century AD
1943. AF46.1

This mask has the familiar distended cheeks associated with the city of Fumban, where it is interpreted as the ruler blowing blessings onto his people. Small holes around the extremity of the mask suggest that it was once covered with sacking to which polychrome beads would have been sewn. This accounts for the lack of finish and patina on the outer planes of the mask. This is not an area where it is possible to pass directly from the form of a mask to its function but this piece was probably associated with one of the palace societies of the Fumban kingship.

5 MASK OF A DEMON [ILLUSTRATED]
Painted wood
Sri Lanka, late 19th-early 20th century AD
As 1972, Q. 1199

This mask represents one of the eighteen disease demons, and probably Demala Sanniya who is often associated with delirious fever. Demon masks are still used in healing rituals in Sri Lanka, particularly in the south of the island. An individual faced with a physical or mental ailment may consult a number of healing specialists, including exorcists, for diagnosis and cure. An exorcist will

identify in a patient's life the significant event which may have led to an attack by demons and identify the particular demon responsible. One of the most powerful cures he may prescribe is a masked performance in which the demon associated with the ailment, and others who may also have played a role in causing it, are made to appear. The performance includes both dramatic moments and comedy and the demons are eventually sent on their way. If successful, the performance will rid the patient of the cause of the ailment, but other cures, such as herbal preparations, may also be prescribed to help alleviate the physical symptoms. Indeed, these may be prescribed by the exorcist himself or he may be consulted alongside Ayurvedic doctors or specialists trained in Western medical science.



8 MASK OF VEGETABLE FIBRE, HAIR AND RED ABRUS SEEDS
Angas people, Northern Nigeria
Mid-20th century AD
1981. AF8.1

A preoccupation with the sculptural forms of African masks has led to great interest in carved wooden pieces and the relative neglect of works such as this. In Africa, 'masks' can be made of almost anything - plastic, paper, leaves, basketry or cloth - and the masquerade is a performance genre that appeals to all the senses since it includes music, dance and elaborate costumes that cover the entire body. Often masks are made to be seen in motion or merely glimpsed at night. This particular mask is probably from an Angas dance society and is made of poisonous abrus seeds.

9 STONE FUNERARY MASK [ILLUSTRATED OVERLEAF]
Teotihuacan, Mexico
150 BC-750 AD
Q.94 Am.1

The impressive features of this large stone funerary mask were sculpted in a greenish stone that was carefully selected for its visual qualities and symbolic value. Masks range in size from small portable objects to massive examples like this one. Clearly such heavy masks were not intended to be worn, but are likely to have been mounted on a wooden armature and then dressed with elaborate costumes to embody deified ancestors and gods. Teotihuacan stone masks inherit subtle

but nonetheless significant elements from much earlier Mesoamerican sculptural traditions. The shallow cleft in the top of the head recalls those found on Olmec (1200-400 BC) sculpture that mimic the indentation found on the skulls of jaguars and has also been compared to the human fontanelle. In Olmec iconography, vegetal motifs spring from similar clefts and orifices, alluding to the chthonic (underground), ancestral sources of fertility and life. The formal symmetry and planar surfaces of the mask echo the rigid architectural canons that impart a distinctive 'corporate' style to public architecture at the great ceremonial centre of Teotihuacan. The eyes and mouth were probably once inlaid with marine shell, turquoise or polished iron pyrites.

10 CAVALRY SPORTS HELMET [ILLUSTRATED OVERLEAF]
Brass
Ribchester, Lancashire
Roman Britain, late 1st-early 2nd century AD
P&E 1814.7-5.1

This helmet was found at Ribchester, Lancashire in 1796. It was part of a hoard of military equipment that seems to have been placed beneath a barrack floor in the Roman fort of Bremetennacum early in the 2nd century AD. The helmet would have been worn by one of the cavalrymen stationed at the fort on the occasion of the colourful 'cavalry sports' events. These flamboyant displays of military prowess, involving complex manoeuvres on horseback and mock battles, were particularly resplendent because of the richly-decorated equipment worn by horse and rider alike. The helmet is of beaten brass which would have shone a bright golden yellow but has been turned dark green by corrosion. It consists of two parts, a skull-piece and a protective face-mask. The skull-piece, which covered the top and back of the head, is embossed with a lively battle scene showing both cavalry and infantry. The face-mask depicts a youthful, idealised face with thick curly hair and a representation of the corona muralis, one of the most prestigious of Roman military awards. The Ribchester helmet is a magnificent example of

metalworking, but in the effect of the warping in the contemporary metal once wore it that the helmet's profound impact on

11 YAM MASK OF BAKA
Carié (Wapi) people
pigments
Sarukim village, Wapik
Maprik District, West
East Sepik Province, PNG
1980, made by G. G. G.
1980. Oc. 11.209

The Wosera Abeleni people forested plains in northern Guinea. They link spirit and material survival, which focuses in part on vegetable crops; yams are decorated large yams of the Discorea alata (which between two to three decorated yams are exchanged and are exchanged decorated, the yams are spirits called ogwidi by themselves but made with offerings, charms. The decorations used in this include masks, feathers and paint. Therefore made to dance and to enable it to



[17]

Bucureste - Targu Jiu
Iul. 2002

Stimate Domnule Paul Neagu,

"Lumea Epigonească" - revista în care o trimitem să văzi poate mai și la o revistă cu deschidere europeană, atât în ce privește a fi îndrăgite și a ne lăuda că noi aparem la Targu - Jiu / orărașul nostru ve găsiți înăcar după bucuria noastră.

Prințelul nostru corun dată și amabil și a răspuns de curând nostru a trimis unde - vă numele pe două din paginile noastre și astfel dispunem pe de o parte nostru de bun și tot și în prețel.

Sperăm să văți împărțiri într-o bună zi noastră, în mulțumim și să vă ajutăm în țară, poate chiar și la Targu Jiu eventuală, altă și altfel de colaborați.

În amintirea mai veche lor din Cu prețel și admiratie, Pașii cu pașii

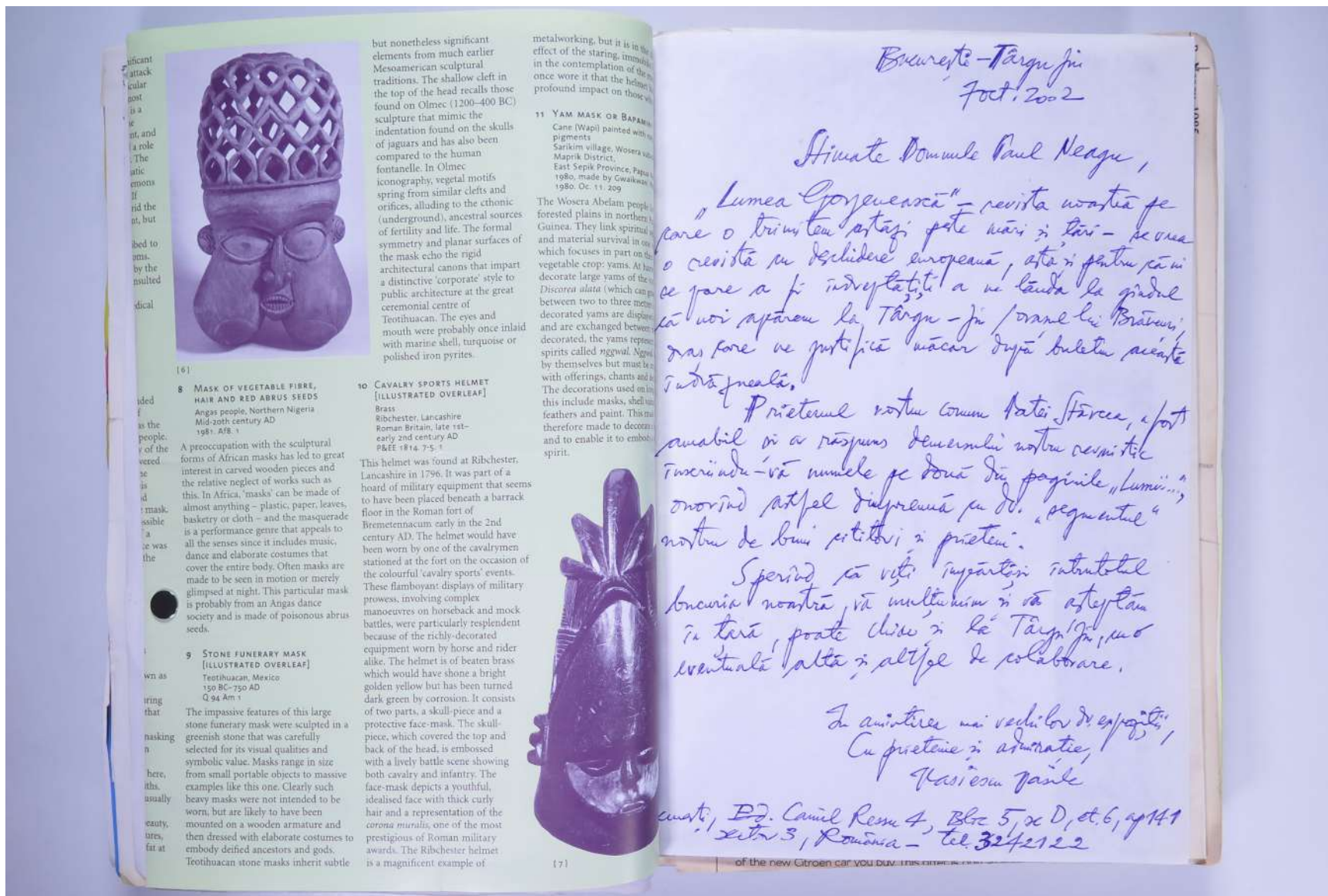
cu unat, Dr. Camil Remeș, Bloc 5, x D, et al. et al. 3, România - tel. 3242122

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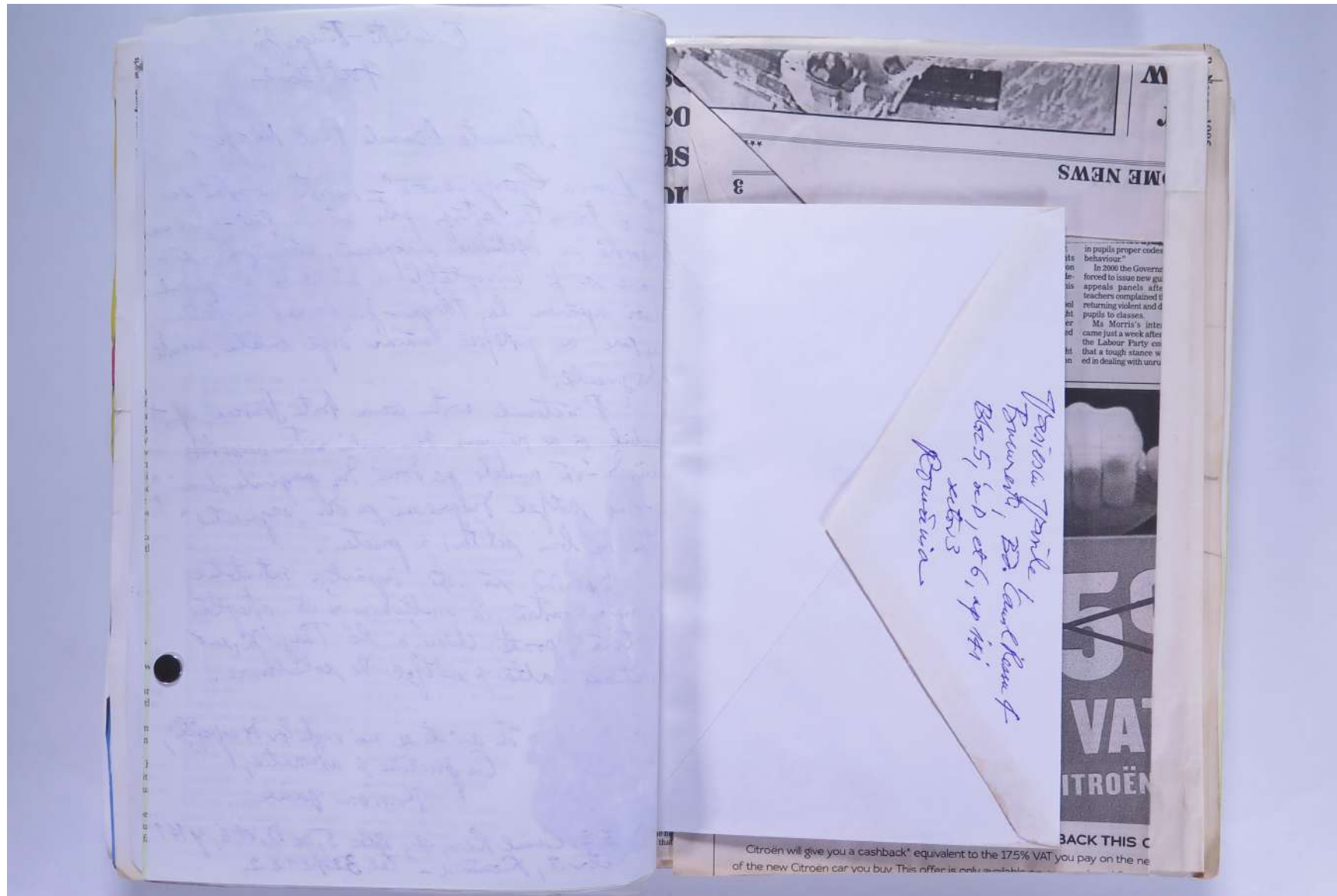
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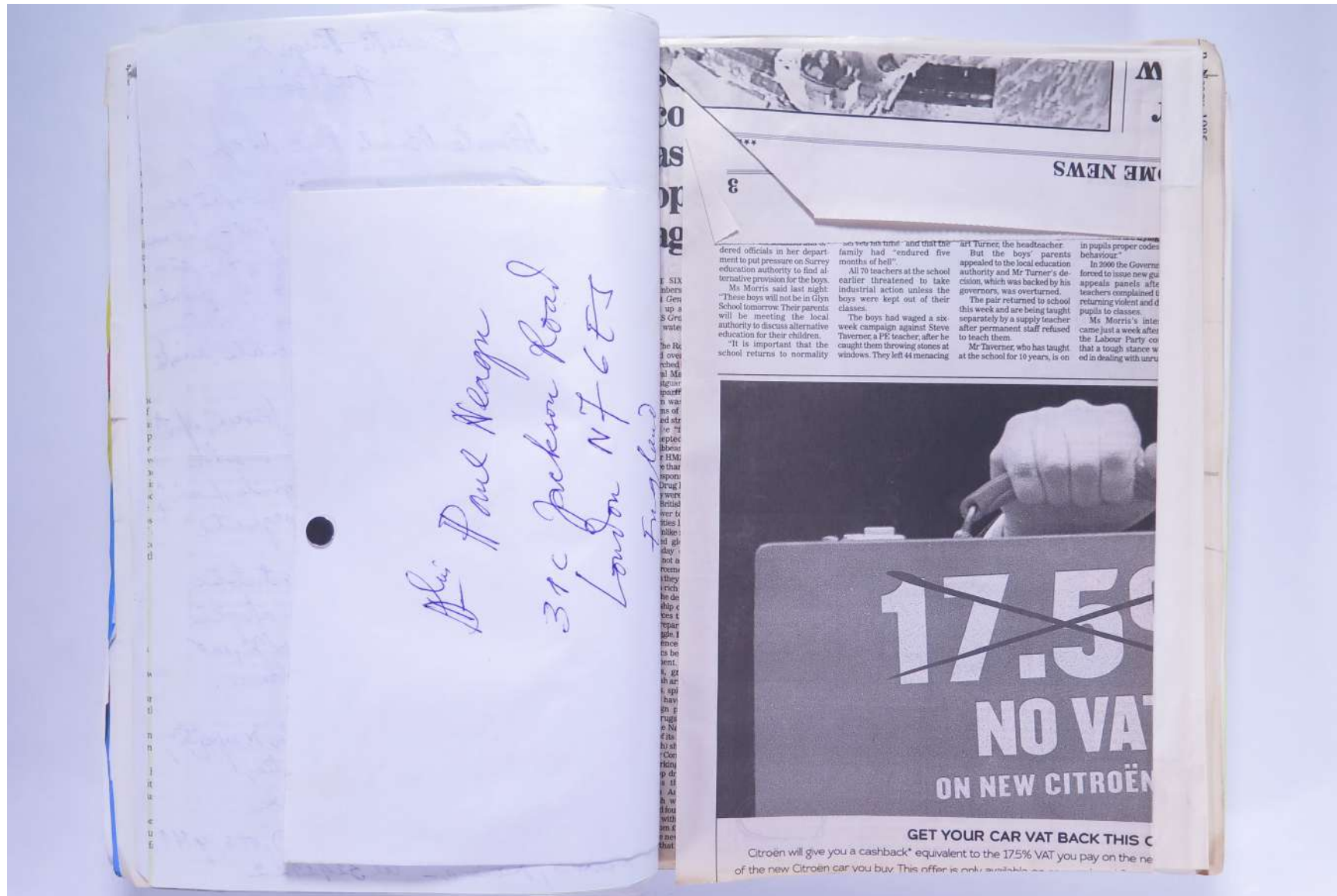
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THE INDEPENDENT
Friday 11 October 2002

NEWS 3

NARCOTICS Capture of drugs worth £100m in the Caribbean highlights role of British forces in the worldwide fight against trafficking

Royal Navy seizes huge cocaine haul as new front opens in war against drugs

BY IAN BURRELL,
Home Affairs Correspondent

SIX Venezuelan crew members on board the fishing boat *Genesis* knew the game was up as soon as they saw HMS *Grafton* cutting through the waters of the Caribbean.

The Royal Navy frigate towed over the boat as it was seized by a boarding party of Royal Marines and American sailors. Hidden in a secret compartment in the engine room was a stash of 750 kilograms of cocaine with an estimated street value of £100m.

The "fishermen" were intercepted near the Dutch island of St Maarten. The *HMS Grafton* had sailed more than 400 miles at 28 knots to surprise in a tip-off from the Drug Enforcement Agency. The crew were taken into custody on British ships and were handed over to the Venezuelan authorities last night.

While many battles in the global war on drugs, this evening's encounter was an occasion when law enforcement officers could boast they were "out-gunned" by rich gangsters.

The employment of a British ship demonstrated the renewed commitment that the Government has to devote to this fight. It also provided further evidence of the new global force being used by the Government. Over the past two years, growing numbers of well-armed forces, police officers, and technical experts have been dispatched to fight on the ground to undermine drug mafias.

The Navy has extended the role of its Atlantic Patrol Task Force in the Caribbean region. Commonwealth countries are working with the Americans. Up to 30 drug "runners" were intercepted in the Caribbean from the Americas. Since 1999, British customs staff will give their Jamaican counterparts guidance about how best

ply of heroin and cocaine cannot be achieved simply by vigilant officials in the control channels at United Kingdom ports and airports.

A senior Customs official said: "We need to frighten the traffickers by disrupting the supply chain all the way to their doorsteps."

He said that by hampering the supply operation and seizing large consignments of drugs, officials could cause greater damage to the cartels than by concentrating on building evidence for legal prosecutions in Britain, which might later collapse in court.

The new tactics coincide with the appointment of Richard Broadhead as chairman of Customs & Excise, after a career with Schroders, the private investment bank. Mr Broadhead has introduced an approach that recognises the damage that can be caused to the gangs by hitting their profits.

Customs officers now frequently travel to South America to gather and share intelligence on traffickers planning to bring drugs to Britain. There have been recent joint operations with local law enforcement agencies in Peru, Guyana and Venezuela.

Last April, the Home Office minister Bob Ainsworth flew to Jamaica where he brokered an agreement to allow Metropolitan Police officers to work on the Caribbean island in an effort to dismantle drug gangs targeting Britain.

Three months earlier, the British high commissioner on the Caribbean island, Phil Simpkinson, had warned that up to 30 drug "runners" were boarding every flight to Britain from Jamaica.

British customs staff will give their Jamaican counterparts guidance about how best

installed at the island's international airports.

Cocaine smuggled by the Jamaican mules has provided much of the supply of the raw ingredient for the crack cocaine trade controlled in Britain's inner cities by Yardie gangs, whose rivalries have sparked gun battles in cities including London, Bristol and Leeds. But more than 90 per cent of the cocaine smuggled to Britain comes not via the

and established South American communities to disguise their activities. Earlier this year, British police officers were sent to work full time with Spanish colleagues in Madrid on slowing the supply of cocaine and other drugs to Britain.

In eastern Europe the Government has established a network of drugs liaison officers at British embassies and high commissioners in countries that are preparing to join the European Union.

Spain
British police are gathering intelligence on the traffickers in Madrid and British officials are working to reduce the availability of chemicals used in drug labs. In the past three years four seizures of cocaine worth between £42m and £11m have been made.

Afghanistan
British officials have joined a United Nations programme aimed at persuading farmers to switch to food production. But there has been a bumper opium harvest this year.

Eastern Europe
Britain has a network of drug liaison officers, gathering information and training police in prospective EU states such as Bulgaria and Romania. British officials have also been sent to train customs officials and British is to buy drug detection equipment for airports.

South America
Customs officials are working with police to build intelligence and track drug consignments. Operations in Peru, Guyana and Venezuela have resulted in huge quantities of cocaine.

Jamaica
A key transit country for cannabis and cocaine. British officials train customs officials and British is to buy drug detection equipment for airports.



Handwritten: £100,000,000

'Genesis' was stopped in international waters by HMS 'Grafton' with £100m worth of cocaine on board

Chris Brick/PX

WORLDWIDE BATTLE AGAINST DRUGS



1200 miles



Detainees on board HMS 'Grafton' after the discovery of cocaine in a false bulkhead, below



DRUGS SEIZURES AT RECORD LEVELS

The latest analysis of statistics showed that in 2000:

- The number of seizures of class A drugs rose by 10.2%, largely accounted for by heroin and ecstasy
- Drugs with a street value of £70m were seized in 2000.
- The number of seizures involving heroin and crack rose by less than 1%, while those of ecstasy-type drugs went up by 46%. Cannabis made up 73% of seizures.
- Amounts of cocaine seized by Customs were at record levels in 1998-2000, with more than two tons seized each year.
- Heroin remains the most frequently seized class A drug, followed by ecstasy with cocaine and crack the next most prevalent.
- The UK accounts for the greatest proportion of heroin seized in Western Europe. About 2.5 times of heroin was seized in the UK in 2000.
- The amount of heroin seized increased by 44% from the previous year, is a new record. Most heroin found in Britain comes from opium produced in Afghanistan.
- Two-fifths of the heroin seized in the UK was recovered by Customs. Most of the larger seizures were linked with Anglo-Turkish organised crime groups.
- The number of people dealt with in Britain for supply offences involving class A drugs rose from 9,700 in 1999 to 12,100 in 2000.
- One fifth of police forces reported more seizures of all drug types, compared with one third in 1999.

time high and prices are at record lows. Policies aimed at cutting demand, announced after the 1997 election in Labour's 10-year drug strategy have so far proved a failure.

A report last week by the respected European Monitoring Centre for Drug and Drug Addiction, based in Lisbon, revealed that opium use among young adults in northern and central Europe is rising, twice as fast as other European countries. The study also found that one-third of

This week's seizure of 750 kilograms of cocaine by HMS *Grafton*, though significant, was by the admission of Lieutenant Commander Donald Walker, the ship's logistics officer, "a small dent" in the empires of the drug cartel. An estimated 475 tonnes of cocaine are exported each year from South and Central America, with 250 tonnes reaching Europe.

Despite the Government's efforts overseas, drugs agents produce more than 90 per cent of the heroin that comes to Britain - to work on a United Nations programme aimed at reducing the production of opium. A UN survey last month found that the eradication programme has not been a success. It estimated that farmers will grow 2,700 tons of opium this year, compared with 180 tons in 2001, an increase of 1,400 per cent.

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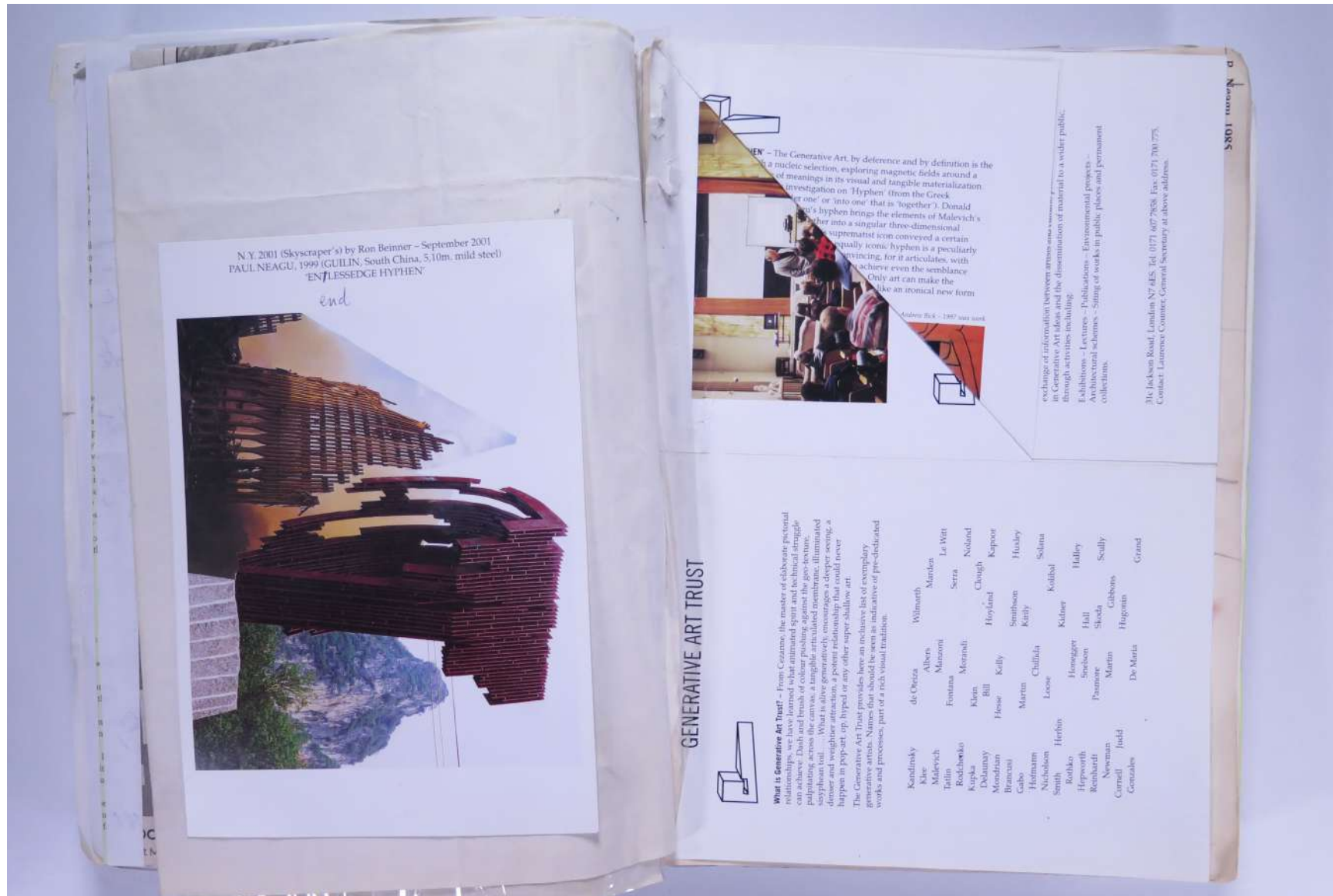
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N.Y. 2001 (Skyscraper's) by Ron Beiner - September 2001
PAUL NEAGU, 1999 (GUILIN, South China, 5,10m, mild steel)
'ENTLESSEDE HYPHEN'

end

GENERATIVE ART TRUST



What is Generative Art Trust? - From Cezanne, the master of subtle, essential relationships, we have learned what animated spirit and technical struggle participate. Dada and brush, or colour pushing against the grey-structure, sculpture, or stone. What is generative? A tangible articulated membrane, illuminated sculpture still. What is generative? It encourages a deeper seeing, a denser and weightier attraction, a position that could never happen in pop-art, or hyped, or any other super-shallow art. The Generative Art Trust provides here an inclusive list of exemplary generative artists. Names that should be seen, indicative or pre-dedicated works and processes, part of a rich visual tradition.

- | | | | |
|------------|------------|----------|---------|
| Kondrinsky | de Oteiza | Wilmerth | |
| Klee | Albers | Marden | |
| Malevich | Mitroscini | Serra | Lu Witt |
| Tafel | Ferriss | Clough | Noland |
| Rodchoblo | Klein | Hoyland | Kapoor |
| Kupka | Bill | Smithson | Husby |
| Dubauty | Hesse | Kirly | Solana |
| Monzian | Martin | Chidula | Kollfal |
| Buscacci | Leone | Hosweger | Killber |
| Conrad | Nicholson | Sheldon | Hall |
| Hofmann | Herbin | Pannare | Skoda |
| Smith | Rothko | Martin | Gubbors |
| Herzovitch | Reichardt | De Maria | Hugonis |
| Noveman | Corrad | Judd | Grand |
| Genzales | | | |



Address Book - 1997 year book

exchange of information between artists and a wider public, in Generative Art ideation through activities including Exhibitions - Lectures - Publications - Environmental projects - Architectural schemes - String of works in public places and permanent collections.
31c Jackson Road, London N7 4ES, Tel: 0171 407 7838 Fax: 0171 701 775
Contact: Laurence Coumter, General Secretary at above address.

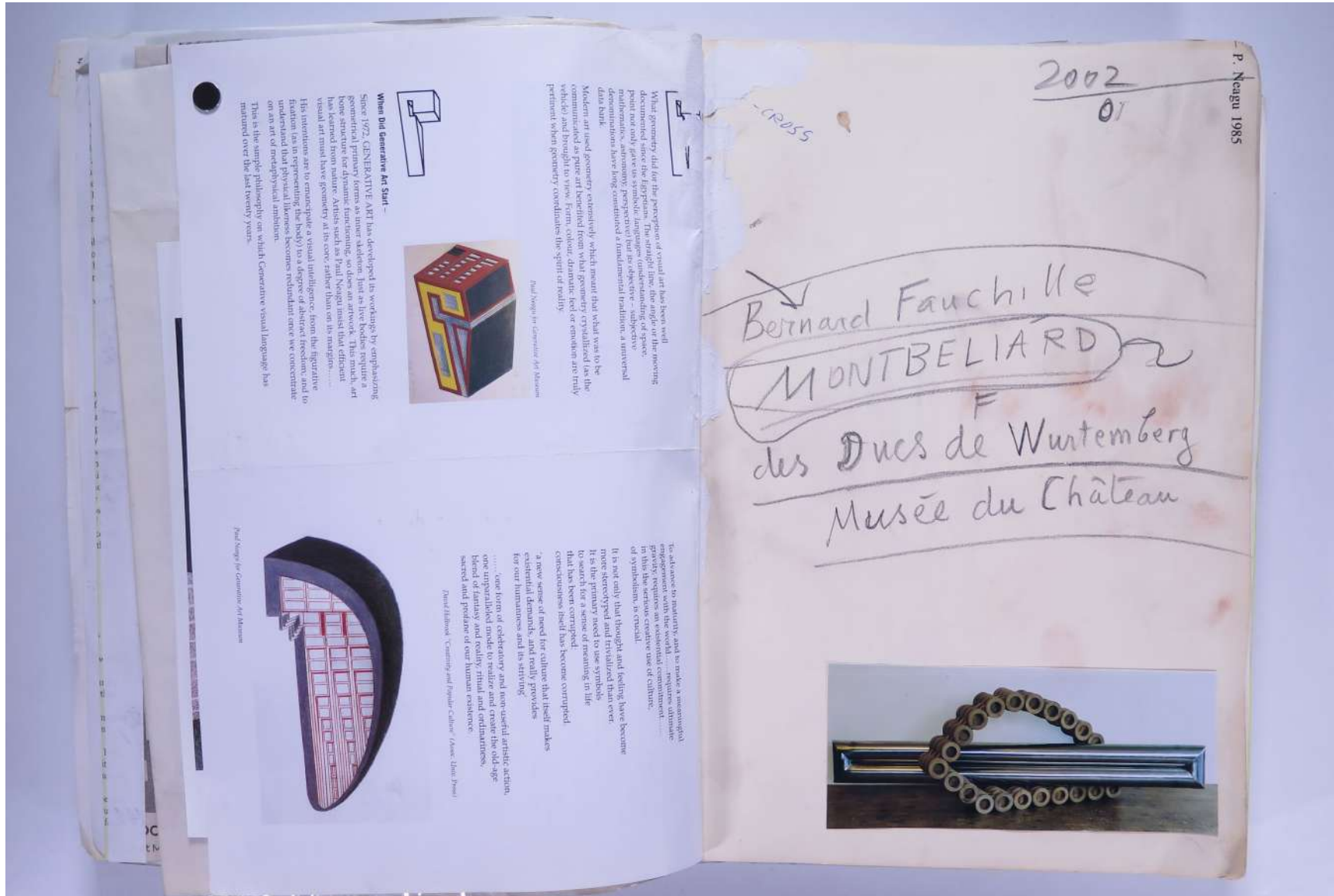
P. Neagu, 1085

PAUL NEAGU ESTATE

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Reference No.

PNE 131.037



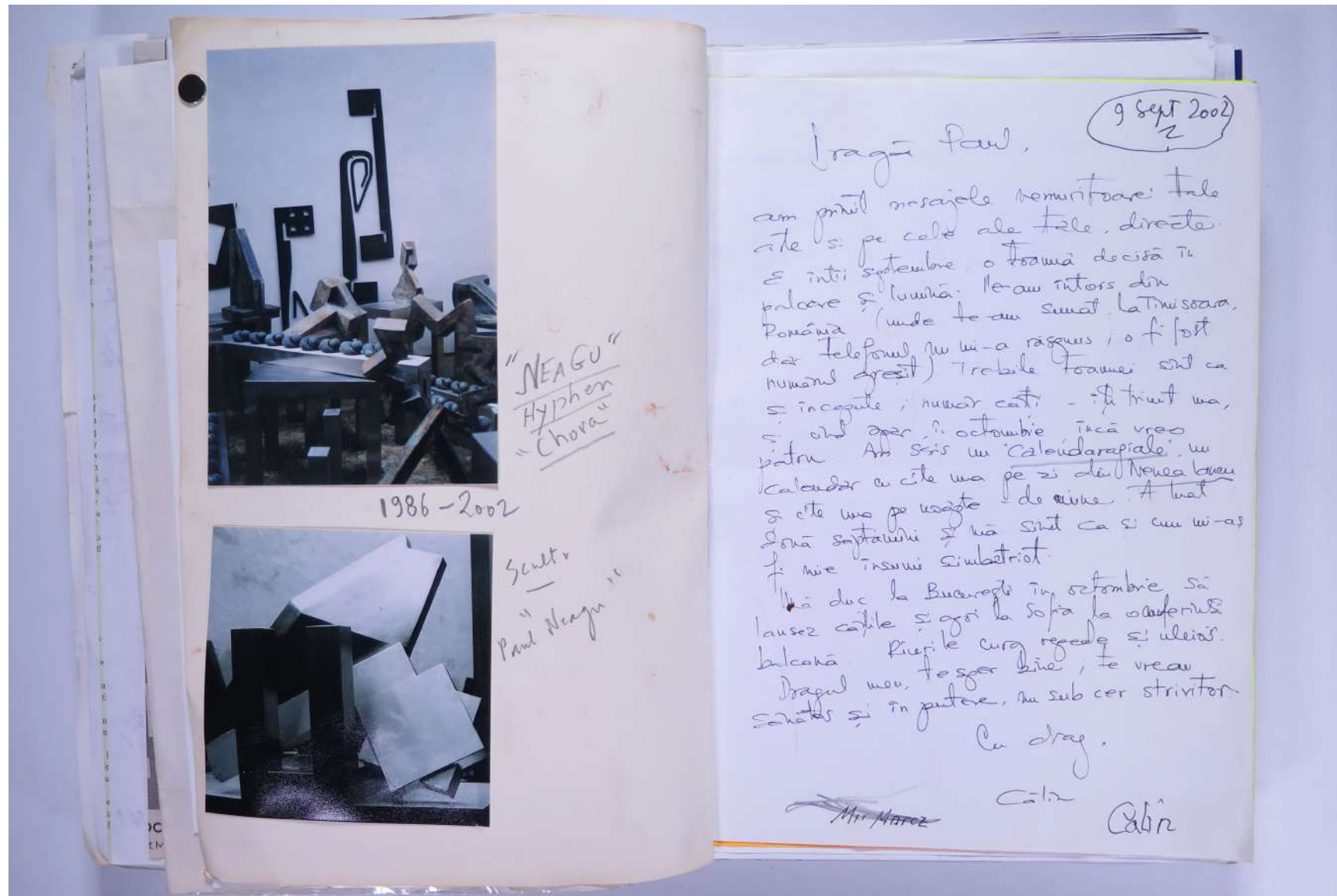
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PNE 131.038



"NEAGU"
Hyphen
"Chora"

1986-2002



Sculptura
"Paul Neagu"

Dragă Paul,

9 Sept 2002

am primit mesajele remuitor: tale
ate și pe cele ale tale, directe.
E într-o seară, o toamnă decisa tu
palocare și luna: le-au intors din
România (unde te-au sunat la Timisoara,
dar telefonul nu mi-a răsunat, o fi fost
numarul greșit) Trebuie să știu că
și încăpătoare, nu mai cântă - și tu înțelegi
și celălalt, în octombrie încă vreau
pătrun. Am scris un "Calendar apăsător", un
Calendar cu câte un pe zi din Noua Lună
și câte un pe săptămână de viață. A luat
forma săptămânii și mă simt ca și cum mi-
ar fi mie însuși simpatizant.

Mă duc la București în octombrie să
lăsez câștile și gori la Sofia la ocaziile
balcană. Rieșii curg regele și uleiul.
Dragul meu, te sper bine, te vreau
salut și în putere, nu sub cer strivitor.

