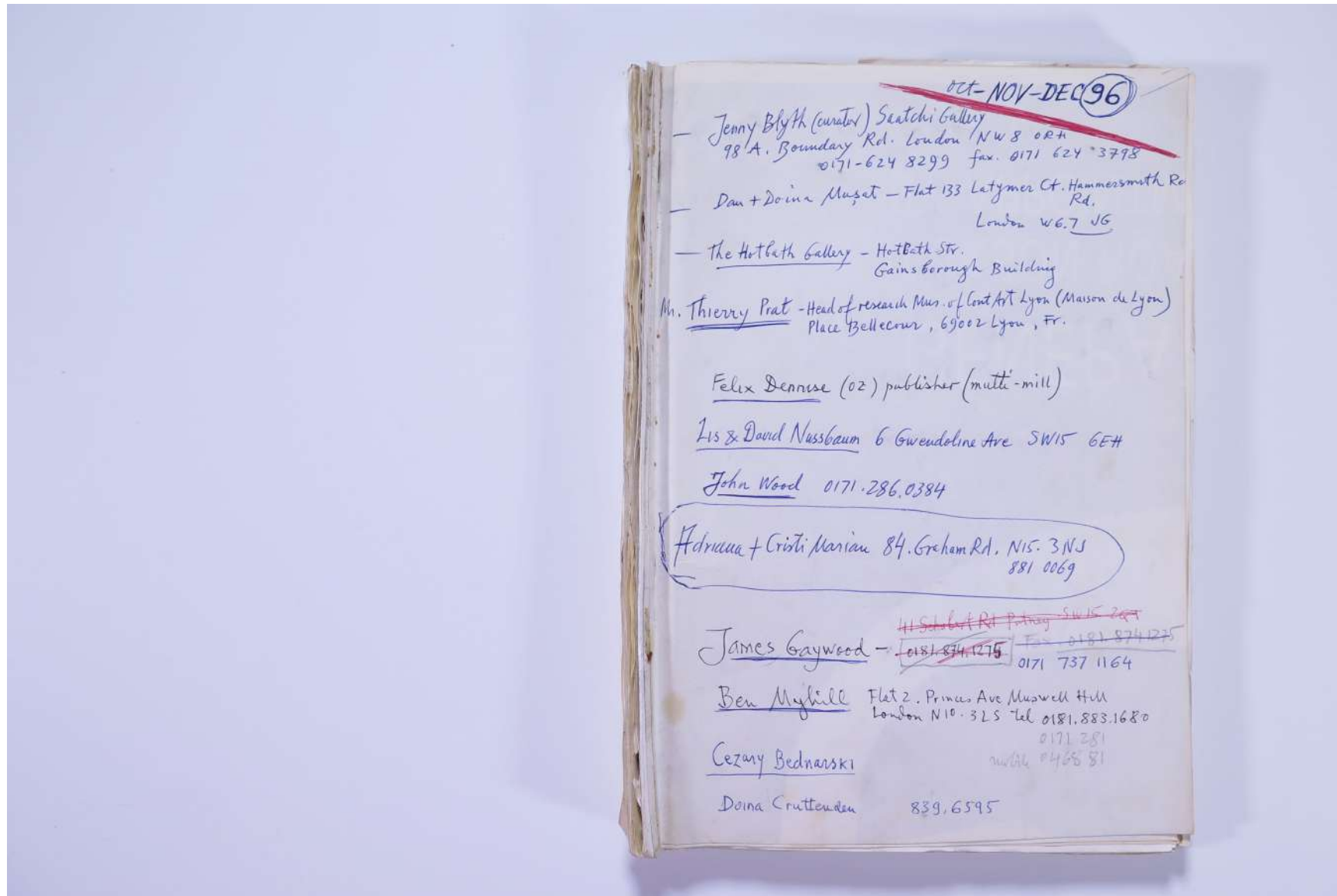


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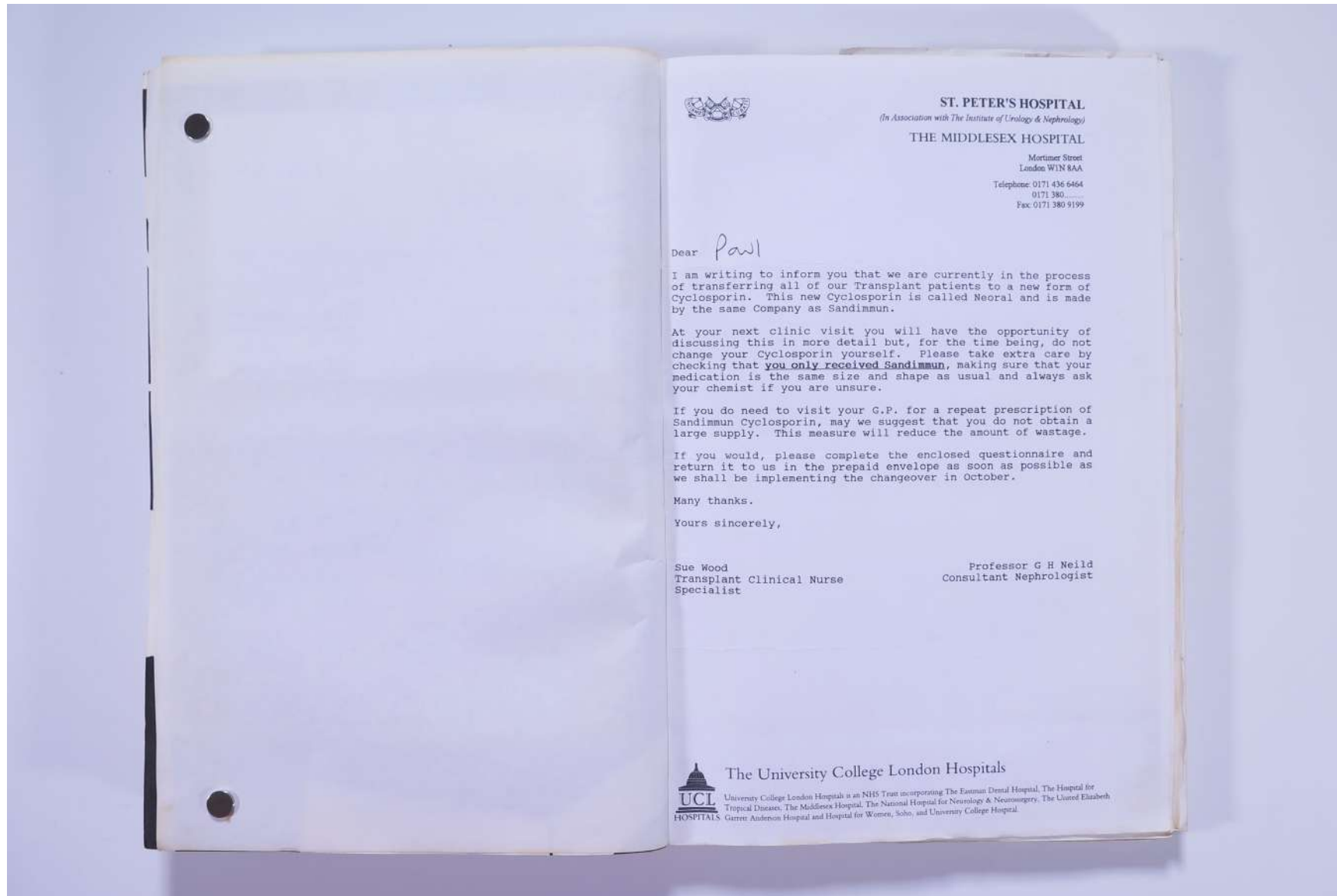
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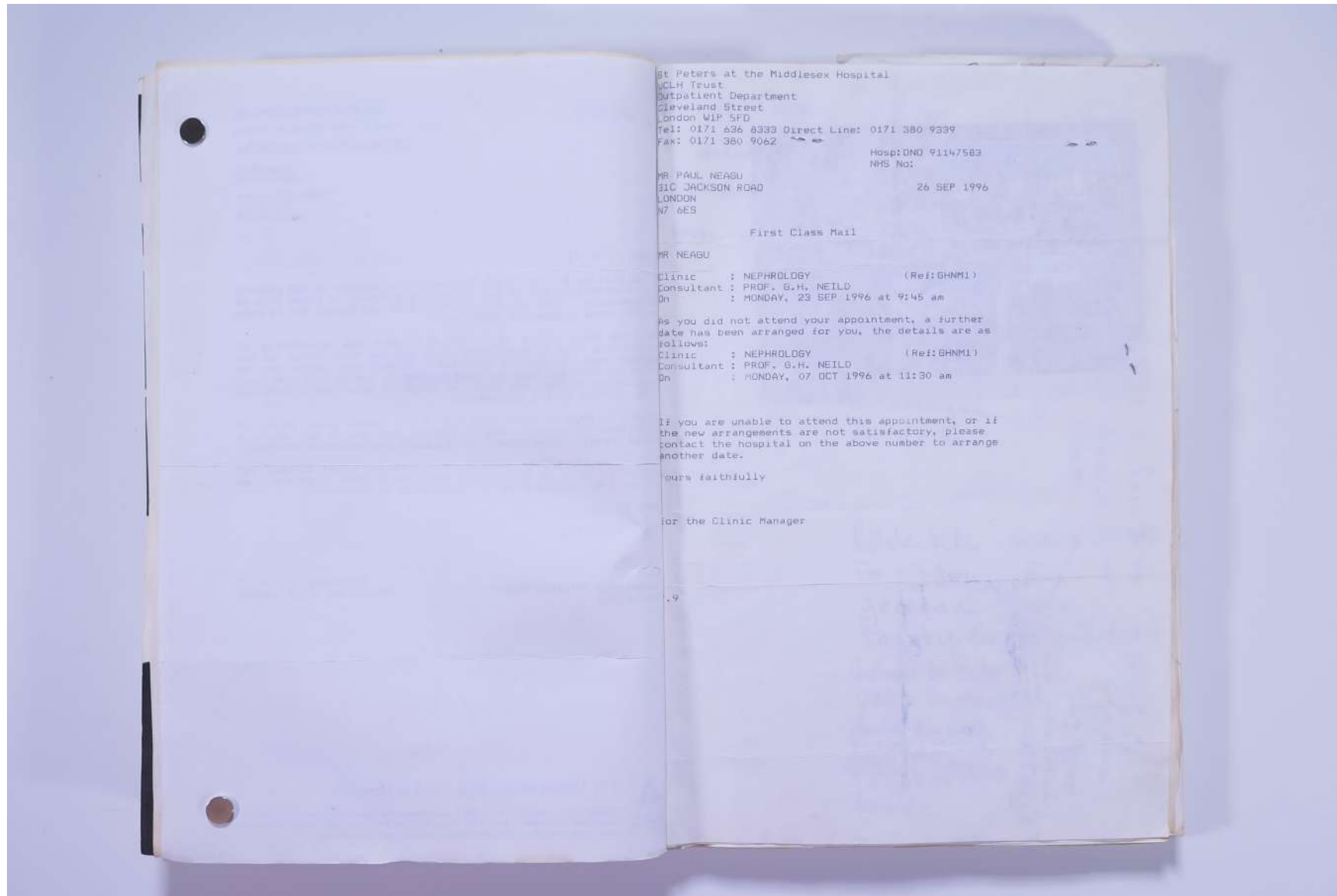
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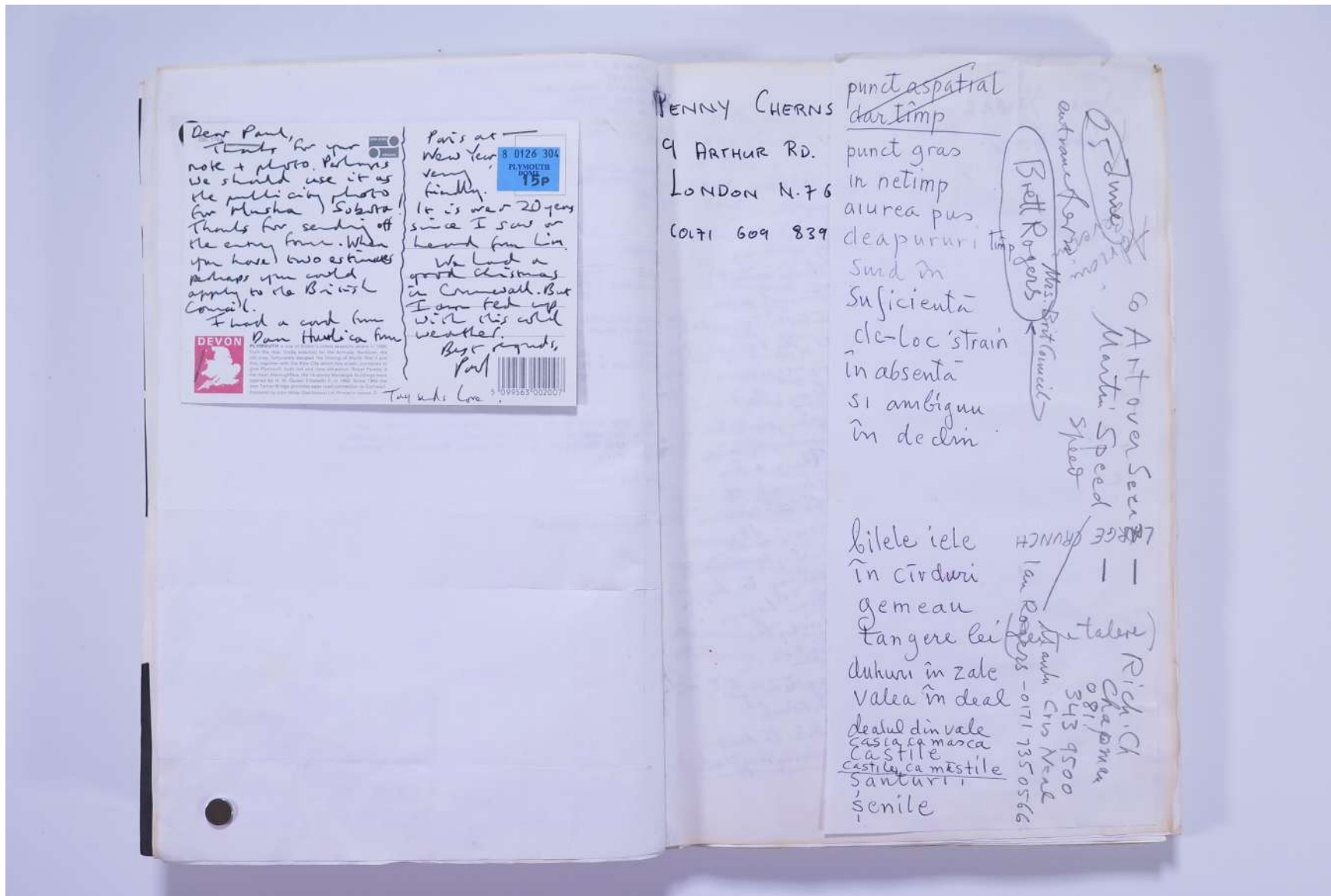


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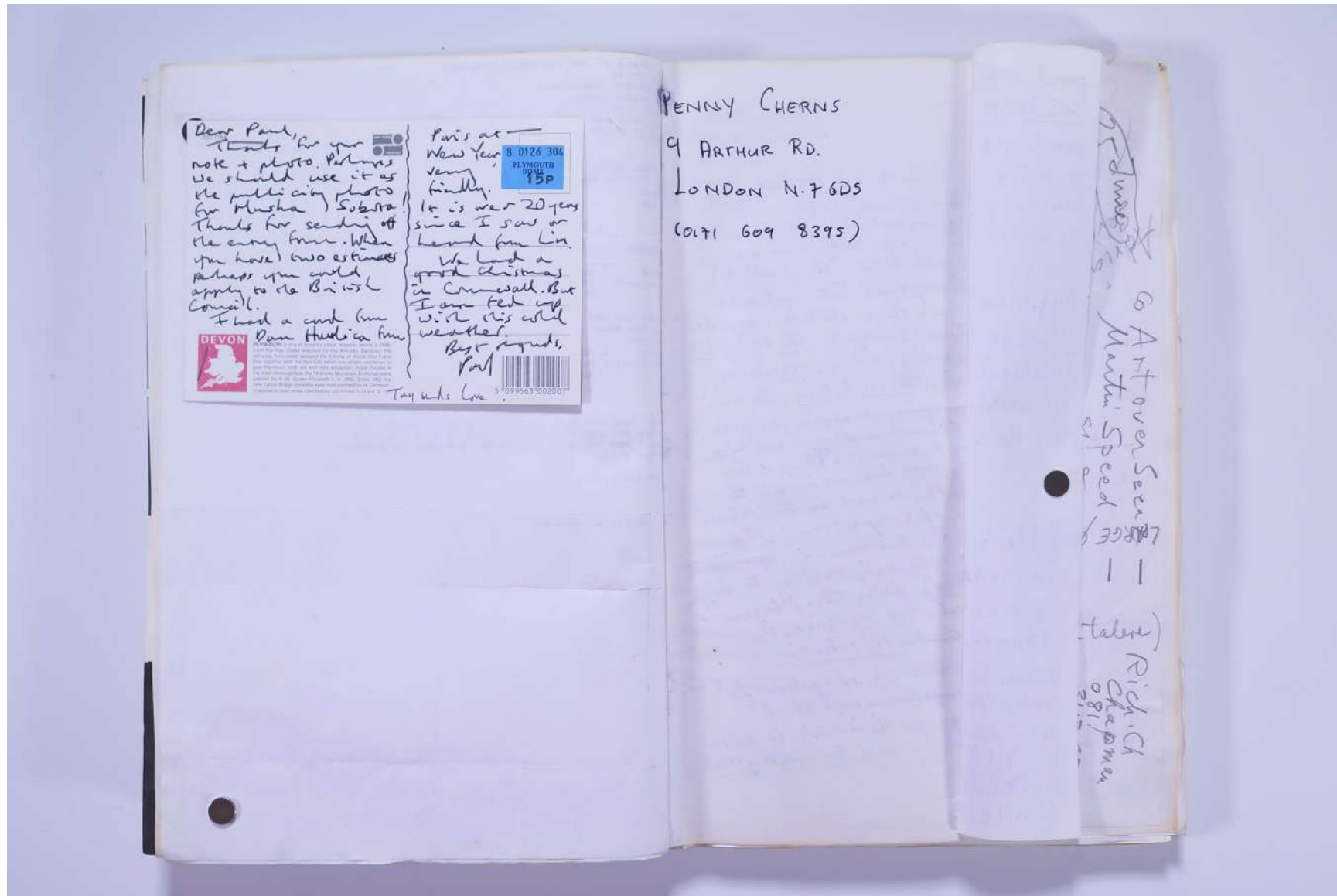
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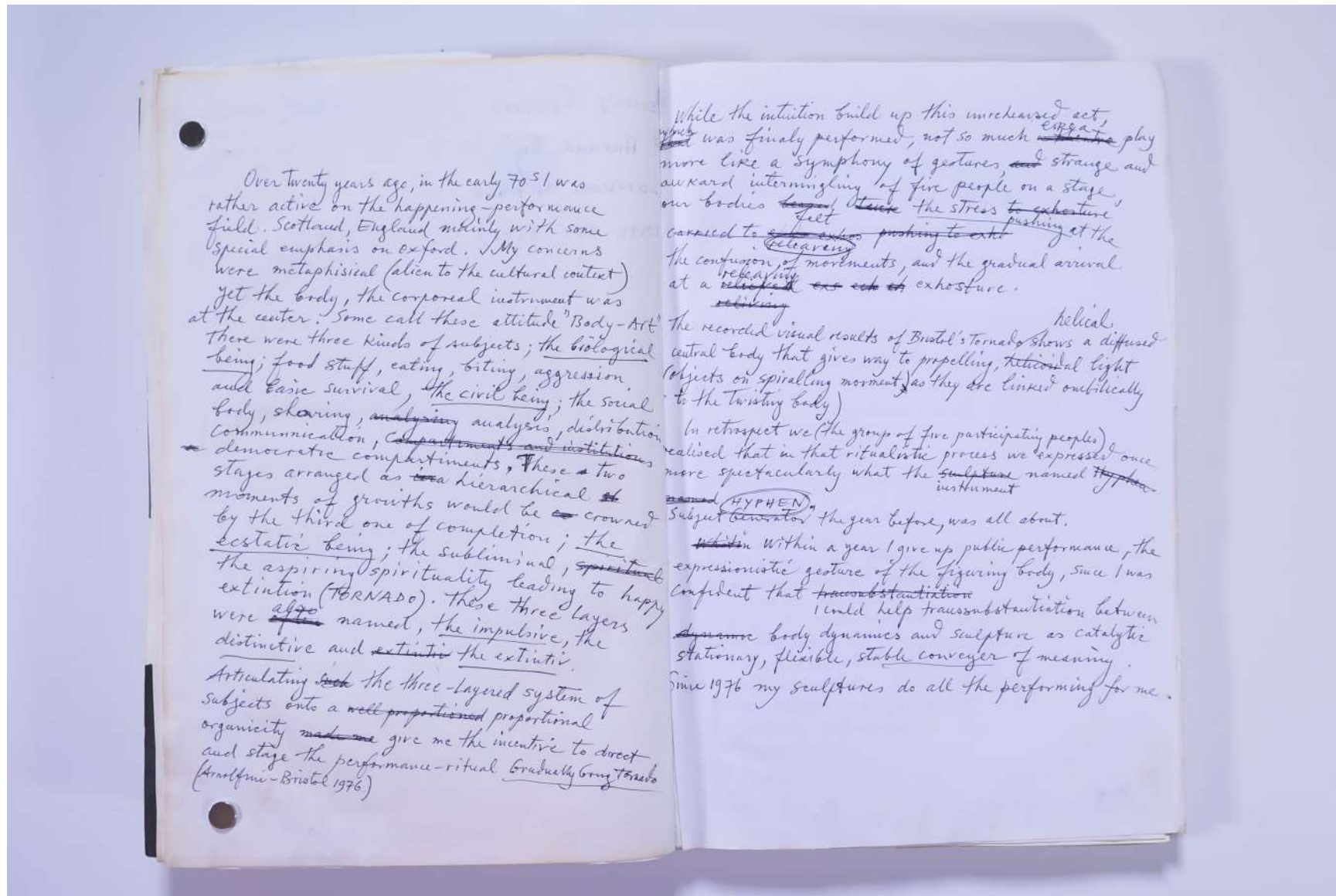
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Over twenty years ago, in the early 70s I was rather active on the happening-performance field. Scotland, England mainly with some special emphasis on Oxford. My concerns were metaphysical (alien to the cultural context) yet the body, the corporeal instrument was at the center. Some call these attitude "Body-Art". There were three kinds of subjects; the biological being; food stuff, eating, biting, aggression and basic survival, the civil being; the social body, sharing, ~~analyzing~~ analysis, distribution, communication, ~~compartments and institutions~~ democratic compartments. These two stages arranged as ~~a~~ hierarchical ~~of~~ moments of growths would be ~~to~~ crowned by the third one of completion; the ecstatic being; the subliminal, ~~spiritual~~ the aspiring spirituality leading to happy extinction (TORNADO). These three layers were ~~also~~ named, the impulsive, the distinctive and extinctive.

Articulating ~~the~~ the three-layered system of subjects onto a well-proportioned proportional organicity ~~and~~ give me the incentive to direct and stage the performance-ritual Gradually Gung Tornado (Arncliffe-Bristol 1976)

While the intuition build up this unrehearsed act, which was finally performed, not so much ~~as a~~ ^{as a} play more like a symphony of gestures, ~~and~~ strange and awkward intermingling of five people on a stage, our bodies ~~being~~ ~~the~~ stress ~~to~~ exhaustive carried to ~~the~~ ^{felt} pushing to ~~ext~~ ^{pushing at the} the confusion of movements, and the gradual arrival at a ~~relief~~ ^{relaxing} ~~as~~ ~~act~~ ~~of~~ ~~exhausture~~.

The recorded visual results of Bristol's Tornado shows a diffused helical central body that gives way to propelling, helical light (objects on spiralling moment) as they are linked orbically to the twisting body.

In retrospect we (the group of five participating peoples) realized that in that ritualistic process we expressed once more spectacularly what the sculpture named ~~the~~ instrument

HYPHEN Subject Generator the year before, was all about.

~~within~~ Within a year I give up public performance, the expressionistic gesture of the figuring body, since I was confident that ~~transubstantiation~~ ^{transubstantiation} could help ~~transubstantiation~~ ^{transubstantiation} between ~~dynamic~~ body dynamics and sculpture as catalytic stationary, flexible, stable conveyer of meaning.

