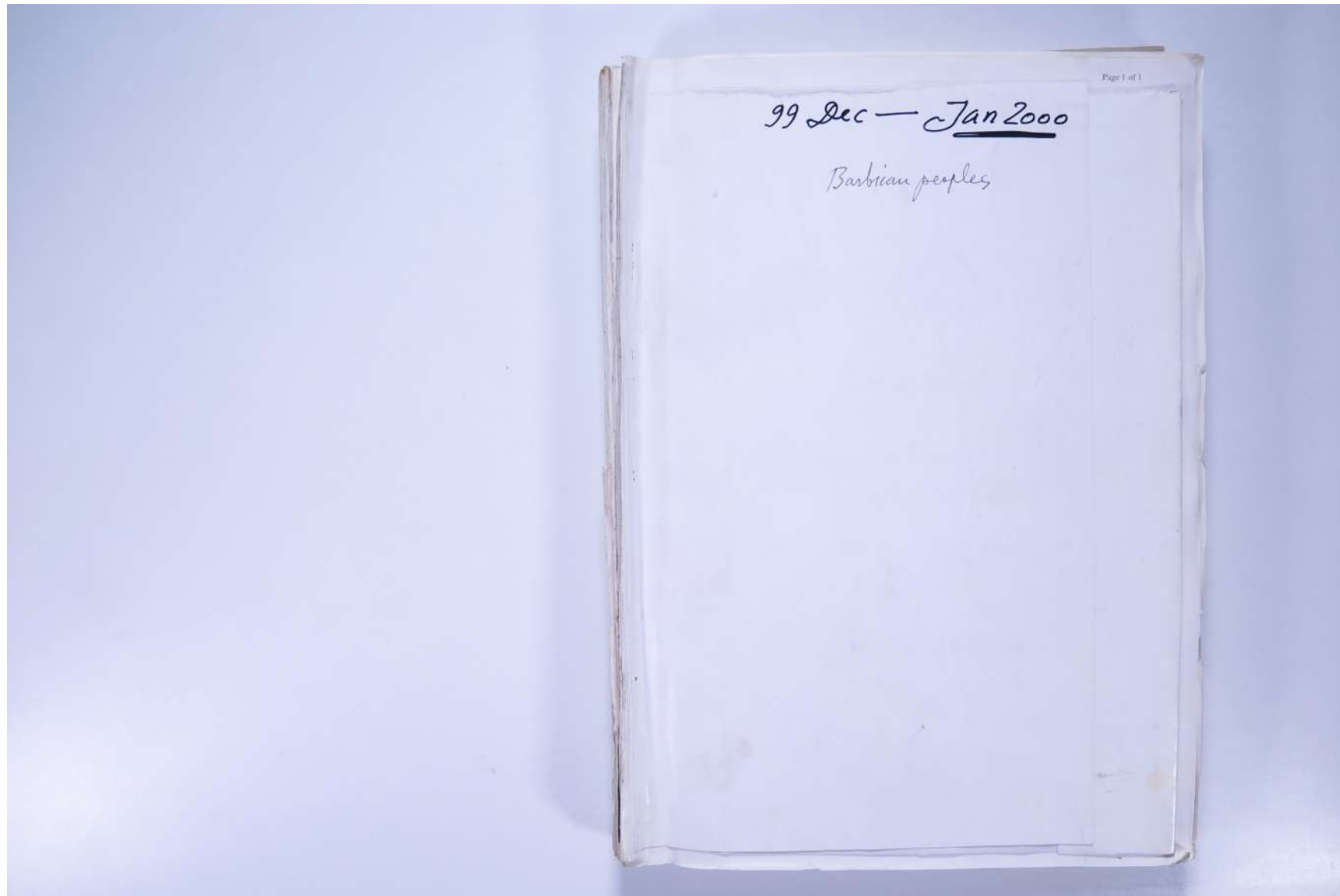


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

**PNE 117.001**



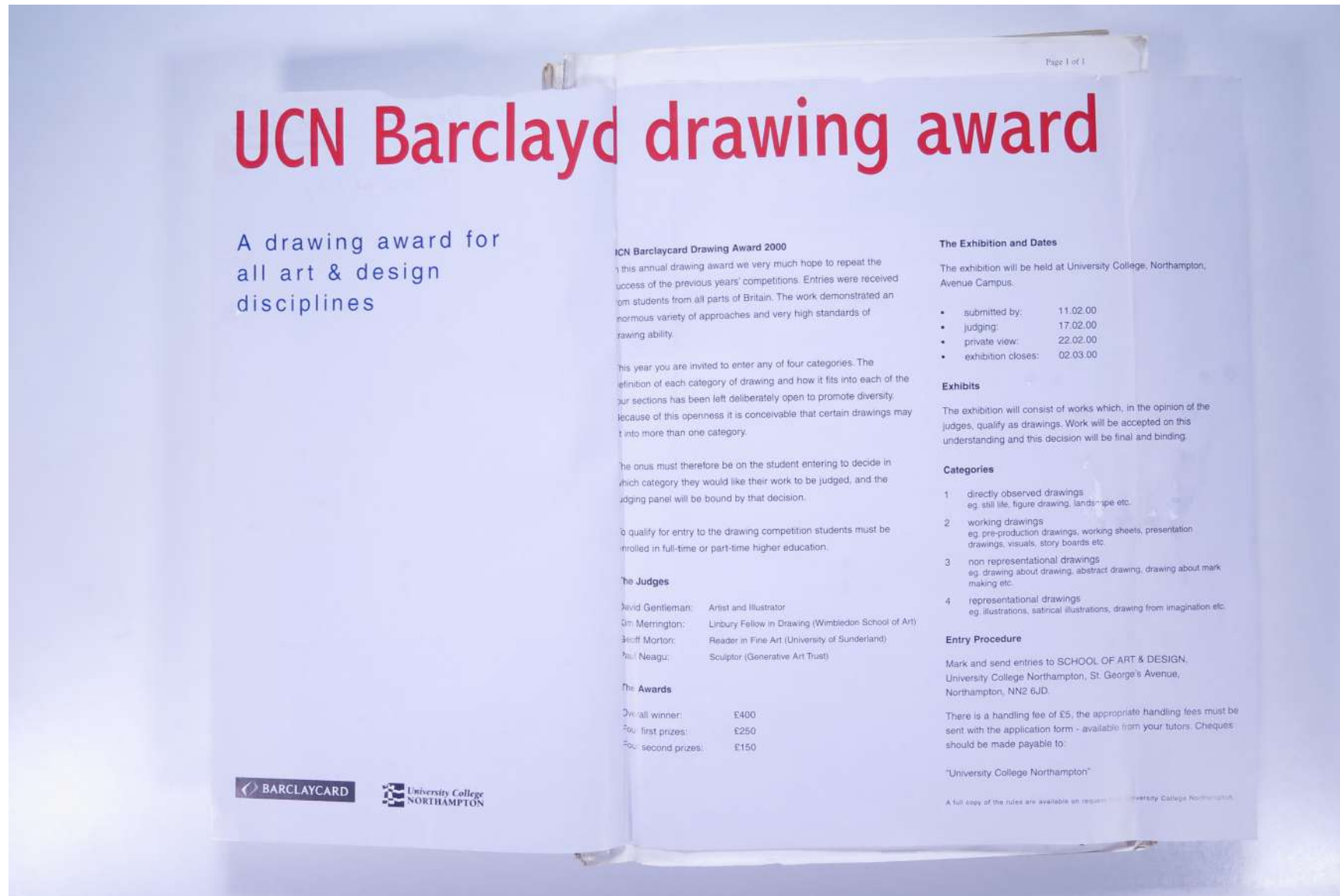
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.  
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.002



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

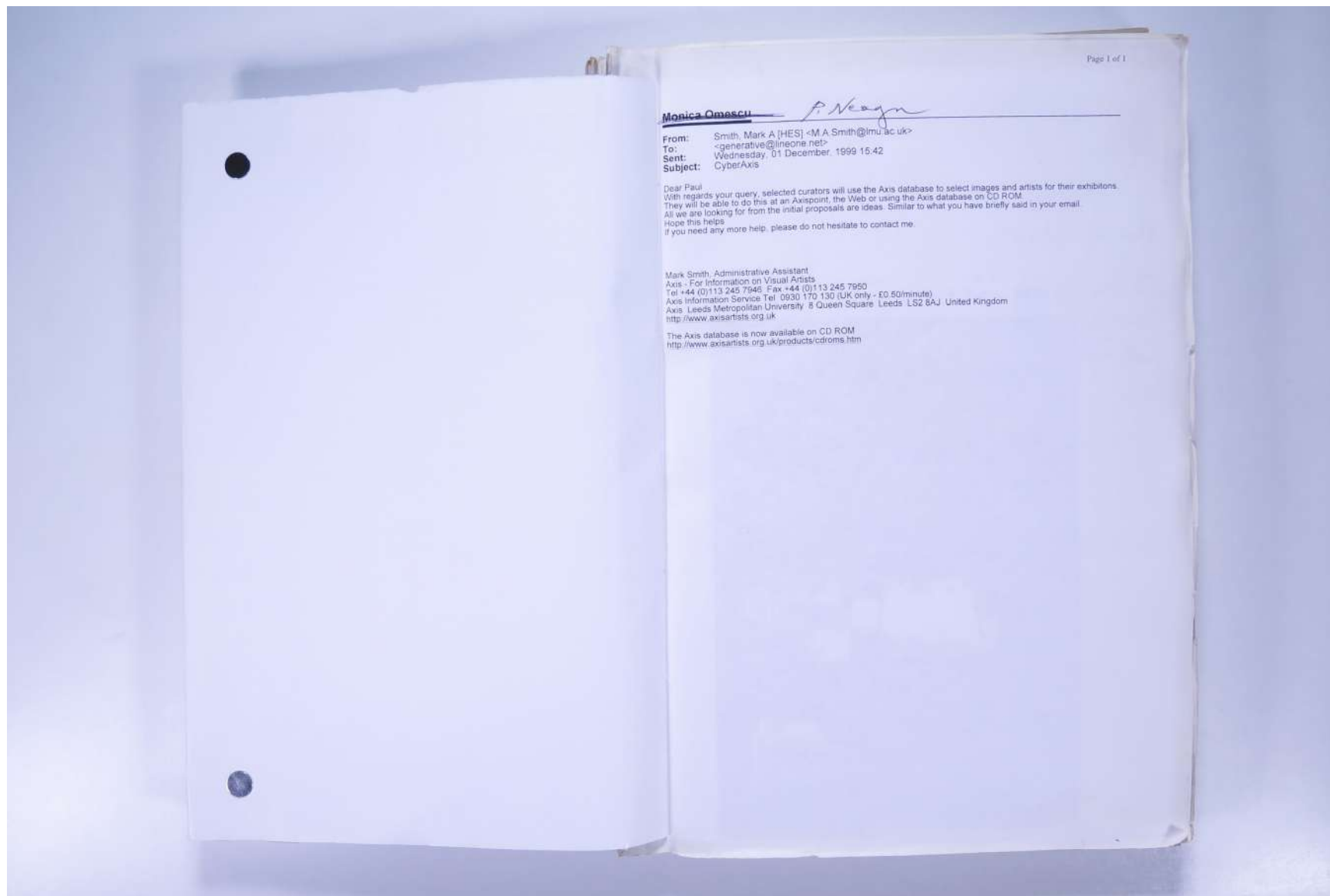
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.003



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

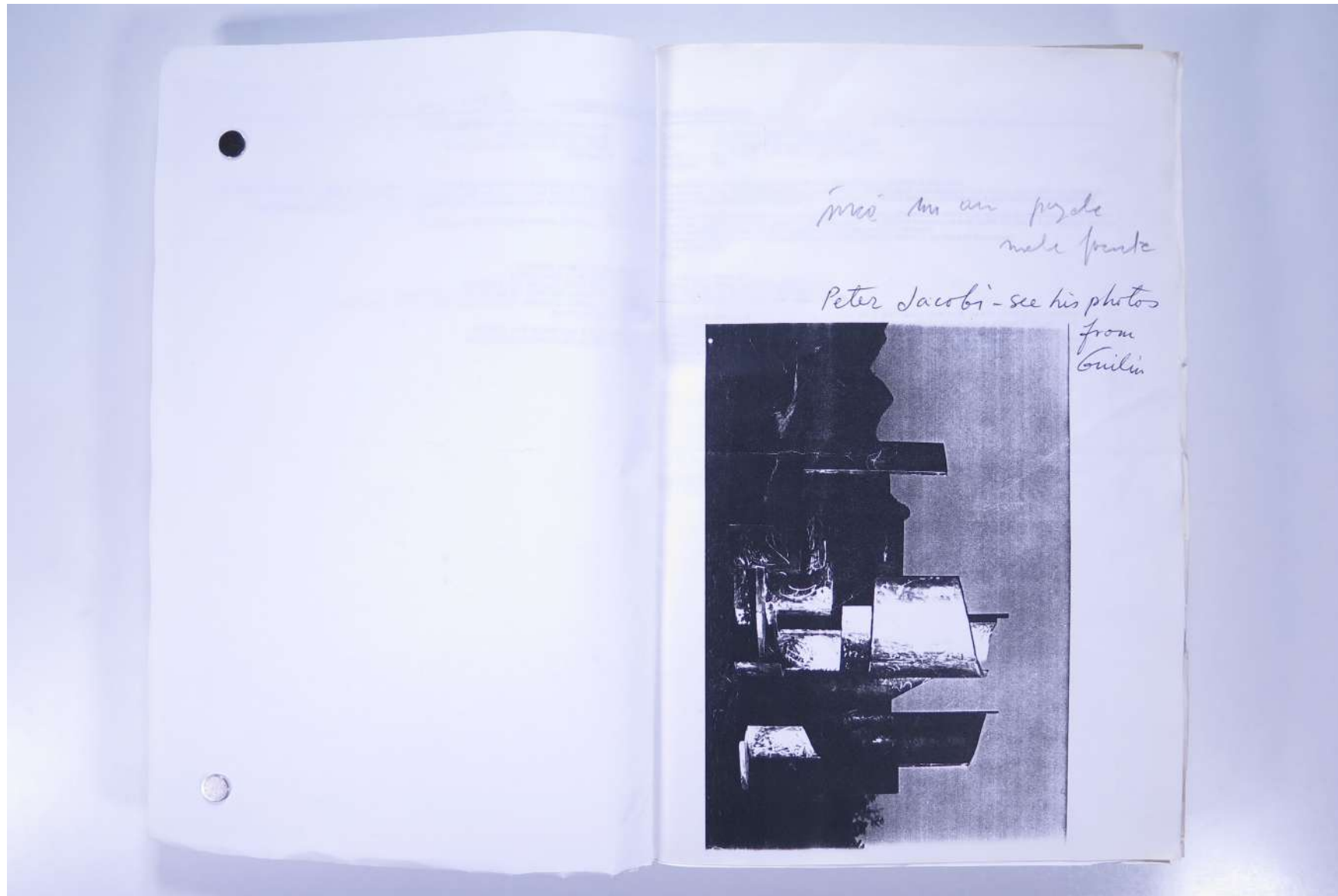
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

**PNE 117.004**



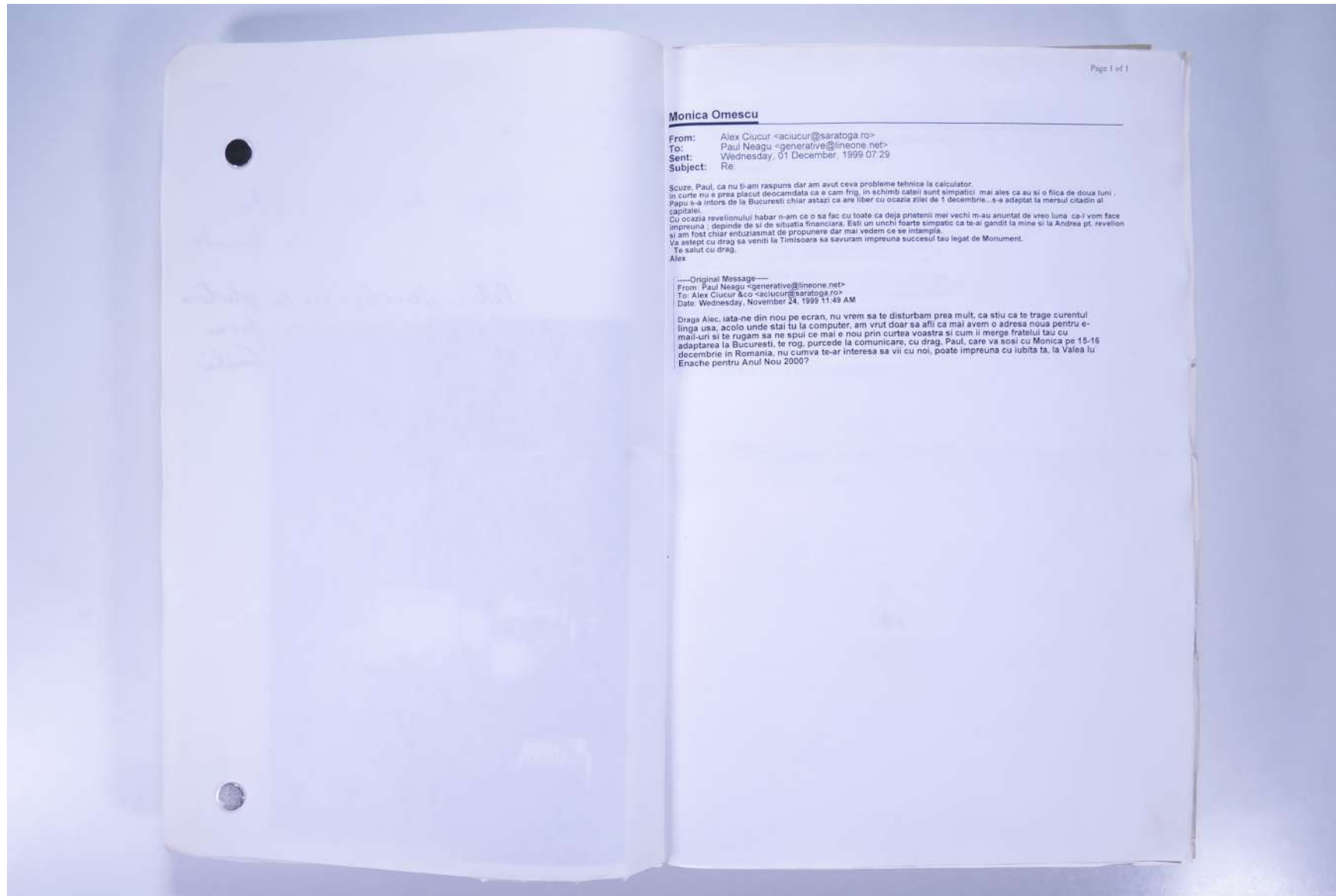
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.  
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.005



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

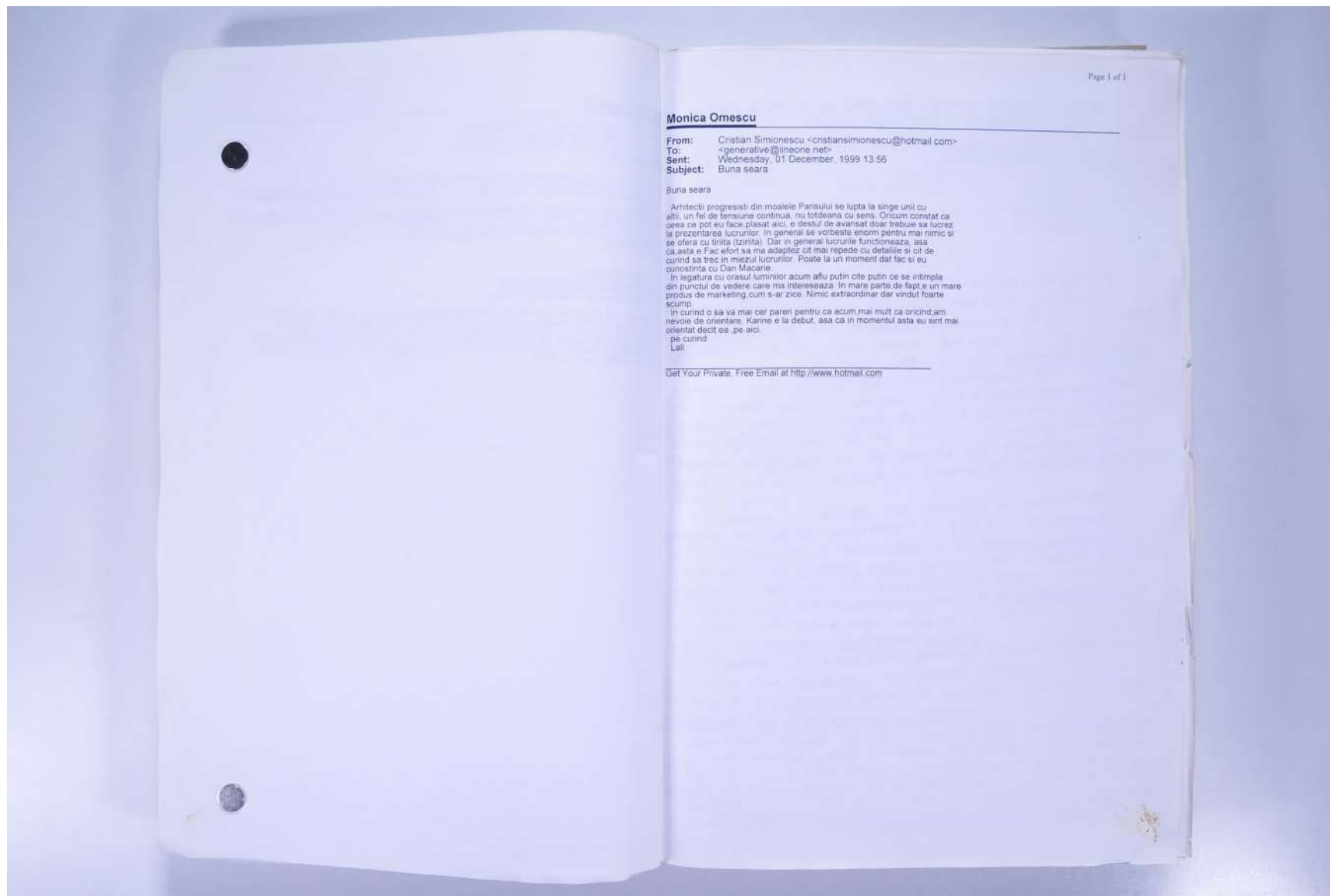
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.006



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

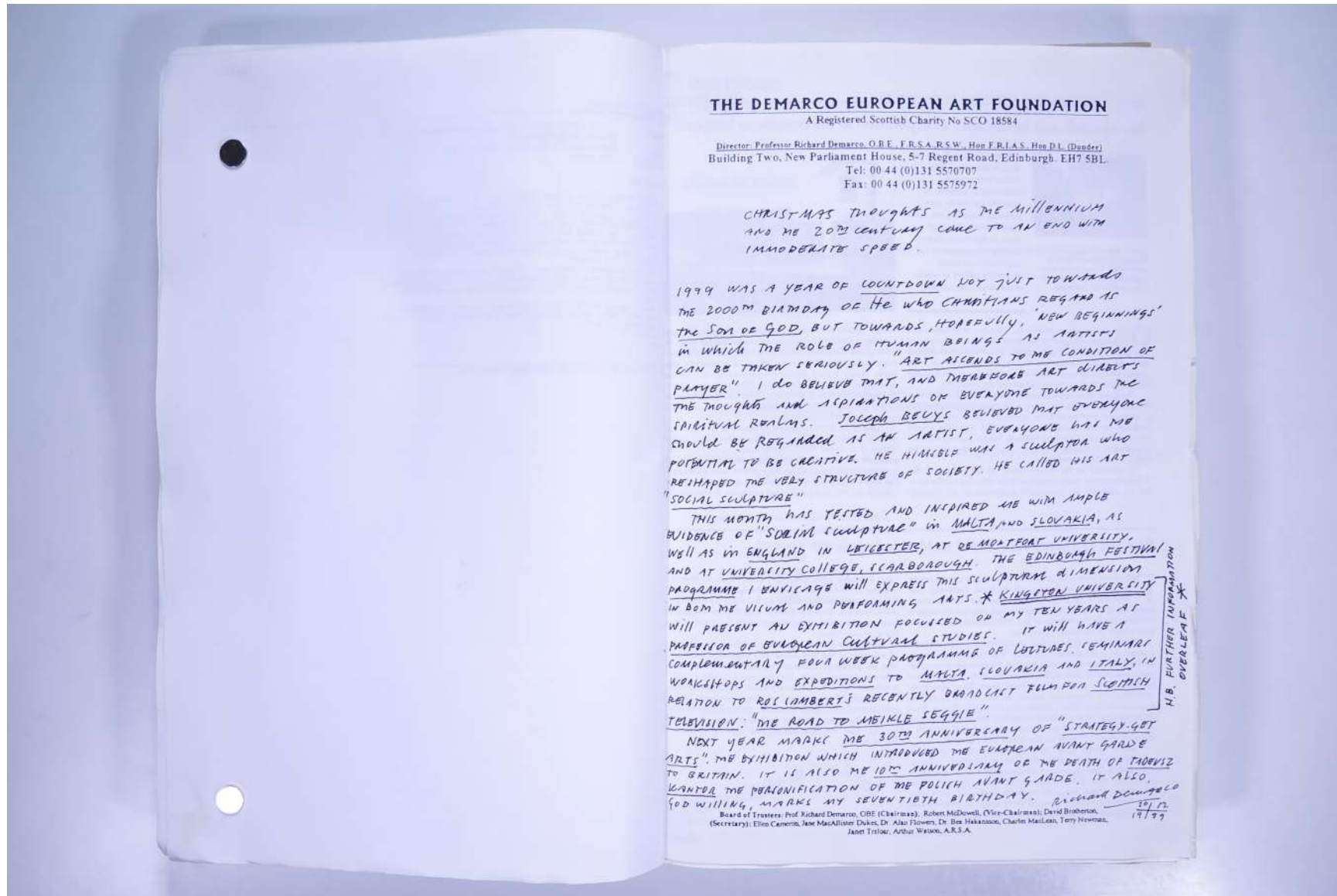
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.007



## THE DEMARCO EUROPEAN ART FOUNDATION

A Registered Scottish Charity No SCO 18584

Director: Professor Richard Demarco, OBE, F.R.S.A., R.S.W., Hon F.R.I.A.S., Hon D.L. (Dundee)  
Building Two, New Parliament House, 5-7 Regent Road, Edinburgh, EH7 5BL.  
Tel: 00 44 (0)131 5570707  
Fax: 00 44 (0)131 5575972

CHRISTMAS THOUGHTS AS THE MILLENNIUM  
AND THE 20<sup>TH</sup> CENTURY COME TO AN END WITH  
IMMODERATE SPEED.

1999 WAS A YEAR OF COUNTDOWN NOT JUST TOWARDS  
THE 2000<sup>TH</sup> BIRTHDAY OF HE WHO CHRISTIANS REGARD AS  
THE SON OF GOD, BUT TOWARDS, HOPEFULLY, 'NEW BEGINNINGS'  
IN WHICH THE ROLE OF HUMAN BEINGS AS ARTISTS  
CAN BE TAKEN SERIOUSLY. "ART ASCENDS TO THE CONDITION OF  
PRAYER" I DO BELIEVE THAT, AND THEREFORE ART DEMANDS  
THE THOUGHTS AND ASPIRATIONS OF EVERYONE TOWARDS THE  
SPIRITUAL REALMS. JOSEPH BEUYS BELIEVED THAT EVERYONE  
SHOULD BE REGARDED AS AN ARTIST, EVERYONE HAS THE  
POTENTIAL TO BE CREATIVE. HE HIMSELF WAS A SCULPTOR WHO  
RESHAPED THE VERY STRUCTURE OF SOCIETY. HE CALLED HIS ART  
"SOCIAL SCULPTURE"

THIS MONTH HAS TESTED AND INSPIRED ME WITH AMPLE  
EVIDENCE OF "SOCIAL SCULPTURE" IN MALTA AND SLOVAKIA, AS  
WELL AS IN ENGLAND IN LEICESTER, AT DE MONTFORT UNIVERSITY,  
AND AT UNIVERSITY COLLEGE, SCARBOROUGH. THE EDINBURGH FESTIVAL  
PROGRAMME I ENVIAGE WILL EXPRESS THIS SCULPTURAL DIMENSION  
IN BOTH THE VISUAL AND PERFORMING ARTS. \* KINGSTON UNIVERSITY  
WILL PRESENT AN EXHIBITION FOCUSED ON MY TEN YEARS AS  
PROFESSOR OF EUROPEAN CULTURAL STUDIES. IT WILL HAVE A  
COMPLEMENTARY FOUR WEEK PROGRAMME OF LECTURES, SEMINARS,  
WORKSHOPS AND EXPEDITIONS TO MALTA, SLOVAKIA AND ITALY, IN  
RELATION TO ROSSI LAMBERTI RECENTLY BROADCAST THROUGH SCOTTISH  
TELEVISION: "THE ROAD TO MEIKLE SEGGLIE"

NEXT YEAR MARKS THE 30<sup>TH</sup> ANNIVERSARY OF "STRATEGY-GOT  
ARTS" THE EXHIBITION WHICH INTRODUCED THE EUROPEAN AVANT GARDE  
TO BRITAIN. IT IS ALSO THE 100<sup>TH</sup> ANNIVERSARY OF THE DEATH OF THOMAS  
KANTER THE POINIFICATION OF THE POLISH AVANT GARDE. IT ALSO  
GOD WILLING, MARKS MY SEVENTIETH BIRTHDAY. Richard Demarco  
20/12/99

Board of Trustees: Prof Richard Demarco, OBE (Chairman), Robert McDowell, Vice-Chairman, David Bingham,  
(Secretary), Eileen Connors, Jane MacAllister, Dariusz, Dr. Alan Flowers, Dr. Bae Hakansson, Charles MacLean, Terry Newman,  
Janet Trilow, Arbut Watson, A.R.S.A.

