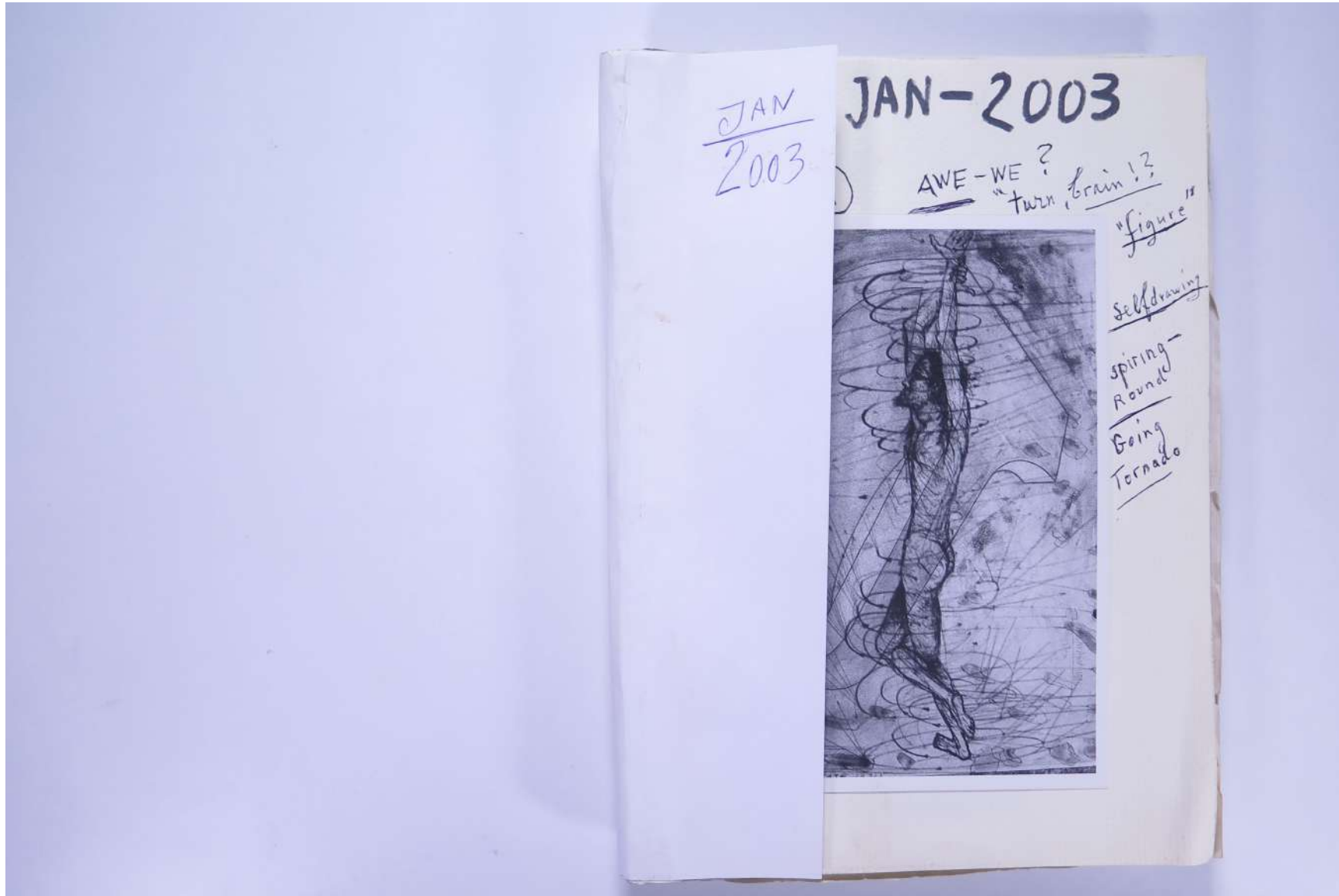


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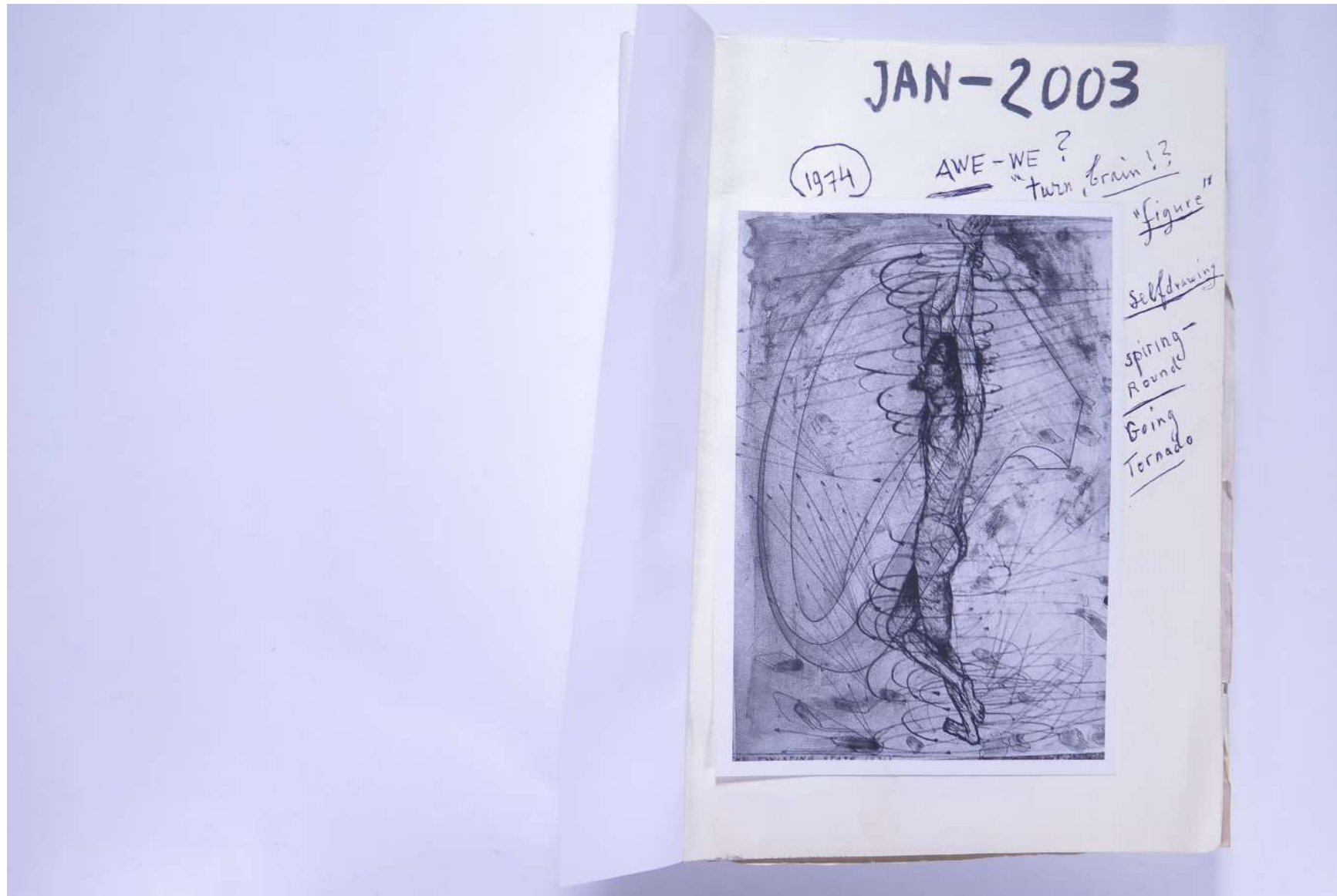
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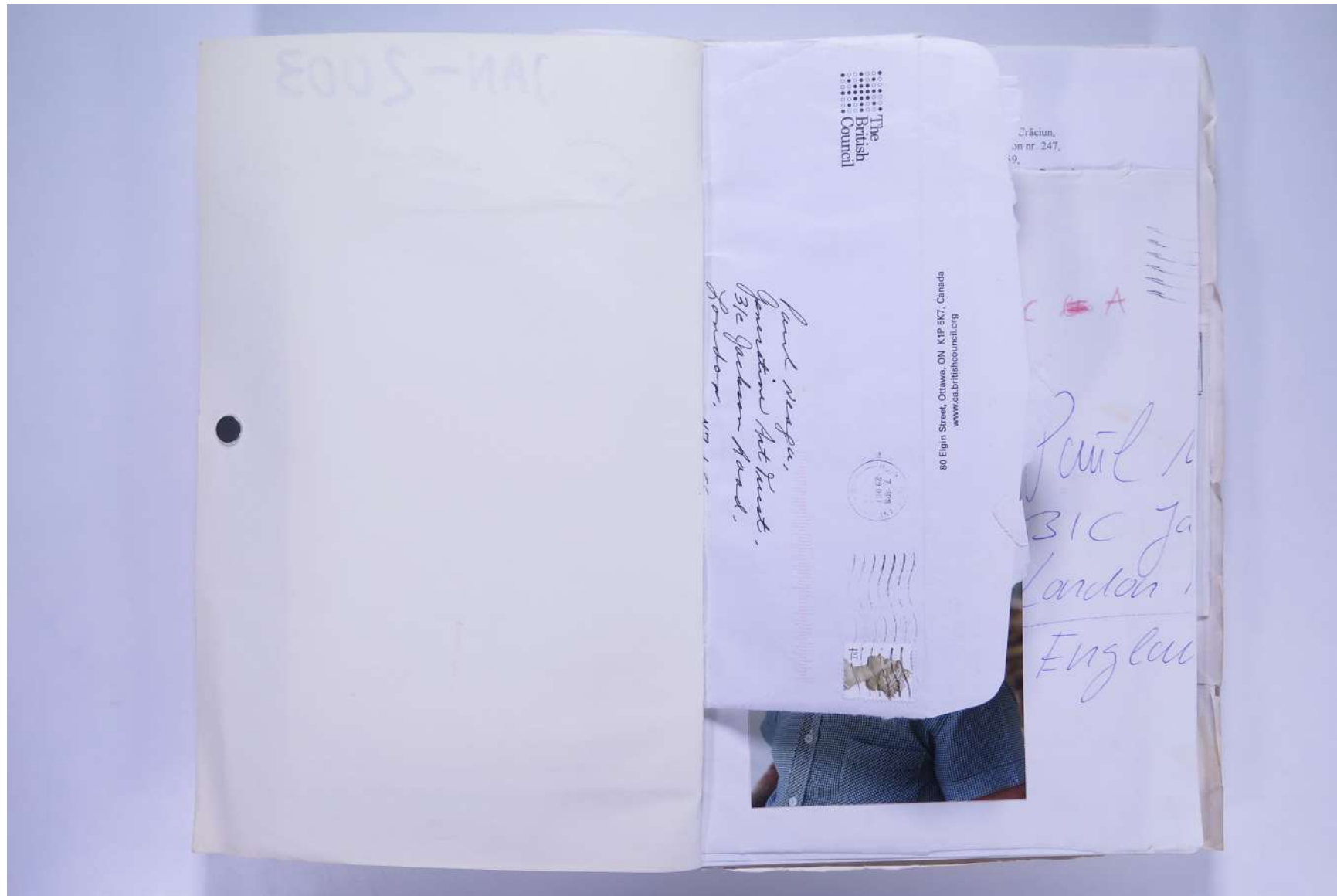
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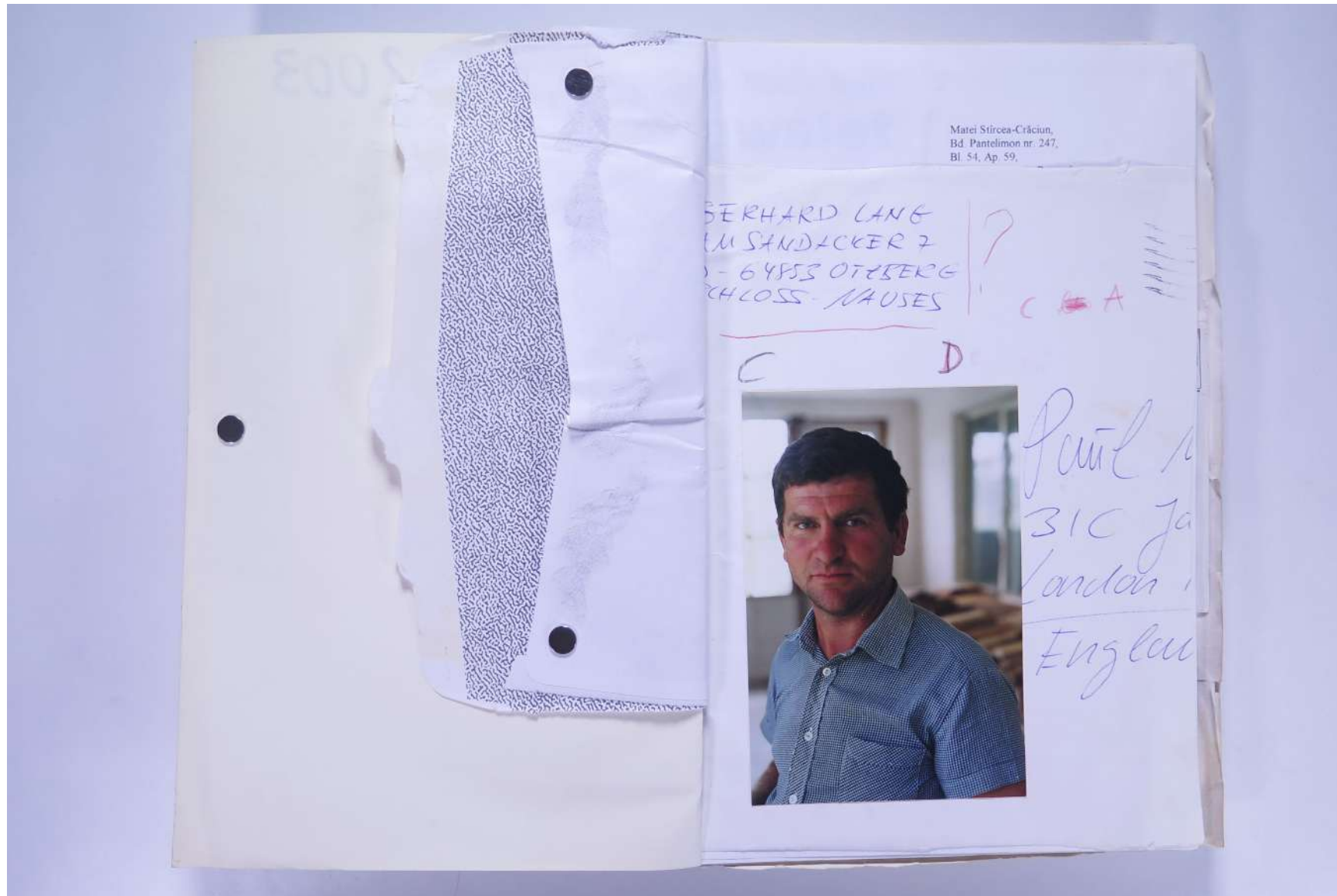
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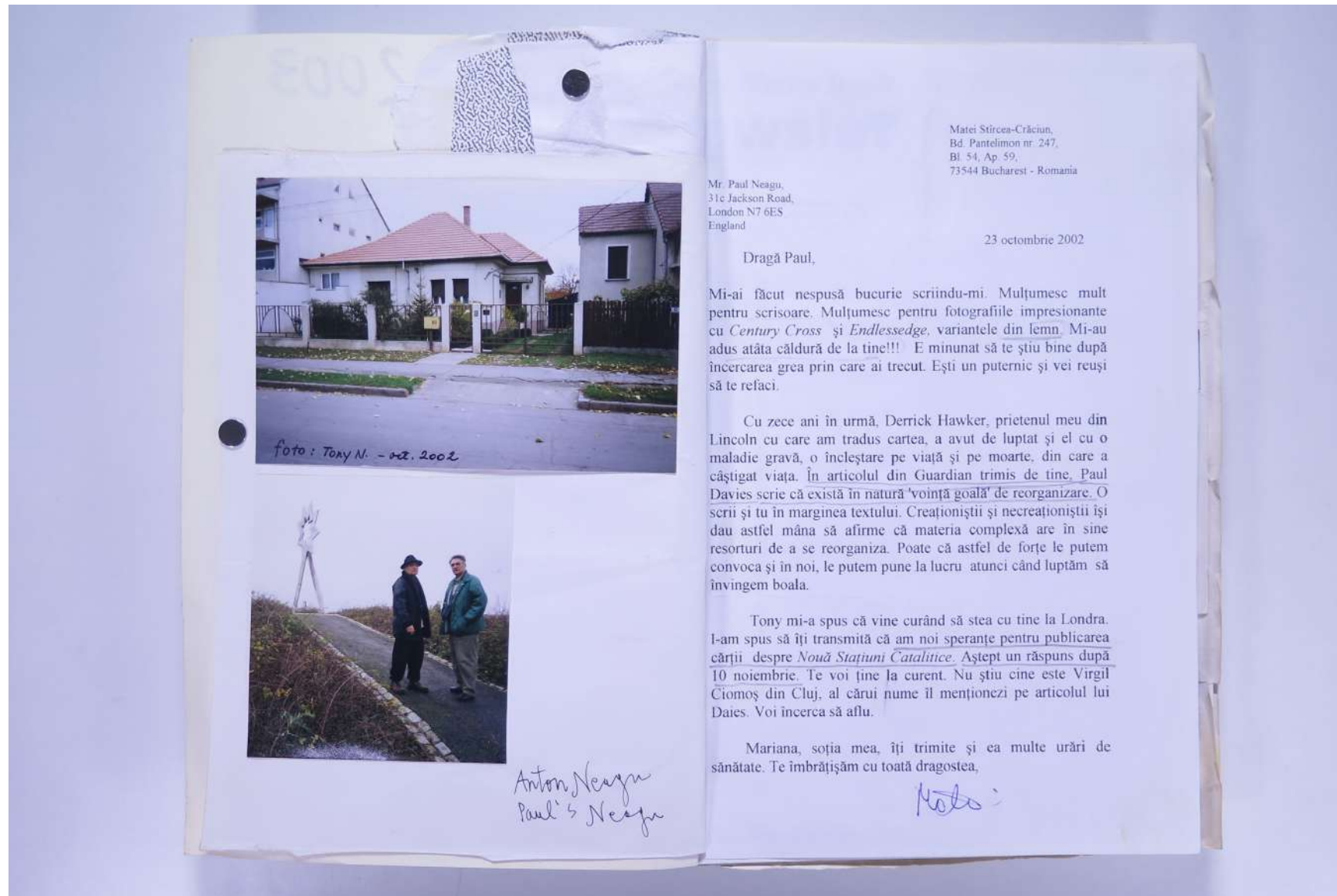
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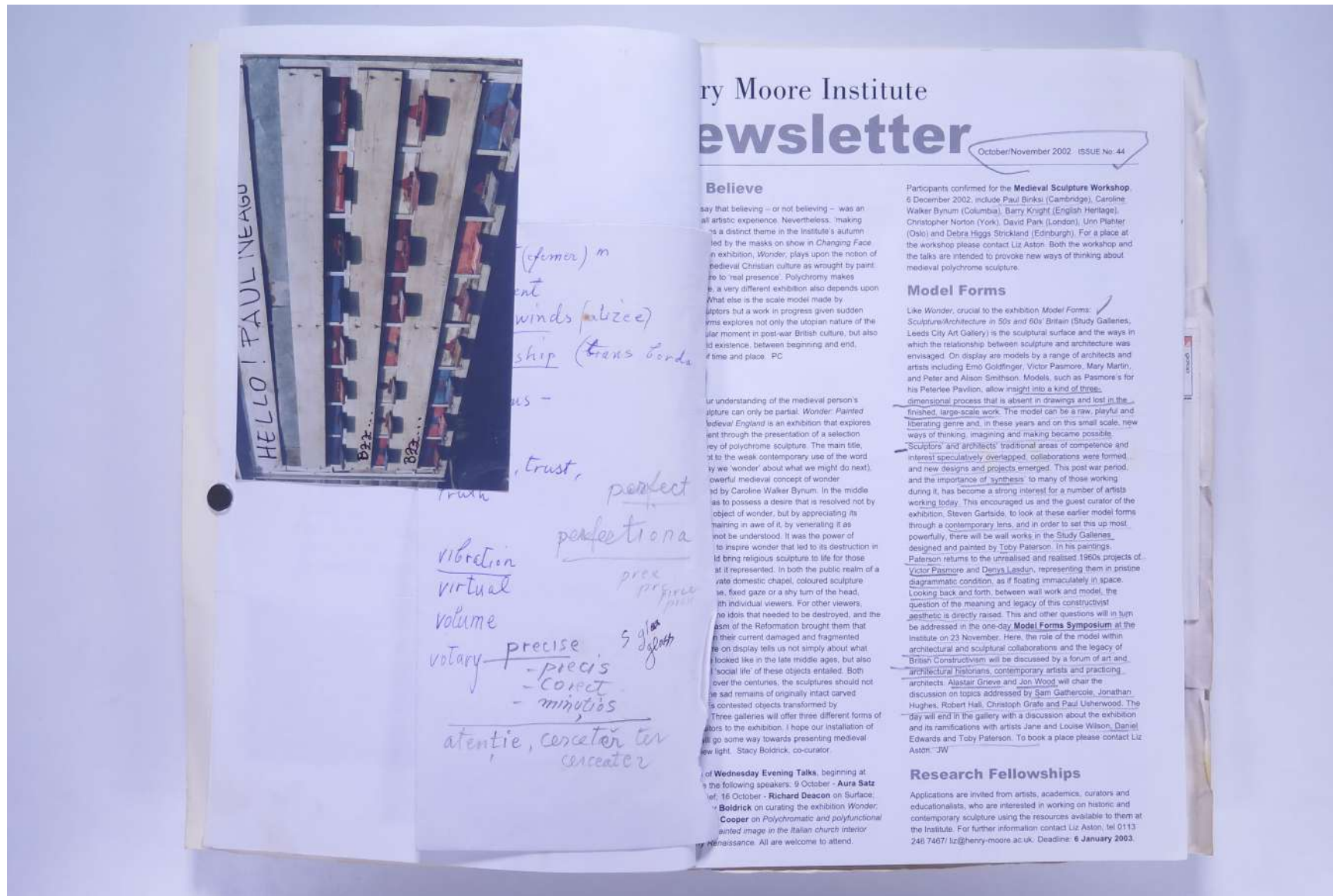
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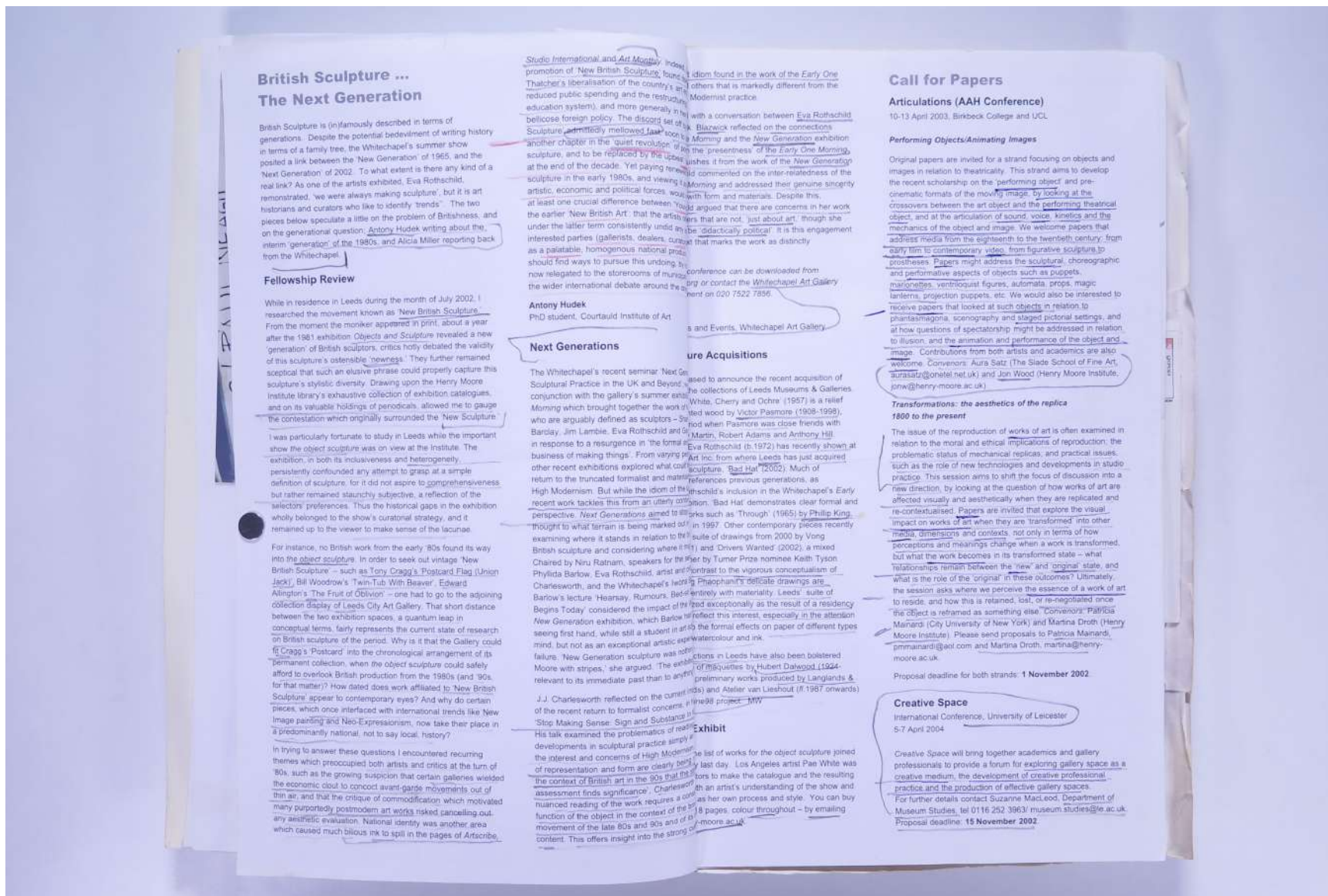
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British Sculpture ... The Next Generation

British Sculpture is (in)famously described in terms of generations. Despite the potential bedeviling of writing history in terms of a family tree, the Whitechapel's summer show posited a link between the 'New Generation' of 1965, and the 'Next Generation' of 2002. To what extent is there any kind of a real link? As one of the artists exhibited, Eva Rothschild, remonstrated, 'we were always making sculpture', but it is art historians and curators who like to identify 'trends'. The two pieces below speculate a little on the problem of Britishness, and on the generational question. Antony Hudek writing about the 'interim' generation' of the 1980s, and Alicia Miller reporting back from the Whitechapel.

Fellowship Review

While in residence in Leeds during the month of July 2002, I researched the movement known as 'New British Sculpture'. From the moment the moniker appeared in print, about a year after the 1981 exhibition *Objects and Sculpture* revealed a new 'generation' of British sculptors, critics hotly debated the validity of this sculpture's ostensible 'newness'. They further remained sceptical that such an elusive phrase could properly capture this sculpture's stylistic diversity. Drawing upon the Henry Moore Institute library's exhaustive collection of exhibition catalogues, and on its valuable holdings of periodicals, allowed me to gauge the contestation which originally surrounded the 'New Sculpture'.

I was particularly fortunate to study in Leeds while the important show *the object sculpture* was on view at the Institute. The exhibition, in both its inclusiveness and heterogeneity, persistently confounded any attempt to grasp at a simple definition of sculpture, for it did not aspire to comprehensiveness but rather remained staunchly subjective, a reflection of the selectors' preferences. Thus the historical gaze in the exhibition wholly belonged to the show's curatorial strategy, and it remained up to the viewer to make sense of the lacunae.

For instance, no British work from the early '80s found its way into *the object sculpture*. In order to seek out vintage 'New British Sculpture' - such as Tony Cragg's *Postcard Flag* (Union Jack), Bill Woodrow's *Twin-Tub With Beaver*, Edward Allington's *The Fruit of Oblivion* - one had to go to the adjoining collection *History of Leeds City Art Gallery*. That short distance between the two exhibition spaces, a quantum leap in conceptual terms, fairly represents the current state of research on British sculpture of the period. Why is it that the Gallery could fit Cragg's *Postcard* into the chronological arrangement of its 'permanent collection, when the *object sculpture* could safely afford to overlook British production from the 1980s (and '90s, for that matter)? How dated does work affiliated to 'New British Sculpture' appear to contemporary eyes? And why do certain pieces, which once interfaced with international trends like New Image painting and Neo-Expressionism, now take their place in a predominantly national, not to say local, history?

In trying to answer these questions I encountered recurring themes which preoccupied both artists and critics at the turn of '80s, such as the growing suspicion that certain galleries wielded the economic clout to concoct avant-garde 'movements' out of thin air, and that the critique of commodification which motivated many purportedly postmodern art works risked cancelling out any aesthetic evaluation. National identity was another area which caused much bilious ink to spill in the pages of *Artscribe*.