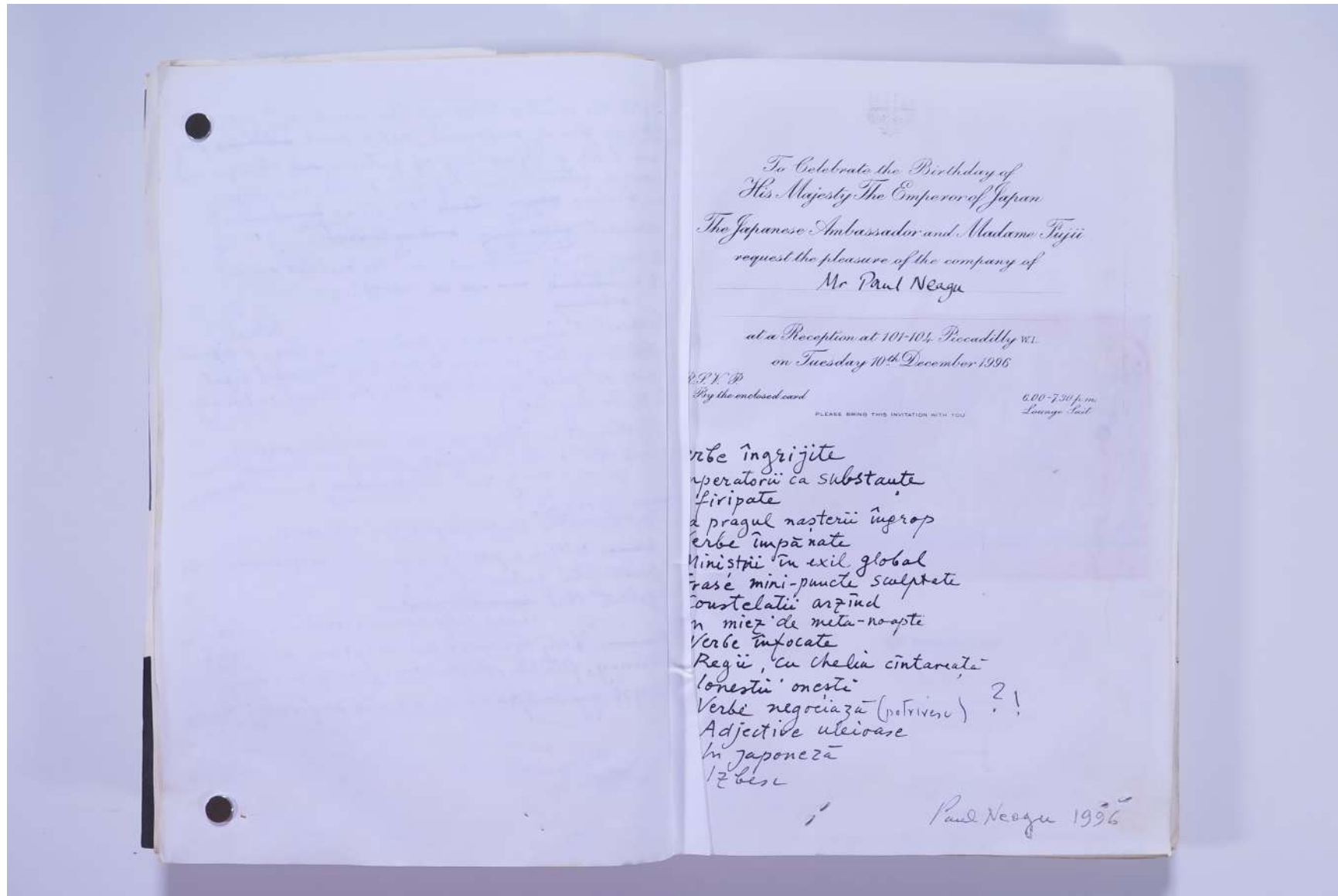
Since 1976 my sculptures do all the performing for me.

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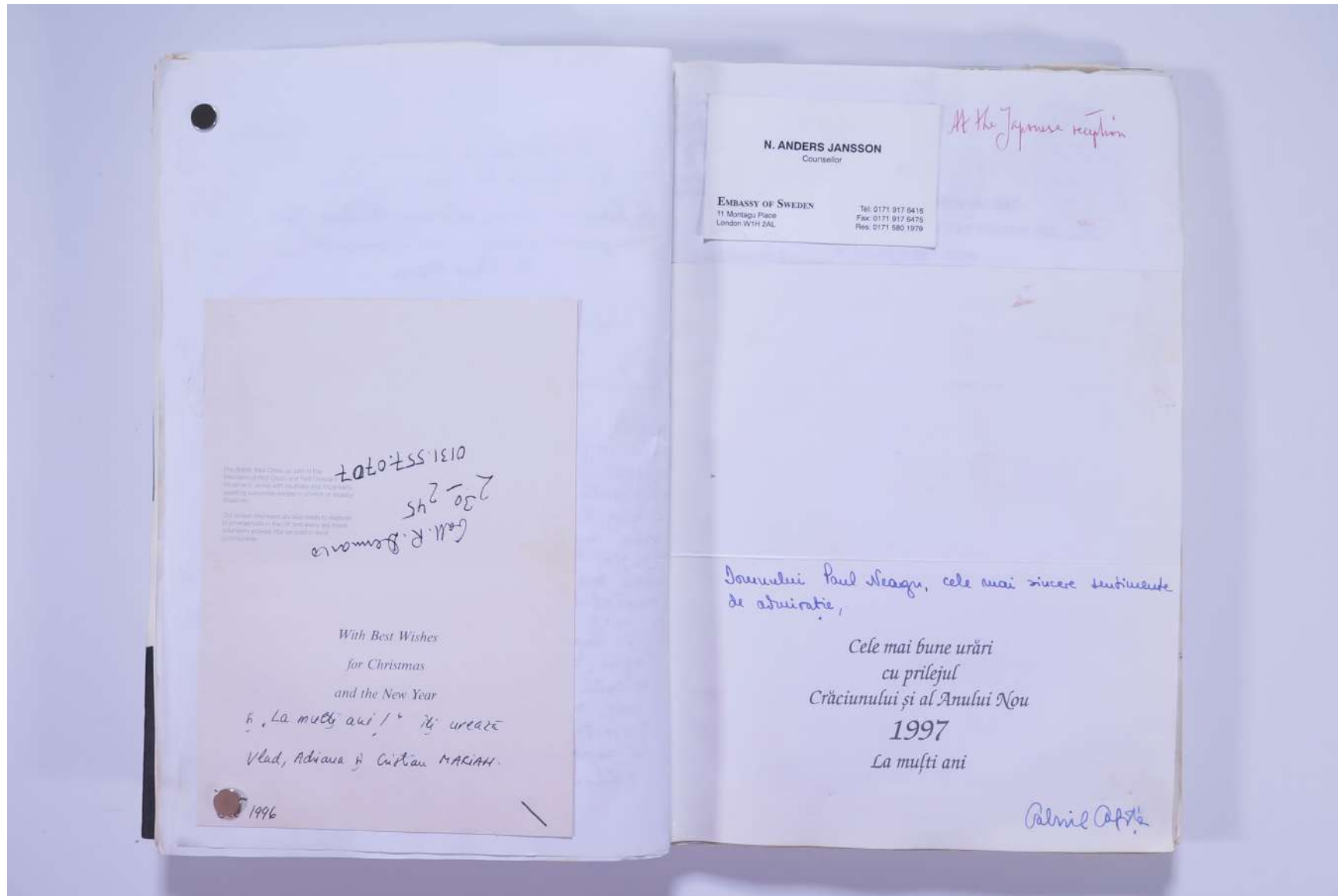
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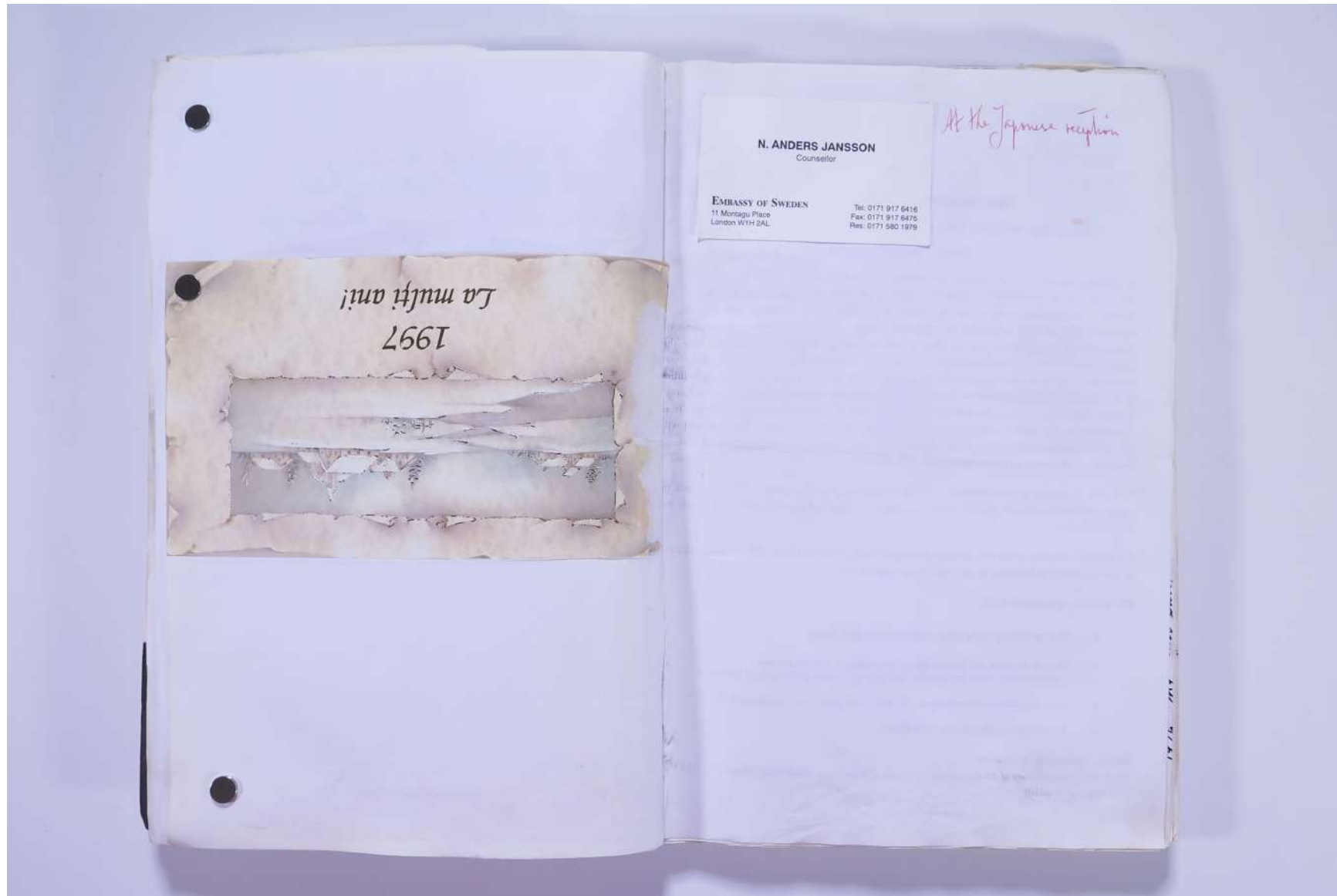
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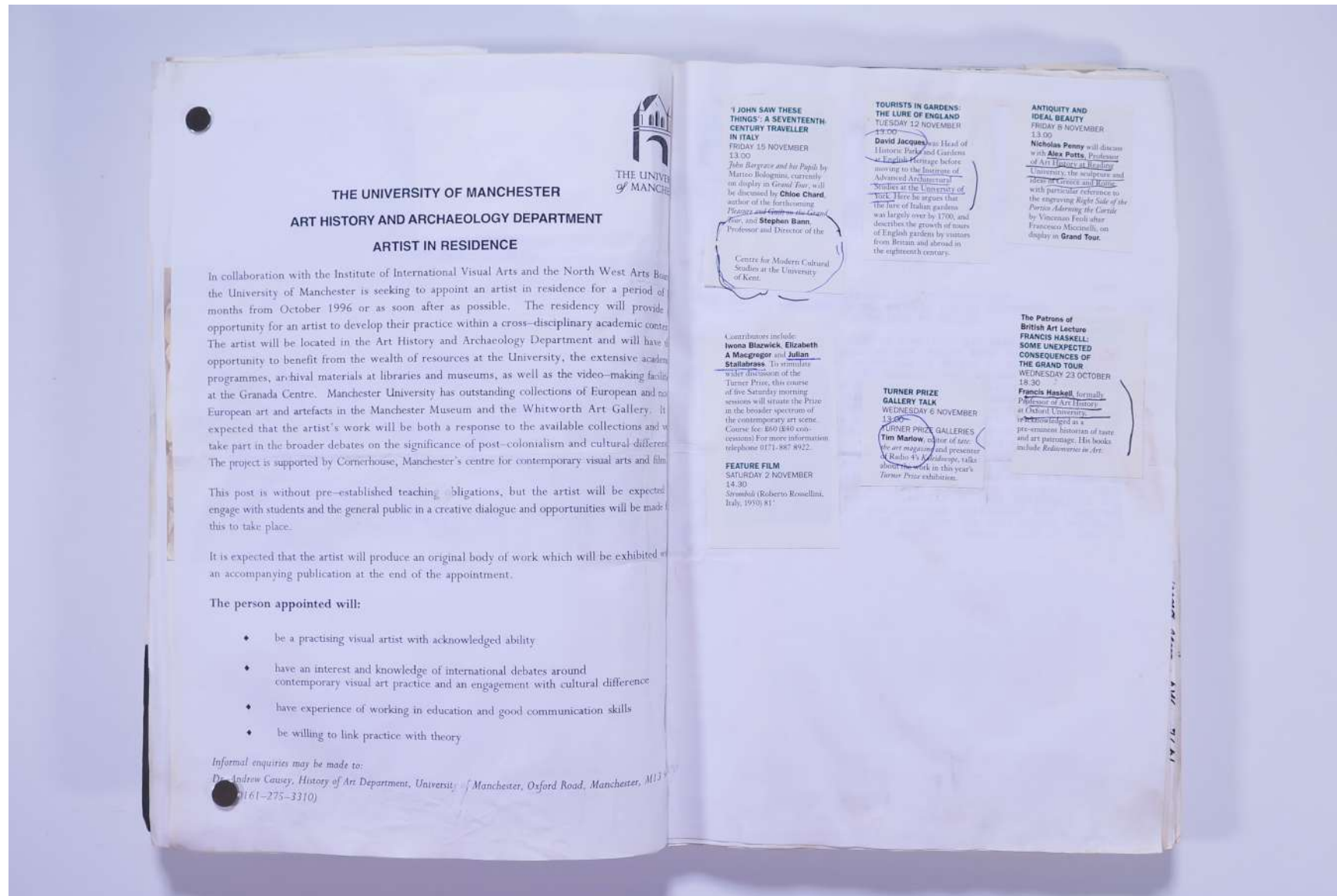
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THE UNIVERSITY OF MANCHESTER ART HISTORY AND ARCHAEOLOGY DEPARTMENT ARTIST IN RESIDENCE

In collaboration with the Institute of International Visual Arts and the North West Arts Board the University of Manchester is seeking to appoint an artist in residence for a period of months from October 1996 or as soon after as possible. The residency will provide opportunity for an artist to develop their practice within a cross-disciplinary academic context. The artist will be located in the Art History and Archaeology Department and will have the opportunity to benefit from the wealth of resources at the University, the extensive academic programmes, archival materials at libraries and museums, as well as the video-making facilities at the Granada Centre. Manchester University has outstanding collections of European and non-European art and artefacts in the Manchester Museum and the Whitworth Art Gallery. It is expected that the artist's work will be both a response to the available collections and will take part in the broader debates on the significance of post-colonialism and cultural difference. The project is supported by Cornerhouse, Manchester's centre for contemporary visual arts and film.

This post is without pre-established teaching obligations, but the artist will be expected to engage with students and the general public in a creative dialogue and opportunities will be made of this to take place.

It is expected that the artist will produce an original body of work which will be exhibited with an accompanying publication at the end of the appointment.

The person appointed will:

- be a practising visual artist with acknowledged ability
- have an interest and knowledge of international debates around contemporary visual art practice and an engagement with cultural difference
- have experience of working in education and good communication skills
- be willing to link practice with theory

Informal enquiries may be made to:

Dr Andrew Causey, History of Art Department, University of Manchester, Oxford Road, Manchester, M13 9PL
0161-275-3310

'JOHN SAW THESE THINGS': A SEVENTEENTH CENTURY TRAVELLER IN ITALY

FRIDAY 15 NOVEMBER
13.00
John Burgrave and his Pupils by Matteo Ridgman, currently on display in *Grand Tour*, will be discussed by **Chloe Chard**, author of the forthcoming *Prizes and Patronage in the Grand Tour*, and **Stephen Barr**, Professor and Director of the

Centre for Modern Cultural Studies at the University of Kent.

Contributors include **Ilwona Blazwick**, **Elizabeth A Macgregor** and **Julian Stallabrass**. To stimulate wider discussion of the Turner Prize, this course of five Saturday morning sessions will situate the Prize in the broader spectrum of the contemporary art scene. Course fee: £60 (£40 concessions). For more information telephone 0171-887 8922.

FEATURE FILM
SATURDAY 2 NOVEMBER
14.30
Sramedi (Roberto Rossellini, Italy, 1950, 81')

TOURISTS IN GARDENS: THE LURE OF ENGLAND

TUESDAY 12 NOVEMBER
19.00
David Jacques, Head of History, Parks and Gardens at English Heritage before moving to the Institute of Advanced Architectural Studies at the University of York. Here he argues that the lure of Italian gardens was largely over by 1700, and describes the growth of tours of English gardens by visitors from Britain and abroad in the eighteenth century.

ANTIQUITY AND IDEAL BEAUTY

FRIDAY 8 NOVEMBER
13.00
Nicholas Penny will discuss with **Alex Potts**, Professor of Art History at Reading University, the sculpture and ideas of *Greco and Roman* with particular reference to the engraving *Right Side of the Parthenon*. Addressing the Curator by Vincenzo Fedi after Francesco Maccinelli, on display in *Grand Tour*.

The Patrons of British Art Lecture

FRANCIS HASKELL: SOME UNEXPECTED CONSEQUENCES OF THE GRAND TOUR
WEDNESDAY 23 OCTOBER
18.30
Francis Haskell, formerly Professor of Art History at Oxford University, is acknowledged as a pre-eminent historian of taste and art patronage. His books include *Ridley Rides to Art*.

TURNER PRIZE GALLERY TALK

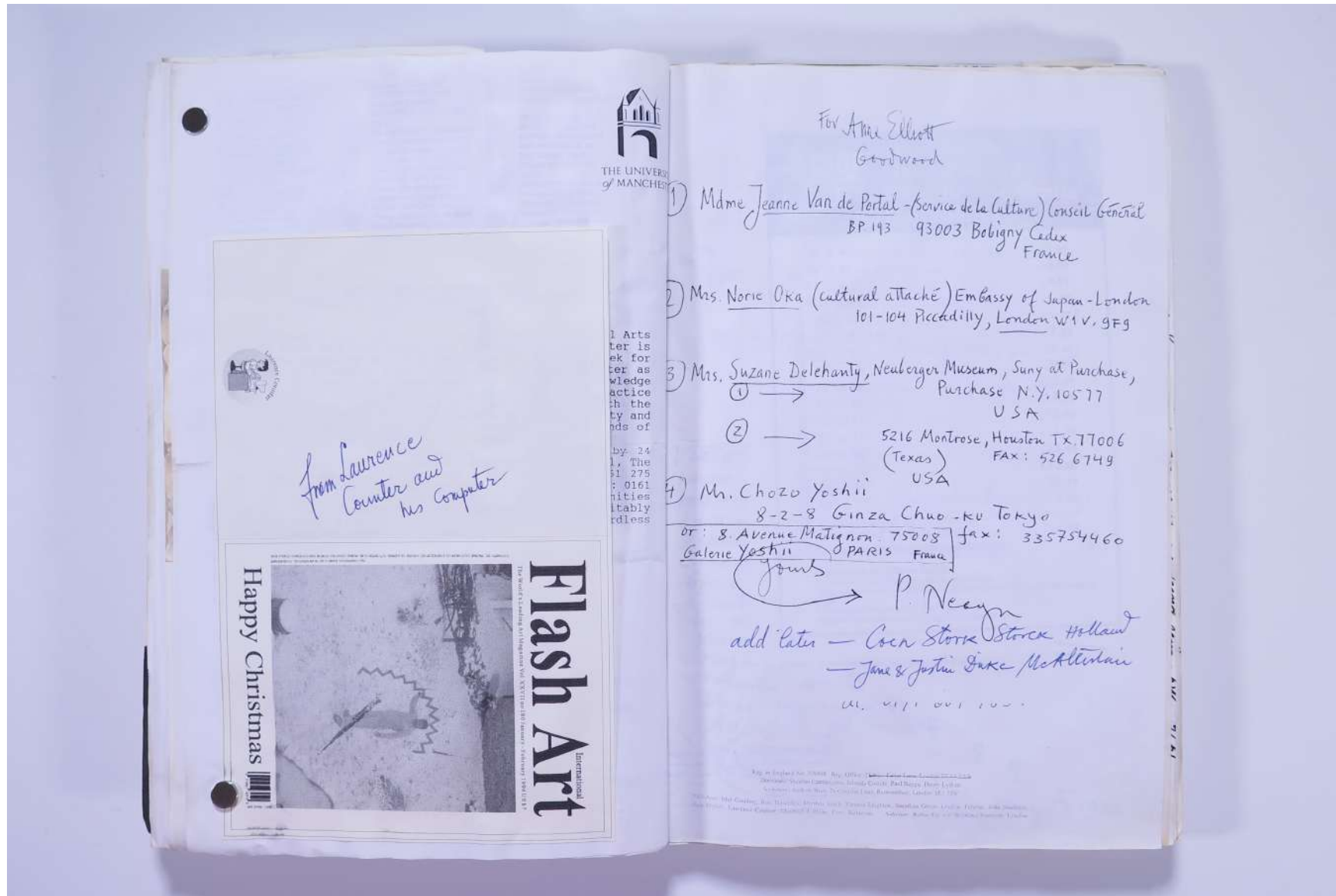
WEDNESDAY 6 NOVEMBER
13.00
TURNER PRIZE GALLERIES
Tim Marlow, editor of *Artforum* magazine and presenter of *Artforum* TV, will talk about the work in this year's Turner Prize exhibition.

