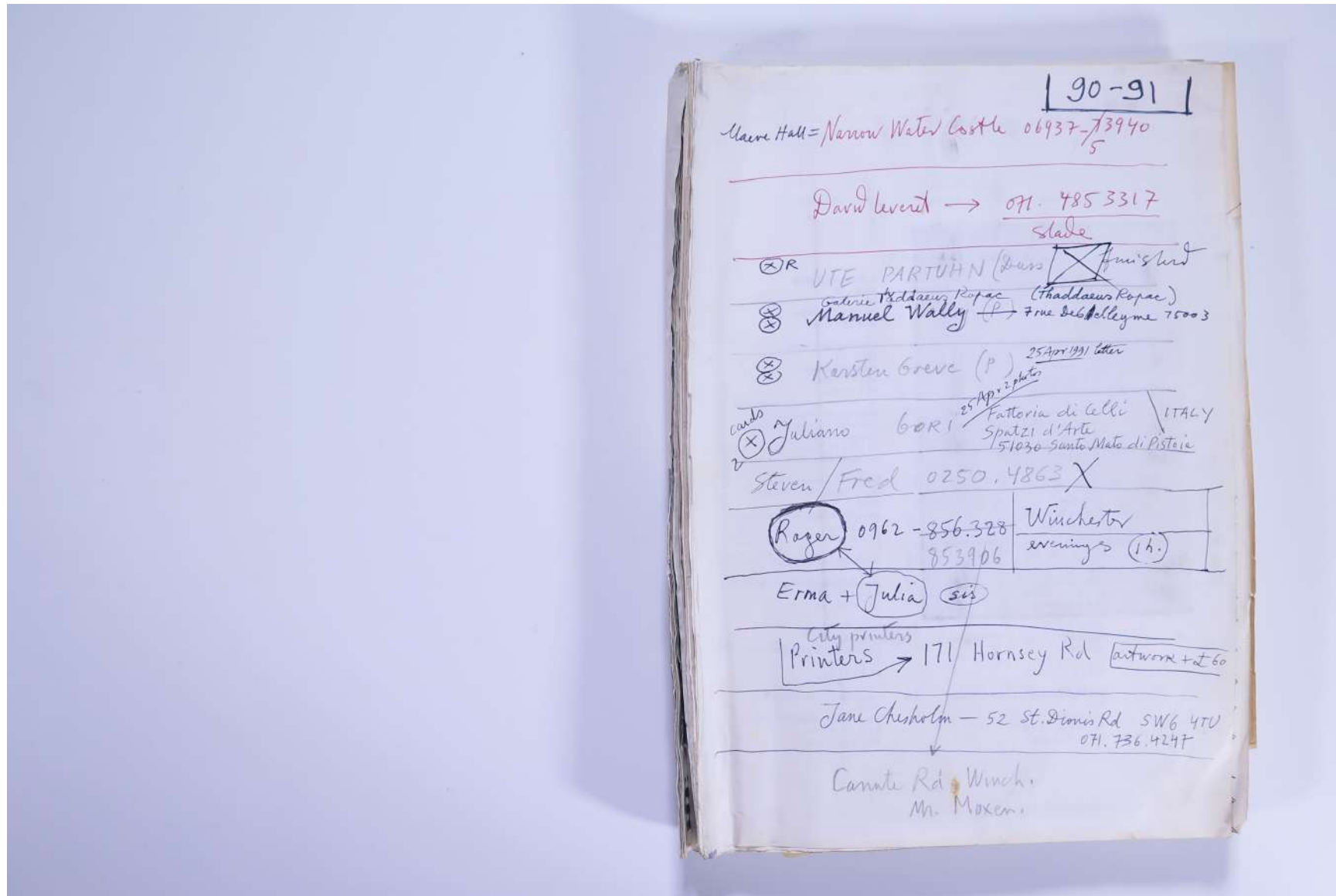


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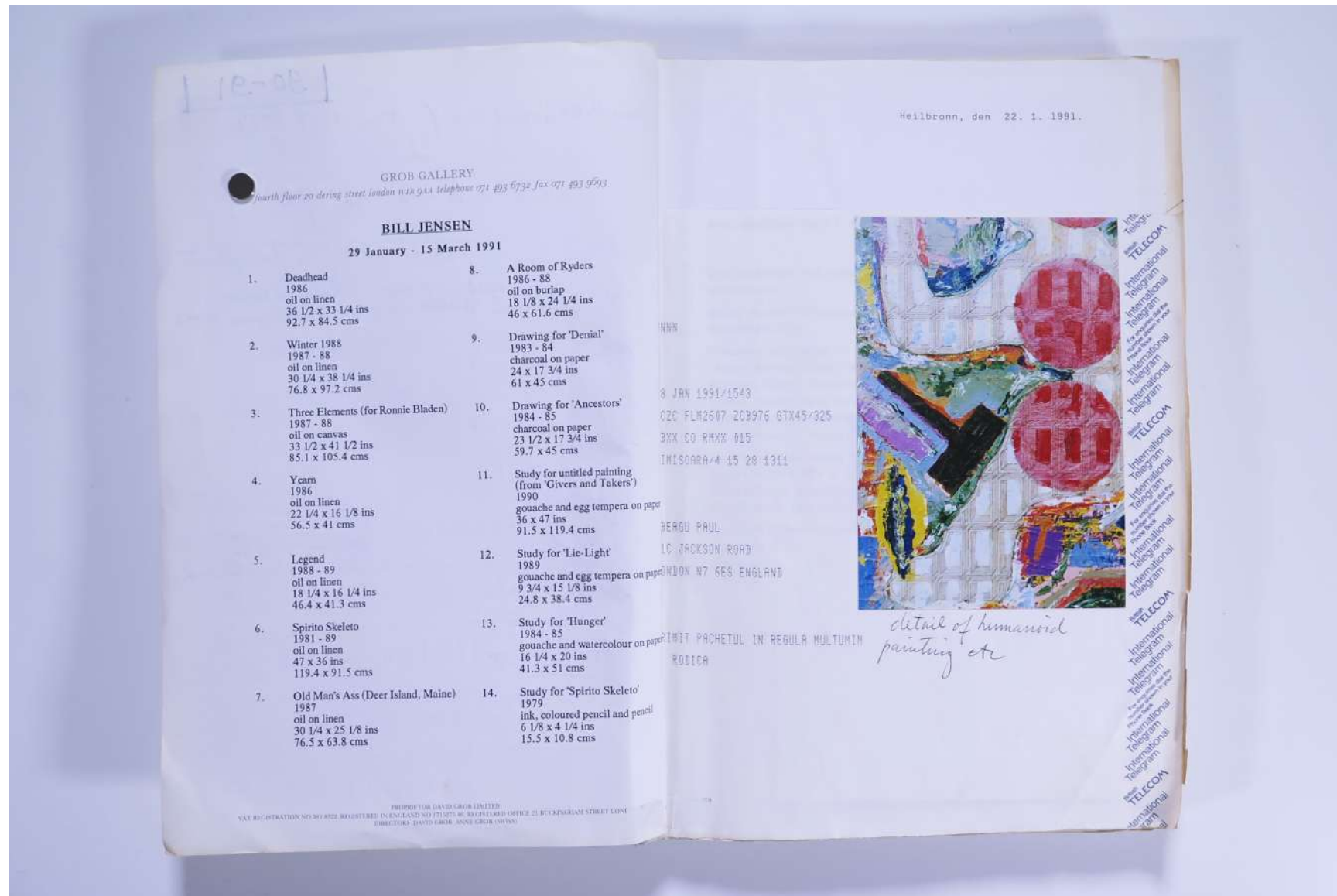
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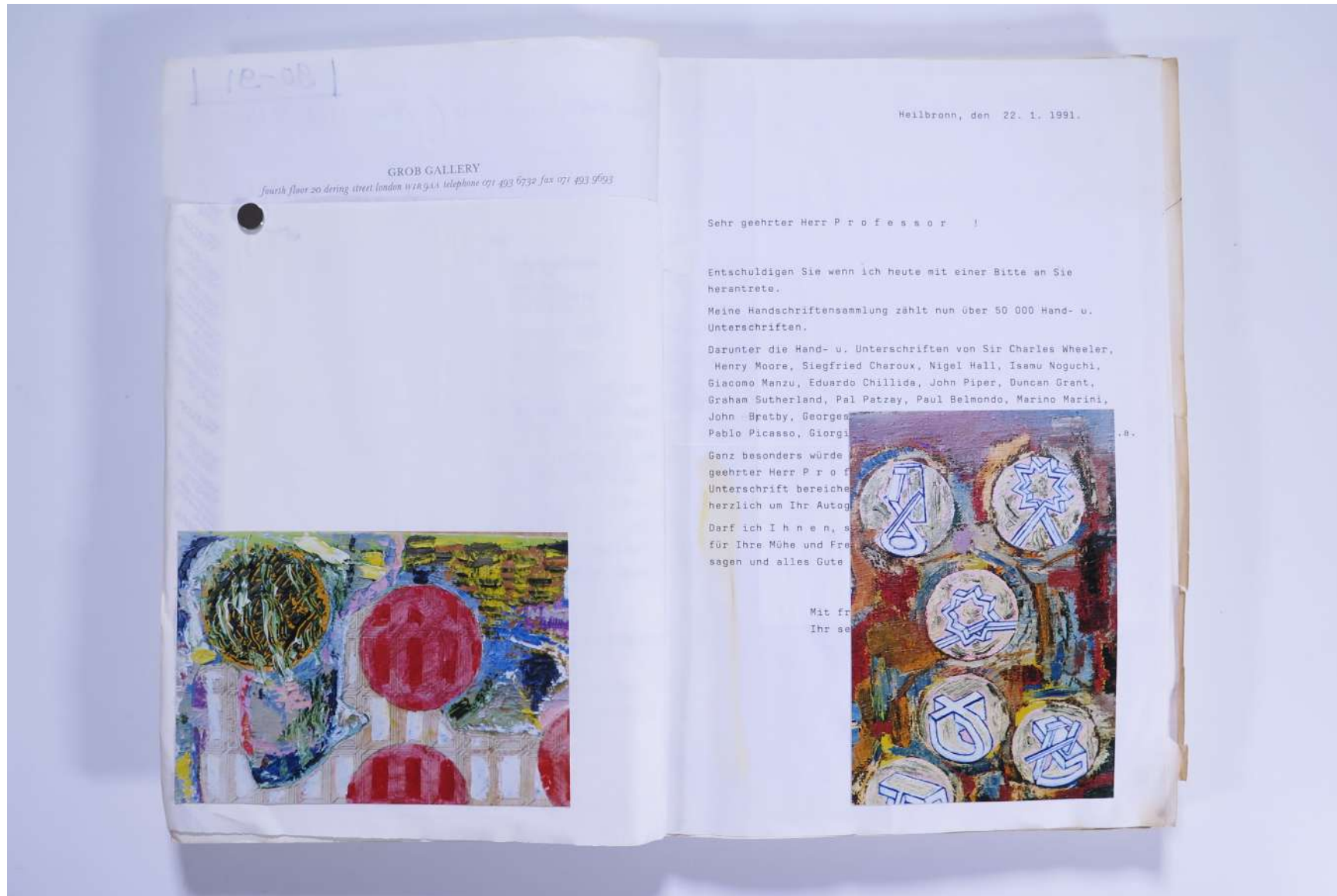
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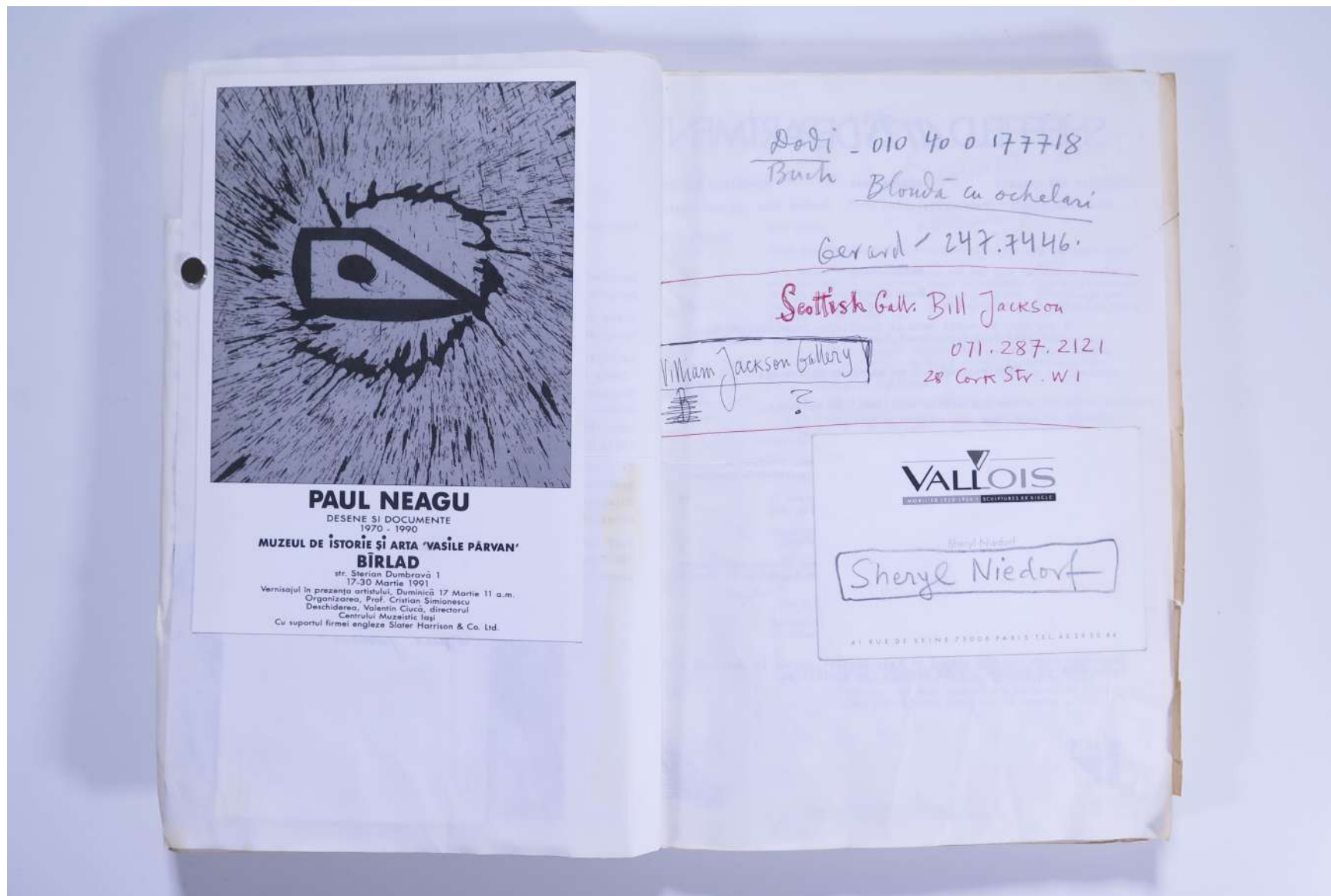
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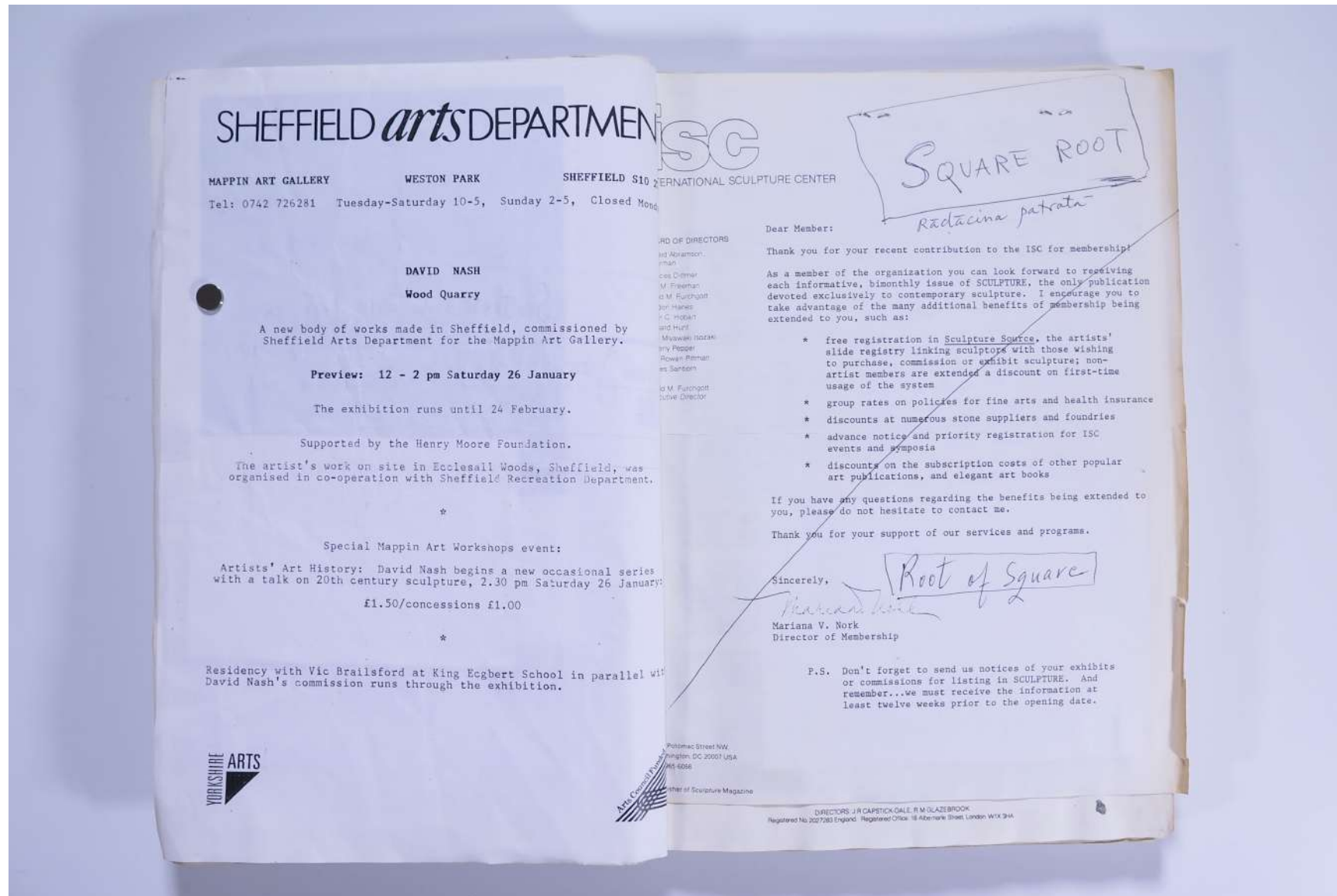
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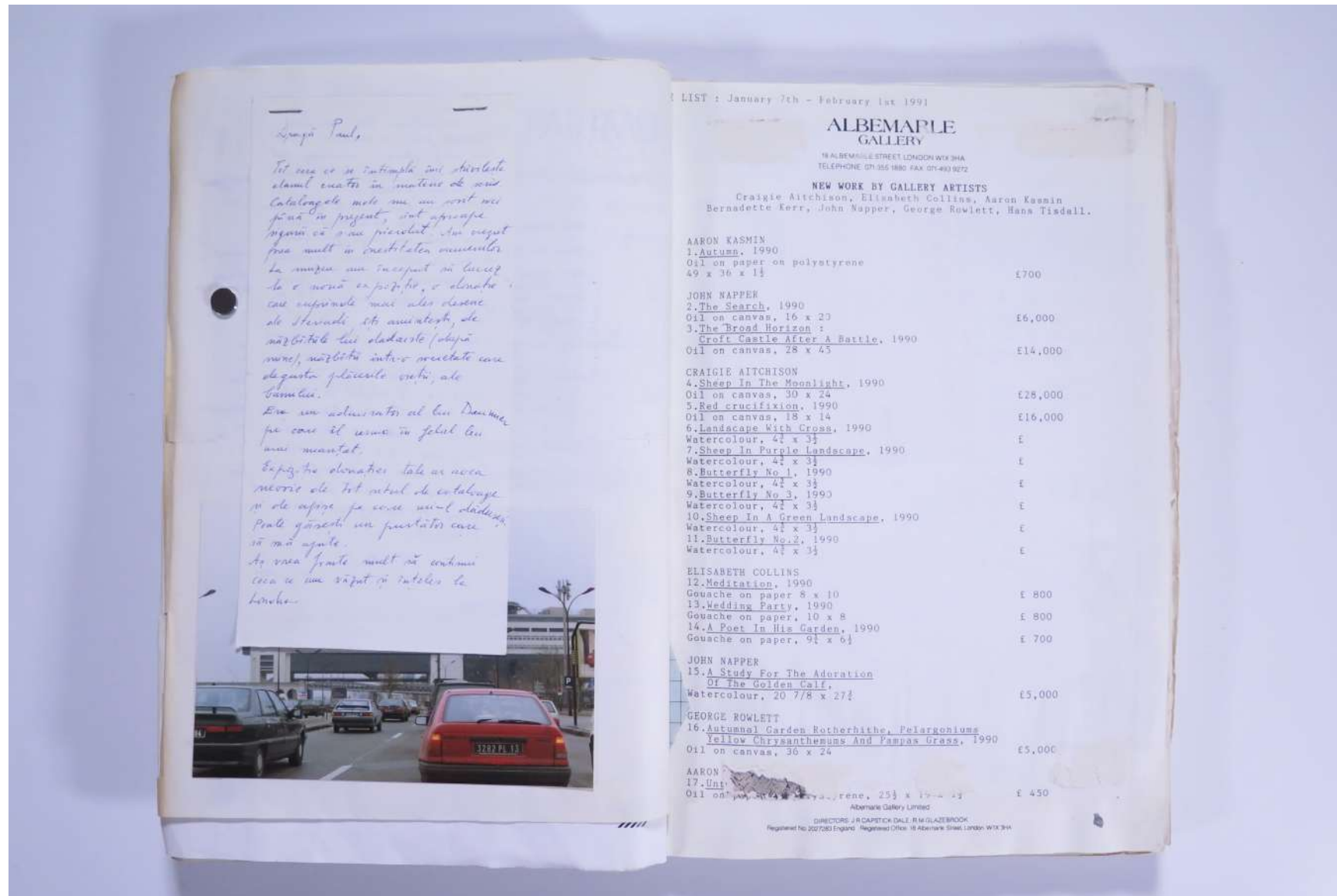
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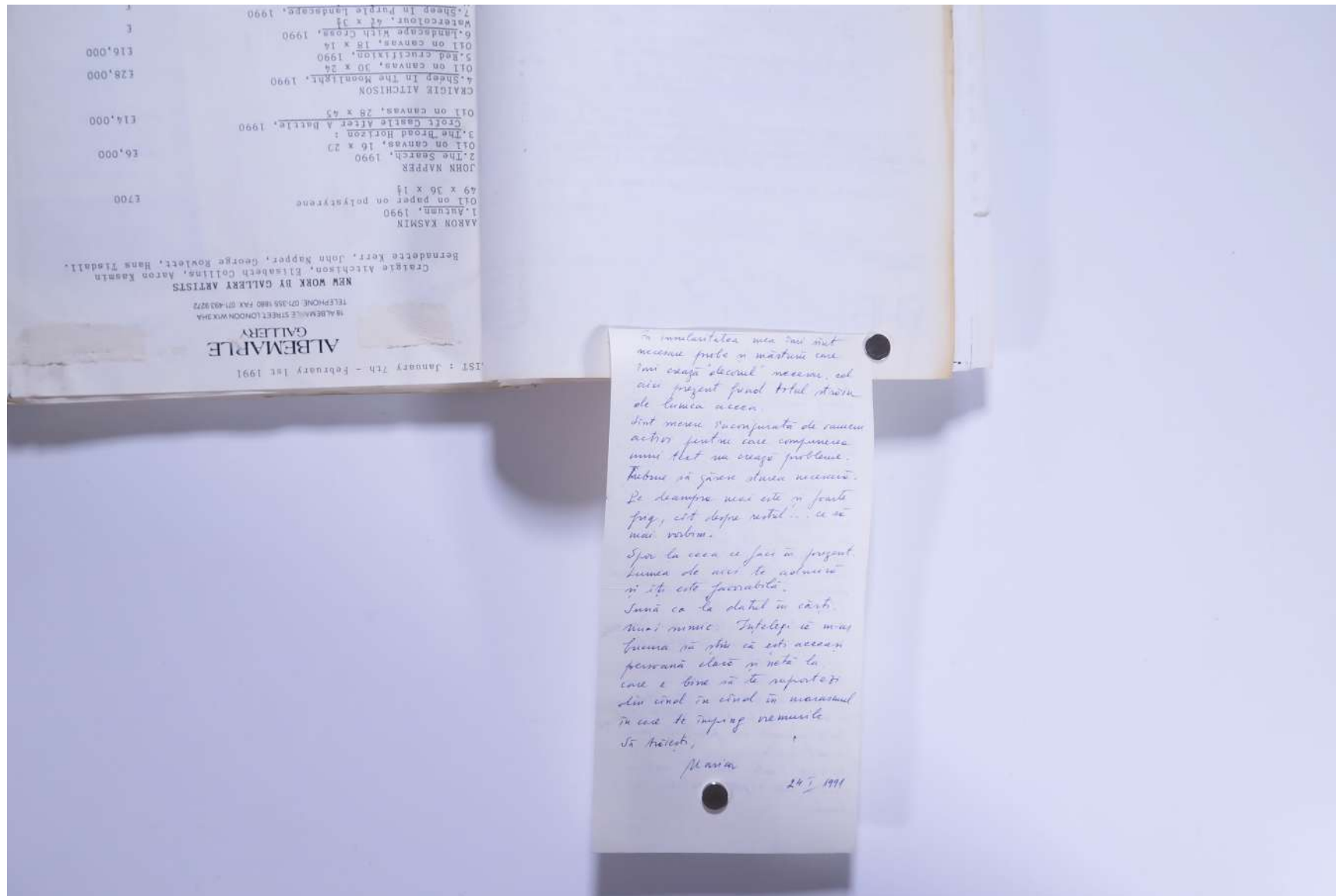
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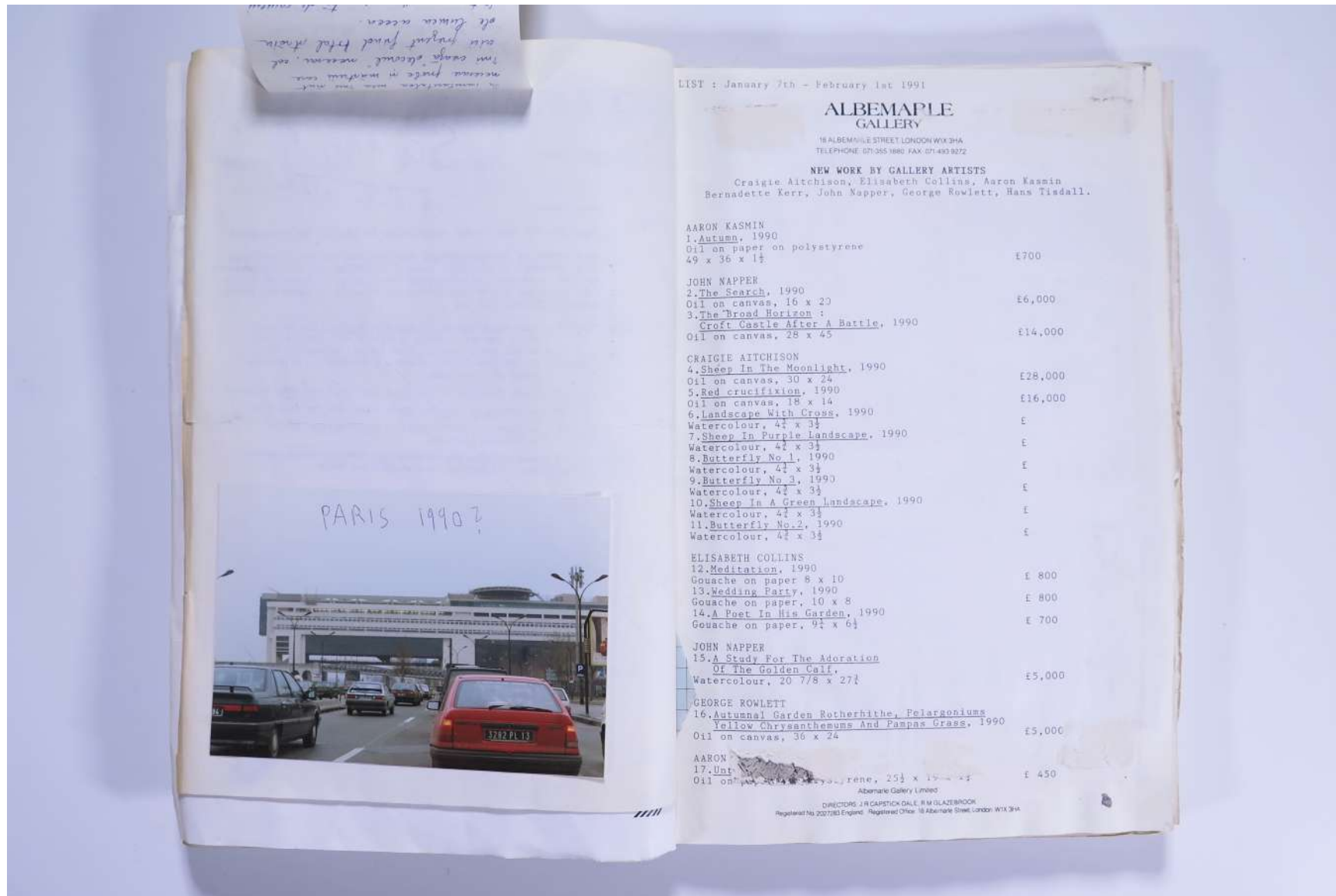
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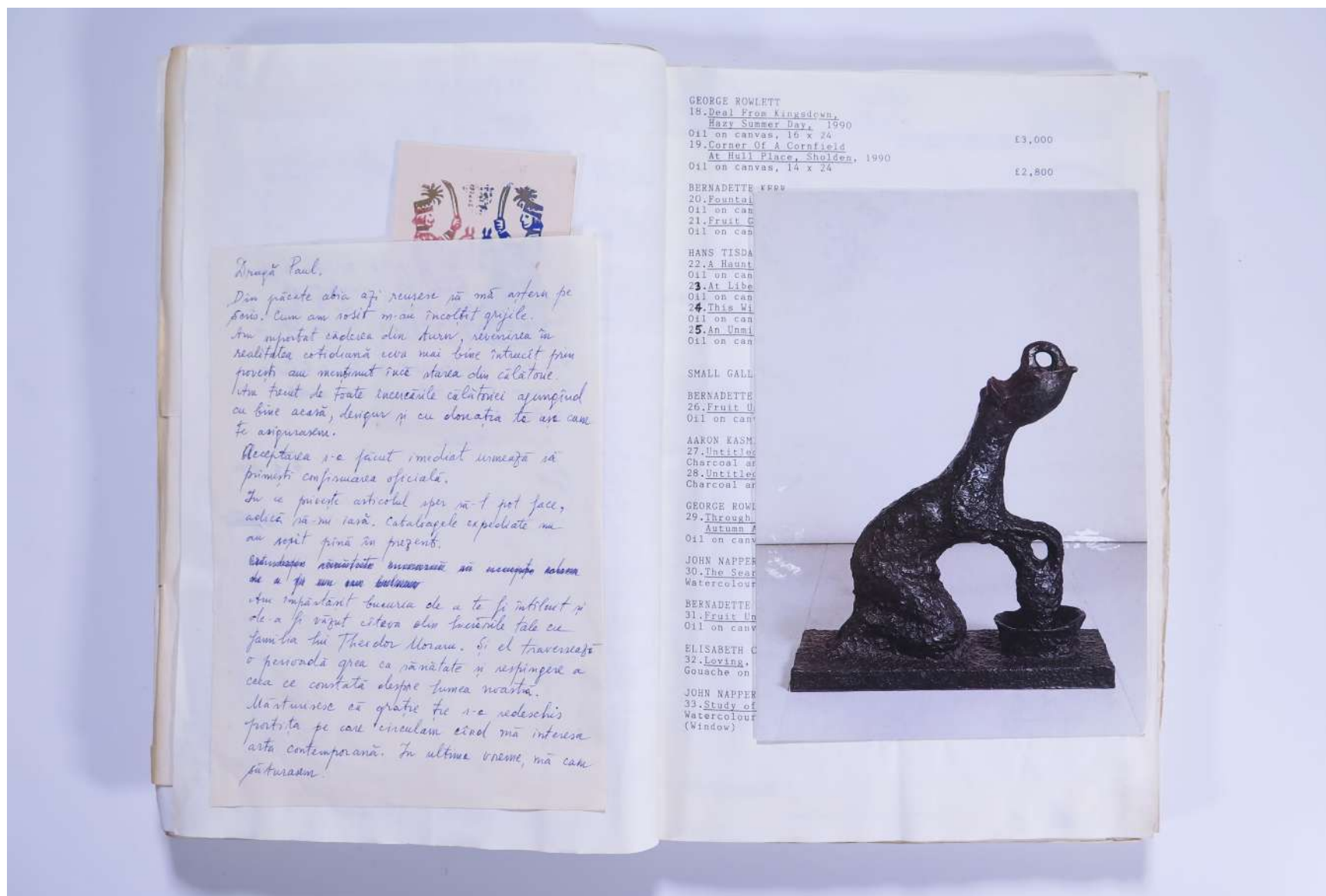


