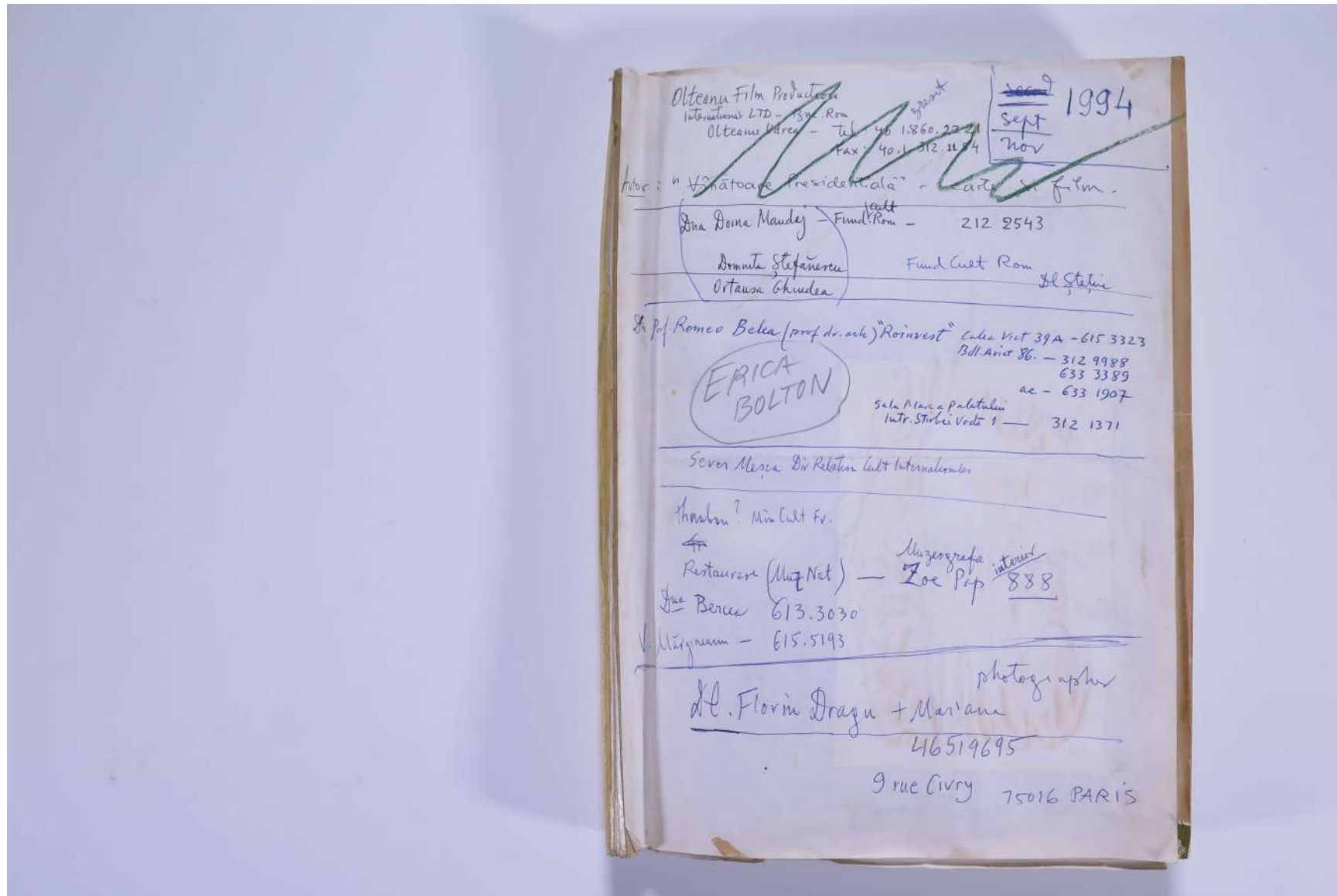


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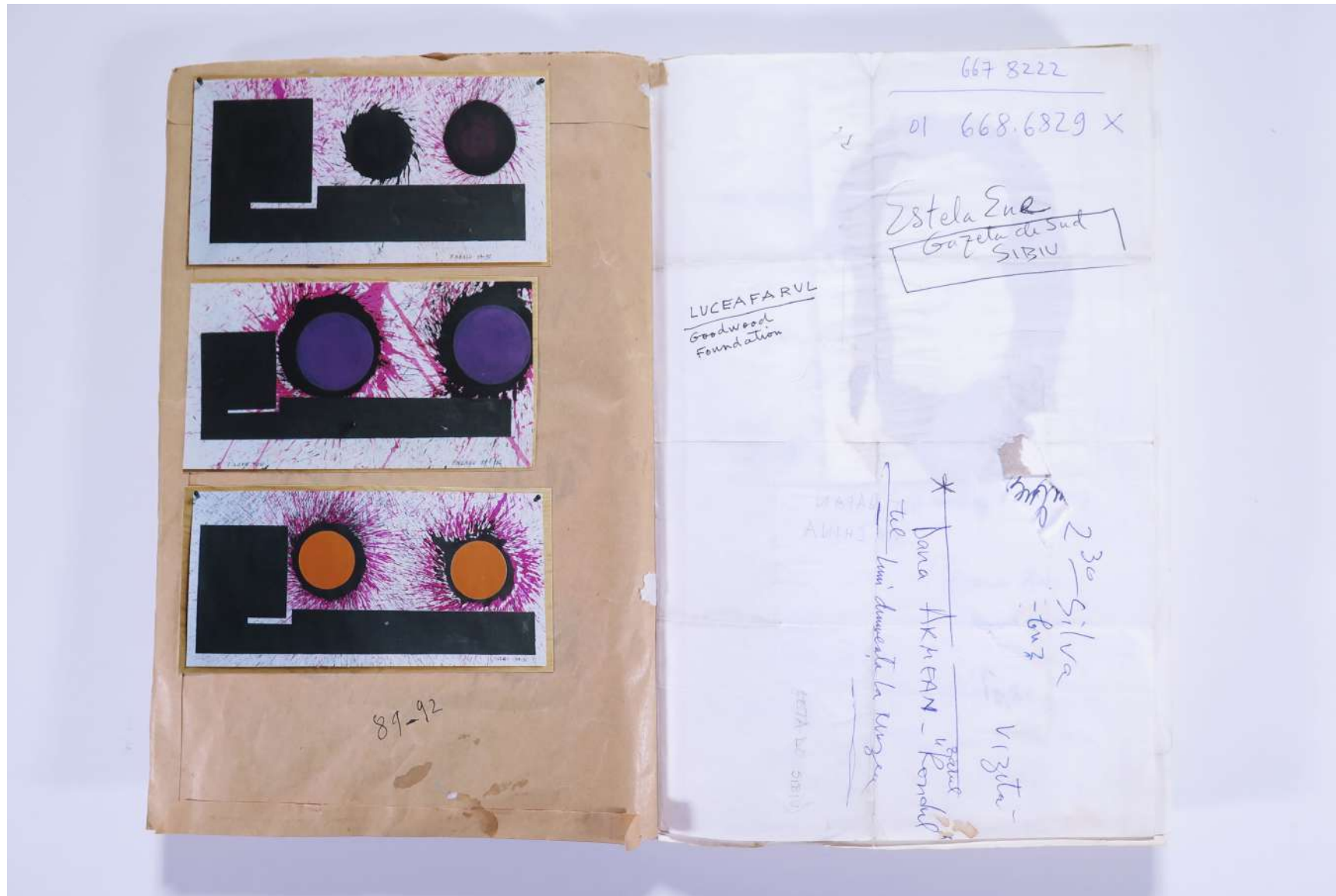
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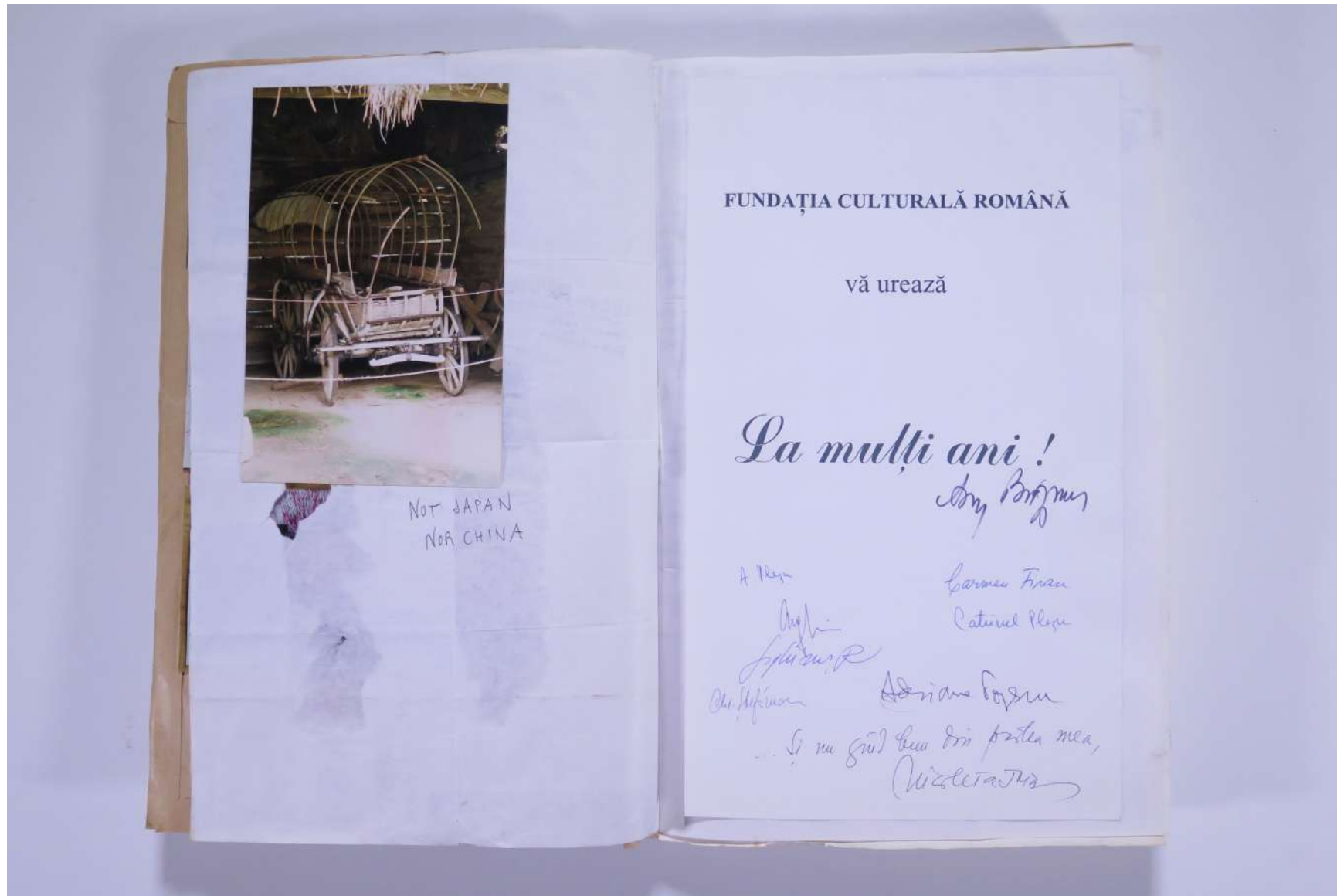
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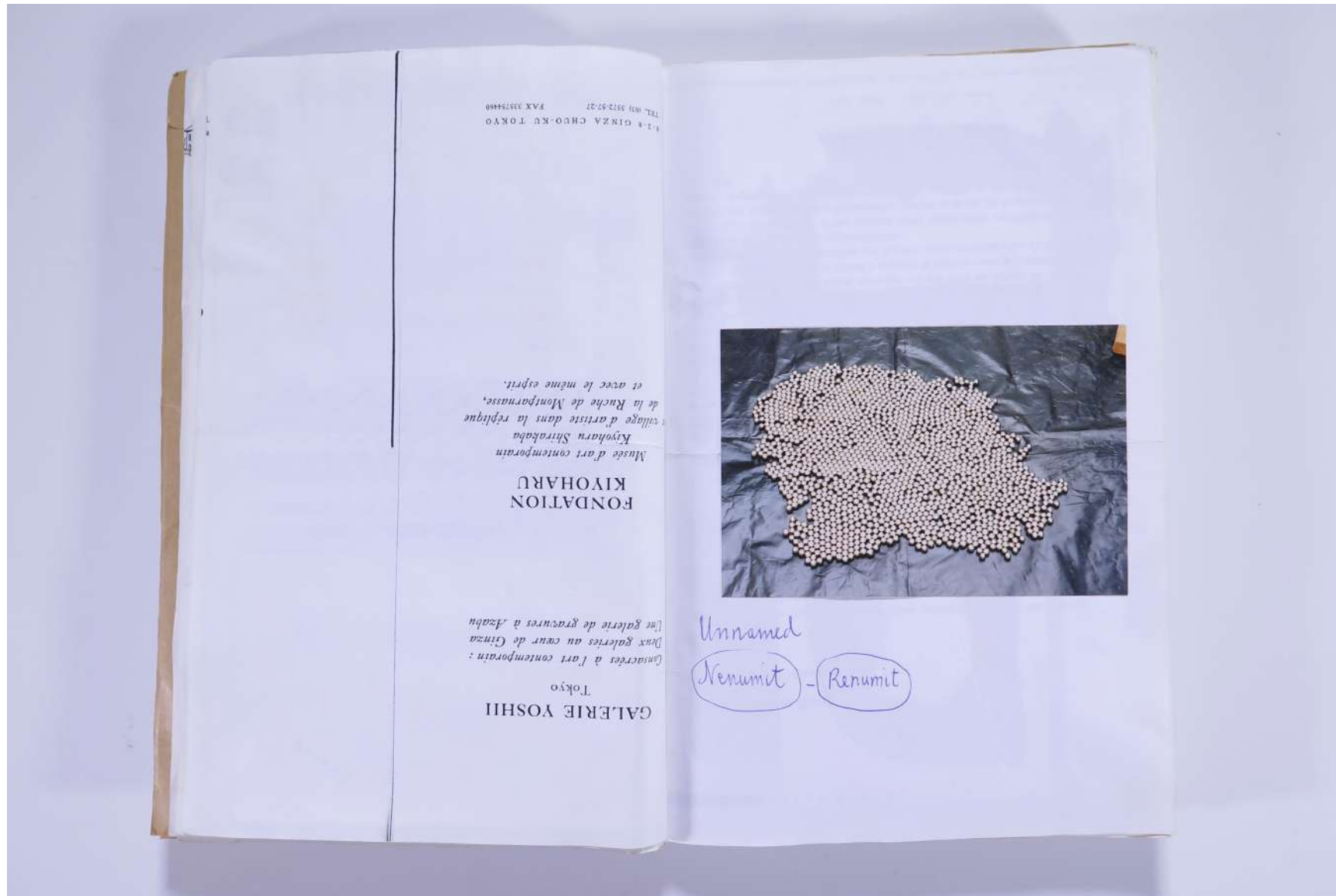


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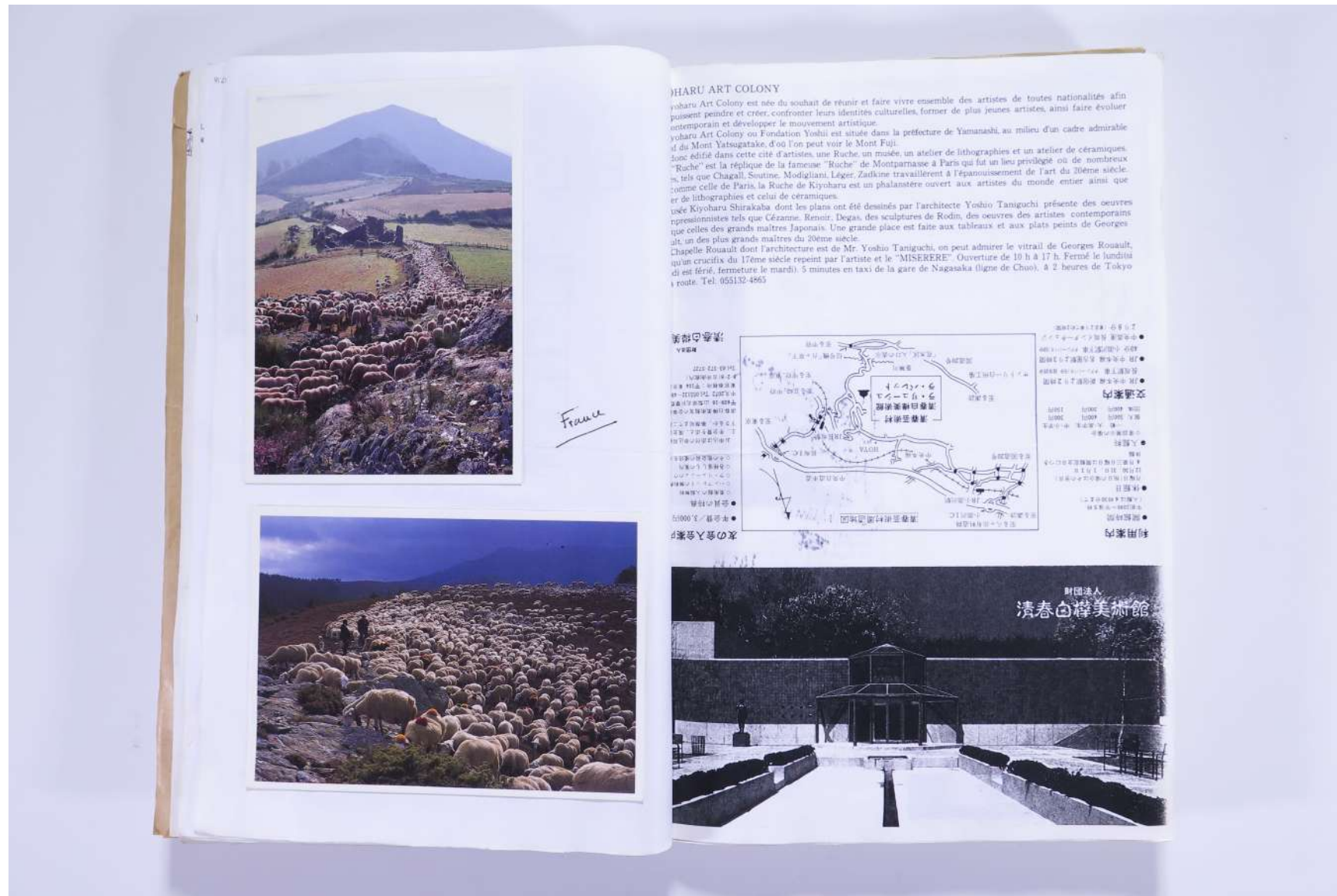
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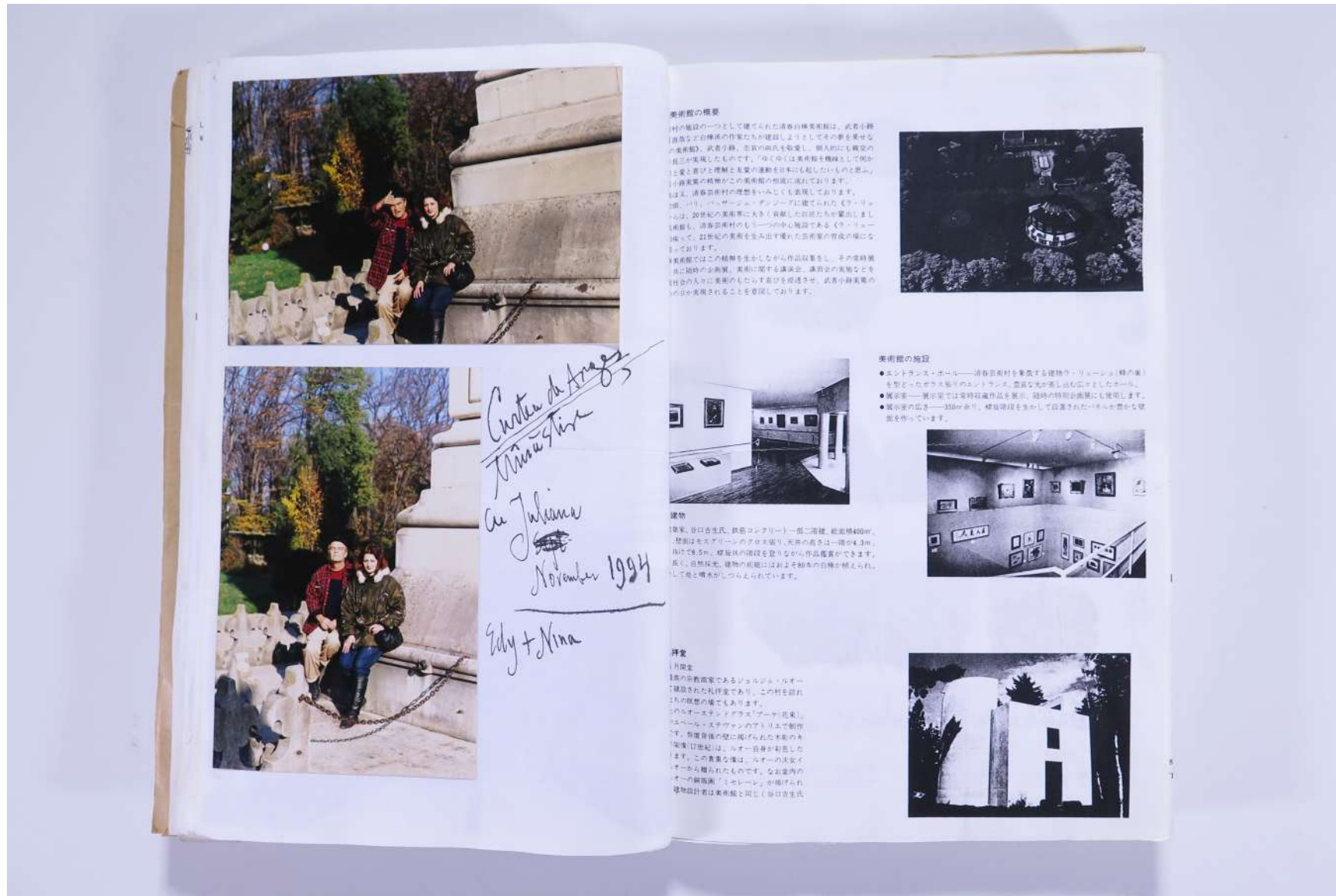
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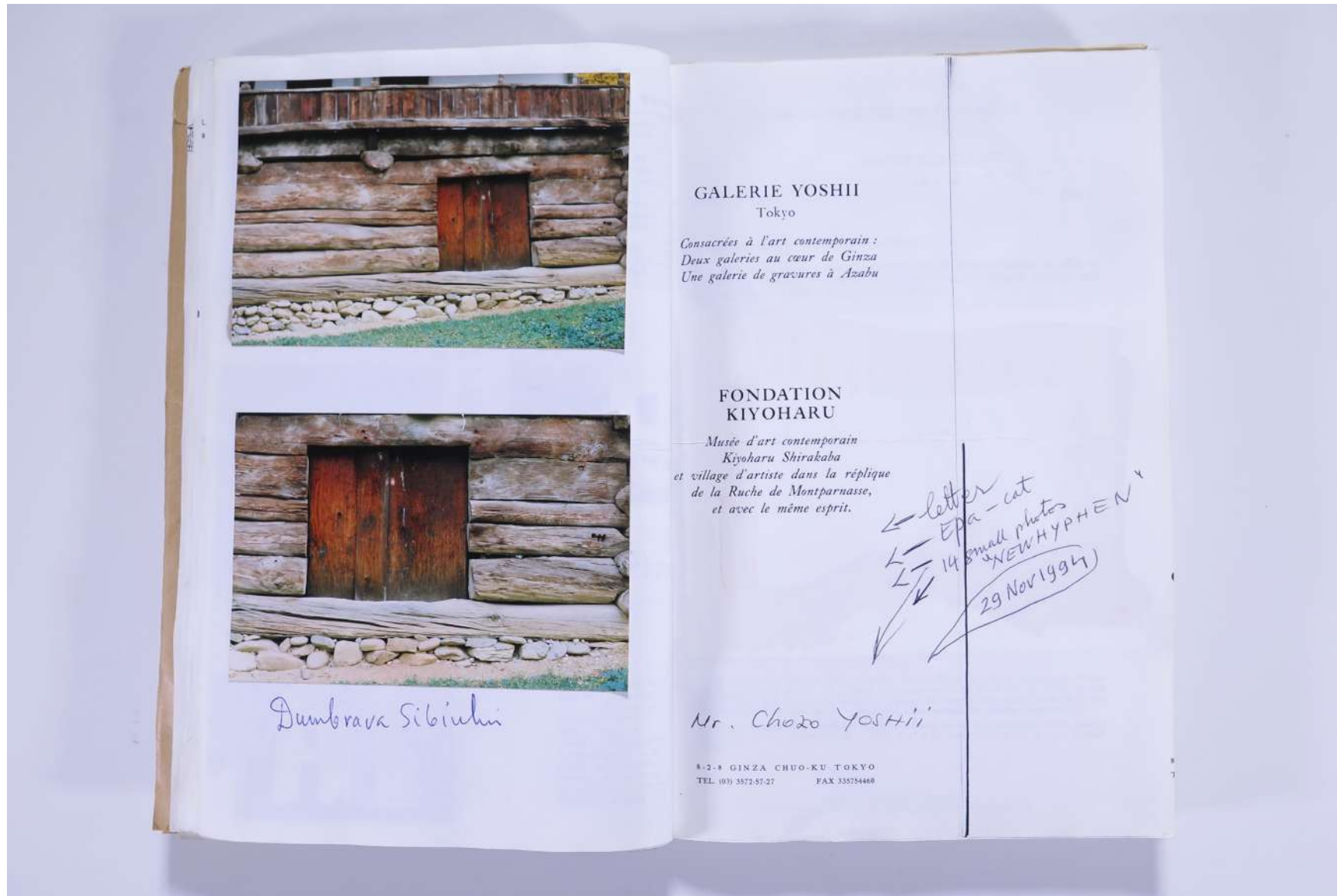
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← letter  
← Epa-cat  
← 14 small photos  
← NEW HYPHEN  
← 29 Nov 1994

