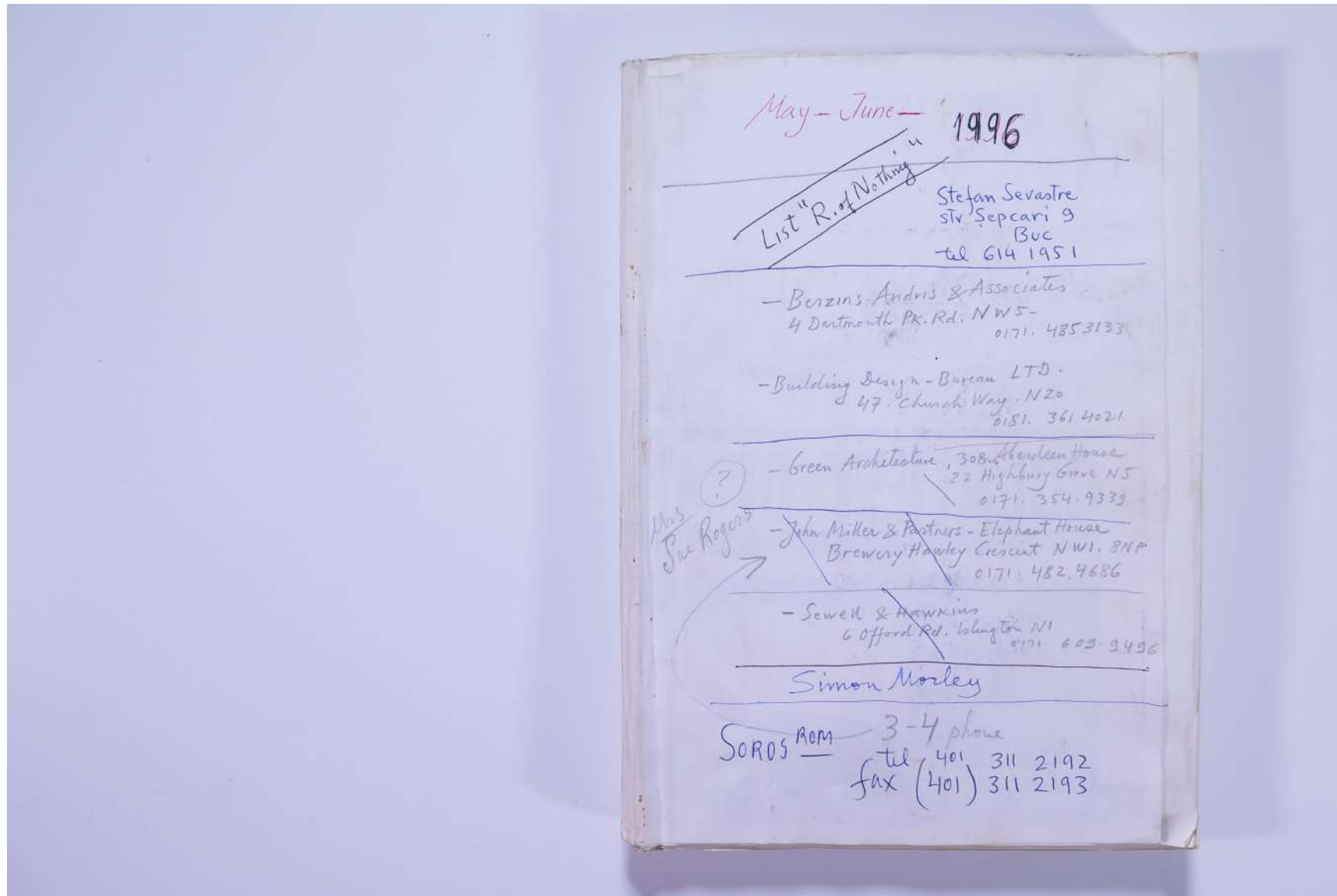


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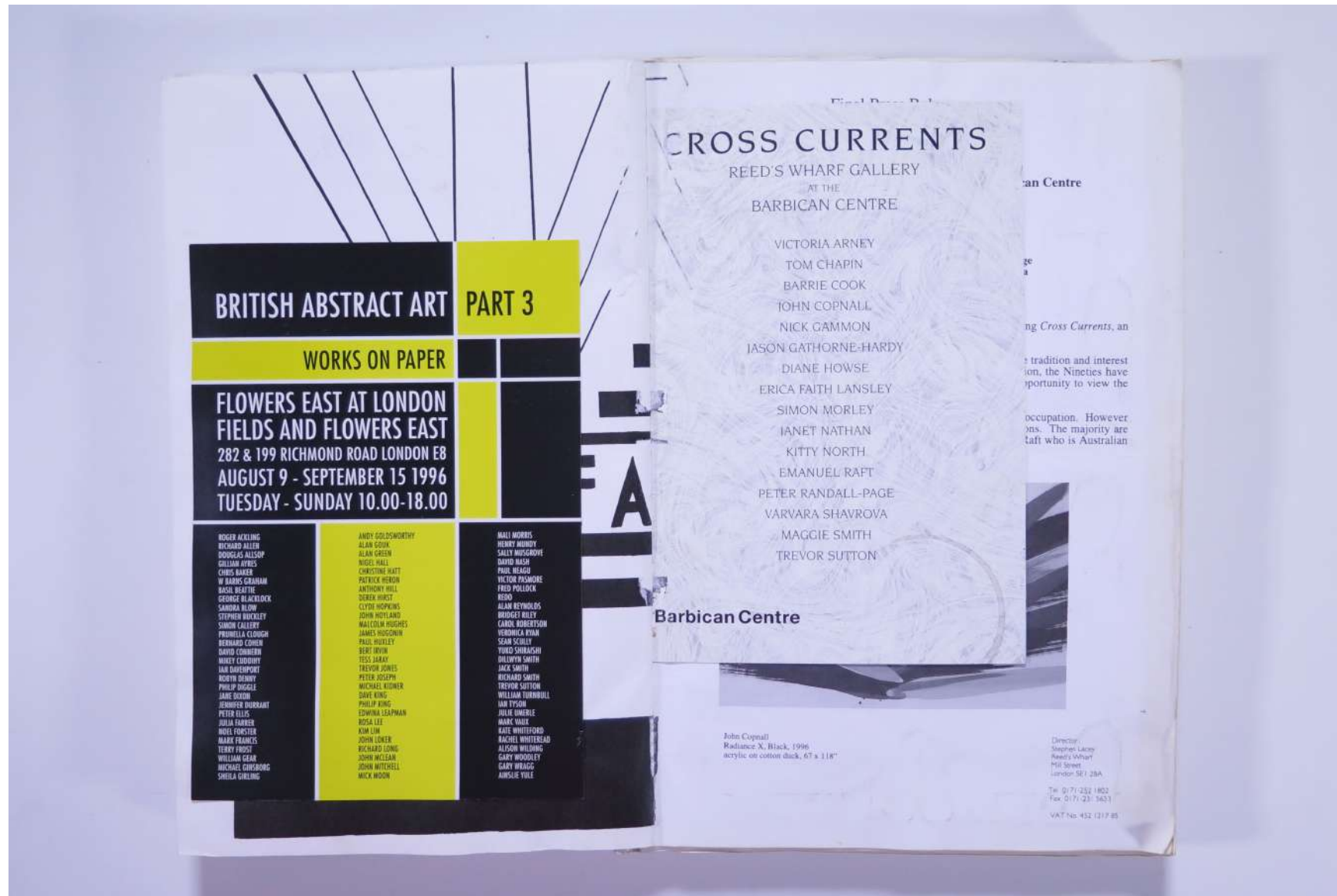
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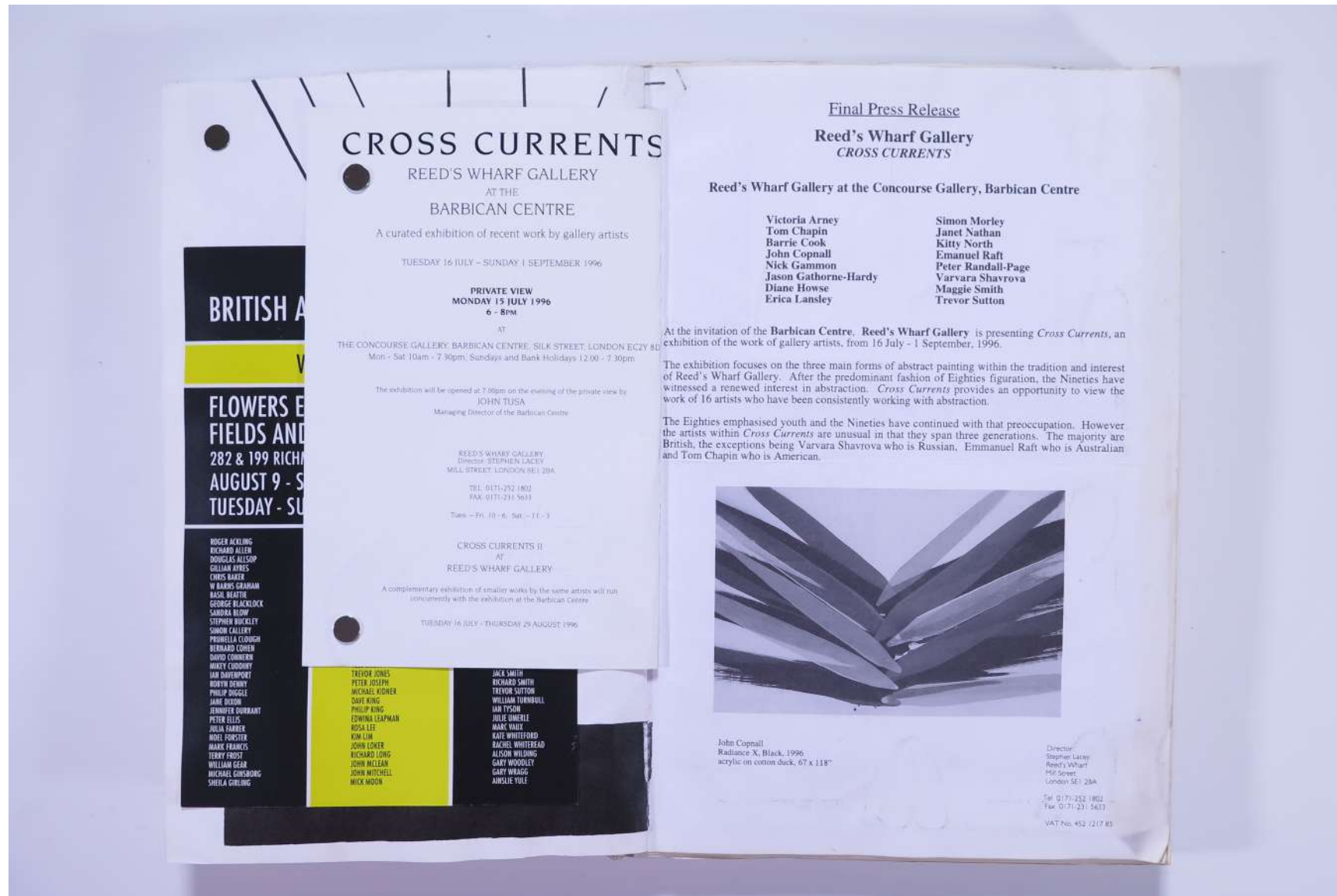
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Langholm (Scotland) Part
Tom Scott place



↓
LANGHOLM
Tom Scott

Most exhibited works are paintings in oil or acrylic. There are also works on paper by Peter Randall-Page and by Janet Nathan, as well as a small group of stone carvings by Tom Chapin. Some artists use natural materials as their medium, notably Jason Gathorne-Hardy in his mud paintings.

The forms of abstraction are made up of three main categories: organic, geometric and gestural. Their concerns do not run in parallel but cross over in a variety of ways. The artists seek to articulate their perceived physical environment by employing this range of abstracted visual language. Their use of colour, form, structure and texture is of paramount importance.

Nick Gammon is making two diptychs, each measuring 67.5" high x 8" wide x 3" deep, being part of his Totem Series. Janet Nathan is making a series of the thick paper collage works which were so successful in her Reed's Wharf exhibition last summer. Kitty North is exhibiting for the first time examples of *The Light Paintings*, works rooted in the Yorkshire landscape, which she has been working on for the last five years. Painted in layer upon layer of pure oil paint, they acquire a sculptural texture and an elemental aspect. Varvara Shavrova is making land and seascape related paintings based on her recent stay in Porthleven in Cornwall. Erica Lansley has just completed a residency at Ballycastle, Ireland - the subject matter of her paintings spring from her observations of peat, lichen and seaweed. Jason Gathorne-Hardy is making a series of paintings using mud from Elmstead Market, Essex.

Reed's Wharf Gallery was officially opened by Lord Gowrie in September, 1993 at the private view of the Gallery's first exhibition, *Bill Brandt: The Assemblages and Associated Vintage Prints*. The exhibition was held in conjunction with The Brandt Retrospective at Barbican Art Gallery, which included some of the Assemblages. So far this has been Reed's Wharf Gallery's only exhibition of historical work.

The principal business of Reed's Wharf Gallery is to promote and to sell the work of living artists through the presentation of individual and small group exhibitions. Reed's Wharf Gallery seeks to achieve a balance in its programme of contemporary exhibitions between older, more established artists and those at an earlier stage in their careers.

Apart from *Cross Currents* at the Barbican Centre, Reed's Wharf Gallery is currently engaged on three exhibition projects in joint venture with other public galleries: i) John Copnall's exhibition, *Reflections, Orbits & Radiances*, transfers to the De La Warr Pavilion in Bexhill-on-Sea for October and November this year; ii) in November we are showing *Translations*, a small group show of work by Jutta Glöckner, Reiko Kubota, Diet Saylor and Chris Warts, which will be previously shown at the Norwich Gallery; iii) in January and February next year we will be presenting a series of new paintings by Gerard Quinn which are being shown at the Newlyn Gallery this autumn.

The exhibition will be opened at 7.00 pm on the evening of the private view by **John Tusa**, Managing Director of the Barbican Centre.

Address: Barbican Centre, Silk Street, London, EC2Y 8DS
Tel: 0171 638 4141
Private View: Monday 15 July 6.00pm - 8.00pm
Exhibition Dates: Tuesday 16 July - 1 September
Gallery Hours: Monday-Saturday 10am - 7.30pm
Sundays and Bank Holidays 12.00am - 7.30pm
Admission: Free

A complementary exhibition of smaller works by the same artists will run concurrently with the exhibition at the Barbican Centre at Reed's Wharf Gallery from Tuesday 16 July - Thursday 29 August 1996.

For further information please contact:
Stephen Lacey, Bridget Ashley-Miller or Stephanie Warburton at Reed's Wharf Gallery.
Tel: 0171 252 1802

Director
Stephen Lacey
Reed's Wharf
103 Silk Street
London SE1 2SA
Tel: 0171-252 1802
Fax: 0171-231 5633
VAT No: 432 127 85

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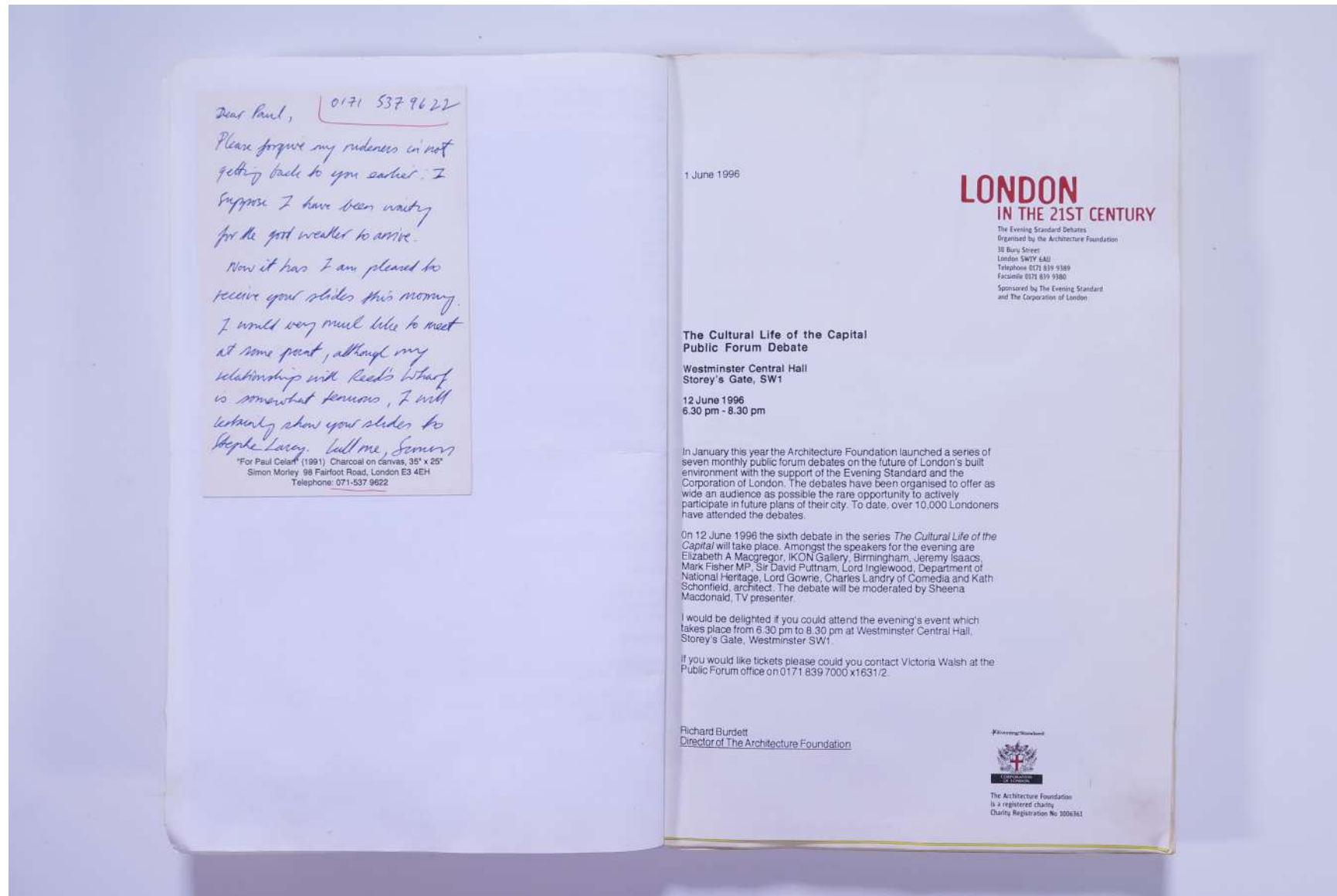
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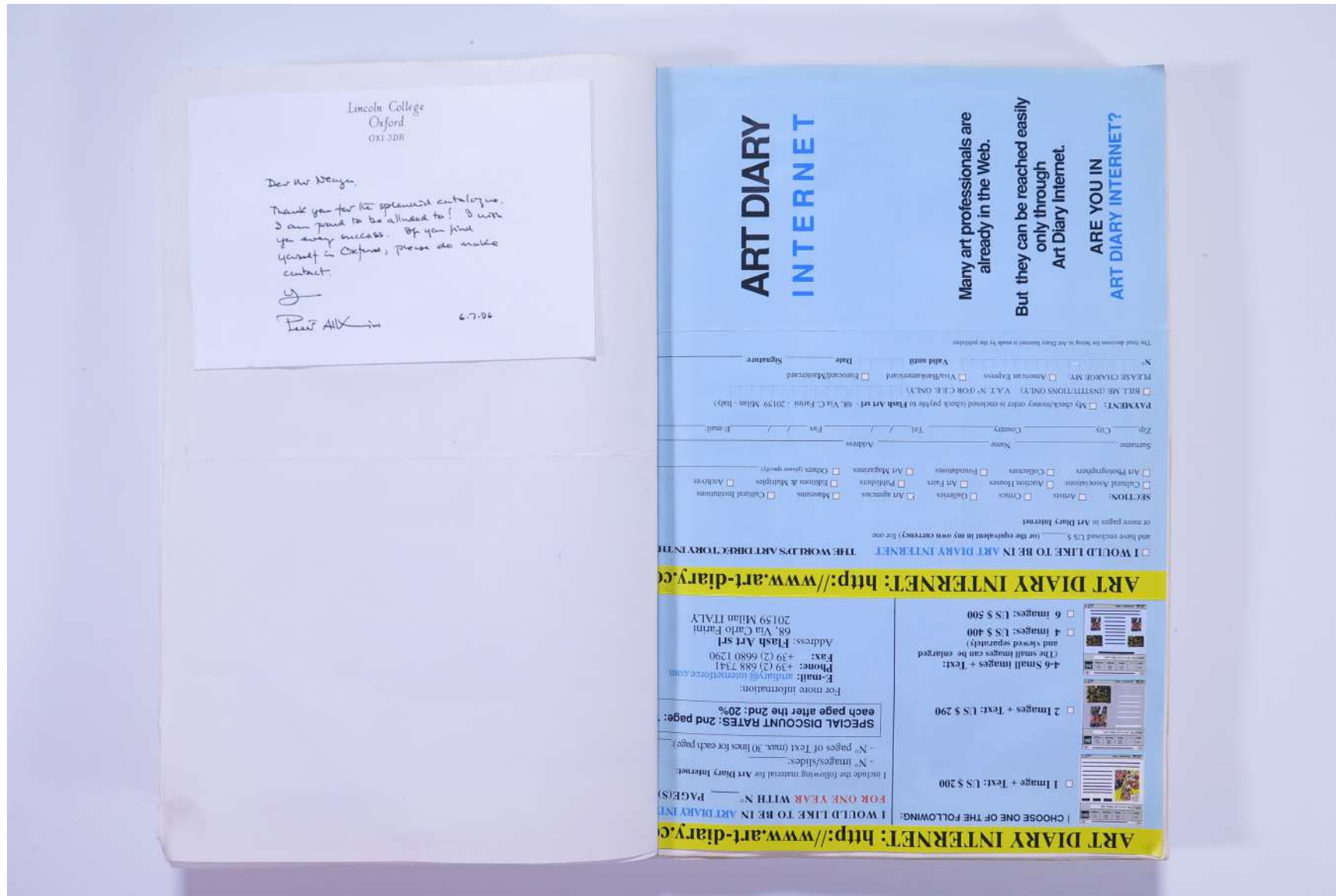
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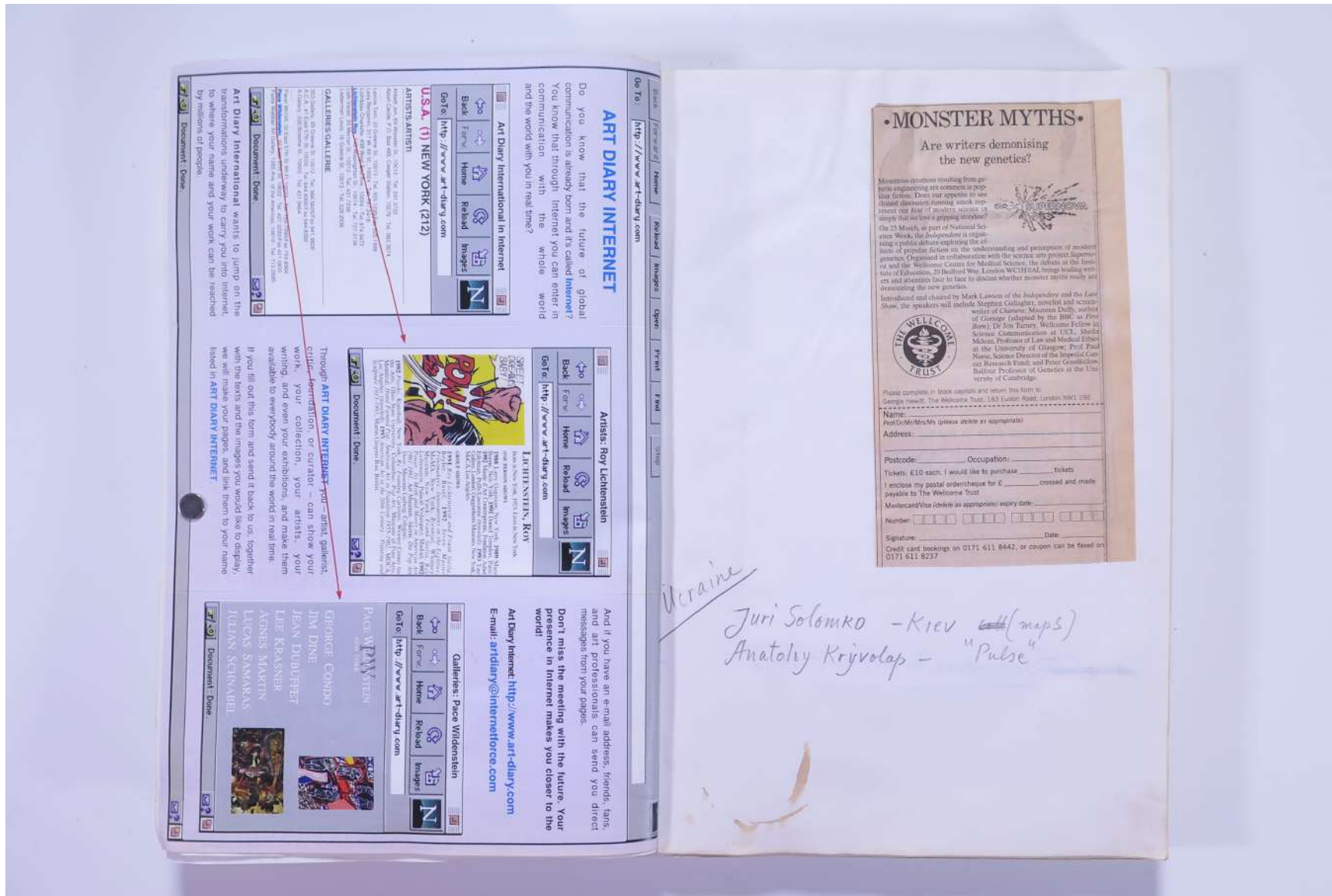


