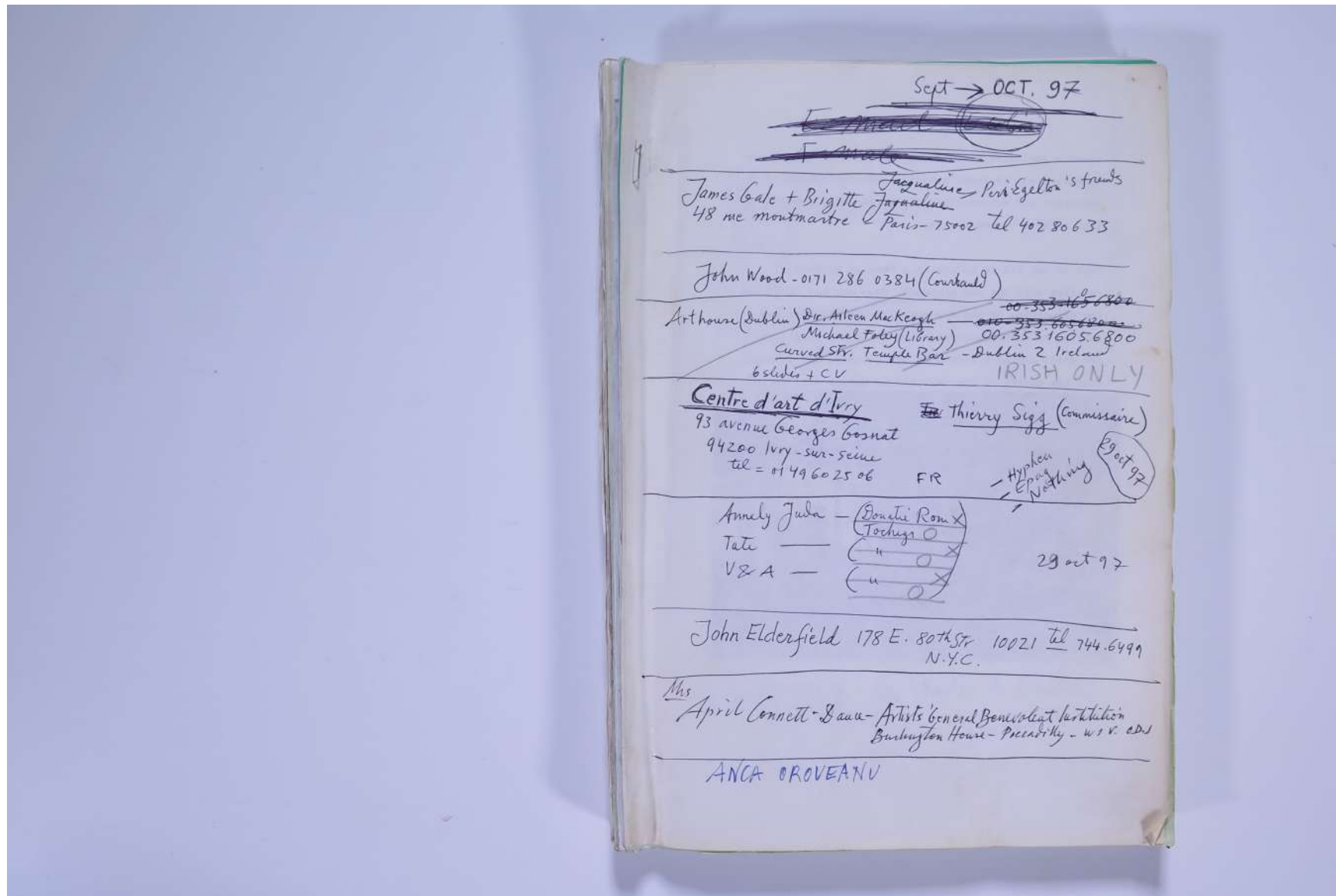


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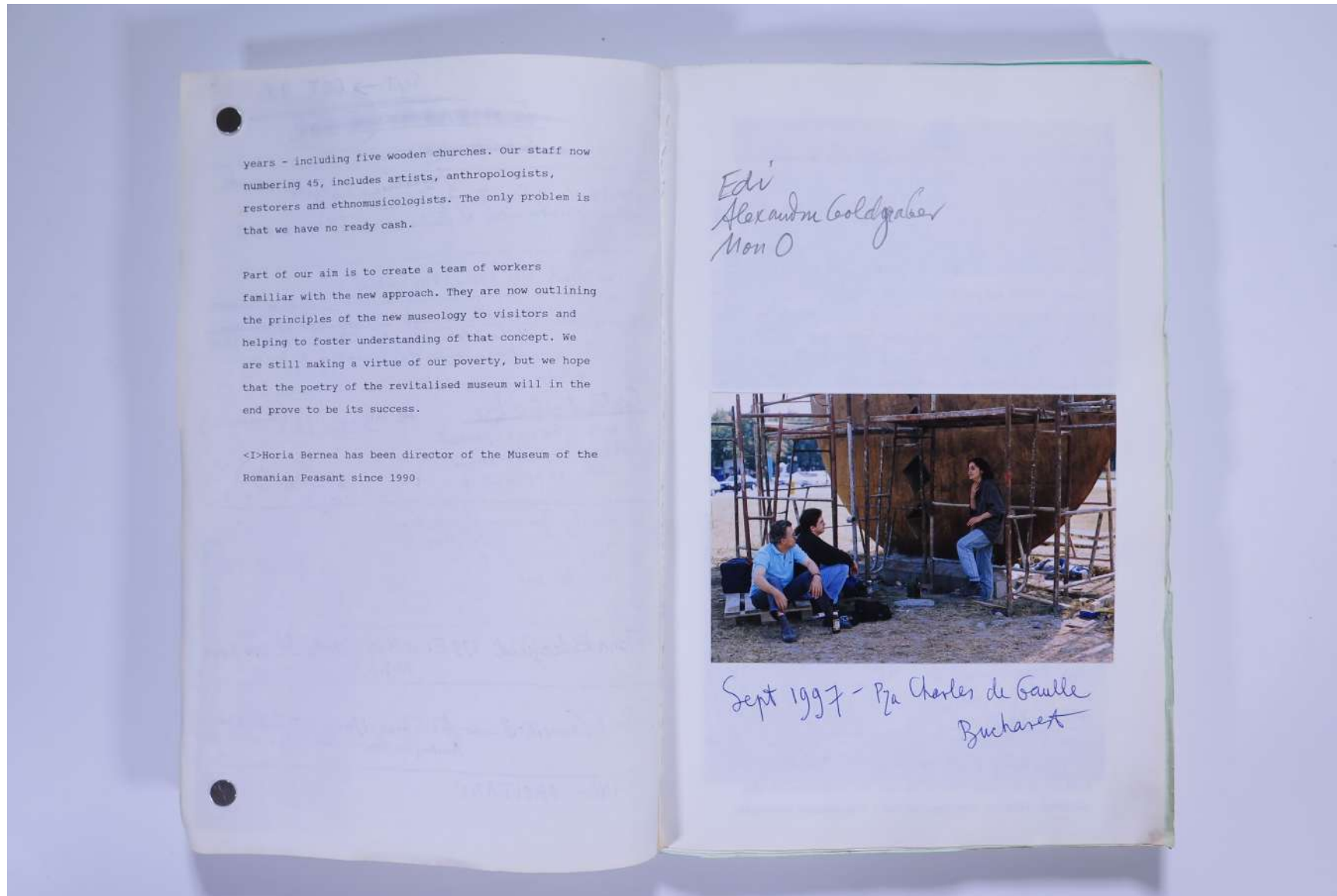
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to show the first visitors the power and the beauty of this symbol, but unlike the Communists not proselytise about it.

We made space for avowals - beliefs and creeds rather than dogmatic enforcement of theses- and I chose objects which reflected the notion of good and evil from a European standpoint. I felt I was feeling my way in the dark with no definite formulas in mind. It was a fragile working system allowing flexibility and chance, but I felt a strictly defined project was useless for the kind of museology I sought. Formalisation reduces information.

In one room we showed the power of the cross, in another its beauty, in yet another its omnipresence. Messages about other objects also criss-crossed through the exhibition. For instance we had a section called the Adornment (Fast). The display looked at the adornment of the Eastern Orthodox Church which rather than depicting wealth showed, through the plain materials and colours, the people's faith and the simplicity of their offerings. It revealed, too, the power of poverty.

It was important for us to return to the idea of beauty which had been neglected in the ethnographic museums. Beauty seemed to be regarded as shameful, and explanations often cancelled out the presence of the objects. Perhaps nowadays we only understand messages



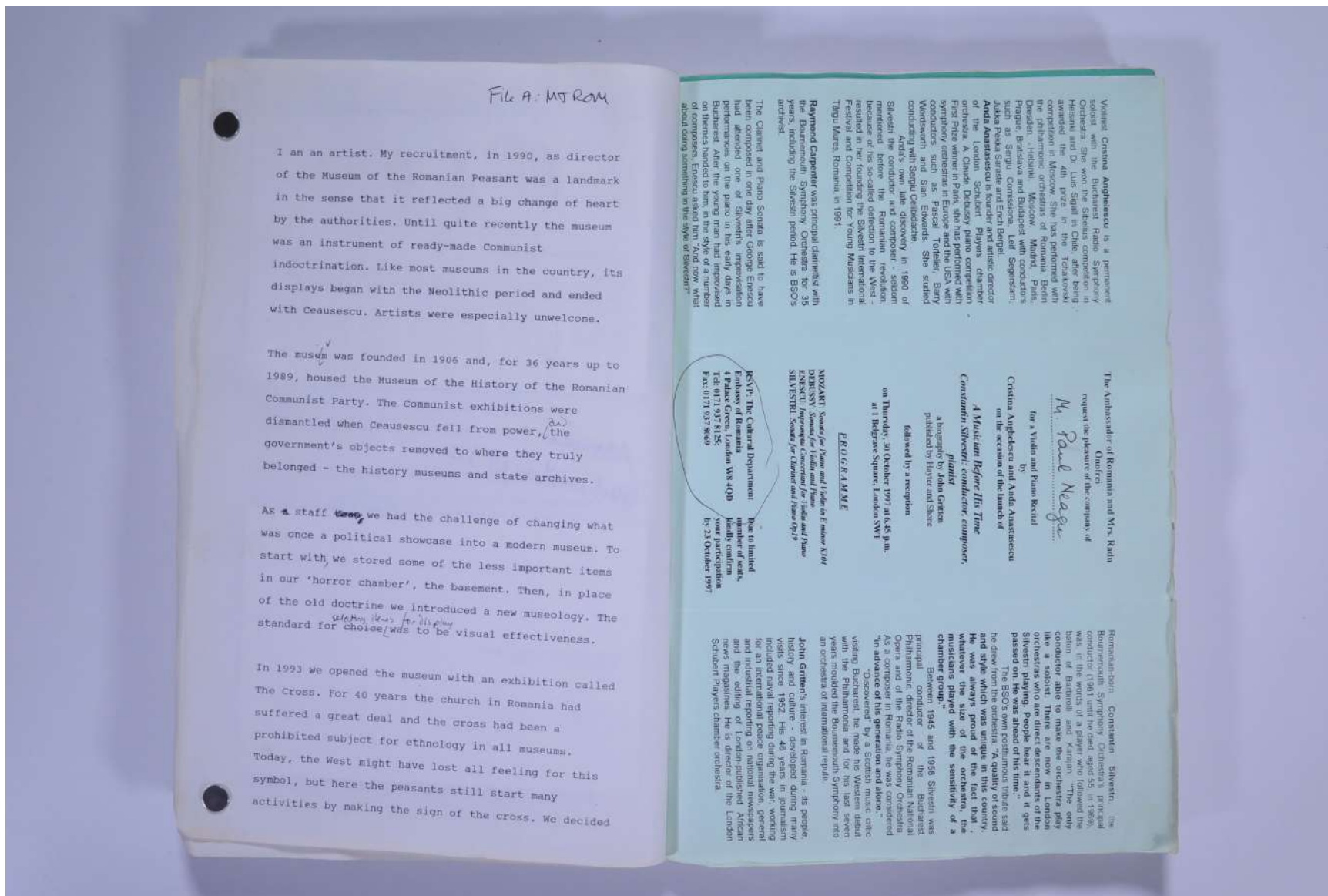
*Monica
Bucharest sept 97*



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File A: MJ ROM

I am an artist. My recruitment, in 1990, as director of the Museum of the Romanian Peasant was a landmark in the sense that it reflected a big change of heart by the authorities. Until quite recently the museum was an instrument of ready-made Communist indoctrination. Like most museums in the country, its displays began with the Neolithic period and ended with Ceausescu. Artists were especially unwelcome.

The museum was founded in 1906 and, for 36 years up to 1989, housed the Museum of the History of the Romanian Communist Party. The Communist exhibitions were dismantled when Ceausescu fell from power, the government's objects removed to where they truly belonged - the history museums and state archives.

As a staff ~~team~~, we had the challenge of changing what was once a political showcase into a modern museum. To start with, we stored some of the less important items in our 'horror chamber', the basement. Then, in place of the old doctrine we introduced a new museology. The standard for choice ^{what they were for display} was to be visual effectiveness.

In 1993 we opened the museum with an exhibition called The Cross. For 40 years the church in Romania had suffered a great deal and the cross had been a prohibited subject for ethnology in all museums. Today, the West might have lost all feeling for this symbol, but here the peasants still start many activities by making the sign of the cross. We decided

The Claret and Pano Sonata is said to have been composed in one day after George Enescu had attended one of Silvestri's impressionist performances on the piano in his early days in Bucharest. After the young man had improvised on themes handed to him, in the style of a number of composers, Enescu asked him, "And now, what about doing something in the style of Silvestri?"

Valeriu Gheata Angheltescu is a prominent soloist with the Bucharest Radio Symphony Orchestra. She won the Schubert competition in Helsinki and Dr. Luis Sigall in Chile after being awarded the 4th prize in the Tchaikovsky competition in Moscow. She has performed with the philharmonic orchestras of Bucharest, the President of the Republic of Moldova, Madrid, Paris, Prague, Bratislava and Budapest with conductors such as Sergiu Celibidache, Leif Segerstam, Jukka-Pekka Saraste and Erich Bergel. Anda Anastasescu is founder and artistic director of the London Schubert Players chamber orchestra. A Clapton-Denisy piano competitor with first prize winner in Paris, Europe and the USA with symphonies such as Pascal Tortelet, Barry Woodworth and Stan Edwards. She studied conducting with Sergiu Celibidache. Anda's own late discovery in 1990 of Silvestri the conductor and composer - seldom mentioned before - led to her nomination to the West - included in her founding the Silvestri International Festival and Competition for Young Musicians in Targu Mures, Romania in 1991.

MORZANI: Sonata for Piano and Violin in E minor KV 468
DEBussy: Impression Concerto for Violin and Piano
ENSCU: Impression Concerto for Violin and Piano
SILVESTRI: Sonata for Chamber and Piano Op. 19

RCSP: The Cultural Department
Embassy of Romania
4 Palace Green, London W8 4DD
Tel: 0171 937 8125
Fax: 0171 937 8609
Due to limited number of seats, kindly confirm your participation by 23 October 1997

The Ambassador of Romania and Mrs. Raluca Onofre
request the pleasure of the company of
Ms. Paul Neagu
for a Violin and Piano Recital
by
Cristina Angheltescu and Anda Anastasescu
on the occasion of the launch of
A Musician Before His Time
a biography by John Gritten
published by Hayter and Stone
followed by a reception
on Thursday, 30 October 1997 at 6.45 p.m.
at 1 Bedgrave Square, London SW1

FRIGERARME

Romanian-born Constantin Silvestri, the Bucharest-born conductor of the Bucharest Radio Symphony Orchestra's principal conductor (1961 until he died aged 55 in 1989), was, in the words of a contemporary writer, "The only conductor able to make the orchestra play like a soloist. There are now in London orchestras who are direct descendants of the Silvestri playing. People hear it and it gets passed on. He was ahead of his time."

The BSO's own publication of the said book, between 1945 and 1958, Silvestri was principal conductor of the Romanian National Philharmonic, director of the Romanian National Opera and of the Radio Symphony Orchestra. As a composer in Romania, he was considered "in advance of his generation and alone."

"Discovered" by a Serbian music critic visiting Bucharest, he made the Western world aware of his talent and was invited to lead with the English the Bucharest Symphony into an orchestra of international repute.

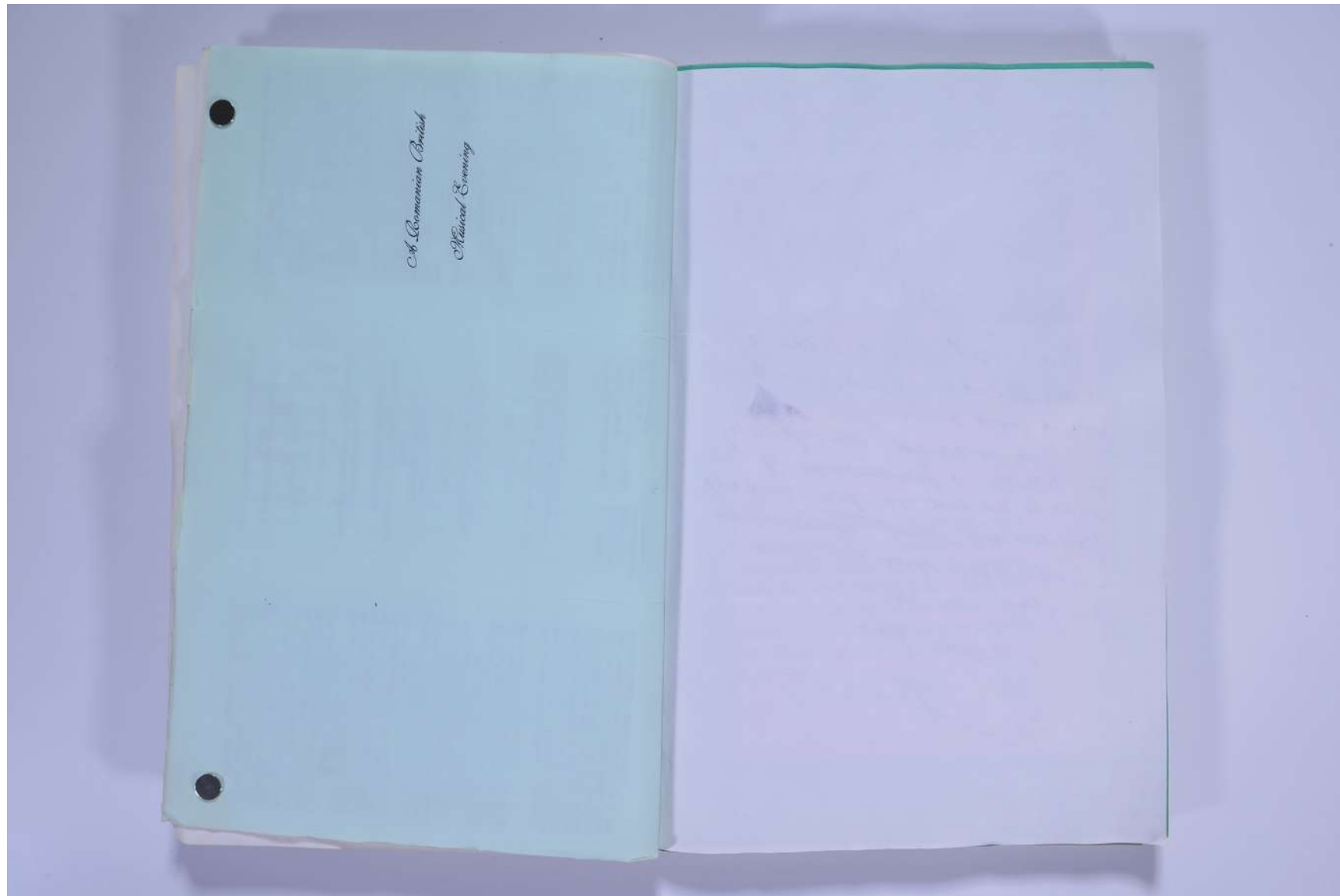
John Gritten's interest in Romania - its people, history and culture - developed during many visits since 1952. His 40 years in journalism included travel reporting on national newspapers and industrial reporting on national newspapers and the editing of London-published African news magazines. He is director of the London Schubert Players chamber orchestra.

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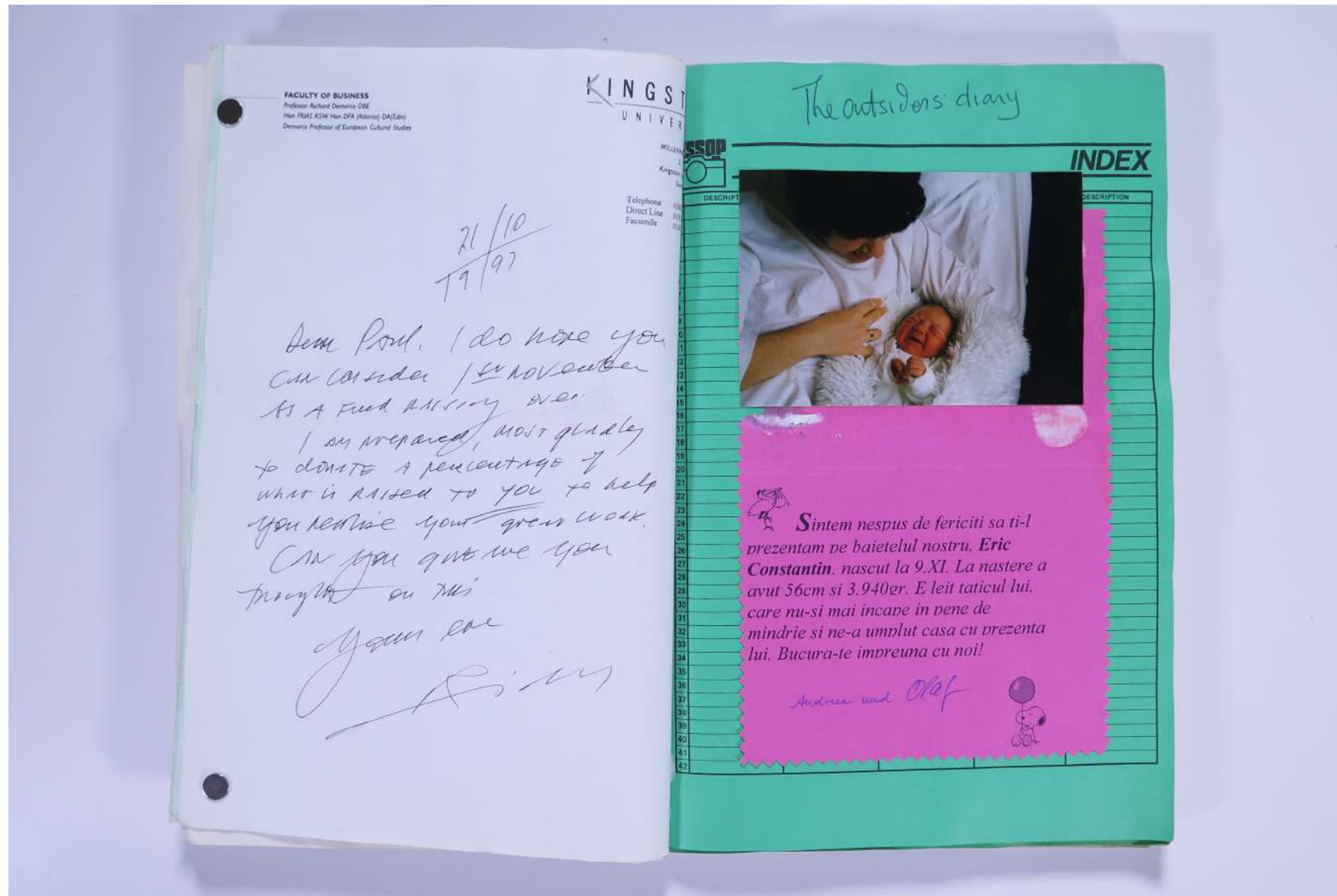
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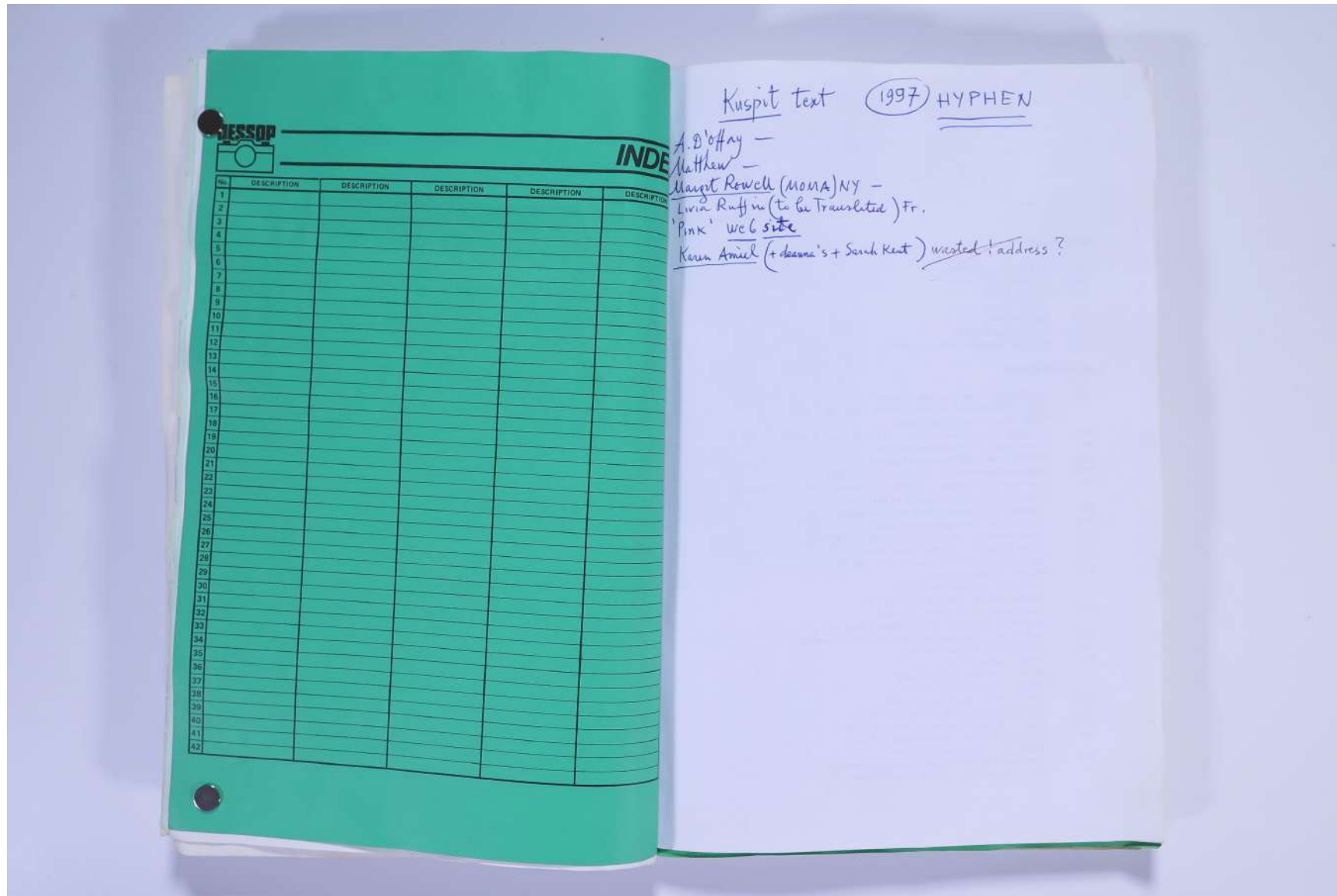
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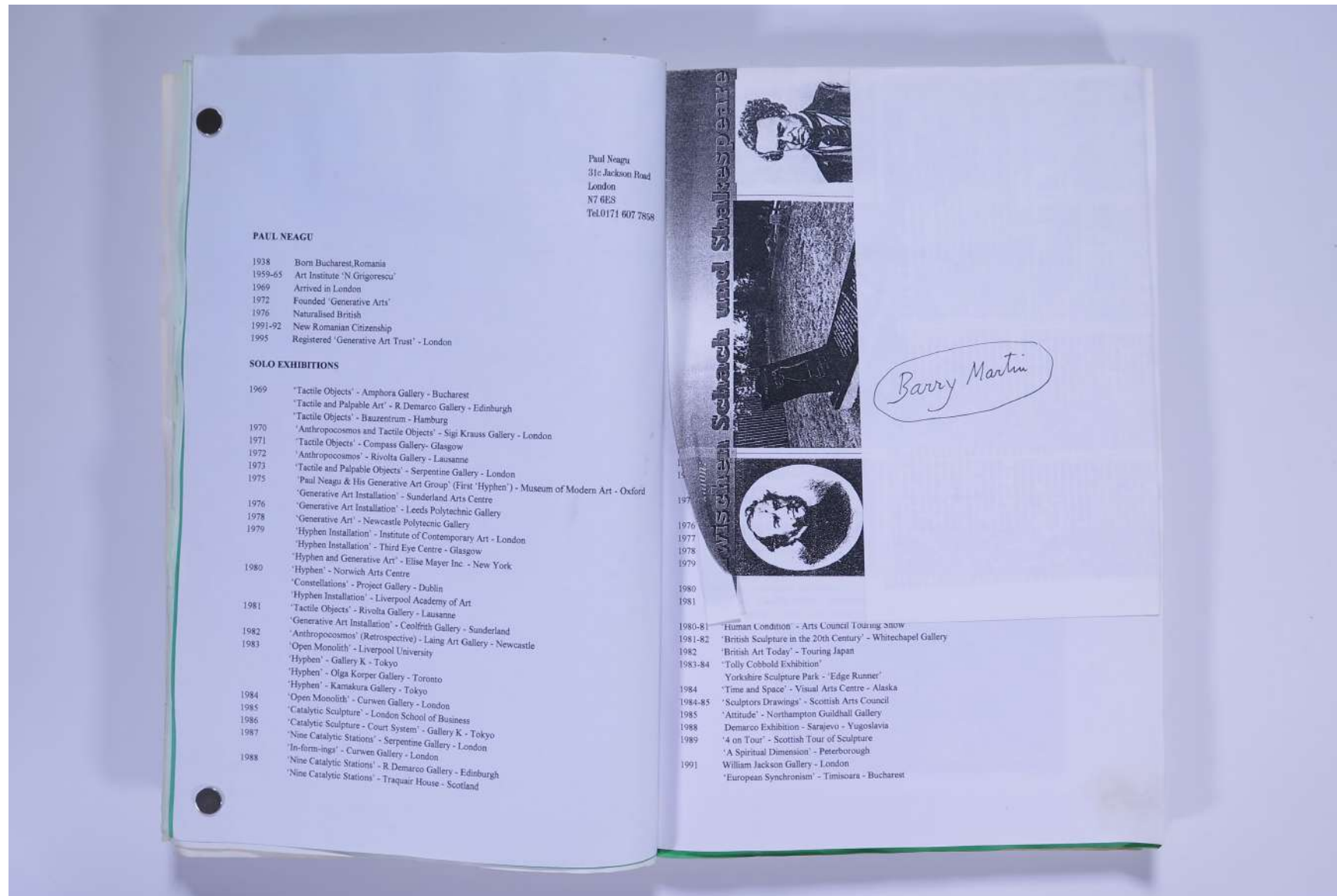