Mr. Chozo YOSHII

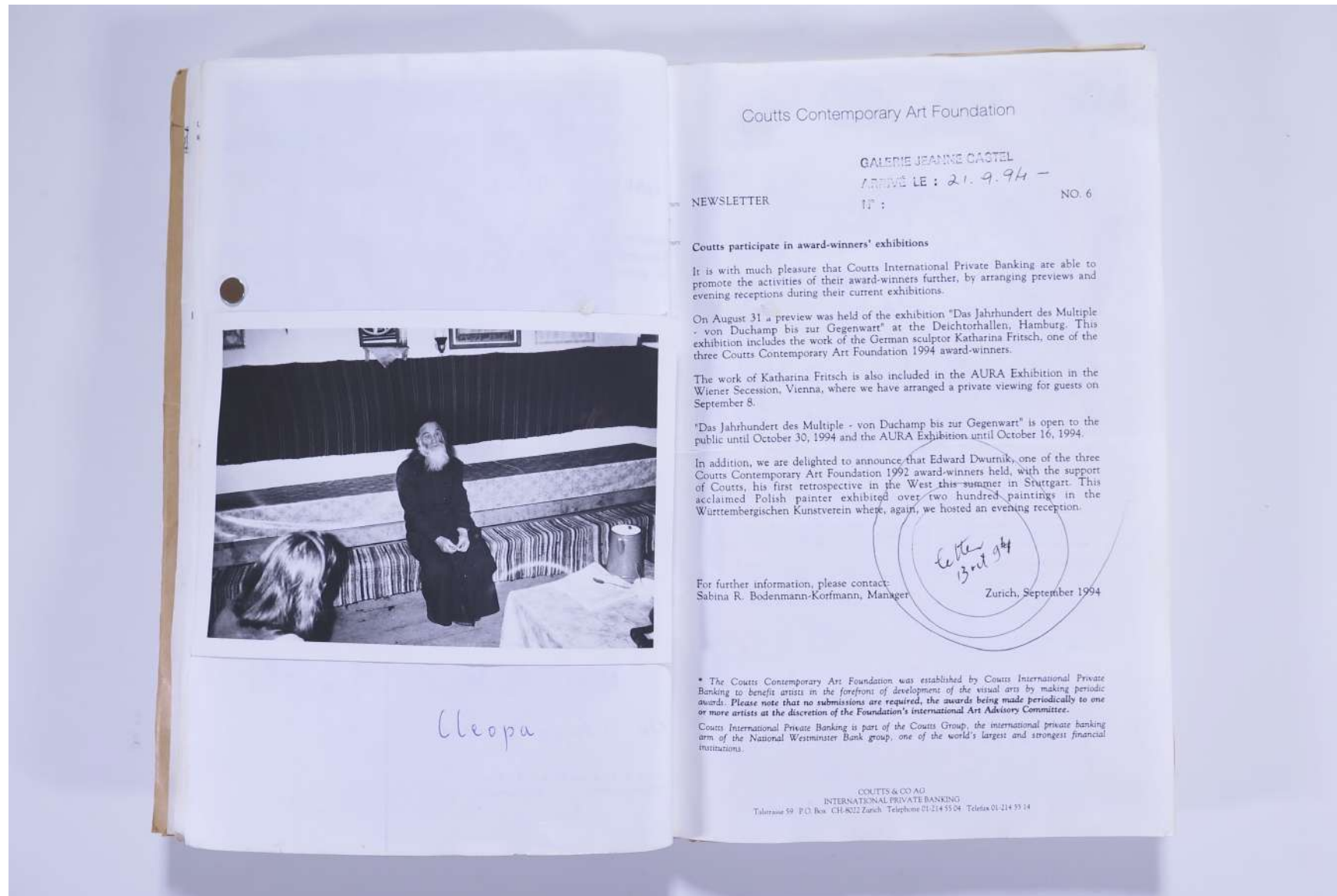
8-2-8 GINZA CHUO-KU TOKYO  
TEL. (03) 3572-5727 FAX 355754460

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# PNE 62.013



## Coutts Contemporary Art Foundation

GALERIE JEANNE CASTEL

ARRIVÉ LE : 21. 9. 94 -

NEWSLETTER

17 :

NO. 6

### Coutts participate in award-winners' exhibitions

It is with much pleasure that Coutts International Private Banking are able to promote the activities of their award-winners further, by arranging previews and evening receptions during their current exhibitions.

On August 31 a preview was held of the exhibition "Das Jahrhundert des Multiple - von Duchamp bis zur Gegenwart" at the Deichtorhallen, Hamburg. This exhibition includes the work of the German sculptor Katharina Fritsch, one of the three Coutts Contemporary Art Foundation 1994 award-winners.

The work of Katharina Fritsch is also included in the AURA Exhibition in the Wiener Secession, Vienna, where we have arranged a private viewing for guests on September 8.

"Das Jahrhundert des Multiple - von Duchamp bis zur Gegenwart" is open to the public until October 30, 1994 and the AURA Exhibition until October 16, 1994.

In addition, we are delighted to announce that Edward Dwurnik, one of the three Coutts Contemporary Art Foundation 1992 award-winners held, with the support of Coutts, his first retrospective in the West this summer in Stuttgart. This acclaimed Polish painter exhibited over two hundred paintings in the Württembergischen Kunstverein where, again, we hosted an evening reception.

For further information, please contact:  
Sabina R. Bodenmann-Korfmann, Manager

Zurich, September 1994

\* The Coutts Contemporary Art Foundation was established by Coutts International Private Banking to benefit artists in the forefront of development of the visual arts by making periodic awards. Please note that no submissions are required, the awards being made periodically to one or more artists at the discretion of the Foundation's international Art Advisory Committee.

Coutts International Private Banking is part of the Coutts Group, the international private banking arm of the National Westminster Bank group, one of the world's largest and strongest financial institutions.

COUTTS & CO AG  
INTERNATIONAL PRIVATE BANKING  
Tollstrasse 59 P.O. Box CH-8022 Zurich Telephone 01-214 93 04 Telex 01-214 93 14

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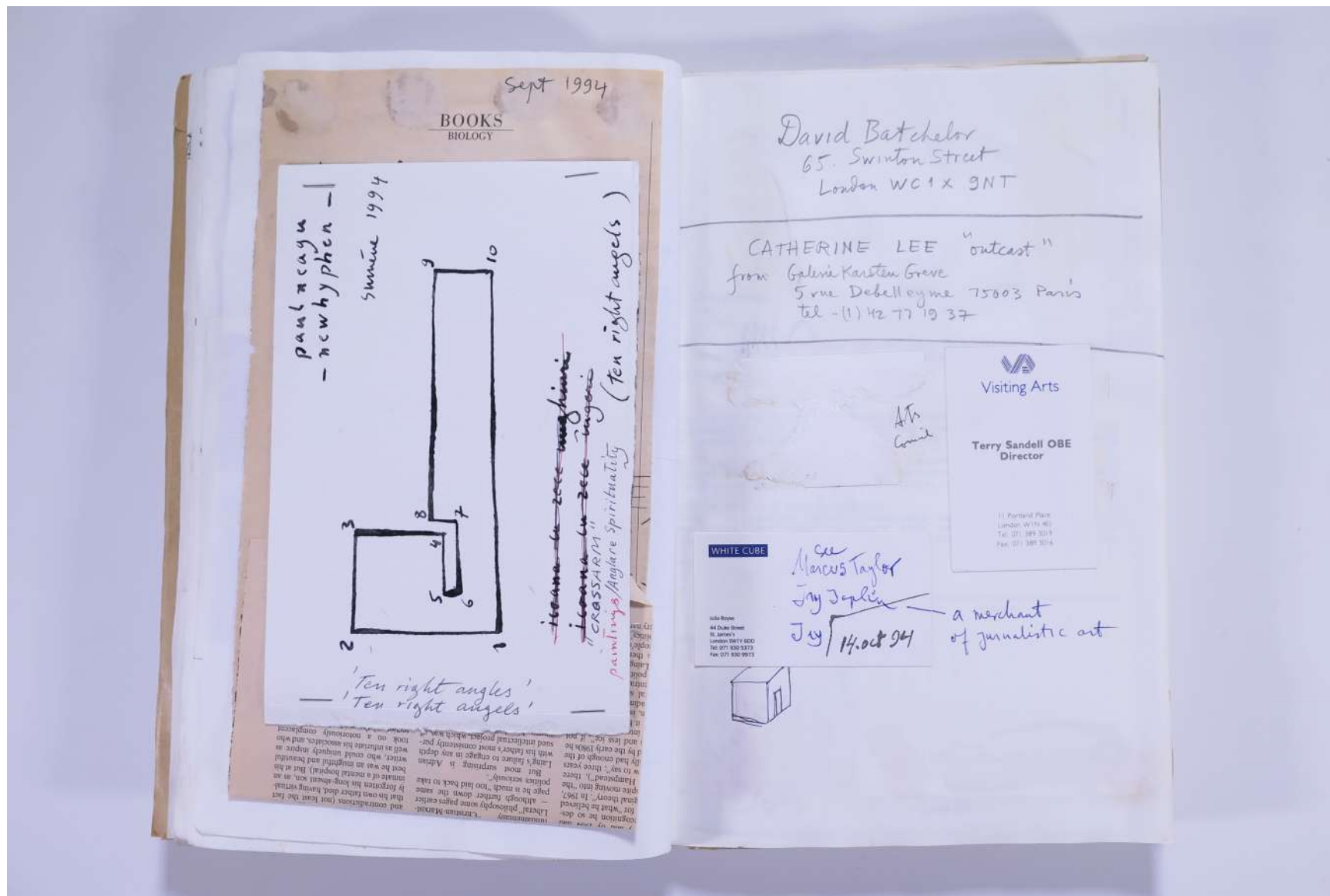
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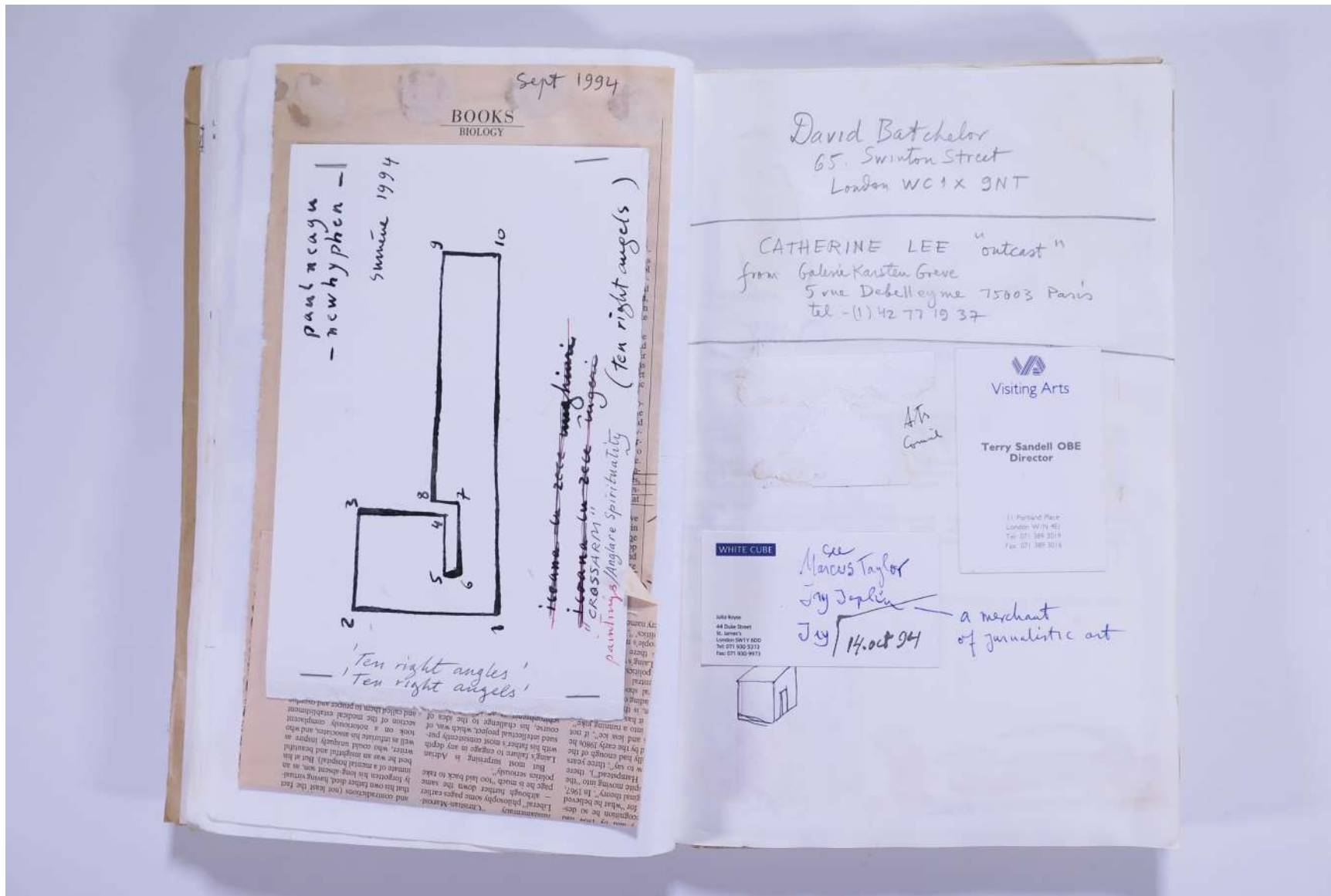
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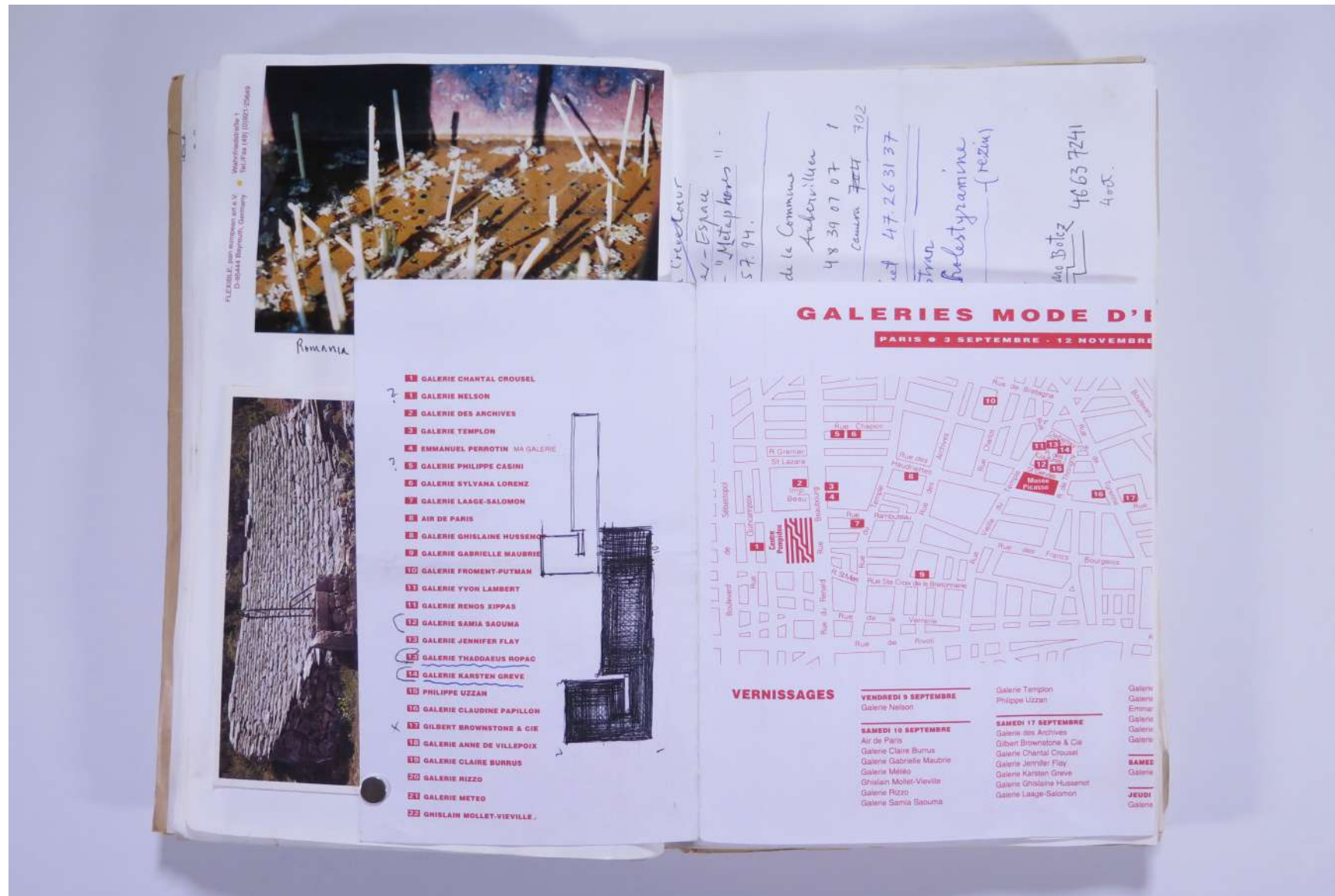


