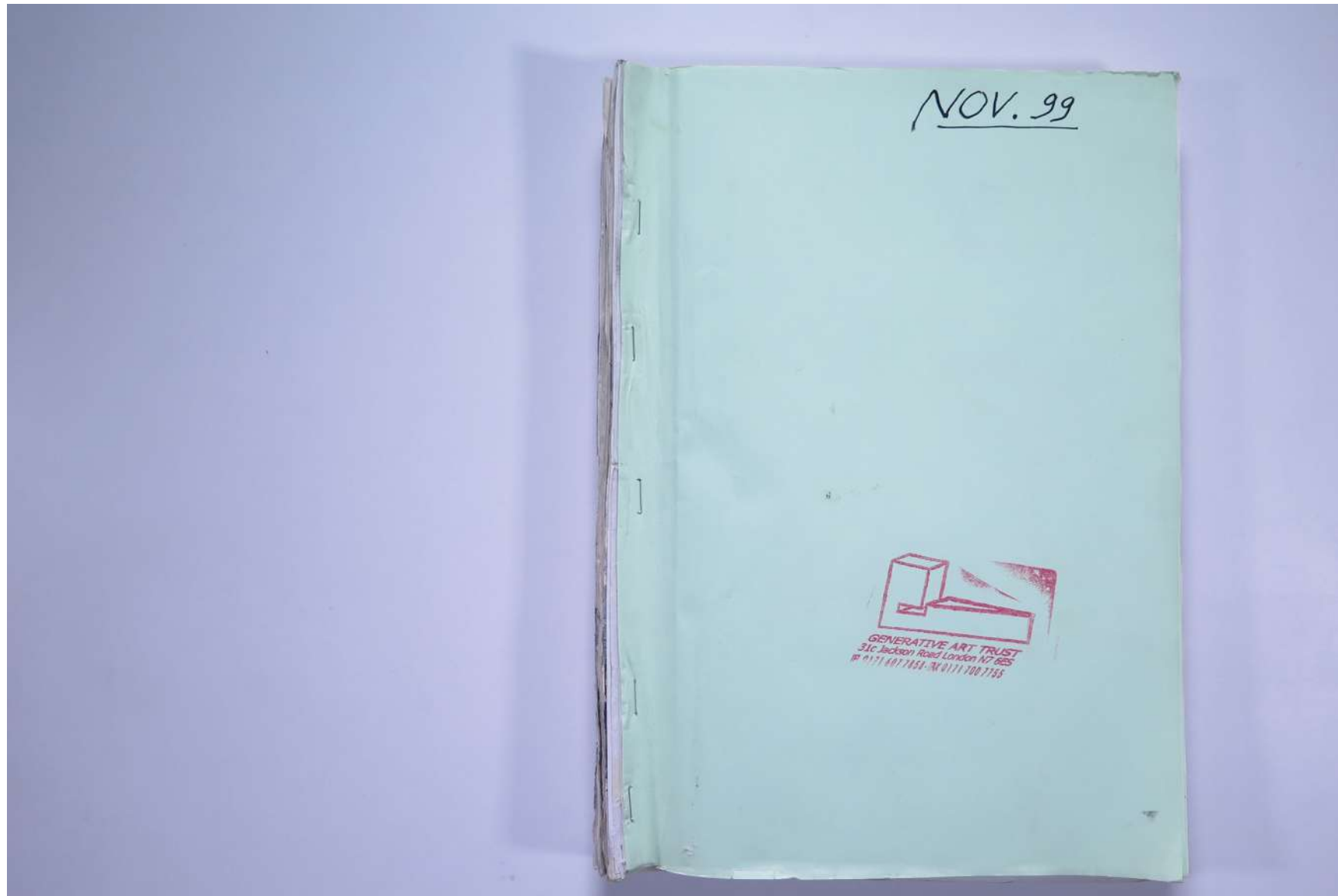


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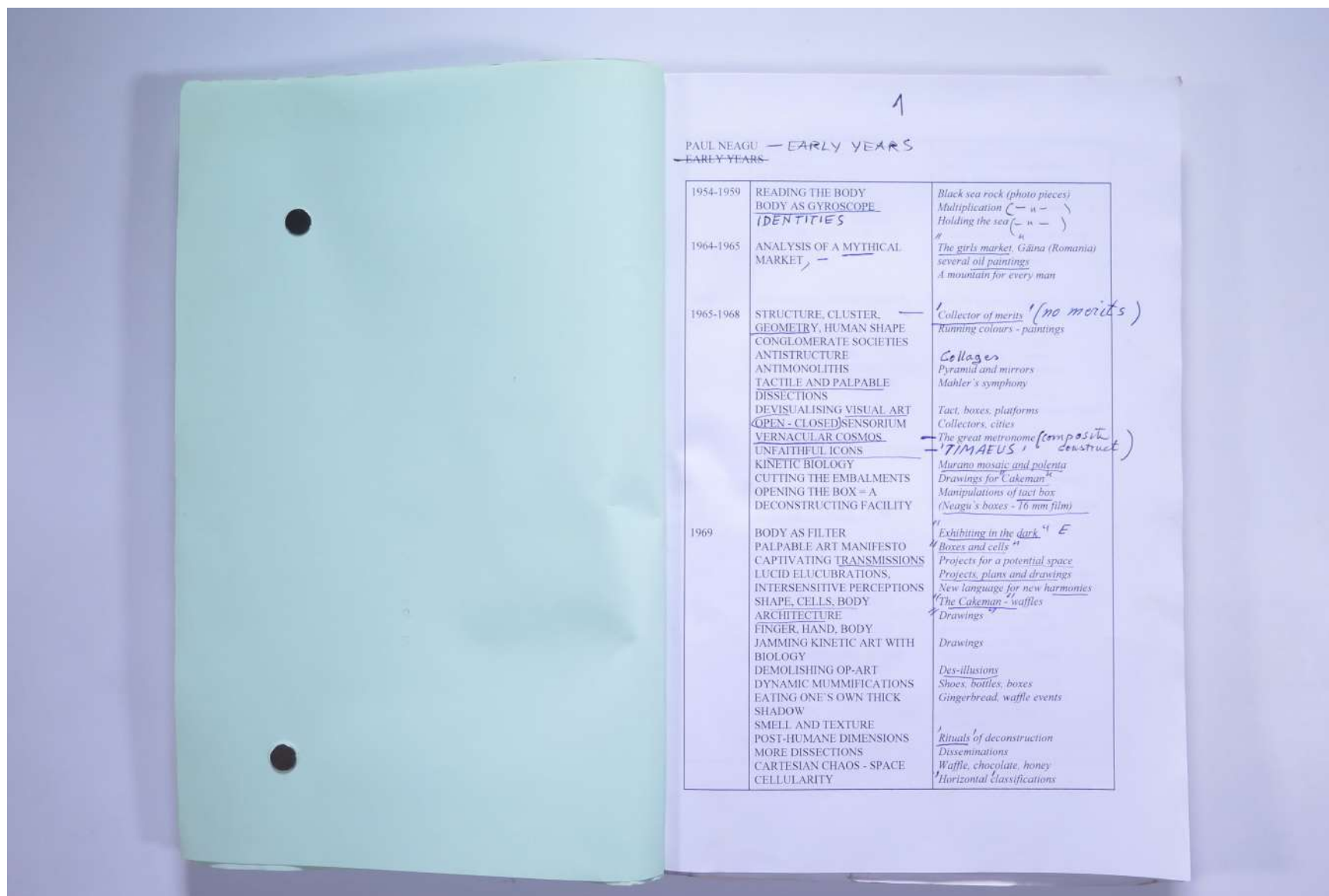
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1
PAUL NEAGU - EARLY YEARS
~~EARLY YEARS~~

1954-1959	READING THE BODY BODY AS GYROSCOPE <u>IDENTITIES</u>	Black sea rock (photo pieces) Multiplication (- u -) Holding the sea (- u -) #
1964-1965	ANALYSIS OF A MYTHICAL MARKET, -	The girls market, Găina (Romania) several oil paintings A mountain for every man
1965-1968	STRUCTURE, CLUSTER, — GEOMETRY, HUMAN SHAPE CONGLOMERATE SOCIETIES ANTISTRUCTURE ANTIMONOLITHS TACTILE AND PALPABLE DISSECTIONS DEVISUALISING VISUAL ART <u>OPEN - CLOSED</u> SENSORIUM VERNACULAR COSMOS. UNFAITHFUL ICONS KINETIC BIOLOGY CUTTING THE EMBALMENTS OPENING THE BOX = A DECONSTRUCTING FACILITY	Collector of merits (no merits) Running colours - paintings Collages Pyramid and mirrors Mahler's symphony Tact, boxes, platforms Collectors, cities The great metronome (composite construct) TIMAEUS Murano mosaic and polenta Drawings for Cakeman Manipulations of tact box (Neagu's boxes - 16 mm film)
1969	BODY AS FILTER PALPABLE ART MANIFESTO CAPTIVATING TRANSMISSIONS LUCID ELUCUBRATIONS, INTERSENSITIVE PERCEPTIONS SHAPE, CELLS, BODY ARCHITECTURE FINGER, HAND, BODY JAMMING KINETIC ART WITH BIOLOGY DEMOLISHING OP-ART DYNAMIC MUMMIFICATIONS EATING ONE'S OWN THICK SHADOW SMELL AND TEXTURE POST-HUMANE DIMENSIONS MORE DISSECTIONS CARTESIAN CHAOS - SPACE CELLULARITY	Exhibiting in the dark ¹ E Boxes and cells ¹ Projects for a potential space Projects, plans and drawings New language for new harmonies The Cakeman - waffles Drawings Drawings Des-illusions Shoes, bottles, boxes Gingerbread, waffle events Rituals of deconstruction Disseminations Waffle, chocolate, honey Horizontal classifications

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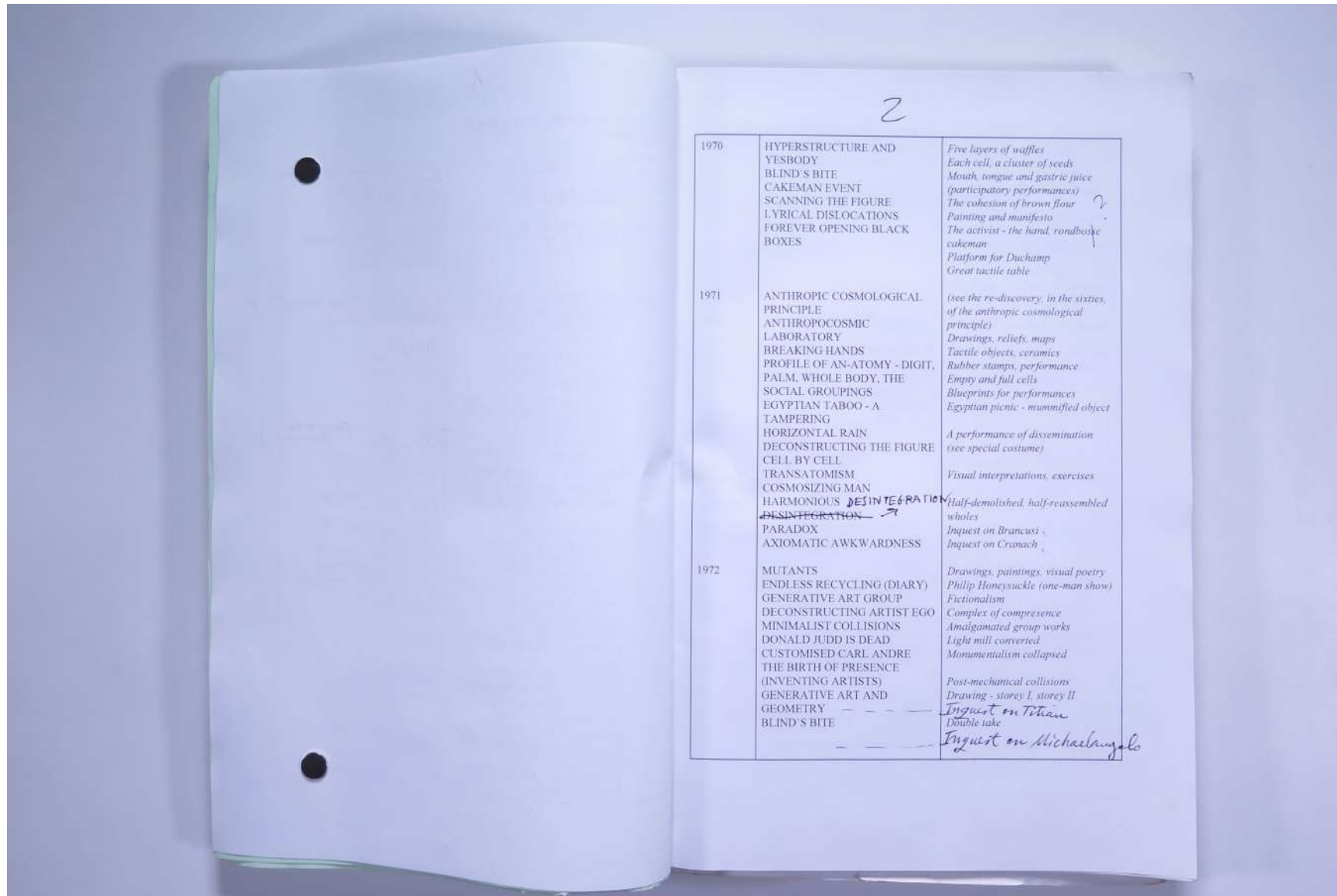
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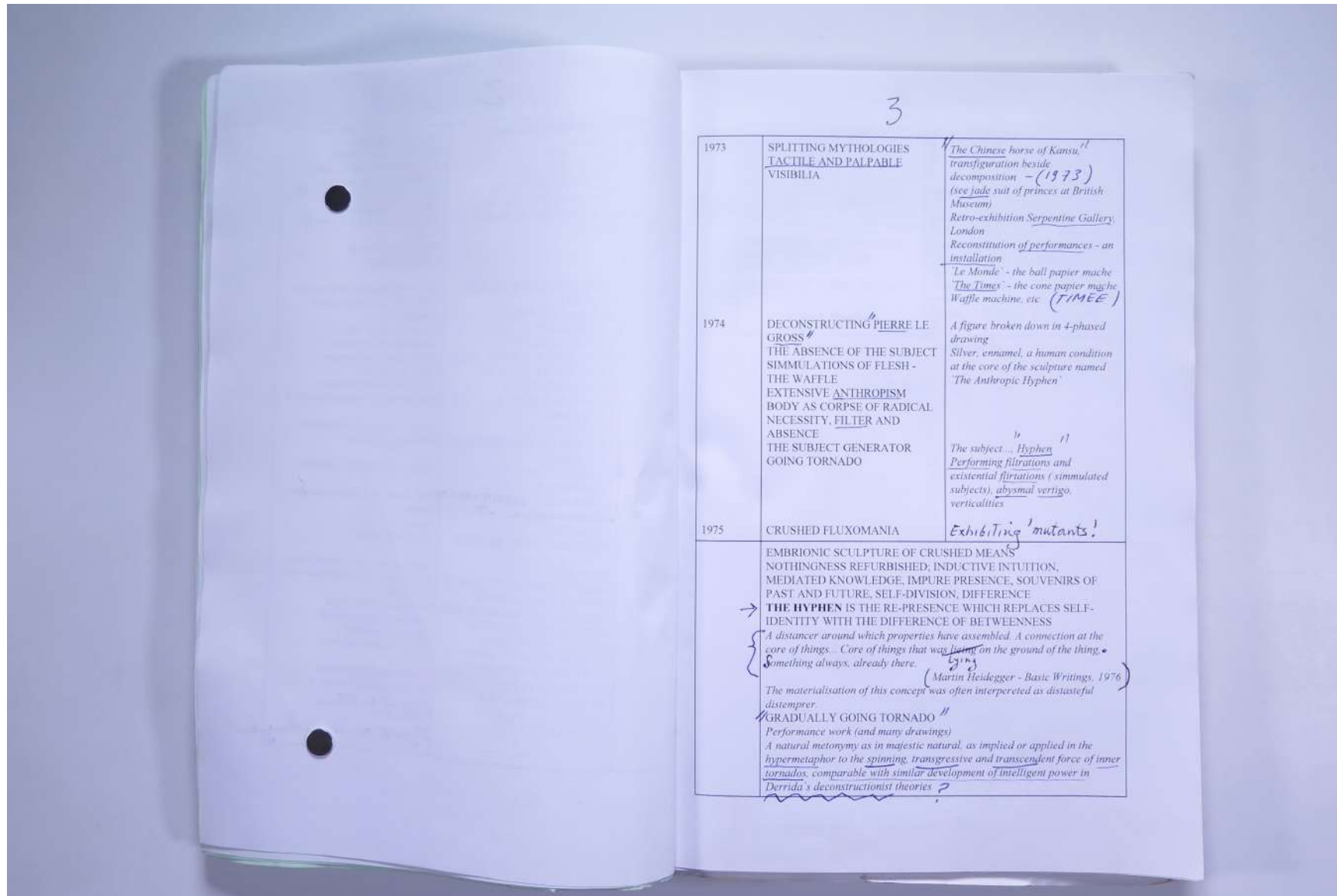
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1973	SPLITTING MYTHOLOGIES TACTILE AND PALPABLE VISIBILIA	<i>The Chinese horse of Kansu</i> ¹¹ <i>transfiguration beside</i> <i>decomposition - (1973)</i> <i>(see jade suit of princes at British</i> <i>Museum)</i> <i>Retro-exhibition Serpentine Gallery,</i> <i>London</i> <i>Reconstitution of performances - an</i> <i>installation</i> <i>'Le Monde' - the ball papier mache</i> <i>'The Times' - the cone papier mache</i> <i>Waffle machine, etc. (TIMEE)</i>
1974	DECONSTRUCTING PIERRE LE GROSS ¹¹ THE ABSENCE OF THE SUBJECT SIMULATIONS OF FLESH - THE WAFFLE EXTENSIVE ANTHROPIISM BODY AS CORPSE OF RADICAL NECESSITY, FILTER AND ABSENCE THE SUBJECT GENERATOR GOING TORNADO	<i>A figure broken down in 4-phased</i> <i>drawing</i> <i>Silver, enamel, a human condition</i> <i>at the core of the sculpture named</i> <i>'The Anthropic Hyphen'</i> <i>'</i> <i>'</i> <i>The subject... Hyphen</i> ¹¹ <i>Performing filtrations and</i> <i>existential filtrations (simulated</i> <i>subjects), abyssmal vertigo,</i> <i>verticalities</i>
1975	CRUSHED FLUXOMANIA	<i>Exhibiting 'mutants'!</i> EMBRYONIC SCULPTURE OF CRUSHED MEANS ¹¹ NOTHINGNESS REFURBISHED; INDUCTIVE INTUITION, MEDIATED KNOWLEDGE, IMPURE PRESENCE, SOUVENIRS OF PAST AND FUTURE, SELF-DIVISION, DIFFERENCE → THE HYPHEN IS THE RE-PRESENCE WHICH REPLACES SELF- IDENTITY WITH THE DIFFERENCE OF BETWEENNESS { <i>A distancer around which properties have assembled. A connection at the</i> <i>core of things... Core of things that was lying on the ground of the thing.</i> <i>Something always, already there.</i> ^{lying} <i>(Martin Heidegger - Basic Writings, 1976)</i> <i>The materialisation of this concept was often interpreted as distasteful</i> <i>distemper.</i> GRADUALLY GOING TORNADO ¹¹ <i>Performance work (and many drawings)</i> <i>A natural metonymy as in majestic natural, as implied or applied in the</i> <i>hypermetaphor to the spinning, transgressive and transcendent force of inner</i> <i>tornados, comparable with similar development of intelligent power in</i> <i>Derrida's deconstructionist theories?</i>

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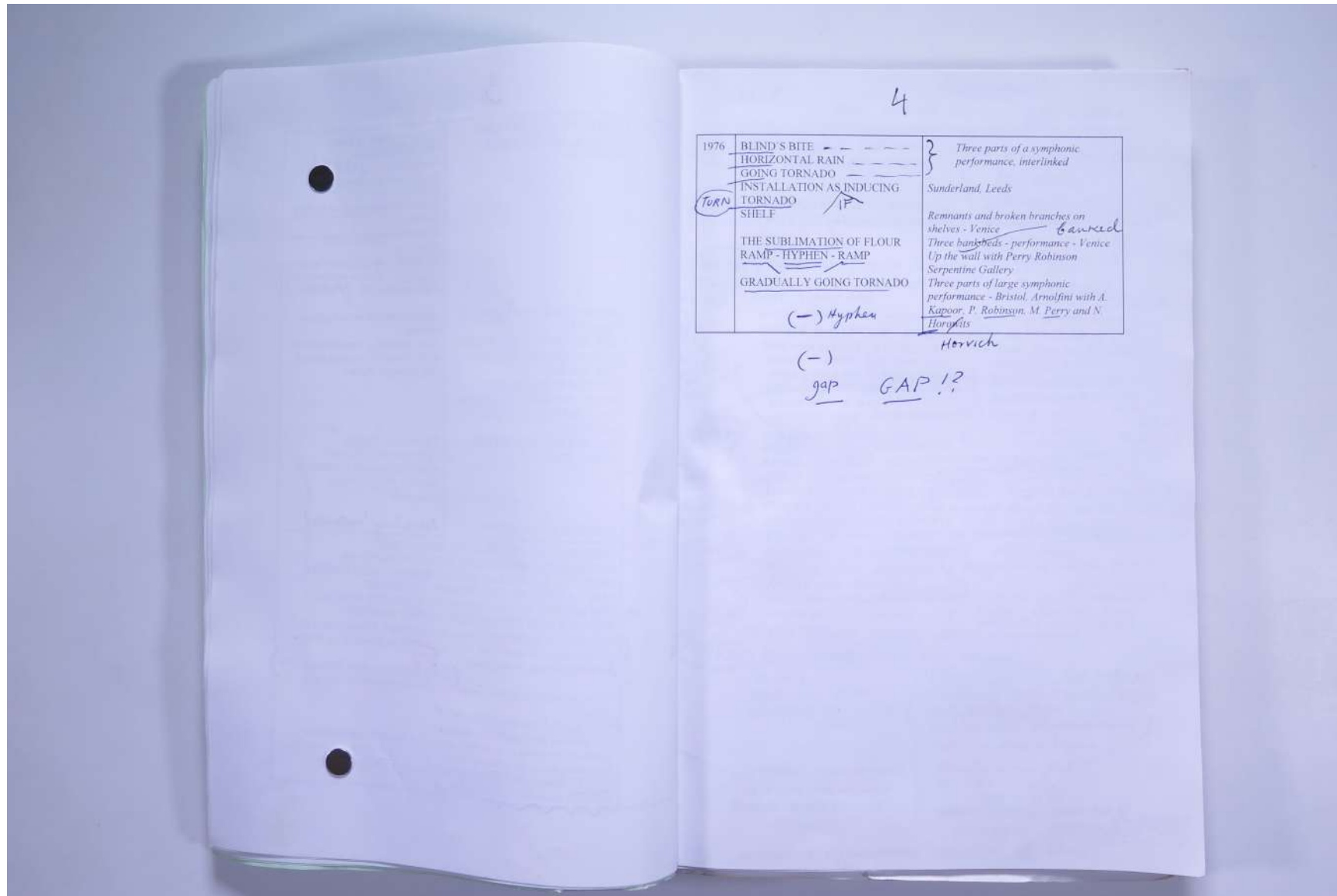
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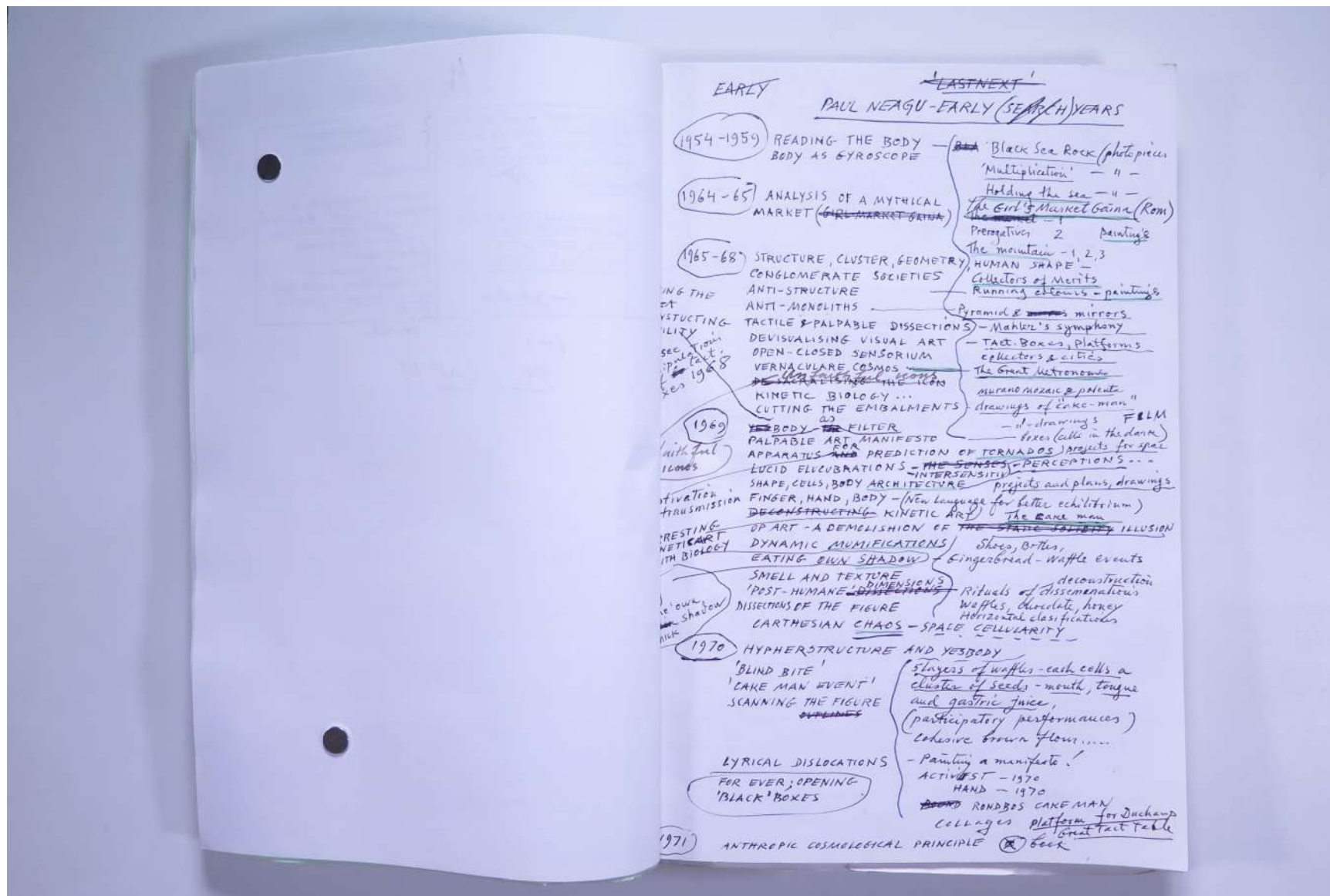
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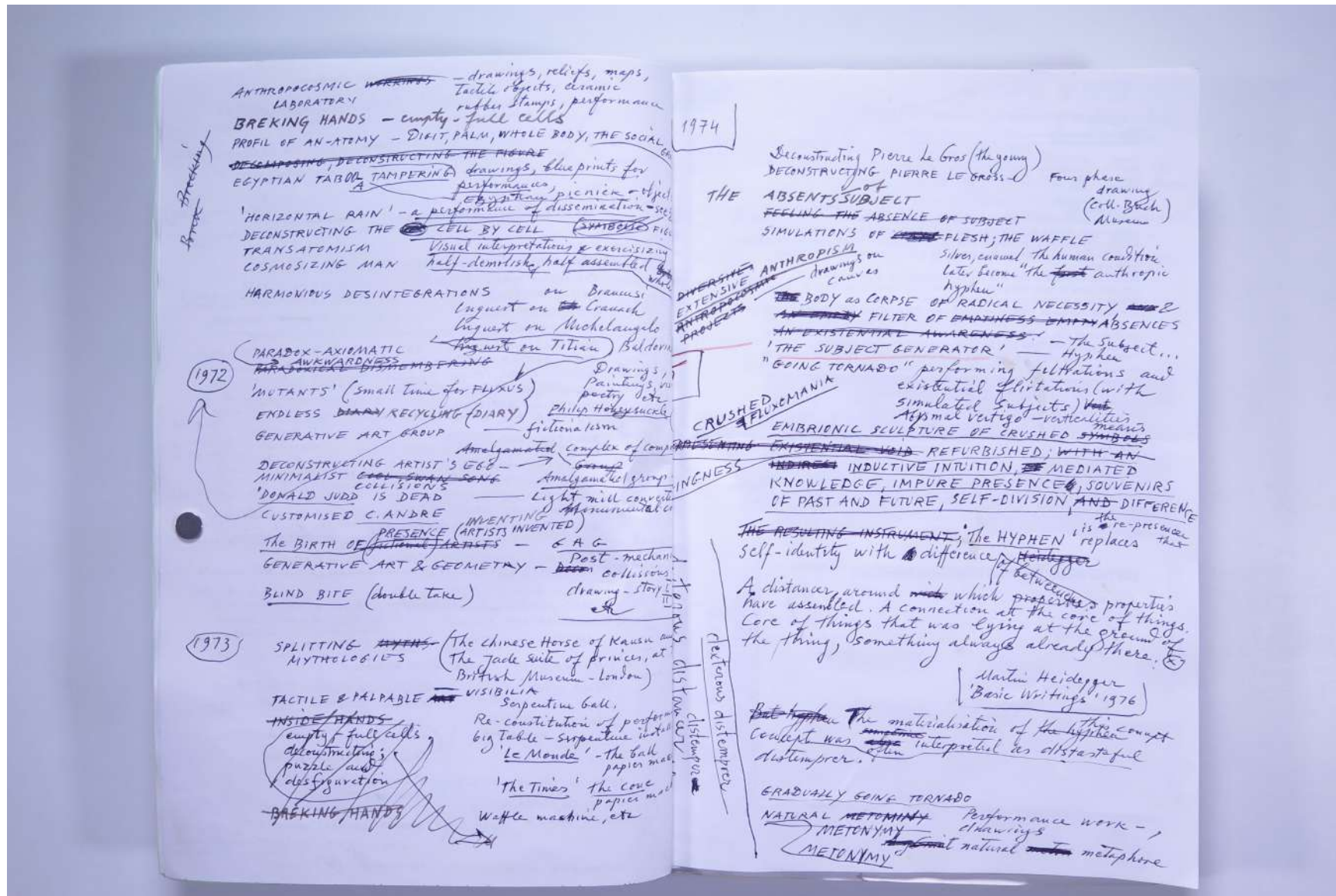
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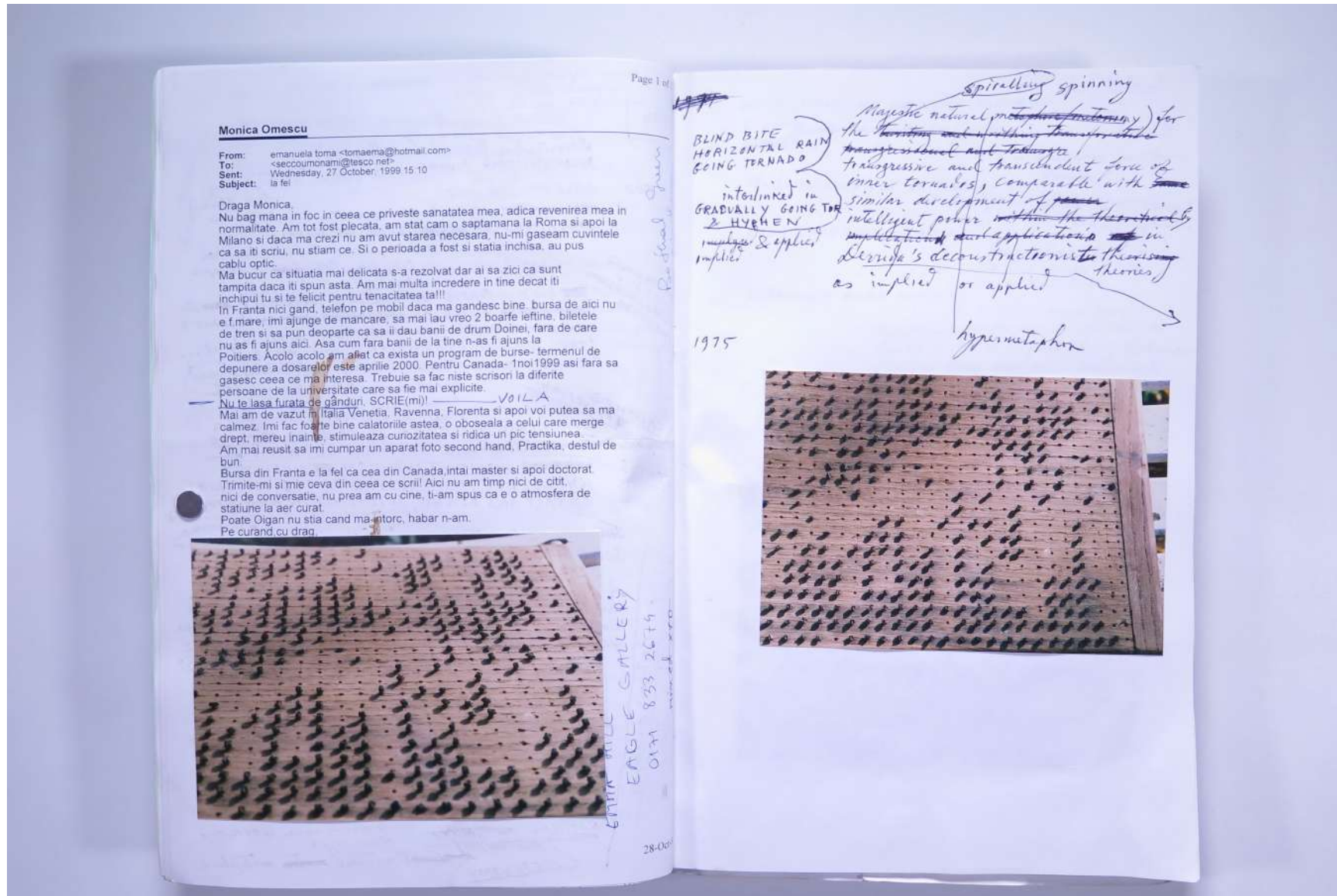
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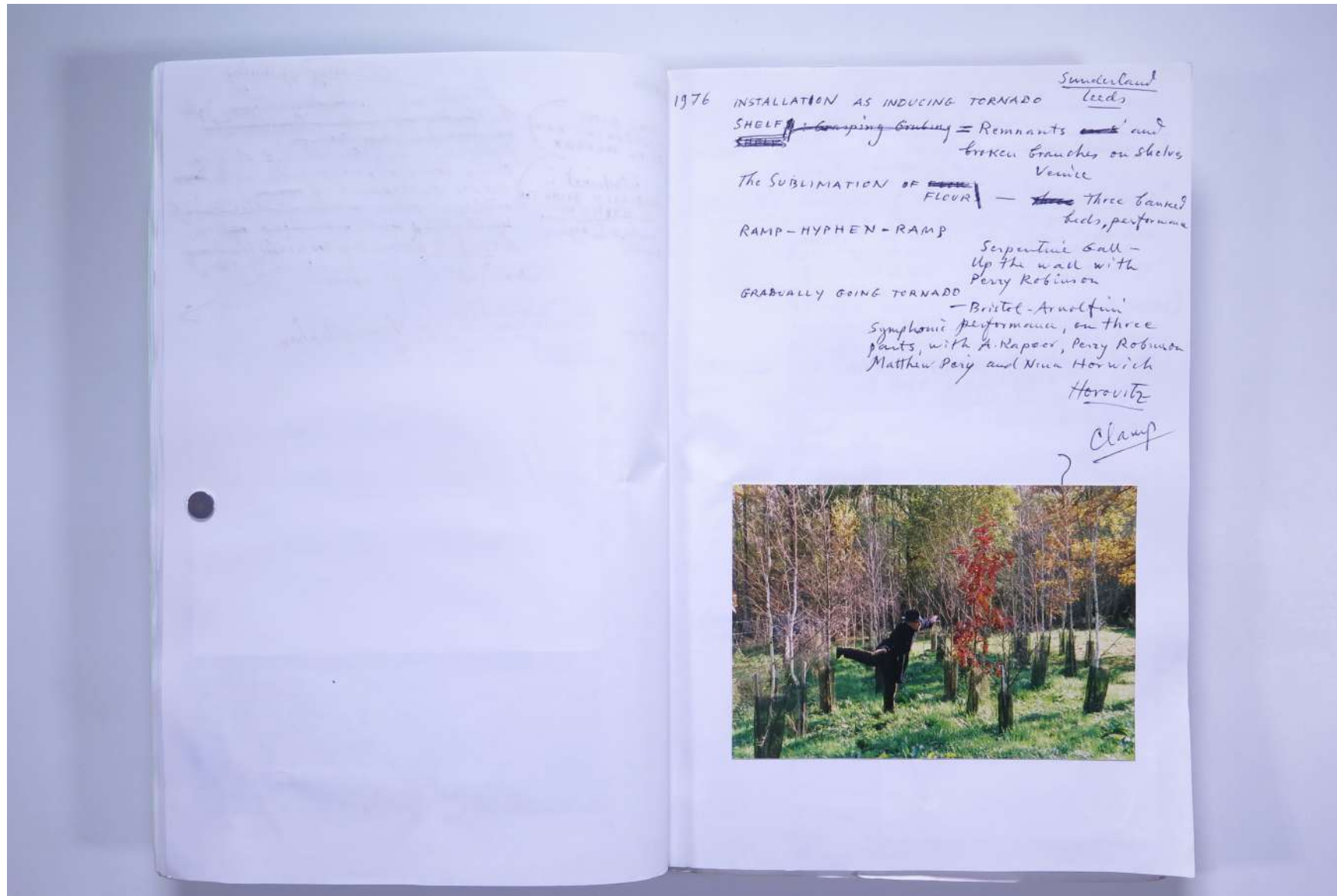
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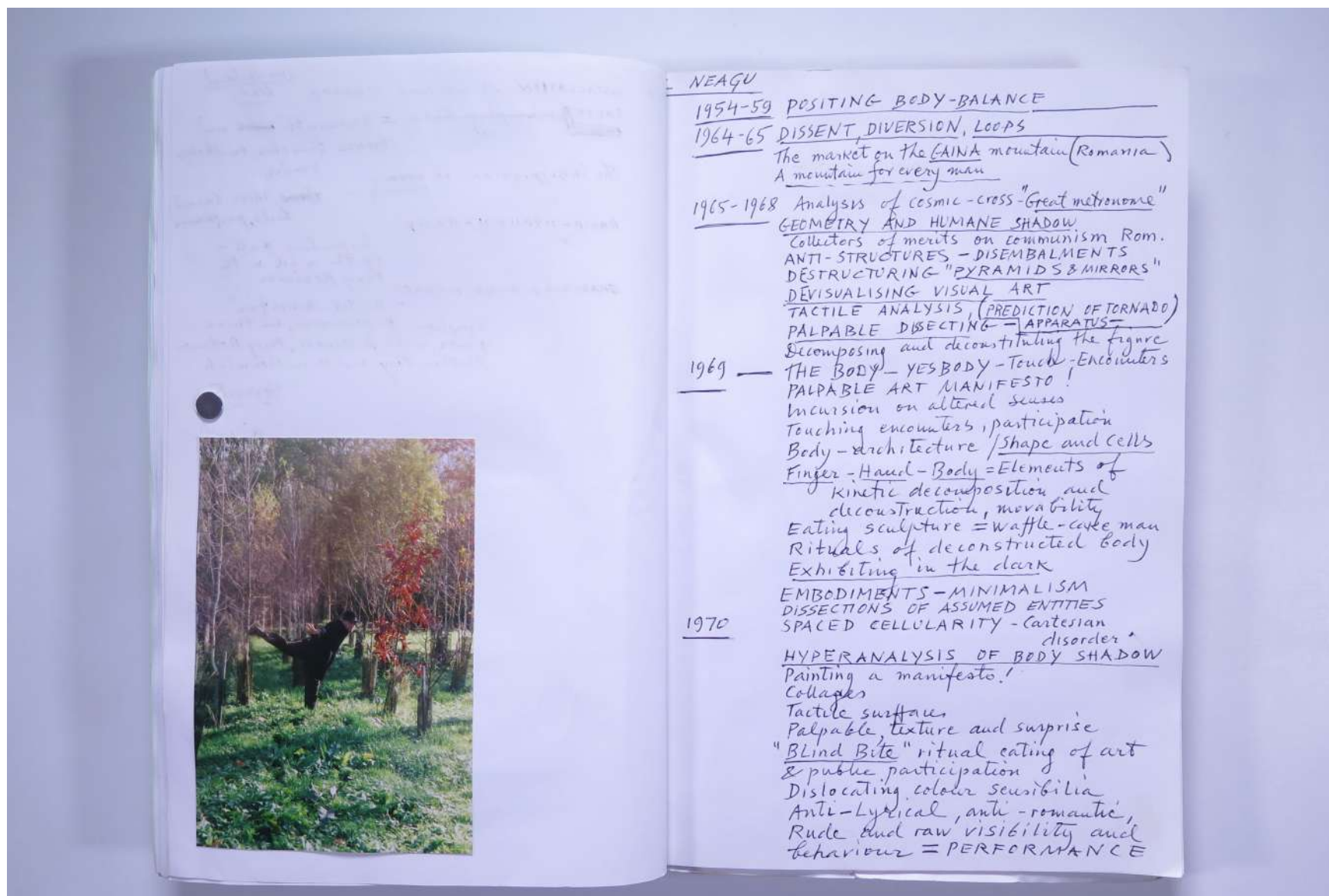


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NEAGU

1954-59 POSITING BODY-BALANCE

1964-65 DISSENT, DIVERSION, LOOPS

The market on the CAINA mountain (Romania)
A mountain for every man

1968 Analysis of cosmic-cross "Great metronome"
GEOMETRY AND HUMANE SHADOW

Collectors of merits on communism Rom.
ANTI-STRUCTURES - DISEMBALMENTS
DESTRUCTURING "PYRAMIDS & MIRRORS"
DEVISUALISING VISUAL ART

TACTILE ANALYSIS, (PREDICTION OF TORNADO)
PALPABLE DISSECTING - APPARATUS

1969 — Decomposing and deconstituting the figure
THE BODY - YES BODY - Touch - Encounters

PALPABLE ART MANIFESTO!