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Grupul Paul,  
Din păcate abia ați reușit să mă apărați pe  
sine. Cum am sosit m-am încolțit grijile.  
Am suportat sădărea din hurn, revenirea în  
realitatea cotidiană era mai bine intrucit prin  
povești au menționat încă starea din călătorie.  
Una treut de toate lucrurile călătoriei ajungând  
cu bine acasă, dengur și cu donația te ase cam  
te asiguraseră.  
Acceptarea s-a făcut imediat urmează să  
primim confirmarea oficială.  
Tu ce poveste articolul sper să-t pot face,  
alicia să nu sară. Cataloagele expediate nu  
au sosit pînă în prezent.  
Căminul nostru în București să acceptăm să  
de a fi un nou burlan  
Am important bucuria de a te fi întâlnit și  
de a fi văzut câteva din lucrurile tale cu  
famiba lui Theodor Moraru. Si el traversa  
o persoană grea ca pînătate și respingere a  
ceea ce conștă deșpe lumea noastră.  
Mănturise că grătie te s-a redeschis  
partita pe care înclăm eșod mă interesea  
arta contemporană. În ultime vreme, mă cam  
săturaseră.

GEORGE ROWLETT  
18. Deal From Kingsdown,  
Hazy Summer Day, 1990  
Oil on canvas, 16 x 24 £3,000  
19. Corner Of A Cornfield  
At Hull Place, Sholden, 1990  
Oil on canvas, 14 x 24 £2,800

BERNADETTE KERR  
20. Fountain  
Oil on canvas  
21. Fruit C  
Oil on canvas

HANS TISDA  
22. A Haunt  
Oil on canvas  
23. At Libe  
Oil on canvas  
24. This Wi  
Oil on canvas  
25. An Unmi  
Oil on canvas

SMALL GALL

BERNADETTE  
26. Fruit U  
Oil on canvas

AARON EASM  
27. Untitled  
Charcoal on  
28. Untitled  
Charcoal on

GEORGE ROW  
29. Through  
Autumn F  
Oil on canvas

JOHN NAPPER  
30. The Sea  
Watercolour

BERNADETTE  
31. Fruit In  
Oil on canvas

ELISABETH C  
32. Lovig,  
Gouache on

JOHN NAPPER  
33. Study of  
Watercolour  
(Window)



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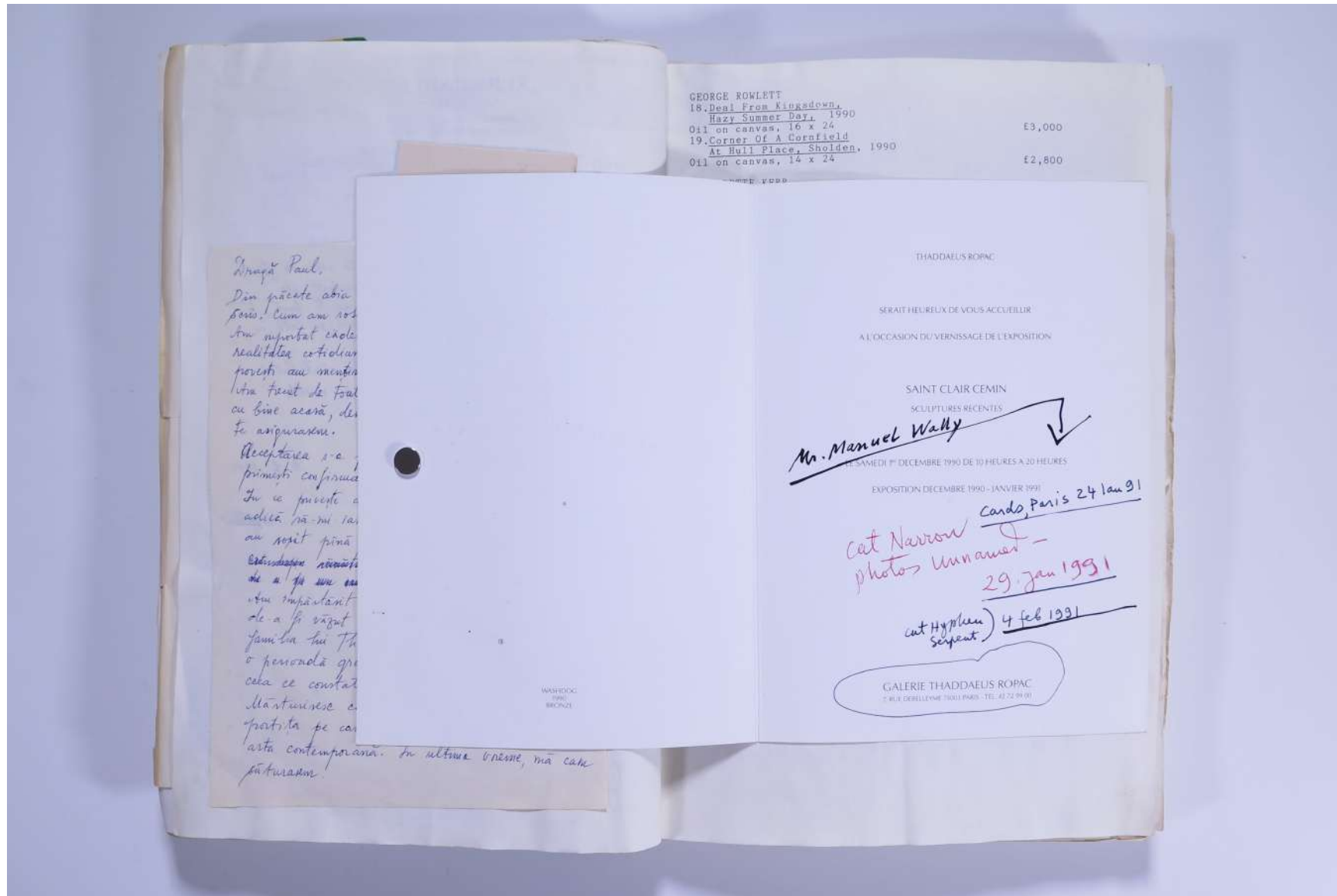
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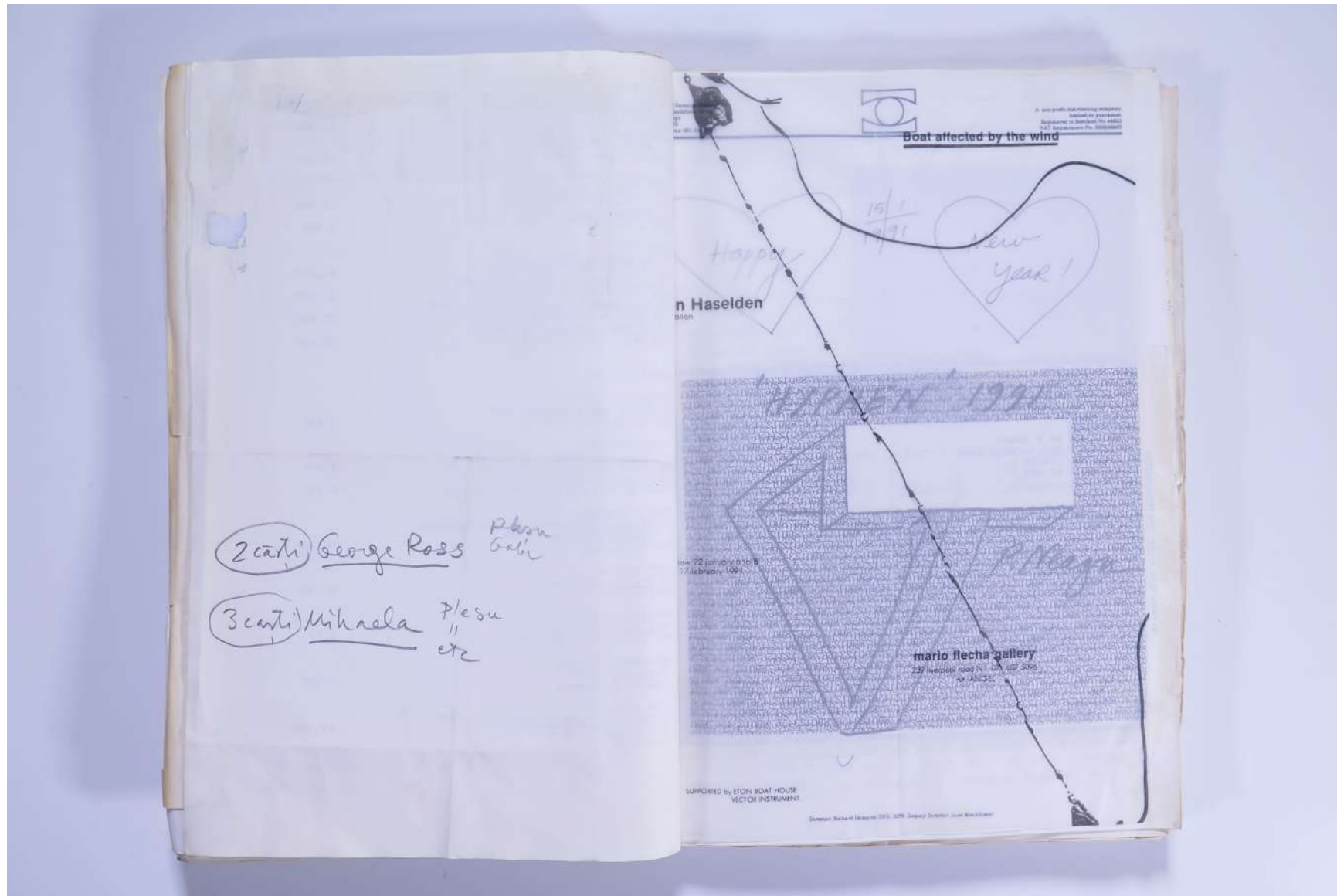
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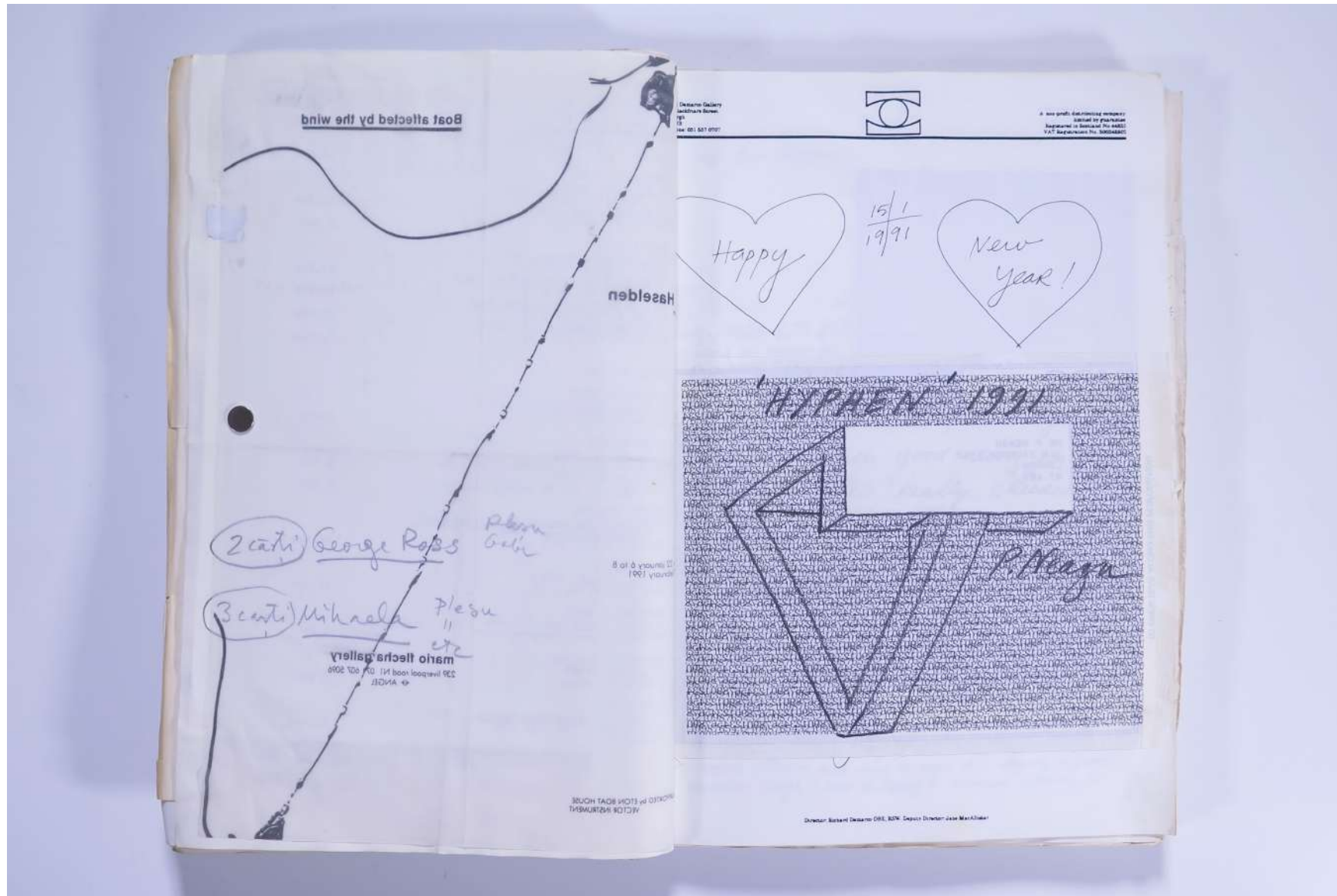
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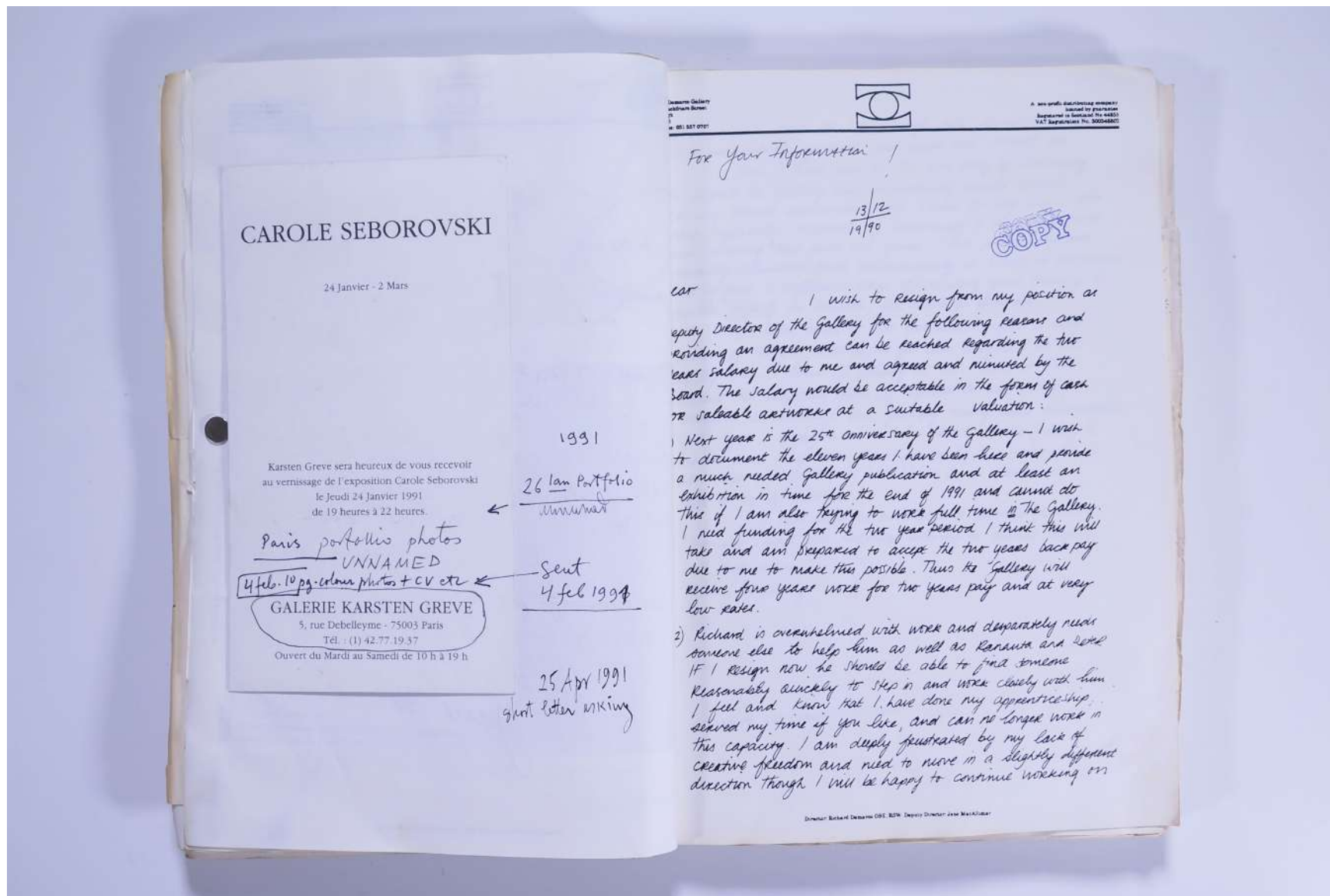
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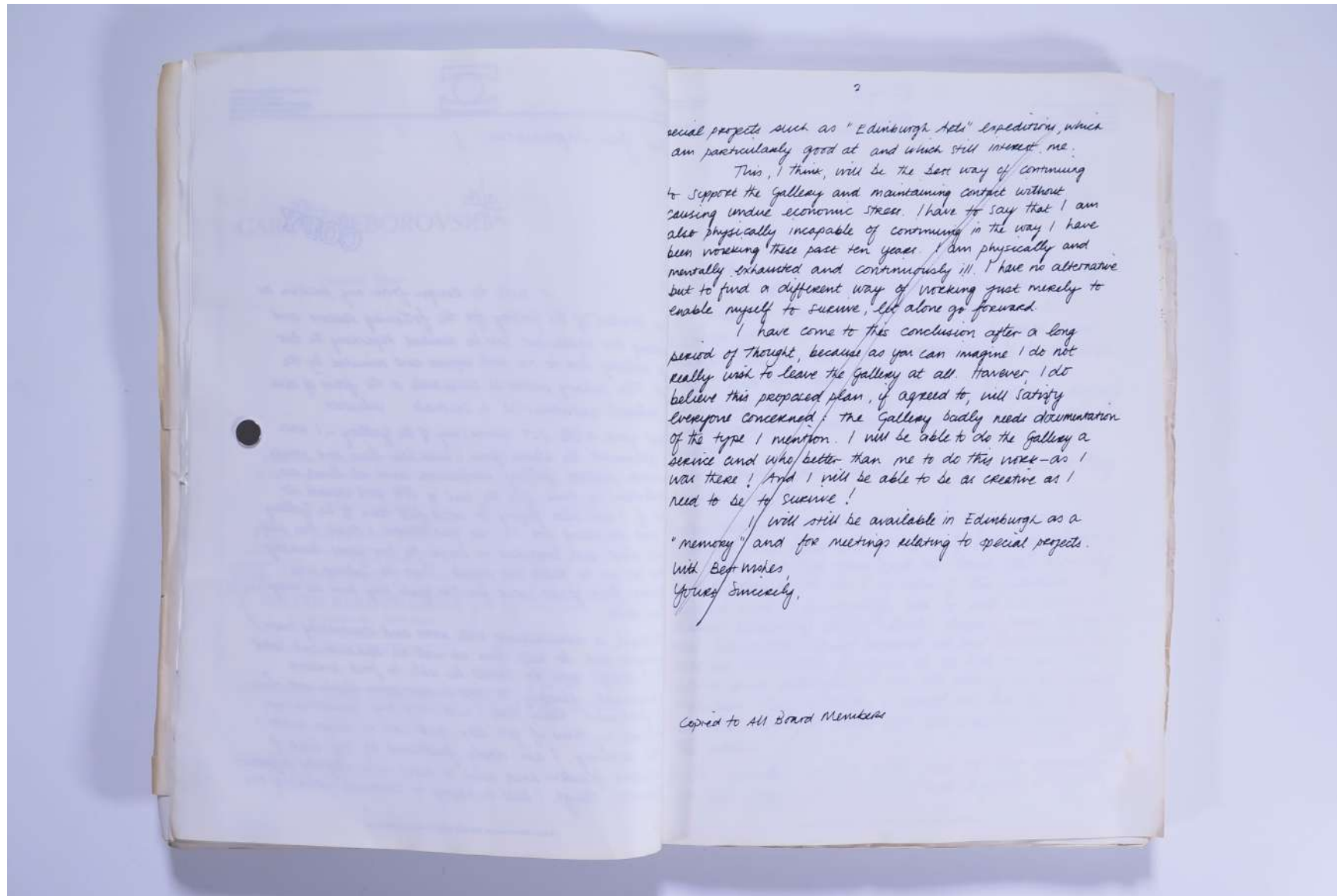
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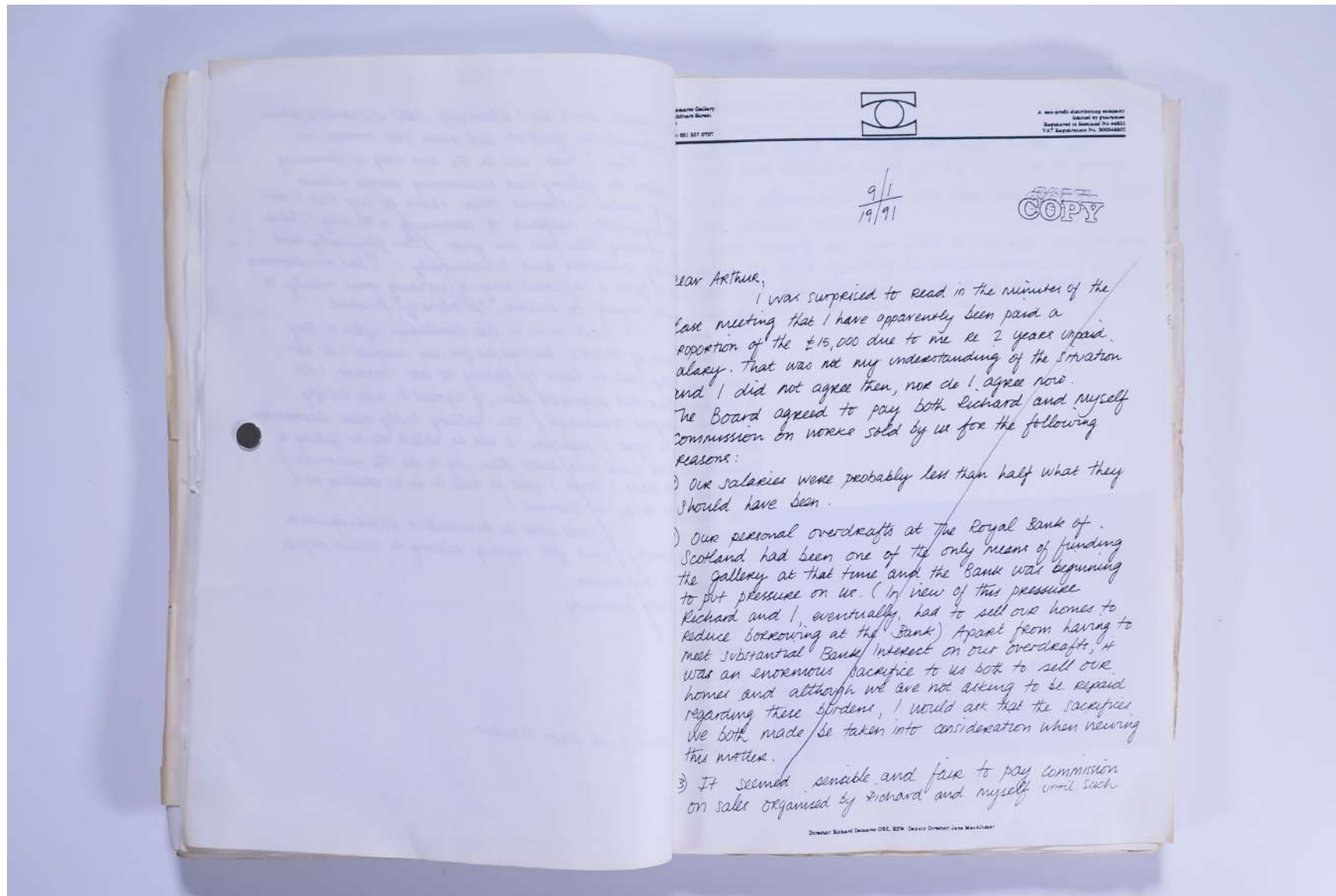
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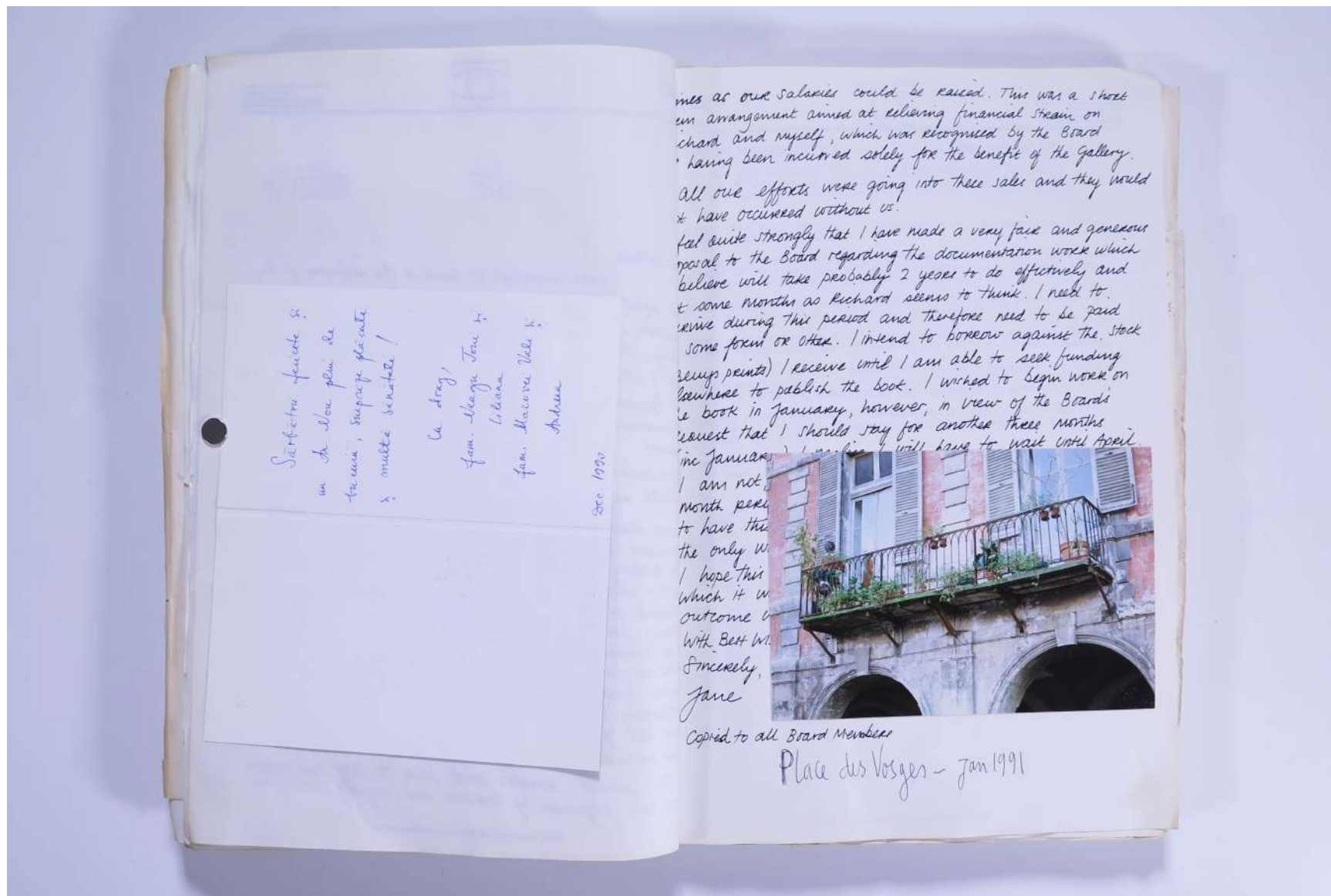
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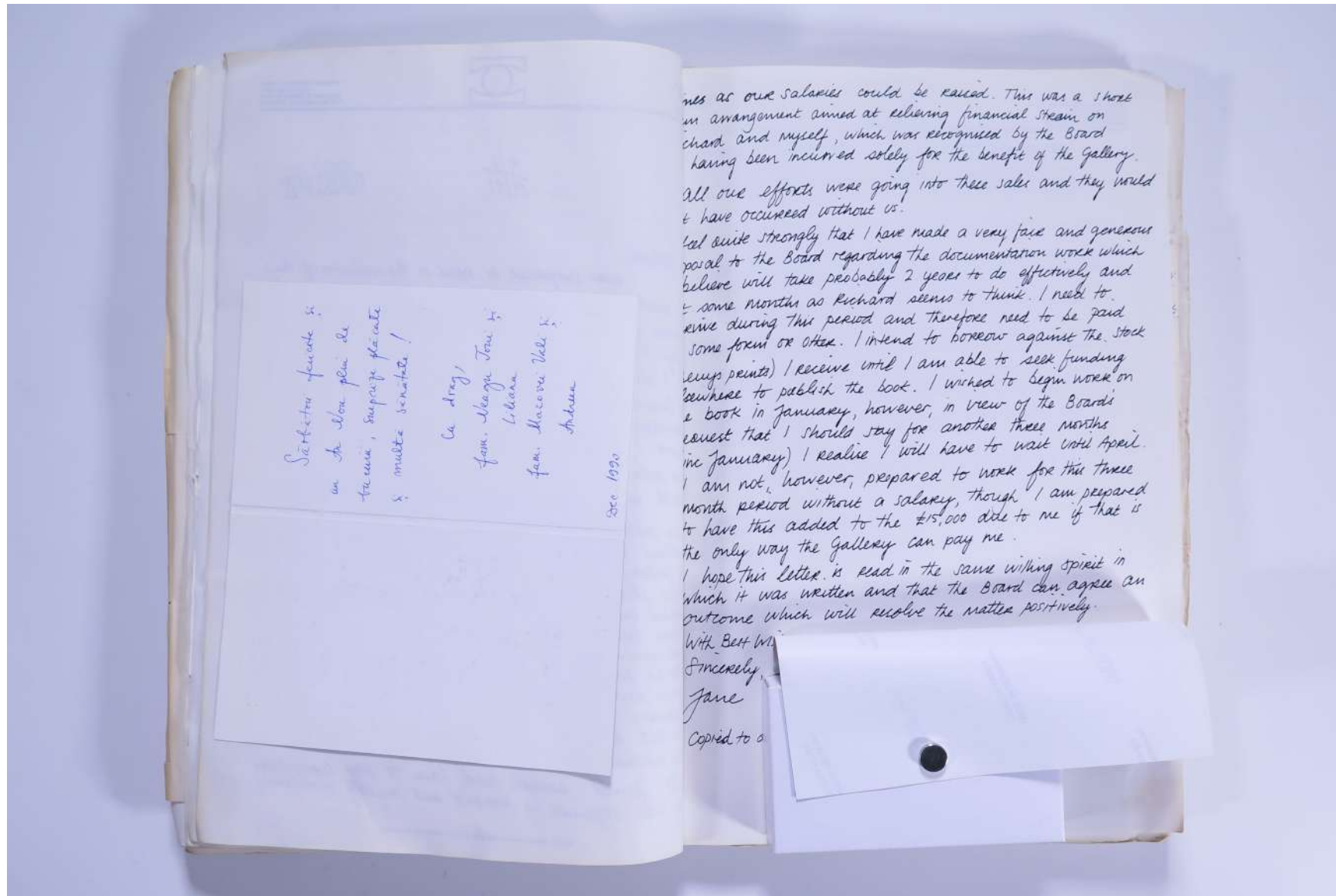


