

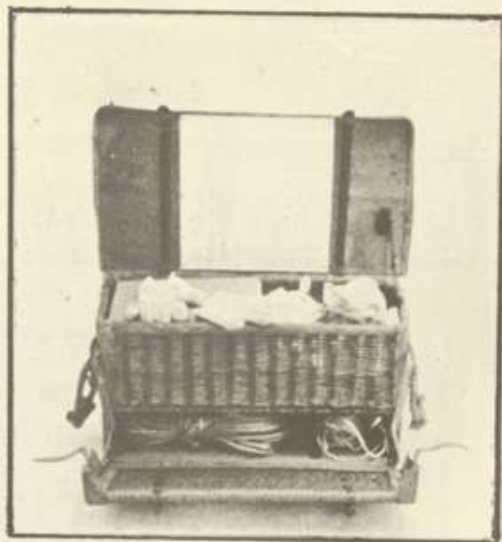
236/
500



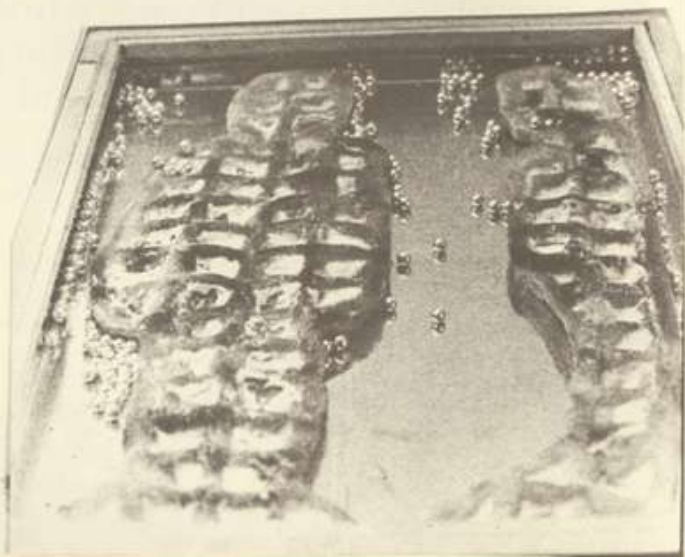
GENERATIVE ART GROUP

G.A.G.—was founded in 1972 by Paul Neagu and his four friends, painter Husny Belmood, designer Philip Honeysuckle, painter Edw. Larsocchi and poet Anton Paidola, five artists concerned with open—axiomatic art forms. They individually create units which can be arranged in conjunction with each other as components of a complete structure—a whole with its own life, a self-regulating system of suggestions and transformations.

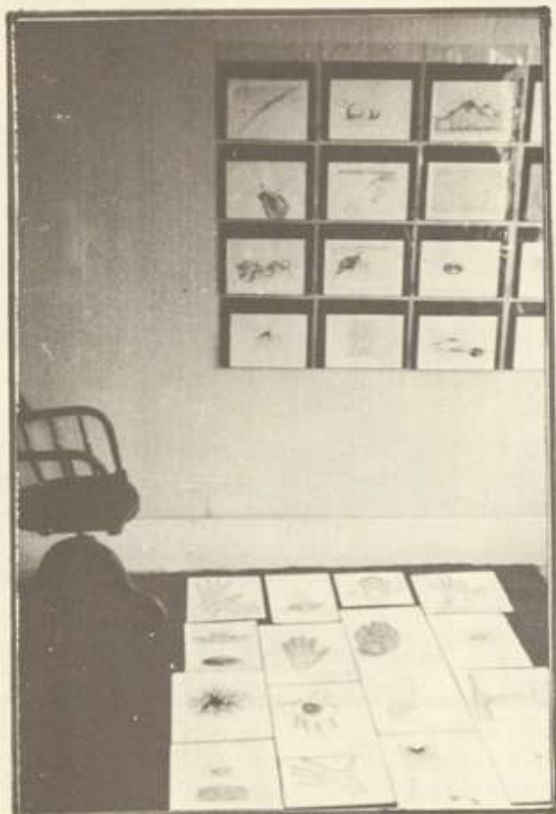
The innate activity of the group is a reciprocal desire to restore equilibrium and congruity to the relationship. Outside contact is based on public exhibitions, one-man shows of the members' work, publication of catalogues and Generative Art Group amalgamated shows.



Tool's case - happenings
Neagu 1971-73.



Real cake-man-
gingerbread-
bonbons-Neagu,
1971.



Manager studio 1972.

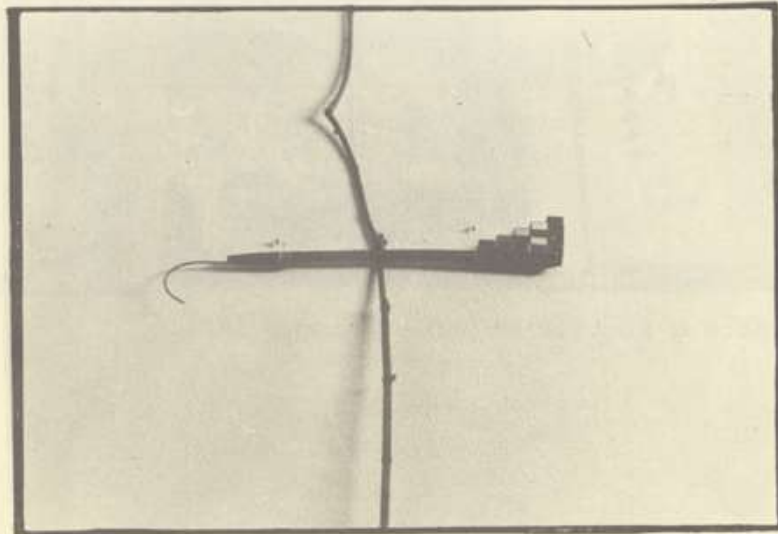
1. In that world "TIME" must exist spatially, i.e. *temporal* events must exist and not happen — exist before and after their manifestation, and be located in one section, as it were. Effects must exist simultaneously with causes. That which we name *the law of causality* cannot exist there, because time is a necessary condition for it. There cannot be anything which is measured by years, days, hours — there cannot be before, now, after. *Moments* of different epochs, divided by great intervals of time, exist simultaneously, and may touch one another. Along with this, all the *possibilities* of a given moment, even those opposite to one another, and all their results up to infinity, must be *actualized* simultaneously with a given moment, but the length of a moment can be different on different planes.



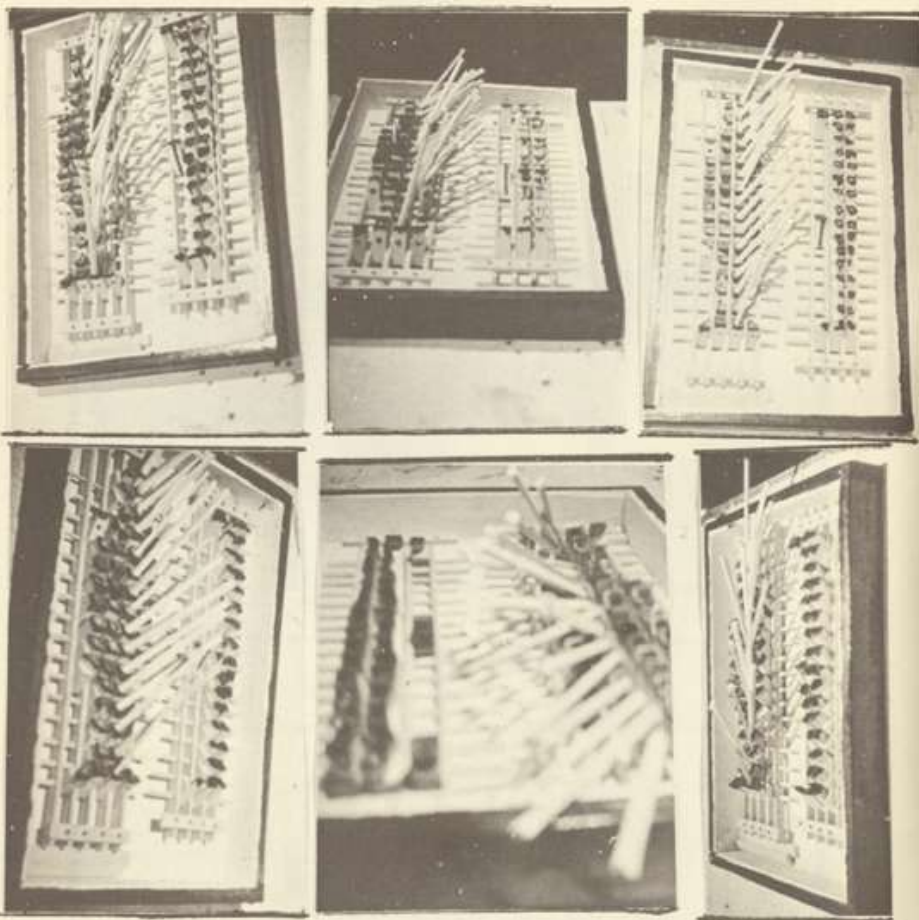
The Generative Art Group was founded in 1972 in a furnished room of this house in Highbury Barn.



Antigravitational event with cross. Surrey 1973



Cross - object - Neagu 1973



Palpable & tactile object - Neagu, 1971.



Installation view-Serpentine
Gallery June 1973, London.



Combined motives - Belmood/Paidola, 1973



Belmood on search.
1973 - Paris.



Motive, document - Belmood, 1973.

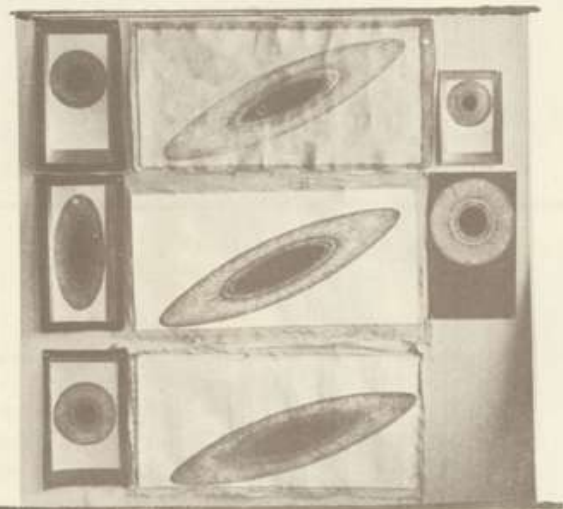


Associative relationship at Larsochi's formal level.