H.B. FURTHER INFORMATION \*

Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

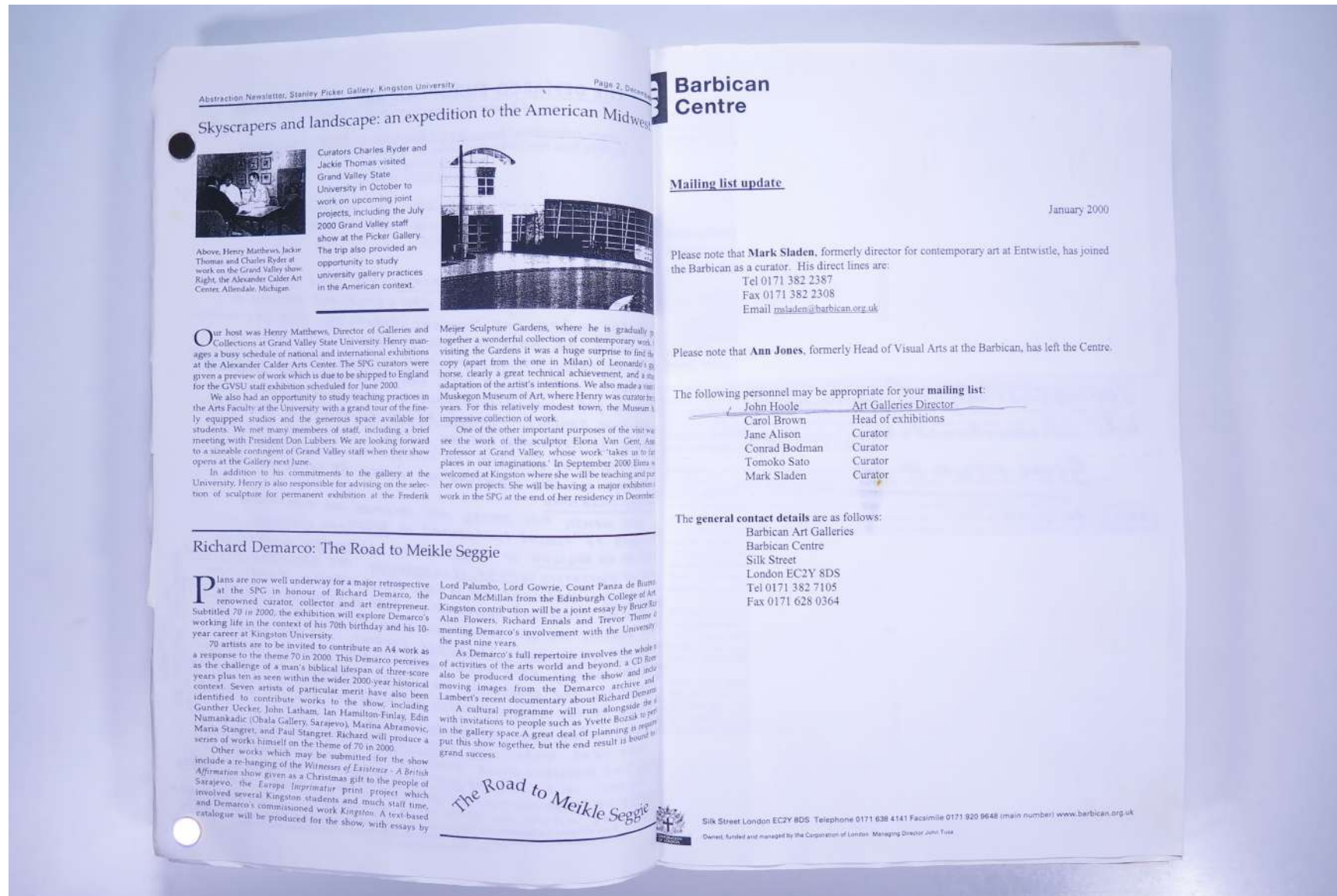
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.008



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

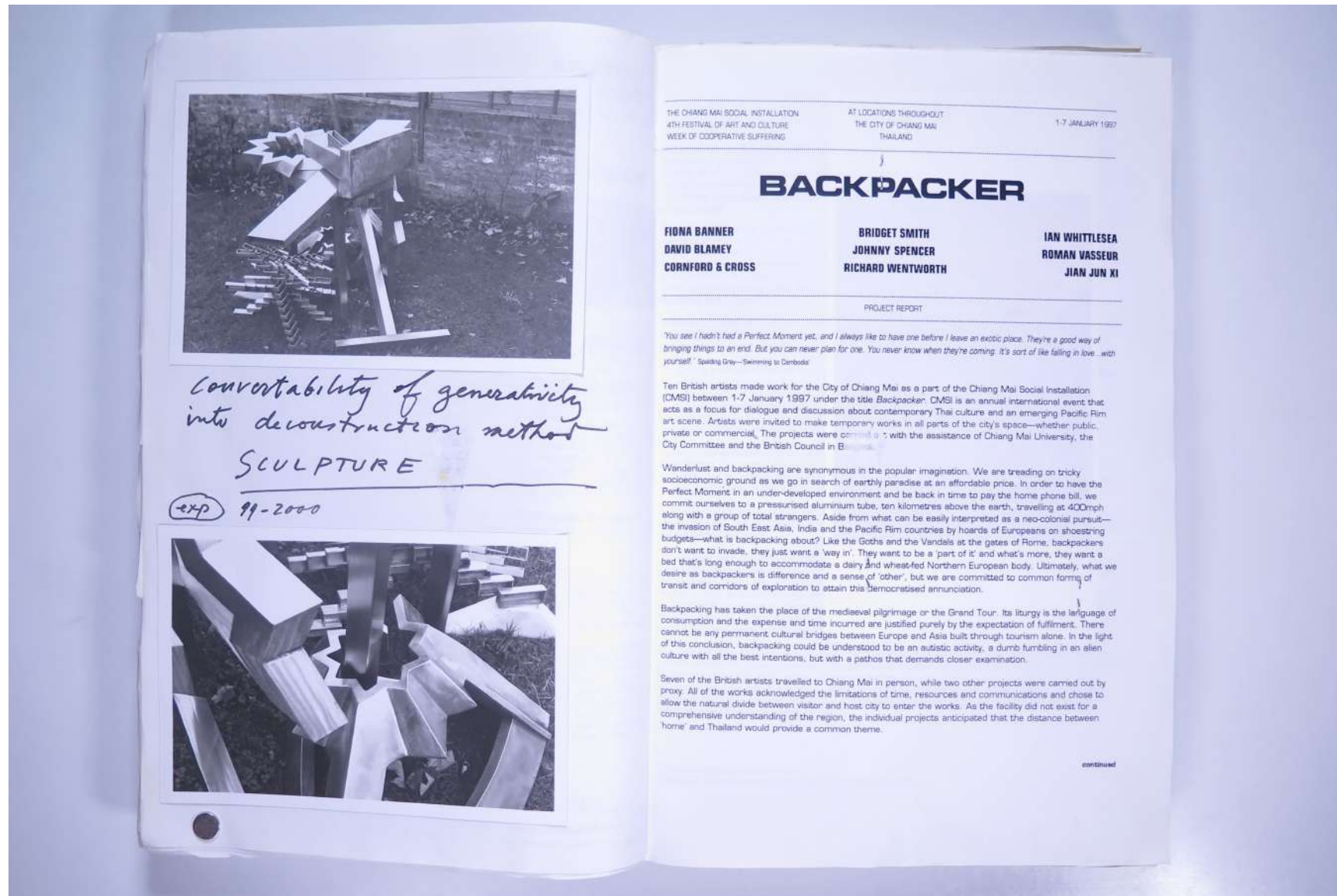


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.009



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

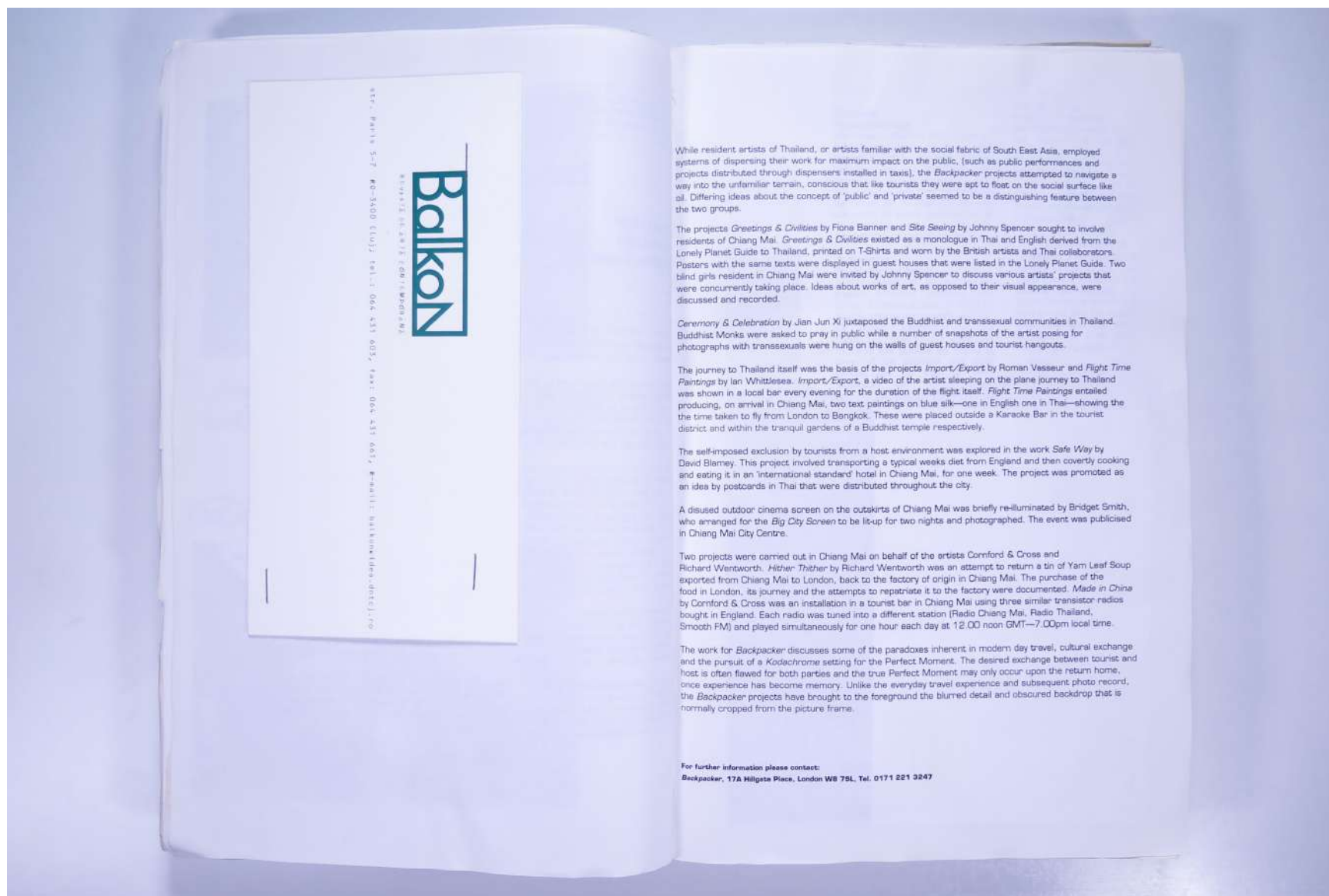
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.010



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

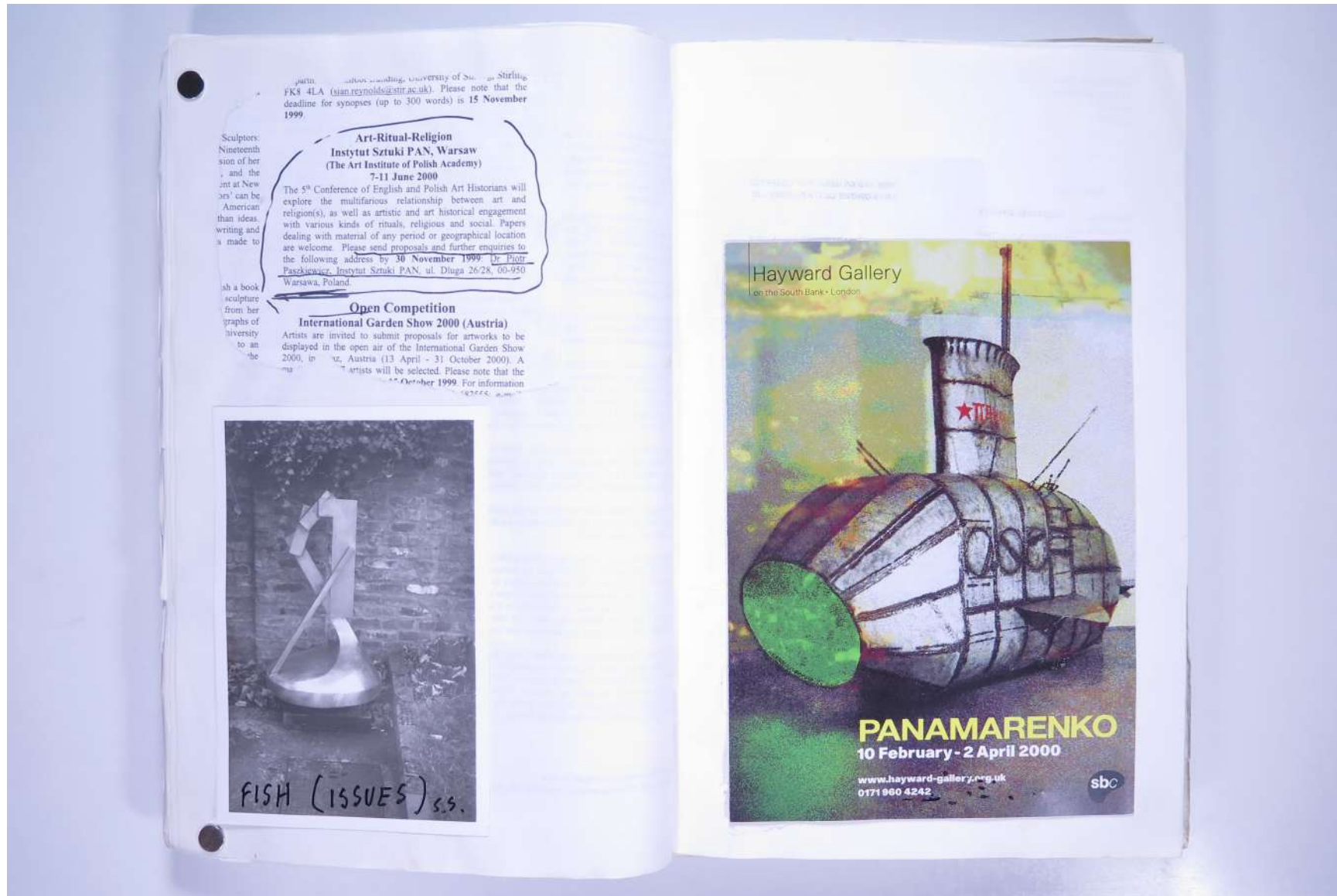
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.011



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.012



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

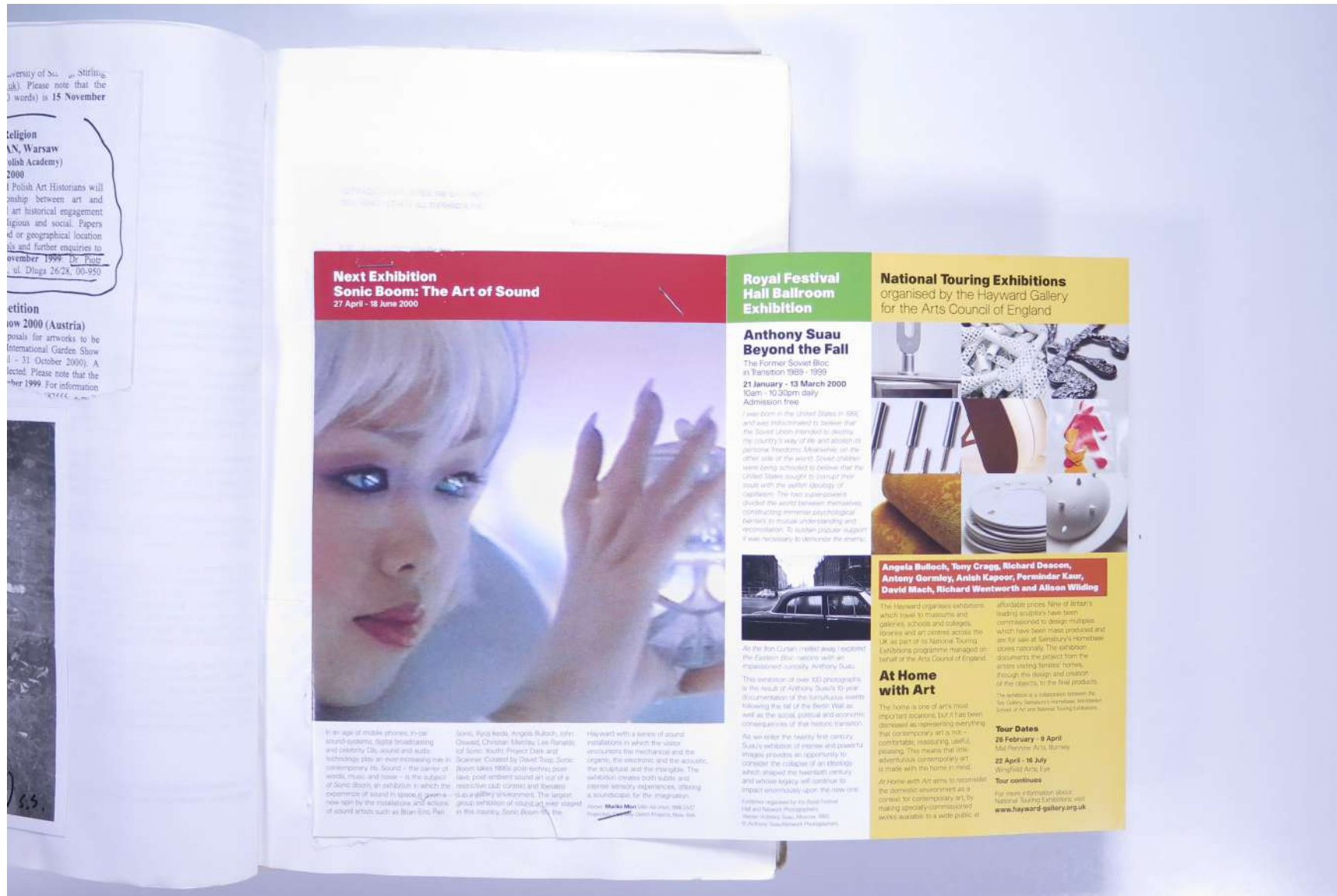
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.013



iversity of Su... Stirling...  
(uk). Please note that the  
(words) is 15 November

Religion  
IN Warsaw  
Polish Academy)  
2000  
Polish Art Historians will  
ship between art and  
art historical engage-  
ment and social. Papers  
of or geographical loca-  
tion and further enquiries to  
November 1999. Dr. Paul  
ul. Długa 26/28, 00-950

etition  
ow 2000 (Austria)  
posals for artworks to be  
International Garden Show  
1 - 31 October 2000). A  
fected. Please note that the  
ber 1999. For information

**Next Exhibition**  
**Sonic Boom: The Art of Sound**  
27 April - 18 June 2000



In an age of mobile phones, in-car sound-systems, digital broadcasting and celebrity DJs, sound and audio technology play an ever increasing role in contemporary life. Sound - in the context of words, music and noise - is the subject of Sonic Boom, an exhibition in which the experience of sound in space is given a new spin by the installation and actions of sound artists such as Brian Eno, Ryoji Koyama, Ryoji Ikeda, Angela Bulloch, John Oswald, Christian Marclay, Les Rimeaux, John Cage, Steve Reich, John Luther Adams, and others. Curated by David Toop, Sonic Boom takes 1990s post-rock, post-punk, post-ambient sound art out of a restrictive club context and presents it as a gallery phenomenon. The largest group exhibition of sound art ever staged in this country, Sonic Boom is the

**Royal Festival Hall Ballroom Exhibition**

**Anthony Suau**  
**Beyond the Fall**

The Former Soviet Bloc in Transition 1989 - 1999  
21 January - 13 March 2000  
10am - 10.30pm daily  
Admission free  
I was born in the United States in 1956 and was indoctrinated to believe that the Soviet Union intended to destroy the country's way of life and abolish its personal freedoms. Meanwhile, on the other side of the secret Soviet children were being schooled to believe that the United States sought to corrupt their souls with the selfish ideology of capitalism. The two superpowers studied this world between themselves, conducting immense psychological battles in mutual understanding and respectability. To Russian people, perhaps it was necessary to denounce the enemy



As the Ron Currier (middle) away captured the Eastern Bloc nations with an impassioned curiosity Anthony Suau's The Separation of over 100 photographs is the result of Anthony Suau's year-long documentation of the tumultuous events following the fall of the Berlin Wall as well as the social, political and economic consequences of that historic transition.

As we enter the twenty-first century, Suau's exhibition of evocative and powerful images provides an opportunity to reassess the collapse of an ideology which shaped the twentieth century and whose legacy will continue to impact enormously upon the new one. Curated by David Toop, Beyond the Fall and Beyond the Fall is presented by the Royal Festival Hall and Hayward Gallery, London. 1999. Photo: Anthony Suau. Hayward Gallery, London. 1999. © Anthony Suau. Hayward Gallery, London.

**National Touring Exhibitions**  
organised by the Hayward Gallery for the Arts Council of England



**Angela Bulloch, Tony Cragg, Richard Deacon, Antony Gormley, Anish Kapoor, Permeinder Kaur, David Mach, Richard Westworth and Alison Wilding**

The Hayward organises exhibitions which travel to museums and galleries, schools and colleges, houses and art centres across the UK as part of its National Touring Exhibitions programme managed on behalf of the Arts Council of England.

**At Home with Art**

The home is one of art's most important locations, but it has been dismissed as uninspiring, everything that contemporary art is not - comfortable, reassuring, dull, pleasing. This means that little adventurous contemporary art is made with the home in mind. At home with Art aims to re-examine the domestic environment as a context for contemporary art by making specially-commissioned works available to a wide public at

affordable prices. Nine of Britain's leading sculptors have been commissioned to design multiples which have been most produced and are for sale at Sunday's homebase stores nationally. The exhibition documents the process from the artists visiting artists' homes. Through the design and creation of the objects, to the final products. The website is a database between the two online galleries. Homebase website: [www.homebase.co.uk](http://www.homebase.co.uk)

**Tour Dates**  
26 February - 9 April  
Mid-October Arts, Barrow  
22 April - 16 July  
Weyfield Arts, Eye

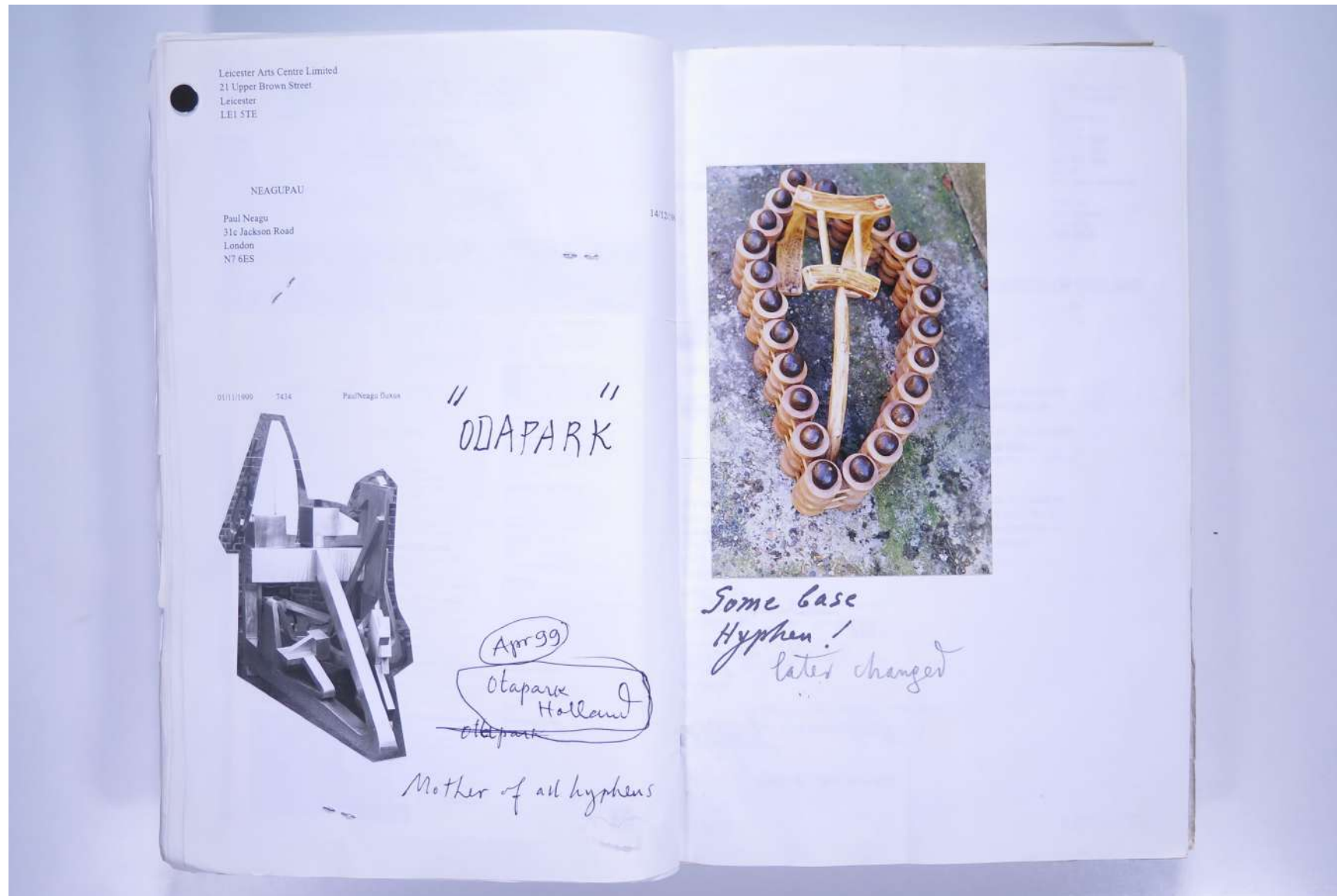
**Tour continues**  
For more information about National Touring Exhibitions visit [www.hayward-gallery.org.uk](http://www.hayward-gallery.org.uk)

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.014

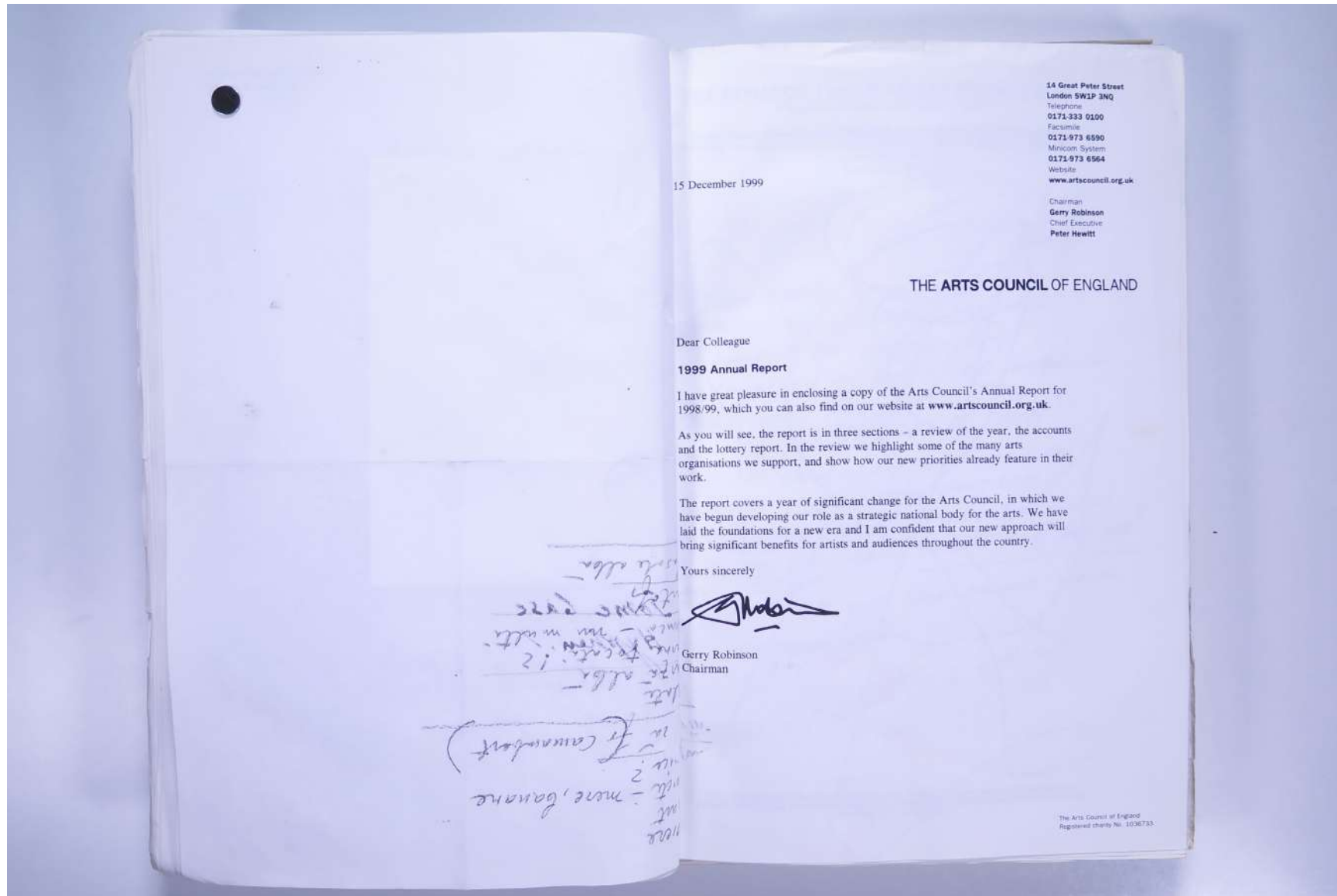


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.015



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

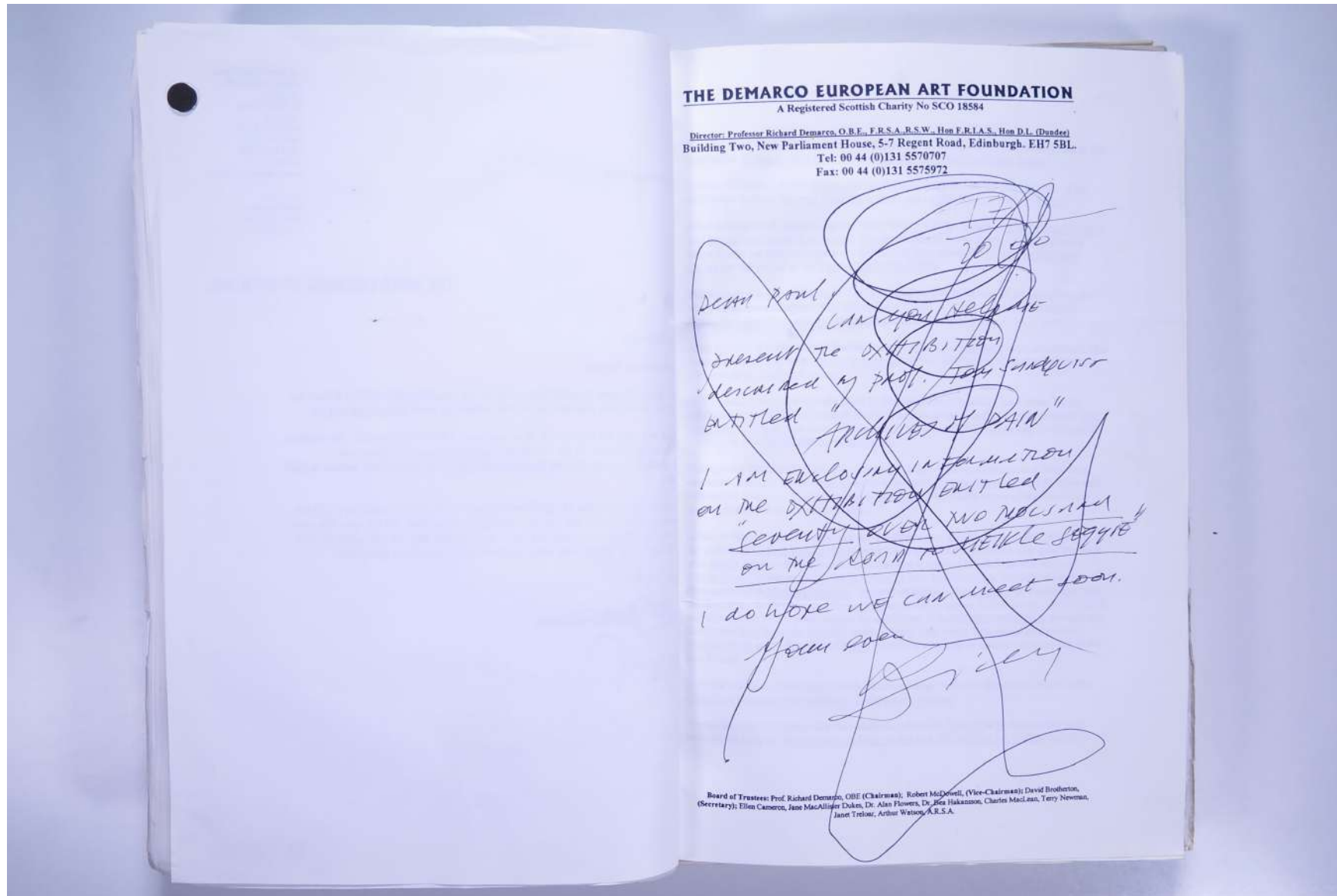
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

**PNE 117.016**



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

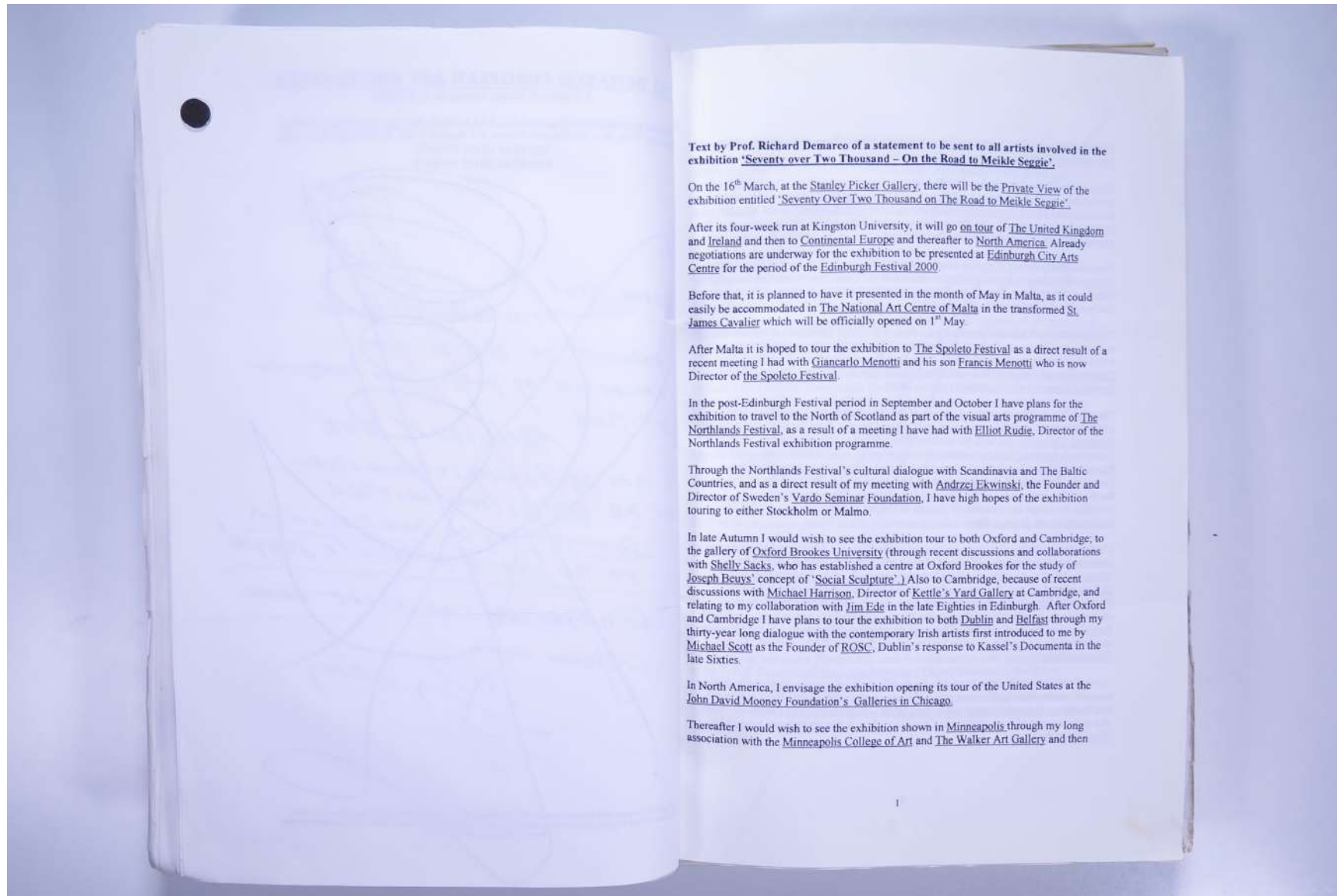


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.017



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

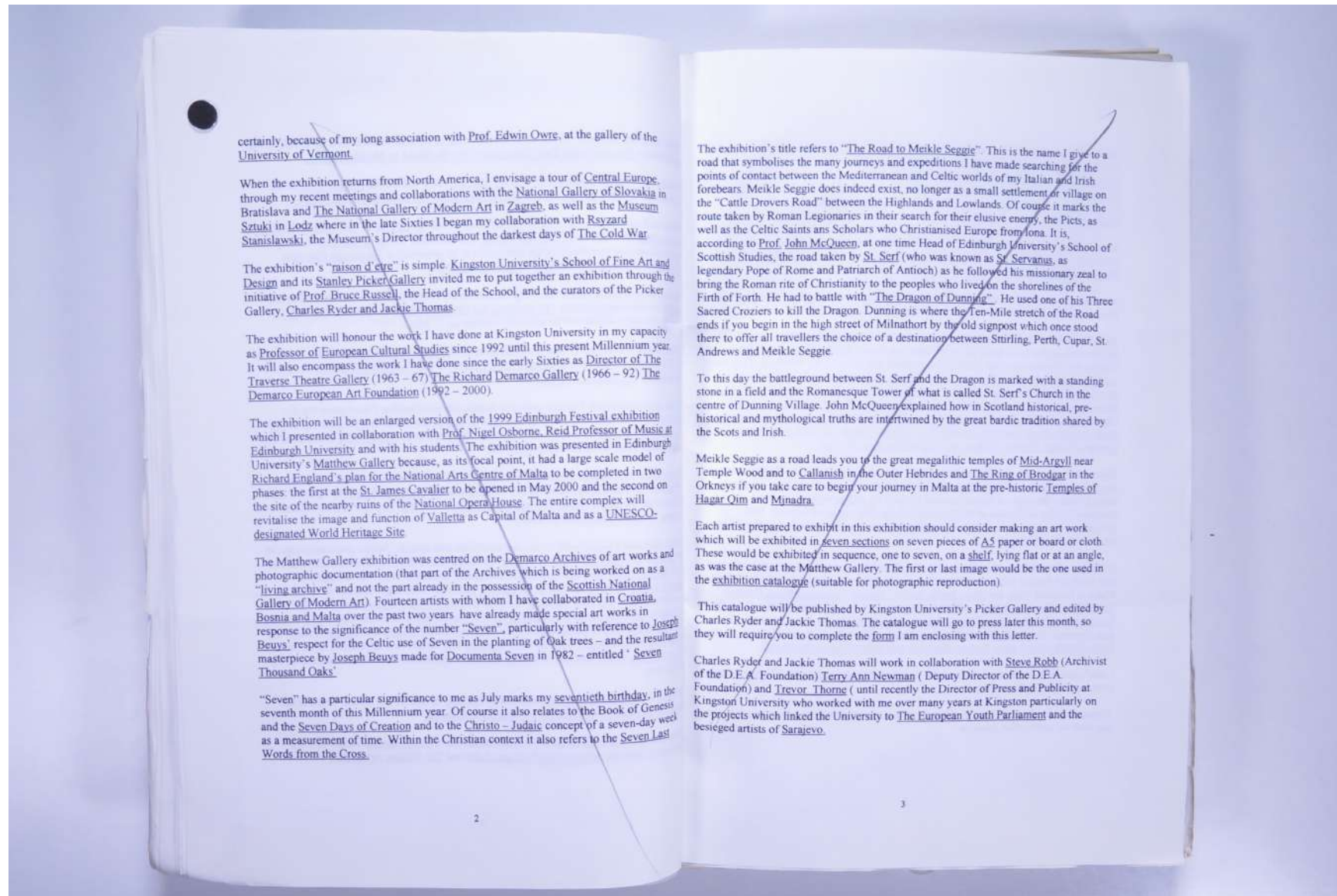
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.018



certainly, because of my long association with Prof. Edwin Owre, at the gallery of the University of Vermont.

