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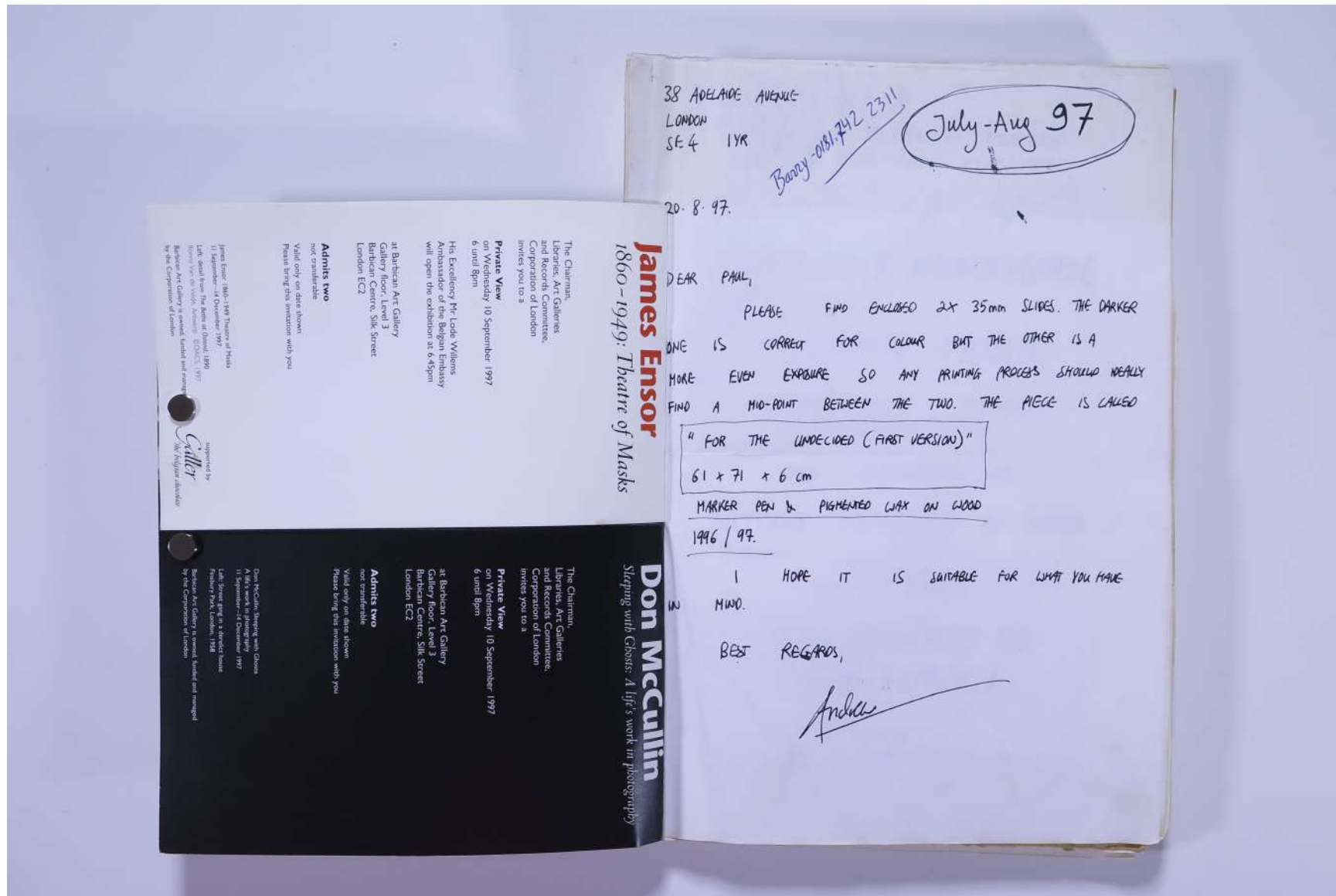


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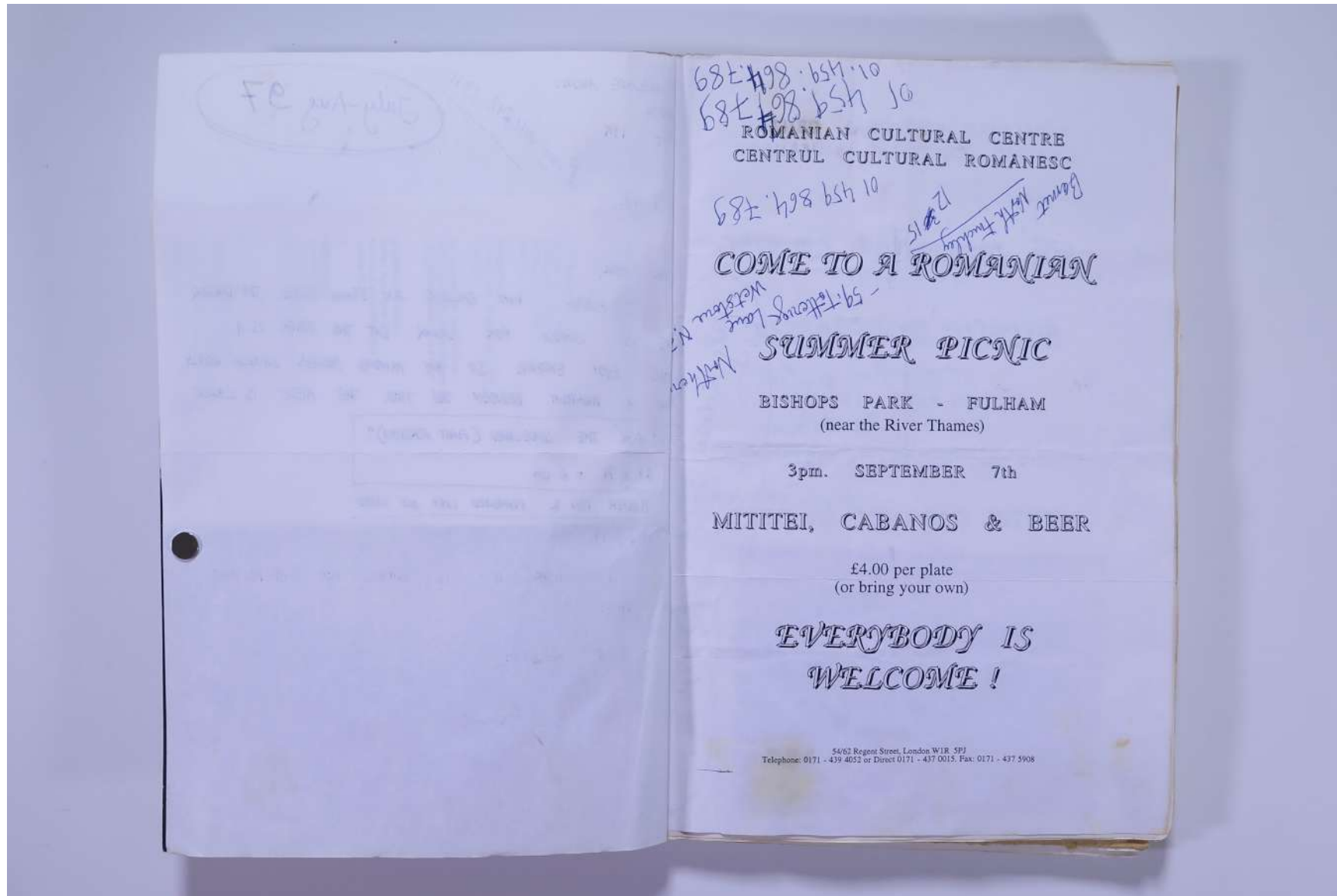
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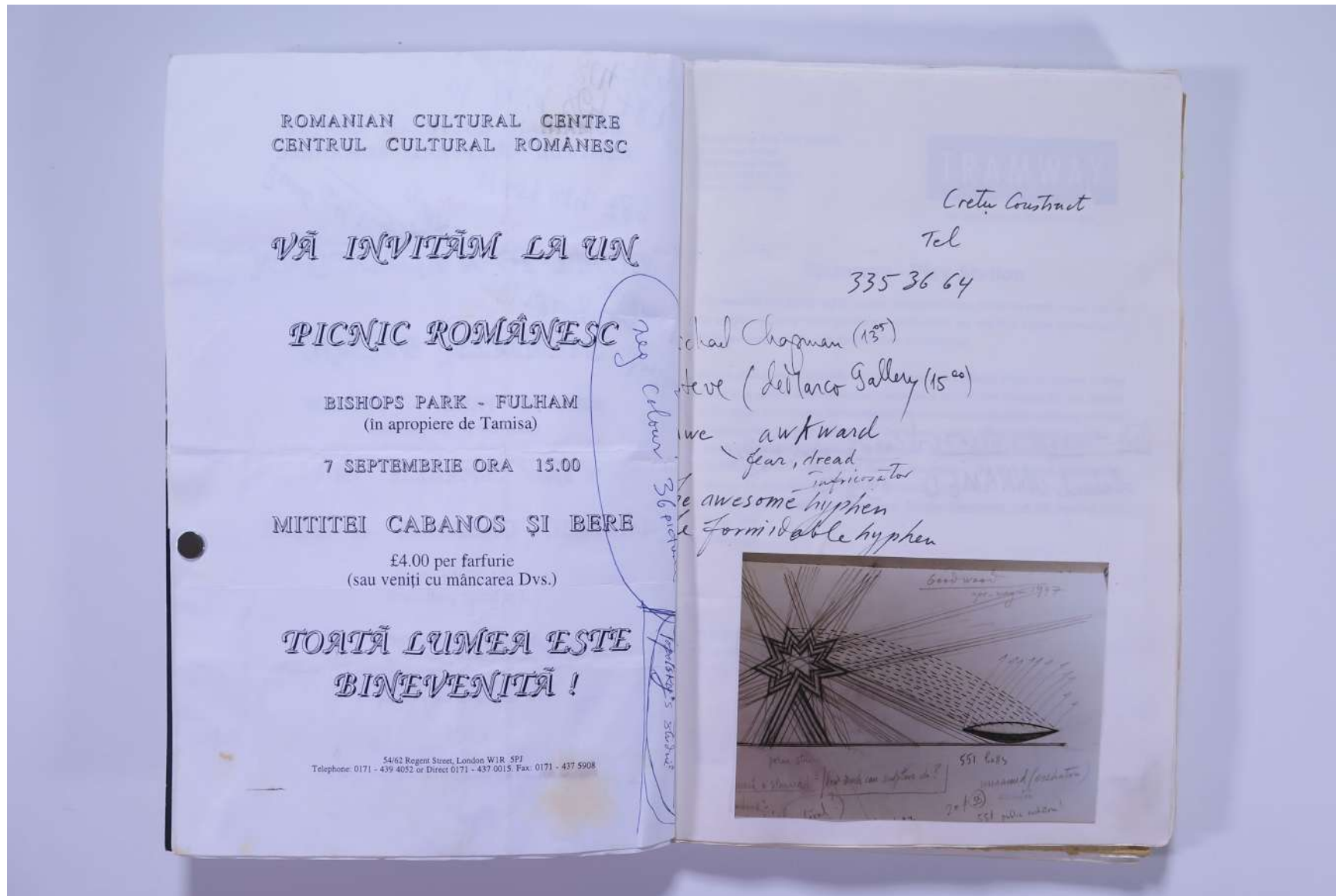
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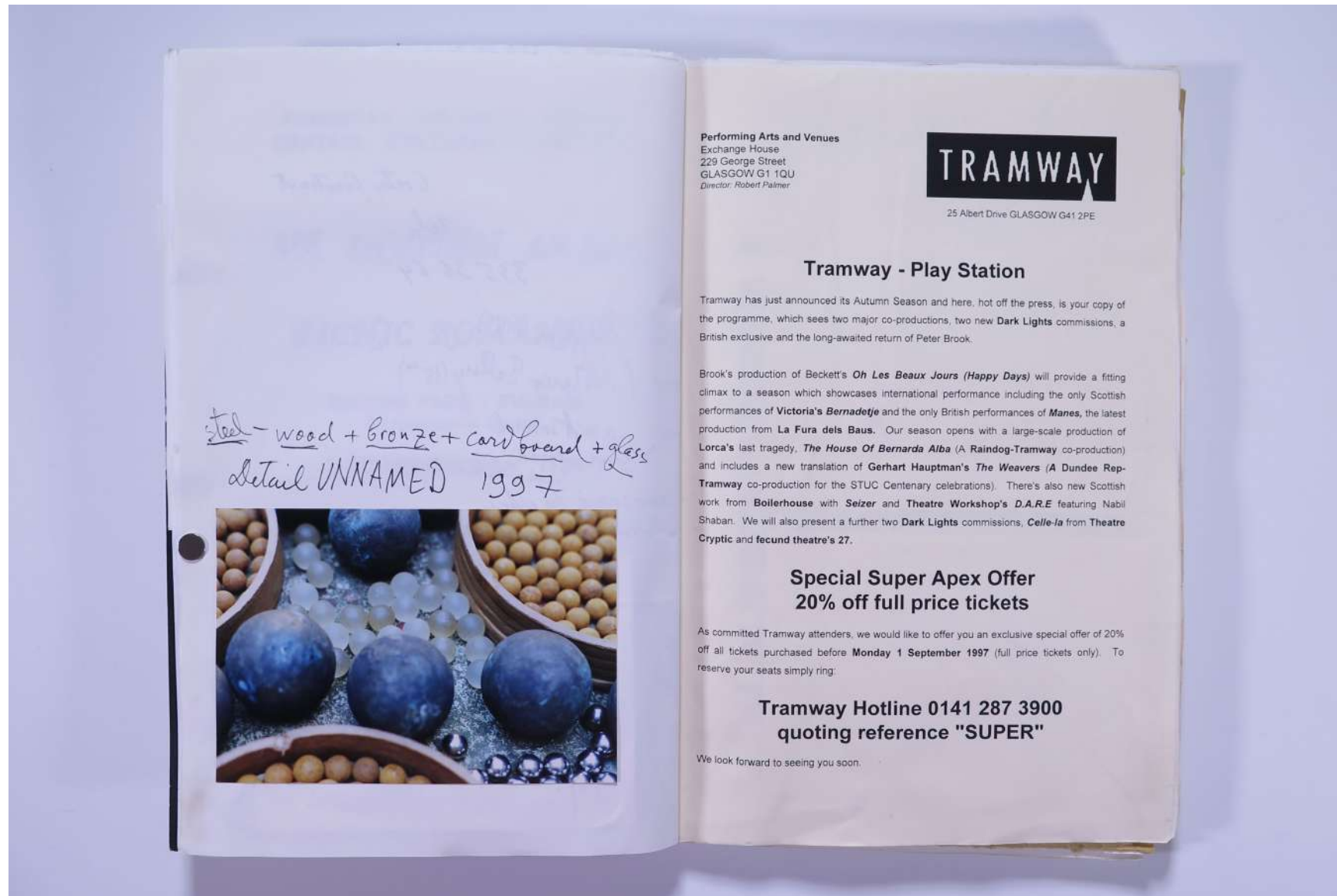
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retrimisă NO

22 august 1997 Londra

Stimate domnule Antin,

Am primit abia astazi prin posta o copie xerox a plagiatului dumneavoastra din Romania libera, 17 aprilie 1997, articolul despre Paul Neagu.

Ati citat cuvintele mele, sustinand ca sint fraze spuse de Paul ("Obiectul devine sculptura prin faptul ca regenereaza spatiul.") Ati citat imprecis - nu exista, ~~sculptura~~ ca atare, in catalogul nostru, frazele "El impune apoi tabla de legi a unui cosmos. El este, de asemenea, semn eliberat de semnificatie." Va rog sa recititi. Nu exista in articolul dumneavoastra nici macar catalogul din care ati citat, macar cu numele. Ati exclus, programat, ~~numele~~ numele meu si faptul ca frazele spuse de Paul sint extrase dintr-un dialog cu mine, ceea ce n-ar fi fost rau, daca ati fi comentat acele fraze intr-un fel personal, iar nu prin propriile mele idei, si asa vaduvite de propriul ~~nume~~ nume si sensul lor exact.

Sint, in plus, convinsa, ca nu ati citit nici macar un cuvint din Peter Atkins si (as pune pariu) habar nu aveti, scuzati expresia, cine este.

De pe la unii si altii, aflu ca publicati foarte mult si in mai multe domenii. Ma intreb de unde atita energie. Imi aduc aminte ca, la scoala, inca din clasa a cincea, copiii li se repeta la nesfirsit ca unele cuvinte sau unele idei luate de x la altii, atunci cind sint preluate in propriul text, trebuie sa fie semnalate ca citate si sa se specifice exact sursa. Ati facut scoala? Probabil ca nu - altfel as spune ca articolul dumneavoastra este scris cu rea intentie. Dar, atunci, cum de sinteti angajat la siar?

O injuratura buna e preferabila unei laude proaste. Dumneavoastra faceti chiar un lucru mai rau: va laudati prost.

Entru conformitate,

Monica Gmesu

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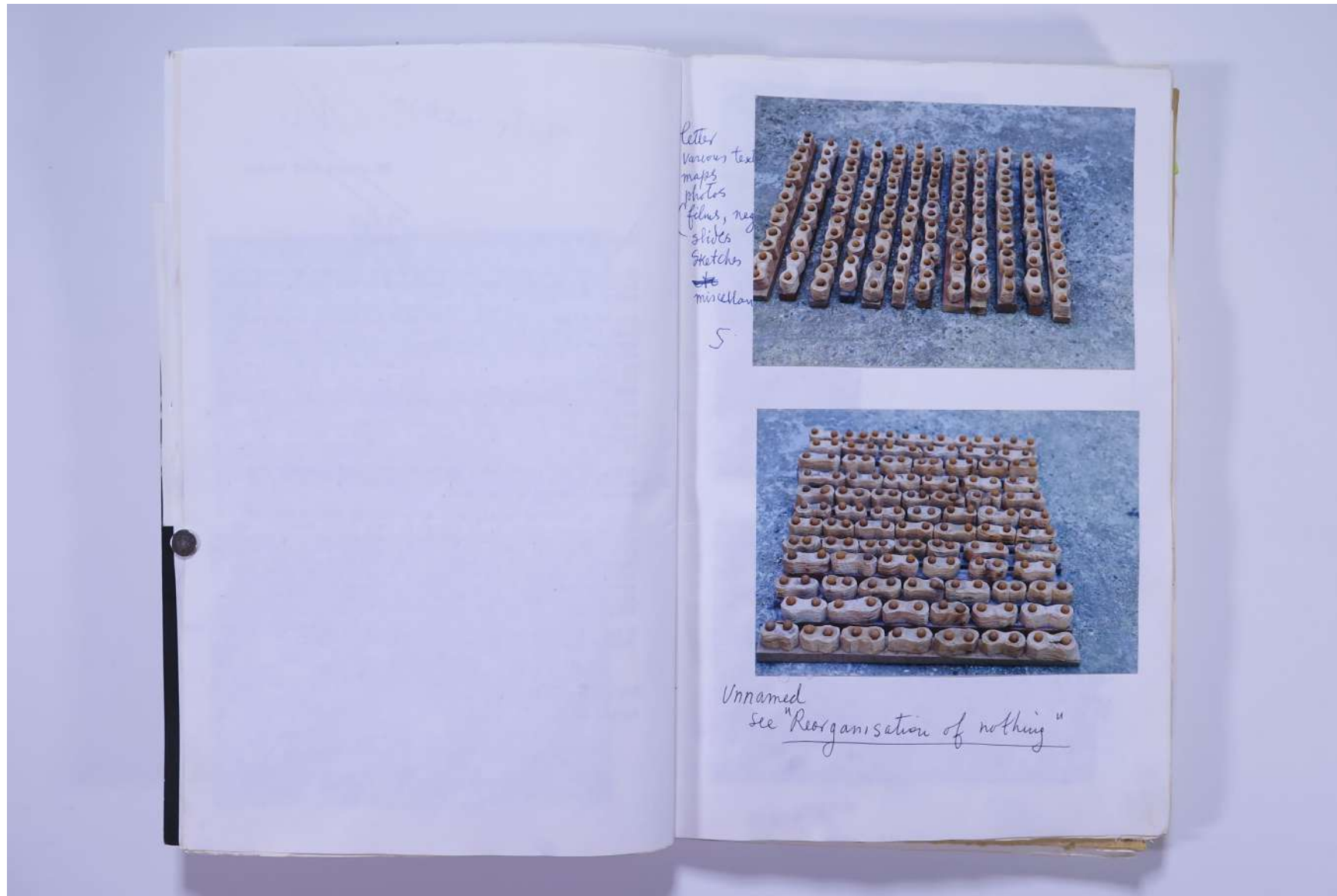
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Celtic horse mask
B.M.