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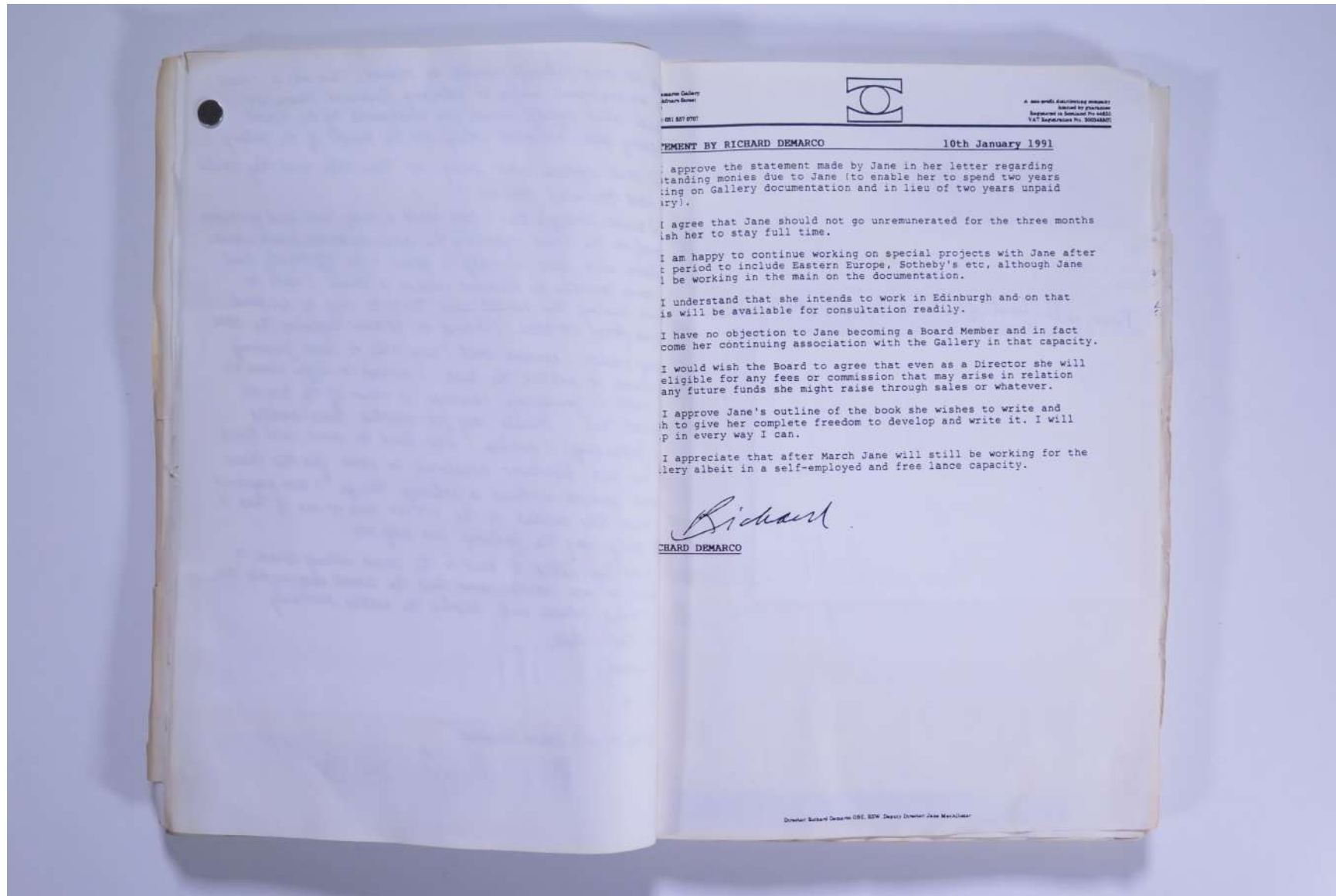
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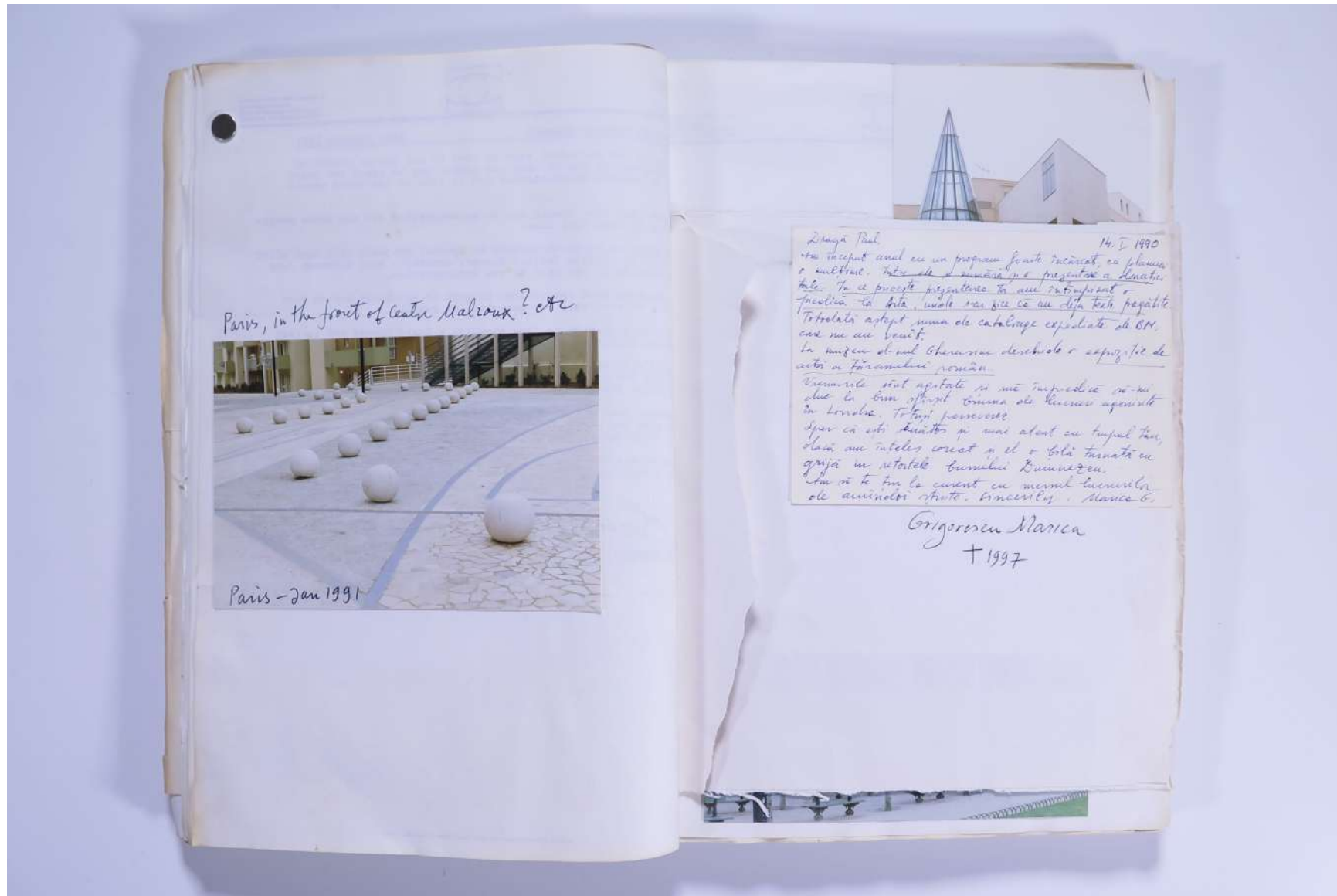
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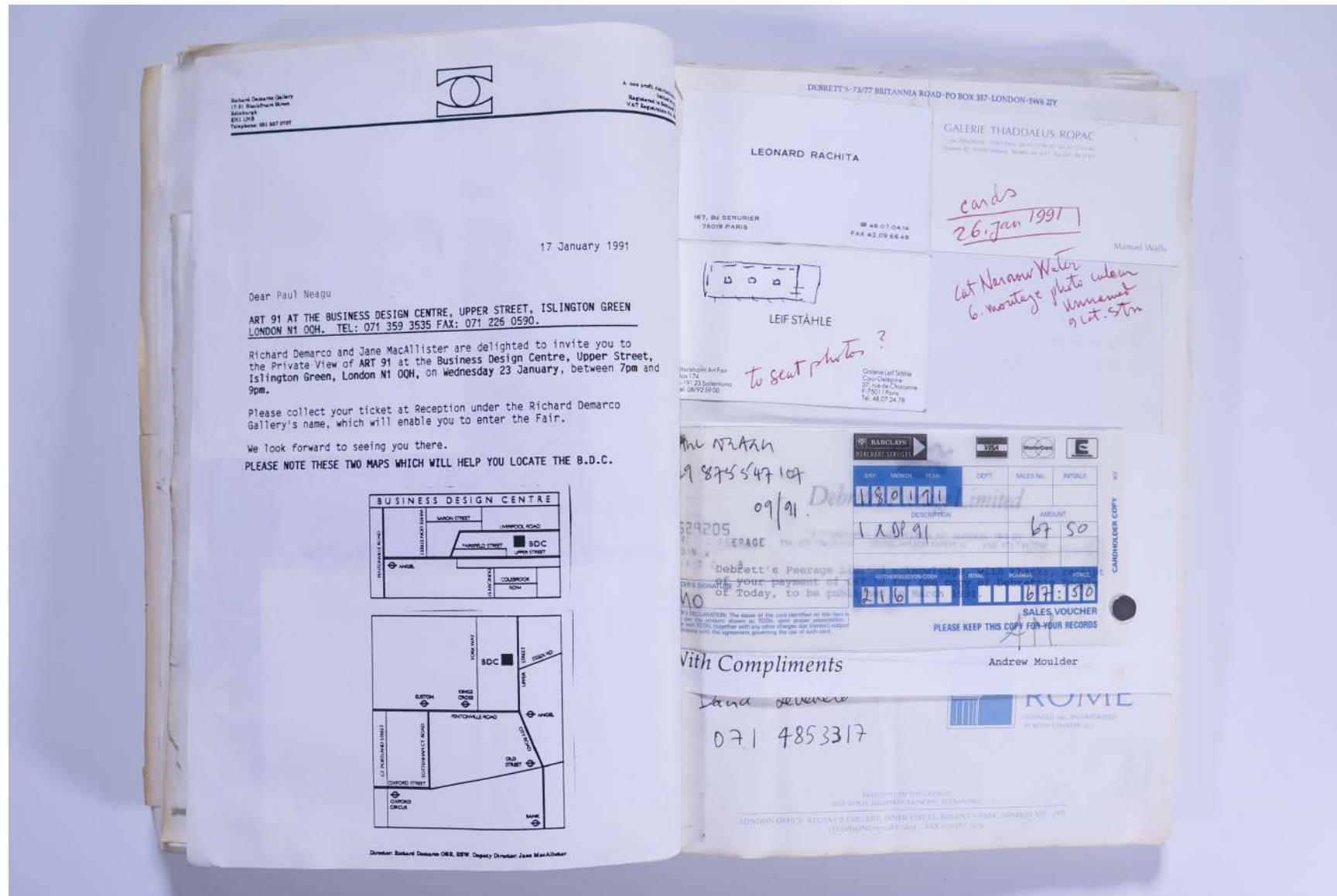
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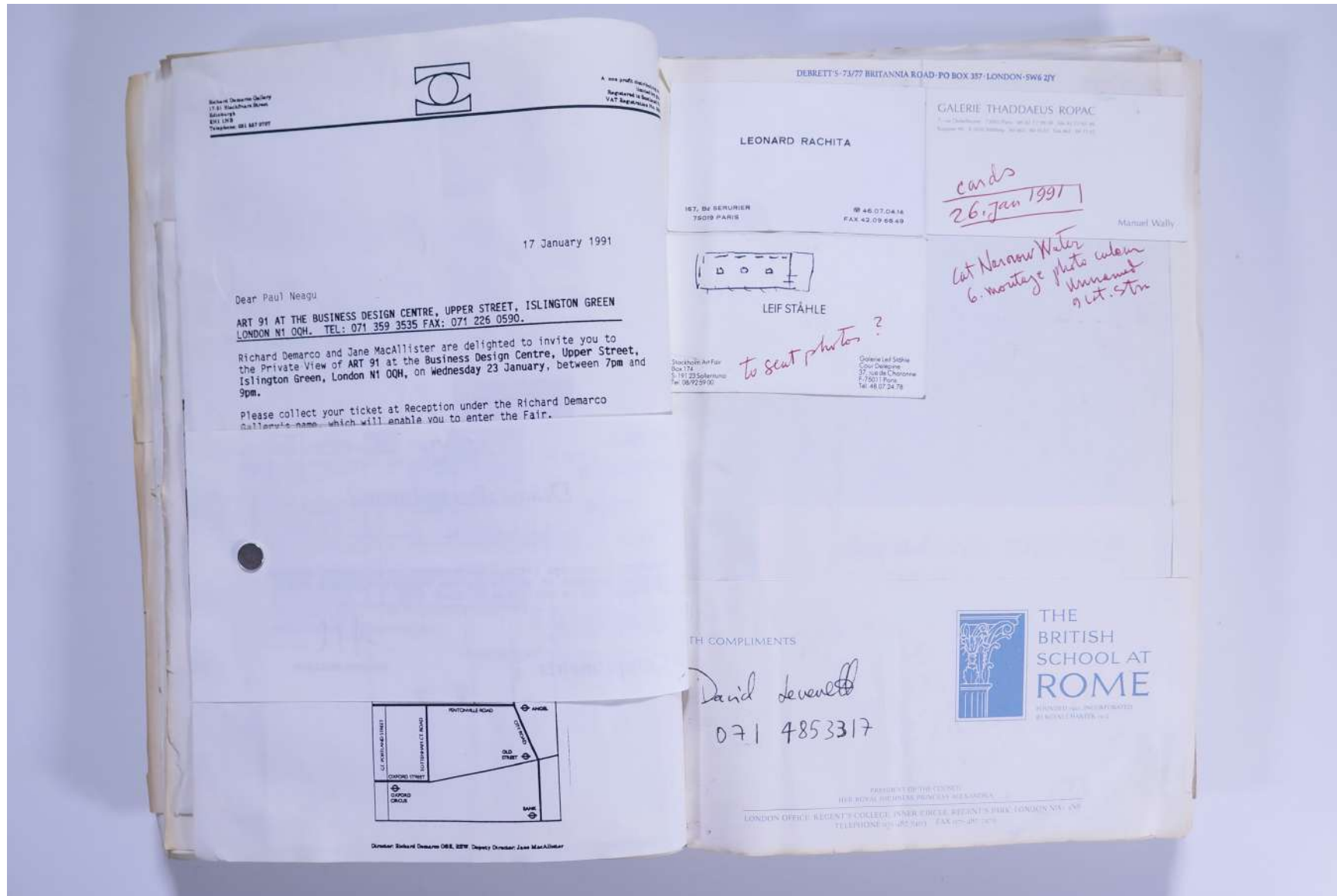
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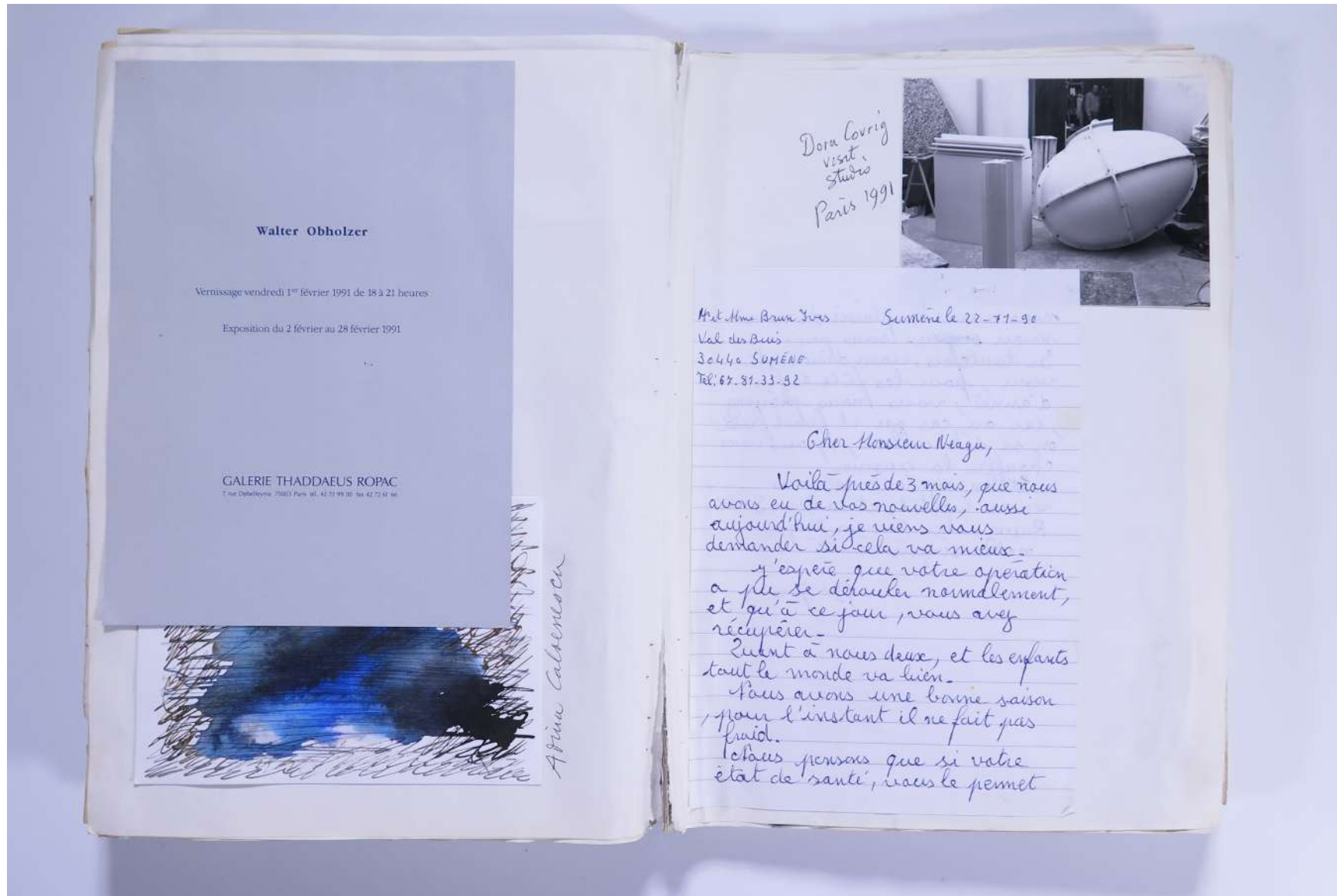
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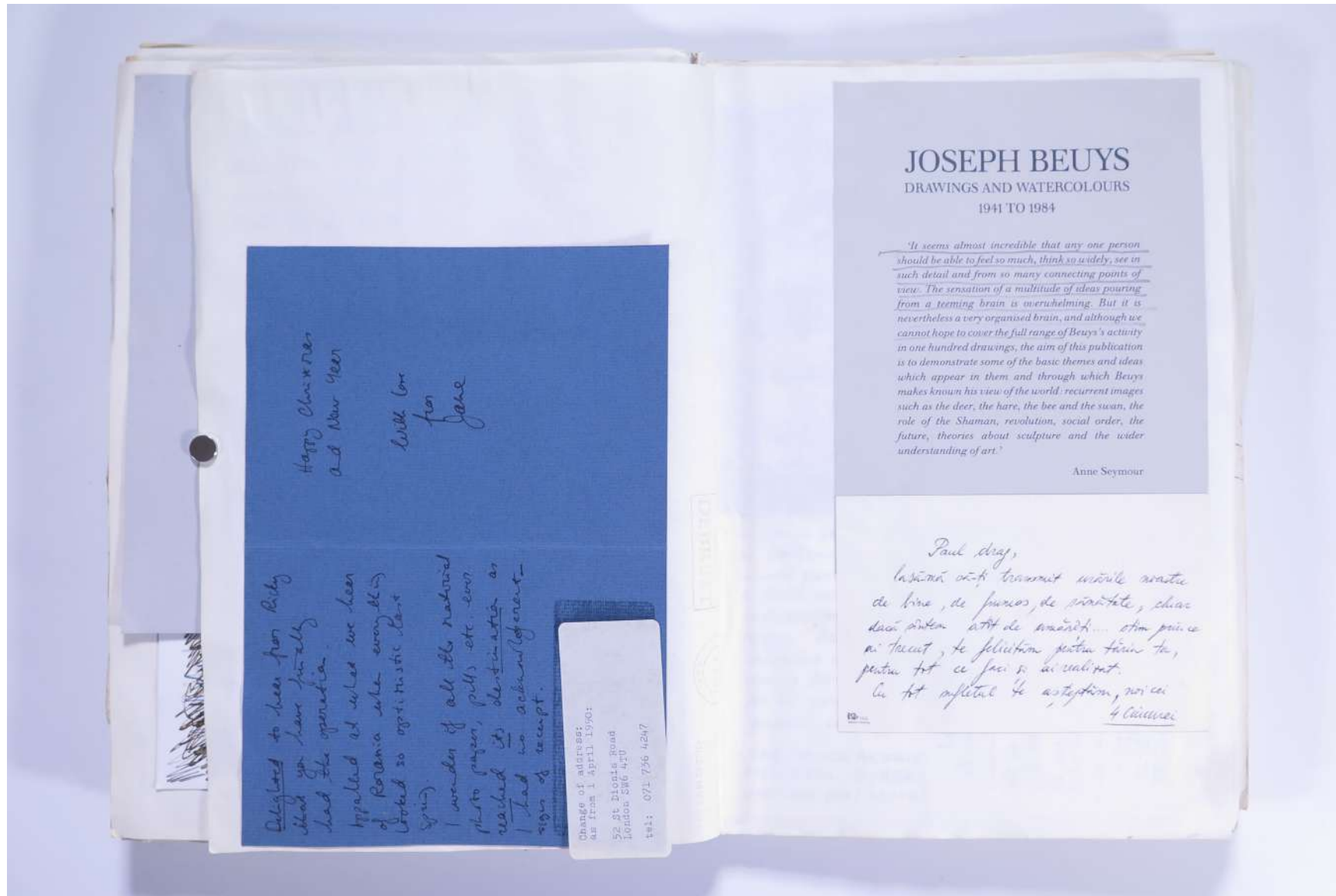
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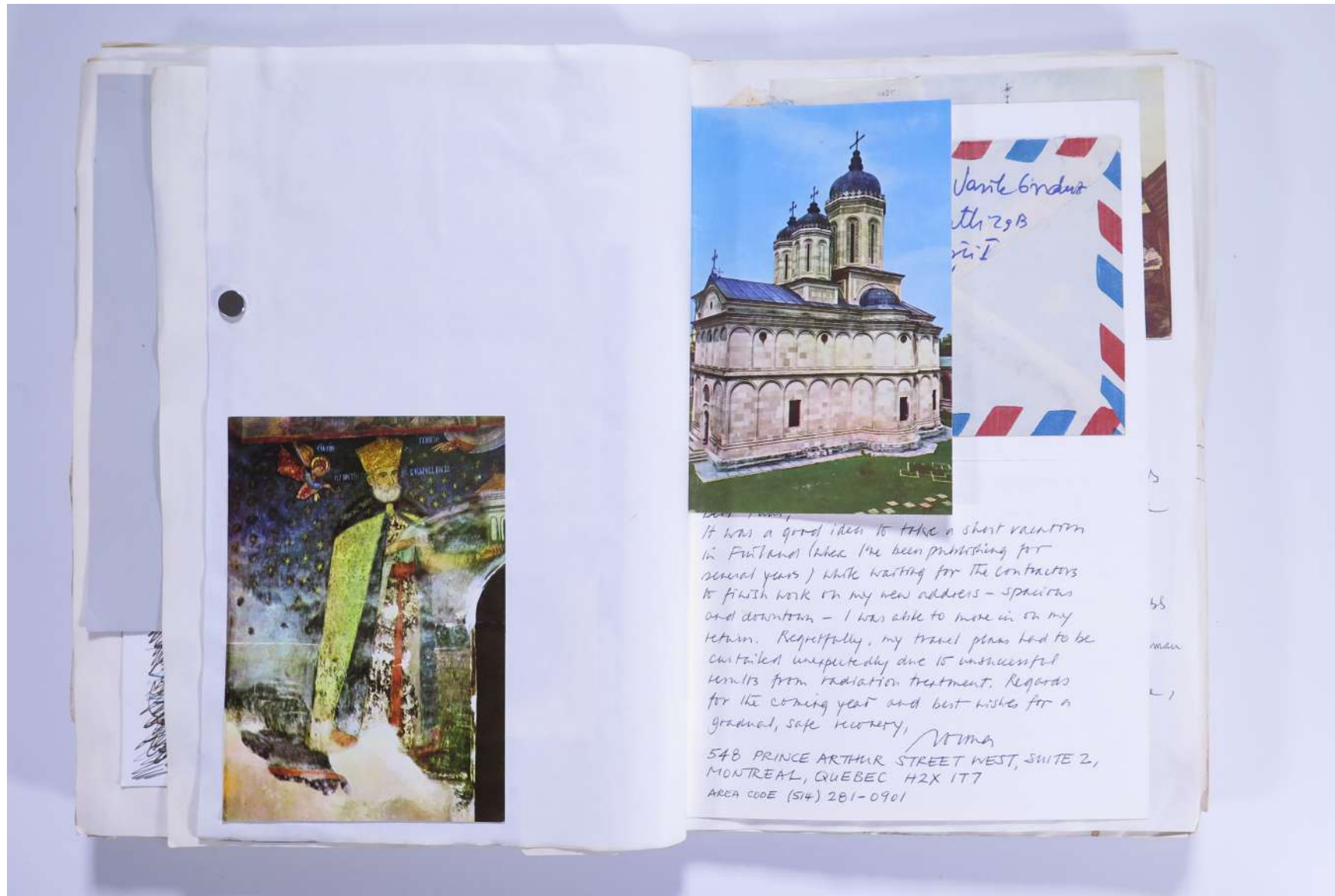