Studio International and *Art Monthly* indeed promoted 'New British Sculpture', found in Thatcher's liberalisation of the country's art reduced public spending and the restructuring of the education system), and more generally in the bellicose foreign policy. The discord set off by the *admittedly* mellowed *last* *soon* by another chapter in the 'quiet revolution' of sculpture, and to be replaced by the *upside* at the end of the decade. Yet paying renewed artistic, economic and political forces would under the 'later British Art' that the artists who are not, just about art' through she interested parties (galleries, dealers, curators) as a palatable, homogenous national project should find ways to pursue this undying, now relegated to the storerooms of museums, the wider international debate around the

Antony Hudek

PHD student, Courtauld Institute of Art

Next Generations

The Whitechapel's recent seminar 'Next Generations: Sculptural Practice in the UK and Beyond' in conjunction with the gallery's summer show *Early Morning* which brought together the work of those who are arguably defined as sculptors - Stuart Barlow, Jim Lambie, Eva Rothschild and Tony Martin, Robert Adams and Anthony Hall - in response to a resurgence in the formal of 'British Art' from where Leeds has just acquired other recent exhibitions explored what could return to the truncated formalist and minimalist idiom found in the work of the *Early One* others that is markedly different from the Modernist practice. *Next Generations* aimed to think through what 'farran' is being marked out in the suite of drawings from 2000 by Vong Bish sculpture and considering where it stands in relation to the work of Turner Prize nominee Keith Tyson. Chaired by Niru Ratnam, speakers for the event included Phyllida Barlow, Eva Rothschild, artist and theorist Charlesworth, and the Whitechapel's head of education, Hearnsey, Rumours. Barlow's lecture 'Hearnsey, Rumours, Begins Today' considered the impact of the *New Generation* exhibition, which Barlow first hand, while still a student in art school, but not as an exceptional artistic experience. 'New Generation sculpture was not Moore with stripes,' she argued. 'The work is relevant to its immediate past than to anything else.' J.J. Charlesworth reflected on the current state of the recent return to formalist concerns in sculpture. 'Stop Making Sense: Sign and Substratum' His talk examined the problematic of recent developments in sculptural practice alongside the interest and concerns of High Modernism of representation and form are clearly being re-examined in the context of British art in the '90s that the 'assessment finds significance'. Charlesworth's nuanced reading of the work requires a careful reading of the object in the context of the movement of the late '80s and '90s and of its content. This offers insight into the strong

Exhibit

of the work for the object sculpture joined last day. Los Angeles artist Pae White was invited to make the catalogue and the resulting text an artist's understanding of the show and as her own process and style. You can buy a copy of the book for £8 pages, colour throughout - by emailing art@moore.ac.uk

Call for Papers

Articulations (AAH Conference)

10-13 April 2003, Birkbeck College and UCL

Performing Objects/Animating Images

Original papers are invited for a strand focusing on objects and images in relation to theatricality. This strand aims to develop the recent scholarship on the 'performing object' and pre-cinematic formats of the moving image, by looking at the crossovers between the art object and the performing theatrical object, and at the articulation of sound, voice, kinetics and the mechanics of the object and image. We welcome papers that address media from the eighteenth to the twentieth century, from early film to contemporary video, from figurative sculpture to 'prostheses'. Papers might address the sculptural, choreographic and performative aspects of objects such as puppets, marionettes, ventriloquist figures, automata, props, magic lanterns, projection puppets, etc. We would also be interested to receive papers that looked at such objects in relation to phantasmagoria, scenography and staged pictorial settings, and at how questions of spectatorship might be addressed in relation to illusion, and the animation and performance of the object and image. Contributions from both artists and academics are also welcome. Convenors: Aura Satz (The Slade School of Fine Art, aurasatz@onel.net.uk) and Jon Wood (Henry Moore Institute, jonw@henry-moore.ac.uk)

Transformations: the aesthetics of the replica

1800 to the present

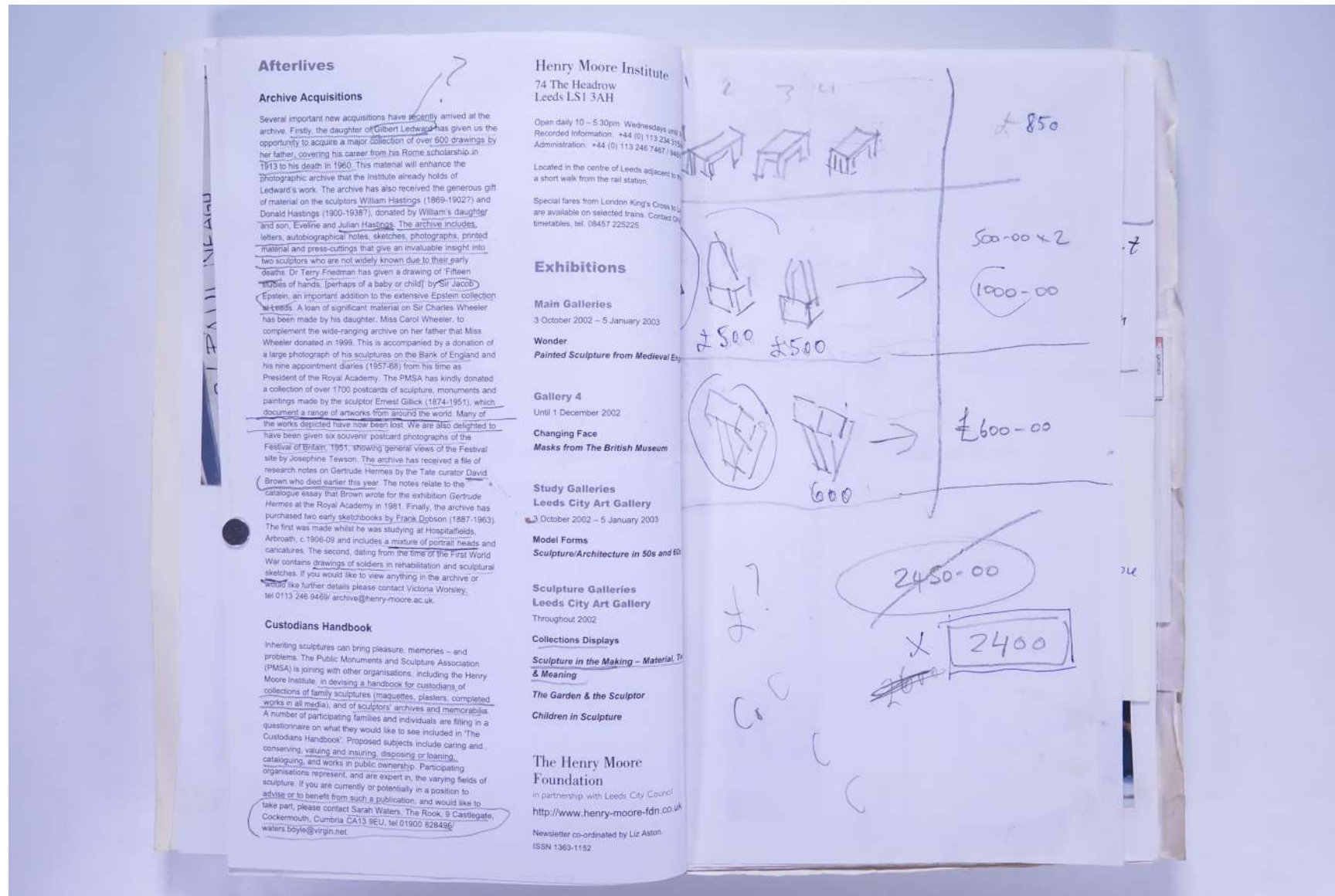
The issue of the reproduction of works of art is often examined in relation to the moral and ethical implications of reproduction; the problematic status of mechanical replicas; and practical issues, such as the role of new technologies and developments in studio practice. This session aims to shift the focus of discussion into a new direction, by looking at the question of how works of art are affected visually and aesthetically when they are replicated and re-contextualised. Papers are invited that explore the visual impact on works of art when they are 'transformed' into other media, dimensions and contexts, not only in terms of how perceptions and meanings change when a work is transformed, but what the work becomes in its transformed state - what relationships remain between the 'new' and 'original' state, and what is the role of the 'original' in these outcomes? Ultimately, the session asks where we perceive the essence of a work of art to reside, and how this is retained, lost, or re-negotiated once the object is reframed as something else. Convenors: Patricia Mainardi (City University of New York) and Martina Droth (Henry Moore Institute). Please send proposals to Patricia Mainardi, pmmainardi@ci.cuny.edu and Martina Droth, martina@henry-moore.ac.uk

Proposed deadline for both strands: 1 November 2002

Creative Space

International Conference, University of Leicester
5-7 April 2004

Creative Space will bring together academics and gallery professionals to provide a forum for exploring gallery space as a creative medium, the development of creative professional practice and the production of affective gallery spaces. For further details contact Suzanne MacLeod, Department of Museum Studies, tel 0116 252 3963; museum.studies@le.ac.uk. Proposed deadline: 15 November 2002



Afterlives

Archive Acquisitions

Several important new acquisitions have recently arrived at the archive. Firstly, the daughter of Gilbert Ledward has given us the opportunity to acquire a major collection of over 600 drawings by her father, covering his career from his Rome scholarship in 1913 to his death in 1960. This material will enhance the photographic archive that the institute already holds of Ledward's work. The archive has also received the generous gift of material on the sculptors William Hastings (1869-1902?) and Donald Hastings (1900-1936?), donated by William's daughter and son, Eveline and Julian Hastings. The archive includes letters, autobiographical notes, sketches, photographs, printed material and press-cuttings that give an invaluable insight into two sculptors who are not widely known due to their early deaths. Dr Terry Friedman has given a drawing of 'Fifteen Studies of hands: [perhaps of a baby or child]' by Sir Jacob Epstein, an important addition to the extensive Epstein collection at Leeds. A loan of significant material on Sir Charles Wheeler has been made by his daughter, Miss Carol Wheeler, to complement the wide-ranging archive on her father that Miss Wheeler donated in 1999. This is accompanied by a donation of a large photograph of his sculptures on the Bank of England and his nine appointment diaries (1957-68) from his time as President of the Royal Academy. The PMSA has kindly donated a collection of over 1700 postcards of sculpture, monuments and paintings made by the sculptor Ernest Gillick (1874-1951), which document a range of artworks from around the world. Many of the works depicted have now been lost. We are also delighted to have been given six souvenir postcard photographs of the Festival of Britain 1951, showing general views of the Festival site by Josephine Tewson. The archive has received a file of research notes on Gertrude Hermes by the Tate curator David Brown who died earlier this year. The notes relate to the catalogue essay that Brown wrote for the exhibition Gertrude Hermes at the Royal Academy in 1981. Finally, the archive has purchased two early sketchbooks by Frank Opatow (1887-1963). The first was made whilst he was studying at Hospitalfields, Arbroath, c.1906-09 and includes a mixture of portrait heads and caricatures. The second, dating from the time of the first World War contains drawings of soldiers in rehabilitation and sculptural sketches. If you would like to view anything in the archive or would like further details please contact Victoria Worsley, tel 0113 246 9466/ archive@henry-moore.ac.uk.

Custodians Handbook

Inheriting sculptures can bring pleasure, memories - and problems. The Public Monuments and Sculpture Association (PMSA) is joining with other organisations, including the Henry Moore Institute, in devising a handbook for custodians of collections of family sculptures (maquettes, plasters, completed works in all media), and of sculptors' archives and memorabilia. A number of participating families and individuals are filling in a questionnaire on what they would like to see included in 'The Custodians Handbook'. Proposed subjects include caring and conserving, valuing and insuring, disposing or loaning, cataloguing, and works in public ownership. Participating organisations represent, and are expert in, the varying fields of sculpture. If you are currently or potentially in a position to advise or to benefit from such a publication, and would like to take part, please contact Sarah Waters, The Rock, 9 Castlegate, Cockermouth, Cumbria CA13 9EU, tel 01900 828430, waters.boyle@virgin.net.

Henry Moore Institute

74 The Headrow
Leeds LS1 3AH

Open daily 10 - 5.30pm. Wednesdays until 1.00pm
Recorded Information: +44 (0) 113 234 5150
Administration: +44 (0) 113 246 7467 / 9467

Located in the centre of Leeds adjacent to the railway station, a short walk from the rail station.

Special fares from London King's Cross to Leeds are available on selected trains. Contact Oyster timetables, tel. 08457 225225.

Exhibitions

Main Galleries

3 October 2002 - 5 January 2003

Wonder

Painted Sculpture from Medieval Europe

Gallery 4

Until 1 December 2002

Changing Face

Masks from The British Museum

Study Galleries

Leeds City Art Gallery

3 October 2002 - 5 January 2003

Model Forms

Sculpture/Architecture in 50s and 60s

Sculpture Galleries

Leeds City Art Gallery

Throughout 2002

Collections Displays

Sculpture in the Making - Material, Technique & Meaning

The Garden & the Sculptor

Children in Sculpture

The Henry Moore

Foundation

in partnership with Leeds City Council

<http://www.henry-moore-fdn.co.uk>

Newsletter co-ordinated by Liz Aston
ISSN 1363-1152

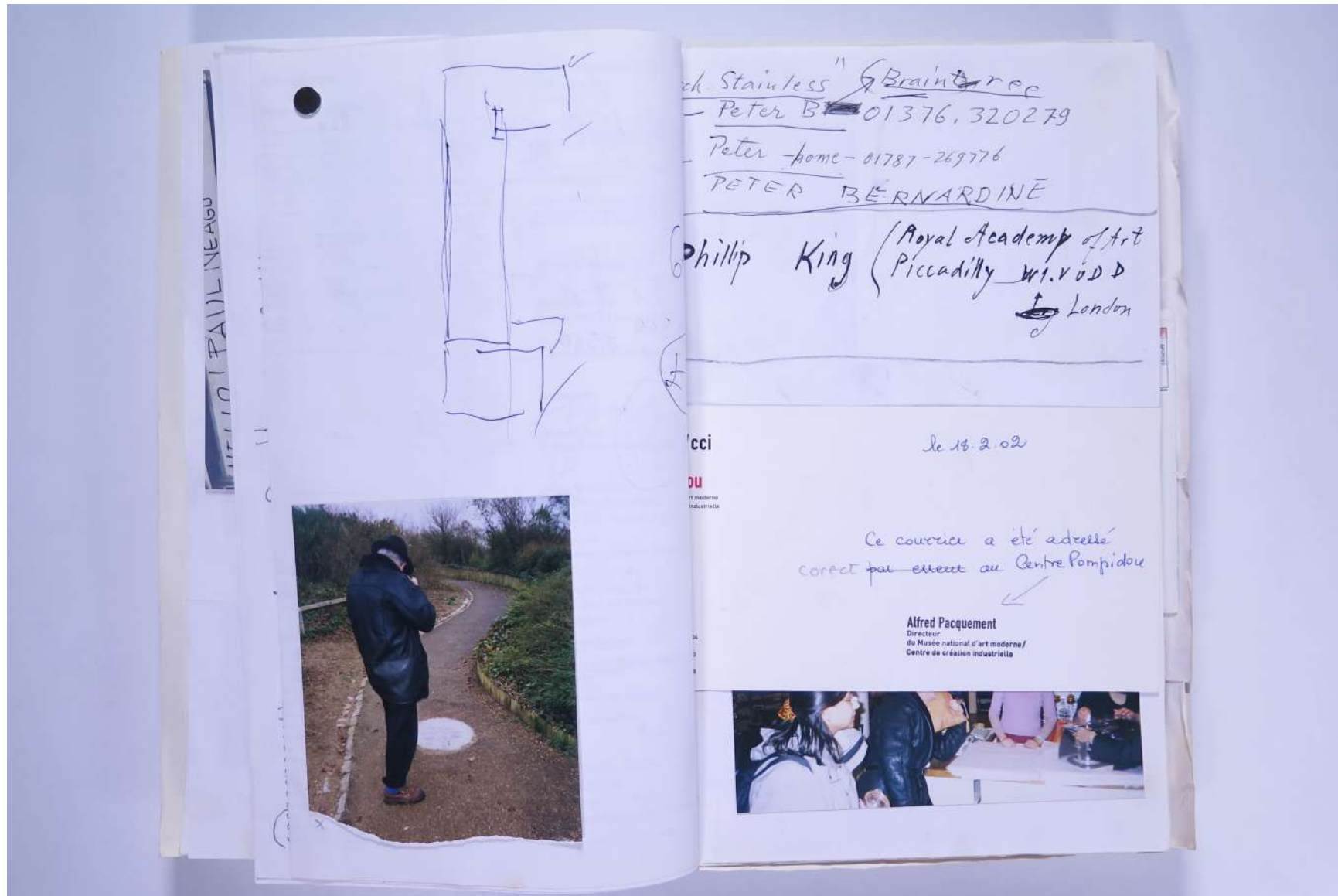
Handwritten notes and sketches on the right page of the notebook. At the top, there are three small sketches of rectangular objects, possibly furniture or architectural elements, labeled with the numbers 2, 3, and 4. To the right of these sketches is the handwritten price '£850'. Below these sketches, there are two larger sketches of similar objects, each with an arrow pointing to the right. The first of these larger sketches is labeled '£500' and the second is labeled '£500'. To the right of these two sketches is the handwritten price '500-00 x 2' and '1000-00'. Below these, there are two more sketches of similar objects, each with an arrow pointing to the right. The first of these sketches is labeled '£600-00' and the second is labeled '600'. To the right of these two sketches is the handwritten price '£600-00'. At the bottom of the page, there are several handwritten notes and sketches. One note says '£?' and another says '2450-00'. There is also a box containing the handwritten number '2400' with a large 'X' over it. At the very bottom, there are several small sketches of circular or oval shapes.

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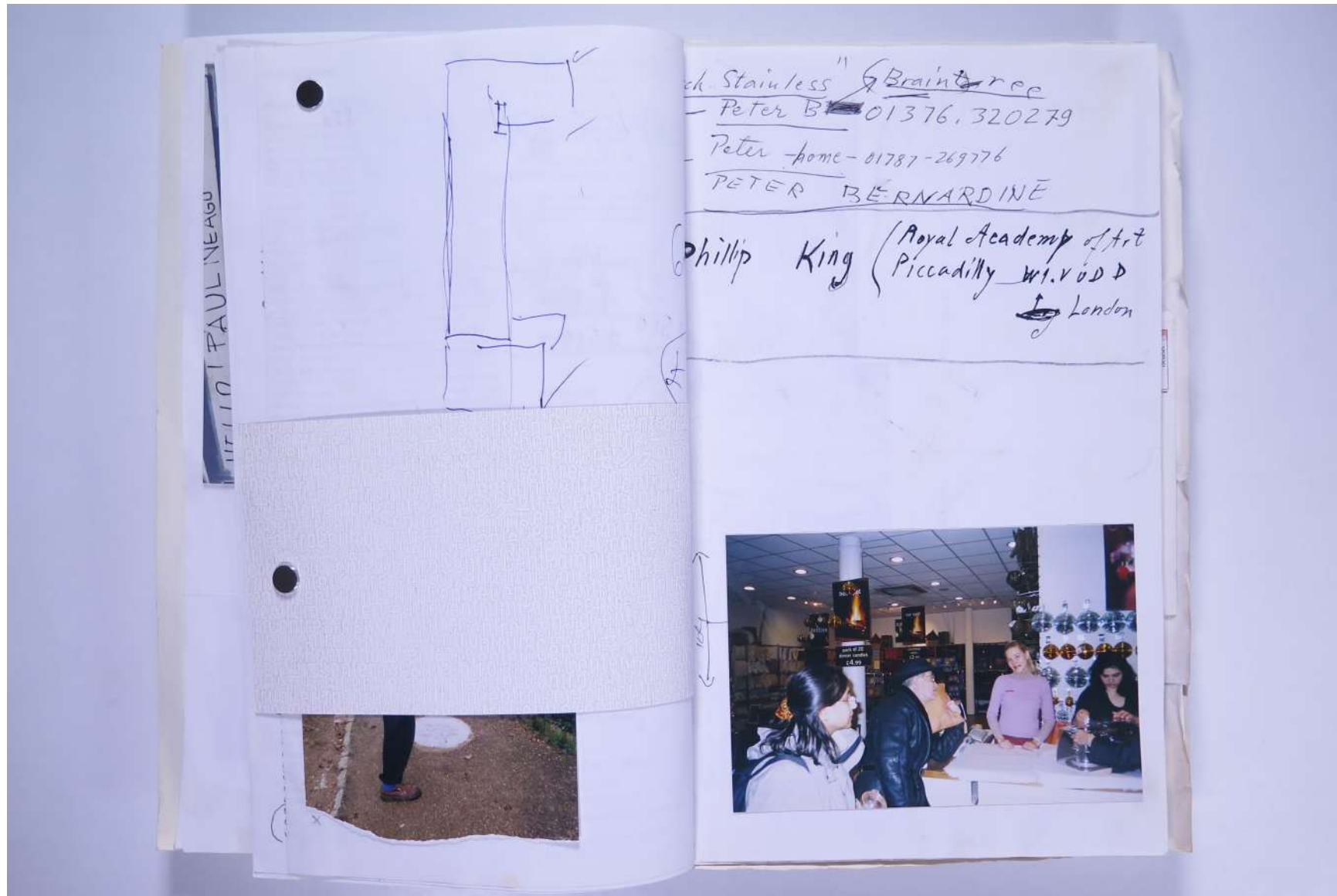
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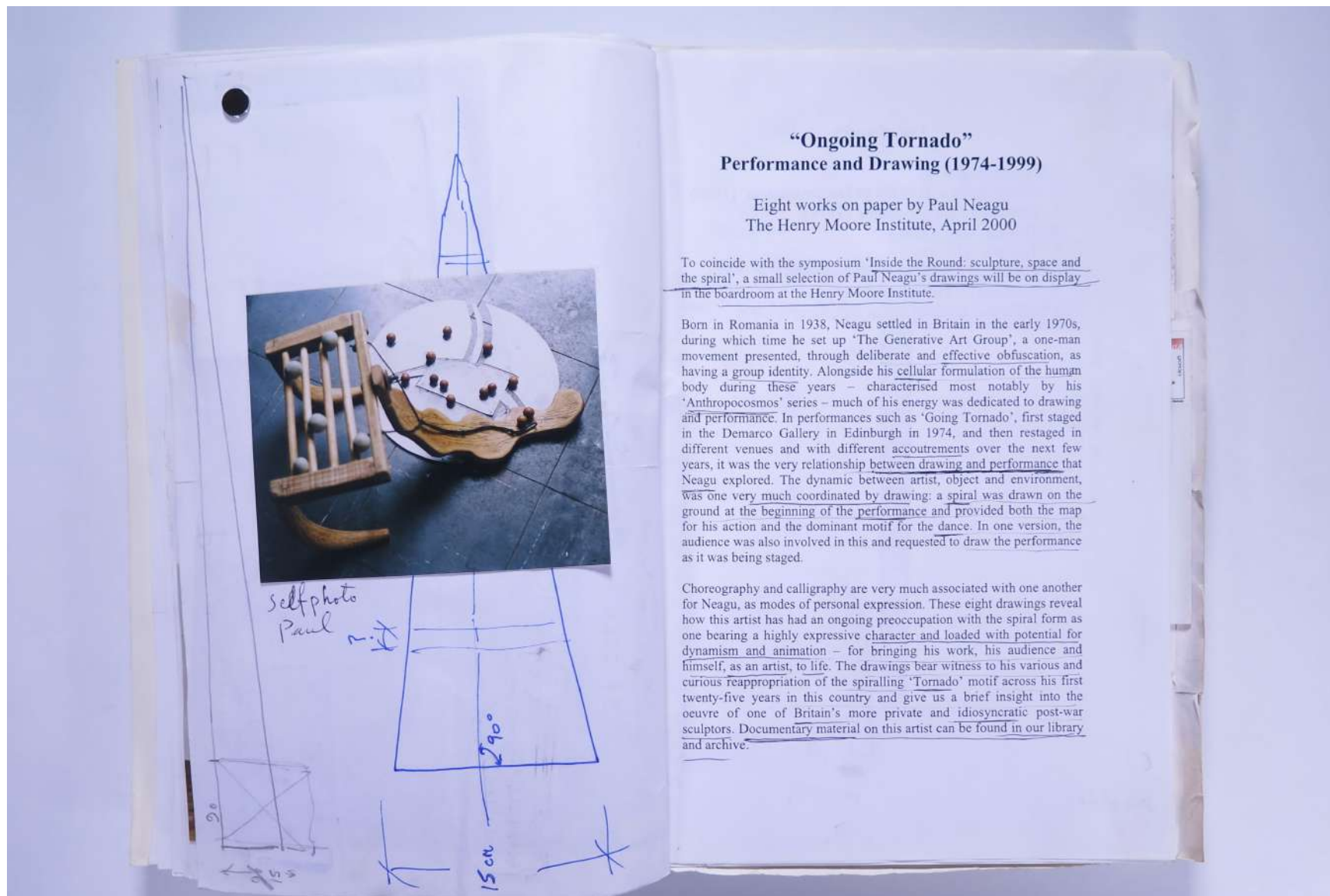
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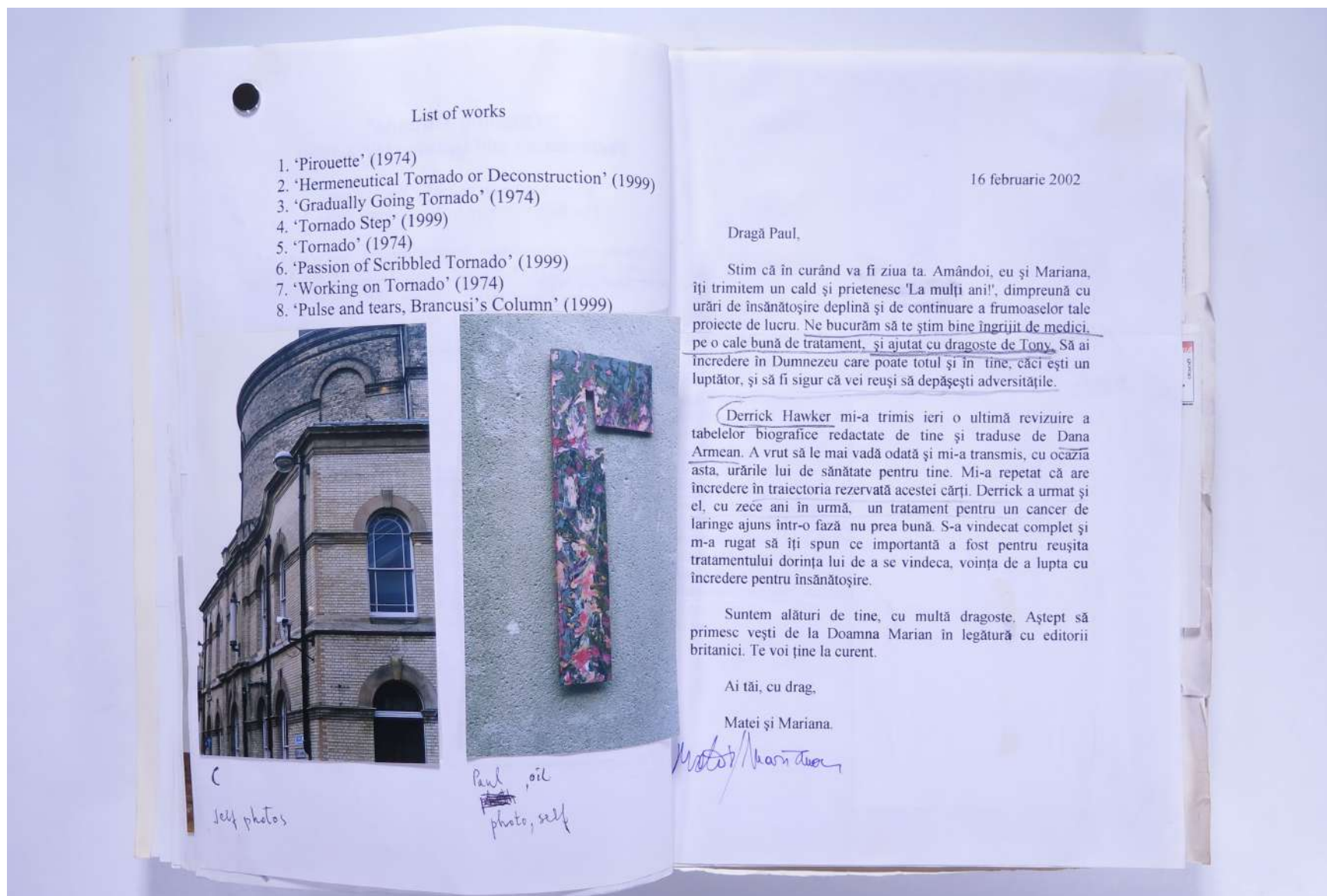