20.aug.1997

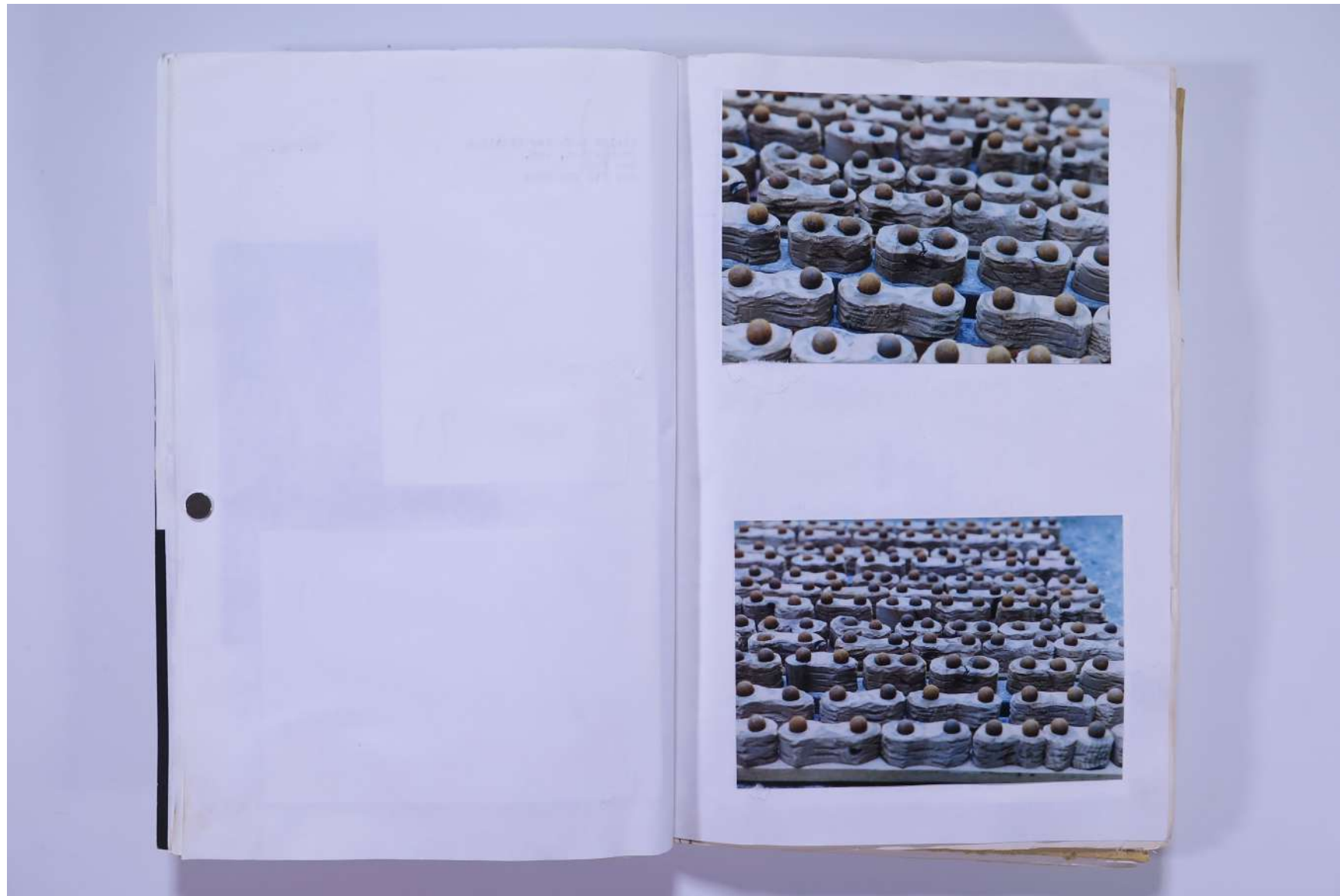


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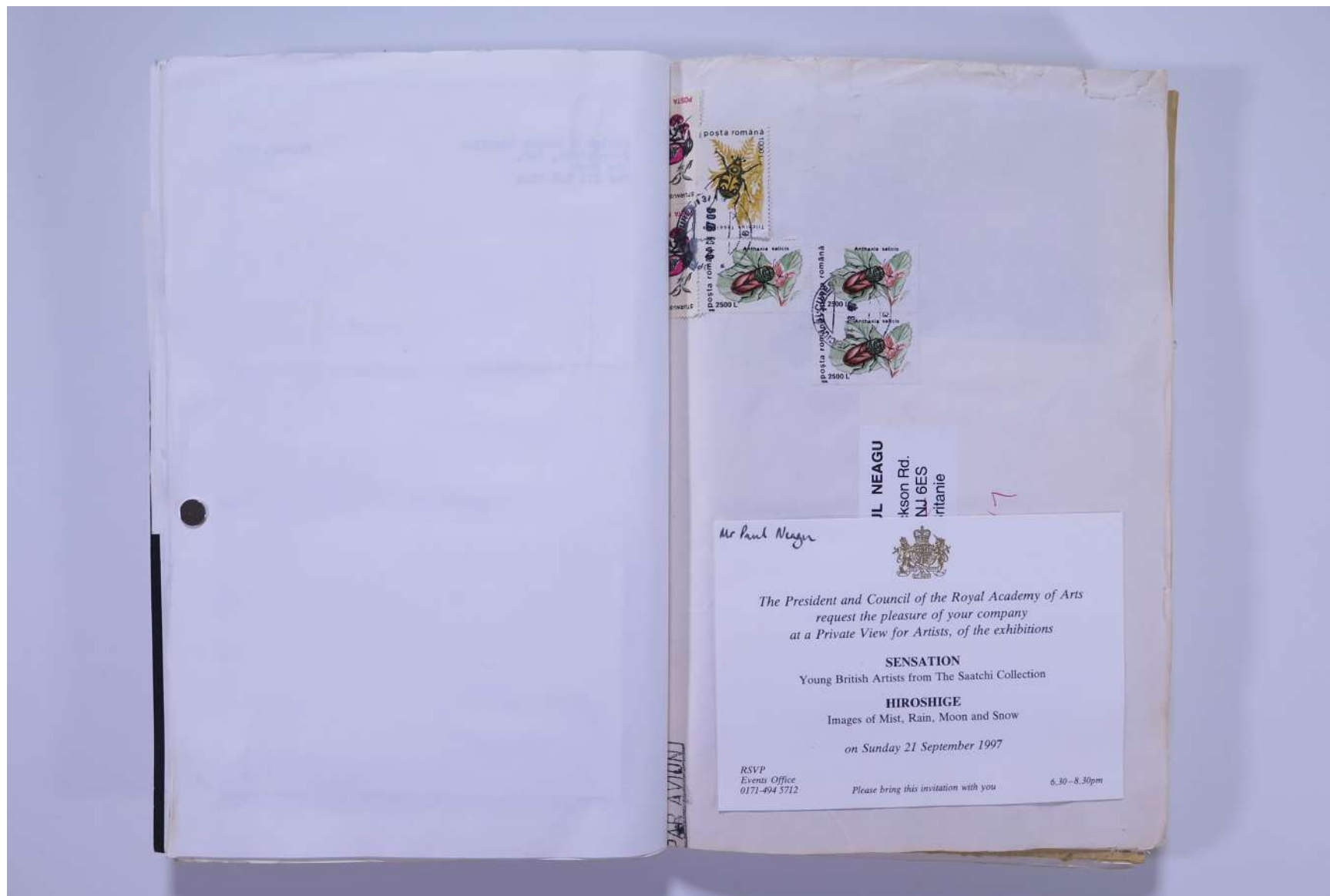
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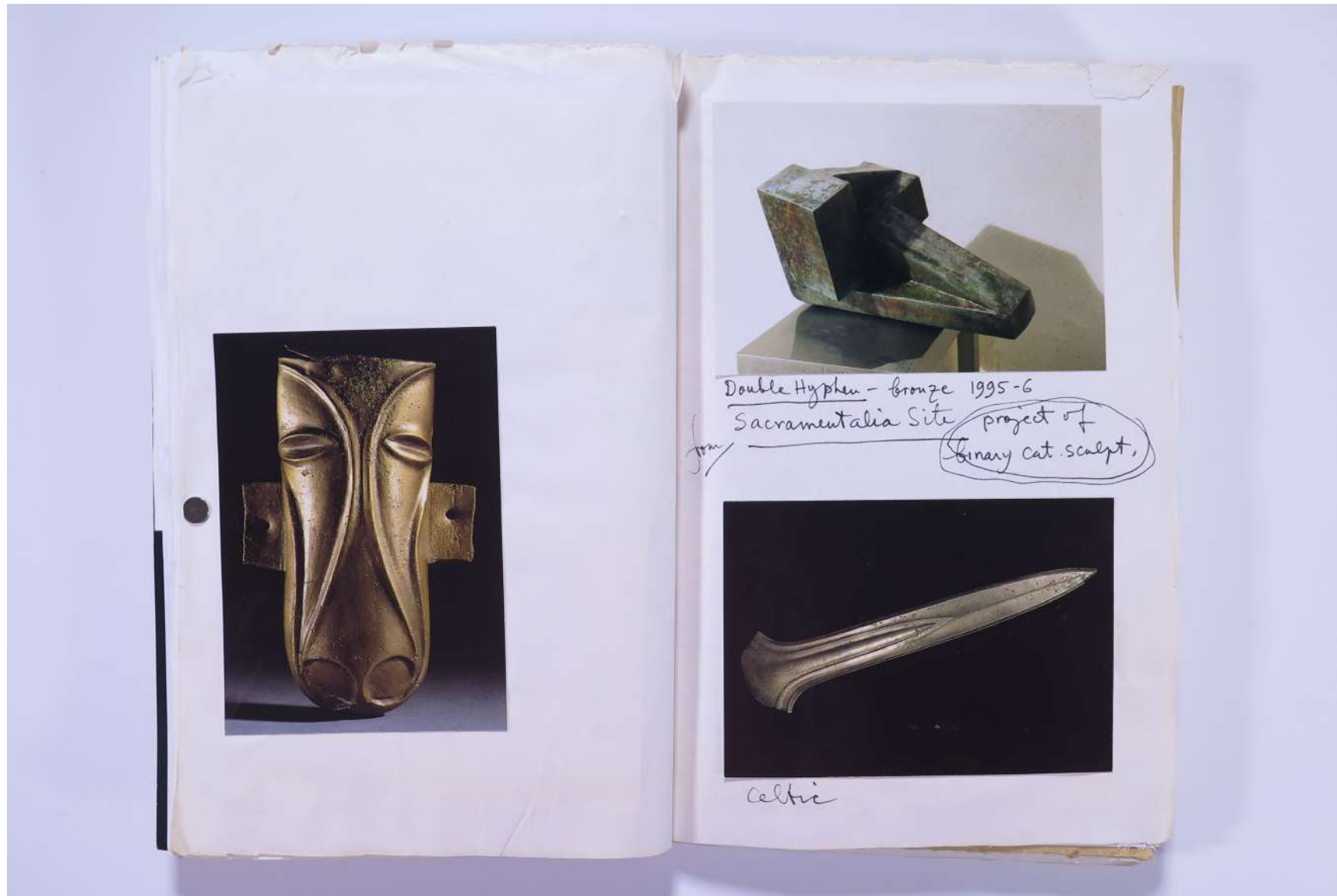
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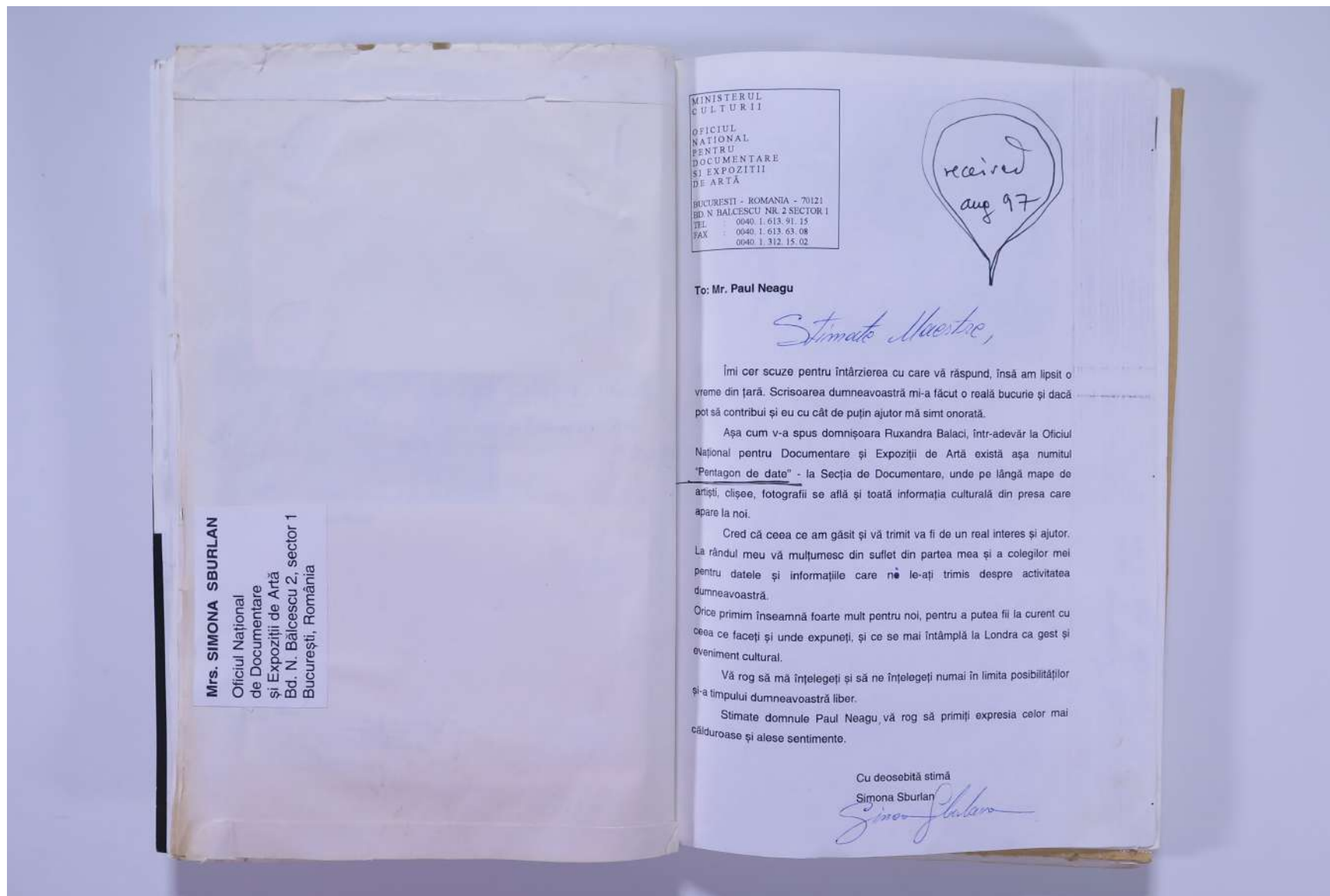
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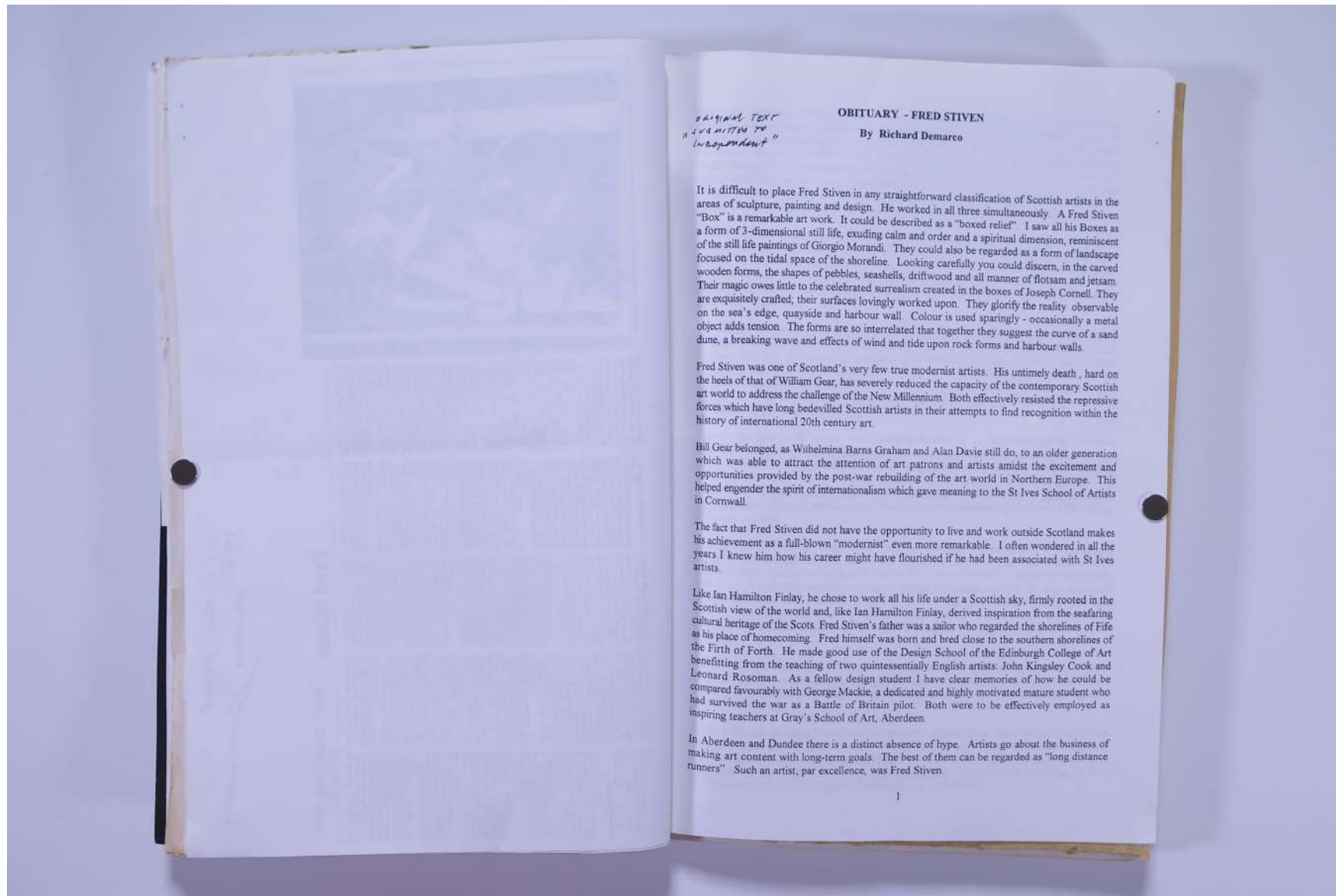
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ORIGINAL TEXT
SUBMITTED TO
"INDEPENDENT"

OBITUARY - FRED STIVEN

By Richard Demarco

It is difficult to place Fred Stiven in any straightforward classification of Scottish artists in the areas of sculpture, painting and design. He worked in all three simultaneously. A Fred Stiven "Box" is a remarkable art work. It could be described as a "boxed relief". I saw all his Boxes as a form of 3-dimensional still life, exuding calm and order and a spiritual dimension, reminiscent of the still life paintings of Giorgio Morandi. They could also be regarded as a form of landscape focused on the tidal space of the shoreline. Looking carefully you could discern, in the carved wooden forms, the shapes of pebbles, seashells, driftwood and all manner of flotsam and jetsam. Their magic owes little to the celebrated surrealism created in the boxes of Joseph Cornell. They are exquisitely crafted, their surfaces lovingly worked upon. They glorify the reality observable on the sea's edge, quayside and harbour wall. Colour is used sparingly - occasionally a metal object adds tension. The forms are so interrelated that together they suggest the curve of a sand dune, a breaking wave and effects of wind and tide upon rock forms and harbour walls.

Fred Stiven was one of Scotland's very few true modernist artists. His untimely death, hard on the heels of that of William Gear, has severely reduced the capacity of the contemporary Scottish art world to address the challenge of the New Millennium. Both effectively resisted the repressive forces which have long bedevilled Scottish artists in their attempts to find recognition within the history of international 20th century art.

Bill Gear belonged, as Wilhelmina Barns Graham and Alan Davie still do, to an older generation which was able to attract the attention of art patrons and artists amidst the excitement and opportunities provided by the post-war rebuilding of the art world in Northern Europe. This helped engender the spirit of internationalism which gave meaning to the St Ives School of Artists in Cornwall.

The fact that Fred Stiven did not have the opportunity to live and work outside Scotland makes his achievement as a full-blown "modernist" even more remarkable. I often wondered in all the years I knew him how his career might have flourished if he had been associated with St Ives artists.

Like Ian Hamilton Finlay, he chose to work all his life under a Scottish sky, firmly rooted in the Scottish view of the world and, like Ian Hamilton Finlay, derived inspiration from the seafaring cultural heritage of the Scots. Fred Stiven's father was a sailor who regarded the shorelines of Fife as his place of homecoming. Fred himself was born and bred close to the southern shorelines of the Firth of Forth. He made good use of the Design School of the Edinburgh College of Art benefitting from the teaching of two quintessentially English artists: John Kingsley Cook and Leonard Rosoman. As a fellow design student I have clear memories of how he could be compared favourably with George Mackie, a dedicated and highly motivated mature student who had survived the war as a Battle of Britain pilot. Both were to be effectively employed as inspiring teachers at Gray's School of Art, Aberdeen.

In Aberdeen and Dundee there is a distinct absence of hype. Artists go about the business of making art content with long-term goals. The best of them can be regarded as "long distance runners". Such an artist, par excellence, was Fred Stiven.

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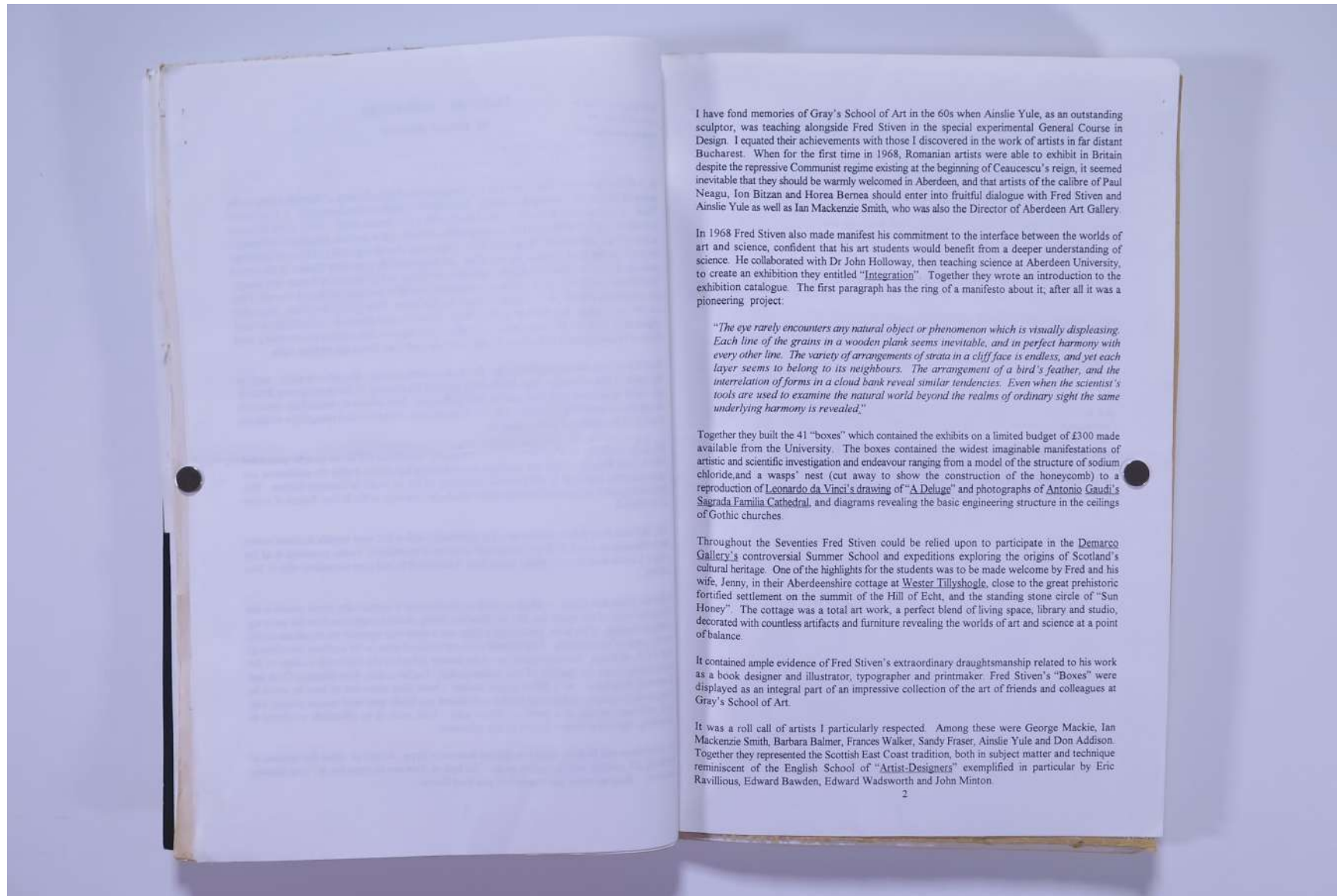
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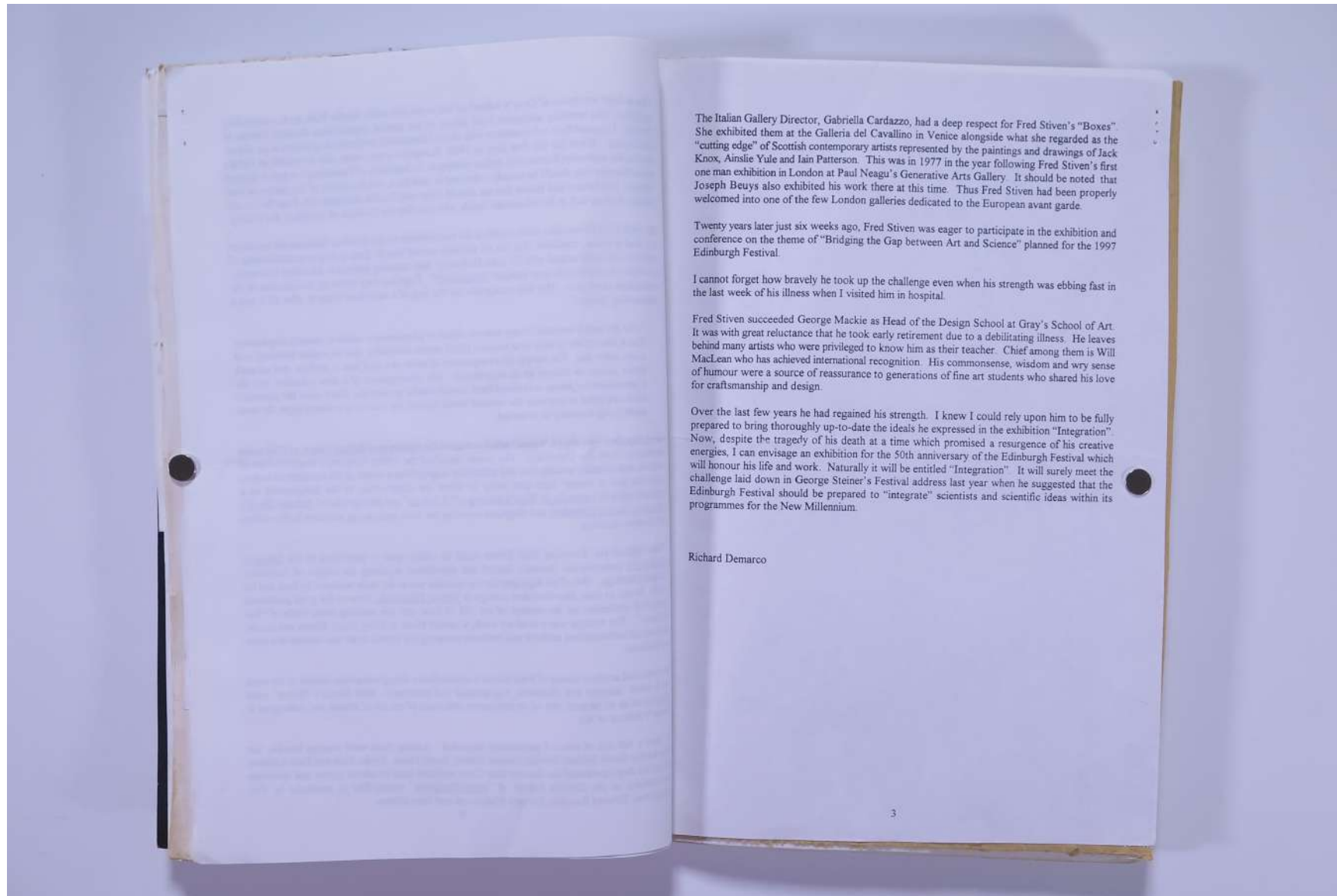
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The Italian Gallery Director, Gabriella Cardazzo, had a deep respect for Fred Stiven's "Boxes". She exhibited them at the Galleria del Cavallino in Venice alongside what she regarded as the "cutting edge" of Scottish contemporary artists represented by the paintings and drawings of Jack Knox, Ainslie Yule and Iain Patterson. This was in 1977 in the year following Fred Stiven's first one man exhibition in London at Paul Neagu's Generative Arts Gallery. It should be noted that Joseph Beuys also exhibited his work there at this time. Thus Fred Stiven had been properly welcomed into one of the few London galleries dedicated to the European avant garde.

Twenty years later just six weeks ago, Fred Stiven was eager to participate in the exhibition and conference on the theme of "Bridging the Gap between Art and Science" planned for the 1997 Edinburgh Festival.

I cannot forget how bravely he took up the challenge even when his strength was ebbing fast in the last week of his illness when I visited him in hospital.

Fred Stiven succeeded George Mackie as Head of the Design School at Gray's School of Art. It was with great reluctance that he took early retirement due to a debilitating illness. He leaves behind many artists who were privileged to know him as their teacher. Chief among them is Will MacLean who has achieved international recognition. His commonsense, wisdom and wry sense of humour were a source of reassurance to generations of fine art students who shared his love for craftsmanship and design.