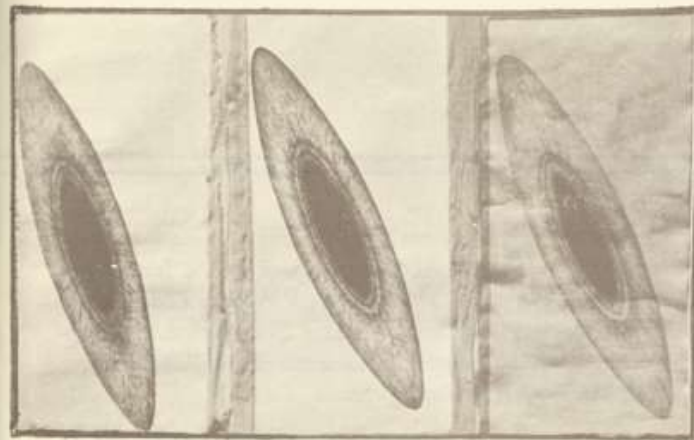
2. There is nothing measurable by our measures, nothing *commensurable* with our objects, nothing *greater* or *less* than our objects. There is nothing situated on the right or left side, above or below one of our objects. There can be nothing *similar* to our objects, lines or figures and at the same time exist. Different *points* in our space, divided for us by enormous distances, may meet there. "Distance" or "proximity" are there defined by inner "affinity" or "remoteness," by sympathy or antipathy, i.e., by properties which seem to us to be subjective.



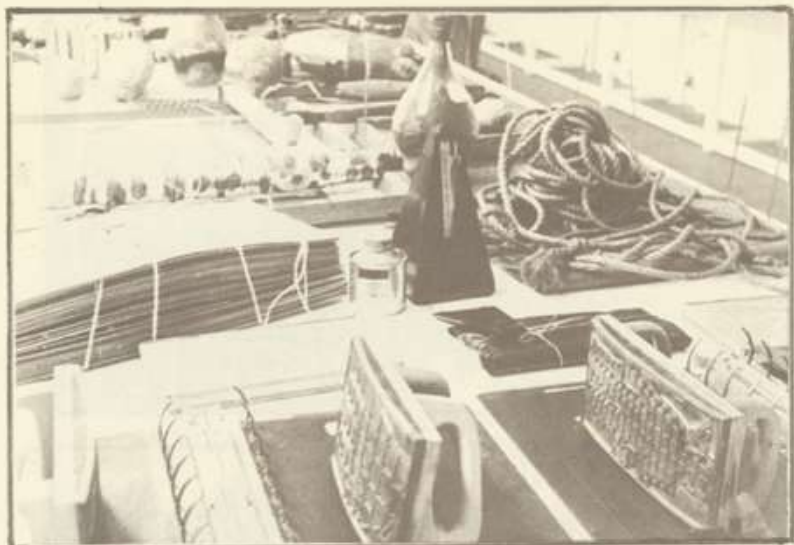
Element Larsocchi trouve. 1973.



Paintings Larsocchi. 1972.



Environmental element Larsocchi. Paintings-
Larsocchi, 1972



'Reconstruction of a future happening'.
Neagu 1971-73. Serpentine Gallery, 1973
London.

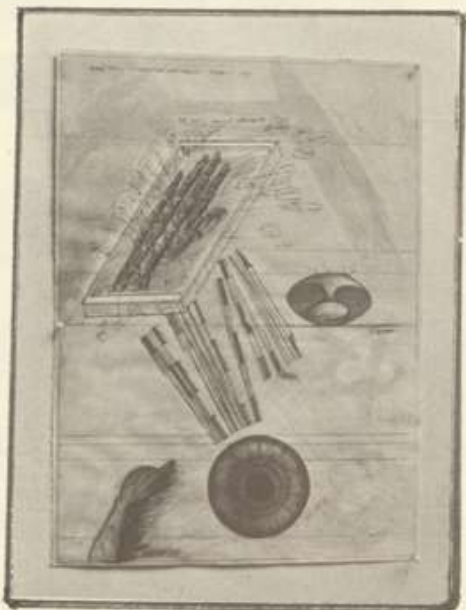
3. There is neither matter nor motion. There is nothing that could possibly be weighed or photographed, or expressed in the formulæ of physical energy. There is nothing which has *form*, *color* or *odor* — nothing possessing the properties of physical bodies. Nevertheless, the properties of the world of causes, granted an understanding of certain laws, can be considered in enumerated categories.



'Reconstruction of a long happening'. Neagu-
1971-73. Serpentine Gallery, 1973. London.

4. There is nothing dead or unconscious. Everything lives, everything breathes, thinks, feels; everything is conscious, and everything speaks.

5. In that world the axioms of our mathematics cannot be applied, because there is nothing *finite*. Everything there is infinite and, from our standpoint, *variable*.

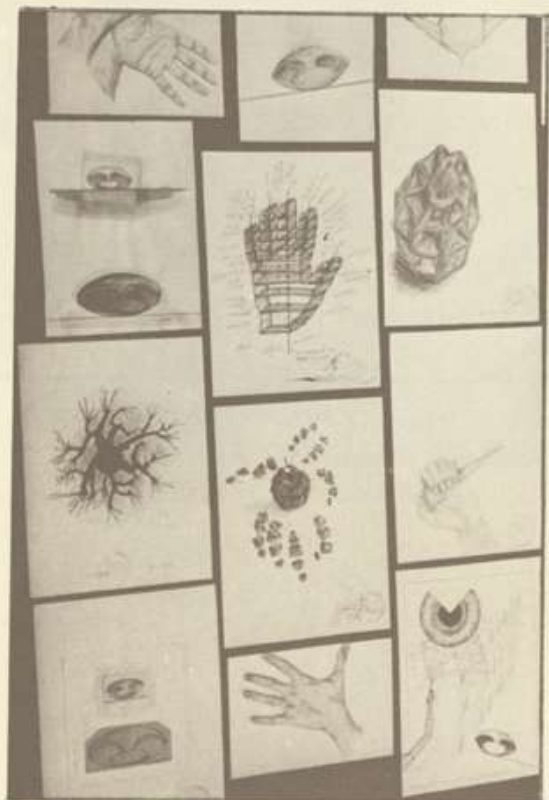


Collective piece. Story I.
1972.

6. The laws of our logic cannot act there. From the standpoint of our logic, that world is *illogical*. This is the realm the laws of which are expressed in *Tertium Organum*.

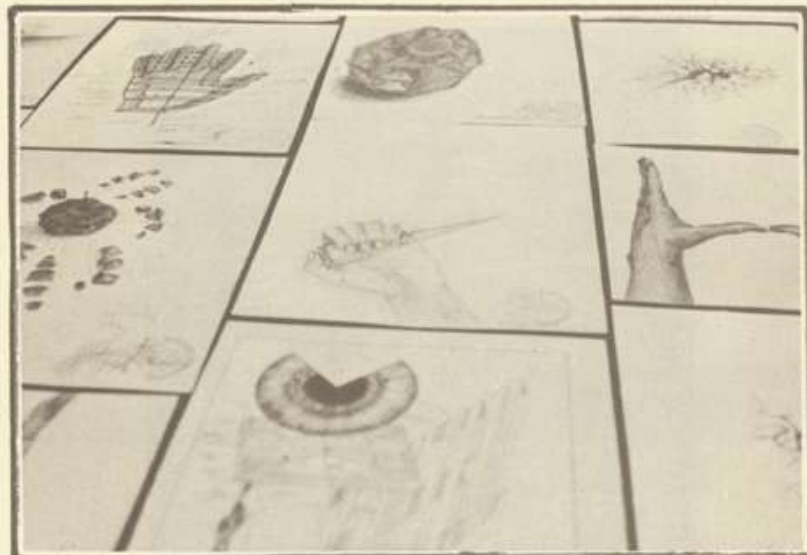


Installation view. Serpentine Gallery
June 1973, London.



'Identity of indiscernibles'
Group work 1972.

7. The separateness of our world does not exist there. Everything is the whole. And each particle of dust, without mentioning of course every life and every conscious being, lives a life which is one with the whole and includes the whole within itself.



Detail view from 'Identity of indiscernibles'
1972.

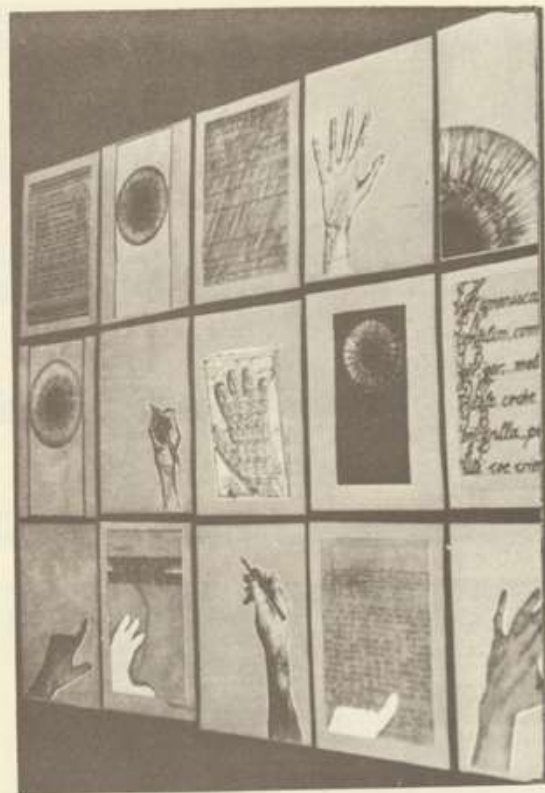


Collective work, with
equal participation -
Story II - 1972.
(Five members)



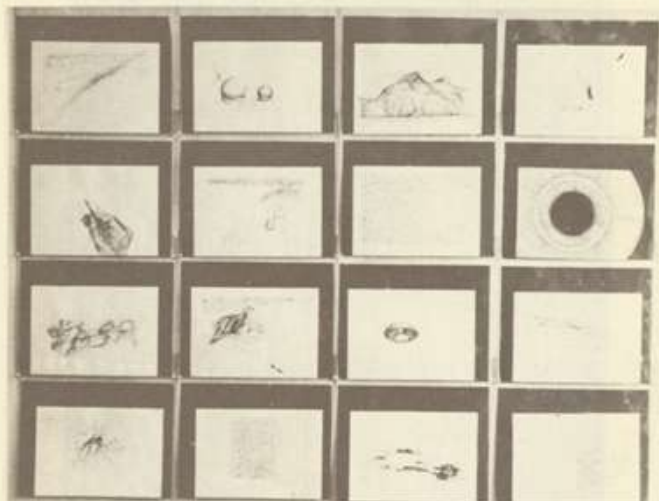
Highbury Studio. Wall; "Complete complex of compresence" (16 drawings) Floor; "Synchronicity"-(15 canvas) Amalgamated Group work, 1972.

8. In that world the *duality* of our world cannot exist. There *being* is not opposed to *non-being*. *Life* is not opposed to *death*. On the contrary, the one includes the other within itself. The unity and multiplicity of the I; the I and the Not-I; motion and immobility; union and separateness; good and evil; truth and falsehood — all these divisions are impossible there. *Everything subjective is objective, and everything objective is subjective*. That world is the world of the *unity of opposites*.

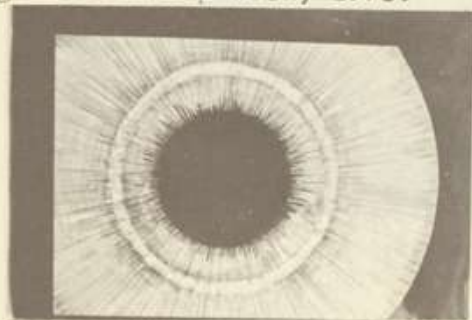


"Complete complex of sensibilia". Amalgamated Group work - 15 pieces 1972.