Cu drag,

Mircea

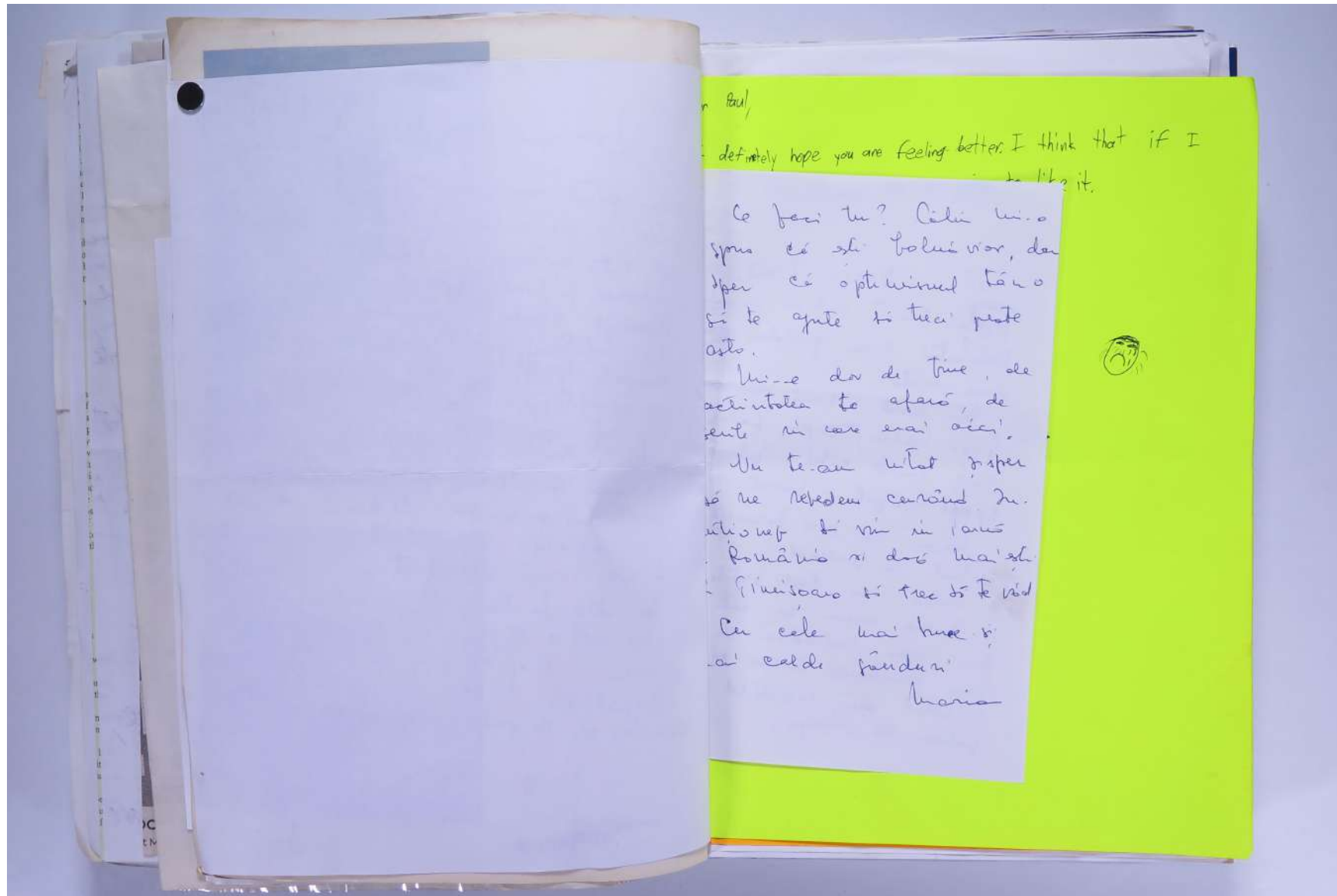
Călin Călin

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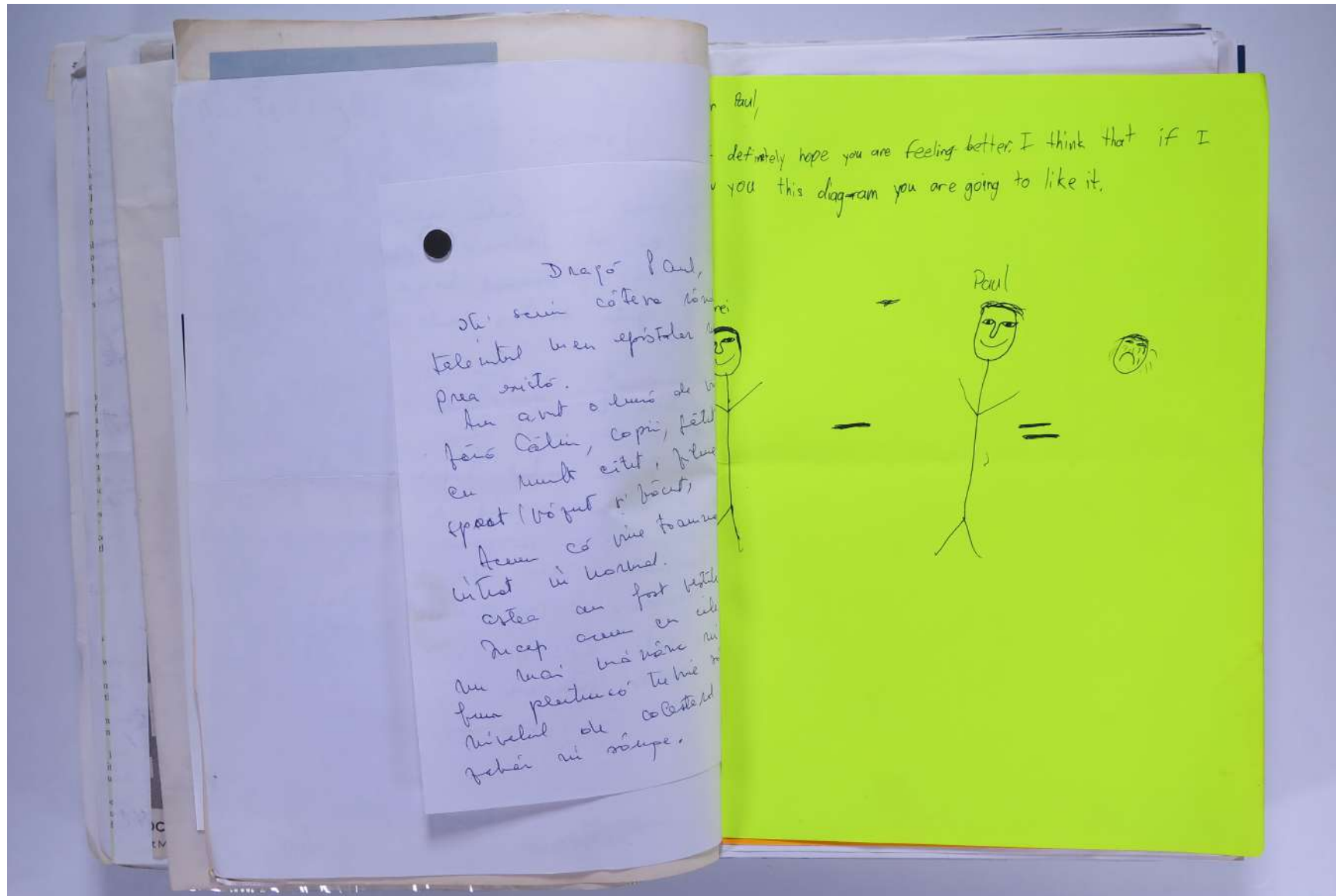
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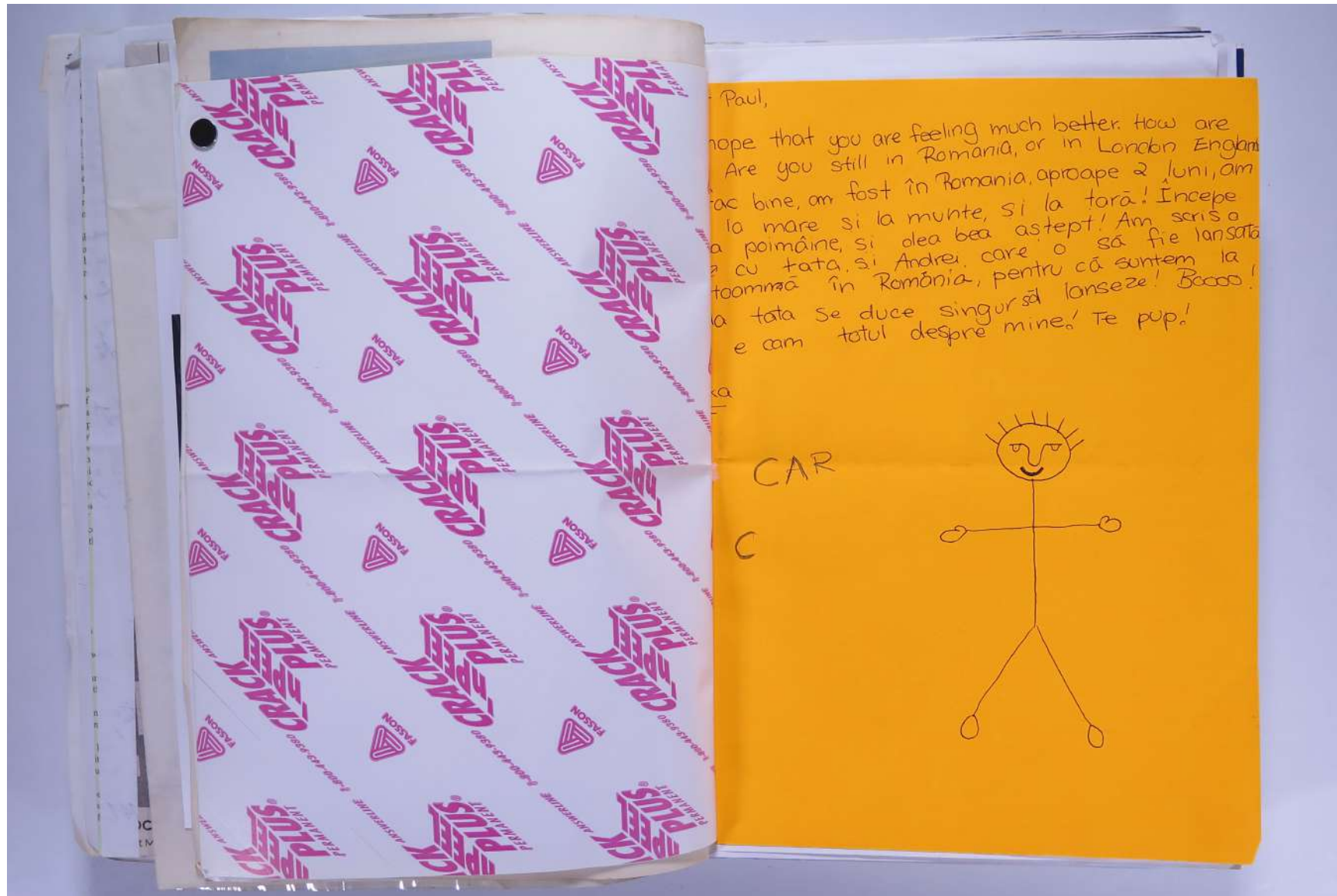
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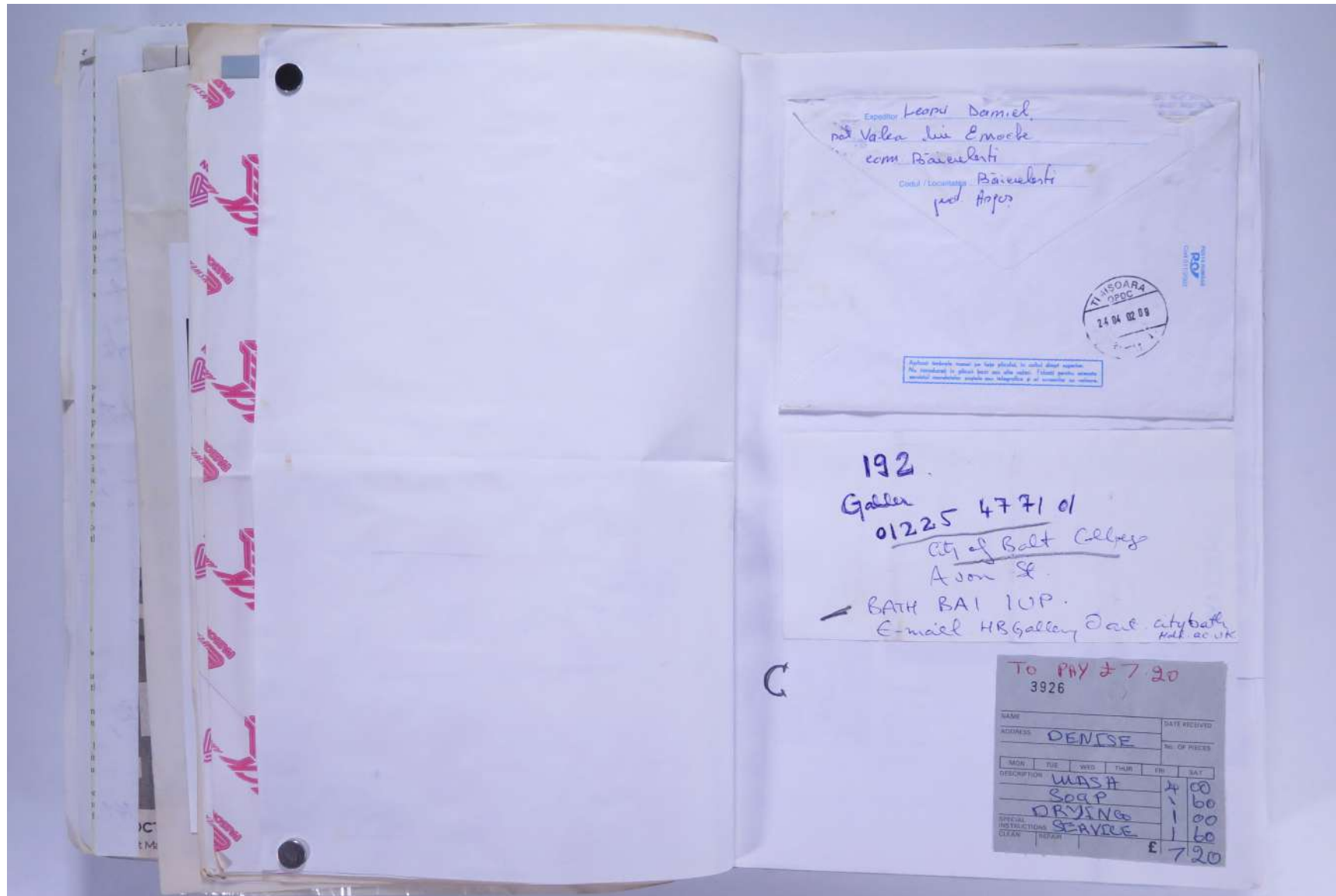
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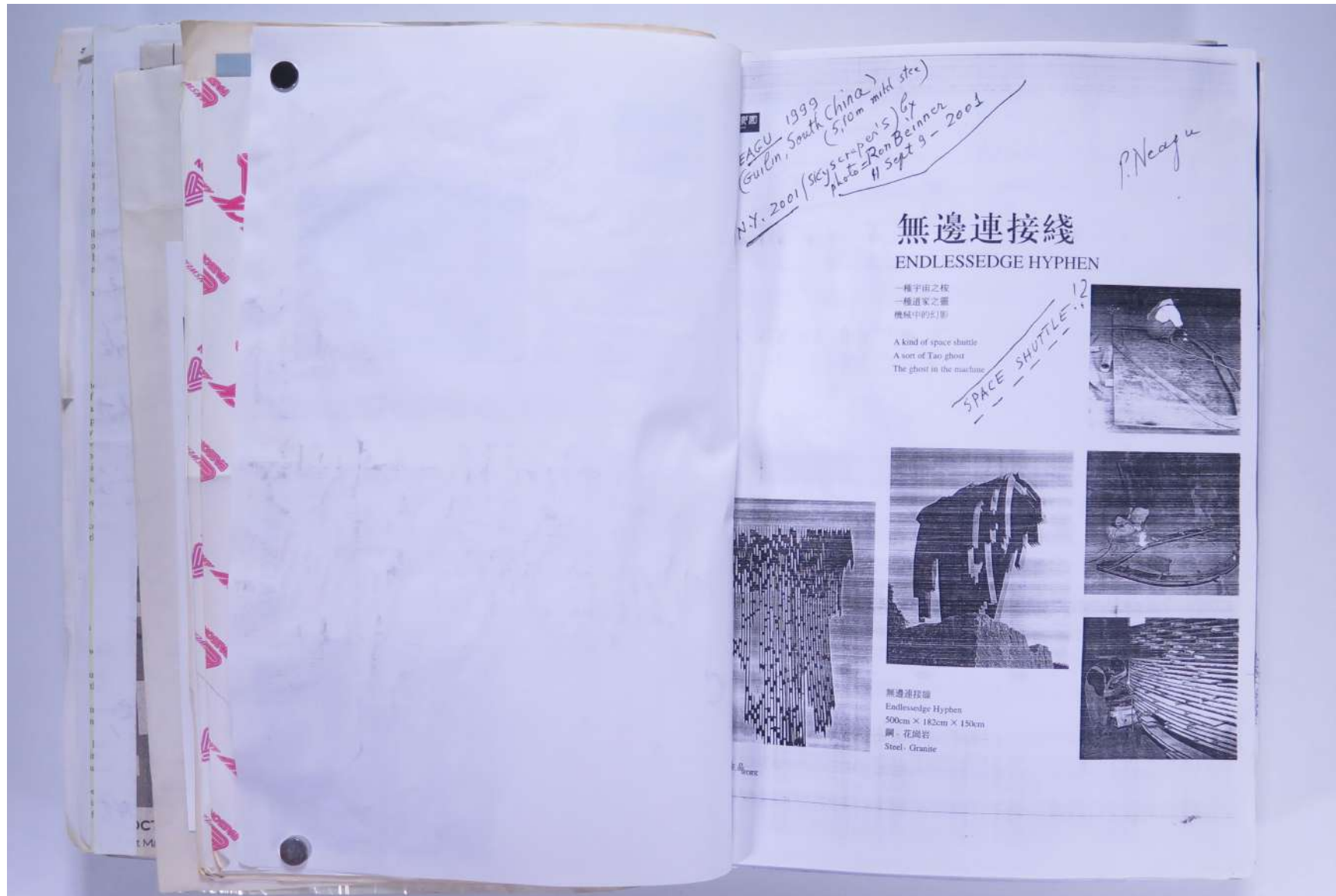
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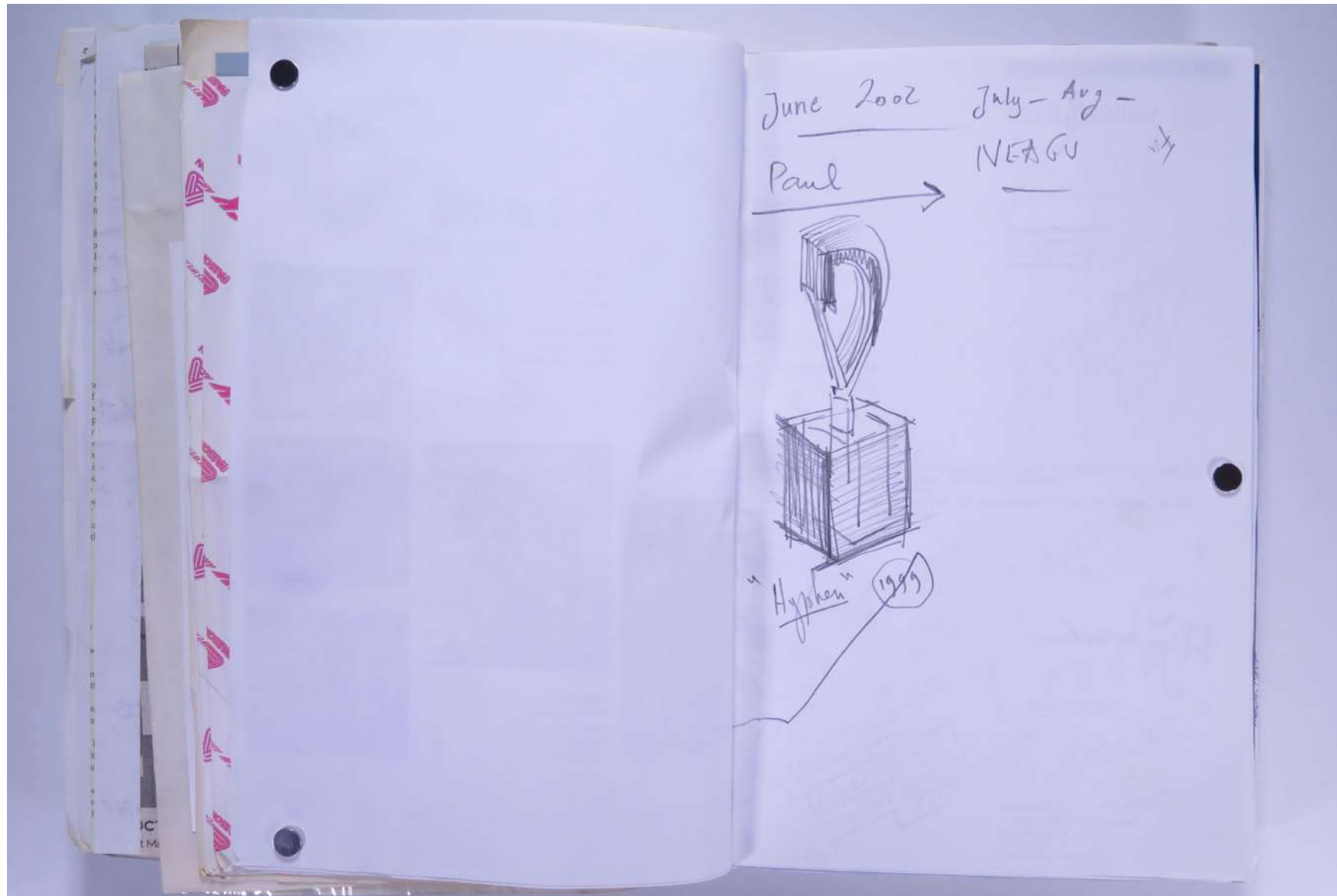
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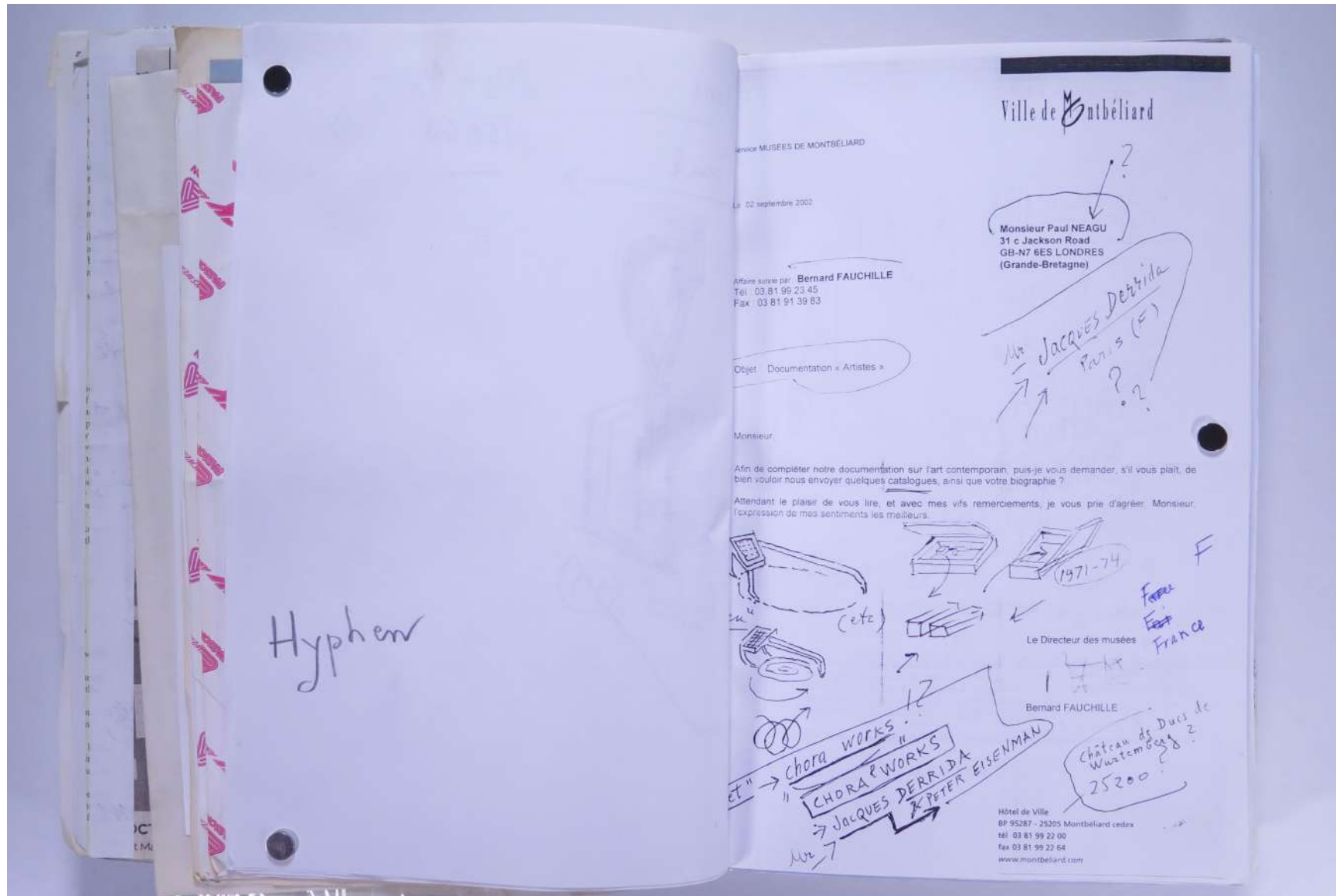
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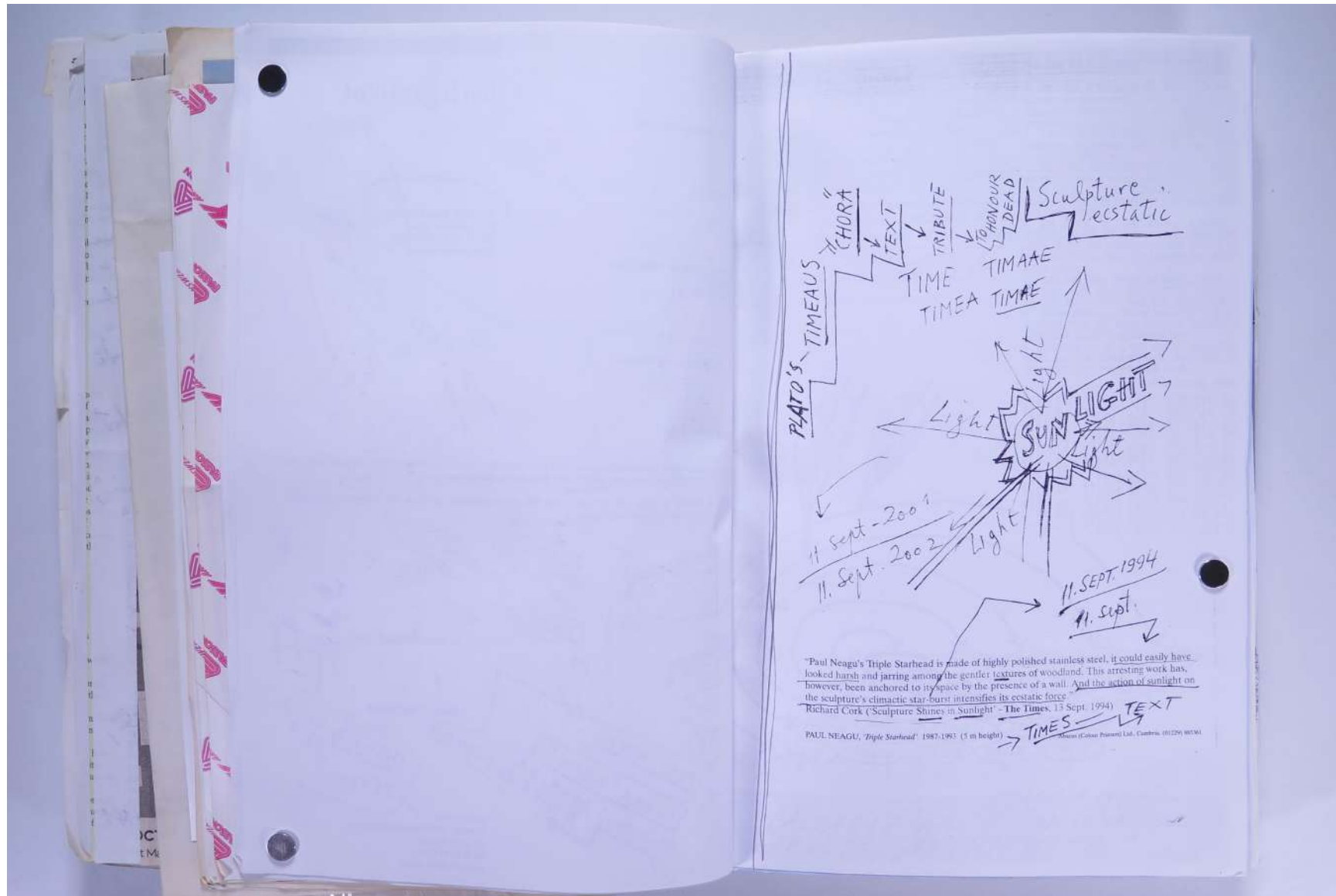
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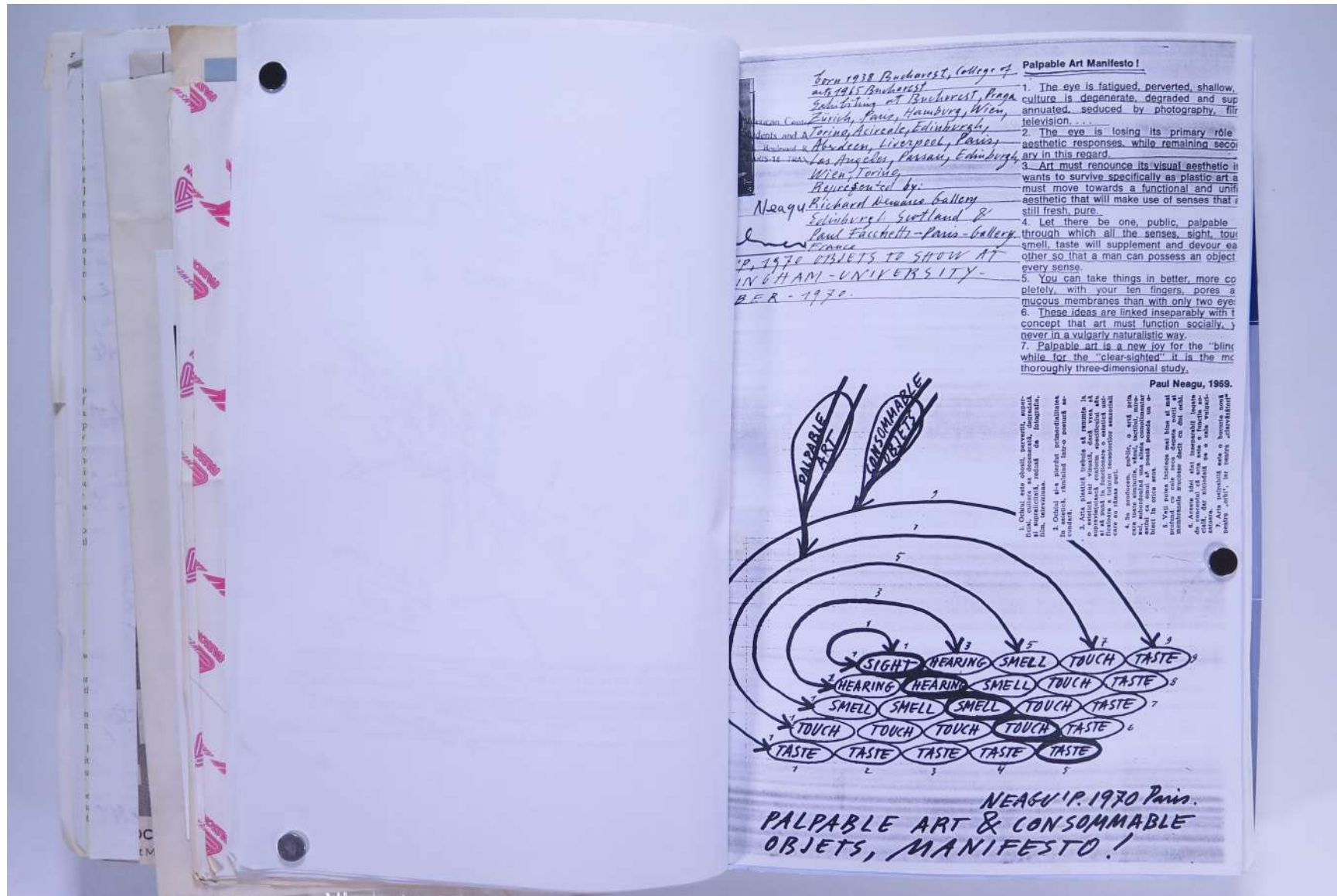
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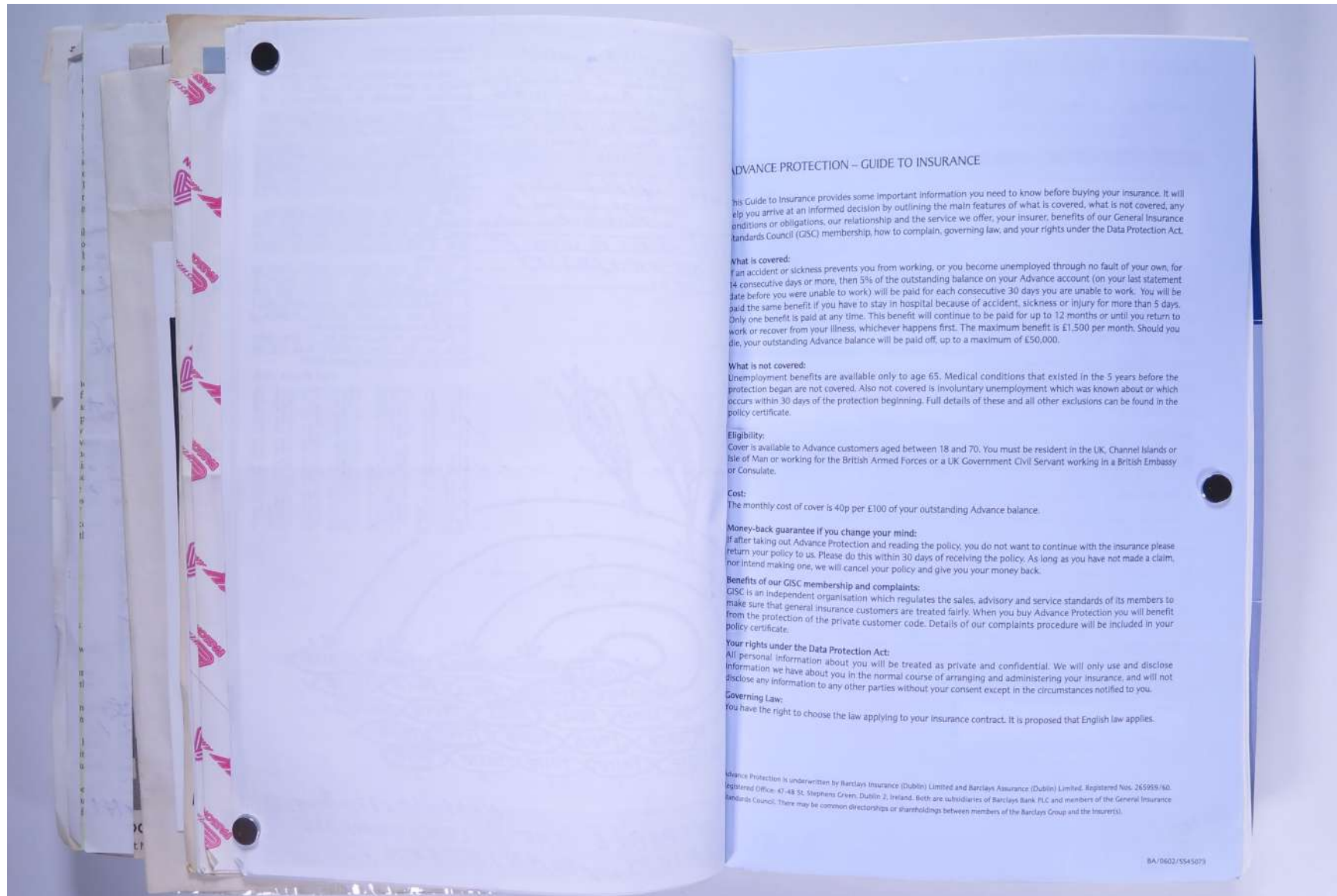
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Advance Application Form

Barclays Bank PLC, PO Box 4081, Glasgow, G58 1YD Offer Expiry Date: 30 November 2002

Instructions: Please complete and sign the application form below and return in the envelope provided. You should indicate if you require Advance Protection in the appropriate place on the form.

1. Your Details

Mr P Neagu
31c Jackson Road
LONDON
N7 6ES

Your Maximum Credit Limit (subject to approval and confirmation) £

Your Preferred Credit Limit (must be lower than the maximum limit above, available in multiples of £500 only) £

Telephone Number (including STD code)

Business Telephone Number (including STD code)

Mobile Telephone Number

Email Address

Date of Birth

2. Personal Protection

Yes, please arrange Advance Protection on my behalf. I have read the Advance Protection Guide to Insurance.

No, I do not require Advance Protection and understand that it is still my responsibility to keep up repayments if I am unable to work.

By signing below, you, the individual named in the application form, are:

a) applying to us, Barclays Bank PLC, for Advance; b) confirming that any details you have supplied are true and complete; c) authorising us to make reference and other enquiries (i) in connection with this application in accordance with our normal procedures and (ii) to make credit reference and other enquiries if you cease to use Advance at any time and we consider it necessary to reassess your credit status, or if we wish to consider increasing or offering you other lending products. You understand that credit reference agencies record searches and that information they record may be used by other lenders assessing credit applications from you and members of your household and for debt tracing; d) agreeing that Barclays can provide information to Barclays Insurance (Dublin) Ltd and Barclays Assurance (Dublin) Ltd, but only such information as is necessary for the purpose of your insurance; e) authorising reference and fraud prevention agencies and other organisations who may record, use and give out information to other lenders and insurers. This information may be used to make assessments for credit and all types of insurance (including handling any claims), for debt tracing and to prevent fraud and money laundering. They may also make a record of our searches against your name. We may give details of how you manage any accounts on which you have overdrafts to these organisations if you have agreed to do this. (We do not give information about savings accounts to credit reference agencies.)

Applicant's Signature

Signature of customer

X

Date of signature

If you do not wish to receive details of products or services please write to your account holding branch, quoting your account numbers, any Barclayscard or other card numbers, insurance policy, unit trust or other account or policy numbers.