Over the last few years he had regained his strength. I knew I could rely upon him to be fully prepared to bring thoroughly up-to-date the ideals he expressed in the exhibition "Integration". Now, despite the tragedy of his death at a time which promised a resurgence of his creative energies, I can envisage an exhibition for the 50th anniversary of the Edinburgh Festival which will honour his life and work. Naturally it will be entitled "Integration". It will surely meet the challenge laid down in George Steiner's Festival address last year when he suggested that the Edinburgh Festival should be prepared to "integrate" scientists and scientific ideas within its programmes for the New Millennium.

Richard Demarco

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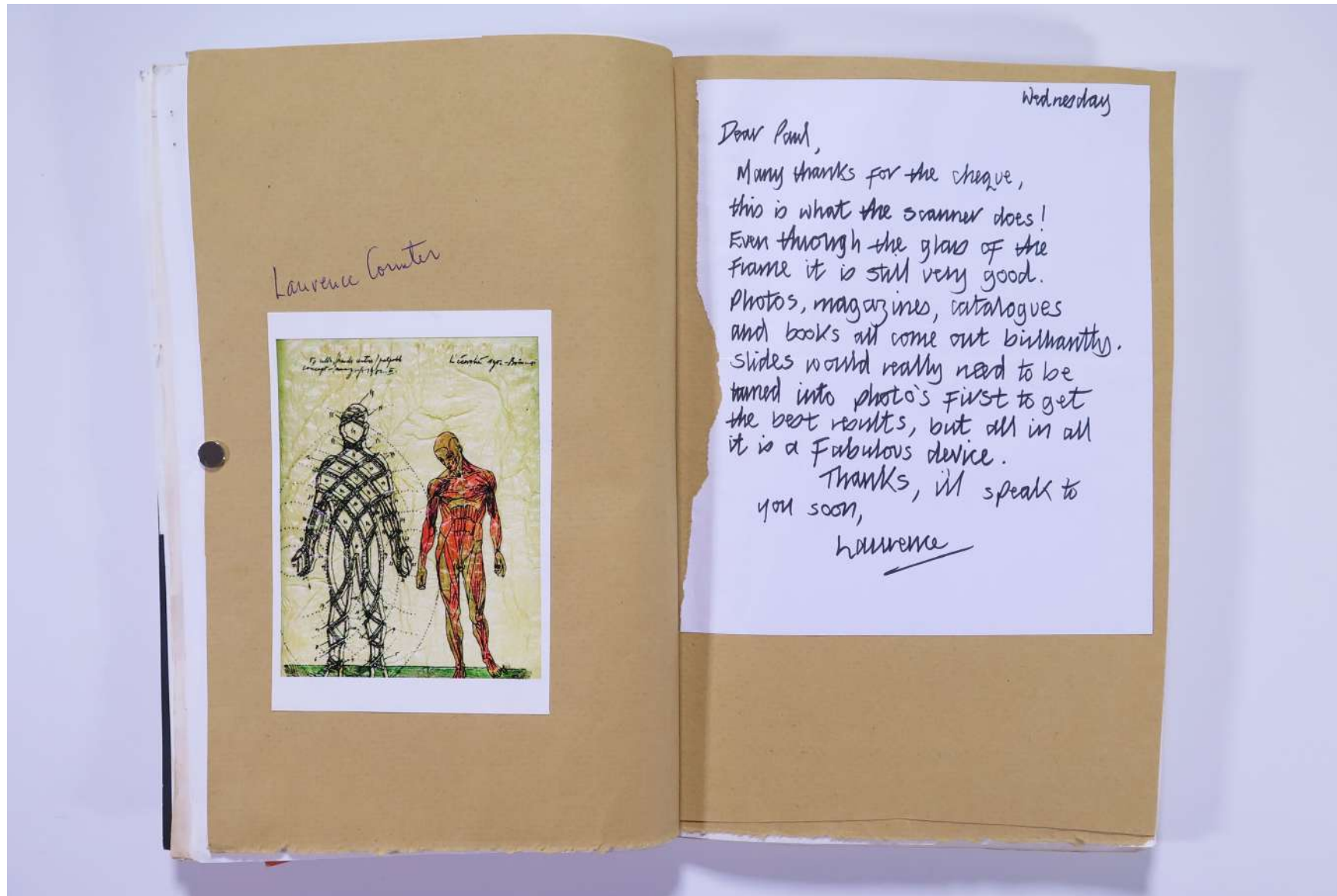
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Marc Chaimowicz Paul Neagu Hyphen-Ramp - Serpentine Gallery, Studio International, March/April 1977
William Varley Paul Neagu, Aspects, No 4, Autumn 1978 Newcastle
Sarah Kent The Flavour of the Olive (catalogue), Institute of Contemporary Arts, London 1979
Paul Overy Vital Structures - The Hyphens of Paul Neagu (catalogue), Third Eye Centre, Glasgow 1979
Thomas Lawson Paul Neagu at Elise Mayer, Art in America, April/June 1979
William Packer Summer Shows, Financial Times, 10th July 1979
Waldemar Januszczak Chips off Old Blocks, The Guardian, 25th July 1979
Stuart Morgan Paul Neagu - ICA, Artforum, November 1979
Sarah Kent Round Shifts - Paul Neagu, Art Monthly, No 42, 1980
Sandra Miller Paul Neagu - Sculptur Speciale, Art Press, March 1980 Paris
William Varley Paul Neagu - Adept Sculptor, Constellations (catalogue), Dublin, 7th - 24th May 1980
Hugh Adams Cross Bearings and Stars, Art and Artists, Vol 15, No 5, September 1980
Andy Christian Coming Full Circle, The Christian Science Monitor, 4th September 1980 London
Hugh Pearman Jolt from the East, Building Design, 19th September 1980 London
B.P. Cruchet Paul Neagu, l'homme lie a l'univers, Gazette de Lausanne, 23 June 1981 Suisse romande
Paul Overy Paul Neagu - A Generative Context (monograph), Cowlfrith Press, Sunderland 1981
Timothy Hyman Edinburgh Letter, Artscribe, September 1981 London
Deanna Petherbridge Writhing Space (catalogue), Sunderland Arts Centre and Laing Art Gallery, 1981
Richard Demarco Generative Context, Studio International, Vol 195, No 995, June 1982
~~Richard Demarco~~ Review, Ikebana Rytsey, No 276, 1983 Tokyo
Margaret Garlake London Roundup - Paul Neagu at Curwen Gallery, Art Monthly, October 1984 Anchorage
Jan Ingram Energetic Show Invites Visitors to Explore Time and Space, Daily News, 23rd October 1984
~~Jan Ingram~~ Paul Neagu Exhibition, The Shinbun, 11th August 1986 Tokyo
~~Jan Ingram~~ The Wonder of Persistent Reverberation Paul Neagu Exhibition, The Mainichi Shinbun, 26th August 1986 Tokyo
~~Jan Ingram~~ Postmodern Construct, The Bijuun Techo, 11th November 1986 Tokyo
June Norris Paul Neagu, Arts Review, Vol 39, No 8, 24th April 1987
Paul Overy Paul Neagu, Art Monthly, June 1987 Chicago
Mel Gooding Paul Neagu at Smith Gallery (Press ~~announcement~~), London 1987
Clare Henry Nine Catalytic Stations, Arts Review, Vol 40, No 8, April 1988
Sean McCrum Paul Neagu (catalogue), Narrow Water Gallery, Ireland, 1988
Martin Tarragall, Mel Gooding, Paul Overy Nine Catalytic Stations (catalogue), Scottish Sculpture Trust, Edinburgh, 1988
David Brett Paul Neagu at Narrow Water - Warrenpoint, Circa, No 44, March/April 1989
Hugh Pearman An Object Lesson in the Fine Art of Sponsorship, The Sunday Times, 4th February 1990
Deanna Petherbridge, Corina Babari, Calin Dan Artia romanescas in diaspora, Artia, No 17/18, 1991
Cristian Simionescu (Interview), Desine si documente 1970-1990 (catalogue), Muzeul Vasile Parvan, Birlad, March 1991
Anca Oroveanu Paul Neagu, Artia, No 6, 1991
Alexandra Titu Paul Neagu sau restructurarea limbajului plastic, Curierul Romanesc, No 17/18 1991
Danielle Defouche Les Machines Anagogiques de Paul Neagu, Next, No 24/25 1992 Rome
Bryan Robertson Epilogue (catalogue), Flowers East Gallery, London 1993
Richard Cork Sculptor Shapes in Sunlight, The Times, 13th September 1994
Mel Gooding The Table of Silence, Art Monthly, November 1995
Magda Carneci Paul Neagu - Utopia artisticului integral, 22, 18-21 November 1995 Bucharest
Anca Oroveanu Artinal ca inventator, Contemporanul, December 1995 Bucharest
~~Anca Oroveanu~~ Review, Ikebana Sogetau, No 220, 1995 Tokyo
~~Anca Oroveanu~~ International Artists, 4th edition, St James Press, Detroit, 1995
Hiroya Sugimura Paul Neagu at Tochiyo Prefectural Museum of Fine Arts (catalogue), Tochiyo, 1995 Japan
Catherine Kinley Tate Gallery - Illustrated Catalogue of Acquisitions 1986-1988, London 1996
Monica Onescu Catalogul unei donatii (catalogue essay), Bucharest 1996

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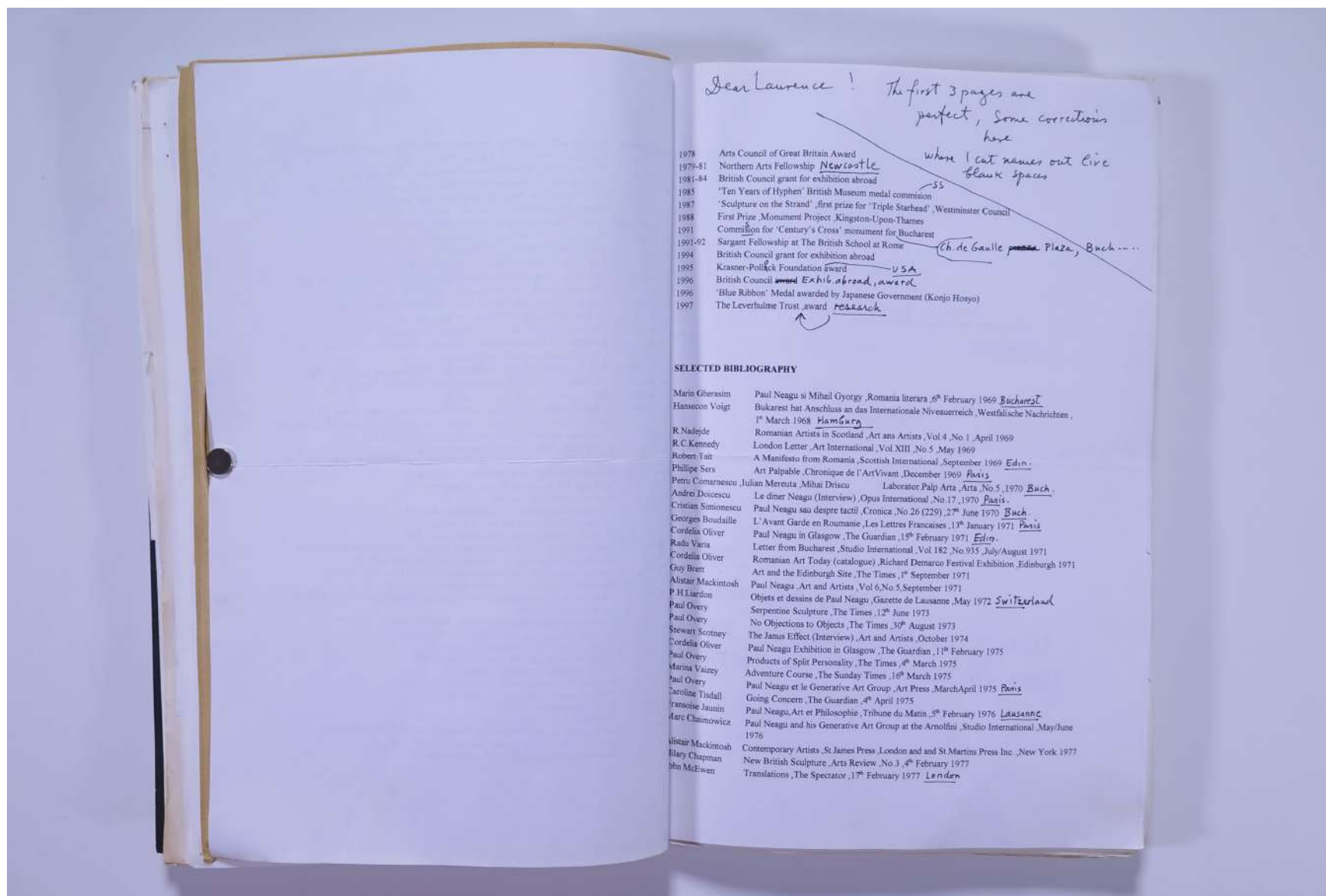
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Dear Laurence ! The first 3 pages are perfect, some corrections here
whose I cut names out give blank spaces

1978 Arts Council of Great Britain Award
1979-81 Northern Arts Fellowship Newcastle
1981-84 British Council grant for exhibition abroad
1985 "Ten Years of Hyphen" British Museum medal commission
1987 "Sculpture on the Strand", first prize for "Triple Starhead", Westminster Council
1988 First Prize "Monument Project", Kingston-Upon-Thames
1991 Commission for "Century's Cross" monument for Bucharest
1991-92 Sargent Fellowship at The British School at Rome Ch. de Gaulle, Piazza Plaza, Buch...
1994 British Council grant for exhibition abroad
1995 Krasner-Pollack Foundation award USA
1996 British Council ~~award~~ Exhib. abroad, award
1996 "Blue Ribbon" Medal awarded by Japanese Government (Konjo Hoyo)
1997 The Leverhulme Trust award research

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Hansgeon Voigt Bukarest hat Anschluss an das Internationale Niveauerreich, Westfälische Nachrichten, 1st March 1968 Hamburg
R. Nădejde Romanian Artists in Scotland, Art and Artists, Vol. 4, No. 1, April 1969
R. C. Kennedy London Letter, Art International, Vol. XIII, No. 5, May 1969
Robert Fatt A Manifesto from Romania, Scottish International, September 1969 Edin.
Phillipe Sers Art Palpable, Chronique de l'Art Vivant, December 1969 Paris
Petru Comarnescu, Julian Merceza, Mihail Driscu Laborator Palp Art, Arta, No. 5, 1970 Buch.
Andrei Doicescu Le diner Neagu (Interview), Opus International, No. 17, 1970 Paris
Cristian Sutuonescu Paul Neagu sau despre tactil, Cronica, No. 26 (229), 2nd June 1970 Buch.
Georges Boudaille L'Avant Garde en Roumanie, Les Lettres Francaises, 1st January 1971 Paris
Cordelia Oliver Paul Neagu in Glasgow, The Guardian, 1st February 1971 Edin.
Radu Varea Letter from Bucharest, Studio International, Vol. 182, No. 935 July/August 1971
Cordelia Oliver Romanian Art Today (catalogue), Richard Demarco Festival Exhibition, Edinburgh 1971
Guy Brett Art and the Edinburgh Site, The Times, 1st September 1971
Alistair Mackintosh Paul Neagu, Art and Artists, Vol. 6, No. 5, September 1971
P. H. Lardon Objets et dessins de Paul Neagu, Gazette de Lausanne, May 1972 Switzerland
Paul Overy Serpentine Sculpture, The Times, 1st June 1973
Paul Overy No Objections to Objects, The Times, 30th August 1973
Stewart Scotney The James Effect (Interview), Art and Artists, October 1974
Cordelia Oliver Paul Neagu Exhibition in Glasgow, The Guardian, 1st February 1975
Paul Overy Products of Split Personality, The Times, 4th March 1975
Marina Vaizay Adventure Course, The Sunday Times, 16th March 1975
Paul Overy Paul Neagu et le Generative Art Group, Art Press, March/April 1975 Paris
Caroline Tisdall Going Concern, The Guardian, 4th April 1975
Françoise Jaumin Paul Neagu, Art et Philosophie, Tribune du Matin, 5th February 1976 Lausanne
Marc Chaimowicz Paul Neagu and his Generative Art Group at the Arnolfini, Studio International, May/June 1976
Alistair Mackintosh Contemporary Artists, St. James Press, London and St. Martins Press Inc., New York 1977
Bilary Chapman New British Sculpture, Arts Review, No. 3, 4th February 1977
John McEwen Translations, The Spectator, 1st February 1977 London

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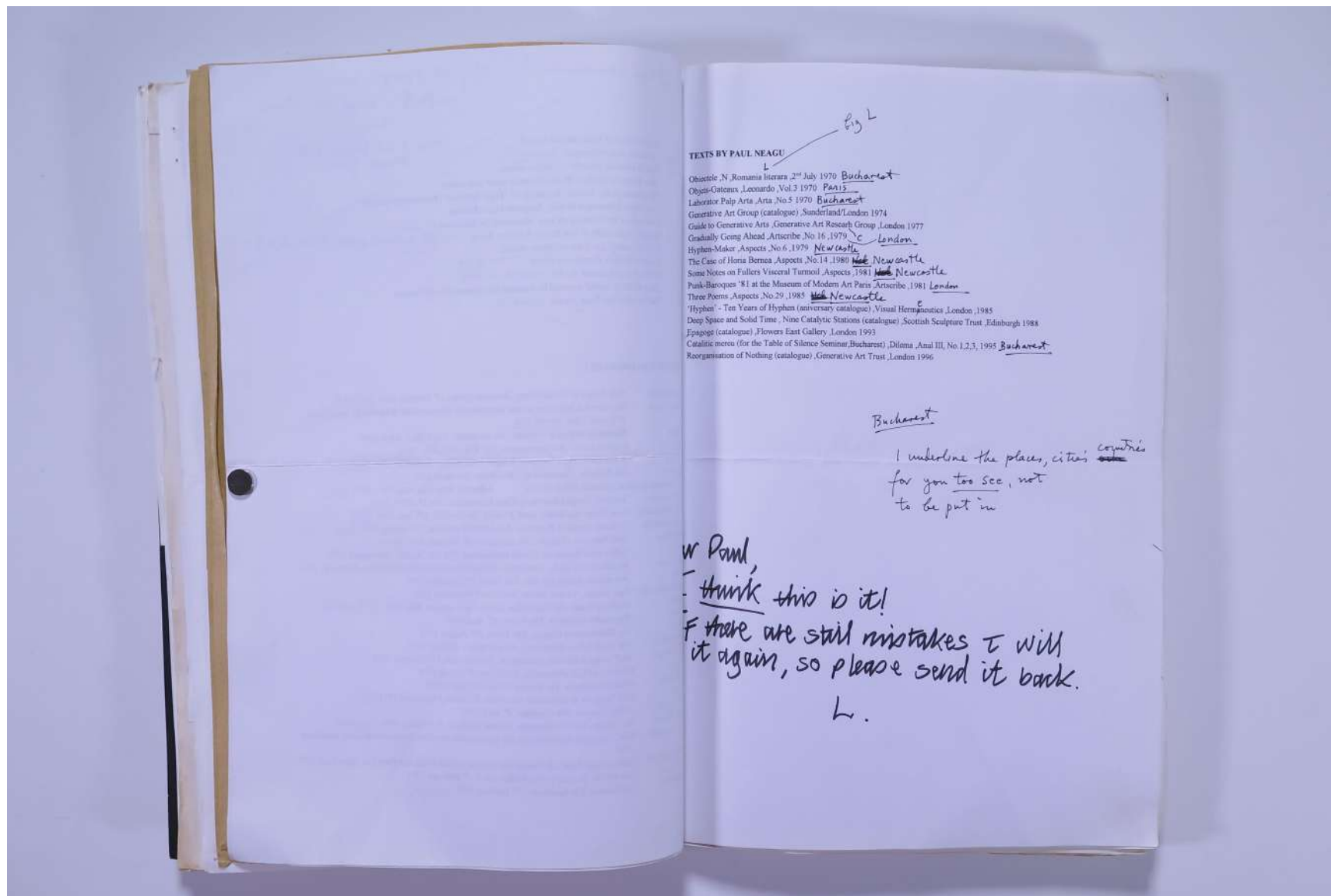
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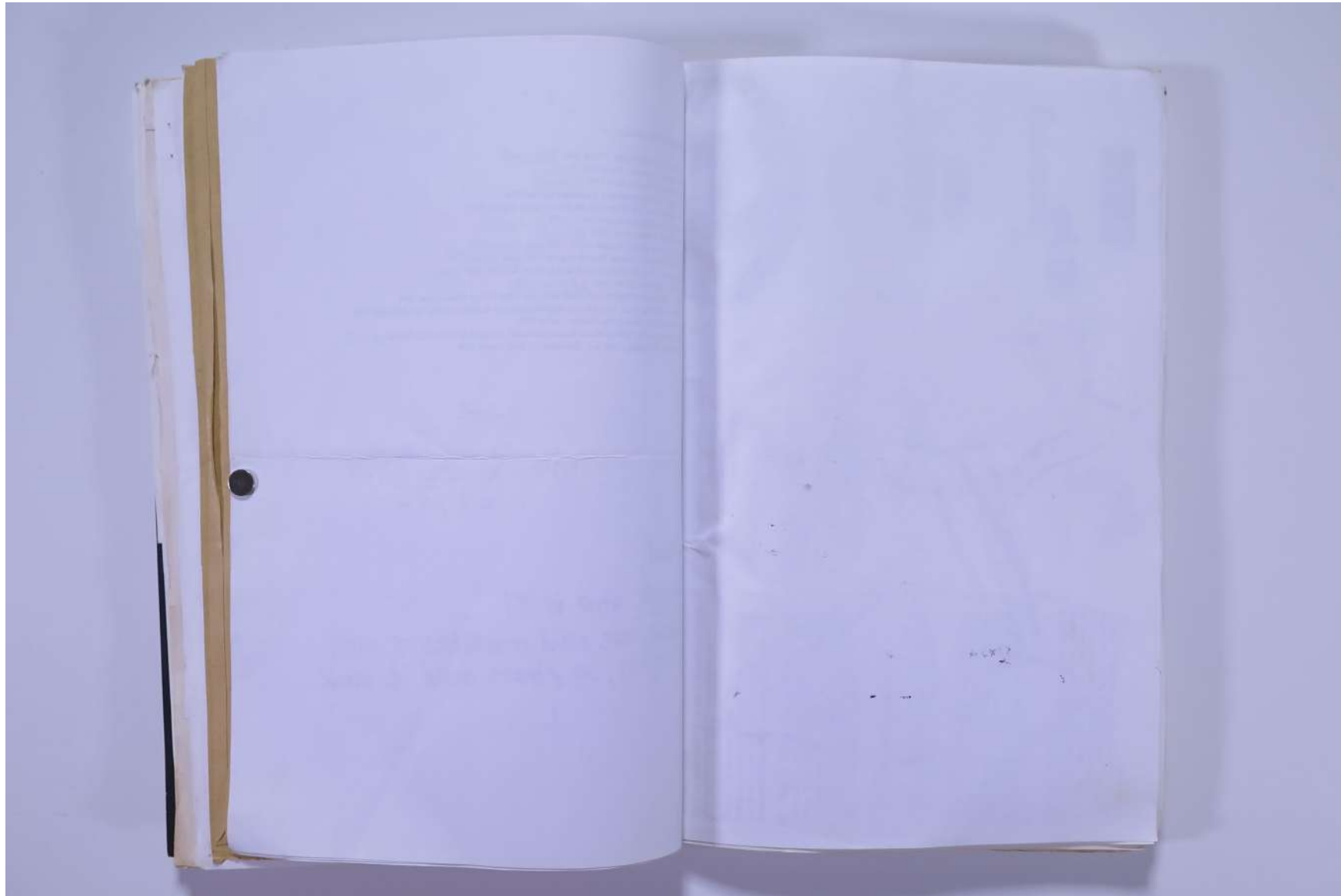
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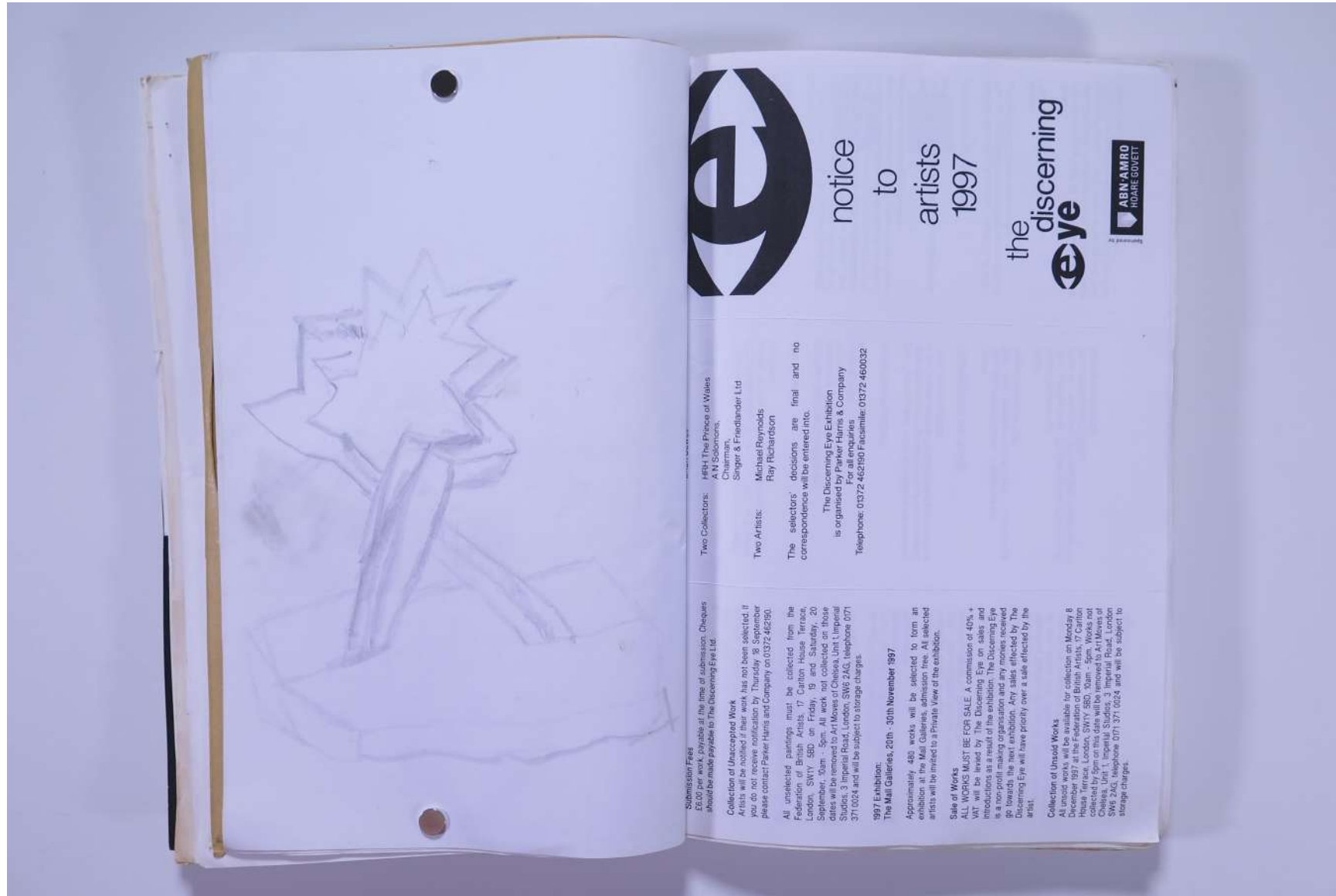
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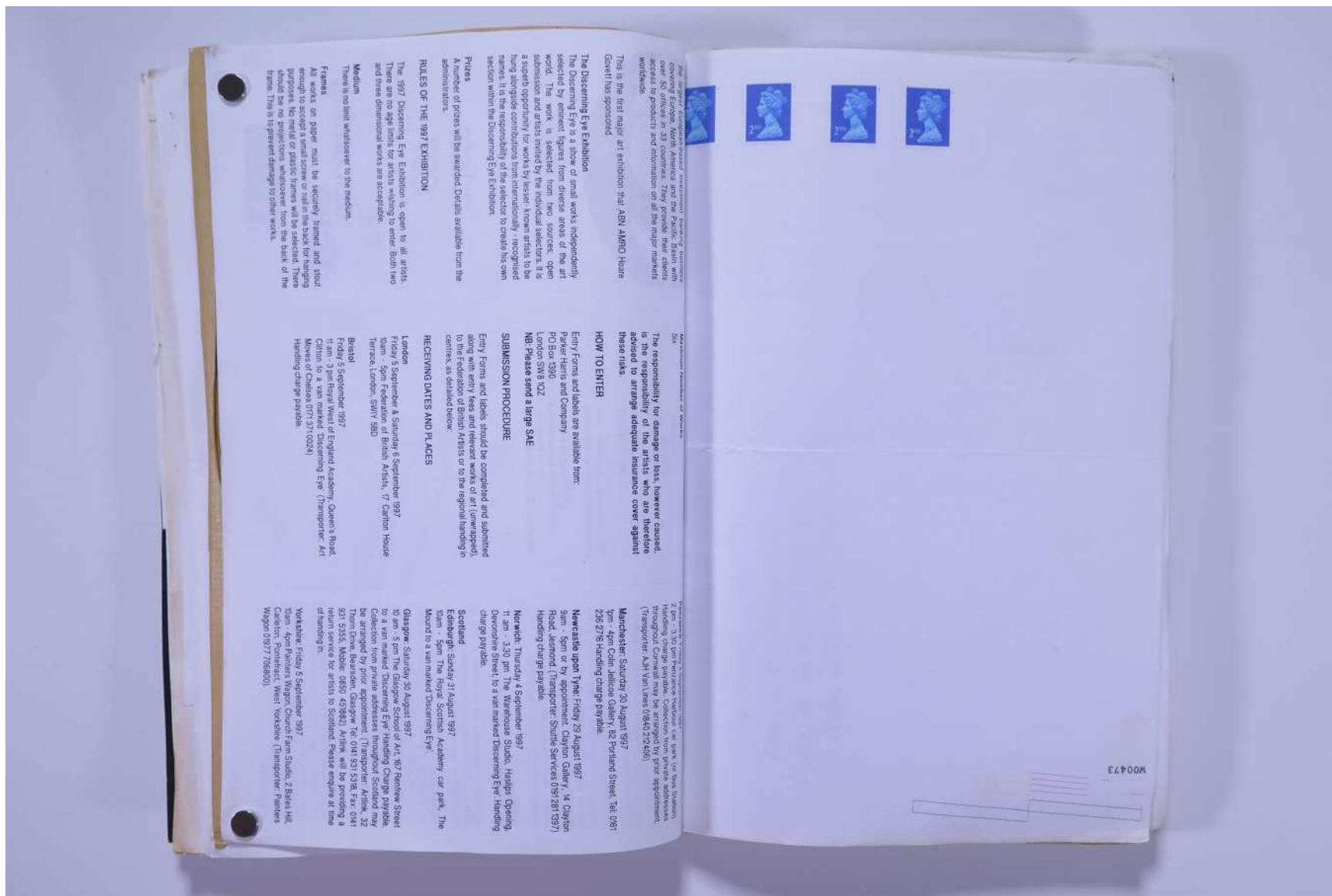