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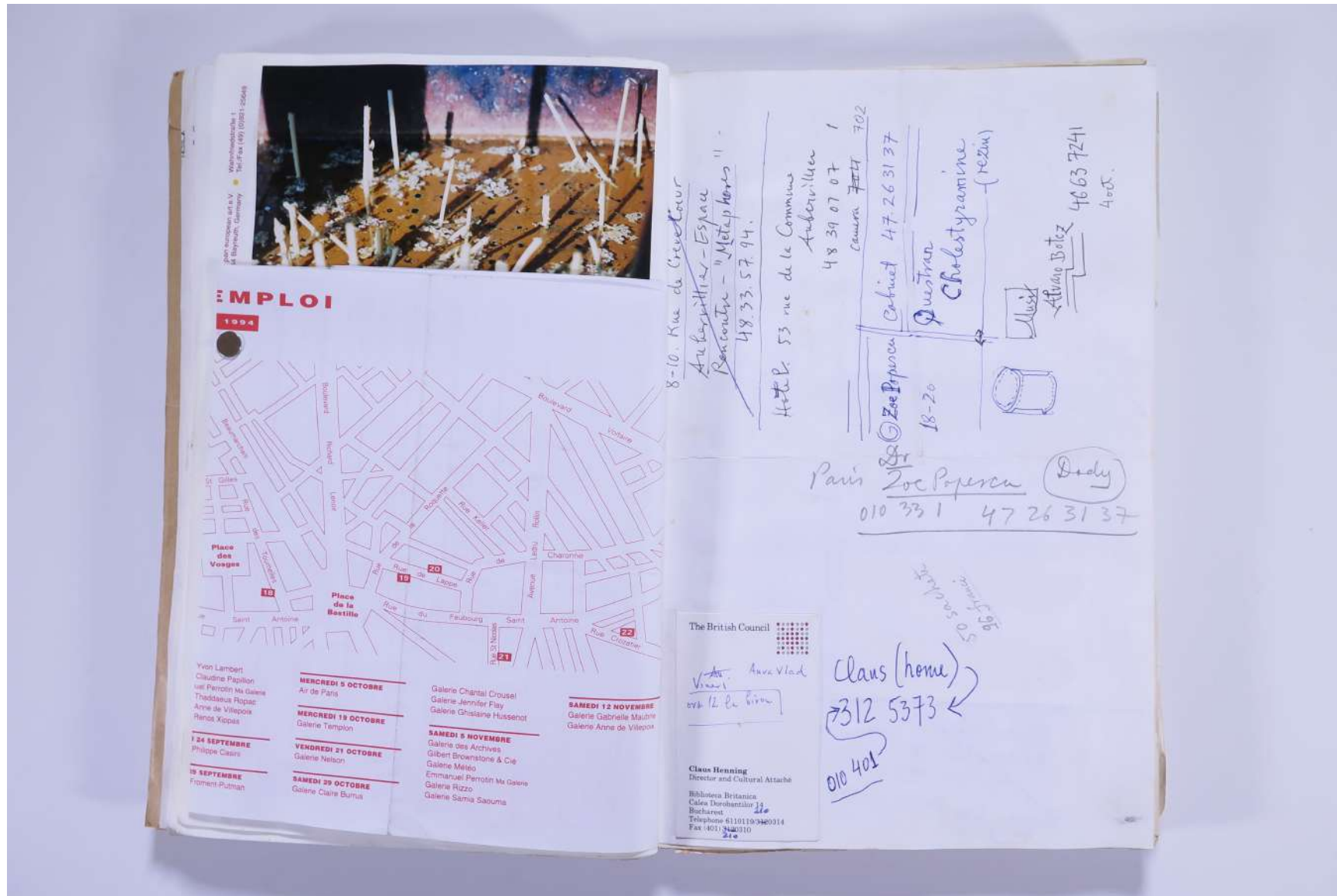
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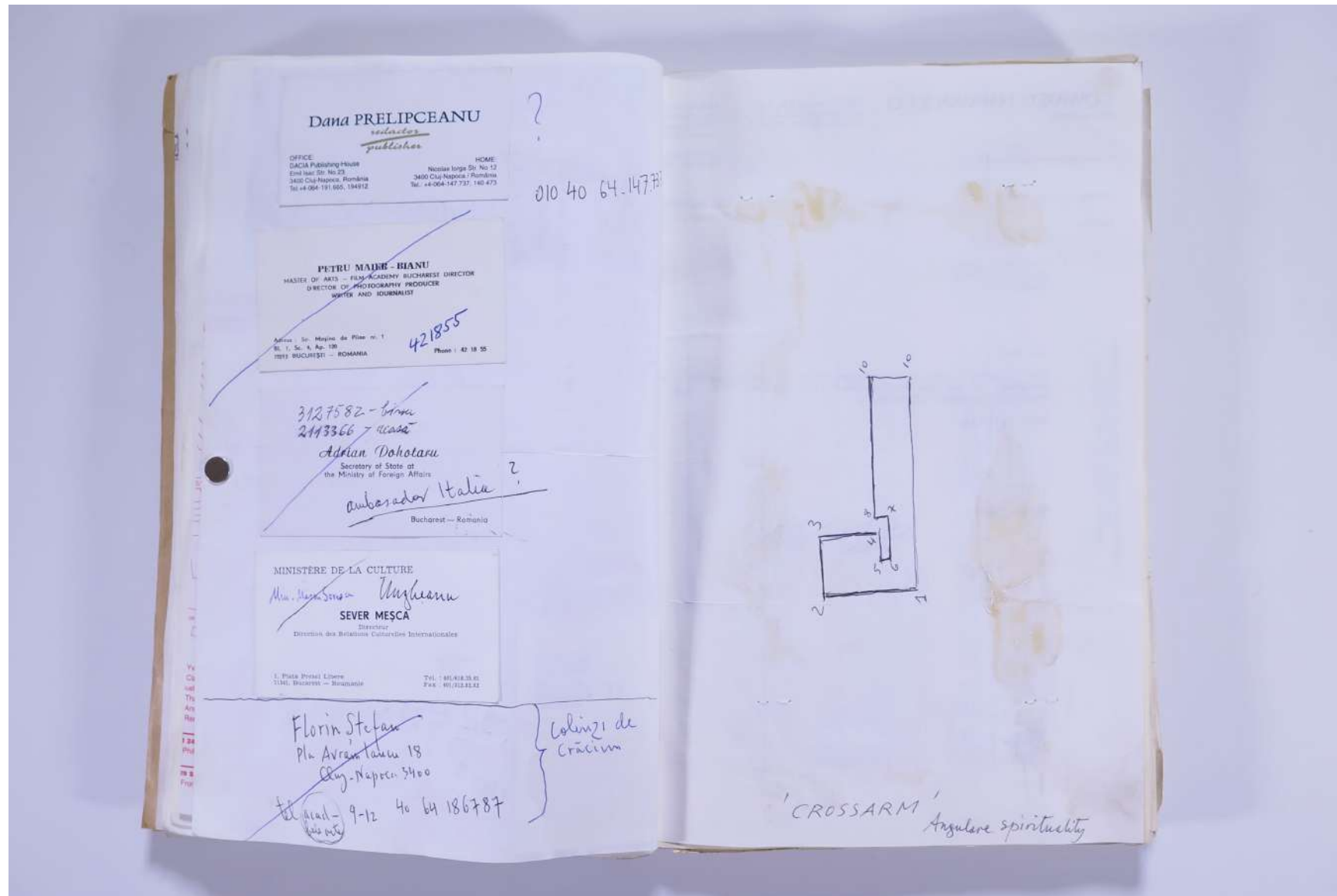
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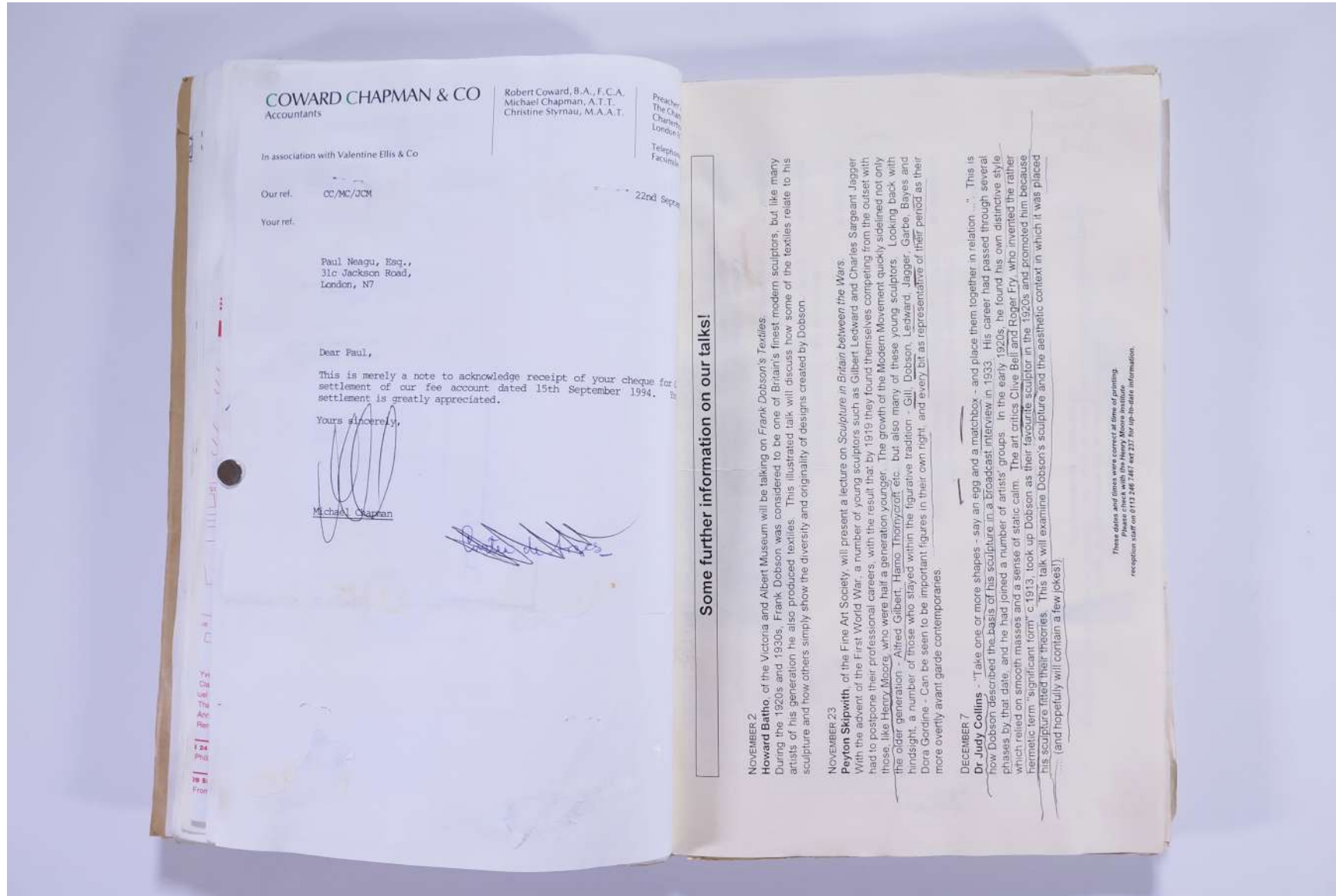


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Accountants

Robert Coward, B.A., F.C.A.  
Michael Chapman, A.T.T.  
Christine Styrnau, M.A.A.T.

Precher,  
The Oak  
Chertsey,  
London  
Telephone  
Facsimile

In association with Valentine Ellis & Co

Our ref. CC/MC/JCM

22nd Sept

Your ref.

Paul Neagu, Esq.,  
31c Jackson Road,  
London, N7

Dear Paul,

This is merely a note to acknowledge receipt of your cheque for settlement of our fee account dated 15th September 1994. The settlement is greatly appreciated.

Yours sincerely,

Michael Chapman

### Some further information on our talks!

NOVEMBER 2  
**Howard Batho**, of the Victoria and Albert Museum will be talking on *Frank Dobson's Textiles*. During the 1920s and 1930s, Frank Dobson was considered to be one of Britain's finest modern sculptors, but like many artists of his generation he also produced textiles. This illustrated talk will discuss how some of the textiles relate to his sculpture and how others simply show the diversity and originality of designs created by Dobson.

NOVEMBER 23  
**Poyton Skipwith**, of the Fine Art Society, will present a lecture on *Sculpture in Britain between the Wars*. With the advent of the First World War, a number of young sculptors such as Gilbert Ledward and Charles Sargeant Jagger had to postpone their professional careers, with the result that by 1919 they found themselves competing from the outset with those like Henry Moore, who were half a generation younger. The growth of the Modern Movement quickly sidelined not only the older generation - Alfred Gilbert, Hamo Thornycroft etc. but also many of these young sculptors. Looking back with hindsight, a number of those who stayed within the figurative tradition - Gill, Dobson, Ledward, Jagger, Garbe, Bayes and Dora Gordine - can be seen to be important figures in their own right, and every bit as representative of their period as their more overtly avant garde contemporaries.

DECEMBER 7  
**Dr Judy Collins** - "Take one or more shapes - say an egg and a matchbox - and place them together in relation... This is how Dobson described the basis of his sculpture in a broadcast interview in 1933. His career had passed through several phases by that date, and he had joined a number of artists' groups. In the early 1920s, he found his own distinctive style which relied on smooth masses and a sense of static calm. The art critics Clive Bell and Roger Fry, who invented the rather hermetic term "significant form" c.1913, took up Dobson as their favourite sculptor in the 1920s and promoted him because his sculpture fitted their theories. This talk will examine Dobson's sculpture and the aesthetic context in which it was placed (and hopefully will contain a few jokes!)"

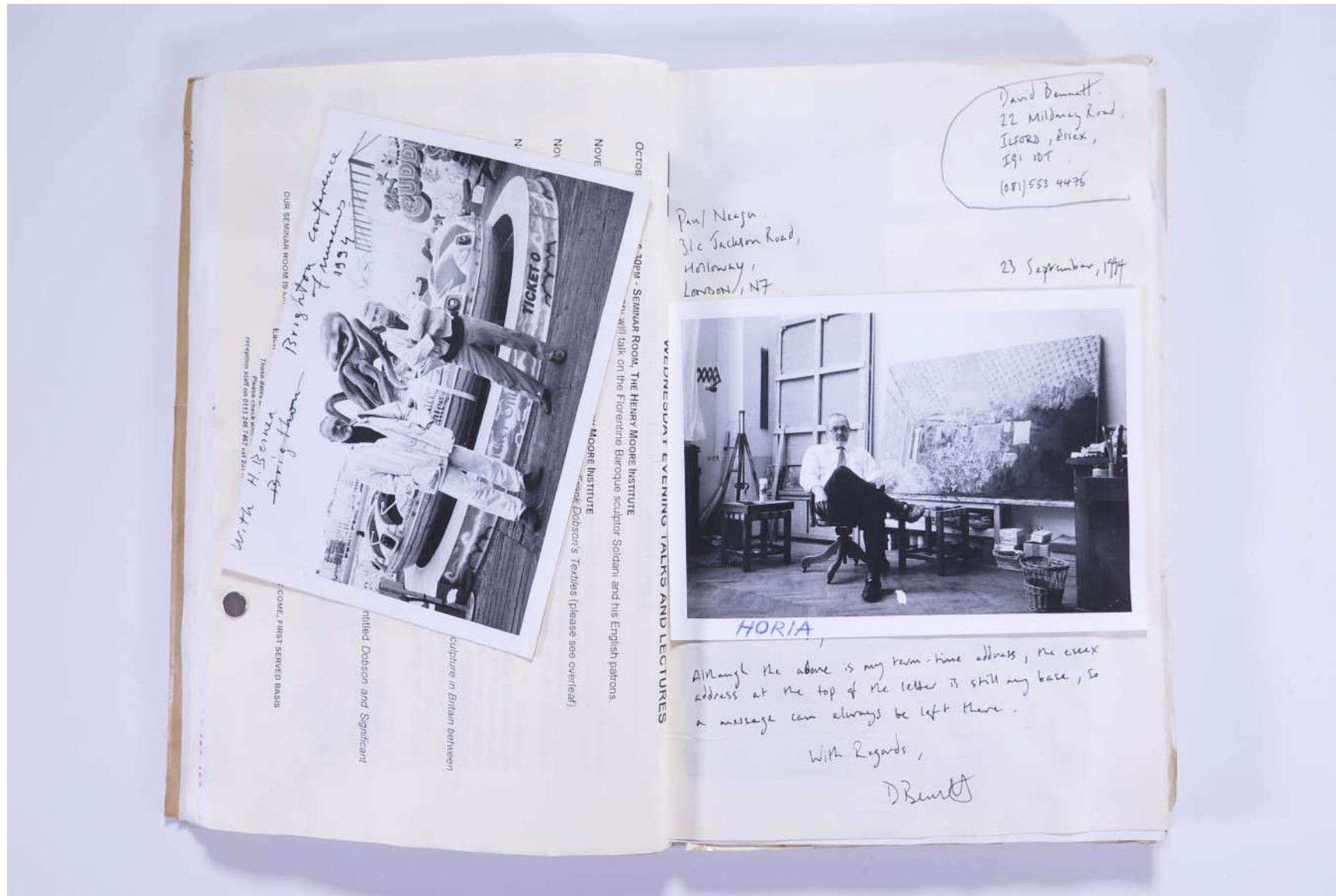
These dates and times were correct at time of printing. Please check the programme for any changes. For more information, reception desk on 0113 246 267 ext 227, for up-to-date information.

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# PNE 62.022



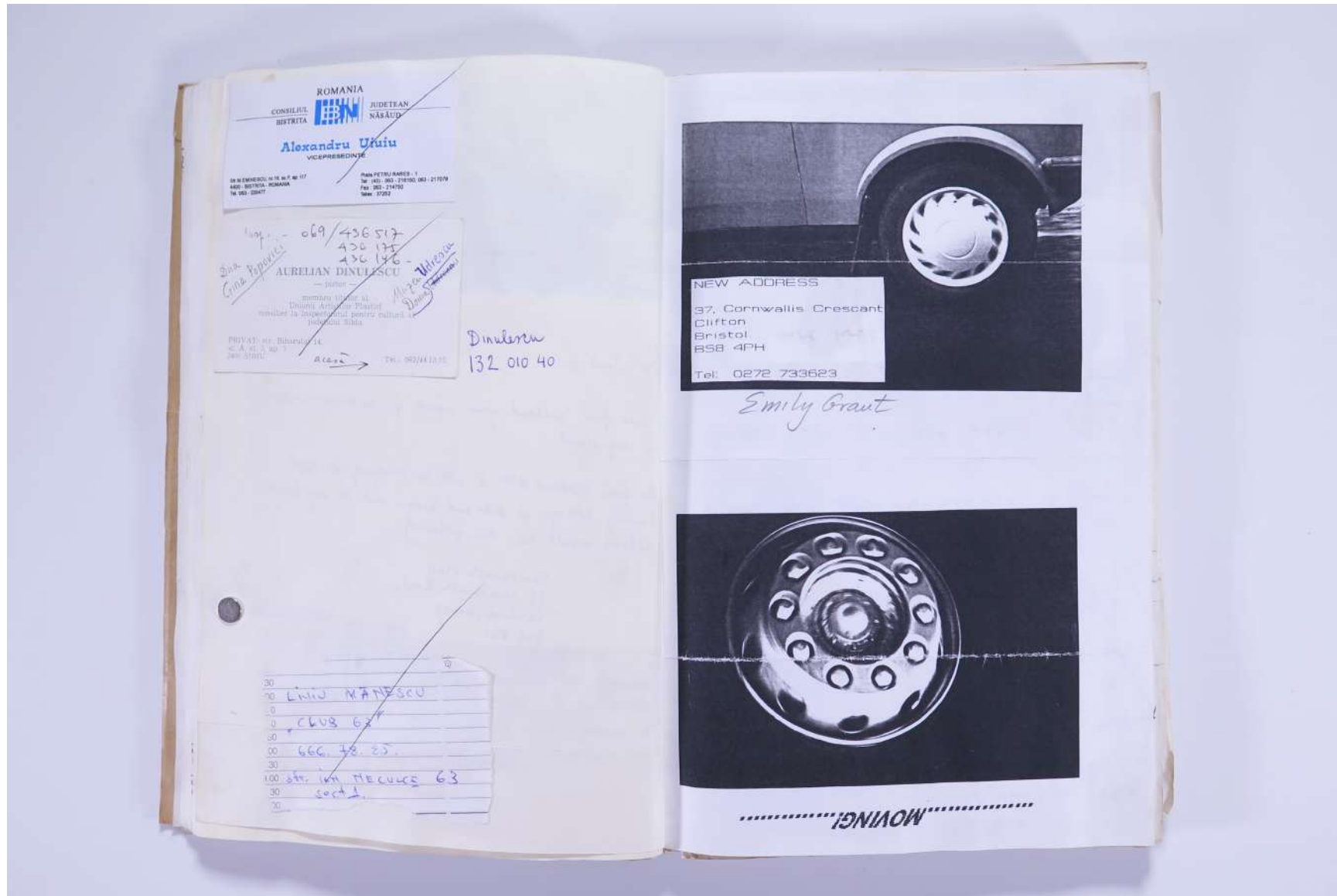
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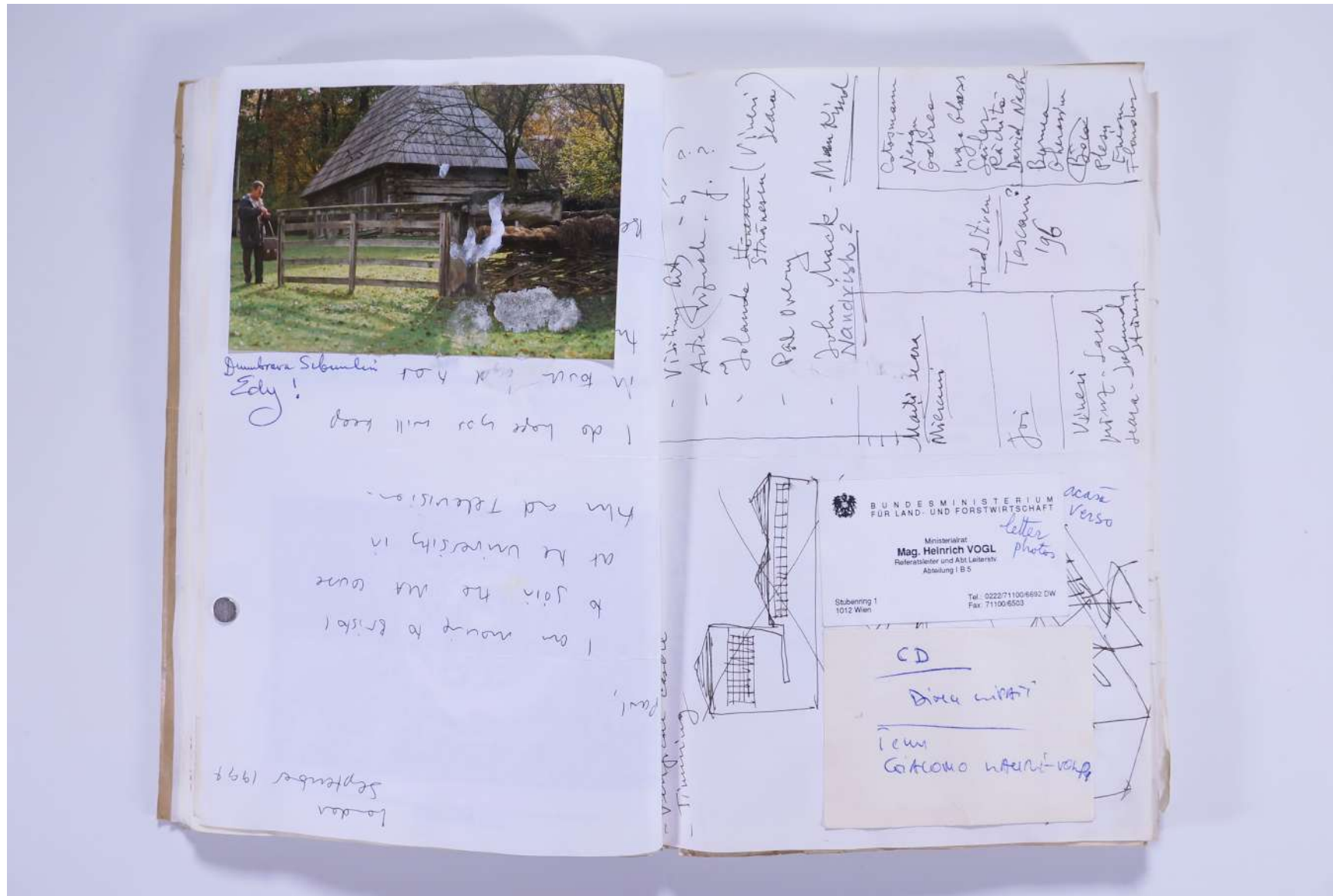
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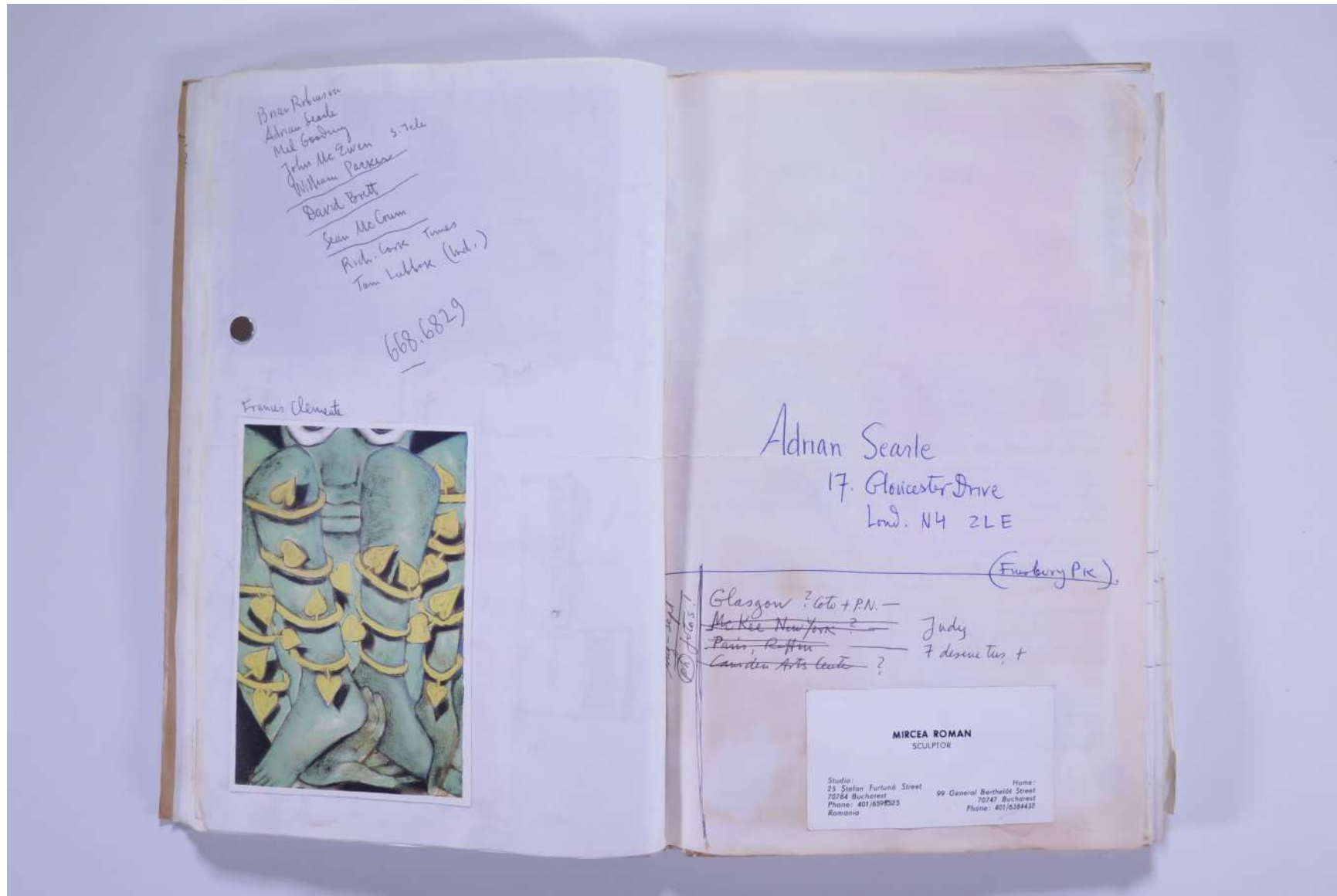