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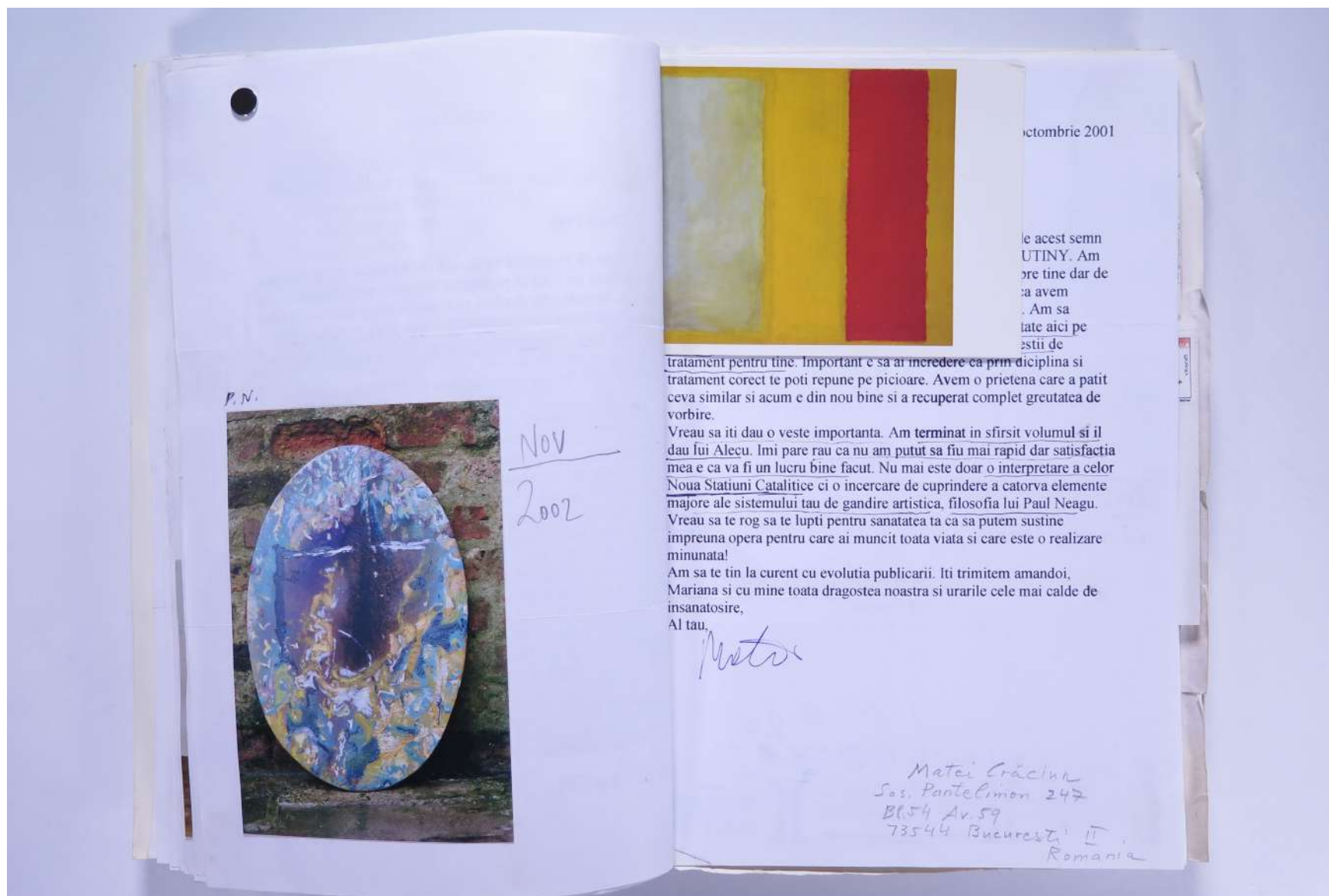
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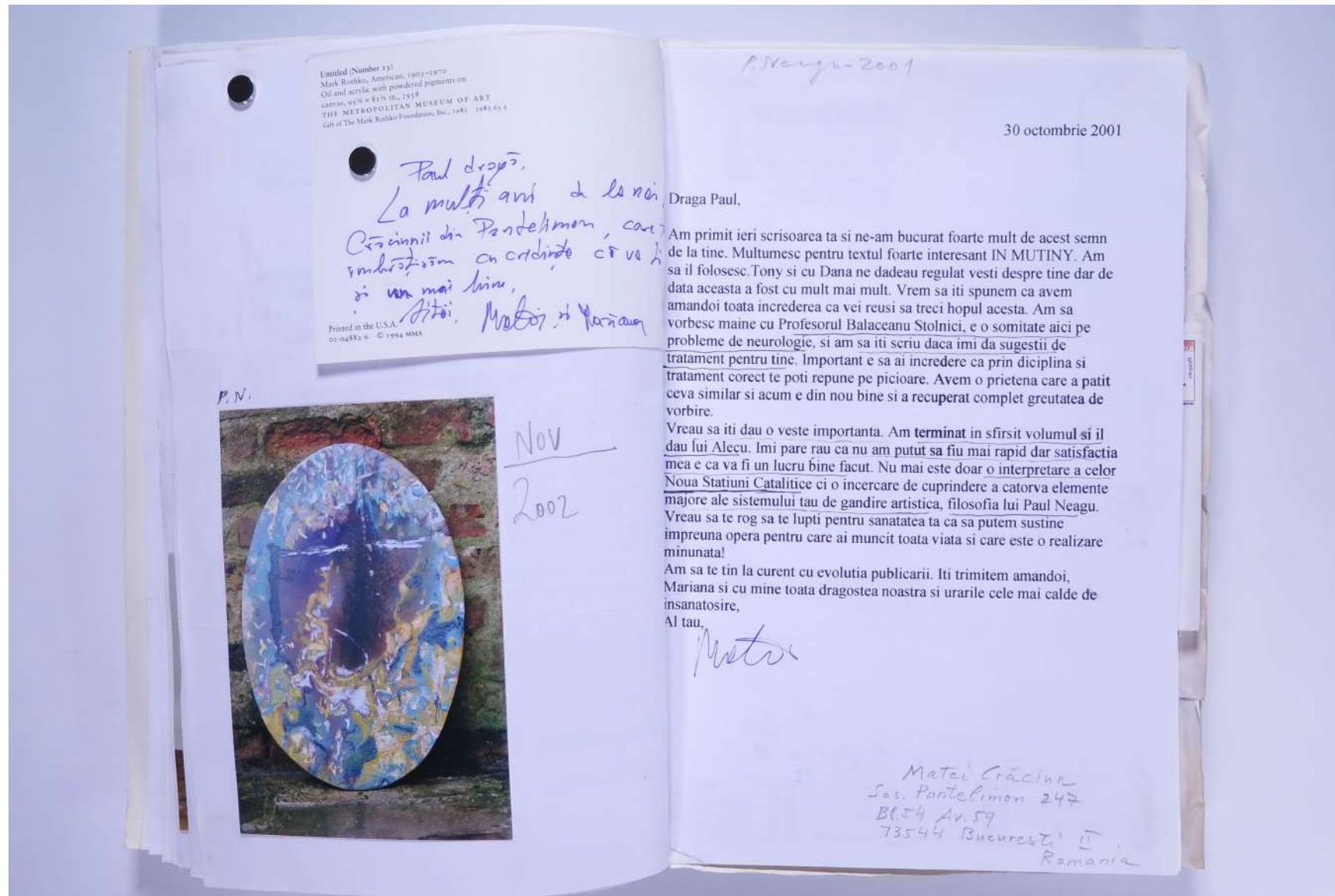
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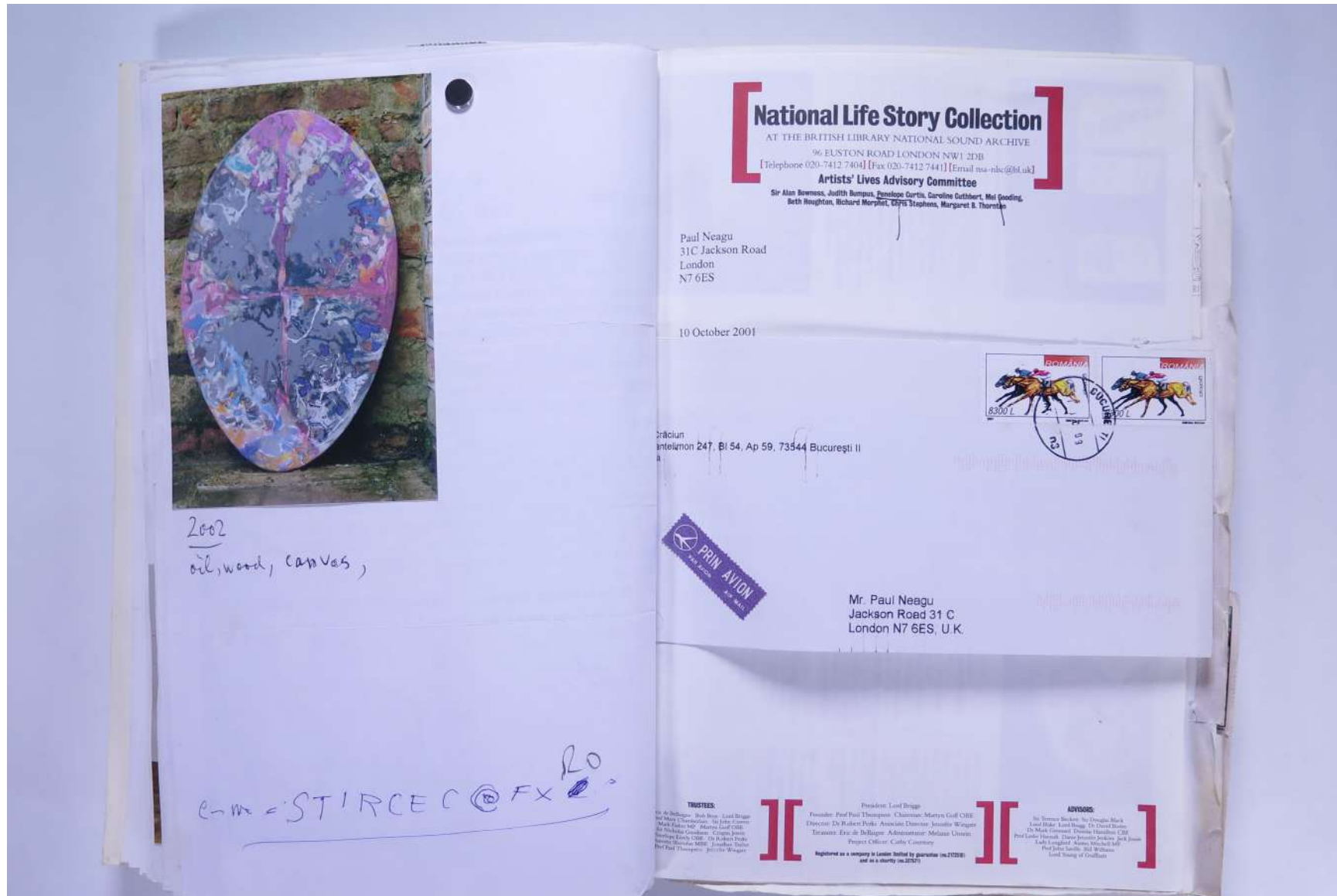
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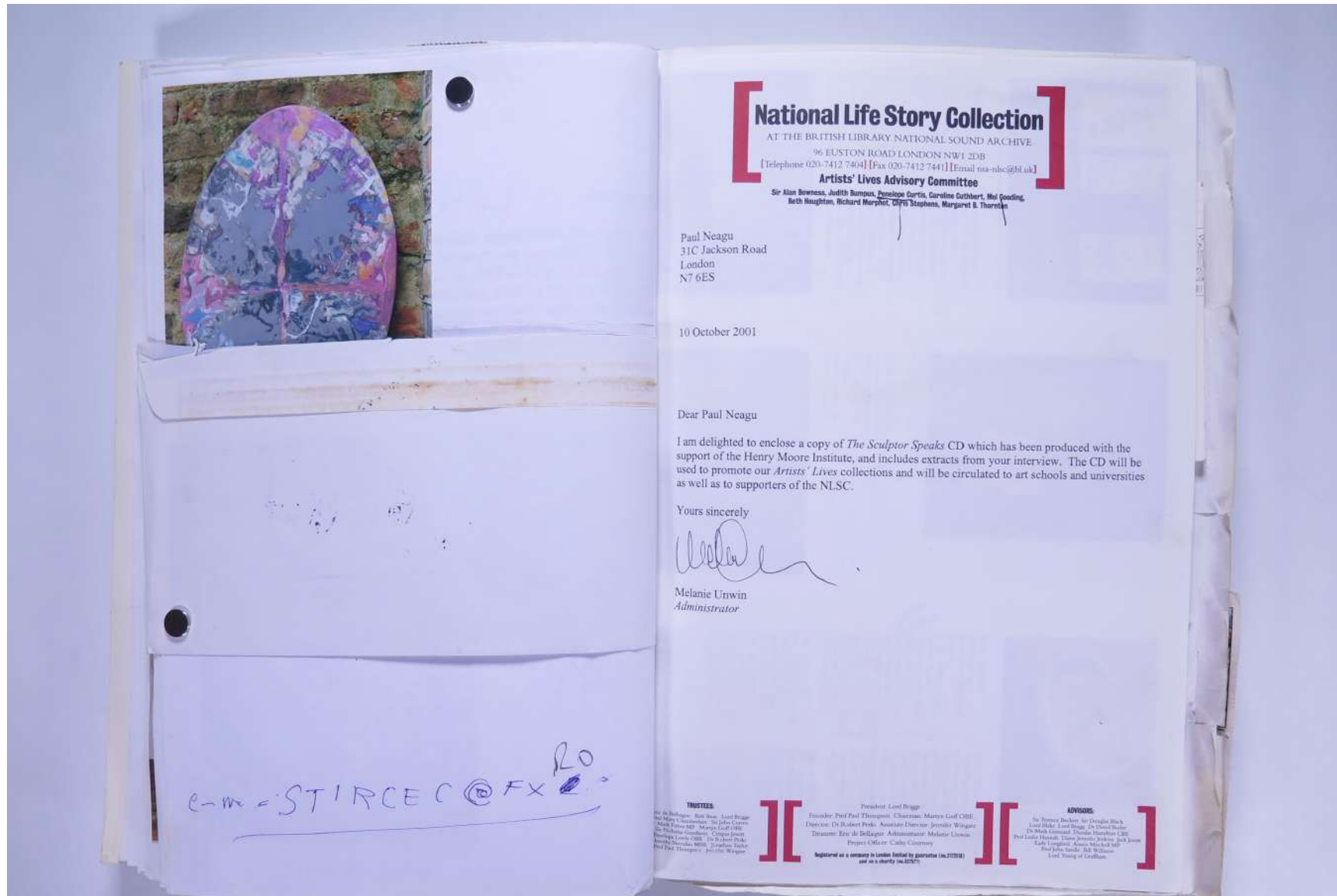
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Unit 10 November 2002:
Scribble, Blur or Shudder: Mother and Child Exhibition by Henry Moore. Herford Museum, Herford, Shropshire, UK. Tel: +44 (0)1992 382 466
Edison exhibits selected items from the artist's collection of sculpture and drawings. The exhibition also shows a Herford Museum print of second skin at the Henry Moore Institute.



Unit 11 November 2002:
A line of light Exhibition by Henry Moore. Herford Museum, Herford, Shropshire, UK. Tel: +44 (0)1992 382 466
The exhibition features a selection of Moore's line drawing sketches, including the 'Line of Light' series, which explores the relationship between light and shadow on the human form.

Unit 12 November 2002:
Model Form Exhibition by Henry Moore. Herford Museum, Herford, Shropshire, UK. Tel: +44 (0)1992 382 466
The exhibition features a selection of Moore's model forms, which are three-dimensional studies of the human form, often made from plaster or wood. The exhibition also includes a selection of Moore's drawings and sculptures.

Unit 13 November 2002:
Model Form Exhibition by Henry Moore. Herford Museum, Herford, Shropshire, UK. Tel: +44 (0)1992 382 466
The exhibition features a selection of Moore's model forms, which are three-dimensional studies of the human form, often made from plaster or wood. The exhibition also includes a selection of Moore's drawings and sculptures.



Unit 14 November 2002:
Model Form Exhibition by Henry Moore. Herford Museum, Herford, Shropshire, UK. Tel: +44 (0)1992 382 466
The exhibition features a selection of Moore's model forms, which are three-dimensional studies of the human form, often made from plaster or wood. The exhibition also includes a selection of Moore's drawings and sculptures.



Unit 15 November 2002:
Model Form Exhibition by Henry Moore. Herford Museum, Herford, Shropshire, UK. Tel: +44 (0)1992 382 466
The exhibition features a selection of Moore's model forms, which are three-dimensional studies of the human form, often made from plaster or wood. The exhibition also includes a selection of Moore's drawings and sculptures.



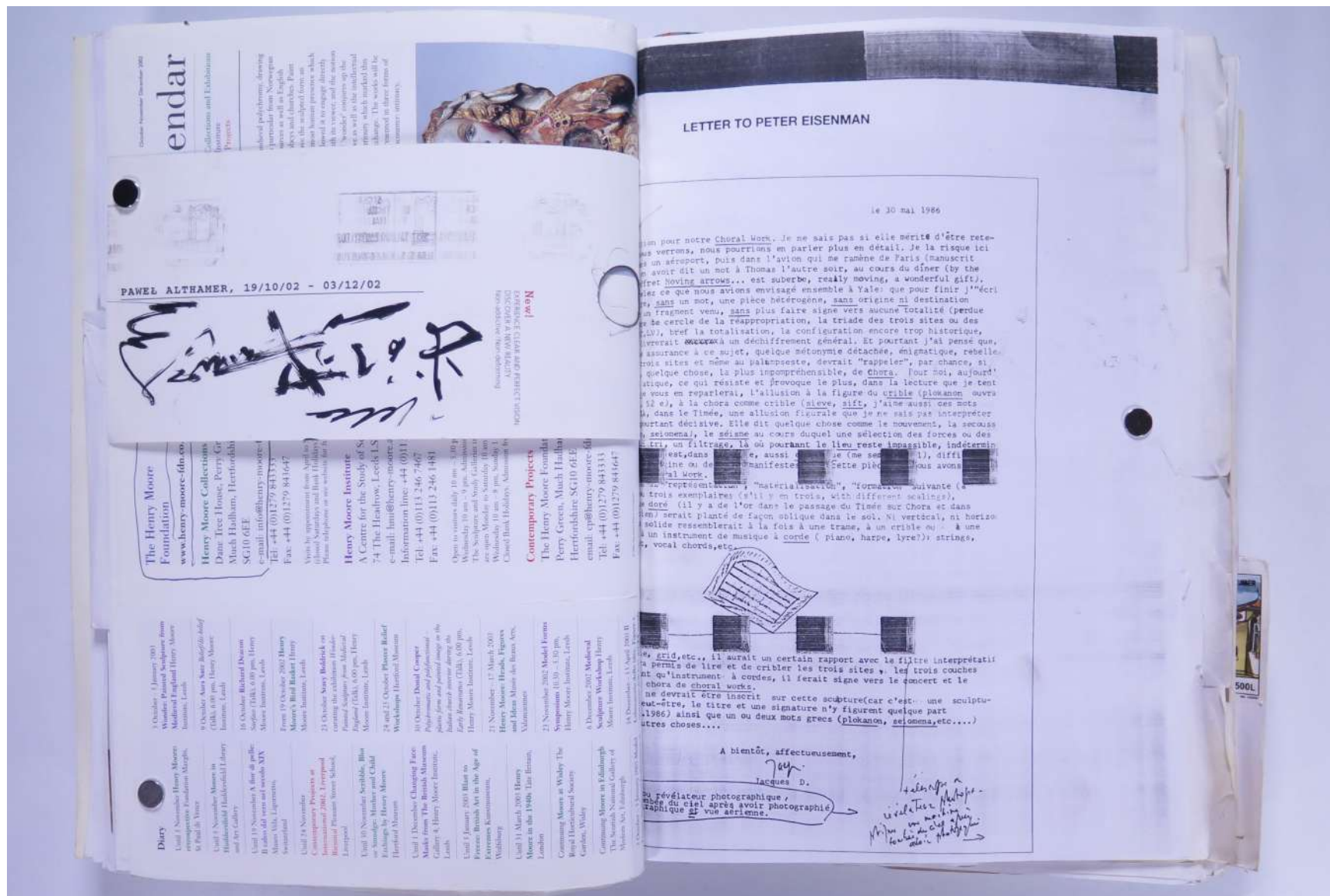
Unit 16 November 2002:
Model Form Exhibition by Henry Moore. Herford Museum, Herford, Shropshire, UK. Tel: +44 (0)1992 382 466
The exhibition features a selection of Moore's model forms, which are three-dimensional studies of the human form, often made from plaster or wood. The exhibition also includes a selection of Moore's drawings and sculptures.

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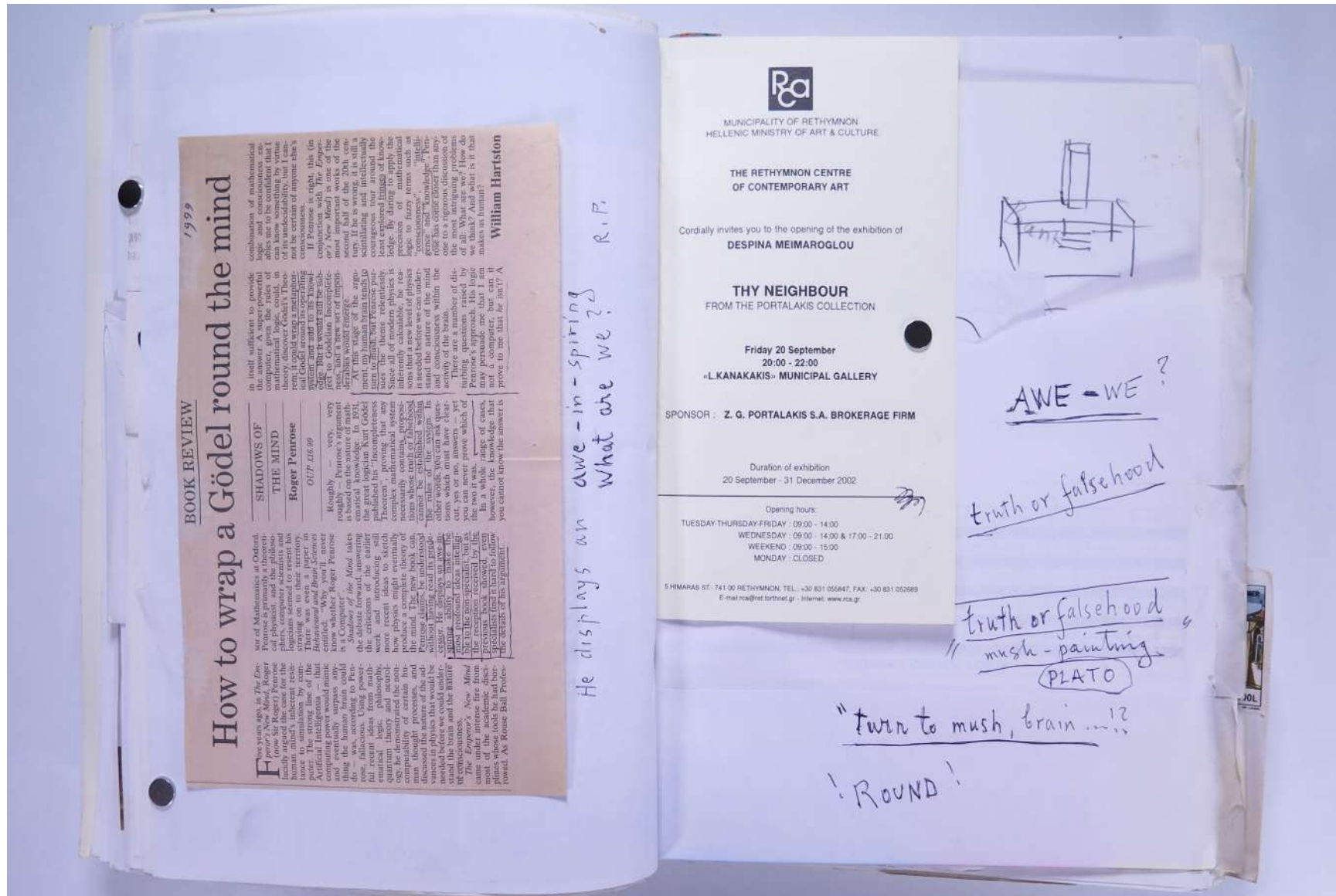
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BOOK REVIEW

How to wrap a Gödel round the mind

1999

combination of mathematical logic and consciousness epistemology. Penrose's argument is that we can know something by virtue of its undecidability, but I cannot know something unless I can know something about the consciousness of anyone else's consciousness.

If Penrose is right, this (in conjunction with *The Emperor's New Mind*) is one of the most important works of the second half of the 20th century. It is a work of great originality and intellectual courage. It is a work that has explored issues of knowledge and consciousness that are not only mathematically precise but also philosophically profound. It is a work that has opened up new areas of research in the philosophy of mind and in the foundations of physics.

SHADOWS OF THE MIND
Roger Penrose
OUP, £16.99

Penrose's argument is based on the nature of mathematical knowledge. It is based on the incompleteness of formal systems, as demonstrated by Gödel's Theorem. Penrose argues that any complete, consistent formal system of arithmetic is incomplete. This means that there are true statements that cannot be proved within the system.

Penrose's argument is based on the nature of mathematical knowledge. It is based on the incompleteness of formal systems, as demonstrated by Gödel's Theorem. Penrose argues that any complete, consistent formal system of arithmetic is incomplete. This means that there are true statements that cannot be proved within the system.

William Hartston

He displays an awe-in-spiring
What are we?
awe-we?
truth or falsehood
truth or falsehood
mush-painting
PLATO
turn to mush, brain...!
ROUND!



MUNICIPALITY OF RETHYMNON
HELLENIC MINISTRY OF ART & CULTURE

THE RETHYMNON CENTRE
OF CONTEMPORARY ART

Cordially invites you to the opening of the exhibition of
DESPINA MEIMAROGLOU

THY NEIGHBOUR
FROM THE PORTALAKIS COLLECTION

Friday 20 September
20:00 - 22:00

•L.KANAKAKIS• MUNICIPAL GALLERY

SPONSOR : Z. G. PORTALAKIS S.A. BROKERAGE FIRM

Duration of exhibition
20 September - 31 December 2002

Opening hours:

TUESDAY-THURSDAY-FRIDAY : 09:00 - 14:00
WEDNESDAY : 09:00 - 14:00 & 17:00 - 21:00
WEEKEND : 09:00 - 15:00
MONDAY : CLOSED

5 HIRMARAS ST.-741 00 RETHYMNON, TEL.: +30 831 055847, FAX: +30 831 052689
E-mail: rca@ret.tortoise.gr - Internet: www.rca.gr



awe-we?

truth or falsehood

truth or falsehood
mush-painting
PLATO

turn to mush, brain...!?

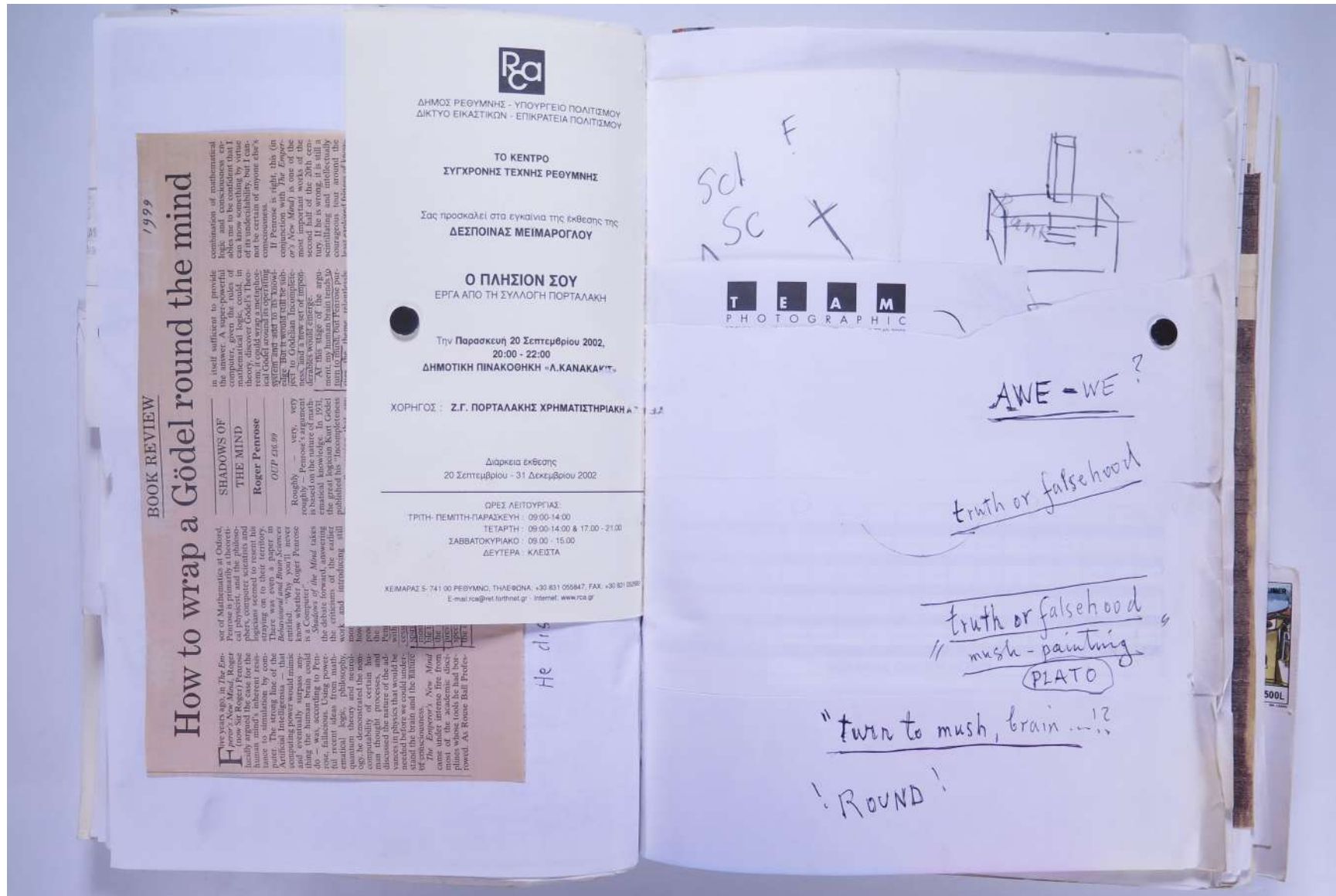
ROUND!