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MONSTER MYTHS.

Are writers demonising the new genetics?

Monster-creations resulting from genetic engineering are common in popular fiction. Does our appetite to see distant dinosaurs running amok represent our fear of modern science, or simply that we live a gripping storyline?

On 25 March, as part of National Science Week, the Independent is organising a public debate exploring the effects of popular fiction on the understanding and perception of modern genetics. Devised in collaboration with the science arts project *SuperNova* and the Wellcome Centre for Medical Sciences, the debate at the Institute of Education, 20 Bedford Way, London WC1H 0AL, brings leading writers and scientists face to face to discuss whether monster myths really are demystifying the new genetics.

Introduced and chaired by Mark Lawson of the Independent and the *Last Chance*, the speakers will include Stephen Gallagher, novelist and screenwriter of *Chancer*; Maurice Druex, author of *George* (released by the BBC as *Flow Home*); Dr Min Tammy, Wellcome Fellow in Science Communications at UCL; Sheila McKean, Professor of Law and Medical Ethics at the University of Glasgow; Prof. Paul Nene, Science Director of the Imperial Cancer Research Fund; and Peter Goodall, Fellow Professor of Genetics at the University of Cambridge.

Please complete in black capitals and return this form to: George Howell, The Wellcome Trust, 183 Euston Road, London NW1 2EE

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Prof/Dr/Ms/Ms (please delete as appropriate)
Address: _____
Postcode: _____ Occupation: _____
Tickets: £10 each. I would like to purchase _____ tickets
I enclose my postal order/cheque for £ _____ crossed and made payable to The Wellcome Trust
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Ukraine

Juri Solomko - Kiev ~~with~~ (maps)

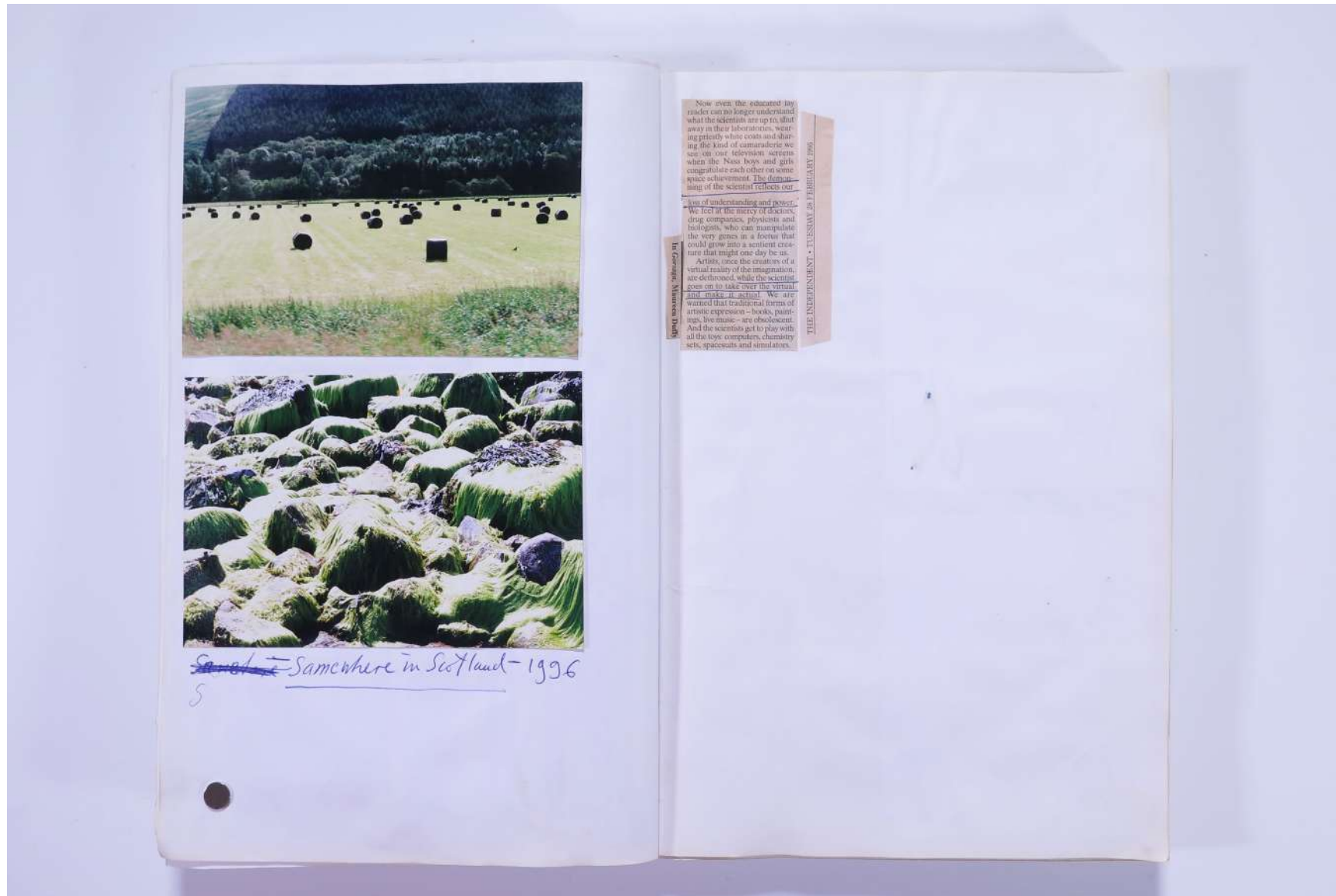
Anatoly Krivovlap - "Pulse"

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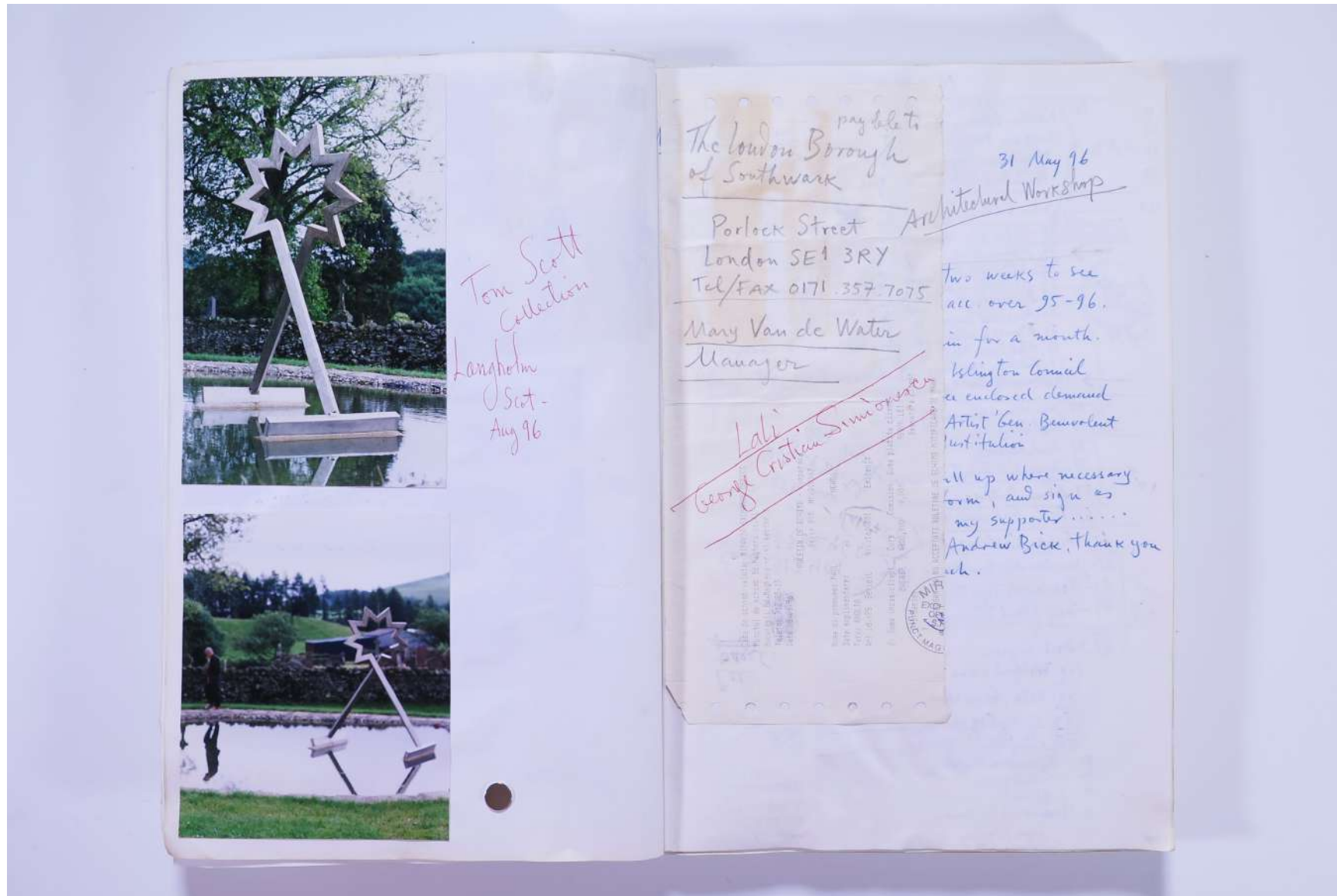
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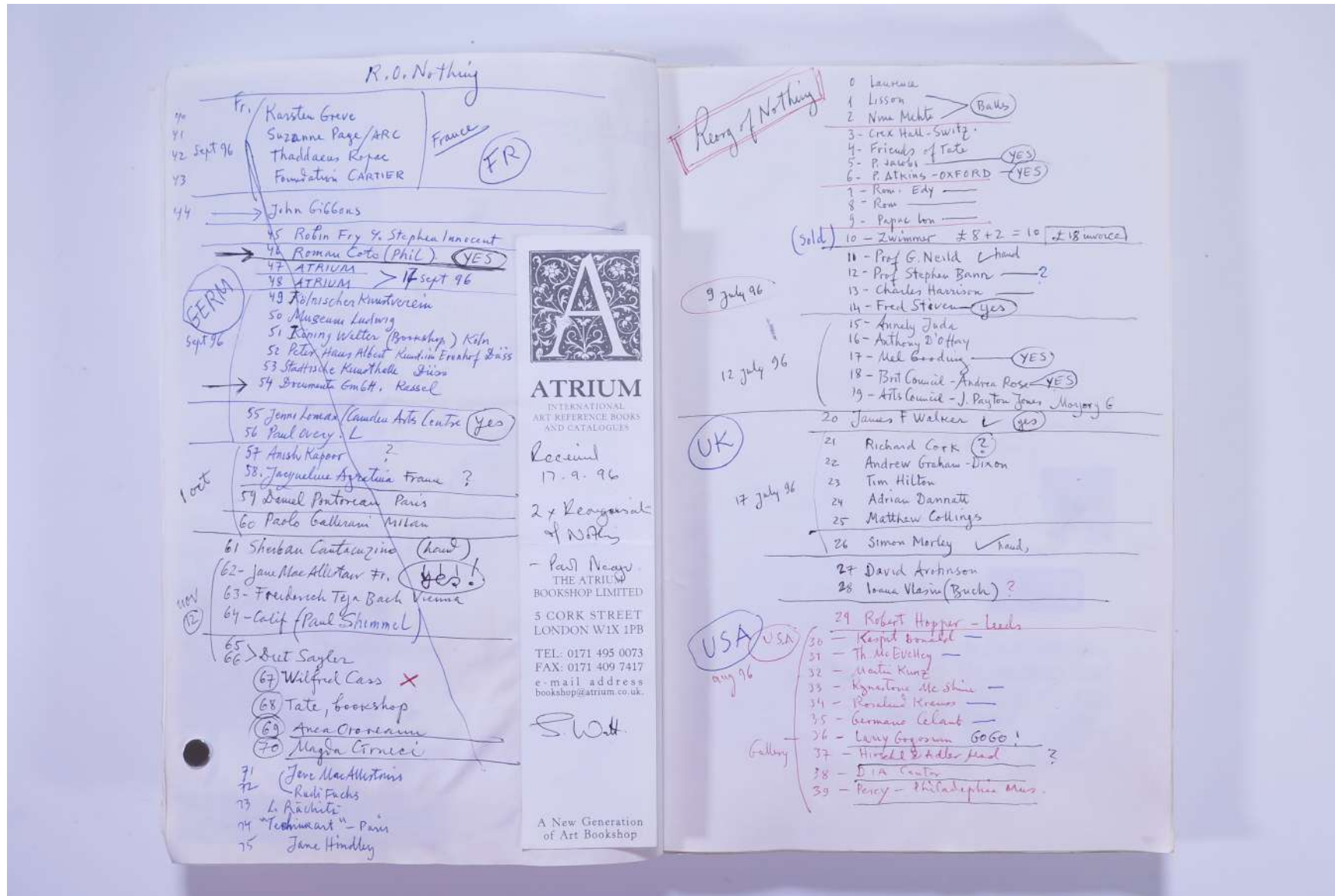
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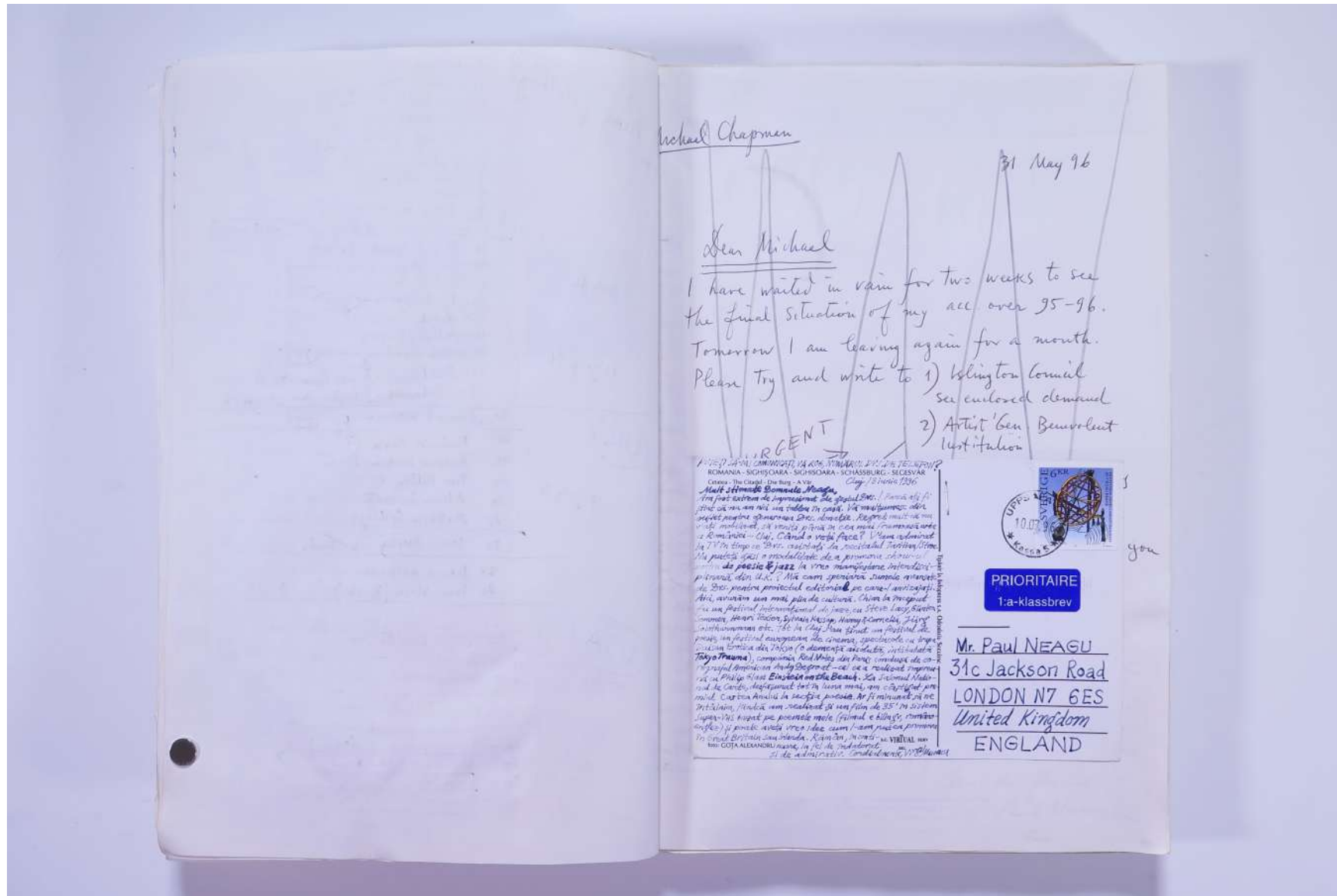
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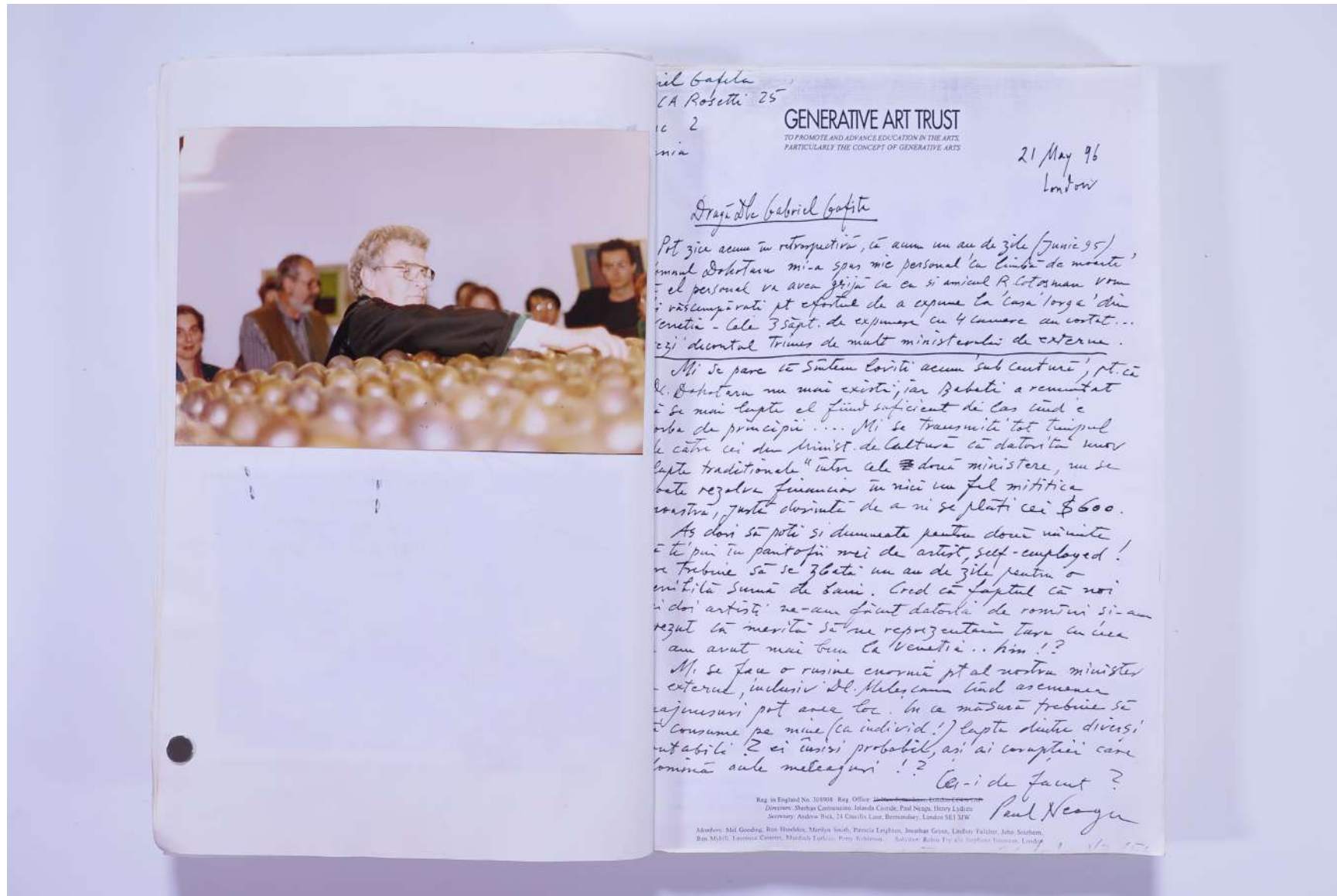
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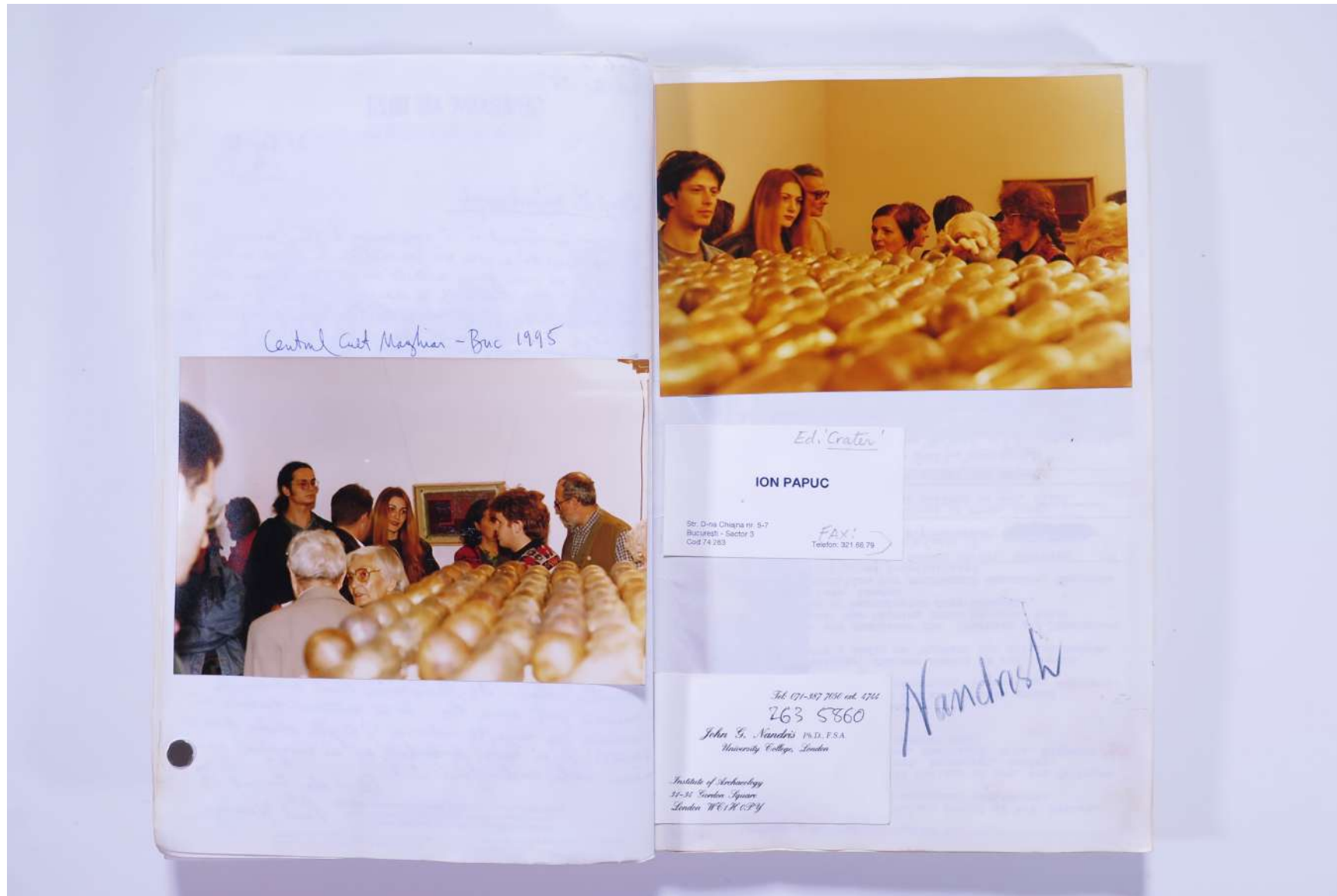
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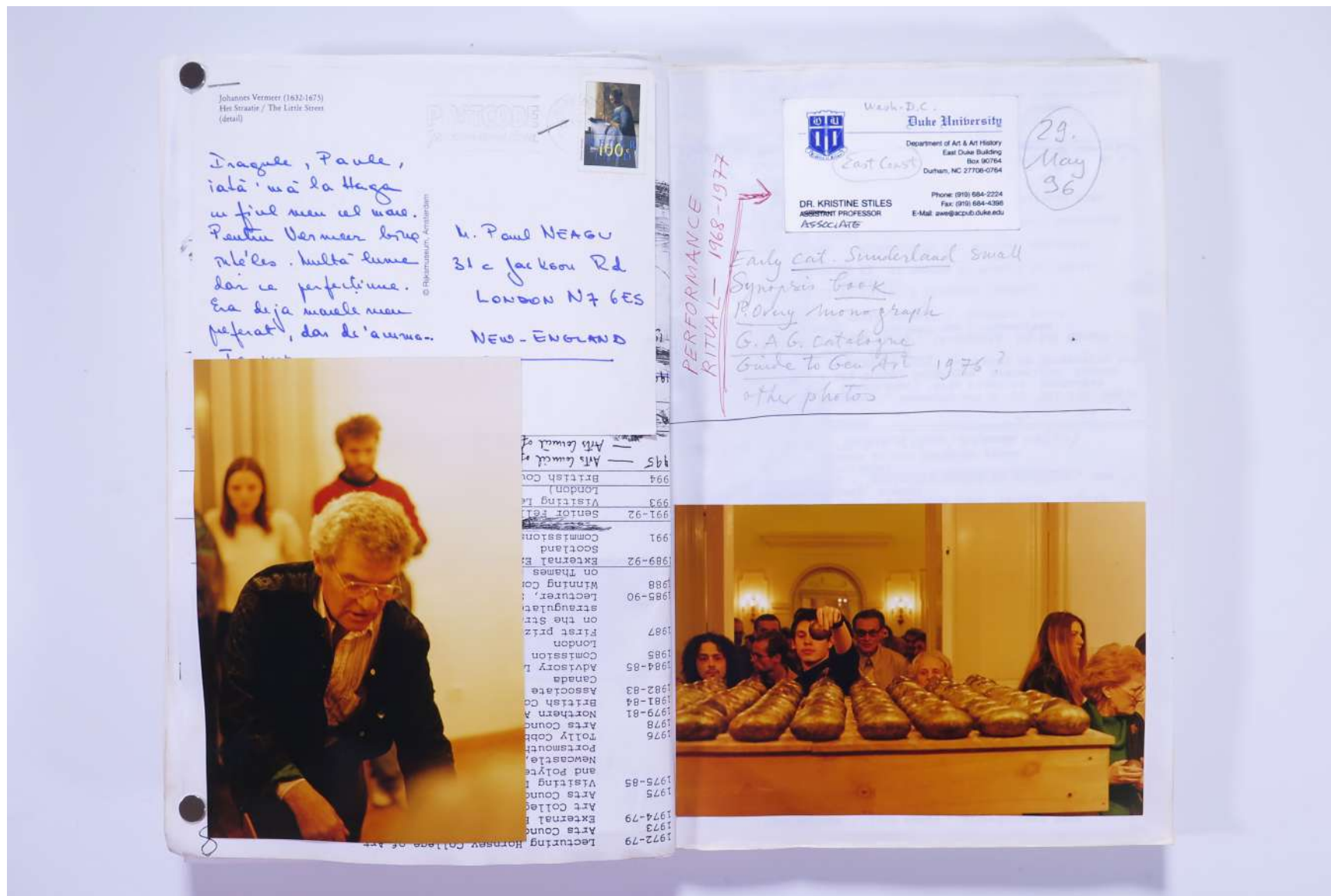