Incision on altered senses

Touching encounters, participation

Body - architecture / Shape and Cells

Finger - Hand - Body - Elements of

kinetic decomposition and

deconstruction, movability

Eating sculpture = waffle - cube man

Rituals of deconstructed body

Exhibiting in the dark

EMBODIMENTS - MINIMALISM

DISSECTIONS OF ASSUMED ENTITIES

SPACED CELLULARITY - Cartesian

1970

HYPERANALYSIS OF BODY SHADOW

Painting a manifesto!

Collages

Tactile surfaces

Palpable, texture and surprise

"Blind Bite" ritual eating of art

& public participation

Dislocating colour sensibilities

Anti-Lyrical, anti-romantic,

Rude and raw visibility and

behaviour = PERFORMANCE

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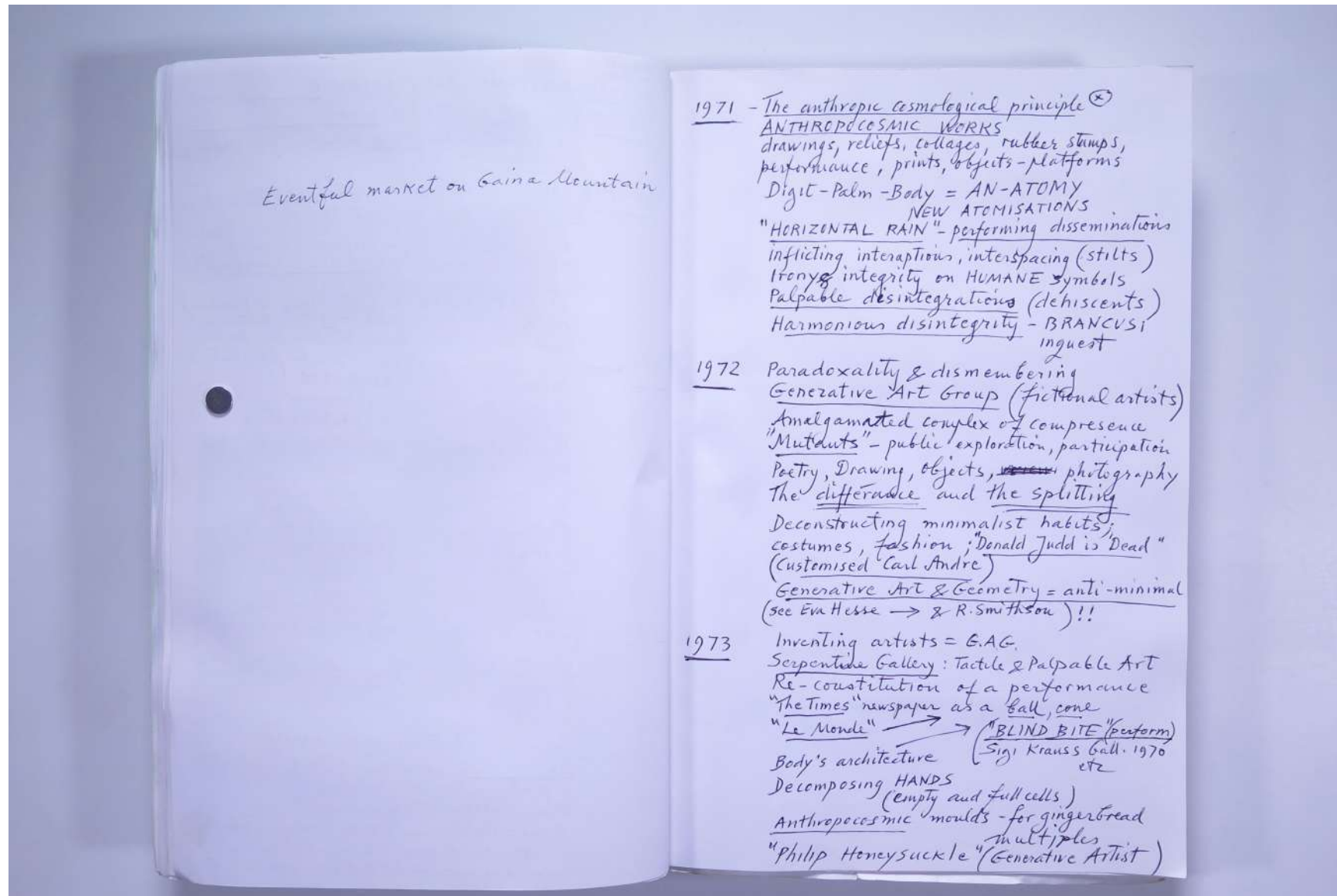
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Eventful market on Gaiia Mountain

1971 - The anthropic cosmological principle (2)
ANTHROPOCOSMIC WORKS

drawings, reliefs, collages, rubber stamps,
performance, prints, objects-platforms

Digit-Palm-Body = AN-ATOMY

NEW ATOMISATIONS

"HORIZONTAL RAIN" - performing disseminations

inflicting interaptions, interspacing (stilts)

Irony & integrity on HUMANE symbols

Palpable desintegrations (dehiscent)

Harmonious disintegrity - BRANCUSI
ingest

1972 Paradoxality & dismembering
Generative Art Group (fictional artists)

Amalgamated complex of compresence

"Mutduts" - public exploration, participation

Poetry, Drawing, objects, ~~video~~ photography

The differance and the splitting

Deconstructing minimalist habits;

costumes, fashion; "Donald Judd is Dead"

(Customised Carl Andre)

Generative Art & Geometry = anti-minimal
(see Em Hesse → & R. Smithson) !!

1973 Inventing artists = G.A.G.

Serpentine Gallery: Tactile & Palpable Art

Re-constitution of a performance

"The Times" newspaper as a ball, cone

"Le Monde" →

Body's architecture → ("BLIND BITE" (perform)
Sigi Krauss Gall. 1970
etc

Decomposing HANDS
(empty and full cells)

Anthropocosmic moulds - for gingerbread

"Philip Honeysuckle" (multiples
Generative Artist)

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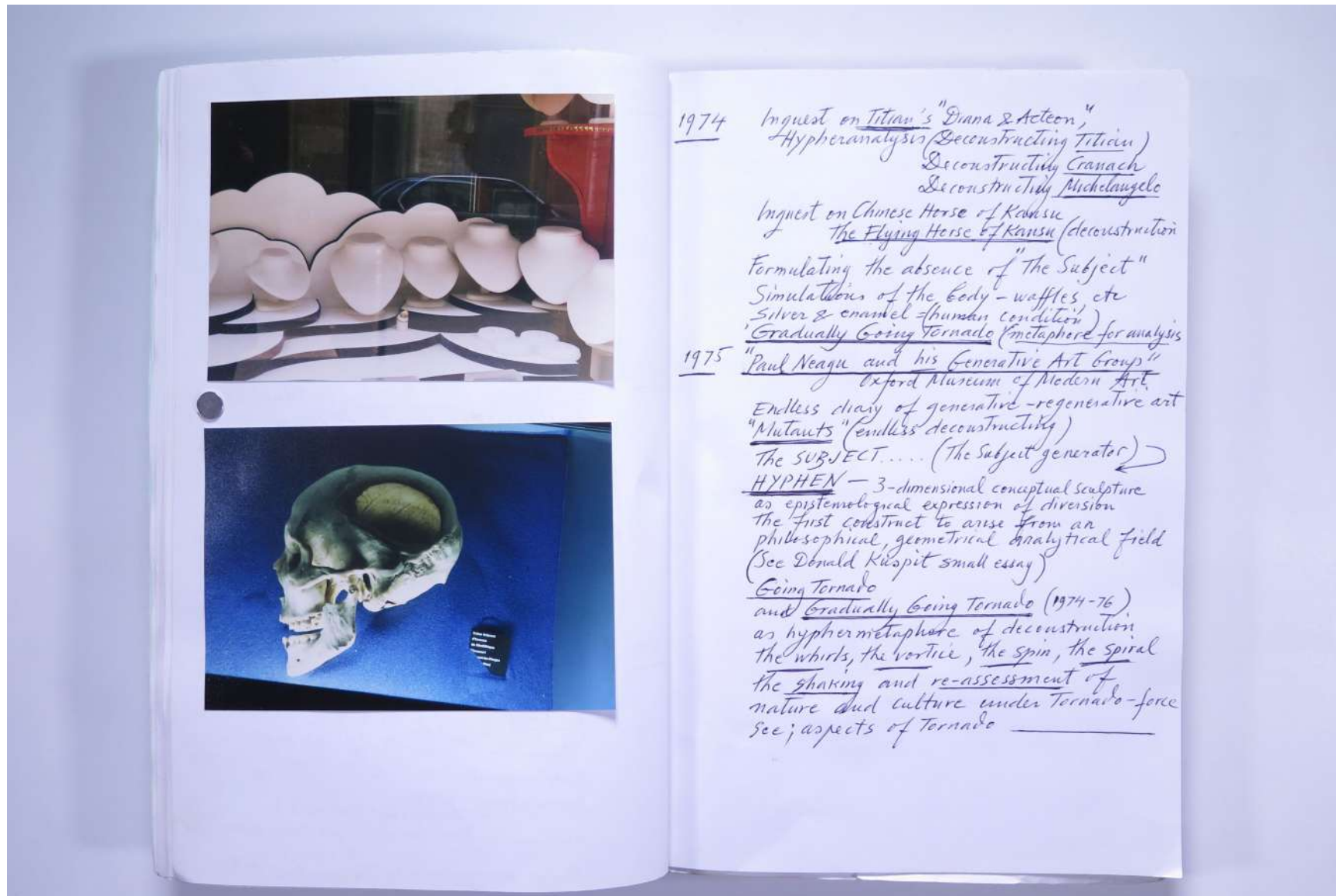
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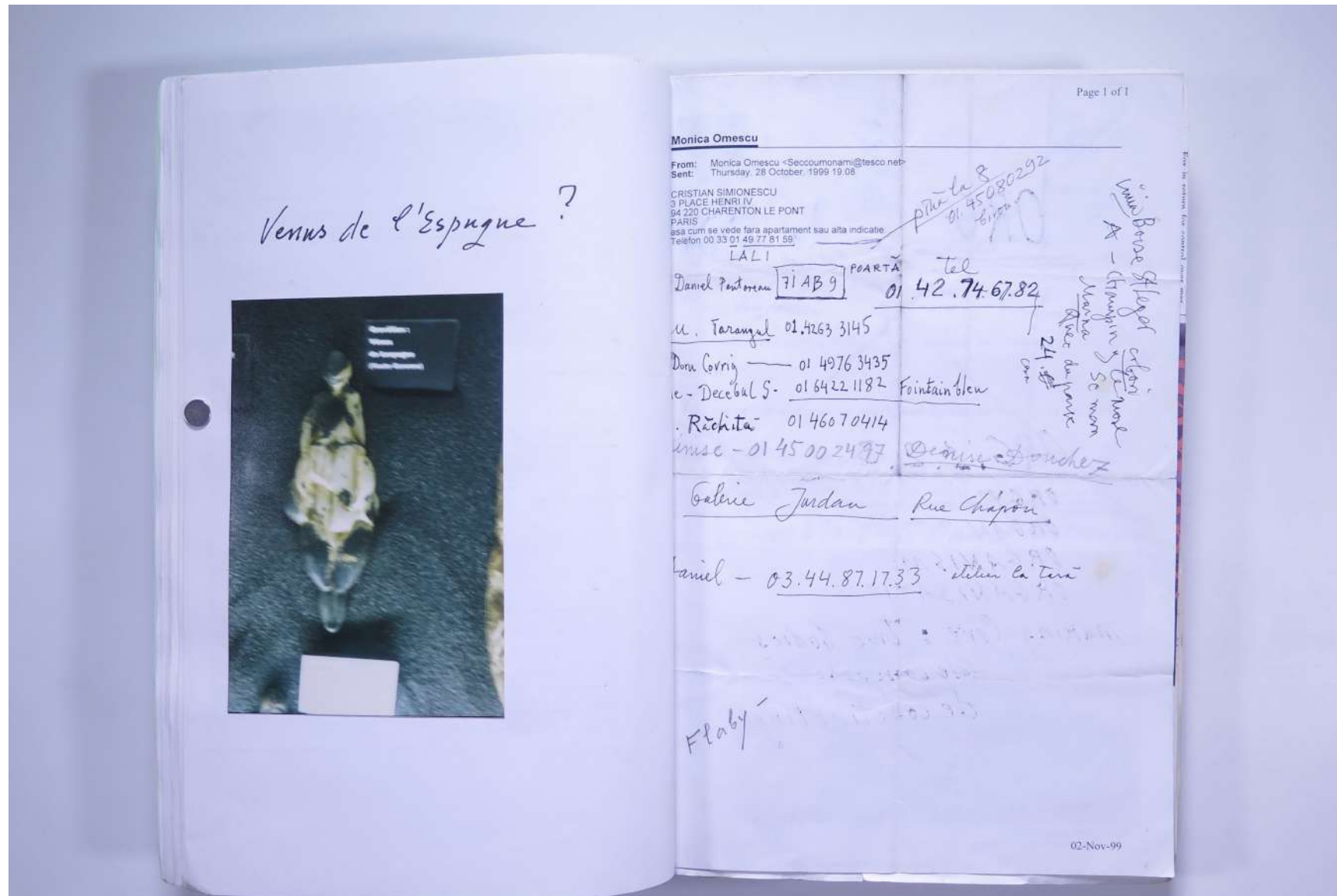
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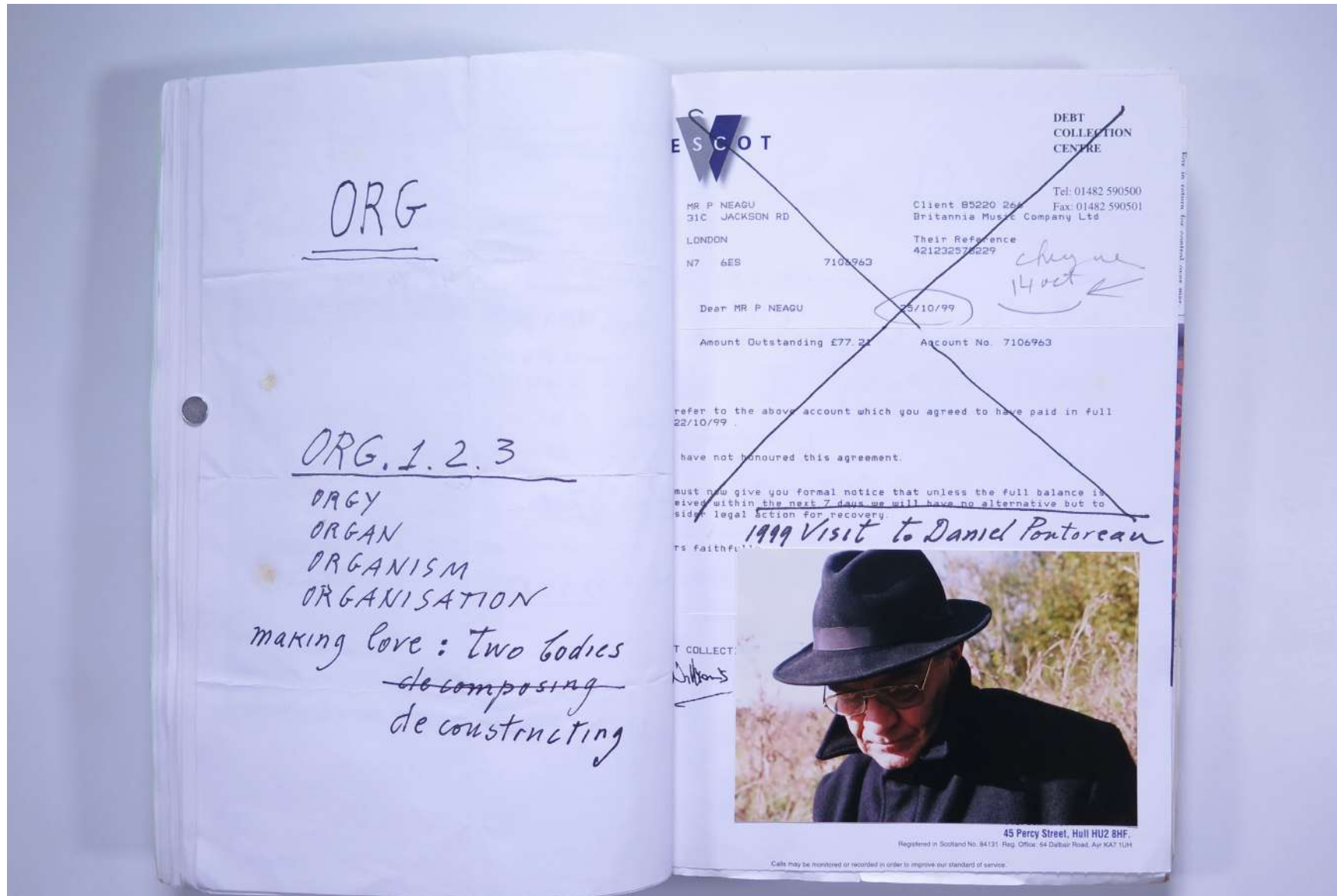
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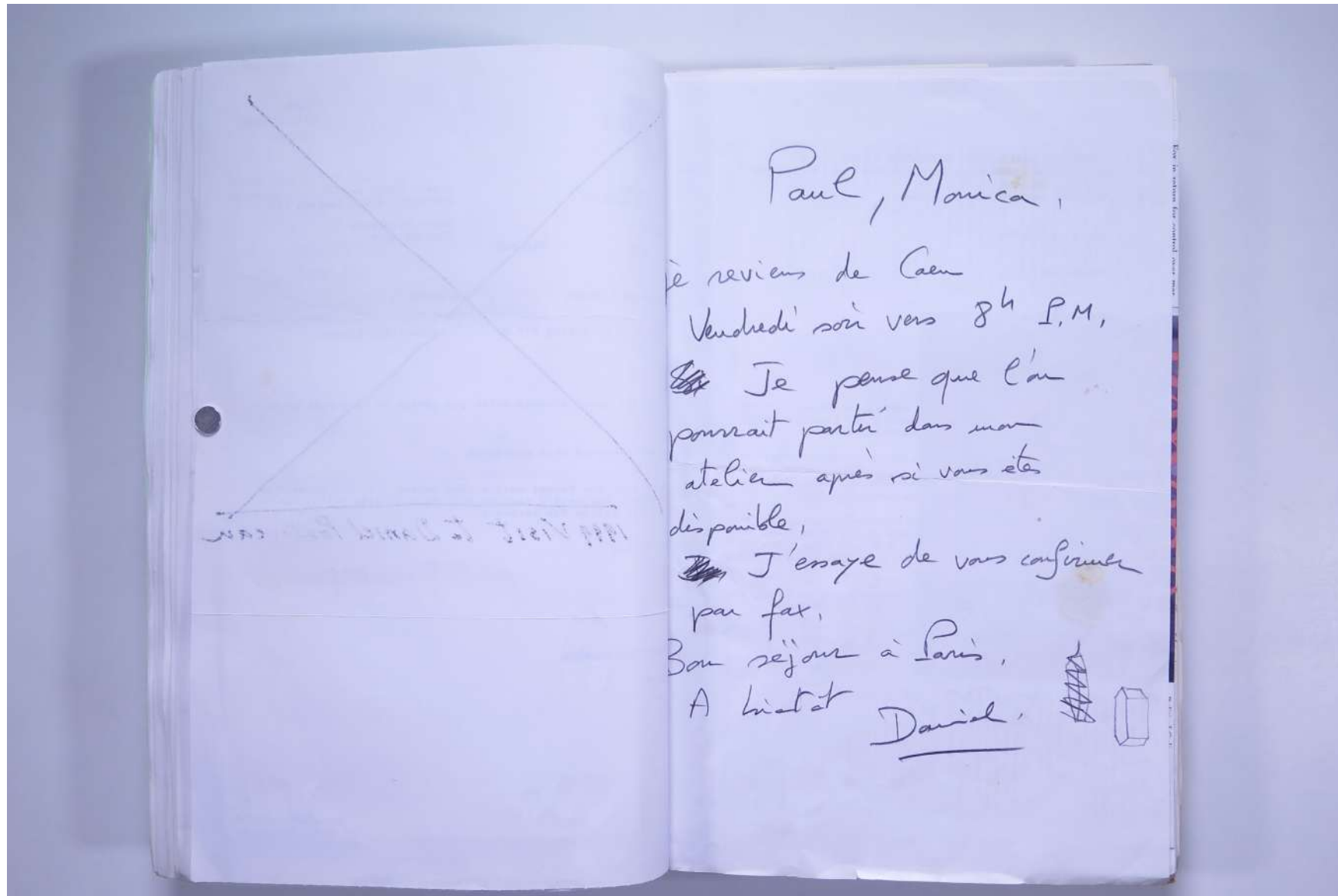
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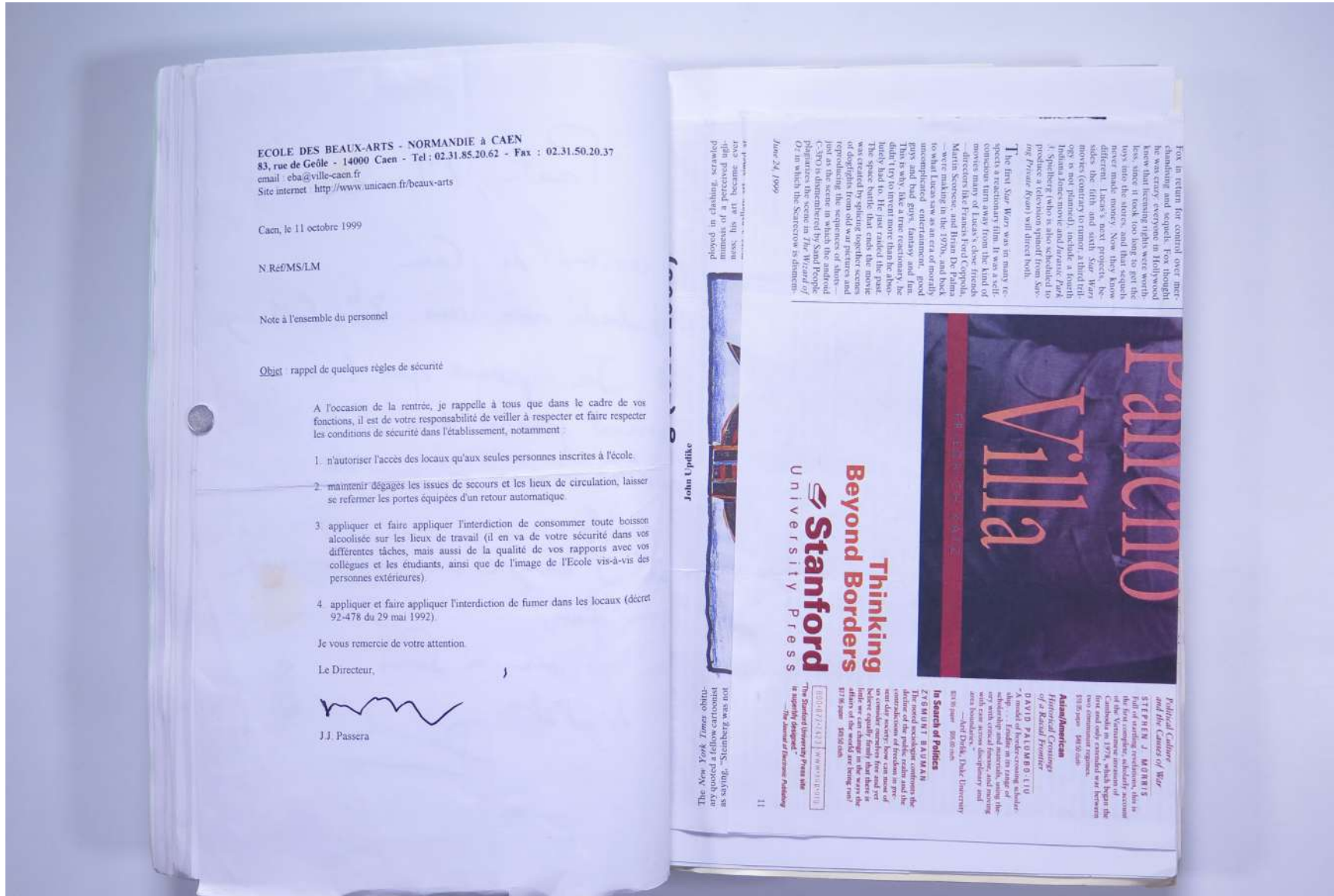
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 email : eba@ville-caen.fr
 Site internet : http://www.unicaen.fr/beaux-arts

Caen, le 11 octobre 1999

N.Ré/MS/LM

Note à l'ensemble du personnel

Objet : rappel de quelques règles de sécurité

A l'occasion de la rentrée, je rappelle à tous que dans le cadre de vos fonctions, il est de votre responsabilité de veiller à respecter et faire respecter les conditions de sécurité dans l'établissement, notamment :

1. n'autoriser l'accès des locaux qu'aux seules personnes inscrites à l'école.
2. maintenir dégagés les issues de secours et les lieux de circulation, laisser se refermer les portes équipées d'un retour automatique.
3. appliquer et faire appliquer l'interdiction de consommer toute boisson alcoolisée sur les lieux de travail (il en va de votre sécurité dans vos différentes tâches, mais aussi de la qualité de vos rapports avec vos collègues et les étudiants, ainsi que de l'image de l'Ecole vis-à-vis des personnes extérieures).
4. appliquer et faire appliquer l'interdiction de fumer dans les locaux (décret 92-478 du 29 mai 1992).

Je vous remercie de votre attention.

Le Directeur,

J.J. Passera

John Ulfhake
 The first Star Wars was in many respects a revolutionary work. It was a full-on cinematic extravaganza that introduced many of Lucas's close friends — directors like Francis Ford Coppola, Martin Scorsese, and Brian De Palma — were making in the 1970s, and back to what Lucas saw as an era of friendly competition. This is why, like a true reactionary, he didn't try to invent more than he already had to. He just raked the past. The space genre that ends the movie is a nod to the space opera of the 1930s, just as the scene in which the android C-3PO is dismantled by Sand People prepares the scene in *The Wizard of Oz* in which the Scarecrow is dismantled.

Pancho Villa

Beyond Borders
 Thinking
 Stanford University Press

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 STEVEN J. KORMANIS
 This book is a comprehensive account of the Vietnam invasion of Laos and in 1979, which began the first and last of the two dominant regimes.

Asian/American Historical Contexts of a Radical Frontier
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 A model of border-crossing studies, this book is an in-depth study of the very with critical theory, and moving with ease across disciplinary and cultural boundaries.

In Search of Politics
 EXAMINE
 The novel sociologist continues the dialogue of the public realm and the very dimensions of freedom in practice. Consider ourselves free and set the boundaries of the world as we see it.

The *New York Times* cartoonist has quoted a fellow cartoonist as saying, "Stimbergen is a slightly designed."

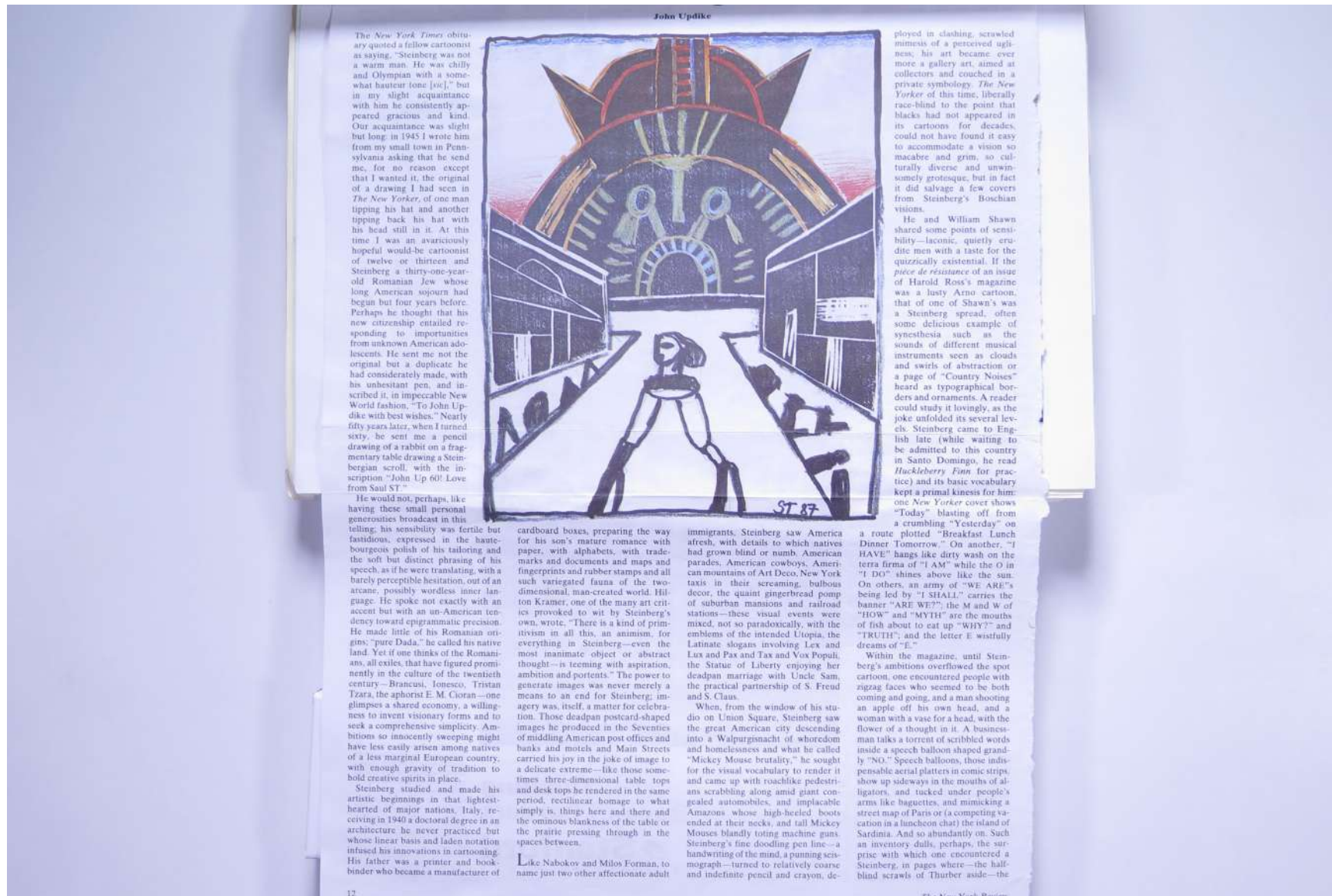
ISBN 0-8047-2722-3 | ISBN 0-8047-2722-3
 The Stanford University Press site is a slightly designed."

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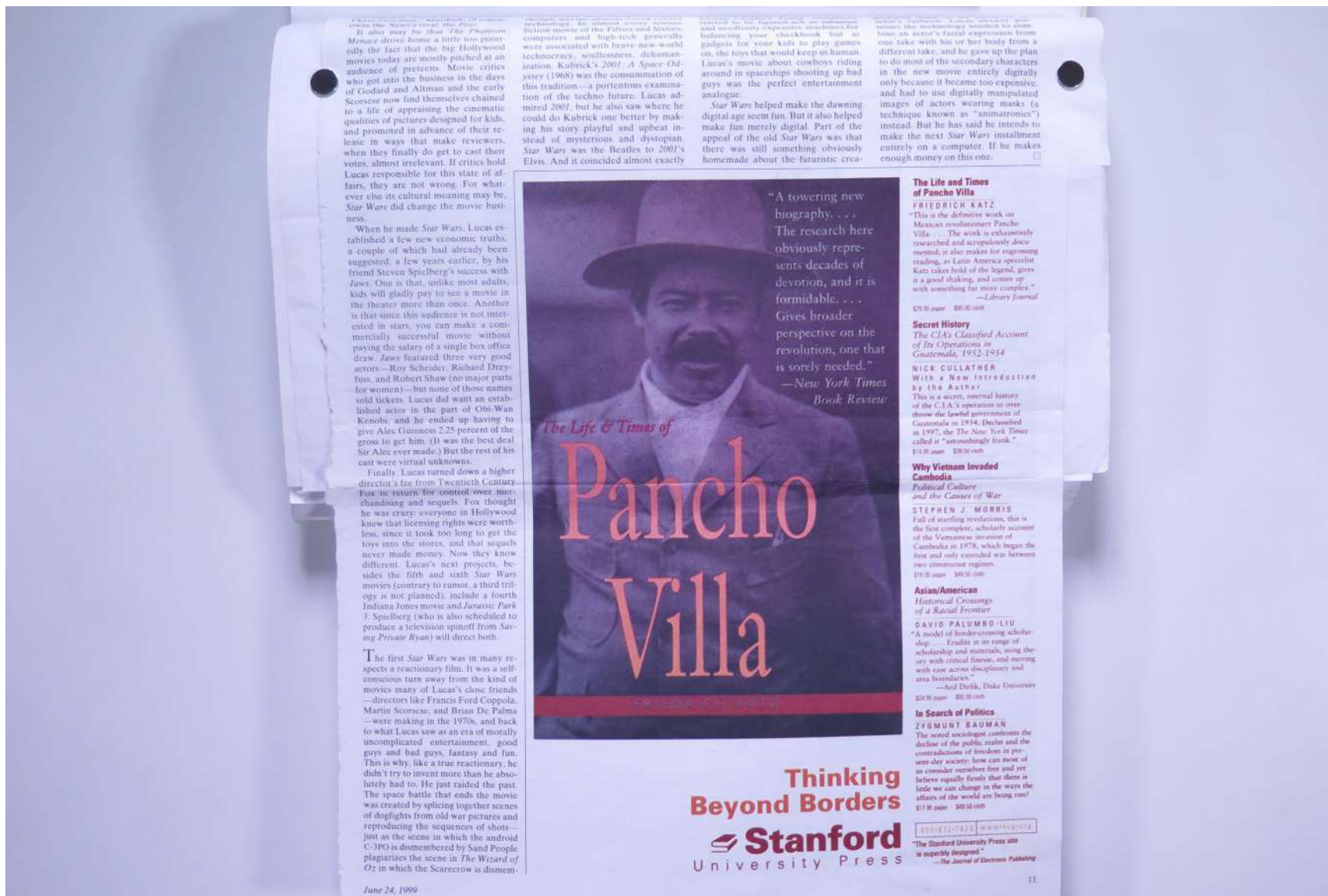
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It also may be that *The Phantom Menace* drove home a little too pointedly the fact that the big Hollywood movies today are mostly pitched at an audience of preteens. Movie critics who got into the business in the days of Godard and Altman and the early Scorsese now find themselves chained to a life of appraising the cinematic qualities of pictures designed for kids, and promoted in advance of their release in ways that make reviewers, when they finally do get to cast their votes, almost irrelevant. If critics hold Lucas responsible for this state of affairs, they are not wrong. For whatever else its cultural meaning may be, *Star Wars* did change the movie business.

When he made *Star Wars*, Lucas established a few new economic truths, a couple of which had already been suggested, a few years earlier, by his friend Steven Spielberg's success with *Jaws*. One is that, unlike most adults, kids will gladly pay to see a movie in the theater more than once. Another is that since this audience is not interested in stars, you can make a commercially successful movie without paying the salary of a single box office draw. *Jaws* featured three very good actors—Roy Scheider, Richard Dreyfuss, and Robert Shaw (no major parts for women)—but none of those names sold tickets. Lucas did want an established actor in the part of Obi-Wan Kenobi, and he ended up having to give Alec Guinness 2.25 percent of the gross to get him. (It was the best deal Sir Alec ever made.) But the rest of his cast were virtual unknowns.

Finally, Lucas turned down a higher director's fee from Twentieth Century Fox in return for control over merchandising and sequels. Fox thought he was crazy: everyone in Hollywood knew that licensing rights were worthless, since it took too long to get the toys into the stores, and that sequels never made money. Now they know different. Lucas's next projects, besides the fifth and sixth *Star Wars* movies (contrary to rumor, a third trilogy is not planned), include a fourth *Indiana Jones* movie and *Jurassic Park 3*. Spielberg (who is also scheduled to produce a television spinoff from *Saving Private Ryan*) will direct both.