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The responsibility for damage or loss, however caused, is the responsibility of the artist who are therefore advised to arrange adequate insurance cover against these risks.

This is the first major art exhibition that ABN AMRO House Govert has sponsored.

The Discerning Eye Exhibition

The Discerning Eye is a show of small works independently selected by eminent figures from diverse areas of the art world. The work is judged by the individual selectors - open selection is ordinarily for works by lesser-known artists to be hung alongside contributions from internationally-recognised names. It is the responsibility of the selector to create his own section within the Discerning Eye Exhibition.

Prizes
A number of prizes will be awarded. Details available from the administrators.

RULES OF THE 1997 EXHIBITION

The 1997 Discerning Eye Exhibition is open to all artists. There are no age limits for artists wishing to enter. Both two and three dimensional works are acceptable.

Medium
There is no limit whatsoever to the medium.

Frames
All works on paper must be securely framed and stood upright. No metal fasteners or nails in the back for hanging purposes. No metal or plastic frames will be selected. There should be no projections whatsoever from the back of the frame. This is to prevent damage to other work.

HOW TO ENTER

Entry forms and labels are available from:
Parker Harris and Company
PO Box 1810
London SW8 0ZJ
NB: Please send a large SAE

SUBMISSION PROCEDURE

Entry forms and labels should be completed and submitted along with entry fees and relevant works of art (unwrapped), to the Federation of British Artists or to the regional handling centres, as detailed below.

RECEIVING DATES AND PLACES

London
Friday 5 September & Saturday 6 September 1997
Room - 5pm Federation of British Artists, 7 Carlton House Terrace, London, SW1Y 5BD

Bristol
Friday 5 September 1997
11 am - 3pm Royal West of England Academy, Queen's Road, Clifton to a van marked 'Discerning Eye' (Transporter: Art Movers of Chelsea 077 371 0024)
Handling charge payable

Manchester Saturday 30 August 1997
1pm - 4pm John James Gallery, 42 Portland Street, Tel: 0161 236 2789 handling charge payable.

Newcastle upon Tyne Friday 29 August 1997
1pm - 5pm or by appointment, Clayton Gallery, 14 Clayton Road, Jesmond. (Transporter: Shuttle Service 0191 2811837)
Handling charge payable.

Newark Thursday 4 September 1997
11 am - 1.30 pm The Warehouse Studio, Halspys Opening, Devonshire Street to a van marked 'Discerning Eye' handling charge payable.

Scotland
Edinburgh Saturday 31 August 1997
10 am - 5 pm The Royal Scottish Academy, car park, The Mound to a van marked 'Discerning Eye'

Glasgow Saturday 30 August 1997
10 am - 5 pm The Glasgow School of Art, 167 Renfrew Street to a van marked 'Discerning Eye' handling charge payable. Collection from private addresses throughout Scotland may be arranged by private arrangement. Scotland may be arranged by phone on Glasgow Tel: 0141 521 5318. Fax: 0141 931 5355. Mobile: 0689 458982. Artists will be providing a return service for artists to Scotland. Please enquire at time of handling in.

Yorkshire Friday 5 September 1997
10 am - 4pm Frances Wagon Church Farm Studio, 2 Bains Hill, Wetherby, Leeds, West Yorkshire (Transporter: Frances Wagon 0177 786850)

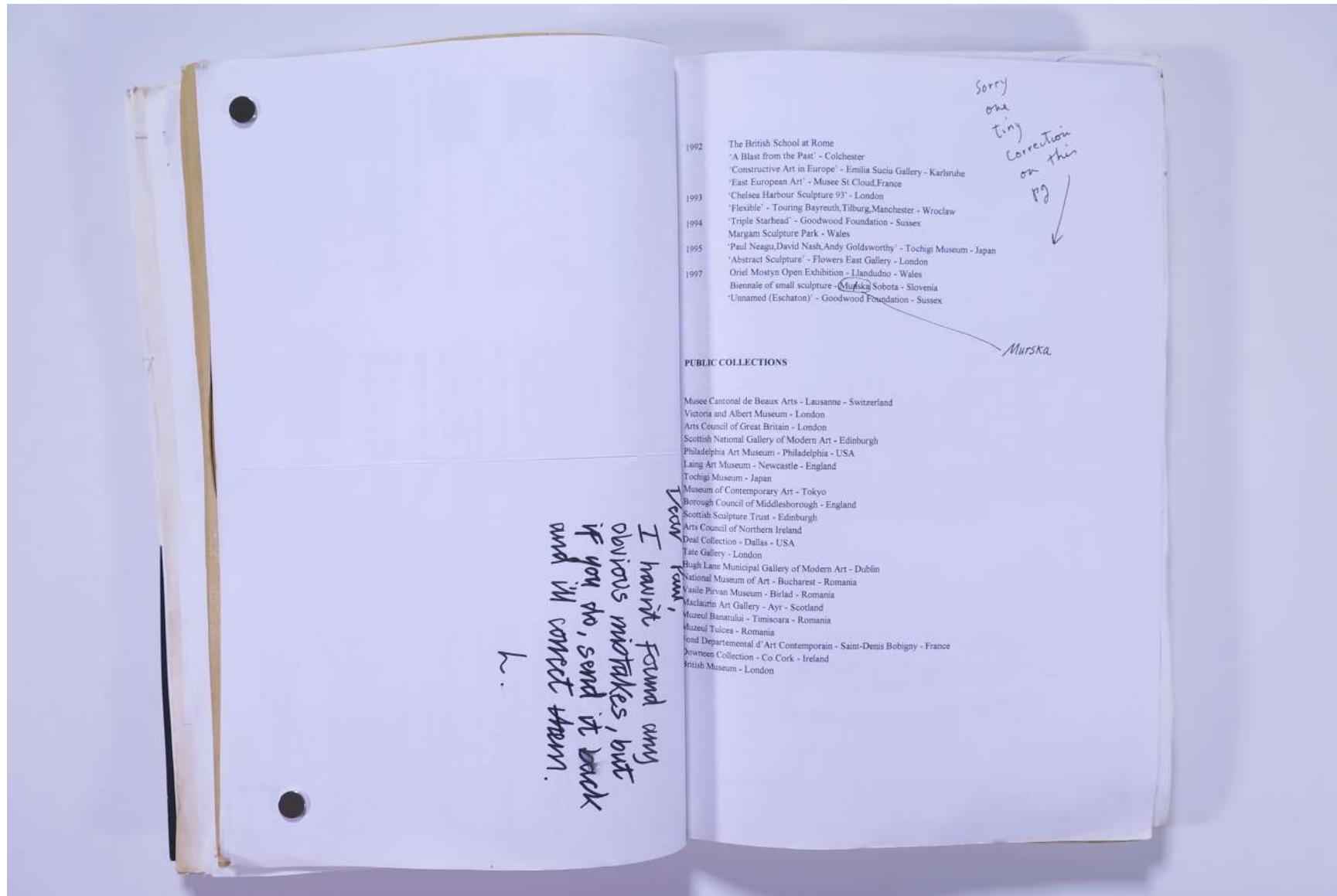
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- 1992 The British School at Rome
- 'A Blast from the Past' - Colchester
- 'Constructive Art in Europe' - Emilia Suci Gallery - Karlsruhe
- 'East European Art' - Musee St Cloud, France
- 1993 'Chelsea Harbour Sculpture 93' - London
- 'Flexible' - Touring Bayreuth, Tilburg, Manchester - Wroclaw
- 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~~ Murška Sobota - Slovenia
- 'Unnamed (Eschaton)' - Goodwood Foundation - Sussex

Sorry
one
tiny
correction
on this
pg
↓

Murška

PUBLIC COLLECTIONS

- Musee 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
- Lairg Art Museum - Newcastle - England
- Tochigi Museum - Japan
- Museum of Contemporary Art - Tokyo
- Borough Council of Middlesborough - England
- Scottish Sculpture Trust - Edinburgh
- Arts Council of Northern Ireland
- Deaf Collection - Dallas - USA
- Tate Gallery - London
- Hugh Lane Municipal Gallery of Modern Art - Dublin
- National Museum of Art - Bucharest - Romania
- Vasile Poni Museum - Birlad - Romania
- MacLaurin Art Gallery - Ayr - Scotland
- Muzeul Banatului - Timisoara - Romania
- Muzeul Tulcea - Romania
- Fond Departemental d'Art Contemporain - Saint-Denis Bobigny - France
- Downrobes Collection - Co Cork - Ireland
- British Museum - London

I havint found any
obvious mistakes, but
if you do, send it back
and I'll correct them.

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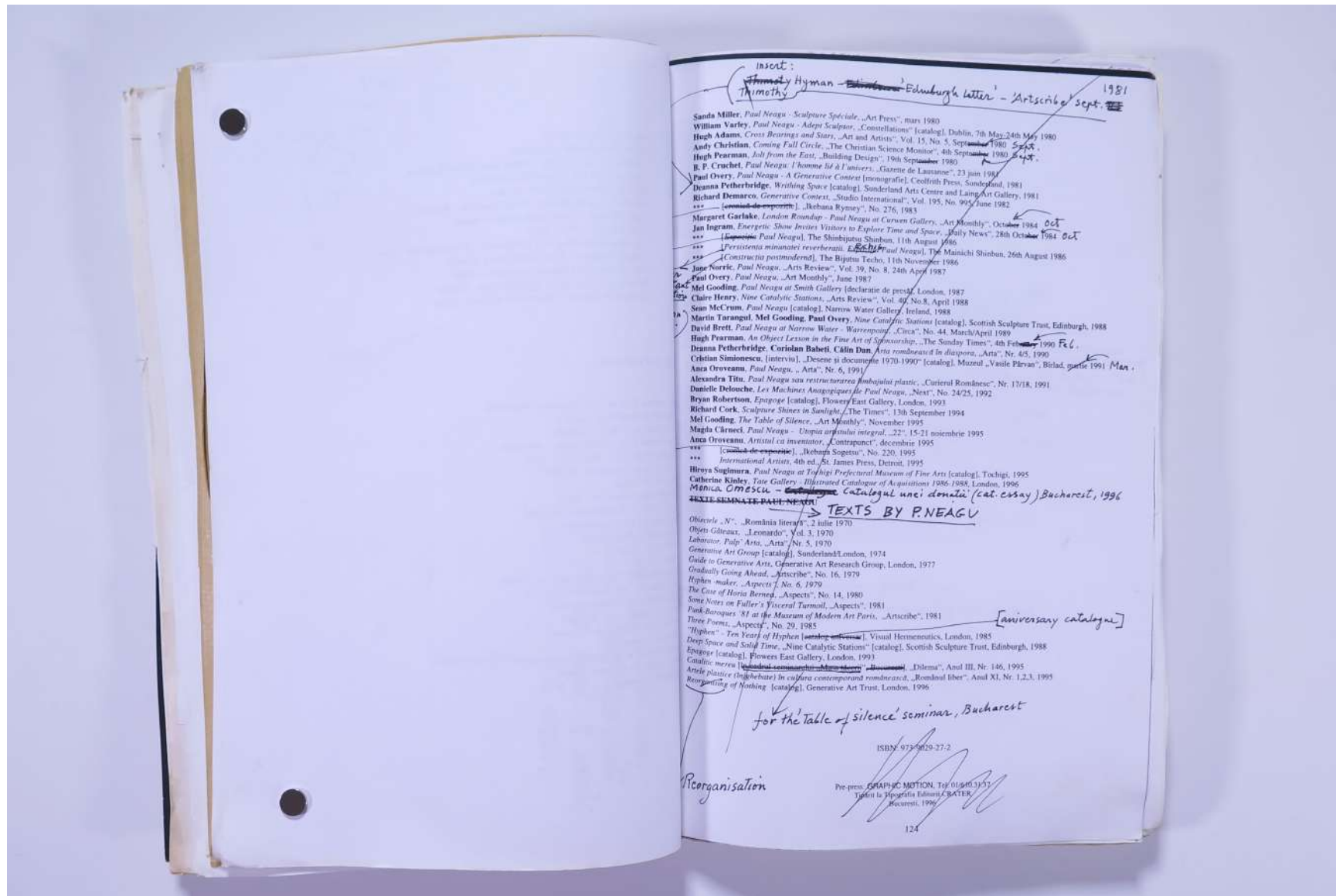
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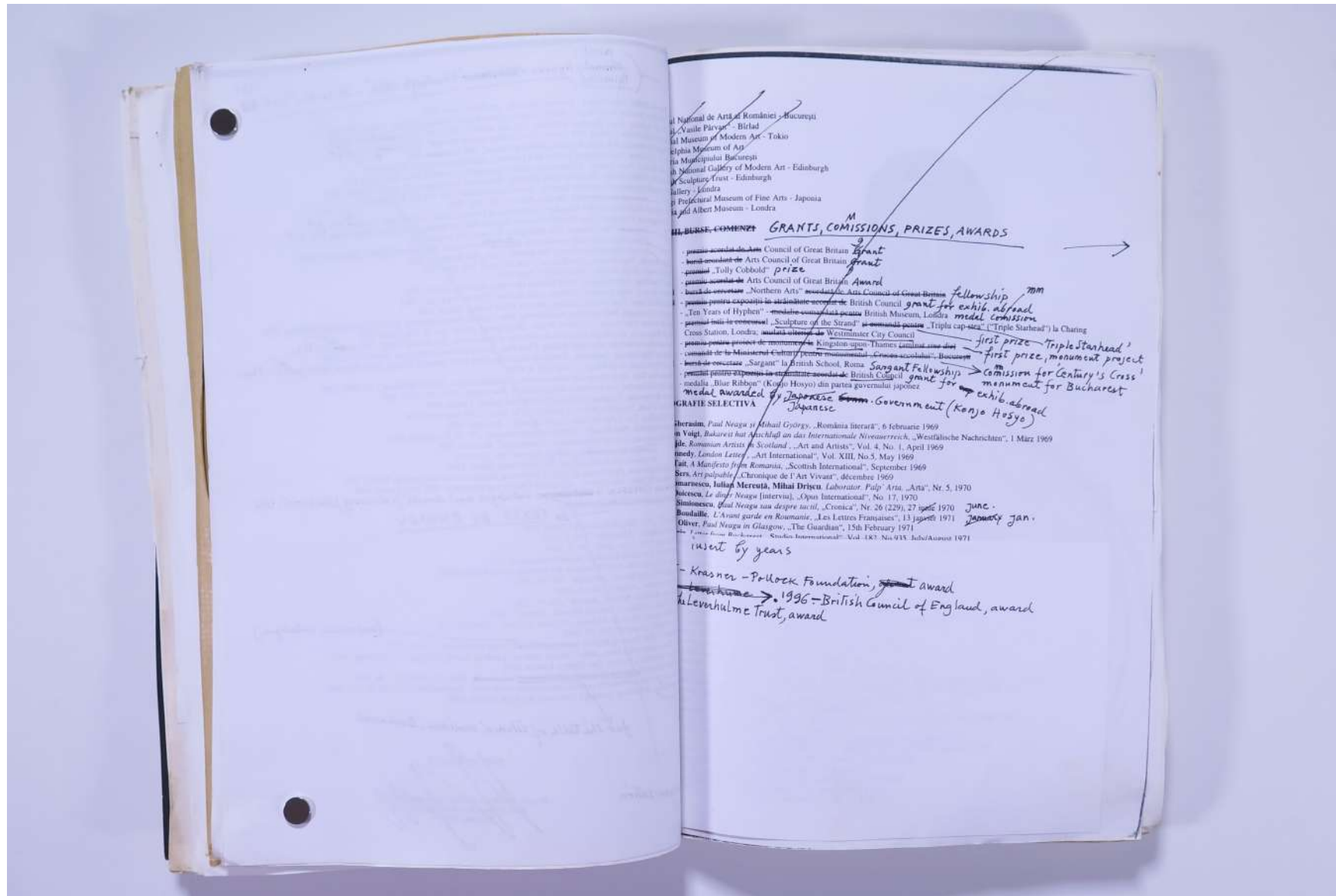
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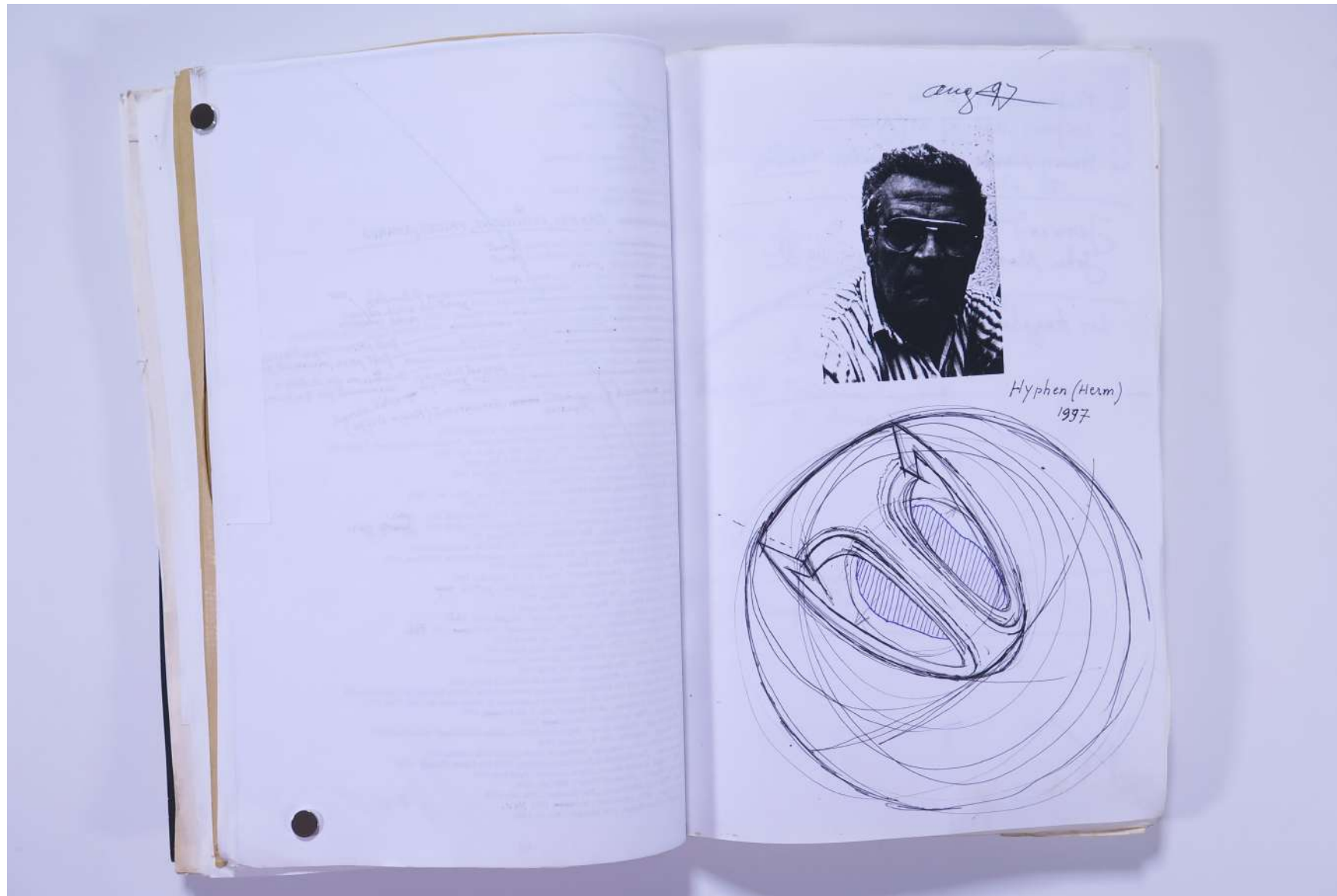
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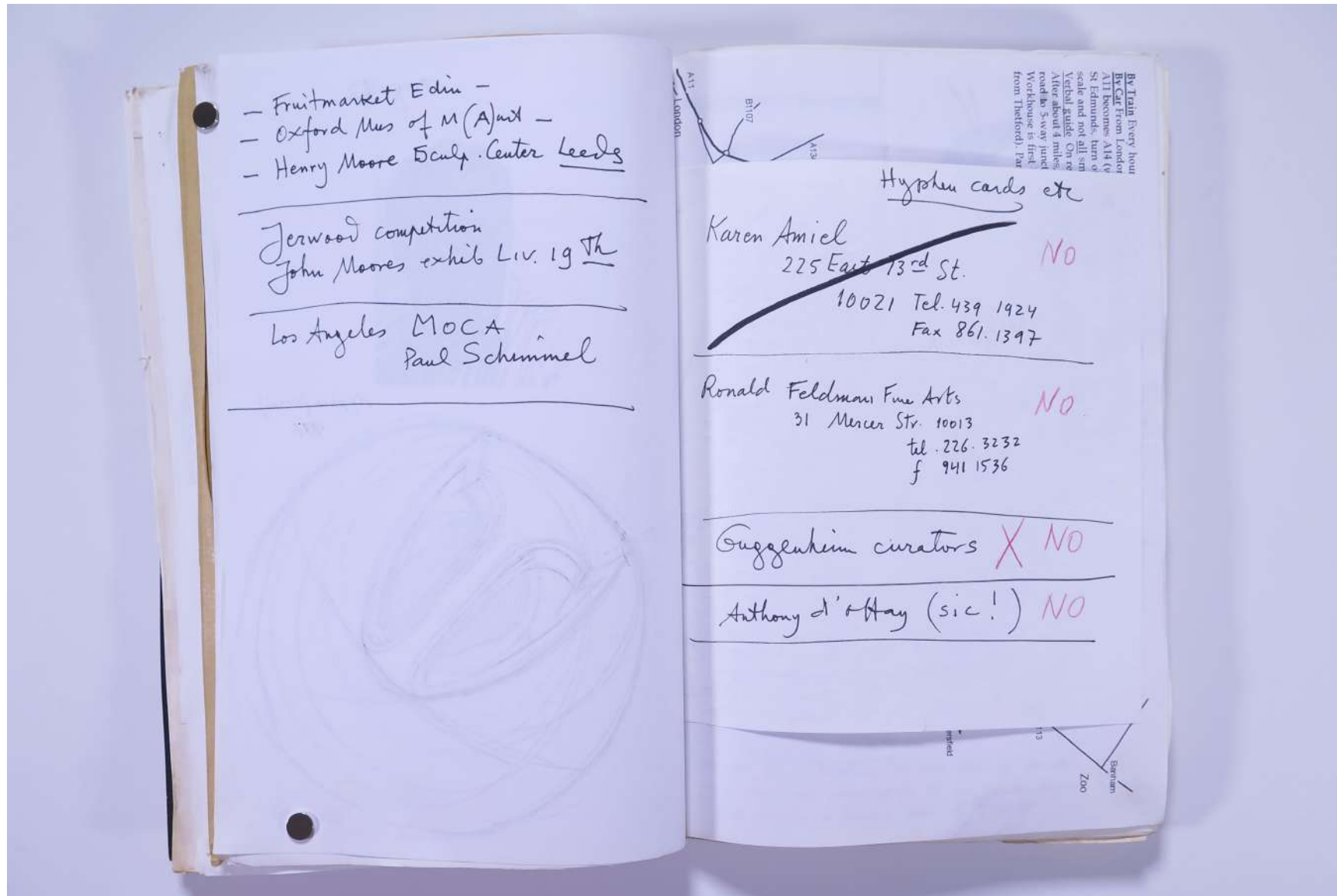
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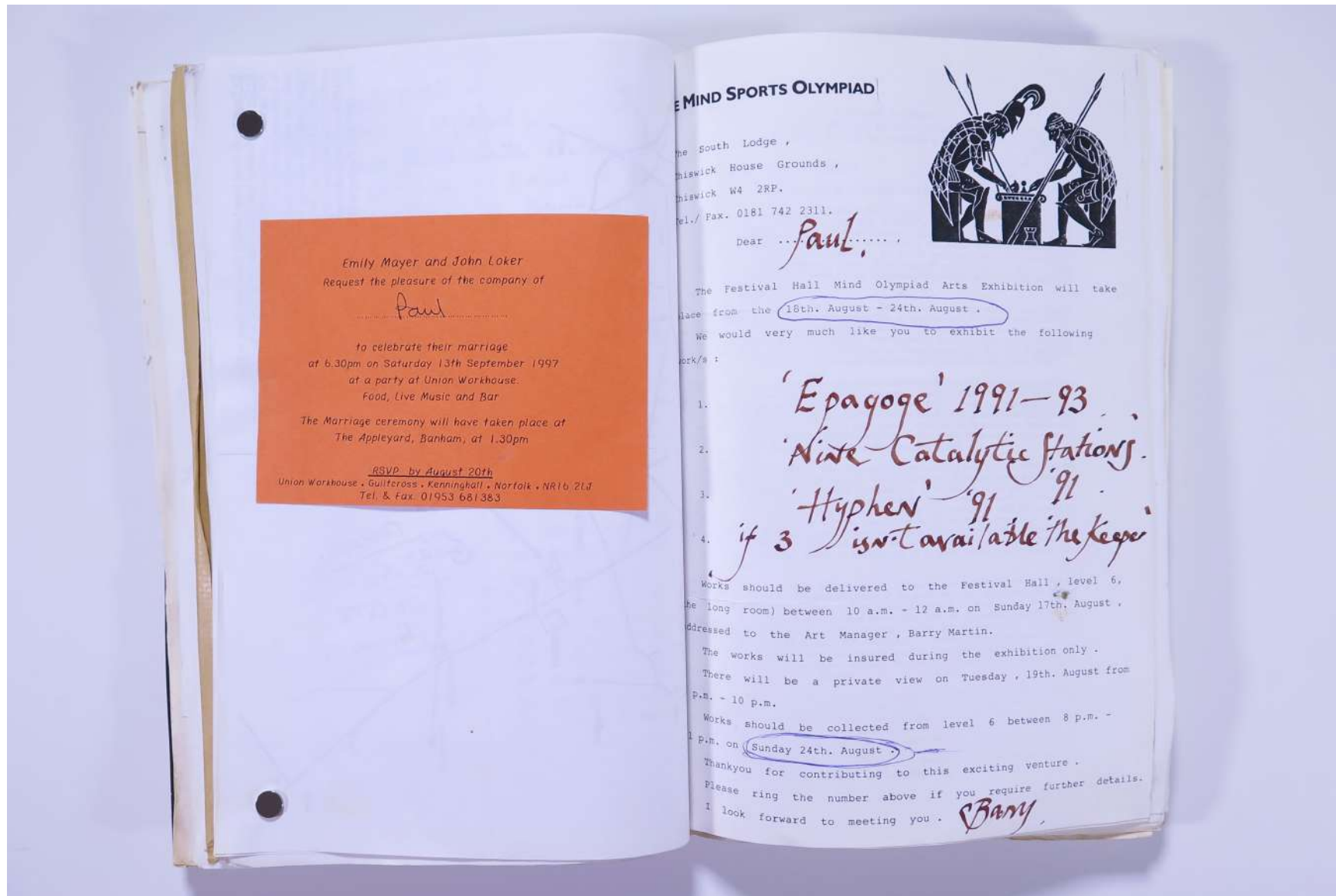
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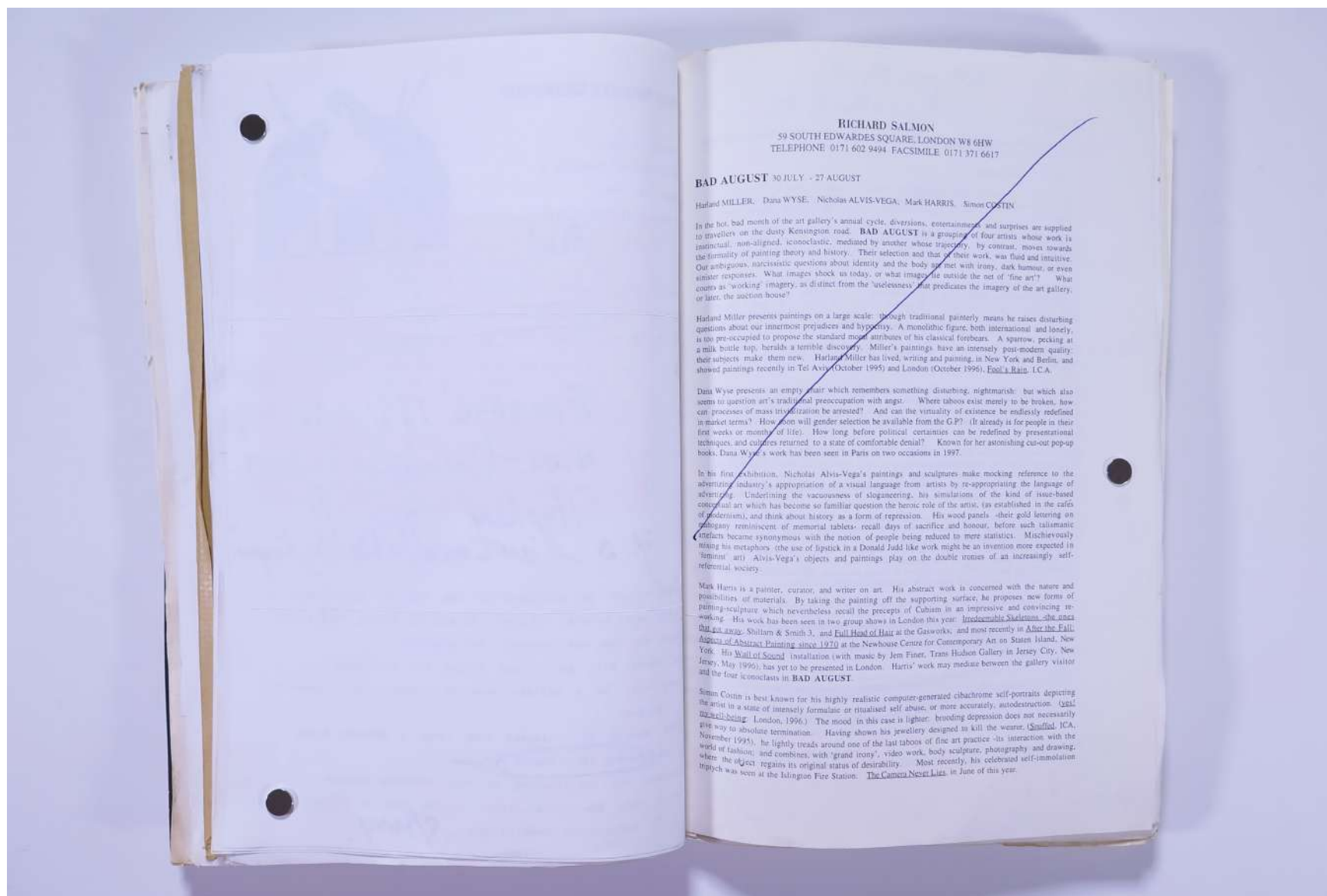


