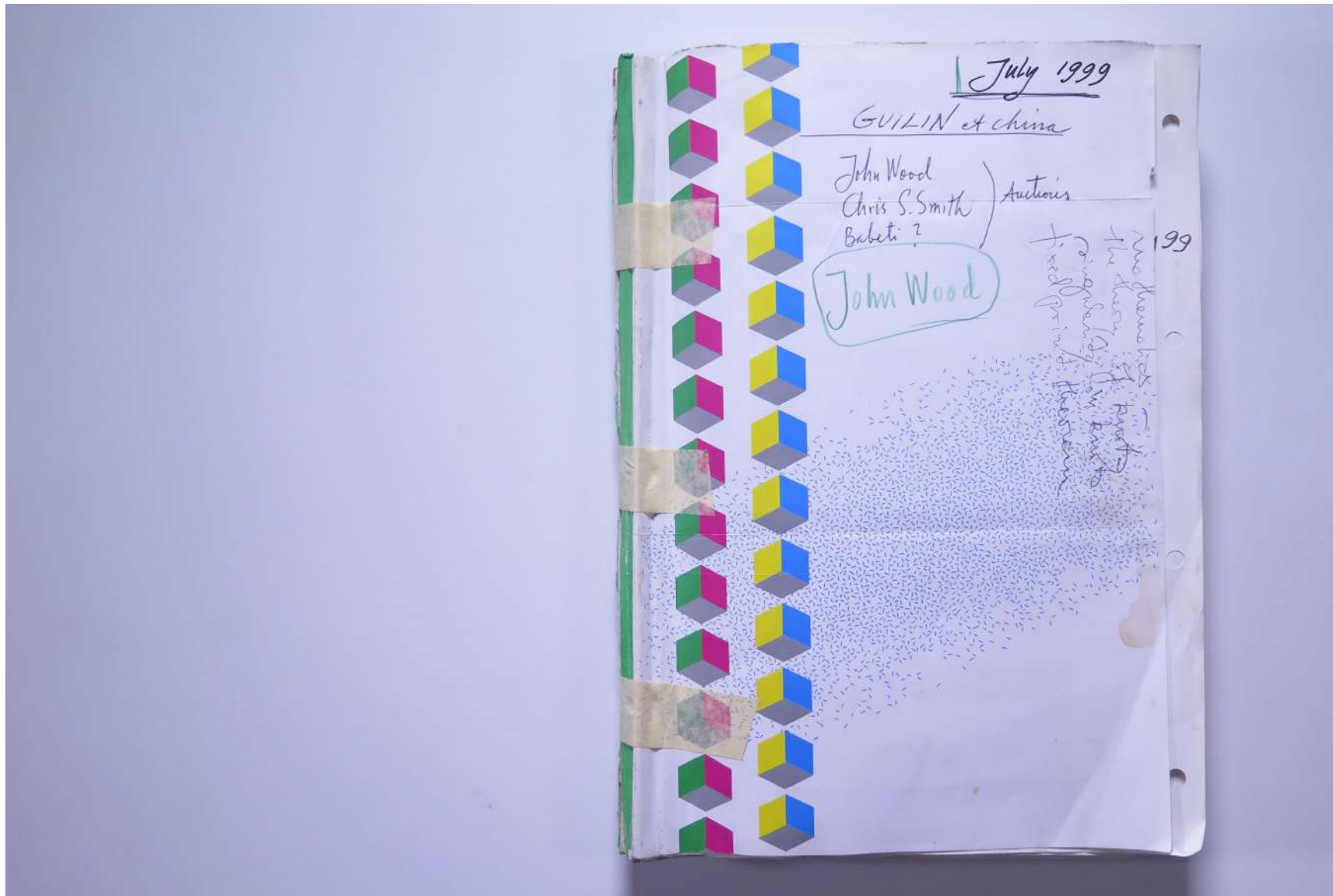


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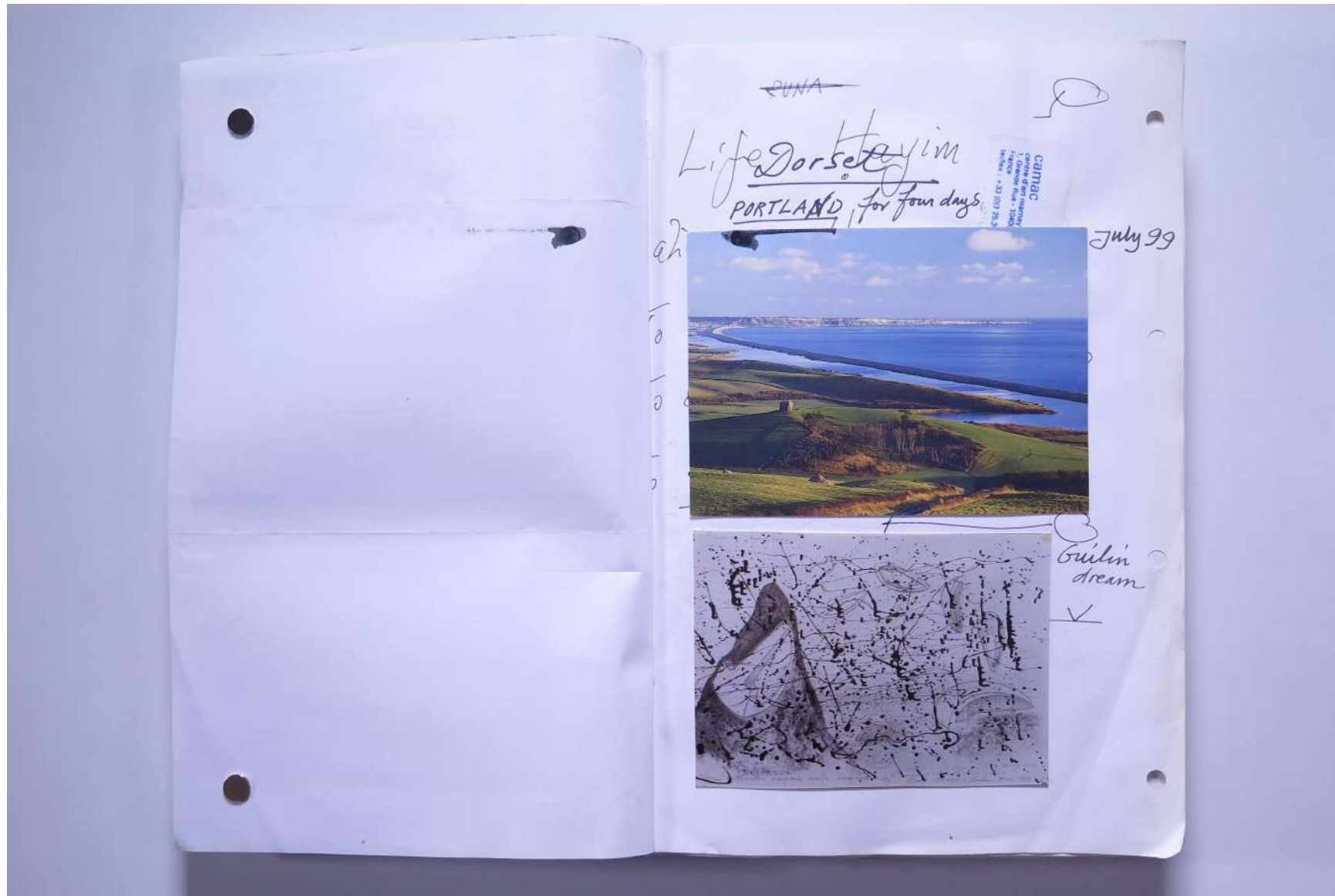
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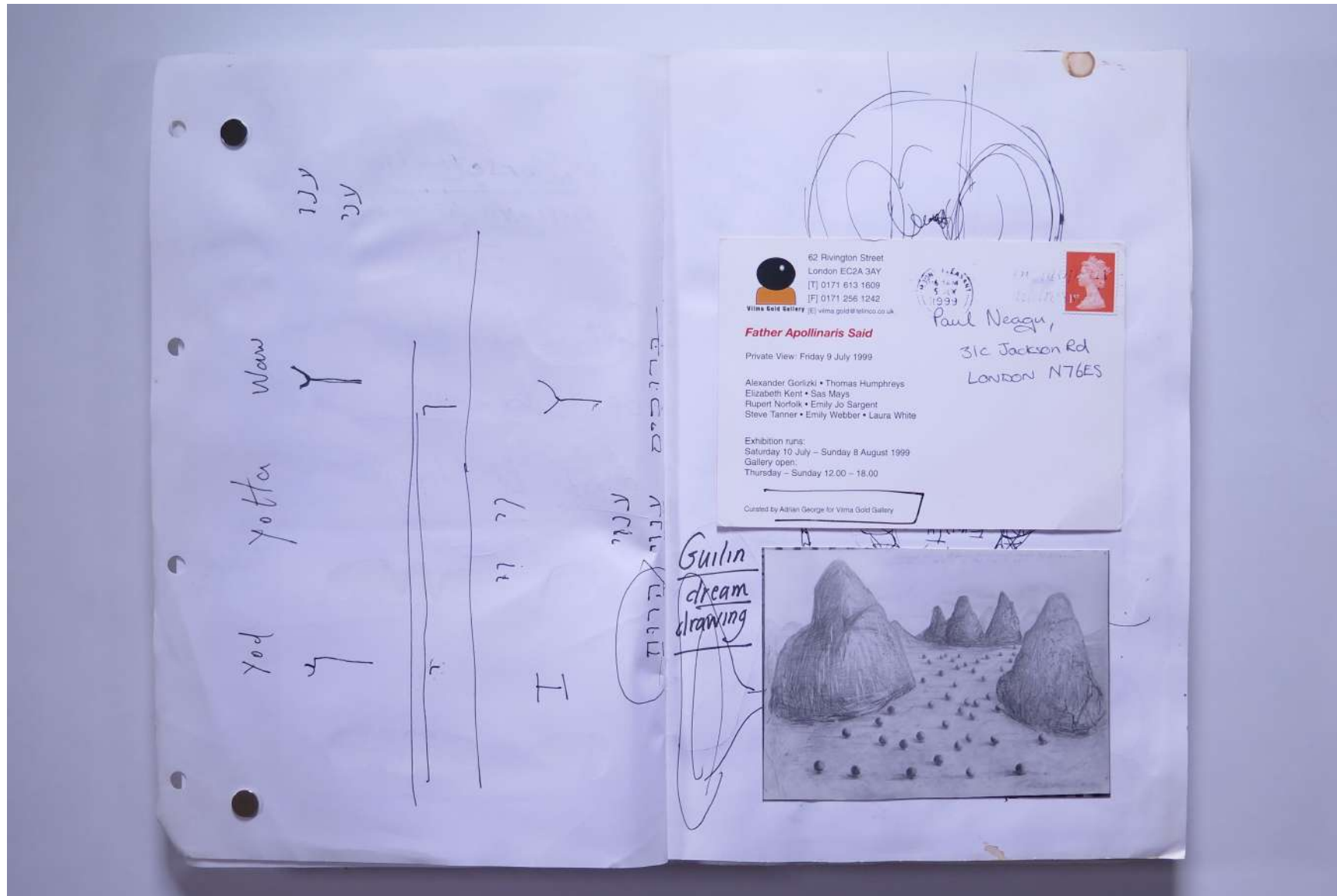
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PNE 110.003



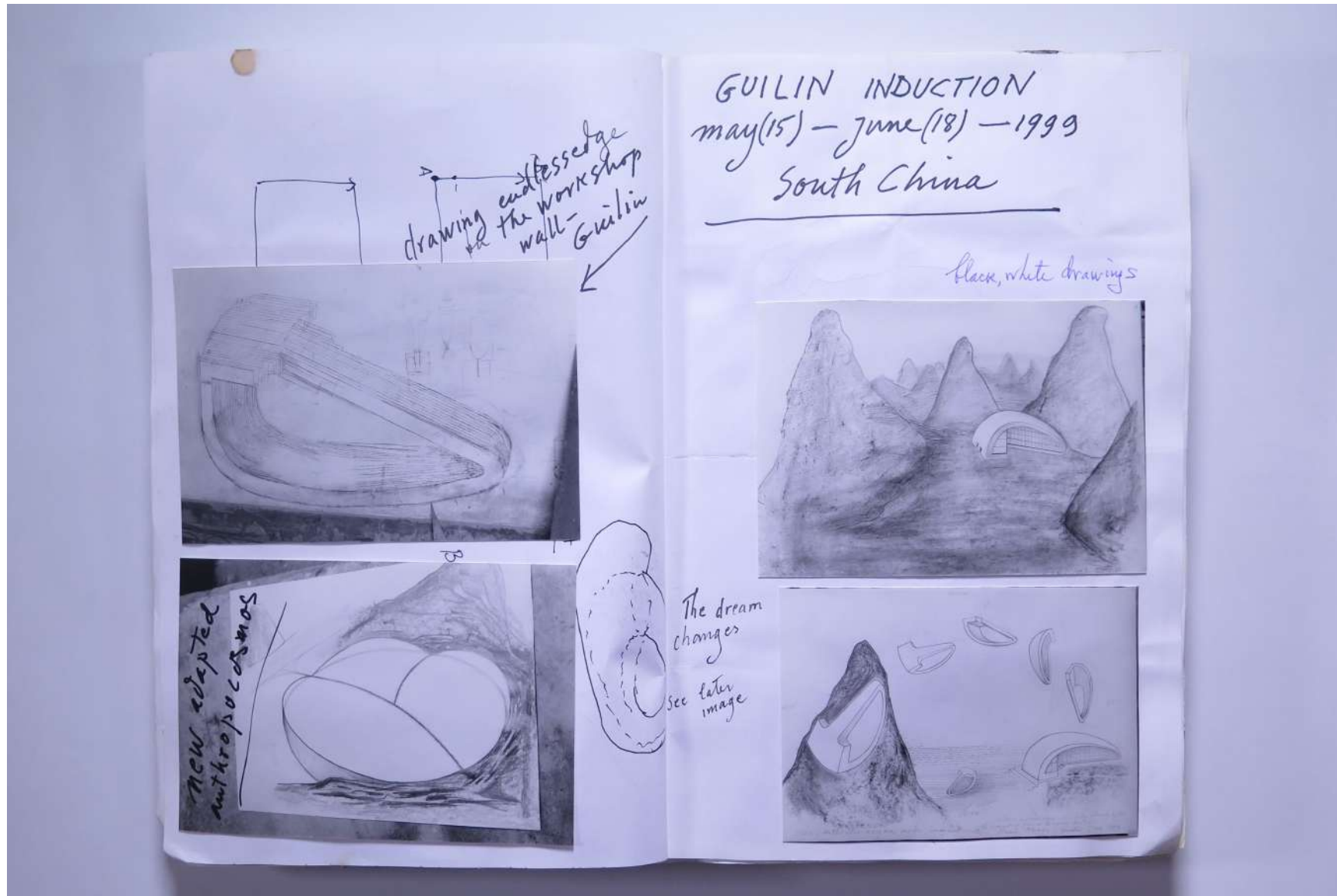
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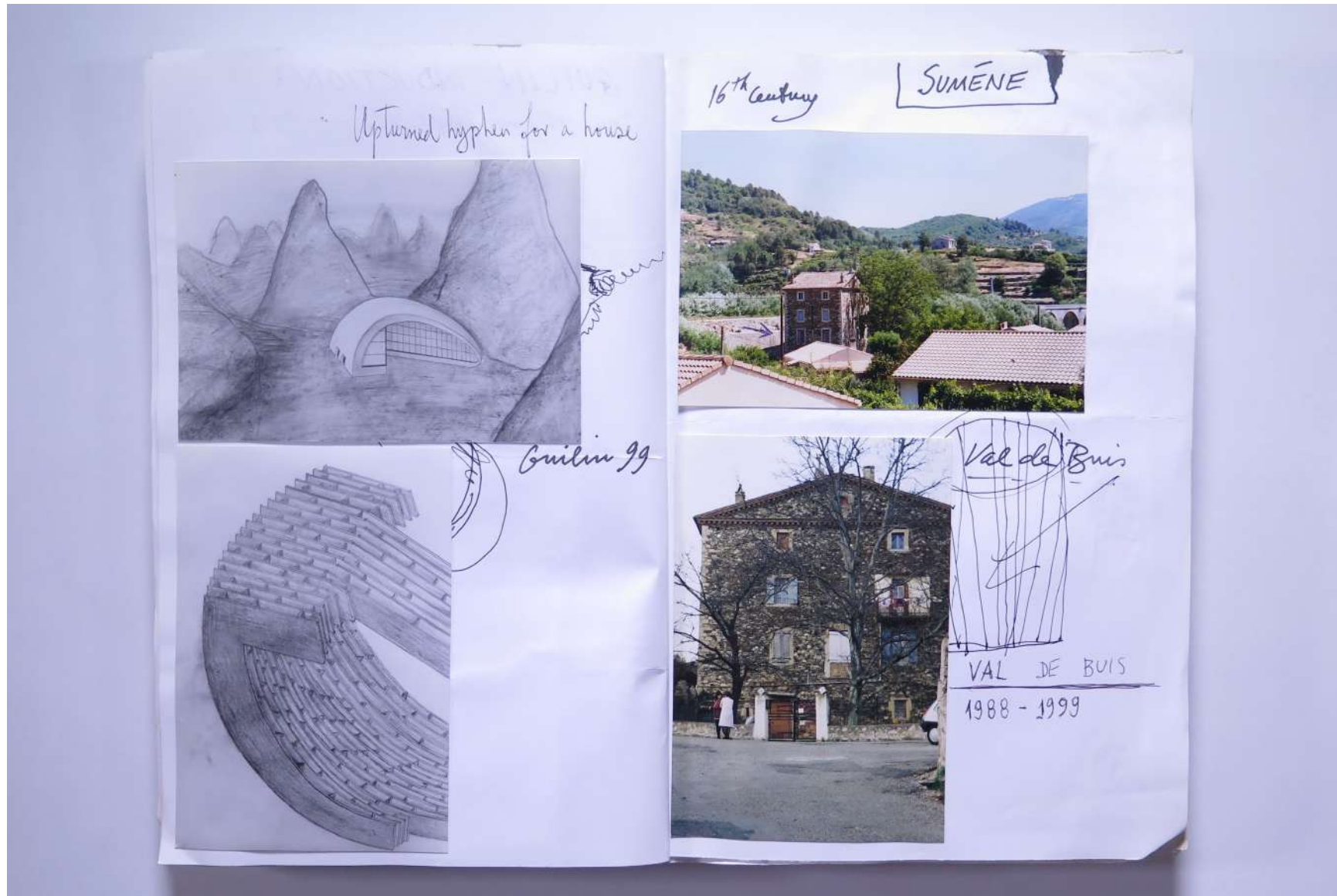
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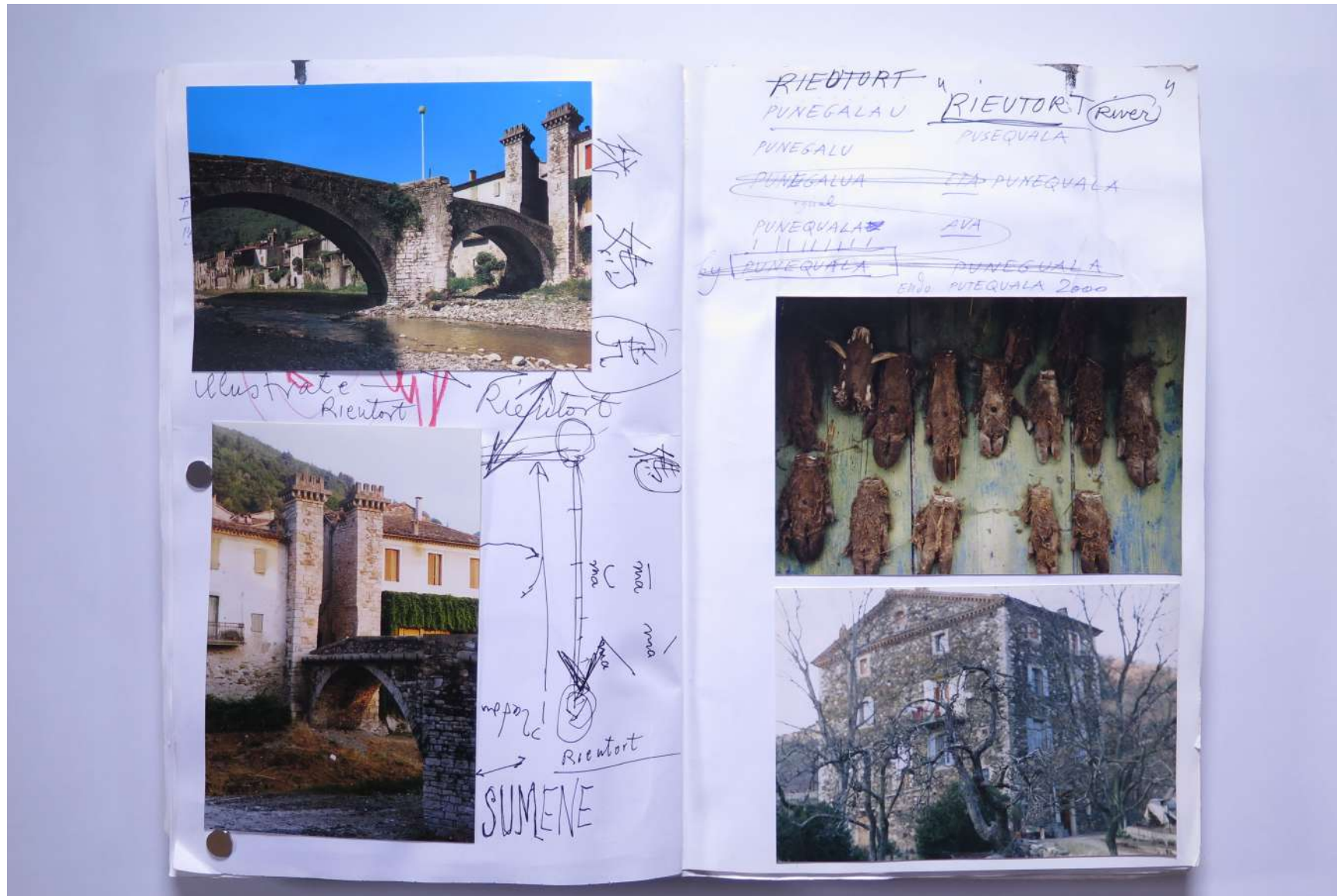


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Reference No.

PNE 110.006

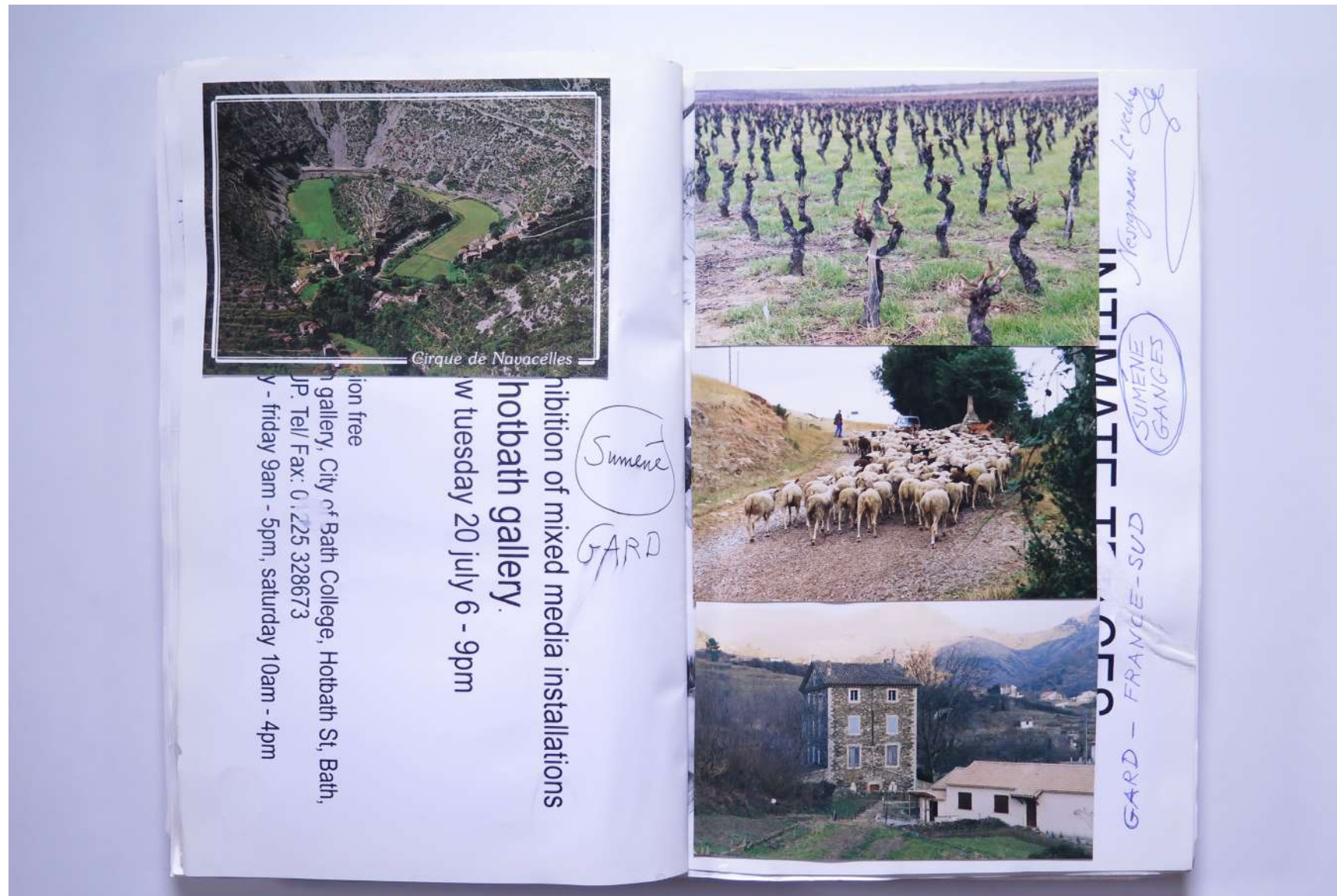


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Reference No.

PNE 110.007



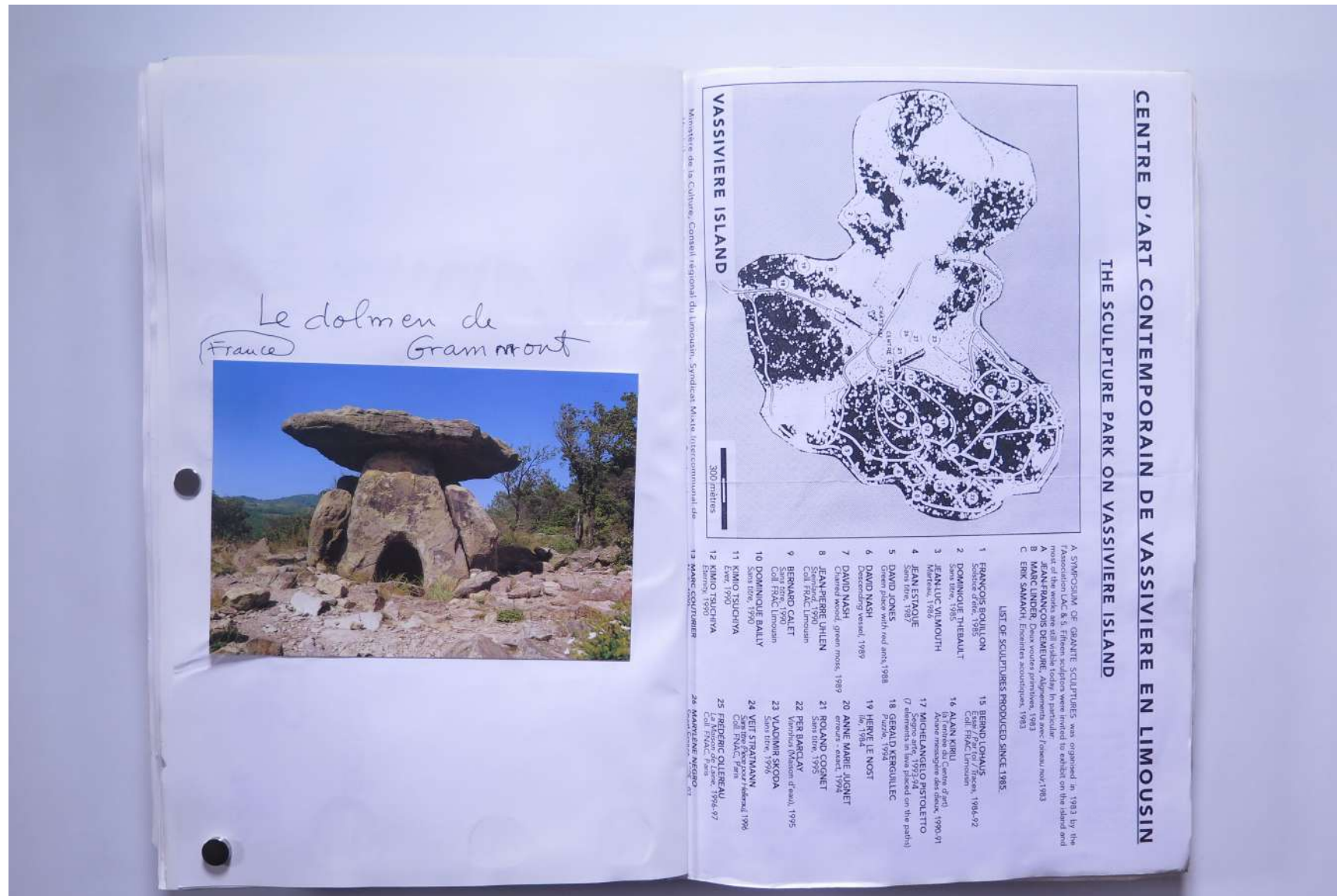
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PNE 110.008



Le dolmen de Grammont (France)



Ministère de la Culture, Conseil régional du Limousin, Syndicat Mixte Intercommunal de

CENTRE D'ART CONTEMPORAIN DE VASSIVIERE EN LIMOUSIN THE SCULPTURE PARK ON VASSIVIERE ISLAND

A SYMPOSIUM OF GREAT SCULPTURES was organized in 1983 by the Association LAC & S. Fifty artists were invited to create the most of the works are still visible today in particular:

- A JEAN-FRANÇOIS DEMEUR, Alignements avec l'ensemble n°1/1983
- B MARC LINDER, Deux vœux permis, 1983
- C ERN SAMANN, Essences associées, 1983

LIST OF SCULPTURES PRODUCED SINCE 1985.