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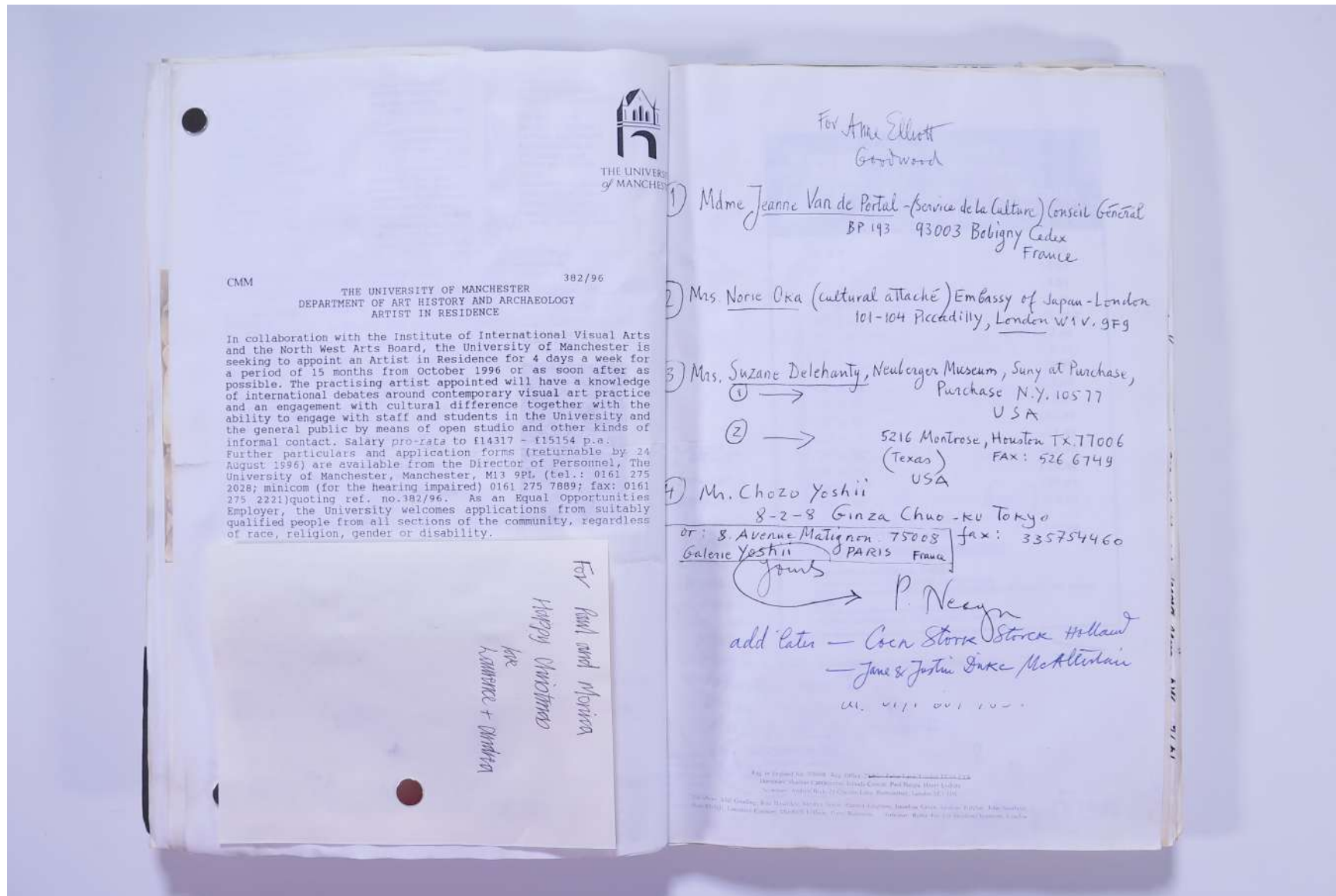
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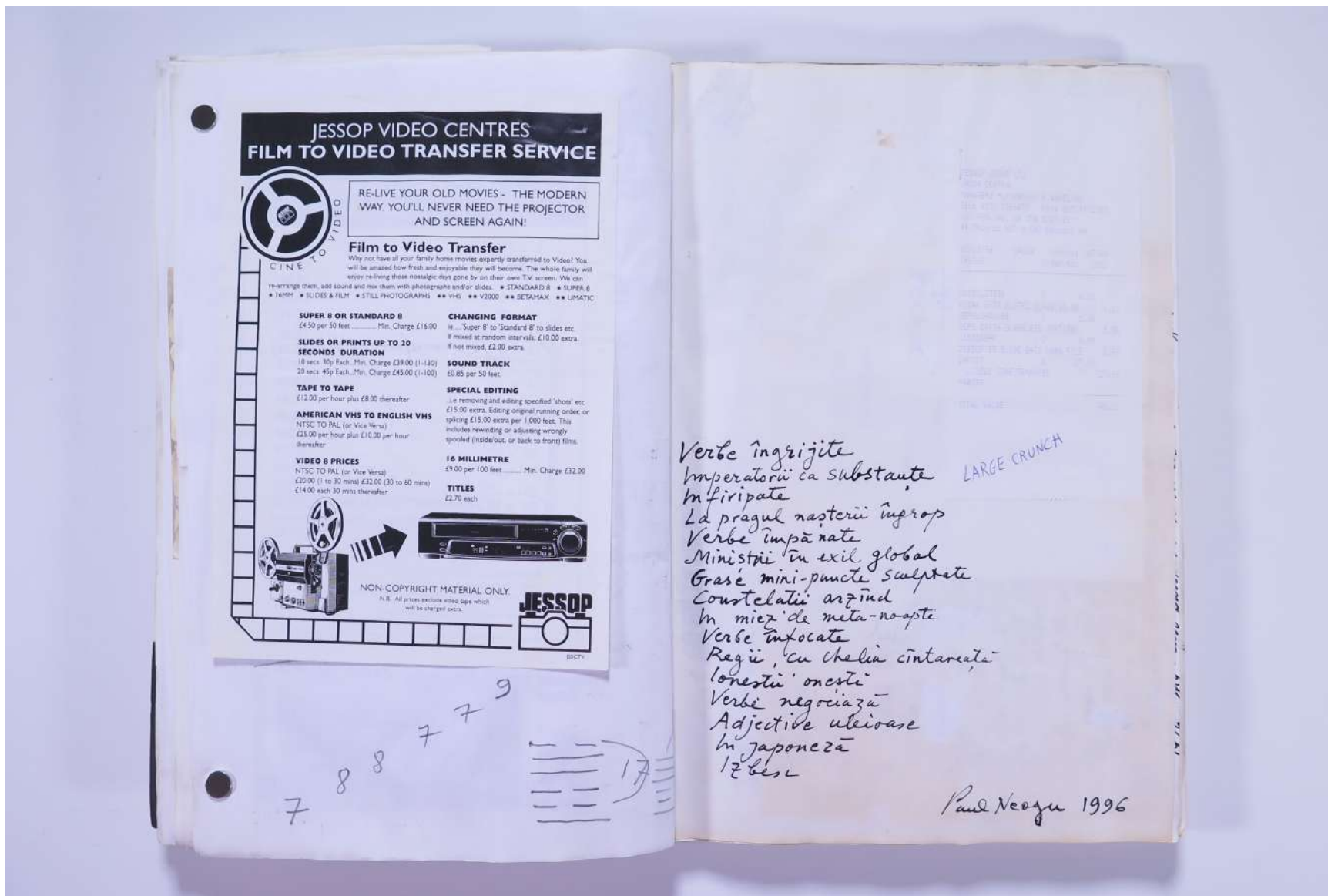
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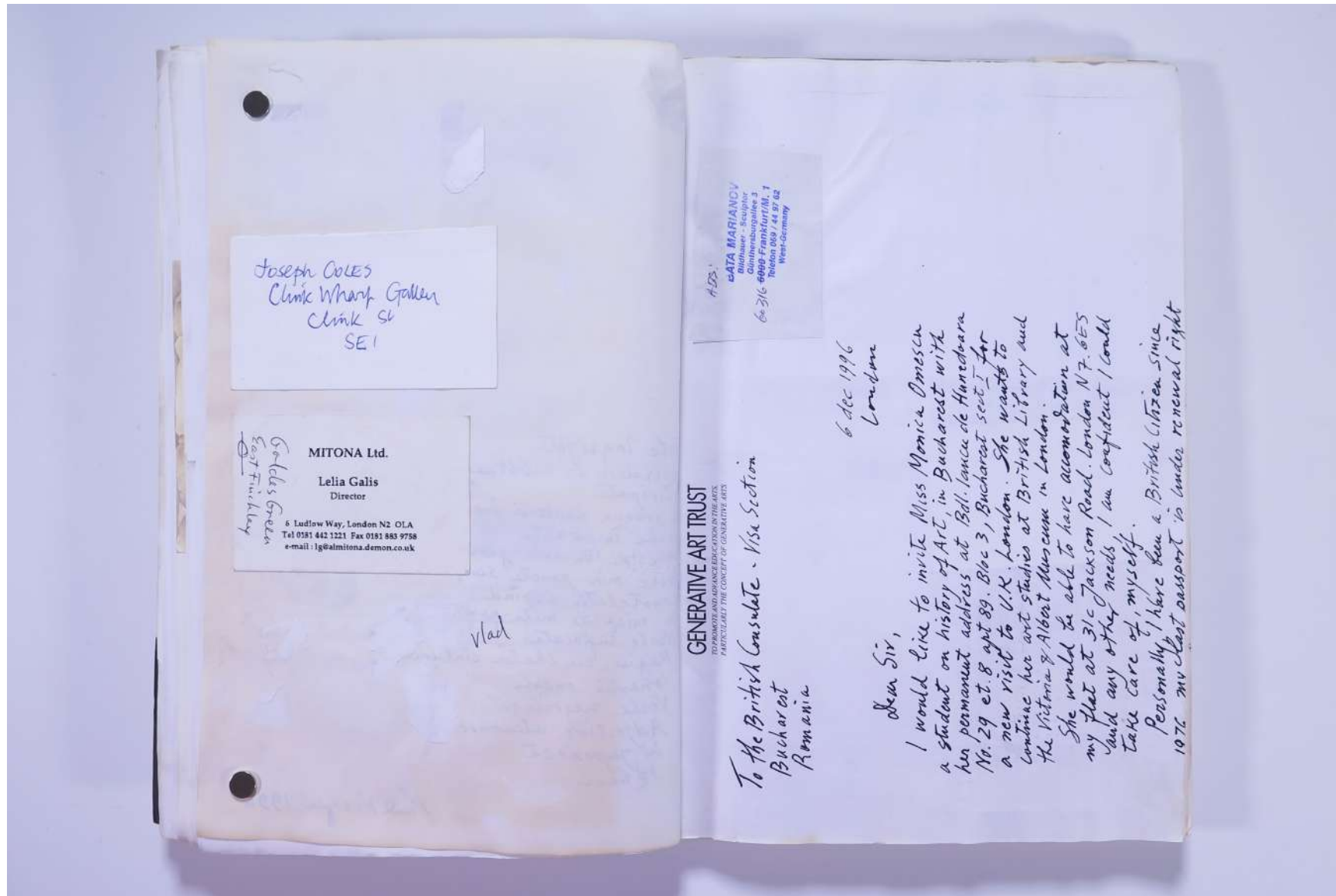
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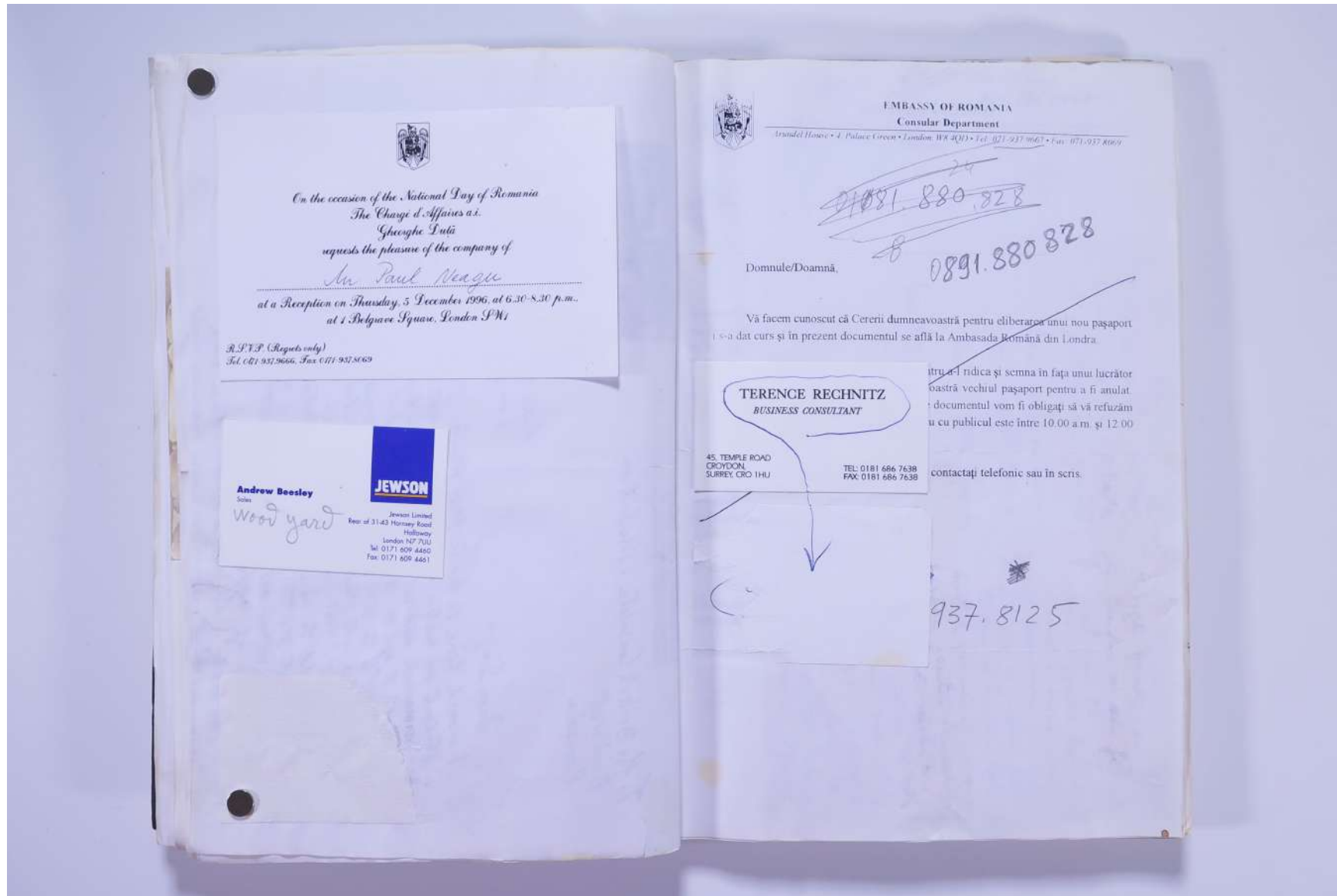
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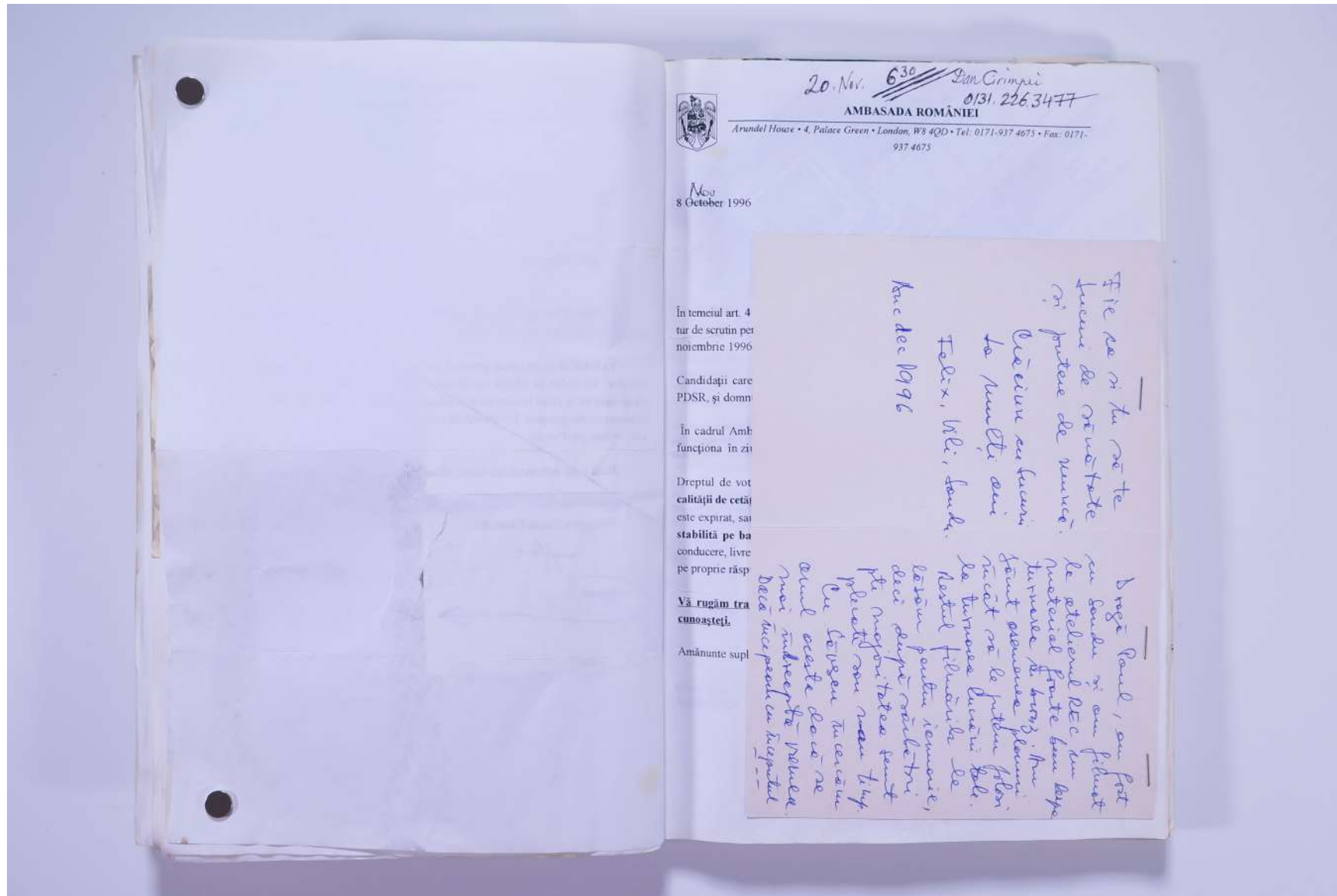
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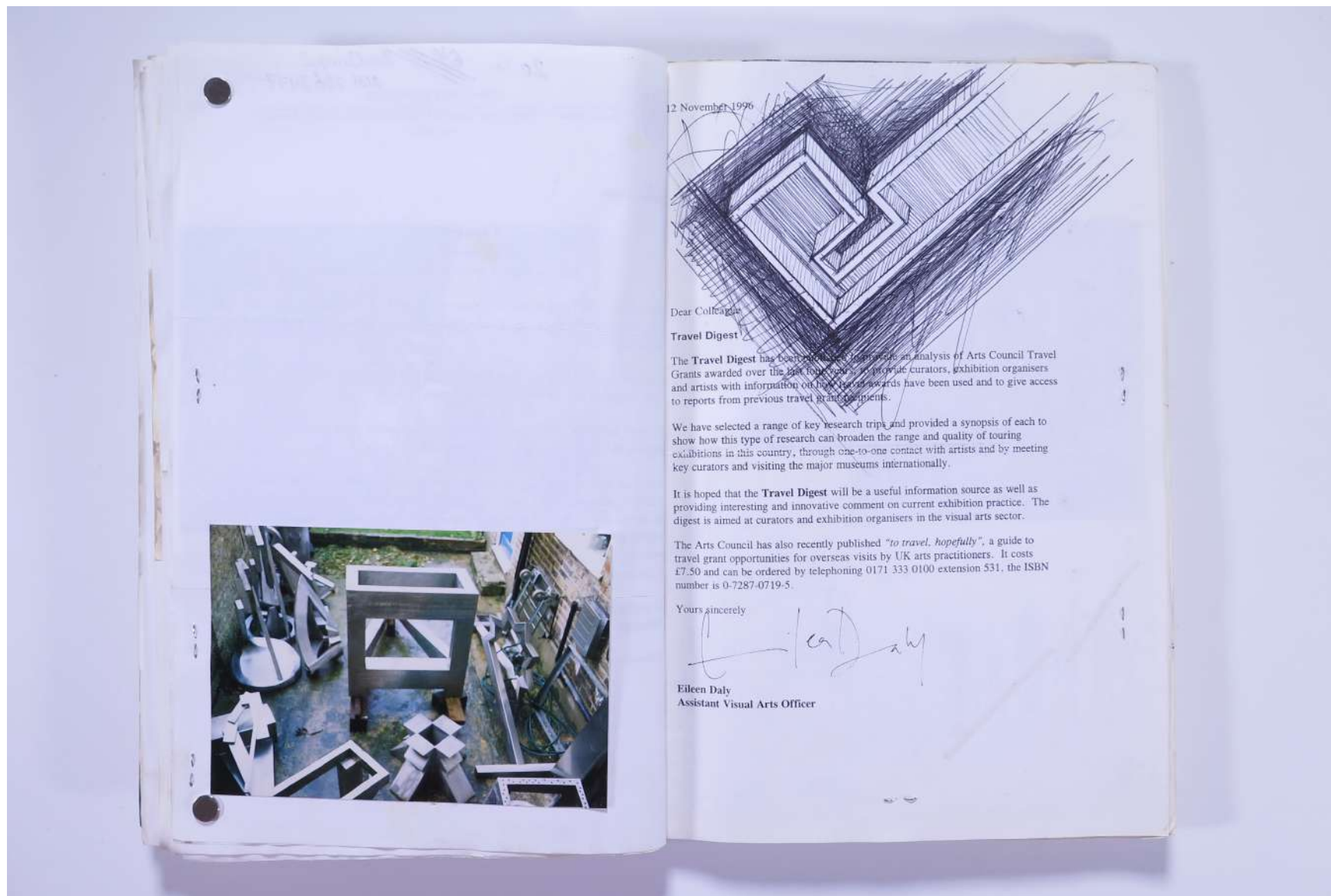
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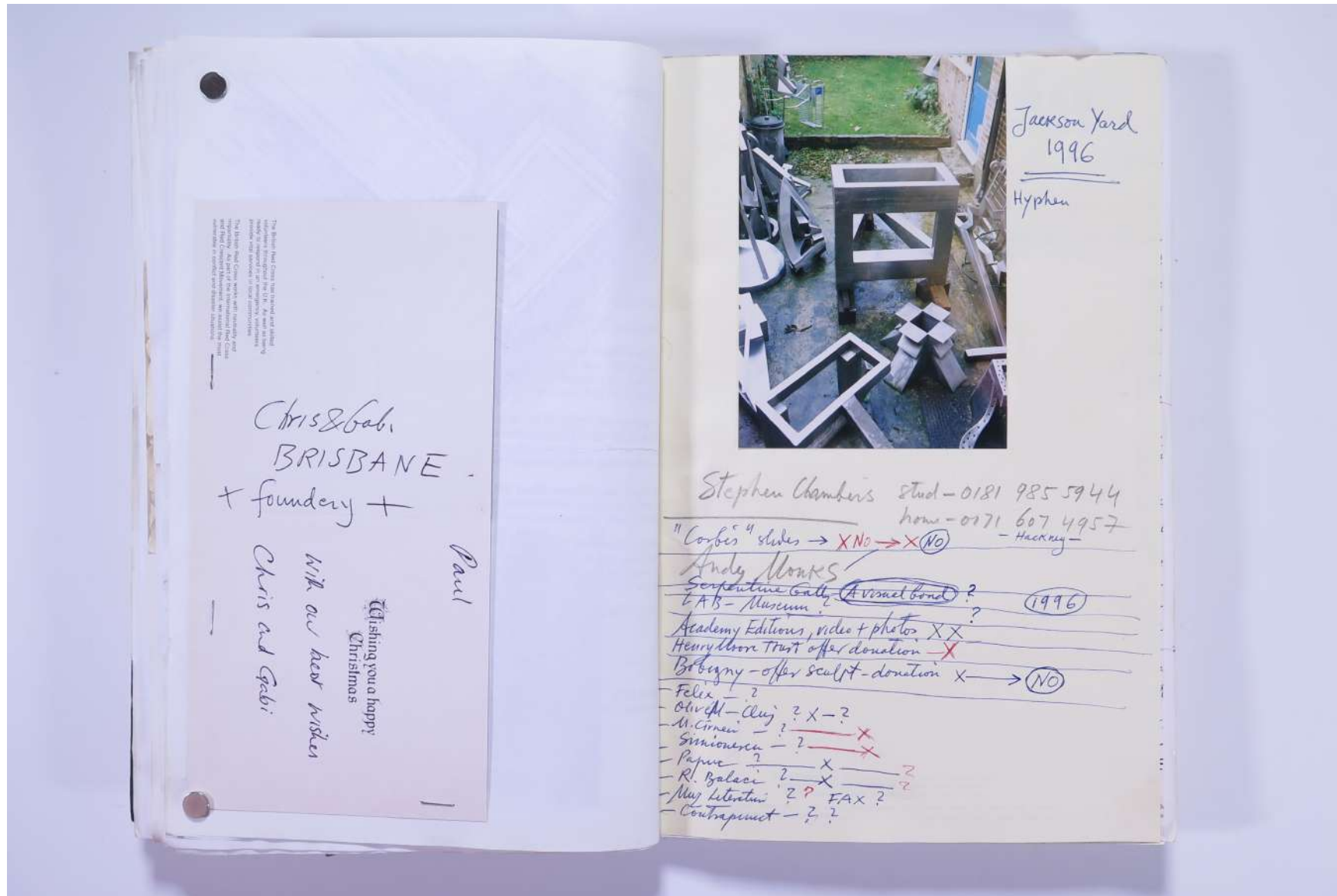
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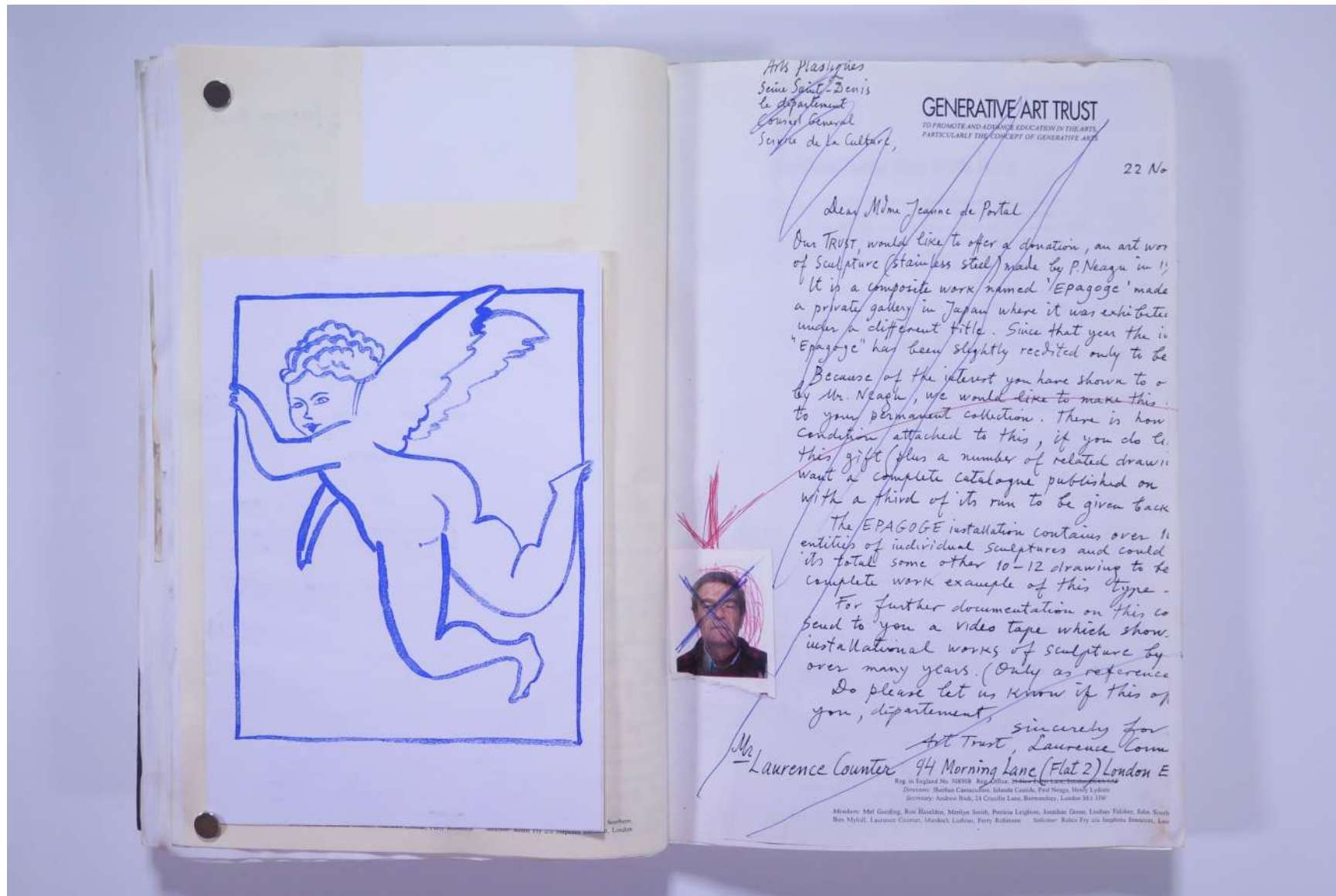
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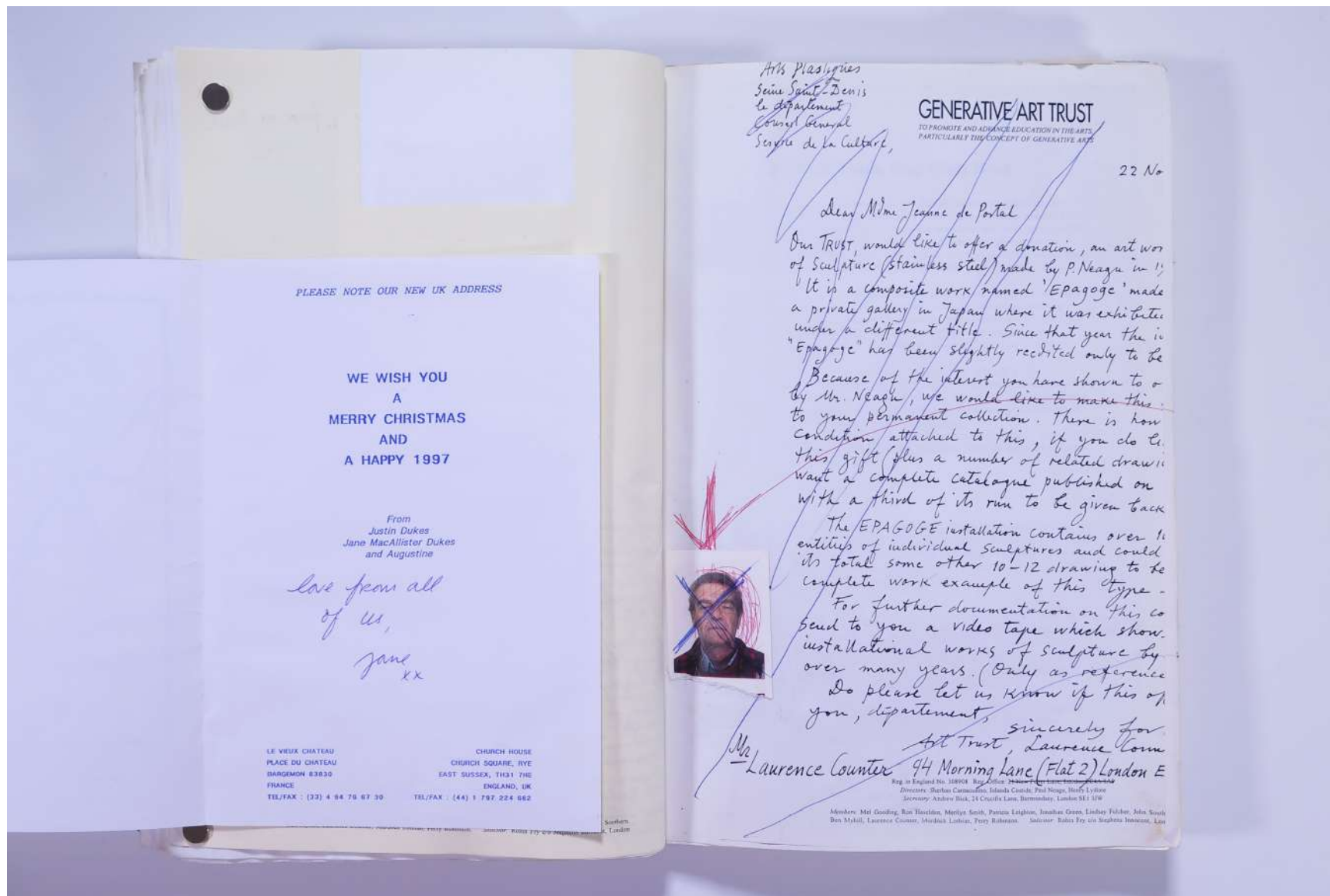
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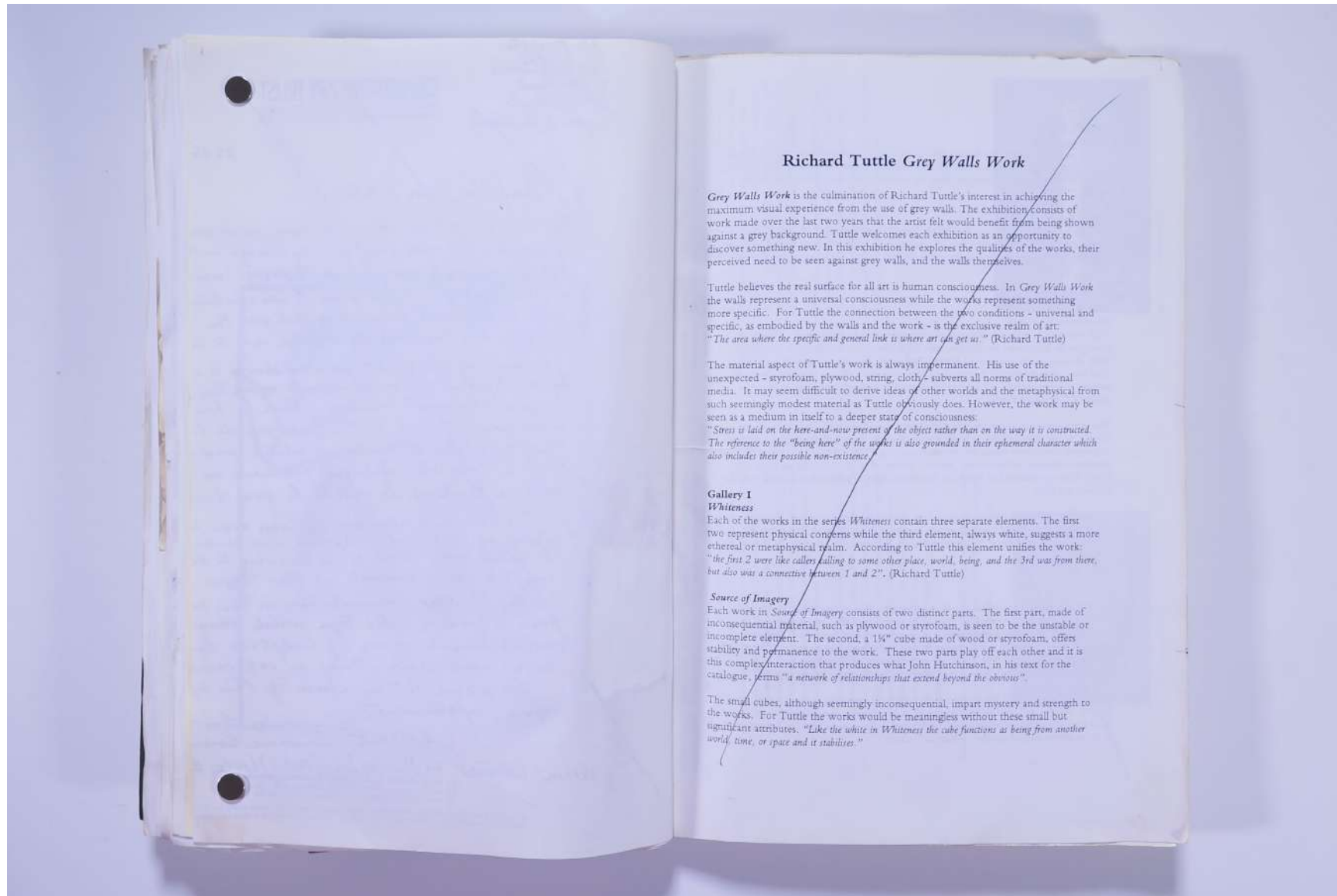
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Richard Tuttle *Grey Walls Work*

