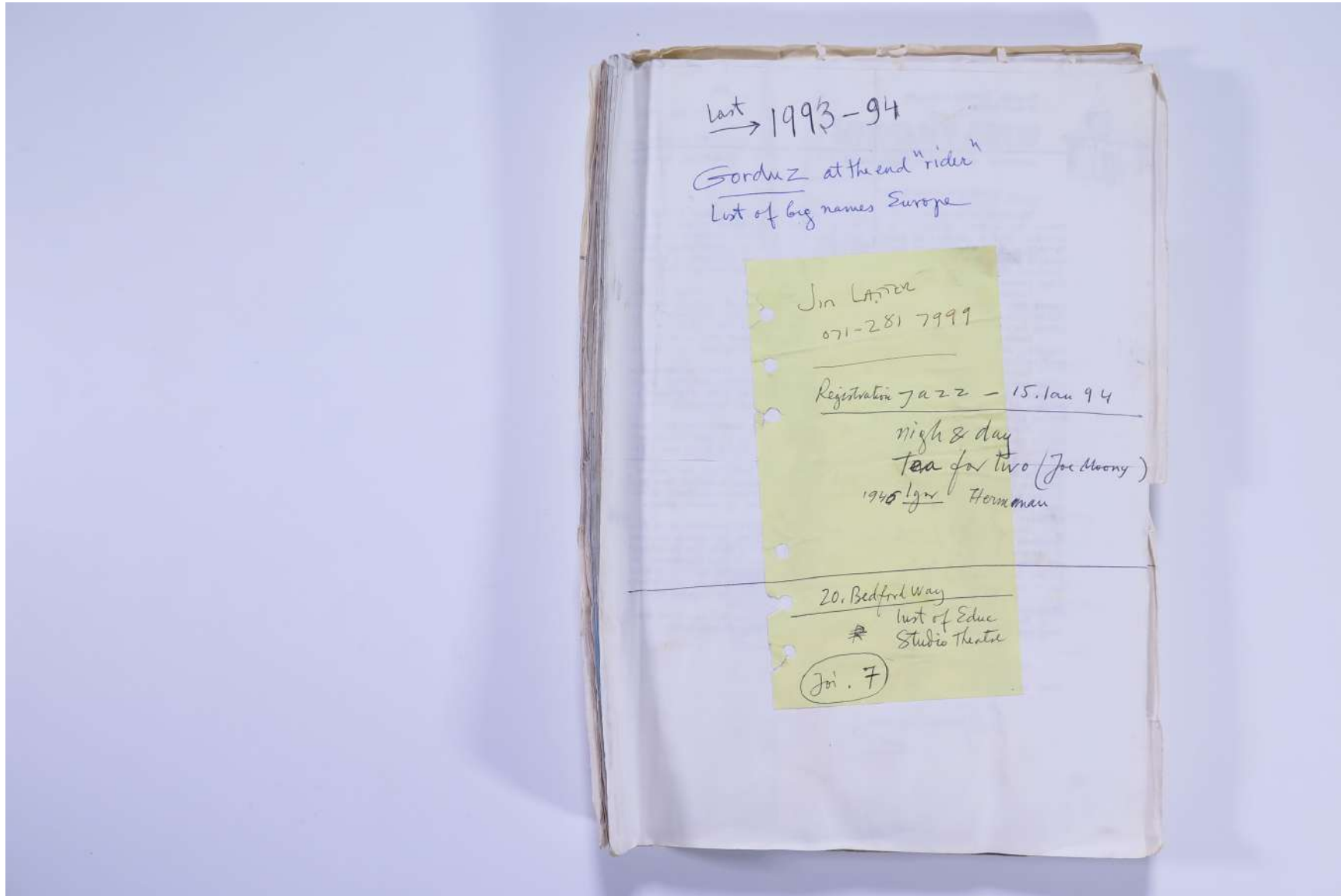


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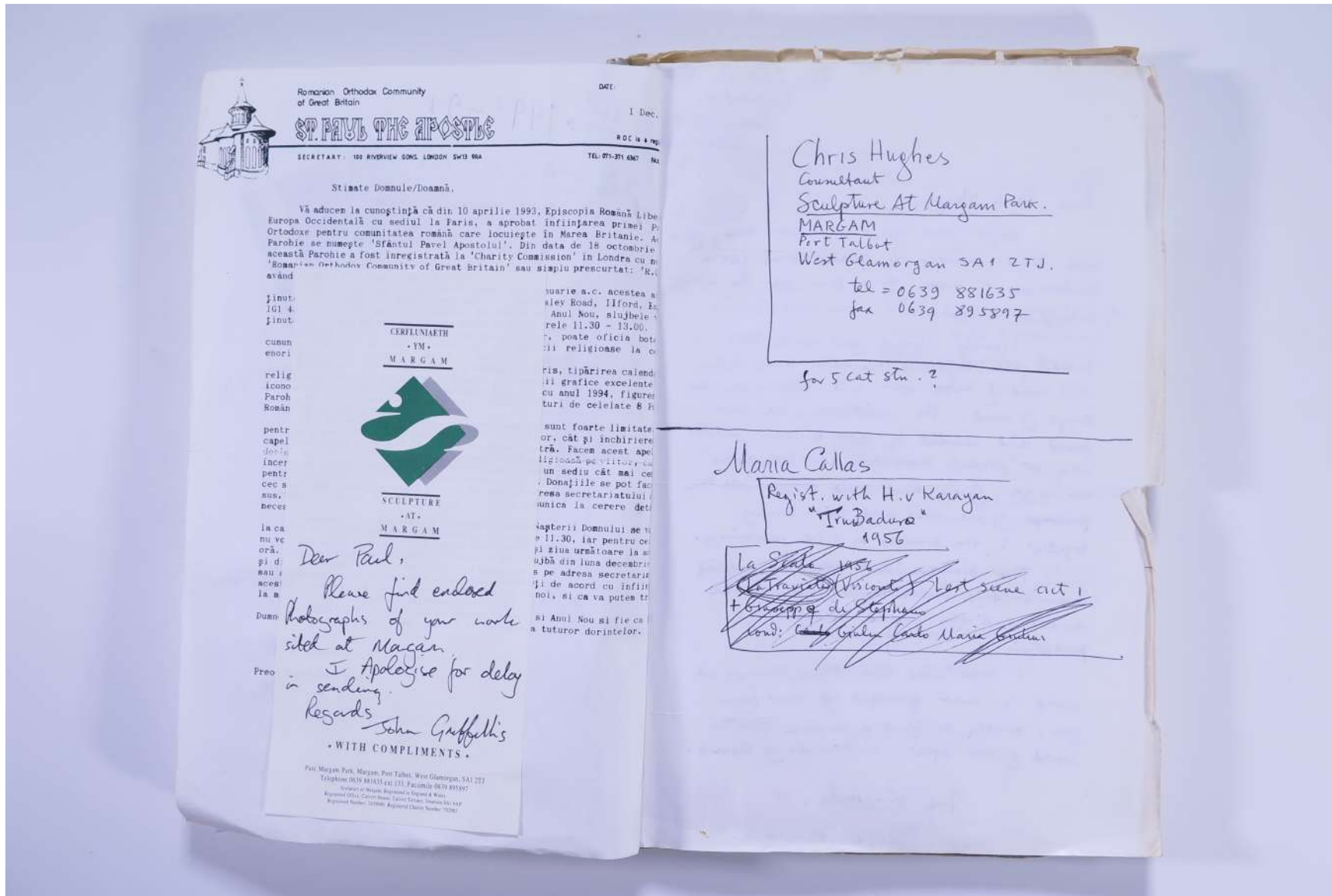
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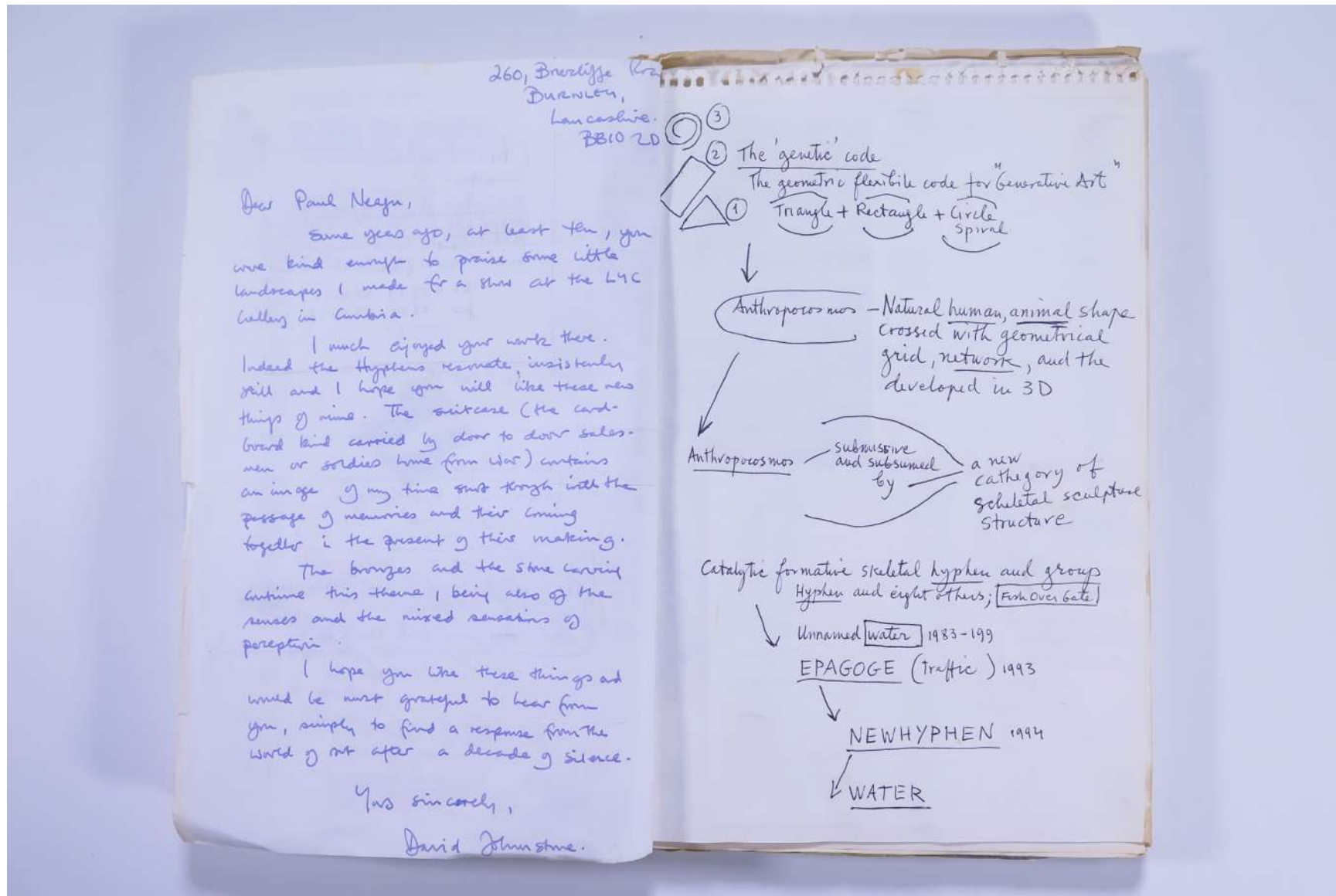
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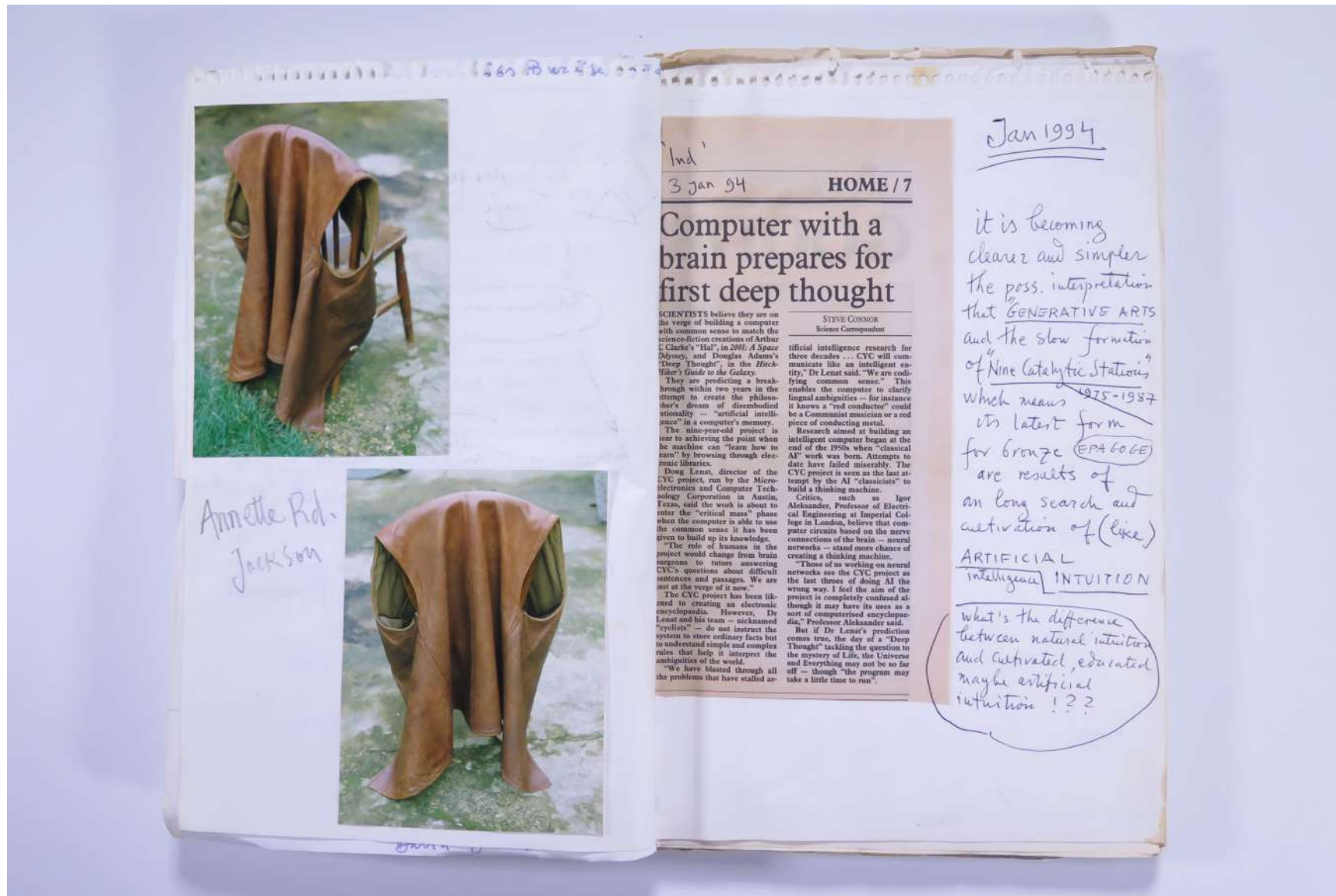
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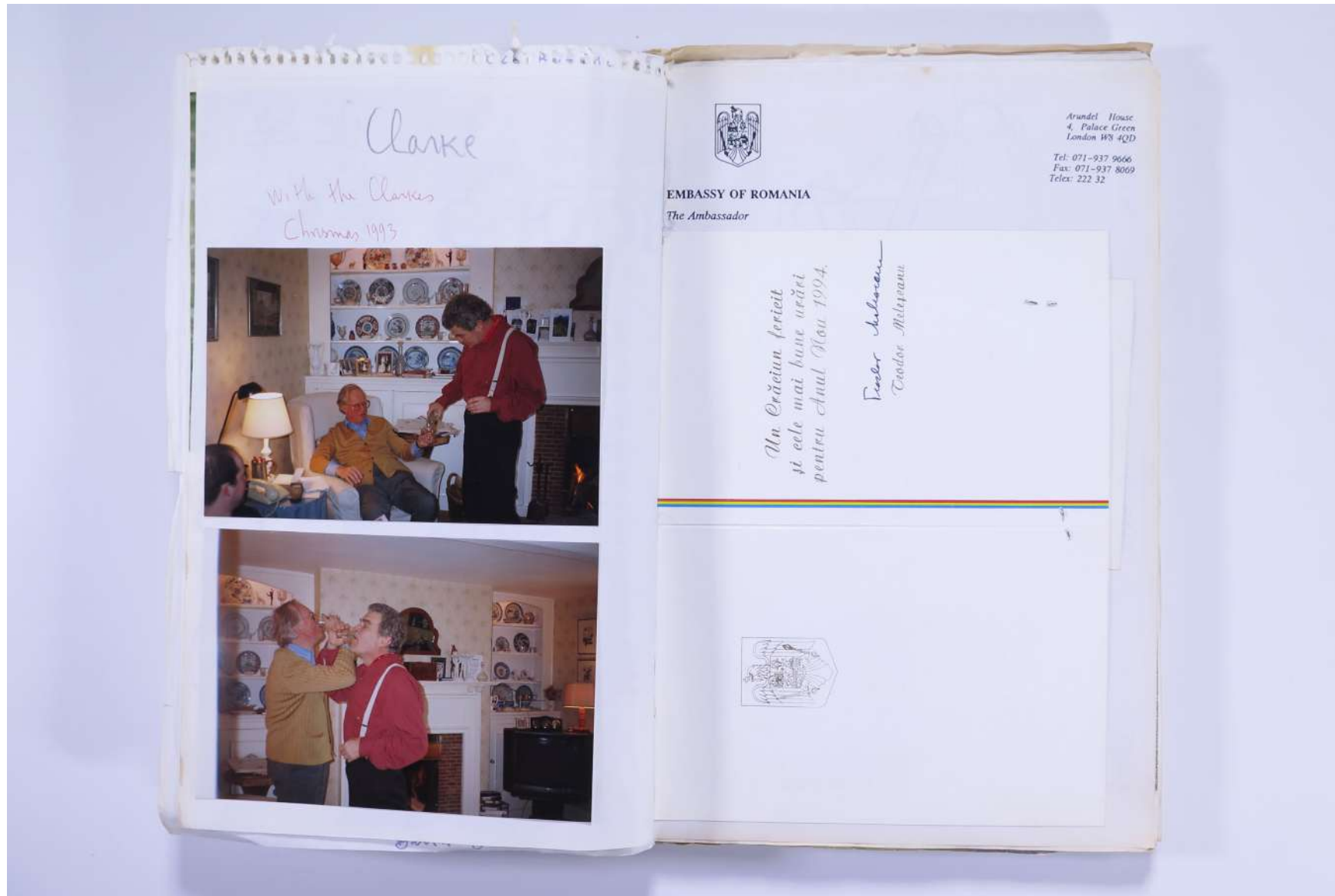
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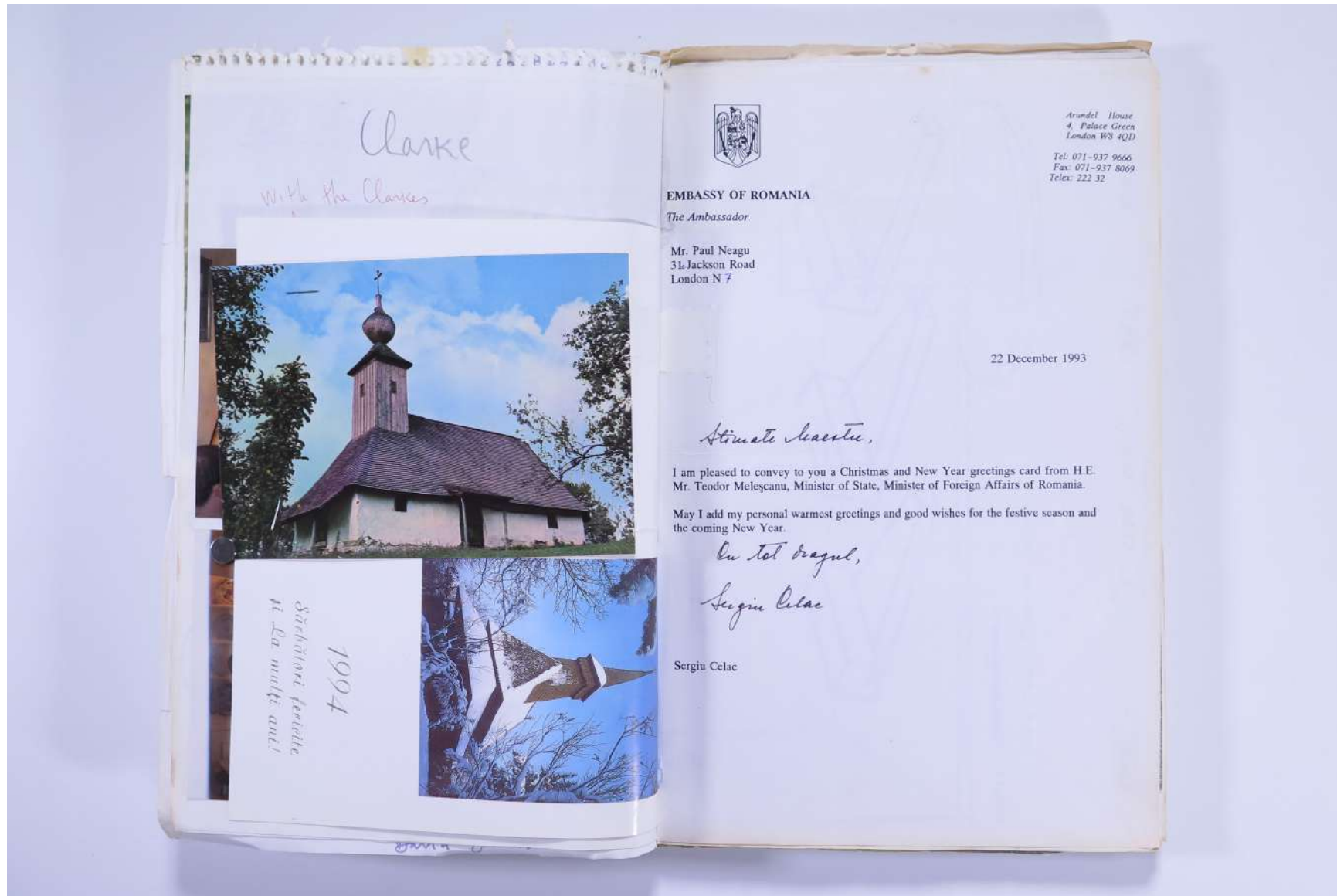
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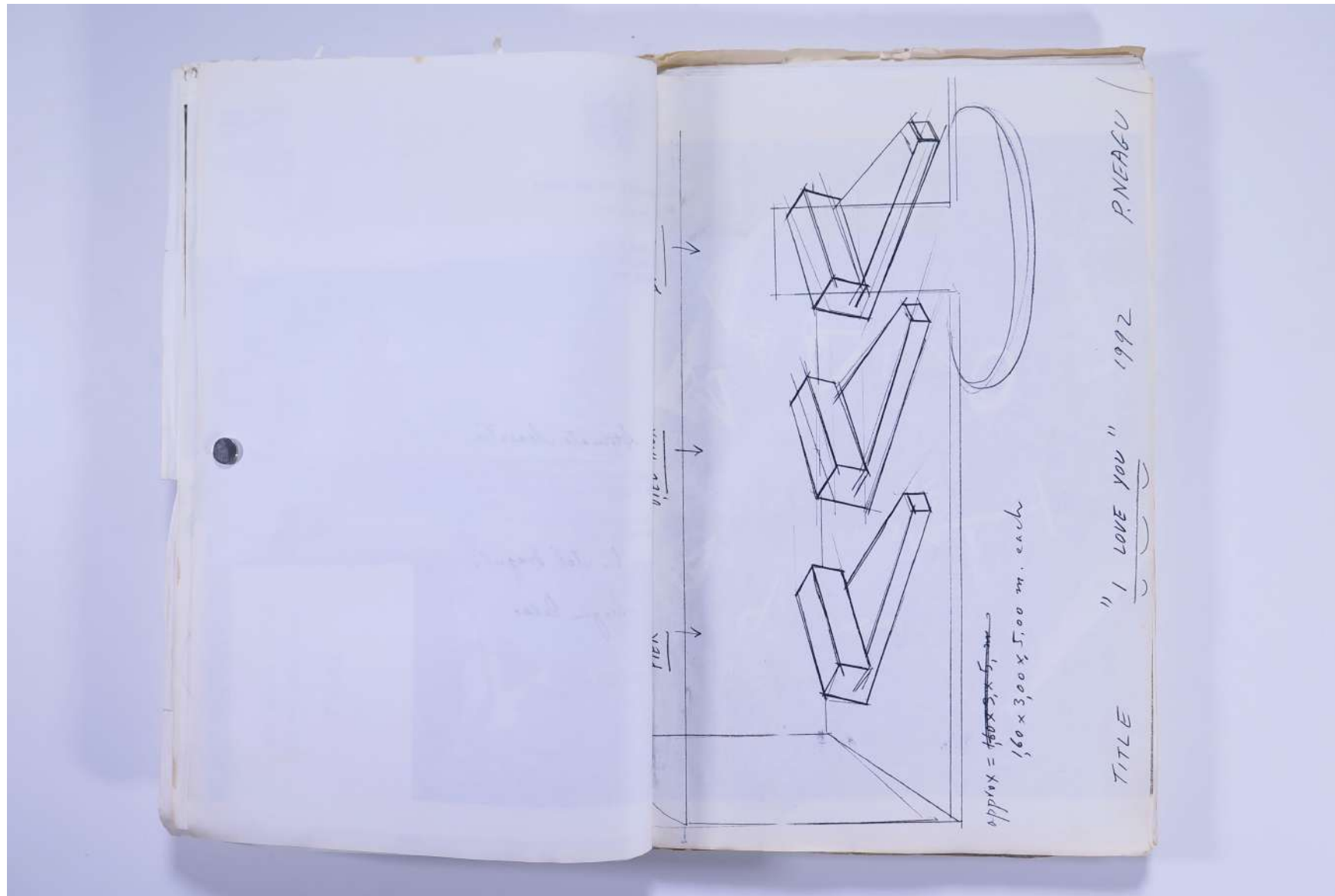
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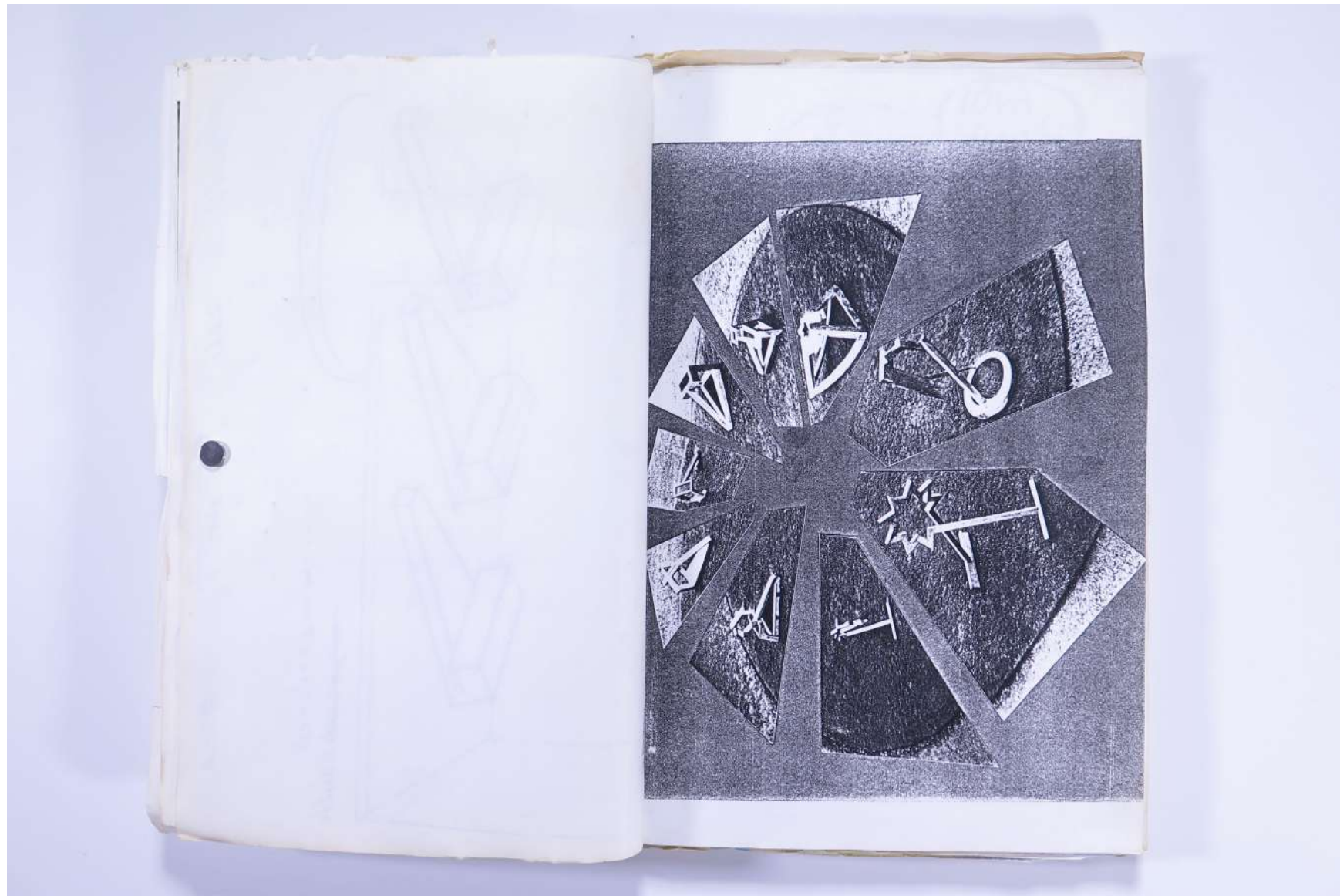
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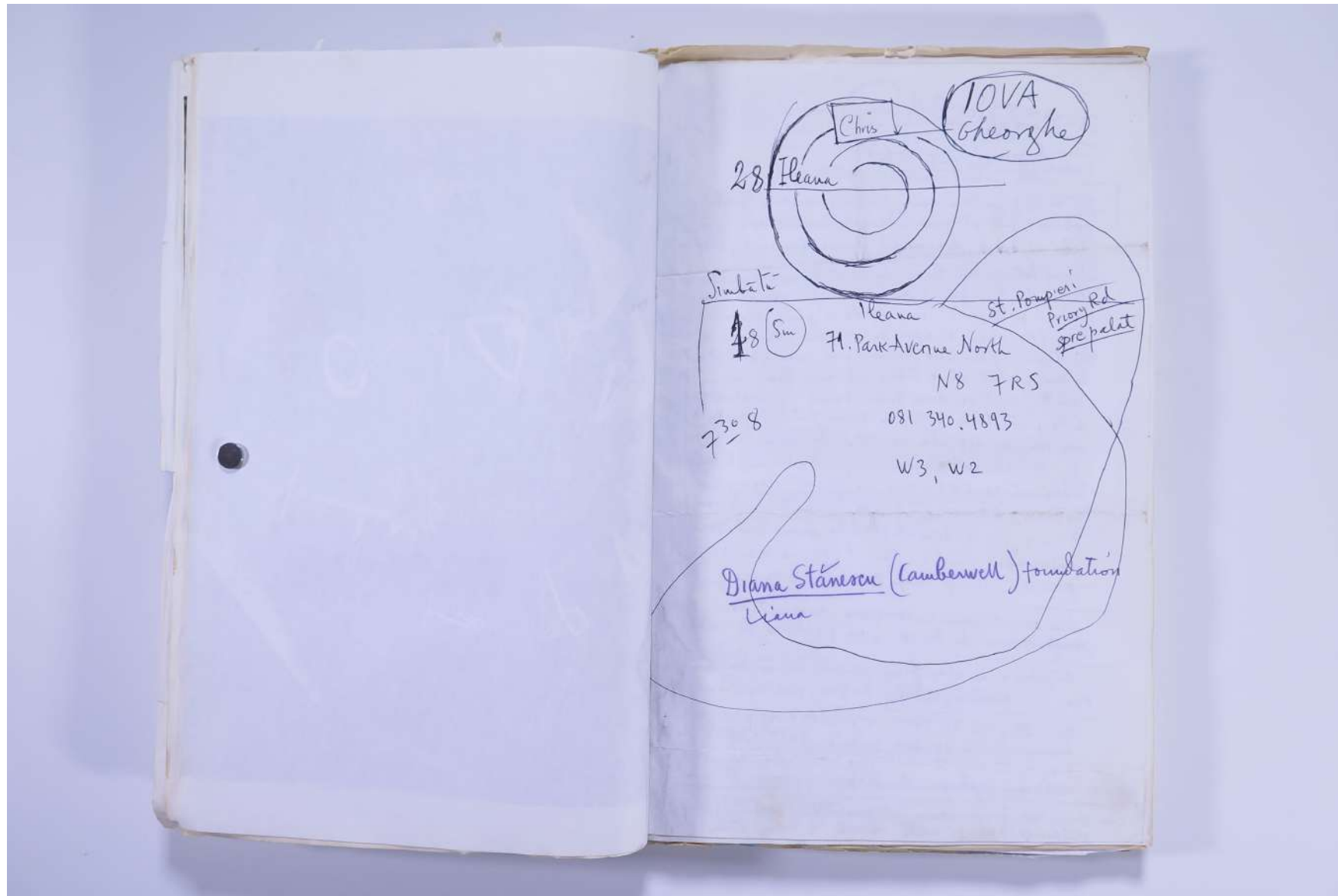
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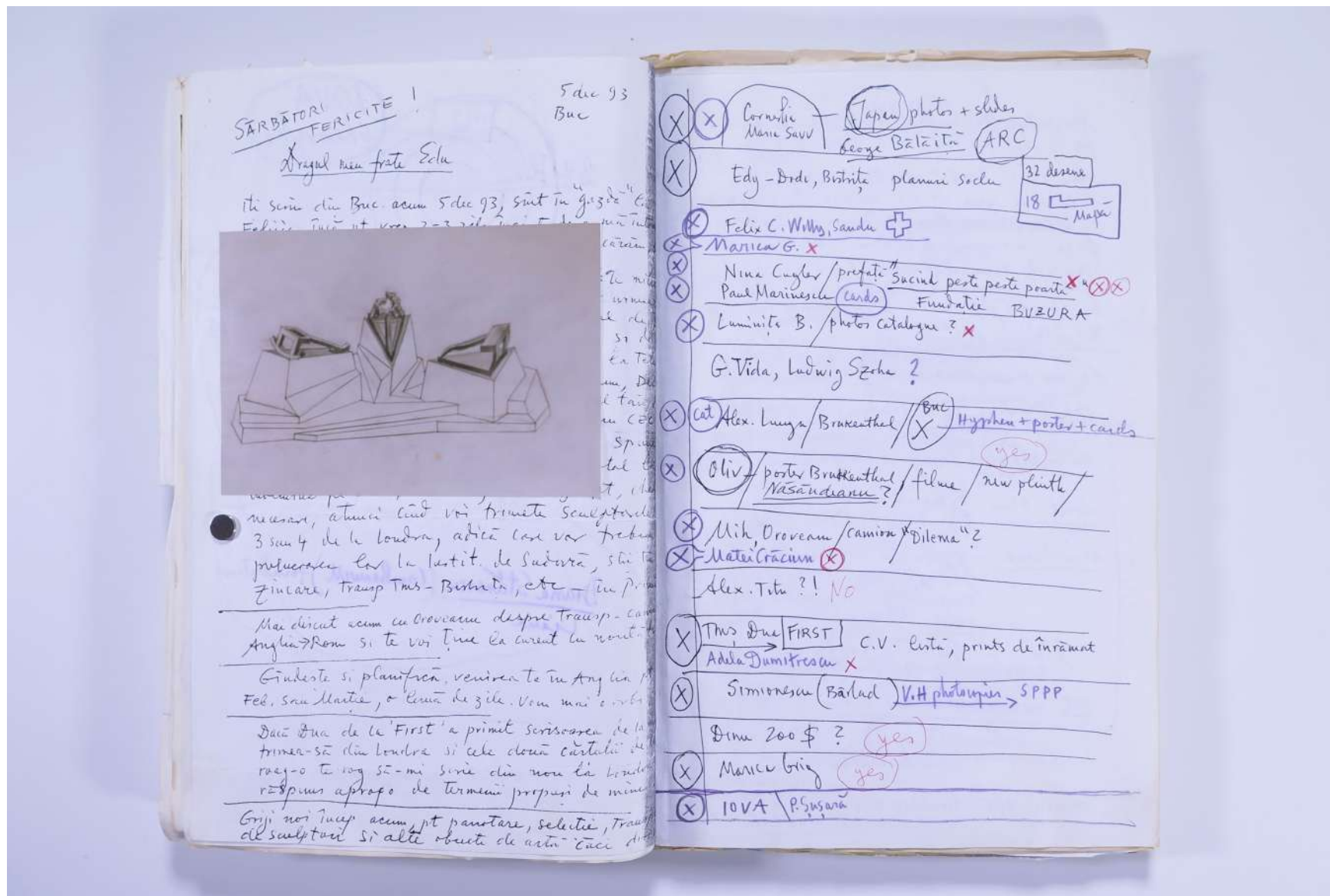