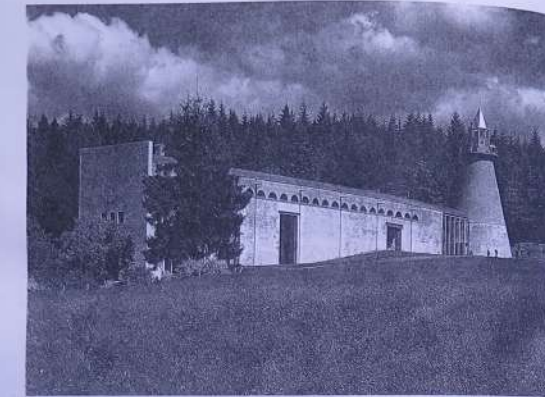
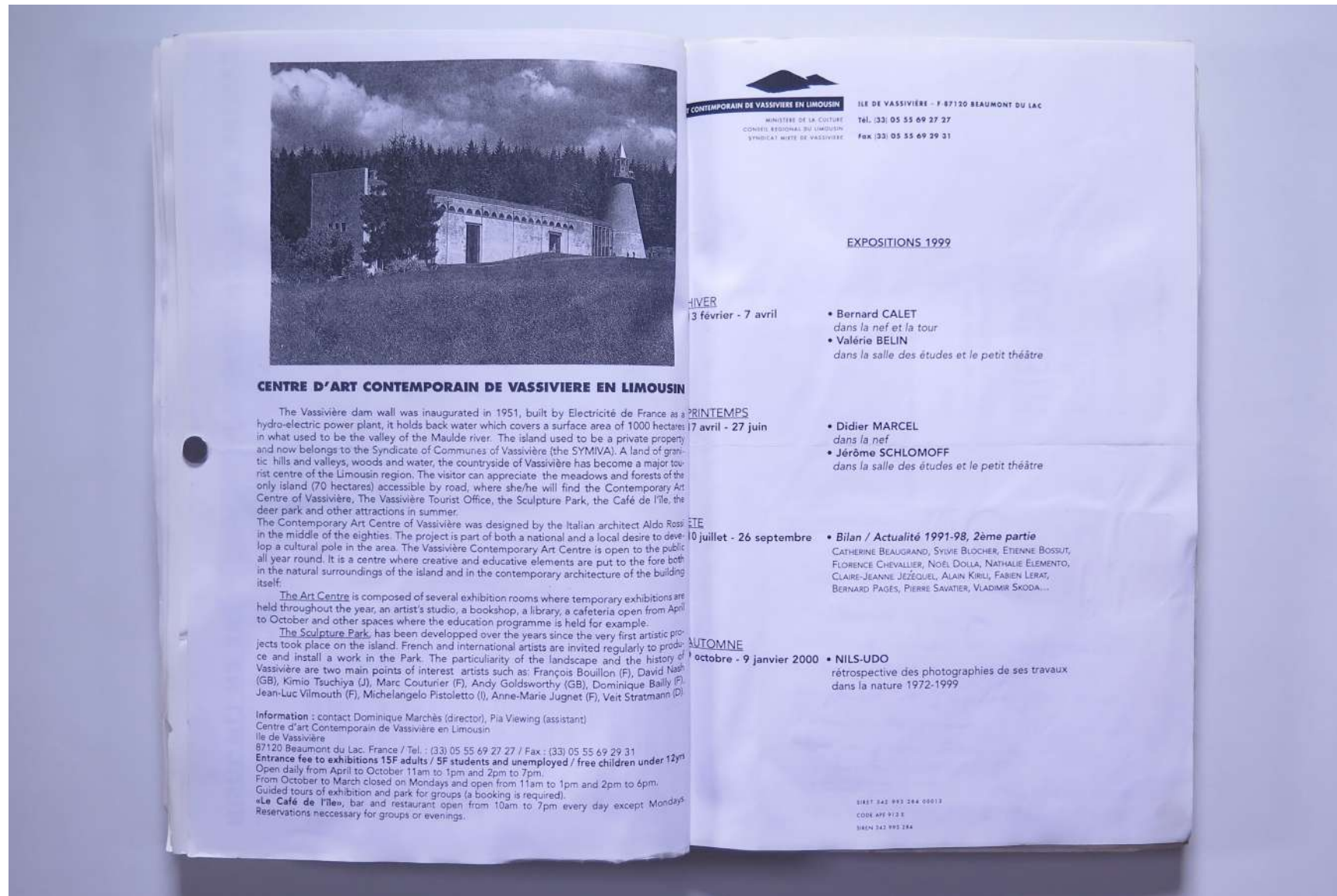
- 1 FRANÇOIS BOULTON
Esquisse d'ère, 1985
- 2 DOMINIQUE THÉBAULT
L'Éclaircie, 1985
- 3 JEAN-LUC VILMOUTH
Méduse, 1986
- 4 JEAN ESTOQUE
Sans titre, 1987
- 5 DAVID JONES
Green place with red arch, 1988
- 6 DAVID NASH
Descending Vessel, 1989
- 7 DAVID NASH
Chained mood, green moss, 1989
- 8 JEAN-PIERRE UHLEN
The Vase, 1990
- 9 BERNARD CALET
Sans titre, 1990
Coll. F.P.A.C. Limousin
- 10 DOMINIQUE BALLY
Sans titre, 1990
- 11 KIMIO TSUCHIYA
Sans titre, 1990
- 12 ERNO TOSCANI
Sans titre, 1990
- 13 MARC COUDRIER
Sans titre, 1990
- 14 ALAIN KIRILU
In l'attente du Centre d'art
Achevé mesurage des cubes, 1990-91
- 15 BERND LÖHNS
Sculpture, 1984-92
Coll. F.P.A.C. Limousin
- 16 ALAIN KIRILU
In l'attente du Centre d'art
Achevé mesurage des cubes, 1990-91
- 17 MICHELANGELO PISTOLETTO
7 éléments in l'axe pléché on the path
Puzzle, 1994
- 18 GÉRALD KERGUILLIC
Puzzle, 1994
- 19 HÉVÉ LE NOST
Sans titre, 1992
- 20 ANNE MARIE LUGNET
errance - étalé, 1994
- 21 ROLAND COGNET
Sans titre, 1992
- 22 PIERRE BACAN
The Vase, 1990
Coll. F.P.A.C. Limousin
- 23 VADIM SGOVA
Sans titre, 1996
- 24 VÉTT STRATMANN
Coll. F.P.A.C. Paris
Sans titre, exposé et relevé, 1996
- 25 FRÉDÉRIC OLEBREAU
Coll. F.P.A.C. Limousin
Sans titre, 1994-97
- 26 MARCELLE NEGRO
Sans titre, 1990

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Reference No.

PNE 110.009



CENTRE D'ART CONTEMPORAIN DE VASSIVIERE EN LIMOUSIN

The Vassivière dam wall was inaugurated in 1951, built by Electricité de France as a hydro-electric power plant, it holds back water which covers a surface area of 1000 hectares in what used to be the valley of the Maulde river. The island used to be a private property and now belongs to the Syndicate of Communes of Vassivière (the SYMIVA). A land of granitic hills and valleys, woods and water, the countryside of Vassivière has become a major tourist centre of the Limousin region. The visitor can appreciate the meadows and forests of the only island (70 hectares) accessible by road, where she/he will find the Contemporary Art Centre of Vassivière, The Vassivière Tourist Office, the Sculpture Park, the Café de l'île, the deer park and other attractions in summer.

The Contemporary Art Centre of Vassivière was designed by the Italian architect Aldo Rossi in the middle of the eighties. The project is part of both a national and a local desire to develop a cultural pole in the area. The Vassivière Contemporary Art Centre is open to the public all year round. It is a centre where creative and educative elements are put to the fore both in the natural surroundings of the island and in the contemporary architecture of the building itself.

The Art Centre is composed of several exhibition rooms where temporary exhibitions are held throughout the year, an artist's studio, a bookshop, a library, a cafeteria open from April to October and other spaces where the education programme is held for example.

The Sculpture Park, has been developed over the years since the very first artistic projects took place on the island. French and international artists are invited regularly to produce and install a work in the Park. The particularity of the landscape and the history of Vassivière are two main points of interest artists such as: François Bouillon (F), David Nash (GB), Kimio Tsuchiya (J), Marc Couturier (F), Andy Goldsworthy (GB), Dominique Bailly (P), Jean-Luc Vilmoth (F), Michelangelo Pistoletto (I), Anne-Marie Jugnet (F), Veit Stratmann (D).

Information : contact Dominique Marchès (director), Pia Viewing (assistant)

Centre d'art Contemporain de Vassivière en Limousin

Ile de Vassivière

87120 Beaumont du Lac, France / Tel. : (33) 05 55 69 27 27 / Fax : (33) 05 55 69 29 31

Entrance fee to exhibitions 15F adults / 5F students and unemployed / free children under 12yrs

Open daily from April to October 11am to 1pm and 2pm to 7pm.

From October to March closed on Mondays and open from 11am to 1pm and 2pm to 6pm.

Guided tours of exhibition and park for groups (a booking is required).

«Le Café de l'île», bar and restaurant open from 10am to 7pm every day except Mondays.

Reservations necessary for groups or evenings.



CENTRE D'ART CONTEMPORAIN DE VASSIVIERE EN LIMOUSIN

MINISTÈRE DE LA CULTURE
CONSEIL RÉGIONAL DU LIMOUSIN
SYNDICAT MIXTE DE VASSIVIERE

ILE DE VASSIVIERE - F 87120 BEAUMONT DU LAC

Tél. (33) 05 55 69 27 27

Fax (33) 05 55 69 29 31

EXPOSITIONS 1999

HIVER

13 février - 7 avril

- Bernard CALET
dans la nef et la tour
- Valérie BELIN
dans la salle des études et le petit théâtre

PRINTEMPS

17 avril - 27 juin

- Didier MARCEL
dans la nef
- Jérôme SCHLOMOFF
dans la salle des études et le petit théâtre

ÉTÉ

10 juillet - 26 septembre

- *Bilan / Actualité 1991-98, 2ème partie*
CATHERINE BEAUGRAND, SYLVIE BLOCHER, ETIENNE BOSSUT,
FLORENCE CHEVALLIER, NOËL DOLLA, NATHALIE ELEMANTO,
CLAIRE-JEANNE JEZEQUEL, ALAIN KIRILL, FABIEN LERAT,
BERNARD PAGES, PIERRE SAVATIER, VLADIMIR SKODA...

AUTOMNE

10 octobre - 9 janvier 2000

- NILS-UDO
*rétrospective des photographies de ses travaux
dans la nature 1972-1999*

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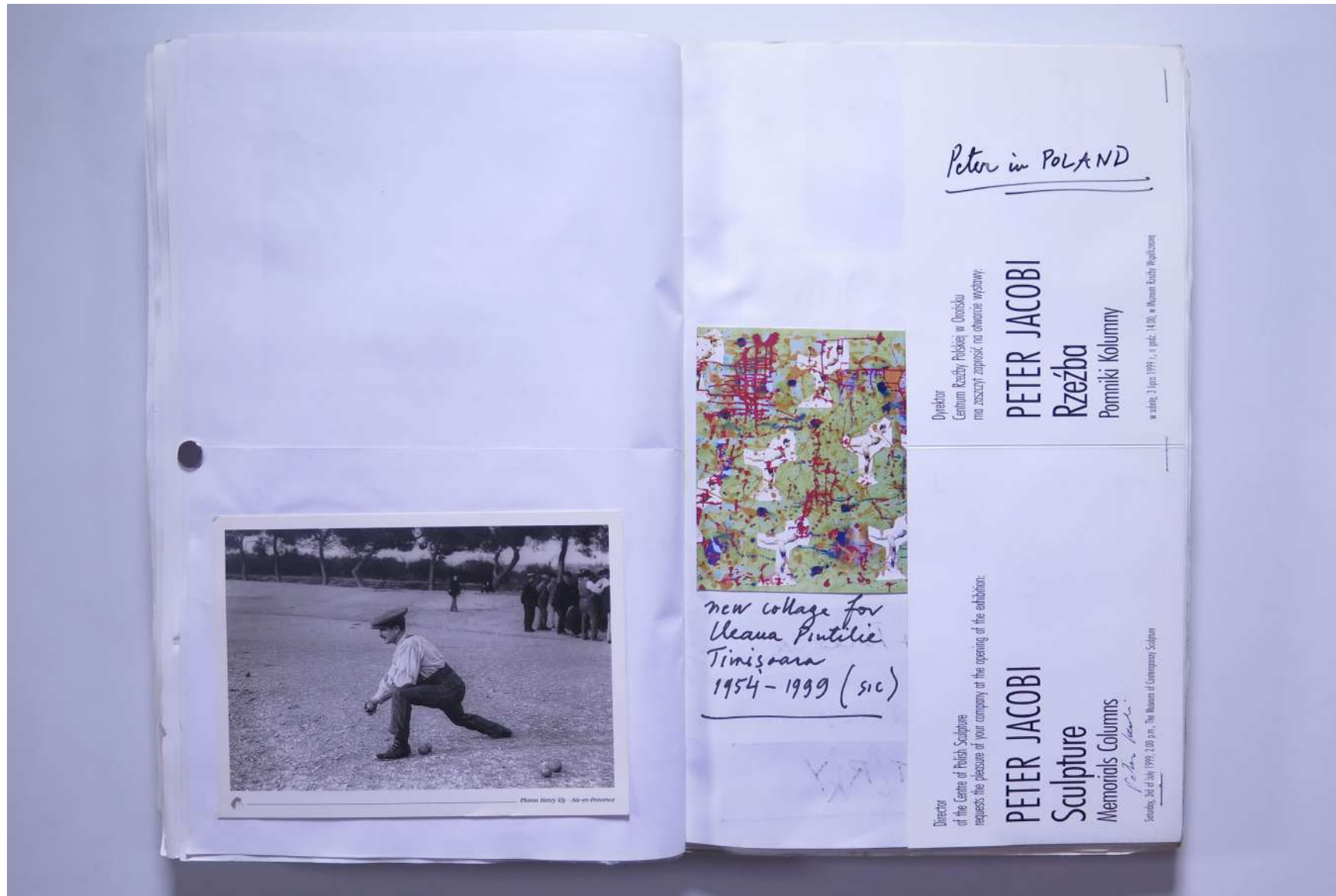
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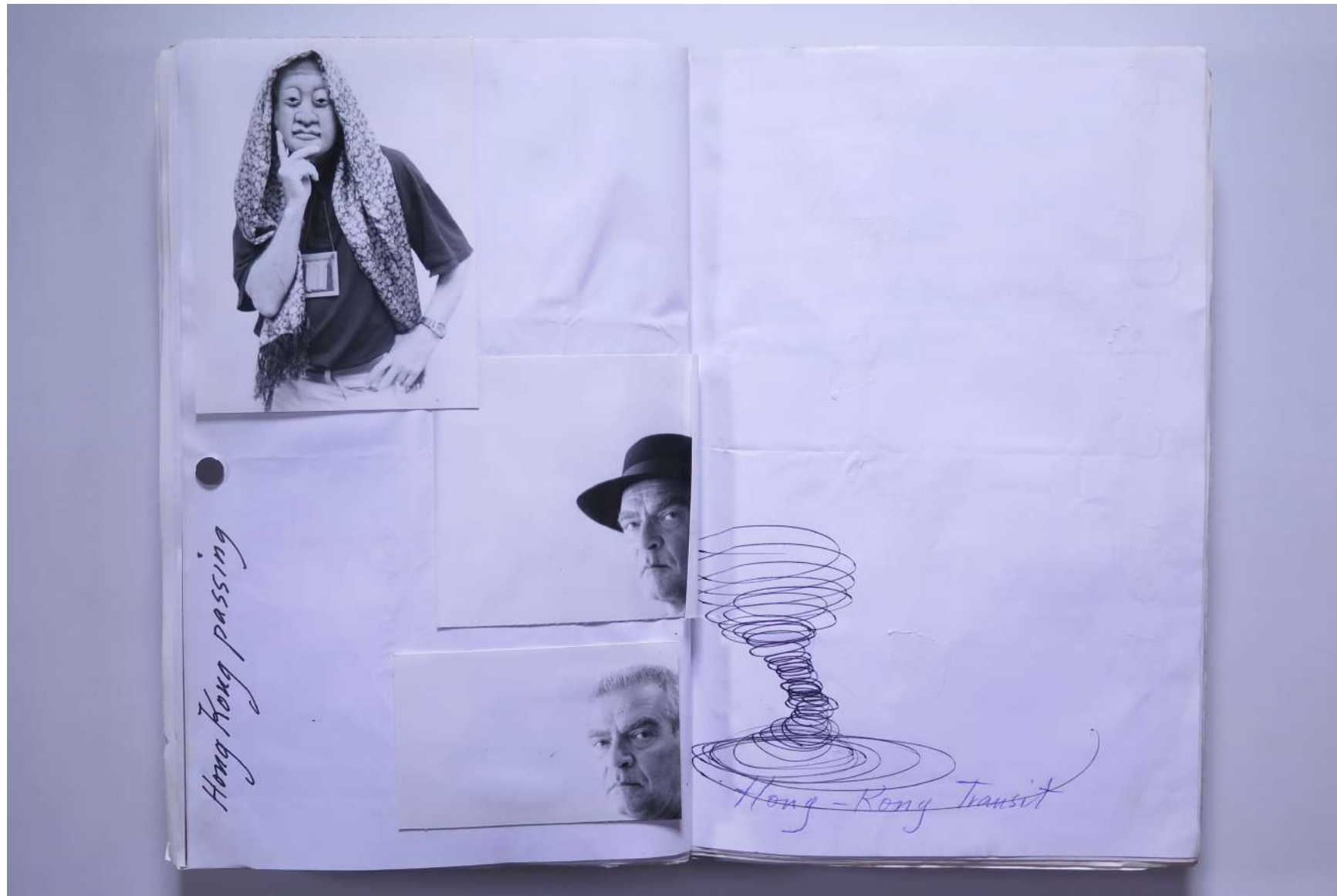
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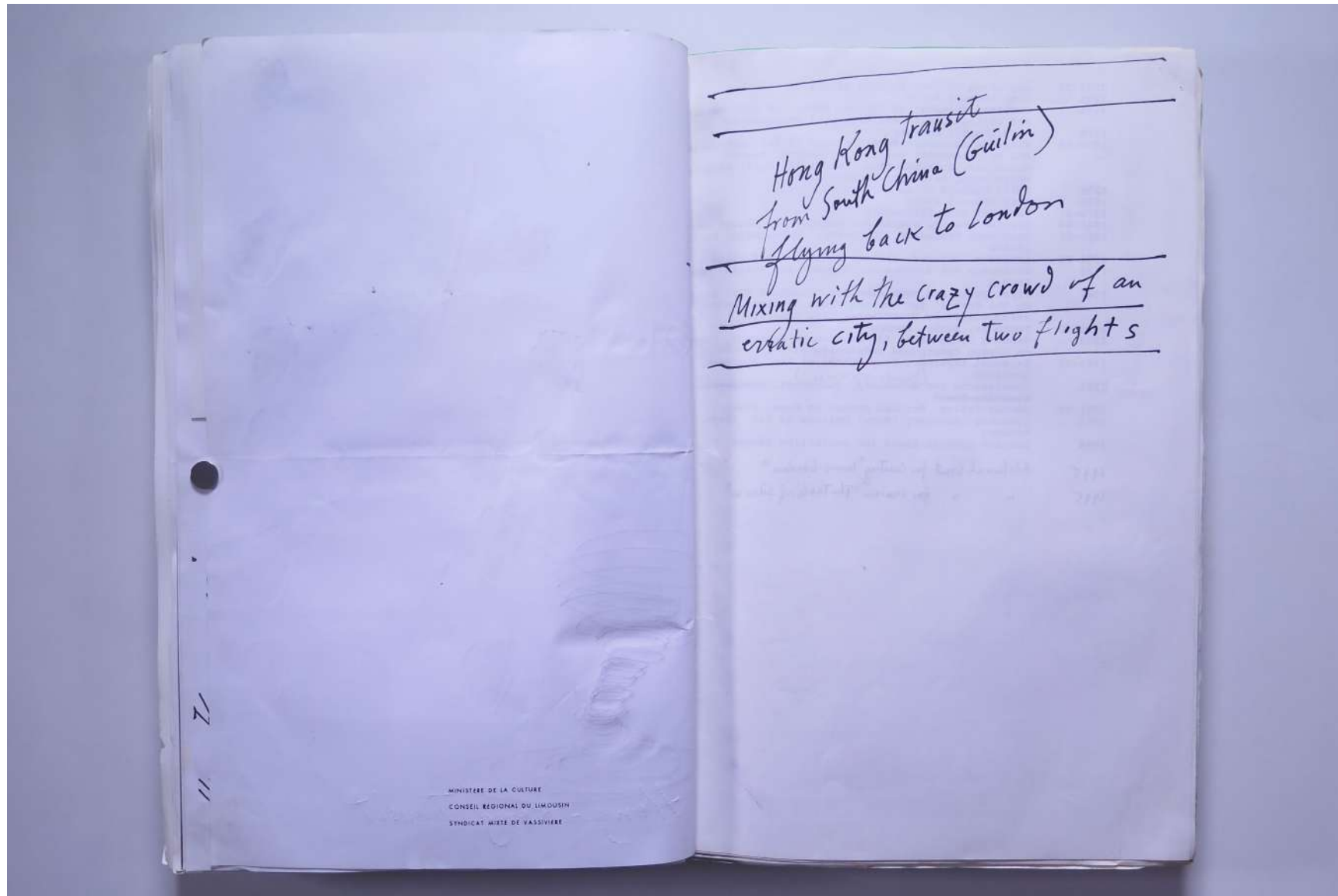
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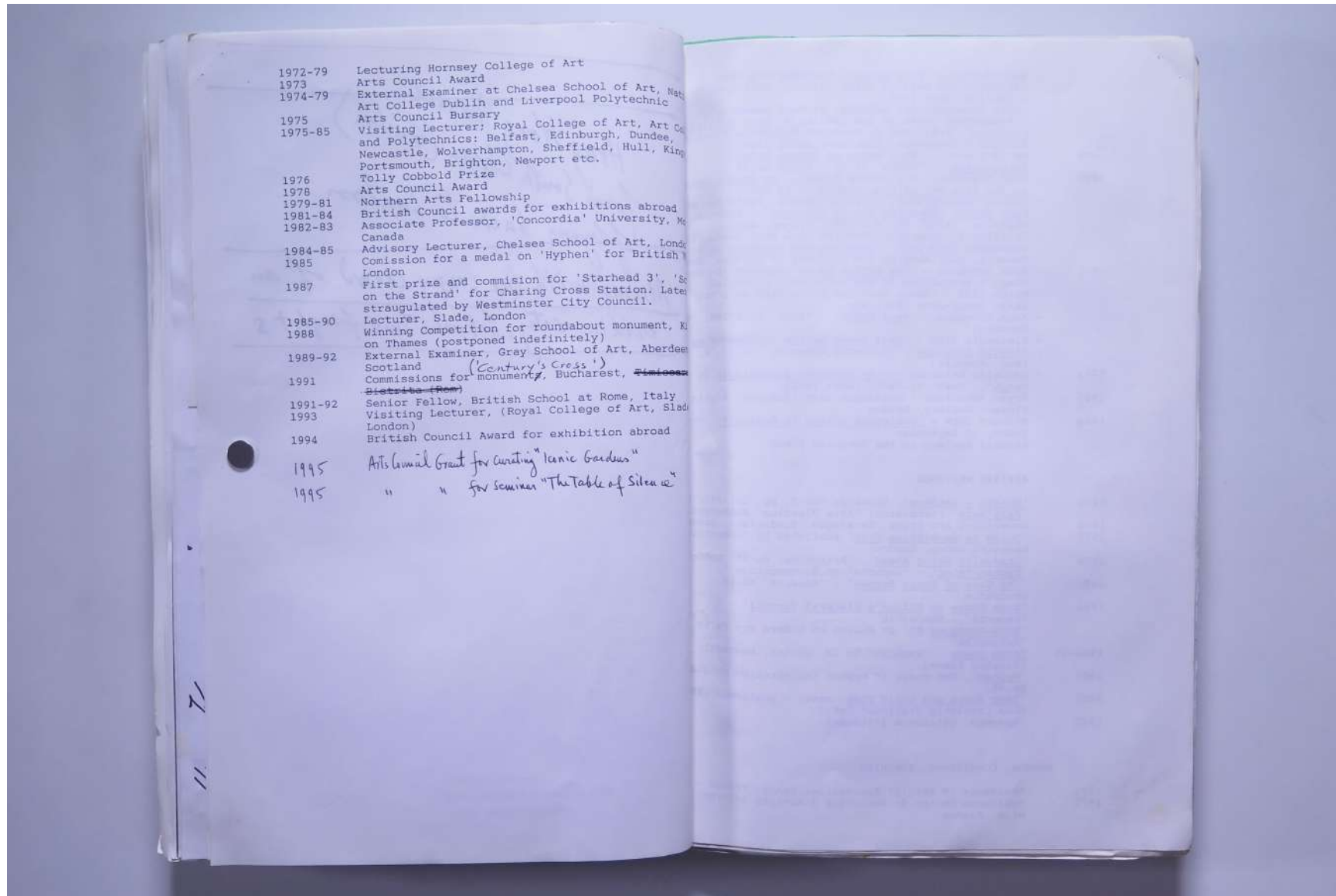
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1972-79 Lecturing Hornsey College of Art
1973 Arts Council Award
1974-79 External Examiner at Chelsea School of Art, Natl
Art College Dublin and Liverpool Polytechnic
1975 Arts Council Bursary
1975-85 Visiting Lecturer; Royal College of Art, Art Co
and Polytechnics: Belfast, Edinburgh, Dundee,
Newcastle, Wolverhampton, Sheffield, Hull, King
Portsmouth, Brighton, Newport etc.
1976 Tolly Cobbold Prize
1978 Arts Council Award
1979-81 Northern Arts Fellowship
1981-84 British Council awards for exhibitions abroad
1982-83 Associate Professor, 'Concordia' University, Mo
Canada
1984-85 Advisory Lecturer, Chelsea School of Art, London
1985 Comission for a medal on 'Hyphen' for British
London
1987 First prize and comission for 'Starhead 3', 'So
on the Strand' for Charing Cross Station. Later
straugulated by Westminster City Council.
1985-90 Lecturer, Slade, London
1988 Winning Competition for roundabout monument, KI
on Thames (postponed indefinitely)
1989-92 External Examiner, Gray School of Art, Aberdeen
Scotland
1991 Commissions for monuments, Bucharest, ~~Amsterdam~~
~~Prague (Rom)~~
1991-92 Senior Fellow, British School at Rome, Italy
1993 Visiting Lecturer, (Royal College of Art, Slade
London)
1994 British Council Award for exhibition abroad
1995 Arts Council Grant for curating "Ionic Gardens"
1995 " " for seminar "The Table of Silen et"

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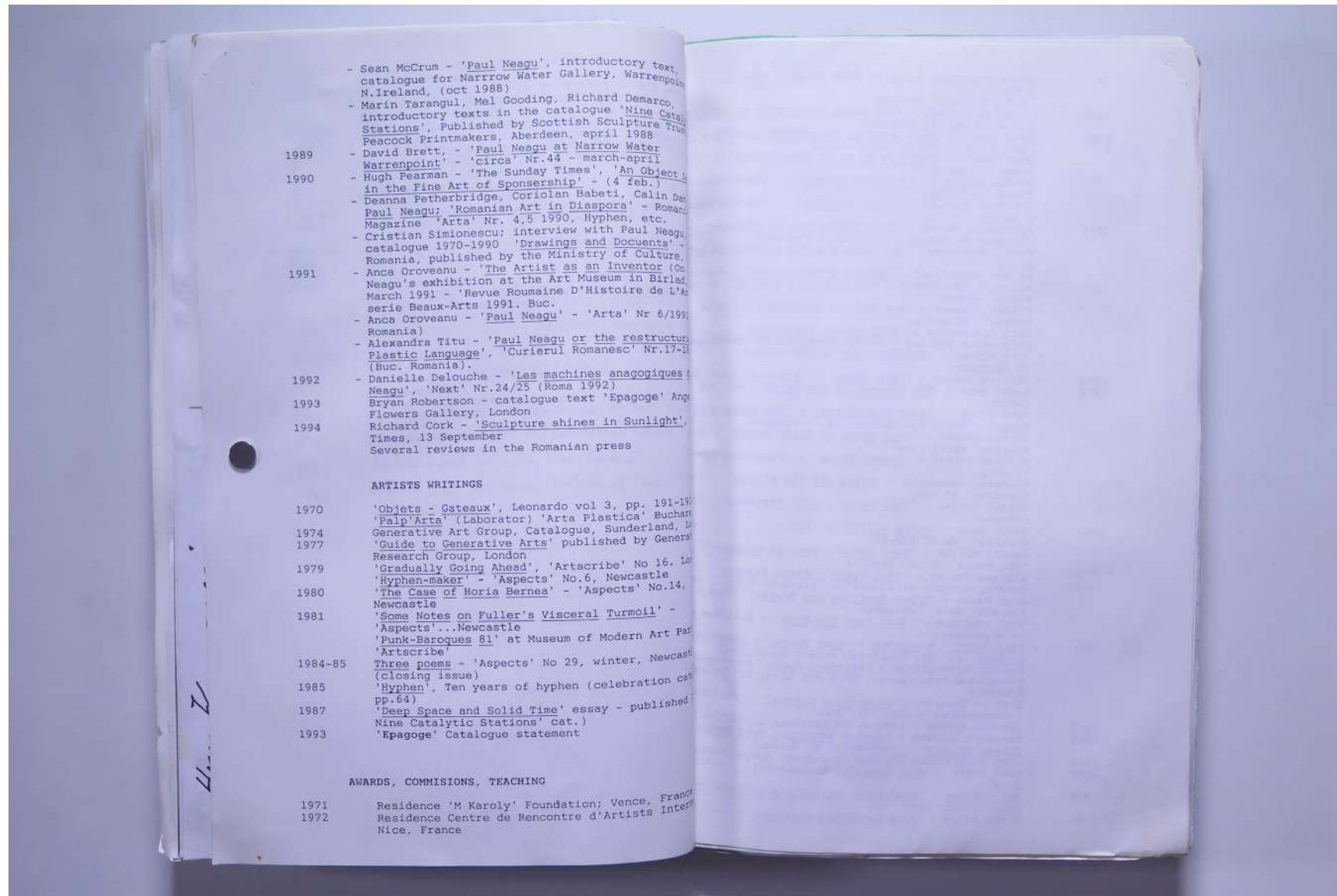
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PNE 110.015



- Sean McCrum - 'Paul Neagu', introductory text, catalogue for Narrow Water Gallery, Warrenpoint, N.Ireland, (oct 1988)
- Marin Tarangul, Mel Gooding, Richard Demarco, introductory texts in the catalogue 'Nine Catalytic Stations', Published by Scottish Sculpture Trust, Peacock Printmakers, Aberdeen, april 1988
- 1989 - David Brett, - 'Paul Neagu at Narrow Water Warrenpoint', - 'Circa' Nr.44 - march-april
- 1990 - Hugh Pearson - 'The Sunday Times', 'An Object in the Fine Art of Sponsorship' - (4 feb.)
- Deanna Petherbridge, Coriolan Babeti, Calin Dan Paul Neagu: 'Romanian Art in Diaspora' - Romanian Magazine 'Arta' Nr. 4,5 1990, Hyphen, etc.
- Cristian Simionescu: interview with Paul Neagu, catalogue 1970-1990 'Drawings and Documents' - Romania, published by the Ministry of Culture,
- 1991 - Anca Oroveanu - 'The Artist as an Inventor (On Neagu's exhibition at the Art Museum in Birlad, March 1991 - 'Revue Roumaine D'Histoire de L'Art serie Beaux-Arts 1991. Buc.
- Anca Oroveanu - 'Paul Neagu' - 'Arta' Nr 6/1991 (Romania)
- Alexandra Titu - 'Paul Neagu or the restructuring of Plastic Language', 'Curierul Romanesc' Nr.17-18 (Buc. Romania).
- 1992 - Danielle Delouche - 'Les machines anagogiques de Neagu', 'Next' Nr.24/25 (Roma 1992)
- 1993 - Bryan Robertson - catalogue text 'Epagoge' Ange Flowers Gallery, London
- 1994 - Richard Cork - 'Sculpture shines in Sunlight', Times, 13 September
Several reviews in the Romanian press