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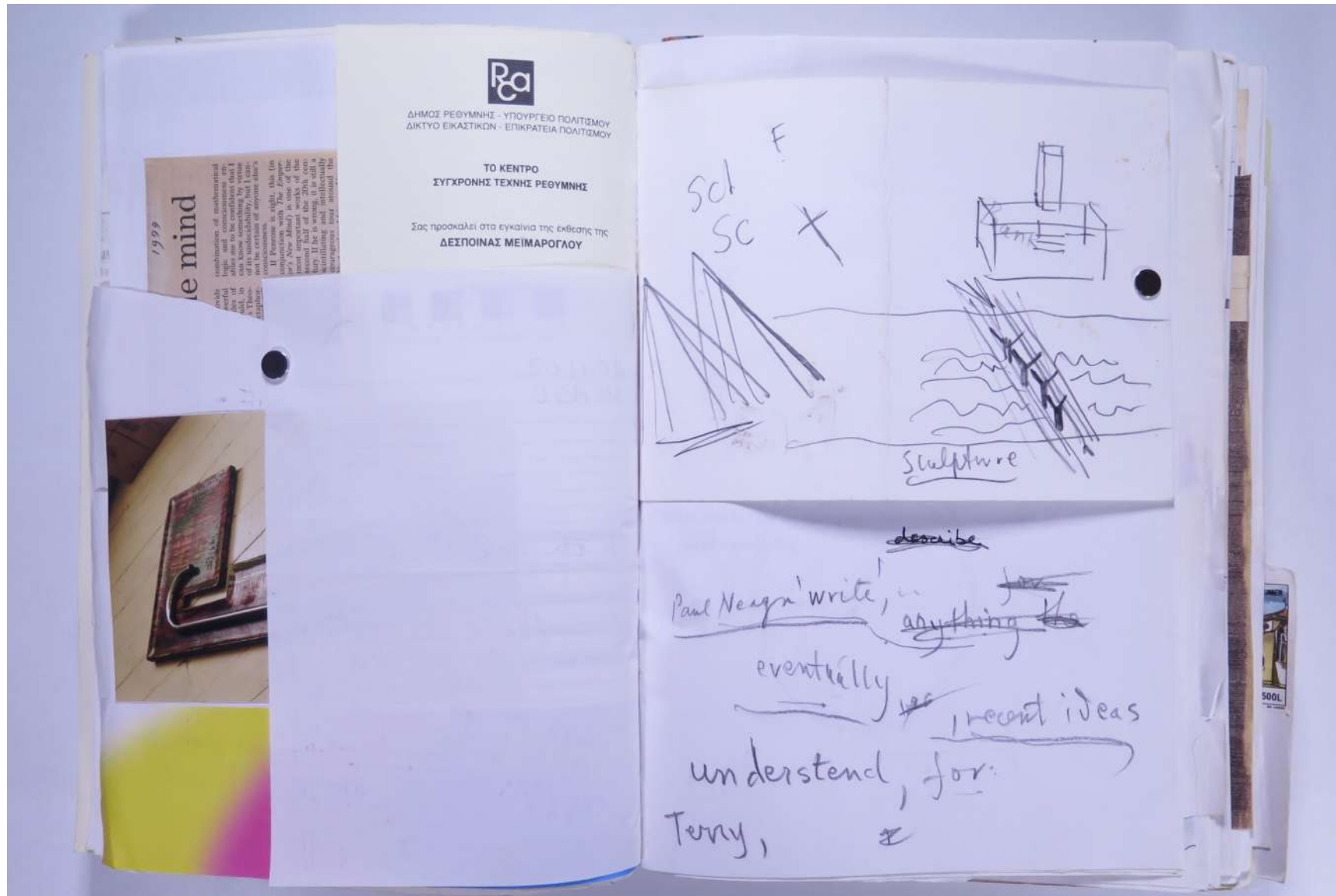
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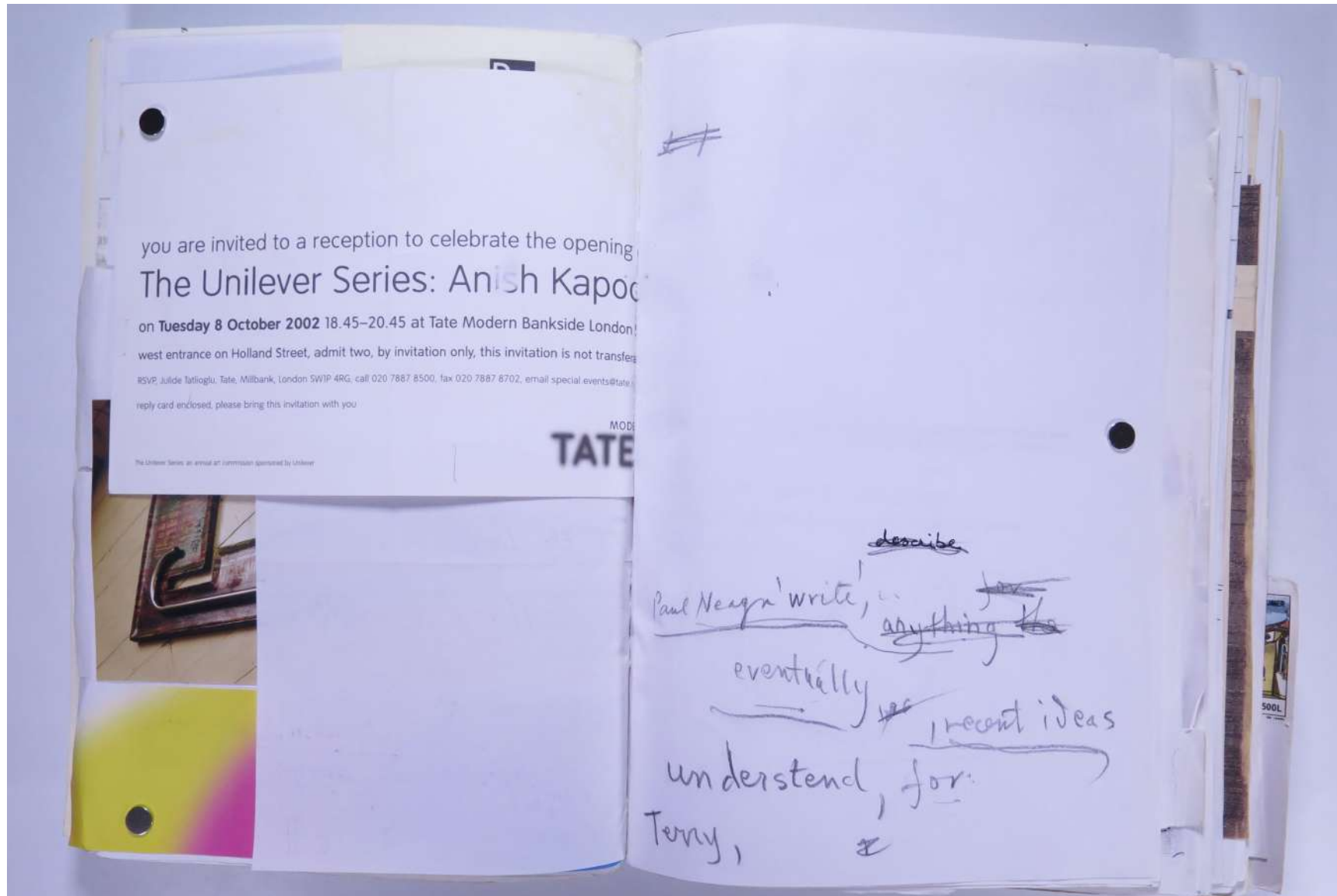
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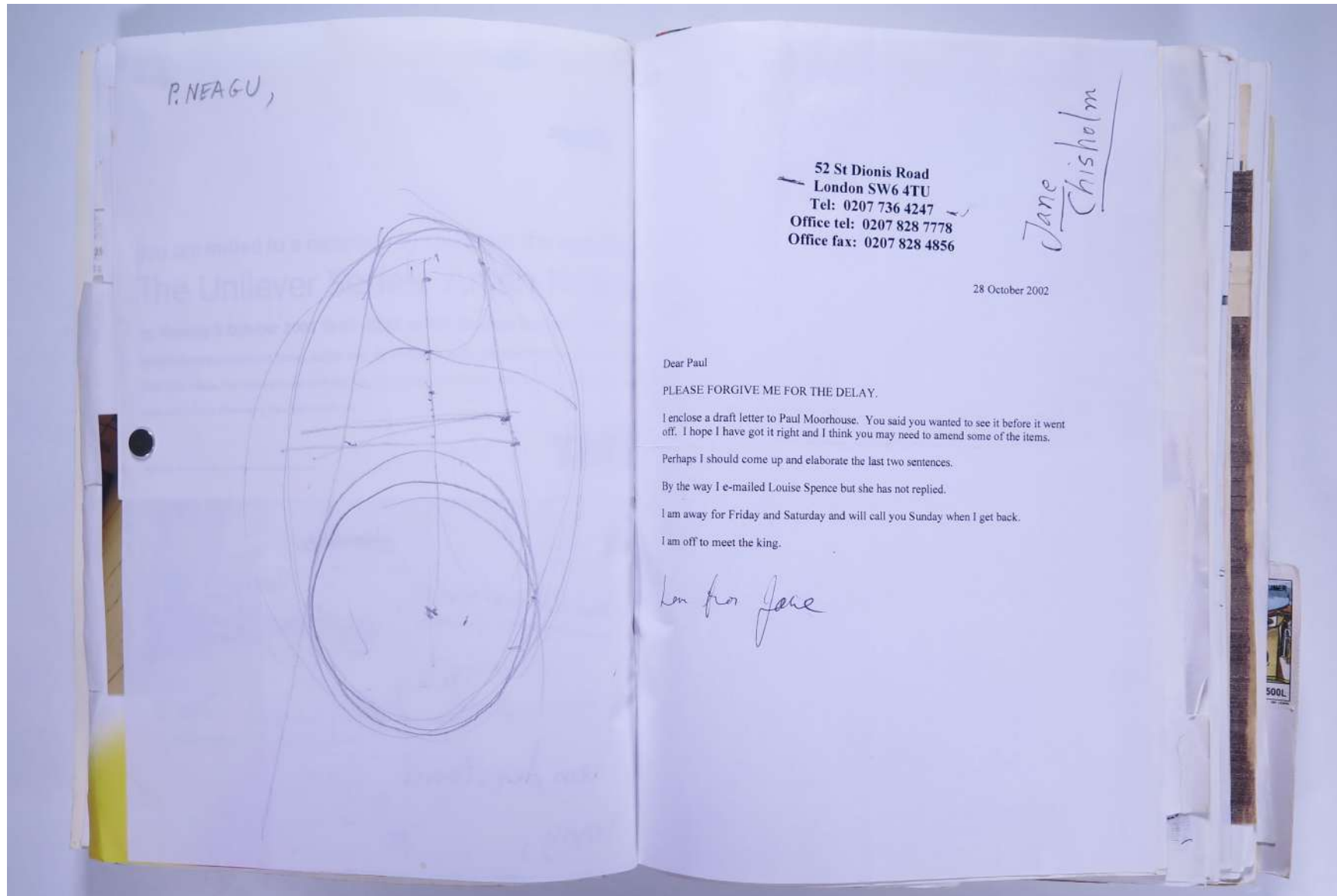
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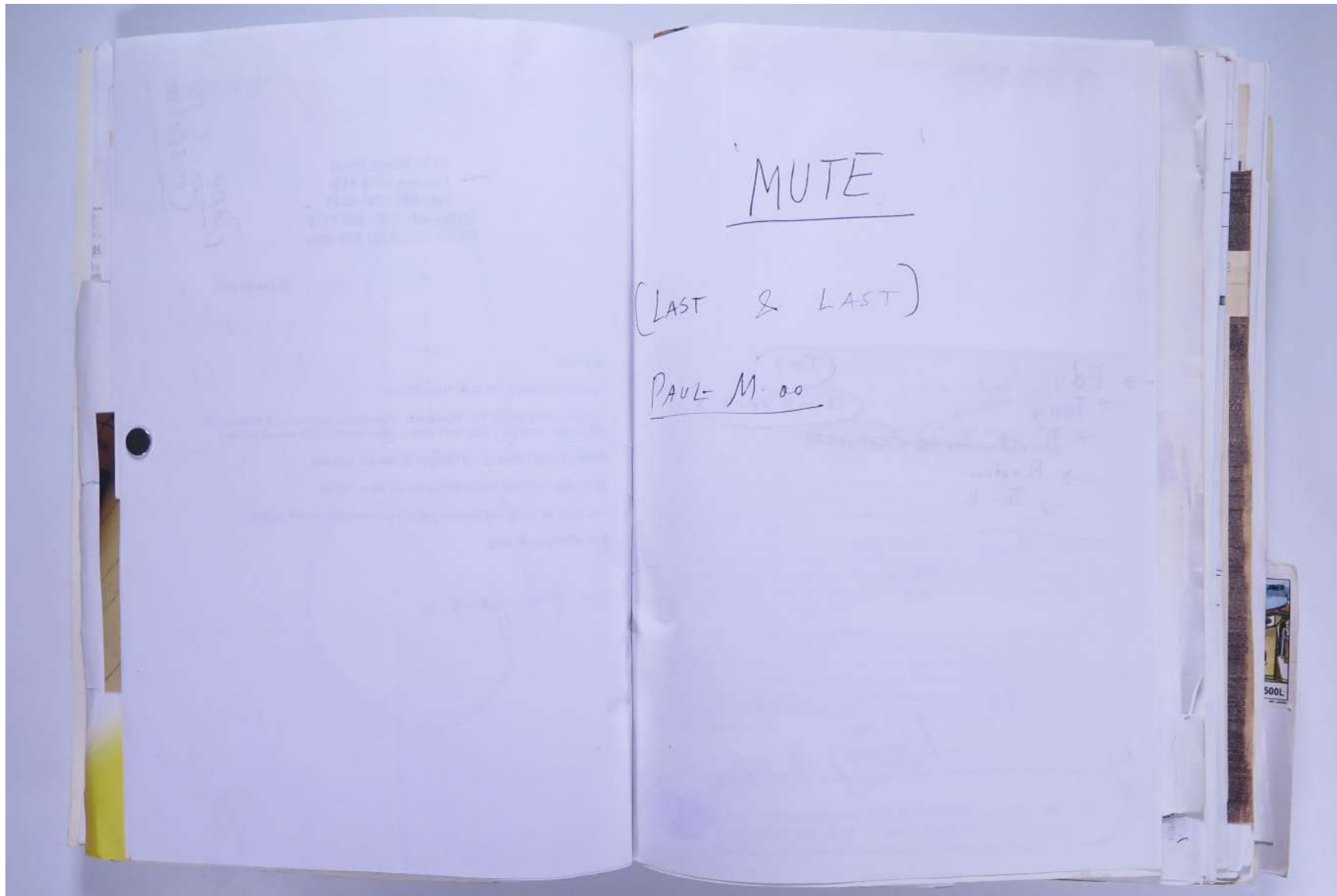
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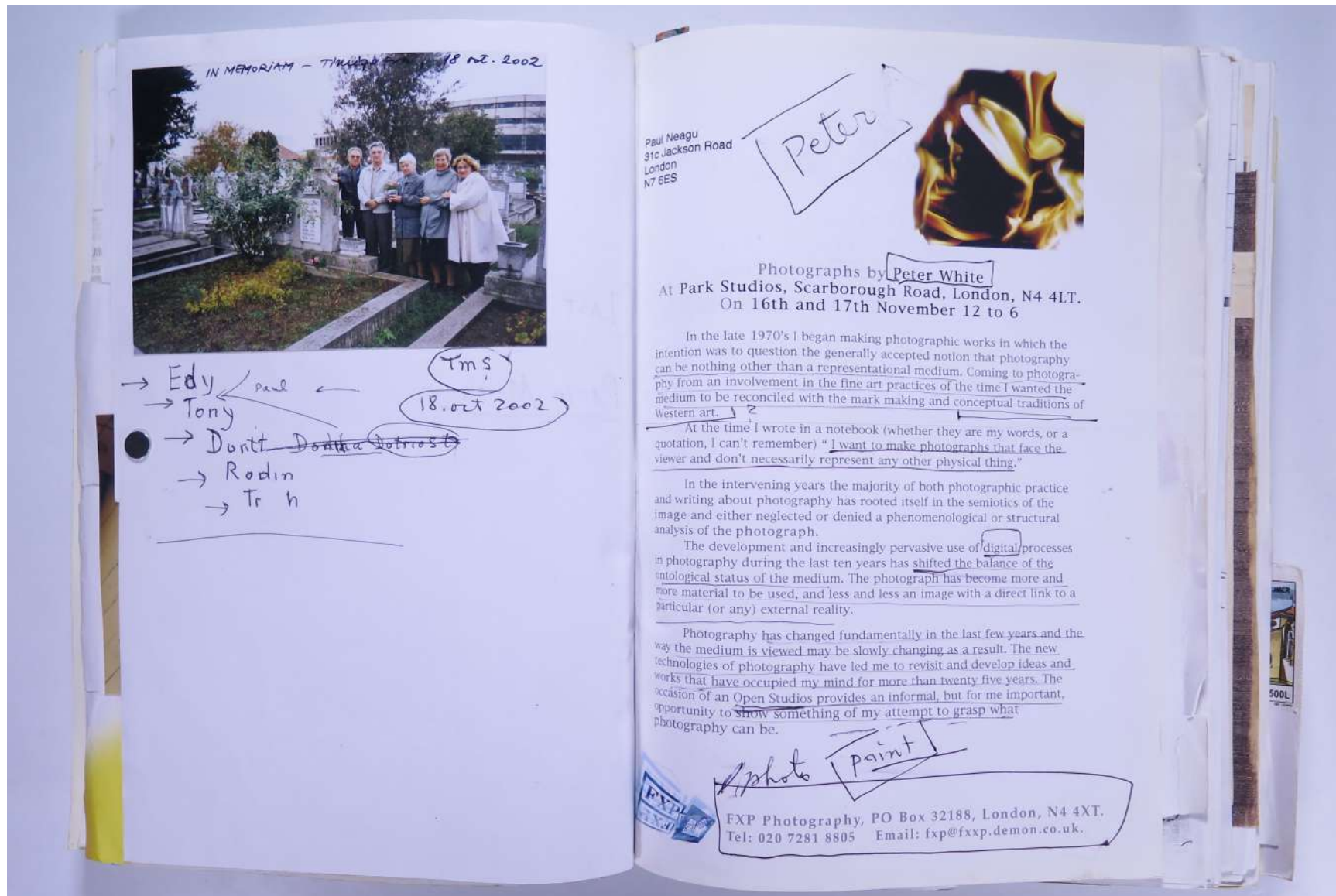
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PNE 133.030



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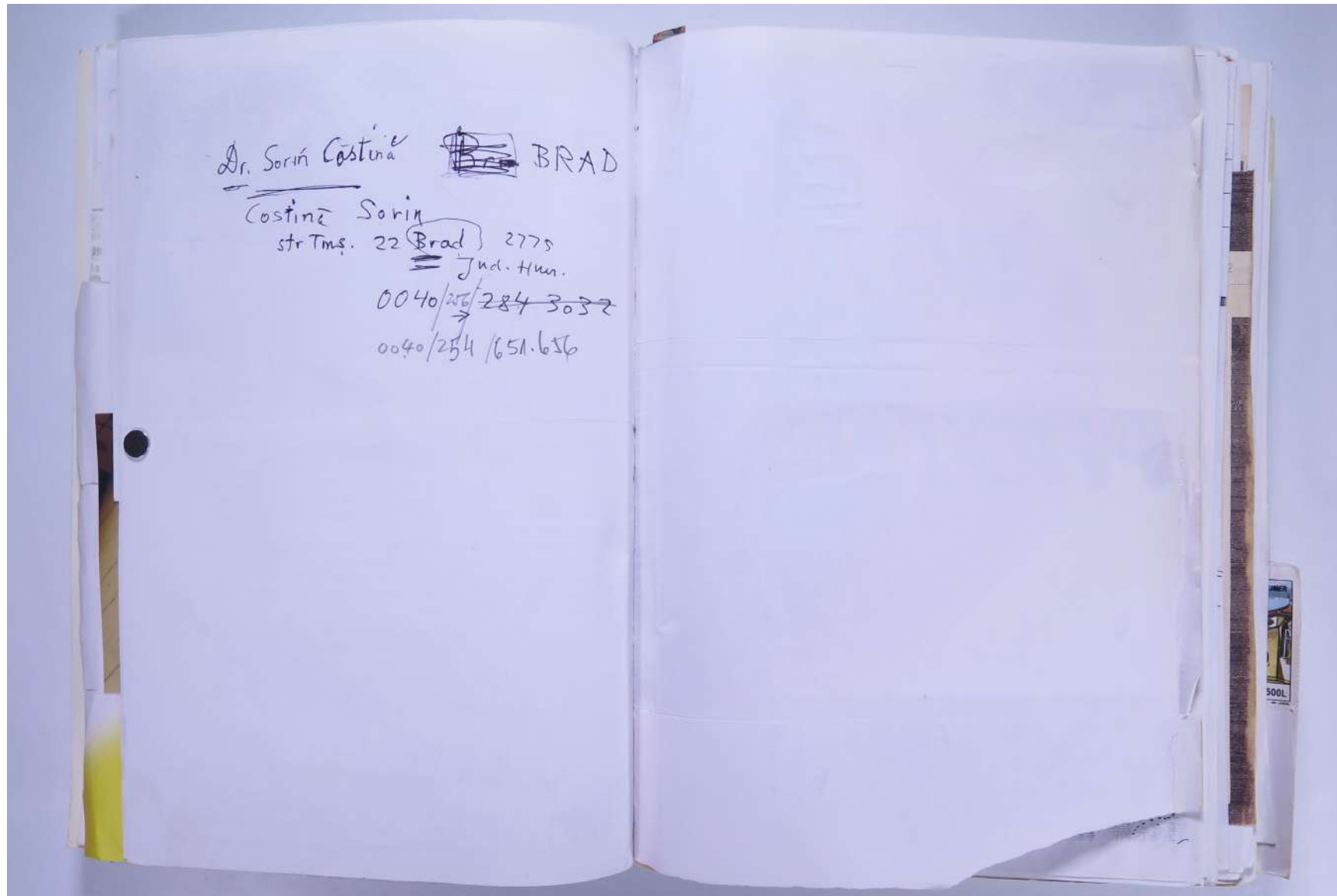
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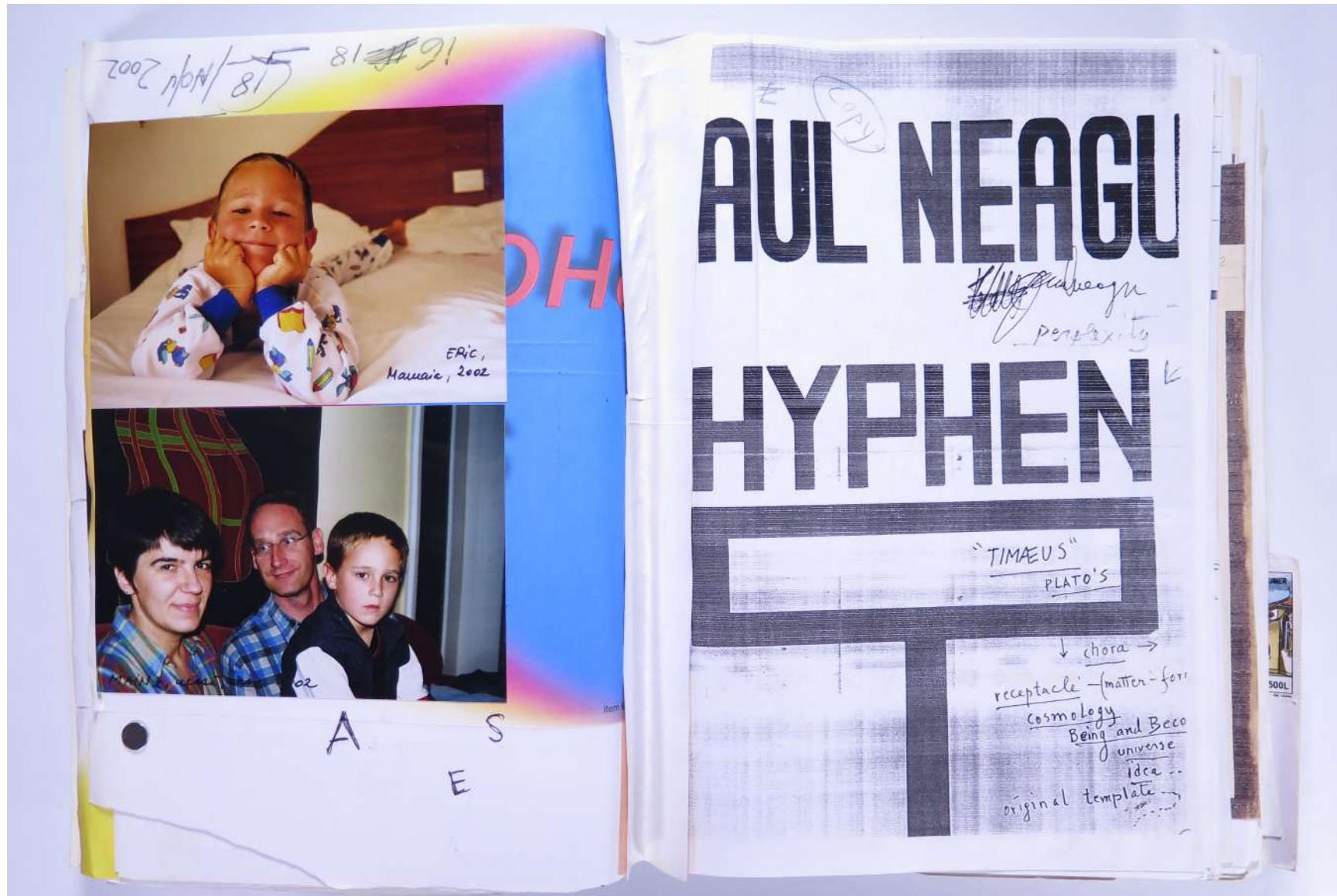
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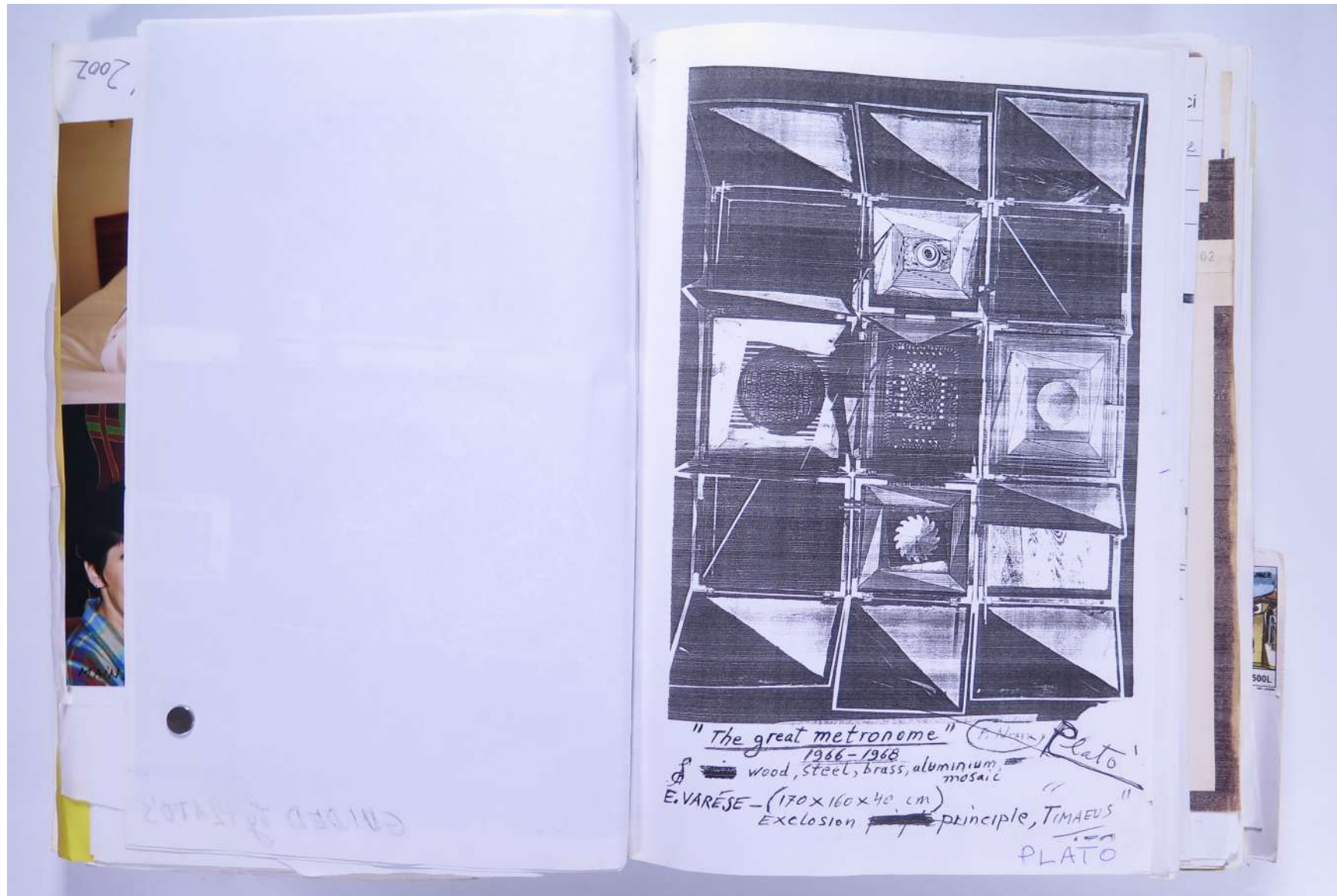
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PNE 133.034