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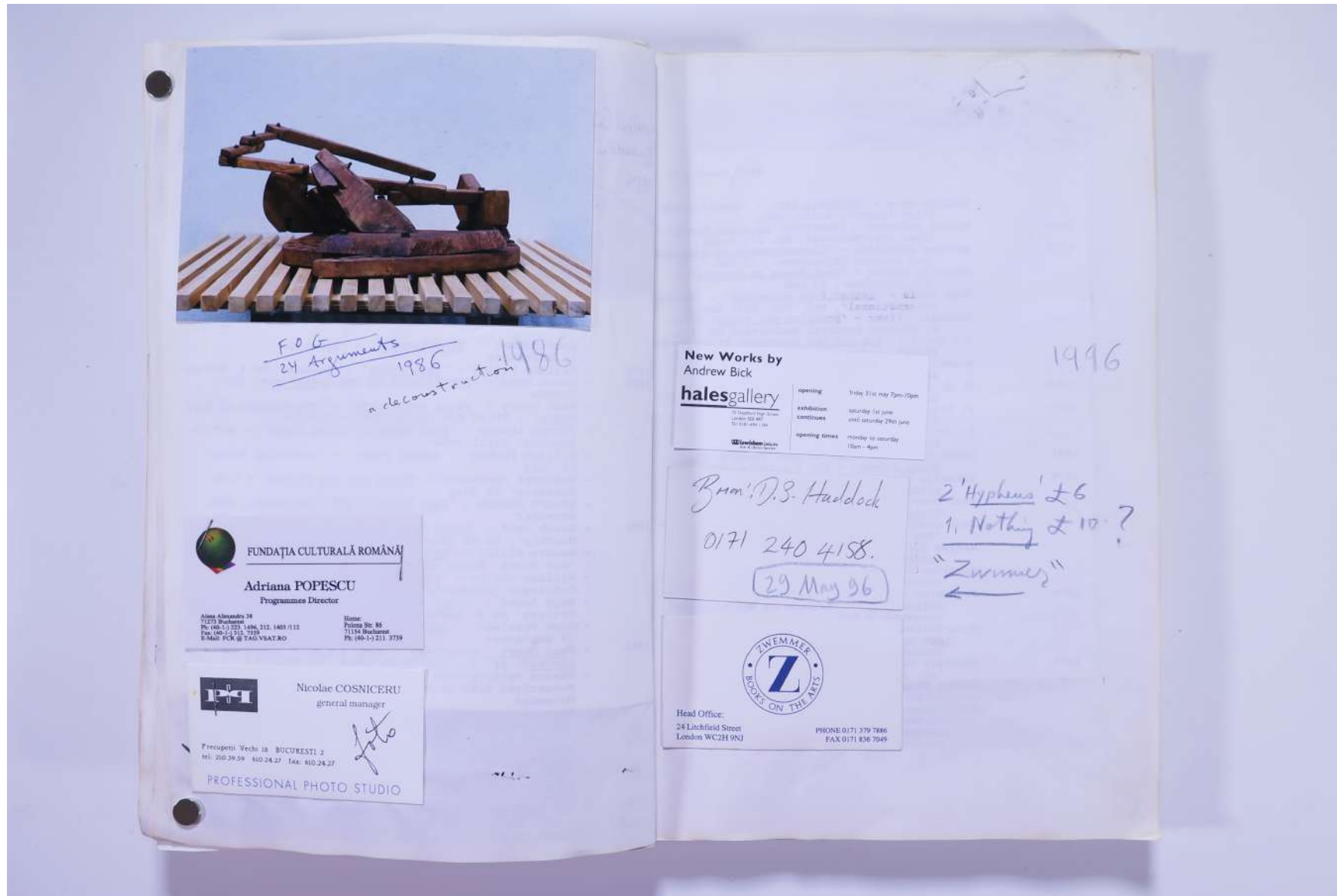
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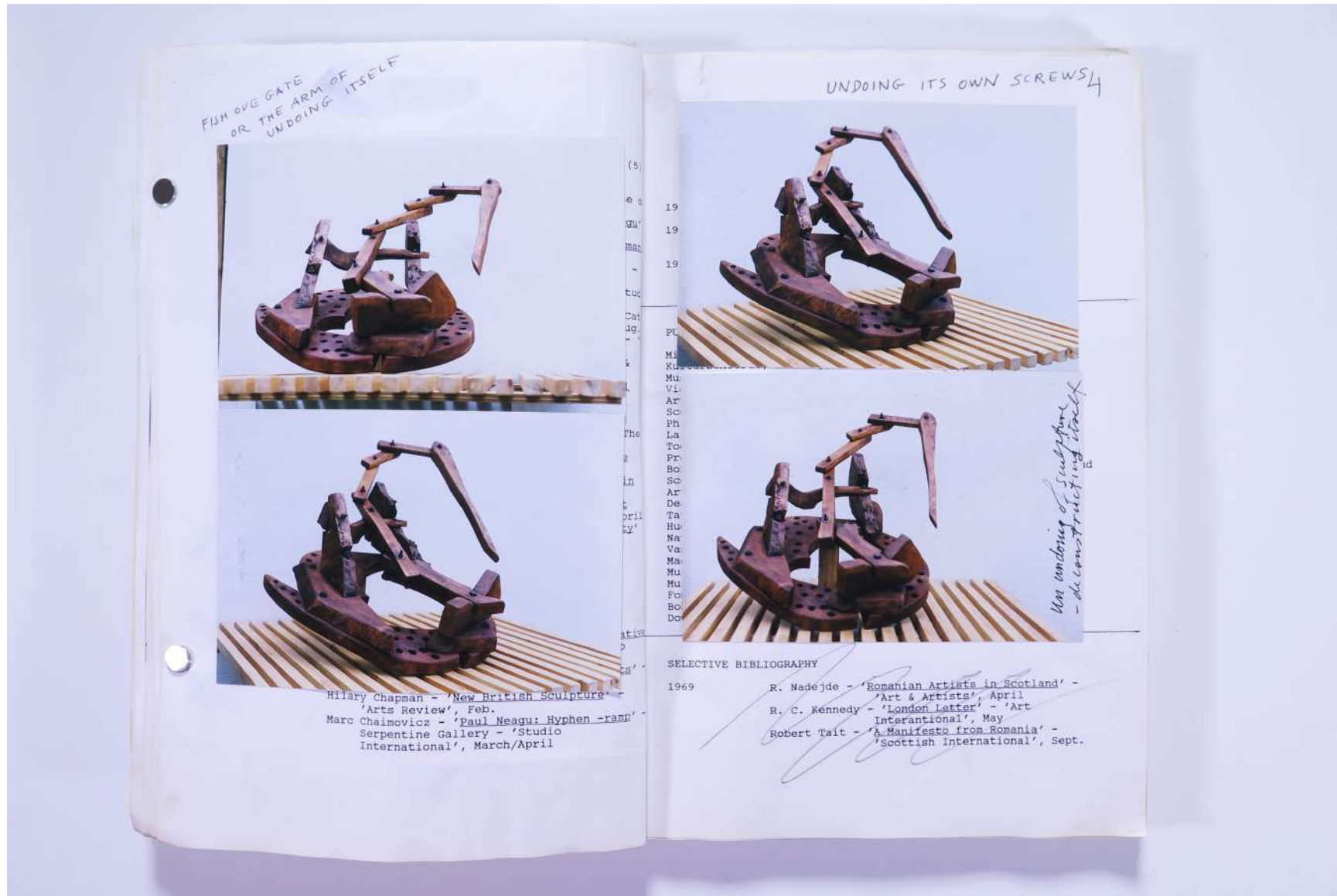
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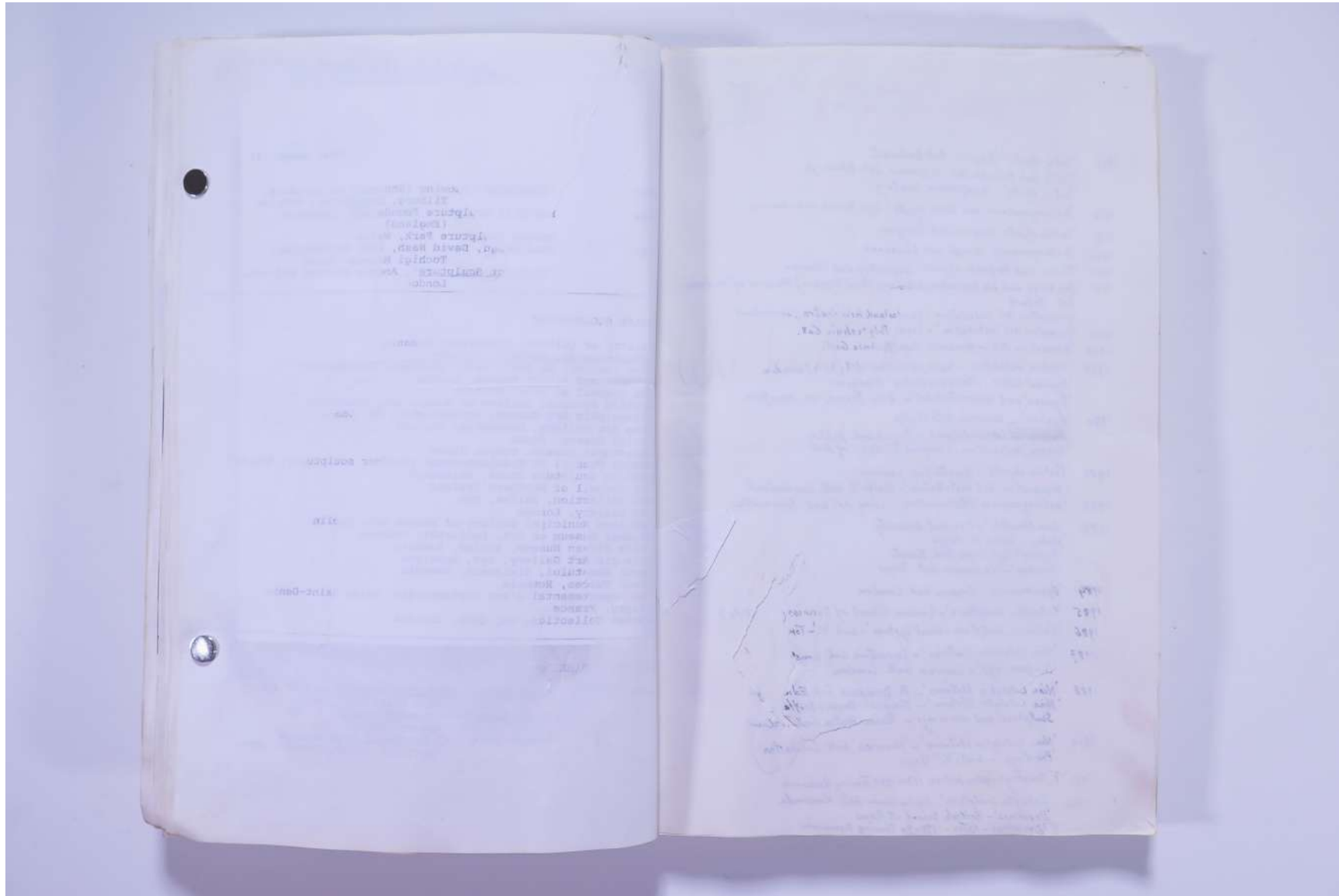
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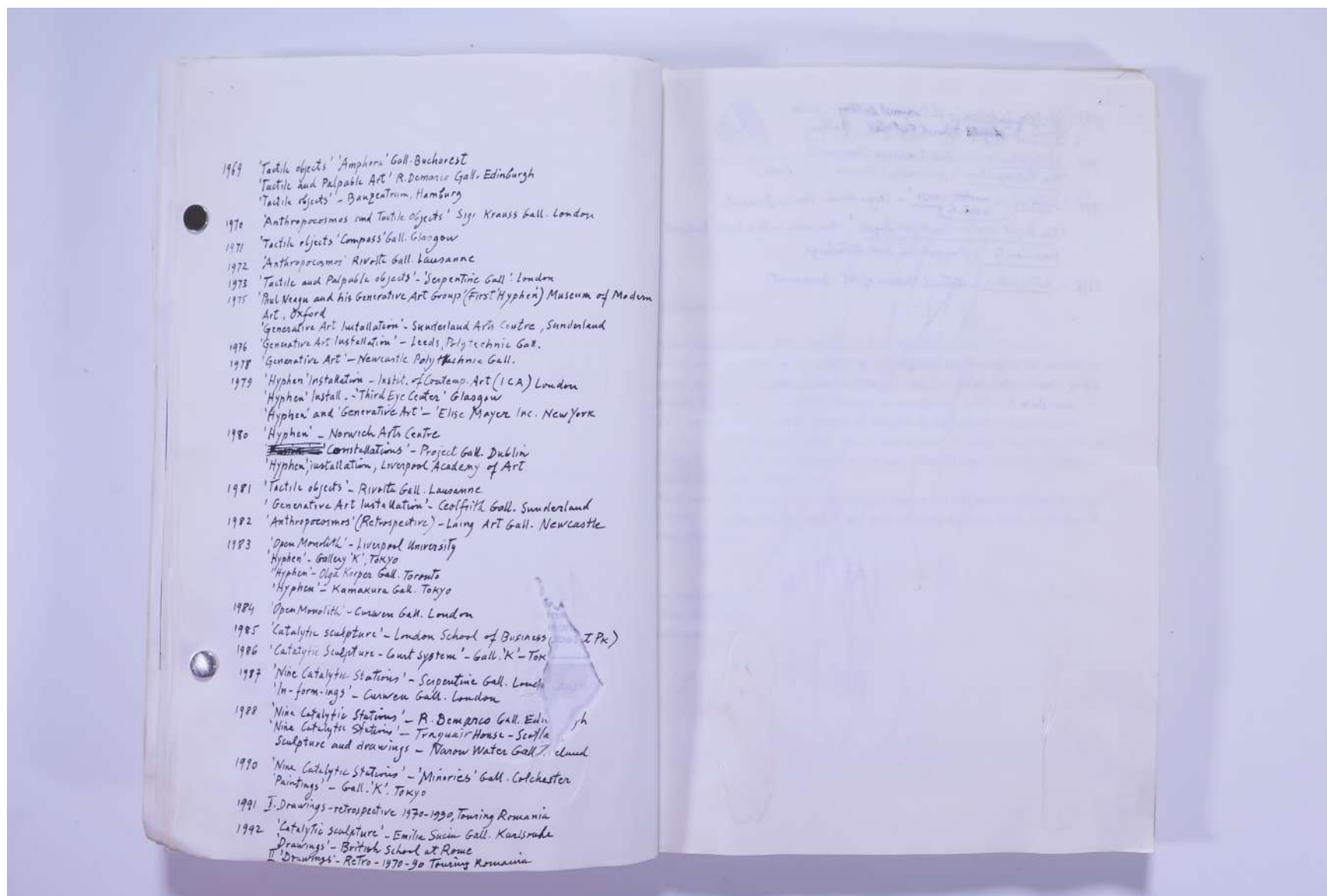
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- 1969 'Tactile objects' 'Amphora' Gall. Bucharest
- 'Tactile and Palpable Art' R. Demarco Gall. Edinburgh
- 'Tactile objects' - Baugentrum, Hamburg
- 1970 'Anthropocosmos and Tactile Objects' Sgr. Krauss Gall. London
- 1971 'Tactile objects' 'Compass' Gall. Glasgow
- 1972 'Anthropocosmos' Rivolt Gall. Lausanne
- 1973 'Tactile and Palpable objects' - 'Serpentine Gall.' London
- 1975 'Paul Neagu and his Generative Art Group (First Hyphen)' Museum of Modern Art, Oxford
- 'Generative Art Installation' - Sunderland Arts Centre, Sunderland
- 1976 'Generative Art Installation' - Leeds, Polytechnic Gall.
- 1978 'Generative Art' - Newcastle Polytechnic Gall.
- 1979 'Hyphen' Installation - Inst. of Contemp. Art (ICA) London
- 'Hyphen' Install. - 'Third Eye Center' Glasgow
- 'Hyphen' and 'Generative Art' - 'Elise Mayer Inc. New York
- 1980 'Hyphen' - Norwich Arts Centre
- ~~Hyphen~~ 'Constellations' - Project Gall. Dublin
- 'Hyphen' Installation, Liverpool Academy of Art
- 1981 'Tactile objects' - Rivolt Gall. Lausanne
- 'Generative Art Installation' - Colfrith Gall. Sunderland
- 1982 'Anthropocosmos (Retrospective)' - Laing Art Gall. Newcastle
- 1983 'Open Monolith' - Liverpool University
- 'Hyphen' - Gallery 'K', Tokyo
- 'Hyphen' - Olga Korper Gall. Toronto
- 'Hyphen' - Kamakura Gall. Tokyo
- 1984 'Open Monolith' - Curwen Gall. London
- 1985 'Catalytic sculpture' - London School of Business (I.P.C.)
- 1986 'Catalytic Sculpture - Guit System' - Gall. 'K' - Tok
- 1987 'Nine Catalytic Stations' - Serpentine Gall. London
- 'In-form-ings' - Curwen Gall. London
- 1988 'Nine Catalytic Stations' - R. Demarco Gall. Edin
- 'Nine Catalytic Stations' - Traquair House - Seattle
- Sculpture and drawings - 'Narrow Water Gall. Lond
- 1990 'Nine Catalytic Stations' - 'Mirrors' Gall. Colchester
- 'Paintings' - Gall. 'K', Tokyo
- 1991 I. Drawings - retrospective 1970-1990, Touring Romania
- 1992 'Catalytic sculpture' - Emile Sacin Gall. Karlsruhe
- 'Drawings' - British School at Rome
- II 'Drawings' - Retro - 1970-90 Touring Romania