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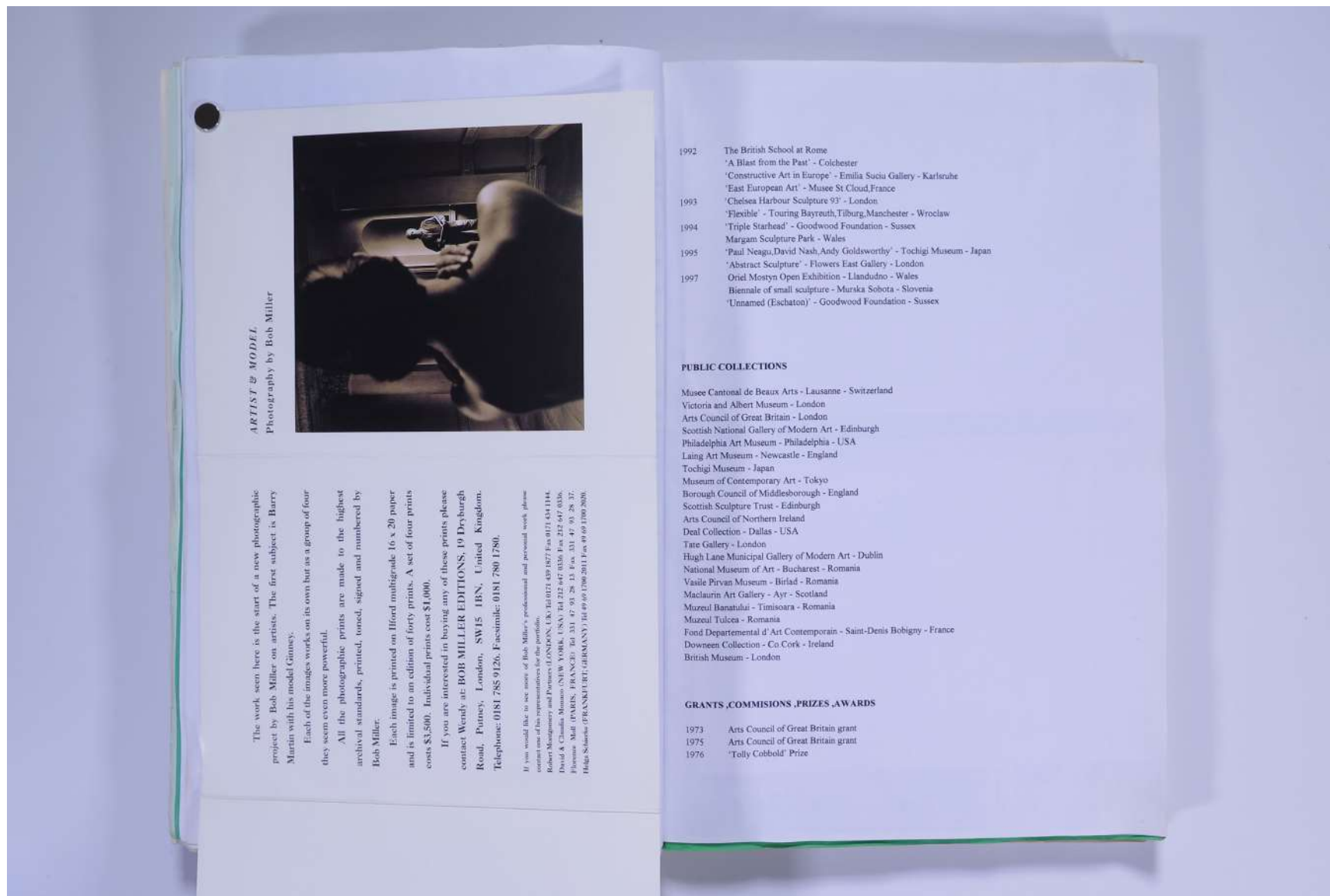
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ARTIST @ MODEL
Photography by Bob Miller



The work seen here is the start of a new photographic project by Bob Miller on artists. The first subject is Barry Martin with his model Ginny.

Each of the images works on its own but as a group of four they seem even more powerful.

All the photographic prints are made to the highest archival standards, printed, toned, signed and numbered by Bob Miller.

Each image is printed on Hford multigrade 16 x 20 paper and is limited to an edition of forty prints. A set of four prints costs \$3,500. Individual prints cost \$1,000.

If you are interested in buying any of these prints please contact Wendy at: **BOB MILLER EDITIONS**, 19 Dryburgh Road, Putney, London, SW15 1BN, United Kingdom. Telephone: 0181 785 9126. Facsimile: 0181 780 1780.

If you would like to see more of Bob Miller's professional and personal work please contact him at the following addresses: Bob Miller, 19 Dryburgh Road, Putney, London, SW15 1BN. Tel: 0181 785 9126. Fax: 0181 780 1780. Robert Maitland, 19 Dryburgh Road, Putney, London, SW15 1BN. Tel: 0181 785 9126. Fax: 0181 780 1780. David & Claudia Stamos (NEW YORK, USA) Tel: 212 647 0320. Fax: 212 647 0326. Pirenaia Wolf (PARIS, FRANCE) Tel: 33 1 47 93 28 13. Fax: 33 1 47 93 28 37. Helga Schenke (FRANKFURT, GERMANY) Tel: 49 69 1790 2011. Fax: 49 69 1790 2006.

- 1992 The British School at Rome
'A Blast from the Past' - Colchester
'Constructive Art in Europe' - Emilia Suciò Gallery - Karlsruhe
'East European Art' - Musée St Cloud, France
- 1993 'Chelsea Harbour Sculpture 93' - London
'Flexible' - Touring Bayreuth, Tilburg, Manchester - Wrocław
- 1994 'Triple Starhead' - Goodwood Foundation - Sussex
Margam Sculpture Park - Wales
- 1995 'Paul Neagu, David Nash, Andy Goldsworthy' - Tochigi Museum - Japan
'Abstract Sculpture' - Flowers East Gallery - London
- 1997 Oriol Mostyn Open Exhibition - Llandudno - Wales
Biennale of small sculpture - Murška Sobota - Slovenia
'Unnamed (Eschaton)' - Goodwood Foundation - Sussex

PUBLIC COLLECTIONS

- Musée Cantonal de Beaux Arts - Lausanne - Switzerland
- Victoria and Albert Museum - London
- Arts Council of Great Britain - London
- Scottish National Gallery of Modern Art - Edinburgh
- Philadelphia Art Museum - Philadelphia - USA
- Laing Art Museum - Newcastle - England
- Tochigi Museum - Japan
- Museum of Contemporary Art - Tokyo
- Borough Council of Middlesbrough - England
- Scottish Sculpture Trust - Edinburgh
- Arts Council of Northern Ireland
- Deal Collection - Dallas - USA
- Tate Gallery - London
- High Lane Municipal Gallery of Modern Art - Dublin
- National Museum of Art - Bucharest - Romania
- Vasile Pirvan Museum - Birlad - Romania
- MacLaurin Art Gallery - Ayr - Scotland
- Muzeul Banatului - Timisoara - Romania
- Muzeul Tulcea - Romania
- Fond Départemental d'Art Contemporain - Saint-Denis Bobigny - France
- Downeen Collection - Co. Cork - Ireland
- British Museum - London

GRANTS, COMMISSIONS, PRIZES, AWARDS

- 1973 Arts Council of Great Britain grant
- 1975 Arts Council of Great Britain grant
- 1976 'Tolly Cobbold' Prize

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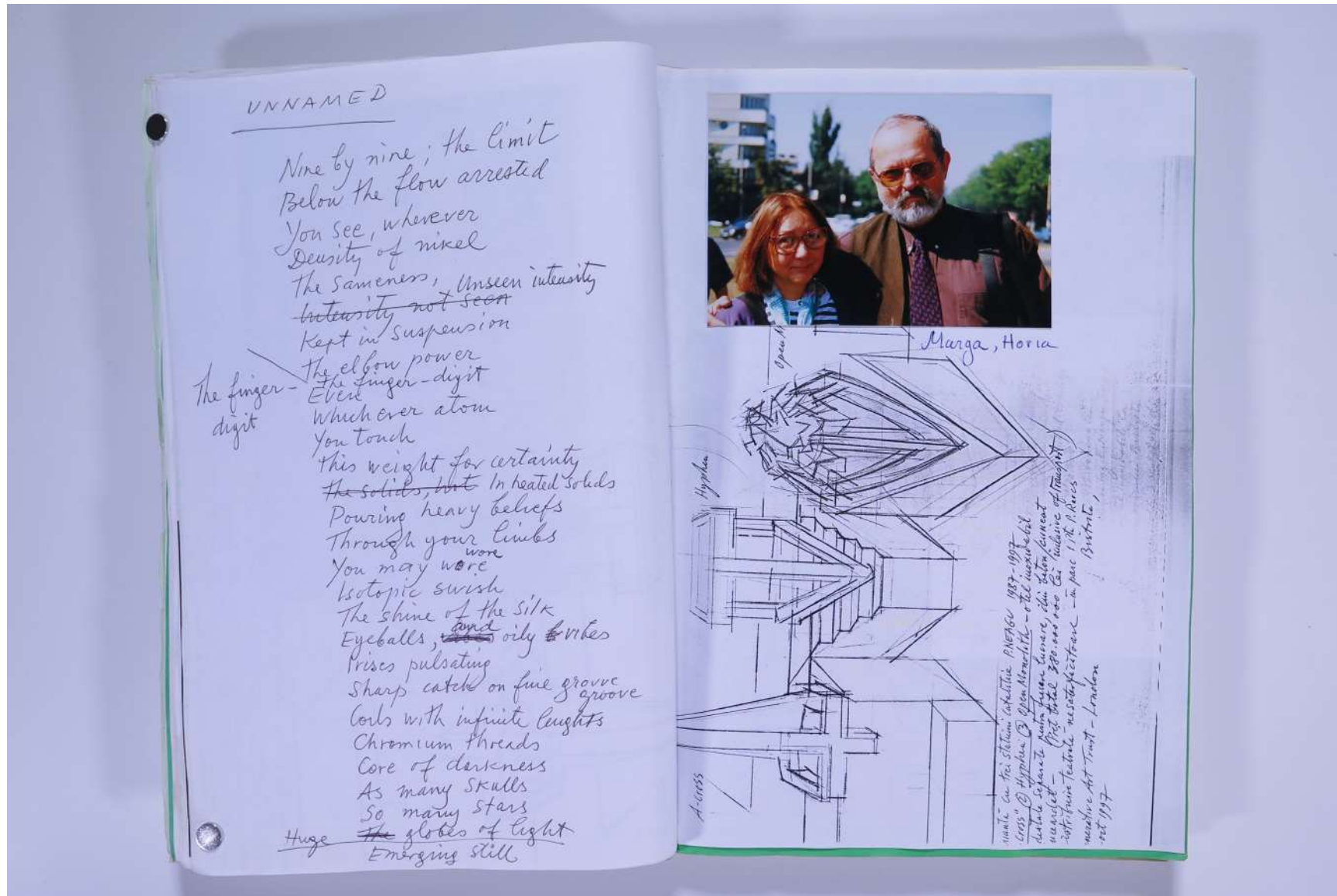
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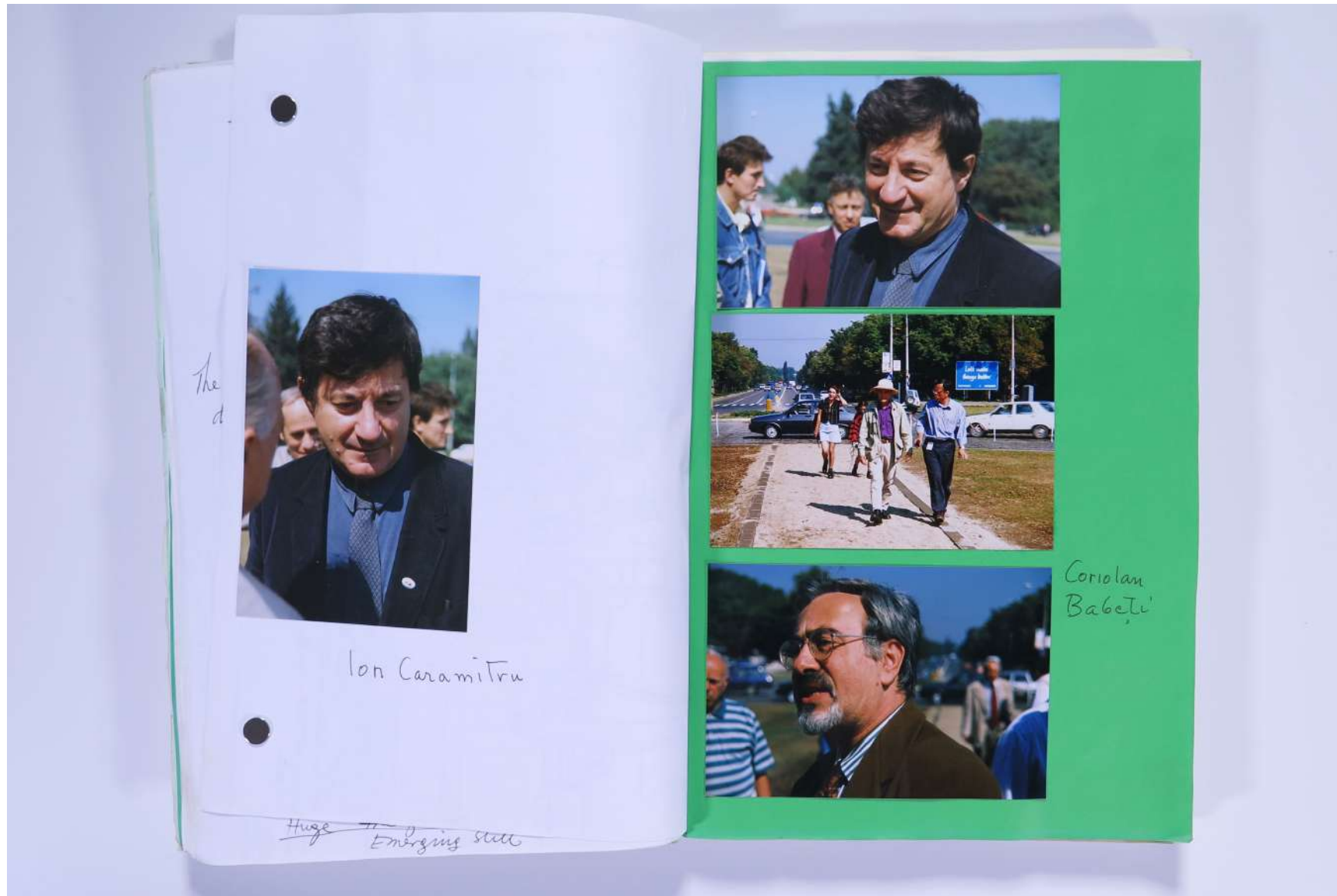
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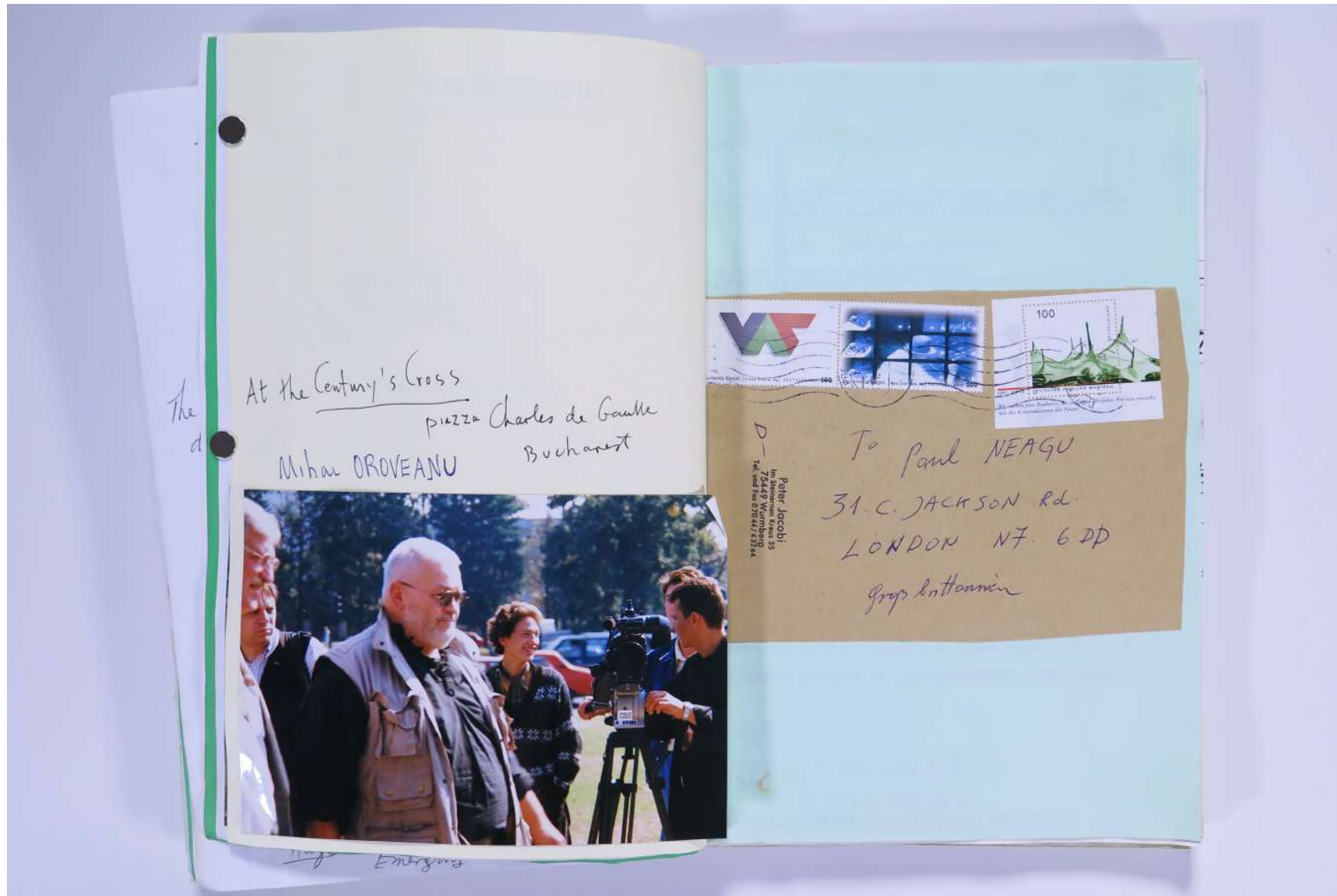
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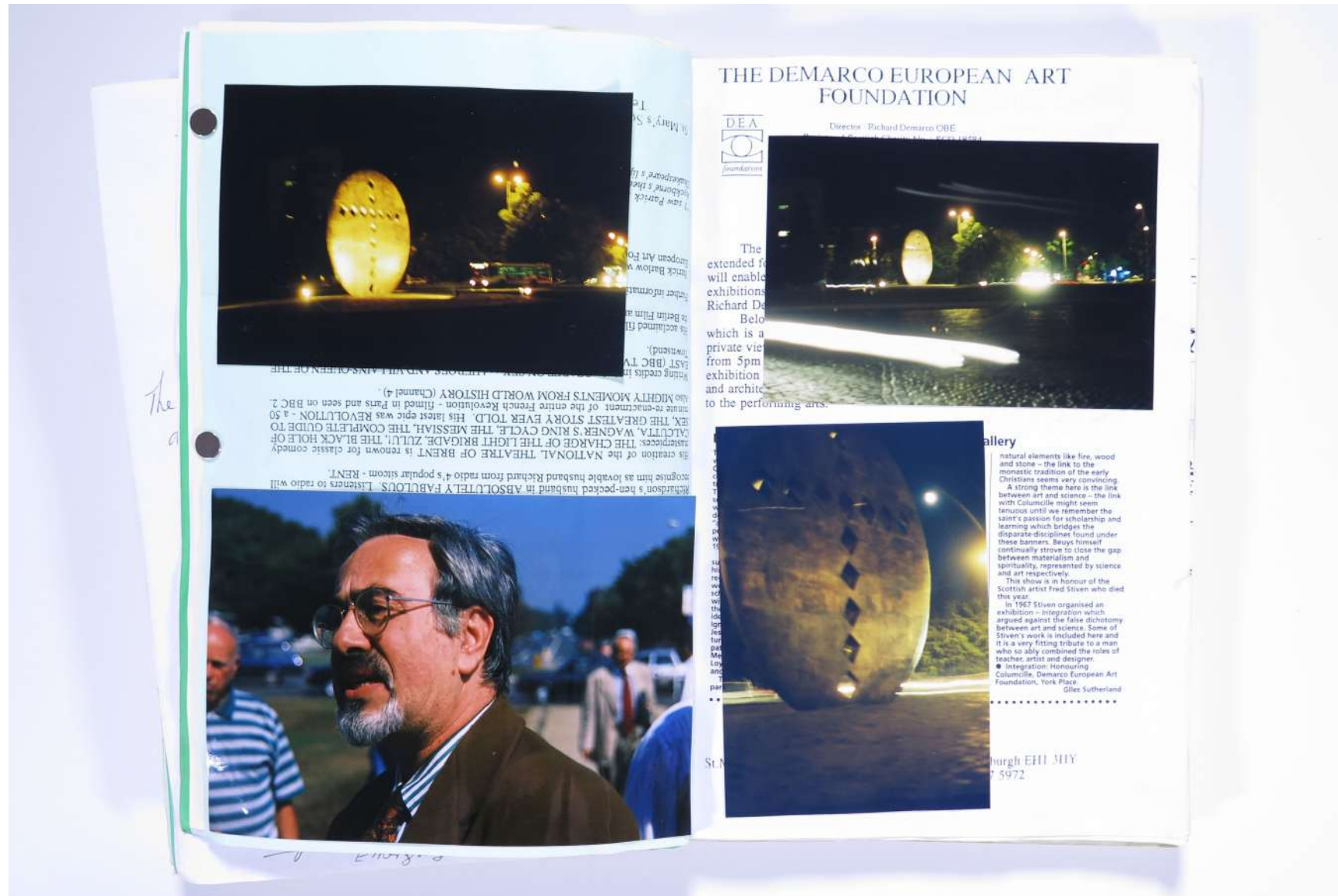
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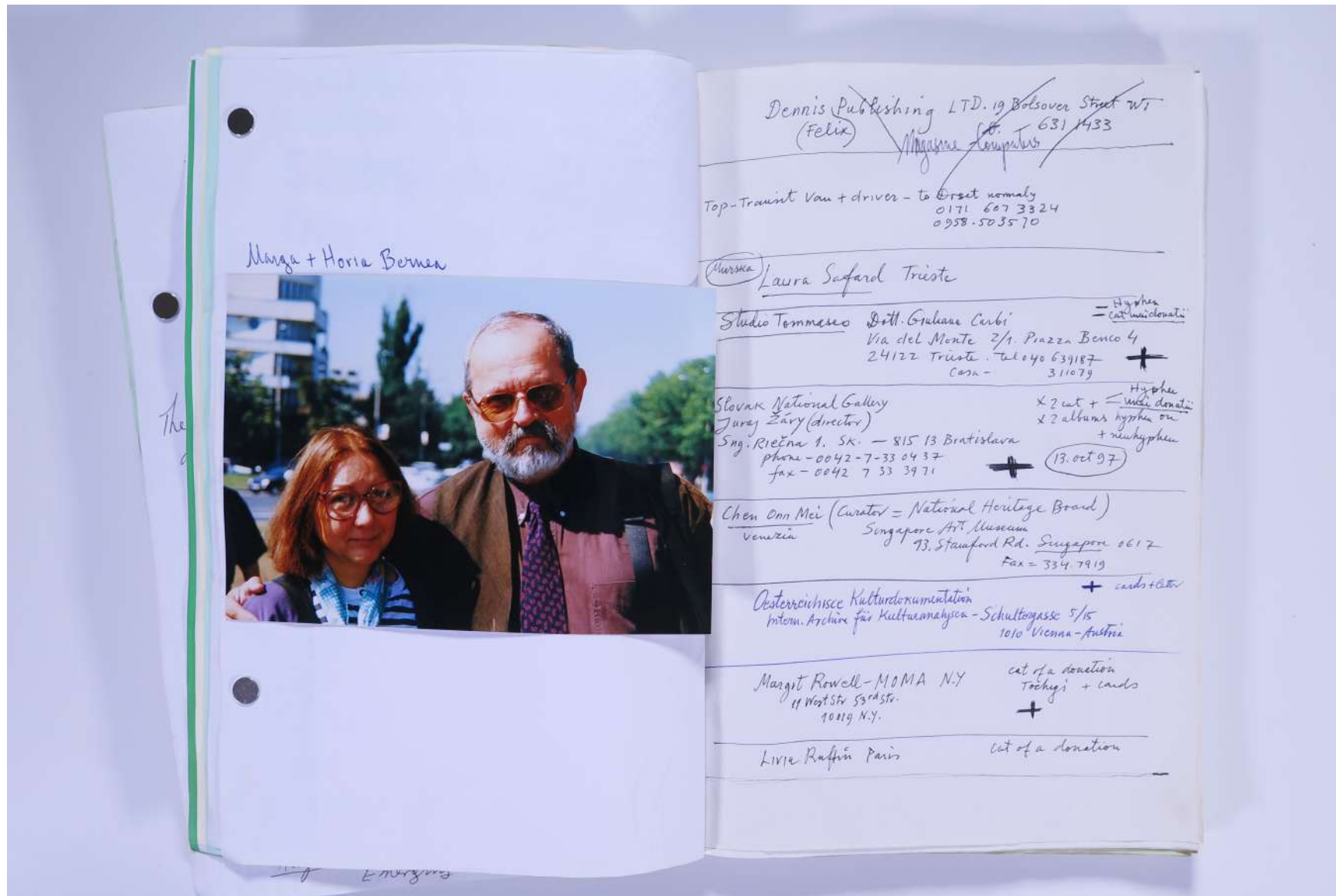
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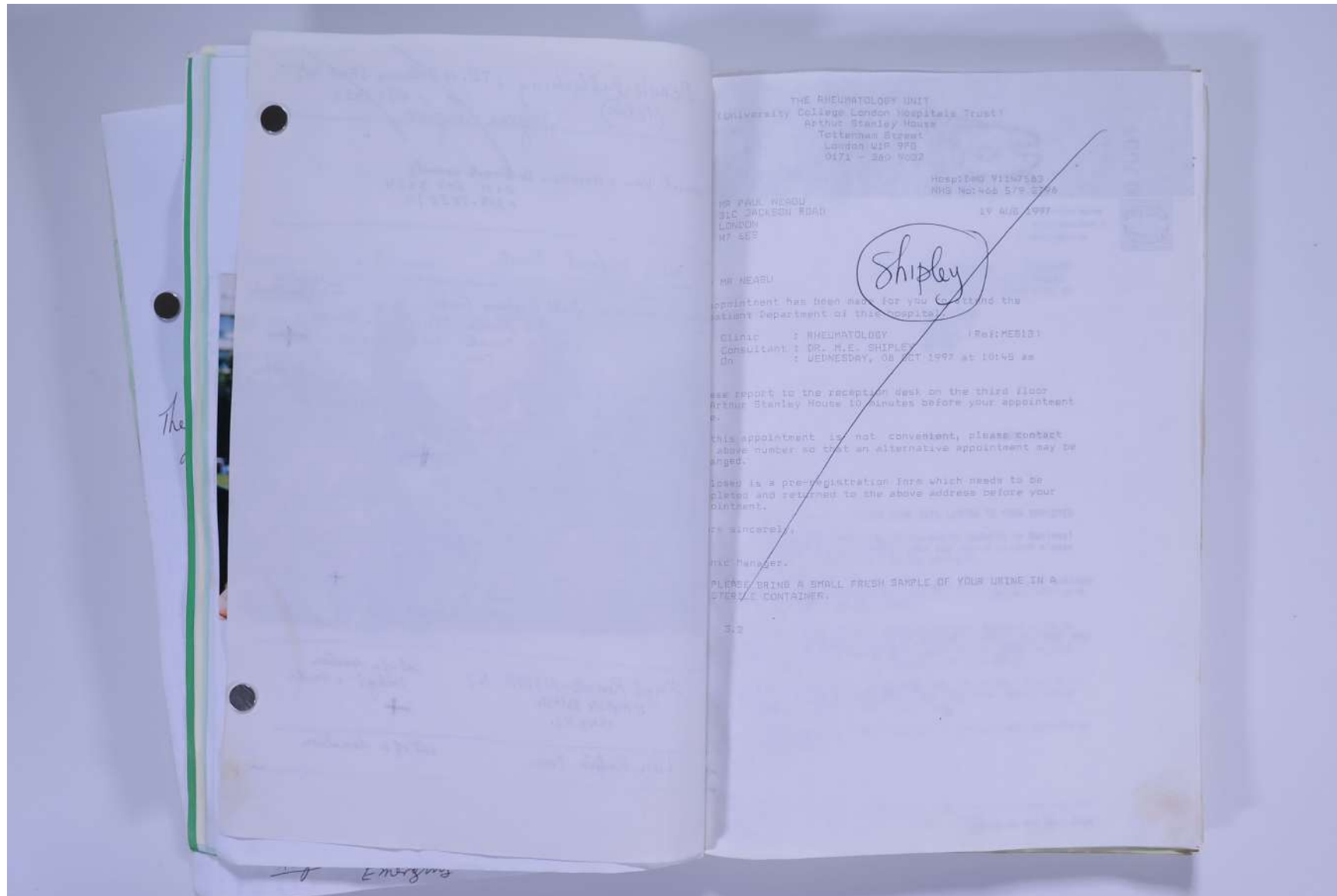
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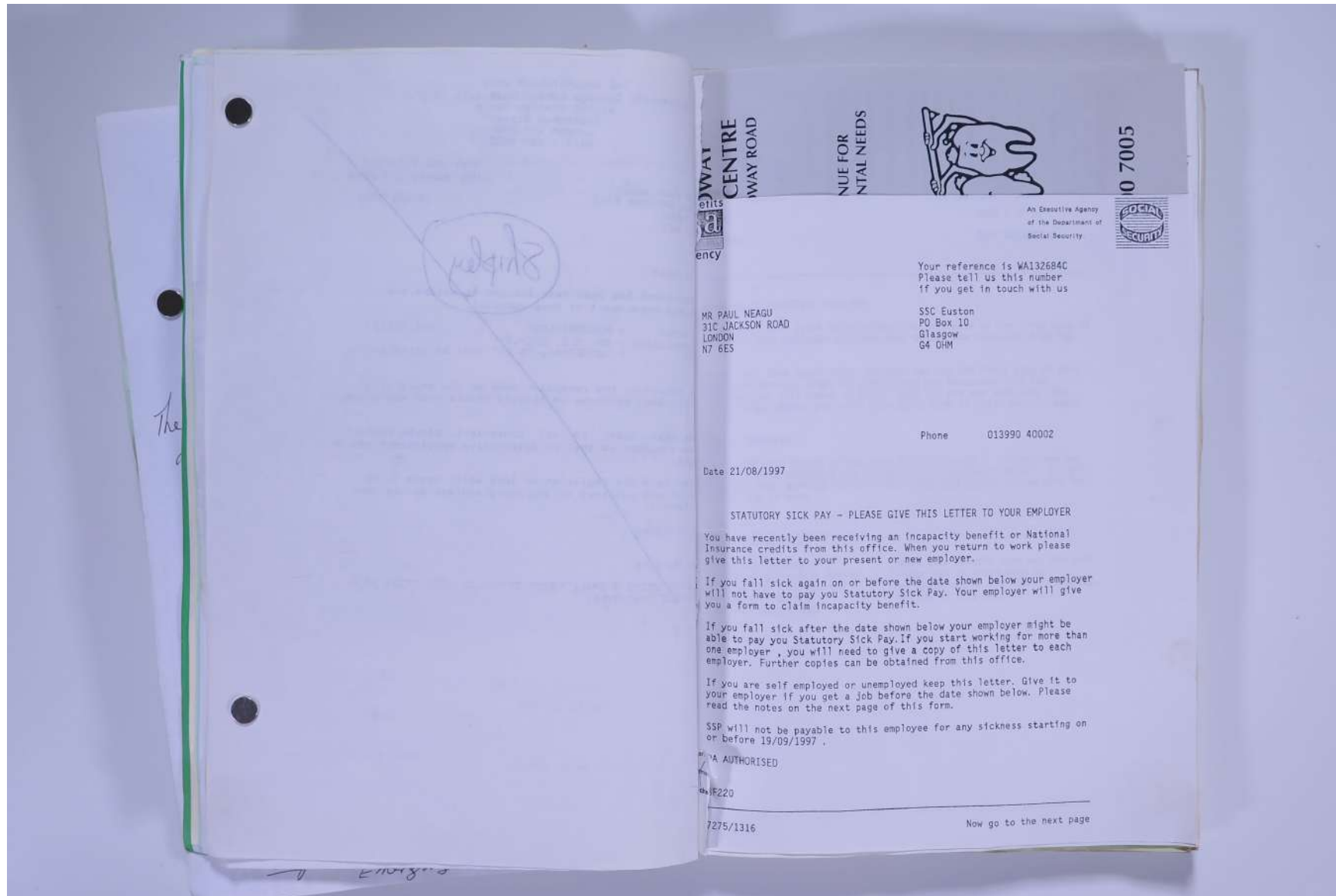
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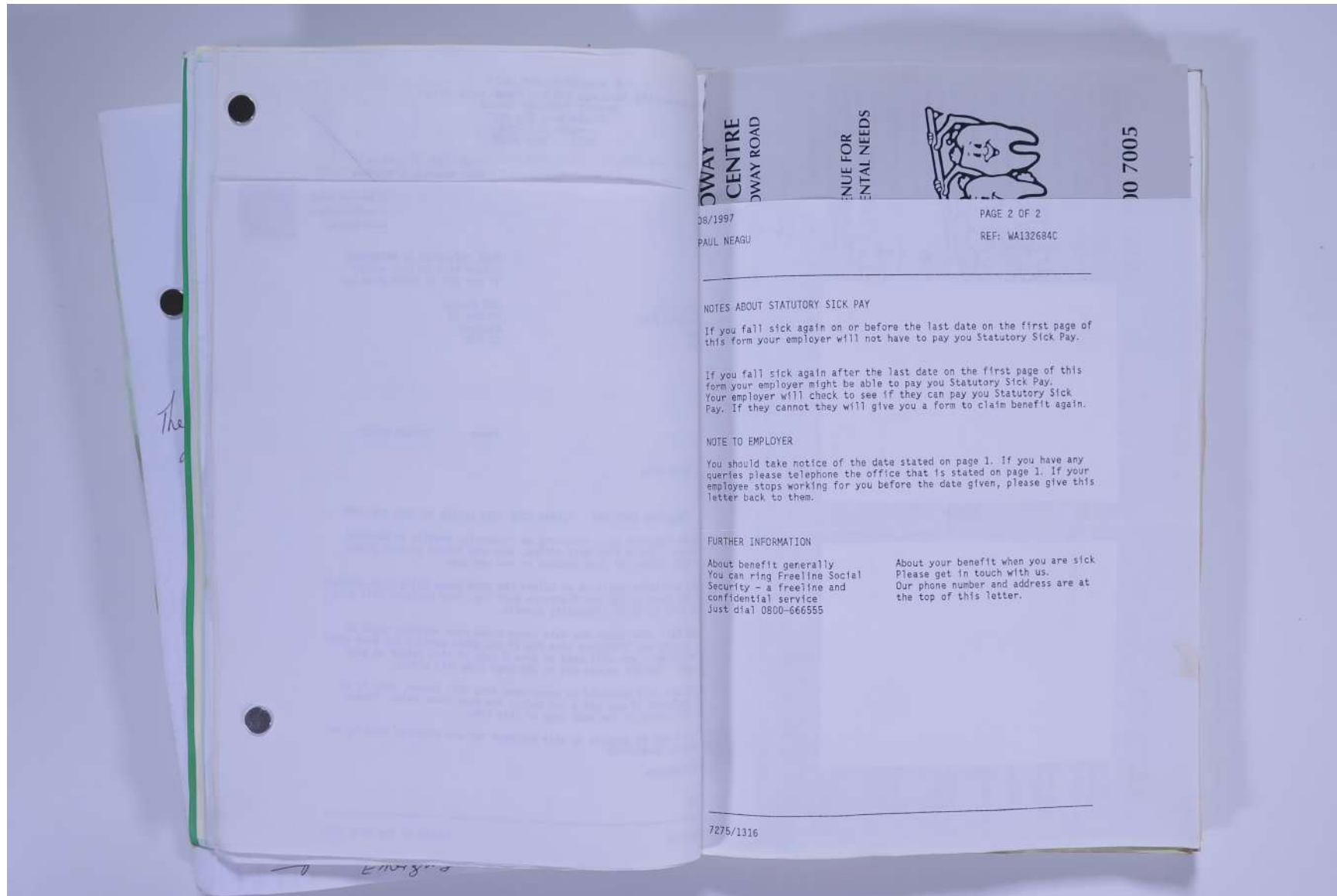
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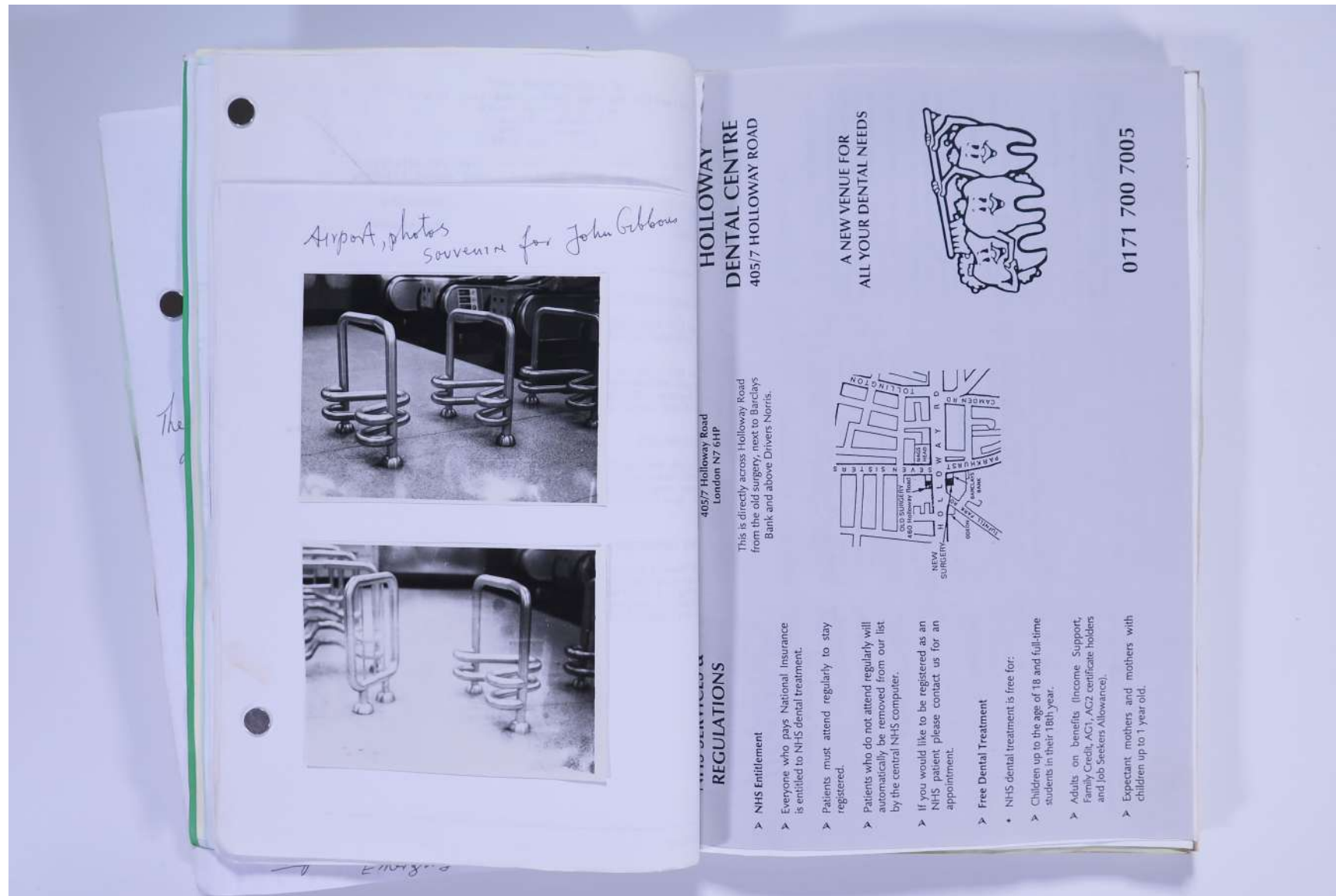
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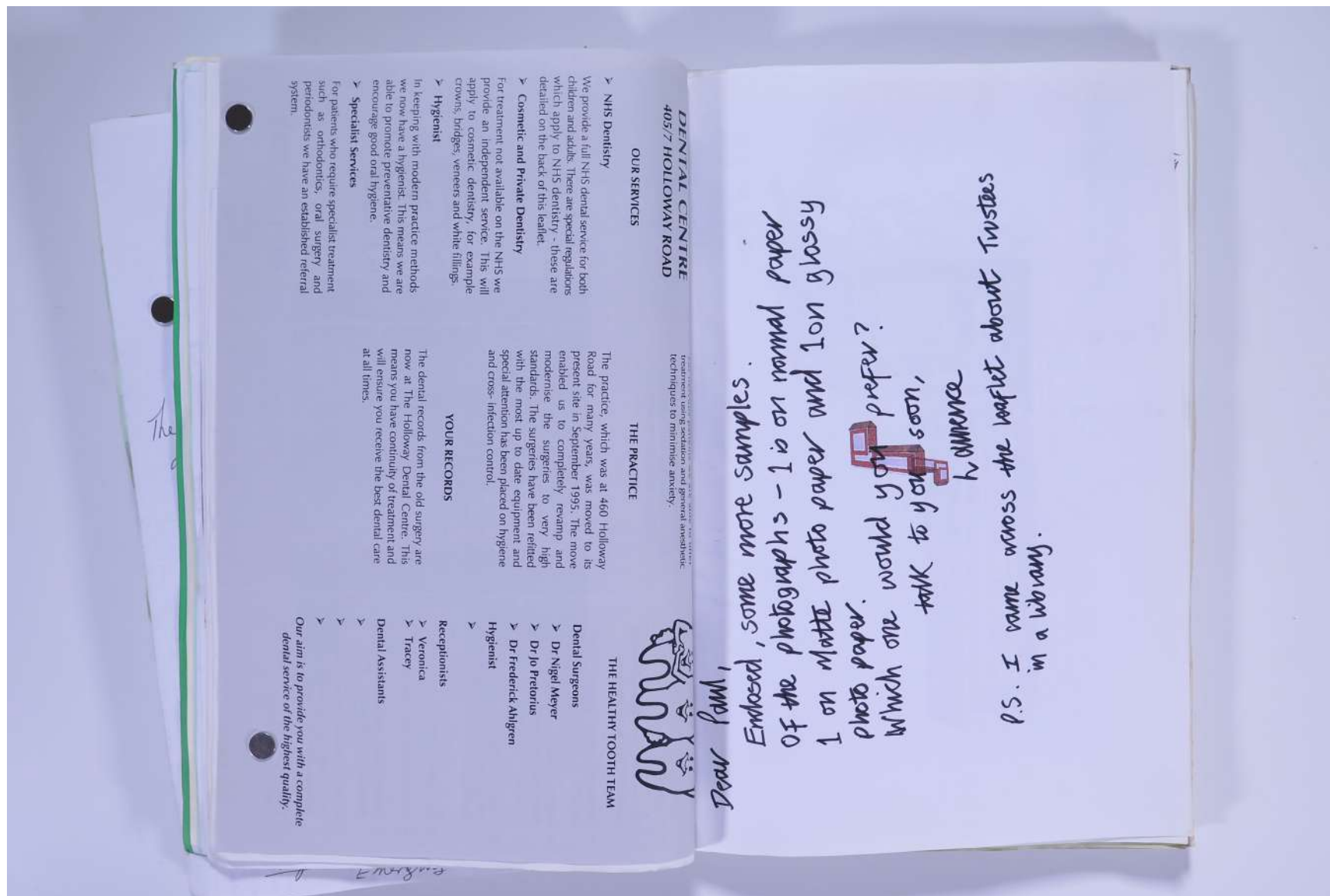