Grey Walls Work is the culmination of Richard Tuttle's interest in achieving the maximum visual experience from the use of grey walls. The exhibition consists of work made over the last two years that the artist felt would benefit from being shown against a grey background. Tuttle welcomes each exhibition as an opportunity to discover something new. In this exhibition he explores the qualities of the works, their perceived need to be seen against grey walls, and the walls themselves.

Tuttle believes the real surface for all art is human consciousness. In *Grey Walls Work* the walls represent a universal consciousness while the works represent something more specific. For Tuttle the connection between the two conditions - universal and specific, as embodied by the walls and the work - is the exclusive realm of art: "The area where the specific and general link is where art can get us." (Richard Tuttle)

The material aspect of Tuttle's work is always impermanent. His use of the unexpected - styrofoam, plywood, string, cloth - subverts all norms of traditional media. It may seem difficult to derive ideas of other worlds and the metaphysical from such seemingly modest material as Tuttle obviously does. However, the work may be seen as a medium in itself to a deeper state of consciousness.

"Stress is laid on the here-and-now present of the object rather than on the way it is constructed. The reference to the "being here" of the works is also grounded in their ephemeral character which also includes their possible non-existence."

Gallery 1

Whiteness

Each of the works in the series *Whiteness* contain three separate elements. The first two represent physical concerns while the third element, always white, suggests a more ethereal or metaphysical realm. According to Tuttle this element unifies the work: "the first 2 were like callers calling to some other place, world, being, and the 3rd was from there, but also was a connective between 1 and 2". (Richard Tuttle)

Source of Imagery

Each work in *Source of Imagery* consists of two distinct parts. The first part, made of inconsequential material, such as plywood or styrofoam, is seen to be the unstable or incomplete element. The second, a 1 1/4" cube made of wood or styrofoam, offers stability and permanence to the work. These two parts play off each other and it is this complex interaction that produces what John Hutchinson, in his text for the catalogue, terms "a network of relationships that extend beyond the obvious".

The small cubes, although seemingly inconsequential, impart mystery and strength to the works. For Tuttle the works would be meaningless without these small but significant attributes: "Like the white in *Whiteness* the cube functions as being from another world, time, or space and it stabilizes."

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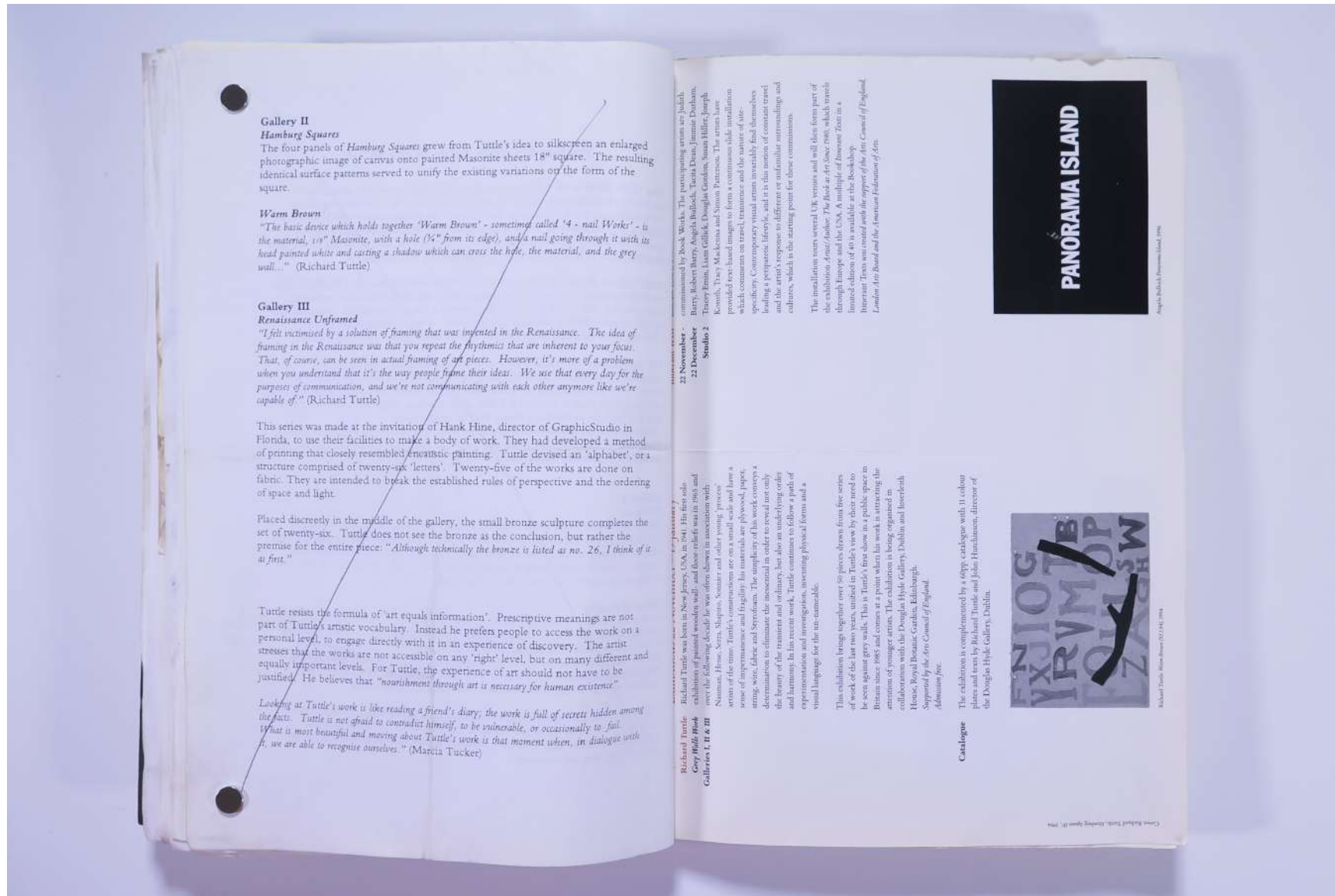
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Gallery II

Hamburg Squares

The four panels of *Hamburg Squares* grew from Tuttle's idea to silkscreen an enlarged photographic image of canvas onto painted Masonite sheets 18" square. The resulting identical surface patterns served to unify the existing variations on the form of the square.

Warm Brown

"The basic device which holds together 'Warm Brown' - sometimes called '4 - nail Worker' - is the material, 1/8" Masonite, with a hole 1/4" from its edge, and a nail going through it with its head painted white and casting a shadow which can cross the hole, the material, and the grey wall..." (Richard Tuttle)

Gallery III

Renaissance Unframed

"I felt victimised by a solution of framing that was invented in the Renaissance. The idea of framing in the Renaissance was that you repeat the rhythmics that are inherent to your focus. That, of course, can be seen in actual framing of art pieces. However, it's more of a problem when you understand that it's the way people frame their ideas. We see that every day for the purposes of communication, and we're not communicating with each other anymore like we're capable of." (Richard Tuttle)

This series was made at the invitation of Hank Hine, director of GraphicStudio in Florida, to use their facilities to make a body of work. They had developed a method of printing that closely resembled encaustic painting. Tuttle devised an 'alphabet', or a structure comprised of twenty-six 'letters'. Twenty-five of the works are done on fabric. They are intended to break the established rules of perspective and the ordering of space and light.

Placed discreetly in the middle of the gallery, the small bronze sculpture completes the set of twenty-six. Tuttle does not see the bronze as the conclusion, but rather the premise for the entire piece: "Although technically the bronze is listed as no. 26, I think of it as first."

Tuttle resists the formula of 'art equals information'. Prescriptive meanings are not part of Tuttle's artistic vocabulary. Instead he prefers people to access the work on a personal level, to engage directly with it in an experience of discovery. The artist stresses that the works are not accessible on any 'right' level, but on many different and equally important levels. For Tuttle, the experience of art should not have to be justified. He believes that "nourishment through art is necessary for human existence".

Looking at Tuttle's work is like reading a friend's diary; the work is full of secrets hidden among the facts. Tuttle is not afraid to contradict himself, to be vulnerable, or occasionally to fail. What is most beautiful and moving about Tuttle's work is that moment when, in dialogue with it, we are able to recognize ourselves." (Marcia Tucker)

commissioned by Book Works. The participating artists are Judith Barry, Robert Barry, Angela Bullock, Kara Deno, Jimmie Durham, Tracey Emin, Liam Gillick, Douglas Gordon, Susan Hiller, Joseph Kosuth, Tracy Mackenna and Simon Patterson. The artists have provided text-based images to form a continuous tide installation which continues on travel, transience and the nature of site-specificity. Contemporary visual artists inevitably find themselves leading a postmodern, lifestyle, and it is this notion of constant travel and the artist's response to different or multilateral surroundings and cultures, which is the starting point for these commissions.

The installation tours several UK venues and will then form part of the exhibition *From Dublin? The Role of Art Since 1960*, which travels through Europe and the USA. A multiple of *Insense* that is a limited edition of 40 is available at the Bookshop. *Insense* was created with the support of the Arts Council of England, London Arts Board and the American Federation of Art.

23 November -
22 December -
Studio 2

Richard Tuttle was born in New Jersey, USA, in 1941. His first solo exhibition of painted wooden walls, and those that followed in 1966 and over the following decade he was often shown in association with Nam June Paik, Serra, Shapiro, Sommer and other young 'process' artists of the time. Tuttle's constructions are on a small scale and have a sense of impermanence and fragility. His materials are plywood, paper, string, wire, fabric and Styrofoam. The simplicity of his work conveys a determination to eliminate the accidental in order to reveal more only the beauty of the transient and ordinary, but also an underlying order and harmony. In his recent work, Tuttle continues to follow a path of experimentation and investigation, inventing physical forms and a visual language for the un-cannable.

This exhibition brings together over 50 pieces drawn from five series of work of the last two years, unified in Tuttle's view by their need to be seen against grey walls. This is Tuttle's first show in a public space in Britain since 1985 and comes at a point when his work is attracting the attention of younger artists. The exhibition is being organised in collaboration with the Douglas Hyde Gallery, Dublin and Liverpool City Galleries, Royal Botanic Gardens, Edinburgh.

Supported by the Arts Council of England, Abington Inc.

Richard Tuttle
Grey Walls Work
Galleries 1, 2 & 3

Catalogue
The exhibition is complemented by a 60pp. catalogue with 11 colour plates and text by Richard Tuttle and Joan Hamilton, director of the Douglas Hyde Gallery, Dublin.



Richard Tuttle, *Insense* (1996), 1996



Angela Bullock, *Insense* (1996), 1996

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November 1996 - January 1997

ACCESS

The Centre welcomes disabled people and endeavours to cater for all needs. We request that access to the galleries and studios is extremely difficult with a steep flight of stairs to both. A scheme is presently underway to provide complete access. Staff are available to assist visitors who use wheelchairs if notified in advance.

Bookshop

A wider range of exhibition-related publications, modern art titles, art criticism, periodicals, artist books and multiples, is available from the Bookshop or by mail-order. For further information please contact: bookshop@camdenartscentre.org.uk

Mailing list

If you would like to receive Events Letters and information to exhibition previews, please send a cheque for £10 for one year's subscription to Camden Arts Centre.

Travel

Underground
 Finsbury Road (Jubilee and Metropolitan lines) 7 minutes
 Highbury (Northern line) 10 minutes
Bus
 Finsbury Road & Finsbury (Northern line) 1 minute
 13 & 21 stop nearby

November 23 November 23-24
Studio 1
Admission free

December 8 December 8-9
Studio 1
Admission free

January 19 January 19-20
Studio 1
Admission free



Richard Tuttle, *Line of Shadow* (1989)



Richard Tuttle, *Line of Shadow* (1989)

November 19 November 19-20
Studio 1
Admission free

December 8 December 8-9
Studio 1
Admission free

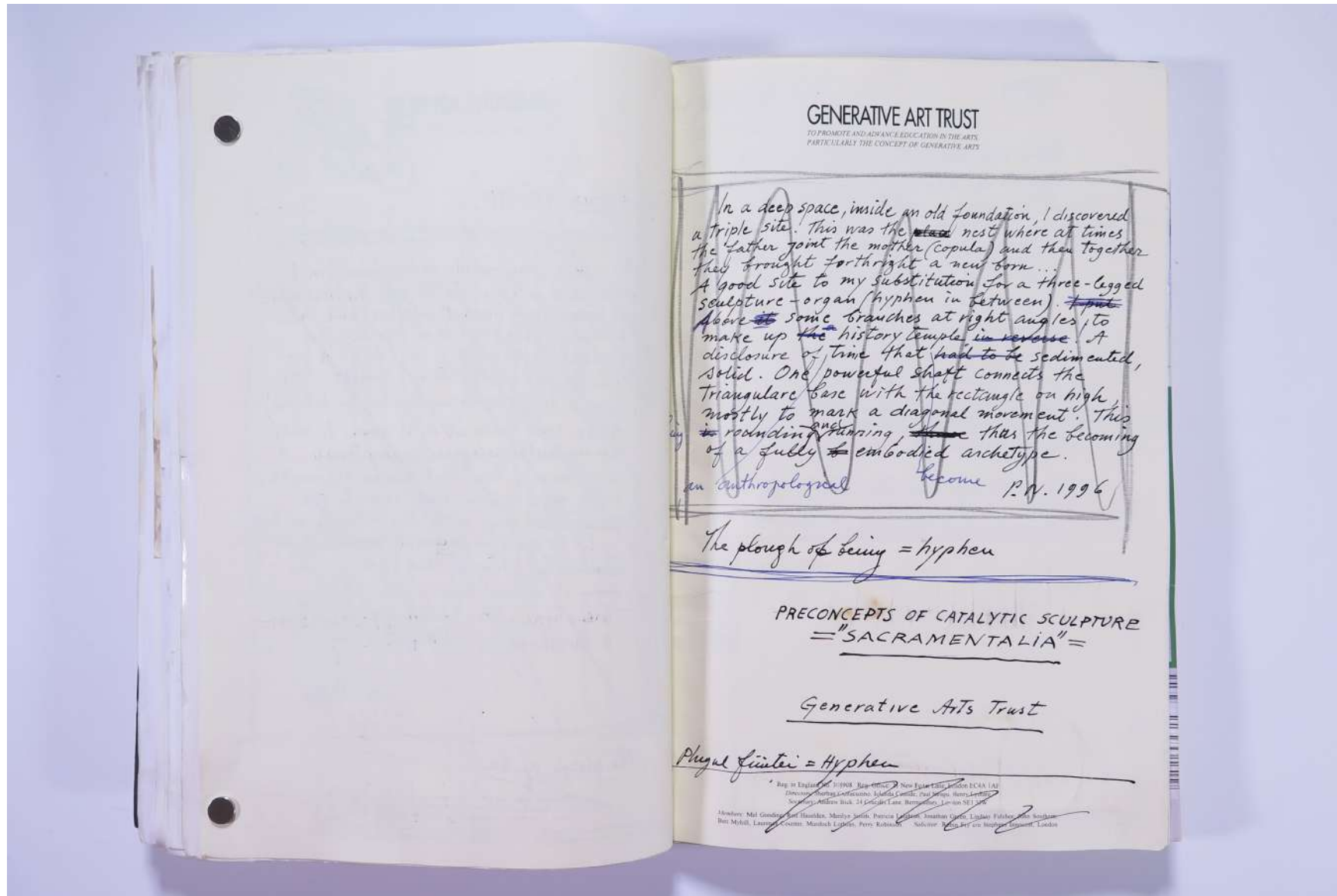
January 19 January 19-20
Studio 1
Admission free

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PNE 96.027



GENERATIVE ART TRUST

TO PROMOTE AND ADVANCE EDUCATION IN THE ARTS,
PARTICULARLY THE CONCEPT OF GENERATIVE ARTS

In a deep space, inside an old foundation, I discovered a triple site. This was the ~~nest~~ nest where at times the father joint the mother (copula) and then together they brought forthright a new born... A good site to my substitution for a three-legged sculpture - organ (hyphen in between). ~~put~~ Above ~~at~~ some branches at right angles, to make up the history temple in reverse. A disclosure of time that had to be sedimented, solid. One powerful shaft connects the triangular base with the rectangle on high, mostly to mark a diagonal movement. This is rounding ^{and} turning, ~~the~~ thus the becoming of a fully ~~to~~ embodied archetype.
an anthropological become P.N. 1996

The plough of being = hyphen

PRECONCEPTS OF CATALYTIC SCULPTURE
= "SACRAMENTALIA" =

Generative Arts Trust

Phygel ~~feiter~~ = Hyphen

Reg. in England 1996 Reg. Office: New York City, USA (IAI)

Director: Anthony Lombardo, 144th Street, East River, New York
Secretary: Andrew Buck, 24 Delgado Lane, Hempstead, L.I. - 11547

Advisors: Mel Goodwin, Jeff Hambley, Marjorie Joffe, Patricia Johnson, Jonathan Green, Lindsay Fisher, John Korman,
Burt McKel, Lawrence Coombs, Marjorie Lippitt, Peter Roberts, Solomon W. Perle, or Irving Sussman, London