9. The sensation of the *reality* of that world must be accompanied by the sensation of the *unreality* of this one. At the same time the difference between real and unreal cannot exist there, just as the difference between subjective and objective cannot exist.



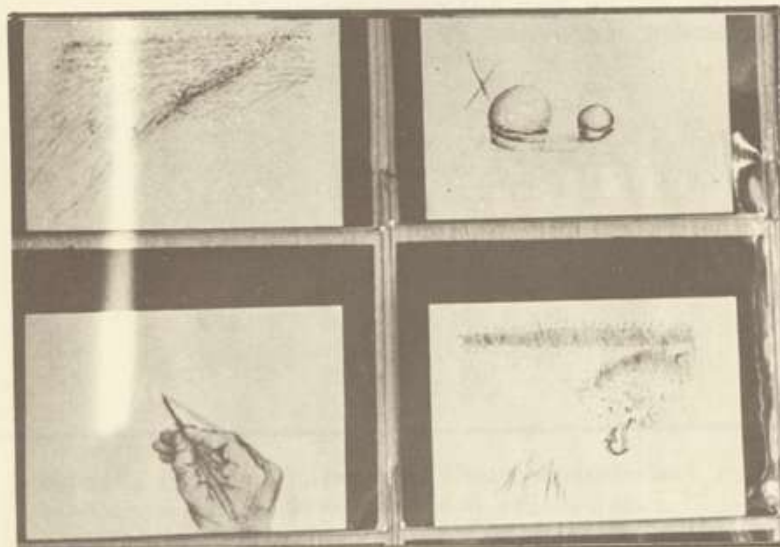
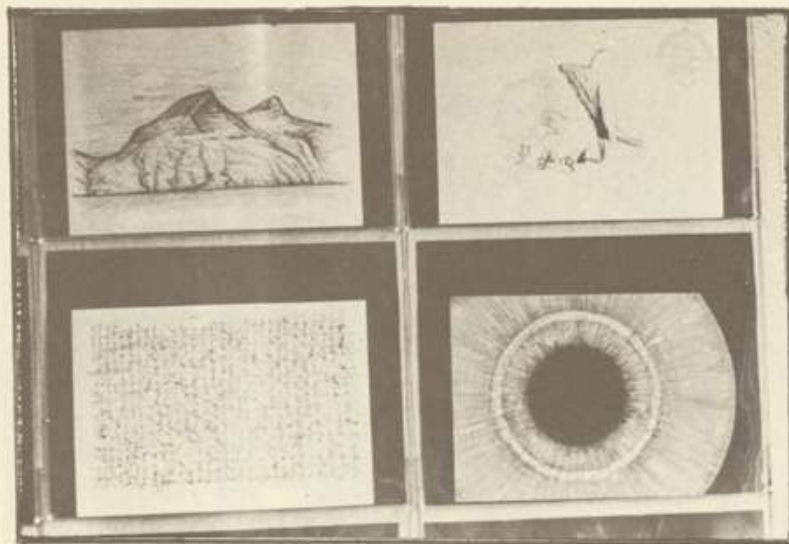
'Complete Complex of Compresence'. Amalgamated Group work, 1973.



Element
Larsocchi



Element
Paidola



Two details from 'Complete Complex of Compresence'. Above: Paidola, Neagu, Paidola, Larsocchi. Below: Paidola, Belmood, Honey-suckle, Paidola.



Joint motif for Belmood-Neagu-Paidola
Document recorded France-1973.

10. *That world and our world are not two different worlds. The world is one. That which we call our world is merely our incorrect perception of the world: the world seen by us through a narrow slit. That world begins to be sensed by us as the wondrous, i.e., as something opposite to the reality of this world, and at the same time this, our earthly world, begins to seem unreal. The sense of the wondrous is the key to that world.*



Honeysuckle studio - 1972.

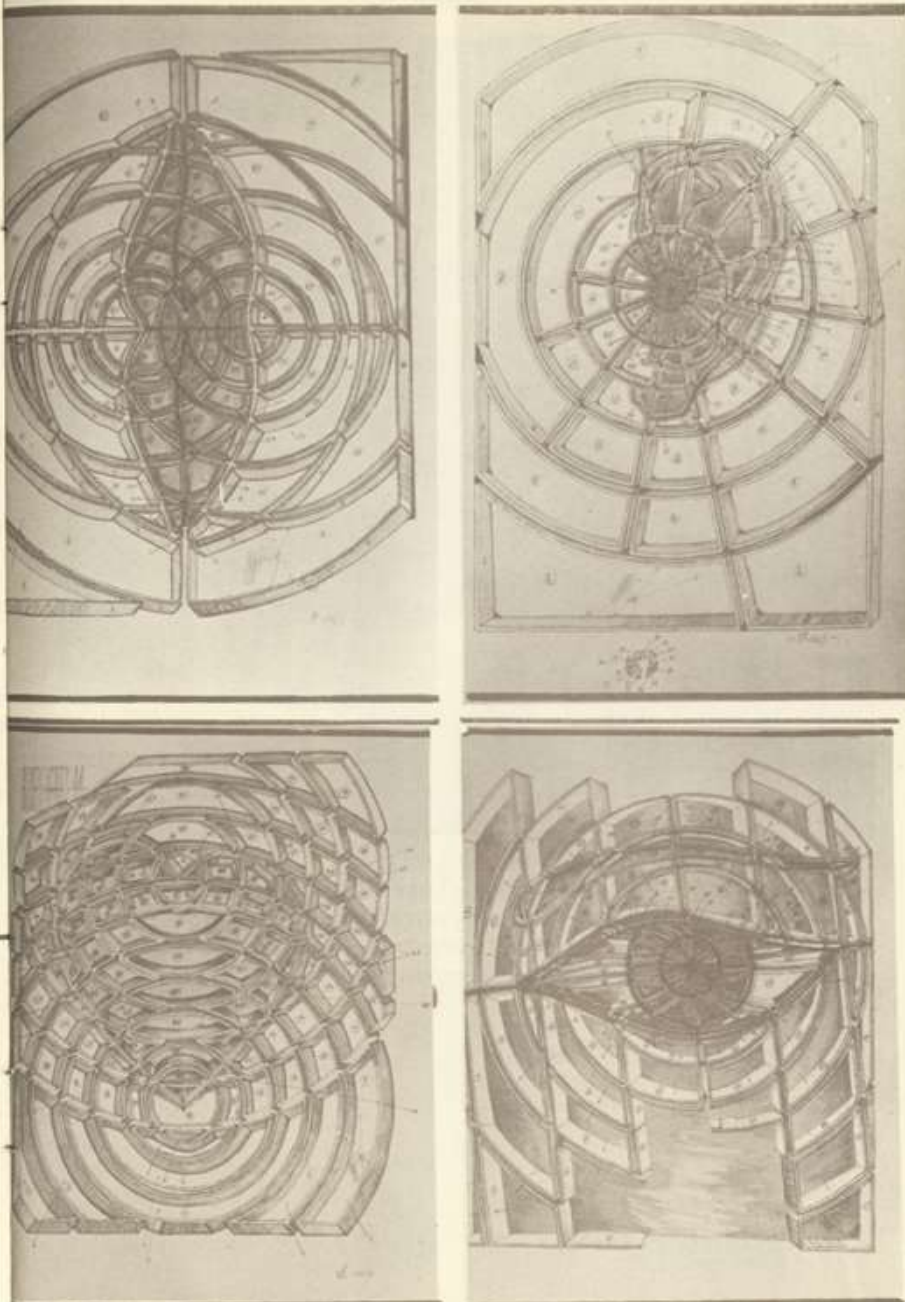


Silent event - Neagu 1973
Surrey.

11. But everything that can be said about it will not define our relation to that world until we come to understand that even comprehending it we will not be able to grasp it as a whole, i.e., in all its variety of relations, but can think of it only in this or that aspect.

12. Everything that is said about the world of causes refers also to the All. But between our world and the All there may be many transitions.

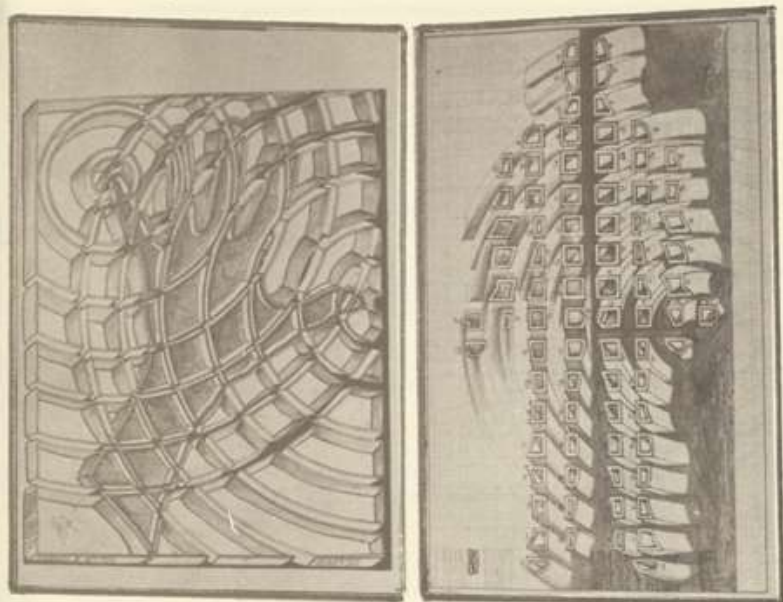
from 'Tertium Organum' by P. D. Ouspensky.



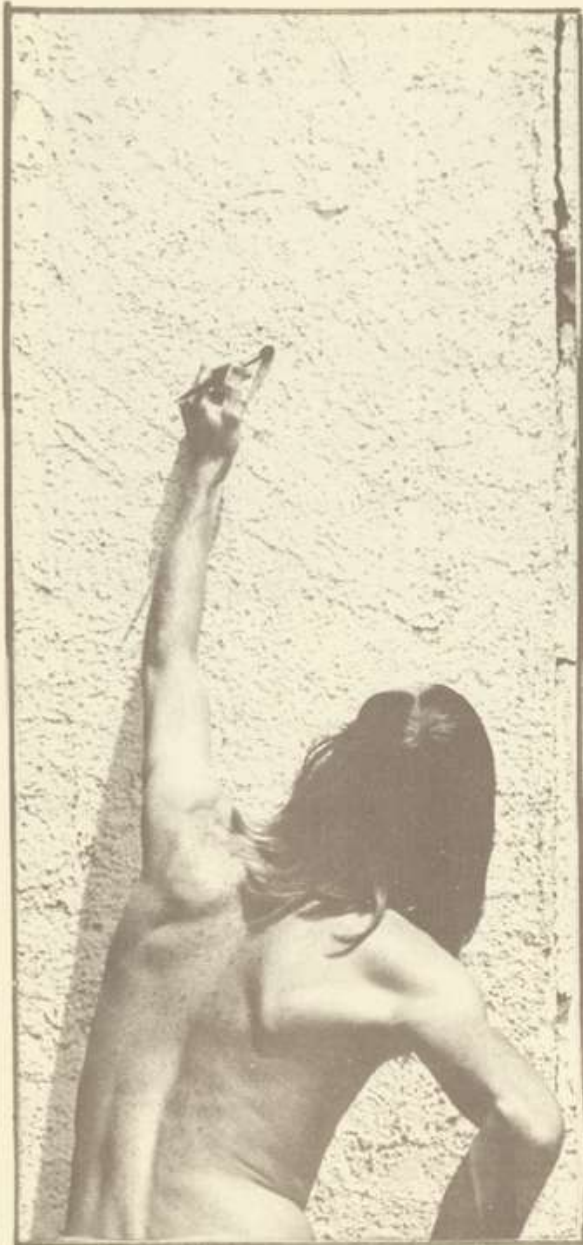
our drawings - elements-Neagu-1972.