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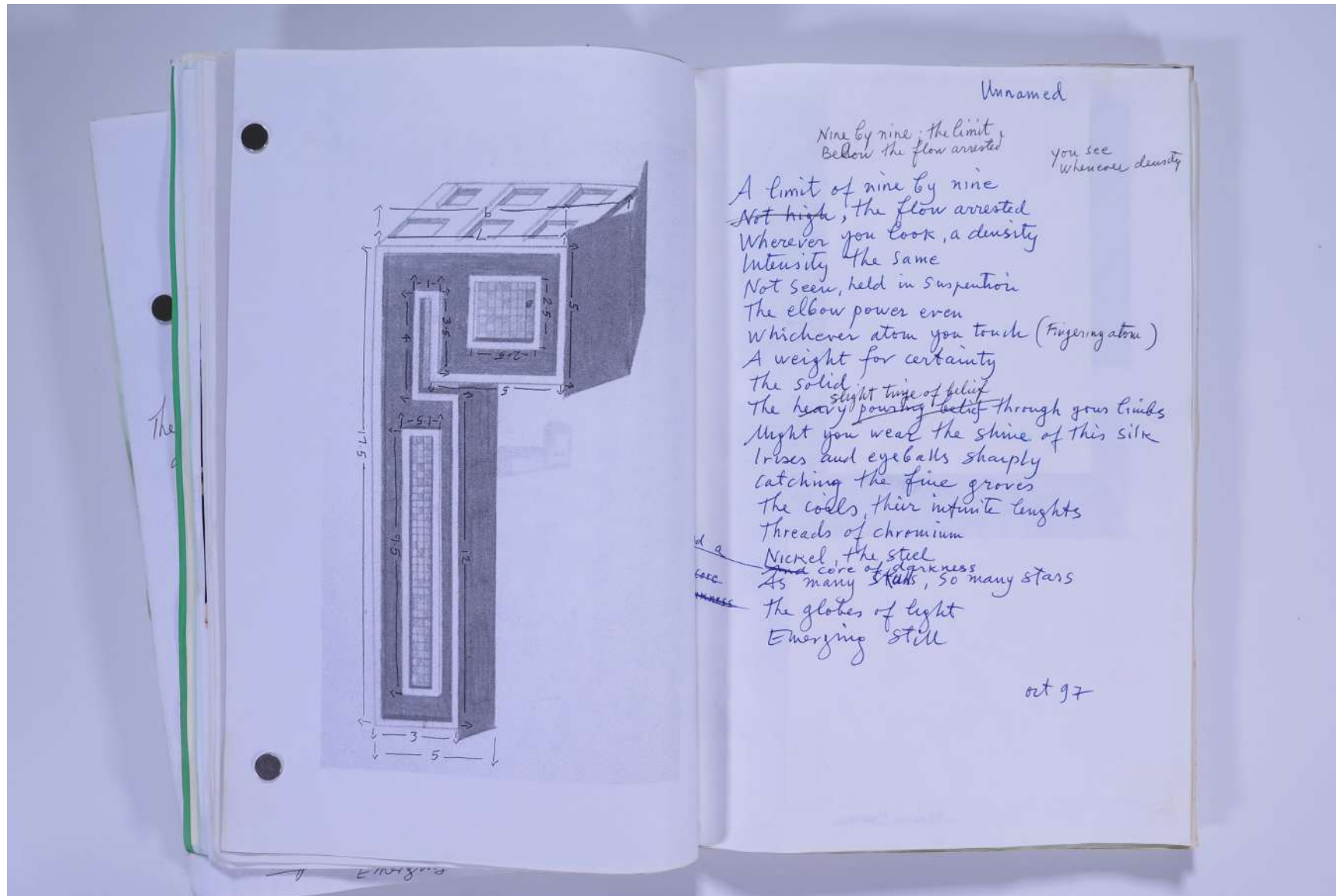
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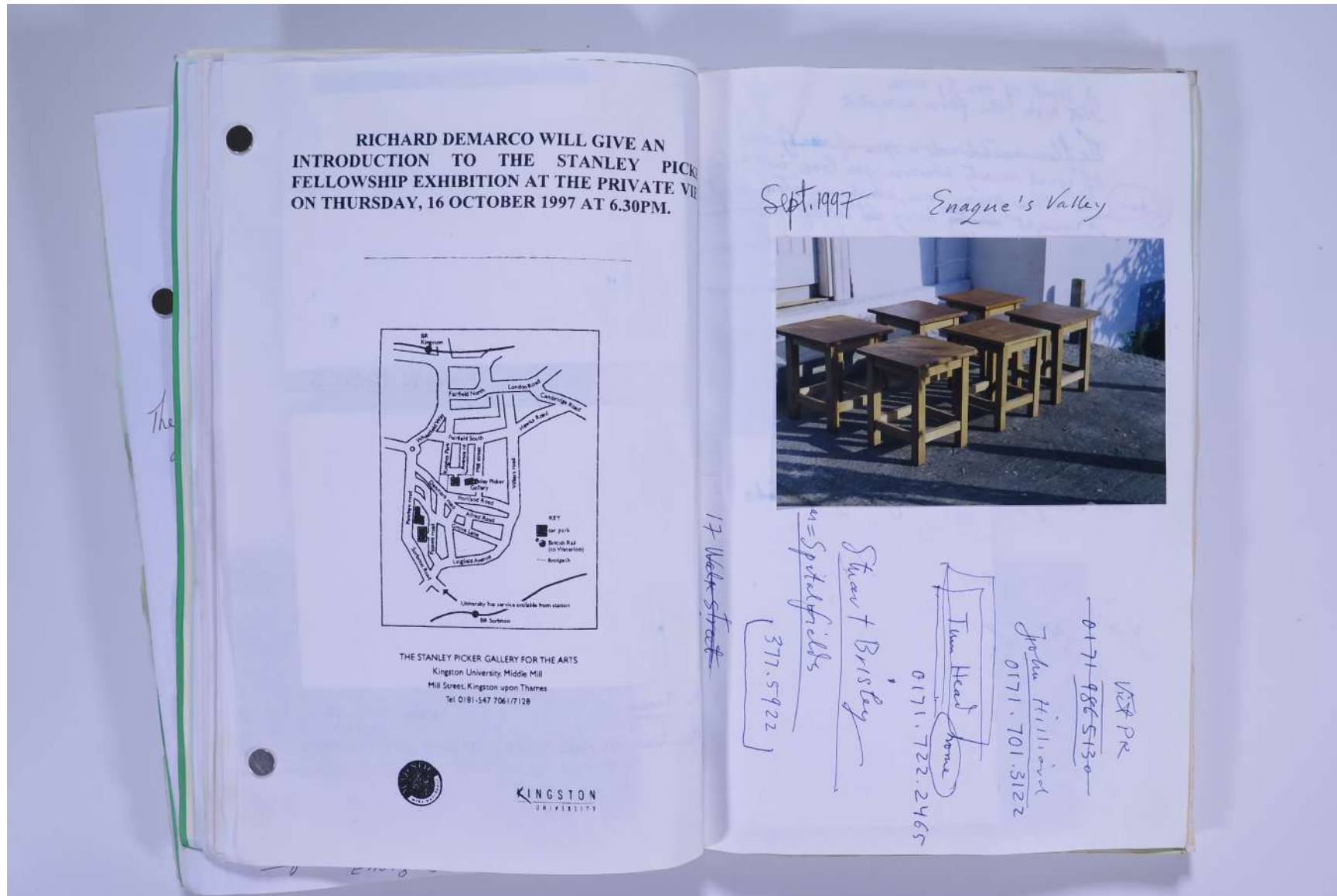
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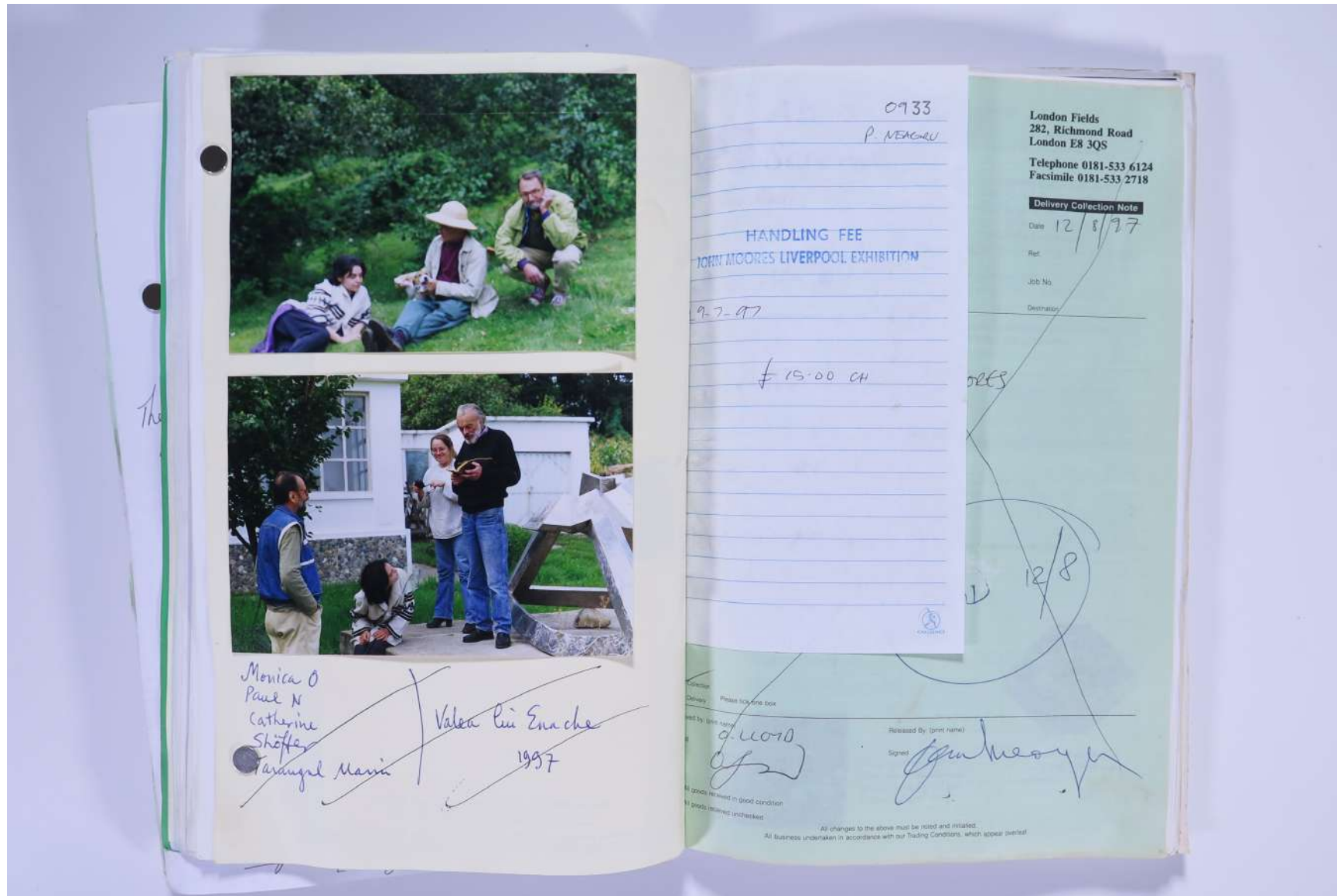
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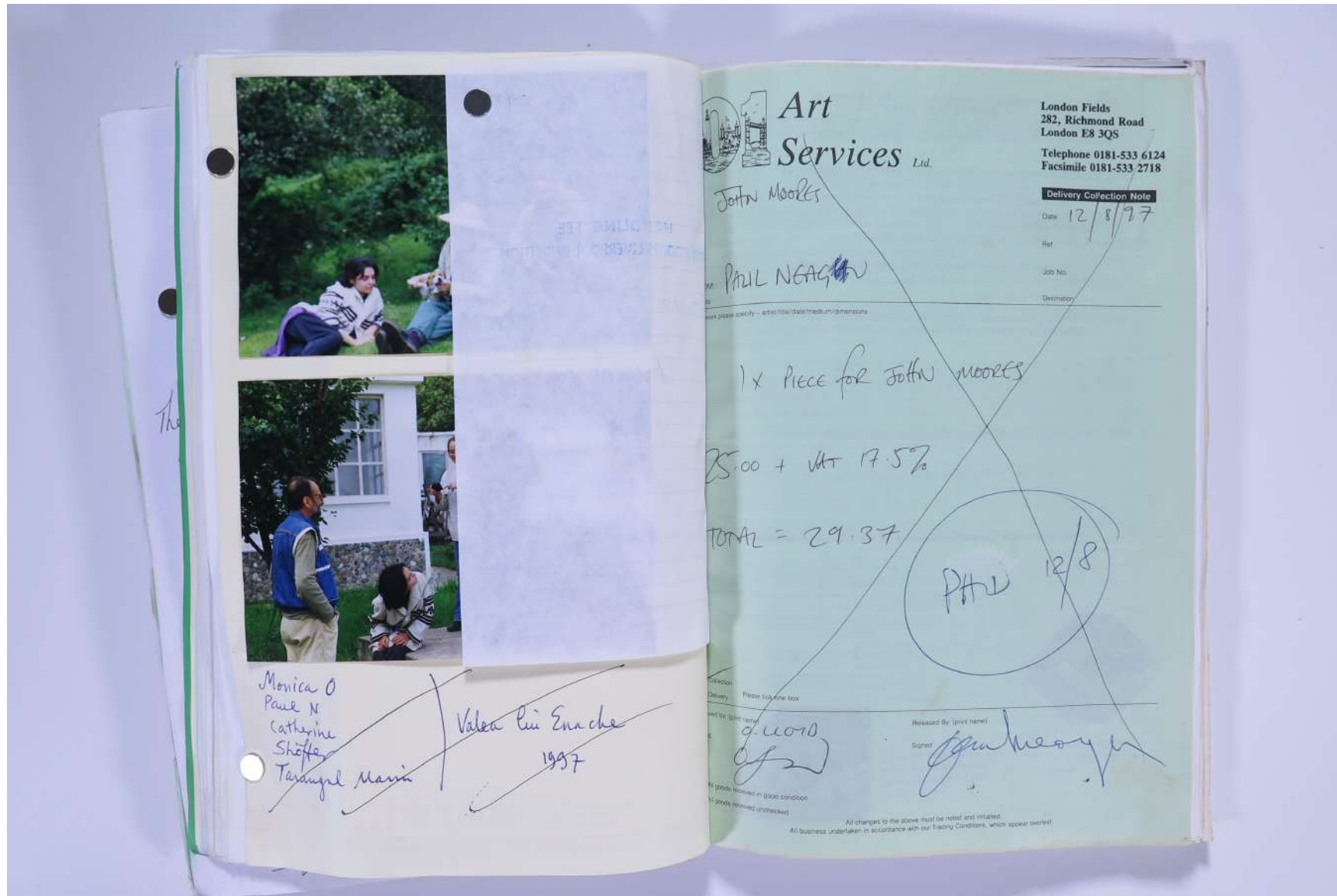
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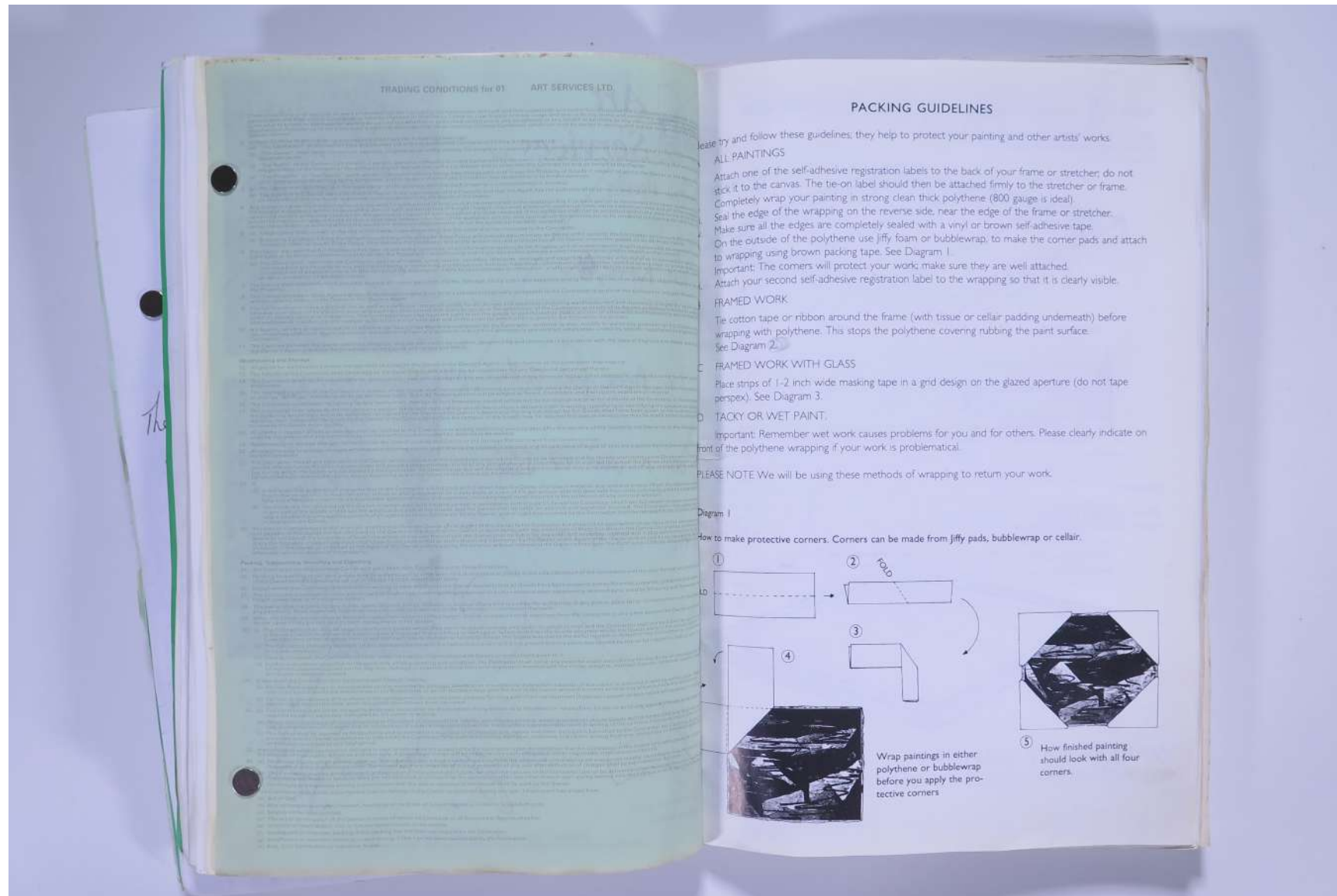
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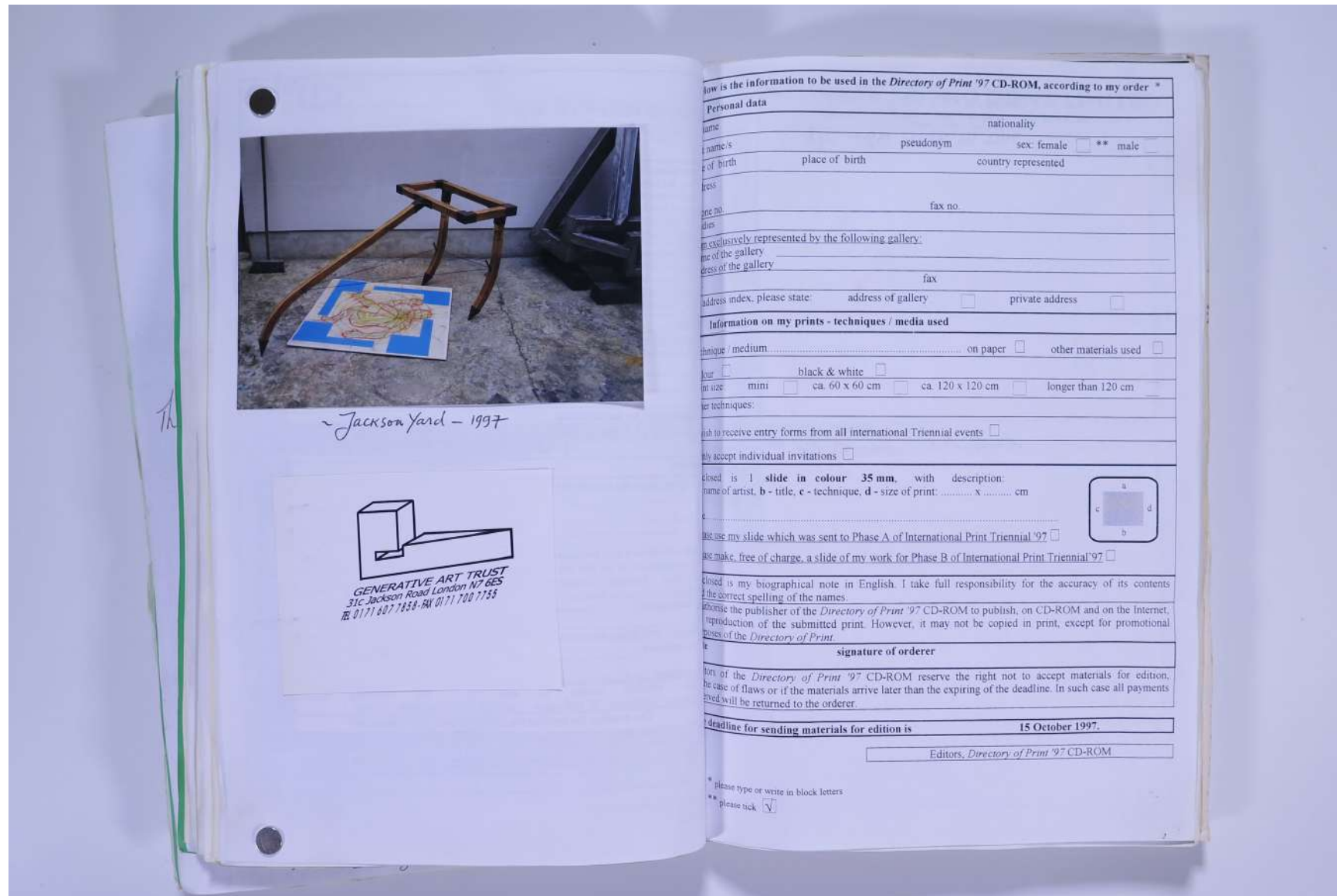
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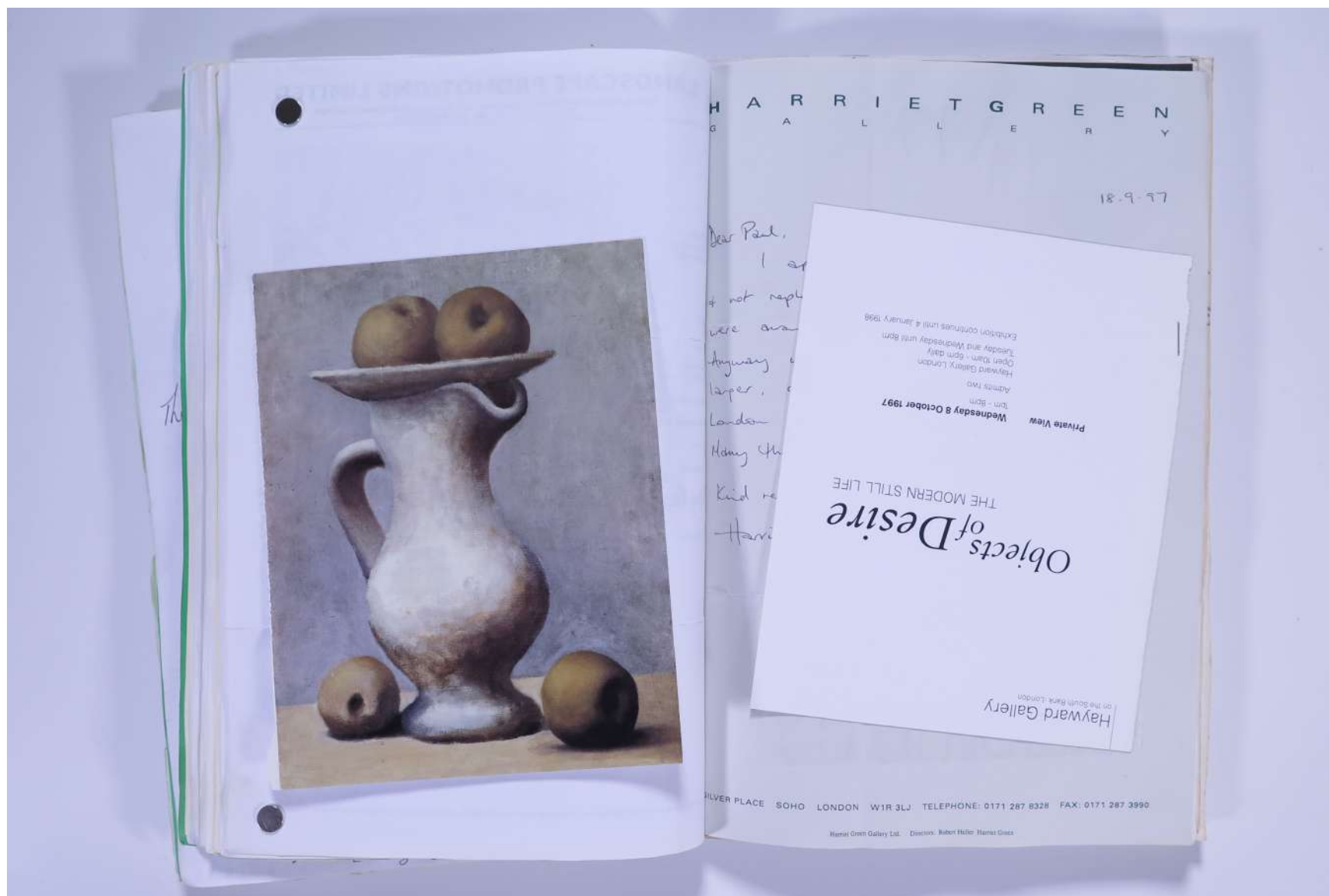
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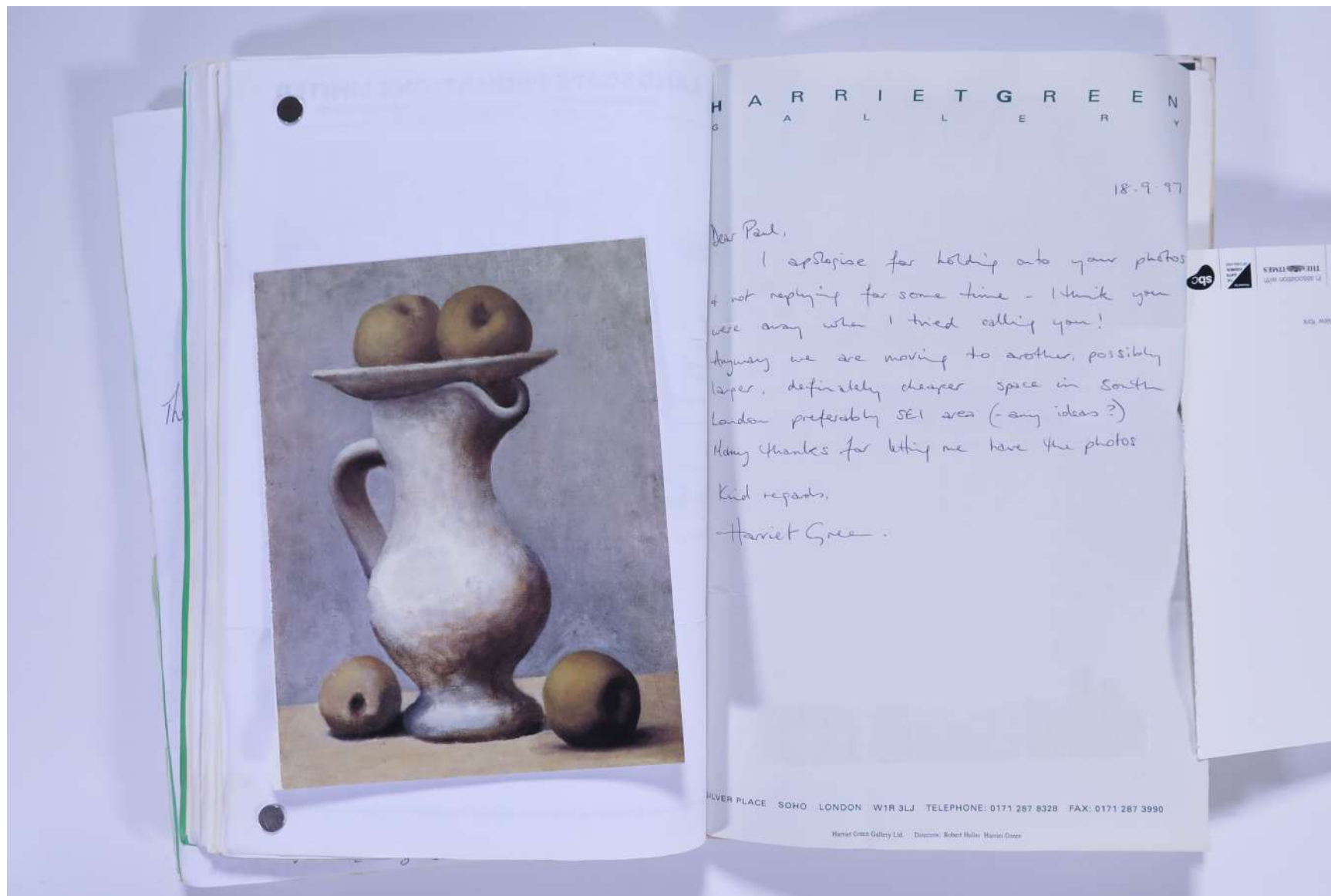
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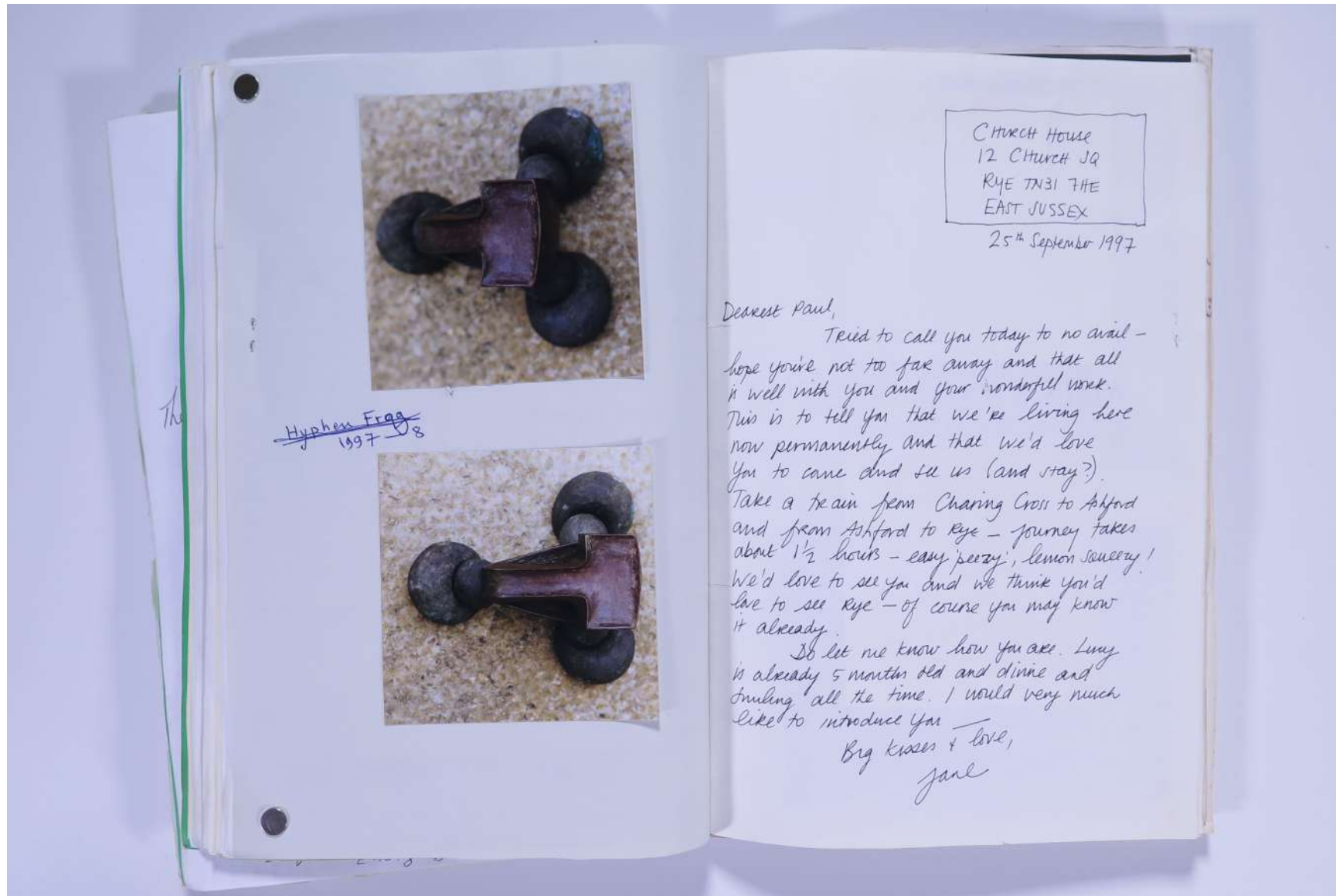
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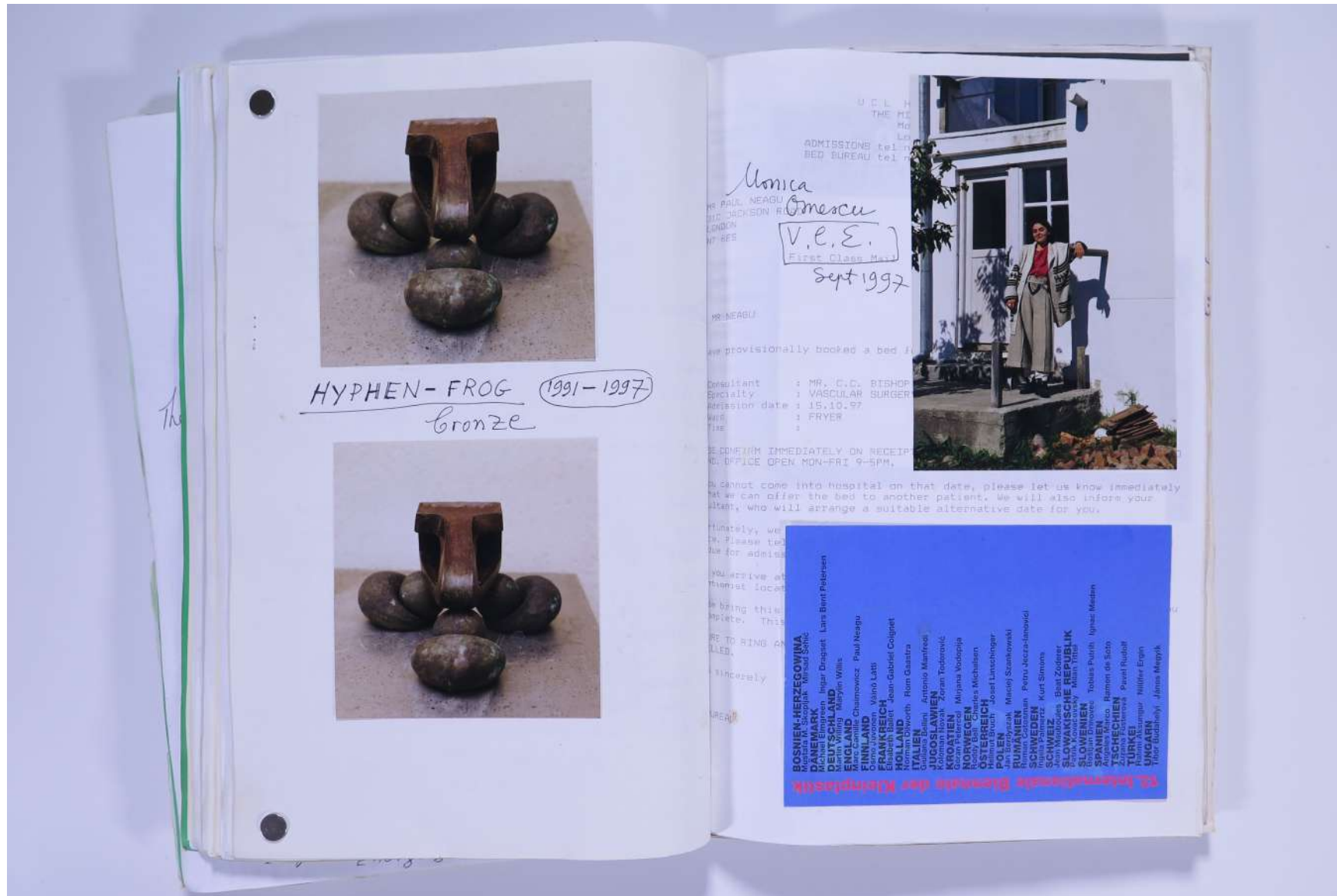
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HYPHEN-FROG (1991-1997)
Bronze