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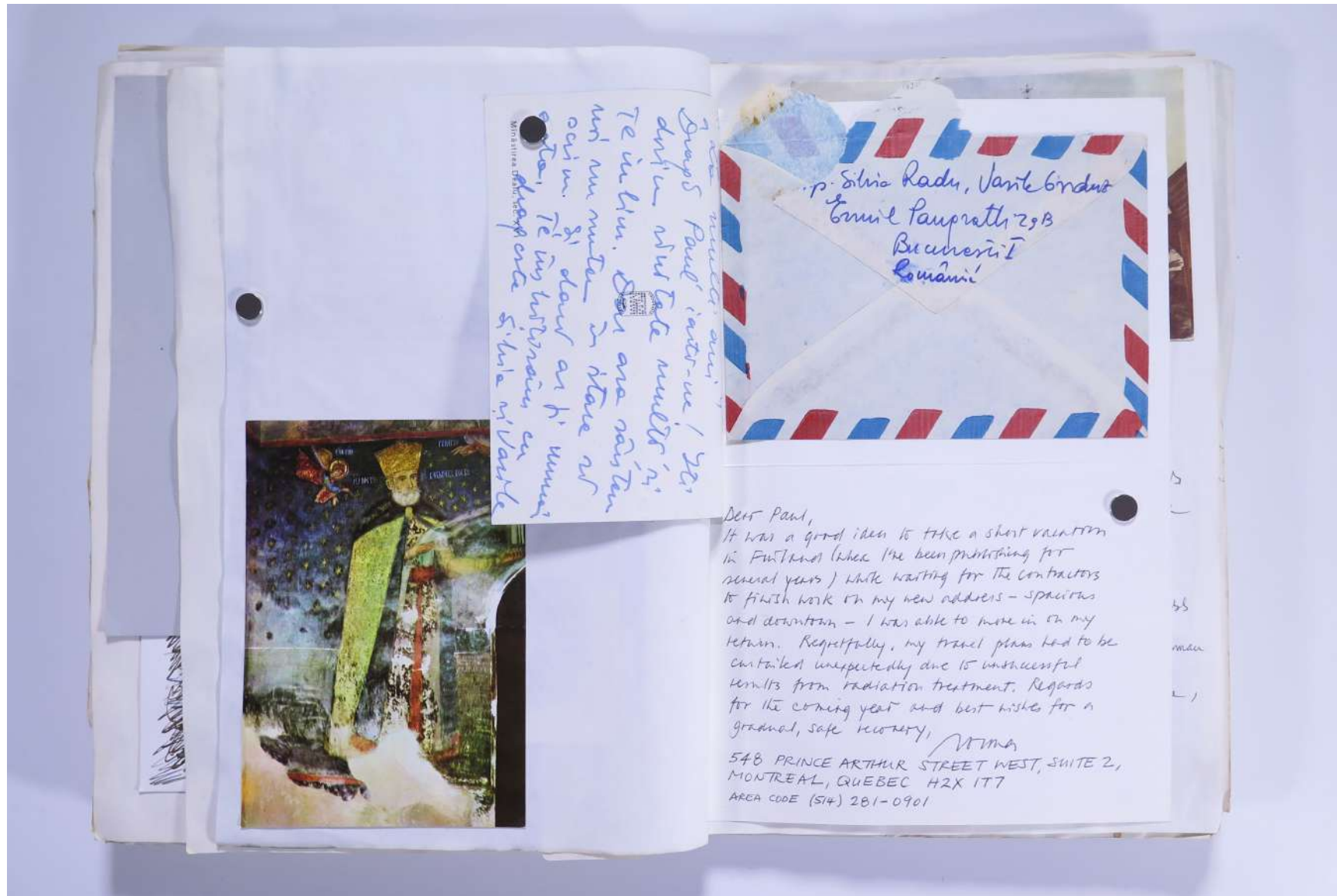
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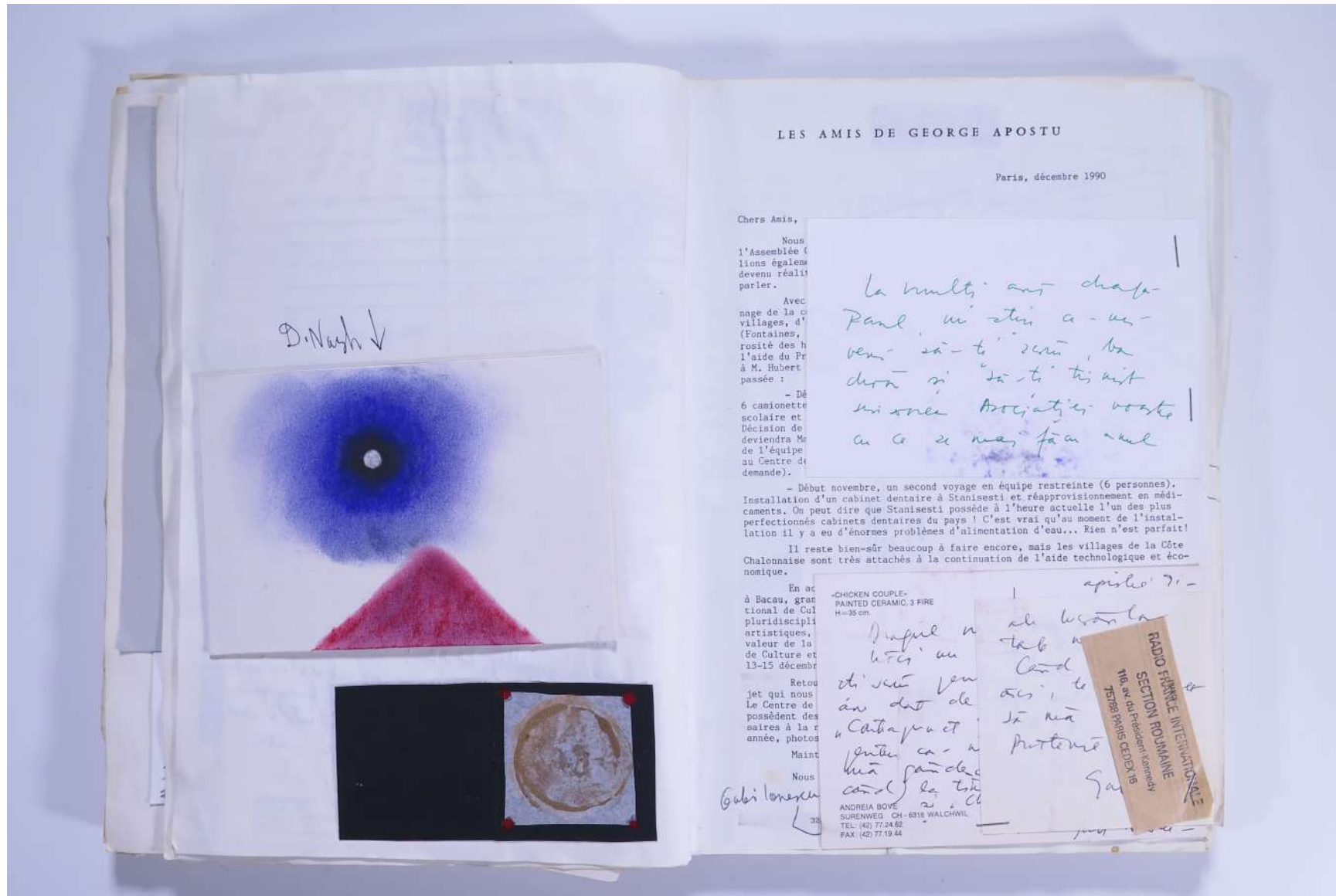
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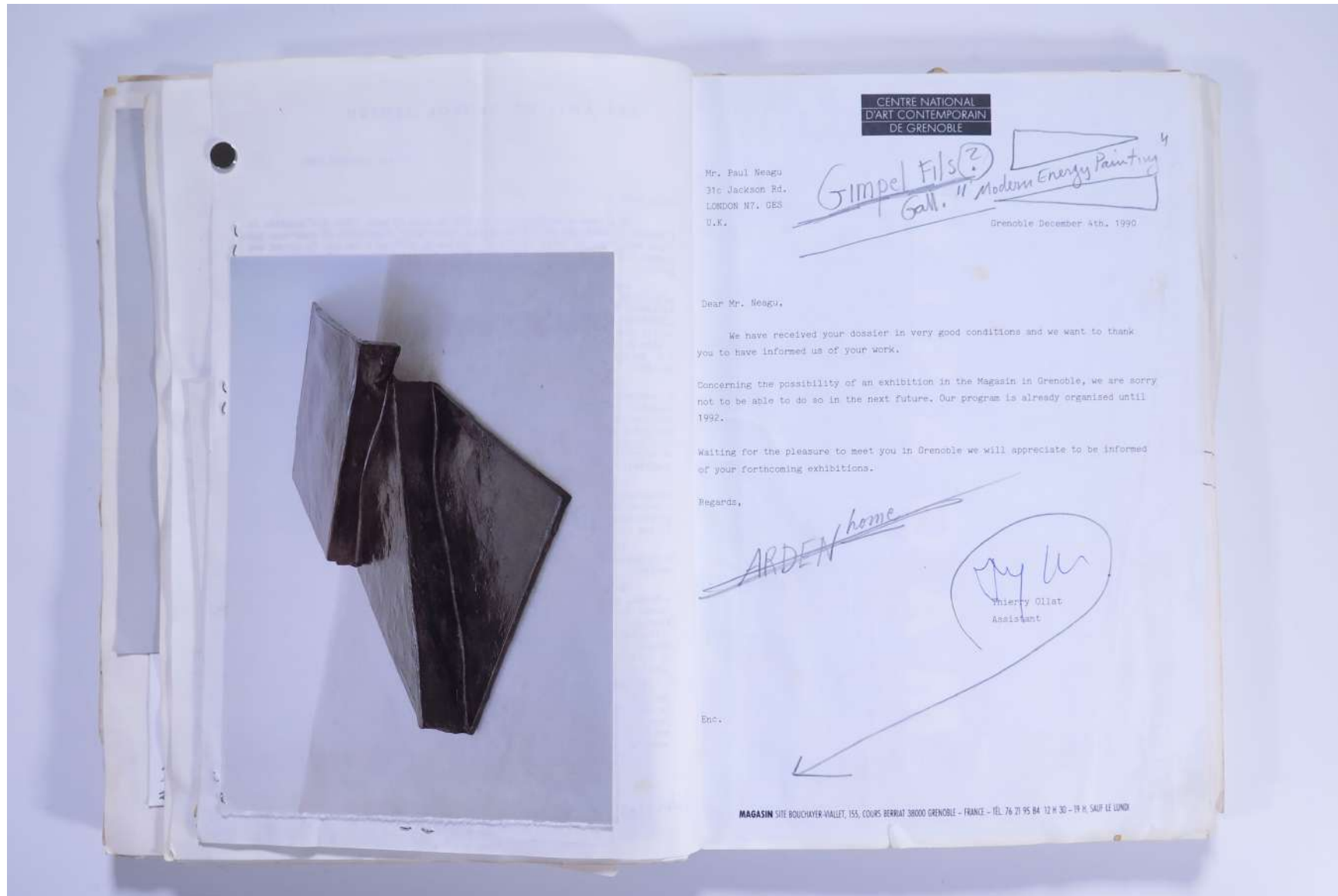
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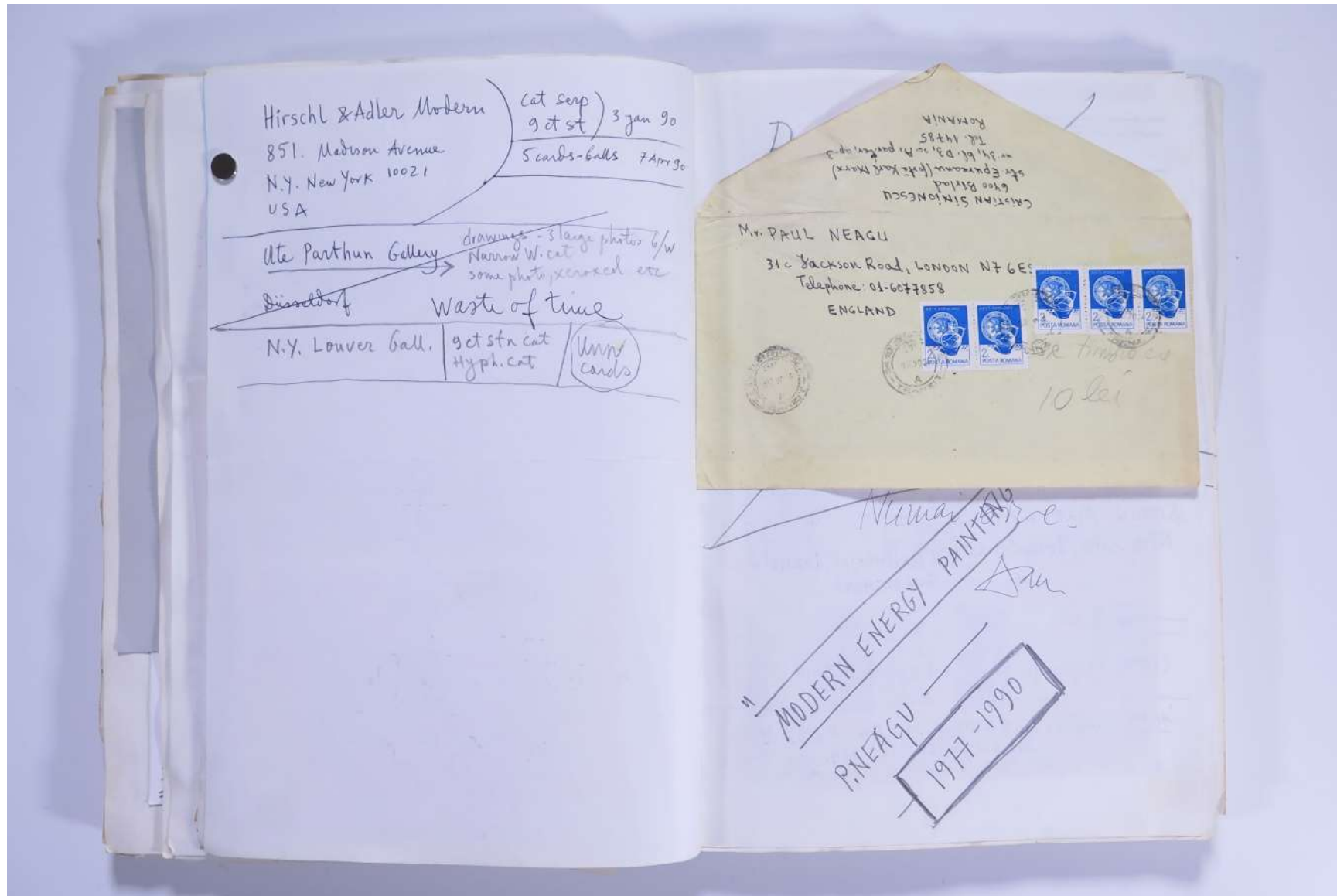
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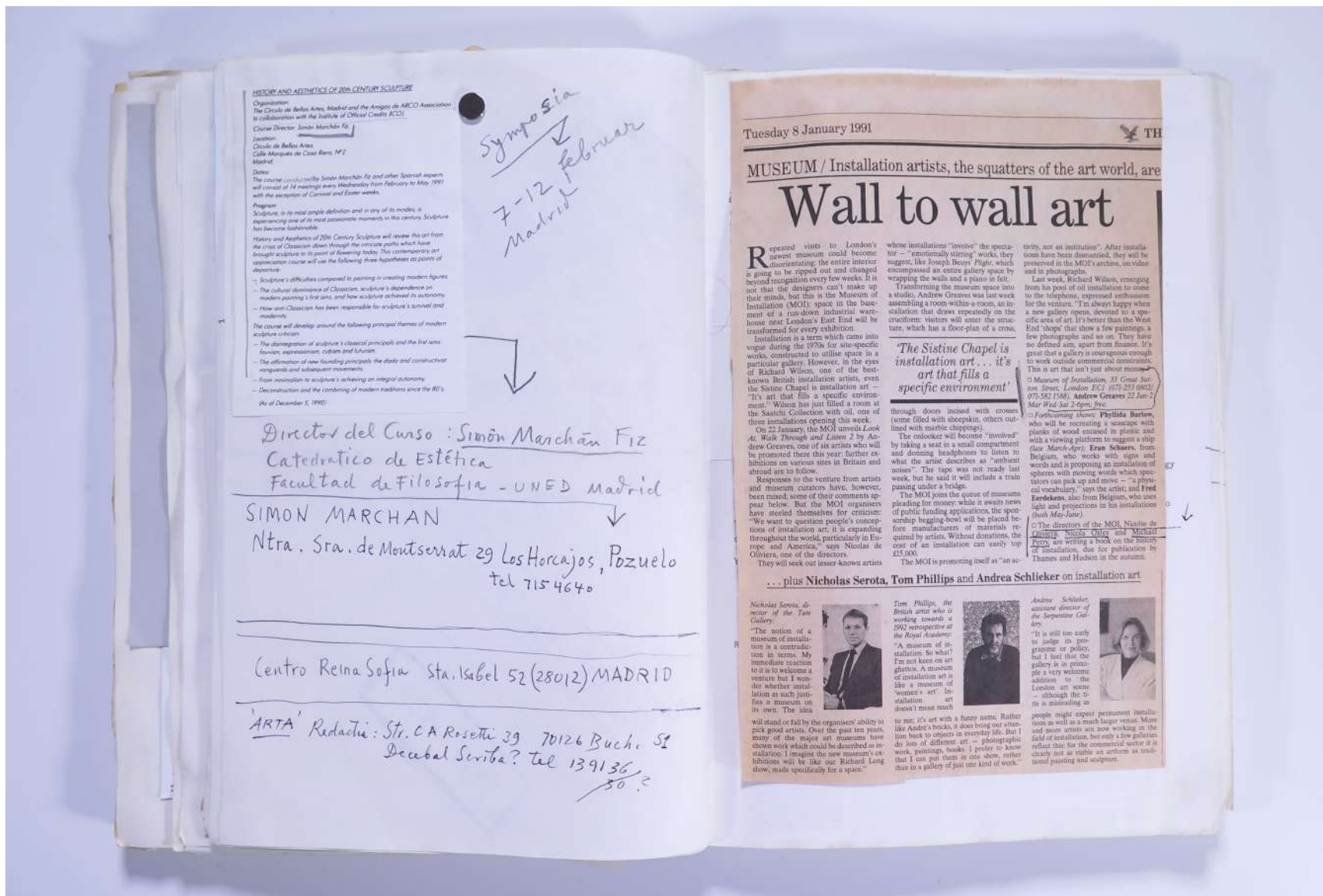


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VISUAL JOURNAL: 1990/1991

Reference No.

PNE 68.033



**HISTORY AND AESTHETICS OF 20th CENTURY SCULPTURE**  
 Organization:  
 The Circolo de Bellas Artes, Madrid and the Amigos de ARCO Asociacion in collaboration with the Institute of Official Credits (ICO)  
 Chief Director: Simón Marchán Fiz  
 Location:  
 Circolo de Bellas Artes  
 Calle Marqués de Casa Rivero, Nº2  
 Madrid  
 Dates:  
 The course consists of 14 meetings every Wednesday from February to May 1991 with the exception of Carnival and Easter weeks.  
 Program:  
 Sculpture, in its most ample definition and in any of its media, is experiencing one of its most passionate moments in the century. Sculpture has become fashionable.  
 History and Aesthetics of 20th Century Sculpture will review this art from the crisis of Classicism down through the intricate paths which have brought sculpture to its point of flowering today. This contemporary art appreciation course will use the following three hypotheses as points of departure:  
 - Sculpture's difficulties compared to painting in creating modern figures  
 - The cultural dependence of Classicism: sculpture's dependence on modern painting's innovations and how sculpture achieved its autonomy  
 - How anti-Classicism has been responsible for sculpture's survival and modernity  
 The course will develop around the following principal themes of modern sculpture criticism:  
 - The demarcation of sculpture's classical principles and the firstisms: futurism, expressionism, cubism and futurism  
 - The affirmation of new founding principles: the dada and constructivist vanguard and subsequent movements  
 - From minimalism to sculpture's achieving an integral autonomy  
 - Deconstruction and the combining of modern machines since the 80's  
 (As of December 8, 1990)

Symposia  
 7-12 february  
 Madrid

Director del Curso: Simón Marchán Fiz  
 Catedrático de Estética  
 Facultad de Filosofía - UNED Madrid  
 SIMON MARCHAN  
 Ntra. Sra. de Montserrat 29 Los Horcajos, Pozuelo  
 tel 715 4640

Centro Reina Sofia Sta. Isabel 52 (28012) MADRID

'ARTA' Redacti: Str. CA Rosette 39 70126 Buch. SF  
 Decabal Scriba? tel 139136 / 50

Tuesday 8 January 1991  
 MUSEUM / Installation artists, the squatters of the art world, are

## Wall to wall art

Repeated visits to London's newest museum could become frustrating, the entire interior is being ripped out and changed beyond recognition every few weeks. It is not that the designers can't make up their minds, but this is the Museum of Installation (MOI), space in the basement of a run-down industrial warehouse near London's East End will be transformed for every exhibition.

Installation is a term which came into vogue during the 1970s for site-specific works, constructed to utilise space in a particular gallery. However, in the eyes of Richard Wilson, one of the best-known British installation artists, even the Sistine Chapel is installation art — "It's art that fills a specific environment". Wilson has just filled a room at the Saatchi Collection with oil, one of three installations opening this week.

On 21 January, the MOI unveils *Look At, Walk Through and Listen 2* by Andrew Green, one of six artists who will be promoted there this year: further exhibitions on various sites in Britain and abroad are to follow.

Responses to the venture from artists and museum curators have, however, been mixed, some of their comments appear below. But the MOI organisers have steered themselves for criticism: "We want to question people's conceptions of installation art; it is expanding throughout the world, particularly in Europe and America," says Nicolas de Oliveira, one of the directors.

The MOI is promoting itself as "an ac-

... plus Nicholas Serota, Tom Phillips and Andrea Schlieker on installation art

**Nicholas Serota**, director of the Tate Gallery  
 "The notion of a museum of installation is a contradiction in terms. My immediate reaction to it is to welcome a venture but I wonder whether installation as such justifies a museum on its own. The idea will stand or fall by the organisers' ability to pick good artists. Over the past ten years, many of the major art museums have shown work which could be described as installation. I imagine the new museum exhibitions will be like our Richard Long show, made specifically for a space."

**Tom Phillips**, the British artist who is working towards a 1992 retrospective at the Royal Academy  
 "A museum of installation. So what? I'm not keen on art gnosticism. A museum of installation art is like a museum of 'women's art'. Installation art doesn't mean much to me, it's art with a funny name. Rather like André's bricks, it does bring our attention back to objects in everyday life. But I do lose of different art — photographic work, paintings, books. I prefer to know that I can put them in one show, rather than in a gallery of just one kind of work."

**Andrea Schlieker**, assistant director of the Serpentine Gallery  
 "It is still too early to judge its programme or policy, but I feel that the gallery is in principle a very welcome addition to the London art scene — although the title is misleading as people might expect permanent installations as well as a much larger venue. More and more artists are now working in the field of installation, but only a few galleries reflect this for the commercial sector if it clearly isn't as viable an artform as traditional painting and sculpture."

**Phyllida Barlow**, who will be recreating a sewage with planks of wood encased in plastic and with a viewing platform to suggest a ship (Jan-Mar/Apr)  
**Eran Schaerf**, from Belgium, who works with signs and words and is proposing an installation of spheres with moving words which spectators can pick up and move — "a physical vocabulary," says the artist, and **Fred Eerdekens**, also from Belgium, who uses light and projections in his installations (both May-June).

The directors of the MOI, **Nicholas de Oliveira**, **Nicolas de Oliveira** and **Nicolas de Oliveira** are writing a book on the history of installation, due for publication by Thames and Hudson in the autumn.

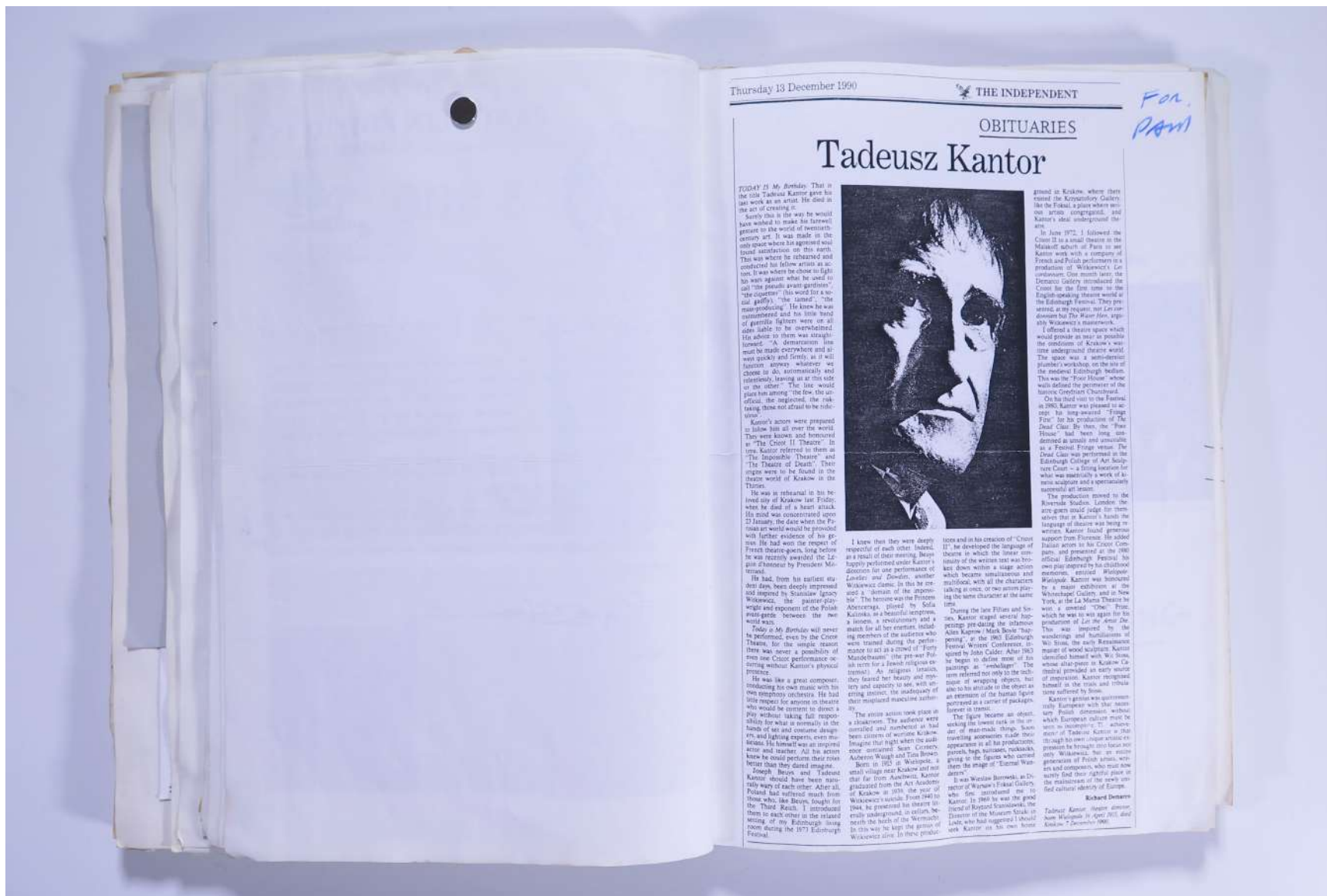


# PAUL NEAGU ESTATE

VISUAL JOURNAL: 1990/1991

Reference No.