When the exhibition returns from North America, I envisage a tour of Central Europe, through my recent meetings and collaborations with the National Gallery of Slovakia in Bratislava and The National Gallery of Modern Art in Zagreb, as well as the Museum Sztuki in Lodz where in the late Sixties I began my collaboration with Ryszard Stanislawski, the Museum's Director throughout the darkest days of The Cold War.

The exhibition's "raison d'être" is simple. Kingston University's School of Fine Art and Design and its Stanley Picker Gallery invited me to put together an exhibition through the initiative of Prof. Bruce Russell, the Head of the School, and the curators of the Picker Gallery, Charles Ryder and Jackie Thomas.

The exhibition will honour the work I have done at Kingston University in my capacity as Professor of European Cultural Studies since 1992 until this present Millennium year. It will also encompass the work I have done since the early Sixties as Director of The Traverse Theatre Gallery (1963 - 67) The Richard Demarco Gallery (1966 - 92) The Demarco European Art Foundation (1992 - 2000).

The exhibition will be an enlarged version of the 1999 Edinburgh Festival exhibition which I presented in collaboration with Prof. Nigel Osborne, Reid Professor of Music at Edinburgh University and with his students. The exhibition was presented in Edinburgh University's Matthew Gallery because, as its focal point, it had a large scale model of Richard England's plan for the National Arts Centre of Malta to be completed in two phases: the first at the St. James Cavalier to be opened in May 2000 and the second on the site of the nearby ruins of the National Opera House. The entire complex will revitalise the image and function of Valletta as Capital of Malta and as a UNESCO-designated World Heritage Site.

The Matthew Gallery exhibition was centred on the Demarco Archives of art works and photographic documentation (that part of the Archives which is being worked on as a "living archive" and not the part already in the possession of the Scottish National Gallery of Modern Art). Fourteen artists with whom I have collaborated in Croatia, Bosnia and Malta over the past two years have already made special art works in response to the significance of the number "Seven", particularly with reference to Joseph Beuys' respect for the Celtic use of Seven in the planting of Oak trees - and the resultant masterpiece by Joseph Beuys made for Documenta Seven in 1982 - entitled "Seven Thousand Oaks".

"Seven" has a particular significance to me as July marks my seventieth birthday, in the seventh month of this Millennium year. Of course it also relates to the Book of Genesis and the Seven Days of Creation and to the Christo - Judaic concept of a seven-day week as a measurement of time. Within the Christian context it also refers to the Seven Last Words from the Cross.

2

The exhibition's title refers to "The Road to Meikle Seggie". This is the name I give to a road that symbolises the many journeys and expeditions I have made searching for the points of contact between the Mediterranean and Celtic worlds of my Italian and Irish forebears. Meikle Seggie does indeed exist, no longer as a small settlement or village on the "Cattle Drivers Road" between the Highlands and Lowlands. Of course it marks the route taken by Roman Legionaries in their search for their elusive enemy, the Picts, as well as the Celtic Saints and Scholars who Christianised Europe from Iona. It is, according to Prof. John McQueen, at one time Head of Edinburgh University's School of Scottish Studies, the road taken by St. Serf (who was known as St. Servanus, as legendary Pope of Rome and Patriarch of Antioch) as he followed his missionary zeal to bring the Roman rite of Christianity to the peoples who lived on the shorelines of the Firth of Forth. He had to battle with "The Dragon of Dunning". He used one of his Three Sacred Croziers to kill the Dragon. Dunning is where the Ten-Mile stretch of the Road ends if you begin in the high street of Milnathort by the old signpost which once stood there to offer all travellers the choice of a destination between Stirling, Perth, Cupar, St. Andrews and Meikle Seggie.

To this day the battleground between St. Serf and the Dragon is marked with a standing stone in a field and the Romanesque Tower of what is called St. Serf's Church in the centre of Dunning Village. John McQueen explained how in Scotland historical, pre-historical and mythological truths are intertwined by the great bardic tradition shared by the Scots and Irish.

Meikle Seggie as a road leads you to the great megalithic temples of Mid-Argyll near Temple Wood and to Callanish in the Outer Hebrides and The Ring of Brodgar in the Orkneys if you take care to begin your journey in Malta at the pre-historic Temples of Hagar Qim and Mnajdra.

Each artist prepared to exhibit in this exhibition should consider making an art work which will be exhibited in seven sections on seven pieces of A5 paper or board or cloth. These would be exhibited in sequence, one to seven, on a shelf, lying flat or at an angle, as was the case at the Matthew Gallery. The first or last image would be the one used in the exhibition catalogue (suitable for photographic reproduction).

This catalogue will be published by Kingston University's Picker Gallery and edited by Charles Ryder and Jackie Thomas. The catalogue will go to press later this month, so they will require you to complete the form I am enclosing with this letter.

Charles Ryder and Jackie Thomas will work in collaboration with Steve Robb (Archivist of the D.E.A. Foundation) Terry Ann Newman (Deputy Director of the D.E.A. Foundation) and Trevor Thorne (until recently the Director of Press and Publicity at Kingston University who worked with me over many years at Kingston particularly on the projects which linked the University to The European Youth Parliament and the besieged artists of Sarajevo).

3

Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

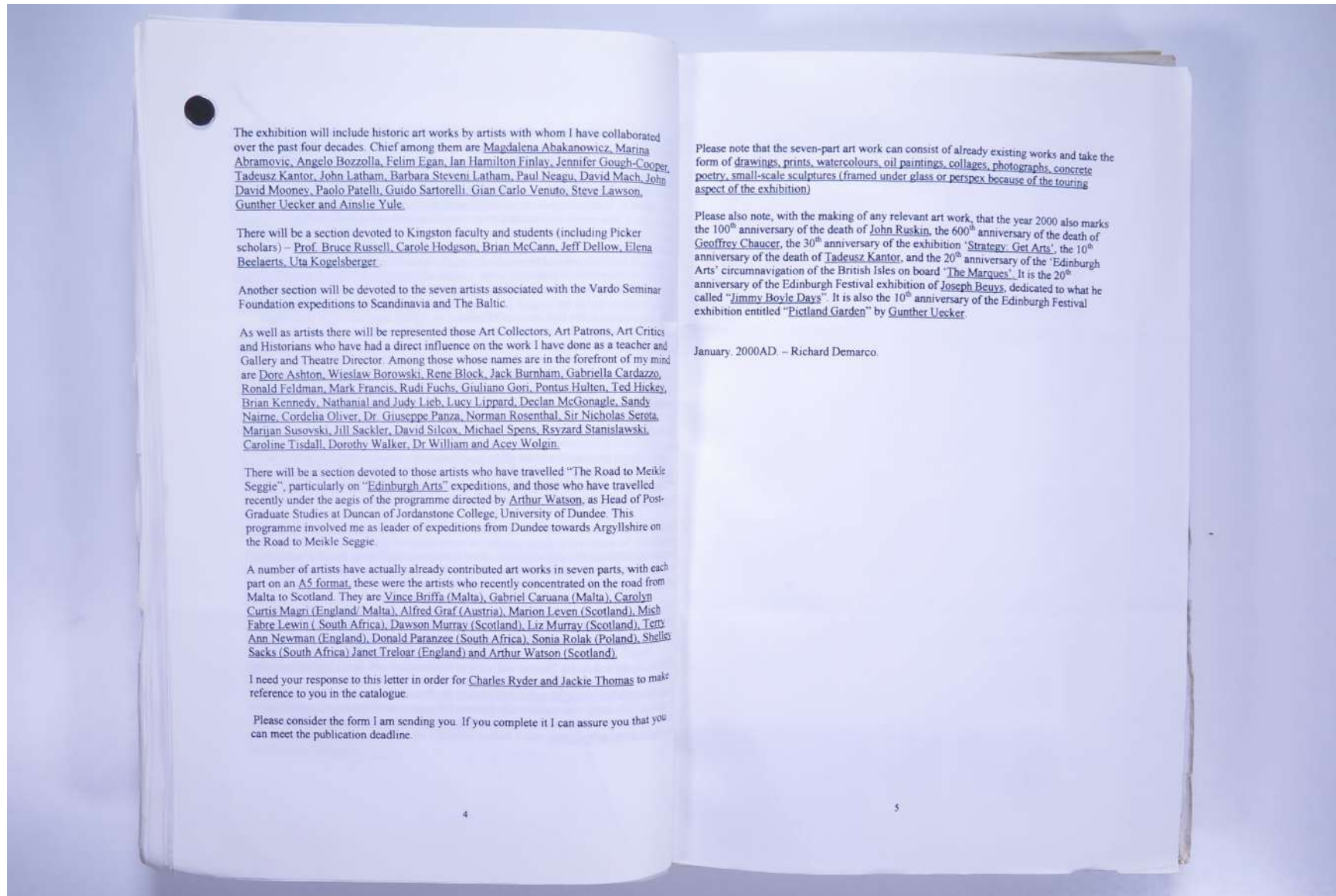
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.019



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

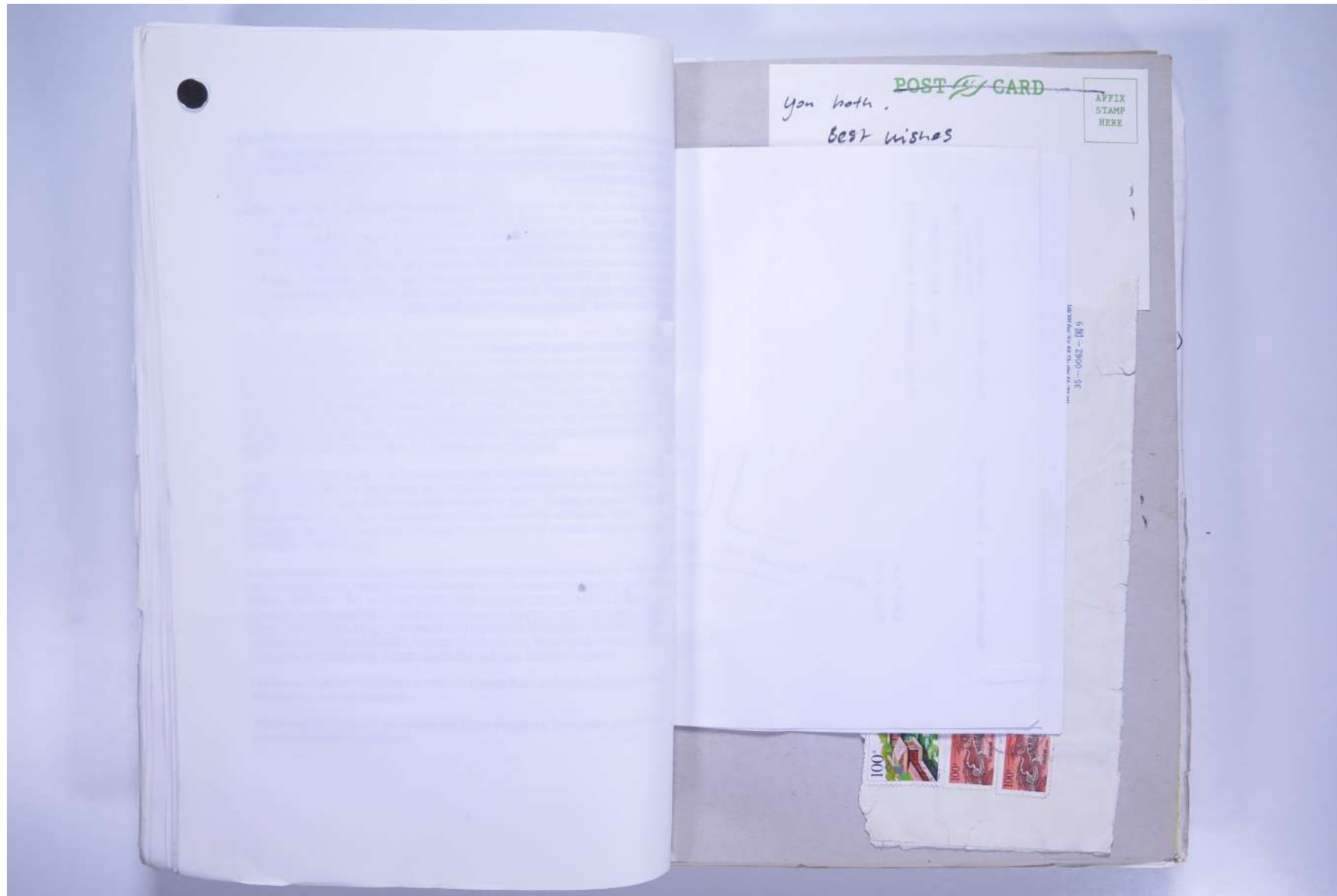
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.020



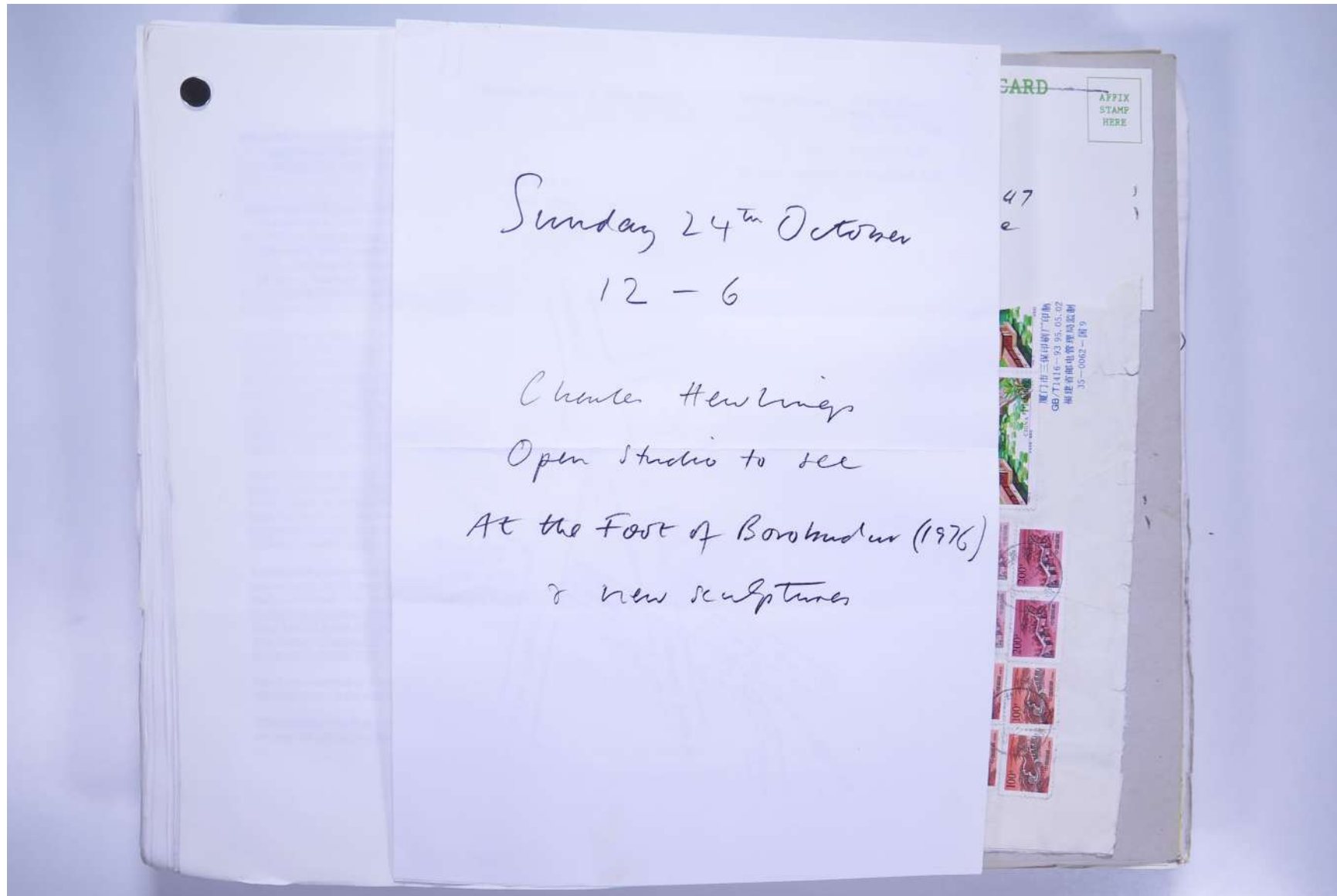
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.  
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.021



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

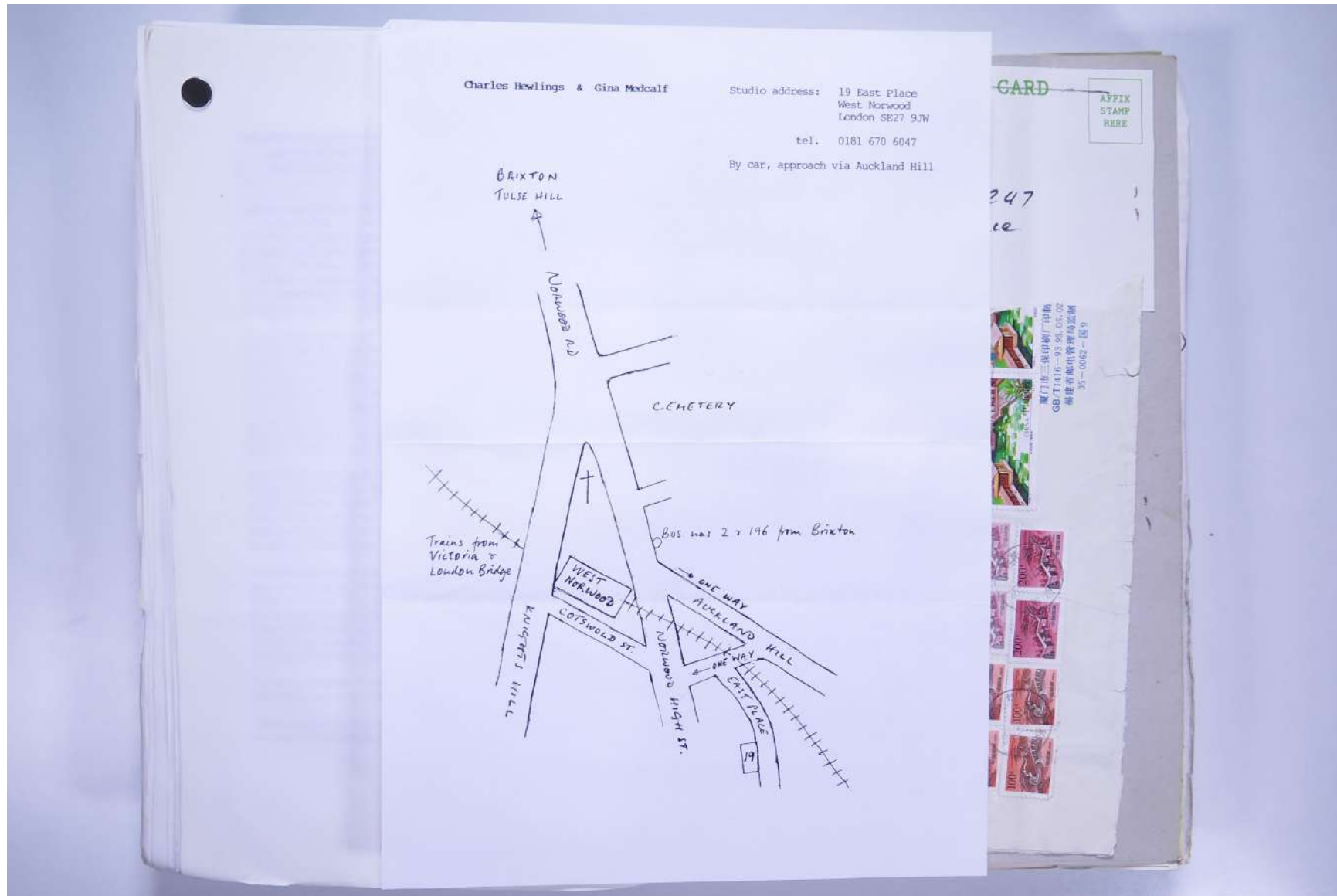
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.022



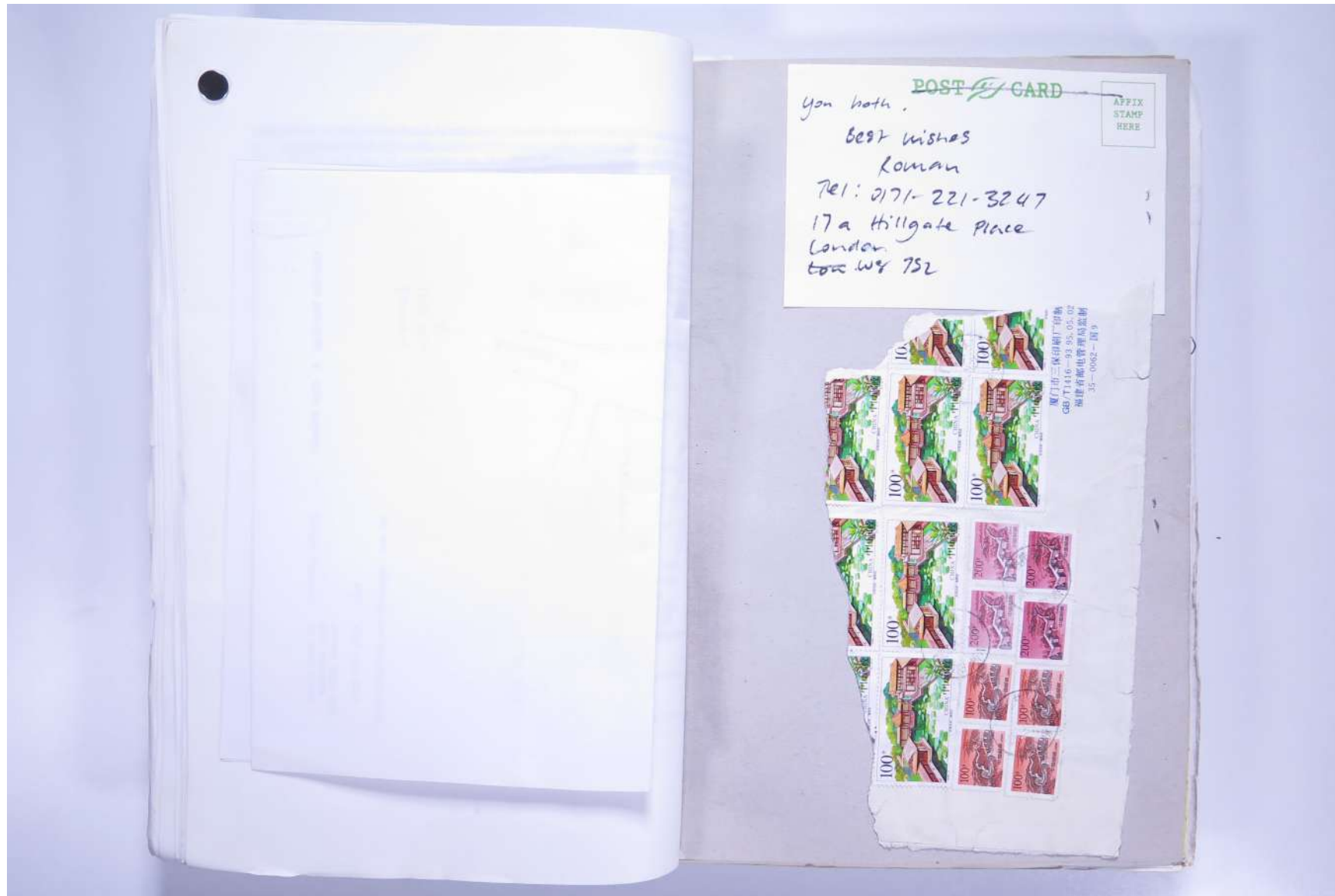
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.  
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.023



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.  
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.024



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.  
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

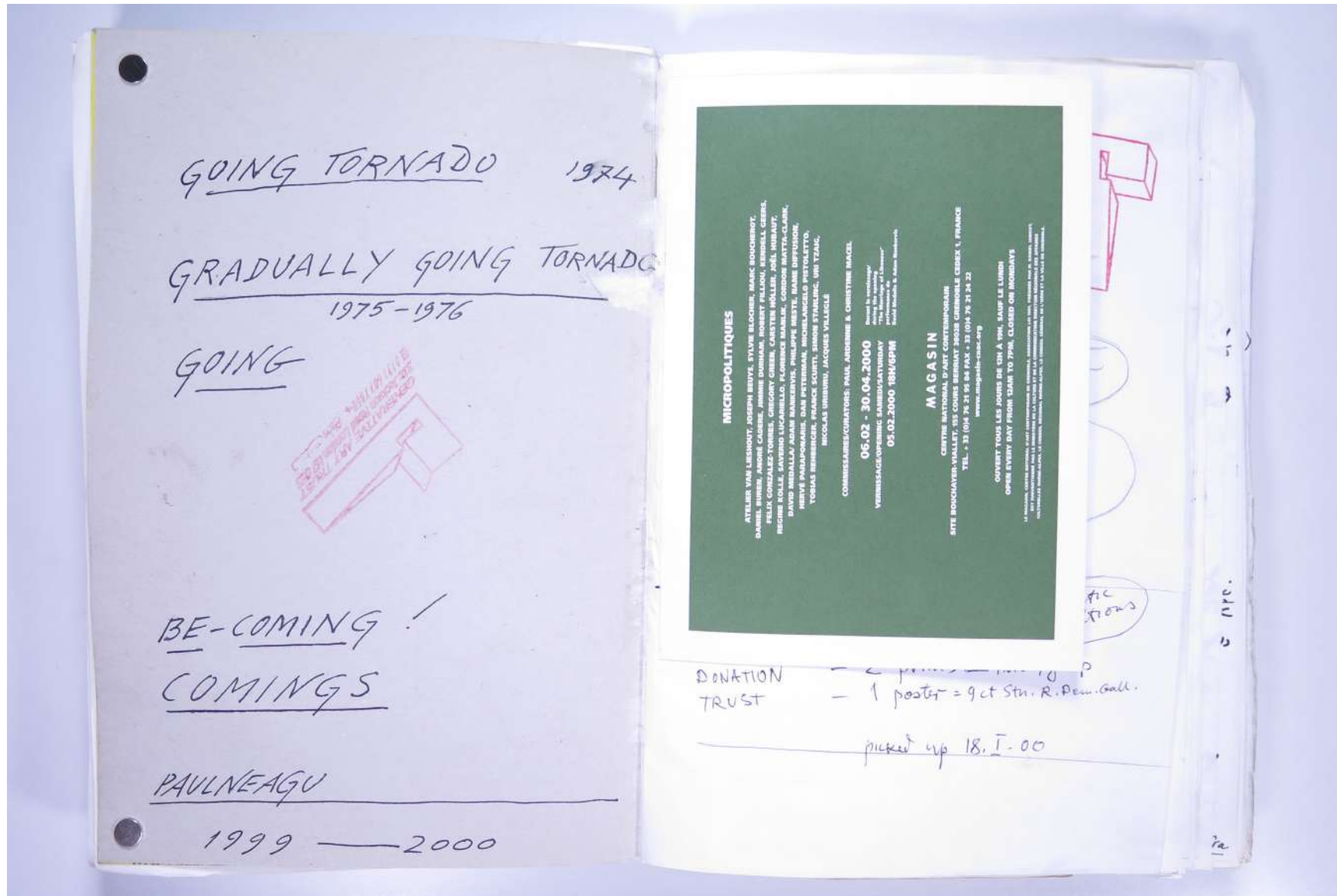


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.025



# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.026

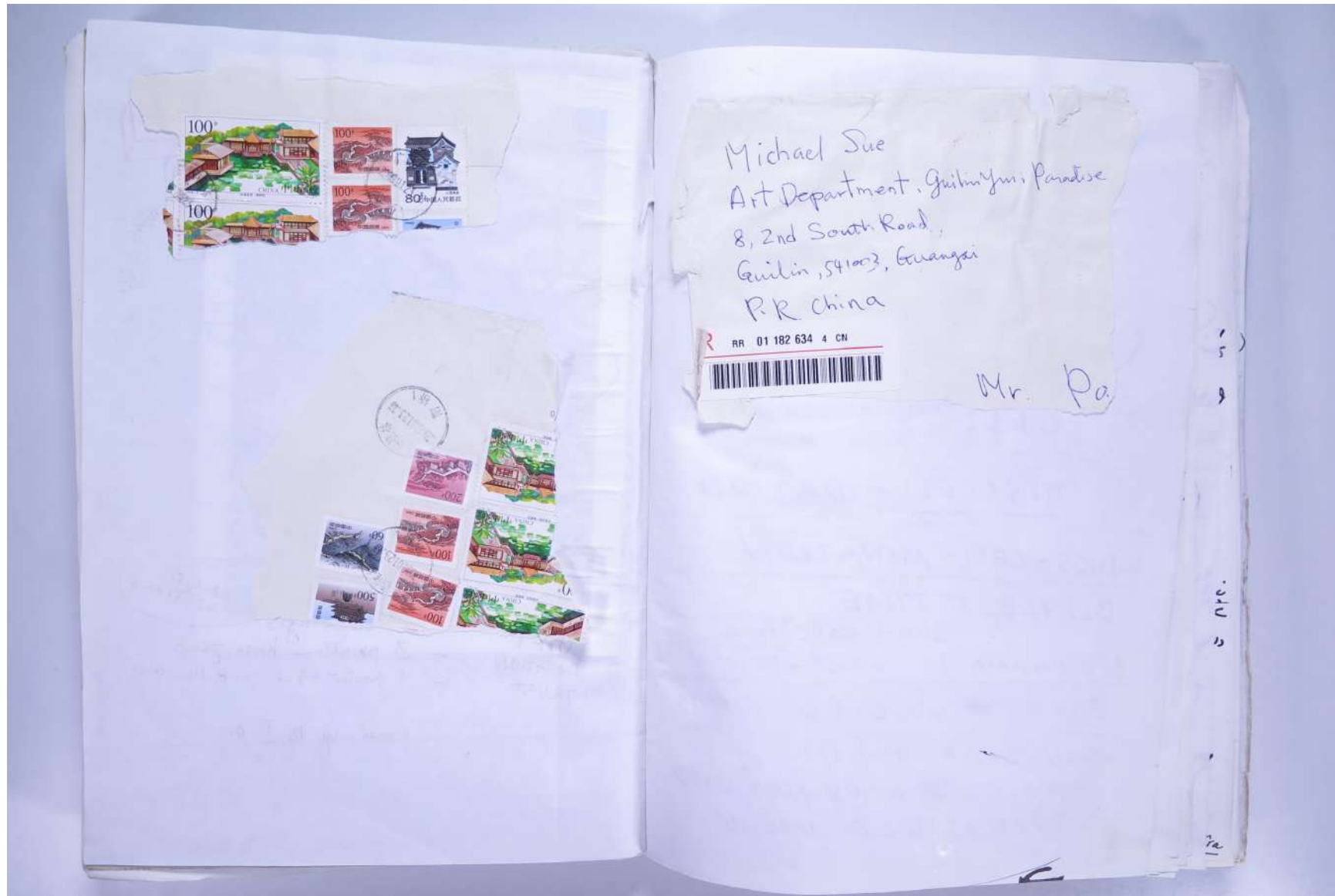


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.027



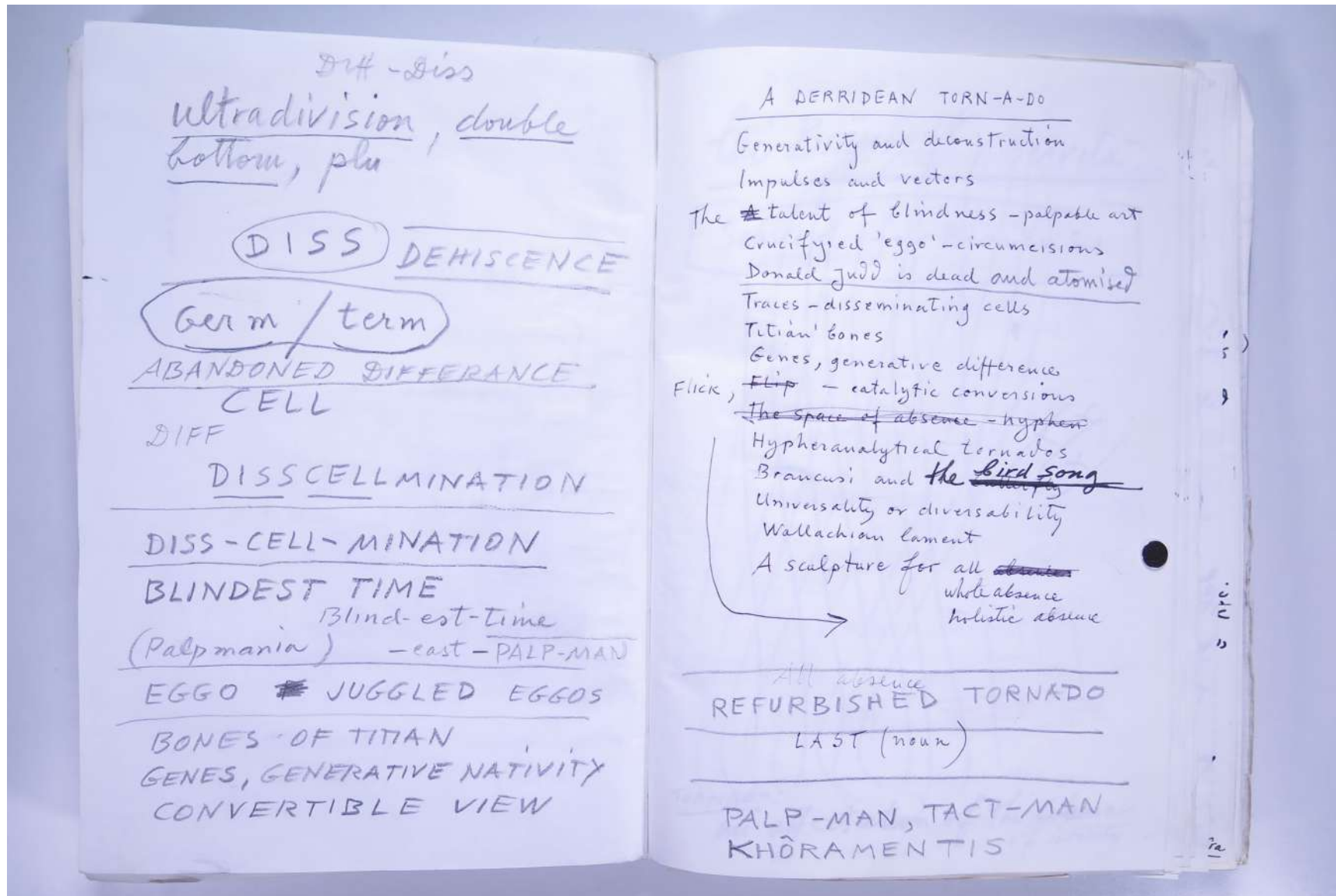
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.  
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.028