ARTISTS WRITINGS

- 1970 'Objets - Gateaux', Leonardo vol 3, pp. 191-192
- 1974 'Palp'Arta' (Laborator) 'Arta Plastica' Bucharest
- 1977 Generative Art Group, Catalogue, Sunderland, UK
'Guide to Generative Arts' published by Generative Art Research Group, London
- 1979 'Gradually Going Ahead', 'Artscribe' No 16. London
- 1980 'Hyphen-maker' - 'Aspects' No.6, Newcastle
'The Case of Horia Bernea' - 'Aspects' No.14, Newcastle
- 1981 'Some Notes on Fuller's Visceral Turmoil' - 'Aspects'...Newcastle
'Punk-Baroques 81' at Museum of Modern Art Paris
'Artscribe'
- 1984-85 Three poems - 'Aspects' No 29, winter, Newcastle (closing issue)
- 1985 'Hyphen', Ten years of hyphen (celebration catalogue, pp.64)
- 1987 'Deep Space and Solid Time' essay - published in 'Nine Catalytic Stations' cat.)
- 1993 'Epagoge' Catalogue statement

AWARDS, COMMISSIONS, TEACHING

- 1971 Residence 'M Karoly' Foundation; Venice, France
- 1972 Residence Centre de Rencontre d'Artistes Internationaux, Nice, France

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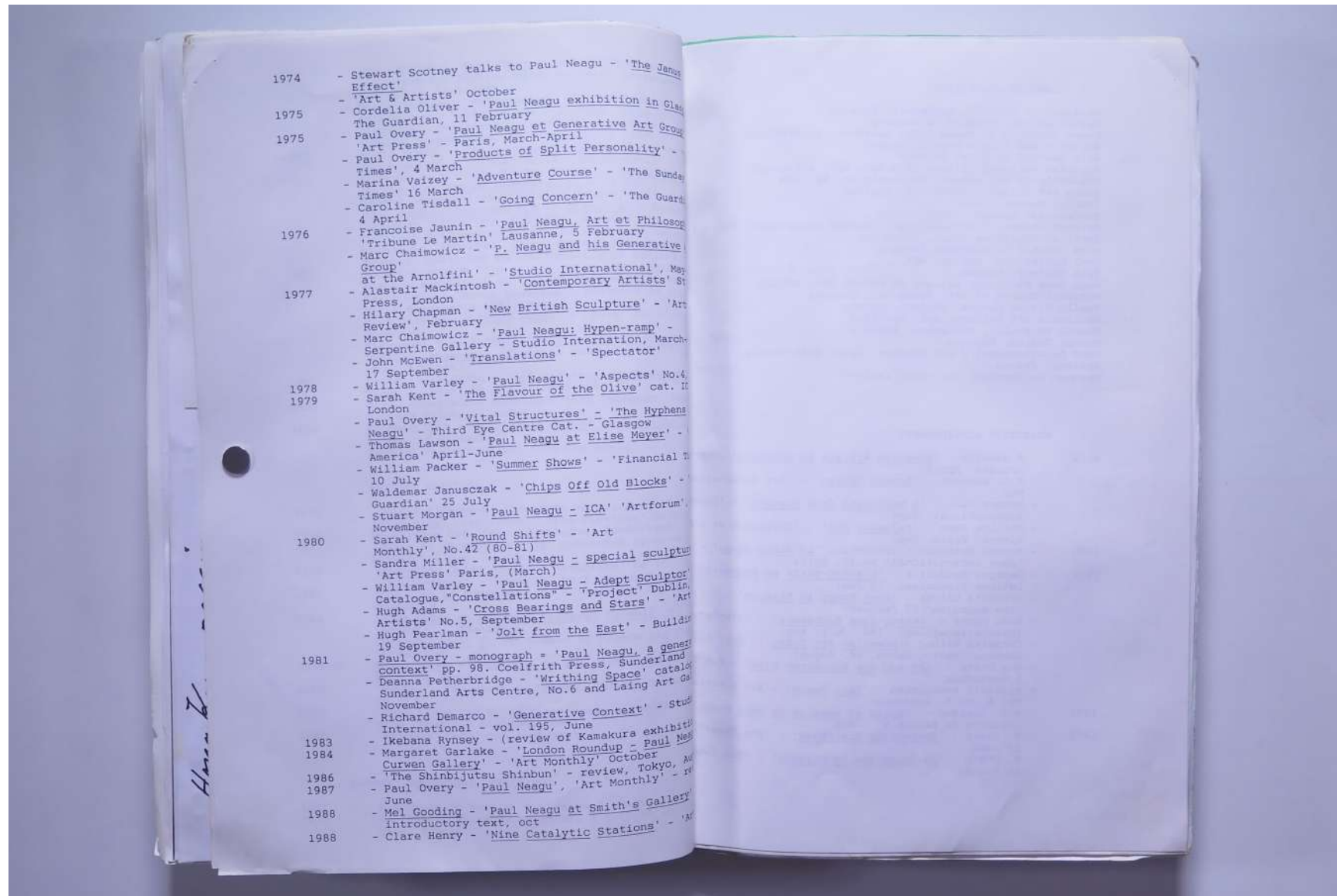
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- 1974 - Stewart Scotney talks to Paul Neagu - 'The Janus Effect'
- 'Art & Artists' October
- 1975 - Cordelia Oliver - 'Paul Neagu exhibition in Glasgow' - The Guardian, 11 February
- 1975 - Paul Overy - 'Paul Neagu et Generative Art Group' - 'Art Press' - Paris, March-April
- Paul Overy - 'Products of Split Personality' - 'Times', 4 March
- Marina Veizey - 'Adventure Course' - 'The Sunday Times' 16 March
- Caroline Tisdall - 'Going Concern' - 'The Guardian' 4 April
- 1976 - Francoise Jaunin - 'Paul Neagu, Art et Philosophie' - 'Tribune Le Martin' Lausanne, 5 February
- Marc Chaimowicz - 'P. Neagu and his Generative Group' - 'Studio International', May
- 1977 - Alastair Mackintosh - 'Contemporary Artists' - 'Studio International', May
- Hilary Chapman - 'New British Sculpture' - 'Art Review', February
- Marc Chaimowicz - 'Paul Neagu: Hyphen-ramp' - 'Serpentine Gallery' - Studio International, March
- John McEwen - 'Translations' - 'Spectator' 17 September
- 1978 - William Varley - 'Paul Neagu' - 'Aspects' No.4
- 1979 - Sarah Kent - 'The Flavour of the Olive' cat. 10 London
- Paul Overy - 'Vital Structures' - 'The Hyphens Neagu' - Third Eye Centre Cat. - Glasgow
- Thomas Lawson - 'Paul Neagu at Elise Meyer' - 'America' April-June
- William Packer - 'Summer Shows' - 'Financial Times' 10 July
- Waldemar Januszczak - 'Chips Off Old Blocks' - 'Guardian' 25 July
- Stuart Morgan - 'Paul Neagu - ICA' 'Artforum', November
- 1980 - Sarah Kent - 'Round Shifts' - 'Art Monthly', No.42 (80-81)
- Sandra Miller - 'Paul Neagu - special sculpture' - 'Art Press' Paris, (March)
- William Varley - 'Paul Neagu - Adept Sculptor' - Catalogue, 'Constellations' - 'Project' Dublin
- Hugh Adams - 'Cross Bearings and Stars' - 'Art Artists' No.5, September
- Hugh Pearlman - 'Jolt from the East' - 'Building' 19 September
- 1981 - Paul Overy - monograph - 'Paul Neagu, a general context' pp. 98. Coelfrith Press, Sunderland
- Deanna Petherbridge - 'Writhing Space' catalogue - Sunderland Arts Centre, No.6 and Laing Art Gallery, November
- Richard Demarco - 'Generative Context' - 'Studio International' - vol. 195, June
- 1983 - Ikebana Rynsey - (review of Kamakura exhibition)
- 1984 - Margaret Garlake - 'London Roundup - Paul Neagu' - 'Curwen Gallery' - 'Art Monthly' October
- 1986 - 'The Shinbujutsu Shinbun' - review, Tokyo, Art Monthly
- 1987 - Paul Overy - 'Paul Neagu', 'Art Monthly' - June
- 1988 - Mel Cooding - 'Paul Neagu at Smith's Gallery' - introductory text, oct
- 1988 - Clare Henry - 'Nine Catalytic Stations' - 'Art Monthly' October

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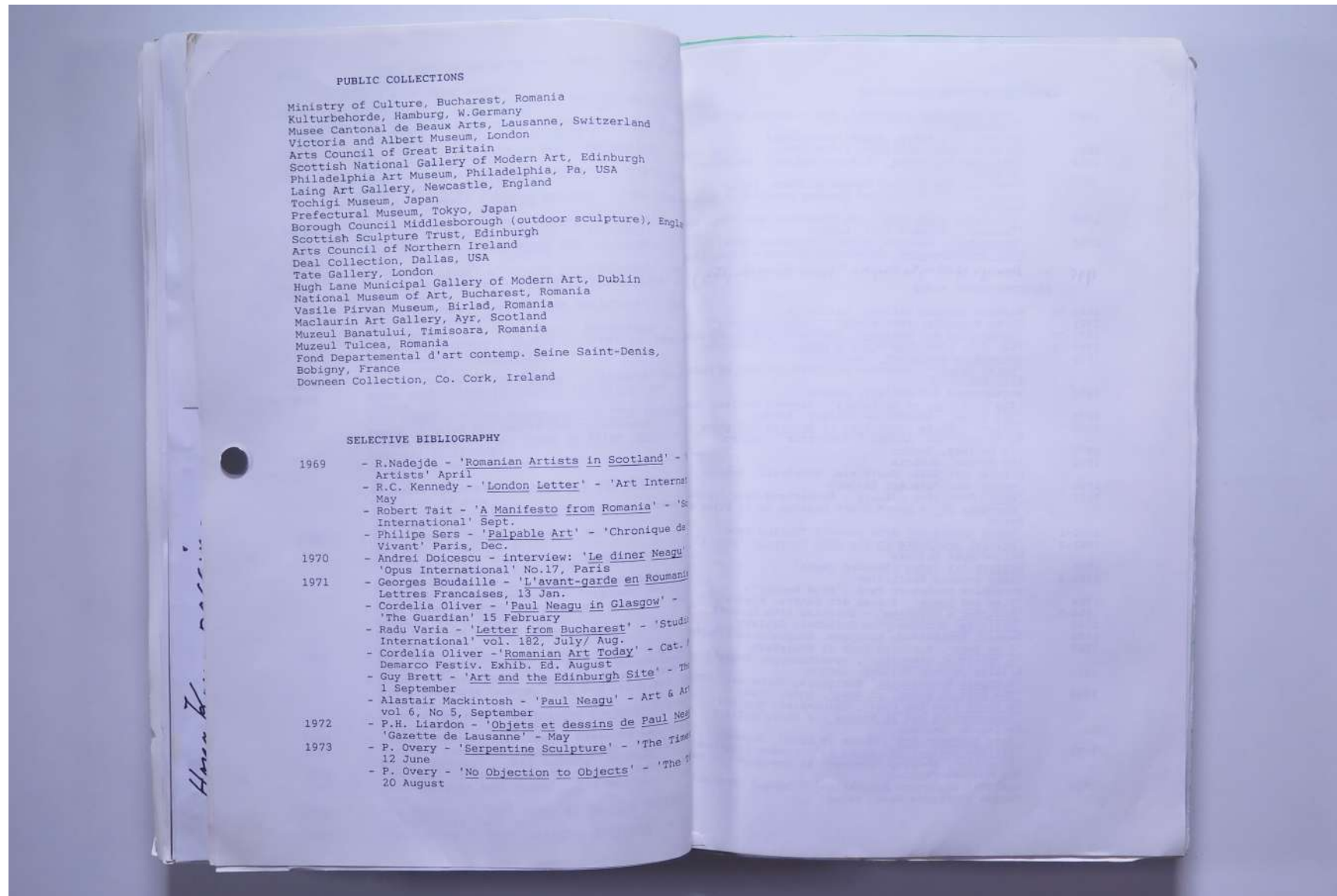
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PUBLIC COLLECTIONS

Ministry of Culture, Bucharest, Romania
Kulturbehörde, Hamburg, W.Germany
Musée Cantonal de Beaux Arts, Lausanne, Switzerland
Victoria and Albert Museum, London
Arts Council of Great Britain
Scottish National Gallery of Modern Art, Edinburgh
Philadelphia Art Museum, Philadelphia, Pa, USA
Laing Art Gallery, Newcastle, England
Tochigi Museum, Japan
Prefectural Museum, Tokyo, Japan
Borough Council Middlesborough (outdoor sculpture), Engla
Scottish Sculpture Trust, Edinburgh
Arts Council of Northern Ireland
Deal Collection, Dallas, USA
Tate Gallery, London
Hugh Lane Municipal Gallery of Modern Art, Dublin
National Museum of Art, Bucharest, Romania
Vasile Pirvan Museum, Birlad, Romania
MacLaurin Art Gallery, Ayr, Scotland
Muzeul Banastului, Timisoara, Romania
Muzeul Tulcea, Romania
Fond Departemental d'art contemp. Seine Saint-Denis,
Bobigny, France
Downean Collection, Co. Cork, Ireland

SELECTIVE BIBLIOGRAPHY

- 1969 - R.Nadejde - 'Romanian Artists in Scotland' -
Artists' April
- R.C. Kennedy - 'London Letter' - 'Art International'
May
- Robert Tait - 'A Manifesto from Romania' - 'Sc
International' Sept.
- Philippe Sers - 'Palpable Art' - 'Chronique de
Vivant' Paris, Dec.
- 1970 - Andrei Doicescu - interview: 'Le diner Neagu'
'Opus International' No.17, Paris
- 1971 - Georges Boudaille - 'L'avant-garde en Roumanie'
Lettres Francaises, 13 Jan.
- Cordelia Oliver - 'Paul Neagu in Glasgow' -
'The Guardian' 15 February
- Radu Varia - 'Letter from Bucharest' - 'Studio
International' vol. 182, July/ Aug.
- Cordelia Oliver - 'Romanian Art Today' - Cat. of
Demarco Festiv. Exhib. Ed, August
- Guy Brett - 'Art and the Edinburgh Site' - 'The
1 September
- Alastair Mackintosh - 'Paul Neagu' - Art & Ar
vol 6, No 5, September
- 1972 - P.H. Liardon - 'Objets et dessins de Paul Neagu'
'Gazette de Lausanne' - May
- 1973 - P. Overy - 'Serpentine Sculpture' - 'The Times'
12 June
- P. Overy - 'No Objection to Objects' - 'The T'
20 August

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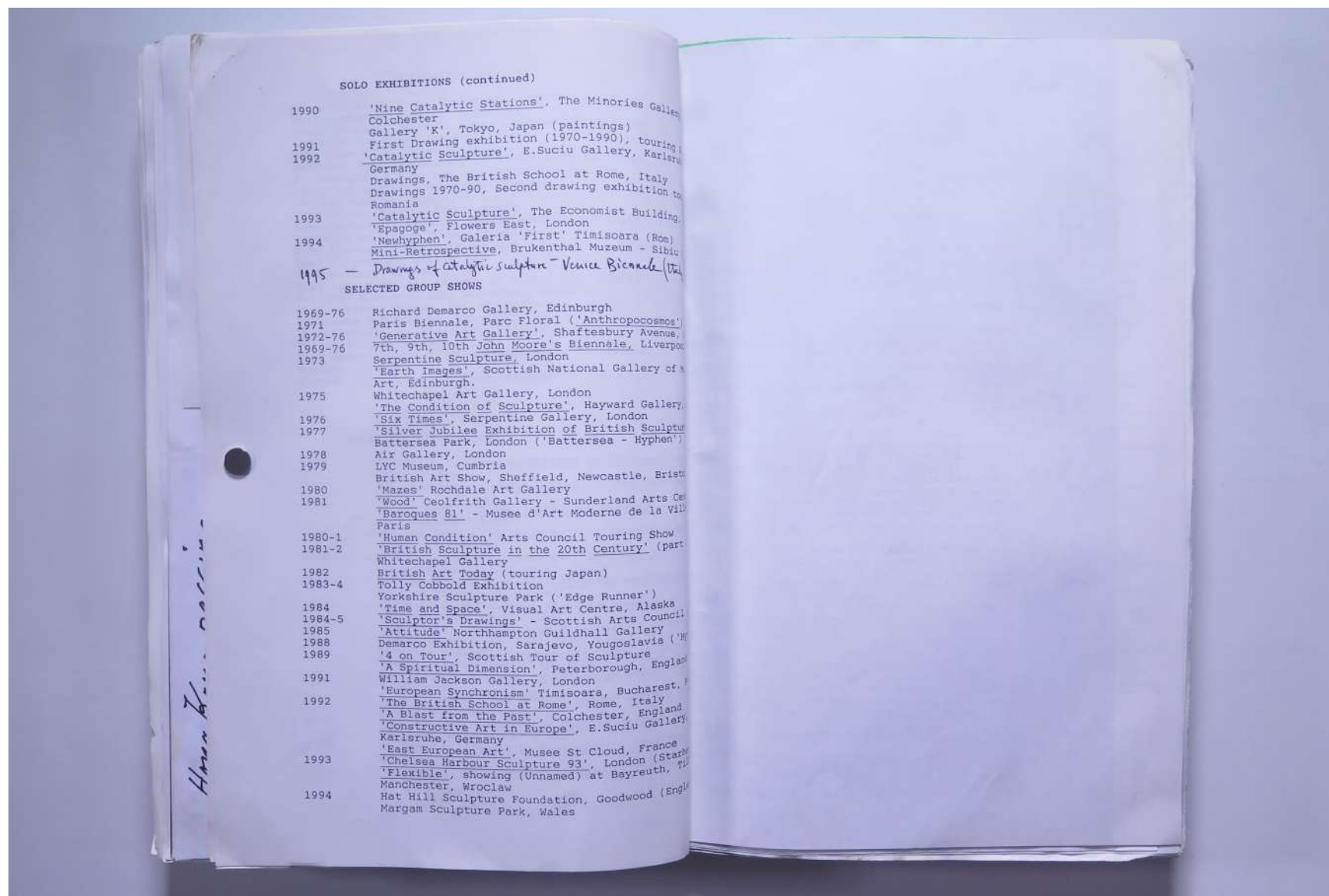
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SOLO EXHIBITIONS (continued)

- 1990 'Nine Catalytic Stations', The Minories Gallery, Colchester
Gallery 'K', Tokyo, Japan (paintings)
1991 First Drawing exhibition (1970-1990), touring
1992 'Catalytic Sculpture', E.Suciu Gallery, Karlsruhe, Germany
Drawings, The British School at Rome, Italy
Drawings 1970-90, Second drawing exhibition to Romania
1993 'Catalytic Sculpture', The Economist Building, 'Epagoge', Flowers East, London
1994 'Newhyphen', Galeria 'First' Timisoara (Rom)
Mini-Retrospective, Brukenthal Muzeum - Sibiu

1995 - Drawings of Catalytic sculpture - Venice Biennale (Italy)

SELECTED GROUP SHOWS

- 1969-76 Richard Demarco Gallery, Edinburgh
1971 Paris Biennale, Parc Floral ('Anthropocosmos')
1972-76 'Generative Art Gallery', Shaftesbury Avenue, 7th, 9th, 10th John Moore's Biennale, Liverpool
1969-76 Serpentine Sculpture, London
1973 'Earth Images', Scottish National Gallery of Art, Edinburgh.
1975 Whitechapel Art Gallery, London
'The Condition of Sculpture', Hayward Gallery,
1976 'Six Times', Serpentine Gallery, London
1977 'Silver Jubilee Exhibition of British Sculpture', Battersea Park, London ('Battersea - Hyphen')
1978 Air Gallery, London
1979 LYC Museum, Cumbria
British Art Show, Sheffield, Newcastle, Bristol
1980 'Mazes' Rochdale Art Gallery
1981 'Wood' Ceolfrith Gallery - Sunderland Arts Centre
'Baroques 81' - Musee d'Art Moderne de la Ville, Paris
1980-1 'Human Condition' Arts Council Touring Show
1981-2 'British Sculpture in the 20th Century' (part)
Whitechapel Gallery
1982 British Art Today (touring Japan)
1983-4 Tolly Cobbold Exhibition
Yorkshire Sculpture Park ('Edge Runner')
1984 'Time and Space', Visual Art Centre, Alaska
1984-5 'Sculptor's Drawings' - Scottish Arts Council
1985 'Attitude' Northampton Guildhall Gallery
1988 Demarco Exhibition, Sarajevo, Yugoslavia ('Human Condition')
1989 '4 on Tour', Scottish Tour of Sculpture
'A Spiritual Dimension', Peterborough, England
1991 William Jackson Gallery, London
'European Synchronism' Timisoara, Bucharest,
1992 'The British School at Rome', Rome, Italy
'A Blast from the Past', Colchester, England
'Constructive Art in Europe', E.Suciu Gallery, Karlsruhe, Germany
'East European Art', Musee St Cloud, France
1993 'Chelsea Harbour Sculpture 93', London (Starling)
'Flexible', showing (Unnamed) at Bayreuth, Germany
Manchester, Wroclaw
1994 Hat Hill Sculpture Foundation, Goodwood (England)
Margam Sculpture Park, Wales

Human Condition - nassim-

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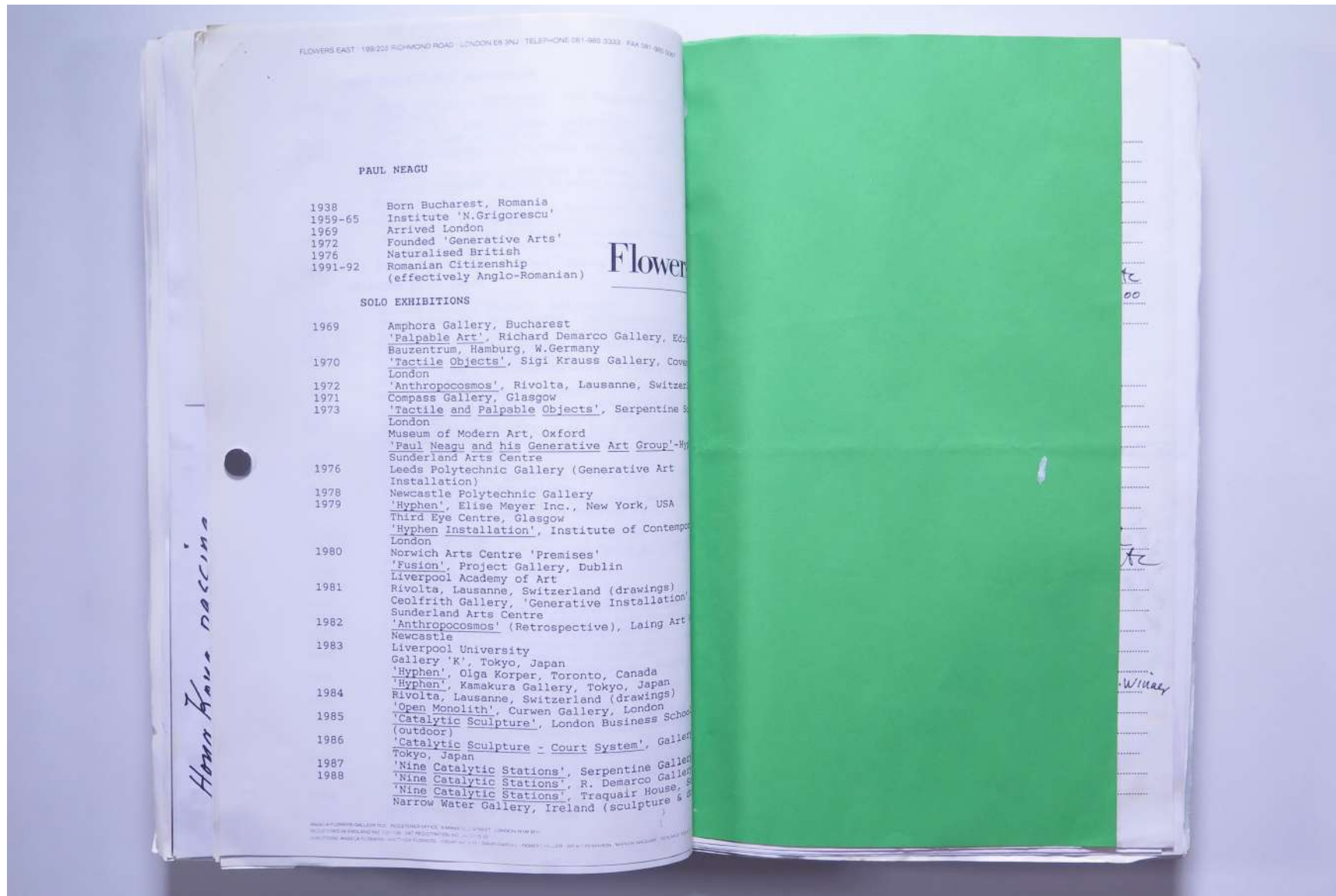
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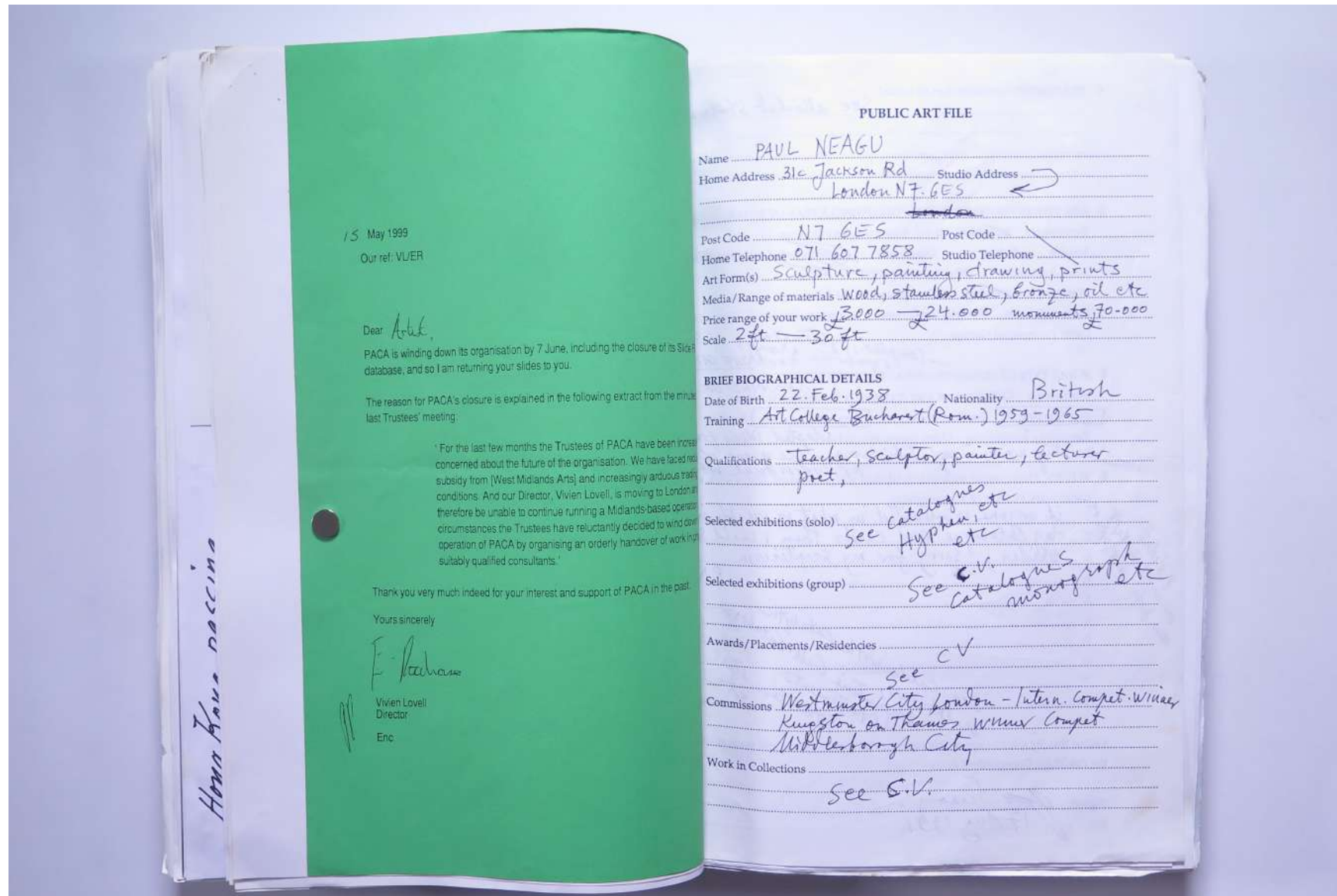
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C STATEMENT (not more than 50 words) *see attached*

D ARE YOU INTERESTED IN THE FOLLOWING AREAS OF WORK
Residencies YES/NO If Yes, please tick the following:
Schools Industry Community Architects & Landscape
Local Authorities Other (please specify) *Architects & Landscape*
Workshops YES/NO If Yes, please tick the following:
Primary Schools Community Groups Secondary Schools High Schools
Other Professional Groups

E WHAT TYPE OF COMMISSIONS ARE YOU INTERESTED IN
Site Specific Collaborations with Architects & Landscape Architects
 Non Site-Specific Building-based work Free-standing work Landscaping
Temporary installations Other (please specify) *adapted ideas*
existing works in my studio work - see group

F SLIDES Please ensure each slide is labelled with your name, title of work, dimensions, location (if a commission):

1: *if anyone is interested in what is visible*
2: *my catalogue and cards then I could*
3: *slides, sorry for my scepticism*
4:
5:
6:
7:
8:
9:
10: *See cards with catalytic sculptures, serpentine Gall. Catalogue statements, 800 Spanish etc*

I agree that the information on this form may be kept on record and made available to the Public Art Commissions Agency.

