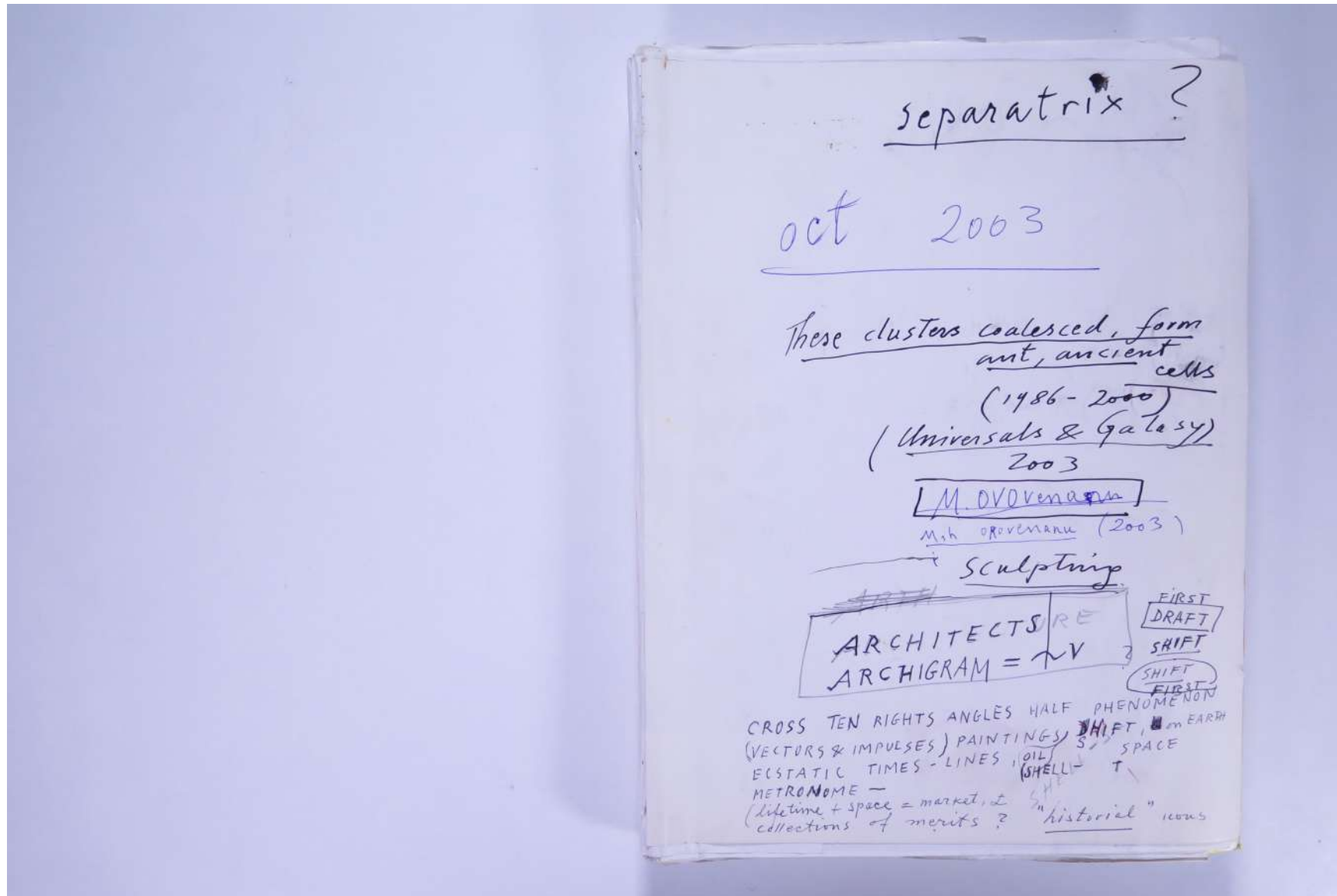


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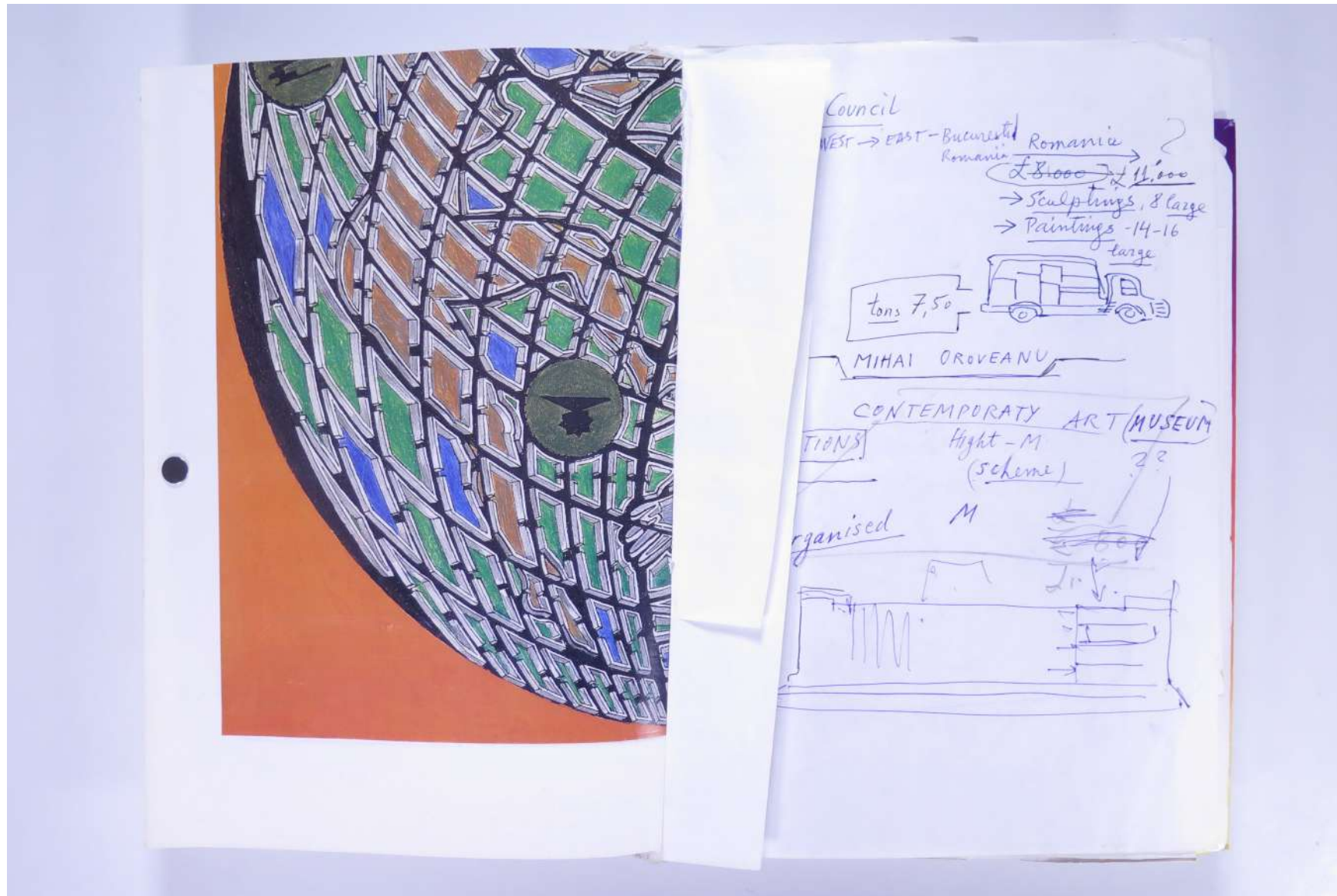
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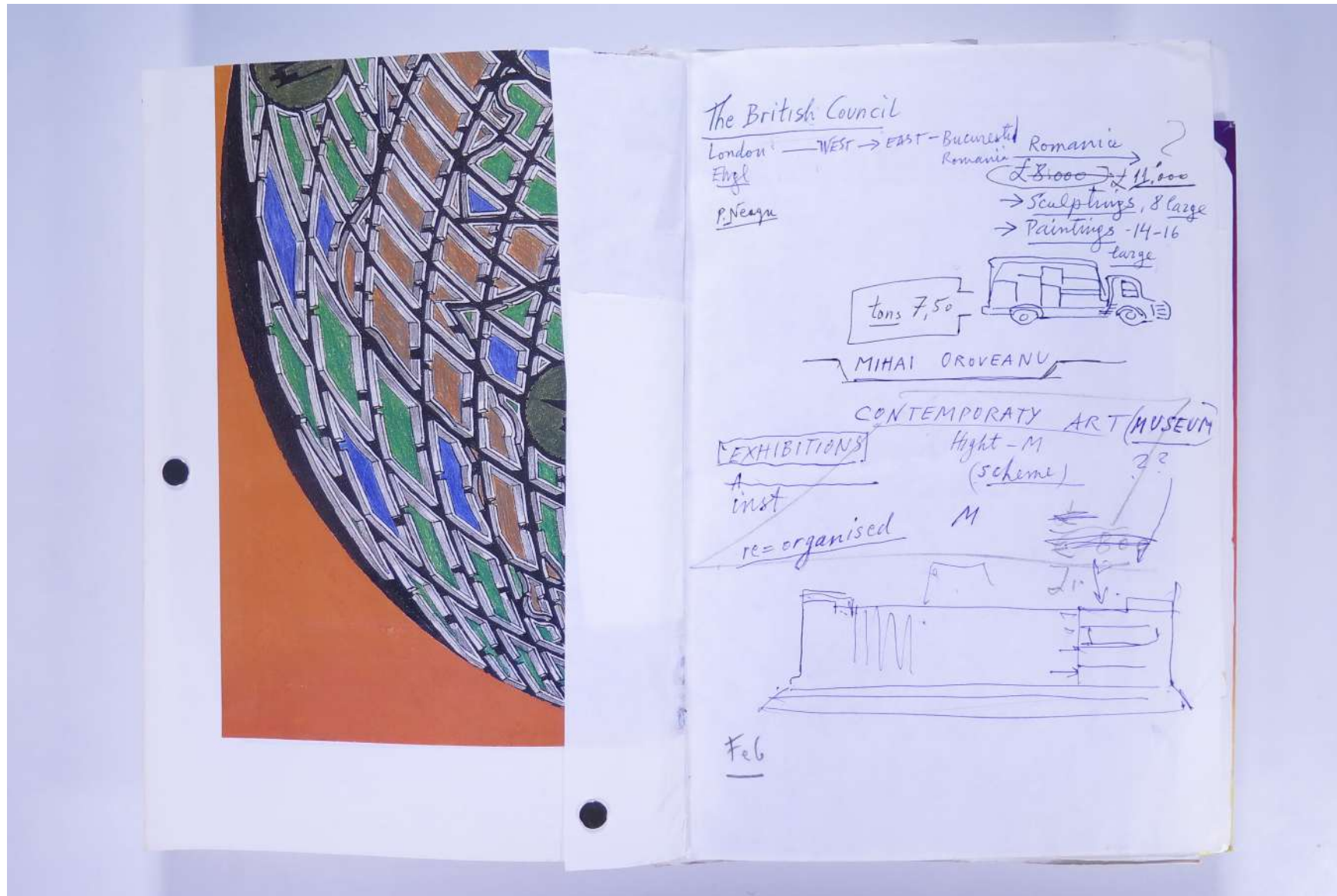


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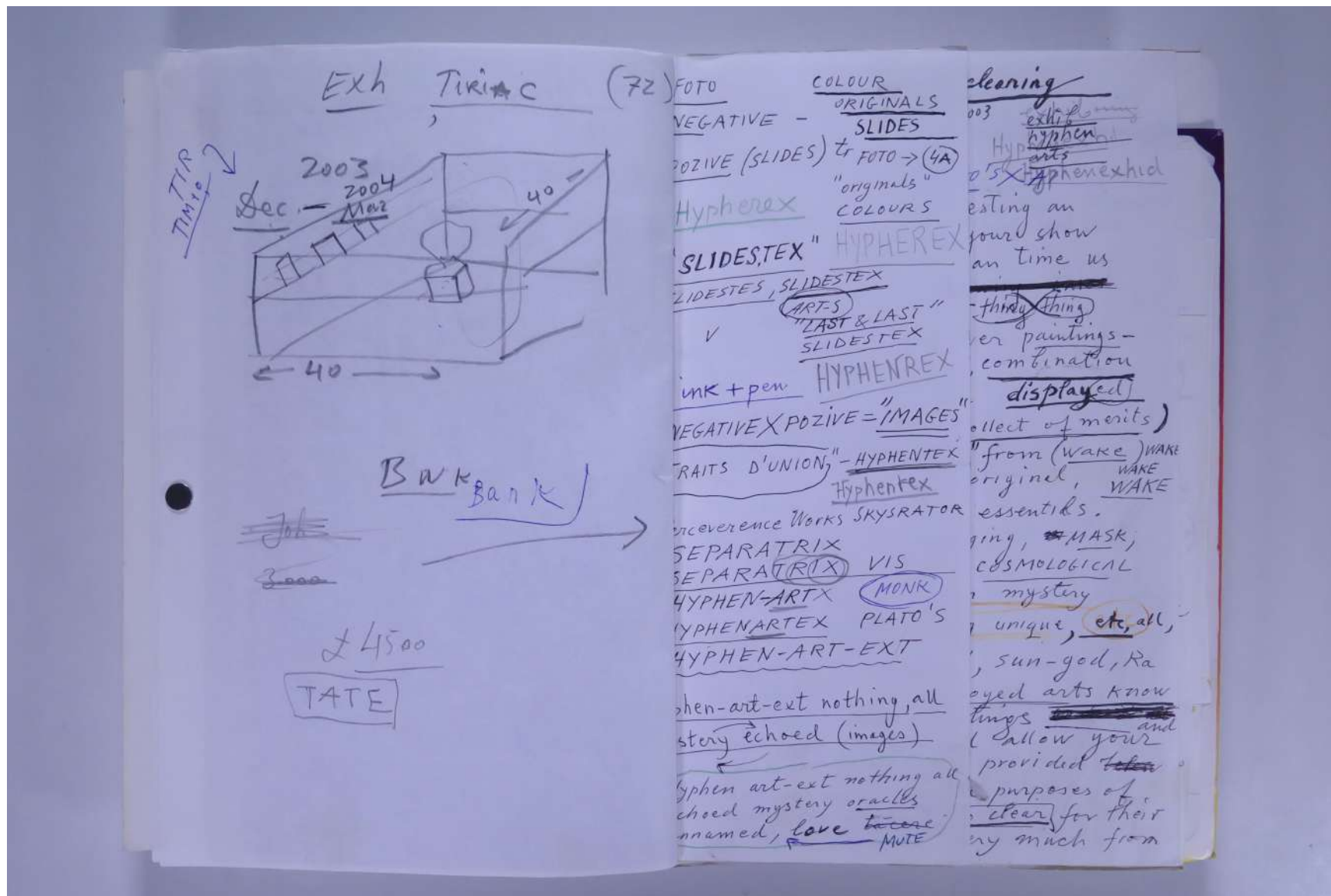


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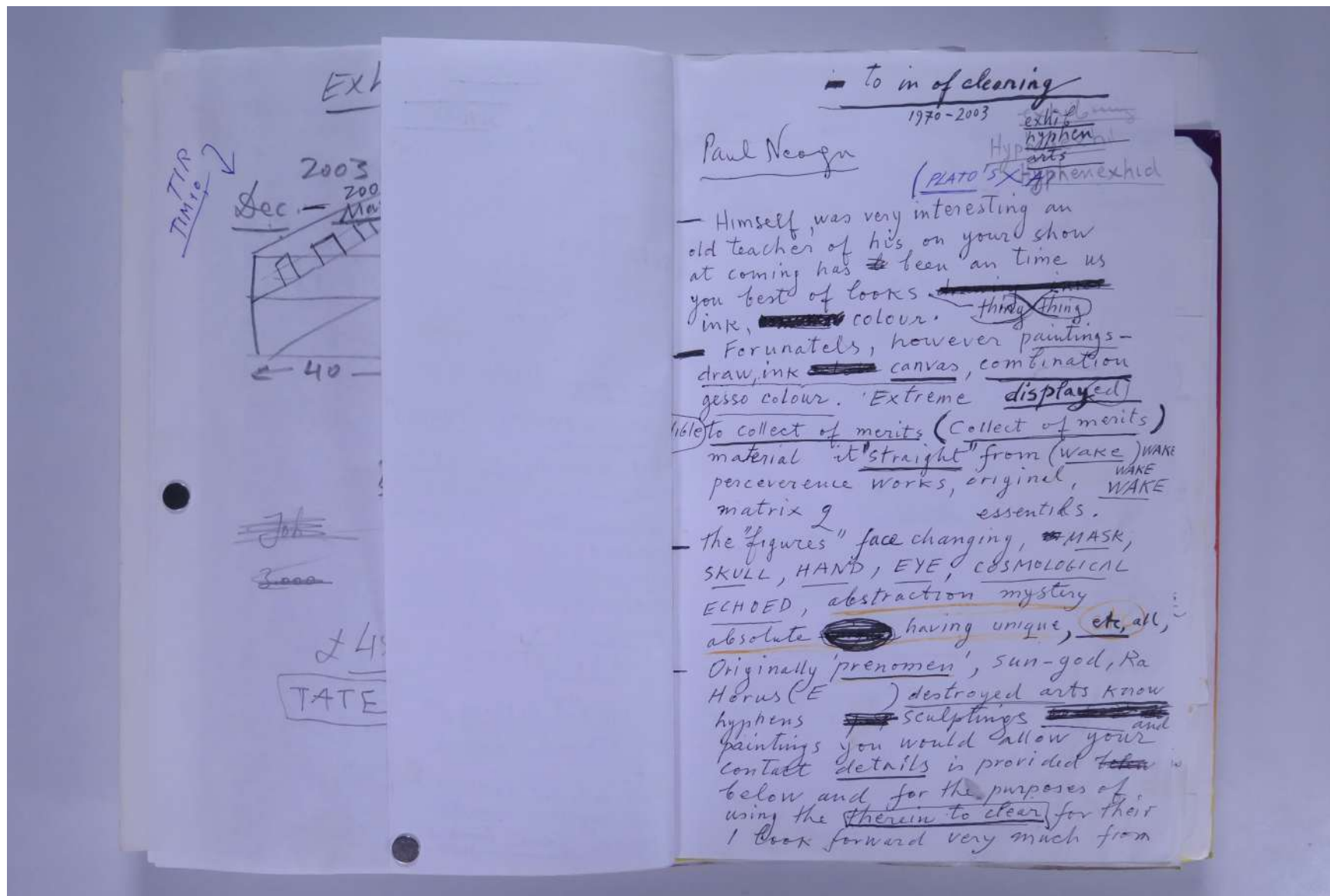
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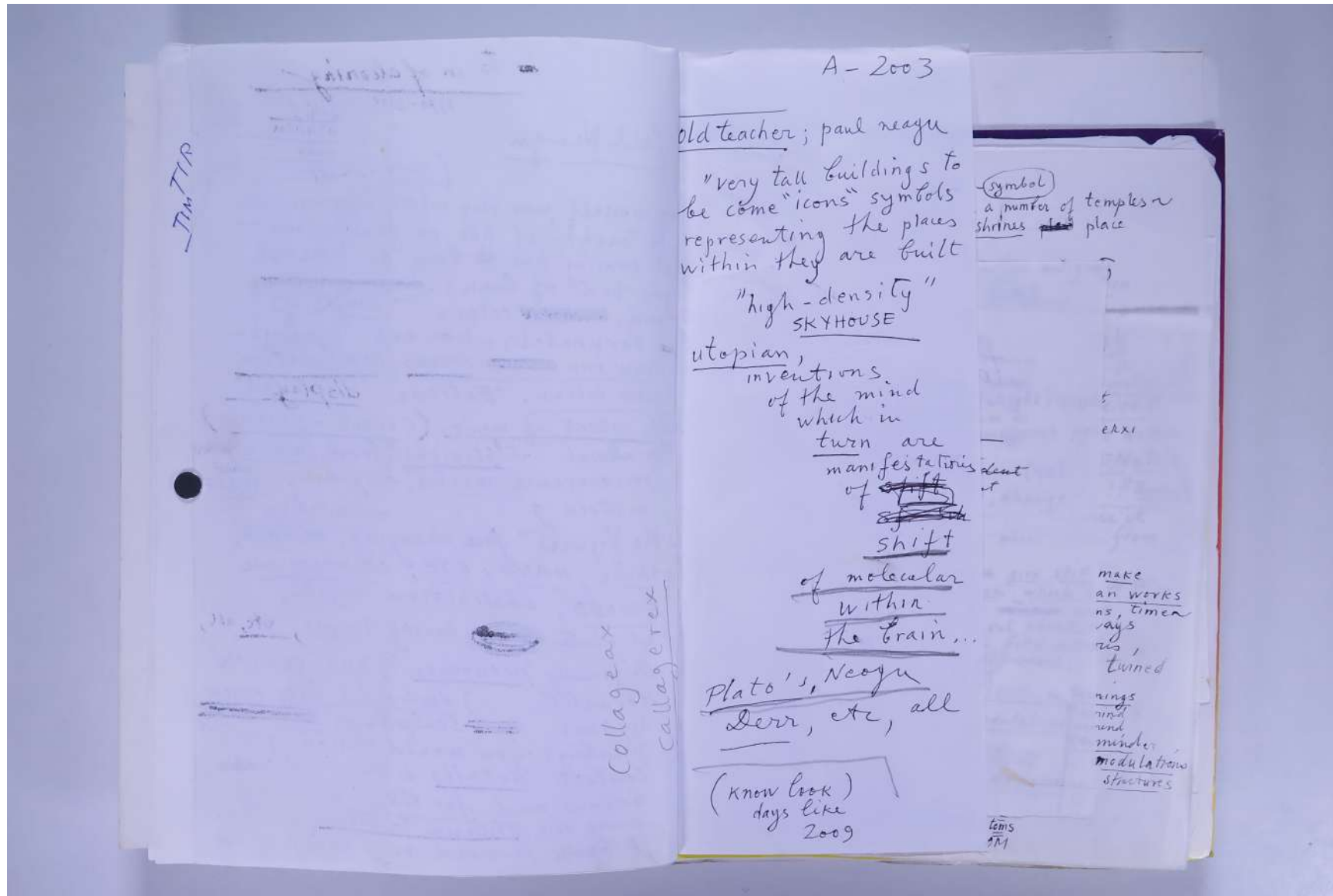
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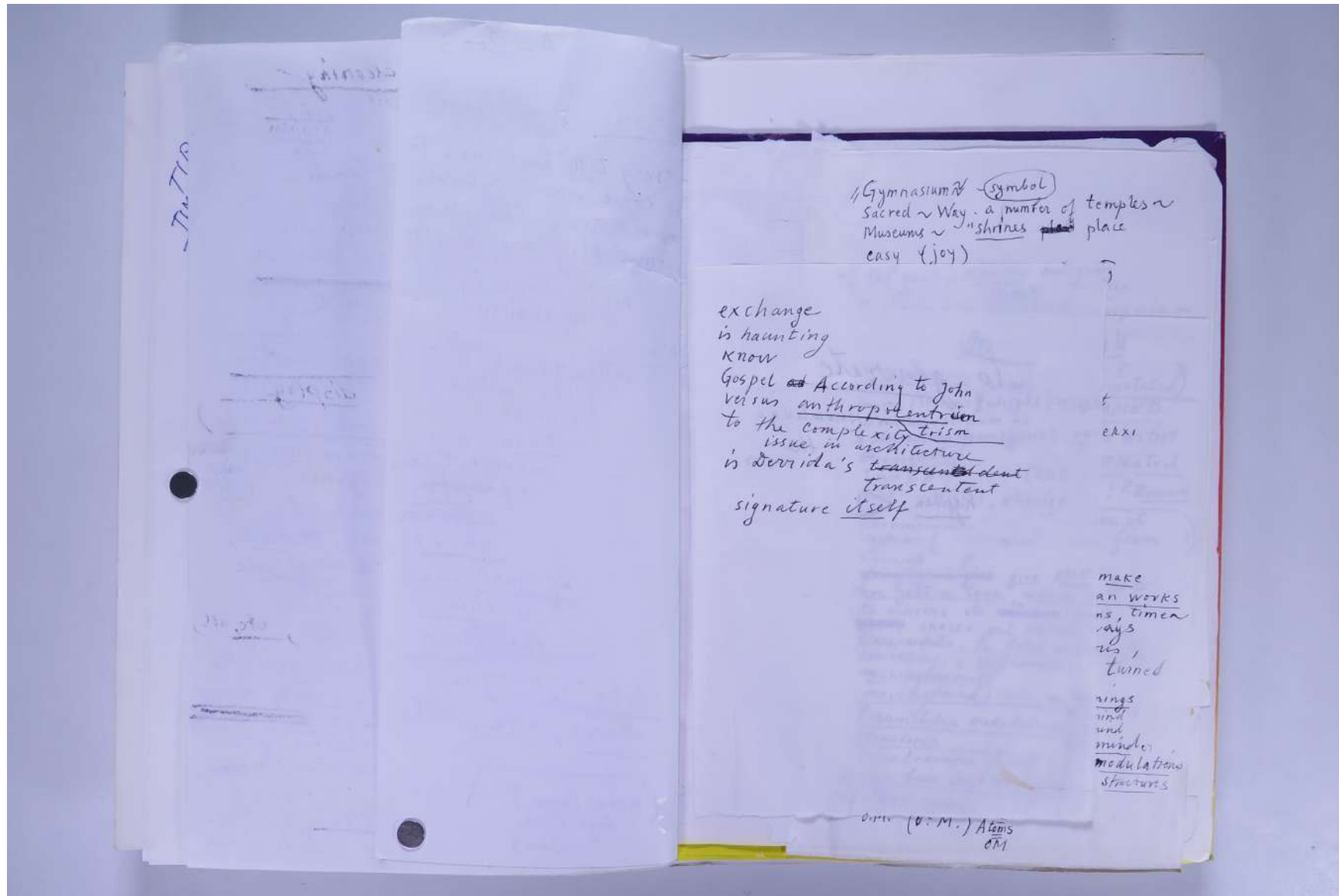
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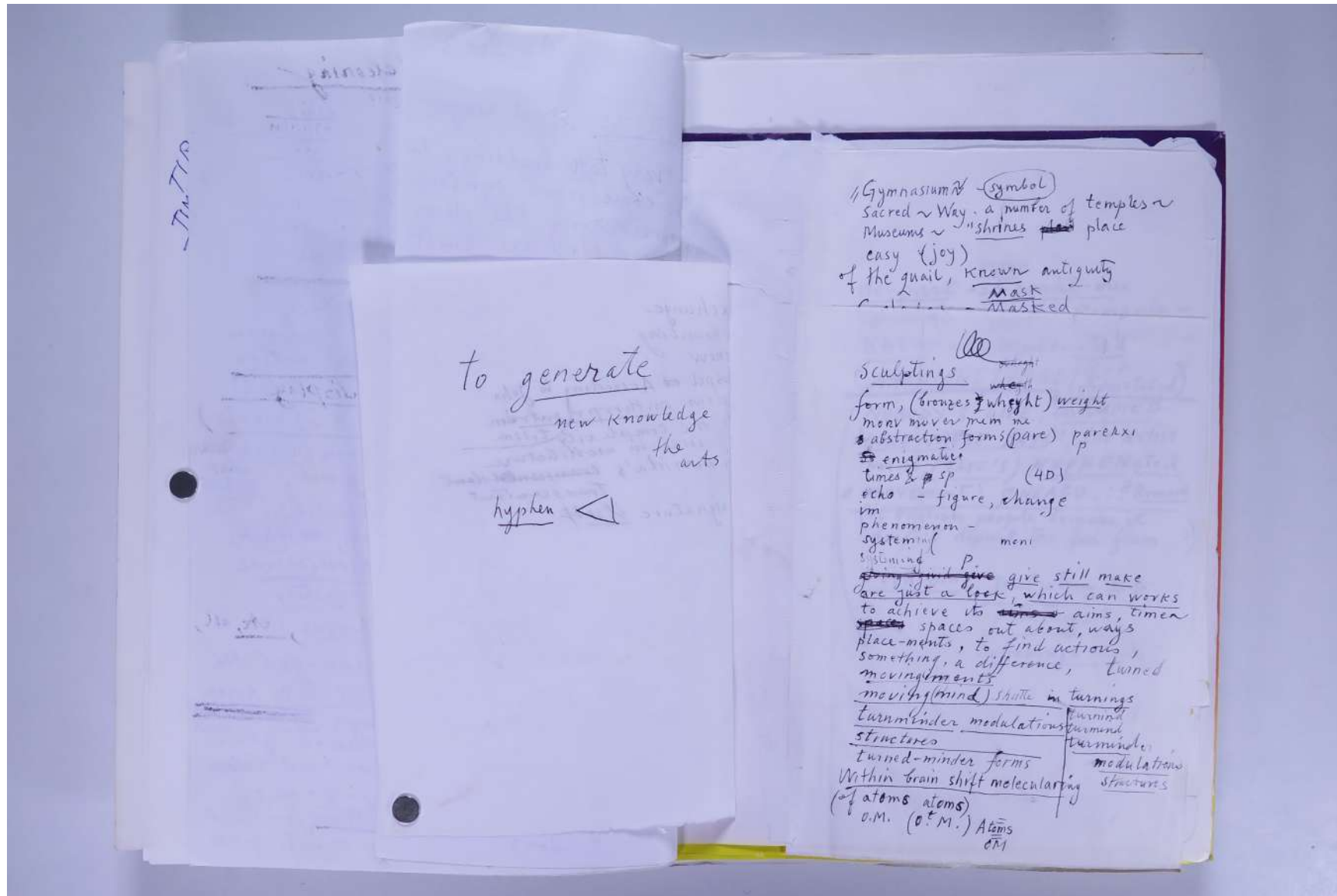
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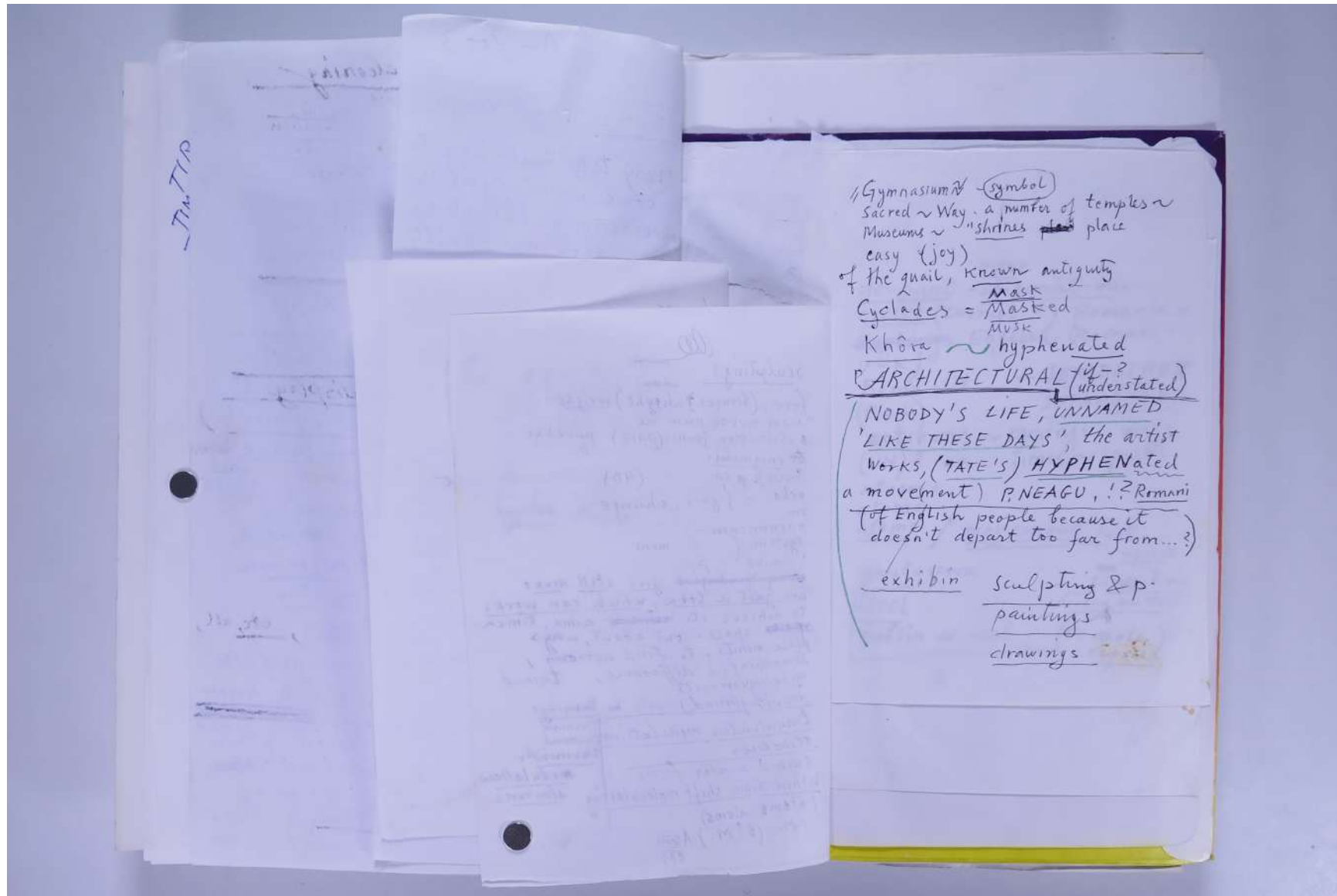
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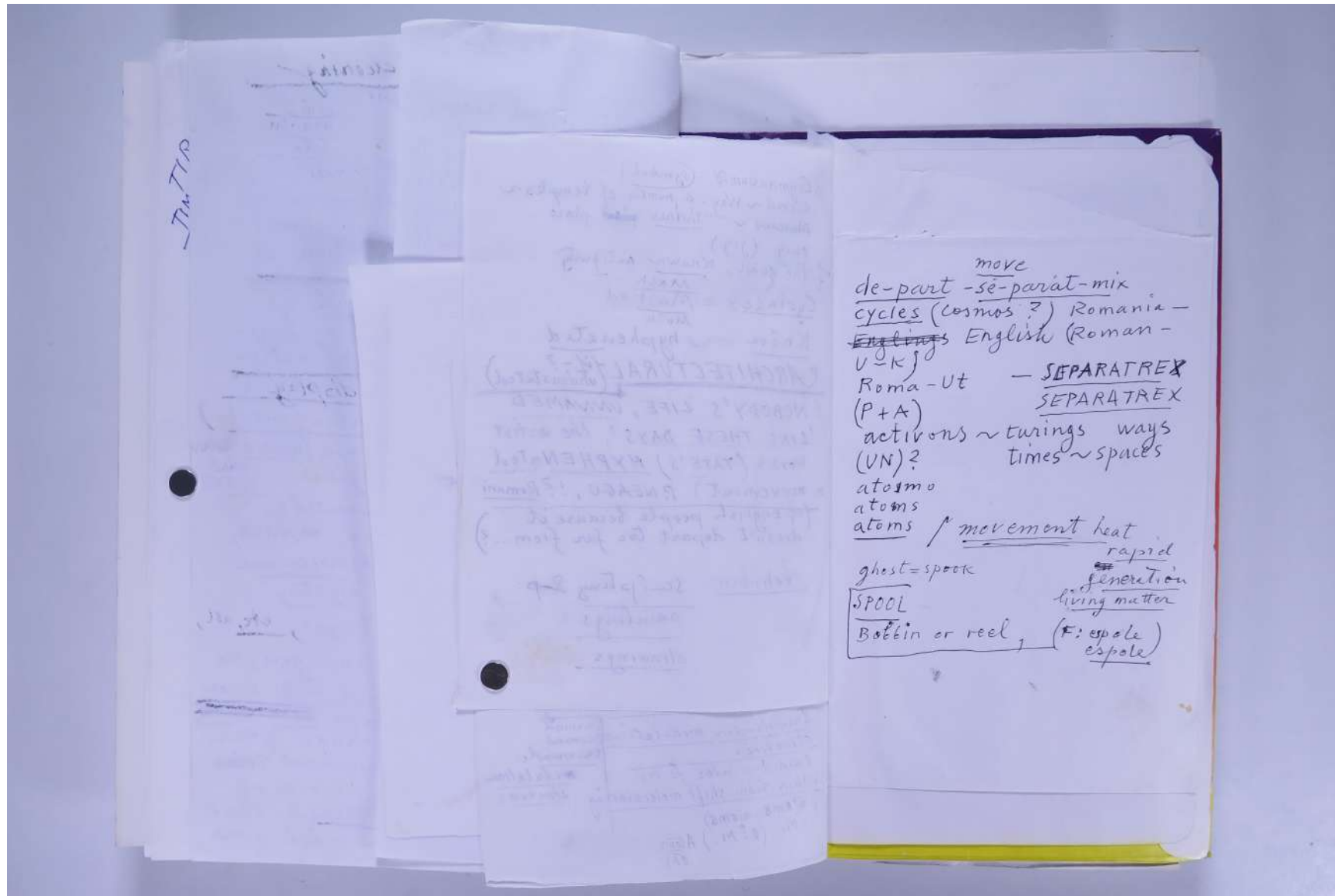
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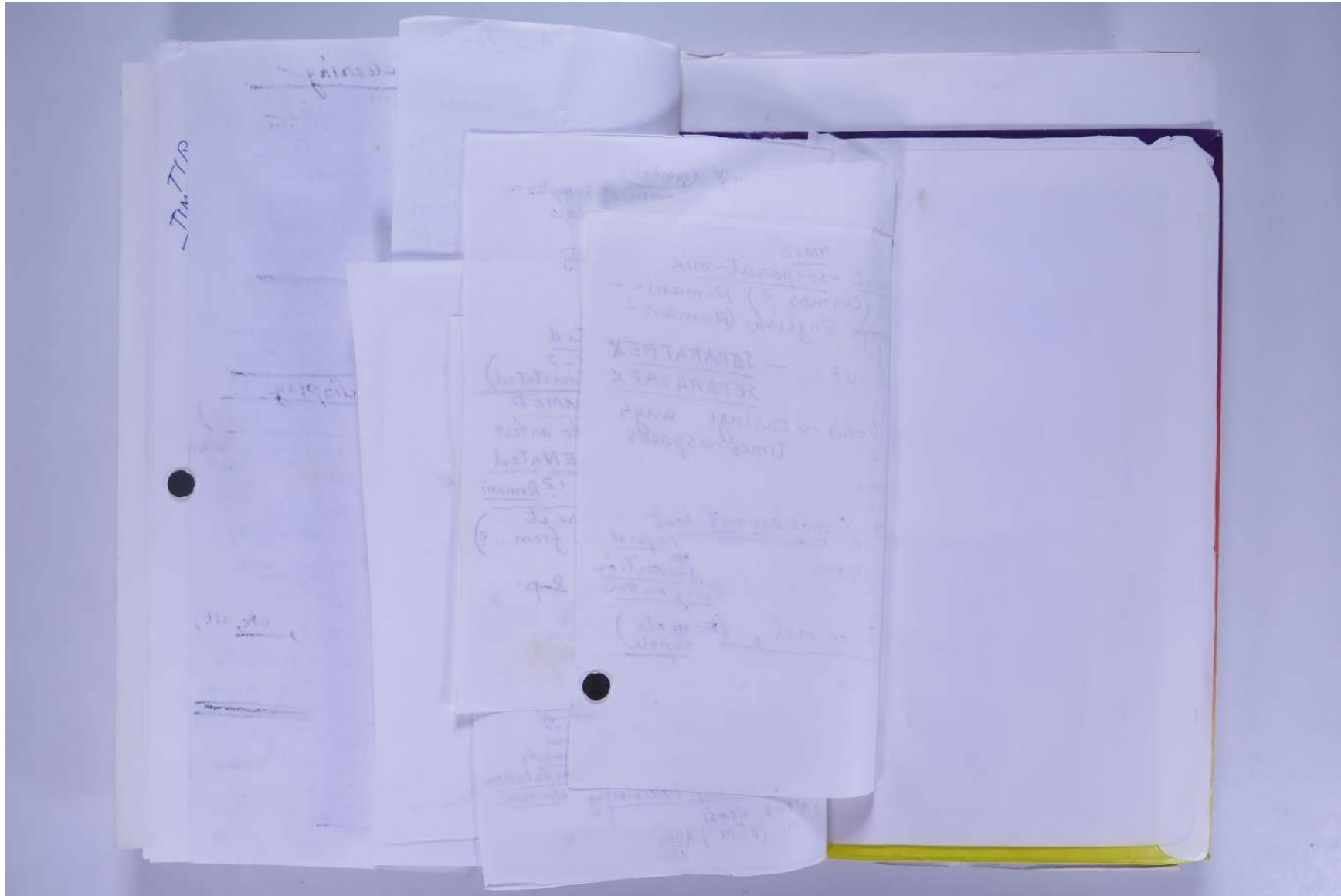
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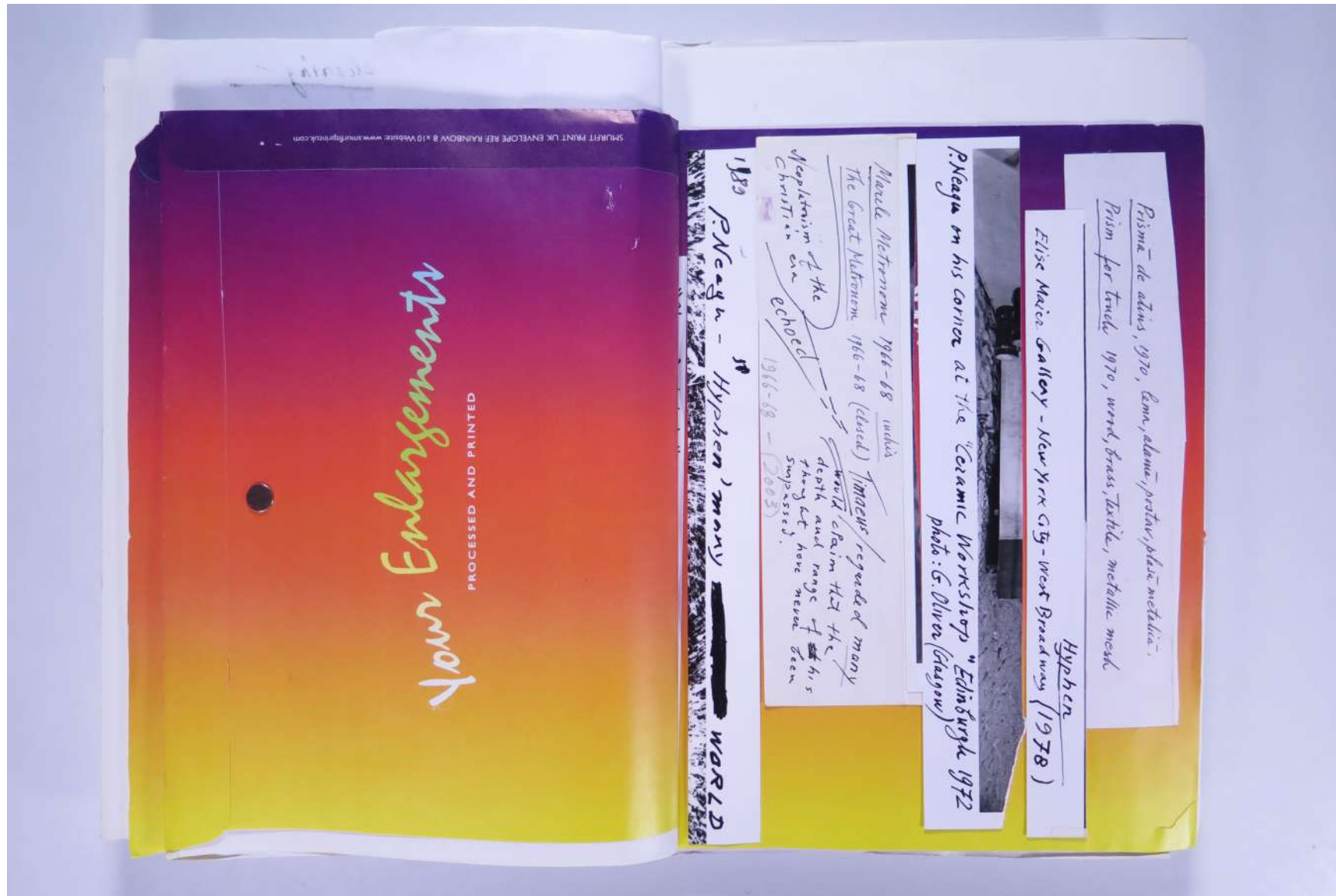
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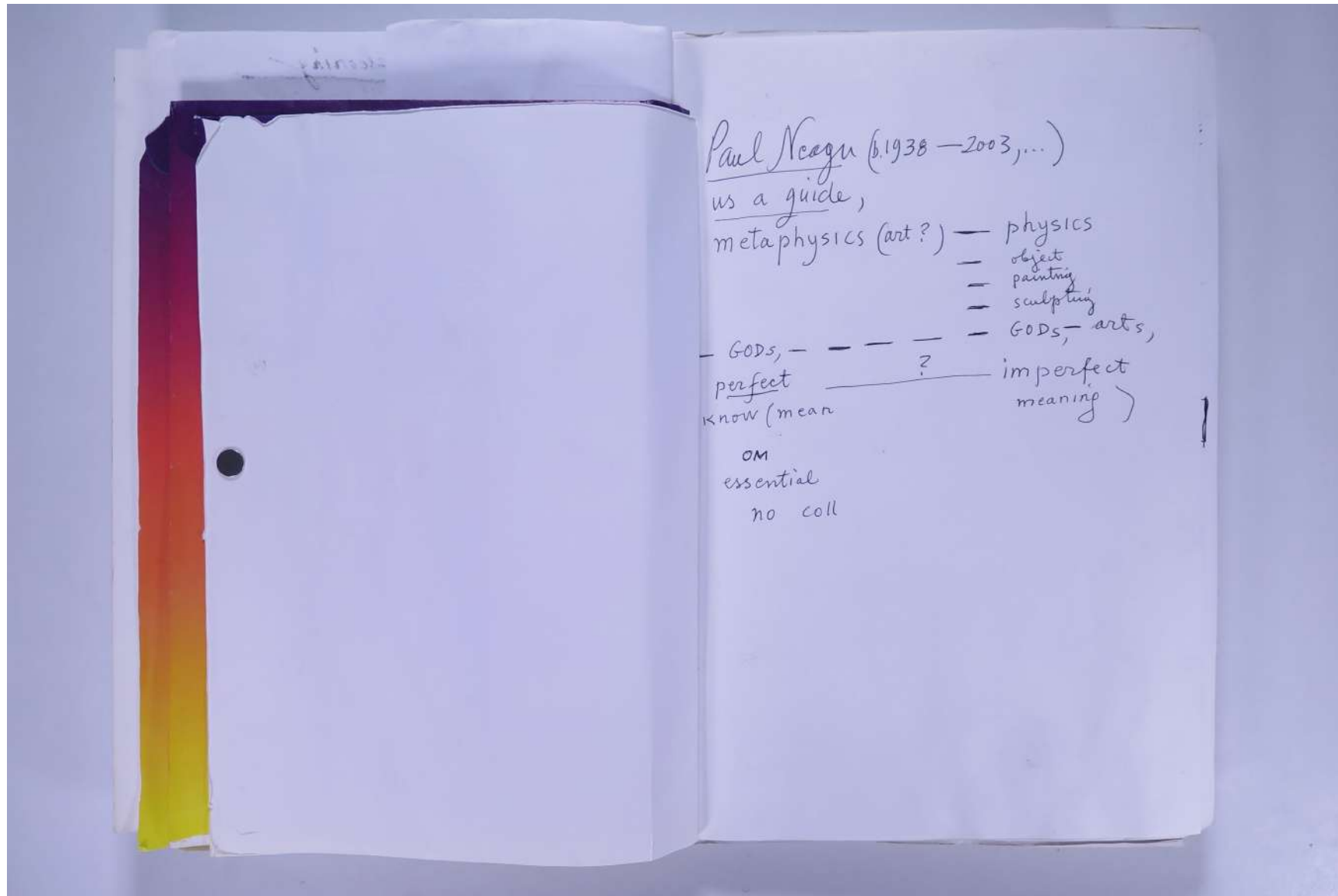
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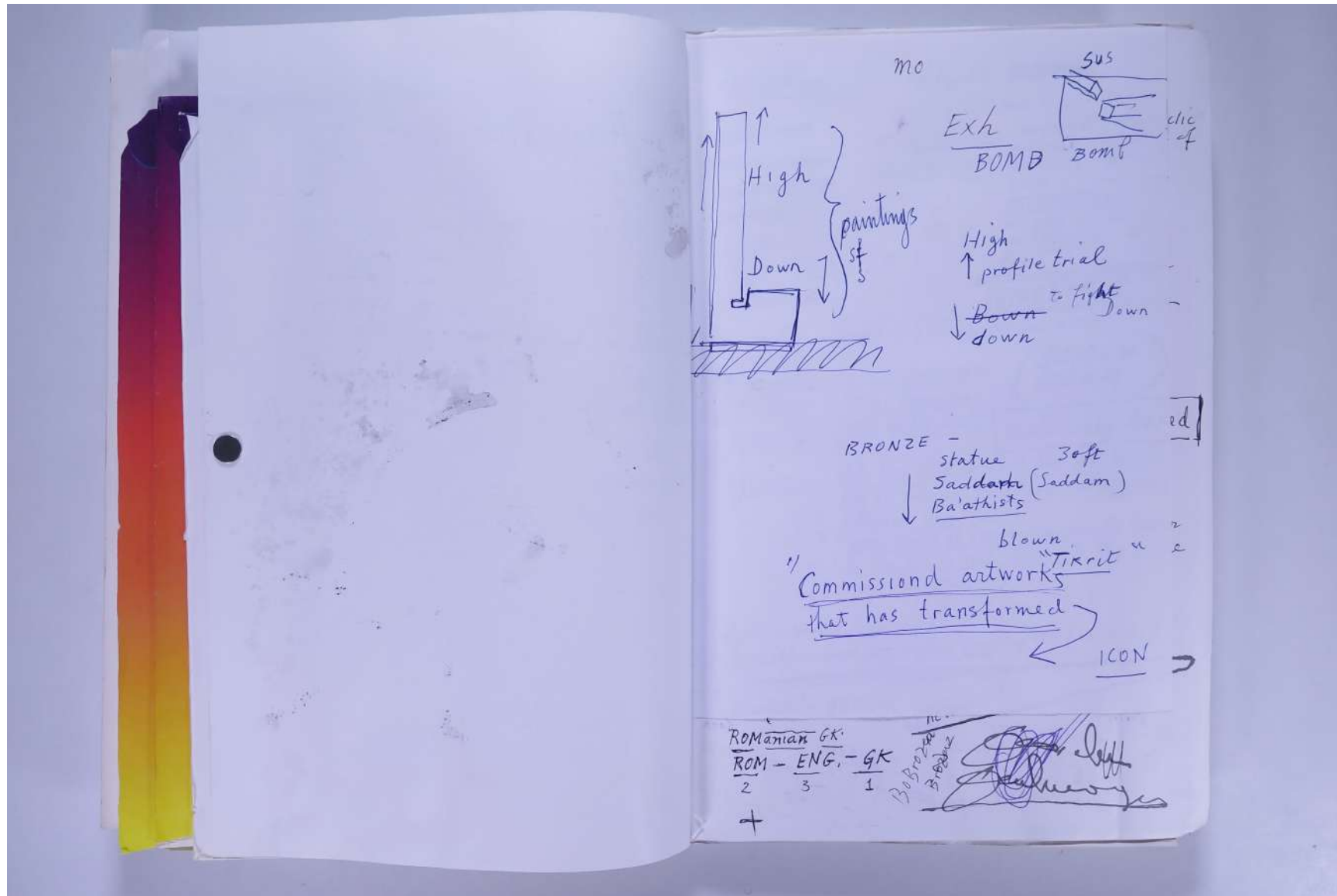
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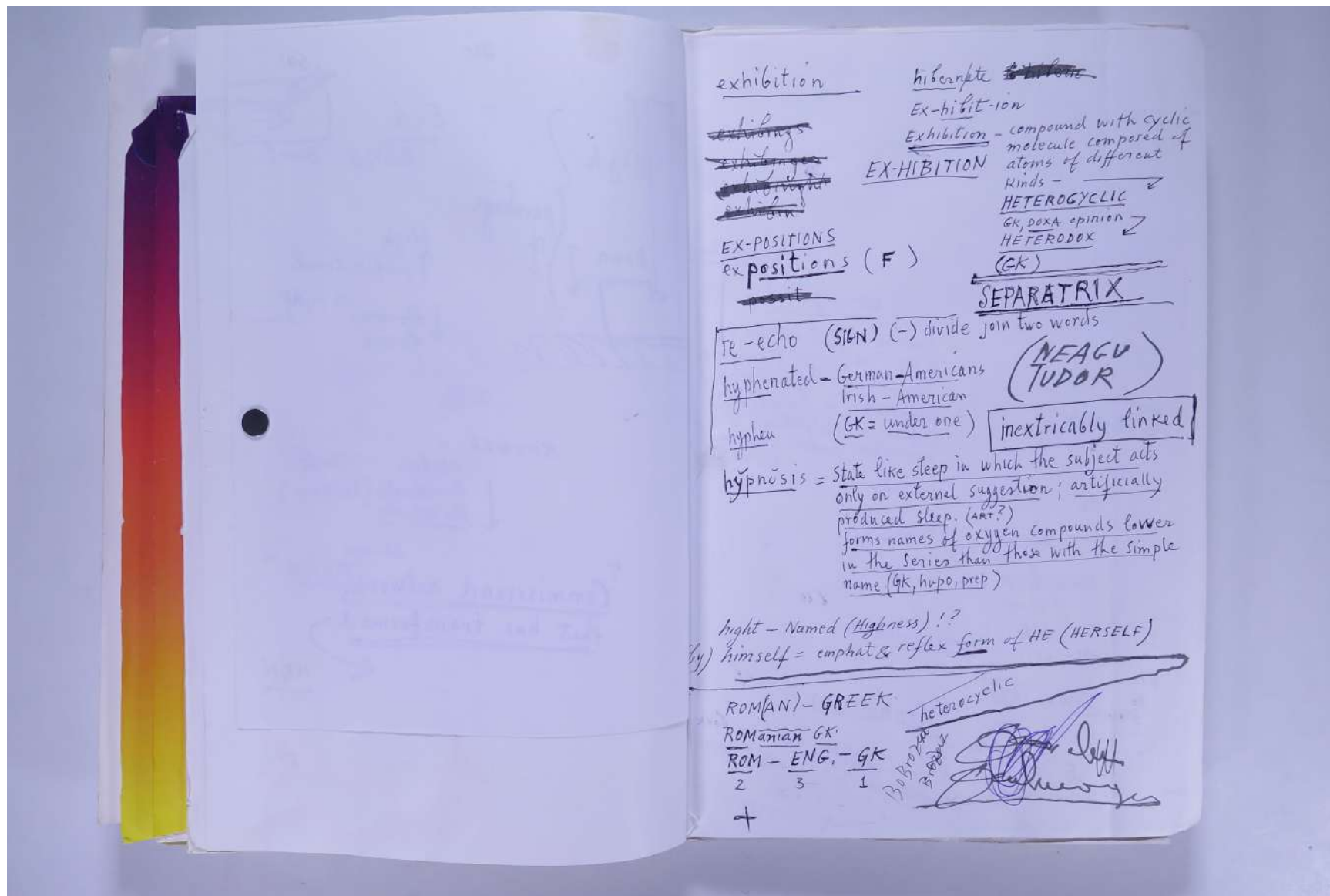