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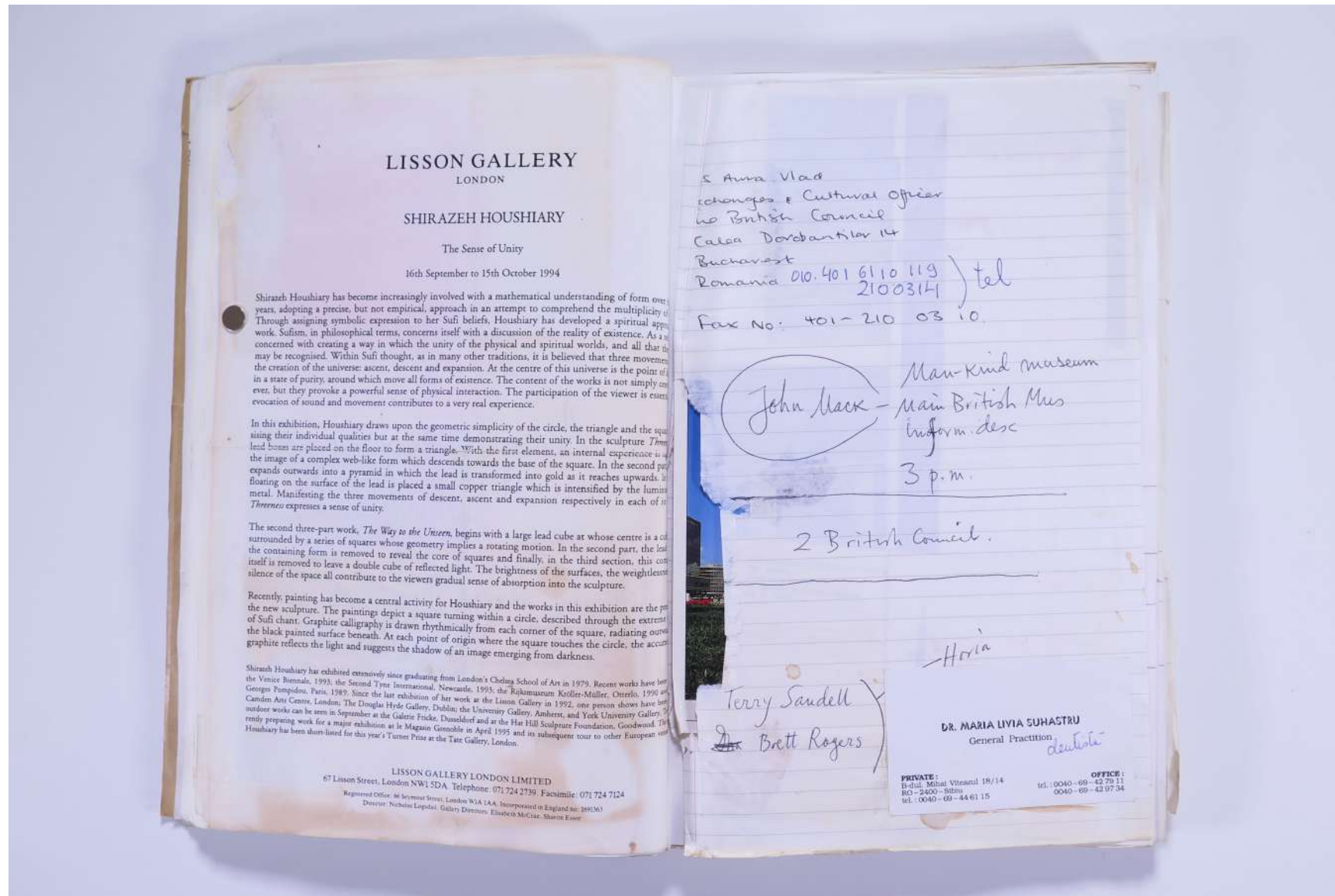
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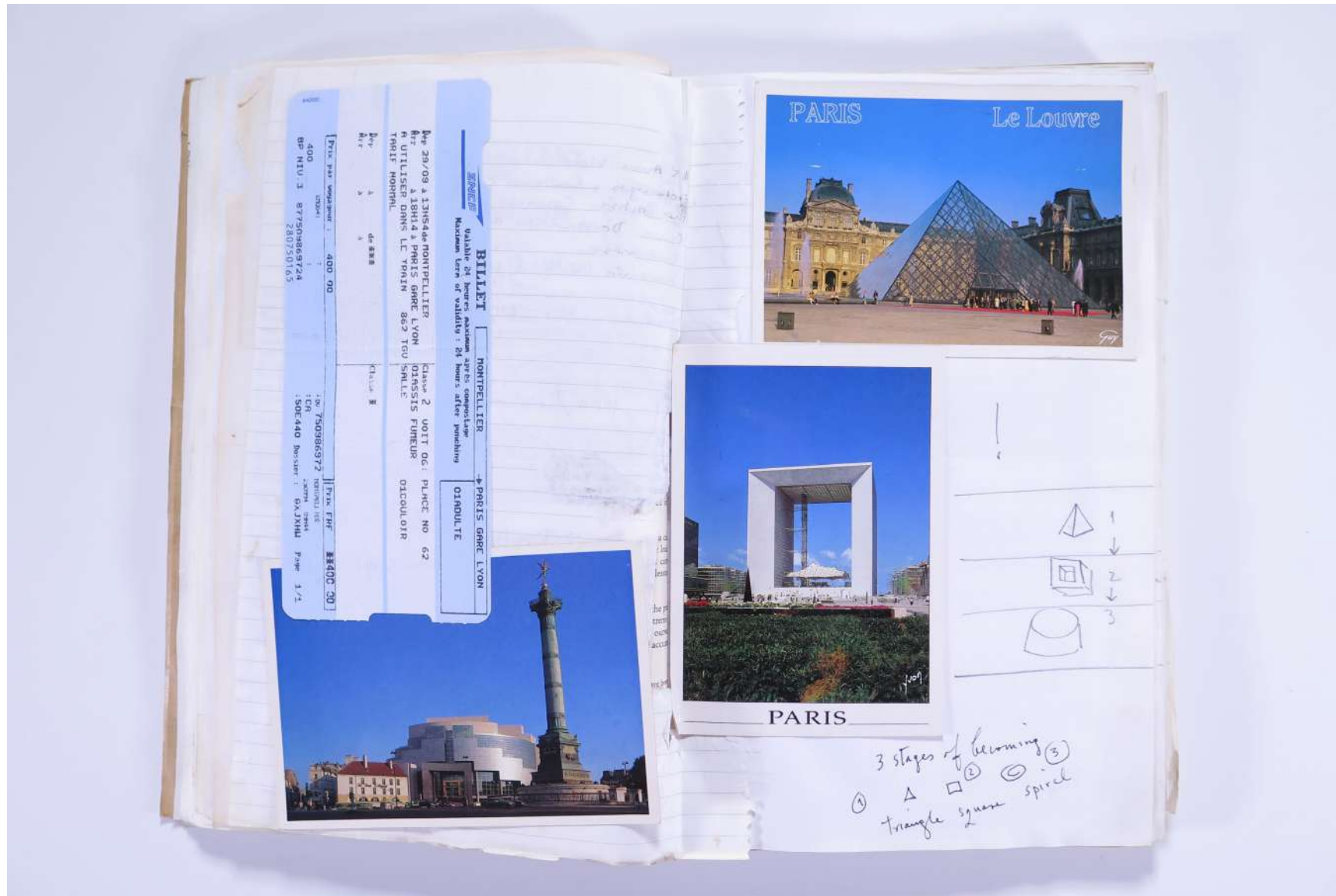
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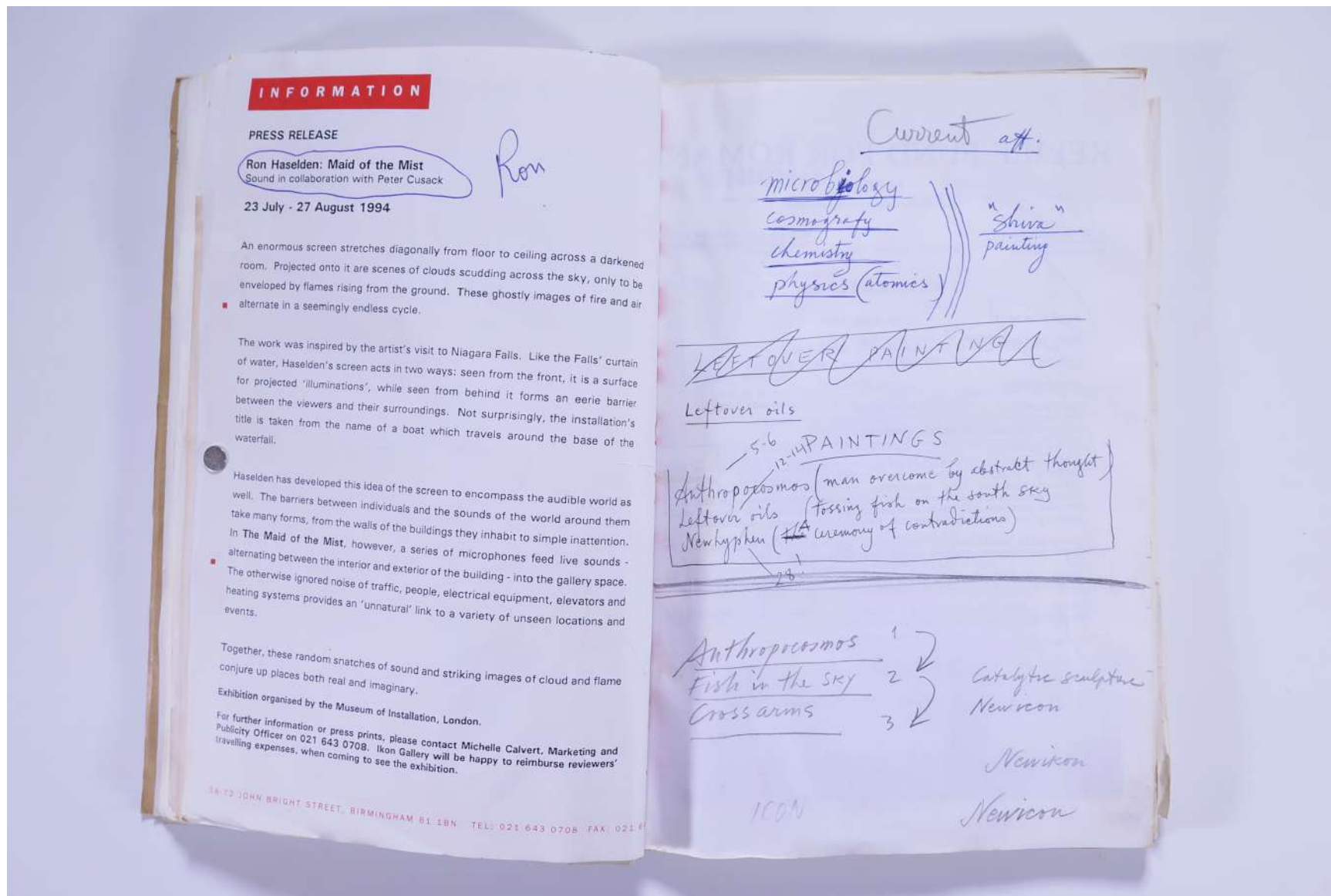


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**INFORMATION**

**PRESS RELEASE**

**Ron Haselden: Maid of the Mist**  
Sound in collaboration with Peter Cusack

Ron

23 July - 27 August 1994

An enormous screen stretches diagonally from floor to ceiling across a darkened room. Projected onto it are scenes of clouds scudding across the sky, only to be enveloped by flames rising from the ground. These ghostly images of fire and air alternate in a seemingly endless cycle.

The work was inspired by the artist's visit to Niagara Falls. Like the Falls' curtain of water, Haselden's screen acts in two ways: seen from the front, it is a surface for projected 'illuminations', while seen from behind it forms an eerie barrier between the viewers and their surroundings. Not surprisingly, the installation's title is taken from the name of a boat which travels around the base of the waterfall.

Haselden has developed this idea of the screen to encompass the audible world as well. The barriers between individuals and the sounds of the world around them take many forms, from the walls of the buildings they inhabit to simple inattention. In *The Maid of the Mist*, however, a series of microphones feed live sounds - alternating between the interior and exterior of the building - into the gallery space. The otherwise ignored noise of traffic, people, electrical equipment, elevators and heating systems provides an 'unnatural' link to a variety of unseen locations and events.

Together, these random snatches of sound and striking images of cloud and flame conjure up places both real and imaginary.

Exhibition organised by the Museum of Installation, London.

For further information or press prints, please contact Michelle Calvert, Marketing and Publicity Officer on 021 643 0708. Ikon Gallery will be happy to reimburse reviewers' travelling expenses, when coming to see the exhibition.

36-72 JOHN BRIGHT STREET, BIRMINGHAM B1 1BN TEL: 021 643 0708 FAX: 021 643 0709

Current aff.

microbiology  
cosmography  
chemistry  
physics (atomics)

"Shiva"  
painting

LEFTOVER PAINTING

Leftover oils

5-6 PAINTINGS

Anthropocosmos (man overcome by abstract thought)  
Leftover oils (tossing fish on the south sky)  
New hypnum (memory of contradictions)

1 Anthropocosmos  
2 Fish in the sky  
3 Cross arms

Catalytic sculpture  
New icon

New icon

New icon

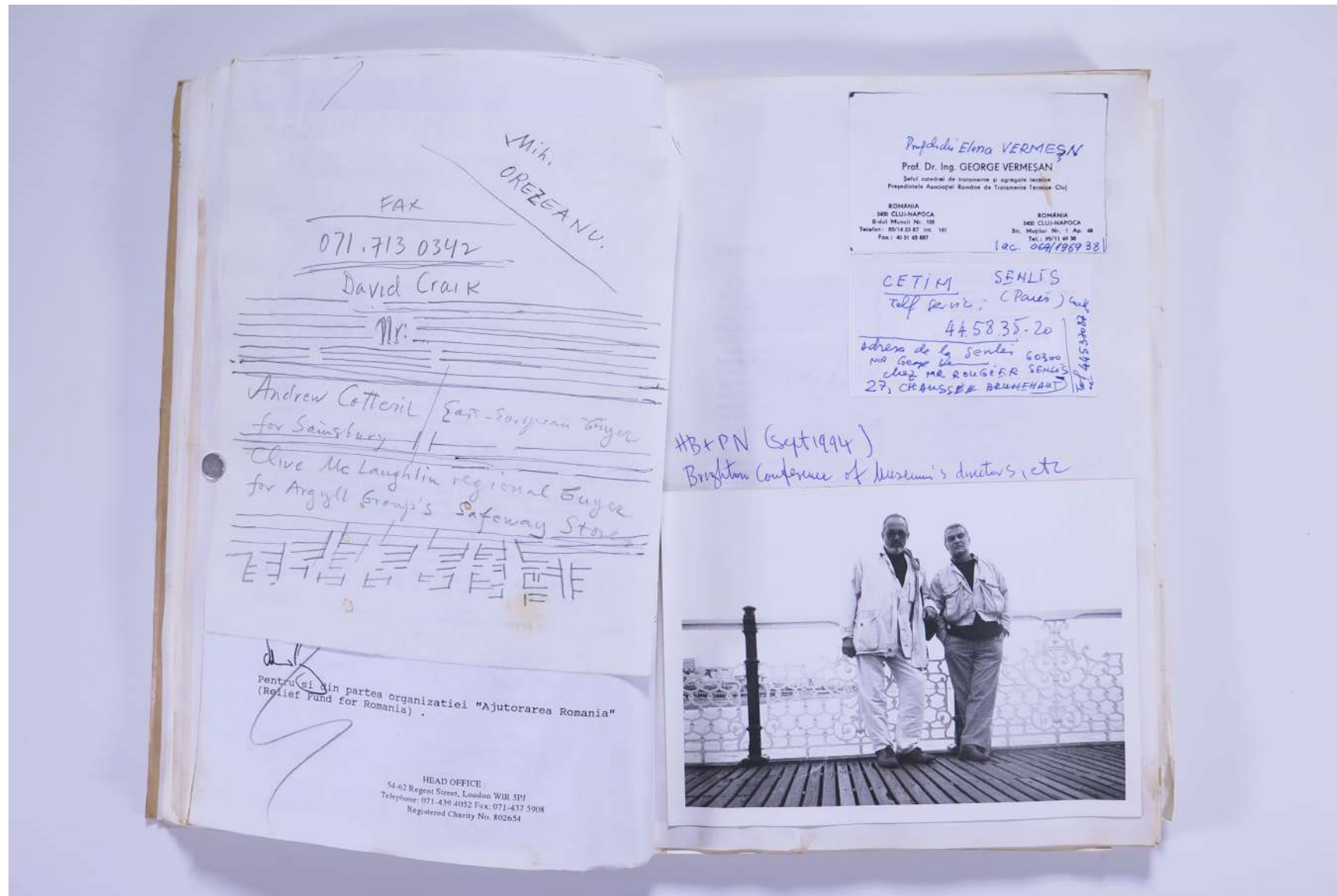
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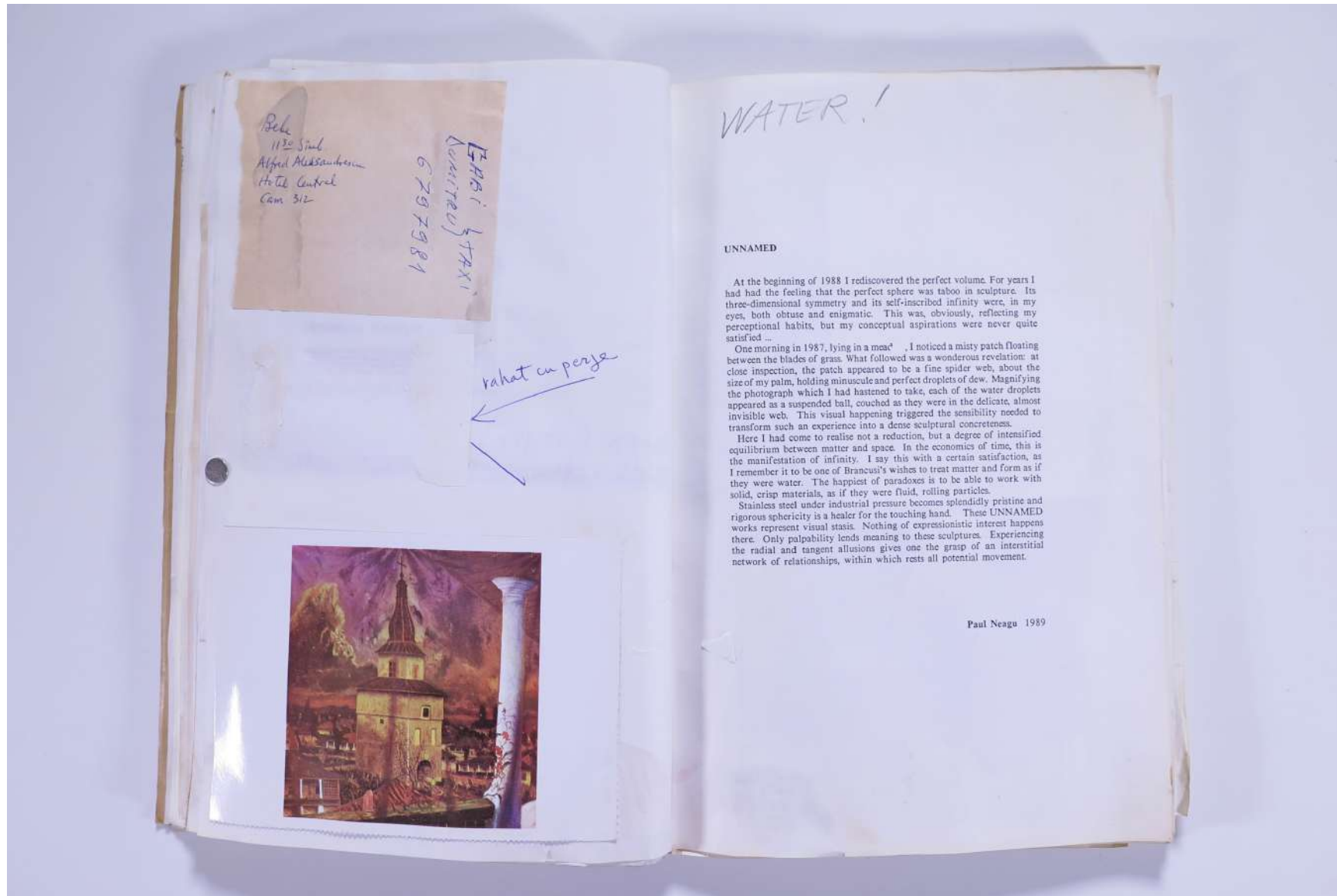
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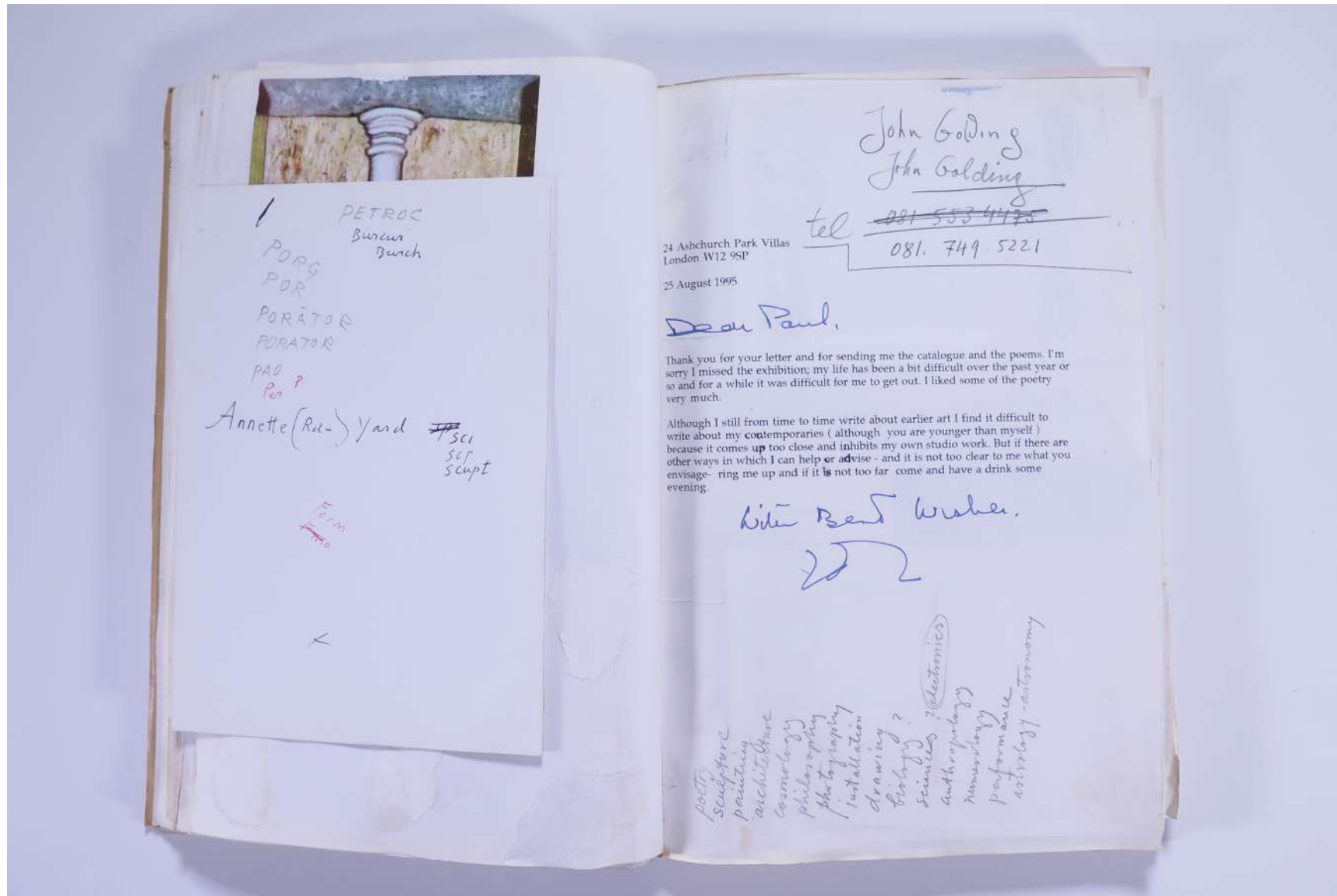