Signed: *Paul Neagu*
Date: *17 Aug 1999*

Hana Kava Passina
8 slides returned 2 kept new forms sent 21/7/99

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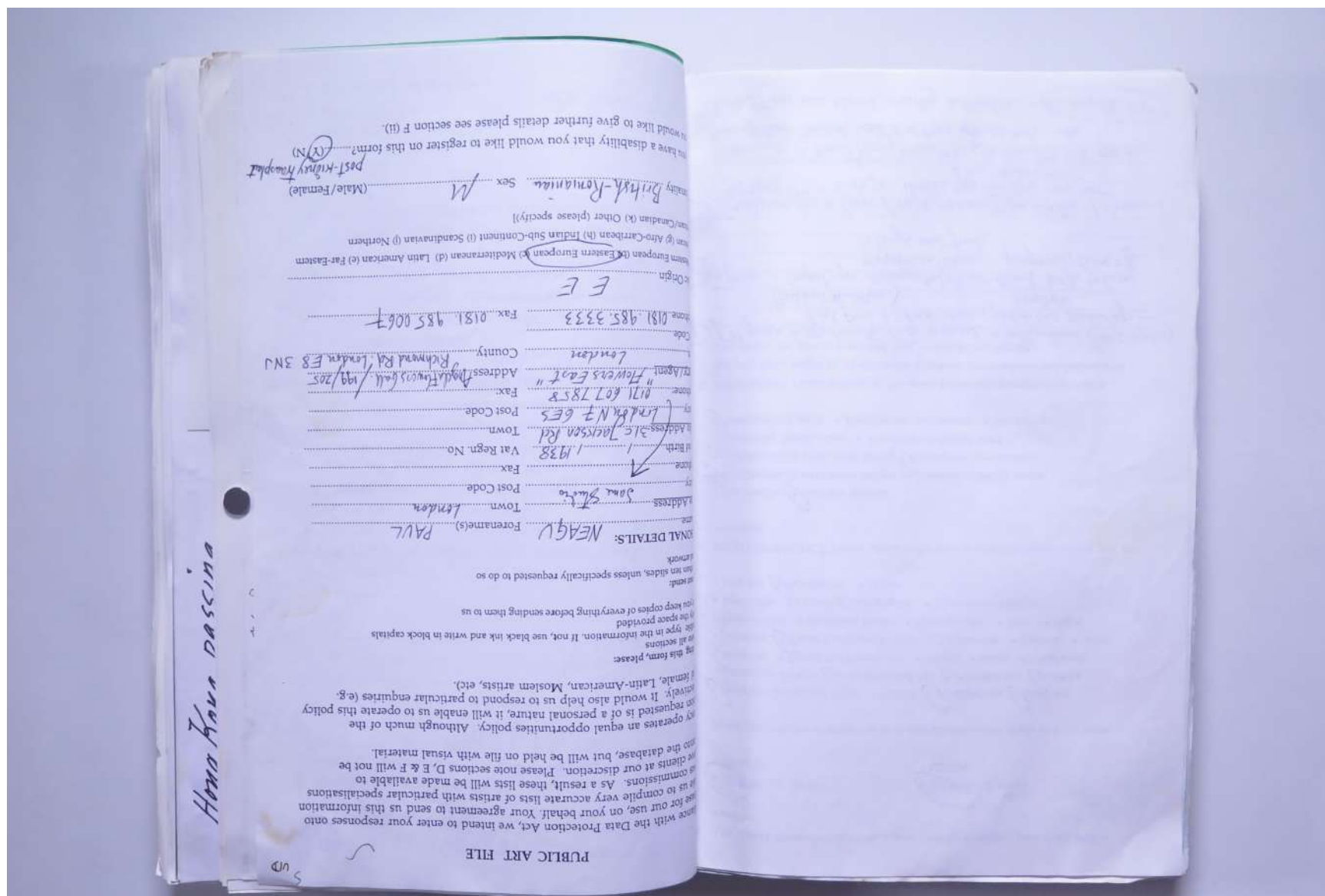
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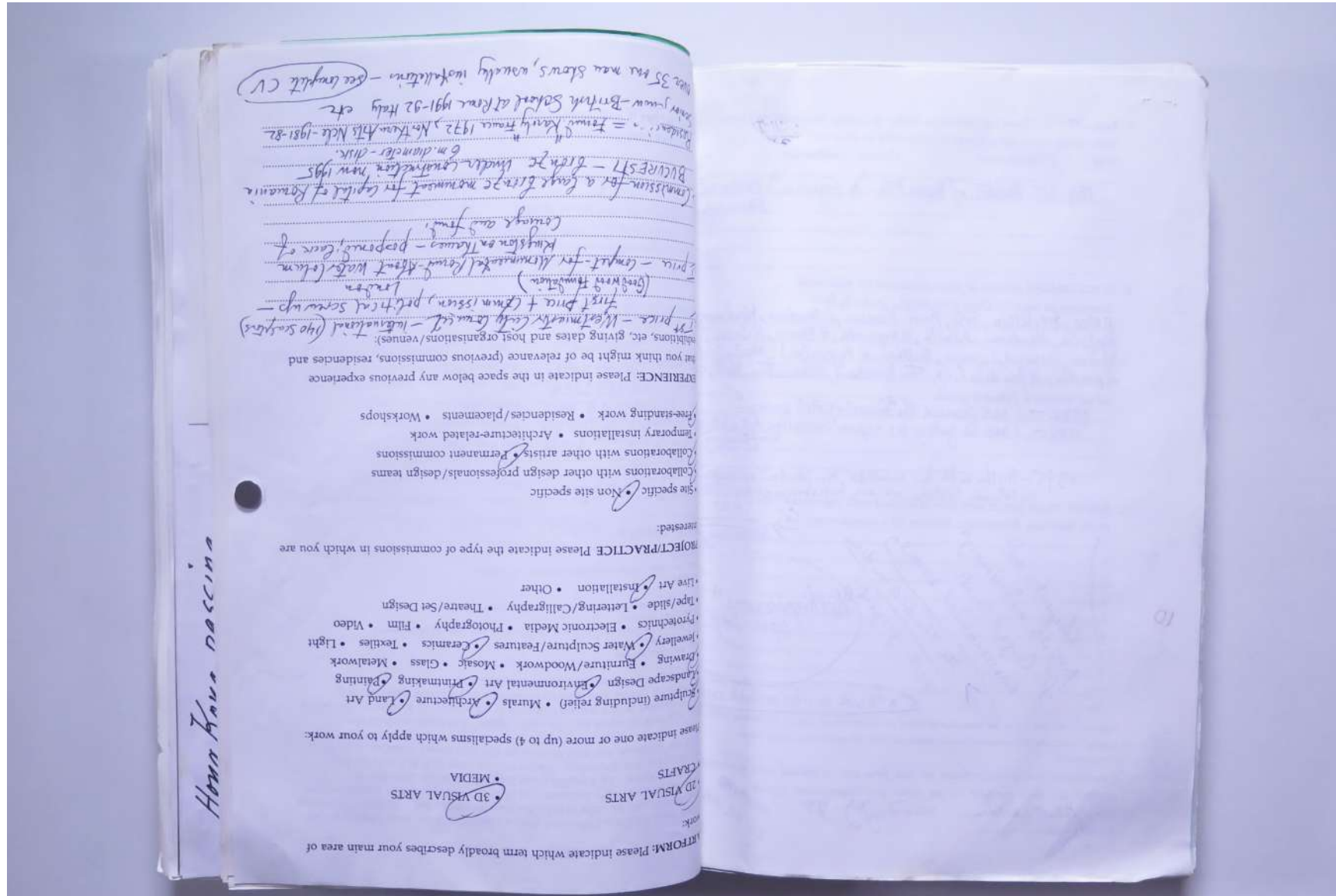
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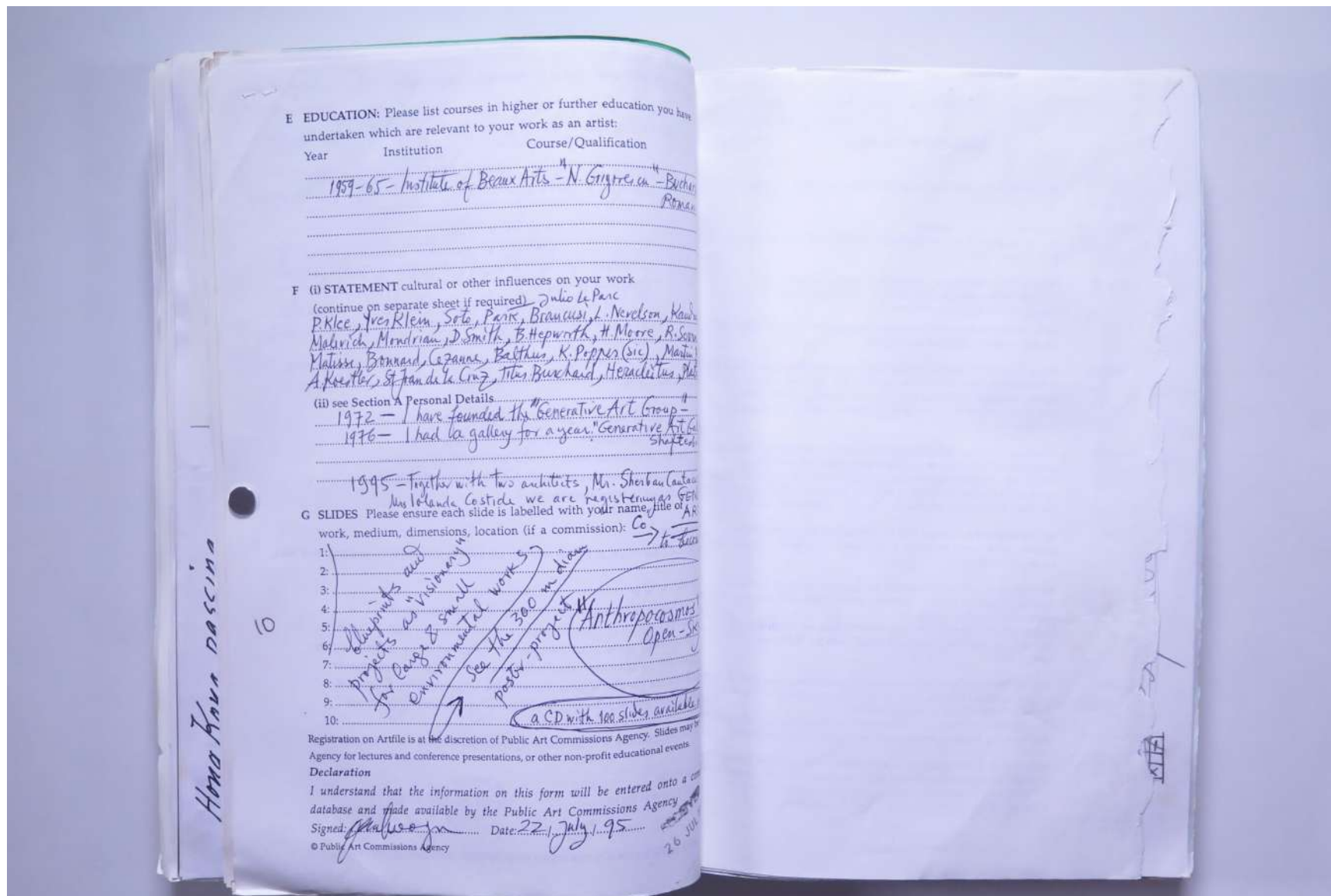
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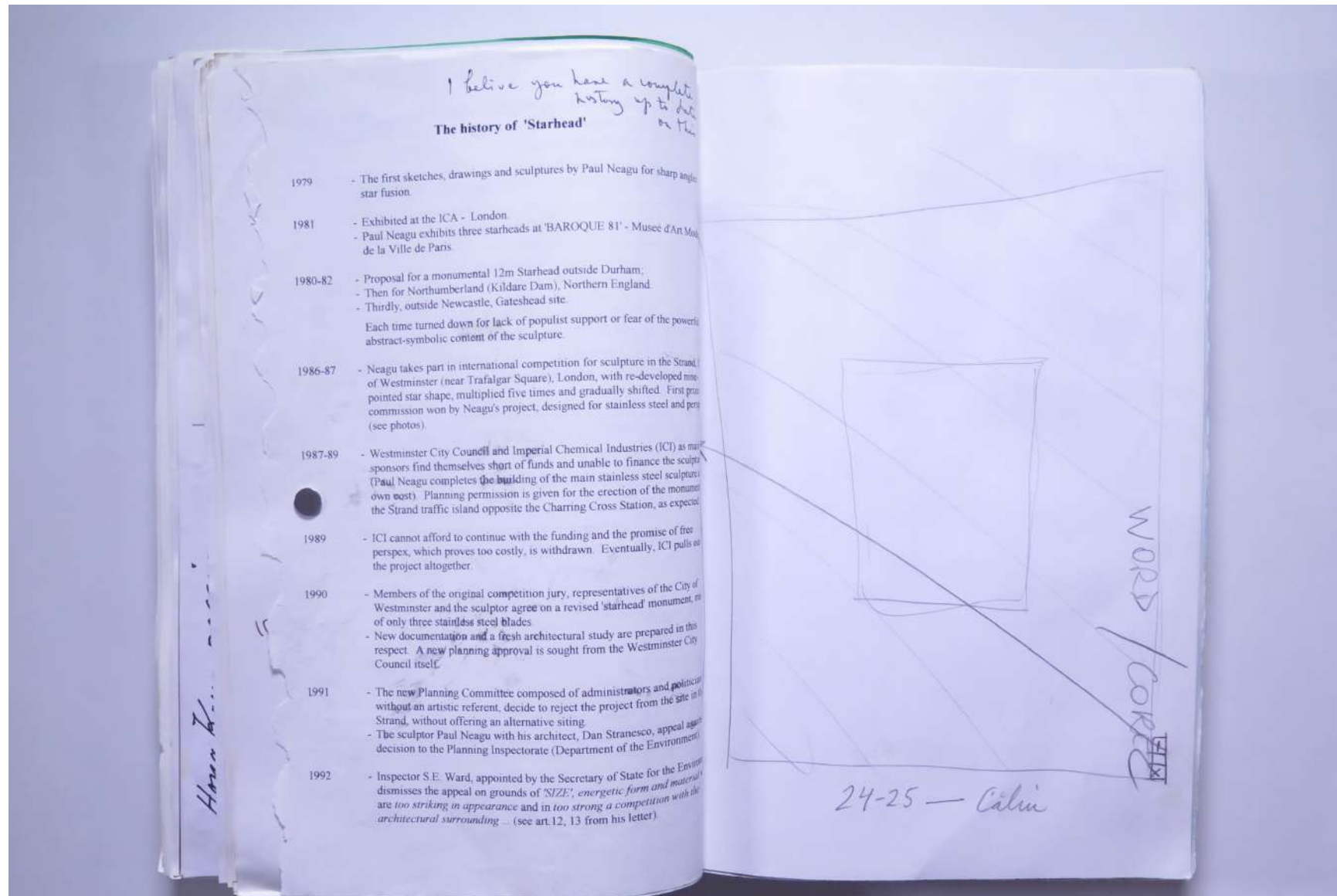
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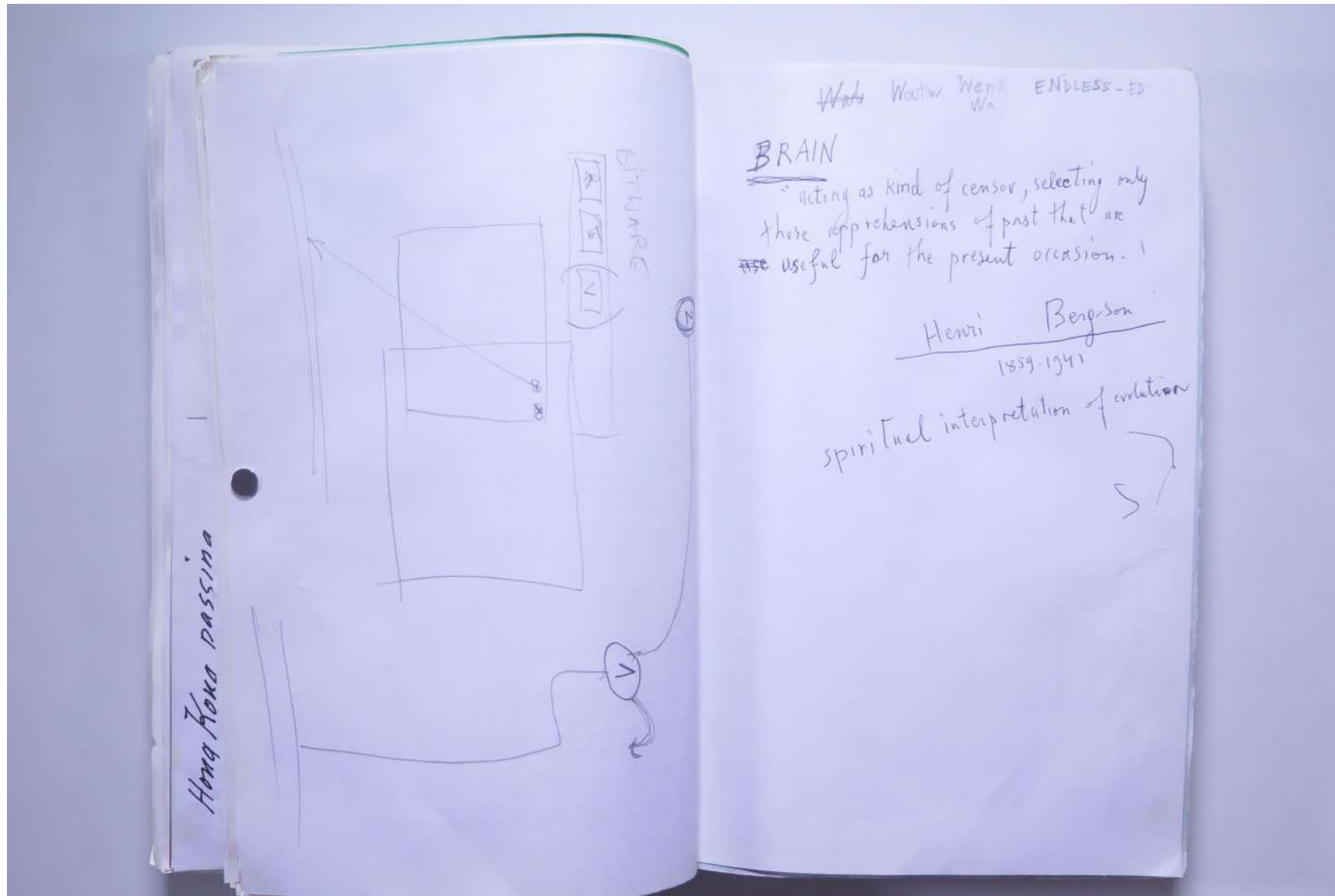
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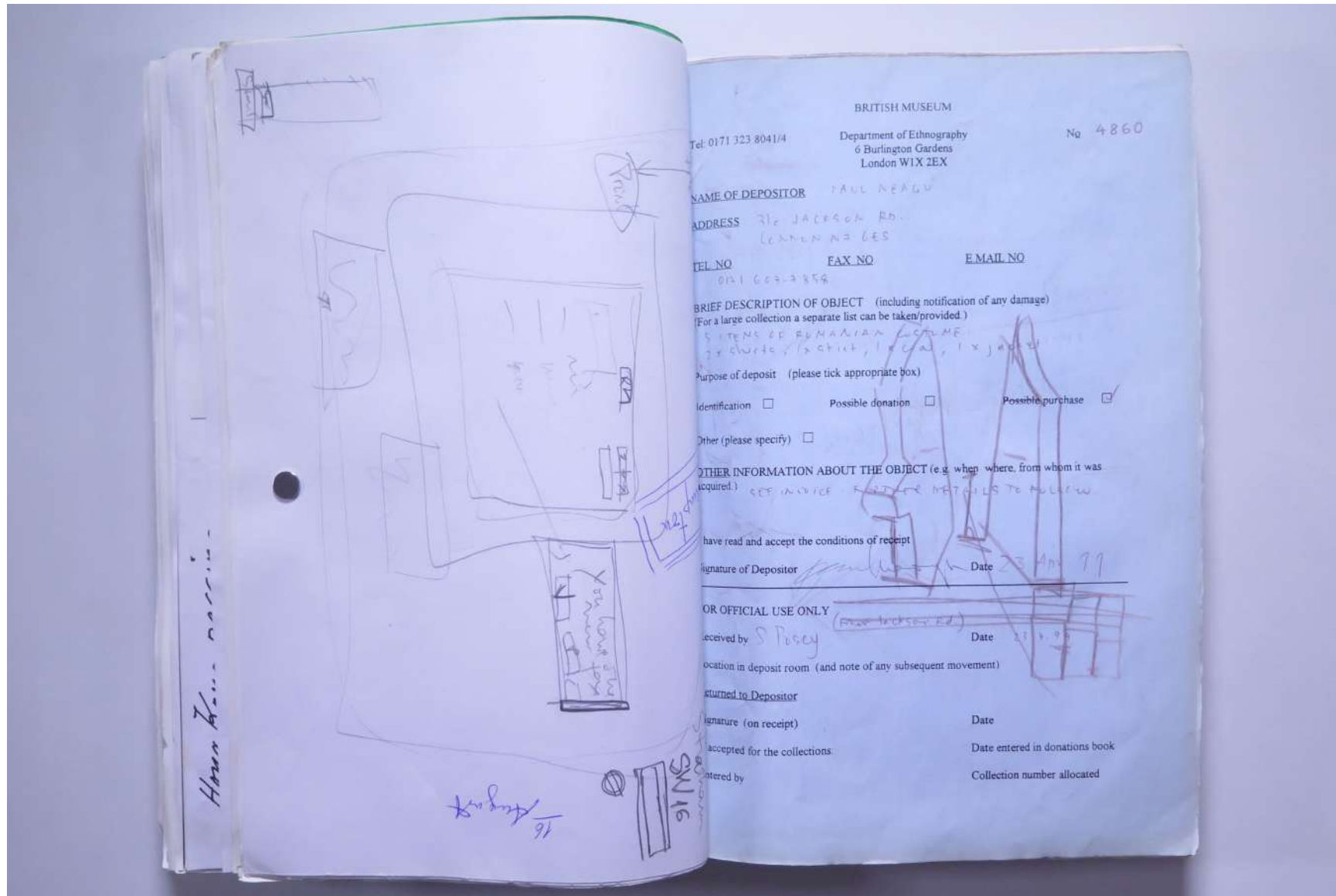
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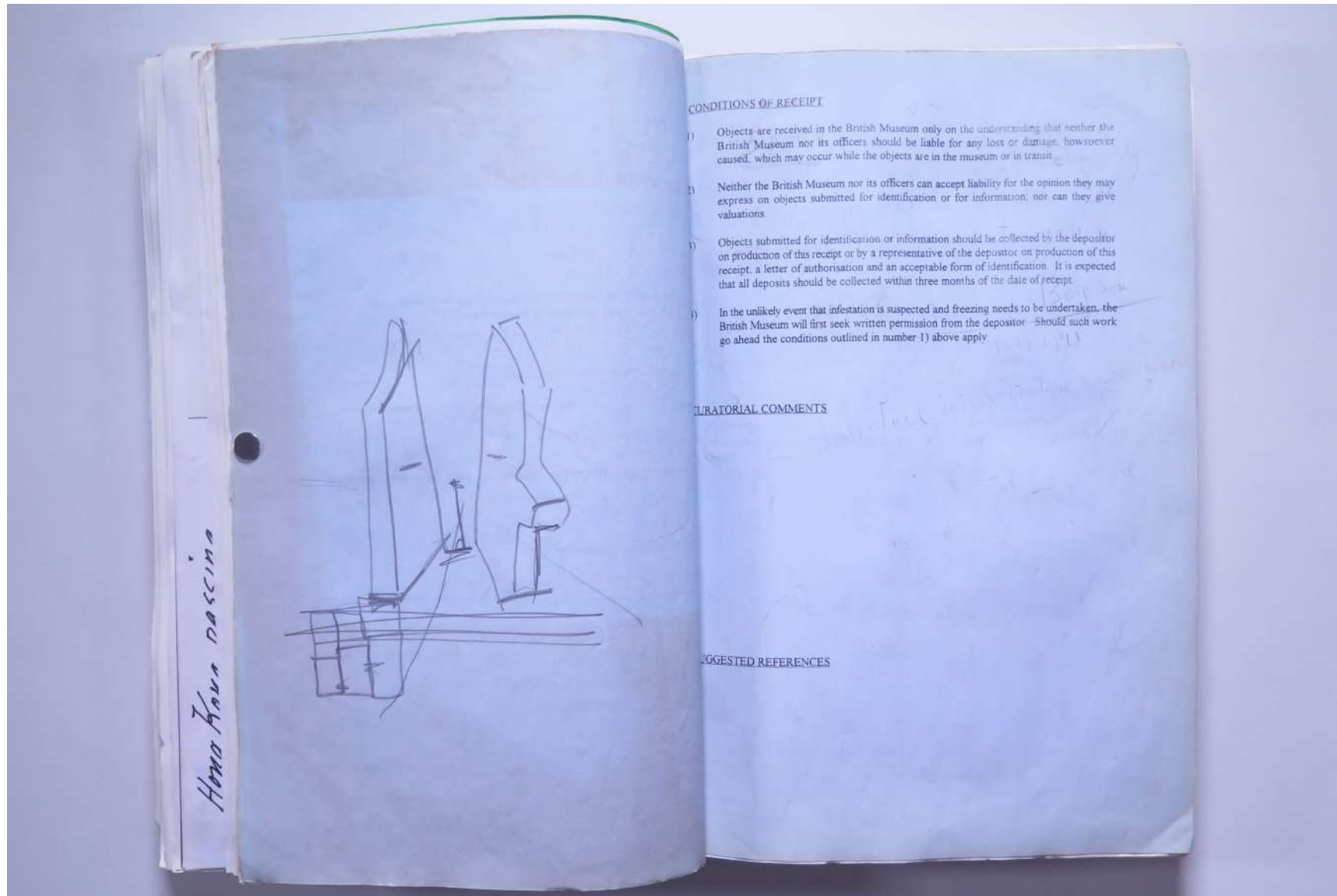
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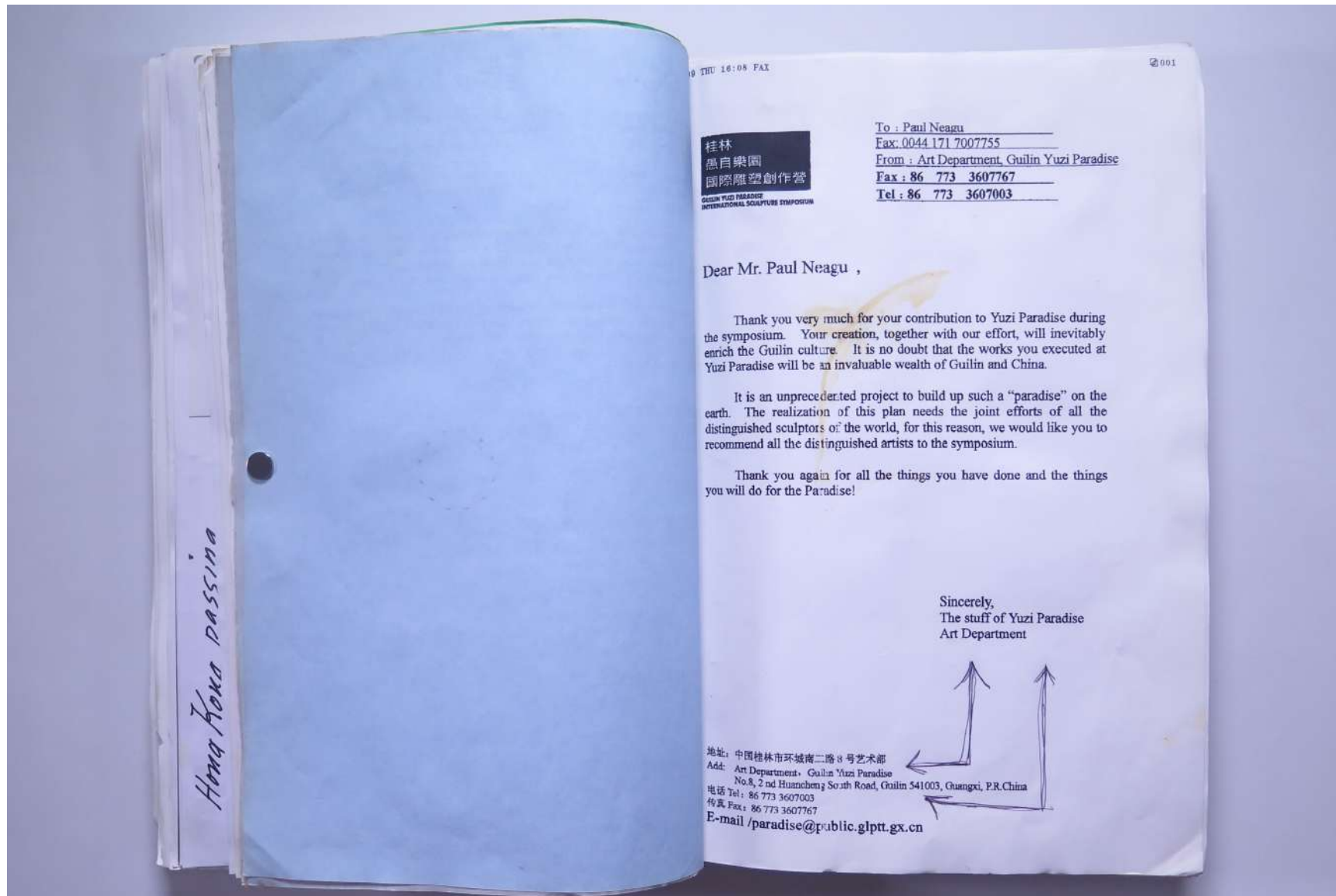
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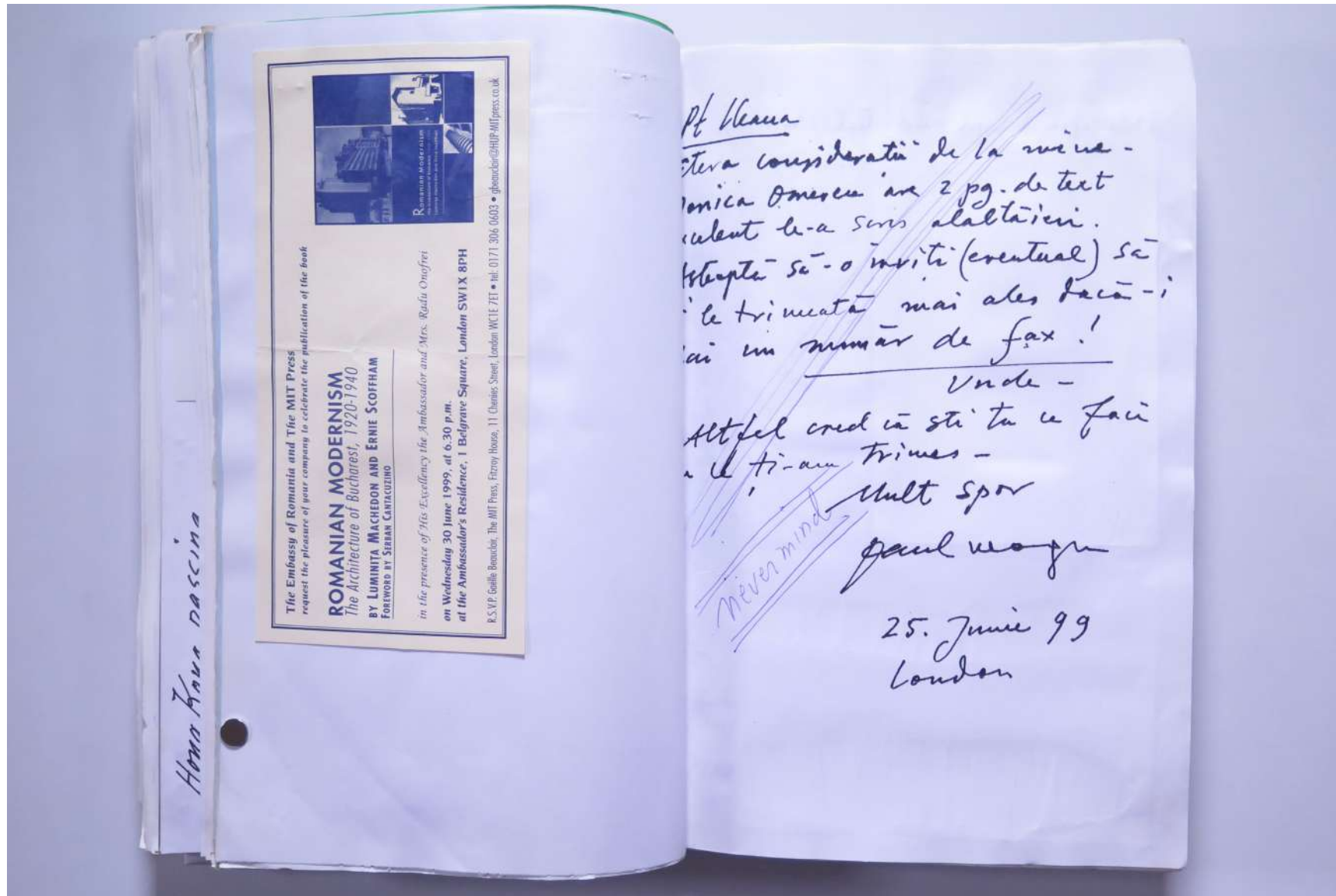