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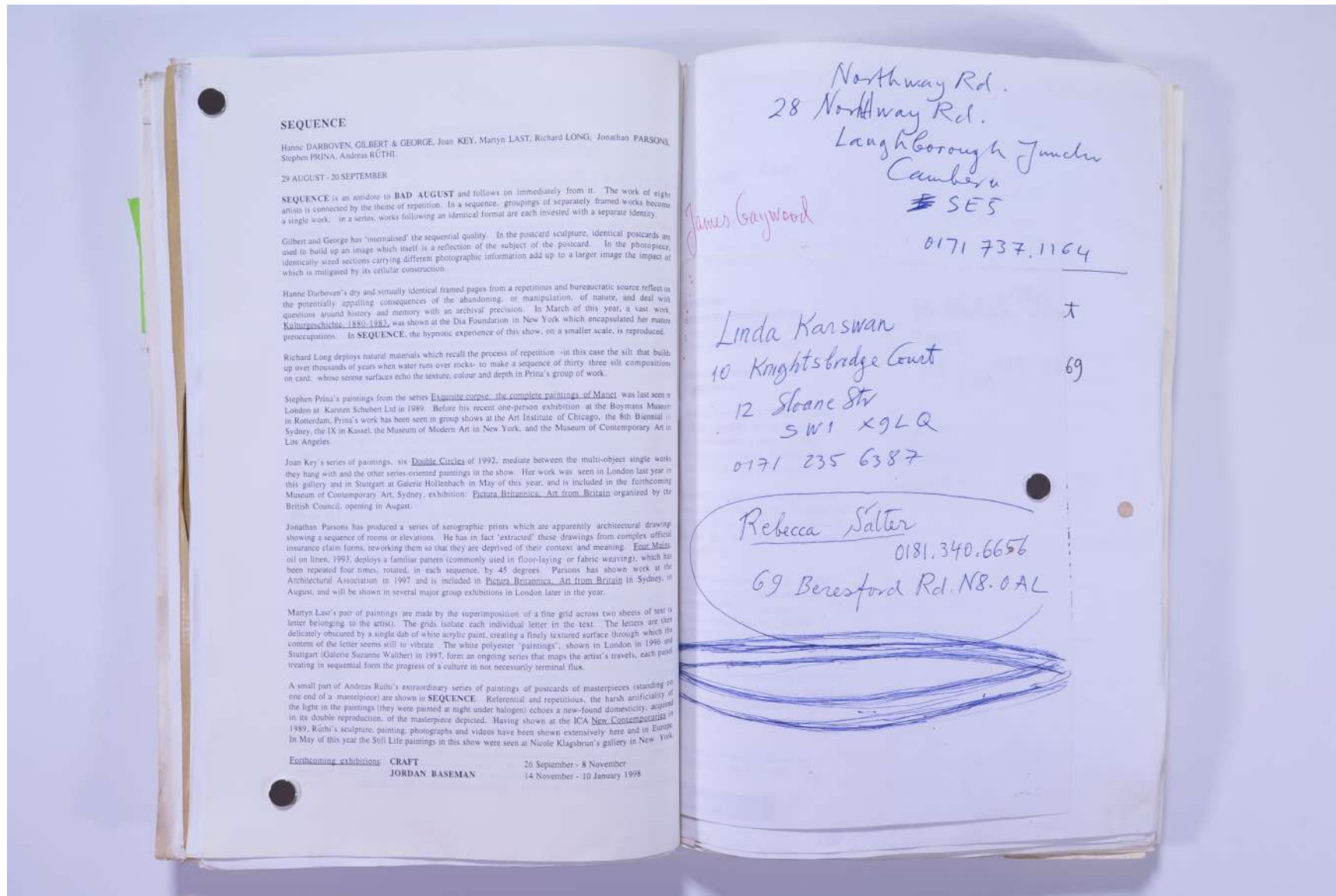
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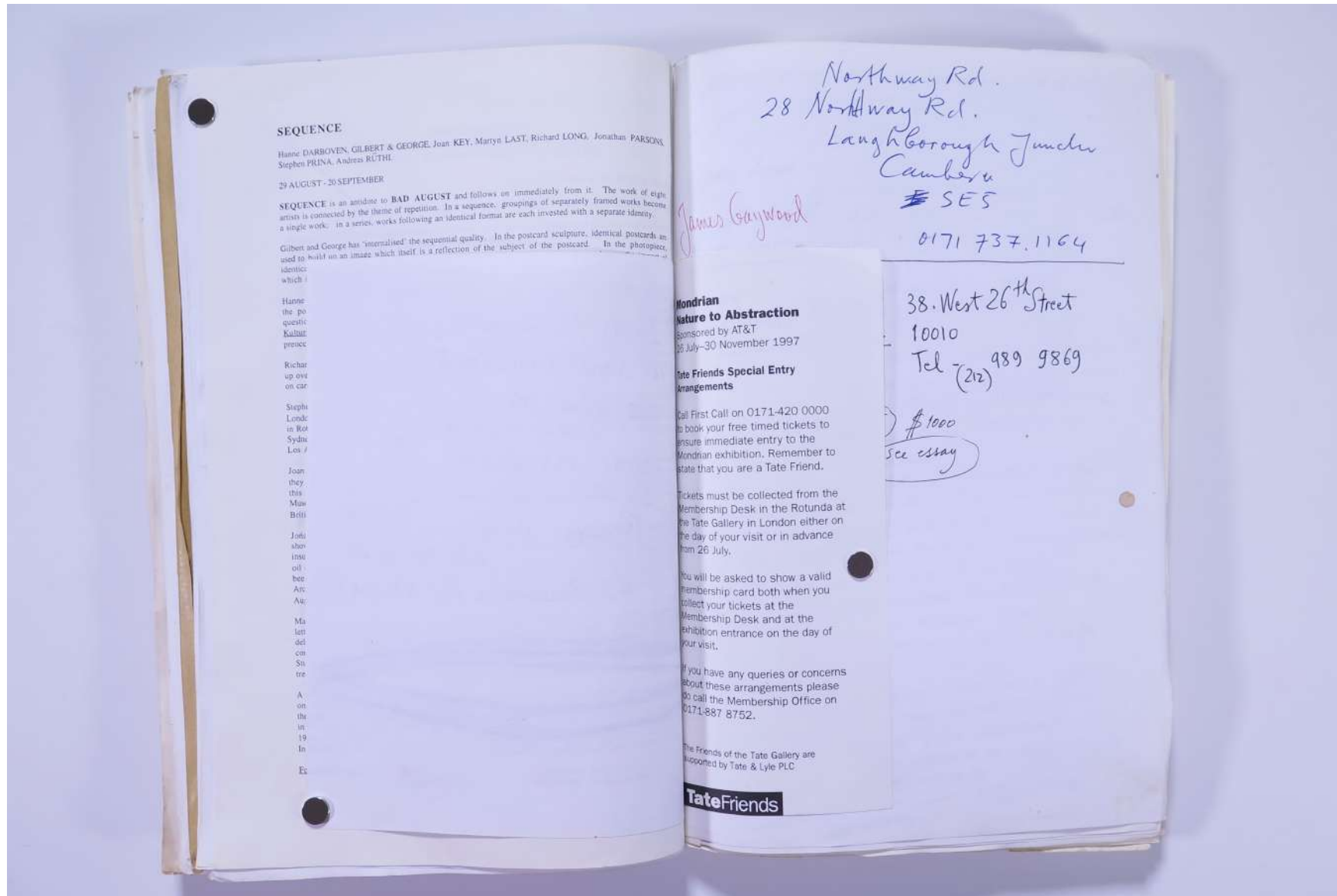
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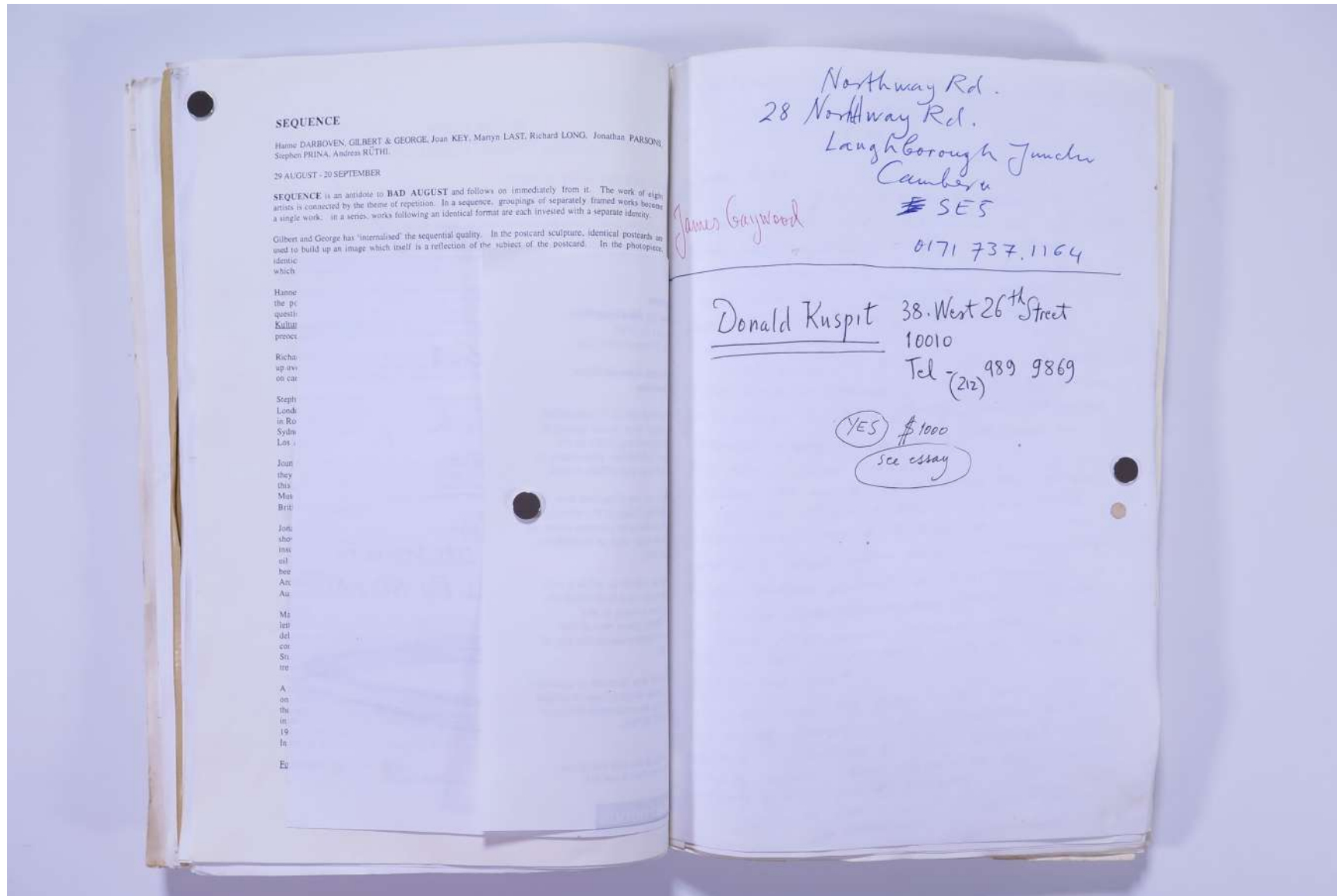
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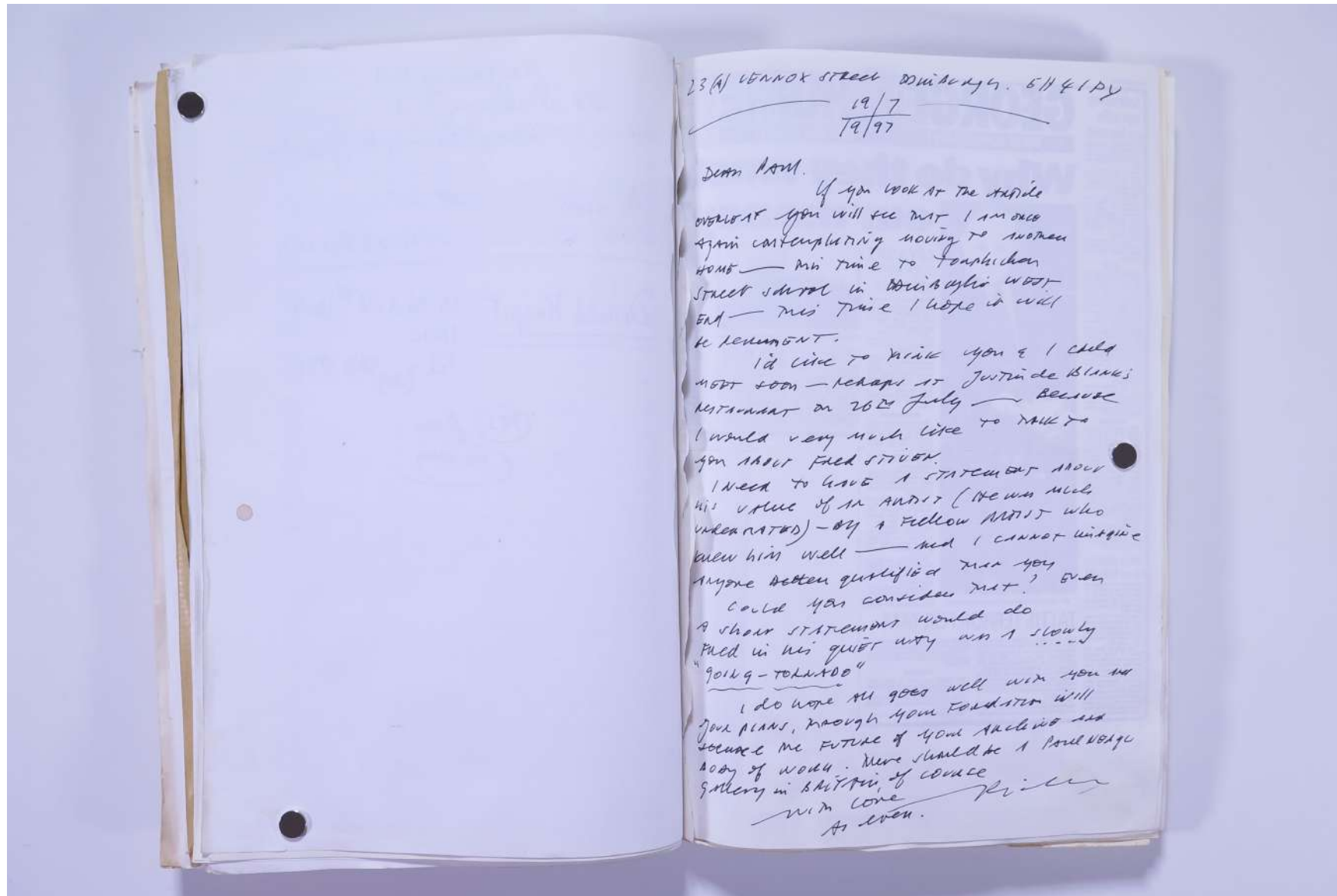
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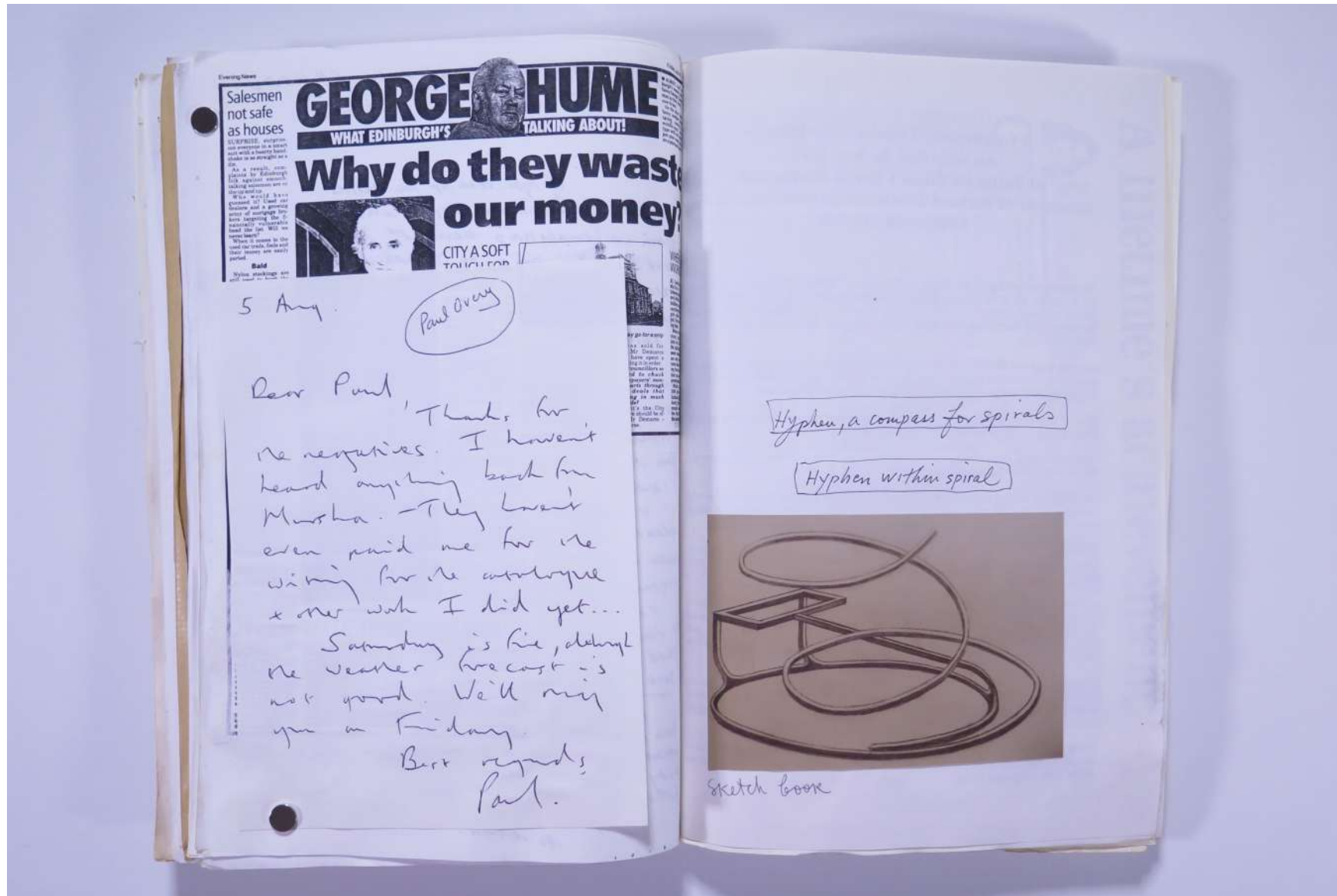
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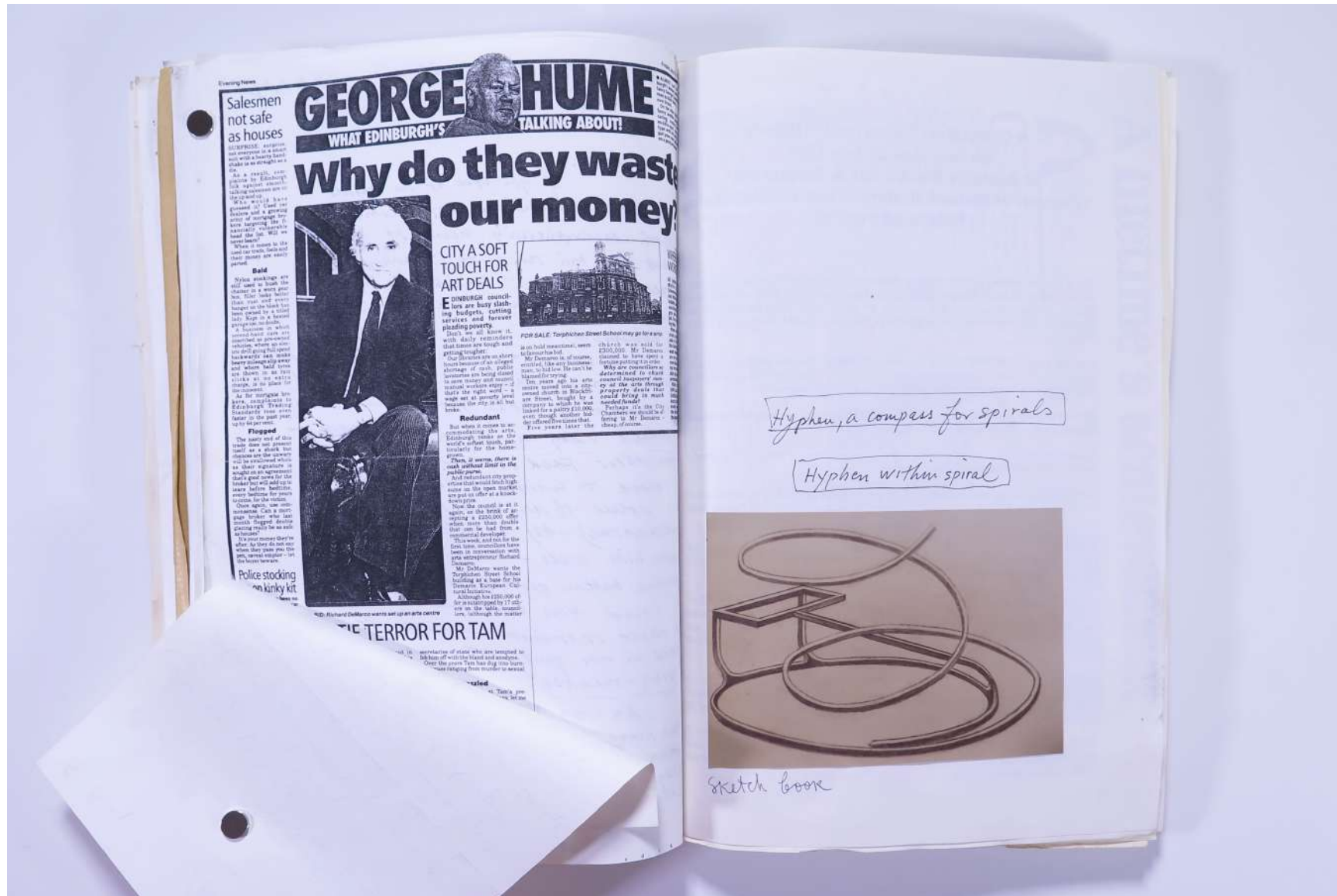
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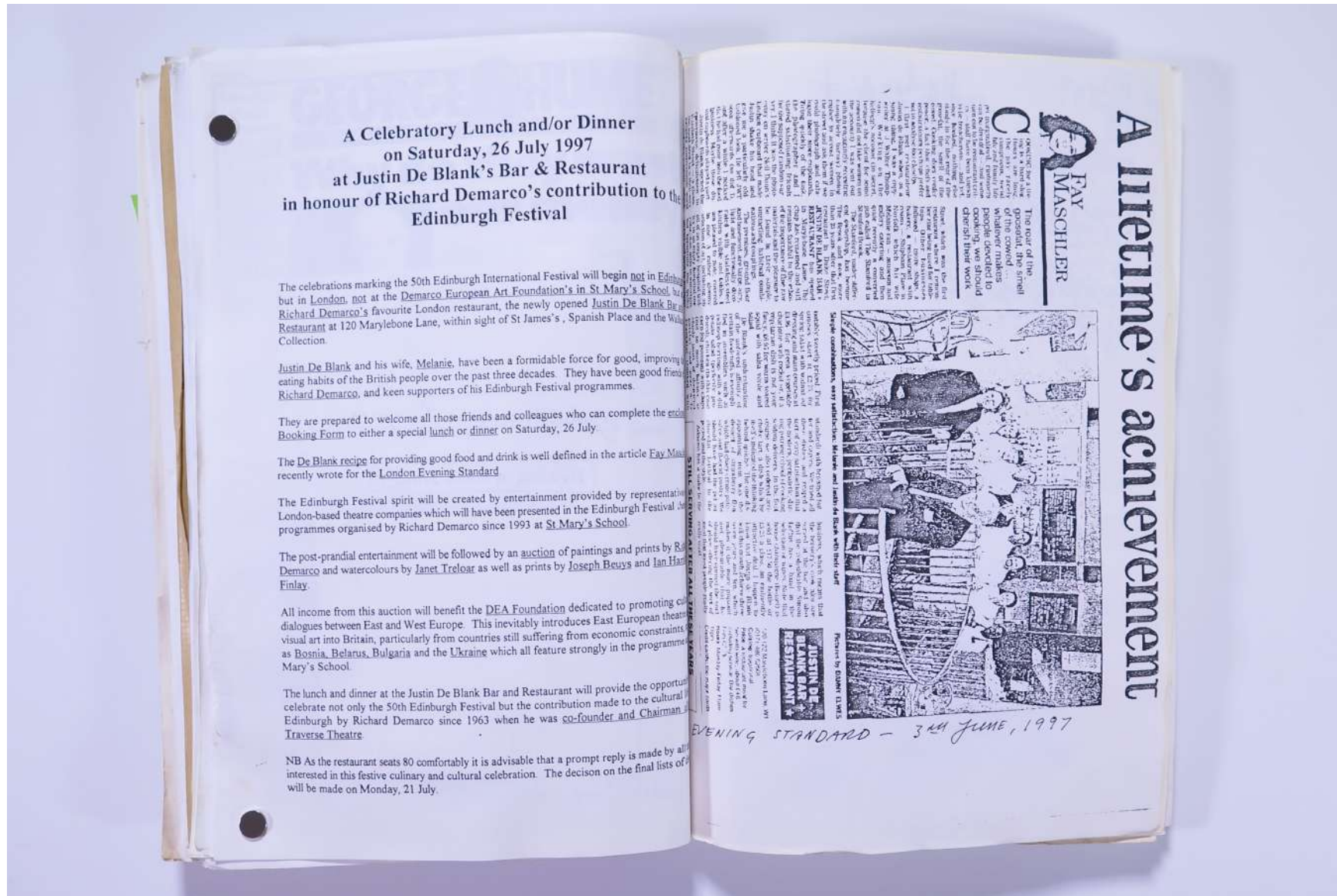
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A Celebratory Lunch and/or Dinner on Saturday, 26 July 1997 at Justin De Blank's Bar & Restaurant in honour of Richard Demarco's contribution to the Edinburgh Festival