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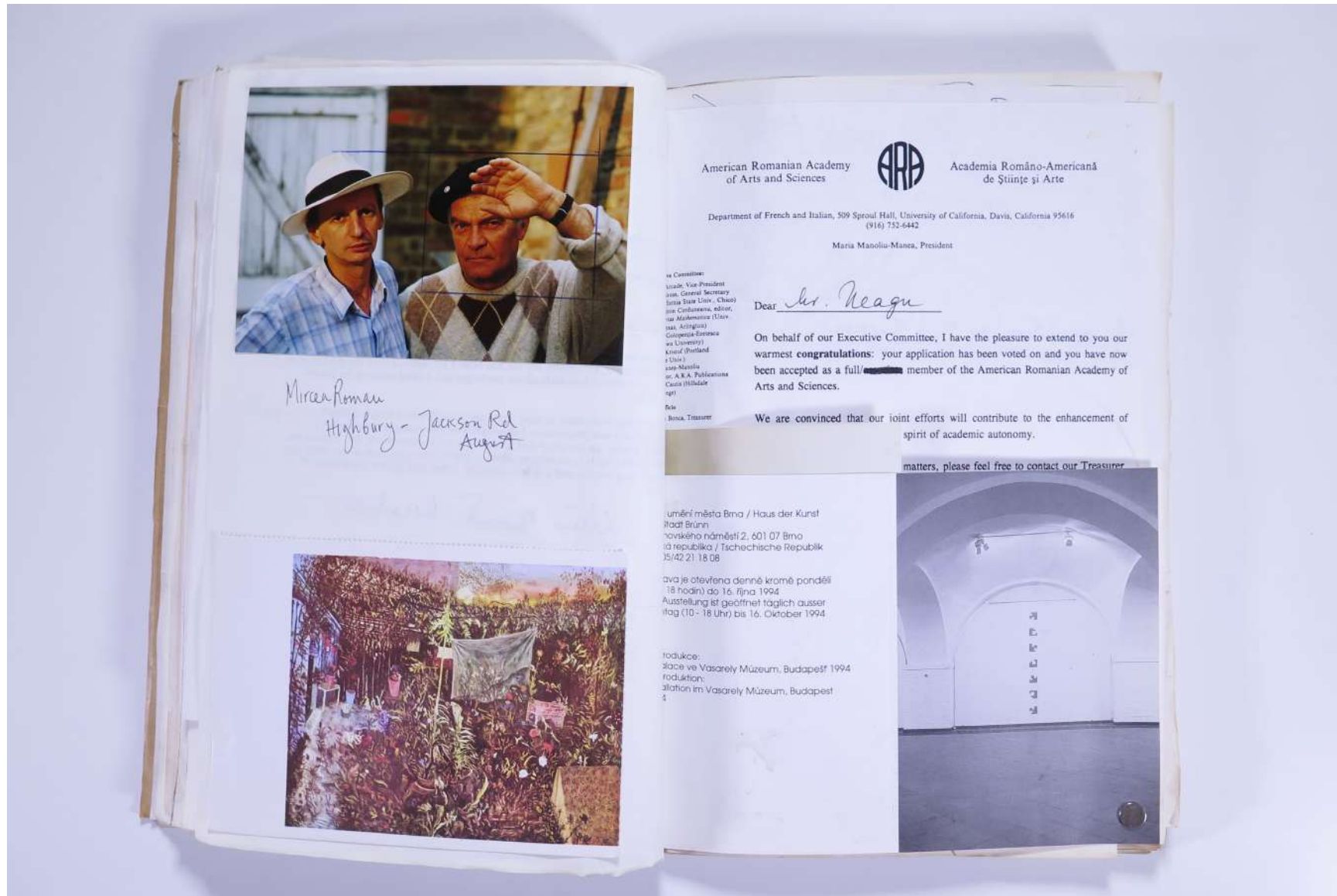
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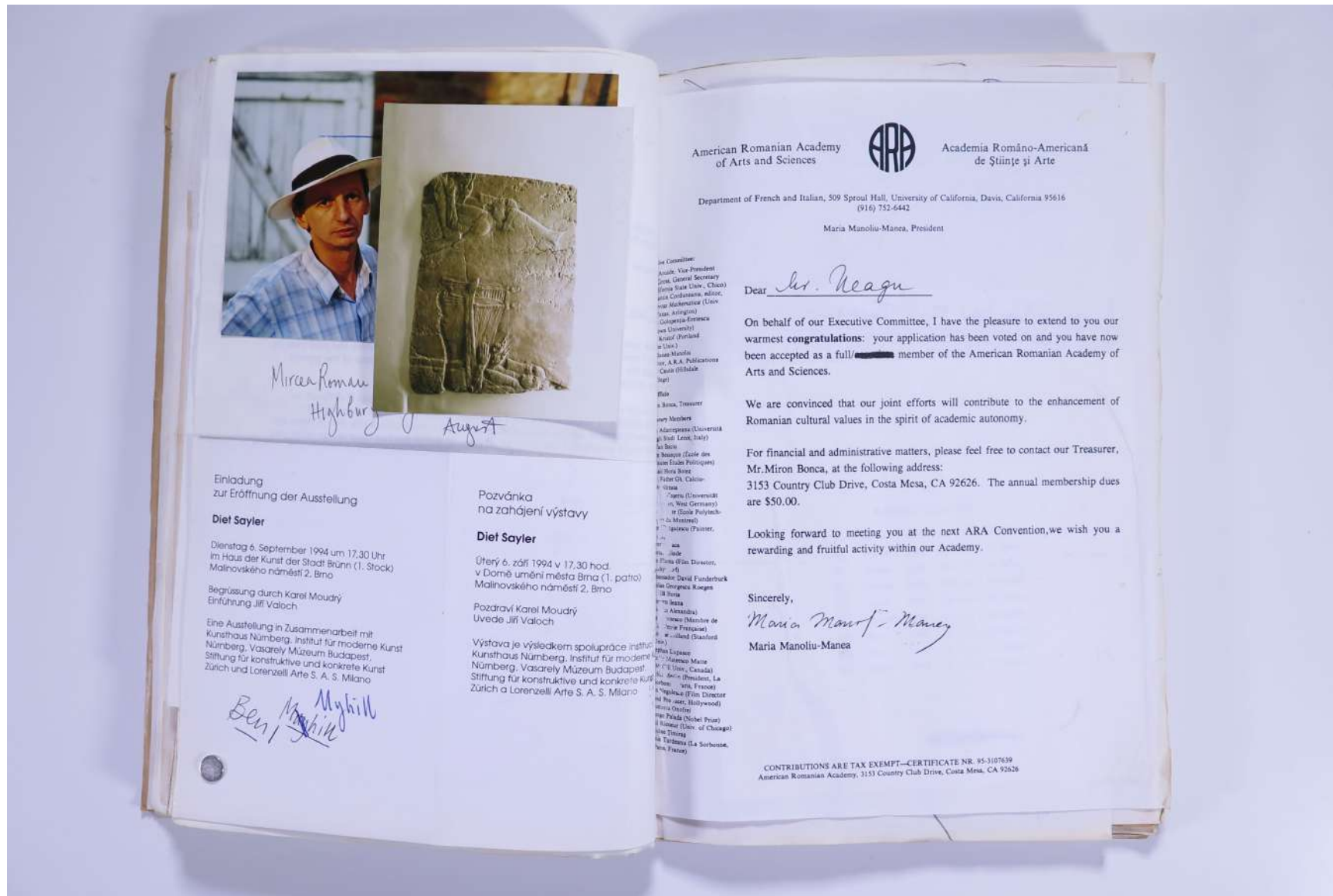
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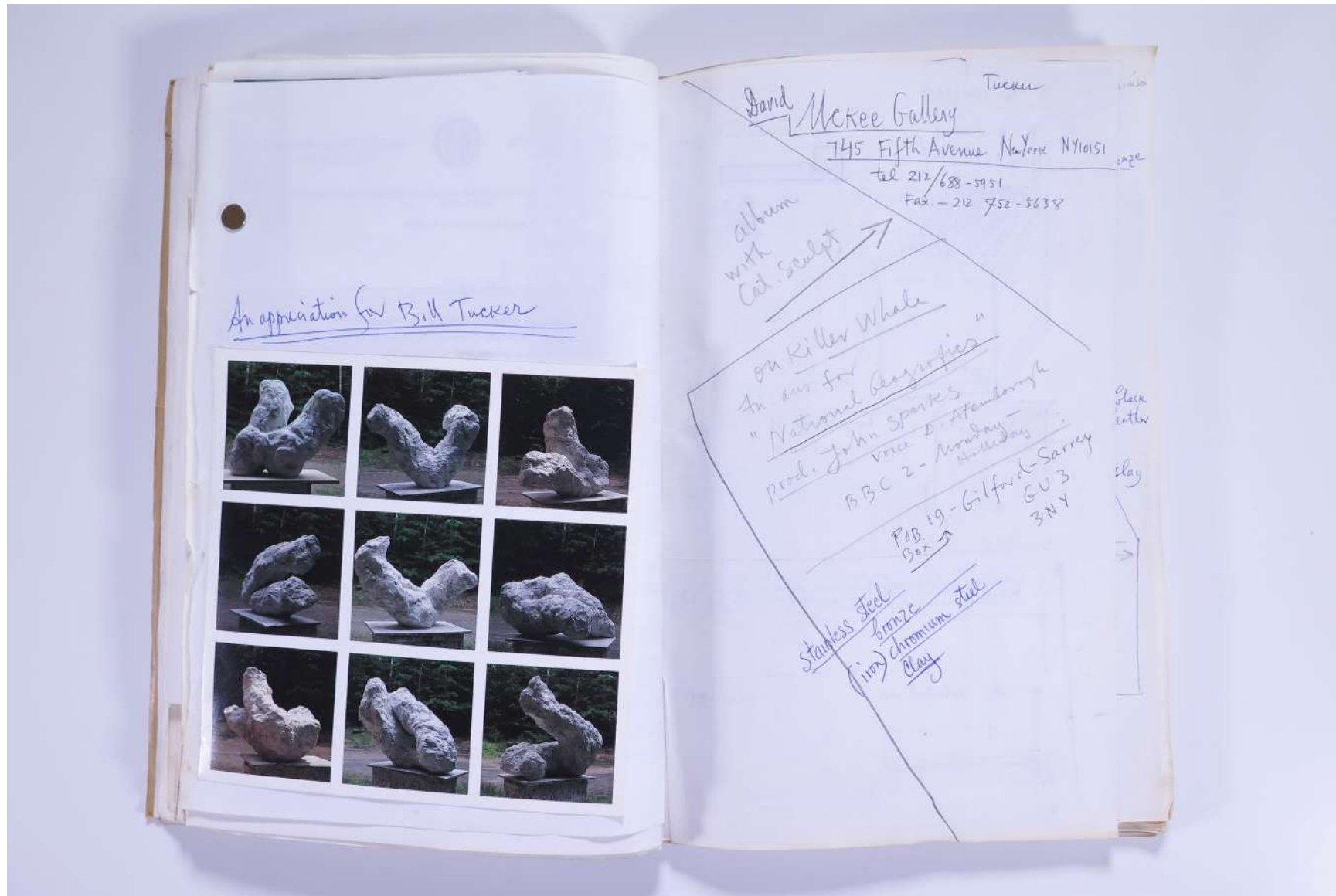
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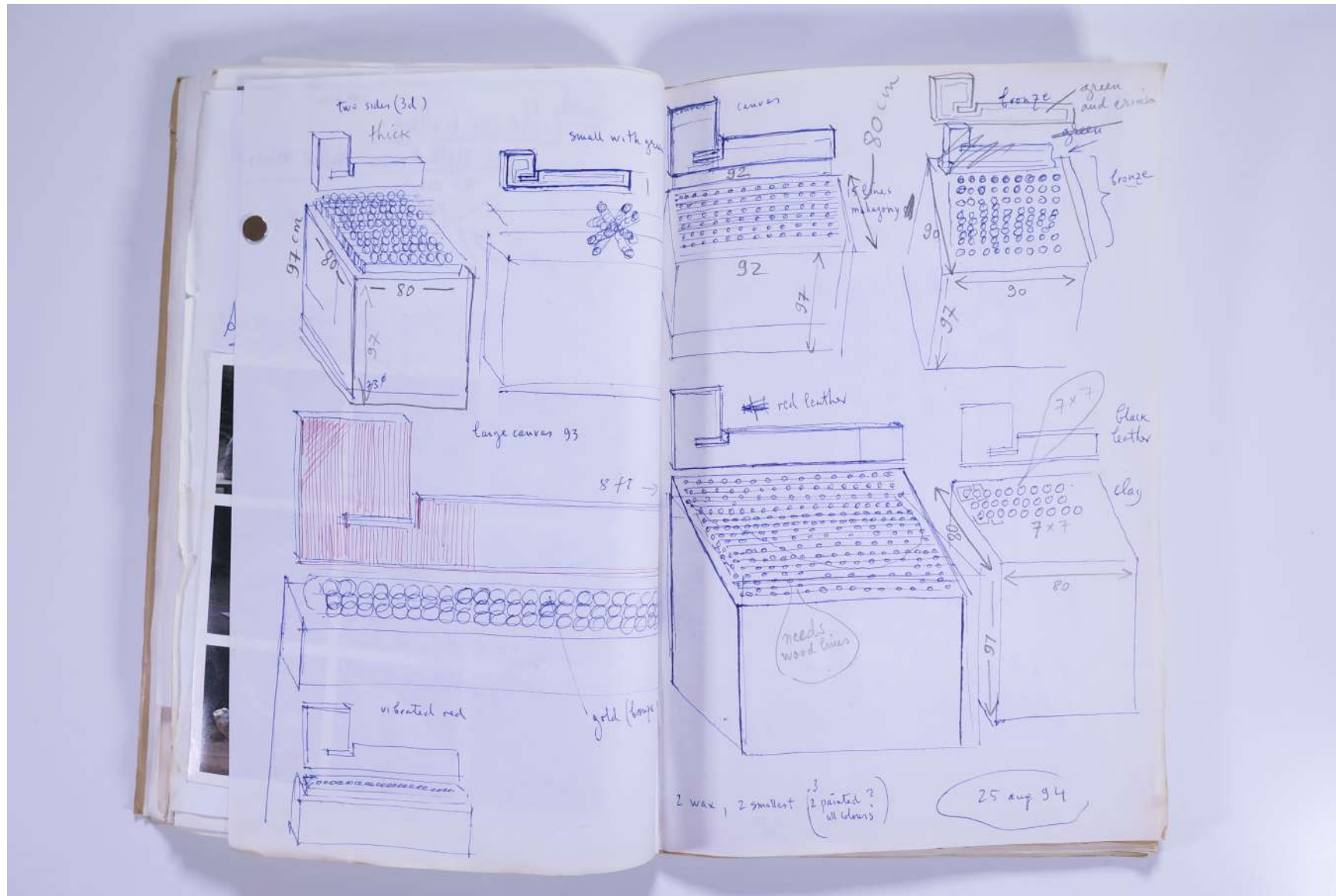