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Monica Omescu
V.E.E.]
First Class Mail
Sept 1997

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Speciality : VASCULAR SURGERY
Admission date : 15.10.97
Ward : FRYER
Time :

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- 12 International Members of the International Association of Contemporary Artists**
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 - ENGLAND: Alison Willis
 - FINLAND: Václav Látz
 - FRANKREICH: Marc Camille Chamone, Paul Neagu
 - HOLLAND: Jean-Gabriel Colquhoun
 - ITALIEN: Norman Divoorth, Rom Guastira
 - JUGOSLAWIEN: Antonio Mantreus, Kobiljan Novak, Zoran Todorovic
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 - OSTERREICH: Helmut Bruch, Josef Linschinger
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 - SLOWENIEN: Jovan Marinkovic, Alan Tisa
 - TSCHECHEN REPUBLIK: Stanislav Dvoracek, Tobias Puth, Ignac Meden
 - TURKEI: Aydin Karaman, Ramon de Soto, Mehmet Akbulut, Pavel Rjabov, Deniz Altunoglu, Hilifer Ergen, Timur Dadaşoğlu, Janas Meppik

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Every
An Illusion



Above: Tent project, Alice Tang, First Year Unit 3
Right: Skylight model/light fixtures, Kazuo Makamura, Intermediate Unit 2



civil engineering programmes – nineteenth-century in the format, 1960s in the latter. A Unit trip to Urbino, Italy, allowed an examination of precedence (in the work of Francesco de Giorgio and Giancarlo de Carlo) in adjustments to existing built fabric in the landscape.