The celebrations marking the 50th Edinburgh International Festival will begin not in Edinburgh but in London, not at the Demarco European Art Foundation's in St Mary's School, but at Richard Demarco's favourite London restaurant, the newly opened Justin De Blank Bar & Restaurant at 120 Marylebone Lane, within sight of St James's, Spanish Place and the Wallace Collection.

Justin De Blank and his wife, Melanie, have been a formidable force for good, improving eating habits of the British people over the past three decades. They have been good friends of Richard Demarco, and keen supporters of his Edinburgh Festival programmes.

They are prepared to welcome all those friends and colleagues who can complete the Edinburgh Festival Booking Form to either a special lunch or dinner on Saturday, 26 July.

The De Blank recipe for providing good food and drink is well defined in the article Fay Maschler recently wrote for the London Evening Standard.

The Edinburgh Festival spirit will be created by entertainment provided by representative London-based theatre companies which will have been presented in the Edinburgh Festival programmes organised by Richard Demarco since 1993 at St Mary's School.

The post-prandial entertainment will be followed by an auction of paintings and prints by Richard Demarco and watercolours by Janet Treloar as well as prints by Joseph Beuys and Ian Hamilton Finlay.

All income from this auction will benefit the DEA Foundation dedicated to promoting dialogues between East and West Europe. This inevitably introduces East European theatre and visual art into Britain, particularly from countries still suffering from economic constraints, as Bosnia, Belarus, Bulgaria and the Ukraine which all feature strongly in the programme at St Mary's School.

The lunch and dinner at the Justin De Blank Bar and Restaurant will provide the opportunity to celebrate not only the 50th Edinburgh Festival but the contribution made to the cultural life of Edinburgh by Richard Demarco since 1963 when he was co-founder and Chairman of the Traverse Theatre.

NB As the restaurant seats 80 comfortably it is advisable that a prompt reply is made by all those interested in this festive culinary and cultural celebration. The decision on the final lists of names will be made on Monday, 21 July.

FAY MASCHLER
The roar of the...
...of the crowd...
...whenever they...
...cooking, we should...
...cherish their work...



Justin De Blank and his wife Melanie in their restaurant

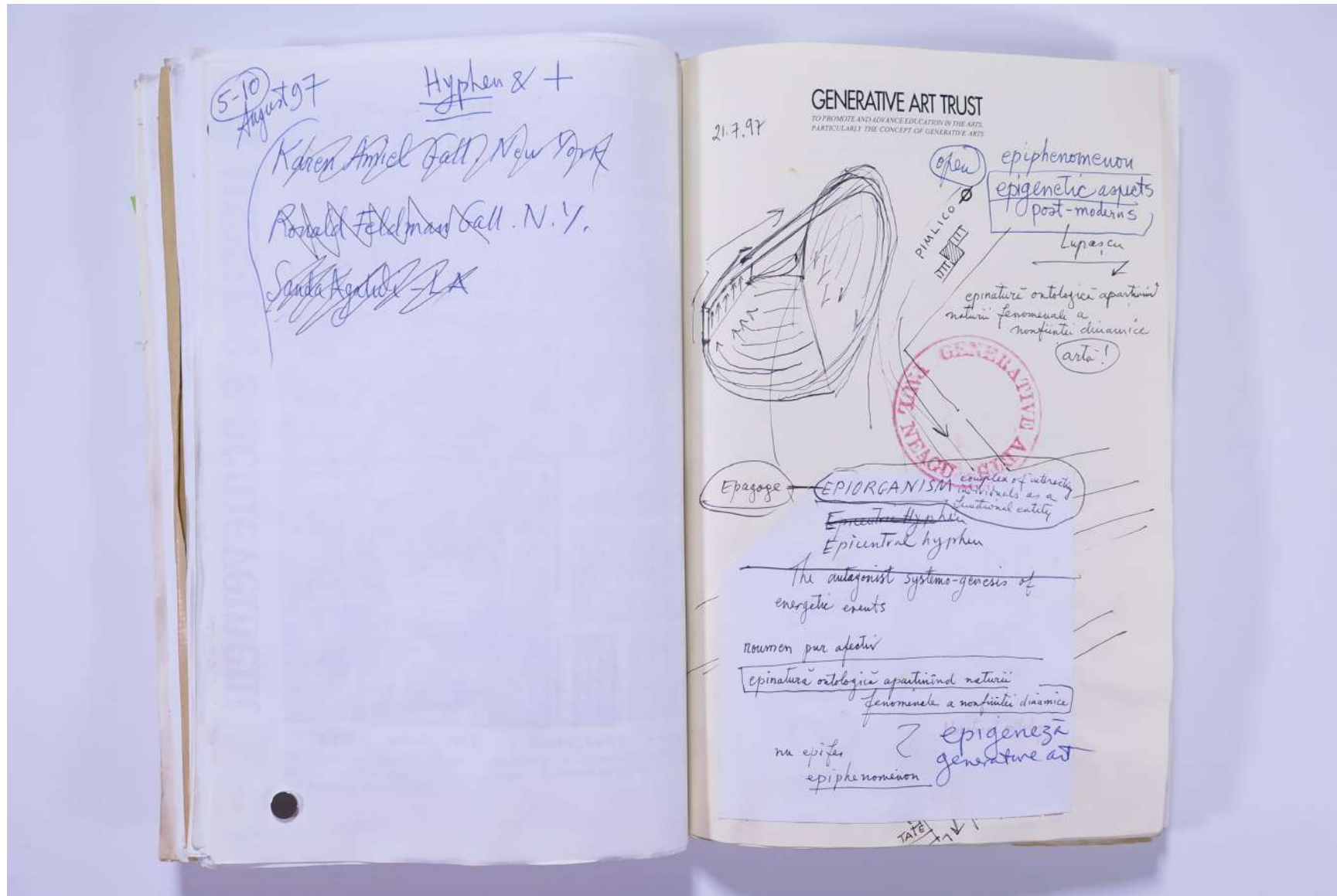
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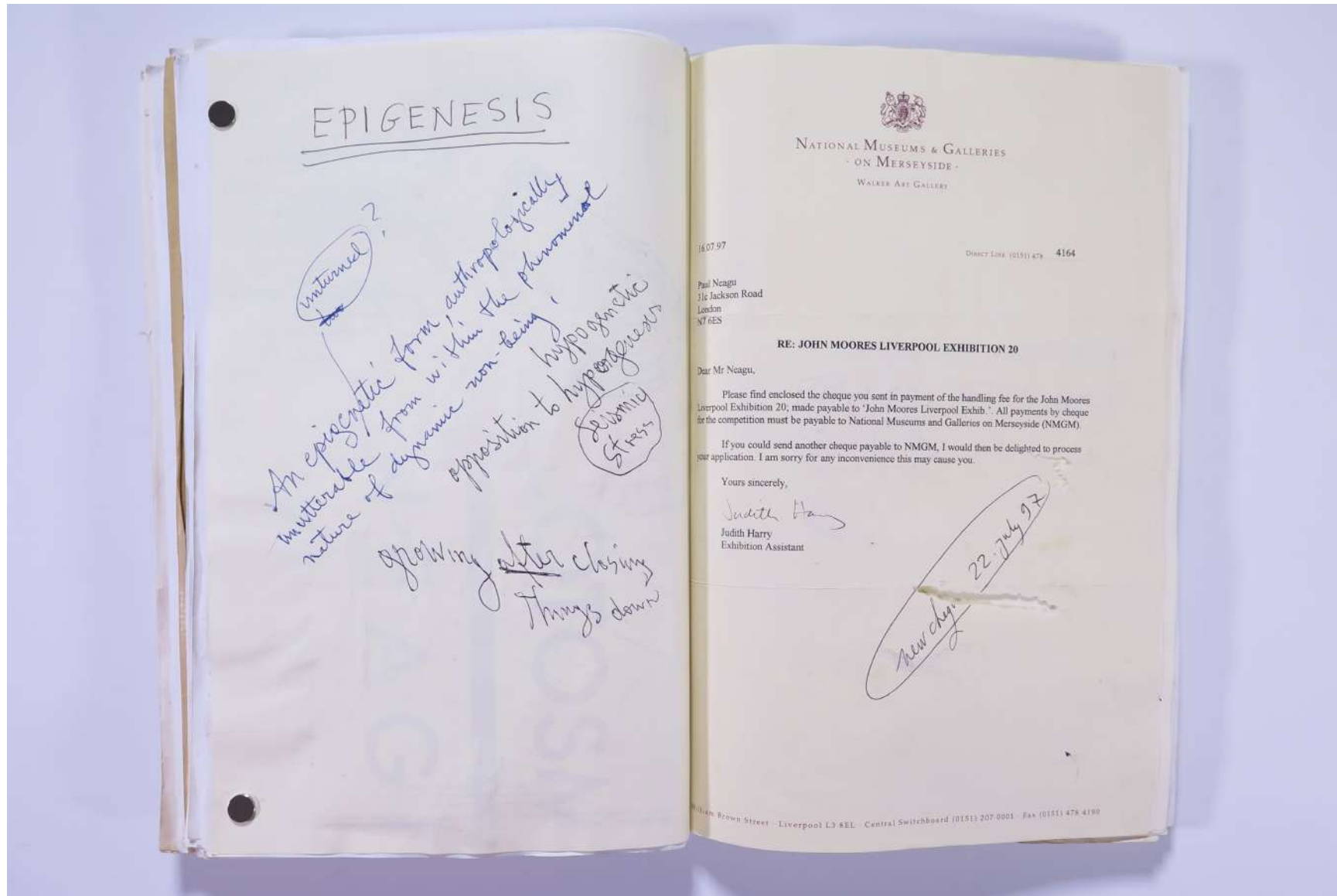
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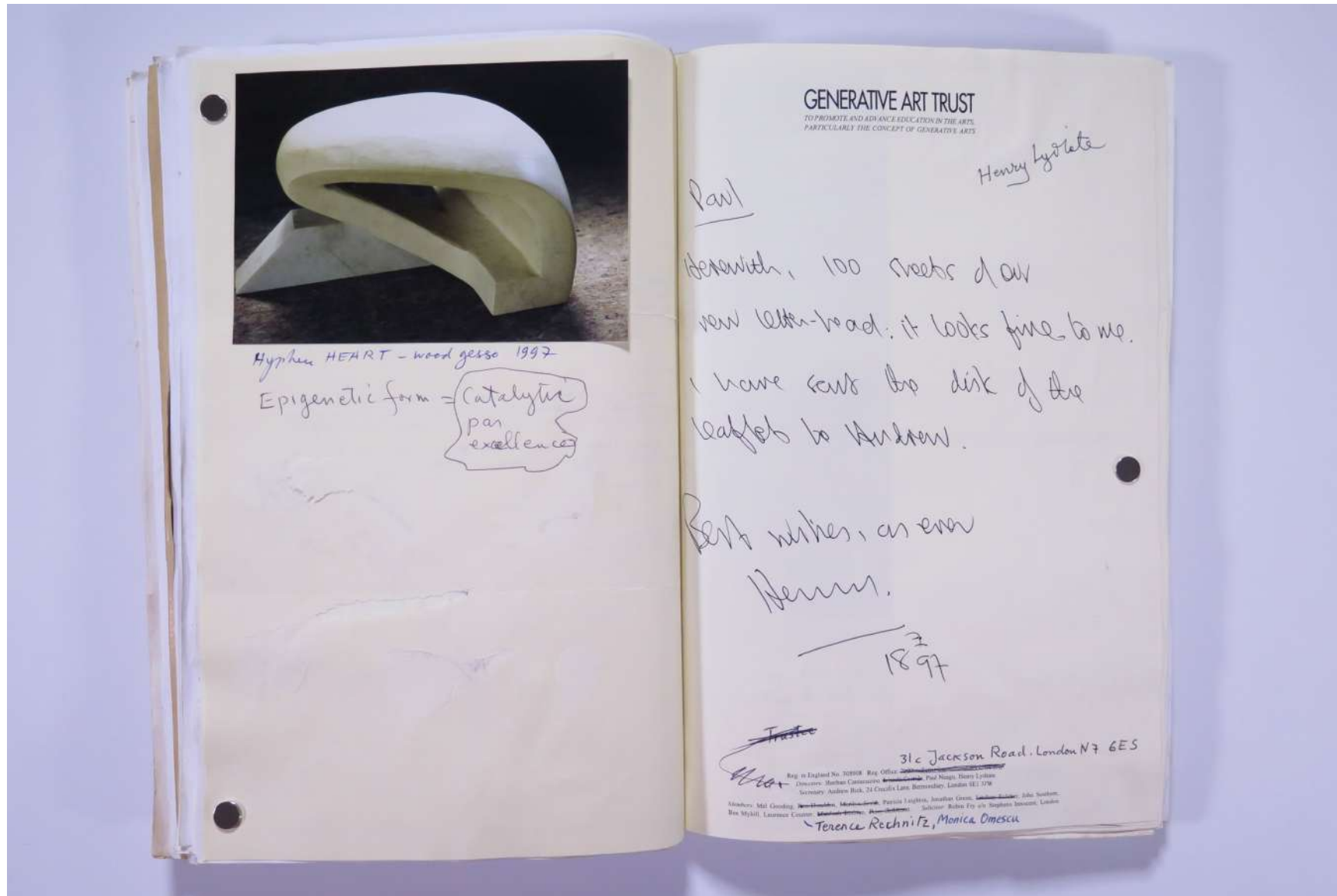
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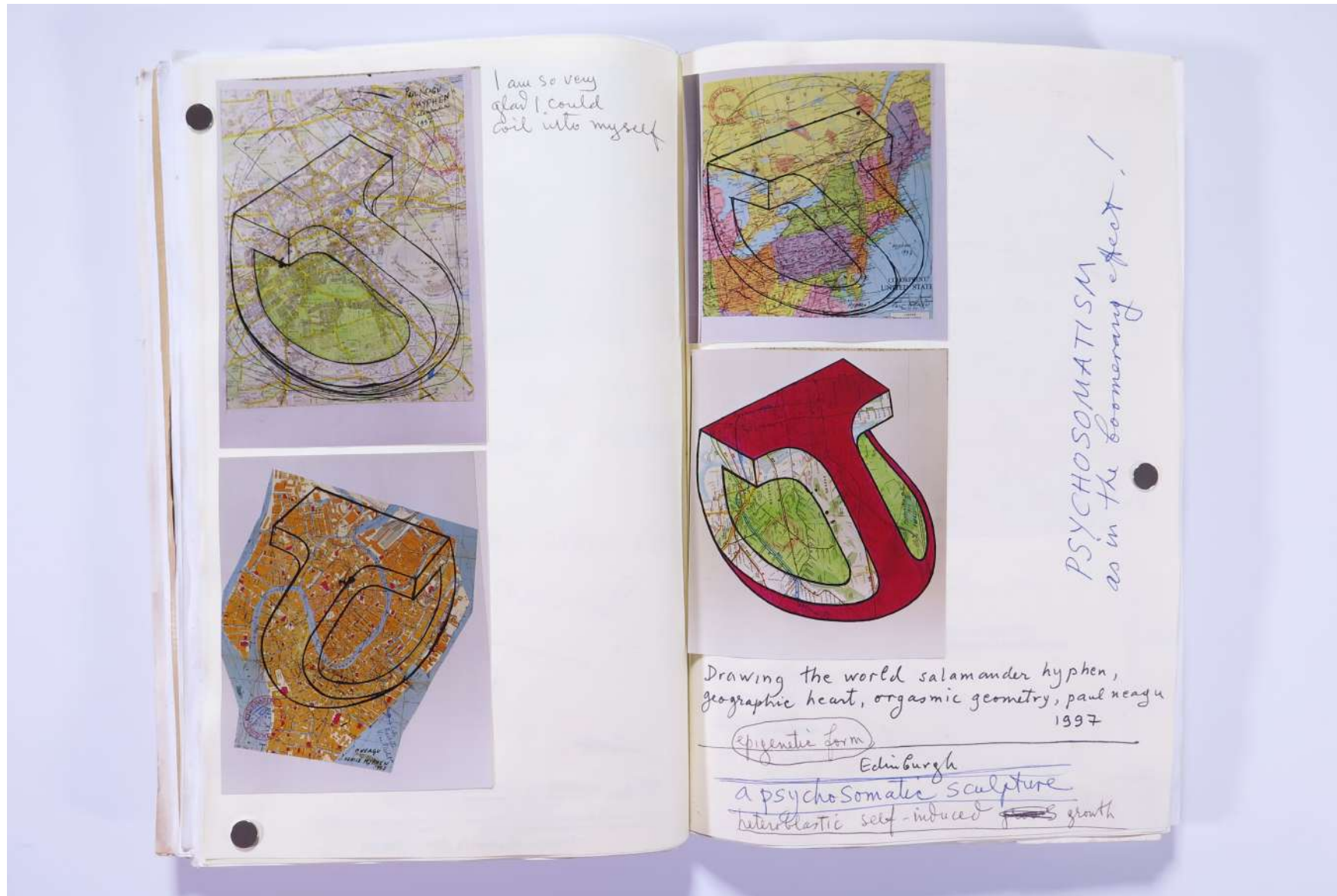
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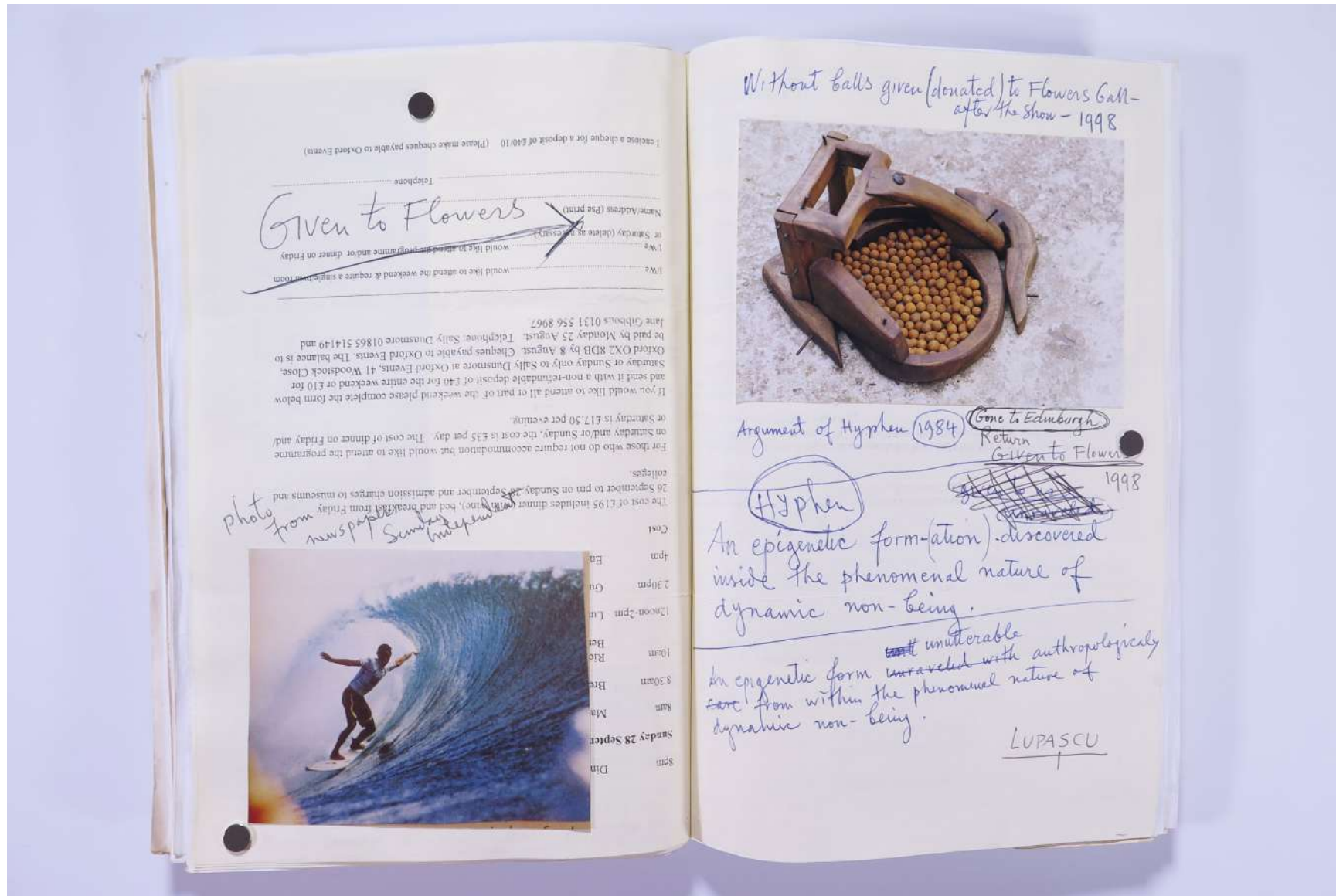
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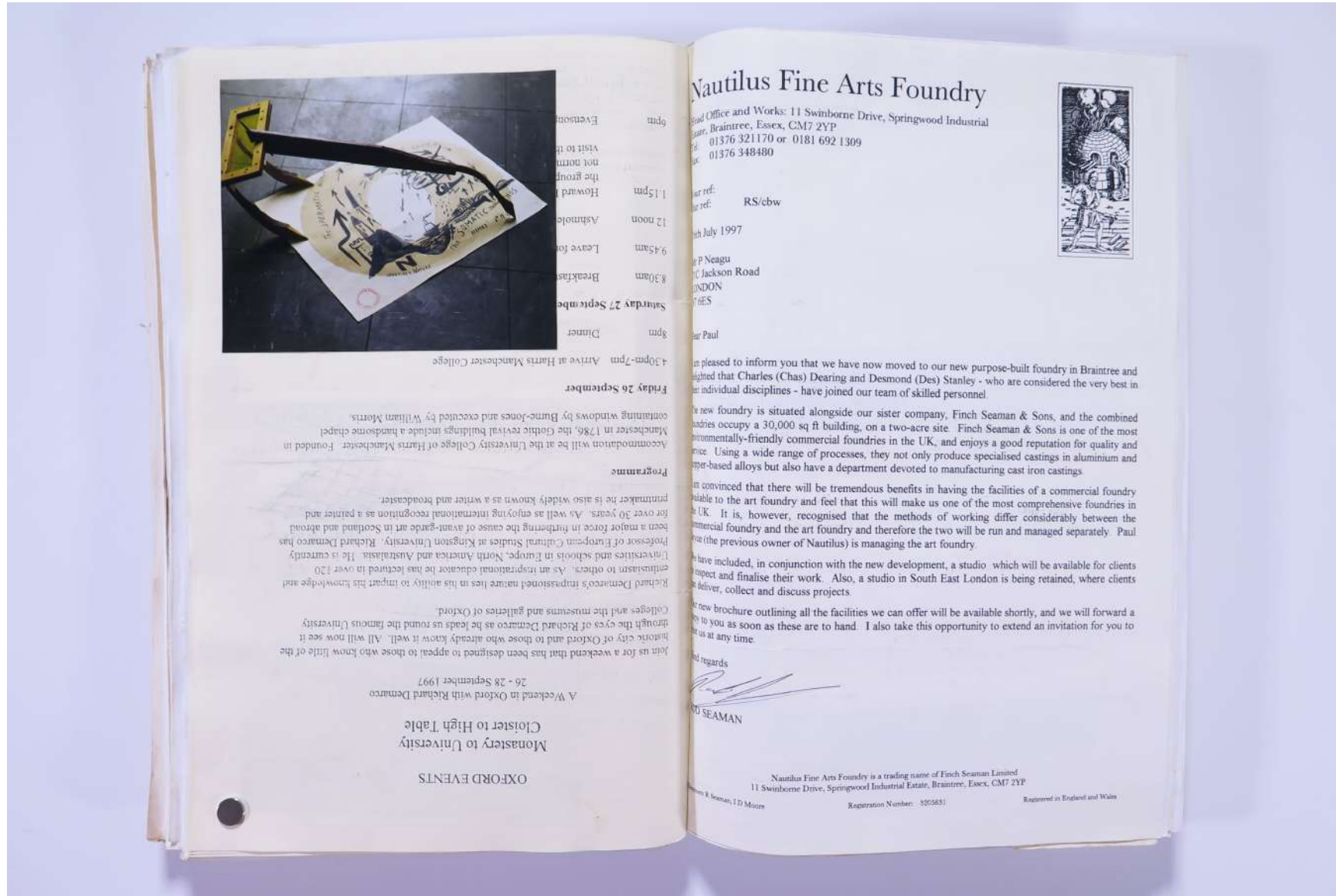