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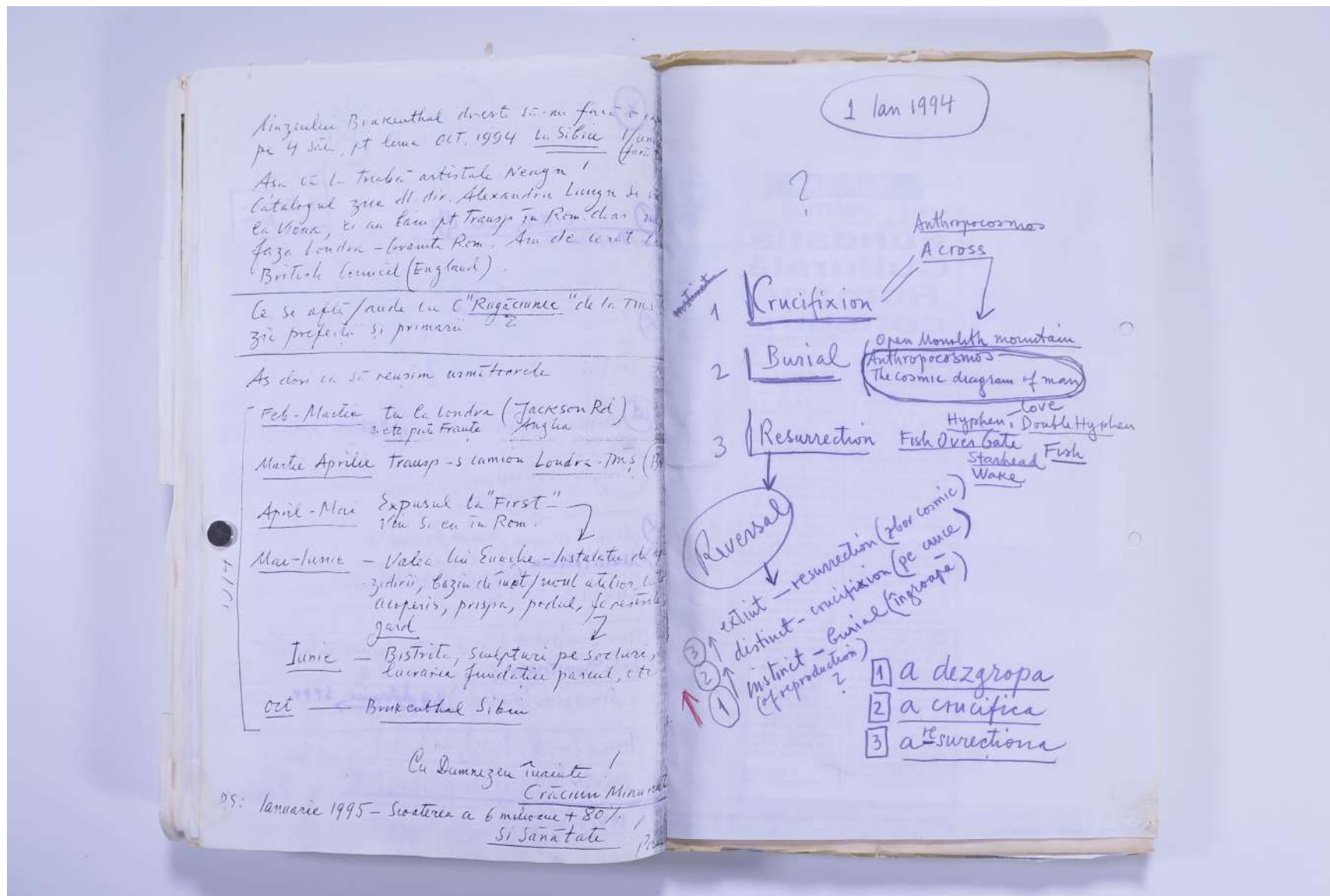
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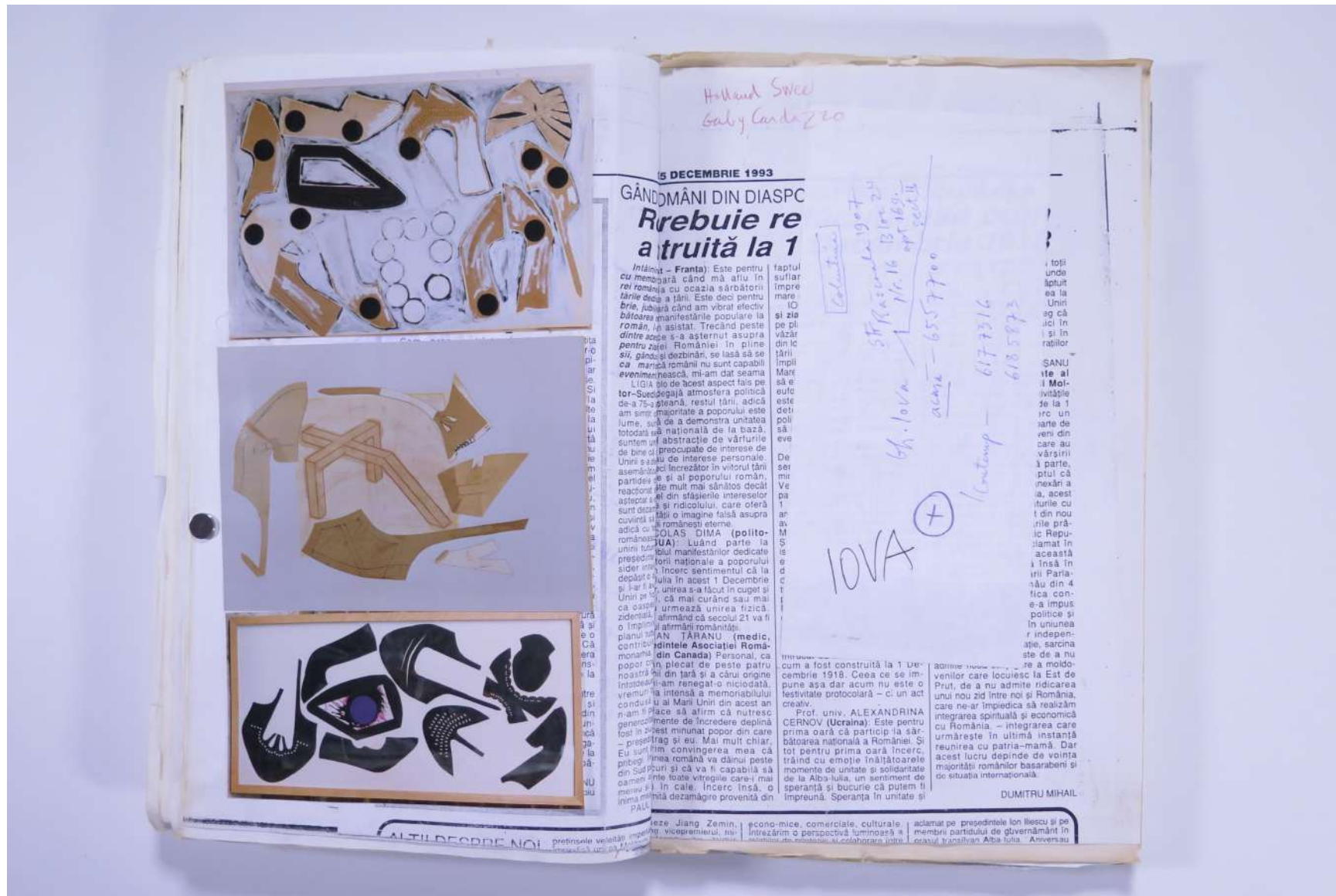
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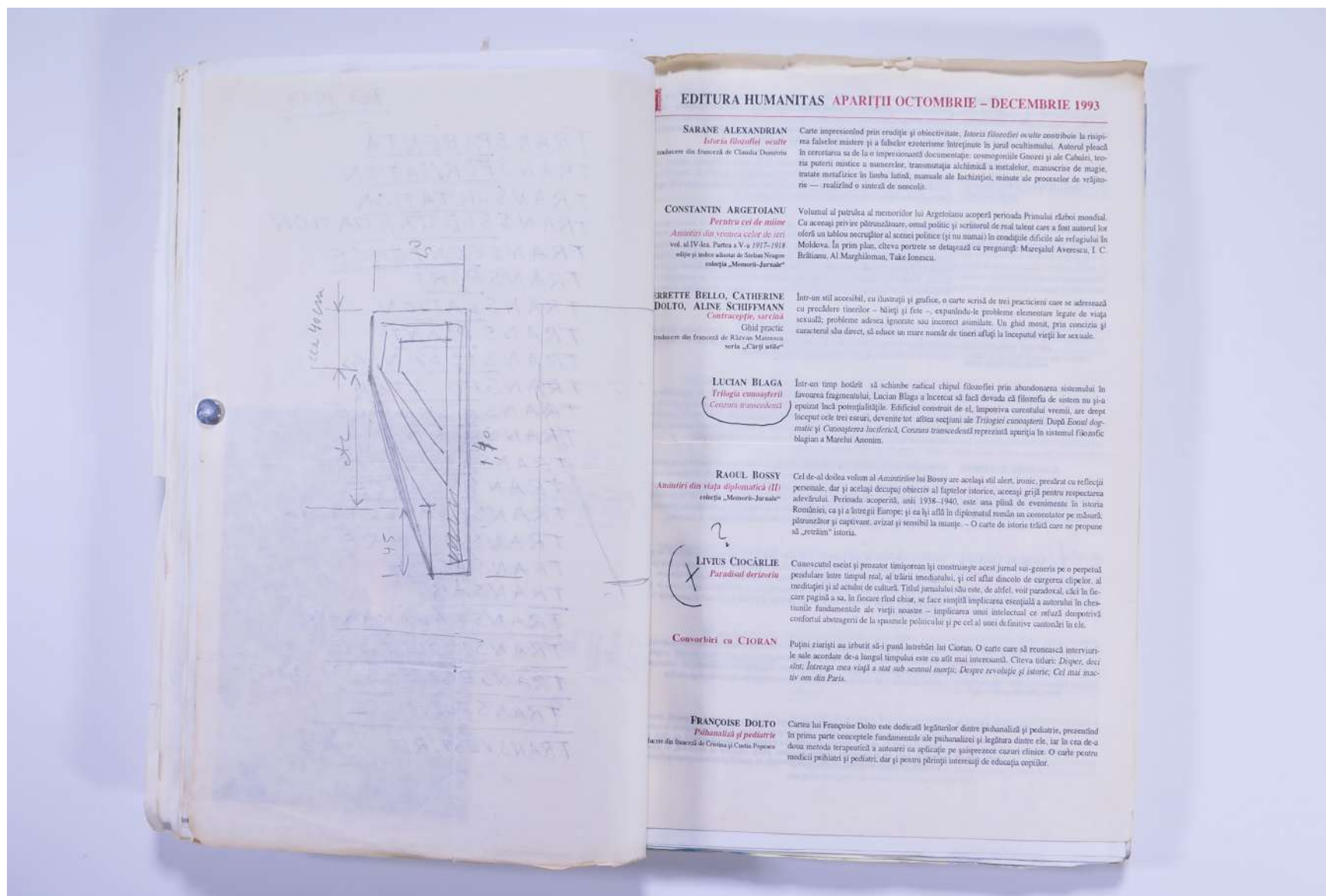
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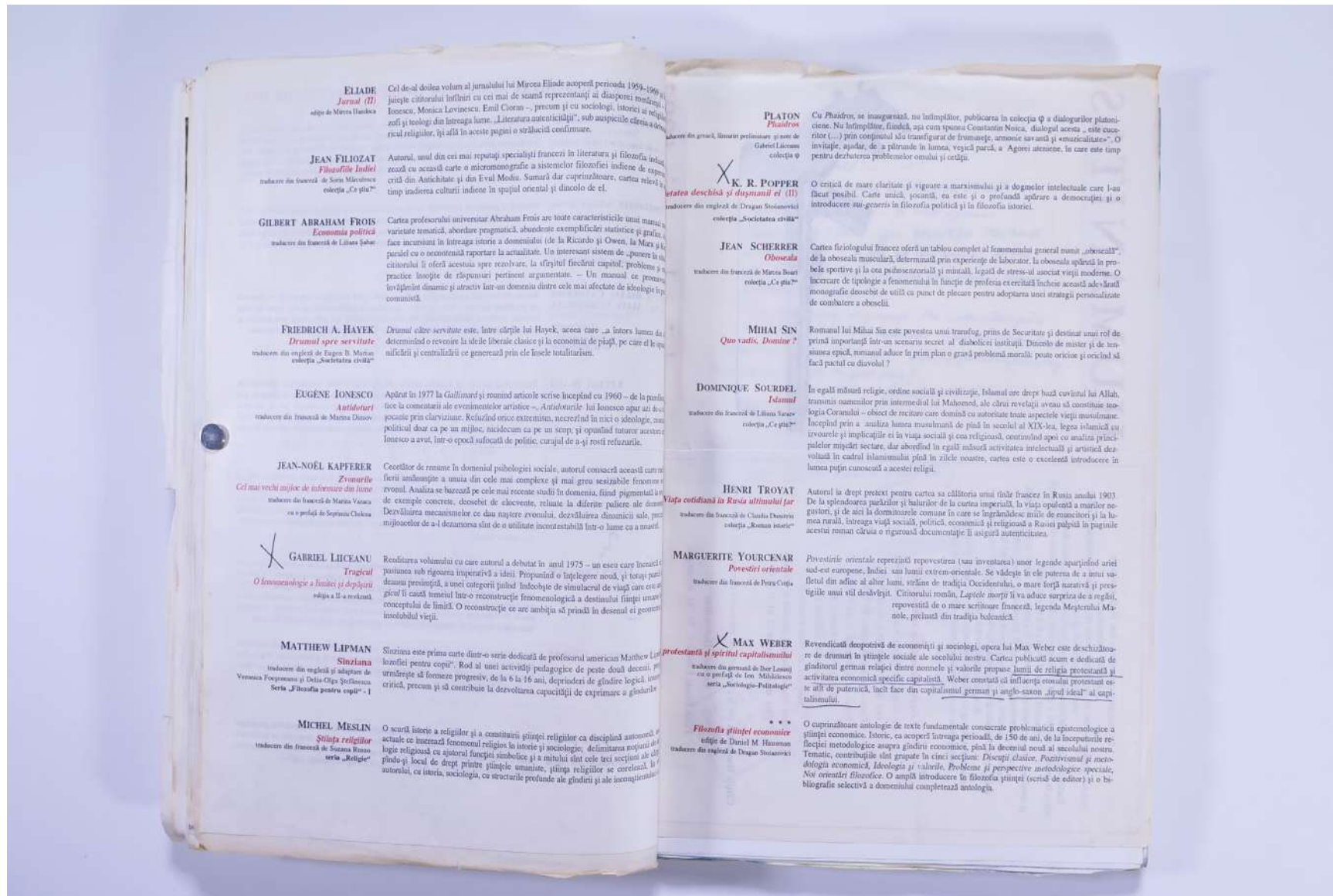
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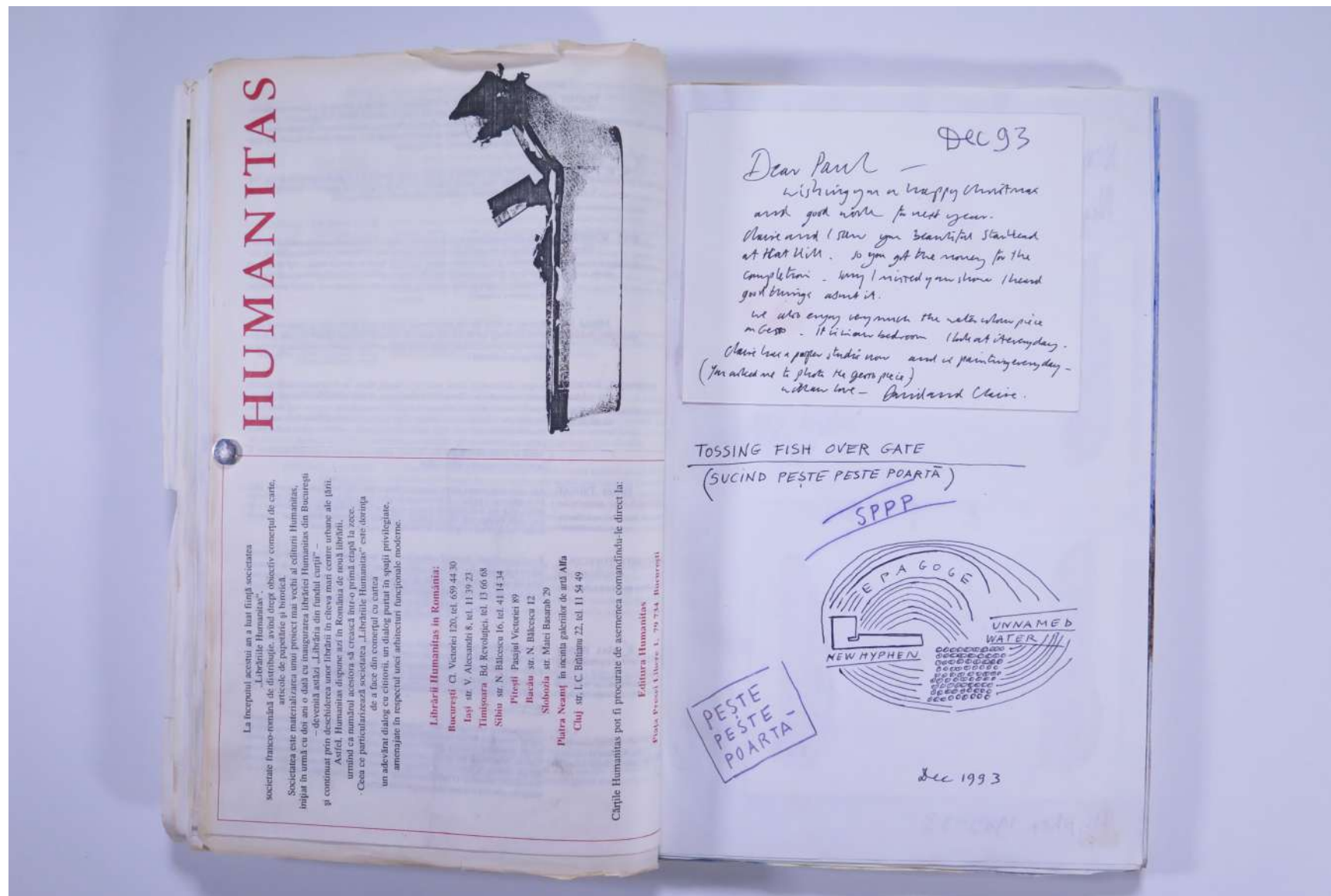
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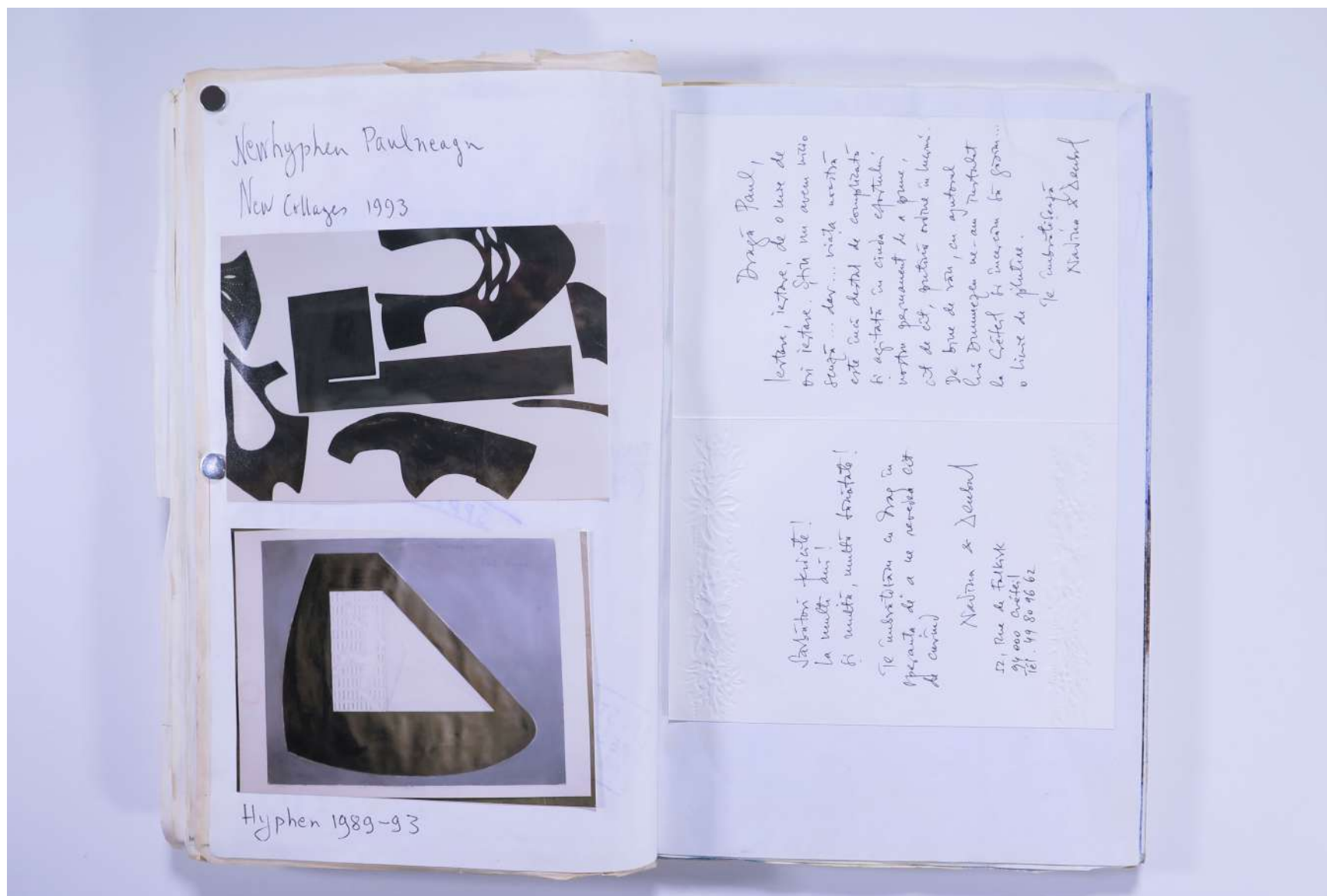
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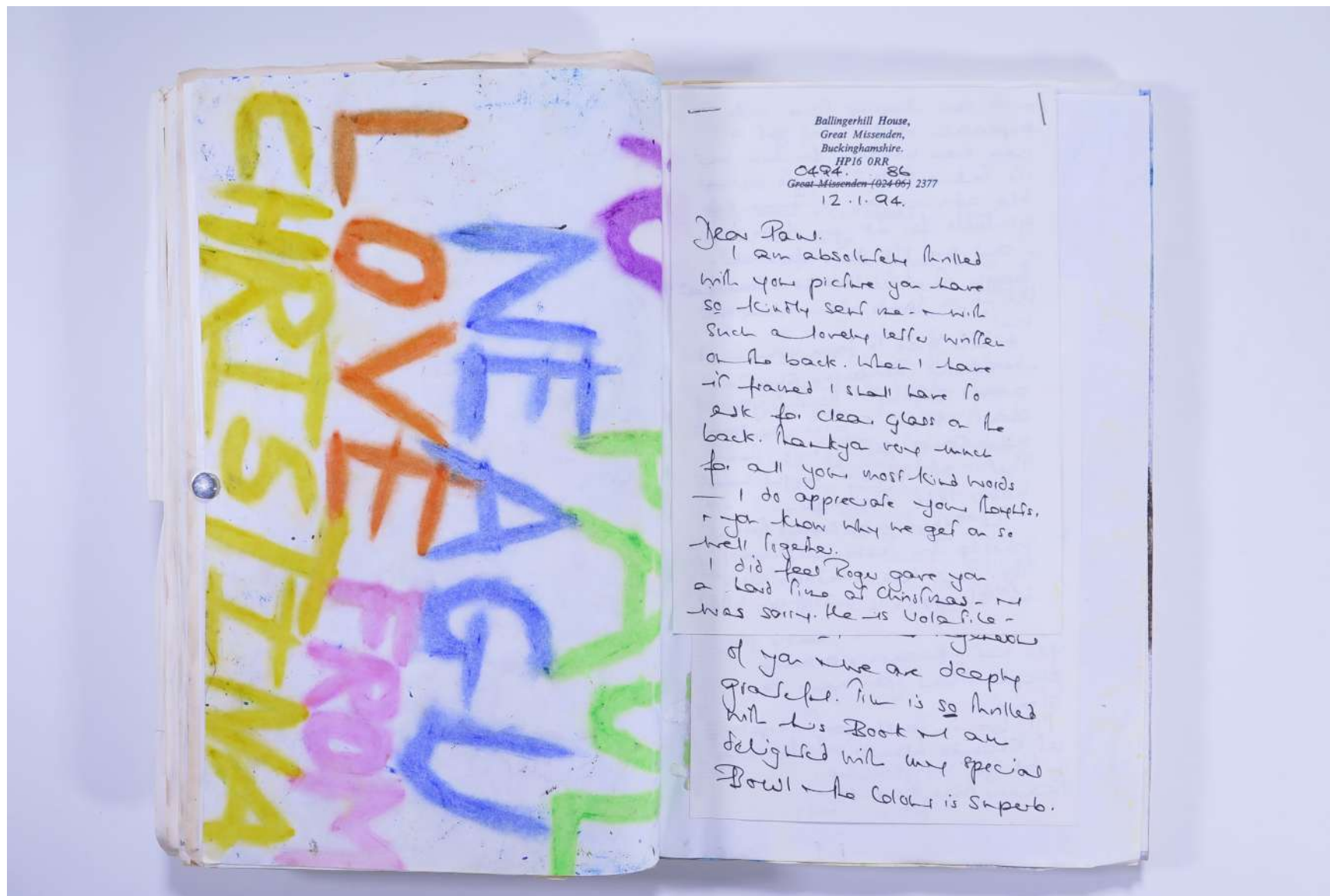
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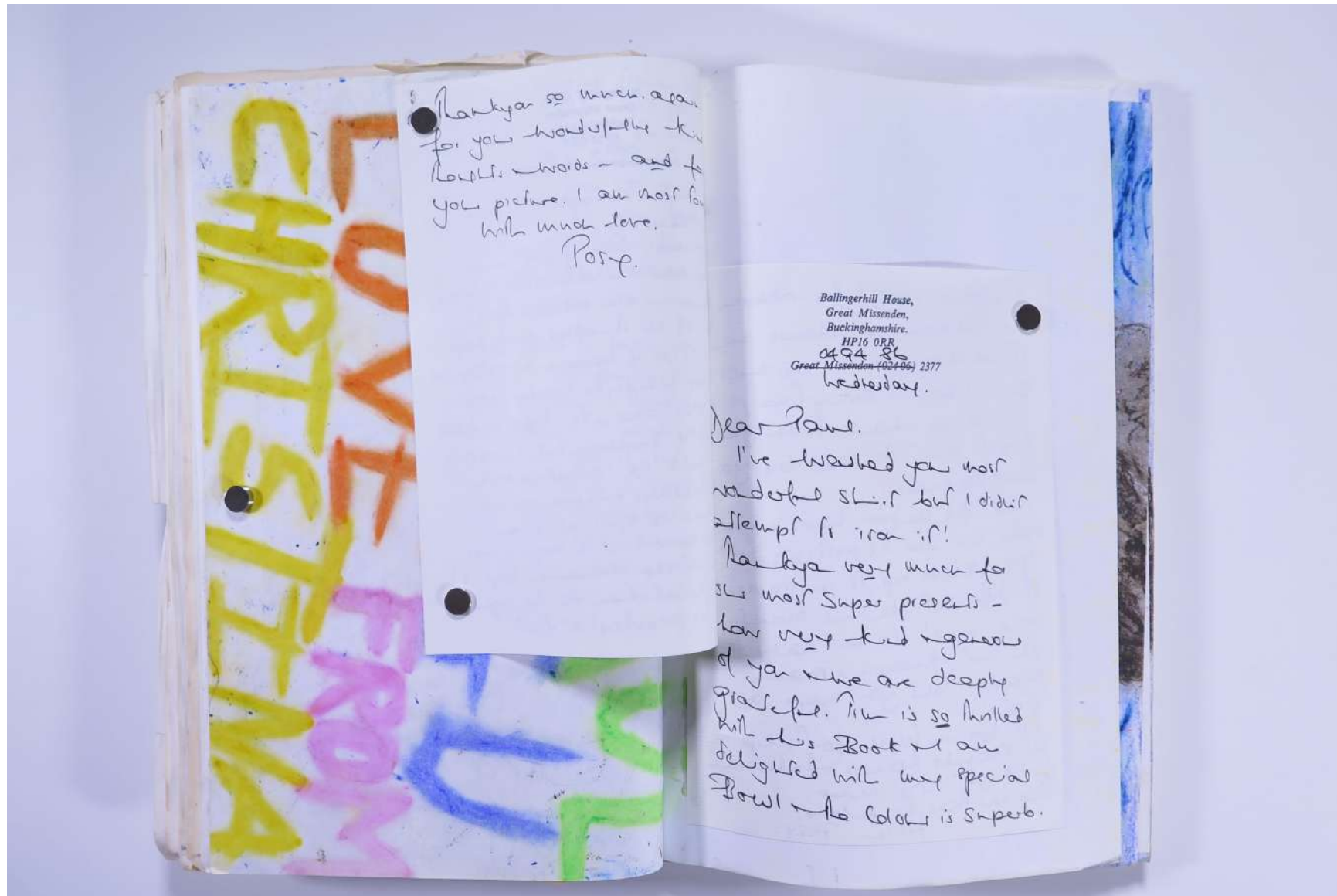