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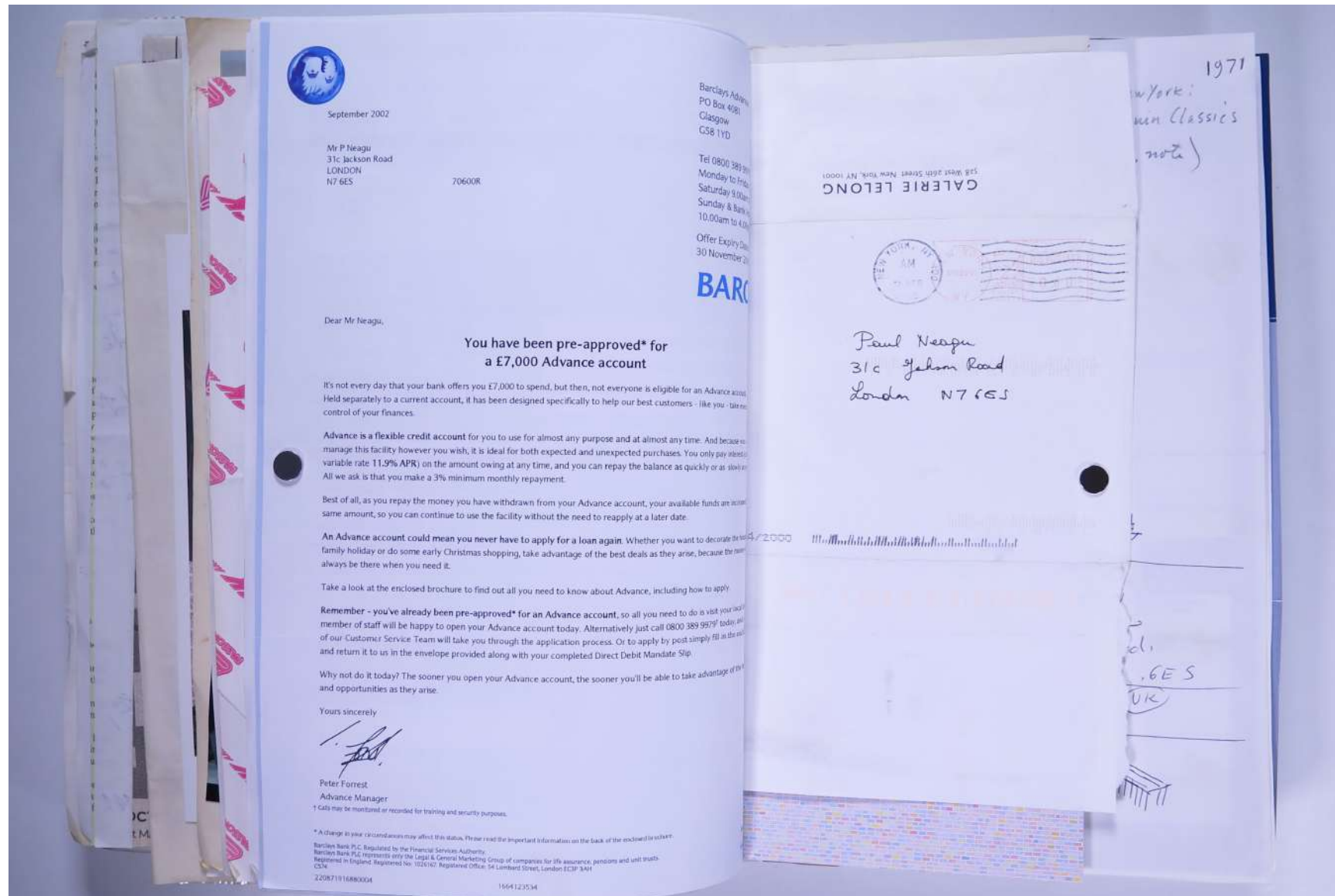
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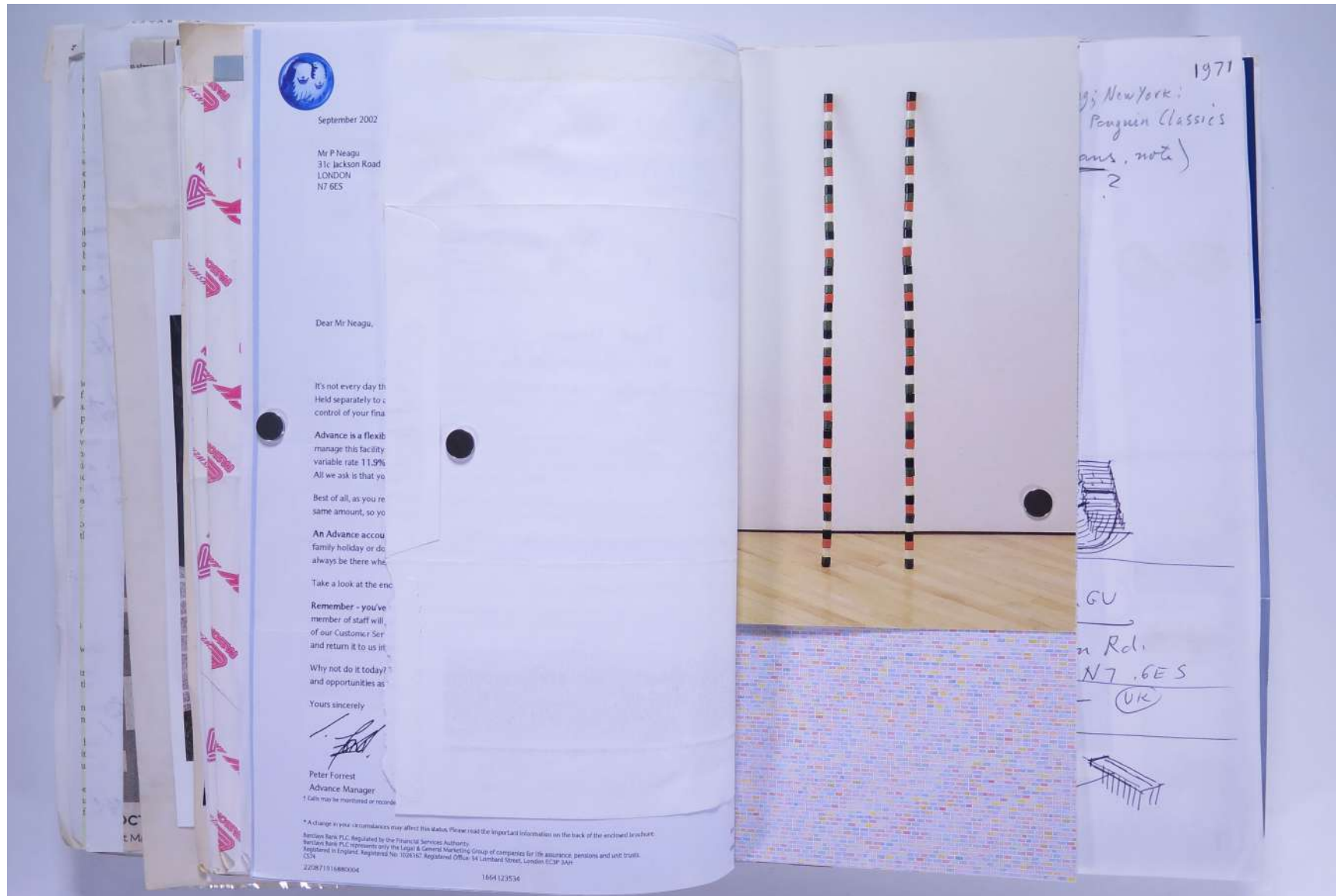
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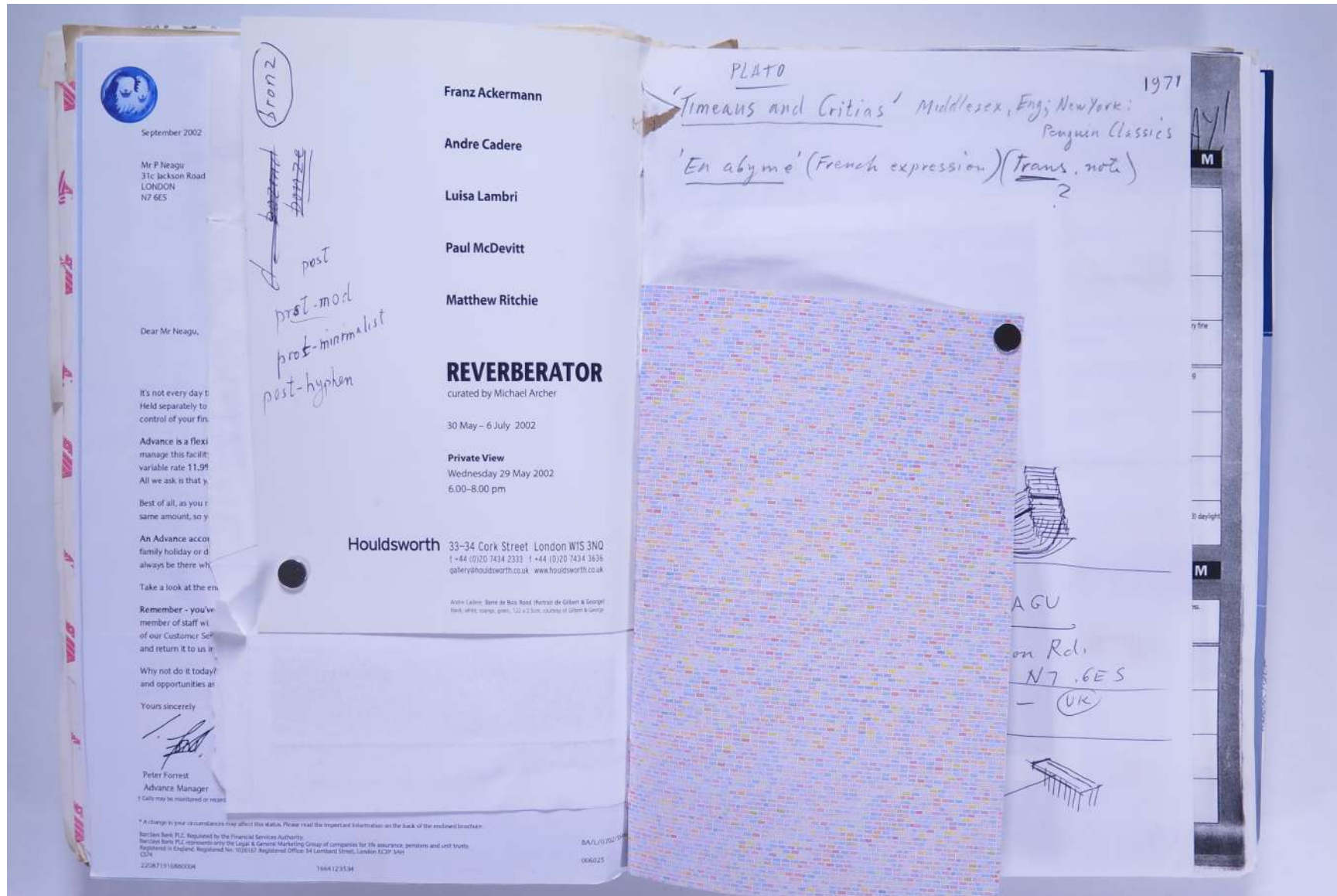
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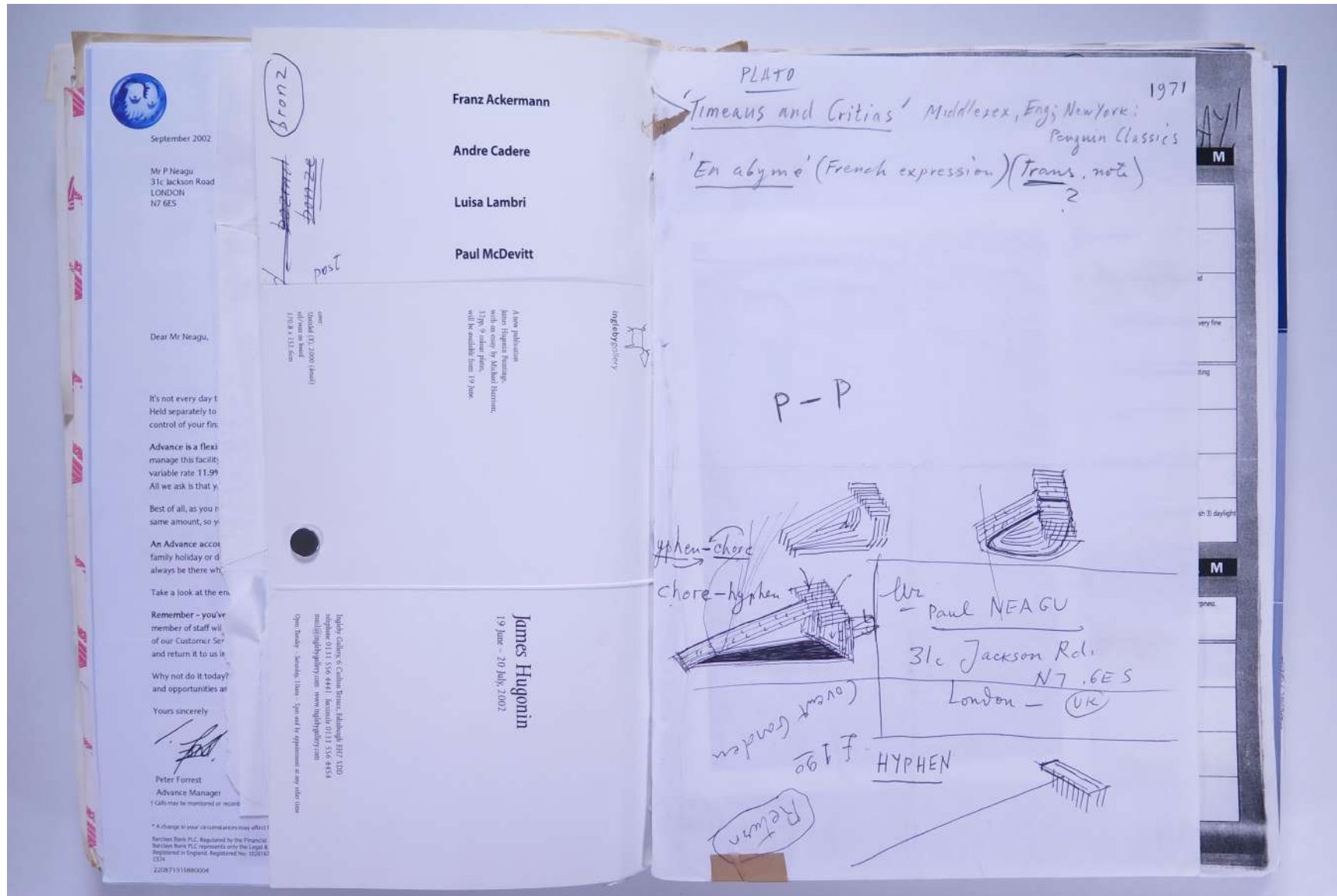
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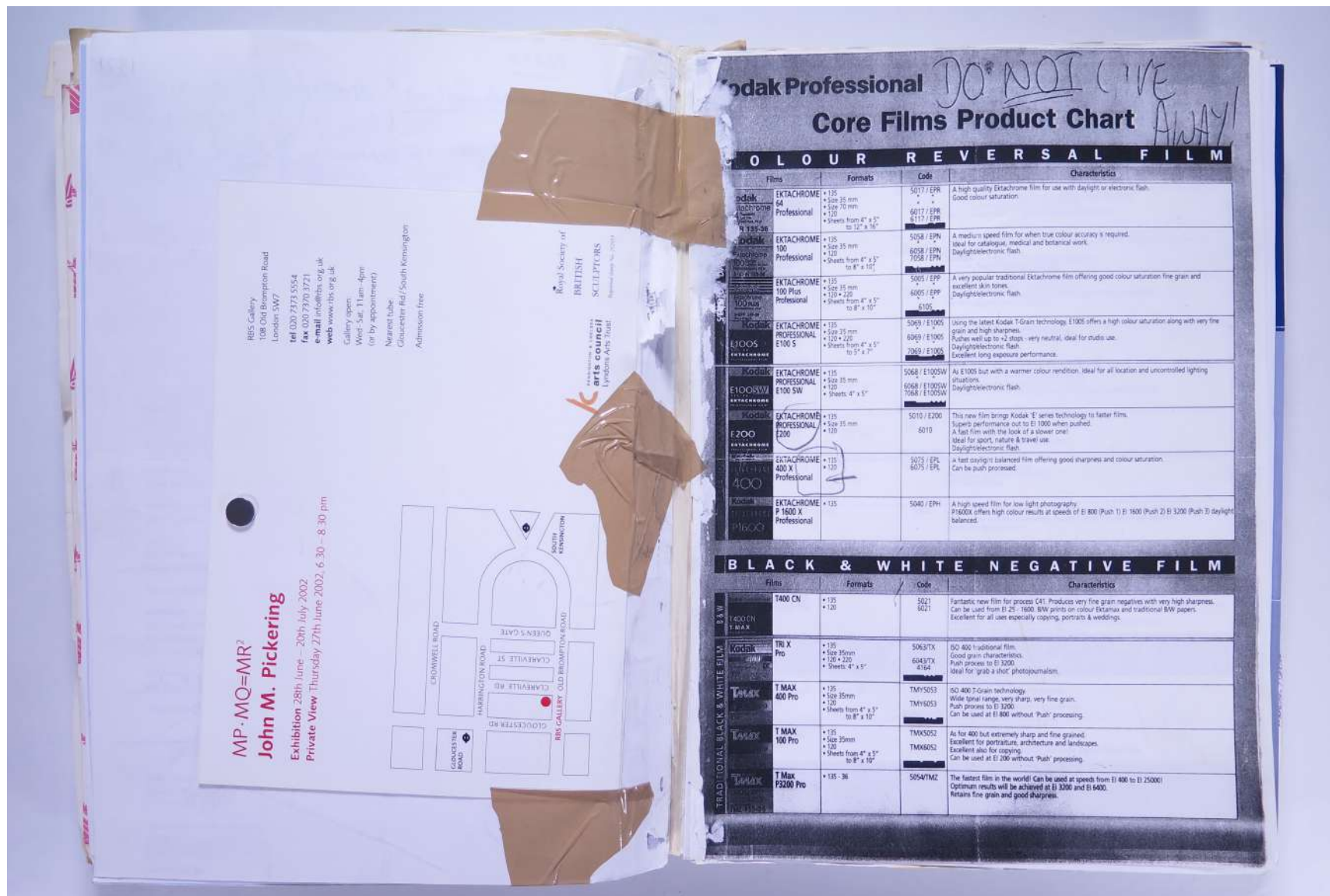
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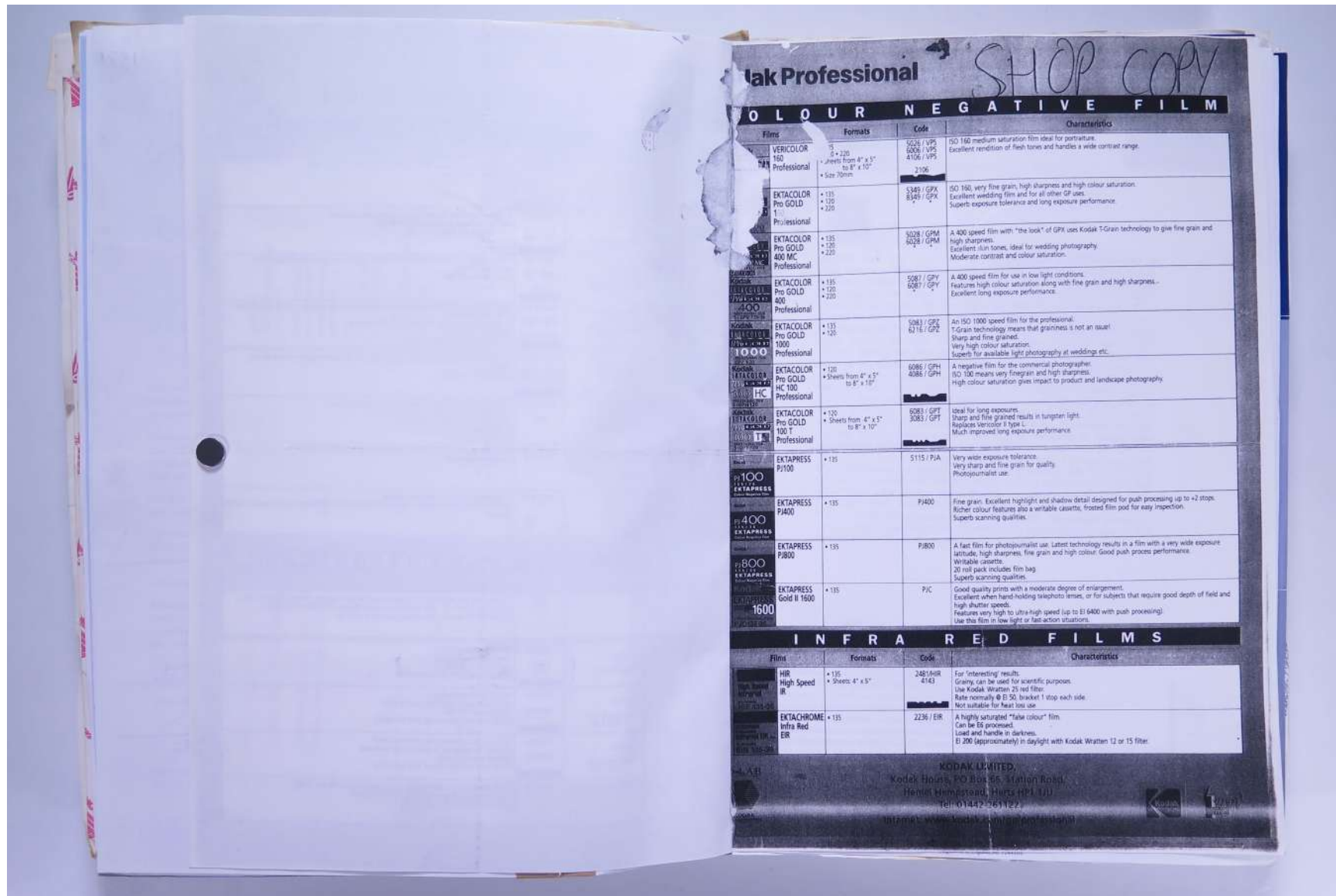
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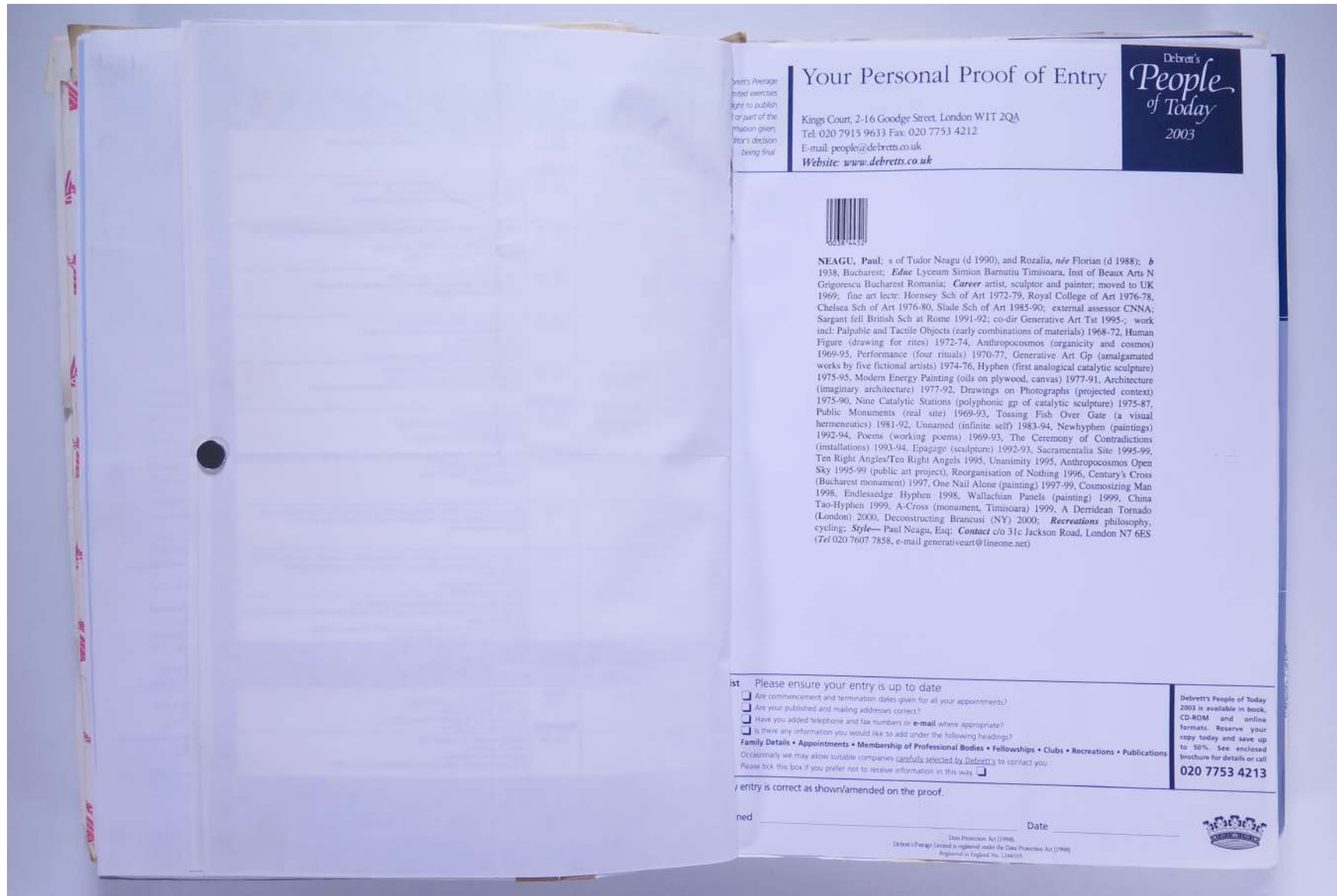
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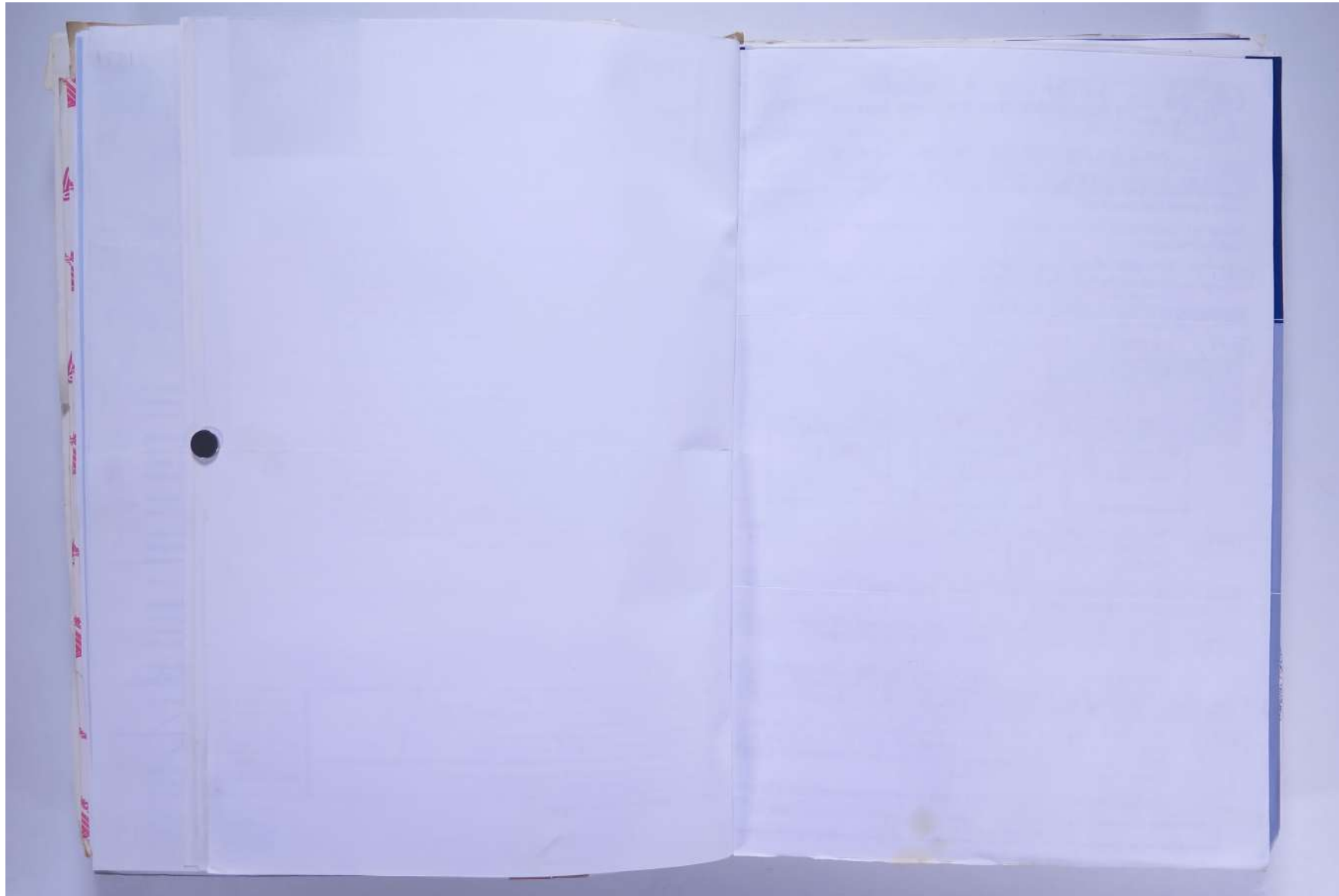
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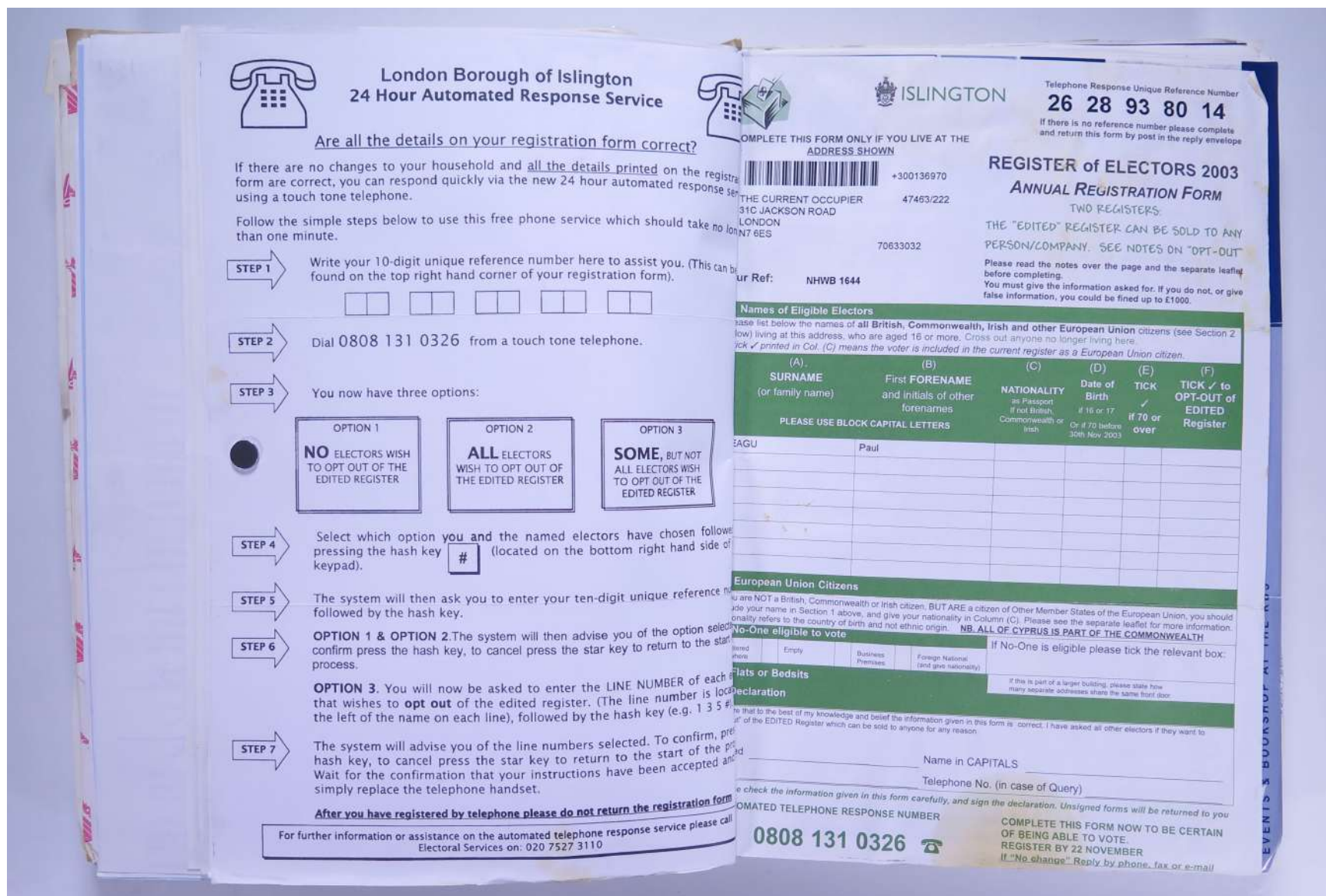
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Reference No.
PNE 131.061

Your Right to Vote

The law requires you to give the information requested in this form. Please fill it in and reply as soon as possible. You can only vote in elections if your name appears in the register of electors. A new version of the register is published each year after a full house to house canvass. Remember to include everyone who lives at the house or flat who is entitled to vote. If you do not reply to this form your name may not be included in the new register, even though it may have appeared in the current register.

How to Complete this Form

- Look at any names already printed in the Section 1 headed 'Names of Eligible Electors'.
- If there are "No Changes" to the names listed you can reply by telephone (on a 24hr automated response line) or by e-mail (to electoral.services@islington.gov.uk). Alternatively, whether or not there are changes, you can reply by post (using the reply envelope delivered with the form) or by fax (on 020 7527 3289). If replying by post please remember to ask each voter if they wish to opt-out of the "Edited" Register (see note 7). If replying by telephone response please see the separate instruction sheet. The number in the first column of this form should be used for this service.
- If any of these names no longer lives at the address they should be crossed through clearly. If any of the names are not spelt correctly please cross out that part of the name and write out clearly the correct spelling. Please give a reason (eg Lord, etc) if appropriate.
- If there are people living at this address who are not shown on the form add the names in the spaces provided. The Surname or family name in column (A), followed by the first name and other initials in column (B).
- Give the **nationality** if not British, Irish or Commonwealth. Nationality refers to the country of birth not ethnic origin. Some people may have dual nationality and if one these is British please include **both** nationalities. If any of the names already printed on the form have a '✓' in column (C) they are already registered as European Union citizens. If any of the names are not shown on the form add the names in the spaces provided. The Surname or family name in column (A), followed by the first name and other initials in column (B).
- Give the date of birth of anyone who is **16 or 17** now but who will be 18 by 30th November 2003. In column (D) anyone listed is 70 or over by 30th November 2003, give the date of birth in column (D) and tick the **Over 70** column (E); these voters will not be called for Jury Service. Anyone who is already registered as being over 70 should be marked with a '✓' in column (E).
- TWO REGISTERS:** The register is published in two versions: a "FULL" register and an "EDITED" register. Please put a tick '✓' in column (F) against the name of each voter who wants to "opt-out" of the Edited register. **YOU SHOULD ASK EACH PERSON FOR HIS OR HER PREFERENCE BEFORE COMPLETING THIS FORM.** The Full register lists all voters and will be used for electoral purposes, crime prevention and checking local authority credit purposes. A full list of those who can have the "FULL" register and the purpose they can use it for is contained in the Representation of the People (England & Wales) (Amendment) Regulations 2002. The Edited register leaves out the names of those voters who have opted-out and can be sold to any person or organisation for any reason.
- If **NO-ONE IS ELIGIBLE** to vote in the household tick the relevant box in Section 3 of the form. This could be if the property is empty or this is a holiday home or company flat and the residents are registered elsewhere, or if there are foreign nationals in which case please give the nationality.
- If this is a **Flat or Bedsit** that is part of a larger house please give the number of flats/bedsits sharing the same door in Section 4 and to help us please describe what the separate flats are known as.
- Once you have completed all sections on the form check the details again and sign and date the Declaration. Please give a daytime telephone number where we can contact you in case we need to check some details. This number will not be given to anyone else - it is purely to help us make sure you are registered correctly.

Please complete the form in clear capital letters to help us make sure that details are entered correctly. If this form is not returned, names shown on the register may be deleted.

Electoral Services Office, Town Hall, Upper Street, Islington, London N1 2UL

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Hold the Line
14th - 17th Oct
An annual exhibition with the 'The Big Draw', the RBS Gallery is hoping an exhibition of young artists, workshops, that challenge our traditional understanding of drawing. Participants will discover the creative work made locally by CSY volunteers and have an opportunity to meet the artists, organisers and funders in an informal social evening.
For more information, please contact us on 020 7373 5554

Bursary Exhibition 2002
13 Sept - 8 Oct
Group exhibition by this years RBS Bursary winners
The RBS awards 10 of the best country graduates with Bursaries on an annual basis.
This group show brings the 2002 recipients of the award together to showcase the best of emerging contemporary sculpture.

Nautilus
The Artist: Neil
The Artist: Neil

Annual Exhibition 2002
31 July - 31 Aug
Exhibition of works selected from the 19th Annual Exhibition of works selected from the Royal Society of British Sculpture membership brings together twenty-one of the best contemporary artists.
Large scale, water based, figuratively based sculptures, wall hung reliefs and two dimensional work will represent the breadth of the 2002 recipients of the award together to showcase the best of emerging contemporary sculpture.

Gallery opens Weds - Sat 11am - 4pm or by appointment
BOOKS, PRINTS & POSTCARDS ON SALE IN THE FOYER
ARTIST TALKS: All exhibitions are accompanied by an artist's introduction. Please contact the Gallery for dates, times and induction loop if required.

Transomantik
27 Nov - 20 Dec
Sculptures and installation by Cathy Ward and Eric Wright
An exhibition exploring how popular western culture has been influenced by the philosophy of Europe and how a collaboration between two artists, this installation brings together sculpture, painting and a compilation to collect.

RBS - Off Site: Cafe Gallery Projects
Ruth Milliet ARBS will show 'Allum, 2002' in the outdoor sculpturespaces of the Cafe Gallery from August - December 2002 as part of an ongoing partnership between Cafe Gallery Projects and RBS Gallery. **Cafe Gallery**, by the lake, Southwark Park, Bermondsey SE16 4DF. Tel: 020 7237 1230

CAFE GALLERY projects

10% DISCOUNT FOR FRIENDS AND MEMBERS ON ALL COURSES / EVENTS & BOOKSHOP AT THE RBS

Induction loops are available for lectures prior to arrangement
At present no wheelchair access. (3 steps, level access once inside)
Guide dogs are welcome throughout the building

Large Print version of this brochure available: call 020 7373 5554 or ask in the Gallery

Life Drawing 10 week course
WHEN: 2nd September - 10th November
Tuesdays, evenings 7-9pm
WHERE: Mens Arturanga Centre, V1
PLACES: 20
COST: £120 inclusive of all materials
Mail / travel inductions with confirmation booking
For book call 020 7373 5554 or email calegallery@rbs.org.uk

Large print version of this brochure available: call 020 7373 5554 or ask in the Gallery

Life Drawing 10 week course
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Gallery opens Weds - Sat 11am - 4pm or by appointment
BOOKS, PRINTS & POSTCARDS ON SALE IN THE FOYER
ARTIST TALKS: All exhibitions are accompanied by an artist's introduction. Please contact the Gallery for dates, times and induction loop if required.

Sculpture in 2D: Object as Artist by Michael Shaw
23 Oct - 22 Nov
Sculptural forms and experimental drawings directly from sculpture.
Using neon, bronze, resin and rubber to create sculpture, Shaw subjects his sculpture to processes involving X rays, light and sound. The resulting work that blurs the traditional boundaries between sculpture and drawing.

RBS - Off Site: Cafe Gallery Projects
Ruth Milliet ARBS will show 'Allum, 2002' in the outdoor sculpturespaces of the Cafe Gallery from August - December 2002 as part of an ongoing partnership between Cafe Gallery Projects and RBS Gallery. **Cafe Gallery**, by the lake, Southwark Park, Bermondsey SE16 4DF. Tel: 020 7237 1230

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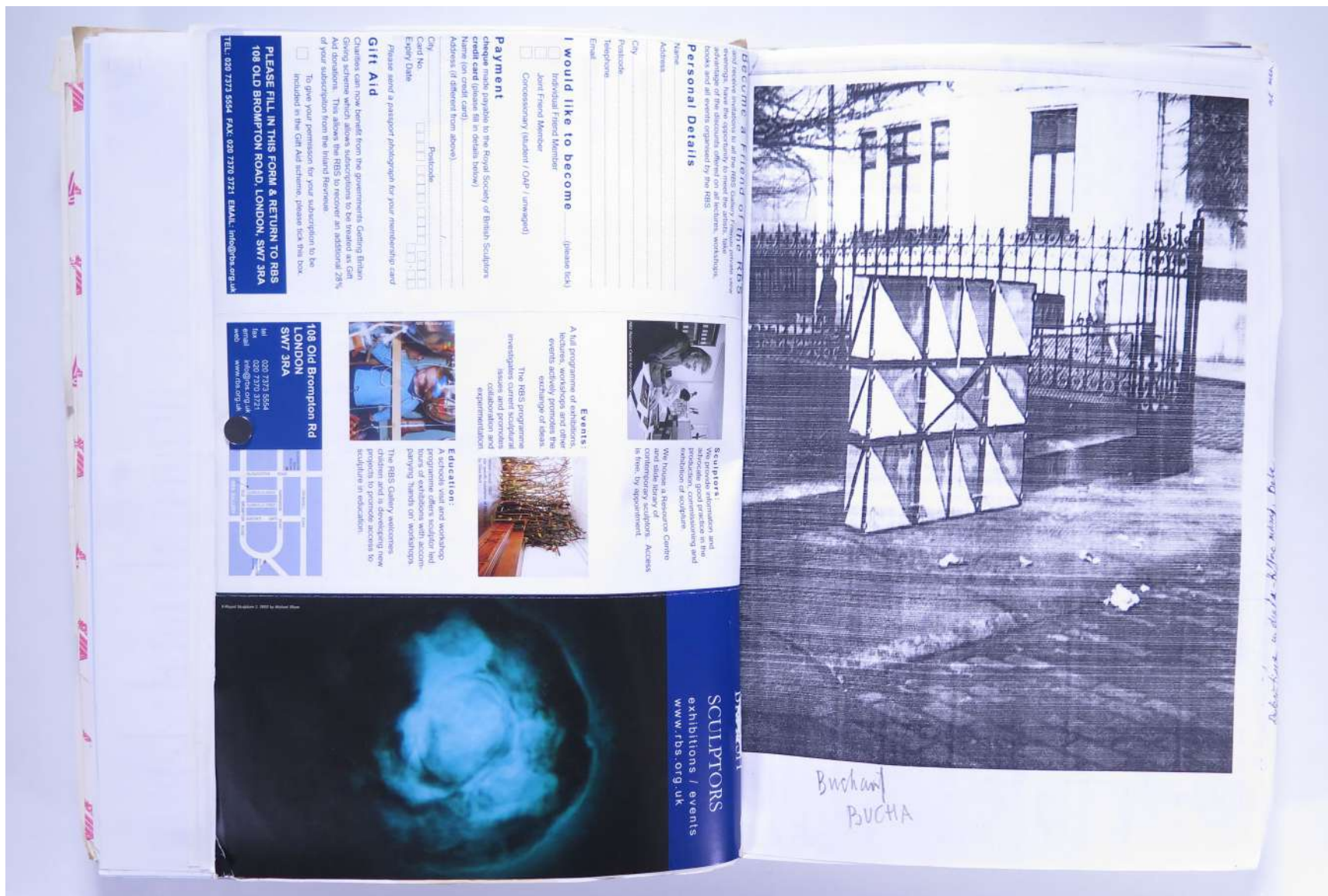
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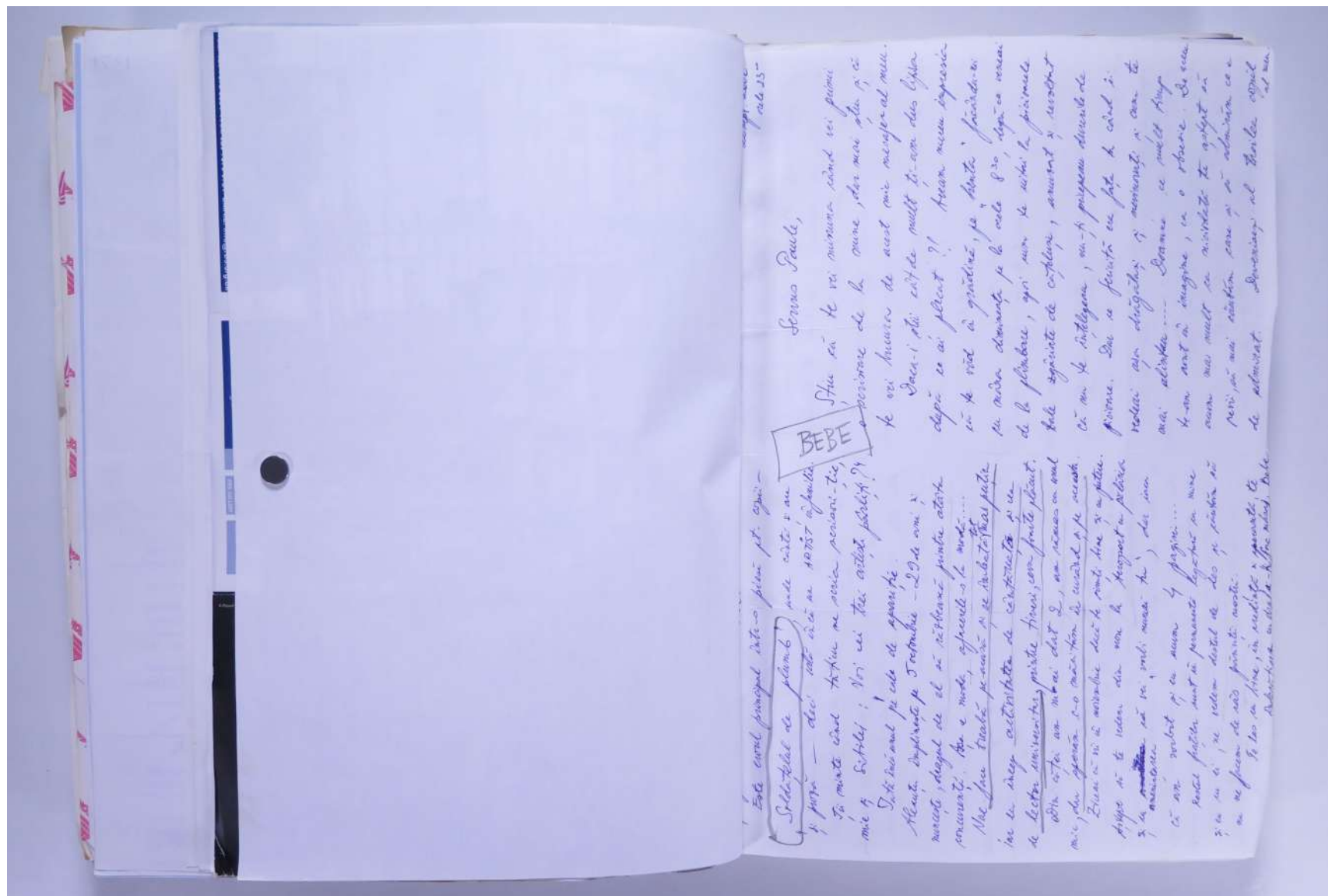
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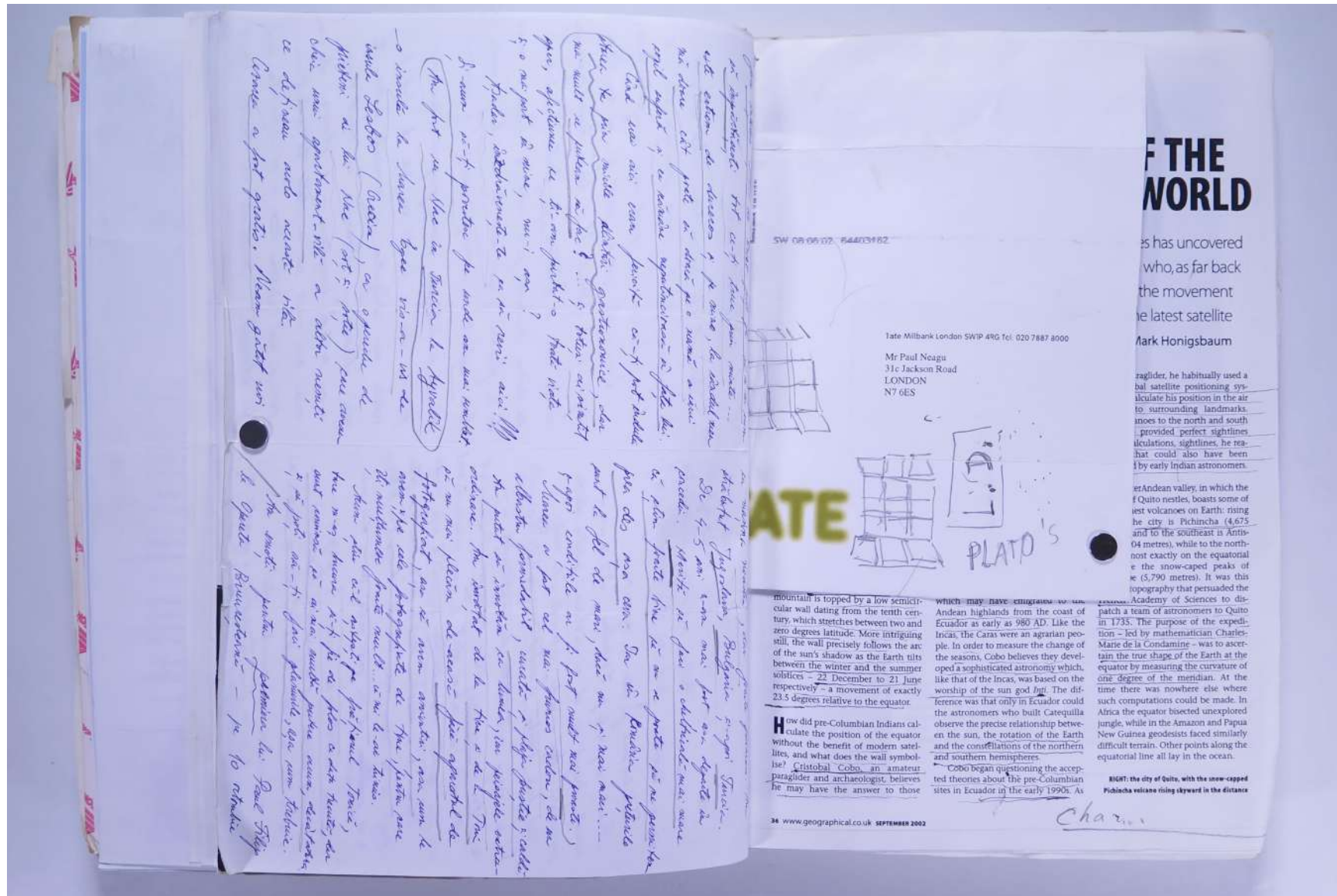
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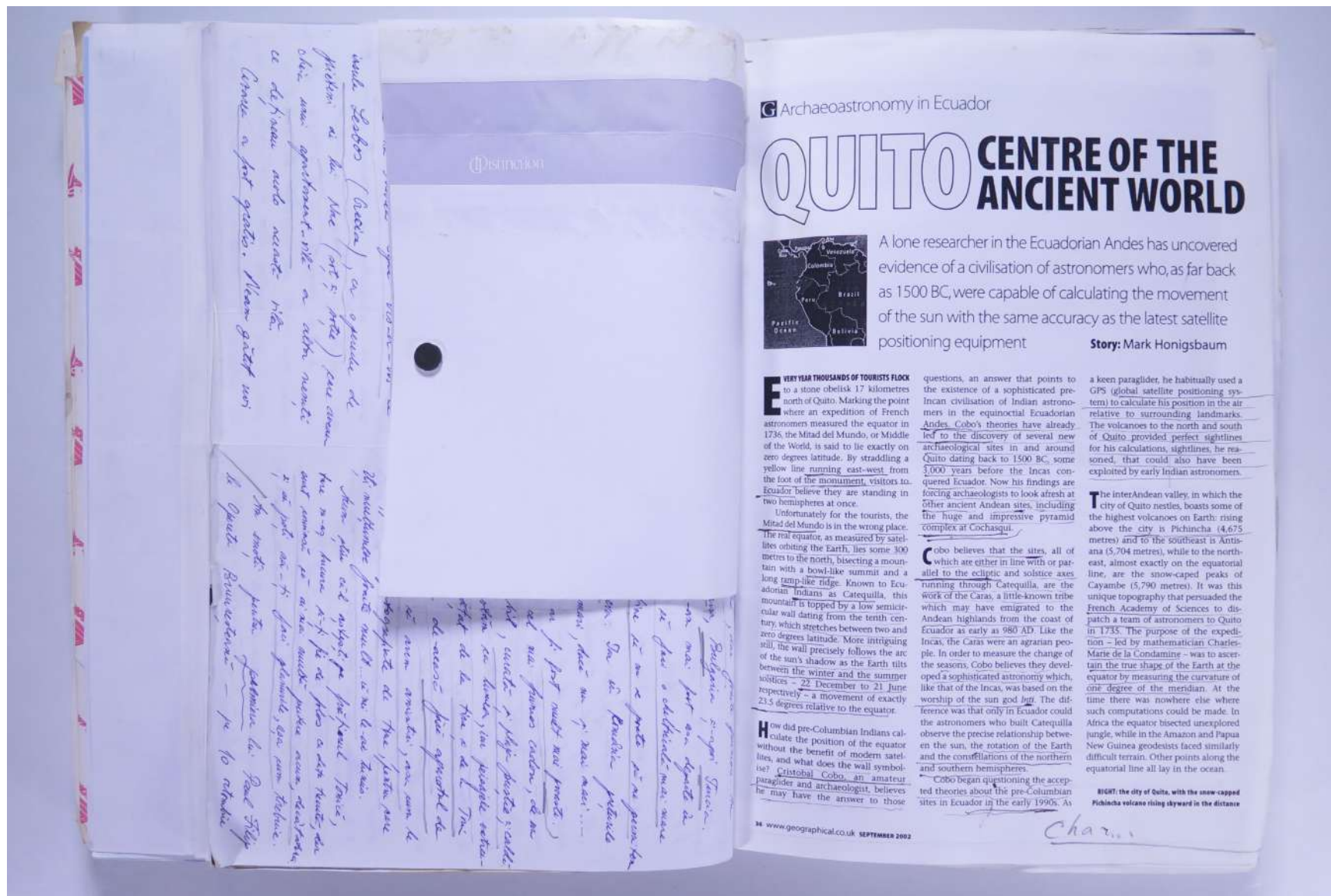
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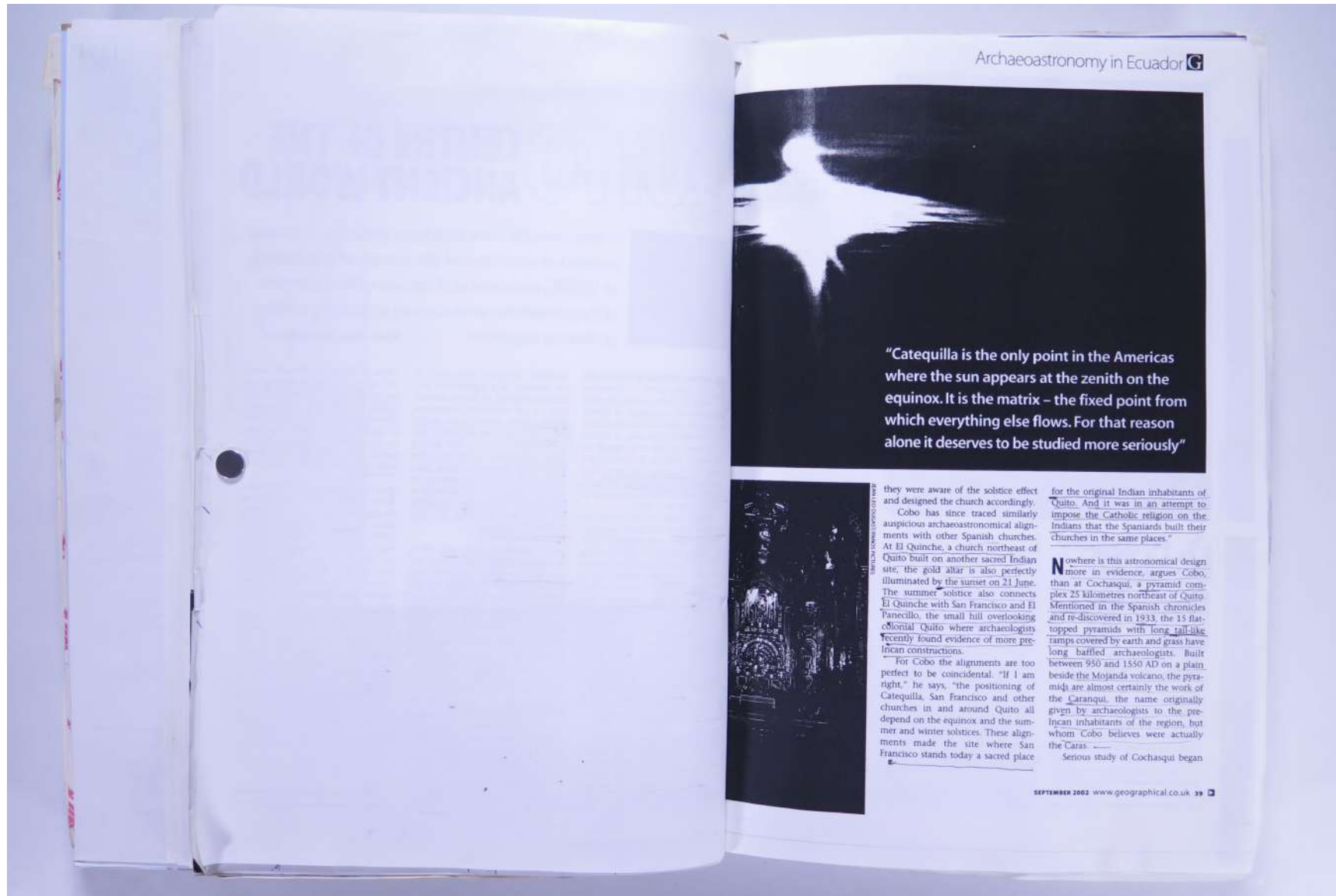
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Instead of making use of the natu-
-volcanic sightlines, however, Con-
-mine based himself on the flat
-sins of Yariqui, northwest of Quito,
-calculated the position of the
-or using theodolites linked by
-chains - then the standard
-rod for laying down triangulation
-ants on Earth. It was this that result-
-in the error in his calculations, an
-error commemorated by the Ecuad-
-rian government in 1936 when they
-rected the Mitad del Mundo at San
-Antonio del Pichincha.