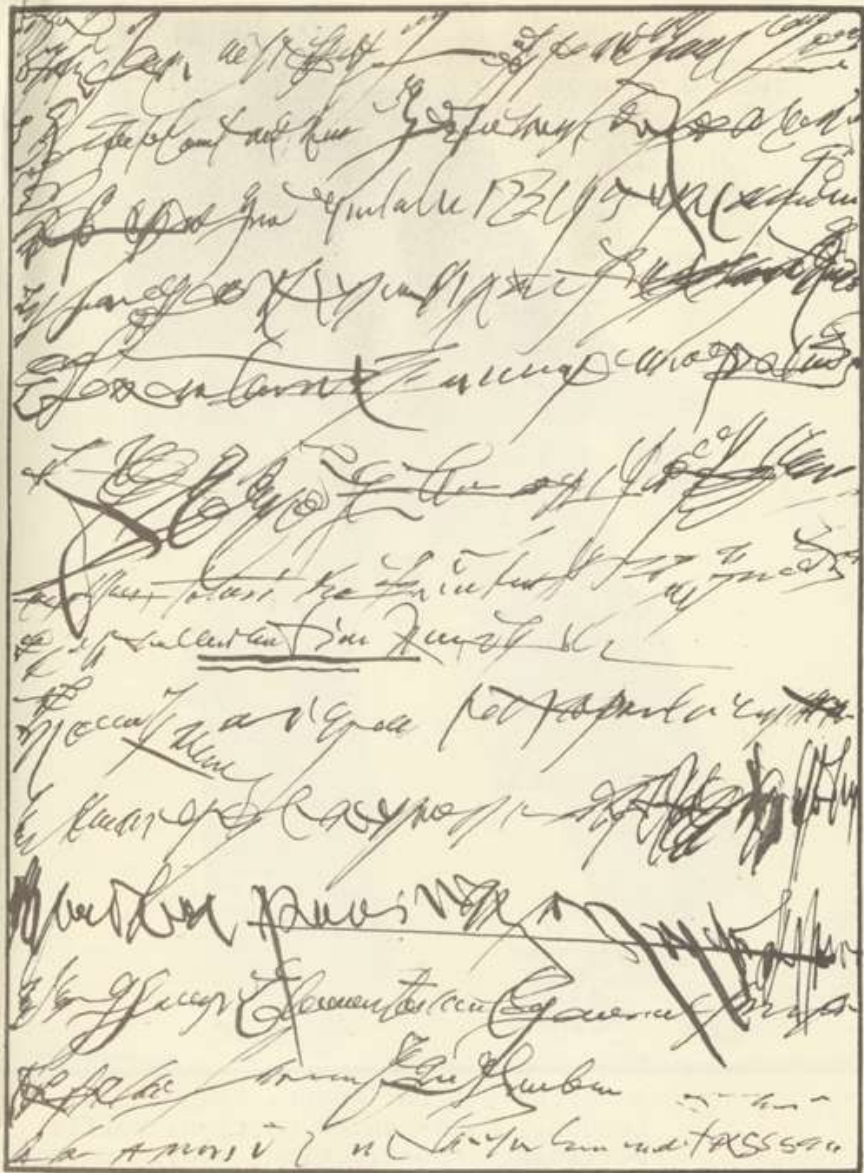
Insert into 'Identity of indiscernibles'. Between two elements Belmood, an element Honeysuckle replaced with a natural photo - document Belmood. (Catalogue - collage).



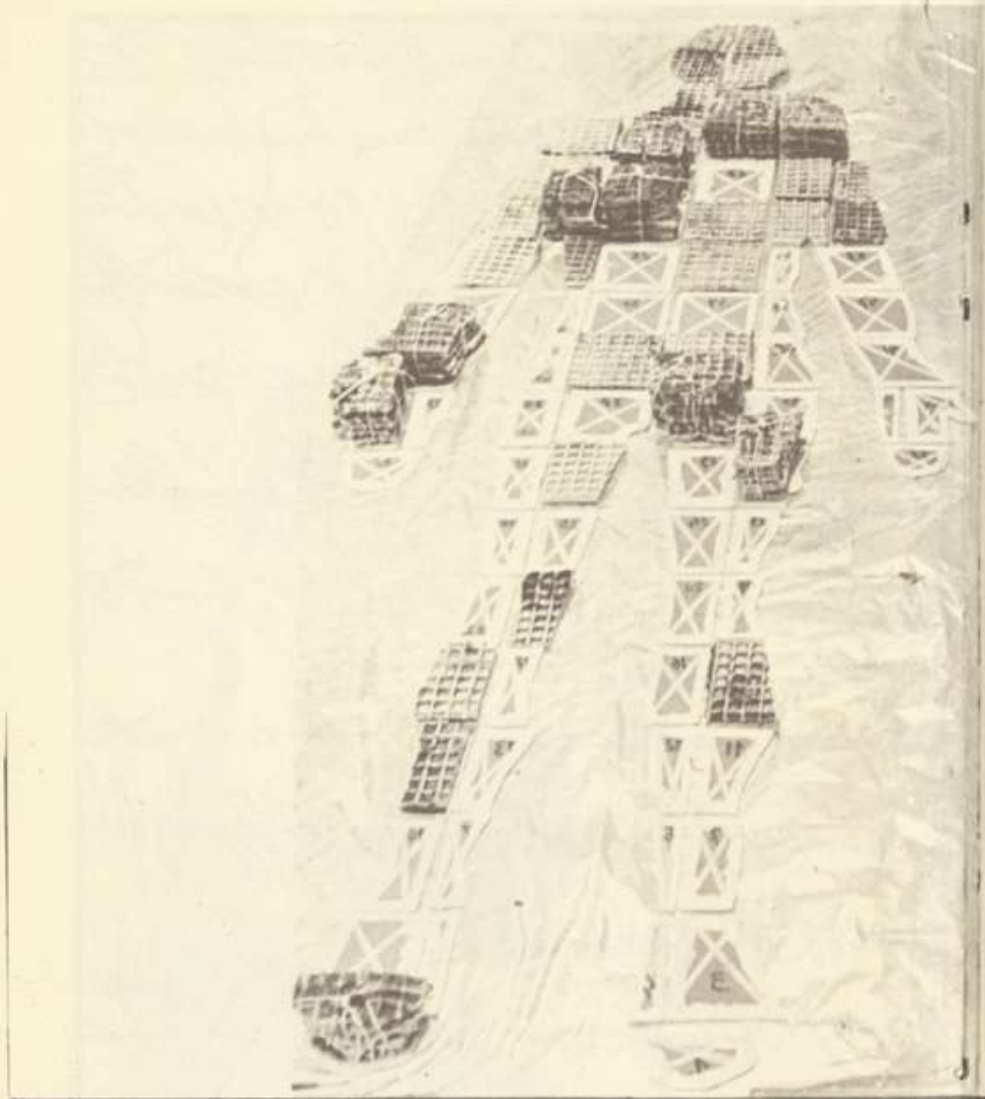
Elements Neagu - 1972



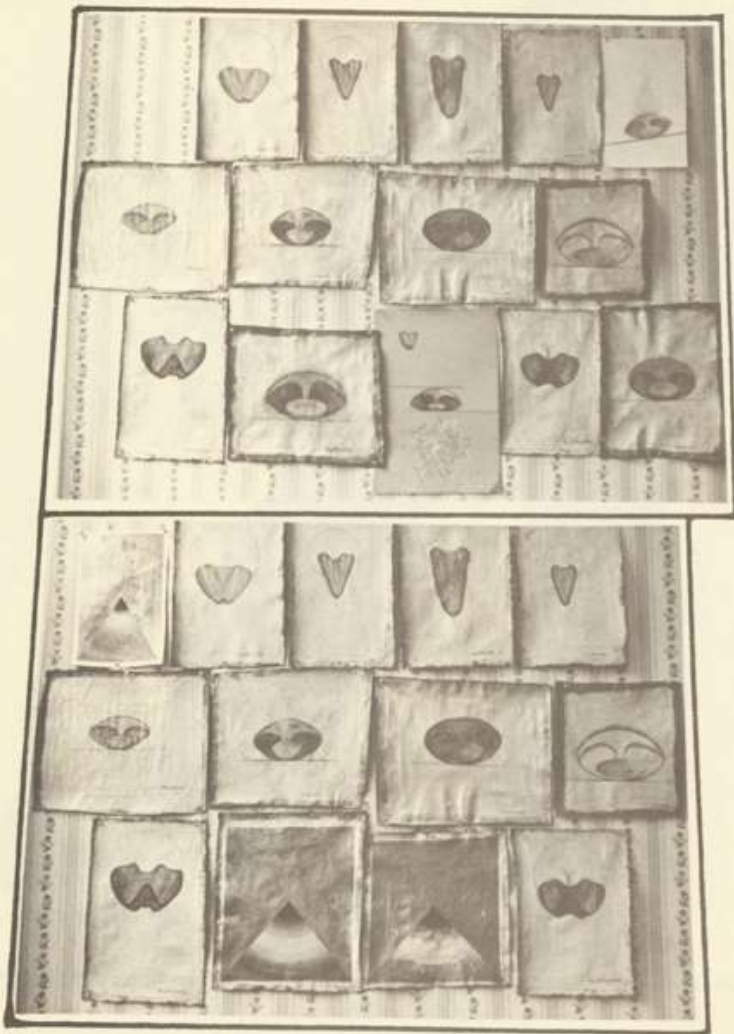
Honeysuckle
open action
1973



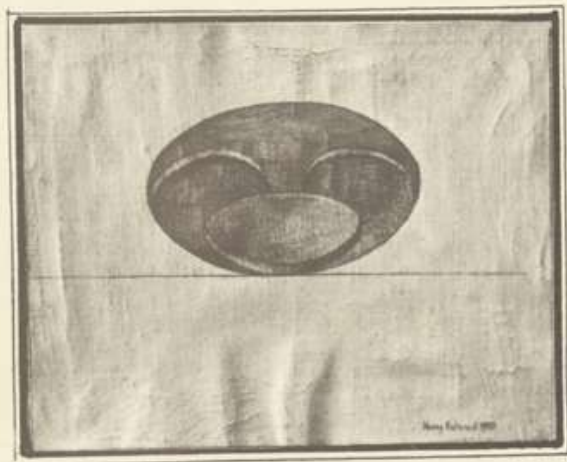
Catalogue drawing - Paidola 1973.