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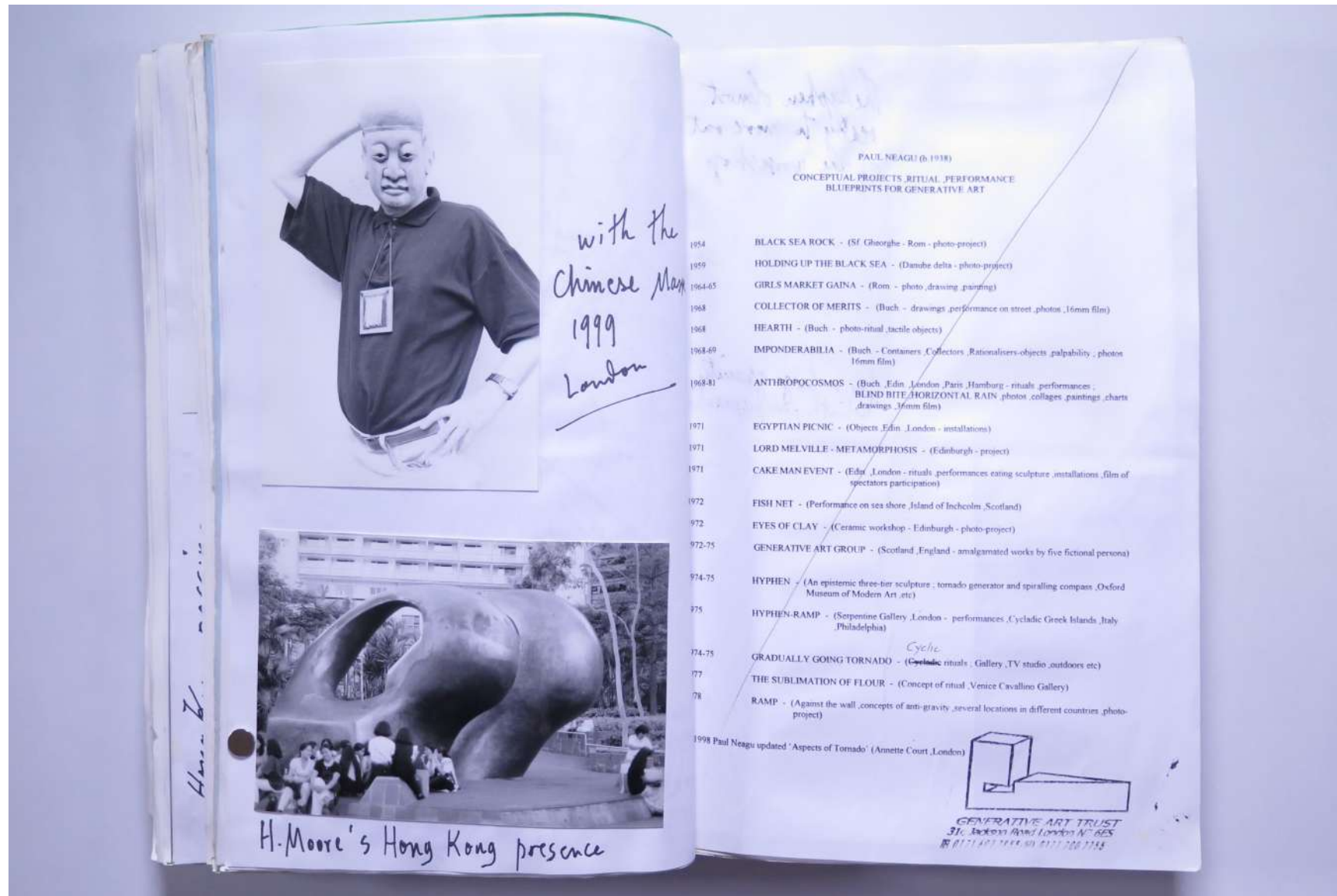
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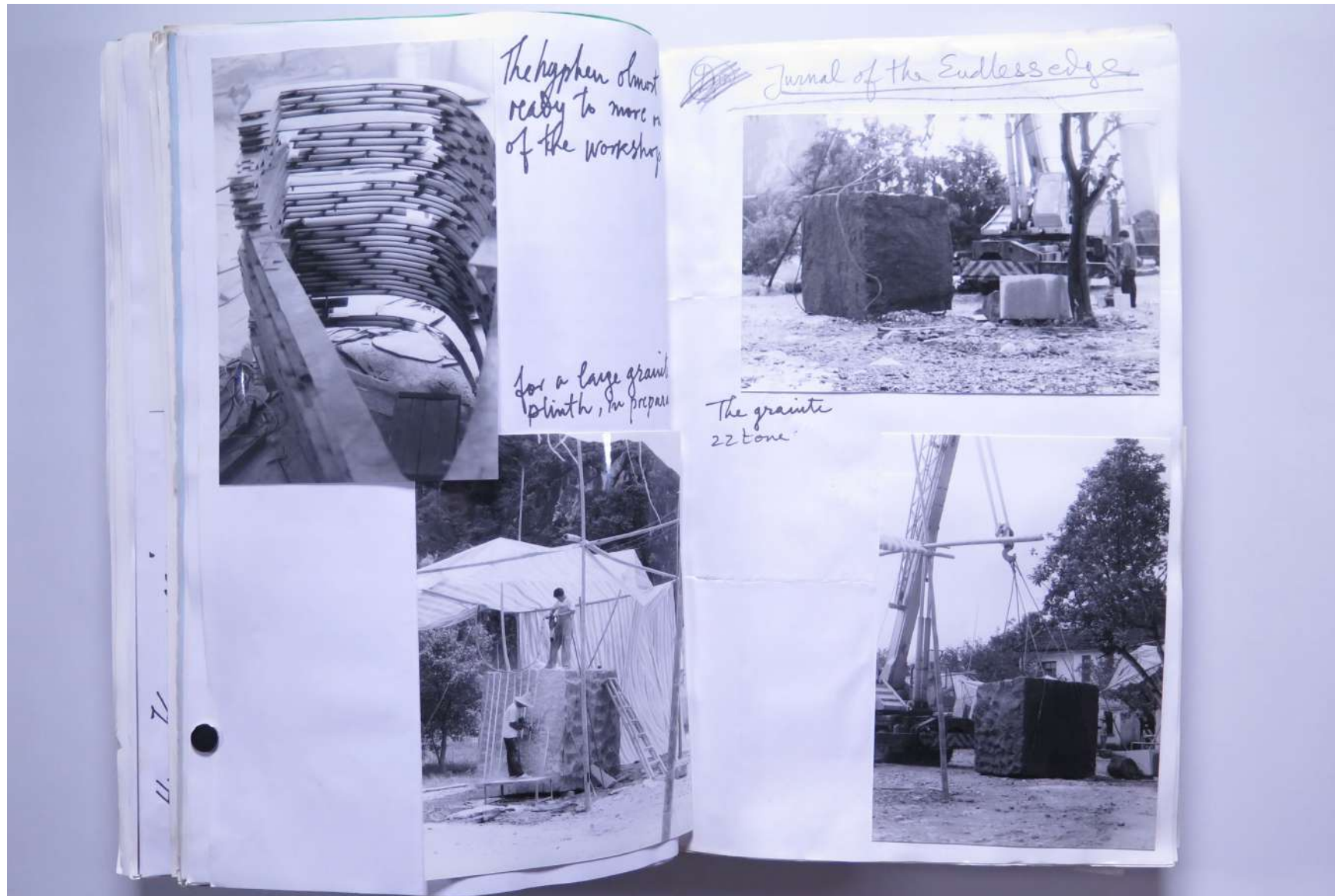
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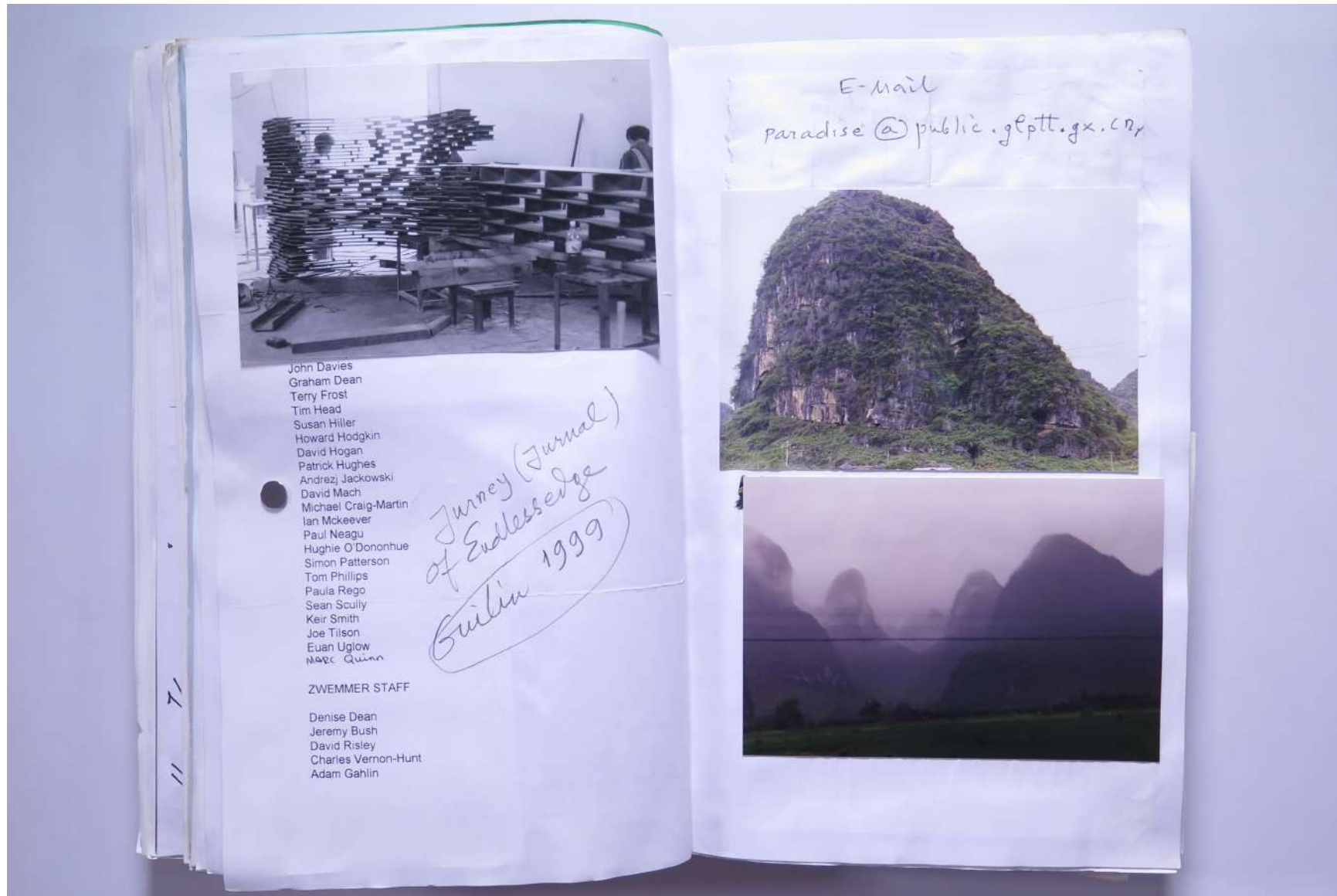
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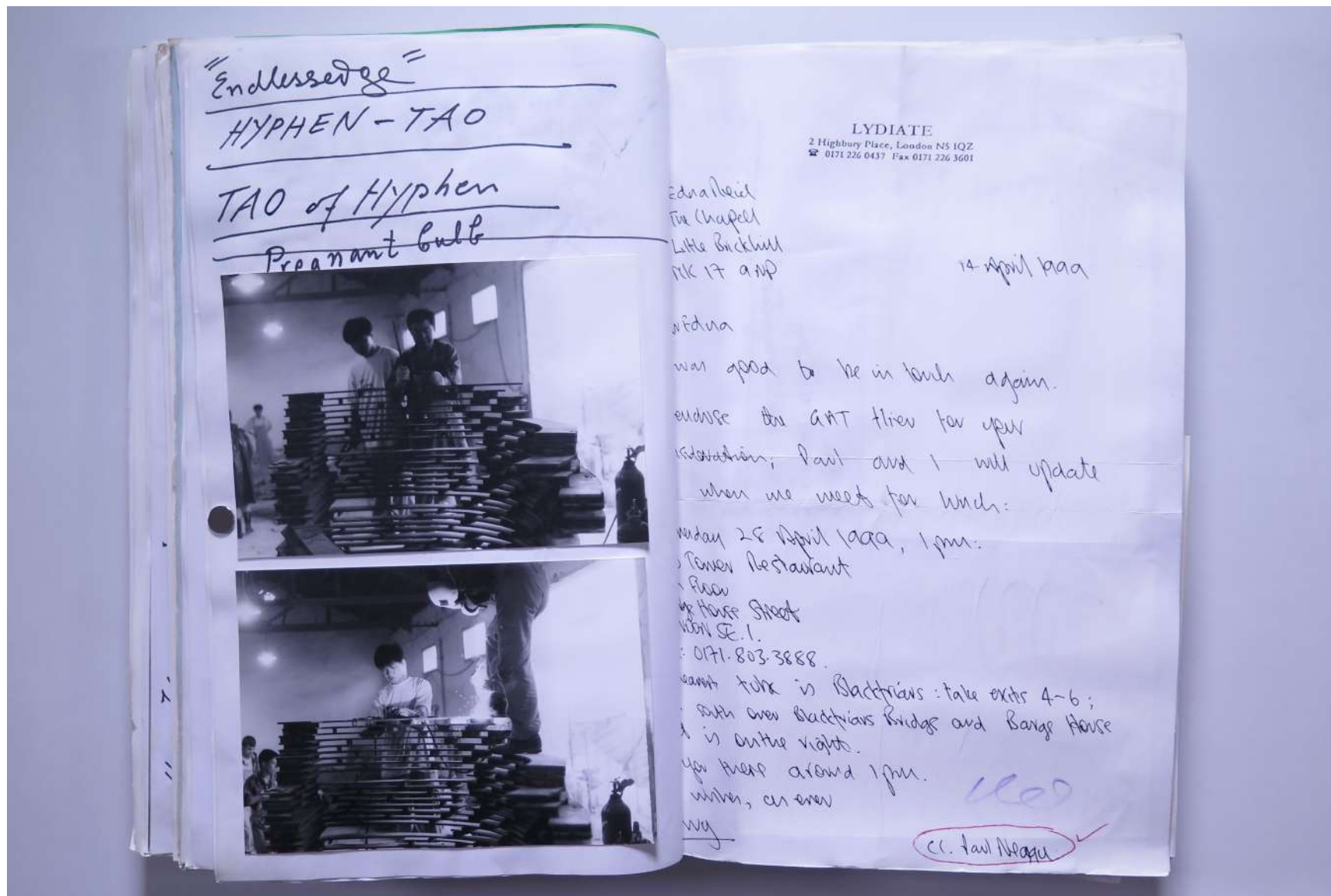
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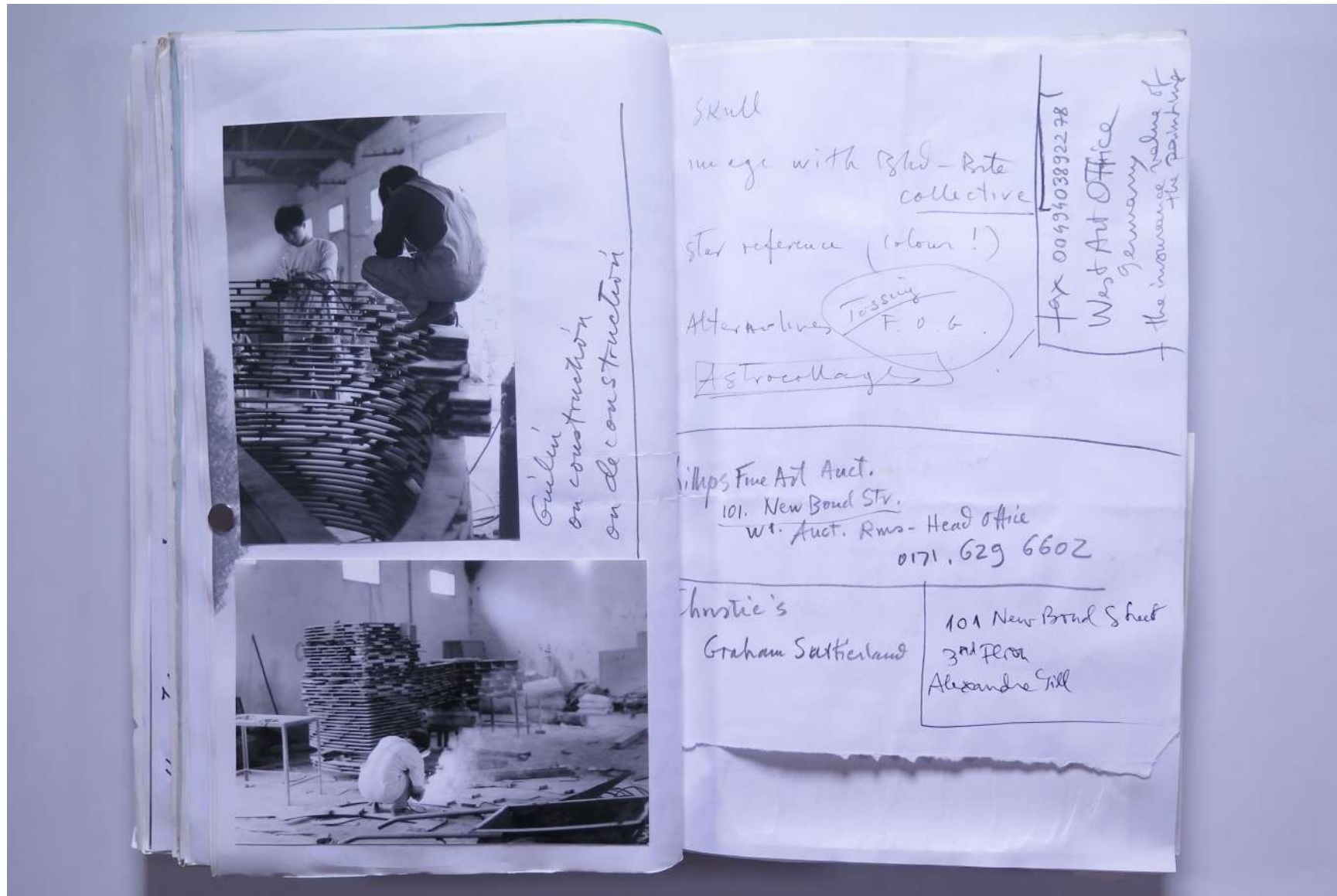
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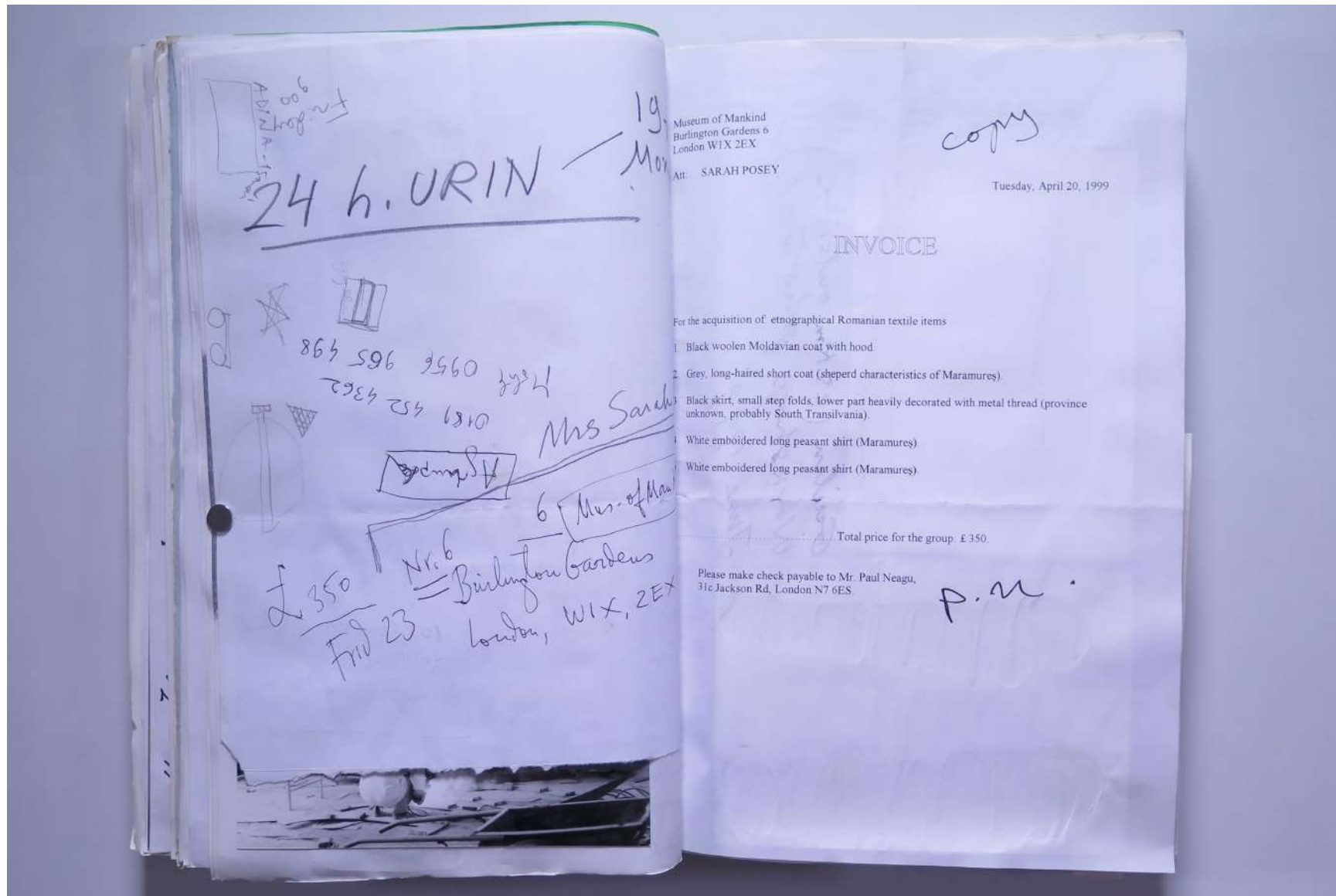
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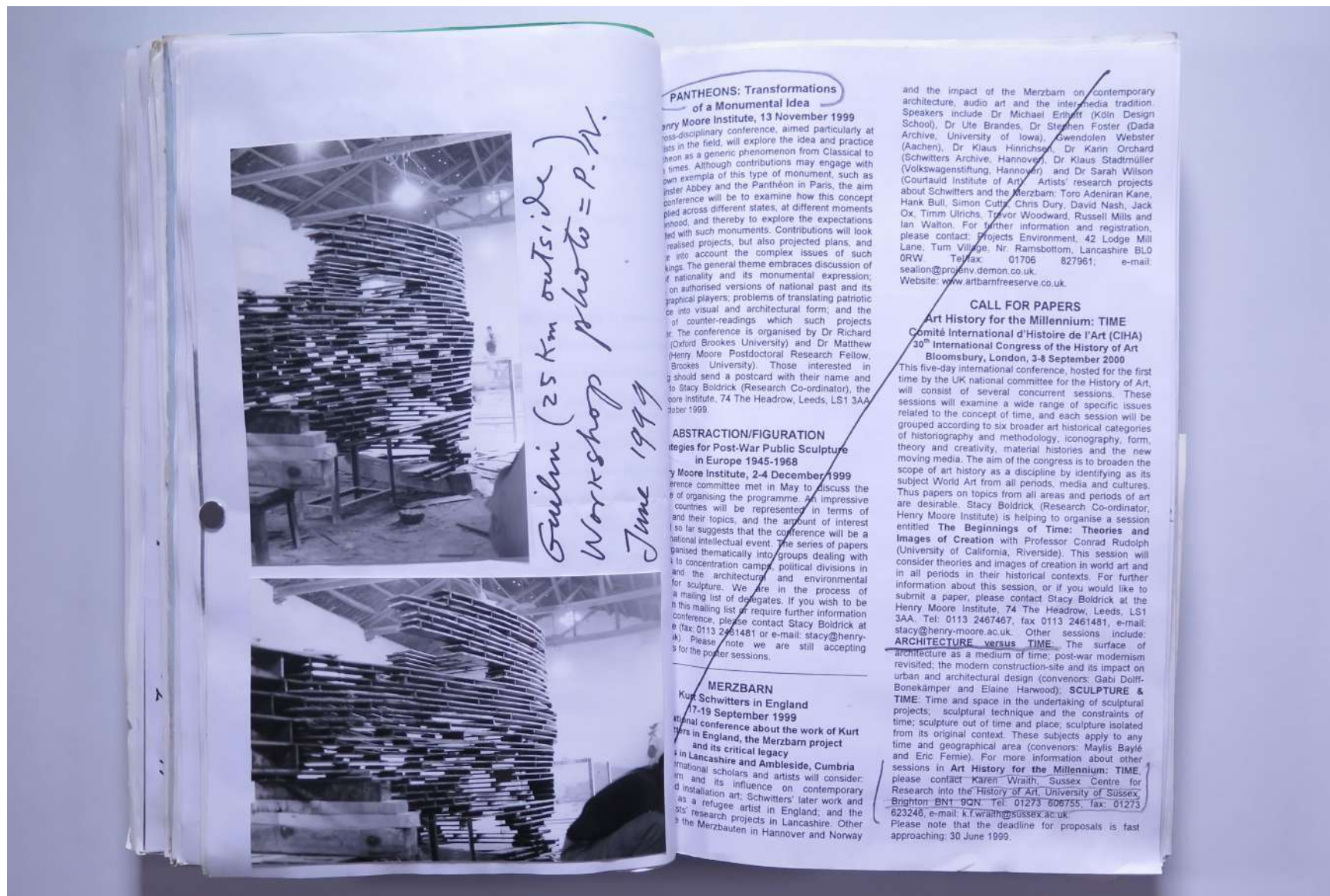
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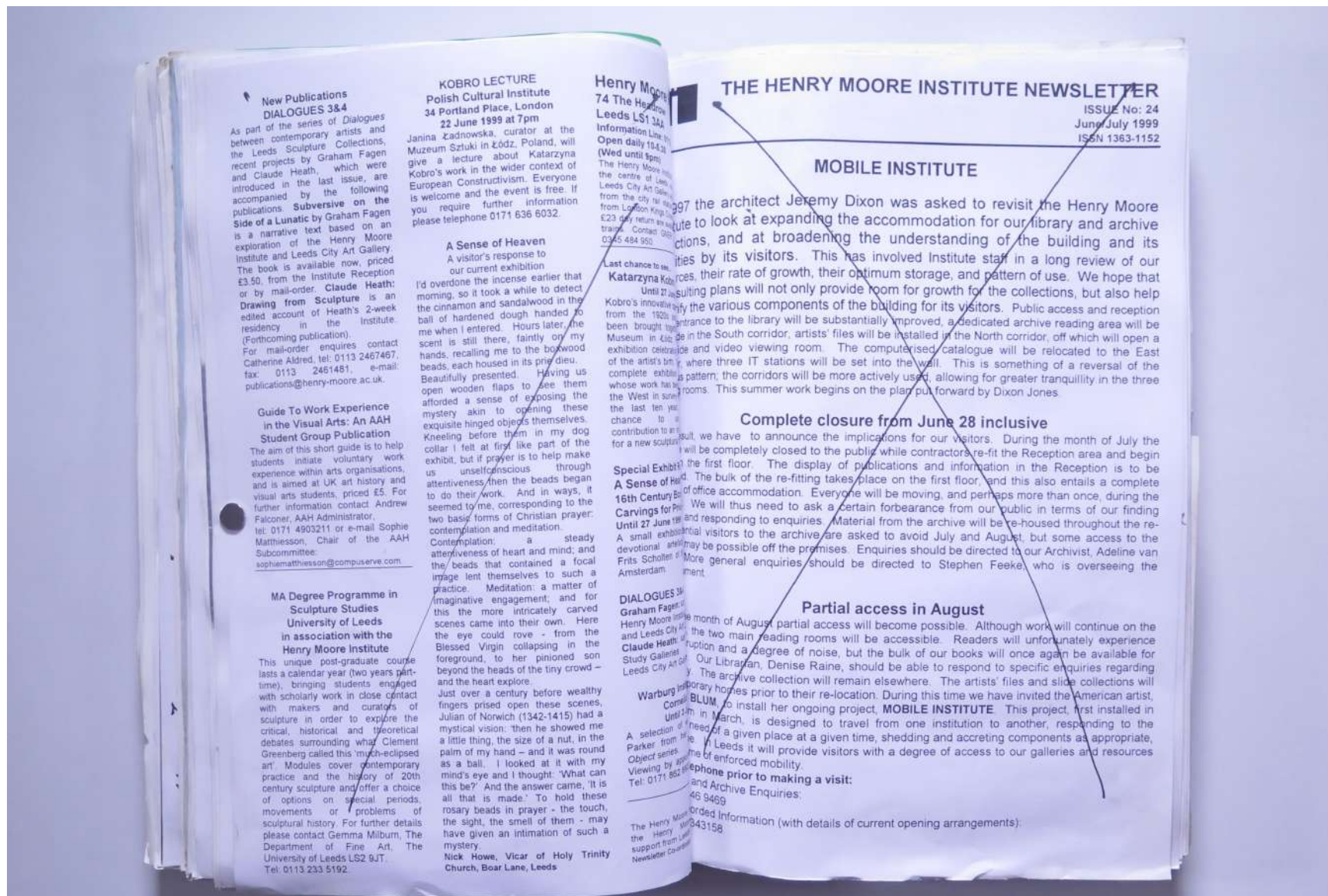
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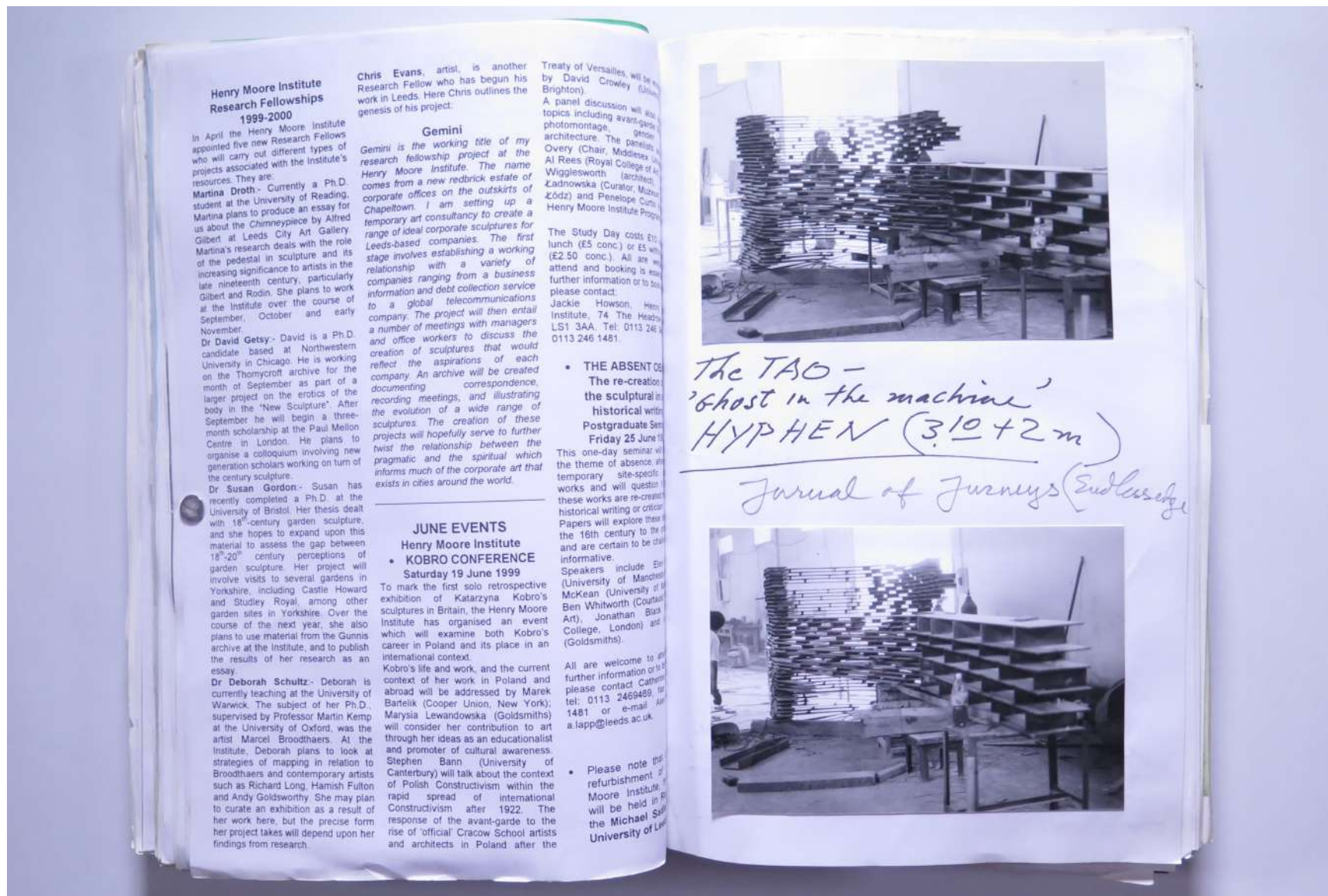
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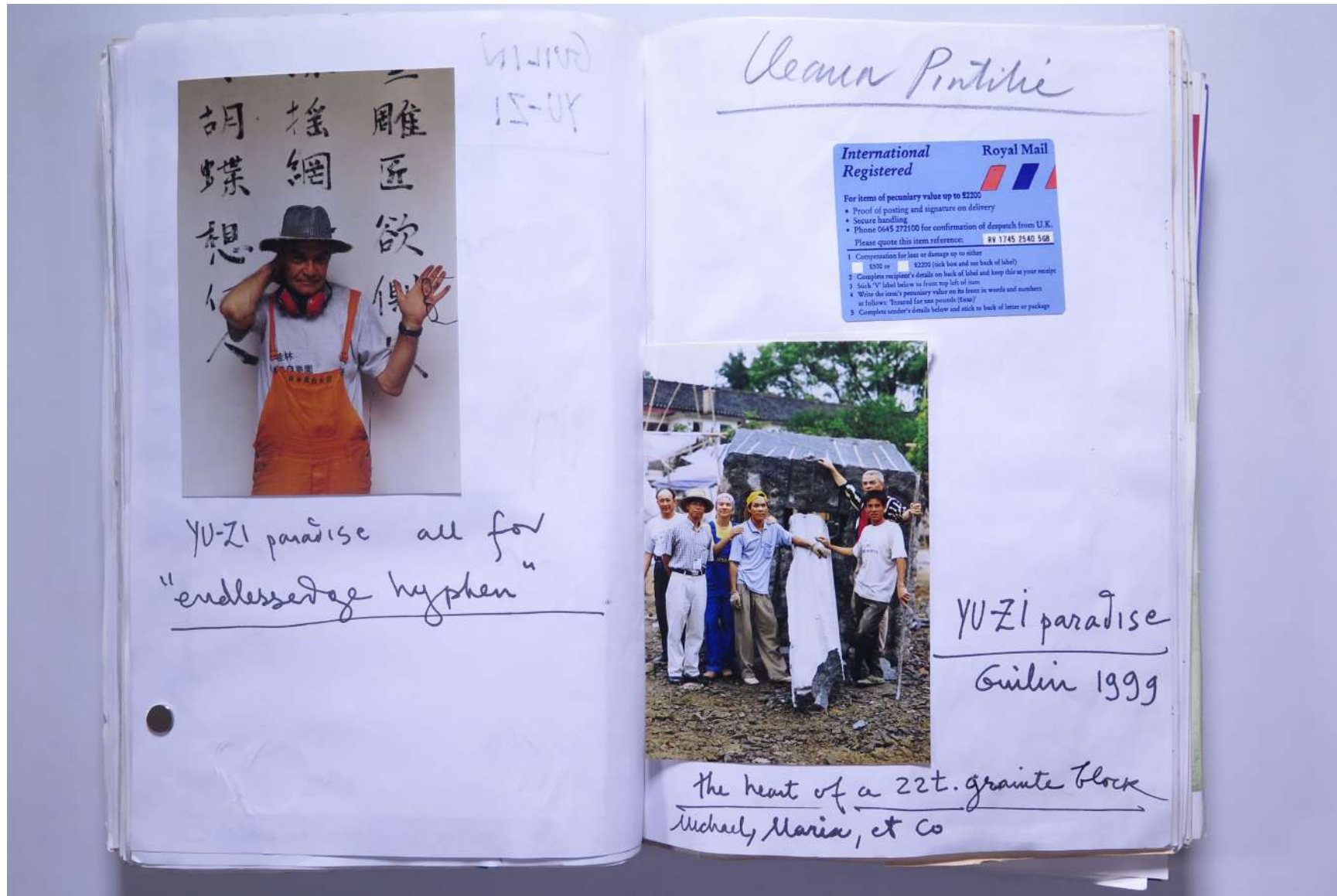