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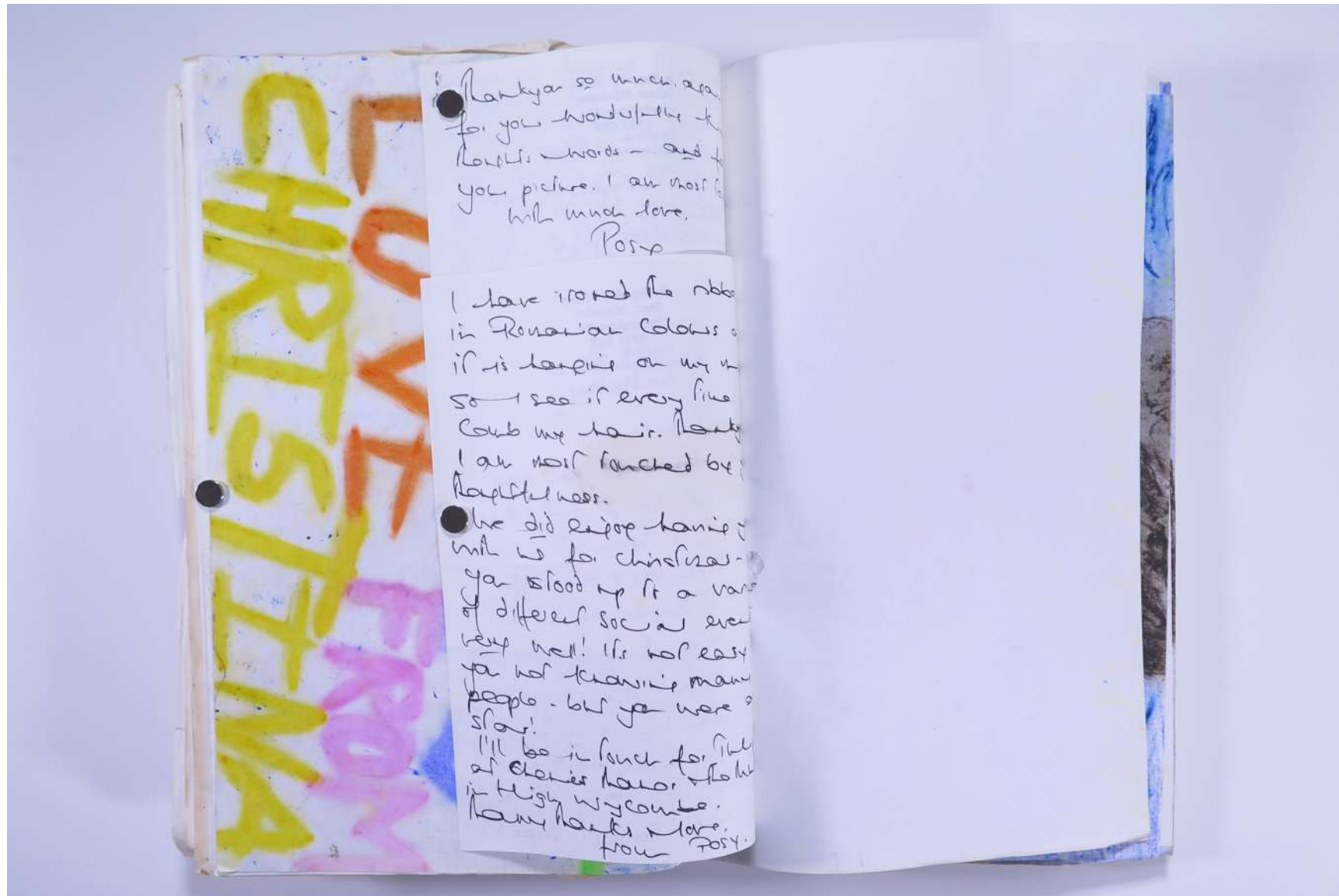
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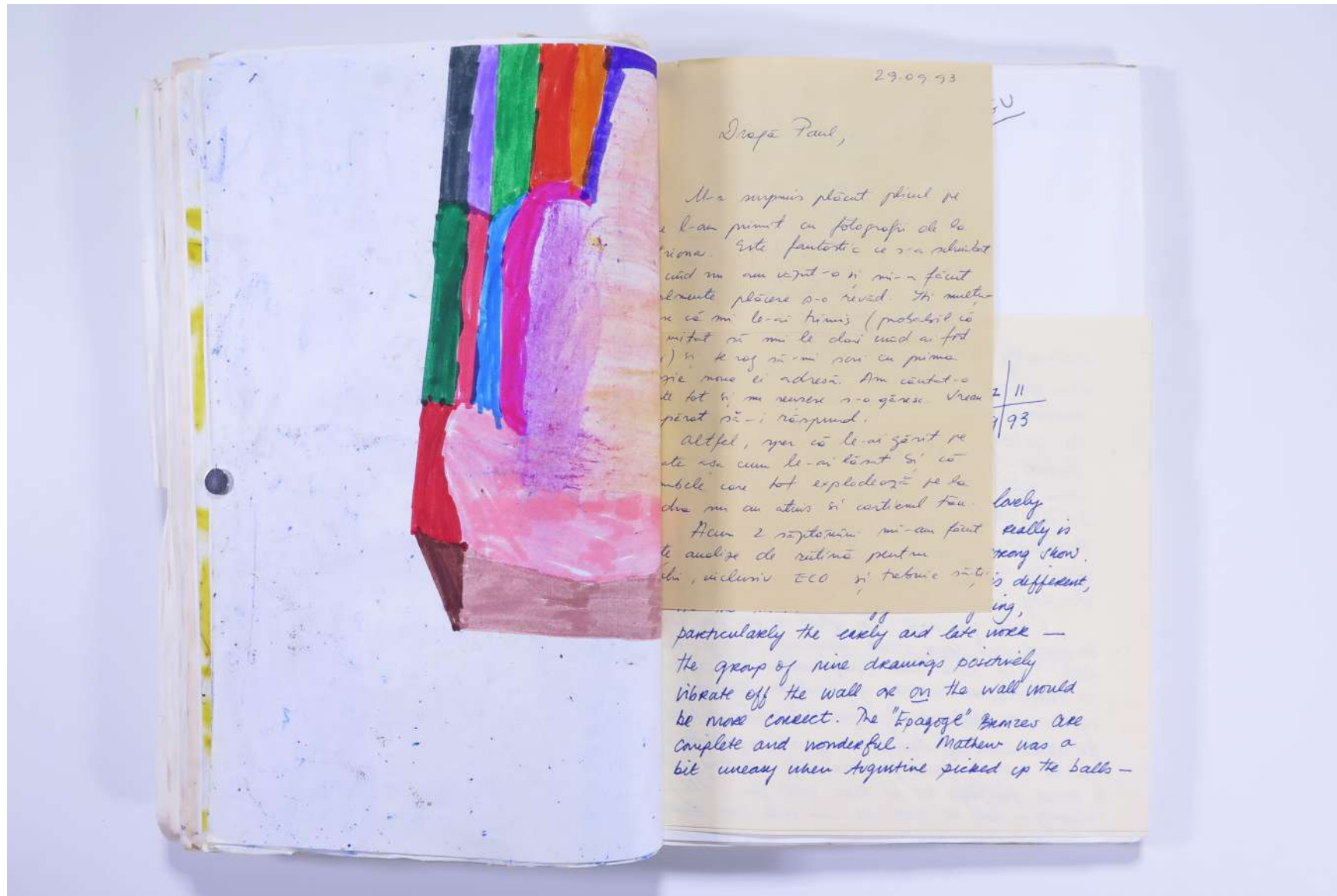
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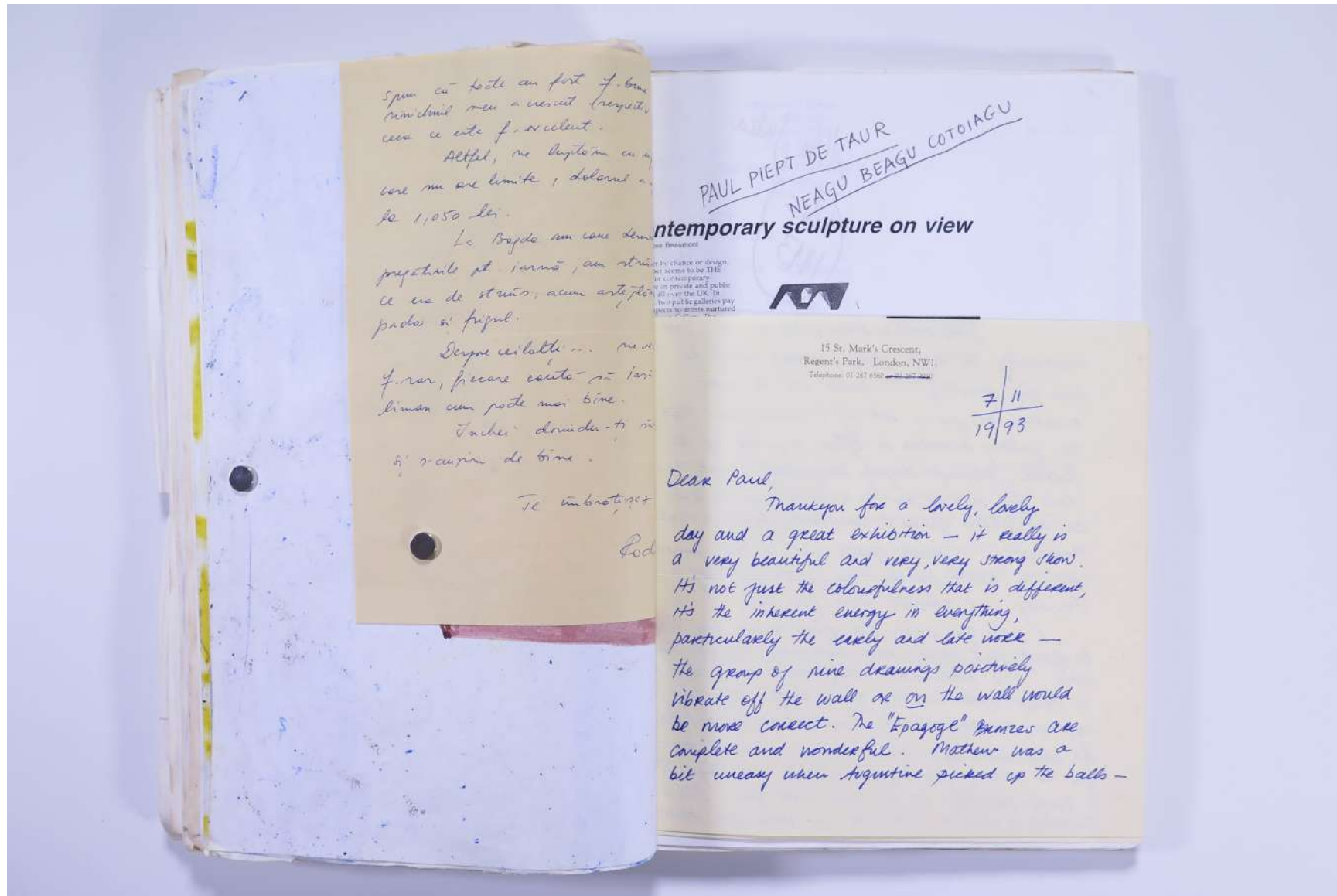
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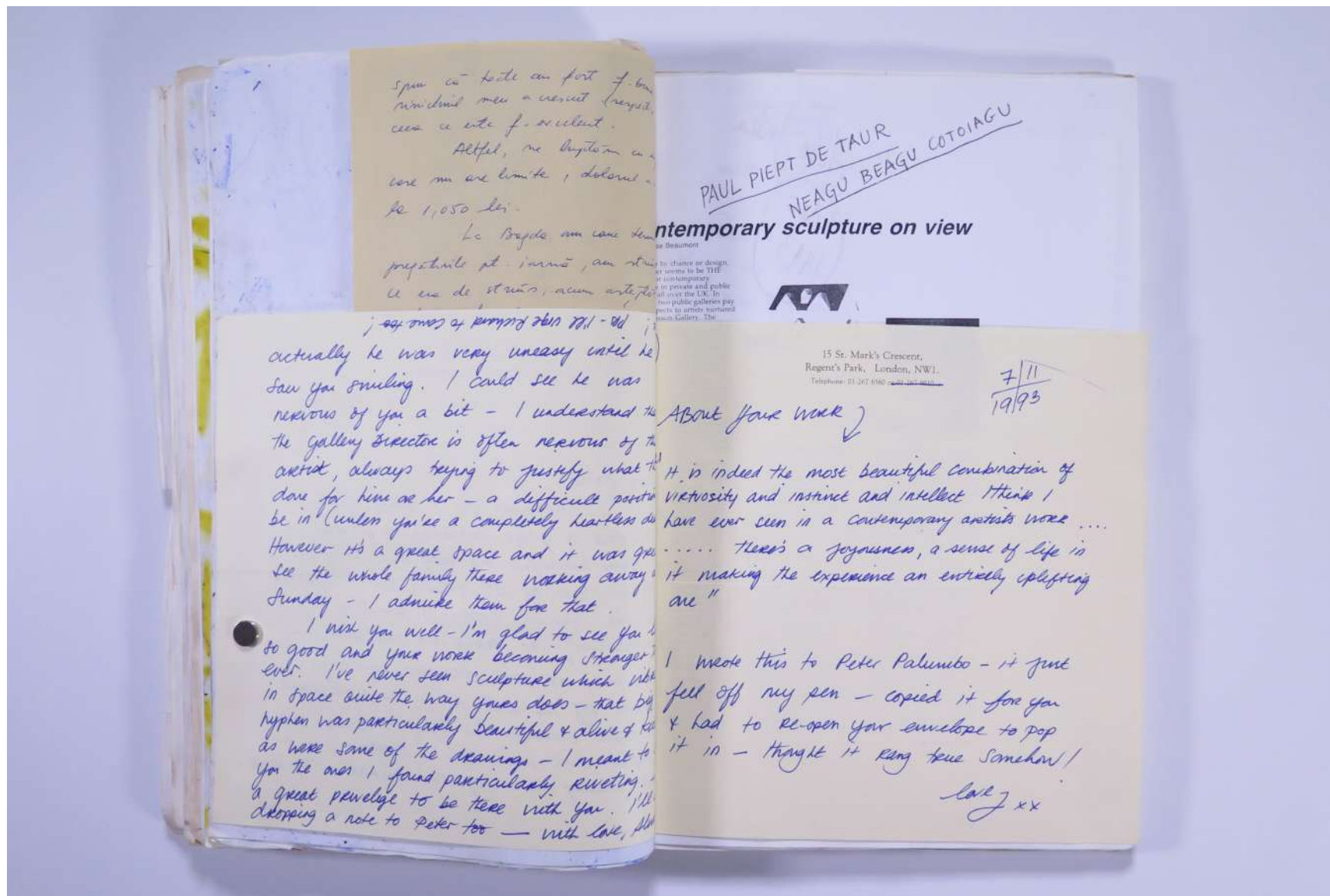
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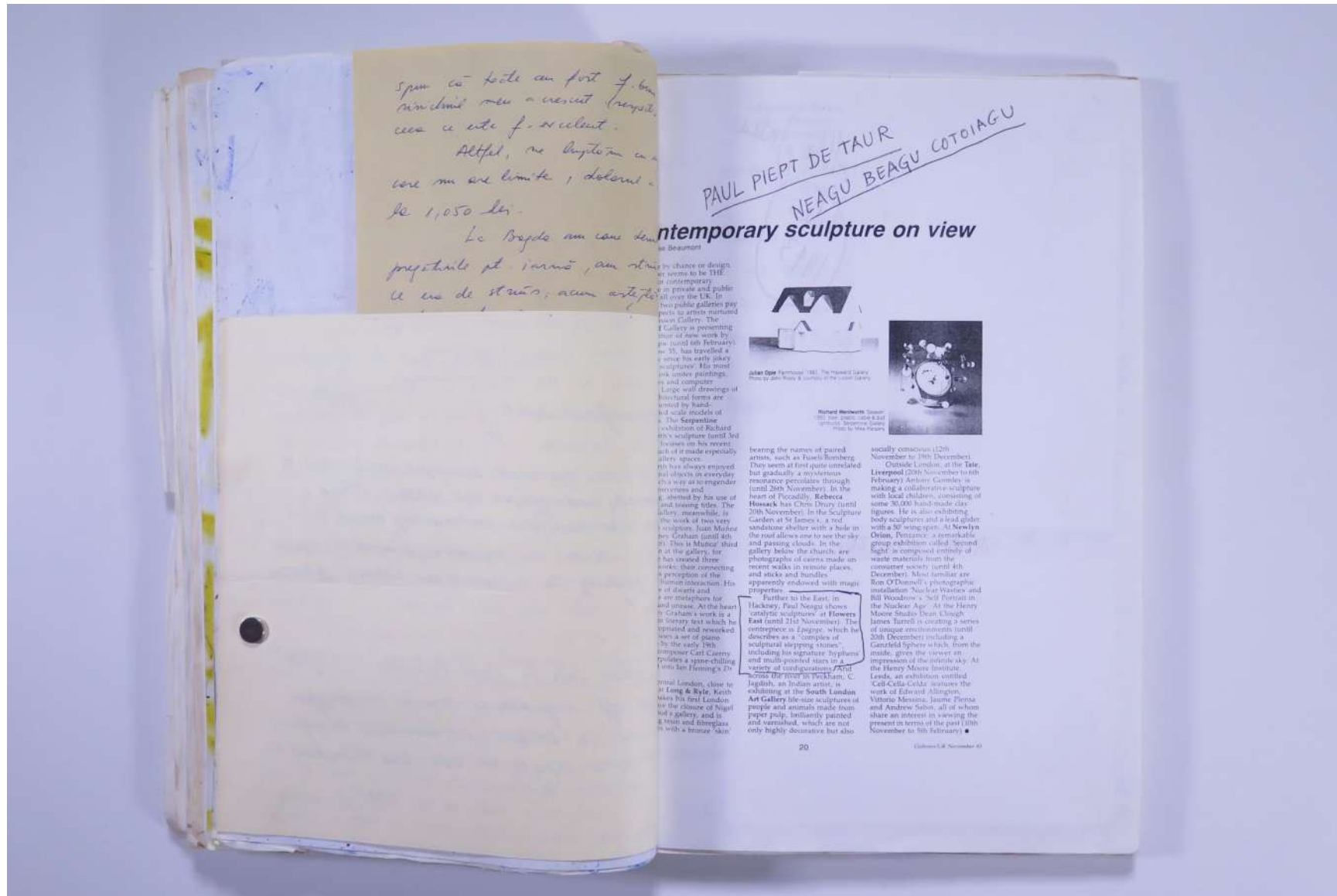
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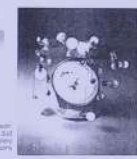
Span ca toate au fost f. bune
amintiri sau a venit (repetit)
ceea ce este f. relevant.
Altfel, ne luptam cu
viziune sau limite, delimitat
de 1,050 lei.
Le Broyde sau sau sau
prezentabile pt. surse, am stru
le un de stants; acum artef