Students: Yuriko Agetolov, Amada Deitach, Marc Djermaghian, Christina Filipescu, Chailia, Tamar Jacobs, Clara Kraft, Rumi Kubokawa, Gabriel Liny, Yoko Murakami, Masato Odakura, Gudar Riyehi, Junichi Tamura, Kai-Ping Yang, Bibiana Zapf
See Plan 2

Intermediate Unit 5
Philippe Barthélémy, Robin Snel, Jonathan Woolf
Two projects provided the framework for the year's work. The first, in London, took themes of programmatic and urban density as its focus. The second project was set inside a late eighteenth-century folly garden in the French countryside. Working on two projects and two unrelated pieces provided students with an environment in which to develop their own ideas. Returning to both projects in the third term, these ideas could be tested against each other, allowing re-evaluation.

Students: Dalilah Abdullah Bakri, Raheeha Abuusda, Jan-Te Chen, Barbara Chionello, Alexander Cochrane, Kyu-ta Do, Kunal Kuwalakar, Hock Jin Loh, Wilmar Lorenz, Peter Tay, Tahir Tikari, Melina Weeks, Simon Yau, Raza Zaidi
See Plan 3

Sector VI
Peter Thomas, Cathi du Toit, Richard Wentworth
This year the Unit took as their site the complex and contradictory locale of King's Cross. The unit employed an intensive indexing of the area's imbalanced condition, and guest (traveller) to build up a composite image of the site. These observations were channelled into a model and theaureau of King's Cross which were exhibited to the people of the area at the Gush Gallery, Caledonia Street, the Unit's on-site base for the year.

Students: Nicholas Boas, Sam Britton, Reem Charif, Matthew Collins, Martha Giannacopoulos,

Takako Hasagawa, Moritani Khosla, Aod H Koh, Alex Lau, Yoshi Oester, Renzo Rovina, Chiara Bersi Serini,
Hsu-Kang Sheng
See Plan 4

Intermediate Unit 8
Frank Barkow
This year the Unit continued its investigations into post-Reduction Germany and the architectural and urban vacuum created by this radical political and cultural shift. Taking as their focus Mendelsohn's Luckenwalde Hair Factory, a structure which reveals the full impact of the political shifts of the last eighty years, students made suggestions for the maintenance of the building and its precinct and, using Mendelsohn's *America and America, Europe and Russia* as models, produced comparative critical photographic records of London, Berlin and Luckenwalde.

Students: Romina Arai, Ivan Asciano, Daniela Daiguan, Pritabu Kademi, Assaf Lerman, Yeuk-Yi Li, Saivee Nakayama, Christal Palma, Itai Paritzky, Françoise Poth, Nicolai Rostrup, Naoko Shinoyama, Oshri Yaniv
See Plan 3



Model, Southwark Borough Market, London via, Lavinia Camroux (Diagrams), Intermediate Unit 11

Intermediate Unit 9
Aliza Rivke
Rather than becoming caught up in complex stratagems for launching projects, the Unit have been considering what happens between concept and construct, whilst making pragmatic use of building catalogues, sample materials and components. The work has centred around two projects, a large terrace site in post-industrial Amsterdam and a prototype piece of furniture.

Students: Claudia von Funcke, Joo Ryoung Kim, Esika Kimberley, Glenn Lowcock, Heidi Mueller, Tak D. Nishi, German Perez, Taviu, Rebecca Riechardt, David Ross, Yoshiteru Shinagawa, Peter Schubert, Eric Sidoroff, Irina Veikova
See Plan 4

Intermediate Unit 10
Zohar Skornup
The purpose of the year's agenda has been to create an environment in which students' work could move beyond its deceptively safe cultural context. London was taken as the site of the main project which required students to make their preoccupations relevant in the whole of the city.

Students: Hazim Anwar, Josef Armakolas, David Castro, Martine, Miki Chan, Warren Chung, Daniel Casimiro, Gabriel Hajiani, Holly Hain, Zehra Kalantarian, Hung Suk Lee, Didier Ryan, Chui Hee Yoon
See Plan 3

Intermediate Unit 11
Jean Michel Crettaz
This year's work focused on the analysis of the various phenomena (sound, light, water etc.) produced by large urban agglomerates, with the aim of both clarifying the readings of a place in relation to students' own experiences and developing strategies to unfold ideas in programme. A series of mappings and observations of London's Borough Market and seminal works by Chris Marker and Gilles Deleuze informed the field for investigation.

Students: Lorena Camroux, Delgado, Laurent Durieux, Annika Griebing, Ognat Harig, Eva Husck, Sharon Lilechitz, Julia Lubbeeder, Lena Nalbach, Annabell Pardo, Stefan Pries, Arjan Scheer, Aydin Shalev, Demosthenis Simatas, Karine Tollman, Jan Pieter Witt
See Plan 2

Diploma Unit 1
Karine Serres, Andrew Atrala
The Unit continued its investigations into the city and its territory, this year turning their attention to Venice, a city now attempting to reconstruct its future through the global economy, communication networks and infrastructure. Assessing the need for architecture to provide more than the re-tracing of forms, the Unit deployed measure, perception, the void, the visible and the inherent to construct new spatialities for the city.

Students: Rezia Compton, Julian Gillespie, Florian Huba, Tatsuya Kanemura, Han Ki Kim, Jong-Il Kim, Amy Yee Ping Lam, Tim Lissner, Proctor Morris, Andreas Seibertinger, Jin Waterhouse
See Plan 2

Diploma Unit 2
Peter Beard, Florian Beigel, Philip Christou, Carolyn Ray
Taking as their primary site an abandoned American cottage in rural North Ootoshshire, the Unit based their propositions on the productive re-use of this extensive vacant space through the provision of new land-based and urban infrastructures. The idea of

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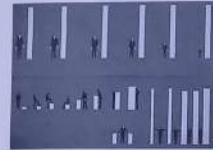
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An Illusion



Body Stair Body Placation
Tale Kuznetsovsk
Intermediata Unit 1

time-based development in which the first stages of adjustment in any situation act as the instigators of future change was an important tool in the work.

Students: Madeline Adams, Tania Bratas, Teresa Brulshoff, Geoff Brackstahurst, Michael Daines, Gavin Finnian, Charthaleim Kleopetinos, Stephan Loffler, Melanie Milne, Elizabeth Ryzaco, Athanasios Theodoratos, Magali Thomson, Frederick Wallin, Agnieszka Wujchert
See Plan 2

Diploma Unit 3
Pascale Schöning,
Ingrid Heijning Almasz.
This year the Unit developed a proposal for the Japanese island of Haisiki which moved beyond the conventional physical nature of urbanism to create a future-perfect city divided into several separate time zones, each zone with a different identity. The Unit also developed a prize-winning scheme for a transmission and reception tower in response to a competition brief to create a flexible, reactive and communicative urban intervention for LaSpotaletta Square, Helsinki.

Students: Shola Adesina, Ase Bruno, Aaron Chetwyld, Denise Filby, Seo Hyung, Anna-Maria James, Michiko Juro, Nigel Tomlinson, Ipek Tureli, Swantje Uphoff, Eyal Weizman
See Plan 2

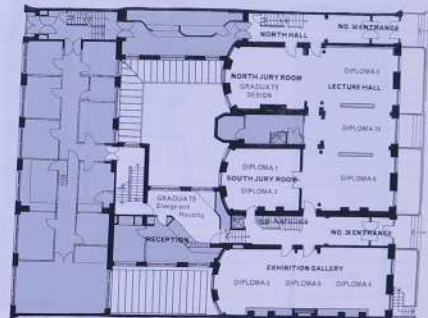
Diploma Unit 4
Ben van Berkel, Michael Hensel.
As urbanism once again assumes global significance, the unit questioned how the issue of urban design should be addressed. A year-long study of the emergent forces behind urban change and growth focused on the variations and potential of new organisational structures on multiple scales, and explored the issue with a project for a house as a livework compound.

Students: Yoon King Chong, Tae Duk Chung, Ludo Grooteman, Jun Itoh, Christopher Lee, Valis Loizides, Alexander Nicholson, Henrik Rothke, Cornelia Sapper, Tetsuya Uchi, Jason Yeang, Michael Zinaburg
See Plan 2

Diploma Unit 5
Farshid Mousavi,
Alejandro Zaera-Polo.
The Unit has been working towards the recovery of a crucial role for architecture within economic, technical, social and political transformations. Fourth Year students focused on the Paddington Station area of London and the impact of the imminent introduction of Heathrow Express check-in facilities. Fifth year students submitted independent thesis proposals and were encouraged to broaden their approach by taking their proposals in real situations.

Students: David Haggithwaite, Constantinos Kalisperas, Tony Leung, Daniel Lopez, Benjamin Marston, Gregory Misaichew, Matthew Morris, Pauline Philippou, Liuis Viti Reyes, Akira Yamataka
See Plan 2

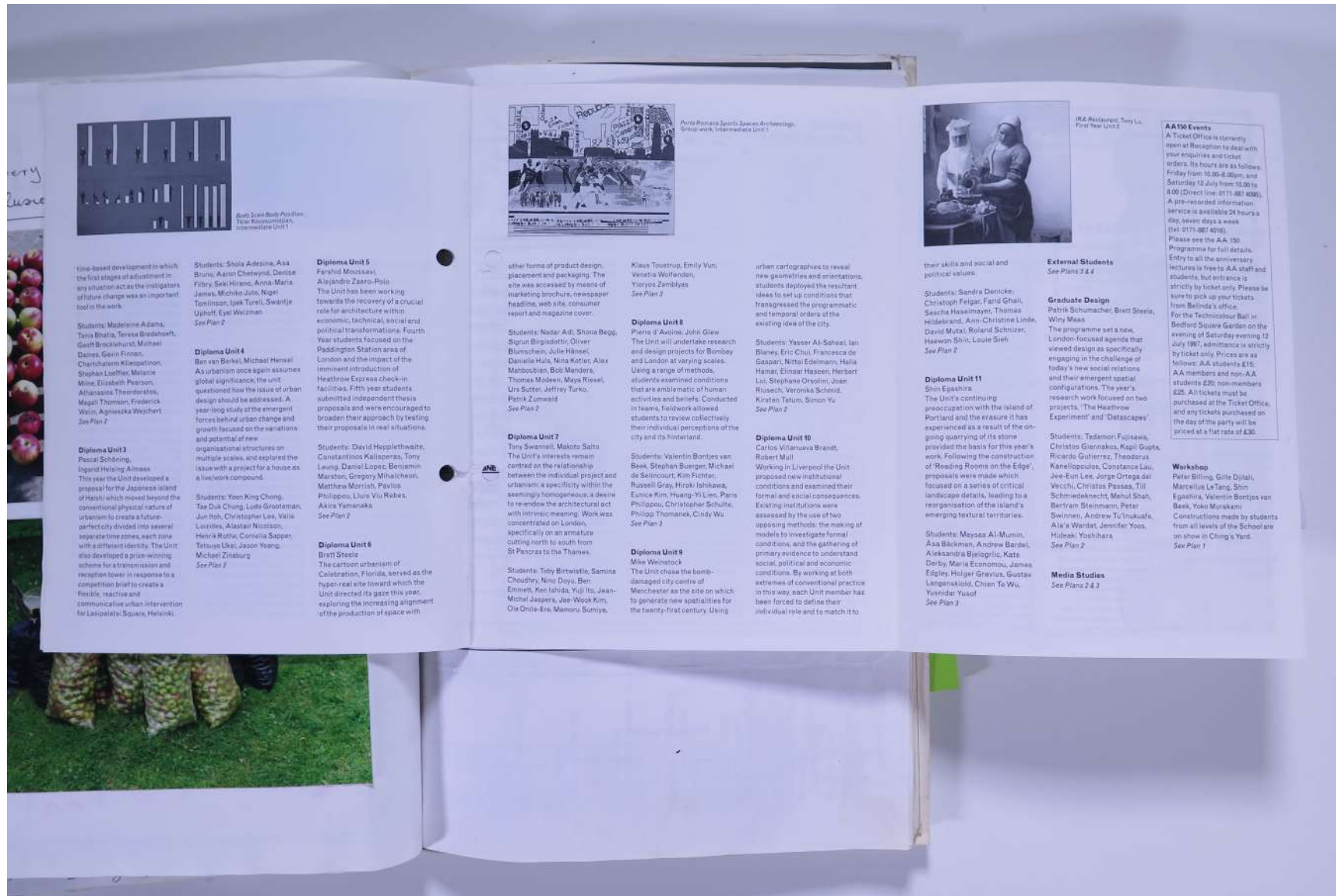
Diploma Unit 6
Brett Steele.
The cartoon urbanism of Celebration, Florida, served as the hyper-real site toward which the Unit directed its gaze this year, exploring the increasing alignment of the production of space with



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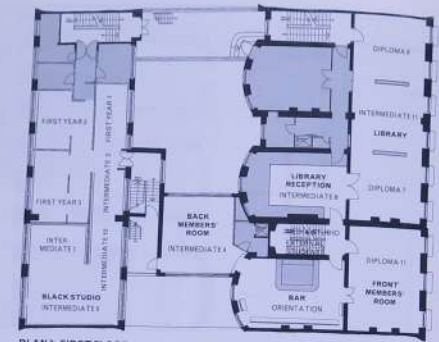
Every
An Illusion



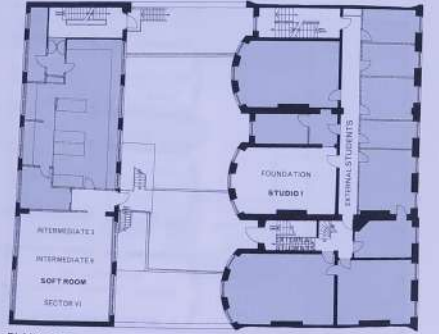
Time-based or the first stage any situation of future change in the work

Students: Ma Tania Bhatia, Geoff Brockle, Dimes, Gelli Chertokhava, Stephanie Lavel, Milne, Elizabeth Athanasios, Magali Thom, Wain, Agnes, See Plan 2

Diploma Unit Pascal Schö, Ingrid Heis: This year the proposal for of health with conventions urbanism to perfect city separate for with a better also develop scheme for reception to competition flexible, via communication for Laipala



PLAN 3: FIRST FLOOR



PLAN 4: SECOND FLOOR

MONDAY
30 June

- 10:00 All day
EXTERNAL EXAMINERS
External Examiners will tour the exhibition, accompanied by the Chairman and Registrar, to familiarise themselves with the projects and spaces.
- 12:00-1:00 Jury Room 1
GRADUATE SCHOOL Housing and Urbanism Research Seminar Presentation
Muhammed Ali Toloniz
- 2:30-4:00 Jury Room 1
GRADUATE SCHOOL Housing and Urbanism MA Seminars
Alexander Serra and Festus Noye

TUESDAY
1 July

- All day
EXTERNAL EXAMINERS
RIBA Part 1

WEDNESDAY
2 July

- All day
EXTERNAL EXAMINERS
RIBA Part II

THURSDAY
3 July

- 6:30-36 Bedford Square
PROJECTS REVIEW 1996/97 Exhibition Opening

FRIDAY
4 July

- 9:00 Visit
BUILDING CONSERVATION 1 & 2
All-day visit to Bath
- 10:00 Birkbeck College
GARDEN CONSERVATION 1 & 2
Visit Vice Examinations and Presentation of Theses to Years 1 & 2

Graduation Ceremony
The first Graduation Ceremony in over thirty years will take place in Bedford Square Garden at 3:00pm on Monday 7 July. All students who have successfully completed their AA Diploma (Part II) (as not included in this) or post-graduate courses are invited to attend. It is imperative that you register for this event by Tuesday 1 July. Please do not turn up on Graduation Day without a ticket and expect to be included. For all information and registration, please contact Ianthe in the Membership and Alumni Office, ext 228.



Projects Review 1996/97 Members and Alumni Event
AA members and guests are invited to a private viewing of the 1996/97 Projects Review exhibition, to be held from 6.30 to 9.00 on Monday 7 July. This will be an ideal opportunity to see what has been achieved in the School over the past year, gain an understanding of what is currently happening and talk to tutors and students about the work. Please contact Ianthe Kallis-Boritz for further details (tel: 0111 3874030).

Projects Review Tours
Two students are needed from each unit to present their unit's work to members and alumni on Monday evening 7 July. Two students are also needed every day from 7 to 11 July, 12.00 noon to 1.00 to give tours around the Projects Review Exhibition. This is a very enjoyable, low-key event. Five drinks will be provided. Please contact Ianthe in the Membership Office for details before Thursday 3 July.

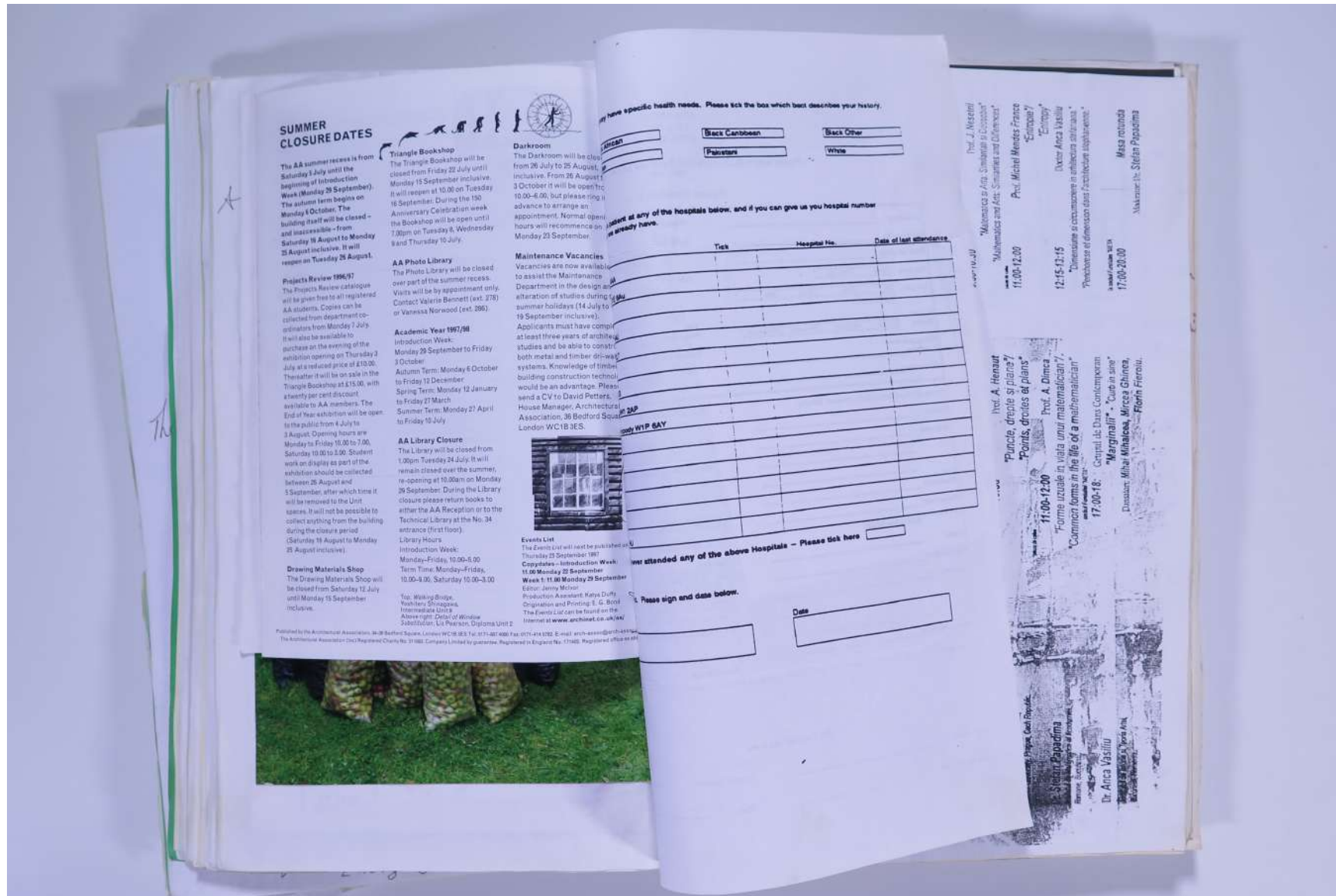
AA After Rebel
If you would like to take part in the AA's poetry reading on Thursday 10 July, contact Brian Hutton (tel: 011-405 9000) or Allan Smith (tel: 0111-387 4030).