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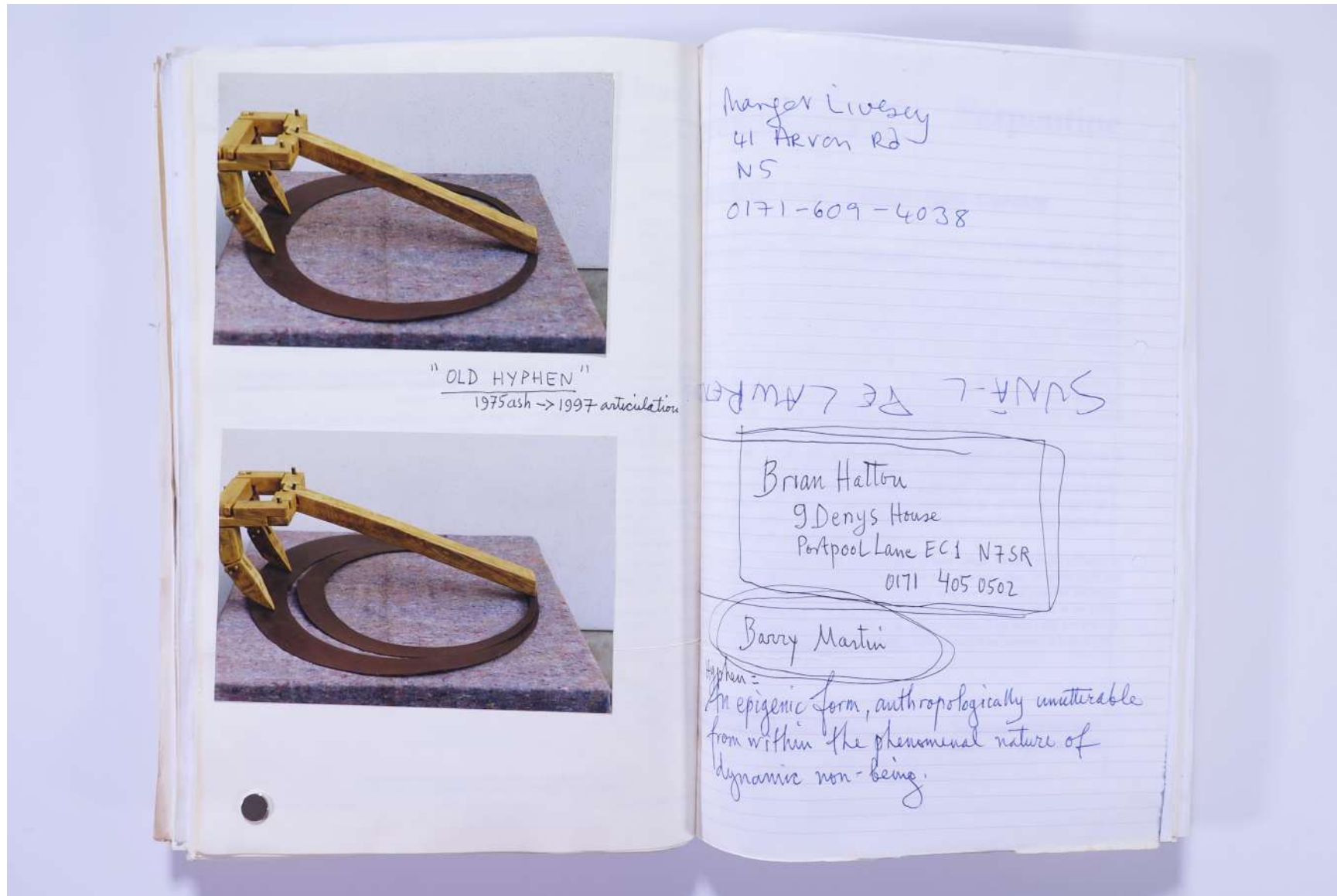
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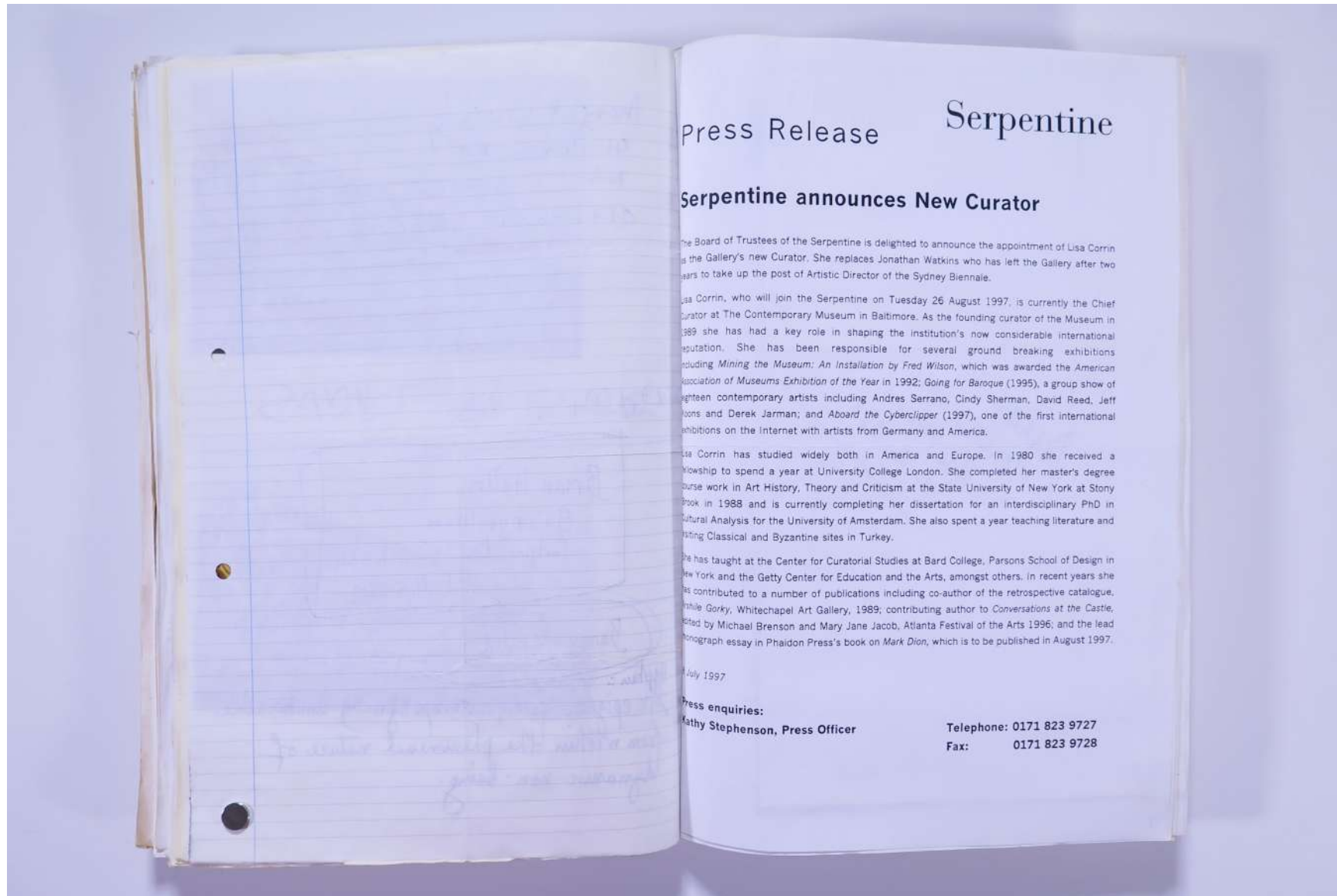
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Press Release **Serpentine**

Serpentine announces New Curator

The Board of Trustees of the Serpentine is delighted to announce the appointment of Lisa Corrin as the Gallery's new Curator. She replaces Jonathan Watkins who has left the Gallery after two years to take up the post of Artistic Director of the Sydney Biennale.

Lisa Corrin, who will join the Serpentine on Tuesday 26 August 1997, is currently the Chief Curator at The Contemporary Museum in Baltimore. As the founding curator of the Museum in 1989 she has had a key role in shaping the institution's now considerable international reputation. She has been responsible for several ground breaking exhibitions including *Mining the Museum: An Installation by Fred Wilson*, which was awarded the American Association of Museums Exhibition of the Year in 1992; *Going for Baroque* (1995), a group show of eighteen contemporary artists including Andres Serrano, Cindy Sherman, David Reed, Jeffoons and Derek Jarman; and *Aboard the Cyberclipper* (1997), one of the first international exhibitions on the Internet with artists from Germany and America.

Lisa Corrin has studied widely both in America and Europe. In 1980 she received a Fellowship to spend a year at University College London. She completed her master's degree course work in Art History, Theory and Criticism at the State University of New York at Stony Brook in 1988 and is currently completing her dissertation for an interdisciplinary PhD in Cultural Analysis for the University of Amsterdam. She also spent a year teaching literature and visiting Classical and Byzantine sites in Turkey.

She has taught at the Center for Curatorial Studies at Bard College, Parsons School of Design in New York and the Getty Center for Education and the Arts, amongst others. In recent years she has contributed to a number of publications including co-author of the retrospective catalogue, *White Gorky*, Whitechapel Art Gallery, 1989; contributing author to *Conversations at the Castle*, edited by Michael Brenson and Mary Jane Jacob, Atlanta Festival of the Arts 1996; and the lead monograph essay in Phaidon Press's book on *Mark Dion*, which is to be published in August 1997.

July 1997

Press enquiries:

Kathy Stephenson, Press Officer

Telephone: 0171 823 9727

Fax: 0171 823 9728

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DONATED TO
FLOWERS GALL
→ Matthew Flowers
March 1998



Monica
Raoul
Tery Saula → Recknitz
etc



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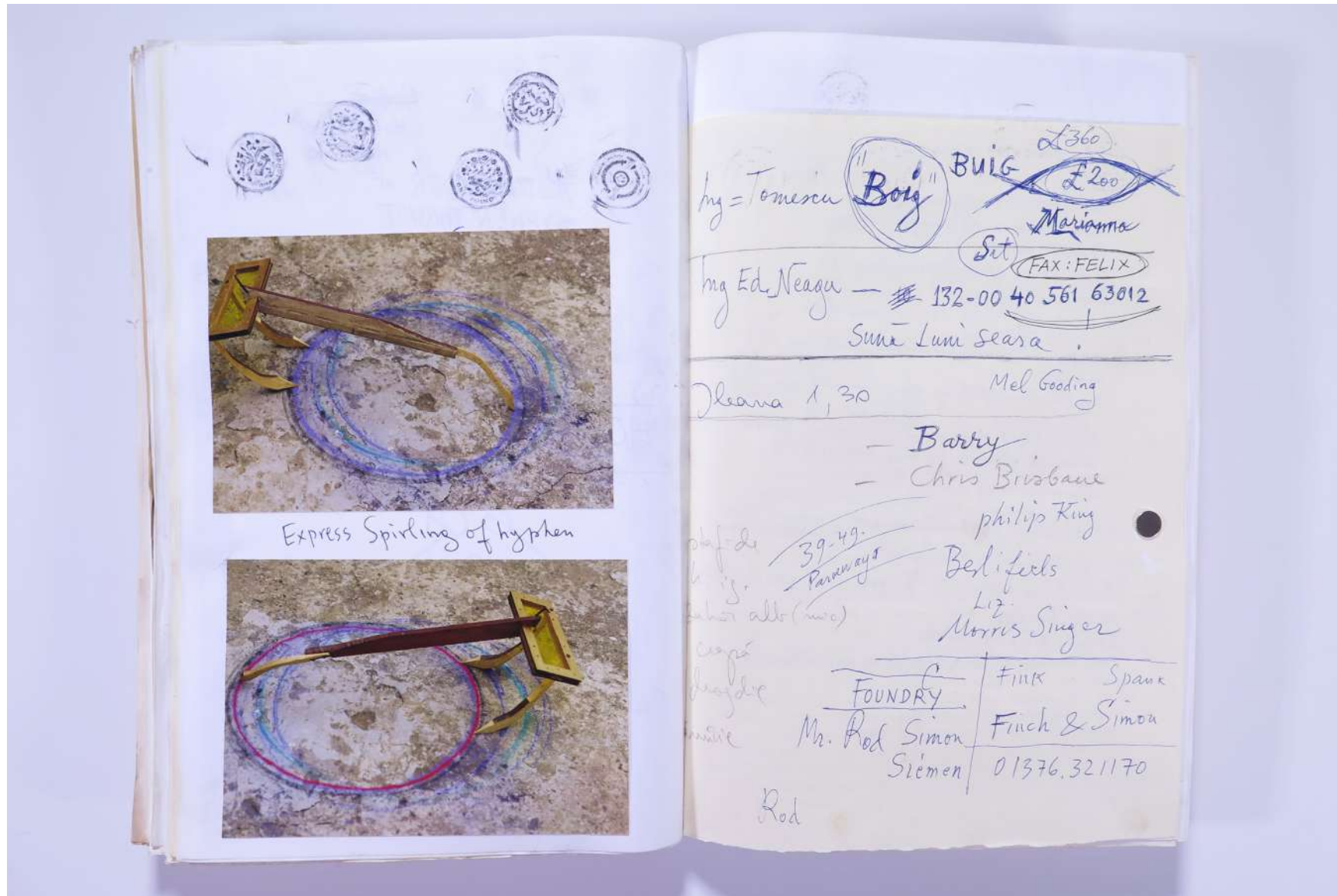
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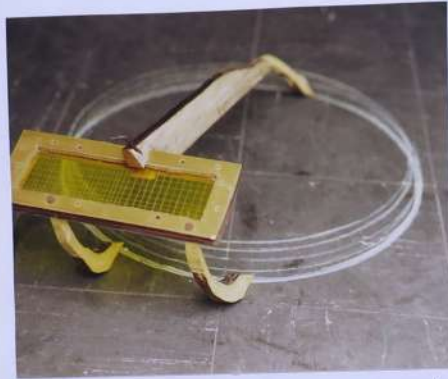
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Hyphen

1977

In order to contra-dict
the logical suplications and its
aesthetical enforcements I am to
propose ~~a~~ ~~an~~ drastically asymmetrical
equilibrium. This the machine that
puts ~~in~~ change, dance, ^{zig-zagging} movement at
the center of a balancing tip.
Fast spinning, spiralling endlessly.