Contemporary sculpture on view

PAUL PIEPT DE TAUR
NEAGU BEAGU COTOIAGU



Julian Opie, *Particulate*, 1981. The Howard Gallery, London. Photo: Peter A. Corbett for the artist.



Richard Meade, *Structure*, 1981. The Howard Gallery, London. Photo: Peter A. Corbett for the artist.

... by chance or design, or seems to be HE- or contemporary. ... in private and public ... all over the UK. In ... two public galleries pay ... to artists ... art ... Gallery is presenting ... of new work by ... (see last Feb. February) ... 35, has travelled a ... since his early ink ... sculptures. He must ... ink, water paintings ... and computer. Large wall drawings of ... hand-drawn forms are ... used by hand- ... ed scale models of ... The *Sepulture* ... exhibition of Richard ... his sculpture (until 3rd ... houses on his recent ... it made especially ... ally spaces. ... has always enjoyed ... al objects in everyday ... way to engender ... and ... abated by his use of ... and using ideas. The ... ally, meanwhile, is ... the work of two very ... sculptors: Juan Muñoz ... Graham (until 4th ...). This is Muñoz' third ... at the gallery, for ... has created three ... work, their connecting ... perception of the ... human interaction. His ... of objects and ... are metaphors for ... and space. At the heart ... Graham's work is a ... literary text which he ... printed and reworked ... as a work of art. ... In the early 19th ... composer Carl Czerny ... regulates a spine-chilling ... from Ian Fleming's *Dr ...* ... London, close to ... at Lang & Byle, Keith ... uses his first London ... the closure of Nigel ... hall's gallery, and is ... and fibreglass ... with a bronze 'skin' ...

bearing the names of paired artists, such as Fouad Bourberg. They seem at first quite unrelated but gradually a mysterious resonance permeates through (until 20th November). In the heart of Piccadilly, Rebecca Hosack has *Chris Drury* (until 20th November). In the Sculpture Garden at St James's, a red sandstone shelter with a hole in the roof allows one to see the sky and passing clouds. In the gallery below the church are photographs of urns made on recent walks in remote places, and sticks and bundles, apparently endowed with magic properties.

Further to the East, in Hackney, Paul Neagu shows catalytic sculptures of *Flowers East* (until 21st November). The correspondence is *Epopoe*, which he describes as a 'complex of sculptural sleeping stones', including his signature 'Epopoe' and multi-pointed stars in a 'variety of configurations' (PNE ... THE STREET, Wickham, C. Jagdish, an Indian artist, is exhibiting at the South London Art Gallery life-size sculptures of people and animals made from paper pulp, hand-painted and varnished, which are not only highly decorative but also

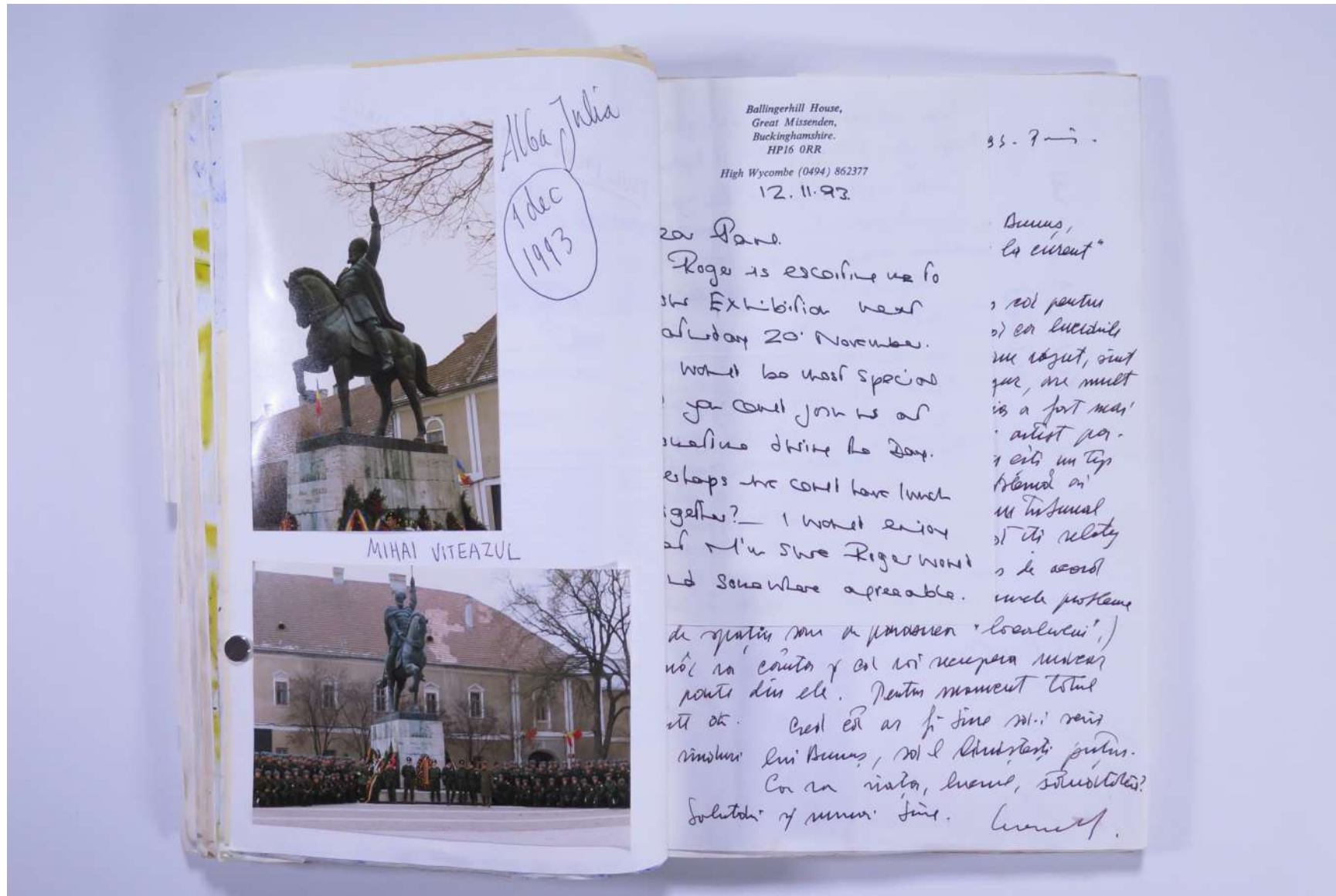
socially conscious (20th November to 18th December). ... Outside London, at the Tate, Liverpool (20th November to 18th February) Antoni Gaudí is making a collaborative sculpture with local children, consisting of some 30,000 hand-made clay figures. He is also exhibiting body sculptures and a head globe with a 3D wing span. At Newlyn Ocean, Penance, a remarkable group exhibition called 'Second Sight' is composed entirely of waste materials from the consumer society (until 4th December). Most familiar are Ron O'Donnell's photographic installation *Nuclear Vortex* and Bill Woodrow's *Self Portrait in the Nuclear Age*. At the Henry Moore Studio (San Clough) James Farrell is creating a series of unique environments (until 20th December) including a *Ganzfeld Sphere* in which, from the inside, gives the viewer an impression of the infinite sky. At the Henry Moore Institute, Leeds, an exhibition entitled *Cell-Cella-Cella* features the work of Edwin Aldington, Vittorio Missoni, Jaime Ferrás and Andrew Selon, all of whom share an interest in viewing the present in terms of the past (10th November to 5th February) ■

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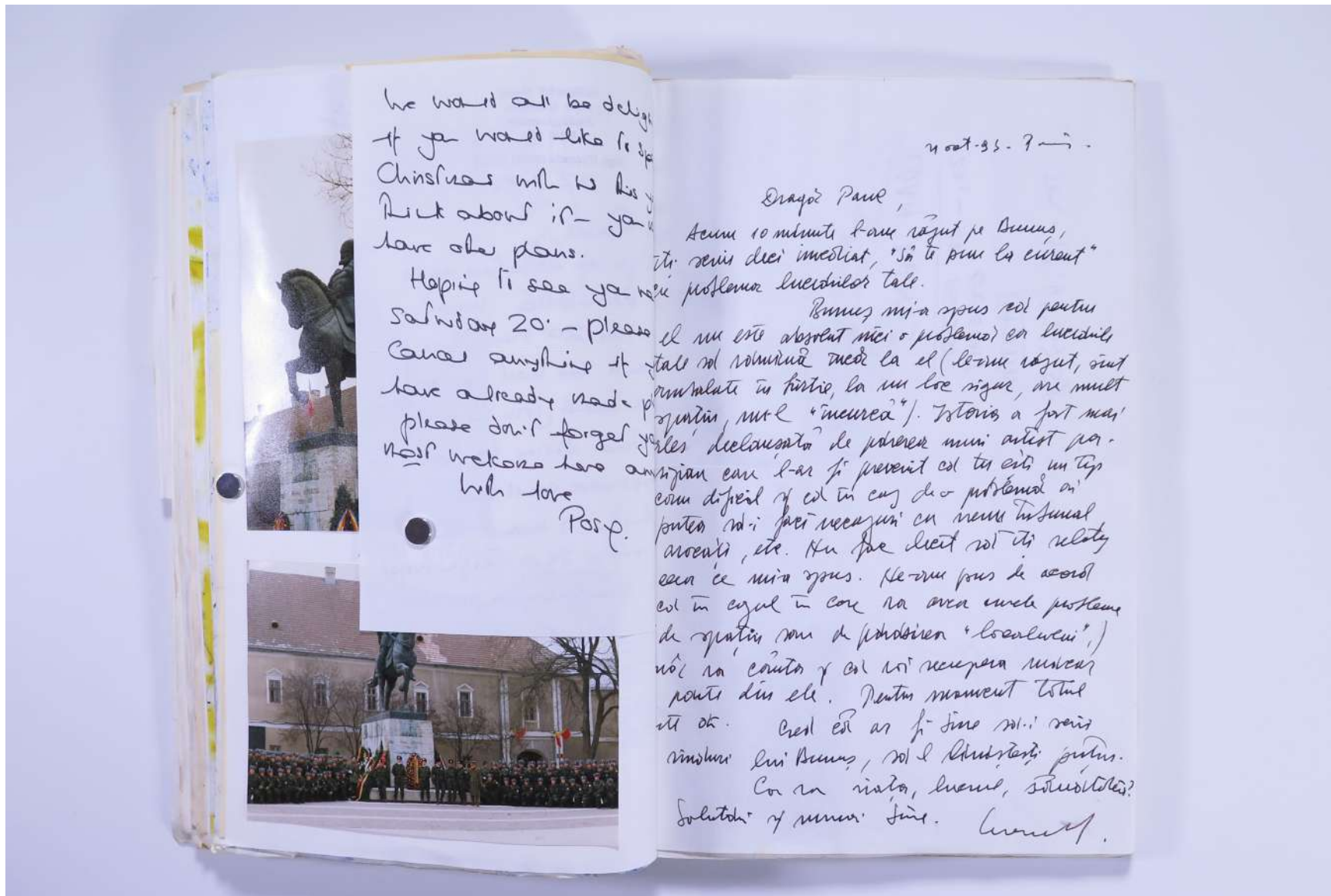
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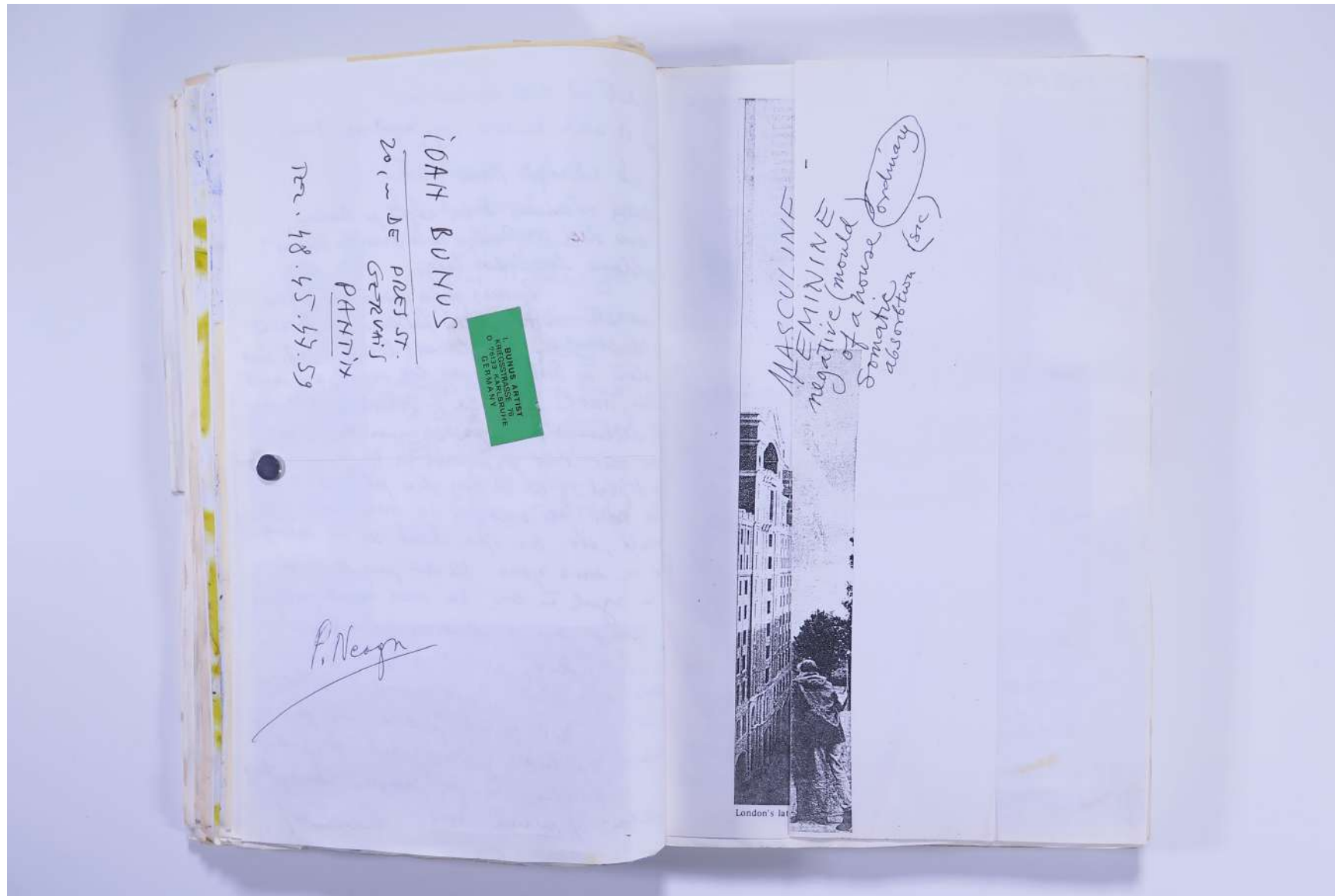
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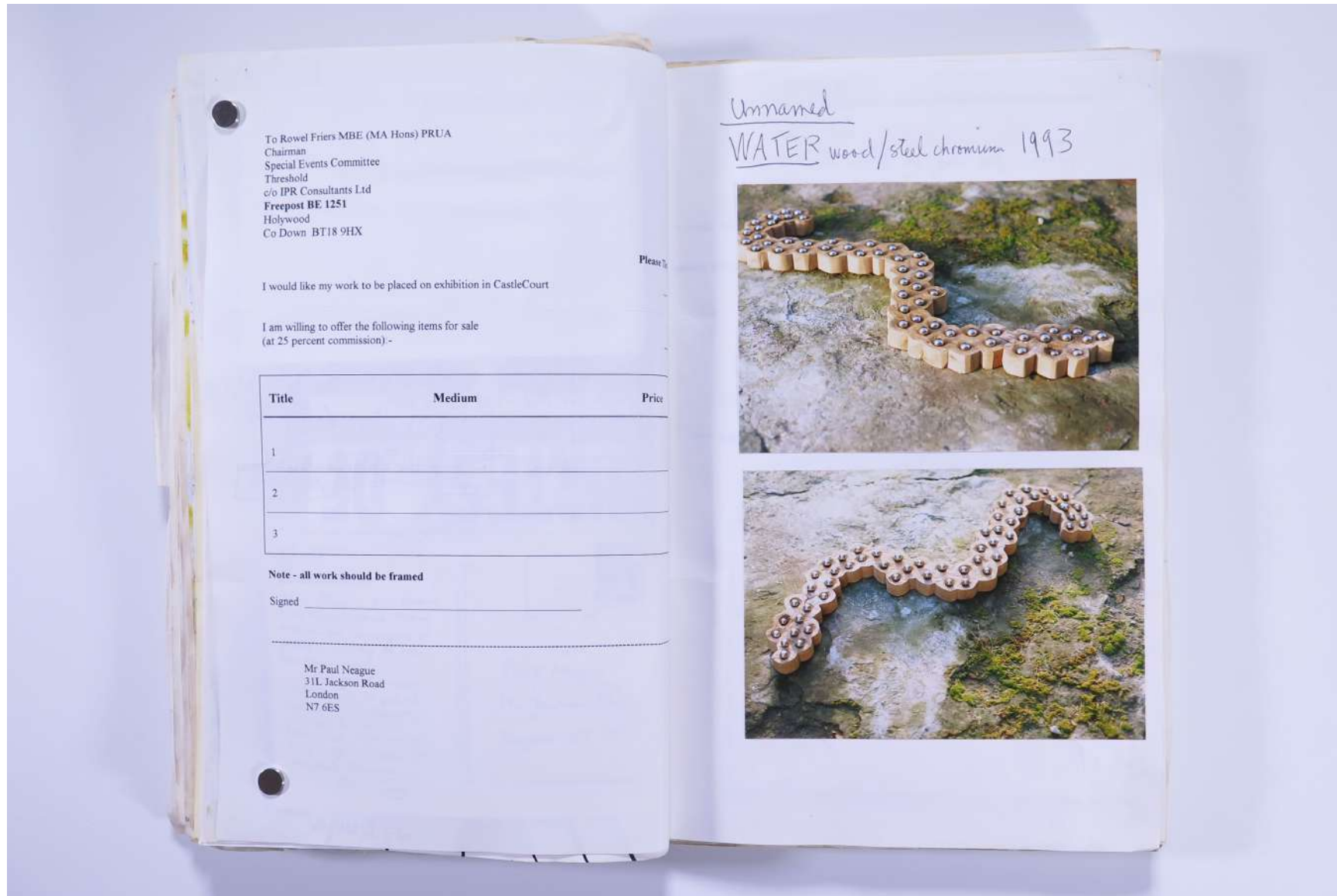