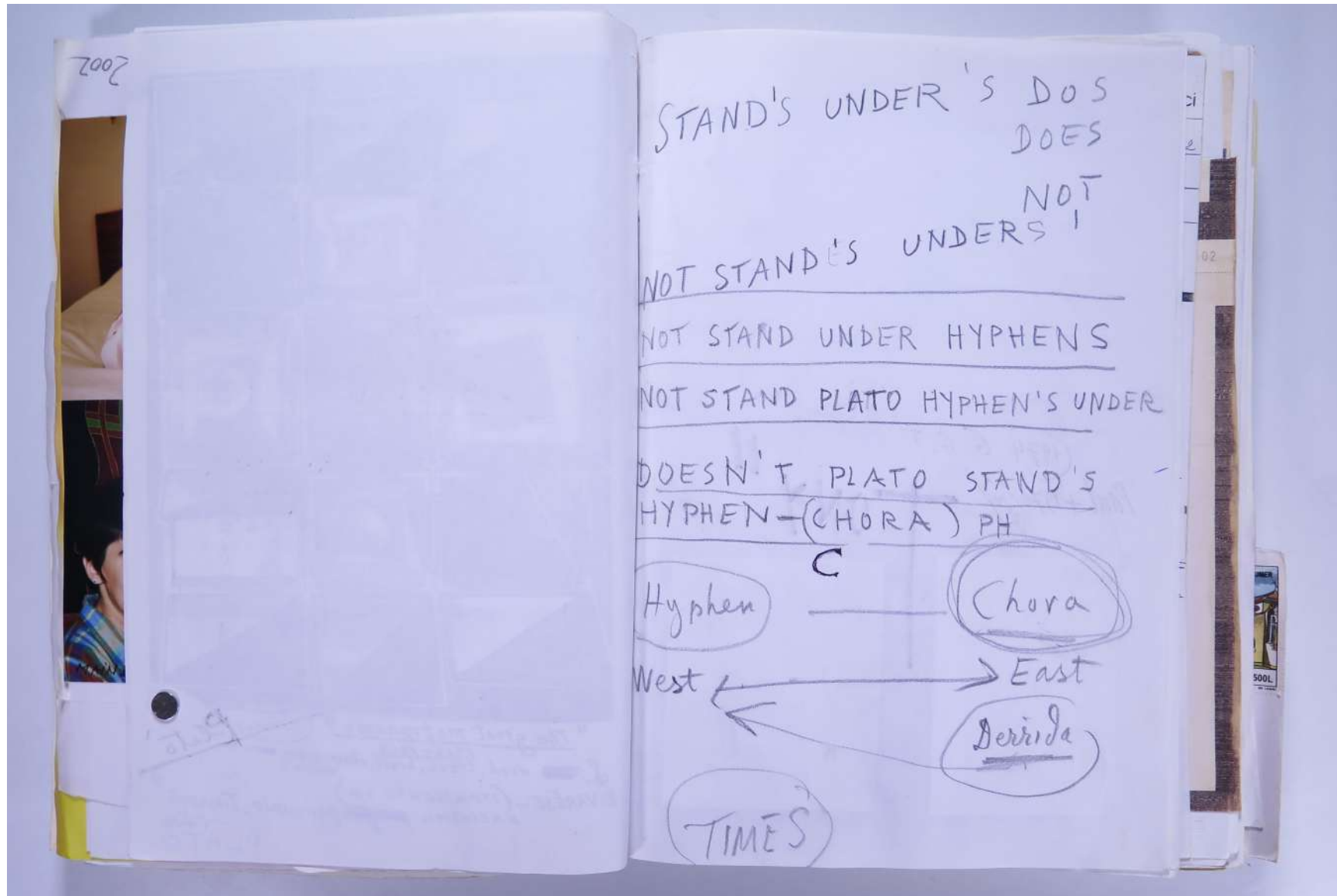
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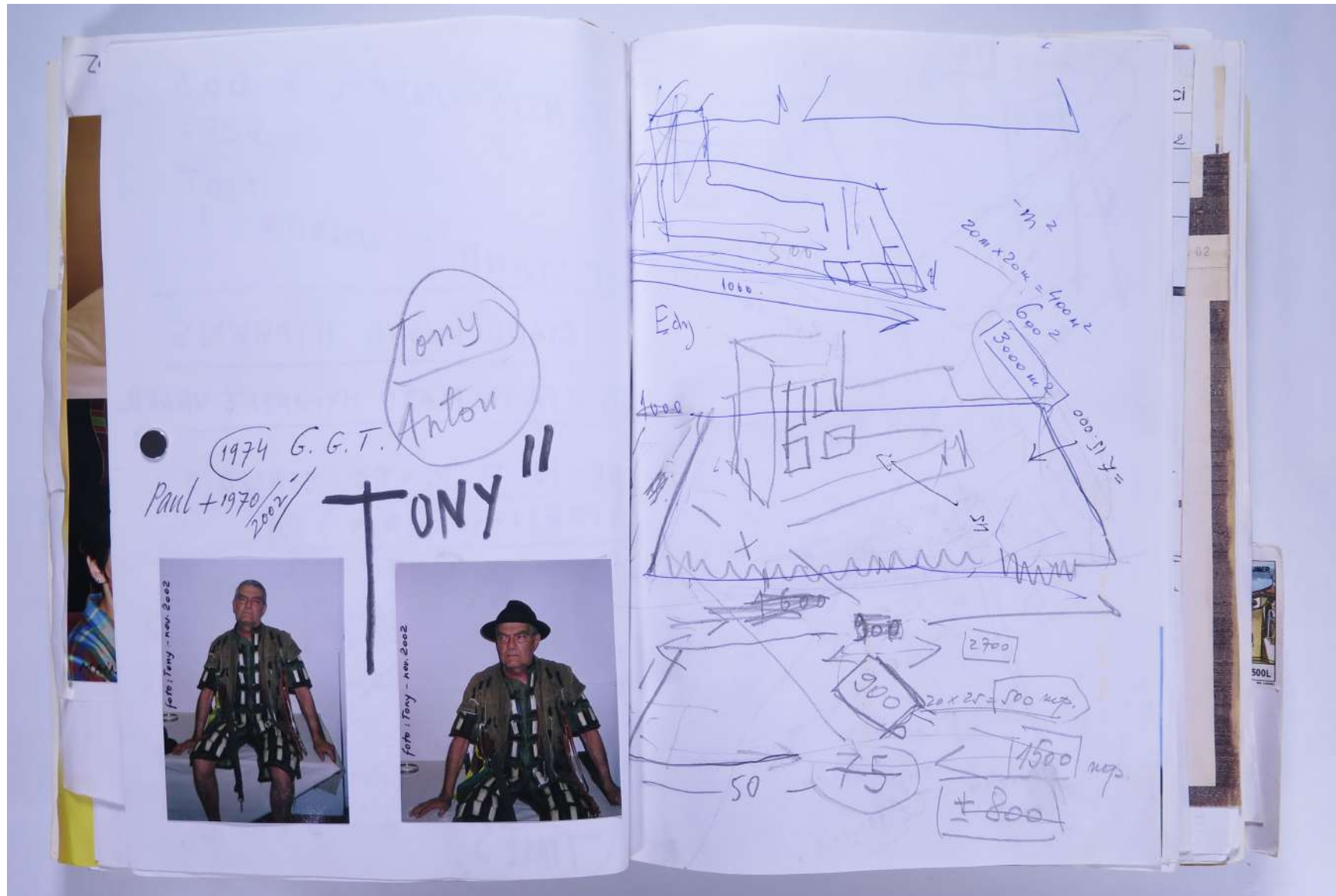
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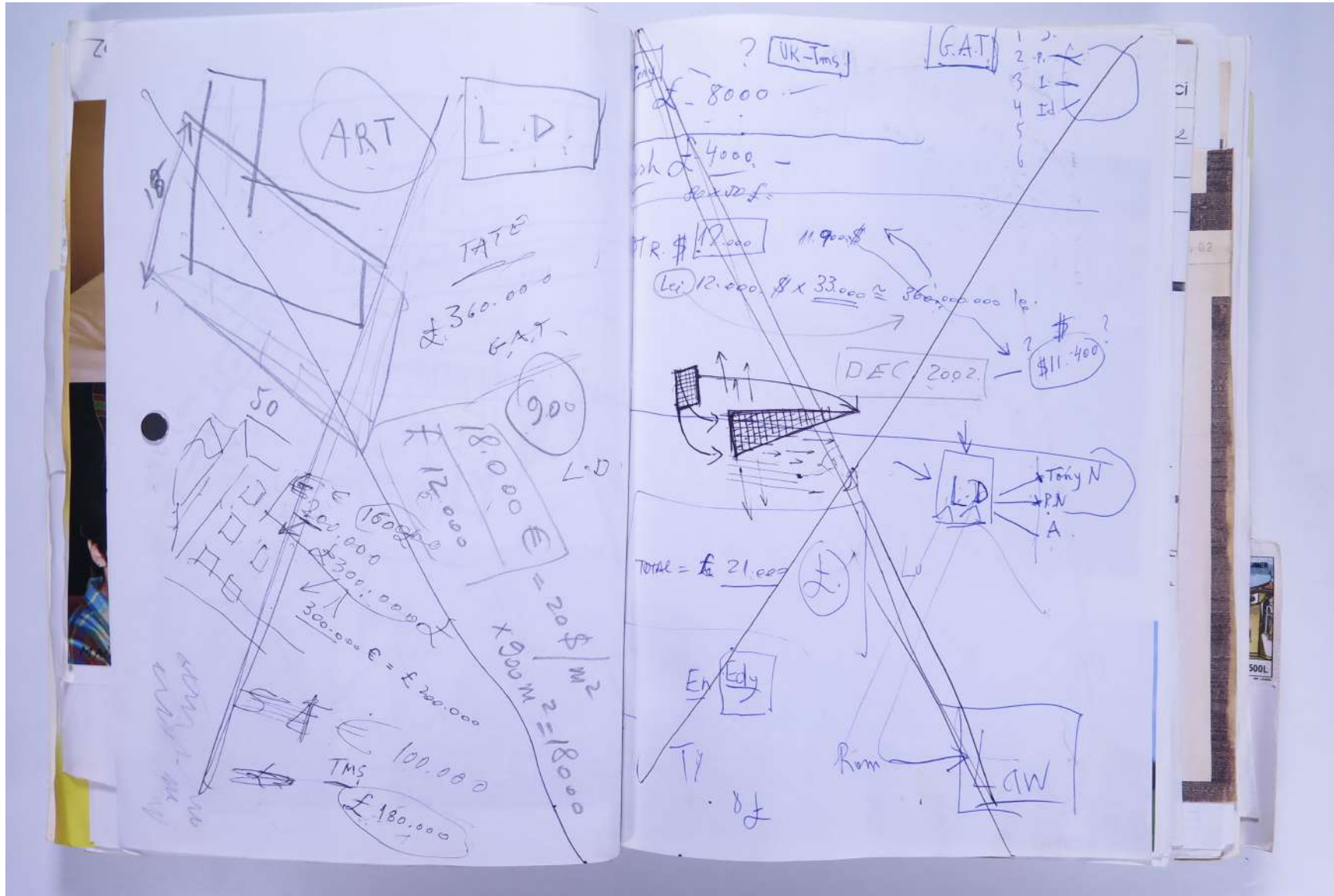
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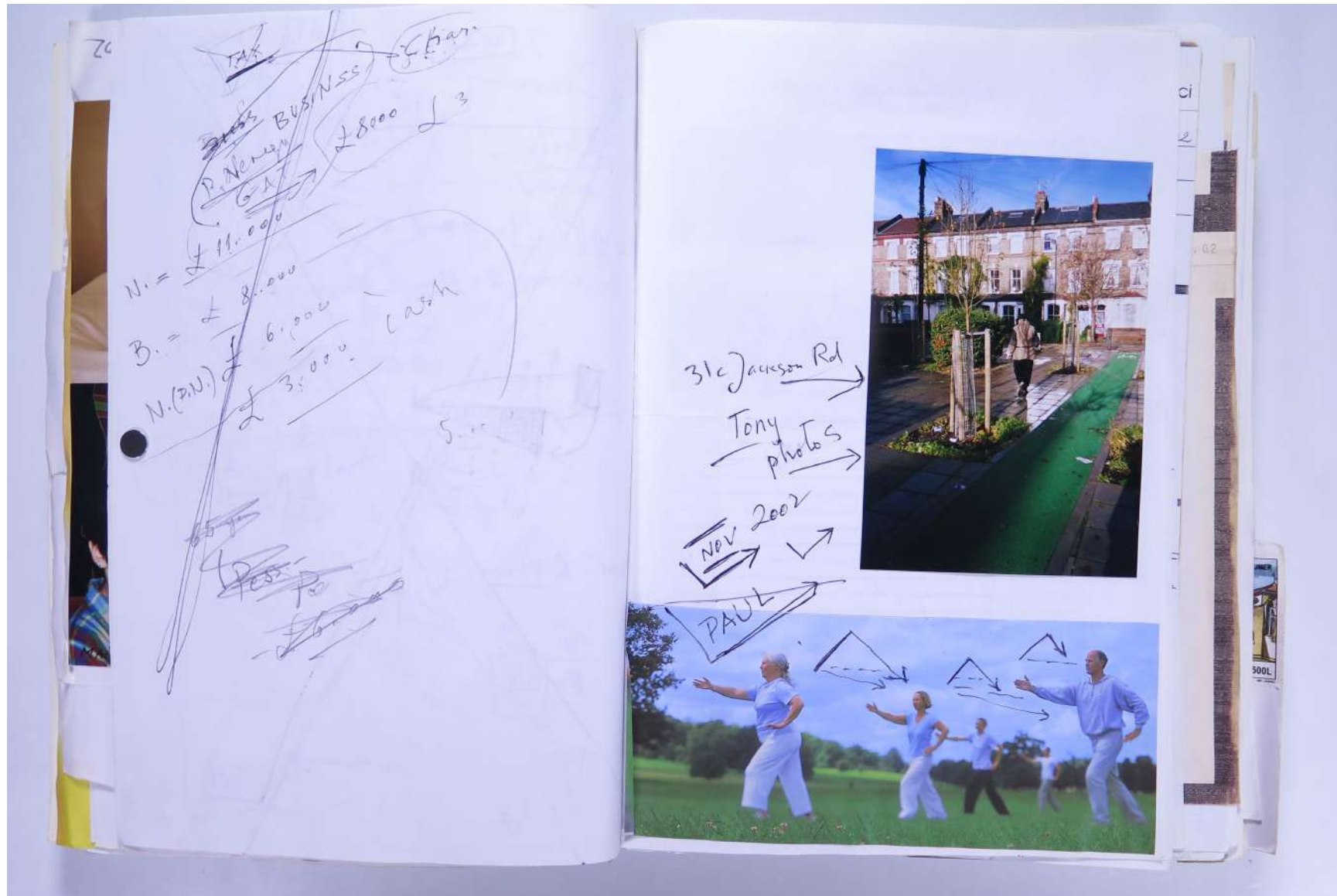
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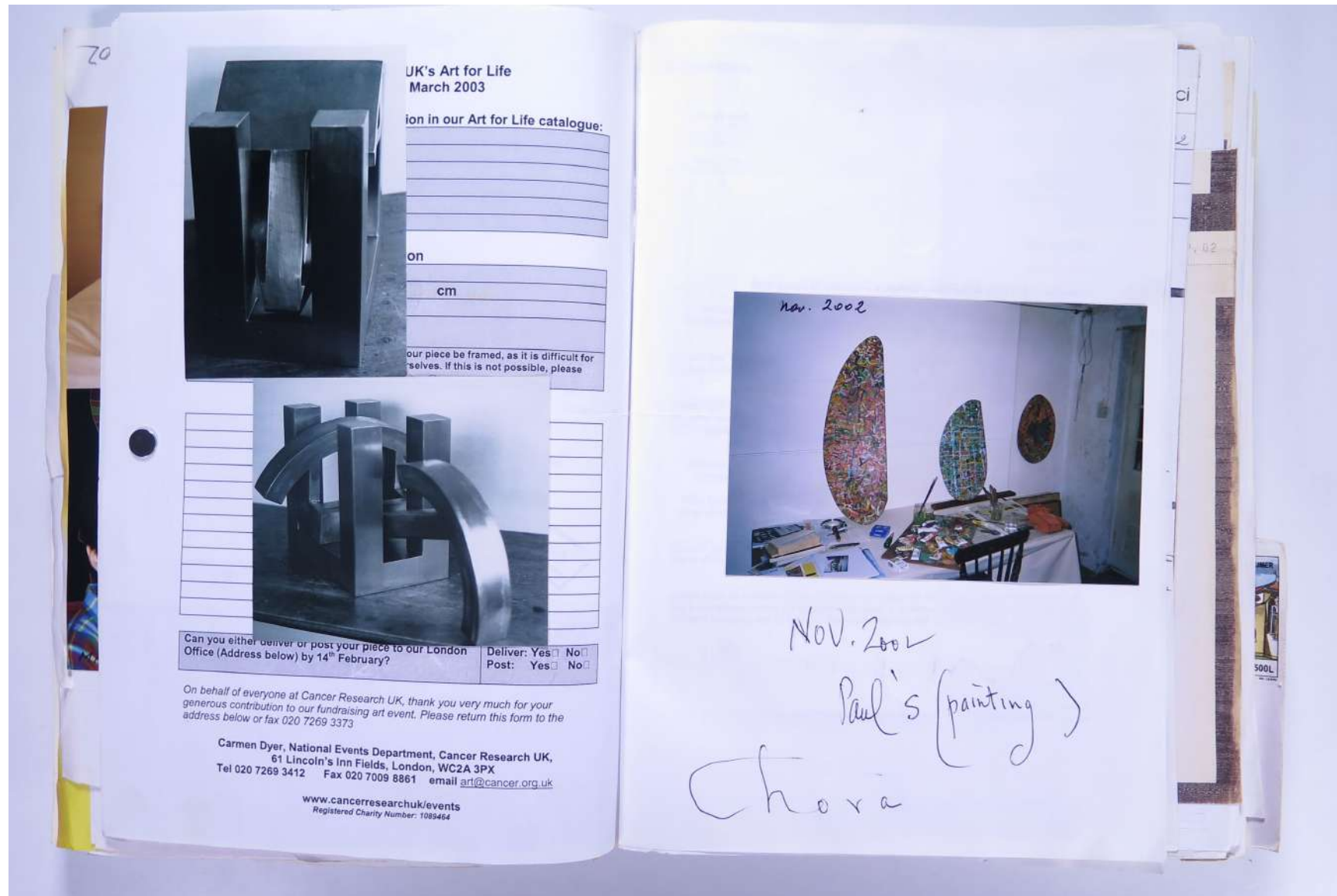
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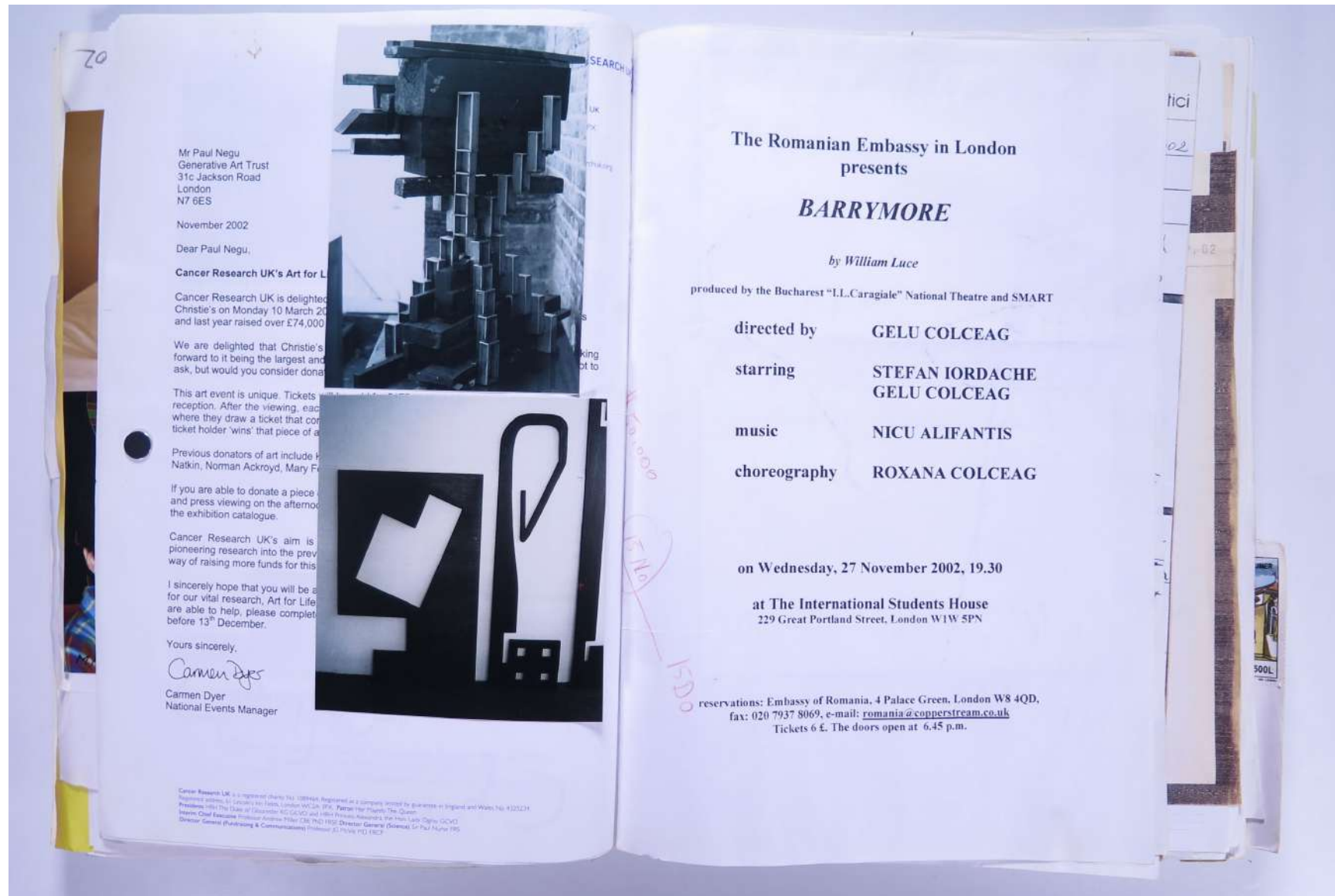
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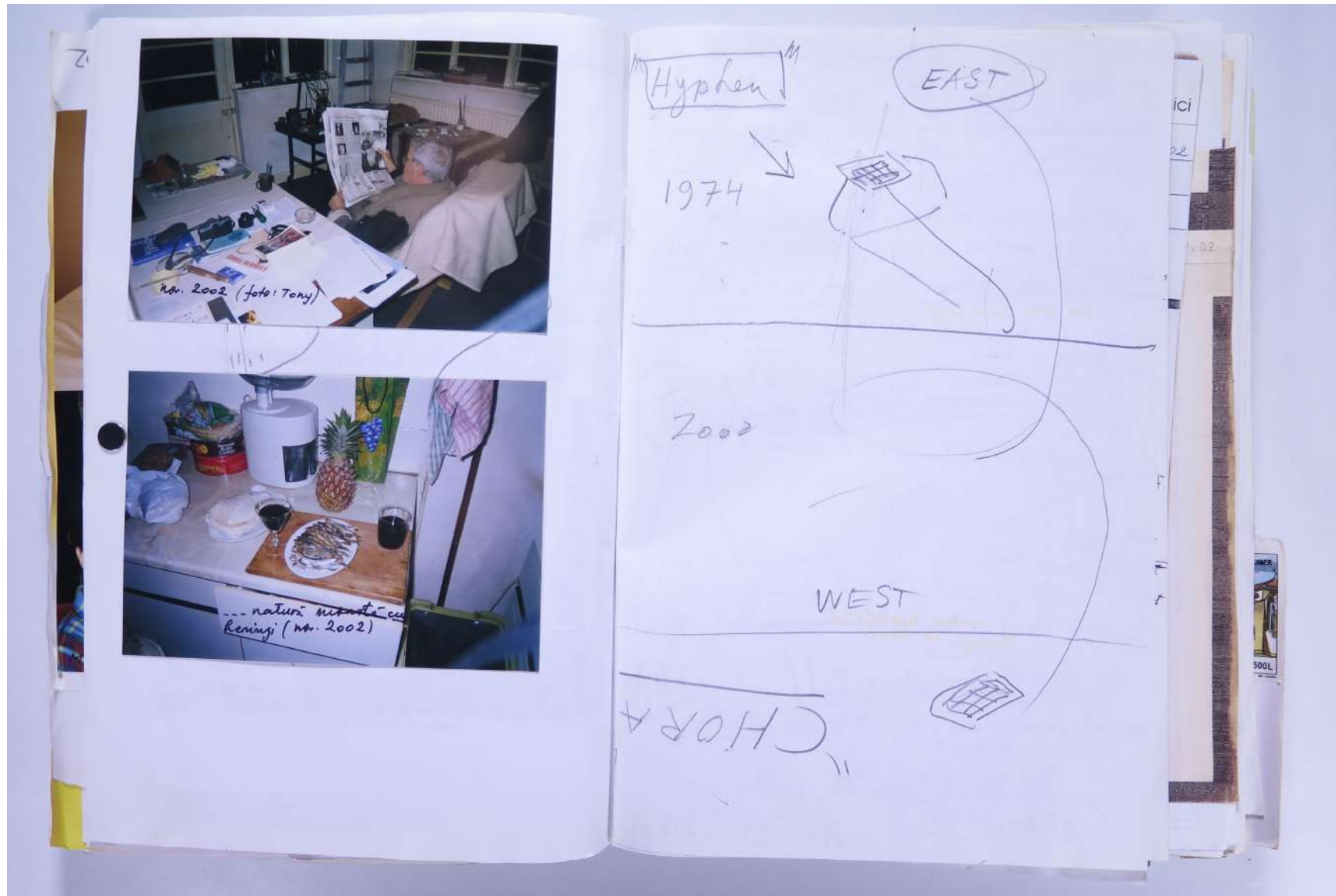
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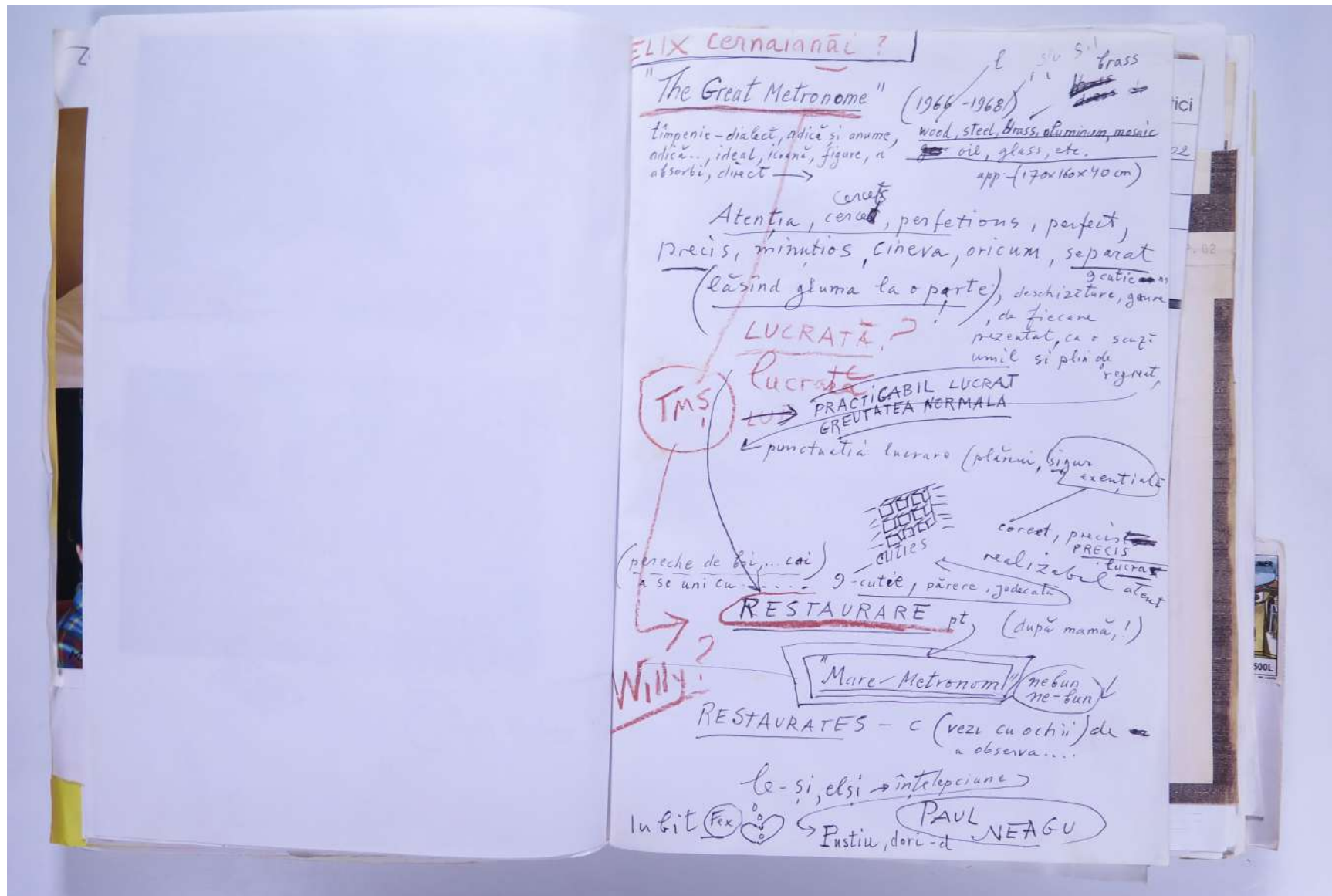
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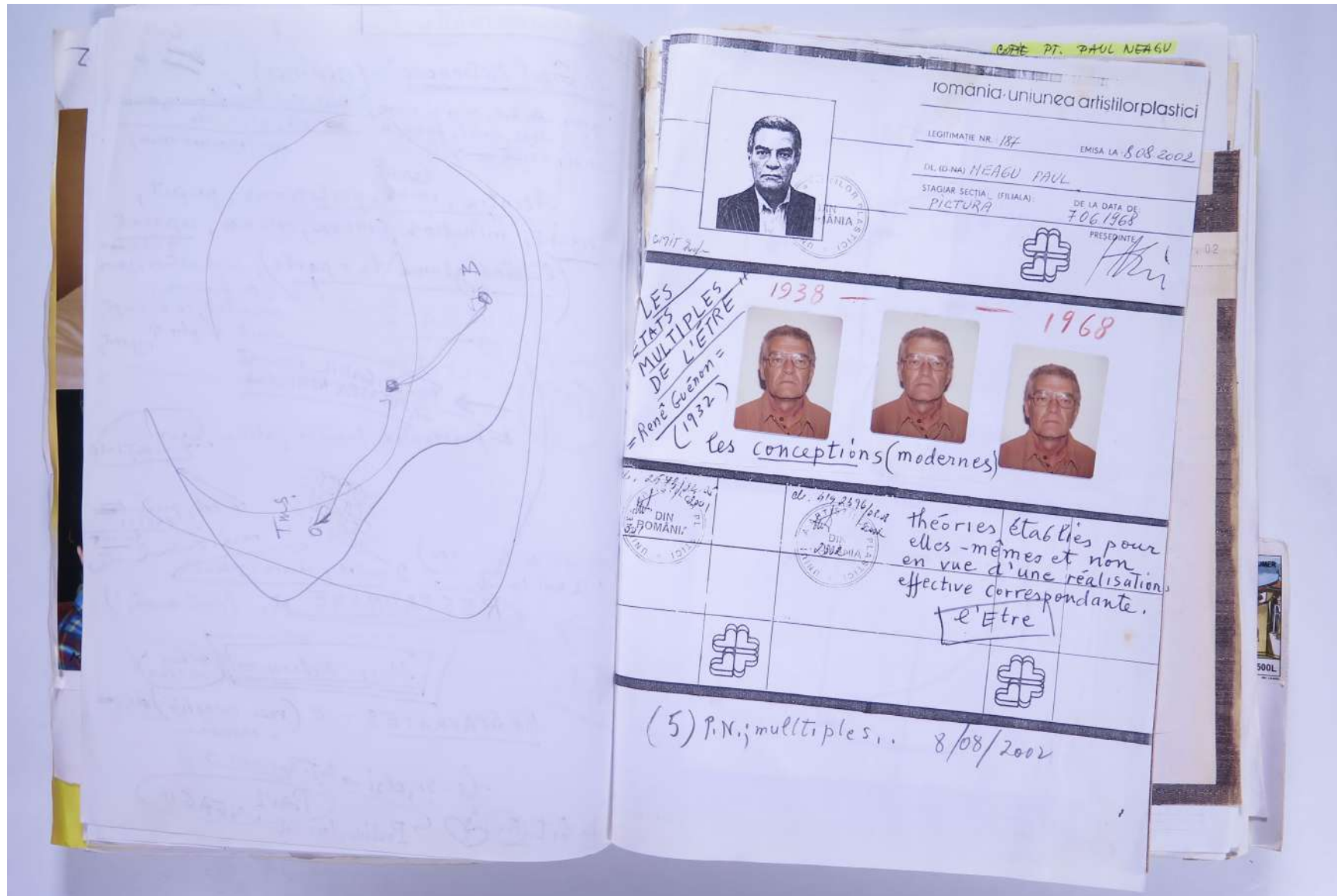


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PNE 133.043



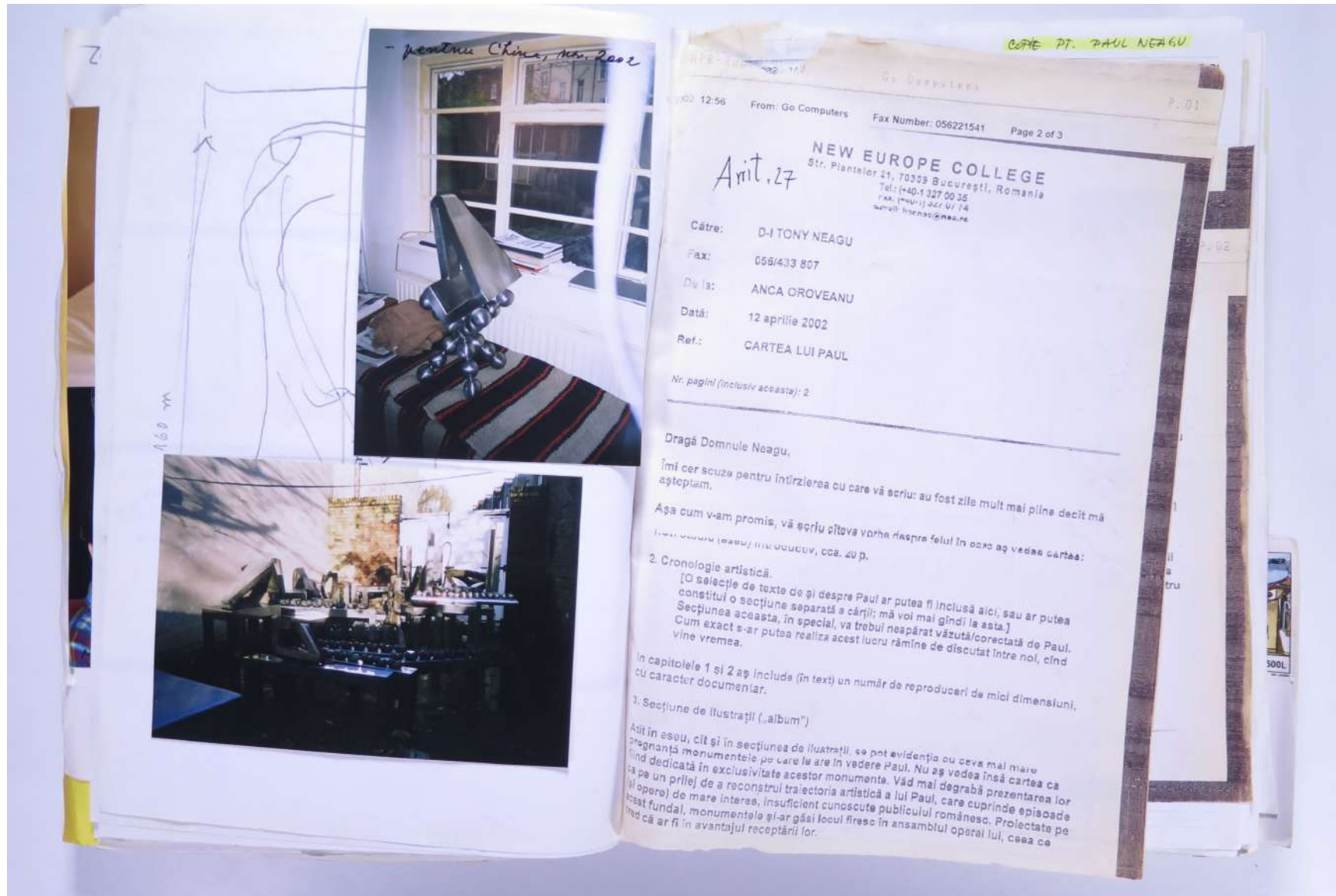
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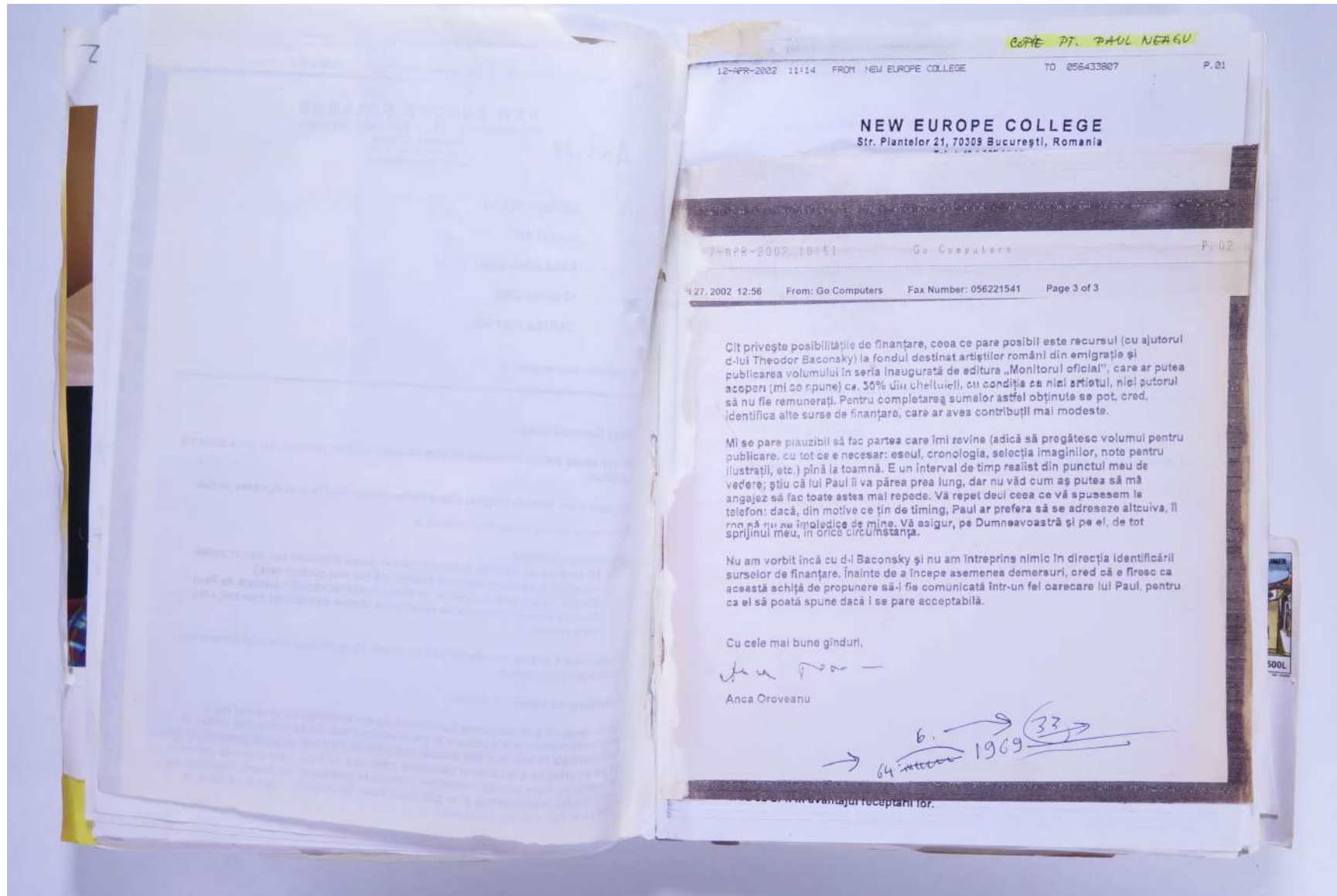
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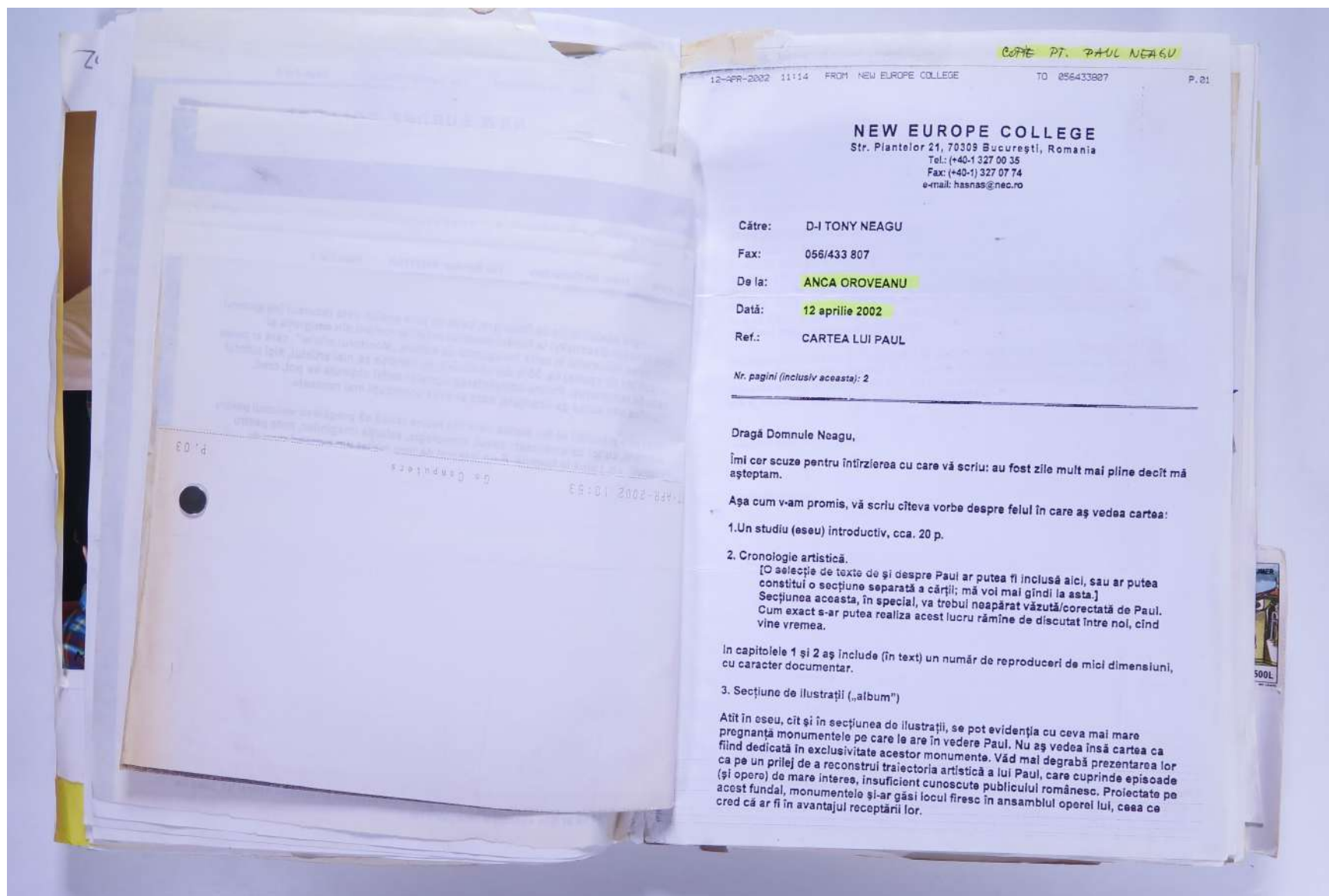
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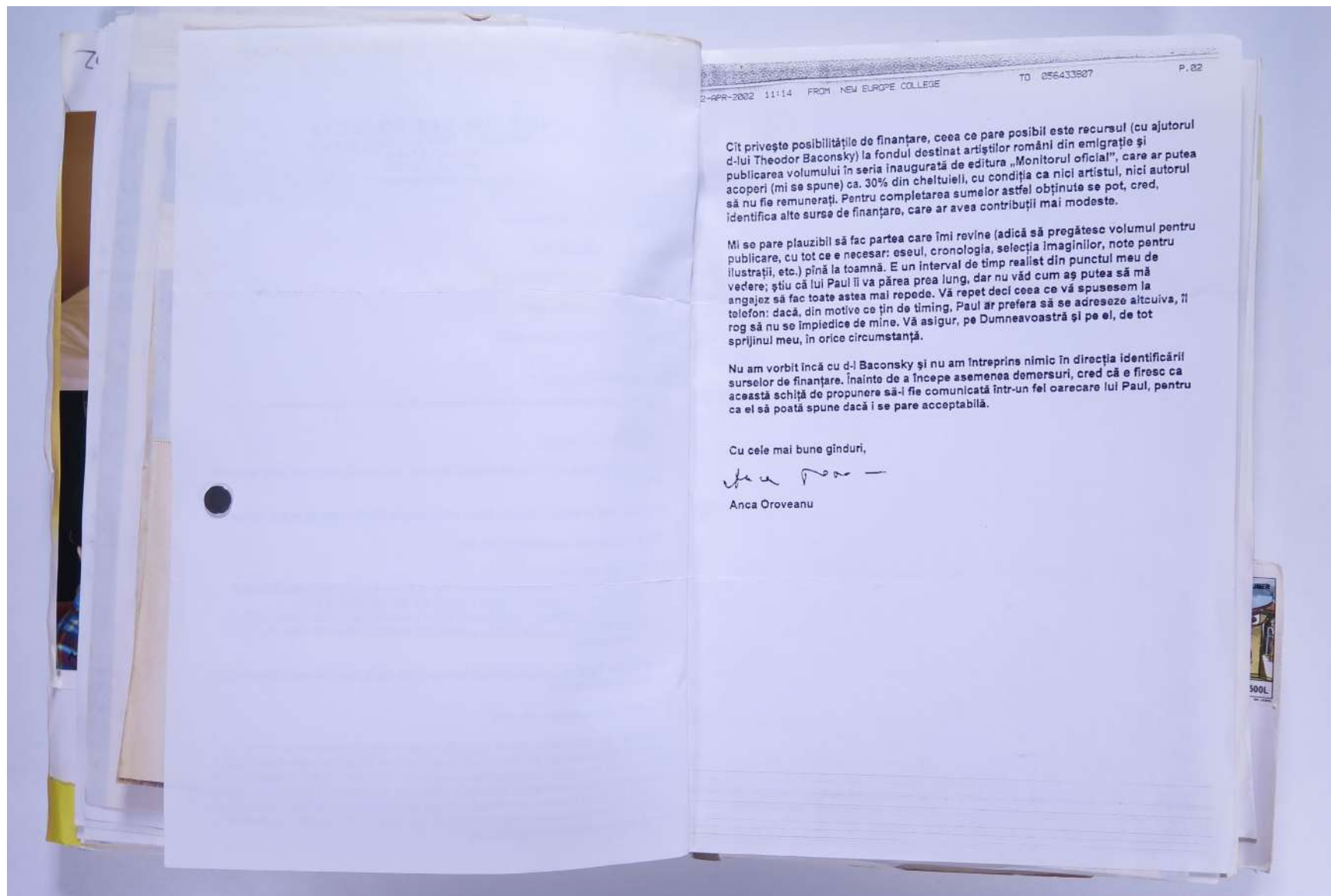
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PNE 133.047