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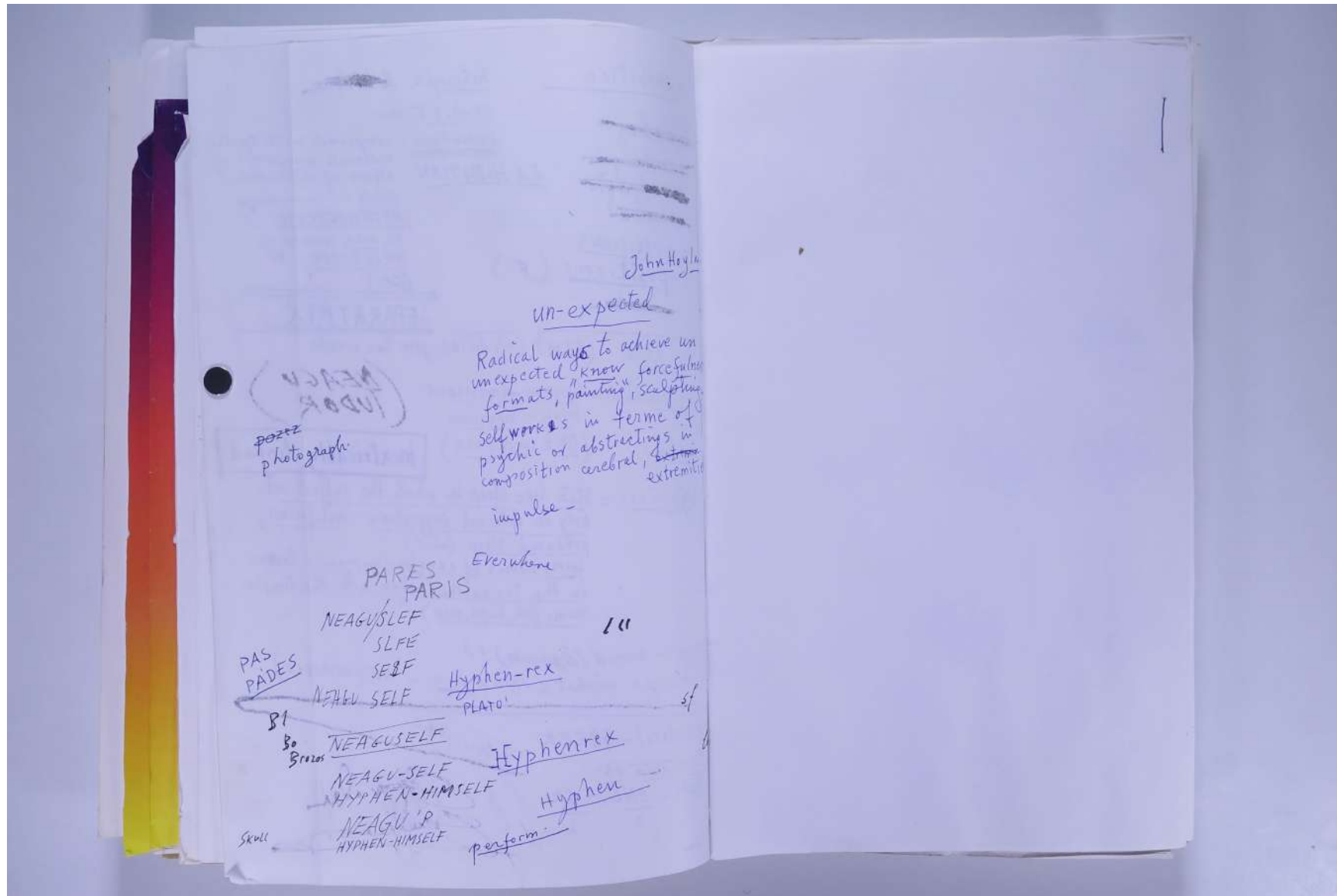
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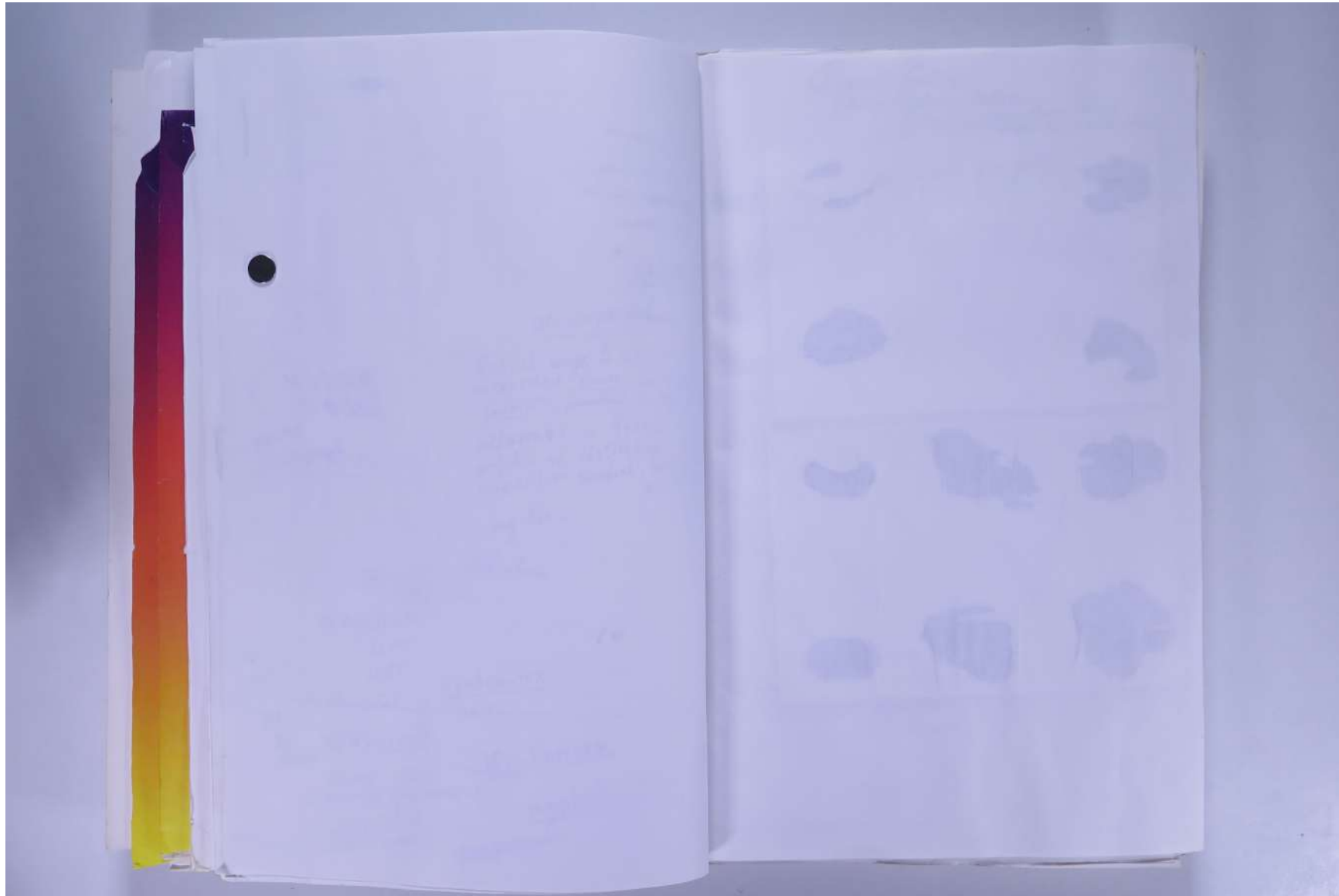
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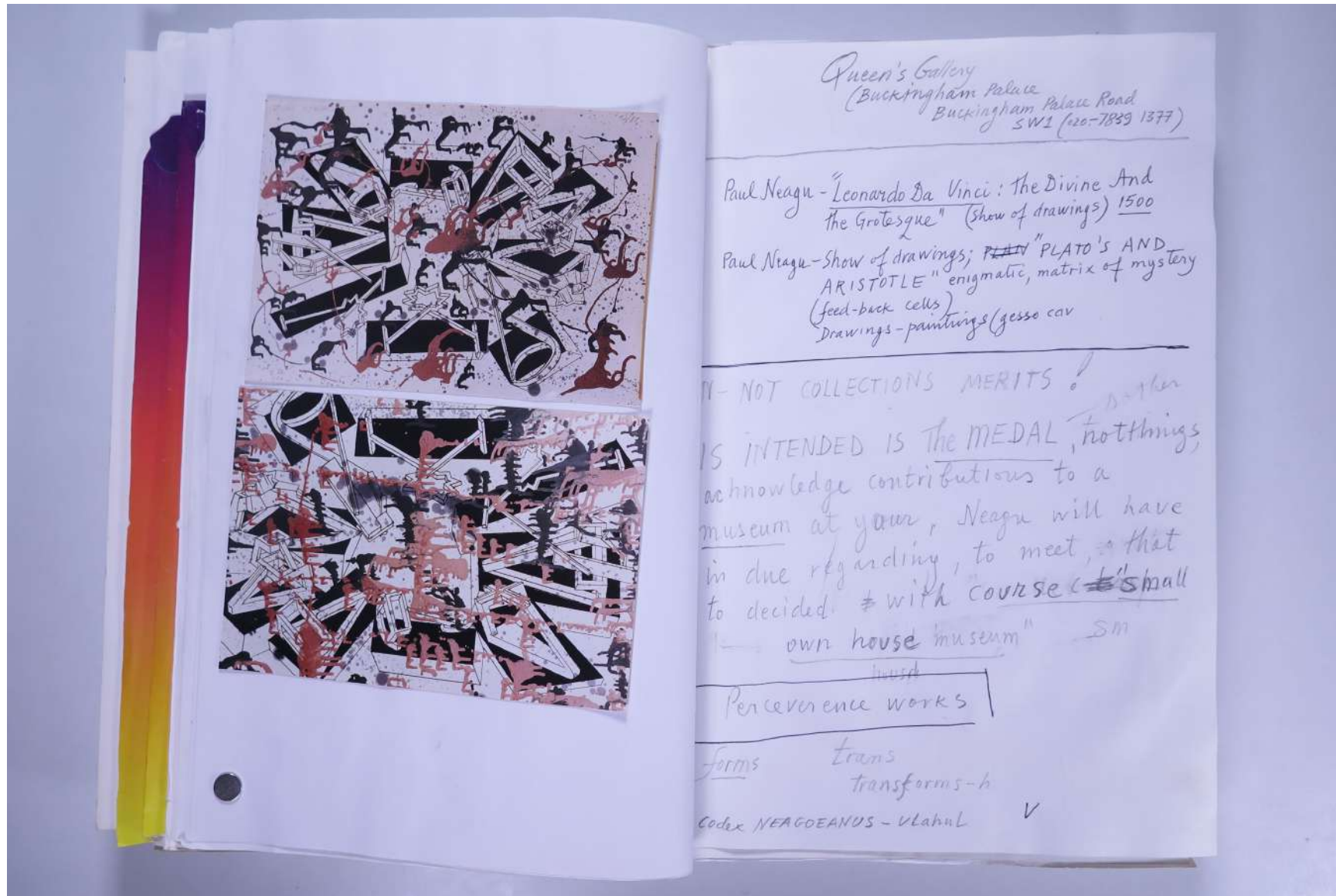
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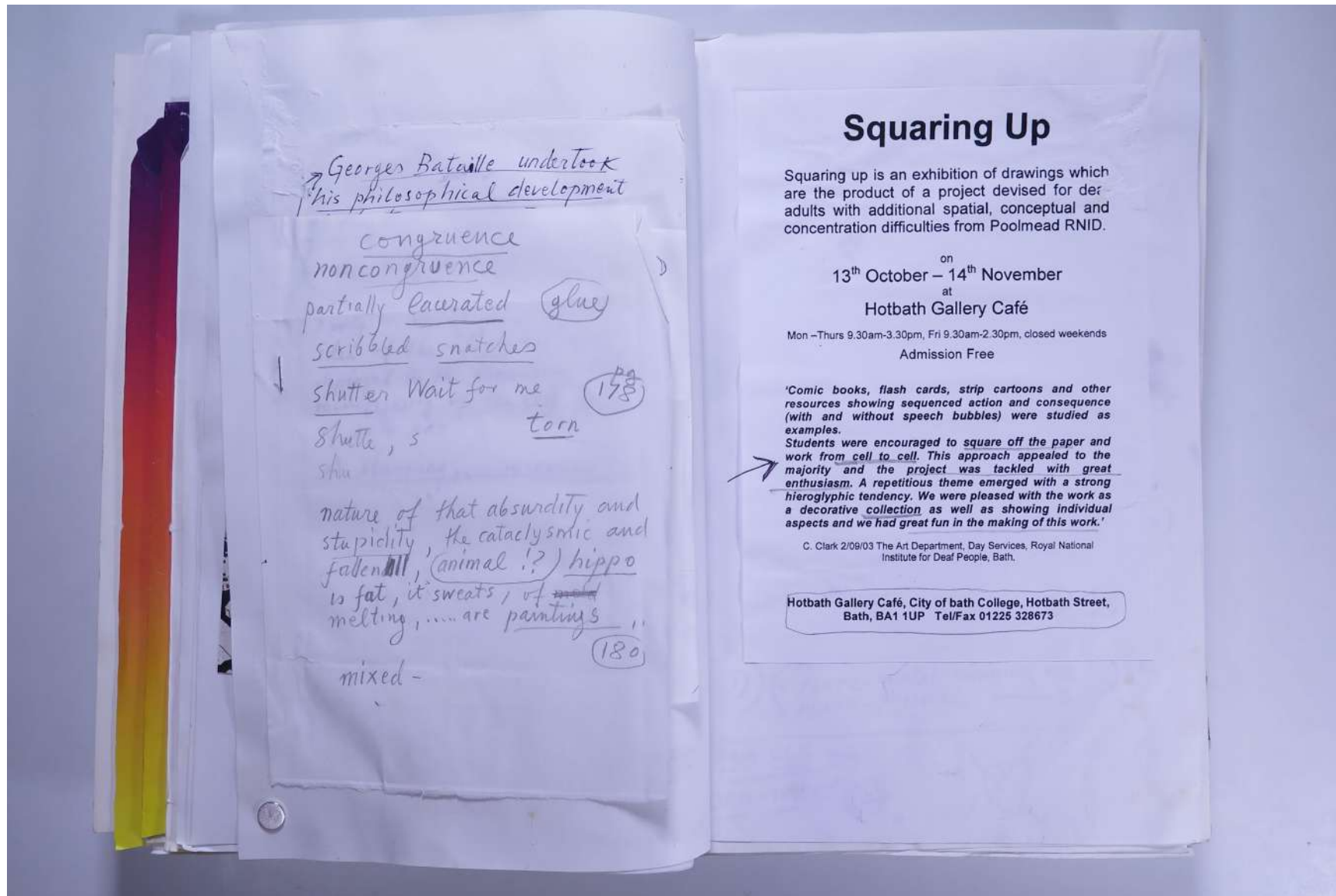
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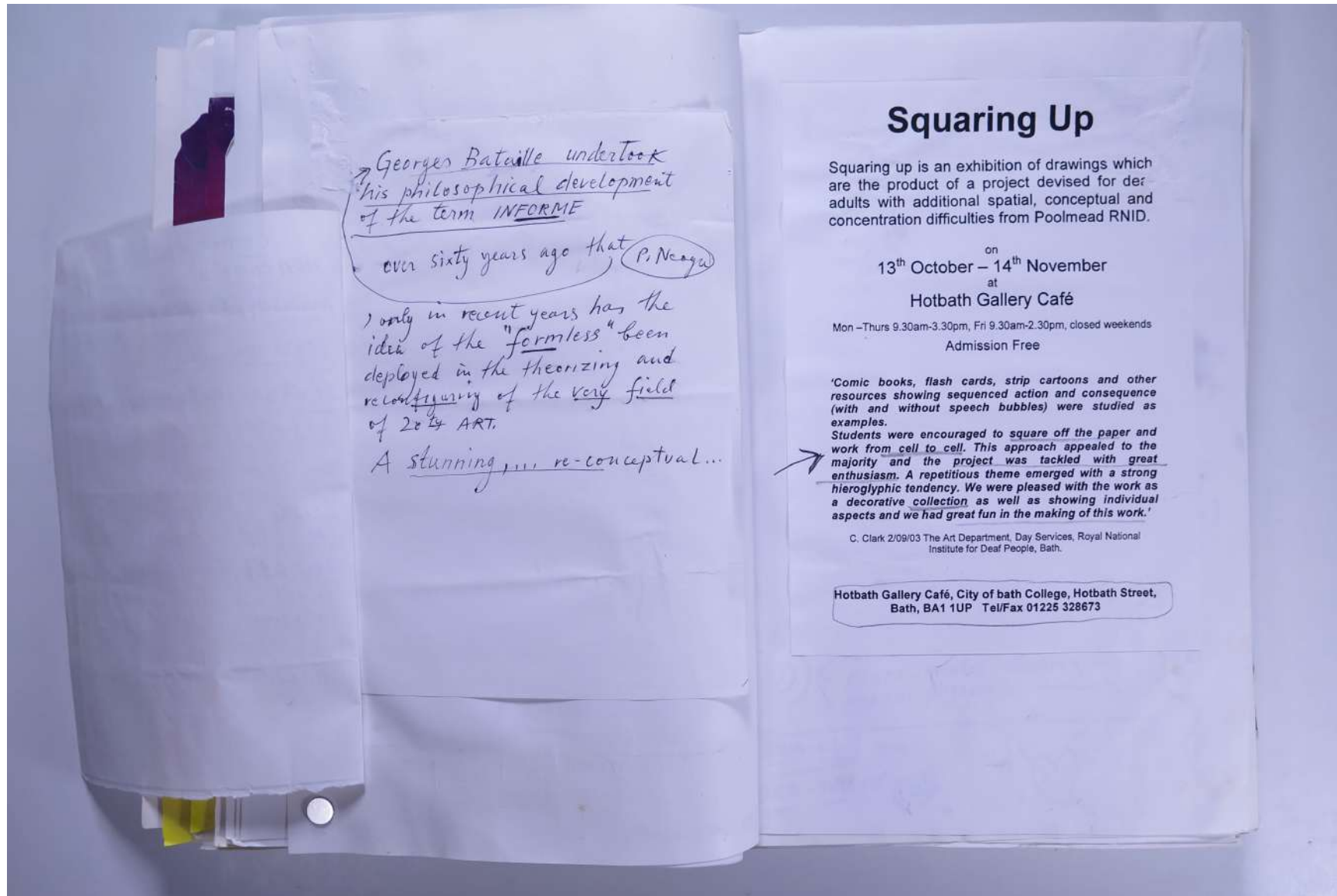
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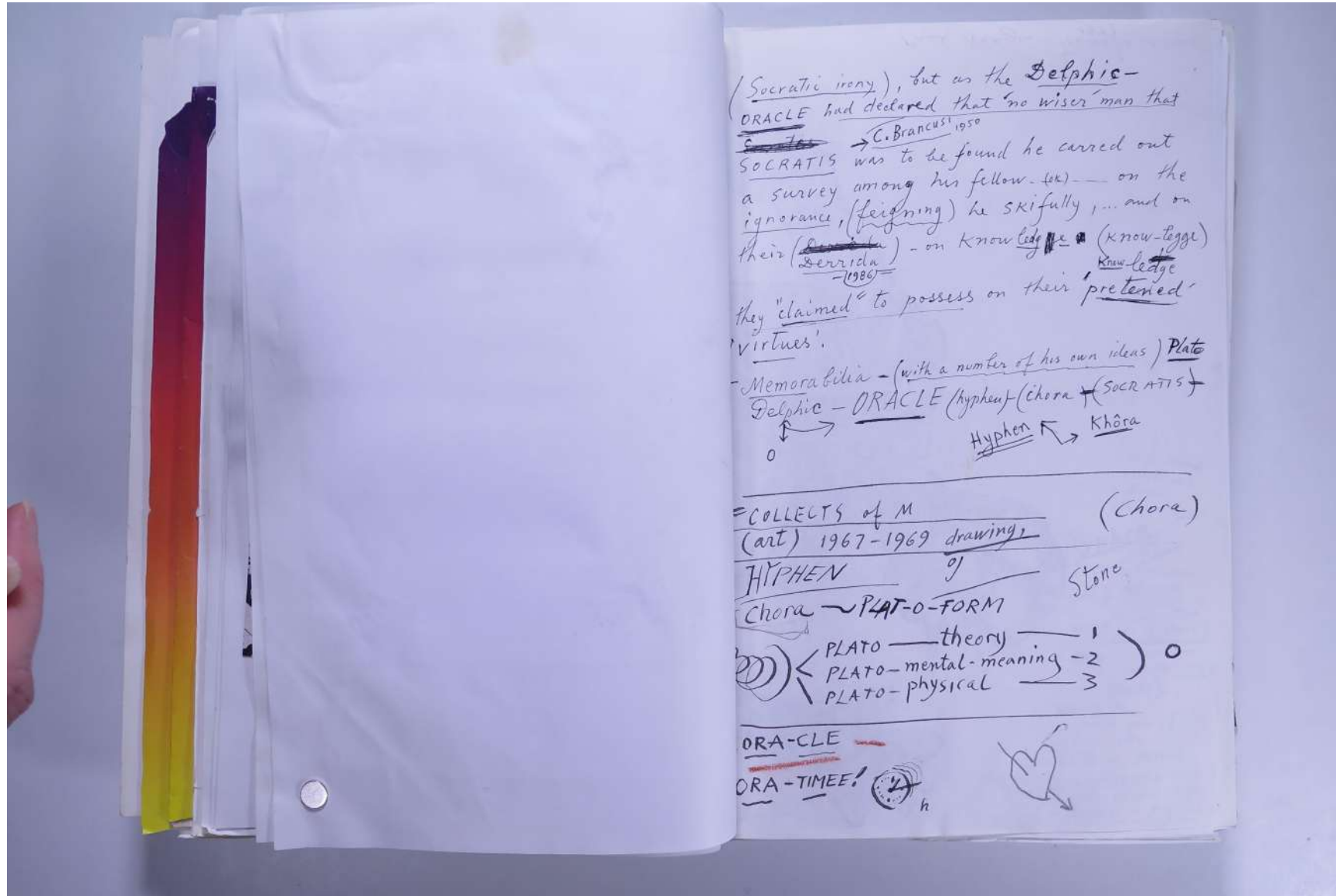