The first *Star Wars* was in many respects a reactionary film. It was a self-conscious turn away from the kind of movies many of Lucas's close friends—directors like Francis Ford Coppola, Martin Scorsese, and Brian De Palma—were making in the 1970s, and back to what Lucas saw as an era of morally uncomplicated entertainment: good guys and bad guys, fantasy and fun. This is why, like a true reactionary, he didn't try to invent more than he absolutely had to. He just raided the past. The space battle that ends the movie was created by splicing together scenes of dogfights from old war pictures and reproducing the sequences of shots—just as the scene in which the android C-3PO is dismembered by Sand People plagiarizes the scene in *The Wizard of Oz* in which the Scarecrow is dismem-

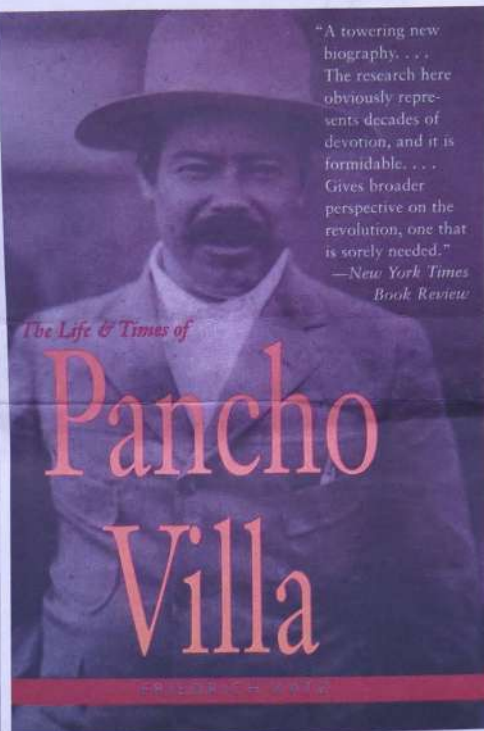
June 24, 1999

bered by the Scarecrow with an out-of-focus and necessarily eye-popping sequence for balancing your checkbook but as gallops for your kids to play games on, the toys that would keep us human. Lucas's movie about cowboys riding around in spaceships shooting up bad guys was the perfect entertainment analogue.

Star Wars helped make the dawning digital age seem fun. But it also helped make fun merely digital. Part of the appeal of the old *Star Wars* was that there was still something obviously homemade about the futuristic crea-

ture. The research here obviously represents decades of devotion, and it is formidable. . . . Gives broader perspective on the revolution, one that is sorely needed."

—New York Times
Book Review



Thinking
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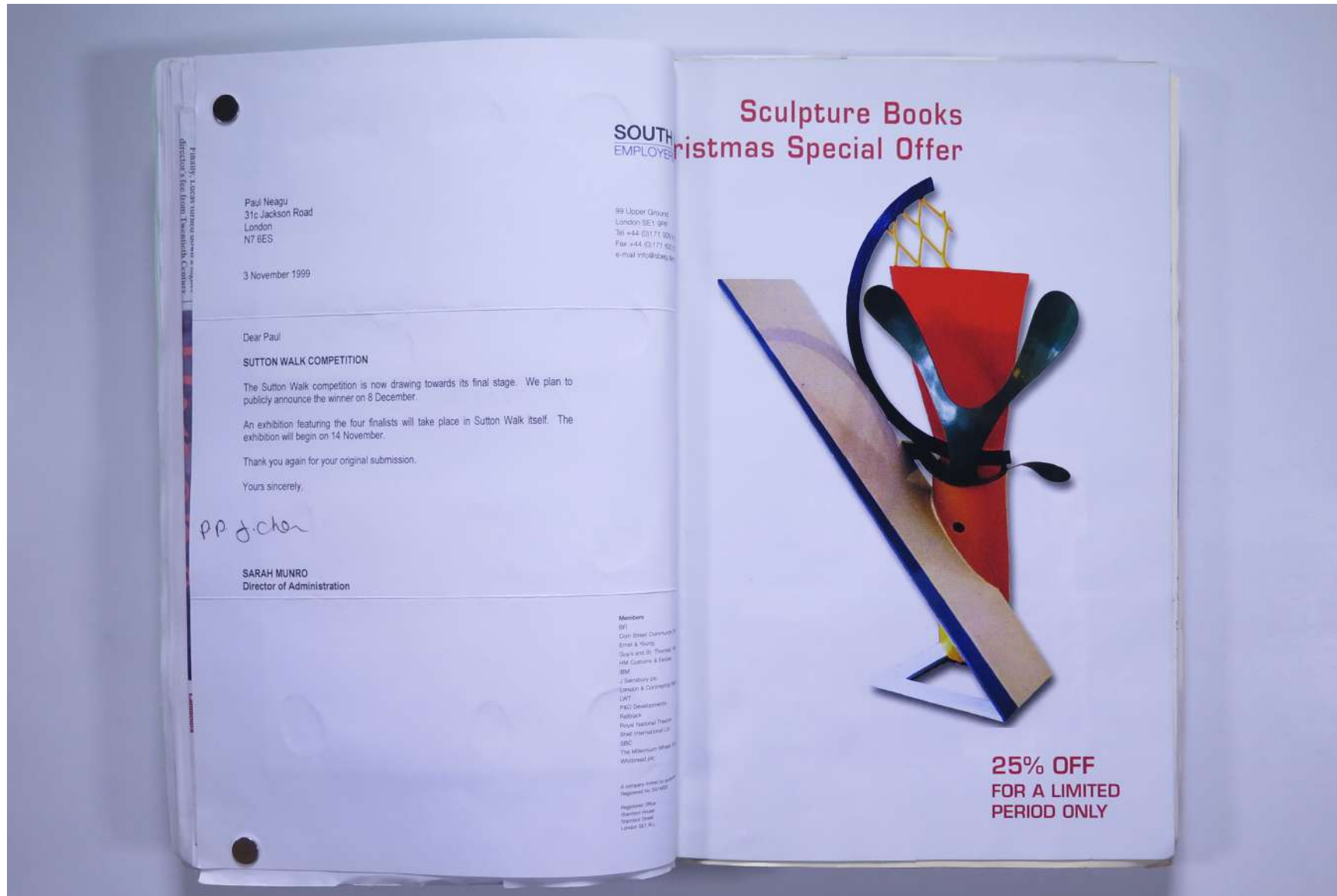
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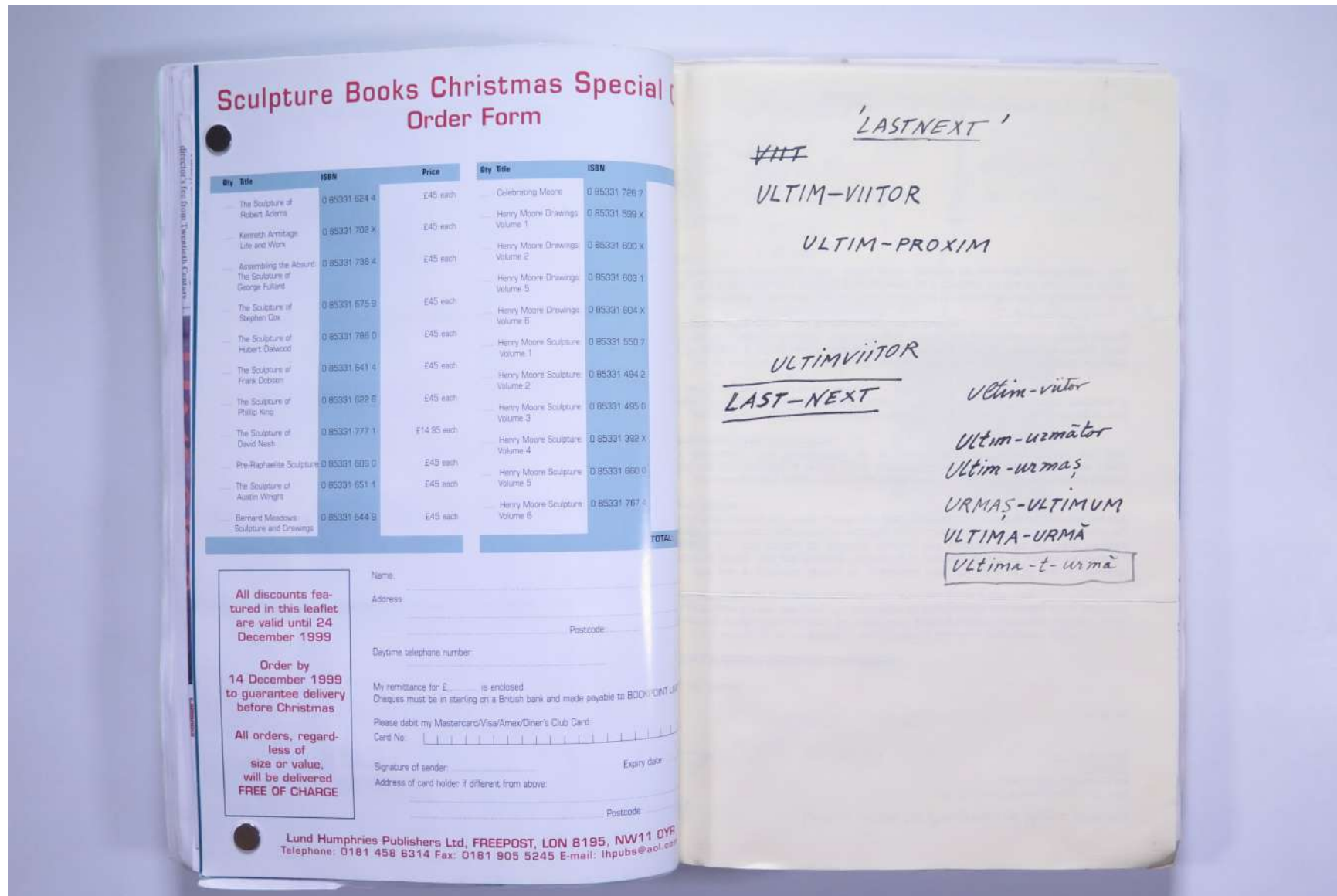
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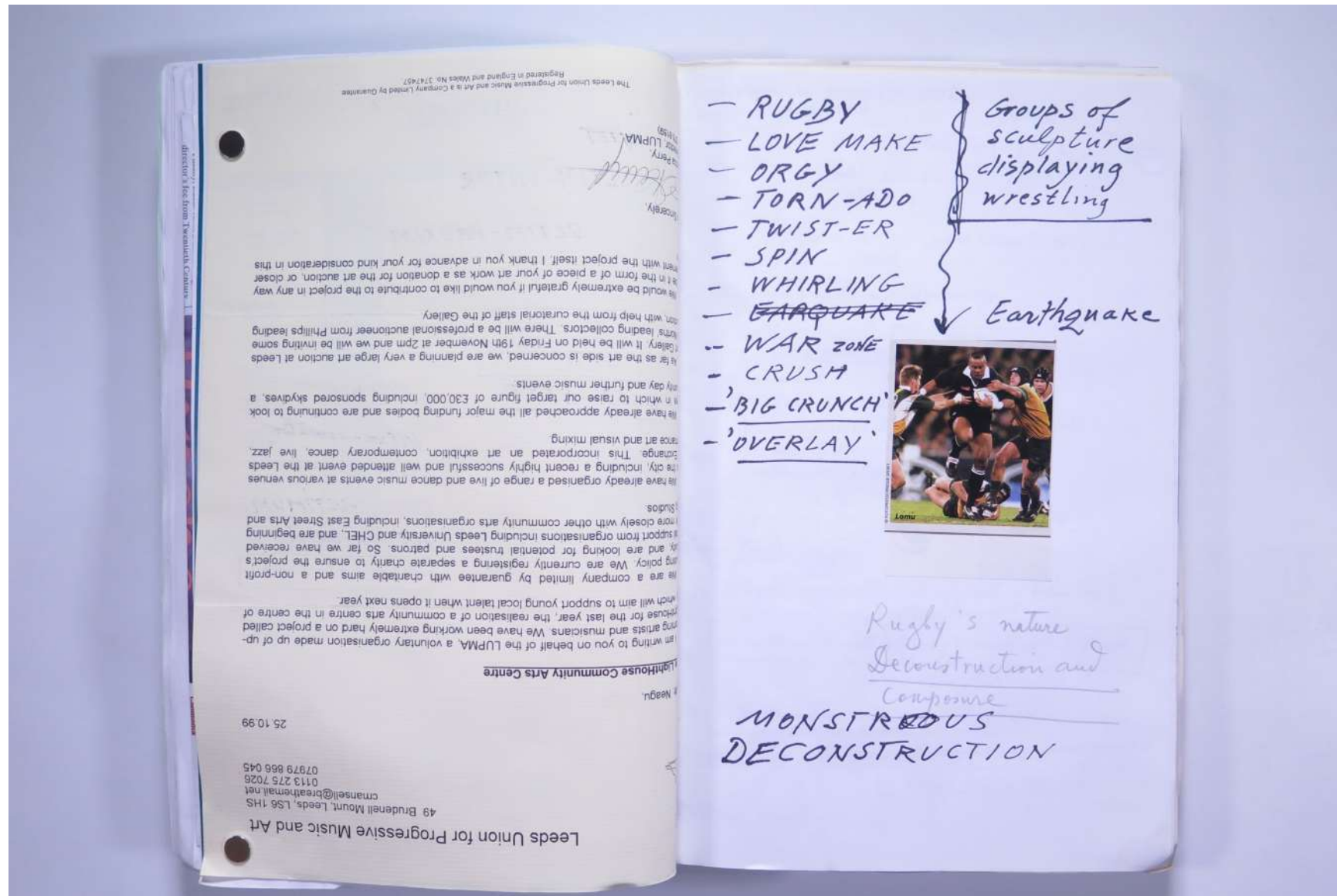
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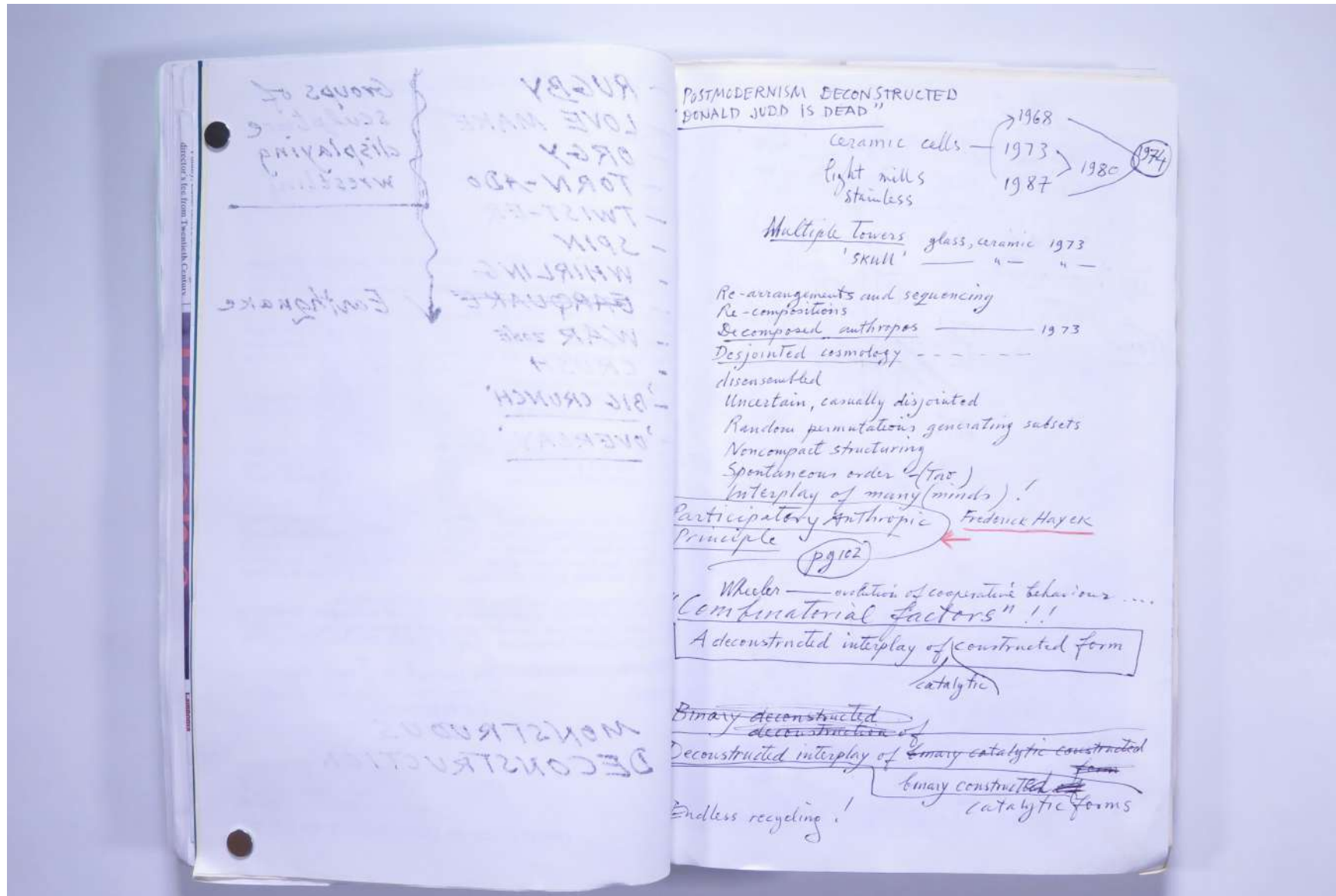
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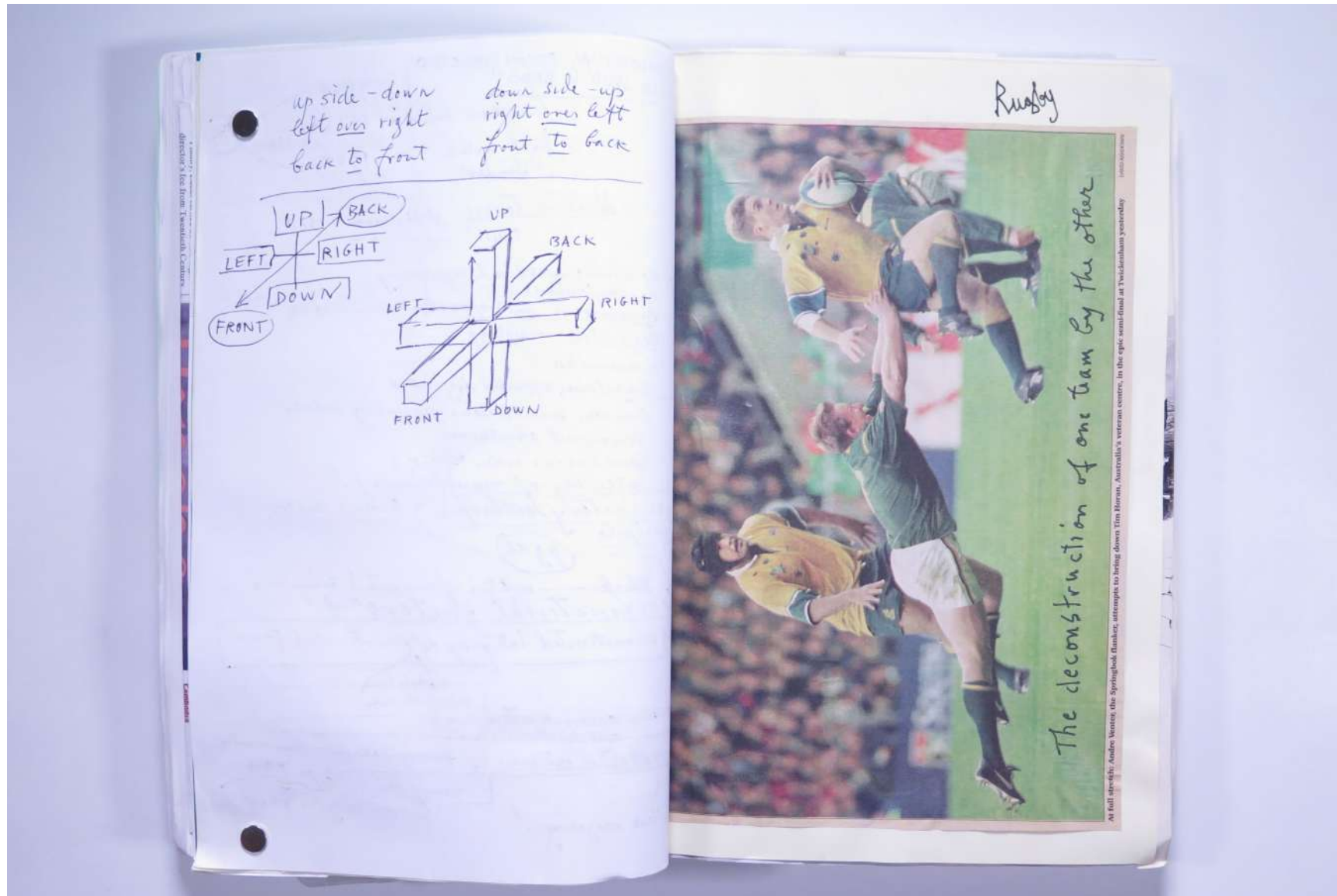
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Of a consistency between clotted and double cream, Vacherin will evoke groans of pleasure Picture by Fleur Olby

Made in heaven

The first time I served Vacherin was at a dinner party for 12. As the cheese was passed down, the groans of pleasure were so intense, conversation stopped. "What is this cheese?" I was asked, with excited pleasure. "I have never eaten anything like it before." You don't frolic over Vacherin; its consistency literally runs somewhere between clotted and double cream. It comes from the French Jura and is only made in the autumn and winter, starting in September and tailing off in March. The silvery surface runs from straw-yellow to pink and gold, and is surrounded when you buy it by a collar of igneous bark. Its resinous aroma and flavour permeating the cheese. A well-kept Vacherin has a sweet, nutty, fruity aroma, with full and rounded flavour.

Buy this cheese too young and the interior is pale and creamy in colour, and firm, with tiny holes. The flavour is slight, the experience relatively unexciting. Buy well and you drift towards heaven. Gently peel away the bark, taking care not to puncture the skin. The river of liquid cheese will then start to flow. If you are given this job, scoop any cheese adhering to the bark - it's your treat. I unashamedly lick the bark: it's one of life's pleasures. Scrape any crusty bits over the cheese, so everyone can share - if you have resisted licking. I have an open fire, and that is the best place to dispose of your bark; its Vacherin-infused aroma will fill the room and lift any winter blues. You can bake Vacherin in its box, but I can never bring myself to. Cooking cheese, as opposed to cooking with cheese, seems somehow sacrilegious. Not the way nature, or indeed the cheese maker, intended. All recipes serve four.

40

starter Griddled leeks, goat's cheese and Romescio sauce

- 12 baby leeks, trimmed
- 150g soft goat's cheese, crumbled
- 2 red peppers, roasted, pried and disseeded
- small handful of sun-dried peppers, soaked in warm water
- 2 garlic cloves, pried and finely chopped
- 2 tablespoons chopped flat parsley
- 200ml red wine vinegar
- 170g roasted flaked almonds
- half of teaspoon sweet paprika
- generous dash of Tabasco
- extra virgin olive oil

Blanch the leeks in boiling salted water for five minutes, or until just tender. Cool under cold water and drain. Heat a ridged griddle pan and grill for two minutes before turning, so each is decorated with fashionable black lines. (If you use a conventional grill) Arrange on four plates, season and sprinkle over the goat's cheese. Put the remaining ingredients, except the oil, into a food processor and blend. Drizzle in 450ml of olive oil while the motor is still running to form a paste the consistency of thick cream. If too thick, top up with hot water. Drizzle over the leeks and serve.

main course Roast rib of beef, organic carrots and horseradish cream

rib of beef (for four, your butcher should suggest) 1.5kg-2kg bone in. Boned, allow 1kg

- 1kg organic carrots, scrubbed and trimmed, olive oil
- 150ml whipping cream
- 2 dessertspoons freshly dug, washed and grated horseradish, or half a jar of English Provender Company grated horseradish, available from most supermarkets
- Tabasco for extra kick

Preheat the oven to gas mark 7/220C. Rub the beef with olive oil. (The best tool is your hand - messy, but efficient.) Season generously with salt and pepper and place in a roasting tin with cut sides upright. Roast for 15 minutes, plus 15 minutes for every 500g. This will produce rare beef. For medium, allow 20 minutes, plus 10 minutes. (Timings are a rough guide.) It is then crucial that you allow it to rest, for 30 or even 40 minutes in a switched off open oven or warm place. The carrots should be spread out on a shallow roasting tray, plenty of olive oil drizzled over and lots of salt and pepper. They will take 30 to 40 minutes at the top of the oven. Lightly whip the cream and fold in horseradish and Tabasco to taste.

dessert Vacherin, oatcakes and frisée salad

- 1 Vacherin
- 1 packet good oatcakes
- 1 head frisée, trimmed, core removed and roughly torn
- extra virgin olive oil
- balamic vinegar

Combine the frisée in a bowl with 4 tablespoons of olive oil, two teaspoons of balsamic vinegar and a generous seasoning of salt and pepper. Toss well and serve with the cheese and biscuits.

Page 1 of 1

Monica Omescu

From: Cristian Simionescu <cristiansimionescu@hotmail.com>
To: <Seccoumonami@tesco.net>
Sent: Thursday, 28 October, 1999 15:41
Subject: Re:

una ziua

1 sfrisit gasesc timp sa ma relaxez putin si sa comunic. Sint aici de vreo una si alerg de colo colo dupa acte hirtii, banci telefoane prefecturi si enumarate alte chestii birocratice. M-am inscris la scoala asta de arhitectura, Belleville, si vin aici o data pe saptamina, joi in rest lucrez ste ceva intr-un birou al unei arhitecte romance si o ajut pe Karine la diploma. De fapt fac doar lucruri absolut necesare nu am inca vreme sa meditez la lucruri ceva mai personale. Sper sa apara in citeva luni perioada asta. Eu (noi) o sa ne insuram aici in ianuarie si cam prin iunie-iulie in omania, nu stiu exact cind, va tin la curent, daca aveti ginduri de alatorine in perioada aceea. Adresa mea aici este
RISTIAN SIMIONESCU
PLACE HENRI IV
4 220 CHARENTON LE PONT
ARIS
sa cum se vede fara apartament sau alta indicatie.
telefon 00 33 01 49 77 81 59
sta-i pe scurt, pe masura ce ma relaxez va mai tin la curent.
de curind si astept vesti de la voi in cuvinte sau imagini.
li cristian george simionescu