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

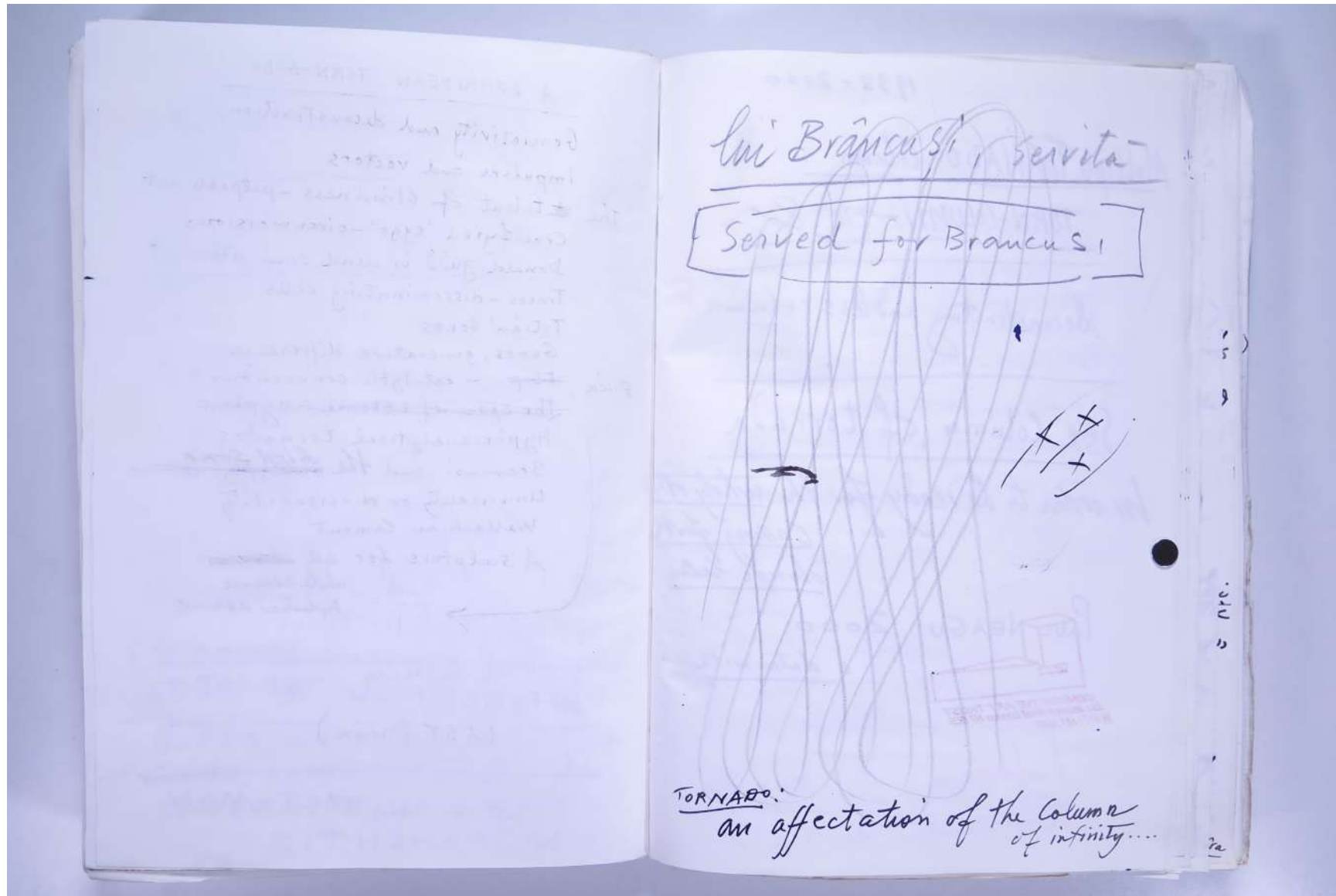
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.029

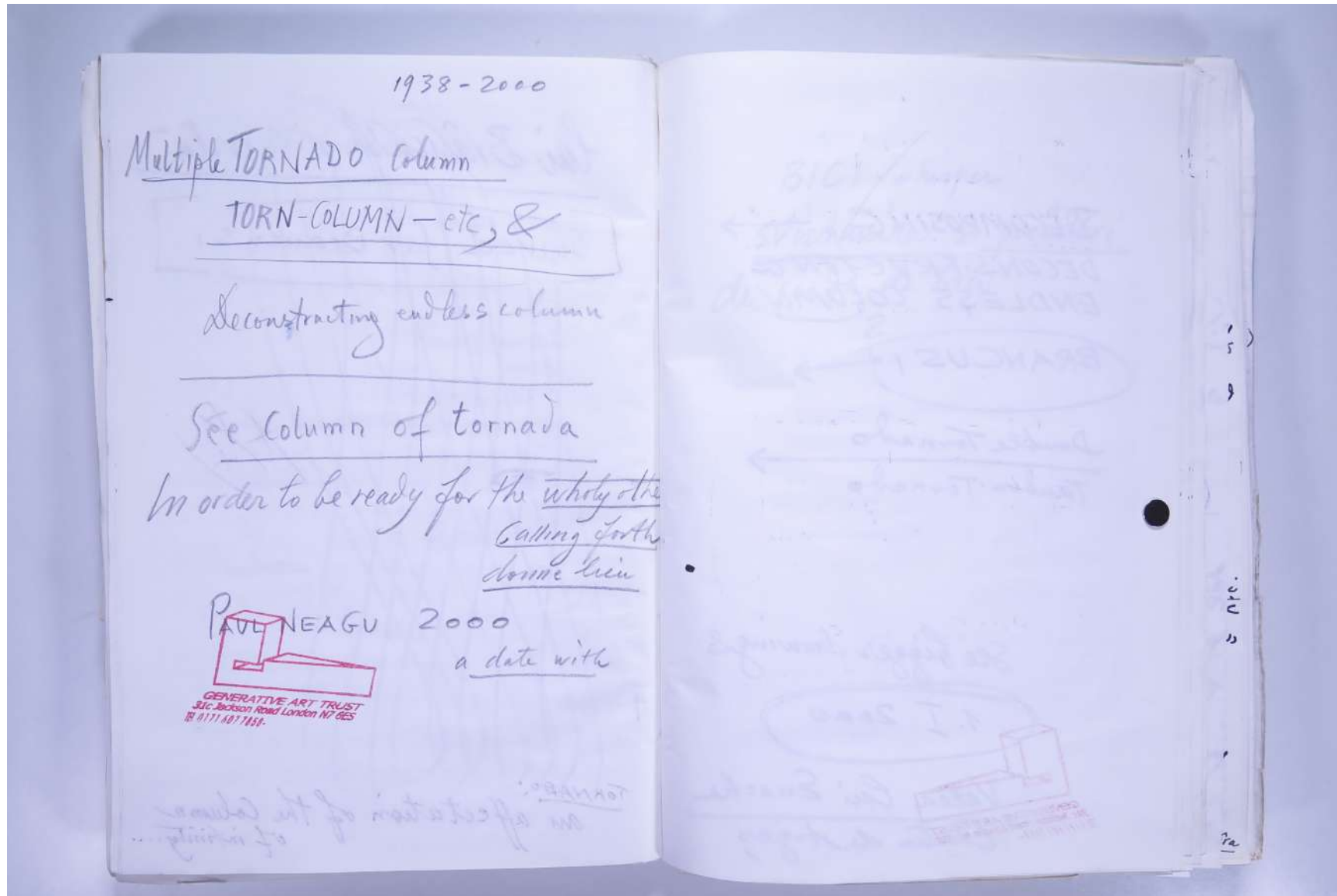


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.030



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

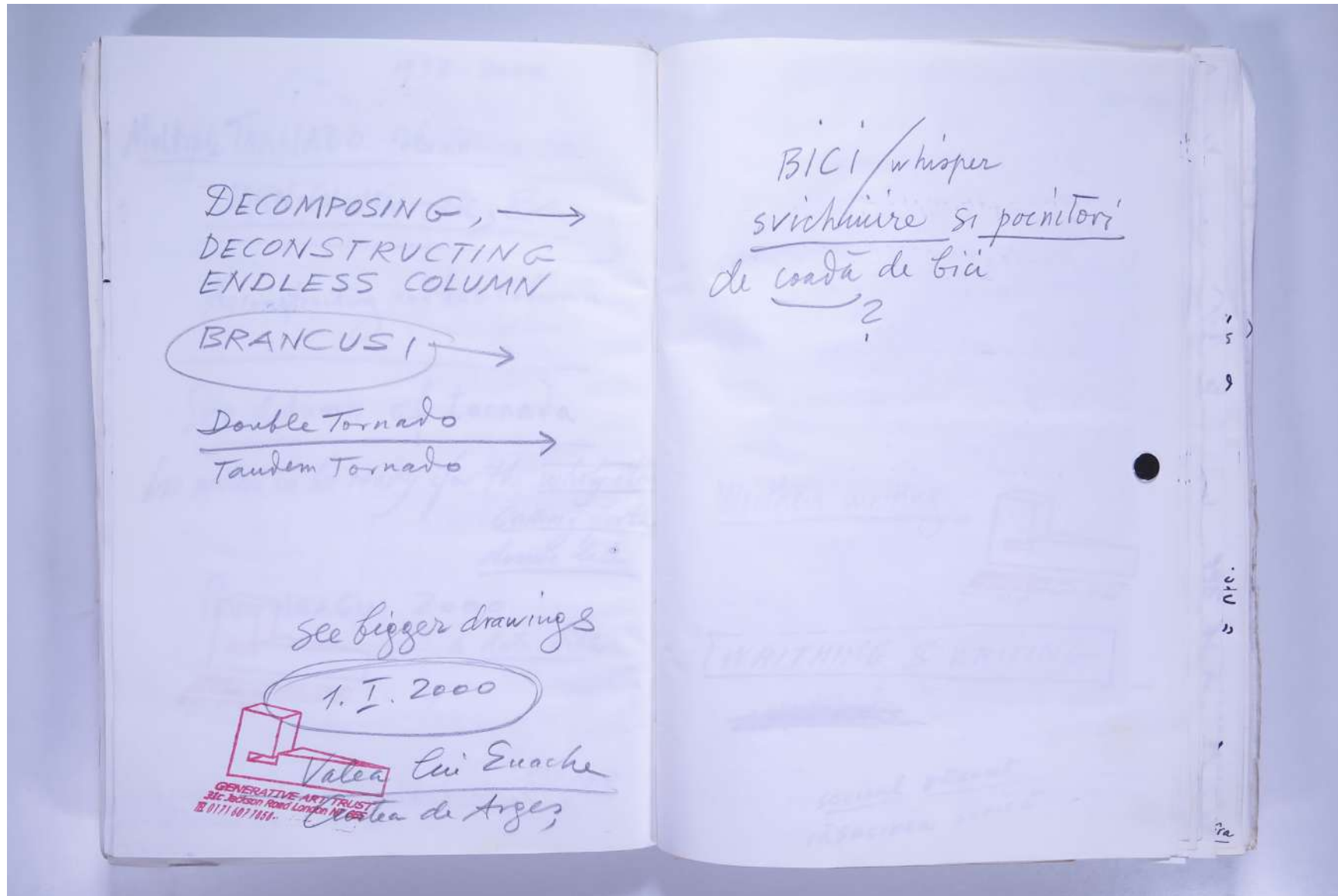
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.031



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

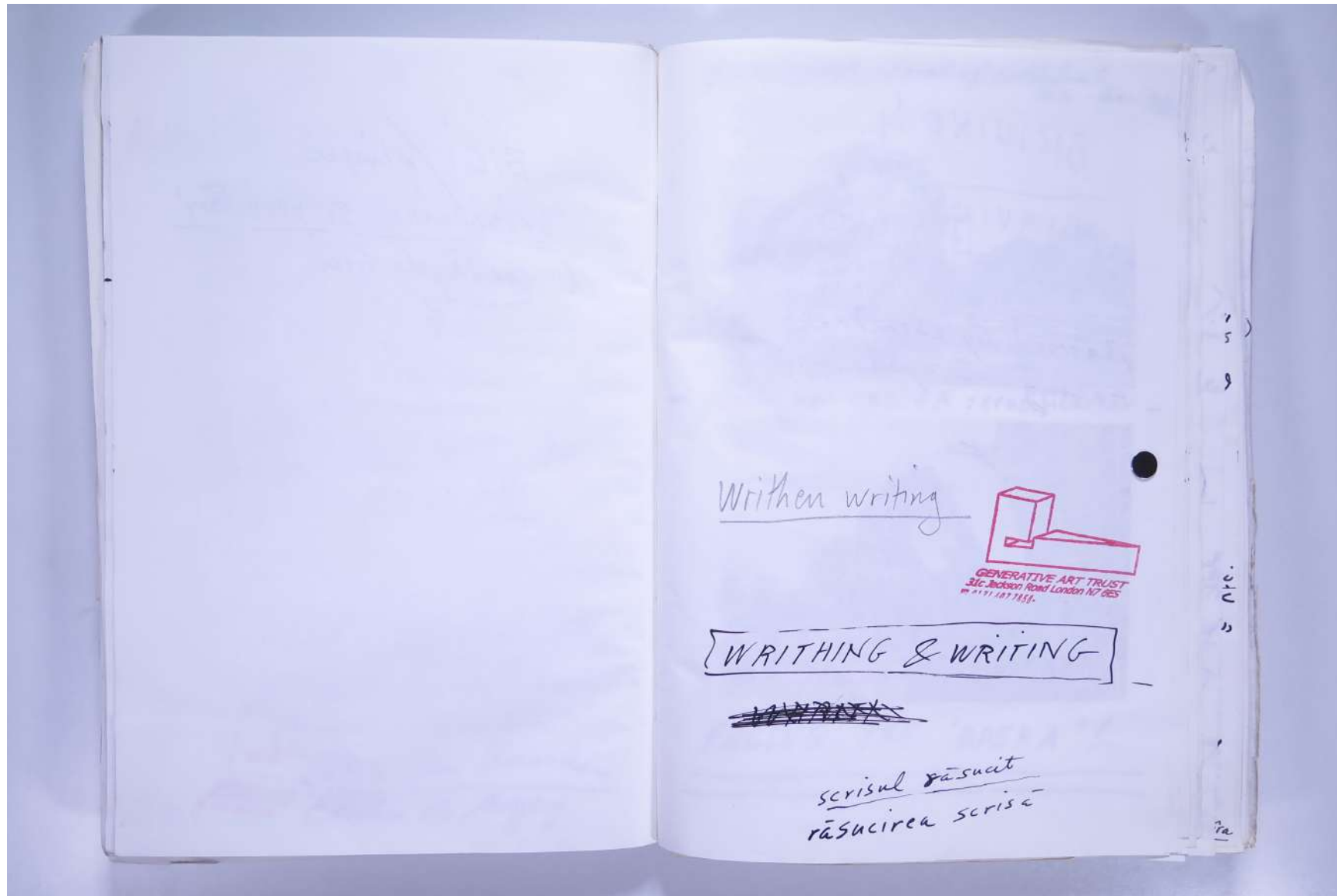
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.032



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.  
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.



# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.033

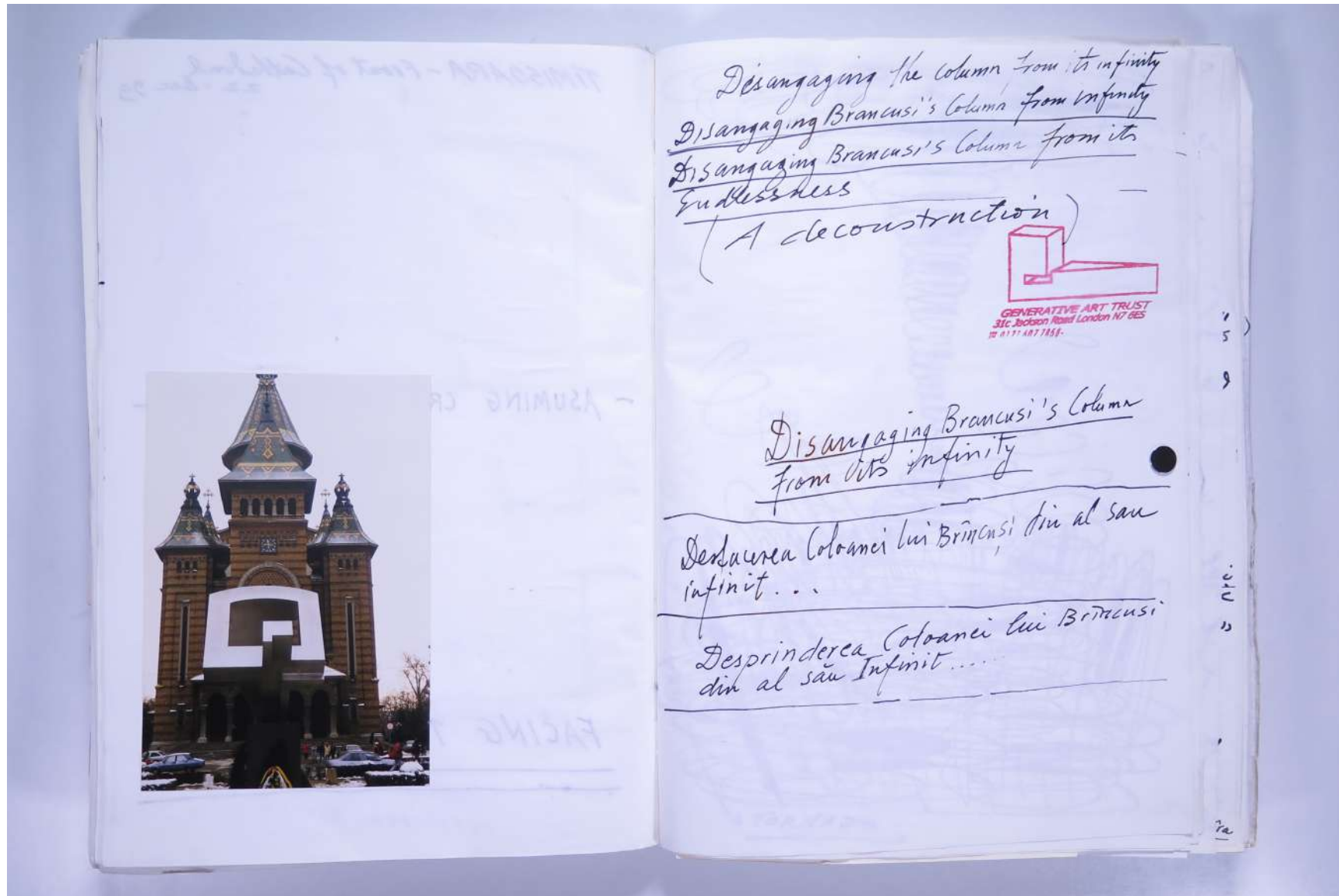


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.034



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.035



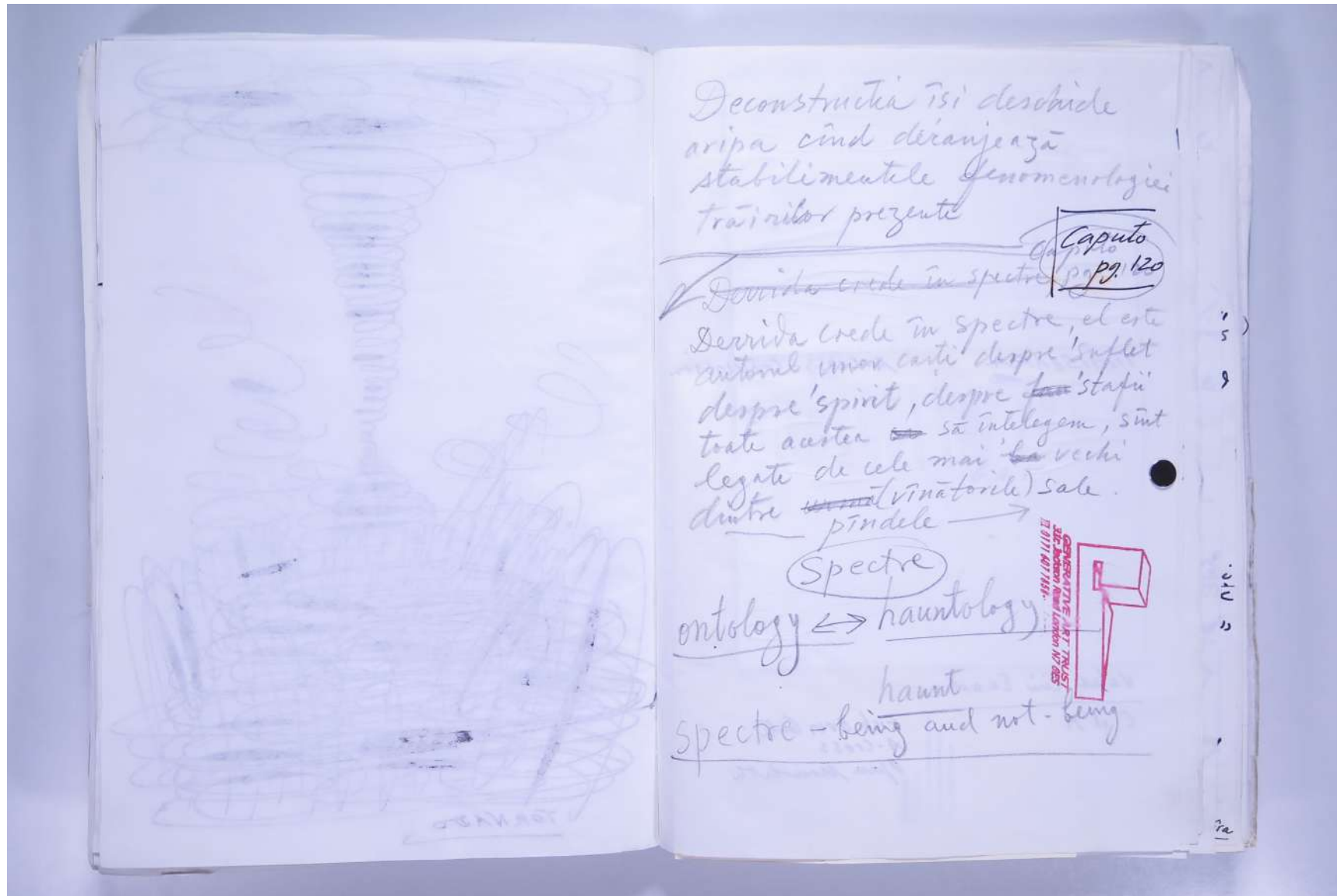
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.  
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.036



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.



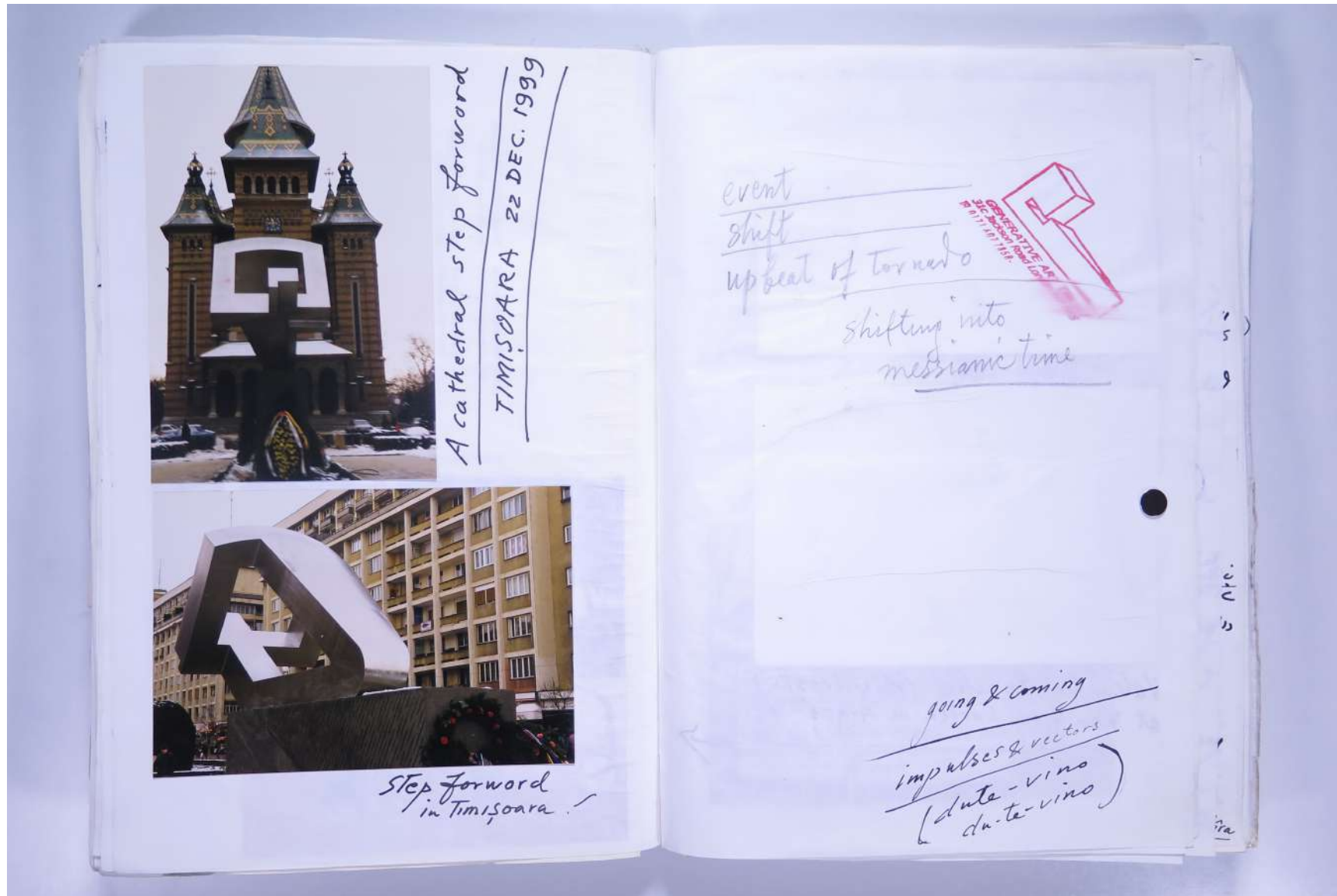


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.039



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.040



Valea lui Enache (Arhirești)  
at 7 Km from Curtea de Argeș

Timisoara  
→



dec. 1999







# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.042

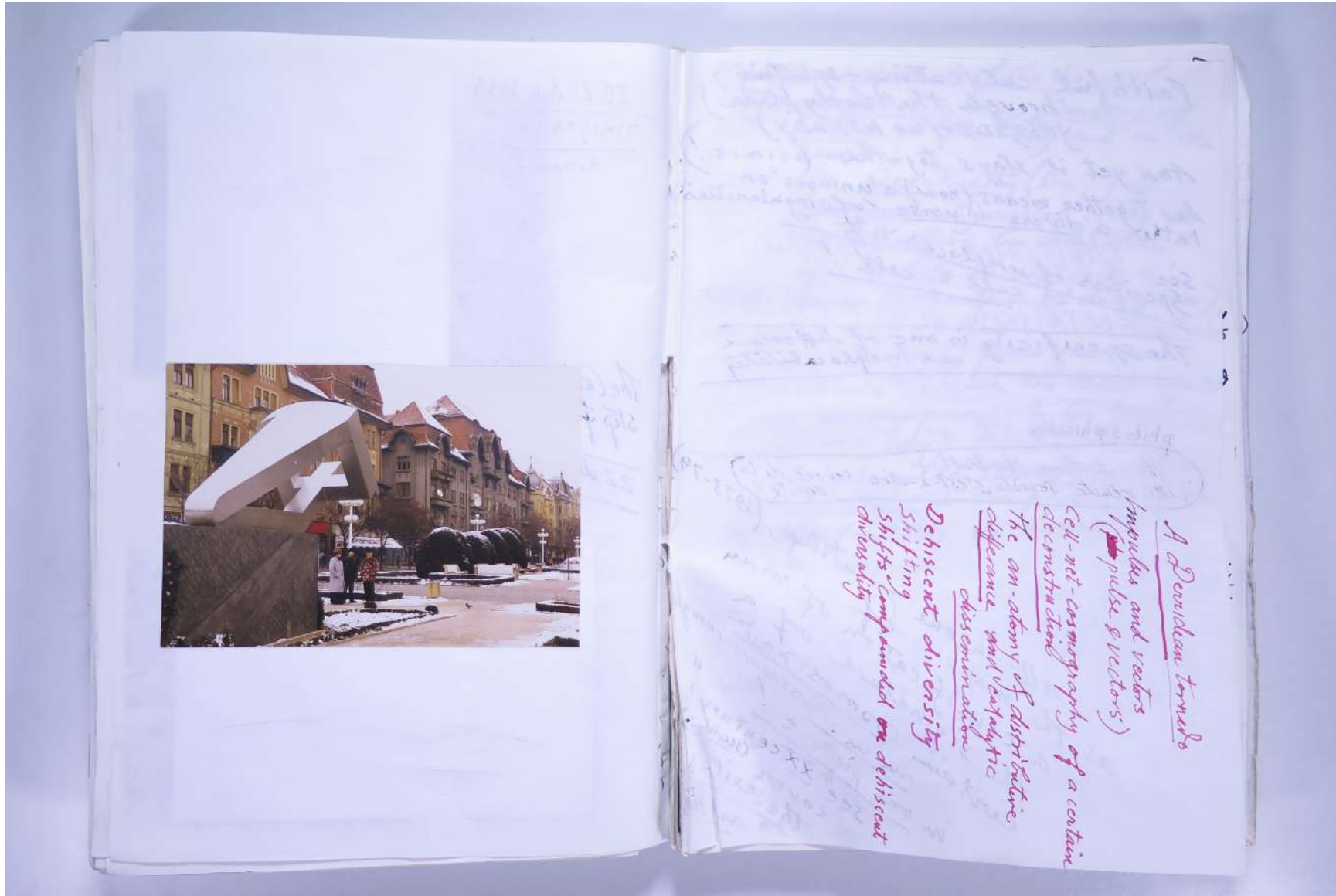


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.043



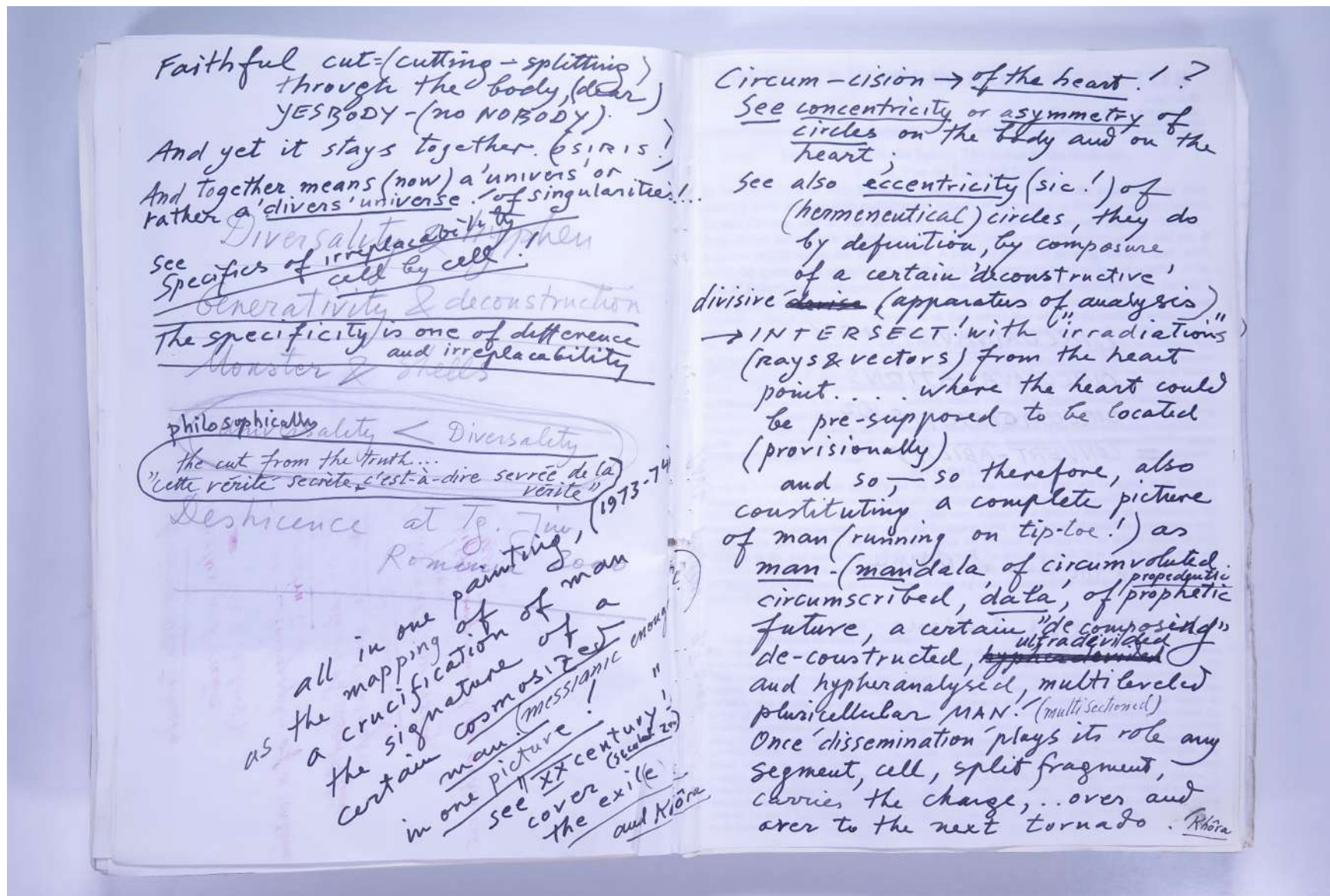
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.  
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.044