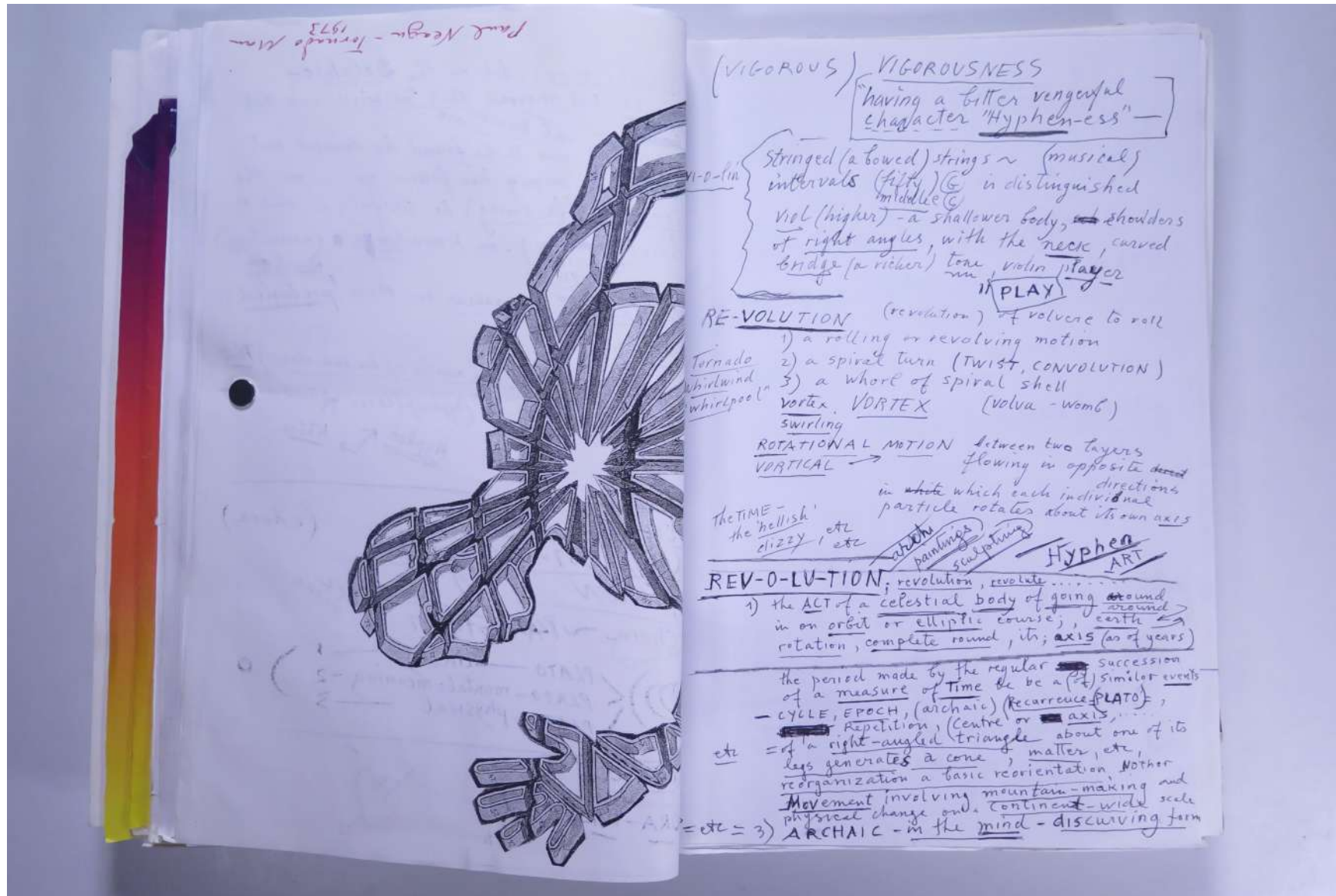
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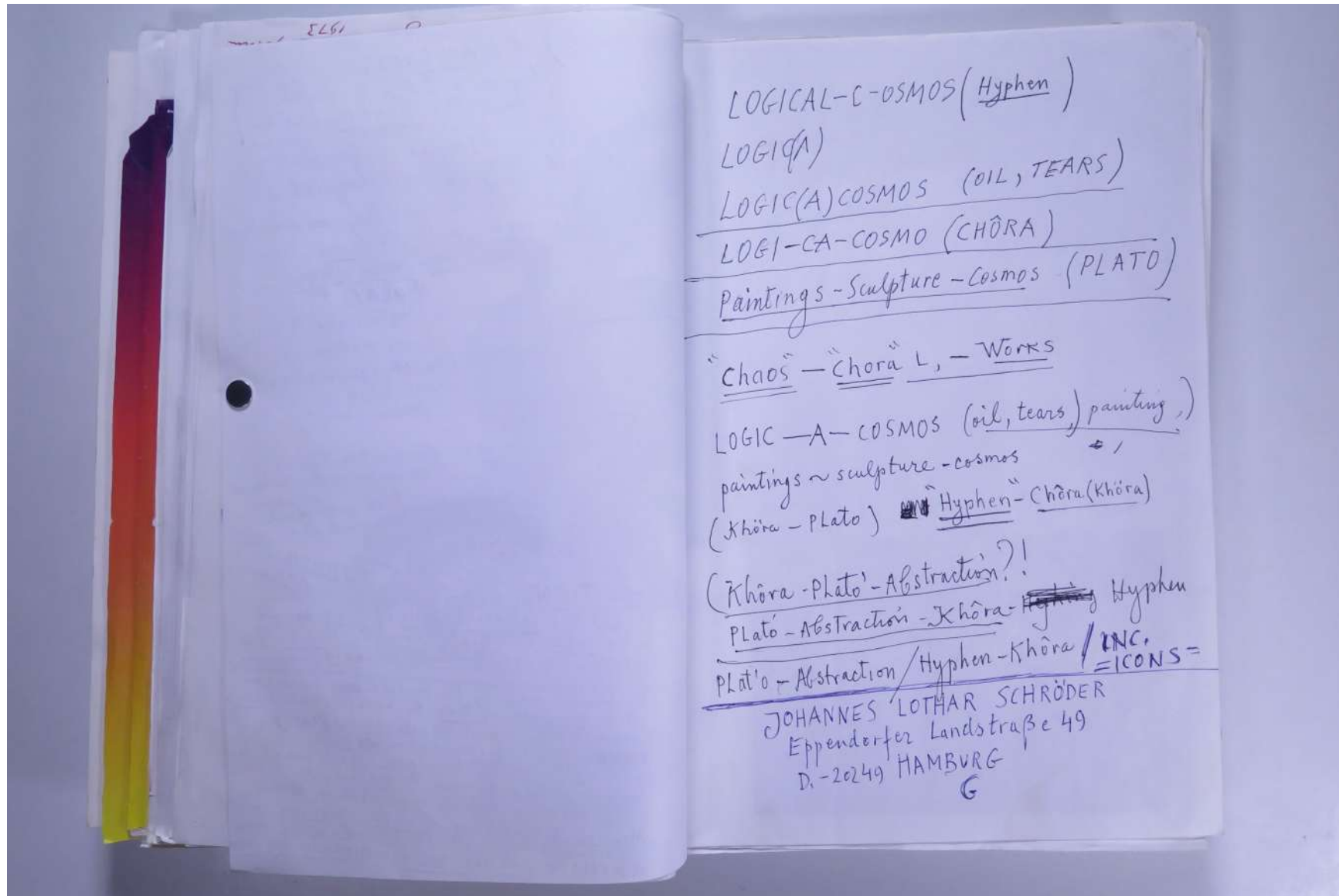


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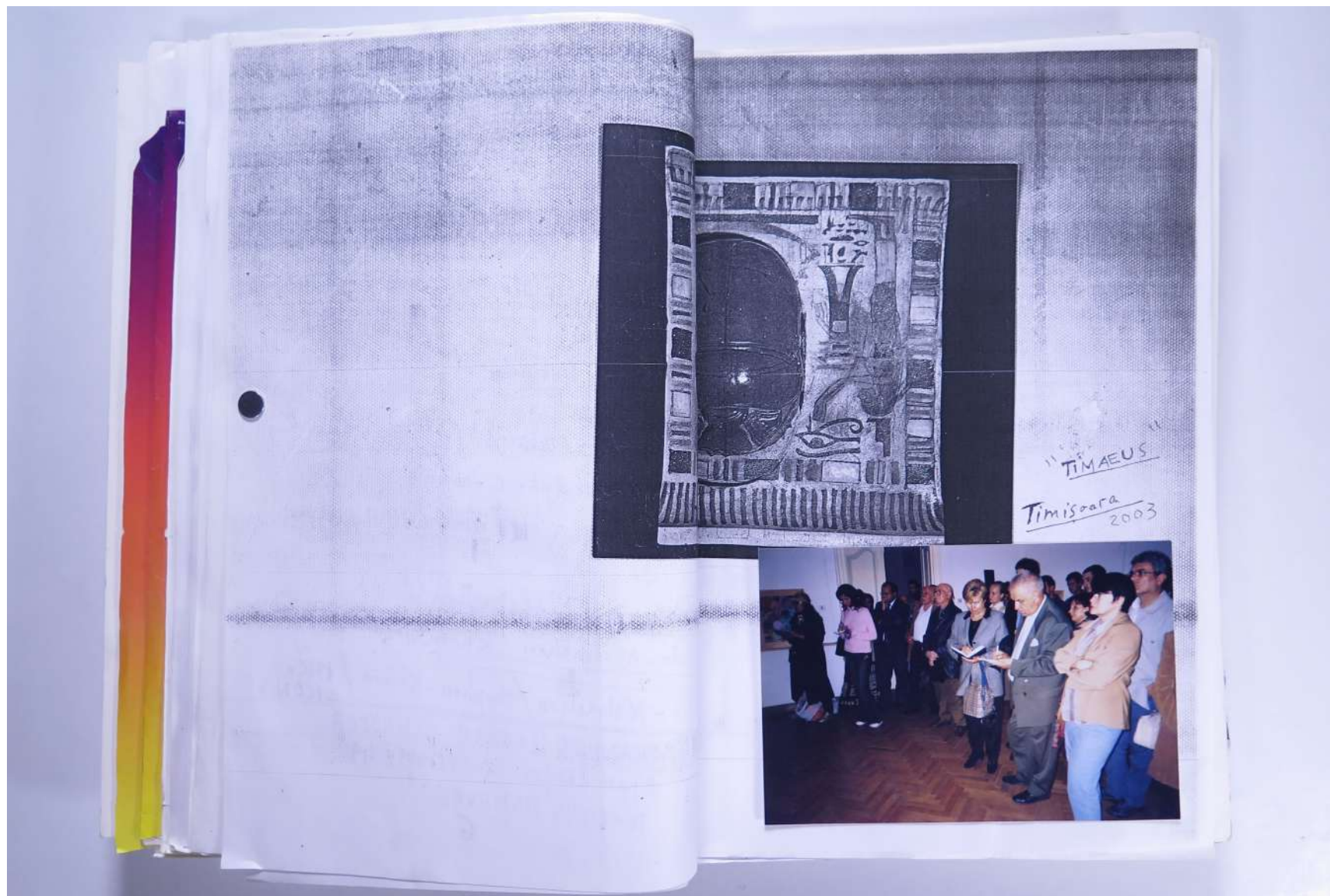
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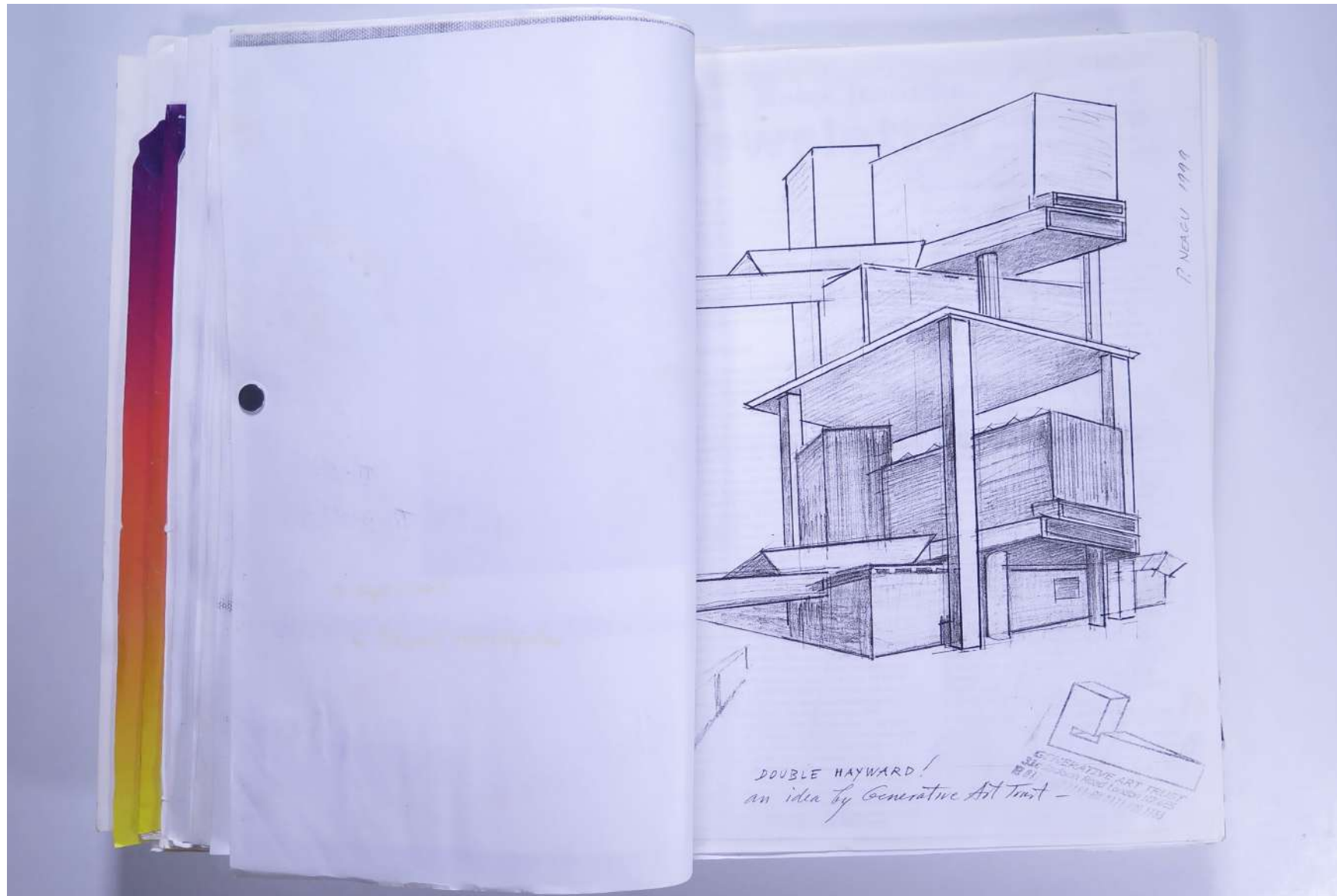
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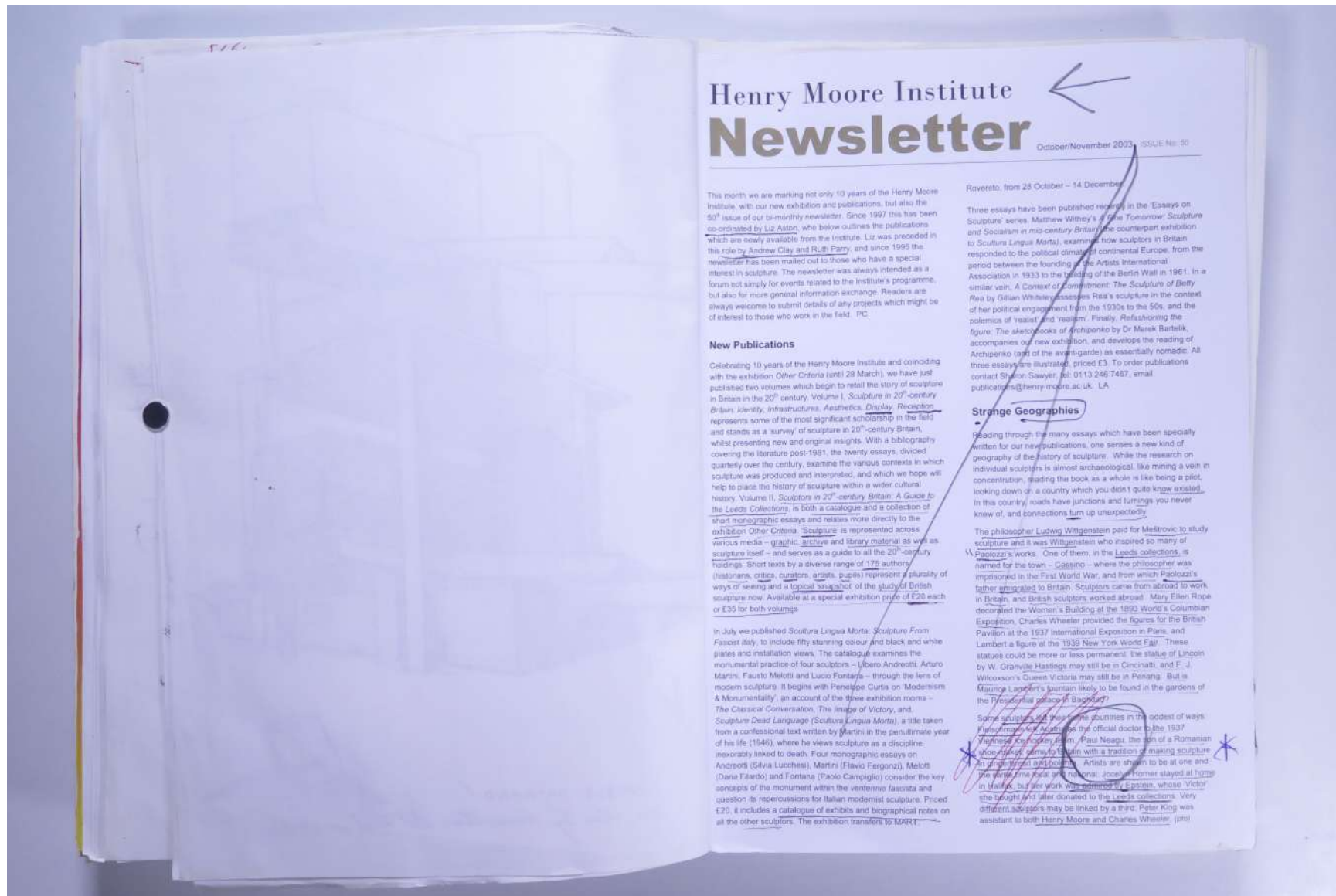
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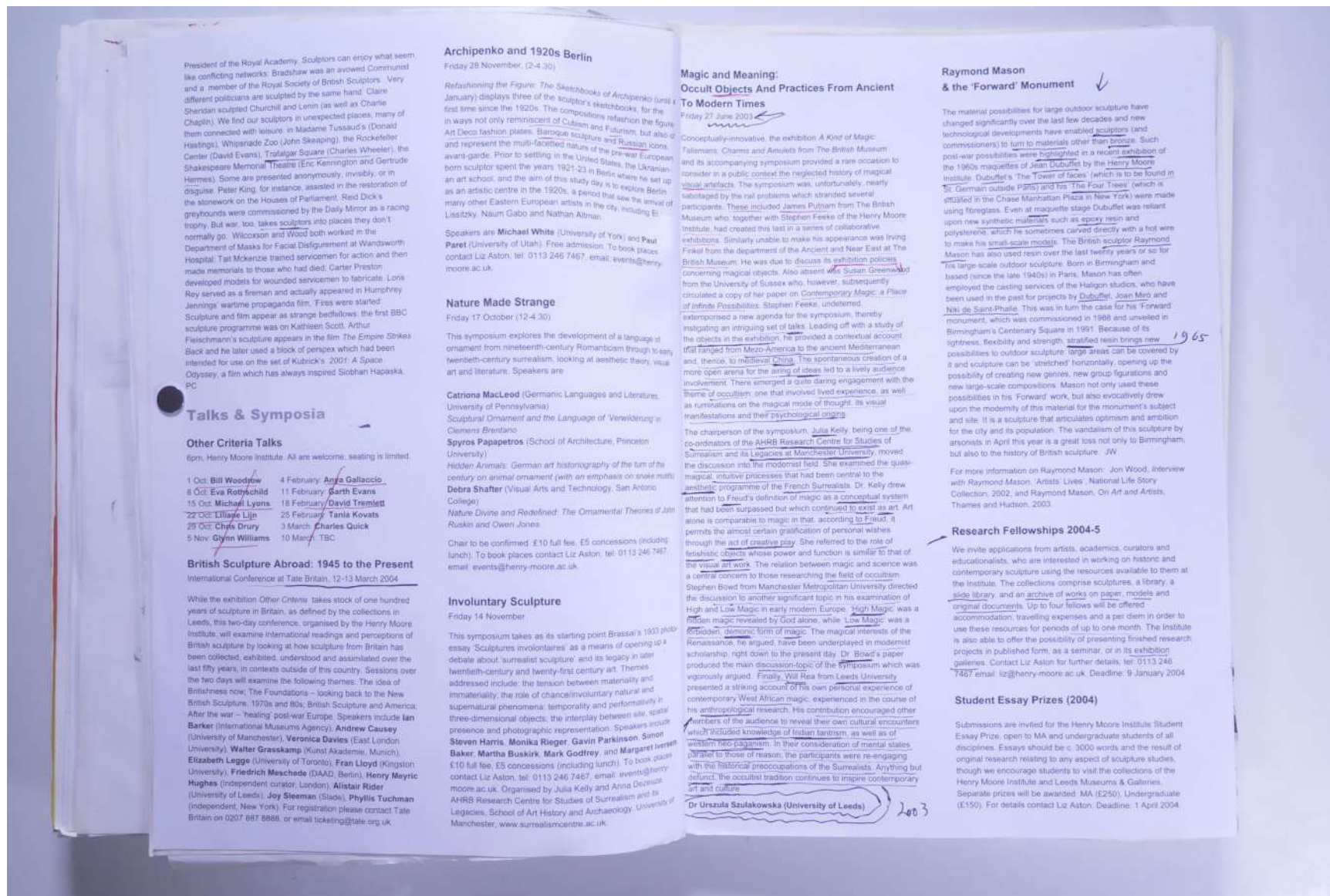
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President of the Royal Academy. Sculptors can enjoy what seem like conflicting networks: Bradshaw was an avowed Communist and a member of the Royal Society of British Sculptors. Very different politicians are sculpted by the same hand: Claire Sheridan sculpted Churchill and Lenin (as well as Charlie Chaplin). We find our sculptors in unexpected places, many of them connected with leisure: in Madame Tussaud's (Donald Hastings), Whipsnade Zoo (John Skeaping), the Rockefeller Center (David Evans), Trafalgar Square (Charles Wheeler), the Shakespeare Memorial Theatre (Eric Kimmington and Gertrude Harries). Some are presented anonymously, invisibly, or in disguise. Peter King, for instance, assisted in the restoration of the stonework on the Houses of Parliament. Reid Dick's greyhounds were commissioned by the Daily Mirror as a racing trophy. But we, too, takes sculptors into places they don't normally go. Wilcoxon and Wood both worked in the Department of Masks for Facial Disfigurement at Wandsworth Hospital. Tat Mckenzie trained servicemen for action and then made memorials to those who had died. Carter Preston developed models for wounded servicemen to fabricate. Lora Fleischmann's sculpture appears in the film *The Empire Strikes Back* and he later used a block of perspex which had been intended for use on the set of Kubrick's 2001: A Space Odyssey, a film which has always inspired Siobhan Hapaska. PC

Talks & Symposia

Other Criteria Talks

6pm, Henry Moore Institute. All are welcome, seating is limited.

1 Oct. Bill Woodrow	4 February Anna Gallaccio
8 Oct. Eva Rothchild	11 February Barth Evans
15 Oct. Michael Lyons	18 February David Tremlett
22 Oct. Liliya Lijn	25 February Tania Kovats
29 Oct. Chris Drury	3 March Charles Quick
5 Nov. Glyn Williams	10 March TBC

British Sculpture Abroad: 1945 to the Present

International Conference at Tate Britain, 12-13 March 2004

While the exhibition *Other Criteria* takes stock of one hundred years of sculpture in Britain, as defined by the collections in Leeds, this two-day conference, organised by the Henry Moore Institute, will examine international readings and perceptions of British sculpture by looking at how sculpture from Britain has been collected, exhibited, understood and assimilated over the last fifty years, in contexts outside of this country. Sessions over the two days will examine the following themes: The idea of Britishness now; The Foundations – looking back to the New British Sculpture, 1970s and 90s; British Sculpture and America, After the war – healing post-war Europe. Speakers include Ian Barker (International Museums Agency), Andrew Causey (University of Manchester), Veronica Davies (East London University), Walter Grasskamp (Kunst Akademie, Munich), Elizabeth Legge (University of Toronto), Fran Lloyd (Kingston University), Friedrich Meschede (DAAD, Berlin), Henry Meyric Hughes (Independent curator, London), Alistair Rider (University of Leeds), Joy Steeman (Slide), Phyllis Tuchman (Independent, New York). For registration please contact Tate Britain on 0207 887 8888 or email ticketing@tate.org.uk

Archipenko and 1920s Berlin

Friday 28 November, (2-4.30)

Refashioning the Figure: The Sketchbooks of Archipenko (until January) displays three of the sculptor's sketchbooks, for the first time since the 1920s. The compositions refashion the figure in ways not only reminiscent of Cubism and Futurism, but also of Art Deco fashion plates, Baroque sculpture and Russian icons, avant-garde. Prior to setting in the United States, the Ukrainian-born sculptor spent the years 1921-23 in Berlin, where he ran an art school, and the aim of this study day is to explore Berlin as an artistic centre in the 1920s, a period that saw the arrival of many other Eastern European artists in the city, including El Lissitzky, Naum Gabo and Nathan Altman.

Speakers are Michael White (University of York) and Paul Paret (University of Utah). Free admission. To book places contact Liz Aston, tel: 0113 246 7487, email: events@henry.moore.ac.uk

Nature Made Strange

Friday 17 October (12-4.30)

This symposium explores the development of a language of ornament from nineteenth-century Romanticism through to early twentieth-century surrealism, looking at aesthetic theory, visual art and literature. Speakers are

Catrina MacLeod (Germanic Languages and Literatures, University of Pennsylvania)
Sculptural Ornament and the Language of Verwilderung in Clemens Brentano

Spyros Papapetros (School of Architecture, Princeton University)
Hidden Animals: German art historiography of the turn of the century on animal ornament (with an emphasis on snake motifs)

Debra Shafter (Visual Arts and Technology, San Antonio College)

Nature Divine and Redefined: The Ornamental Themes of John Ruskin and Owen Jones

Chair to be confirmed. £10 full fee, £5 concessions (including lunch). To book places contact Liz Aston, tel: 0113 246 7487, email: events@henry.moore.ac.uk

Involuntary Sculpture

Friday 14 November

This symposium takes as its starting point Brassaï's 1933 photo-essay *Sculptures involontaires* as a means of opening up a debate about 'surrealist sculpture' and its legacy in later twentieth-century and twenty-first century art. Themes addressed include: the tension between materiality and immateriality, the role of chance/involuntary natural and supernatural phenomena, temporality and performance in three-dimensional objects; the interplay between site, spatial presence and photographic representation. Speakers include Steven Harris, Monika Rieger, Gavin Parkinson, Simon Baker, Martha Buskirk, Mark Godfrey, and Margaret Iversen. £10 full fee, £5 concessions (including lunch). To book places contact Liz Aston, tel: 0113 246 7487, email: events@henry.moore.ac.uk. Organised by Julia Kelly and Anita Deuzeville. AHRB Research Centre for Studies of Surrealism and its Legacies, School of Art History and Archaeology, University of Manchester, www.surrealismcentre.ac.uk

Magic and Meaning: Occult Objects and Practices From Ancient To Modern Times

Friday 27 June 2004

Conceptually-innovative, the exhibition *A Kind of Magic: Talismans, Charms and Amulets* from The British Museum and its accompanying symposium provided a rare occasion to consider in a public context the neglected history of magical visual artefacts. The symposium was, unfortunately, nearly sabotaged by the rail problems which stranded several participants. These included James Putnam from The British Museum who, together with Stephan Feske of the Henry Moore Institute, had created this last in a series of collaborative exhibitions. Similarly unable to make his appearance was Irving Finkel from the department of the Ancient and Near East at The British Museum. He was due to discuss its exhibition policies concerning magical objects. Also absent was Susan Greenwald from the University of Sussex who, however, subsequently circulated a copy of her paper on *Contemporary Magic: a Place of Infinite Possibilities*. Stephan Feske, undeterred, swirowpored a new agenda for the symposium, thereby instigating an intriguing set of talks. Leading off with a study of the objects in the exhibition, he provided a contextual account of ritual traced from Meso-America to the ancient Mediterranean and, thence, to medieval China. The spontaneous creation of a more open arena for the airing of ideas led to a lively audience involvement. There emerged a quite daring engagement with the theme of occultism, one that involved lived experience, as well as ruminations on the magical mode of thought. Its visual manifestations and their psychological origins

The chairperson of the symposium, Julia Kelly, being one of the co-ordinators of the AHRB Research Centre for Studies of Surrealism and its Legacies at Manchester University, moved the discussion into the modernist field. She examined the quasi-magical, intuitive processes that had been central to the aesthetic programme of the French Surrealists. Dr. Kelly drew attention to Freud's definition of magic as a conceptual system that had been surpassed but which configured to itself as art. Art alone is comparable to magic in that, according to Freud, it permits the almost certain gratification of personal wishes through the act of creating play. She referred to the role of fetishistic objects whose power and function is similar to that of the visual art work. The relation between magic and science was a central concern to those researching the field of occultism. Stephen Bowd from Manchester Metropolitan University directed the discussion to another significant topic in his examination of High and Low Magic in early modern Europe. 'High Magic' was a hidden magic revealed by God alone, while 'Low Magic' was a quotidian, diabolic form of magic. The magical interests of the Renaissance, he argued, have been underplayed in modernist scholarship, right down to the present day. Dr. Bowd's paper produced the main discussion-topic of the symposium which was vigorously argued. Finally, Will Rea from Leeds University presented a striking account of his own personal experience of contemporary West African magic, experienced in the course of his anthropological research. His contribution encouraged other members of the audience to reveal their own cultural encounters which included knowledge of Indian tantra, as well as of western neo-paganism. In their consideration of mental states, related to those of reason, the participants were re-engaging with the historical preoccupations of the Surrealists. Anything but distant, the occultist tradition continues to inspire contemporary art and culture.

Dr Urszula Szulakowska (University of Leeds)

Raymond Mason & the 'Forward' Monument

The material possibilities for large outdoor sculpture have changed significantly over the last few decades and new technological developments have enabled sculptors and commissioners) to turn to materials other than bronze. Such post-war possibilities were highlighted in a recent exhibition of the 1960s maquettes of Jean Dubuffet by the Henry Moore Institute. Dubuffet's 'The Tower of Faces' (which is to be found in St. Germain outside Paris) and his 'The Four Trees' (which is sited in the Chase Manhattan Plaza in New York) were made using foreglass. Even at maquette stage Dubuffet was reliant upon new synthetic materials such as epoxy resin and polystyrene, which he sometimes curved directly with a hot wire to make his small-scale models. The British sculptor Raymond Mason has also used resin over the last twenty years or so for his large-scale outdoor sculpture. Born in Birmingham and based since the late 1940s in Paris, Mason has often been used in the past for projects by Dubuffet, Joan Miró and Niki de Saint-Phalle. This was in turn the case for his 'Forward' monument, which was commissioned in 1991 and unveiled in Birmingham's Centenary Square in 1998. Because of its lightness, flexibility and strength, stratified resin brings new possibilities to outdoor sculpture: large areas can be covered by a sand sculpture can be 'stitched' horizontally, opening up the possibility of creating new genres, new group figurative and new large-scale compositions. Mason not only used these possibilities in his 'Forward' work, but also evocatively drew upon the modernity of this material for the monument's subject and site. It is a sculpture that articulates optimism and ambition for the city and its population. The vandalism of this sculpture by arsonists in April this year is a great loss not only to Birmingham, but also to the history of British sculpture. JW

For more information on Raymond Mason: Jon Wood, interview with Raymond Mason, 'Artists' Lives', National Life Story Collection, 2002, and Raymond Mason, *On Art and Artists*, Thames and Hudson, 2003.

Research Fellowships 2004-5

We invite applications from artists, academics, curators and educationalists, who are interested in working on historic and contemporary sculpture using the resources available to them at the Institute. The collections comprise sculptures, a library, a slide library, and an archive of works on paper, models and original documents. Up to four fellows will be offered to accommodate travelling expenses and a per diem in order to use these resources for periods of up to one month. The Institute is also able to offer the possibility of presenting finished research projects in published form, as a seminar, or in its exhibition galleries. Contact Liz Aston for further details, tel: 0113 246 7487 email: ioz@henry.moore.ac.uk. Deadline: 9 January 2004

Student Essay Prizes (2004)

Submissions are invited for the Henry Moore Institute Student Essay Prize, open to MA and undergraduate students of all disciplines. Essays should be c. 3000 words and the result of original research relating to any aspect of sculpture studies, though we encourage students to visit the collections of the Henry Moore Institute and Leeds Museums & Galleries. Separate prizes will be awarded MA (£250), Undergraduate (£150). For details contact Liz Aston, Deadline: 1 April 2004.

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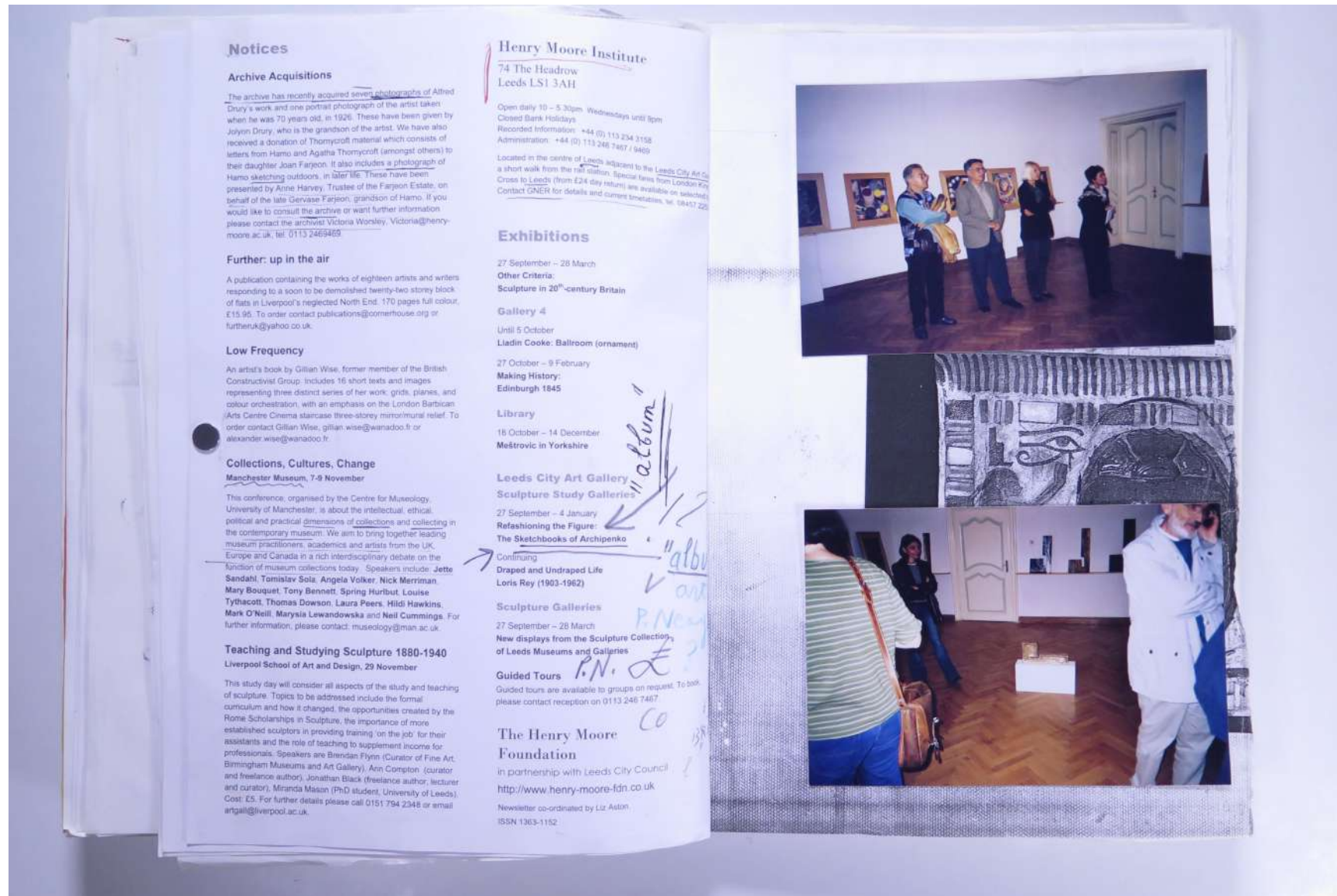
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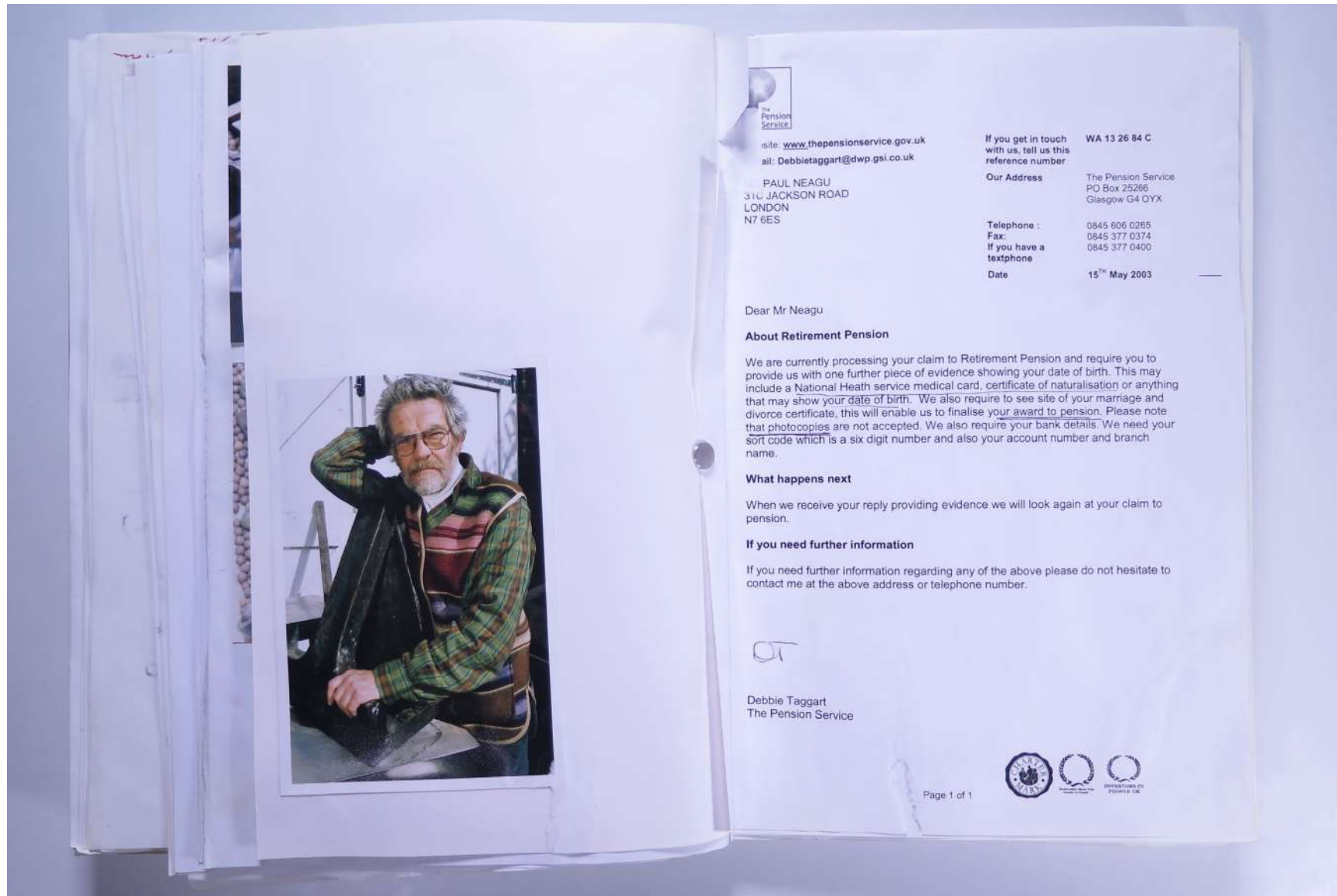
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PO Box 25266
Glasgow G4 0YX

Telephone : 0845 606 0265
Fax: 0845 377 0374
If you have a
textphone 0845 377 0400
Date 15TH May 2003

Dear Mr Neagu

About Retirement Pension

We are currently processing your claim to Retirement Pension and require you to provide us with one further piece of evidence showing your date of birth. This may include a National Health service medical card, certificate of naturalisation or anything that may show your date of birth. We also require to see site of your marriage and divorce certificate, this will enable us to finalise your award to pension. Please note that photocopies are not accepted. We also require your bank details. We need your sort code which is a six digit number and also your account number and branch name.