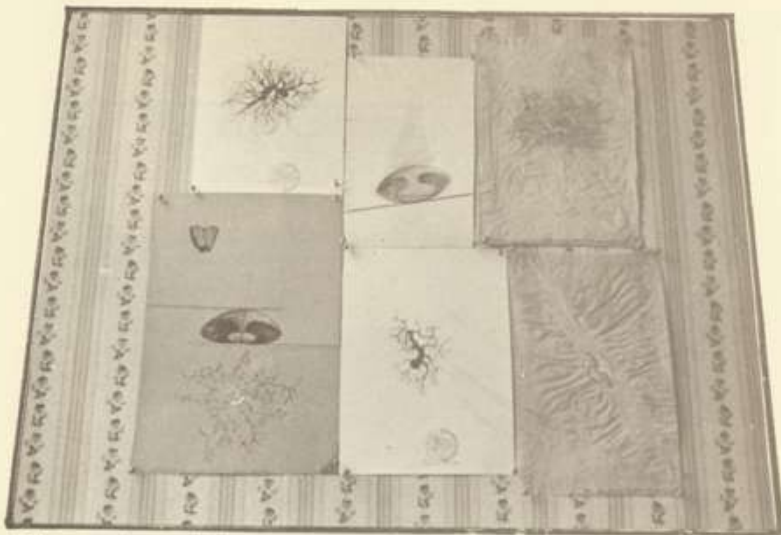
A 'Blind's bite' event, Neagu 1971,
London. Cake-man 80 portions waffle,
perishable construction, public partici-
pation.



Elements. Belmood - Larsocchi 1972-73



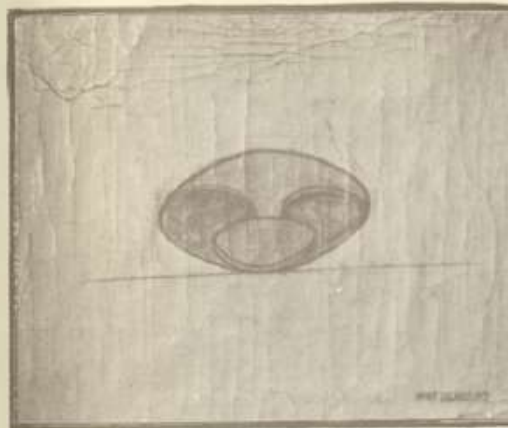
Element. Belmood - 1973



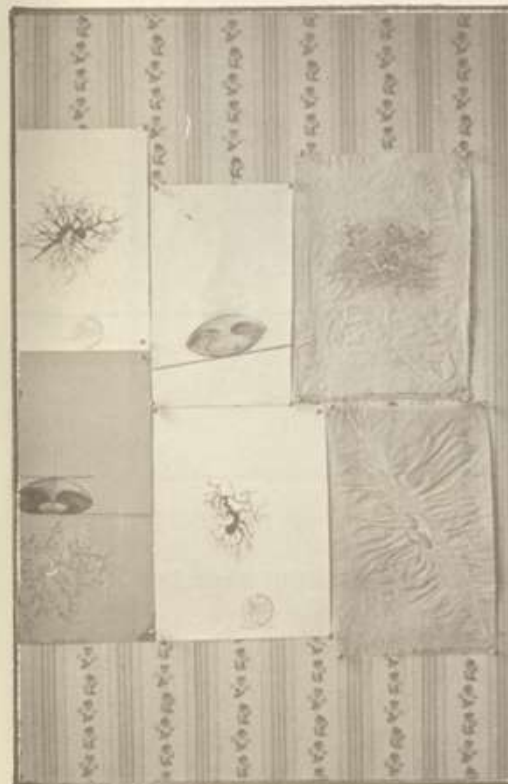
Elements with no-context. Belmood 1972-74.



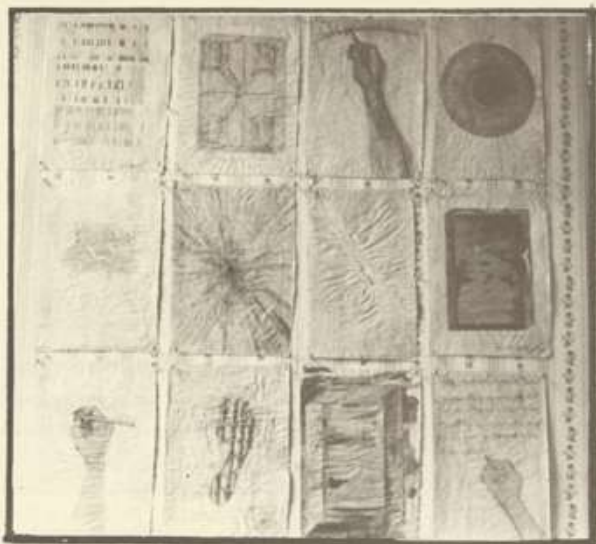
Single element Belmood 1973.