et Your Private, Free Email at <http://www.hotmail.com>



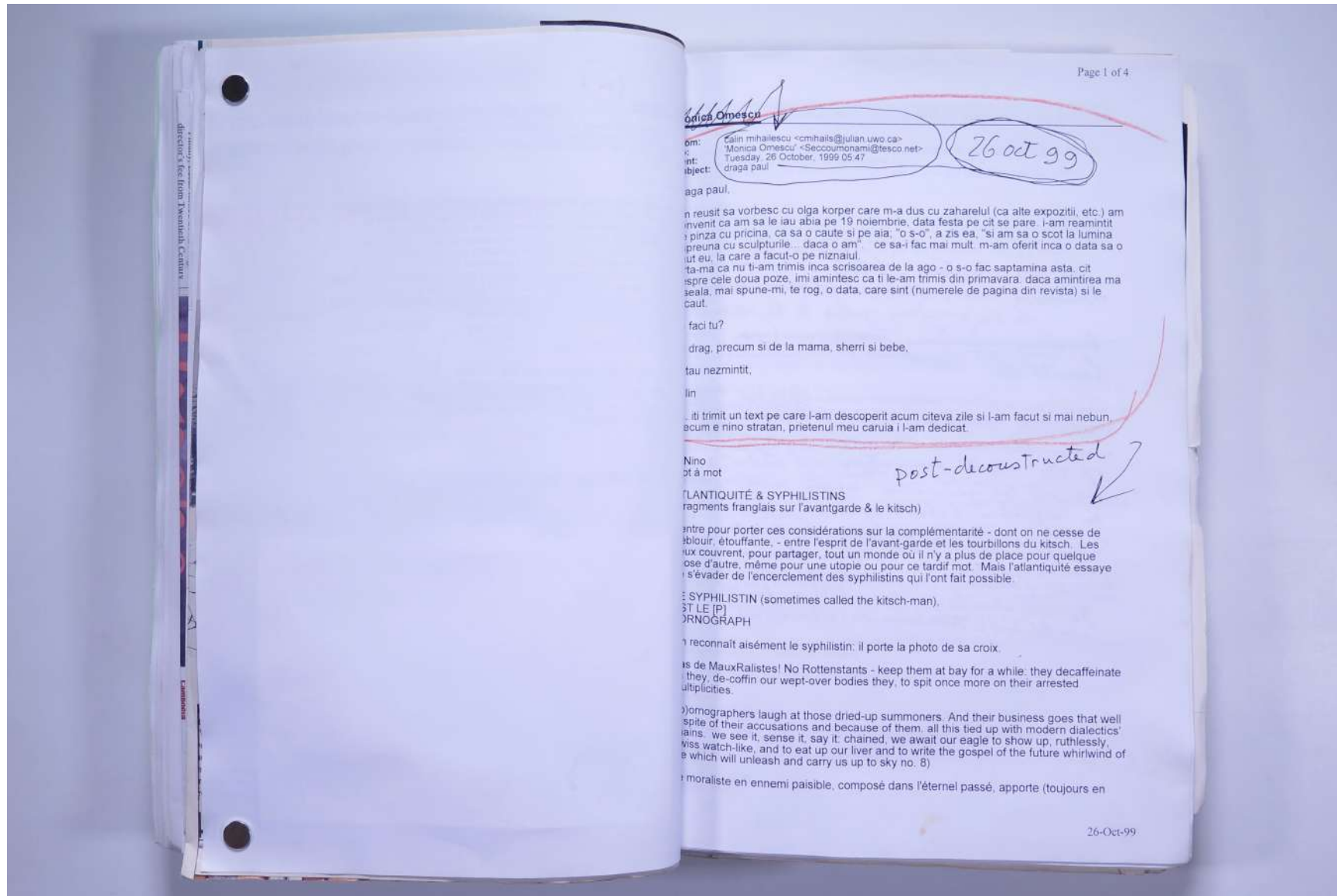
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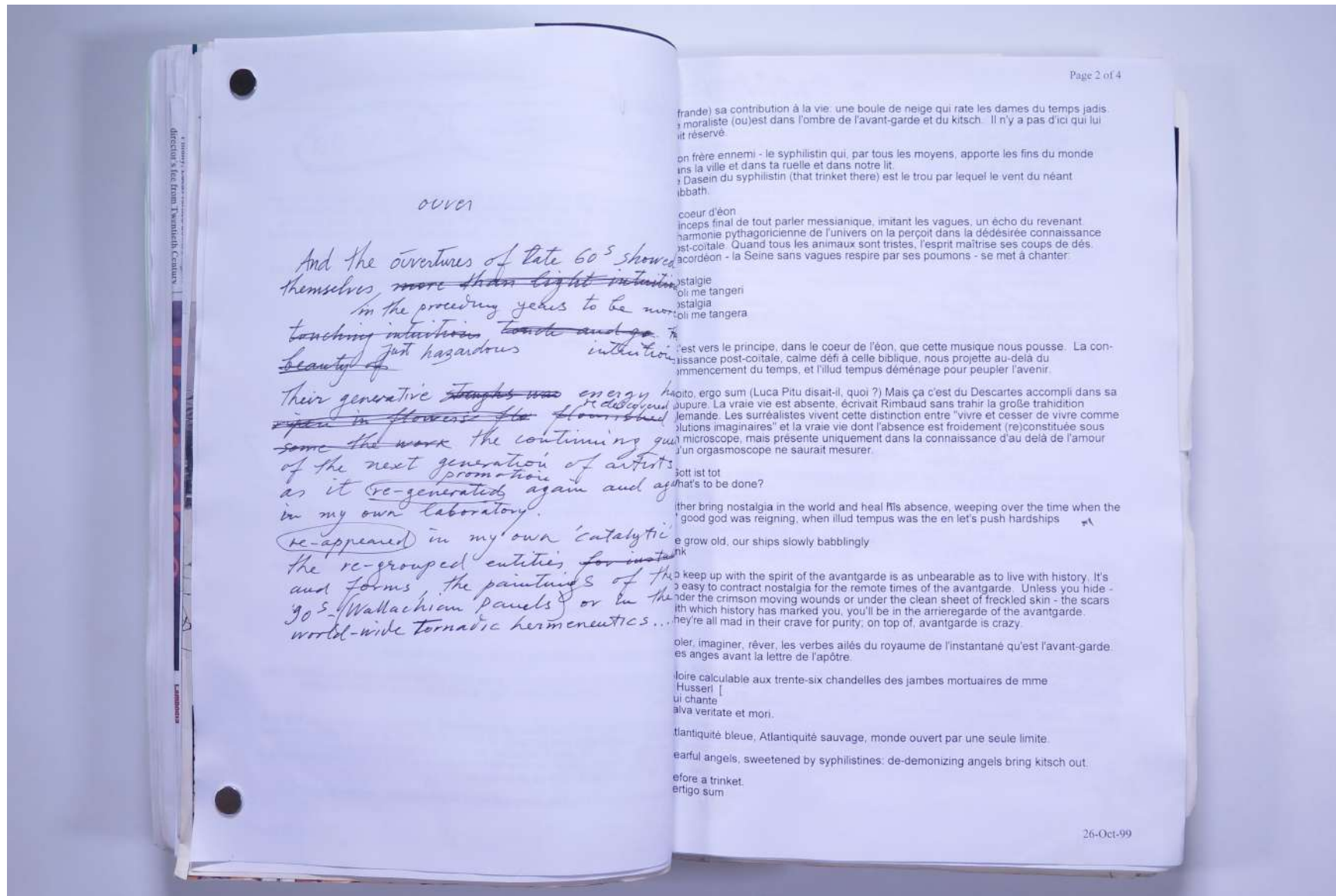
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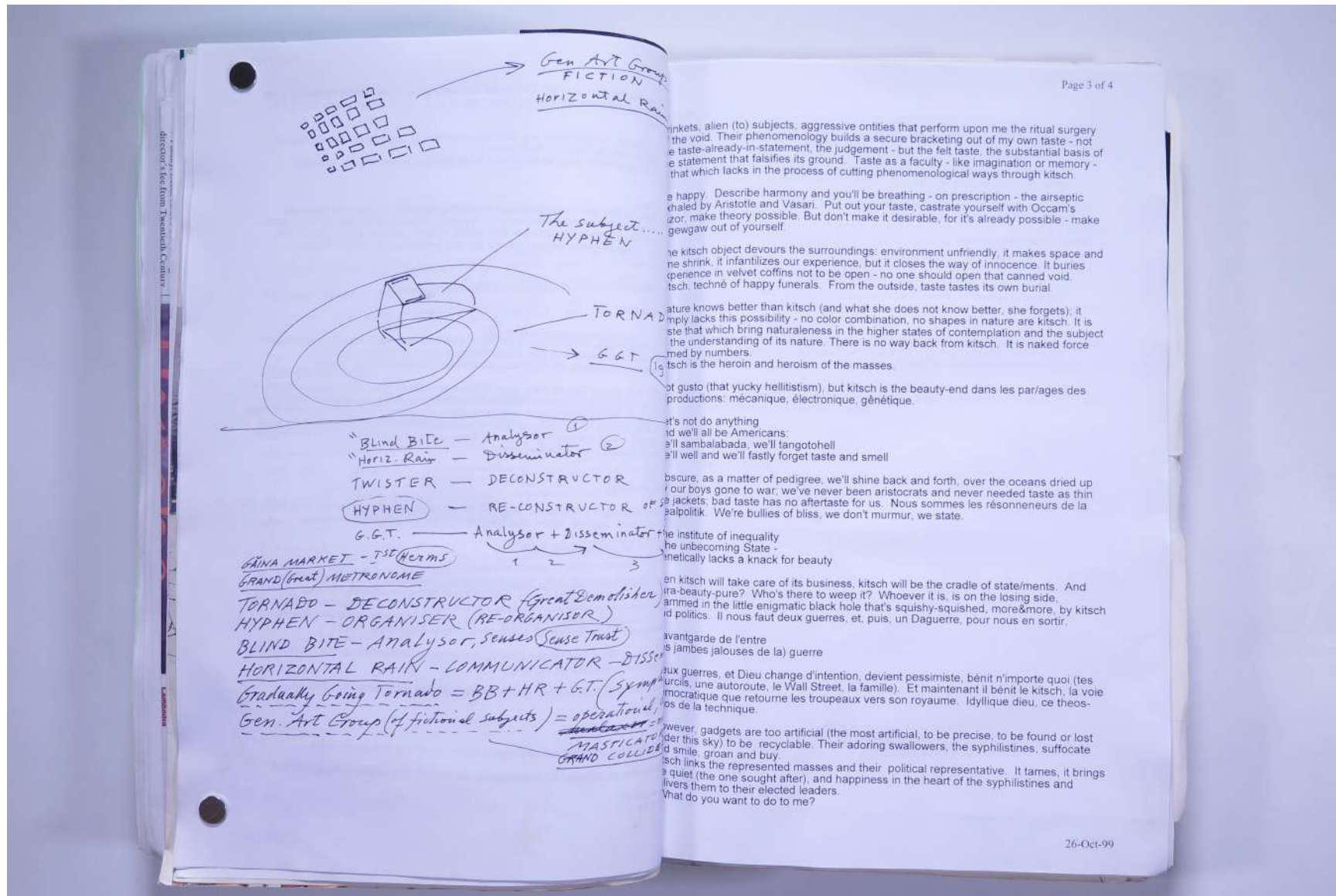
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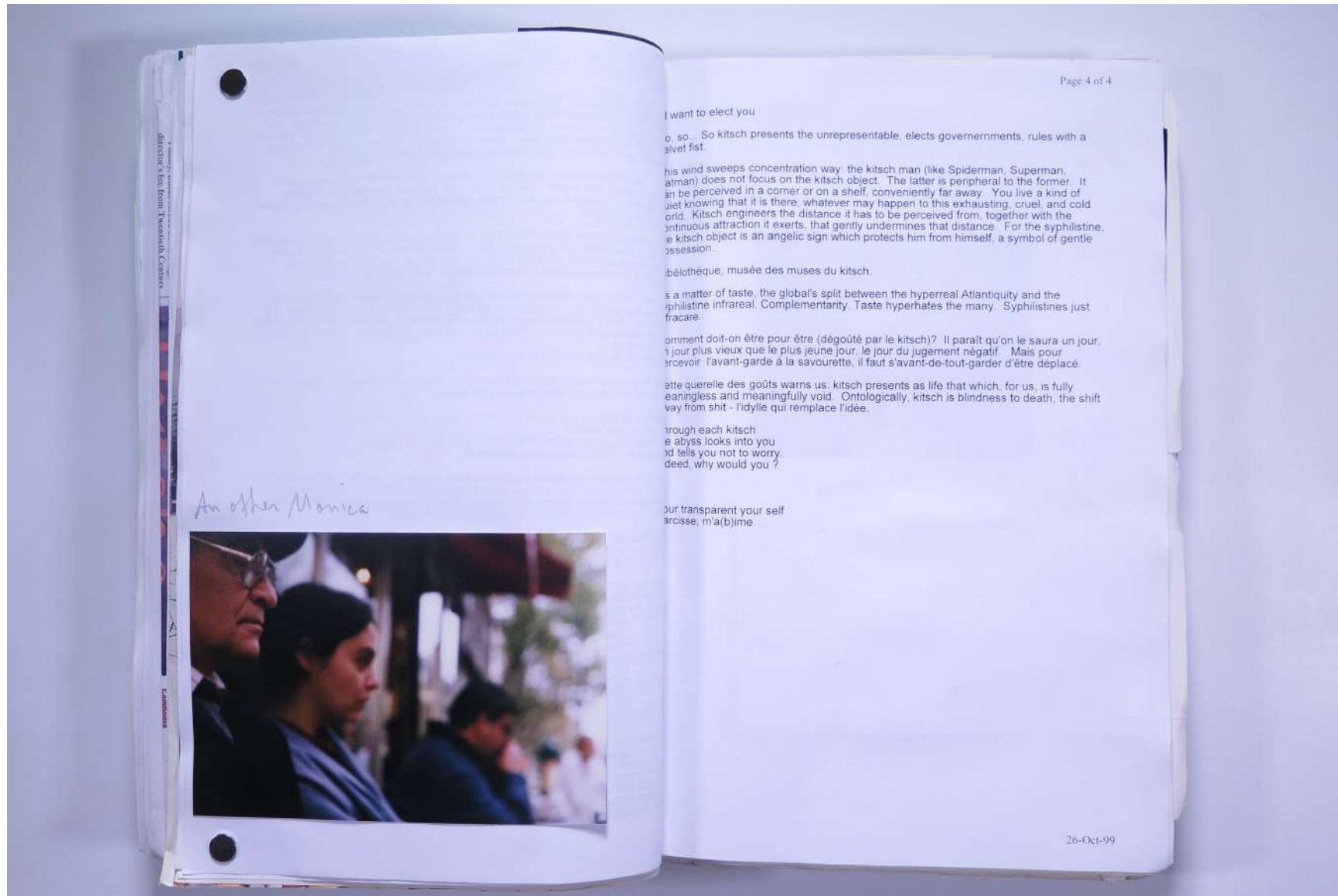
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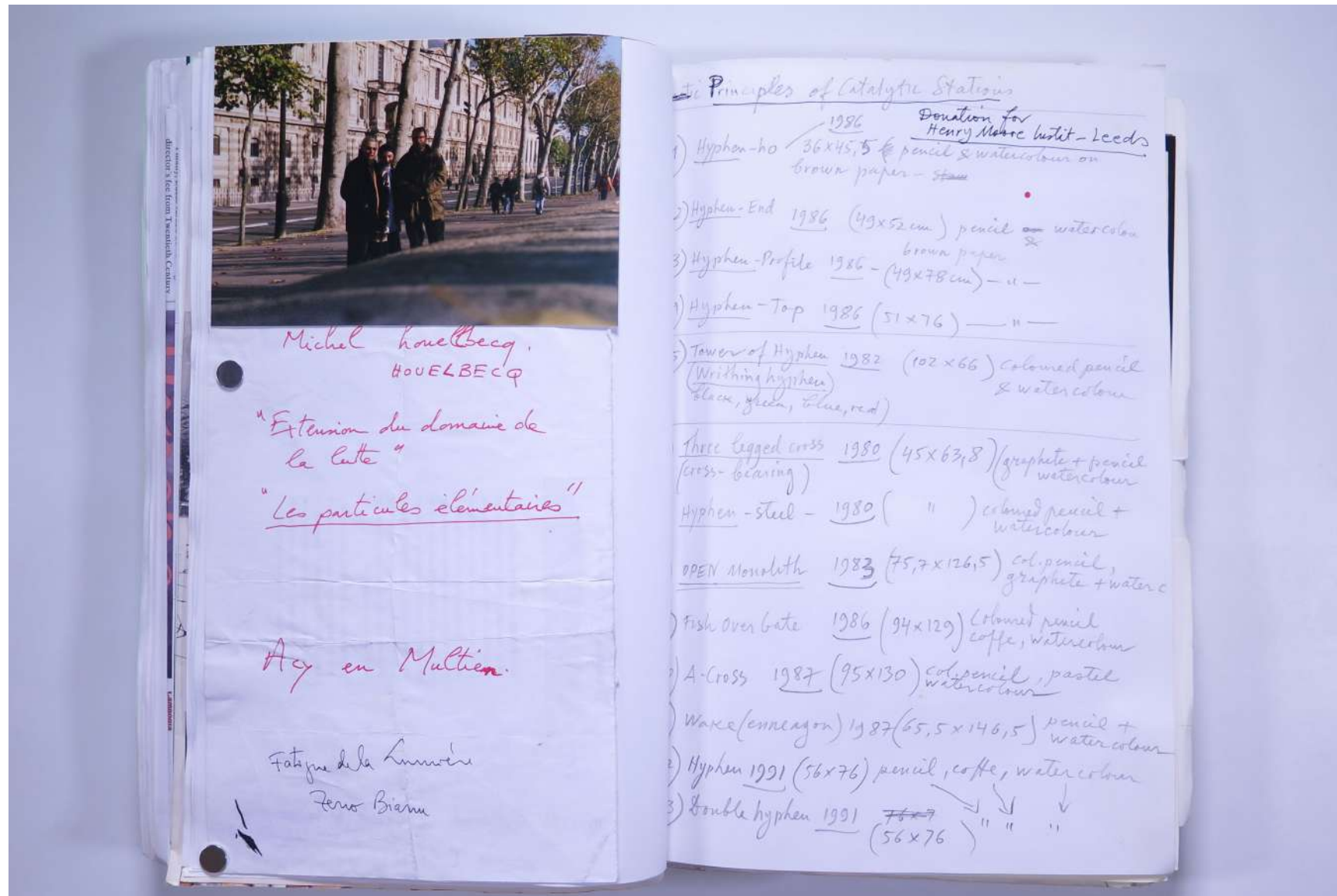
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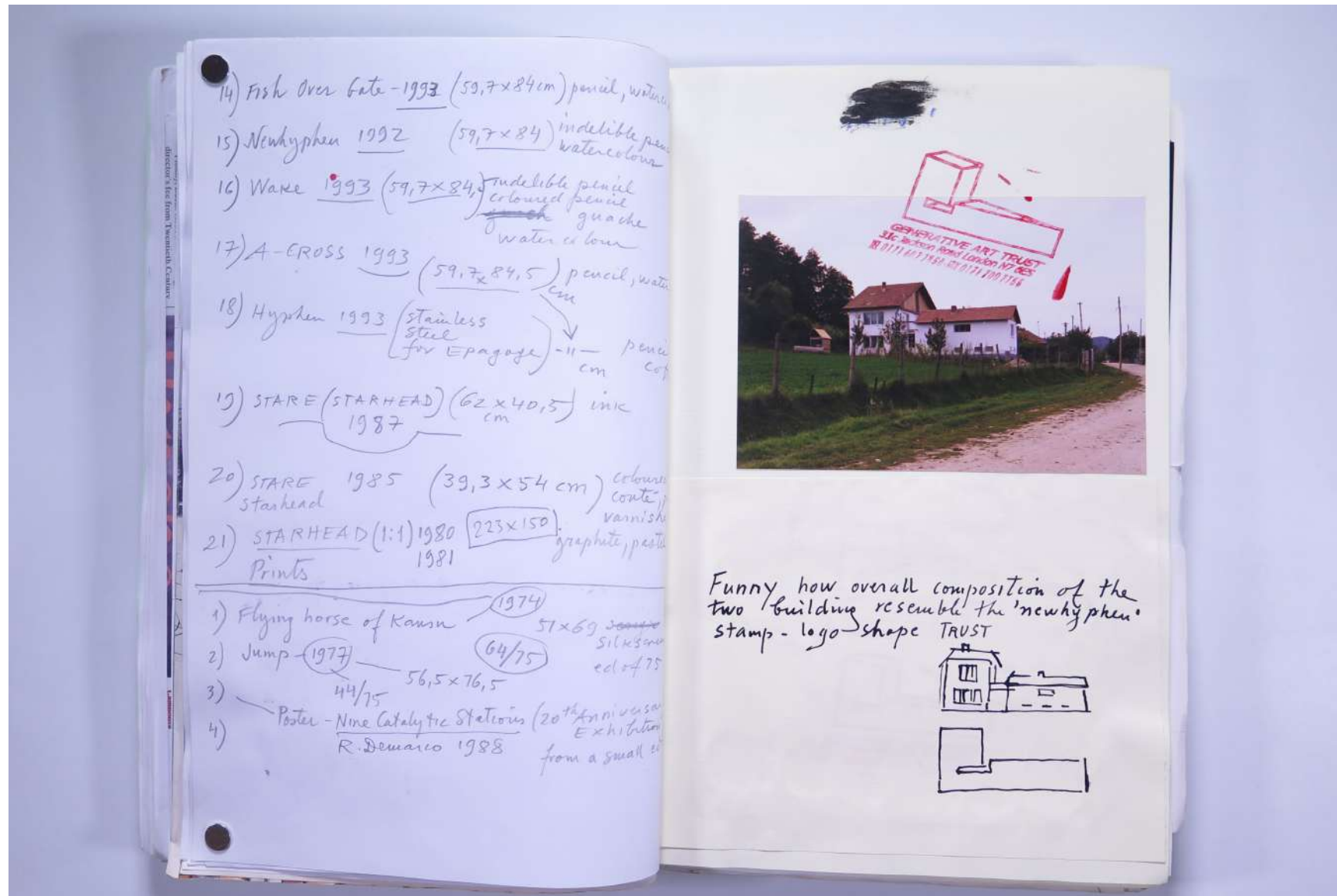
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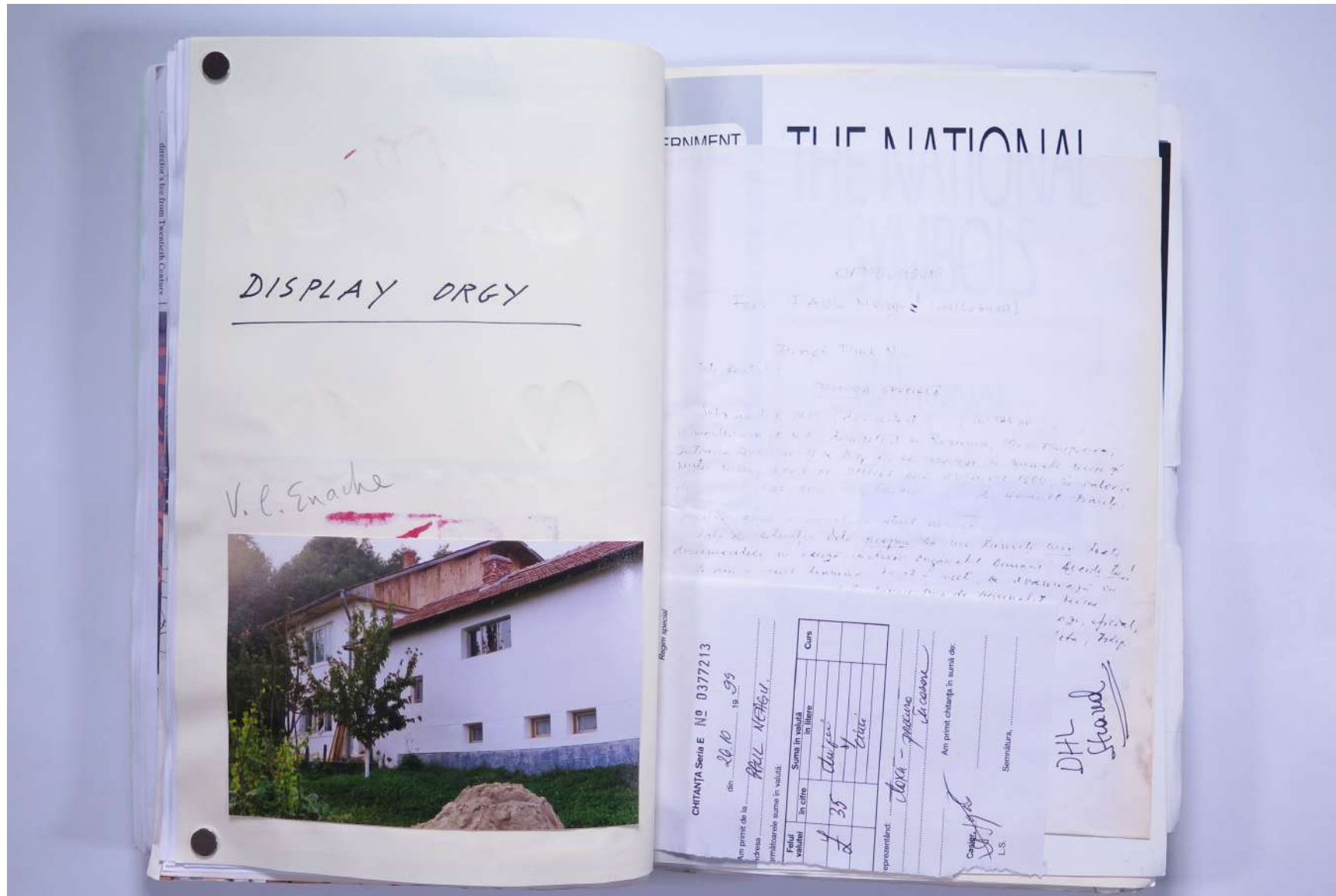
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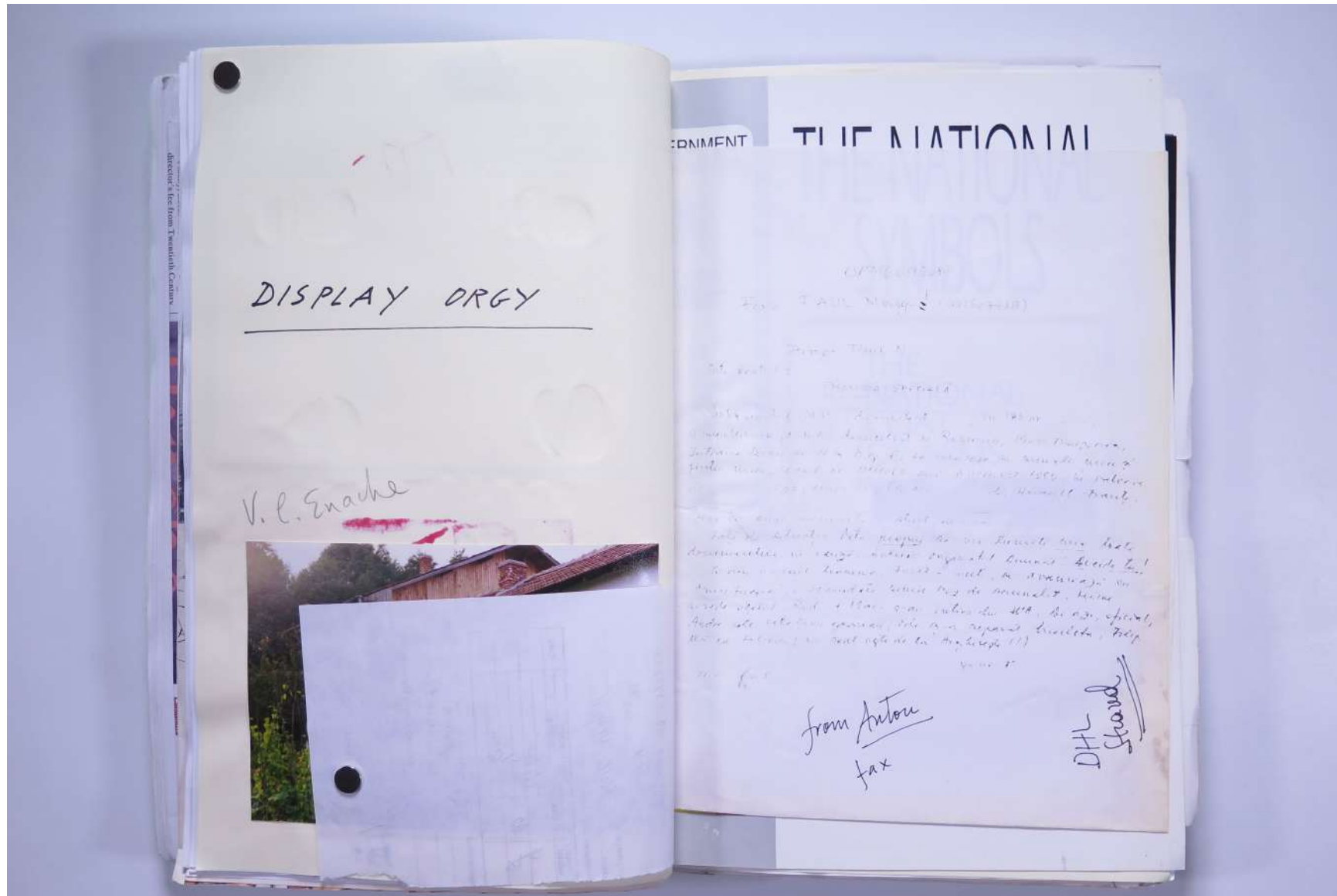
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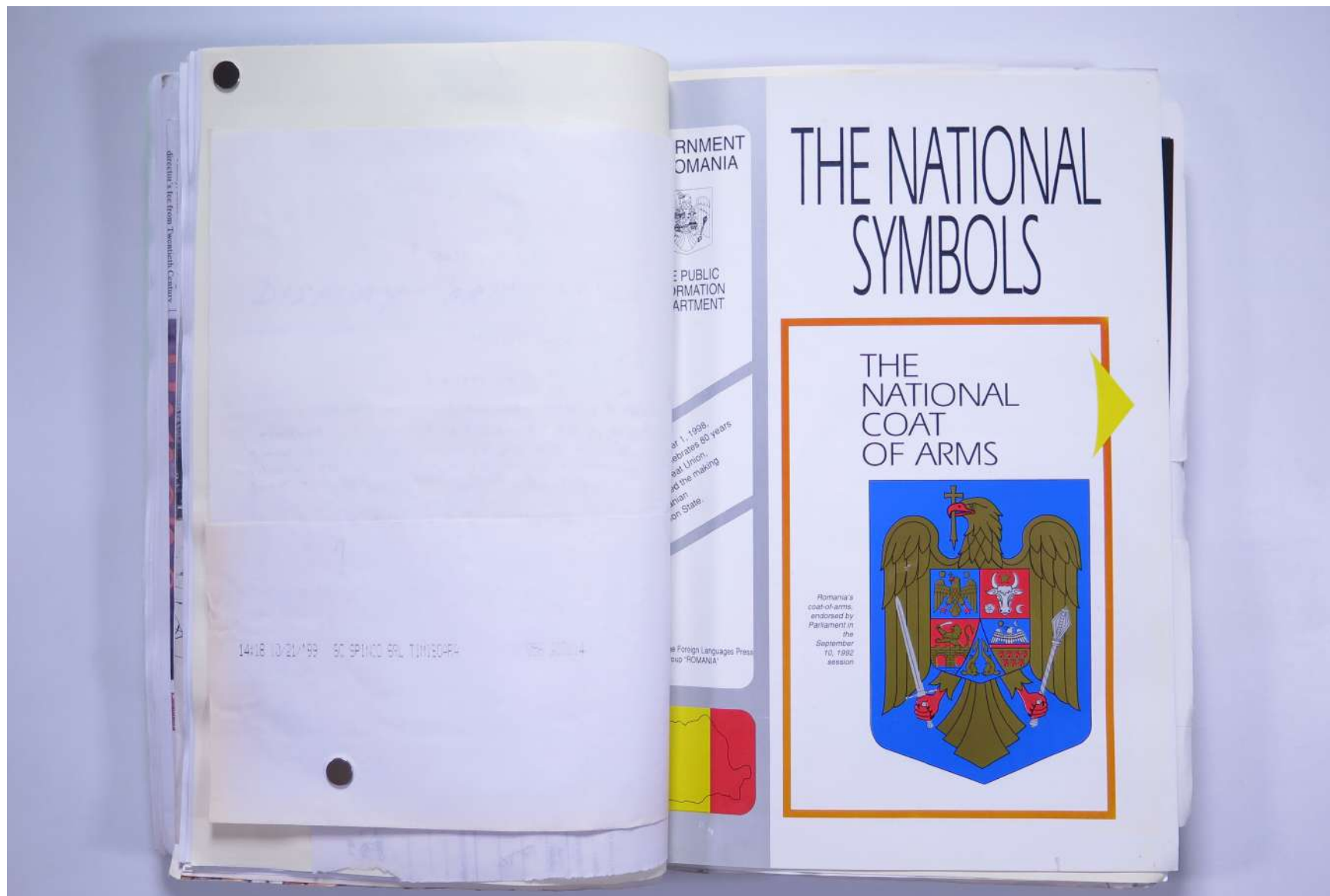
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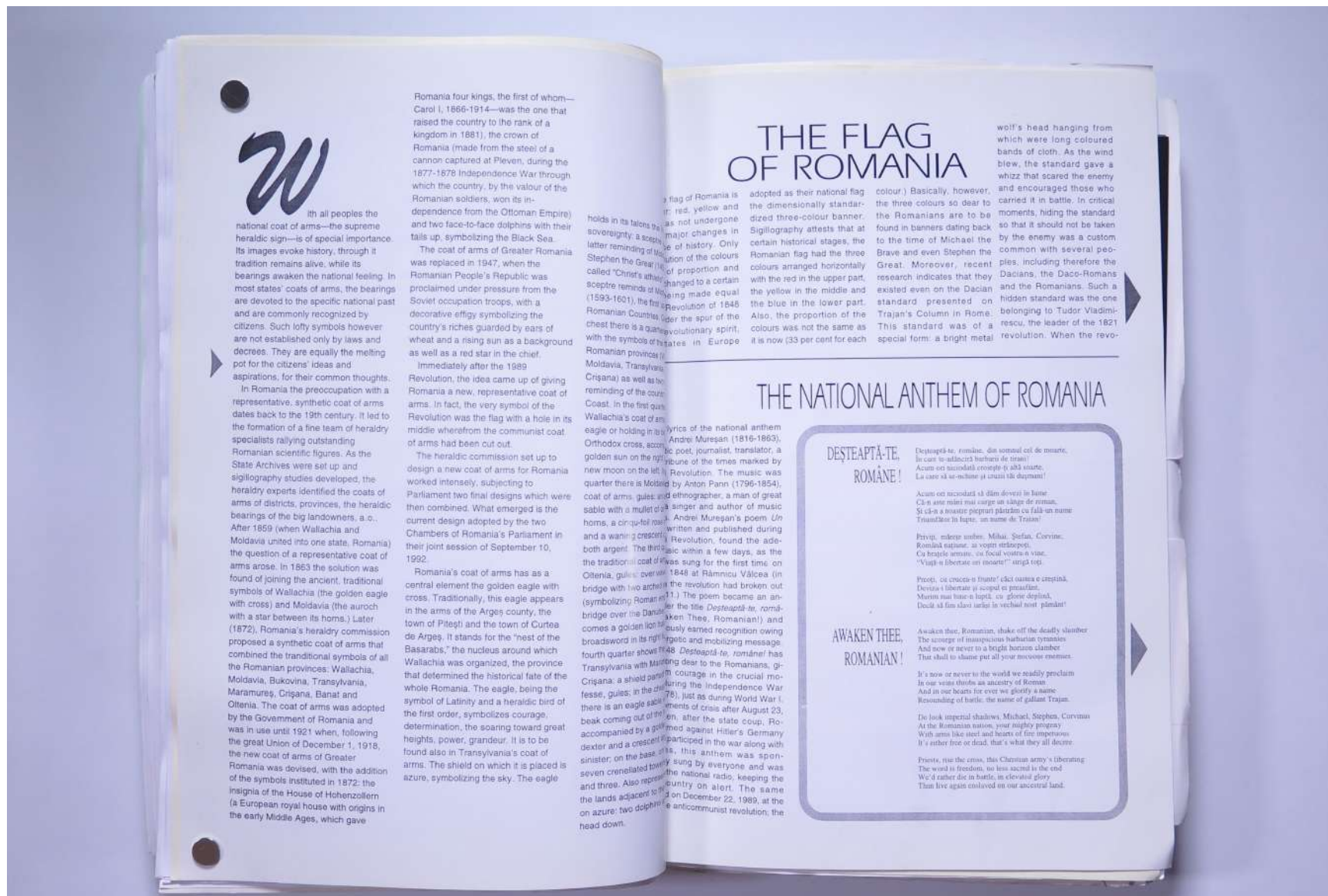
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W

With all peoples the national coat of arms—the supreme heraldic sign—is of special importance. Its images evoke history, through its tradition remains alive, while its bearings awaken the national feeling. In most states' coats of arms, the bearings are devoted to the specific national past and are commonly recognized by citizens. Such lofty symbols however are not established only by laws and decrees. They are equally the melting pot for the citizens' ideas and aspirations, for their common thoughts.

In Romania the preoccupation with a representative, synthetic coat of arms dates back to the 19th century. It led to the formation of a fine team of heraldry specialists rallying outstanding Romanian scientific figures. As the State Archives were set up and sigilography studies developed, the heraldry experts identified the coats of arms of districts, provinces, the heraldic bearings of the big landowners, a.o. After 1859 (when Wallachia and Moldavia united into one state, Romania) the question of a representative coat of arms arose. In 1863 the solution was found of joining the ancient, traditional symbols of Wallachia (the golden eagle with cross) and Moldavia (the auroch with a star between its horns.) Later (1872), Romania's heraldic commission proposed a synthetic coat of arms that combined the traditional symbols of all the Romanian provinces: Wallachia, Moldavia, Bukovina, Transylvania, Maramureş, Crişana, Banat and Oltenia. The coat of arms was adopted by the Government of Romania and was in use until 1921 when, following the great Union of December 1, 1918, the new coat of arms of Greater Romania was devised, with the addition of the symbols instituted in 1872: the insignia of the House of Hohenzollern (a European royal house with origins in the early Middle Ages, which gave

Romania four kings, the first of whom—Carol I, 1866-1914—was the one that raised the country to the rank of a kingdom in 1881), the crown of Romania (made from the steel of a cannon captured at Plevna, during the 1877-1878 Independence War through which the country, by the valour of the Romanian soldiers, won its independence from the Ottoman Empire) and two face-to-face dolphins with their tails up, symbolizing the Black Sea.

The coat of arms of Greater Romania was replaced in 1947, when the Romanian People's Republic was proclaimed under pressure from the Soviet occupation troops, with a decorative effigy symbolizing the country's riches guarded by ears of wheat and a rising sun as a background as well as a red star in the chief.

Immediately after the 1989 Revolution, the idea came up of giving Romania a new, representative coat of arms. In fact, the very symbol of the Revolution was the flag with a hole in its middle wherefrom the communist coat of arms had been cut out.

The heraldic commission set up to design a new coat of arms for Romania worked intensely, subjecting to Parliament two final designs which were then combined. What emerged is the current design adopted by the two Chambers of Romania's Parliament in their joint session of September 10, 1992.

Romania's coat of arms has as a central element the golden eagle with cross. Traditionally, this eagle appears in the arms of the Arges county, the town of Pitesti and the town of Curtea de Arges. It stands for the "nest of the Basarabs," the nucleus around which Wallachia was organized, the province that determined the historical fate of the whole Romania. The eagle, being the symbol of Latinity and a heraldic bird of the first order, symbolizes courage, determination, the soaring toward great heights, power, grandeur. It is to be found also in Transylvania's coat of arms. The shield on which it is placed is azure, symbolizing the sky. The eagle

THE FLAG OF ROMANIA

The flag of Romania is a tricolour consisting of three equal horizontal bands of red, yellow and blue. It has not undergone any major changes in its history. Only certain historical stages, the Romanian flag had the three colours arranged horizontally with the red in the upper part, the yellow in the middle and the blue in the lower part. Also, the proportion of the colours was not the same as it is now (33 per cent for each

adopted as their national flag the dimensionally standardized three-colour banner. Sigilography attests that at certain historical stages, the Romanian flag had the three colours arranged horizontally with the red in the upper part, the yellow in the middle and the blue in the lower part. Also, the proportion of the colours was not the same as it is now (33 per cent for each colour.) Basically, however, the three colours so dear to the Romanians are to be found in banners dating back to the time of Michael the Brave and even Stephen the Great. Moreover, recent research indicates that they existed even on the Dacian standard presented on Trajan's Column in Rome. This standard was of a special form: a bright metal wolf's head hanging from which were long coloured bands of cloth. As the wind blew, the standard gave a whizz that scared the enemy and encouraged those who carried it in battle. In critical moments, hiding the standard so that it should not be taken by the enemy was a custom common with several peoples, including therefore the Dacians, the Daco-Romans and the Romanians. Such a hidden standard was the one belonging to Tudor Vladimirescu, the leader of the 1821 revolution. When the revolu-

THE NATIONAL ANTHEM OF ROMANIA

DEȘTEAPTĂ-TE, ROMÂNIE!

Deșteaptă-te, române, din somnul cel de moarte,
În care te adăstură barbarii de tirani!
Acum ori niciodată creștea țe ală soarte,
La care să se-nchine și cruzii tăi diavoli!

Acum ori niciodată să fim deveri în lume,
Că-n sine nimeni mai cearge un sânge de roman,
Și că-n a noastră piepturi plătăm cu fală un nume
Triumfal: în fața, un nume de Trăian!

Priviți, micleșe umbre, Mihai, Ștefan, Corvine,
Români răzmaș, în voștri rătăcești,
Cu brațele armate, cu focul, voștri-n vine,
"Viași-n libertate ori moarte!" aștepți toți.

Proști, cu cruci-n frunte! (daci caștra e ceteșină,
Deviați și libertate și școlă și pitești,
Muriți mai bine-n luptă, cu glove deplăci,
Decă să fim slavi surzi în vecii veșți plătaci!

AWAKEN THEE, ROMANIAN!

Awaken thee, Romanian, shake off the deadly slumber
The scourge of inhuman barbarian tyrants
And now or never to a bright horizon clamber
That shall to shame put all your misceous enemies.

It's now or never to the world we readily preclaim
In our veins flows an ancestry of Roman
And in our hearts for ever we glorify a name,
Resounding of battle, the name of gallant Trajan.

Do look imperial shadows, Michael, Stephen, Corvina
At the Romanian nation, your mighty progeny
With arms like steel and hearts of fire impetuous
It's either free or dead, that's what they all decree.

Proests, rise the cross, this Christian army's liberating
The word is freedom, no less sacred to the end
We'd rather die in battle, in elevated glory
Than live again enslaved on our ancestral land.

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lution was stifled, Tudor's chieftains decided to hide the standard in one of their court-yards. Only 60 years later, in 1882, was the standard found, reconditioned and brought to Bucharest, the capital of the country, being deposited, in the framework of a special ceremony, at the Army House (today the Central Military Museum.) The 1821 revolution Tudor Vladimirescu helped the country get rid of the Phanariot rulers imposed by the Ottoman Empire in Wallachia and Moldavia in the early 18th century (the Phanariot



rulers came from the Phanar district of Constantinople and were aliens imposed on the country by the Sultan as mere administrators.) The flag, the standard, the banner are profound symbols, connected to history, to the resistance of the people and the secret of their survival. The Romanian tricolour (the colours red, yellow and blue are to be found also in Romania's coat of arms) resisted, as a symbol, even after the advent of communism in this country, when the entire heraldry of

the USSR reduced to the colours of the country and hymns of the Romanian people of these, the music by Costel Besuc, has been singing and is liked by the people. The flag of the colour yellow (in the fly) The colour of the length. The yellow-red-venetian

anthem rose from the streets, accompanying huge masses of people, dispelling the fear of death and uniting a whole people in the lofty feelings of the moment. Thus, its institution as a state anthem came by itself, upon the tremendous pressure of the demonstrators. The message of the anthem *Deșteaptă-te, române!* is social and national at the same time: social because it imposes a permanent state of vigil meant to secure the passing to a new world; national because it gears this awakening to the historical tradition. The anthem proposes that sublime "now or never," present in all national anthems from the Greeks' battle song at Marathon and Salamina to the French revolutionary *Marseillaise*. The invocation of the national fate is the peak a people can reach in its soaring towards the divine. This "now or never" historically calls upon all vital energies and mobilizes to the full.

"Awaken These, Romania's national anthem after 1989, was first sung on June 29, 1949

Romania's national anthem has several stanzas, of which the first four are sung on ceremonial occasions:

Besides this anthem, the Romanians' soul also vibrates at *Hora Unirii* (The Union Dance), on lyrics written in 1855 by the great poet Vasile Alecsandri (1821-1890) which was sung a lot on the Union of the Principalities (1859) and on

DEȘTEAPTĂ-TE, ROMÂNIA

Muzică de Andrei Mureșanu
Horea
Muzică de
Anghelina M. I.

DEȘTEAPTĂ-TE, ROMÂNIA!
DEȘTEAPTĂ-TE, ROMÂNIA!
DEȘTEAPTĂ-TE, ROMÂNIA!
DEȘTEAPTĂ-TE, ROMÂNIA!

all occasions when the Romanians whole attendance. The (*hora*) is itself an symbolizing spiritual equality and the Roman common life.