Cobo believes that the first Indian
inhabitants of Quito were able to
calculate the solstices simply by
observing the movement of the sun
relative to the volcanic peaks in the
inter-Andean valley, notably those of
Antisana and Cayambe. Moreover, on
21 March and 23 September, the ver-
nal and spring equinoxes respectively,
they would also have observed that
the sun casts no shadow at Catequilla
- a phenomenon that occurs only on
the equator where the sun reaches the
zenith. Cobo believes that this obser-
vation enabled the Incas to build the
wall exactly on zero degrees latitude
and would have made Catequilla a
sacred site.

Catequilla has a perfect astrono-
-mical symmetry. That's why I believe
the position of the wall cannot be a
-coincidence," says Cobo. "Just as Cusco
in Peru was the navel of the Inca
-empire, so I believe that Catequilla
was the middle of the world for the
-Incas, the point where their cosmo-
-logical and spiritual belief systems
-came together."

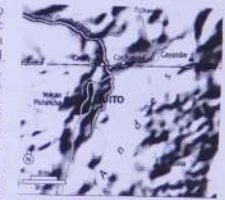
To test his theory, Cobo used archaeo-
-astronomy to plot points from
Catequilla where the solar alignments
suggested that archaeologists begin exca-
-vating to see what might be buried
there. At Altamira, a park in eastern
-Quito which like Catequilla is aligned
with the summer and winter solstices,
-this resulted in the discovery of sever-
-al Inca and pre-Inca burial cham-
-ber structures as well as ceramic and wall
-constructions dating back to 1500 BC.

Cobo also found that Catequilla
was perfectly aligned along the ecliptic



axis with the Church of San Francisco
in Quito, one of the oldest Catholic
churches in South America. Built in
1534 on the site of the former royal
palace of the Inca Huayna Capac,
which itself was built on top of an
older pre-Inca settlement, San
Francisco is also aligned along the
summer solstice with Cayambe to the
northeast and along the winter sol-
stice with Antisana to the southeast.

At precisely 9am on 21 June the
sun rises over Cayambe and illumi-
nates the plaza in front of San
Francisco church. The same pheno-
menon occurs with even more dra-
matic effect at 9am on 22 December
when the sunrise over Antisana shines
directly through one of the church's
towers, illuminating the altar and
passing over the face of God. The
Indian workmen who built the church
and altar chose to portray God
against a halo of the sun, suggesting



TOP: the Mitad del Mundo - or 'middle of the world' - monument on the equator, 17 kilometres north of Quito. The true line lies 300 metres to the north
RIGHT: the church of San Francisco in Quito, celebrated for its richly gilded interior, was built in 1534 on the site of a former Inca palace, which had itself been constructed on a pre-Inca structure. The church is aligned with the sunrise on the winter and summer solstices, with the rising sun on 22 December passing over an image of God

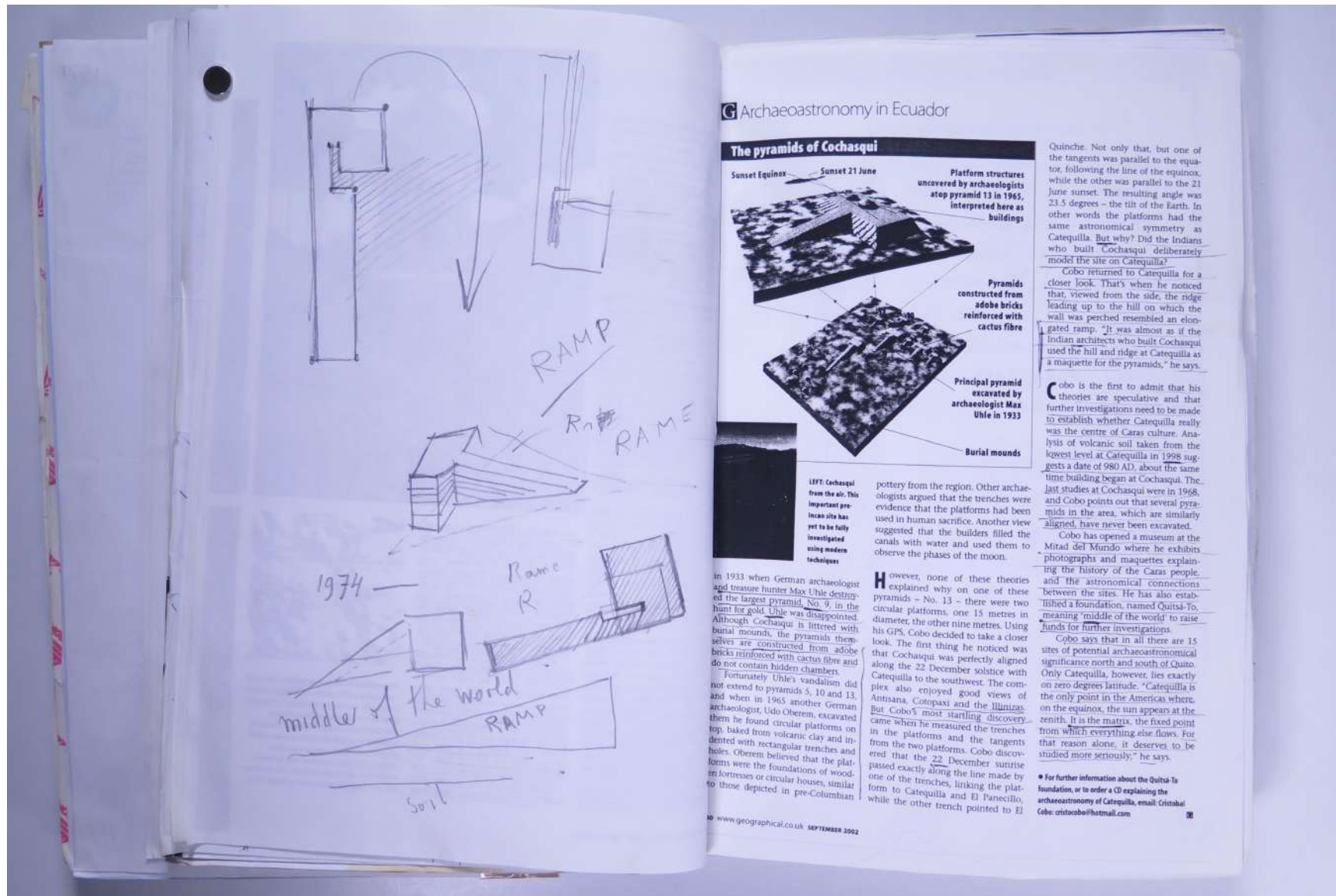
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Archaeoastronomy in Ecuador

The pyramids of Cochasqui

Sunset Equinox Sunset 21 June

Platform structures uncovered by archaeologists atop pyramid 13 in 1965, interpreted here as buildings

Pyramids constructed from adobe bricks reinforced with cactus fibre

Principal pyramid excavated by archaeologist Max Uhle in 1933

Burial mounds

LEFT: Cochasqui from the air. This important pre-Incan site has yet to be fully investigated using modern techniques

pottery from the region. Other archaeologists argued that the trenches were evidence that the platforms had been used in human sacrifice. Another view suggested that the builders filled the canals with water and used them to observe the phases of the moon.

However, none of these theories explained why on one of these pyramids - No. 13 - there were two circular platforms, one 15 metres in diameter, the other nine metres. Using his GPS, Cobo decided to take a closer look. The first thing he noticed was that Cochasqui was perfectly aligned along the 22 December solstice with Catequilla to the southwest. The complex also enjoyed good views of Antisana, Cotopaxi and the Illimiza. But Cobo's most startling discovery came when he measured the trenches in the platforms and the tangents from the two platforms. Cobo discovered that the 22 December sunrise passed exactly along the line made by one of the trenches, linking the platform to Catequilla and El Panecillo, while the other trench pointed to El

Quinche. Not only that, but one of the tangents was parallel to the equator, following the line of the equinox, while the other was parallel to the 21 June sunset. The resulting angle was 23.5 degrees - the tilt of the Earth. In other words the platforms had the same astronomical symmetry as Catequilla. But why? Did the Indians who built Cochasqui deliberately model the site on Catequilla?

Cobo returned to Catequilla for a closer look. That's when he noticed that, viewed from the side, the ridge leading up to the hill on which the wall was perched resembled an elongated ramp. "It was almost as if the Indian architects who built Cochasqui used the hill and ridge at Catequilla as a maquette for the pyramids," he says.

Cobo is the first to admit that his theories are speculative and that further investigations need to be made to establish whether Catequilla really was the centre of Caras culture. Analysis of volcanic soil taken from the lowest level at Catequilla in 1998 suggests a date of 980 AD, about the same time building began at Cochasqui. The last studies at Cochasqui were in 1968, and Cobo points out that several pyramids in the area, which are similarly aligned, have never been excavated.

Cobo has opened a museum at the Mitad del Mundo where he exhibits photographs and maquettes explaining the history of the Caras people, and the astronomical connections between the sites. He has also established a foundation, named Quitsa-To, meaning "middle of the world" to raise funds for further investigations.

Cobo says that in all there are 15 sites of potential archaeoastronomical significance north and south of Quito. Only Catequilla, however, lies exactly on zero degrees latitude. "Catequilla is the only point in the Americas where, on the equinox, the sun appears at the zenith. It is the matrix, the fixed point from which everything else flows. For that reason alone, it deserves to be studied more seriously," he says.

For further information about the Quitsa-To foundation, or to order a CD explaining the archaeoastronomy of Catequilla, email: Cristibal Cobo. cristoboc@hotmail.com

www.geographical.co.uk SEPTEMBER 2002

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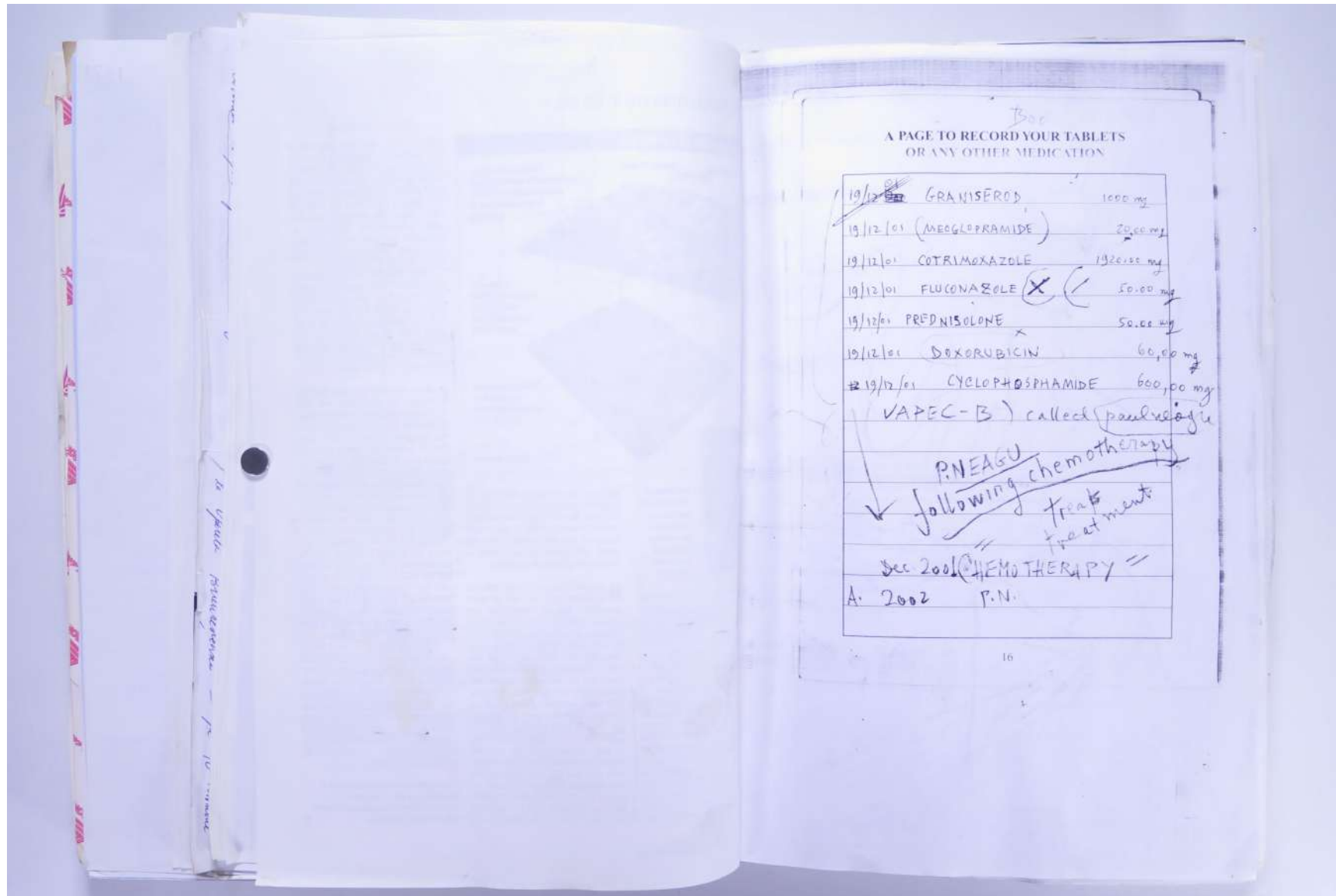
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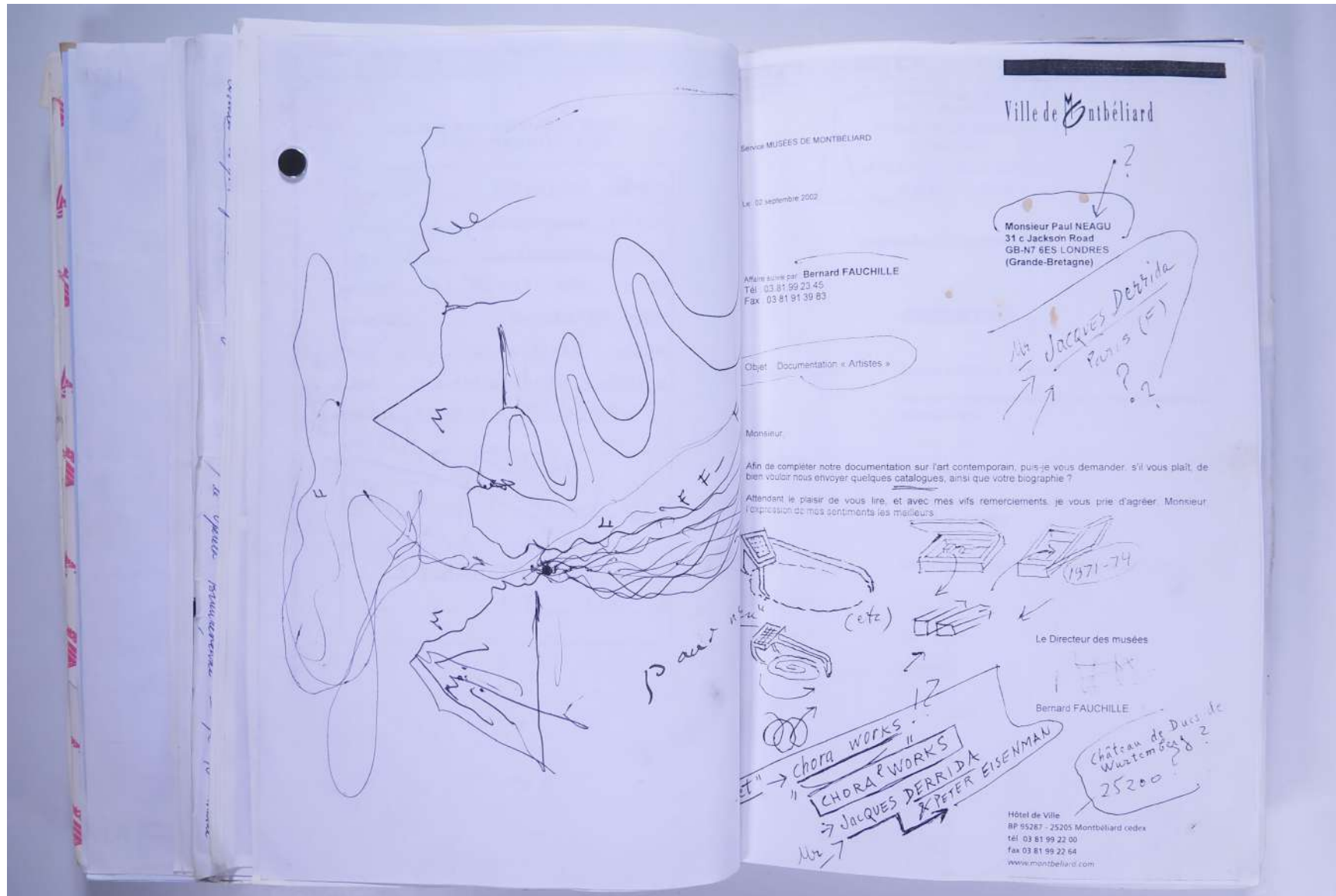
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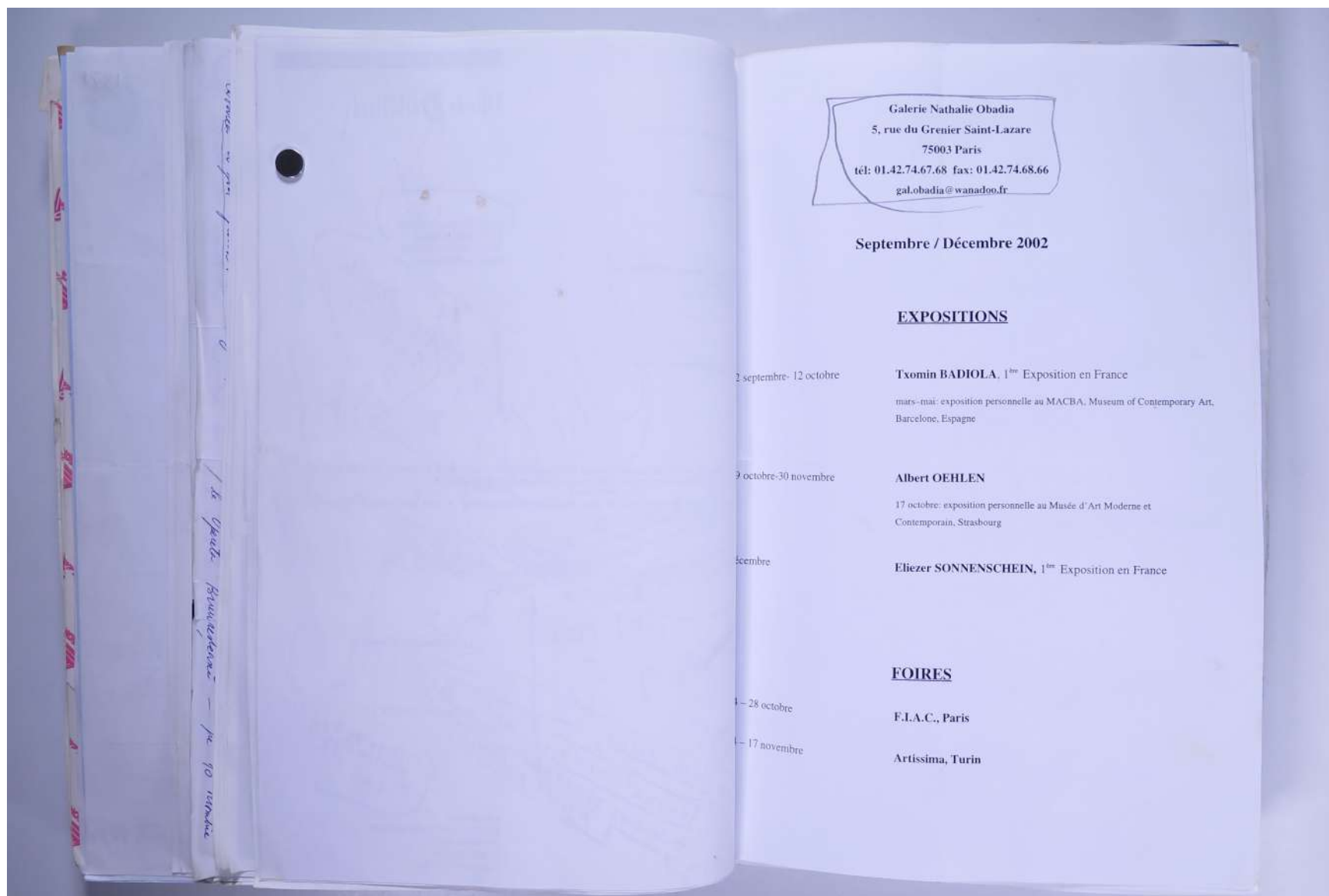
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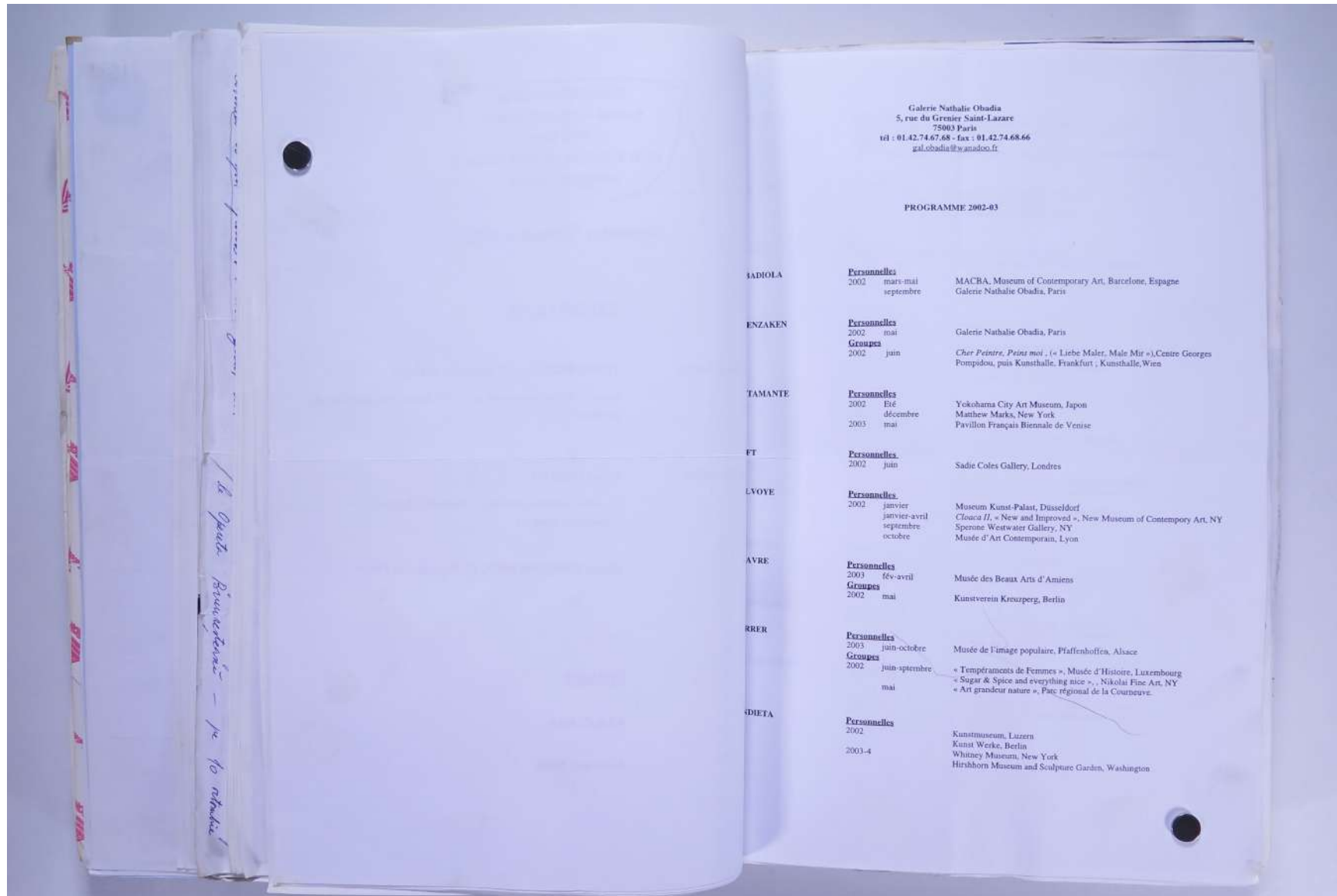
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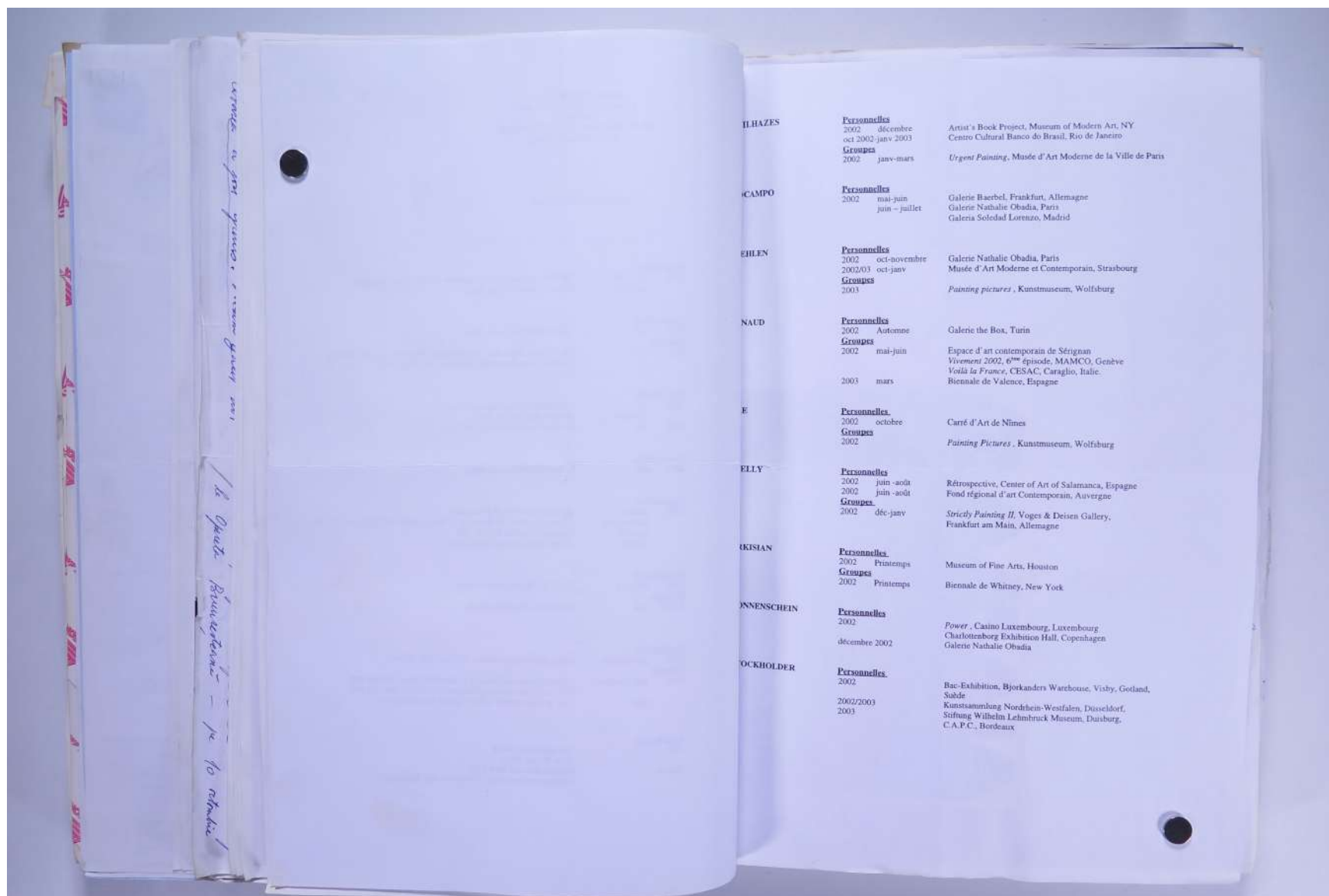
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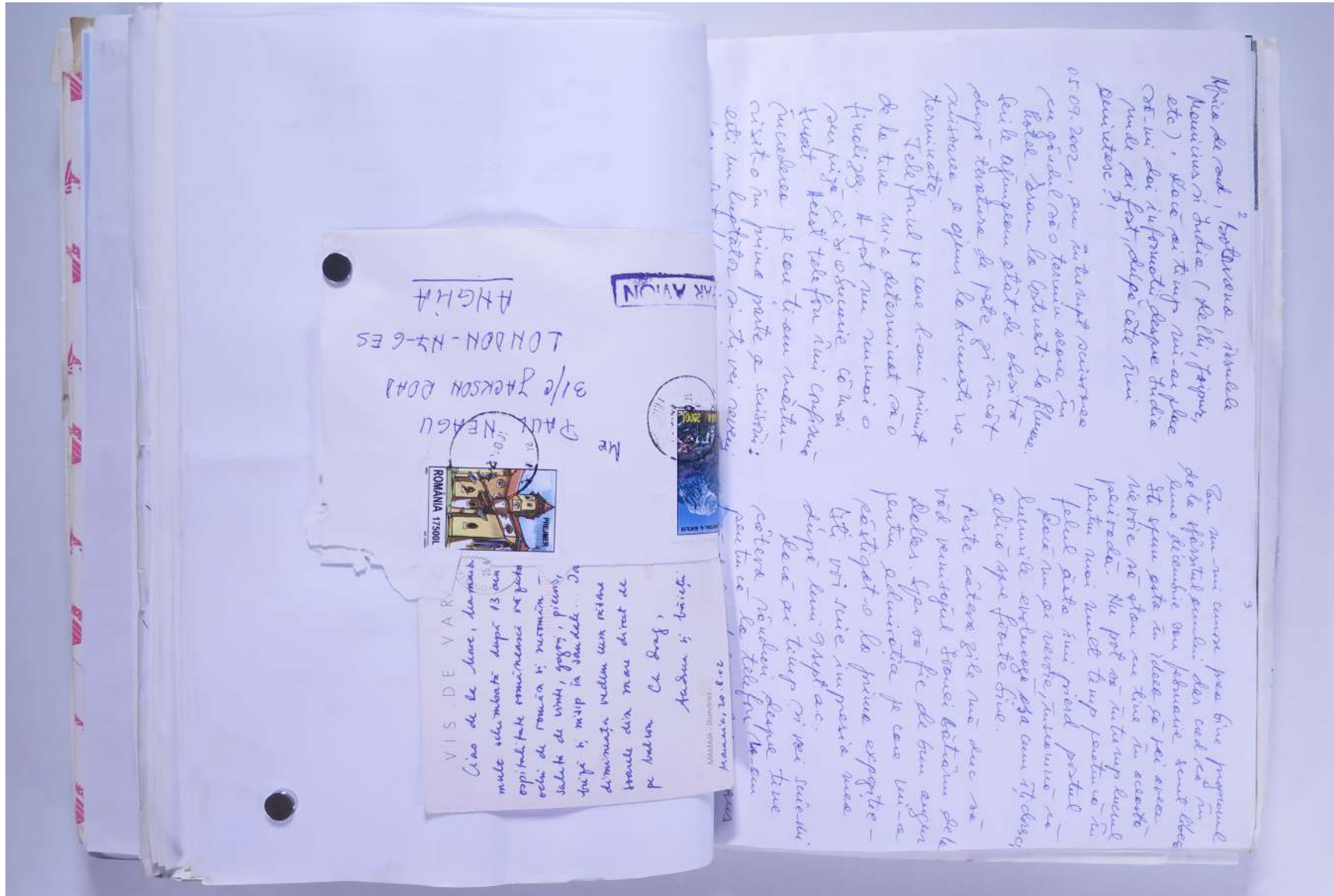
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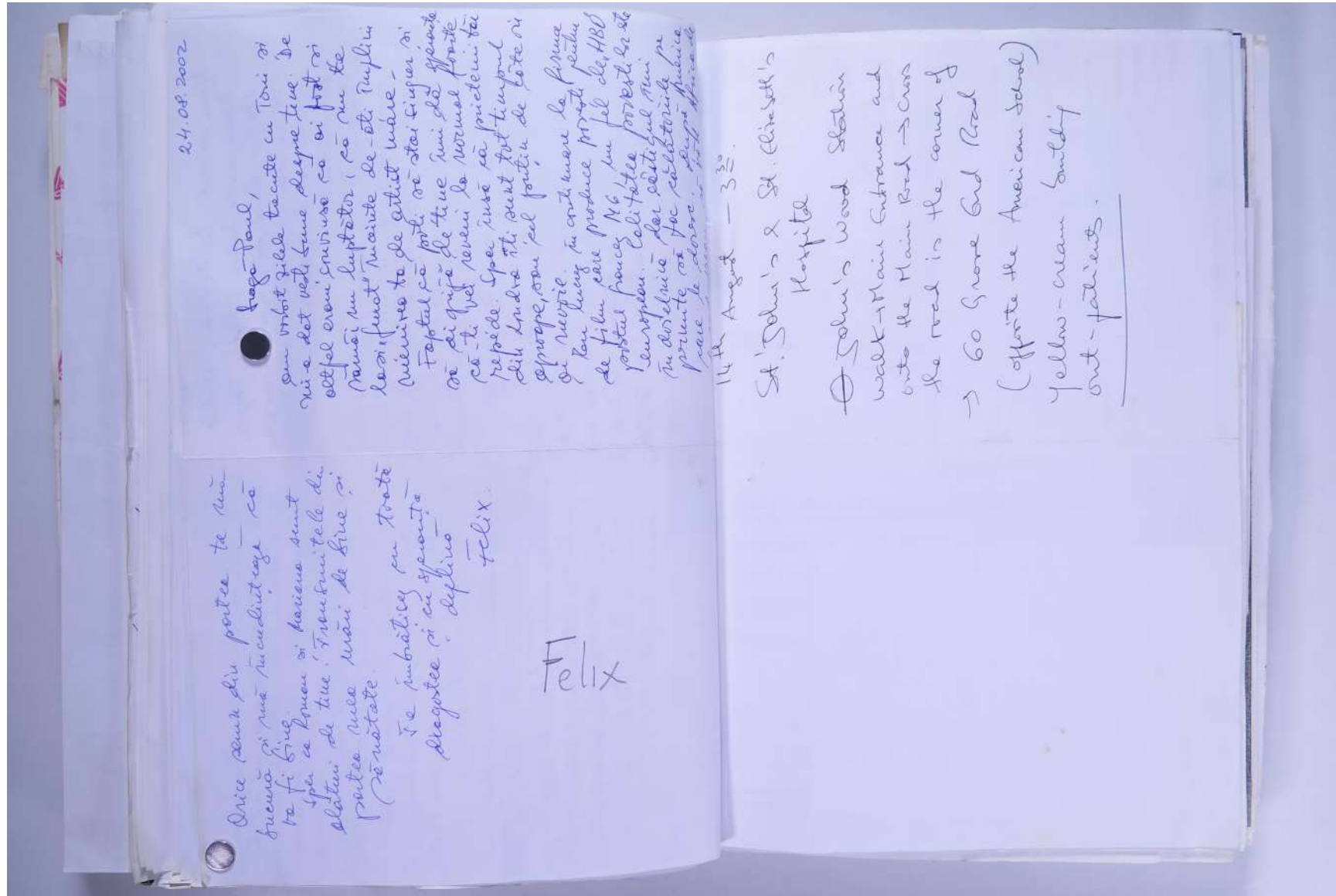
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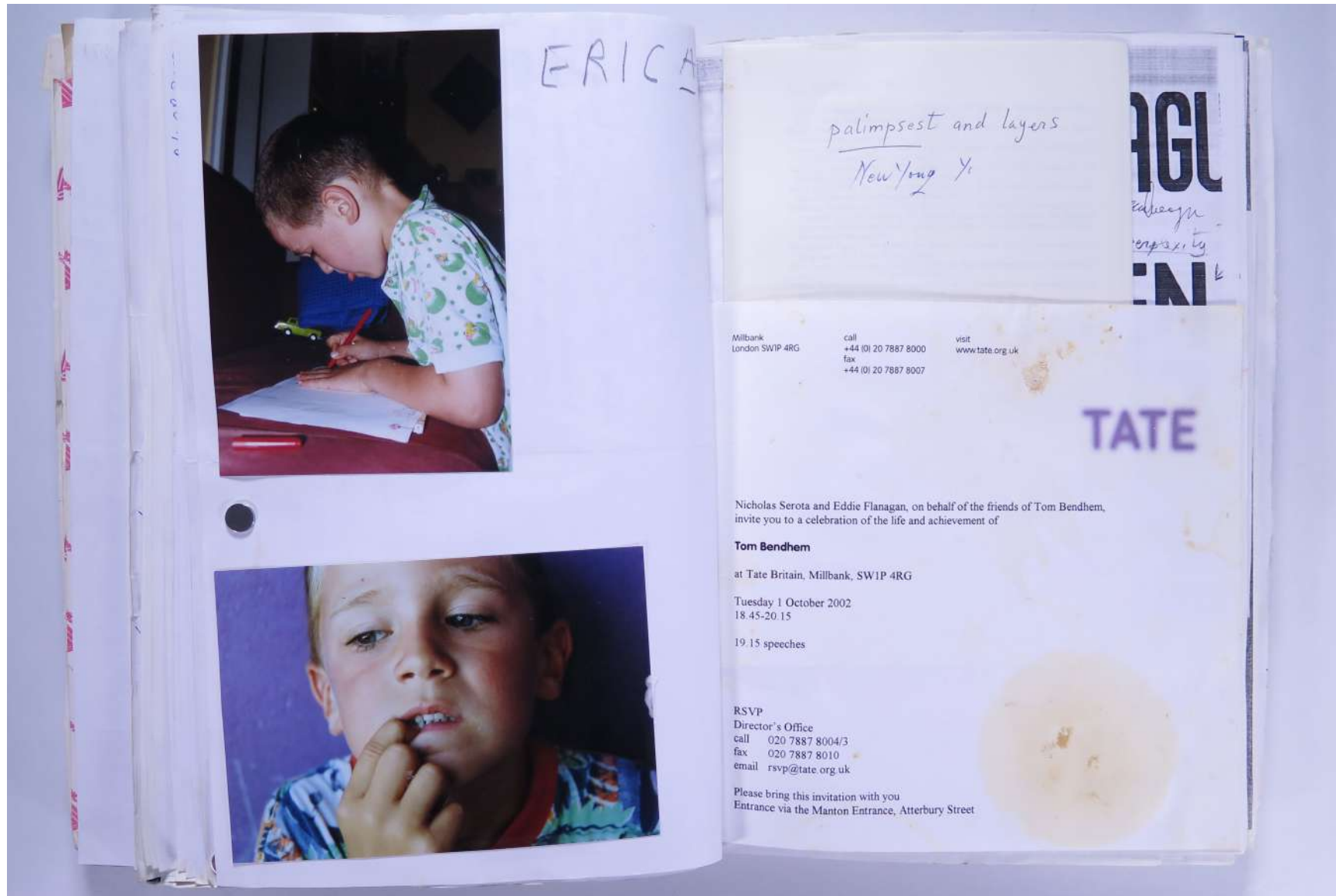