What happens next

When we receive your reply providing evidence we will look again at your claim to pension.

If you need further information

If you need further information regarding any of the above please do not hesitate to contact me at the above address or telephone number.

Debbie Taggart
The Pension Service

Page 1 of 1

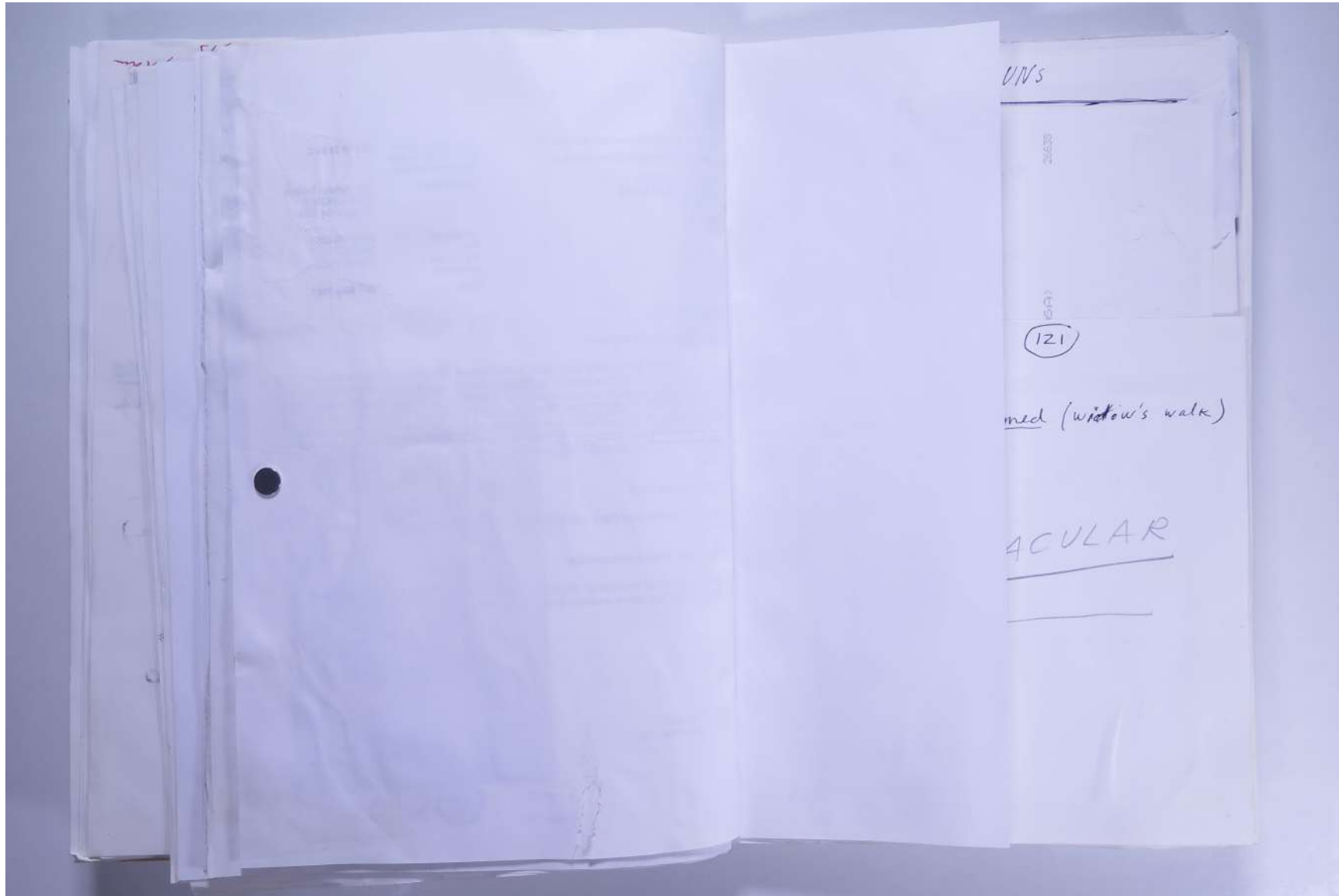


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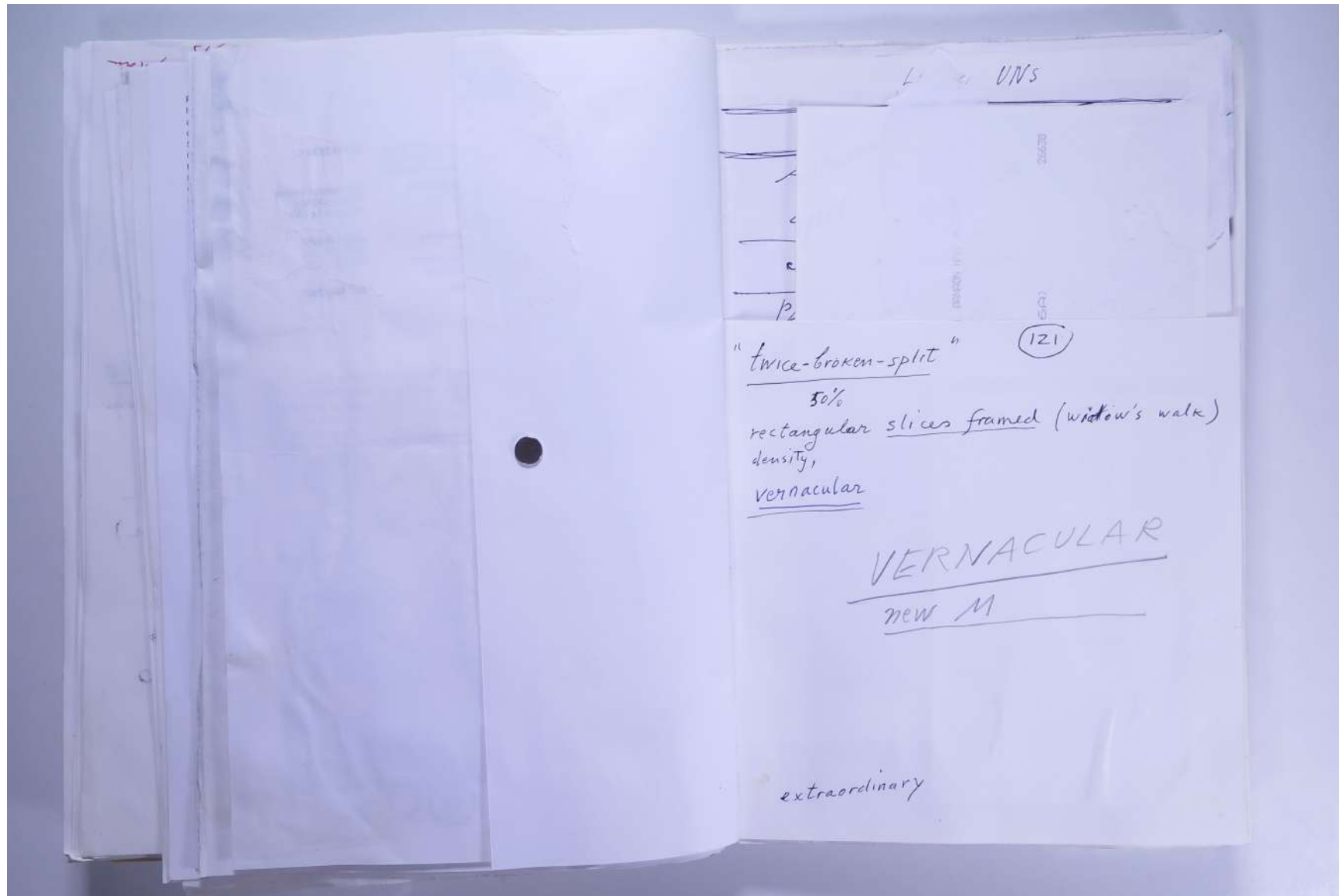
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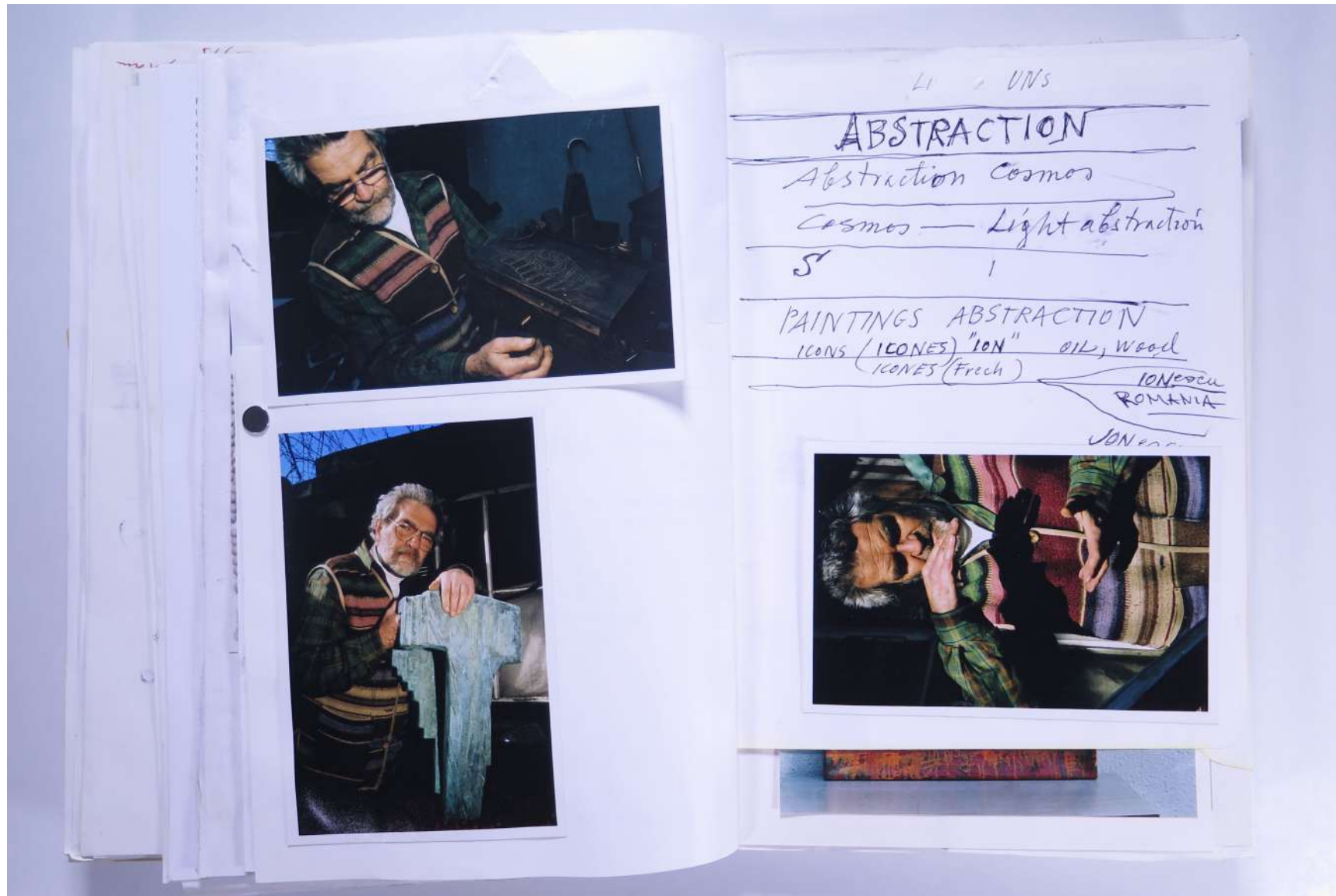
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Henry Phares, Hole and Lump 1994. LSC, 1994, as seen in From Head to Feet: British Art in the Age of Extremes, Kunsthaus, Wolfsburg, Photo: The Henry Moore Foundation Archive



Alison Wilding, Invention 2000, resin oak and patinated copper, installed at the Henry Moore Foundation Suite, Dean Clough, Halifax, Photo: Katherine Cairns

Diary

Until 3 September Catching some air: Library drawings by László Bék and Jos van der Pol Study Galleries, Leeds City Art Gallery

Until 1 September the object sculpture Henry Moore Institute, Leeds

Until 1 September Hantunah Die Abformung des Lebens im 19. Jahrhundert Hamburger Kunsthalle, Hamburg

Until 30 September Henry Moore: War and Utilities The Henry Moore Foundation, Sharp Field Barn, Perry Green

Until 30 September Perry Green Visitor Season The Henry Moore Foundation, Perry Green

Continuing Moore at Wisley The Royal Horticultural Society Garden, Wisley

Throughout 2002 New Collection Displays Henry Moore Sculpture Galleries, Leeds City Art Gallery

1 July - November Moore in Edinburgh The Scottish National Gallery of Modern Art, Edinburgh

From 1 July Moore in Huddersfield Huddersfield Library and Art Gallery

2 July - 3 November Henry Moore: retrospective Fondation Maeght, St Paul de Vence

6 July - 1 September Animals in Art Wakefield Art Gallery

18 - 21 July Alison Wilding: Contrasts Henry Moore Foundation Studio, Dean Clough, Halifax

20 July - 15 September Love, Labour and Loss: 100 Years of British Livestock Farming in Art Tullie House Museum and Art Gallery, Carlisle

29 - 31 July Art Explorers The Rhodes Museum, Bishop's Stortford

1 September from 1 pm (Discussion) the object sculpture Henry Moore Institute, Leeds

14 September - 24 November Contemporary Projects at International 2002 Liverpool Biennial Pleasure Street School, Liverpool

14 September - 1 January 2003 Blast to Freeze: British Art in the Age of Extremes Kunsthaus, Wolfsburg

16 September - 1 December Masks from The British Museum Gallery 4, Henry Moore Institute, Leeds

The Henry Moore Foundation
www.henry-moore-fdn.co.uk

Henry Moore Collections and Exhibitions
Dane Tree House, Perry Green
Much Hadham, Hertfordshire
SG10 6EE
e-mail: info@henry-moore-fdn.co.uk
Tel: +44 (0)1279 843333
Fax: +44 (0)1279 843647

Visits by appointment from April to September, (closed Saturdays and Bank Holidays).
Please telephone or see website for further information.

Henry Moore Institute
A Centre for the Study of Sculpture
74 The Headrow, Leeds LS1 3AH
e-mail: hmi@henry-moore.ac.uk
Information line: +44 (0)113 234 3158
Tel: +44 (0)113 246 7467
Fax: +44 (0)113 246 1481

Open to visitors daily 10 am - 3.30 pm, Wednesday 10 am - 9 pm. Admission free.
The Sculpture and Study Galleries in Leeds City Art Gallery are open Monday to Sunday 10 am - 5 pm, Wednesday 10 am - 8 pm, Sunday 1 pm - 5 pm. Closed Bank Holidays. Admission free.

Contemporary Projects
The Henry Moore Foundation
Perry Green, Much Hadham
Hertfordshire SG10 6EE
email: cp@henry-moore-fdn.co.uk
Tel: +44 (0)1279 843333
Fax: +44 (0)1279 843647

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THE LONDON CONSORTIUM
SUMMER SCHOOL
@ TATE MODERN

LONDON offers participants a chance to learn about contemporary art and culture in London. Artists, curators, writers and designers will explore the city's galleries, museums, studios, workshops, film studios, a programme of events is happening all the time in the city. LONDON explores all things dirty and fabulous in the metropolis, exploring transport, infrastructure, waste management, systems, social rituals and so on. The course provides a unique take on London and its hidden history. IN BEHIND CLOSED DOORS is an opportunity to get behind the scenes of exhibition of the city. What is kept behind locked doors? Participants learn information, but people, objects and people. Site visits include the British Museum, National Trust Archive, and Tate Storage facilities.

DAY - FRIDAY
15 - 1 AUGUST 2003
9.30 am - 12.00
12.00 - 1.00
1.00 - 5.00
for description and timetable go to



For Course Facts Summer School
Address: Bankside, London SE1 1TG
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www.londonconsortium@tate.gov.uk
01 or 020 7478 1000

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5/6



Sheep Field Barn gallery includes sculpture, drawings, graphics and textiles produced between 1918 and 1954, supported by contemporary archival material, covering the political and social context of Moore's work during the period.

Until 30 September
Perry Green Visitor Season
 The Henry Moore Foundation, Perry Green
 Tel: +44 (0)1279 843333
 As well as the exhibition in the Sheep Field Barn, visitors can see tapestries in the Aired Barn and trace the origins of some of the large bronzes in the grounds through the remarkable collection of maquettes and found objects in the Bourne Maquette Studio. **Goslar Warrior** (1971-74) (JH 641) has recently joined the outdoor display.

Continuing
Moore at Wisley
 The Royal Horticultural Society Garden, Wisley
 Tel: +44 (0)1483 224234
 Visitors to Wisley this



Henry Moore: **Goslar Warrior** (1971-74) (JH 641), currently on display in the grounds at Perry Green. Photo: The Henry Moore Foundation Archive.

summer can see **Locking Piece** (1963-64) (JH 515) installed on Weather Hill. Throughout 2002, **New Collection Displays** Henry Moore Sculpture Galleries, Leeds City Art Gallery. Tel: +44 (0)113 246 9409

Sculpture in the Making: Material, Technique and Meaning invites us to think about how a sculptor works inside, its materials and how these aspects relate to meaning. **The Gardens and the Sculptor** is a display of sculpture and works on paper from the collections of Leeds Museums & Galleries, featuring works by Wyatt, Rodin, Thomsen, Basso, Gaudier-Brezka, Gull, Epstein, Jagger, Moore, Hepworth, Hillier, Kipkor and Galluccio. **Children in Sculpture** displays sculpture and archive material which considers the ways in which children have featured in the work of sculptors, whether as recognizable portraits or as symbolic representations.



Installation view of Sculpture in the Making Henry Moore Sculpture Galleries, Leeds City Art Gallery. Photo: Jerry Fleckman-Jones

1 July - November
Moore in Edinburgh
 The Scottish National Gallery of Modern Art, Edinburgh
 Tel: +44 (0)111 624 6200
 While the Scottish National Gallery of Modern Art's **Autumn: Reclining Figures Festival 1951** (JH 295) joins **Henry Moore retrospective** in St Paul de Venice, Moore's **Draped Reclining Figure** (1952-55) (JH 356), created immediately following a visit to Greece which fostered the sculptor's interest in drapery, has been sited in the gallery's portico entrance.

From 1 July
Moore in Huddersfield
 Huddersfield Library and Art Gallery
 Tel: +44 (0)1484 226300
Working Model for Three Piece Reclining Figures: Draped 1975 (JH 654) is on loan to Huddersfield while the gallery's cast of **Falling Warrior** (1936-37) (JH 405) is on loan to Henry Moore retrospective at the Foundation Maighit.

2 July - 5 November
Henry Moore retrospective
 Fondation Maighit, St Paul de Venice
 Tel: 00 33 004 93 32 81 63
 More than twenty-five years since the last major Henry Moore retrospective in France, this comprehensive exhibition brings together loans from a number of important institutions to create a vivid picture of the artist's work over a sixty year period. The Foundation is loaning nearly two hundred sculptures and drawings among them **Standing Figures** 1940 (JHM 1494), acquired earlier this year, and **Composition of Figures** 1938 and 1955 (JHM 2881), dedicated to Igor Stravinsky and not previously exhibited by the Foundation.

6 July - 1 September
Animals in Art
 Wakefield Art Gallery
 Tel: +44 (0)1924 405795
 The gallery's summer exhibition, which is dedicated to artists' depictions of animals, includes sculptures,

DAY - FRIDAY
 11 - 1 AUGUST 2003
 10.00 - 12.00
 14.00 - 17.00
 on reception and forward booking



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THE LONDON CONSORTIUM
 SUMMER SCHOOL
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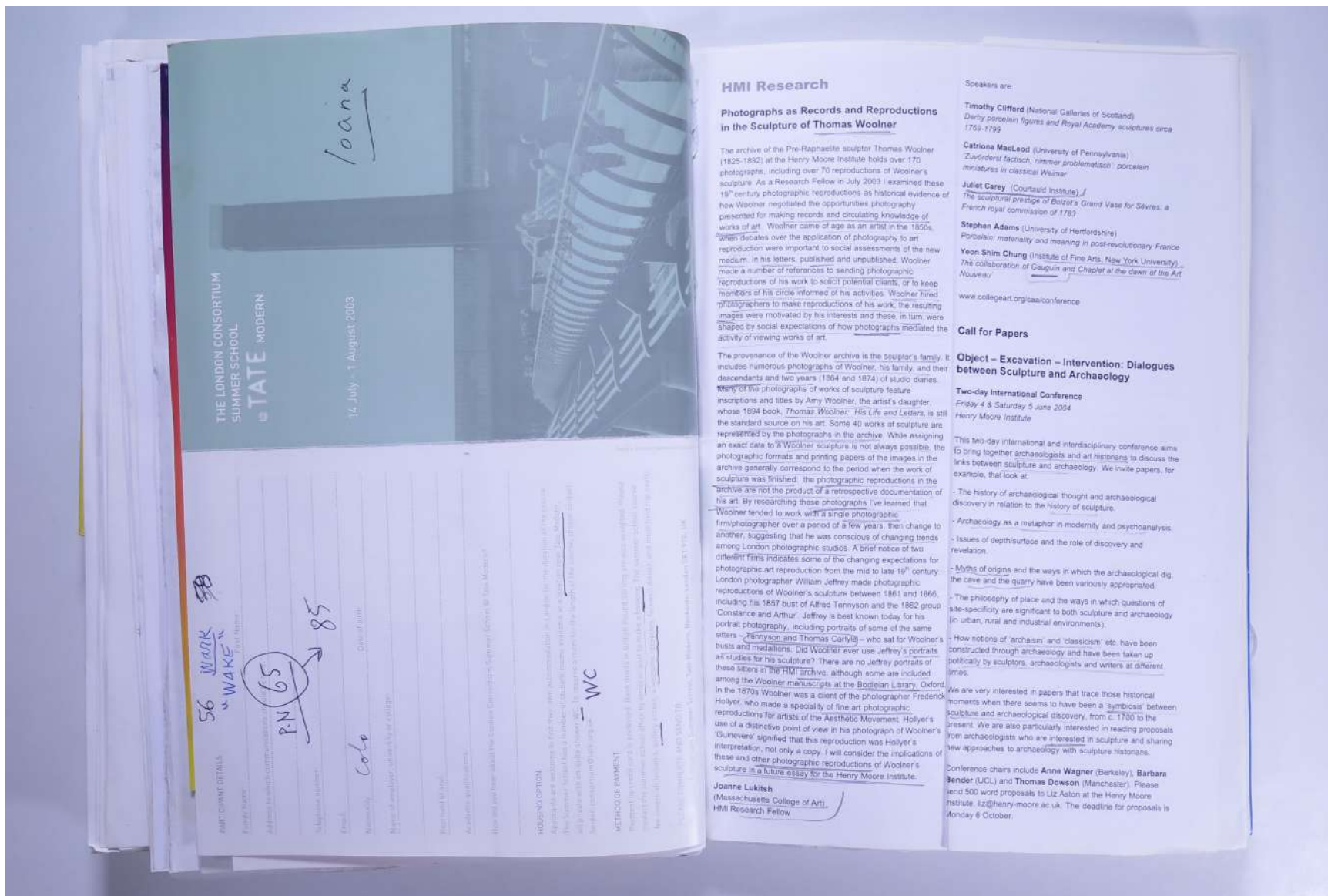
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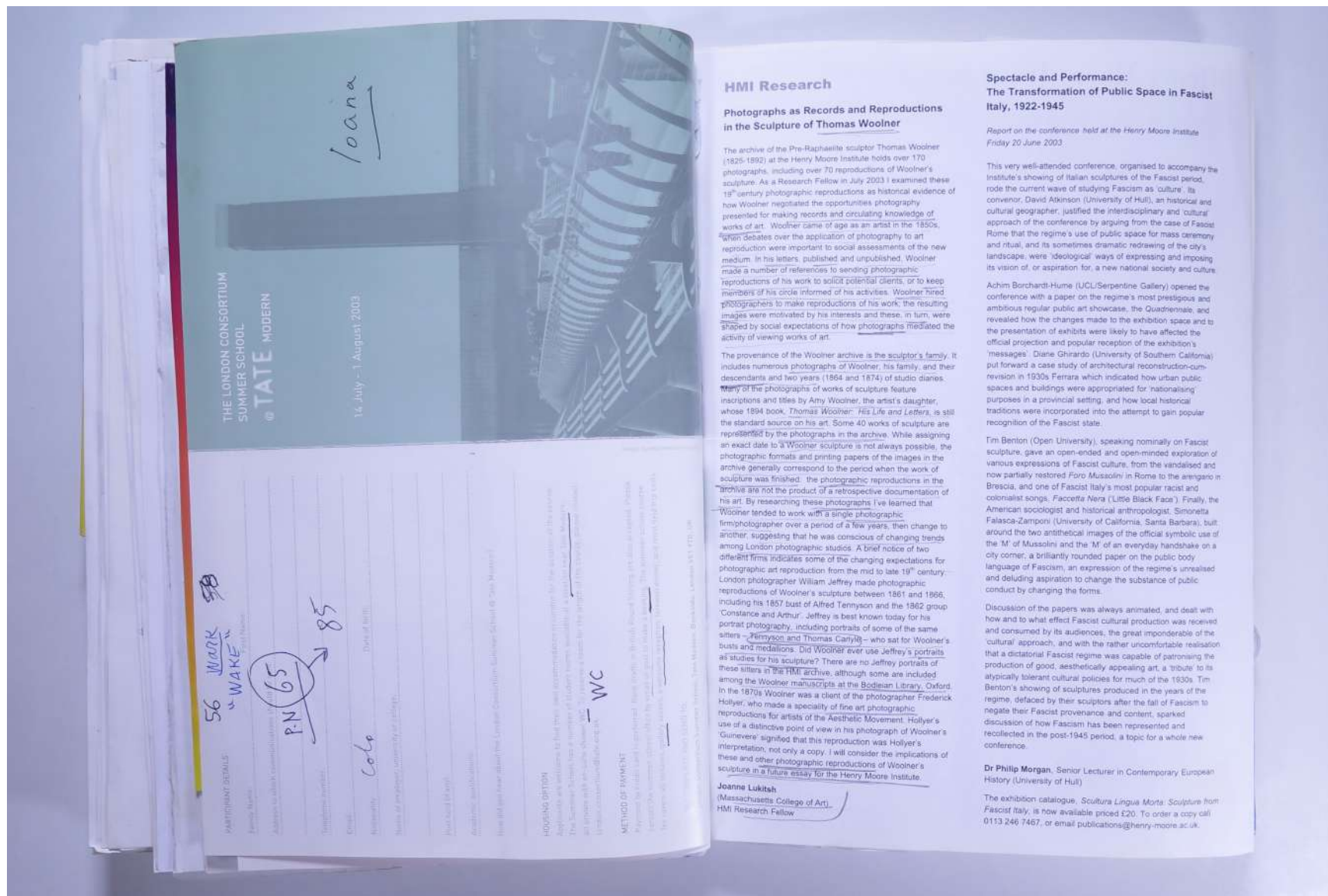
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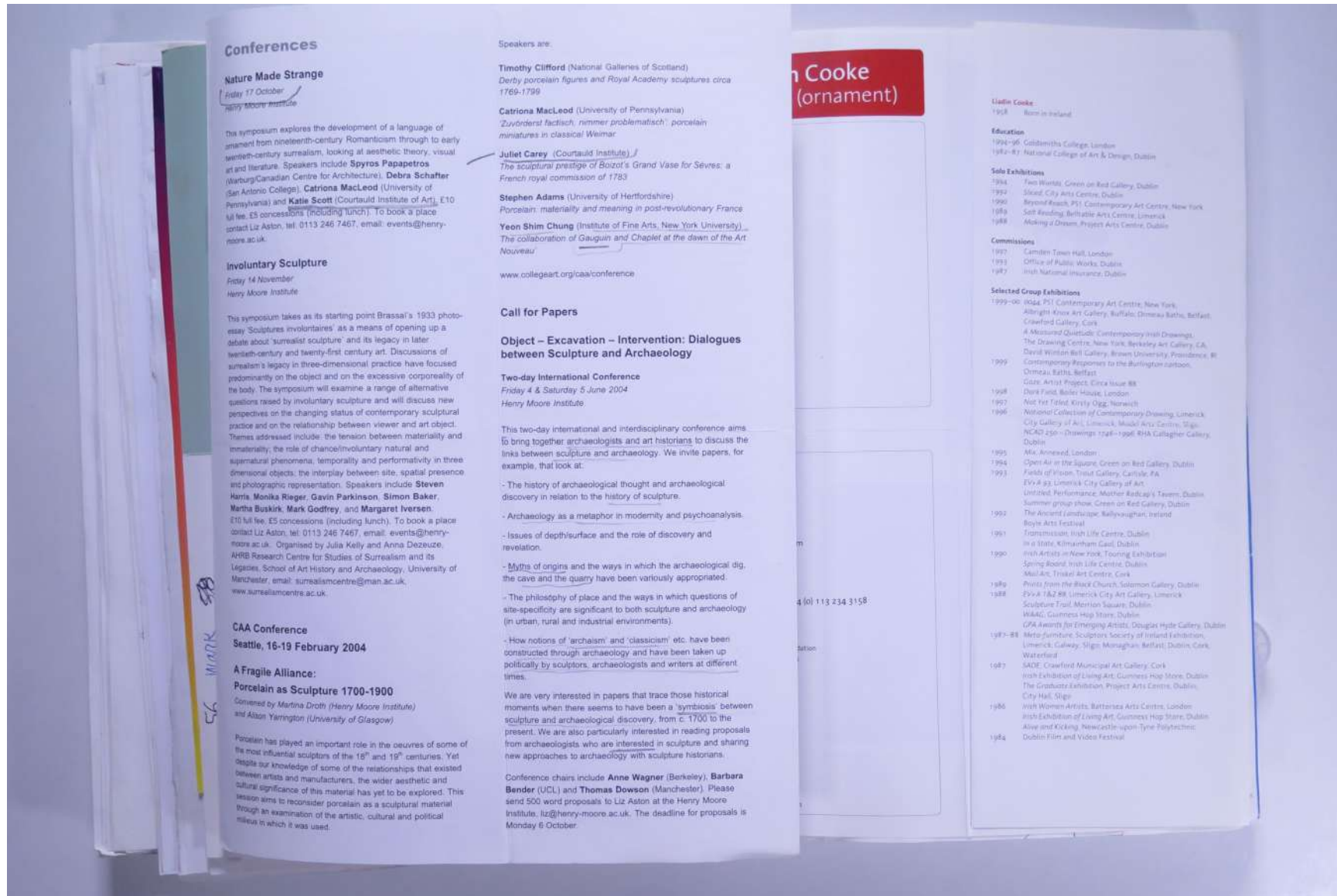
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Conferences

Nature Made Strange

Friday 17 October
Henry Moore Institute

This symposium explores the development of a language of ornament from nineteenth-century Romanticism through to early twentieth-century surrealism, looking at aesthetic theory, visual art and literature. Speakers include **Spyros Papapetros** (Wartburg/Canadian Centre for Architecture), **Debra Schafer** (San Antonio College), **Catriona MacLeod** (University of Pennsylvania) and **Katie Scott** (Courtauld Institute of Art). £10 full fee. £5 concessions (including lunch). To book a place contact Liz Aston, tel. 0113 246 7467, email: events@henry-moore.ac.uk.

Involuntary Sculpture

Friday 14 November
Henry Moore Institute

This symposium takes as its starting point Brassai's 1933 photo-essay 'Sculptures involontaires' as a means of opening up a debate about 'surrealist sculpture' and its legacy in later twentieth-century and twenty-first century art. Discussions of surrealism's legacy in three-dimensional practice have focused predominantly on the object and on the excessive corporeality of the body. The symposium will examine a range of alternative questions raised by involuntary sculpture and will discuss new perspectives on the changing status of contemporary sculptural practice and on the relationship between viewer and art object. Themes addressed include: the tension between materiality and immateriality, the role of chance/involuntary natural and supernatural phenomena, temporality and performativity in three dimensional objects, the interplay between site, spatial presence and photographic representation. Speakers include **Steven Harris**, **Monika Rieger**, **Gavin Parkinson**, **Simon Baker**, **Martha Buskirk**, **Mark Godfrey**, and **Margaret Iversen**.

£10 full fee. £5 concessions (including lunch). To book a place contact Liz Aston, tel. 0113 246 7467, email: events@henry-moore.ac.uk. Organised by Julia Kelly and Anna Dezeuze, AHRC Research Centre for Studies of Surrealism and its Legacies, School of Art History and Archaeology, University of Manchester, email: surrealismcentre@man.ac.uk, www.surrealismcentre.ac.uk.

CAA Conference

Seattle, 16-19 February 2004

A Fragile Alliance:

Porcelain as Sculpture 1700-1900

Organised by **Martina Droth** (Henry Moore Institute) and **Aston Yarrington** (University of Glasgow)

Porcelain has played an important role in the oeuvre of some of the most influential sculptors of the 18th and 19th centuries. Yet despite our knowledge of some of the relationships that existed between artists and manufacturers, the wider aesthetic and cultural significance of this material has yet to be explored. This session aims to reconsider porcelain as a sculptural material through an examination of the artistic, cultural and political milieu in which it was used.

Speakers are:

Timothy Clifford (National Galleries of Scotland)
Derby porcelain figures and Royal Academy sculptures circa 1769-1799

Catriona MacLeod (University of Pennsylvania)
Zuverlässig factisch, nimmer problematisch: porcelain miniatures in classical Weimar

Juliet Carey (Courtauld Institute) /
The sculptural prestige of Boizot's Grand Vase for Sévres: a French royal commission of 1783

Stephen Adams (University of Hertfordshire)
Porcelain: materiality and meaning in post-revolutionary France

Yeon Shim Chung (Institute of Fine Arts, New York University)
The collaboration of Gauguin and Chaplet at the dawn of the Art Nouveau

www.collegeart.org/caa/conference

Call for Papers

Object - Excavation - Intervention: Dialogues between Sculpture and Archaeology

Two-day International Conference

Friday 4 & Saturday 5 June 2004
Henry Moore Institute

This two-day international and interdisciplinary conference aims to bring together archaeologists and art historians to discuss the links between sculpture and archaeology. We invite papers, for example, that look at:

- The history of archaeological thought and archaeological discovery in relation to the history of sculpture.
- Archaeology as a metaphor in modernity and psychoanalysis.
- Issues of depth/surface and the role of discovery and revelation.
- Myths of origins and the ways in which the archaeological dig, the cave and the quarry have been variously appropriated.
- The philosophy of place and the ways in which questions of site-specificity are significant to both sculpture and archaeology (in urban, rural and industrial environments).
- How notions of 'archaism' and 'classicism' etc. have been constructed through archaeology and have been taken up politically by sculptors, archaeologists and writers at different times.

We are very interested in papers that trace those historical moments when there seems to have been a 'symbiosis' between sculpture and archaeological discovery, from c. 1700 to the present. We are also particularly interested in reading proposals from archaeologists who are interested in sculpture and sharing new approaches to archaeology with sculpture historians.

Conference chairs include **Anne Wagner** (Berkeley), **Barbara Bender** (UCL) and **Thomas Dowson** (Manchester). Please send 500 word proposals to Liz Aston at the Henry Moore Institute, lz@henry-moore.ac.uk. The deadline for proposals is Monday 6 October.