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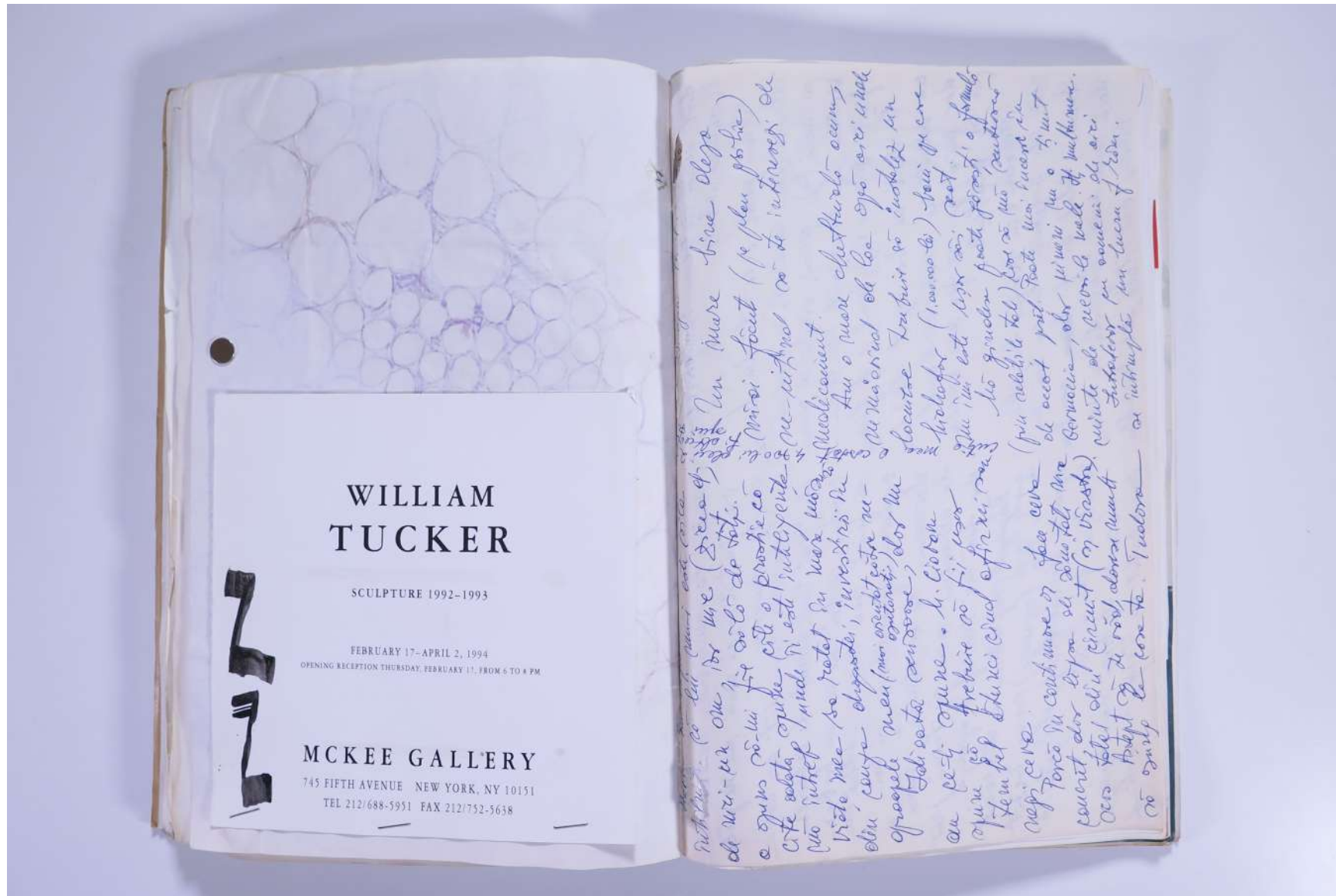
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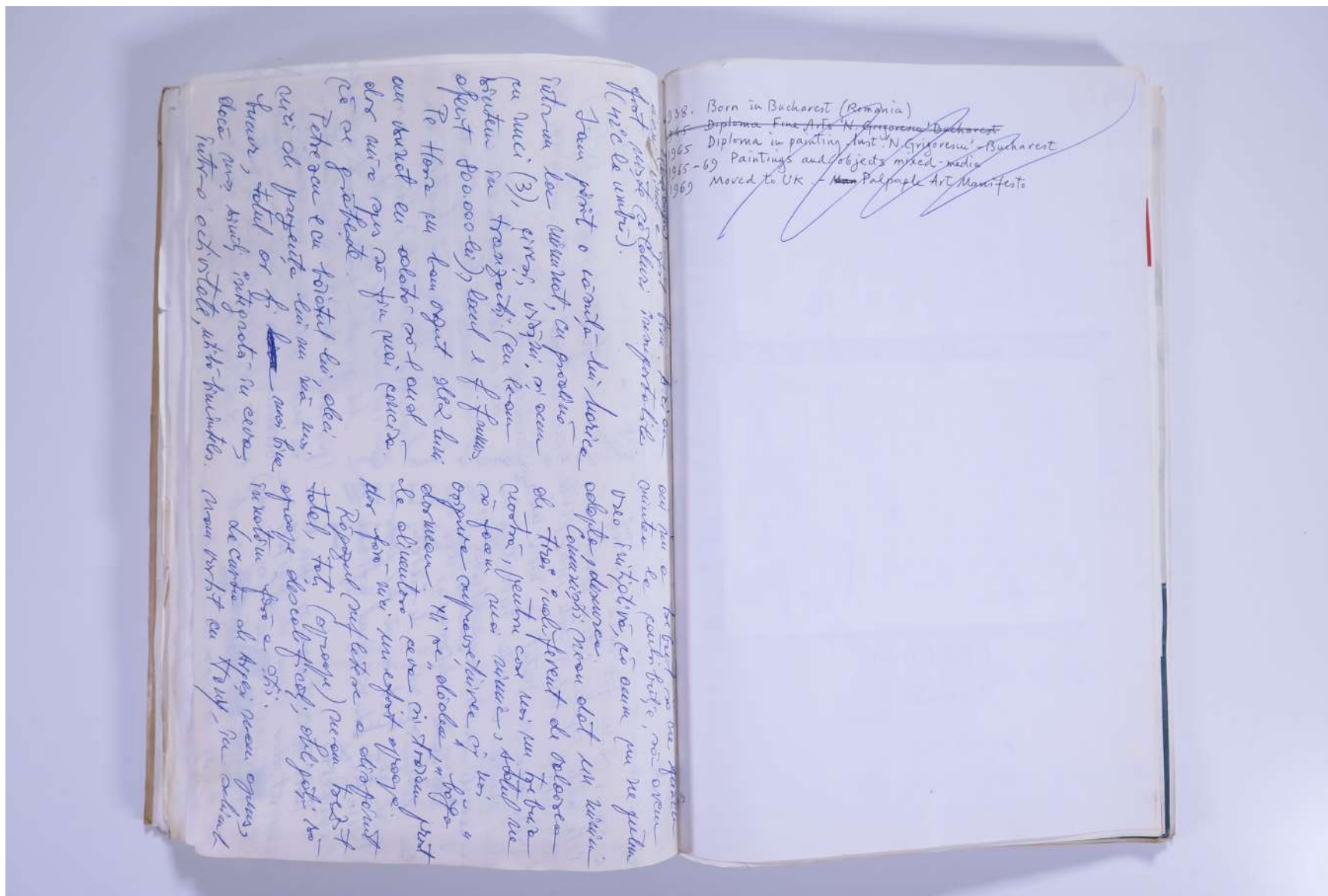
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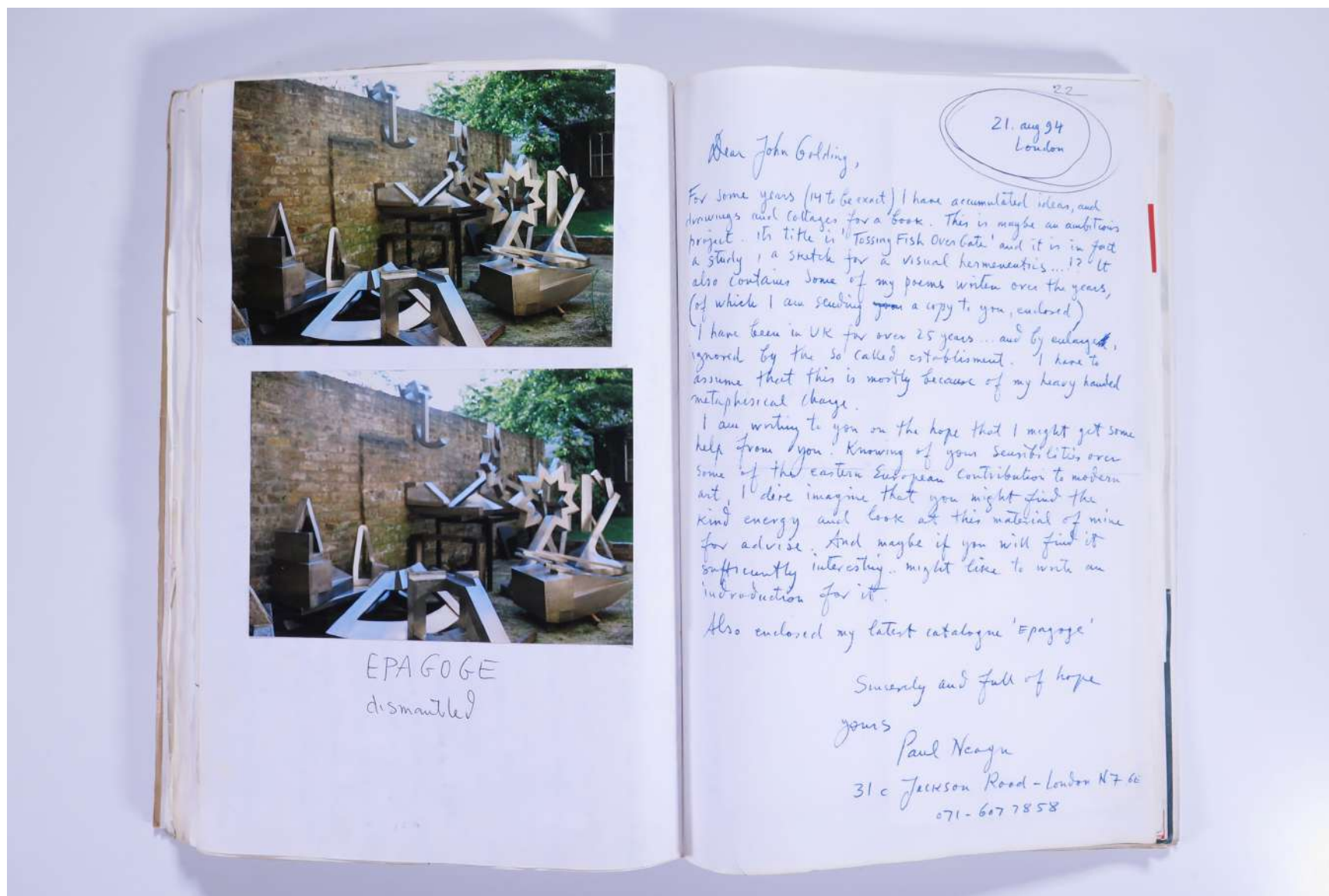


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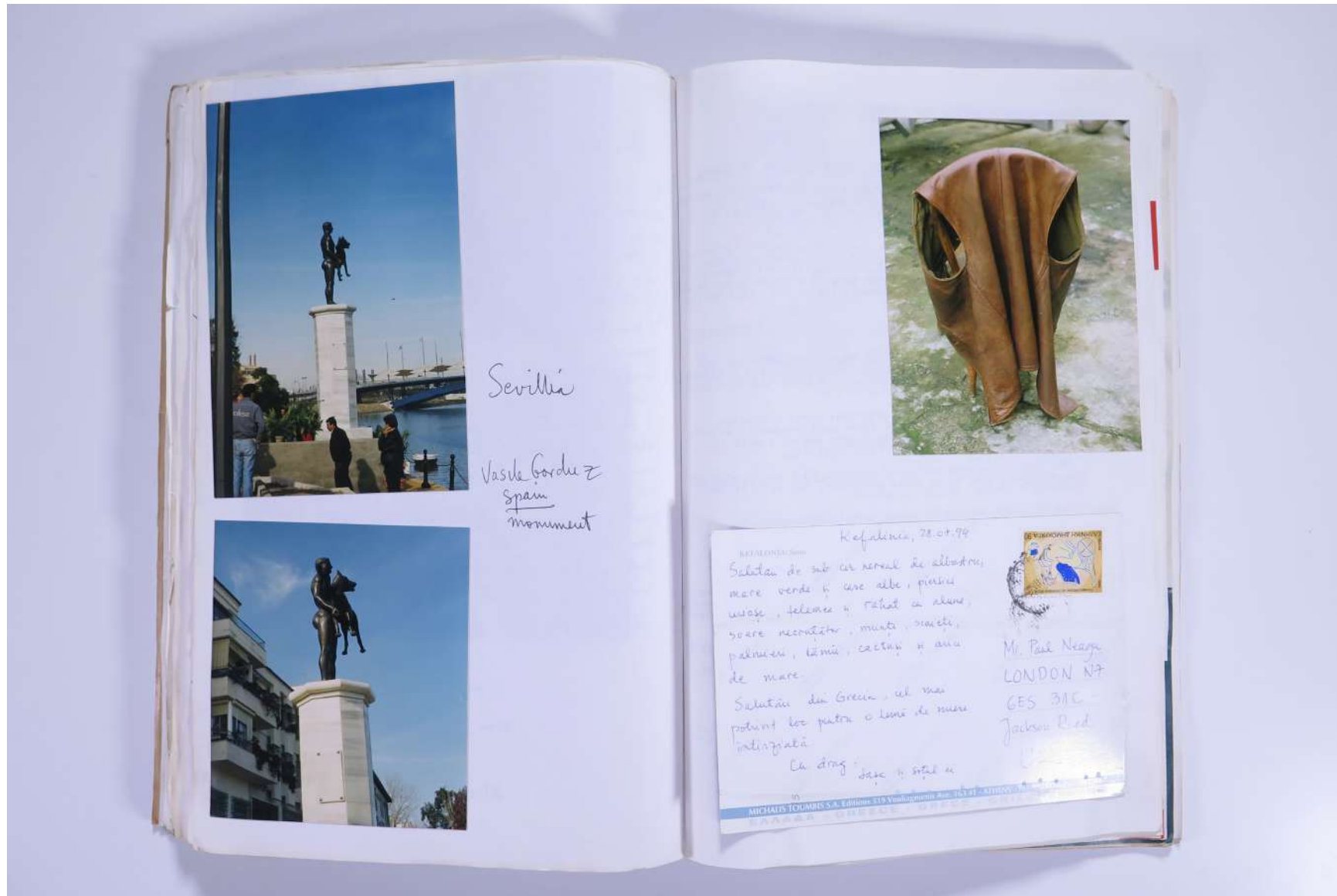
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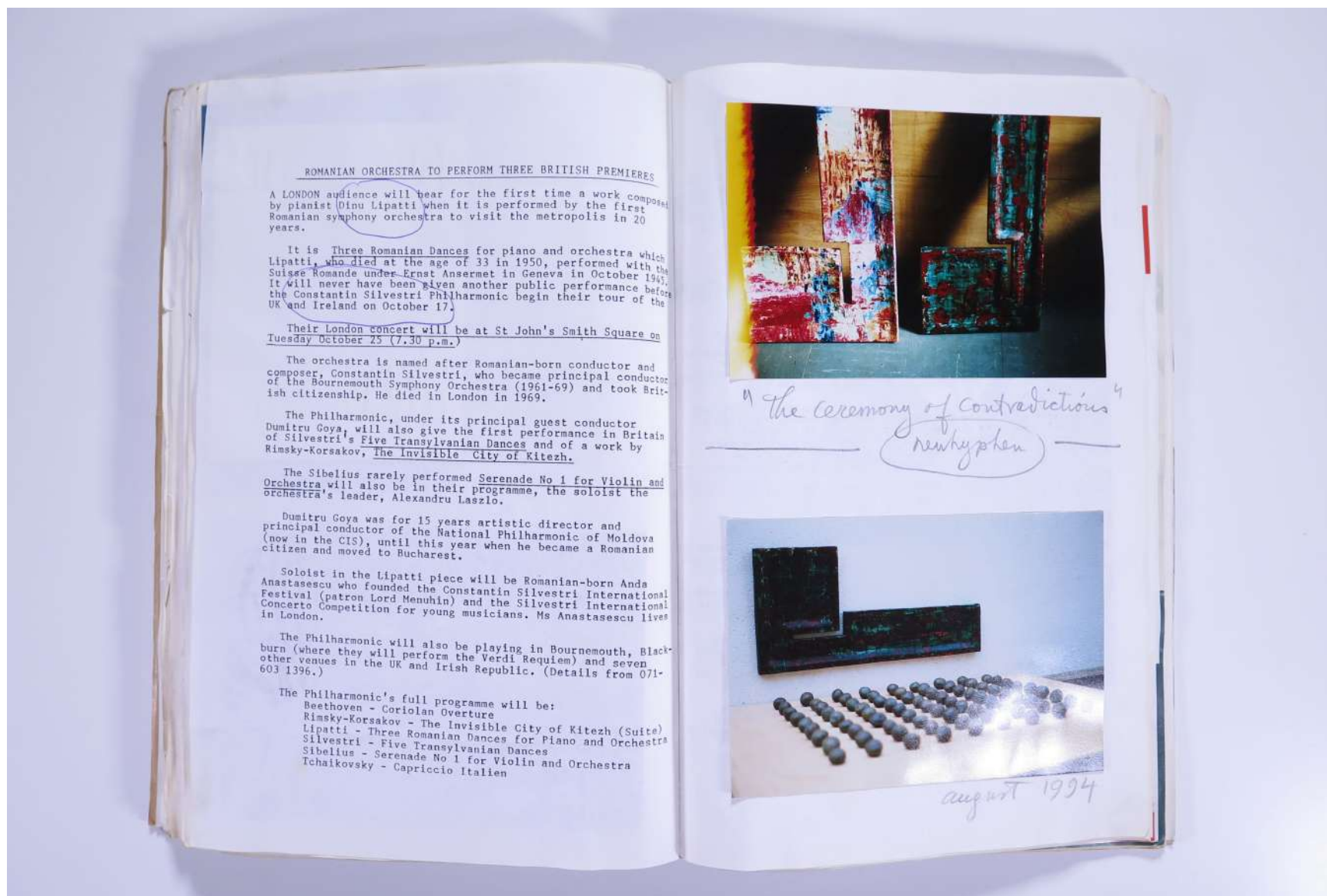
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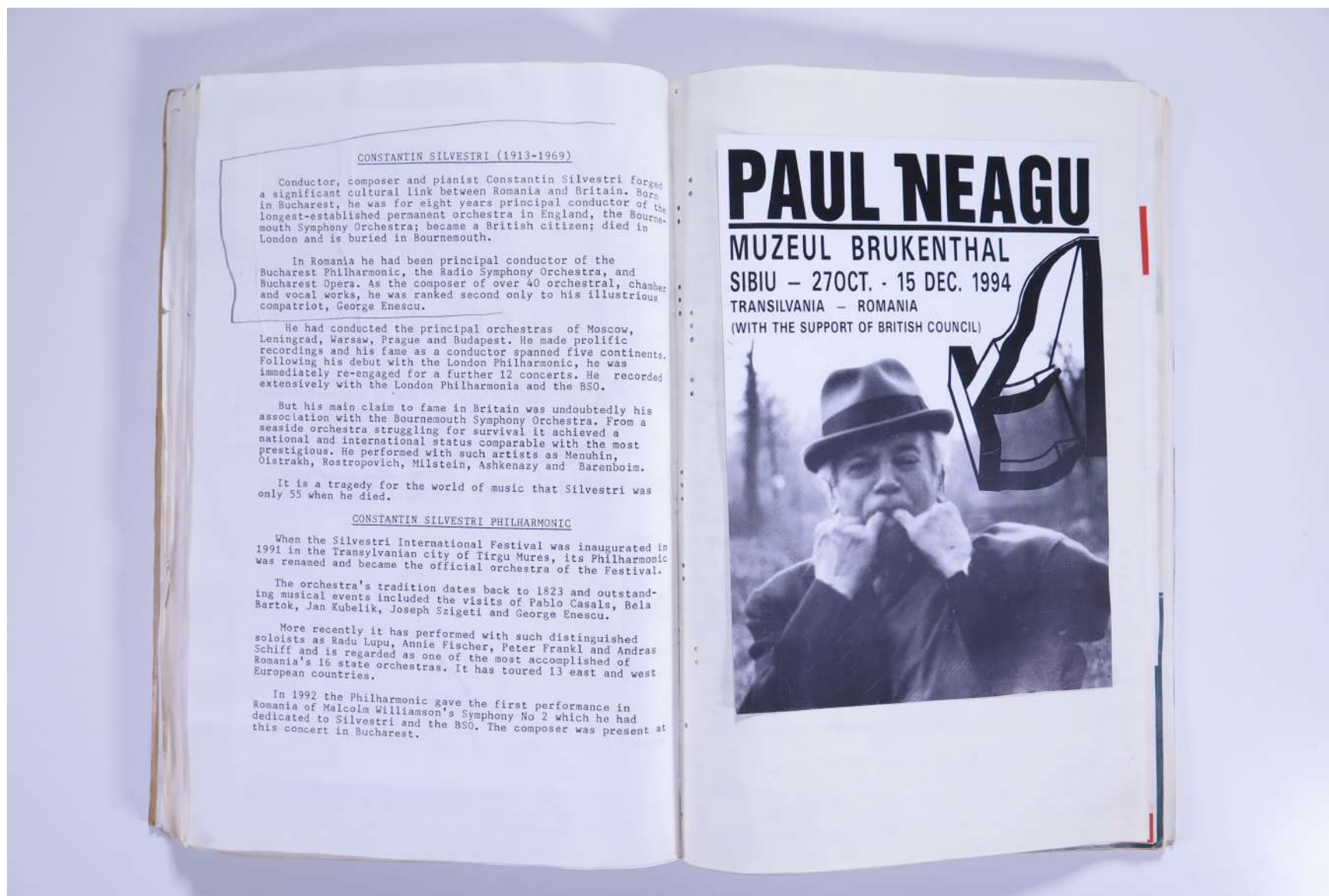
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## CONSTANTIN SILVESTRI (1913-1969)

Conductor, composer and pianist Constantin Silvestri forged a significant cultural link between Romania and Britain. Born in Bucharest, he was for eight years principal conductor of the longest-established permanent orchestra in England, the Bournemouth Symphony Orchestra; became a British citizen; died in London and is buried in Bournemouth.

In Romania he had been principal conductor of the Bucharest Philharmonic, the Radio Symphony Orchestra, and Bucharest Opera. As the composer of over 40 orchestral, chamber and vocal works, he was ranked second only to his illustrious compatriot, George Enescu.

He had conducted the principal orchestras of Moscow, Leningrad, Warsaw, Prague and Budapest. He made prolific recordings and his fame as a conductor spanned five continents. Following his debut with the London Philharmonic, he was immediately re-engaged for a further 12 concerts. He recorded extensively with the London Philharmonia and the BSO.

But his main claim to fame in Britain was undoubtedly his association with the Bournemouth Symphony Orchestra. From a seaside orchestra struggling for survival it achieved a national and international status comparable with the most prestigious. He performed with such artists as Menuhin, Oistrakh, Rostropovich, Milstein, Ashkenazy and Barenboim.

It is a tragedy for the world of music that Silvestri was only 55 when he died.

## CONSTANTIN SILVESTRI PHILHARMONIC

When the Silvestri International Festival was inaugurated in 1991 in the Transylvanian city of Tirgu Mures, its Philharmonic was renamed and became the official orchestra of the Festival.

The orchestra's tradition dates back to 1823 and outstanding musical events included the visits of Pablo Casals, Bela Bartok, Jan Kubelik, Joseph Szigeti and George Enescu.

More recently it has performed with such distinguished soloists as Radu Lupu, Annie Fischer, Peter Frankl and András Schiff and is regarded as one of the most accomplished of Romania's 16 state orchestras. It has toured 13 east and west European countries.

In 1992 the Philharmonic gave the first performance in Romania of Malcolm Williamson's Symphony No 2 which he had dedicated to Silvestri and the BSO. The composer was present at this concert in Bucharest.