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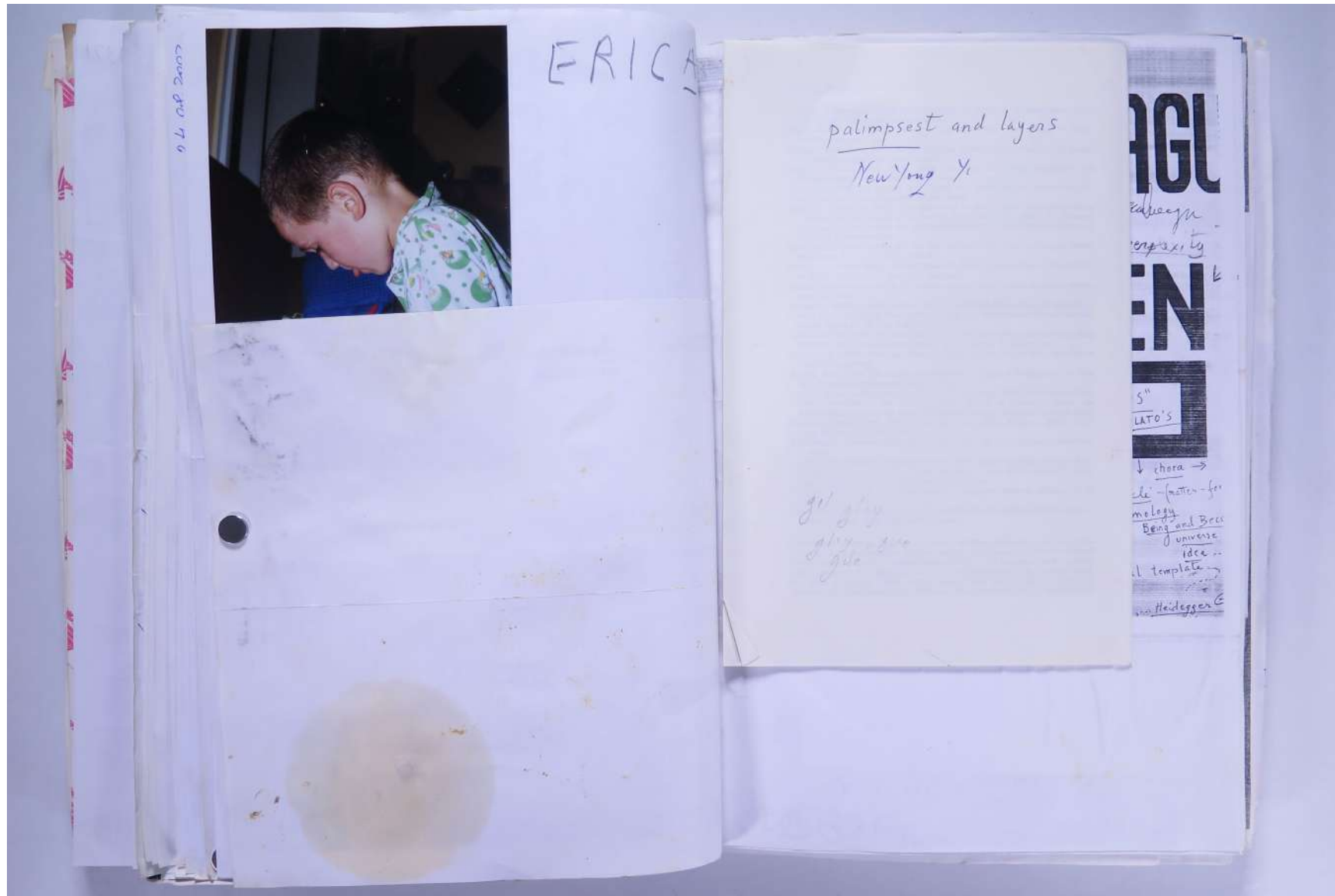
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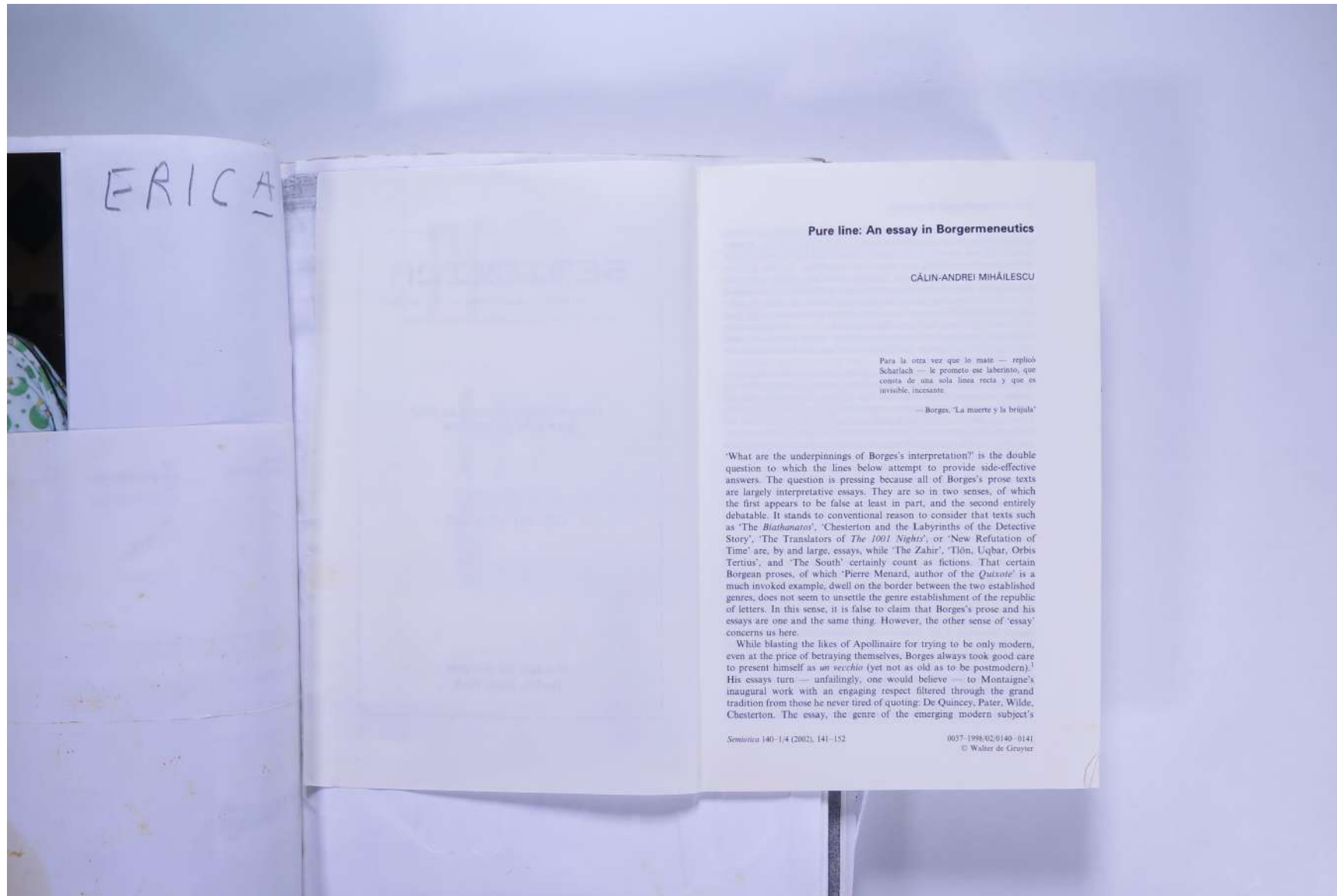
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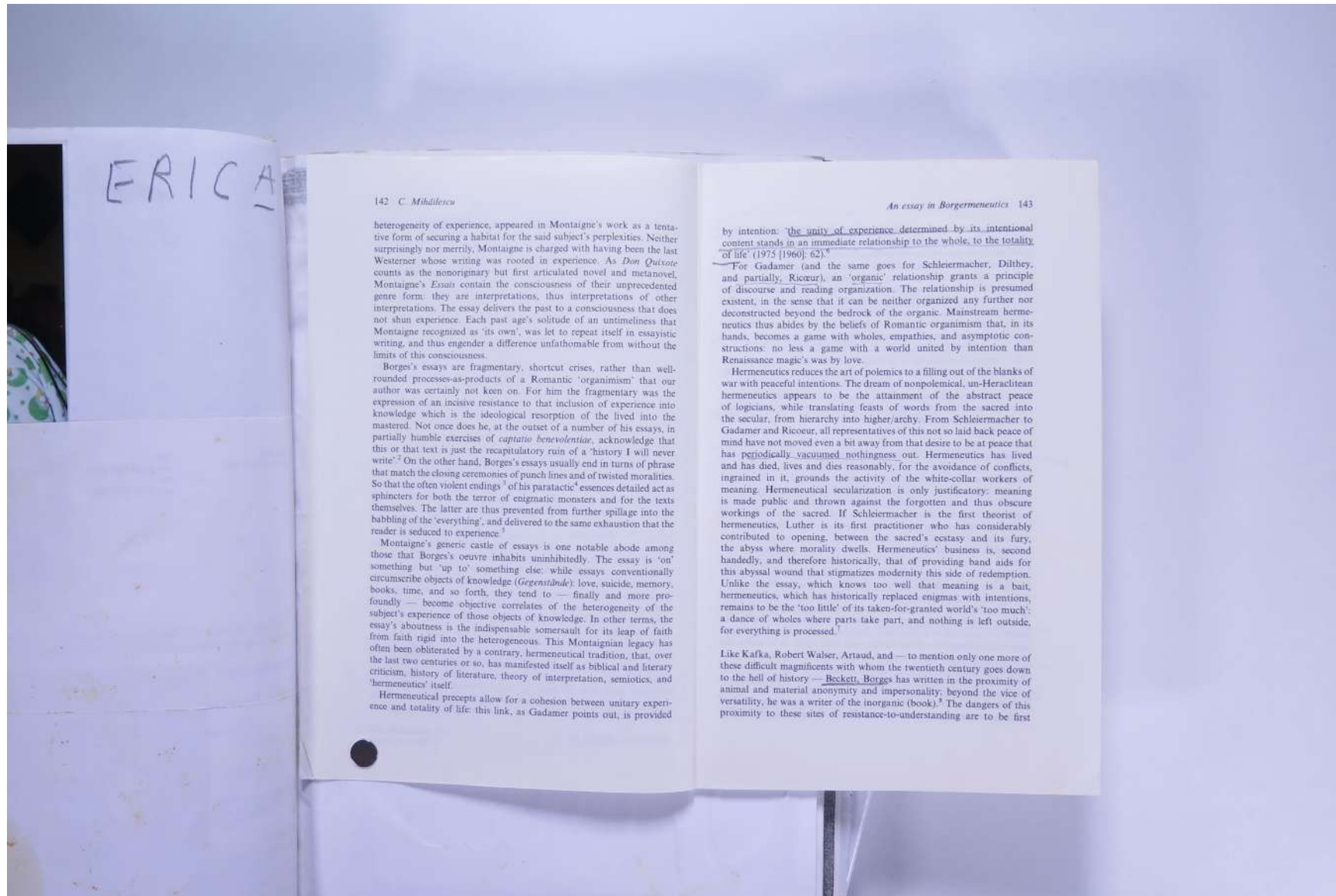
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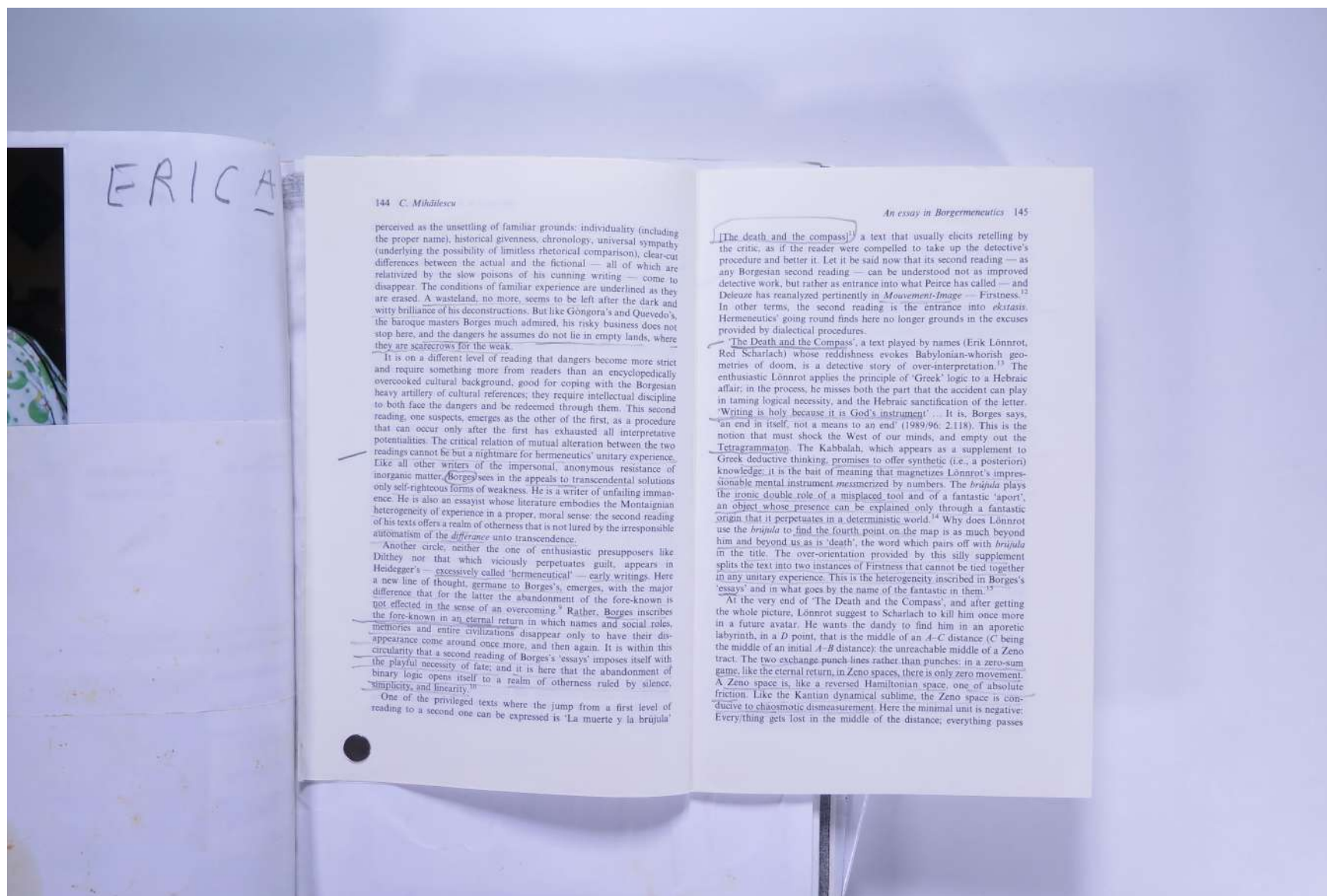
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ERICA

144 C. Mihăilescu

perceived as the unsettling of familiar grounds: individuality (including the proper name), historical givenness, chronology, universal sympathy (underlying the possibility of limitless rhetorical comparison), clear-cut differences between the actual and the fictional — all of which are relativized by the slow poisons of his cunning writing — come to disappear. The conditions of familiar experience are underlined as they are erased. A wasteland, no more, seems to be left after the dark and witty brilliance of his deconstructions. But like Gongora's and Quevedo's, the baroque masters Borges much admired, his risky business does not stop here, and the dangers he assumes do not lie in empty lands, where they are scatecrows for the weak.

It is on a different level of reading that dangers become more strict and require something more from readers than an encyclopedically overlooked cultural background, good for coping with the Borgesian heavy artillery of cultural references; they require intellectual discipline to both face the dangers and be redeemed through them. This second reading, one suspects, emerges as the other of the first, as a procedure that can occur only after the first has exhausted all interpretative potentialities. The critical relation of mutual alteration between the two readings cannot be but a nightmare for hermeneutics' unitary experience. Like all other writers of the impersonal, anonymous resistance of inorganic matter, Borges sees in the appeals to transcendental solutions only self-righteous forms of weakness. He is a writer of unfailing immanence. He is also an essayist whose literature embodies the Montaignian heterogeneity of experience in a proper, moral sense: the second reading of his texts offers a realm of otherness that is not lured by the irresponsible automatism of the *différance* unto transcendence.

Another circle, neither the one of enthusiastic presupposers like Ditley nor that which viciously perpetuates guilt, appears in Heidegger's — excessively called 'hermeneutical' — early writings. Here a new line of thought, germane to Borges's, emerges, with the major difference that for the latter the abandonment of the fore-known is not effected in the sense of an overcoming.⁹ Rather, Borges inscribes the fore-known in an eternal return in which names and social roles, memories and entire civilizations disappear only to have their disappearance come around once more, and then again. It is within this circularity that a second reading of Borges's essays imposes itself with the playful necessity of fate; and it is here that the abandonment of binary logic opens itself to a realm of otherness ruled by silence, simplicity, and linearity.¹⁰

One of the privileged texts where the jump from a first level of reading to a second one can be expressed is 'La muerte y la brújula'

An essay in Borgermeneutics 145

[The death and the compass]) a text that usually elicits retelling by the critic, as if the reader were compelled to take up the detective's procedure and better it. Let it be said now that its second reading — as any Borgesian second reading — can be understood not as improved detective work, but rather as entrance into what Peirce has called — and Deleuze has reanalyzed pertinently in *Mouvement-Image* — *Firstness*.¹² In other terms, the second reading is the entrance into *ekstasis*. Hermeneutics' going round finds here no longer grounds in the excuses provided by dialectical procedures.

'The Death and the Compass', a text played by names (Erik Lönnrot, Red Scharlach) whose reddishness evokes Babylonian-whorish geometries of doom, is a detective story of over-interpretation.¹³ The enthusiastic Lönnrot applies the principle of 'Greek' logic to a Hebraic affair; in the process, he misses both the part that the accident can play in taming logical necessity, and the Hebraic sanctification of the letter. 'Writing is holy because it is God's instrument'. ... It is, Borges says, 'an end in itself, not a means to an end' (1989/96: 2.118). This is the notion that must shock the West of our minds, and empty out the Tetragrammaton. The Kabbalah, which appears as a supplement to Greek deductive thinking, promises to offer synthetic (i.e., a posteriori) knowledge: it is the bait of meaning that magnetizes Lönnrot's impressionable mental instrument *mesmerized* by numbers. The *brújula* plays the ironic double role of a misplaced tool and of a fantastic 'aport', an object whose presence can be explained only through a fantastic origin that it perpetuates in a deterministic world.¹⁴ Why does Lönnrot use the *brújula* to find the fourth point on the map is as much beyond him and beyond us as is 'death', the word which pairs off with *brújula* in the title. The over-orientation provided by this silly supplement splits the text into two instances of Firstness that cannot be tied together in any unitary experience. This is the heterogeneity inscribed in Borges's 'essays' and in what goes by the name of the fantastic in them.¹⁵

At the very end of 'The Death and the Compass', and after getting the whole picture, Lönnrot suggest to Scharlach to kill him once more in a future avatar. He wants the dandy to find him in an aporetic labyrinth, in a *D* point, that is the middle of an *A-C* distance (*C* being the middle of an initial *A-B* distance): the unreachable middle of a Zeno tract. The two exchange punch-lines rather than punches: in a zero-sum game, like the eternal return, in Zeno spaces, there is only zero movement. A Zeno space is, like a reversed Hamiltonian space, one of absolute friction. Like the Kantian dynamical sublime, the Zeno space is conducive to chaotic dismeasurement. Here the minimal unit is negative: Everything gets lost in the middle of the distance; everything passes

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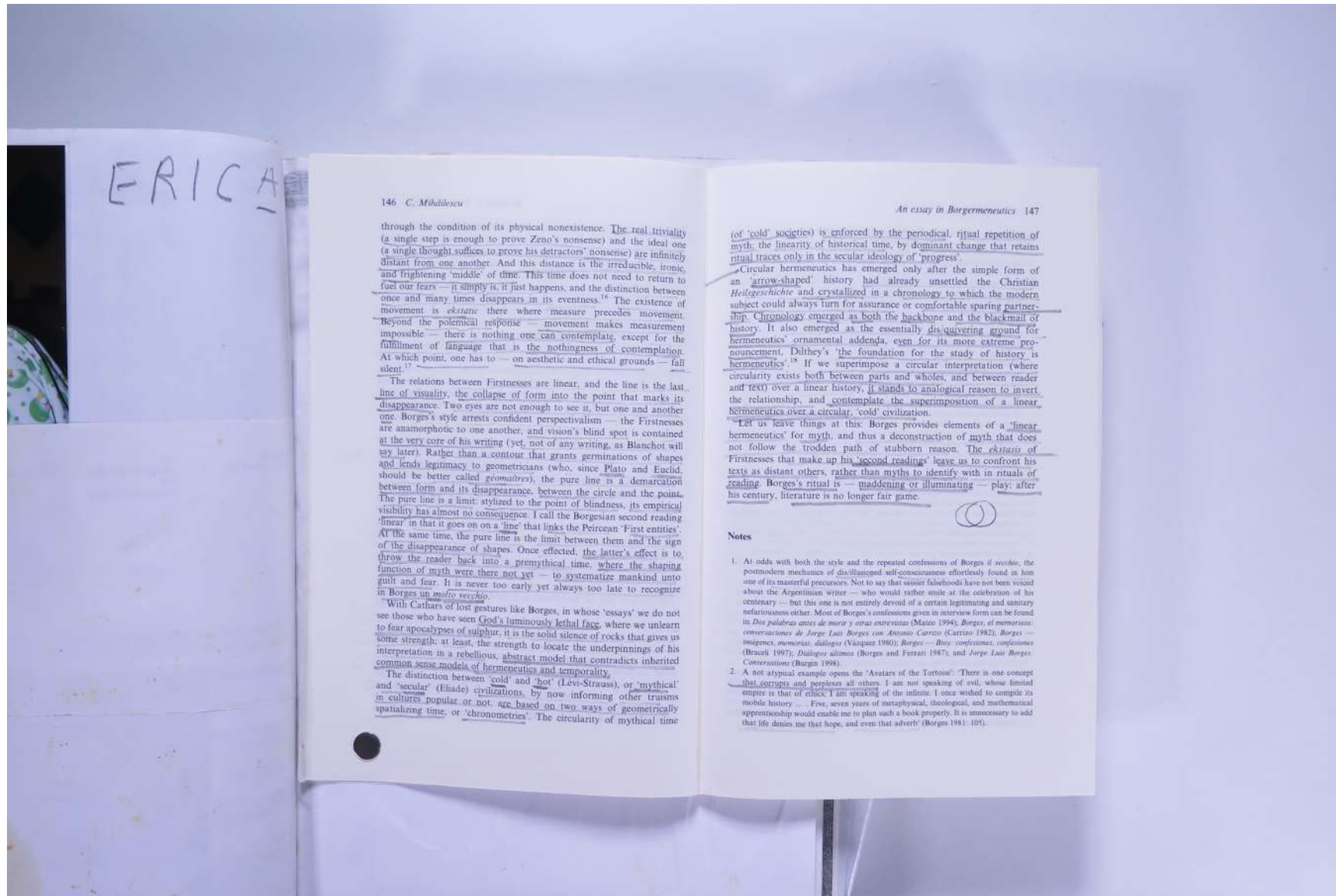
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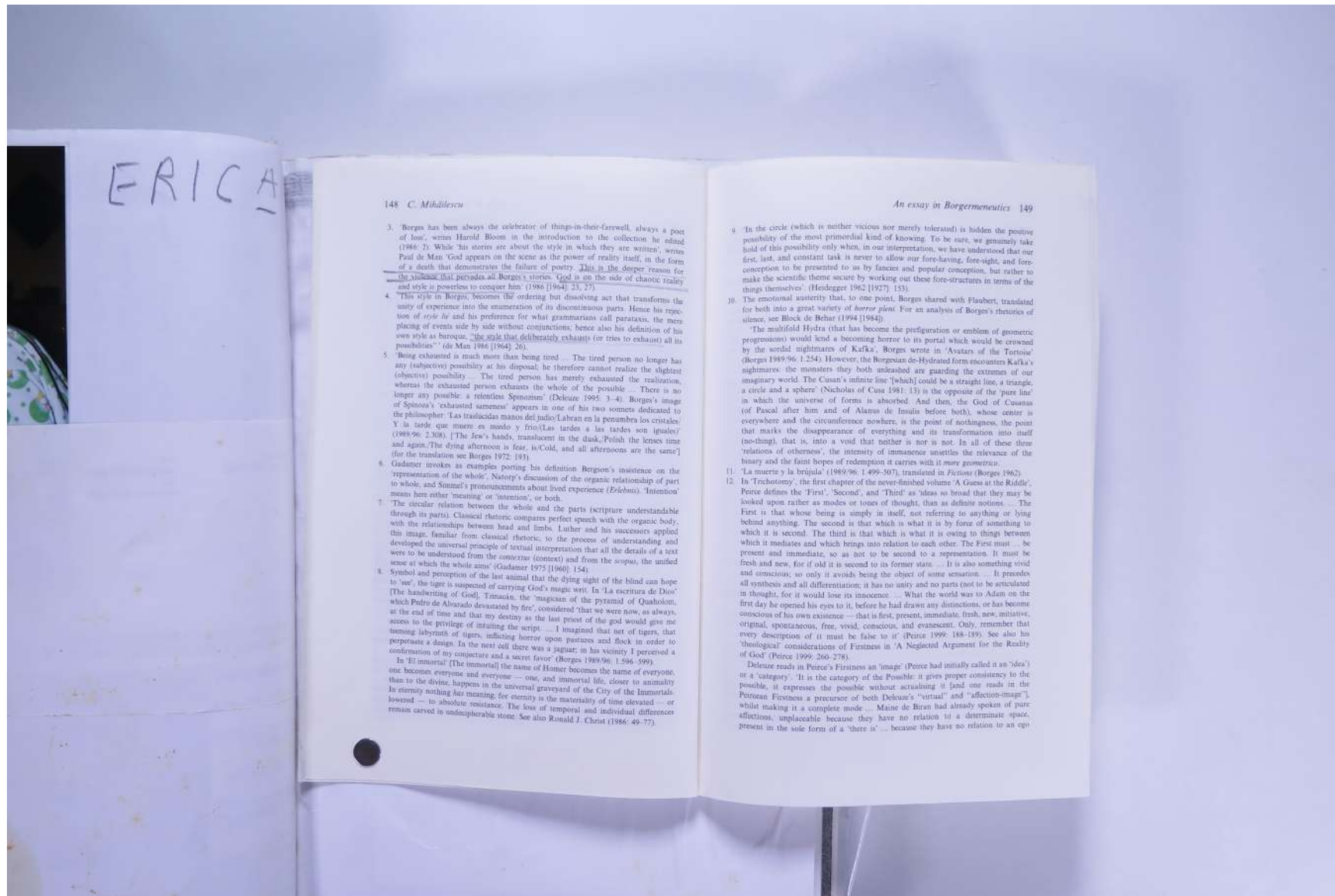
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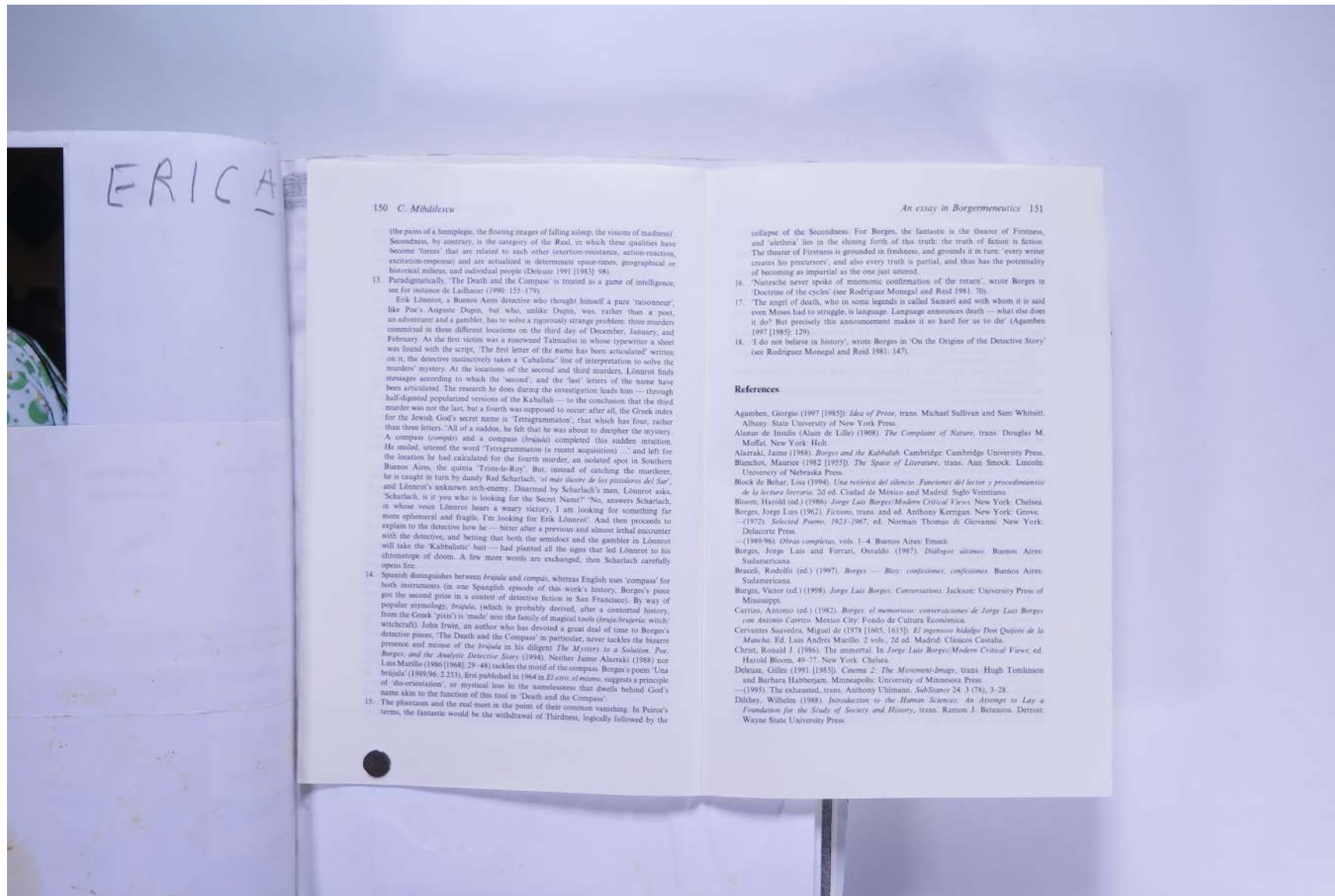
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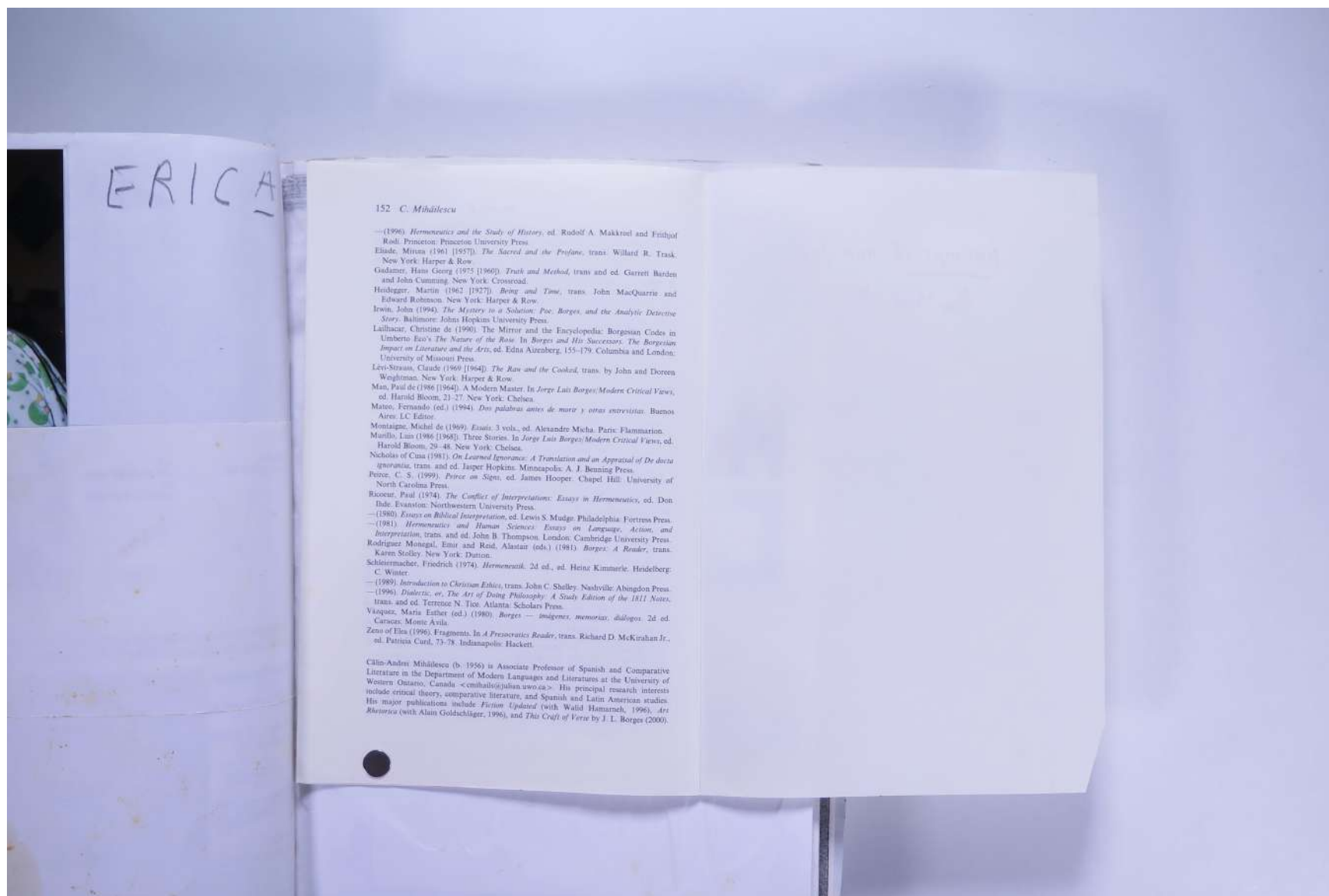
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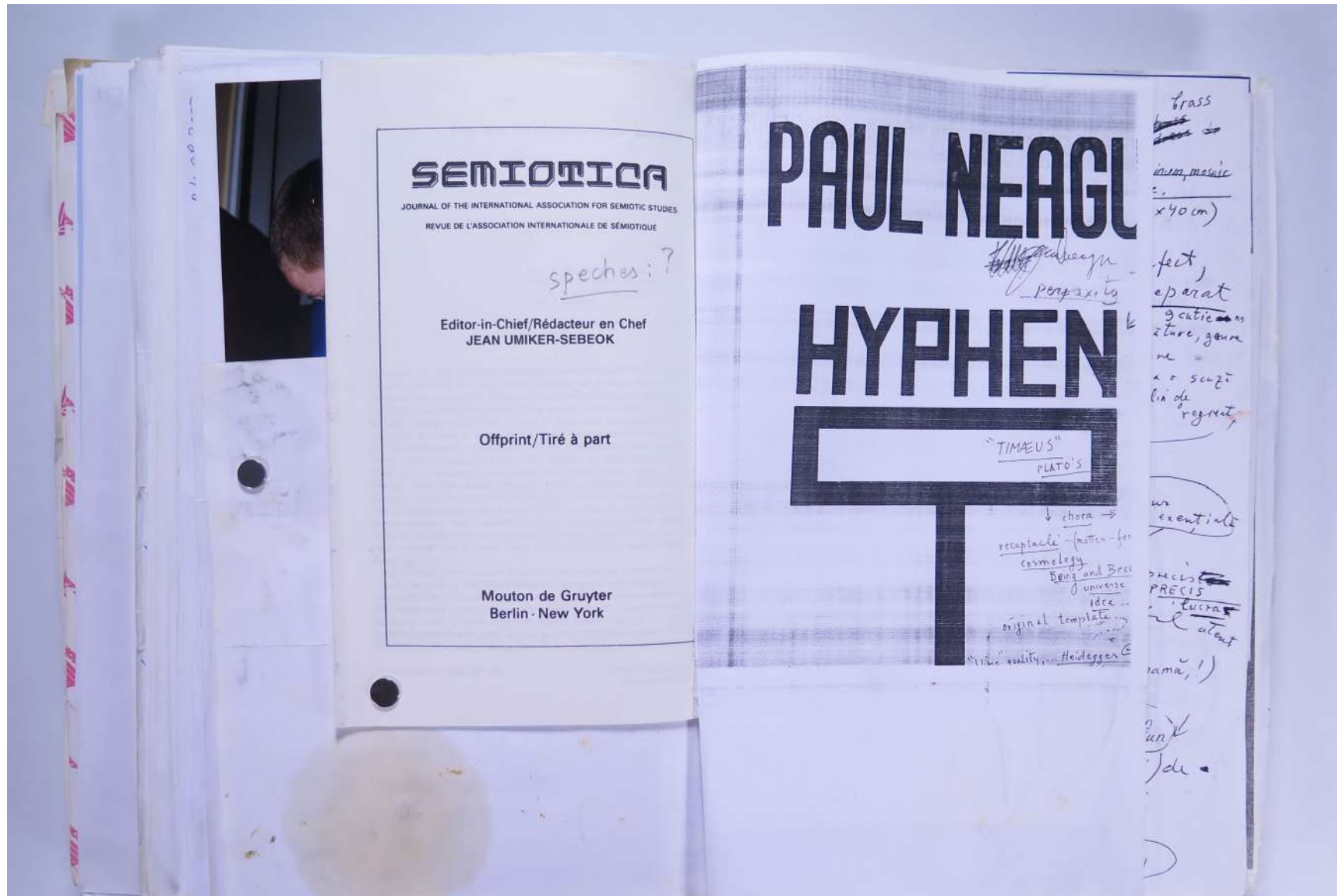
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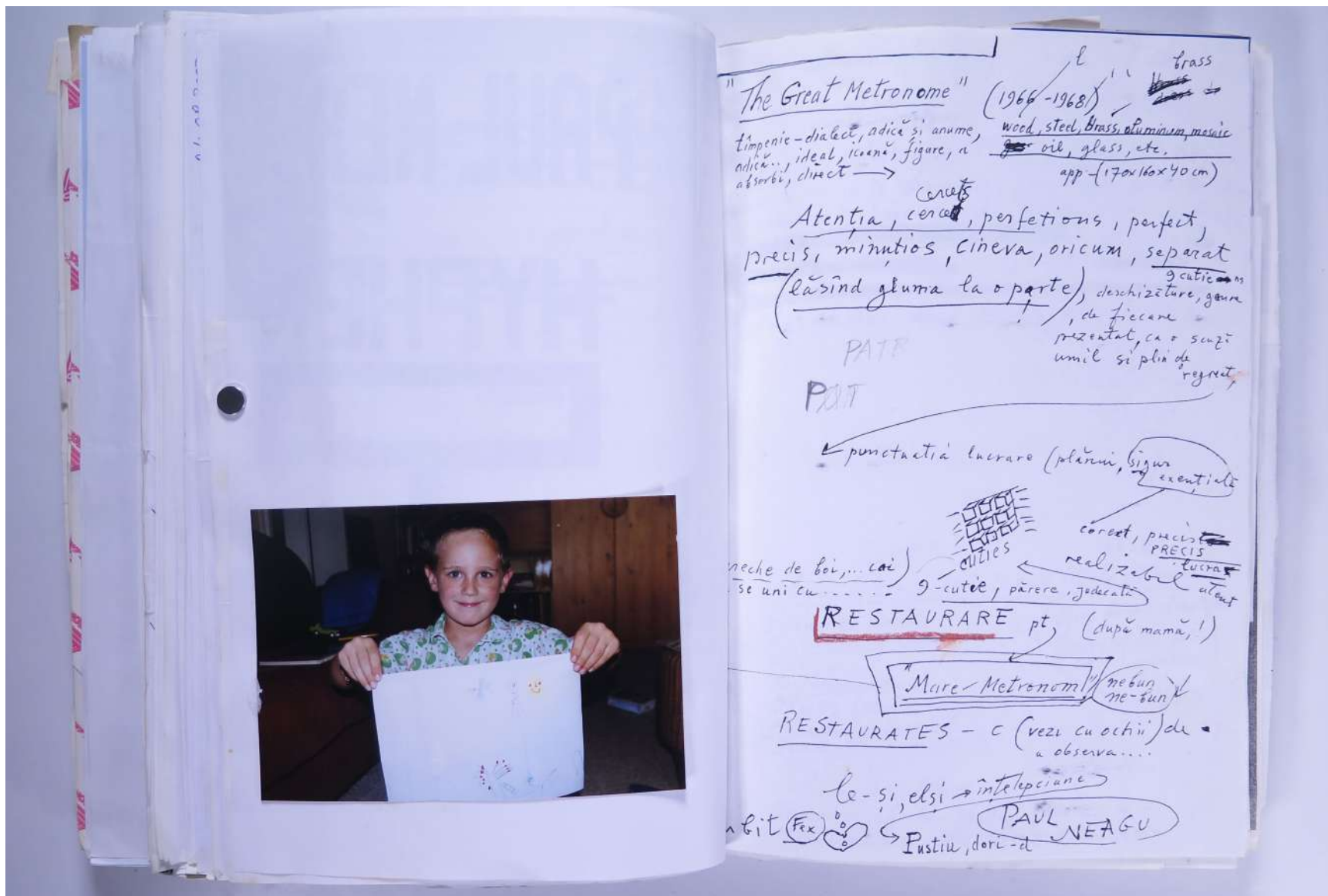
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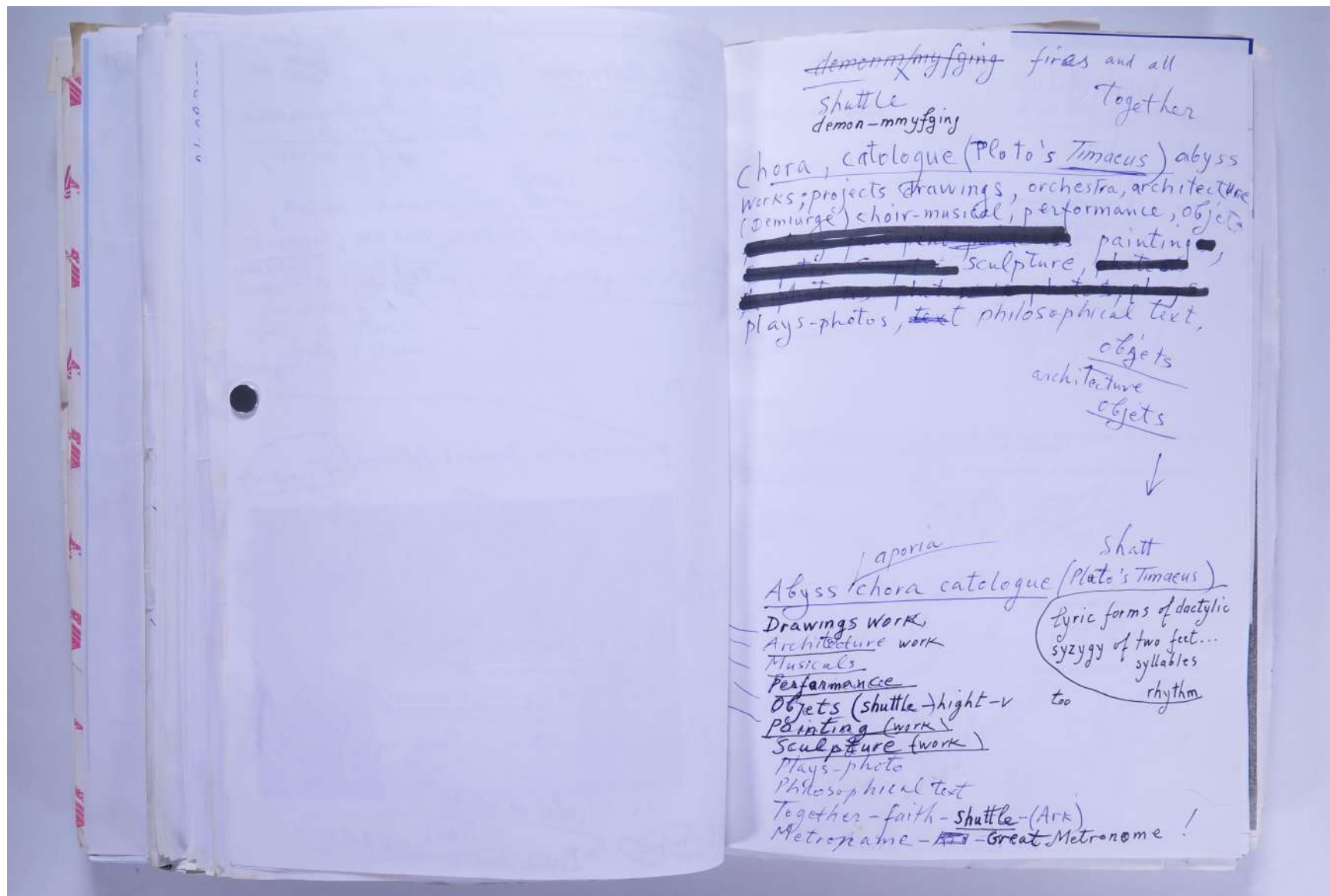
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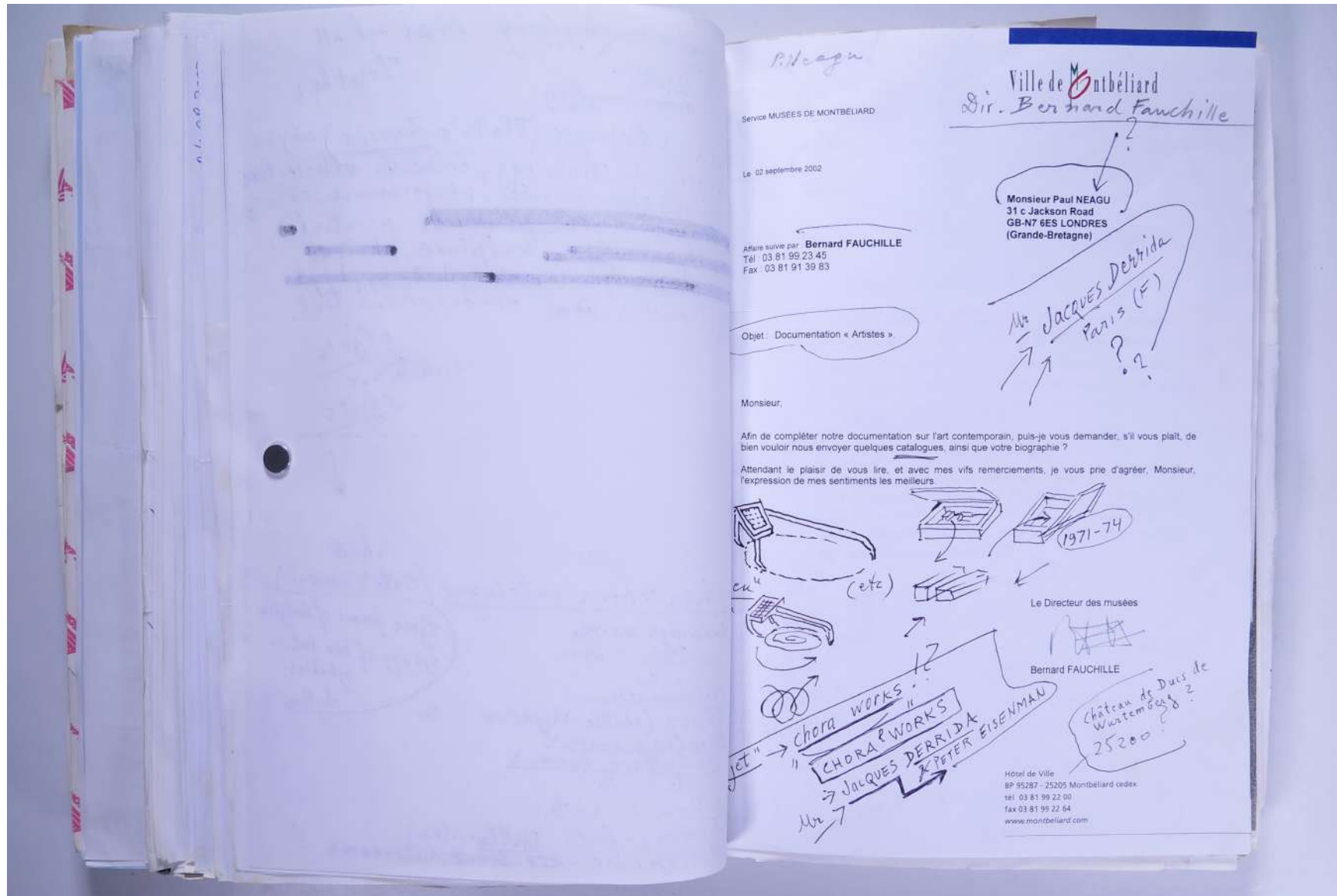
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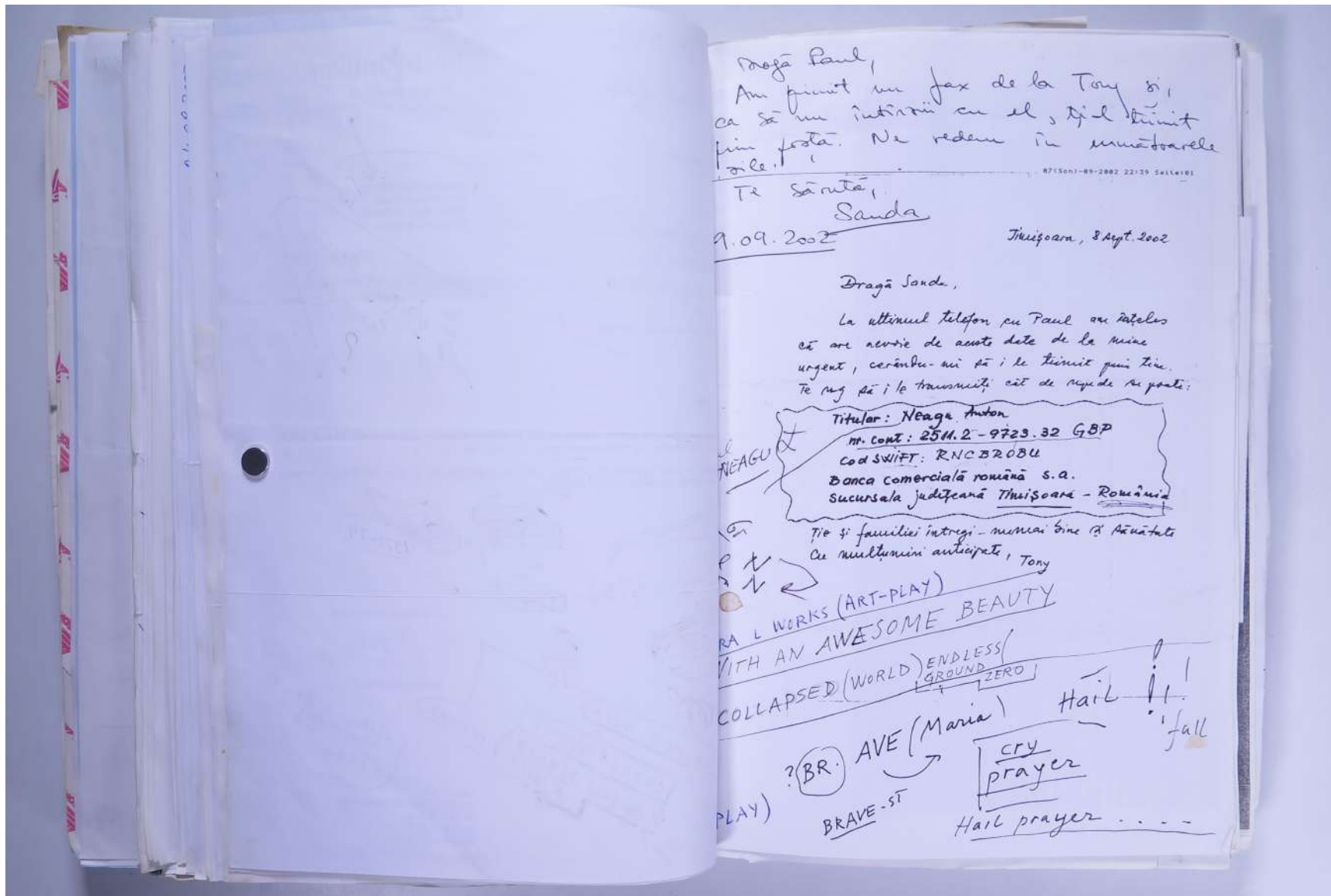
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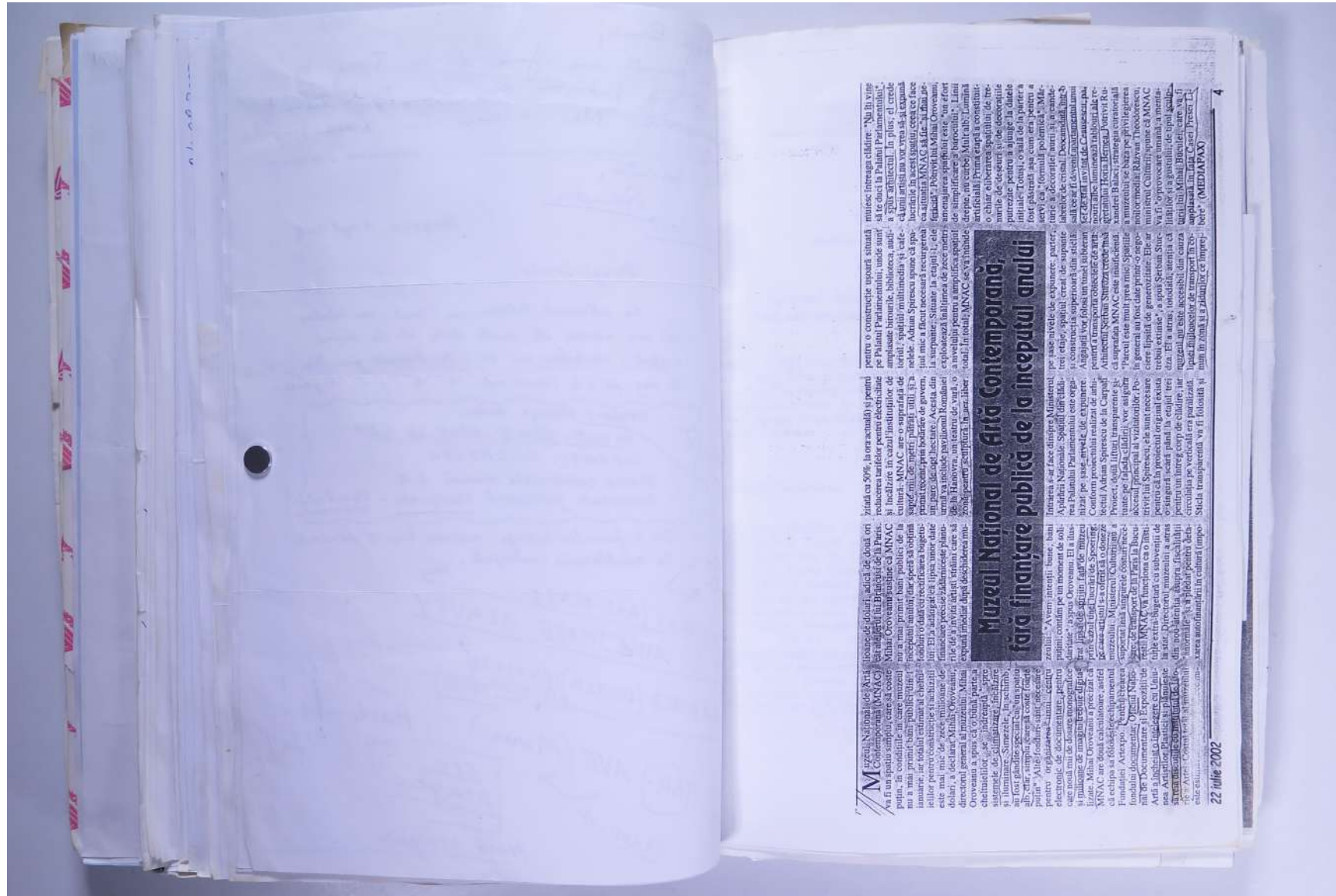
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Muzeul Național de Artă Contemporană (MNAC) va fi un spațiu al timpului care să coexiste cu Muzeul Ordeanului și să fie un punct de întâlnire între arta contemporană și cea clasică. Muzeul va fi un spațiu al timpului care să coexiste cu Muzeul Ordeanului și să fie un punct de întâlnire între arta contemporană și cea clasică. Muzeul va fi un spațiu al timpului care să coexiste cu Muzeul Ordeanului și să fie un punct de întâlnire între arta contemporană și cea clasică.