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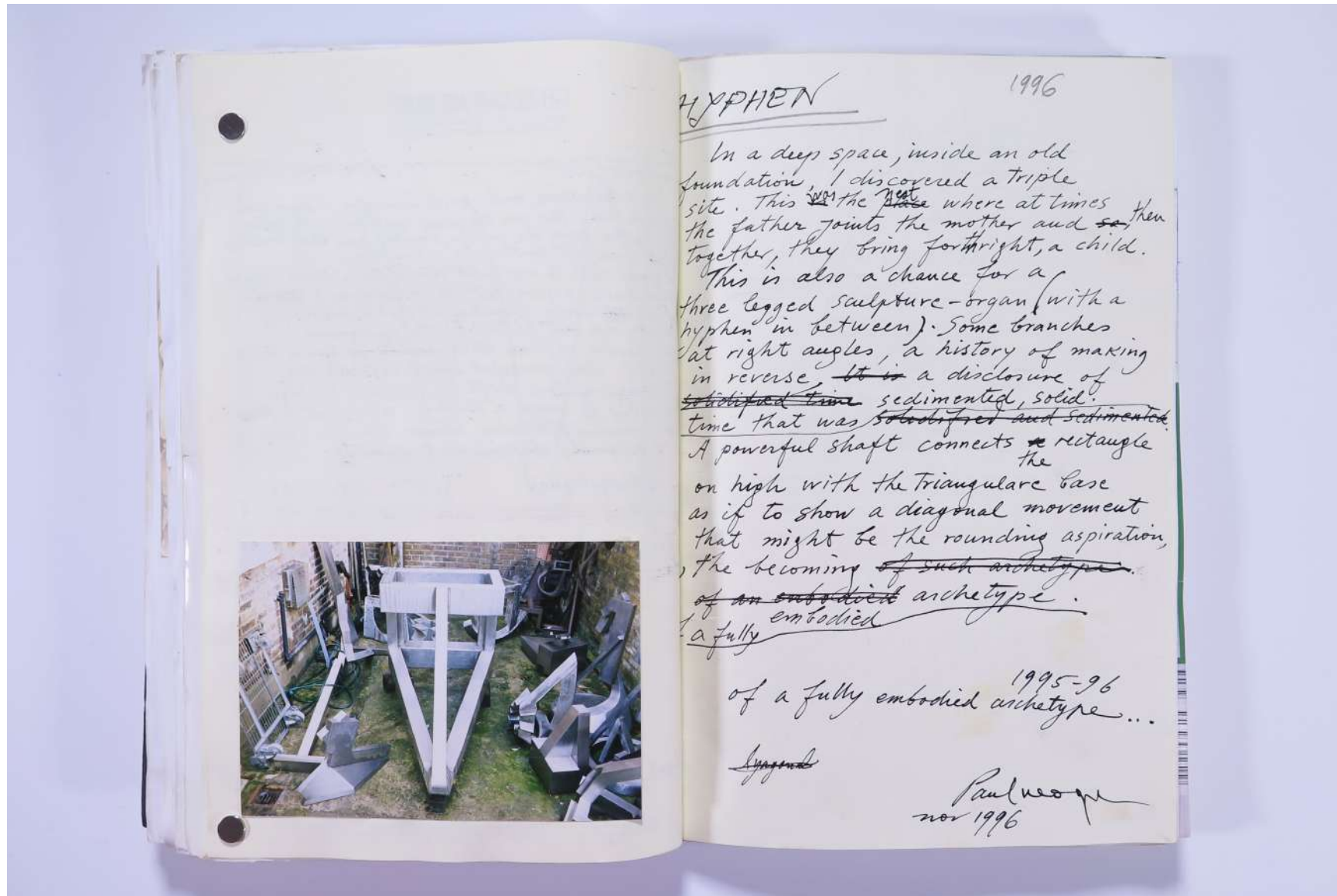
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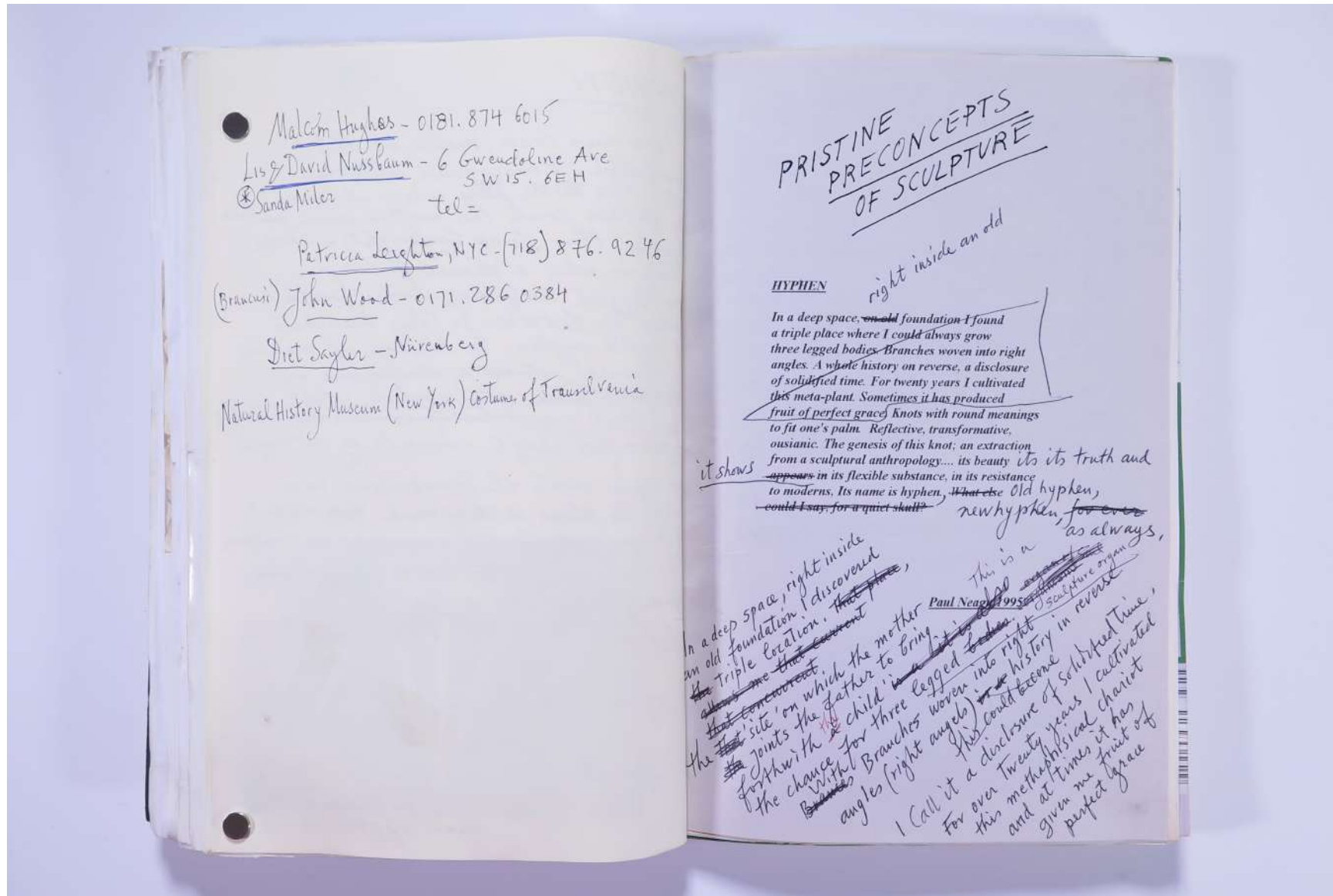
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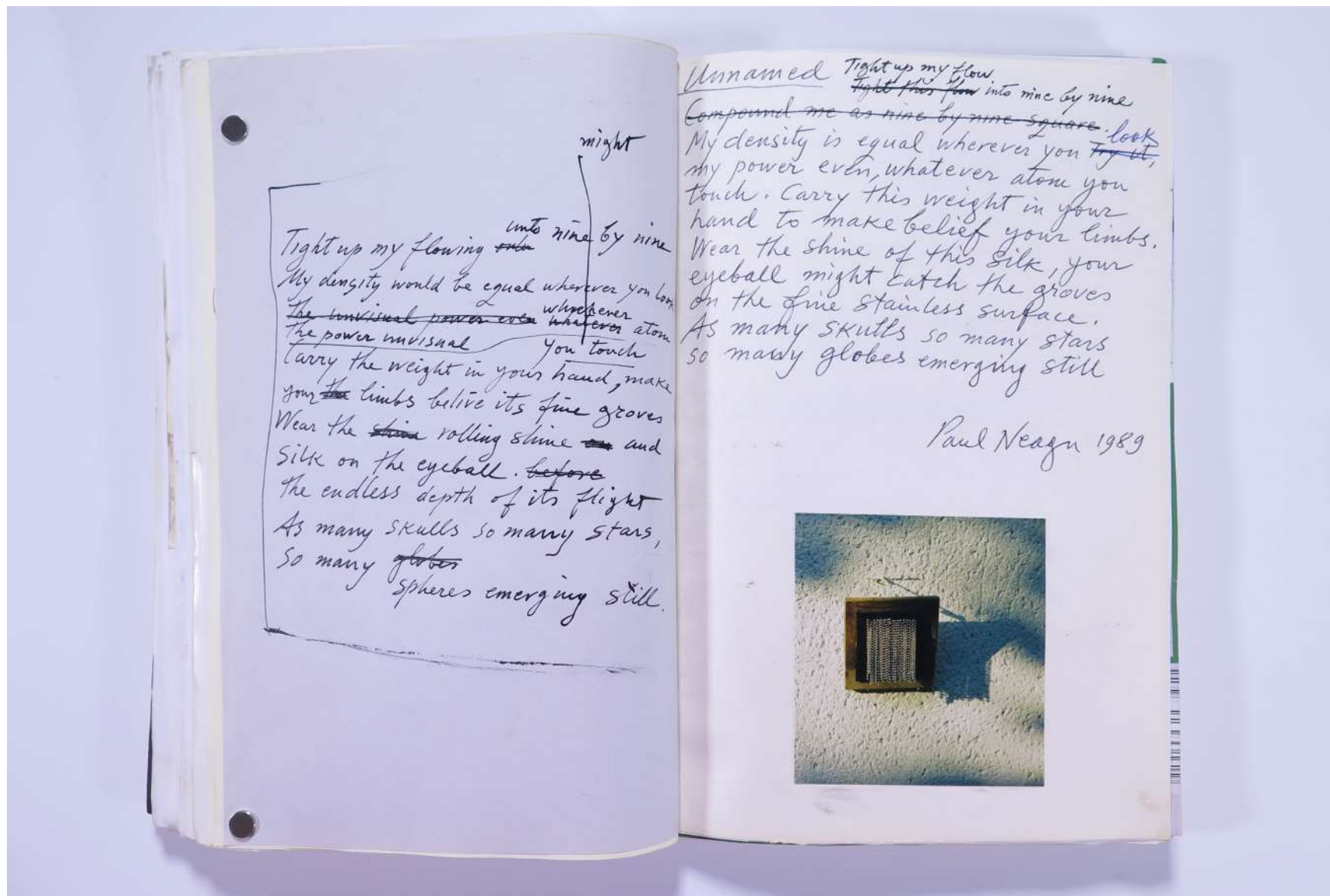
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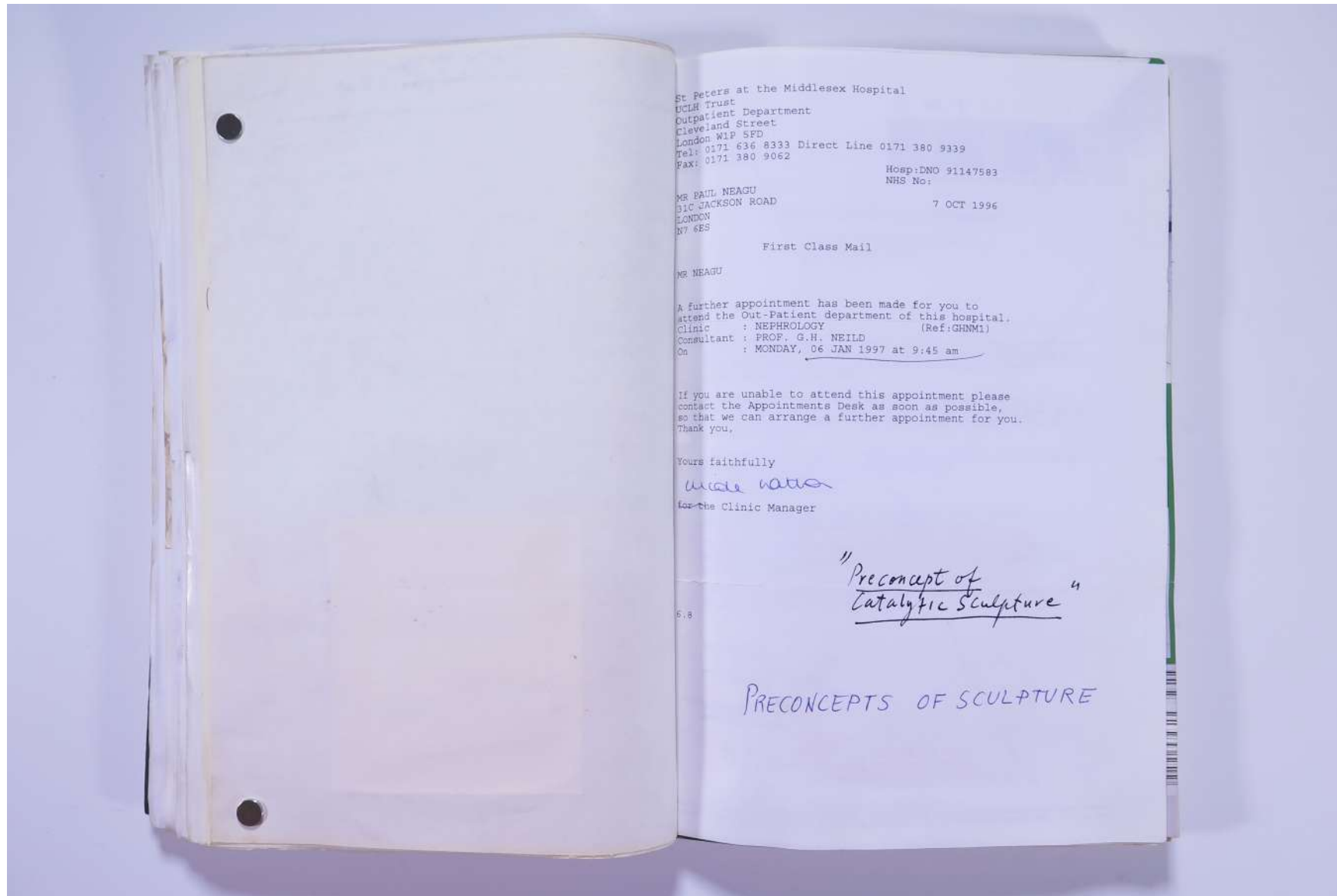
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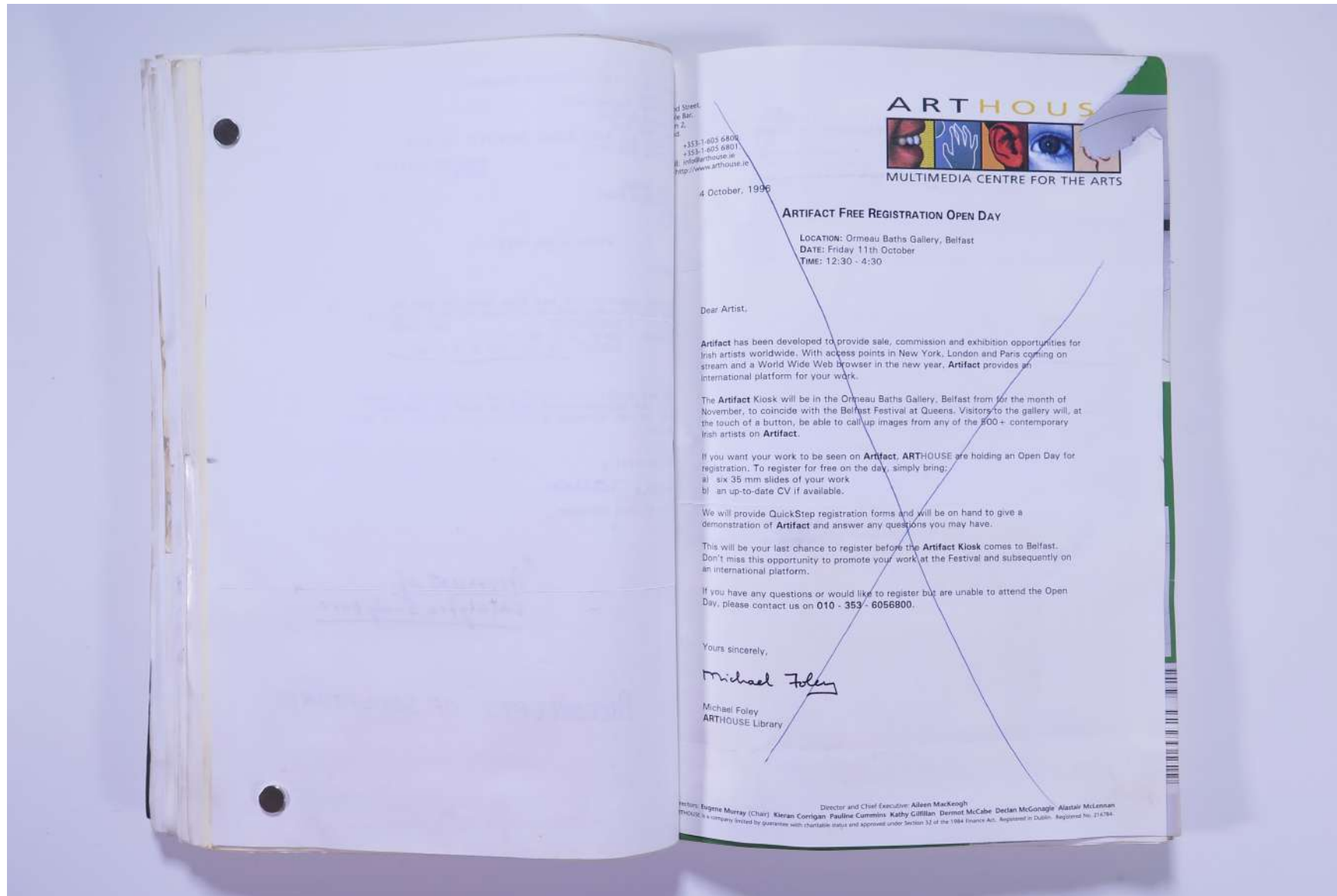
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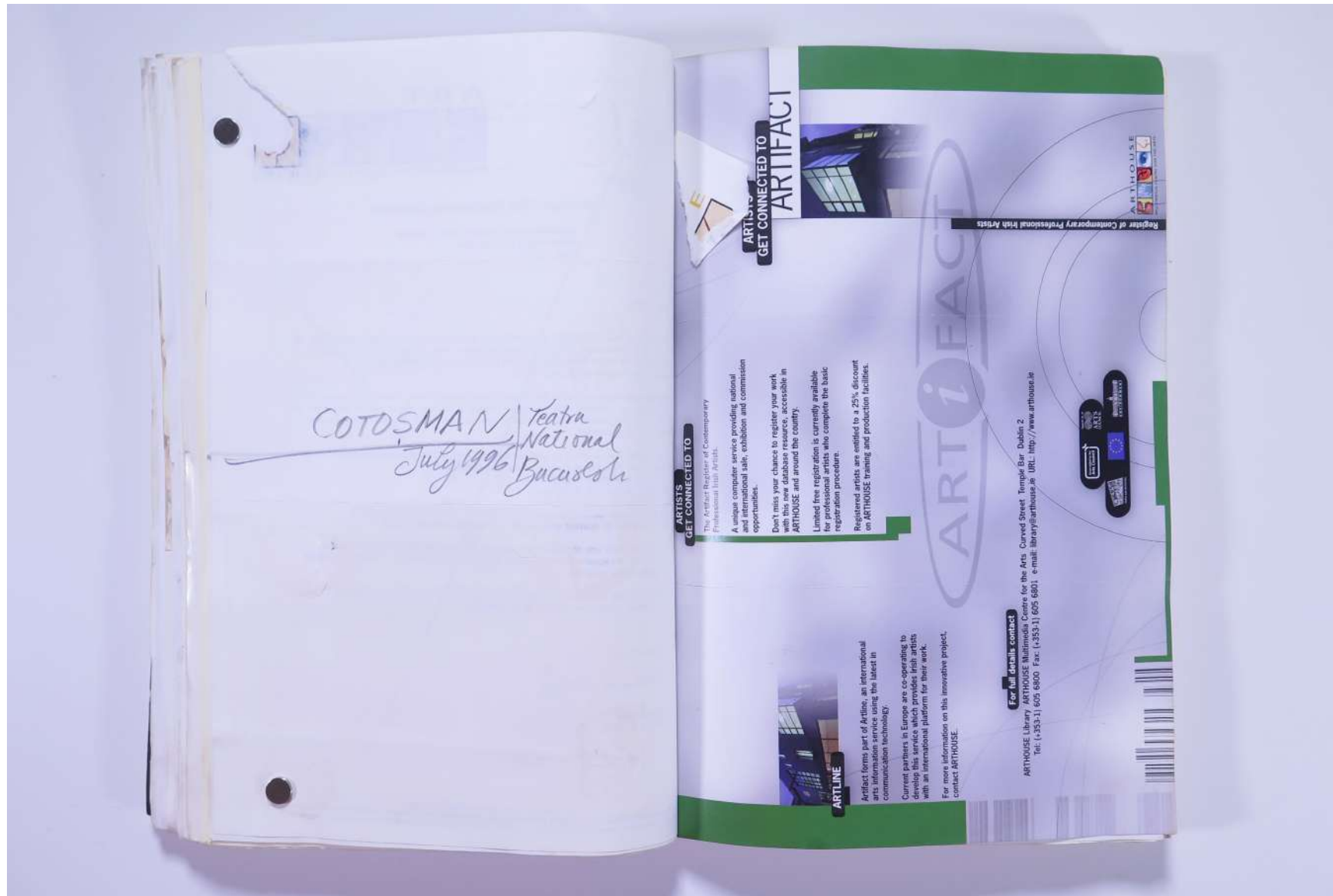
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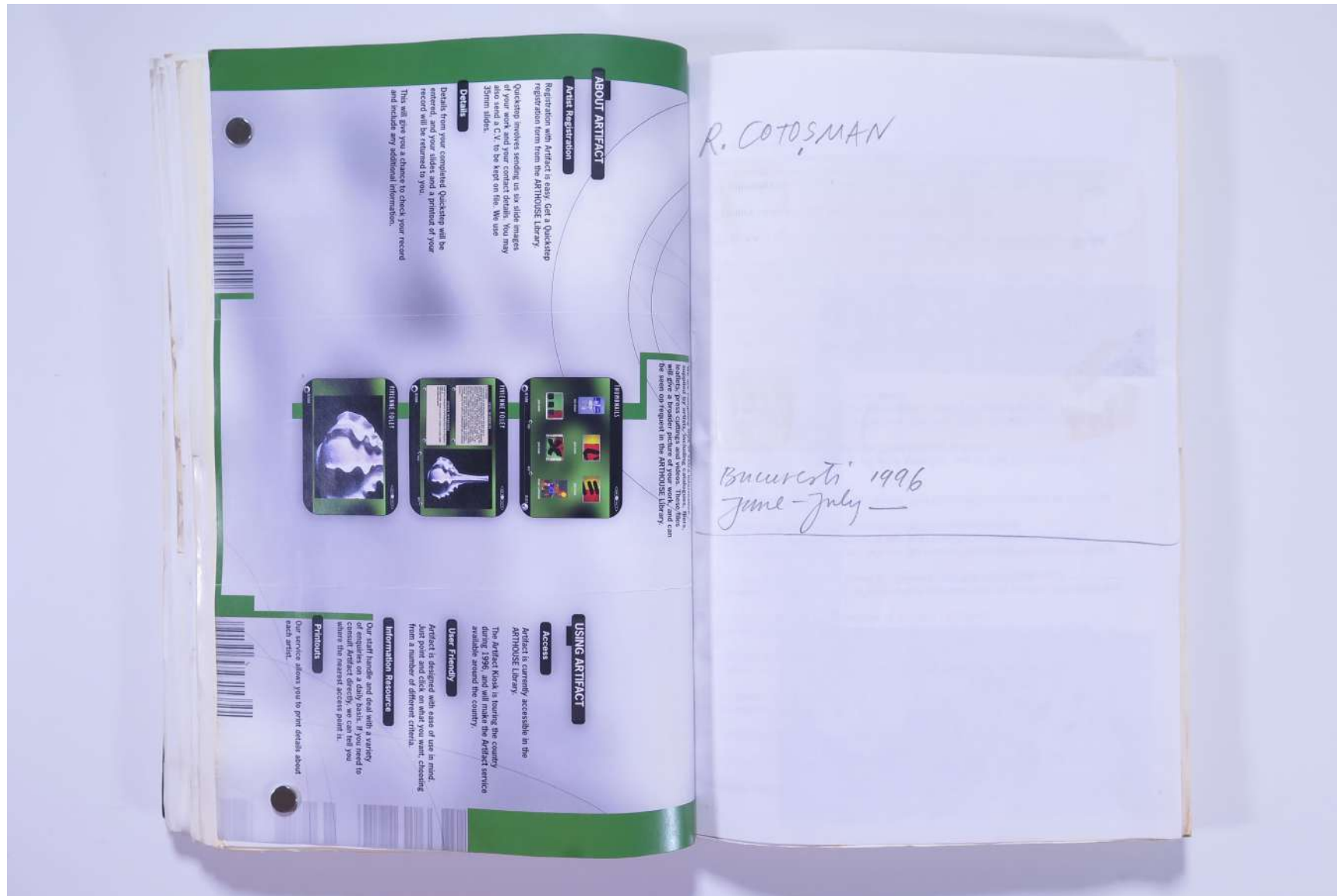
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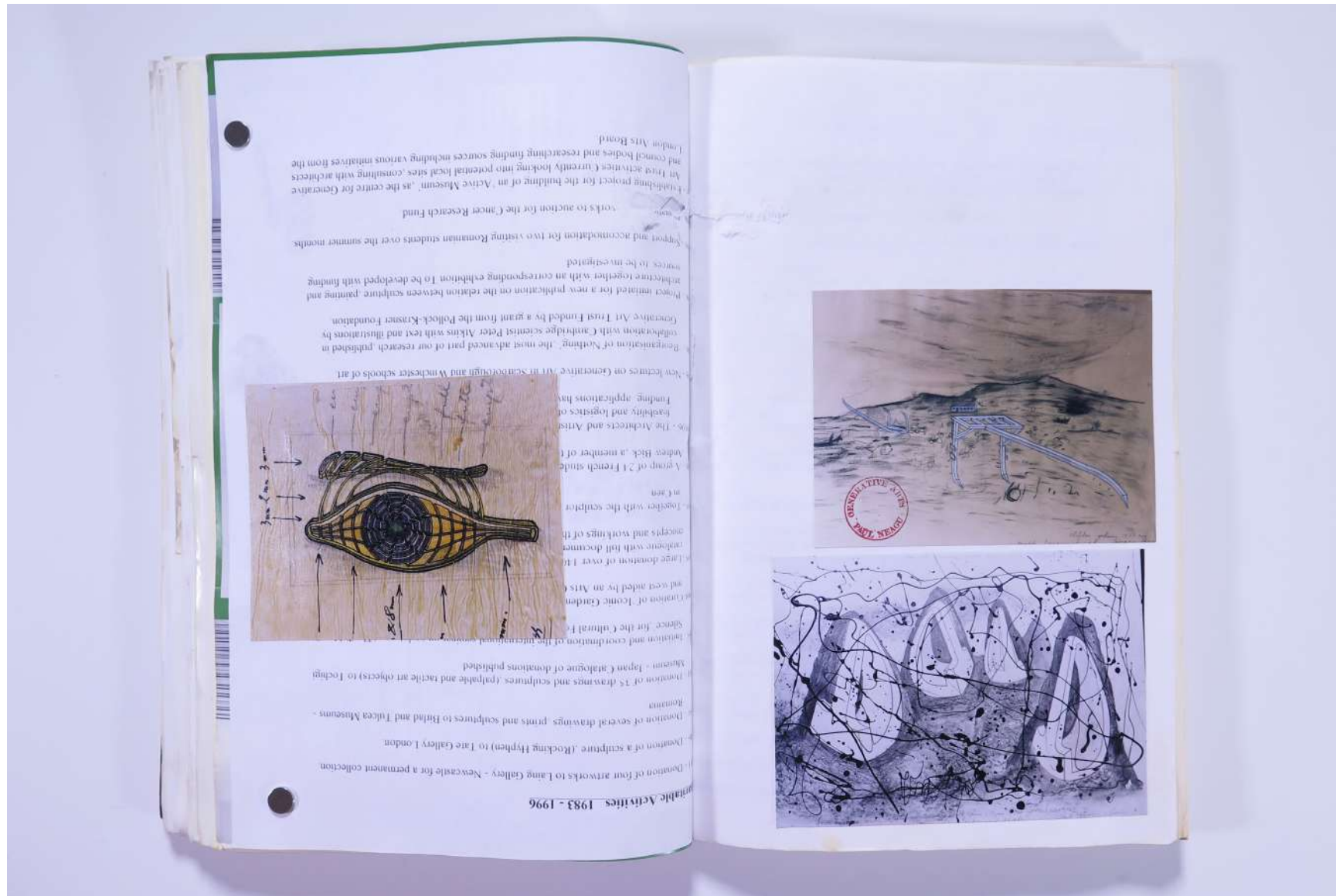
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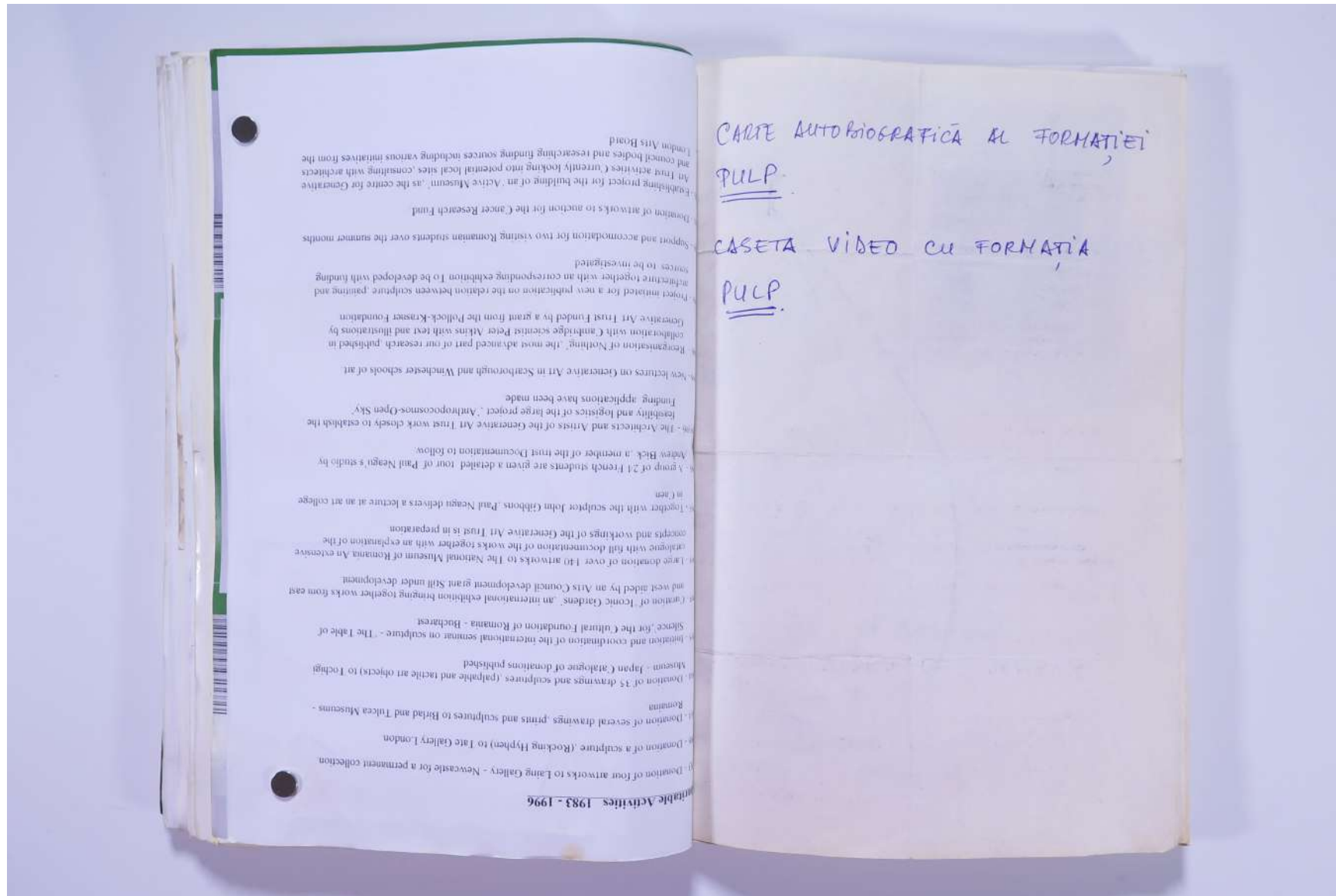
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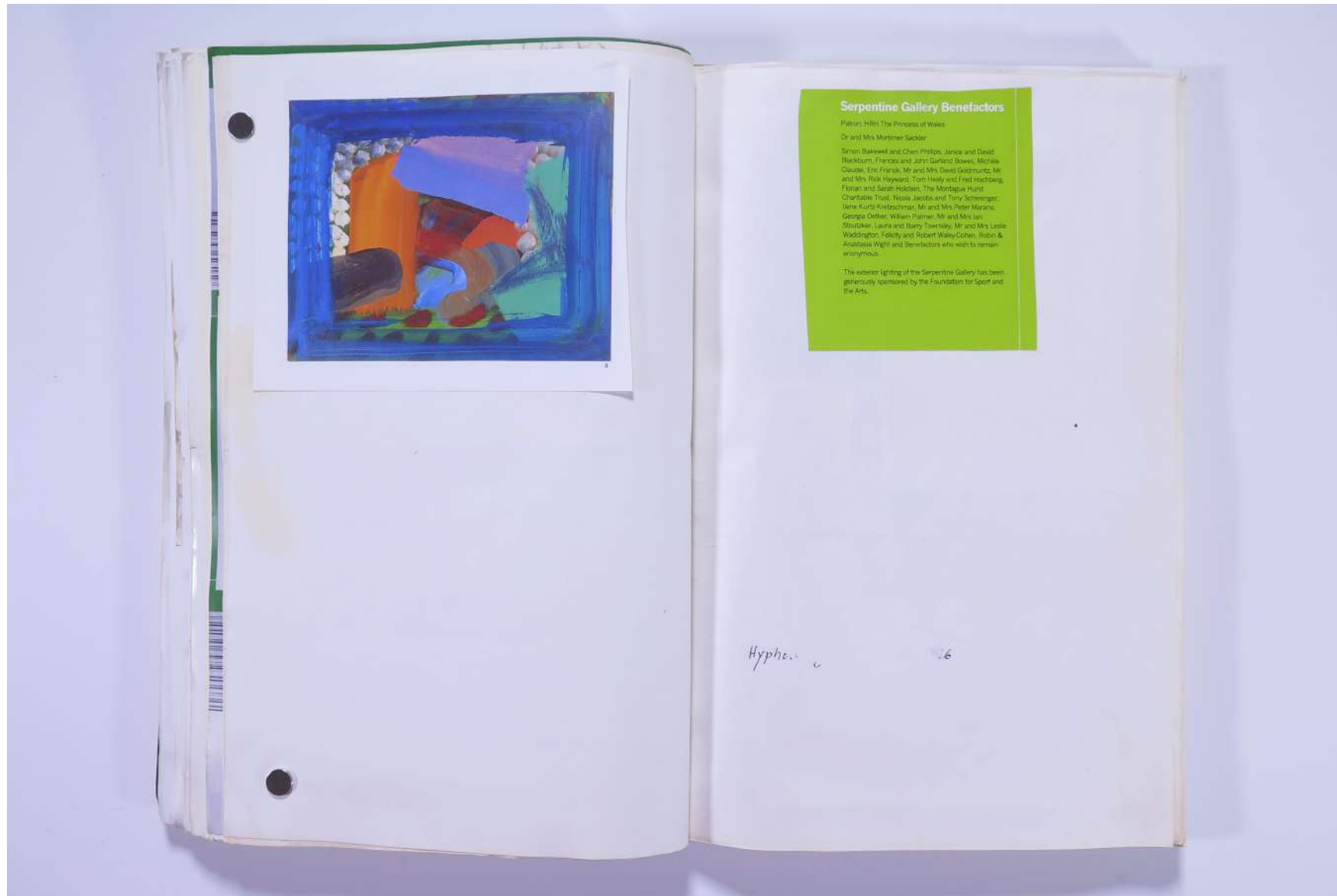
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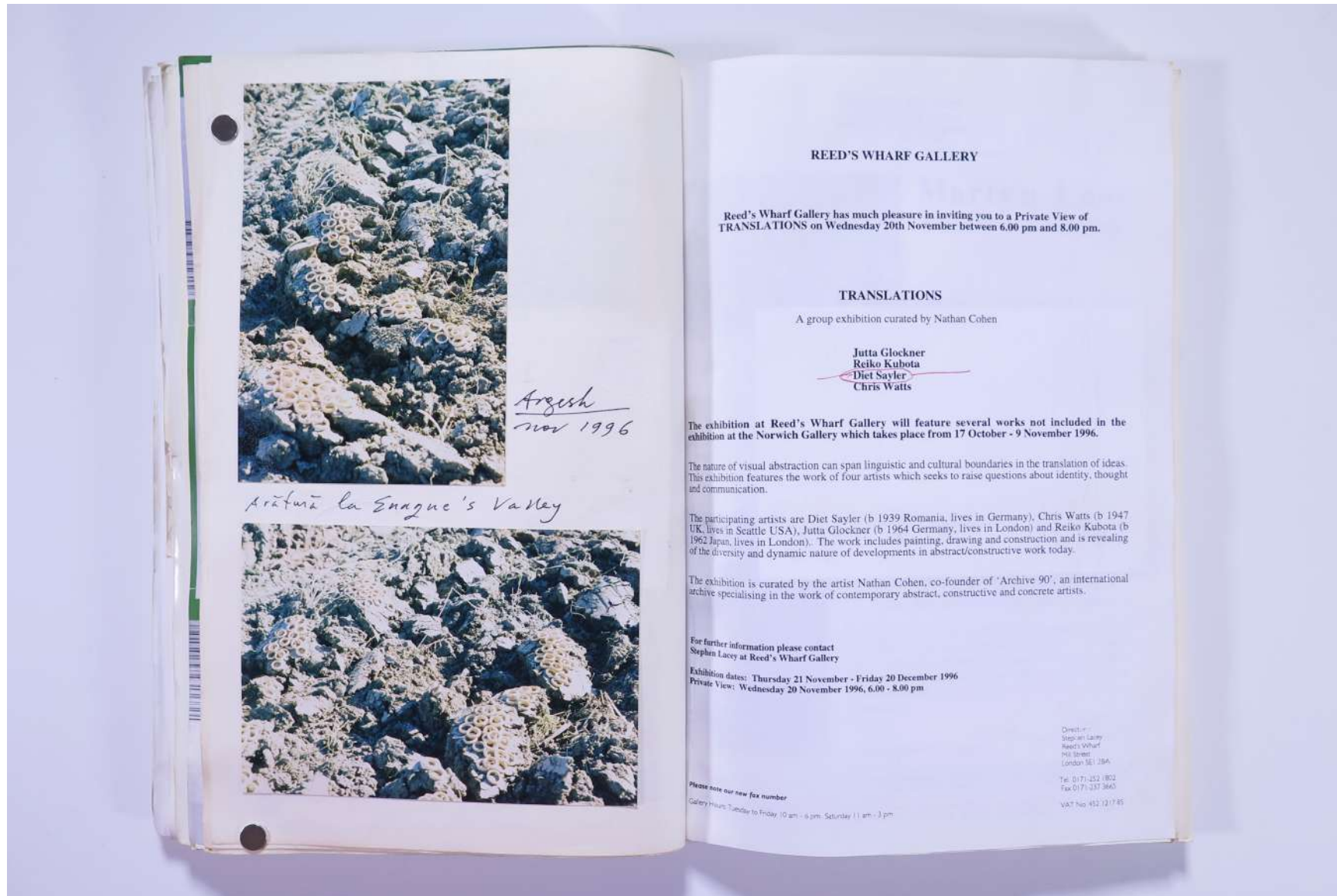
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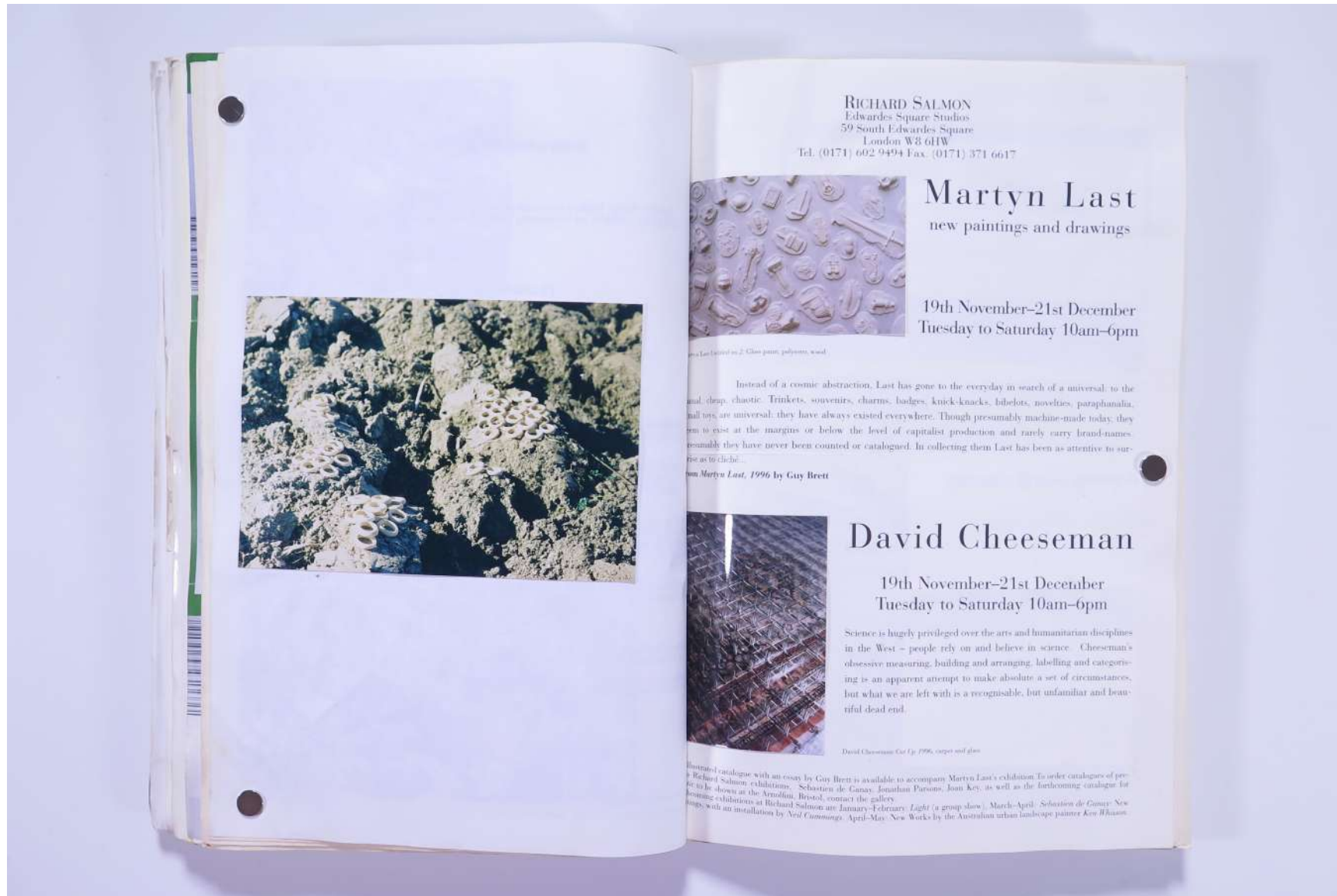
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RICHARD SALMON
Edwards Square Studios
59 South Edwards Square
London W8 6HW
Tel. (0171) 602 9494 Fax. (0171) 371 6617