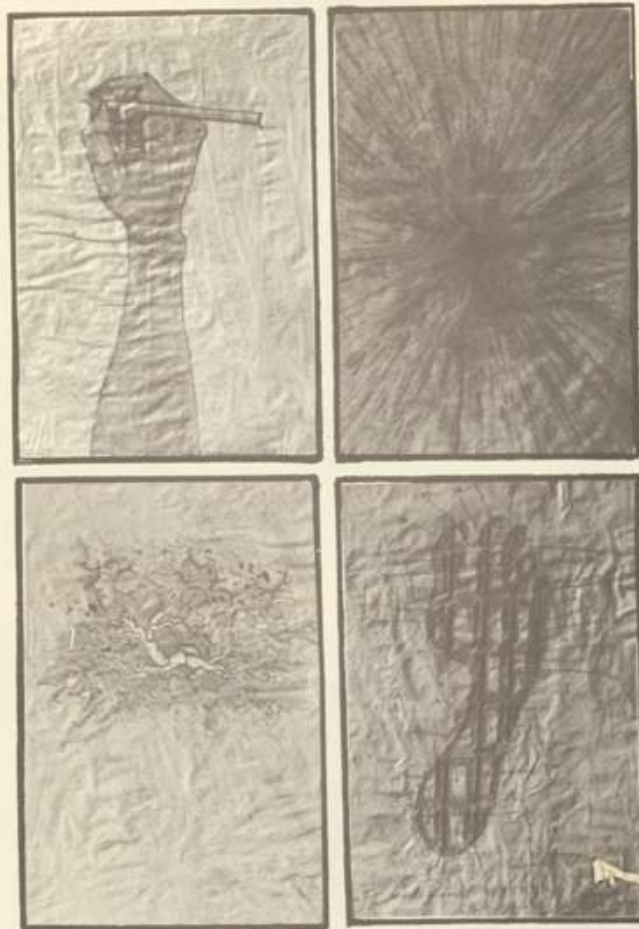
Element Belmood 1973



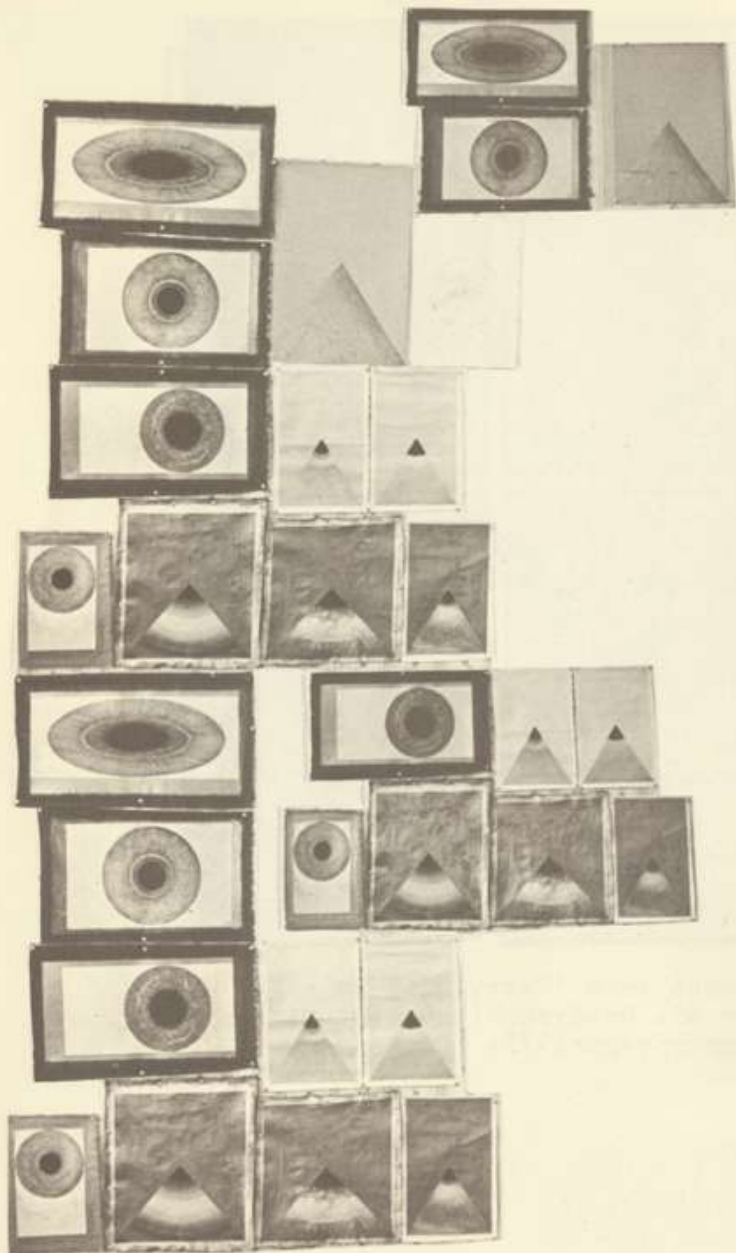
Elements Belmood
1972 - 1974



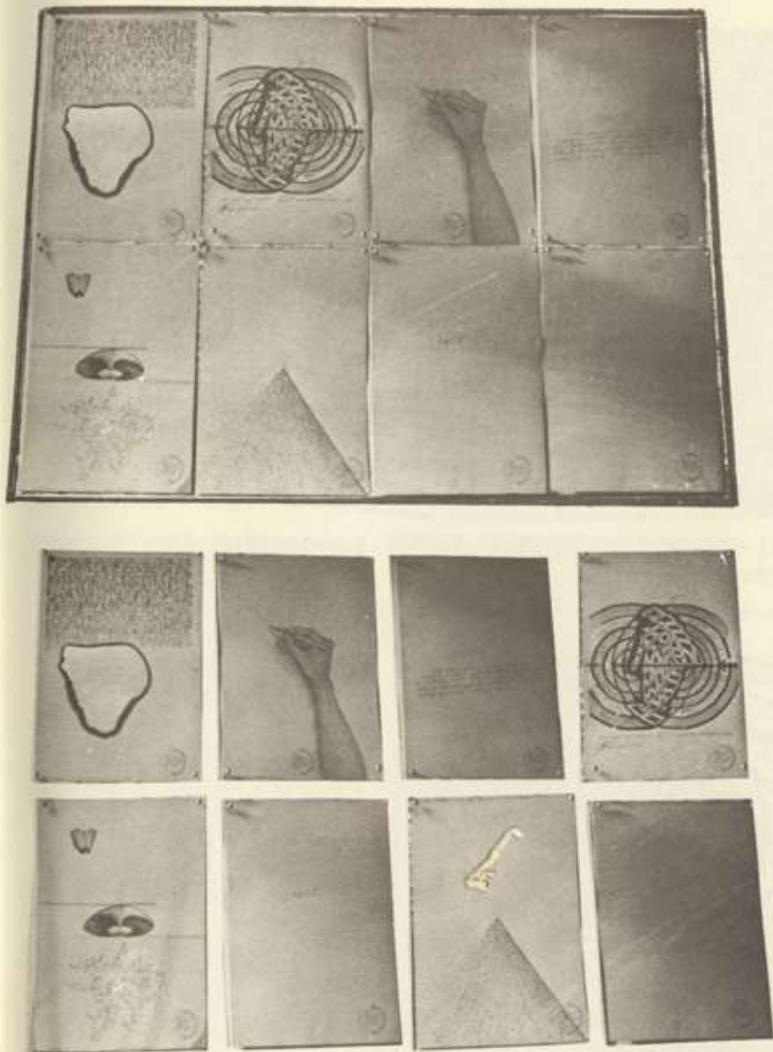
'Everything is A and Not - A'.
Group work, 12 pieces, canvas.
Paidola-Neagu-Honeysuckle-Larsocchi-
Belmood-Larsocchi-Belmood-Neagu-
Honeysuckle-Neagu-Neagu-Paidola/
Honeysuckle.



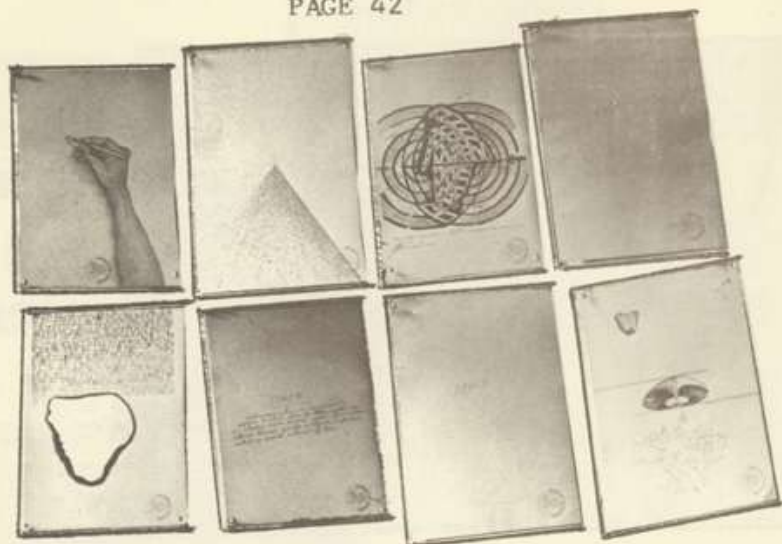
Elements from 'Everything is A and
Not - A'. Honeysuckle-Larsocchi-
Belmood-Neagu-1973.



Multiple elements Larsochi 1972 - 1974 with no group context.



Variations of arrangements within 'Simultaneously apprehended elements'. 8 pieces-Group work, 1973.



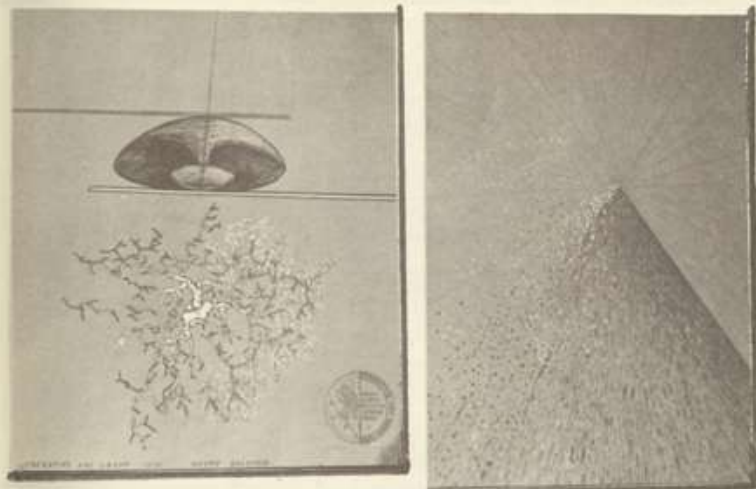
Variation on 'Simultaneously apprehended elements' - 1973



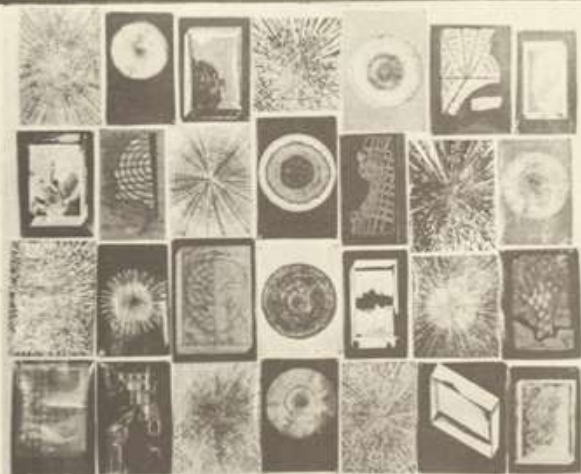
Element Neagu .



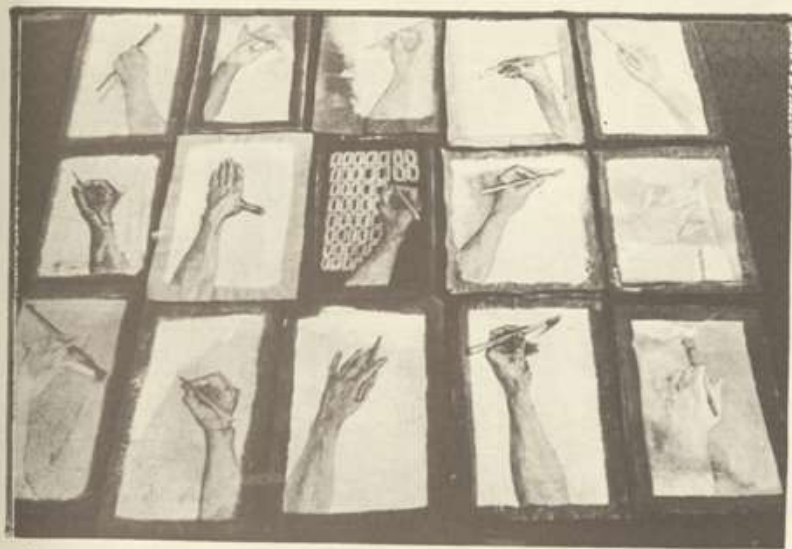
Element Paidola.



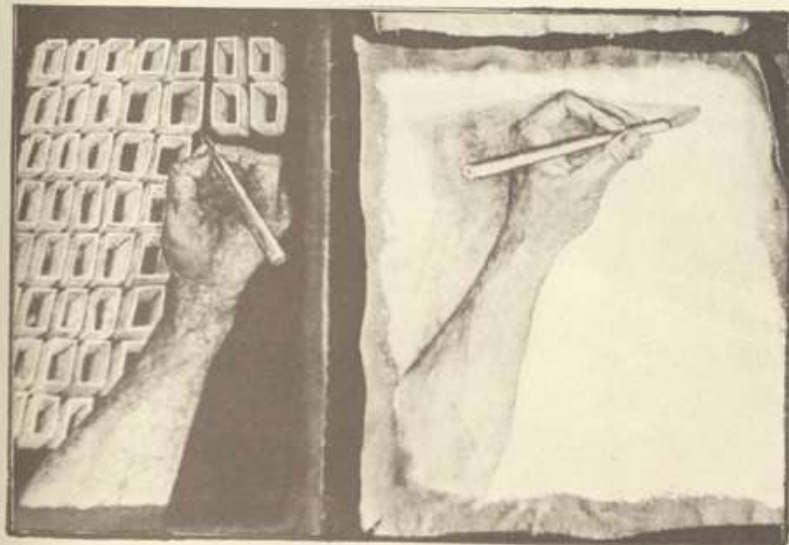
Four elements disconnected from 'Simultaneously apprehended elements', Group work 1973. Belmood-Larsocchi-Honeysuckle-Paidola. (See page 41)



"Open Hierarchical System".
Amalgamated Group work. 28 pieces-
Enamel on canvas.



'Synchronicity'-Larsocchi-Neagu, 1972.
15 pieces.

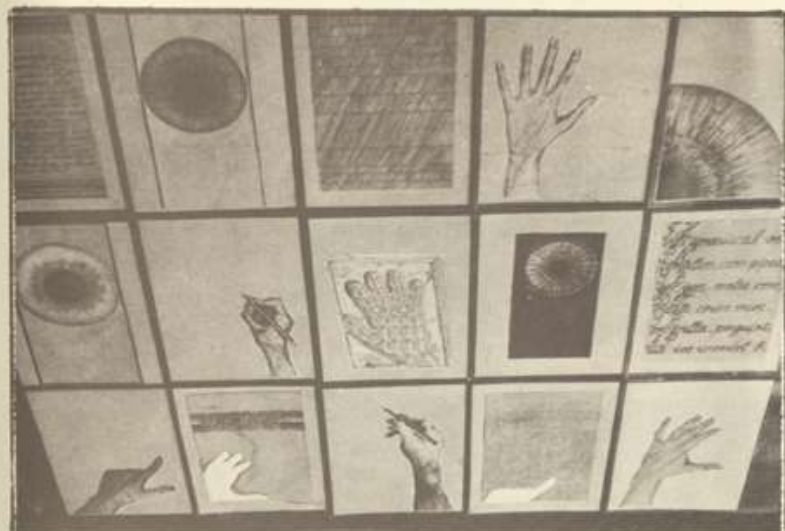


Detail from 'Synchronicity'.