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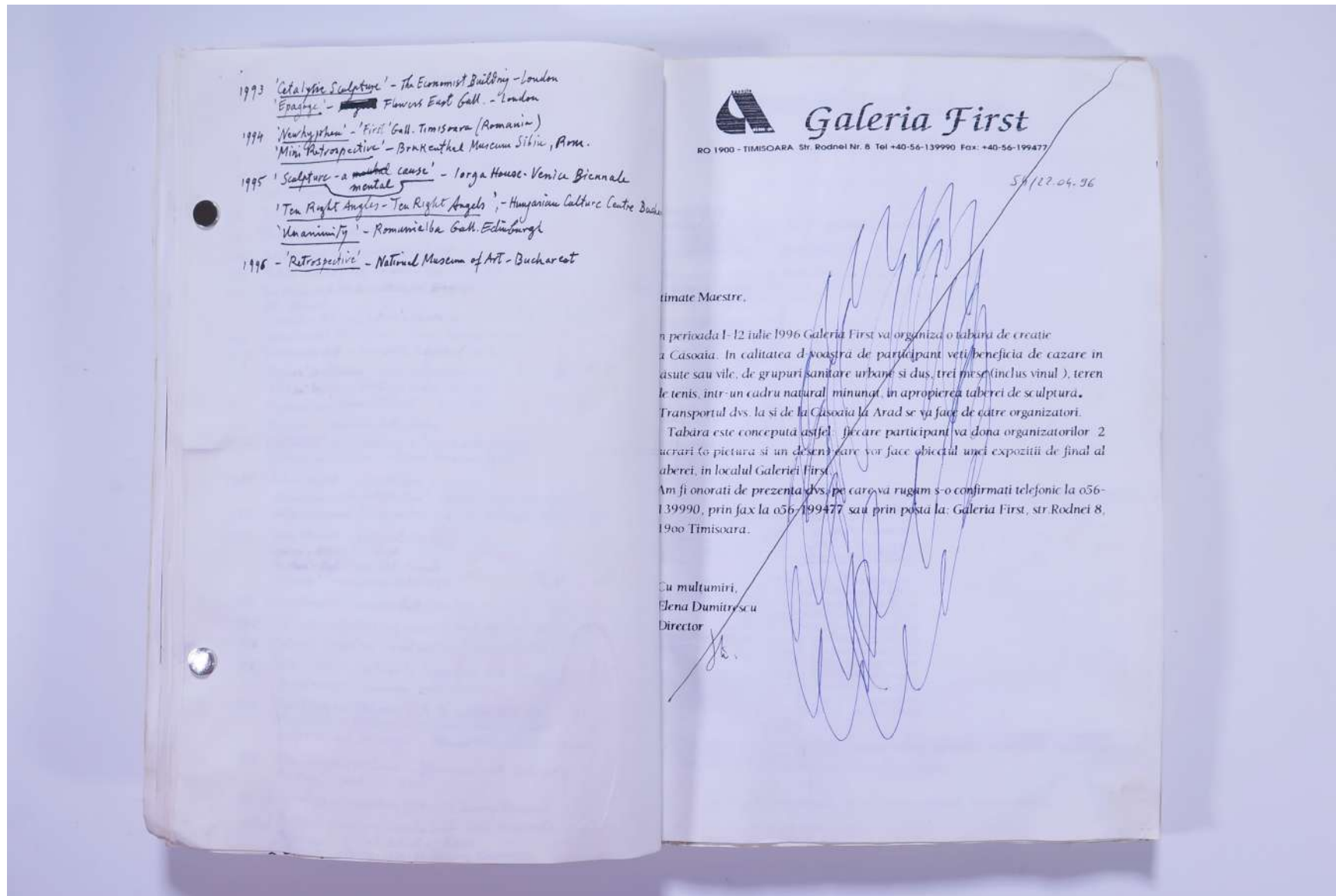
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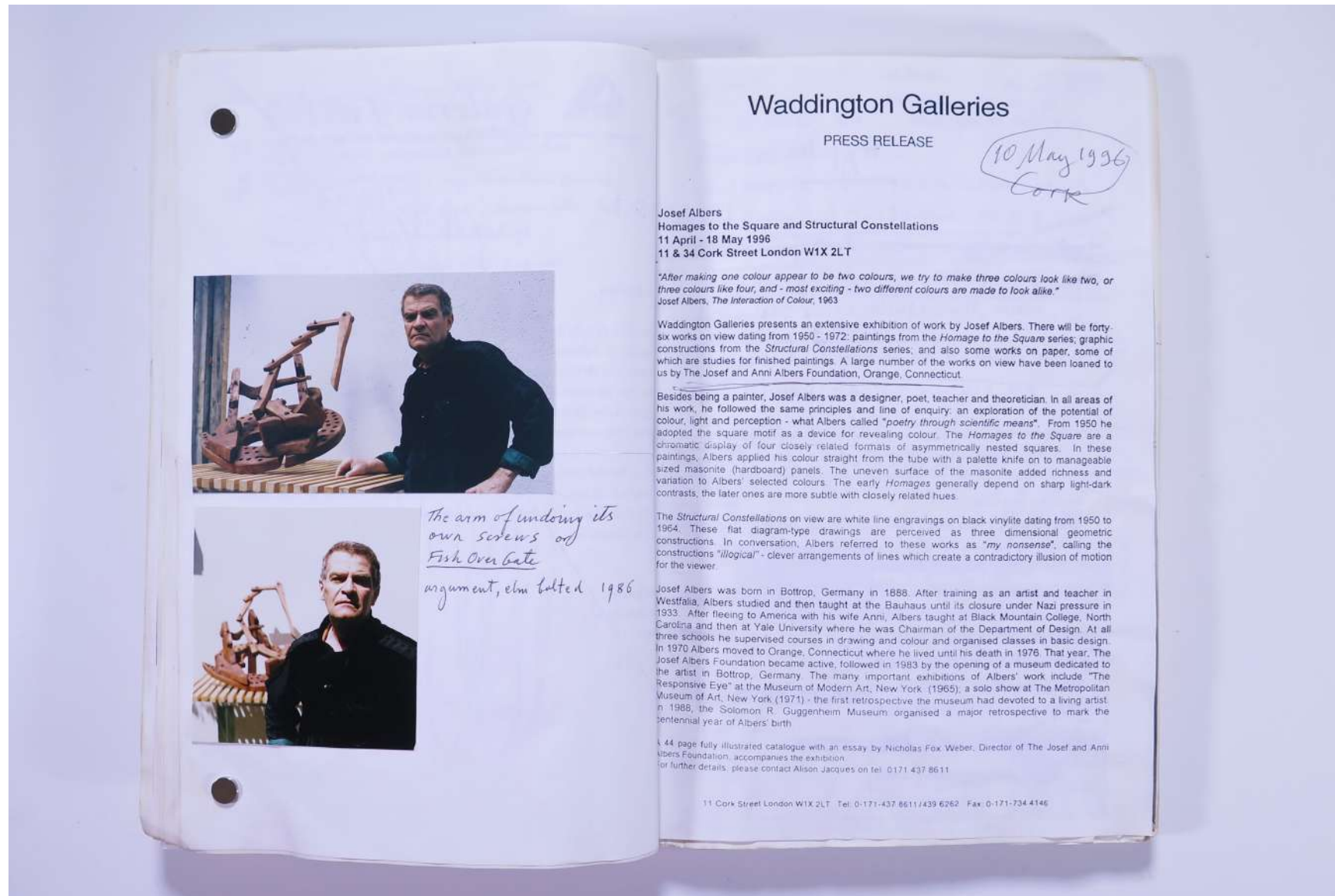
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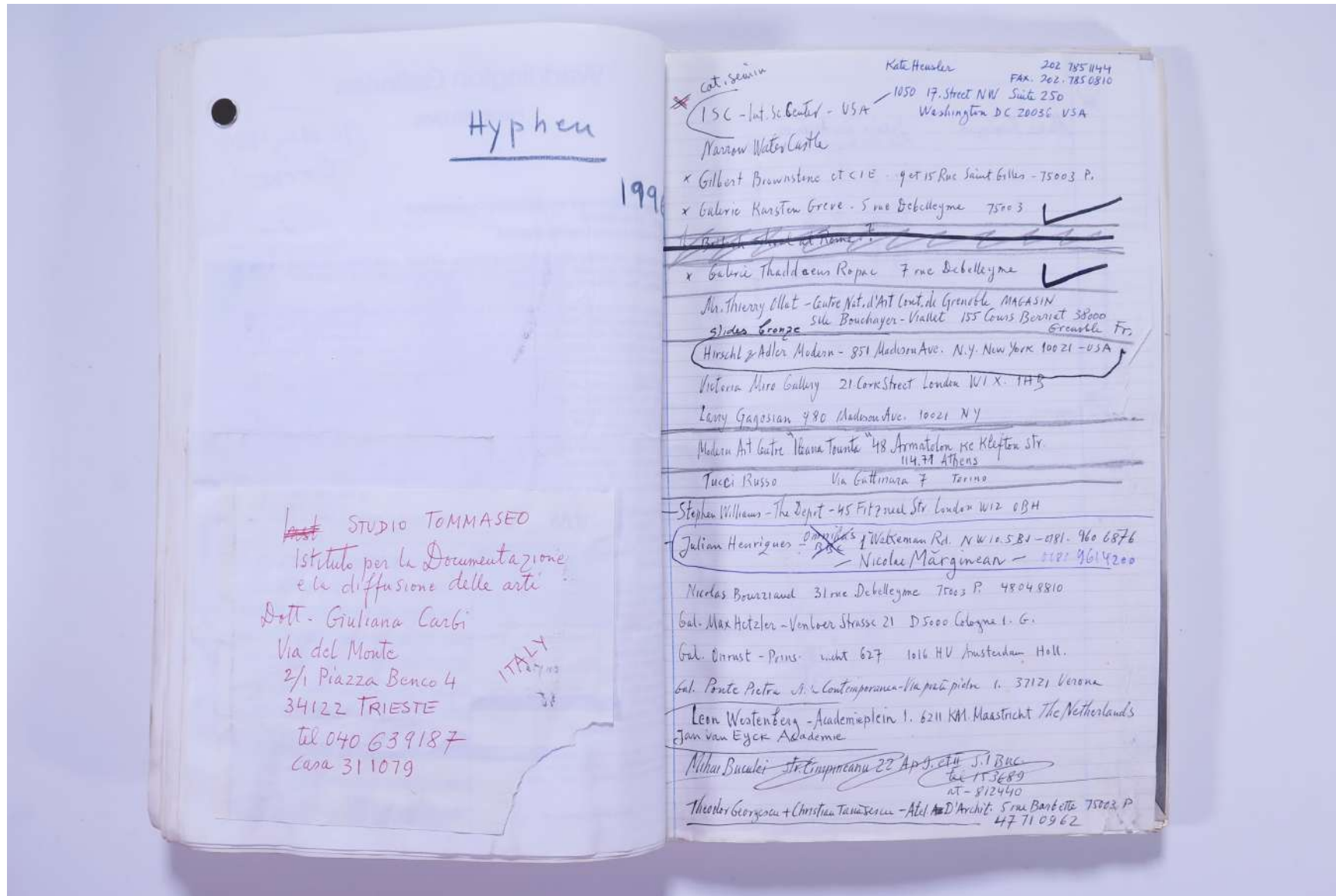
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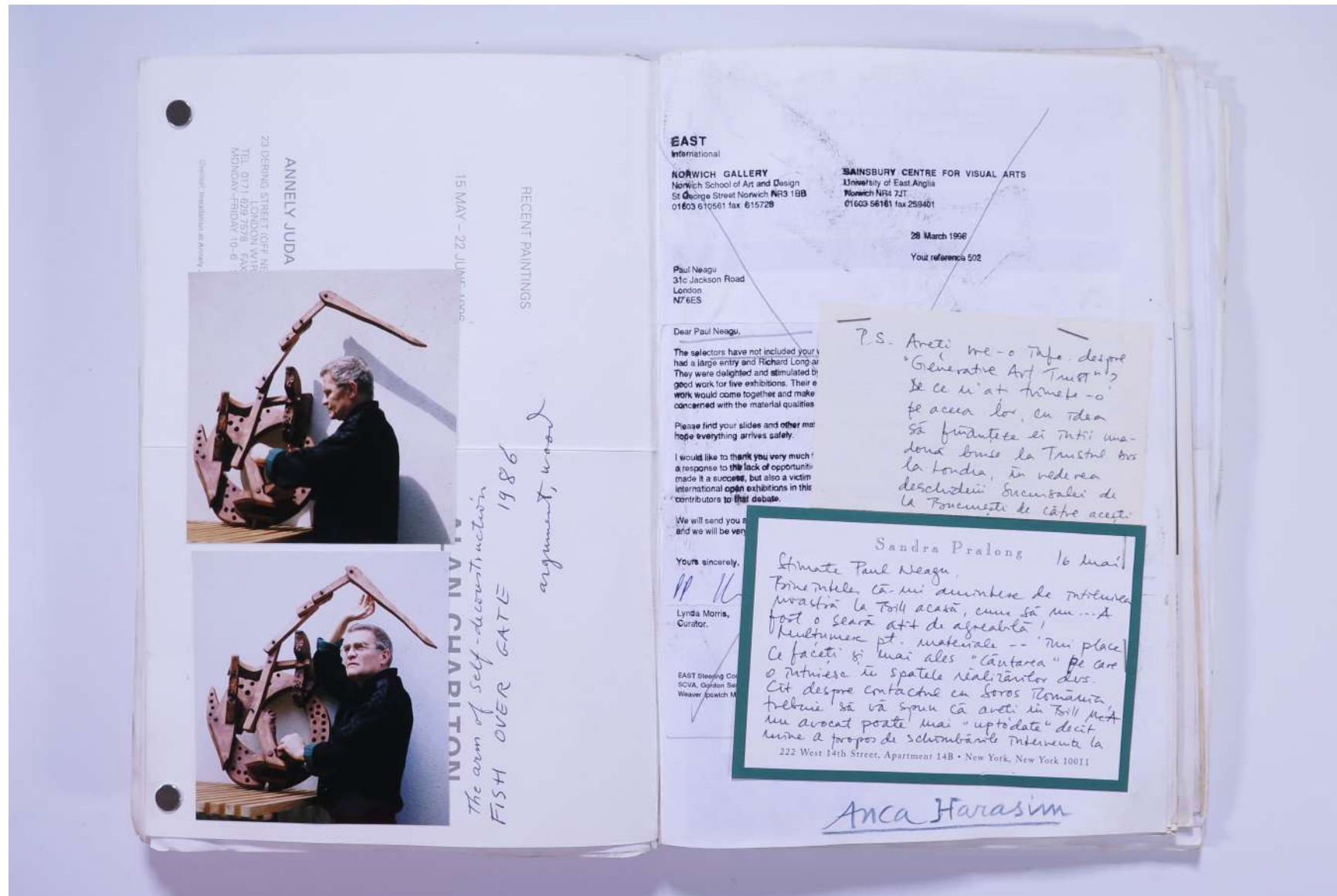
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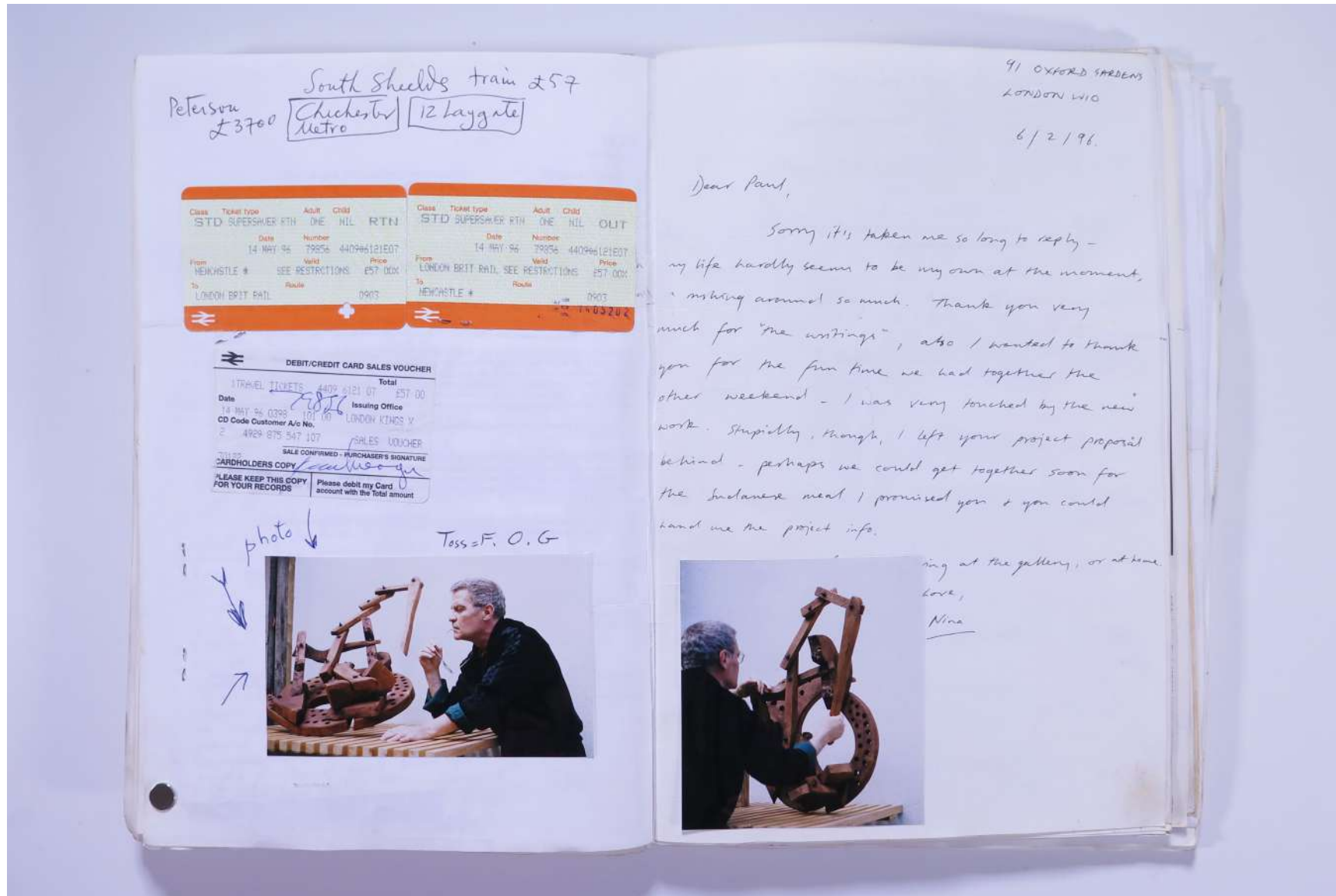
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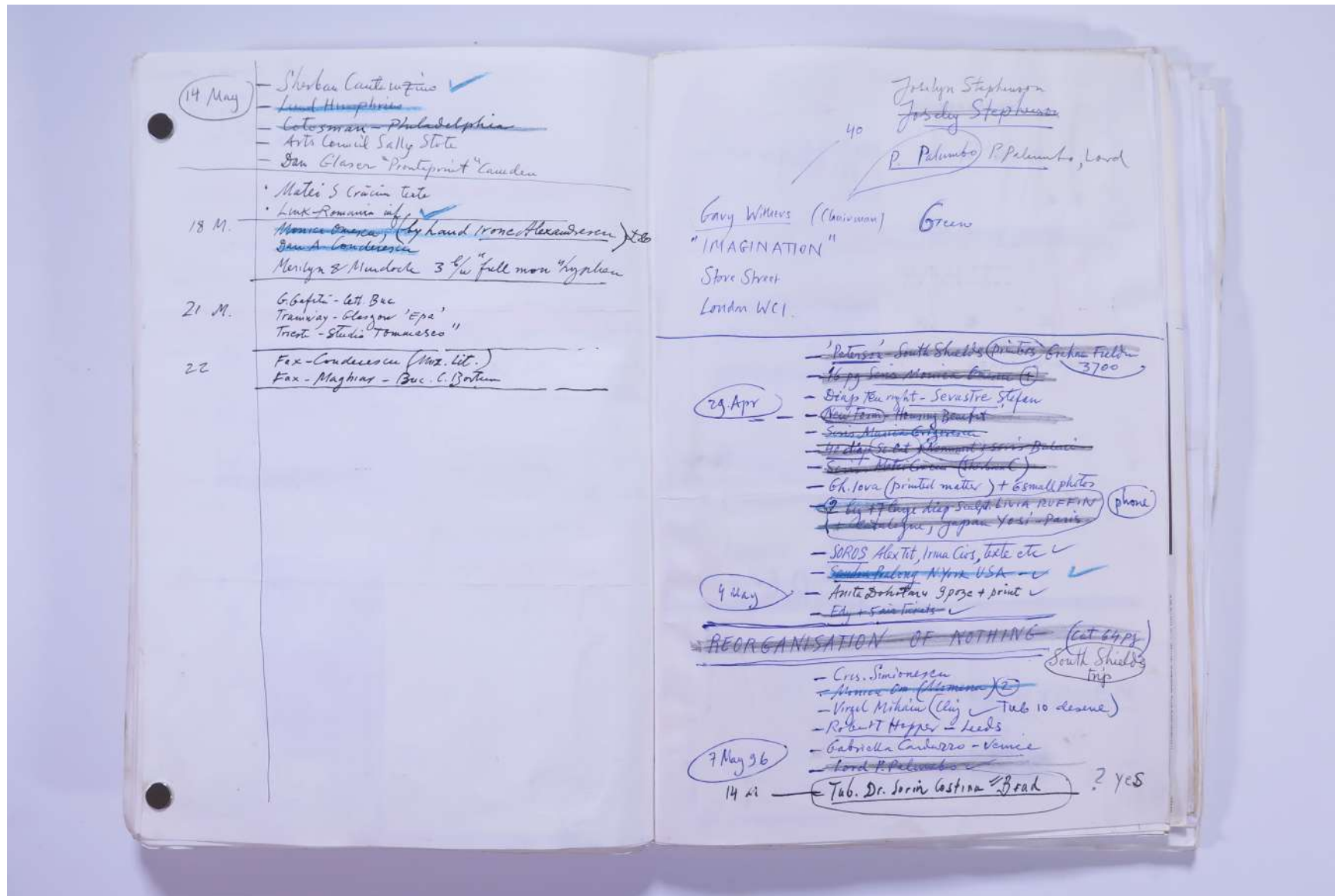