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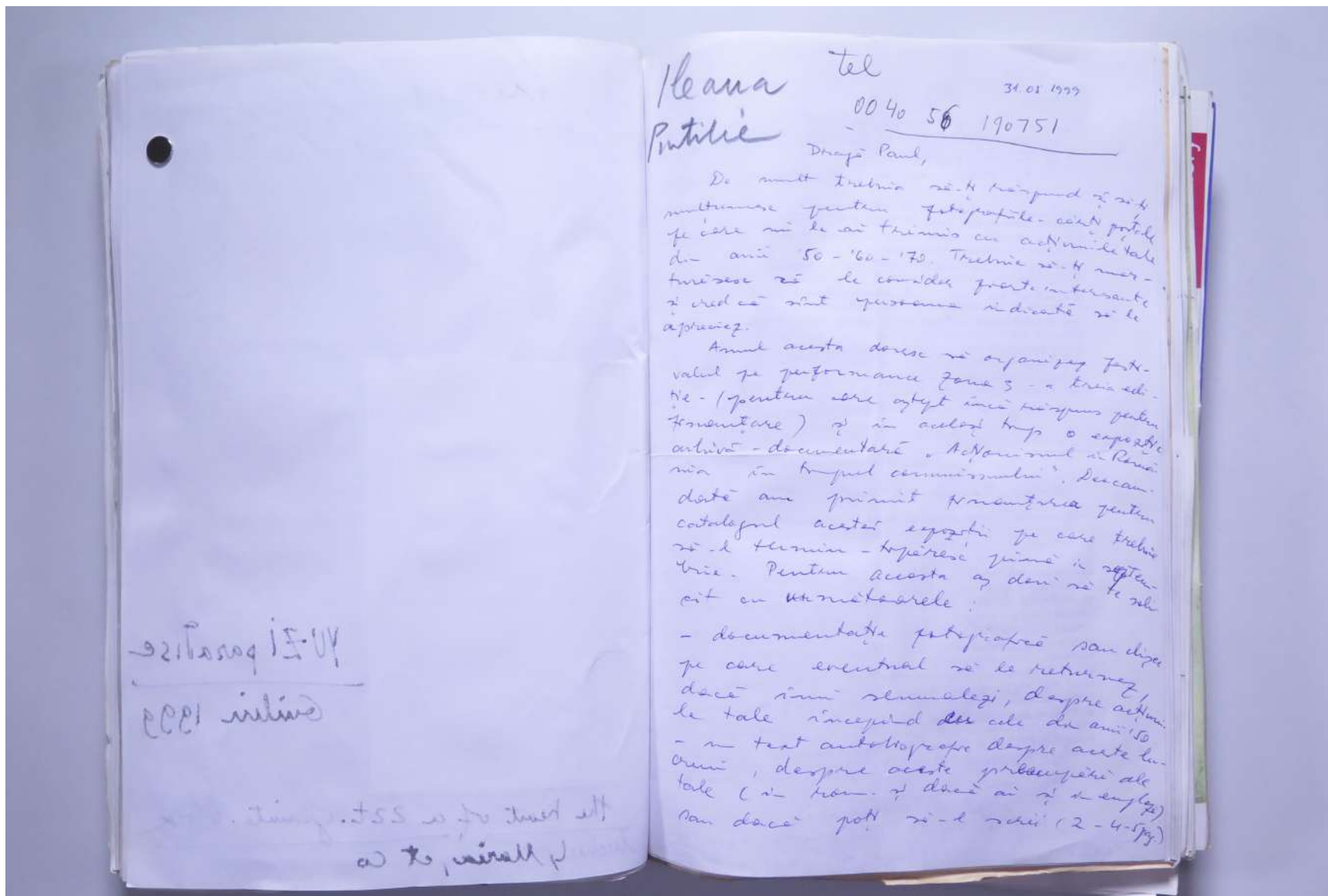
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Heana
Pintilie

tel
31.01.1999
0040 56 190751

Dragă Paul,

De mult timp mă gândesc să vă
multumesc pentru fotografiile - cărți poștale
pe care mi le ai trimis cu ocazia de
din anii '50 - '60 - '70. Trebuie să fi
trăiesc să le consider foarte interesante
și cred că sunt persoane îndrăgite și le
apreciez.

Anul acesta doresc să organizez festi-
valul pe performanțe zone 5 - a trimis
te - (pentru care aștept încă timp pentru
formulare) și în același timp o expoziție
artistică - documentară „McNamara și Peni-
nia în timpul comunismului”. De cam
doisă ani primum prezentarea pentru
catalogul acestei expoziții pe care trebuie
să îl termin - treburile prime în septem-
brie. Pentru aceasta aș dori să te să-
rit cu următoarele:

- documentația fotografică sau dijec-
pe care eventual să le returnez
dacă simi necesitate, după achizi-
le tale începând din anul '50
- un text autobiografic despre aceste lu-
crări, după aceste precizări ale
tale (în rom. și dacă ai și în engleză)
sau dacă poți să-l scrii (2-4 pag.)

21.10.1999
PNE 110.046

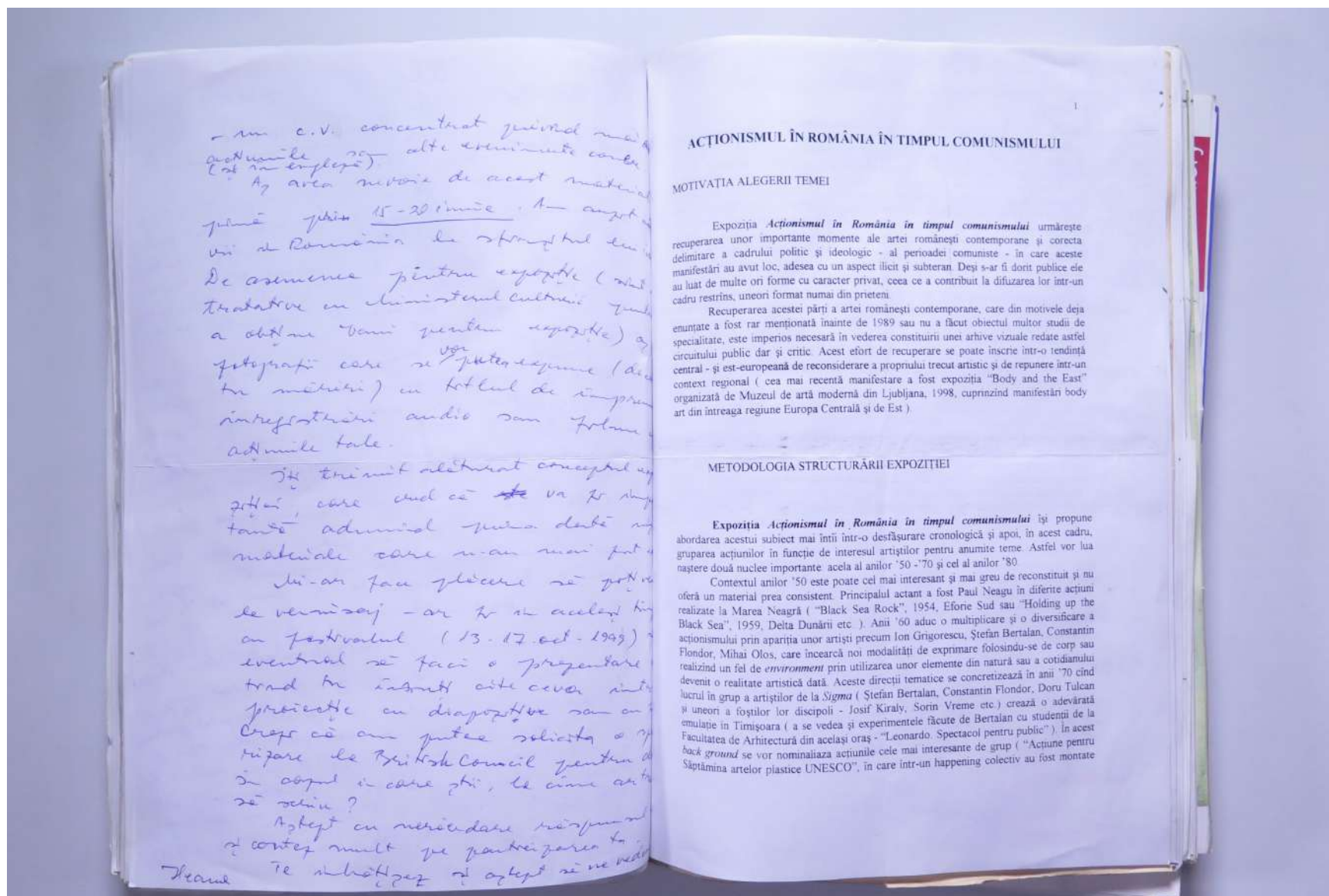
...
a te, unu...

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- în c.v. concentrat privind mai
activitățile și alte evenimente culturale
(at în engleză)
Aș avea nevoie de acest material
pentru ghidul 15-20 minute. Am avut
unul de România la sfârșitul din
De asemenea pentru expoziție (și
tratată în Ministerul Culturii și
a obține bani pentru expoziție) și
fotografii care se pot expune (de
în metrică) în titlul de impresii
reconstituite audio sau film
activități tale.

Și trebuie să clarificăm conceptul
zilei, care din ce în ce va fi
tante, adunând și mai multe
materiale care nu au mai putut
să-și facă gloriile și pot
de vernisaj - ar fi în același timp
cu festivalul (13-17 oct. 1999)
eventul se face o prezentare
trud în timpul este ceva
prezentate cu diapozitive sau
Creșcă că am putea solicita o
raportare de British Council pentru
și copii și care știu, la cine ar
se scrie?

Aștept cu nerăbdare răspunsul
de context mult pe prezentarea
Neagu Te subținez și aștept să ve

ACTIONISMUL ÎN ROMÂNIA ÎN TIMPUL COMUNISMULUI

MOTIVATIA ALEGERII TEMEI

Expoziția *Actionismul în România în timpul comunismului* urmărește recuperarea unor importante momente ale artei românești contemporane și corecta delimitare a cadrului politic și ideologic - al perioadei comuniste - în care aceste manifestări au avut loc, adesea cu un aspect ilicit și subteran. Deși s-ar fi dorit publice ele au luat de multe ori forme cu caracter privat, ceea ce a contribuit la difuzarea lor într-un cadru restrâns, uneori format numai din prieteni.

Recuperarea acestei părți a artei românești contemporane, care din motivele deja enunțate a fost rar menționată înainte de 1989 sau nu a făcut obiectul multor studii de specialitate, este imperios necesară în vederea constituirii unei arhive vizuale redată astfel circuitului public dar și critic. Acest efort de recuperare se poate înscrie într-o tendință central - și est-europeană de reconsiderare a propriului trecut artistic și de repunere într-un context regional (cea mai recentă manifestare a fost expoziția "Body and the East" organizată de Muzeul de artă modernă din Ljubljana, 1998, cuprinzând manifestări body art din întreaga regiune Europa Centrală și de Est).

METODOLOGIA STRUCTURĂRII EXPOZITIEI

Expoziția *Actionismul în România în timpul comunismului* își propune abordarea acestui subiect mai întâi într-o desfășurare cronologică și apoi, în acest cadru, gruparea acțiunilor în funcție de interesul artiștilor pentru anumite teme. Astfel vor lua naștere două nuclee importante - acela al anilor '50 -'70 și cel al anilor '80.

Contextul anilor '50 este poate cel mai interesant și mai greu de reconstituit și nu oferă un material prea consistent. Principalul actant a fost Paul Neagu în diferite acțiuni realizate la Marea Neagră ("Black Sea Rock", 1954, Eforie Sud sau "Holding up the Black Sea", 1959, Delta Dunării etc.). Anii '60 aduc o multiplicare și o diversificare a acțiunismului prin apariția unor artiști precum Ion Grigorescu, Ștefan Bertalan, Constantin Flondor, Mihai Olos, care încearcă noi modalități de exprimare folosindu-se de corp sau realizând un fel de *environment* prin utilizarea unor elemente din natură sau a cotidianului devenit o realitate artistică dată. Aceste direcții tematice se concretizează în anii '70 când lucrul în grup a artiștilor de la *Sigma* (Ștefan Bertalan, Constantin Flondor, Doru Tulcan și uneori a foștilor lor discipoli - Josif Kiraly, Sorin Vreme etc) crează o adevărată emulație în Timișoara (a se vedea și experimentele făcute de Bertalan cu studenții de la Facultatea de Arhitectură din același oraș - "Leonardo. Spectacol pentru public"). În acest *back ground* se vor nominaliza acțiunile cele mai interesante de grup ("Acțiune pentru Săptămâna artelor plastice UNESCO", în care într-un happening colectiv au fost montate