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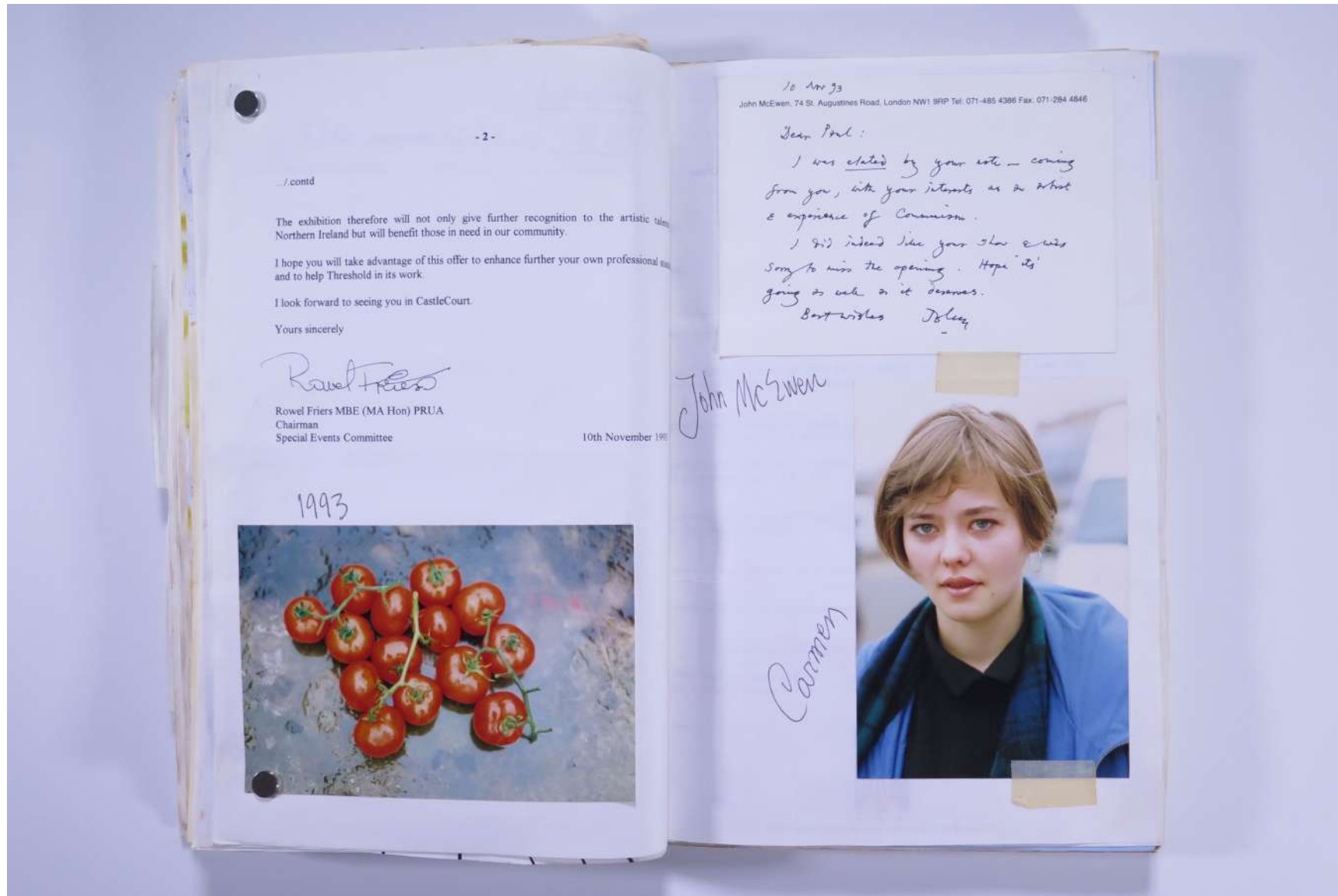
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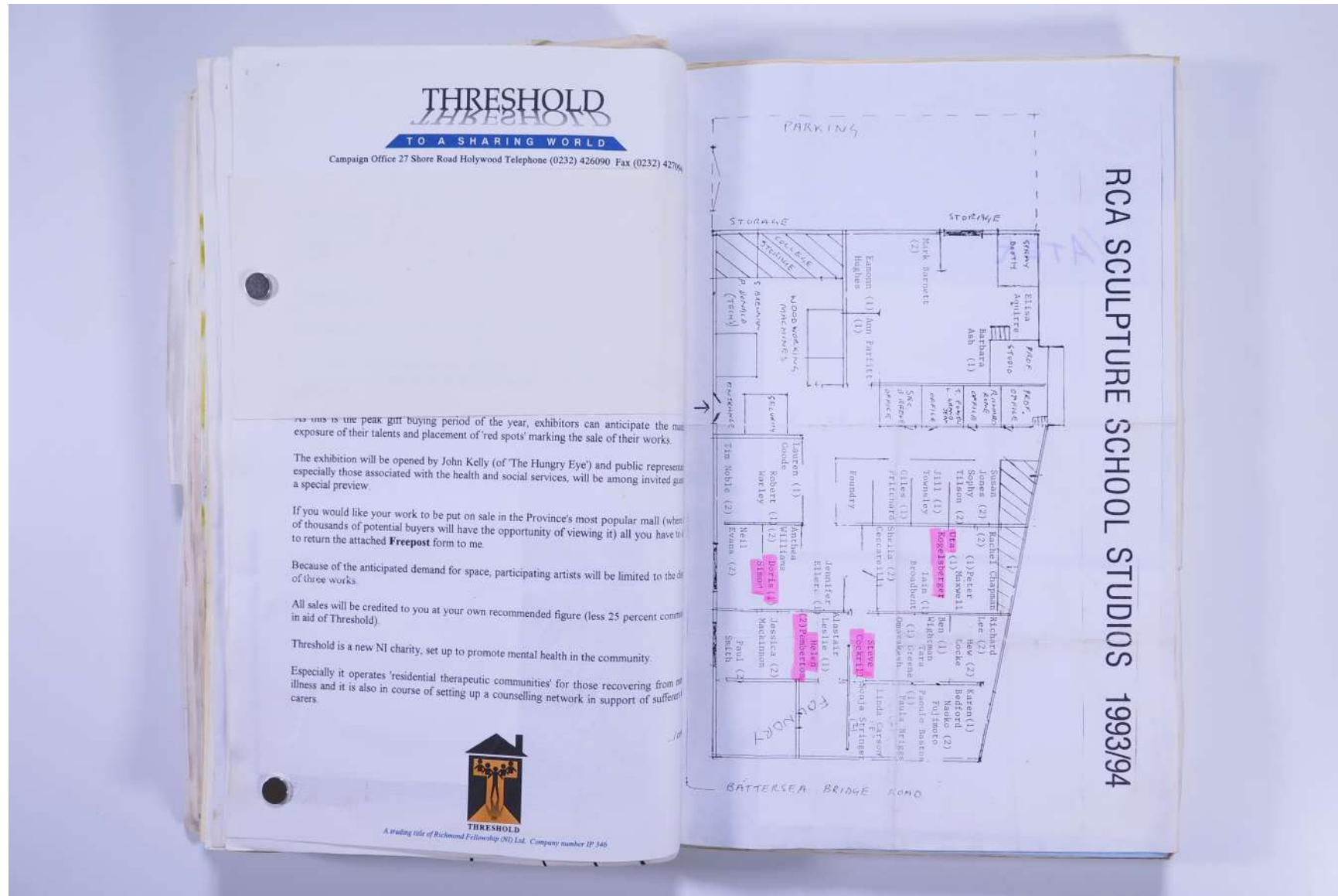
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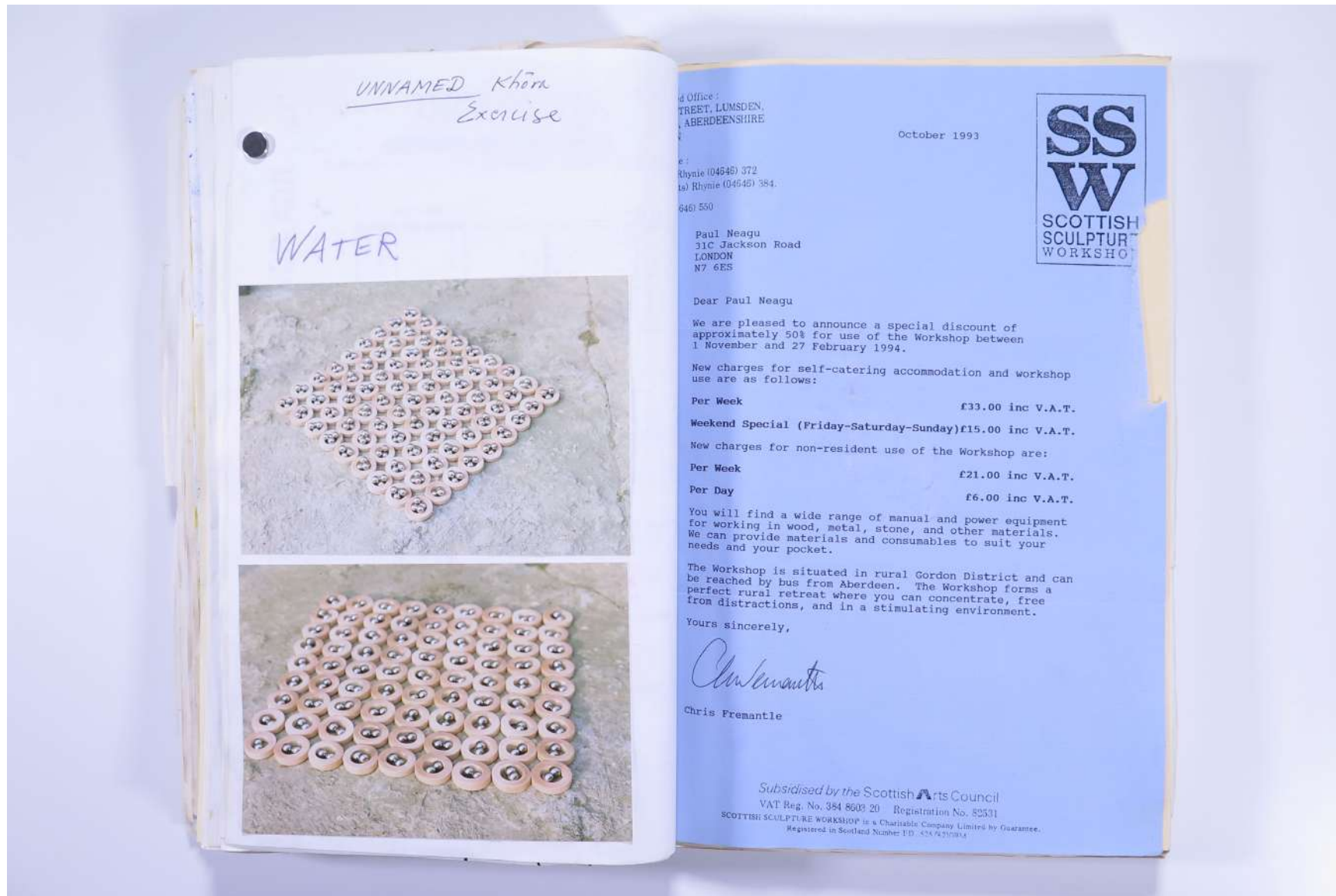
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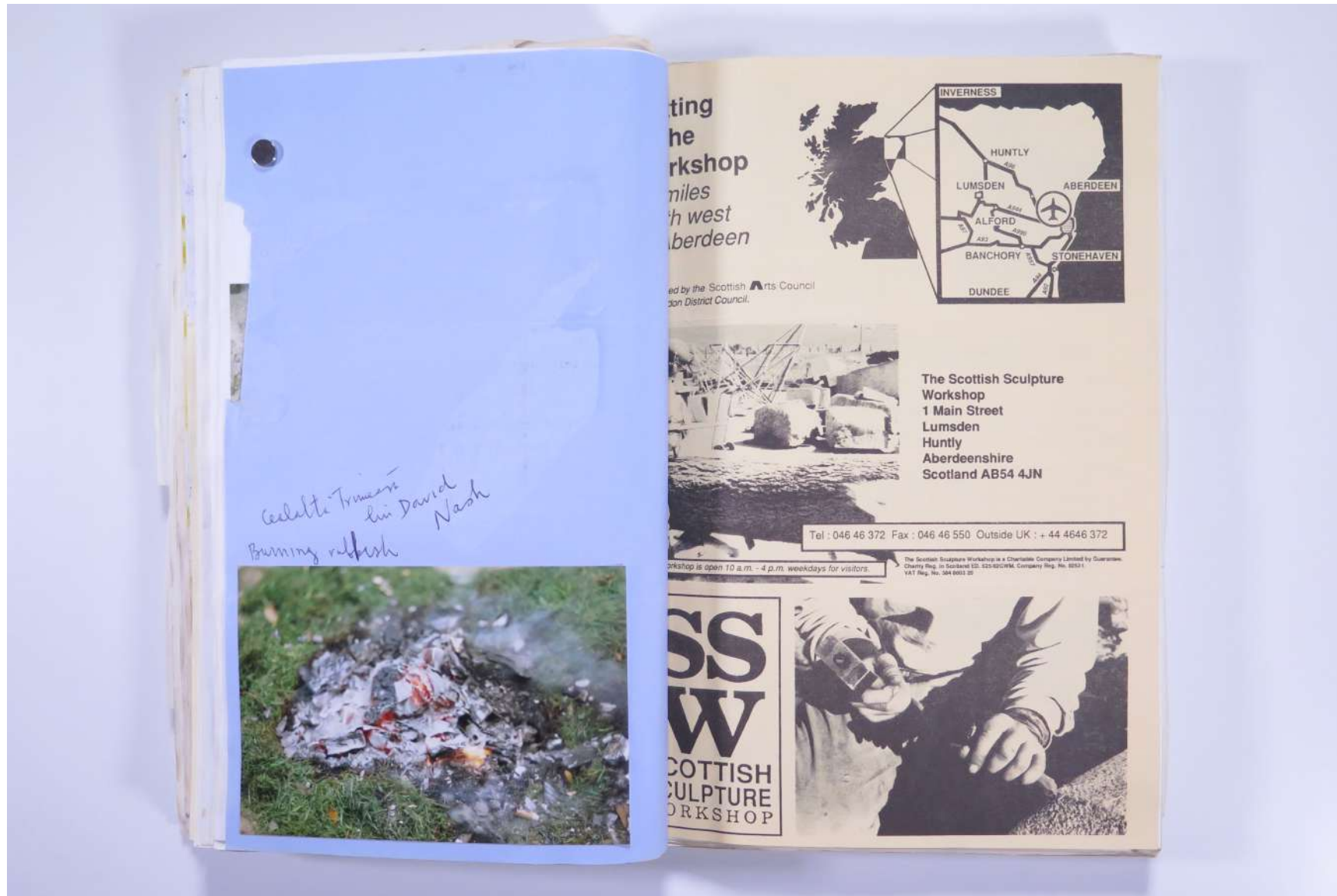
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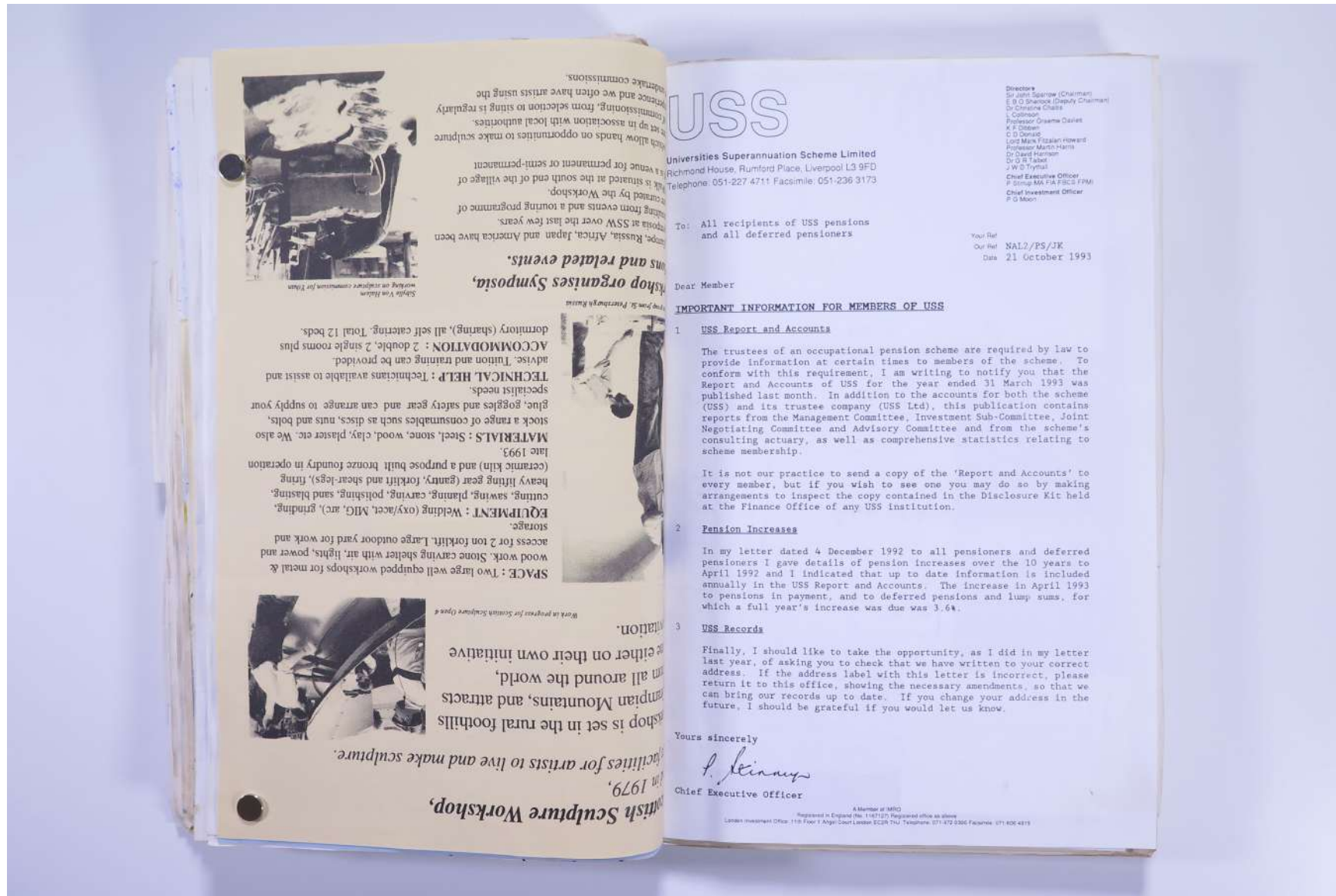
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Single Van Halen sculpture commission for Alan

allow hands on opportunities to make sculpture...
 and we often have artists using the...
 commissioning, from selection to being regularly...
 set up in association with local authorities...
 a venue for permanent or semi-permanent...
 is situated at the south end of the village of...
 by the Workshop...
 from events and a touring programme of...
 at SSW over the last few years...
 America have been...
 Russia, Japan and

Workshops organises Symposia, seminars and related events.

SPACE : Two large well equipped workshops for metal & wood work. Stone carving shelter with air, lights, power and access for 2 ton forklift. Large outdoor yard for work and storage.
 EQUIPMENT : Welding (oxy/acetylene, MIG, etc.), grinding, cutting, sawing, planing, carving, polishing, sand blasting, heavy lifting gear (gantry, forklift and shear-legs), firing (ceramic kiln) and a purpose built bronze foundry in operation (late 1993).
 MATERIALS : Steel, stone, wood, clay, plaster etc. We also stock a range of consumables such as discs, nuts and bolts, glue, goggles and safety gear and can arrange to supply your specialist needs.
 TECHNICAL HELP : Technicians available to assist and advise. Tuition and training can be provided.
 ACCOMMODATION : 2 double, 2 single rooms plus dormitory (sharing), all self catering. Total 12 beds.



Work in progress for Scottish Sculpture Group

Workshop is set in the rural foothills of the Scottish...
 attracts...
 the world,
 either on their own initiative...
 activities for artists to live and make sculpture.
 1979,
 British Sculpture Workshop,

USS

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 Richmond House, Rumford Place, Liverpool L3 9FD
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 J W D Trynall
 Chief Executive Officer
 P Simon MA FCA FICS FFM
 Chief Investment Officer
 P G Moon

To: All recipients of USS pensions and all deferred pensioners

Your Ref
 Our Ref NAL2/PS/JK
 Date 21 October 1993

Dear Member

IMPORTANT INFORMATION FOR MEMBERS OF USS

1 USS Report and Accounts

The trustees of an occupational pension scheme are required by law to provide information at certain times to members of the scheme. To conform with this requirement, I am writing to notify you that the Report and Accounts of USS for the year ended 31 March 1993 was published last month. In addition to the accounts for both the scheme (USS) and its trustee company (USS Ltd), this publication contains reports from the Management Committee, Investment Sub-Committee, Joint Negotiating Committee and Advisory Committee and from the scheme's consulting actuary, as well as comprehensive statistics relating to scheme membership.

It is not our practice to send a copy of the 'Report and Accounts' to every member, but if you wish to see one you may do so by making arrangements to inspect the copy contained in the Disclosure Kit held at the Finance Office of any USS institution.

2 Pension Increases

In my letter dated 4 December 1992 to all pensioners and deferred pensioners I gave details of pension increases over the 10 years to April 1992 and I indicated that up to date information is included annually in the USS Report and Accounts. The increase in April 1993 to pensions in payment, and to deferred pensions and lump sums, for which a full year's increase was due was 3.6%.

3 USS Records

Finally, I should like to take the opportunity, as I did in my letter last year, of asking you to check that we have written to your correct address. If the address label with this letter is incorrect, please return it to this office, showing the necessary amendments, so that we can bring our records up to date. If you change your address in the future, I should be grateful if you would let us know.

Yours sincerely

P. Simon
 Chief Executive Officer

A Member of MRO
 Registered in England (No. 1487121) Registered office as above
 London Investment Office 118 Floor 1 Angel Court London EC2R 7TU Telephone 071 472 2300 Facsimile 071 406 4315

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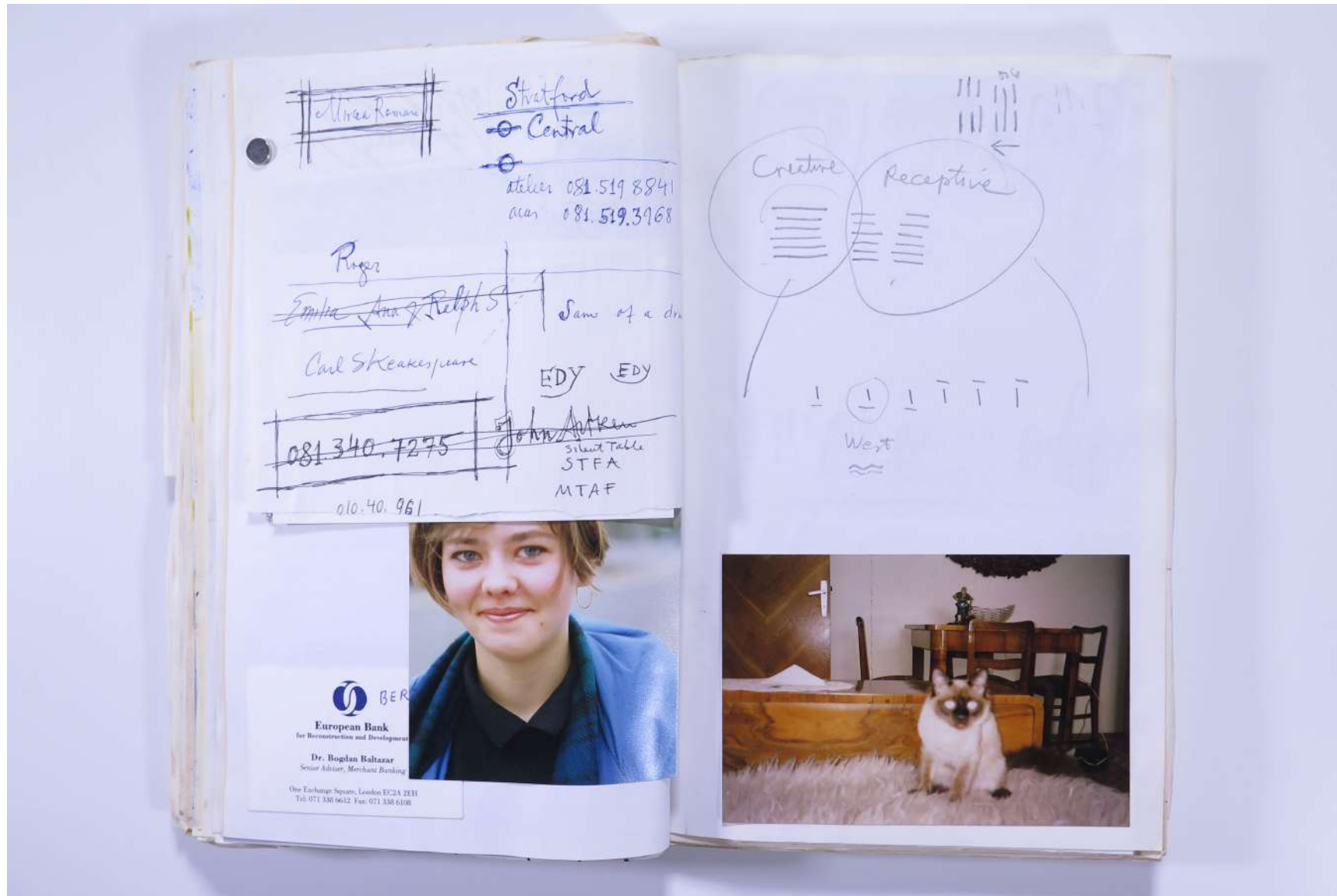
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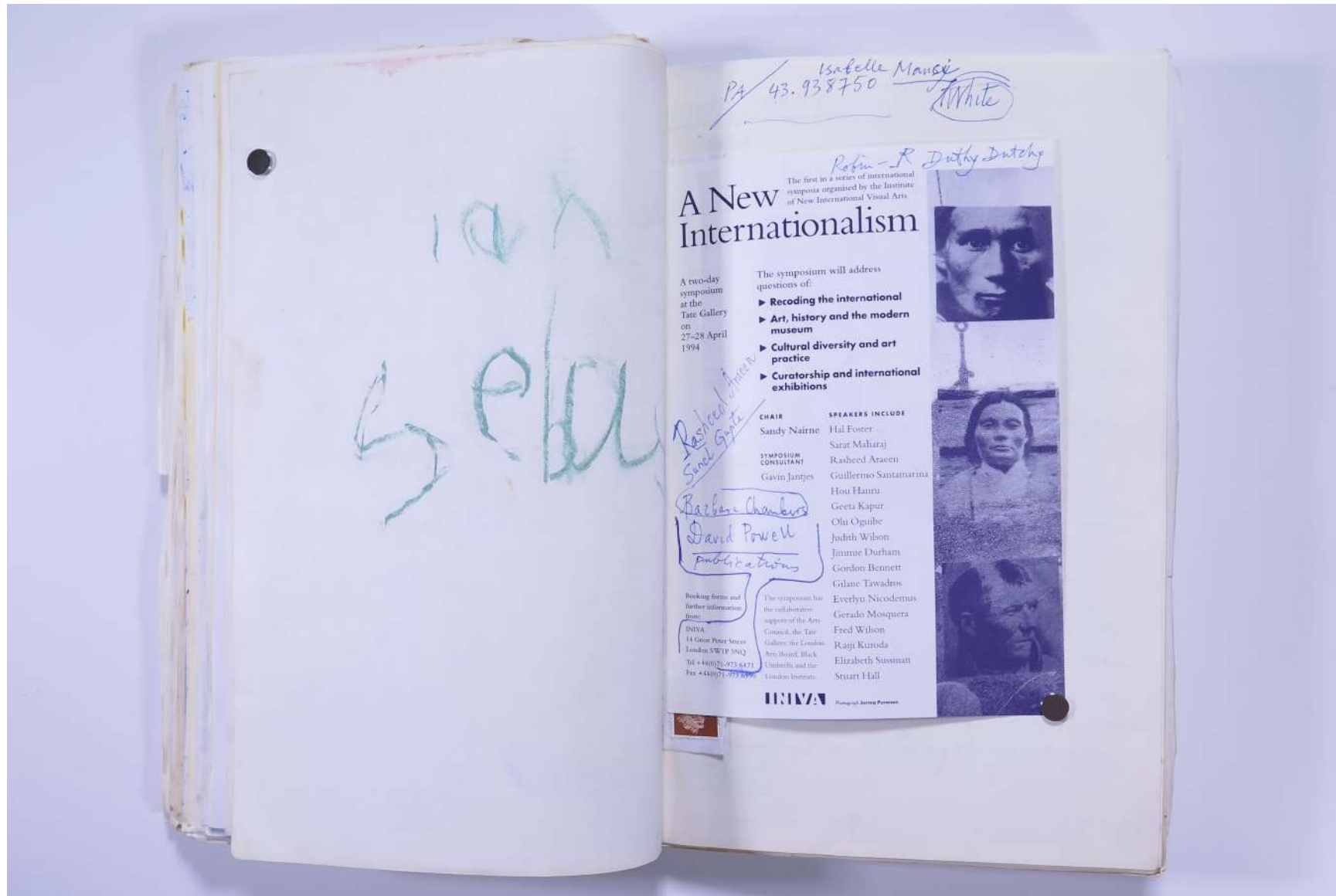
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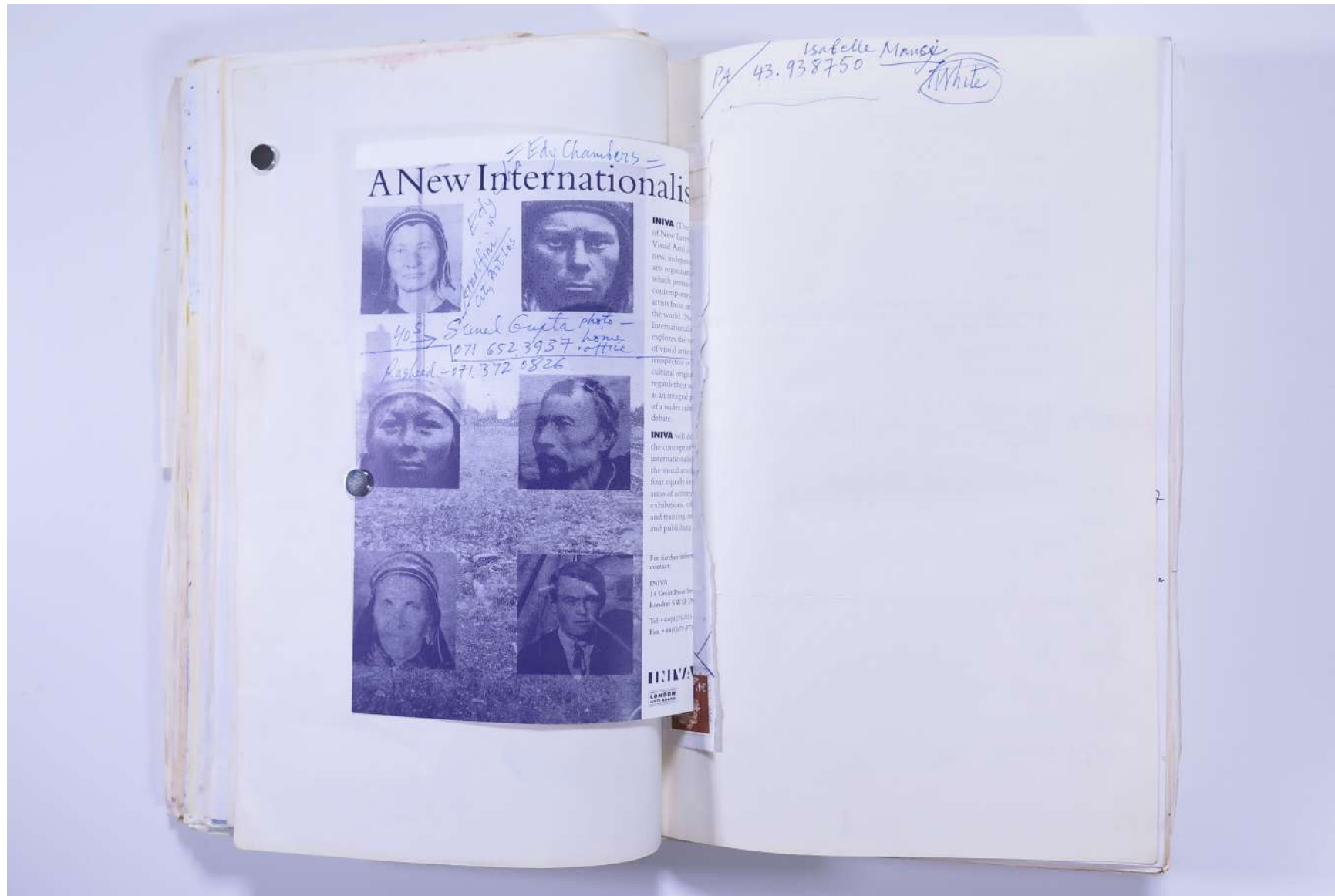
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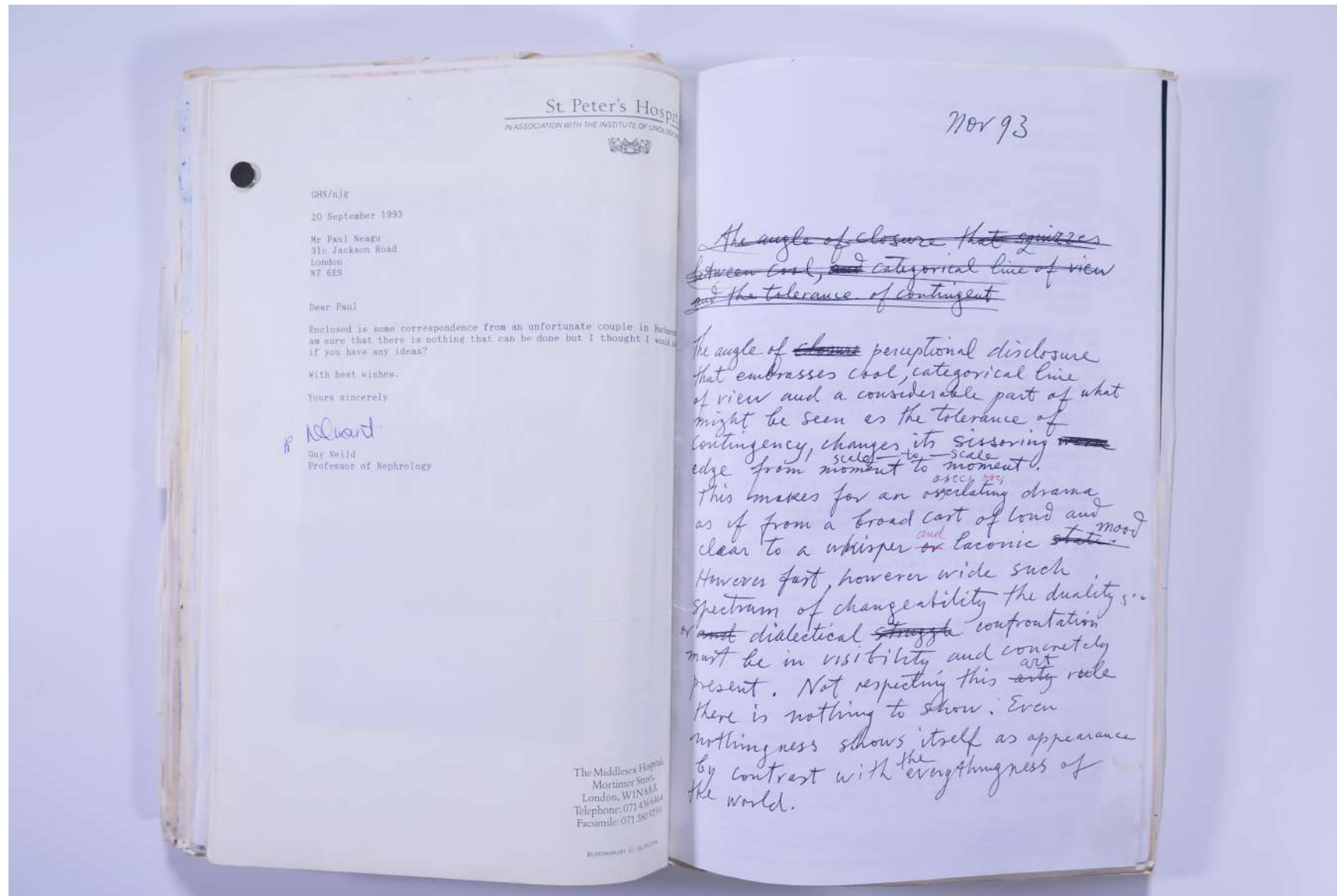
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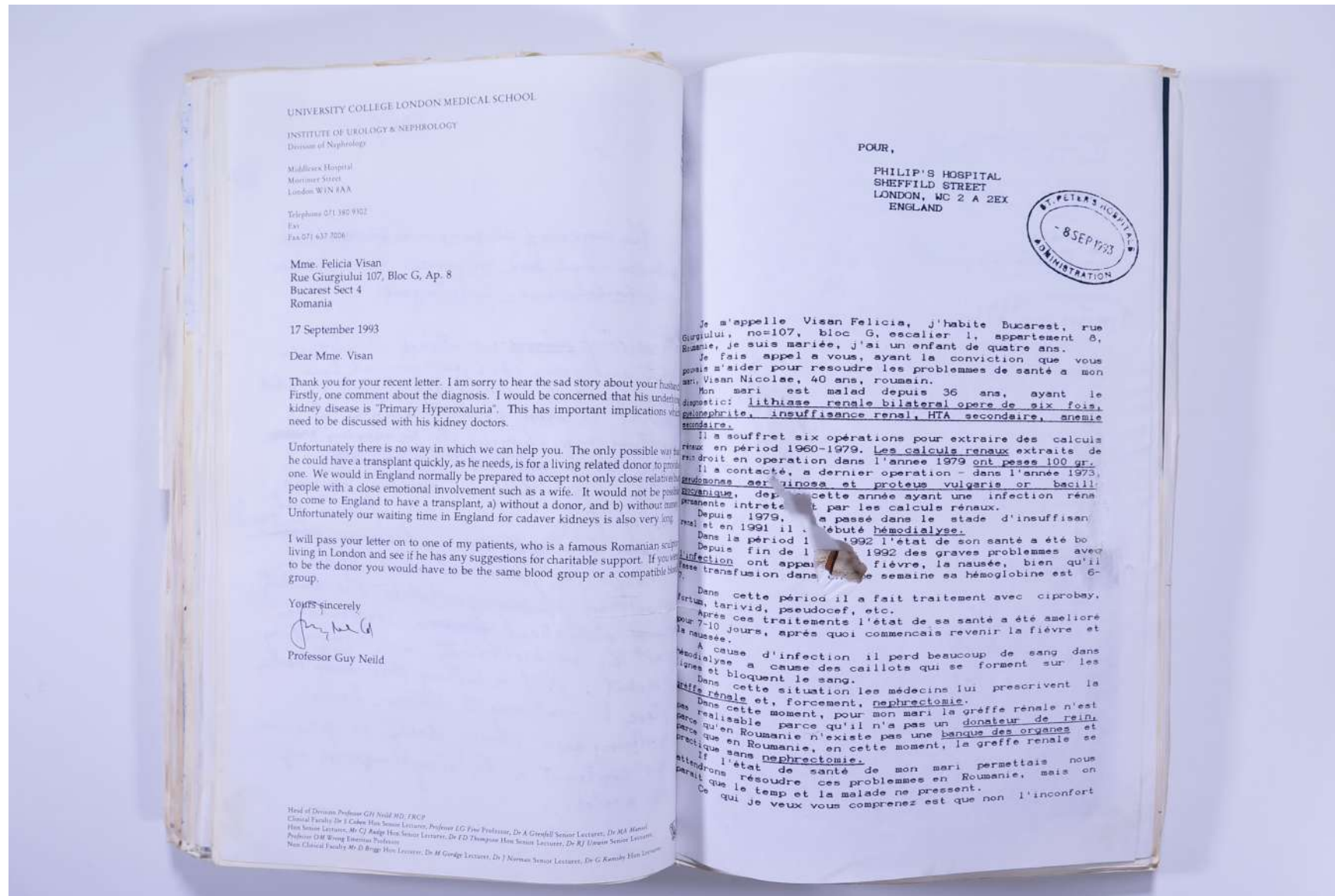
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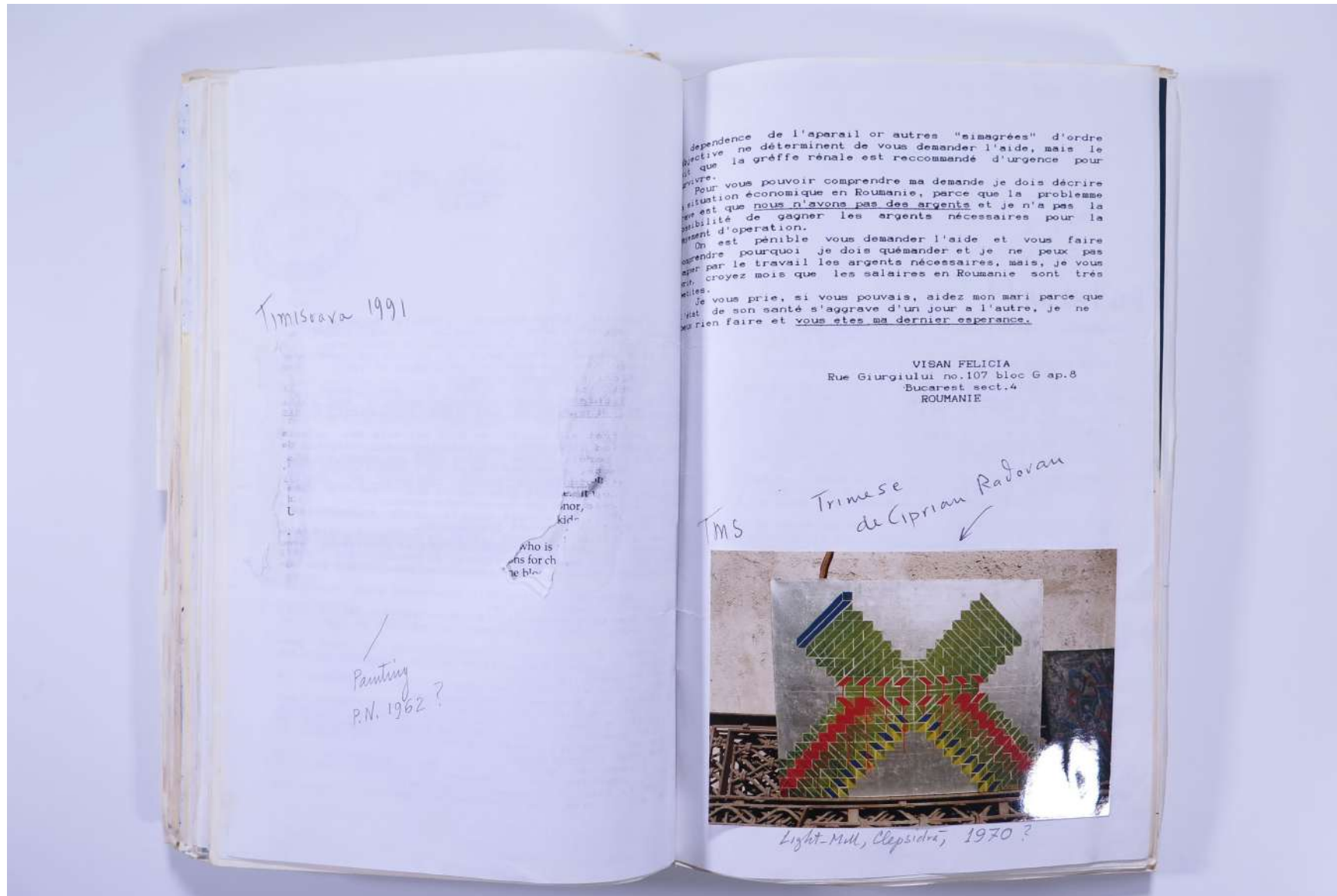
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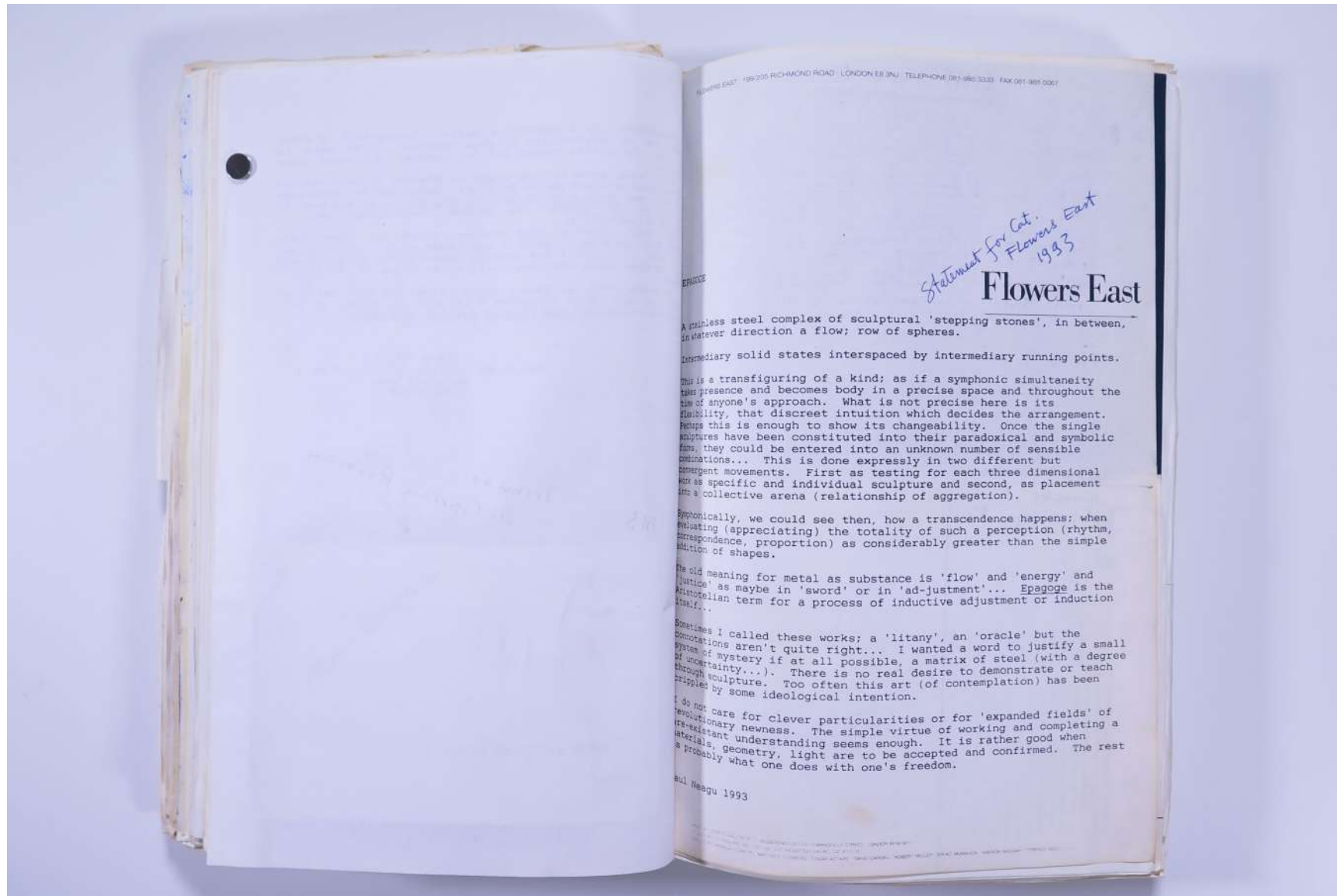