Cooke (ornament)

Liam Cooke

1958 Born in Ireland

Education

1984-86 Goldsmiths College, London
1982-87 National College of Art & Design, Dublin

Solo Exhibitions

1984 *Few Words*, Green on Red Gallery, Dublin
1992 *Sleed*, City Arts Centre, Dublin
1990 *Beyond Reach PS1*, Contemporary Art Centre, New York
1989 *Self Reading*, Belltable Arts Centre, Limerick
1988 *Making a Dream*, Project Arts Centre, Dublin

Commissions

1997 *Camden Town Hall*, London
1993 *Office of Public Works*, Dublin
1987 *Irish National Insurance*, Dublin

Selected Group Exhibitions

1999-00 *1054*, PS1 Contemporary Art Centre, New York, Albright Knox Art Gallery, Buffalo, Ontario, Belfast, Crawford Gallery, Cork
A Measured Quietude, Contemporary Irish Drawings, The Drawing Centre, New York, Berkeley Art Gallery, CA, David Winton Bell Gallery, Brown University, Providence, RI
1999 *Orthodox*, Berlin, Belfast
Cities, Artist Project, Circa Square BB
1998 *Dark Field*, Baker House, London
1997 *Not Yet Told*, Kirsty Ogg, Norwich
1996 *National Collection of Contemporary Drawing*, Limerick City Gallery of Art, Limerick, Maudsley Arts Centre, Sligo
1982 *250 - Drawings 1948-1986*, RHA Gallagher Gallery, Dublin
1995 *Mix*, Annewood, London
1994 *Open Air in the Square*, Green on Red Gallery, Dublin
1993 *Fields of Vision*, Trout Gallery, Carlisle, PA
200-89, Limerick City Gallery of Art
Unfolded, Performance, Mother Reddy's Tavern, Dublin
Summer group show, Green on Red Gallery, Dublin
1992 *The Ancient Landscape*, Rillyvaughan, Ireland
Boyle Arts Festival
1991 *Transmissions*, High Life Centre, Dublin
In a State, Kilnhamrae Gall, Dublin
1990 *Irish Artists in New York*, Touring Exhibition
Spring Room, Irish Life Centre, Dublin
MudArt, Trillick Art Centre, Cork
1989 *Prints from the Black Church*, Solomon Gallery, Dublin
1988 *200-89*, Limerick City Art Gallery, Limerick
Sculpture Trail, Merrion Square, Dublin
1986 *WAGG*, Guinness Hop Store, Dublin
GPA Awards for Emerging Artists, Douglas Hyde Gallery, Dublin
1985-88 *Meta-furniture*, Sculptors Society of Ireland Exhibition, Limerick, Galway, Sligo, Monaghan, Belfast, Dublin, Cork, Waterford
1987 *SAGE*, Crawford Municipal Art Gallery, Cork
Irish Exhibition of Living Art, Guinness Hop Store, Dublin
The Graduate Exhibition, Project Arts Centre, Dublin, City Hall, Sligo
1986 *Irish Women Artists*, Battersea Arts Centre, London
Play and Kicking, Newcastle-upon-Tyne Polytechnic
1984 *Dublin Film and Video Festival*

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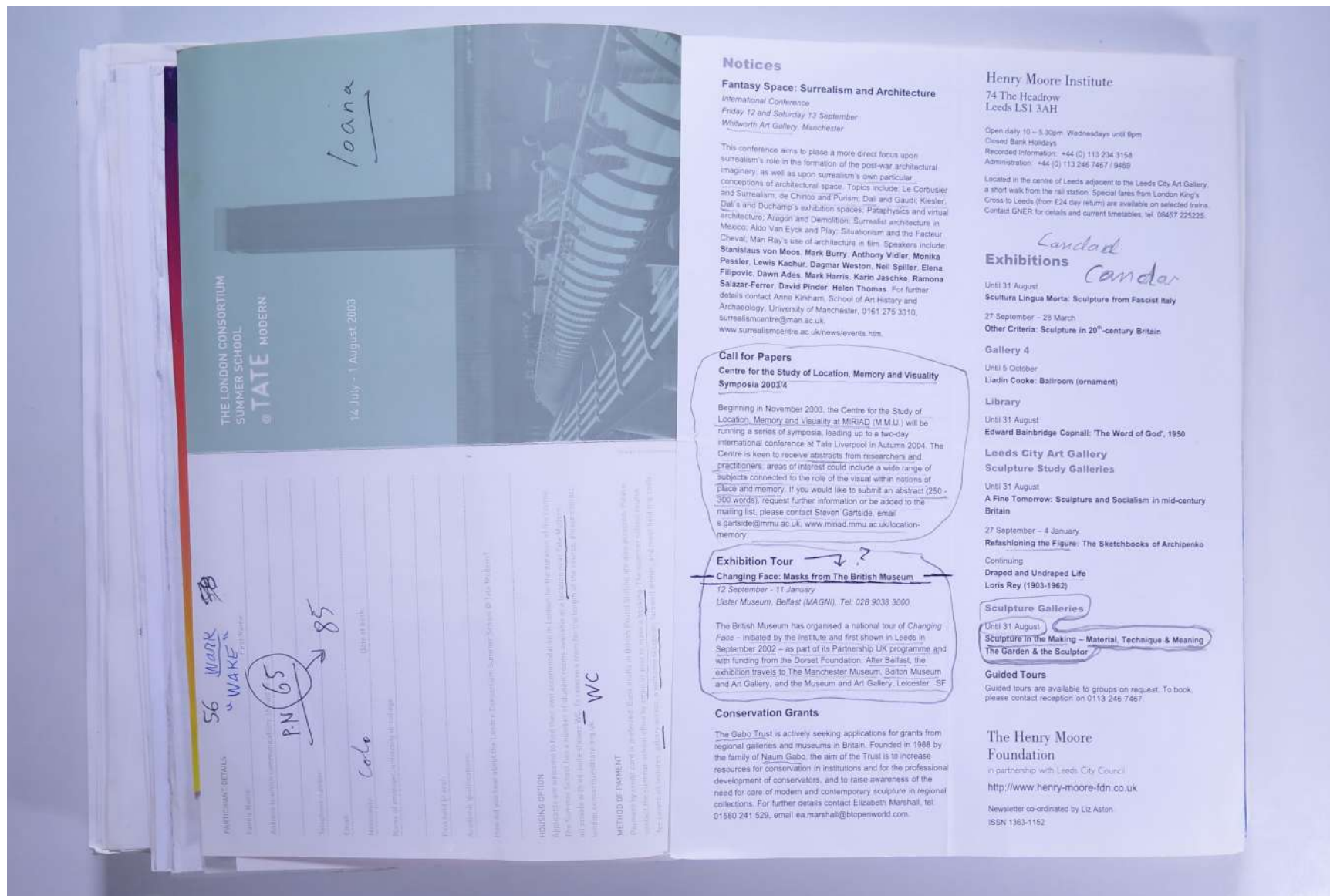
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Henry Moore Institute Newsletter

August / September 2003 ISSUE No. 49

Sculpture in 20th-century Britain

Epstein, Gaudier-Brzeska, Gill, Moore, Hepworth, Butler, Carr, King, Long, Deacon, Whitehead. Do we think we know what sculpture was in Britain in the last century? What we do know is heavily circumscribed, bounded by what was shown in certain exhibitions, bought by a few national and regional galleries, published in a few survey books and catalogues. As ever, Moore dominates.

To mark our tenth birthday, the Institute named for Moore, set up to promote an appreciation and understanding of sculpture, hazards an alternative view of the practice of sculpture in 20th-century Britain. An exhibition, necessarily small, in the galleries of the Institute, is accompanied by an ambitious publishing project, which brings together 170 authors to introduce the 175 sculptors in our collections who worked in this country over the last 100 years. The stories are fascinating in themselves, and combine to reveal new inter-relationships between the regional and the national, the national and the international, the celebrated and the forgotten.

The Institute is better known for its exhibitions than for its collection activity, although this occupies us extensively, both in front of and behind the scenes. Our close collaboration with artists and their families, and the nexus they can see developing within our building, and without it, in terms of like-minded contacts, is something in which we all take pleasure. It is this nexus which is revealed, if only in part, in the exhibition we are mounting this autumn.

our understanding

Other Criteria: Sculpture in 20th-century Britain is a celebration of the Institute's 10th birthday, and of other ways of seeing British sculpture. It moves beyond the canon of well-known artists, and well-known works, to encompass other practitioners, and other practices. If Henry Moore could not abide Charles Wheeler, is that not a reason to know more about Wheeler? Our first complete catalogue of all our collections – making a significant point that preparatory and secondary collections are as important to the study of sculpture as the sculpture itself – is accompanied by a new attempt to assess our understanding of the century's sculpture.

20 specialist writers have been invited to address the following themes in quarter-century sections. **The Identity of the Sculptor; Infrastructures: Formation and Education; Aesthetics: Forms & Meanings; Display; Reception; Reproduction and Dissemination.** Some authors have gone into considerable detail resulting from recent research, others attempt to synthesise what has gone before. Attempts are variously successful, but together represent new attempts to re-examine the evidence which is now before us, the evidence of a century.

The exhibition runs from 27 September until 28 March. PC

British Sculpture Abroad

Henry Moore Institute, Friday 6 February 2004

While our exhibition *Other Criteria* takes stock of one hundred years of sculpture in Britain, as defined by the collections in Leeds, our conference 'British Sculpture Abroad' aims to examine readings and perceptions of 20th-century British sculpture from an international perspective. How is British sculpture collected, exhibited, understood and assimilated in contexts outside of this country? We want to hear from curators, collectors, dealers, scholars and artists living or working outside Britain, about their views and perceptions. While this conference can only attempt a partial mapping of British sculpture abroad, it presents an opportunity to bring a range of different voices together, and initiate a dialogue about the international position of British sculpture and the place it occupies in broader histories of art. MD

Other Criteria

Wednesday Evening Talks

To coincide with *Other Criteria* we are staging a series of 12 artists' talks. These will be opportunities to listen to artists talk about their work and about how it relates to sculpture in Britain today and in the recent past. The talks will take place on Wednesday evenings in October/November and then in February/March 2004. These will be informal, discussion-based sessions involving artists whose work is represented in the Leeds Collections. Speakers include: **Bill Woodrow, Liliane Lijn, Michael Lyons, Glynn Williams, Carl Ackman and Chris Drury.** For further details contact Liz Pacion, tel: 0113 247 7467, events@henry-moore.ac.uk. JW

Liadin Cooke

Ballroom (ornament)

Gallery 4, until 5 October 2003

Liadin Cooke has often been inspired by the lost or the forgotten which she interweaves with her own recollections. In her work she isolates and transforms details until only a trace of their original appearance remains – a process like the distortion of memory through the passage of time. She experiments with displacement, bringing the past and the future into the present, by linking disparate locations and by using discordant materials. Her new work for the Institute stems from 1995 when Cooke attended a function in the ballroom of the Irish Embassy in London. The ornate gilded stucco she saw decorating the walls was later the focus of her drawings in red paint in which modelled details became abstract forms. These drawings eventually led to *Ballroom (ornament)*. Cast in brass and covered with a tracery of flowers and insects, the sculpture could easily slip into the heavily ornate decoration of the Embassy but within the confines of Gallery 4 it has a deliberately odd presence. *Ballroom (ornament)* is in fact too big for an ornament but also too small to be monumental, and although its surface is highly detailed, the work is gaudy, squat and far from beautiful. SP

Liadin Cooke Ballroom (ornament)

Liadin Cooke
1958 Born in Ireland

Education

1994-96 Goldsmiths College, London
1982-87 National College of Art & Design, Dublin

Solo Exhibitions

1994 *Two Worlds*, Green on Red Gallery, Dublin
1992 *Sliced*, City Arts Centre, Dublin
1990 *Beyond Reach*, PSI Contemporary Art Centre, New York
1989 *Soft Reading*, Belltable Arts Centre, Limerick
1988 *Making a Dream*, Project Arts Centre, Dublin

Commissions

1997 Camden Town Hall, London
1993 Office of Public Works, Dublin
1987 Irish National Insurance, Dublin

Selected Group Exhibitions

1999-00 0044, PSI Contemporary Art Centre, New York, Albright-Knox Art Gallery, Buffalo, Ormeau Baths, Belfast, Crawford Gallery, Cork
A Measure of Quietude, Contemporary Irish Drawings, The Drawing Centre, New York, Berkeley Art Gallery, CA, David Winton Bell Gallery, Brown University, Providence, RI
1999 Contemporary Responses to the Burlington cartoon, Ormeau Baths, Belfast
Gaze, Artist Project, Circa Issue 88
1998 Dark Field, Boiler House, London
1997 Not Yet Tamed, Kinly Diggs, Norwich
1996 National Collection of Contemporary Drawing, Limerick City Gallery of Art, Limerick, Maudslayi Art Centre, Sligo, NCAD 250 Drawings 1746-1996, RHA Gallagher Gallery, Dublin
1995 Mix, Annexed, London
1984 Open Air in the Square, Green on Red Gallery, Dublin
1983 Fields of Vision, Trout Gallery, Carlisle, PA
EVA 93, Limerick City Gallery of Art
Untitled, Performance, Mother Redcap's Tavern, Dublin
Summer group show, Green on Red Gallery, Dublin
The Ancient Landscape, Ballyvaughan, Ireland
Boyle Arts Festival
Transmission, Irish Life Centre, Dublin
In a State, Kinlitham Coat, Dublin
1990 With Artists in New York, Touring Exhibition
Spring Board, Irish Life Centre, Dublin
Mud Art, Triskel Art Centre, Cork
1989 Prints from the Black Church, Solomon Gallery, Dublin
1988 EVA 82-88, Limerick City Art Gallery, Limerick
Sculpture Trail, Merrion Square, Dublin
WAAG, Guinness Hop Store, Dublin
GPA Awards for Emerging Artists, Douglas Hyde Gallery, Dublin
1987-88 Meta-furniture, Sculptors Society of Ireland Exhibition, Limerick, Galway, Sligo, Monaghan, Belfast, Dublin, Cork, Waterford
1987 SADE, Crawford Municipal Art Gallery, Cork
Irish Exhibition of Living Art, Guinness Hop Store, Dublin
The Graduate Exhibition, Project Arts Centre, Dublin
City Hall, Sligo
1986 Irish Women Artists, Battersea Arts Centre, London
Irish Exhibition of Living Art, Guinness Hop Store, Dublin
Alive and Kicking, Newcastle-upon-Tyne Polytechnic
1984 Dublin Film and Video Festival

July - 5 October 2003

Gallery 4
Henry Moore Institute
The Headrow
Leeds LS1 3AH

Open daily 10 am - 5.30 pm
Wednesday 10 am - 9 pm
Closed Bank Holidays
Admission free

Recorded information: +44 (0) 113 234 3158
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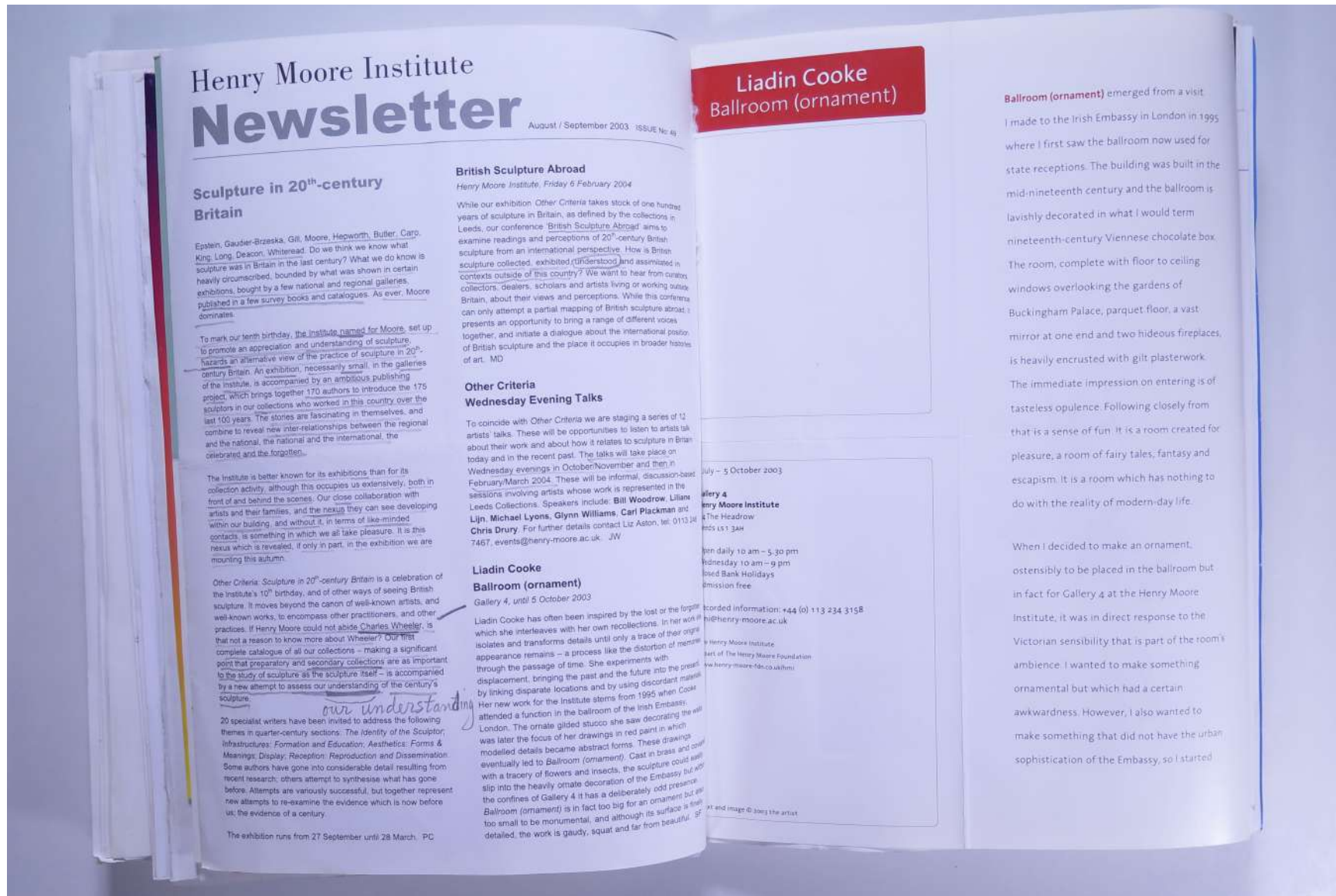
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VISUAL JOURNAL: OCTOBER 2003

Reference No.

PNE 138.047



Henry Moore Institute Newsletter

August / September 2003 ISSUE No. 48

Sculpture in 20th-century Britain

Epstein, Gaudier-Brzeska, Gill, Moore, Hepworth, Butler, Carr, King, Long, Deacon, Whiteread. Do we think we know what sculpture was in Britain in the last century? What we do know is heavily circumscribed, bounded by what was shown in certain exhibitions, bought by a few national and regional galleries, published in a few survey books and catalogues. As ever, Moore dominates.

To mark our tenth birthday, the Institute named for Moore, set up to promote an appreciation and understanding of sculpture, hazards an alternative view of the practice of sculpture in 20th-century Britain. An exhibition, necessarily small, in the galleries of the Institute, is accompanied by an ambitious publishing project, which brings together 170 authors to introduce the 175 sculptors in our collections who worked in this country over the last 100 years. The stories are fascinating in themselves, and combine to reveal new inter-relationships between the regional and the national, the national and the international, the celebrated and the forgotten.

The Institute is better known for its exhibitions than for its collection activity, although this occupies us extensively, both in front of and behind the scenes. Our close collaboration with artists and their families, and the nexus they can see developing within our building, and without it, in terms of like-minded contacts, is something in which we all take pleasure. It is this nexus which is revealed, if only in part, in the exhibition we are mounting this autumn.

Other Criteria: Sculpture in 20th-century Britain is a celebration of the Institute's 10th birthday, and of other ways of seeing British sculpture. It moves beyond the canon of well-known artists, and well-known works, to encompass other practitioners, and other practices. If Henry Moore could not abide Charles Wheeler, is that not a reason to know more about Wheeler? Our first complete catalogue of all our collections – making a significant point that preparatory and secondary collections are as important to the study of sculpture as the sculpture itself – is accompanied by a new attempt to assess our understanding of the century's sculpture.

20 specialist writers have been invited to address the following themes in quarter-century sections: The Identity of the Sculptor; Infrastructures: Formation and Education; Aesthetics: Forms & Meanings; Display; Reception; Reproduction and Dissemination. Some authors have gone into considerable detail resulting from recent research; others attempt to synthesise what has gone before. Attempts are variously successful, but together represent new attempts to re-examine the evidence which is now before us, the evidence of a century.

The exhibition runs from 27 September until 28 March. PC

British Sculpture Abroad

Henry Moore Institute, Friday 6 February 2004

While our exhibition *Other Criteria* takes stock of one hundred years of sculpture in Britain, as defined by the collections in Leeds, our conference 'British Sculpture Abroad' aims to examine readings and perceptions of 20th-century British sculpture from an international perspective. How is British sculpture collected, exhibited (or displayed) and assembled in contexts outside of this country? We want to hear from curators, collectors, dealers, scholars and artists living or working outside Britain, about their views and perceptions. While this conference can only attempt a partial mapping of British sculpture abroad, it presents an opportunity to bring a range of different voices together, and initiate a dialogue about the international position of British sculpture and the place it occupies in broader histories of art. MD

Other Criteria

Wednesday Evening Talks

To coincide with *Other Criteria* we are staging a series of 12 artists' talks. These will be opportunities to listen to artists talk about their work and about how it relates to sculpture in Britain today and in the recent past. The talks will take place on Wednesday evenings in October/November and then in February/March 2004. These will be informal, discussion-based sessions involving artists whose work is represented in the Leeds Collections. Speakers include: Bill Woodrow, Liliane Lijn, Michael Lyons, Glynn Williams, Carl Plackman and Chris Drury. For further details contact Liz Aston, tel: 0113 247 7467, events@henry-moore.ac.uk JW

Liadin Cooke

Ballroom (ornament)

Gallery 4, until 5 October 2003

Liadin Cooke has often been inspired by the lost or the forgotten which she interweaves with her own recollections. In her work she isolates and transforms details until only a trace of their original appearance remains – a process like the distortion of memory through the passage of time. She experiments with displacement, bringing the past and the future into the present by linking disparate locations and by using discordant materials. Her new work for the Institute stems from 1995 when Cooke attended a function in the ballroom of the Irish Embassy in London. The ornate gilded stucco she saw decorating the walls was later the focus of her drawings in red paint in which modelled details became abstract forms. These drawings eventually led to *Ballroom (ornament)*. Cast in brass and covered with a tracery of flowers and insects, the sculpture could easily slip into the heavily ornate decoration of the Embassy but within the confines of Gallery 4 it has a deliberately odd presence. *Ballroom (ornament)* is in fact too big for an ornament but also too small to be monumental, and although its surface is highly detailed, the work is gaudy, squat and far from beautiful. SP

Liadin Cooke Ballroom (ornament)

Ballroom (ornament) emerged from a visit I made to the Irish Embassy in London in 1995 where I first saw the ballroom now used for state receptions. The building was built in the mid-nineteenth century and the ballroom is lavishly decorated in what I would term nineteenth-century Viennese chocolate box. The room, complete with floor to ceiling windows overlooking the gardens of Buckingham Palace, parquet floor, a vast mirror at one end and two hideous fireplaces, is heavily encrusted with gilt plasterwork. The immediate impression on entering is of tasteless opulence. Following closely from that is a sense of fun. It is a room created for pleasure, a room of fairy tales, fantasy and escapism. It is a room which has nothing to do with the reality of modern-day life.

When I decided to make an ornament, ostensibly to be placed in the ballroom but in fact for Gallery 4 at the Henry Moore Institute, it was in direct response to the Victorian sensibility that is part of the room's ambience. I wanted to make something ornamental but which had a certain awkwardness. However, I also wanted to make something that did not have the urban sophistication of the Embassy, so I started

July - 5 October 2003

Gallery 4
Henry Moore Institute
The Headrow
Leeds LS1 3AH

Open daily 10 am - 5.30 pm
Wednesday 10 am - 9 pm
Closed Bank Holidays
Admission free

Recorded information: +44 (0) 113 234 3158
info@henry-moore.ac.uk

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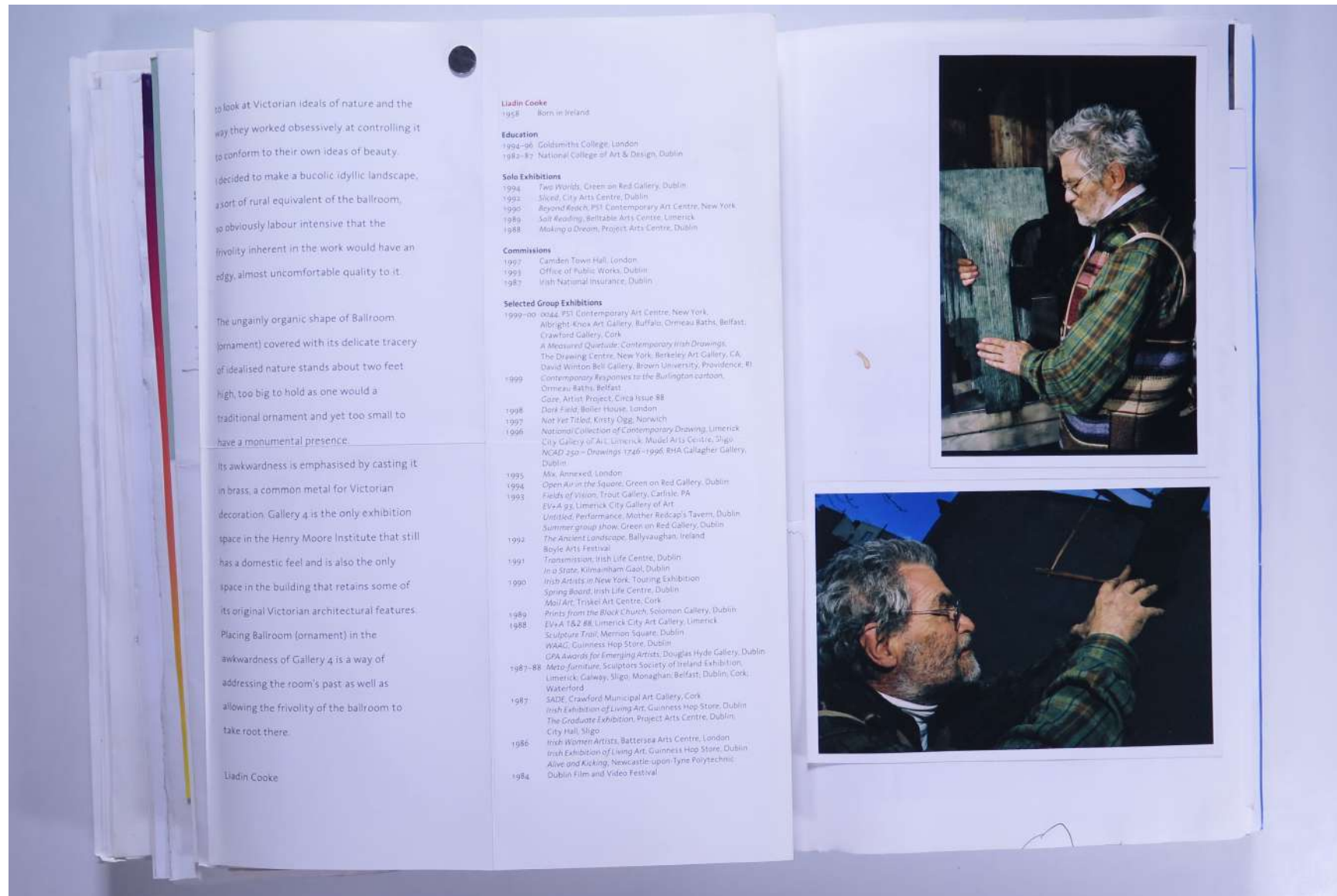
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our understanding

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rose, lily, elongated forms, ornamental work, large, yellow

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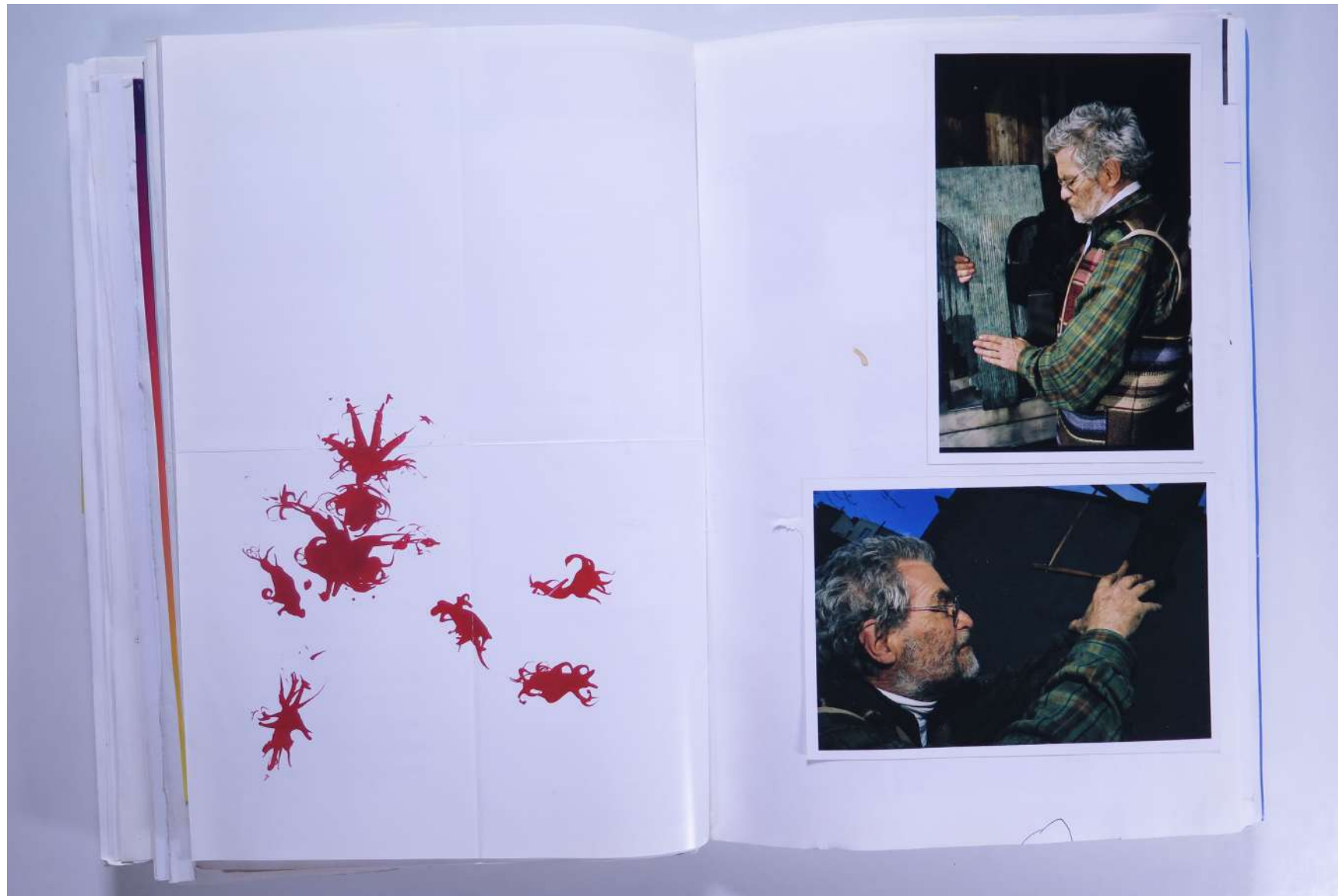
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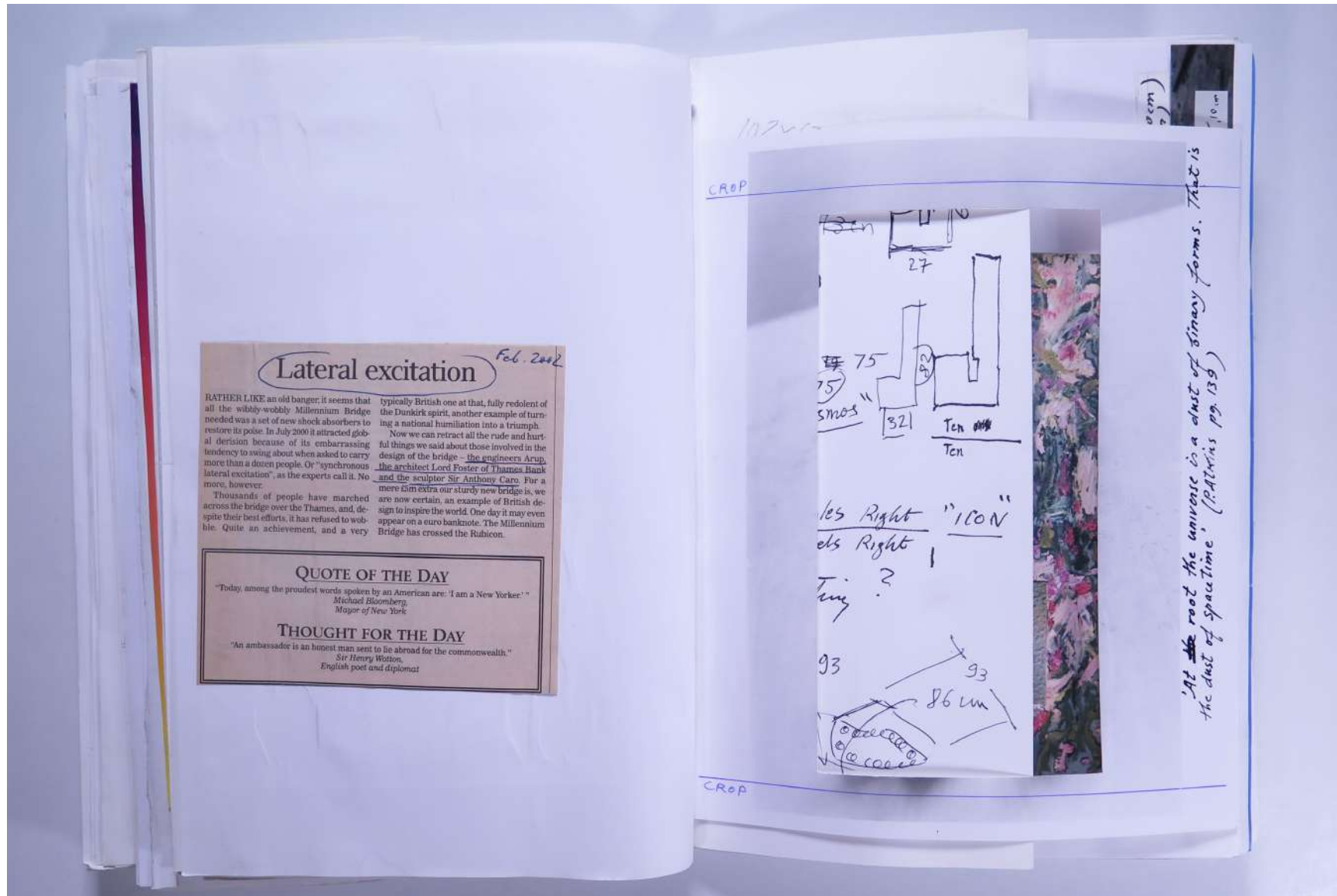
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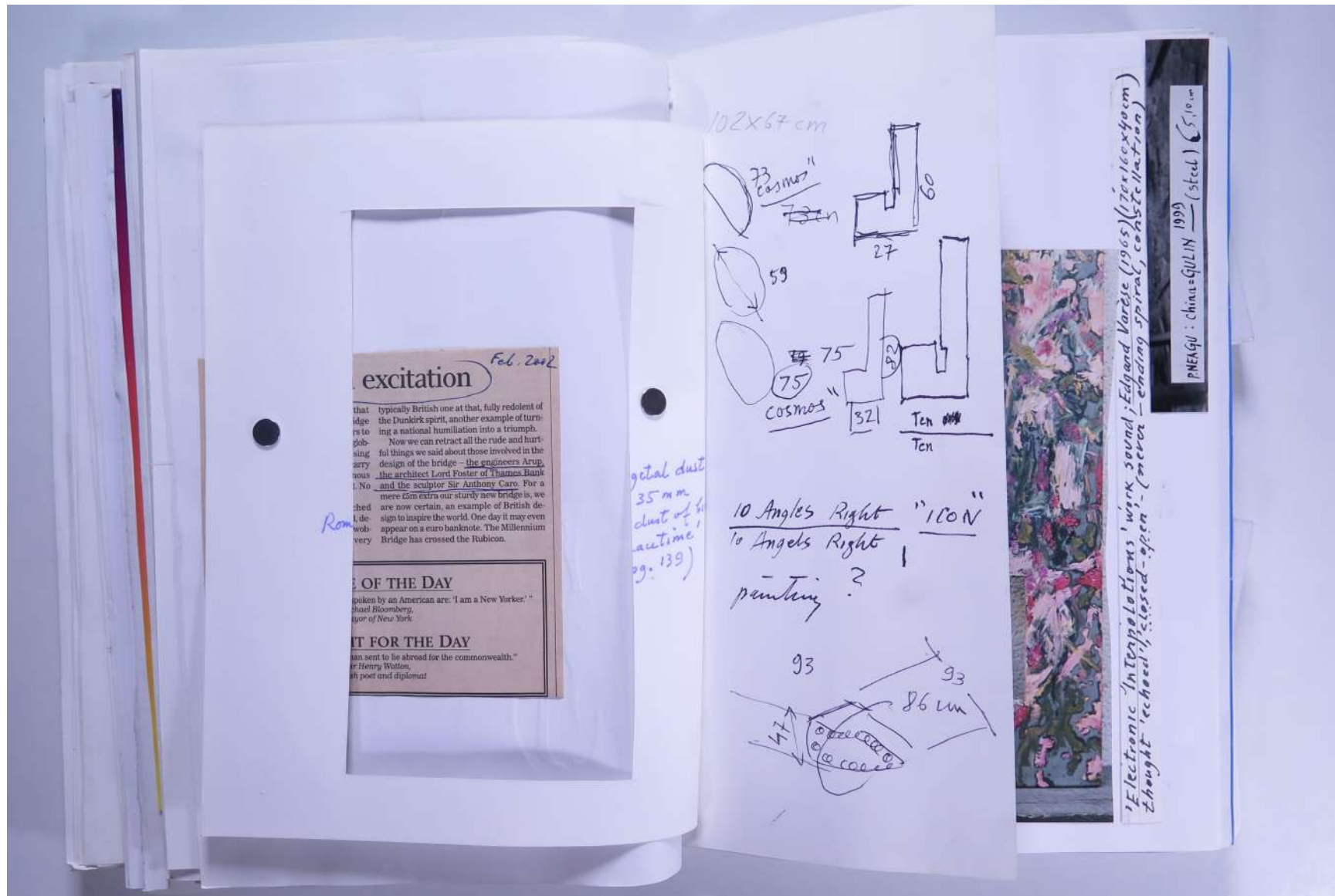