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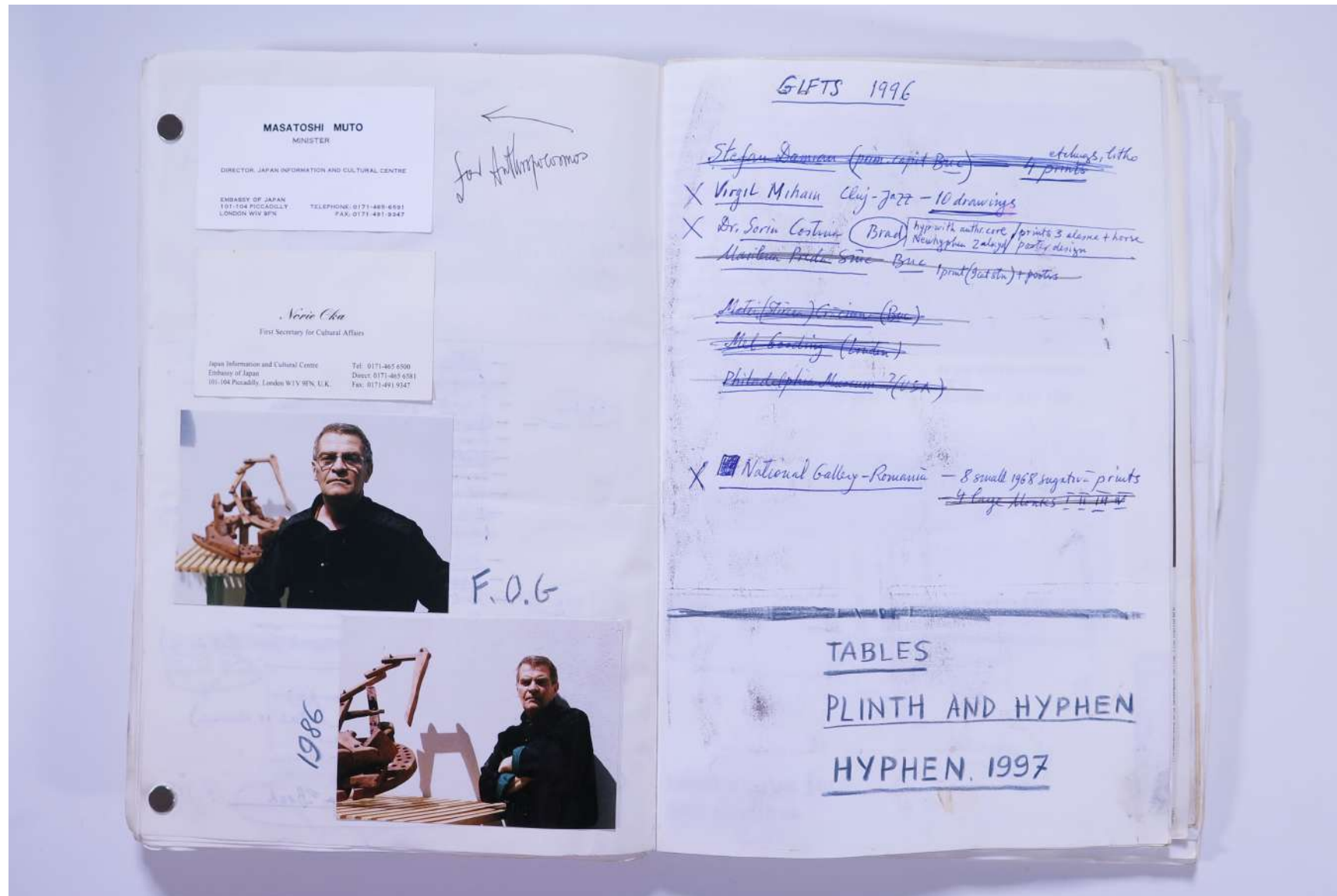
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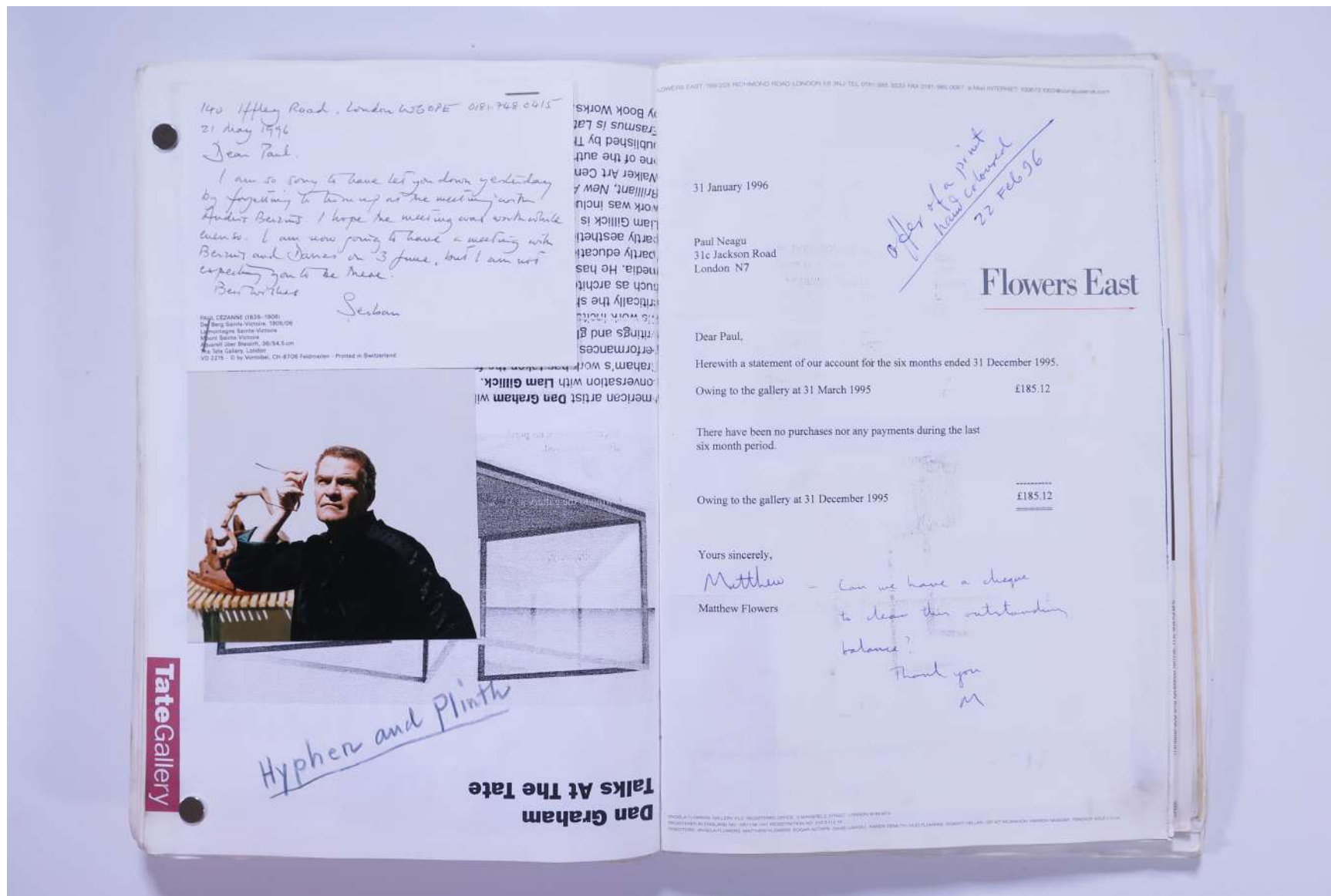
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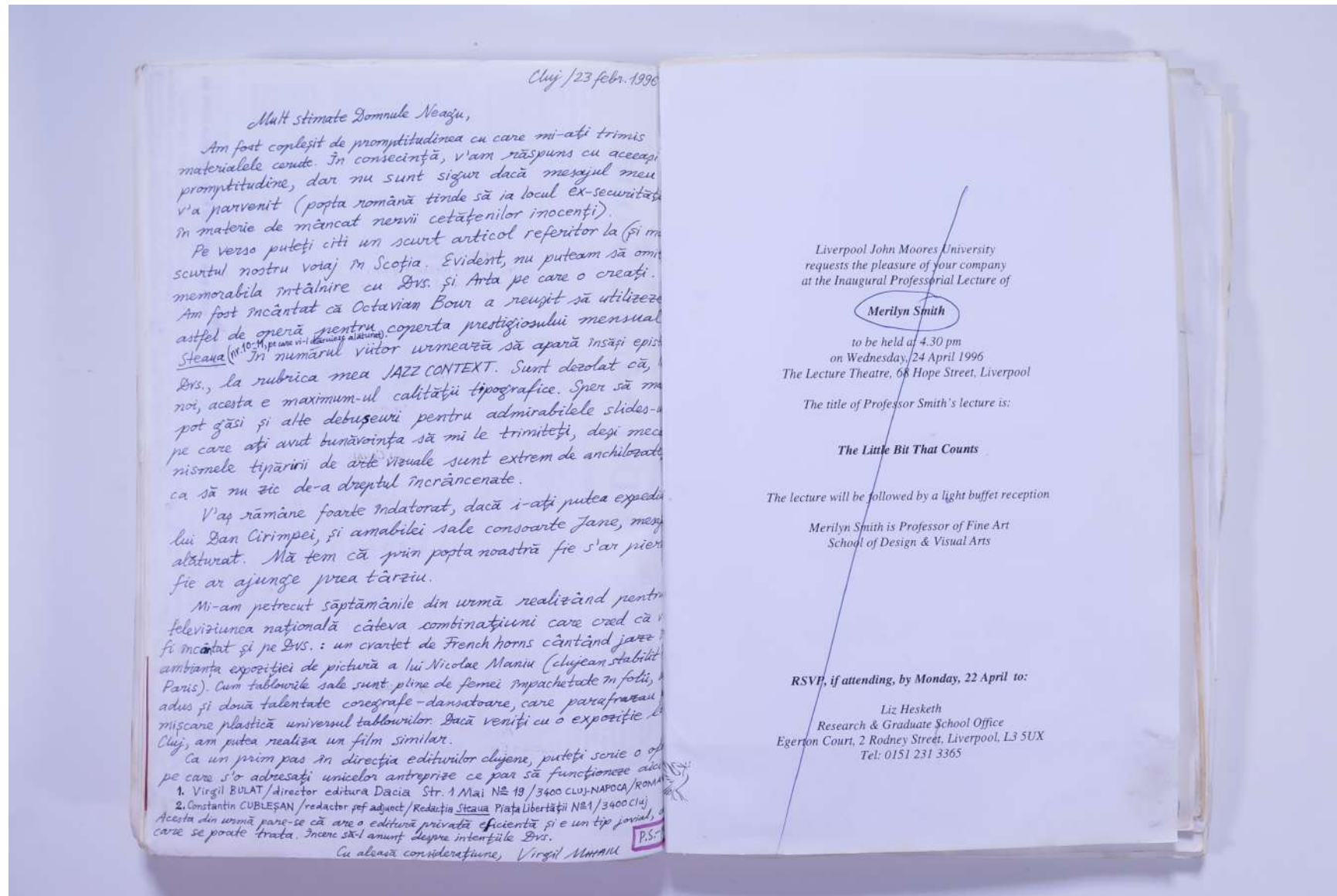


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PNE 98.030



Cluj / 23 febr. 1996

Mult stimate Domnule Neagu,

Am fost copleșit de promptitudinea cu care mi-ați trimis materialele comise. În consecință, v'am răspuns cu aceeași promptitudine, dar nu sunt sigur dacă mesajul meu v'a parvenit (poșta română tinde să ia locul ex-securității în materie de mîncat nervii cetățenilor inocenți).

Pe verso puteți citi un scurt articol referitor la (și mai scurtul nostru voiaj în Scoția. Evident, nu puteam să omitem memorabila întîlnire cu Drs. și Arta pe care o creați.

Am fost încântat că Octavian Baur a reușit să utilizeze astfel de oeră pentru coperta prestigiosului mensual Steaua ^(10.11.1996 pe care vi-l dăruiesc alăturat). În numărul viitor urmează să apară însași epistola Drs., la rubrica mea JAZZ CONTEXT. Sunt dezolat că, noi, acesta e maximum-ul calității tipografice. Sper să mă pot găsi și alte debușuri pentru admirabilele slides-pe care ați avut bunăvoința să mi le trimiteți, deși mecanismele tipăririi de arte vizuale sunt extrem de anchilozate ca să nu zic de-a dreptul încrîncenate.

V'aș rămîne foarte îndatorat, dacă i-ați putea expedia lui Dan Cîrimpei, și amabilei sale soare Jane, mesajul alăturat. Mă tem că prin poșta noastră fie s'ar pierdut fie ar ajunge prea tîrziu.

Mi-am petrecut săptămînilor din urmă realizînd pentru televiziunea națională câteva combinațiuni care cred că v'încîntă și pe Drs.: un cvartet de French horns cîntînd jazz în ambianța expoziției de pictură a lui Nicolae Maniu (chinez stabilit în Paris). Cum tablourile sale sunt pline de femei împachetate în folii, adus și donia talentate coreografe-dansatoare, care parafrazează mișcare plastică universul tablourilor. Dacă veniți cu o expoziție în Cluj, am putea realiza un film similar.

Ca un prim pas în direcția editurilor clujene, puteți scrie o opoziție pe care s'o adresați unicelor antreprize ce par să funcționeze aici:

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 2. Constantin CUBLEȘAN / redactor șef adjunct / Redacția Steaua Piața Libertății NR 1 / 3400 CLUJ
- Acesta din urmă pare-se că are o editură privată eficientă și e un tip jocular, care se poate trata. Încerc să-l anunț despre intențiile Drs.

Cu aleasă considerațiune, Virgil MANIU

Liverpool John Moores University
requests the pleasure of your company
at the Inaugural Professorial Lecture of

Marilyn Smith

to be held at 4.30 pm
on Wednesday, 24 April 1996
The Lecture Theatre, 68 Hope Street, Liverpool

The title of Professor Smith's lecture is:

The Little Bit That Counts

The lecture will be followed by a light buffet reception

Marilyn Smith is Professor of Fine Art
School of Design & Visual Arts

RSVP, if attending, by Monday, 22 April to:

Liz Hesketh
Research & Graduate School Office
Egerton Court, 2 Rodney Street, Liverpool, L3 5UX
Tel: 0151 231 3365

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NIGEL HALL

of our own system, but the failure of an empty system - art practice with its own logic and its own terms - is the only one that is not the perfect hermeneutic - one more surrounding reality of control, a white cube within a white cube.

March 1996
Pneuma Collection
Pneuma



the cube, the white cube of the gallery or museum - indicates the larger geography of power which contains it all.

This exhibition is sponsored by the Akademie der Künste in Berlin. It is being organized in collaboration with the Sculpture Gallery, London in collaboration with the Gray Art Gallery, New York and Kunsthaus Bielefeld, Germany.

based on architectural games that explore the social and political aspects of contemporary culture. Corporate, institutional, informational and private buildings are places where power is concentrated and provide the artist with a rich source of subject matter. Then in the centre of the work we will find a meeting-point - a place where objects are examined and their desires determined.

Langlands & Bell take their place in a tradition which runs across the entire century, from Man Ray to Minimalism, by way of De Stijl, the Bauhaus and Abstract Expressionism. The classical certainty yields to a more open-ended, more fluid, more experimental approach. The work of the artist is not just a matter of form, but also a matter of content. It is not just a matter of style, but also a matter of substance. It is not just a matter of technique, but also a matter of meaning. It is not just a matter of form, but also a matter of content. It is not just a matter of style, but also a matter of substance. It is not just a matter of technique, but also a matter of meaning.

Within the work of Langlands & Bell modernism has been made material - ground plans - ground plans - ground plans.

April 1996
Cubism for artists



Langlands & Bell

30 April - 27 May 1996

This exhibition will be the first major survey of collaborative works by British artists Ben Langlands and Nikki Bell. Concerned essentially with the nature of architecture, their well researched research and 'hardware' pieces, examine the way in which space is created and how it is used. The work of the artist is not just a matter of form, but also a matter of content. It is not just a matter of style, but also a matter of substance. It is not just a matter of technique, but also a matter of meaning.

Langlands & Bell's work is a response to the architectural space, as always elegant, as well as conceptually uncompromising. Langlands & Bell's work is a response to the architectural space, as always elegant, as well as conceptually uncompromising.