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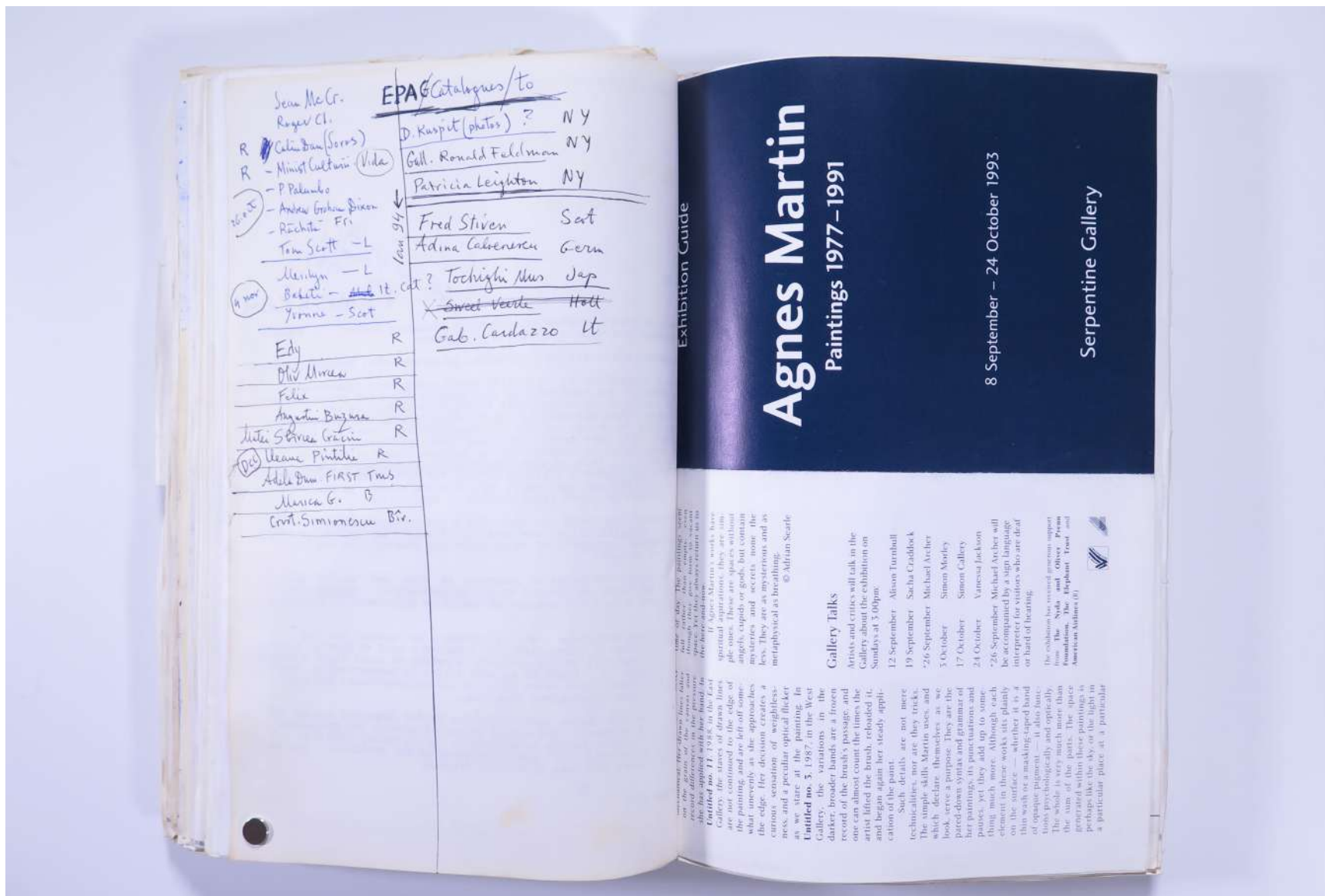
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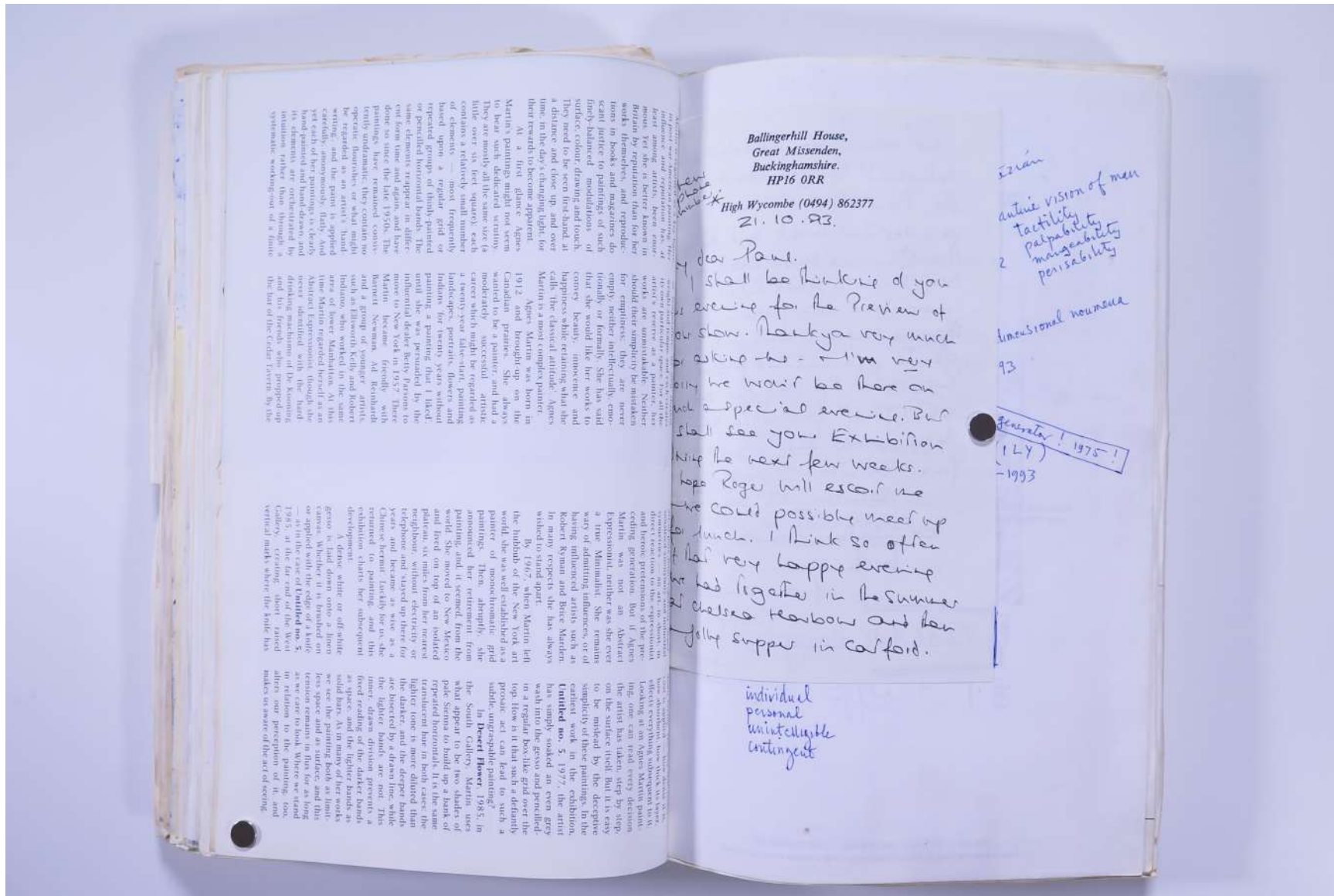
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High Wycombe (0494) 862377
21.10.93.

Evan
autistic vision of men
2 tactility
palpability
manageability
perisability

dimensional nouns
93

Gensala! 1975!
(LY)
-1993

dear Paul,
I shall be thinking of you
evening for the Preview of
you slow. Backya very much
asking the - I'm very
only he would be there on
and a special evening. But
shall see you Exhibition
the next few weeks.
hope Roger will escort me
we could possibly meet up
for lunch. I think so often
that very happy evening
we had together in the summer
at Chelsea Harbour and then
the supper in Colford.

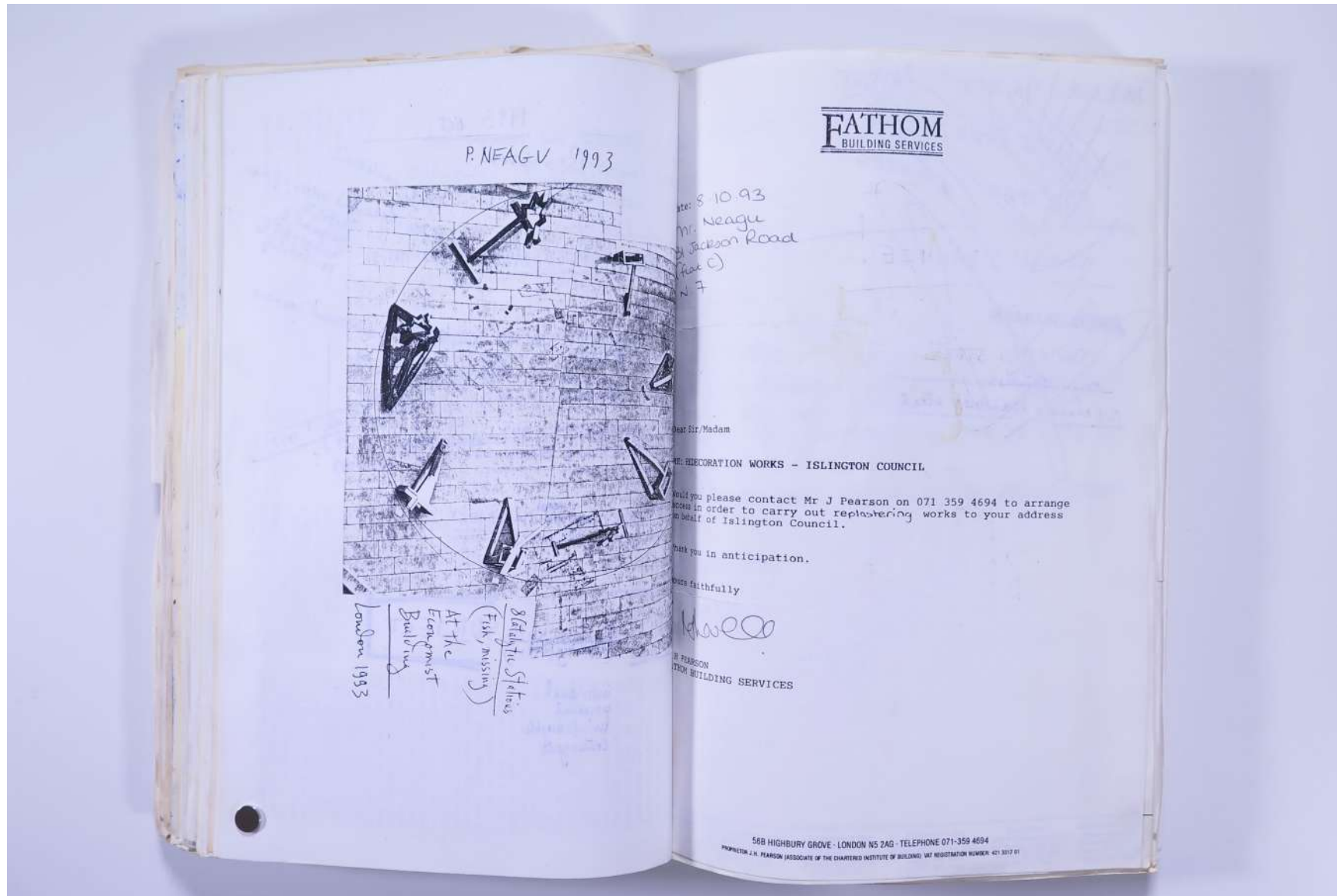
individual
personal
unintelligible
contingent