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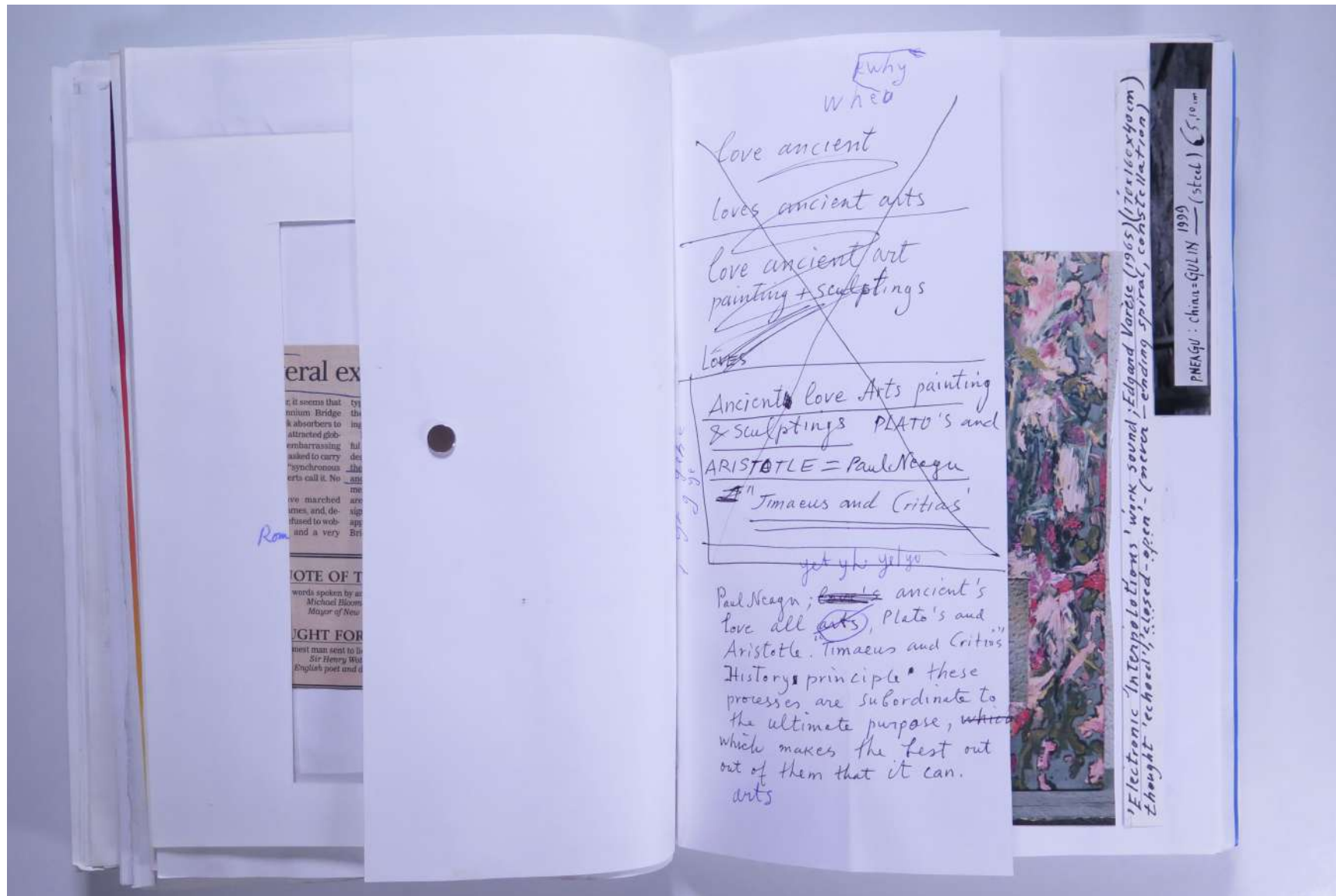


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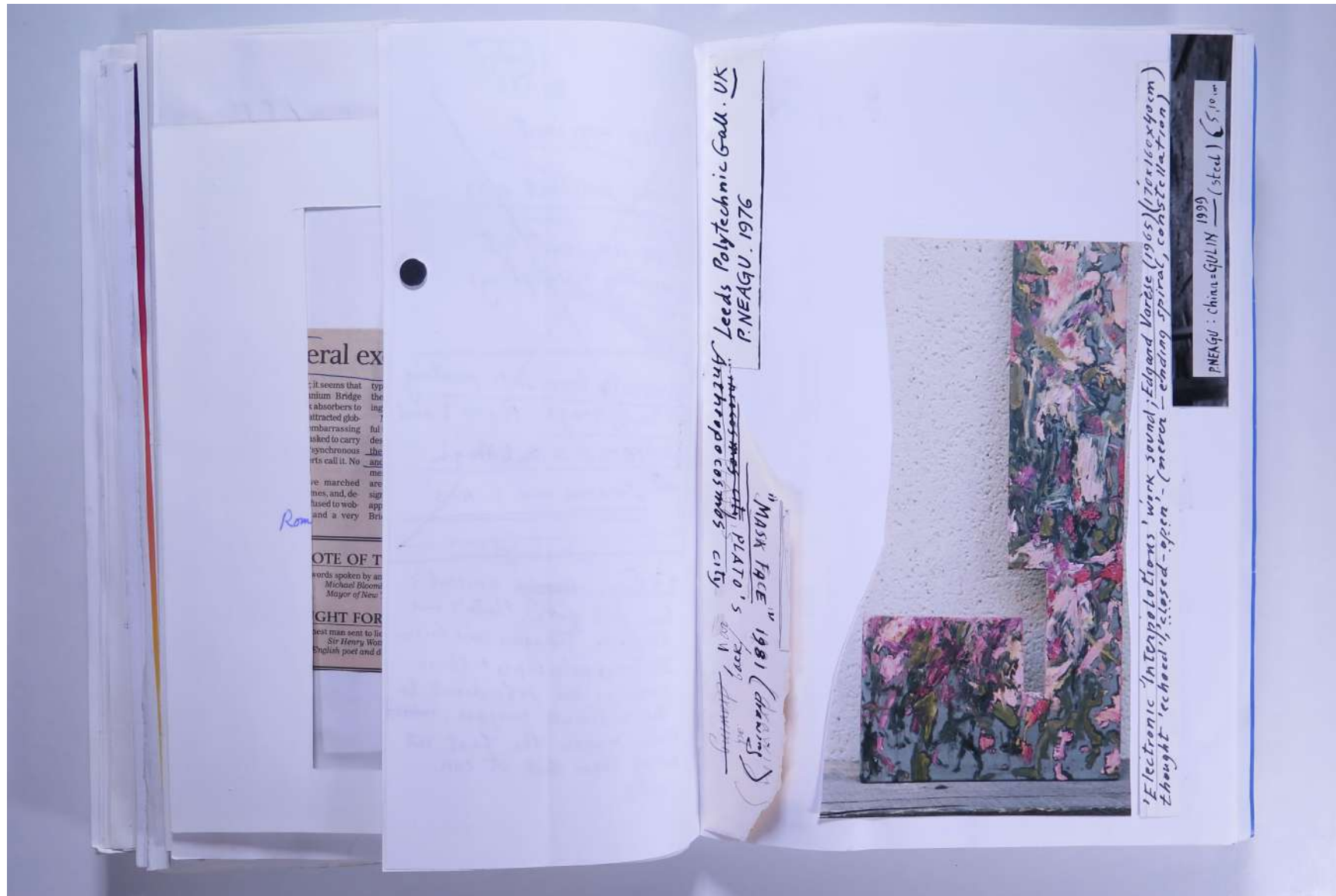
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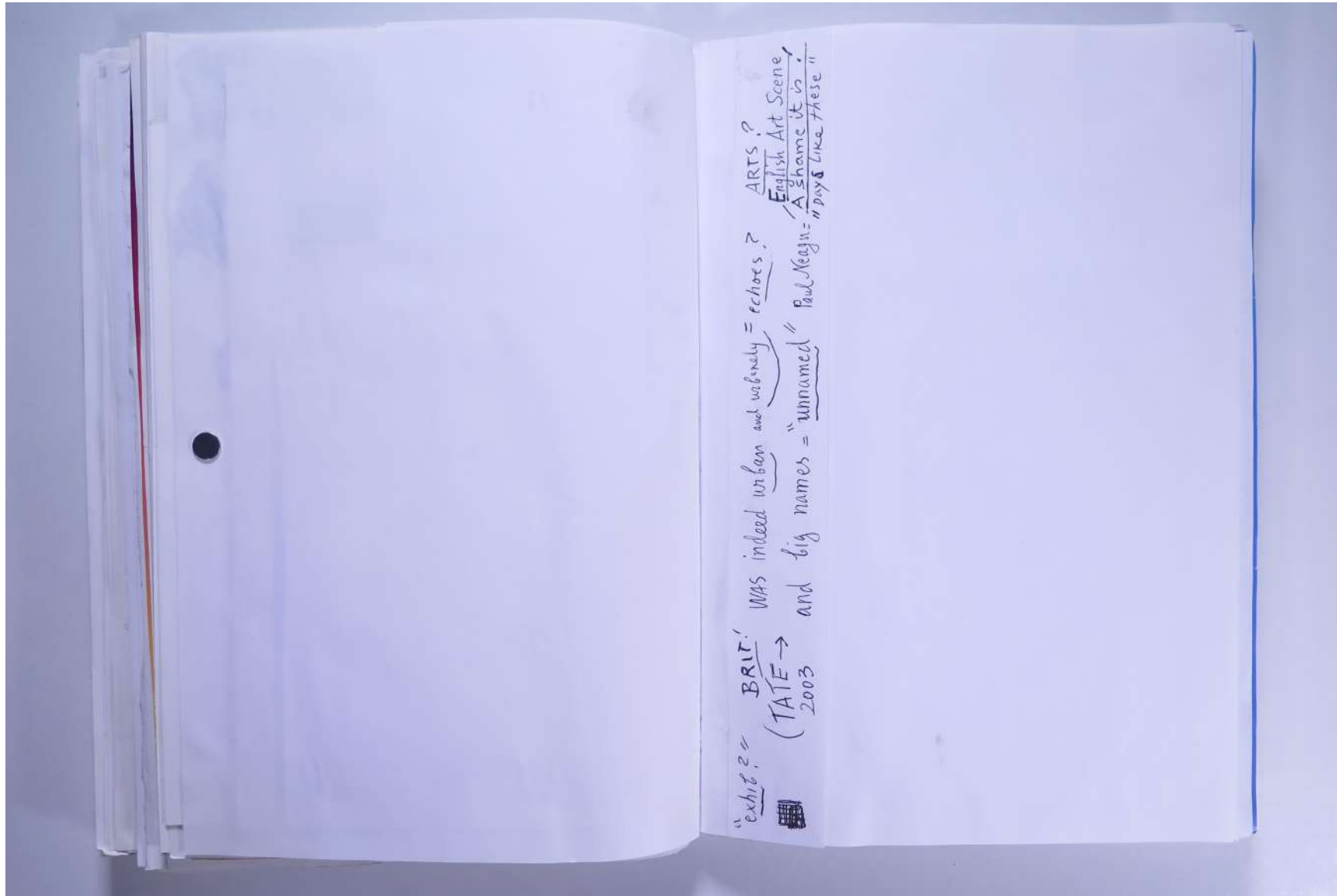
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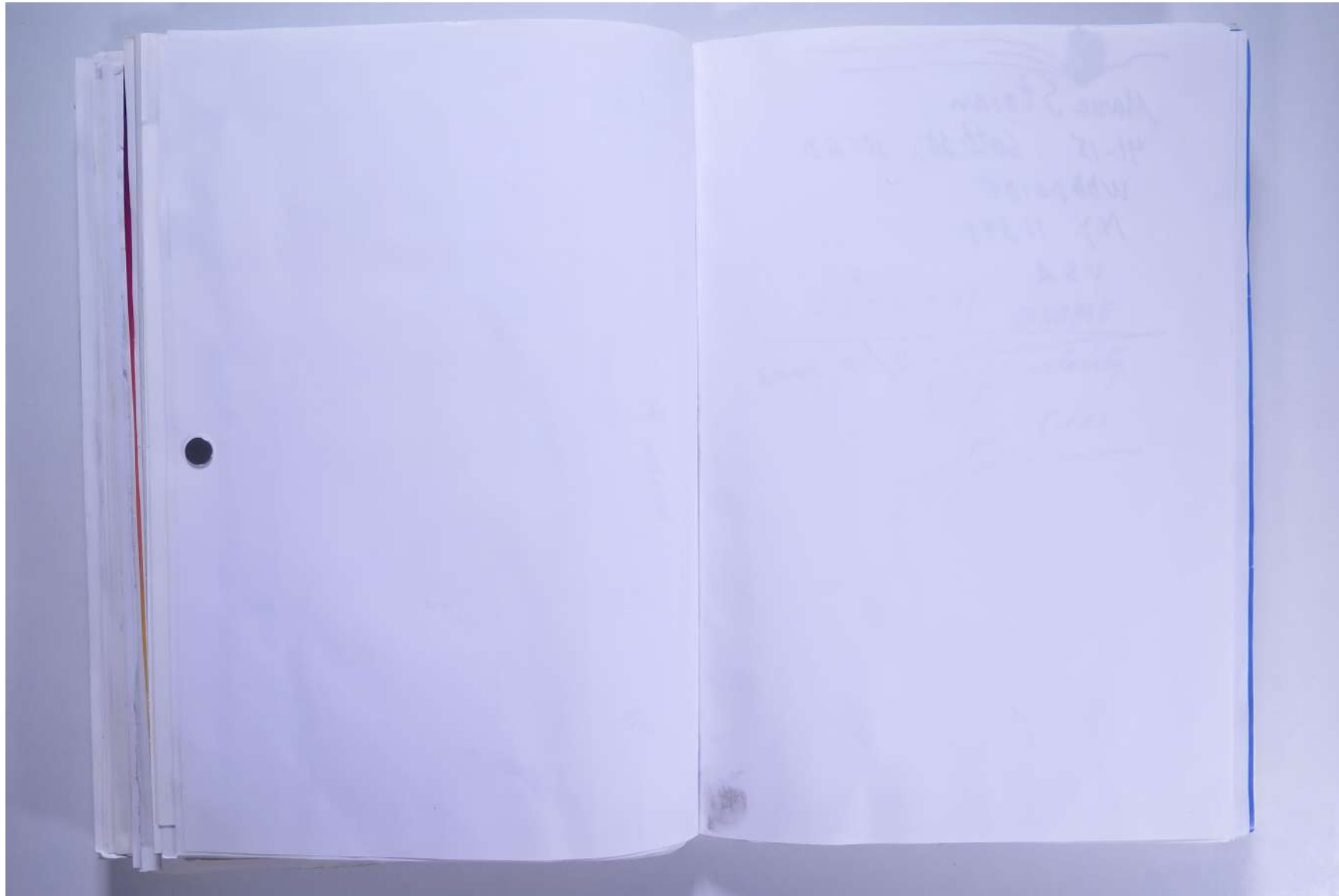
"exhib?"
BRIT.
(TATE →
2003
WAS indeed urban and urbansky = echos?
and big names = unnamed Paul Neagu = "days like these"
ARTS?
English Art Scene
A shame it is!

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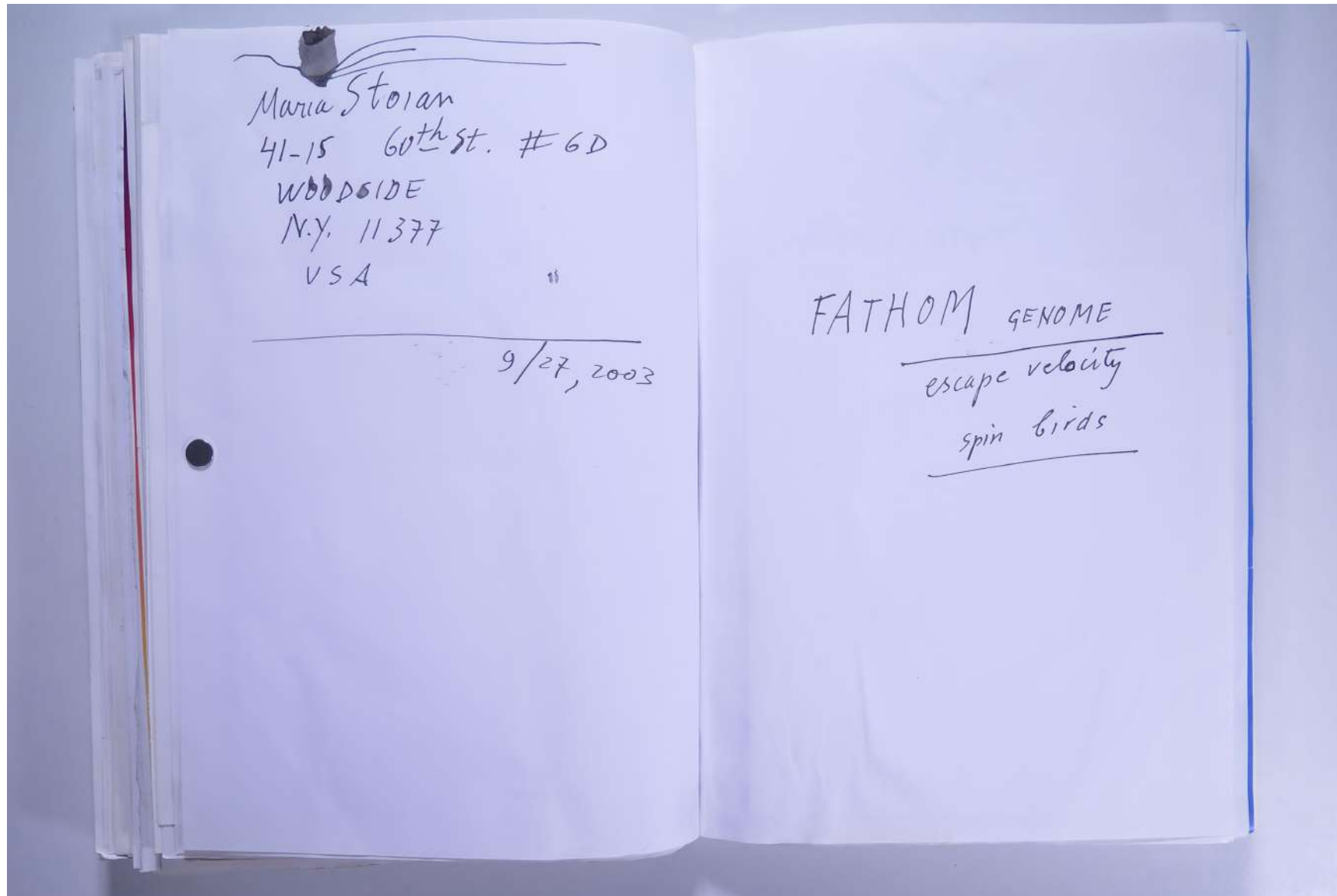
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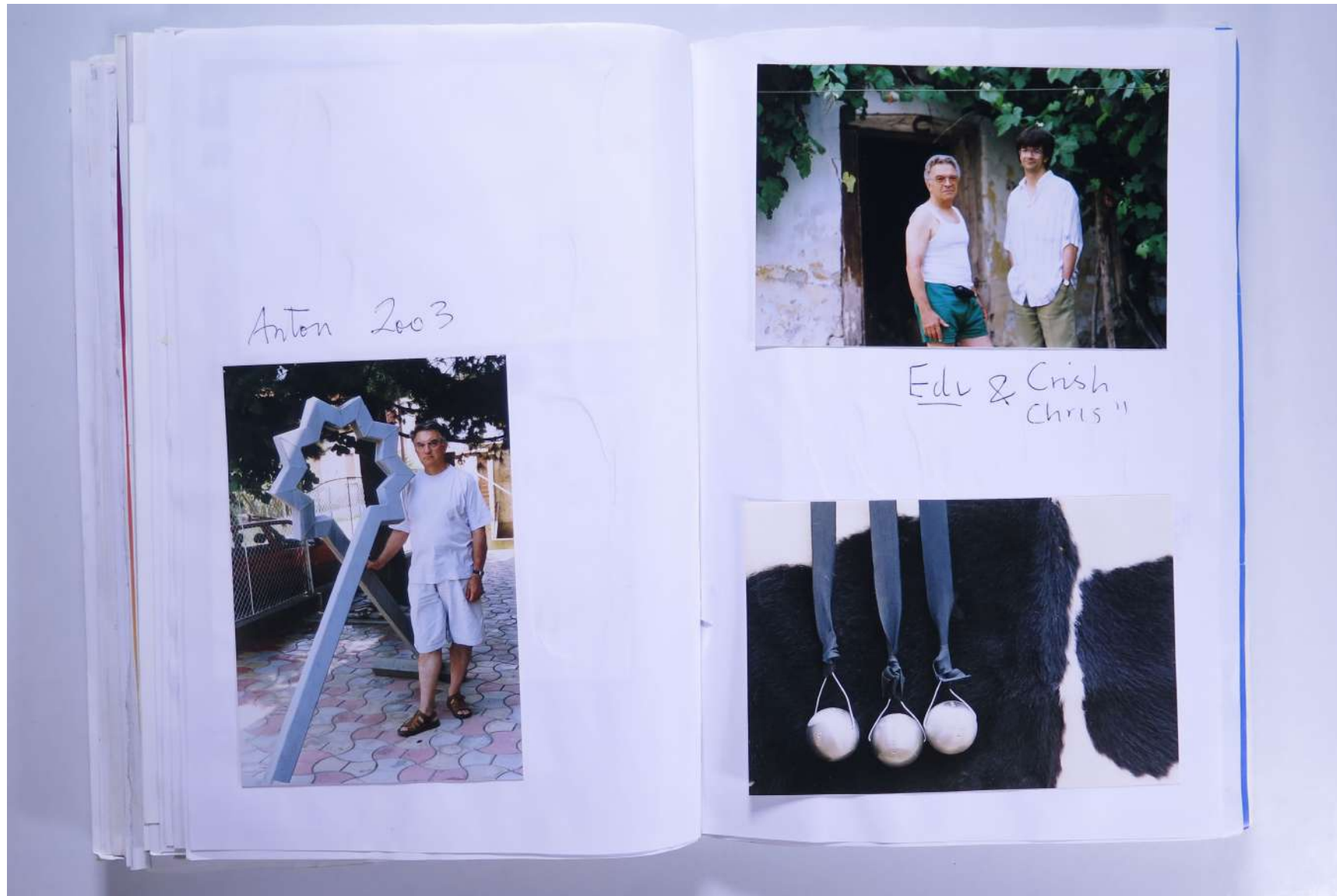
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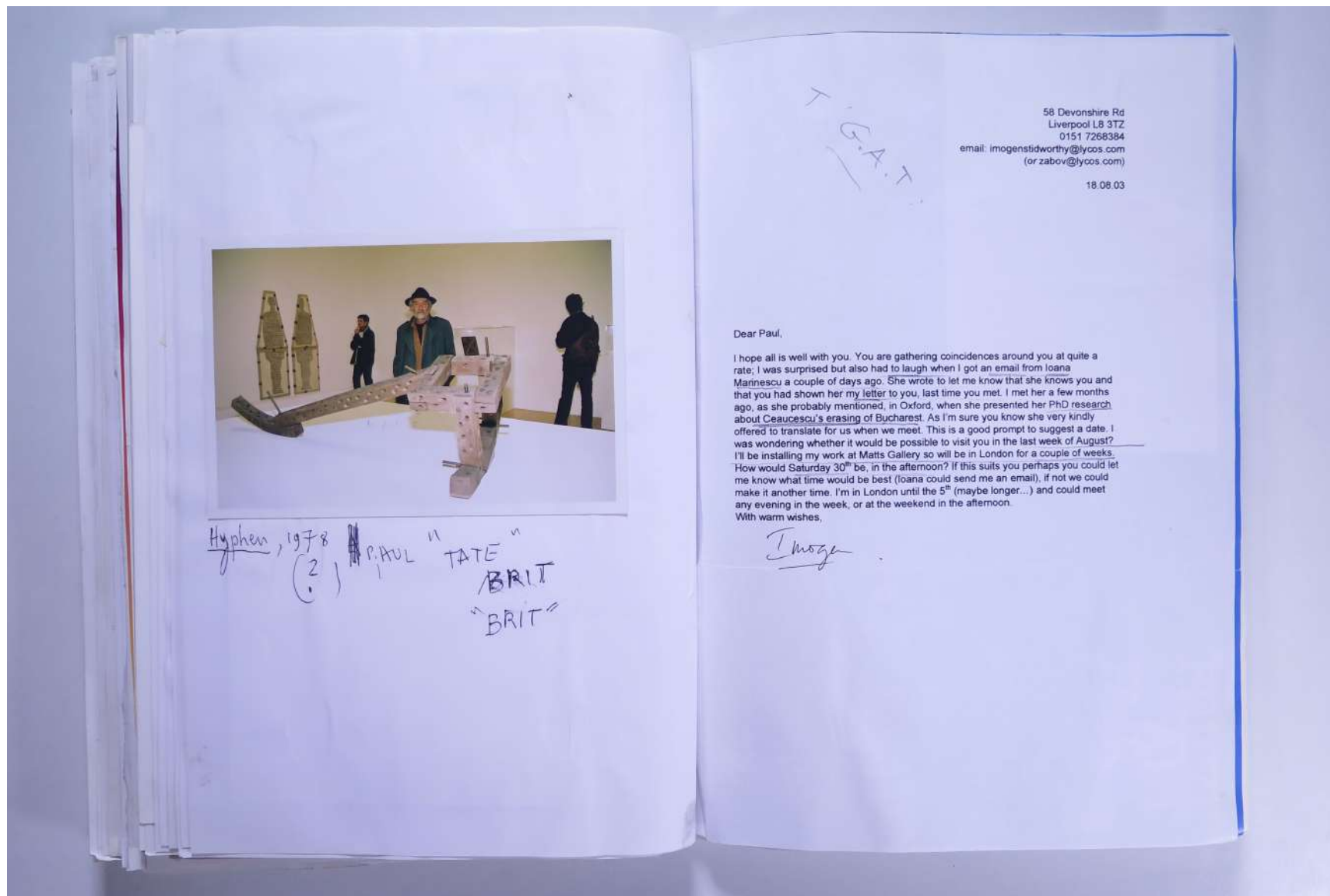
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Talks Programme

Talks taking in the Frieze Art Fair auditorium.

Accommodation and Travel
The Frieze Art Fair partner hotel is City Inn Westminster situated next to Tate Britain. Special rates of £100 inc. VAT per room are available to visitors to the Fair. Information and booking: telephone +44 (0)20 7600 7000, fax +44 (0)20 7232 3373, cityinn@cityinn.com or book online at www.cityinn.com.

Yearbook
The Frieze Art Fair Yearbook will be available from September 2003, price £20. Featuring essays by leading art critics on most of the artists at the fair, it is a vital publication providing an invaluable form of good bookshops, contemporary art and from www.friezeartfair.com.

Exhibitions in London during the Fair
Tate Modern: Sigmar Polke - History of Evergibbing
Tate Modern: Claes Oldenburg, Thomas Hirschhorn, Carsten Holler
Turbine Hall: Cassandre Woddy, Jennifer Allora
Glad Gallery: Osawa
Serpentine Gallery: John Currin
Whitney Art Gallery: Franz West
Hayward Gallery: SVEEP: 100 Years of the National Art Collections Fund
National Gallery: Bill Viola

Frieze Art Fair
5-9, 16-18, The Mall, London EC1N 8HX.
Telephone: +44 (0)20 7692 0000
Fax: +44 (0)20 7692 0019
info@friezeartfair.com
www.friezeartfair.com

Opening Hours:
Friday 18 October 12-8pm
Saturday 19 October 11am-7pm
Sunday 20 October 11am-5pm

Admission
Adults £10 on the door
£20 (advance), £25 on the door
Children under 10 £5 (advance), £7.50 on the door
free

Discounts available for advance bookings via the website www.friezeartfair.com. Groups of 10+ save 10%.

Public Transport
The fair is a five minutes walk from Regent's Park, Central London S1 and Baker St tube stations. All mainline stations are within easy reach. Buses: 2, 13, 18, 30, 74, 82, 88, 113, 115, 139, 148, 189, 274 & C2.

Parking
There are 1000 Pay and Display parking spaces in the Park. Additional car parks are marked on the map.

Playground
There is a children's playground next to the fair on Marble Arch Green with a full range of activities for children aged 3-8.

Access
The Fair is fully accessible to people with reduced mobility. Wheelchair users' companions free. Guide dogs are welcome.



The Frieze Art Fair, London's first international contemporary art fair launches this October. Focusing on the most dynamic generation of galleries working today, the fair will showcase many younger artists to British & European art collectors while also presenting established international names such as Maurizio Cattelan, Mirko Totski, Gerhard Richter and Ed Ruscha.

Over the last decade London has developed into one of the world's leading centers for contemporary art, with a lively art community and an enviable range of museums. In October artists, collectors, curators and galleries will be joined by their peers from around the world at this new addition to London's cultural calendar.

The Frieze Art Fair will incorporate a number of innovative features to make it the fair with a difference. It will be an ambitious daily talks and an interactive catalogue and commissioned guide by Mark Hix, chief director of The Big Picture Events. The Fair will be housed in a structure designed by award-winning architect David Adjaye in Regent's Park, London's most beautiful open space within easy walking distance of the West End.