# PNE 68.034



Thursday 13 December 1990

THE INDEPENDENT

## OBITUARIES

# Tadeusz Kantor

TODAY 21 Mr. Borkin: That is the title Tadeusz Kantor gave his last work as an artist. He died in the act of creating it.

Surely this is the way he would have wished to make his farewell gesture to the world of twentieth-century art. It was made in the only space where his agonised soul found satisfaction in this earth. This was where he rehearsed and conducted his fellow artists as actors. It was where he chose in light his work against what he used to call "the pseudo avant-garde", "the object", "the subject", "the material", "the form". He knew he was misunderstood and he still tried to persuade his fellow artists, who were on all sides liable to be overbilled. His advice to them was straightforward: "A demonstration line must be made everywhere and at every quick and dirty, as it will function anyway whatever we choose to do, automatically and identically, leaving us at this side or the other". The line would place him among "the few, the original, the neglected, the risk-taking those not afraid to be unknown".

Kantor's actors were prepared to follow him all over the world. They were known and honoured as "The Group II Theatre". In time, Kantor referred to them as "The Inexplicable Theatre" and "The Theatre of Death", their origin were to be found in the theatre world of Krakow in the Thirties.

He was so rehearsal in his beloved city of Krakow last Friday when he died of a heart attack. His mind was concentrated upon 27 January, the date when the Polish art world would be provoked with further evidence of his genius. He had won the respect of French theoreticians, long before he was recently awarded the Legion d'Honneur by President Mitterrand.

He had, from his earliest student days, been deeply impressed and inspired by Stanislaw Ignacy Witkiewicz, the painter-playwright and exponent of the Polish avant-garde, because the two would want.

Today Mr Borkin will never be performed, even by the Croce Theatre, for the single reason there was never a possibility of free use Croce performance occurring without Kantor's physical presence.

He was like a great composer, conducting his own music with his own symphony orchestra. He had little respect for anyone in theatre who would be content to direct a play without taking full responsibility for what is normally in the hands of his and costume designers and lighting experts, even musicians. He himself was an inspired actor and teacher. All he wanted was to be a performer, that he could perform their roles better than they dared imagine.

Joseph Beuys and Tadeusz Kantor should have been natural allies of each other. After all, Poland had suffered much from those who, like Beuys, thought the Third Reich. I introduced them to each other in the relaxed setting of my Edinburgh living room during the 1977 Edinburgh Festival.



I knew that they were deeply respectful of each other. Indeed, as a result of their meeting, Beuys happily performed under Kantor's direction for one performance of *Lawyer and Doctor*, another Witkiewicz classic. In this he created a "dialect of the grotesque". The theme was the Prisoner, *Abstrakcja*, directed by Sola Kazimierz, a beautiful soprano, a reason, a revolutionary and a model for all her comrades, leading members of the audience who were trained during the performance to act as a crowd of "Forty Martyrdoms" (the pre-war Polish term for a Jewish religious festival). An religious, lyrical, they feared her beauty and mystery and capacity to see, with an extraordinary accuracy, the inadequacy of their misused musical authority.

The artist actor took place in a situation. The audience were terrified and numbness so had to imagine that night when the audience consisted: Sasa, Cecylia, Andrzej Waugh and Tim Brown. Born in 1925 in Wlodek, a small village near Krakow and not that far from Auschwitz, Kantor was pleased from the Art Academy of Krakow in 1939, the year of Witkiewicz's suicide. From 1941 to 1944, he presented his theatre literally underground, in cellars, secretly in the back of the *Wierzbica*. In this way he kept the spirit of Witkiewicz alive. In these produc-

tions and in his creation of "Cross II" he developed the language of theatre in which the inner complexity of the written text was broken down within a stage action which became simultaneous and multifaceted, with all the characters taking at once, or two persons playing the same character at the same time.

During the late Fifties and Sixties, Kantor staged several happenings pre-dating the infamous Allen Kaprow / Max Yelon "happenings", or the 1961 Edinburgh Festival Writers Conference, inspired by John Cage. After 1963 he began to define some of his terms related not only to the technique of wrapping objects, but also to his attitude in the object as an extension of the hapless portrayed in a carrier of package before its transit.

The figure became an object, lacking the lowest rank in the order of man-made things. Some surprising accidents, such as his appearance in all his productions, purple, high business, rockabacking to the figures who carried them, the image of "Eternal War".

It was Witkiewicz himself, as Director of the Museum Salka in Krakow, in 1960, who was the good friend of Raymond Scamozzi, the Director of the Museum Salka in Krakow, who had suggested I should look Kantor in his own home

ground in Krakow, where they visited the Krowczyński Gallery, like the Fokals, a place where their art, long-standing, was Kantor's ideal underground theatre.

In June 1972, I followed the Group II to a small theatre in the Marcell school of Paris to see Kantor work with a company of French and Polish performers in a production of Witkiewicz's *Les universaux*. One month later the Demos Gallery introduced the Group II to the first time in the English-speaking theatre world at the Edinburgh Festival. They presented, at my request, not *Les universaux* but *The Master Men*, arguably Witkiewicz's masterpiece.

I offered a theatre space which would provide an ideal in possible the conditions of Krakow was time underground theatre world. The space was a semi-hermetic painter's workshop on the site of the modern Edinburgh festival. This was the "Four House" whose walls defined the perimeter of the famous Christian Churchyard.

On his third visit to the Festival, in 1980, Kantor was pleased to accept his long-awaited "Fringe First" for his production of *The Dead Class*. By then the "Four House" had been long and derelict in small and unexciting as a Festival Fringe venue. The *Dead Class* was performed in the Edinburgh College of Art Sculpture Court - a strong location for what was essentially a work of almost complete and occasionally successful art lesson.

The production moved to the Riverside Studios, London, the arts-gate would judge for themselves that in Kantor's hands the language of theatre was being re-written. Kantor found generous support from Florence. He added Italian actors to his *Dead Class*, and presented at the 1980 official Edinburgh Festival. His own play, inspired by his childhood memories, entitled *Wlodek* (Wlodek: Kantor was honoured by a major exhibition at the Whitechapel Gallery, and in New York, at the La MaMa Theatre he was a member "One" First, which he was in as agent for his production of *Les Amis De Dieu*, which was inspired by the wanderings and hallucinations of Witkiewicz, the early Renaissance painter of wood sculptures. Kantor identified himself with Witkiewicz, whose atmosphere in Krakow Cathedral provided an early source of inspiration. Kantor suggested himself in the track and tribute were suffered by him.

Kantor's genius was internationally European with that human sense. Poland, concerned, without which European culture must be seen as incomplete. T. Acharynski of Tadeusz Kantor is that through his work, which was not only Witkiewicz's, but also the generations of Polish artists, writers and composers, who must also have found their artistic place in the maintenance of the newly invented cultural identity of Europe.

Richard Daines

Tadeusz Kantor, *Magister*, died in Krakow, 7 December 1990.

For Paul

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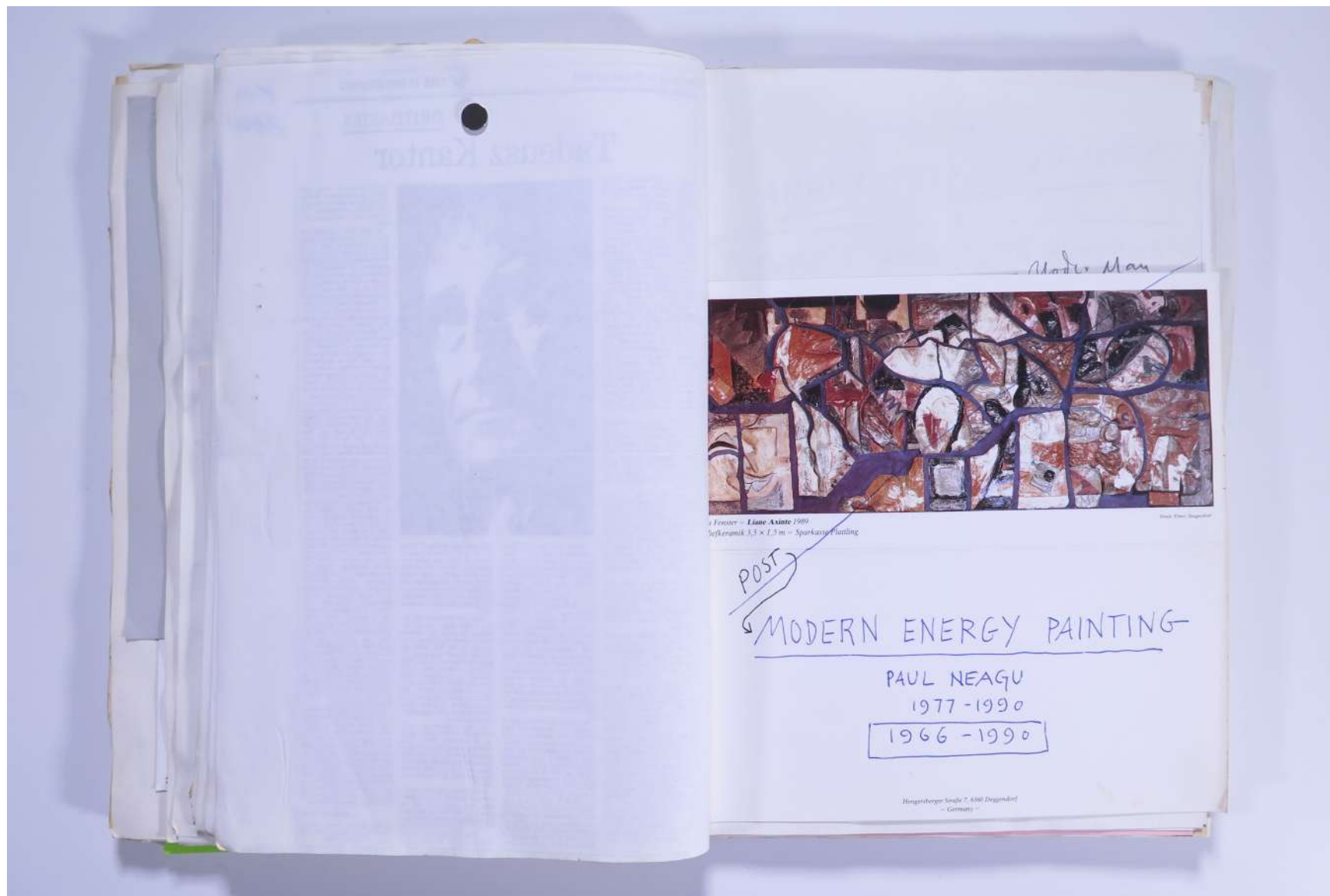
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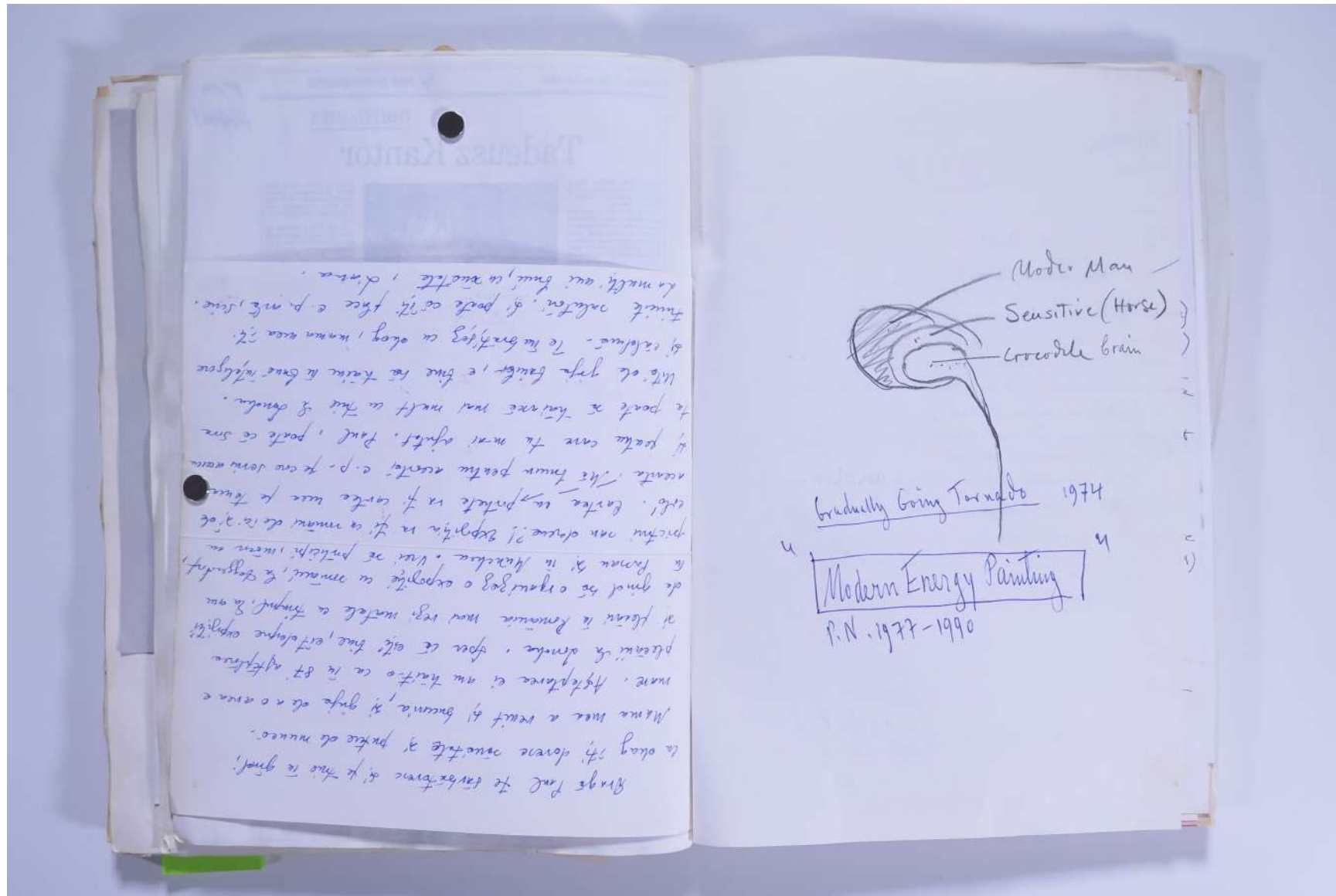
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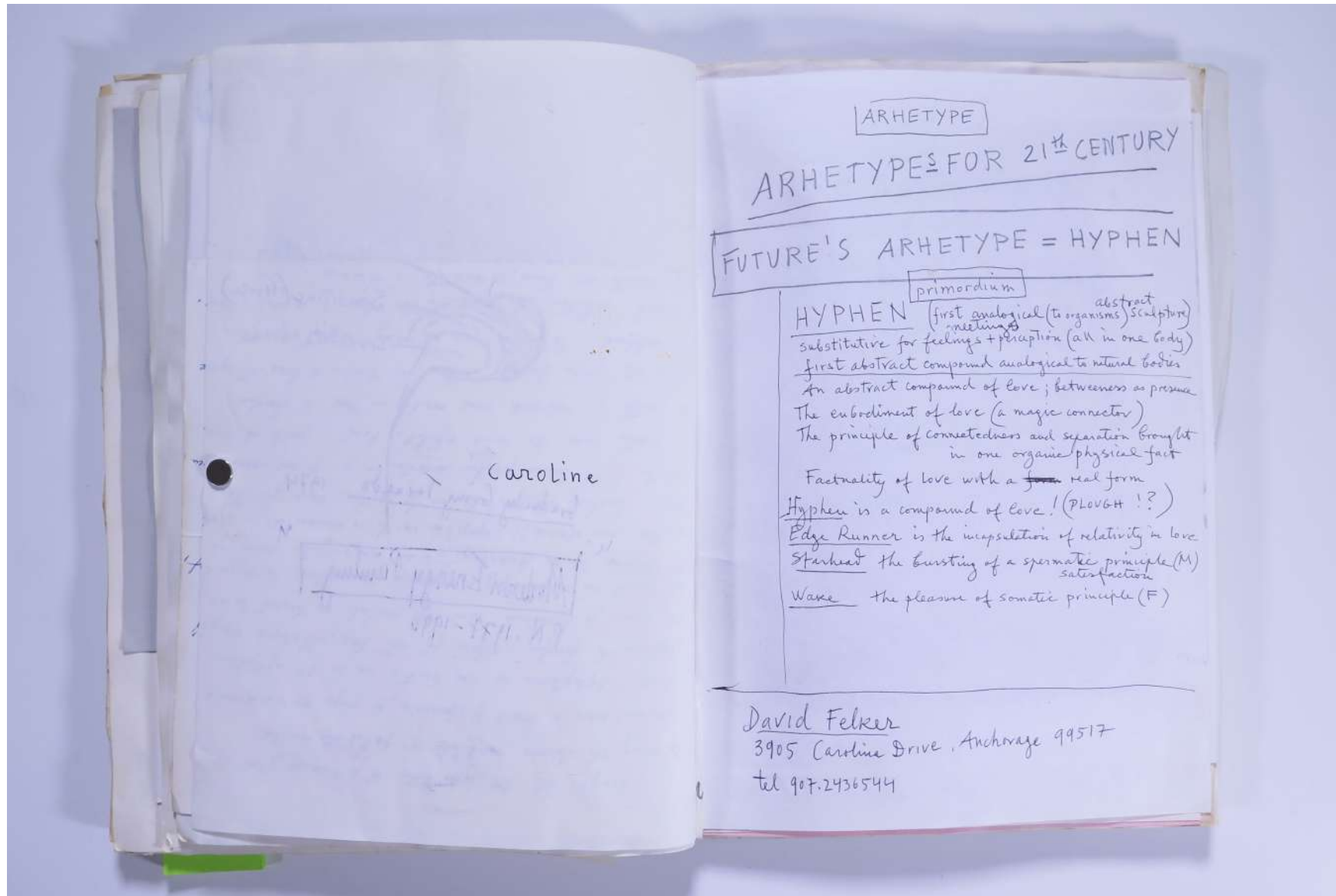
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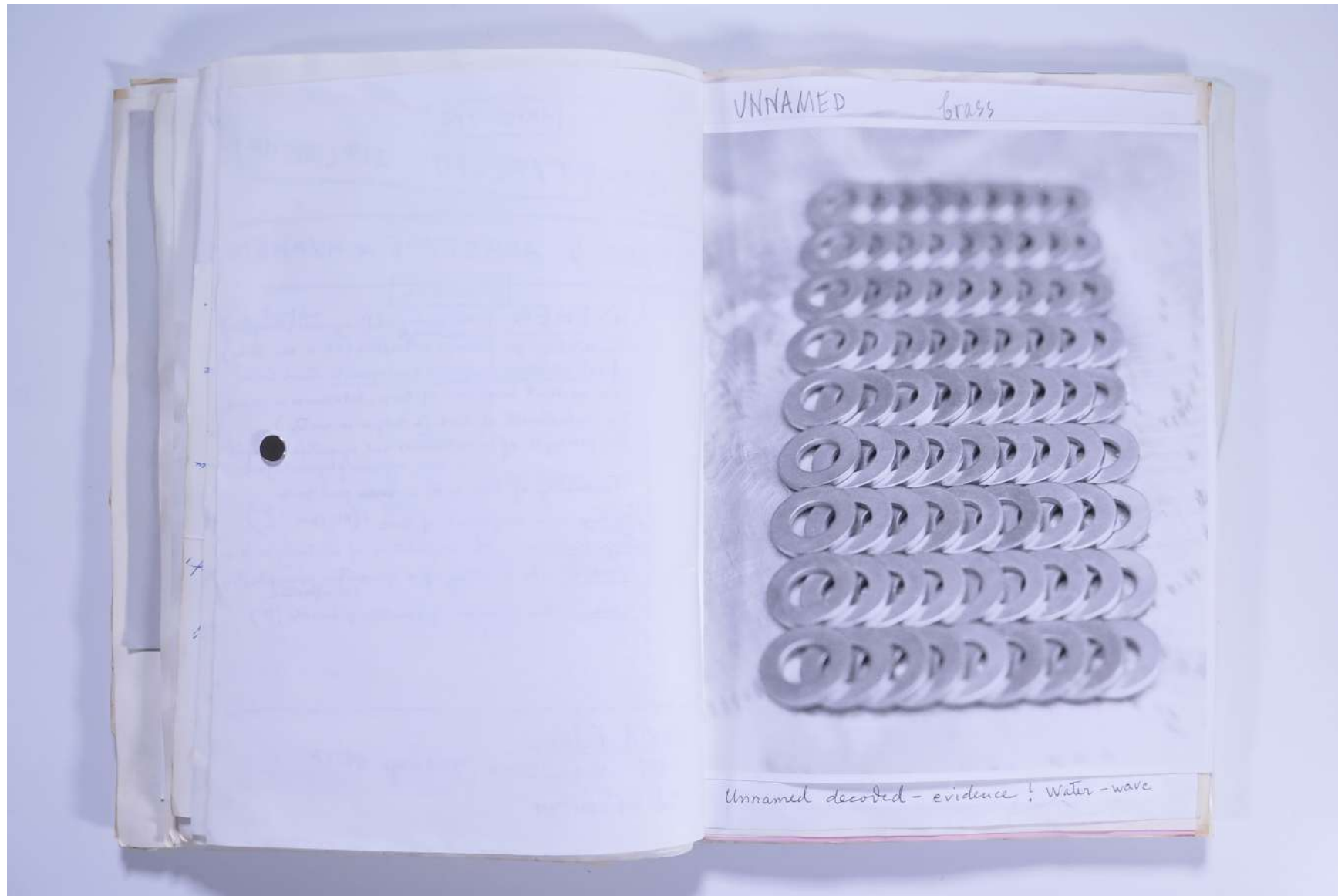
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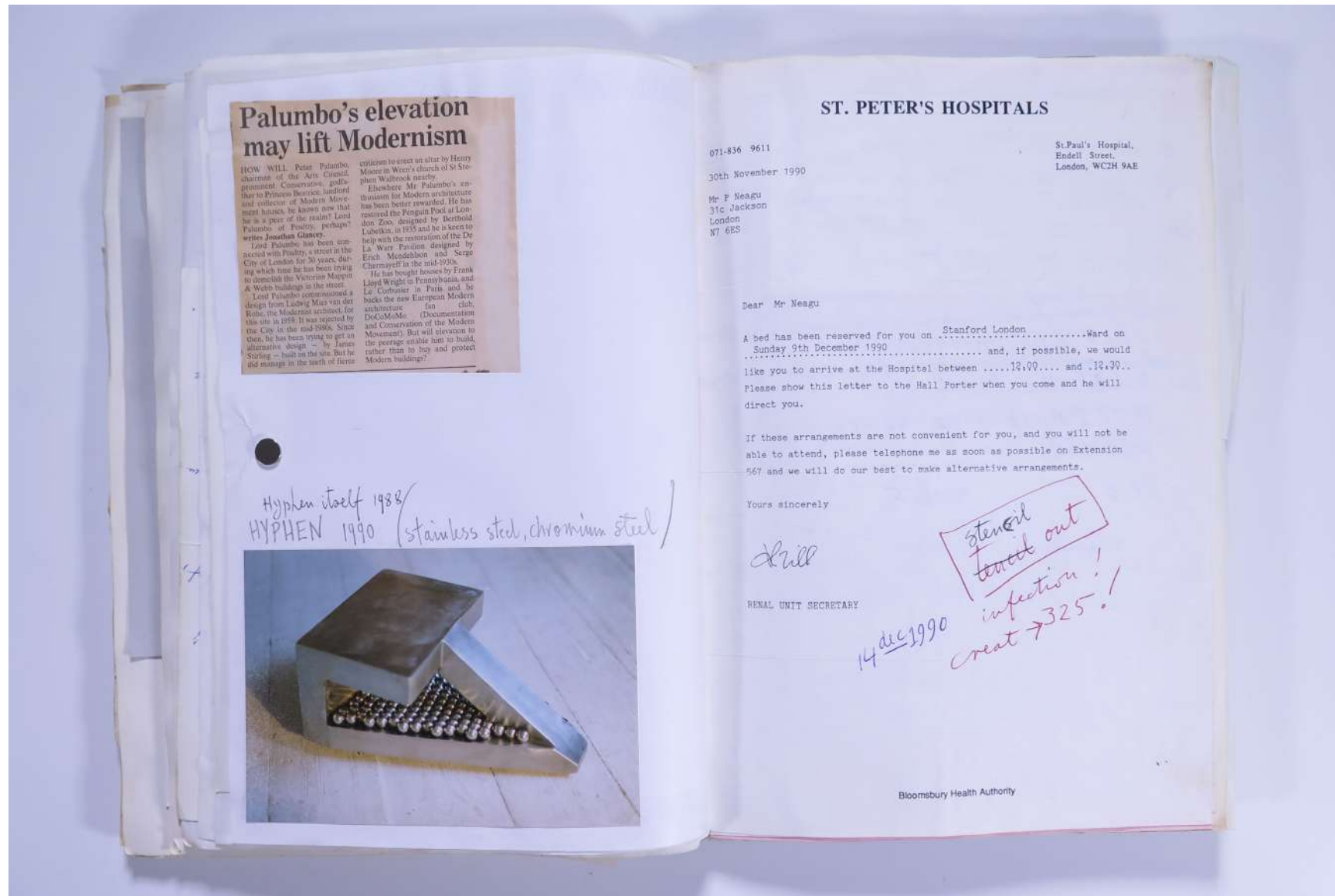
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## Palumbo's elevation may lift Modernism

HOW WILL Peter Palumbo, chairman of the Arts Council, pronounced Conservative, godfather to Princess Beatrice, landlord and collector of Modern Movement historic, be known now that he is a peer of the realm? Lord Palumbo of Poultry, perhaps? writes Jonathan Glancey.

Lord Palumbo has been connected with Poultry, a street in the City of London for 20 years, during which time he has been trying to demolish the Victorian Mappin & Webb buildings in the street.

Lord Palumbo commissioned a design from Ludwig Mies van der Rohe, the Modernist architect, for this site in 1958. It was rejected by the City in the mid-1980s. Since then, he has been trying to get an alternative design - by James Stirling - built on the site. But he did manage in the teeth of fierce

criticism to erect an altar to Henry Moore in Wren's church of St Stephen Walbrook nearby.

Elsewhere Mr Palumbo's enthusiasm for Modern architecture has been better rewarded. He has restored the Penguin Pool at London Zoo, designed by Berthold Lubetkin, in 1935 and he is keen to help with the restoration of the De La Warr Pavilion designed by Erich Mendelsohn and Serge Chermayeff in the mid-1920s.

He has bought houses by Frank Lloyd Wright in Pennsylvania, and Le Corbusier in Paris and he backs the new European Modern architecture fan club, DoCoMoMo (Documentation and Conservation of the Modern Movement). But will elevation to the peerage enable him to build Modern buildings?

## ST. PETER'S HOSPITALS

071-836 9611

30th November 1990

Mr P Neagu  
31C Jackson  
London  
N7 6ES

St. Paul's Hospital,  
Endell Street,  
London, WC2H 9AE

Dear Mr Neagu

A bed has been reserved for you on Stanford London  
Sunday 9th December 1990.....Ward on  
..... and, if possible, we would  
like you to arrive at the Hospital between .....12.00.... and .12.30..  
Please show this letter to the Hall Porter when you come and he will  
direct you.

If these arrangements are not convenient for you, and you will not be  
able to attend, please telephone me as soon as possible on Extension  
567 and we will do our best to make alternative arrangements.

Yours sincerely

*Drill*

RENAL UNIT SECRETARY

steroid  
level out  
infection!  
creat → 325!