ASTROCYTES

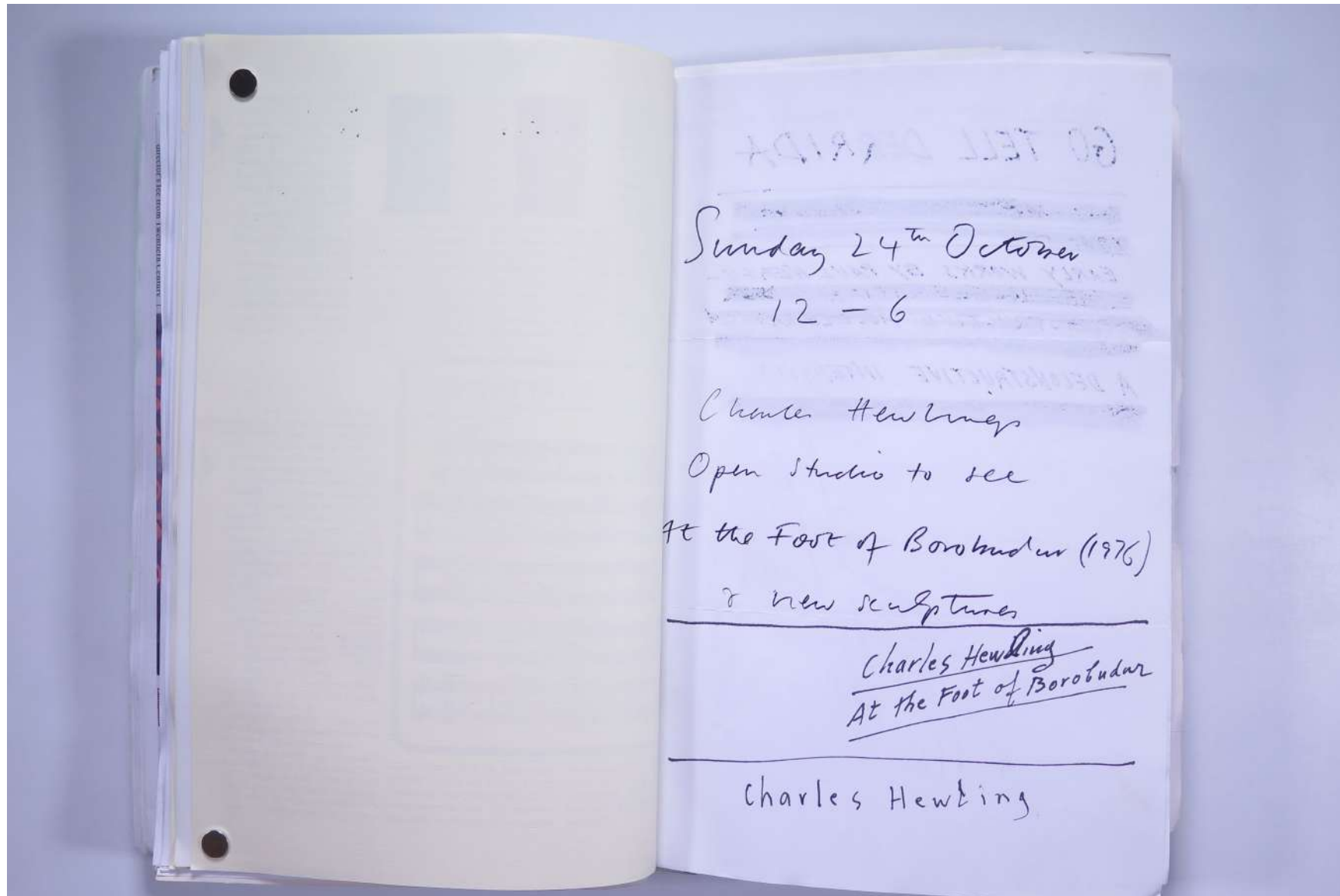
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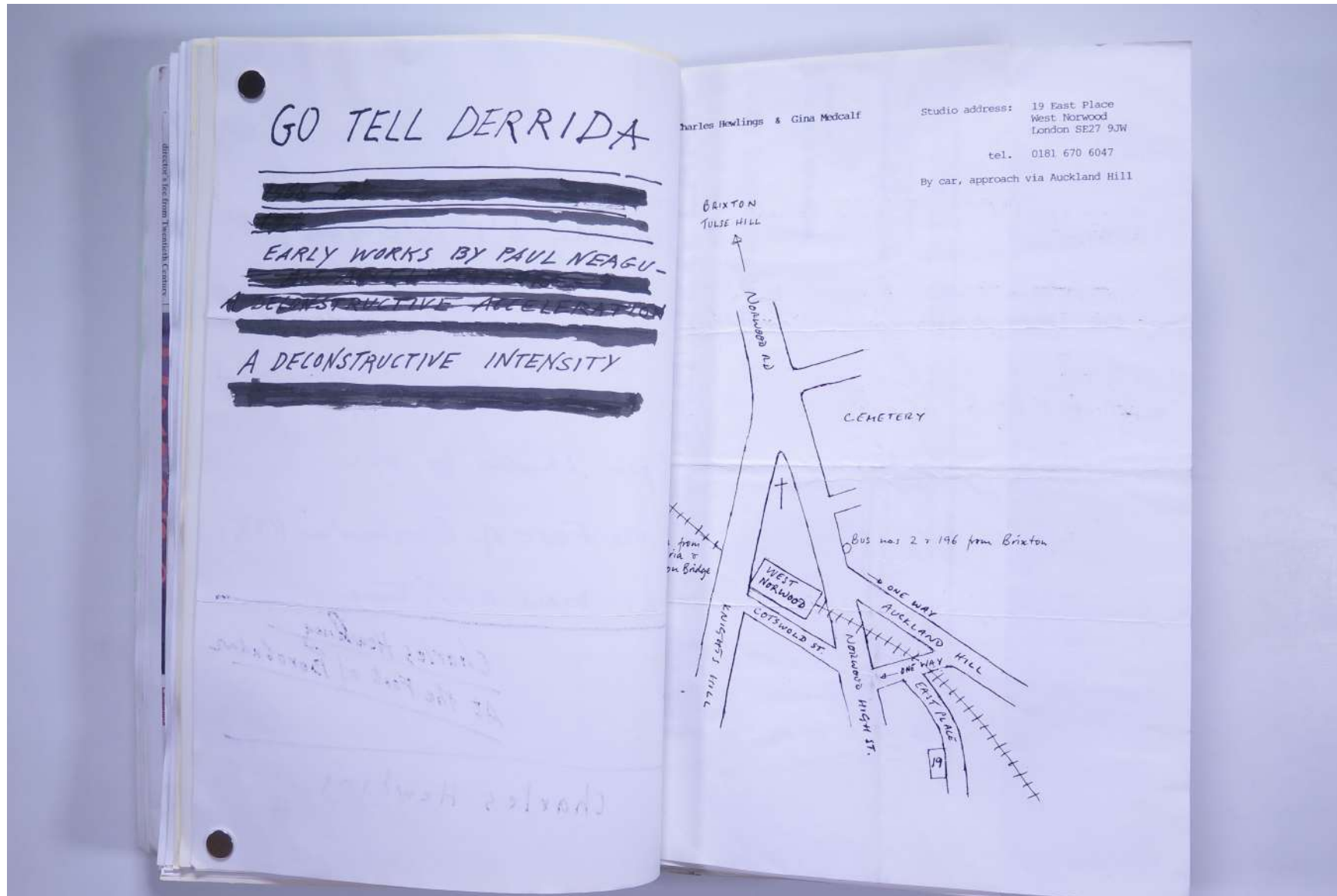
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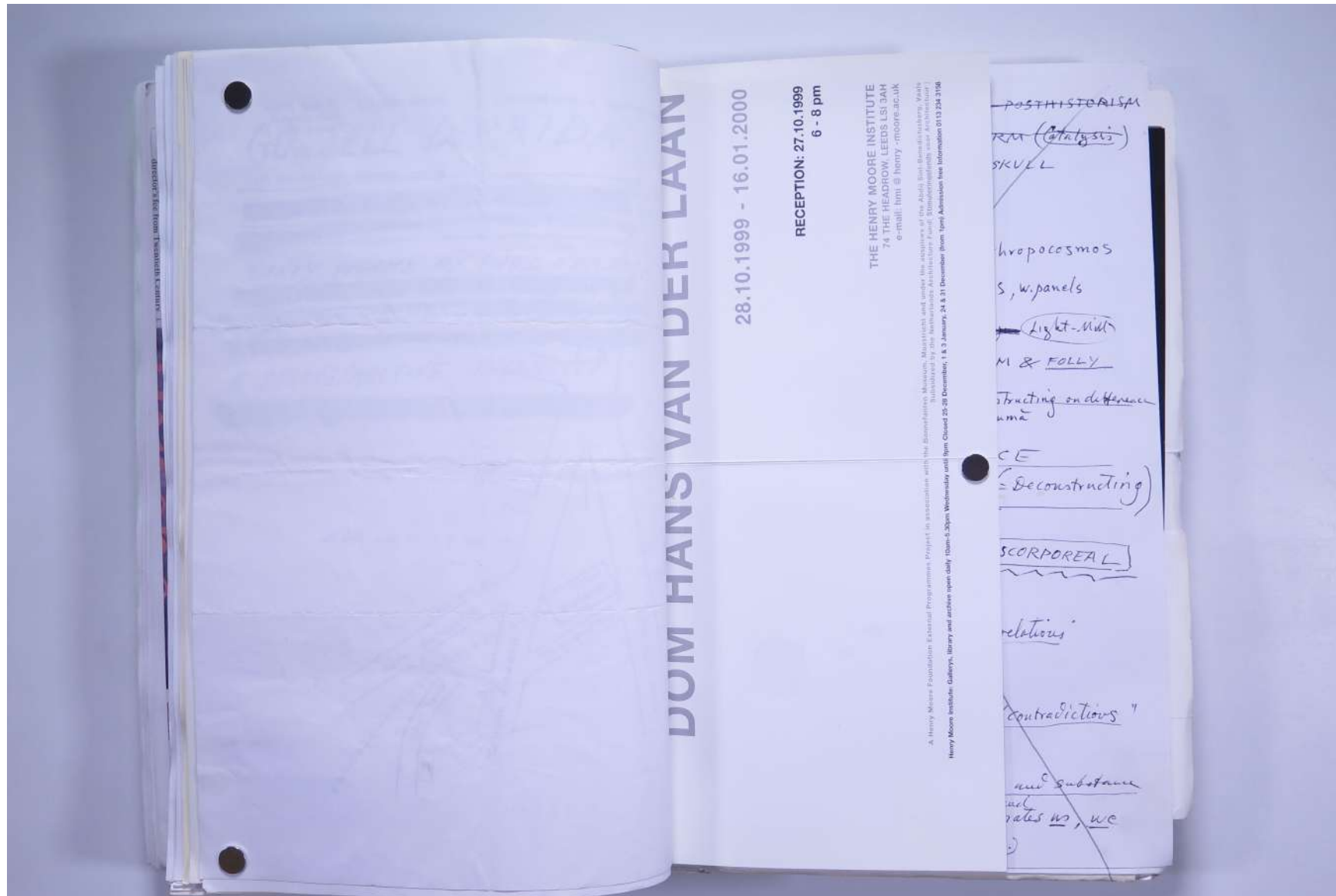
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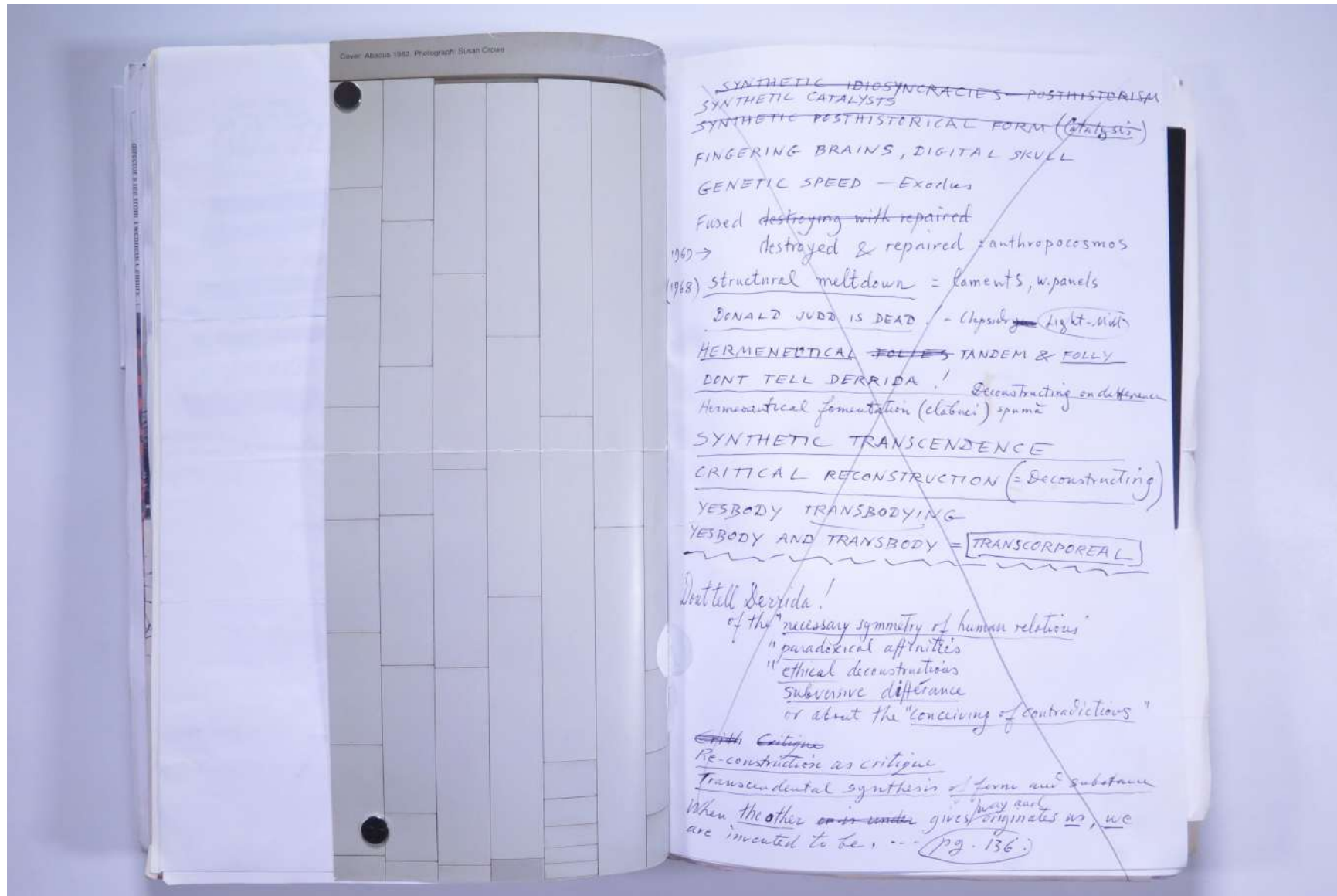
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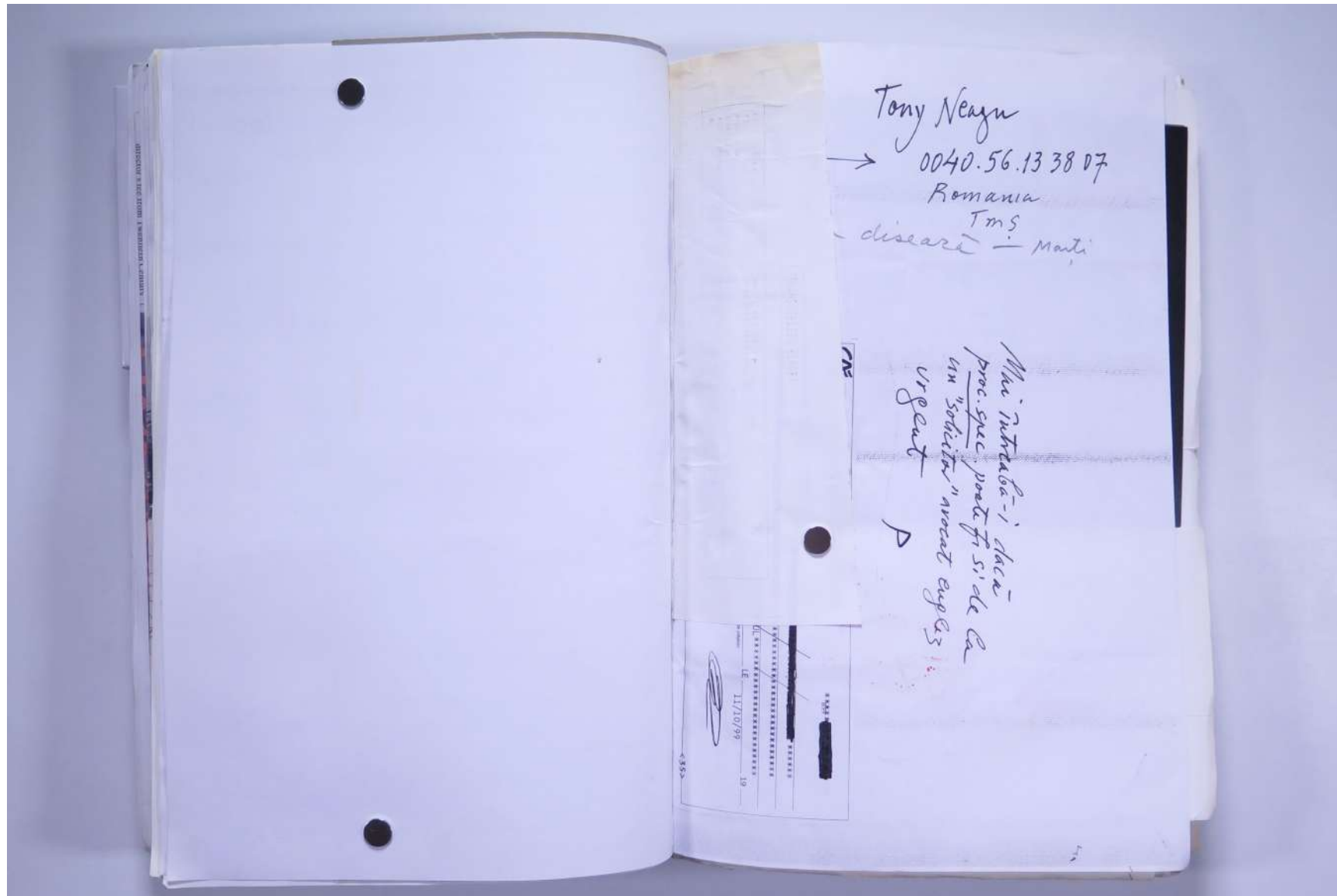
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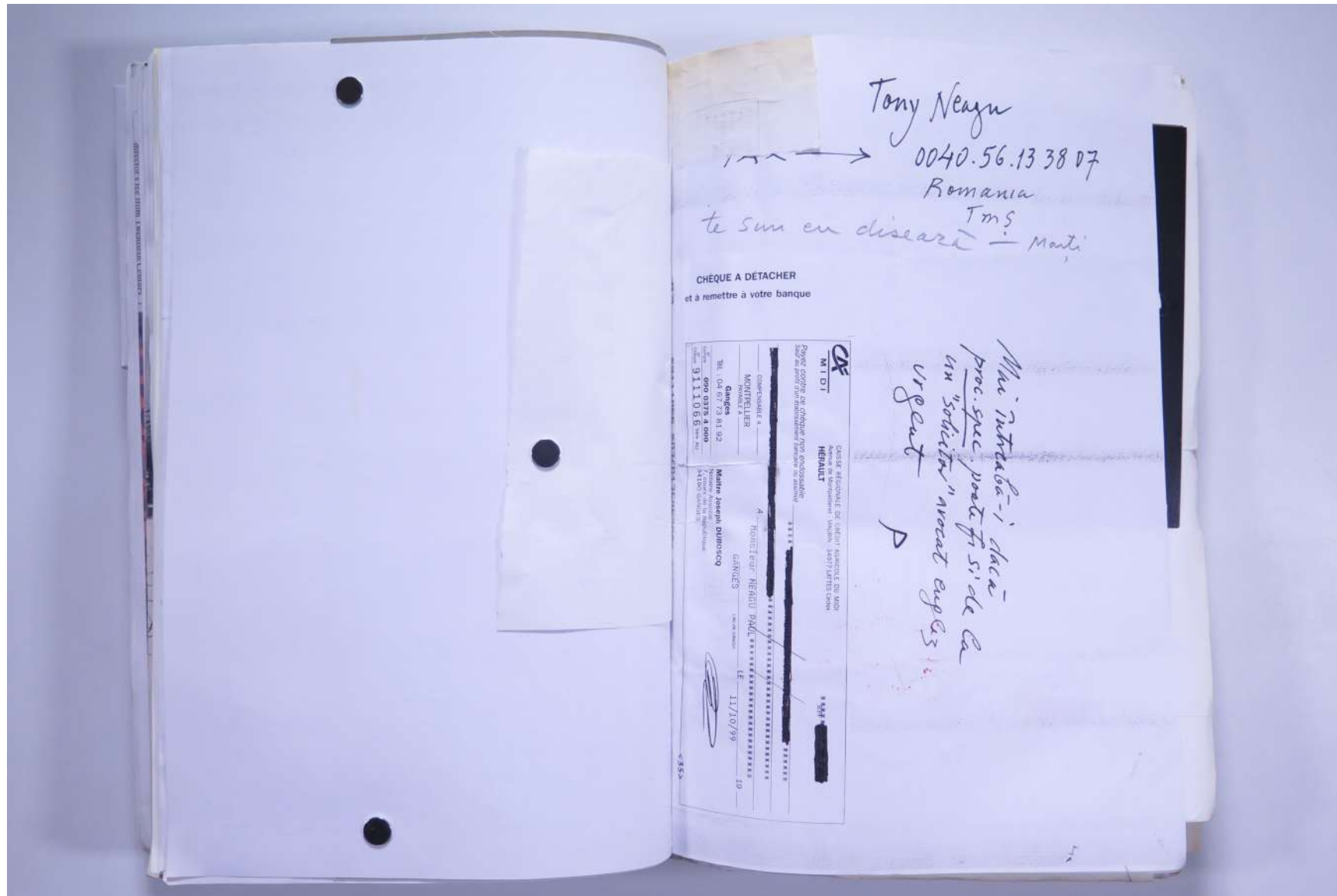
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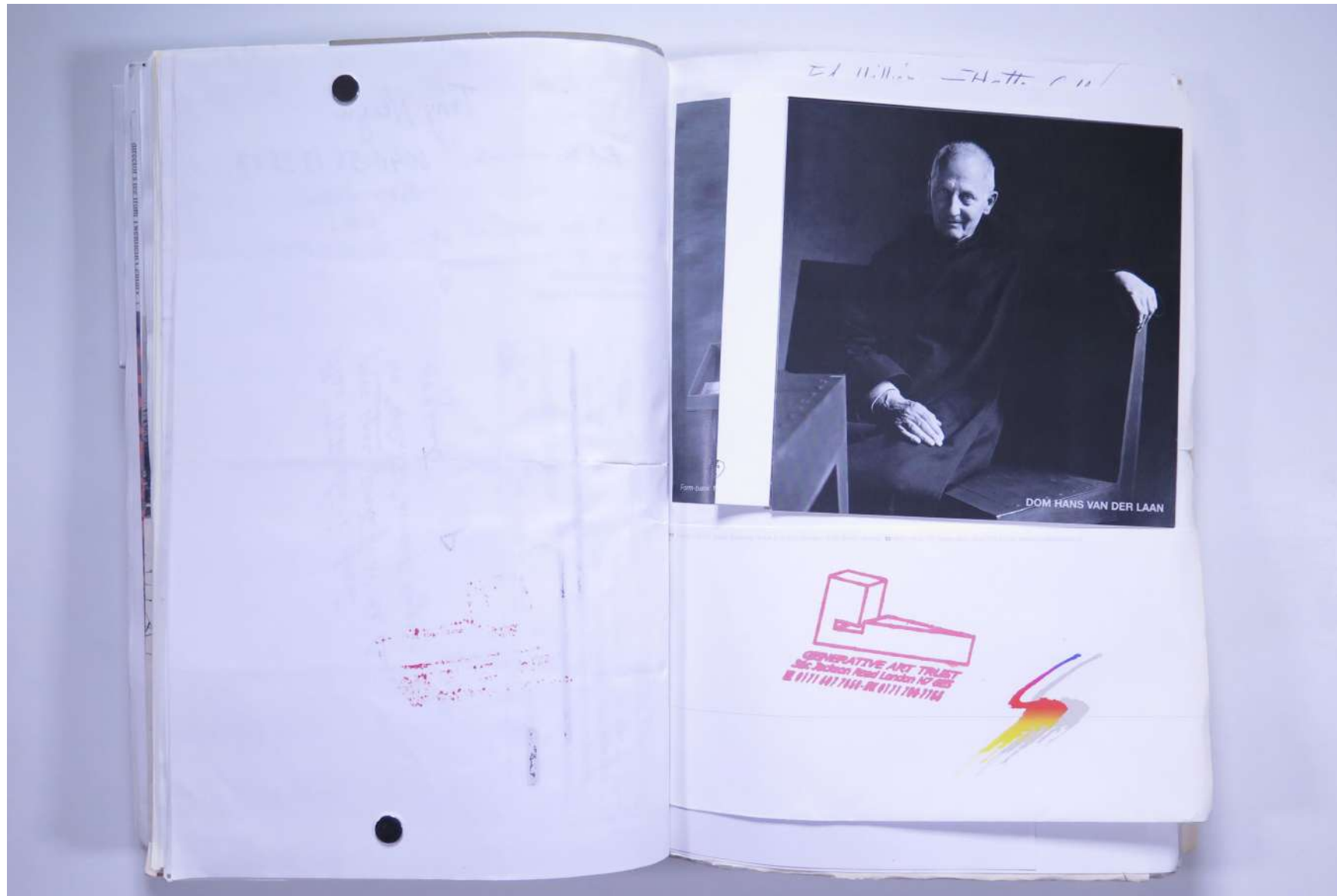
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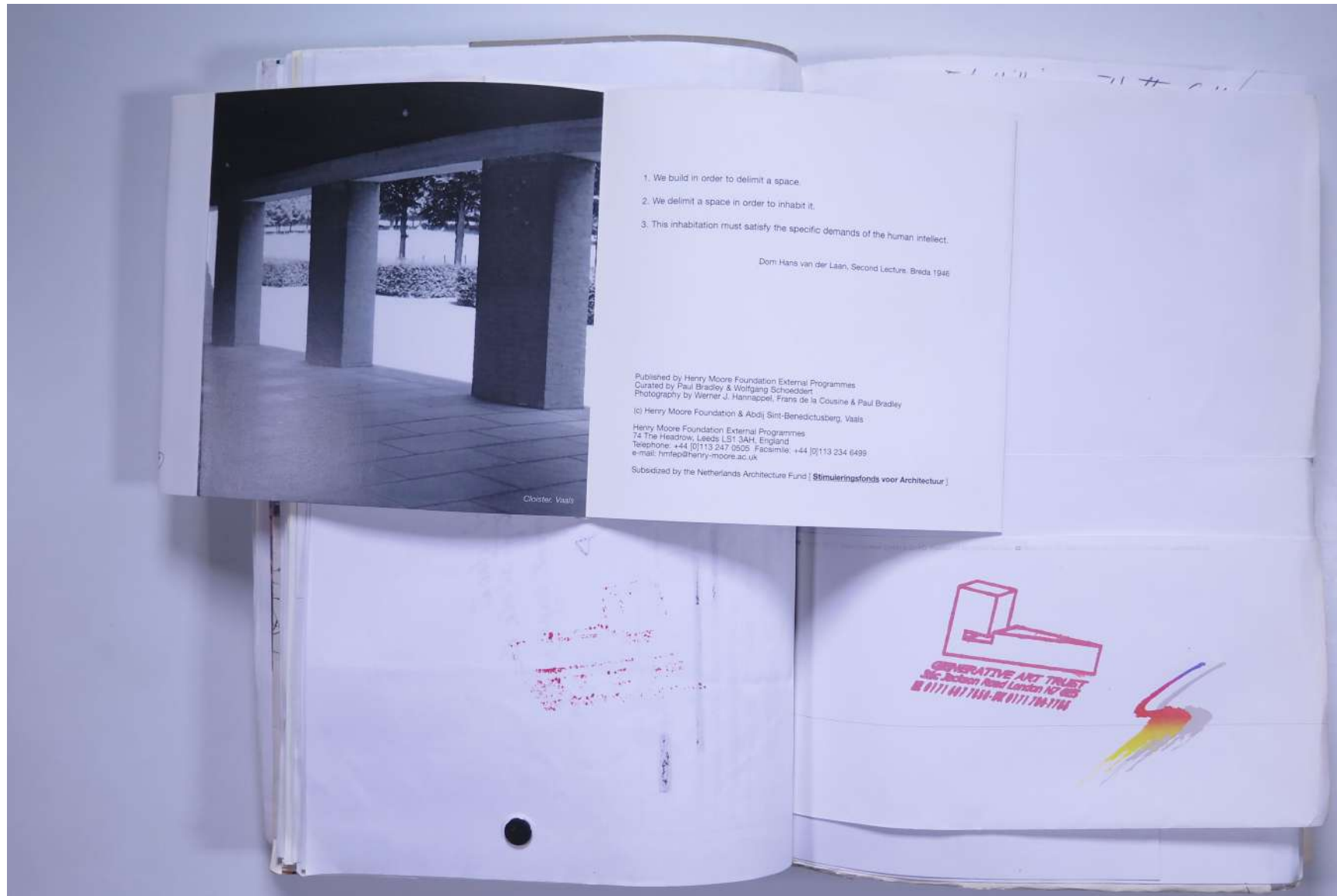
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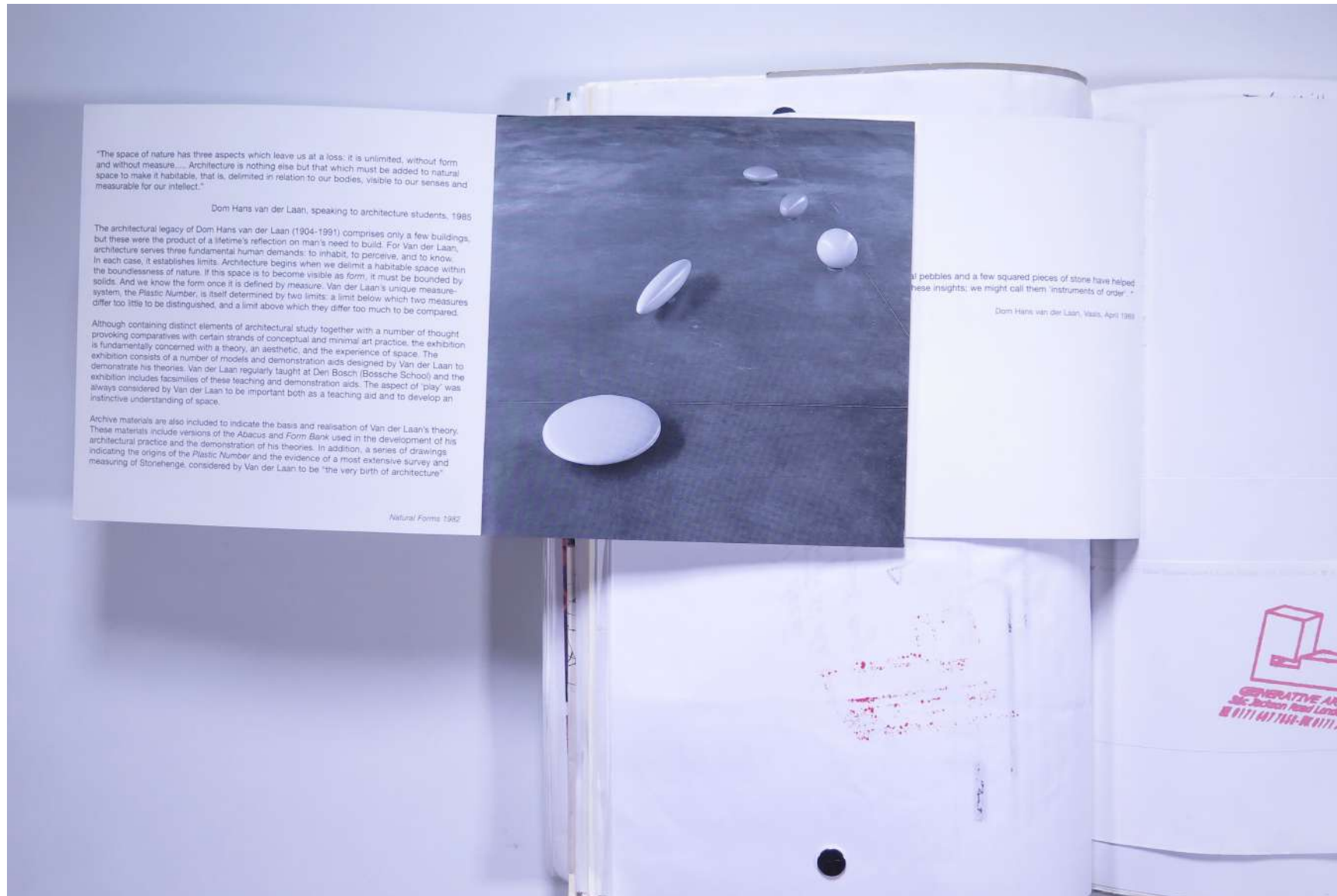
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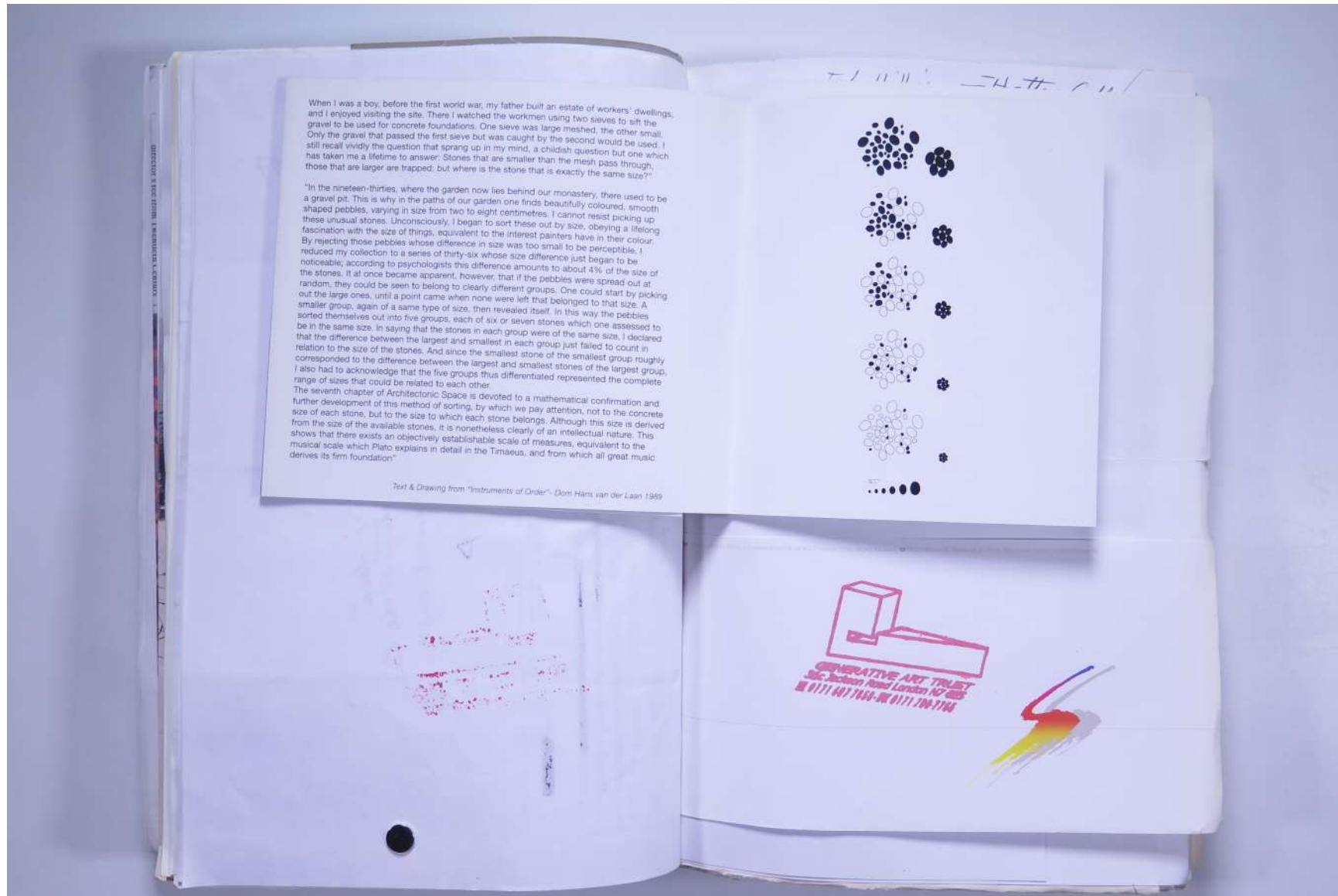
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When I was a boy, before the first world war, my father built an estate of workers' dwellings, and I enjoyed visiting the site. There I watched the workmen using two sieves to sift the gravel to be used for concrete foundations. One sieve was large meshed, the other small. Only the gravel that passed the first sieve but was caught by the second would be used. I still recall vividly the question that sprang up in my mind, a childish question but one which has taken me a lifetime to answer: Stones that are smaller than the mesh pass through, those that are larger are trapped: but where is the stone that is exactly the same size?"

"In the nineteen-thirties, where the garden now lies behind our monastery, there used to be a gravel pit. This is why in the paths of our garden one finds beautifully coloured, smooth shaped pebbles, varying in size from two to eight centimetres. I cannot resist picking up these unusual stones. Unconsciously, I began to sort these out by size, obeying a lifelong fascination with the size of things, equivalent to the interest painters have in their colour. By rejecting those pebbles whose difference in size was too small to be perceptible, I reduced my collection to a series of thirty-six whose size difference just began to be noticeable, according to psychologists this difference amounts to about 4% of the size of the stones. It at once became apparent, however, that if the pebbles were spread out at random, they could be seen to belong to clearly different groups. One could start by picking out the large ones, until a point came when none were left that belonged to that size. A smaller group, again of a same type of size, then revealed itself. In this way the pebbles sorted themselves out into five groups, each of six or seven stones, in which one assessed to be in the same size. In saying that the stones in each group were of the same size, I declared that the difference between the largest and smallest in each group just failed to count in relation to the size of the stones. And since the smallest stone of the smallest group roughly corresponded to the difference between the largest and smallest stones of the largest group, I also had to acknowledge that the five groups thus differentiated represented the complete range of sizes that could be related to each other. The seventh chapter of Architectonic Space is devoted to a mathematical confirmation and further development of this method of sorting, by which we pay attention, not to the concrete size of each stone, but to the size to which each stone belongs. Although this size is derived from the size of the available stones, it is nonetheless clearly of an intellectual nature. This shows that there exists an objectively establishable scale of measures, equivalent to the musical scale which Plato explains in detail in the Timaeus, and from which all great music derives its firm foundation"

Text & Drawing from "Instruments of Order"- Dom Hans van der Laan 1969

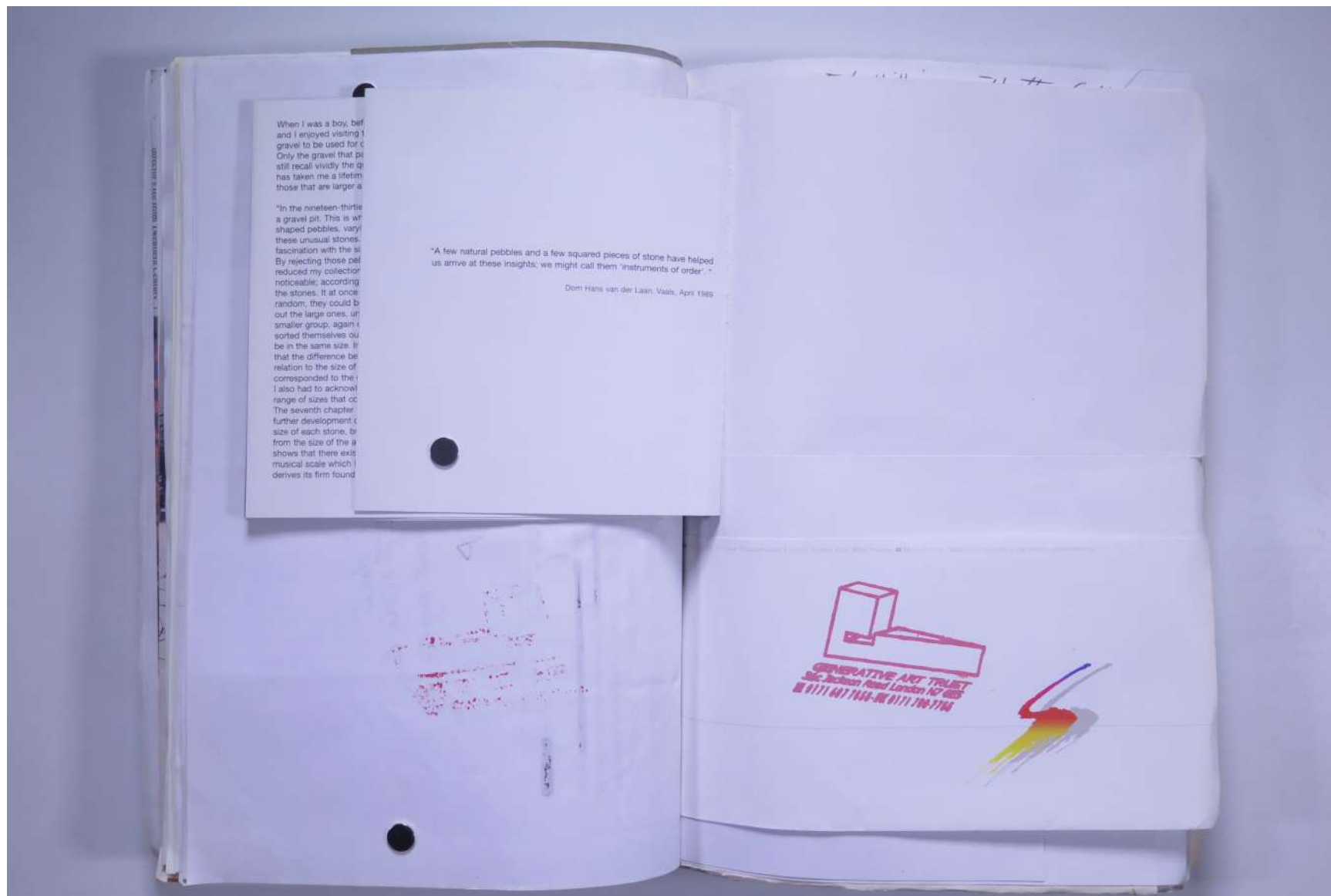
GENERATIVE ART TRUST
100, Jackson Road, London N7 6ES
0111 407 7143 - 0111 700 7146