Lines of view recorded through right in the gallery space, Alex Lee, Sector VI

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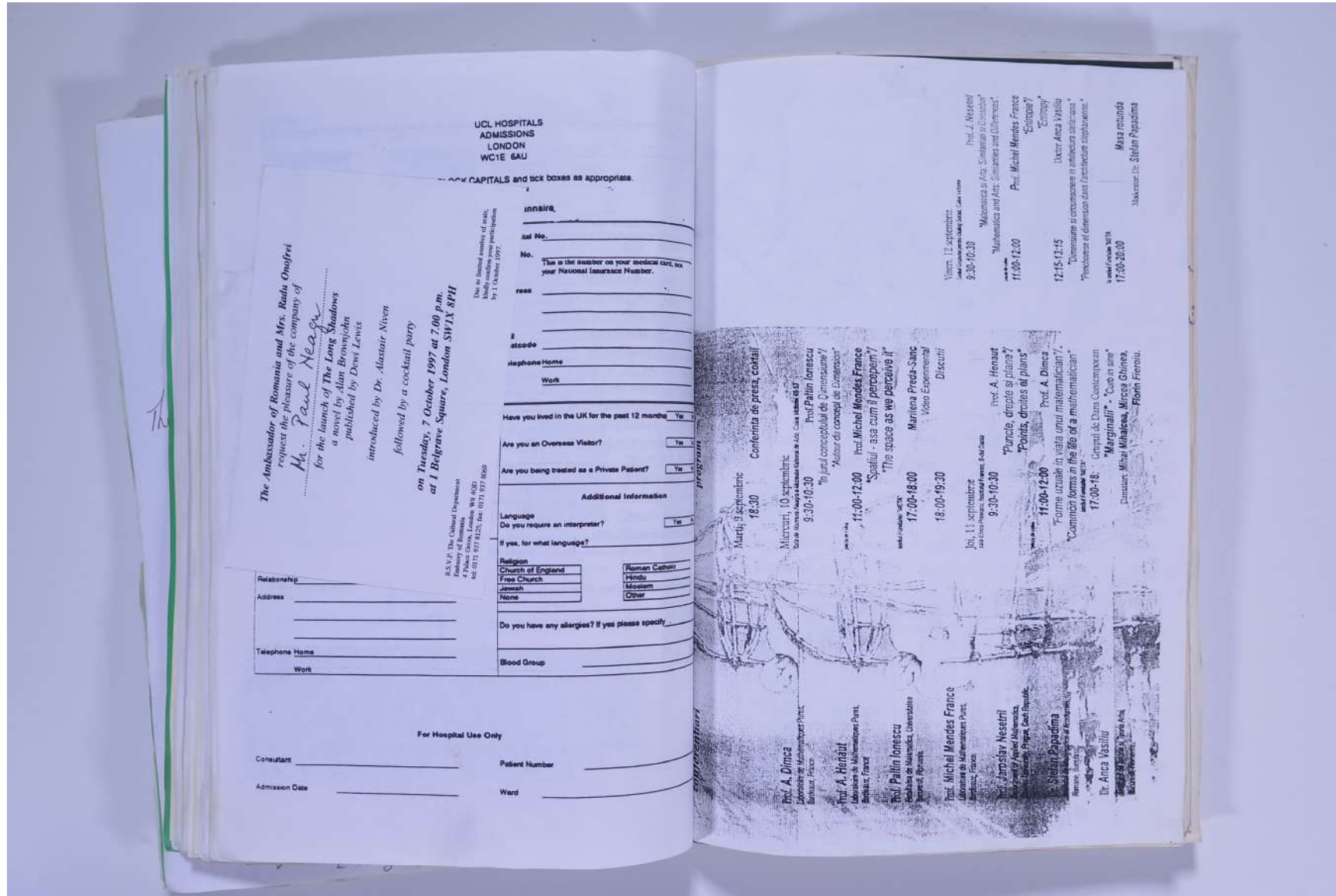
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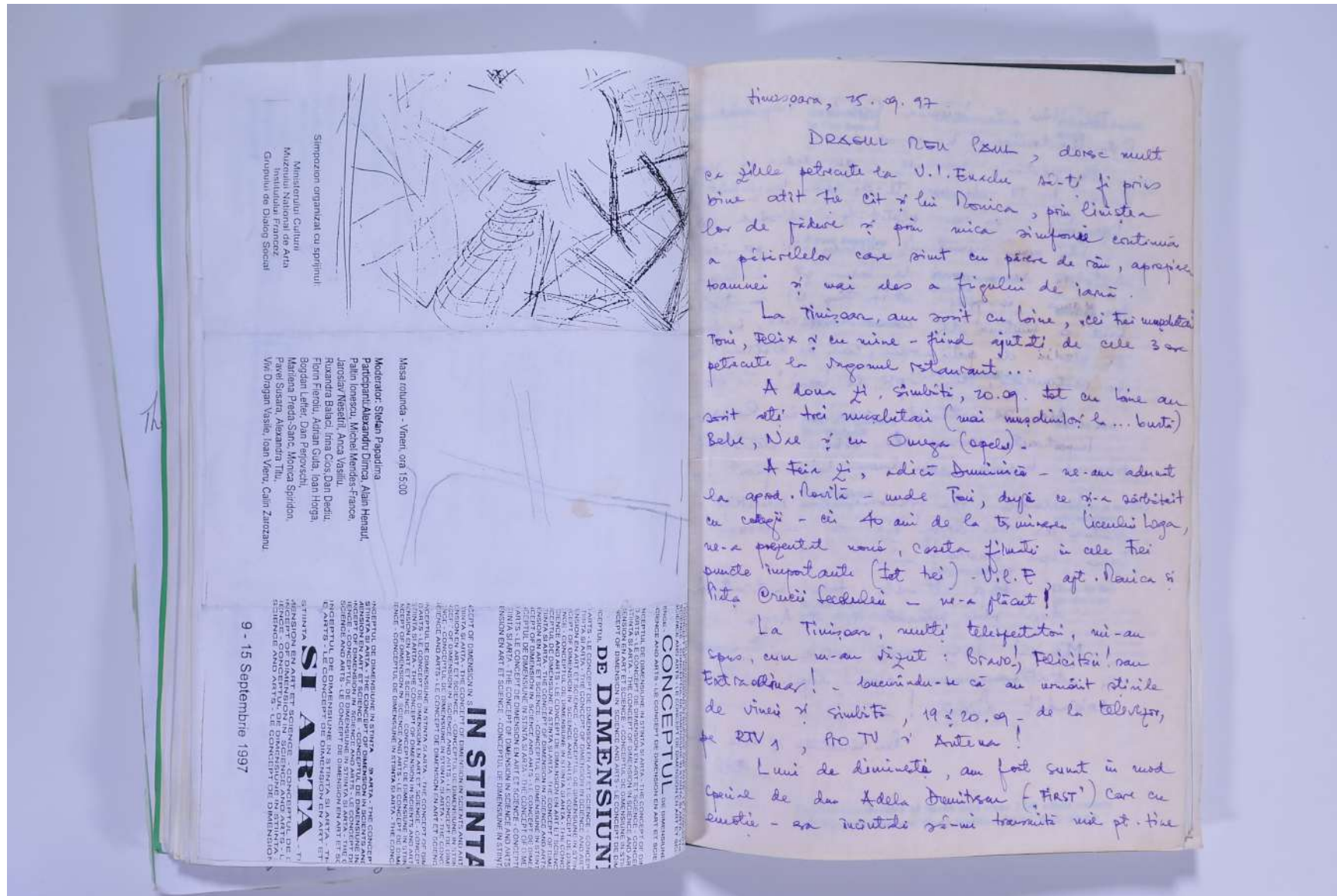
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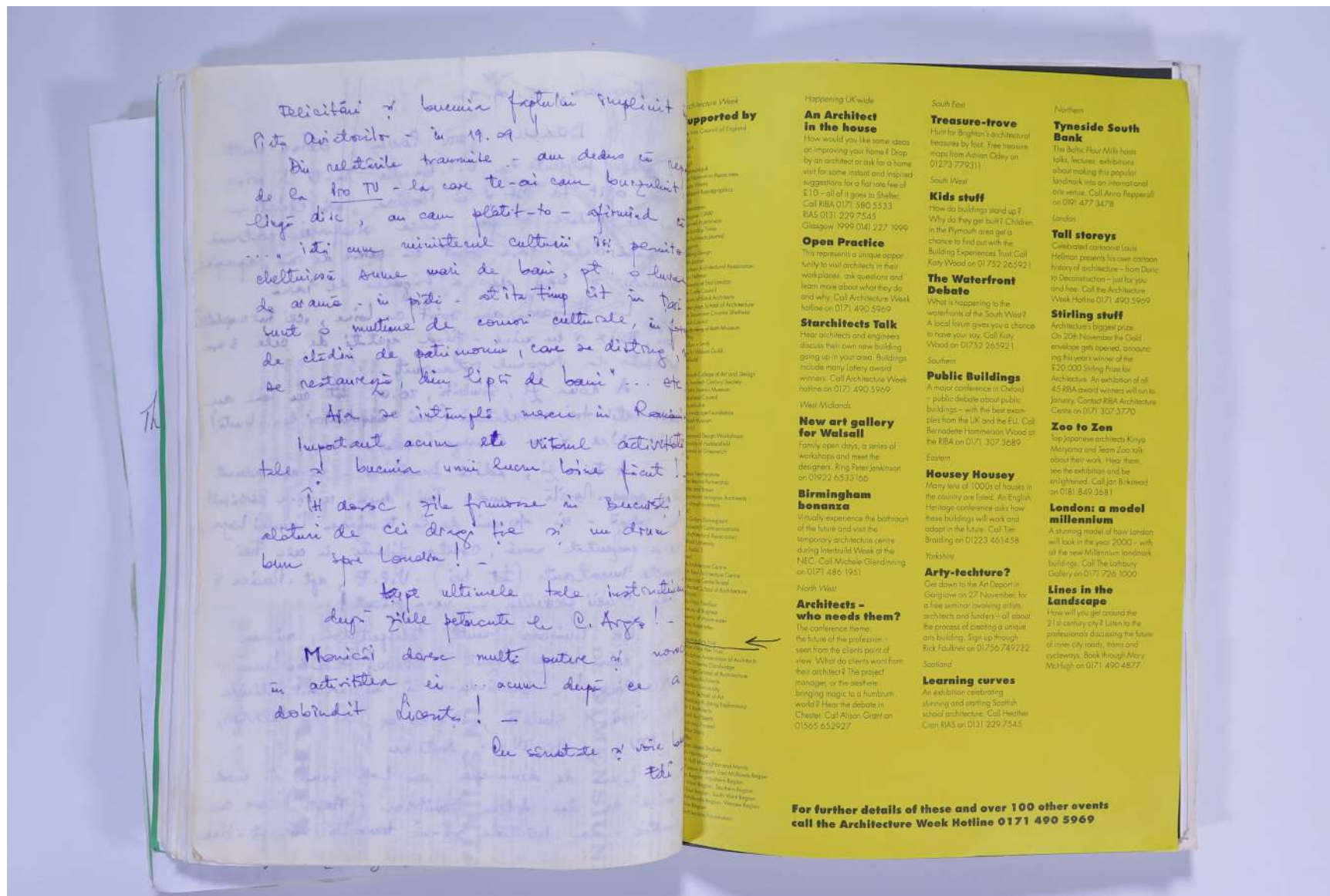
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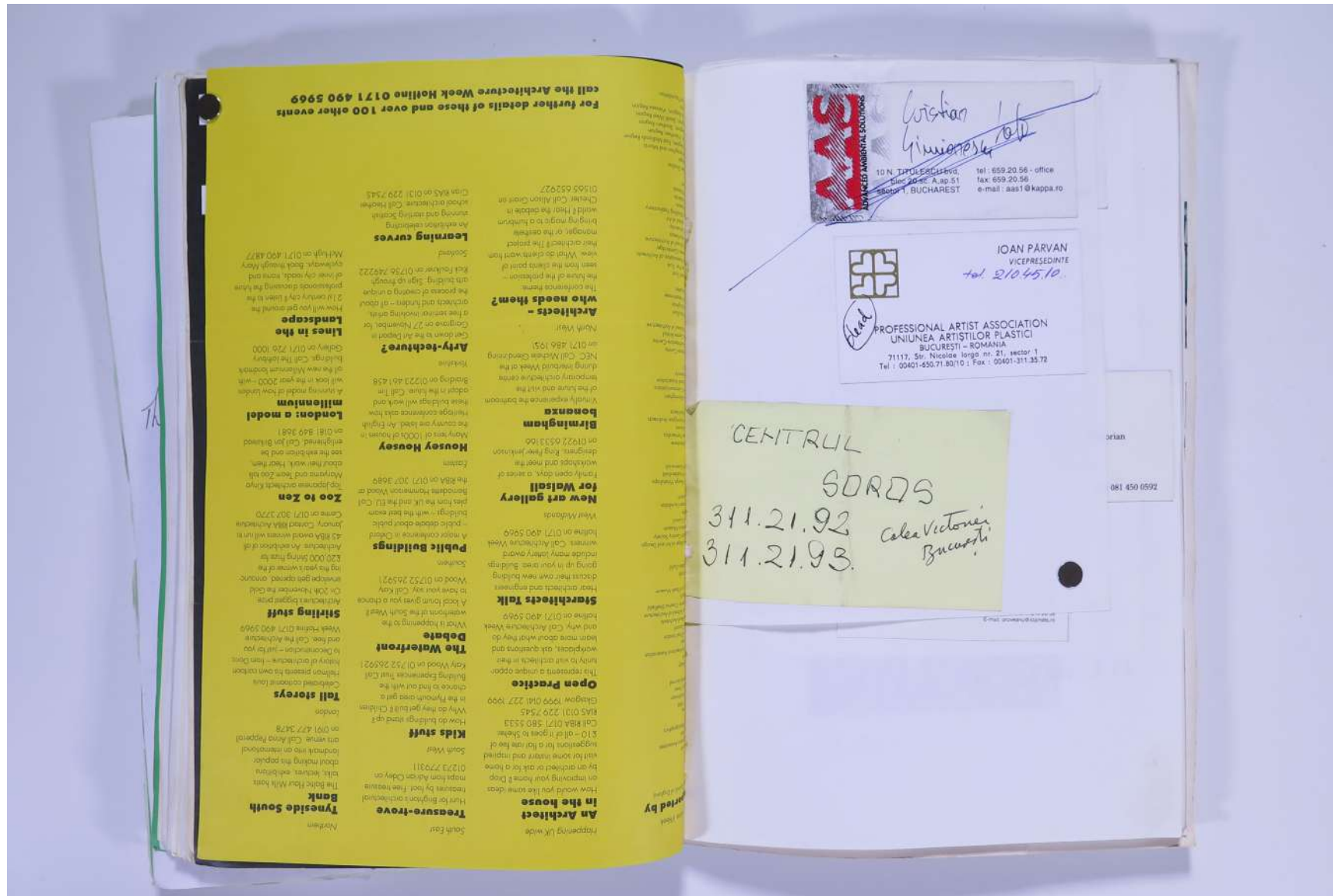
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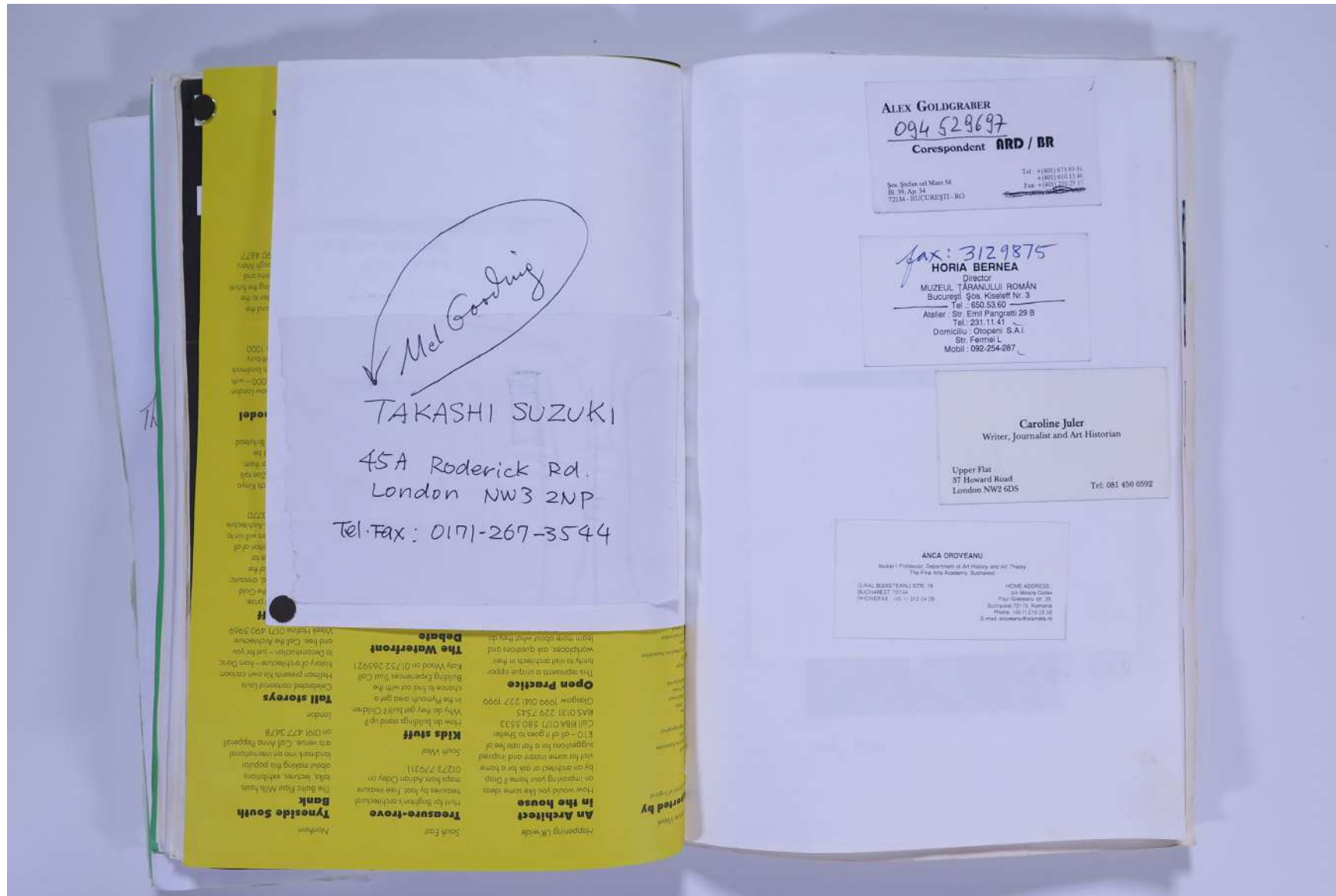
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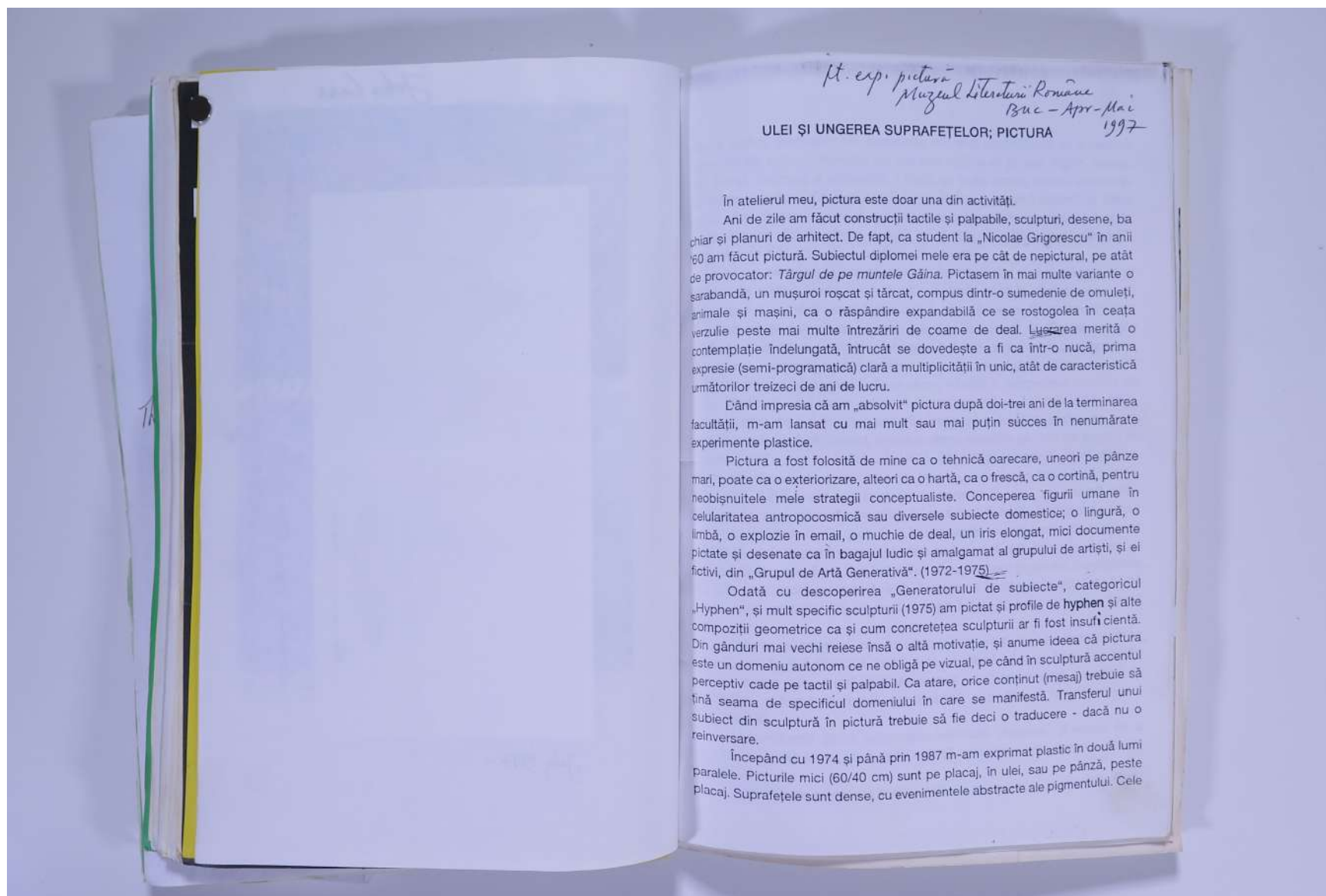
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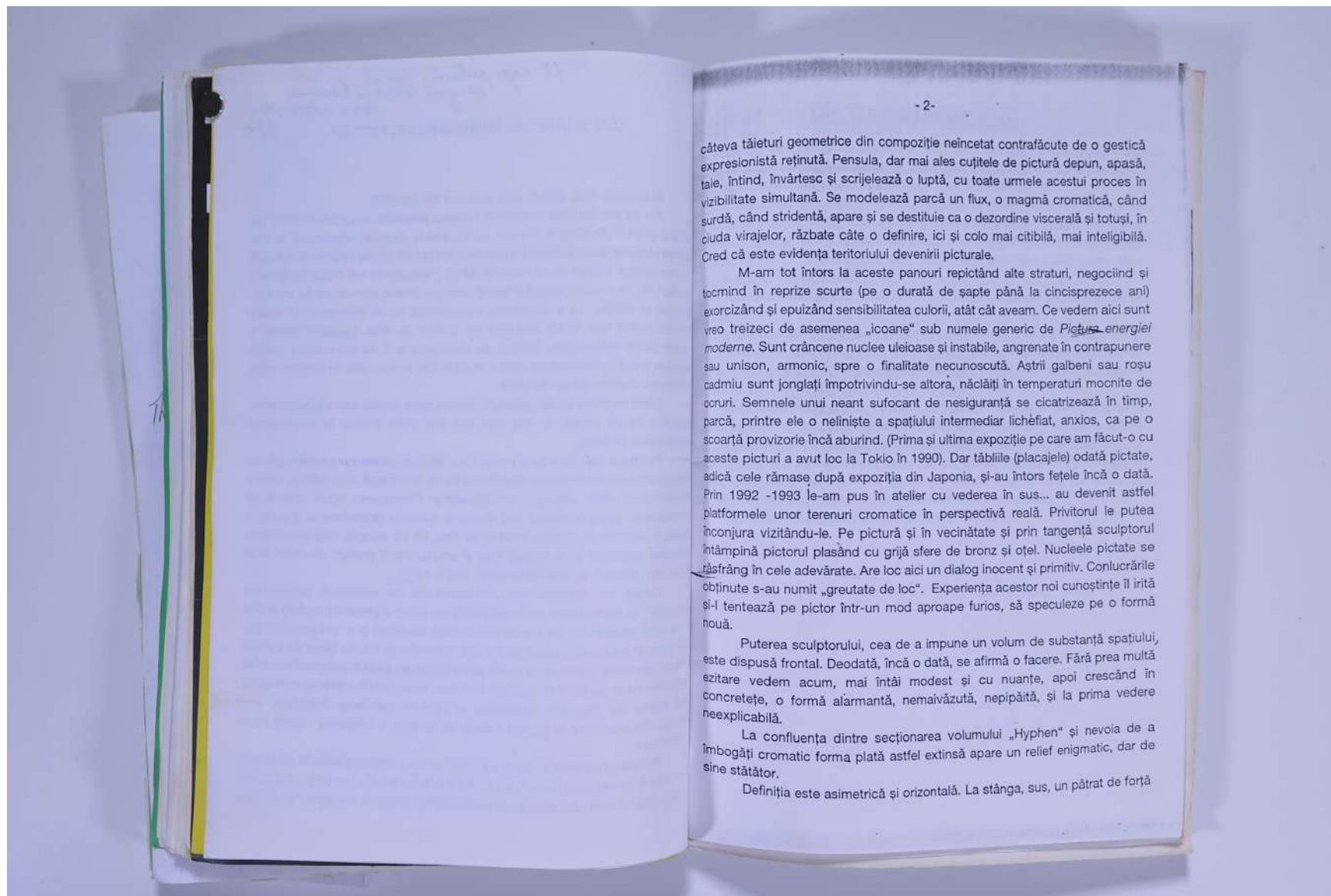
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- 2 -

câteva tăieturi geometrice din compoziție neincetat contrafăcute de o gestică expresionistă reținută. Pensula, dar mai ales cuțitele de pictură depun, apasă, tale, întind, învârtesc și scrijelează o luptă, cu toate urmele acestui proces în vizibilitate simultană. Se modelează parcă un flux, o magmă cromatică, când surdă, când stridentă, apare și se destituie ca o dezordine viscerală și totuși, în ciuda virajelor, răzbate câte o definiție, ici și colo mai citibilă, mai inteligibilă. Cred că este evidența teritoriului devenirii picturale.

M-am tot întors la aceste panouri repictând alte straturi, negociind și tocmind în reprize scurte (pe o durată de șapte până la cincisprezece ani) exorcizând și epuizând sensibilitatea culorii, atât cât aveam. Ce vedem aici sunt vreo treizeci de asemenea „icoane” sub numele generic de *Pictura energiei moderne*. Sunt crâncene nuclee uleioase și instabile, angrenate în contrapunere sau unison, armonic, spre o finalitate necunoscută. Aștrii galbeni sau roșu cadmiu sunt jonglați împotrivindu-se altoră, năclăiți în temperaturi mocnite de ocuri. Semnele unui neant sufocant de nesiguranță se cicatrizează în timp, parcă, printre ele o neliniște a spațiului intermediar lichéfiat, anxios, ca pe o scoarță provizorie încă aburind. (Prima și ultima expoziție pe care am făcut-o cu aceste picturi a avut loc la Tokio în 1990). Dar tăbliile (placajele) odată pictate, adică cele rămase după expoziția din Japonia, și-au întors fețele încă o dată. Prin 1992 -1993 le-am pus în atelier cu vederea în sus... au devenit astfel platformele unor terenuri cromatice în perspectivă reală. Privitorul le putea înconjura vizitându-le. Pe pictură și în vecinătate și prin tangentă sculptorul întâmpină pictorul plasând cu grijă sfere de bronz și oțel. Nucleele pictate se răsfrâng în cele adevărate. Are loc aici un dialog inocent și primitiv. Conlucrările obținute s-au numit „greutate de loc”. Experiența acestor noi cunoștințe îl irită și-l tentează pe pictor într-un mod aproape furios, să speculeze pe o formă nouă.

Puterea sculptorului, cea de a impune un volum de substanță spațiului, este dispusă frontal. Deodată, încă o dată, se afirmă o facere. Fără prea multă ezitare vedem acum, mai întâi modest și cu nuanțe, apoi crescând în concretețe, o formă alărmantă, nemaivăzută, nepipăită, și la prima vedere neexplicabilă.

La confluența dintre secționarea volumului „Hyphen” și nevoia de a îmbogăți cromatic forma plată astfel extinsă apare un relief enigmatic, dar de sine stătător.

Definiția este asimetrică și orizontală. La stânga, sus, un pătrat de forță

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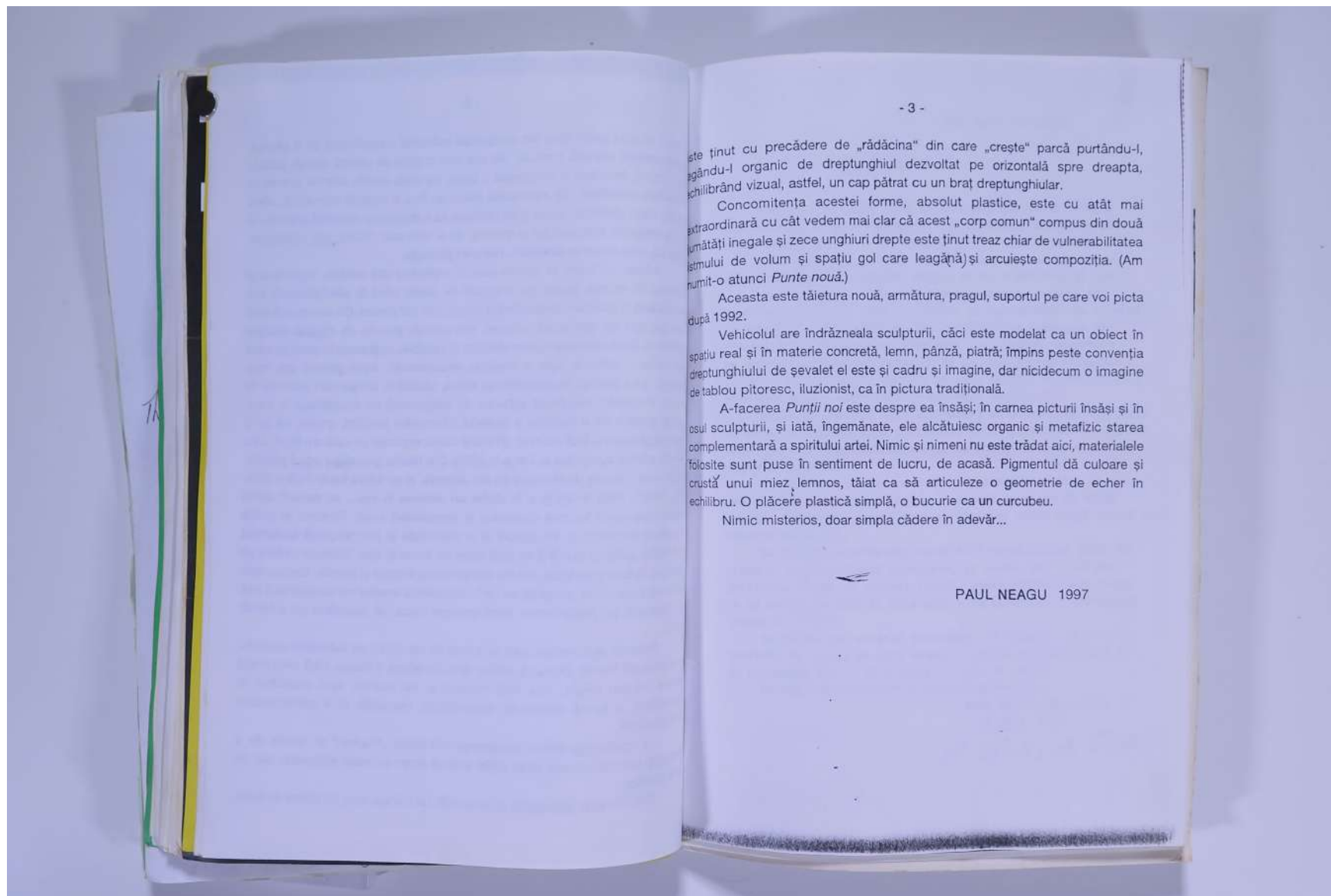
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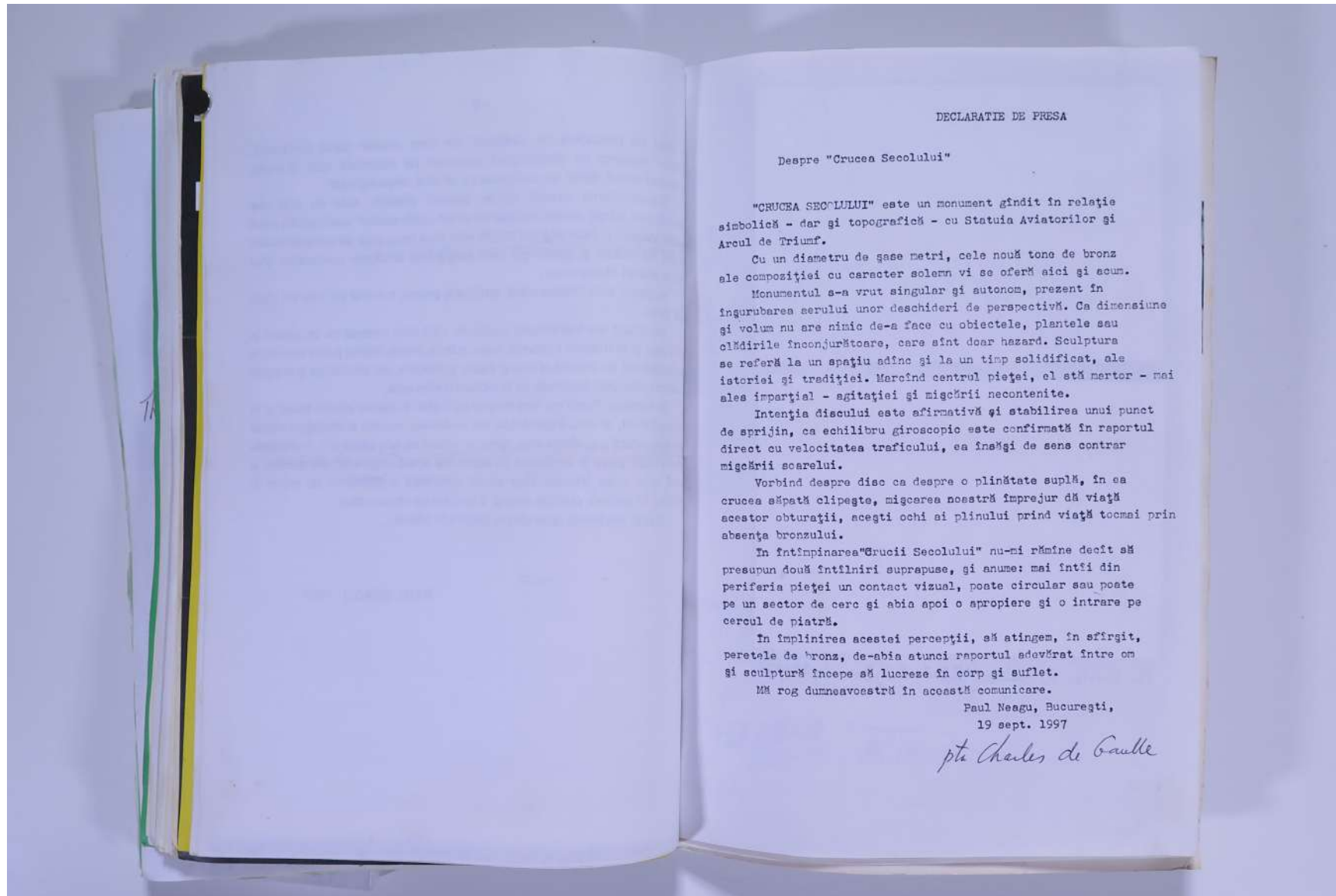
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DECLARAȚIE DE PRESĂ

Despre "Crucea Secolului"

"CRUCEA SECOLULUI" este un monument gândit în relație simbolică - dar și topografică - cu Statuia Aviatorilor și Arcul de Triumf.

Cu un diametru de șase metri, cele nouă tone de bronz ale compoziției cu caracter solemn vi se oferă aici și acum.

Monumentul s-a vrut singular și autonom, prezent în înfățișarea aerului unor deschideri de perspectivă. Ca dimensiune și volum nu are nimic de-a face cu obiectele, plantele sau clădirile înconjurătoare, care sînt doar hazard. Sculptura se referă la un spațiu adînc și la un timp solidificat, ale istoriei și tradiției. Merofind centrul pieței, el stă martor - mai ales imparțial - agitației și mișcării neconținute.

Intenția discului este afirmativă și stabilirea unui punct de sprijin, ca echilibru giroscopic este confirmată în raportul direct cu viteza traficului, ea însăși de sens contrar mișcării scarelui.