14 Dec 1990

Bloomsbury Health Authority

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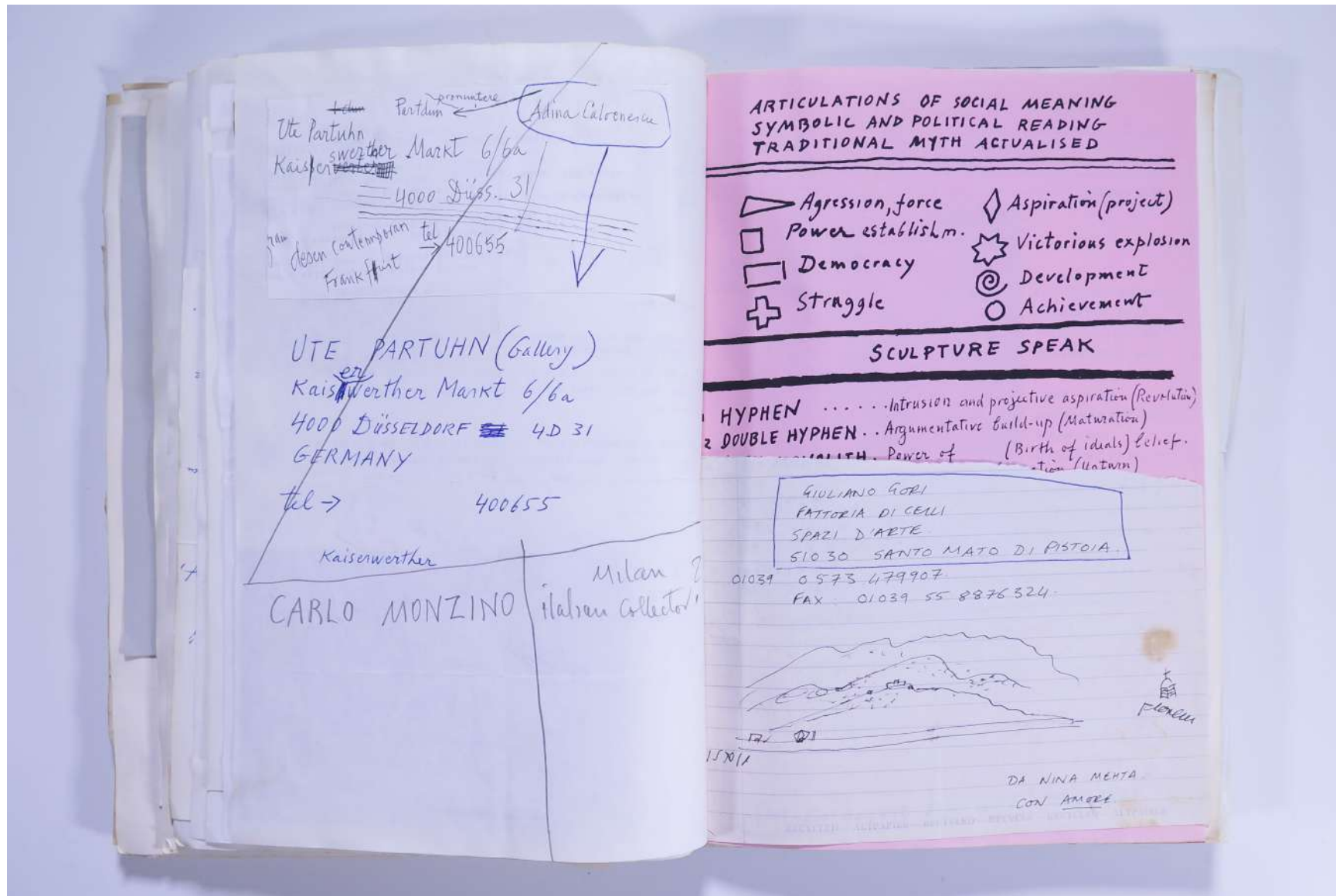
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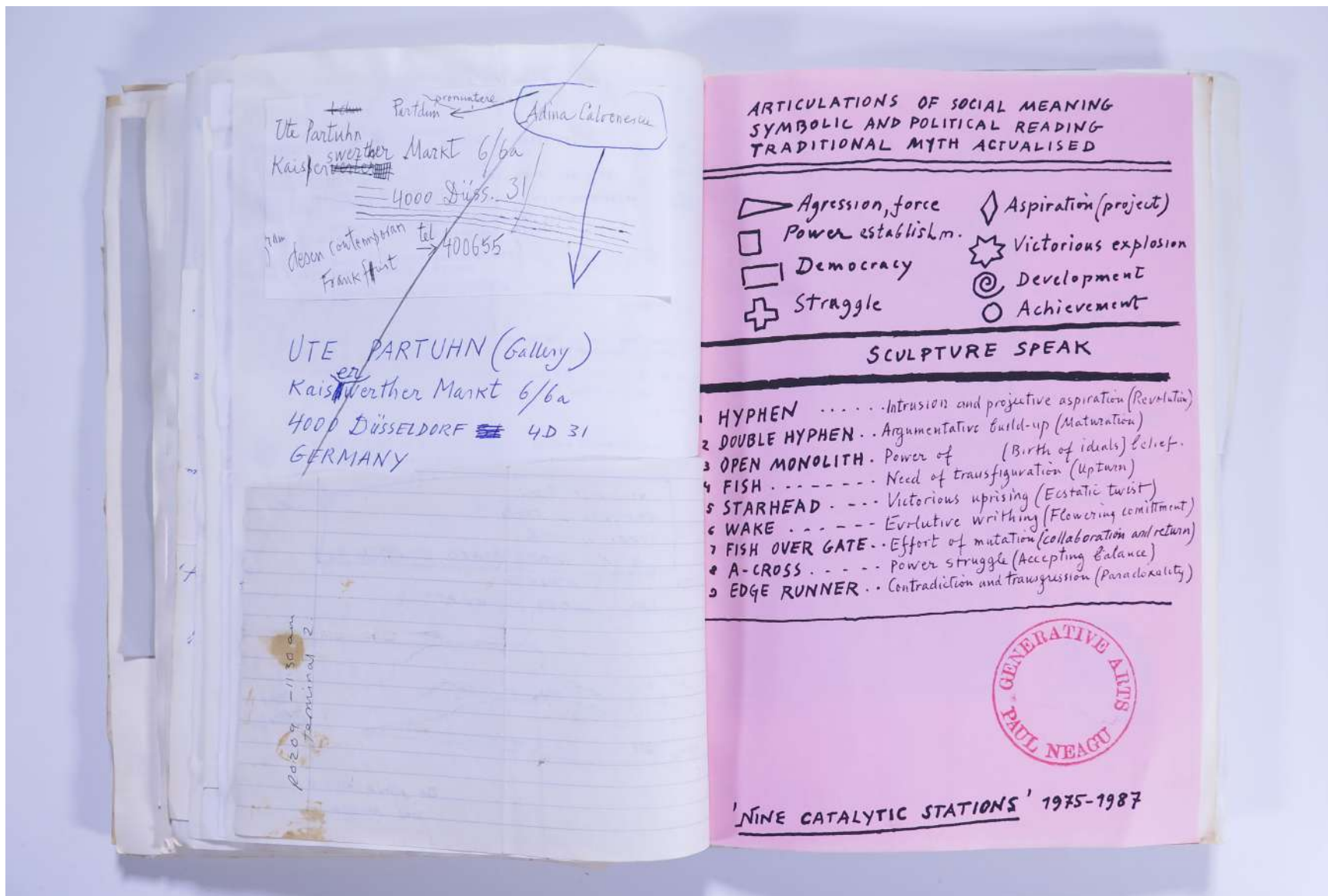