Cit privește posibilitățile de finanțare, ceea ce pare posibil este recursul (cu ajutorul d-lui Theodor Baconsky) la fondul destinat artiștilor români din emigrație și publicarea volumului în seria inaugurată de editura „Monitorul oficial”, care ar putea acoperi (mi se spune) ca. 30% din cheltuieli, cu condiția ca nici artistul, nici autorul să nu fie remunerați. Pentru completarea sumelor astfel obținute se pot, cred, identifica alte surse de finanțare, care ar avea contribuții mai modeste.

Mi se pare plauzibil să fac partea care îmi revine (adică să pregătesc volumul pentru publicare, cu tot ce e necesar: eseu, cronologia, selecția imaginilor, note pentru ilustrații, etc.) până la toamnă. E un interval de timp realist din punctul meu de vedere; știu că lui Paul îi va părea prea lung, dar nu văd cum aș putea să mă angajez să fac toate astea mai repede. Vă repet deci ceea ce vă spuseseam la telefon: dacă, din motive ce țin de timing, Paul ar prefera să se adreseze altcuiva, îl rog să nu se împiedice de mine. Vă asigur, pe Dumneavoastră și pe el, de tot sprijinul meu, în orice circumstanță.

Nu am vorbit încă cu d-l Baconsky și nu am întreprins nimic în direcția identificării surselor de finanțare. Înainte de a începe asemenea demersuri, cred că e firesc ca această schiță de propunere să-i fie comunicată într-un fel oarecare lui Paul, pentru ca el să poată spune dacă i se pare acceptabilă.

Cu cele mai bune gânduri,

Anca Oroveanu

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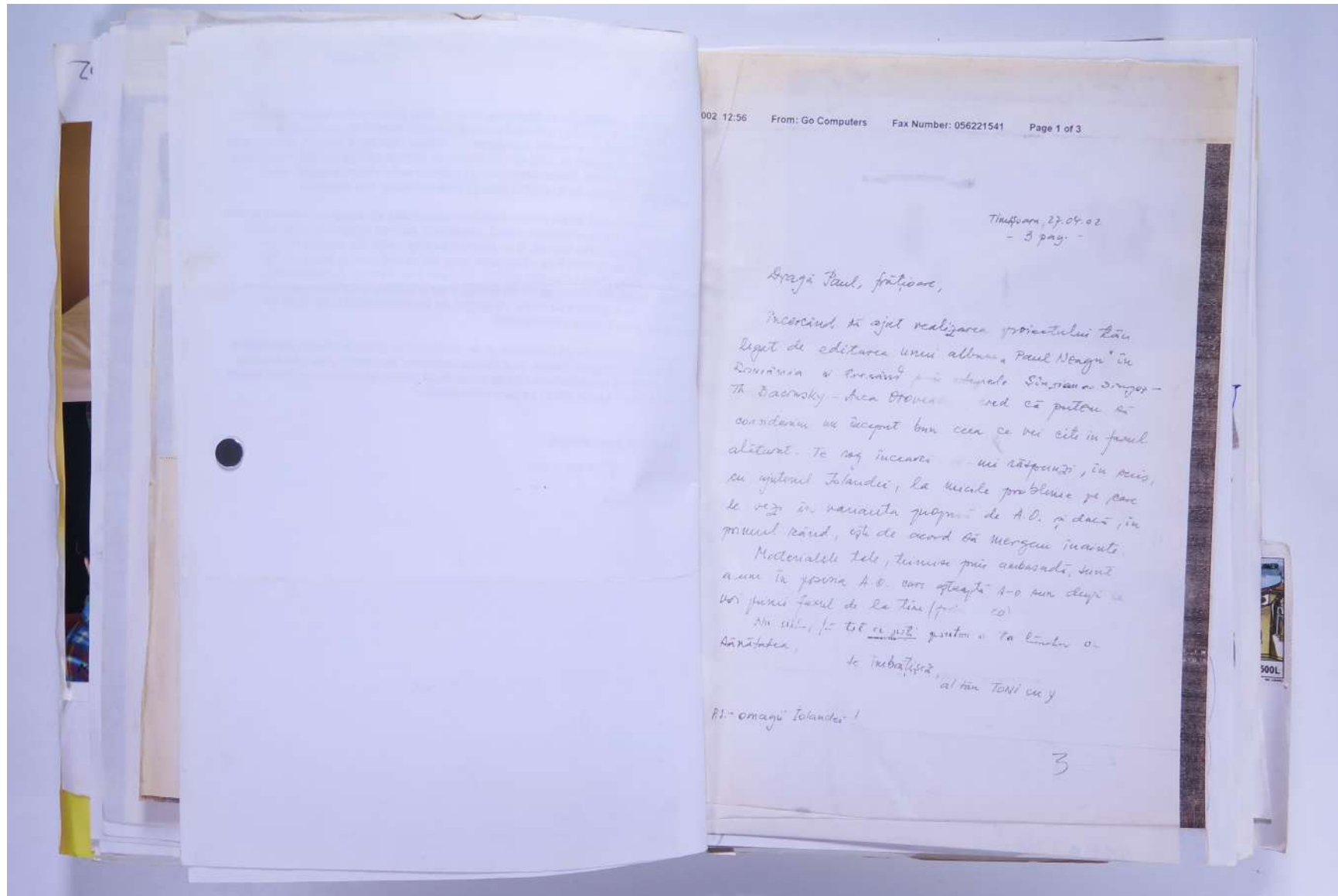
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002 12:56 From: Go Computers Fax Number: 056221541 Page 1 of 3

Timisoara, 27.04.02
- 3 pag. -

Dragă Paul, frățioare,

Încercând să ajut realizarea proiectului tău legat de editarea unui album, Paul Neagu în România și lucrând pe adresa Șin, Șin și Șin - The Daskin - Ica Brown, cred că putem să considerăm un început bun ceea ce vei citi în faxul alăturat. Te rog încerca să mi răspunzi, în ceea ce privește problema pe care le vezi în varianta propusă de A.D. și dacă, în primul rând, ești de acord să mergem înainte. Materialul de la Timisoara, prin ambasade, sunt acum în posesia A.D. care este pe drum și vei primi faxul de la tine (pe e-mail).

Am scris, la titlu și subtitlu, pe la Timisoara și la București, de încredere, al tău Toni cu y

P.S. - omagii Islandiei!

3

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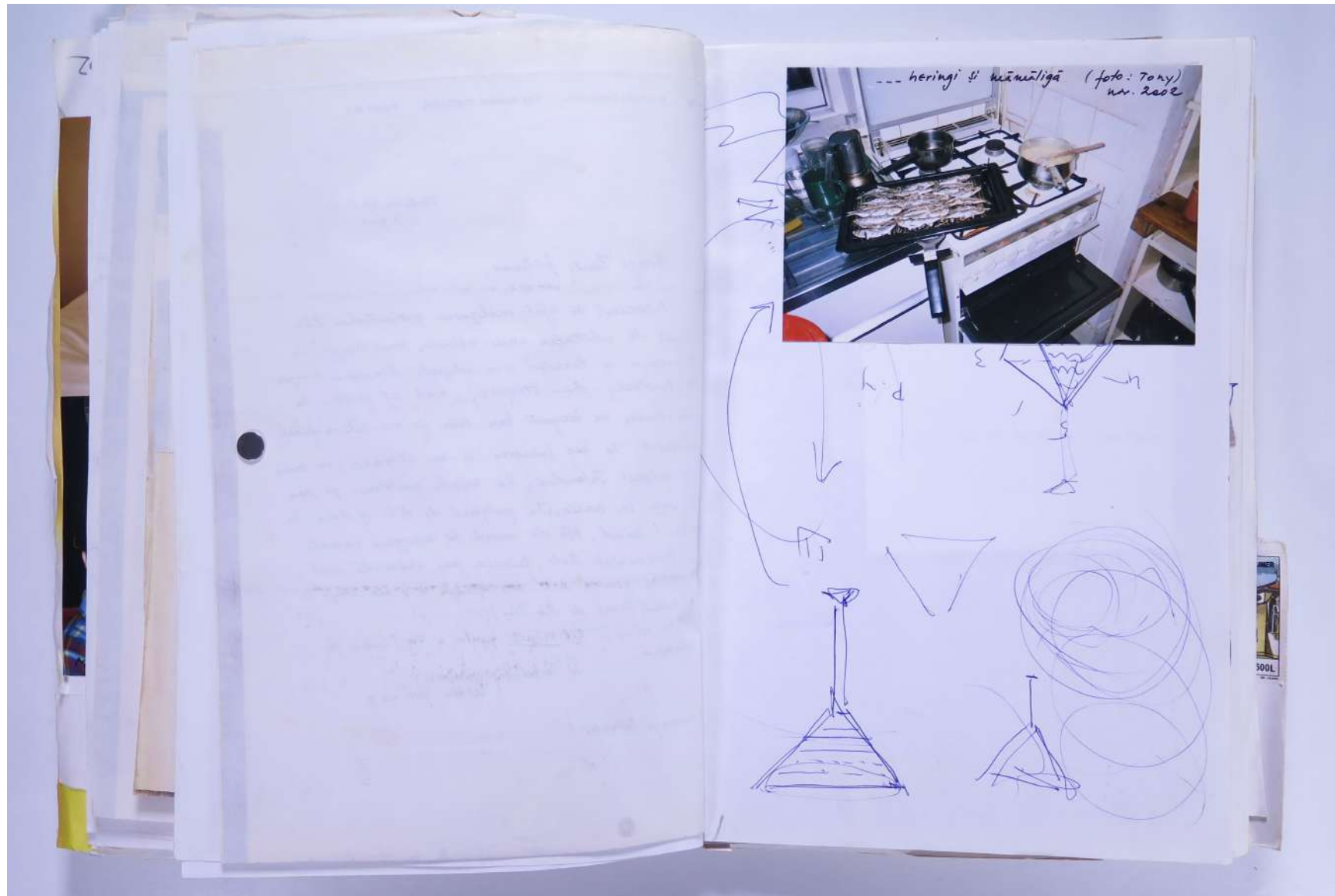
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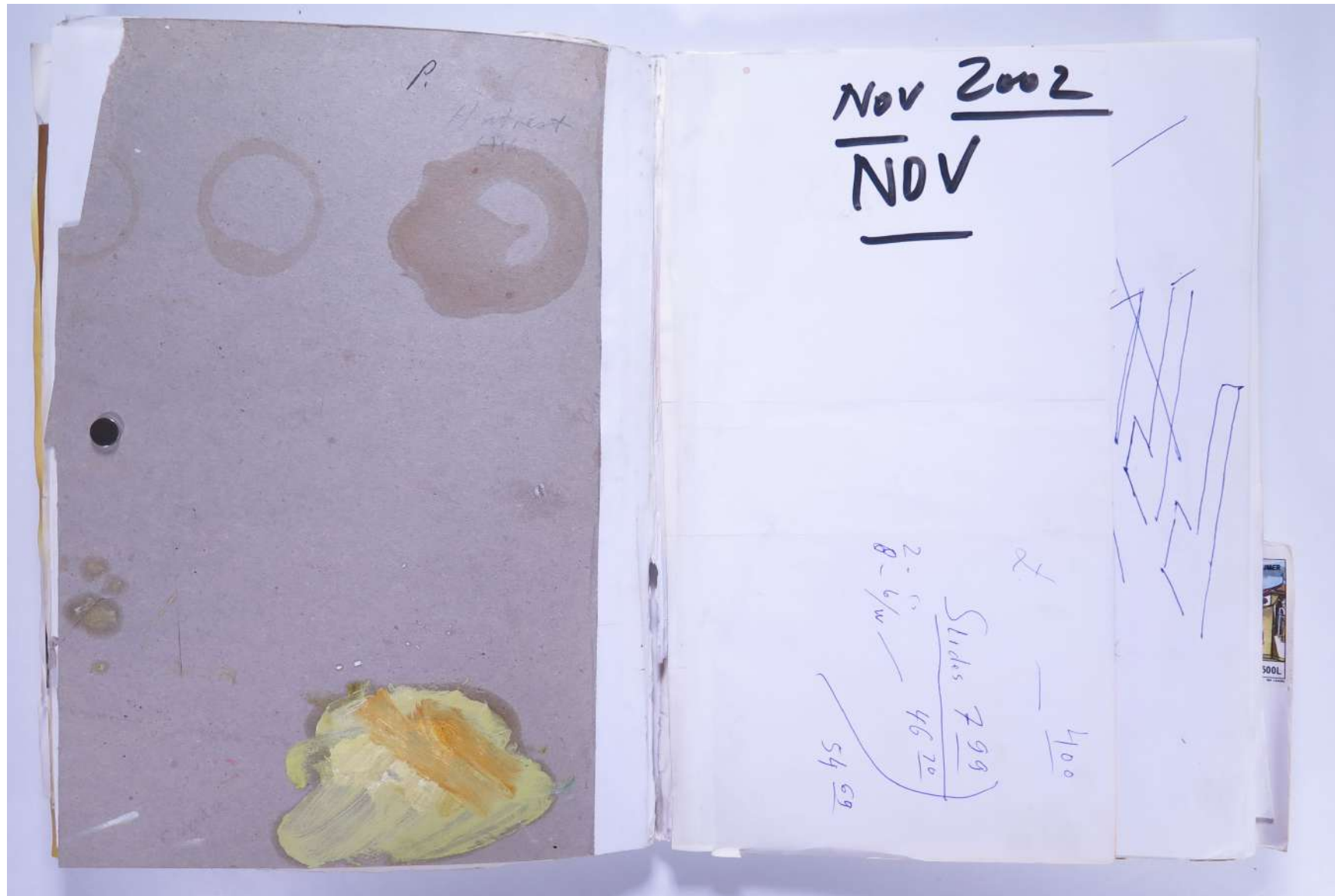
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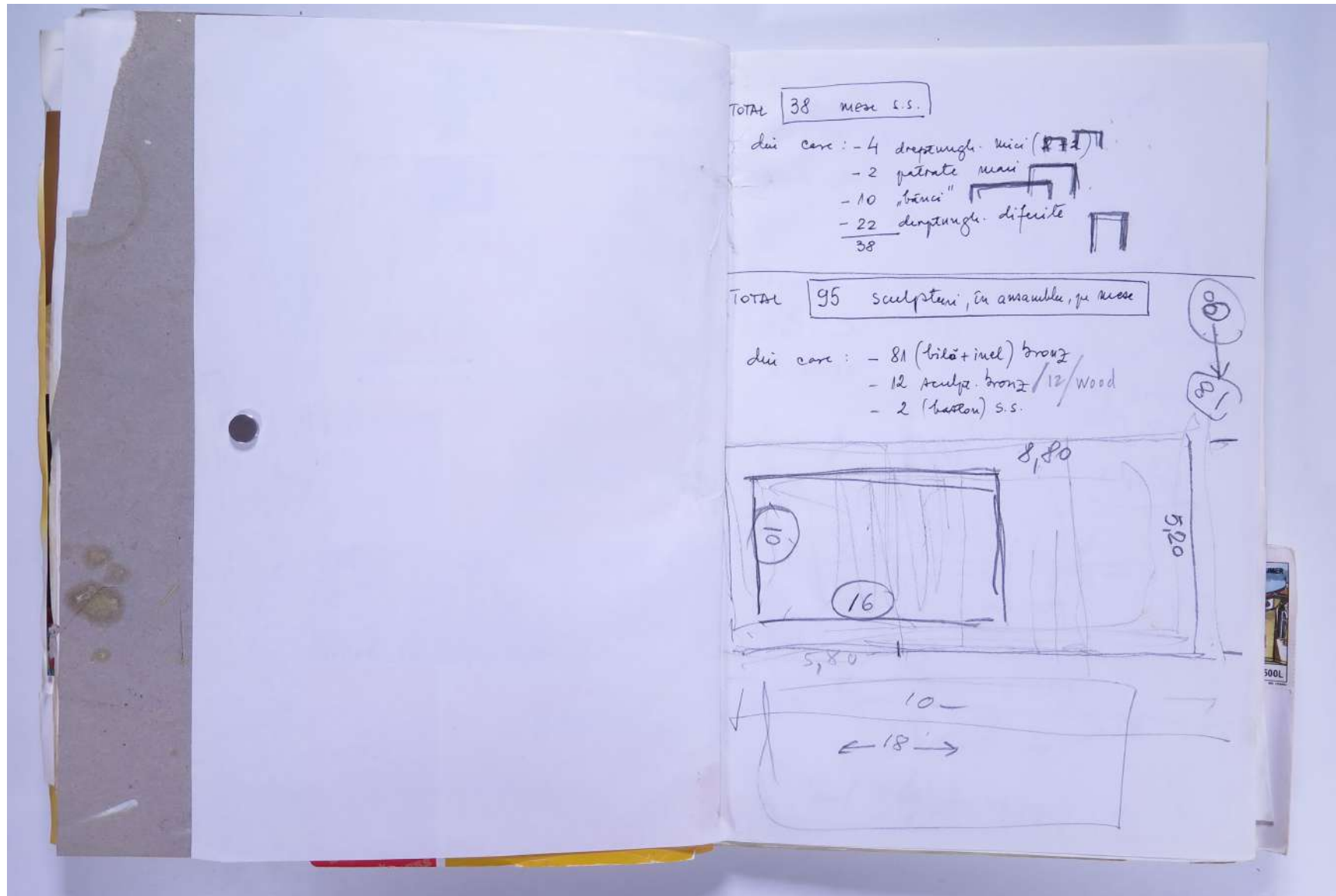
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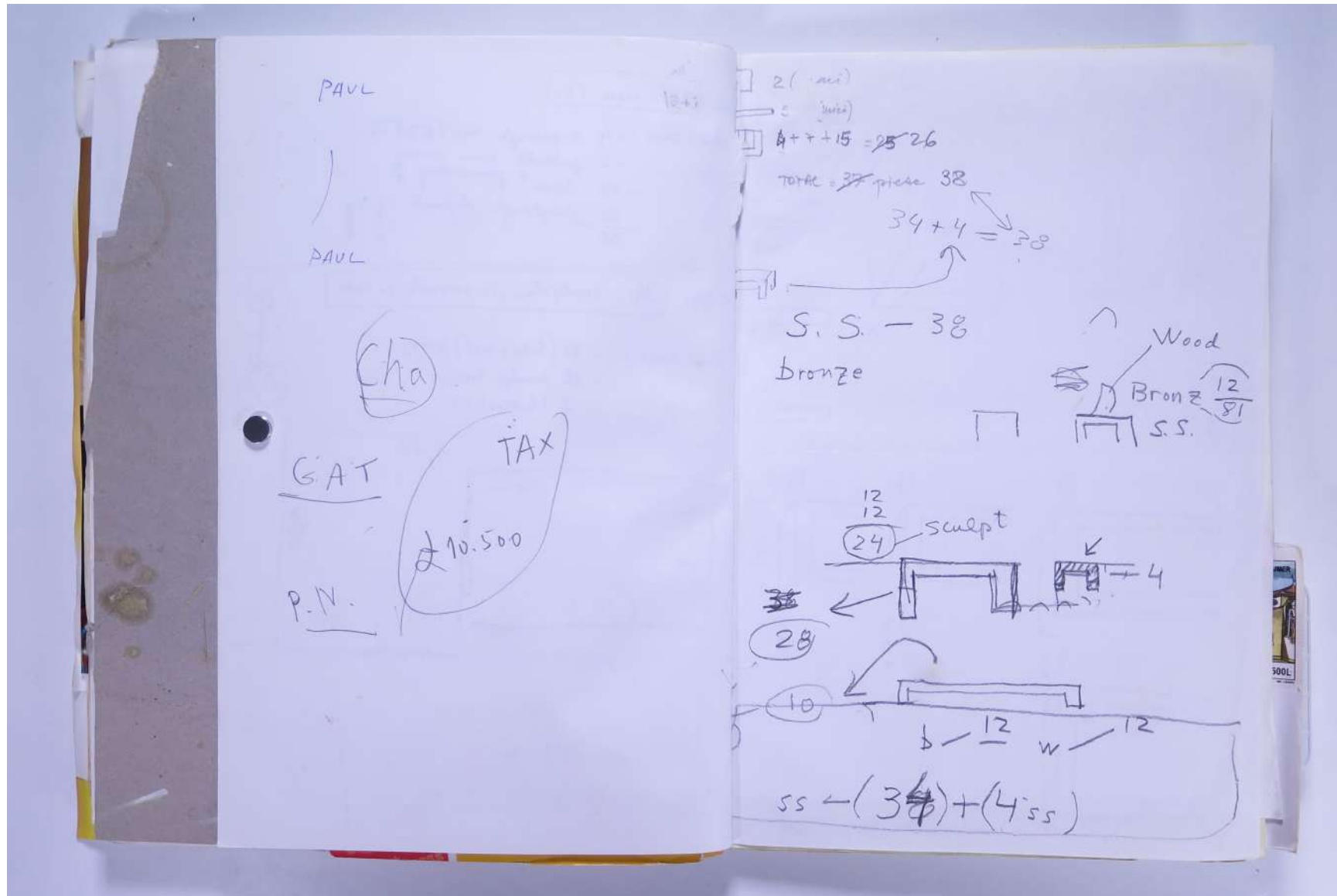


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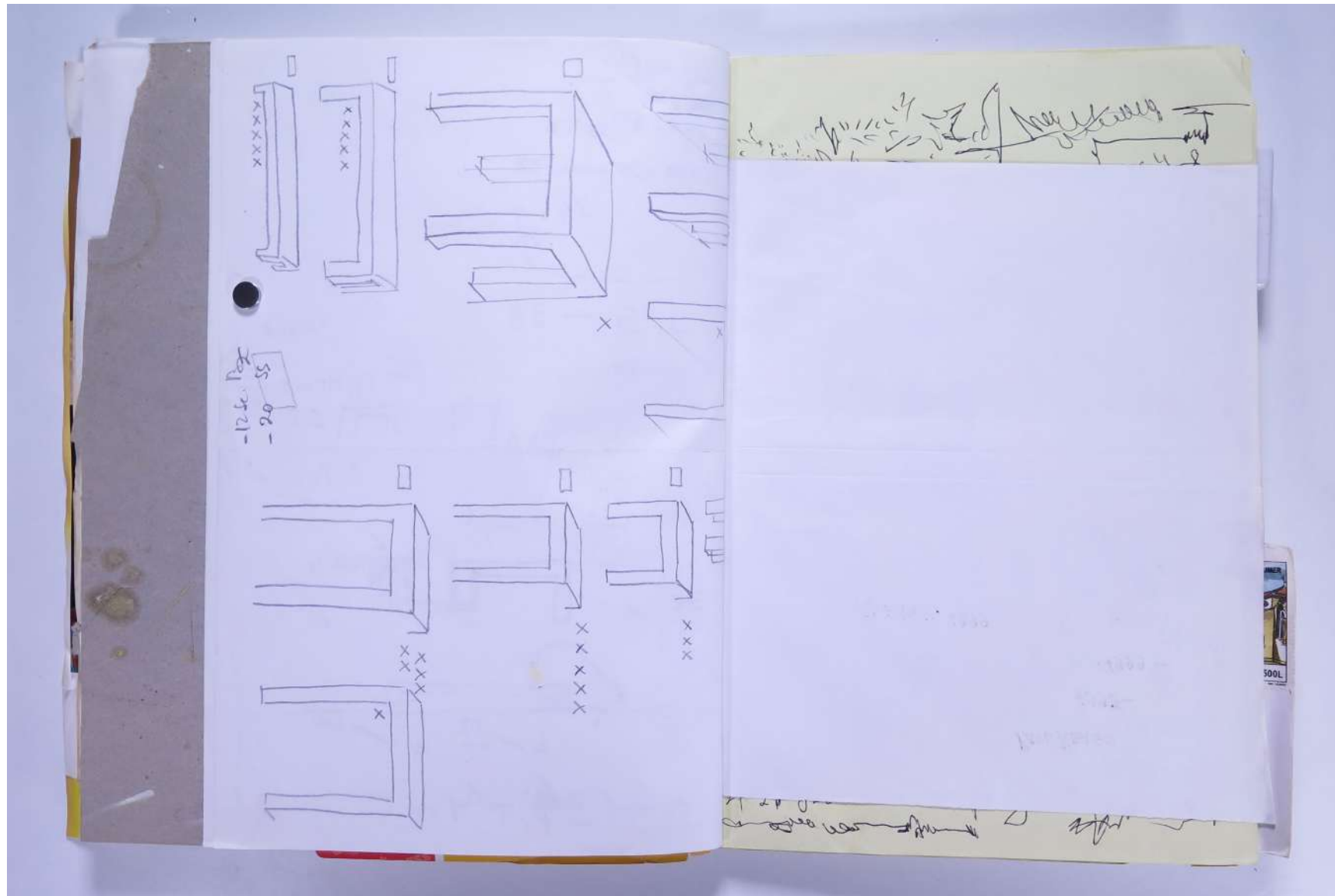