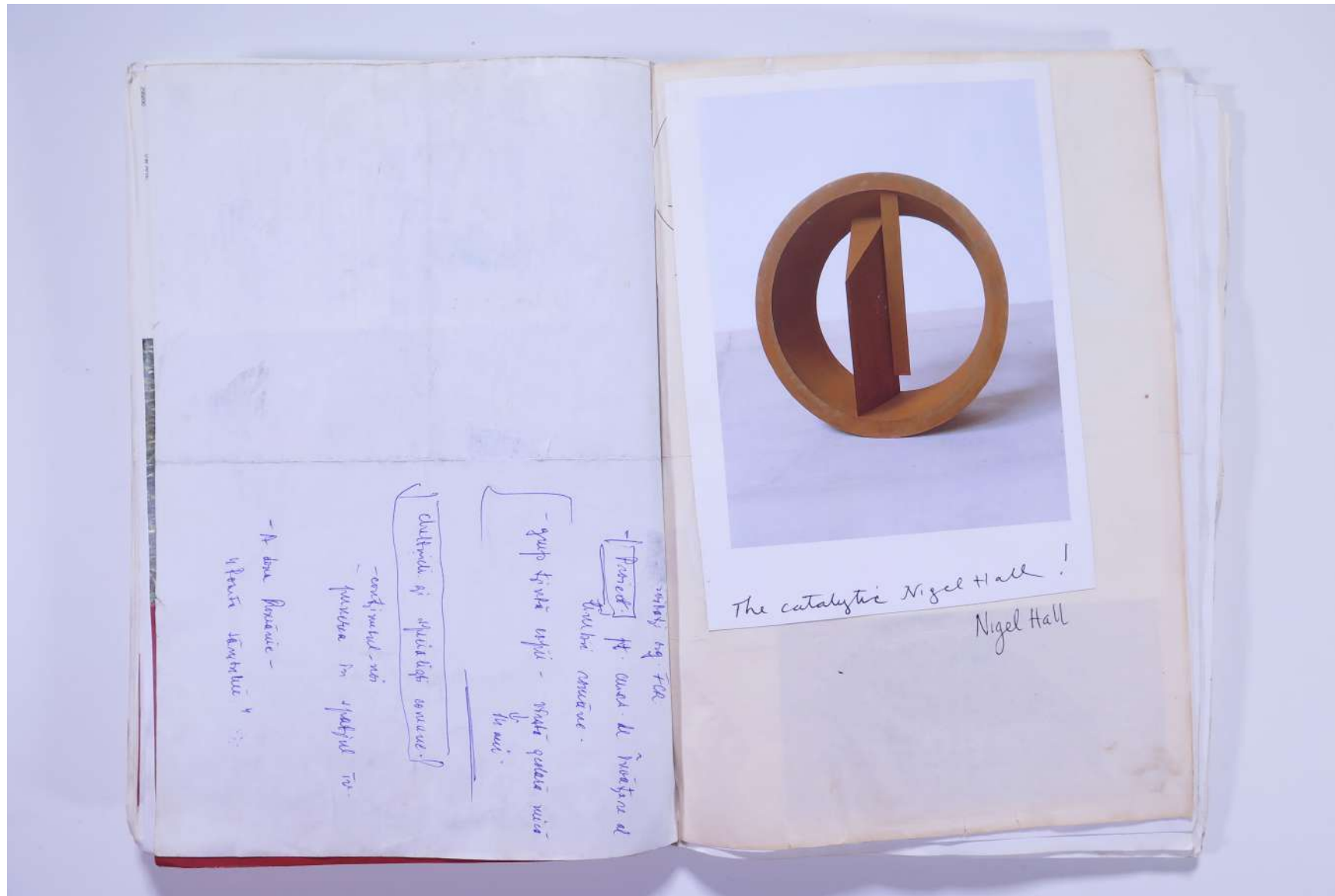
October 1996
Pneuma Collection
Pneuma

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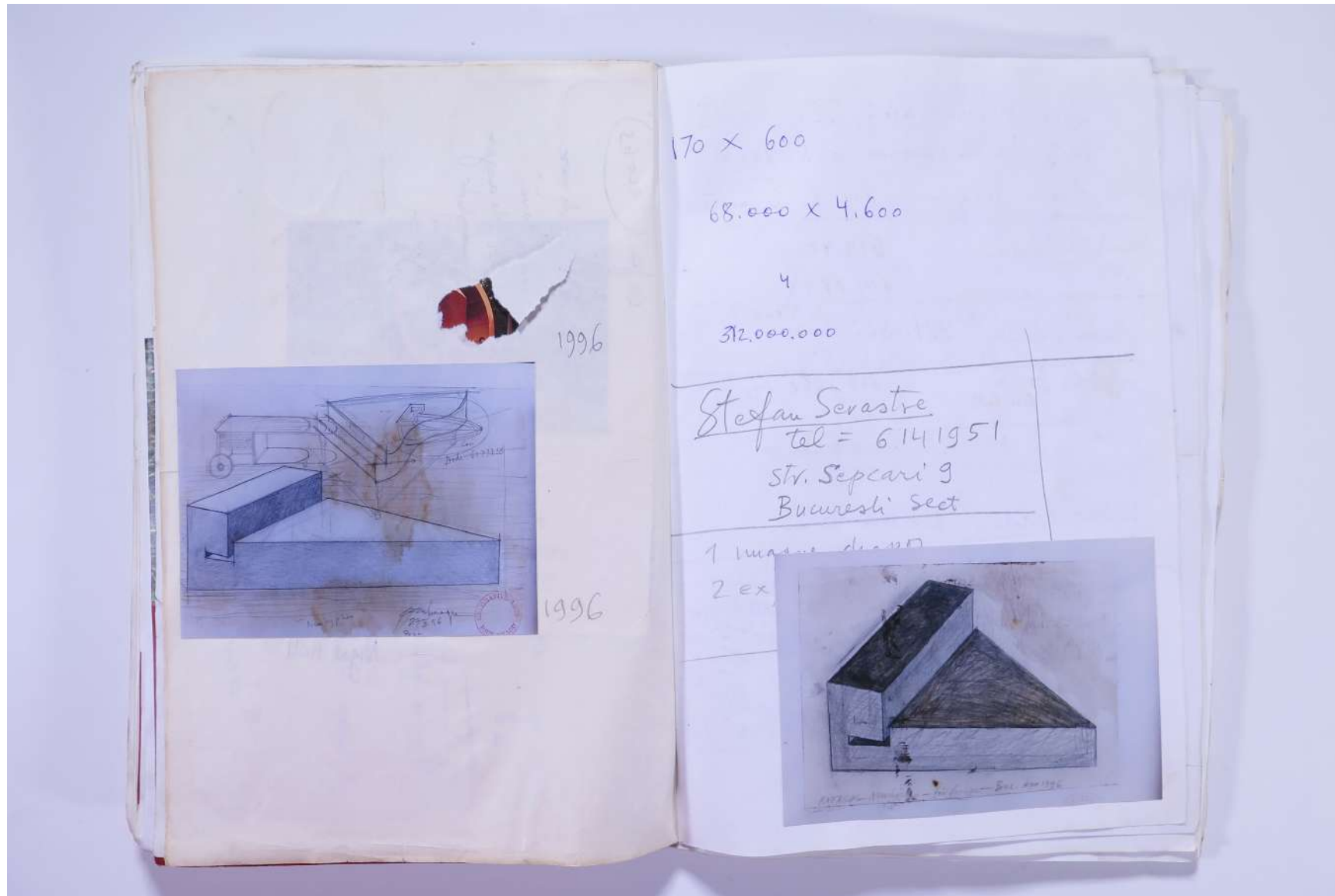
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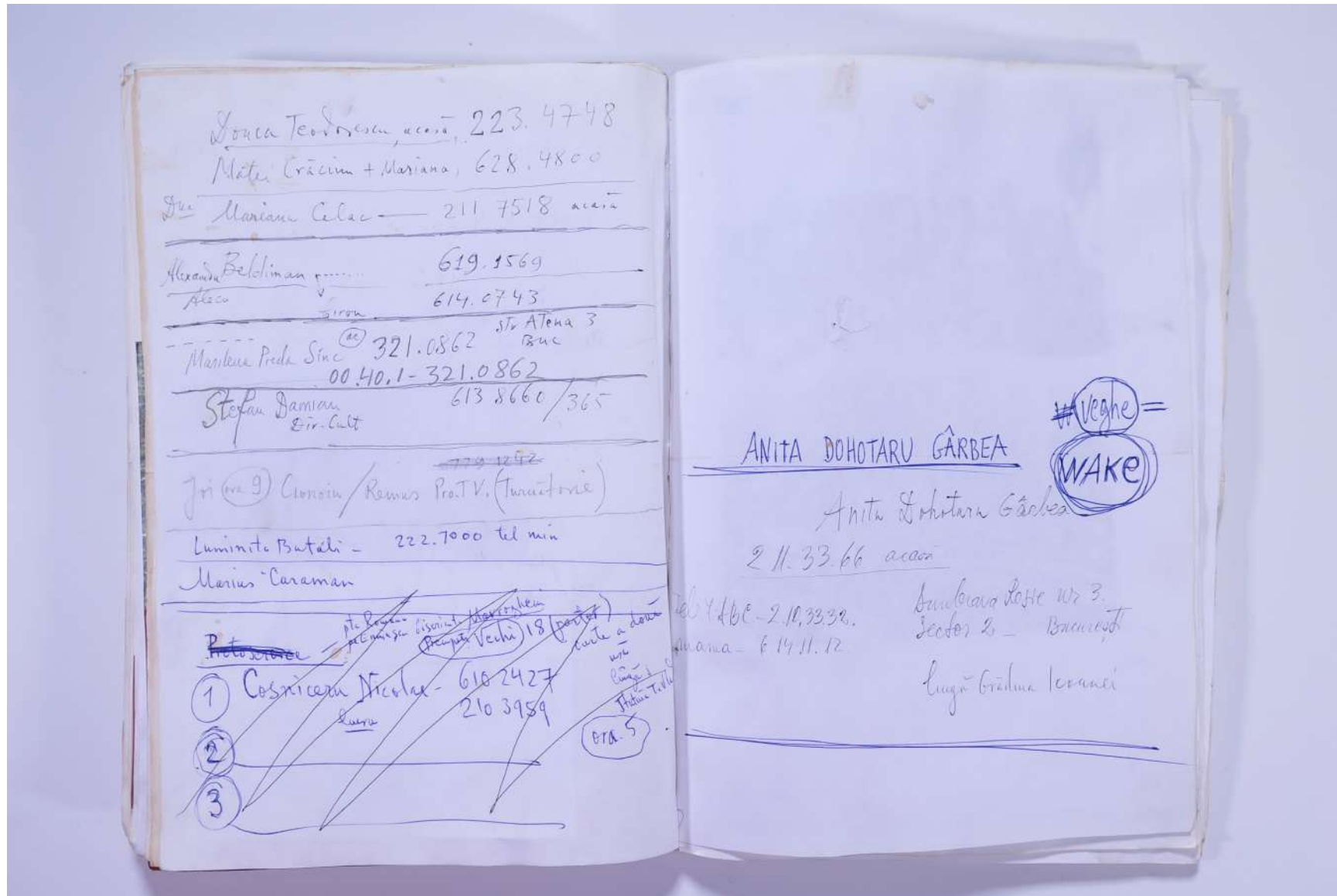