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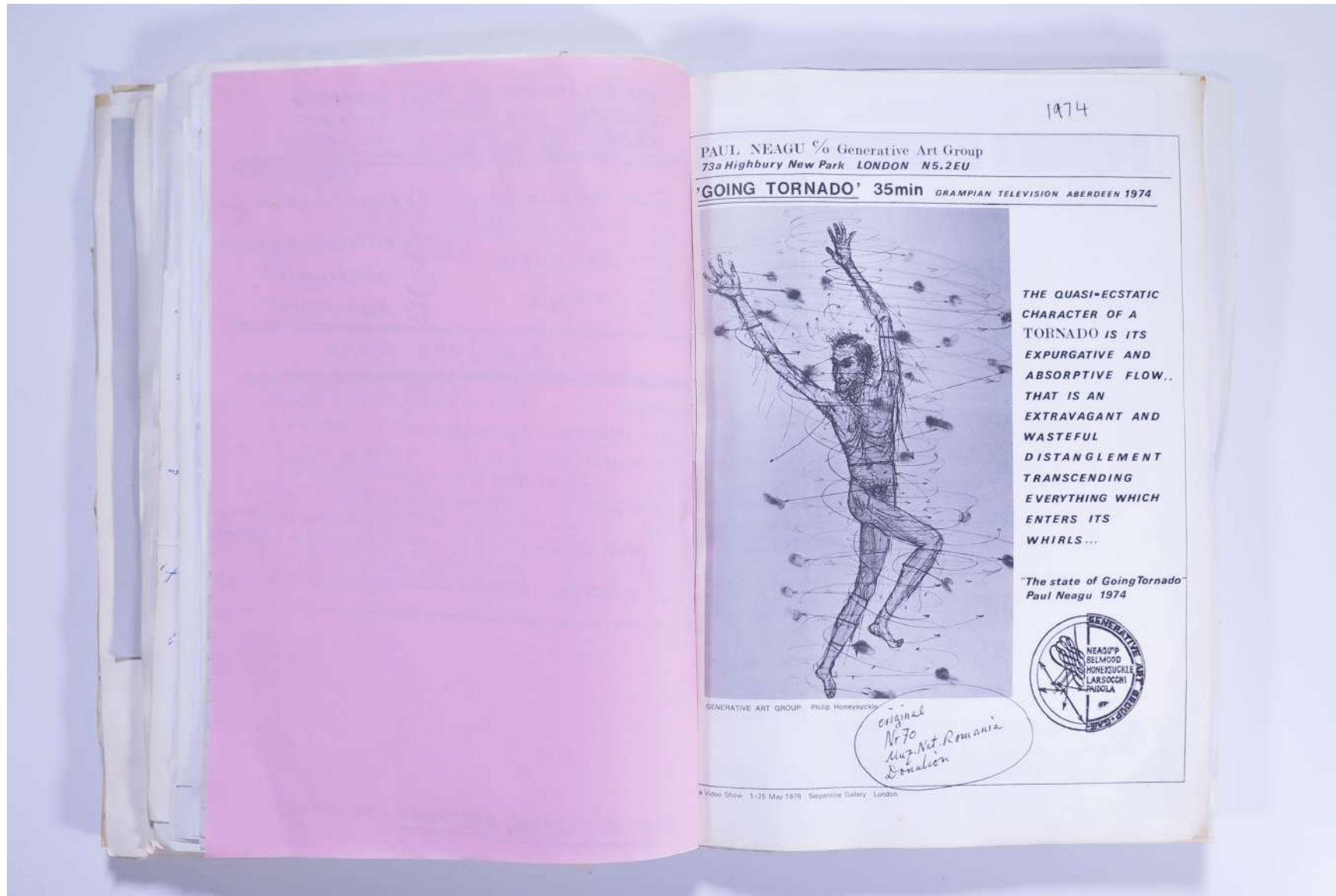
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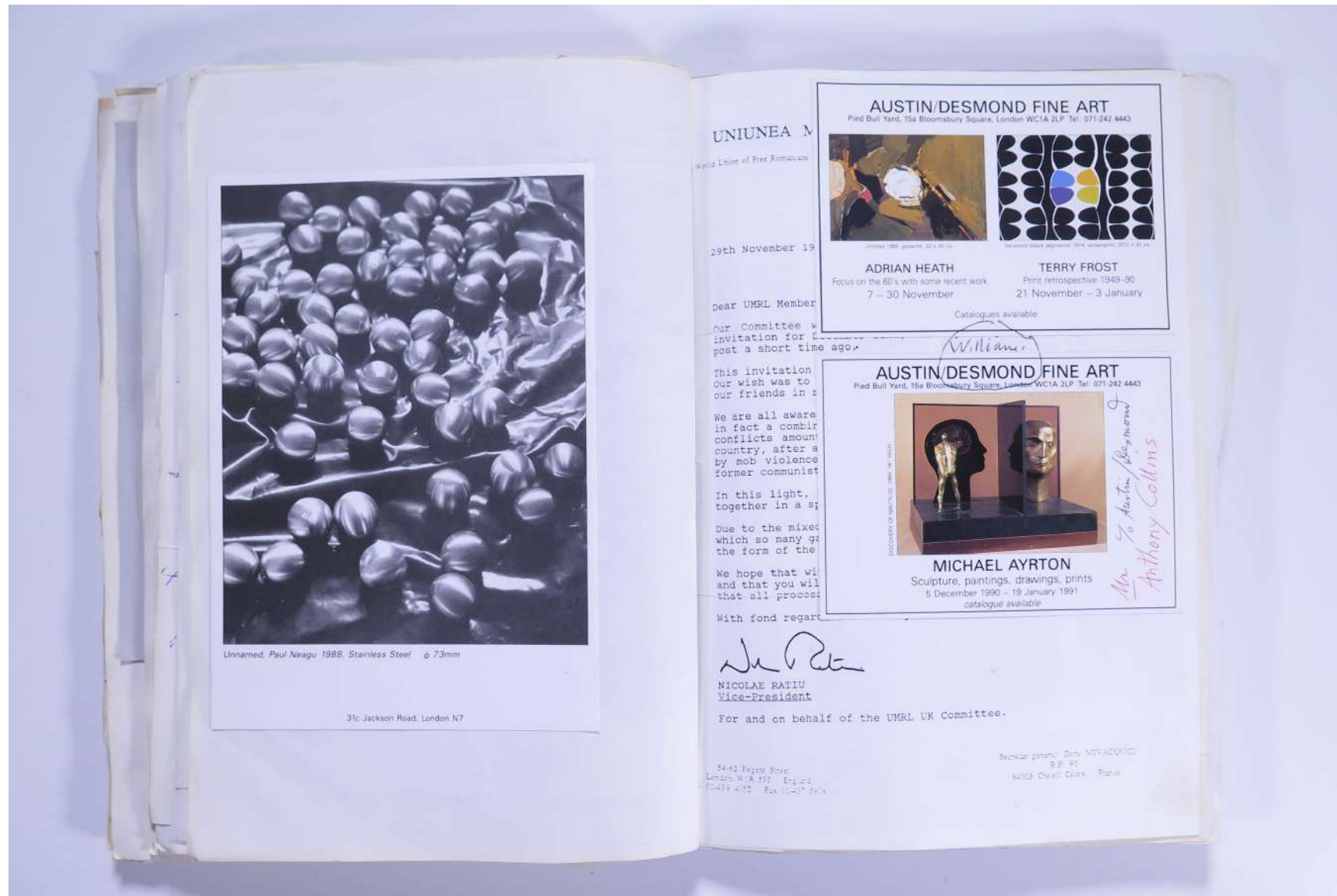
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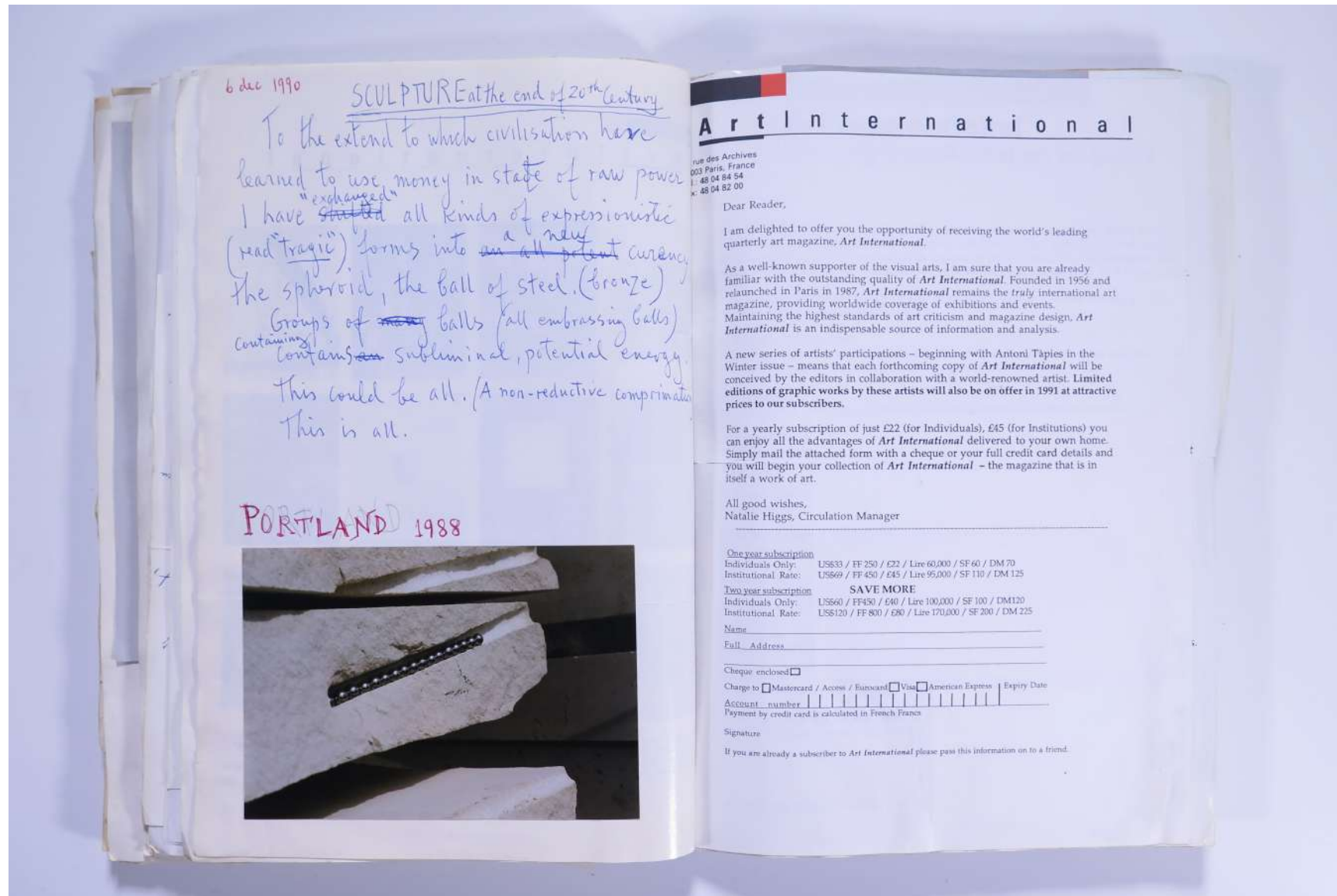
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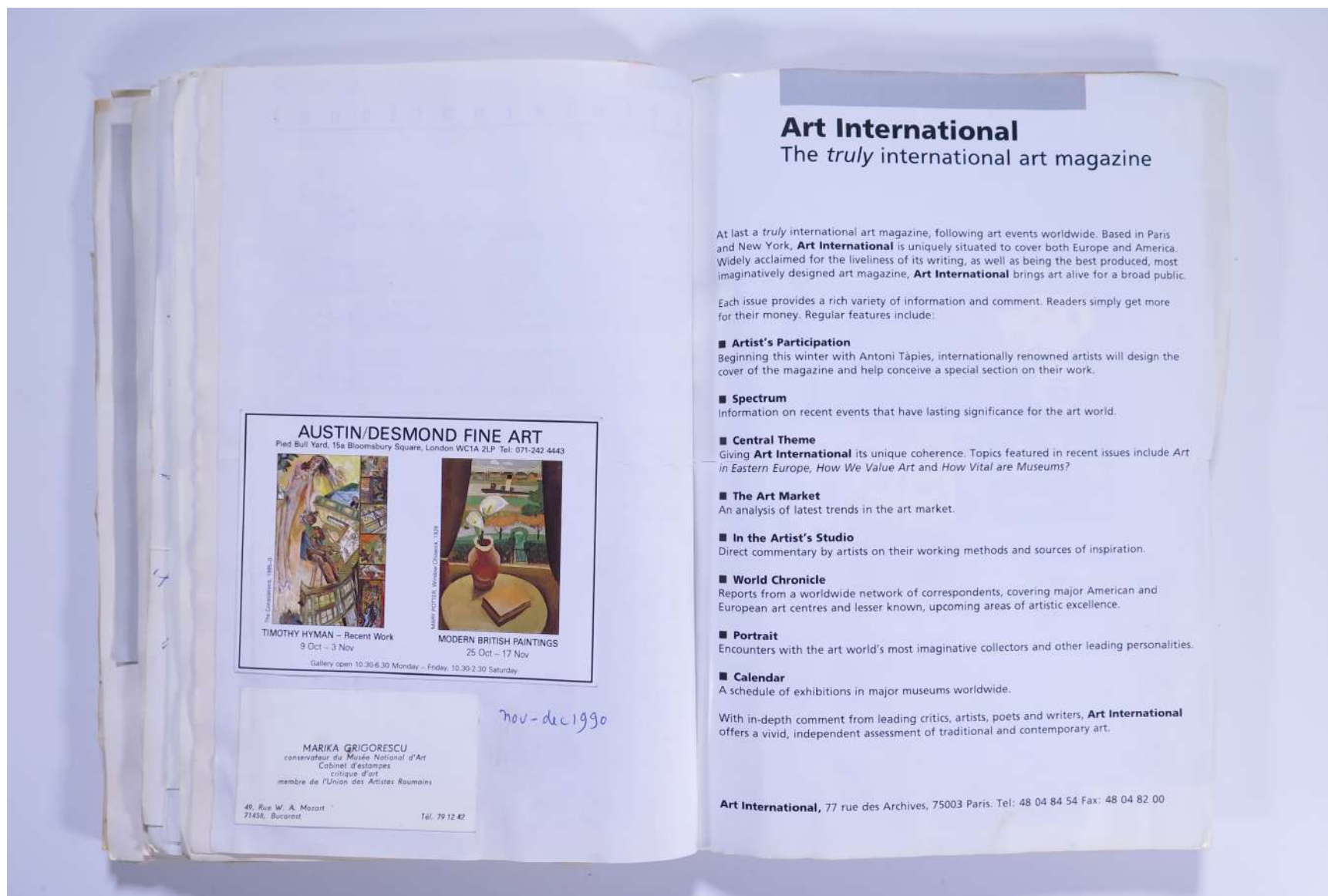
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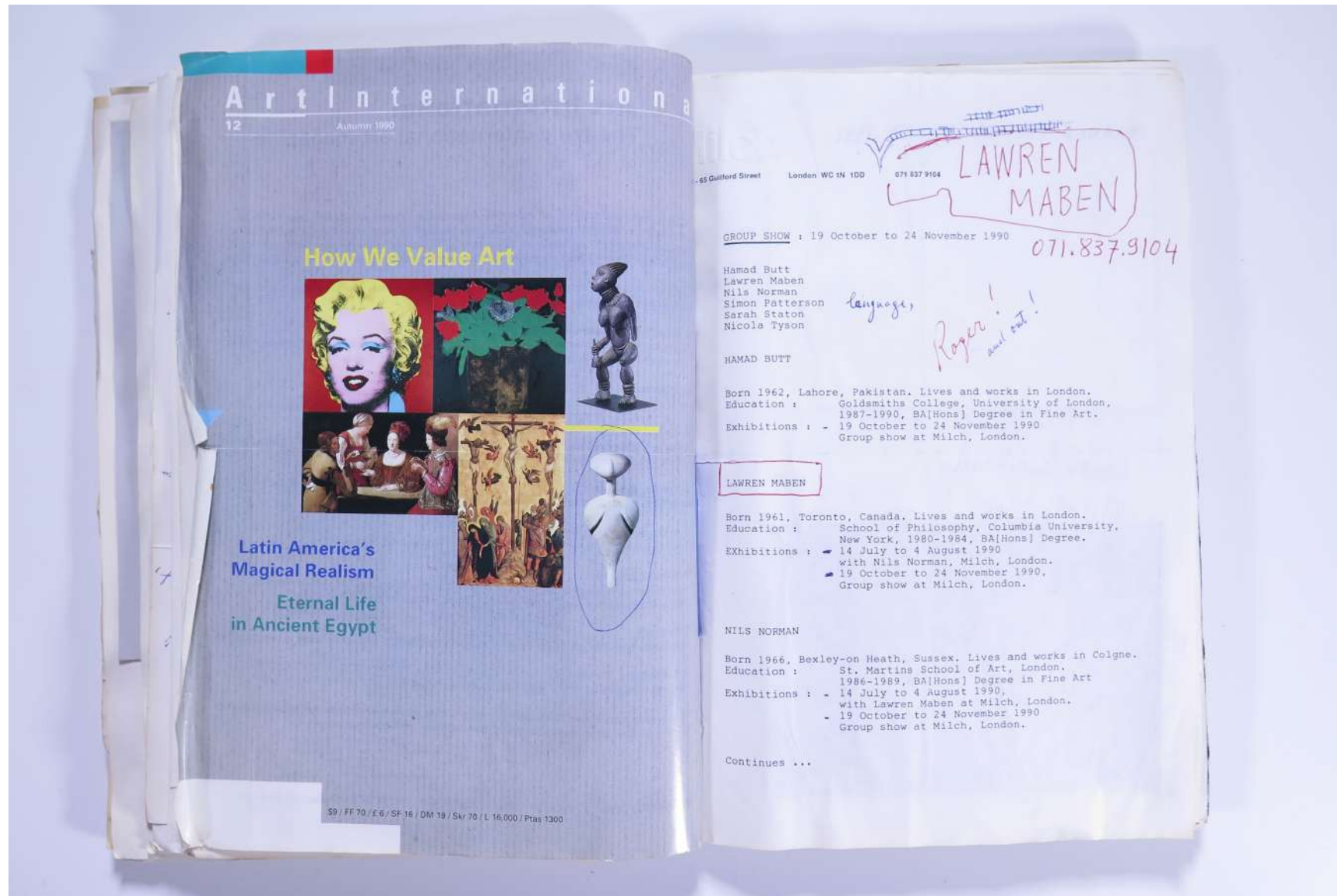
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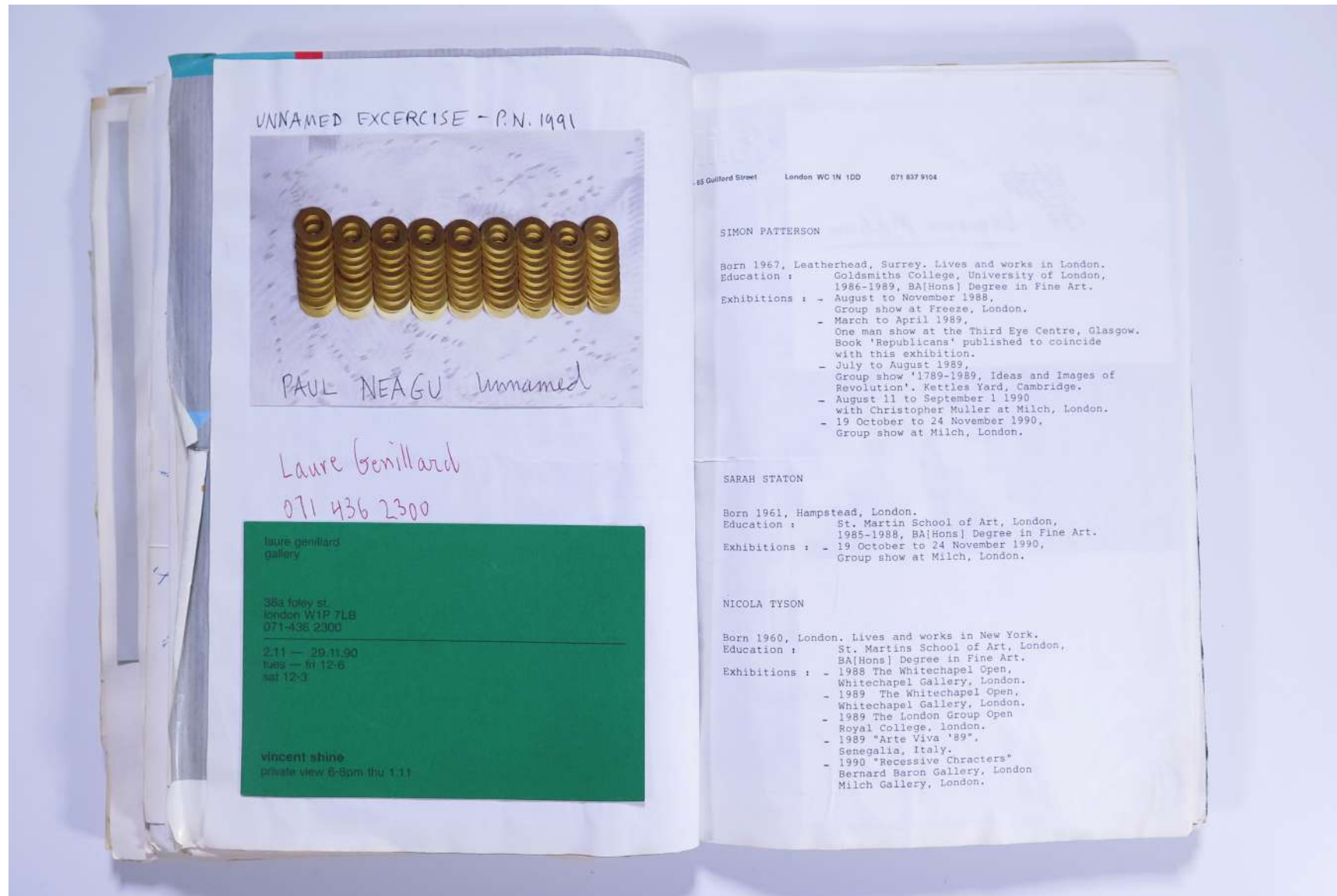
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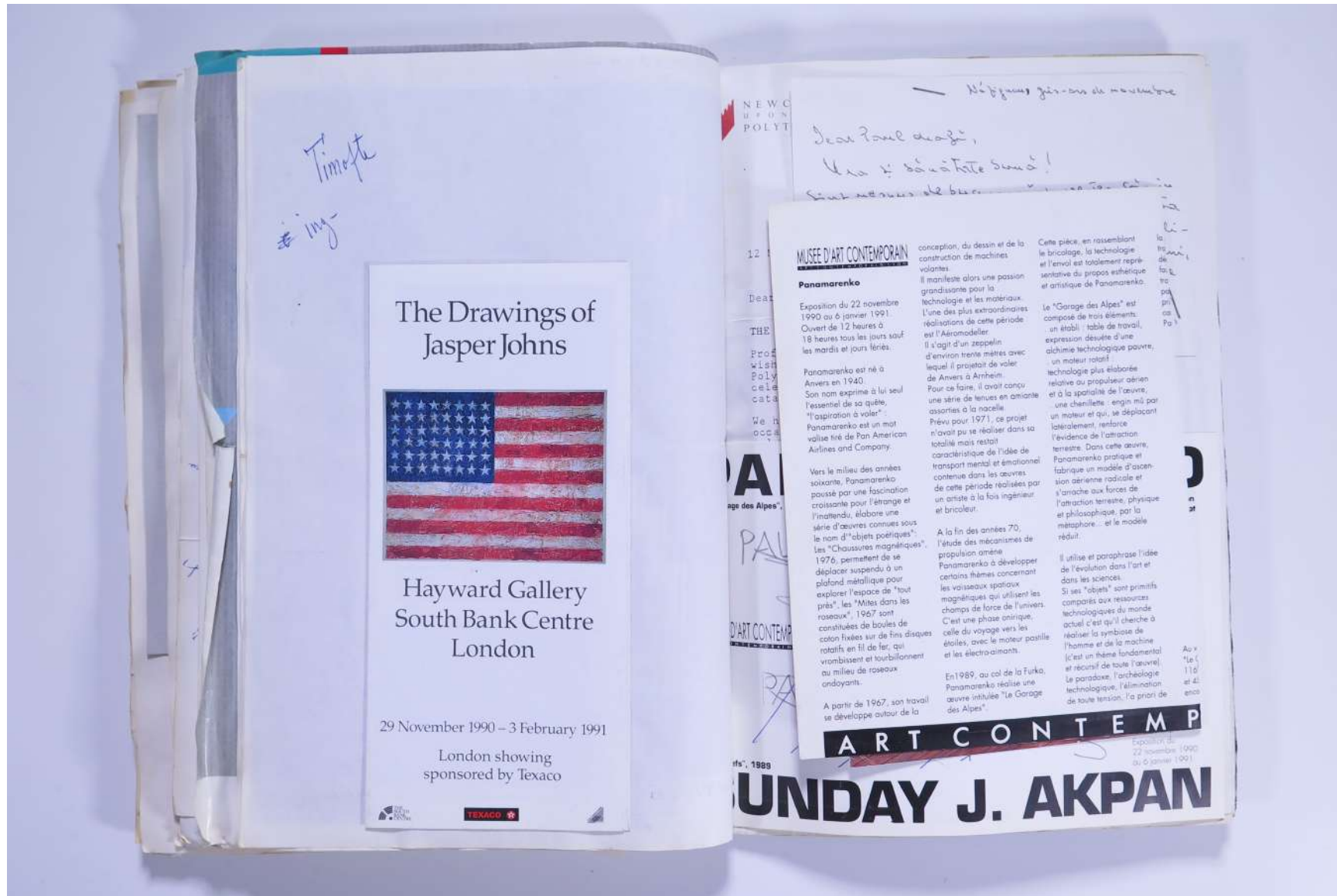
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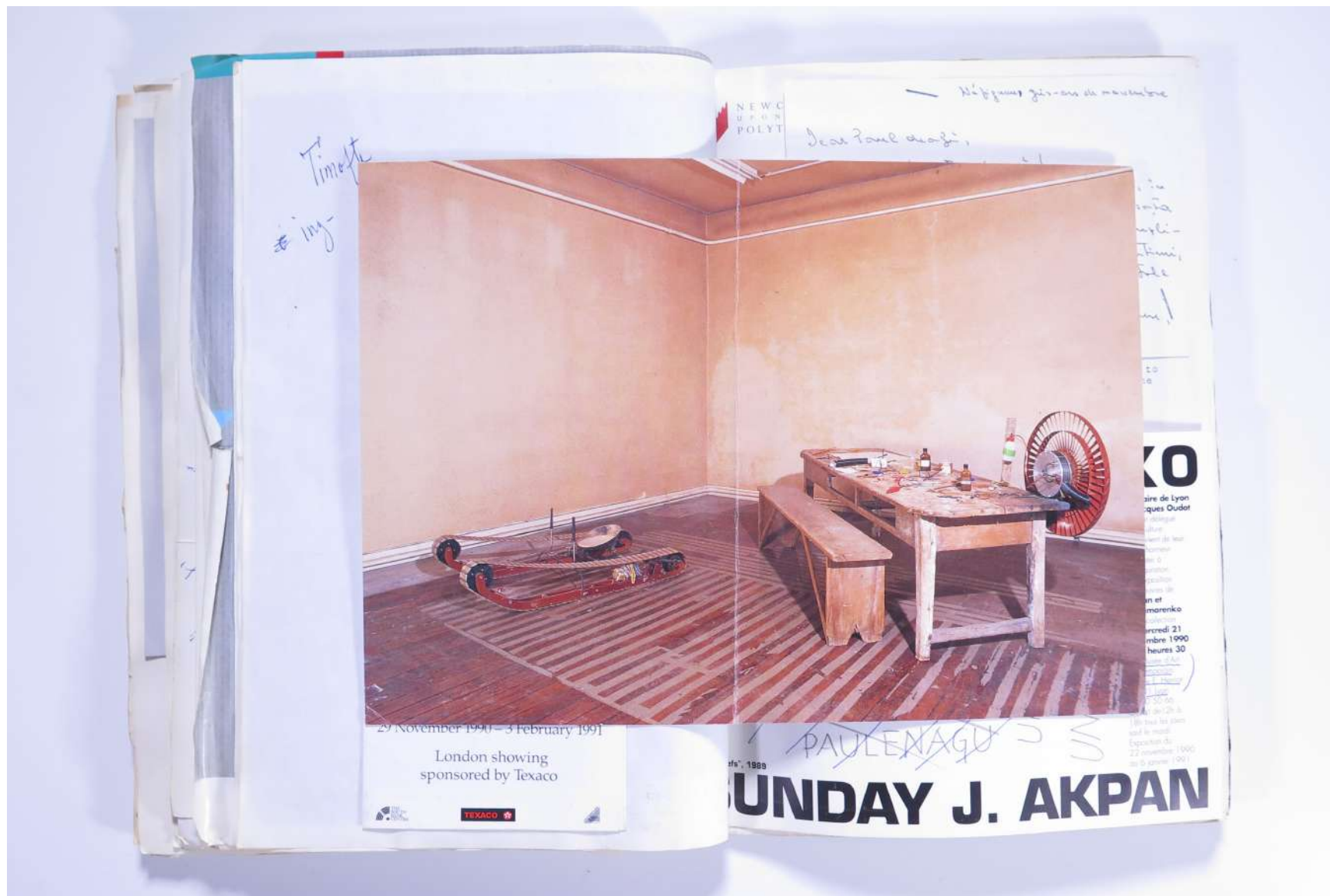
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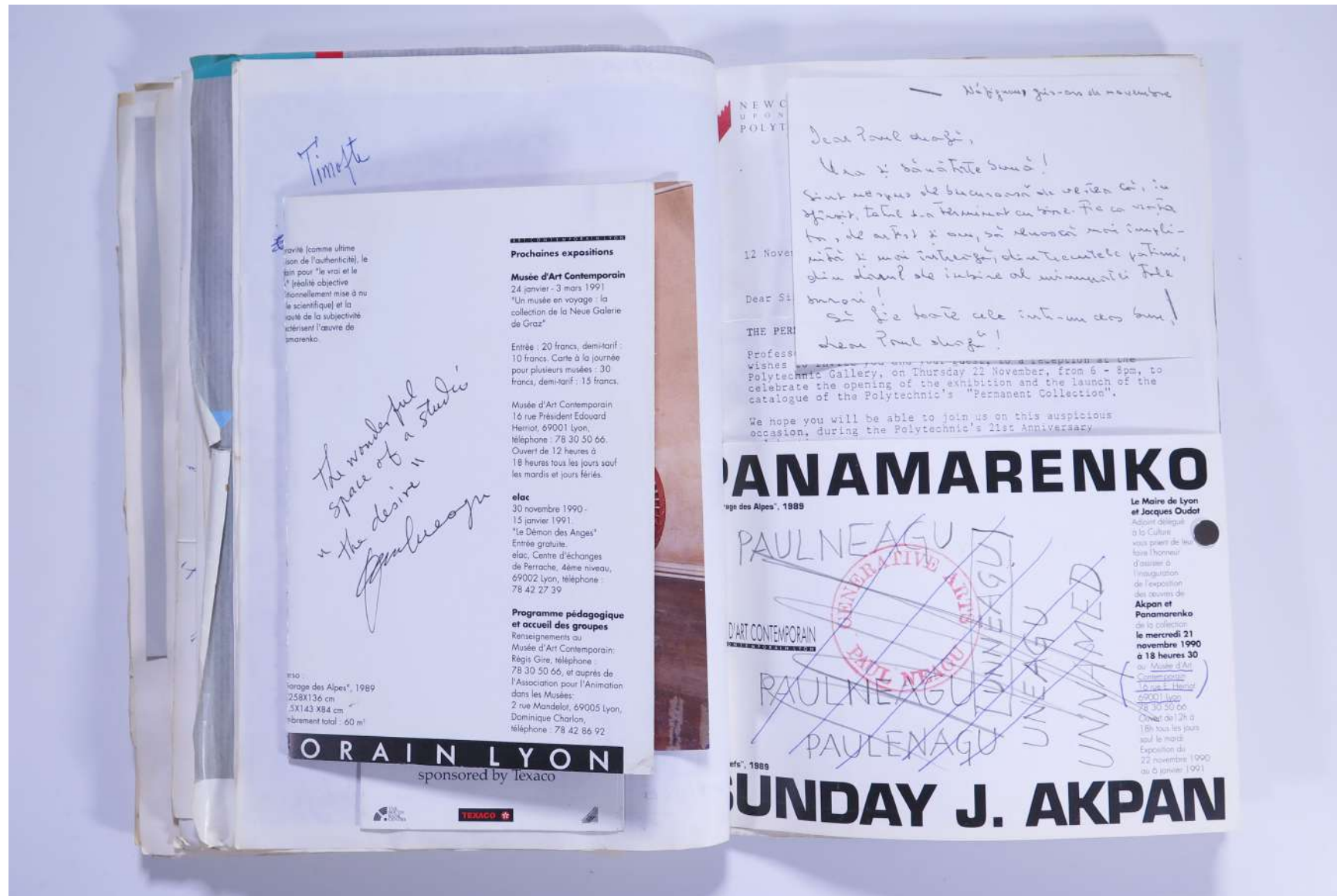
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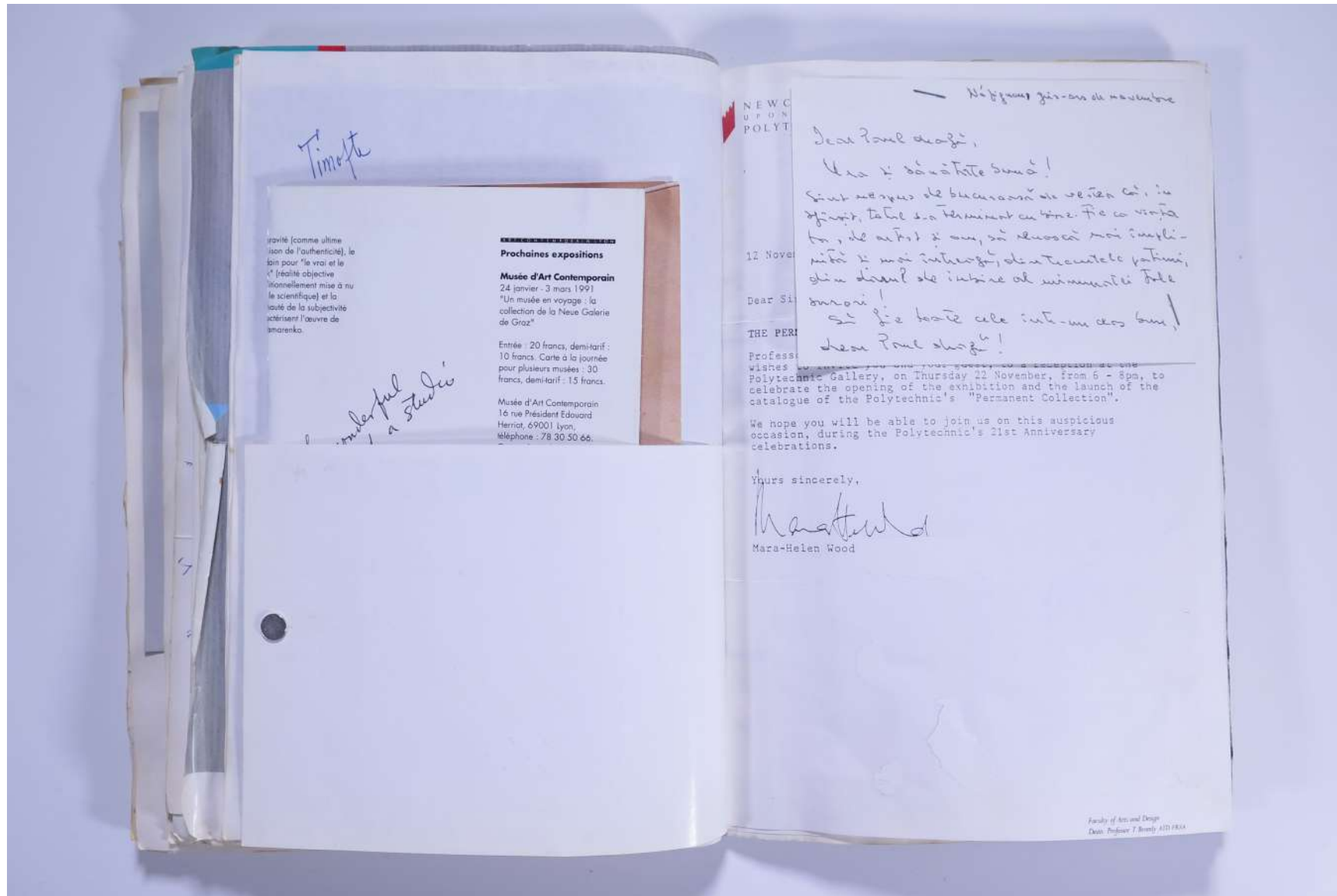
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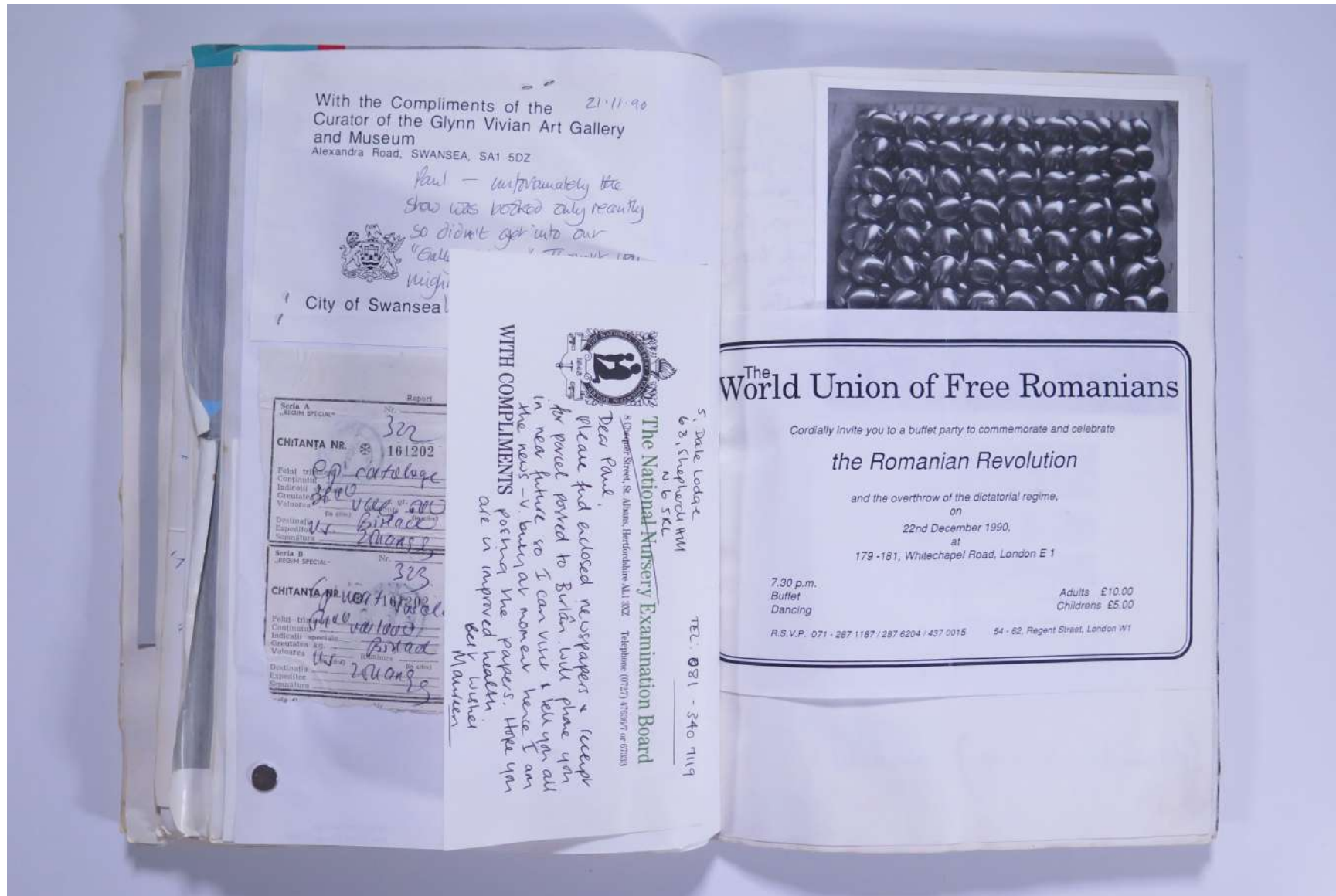
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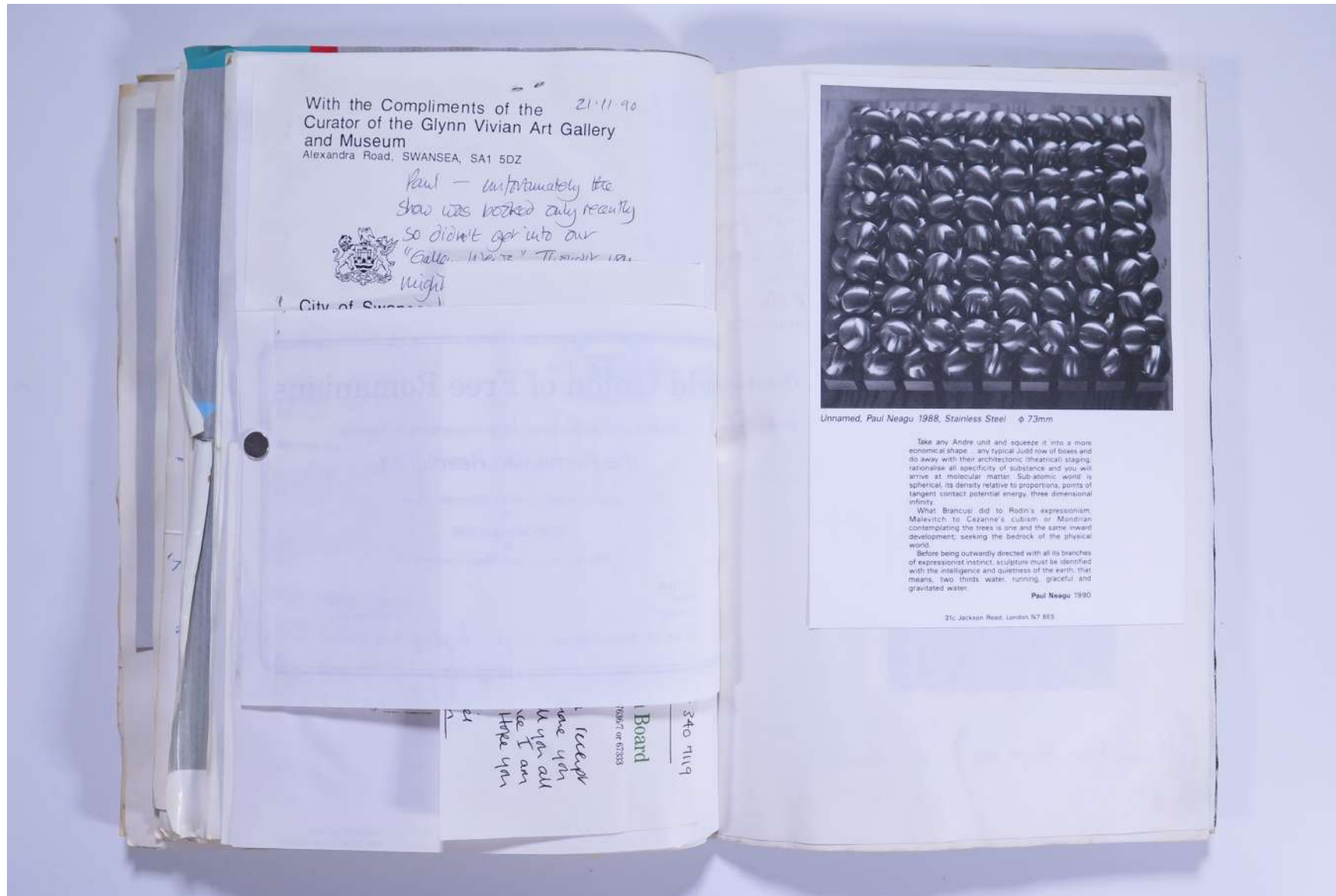
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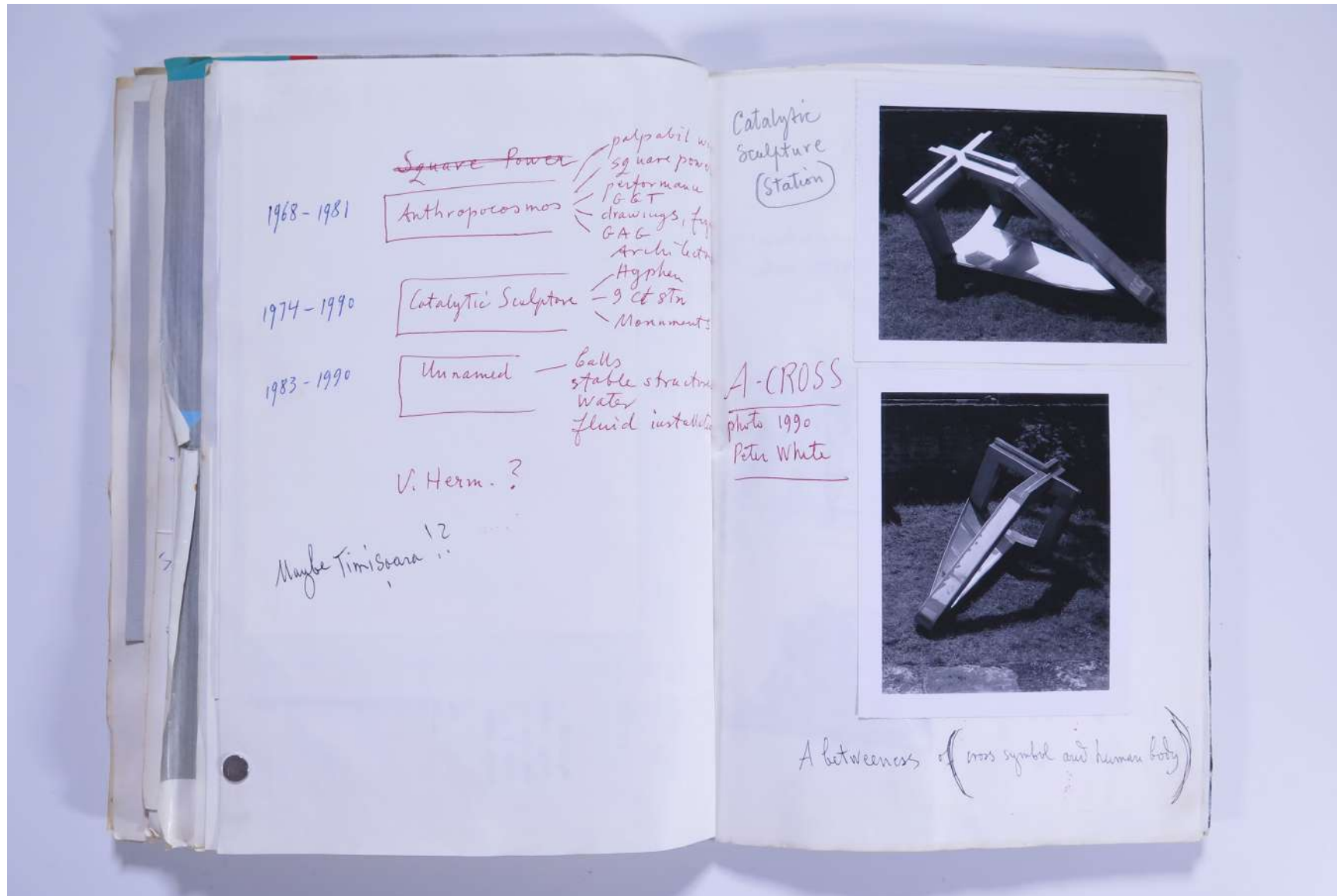
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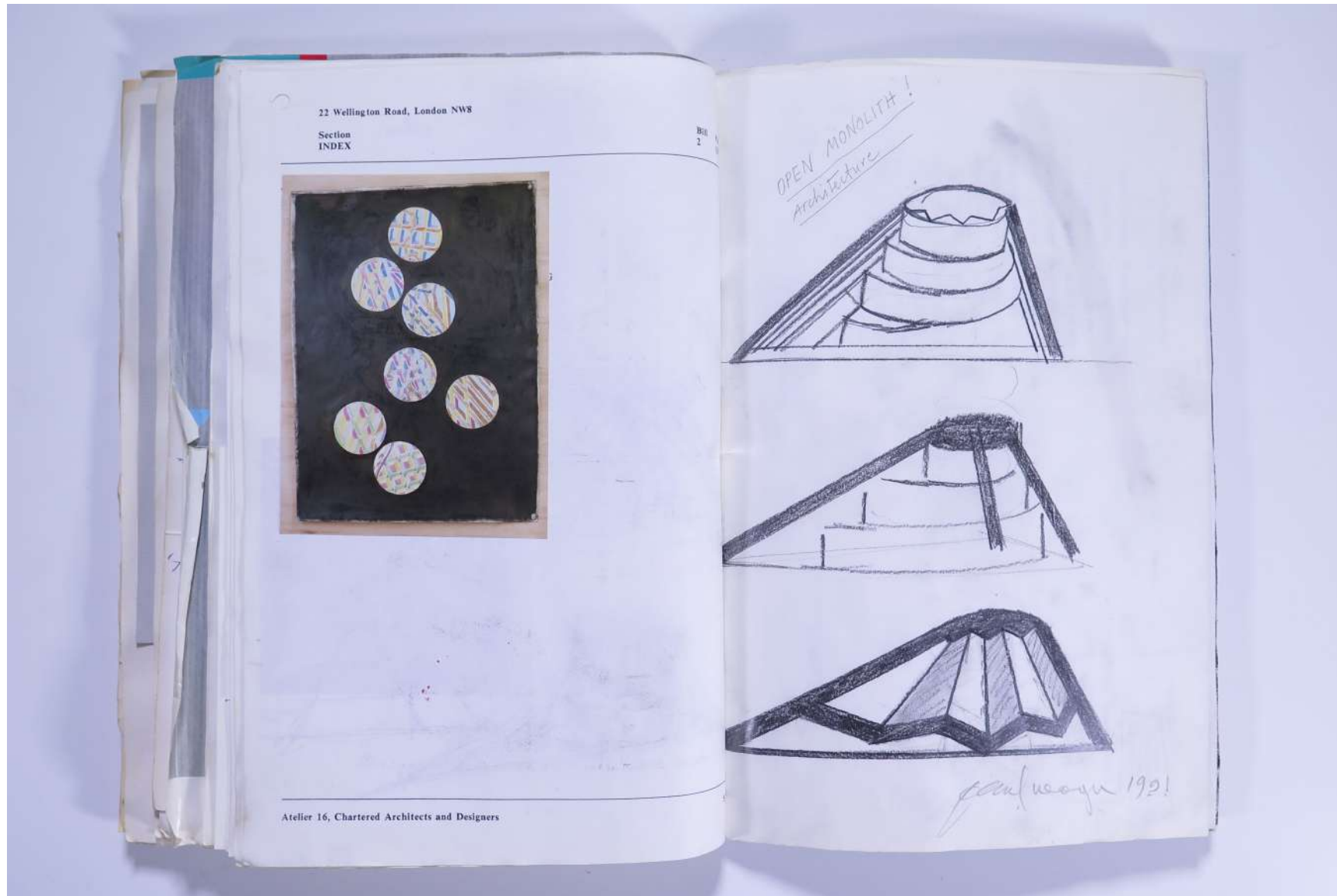
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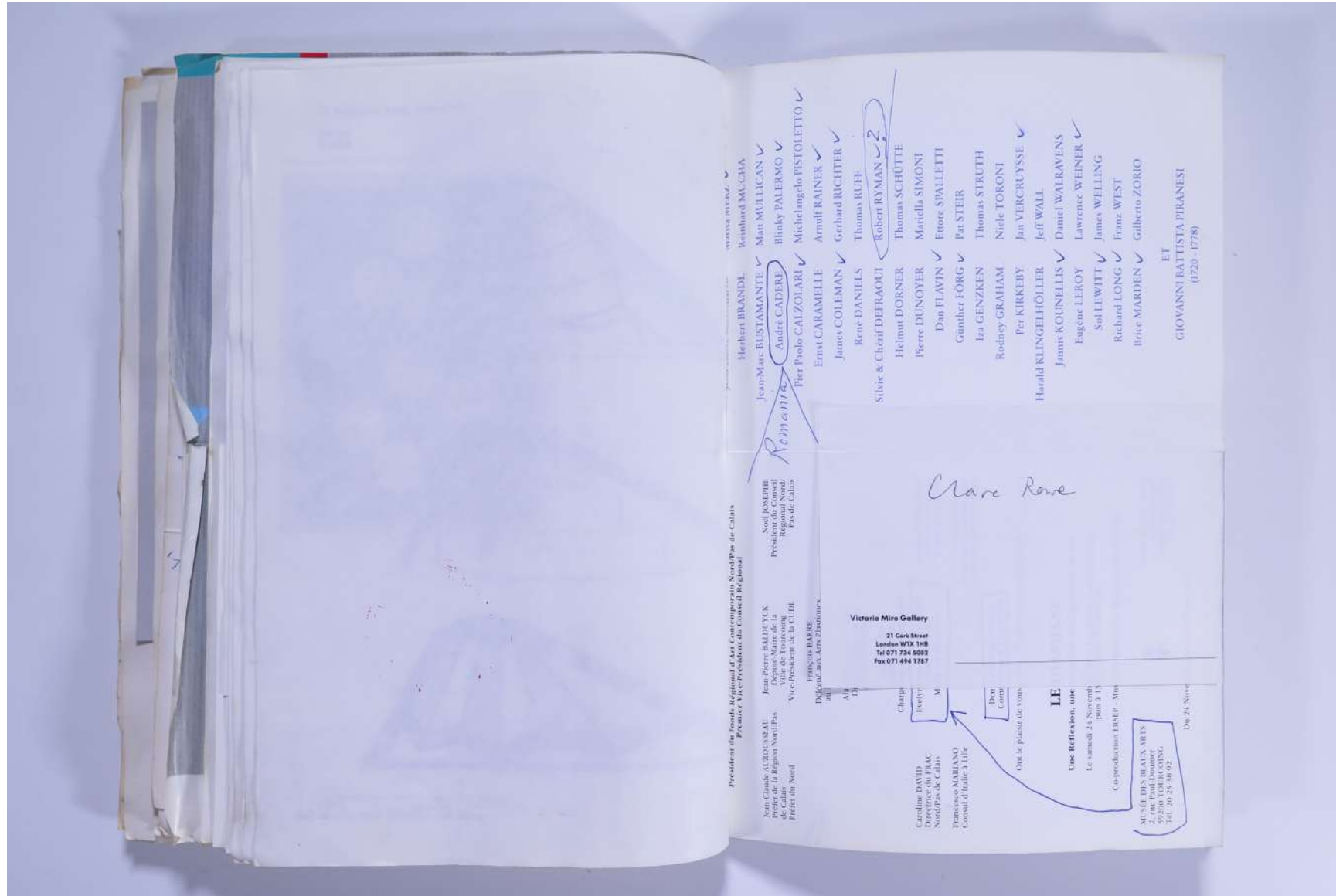
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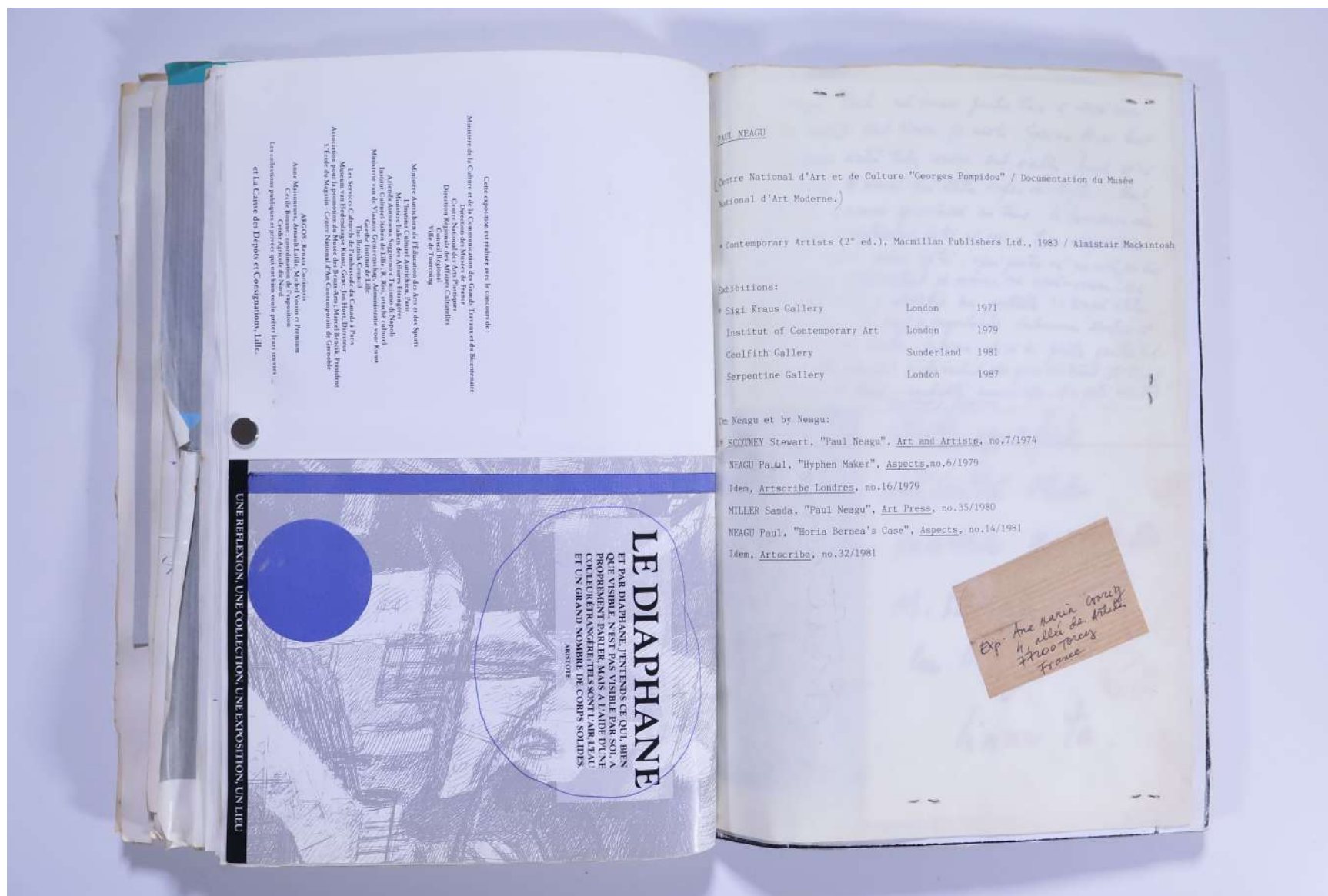