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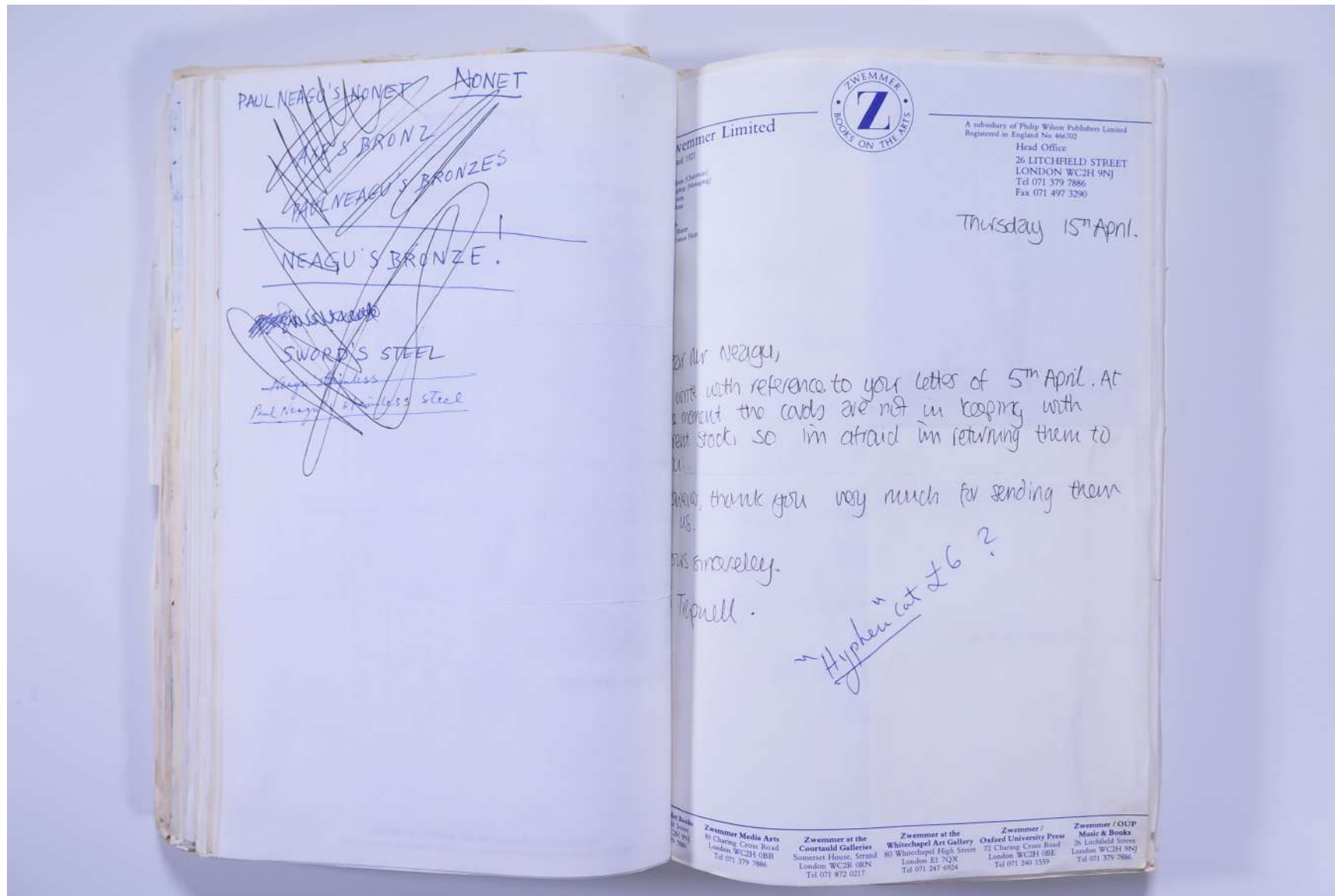
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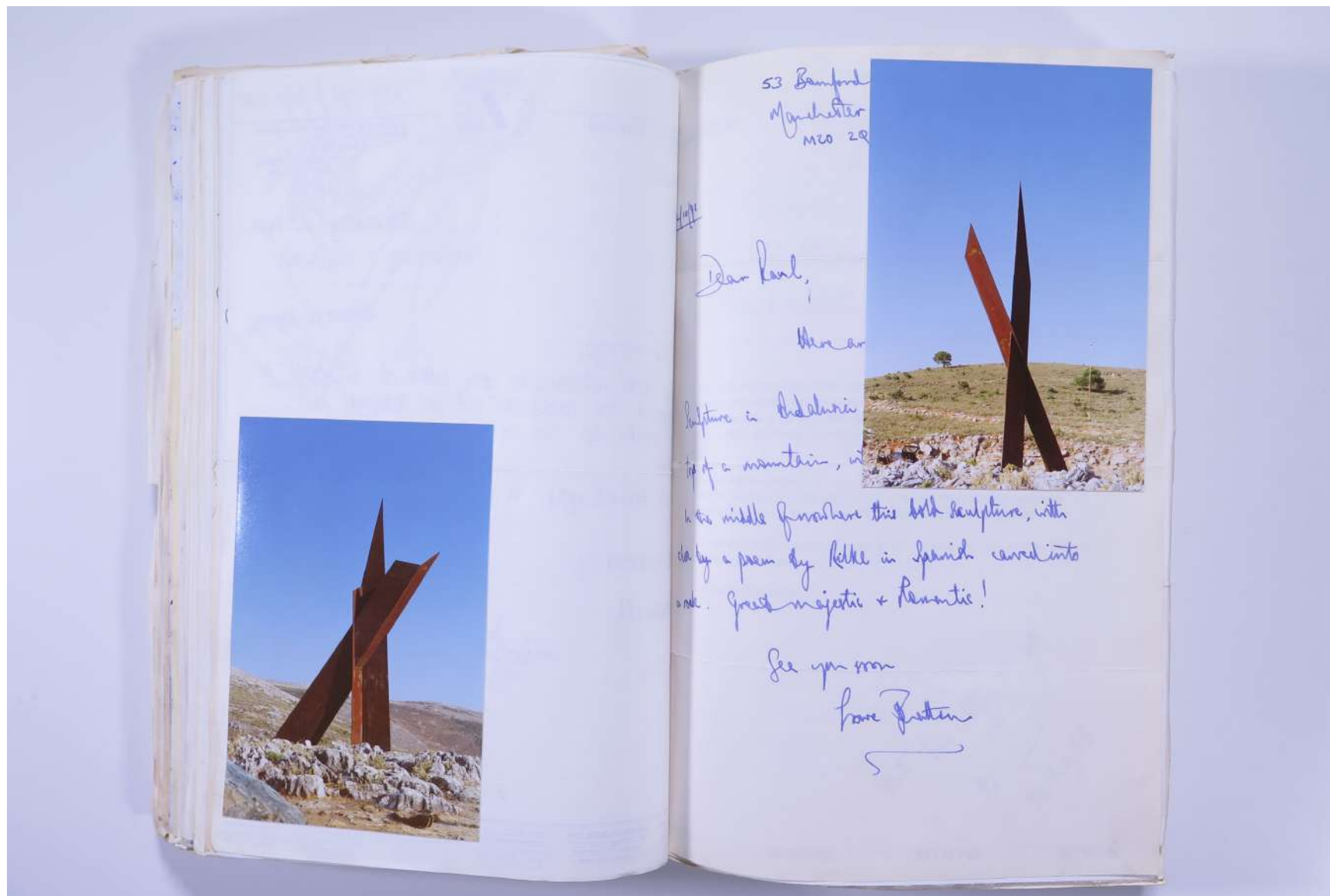
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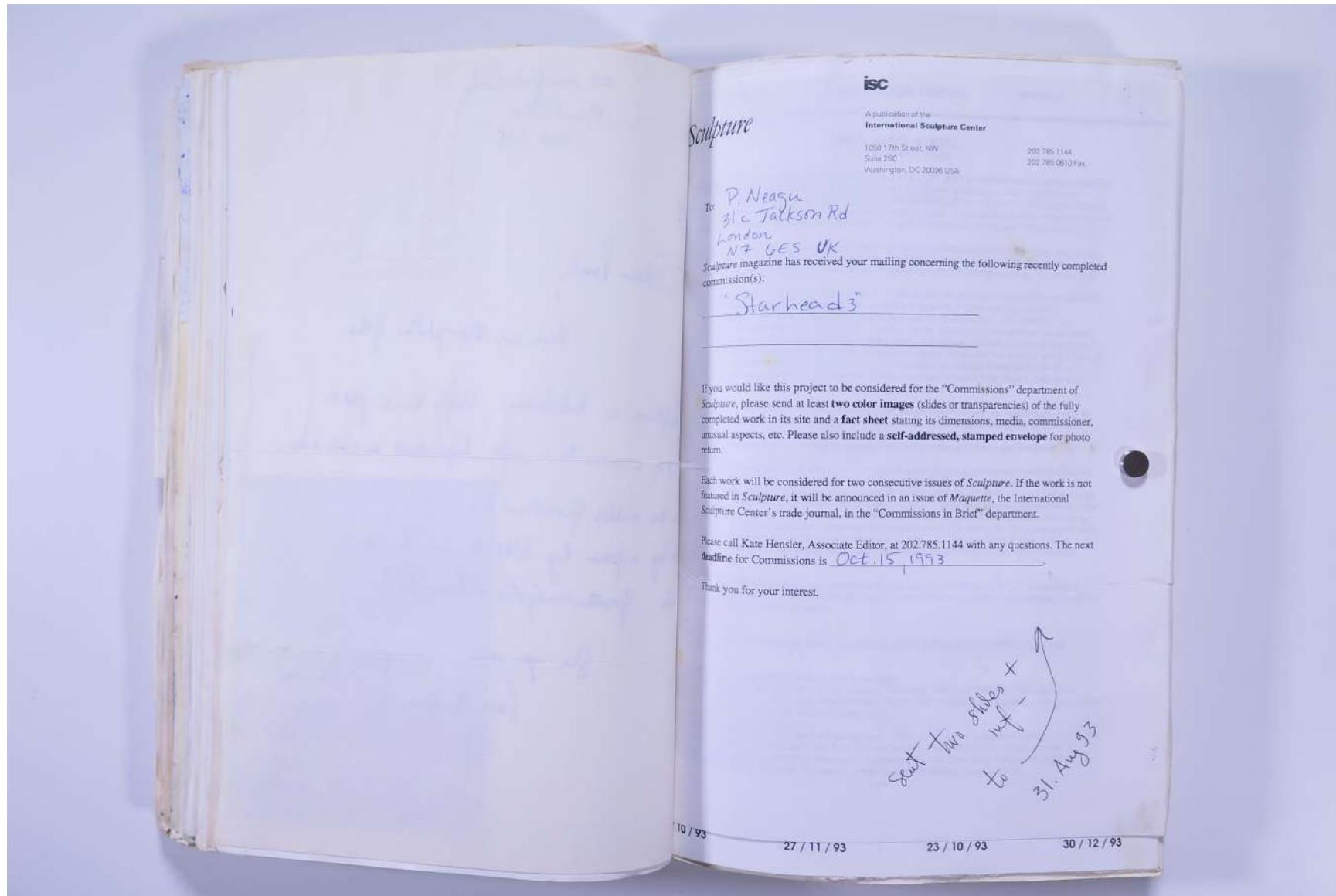
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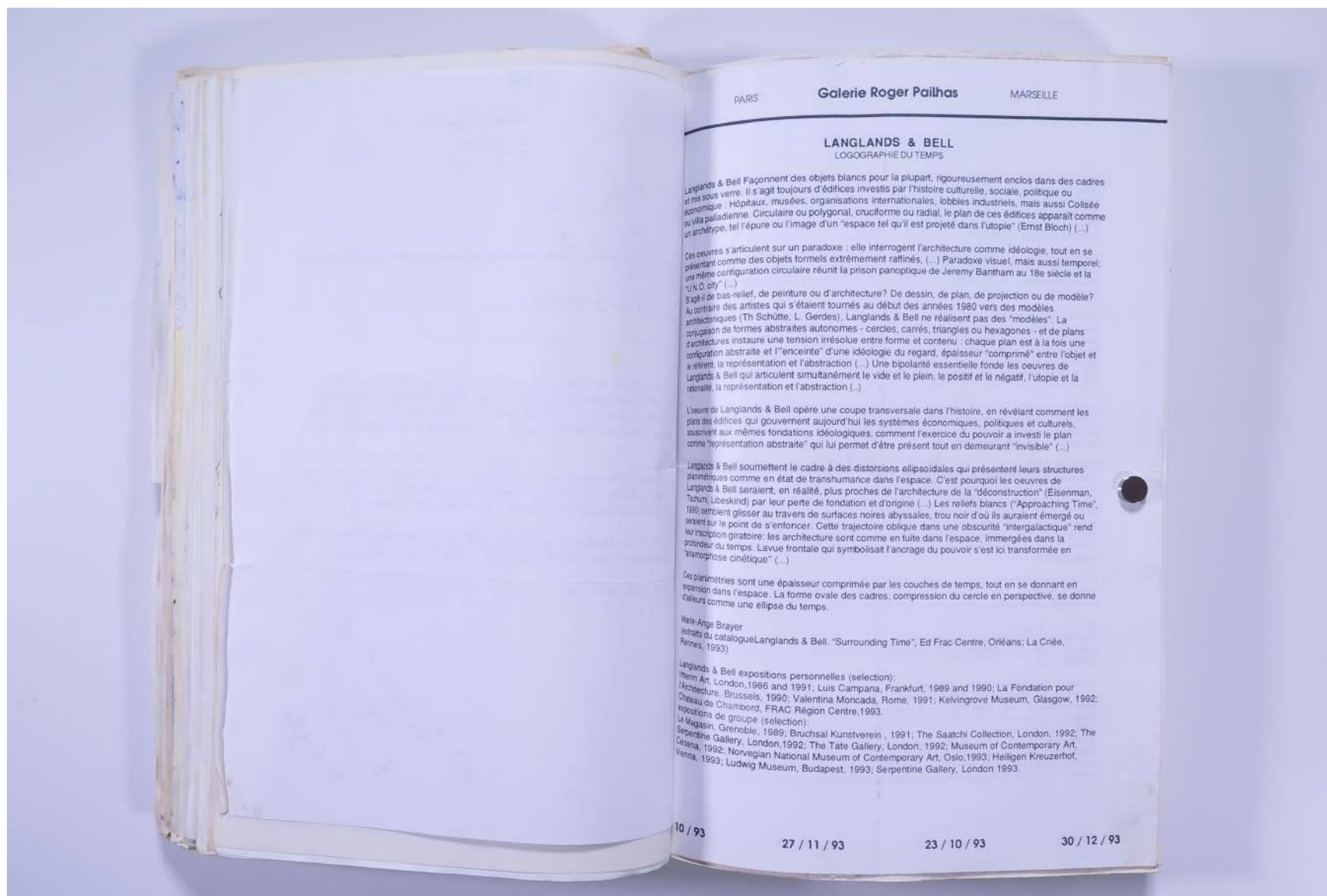
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PARIS

Galerie Roger Pailhas

MARSEILLE

LANGLANDS & BELL LOGOGRAPHIE DU TEMPS

Langlands & Bell Façonnent des objets blancs pour la plupart, rigoureusement enclos dans des cadres et mis sous verre. Il s'agit toujours d'édifices investis par l'histoire culturelle, sociale, politique ou économique : Hôpitaux, musées, organisations internationales, lobbies industriels, mais aussi Colisée ou villa palladienne. Circulaire ou polygonal, cruciforme ou radial, le plan de ces édifices apparaît comme un archétype, tel l'épure ou l'image d'un "espace tel qu'il est projeté dans l'utopie" (Ernst Bloch) (...)

Ces œuvres s'articulent sur un paradoxe : elle interrogent l'architecture comme idéologie, tout en se présentant comme des objets formels extrêmement raffinés, (...) Paradoxe visuel, mais aussi temporel, une même configuration circulaire réunit la prison panoptique de Jeremy Bentham au 18^e siècle et la "N.O. city" (...)

Si ce n'est de bas-relief, de peinture ou d'architecture? De dessin, de plan, de projection ou de modèle? Au contraire des artistes qui s'étaient tournés au début des années 1980 vers des modèles architectoniques (Th Schütte, L. Gerdes), Langlands & Bell ne réalisent pas des "modèles". La conception de formes abstraites autonomes - cercles, carrés, triangles ou hexagones - et de plans d'architectures instaure une tension irrésolue entre forme et contenu : chaque plan est à la fois une configuration abstraite et l'"enceinte" d'une idéologie du regard, épaisseur "comprimée" entre l'objet et le référent, la représentation et l'abstraction (...). Une bipolarité essentielle fonde les œuvres de Langlands & Bell qui articulent simultanément le vide et le plein, le positif et le négatif, l'utopie et la rationalité, la représentation et l'abstraction (...)

L'œuvre de Langlands & Bell opère une coupe transversale dans l'histoire, en révélant comment les plans des édifices qui gouvernent aujourd'hui les systèmes économiques, politiques et culturels, s'inscrivent aux mêmes fondations idéologiques, comment l'exercice du pouvoir a investi le plan comme "représentation abstraite" qui lui permet d'être présent tout en demeurant "invisible" (...)

Langlands & Bell soumettent le cadre à des distorsions ellipsoïdales qui présentent leurs structures planimétriques comme en état de transhumance dans l'espace. C'est pourquoi les œuvres de Langlands & Bell seraient, en réalité, plus proches de l'architecture de la "déconstruction" (Eisenman, Tschumi, Libeskind) par leur perte de fondation et d'origine (...). Les reliefs blancs ("Approaching Time", 1990) semblent glisser au travers de surfaces noires abyssales, trou noir d'où ils auraient émergé ou pesent sur le point de s'enfoncer. Cette trajectoire oblique dans une obscurité "intergalactique" rend leur réception giratoire: les architectures sont comme en fuite dans l'espace, immergées dans la profondeur du temps. L'avue frontale qui symbolisait l'ancrage du pouvoir s'est ici transformée en "stomatopose cinématique" (...)

Ces planimétries sont une épaisseur comprimée par les couches de temps, tout en se donnant en expansion dans l'espace. La forme ovale des cadres, compression du cercle en perspective, se donne d'ailleurs comme une ellipse du temps.

Marie-Ange Brayer
extraits du catalogue Langlands & Bell, "Surrounding Time", Ed. Frac Centre, Orléans; La Créée, Paris, 1993

Langlands & Bell expositions personnelles (selection):
Museum of Contemporary Art, London, 1986 and 1991; Luis Campana, Frankfurt, 1989 and 1990; La Fondation pour l'Architecture, Brussels, 1990; Valentina Moncada, Rome, 1991; Kelvingrove Museum, Glasgow, 1992; Château de Chambord, FRAC Région Centre, 1993.
expositions de groupe (selection):
La Magasin, Grenoble, 1989; Bruchsal Kunstverein, 1991; The Saatchi Collection, London, 1992; The Serpentine Gallery, London, 1992; The Tate Gallery, London, 1992; Museum of Contemporary Art, Caserta, 1992; Norwegian National Museum of Contemporary Art, Oslo, 1993; Heiligen Kreuzerhof, Vienna, 1993; Ludwig Museum, Budapest, 1993; Serpentine Gallery, London 1993.

10 / 93

27 / 11 / 93

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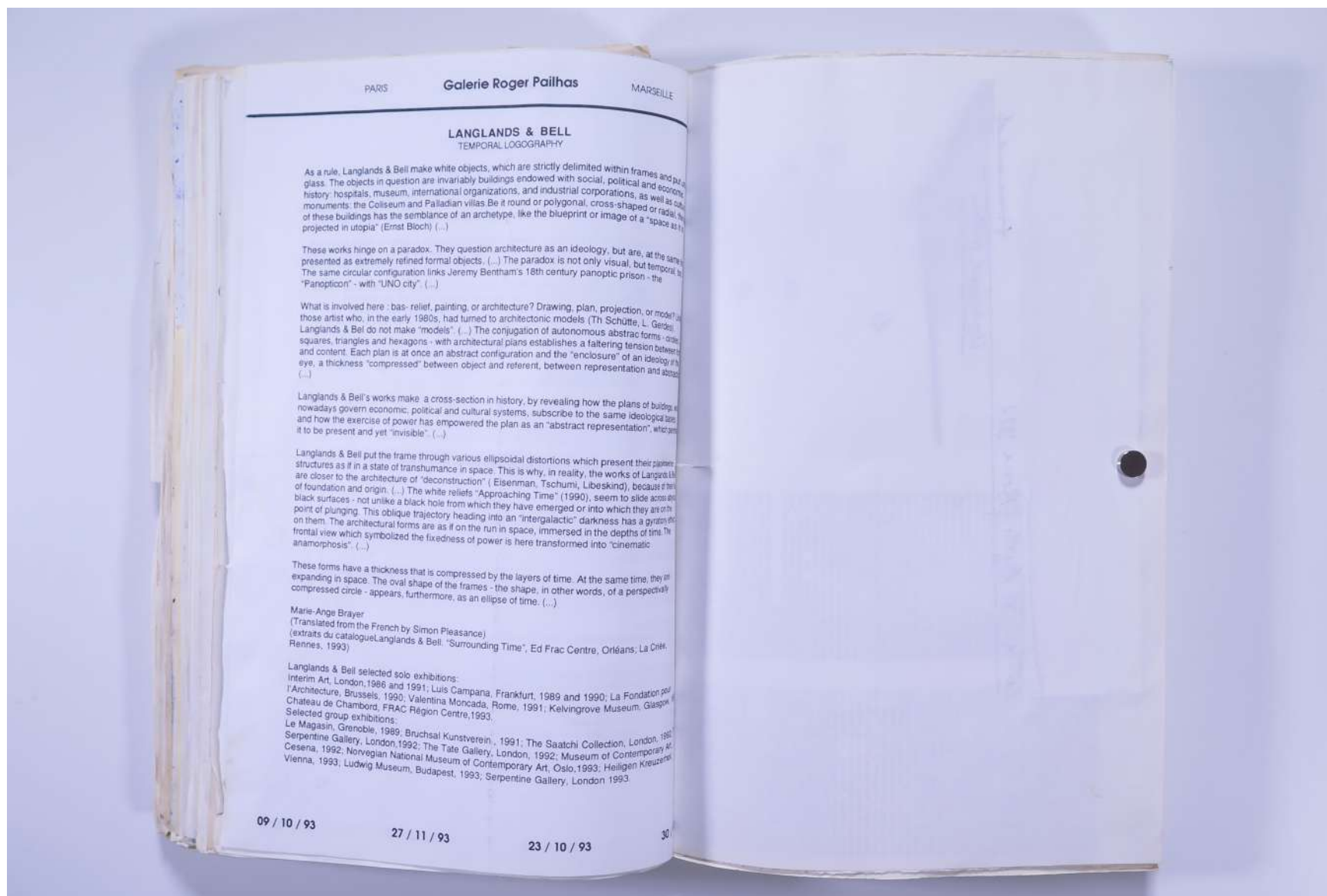
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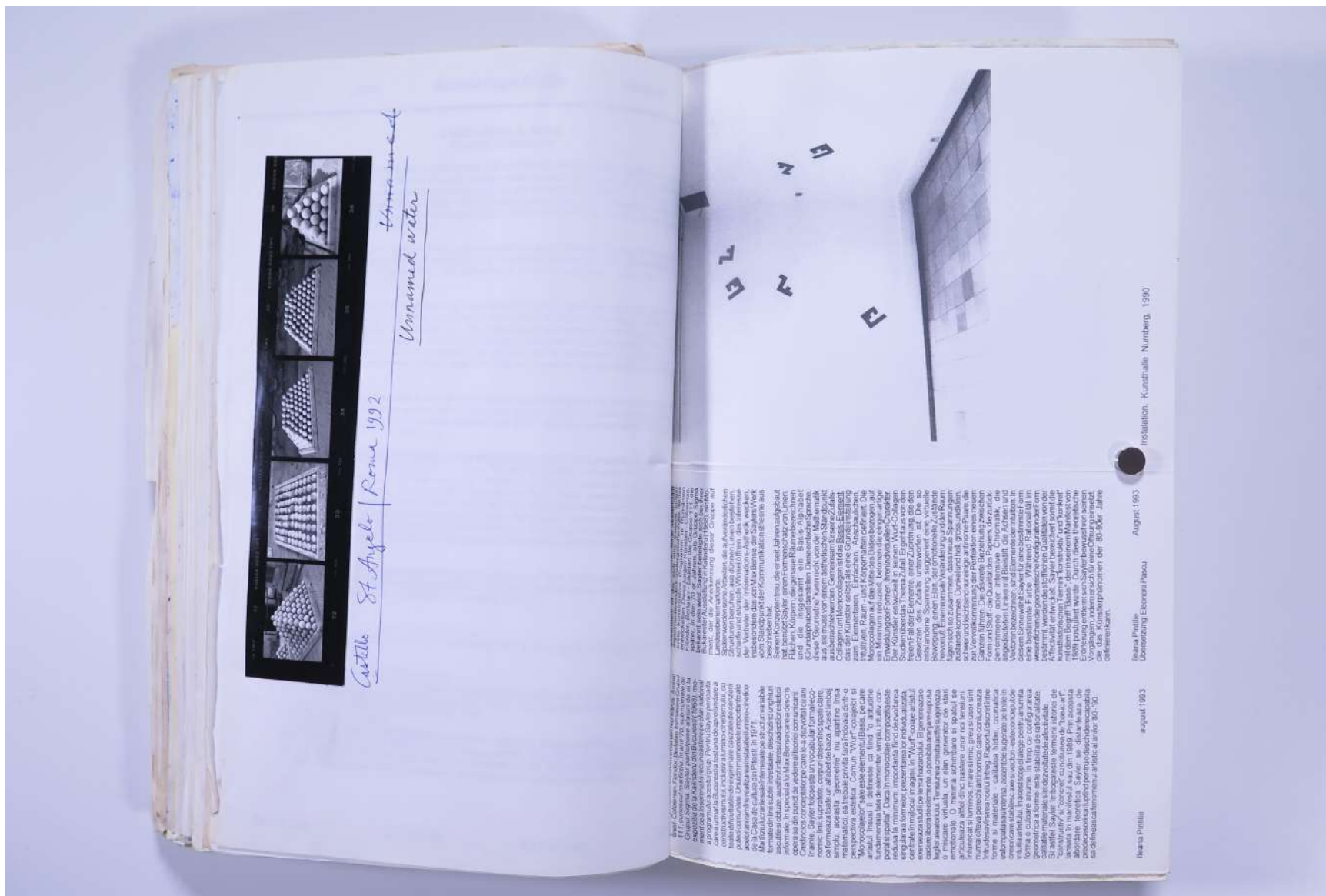
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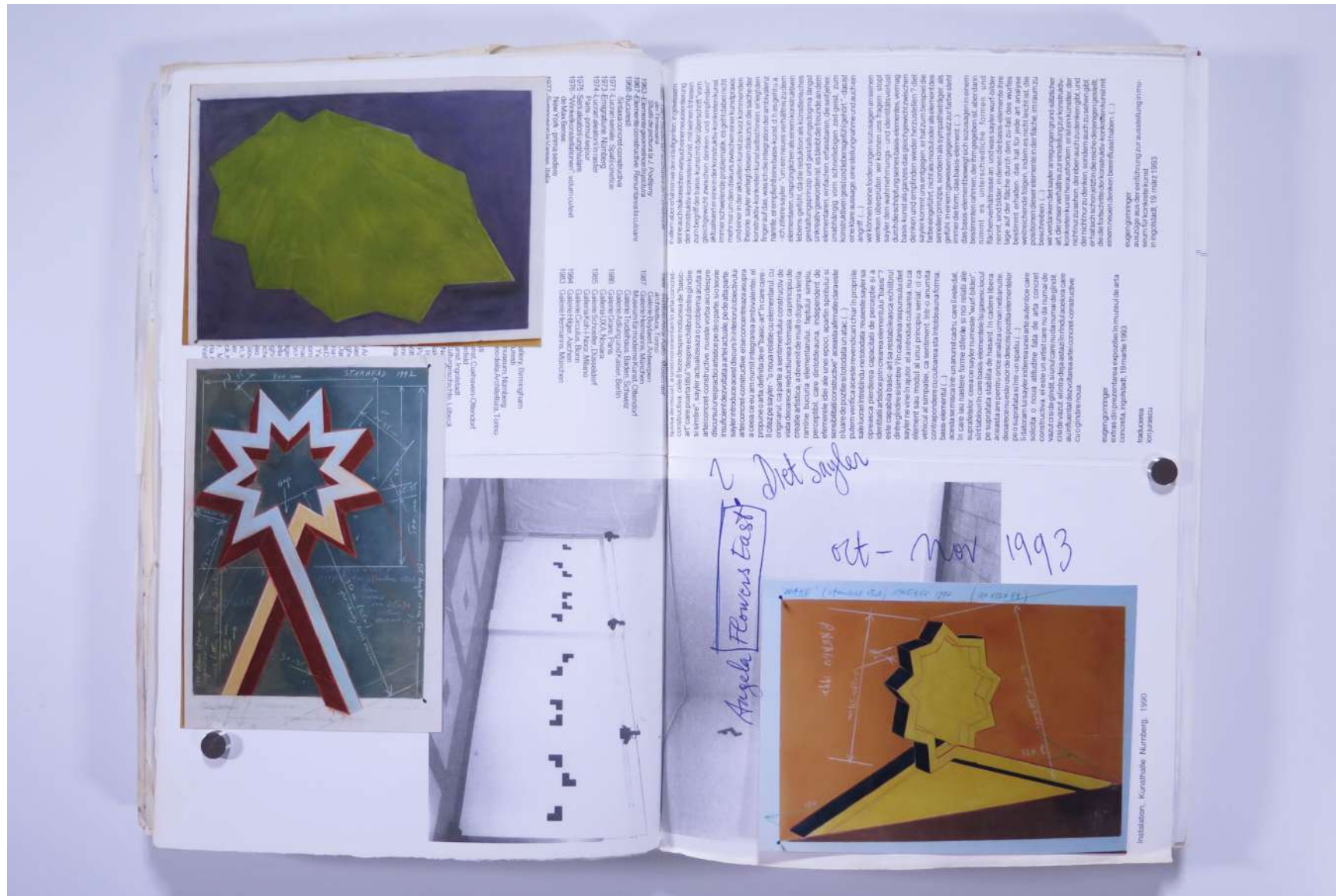
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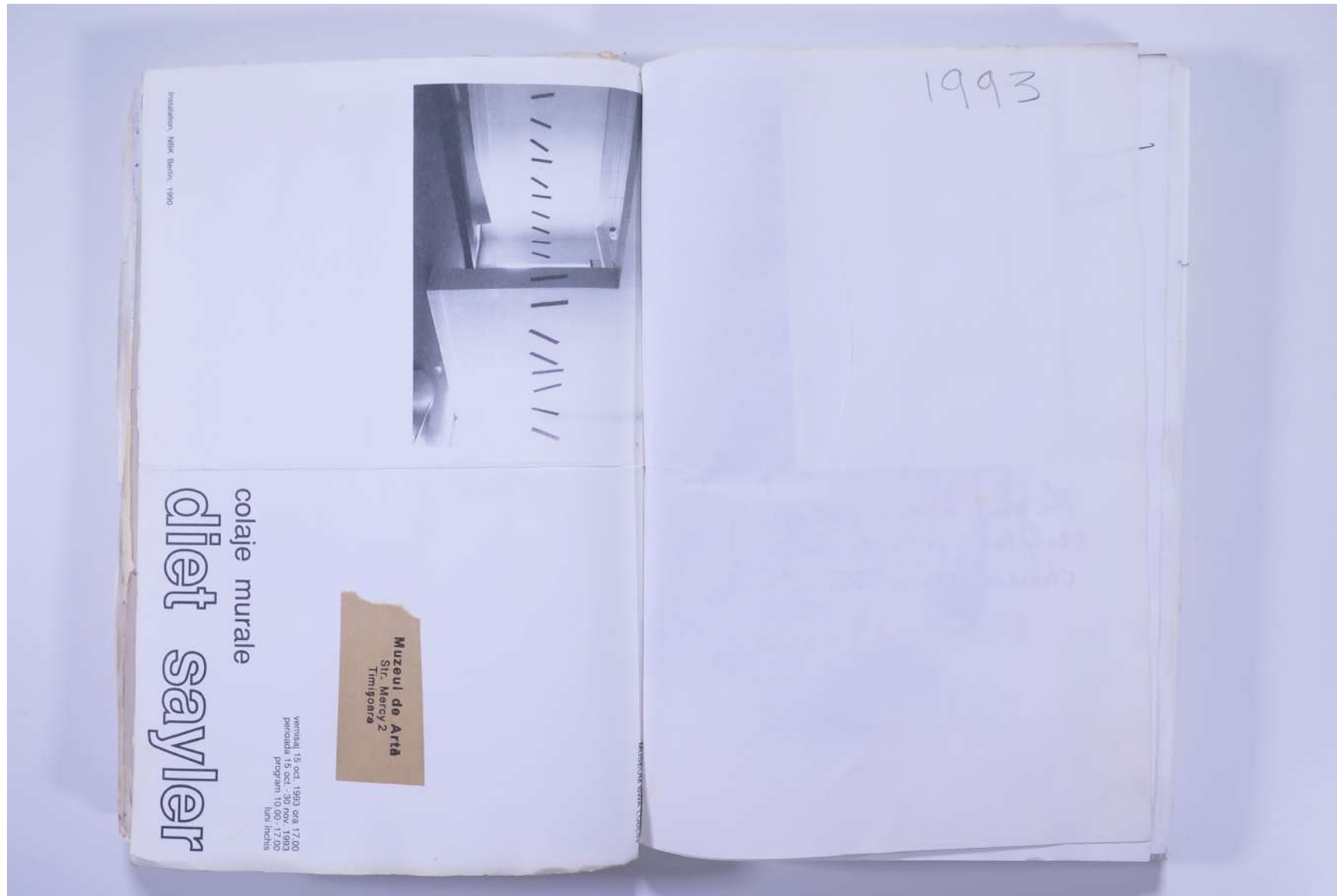
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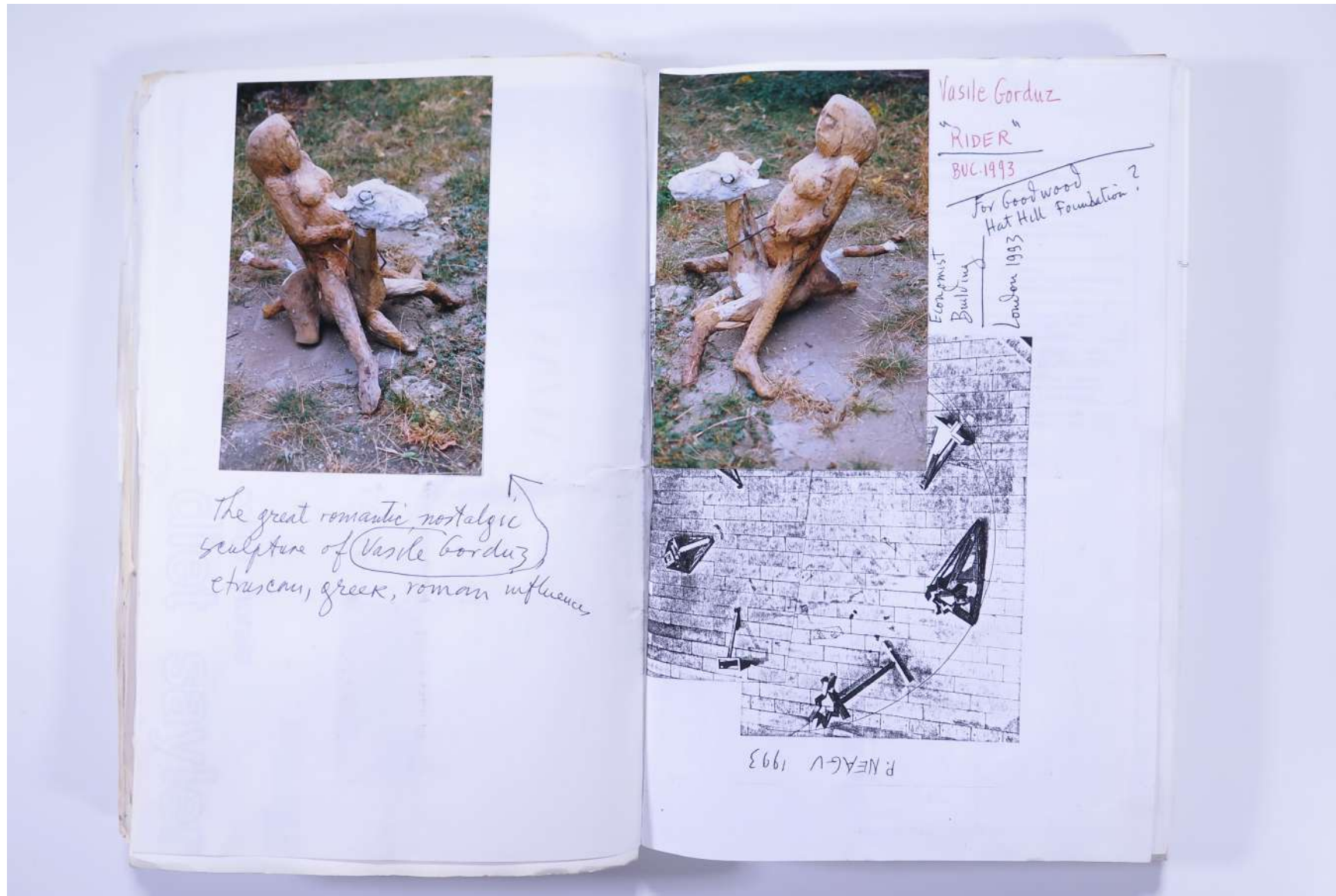
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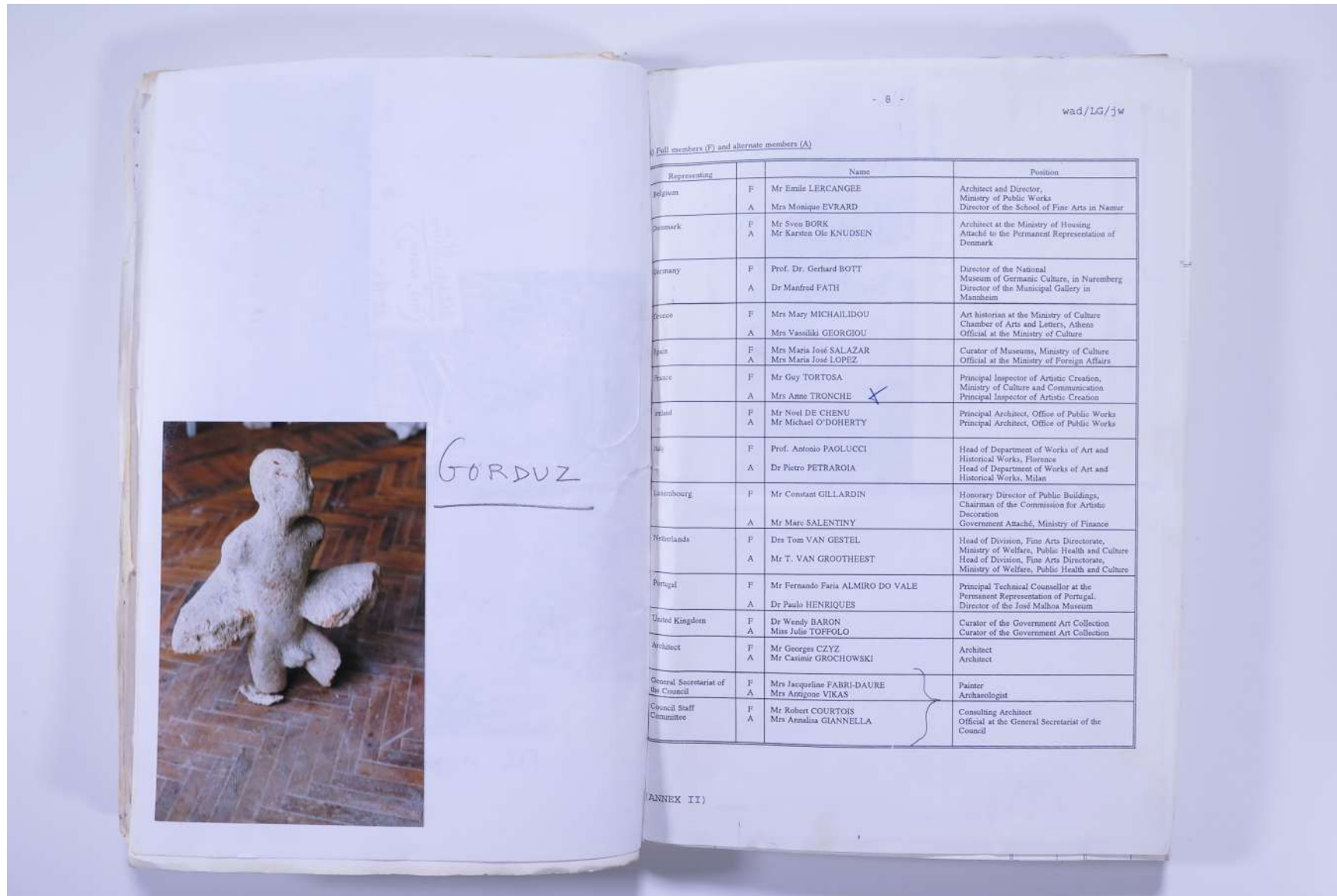