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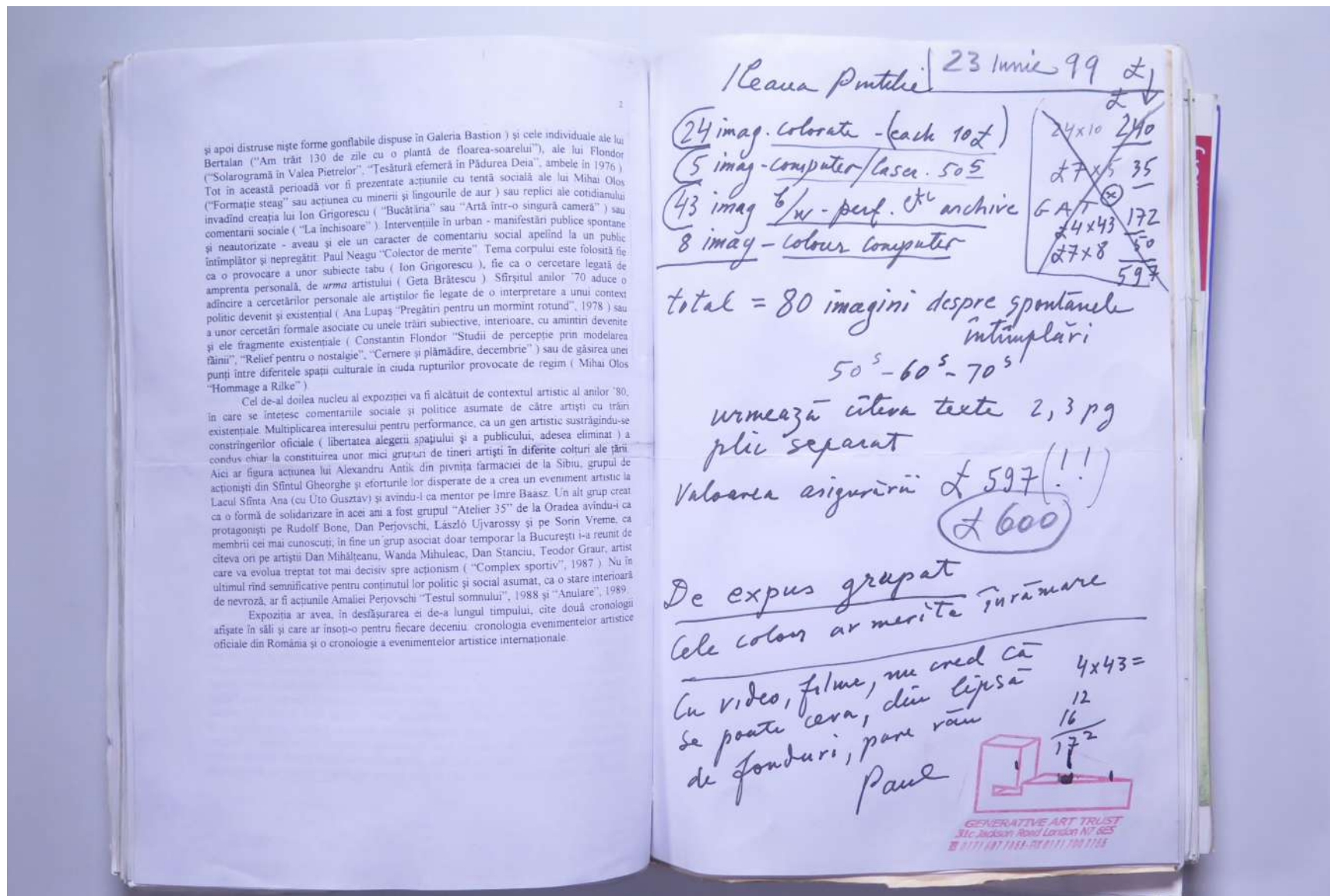
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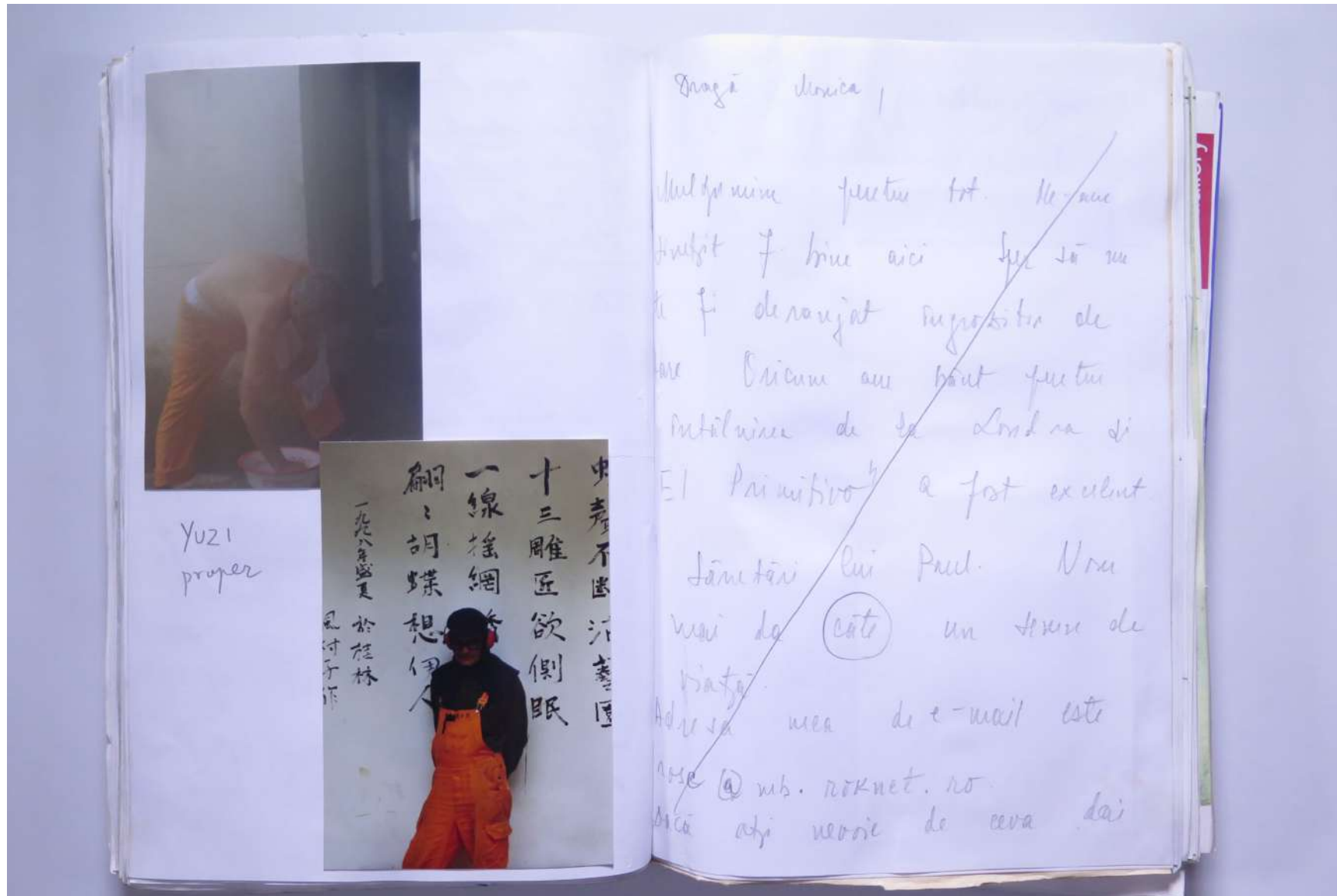
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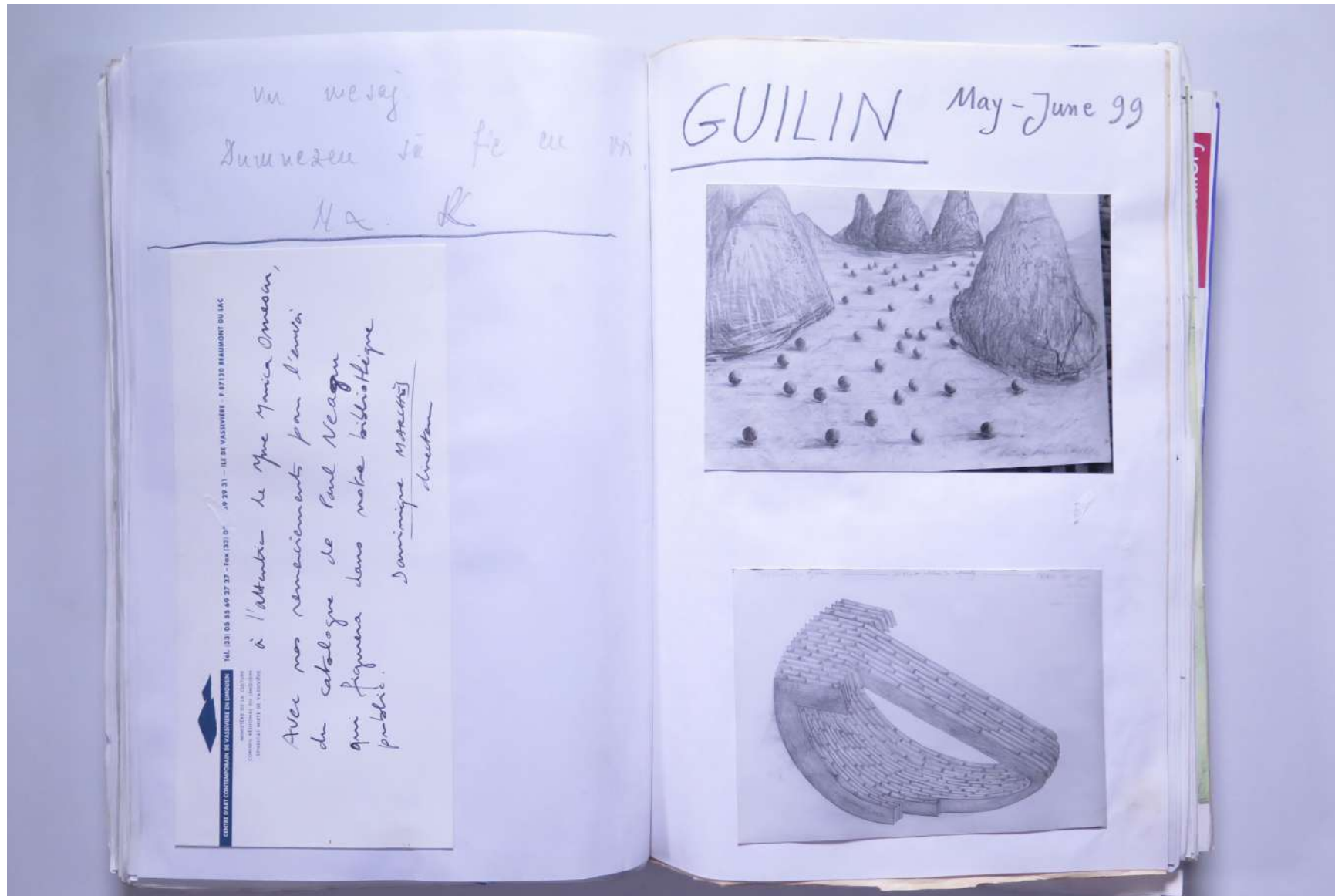
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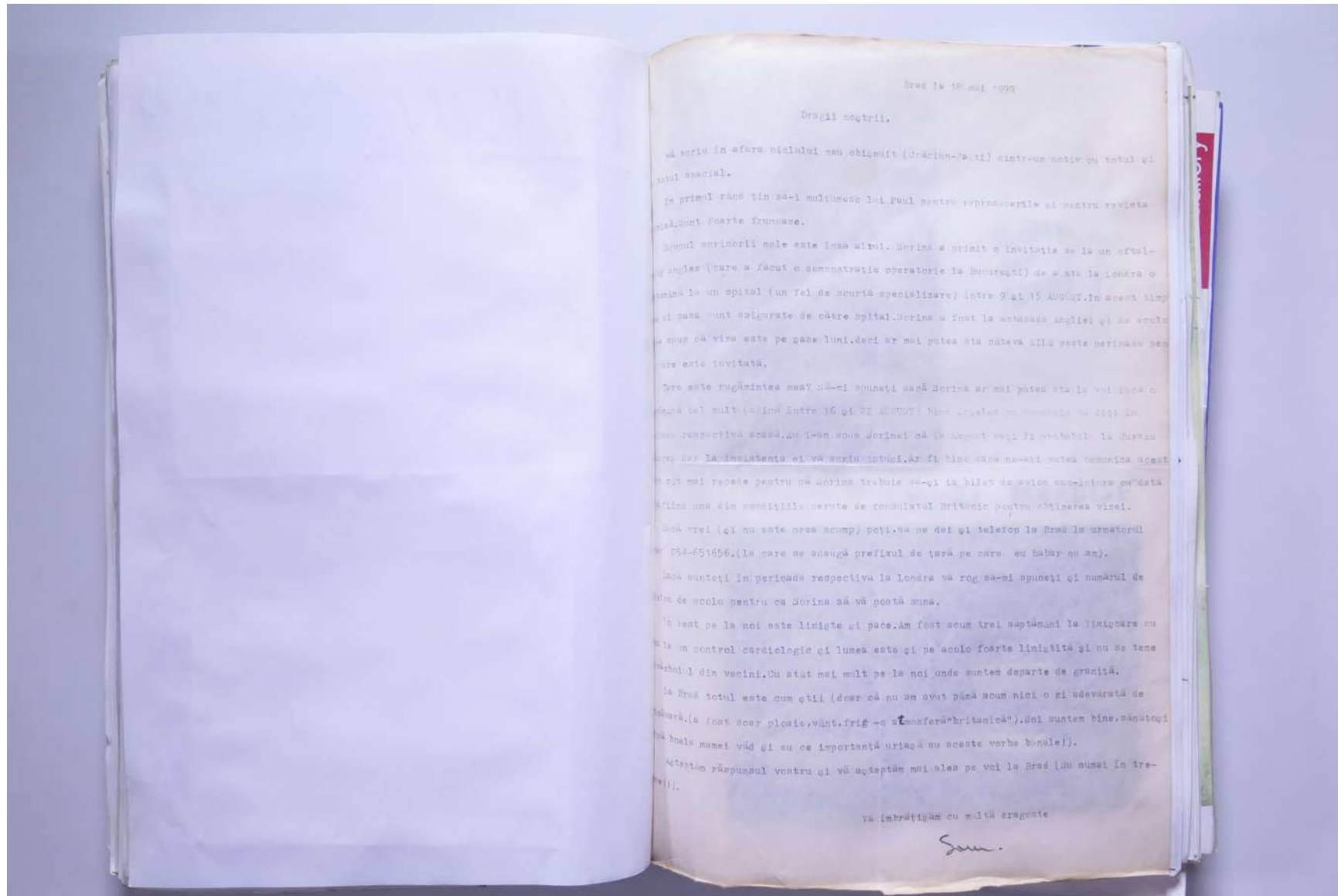
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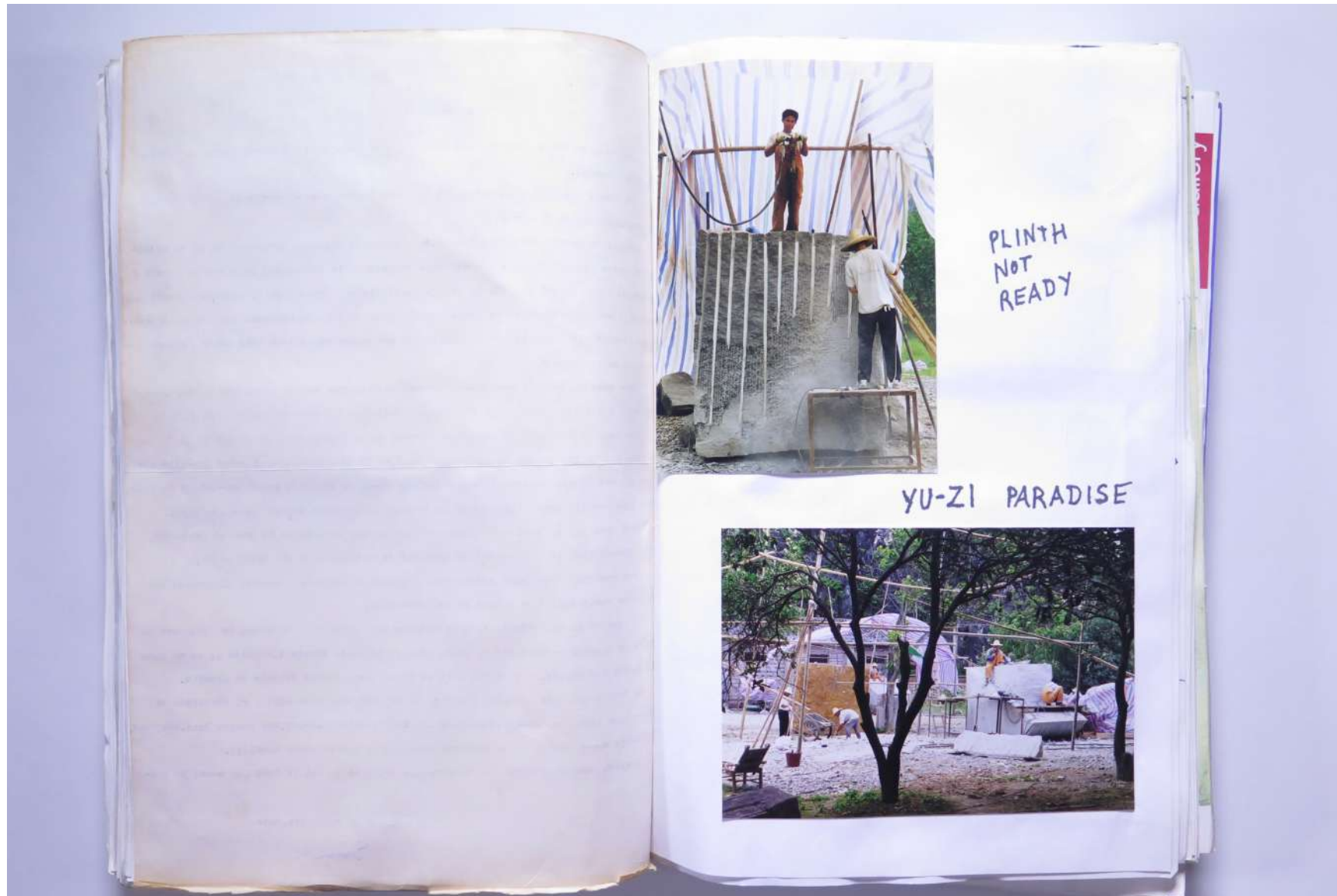
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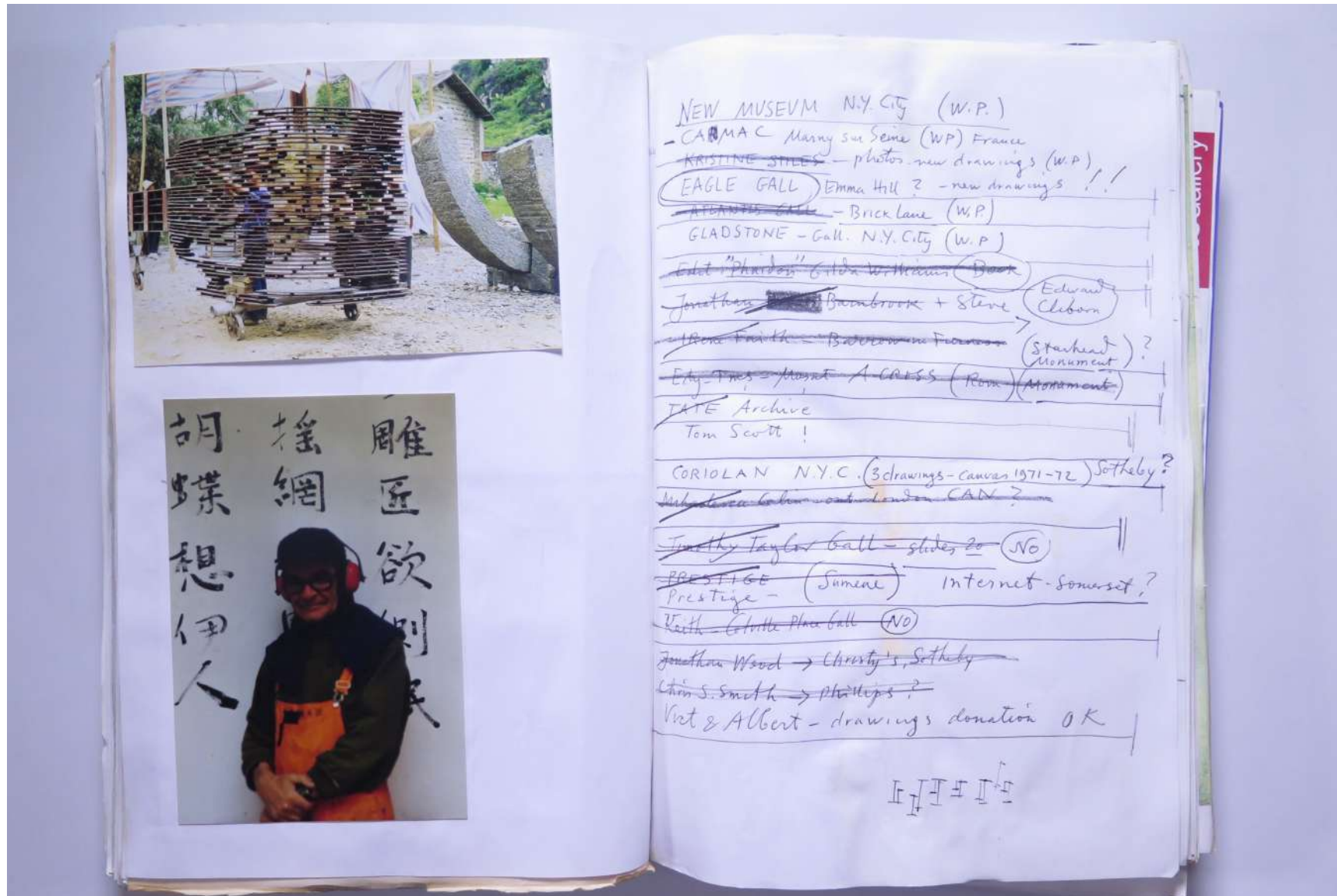
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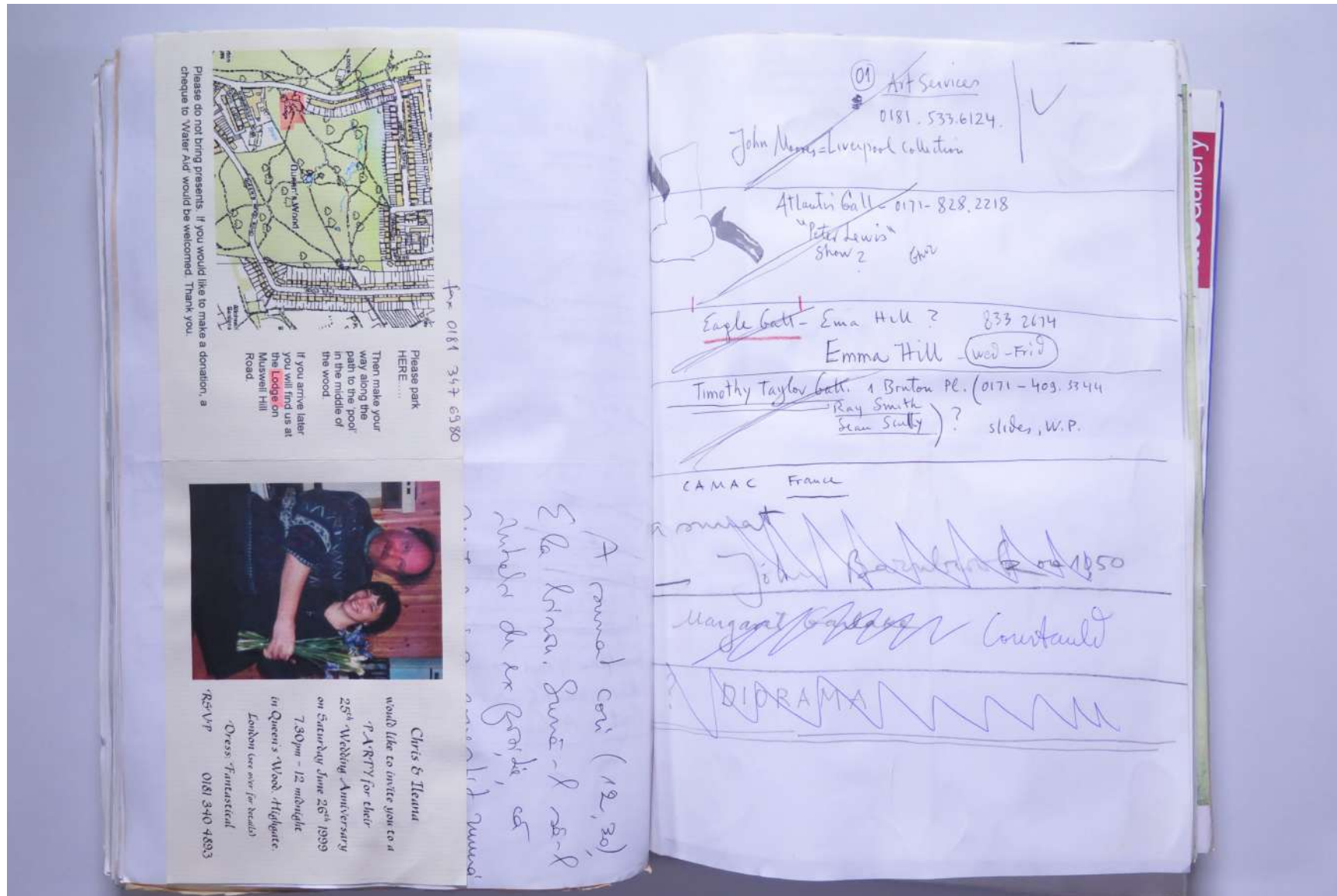
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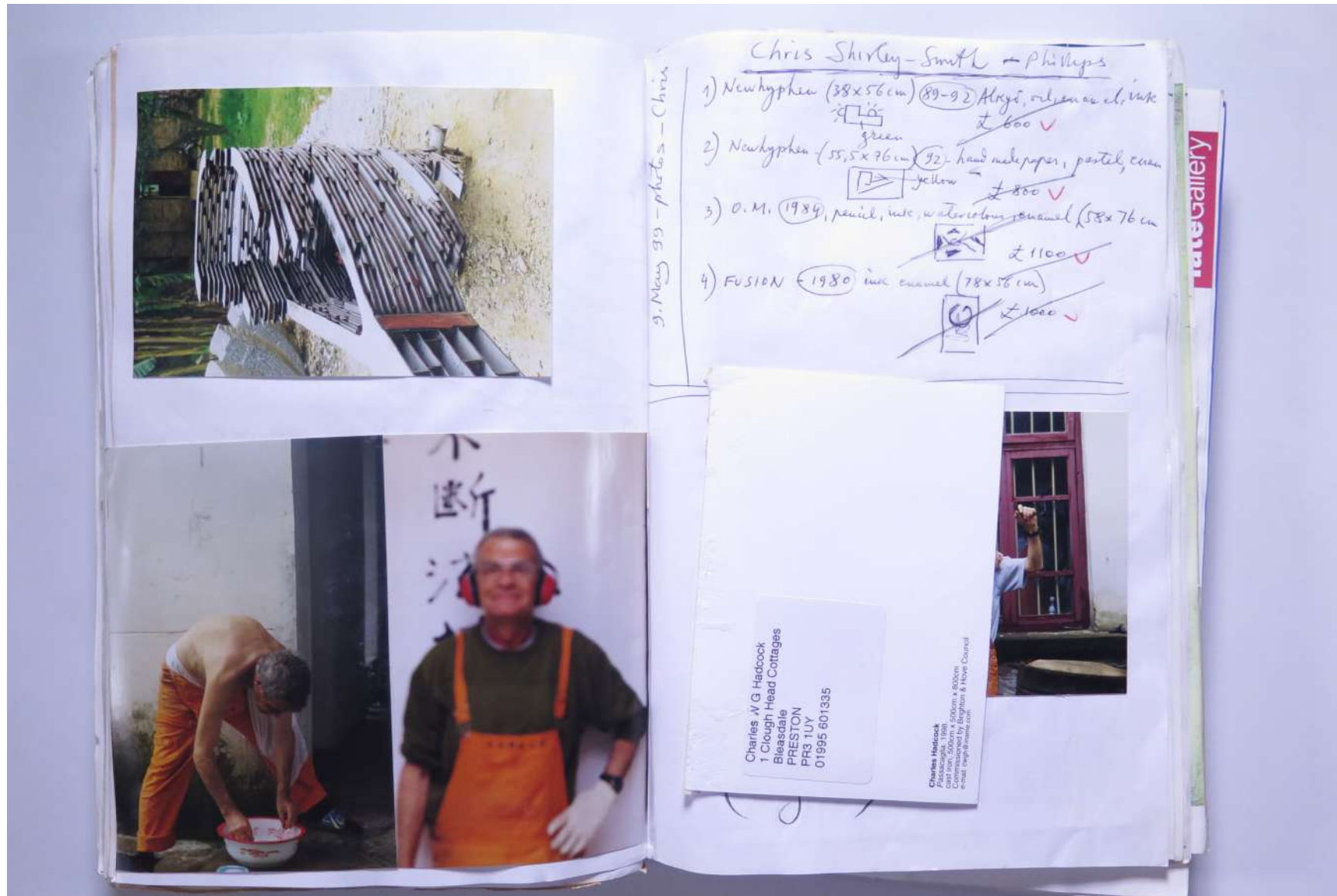


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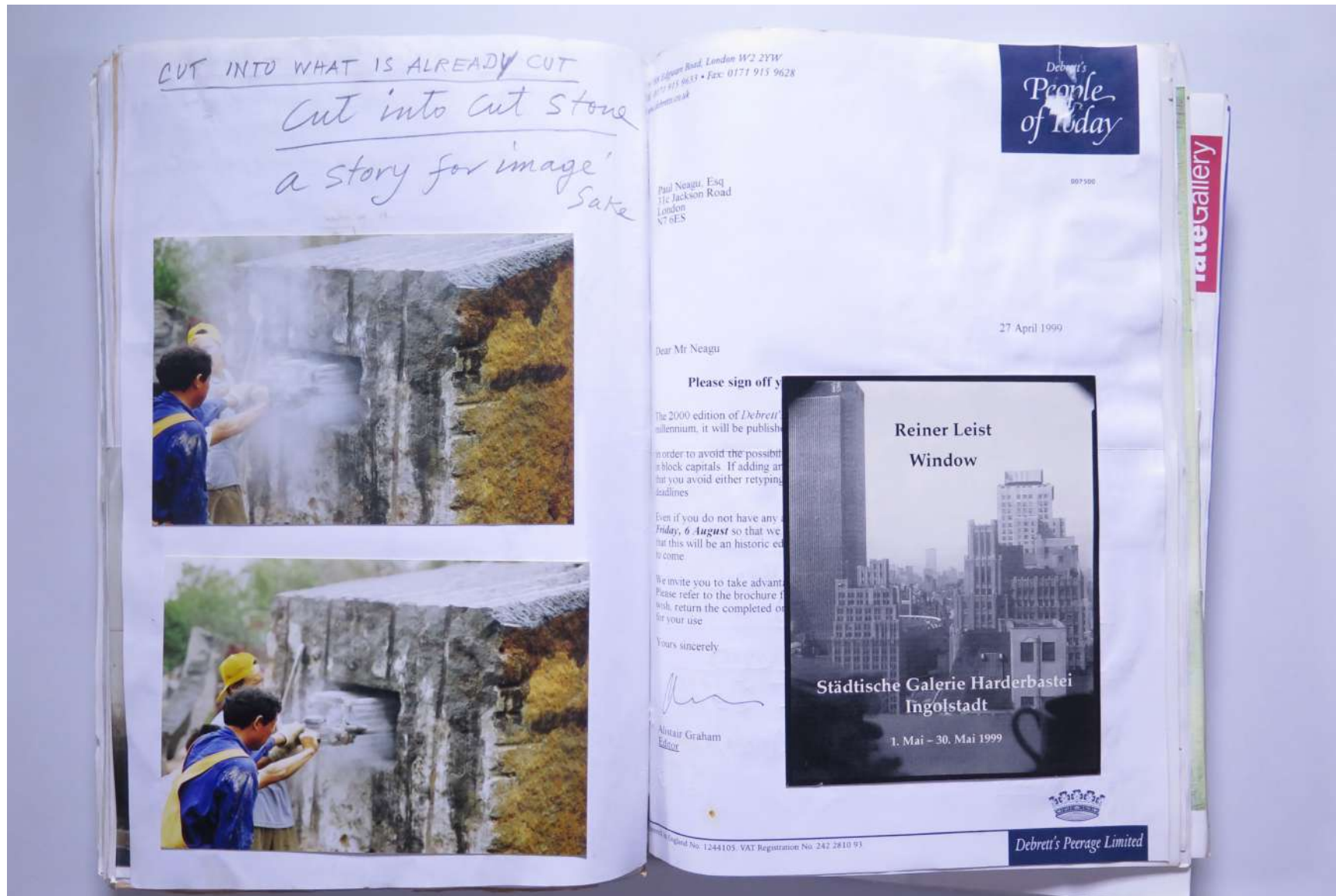