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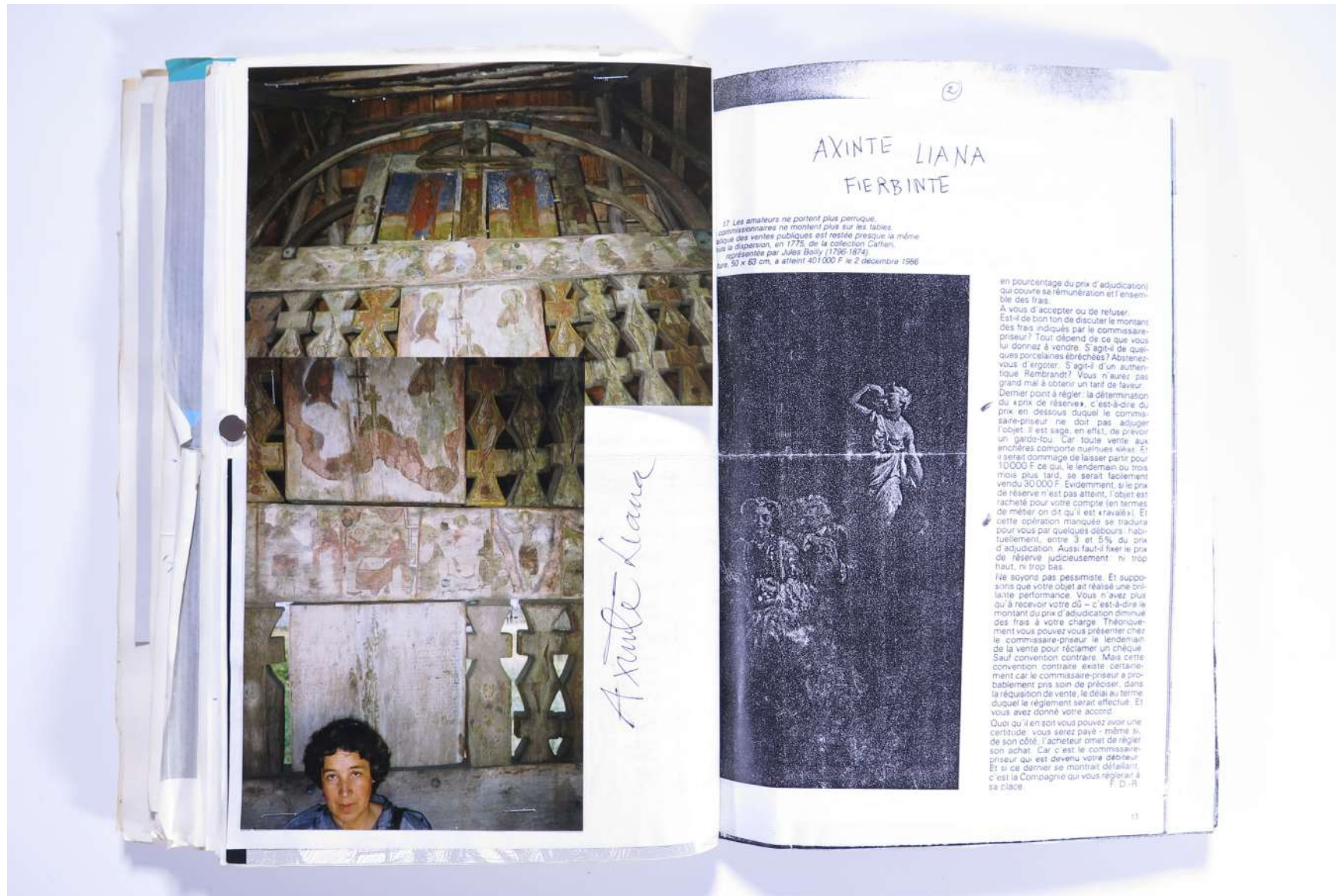
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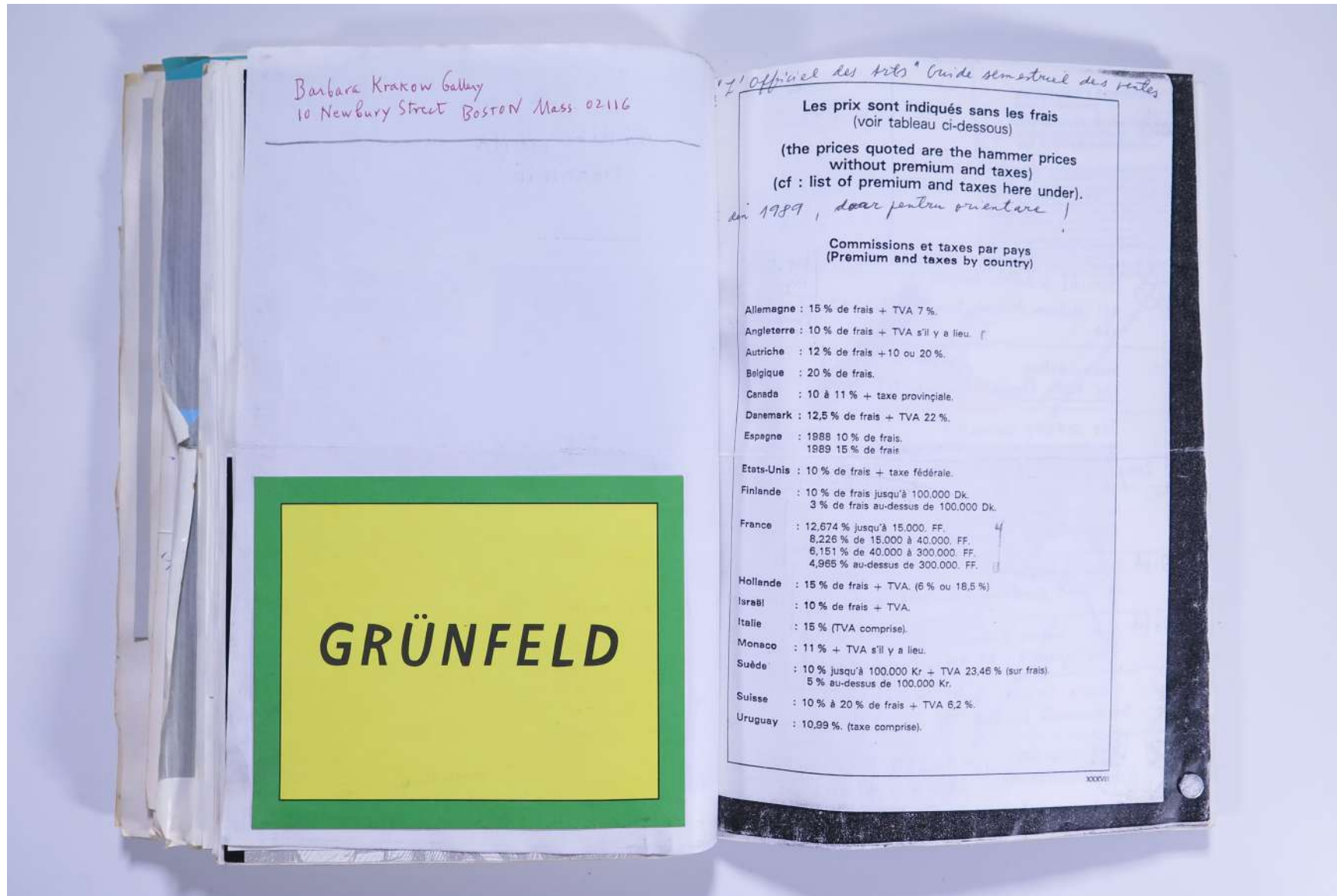
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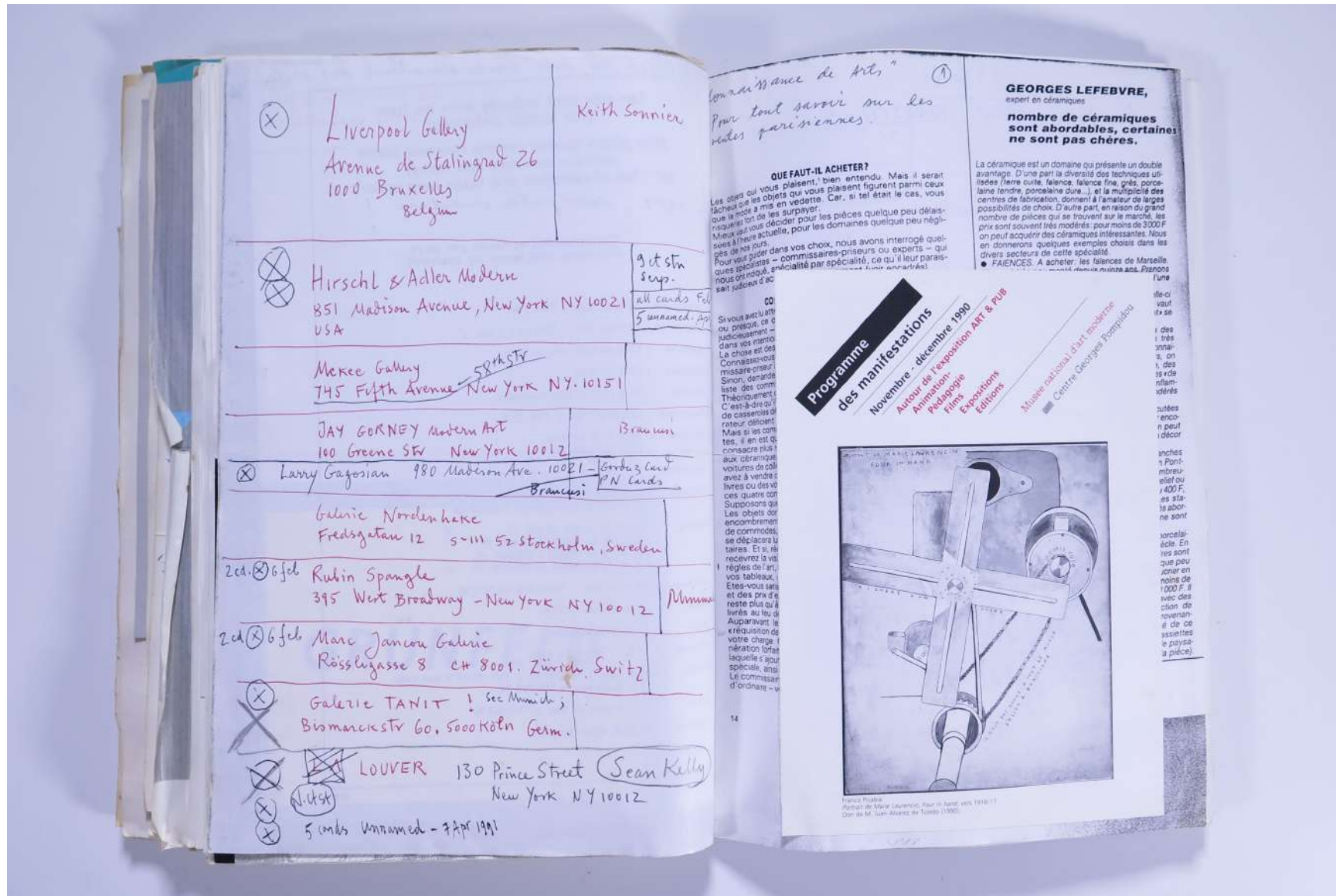
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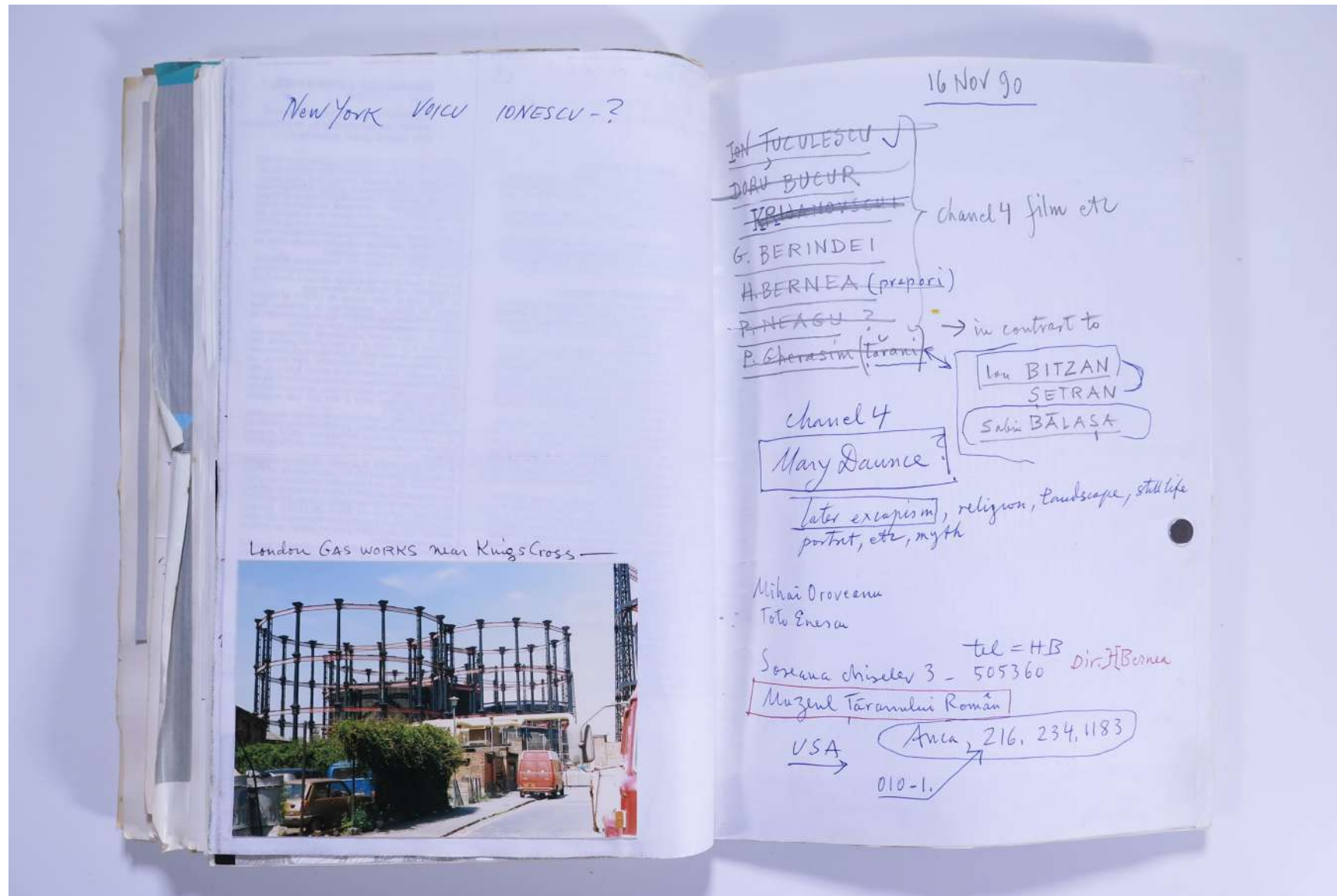
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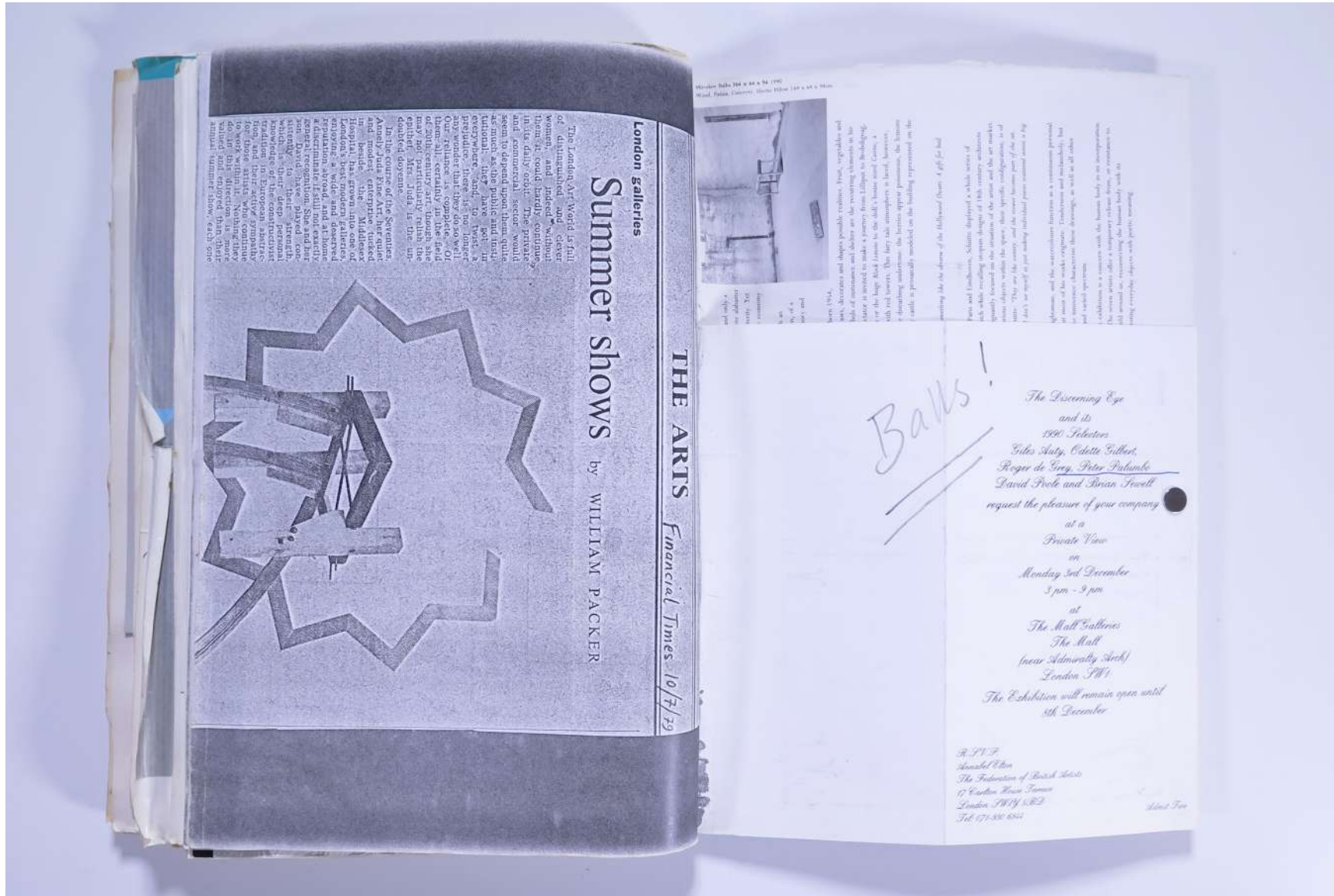
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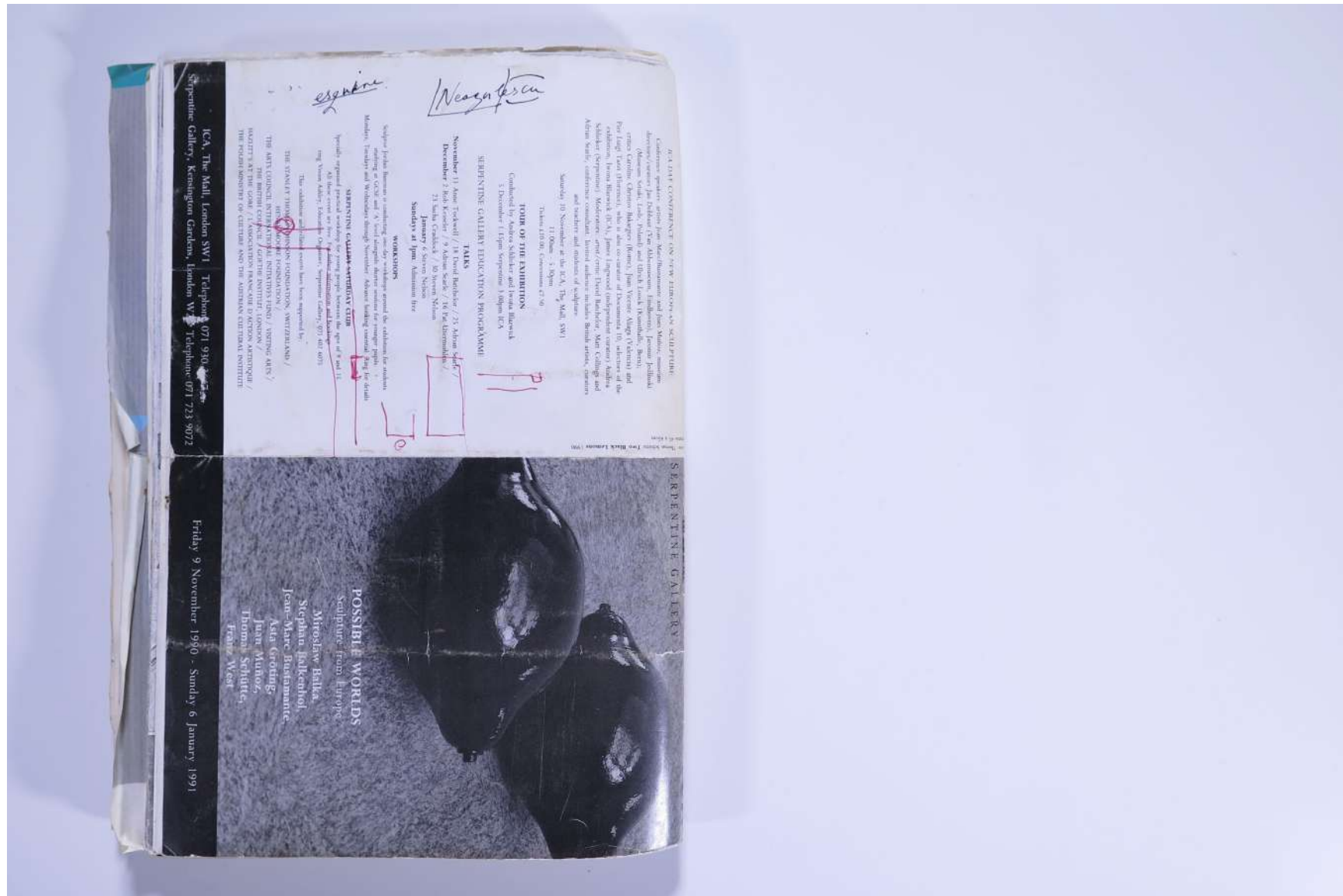


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