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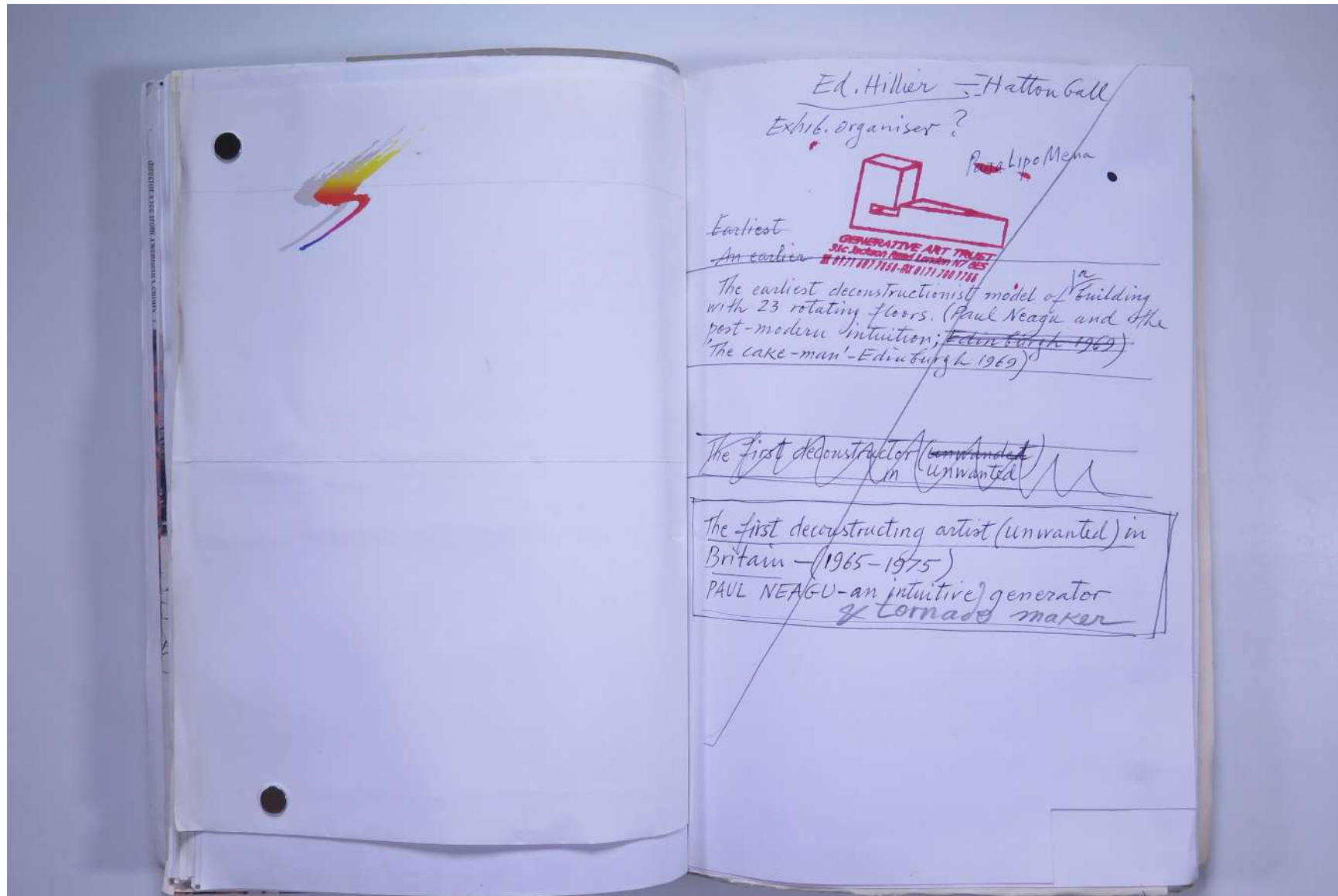
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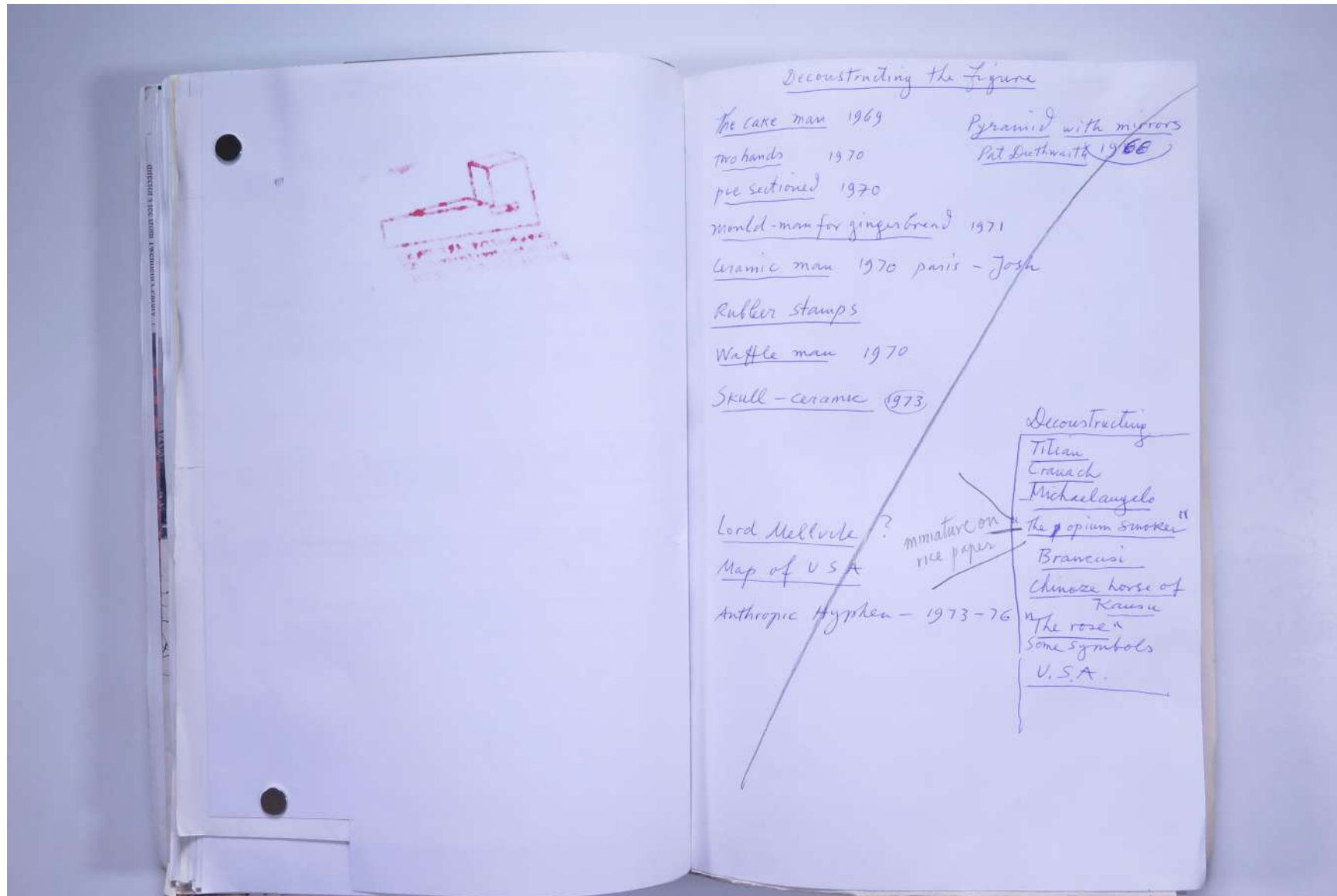
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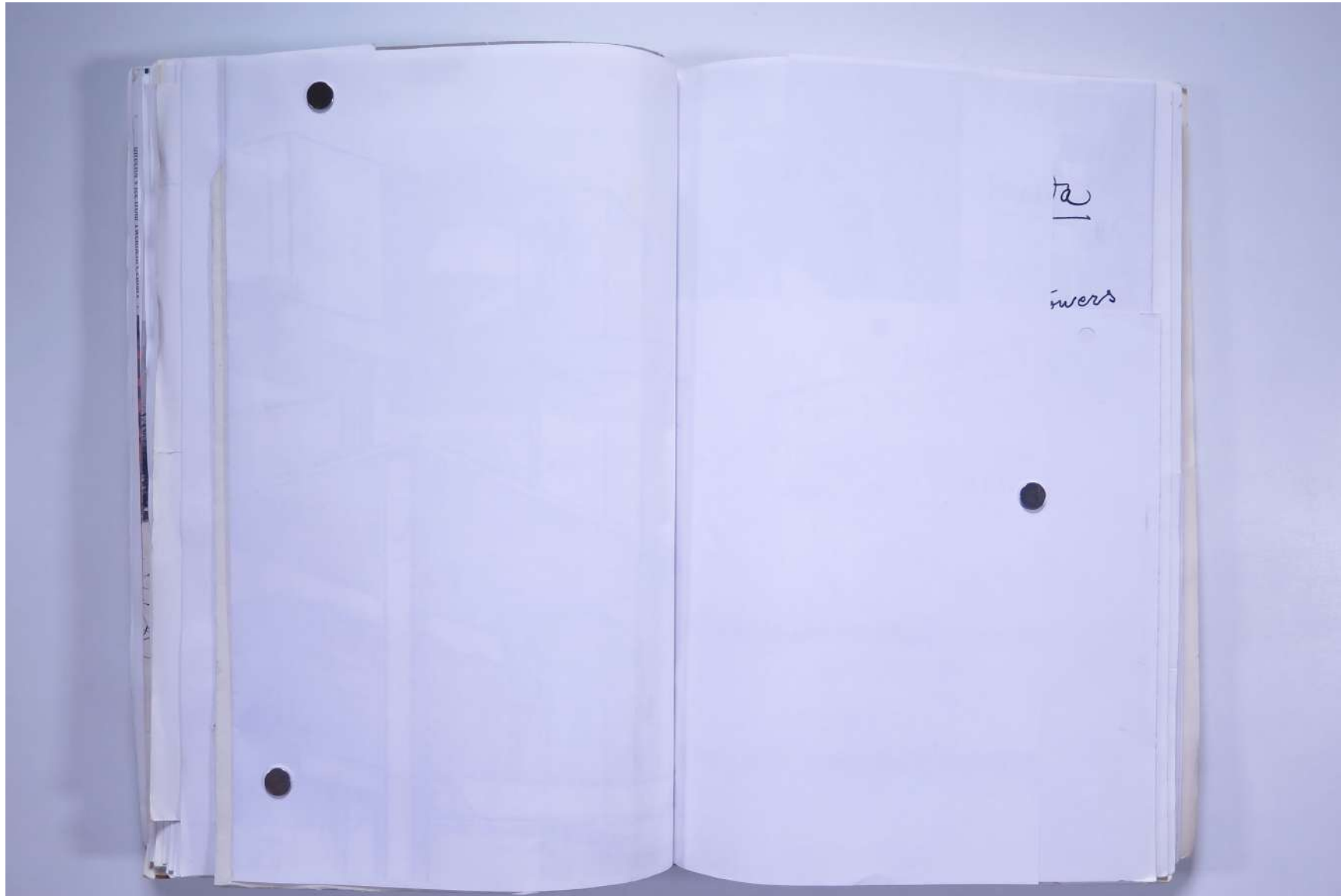
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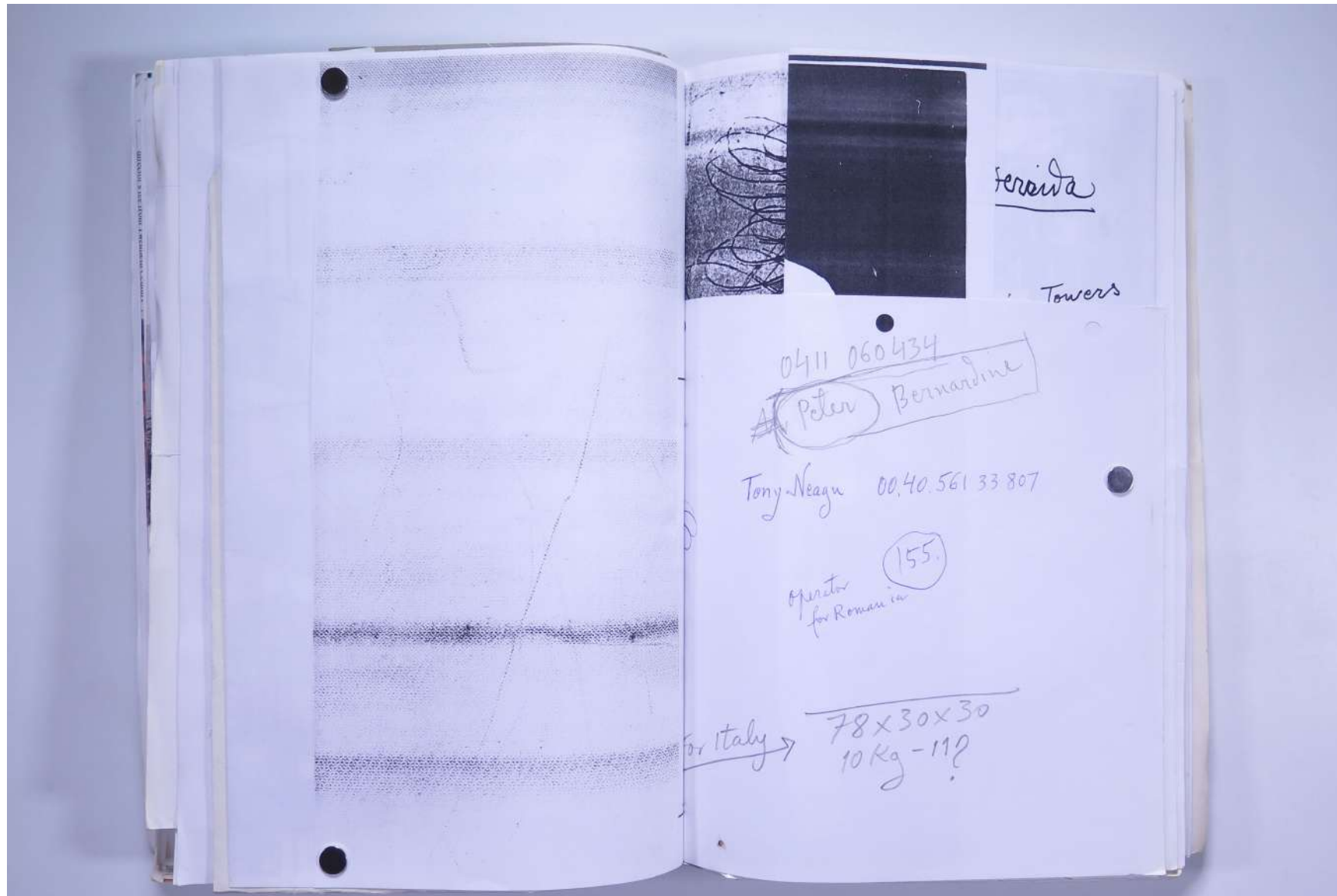
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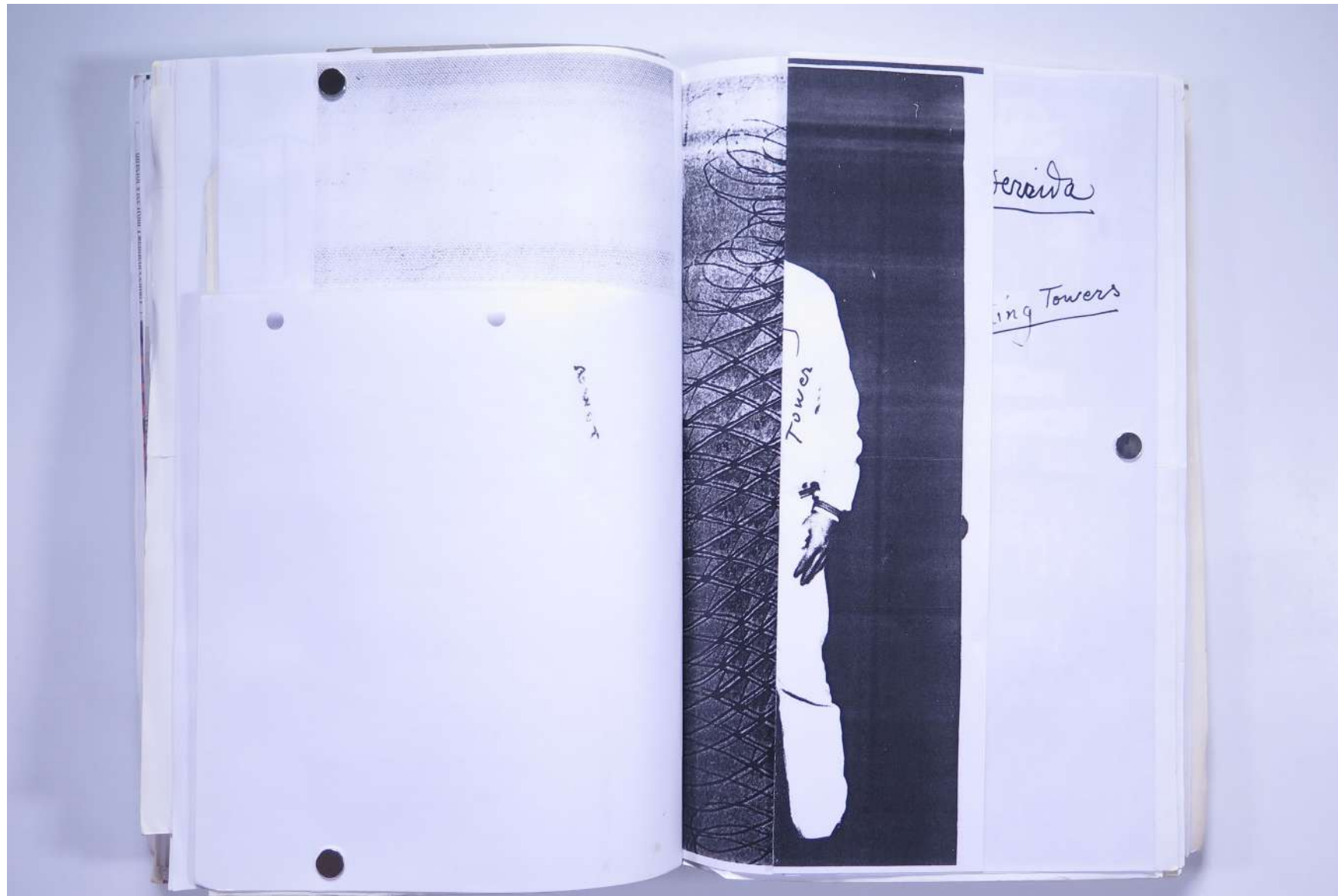
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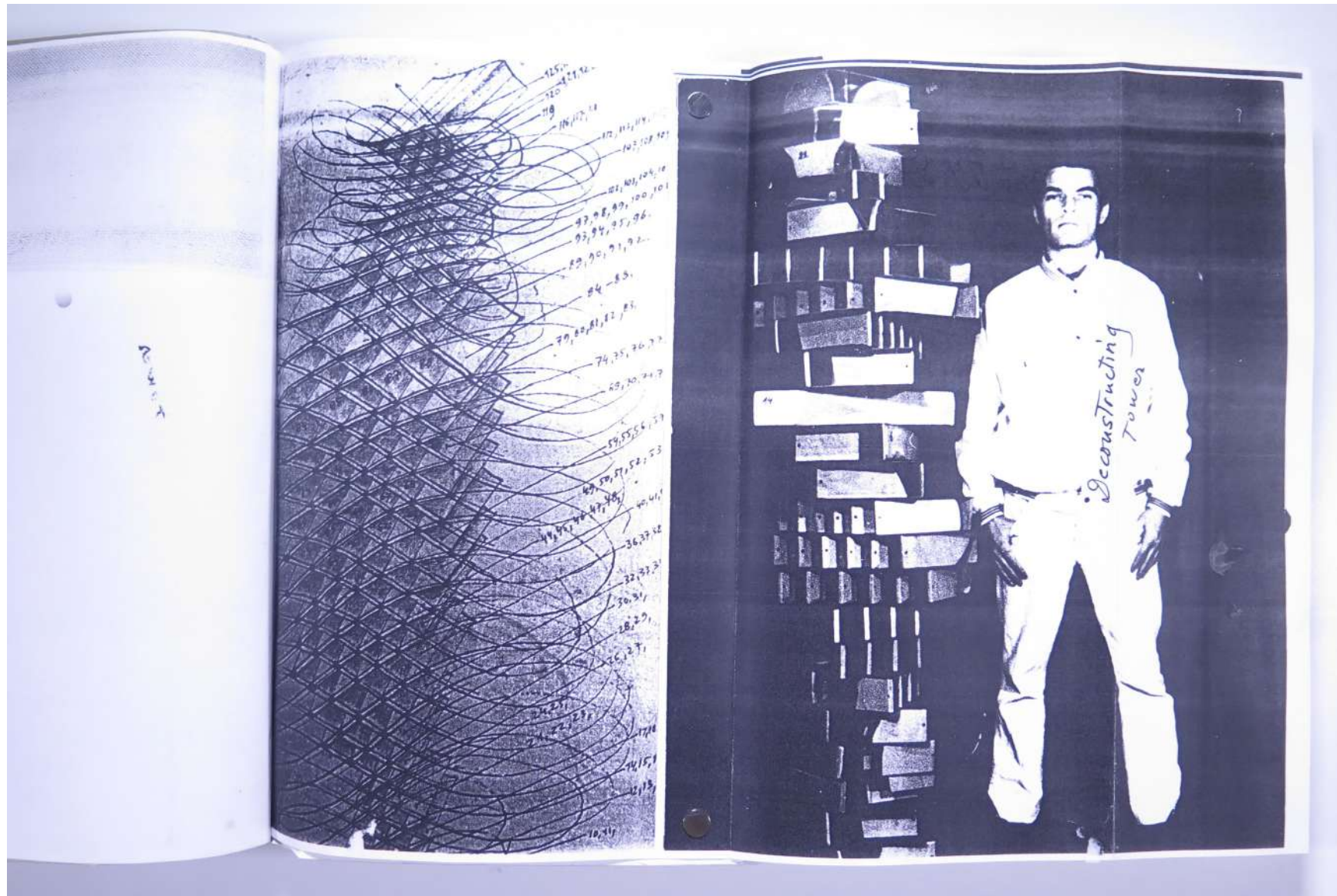
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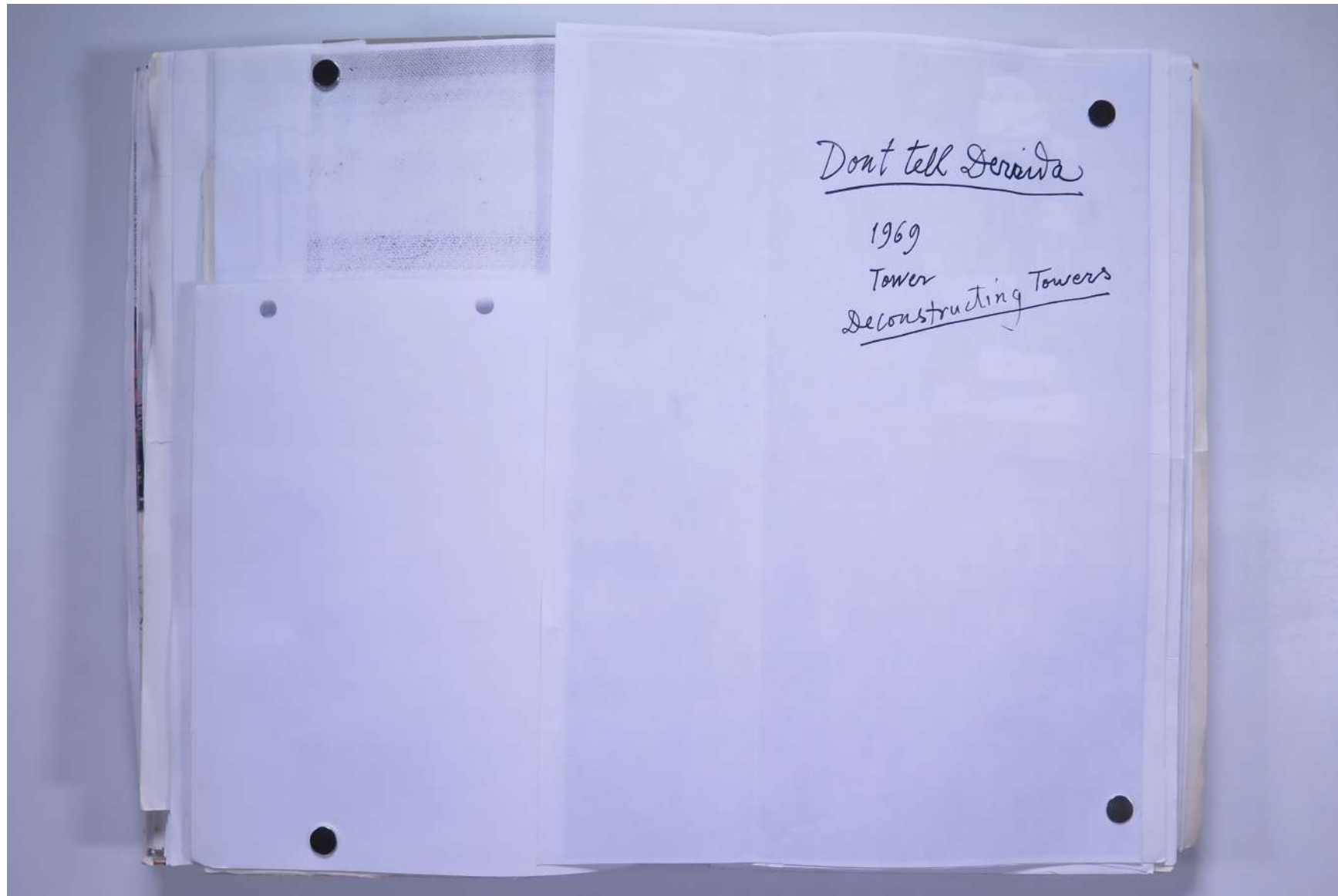
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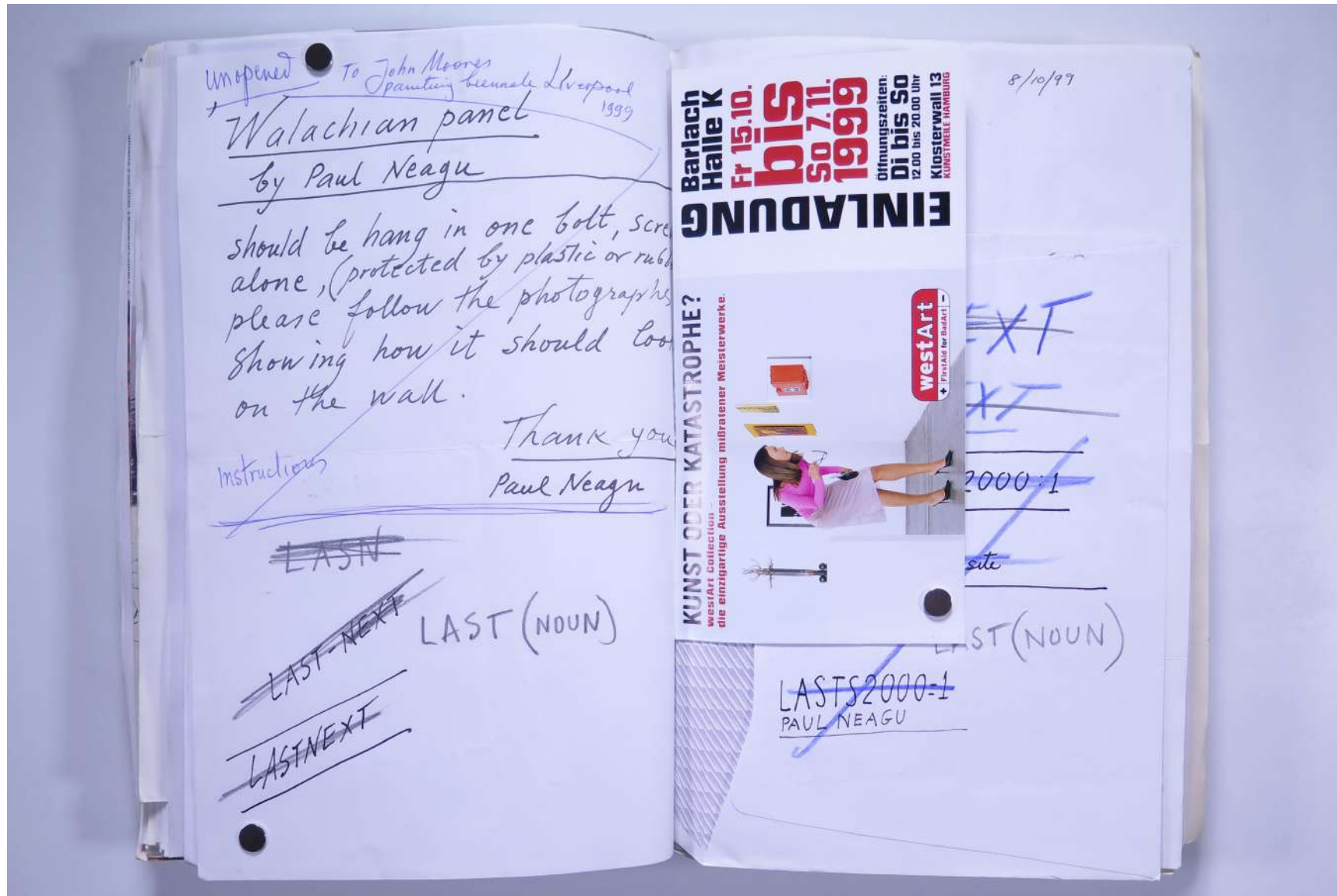
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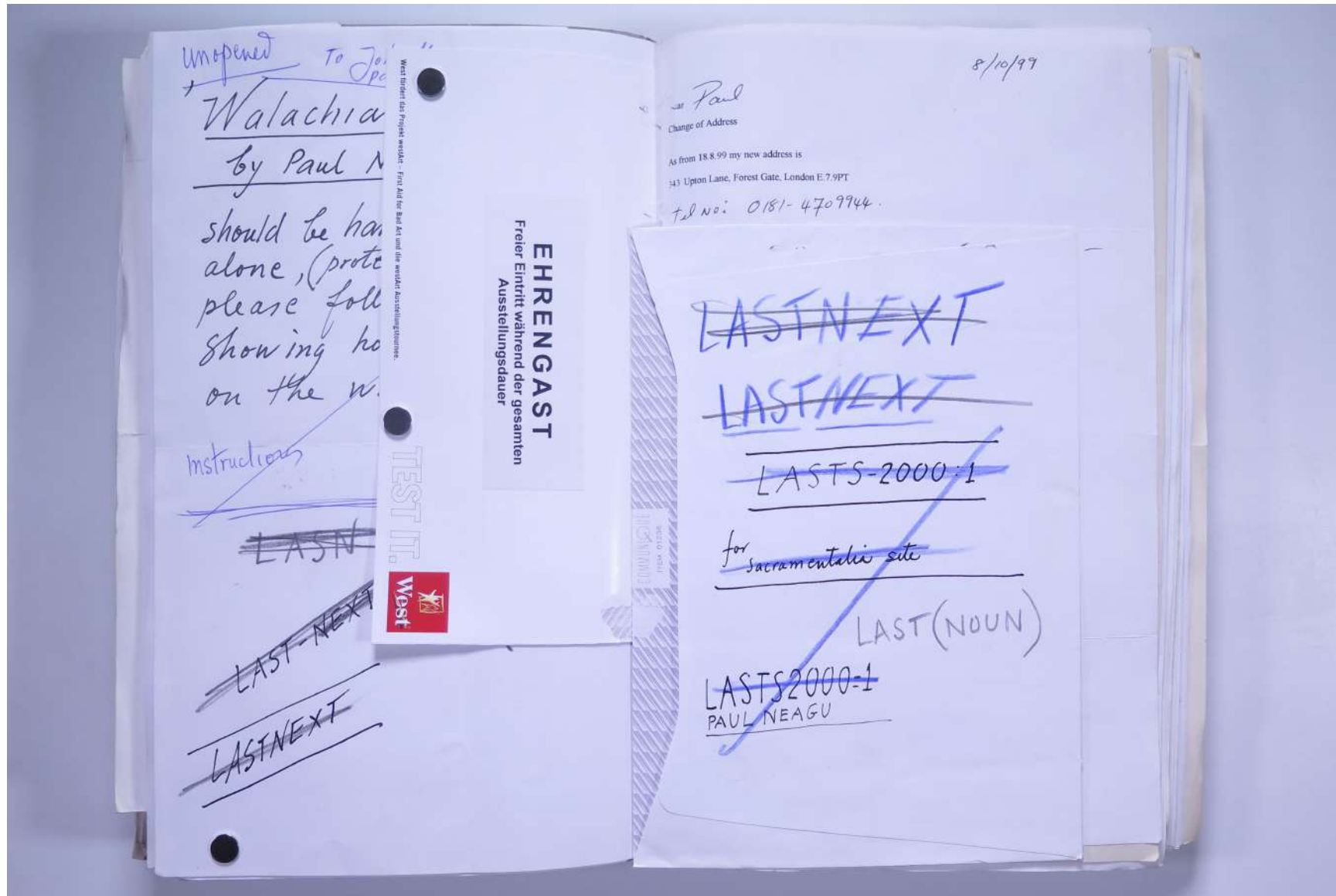
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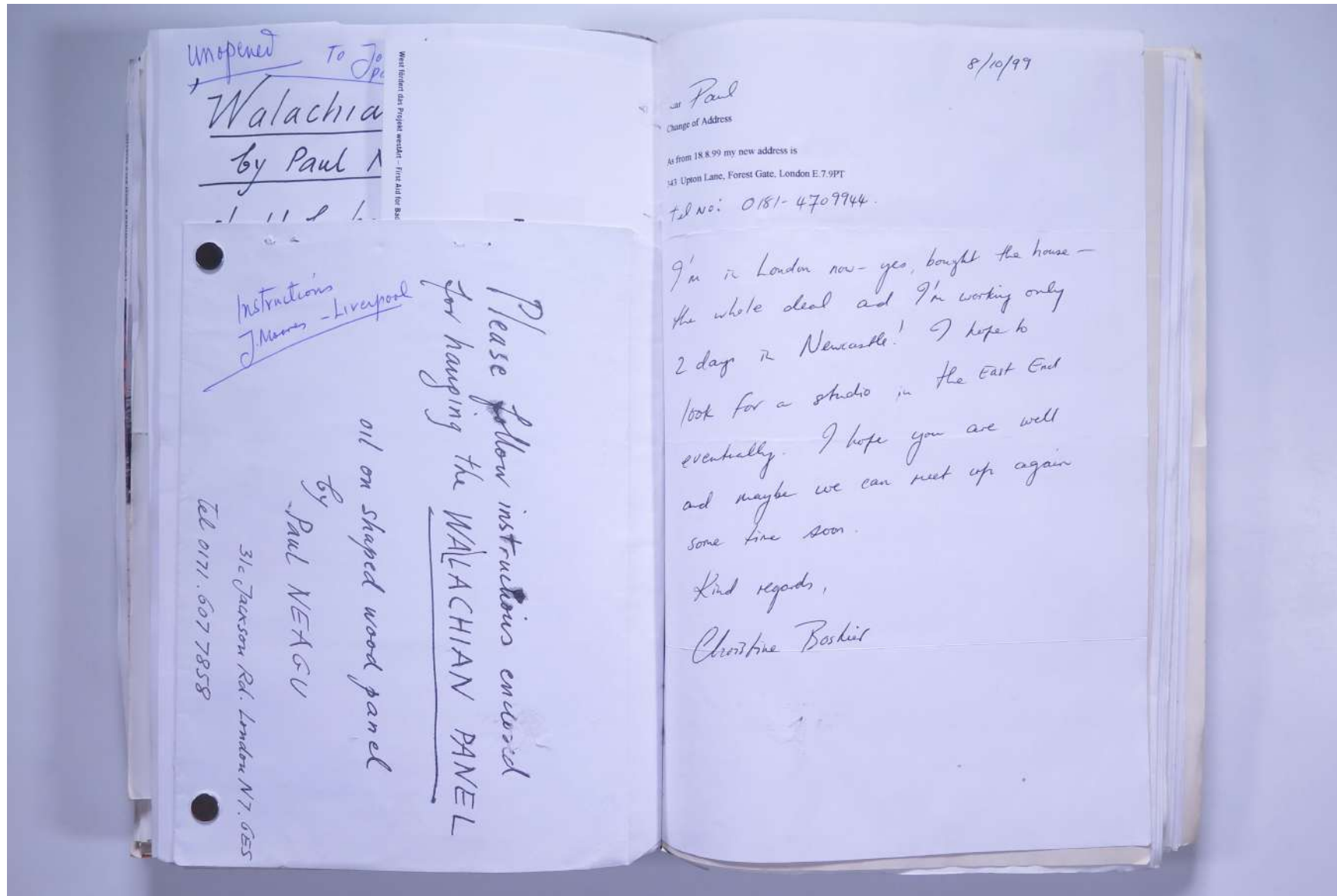
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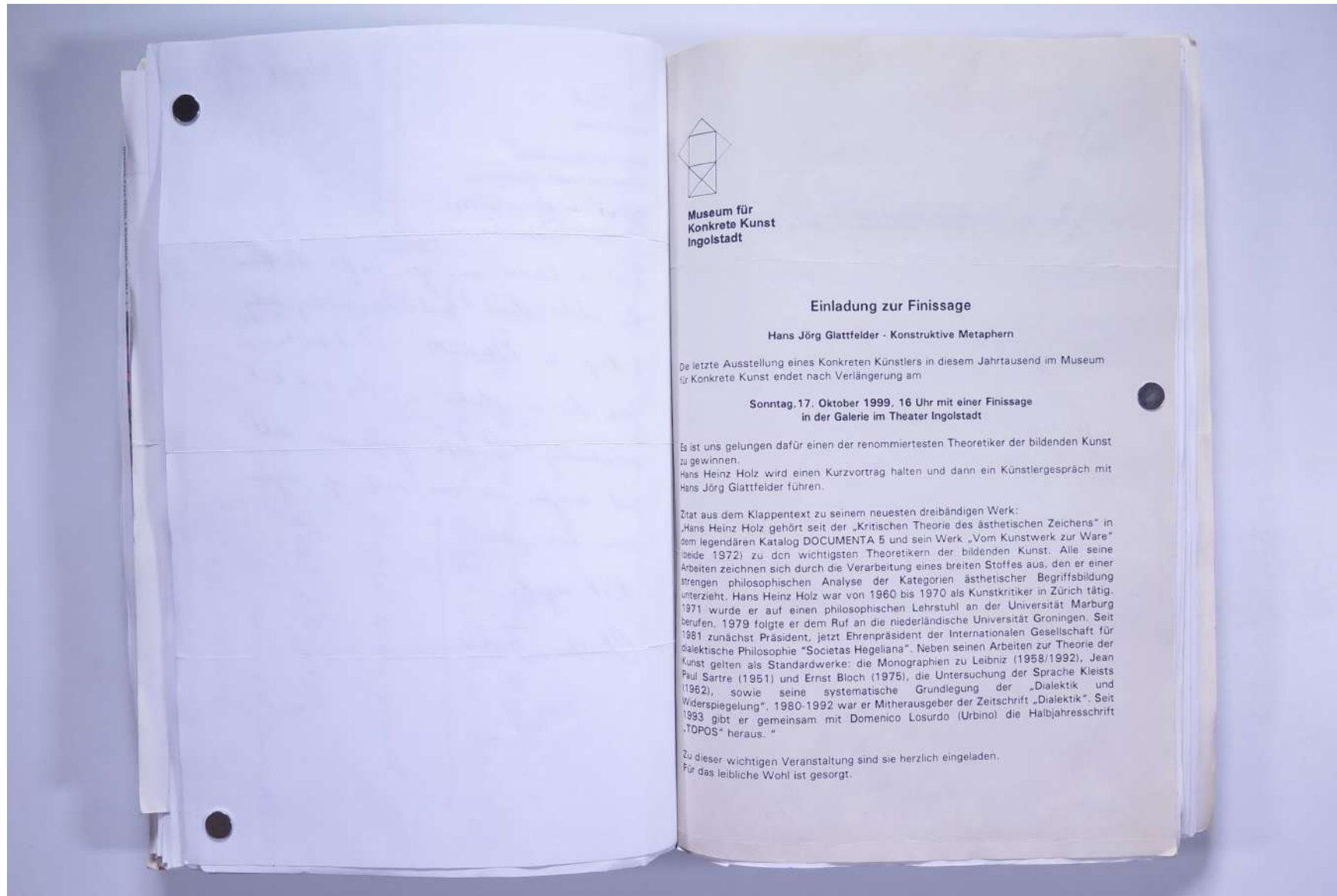
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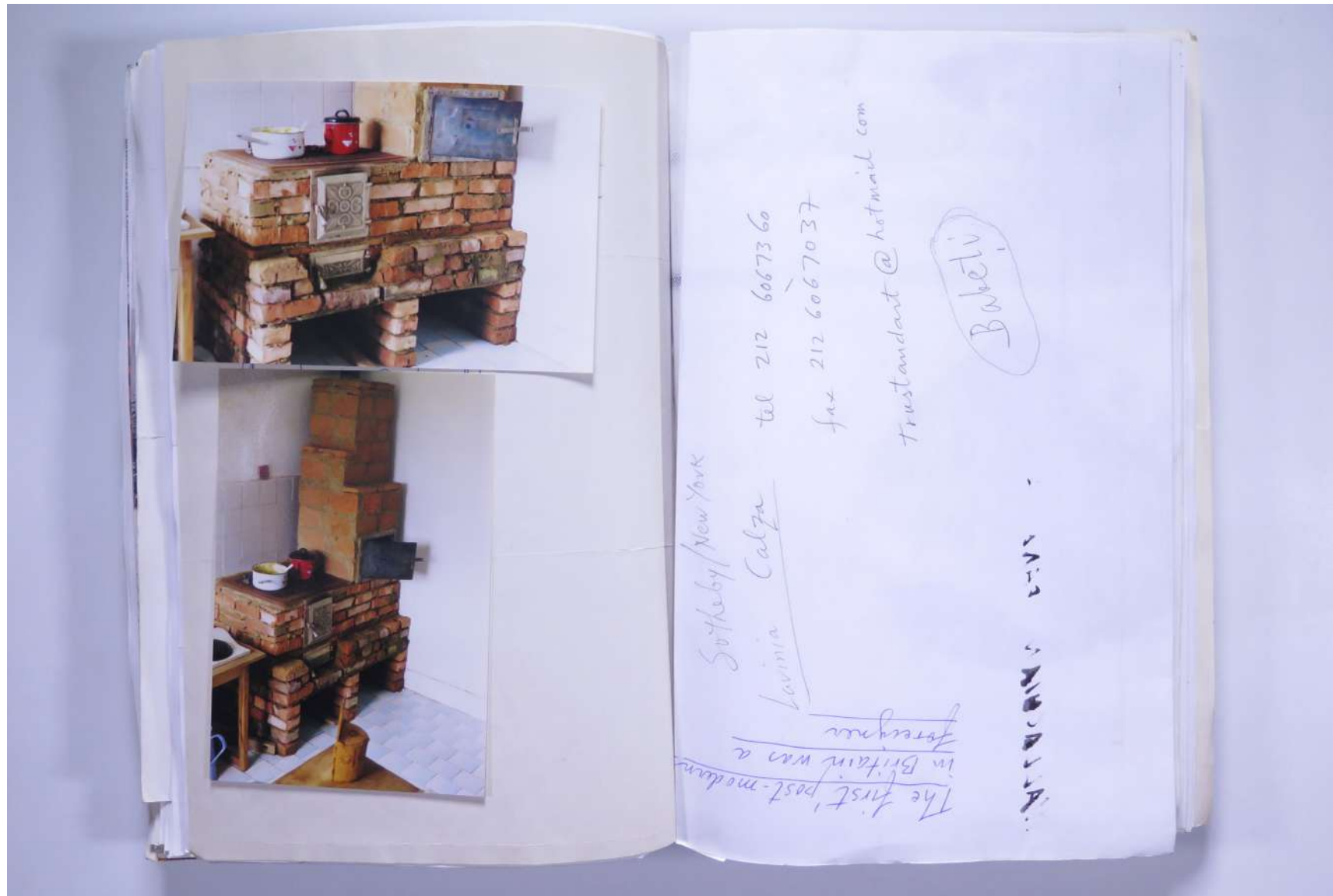
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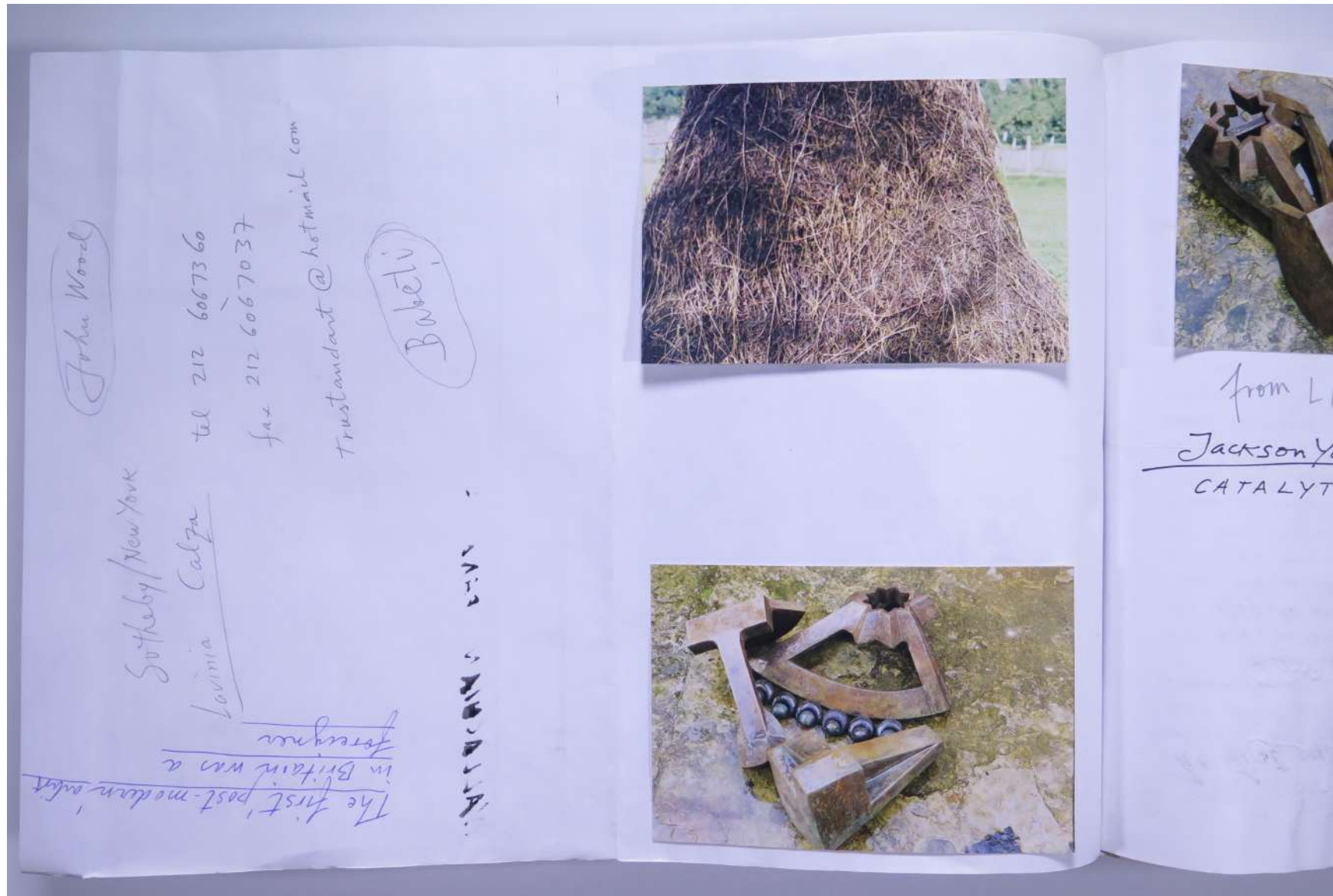
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from LAST