Eccentricity and centrifugality

opening the monolith ajar

MONOLITH OPEN AJAR



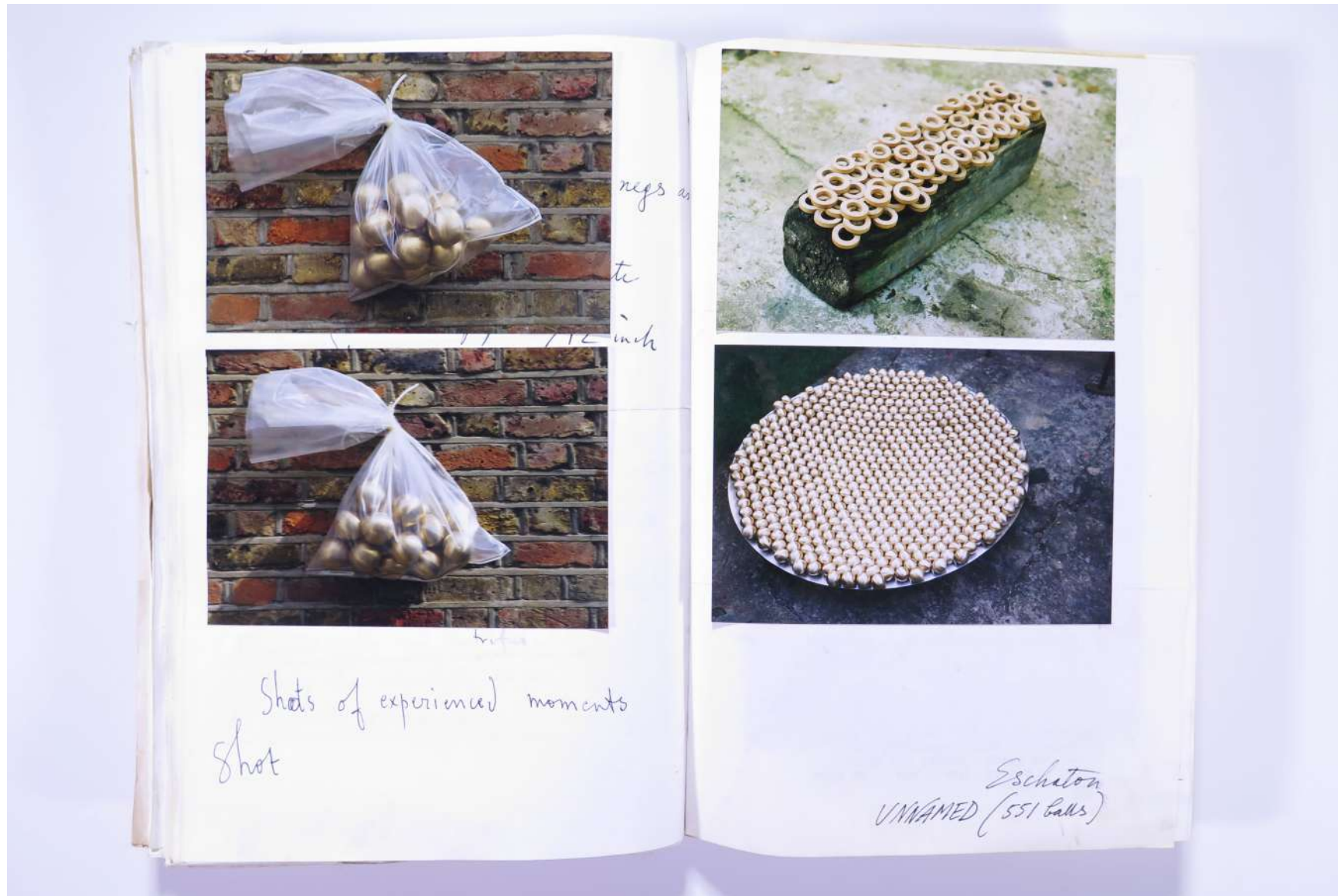
Hermeneutical armageddon

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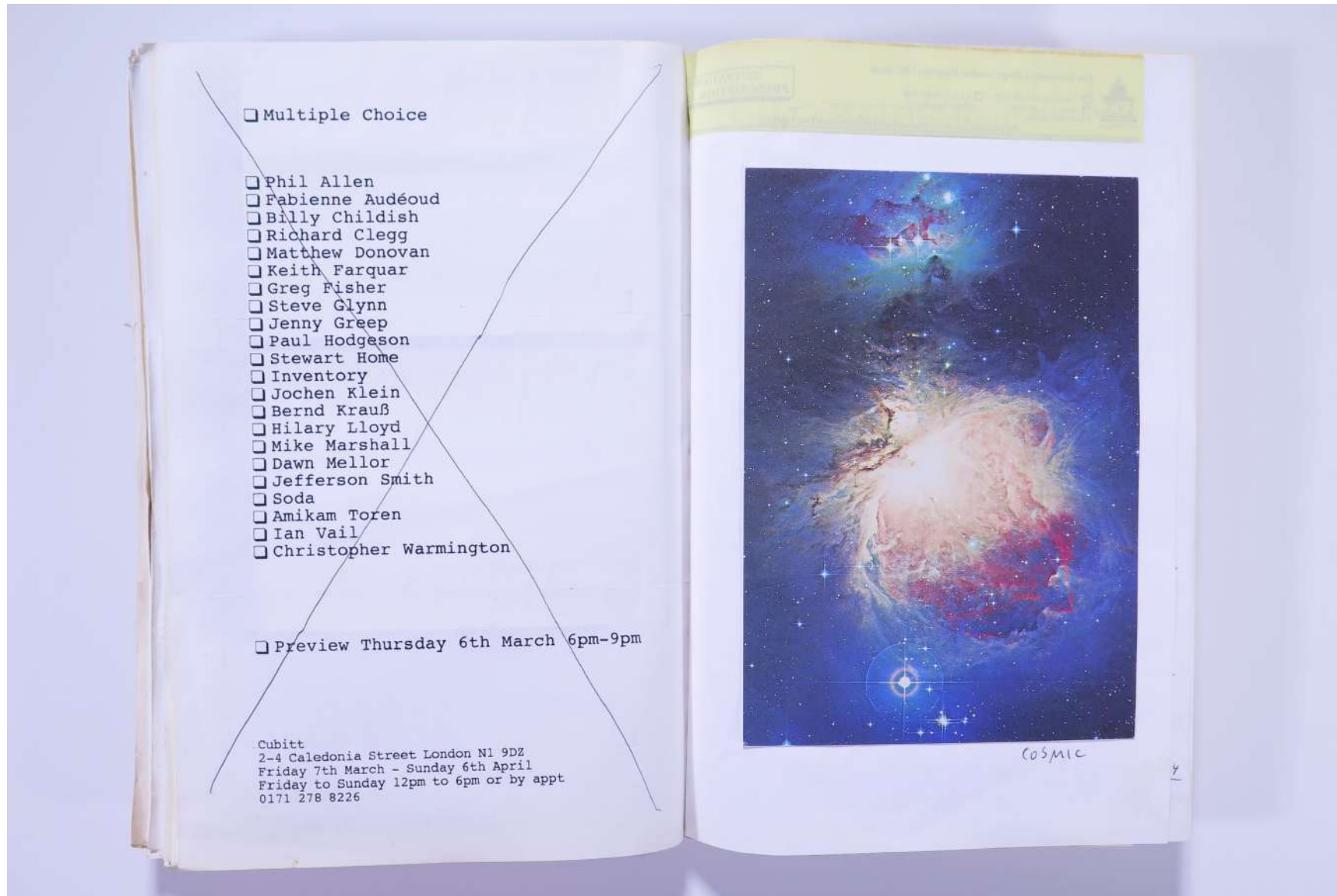


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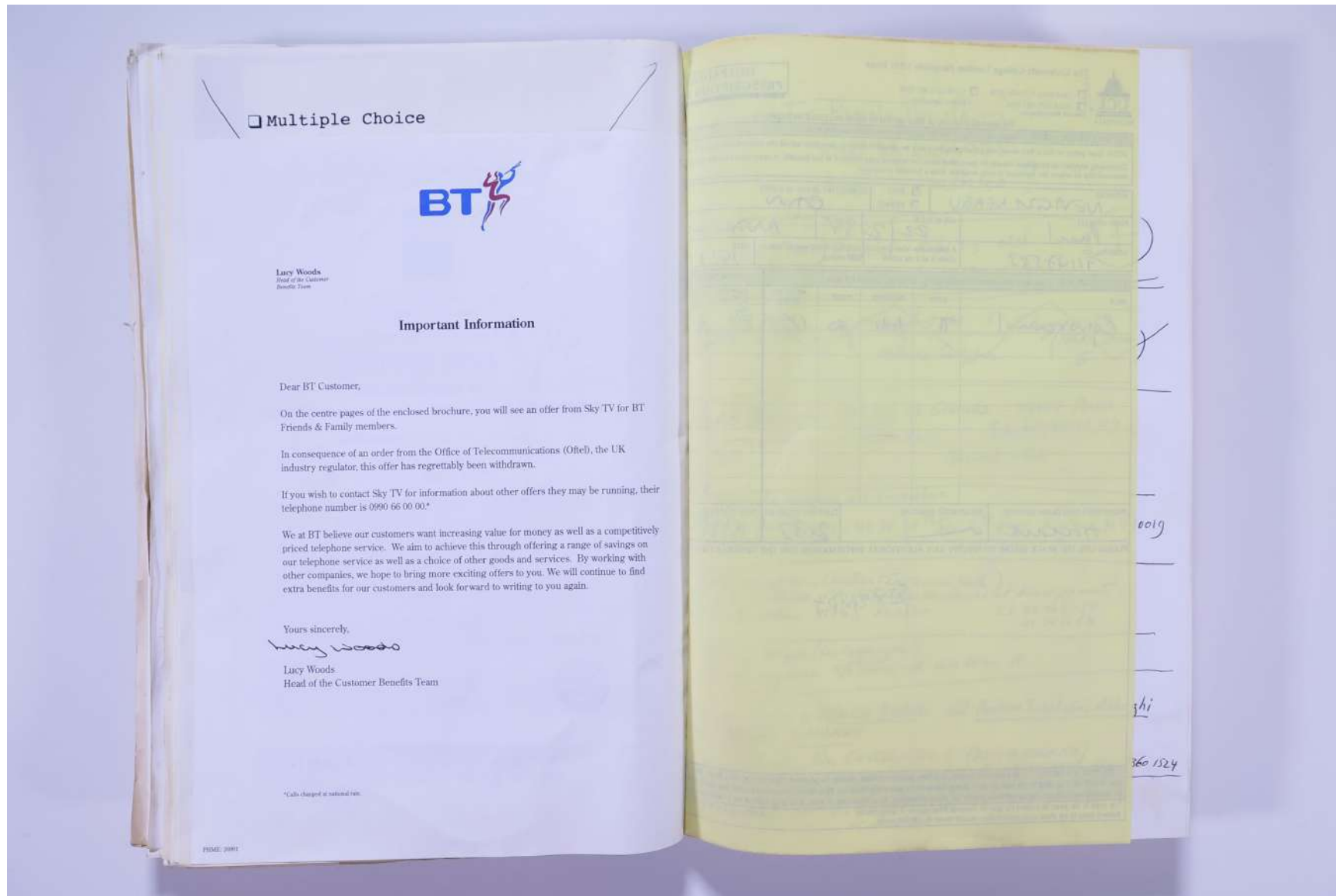
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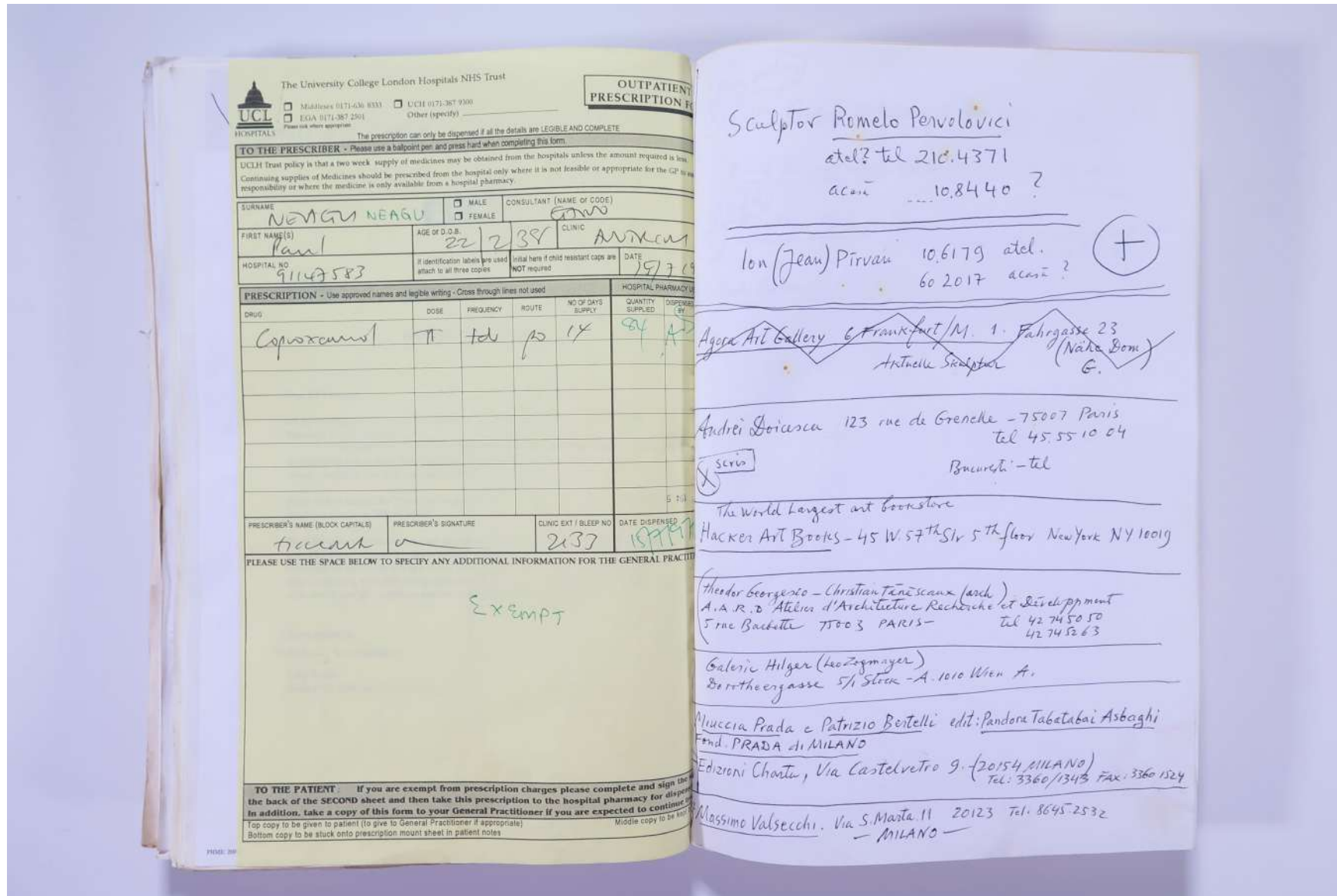
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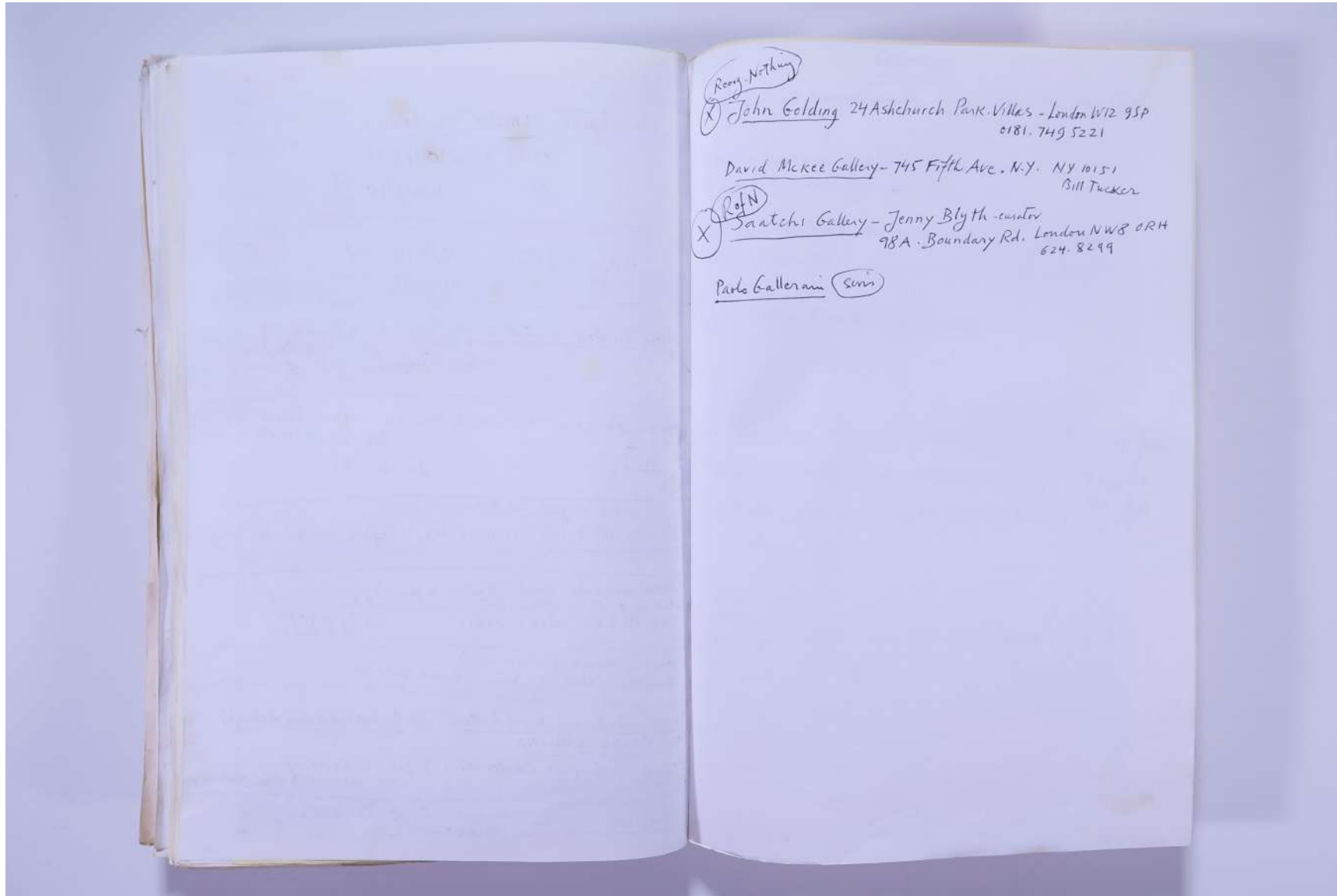
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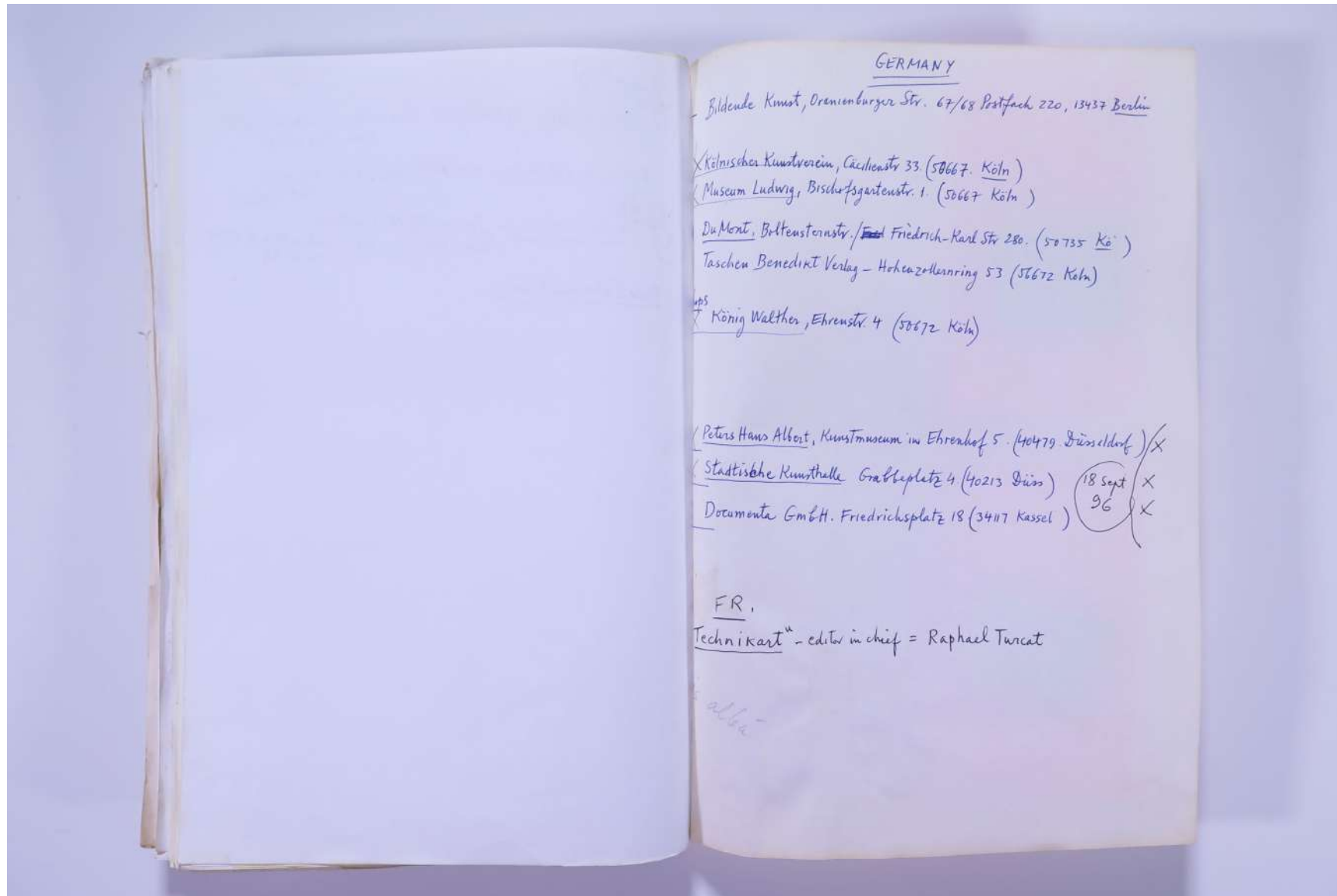


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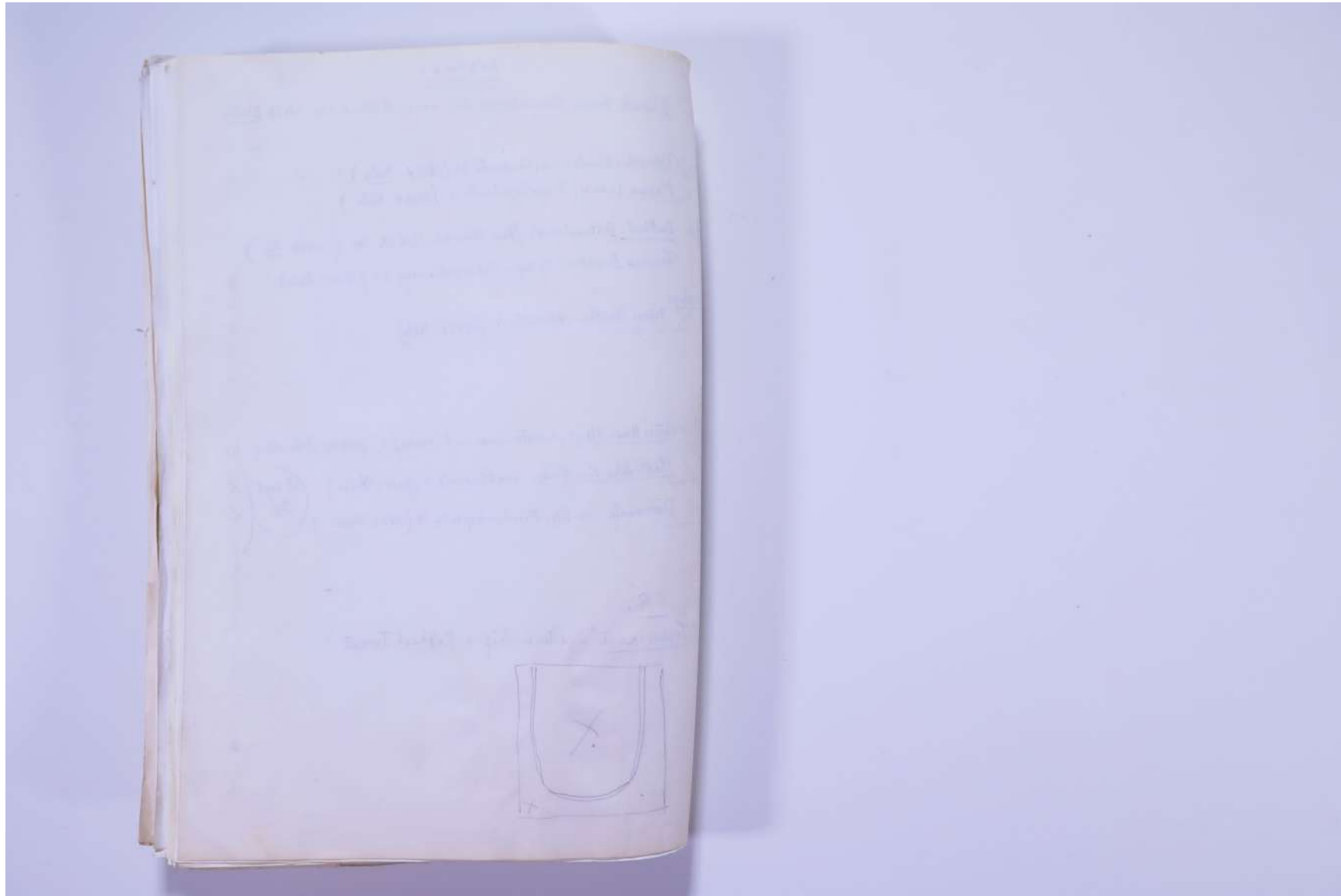
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