Martyn Last

new paintings and drawings

19th November–21st December
Tuesday to Saturday 10am–6pm

Martyn Last (detail) in 2. Glass paint, polymer, wood

Instead of a cosmic abstraction, Last has gone to the everyday in search of a universal, to the small, cheap, chaotic. Trinkets, souvenirs, charms, badges, knickknacks, labelots, novelties, paraphernalia, small toys, are universal: they have always existed everywhere. Though presumably machine-made today, they seem to exist at the margins or below the level of capitalist production and rarely carry brand-names, presumably they have never been counted or catalogued. In collecting them Last has been as attentive to surprise as to cliché...

from Martyn Last, 1996 by Guy Brett

David Cheeseman

19th November–21st December
Tuesday to Saturday 10am–6pm

Science is hugely privileged over the arts and humanitarian disciplines in the West – people rely on and believe in science. Cheeseman's obsessive measuring, building and arranging, labelling and categorising is an apparent attempt to make absolute a set of circumstances, but what we are left with is a recognisable, but unfamiliar and beautiful dead end.

David Cheeseman, Cut Up, 1996, copper and glass

Illustrated catalogue with an essay by Guy Brett is available to accompany Martyn Last's exhibition To order catalogues of previous Richard Salmon exhibitions: Schosters de Ganay, Jonathan Parsons, Roni Key, as well as the forthcoming catalogue for housing exhibitions at the Arncliffe, Bristol, contact the gallery.

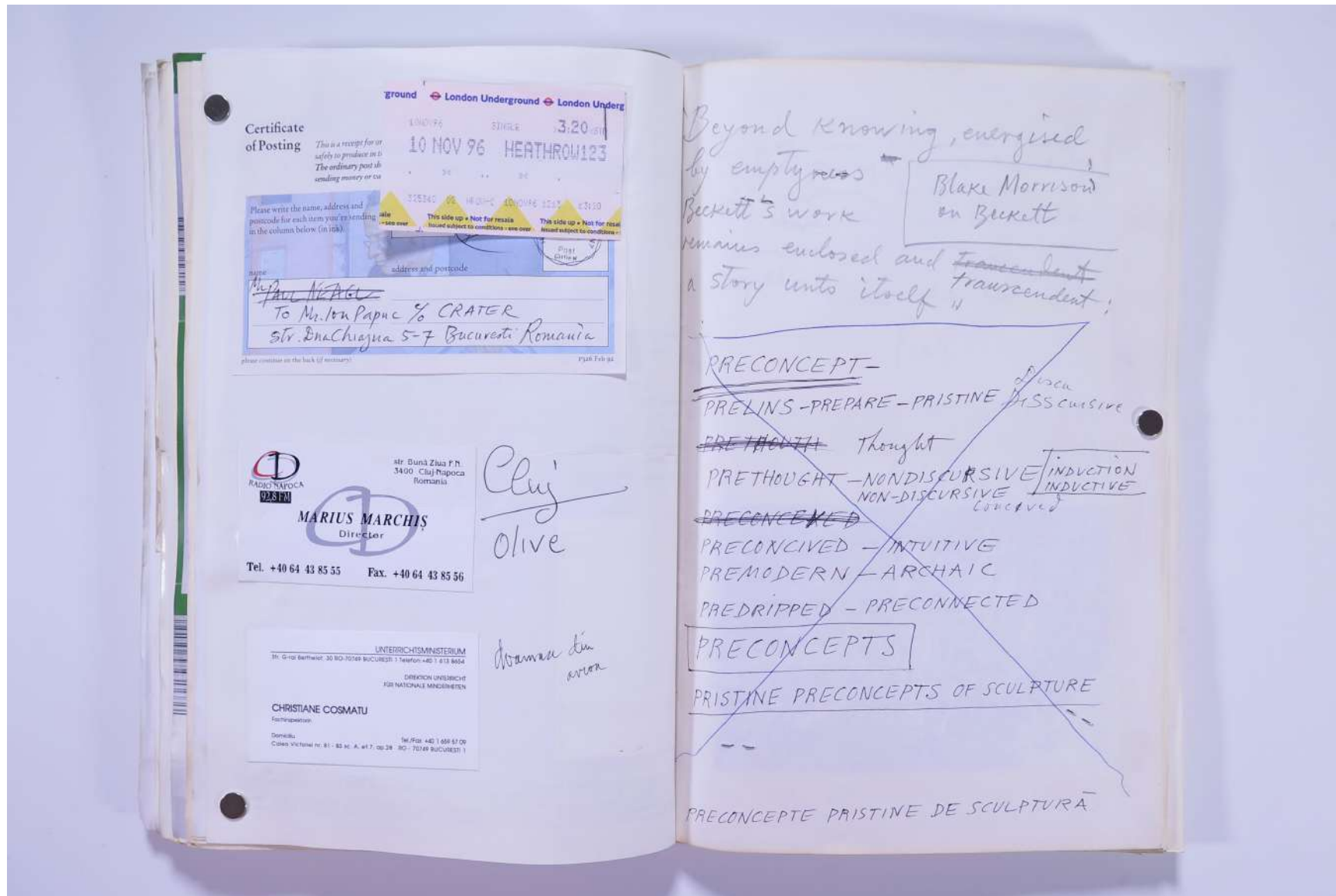
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View Paul, 25 Oct 96.
Thought of you when ελλάς - HELLAS
I was told that (GREECE) - GRIECHENLAND - GRECE
Hippocrates sat under this
tree? The island has a
beautiful ridge of hills
running down it. Stunning
but the hill villages are thinly
inhabited compared to 40 years
ago. A lot of people emigrated
to Australia, Germany. In
New with Benny Flom and
Benny's friend Haie.
How are you and how is
the project? Keep introducing
the millennium project? Keep introducing the project from America.

Paul Neagu,
31c Jackson Rd
London N7 6ES,
U.K.