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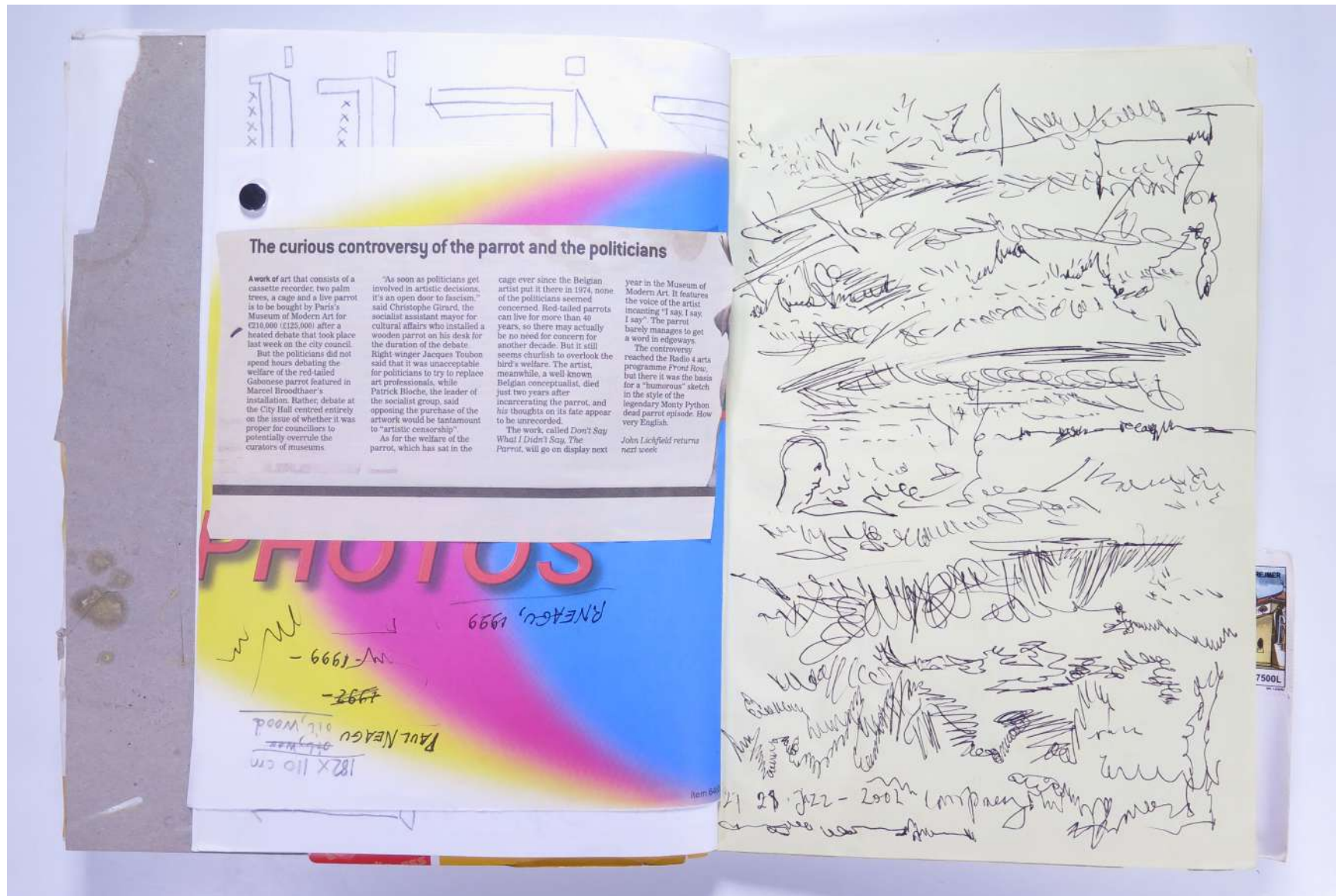
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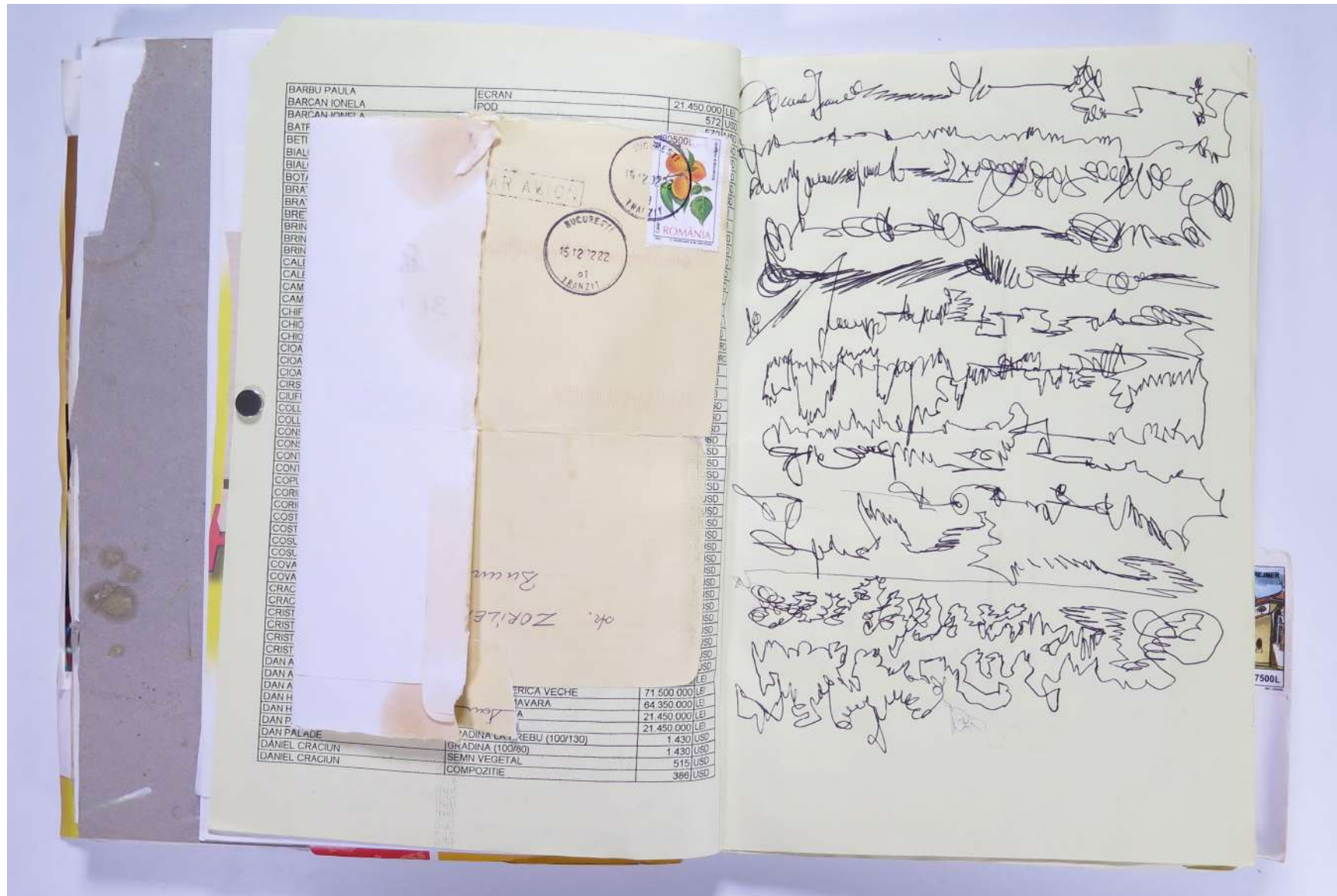
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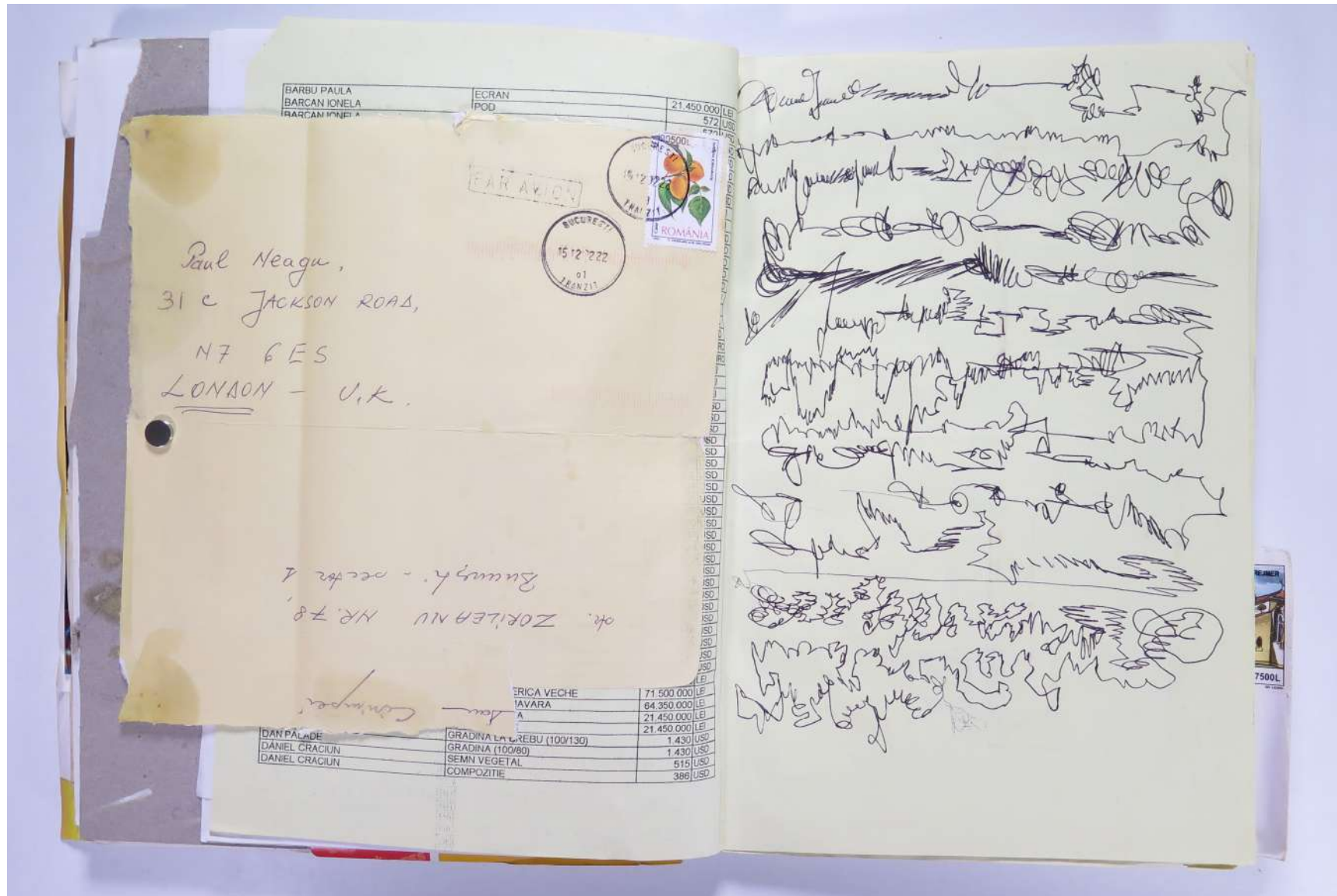
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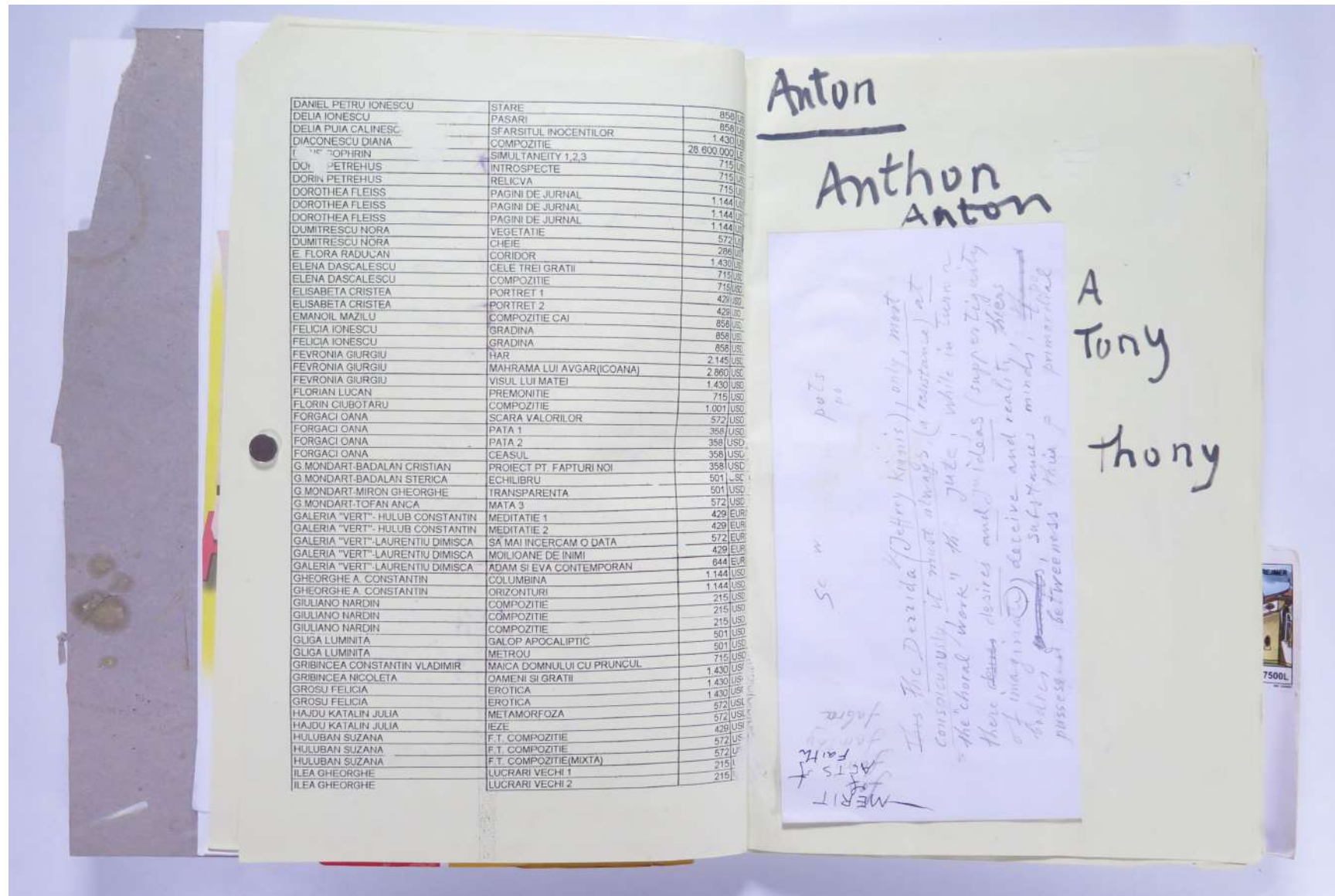
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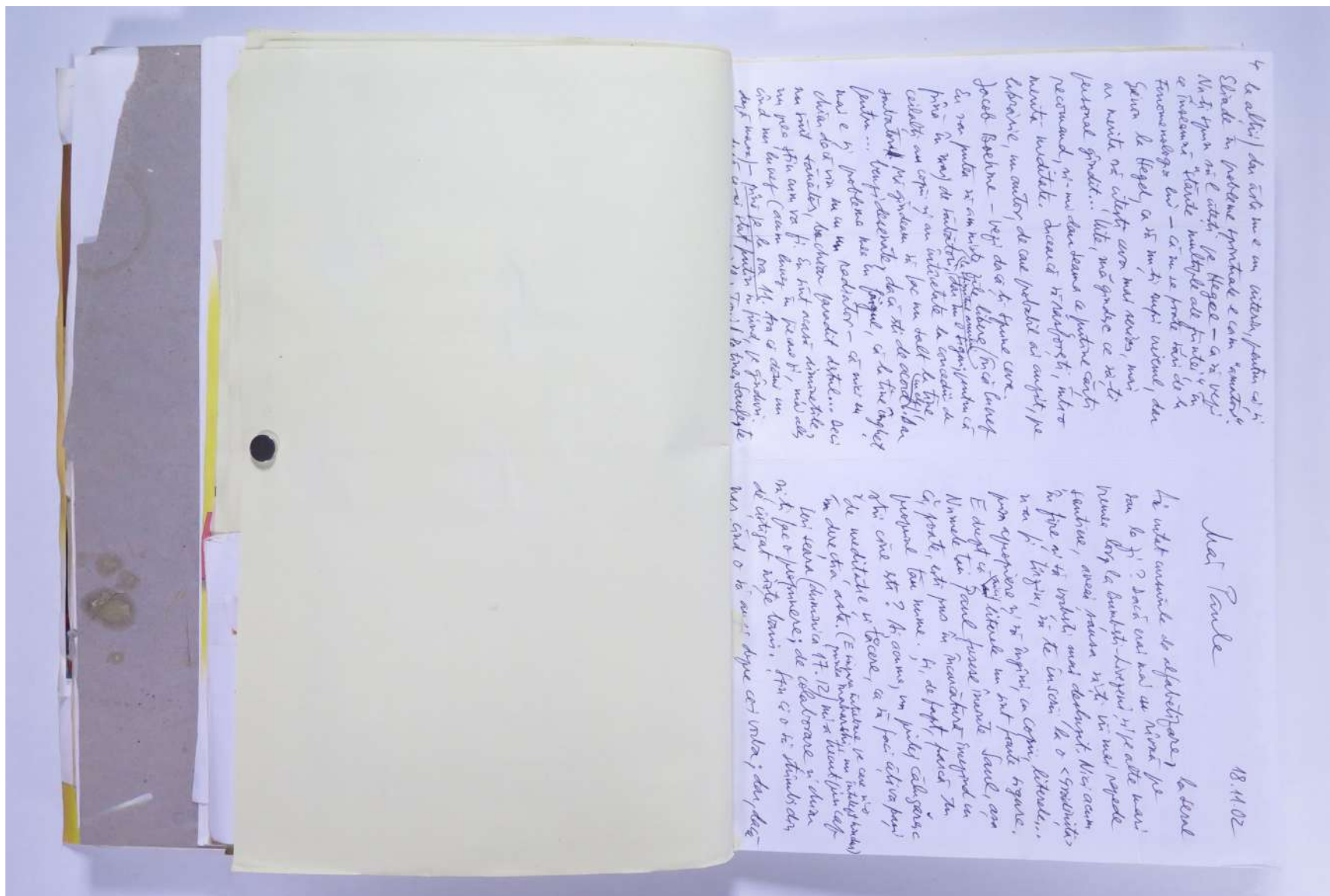
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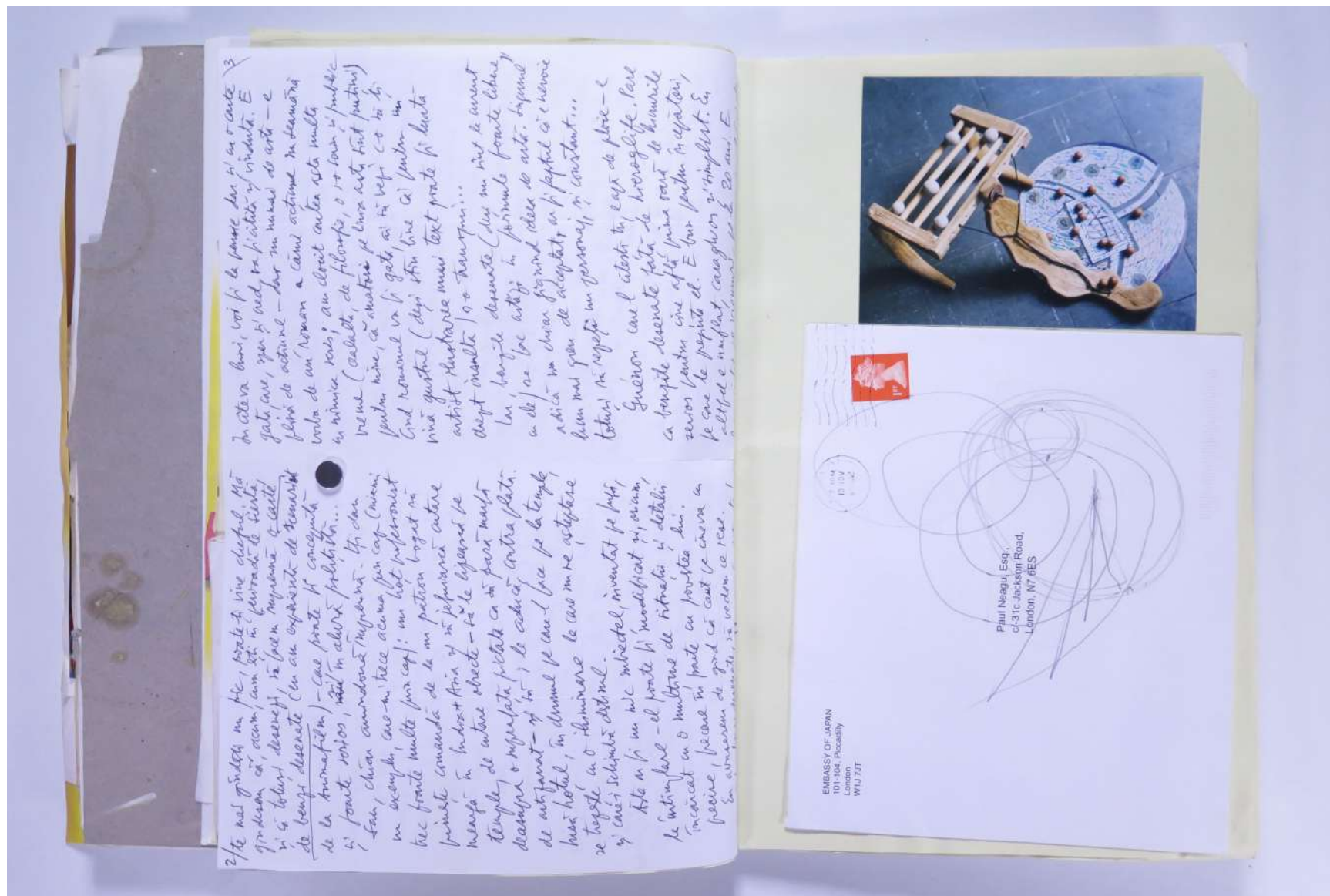


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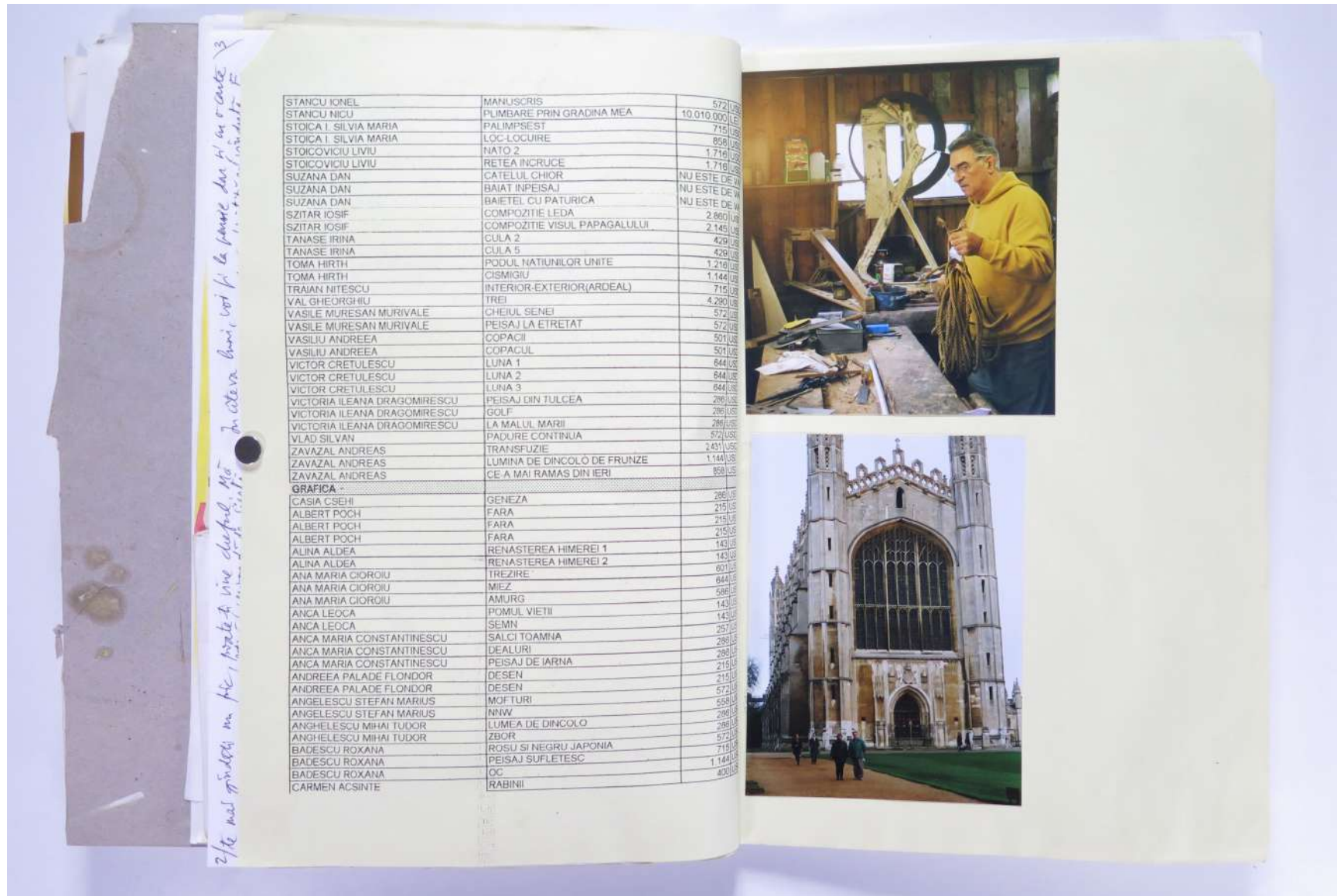
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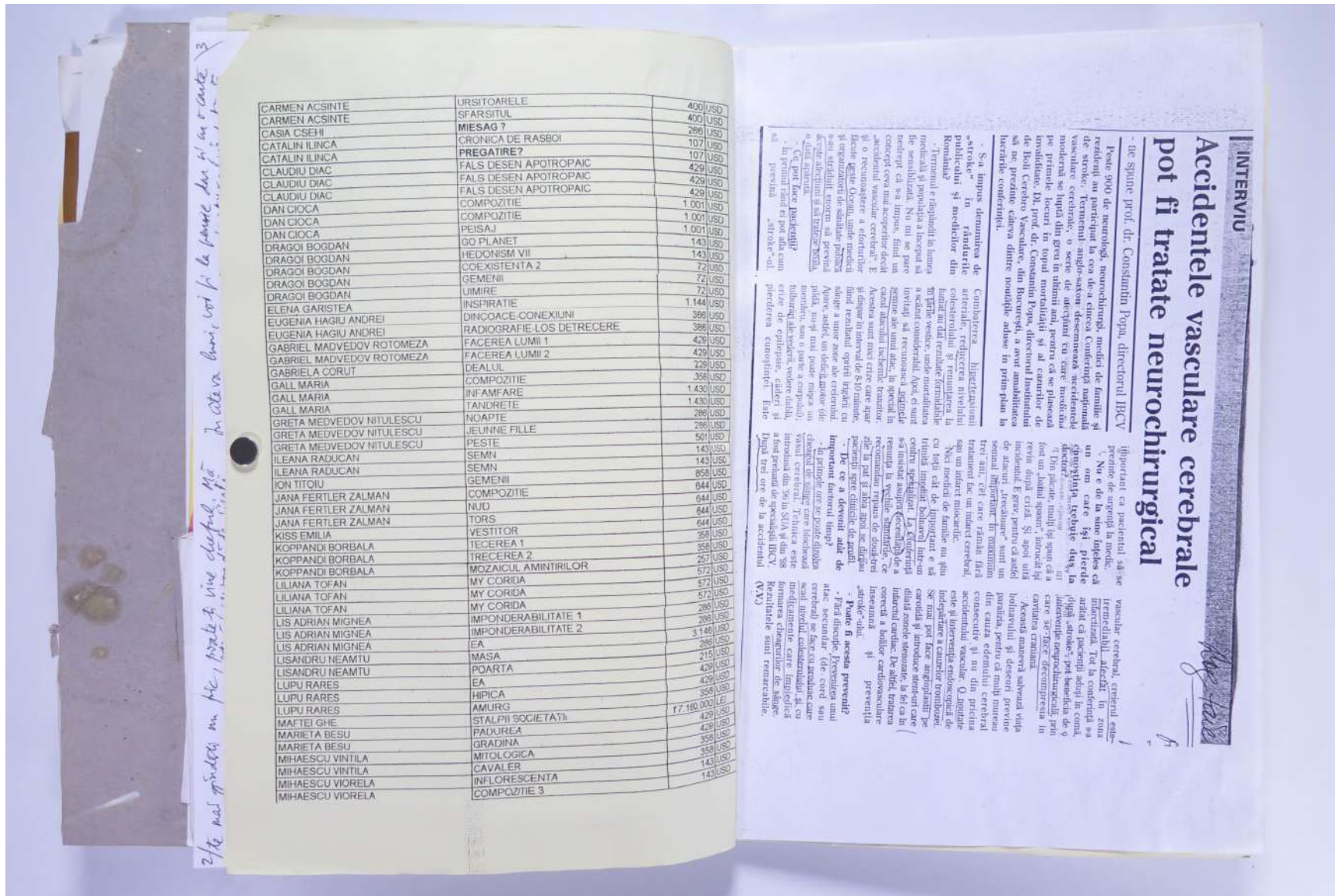
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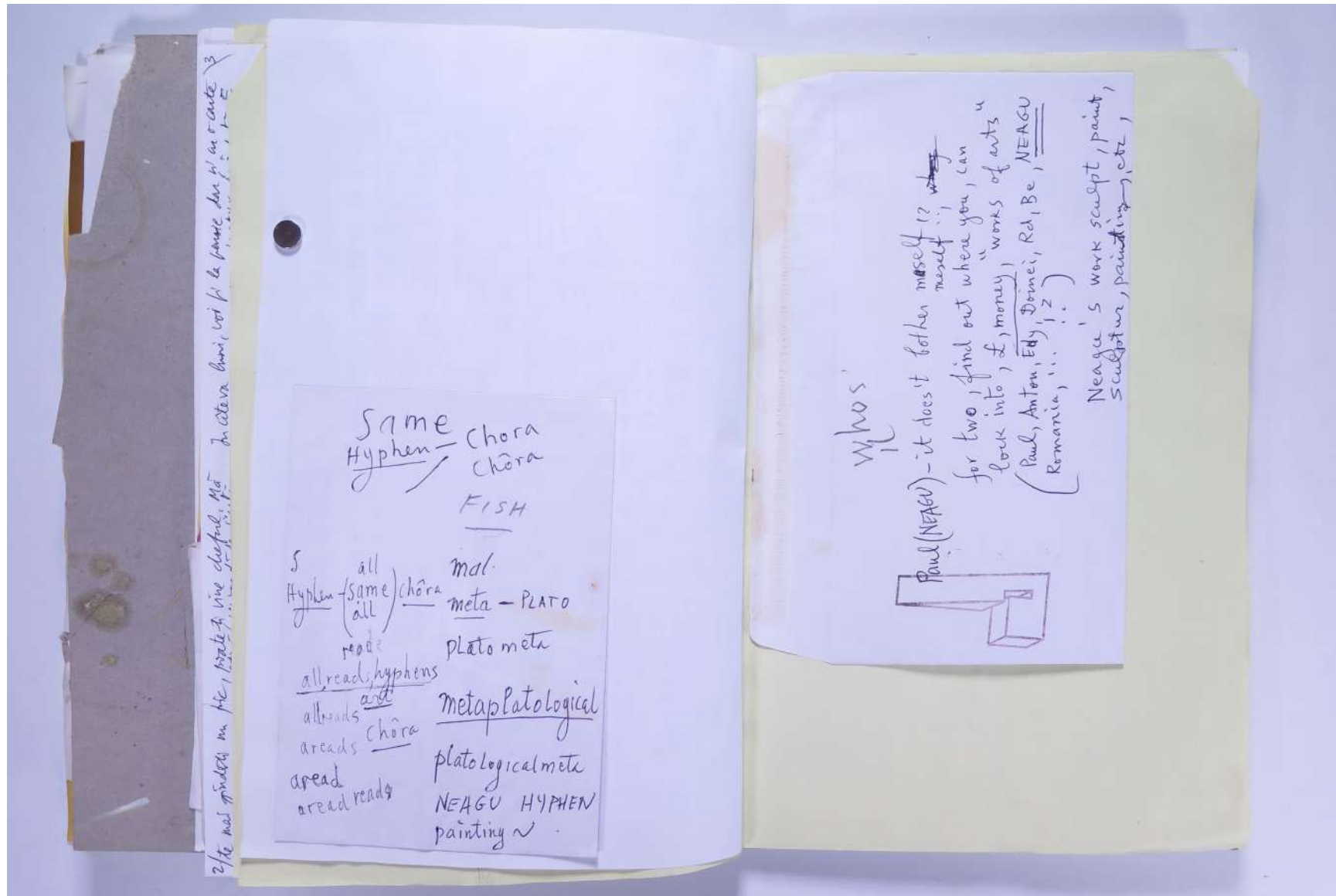