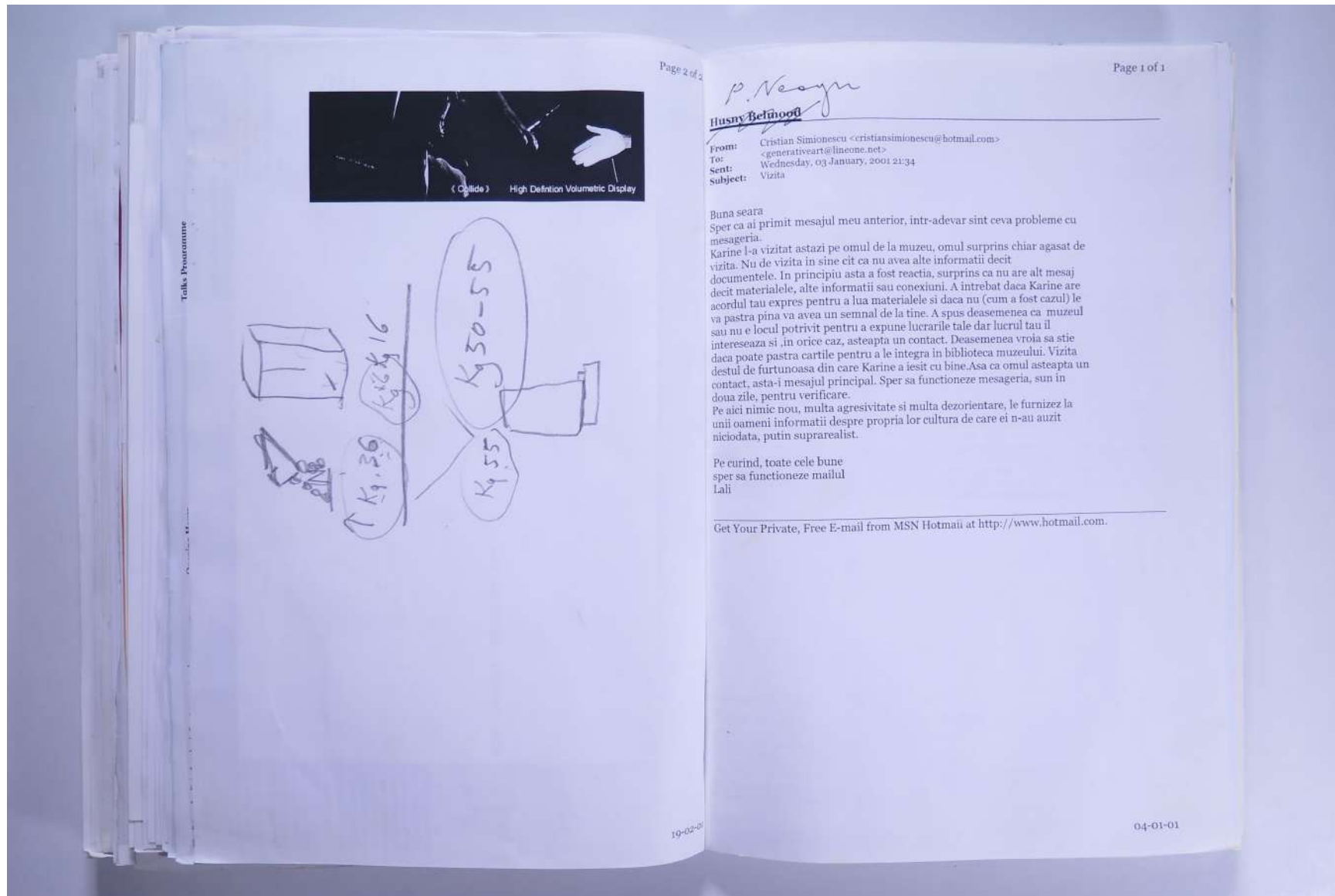


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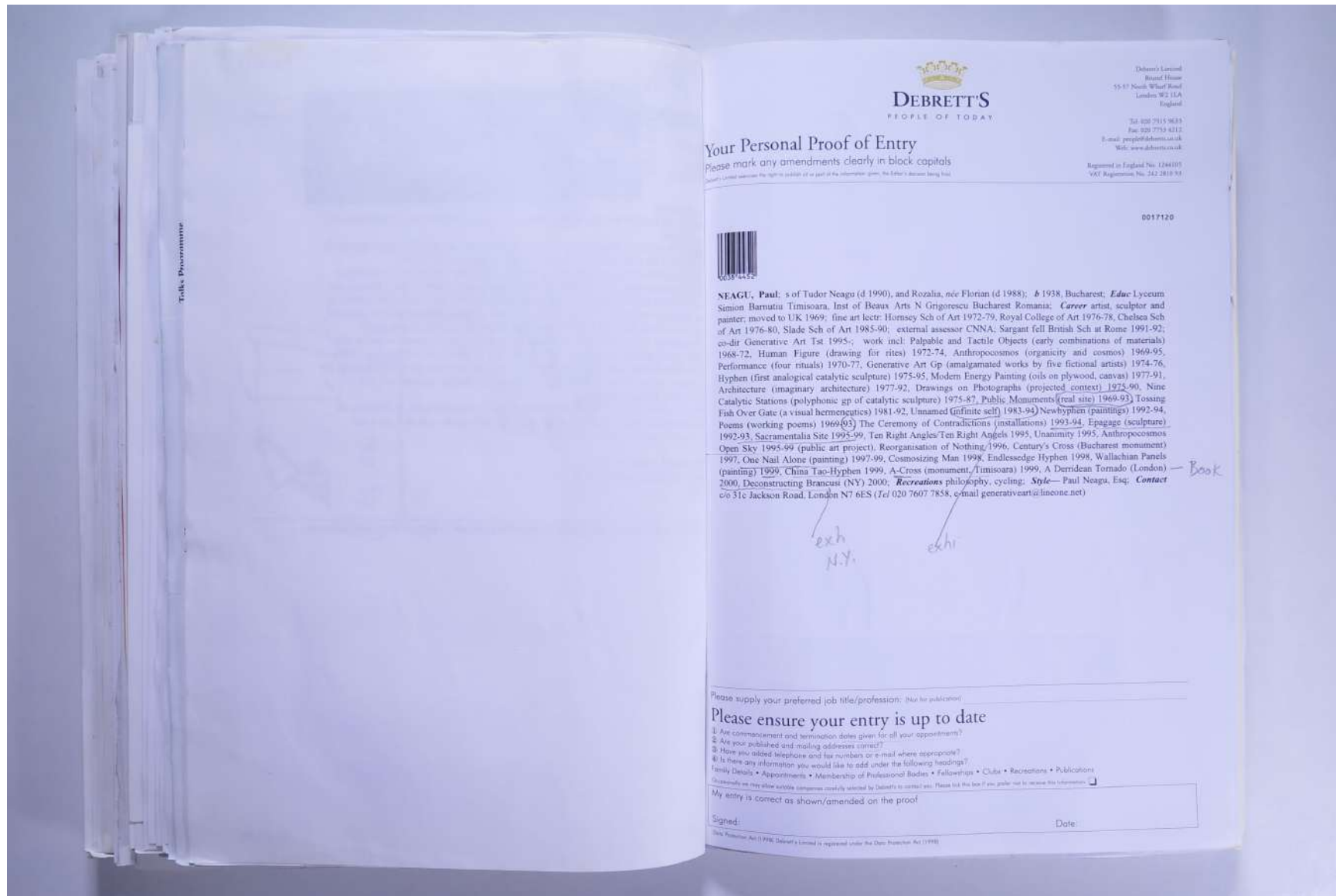
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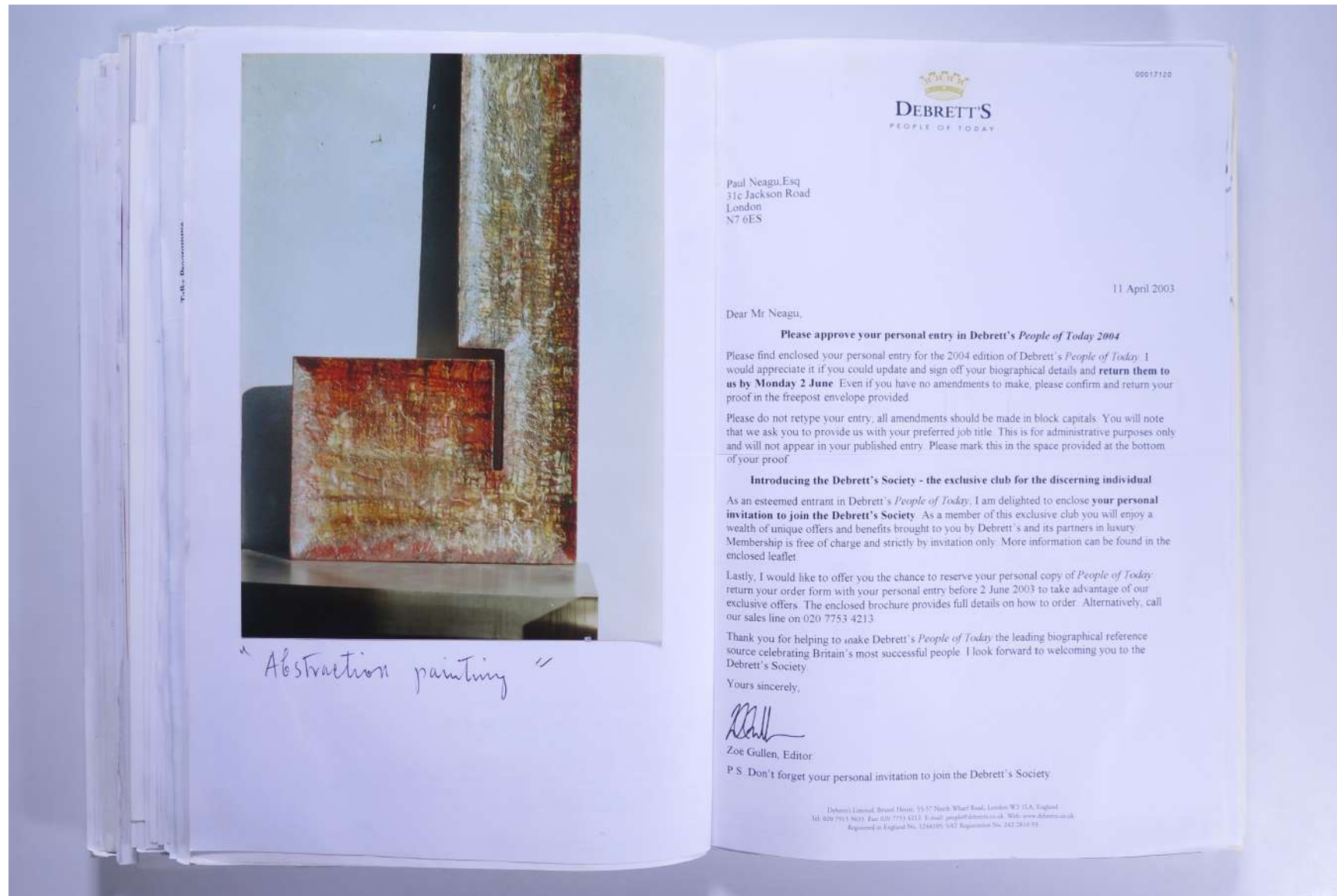
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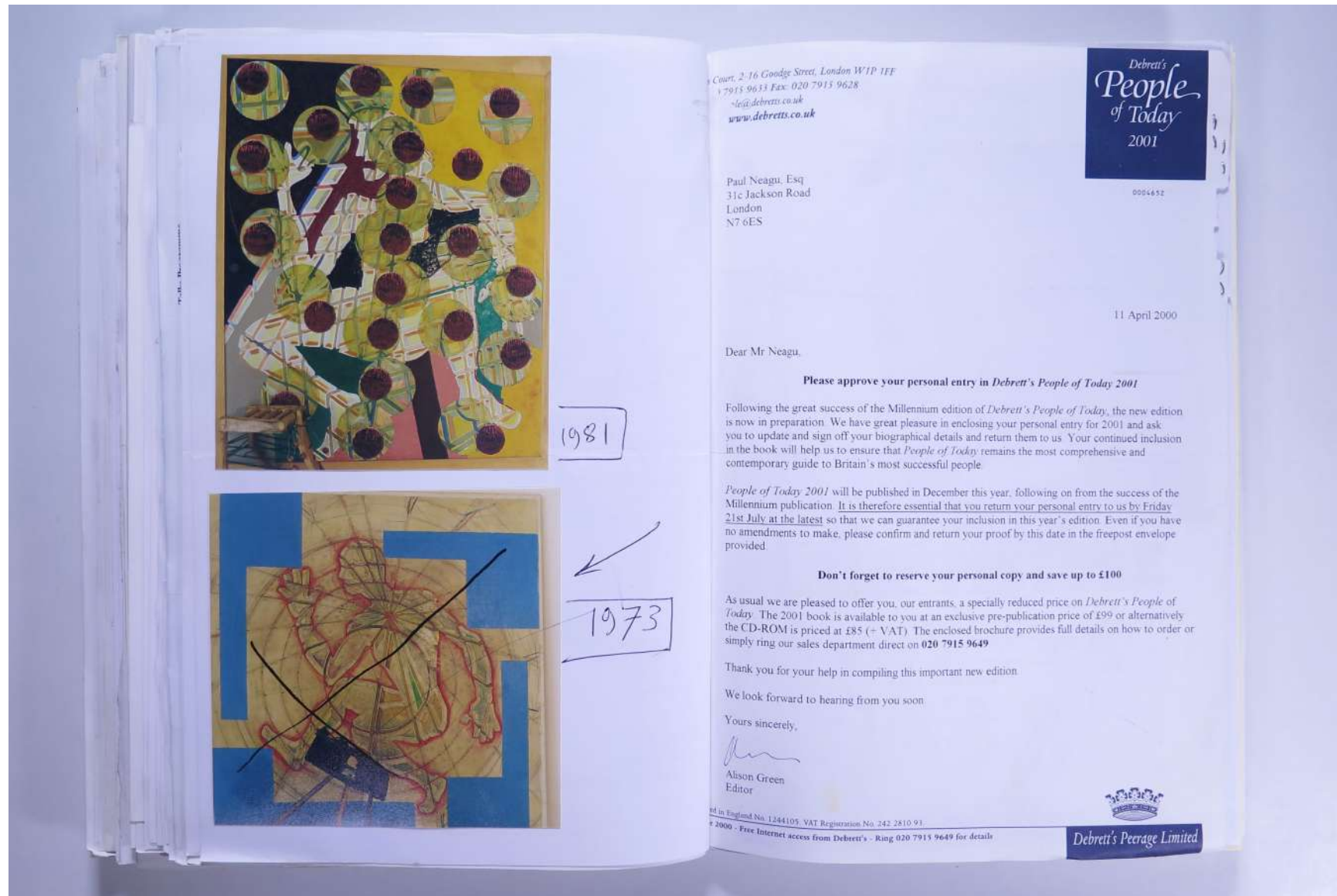
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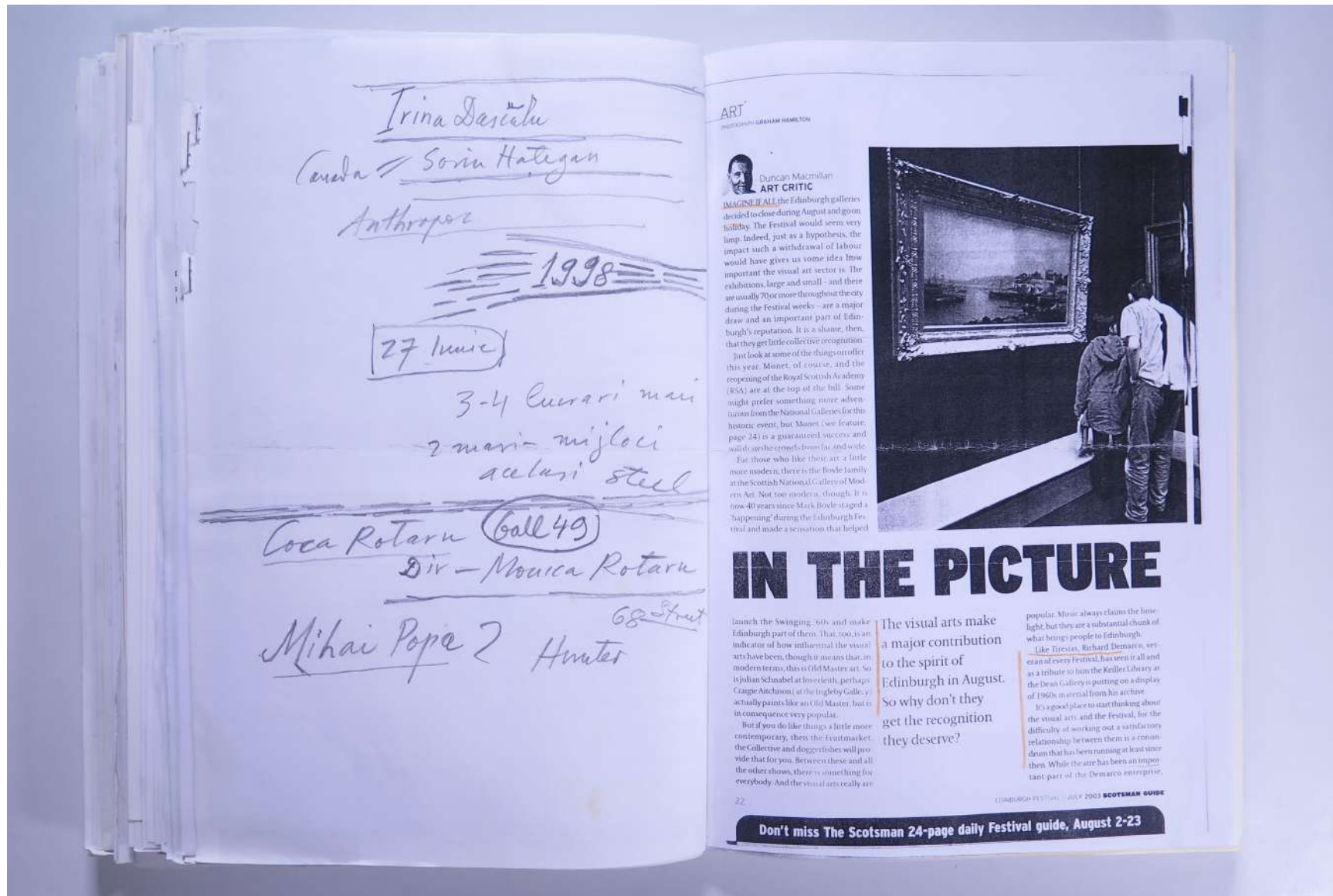
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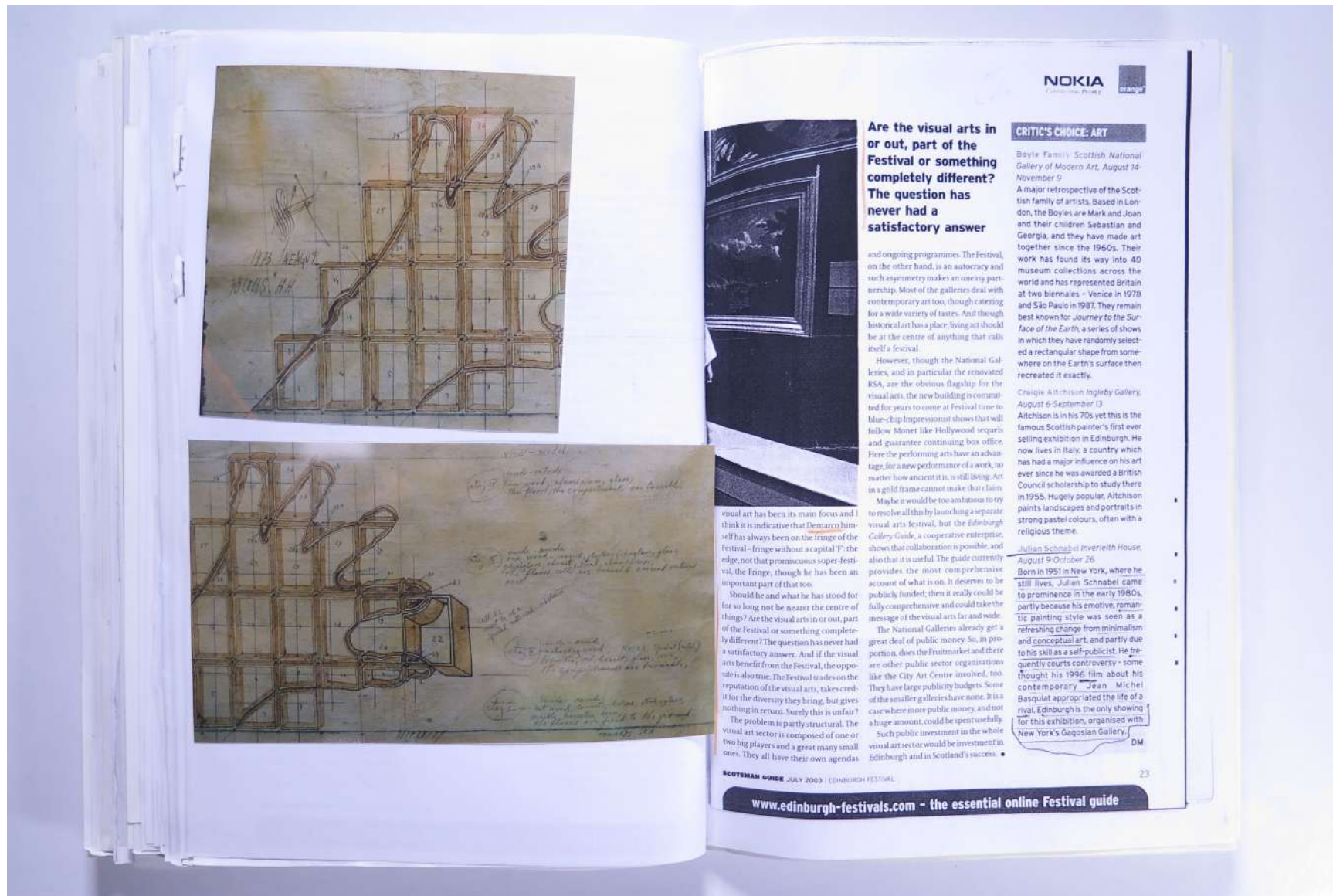
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including Edward Morgan and John Furnival. A letter from Ian Breakwell outlines his proposed event to be staged on the occasion of this exhibition. There was more experimental poetry to be seen in December with works by Ian Hamilton Finlay. A letter here reveals his thoughts on the catalogue for this show. Demarco's interest in the theatre and in the relationship between the arts is evident from photographs of performances by Nancy Cole and the Freehold Theatre Company. The chronological survey concludes with reference to the 1970 exhibition of artists from Düsseldorf, *Strategy: Get Arts*, signaling the future direction of the gallery.

Mantelpiece: Assorted Photographs, Catalogues and Private View Cards

This selection provides a glimpse into the range of artists and events that the Richard Demarco Archive documents, of which only a fraction can be displayed. The items here include MacTavrik, illustrated by Demarco and written by the American writer Robert Shure, whose play *Oh Gloria* was performed at the Traverse Theatre in 1966.

Plan Chest: Richard Demarco Gallery and Traverse Theatre Club posters, 1966 – 1970

At the left of the central case is a poster outlining many of the key elements of the 1970s Festival programme, including *Strategy*. Get Arts and Nancy Cole as Gertrude Stein. On the right hand side is a poster featuring a design by Paul Neagu for the 1969 Festival shows.

Event: From the Traverse Theatre to the Demarco Gallery:

A tour with Richard Demarco
Keiller Library, Dean Gallery, 6pm, 25 September. Admission is free and no booking is required.

Unless otherwise stated all items are held in the Richard Demarco Archive, Scottish National Gallery of Modern Art. Additional material is on loan from the Demarco European Art Foundation.

Demarco Focus 1: Richard Demarco in the Keiller Library, Dean Gallery, 12 July - 28 September 2003

Richard Demarco was born in Edinburgh in 1930 and studied at the Edinburgh College of Art. As artist, patron, teacher and gallery director he has long been an influential figure in the arts in Scotland. Throughout his career he has amassed an impressive archive, much of which is now held by the Scottish National Gallery of Modern Art. This display highlights a vibrant period in Edinburgh's cultural life and is the first in a planned series of three displays drawn from the Demarco Archive. Subsequent exhibitions will focus on the experimental Edinburgh Arts summer schools of the 1970s and 1980s and Demarco's work with Eastern European artists.

Case 1: Edinburgh in the Early Sixties

The chronologically arranged survey traces the development and expansion of Demarco's activities throughout the decade, beginning with his involvement in the Paperback Bookshop which opened in Edinburgh in 1959. The Paperback Bookshop was owned and run by Jim Haynes, an expatriate American who started Demarco's internationalist outlook and energetic commitment to Edinburgh's cultural life. As well as providing an environment for the Bookshop to flourish, Haynes also discussed the role of social and cultural activity in the newly established town. The survey also includes a performance by the city. The 'International Writers' Conference of 1962 and Dramatisis Conference of 1963, organised by Jim Haynes in association with the publisher John Calder, are landmark events in the history of the Edinburgh Festival and have their origins in the Paperback Bookshop.

Case 2: The Traverse Theatre Club, 1963 - 1965

Richard Demarco and Jim Haynes were among those instrumental in establishing Edinburgh's innovative and experimental Traverse Theatre Club, which opened in January 1963. From the outset art was displayed in the theatre's restaurant and bar. The Traverse staged an exhibition of international contemporary art in George Street during the 1964 Edinburgh Festival. This included assemblages by Mark Boyle,

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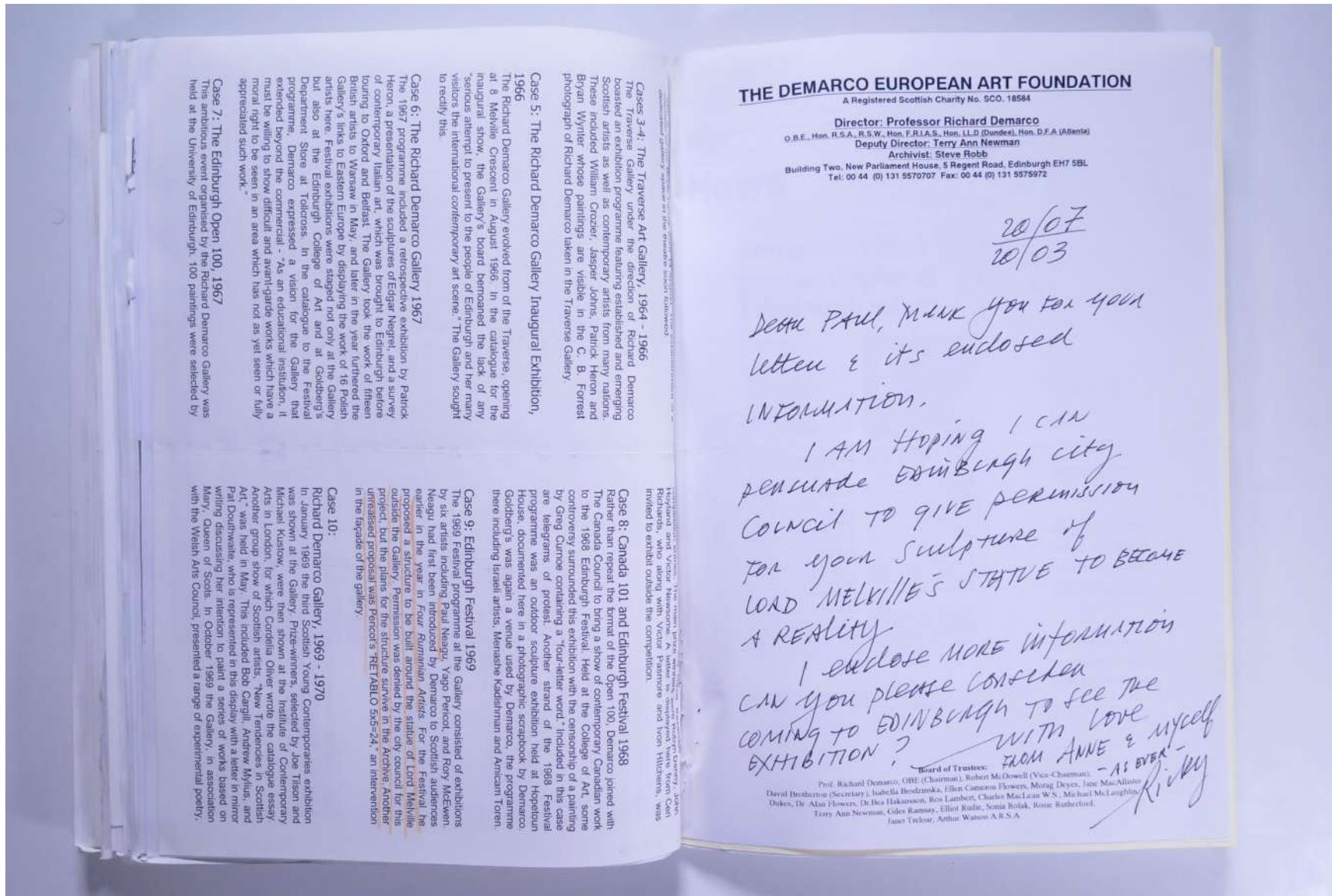
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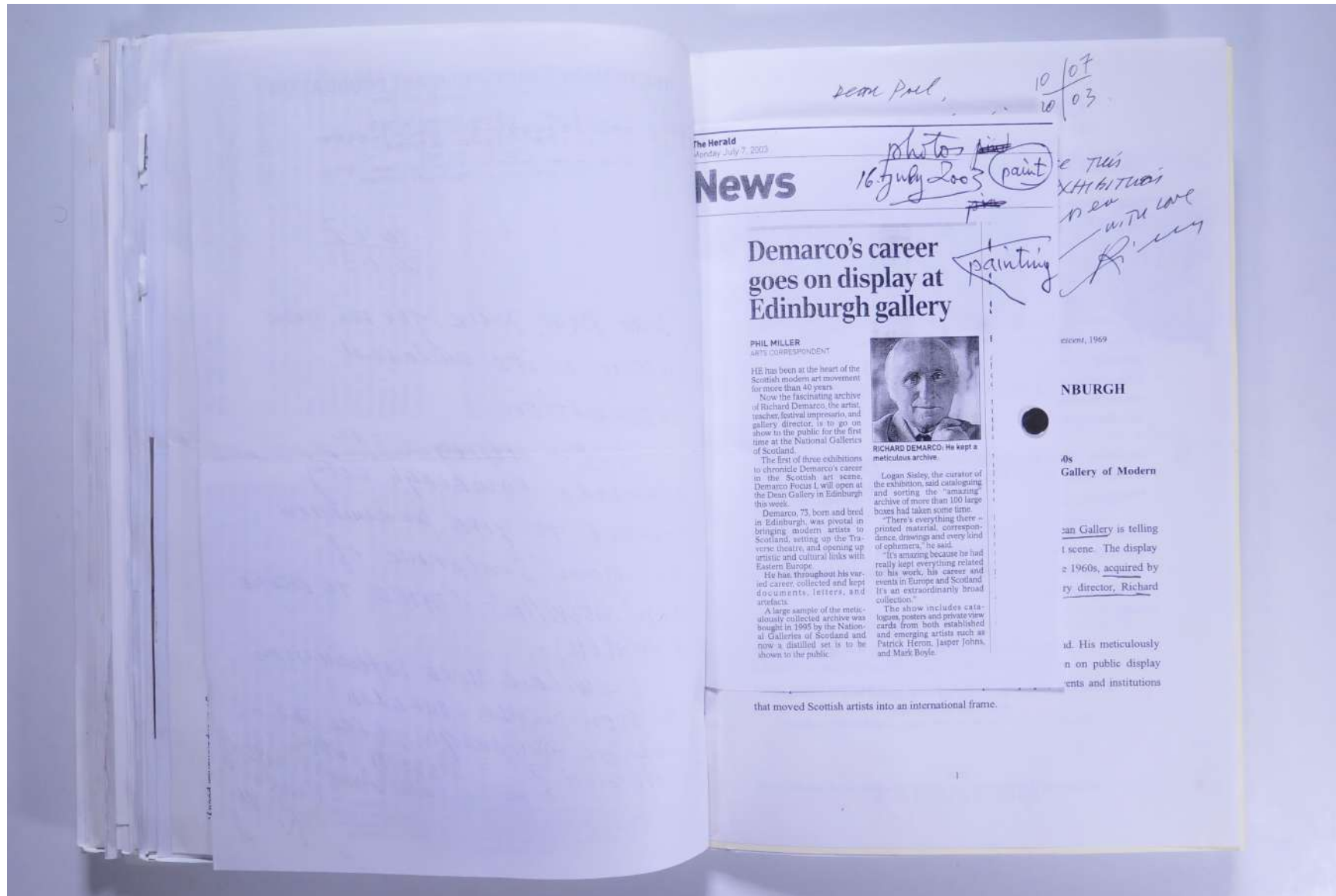
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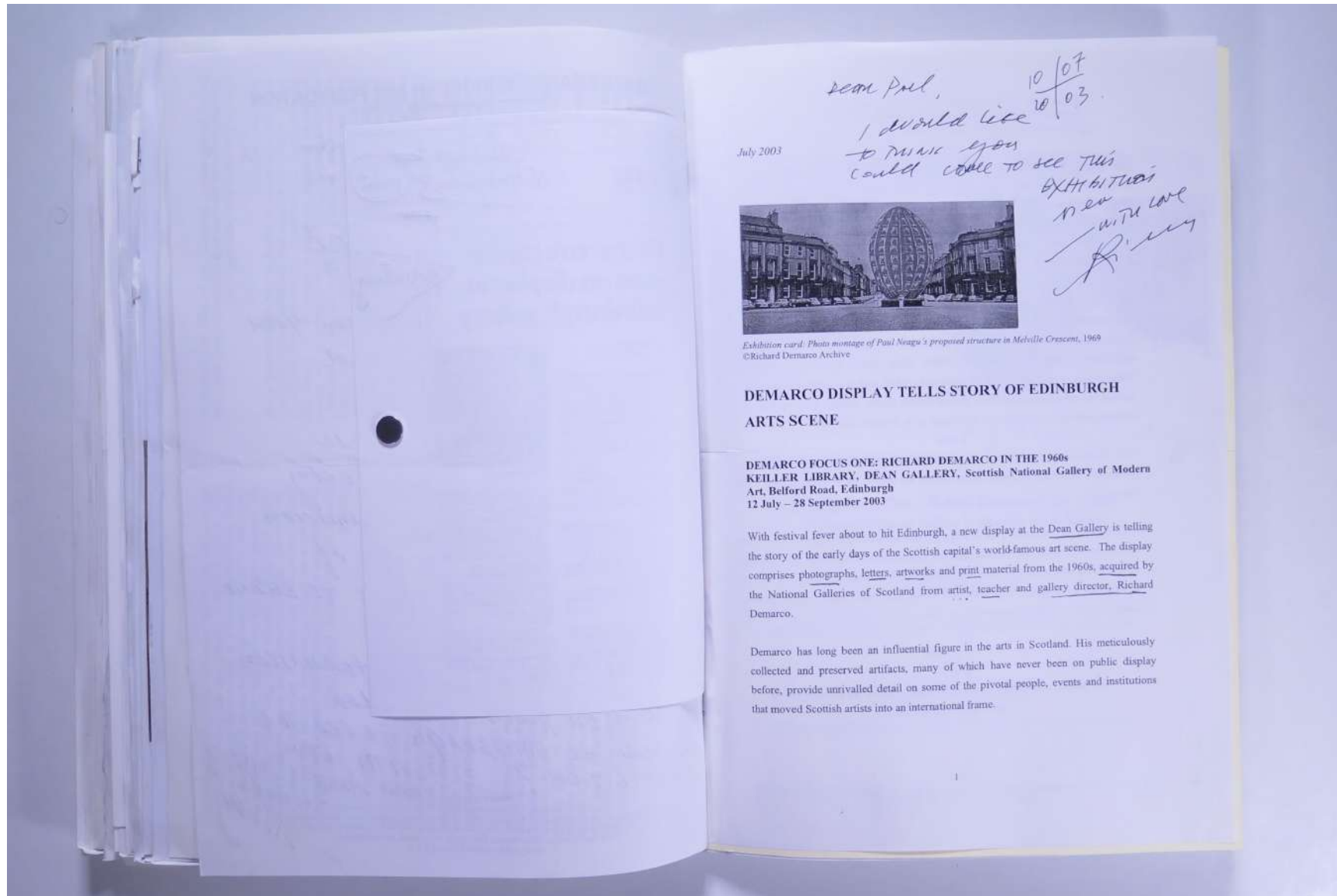
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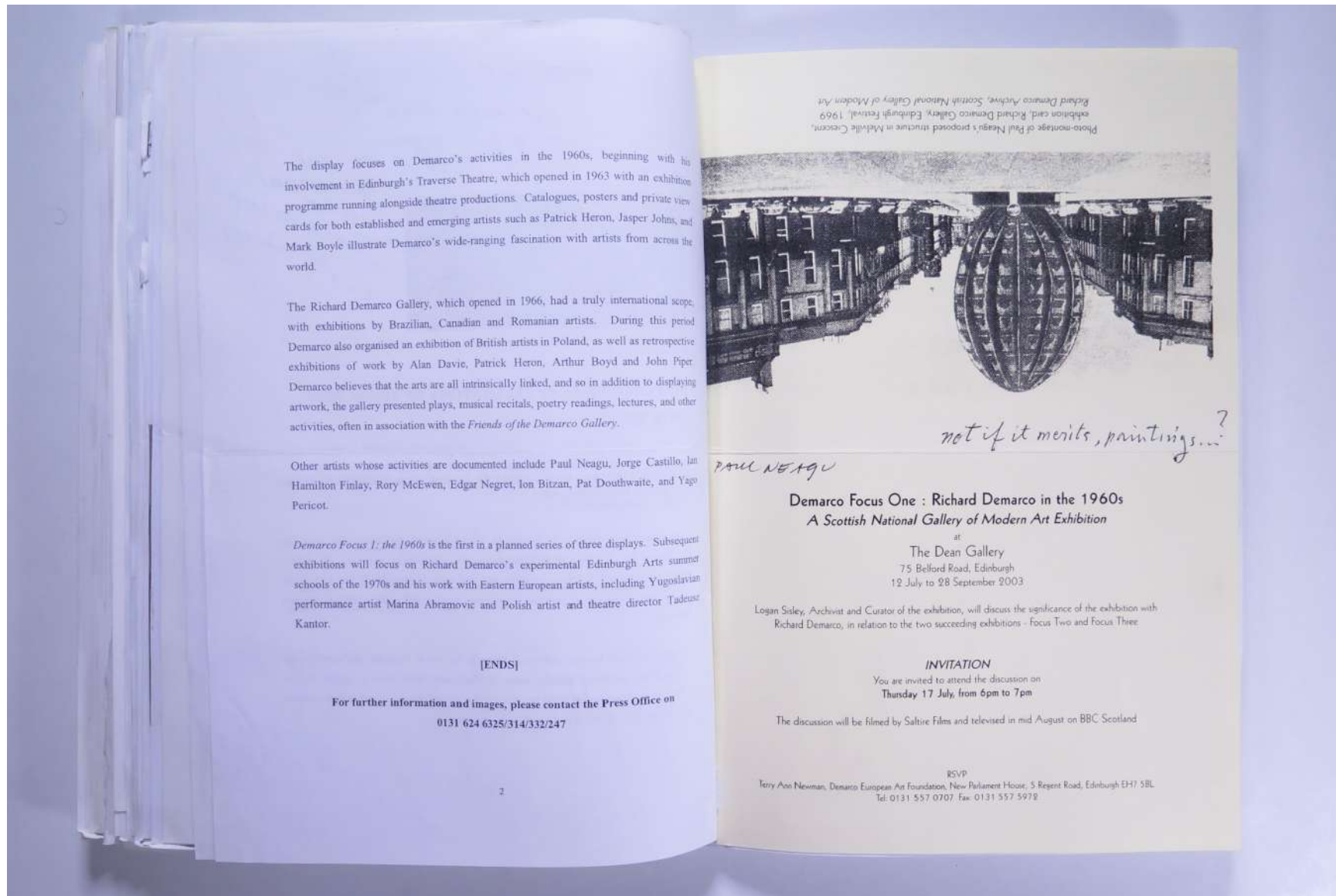
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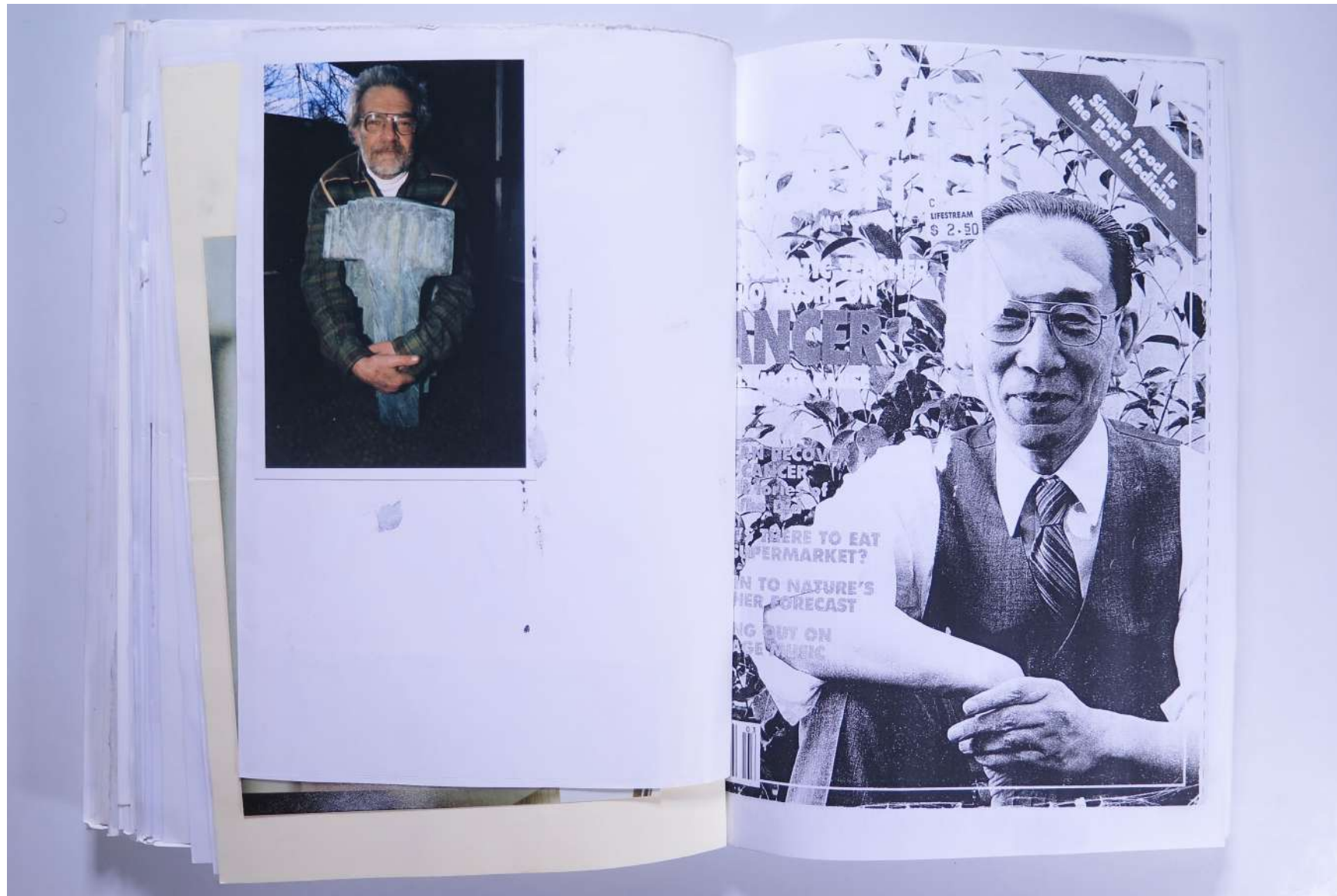
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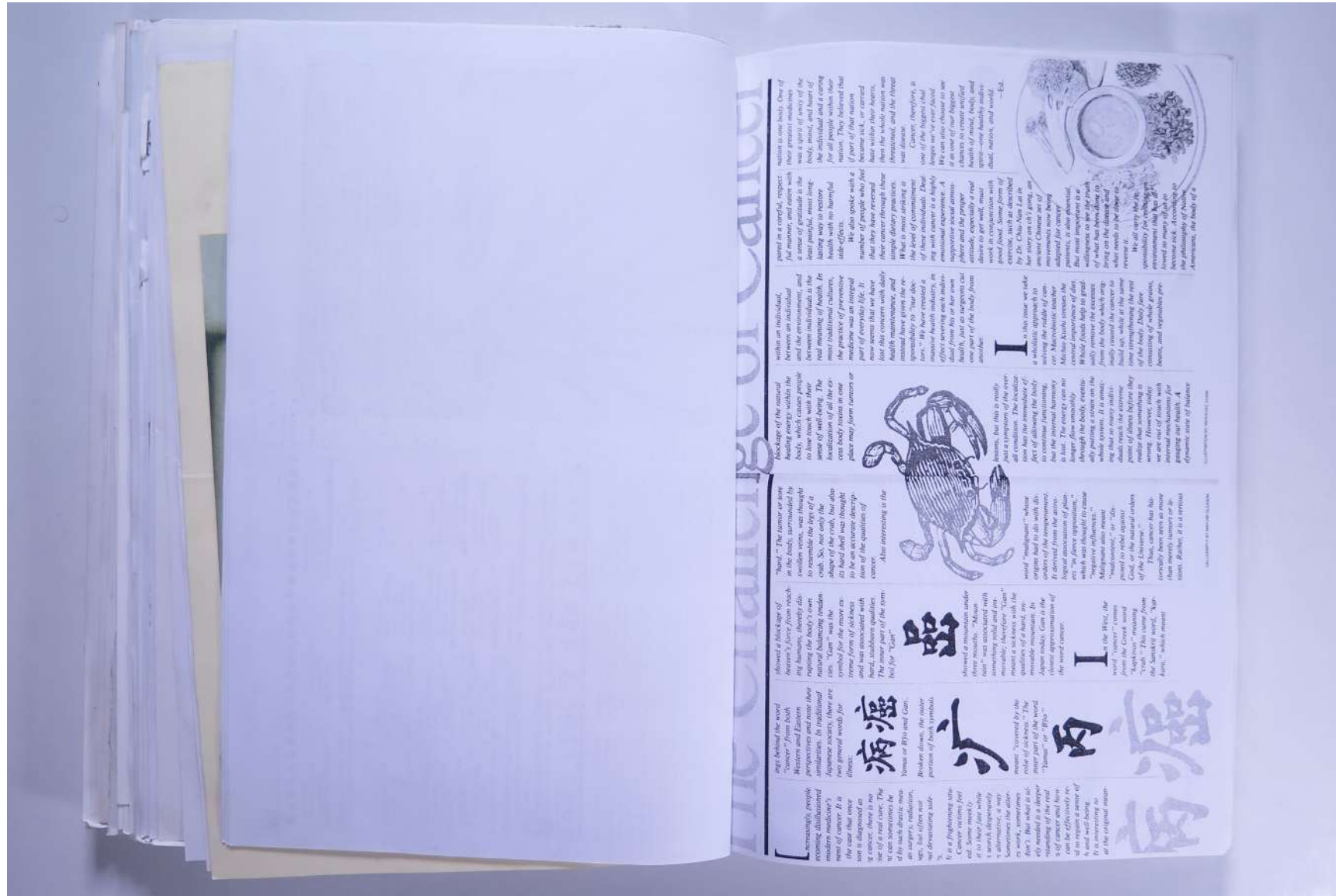