Jackson Yard - oct 99

CATALYTIC GROUPINGS

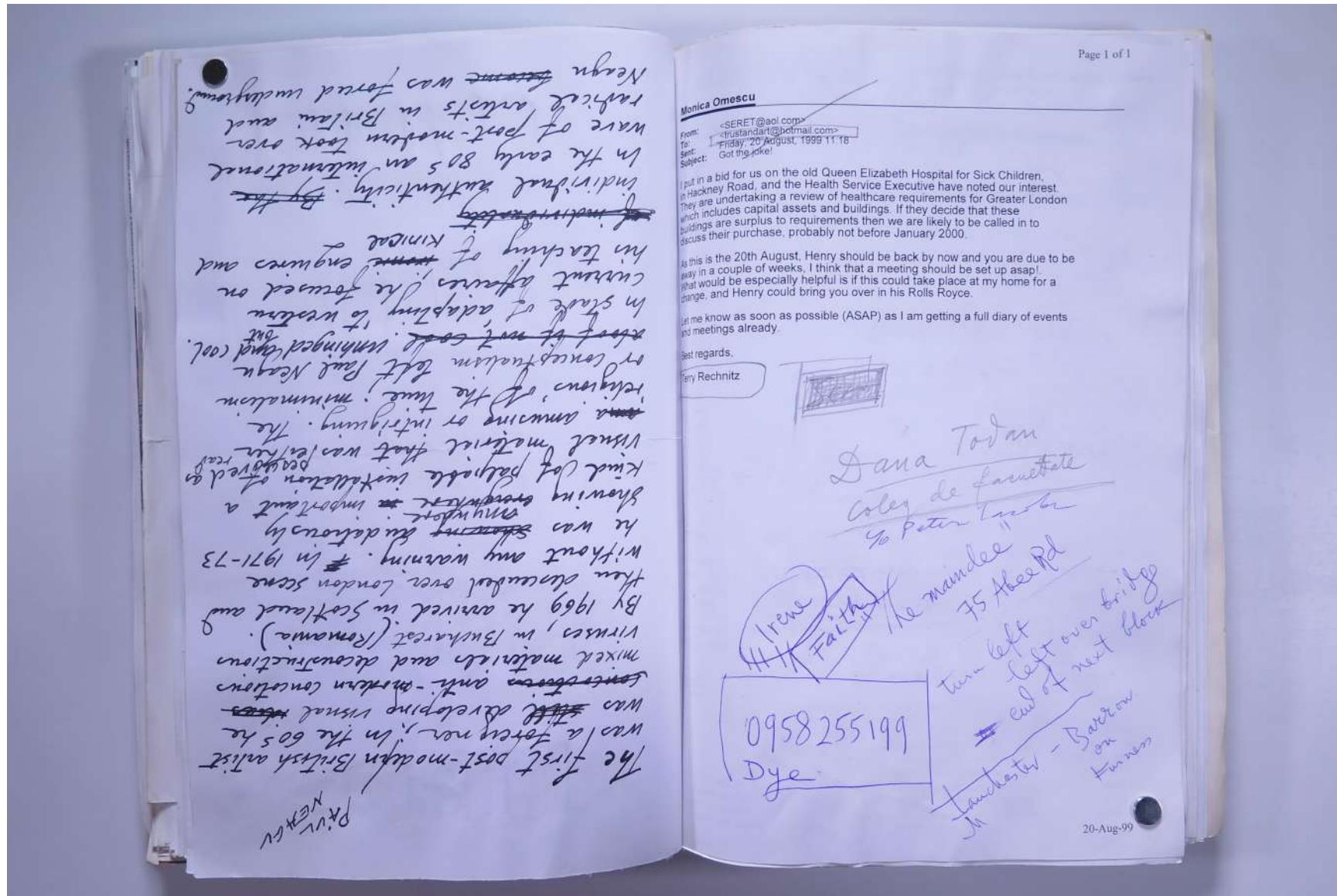


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The first post-modern British artist
 was a foreigner, in the 60's he
 was still developing visual language
 and abstract art - modern construction
 mixed materials and deconstruction
 viruses, in Bucharest (Romania).
 By 1969 he arrived in Scotland and
 then descended over London scene
 without any warning. # in 1971-73
 he was ~~showing~~ ^{showing} ~~important~~ ^{important} a
 kind of palette ^{dealing with} ~~that was~~ ^{real}
~~visual material~~ ^{visual material} that was ~~in~~ ⁱⁿ
~~the~~ ^{the} ~~amusing or intriguing~~ ^{amusing or intriguing}. The
 relations of the time, minimalism
 or conceptualism left Paul Neagu
 or ~~concerned~~ ^{concerned} ~~cool~~ ^{cool} but
 about of ~~not~~ ^{not} ~~adapting~~ ^{adapting} to western
 in state of affairs he focused on
 current affairs, he focused on
 his teaching of kinetic engineers and
~~individual authenticity~~ ^{individual authenticity}. By the
 in the early 80's an international
 wave of post-modern took over
 artistic artists in Britain and
 Neagu ~~was~~ ^{was} ~~forced~~ ^{forced} ~~working~~ ^{working}.

Page 1 of 1

Monica Omescu

From: <SERET@aol.com>
 To: <trstandart@hotmail.com>
 Sent: Friday, 20 August, 1999 11:16
 Subject: Got the joke!

I put in a bid for us on the old Queen Elizabeth Hospital for Sick Children,
 on Hackney Road, and the Health Service Executive have noted our interest.
 They are undertaking a review of healthcare requirements for Greater London
 which includes capital assets and buildings. If they decide that these
 buildings are surplus to requirements then we are likely to be called in to
 discuss their purchase, probably not before January 2000.

As this is the 20th August, Henry should be back by now and you are due to be
 away in a couple of weeks, I think that a meeting should be set up asap!
 What would be especially helpful is if this could take place at my home for a
 change, and Henry could bring you over in his Rolls Royce.

Let me know as soon as possible (ASAP) as I am getting a full diary of events
 and meetings already.

Best regards,
 Henry Reznitz

Dana Todan
 Coley de launetate
 75 Abee Rd
 Turn left
 left over bridge
 end of next block
 Manchester - Barrow
 on
 Furness
 Dye
 Irene Faithful
 0958255199

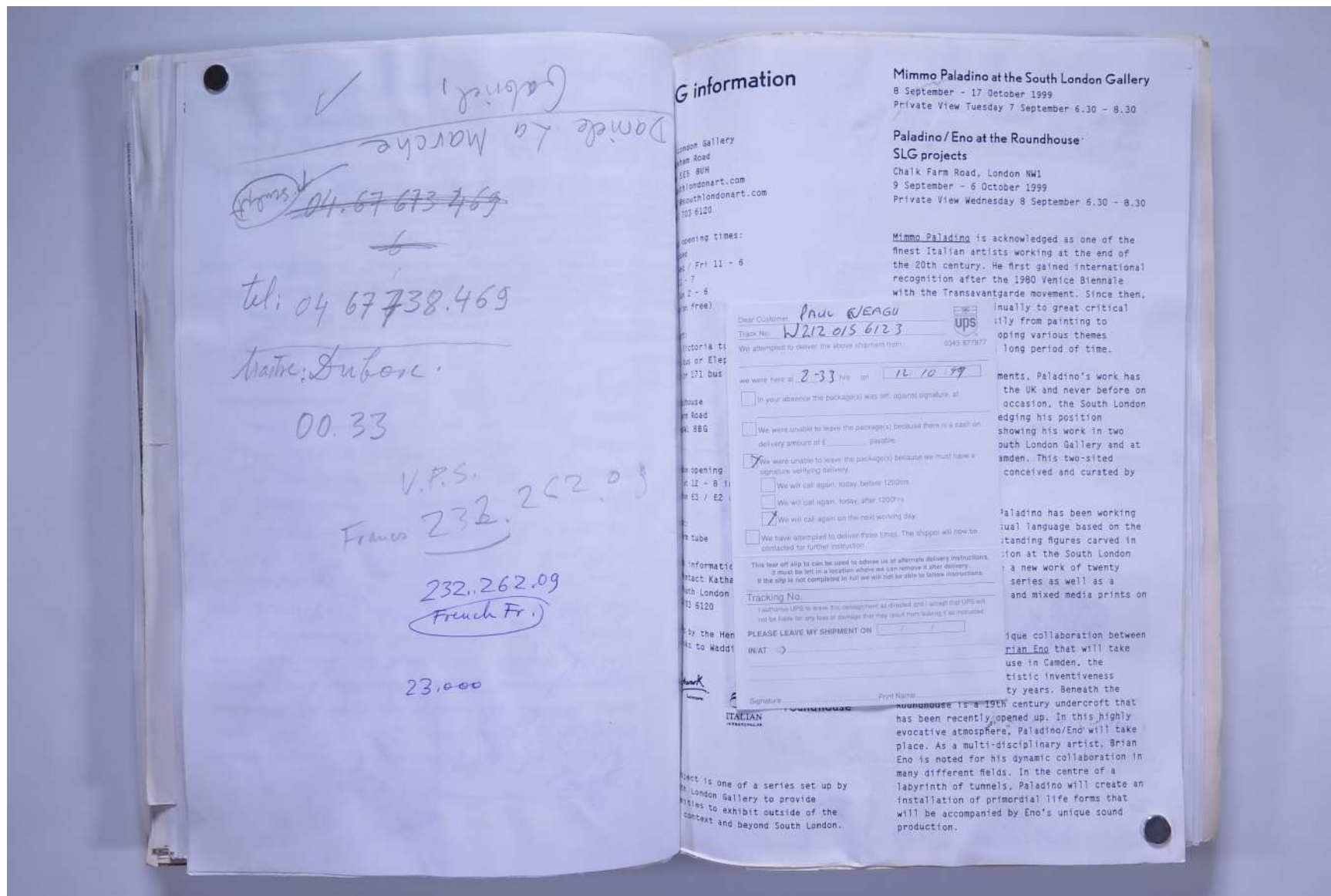
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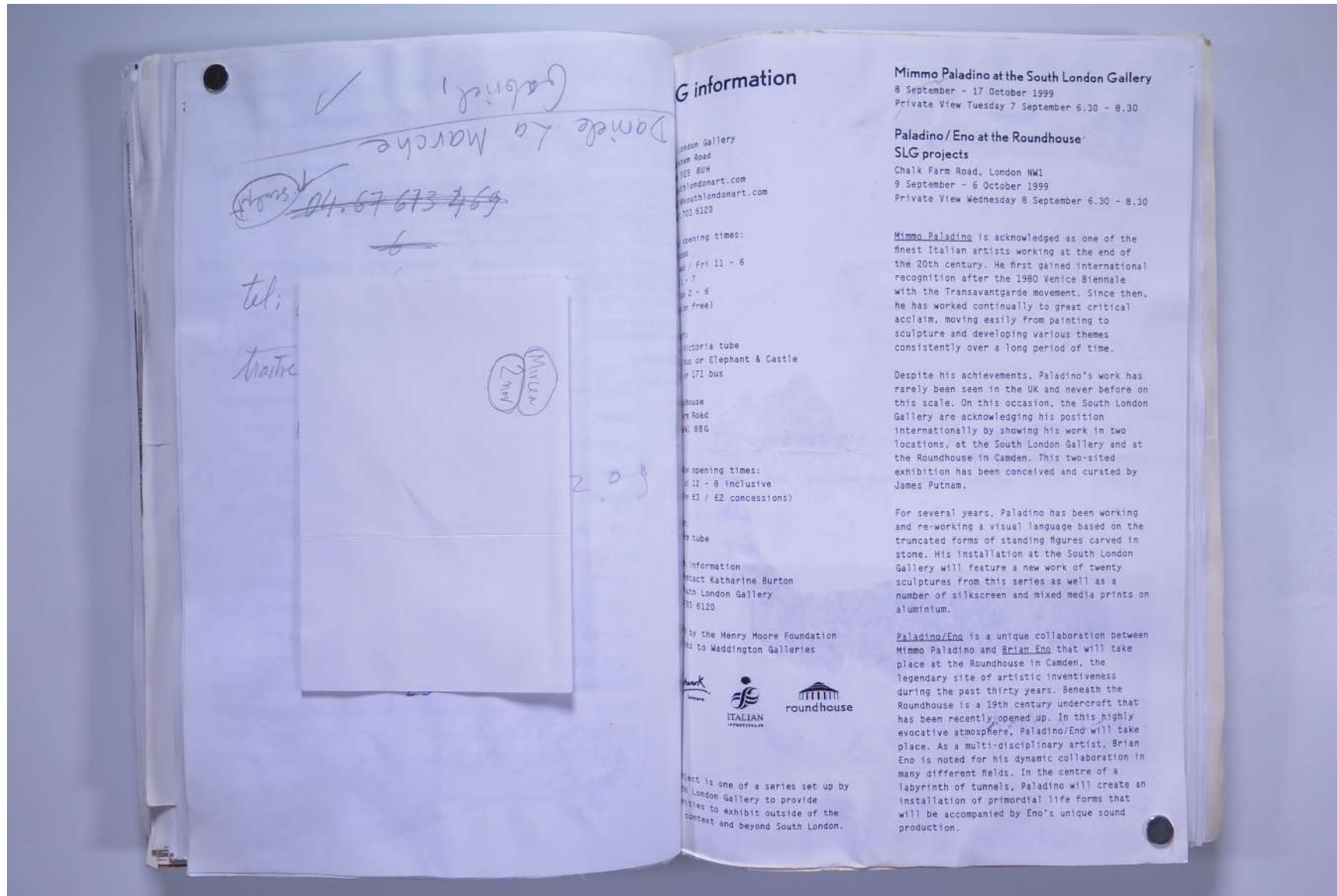
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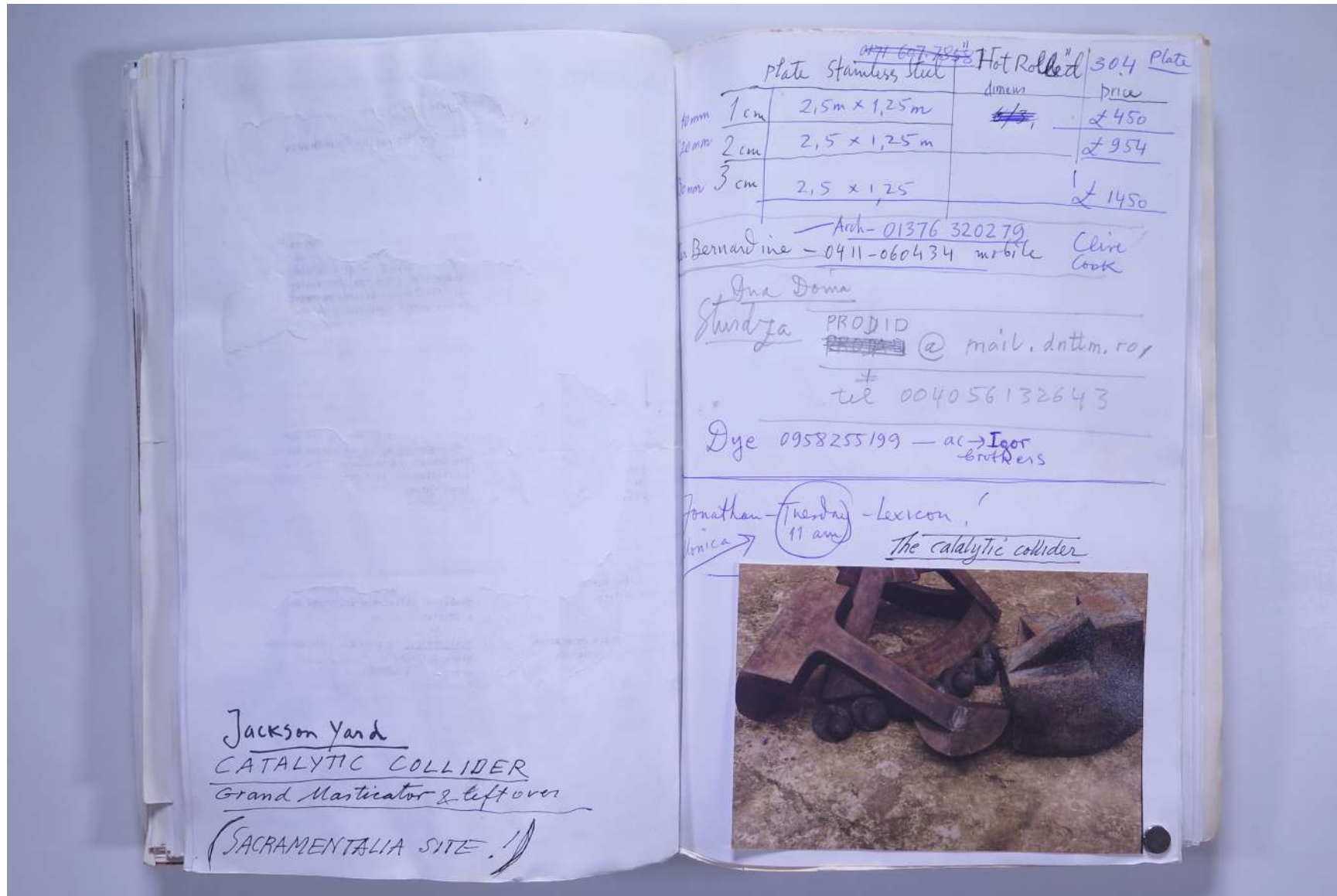
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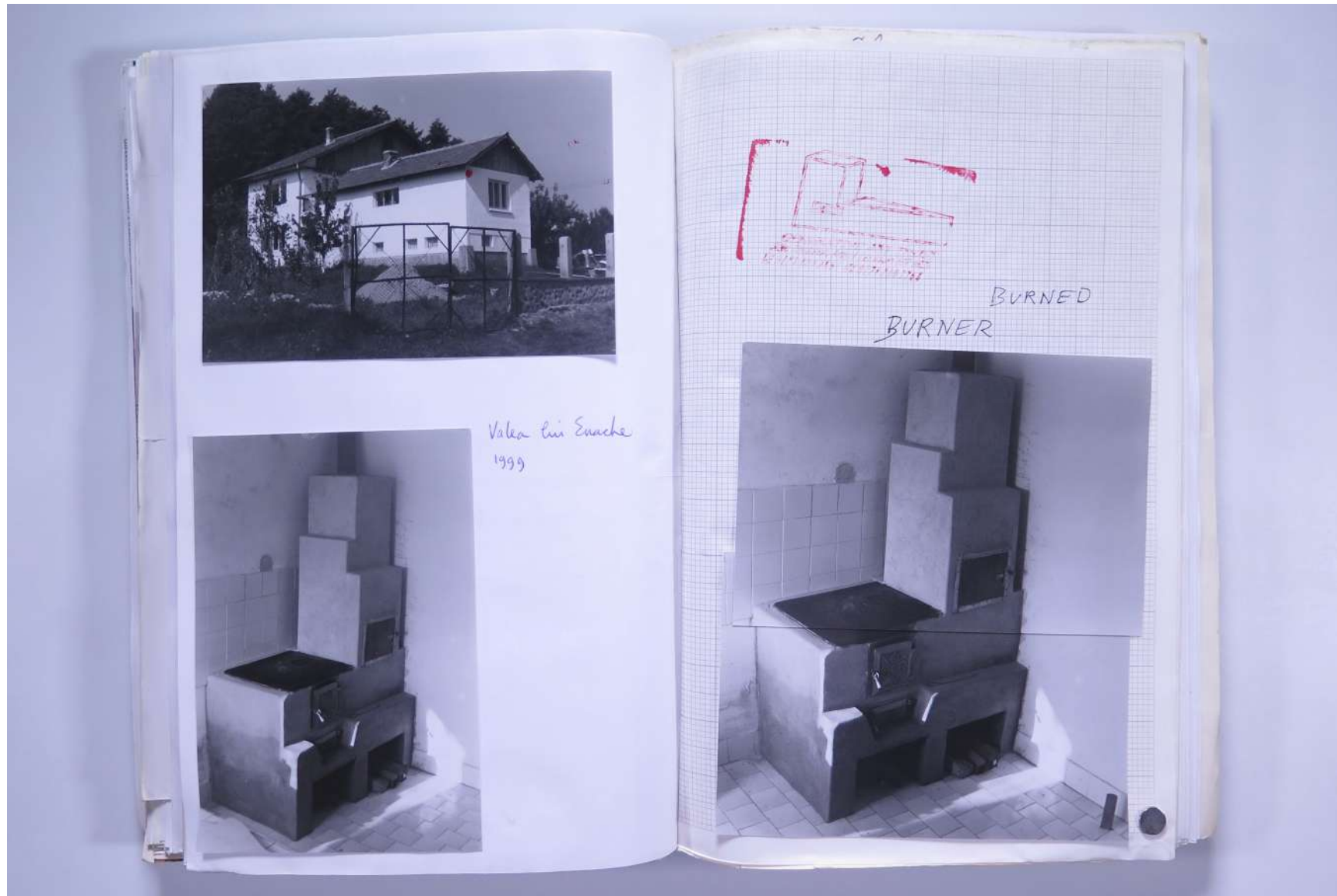
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Valca lui Enache
1999

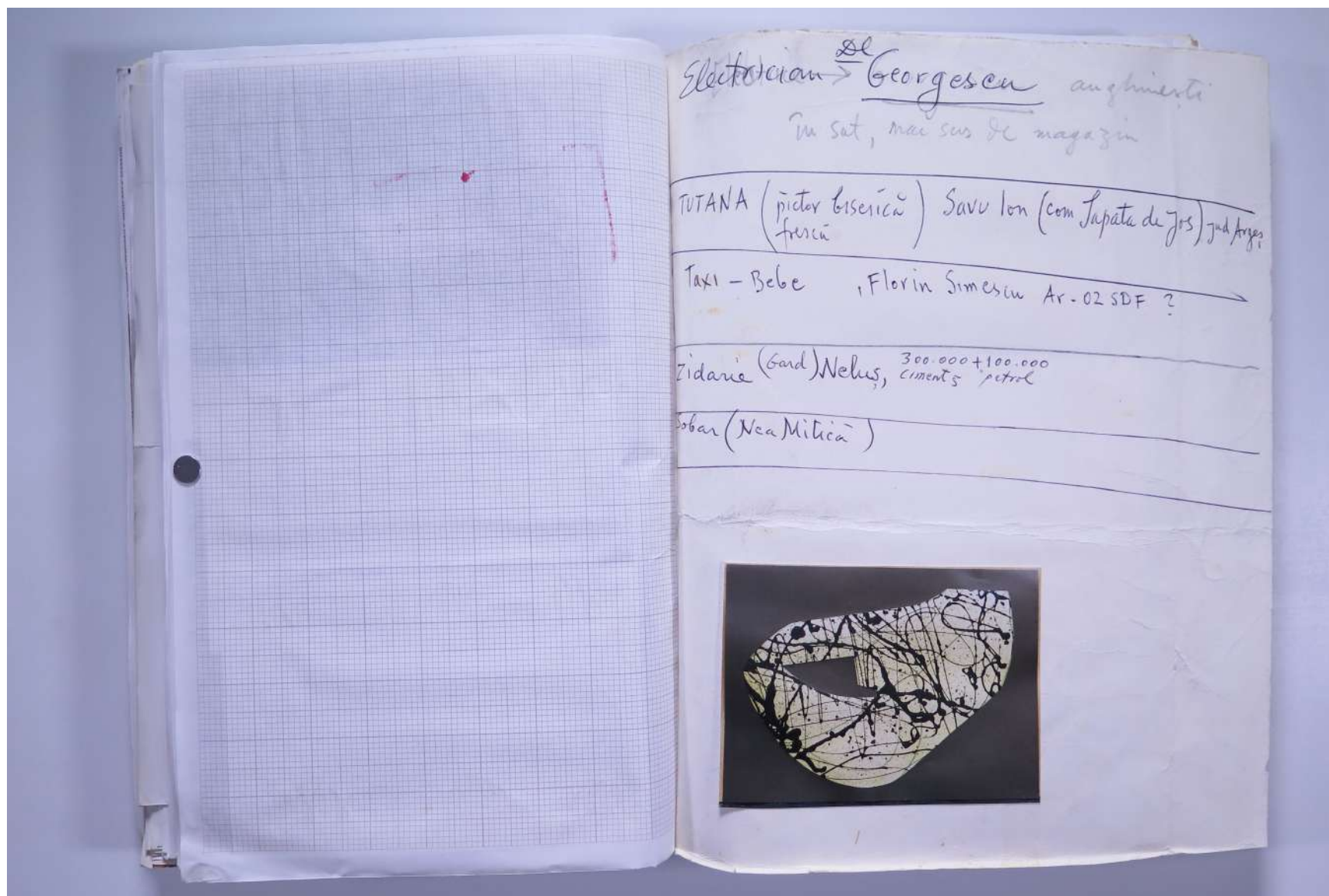
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BURNER