Vorbind despre disc ca despre o plinătate suplă, în ea crucea săpată clipește, mișcarea noastră împrejur dă viață acestor obturații, acești ochi ai plinului prind viață tocmai prin absența bronzului.

În înfățișarea "Crucei Secolului" nu-mi rămîne decît să presupun două întâlniri suprapuse, și anume: mai întîi din periferia pieței un contact vizual, poate circular sau poate pe un sector de cerc și abia apoi o apropiere și o intrare pe cercul de piatră.

În împlinirea acestei percepții, să atingem, în sfîrșit, peretele de bronz, de-abia atunci raportul adevărat între om și sculptură începe să lucreze în corp și suflet.

Mă rog dumneavoastră în această comunicare.

Paul Neagu, București,
19 sept. 1997

pta Charles de Gaulle

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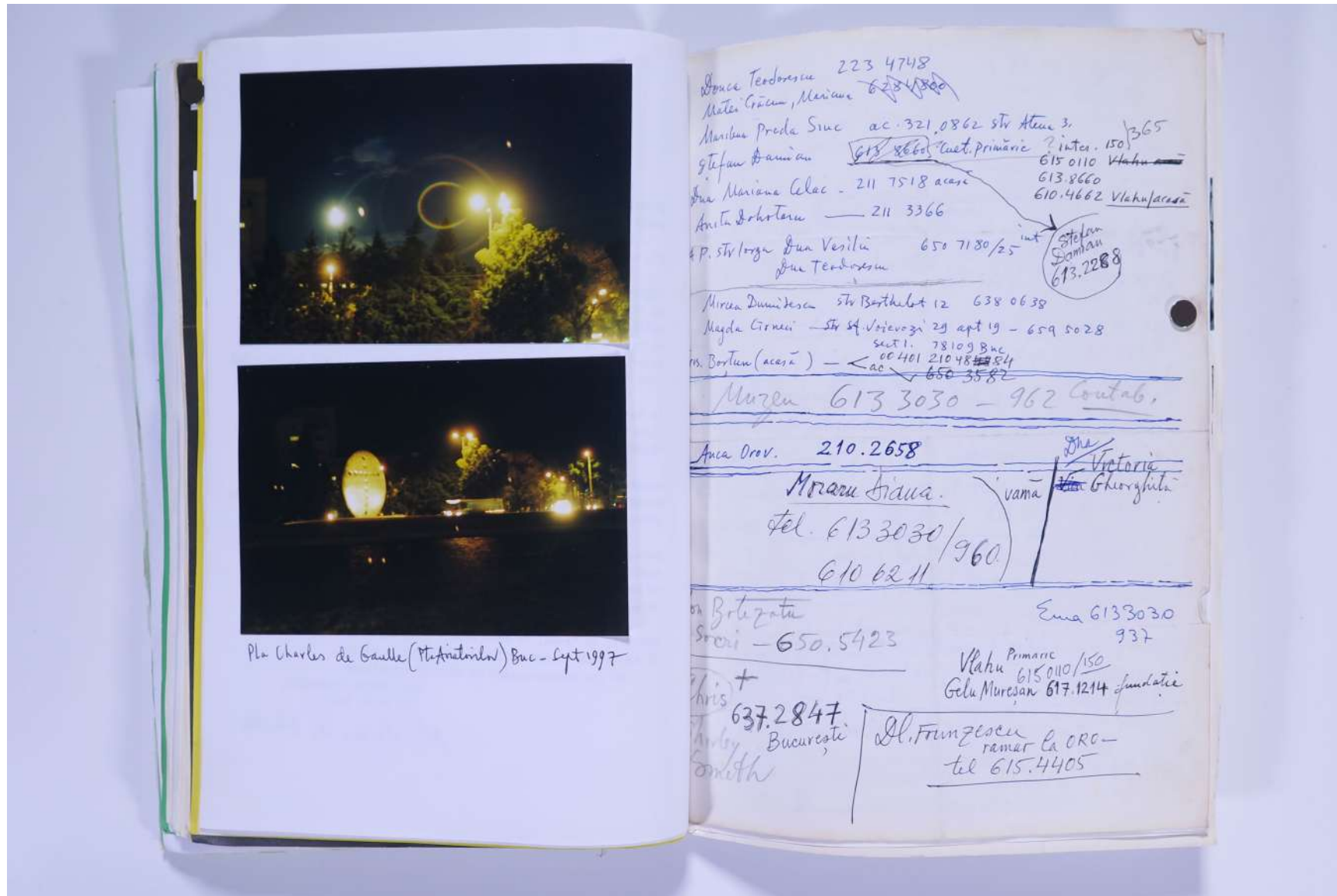
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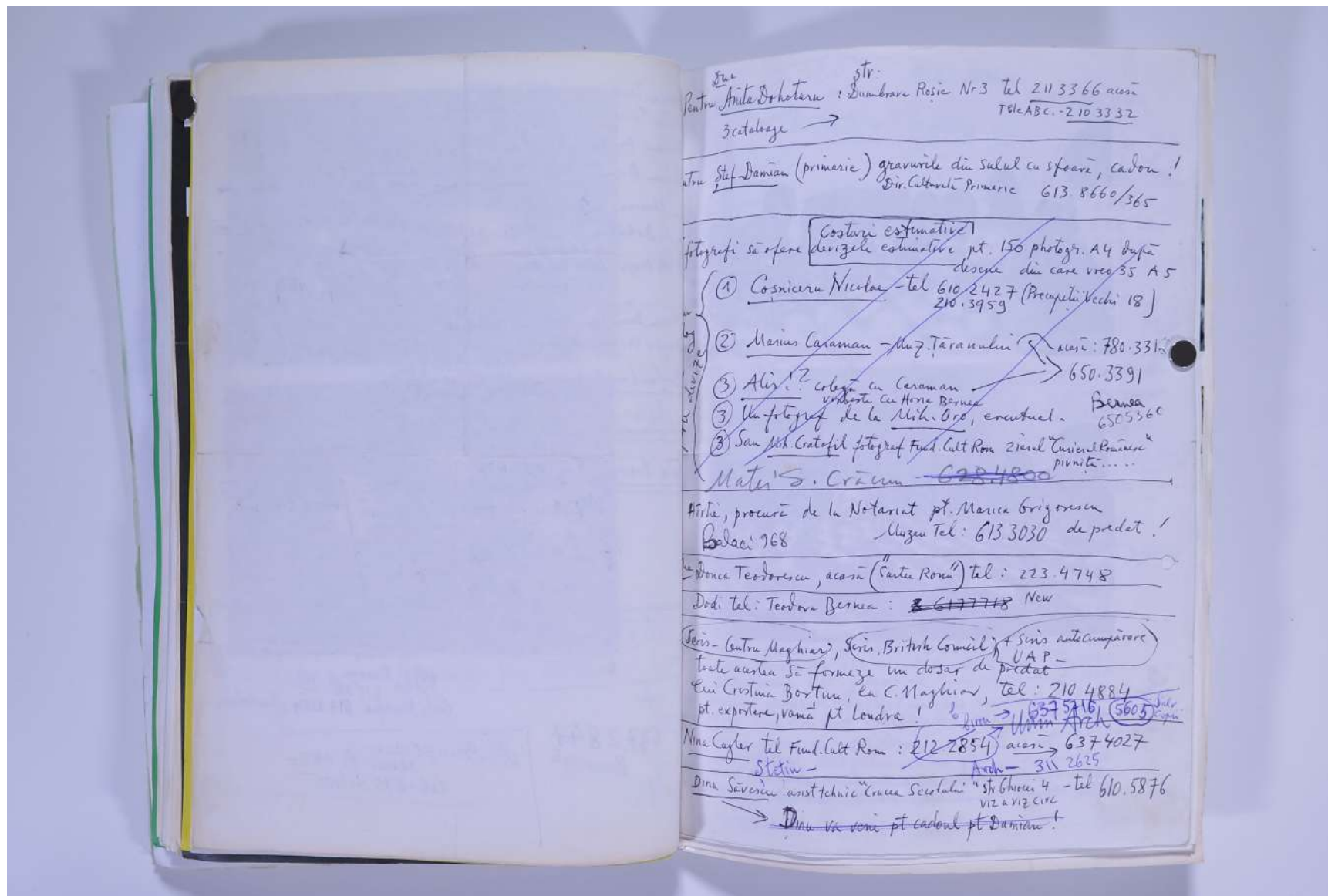
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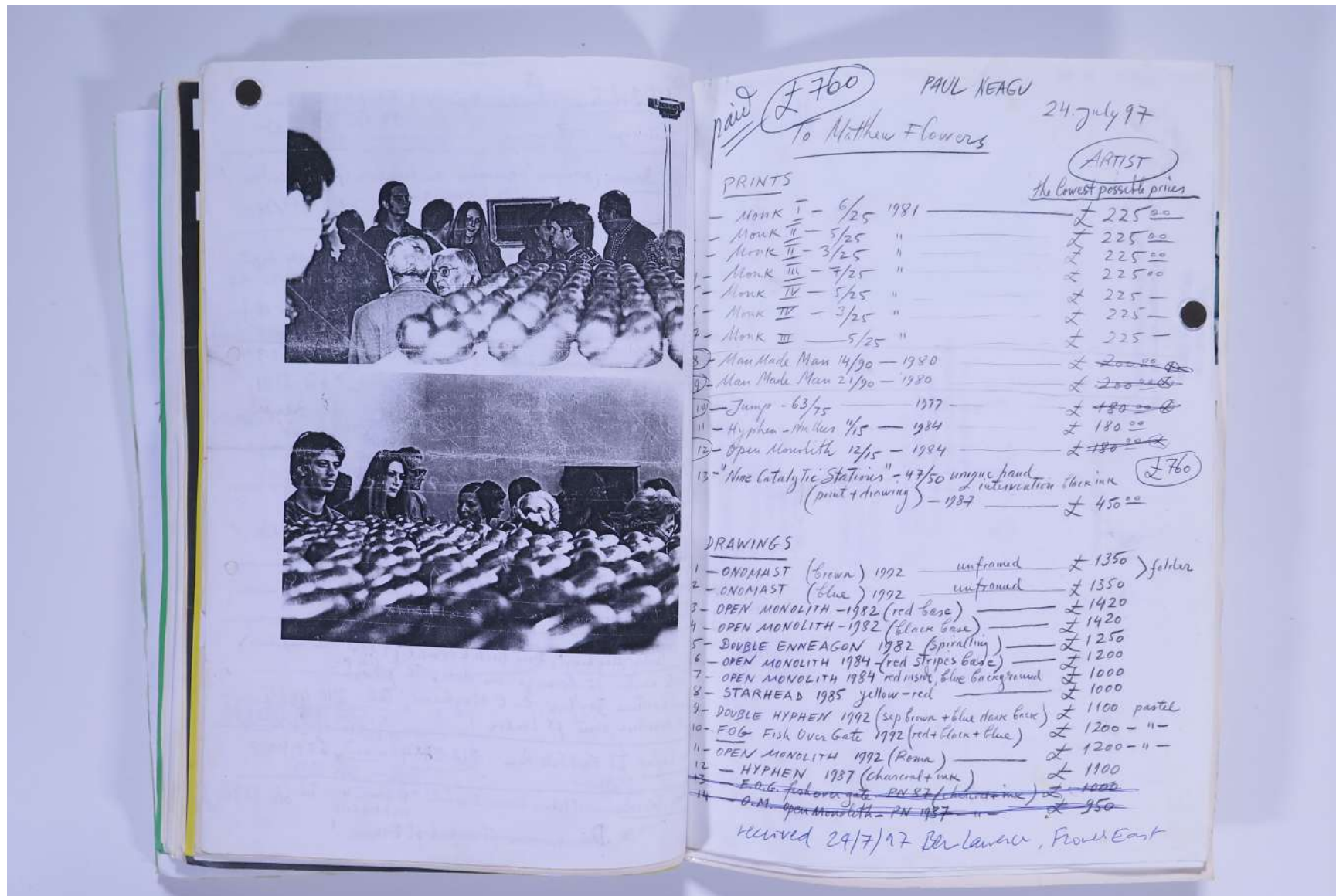
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paid (£760) PAUL NEAGU 24 July 97
 To Matthew Flowers

PRINTS

ARTIST
 the lowest possible prices

1 - Monk I - 6/25 1981	£ 225.00
2 - Monk II - 5/25 "	£ 225.00
3 - Monk III - 3/25 "	£ 225.00
4 - Monk IV - 7/25 "	£ 225.00
5 - Monk V - 5/25 "	£ 225.00
6 - Monk VI - 3/25 "	£ 225.00
7 - Monk VII - 5/25 "	£ 225.00
8 - Man Made Man 14/90 - 1980	£ 200.00
9 - Man Made Man 21/90 - 1980	£ 200.00
10 - Jump - 63/75 1977	£ 480.00
11 - Hyphen - Muller 1/15 - 1984	£ 180.00
12 - Open Monolith 12/15 - 1984	£ 480.00
13 - "Nine Catalytic Stations" - 47/50 unique hand intervention (print + drawing) - 1987	£ 450.00

DRAWINGS

1 - ONOMAST (brown) 1992 unframed	£ 1350 } folder
2 - ONOMAST (blue) 1992 unframed	£ 1350
3 - OPEN MONOLITH - 1982 (red base)	£ 1420
4 - OPEN MONOLITH - 1982 (black base)	£ 1420
5 - DOUBLE ENNEAGON 1982 (Spiralling)	£ 1250
6 - OPEN MONOLITH 1984 (red stripes base)	£ 1200
7 - OPEN MONOLITH 1984 red inside blue background	£ 1000
8 - STARHEAD 1985 yellow-red	£ 1000
9 - DOUBLE HYPHEN 1992 (sep brown + blue dark base)	£ 1100 pastel
10 - F.O.G. Fish Over Gate 1992 (red + black + blue)	£ 1200 - "
11 - OPEN MONOLITH 1992 (Roma)	£ 1200 - "
12 - HYPHEN 1987 (charcoal + ink)	£ 1100
13 - F.O.G. fish over gate PN 87 (charcoal + ink)	£ 1000
14 - O.M. open Monolith - PN 1987	£ 950

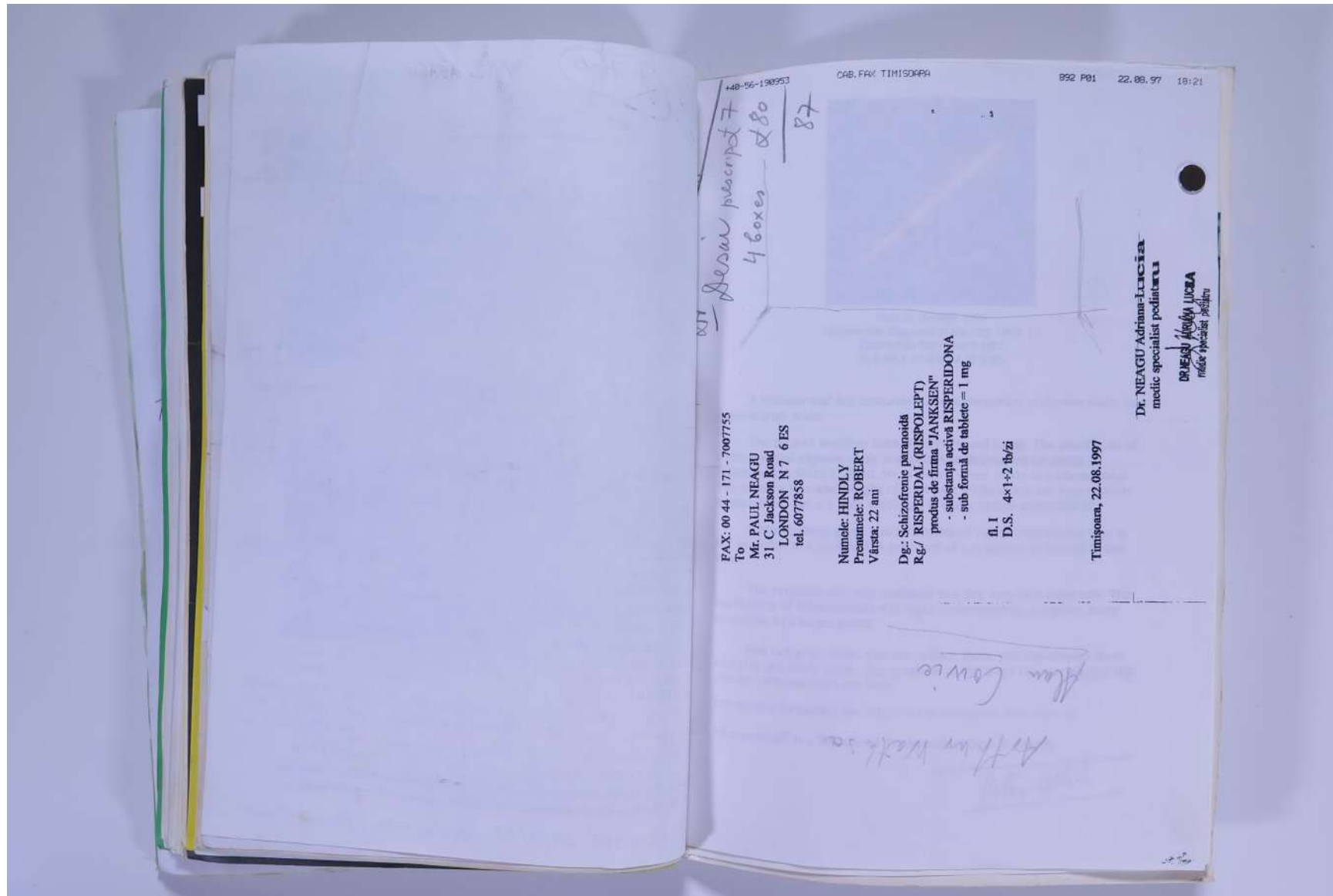
received 29/7/97 Ben Lawrence, From East

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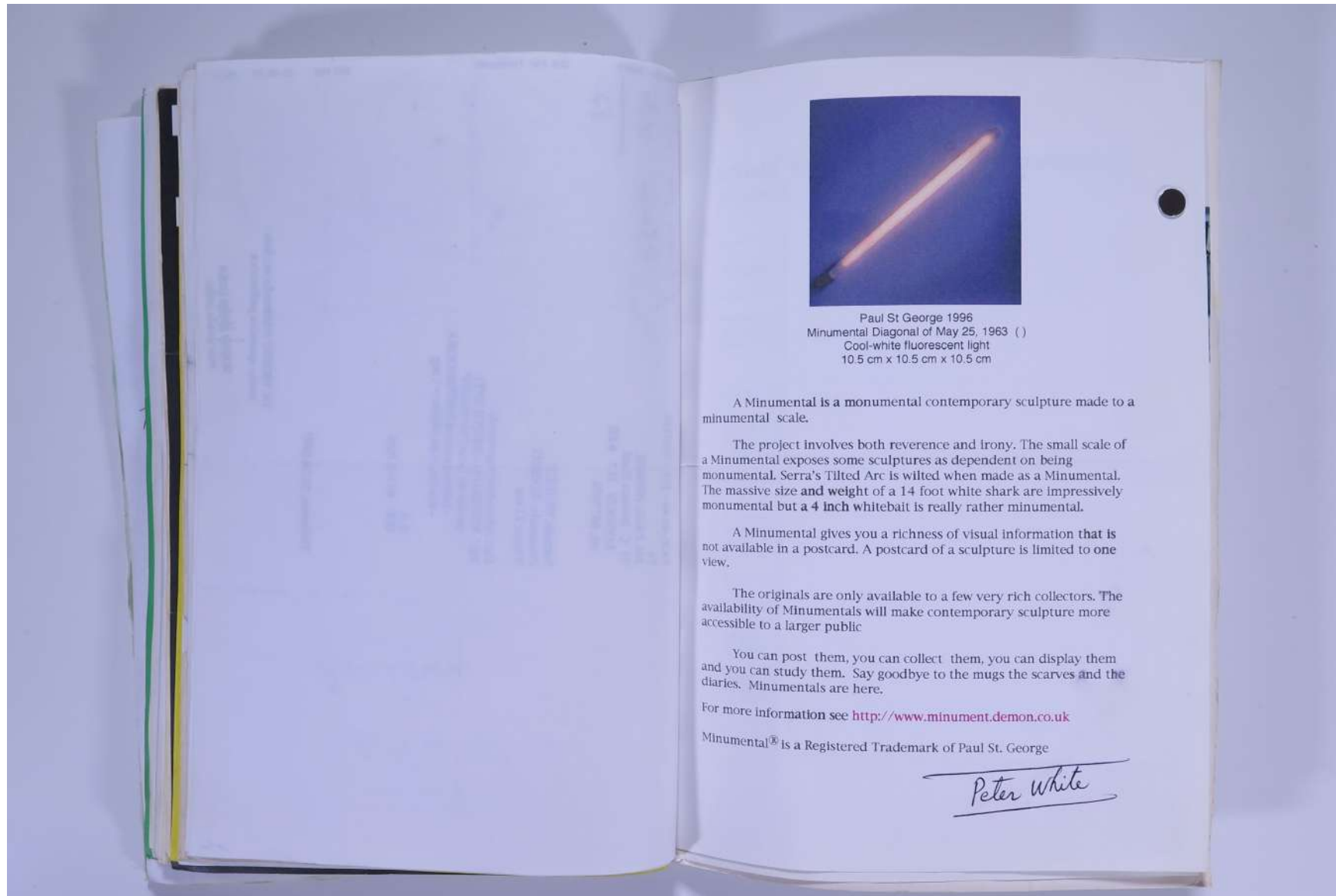
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Paul St George 1996
Minumental Diagonal of May 25, 1963 ()
Cool-white fluorescent light
10.5 cm x 10.5 cm x 10.5 cm

A Minumental is a monumental contemporary sculpture made to a minumental scale.

The project involves both reverence and irony. The small scale of a Minumental exposes some sculptures as dependent on being monumental. Serra's Tilted Arc is wilted when made as a Minumental. The massive size and weight of a 14 foot white shark are impressively monumental but a 4 inch whitebait is really rather minumental.

A Minumental gives you a richness of visual information that is not available in a postcard. A postcard of a sculpture is limited to one view.

The originals are only available to a few very rich collectors. The availability of Minumentals will make contemporary sculpture more accessible to a larger public

You can post them, you can collect them, you can display them and you can study them. Say goodbye to the mugs the scarves and the diaries. Minumentals are here.