Faithful cut-(cutting-splitting)  
through the body, (dear)  
YES BODY-(no NOBODY).  
And yet it stays together. (psiris)  
And together means (now) a 'univers' or  
rather a 'divers' universe. of singularities!..  
Diversality <sup>by</sup> phen  
see Specifics of ~~irreplacability~~  
Generativity & deconstruction  
The specificity is one of difference  
and irreplacability  
~~monster & shells~~

philosophically  
Diversity < Diversality  
the cut from the truth...  
"cette vérité secrète, c'est-à-dire serrée de la  
vérite"  
Desherence at Tg. Juv. (1973-74)

as all in one painting  
the mapping of man  
a crucifixion of a  
the signature of a  
certain cosmo-sized  
man. (messianic energy)  
in one picture  
see "XX century"  
cover (Stal 20)  
the exile  
and Kiora

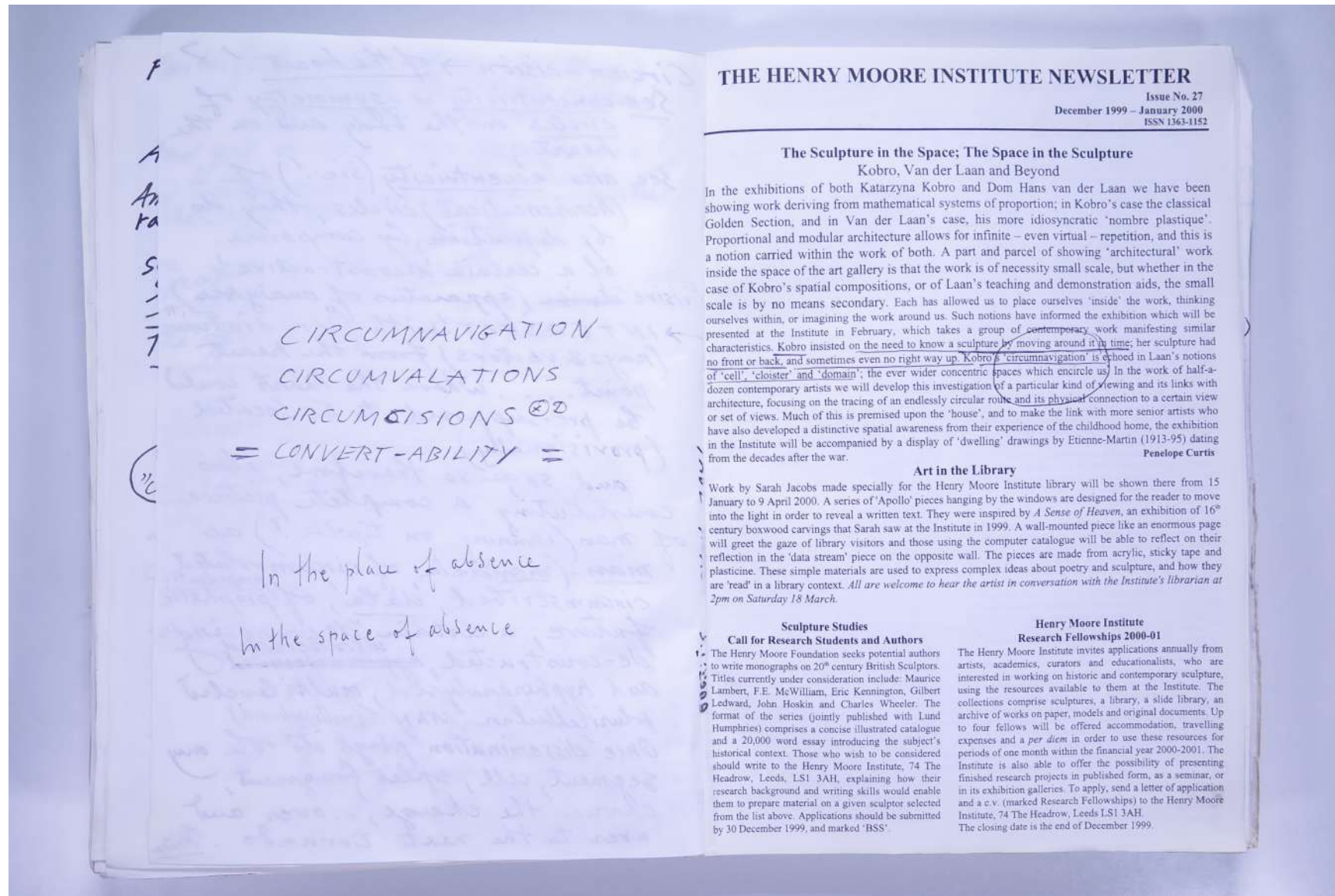
Circum-cision -> of the heart! ?  
See concentricity or asymmetry of  
circles on the body and on the  
heart;  
see also eccentricity (sic!) of  
(hermeneutical) circles, they do  
by definition, by composure  
of a certain 'deconstructive'  
divisive ~~device~~ (apparatus of analysis)  
-> INTERSECT! with "irradiations"  
(rays & vectors) from the heart  
point... where the heart could  
be pre-supposed to be located  
(provisionally)  
and so, so therefore, also  
constituting a complete picture  
of man (running on tip-toe!) as  
man - (mandala of circumvoluted;  
circumscribed, 'data', of prophetic  
future, a certain "decomposing"  
de-constructed, ~~hyper-constructed~~  
and hyperanalysed, multi-levelled  
pluricellular MAN! (multi-sectioned)  
Once 'dissemination' plays its role any  
segment, cell, split fragment,  
carries the charge, .. over and  
over to the next tornado. Rhora

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.045



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

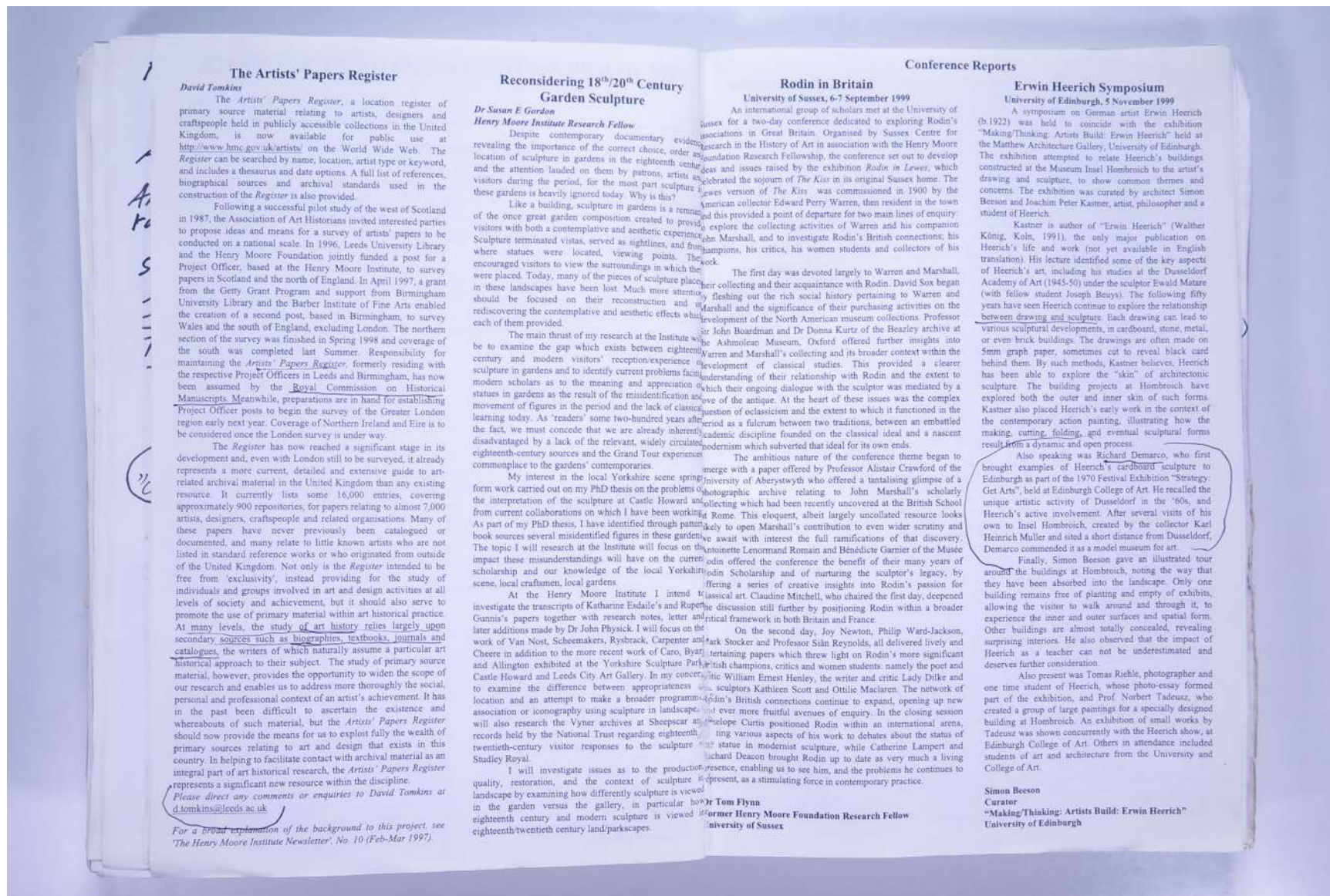
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.046



## The Artists' Papers Register

David Tomkins

The *Artists' Papers Register*, a location register of primary source material relating to artists, designers and craftspeople held in publicly accessible collections in the United Kingdom, is now available for public use at <http://www.hmc.gov.uk/artists/> on the World Wide Web. The Register can be searched by name, location, artist type or keyword, and includes a thesaurus and date options. A full list of references, biographical sources and archival standards used in the construction of the Register is also provided.

Following a successful pilot study of the west of Scotland in 1987, the Association of Art Historians invited interested parties to propose ideas and means for a survey of artists' papers to be conducted on a national scale. In 1996, Leeds University Library and the Henry Moore Foundation jointly funded a post for a Project Officer, based at the Henry Moore Institute, to survey papers in Scotland and the north of England. In April 1997, a grant from the Getty Grant Program and support from Birmingham University Library and the Barber Institute of Fine Arts enabled the creation of a second post, based in Birmingham, to survey Wales and the south of England, excluding London. The northern section of the survey was finished in Spring 1998 and coverage of the south was completed last Summer. Responsibility for maintaining the *Artists' Papers Register*, formerly residing with the respective Project Officers in Leeds and Birmingham, has now been assumed by the Royal Commission on Historical Manuscripts. Meanwhile, preparations are in hand for establishing Project Officer posts to begin the survey of the Greater London region early next year. Coverage of Northern Ireland and Eire is to be considered once the London survey is under way.

The Register has now reached a significant stage in its development and, even with London still to be surveyed, it already represents a more current, detailed and extensive guide to art-related archival material in the United Kingdom than any existing resource. It currently lists some 18,000 entries, covering approximately 900 repositories, for papers relating to almost 7,000 artists, designers, craftspeople and related organisations. Many of these papers have never previously been catalogued or documented, and many relate to little known artists who are not listed in standard reference works or who originated from outside of the United Kingdom. Not only is the Register intended to be free from 'exclusivity', instead providing for the study of individuals and groups involved in art and design activities at all levels of society and achievement, but it should also serve to promote the use of primary material within art historical practice. At many levels, the study of art history relies largely upon secondary sources such as biographies, textbooks, journals and catalogues, the writers of which naturally assume a particular art historical approach to their subject. The study of primary source material, however, provides the opportunity to widen the scope of our research and enables us to address more thoroughly the social, personal and professional context of an artist's achievement. It has in the past been difficult to ascertain the existence and whereabouts of such material, but the *Artists' Papers Register* should now provide the means for us to exploit fully the wealth of primary sources relating to art and design that exists in this country. In helping to facilitate contact with archival material as an integral part of art historical research, the *Artists' Papers Register* represents a significant new resource within the discipline.

Please direct any comments or enquiries to David Tomkins at [d.tomkins@leeds.ac.uk](mailto:d.tomkins@leeds.ac.uk)

For a broad explanation of the background to this project, see 'The Henry Moore Institute Newsletter', No. 10 (Feb-Mar 1997).

## Reconsidering 18<sup>th</sup>/20<sup>th</sup> Century Garden Sculpture

Dr Susan E Gordon

Henry Moore Institute Research Fellow

Despite contemporary documentary evidence revealing the importance of the correct choice, order and location of sculpture in gardens in the eighteenth century and the attention lauded on them by patrons, artists and visitors during the period, for the most part sculpture in these gardens is heavily ignored today. Why is this?

Like a building, sculpture in gardens is a remnant of the once great garden composition, created to provide visitors with both a contemplative and aesthetic experience. Sculpture terminated vistas, served as sightlines, and from where statues were located, viewing points. The work encouraged visitors to view the surroundings in which they were placed. Today, many of the pieces of sculpture placed in these landscapes have been lost. Much more attention should be focused on their reconstruction and rediscovering the contemplative and aesthetic effects which each of them provided.

The main thrust of my research at the Institute will be to examine the gap which exists between eighteenth century and modern visitors' reception/experience of sculpture in gardens and to identify current problems facing modern scholars as to the meaning and appreciation of statues in gardens as the result of the misidentification of movement of figures in the period and the lack of classical learning today. As 'readers' some two-hundred years after the fact, we must concede that we are already inherently disadvantaged by a lack of the relevant, widely circulated eighteenth-century sources and the Grand Tour experience commonplace to the gardens' contemporaries.

My interest in the local Yorkshire scene springs from work carried out on my PhD thesis on the problems of the interpretation of the sculpture at Castle Howard and from current collaborations on which I have been working. As part of my PhD thesis, I have identified through pattern book sources several misidentified figures in these gardens. The topic I will research at the Institute will focus on the impact these misunderstandings will have on the current scholarship and our knowledge of the local Yorkshire scene, local craftsmen, local gardens.

At the Henry Moore Institute I intend to investigate the transcripts of Katharine Esdaile's and Rupert Gunnis's papers together with research notes, letter and critical framework in both Britain and France. Later additions made by Dr John Physick. I will focus on the work of Van Nost, Scheenackers, Rybrack, Carpenter and Cheere in addition to the more recent work of Caro, Byatt and Allington exhibited at the Yorkshire Sculpture Park and Castle Howard and Leeds City Art Gallery. In my concurrent project, I will examine the difference between appropriateness of location and an attempt to make a broader programme of Rodin's British connections continue to expand, opening up new association or iconography using sculpture in landscape. I will also research the Vyner archives at Sheepscar and records held by the National Trust regarding eighteenth century and twentieth-century visitor responses to the sculpture at Studley Royal.

I will investigate issues as to the production, presence, enabling us to see him, and the problems he continues to present, as a stimulating force in contemporary practice. quality, restoration, and the context of sculpture in the landscape by examining how differently sculpture is viewed in the garden versus the gallery, in particular how the eighteenth century and modern sculpture is viewed in the eighteenth/twentieth century landscape.

## Conference Reports

### Erwin Heerich Symposium

University of Edinburgh, 5 November 1999

A symposium on German artist Erwin Heerich (b. 1922) was held to coincide with the exhibition 'Making/Thinking: Artists Build: Erwin Heerich' held at the Matthew Architecture Gallery, University of Edinburgh. The exhibition attempted to relate Heerich's buildings constructed at the Museum Insel Hombroich to the artist's drawing and sculpture, to show common themes and concerns. The exhibition was curated by architect Simon Beeson and Joachim Peter Kastner, artist, philosopher and a student of Heerich.

Kastner is author of 'Erwin Heerich' (Walther König, Köln, 1991), the only major publication on Heerich's life and work (not yet available in English translation). His lecture identified some of the key aspects of Heerich's art, including his studies at the Dusseldorf Academy of Art (1945-50) under the sculptor Ewald Mataré (with fellow student Joseph Beuys). The following fifty years have seen Heerich continue to explore the relationship between drawing and sculpture. Each drawing can lead to various sculptural developments, in cardboard, stone, metal, or even brick buildings. The drawings are often made on 5mm graph paper, sometimes cut to reveal black card behind them. By such methods, Kastner believes, Heerich has been able to explore the 'skin' of architectural sculpture. The building projects at Hombroich have explored both the outer and inner skin of such forms. Kastner also placed Heerich's early work in the context of the contemporary action painting, illustrating how the making, stunting, folding, and eventual sculptural forms result from a dynamic and open process.

Also speaking was Richard Demarco, who first brought examples of Heerich's cardboard sculpture to Edinburgh as part of the 1970 Festival Exhibition 'Strategy: Get Arts', held at Edinburgh College of Art. He recalled the unique artistic activity of Dusseldorf in the '60s, and Heerich's active involvement. After several visits of his own to Insel Hombroich, created by the collector Karl Heinrich Müller and sited a short distance from Dusseldorf, Demarco commended it as a model museum for art.

Finally, Simon Beeson gave an illustrated tour around the buildings at Hombroich, noting the way that they have been absorbed into the landscape. Only one building remains free of planting and empty of exhibits, allowing the visitor to walk around and through it, to experience the inner and outer surfaces and spatial form. Other buildings are almost totally concealed, revealing surprising interiors. He also observed that the impact of Heerich as a teacher can not be underestimated and deserves further consideration.

Also present was Tomas Riehle, photographer and one time student of Heerich, whose photo-essay formed part of the exhibition, and Prof. Norbert Tadeusz, who created a group of large paintings for a specially designed building at Hombroich. An exhibition of small works by Tadeusz was shown concurrently with the Heerich show, at Edinburgh College of Art. Others in attendance included students of art and architecture from the University and College of Art.

Simon Beeson  
Curator  
'Making/Thinking: Artists Build: Erwin Heerich'  
University of Edinburgh

### Rodin in Britain

University of Sussex, 6-7 September 1999

An international group of scholars met at the University of Sussex for a two-day conference dedicated to exploring Rodin's associations in Great Britain. Organised by Sussex Centre for research in the History of Art in association with the Henry Moore Foundation Research Fellowship, the conference set out to develop ideas and issues raised by the exhibition *Rodin in Lewes*, which celebrated the sojourn of *The Kiss* in its original Sussex home. The Lewes version of *The Kiss* was commissioned in 1900 by the American collector Edward Perry Warren, then resident in the town and this provided a point of departure for two main lines of enquiry: to explore the collecting activities of Warren and his companion John Marshall, and to investigate Rodin's British connections; his champion, his critics, his women students and collectors of his work.

The first day was devoted largely to Warren and Marshall, their collecting and their acquaintance with Rodin. David Sox began fleshing out the rich social history pertaining to Warren and Marshall and the significance of their purchasing activities on the development of the North American museum collections. Professor John Boardman and Dr Donna Kurtz of the Beazley archive at the Ashmolean Museum, Oxford offered further insights into Warren and Marshall's collecting and its broader context within the development of classical studies. This provided a clearer understanding of their relationship with Rodin and the extent to which their ongoing dialogue with the sculptor was mediated by the love of the antique. At the heart of these issues was the complex question of classicism and the extent to which it functioned in the period as a fulcrum between two traditions, between an embattled academic discipline founded on the classical ideal and a nascent modernism which subverted that ideal for its own ends.

The ambitious nature of the conference theme began to emerge with a paper offered by Professor Alistair Crawford of the University of Aberystwyth who offered a tantalising glimpse of a photographic archive relating to John Marshall's scholarly collecting which had been recently uncovered at the British School in Rome. This eloquent, albeit largely uncollected resource looks likely to open Marshall's contribution to even wider scrutiny and we await with interest the full ramifications of that discovery. Agnès Le Normand Romain and Bénédicte Garnier of the Musée Rodin offered the conference the benefit of their many years of Rodin Scholarship and of nurturing the sculptor's legacy, by offering a series of creative insights into Rodin's passion for classical art. Claudine Mitchell, who chaired the first day, deepened the discussion still further by positioning Rodin within a broader critical framework in both Britain and France.

On the second day, Joy Newton, Philip Ward-Jackson, Jack Stocker and Professor Siân Reynolds, all delivered lively and pertinent papers which threw light on Rodin's more significant British champions, critics and women students; namely the poet and critic William Ernest Henley, the writer and critic Lady Dilke and sculptors Kathleen Scott and Ottilie Maclaren. The network of Rodin's British connections continue to expand, opening up new and ever more fruitful avenues of enquiry. In the closing session, Melopée Curtis positioned Rodin within an international arena, relating various aspects of his work to debates about the status of sculpture in modernist sculpture, while Catherine Lampert and Richard Deacon brought Rodin up to date as very much a living presence, enabling us to see him, and the problems he continues to present, as a stimulating force in contemporary practice.

Tom Flynn  
Former Henry Moore Foundation Research Fellow  
University of Sussex

Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

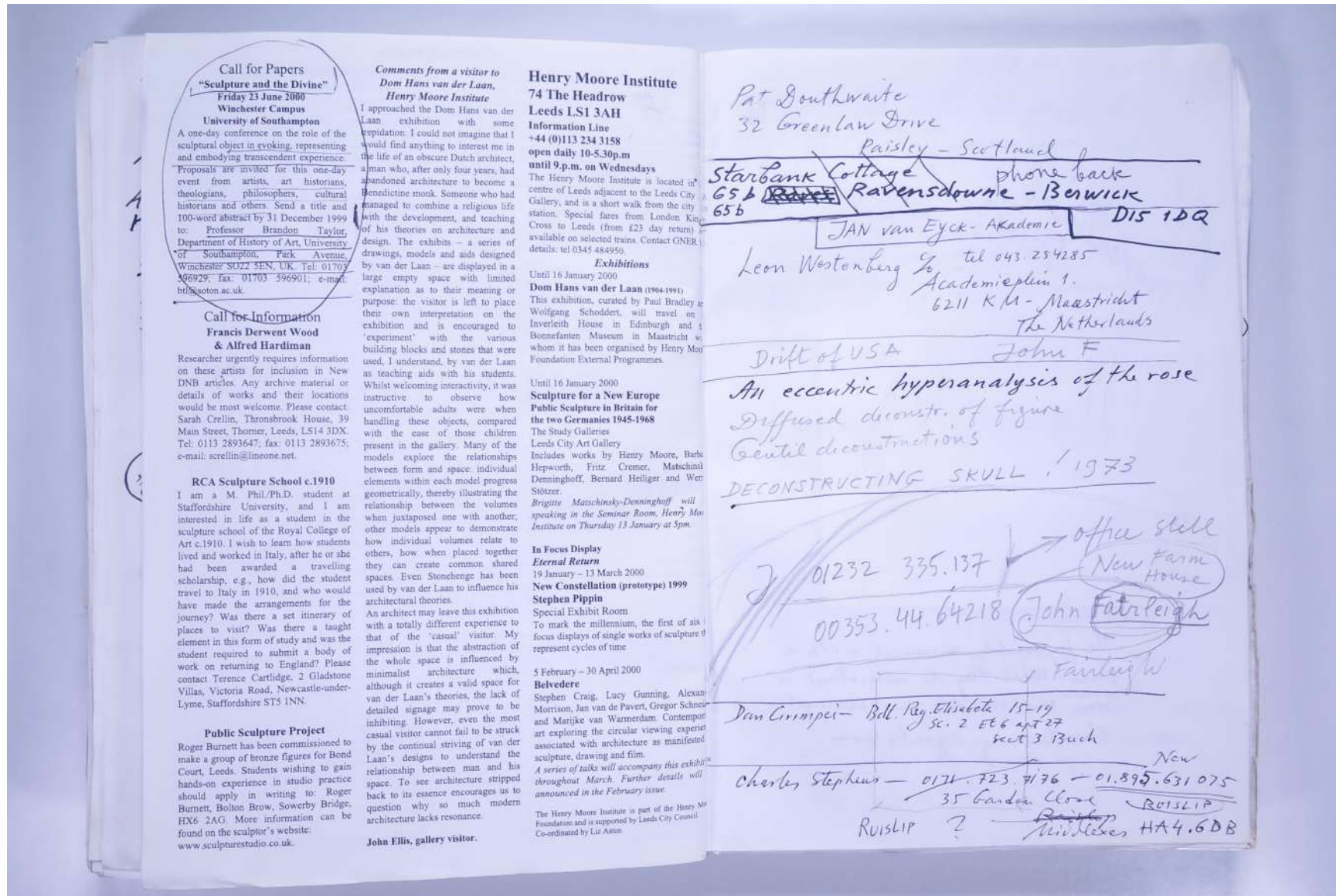
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.047



**Call for Papers**  
**"Sculpture and the Divine"**  
 Friday 23 June 2000  
 Winchester Campus  
 University of Southampton  
 A one-day conference on the role of the sculptural object in evoking, representing and embodying transcendent experience. Proposals are invited for this one-day event from artists, art historians, theologians, philosophers, cultural historians and others. Send a title and 100-word abstract by 31 December 1999 to: Professor Brandon Taylor, Department of History of Art, University of Southampton, Park Avenue, Winchester SO22 5EN, UK. Tel: 01703 596929; fax: 01703 596901; e-mail: btl@soton.ac.uk

**Call for Information**  
**Francis Derwent Wood & Alfred Hardiman**  
 Researcher urgently requires information on these artists for inclusion in New DNB articles. Any archive material or details of works and their locations would be most welcome. Please contact Sarah Crellin, Thronsbrough House, 39 Main Street, Thomer, Leeds, LS14 3DX. Tel: 0113 2893647; fax: 0113 2893675; e-mail: scretlin@lineone.net

**RCA Sculpture School c.1910**  
 I am a M. Phil./Ph.D. student at Staffordshire University, and I am interested in life as a student in the sculpture school of the Royal College of Art c.1910. I wish to learn how students lived and worked in Italy, after he or she had been awarded a travelling scholarship, e.g., how did the student travel to Italy in 1910, and who would have made the arrangements for the journey? Was there a set itinerary of places to visit? Was there a taught element in this form of study and was the student required to submit a body of work on returning to England? Please contact Terence Cartledge, 2 Gladstone Villas, Victoria Road, Newcastle-under-Lyme, Staffordshire ST5 1NN.

**Public Sculpture Project**  
 Roger Burnett has been commissioned to make a group of bronze figures for Bond Court, Leeds. Students wishing to gain hands-on experience in studio practice should apply in writing to: Roger Burnett, Bolton Brow, Sowerby Bridge, HX6 2AG. More information can be found on the sculptor's website: www.sculpturestudio.co.uk

**Comments from a visitor to Dom Hans van der Laan, Henry Moore Institute**  
 I approached the Dom Hans van der Laan exhibition with somerepidation: I could not imagine that I would find anything to interest me in the life of an obscure Dutch architect, a man who, after only four years, had abandoned architecture to become a Benedictine monk. Someone who had managed to combine a religious life with the development, and teaching of his theories on architecture and design. The exhibits - a series of drawings, models and aids designed by van der Laan - are displayed in a large empty space with limited explanation as to their meaning or purpose: the visitor is left to place their own interpretation on the exhibition and is encouraged to 'experiment' with the various building blocks and stones that were used. I understand, by van der Laan as teaching aids with his students. Whilst welcoming interactivity, it was instructive to observe how uncomfortable adults were when handling these objects, compared with the ease of those children present in the gallery. Many of the models explore the relationships between form and space: individual elements within each model progress geometrically, thereby illustrating the relationship between the volumes when juxtaposed one with another; other models appear to demonstrate how individual volumes relate to others, how when placed together they can create common shared spaces. Even Stonehenge has been used by van der Laan to influence his architectural theories. An architect may leave this exhibition with a totally different experience to that of the 'casual' visitor. My impression is that the abstraction of the whole space is influenced by minimalist architecture which, although it creates a valid space for van der Laan's theories, the lack of detailed signage may prove to be inhibiting. However, even the most casual visitor cannot fail to be struck by the continual striving of van der Laan's designs to understand the relationship between man and his space. To see architecture stripped back to its essence encourages us to question why so much modern architecture lacks resonance.

**John Ellis, gallery visitor.**

**Henry Moore Institute**  
 74 The Headrow  
 Leeds LS1 3AH  
 Information Line  
 +44 (0)113 234 3158  
 open daily 10-5.30p.m  
 until 9 p.m. on Wednesdays  
 The Henry Moore Institute is located in the centre of Leeds adjacent to the Leeds City Gallery, and is a short walk from the city station. Special fares from London King Cross to Leeds (from £23 day return) available on selected trains. Contact GNER details: tel 0345 484950

**Exhibitions**  
 Until 16 January 2000  
**Dom Hans van der Laan (1904-1991)**  
 This exhibition, curated by Paul Bradley and Wolfgang Schodder, will travel on Inverleith House in Edinburgh and the Bonnefanten Museum in Maastricht where it has been organised by Henry Moore Foundation External Programmes.

Until 16 January 2000  
**Sculpture for a New Europe**  
**Public Sculpture in Britain for the two Germanies 1945-1968**  
 The Study Galleries  
 Leeds City Art Gallery  
 Includes works by Henry Moore, Barbara Hepworth, Fritz Cremer, Matschinski Denninghoff, Bernard Heiliger and West Stötzer.  
 Brigate Matschinsky-Denninghoff will speaking in the Seminar Room, Henry Moore Institute on Thursday 13 January at 5pm.

**In Focus Display**  
**Eternal Return**  
 19 January - 13 March 2000  
**New Constellation (prototype) 1999**  
**Stephen Pippin**  
 Special Exhibit Room  
 To mark the millennium, the first of six focus displays of single works of sculpture to represent cycles of time

5 February - 30 April 2000  
**Belvedere**  
 Stephen Craig, Lucy Gunning, Alexander Morrison, Jan van de Pavert, Gregor Schneider and Marijke van Warmerdam. Contemporary art exploring the circular viewing experience associated with architecture as manifested sculpture, drawing and film.  
 A series of talks will accompany this exhibition throughout March. Further details will be announced in the February issue.