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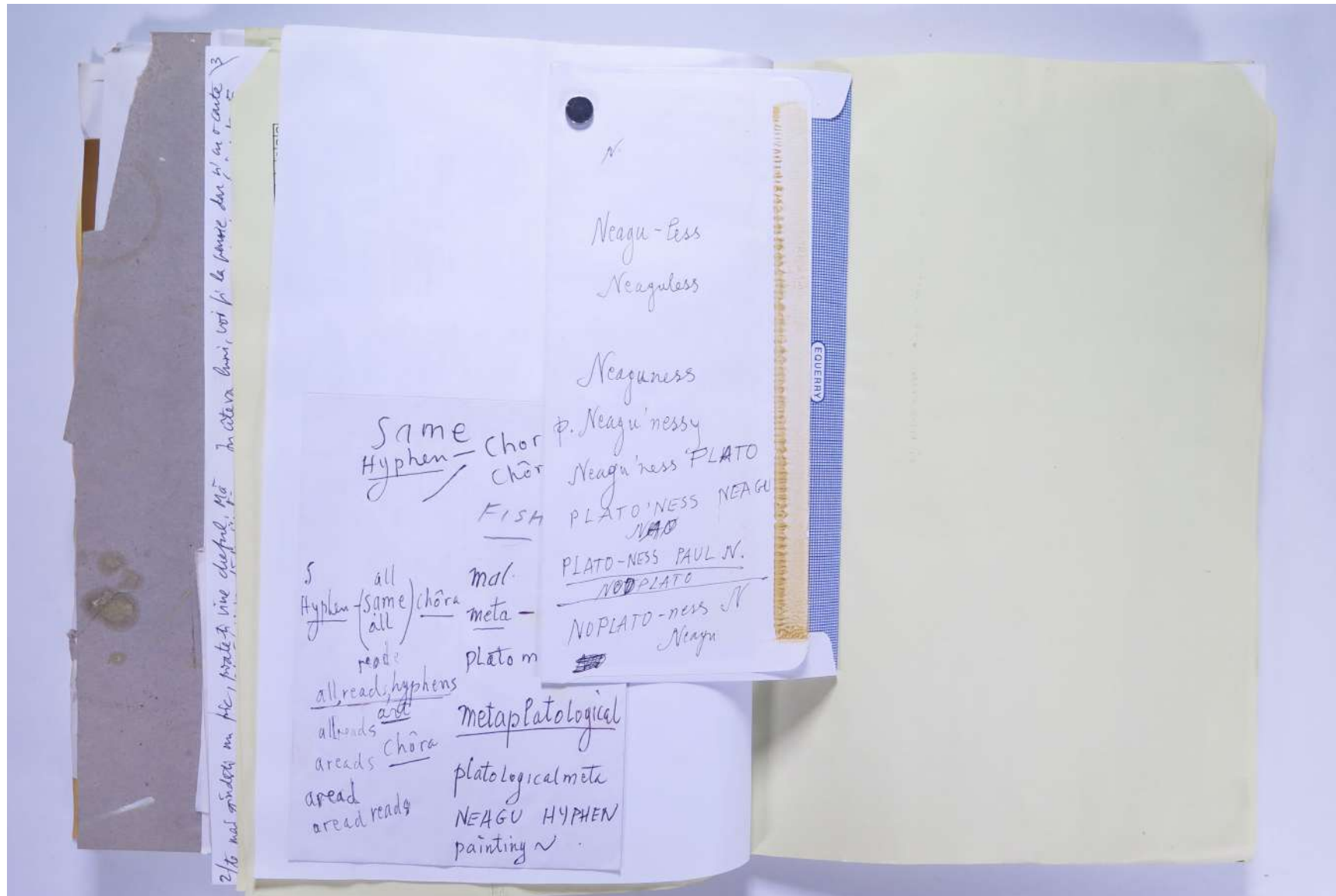
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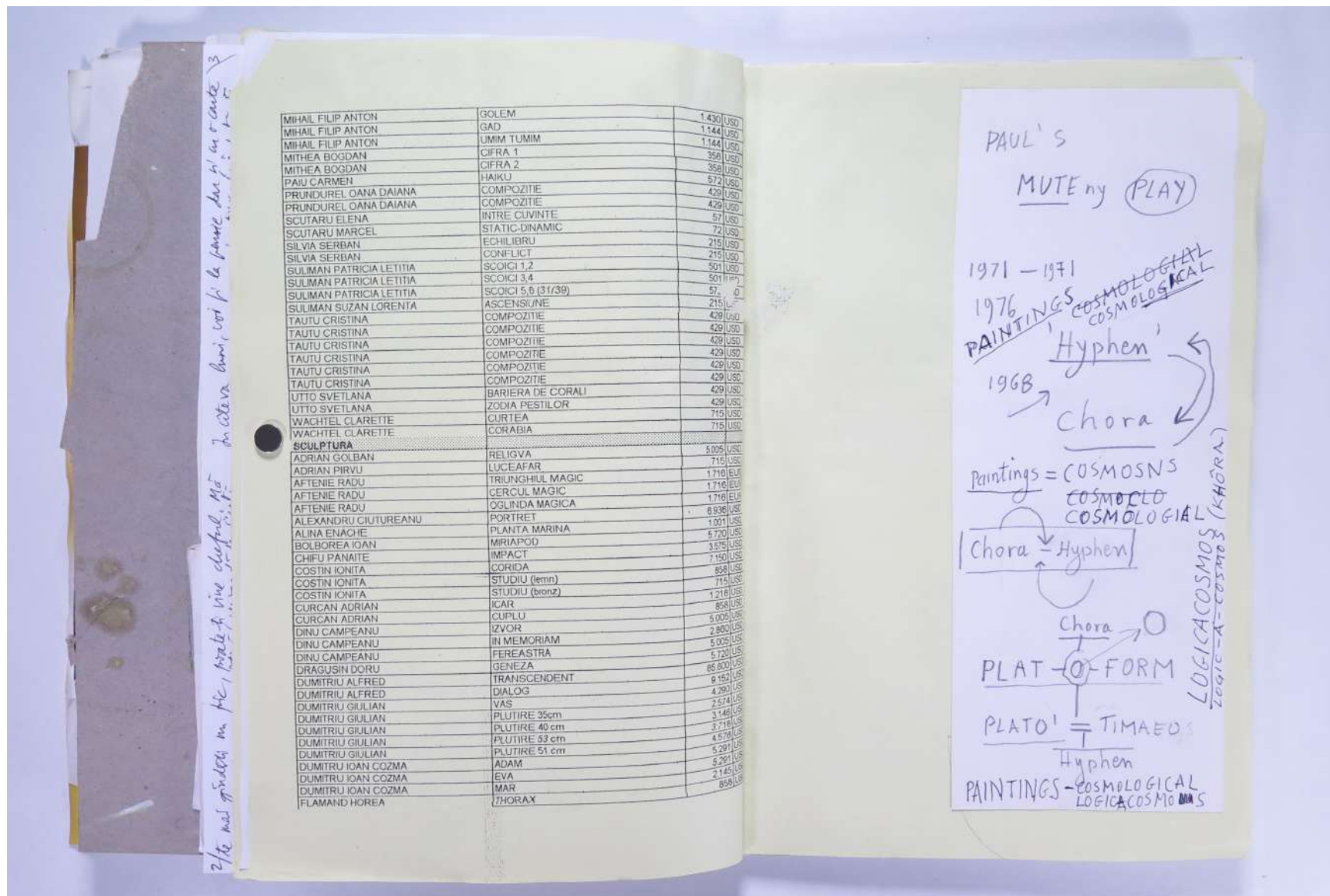
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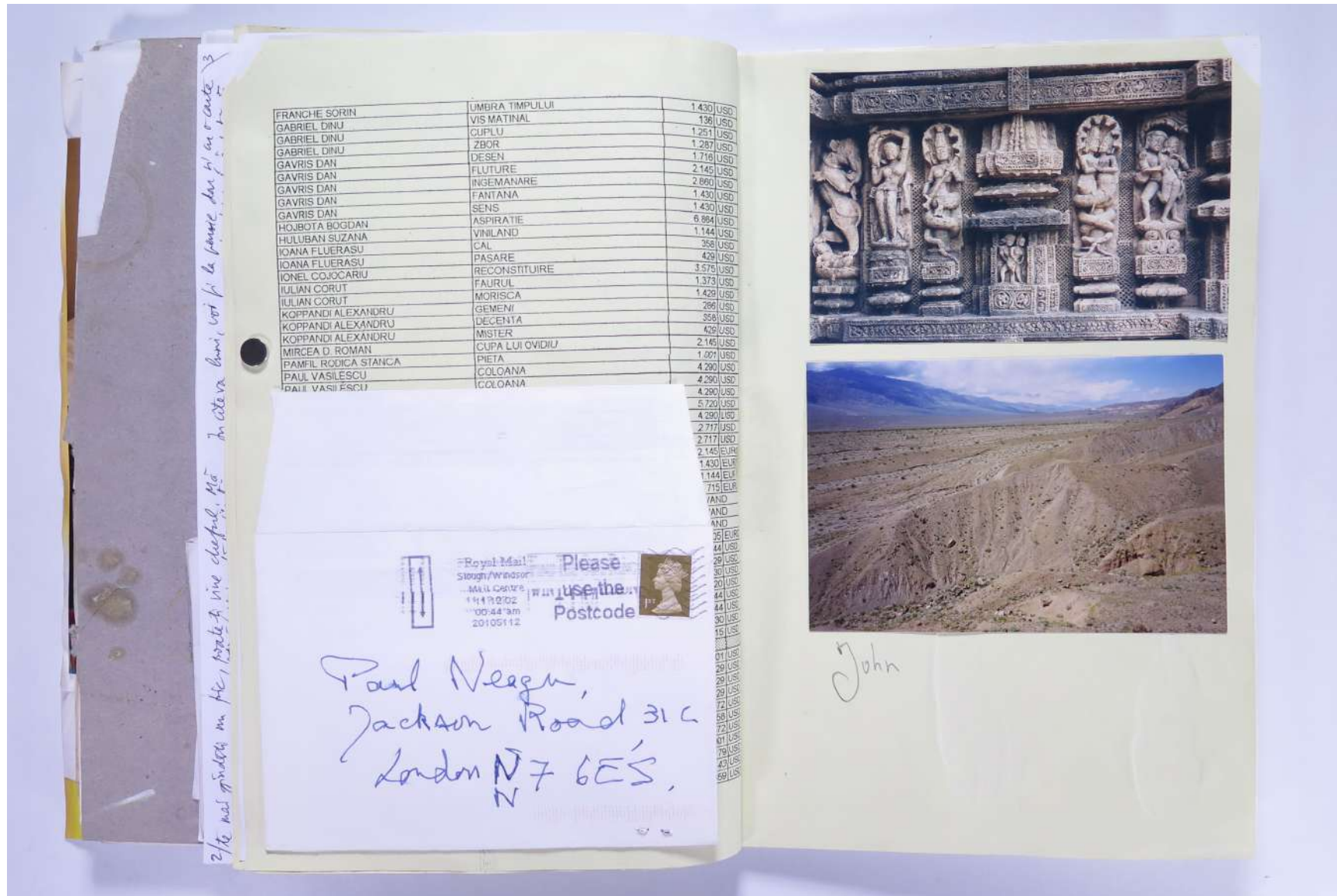
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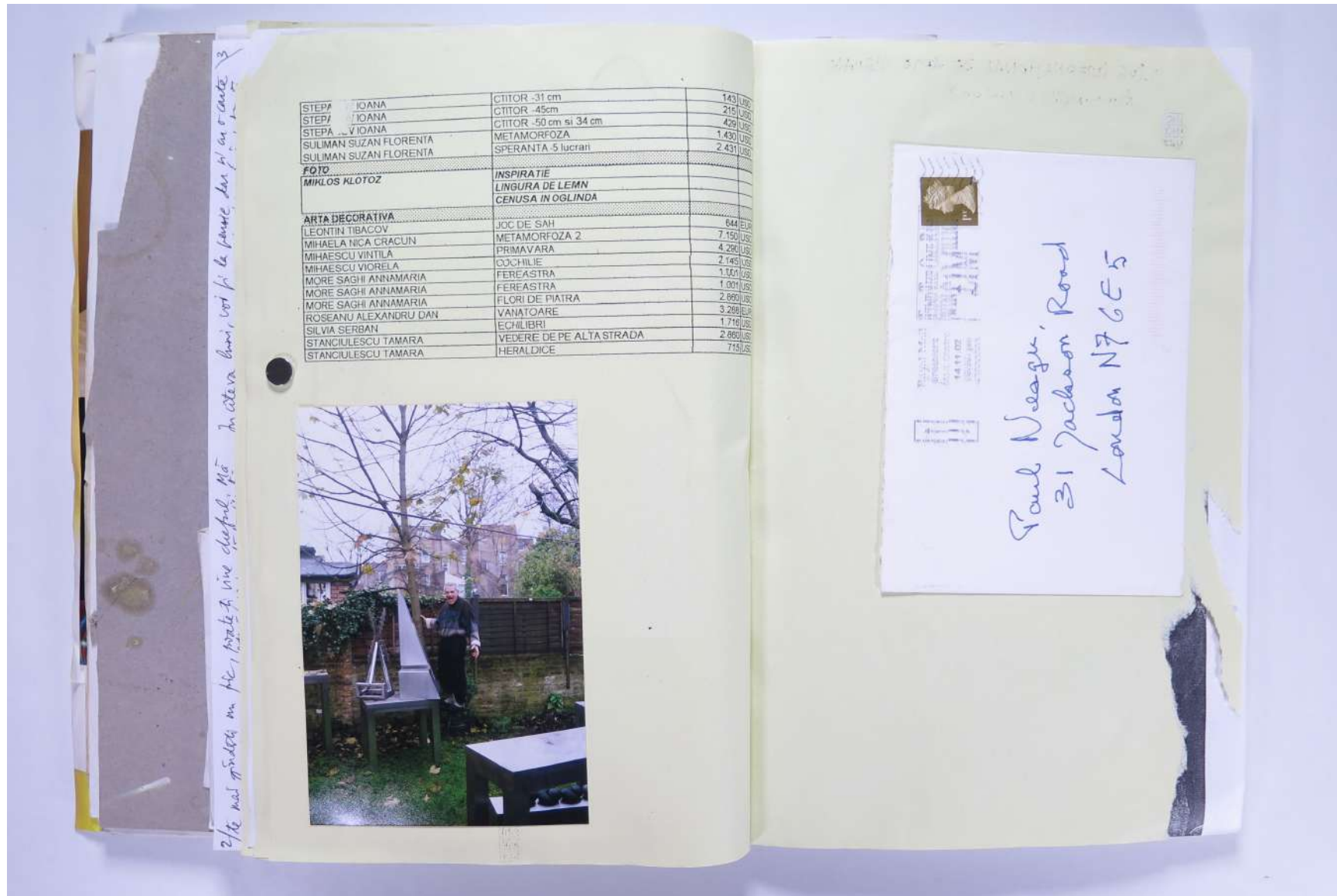
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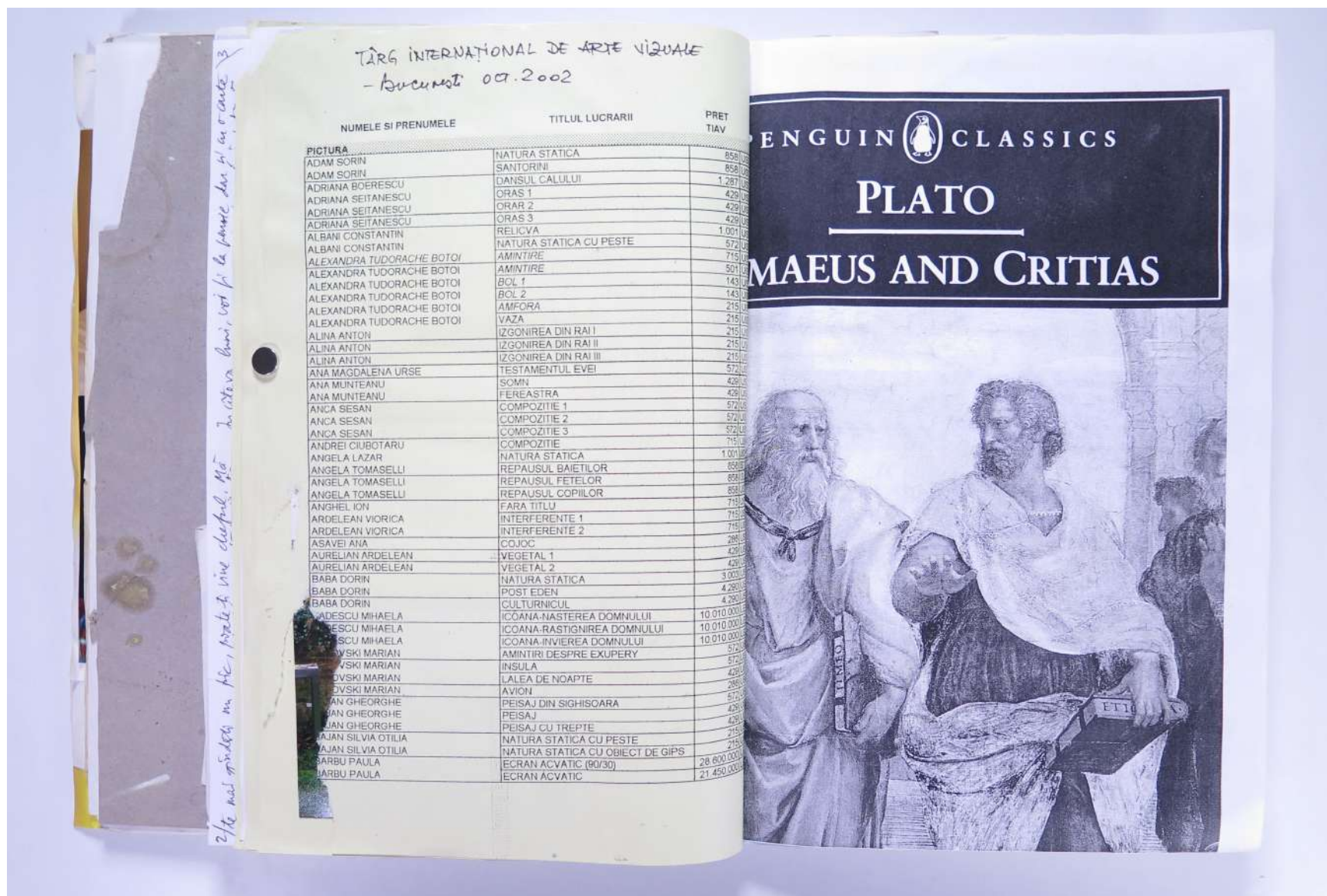
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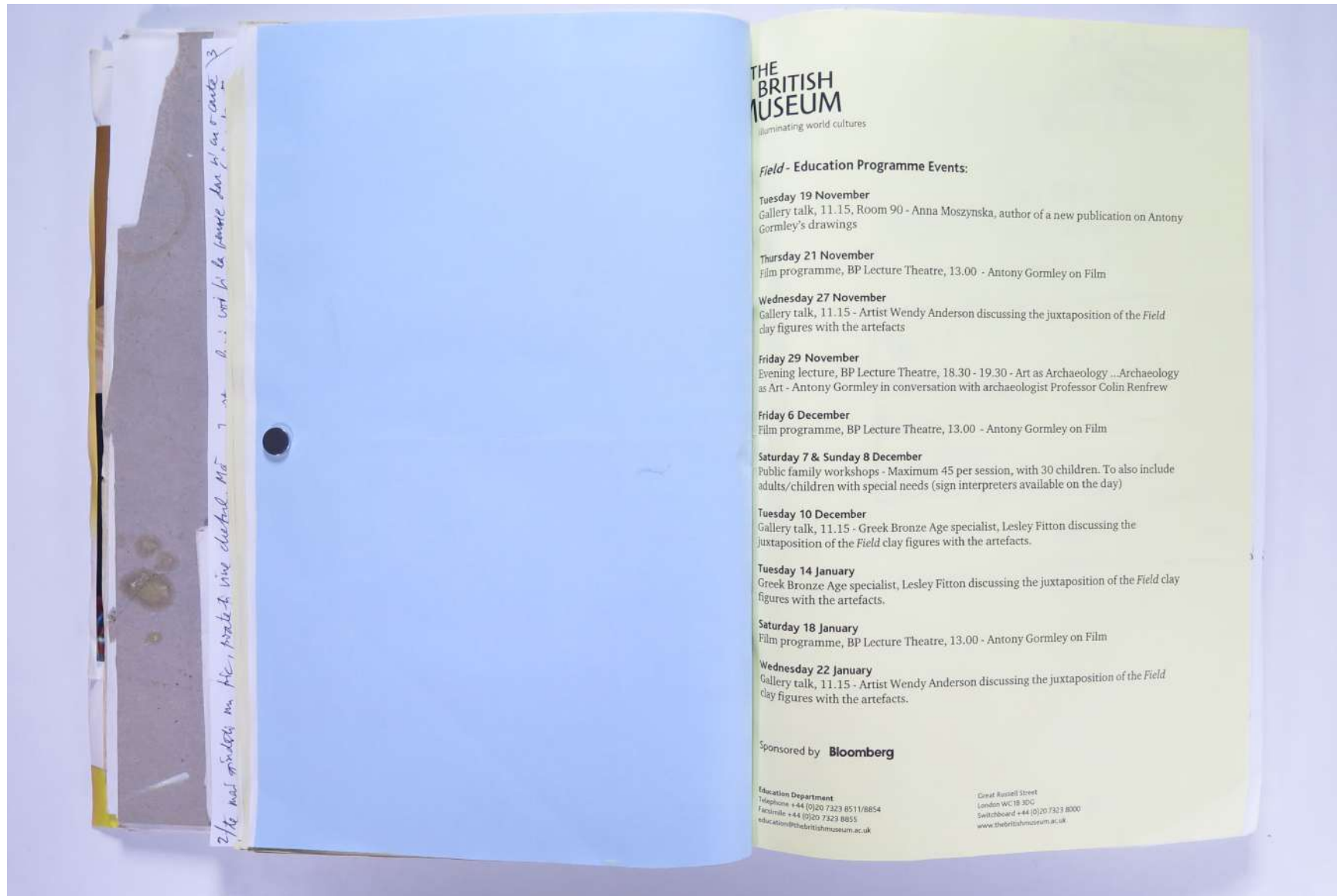
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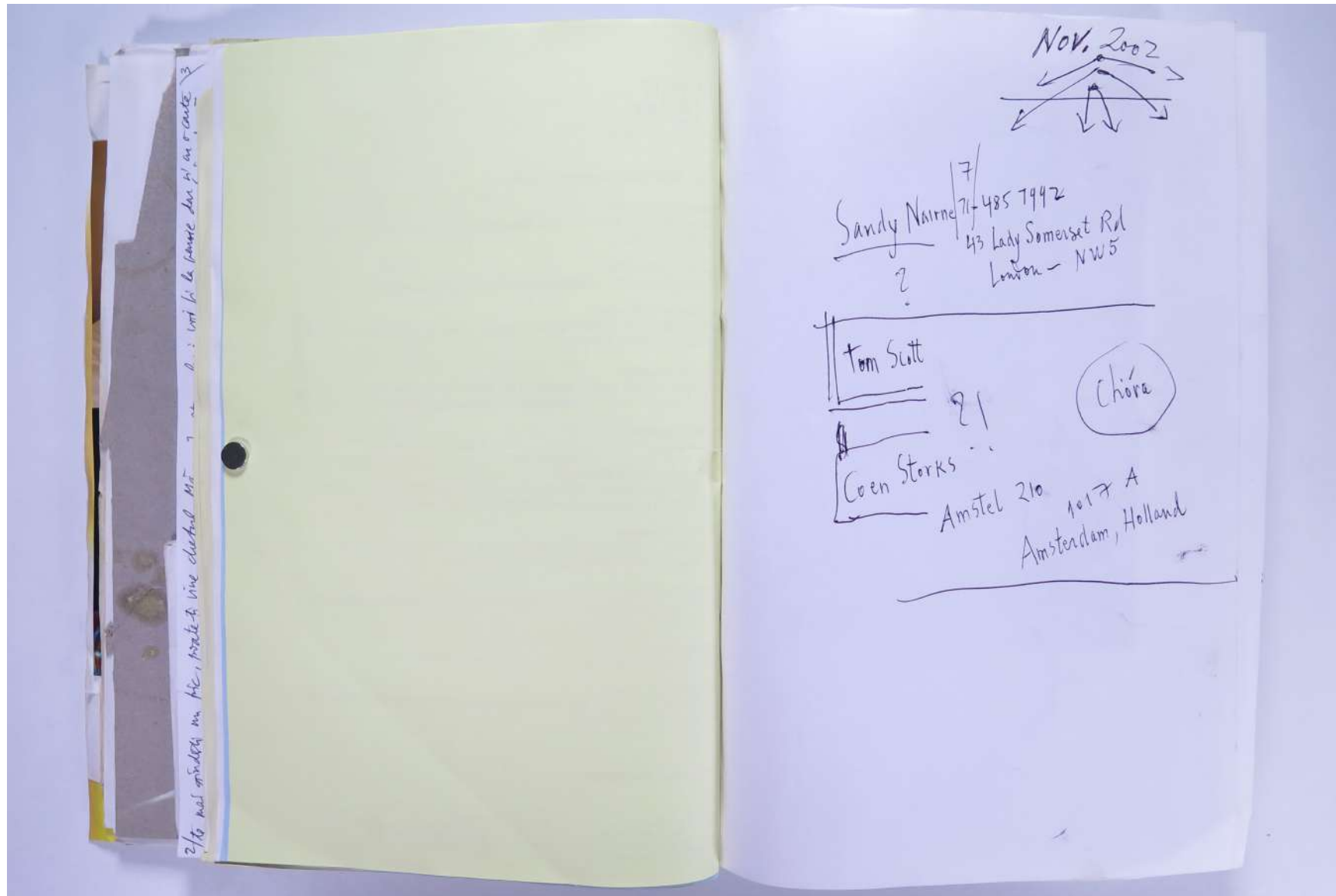
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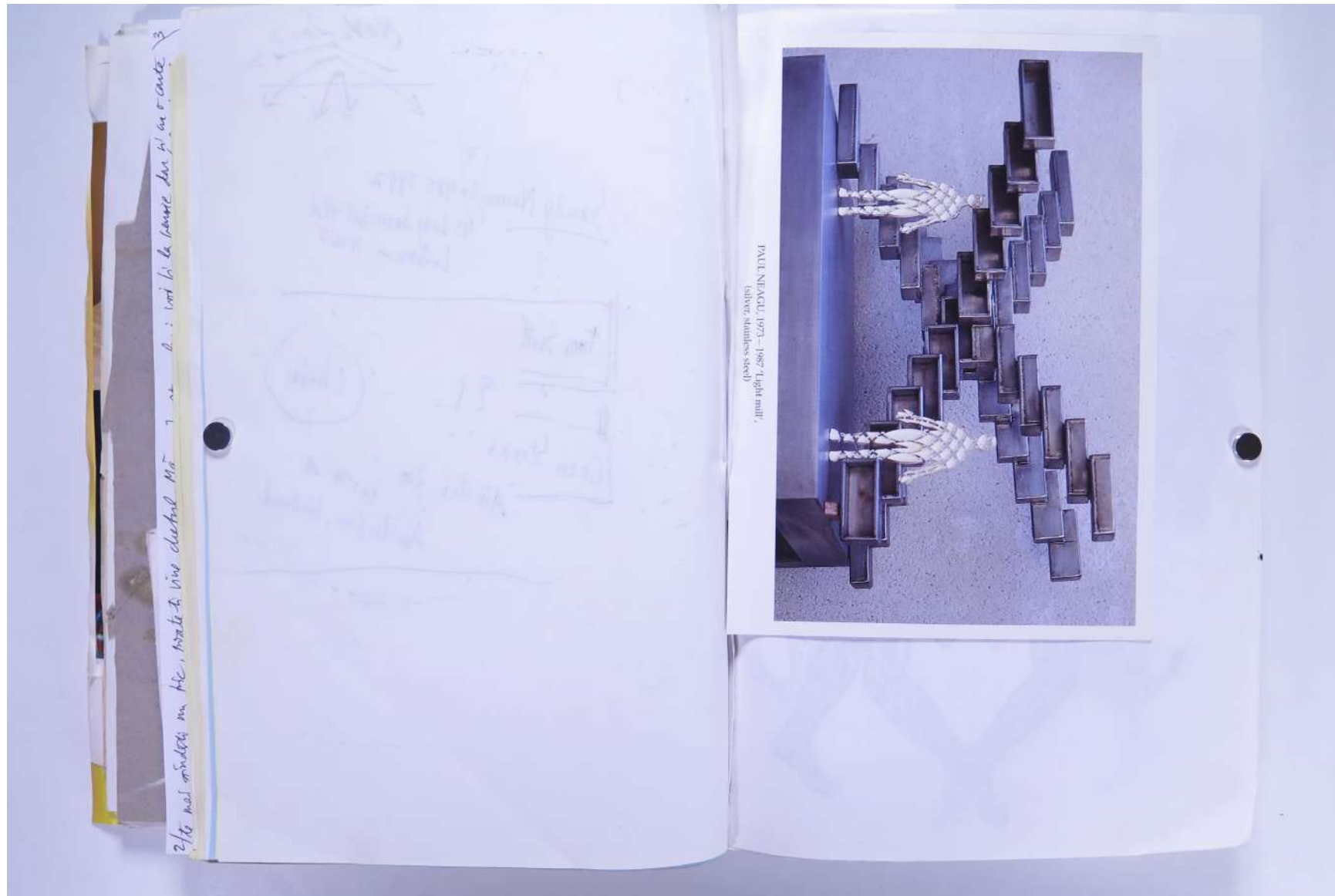
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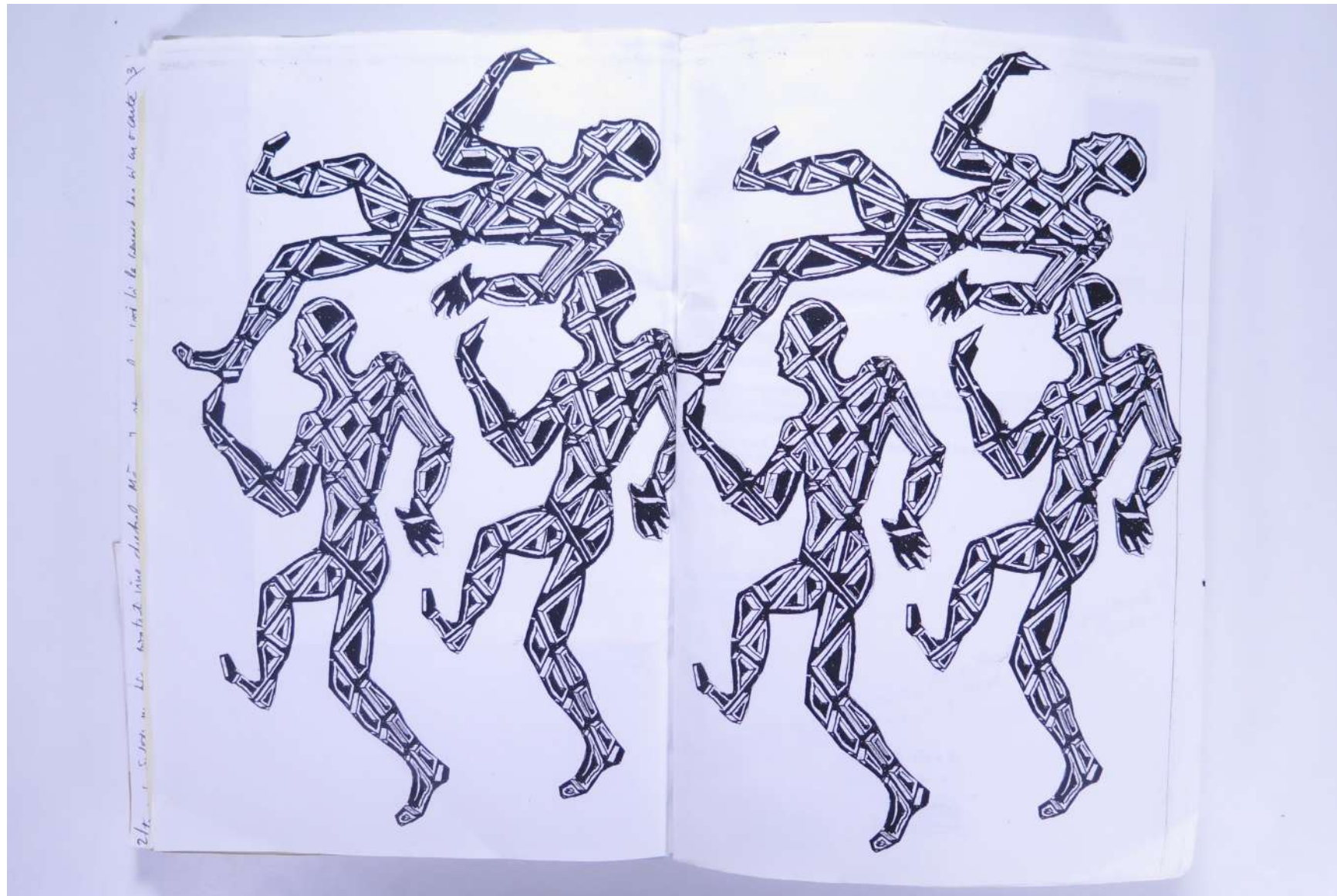
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