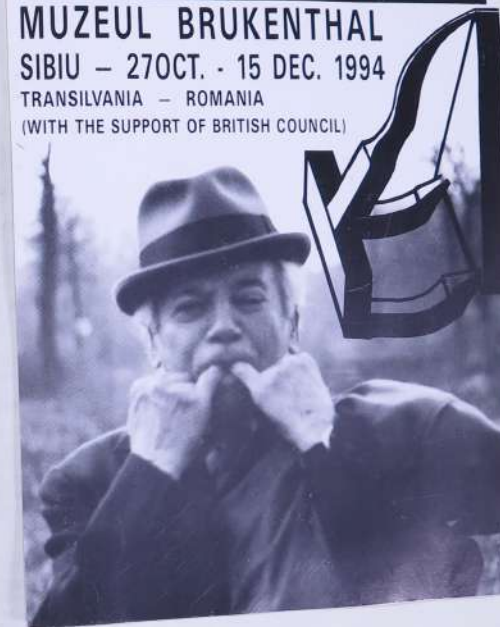
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MUZEUL BRUKENTHAL

SIBIU - 27OCT. - 15 DEC. 1994

TRANSILVANIA - ROMANIA

(WITH THE SUPPORT OF BRITISH COUNCIL)



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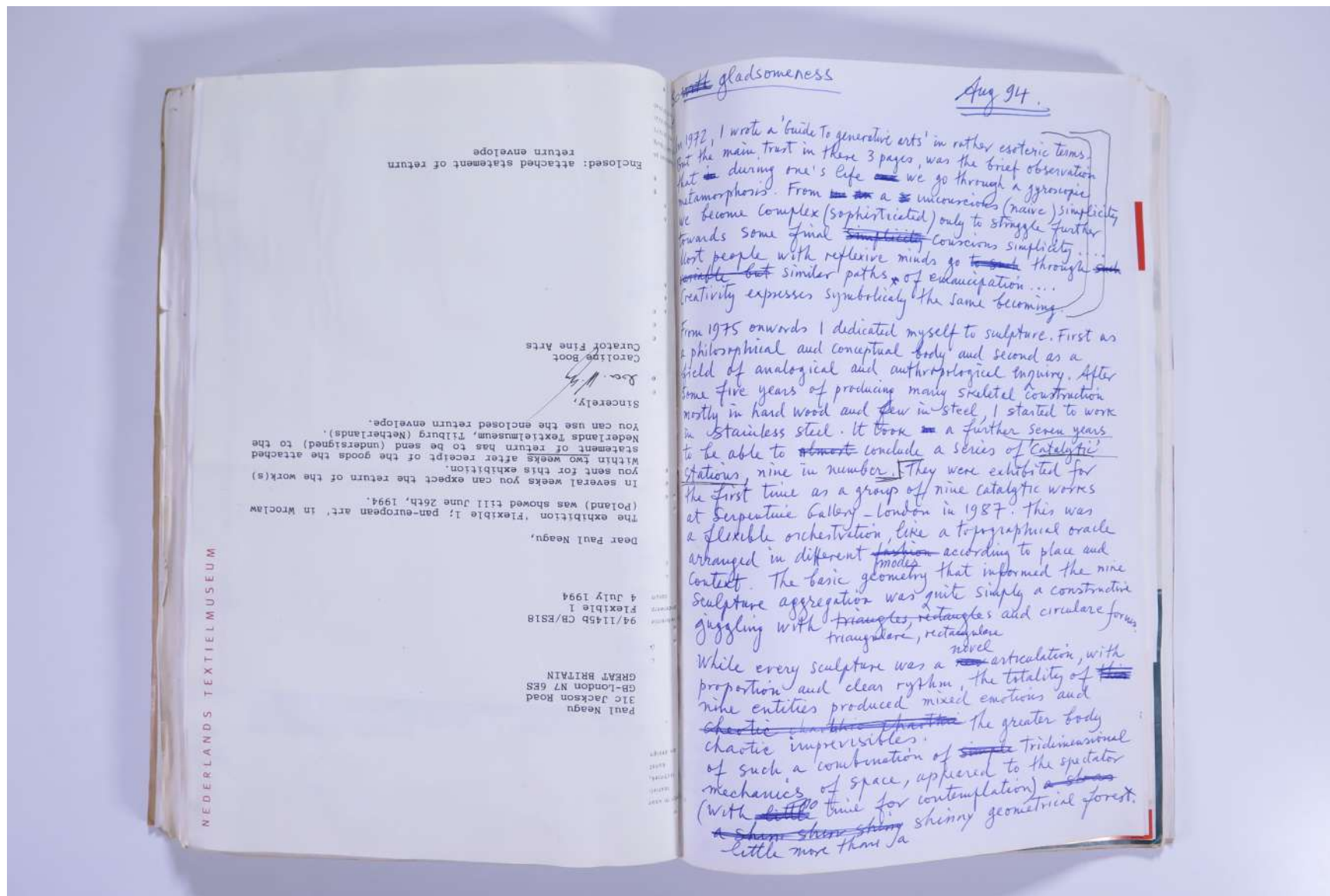
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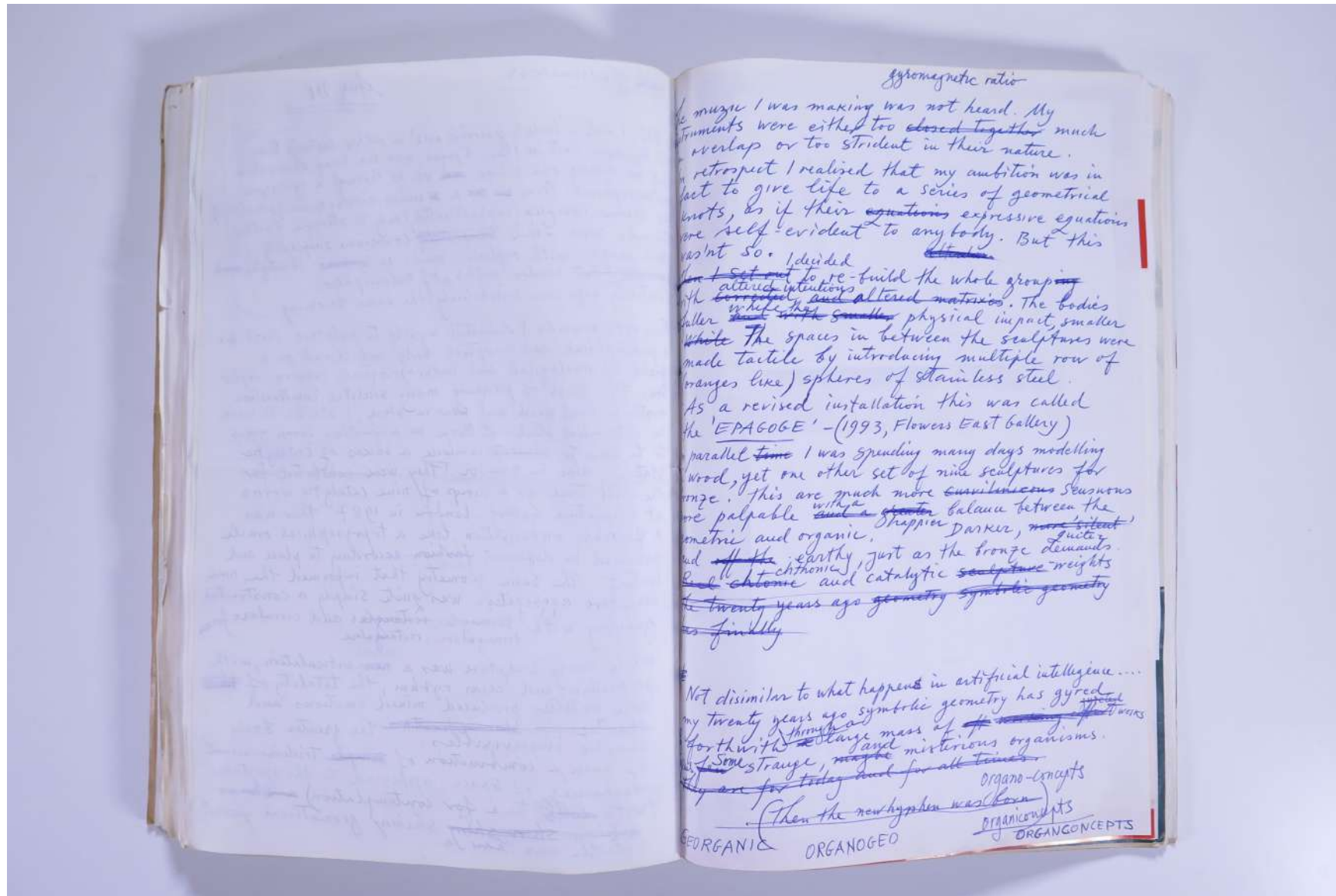
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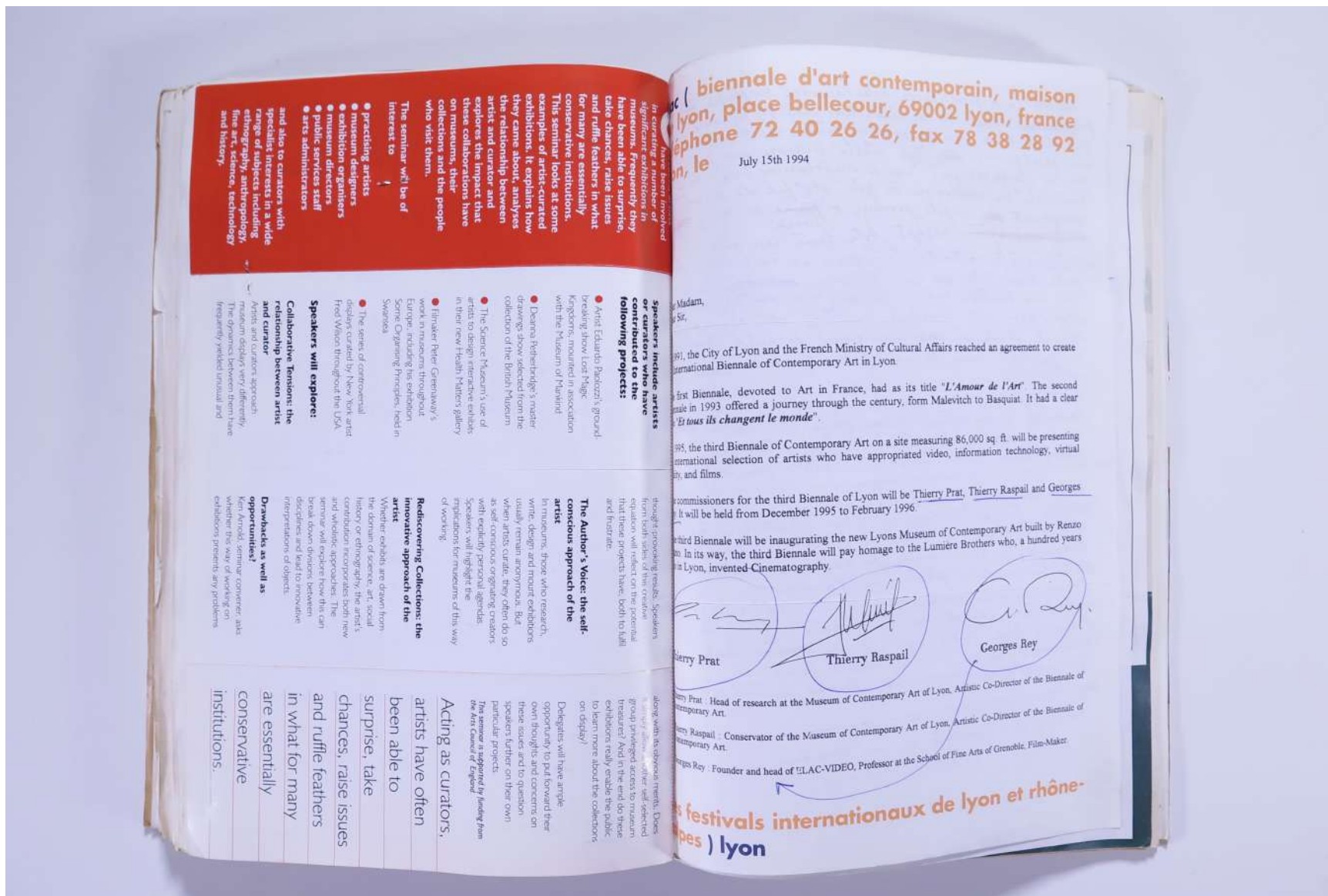


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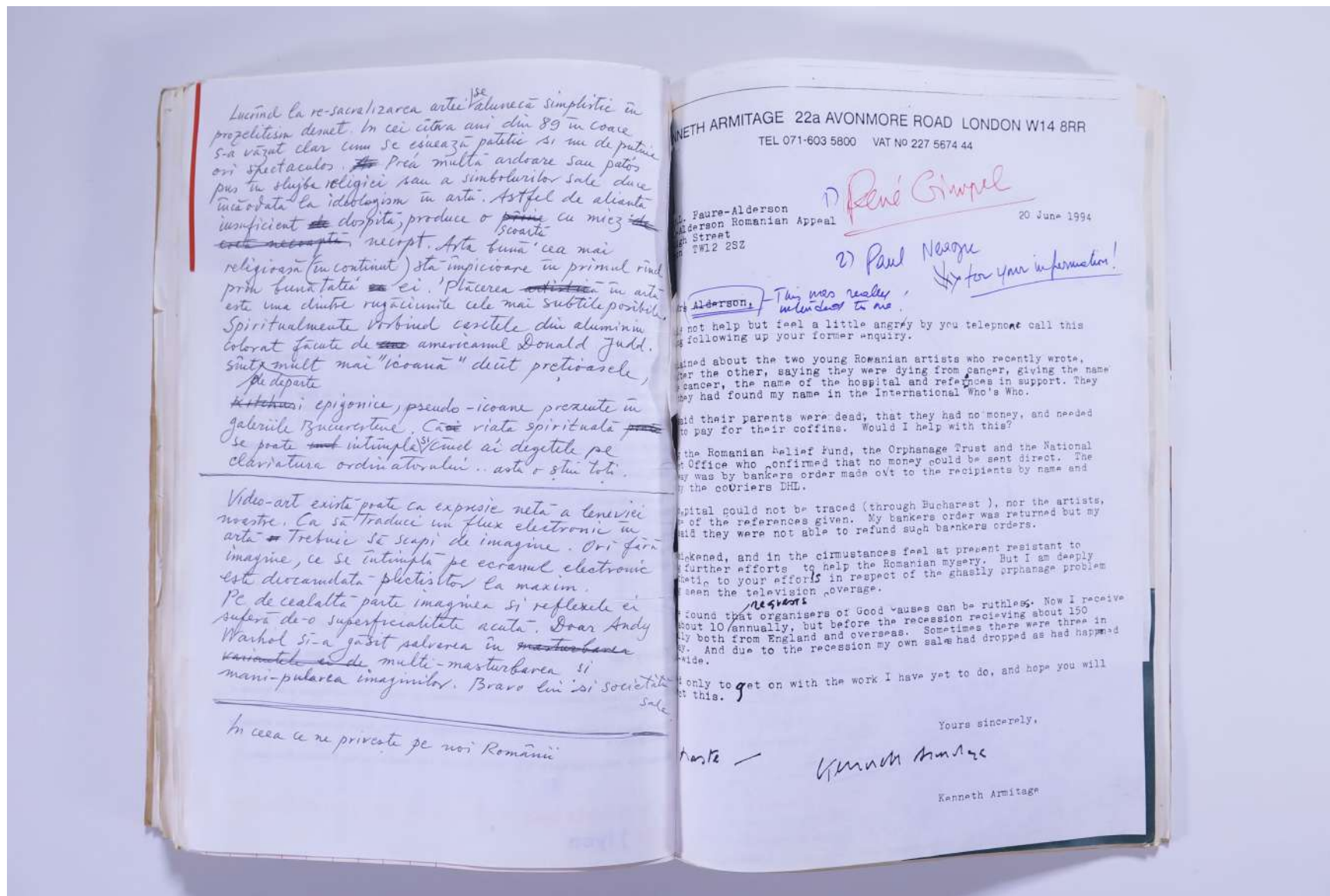


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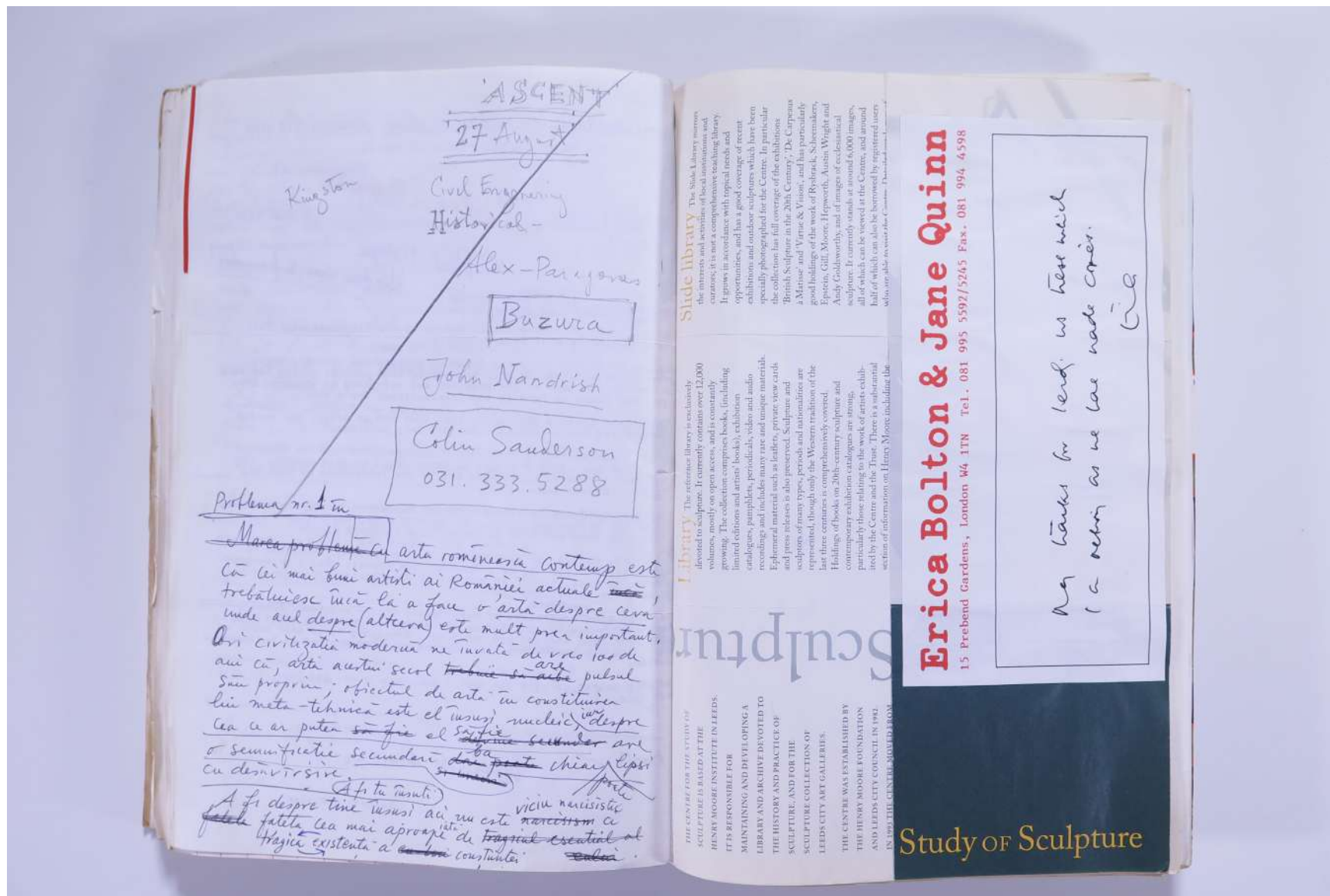
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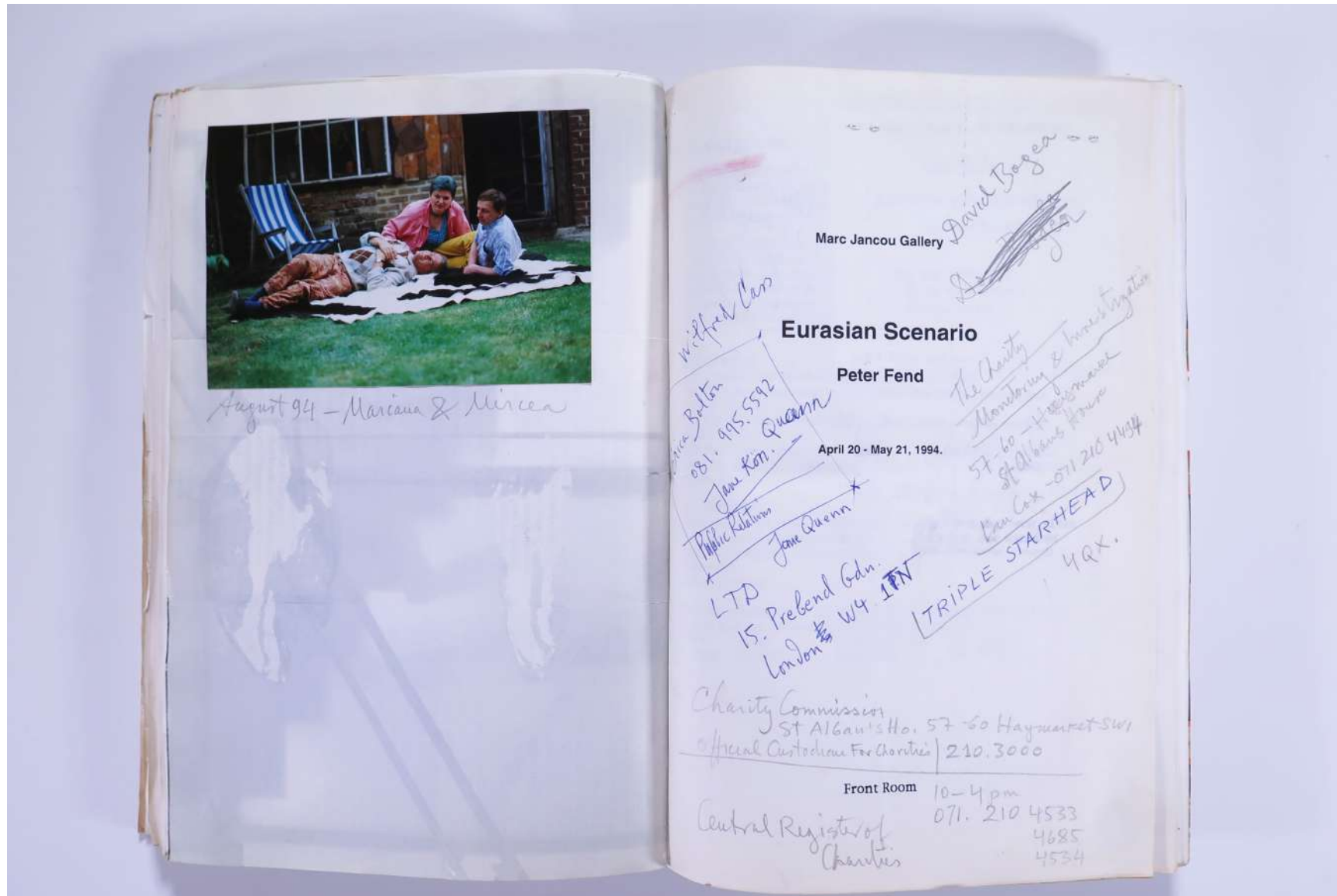
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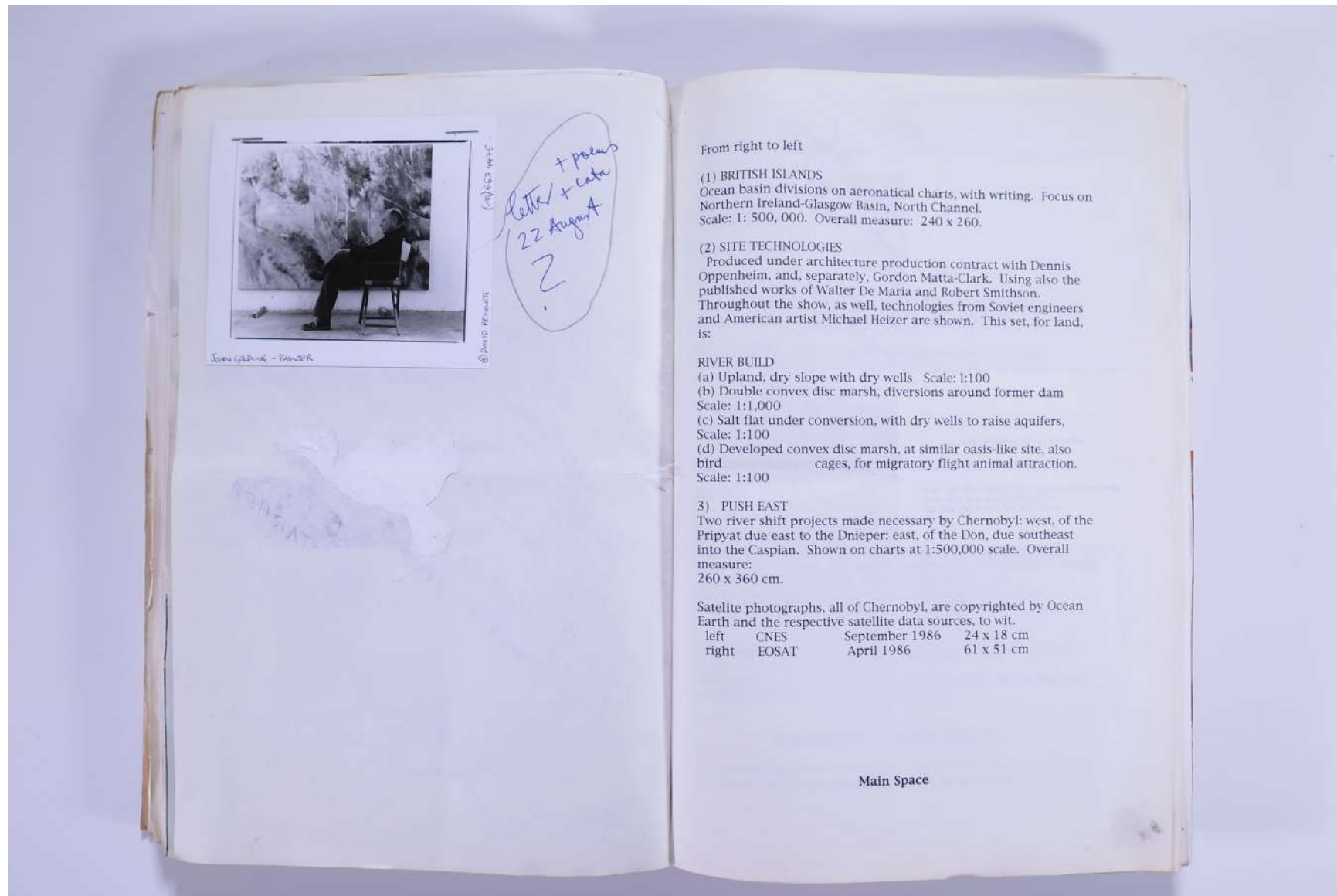