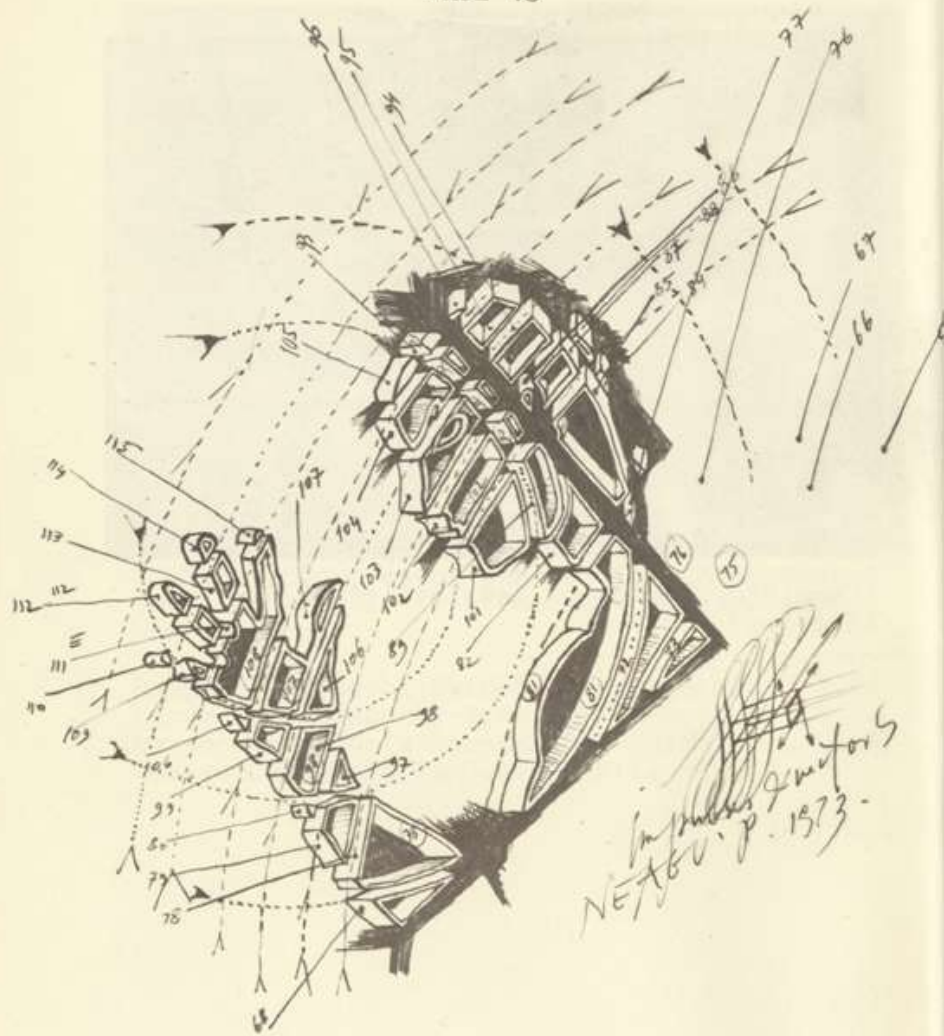


'Complete Complex of Sensibilia'. Amalgamated Group work 1972. 15 elements - collage on brown paper.

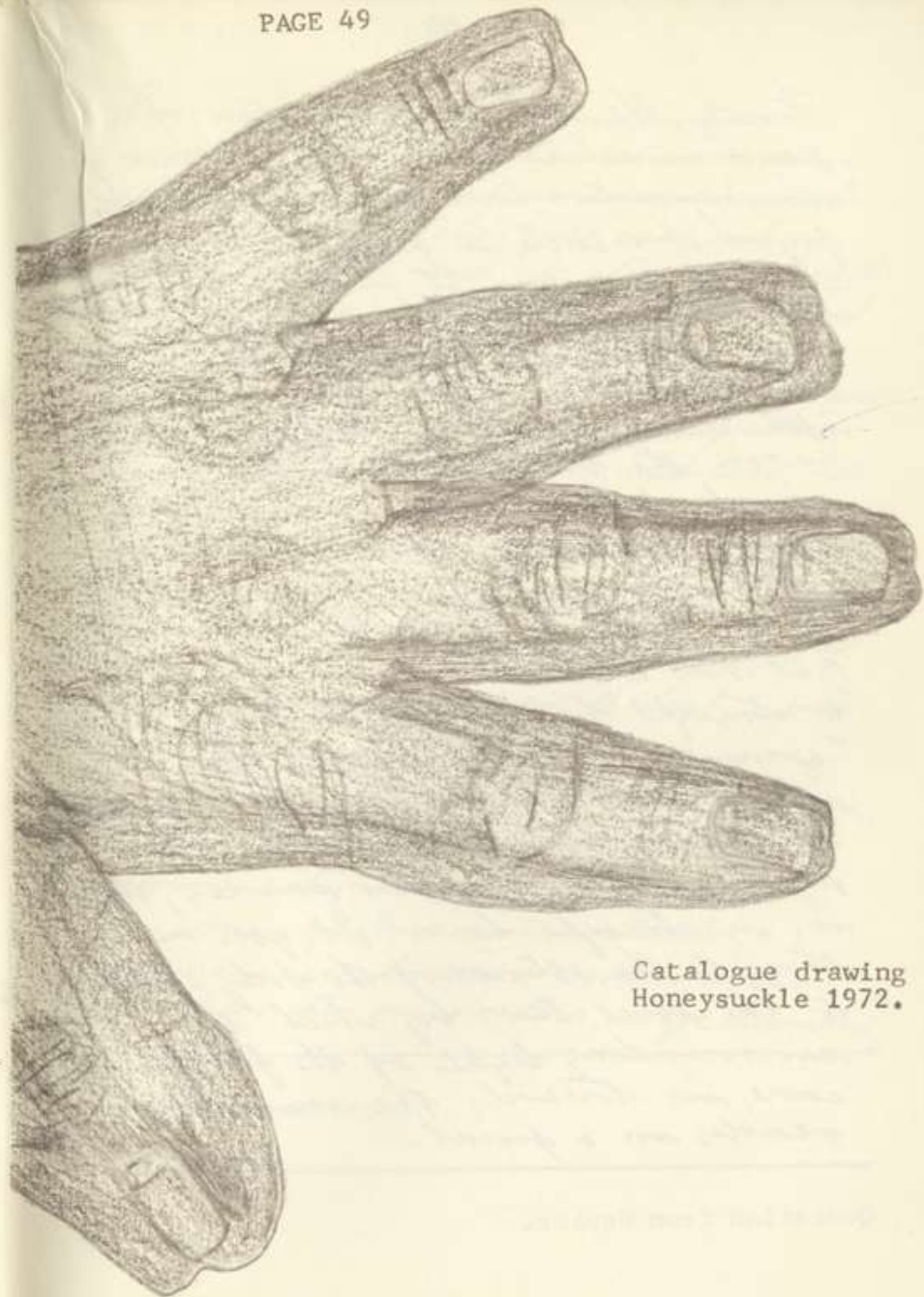
Paidola-Larsocchi-Paidola,-Honeysuckle-Larsocchi-Larsocchi-Honeysuckle-Neagu-Larsocchi-Paidola-Honeysuckle-Paidola-Honeysuckle-Paidola-Honeysuckle.



'Complete Complex of Sensibilia' 1972.
(See page 46)



Catalogue drawing - Neagu, 1973.



Catalogue drawing
Honeysuckle 1972.

Firstly, the soul has the structure of a point in actuality (at least by reason of its conjunction with its body), and the figure of a circle in potentiality. Now, since it is energy, it pours itself forth from that punctiform abode into a circle. Whether it is obliged to perceive external things that surround it in spherical fashion or whether it must govern the body (the body, too, lies round about it), the soul itself is hidden within, rooted in its fixed point whence it goes out into the rest of the body by a semblance of itself. But how should it go out if not in a straight line (for that is truly a "going out")? How should it have any other way of going out, being itself both light and flame, than as the other lights go out from their sources, that is, in straight lines? It goes out, then, to the exterior of the body according to the same laws by which the surrounding lights of the firmament come in towards the soul that resides in a point.

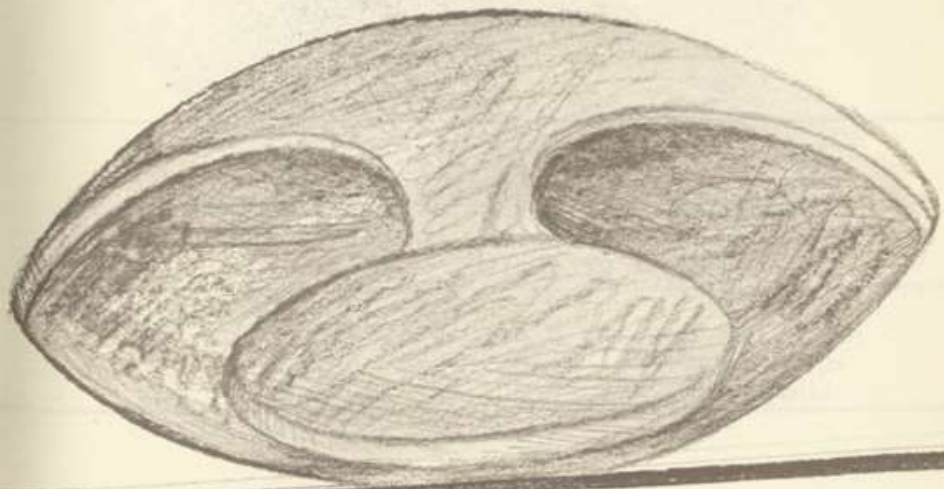
Quotation from Kepler.

Primum anima puncti rationem sortita est actu (saltem rationem, rationis alligationis ad corpus suum), circuli figuram potestate; quae cum sit energia, edidit sese ab illa sede puncti in circulum; sive enim sentire debeat res externas, illae aphaericum in modum sese circumstant, sive corpus regere, corpus quoque circumjectum habet, ipsum latet intus, radicata in puncto eius certo, unde exit per speciem sui in corpus reliquum. At qui exit, nisi per lineas rectas? hoc hoc enim vere est exit; qui alium egressi modum habeat, ipsa et lux existens et flamma, quam a fontibus suis egressi alia lumina, lineis sc. rectis? Egredietur igitur versus exteriora corporis iisdem legibus, quibus circumstantia firmamenti lumina versus illam in puncto residentem ingrediantur.

Quotation from Kepler.



Element Larsocchi trouve. Edinburgh, 1973.