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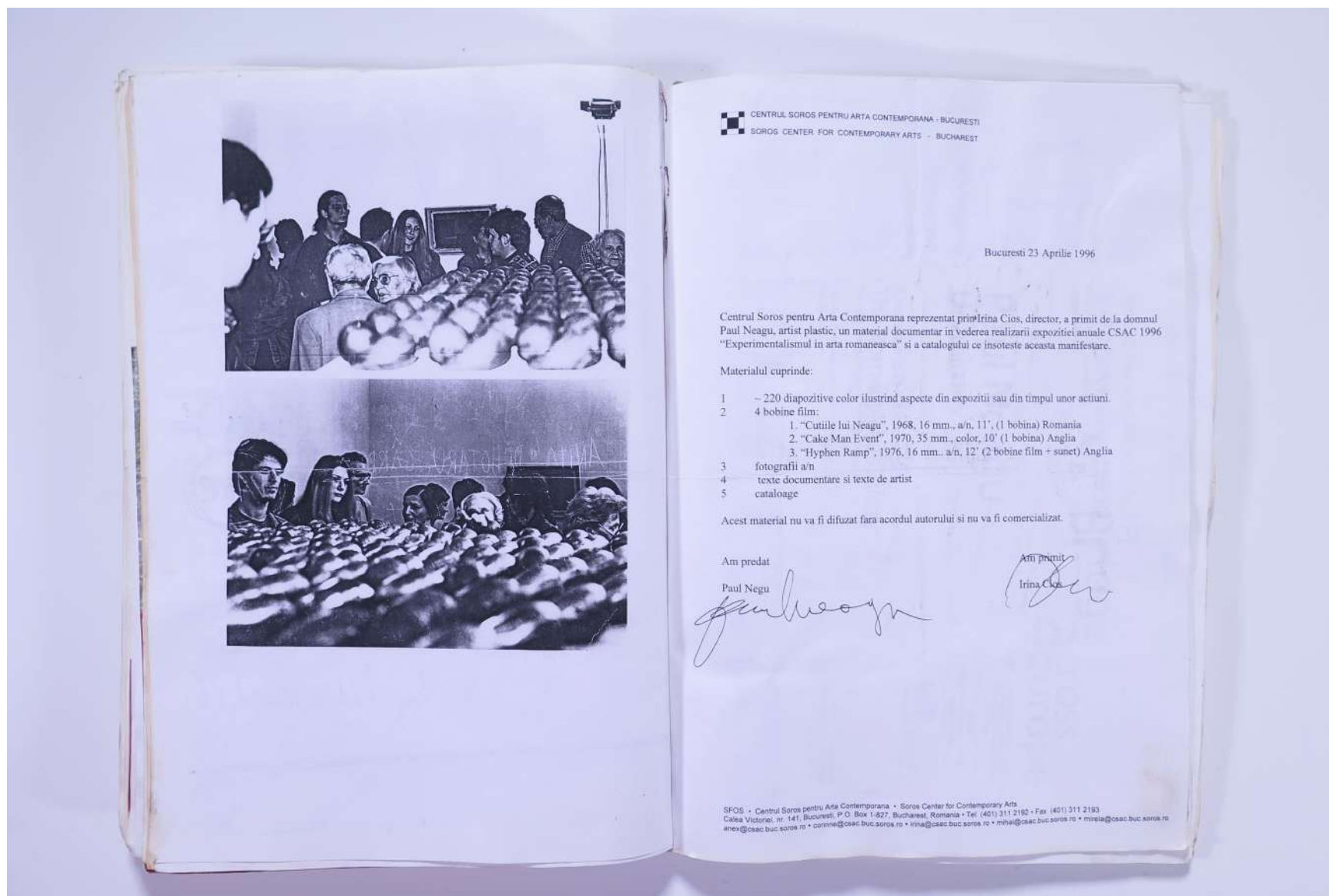
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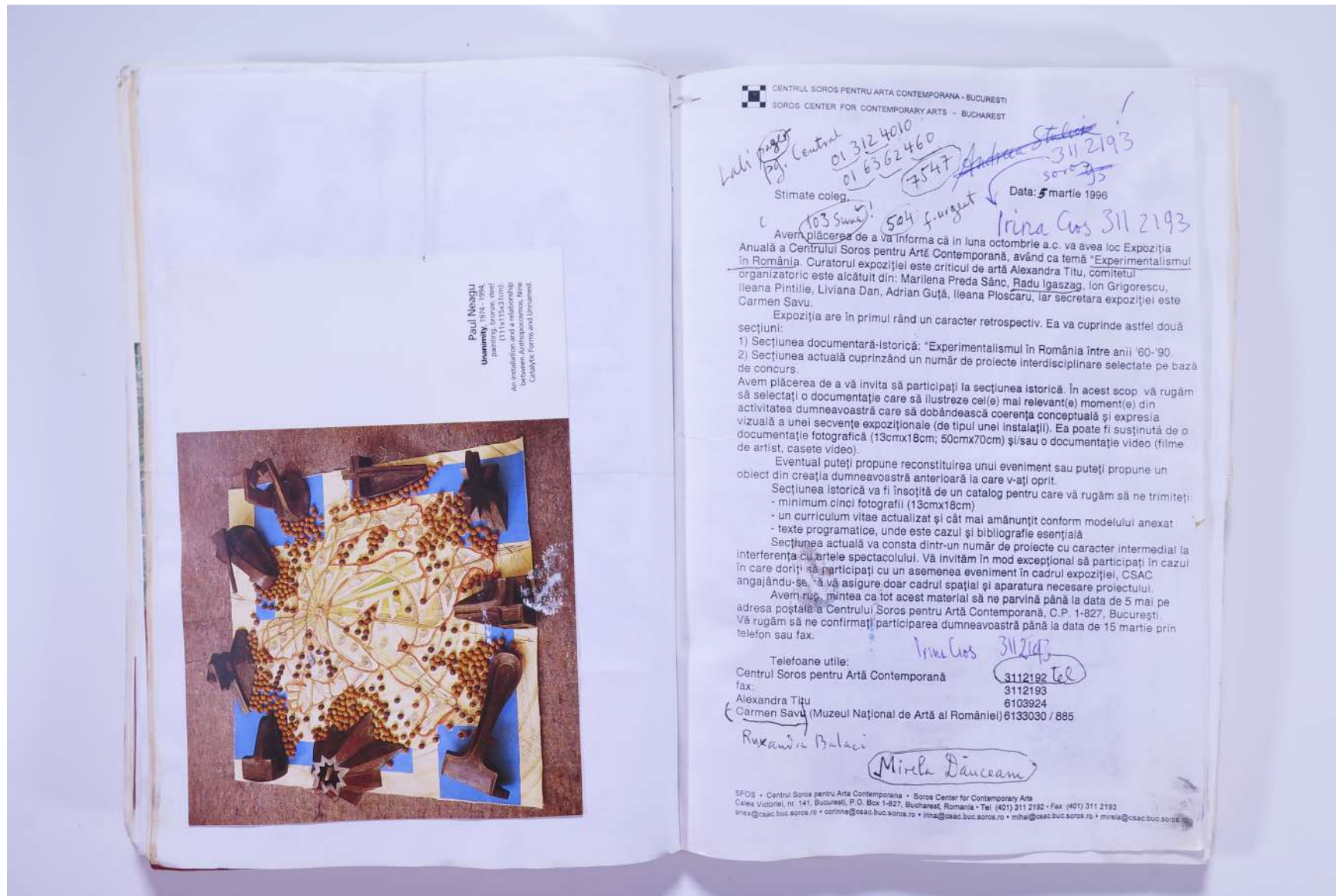
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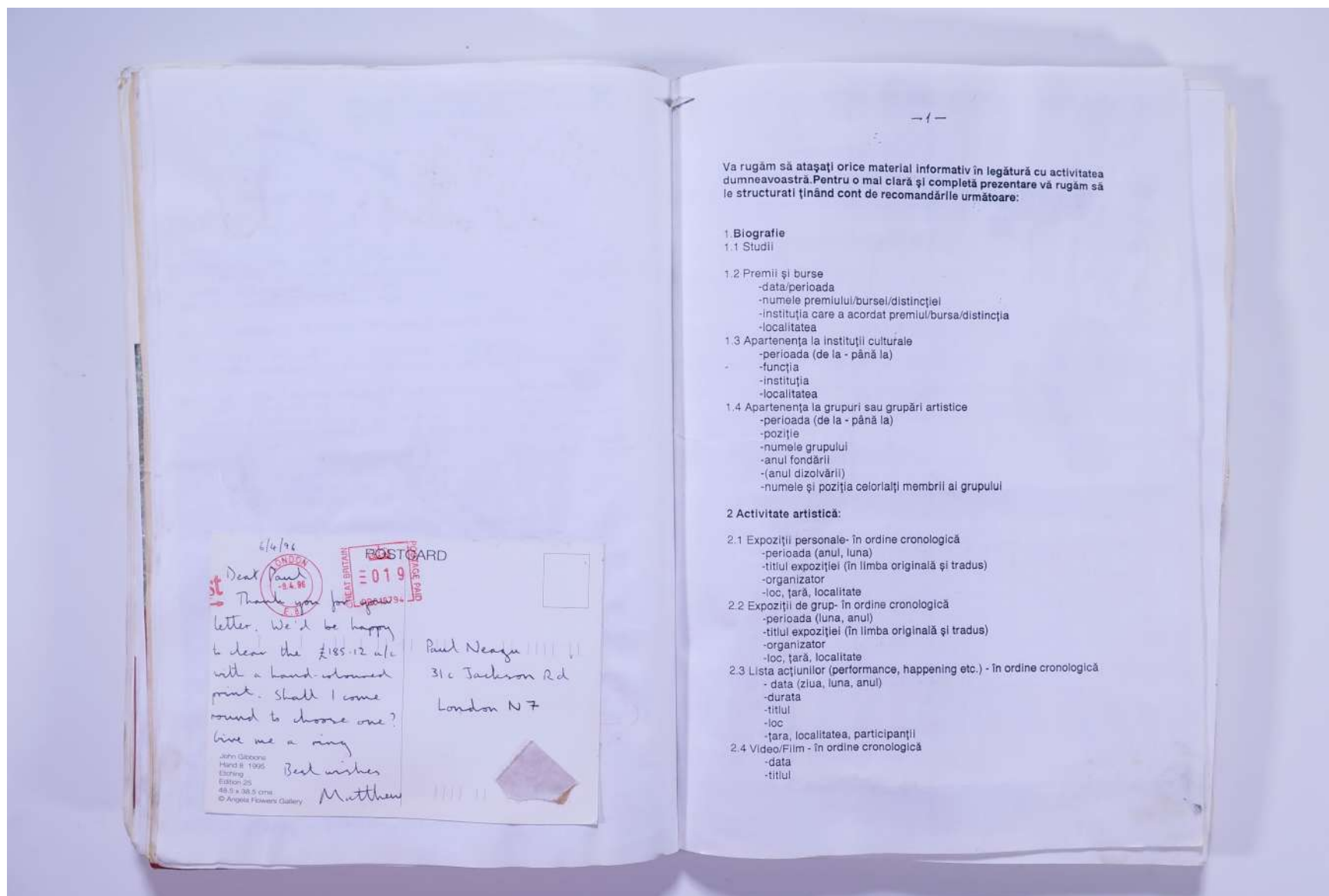
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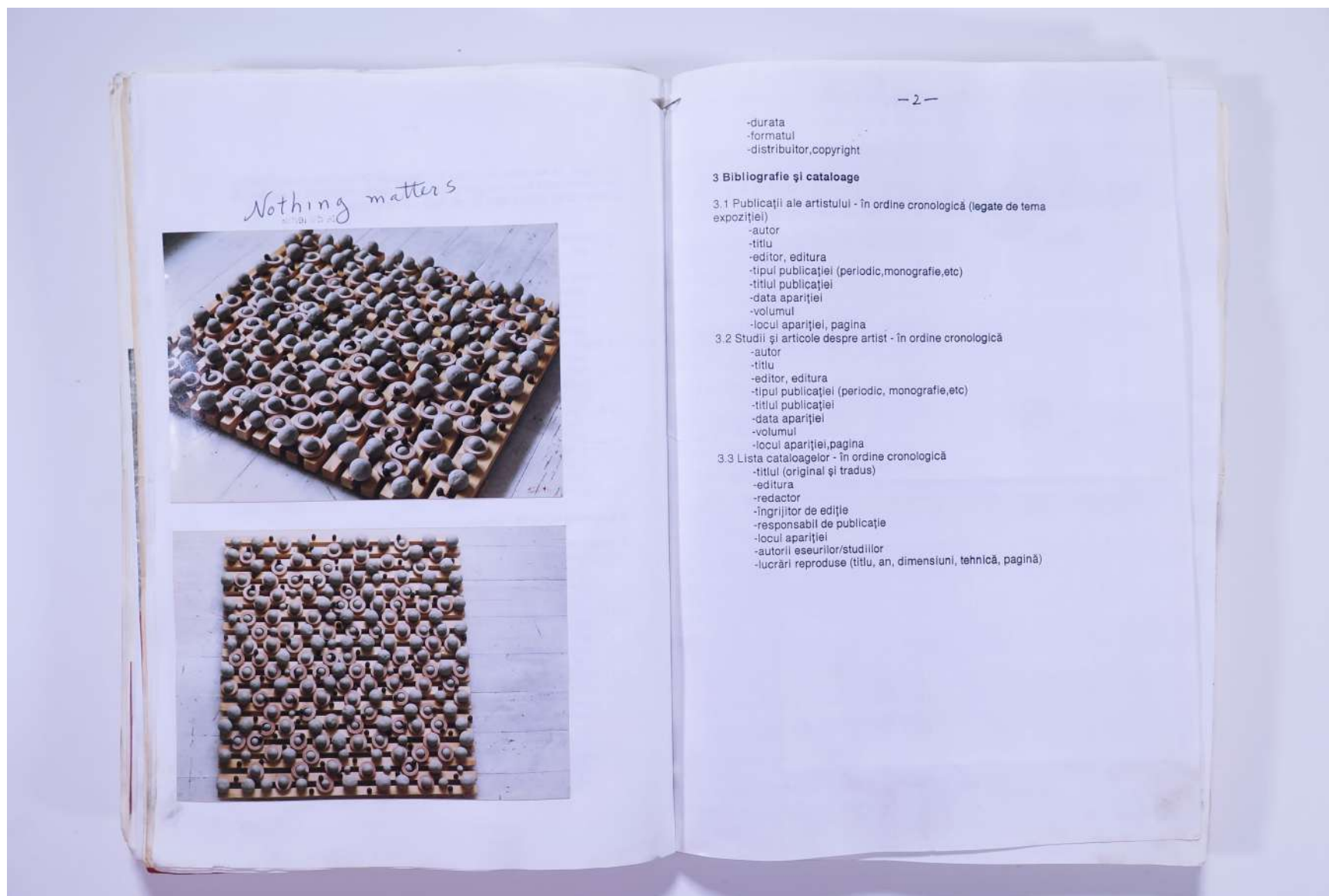
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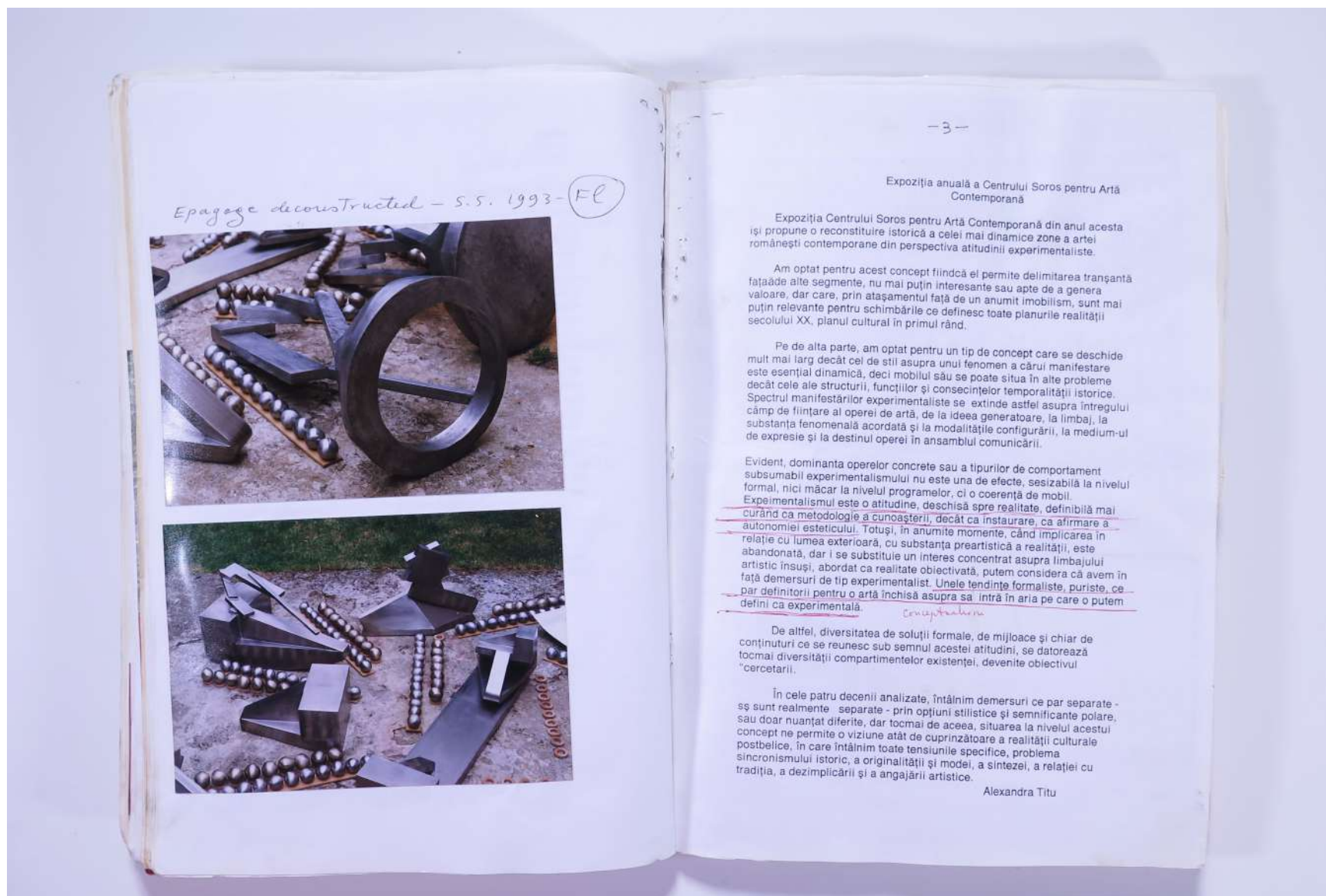
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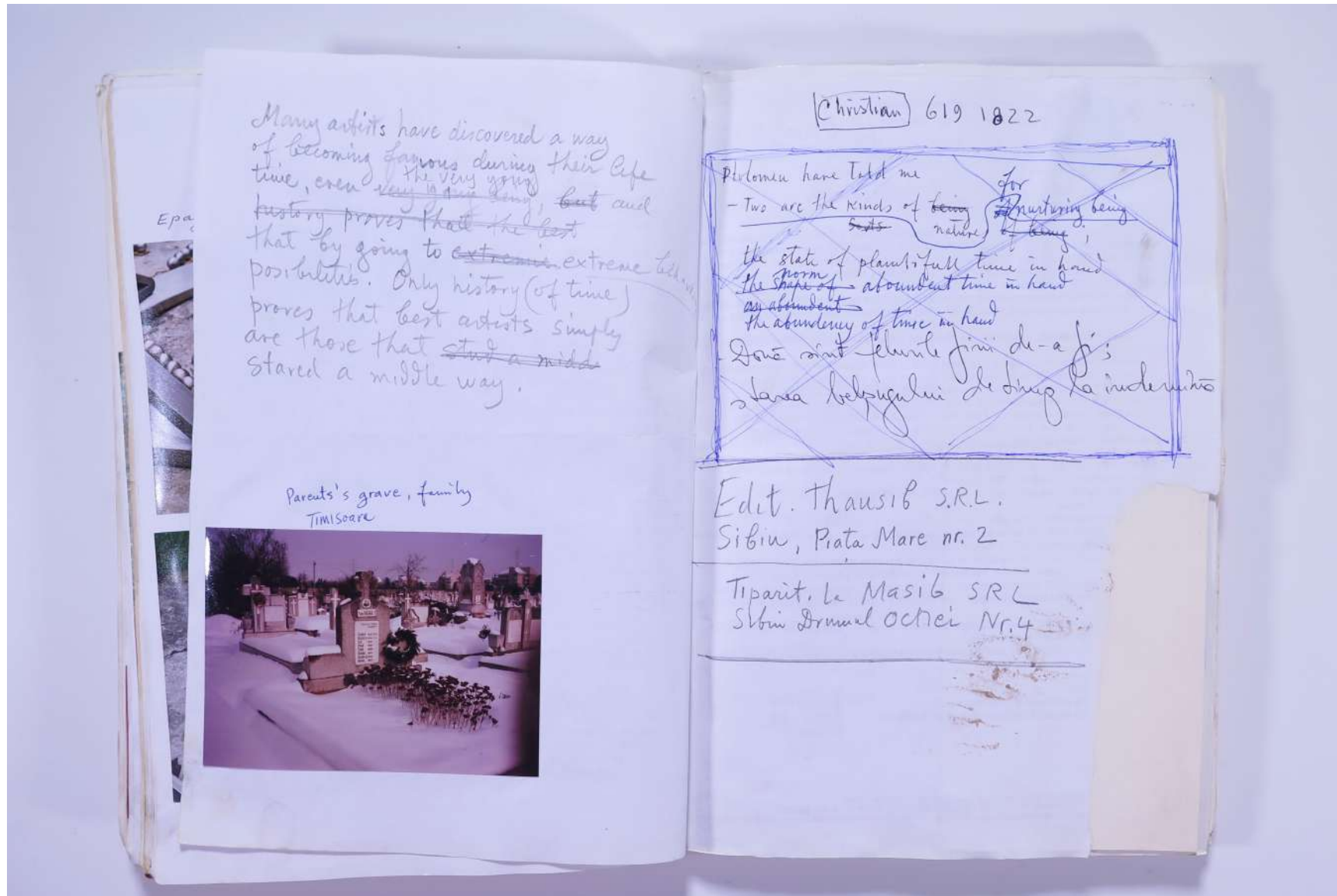
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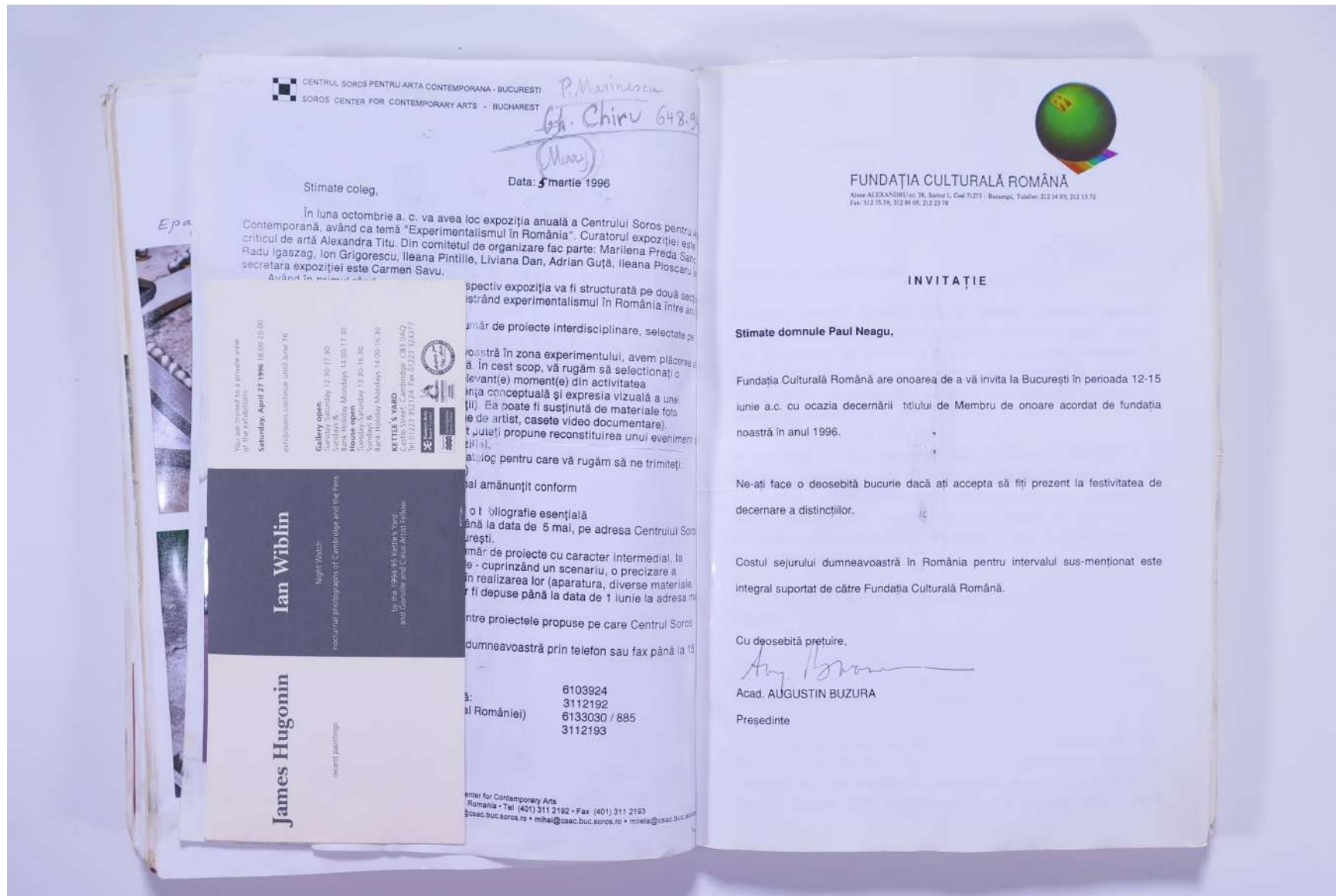
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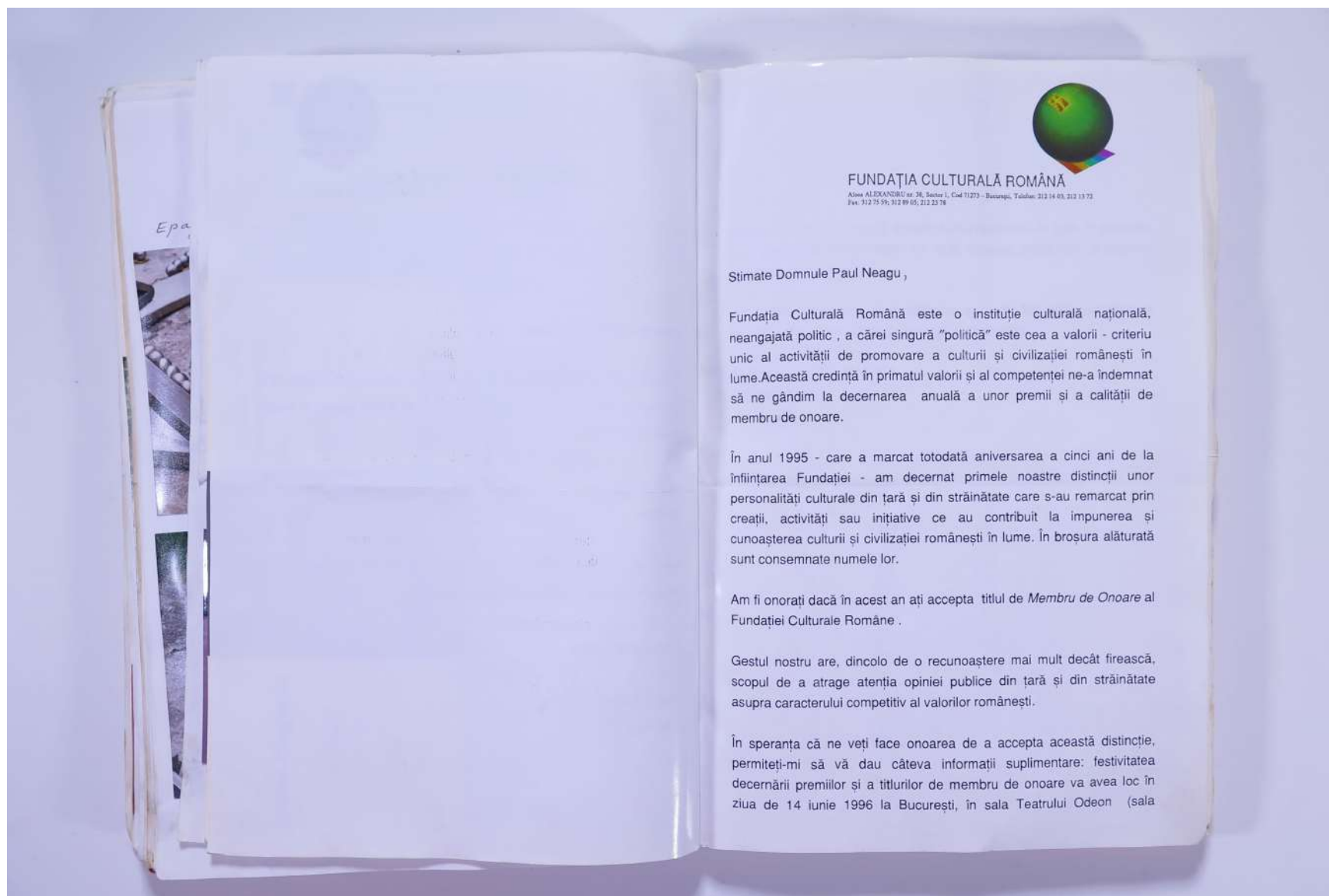
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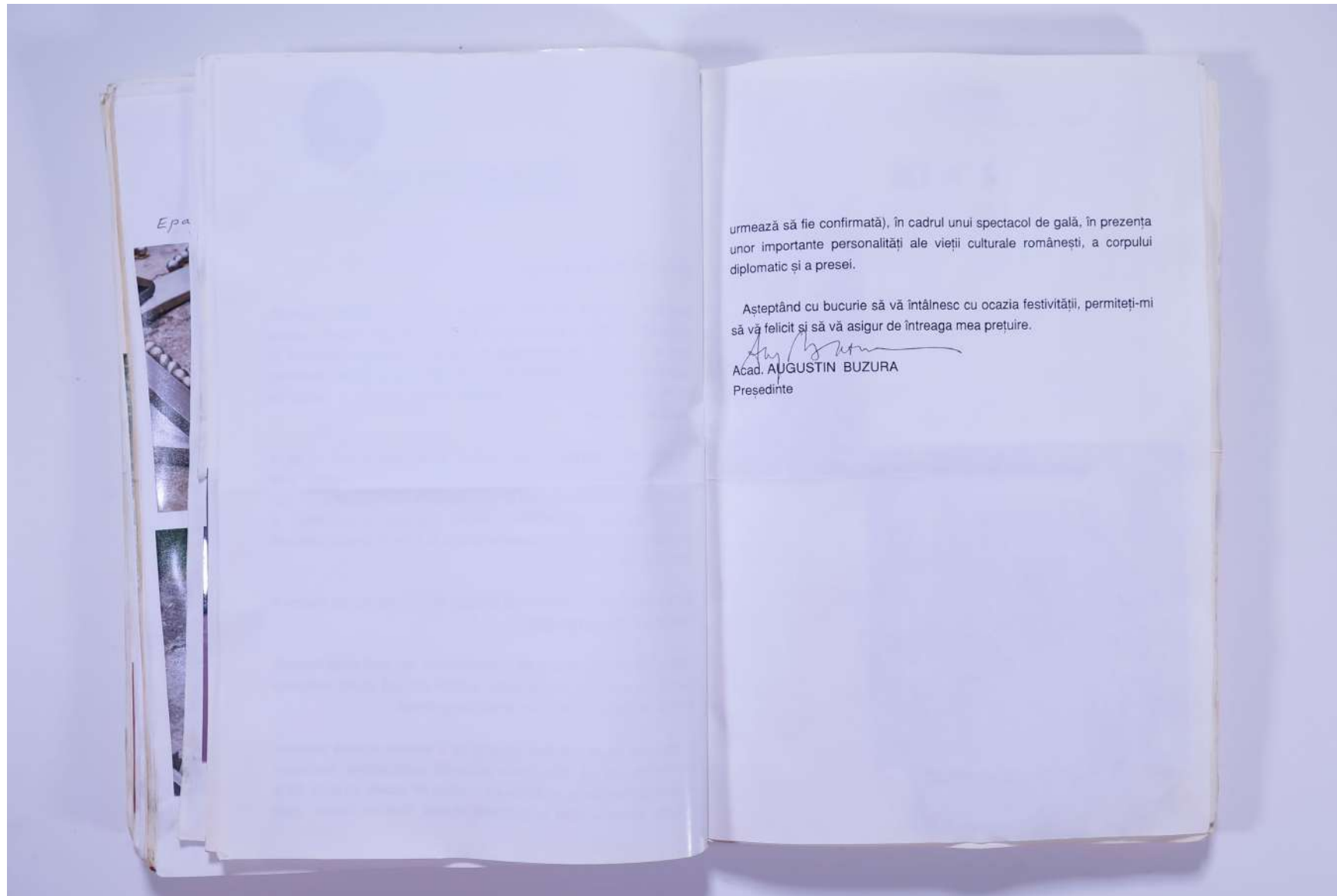
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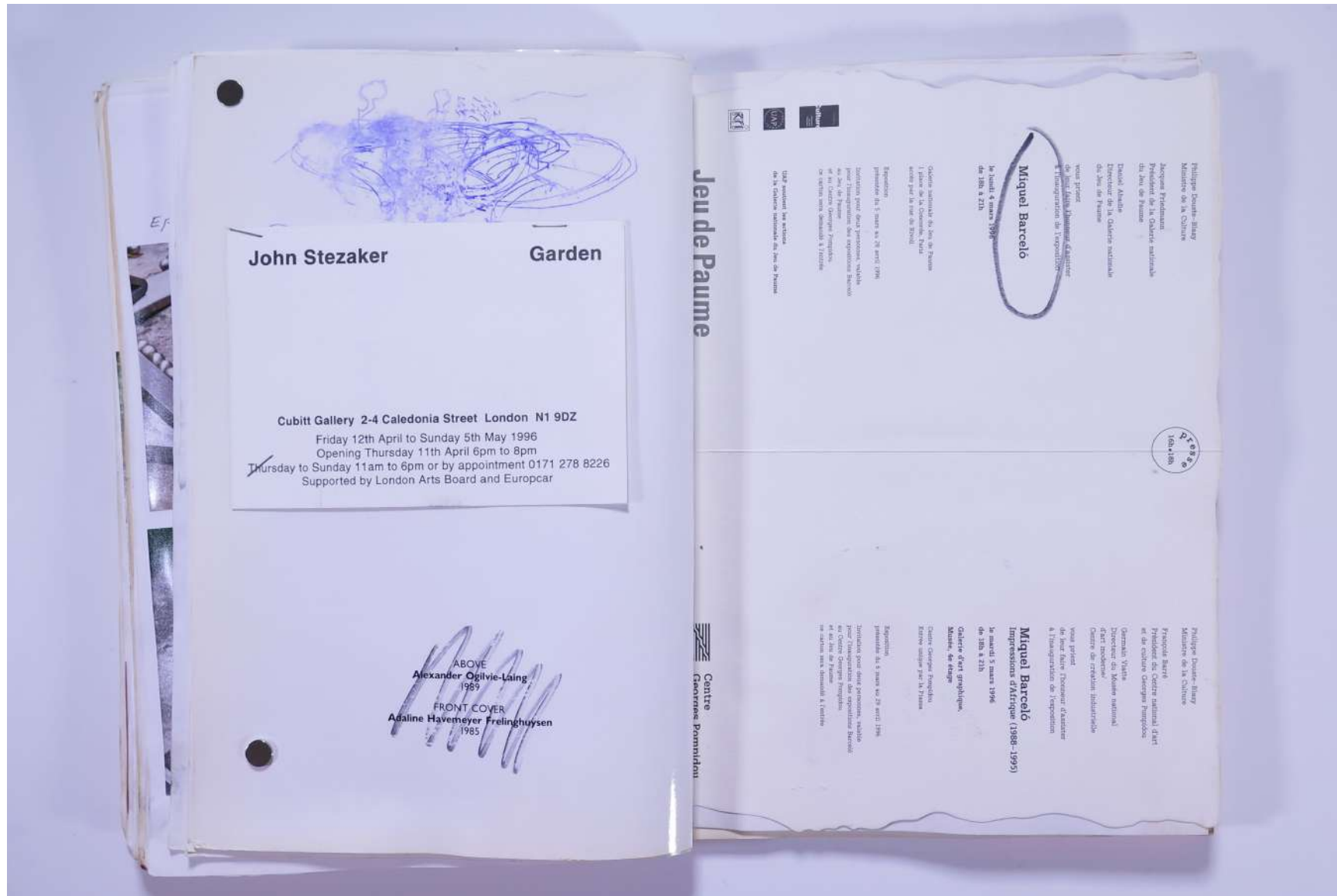
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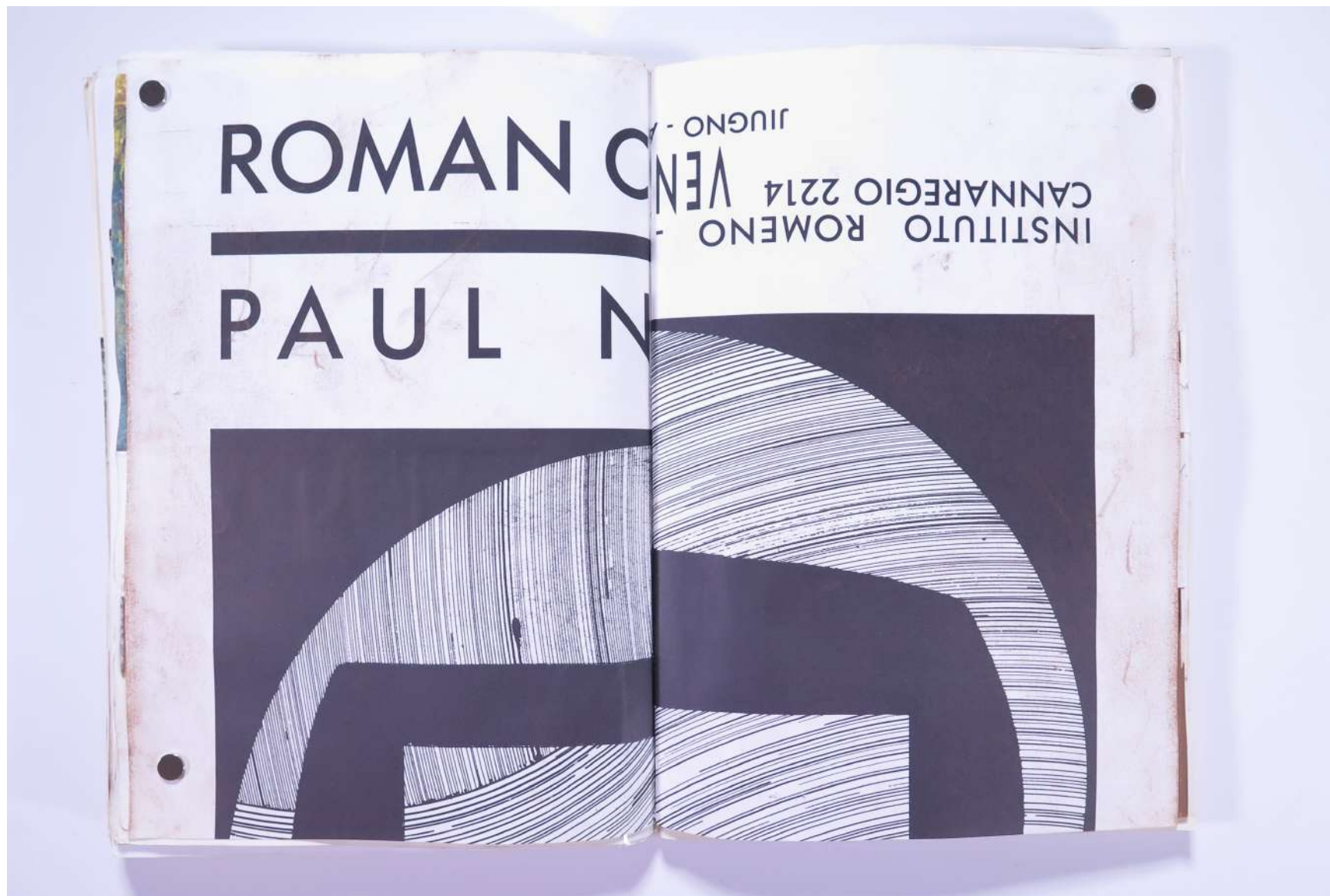
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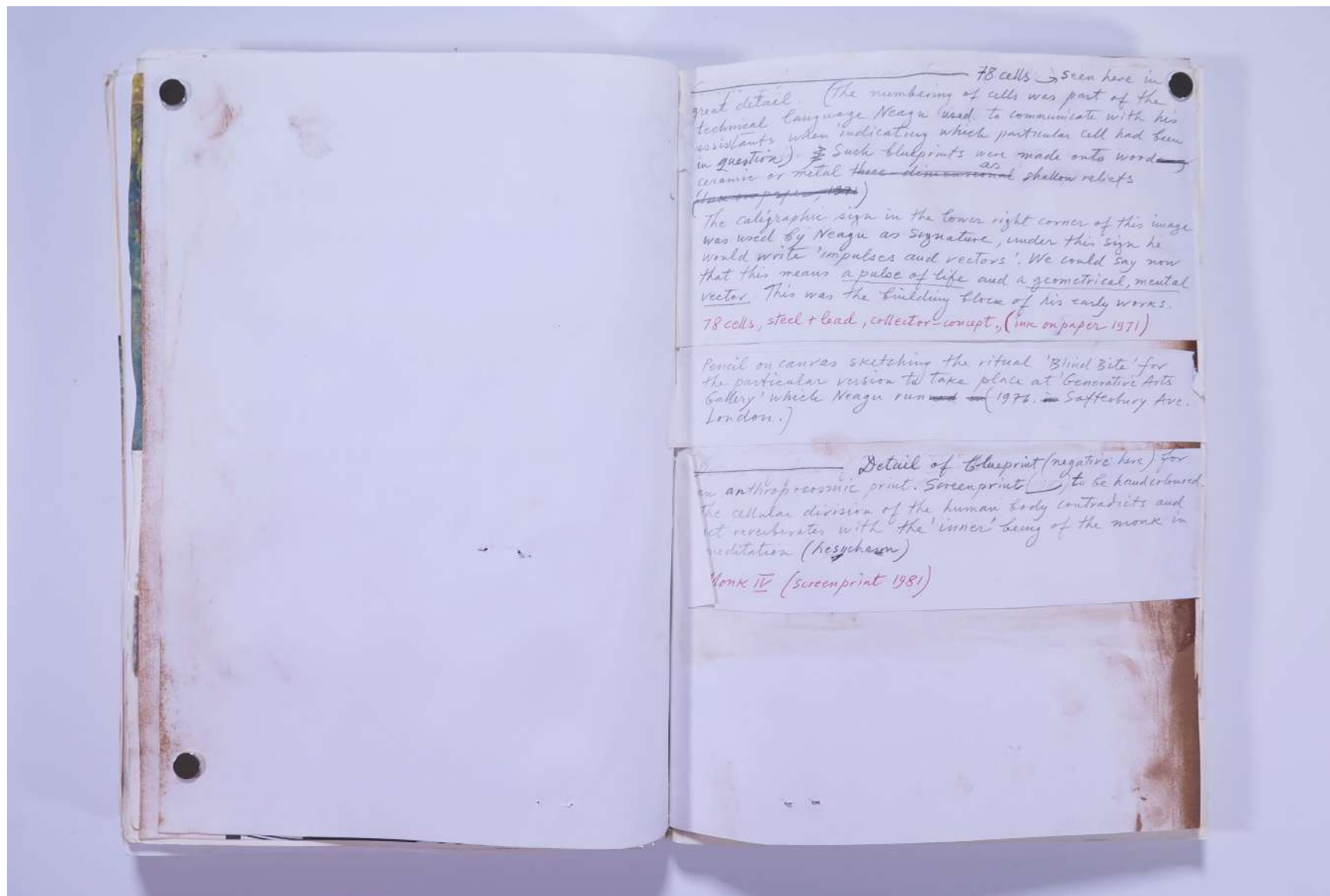
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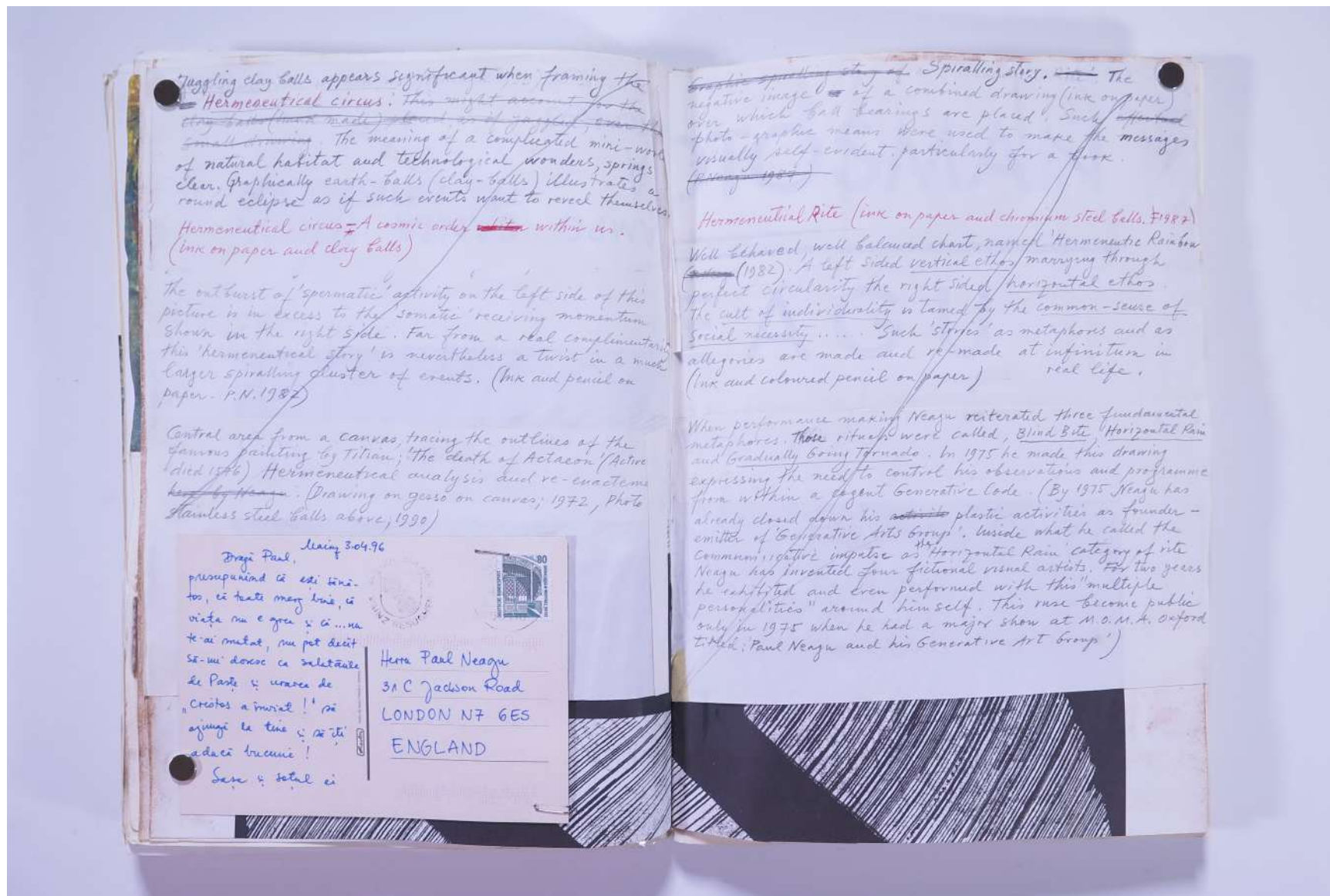
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Juggling clay balls appears significant when framing the Hermeneutical circus. This might account for the ~~clay balls~~ ~~mini-world~~ ~~of natural habitat and technological wonders, springs clear.~~ Graphically earth-balls (clay-balls) illustrates a round eclipse as if such events want to reveal themselves. Hermeneutical circus - A cosmic order ~~clay~~ within us. (Ink on paper and clay balls)