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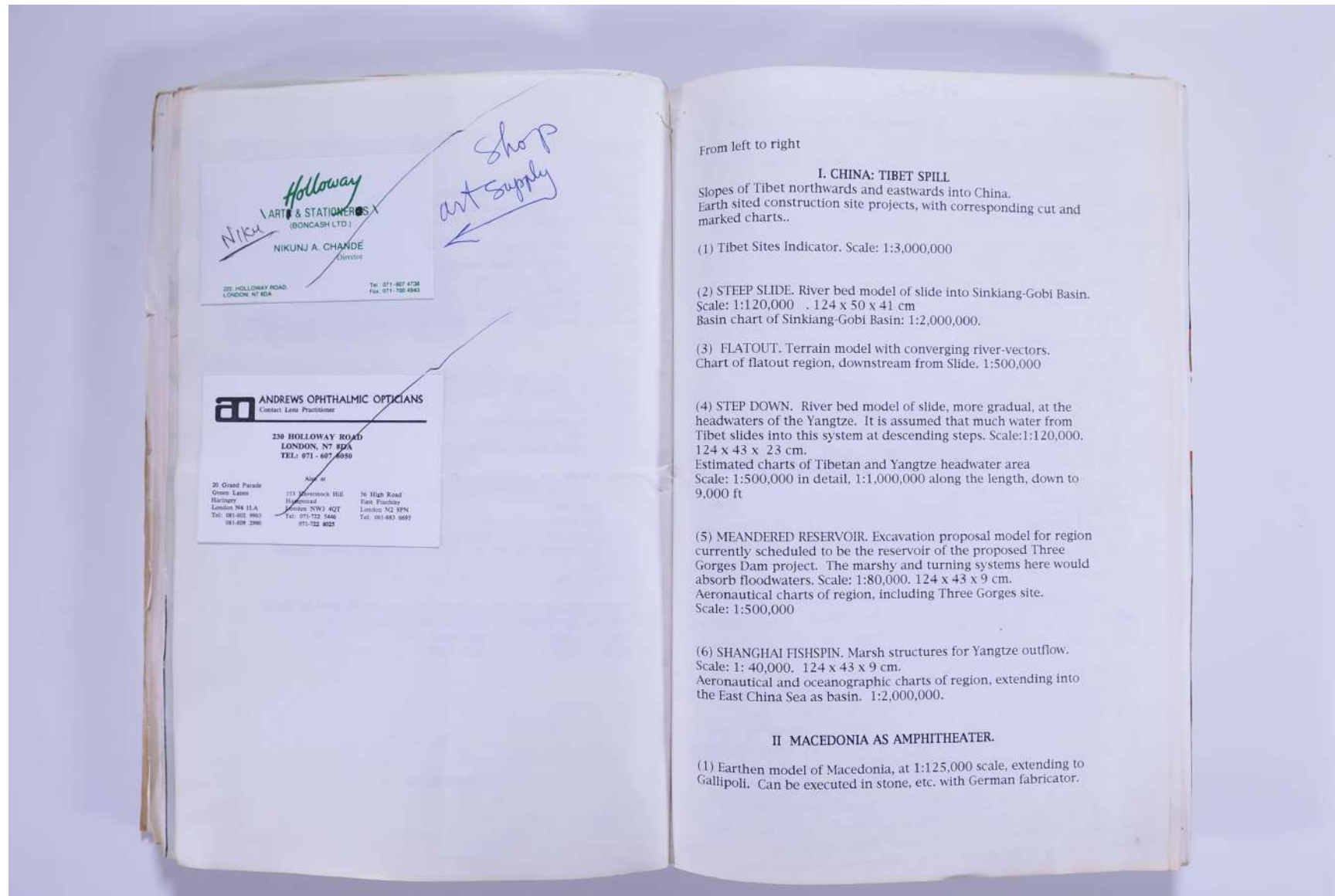
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From left to right

## I. CHINA: TIBET SPILL

Slopes of Tibet northwards and eastwards into China. Earth sited construction site projects, with corresponding cut and marked charts..

- (1) Tibet Sites Indicator. Scale: 1:3,000,000
- (2) STEEP SLIDE. River bed model of slide into Sinkiang-Gobi Basin. Scale: 1:120,000 . 124 x 50 x 41 cm  
Basin chart of Sinkiang-Gobi Basin: 1:2,000,000.
- (3) FLATOUT. Terrain model with converging river-vectors. Chart of flatout region, downstream from Slide. 1:500,000
- (4) STEP DOWN. River bed model of slide, more gradual, at the headwaters of the Yangtze. It is assumed that much water from Tibet slides into this system at descending steps. Scale:1:120,000. 124 x 43 x 23 cm.  
Estimated charts of Tibetan and Yangtze headwater area  
Scale: 1:500,000 in detail, 1:1,000,000 along the length, down to 9,000 ft
- (5) MEANDERED RESERVOIR. Excavation proposal model for region currently scheduled to be the reservoir of the proposed Three Gorges Dam project. The marshy and turning systems here would absorb floodwaters. Scale: 1:80,000. 124 x 43 x 9 cm.  
Aeronautical charts of region, including Three Gorges site.  
Scale: 1:500,000
- (6) SHANGHAI FISHSPIN. Marsh structures for Yangtze outflow. Scale: 1: 40,000. 124 x 43 x 9 cm.  
Aeronautical and oceanographic charts of region, extending into the East China Sea as basin. 1:2,000,000.

## II. MACEDONIA AS AMPHITHEATER.

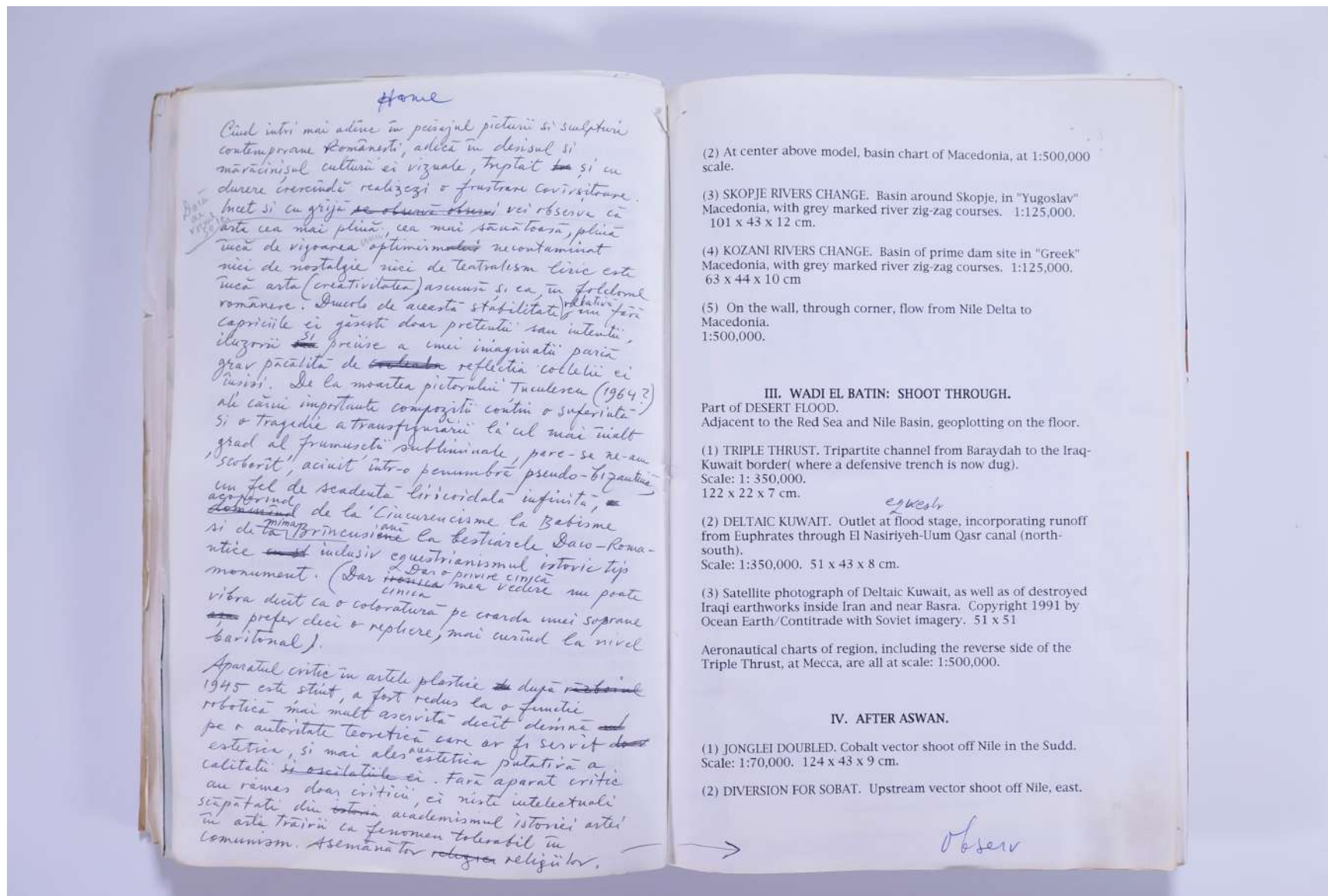
- (1) Earthen model of Macedonia, at 1:125,000 scale, extending to Gallipoli. Can be executed in stone, etc. with German fabricator.

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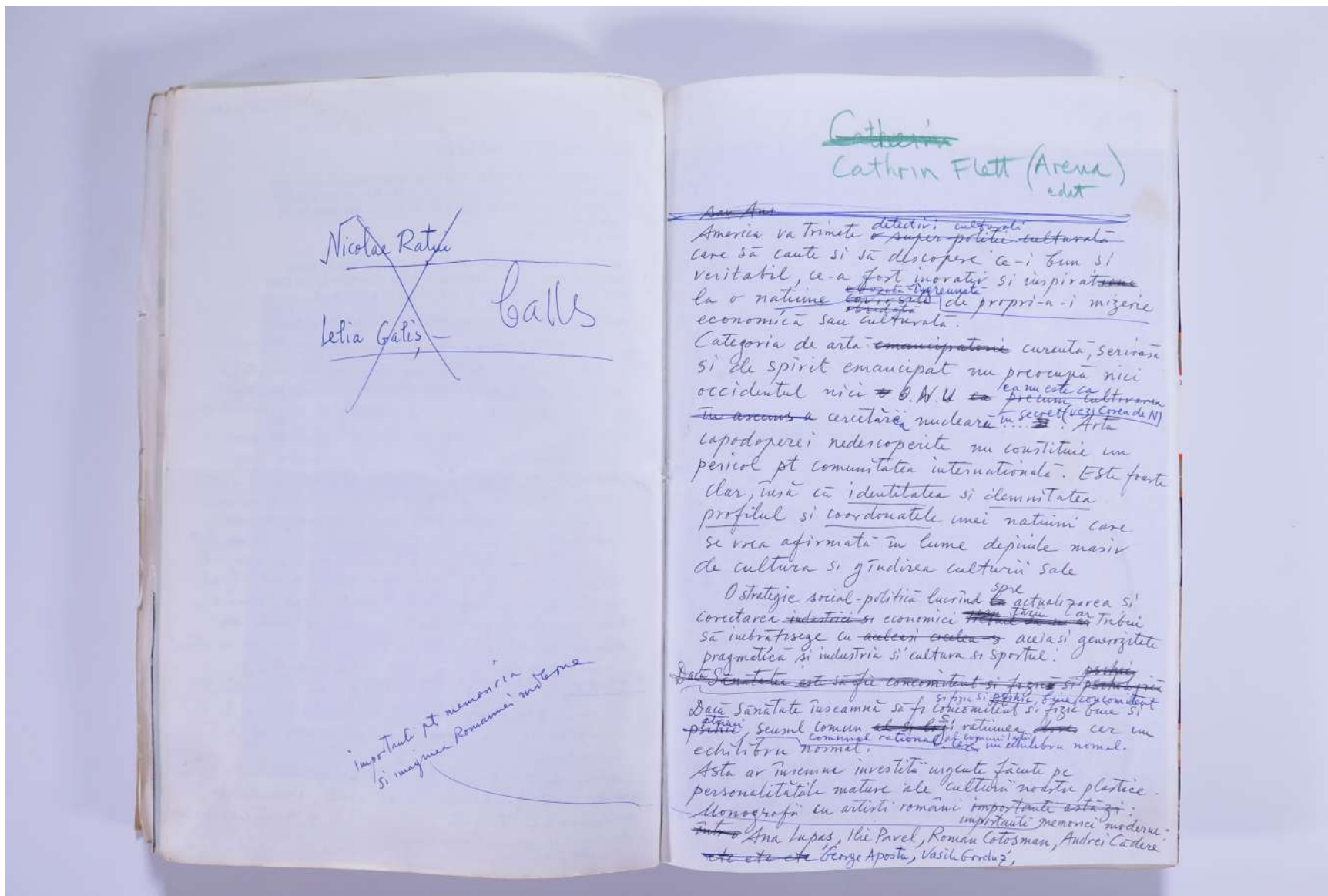


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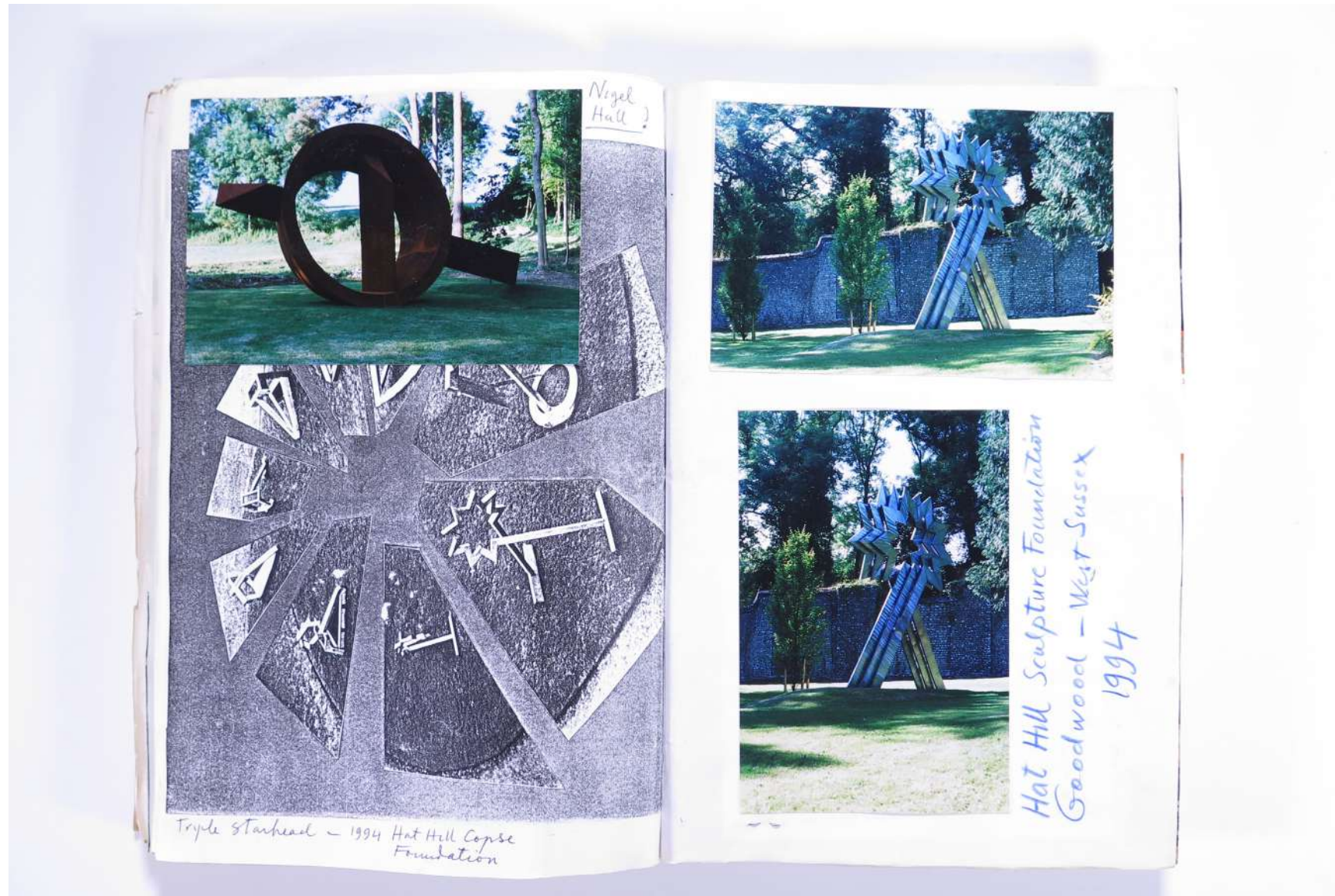
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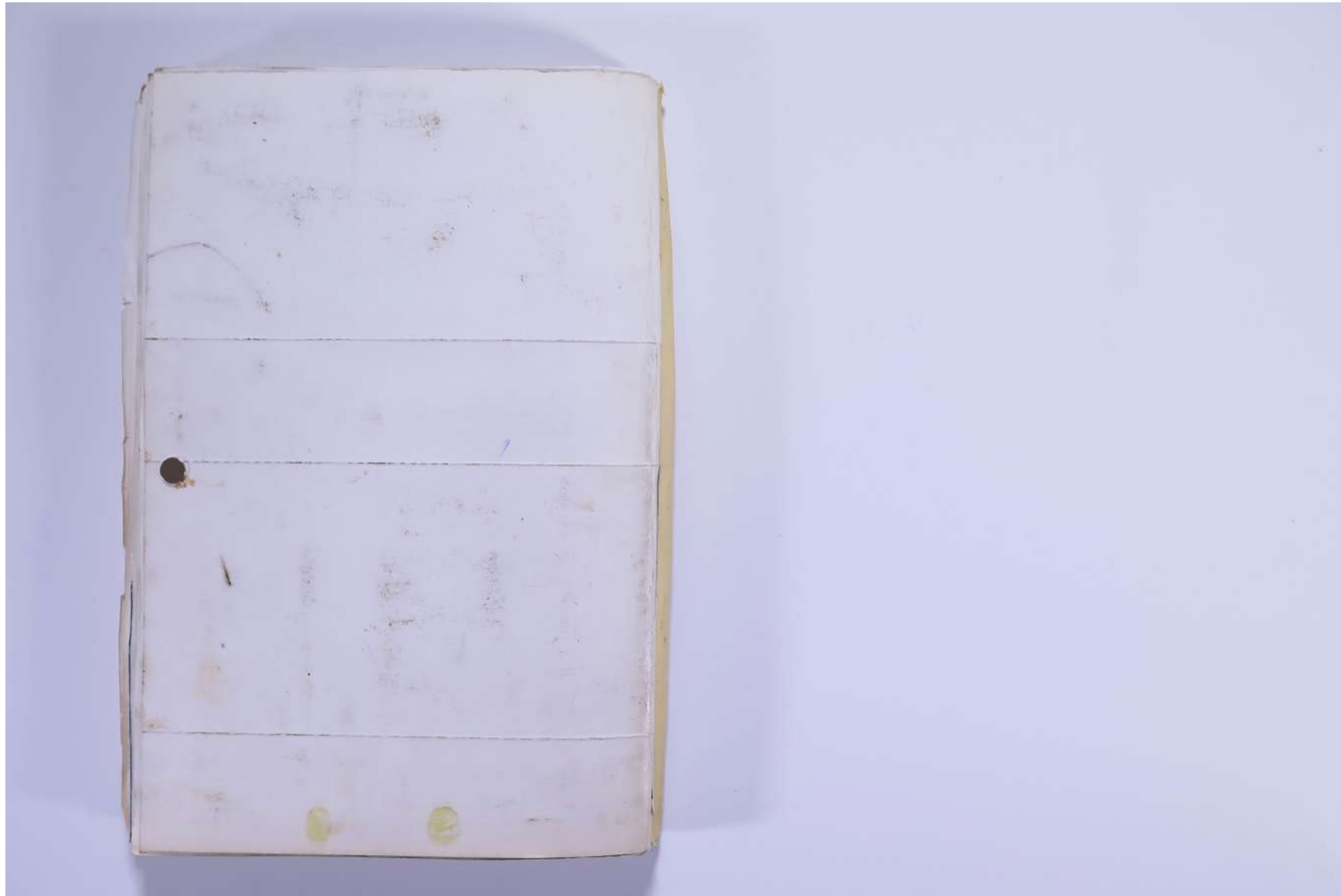
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