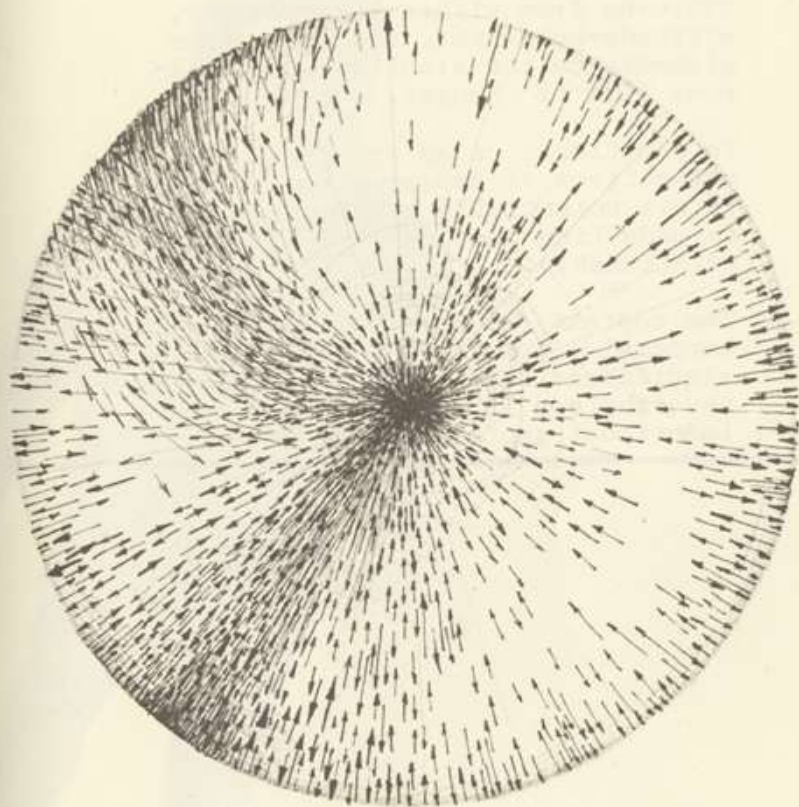
Catalogue drawing - Belmood, 1972

236/
500

NEAGU 'P

This first Generative Art Group Catalogue has been printed with the help of the Arts Council of Great Britain. A first edition of 500 copies, bearing the group-stamp on the cover as art work.

For any enquiry please write to G.A.G. at 73a, Highbury New Park, London N5 2EU.



Catalogue-drawing-Larsocchi, 1973.

To evidentiate and emphasize minute - patterns from within life-society, attitude-behaviour, the generative elements on the simultaneous-continuous flux of changes.

To constitute on an Art-level, multiple connections of apparently disparate facets potentially high charged in order to underline absconse and meaningful relationship.

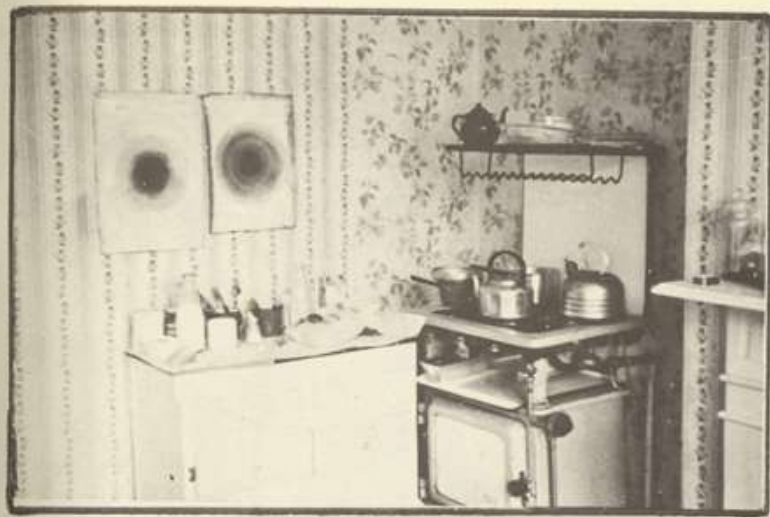
The context (of images-symbol, spatio-temporal situations) becoming a most significant concept, its efficacy lies nevertheless in the power of each individual section.



Neagu in a 'Blind's bite' event, 1971
London.

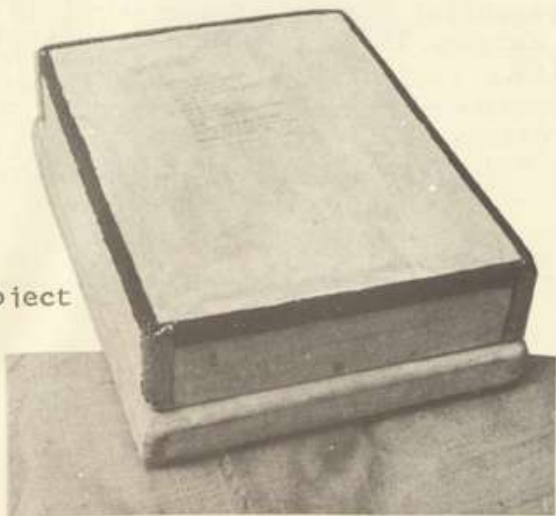


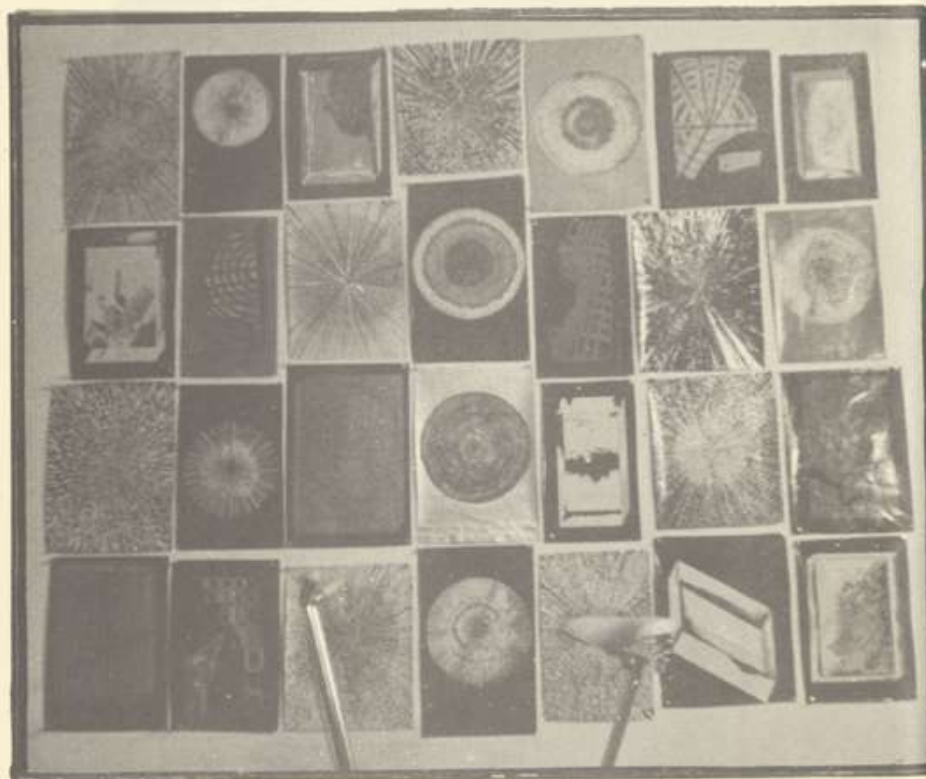
Poetic Licence - Paidola, 1973



Larsocchi's Studio - 1974.

Multimedia object
Neagu, 1973.





'Open Hierarchical System'. Group work. 28 pieces - Enamel on canvas. 1973. Larsocchi-Neagu-Paidola-Honeysuckle.



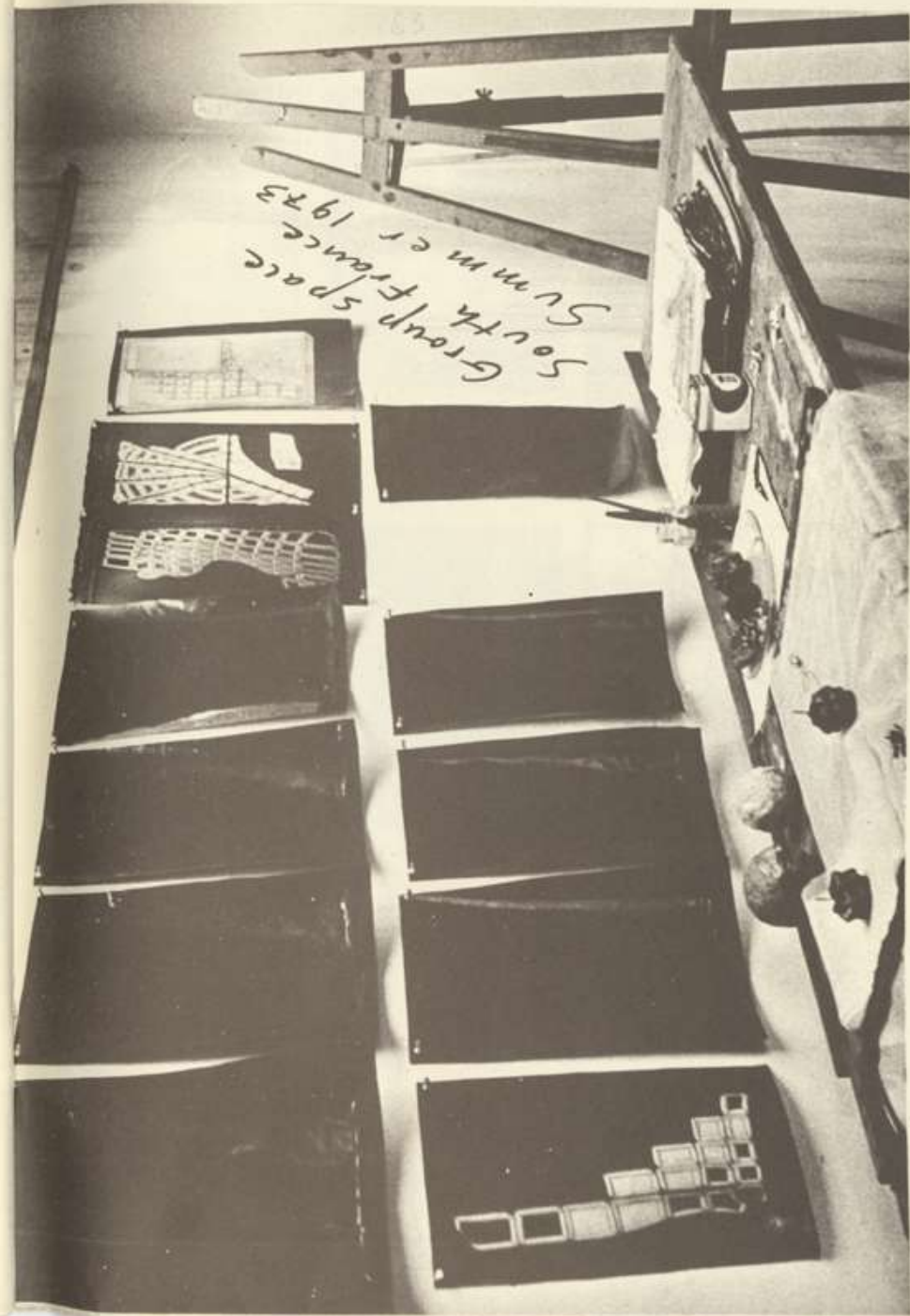
Larsocchi in a fragmented event, 1973
Llandeilo, S. Wales.

The content of this catalogue is meant to be timeless for the use of the spiritual worker. Nevertheless, dates and localities are given all along among fictitious material, this conscious amalgam is functional in a certain level. That is the cross-section between self-signals and adherent signals, in a work of art.

Group Manager.



Joint motive - Belmood-Neagu,
France, 1973.





H. Bernea



D. Krauss



C. Lammart



M. Smith



G. White



C. White