The outburst of 'spermatoc' activity on the left side of this picture is in excess to the 'somatic' receiving momentum shown in the right side. Far from a real complimentarity, this 'hermeneutical story' is nevertheless a twist in a much larger spiralling cluster of events. (Ink and pencil on paper - P.N. 1987)

Central area from a canvas, tracing the outlines of the famous painting by Titian; 'The death of Actaeon' (Actaeon died 1576) Hermeneutical analysis and re-enactments ~~by Neagu~~. Drawing on glass on canvas; 1972, Photo stainless steel balls above, 1990)

May 3.04.96
Dragi Paul,
presupunand ca esti tina-
to, ci teati mag lonie, ci
viata ma e grea y ci...na
te-ai mutat, nu pot decit
sa-mi doxoc ca solutabile
de Parle y urarea de
Creatos a murat !' sa
ajunge la tine y sa iti
adaci trecute !
Sasa y totul ci

Herr Paul Neagu
3A C Jackson Road
LONDON N7 6ES
ENGLAND

~~Graphic spiralling story of Spiralling story.~~ The negative image of a combined drawing (ink on paper) over which ball bearings are placed. Such photo-graphic means were used to make the messages usually self-evident, particularly for a book. (Spring 1987)

Hermeneutical Rite (ink on paper and chromium steel balls, 1987)
Well behaved, well balanced chart, named 'Hermeneutical Rainbow' (1982). A left sided vertical ethos, marrying through perfect circularity the right sided horizontal ethos. The cult of individuality is tamed by the common-sense of social necessity. Such stories as metaphors and as allegories are made and re-made at infinitum in real life. (Ink and coloured pencil on paper)

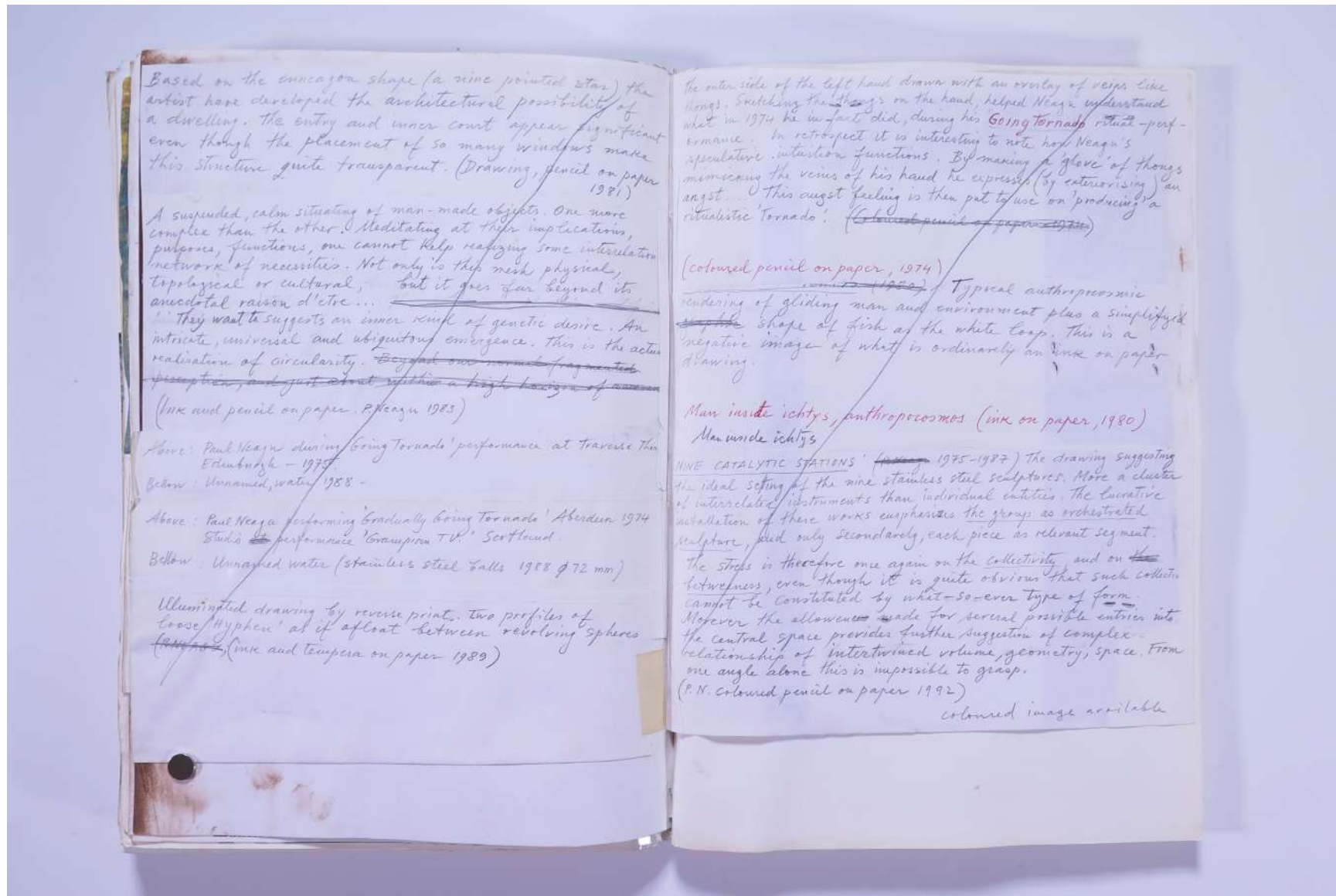
When performance making Neagu reiterated three fundamental metaphors. Those rituals were called, Blind Bite Horizontal Rain and Gradually Going Tornado. In 1975 he made this drawing expressing the need to control his observations and programme from within a latent Generative Code. (By 1975 Neagu has already closed down his plastic activities as founder-emitter of 'Generative Arts Group', beside what he called the Common, relative impulse as 'Horizontal Rain' category of rite Neagu has invented four fictional visual artists. For two years he exhibited and even performed with this 'multiple personalities' around himself. This rose become public only in 1975 when he had a major show at M.O.M.A. Oxford U.K. (Paul Neagu and his Generative Art Group')

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VISUAL JOURNAL: MAY/JUNE 1996

Reference No.

PNE 98.050



Based on the concajón shape (a nine pointed star) the artist have developed the architectural possibility of a dwelling. The entry and unca court appear significant even though the placement of so many windows make this structure quite transparent. (Drawing, pencil on paper 1981)

A suspended, calm situation of man-made objects. One more complex than the other. Meditating at their implications, purposes, functions, one cannot help recognizing some interrelation network of necessities. Not only is this mesh, physical, topological or cultural, but it goes far beyond its anecdotal raison d'être...

They want to suggest an inner realm of genetic desire. An intricate, universal and ubiquitous emergence. This is the actual realization of circularity. Beyond our normal fragmented perception, and just about within a high horizon of awareness.

(Ink and pencil on paper, P. Neagu 1985)

Above: Paul Neagu during 'Going Towards' performance at Traverse Theatre Edinburgh - 1975

Below: Unnamed, water, 1988.

Above: Paul Neagu performing 'Gradually Going Towards' Aberdeen 1974
Studio ~~the~~ performance 'Consumption T.V.' Scotland.

Below: Unnamed water (stainless steel balls 1988 Ø 72 mm)

Illuminated drawing by reverse prints. two profiles of loose 'Myphen' as if afloat between revolving spheres (Ink and tempera on paper 1989)

On the outer side of the left hand drawn with an overlay of veins like thorns. Sketching the thorns on the hand helped Neagu understand what in 1974 he in fact did, during his 'Going Towards' ritual-performance. In retrospect it is interesting to note how Neagu's speculative, intuition functions. By making a glove of thorns mimicking the veins of his hand he expresses (by exteriorising) an angst. This angst feeling is then put to use on 'producing' a ritualistic 'Tornado'. (Coloured pencil on paper 1974)

(Coloured pencil on paper, 1974)

Typical anthropocosmic rendering of gliding man and environment plus a simplified shape of fish as the white loop. This is a negative image of what is ordinarily an ink on paper drawing.

Man inside ichtys, anthropocosmos (ink on paper, 1980)
Man inside ichtys

'NINE CATALYTIC STATIONS' (1975-1987) The drawing suggesting the ideal setting of the nine stainless steel sculptures. More a cluster of interrelated instruments than individual entities. The lucrative installation of these works emphasizes the group so orchestrated sculpture, and only secondarily, each piece as relevant segment.

The stress is therefore once again on the collectivity, and on the betweenness, even though it is quite obvious that such collectivity cannot be constituted by what-so-ever type of form. Moreover the allowances made for several possible entries into the central space provides further suggestion of complex-relationship of intertwined volume, geometry, space. From one angle alone this is impossible to grasp.

(P.N. Coloured pencil on paper 1992)

coloured image available

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