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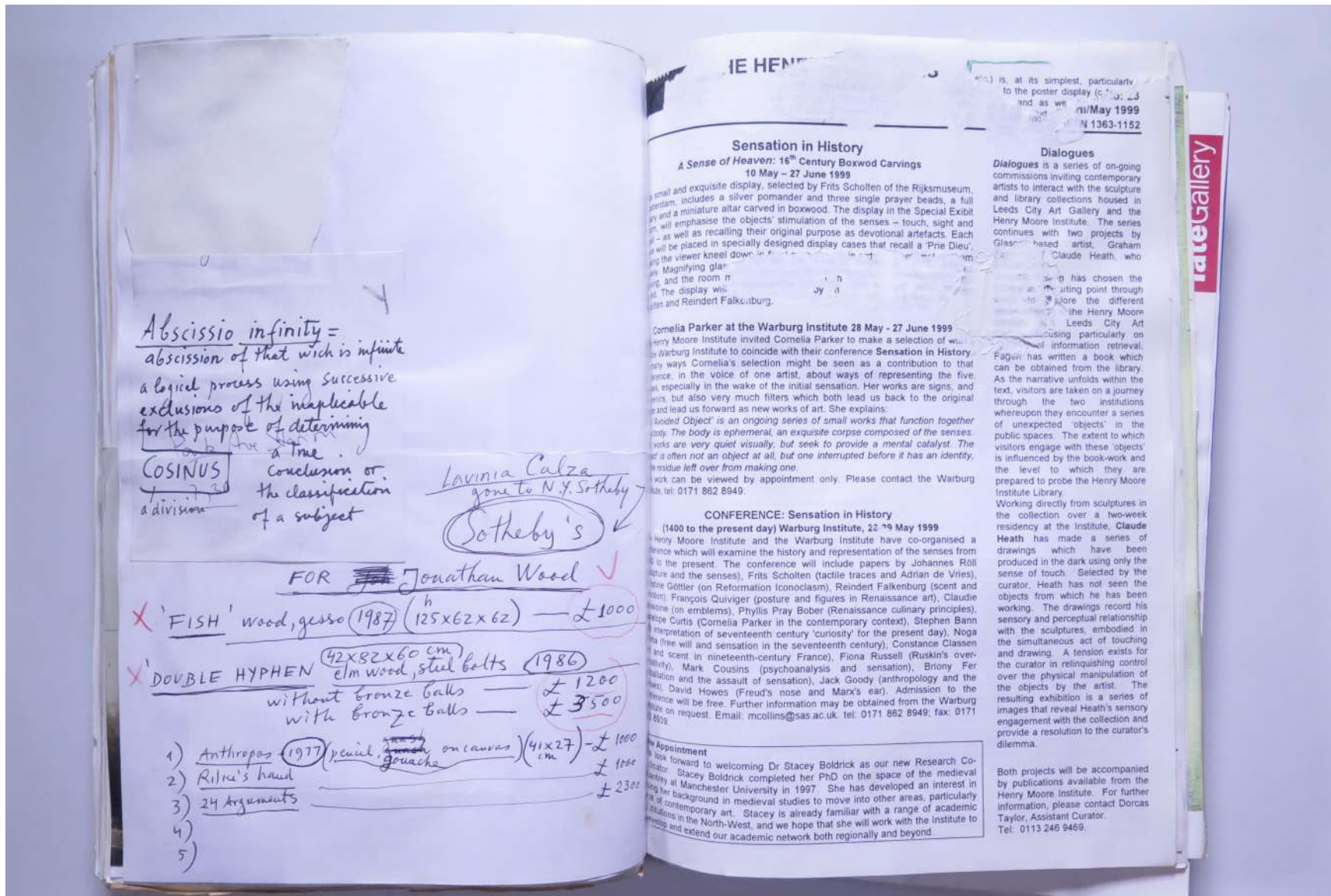
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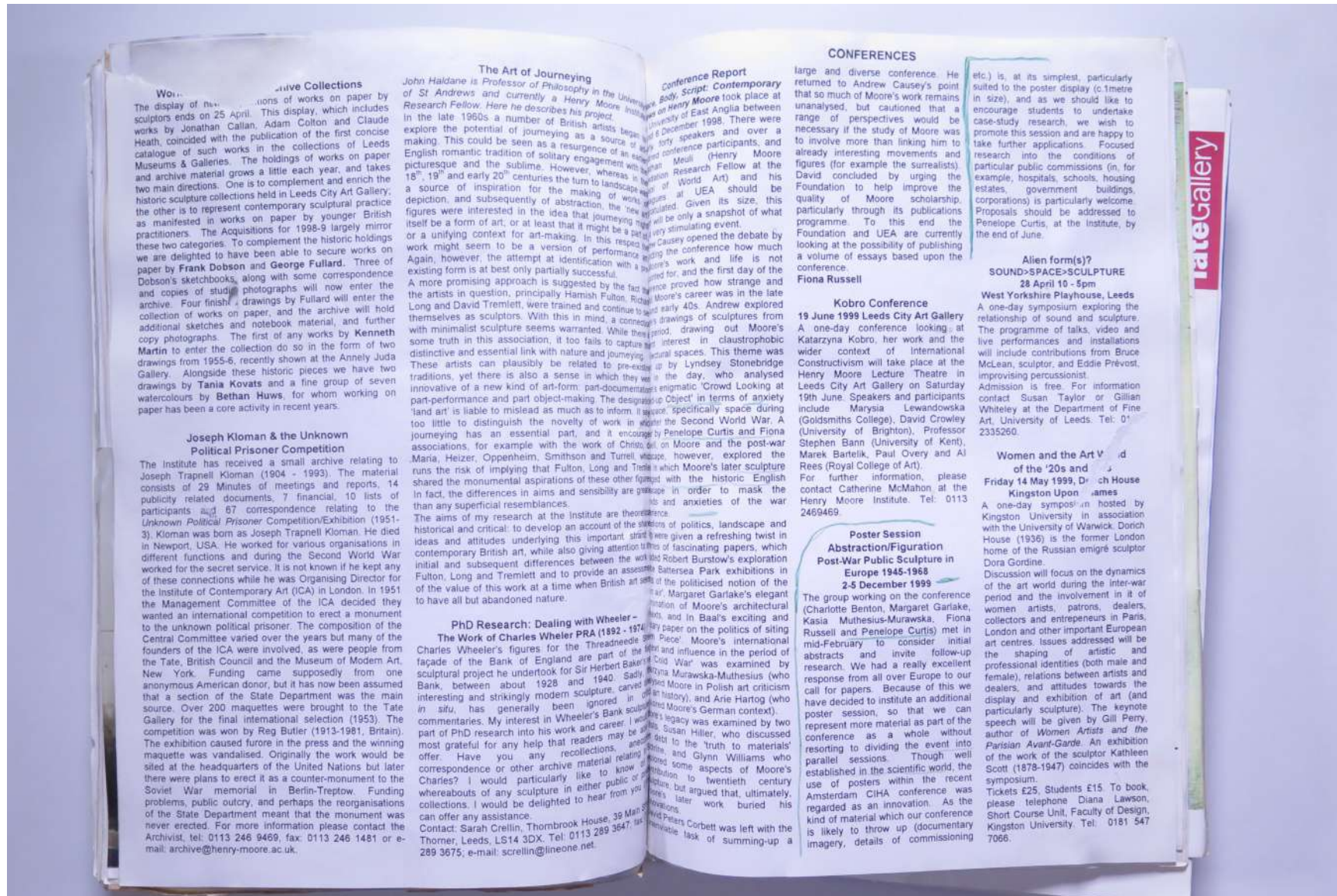
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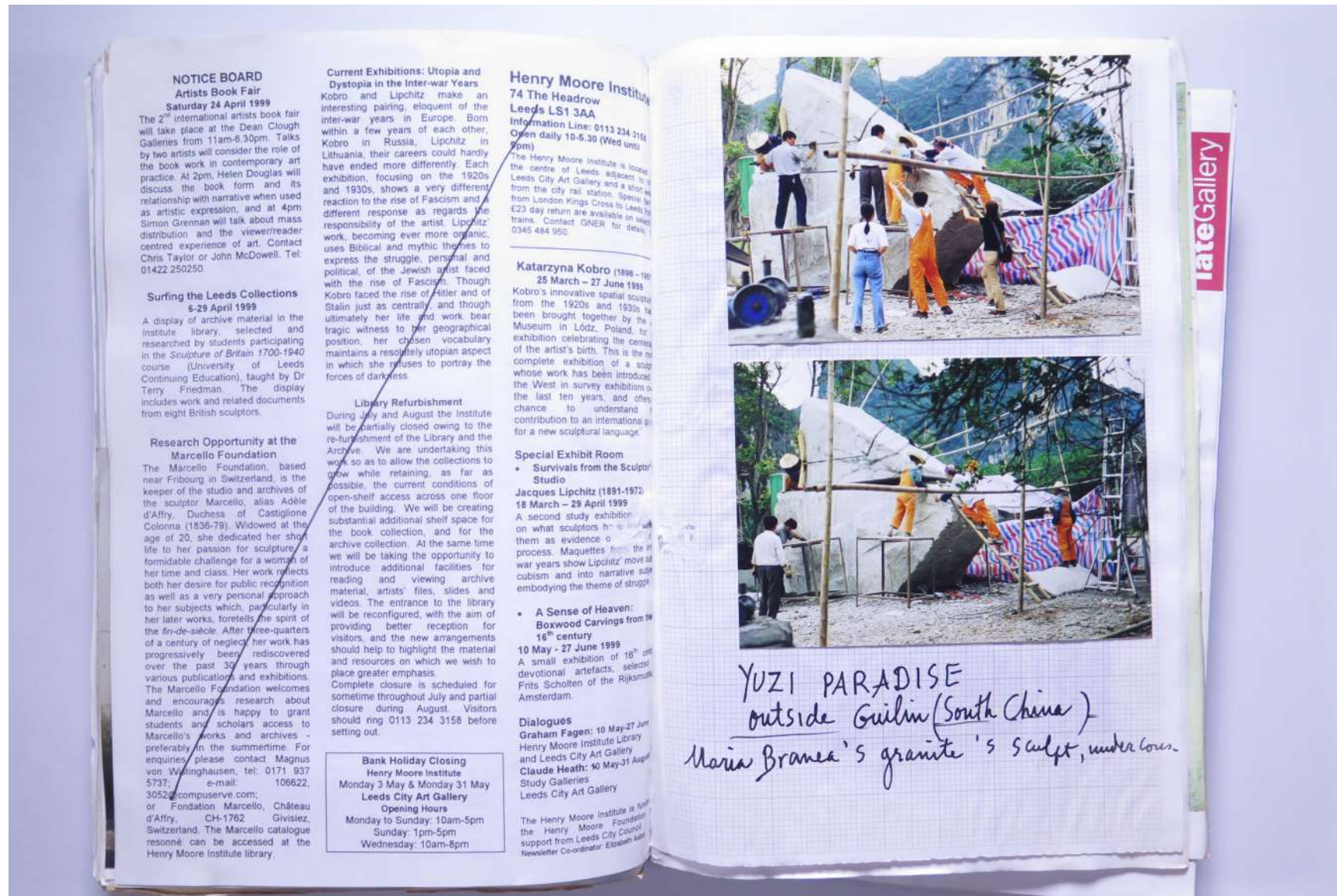
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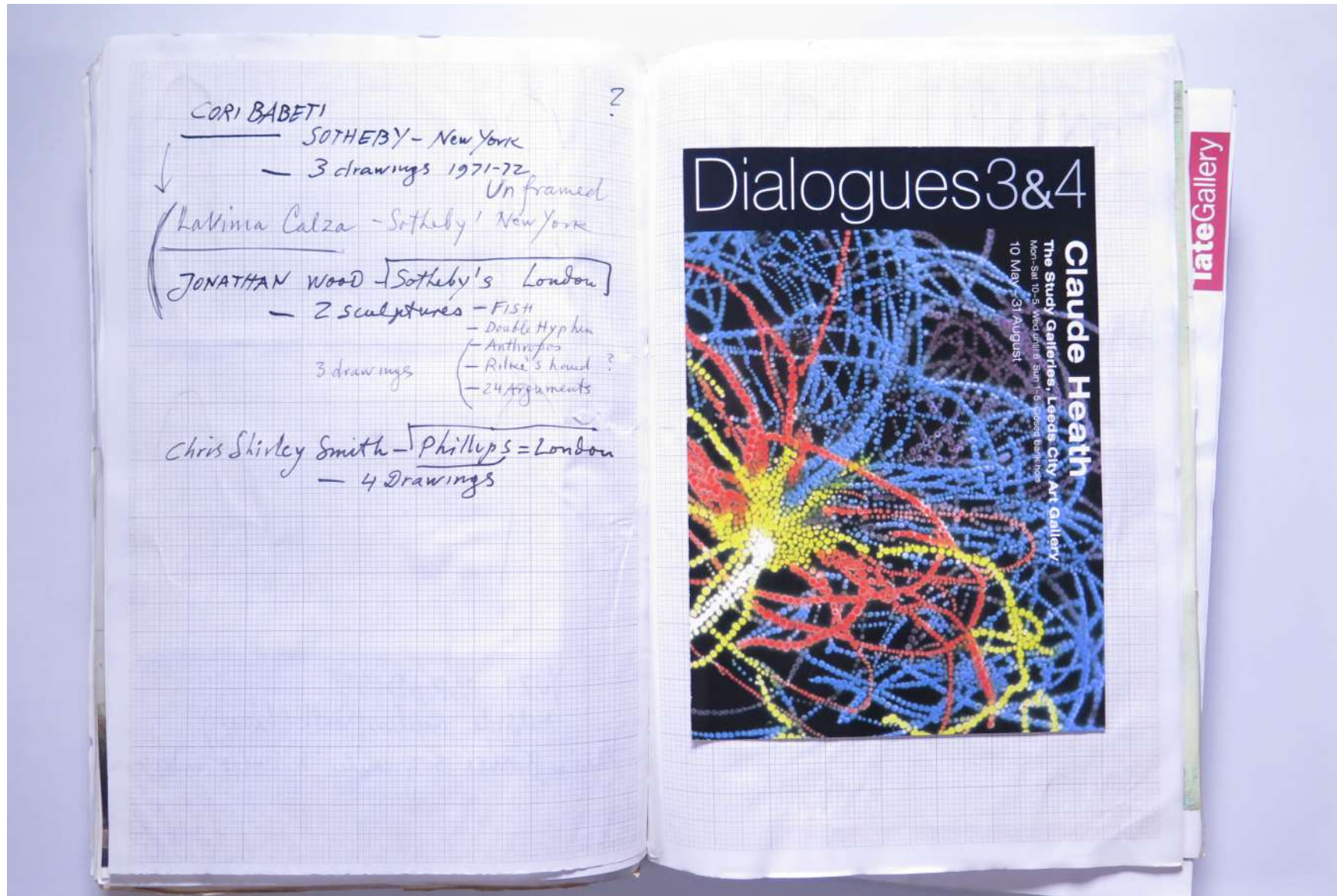
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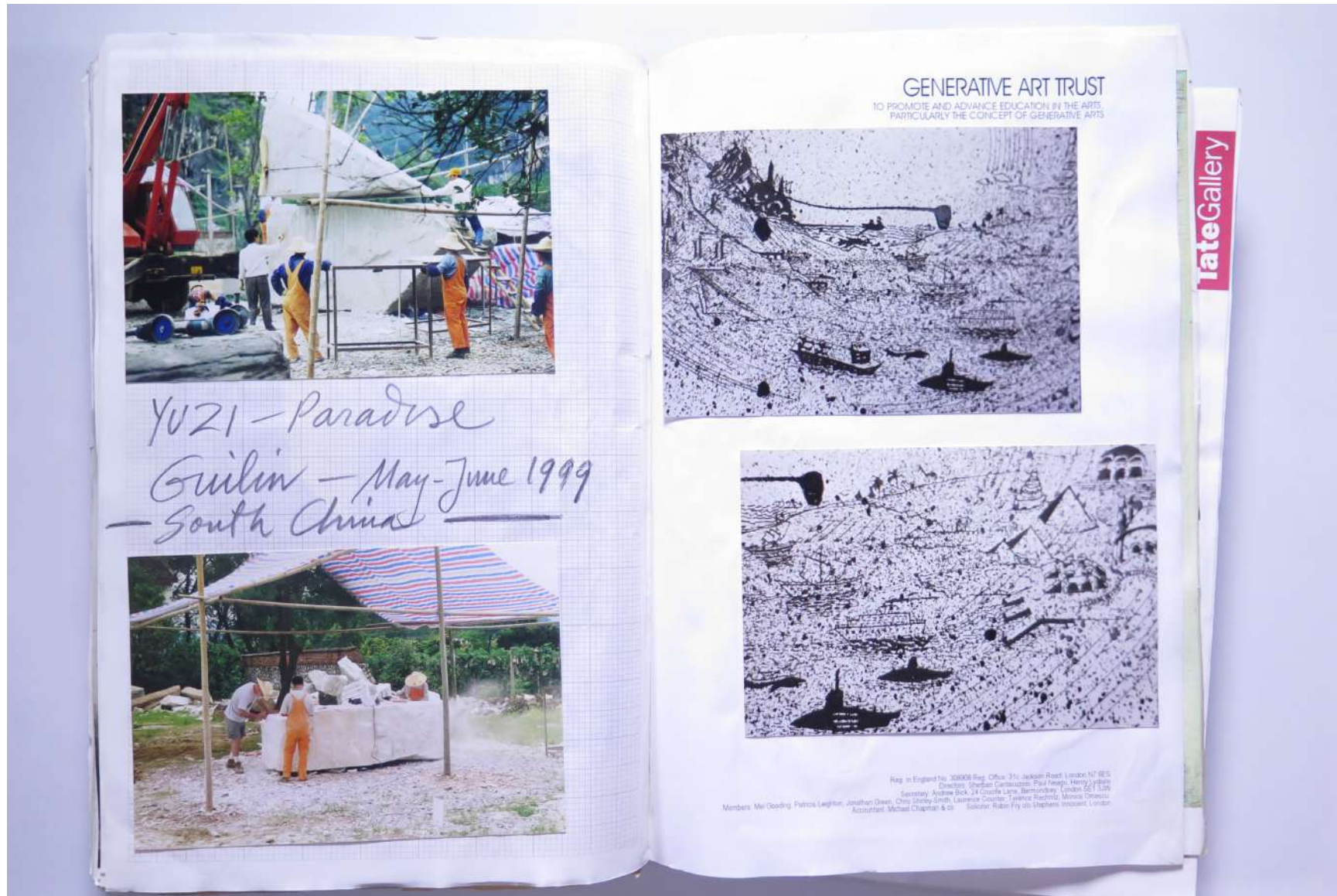
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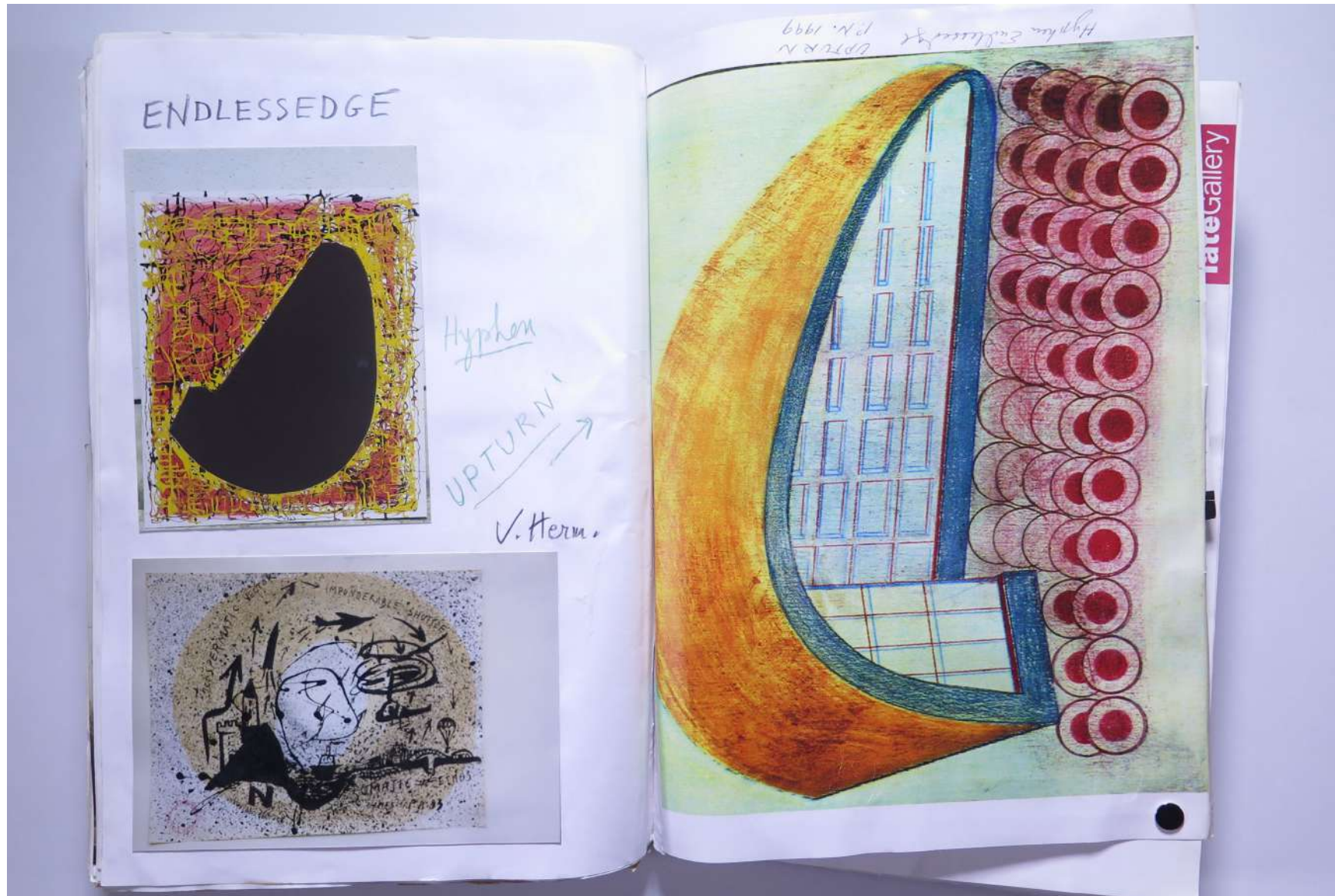
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Paul NEAGU

Before studying painting in Bucharest in the 1960's, Paul Neagu worked as a technical draughtsman and constructor of dams in the Danube. His engineering background has both united and contrasted his philosophical ideologies over the last 22 years in the production of his Hyphen sculptures. Neagu's show for Flowers East at London Fields is a celebration of his most eminent work, with at least four new Hyphens on display.

Since the creation of the first Hyphen sculpture in 1975, Neagu has maintained vitality within the subject by continuously examining its iconic form and its underlying theoretical allegories, which he believes are open to each viewer's interpretation. As of November 1997, his definition of Hyphen is 'an epigenetic form obtained from within the phenomenal nature of dynamic non-being.'

Influenced in part by Cubism, Marcel Duchamp and Brancusi, these geometric, skeletal forms in materials ranging from wood to steel suggest completion as well as connection. The bold visual language of each sculpture is cyclical and self-sufficient, while simultaneously providing a platform for further possibility. A natural tension exists in the dramatic, precarious balance of the anatomical constructions, for they seem to stand not as results of logic, but as a scaffold of symbolism.

Rather than tracing the evolution of Hyphen, the retrospective portrays its 'revolving' state over the last two decades, ever-changing and regenerative in body and definition.

Paul Neagu
Hyphen Hermes 1995
Wood/Steel/green
78 x 65 x 43 cm

G.A.T.
Generative Art Trust
Studios & gallery

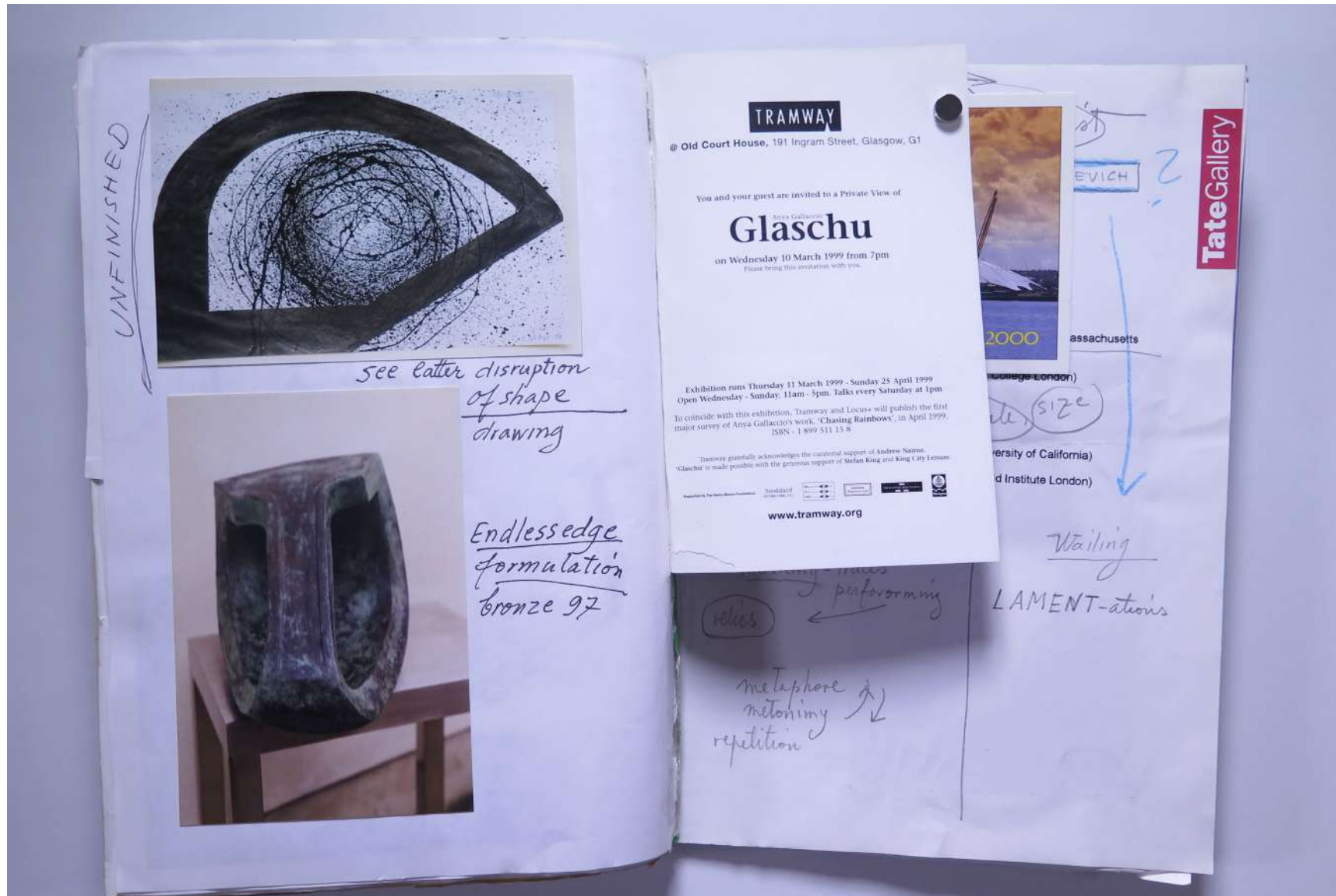
Tate Gallery

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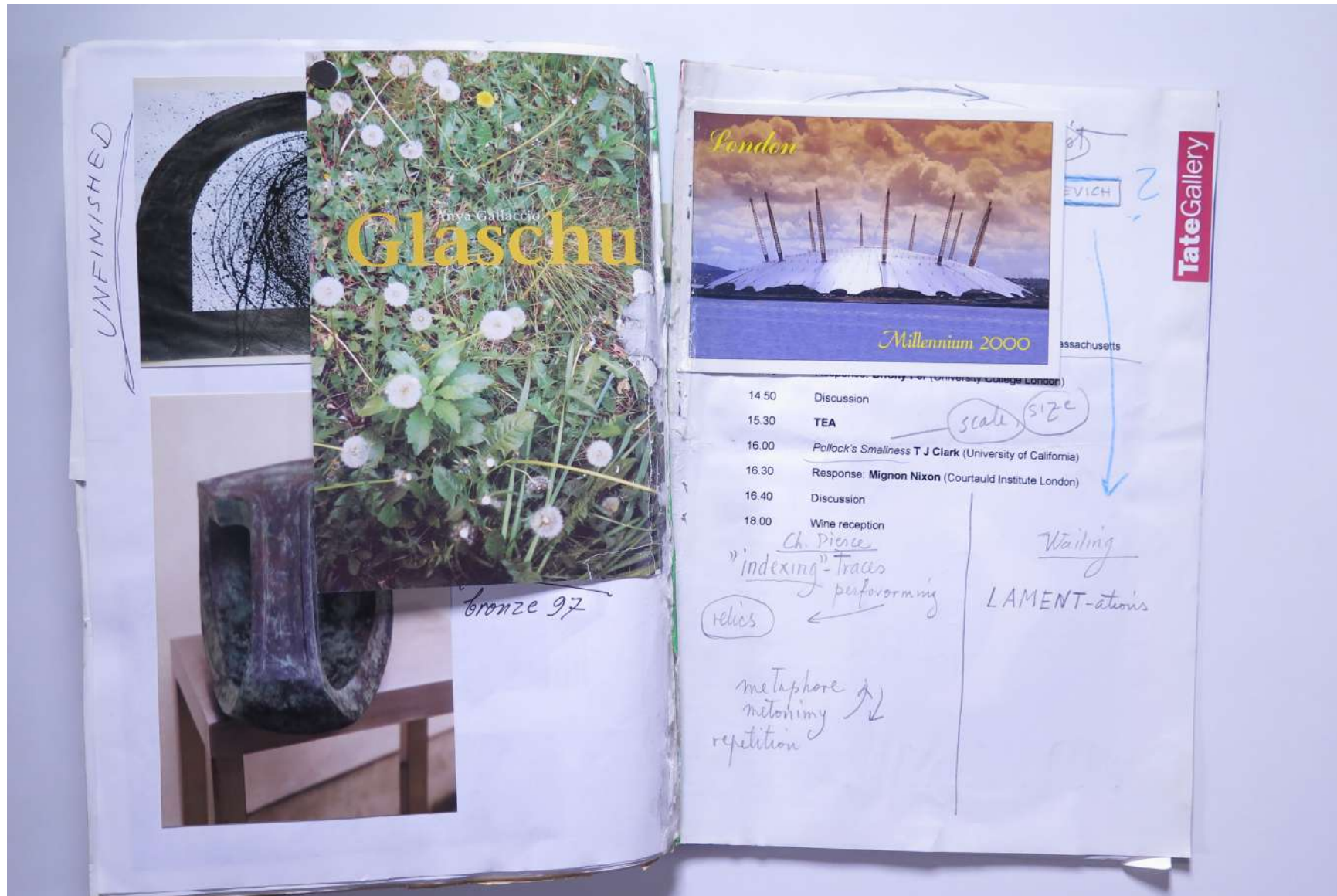
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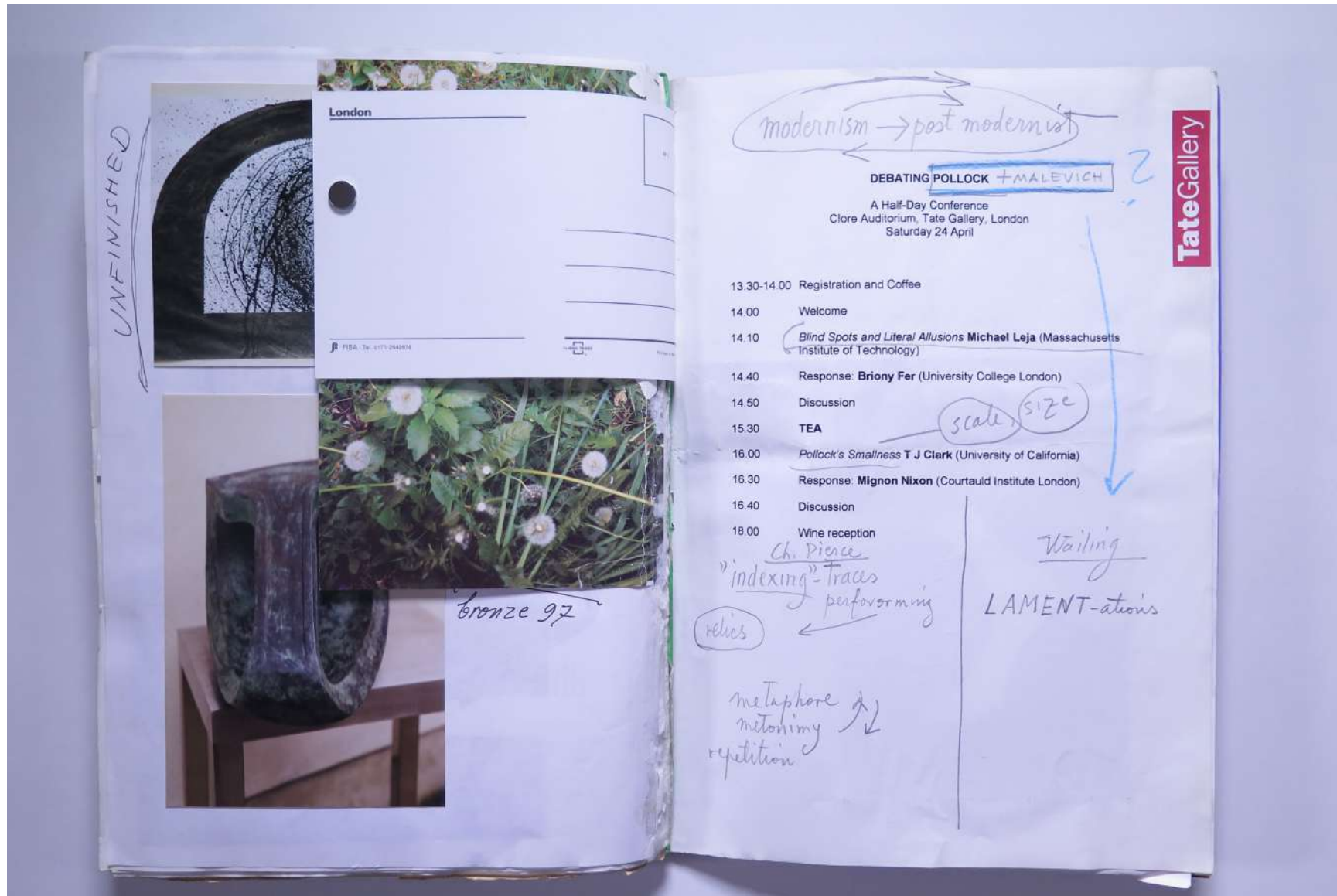


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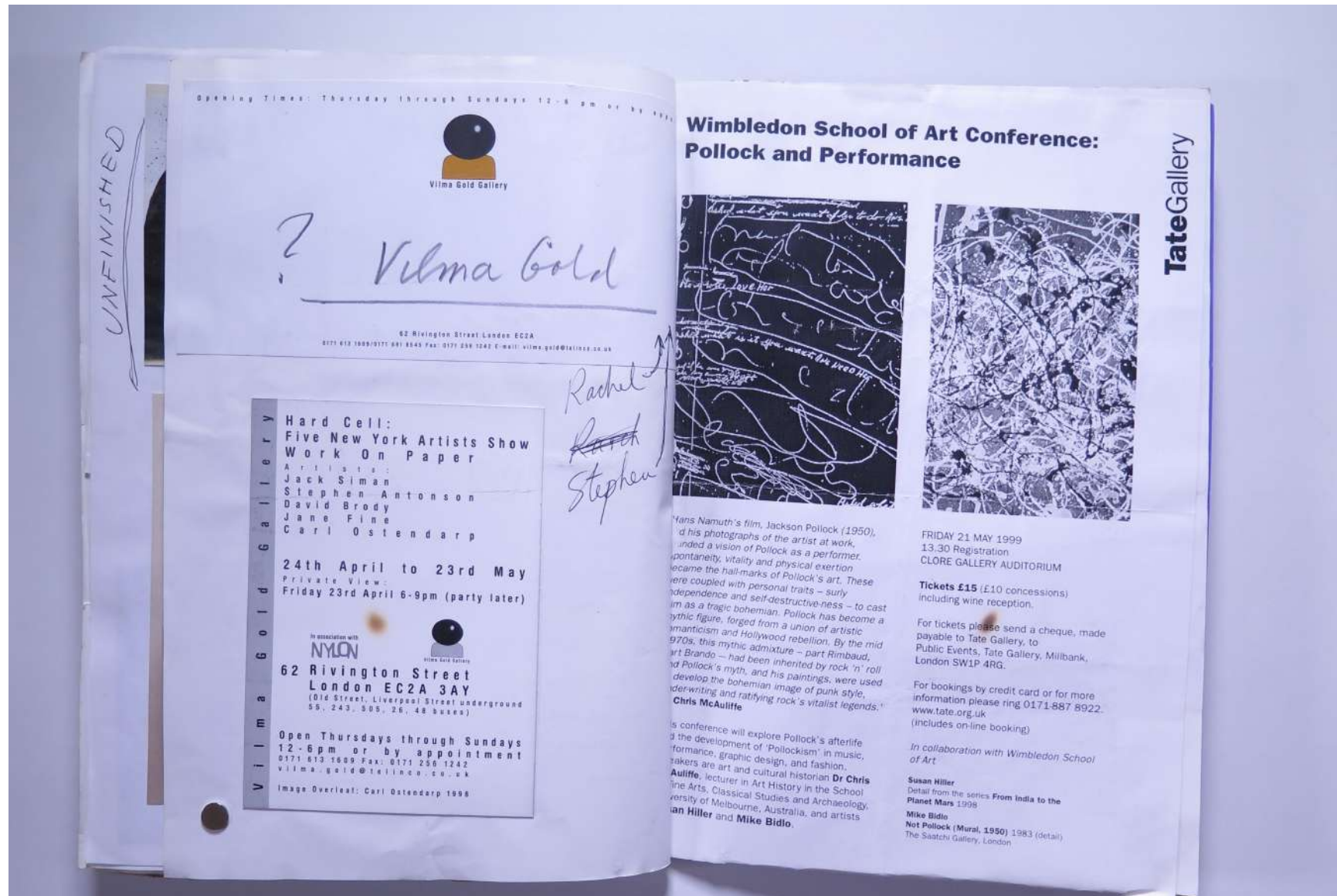


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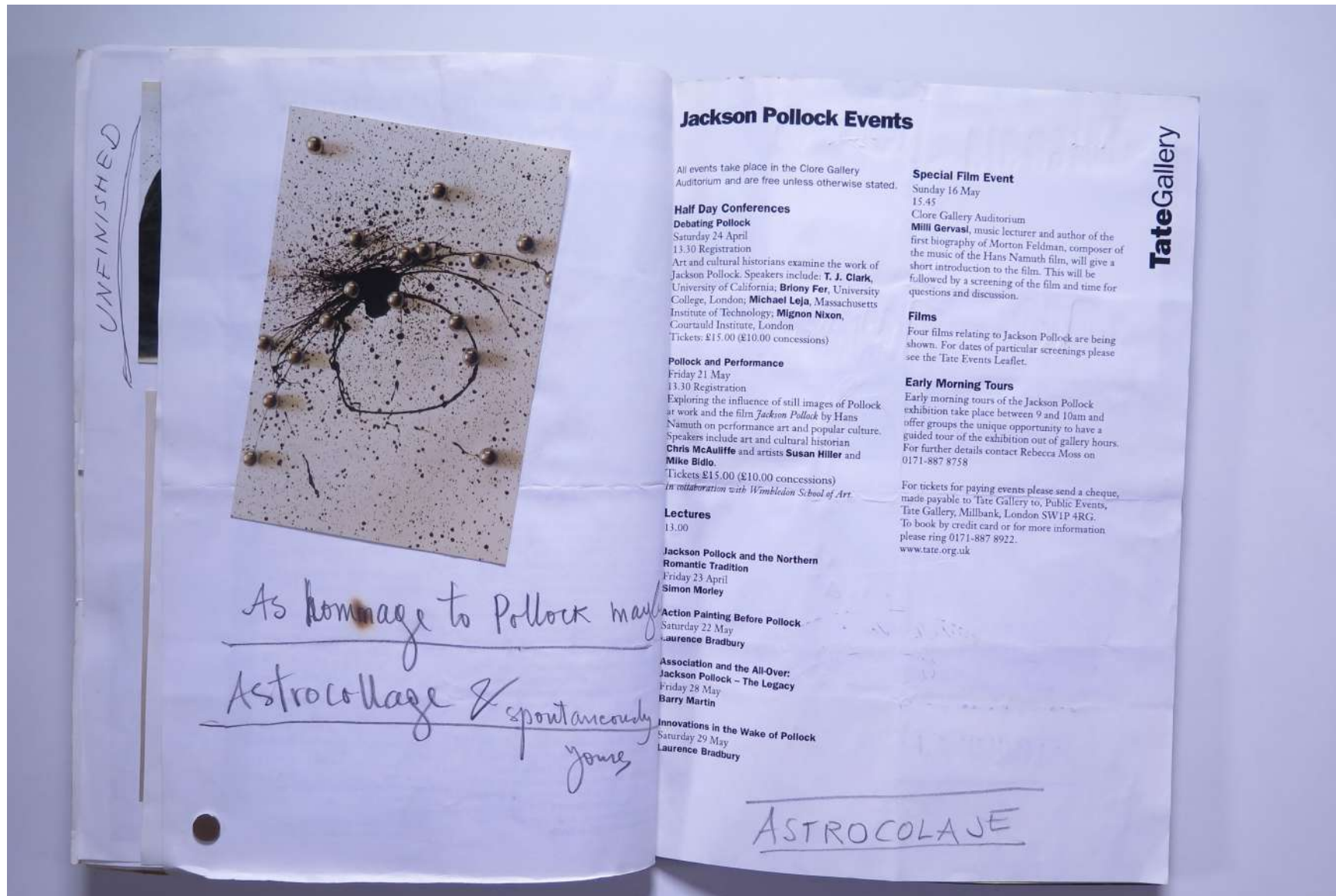
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