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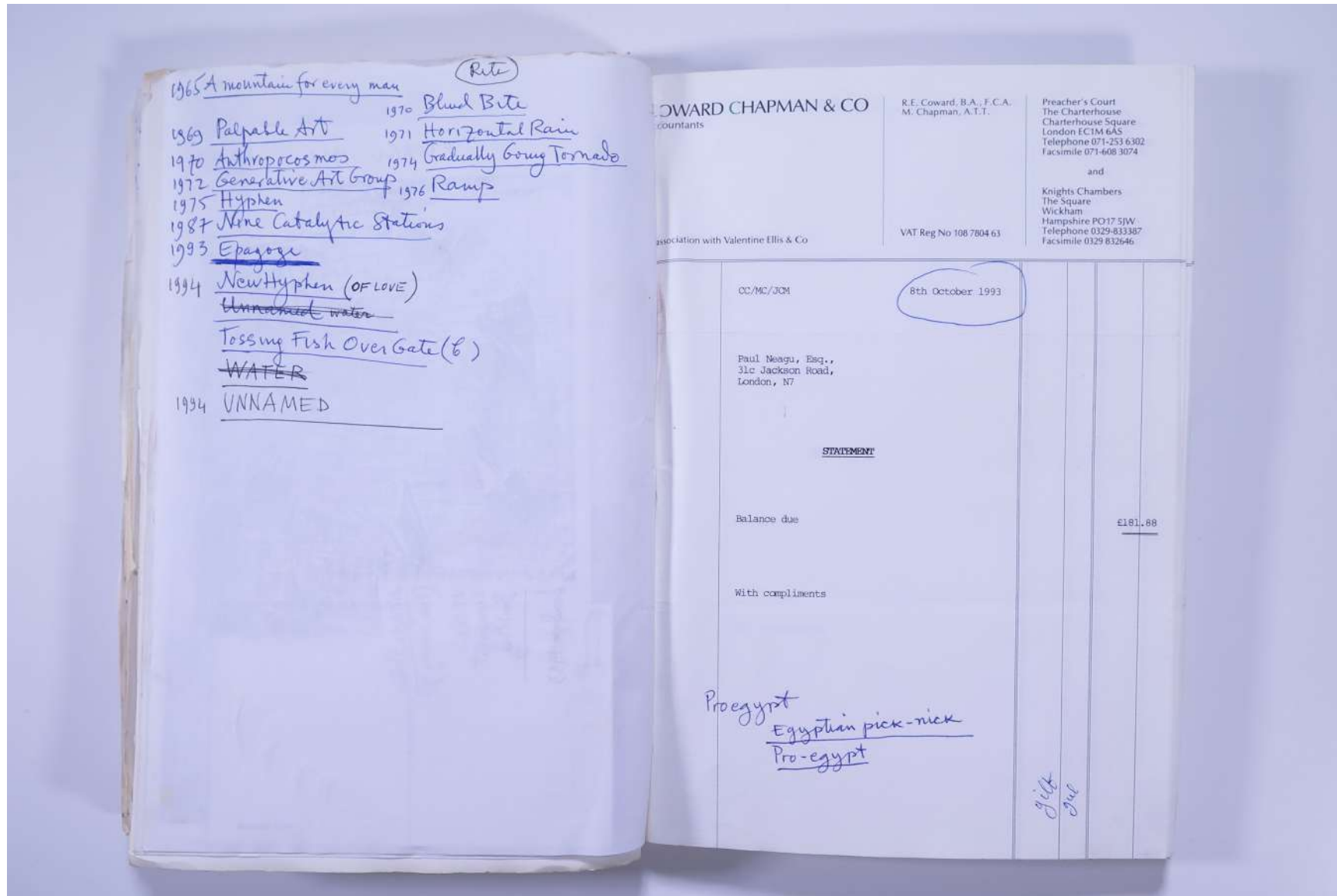
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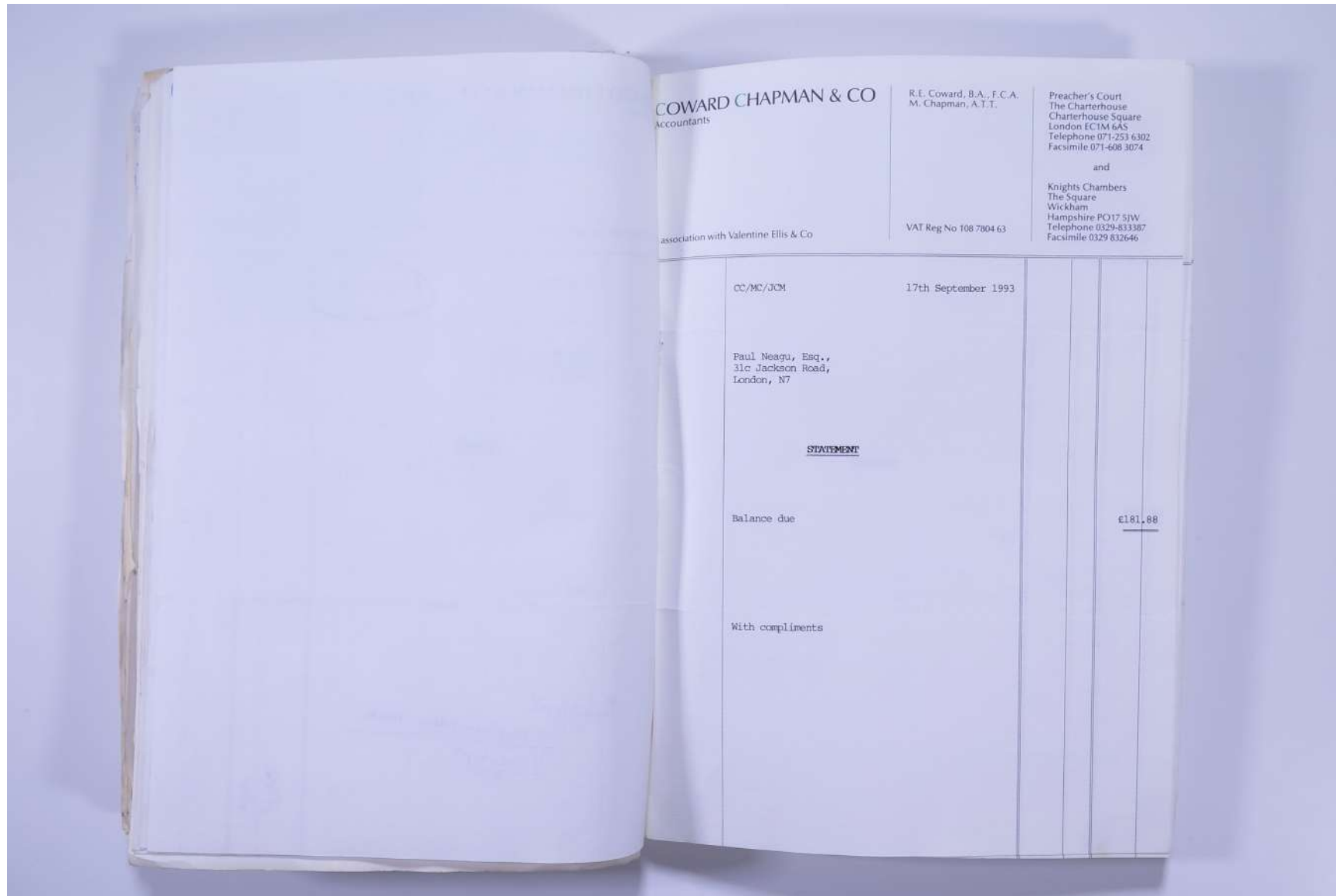
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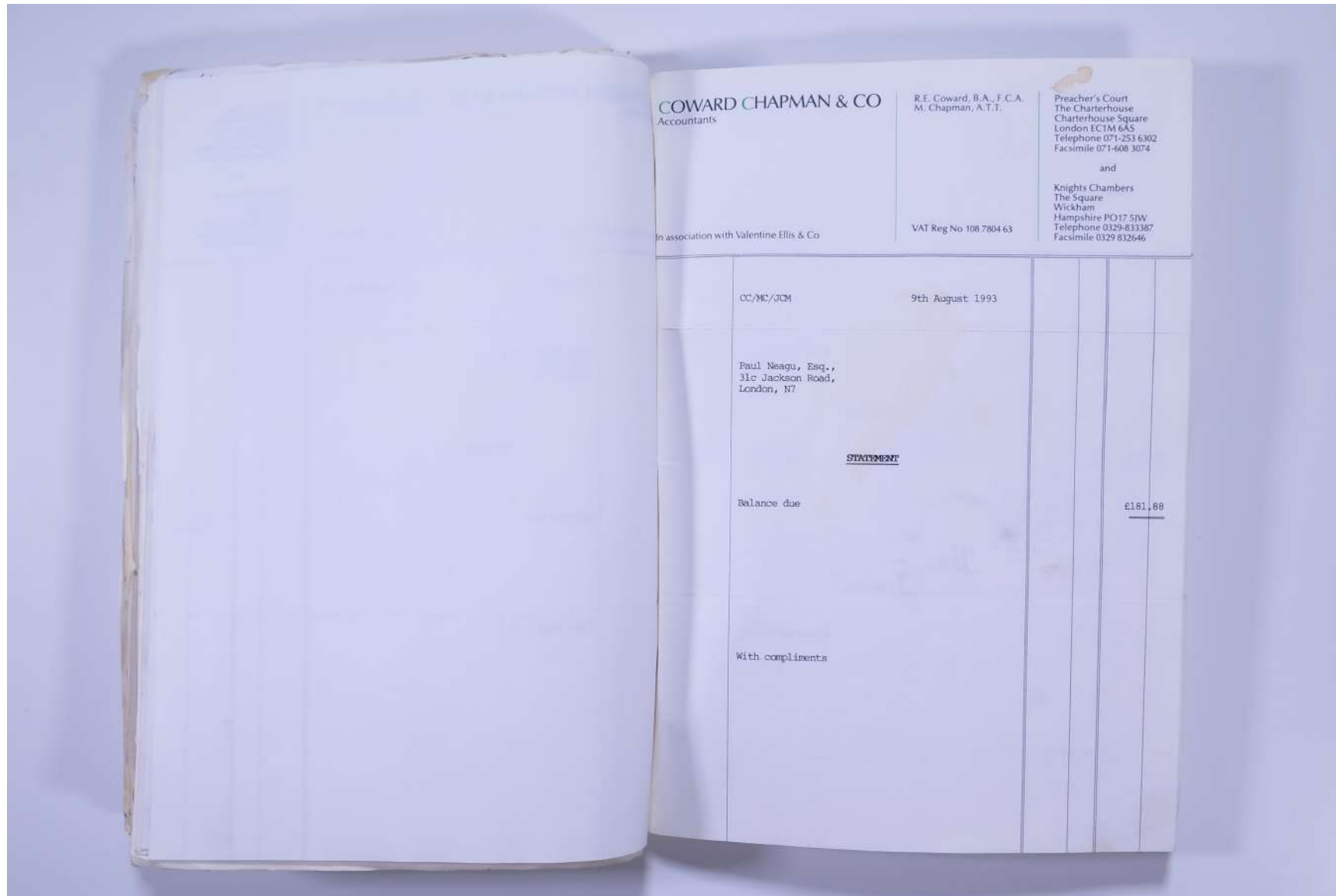
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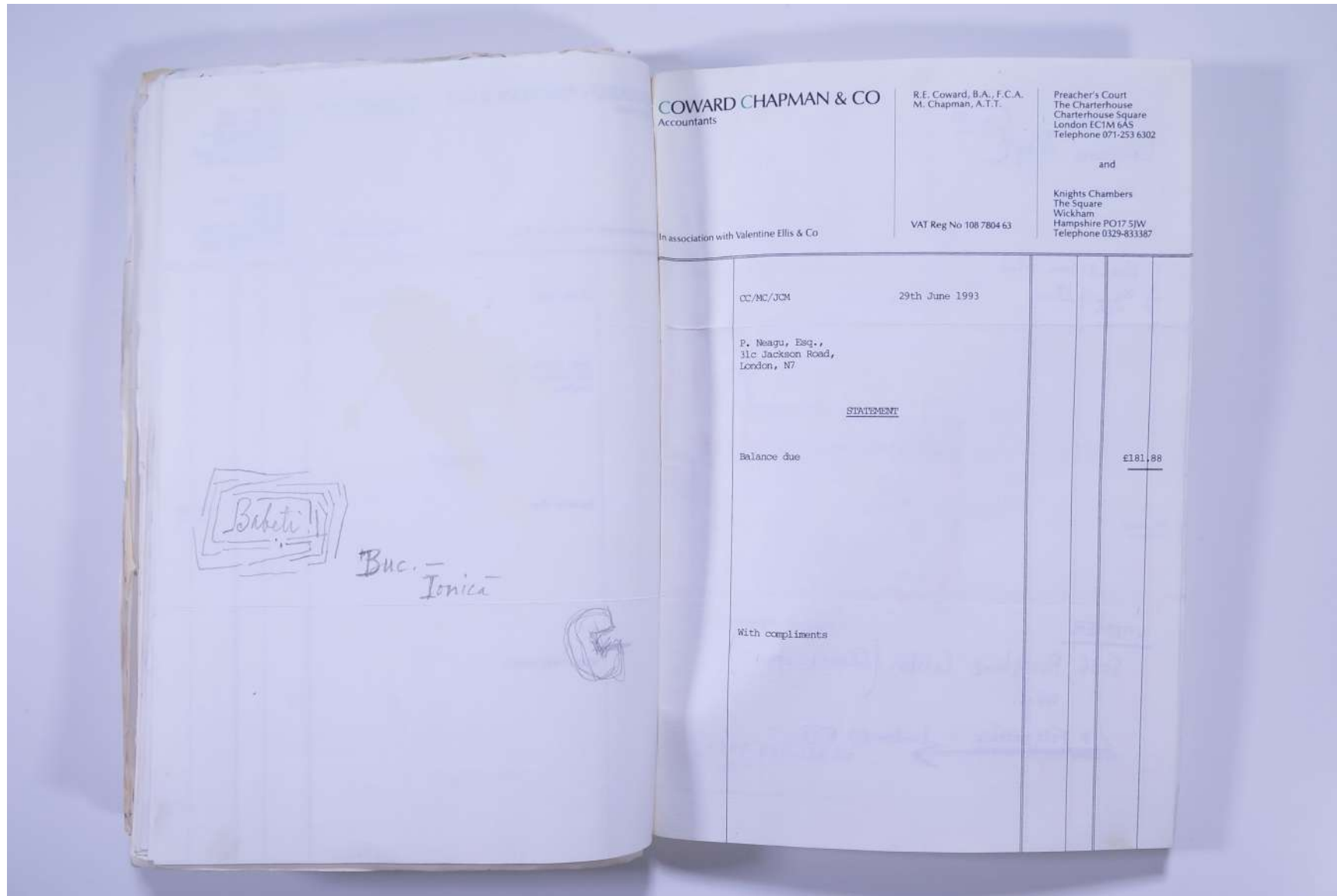
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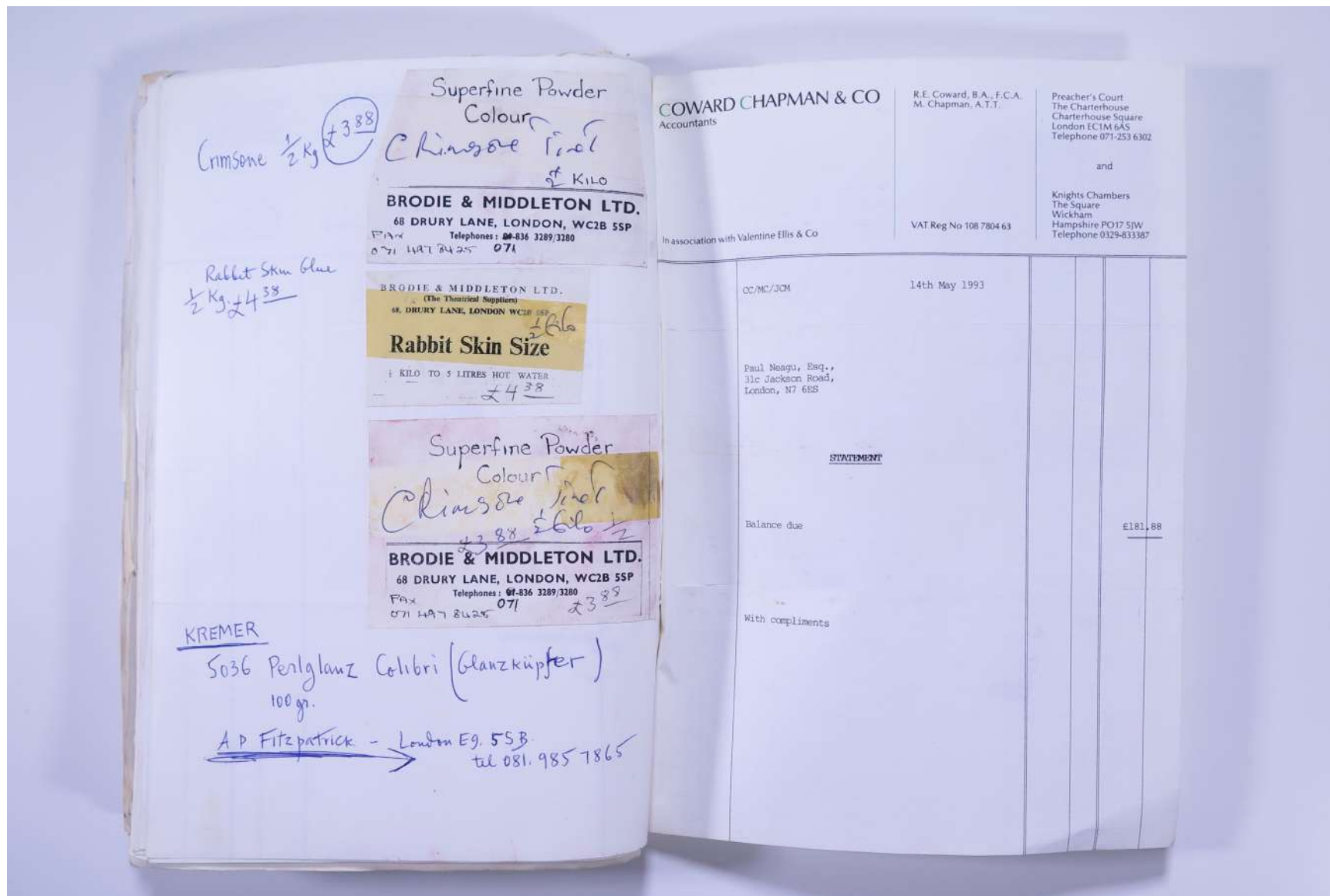
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