Muzeul Național de Artă Contemporană, fără finanțare publică de la începutul anului

Într-o zi din luna iulie, la ora 20%, în ora amiază și pentru a reduce tariful pentru electricitate și încălzire în cazul înlocuirii de către MNAC are o suprafață de 1000 de metri pătrați și va fi construită în două etape. În primul rând, va fi construită o clădire de 1000 de metri pătrați și va fi construită în două etape. În primul rând, va fi construită o clădire de 1000 de metri pătrați și va fi construită în două etape.

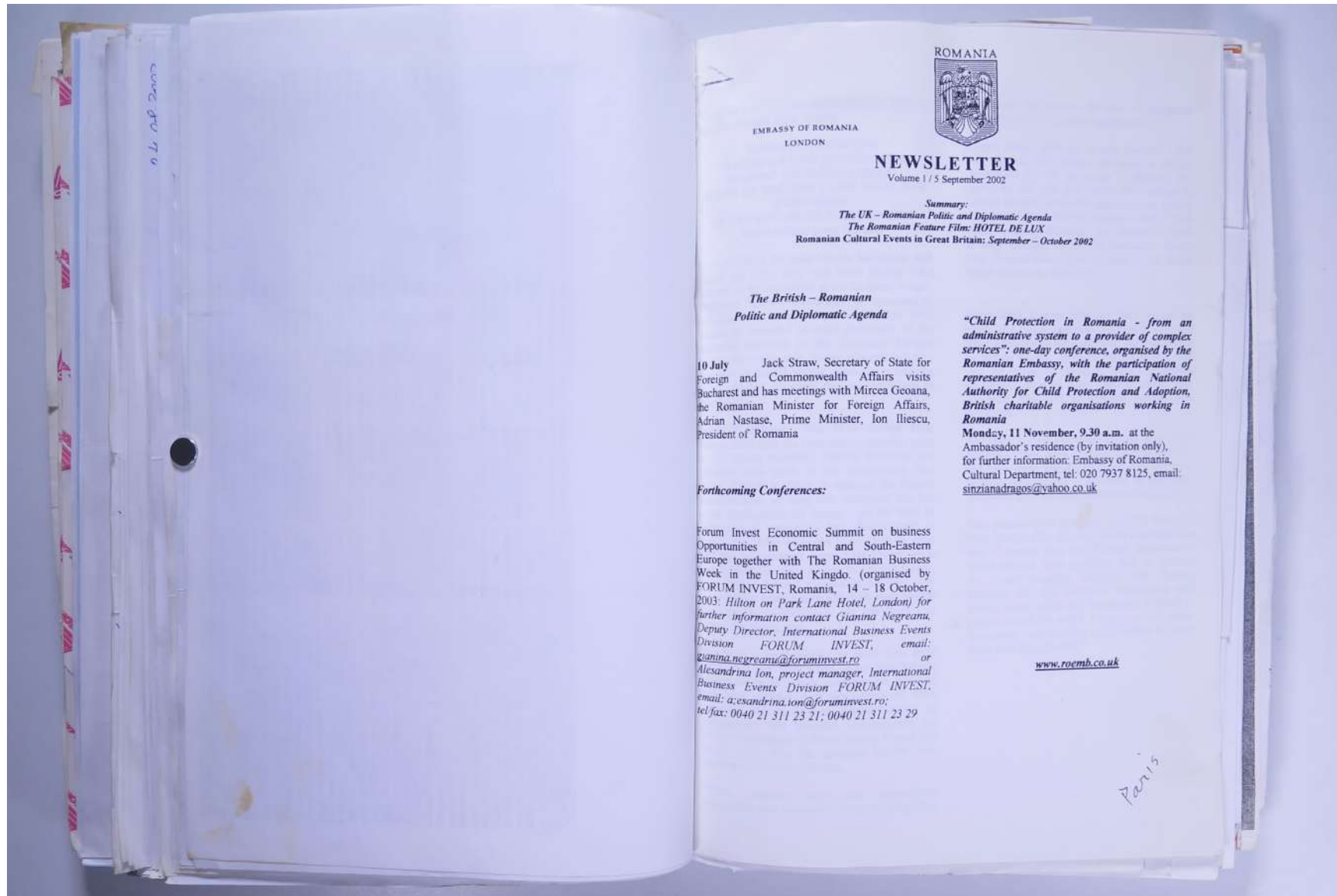
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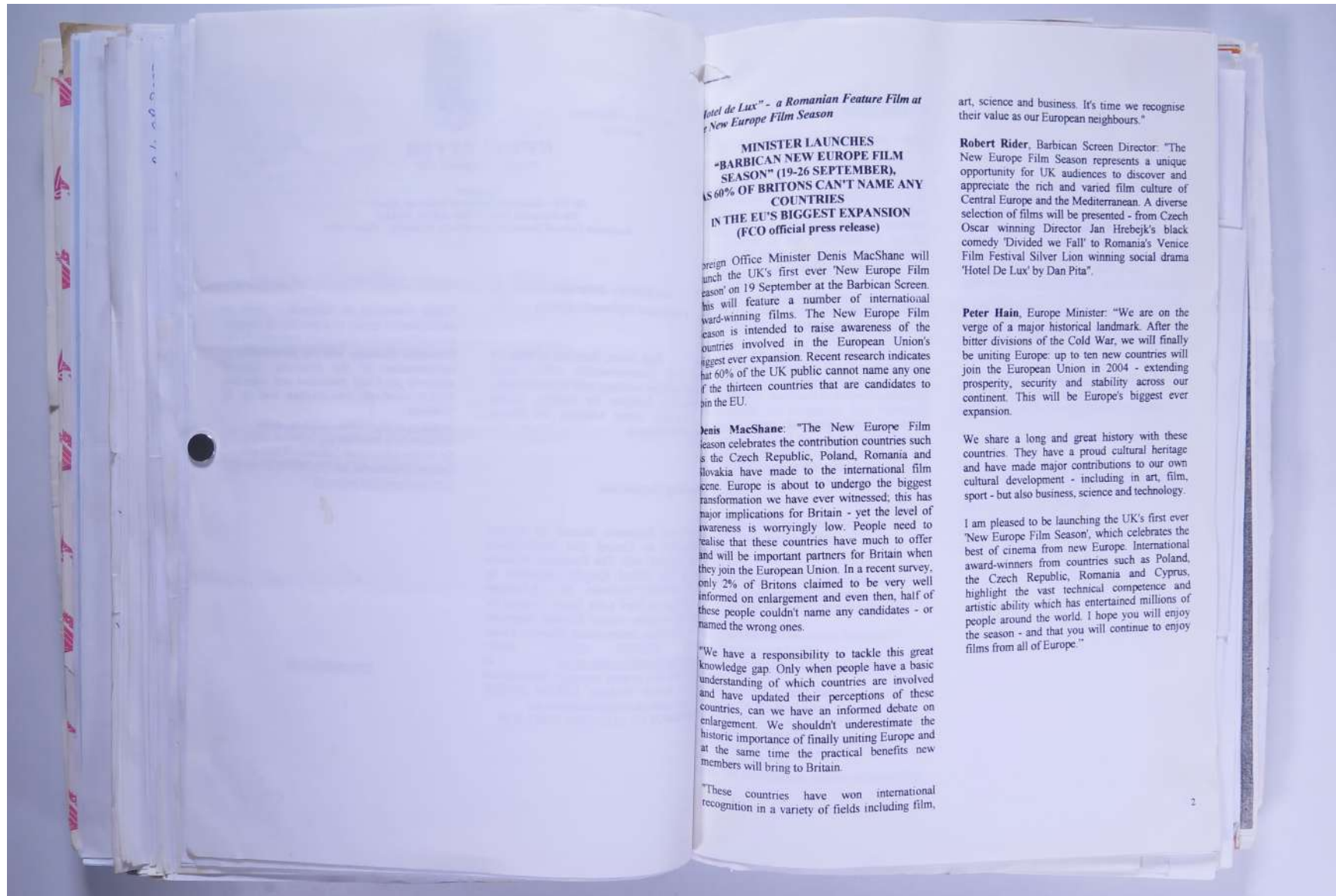
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Hotel de Lux" - a Romanian Feature Film at the New Europe Film Season

**MINISTER LAUNCHES
"BARBICAN NEW EUROPE FILM
SEASON" (19-26 SEPTEMBER),
AS 60% OF BRITONS CAN'T NAME ANY
COUNTRIES
IN THE EU'S BIGGEST EXPANSION
(FCO official press release)**

Foreign Office Minister Denis MacShane will launch the UK's first ever 'New Europe Film Season' on 19 September at the Barbican Screen. This will feature a number of international award-winning films. The New Europe Film Season is intended to raise awareness of the countries involved in the European Union's biggest ever expansion. Recent research indicates that 60% of the UK public cannot name any one of the thirteen countries that are candidates to join the EU.

Denis MacShane: "The New Europe Film Season celebrates the contribution countries such as the Czech Republic, Poland, Romania and Slovakia have made to the international film scene. Europe is about to undergo the biggest transformation we have ever witnessed; this has major implications for Britain - yet the level of awareness is worryingly low. People need to realise that these countries have much to offer and will be important partners for Britain when they join the European Union. In a recent survey, only 2% of Britons claimed to be very well informed on enlargement and even then, half of these people couldn't name any candidates - or named the wrong ones.

"We have a responsibility to tackle this great knowledge gap. Only when people have a basic understanding of which countries are involved and have updated their perceptions of these countries, can we have an informed debate on enlargement. We shouldn't underestimate the historic importance of finally uniting Europe and at the same time the practical benefits new members will bring to Britain.

"These countries have won international recognition in a variety of fields including film,

art, science and business. It's time we recognise their value as our European neighbours."

Robert Rider, Barbican Screen Director: "The New Europe Film Season represents a unique opportunity for UK audiences to discover and appreciate the rich and varied film culture of Central Europe and the Mediterranean. A diverse selection of films will be presented - from Czech Oscar winning Director Jan Hřebejk's black comedy 'Divided we Fall' to Romania's Venice Film Festival Silver Lion winning social drama 'Hotel De Lux' by Dan Pita".

Peter Hain, Europe Minister: "We are on the verge of a major historical landmark. After the bitter divisions of the Cold War, we will finally be uniting Europe: up to ten new countries will join the European Union in 2004 - extending prosperity, security and stability across our continent. This will be Europe's biggest ever expansion.

We share a long and great history with these countries. They have a proud cultural heritage and have made major contributions to our own cultural development - including in art, film, sport - but also business, science and technology.

I am pleased to be launching the UK's first ever 'New Europe Film Season', which celebrates the best of cinema from new Europe. International award-winners from countries such as Poland, the Czech Republic, Romania and Cyprus, highlight the vast technical competence and artistic ability which has entertained millions of people around the world. I hope you will enjoy the season - and that you will continue to enjoy films from all of Europe."

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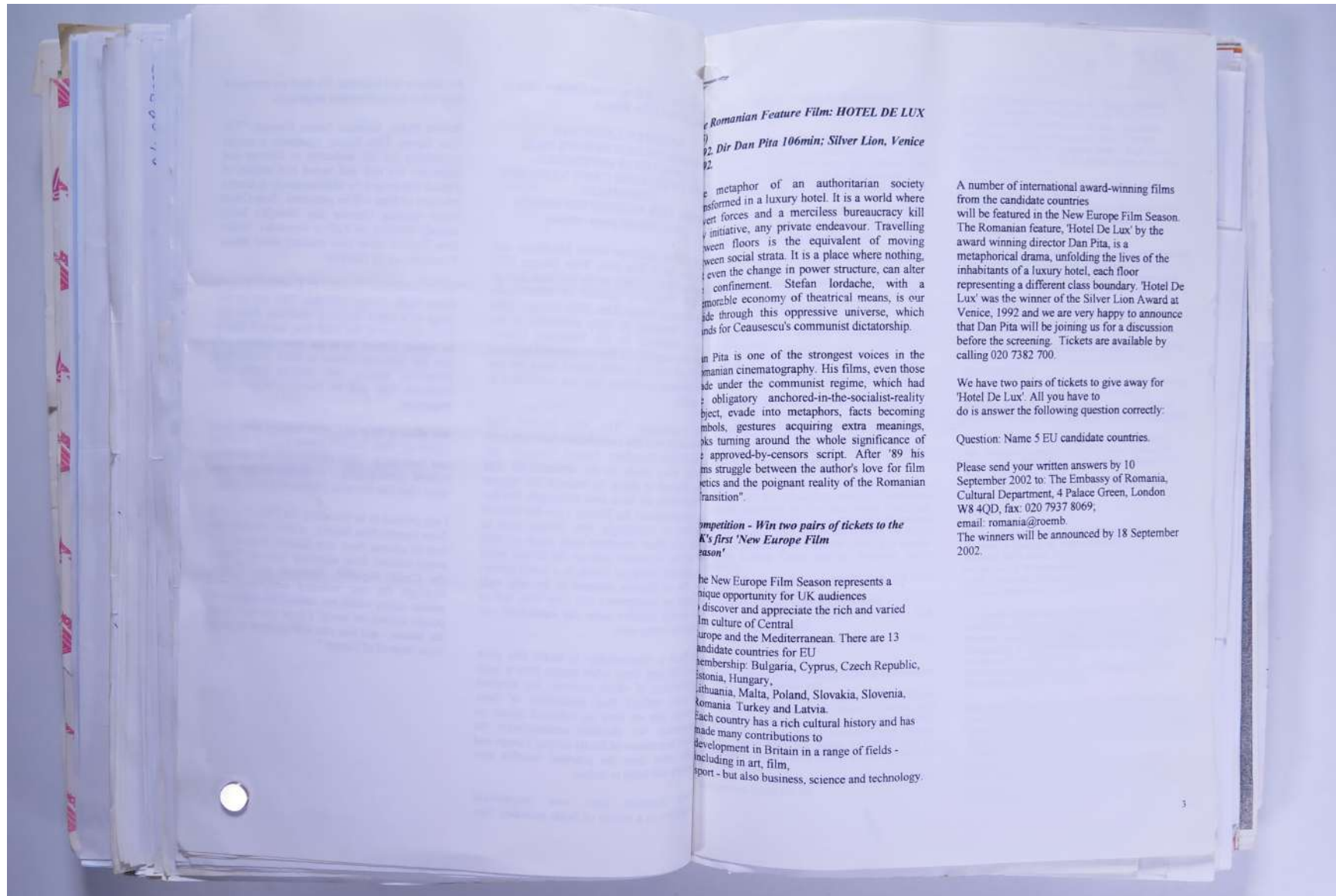
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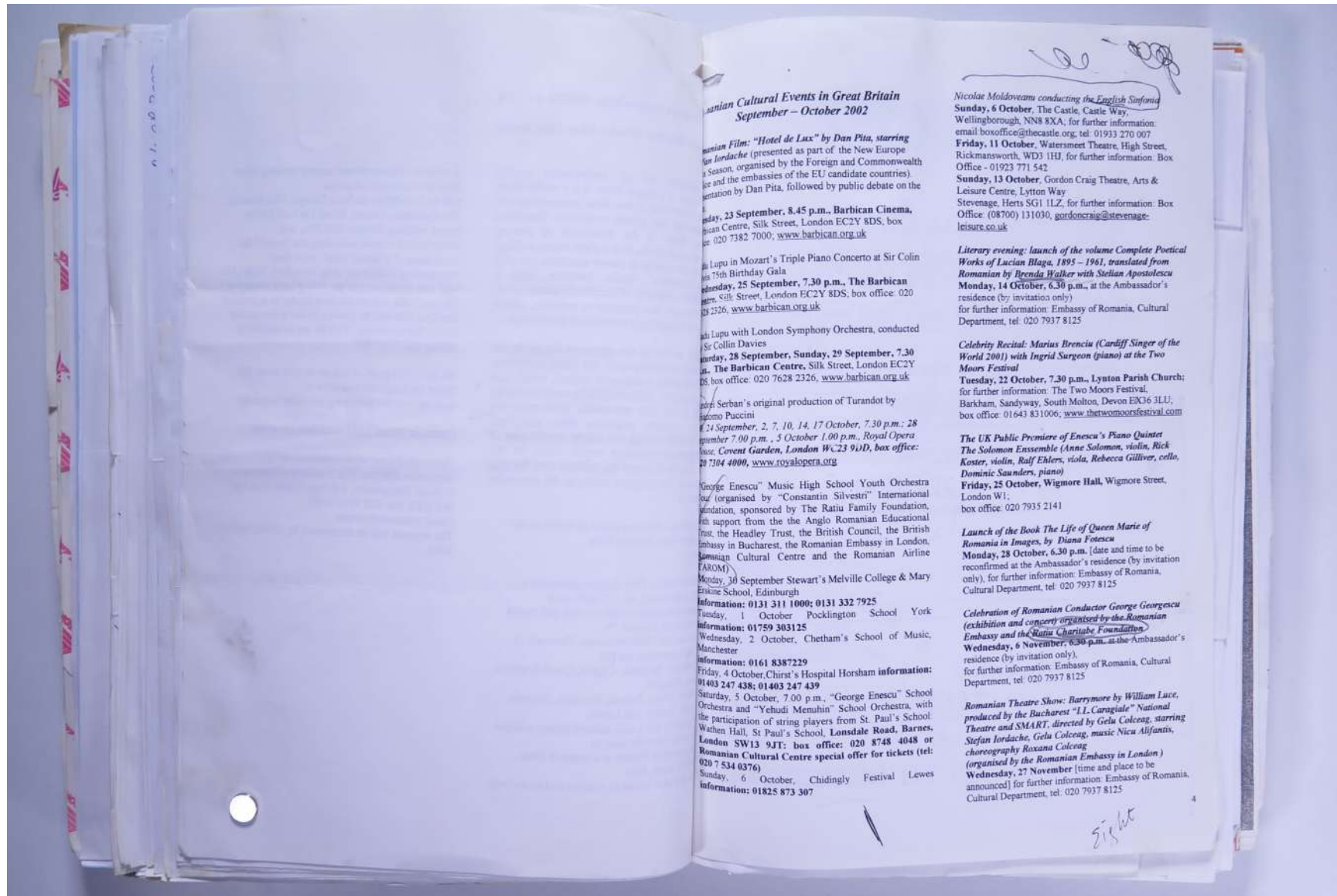
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Romanian Cultural Events in Great Britain September – October 2002

Romanian Film: "Hotel de Lux" by Dan Pita, starring New Iordache (presented as part of the New Europe Season, organised by the Foreign and Commonwealth Office and the embassies of the EU candidate countries) presentation by Dan Pita, followed by public debate on the

Monday, 23 September, 8.45 p.m., Barbican Cinema, Barbican Centre, Silk Street, London EC2Y 8DS, box office: 020 7382 7000, www.barbican.org.uk

Luigi Lupu in Mozart's Triple Piano Concerto at Sir Colin Davis 75th Birthday Gala
Wednesday, 25 September, 7.30 p.m., The Barbican Centre, Silk Street, London EC2Y 8DS, box office: 020 7382 2326, www.barbican.org.uk

Luigi Lupu with London Symphony Orchestra, conducted by Sir Colin Davies

Monday, 28 September, Sunday, 29 September, 7.30 p.m., The Barbican Centre, Silk Street, London EC2Y 8DS, box office: 020 7628 2326, www.barbican.org.uk

Andrea Serban's original production of Turandot by Giacomo Puccini

24 September, 2, 7, 10, 14, 17 October, 7.30 p.m.; 28 September 7.00 p.m., 5 October 1.00 p.m., Royal Opera House, Covent Garden, London WC2E 9JF, box office: 020 7304 4000, www.royalopera.org

"George Enescu" Music High School Youth Orchestra Tour (organised by "Constantin Silvestri" International Foundation, sponsored by The Ratiu Family Foundation, with support from the the Anglo Romanian Educational Trust, the Headley Trust, the British Council, the British Embassy in Bucharest, the Romanian Embassy in London, Romanian Cultural Centre and the Romanian Airline (AROM))

Monday, 30 September Stewart's Melville College & Mary Erskine School, Edinburgh
Information: 0131 311 1000; 0131 332 7925

Tuesday, 1 October Pocklington School York
Information: 01759 303125

Wednesday, 2 October, Chetham's School of Music, Manchester

Information: 0161 8387229

Friday, 4 October, Christ's Hospital Horsham
Information: 01403 247 438; 01403 247 439

Saturday, 5 October, 7.00 p.m., "George Enescu" School Orchestra and "Yehudi Menuhin" School Orchestra, with the participation of string players from St. Paul's School, Warthen Hall, St Paul's School, Lonsdale Road, Barnes, London SW13 9JT; box office: 020 8748 4048 or Romanian Cultural Centre special offer for tickets (tel: 020 7 534 0376)

Sunday, 6 October, Chidingly Festival Lewes
Information: 01825 873 307

Nicolae Moldoveanu conducting the English Sinfonia

Sunday, 6 October, The Castle, Castle Way, Wellingborough, NN8 8XA, for further information: email boxoffice@thecastle.org; tel: 01933 270 007

Friday, 11 October, Watersmeet Theatre, High Street, Rickmansworth, WD3 1HU, for further information: Box Office - 01923 771 542

Sunday, 13 October, Gordon Craig Theatre, Arts & Leisure Centre, Lytton Way
Stevenage, Herts SG1 1LZ, for further information: Box Office: (08700) 131030, gordoncraig@stevenage-leisure.co.uk

Literary evening: launch of the volume Complete Poetical Works of Lucian Blaga, 1895 – 1961, translated from Romanian by Brenda Walker with Stelian Apostolescu

Monday, 14 October, 6.30 p.m., at the Ambassador's residence (by invitation only) for further information: Embassy of Romania, Cultural Department, tel: 020 7937 8125

Celebrity Recital: Marius Ilrenscu (Cardiff Singer of the World 2001) with Ingrid Surgeon (piano) at the Two Moors Festival

Tuesday, 22 October, 7.30 p.m., Lynton Parish Church; for further information: The Two Moors Festival, Barkham, Sandyway, South Molton, Devon EX36 3LU; box office: 01643 831006; www.thetwomoorsfestival.com

The UK Public Premiere of Enescu's Piano Quintet The Solomon Ensemble (Anne Solomon, violin, Rick Koster, violin, Ralf Ehlers, viola, Rebecca Gilliver, cello, Dominic Saunders, piano)

Friday, 25 October, Wignmore Hall, Wignmore Street, London W1; box office: 020 7935 2141

Launch of the Book The Life of Queen Marie of Romania in Images, by Diana Fotescu

Monday, 28 October, 6.30 p.m. (date and time to be reconfirmed at the Ambassador's residence (by invitation only), for further information: Embassy of Romania, Cultural Department, tel: 020 7937 8125

Celebration of Romanian Conductor George Georgescu (exhibition and concert) organised by the Romanian Embassy and the Ratiu Charitable Foundation

Wednesday, 6 November, 6.30 p.m., at the Ambassador's residence (by invitation only), for further information: Embassy of Romania, Cultural Department, tel: 020 7937 8125

Romanian Theatre Show: Barrymore by William Luce, produced by the Bucharest "L. Caragiale" National Theatre and SMART, directed by Gelu Colceag, starring Stefan Iordache, Gelu Colceag, music Nicu Alifantis, choreography Roxana Colceag

(organised by the Romanian Embassy in London)
Wednesday, 27 November (time and place to be announced) for further information: Embassy of Romania, Cultural Department, tel: 020 7937 8125

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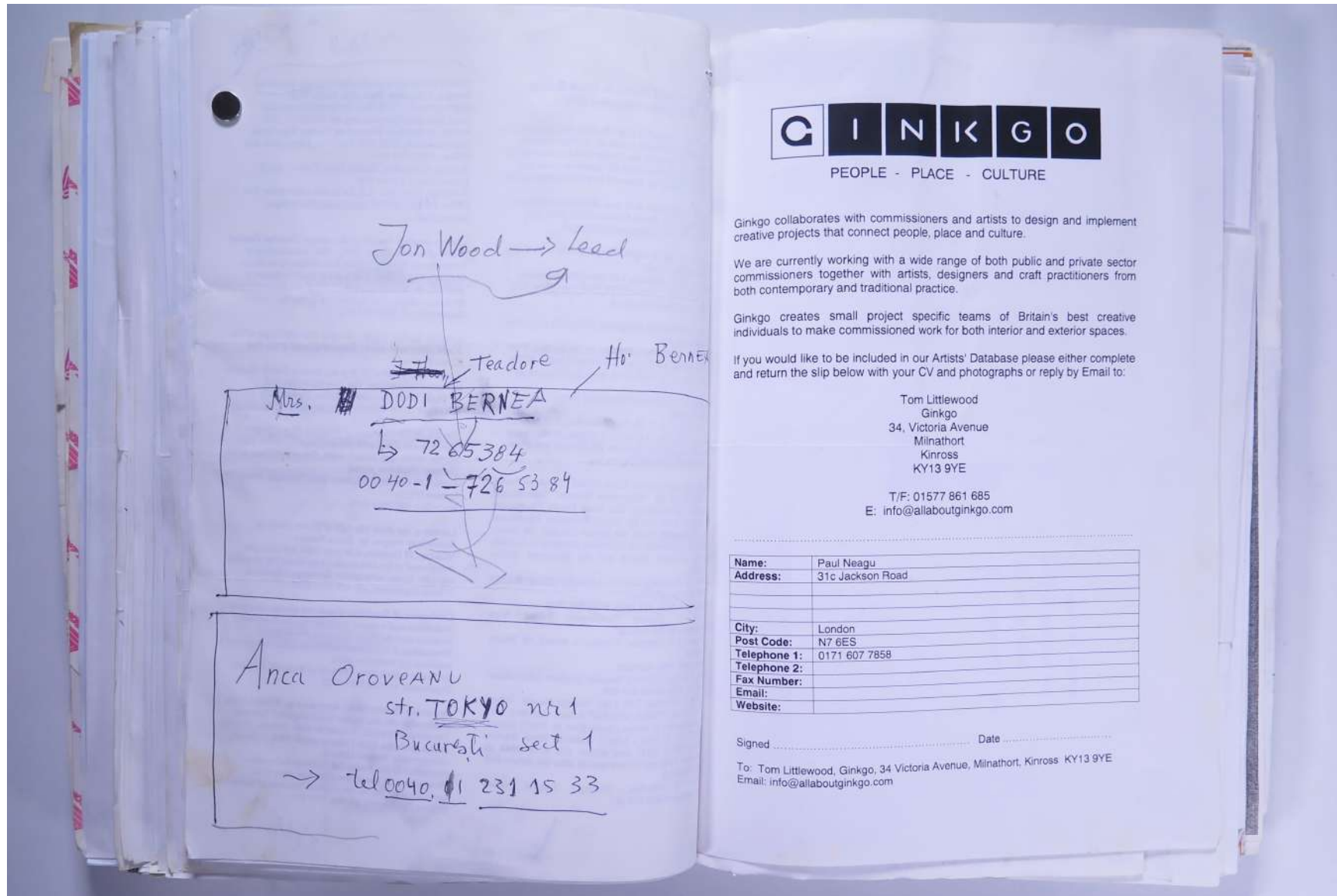
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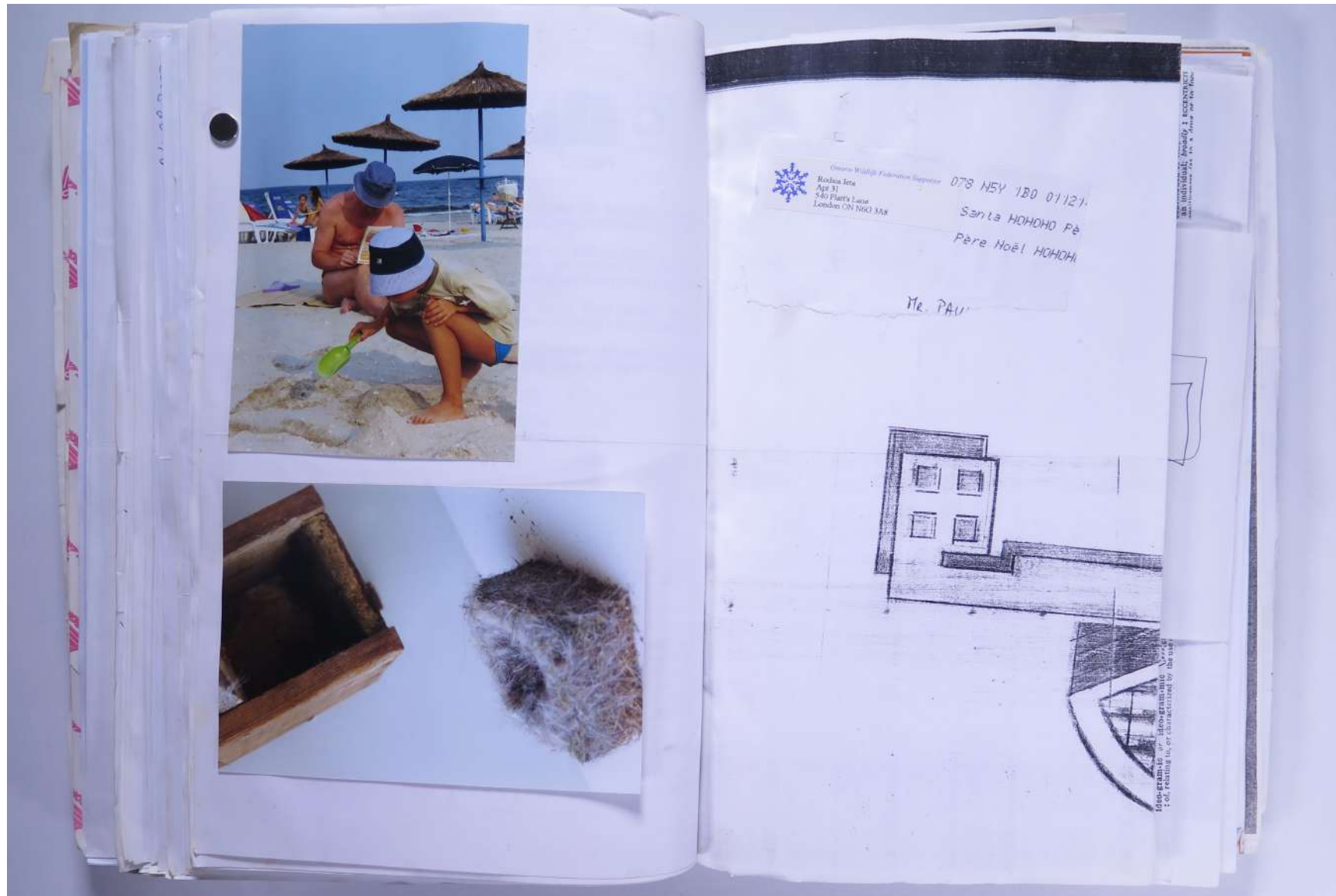
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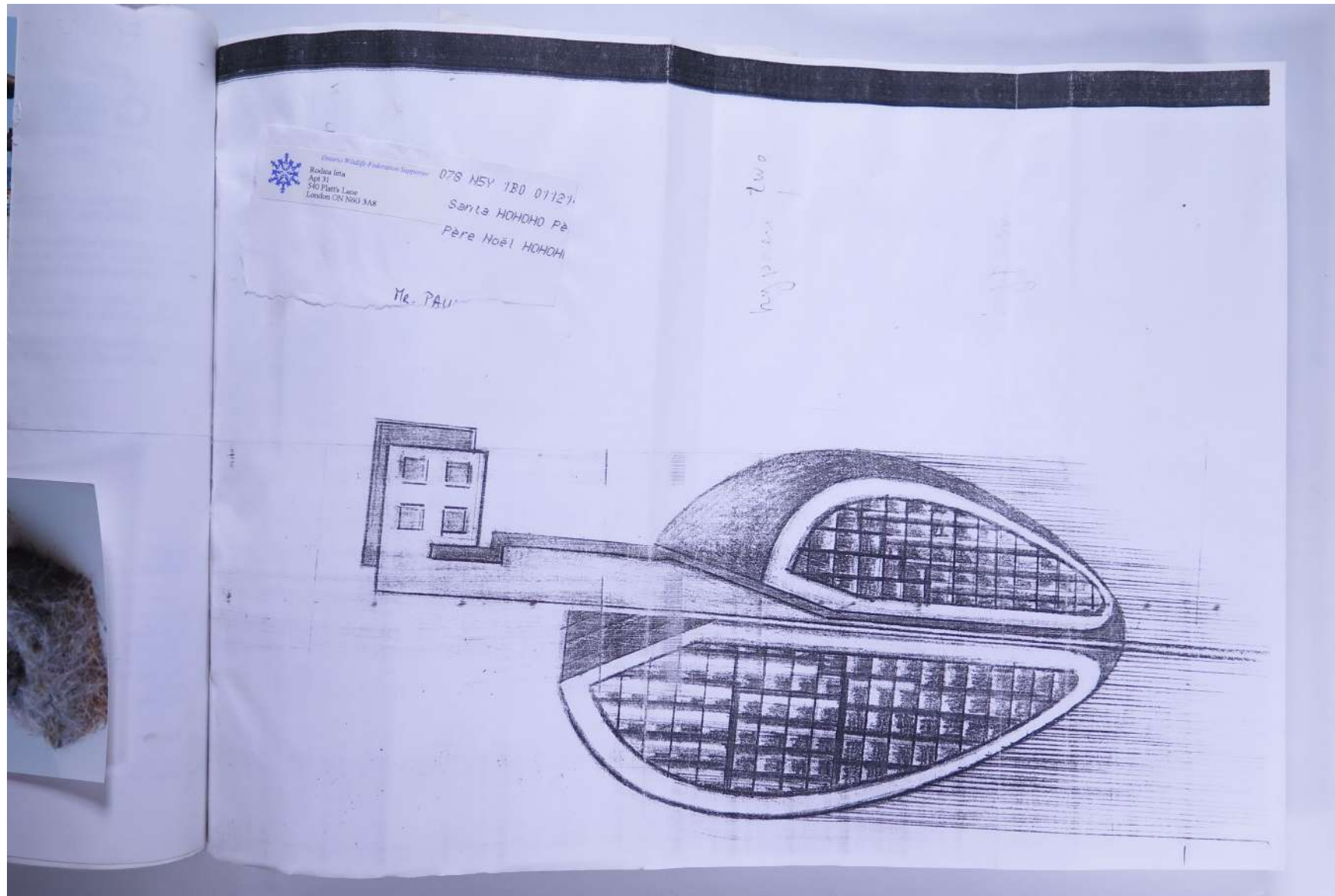
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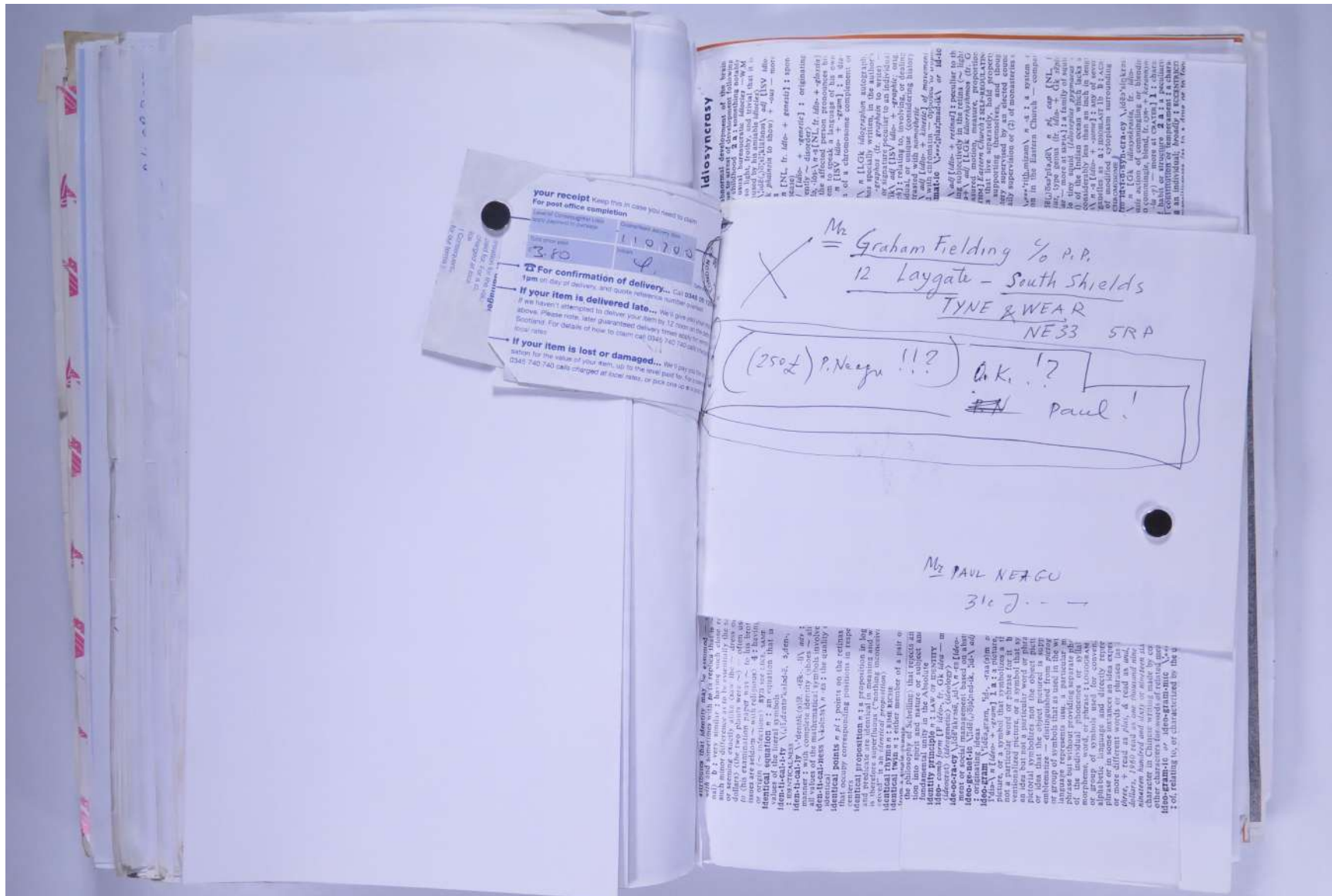
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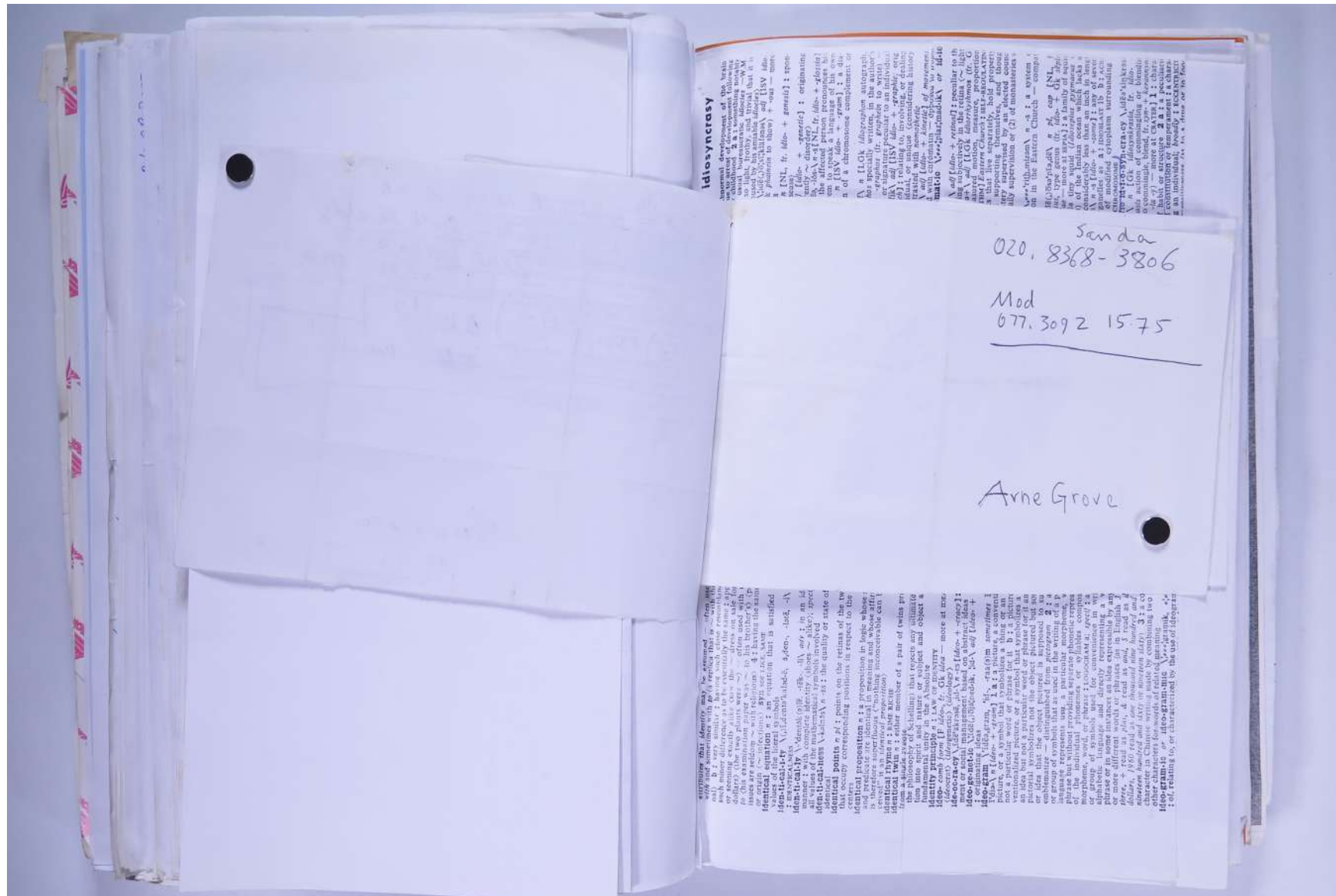