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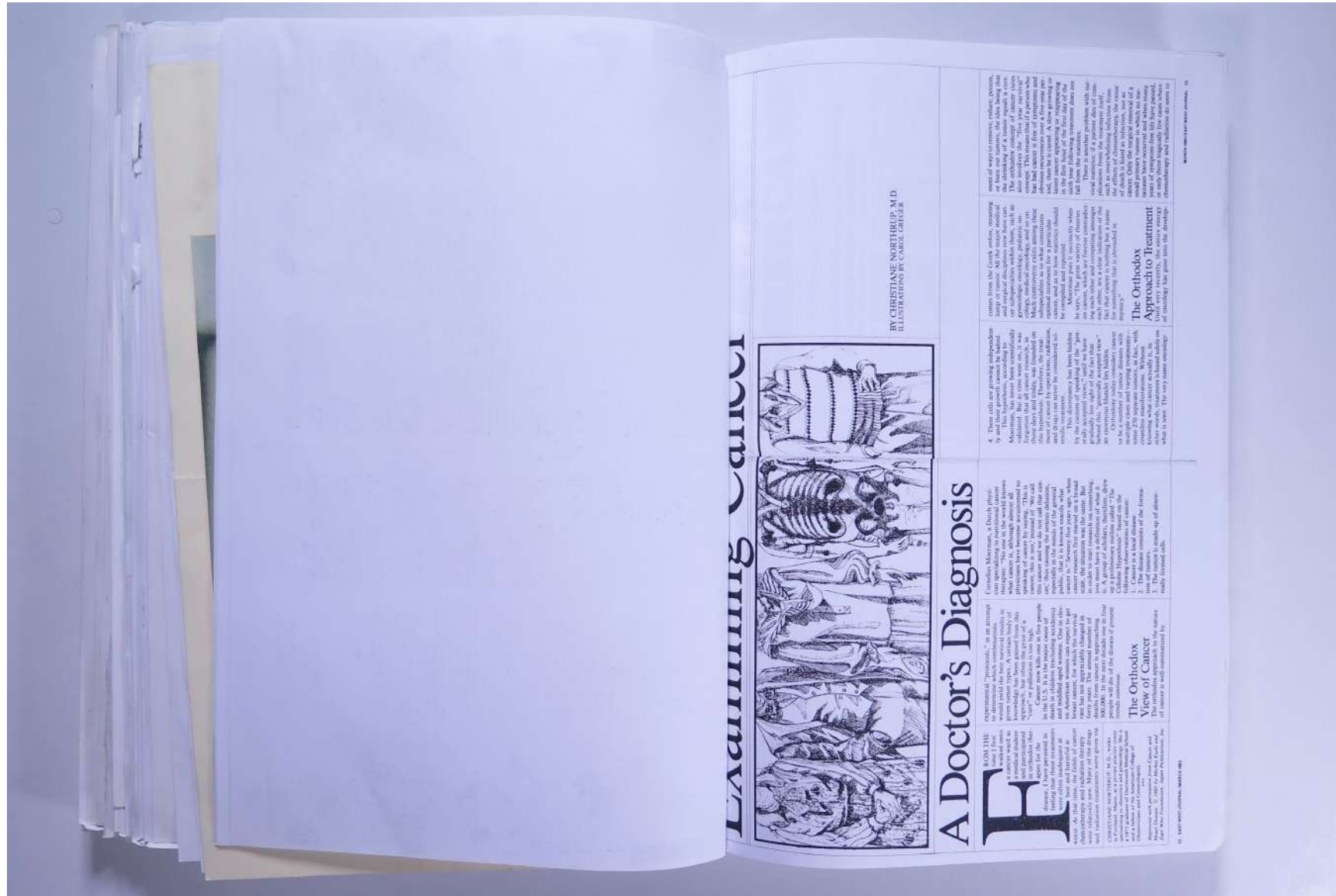
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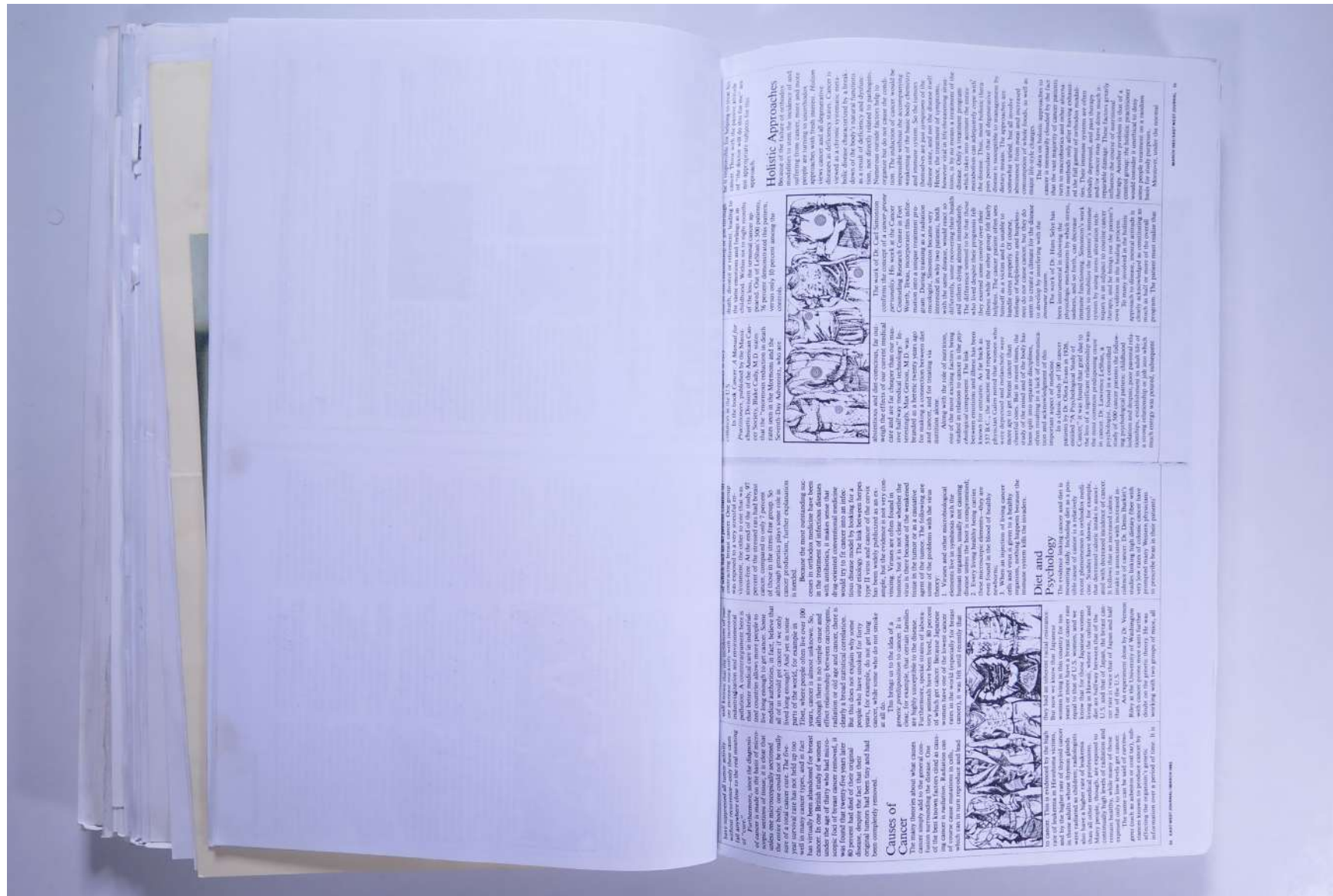
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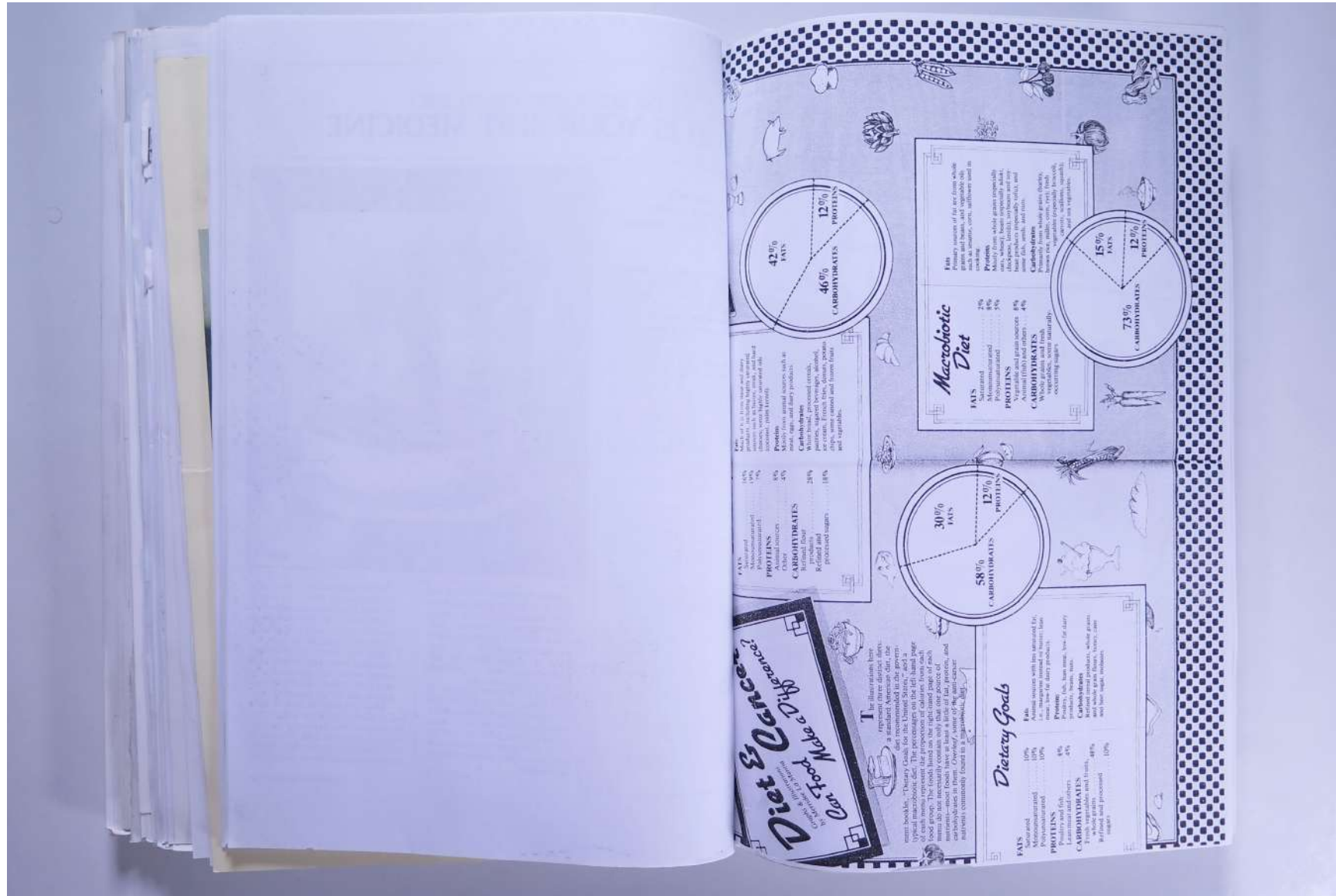
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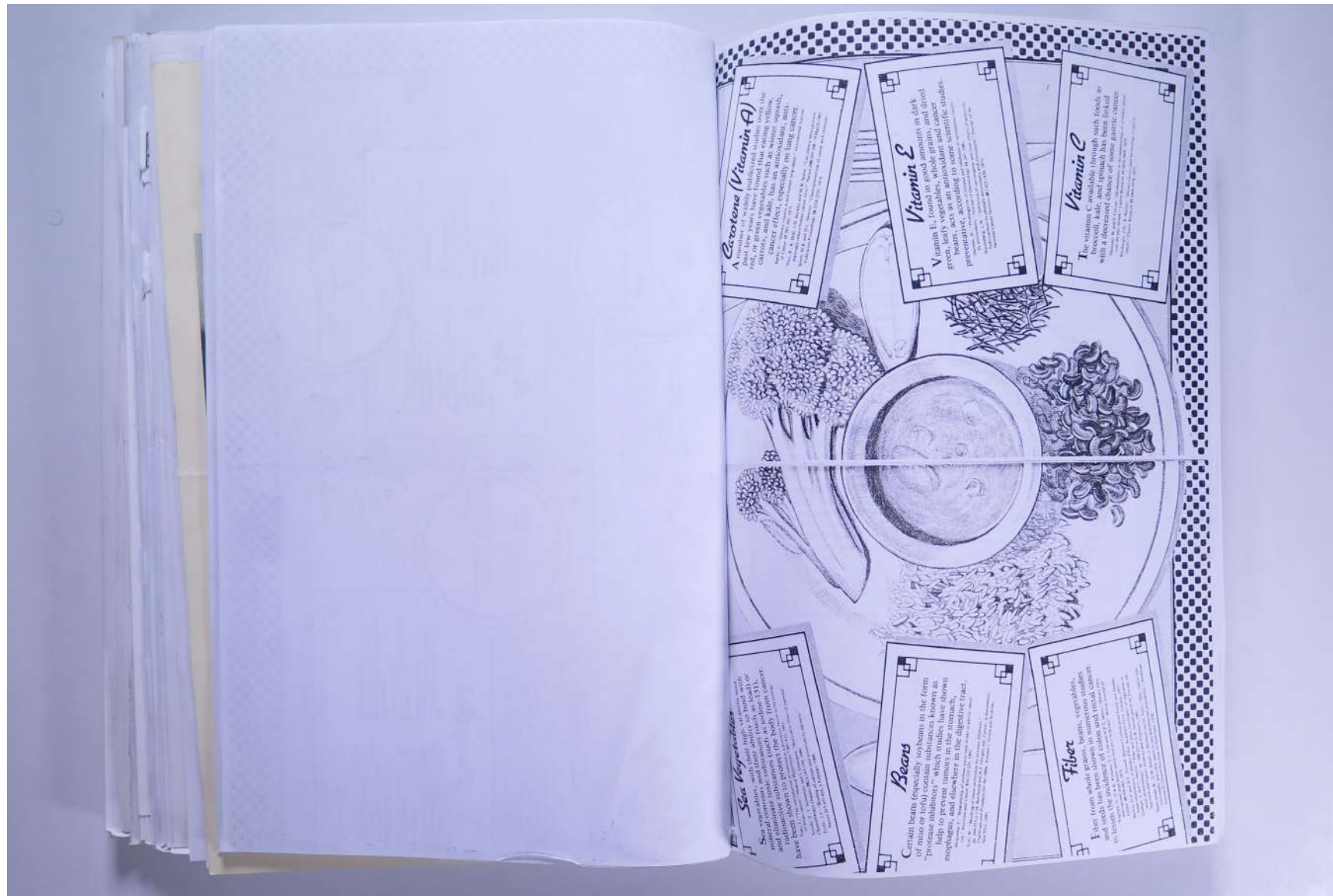
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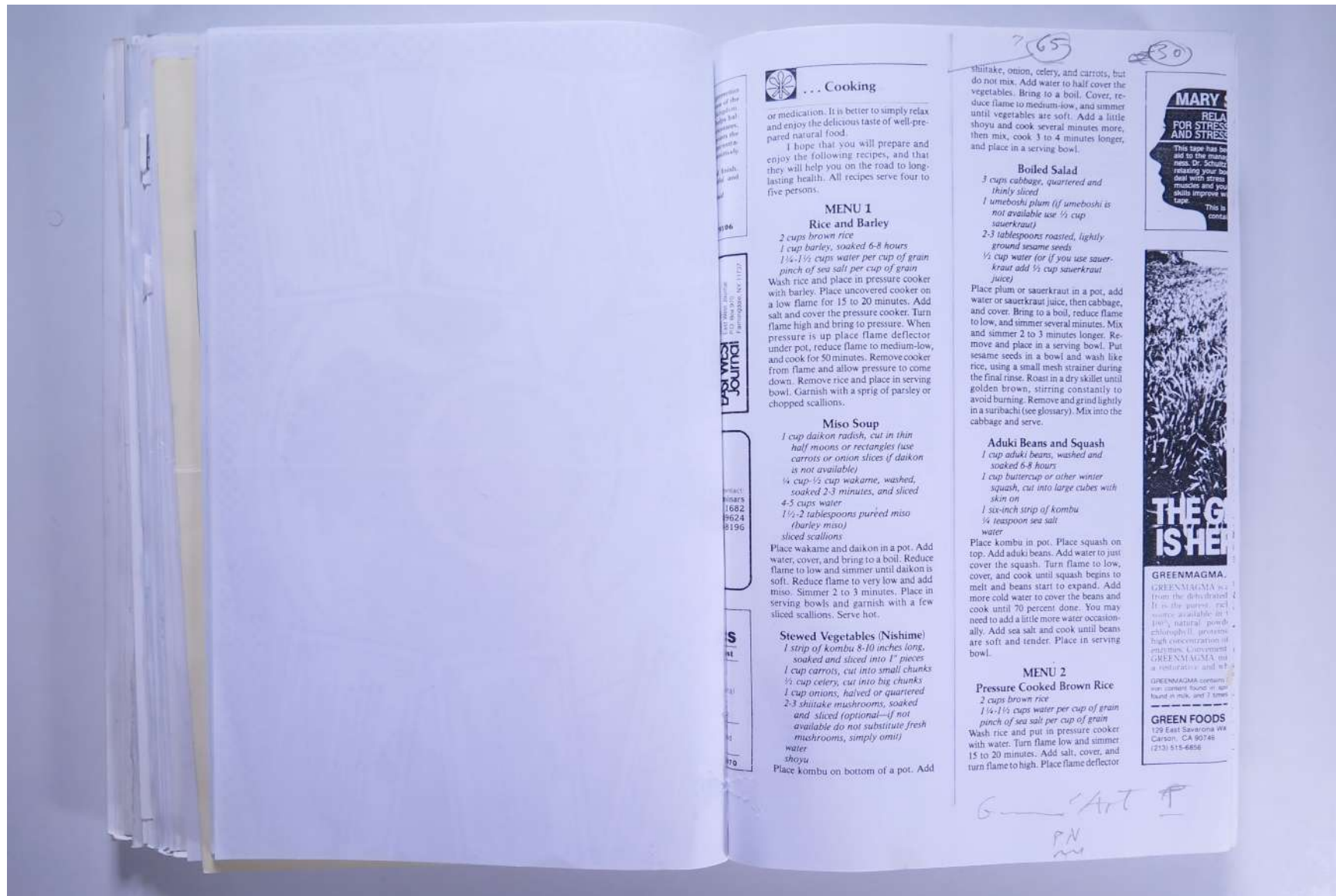
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... Cooking

or medication. It is better to simply relax and enjoy the delicious taste of well-prepared natural food.

I hope that you will prepare and enjoy the following recipes, and that they will help you on the road to long-lasting health. All recipes serve four to five persons.

MENU 1 Rice and Barley

2 cups brown rice
1 cup barley, soaked 6-8 hours
1 1/2-1 3/4 cups water per cup of grain
pinch of sea salt per cup of grain
Wash rice and place in pressure cooker with barley. Place uncovered cooker on a low flame for 15 to 20 minutes. Add salt and cover the pressure cooker. Turn flame high and bring to pressure. When pressure is up place flame deflector under pot, reduce flame to medium-low, and cook for 50 minutes. Remove cooker from flame and allow pressure to come down. Remove rice and place in serving bowl. Garnish with a sprig of parsley or chopped scallions.

Miso Soup

1 cup daikon radish, cut in thin half moons or rectangles (use carrots or onion slices if daikon is not available)
1/2 cup-1/2 cup wakame, washed, soaked 2-3 minutes, and sliced
4-5 cups water
1 1/2-2 tablespoons puréed miso (burley miso)
sliced scallions
Place wakame and daikon in a pot. Add water, cover, and bring to a boil. Reduce flame to low and simmer until daikon is soft. Reduce flame to very low and add miso. Simmer 2 to 3 minutes. Place in serving bowls and garnish with a few sliced scallions. Serve hot.

Stewed Vegetables (Nishime)

1 strip of kombu 8-10 inches long, soaked and sliced into 1" pieces
1 cup carrots, cut into small chunks
1/2 cup celery, cut into big chunks
1 cup onions, halved or quartered
2-3 shitake mushrooms, soaked and sliced (optional - if not available do not substitute fresh mushrooms, simply omit)
water
shoyu
Place kombu on bottom of a pot. Add

765 30
shitake, onion, celery, and carrots, but do not mix. Add water to half cover the vegetables. Bring to a boil. Cover, reduce flame to medium-low, and simmer until vegetables are soft. Add a little shoyu and cook several minutes more, then mix, cook 3 to 4 minutes longer, and place in a serving bowl.

Boiled Salad

3 cups cabbage, quartered and thinly sliced
1 umeboshi plum (if umeboshi is not available use 1/2 cup sauerkraut)
2-3 tablespoons roasted, lightly ground sesame seeds
1/2 cup water (if you use sauerkraut add 1/2 cup sauerkraut juice)
Place plum or sauerkraut in a pot, add water or sauerkraut juice, then cabbage, and cover. Bring to a boil, reduce flame to low, and simmer several minutes. Mix and simmer 2 to 3 minutes longer. Remove and place in a serving bowl. Put sesame seeds in a bowl and wash like rice, using a small mesh strainer during the final rinse. Roast in a dry skillet until golden brown, stirring constantly to avoid burning. Remove and grind lightly in a suribachi (see glossary). Mix into the cabbage and serve.

Aduki Beans and Squash

1 cup aduki beans, washed and soaked 6-8 hours
1 cup buttercup or other winter squash, cut into large cubes with skin on
1 six-inch strip of kombu
1/4 teaspoon sea salt
water
Place kombu in pot. Place squash on top. Add aduki beans. Add water to just cover the squash. Turn flame to low, cover, and cook until squash begins to melt and beans start to expand. Add more cold water to cover the beans and cook until 70 percent done. You may need to add a little more water occasionally. Add sea salt and cook until beans are soft and tender. Place in serving bowl.

MENU 2

Pressure Cooked Brown Rice
2 cups brown rice
1 1/2-1 3/4 cups water per cup of grain
pinch of sea salt per cup of grain
Wash rice and put in pressure cooker with water. Turn flame low and simmer 15 to 20 minutes. Add salt, cover, and turn flame to high. Place flame deflector

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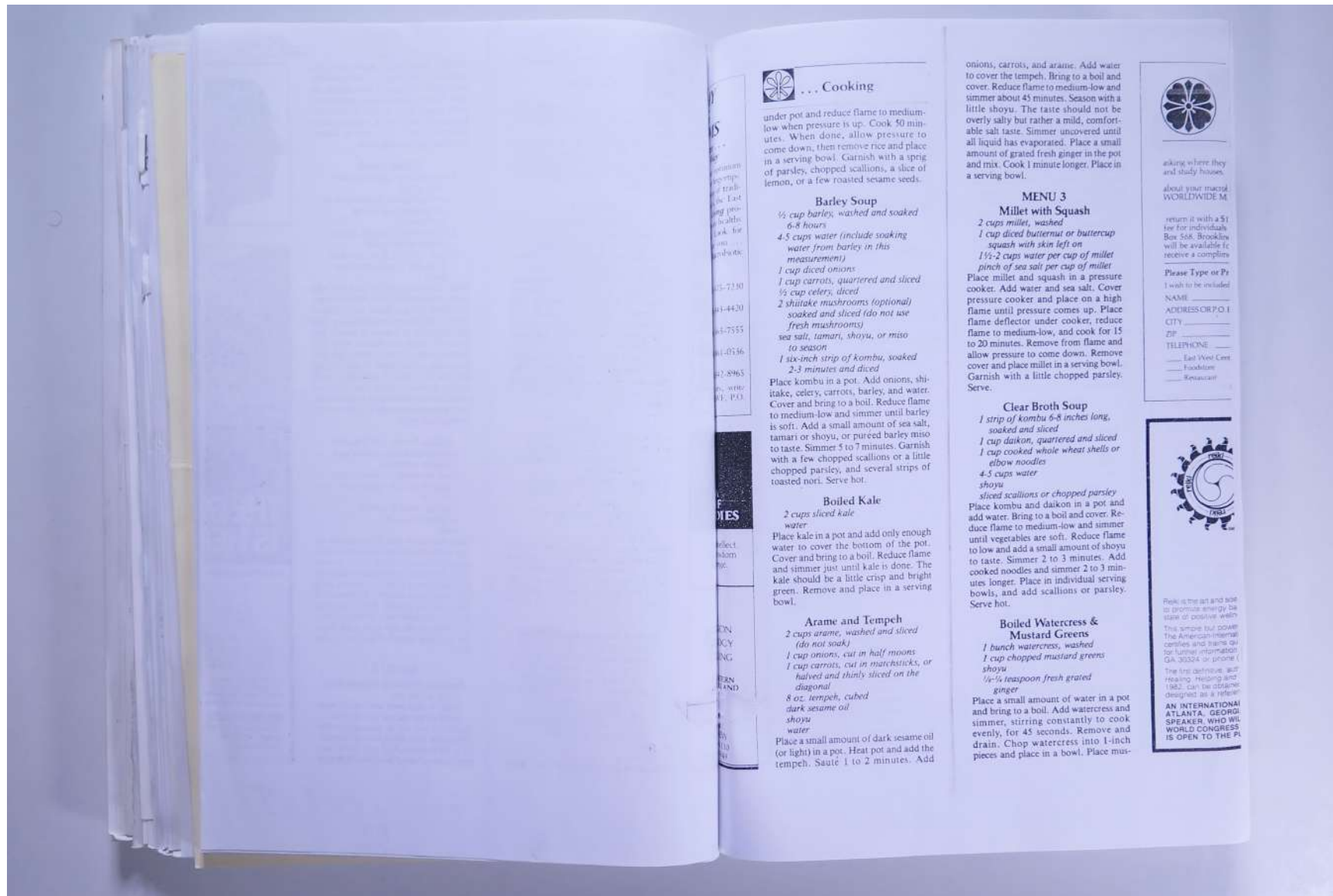
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under pot and reduce flame to medium-low when pressure is up. Cook 50 minutes. When done, allow pressure to come down, then remove rice and place in a serving bowl. Garnish with a sprig of parsley, chopped scallions, a slice of lemon, or a few roasted sesame seeds.

Barley Soup

1/2 cup barley, washed and soaked 6-8 hours
4.5 cups water (include soaking water from barley in this measurement)
1 cup diced onions
1 cup carrots, quartered and sliced
1/2 cup celery, diced
2 shitake mushrooms (optional) soaked and sliced (do not use fresh mushrooms)
sea salt, tamari, shoyu, or miso to season
1 six-inch strip of kombu, soaked 2-3 minutes and diced

Place kombu in a pot. Add onions, shitake, celery, carrots, barley, and water. Cover and bring to a boil. Reduce flame to medium-low and simmer until barley is soft. Add a small amount of sea salt, tamari or shoyu, or pureed barley miso to taste. Simmer 5 to 7 minutes. Garnish with a few chopped scallions or a little chopped parsley, and several strips of toasted nori. Serve hot.

Boiled Kale

2 cups sliced kale water
Place kale in a pot and add only enough water to cover the bottom of the pot. Cover and bring to a boil. Reduce flame and simmer just until kale is done. The kale should be a little crisp and bright green. Remove and place in a serving bowl.

Arame and Tempeh

2 cups arame, washed and sliced (do not soak)
1 cup onions, cut in half moons
1 cup carrots, cut in watersticks, or halved and thinly sliced on the diagonal
8 oz. tempeh, cubed
dark sesame oil
shoyu water
Place a small amount of dark sesame oil (or light) in a pot. Heat pot and add the tempeh. Sauté 1 to 2 minutes. Add

onions, carrots, and arame. Add water to cover the tempeh. Bring to a boil and cover. Reduce flame to medium-low and simmer about 45 minutes. Season with a little shoyu. The taste should not be overly salty but rather a mild, comfortable salt taste. Simmer uncovered until all liquid has evaporated. Place a small amount of grated fresh ginger in the pot and mix. Cook 1 minute longer. Place in a serving bowl.

MENU 3

Millet with Squash

2 cups millet, washed
1 cup diced butternut or buttercup squash with skin left on
1 1/2-2 cups water per cup of millet
pinch of sea salt per cup of millet
Place millet and squash in a pressure cooker. Add water and sea salt. Cover pressure cooker and place on a high flame until pressure comes up. Place flame deflector under cooker, reduce flame to medium-low, and cook for 15 to 20 minutes. Remove from flame and allow pressure to come down. Remove cover and place millet in a serving bowl. Garnish with a little chopped parsley. Serve.

Clear Broth Soup

1 strip of kombu 6-8 inches long, soaked and sliced
1 cup daikon, quartered and sliced
1 cup cooked whole wheat shells or elbow noodles
4-5 cups water
shoyu
sliced scallions or chopped parsley
Place kombu and daikon in a pot and add water. Bring to a boil and cover. Reduce flame to medium-low and simmer until vegetables are soft. Reduce flame to low and add a small amount of shoyu to taste. Simmer 2 to 3 minutes. Add cooked noodles and simmer 2 to 3 minutes longer. Place in individual serving bowls, and add scallions or parsley. Serve hot.

Boiled Watercress & Mustard Greens

1 bunch watercress, washed
1 cup chopped mustard greens
shoyu
1/2-1 teaspoon fresh grated ginger
Place a small amount of water in a pot and bring to a boil. Add watercress and simmer, stirring constantly to cook evenly, for 45 seconds. Remove and drain. Chop watercress into 1-inch pieces and place in a bowl. Place mus-



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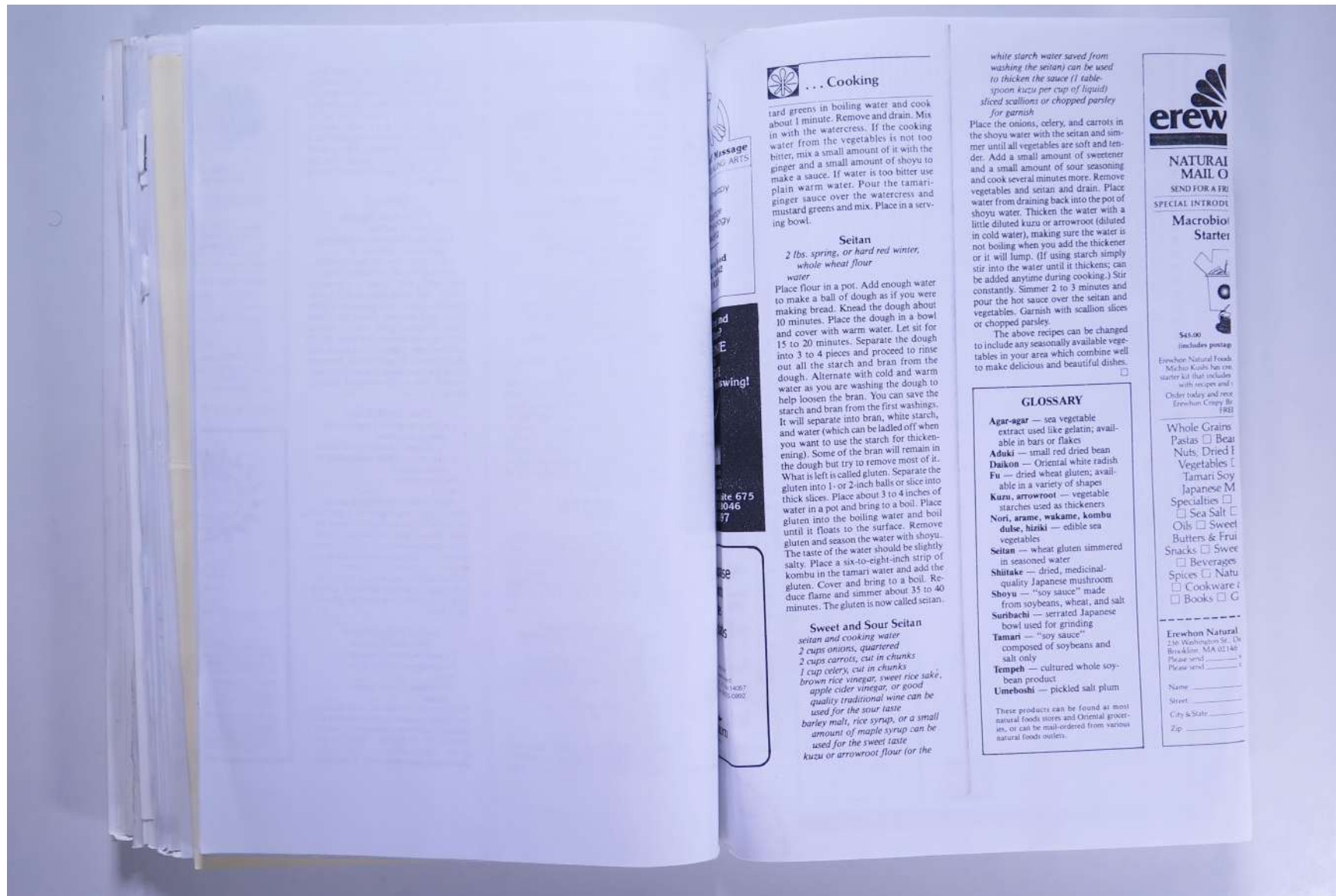
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ard greens in boiling water and cook about 1 minute. Remove and drain. Mix in with the watercress. If the cooking water from the vegetables is not too bitter, mix a small amount of it with the ginger and a small amount of shoyu to make a sauce. If water is too bitter use plain warm water. Pour the tamari-ginger sauce over the watercress and mustard greens and mix. Place in a serving bowl.

Seitan

2 lbs. spring, or hard red winter, whole wheat flour
water

Place flour in a pot. Add enough water to make a ball of dough as if you were making bread. Knead the dough about 10 minutes. Place the dough in a bowl and cover with warm water. Let sit for 15 to 20 minutes. Separate the dough into 3 to 4 pieces and proceed to rinse out all the starch and bran from the dough. Alternate with cold and warm water as you are washing the dough to help loosen the bran. You can save the starch and bran from the first washings. It will separate into bran, white starch, and water (which can be ladled off when you want to use the starch for thickening). Some of the bran will remain in the dough but try to remove most of it. What is left is called gluten. Separate the gluten into 1- or 2-inch balls or slice into thick slices. Place about 3 to 4 inches of water in a pot and bring to a boil. Place gluten into the boiling water and boil until it floats to the surface. Remove gluten and season the water with shoyu. The taste of the water should be slightly salty. Place a six-to-eight-inch strip of kombu in the tamari water and add the gluten. Cover and bring to a boil. Reduce flame and simmer about 35 to 40 minutes. The gluten is now called seitan.

Sweet and Sour Seitan

seitan and cooking water
2 cups onions, quartered
2 cups carrots, cut in chunks
1 cup celery, cut in chunks
brown rice vinegar, sweet rice saké,
apple cider vinegar, or good
quality traditional wine can be
used for the sour taste
barley malt, rice syrup, or a small
amount of maple syrup can be
used for the sweet taste
kuzu or arrowroot flour (or the

white starch water saved from
washing the seitan) can be used
to thicken the sauce (1 table-
spoon kuzu per cup of liquid)
sliced scallions or chopped parsley
for garnish.

Place the onions, celery, and carrots in the shoyu water with the seitan and simmer until all vegetables are soft and tender. Add a small amount of sweetener and a small amount of sour seasoning and cook several minutes more. Remove vegetables and seitan and drain. Place water from draining back into the pot of shoyu water. Thicken the water with a little diluted kuzu or arrowroot (diluted in cold water), making sure the water is not boiling when you add the thickener or it will lump. (If using starch simply stir into the water until it thickens; can be added anytime during cooking.) Stir constantly. Simmer 2 to 3 minutes and pour the hot sauce over the seitan and vegetables. Garnish with scallion slices or chopped parsley.

The above recipes can be changed to include any seasonally available vegetables in your area which combine well to make delicious and beautiful dishes. □

GLOSSARY

- Agar-agar** — sea vegetable extract used like gelatin; available in bars or flakes
- Aduki** — small red dried bean
- Daikon** — Oriental white radish
- Fu** — dried wheat gluten; available in a variety of shapes
- Kuzu, arrowroot** — vegetable starches used as thickeners
- Nori, arame, wakame, kombu, dulse, hiziki** — edible sea vegetables
- Seitan** — wheat gluten simmered in seasoned water
- Shitake** — dried, medicinal-quality Japanese mushroom
- Shoyu** — "soy sauce" made from soybeans, wheat, and salt
- Suribachi** — serrated Japanese bowl used for grinding
- Tamari** — "soy sauce" composed of soybeans and salt only
- Tempeh** — cultured whole soybean product
- Umeboshi** — pickled salt plum

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only about half of my victims have the physical and mental conditions using the same methods. I've had to change their dietary and lifestyle.

Of these, half have the ability to change their diet and lifestyle through their proper understanding of physical and mental conditions using the same methods. I've had to change their dietary and lifestyle.

MK: Most of the people I see have been declared terminally ill and not been able to help them. Also, a majority of the people I see are not terminally ill, but have the ability to improve their condition by using the same methods. I've had to change their dietary and lifestyle through their proper understanding of physical and mental conditions using the same methods. I've had to change their dietary and lifestyle.

EWJ: Can all of the victims you see improve their condition by using the same methods? I've had to change their dietary and lifestyle through their proper understanding of physical and mental conditions using the same methods. I've had to change their dietary and lifestyle.

MK: Yes, mostly. Also, do you have a comment on this? I've had to change their dietary and lifestyle through their proper understanding of physical and mental conditions using the same methods. I've had to change their dietary and lifestyle.

EWJ: How can you say that? I've had to change their dietary and lifestyle through their proper understanding of physical and mental conditions using the same methods. I've had to change their dietary and lifestyle.

EWJ: How can you say that? I've had to change their dietary and lifestyle through their proper understanding of physical and mental conditions using the same methods. I've had to change their dietary and lifestyle.

MK: How can you say that? I've had to change their dietary and lifestyle through their proper understanding of physical and mental conditions using the same methods. I've had to change their dietary and lifestyle.

EWJ: How can you say that? I've had to change their dietary and lifestyle through their proper understanding of physical and mental conditions using the same methods. I've had to change their dietary and lifestyle.

MK: How can you say that? I've had to change their dietary and lifestyle through their proper understanding of physical and mental conditions using the same methods. I've had to change their dietary and lifestyle.

EWJ: How can you say that? I've had to change their dietary and lifestyle through their proper understanding of physical and mental conditions using the same methods. I've had to change their dietary and lifestyle.



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