Copyright by D. Davaris
Athens, Tel. 921.6357

Anne Goring

CHRISTIE'S POST WAR AND CONTEMPORARY BRITISH ART

Highlights from:
London
Wednesday, October 23rd 1996

- Lot 21 - John Moores, 'A. B.'
£1,200,000
- Lot 22 - John Moores, 'A. B.'
£1,200,000
- Lot 23 - Graham Sutherland, 'O.M.'
£1,100,000
- Lot 24 - Henry Moore, 'C. H. O.M.'
£1,100,000
- Lot 25 - Henry Moore, 'C. H. O.M.'
£1,100,000
- Lot 26 - Peter Blake, 'Epiphany'
£250,000
- Lot 27 - Peter Blake, 'Epiphany'
£250,000
- Lot 28 - Peter Blake, 'Epiphany'
£250,000
- Lot 29 - Peter Blake, 'Epiphany'
£250,000
- Lot 30 - Peter Blake, 'Epiphany'
£250,000
- Lot 31 - Peter Blake, 'Epiphany'
£250,000
- Lot 32 - Peter Blake, 'Epiphany'
£250,000
- Lot 33 - Peter Blake, 'Epiphany'
£250,000
- Lot 34 - Peter Blake, 'Epiphany'
£250,000
- Lot 35 - Peter Blake, 'Epiphany'
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- Lot 36 - Peter Blake, 'Epiphany'
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- Lot 37 - Peter Blake, 'Epiphany'
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- Lot 38 - Peter Blake, 'Epiphany'
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- Lot 39 - Peter Blake, 'Epiphany'
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- Lot 40 - Peter Blake, 'Epiphany'
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- Lot 41 - Peter Blake, 'Epiphany'
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- Lot 42 - Peter Blake, 'Epiphany'
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- Lot 43 - Peter Blake, 'Epiphany'
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- Lot 44 - Peter Blake, 'Epiphany'
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- Lot 45 - Peter Blake, 'Epiphany'
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- Lot 46 - Peter Blake, 'Epiphany'
£250,000
- Lot 47 - Peter Blake, 'Epiphany'
£250,000
- Lot 48 - Peter Blake, 'Epiphany'
£250,000
- Lot 49 - Peter Blake, 'Epiphany'
£250,000
- Lot 50 - Peter Blake, 'Epiphany'
£250,000

CHRISTIE'S
NEXT SALE
London, Friday 30 May 1997
Antiques, Furniture, Jewellery and Works of Art
PNE 96.045 - Graham Sutherland (1921-1980) 'O.M.'
Post War and Contemporary British Art Department



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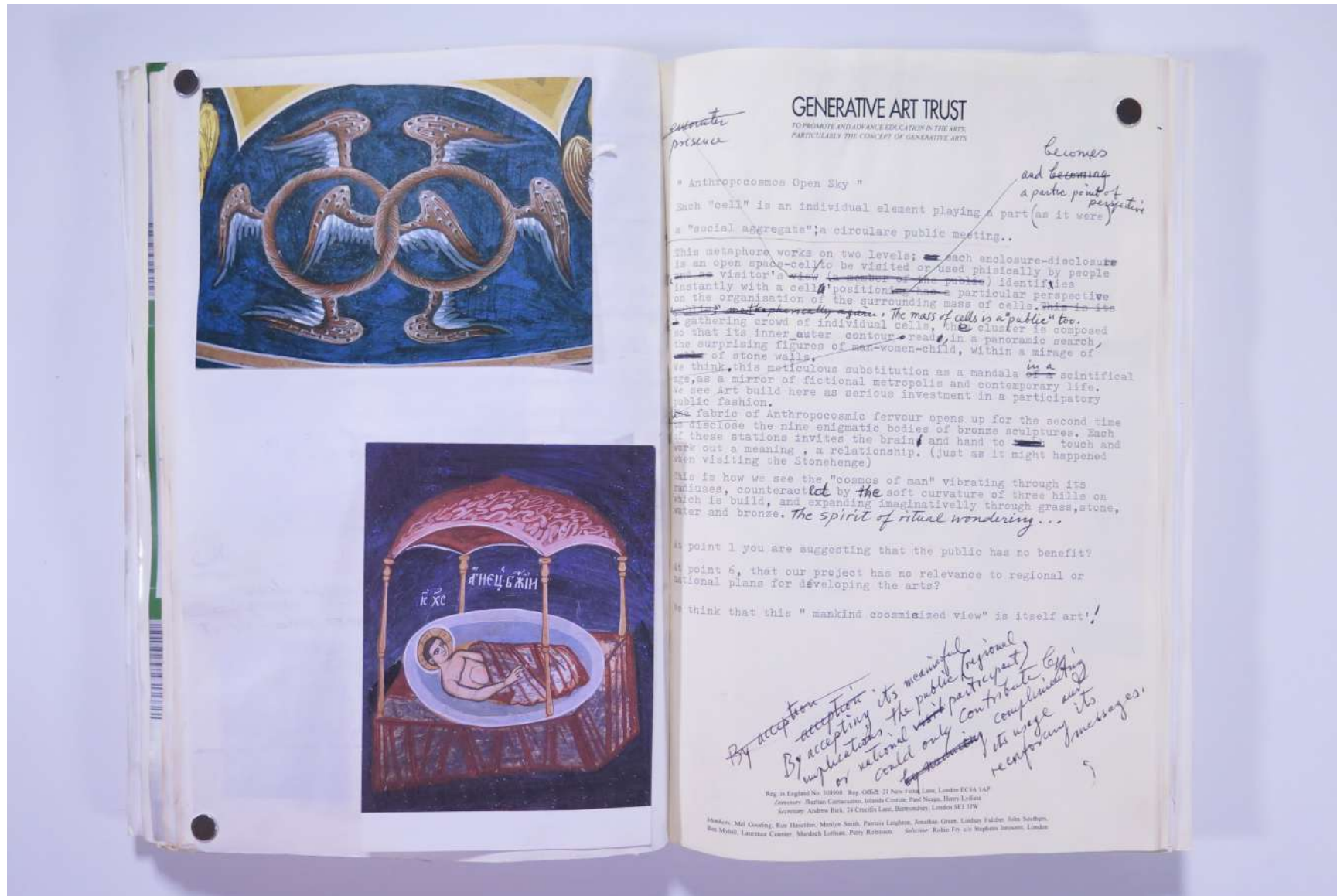
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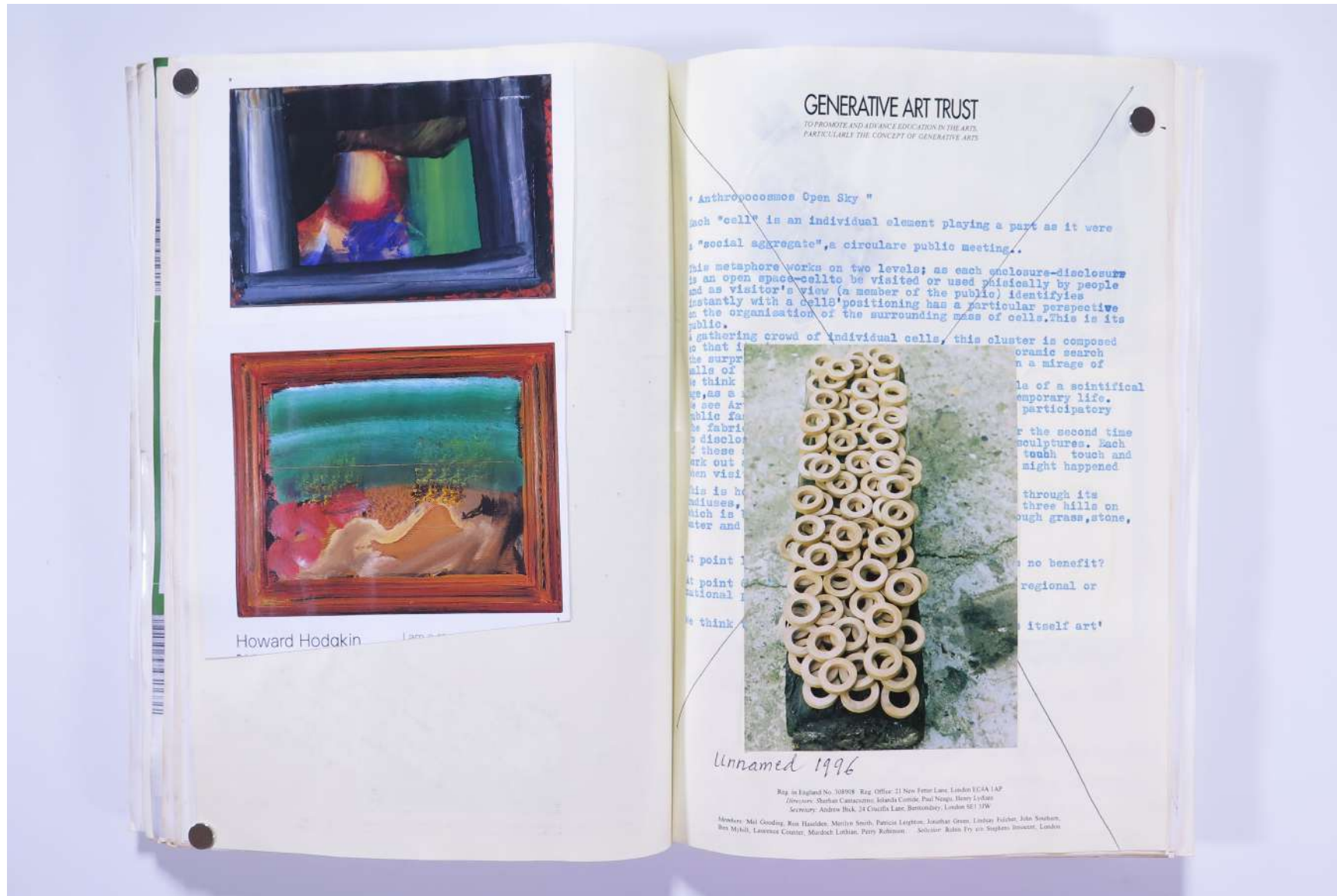
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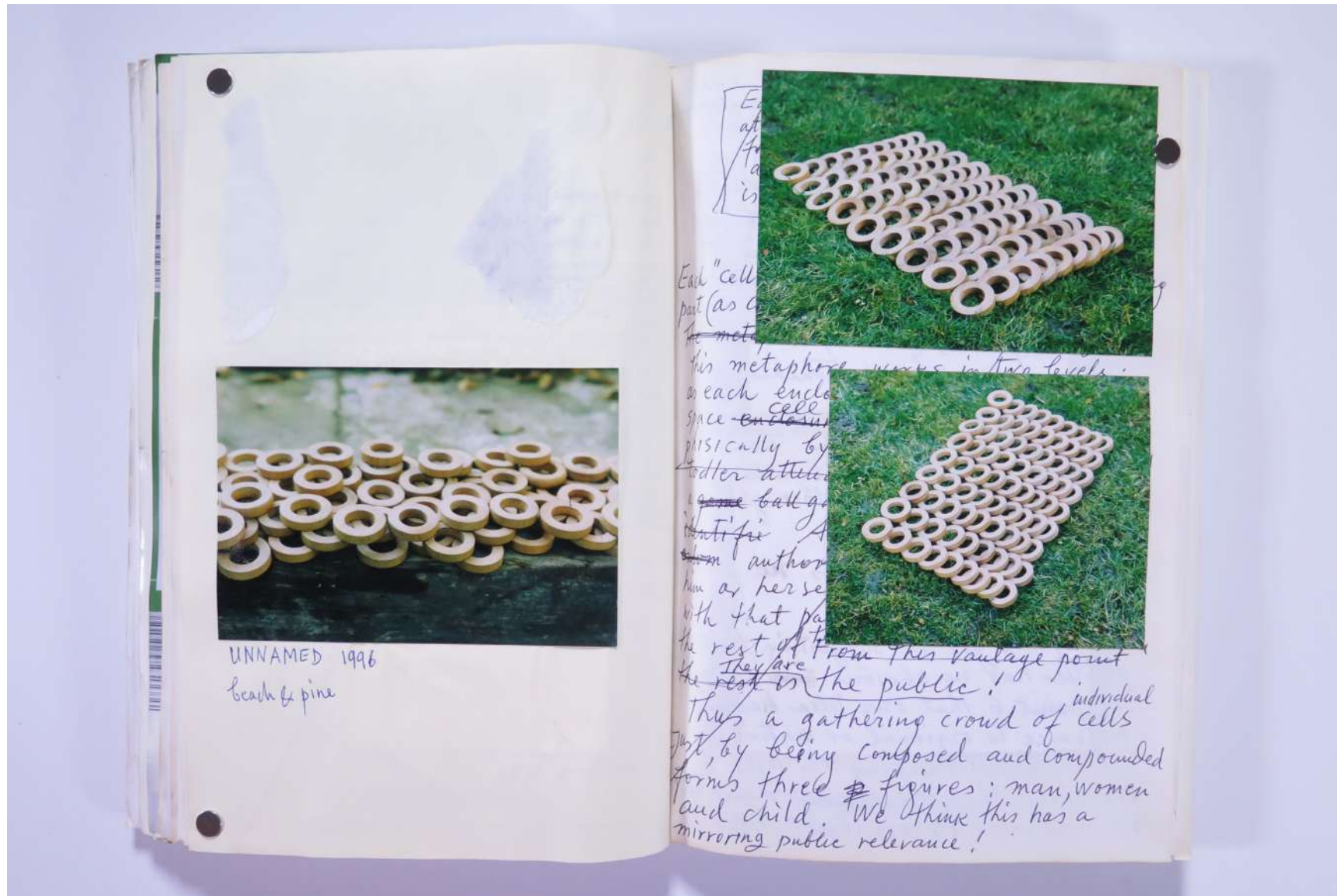
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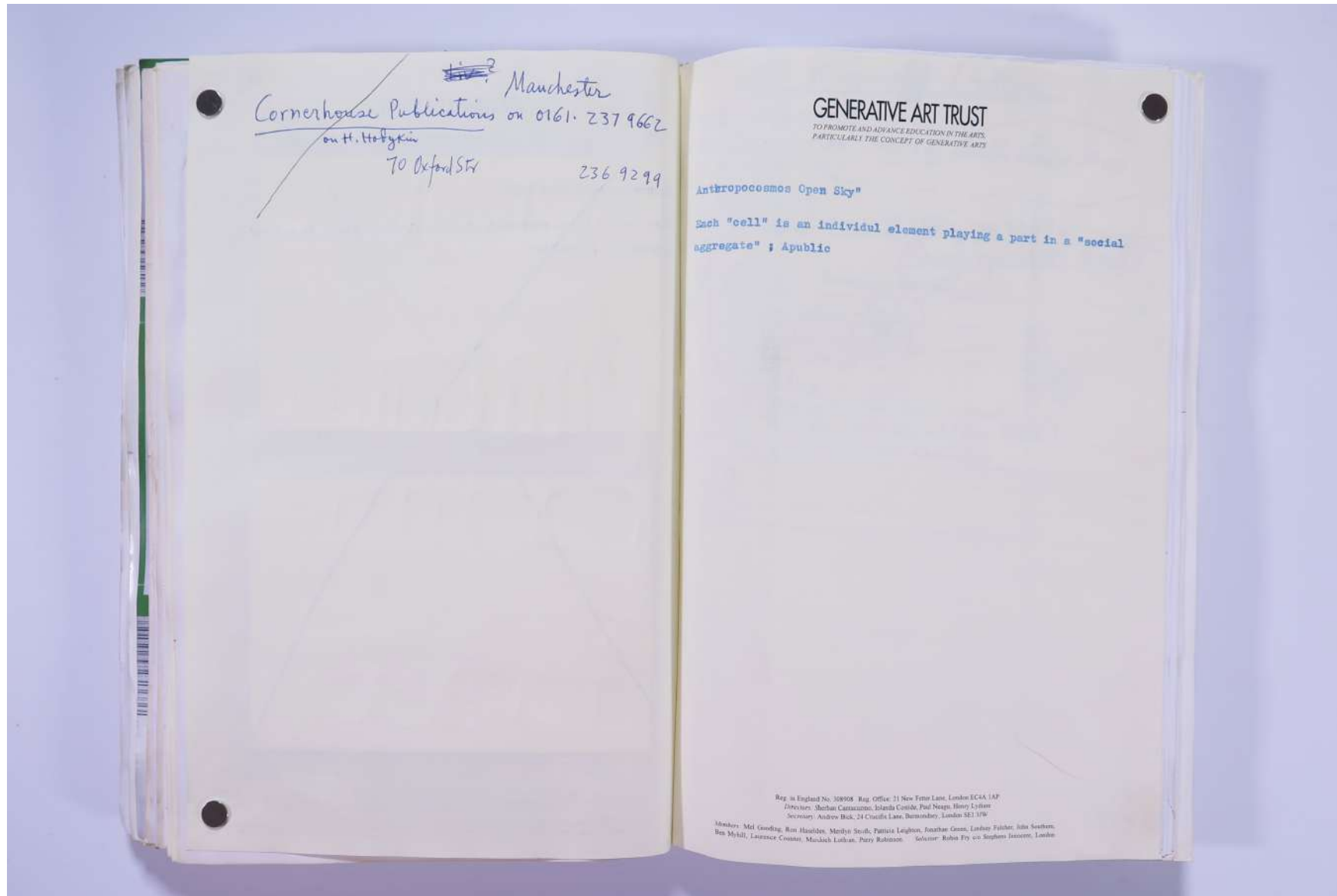
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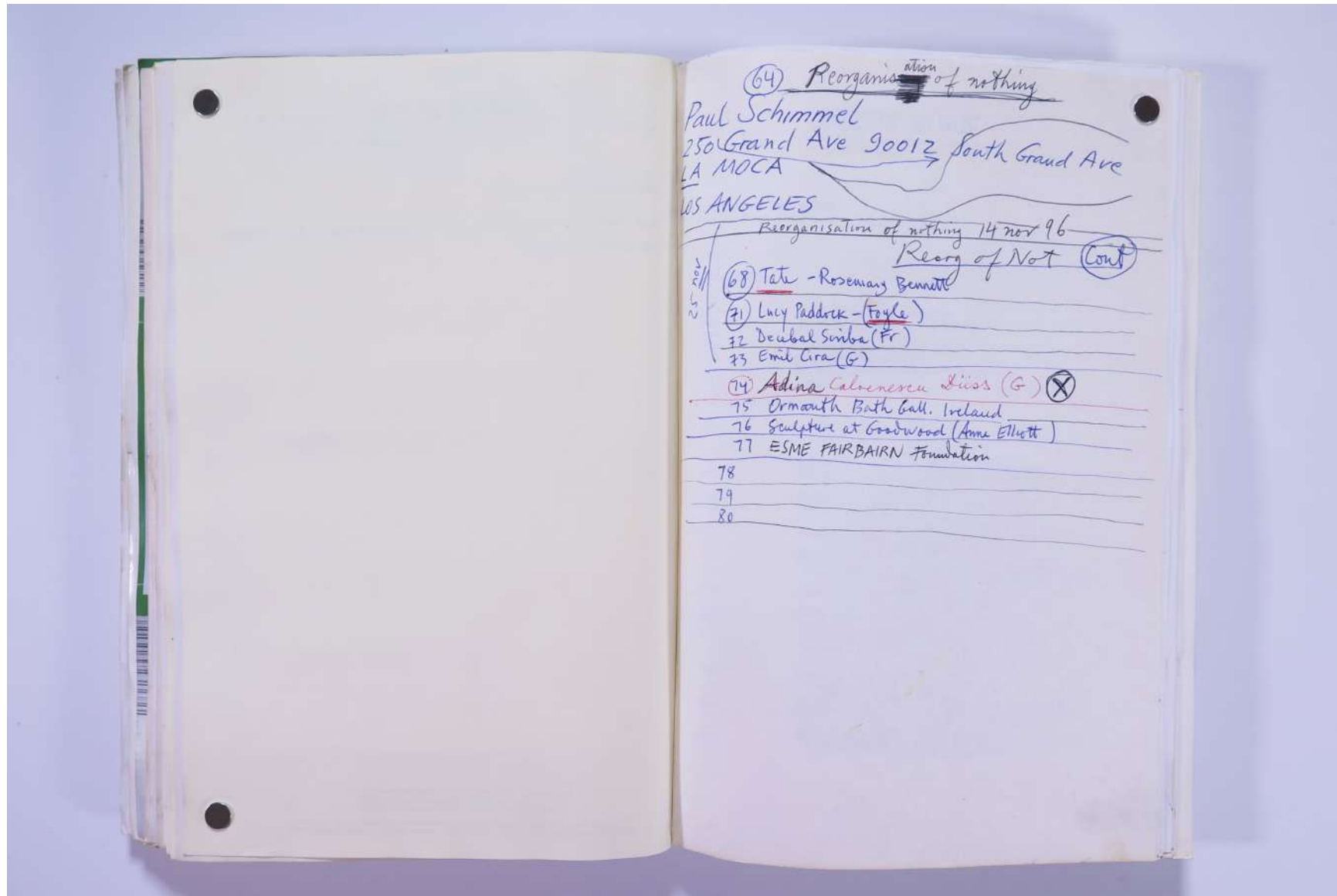
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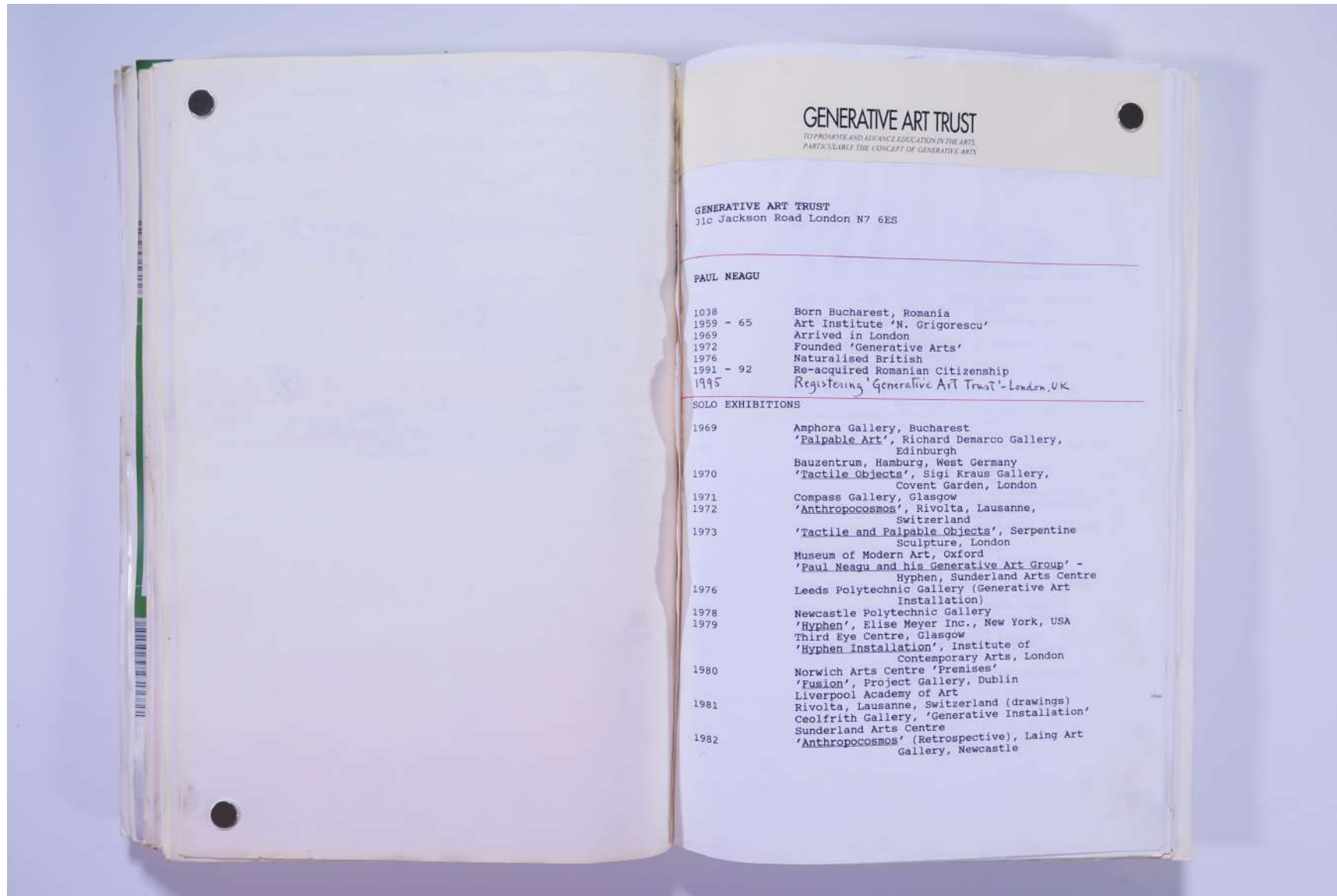
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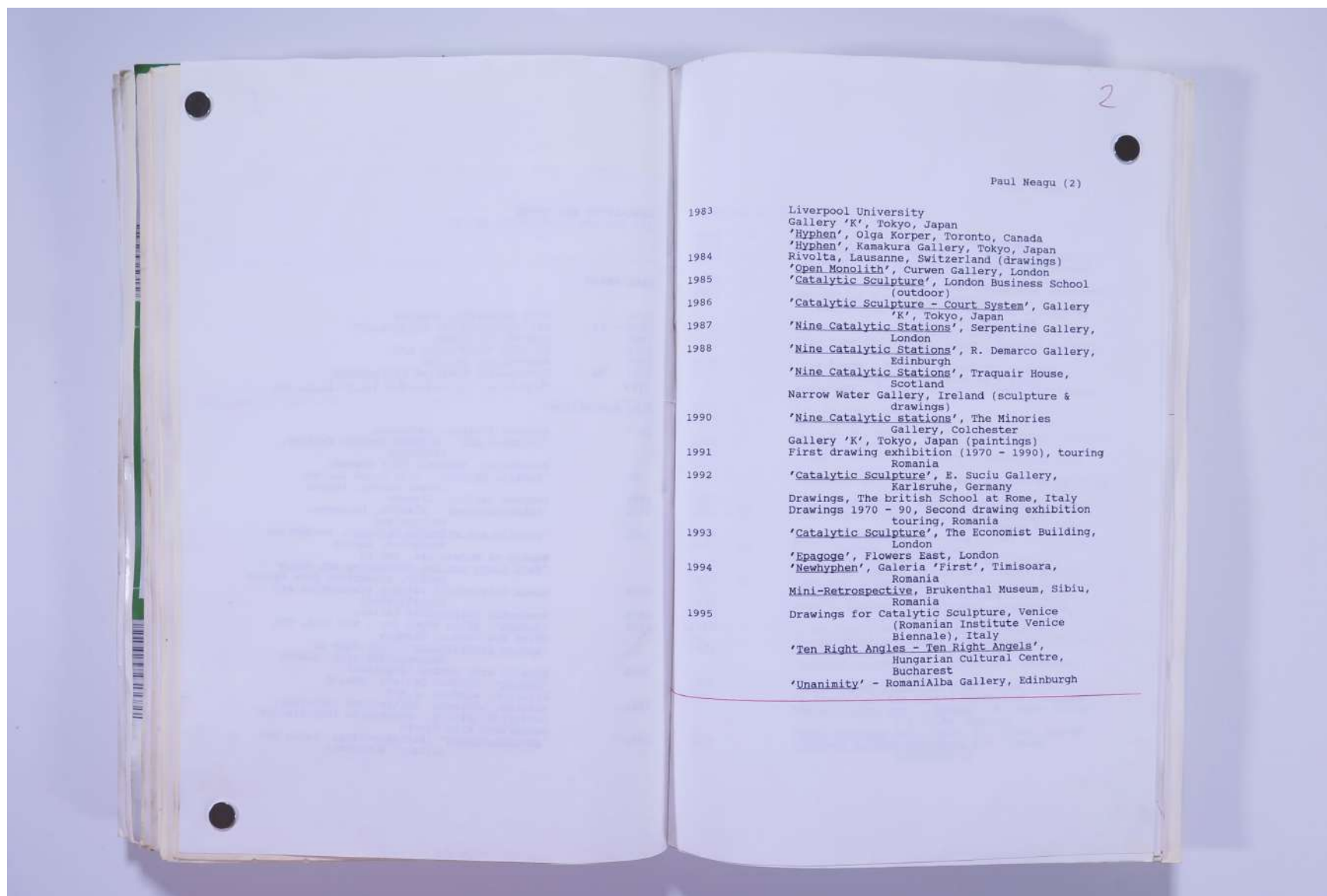
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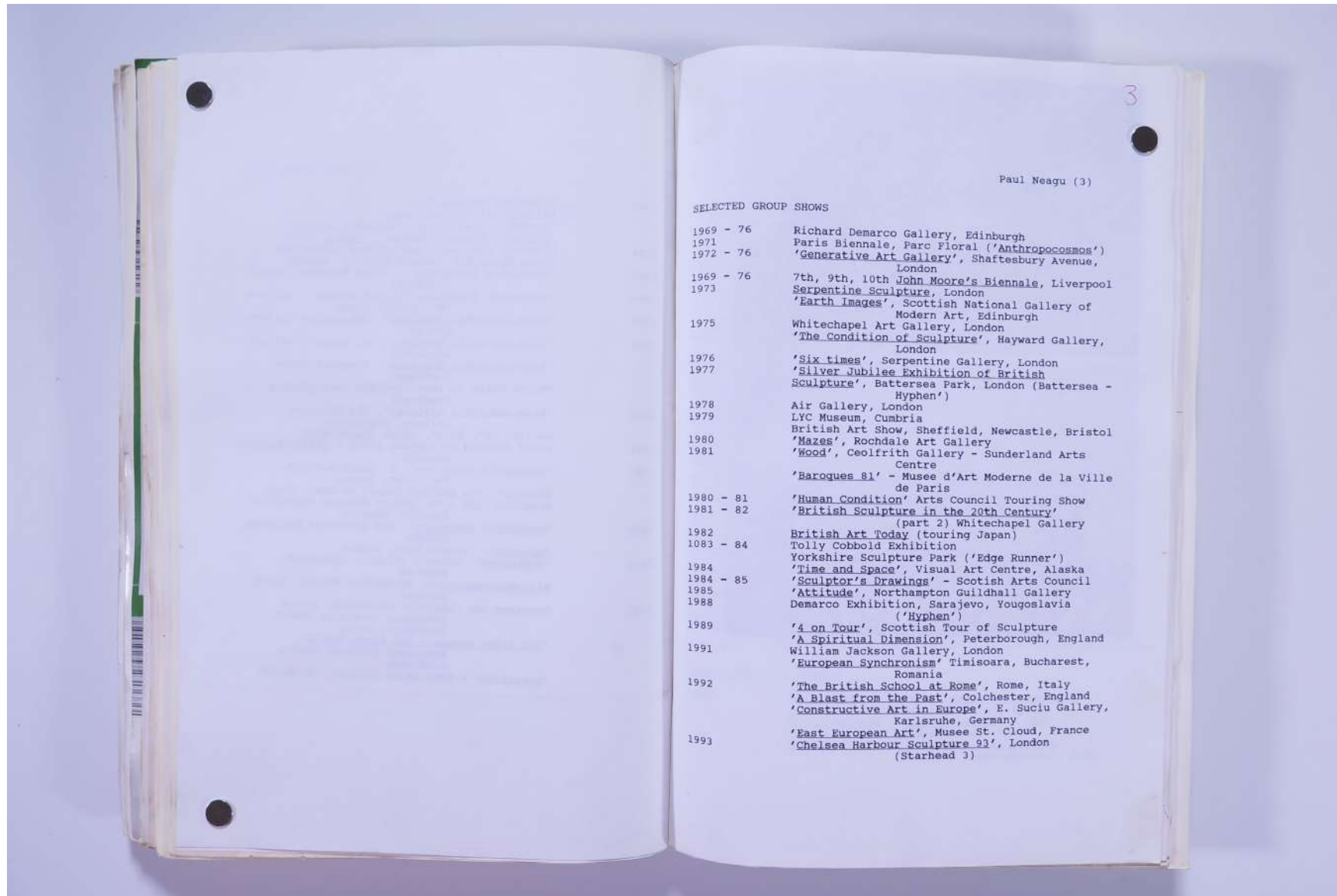
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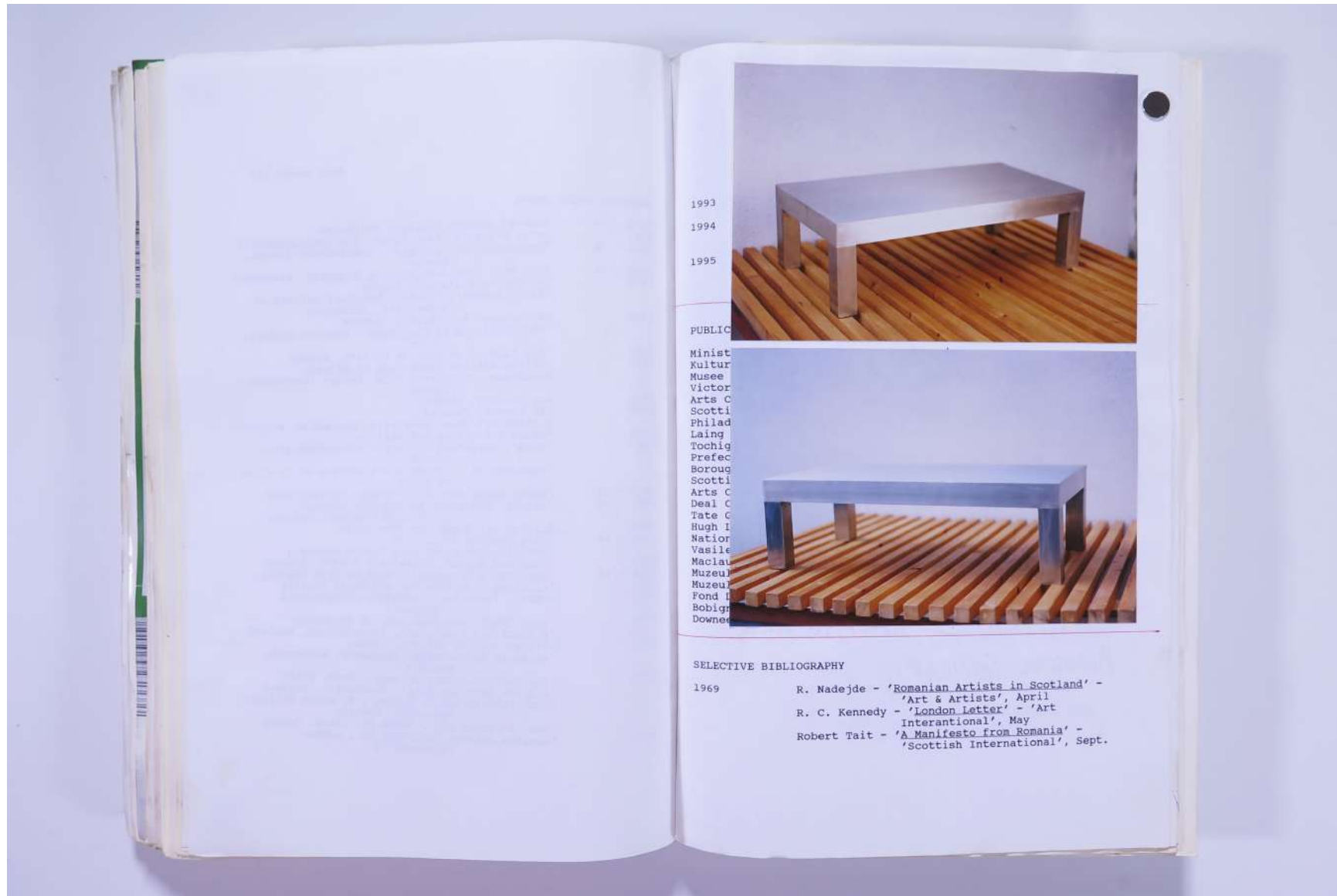
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Valcea lui Enache = NOV. 1996 Seara
PIEMONTEL COTMENEI