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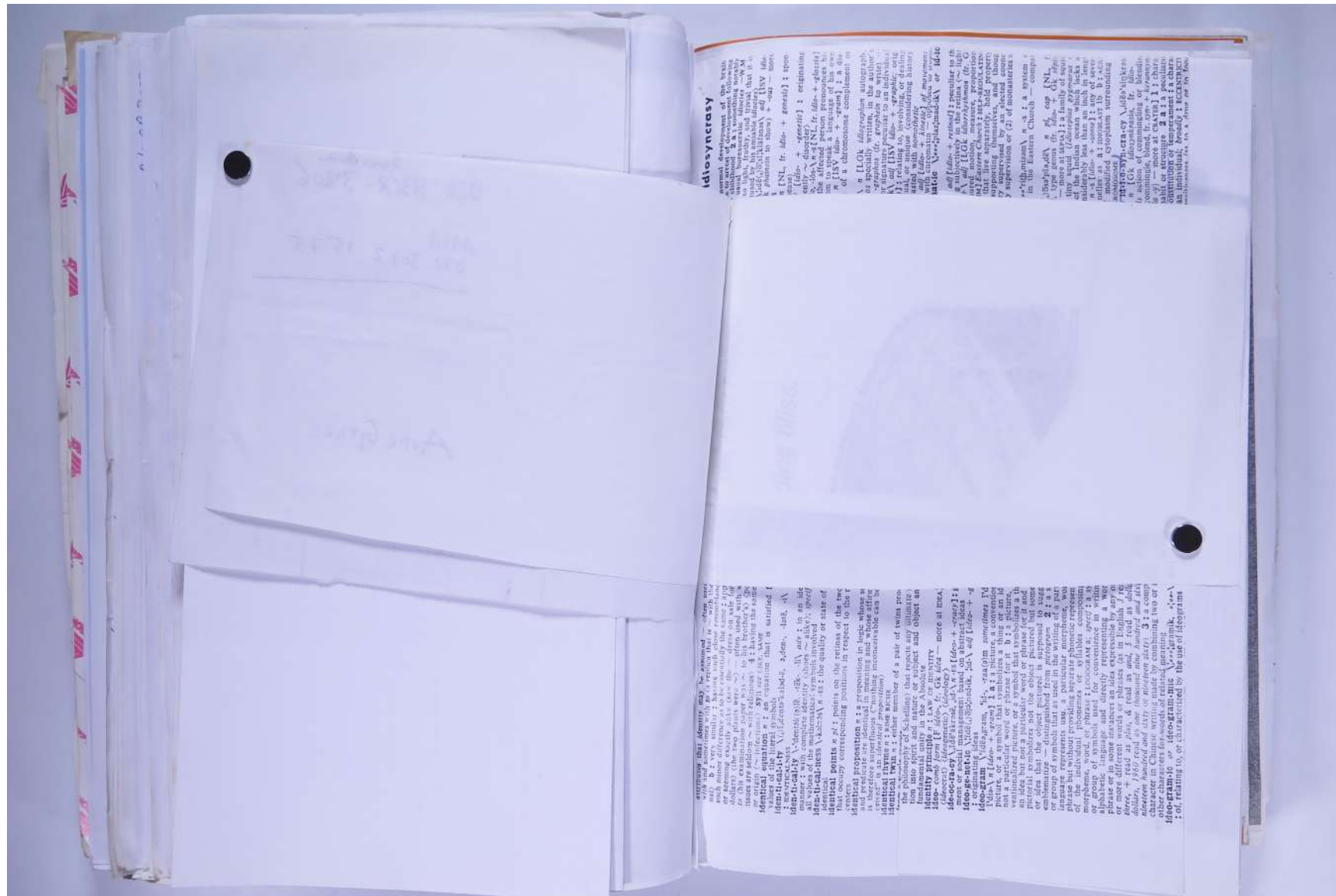
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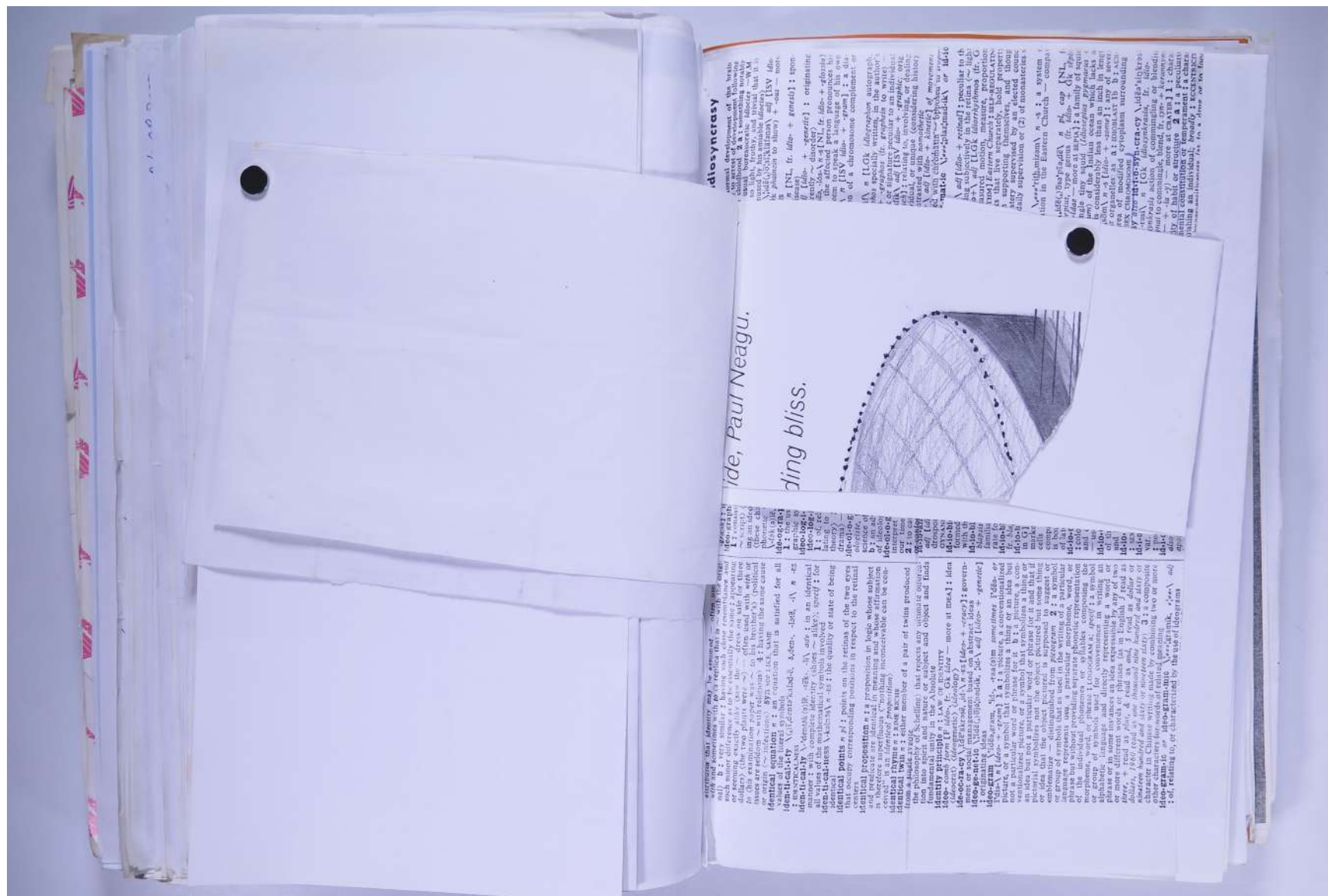
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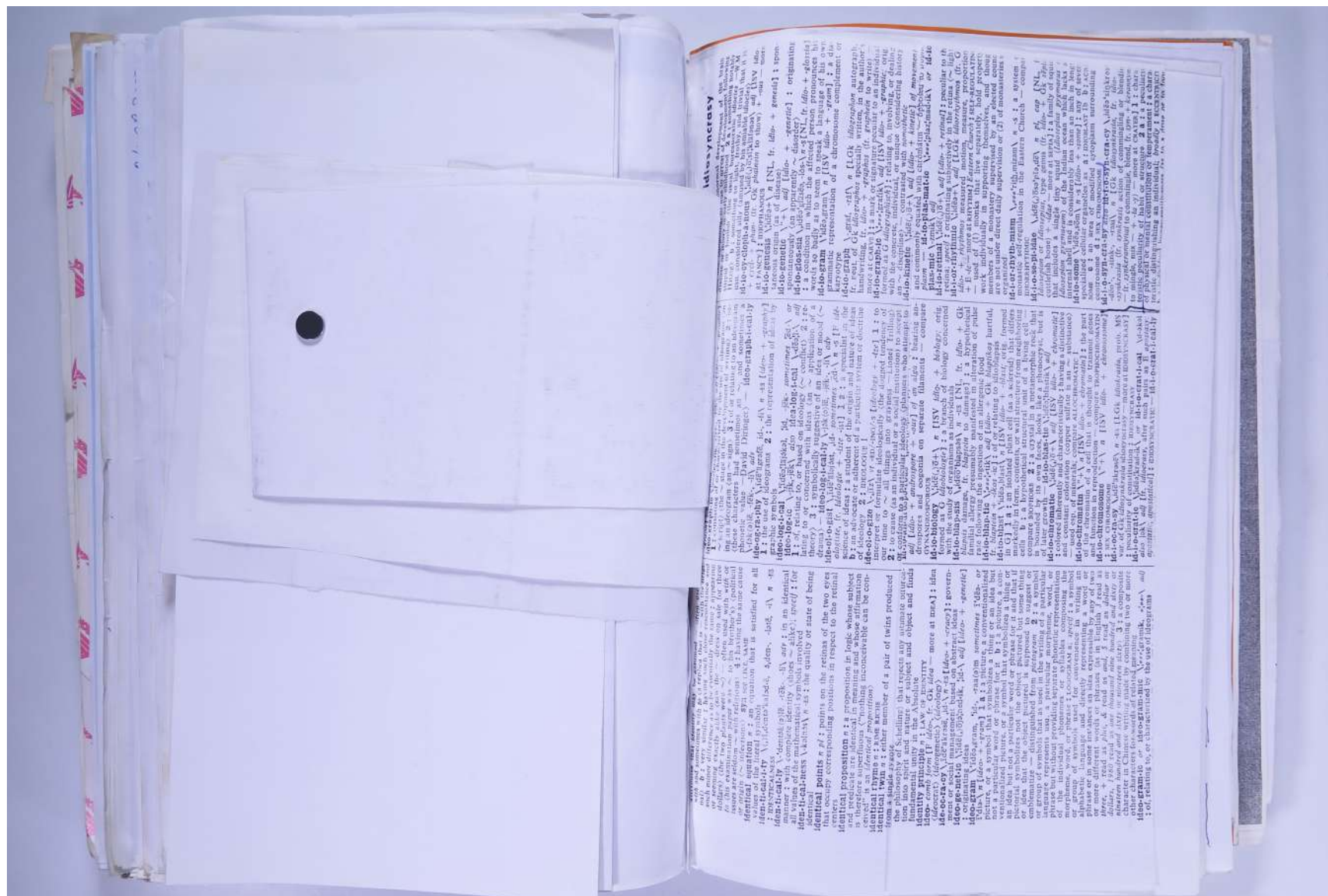
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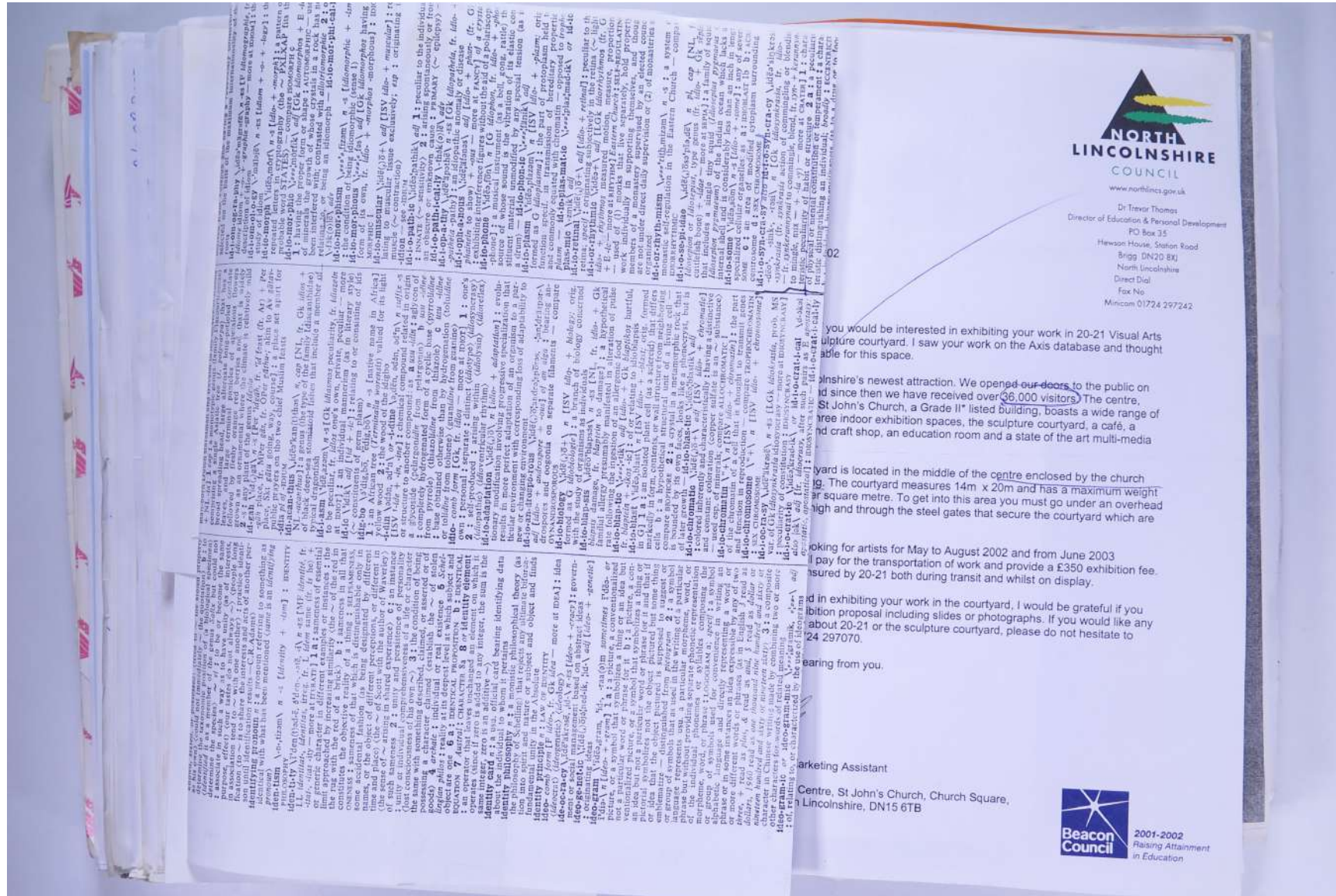
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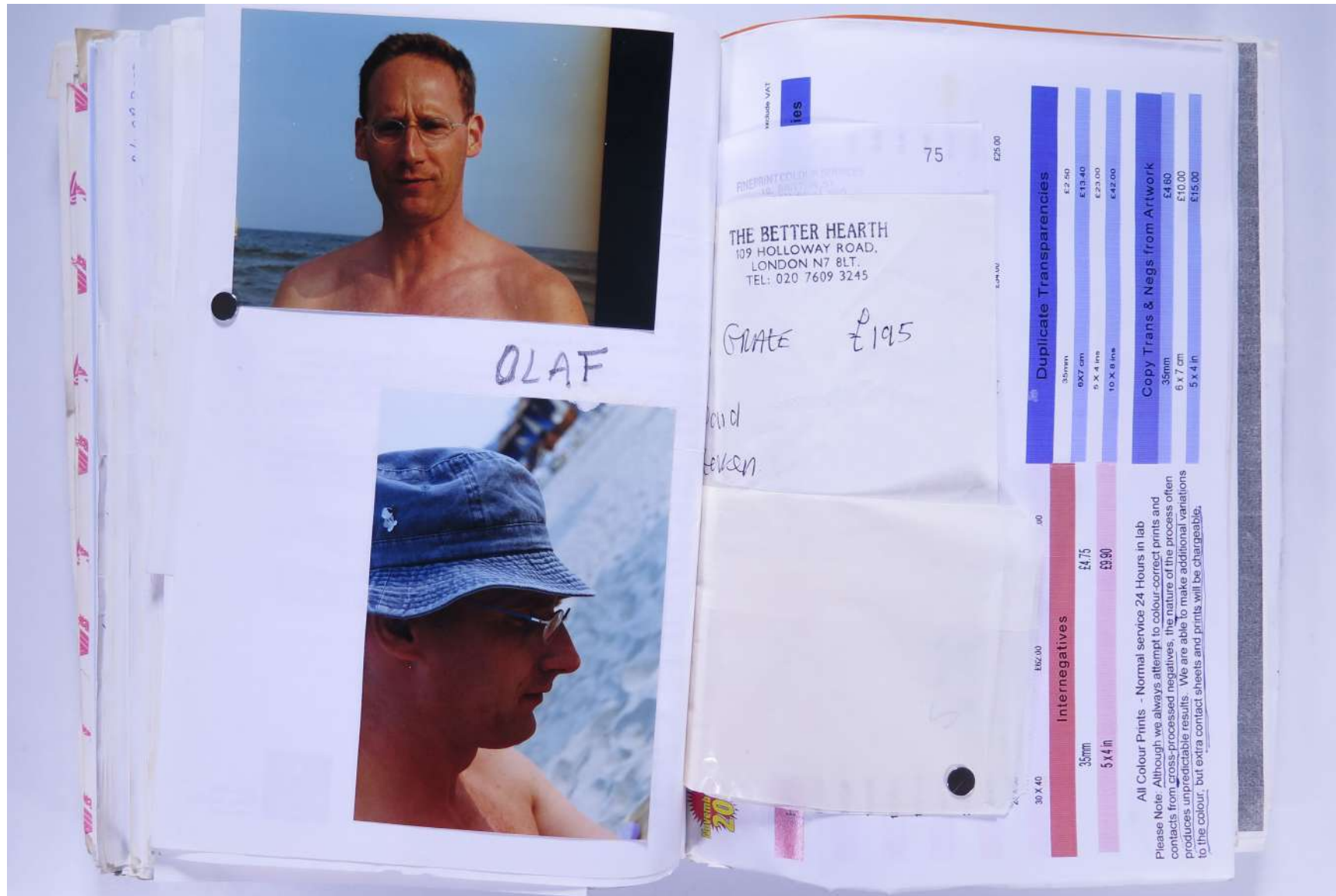
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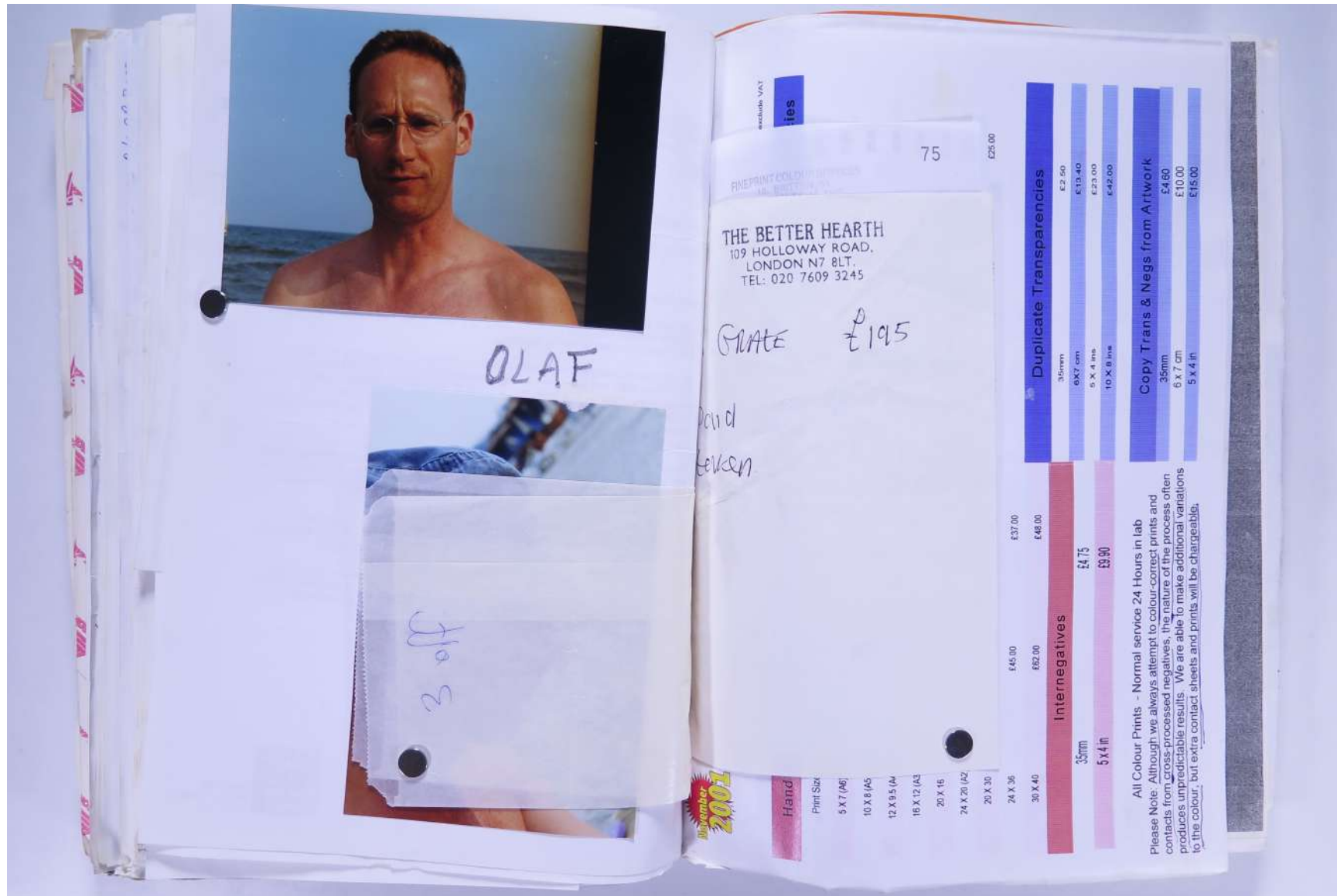
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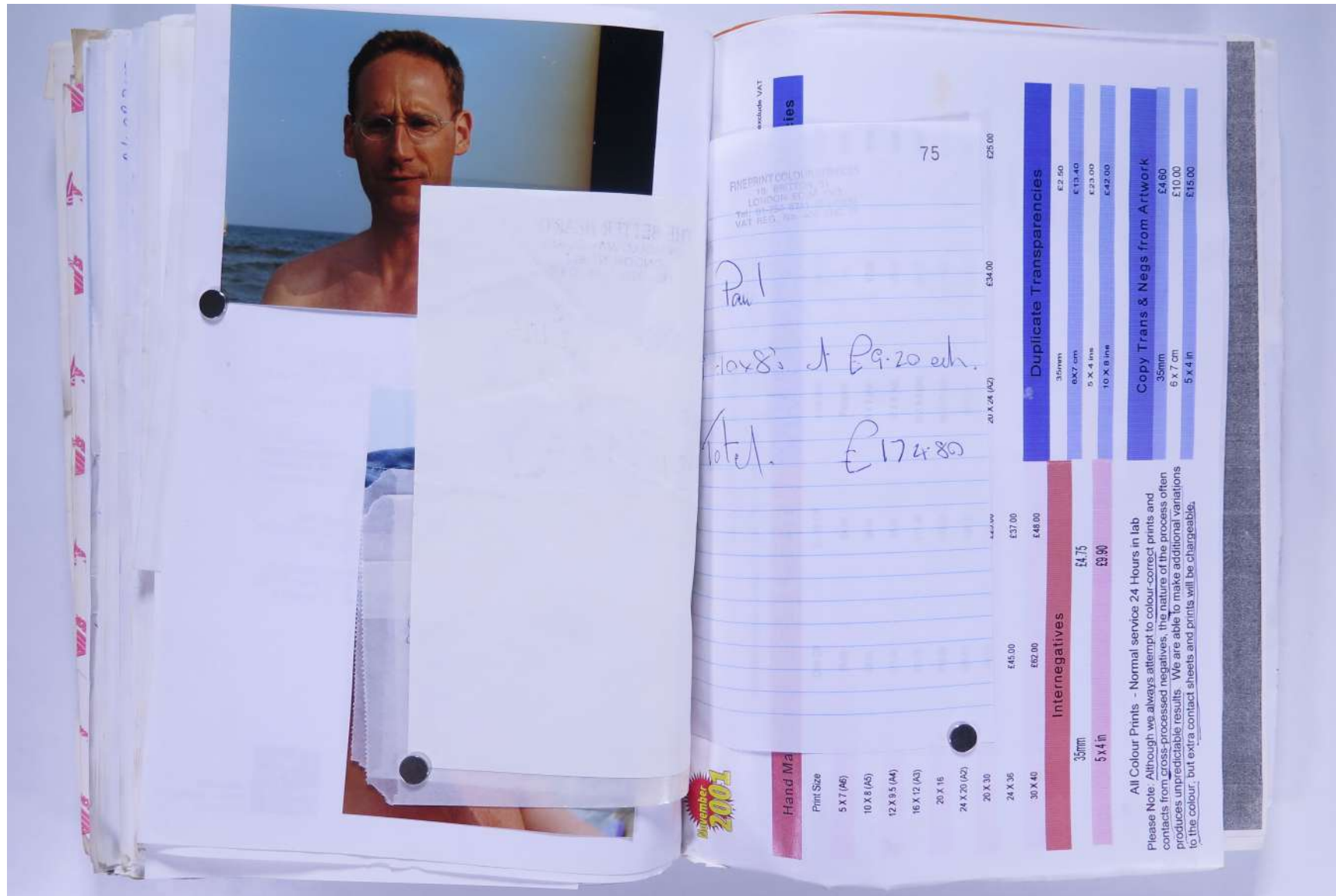
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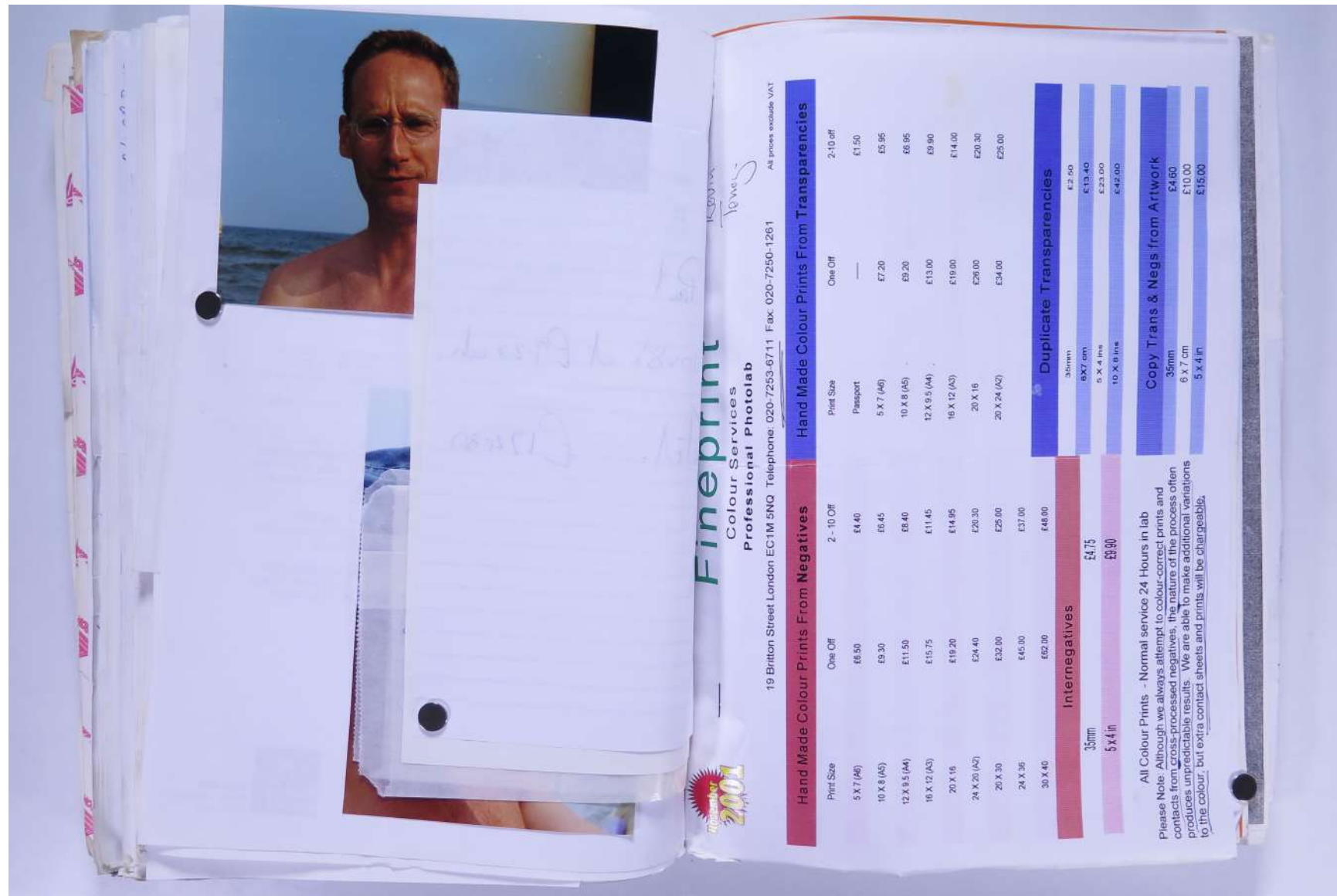
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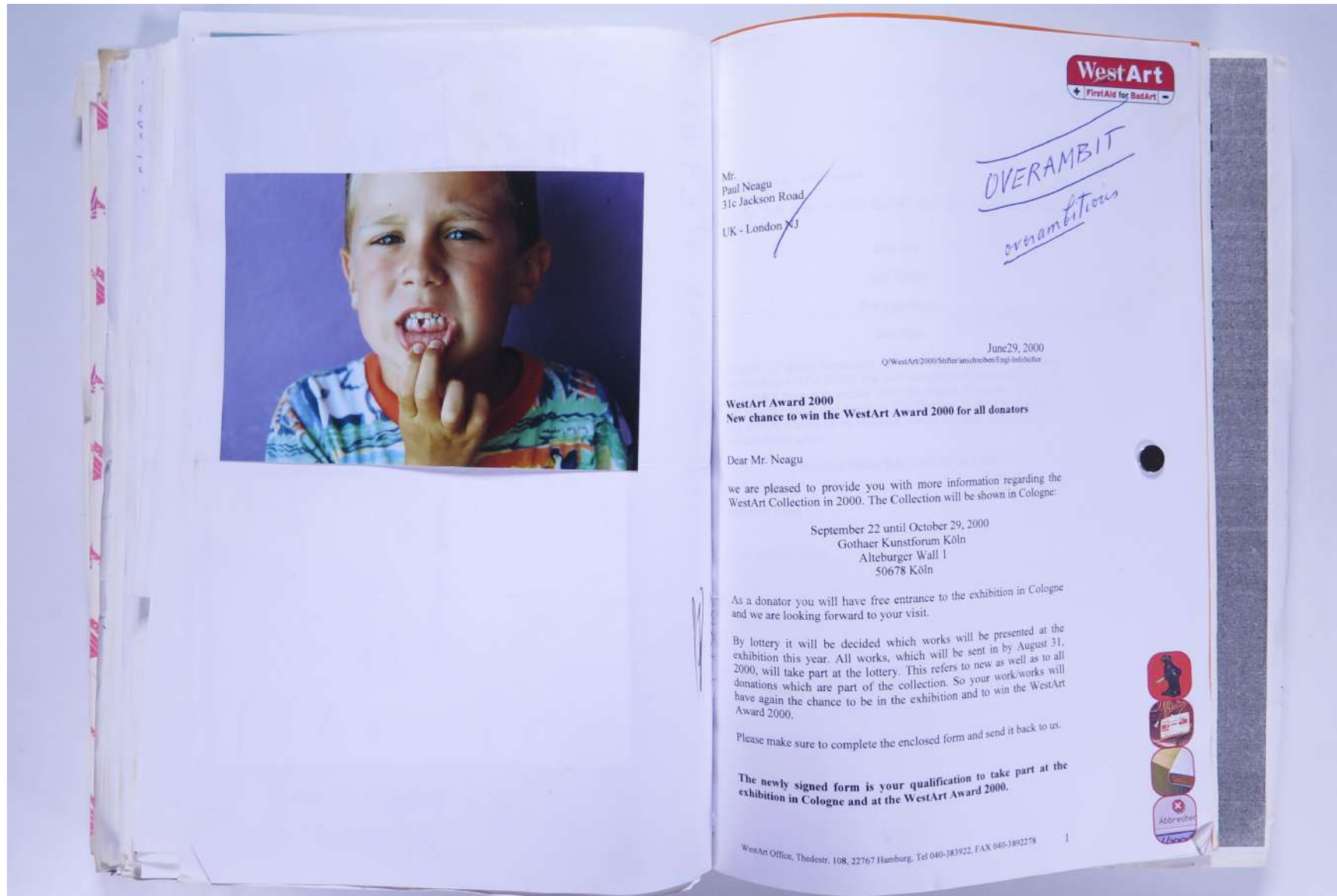
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PNE 131.118



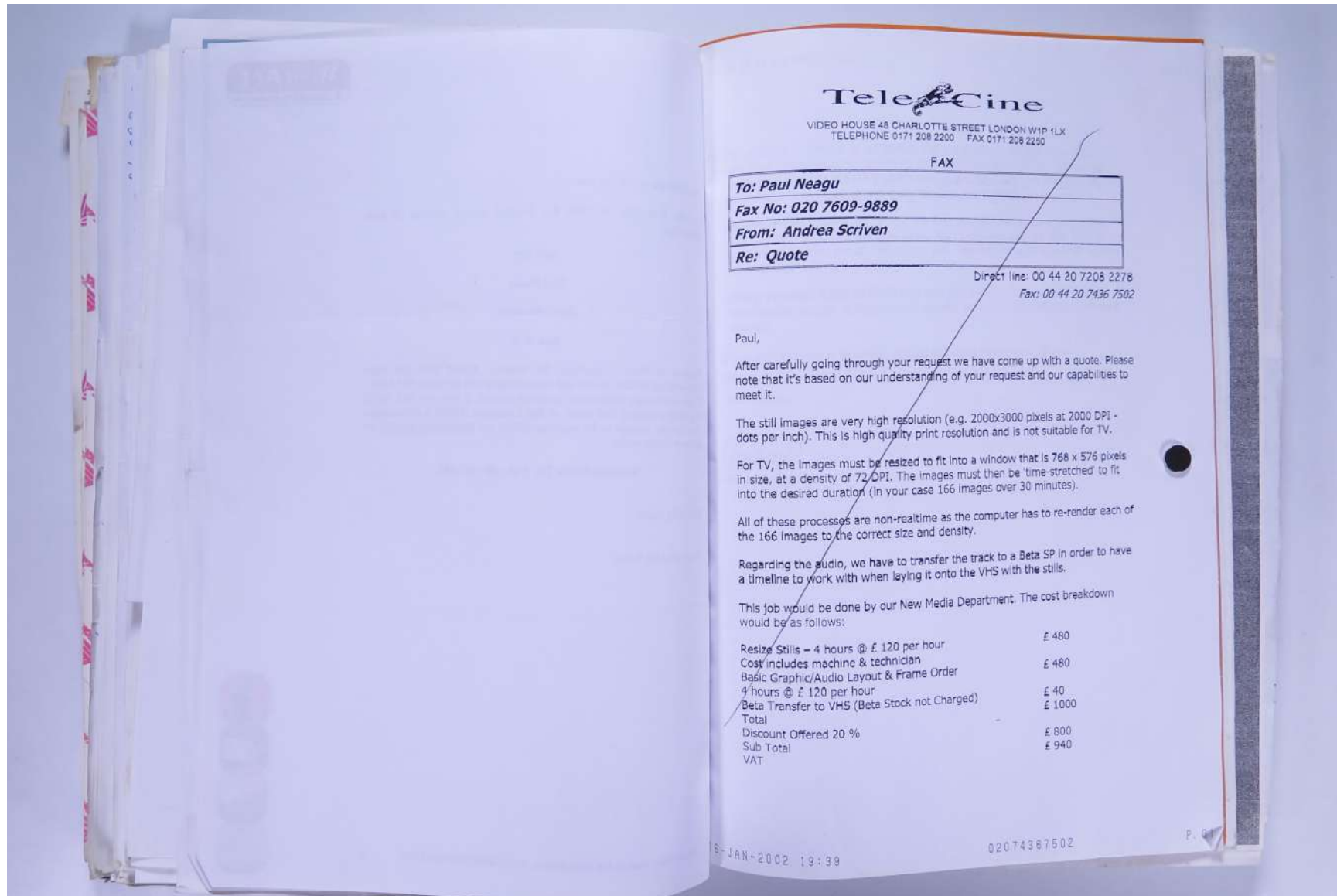
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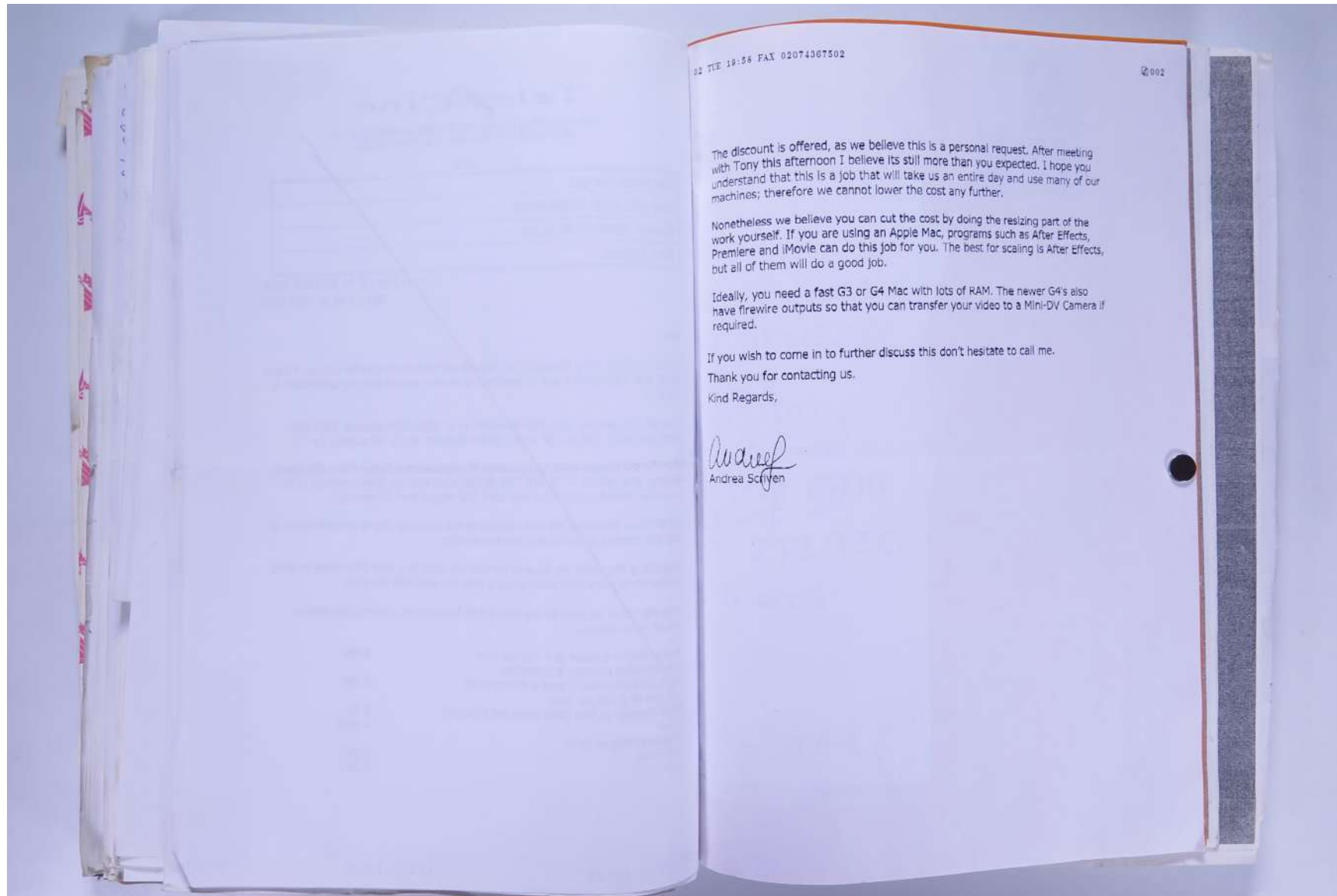
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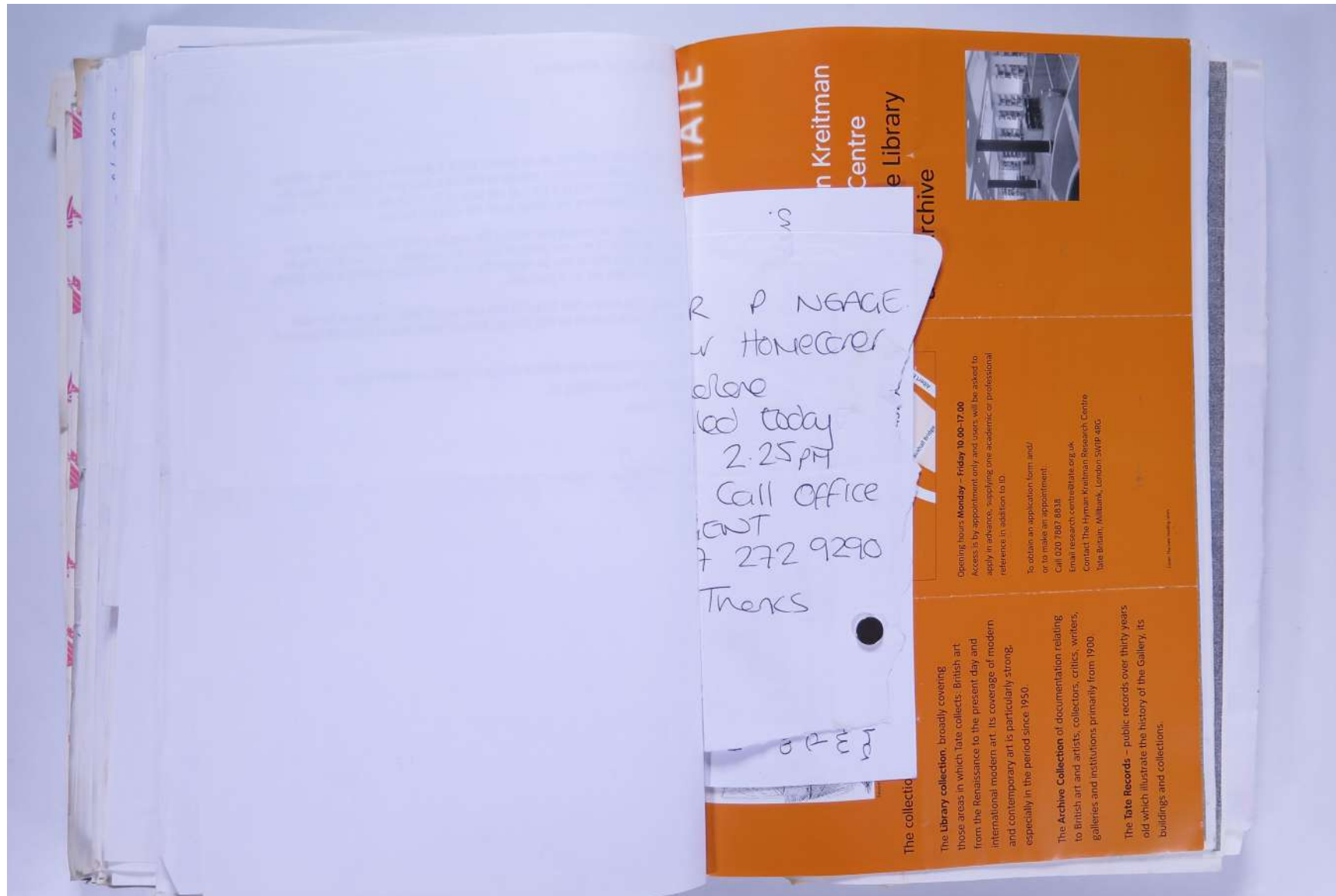
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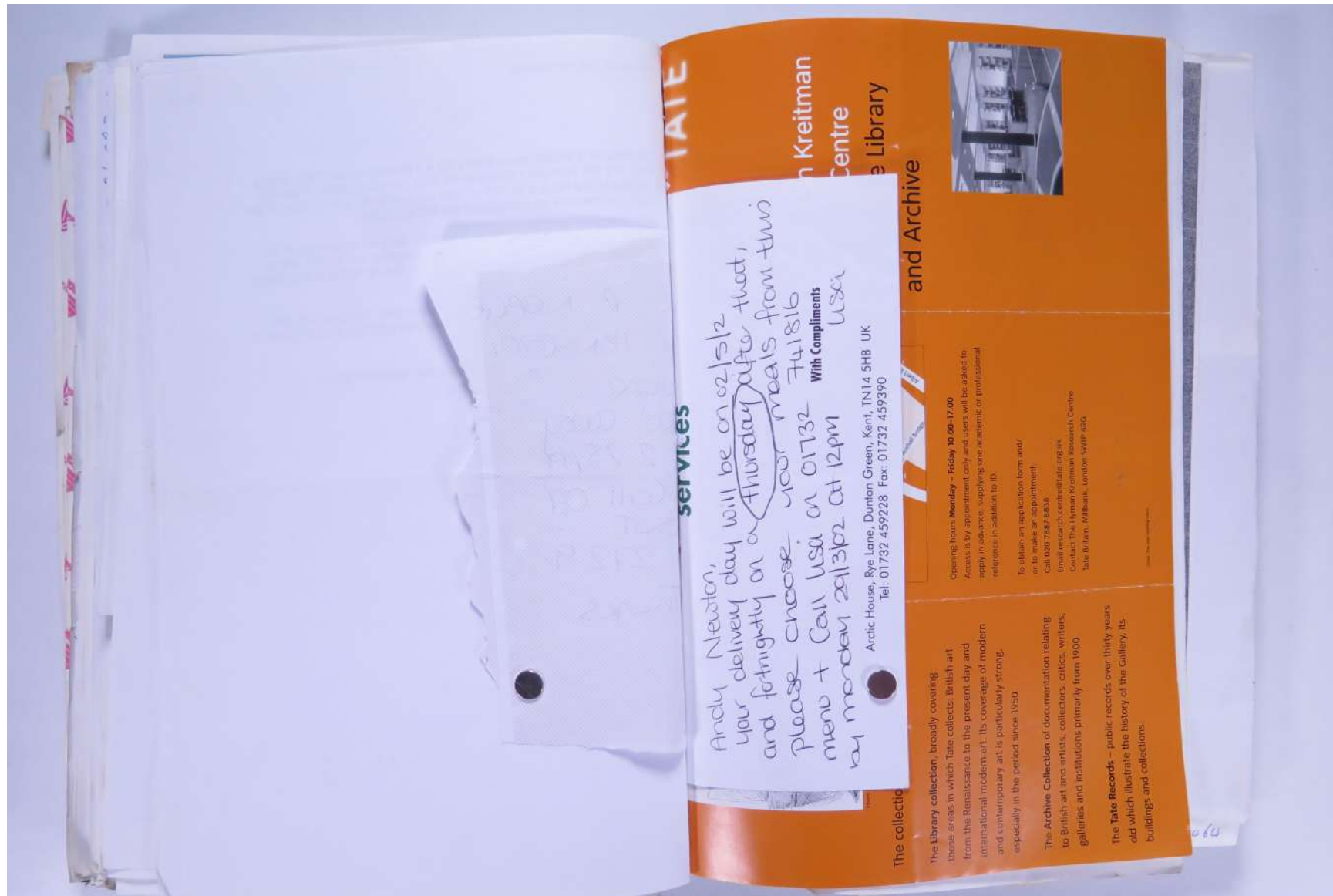
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PNE 131.122