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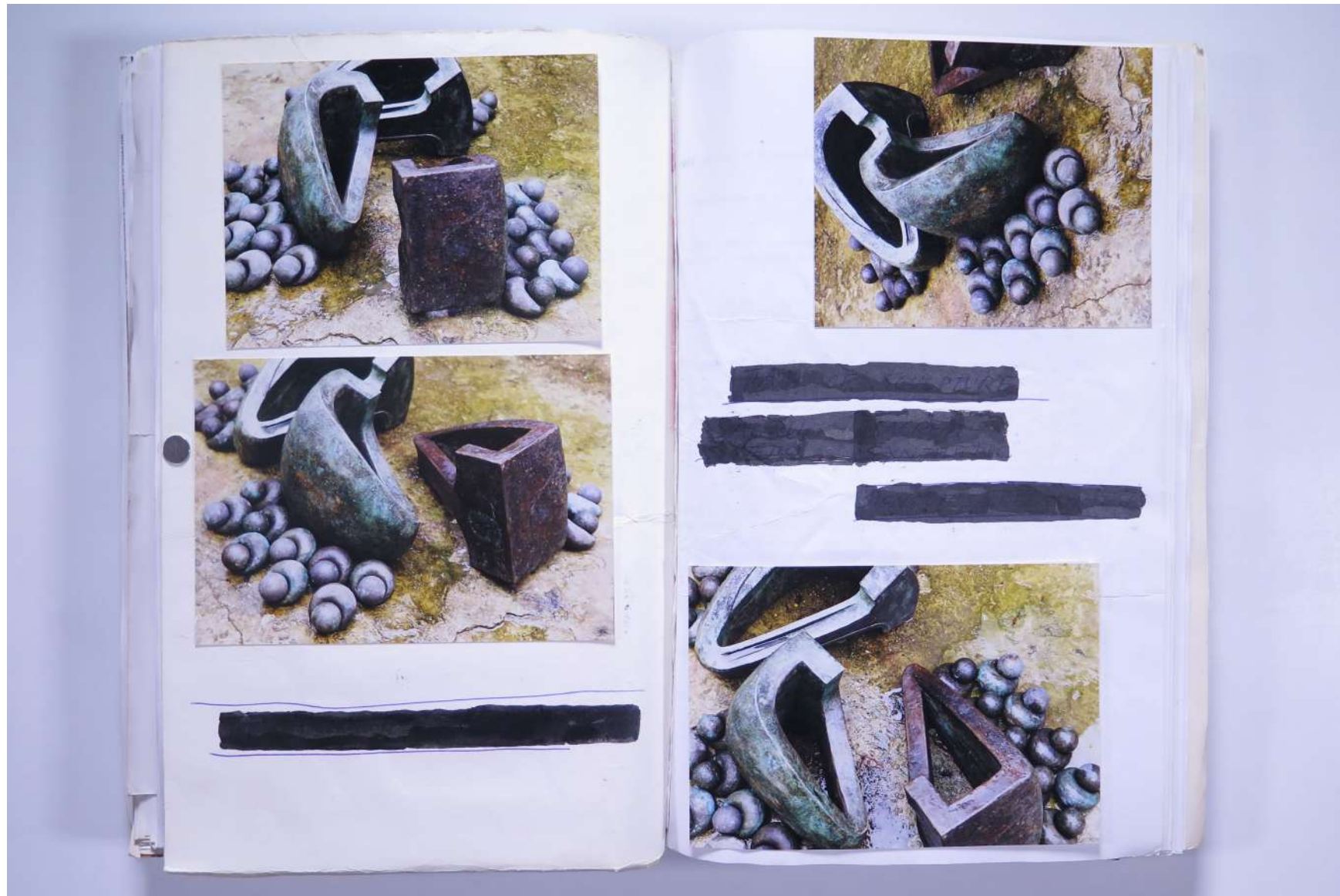
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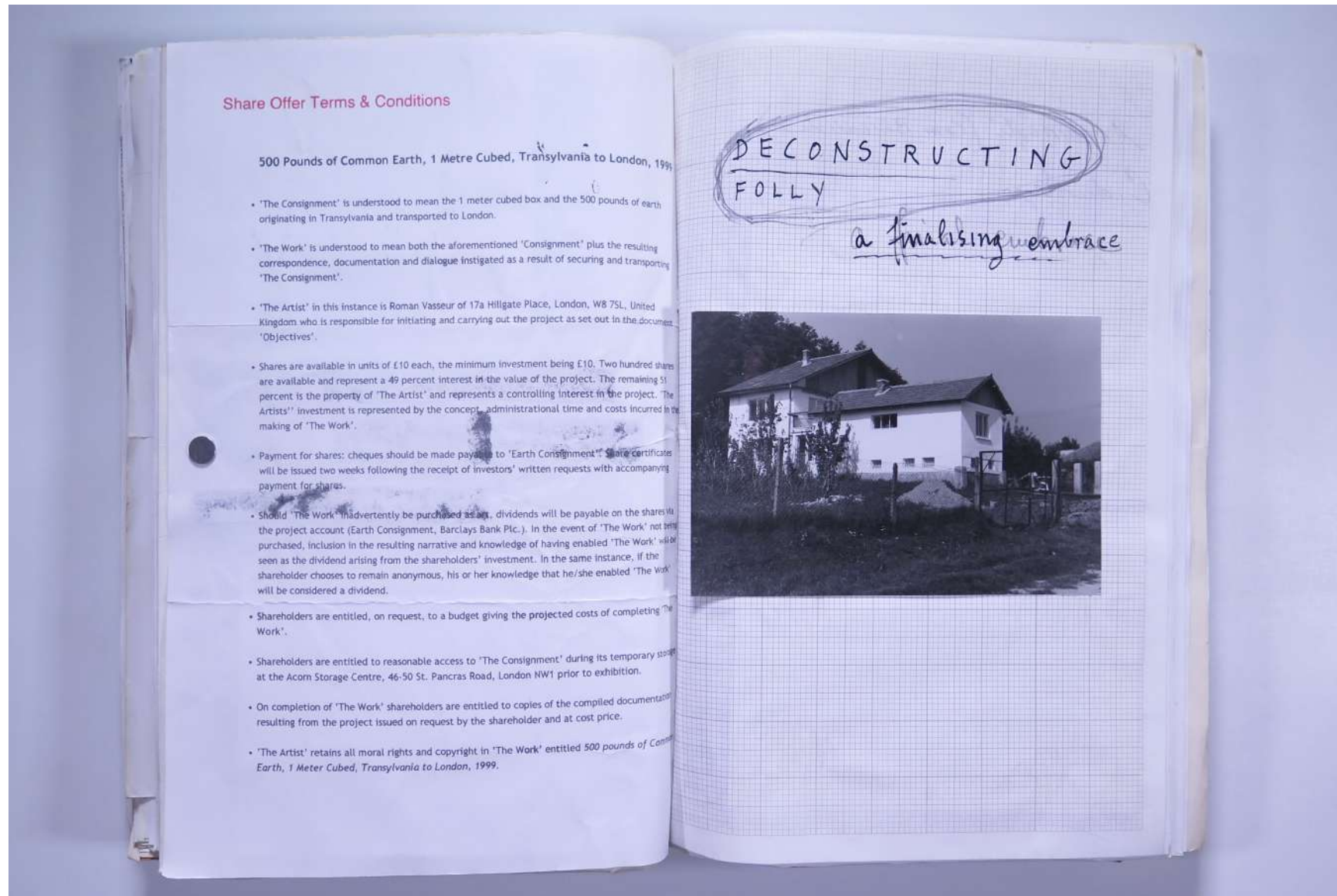
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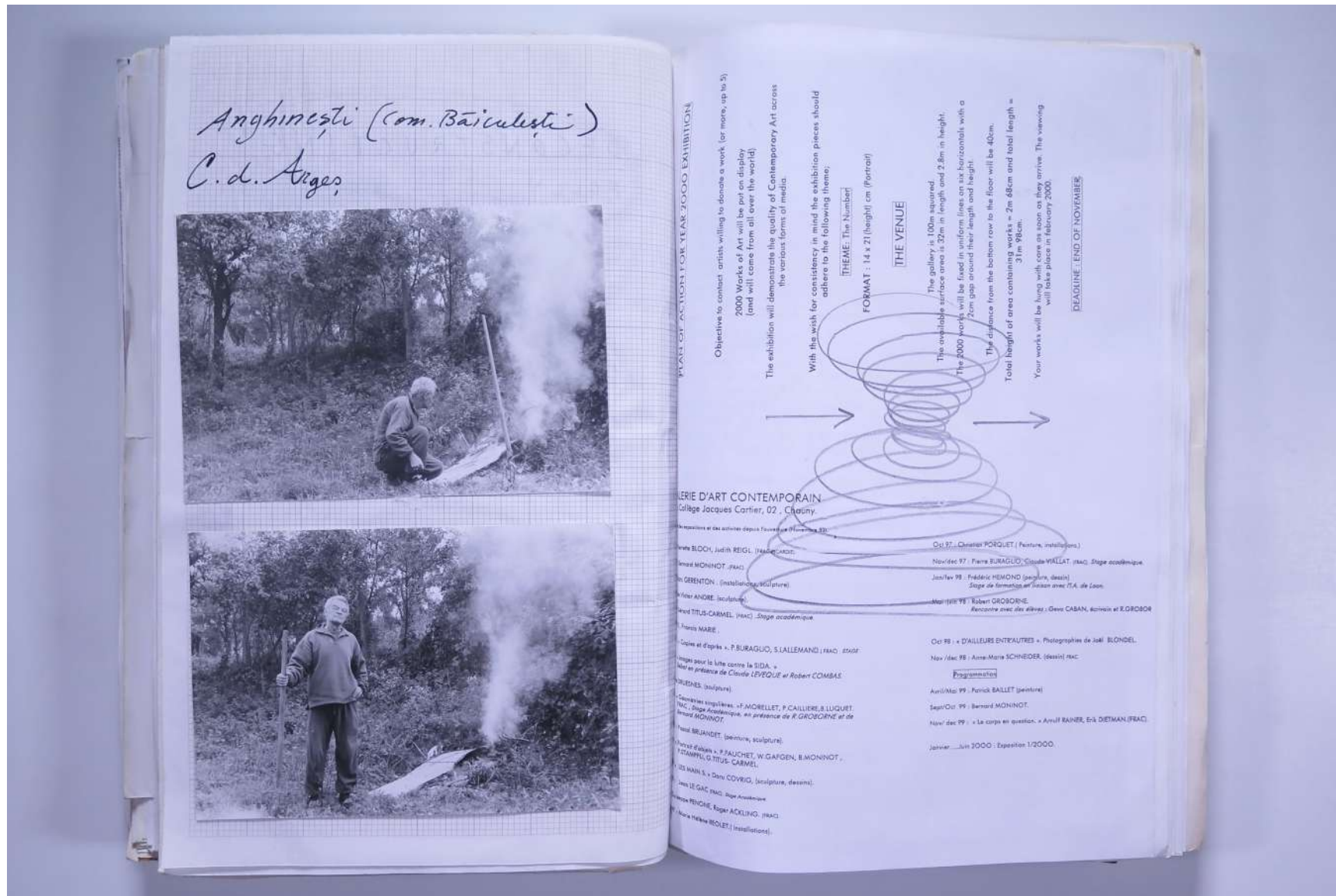
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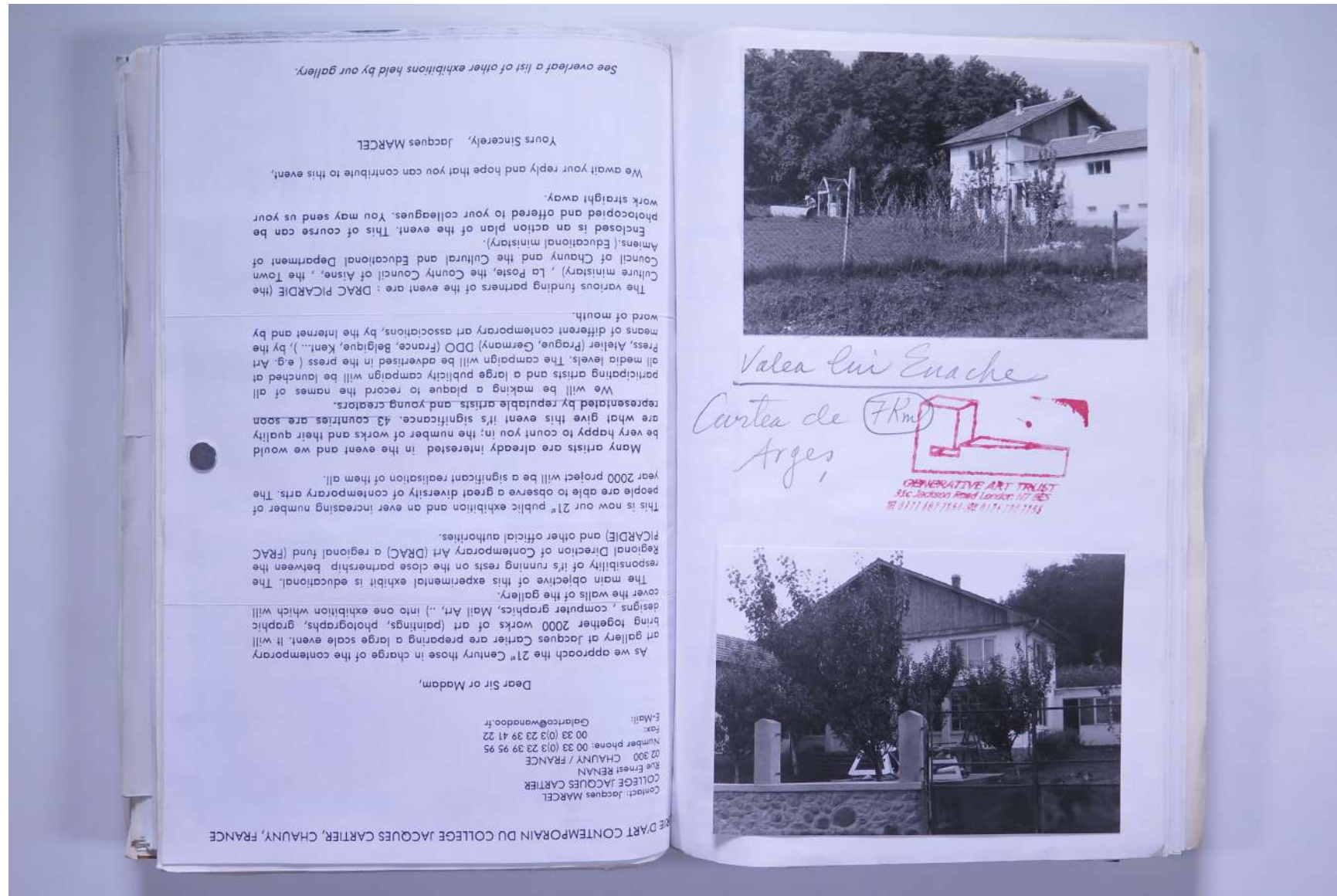
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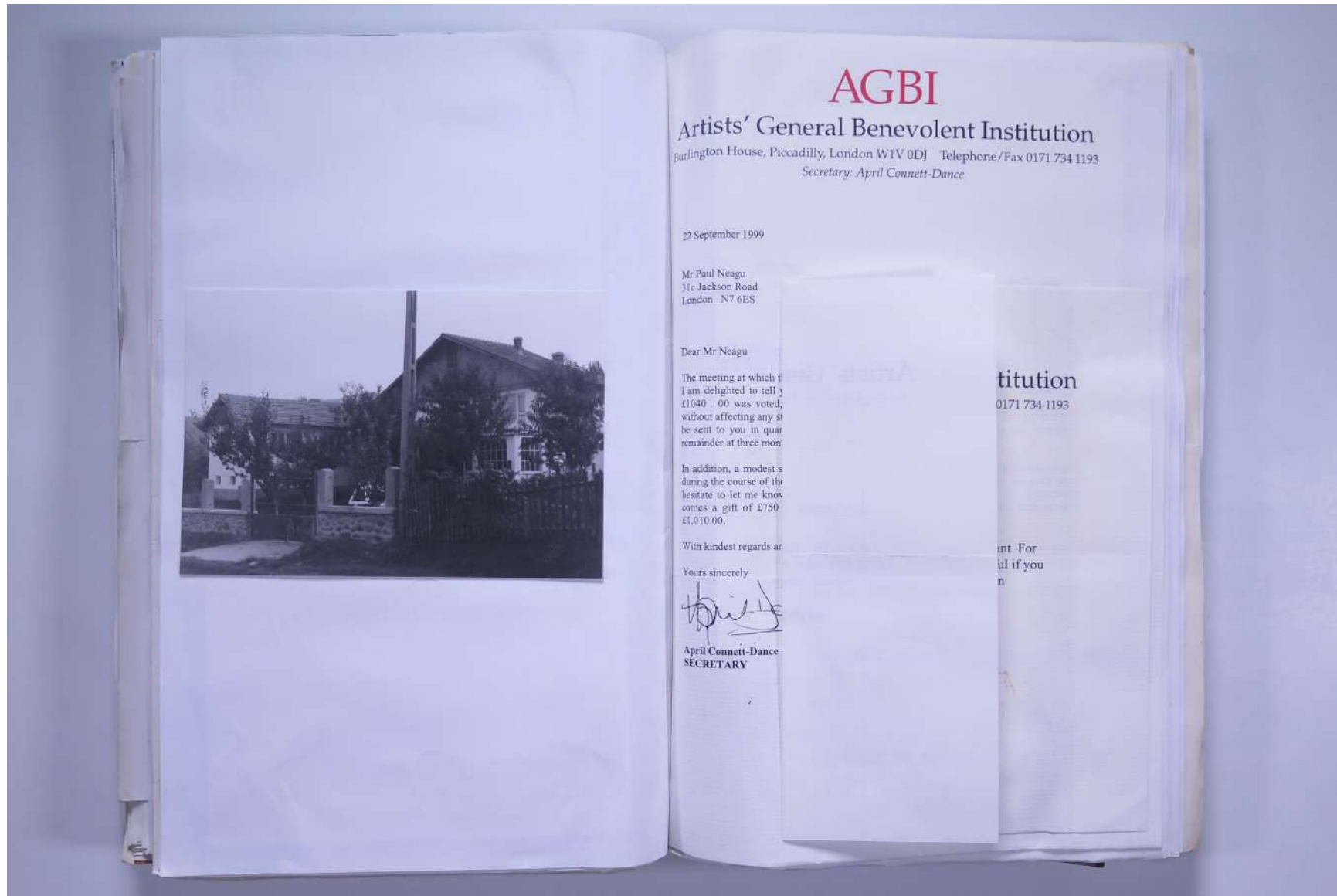
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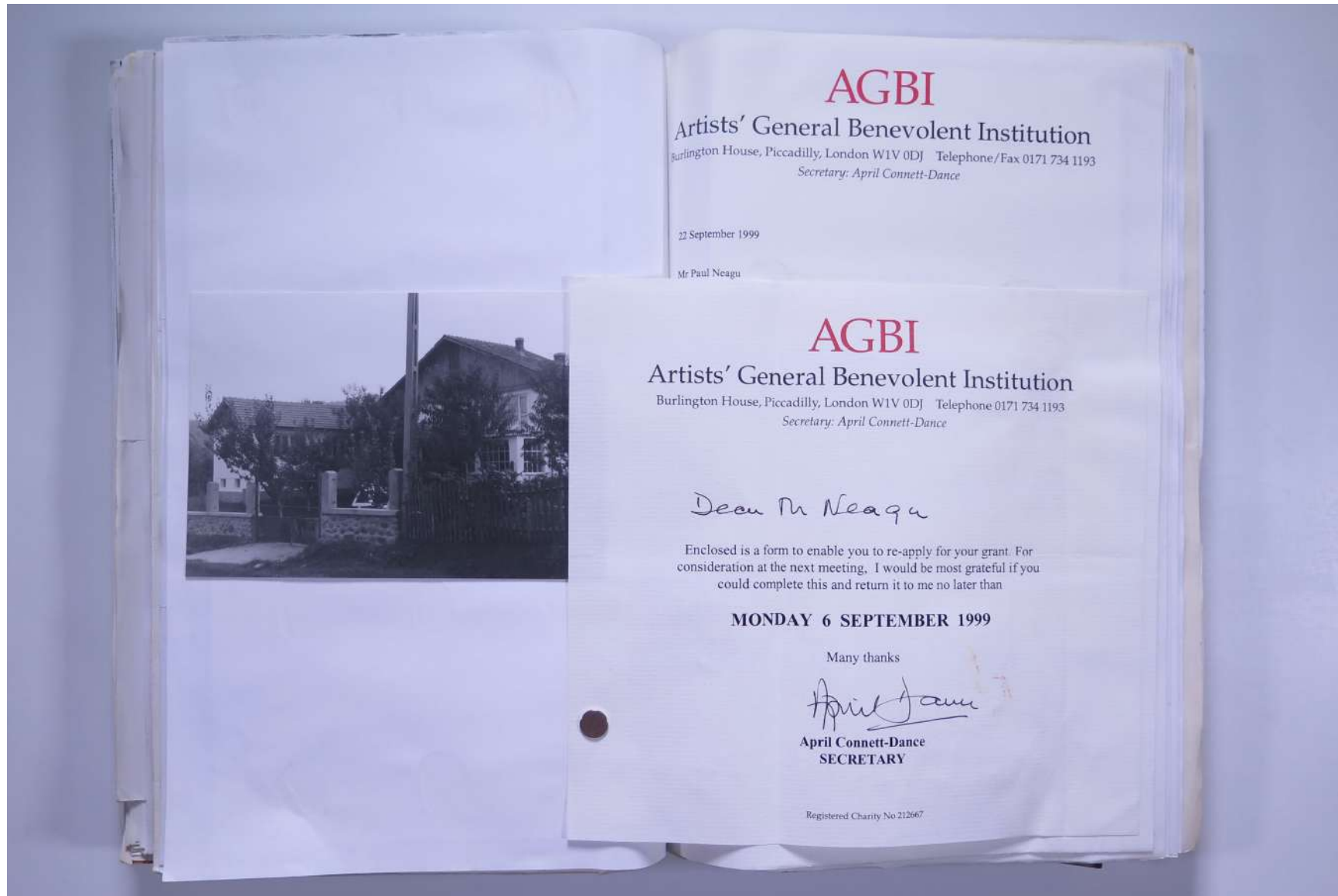
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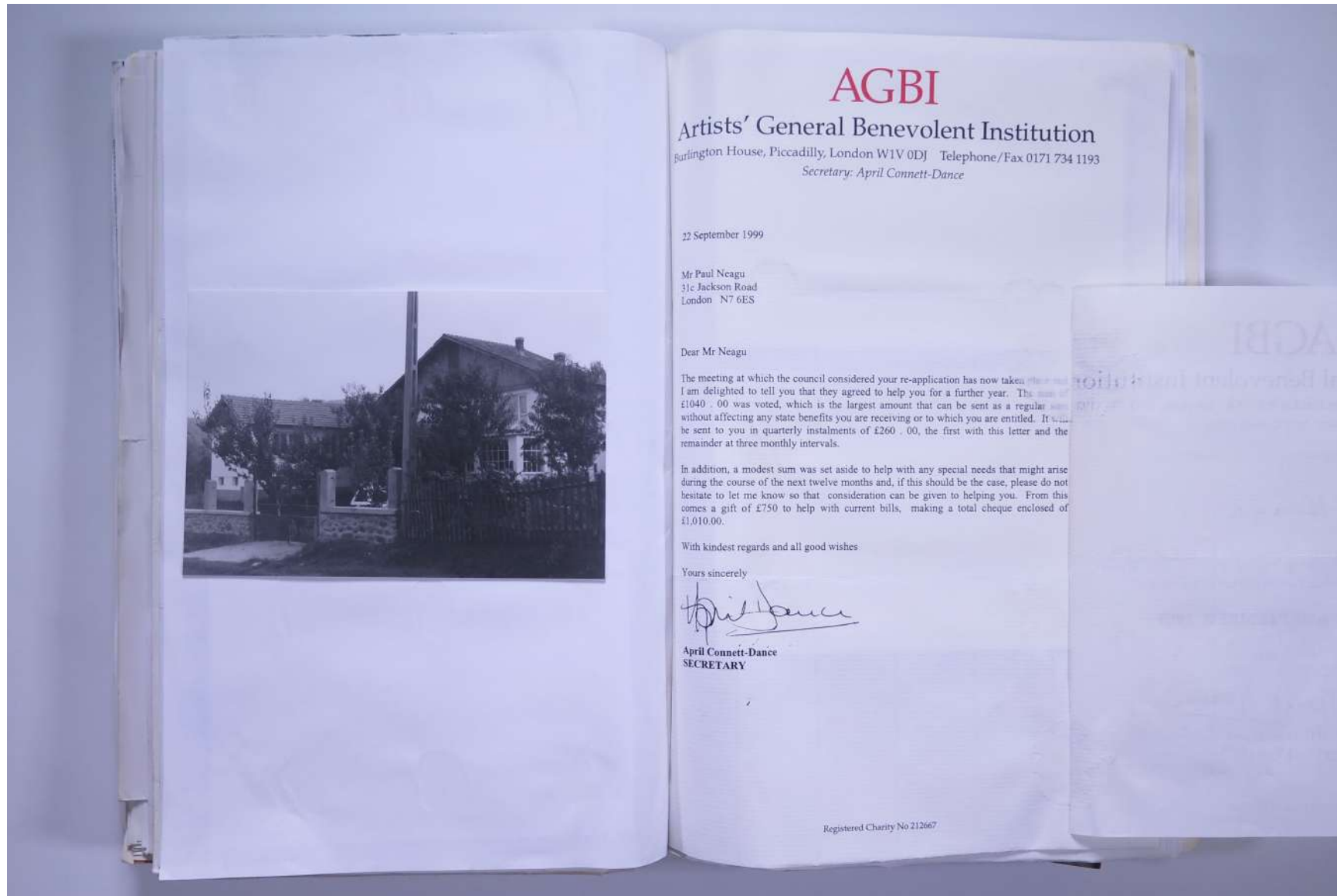
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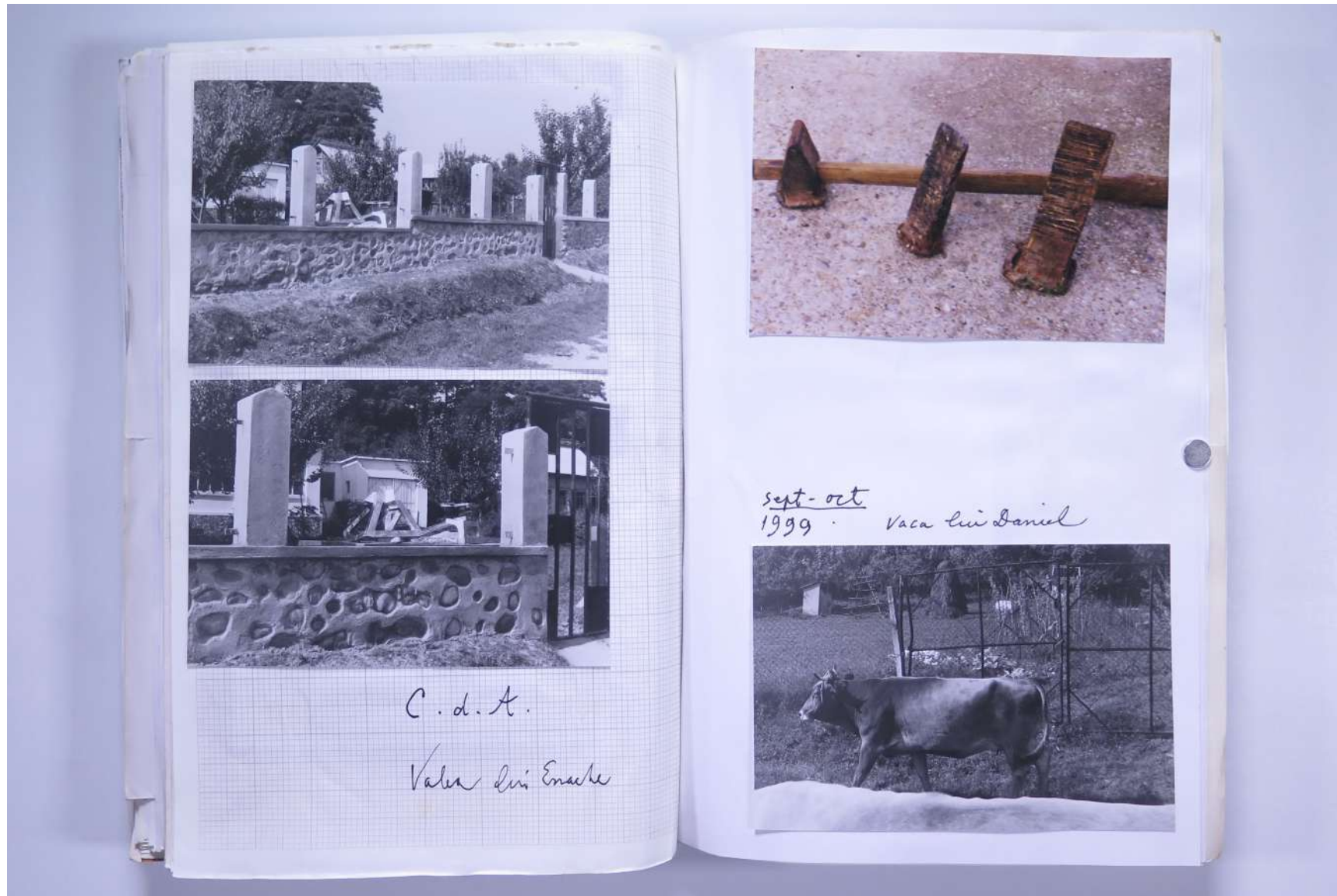


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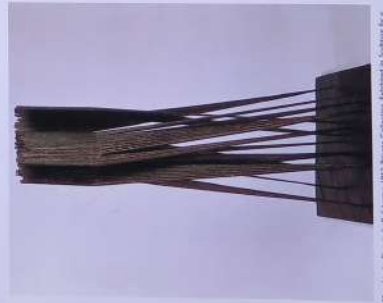
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Tony, Edy, Bebe, Rodica
BOGDA
Mrs

December 2 (December 1st)
Sunday 2 December 1999
The Henry Moore Institute, Leeds
Public Sculpture in Europe
1945-1968
The conference aims to explore
the similarities and differences
between the public sculpture
of the 1940s and 1960s.
For more information contact:
Sue Bolder, The Henry Moore
Institute, 74 The Headrow,
Leeds LS1 3AA
Tel: +44 (0)113 246 7467

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Much Hadham, Hertfordshire SG10 6EE
e-mail: info@henry-moore-ldn.co.uk
Tel +44 (0)1279 843333 Fax +44 (0)1279 843647
Visits daily by appointment from April to mid-October.

The Henry Moore Institute
74 The Headrow, Leeds LS1 3AA
e-mail: info@henry-moore.ac.uk
Information line: +44 (0)113 234 3158
Open to visitors daily 10 am - 5.15 pm,
Wednesday 10 am - 5 pm, Admission free.
The Sculpture and Study Galleries in Leeds City Art Gallery
are open Monday to Saturday 10 am - 5 pm,
Wednesday 10 am - 4 pm, Sunday 11 am - 5 pm. Admission free.

Henry Moore Foundation External Programmes
74 The Headrow, Leeds LS1 3AA
e-mail: info@henry-moore.ac.uk
Tel +44 (0)113 247 0505

Calendar

Until 22 December 1999
Henry Moore - Thoughts
Shery Field Barn, Perry Green
Tel: +44 (0)1279 843333
This important exhibition
highlights Moore's lifetime
achievement in the field of his
work from the Foundation's
collection spanning sixty years.
Alongside the carvings are a
number of the sculptures Moore
and paper of the work which Moore
first explored the sculptural
ideas which trained his interest
throughout his career.
Until 31 October 1999
British Sculpture
Schotham, Airedale, Airedale
Tel: 00 41 312 38 4000
Over 100 years of sculptural
work just waiting for you



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Running Papers No. 2 1999
14.11.99, can be seen alongside
from artists as diverse as
Anthony Caro, Stephen Cox,
Tony Cragg, Barbara Hepworth,
Edmund Hepworth and
Leeds-born Barbara Hepworth.
Tel: 00 352 49 924971
The exhibition is in
Luxembourg
Rue de Luxembourg
Kirchberg
Tel: 00 352 49 924971
To complement Moore's
work, the exhibition includes
a selection of modernist
and photographs are on view,
including the recently repatriated
Large Four (1931-1932)
1972-73 (11.05)



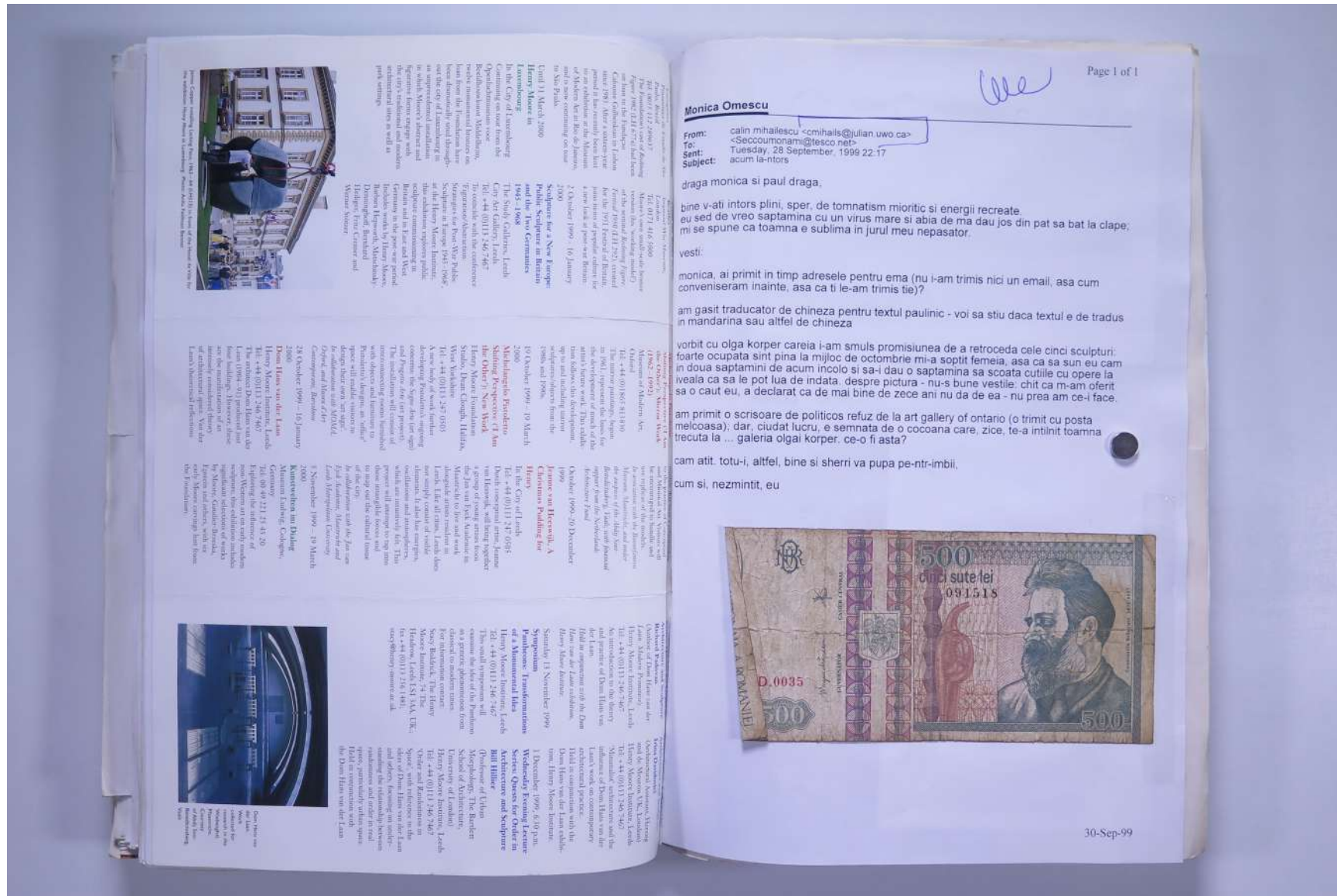
Photograph by Tony Cragg, Leeds City Art Gallery
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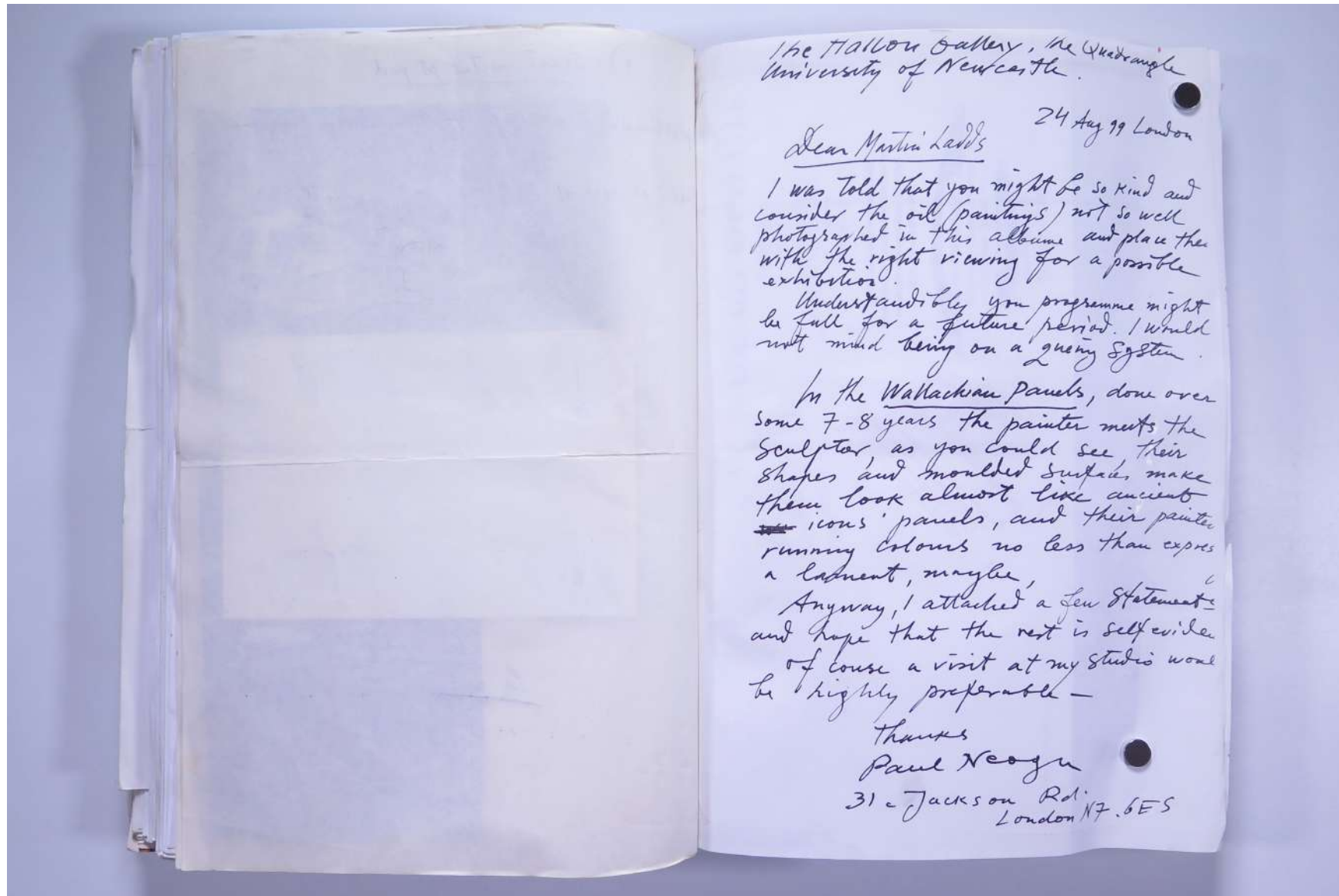


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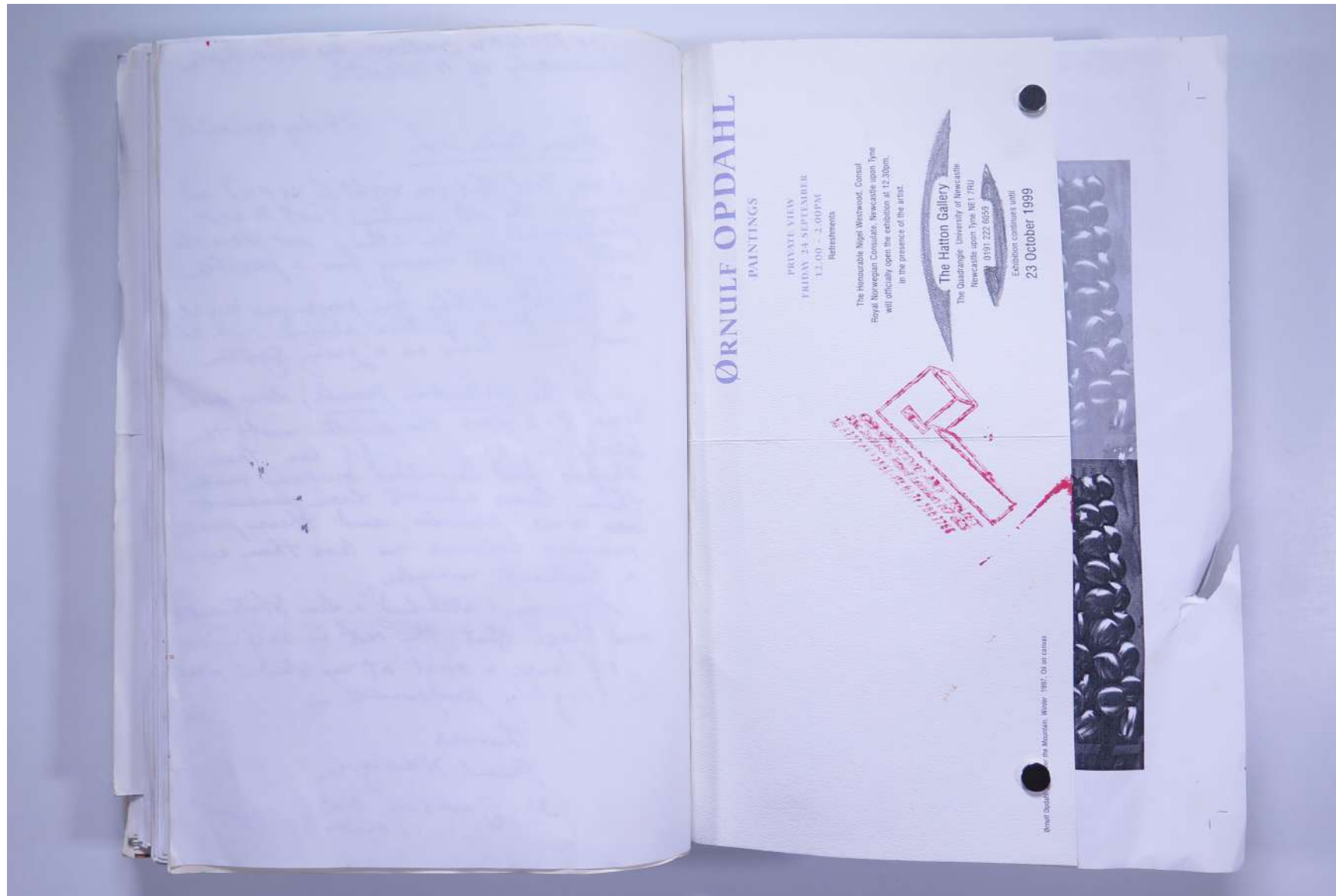
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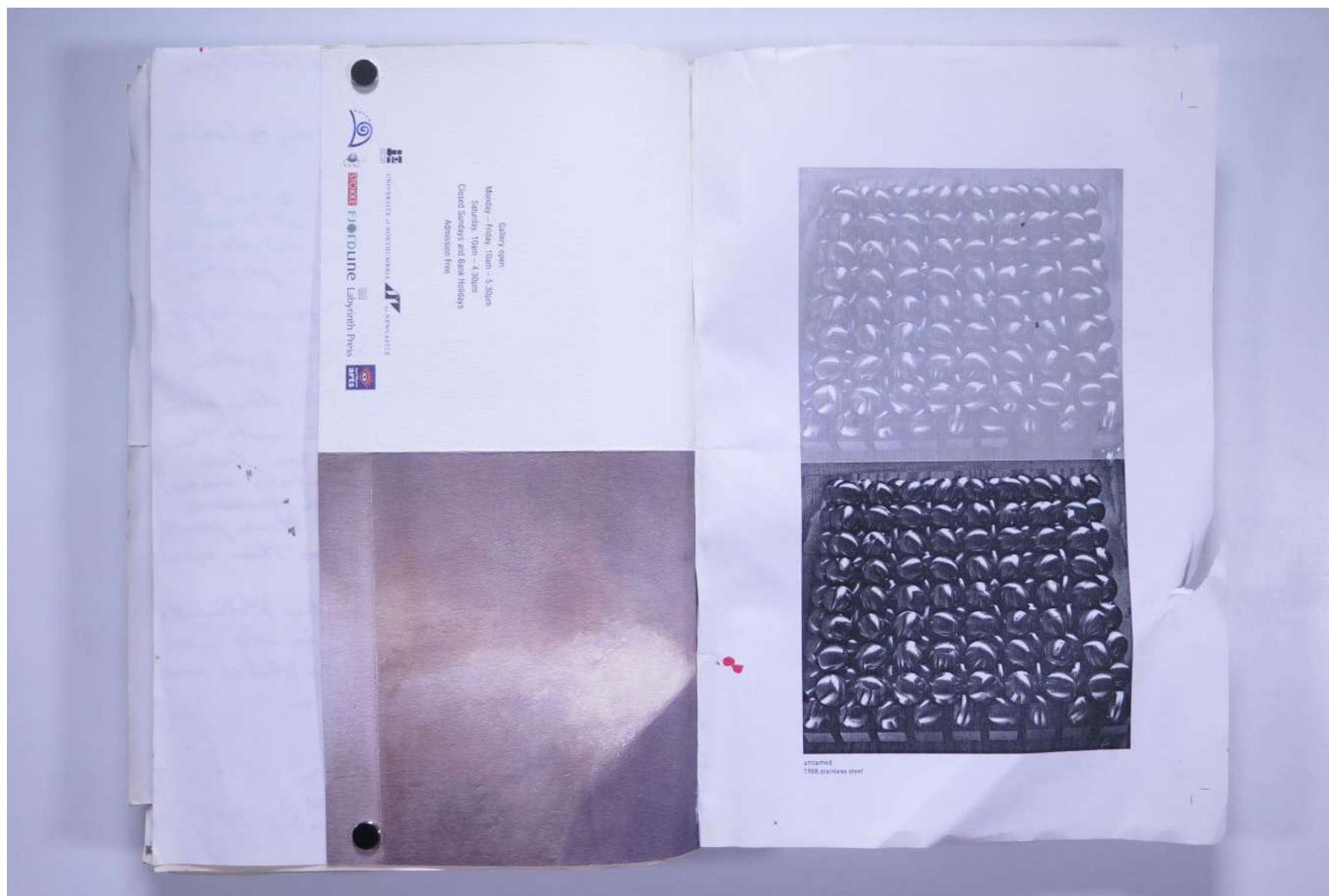
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