Paul Neagu (5)

- Art' - 'Chronique de
15, Dec.
view: 'Le diner Neagu' -
No. 17, Paris
Avant-garde en Roumanie'
aises', 13 Jan.
Neagu in Glasgow' -
Feb.
on Bucharest' - 'Studio
1. 1972, July/Aug.
hian Art Today' - cat.
Exhibition Ed. Aug.
Edinburgh Site' - 'The
Paul Neagu' - Art i
b. 5, Sep.
et Dessins de Paul
de Lausanne', May
Sculpture' - 'The
ns to Objects' - 'The
Paul Neagu' - 'The
Janus Effect' - Art & Artists, Oct.
1975 Cordelia Oliver - 'Paul Neagu Exhibition in
Glasgow' - 'The Guardian', 11 Feb.
Paul Overy - 'Paul Neagu et Generative Art
Group' - 'Art Press', Paris, March/April
Paul Overy - 'Products of Split Personality' -
'The Times', 4 March
Marina Vaizey - 'Adventure Course' - 'The
Sunday Times', 16 March
Caroline Tisdall - 'Going Concern' - 'The
Guardian', 4 April
1976 Françoise Jaunin - 'Paul Neagu, Art et
Philosophie' - 'Tribune du Matin',
Lausanne, 5 Feb.
Marc Chaimowicz - 'P. Neagu and his Generative
Art Group at the Arnolfini' - 'Studio
International', May/June
1977 Alastair Mackintosh - 'Contemporary Artists' -
'St. James' Press', London
Hilary Chapman - 'New British Sculpture' -
'Arts Review', Feb.
Marc Chaimowicz - 'Paul Neagu: Hyphen -ramp' -
Serpentine Gallery - 'Studio
International', March/April

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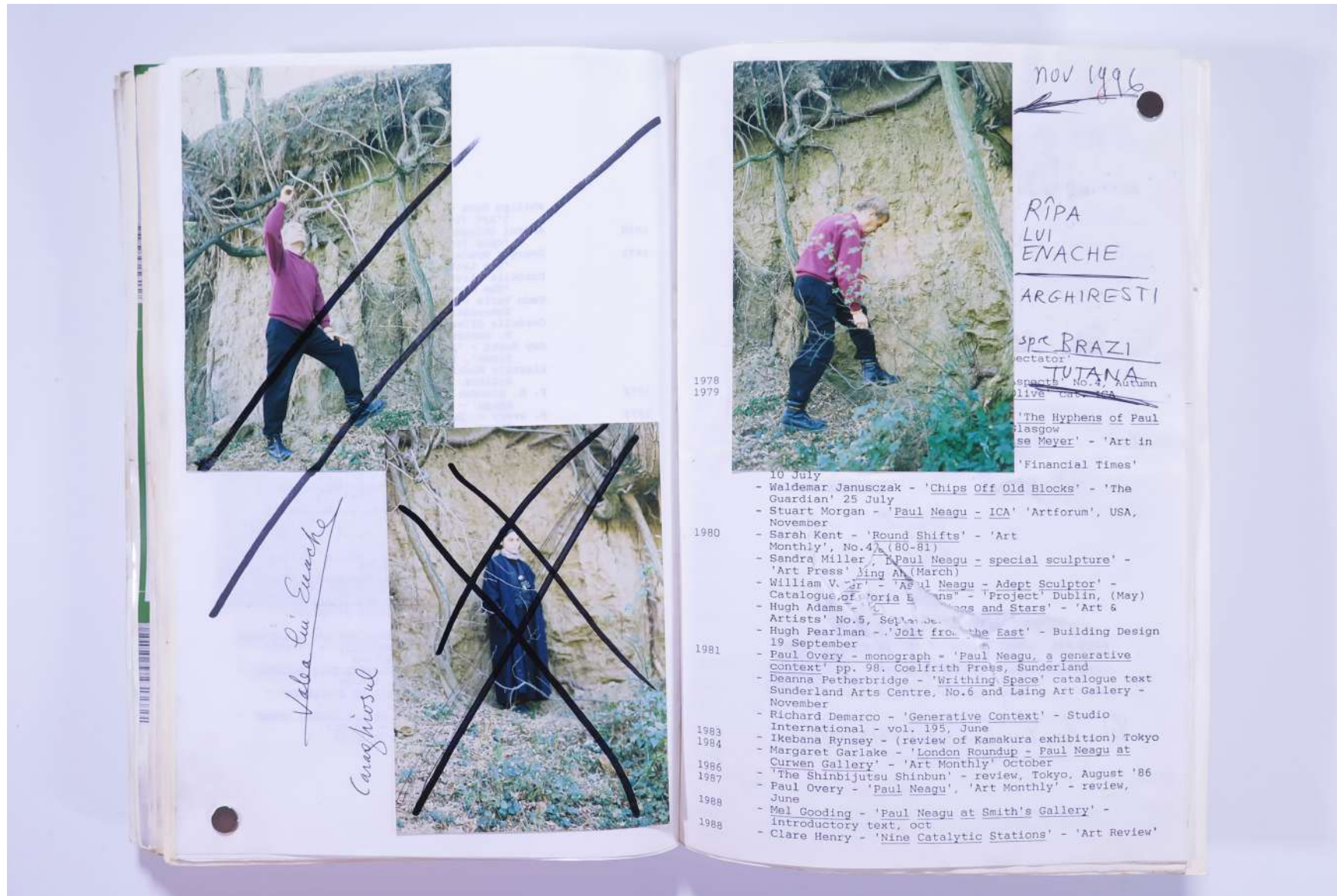
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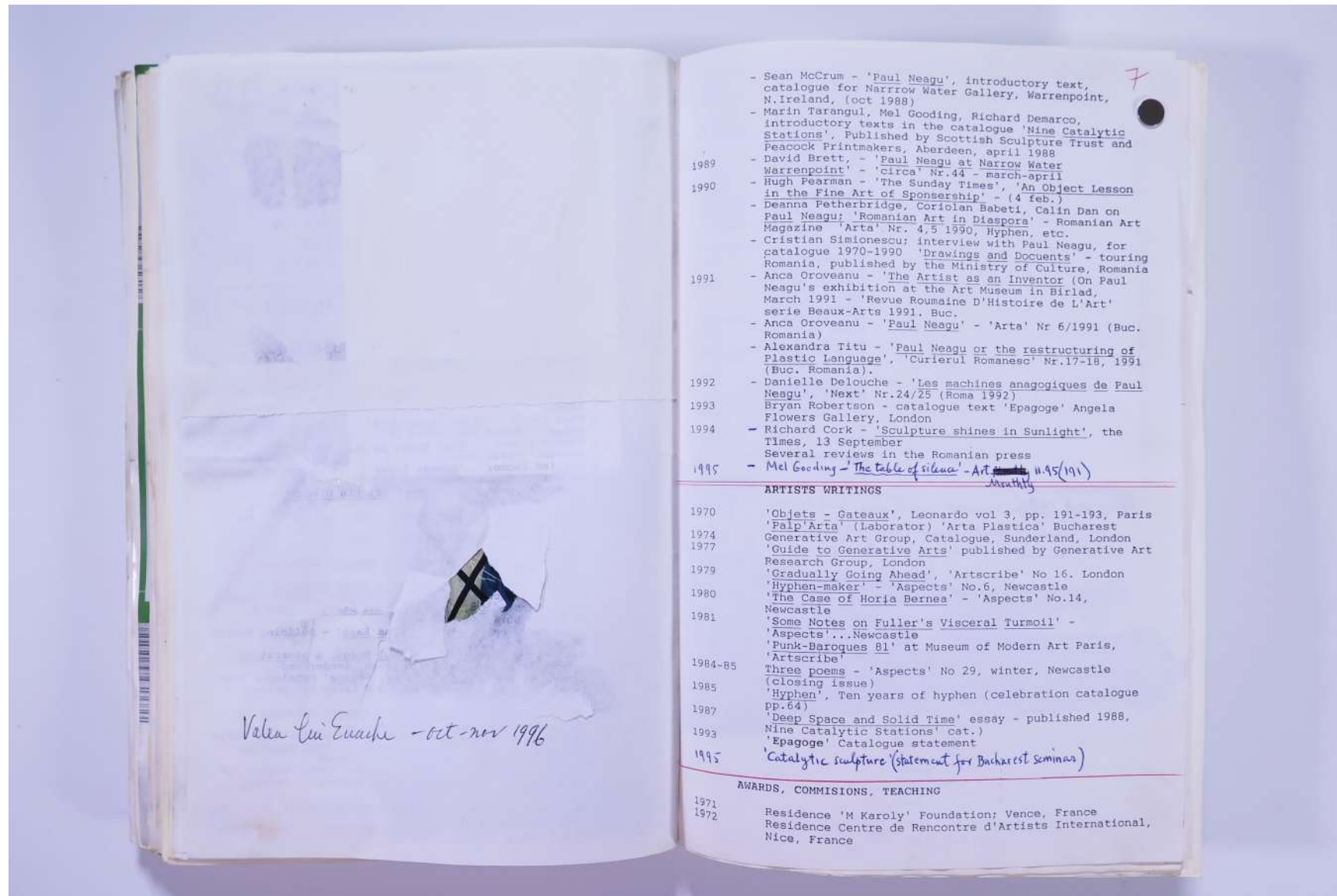
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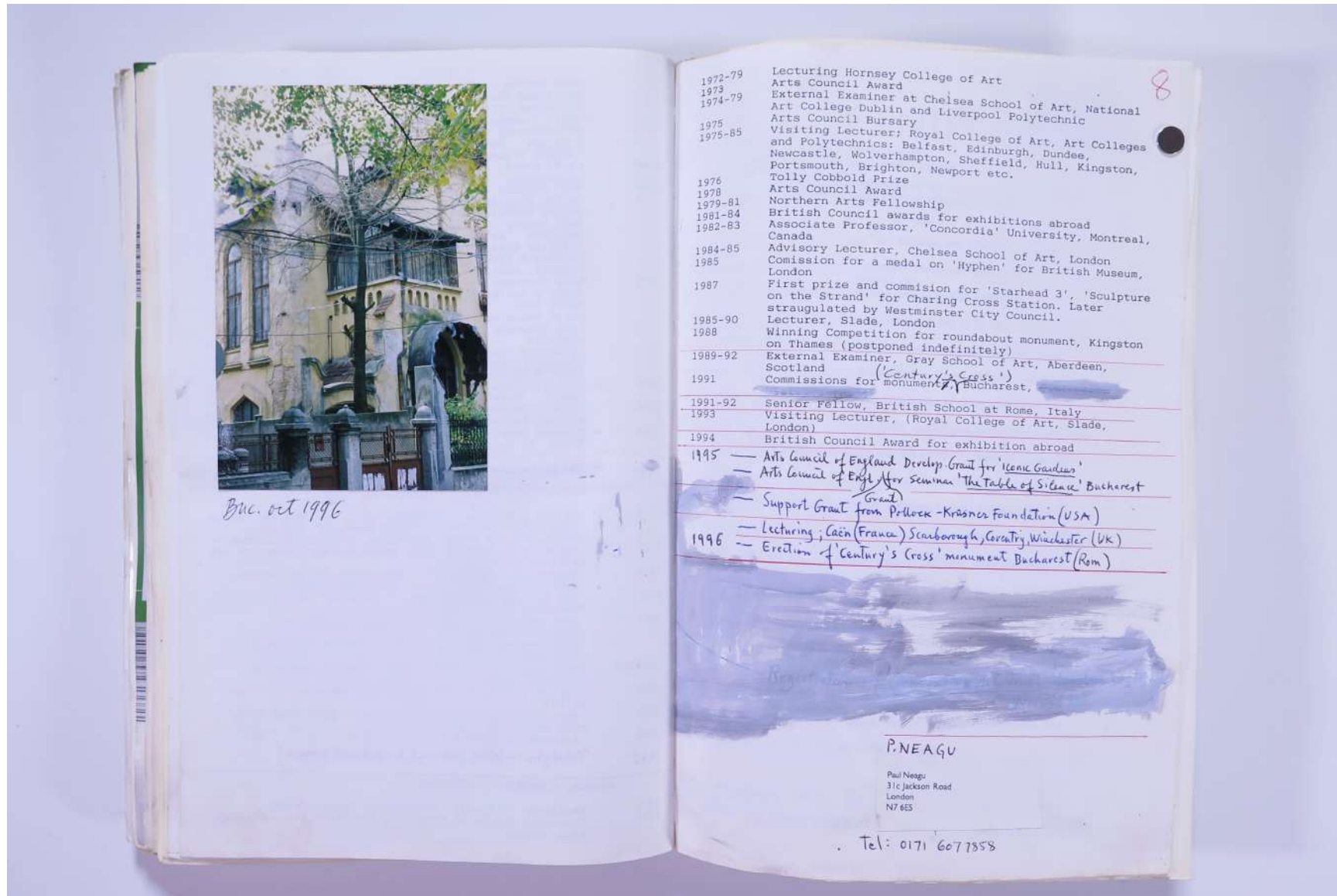
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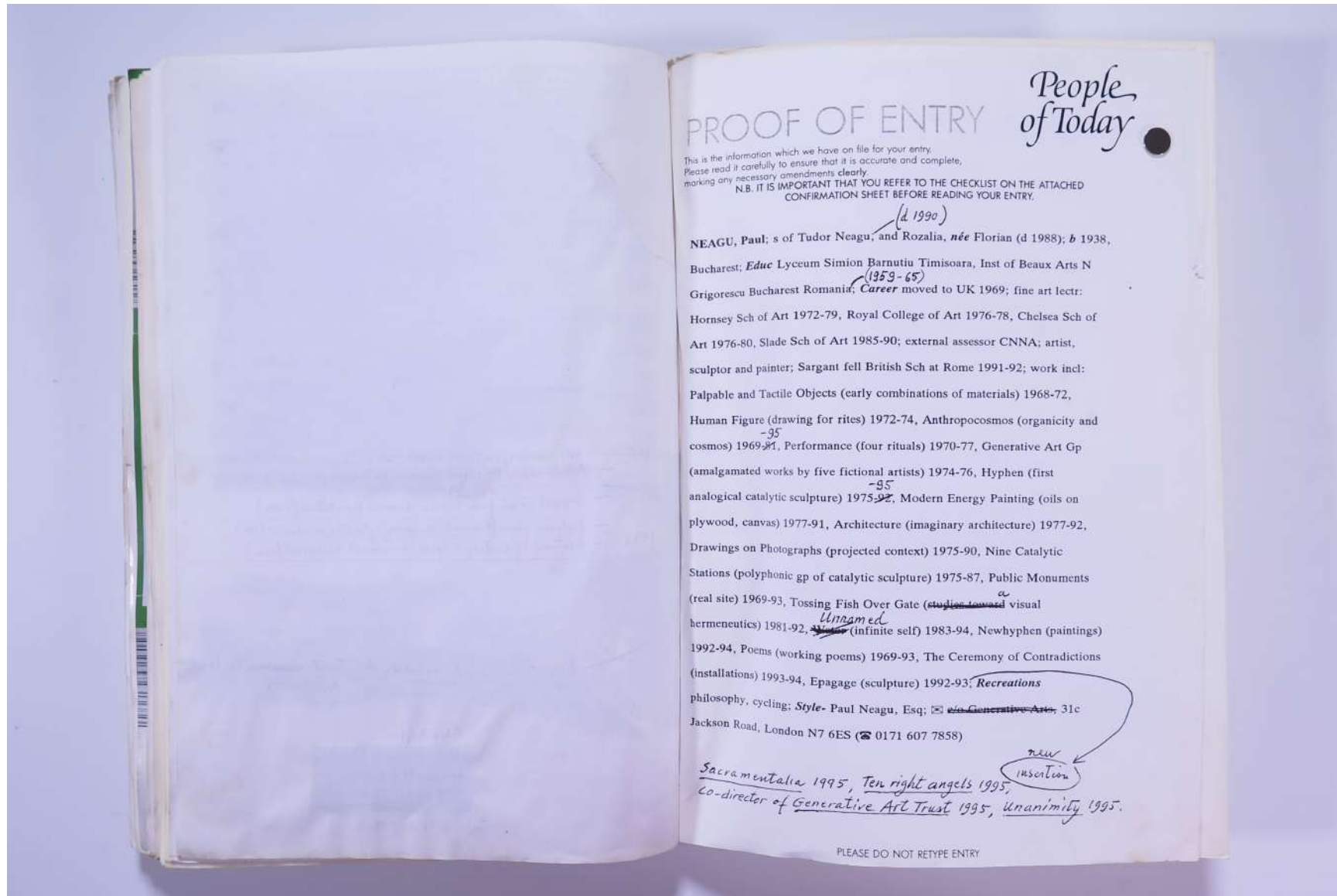
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(d 1990)
NEAGU, Paul; s of Tudor Neagu, and Rozalia, *née* Florian (d 1988); b 1938, Bucharest; *Educ* Lyceum Simion Barnutiu Timisoara, Inst of Beaux Arts N Grigorescu Bucharest Romanif; *Career* moved to UK 1969; fine art lectr: Hornsey Sch of Art 1972-79, Royal College of Art 1976-78, Chelsea Sch of Art 1976-80, Slade Sch of Art 1985-90; external assessor CNNA; artist, sculptor and painter; Sargent fell British Sch at Rome 1991-92; work incl: Palpable and Tactile Objects (early combinations of materials) 1968-72, Human Figure (drawing for rites) 1972-74, Anthropocosmos (organicity and cosmos) 1969-⁹⁵81, Performance (four rituals) 1970-77, Generative Art Gp (amalgamated works by five fictional artists) 1974-76, Hyphen (first analogical catalytic sculpture) 1975-⁹⁵92, Modern Energy Painting (oils on plywood, canvas) 1977-91, Architecture (imaginary architecture) 1977-92, Drawings on Photographs (projected context) 1975-90, Nine Catalytic Stations (polyphonic gp of catalytic sculpture) 1975-87, Public Monuments (real site) 1969-93, Tossing Fish Over Gate (~~studio toward~~ visual hermeneutics) 1981-92, ^{unnam'd} (infinite self) 1983-94, Newhyphen (paintings) 1992-94, Poems (working poems) 1969-93, The Ceremony of Contradictions (installations) 1993-94, Epagage (sculpture) 1992-93; *Recreations* philosophy, cycling; *Style*- Paul Neagu, Esq; ~~21a Generative Arts~~, 31c Jackson Road, London N7 6ES (☎ 0171 607 7858)

Sacramentalia 1995, Ten right angels 1995, Co-director of Generative Art Trust 1995, Unanimity 1995.

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