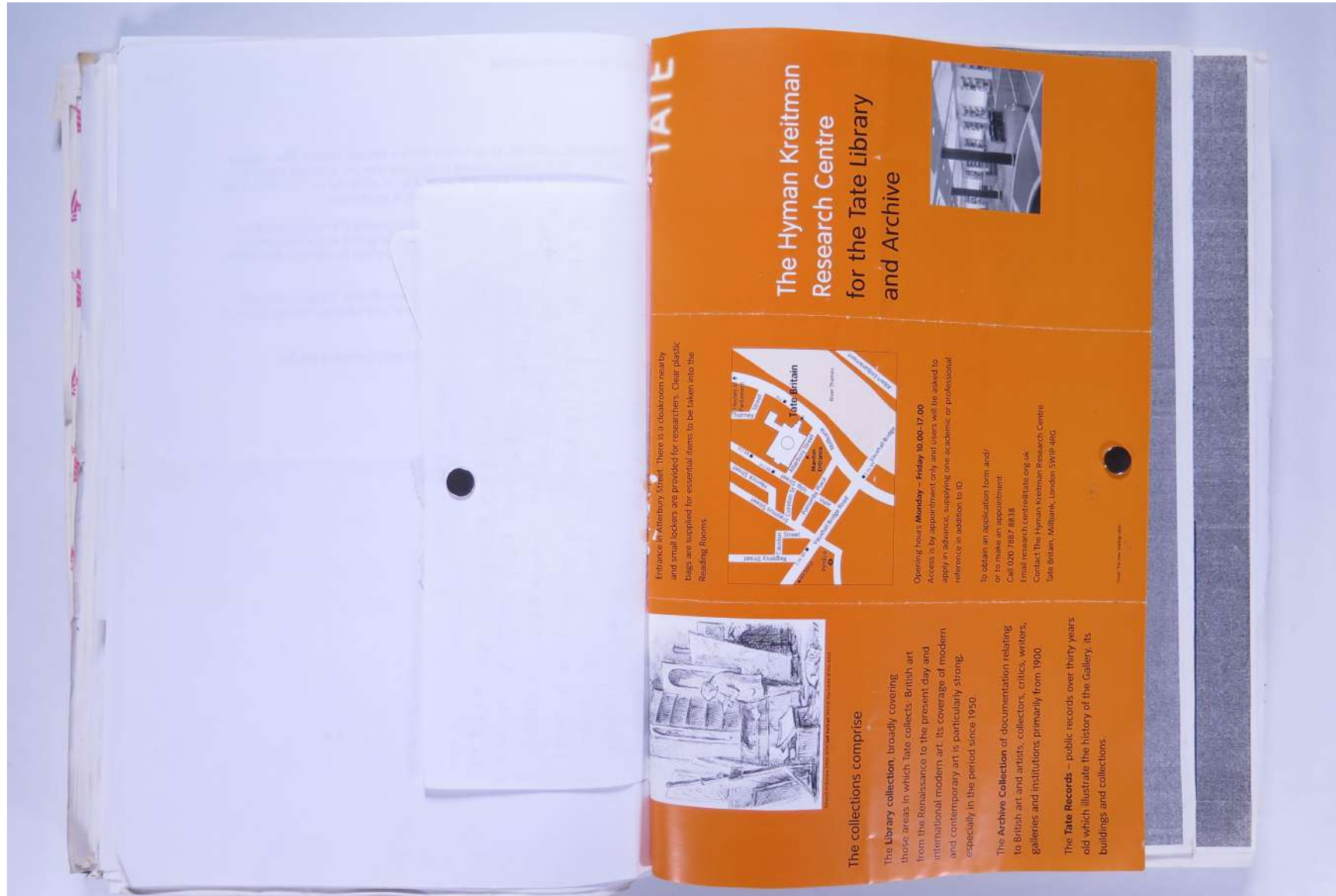
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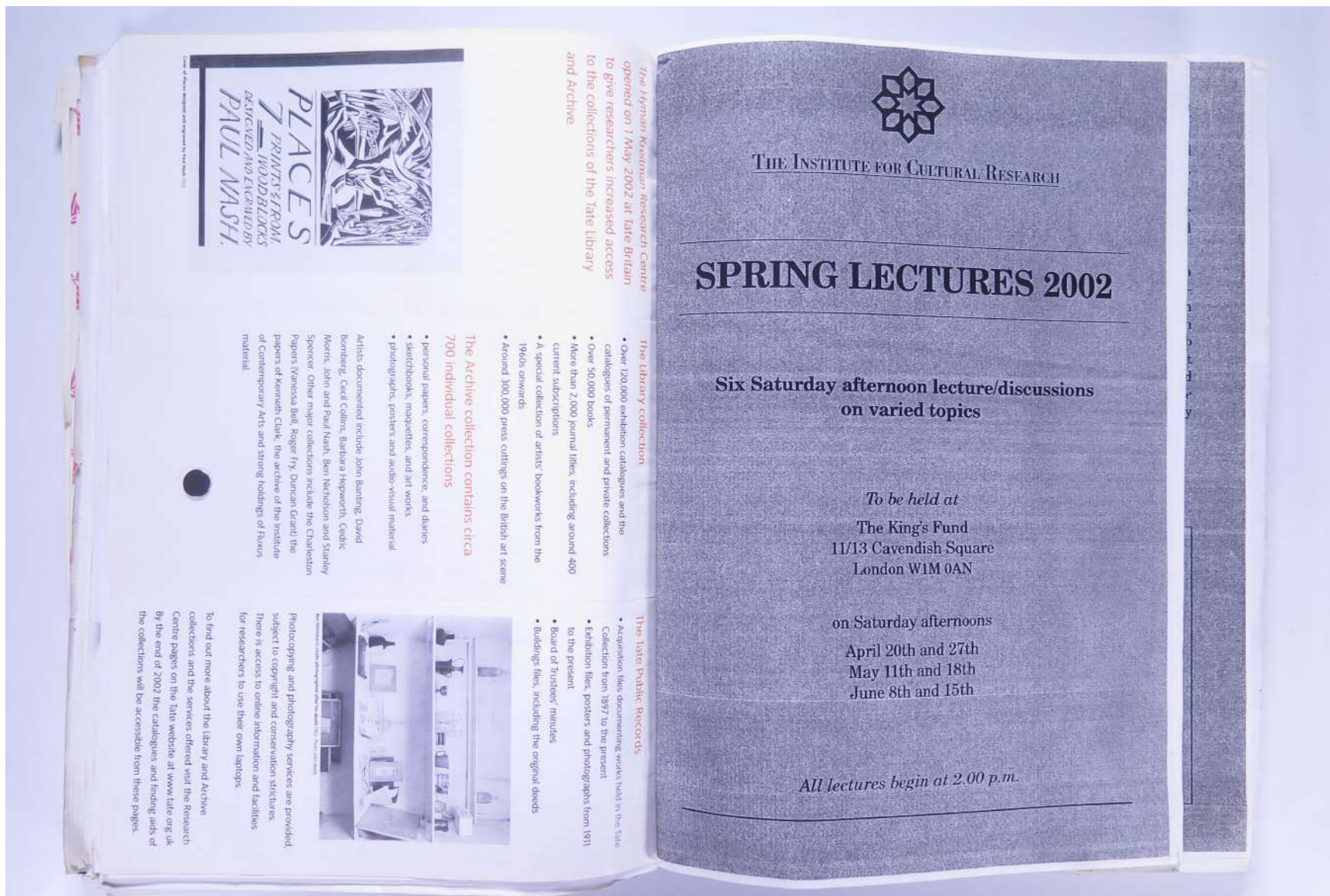
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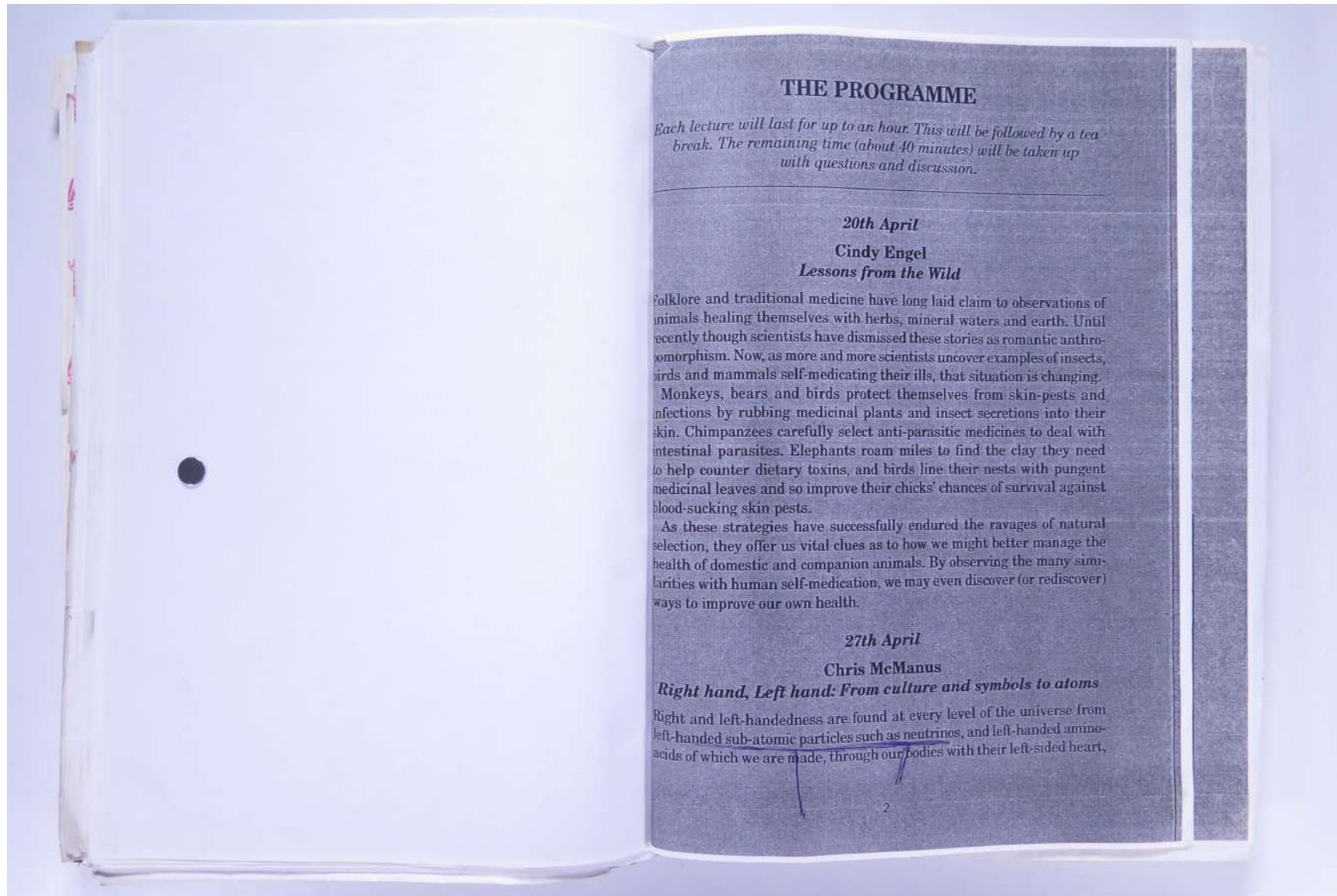
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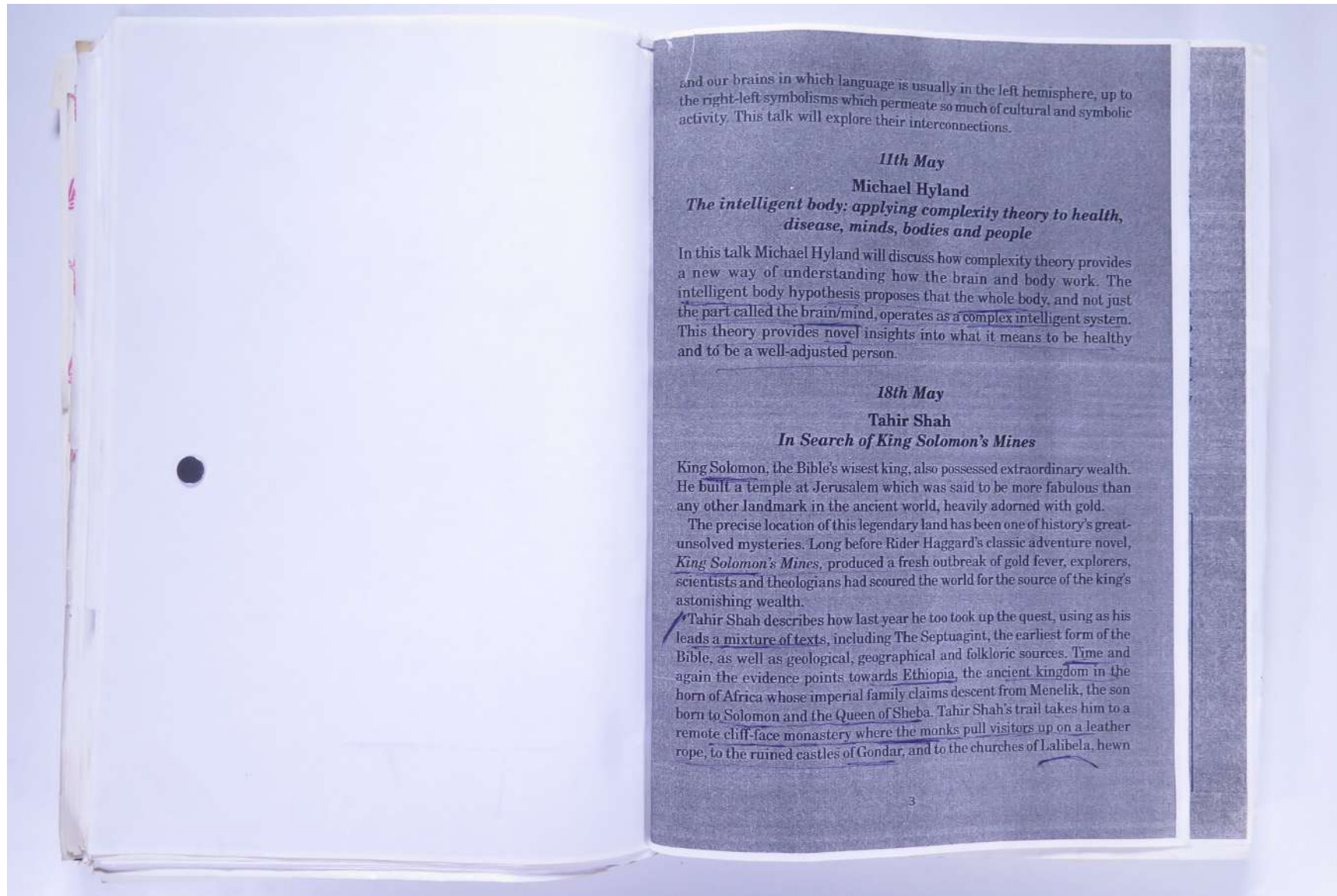
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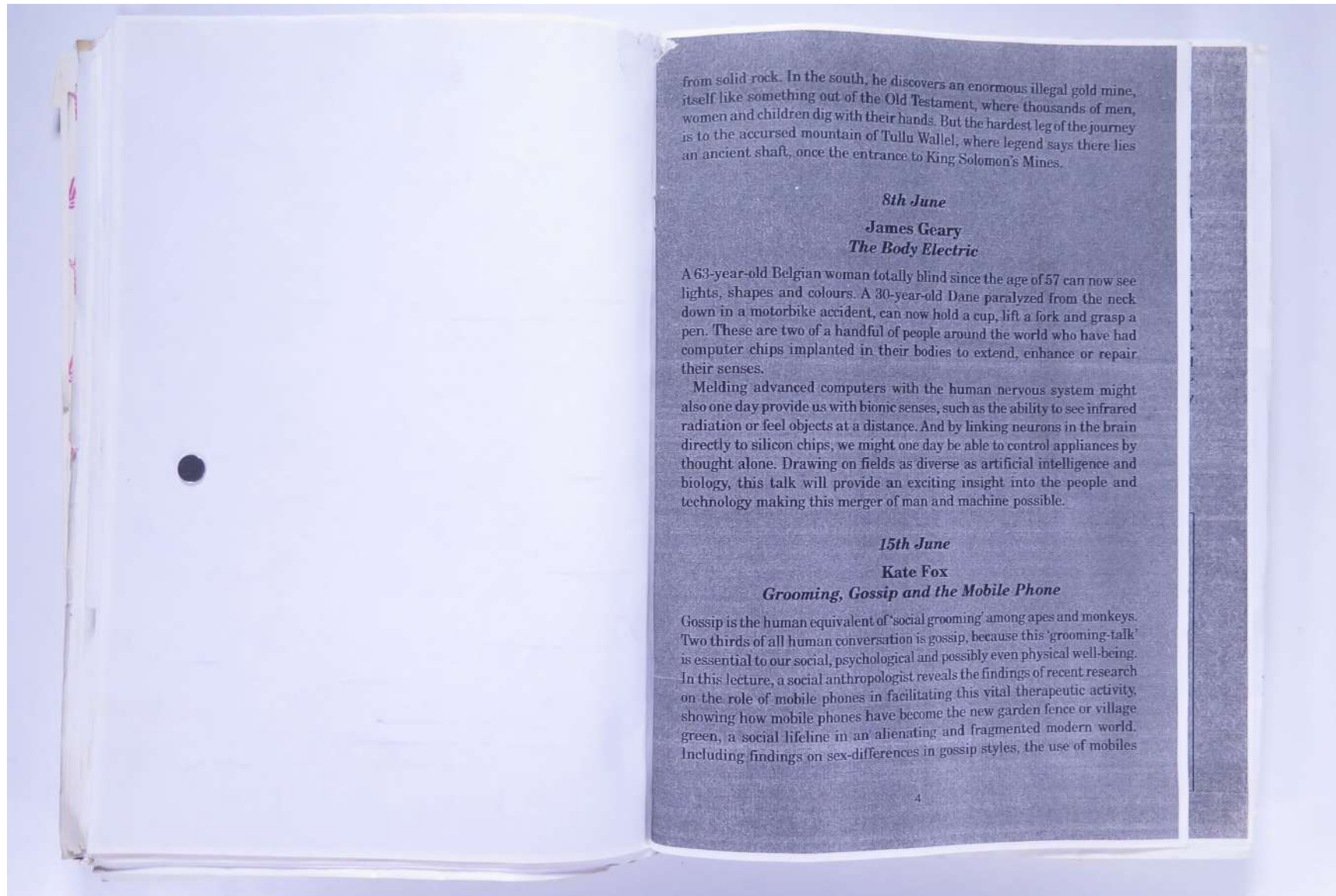
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PNE 131.127



from solid rock. In the south, he discovers an enormous illegal gold mine, itself like something out of the Old Testament, where thousands of men, women and children dig with their hands. But the hardest leg of the journey is to the accursed mountain of Tullu Wallel, where legend says there lies an ancient shaft, once the entrance to King Solomon's Mines.

8th June

James Geary
The Body Electric

A 63-year-old Belgian woman totally blind since the age of 57 can now see lights, shapes and colours. A 30-year-old Dane paralyzed from the neck down in a motorbike accident, can now hold a cup, lift a fork and grasp a pen. These are two of a handful of people around the world who have had computer chips implanted in their bodies to extend, enhance or repair their senses.

Melding advanced computers with the human nervous system might also one day provide us with bionic senses, such as the ability to see infrared radiation or feel objects at a distance. And by linking neurons in the brain directly to silicon chips, we might one day be able to control appliances by thought alone. Drawing on fields as diverse as artificial intelligence and biology, this talk will provide an exciting insight into the people and technology making this merger of man and machine possible.

15th June

Kate Fox
Gossip, Gossip and the Mobile Phone

Gossip is the human equivalent of 'social grooming' among apes and monkeys. Two thirds of all human conversation is gossip, because this 'grooming-talk' is essential to our social, psychological and possibly even physical well-being. In this lecture, a social anthropologist reveals the findings of recent research on the role of mobile phones in facilitating this vital therapeutic activity, showing how mobile phones have become the new garden fence or village green, a social lifeline in an alienating and fragmented modern world. Including findings on sex-differences in gossip styles, the use of mobiles

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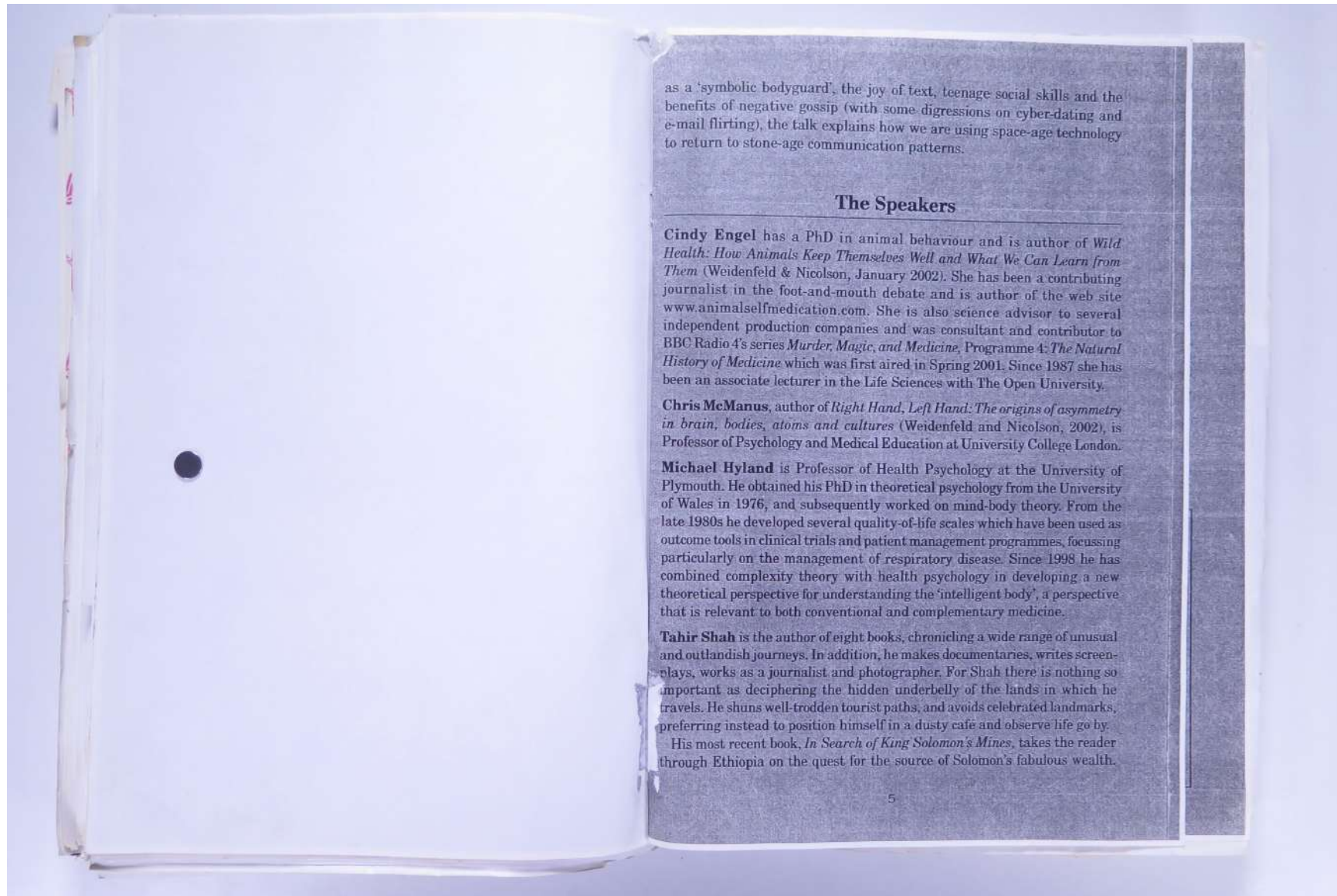
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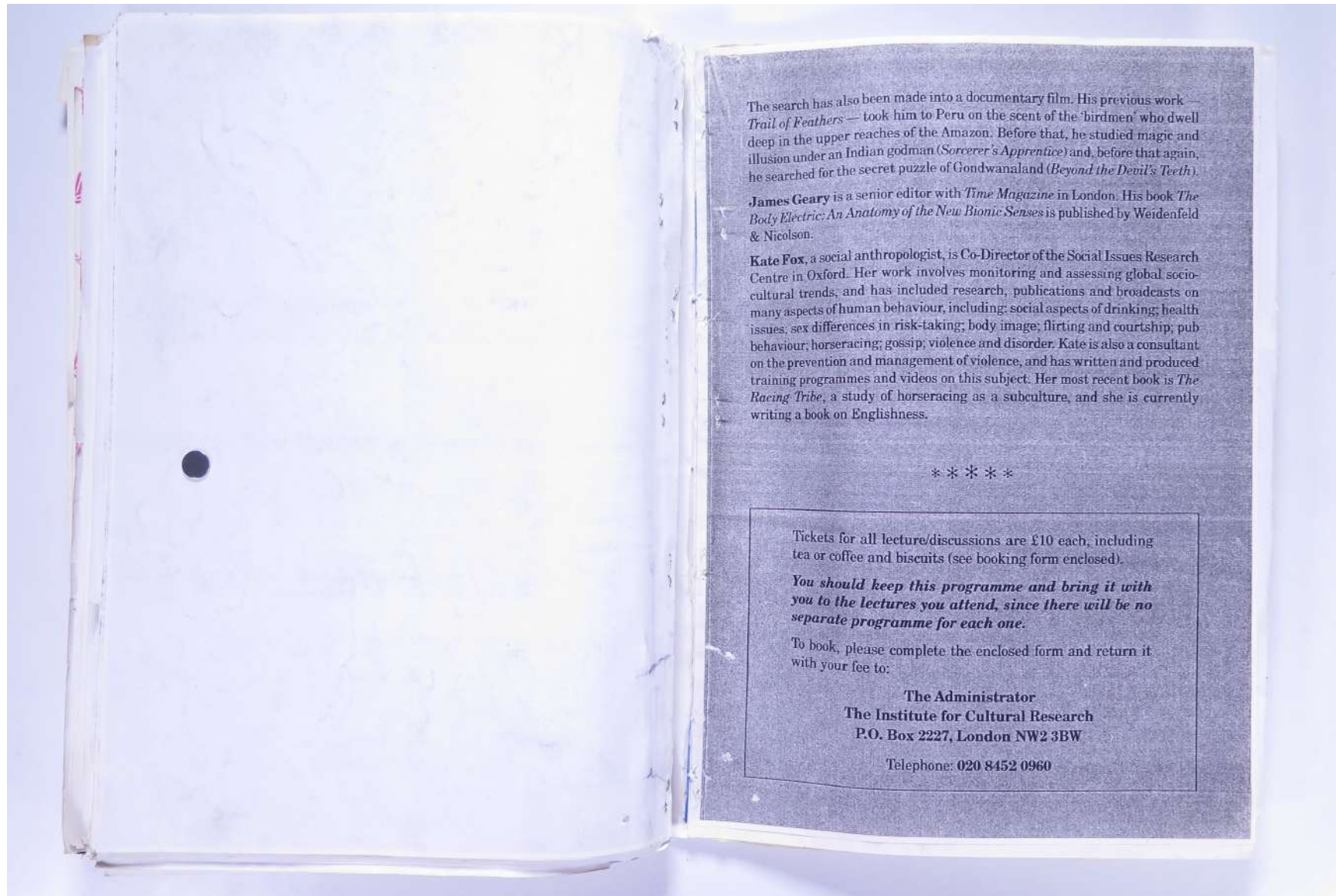
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The search has also been made into a documentary film. His previous work — *Trail of Feathers* — took him to Peru on the scent of the 'birdmen' who dwell deep in the upper reaches of the Amazon. Before that, he studied magic and illusion under an Indian godman (*Sorcerer's Apprentice*) and, before that again, he searched for the secret puzzle of Gondwanaland (*Beyond the Devil's Teeth*).

James Geary is a senior editor with *Time Magazine* in London. His book *The Body Electric: An Anatomy of the New Bionic Senses* is published by Weidenfeld & Nicolson.

Kate Fox, a social anthropologist, is Co-Director of the Social Issues Research Centre in Oxford. Her work involves monitoring and assessing global socio-cultural trends, and has included research, publications and broadcasts on many aspects of human behaviour, including: social aspects of drinking; health issues; sex differences in risk-taking; body image; flirting and courtship; pub behaviour; horseracing; gossip; violence and disorder. Kate is also a consultant on the prevention and management of violence, and has written and produced training programmes and videos on this subject. Her most recent book is *The Racing Tribe*, a study of horseracing as a subculture, and she is currently writing a book on Englishness.

* * * * *

Tickets for all lecture/discussions are £10 each, including tea or coffee and biscuits (see booking form enclosed).

You should keep this programme and bring it with you to the lectures you attend, since there will be no separate programme for each one.

To book, please complete the enclosed form and return it with your fee to:

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The Institute for Cultural Research
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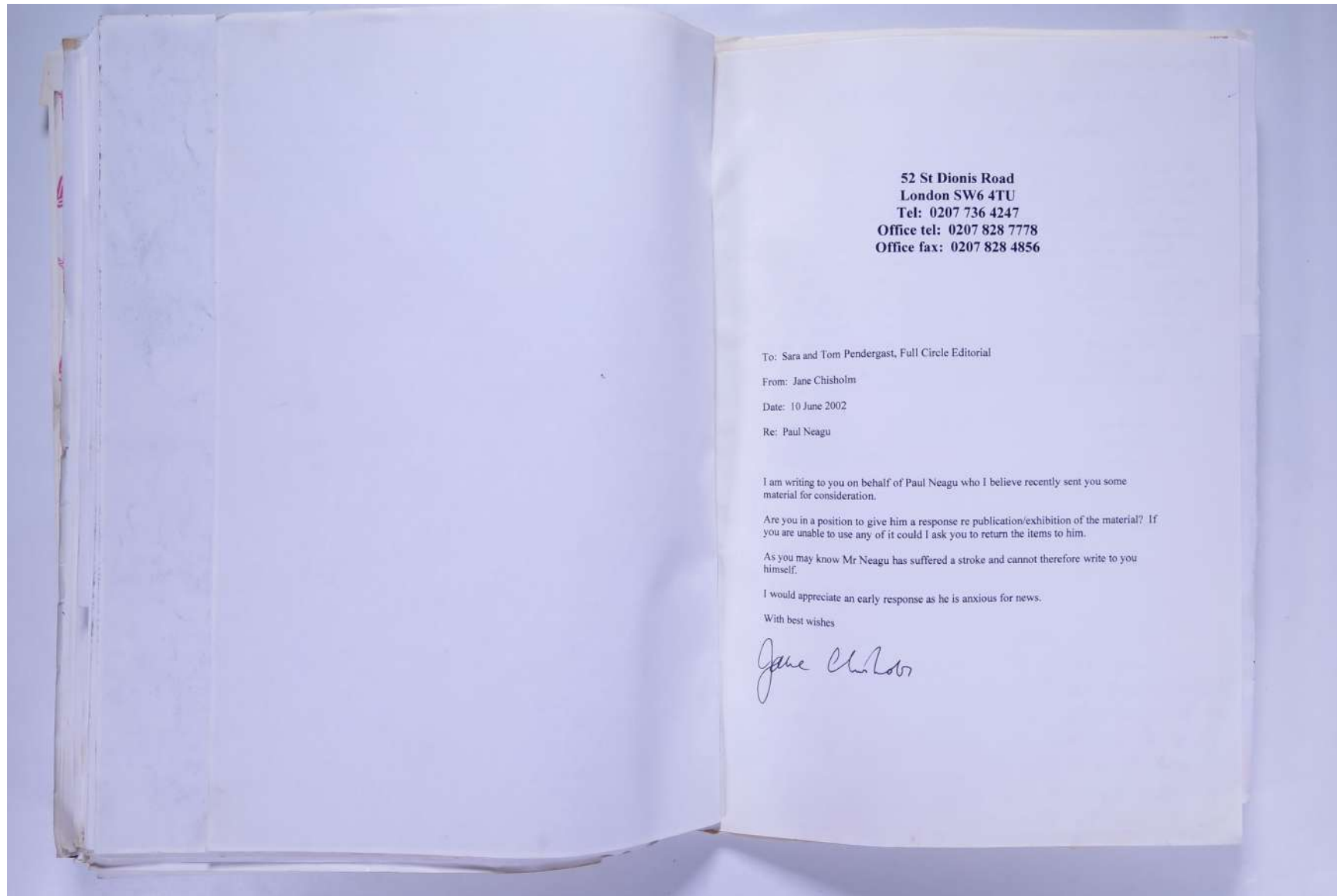
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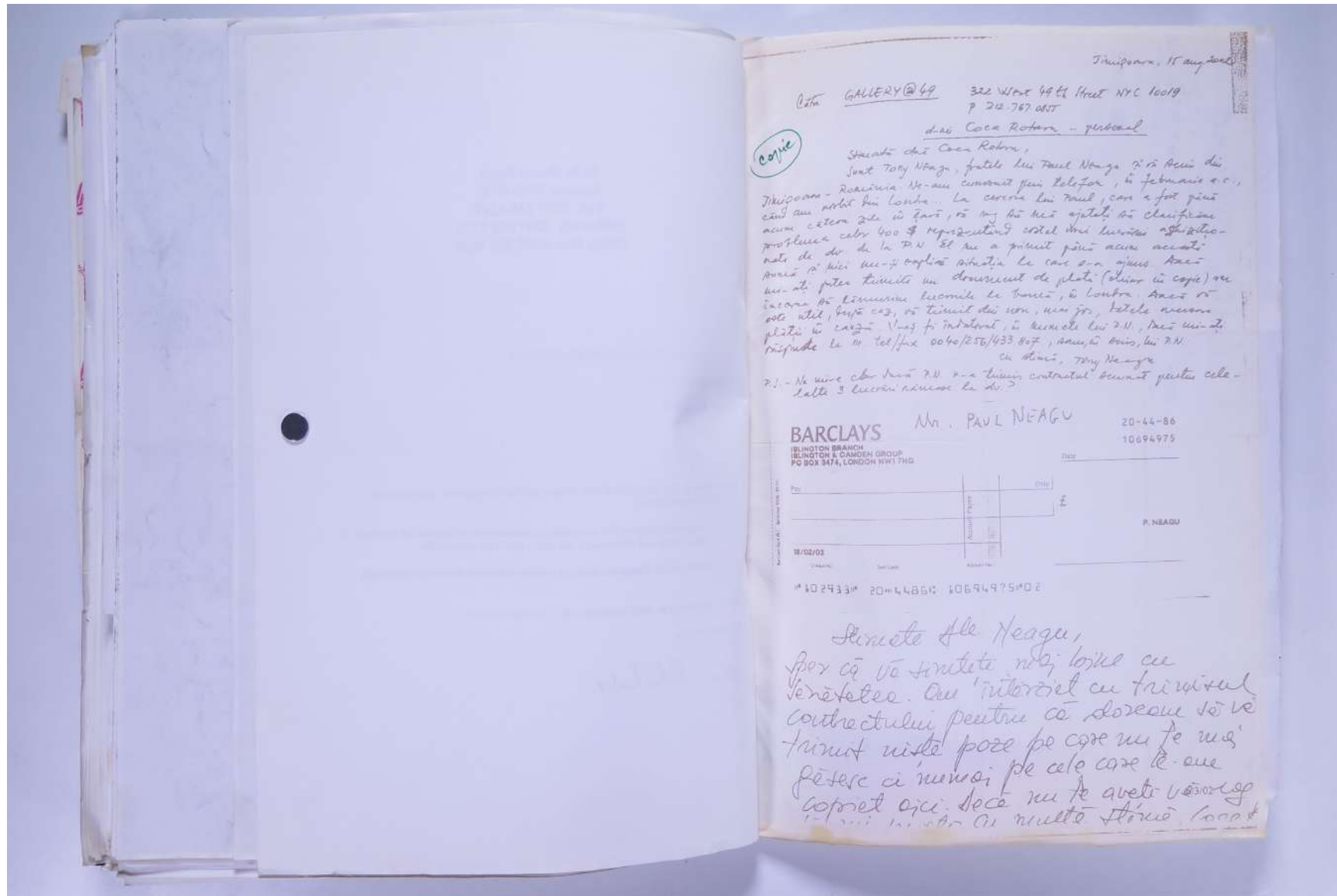
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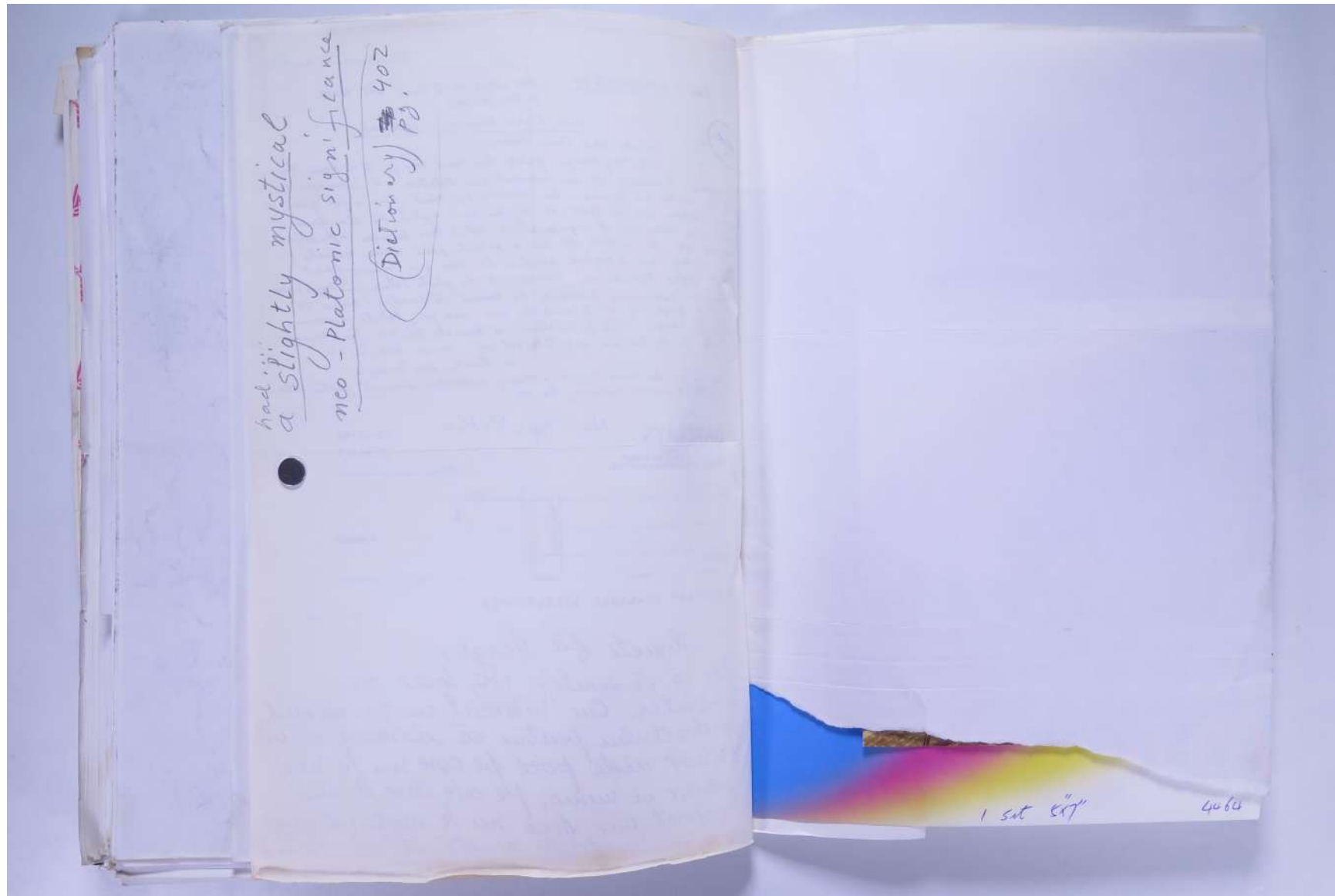
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