For more information see <http://www.minument.demon.co.uk>

Minumental[®] is a Registered Trademark of Paul St. George

Peter White

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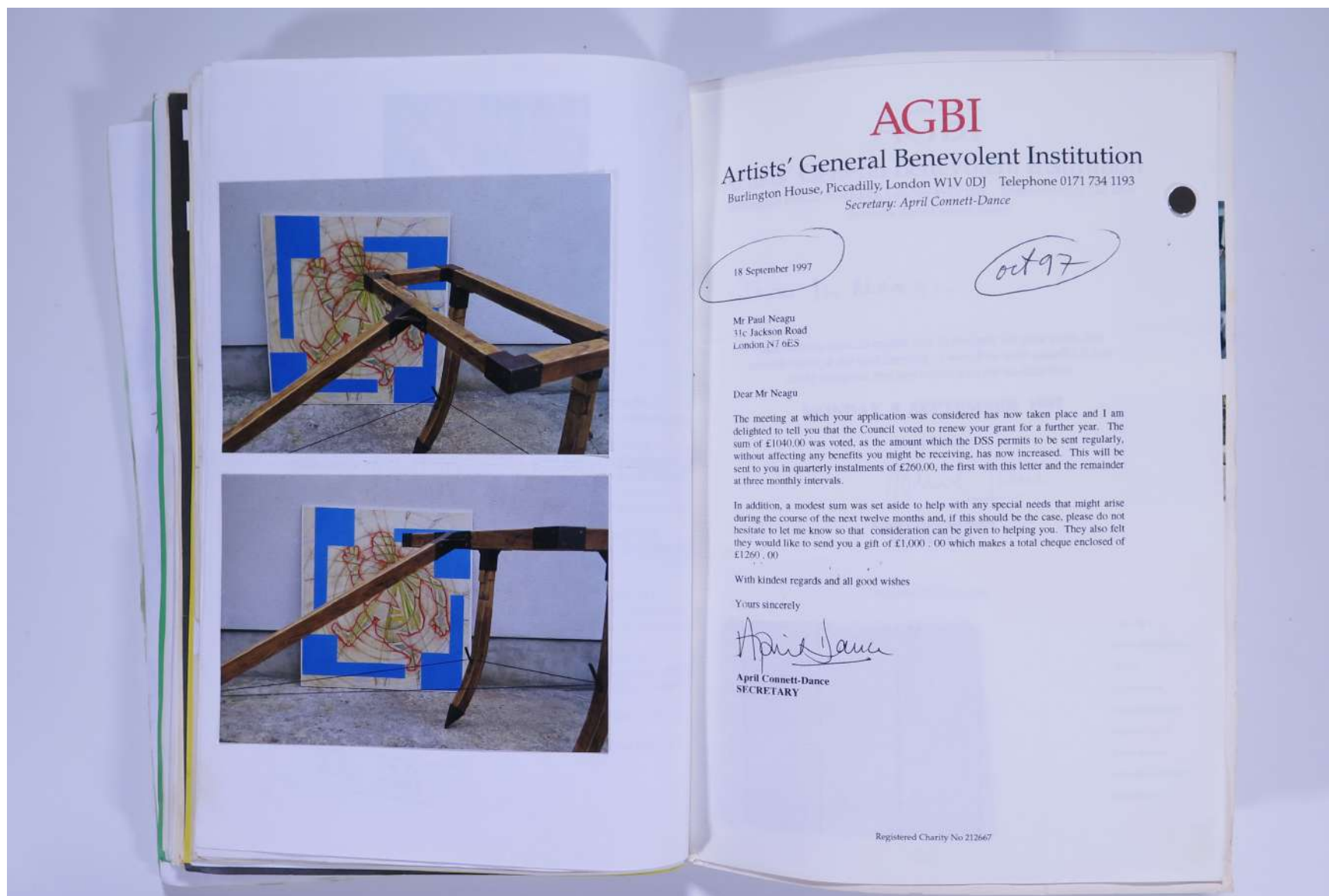
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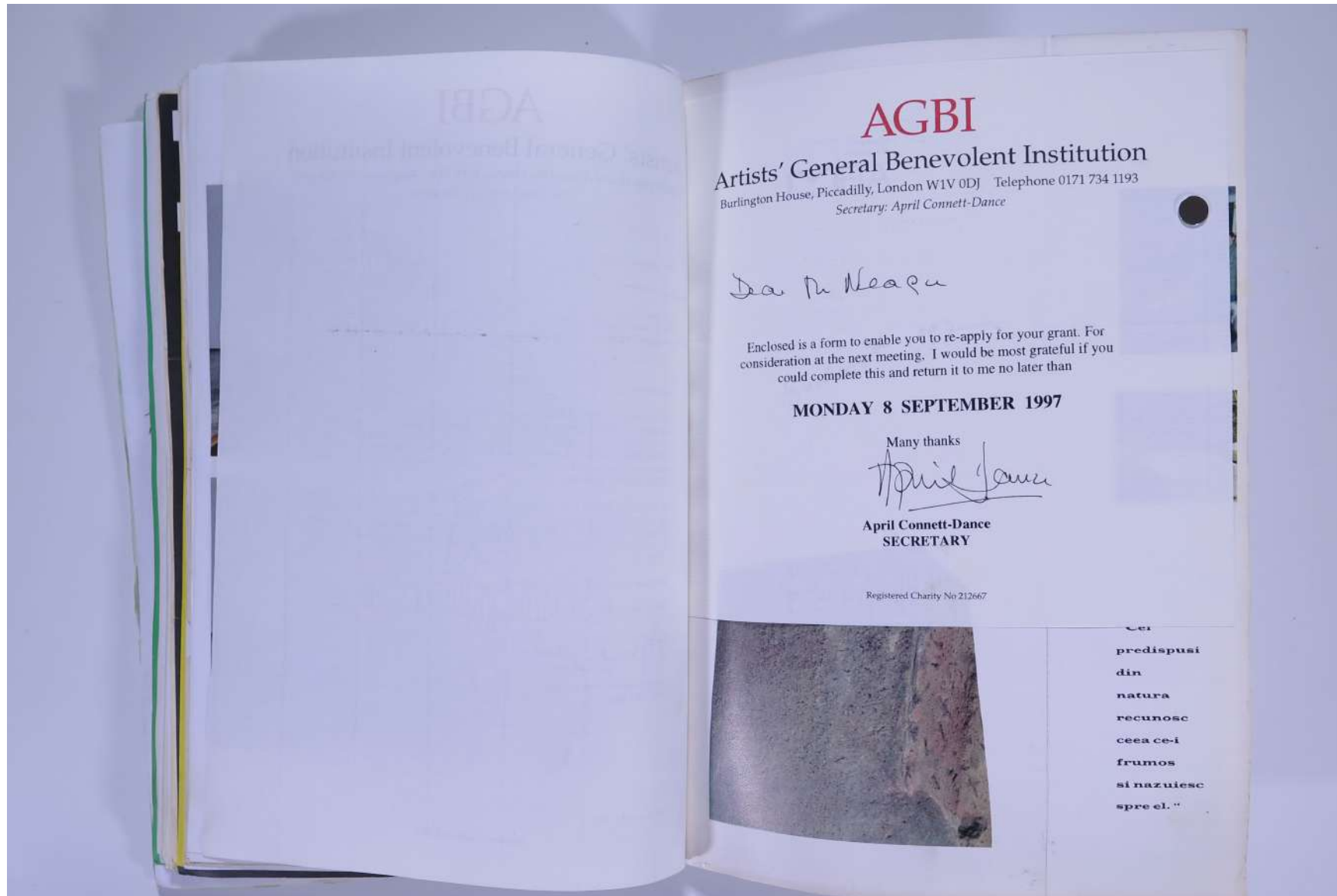
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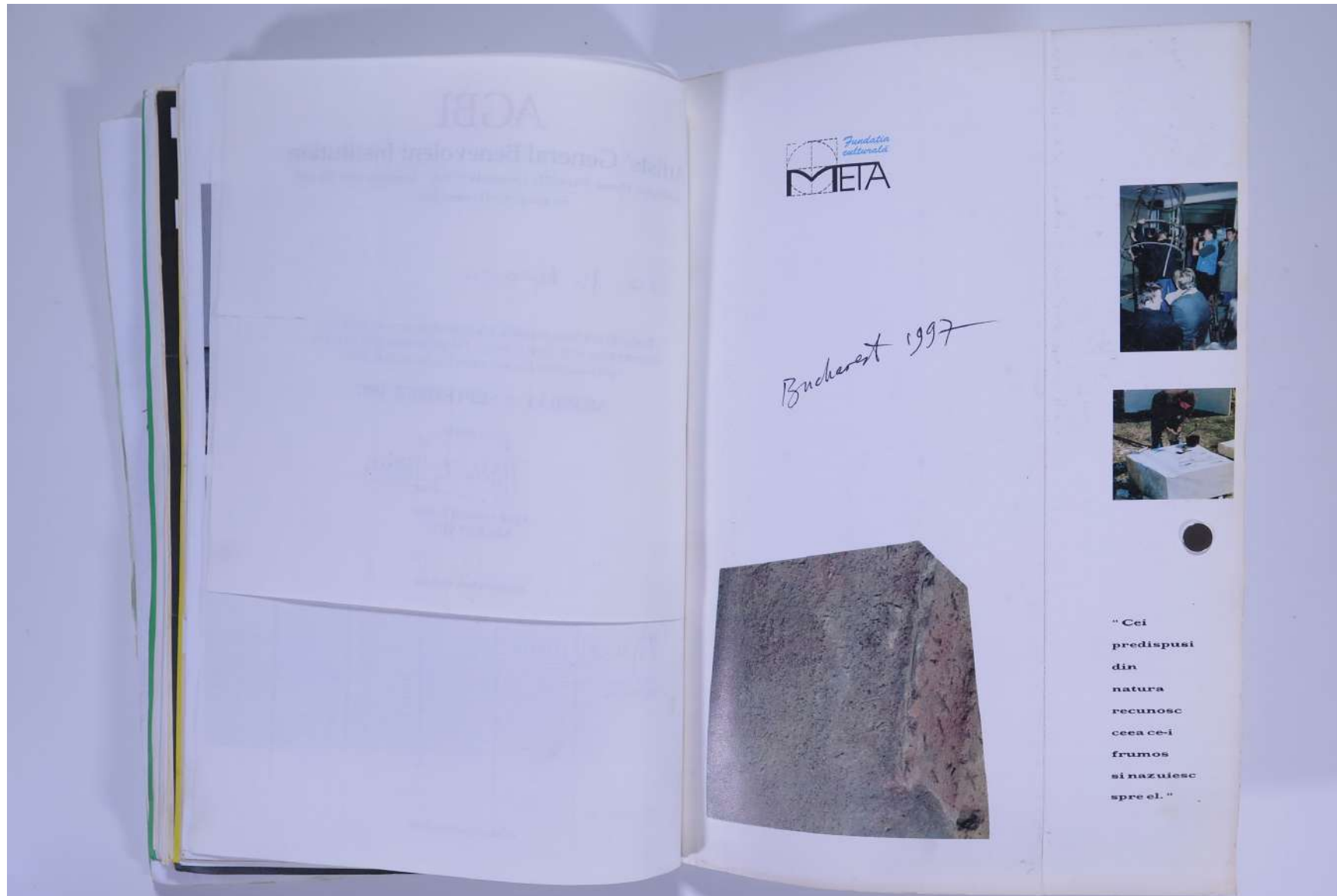
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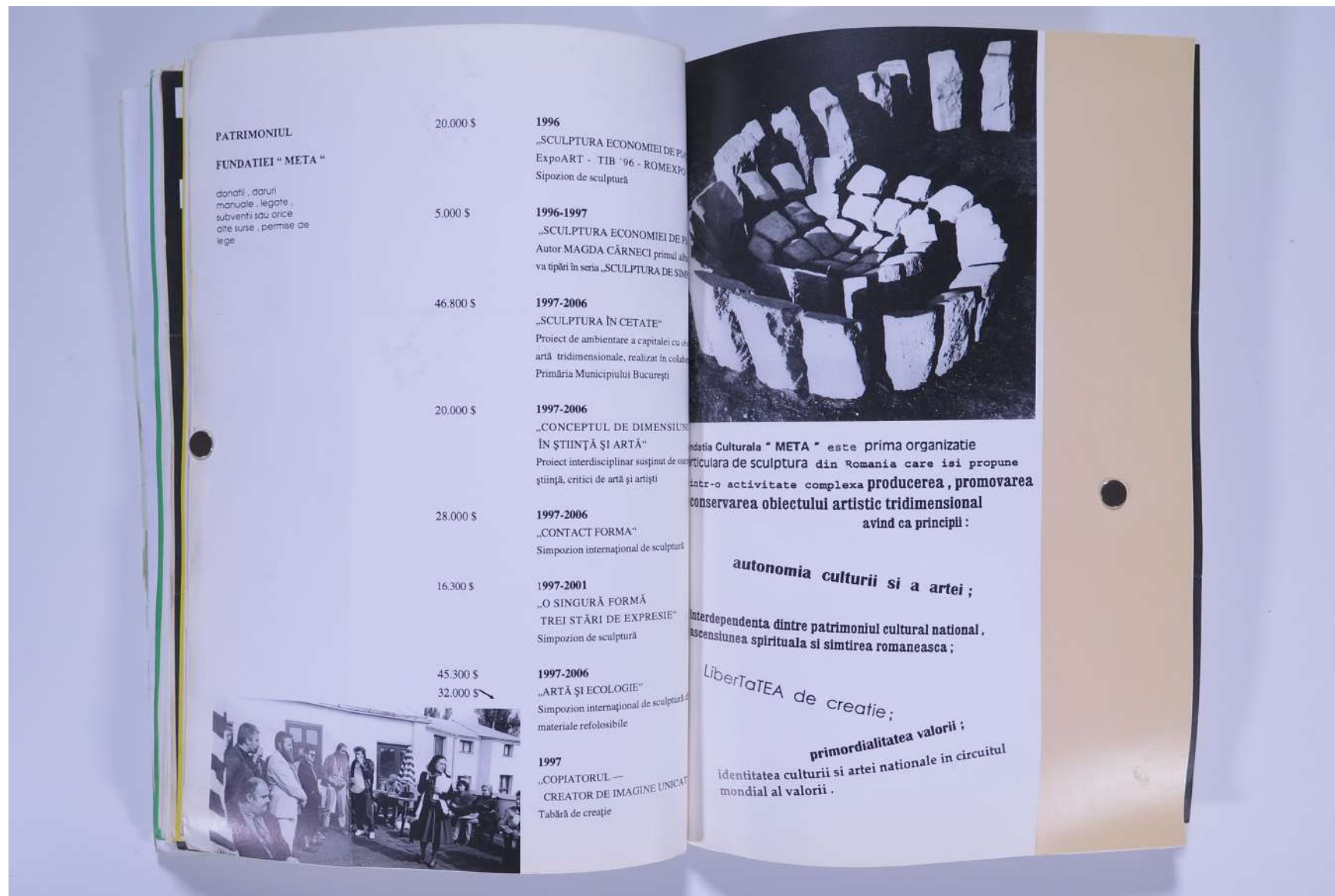
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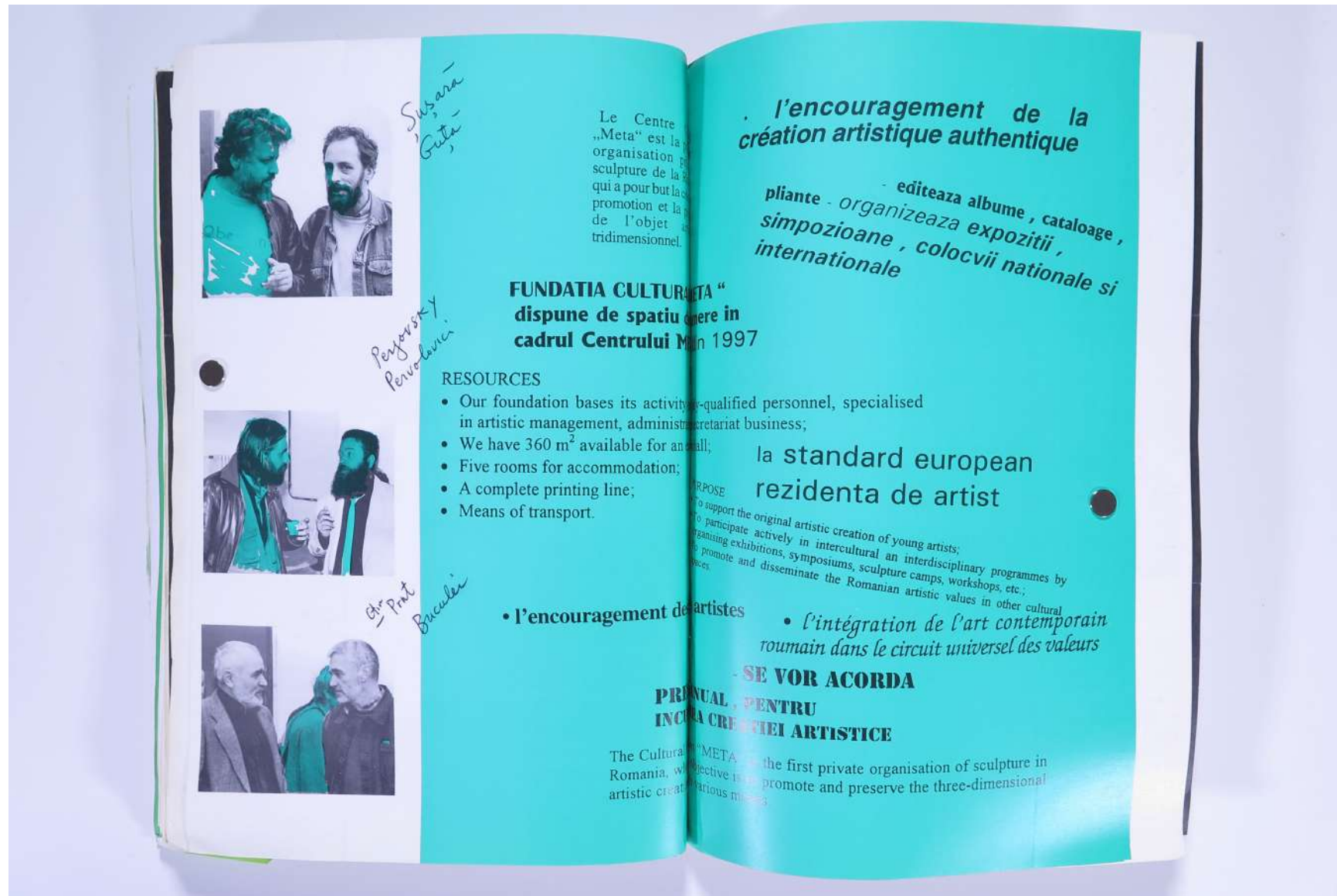
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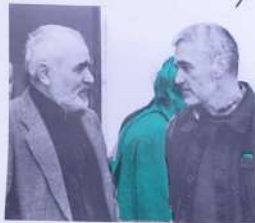
PNE 92.071



Suzana
Gutu



Petrovsky
Petrovici



Dr. Pant
Buceci

Le Centre „Meta” est la première organisation de sculpture de la Roumanie qui a pour but la promotion et la diffusion de l'objet tridimensionnel.

FUNDATIA CULTURALETA “ dispune de spatiu mare in cadrul Centrului Meta in 1997

RESOURCES

- Our foundation bases its activities on qualified personnel, specialised in artistic management, administrative business;
- We have 360 m² available for an office;
- Five rooms for accommodation;
- A complete printing line;
- Means of transport.

• l'encouragement de la création artistique authentique

- editeaza albume , cataloage ,
pliante - organizeaza expozitii ,
simpozioane , colocvii nationale si
internationale

la standard european rezidenta de artist

OBJECTIVE

- To support the original artistic creation of young artists;
- To participate actively in intercultural and interdisciplinary programmes by organising exhibitions, symposiums, sculpture camps, workshops, etc.;
- To promote and disseminate the Romanian artistic values in other cultural spaces.

• l'encouragement de artistes

- l'intégration de l'art contemporain
roumain dans le circuit universel des valeurs

- SE VOR ACORDA

PRIMUM, PENTRU INCURAJAREA CREATIEI ARTISTICE

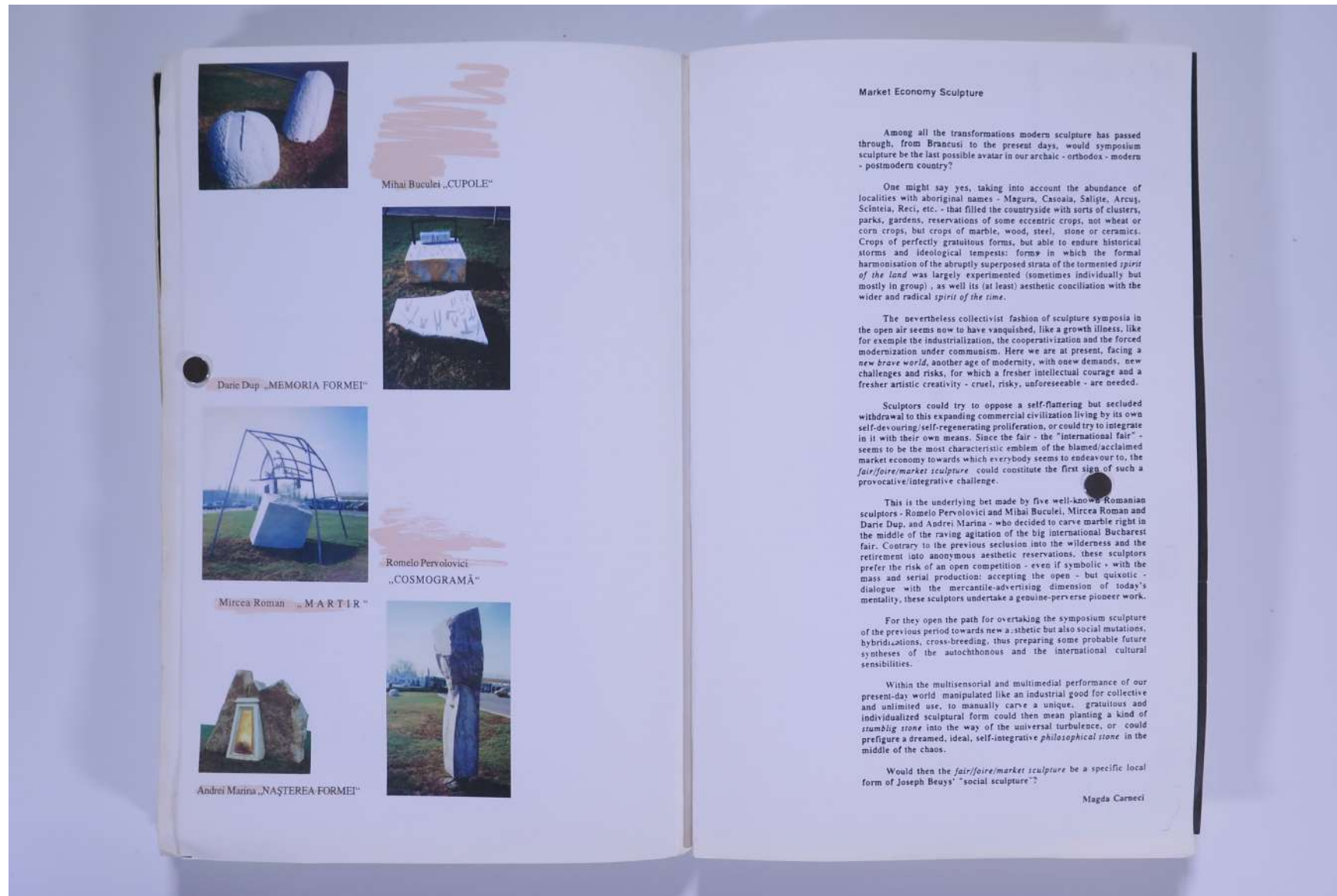
The Cultural Centre „META” is the first private organisation of sculpture in Romania, whose objective is to promote and preserve the three-dimensional artistic creation through various means.

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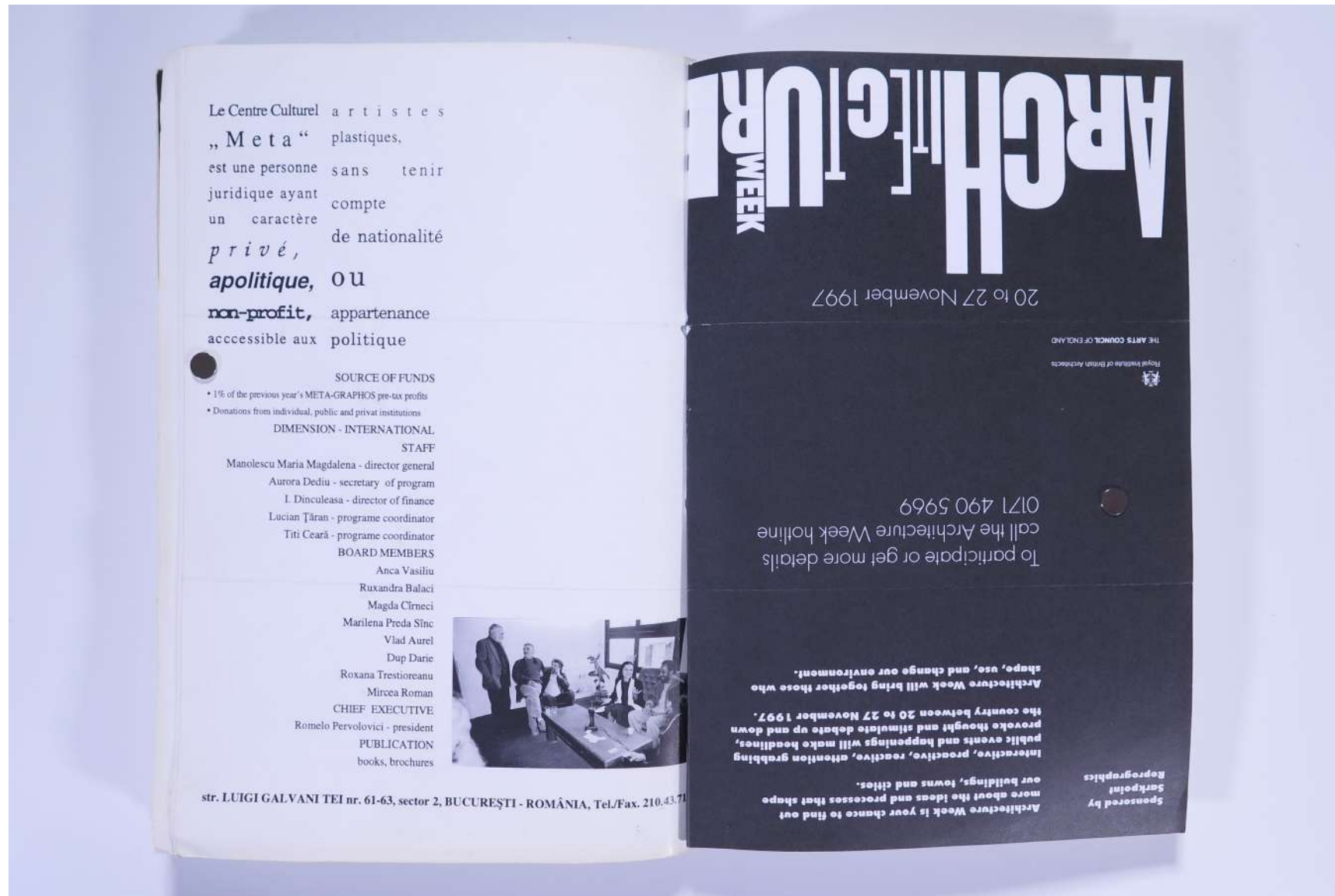
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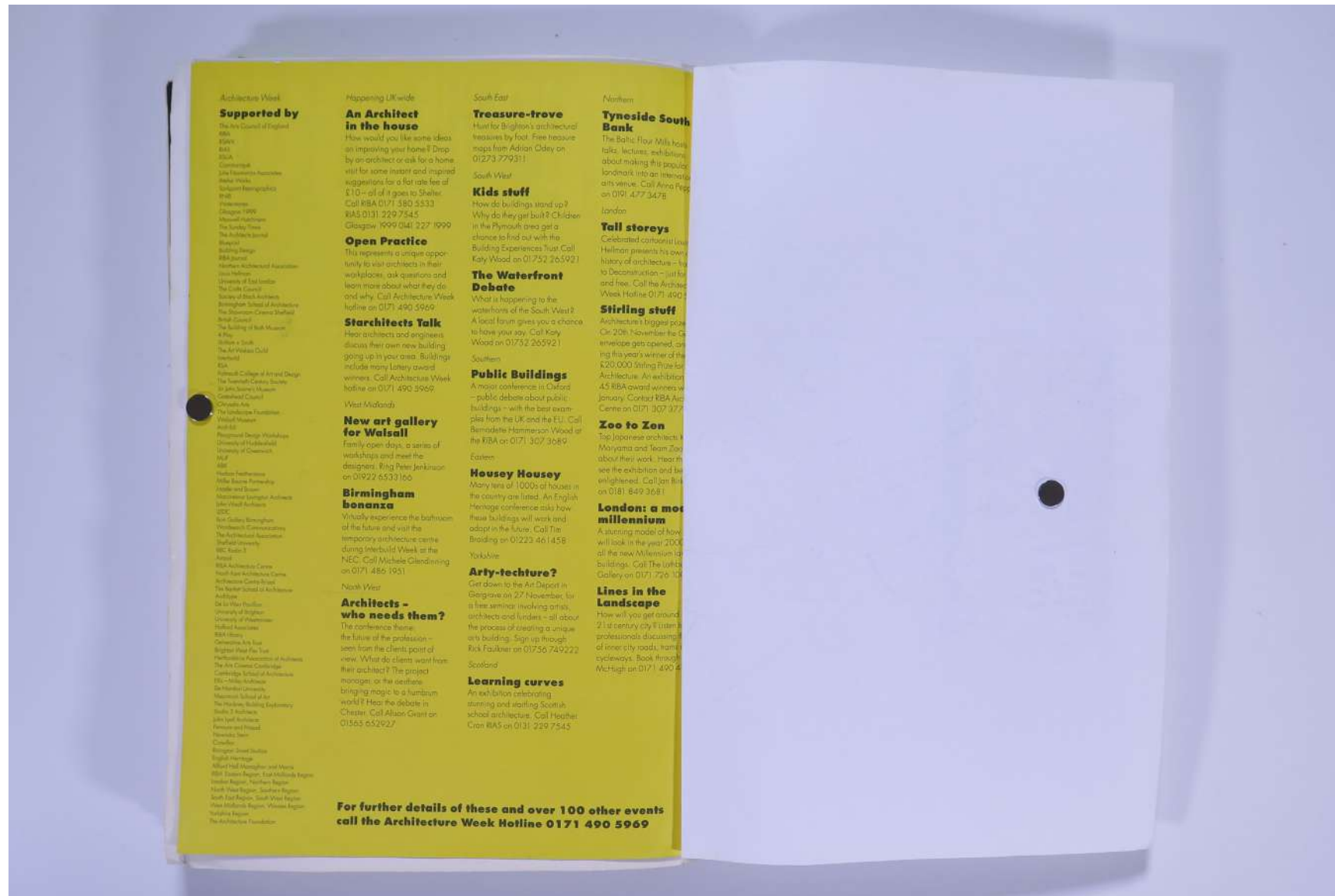
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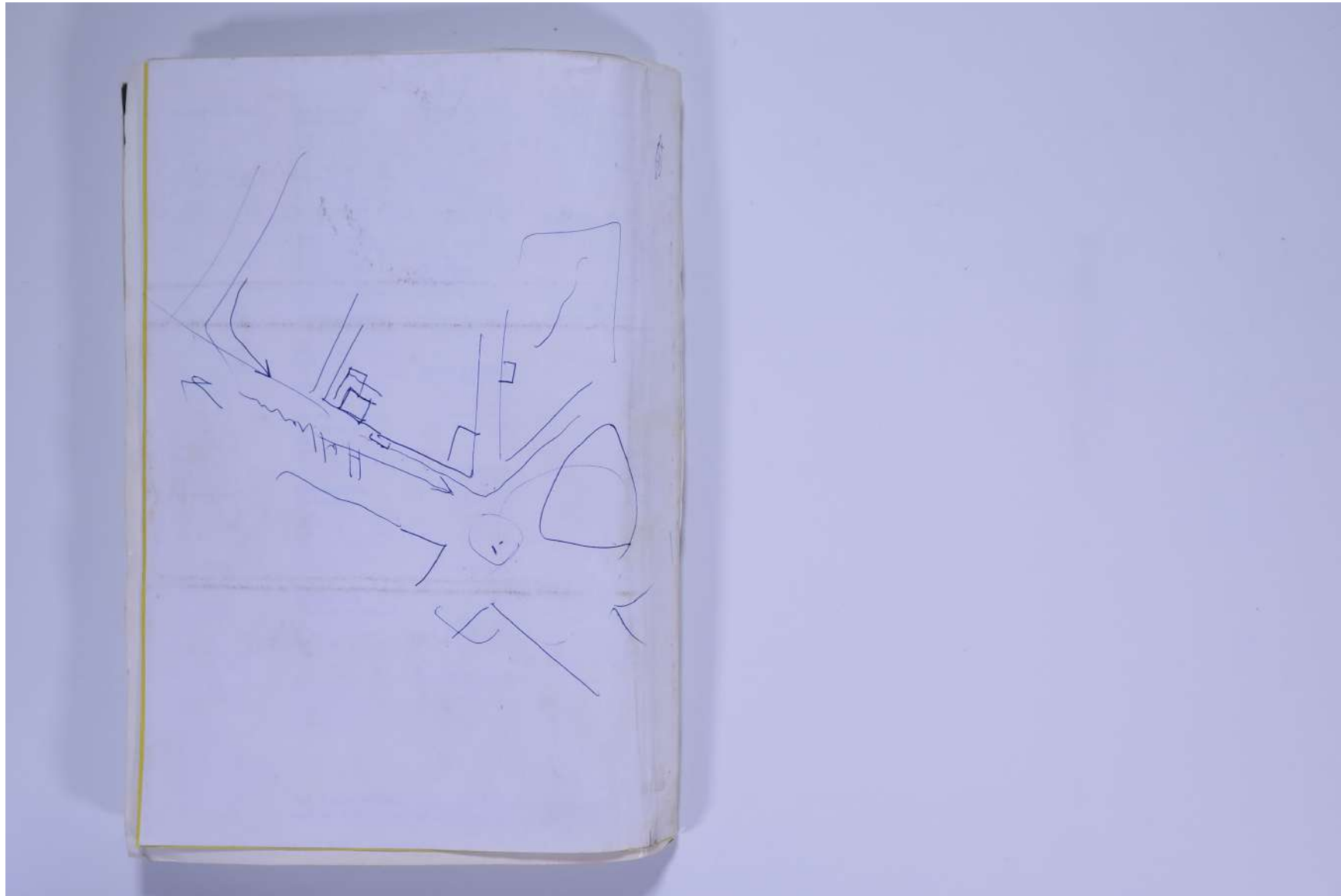
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