The Henry Moore Institute is part of the Henry Moore Foundation and is supported by Leeds City Council. Co-ordinated by Liz Aston

Pat Gouthwaite  
 32 Greenlaw Drive  
 Paisley - Scotland  
 phone back

~~Starbank Cottage~~ phone back  
 65b ~~RACE~~ Ravensdowne - Berwick  
 65b

JAN van Eyck - Akademie DIS 1DQ

Leon Westenberg % tel 043.254285  
 Academieplein 1.  
 6211 KM - Maastricht  
 The Netherlands

Drift of USA John F

An eccentric hyperanalysis of the rose  
 Diffused deconstr. of figure  
 Gentle deconstructions

DECONSTRUCTING SKULL 1973

J 01232 335.137 office still  
 00353.44.64218 New Farm House  
 John Fairleigh

Dan Grimpei - Bell. Rey. Elisabete 15-19  
 sc. 2 EEG apt 27  
 sect 3 Buch

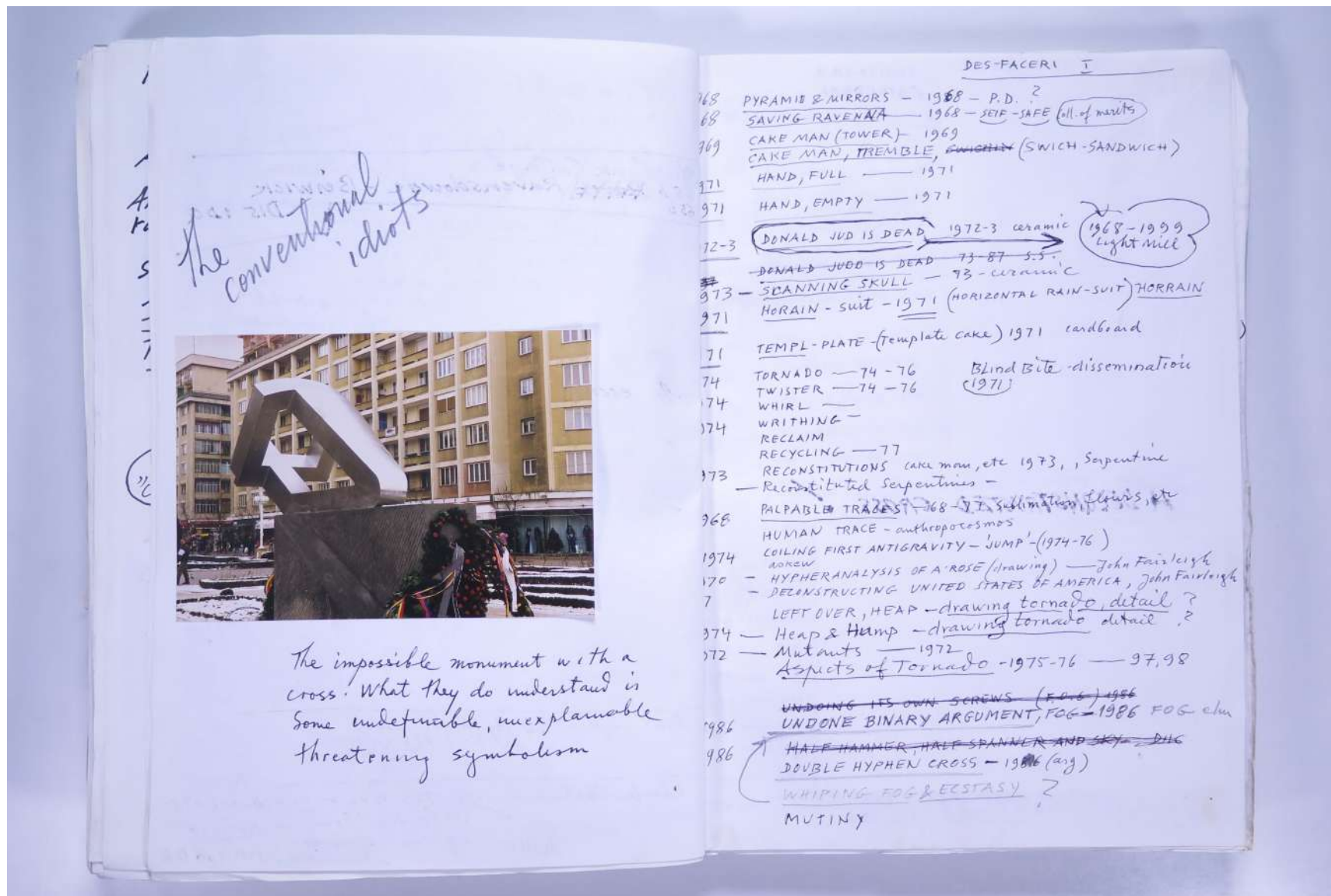
Charles Stephens - 0171.723.7176 - 01.895.631 075  
 35 Garden Close ROISLIP  
 RUISLIP ? New  
 RUISLIP HA4.6DB

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.048



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

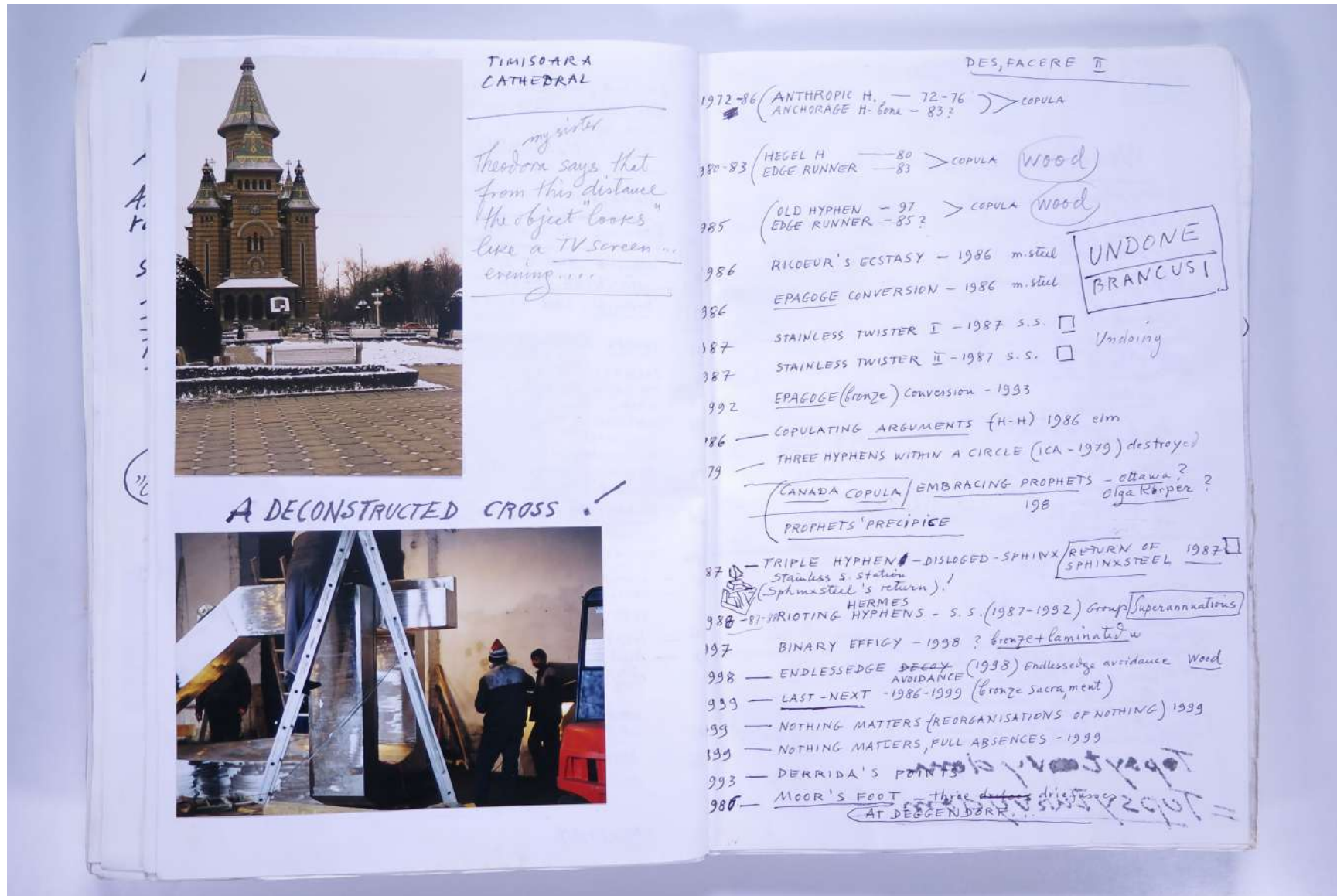


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.049



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

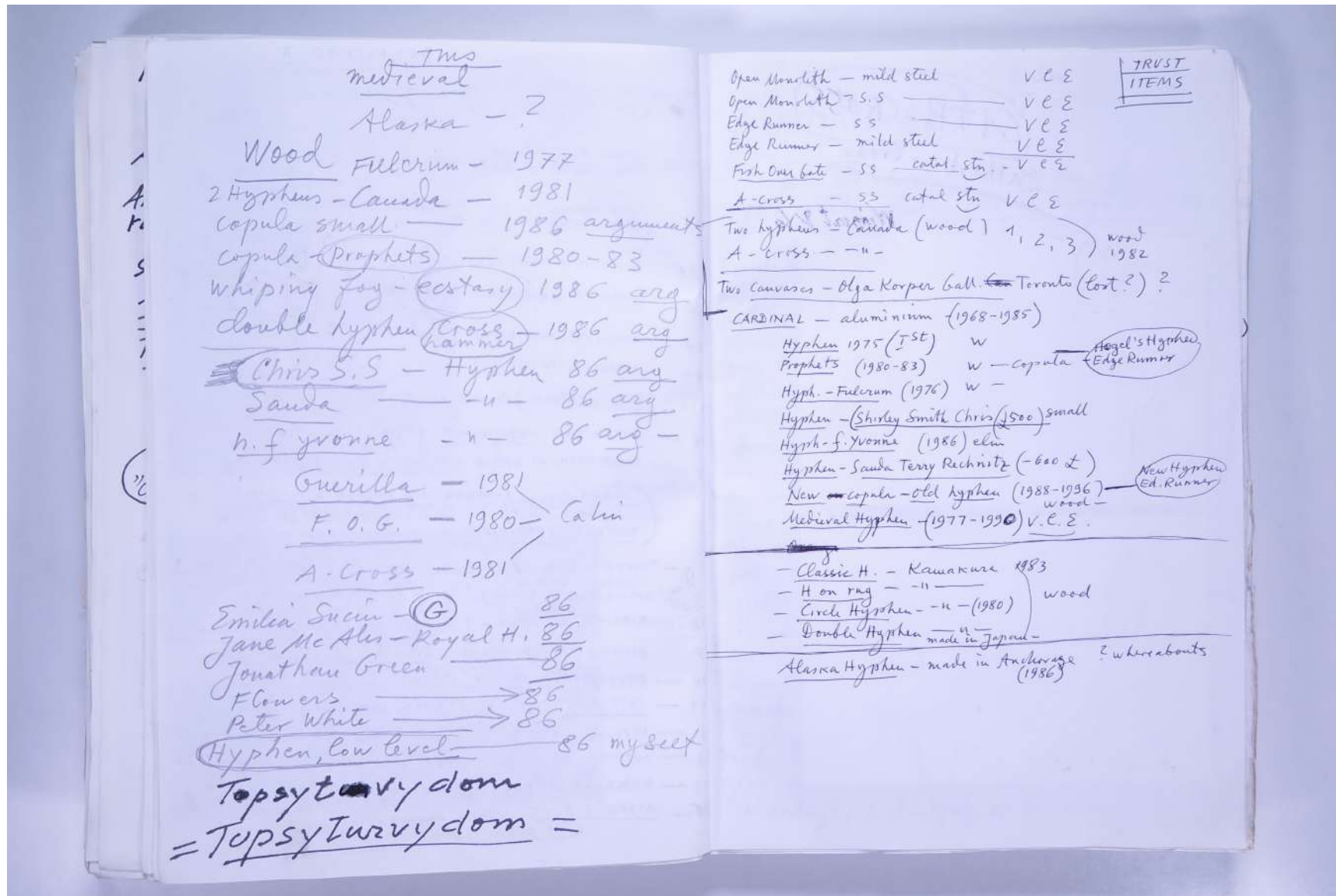
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

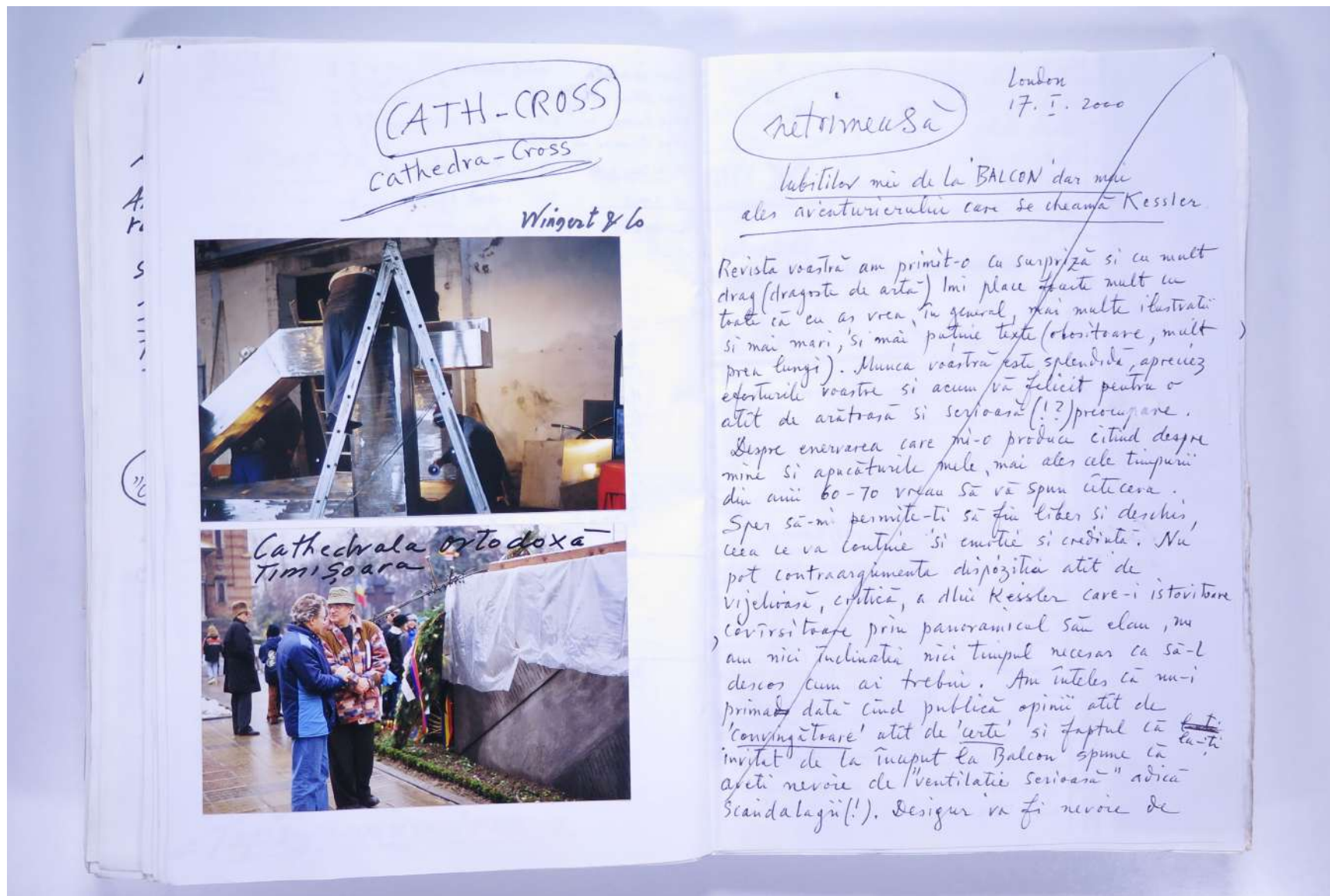
Reference No.

# PNE 117.050



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

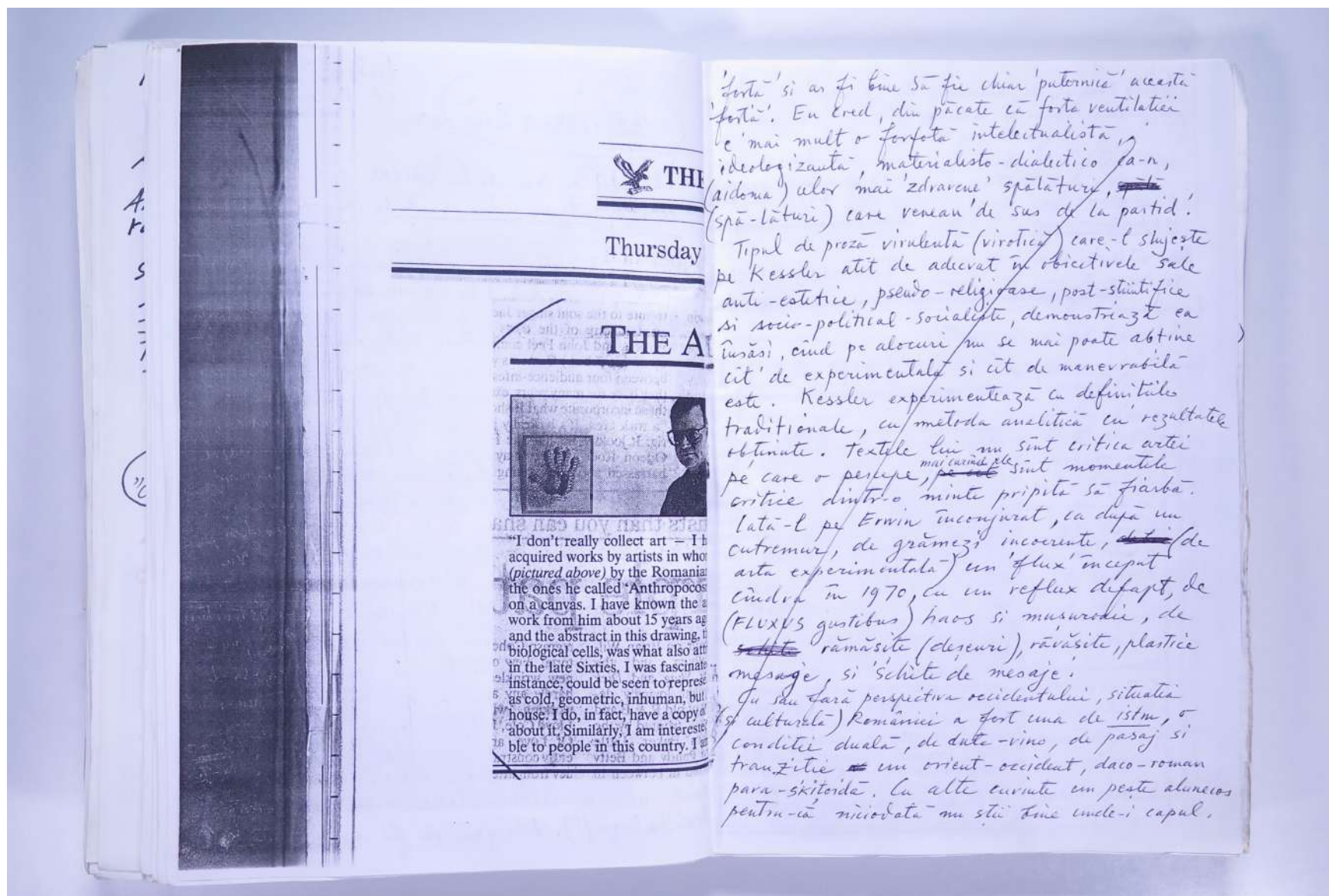


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.052



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

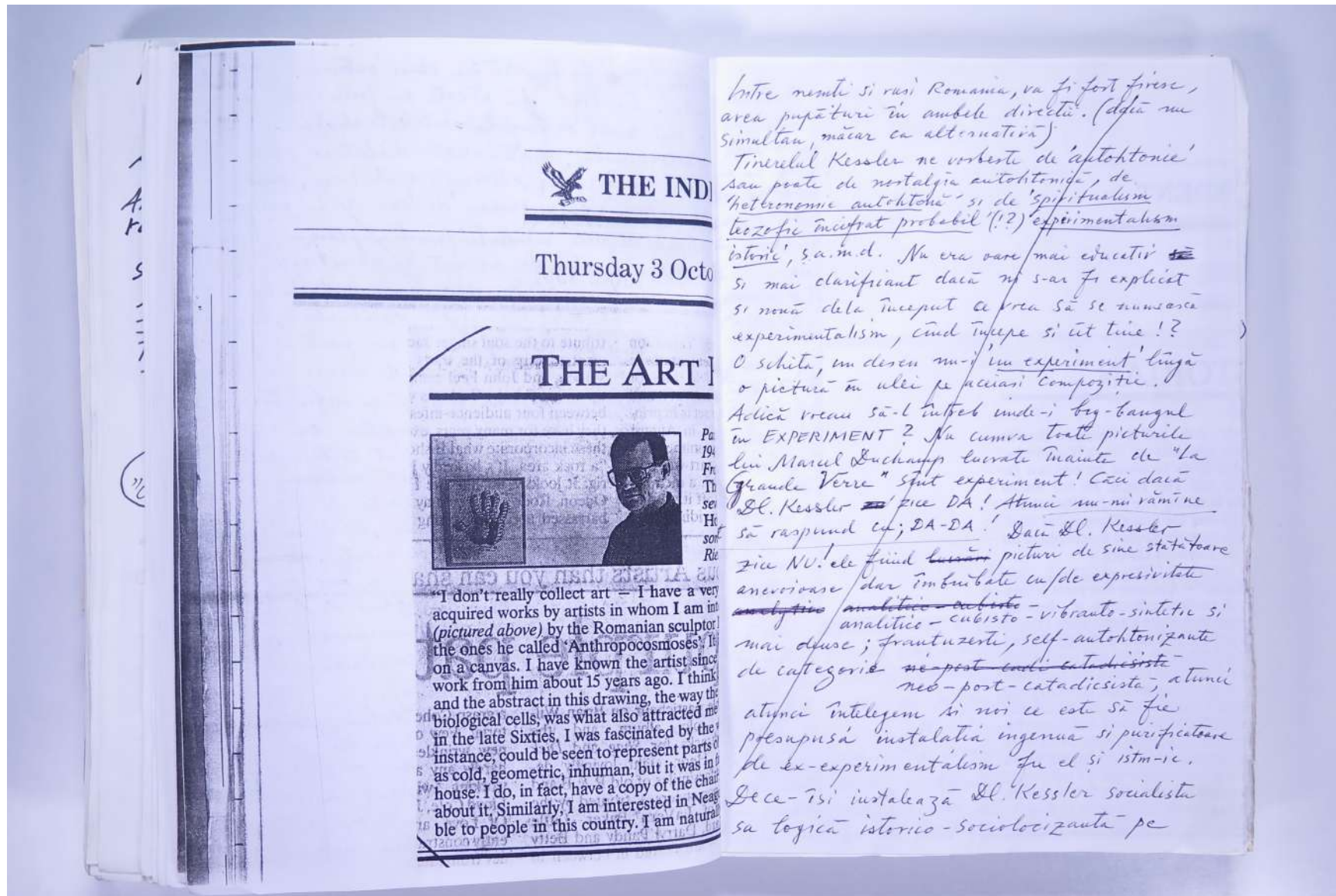
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.053



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

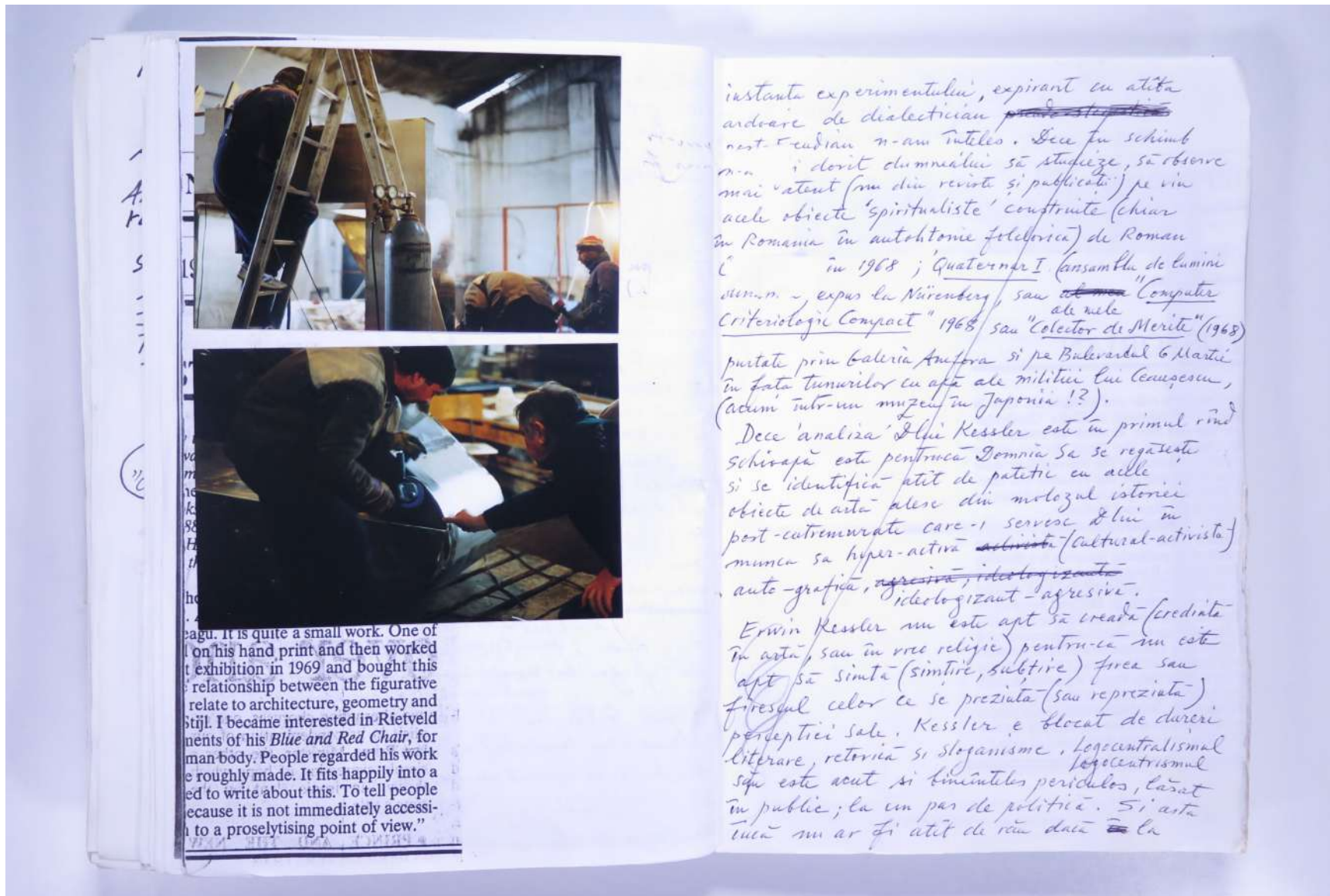
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.054



Paul Neagu. It is quite a small work. One of  
on his hand print and then worked  
t exhibition in 1969 and bought this  
relationship between the figurative  
relate to architecture, geometry and  
stijl. I became interested in Rietveld  
ments of his Blue and Red Chair, for  
man body. People regarded his work  
e roughly made. It fits happily into a  
ed to write about this. To tell people  
ecause it is not immediately accessi-  
h to a proselytising point of view."

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.055



# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

## PNE 117.056



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.  
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.





# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.058



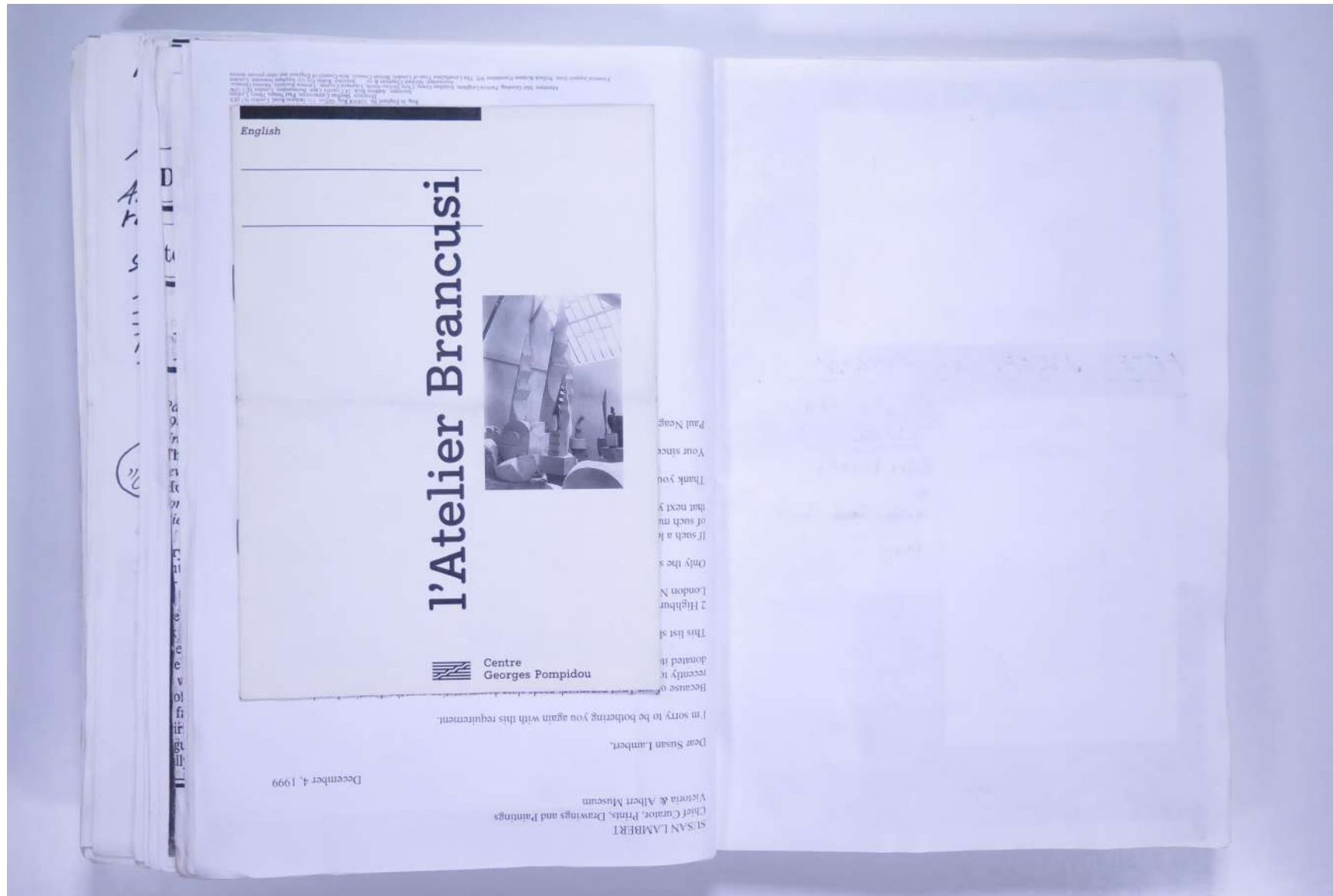
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.059



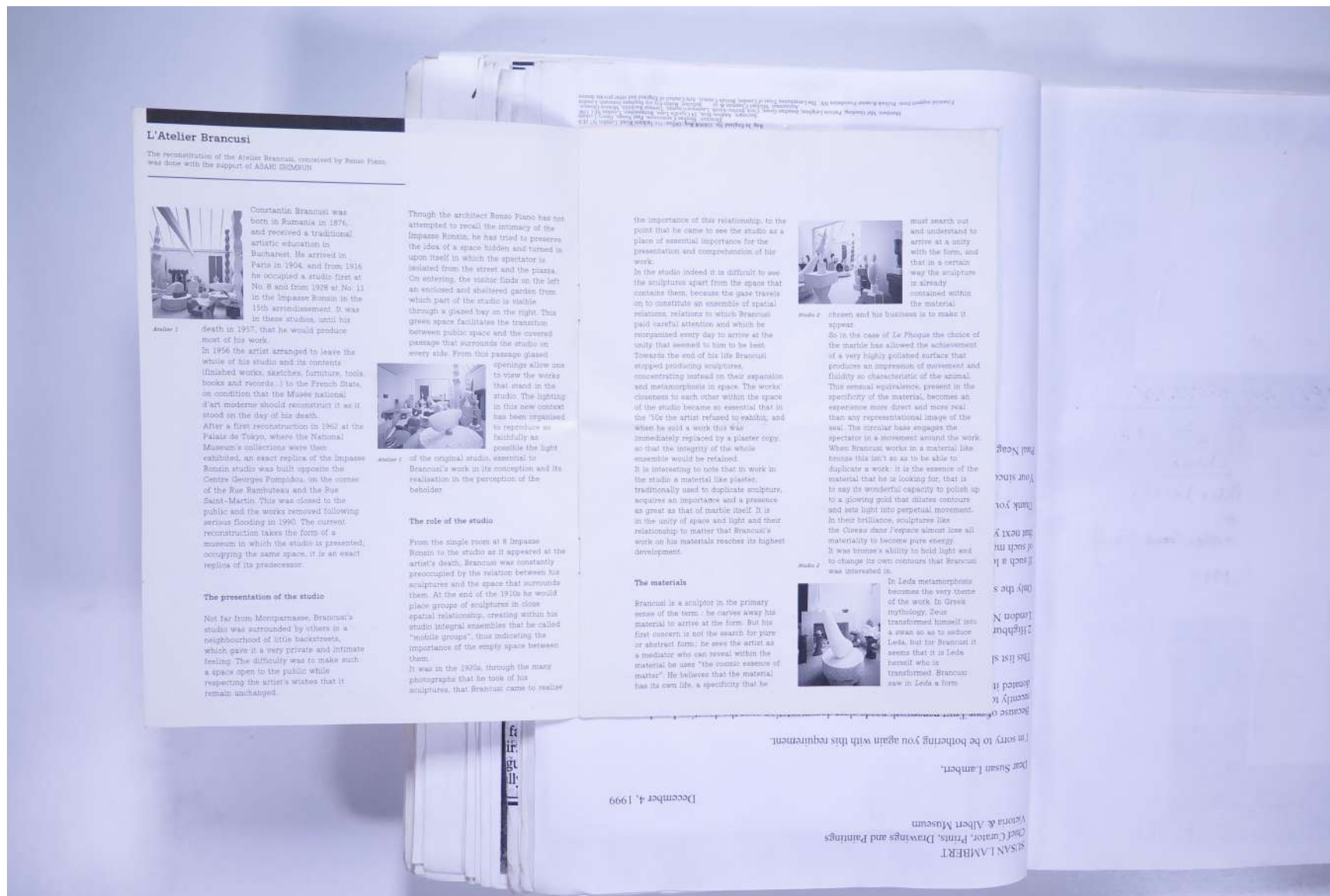
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE. For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.060



## L'Atelier Brancusi

The reconstruction of the Atelier Brancusi, conceived by Renzo Piano, was done with the support of ASAHU SHIMBUN.



Atelier 1

Constantin Brancusi was born in Romania in 1874, and received a traditional artistic education in Bucharest. He arrived in Paris in 1904, and from 1916 he occupied a studio first at No. 8 and from 1928 at No. 11 in the Impasse Roulin in the 19th arrondissement. It was in these studios, until his death in 1957, that he would produce most of his work.

In 1956 the artist arranged to leave the whole of his studio and its contents (finished works, sketches, furniture, tools, books and records...) to the French State, on condition that the Musée national d'art moderne should reconstruct it as it stood on the day of his death. After a first reconstruction in 1962 at the Palais de Tokyo, where the National Museum's collections were then exhibited, an exact replica of the Impasse Roulin studio was built opposite the Centre Georges Pompidou, on the corner of the Rue Banneux and the Rue Saint-Martin. This was closed to the public and the works removed following serious flooding in 1990. The current reconstruction takes the form of a museum in which the studio is presented, occupying the same space. It is an exact replica of its predecessor.

### The presentation of the studio

Not far from Montparnasse, Brancusi's studio was surrounded by others in a neighbourhood of little backstreets, which gave it a very private and intimate feeling. The difficulty was to make such a space open to the public while respecting the artist's wishes that it remain unchanged.

Through the architect Renzo Piano has not attempted to reveal the intimacy of the Impasse Roulin, he has tried to preserve the idea of a space hidden and turned in upon itself in which the spectator is isolated from the street and the piazza. On entering, the visitor finds on the left an enclosed and sheltered garden from which part of the studio is visible through a glazed bay on the right. This green space facilitates the transition between public space and the covered passage that surrounds the studio on every side. From this passage glazed openings allow one to view the works that stand in the studio. The lighting in this new context has been organised to reproduce as faithfully as possible the light essential to Brancusi's work in its conception and its realisation in the perception of the beholder.



Atelier 2

### The role of the studio

From the single room at Impasse Roulin to the studio as it appeared at the artist's death, Brancusi was constantly preoccupied by the relation between his sculptures and the space that surrounds them. At the end of the 1910s he would place groups of sculptures in close spatial relationship, creating what he called "mobile groups", thus indicating the importance of the empty space between them. It was in the 1920s, through the many photographs that he took of his sculptures, that Brancusi came to realize

the importance of this relationship, to the point that he came to see the studio as a place of essential importance for the presentation and comprehension of his work.

In the studio indeed it is difficult to see the sculptures apart from the space that contains them, because the gaze travels on to constitute an ensemble of spatial relations, relations in which Brancusi paid careful attention and which he recognized every day to arrive at the unity that seemed to him to be best. Towards the end of his life Brancusi stopped producing sculptures, concentrating instead on their expansion and metamorphosis in space. The work's closeness to each other within the space of the studio became so essential that in the '50s the artist refused to exhibit, and when he sold a work this was immediately replaced by a plaster copy, so that the integrity of the whole ensemble would be retained. It is interesting to note that in work in the studio a material like plaster, traditionally used to duplicate sculptures, acquires an importance and a presence as great as that of marble itself. It is in the unity of space and light and their relationship to matter that Brancusi's work on his materials reaches its highest development.

### The materials

Brancusi is a sculptor in the primary sense of the term: he carves away his material to arrive at the form. But his first concern is not the search for pure or abstract form: he sees the artist as a researcher who has several within the material he uses "the cosmic essence of matter". He believes that the material has its own life, a specificity that he



Atelier 3

must search out and understand to arrive at a unity with the form, and that in a certain way the sculpture is already contained within the material chosen and his business is to make it appear.

So in the case of *Le Phoque* the choice of the marble has allowed the achievement of a very highly polished surface that produces an impression of movement and fluidity so characteristic of the animal. This sensual equivalence, present in the specificity of the material, becomes an experience more direct and more real than any representational image of the seal. The circular base engages the spectator in a movement around the work. When Brancusi works in a material like marble this isn't so as to be able to duplicate a work: it is the essence of the material that he is looking for, that is to say its wonderful capacity to polish up to a glowing gold that dilutes contours and sets light into perpetual movement. In their brilliance, sculptures like the *Civara* share a space almost free of materiality to become pure energy. It was Brancusi's ability to hold light and to change its own contours that Brancusi was interested in.



Atelier 4

In Leda metamorphosis becomes the very theme of the work. In Greek mythology, Zeus transformed himself into a swan so as to seduce Leda, but for Brancusi it seems that it is Leda herself who is transformed. Brancusi saw in Leda a form

December 4, 1999

SUSAN LAMBERT  
Chief Curator, Prints, Drawings and Paintings  
Victoria & Albert Museum  
Dear Susan Lambert,  
I'm sorry to be bothering you again with this requirement.

Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

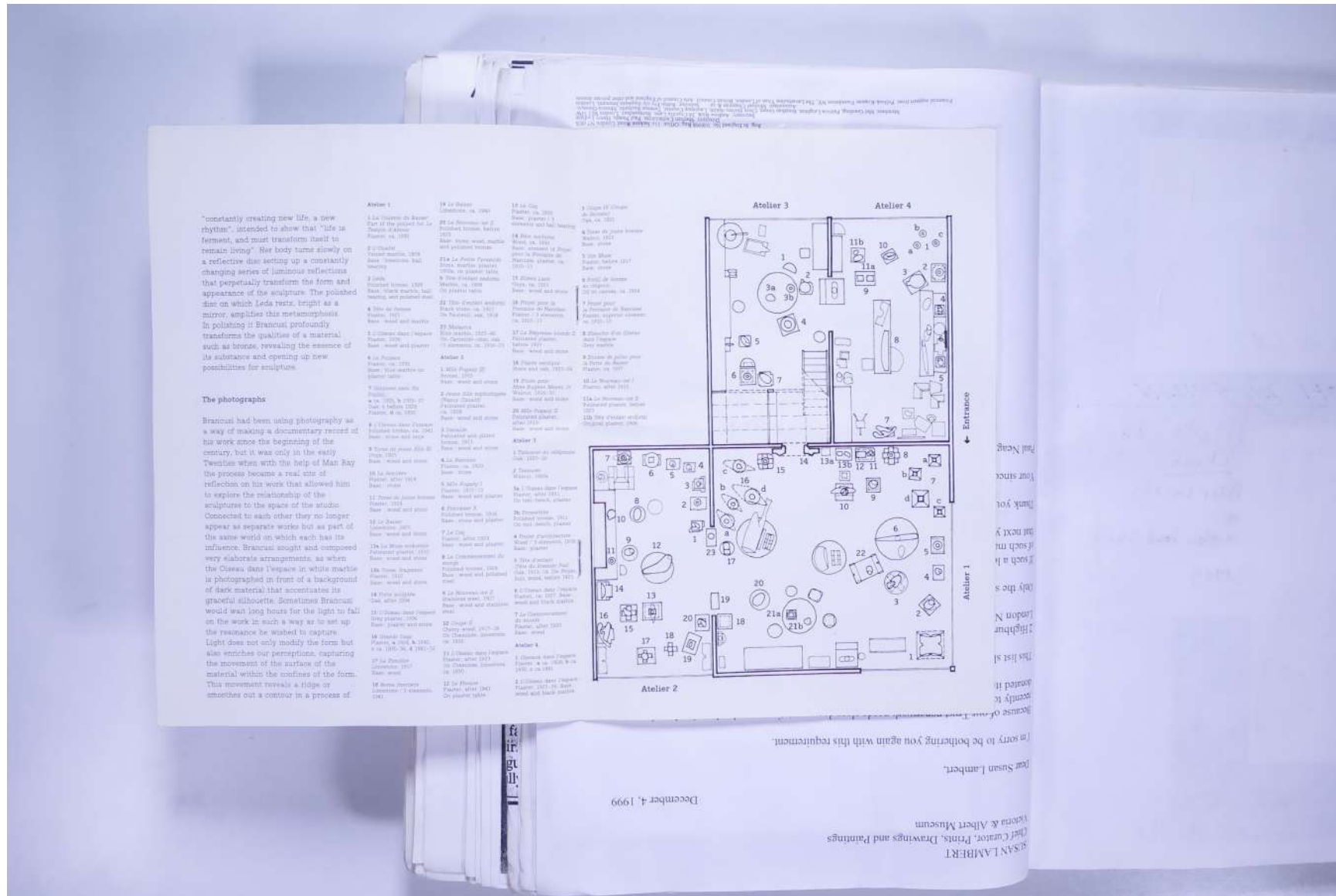
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.061

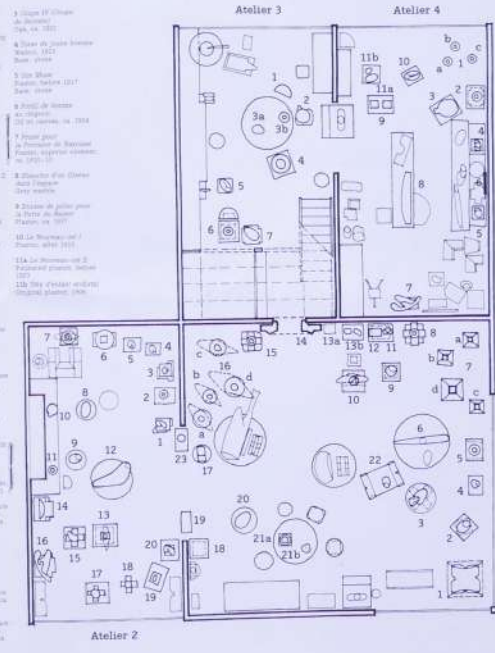


"constantly creating new life, a new rhythm", intended to show that "life is ferment, and must transform itself in remain living". Her body turns slowly on a reflective disc setting up a constantly changing series of luminous reflections that perpetually transform the form and appearance of the sculpture. The polished disc on which Leda rests, bright as a mirror, amplifies this metamorphosis. In polishing it Brancusi profoundly transforms the qualities of a material such as bronze, revealing the essence of its substance and opening up new possibilities for sculpture.

### The photographs

Brancusi had been using photography as a way of making a documentary record of his work since the beginning of the century, but it was only in the early Twenties when with the help of Man Ray the process became a real site of reflection on his work that allowed him to explore the relationship of the sculptures to the space of the studio. Connected to each other they no longer appear as separate works but as part of the same world on which each has its influence. Brancusi sought and composed very elaborate arrangements, as when the *Cleuse dans l'ergane* in white marble is photographed in front of a background of dark material that accentuates its graceful silhouette. Sometimes Brancusi would wait long hours for the light to fall on the work in such a way as to set up the resonance he wished to capture. Light does not only modify the form but also enriches her perception, capturing the movement of the surface of the material within the confines of the form. This movement reveals a ridge or smoothes out a contour in a process of

- Atelier 1
- 1.1 La Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.2 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.3 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.4 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.5 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.6 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.7 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.8 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.9 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.10 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.11 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.12 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.13 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.14 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.15 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.16 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.17 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.18 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.19 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.20 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.21 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.22 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.23 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.24 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.25 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.26 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.27 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.28 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.29 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.30 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.31 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.32 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.33 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.34 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.35 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.36 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.37 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.38 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.39 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.40 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.41 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.42 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.43 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.44 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.45 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.46 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.47 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.48 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.49 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster
- 1.50 Cleuse dans l'ergane  
1924  
Marble  
Base: wood and plaster

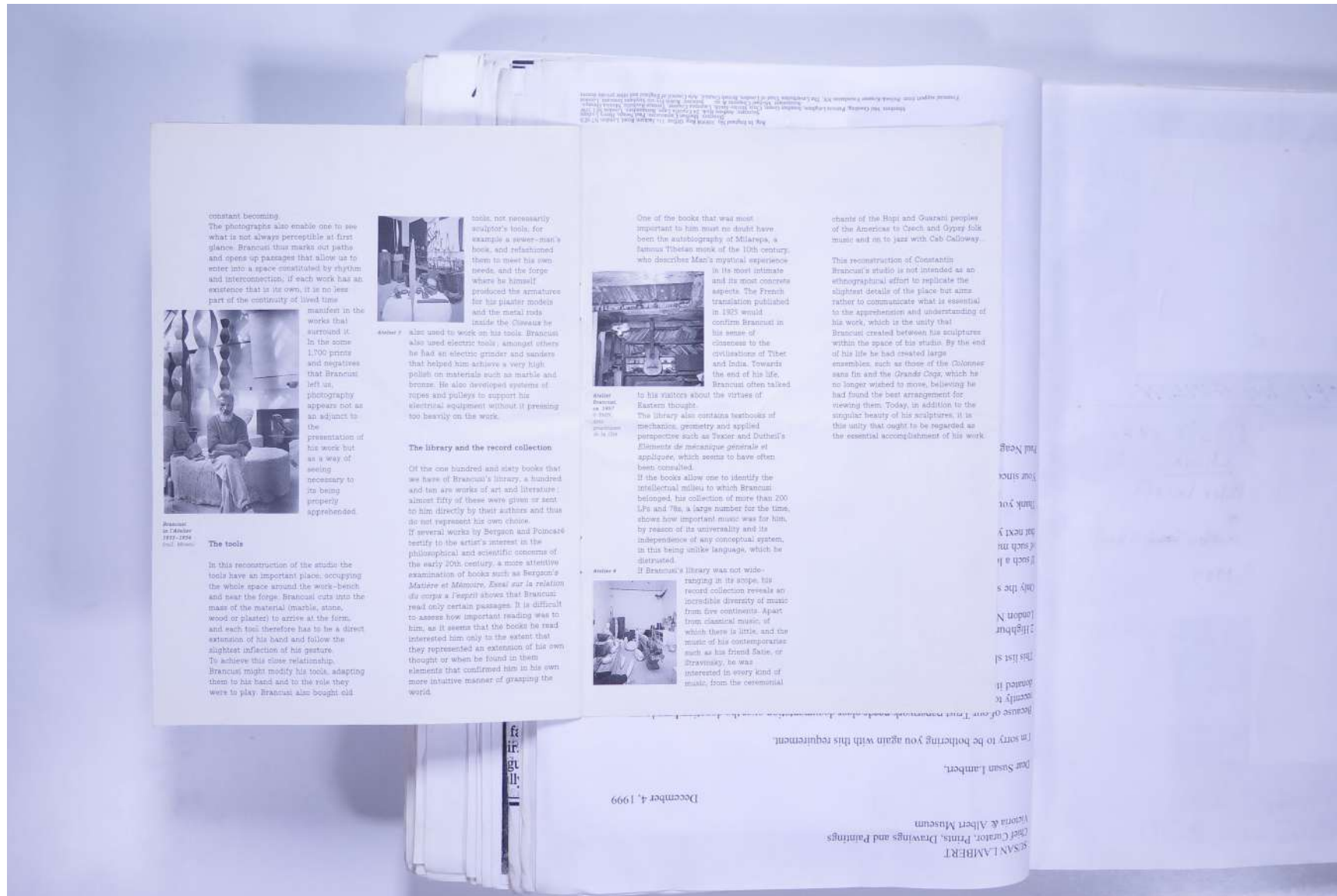


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.062



constant becoming. The photographs also enable one to see what is not always perceptible at first glance. Brancusi thus marks out paths and opens up passages that allow us to enter into a space constituted by rhythm and interconnection. If each work has an existence that is its own, it is no less part of the continuity of lived time



Brancusi in his workshop, 1917-1924 (Paul Neagu)

### The tools

In this reconstruction of the studio the tools have an important place, occupying the whole space around the work-bench and near the forge. Brancusi cuts into the mass of the material (marble, stone, wood or plaster) to arrive at the form, and each tool therefore has to be a direct extension of his hand and follow the slightest inflection of his gesture. To achieve this close relationship, Brancusi might modify his tools, adapting them to his hand and to the role they were to play. Brancusi also bought old



Detail of tools

tools, not necessarily, sculptor's tools, for example a sewer-man's hook, and refashioned them to meet his own needs, and the forge where he himself produced the armatures for his plaster models and the metal rods inside the chissoua he also used to work on his tools. Brancusi also used electric tools, amongst others he had an electric grinder and sanders that helped him achieve a very high polish on materials such as marble and bronze. He also developed systems of ropes and pulleys to support his electrical equipment without it pressing too heavily on the work.

### The library and the record collection

Of the one hundred and sixty books that we have of Brancusi's library, a hundred and ten are works of art and literature; almost fifty of these were given or sent to him directly by their authors and thus do not represent his own choice. If several works by Bergson and Poincaré testify to the artist's interest in the philosophical and scientific concerns of the early 20th century, a more attentive examination of books such as Bergson's *Matière et Mémoire*, *Essai sur la relation du corps à l'esprit* shows that Brancusi read only certain passages. It is difficult to assess how important reading was to him, as it seems that the books he read interested him only to the extent that they represented an extension of his own thought or when he found in them elements that confirmed him in his own more intuitive manner of grasping the world.

One of the books that was most important to him must no doubt have been the autobiography of Milarepa, a famous Tibetan monk of the 10th century, who describes Mani's mystical experience.



Book: Brancusi in 1907

In its most intimate and its most concrete aspects, the French translation published in 1925 would confirm Brancusi in his sense of closeness to the civilisations of Tibet and India. Towards the end of his life, Brancusi often talked

to his visitors about the virtues of Eastern thought. The library also contains textbooks of mechanics, geometry and applied perspective such as Texier and Duthoit's *Éléments de mécanique générale et appliquée*, which seems to have often been consulted.

If the books allow one to identify the intellectual milieu to which Brancusi belonged, his collection of more than 200 LPs and 70s, a large number for the time, shows how important music was for him, by reason of its universality and its independence of any conceptual system, in this being unlike language, which he distrusted.

Detail of LPs



If Brancusi's library was not wide-ranging in its scope, his record collection reveals an incredible diversity of music from five continents. Apart from classical music, of which there is little, and the music of his contemporaries such as his friend Satie, or Stravinsky, he was interested in every kind of music, from the ceremonial

chants of the Hopi and Guarani peoples of the Americas to Czech and Gypsy folk music and on to jazz with Cab Calloway.

This reconstruction of Constantin Brancusi's studio is not intended as an ethnographical effort to replicate the slightest details of the place but aims rather to communicate what is essential to the apprehension and understanding of his work, which is the unity that Brancusi created between his sculptures within the space of his studio. By the end of his life he had created large ensembles, such as those of the *Colonnes sans fin* and the *Grands Ours*, which he no longer wished to move, believing he had found the best arrangement for viewing them. Today, in addition to the singular beauty of his sculptures, it is this unity that ought to be regarded as the essential accomplishment of his work.

December 4, 1999

SUSAN LAMBERT  
Chief Curator, Prints, Drawings and Paintings  
Victoria & Albert Museum  
Dear Susan Lambert,  
I'm sorry to be bothering you again with this requirement.  
Because of our Trust requirements we have to have a copy of every work of art in our collection.

**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

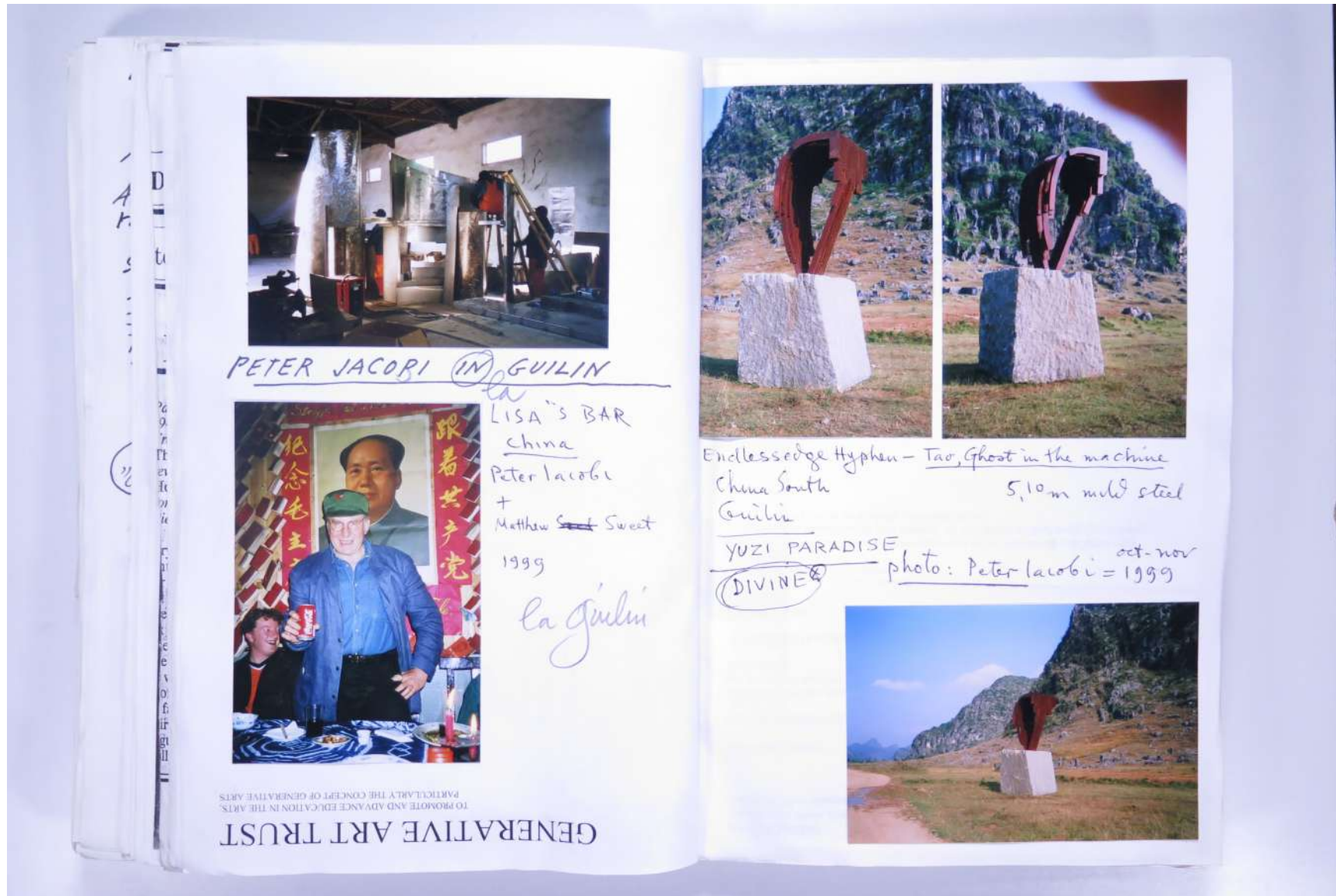
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.063

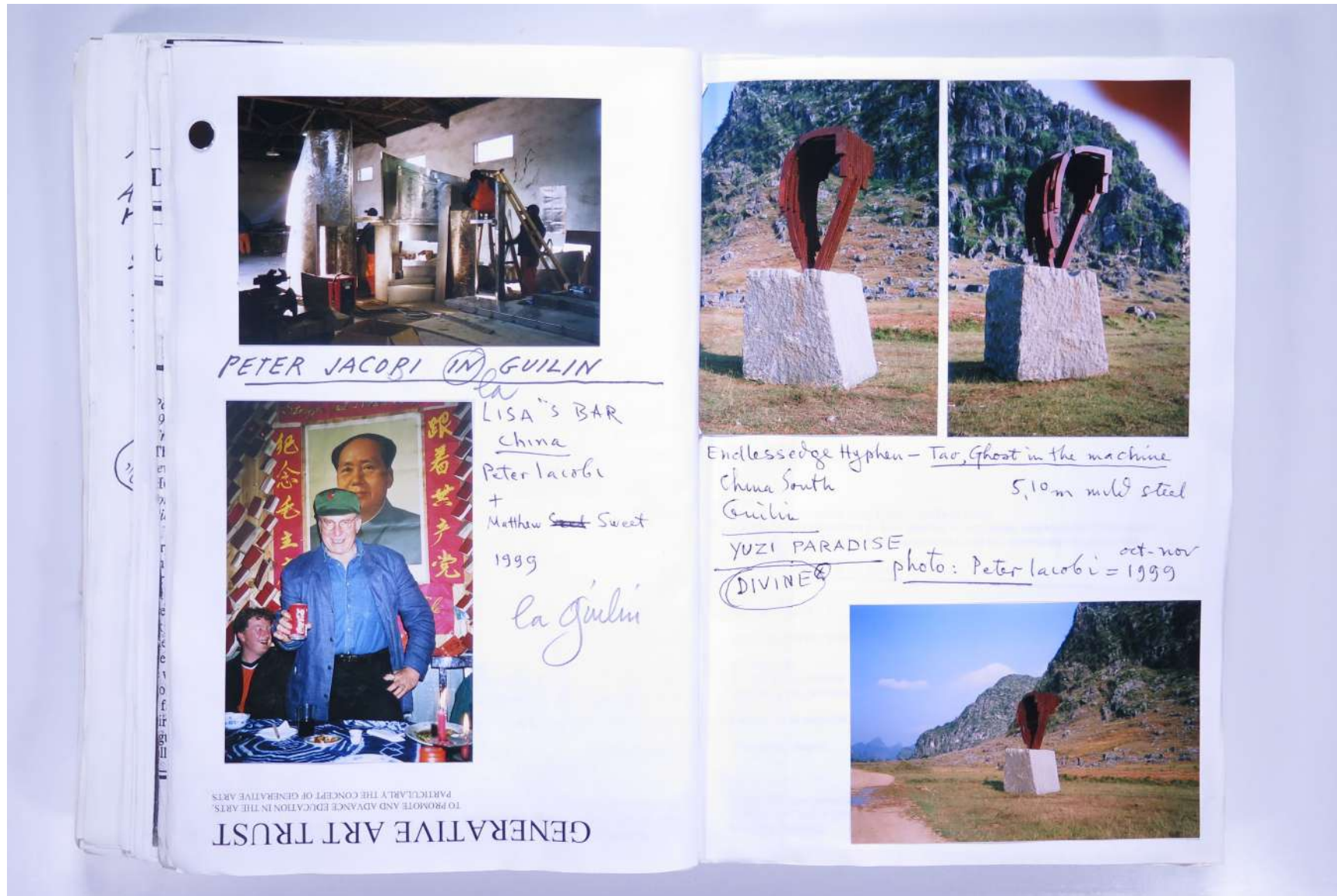


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.064





# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.065



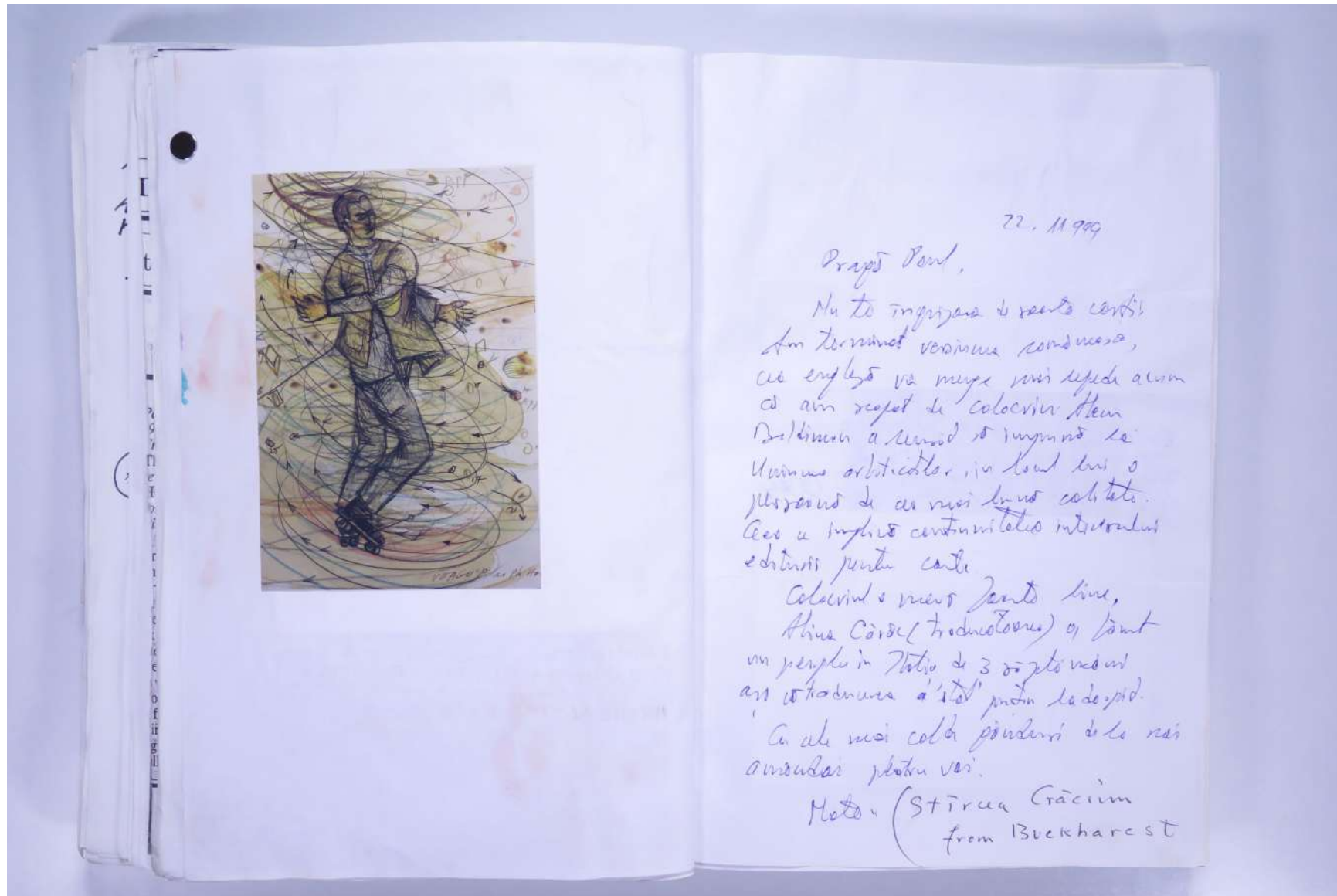
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.066



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

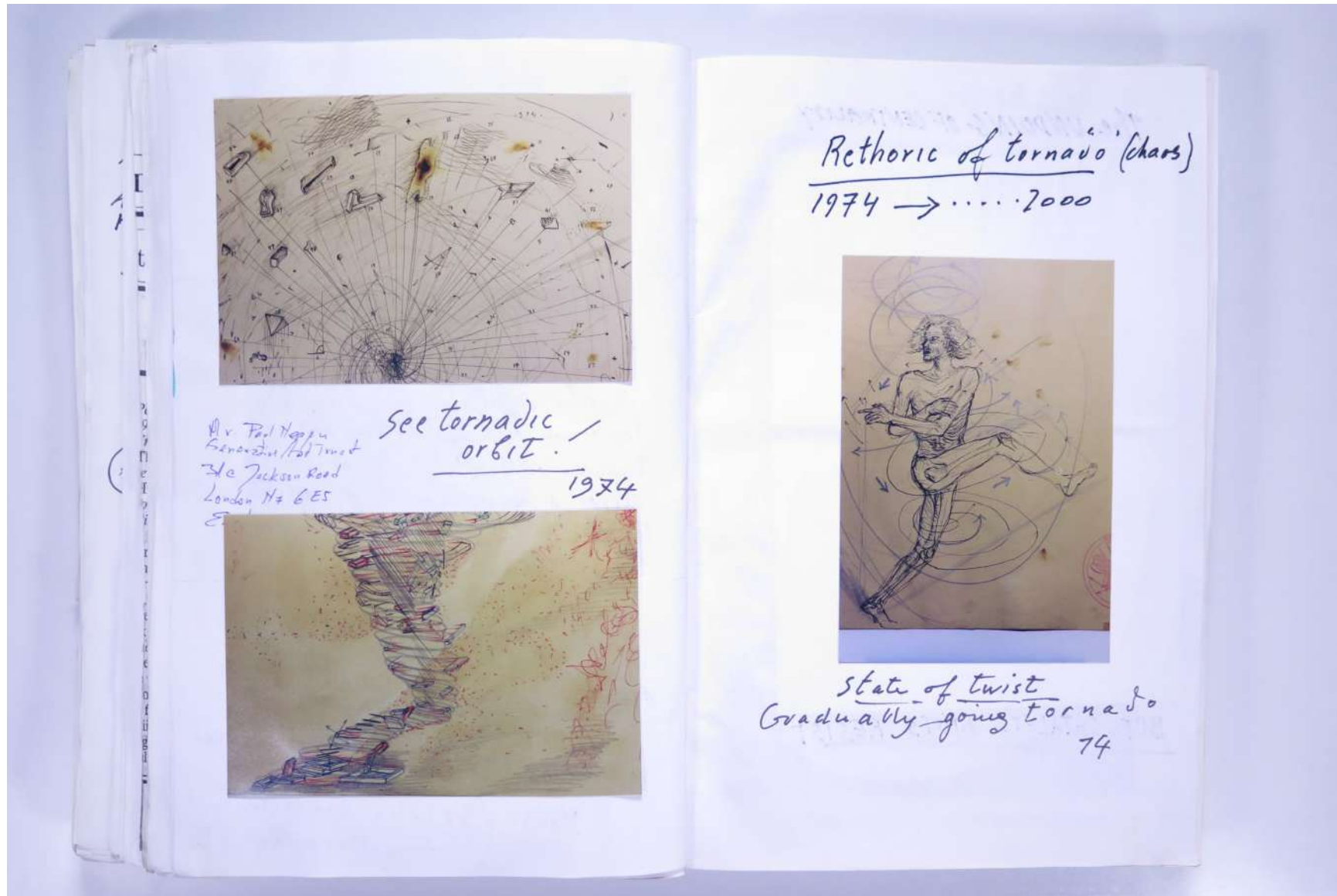
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.067

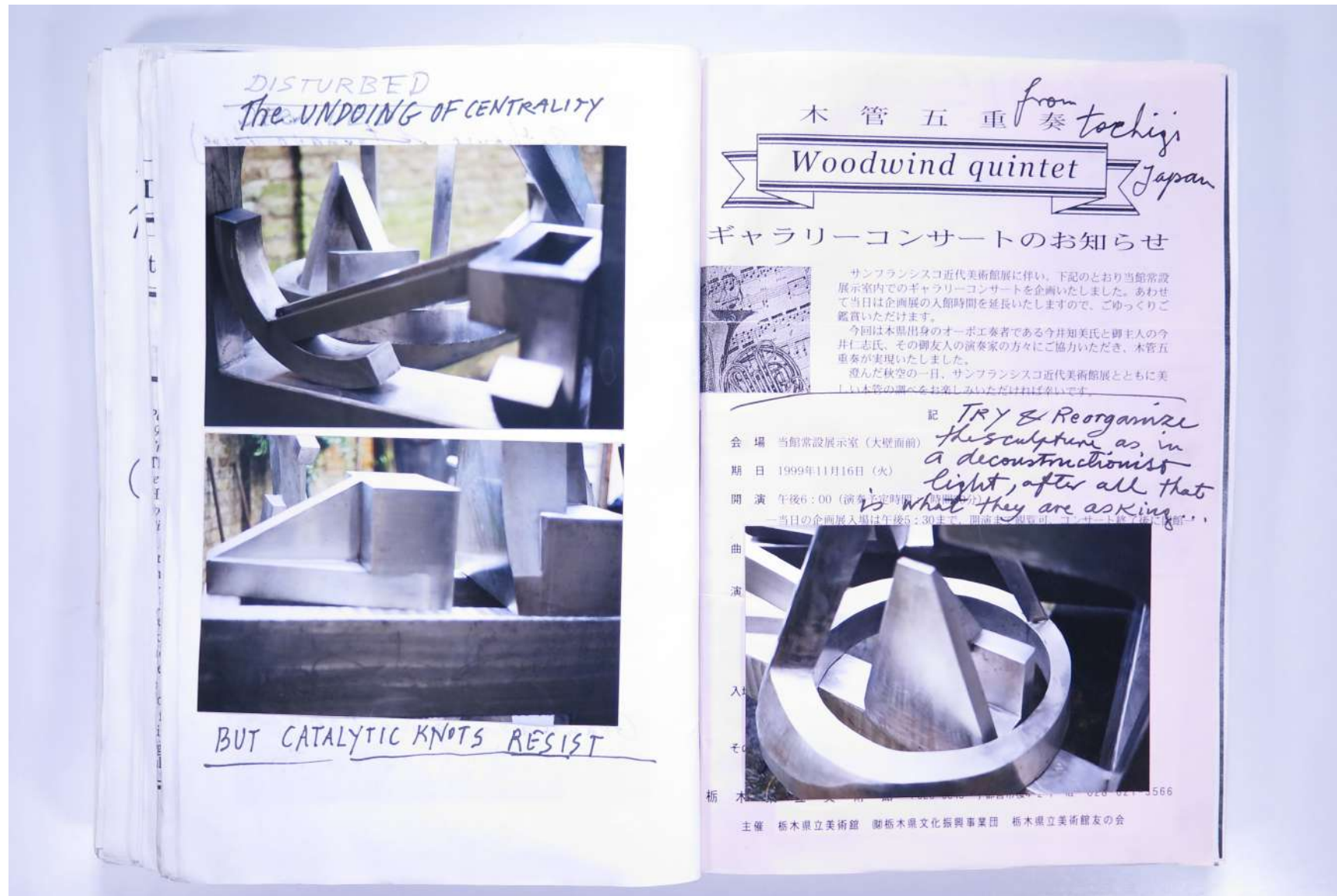


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.068



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE. For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.069



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.070



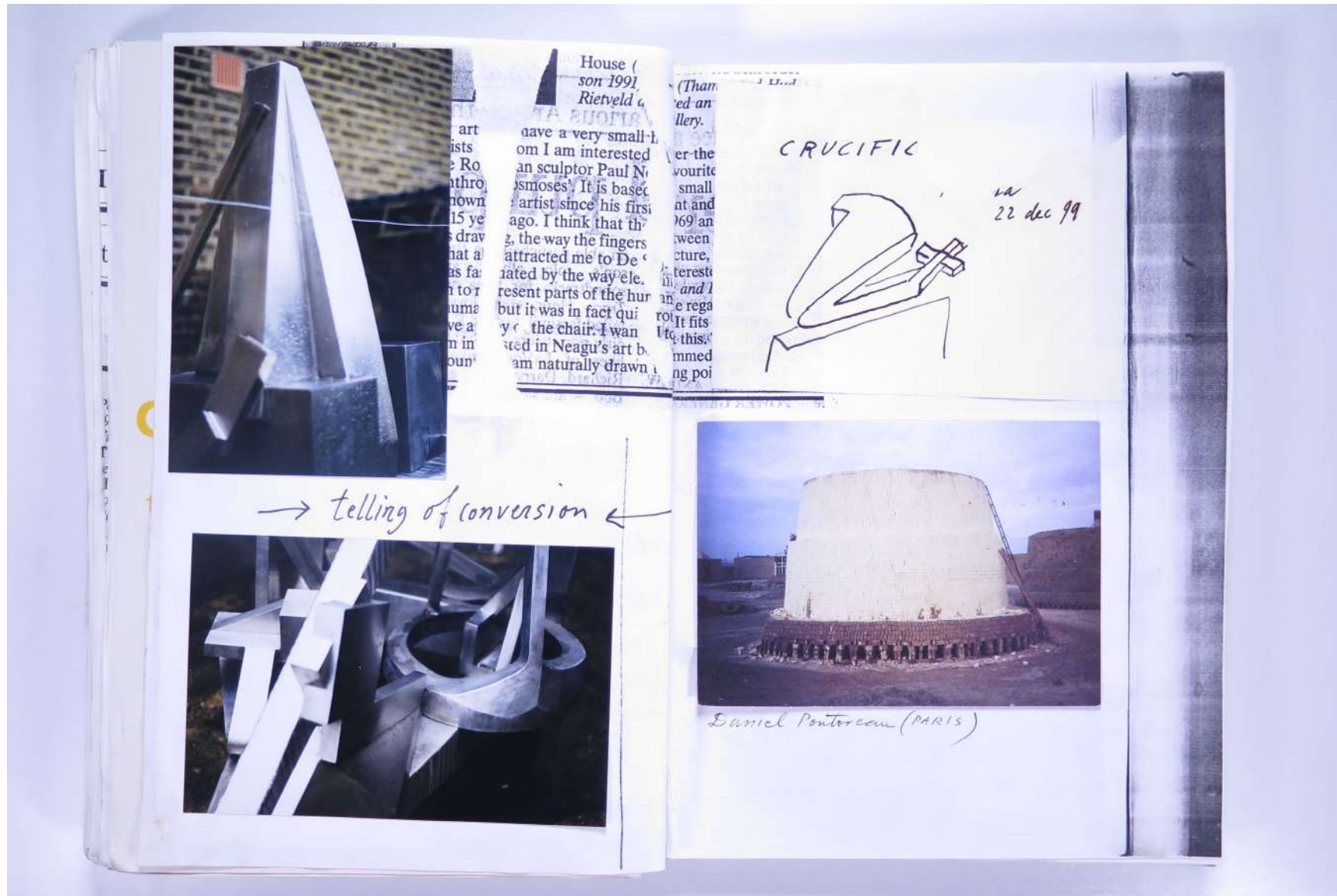
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE. For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.071



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.072



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.  
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.



# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.073



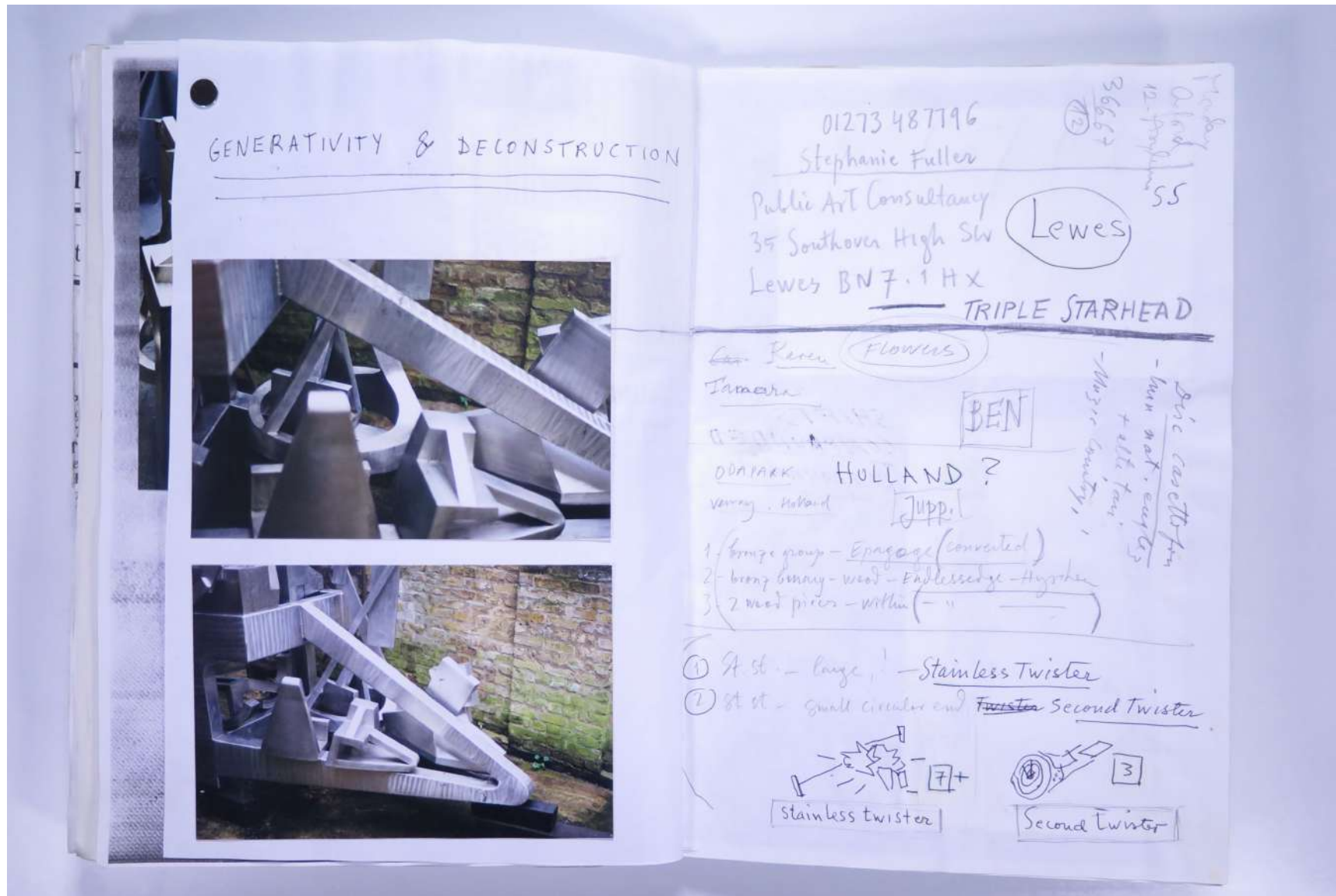
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.  
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.074



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.075



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.  
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.076



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.  
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.077

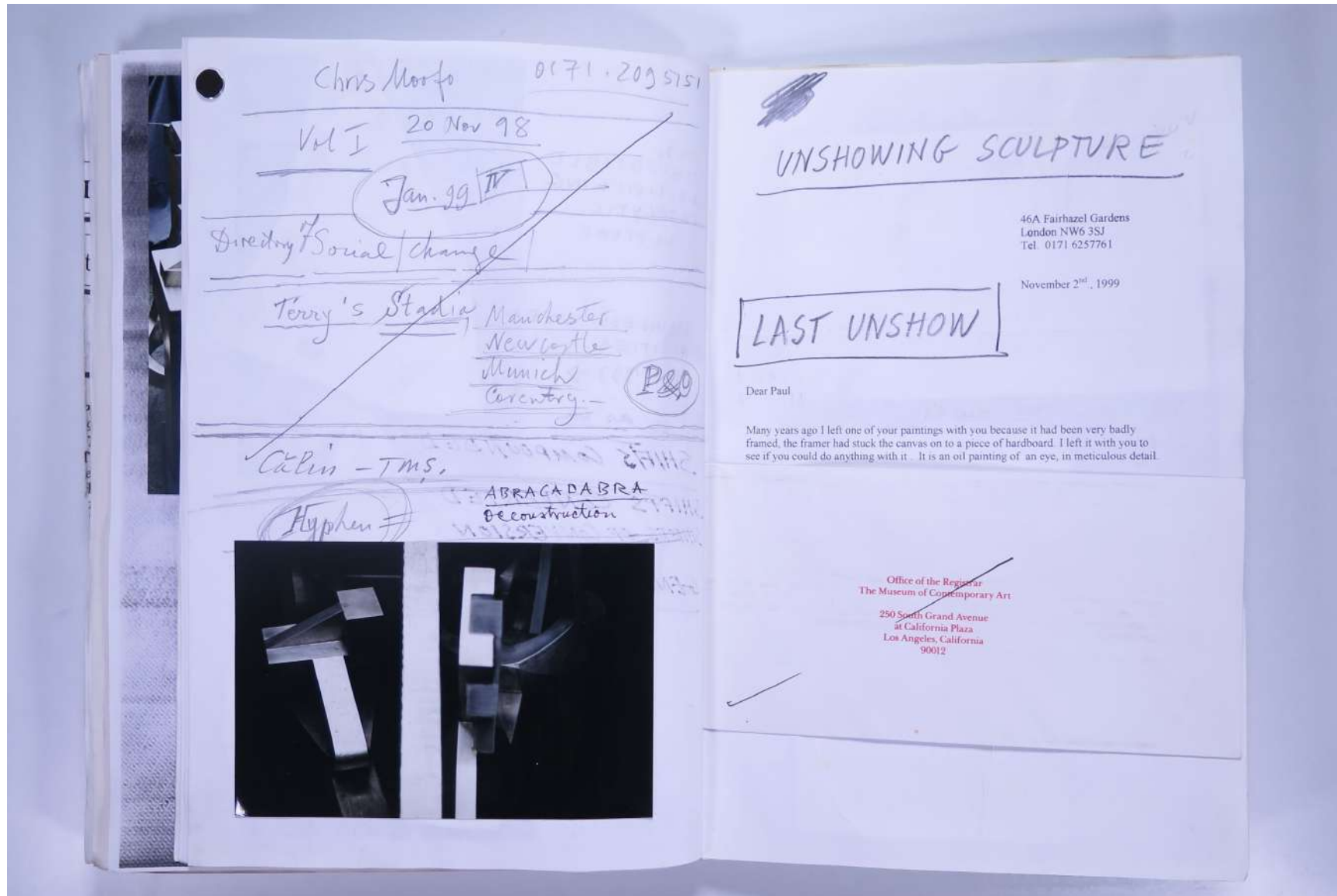


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.078



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

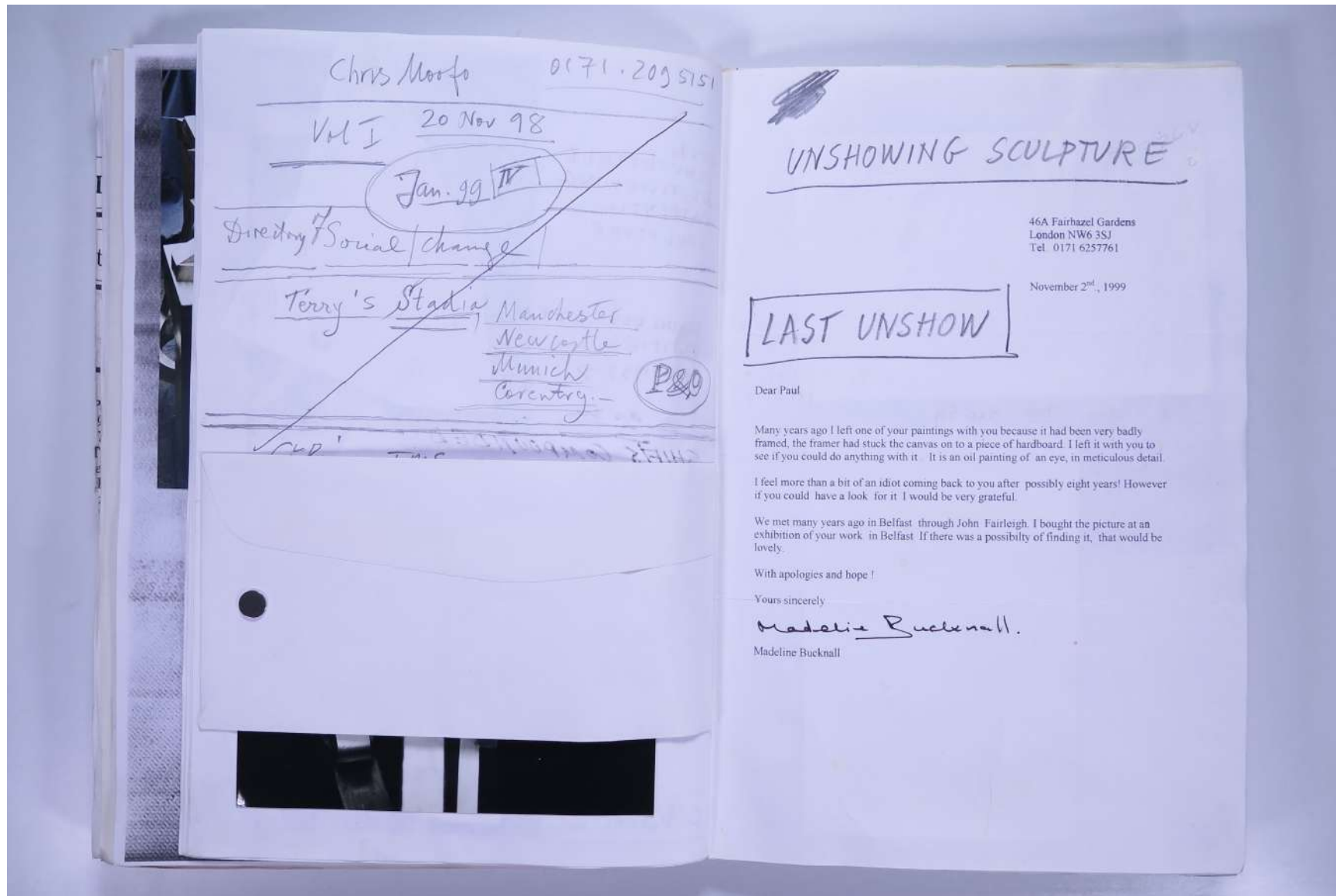
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.079



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.080



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

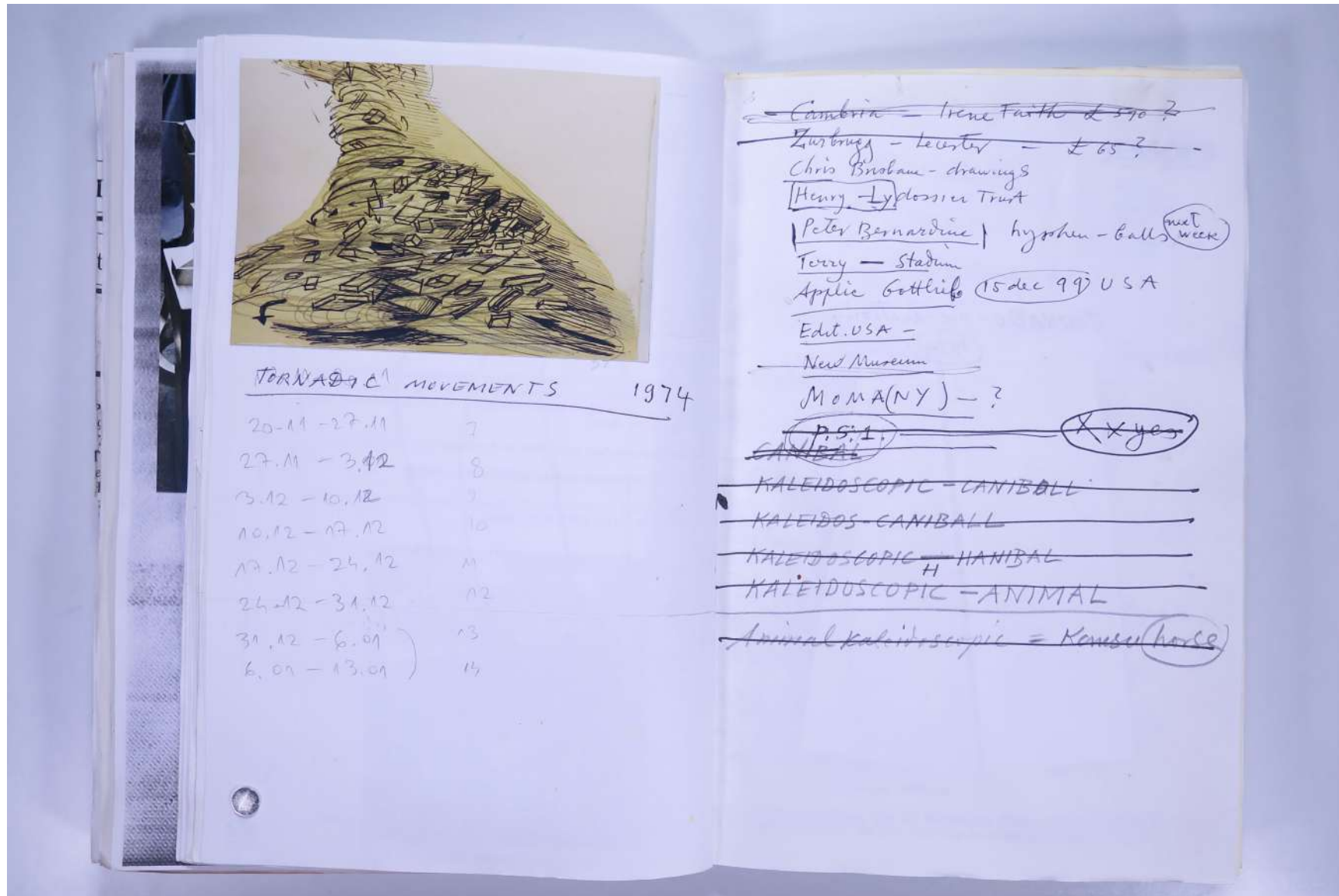


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.081



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

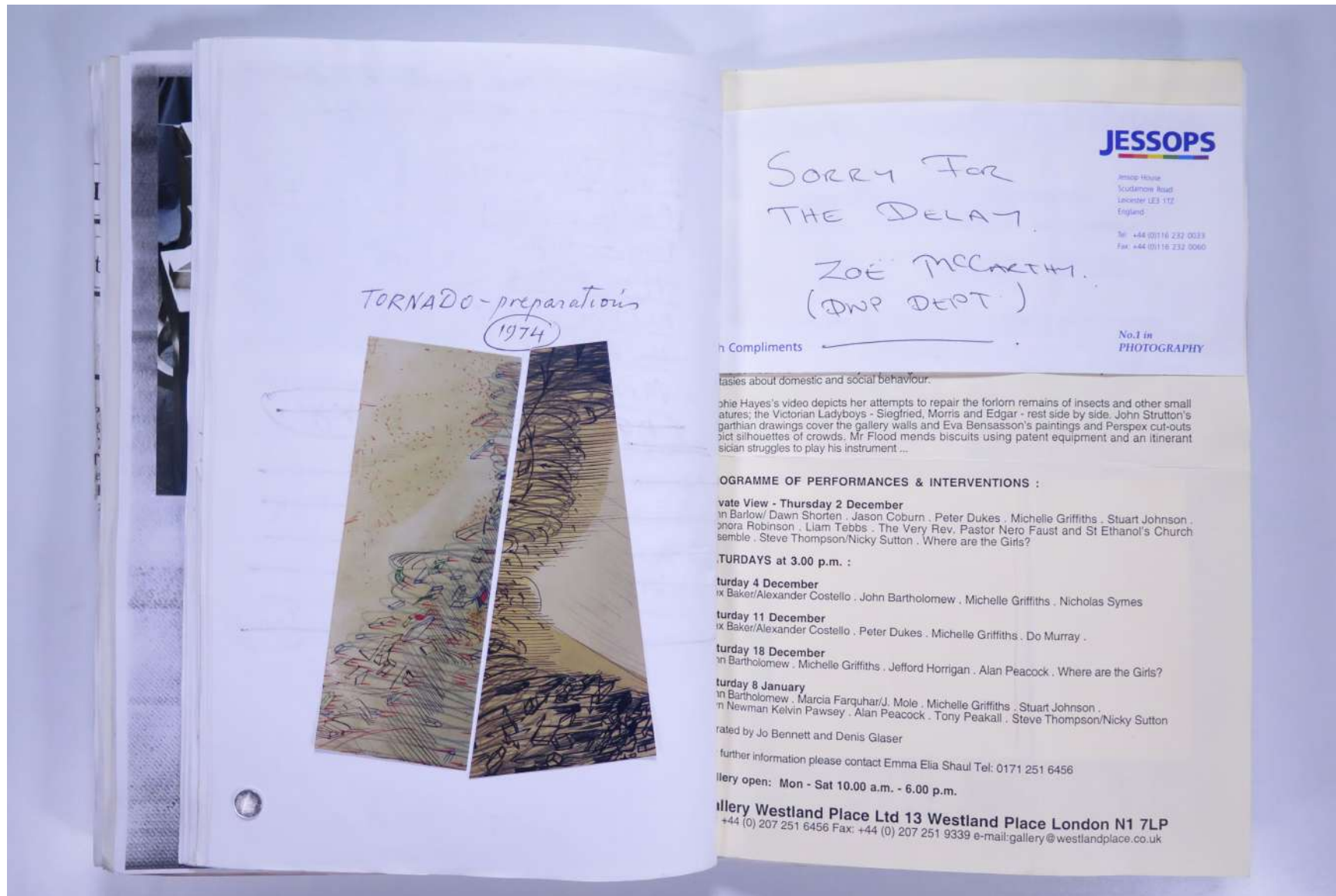
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.082



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.

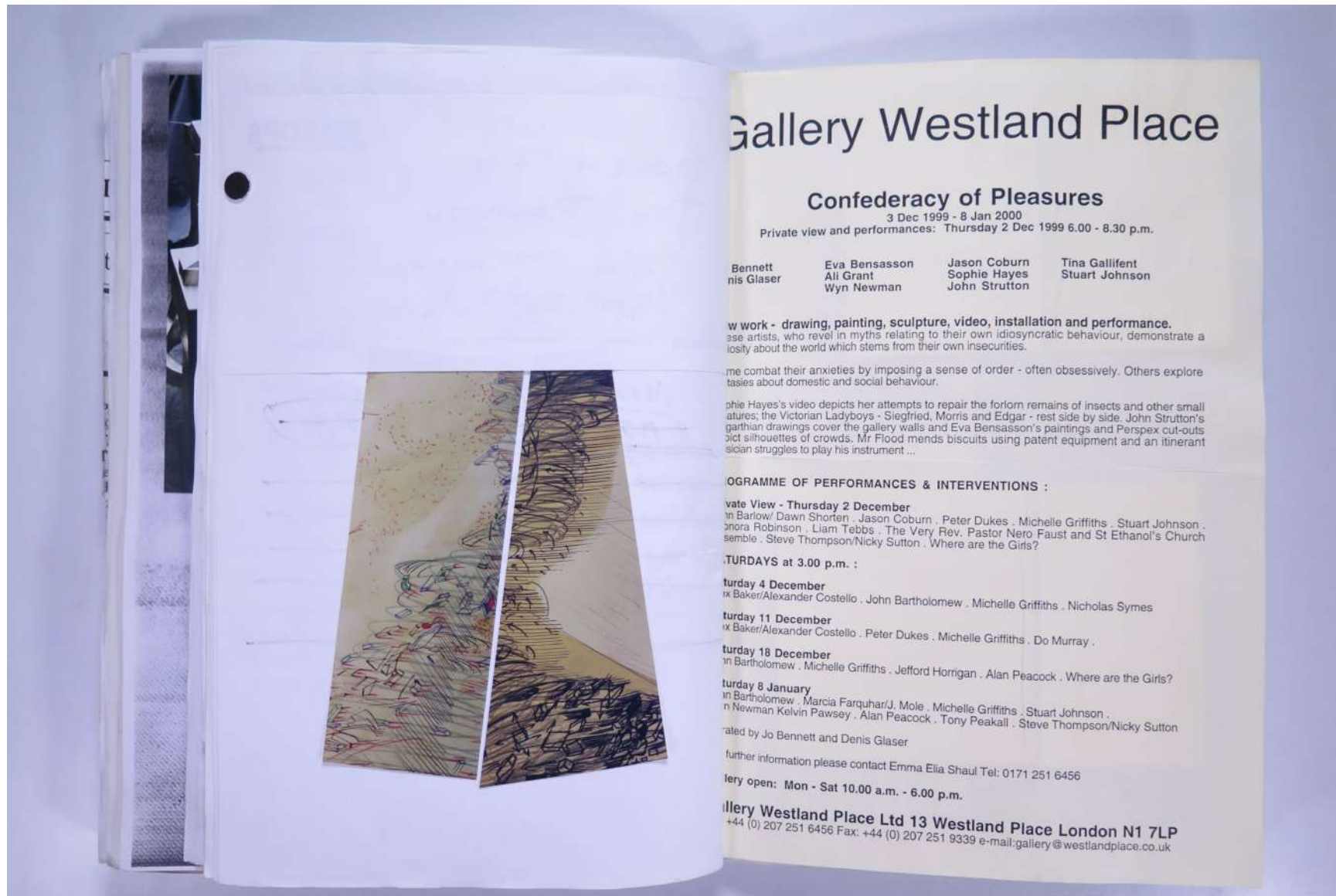
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.083



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

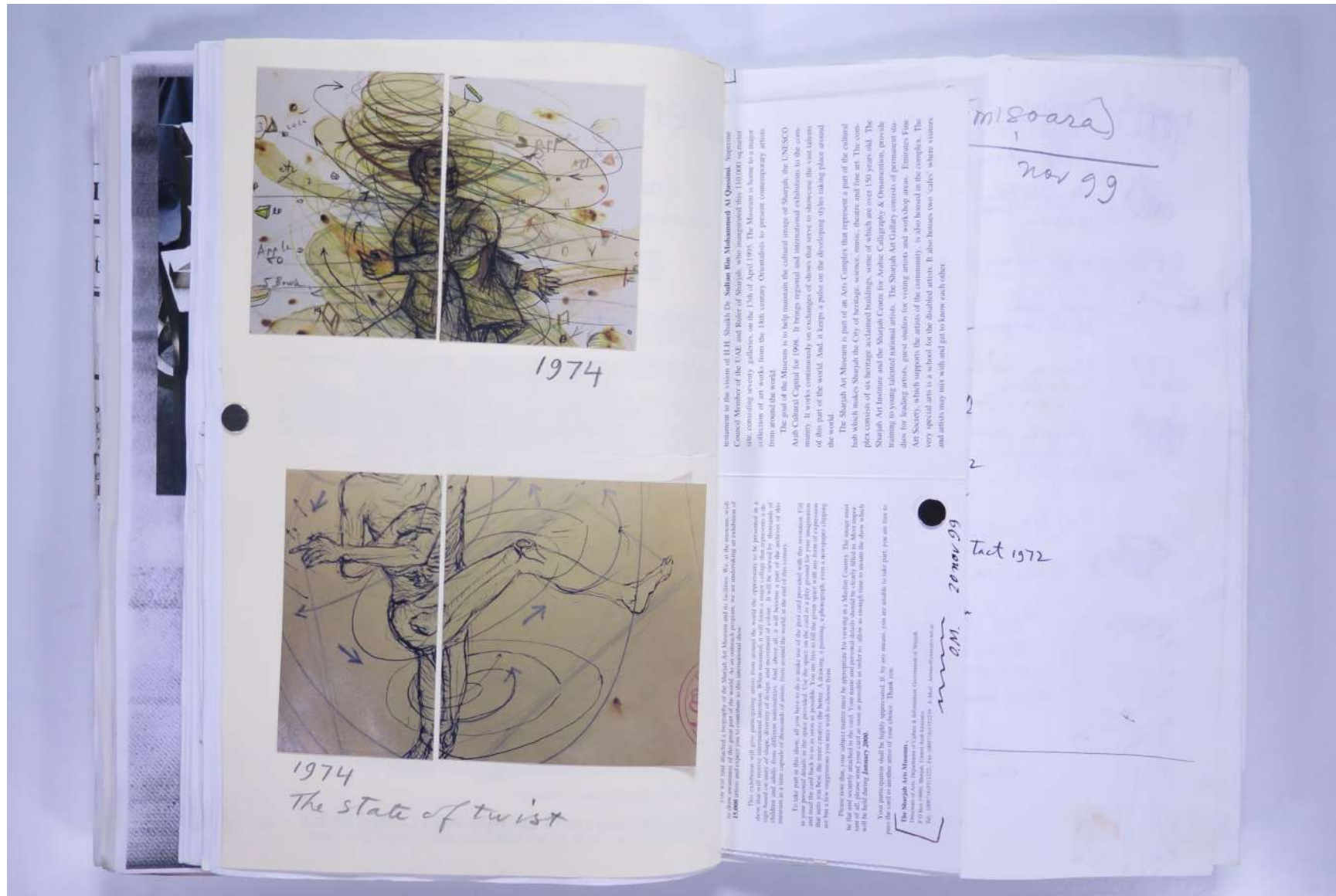
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.084



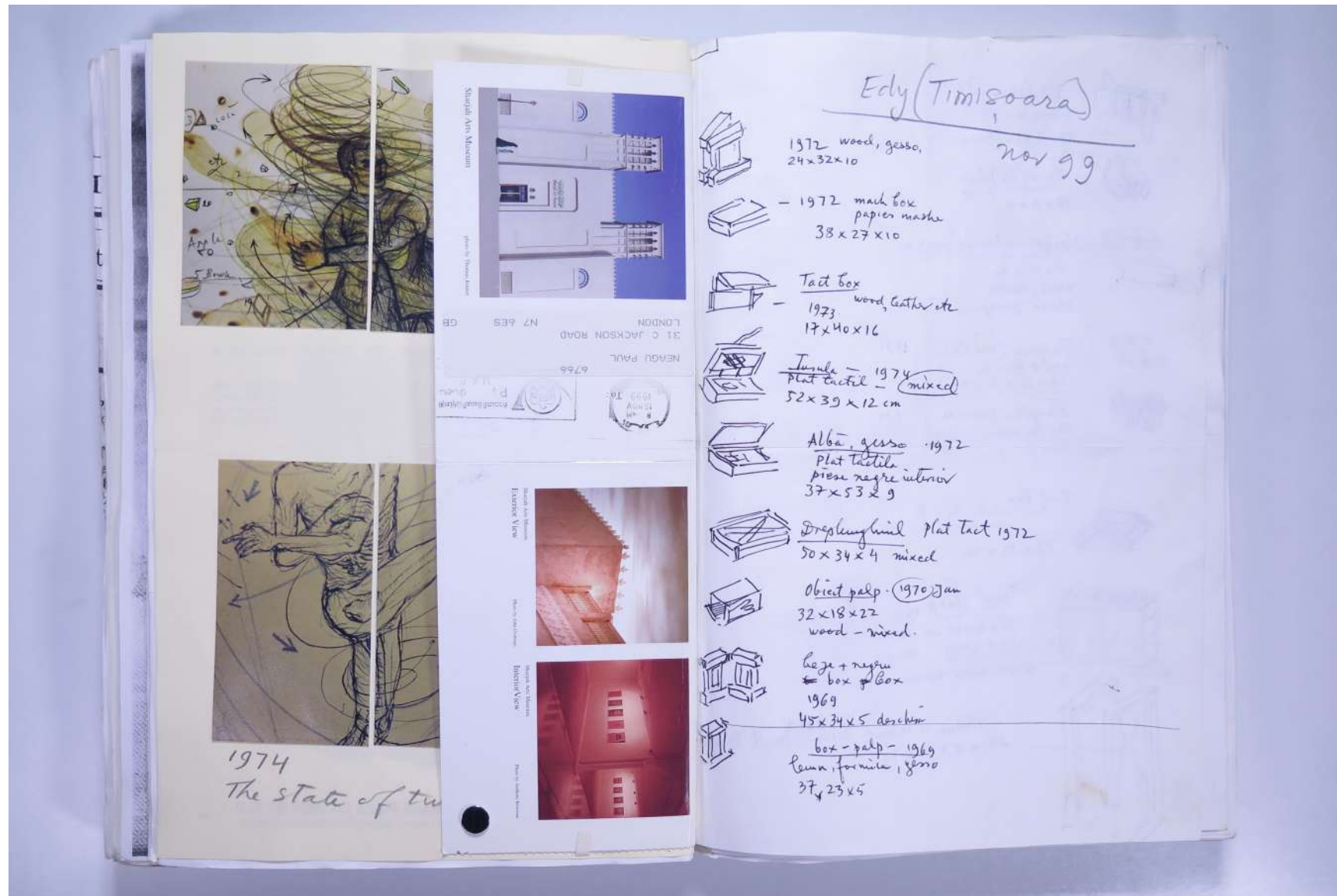
**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE. For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.085

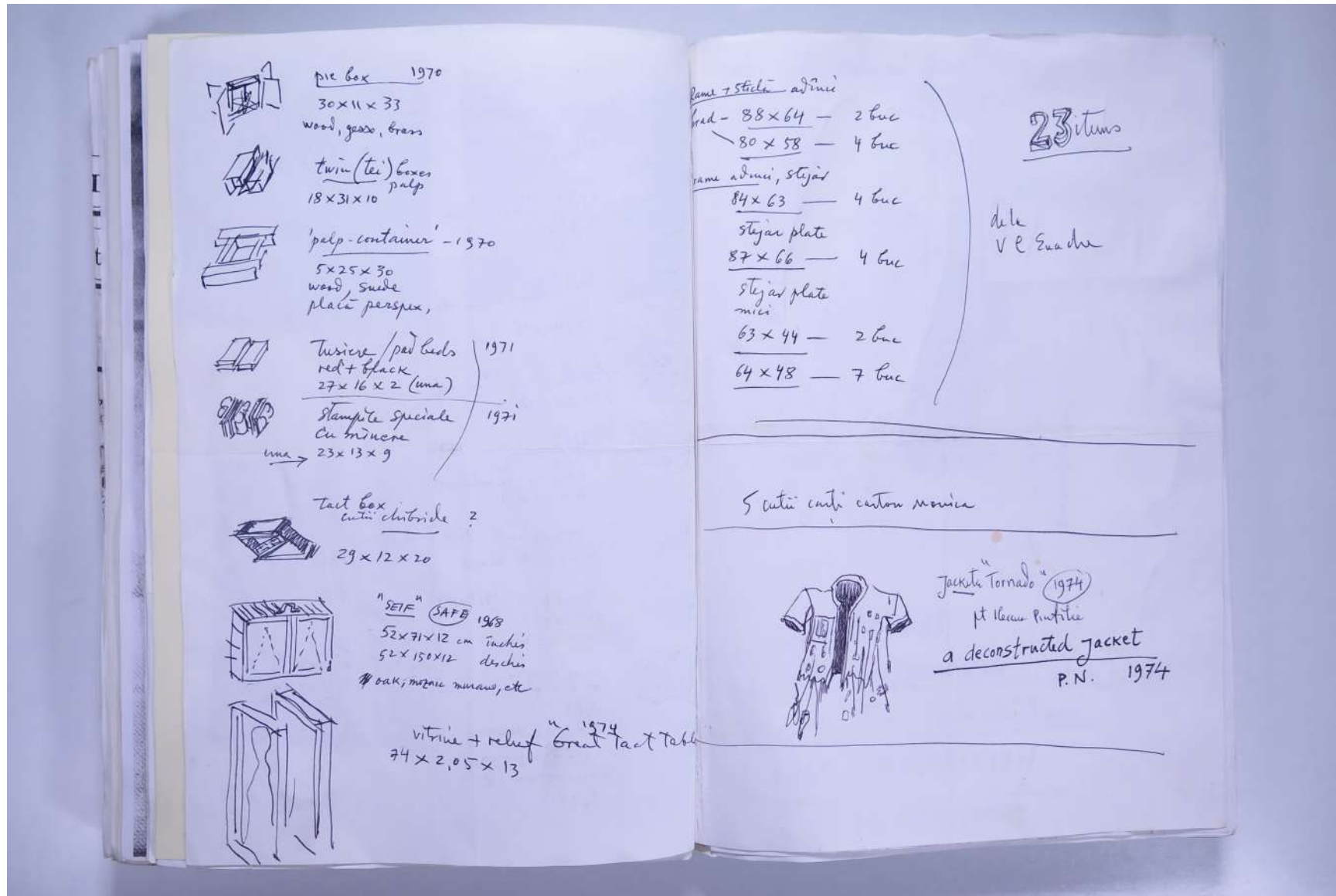


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.086



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.087



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.

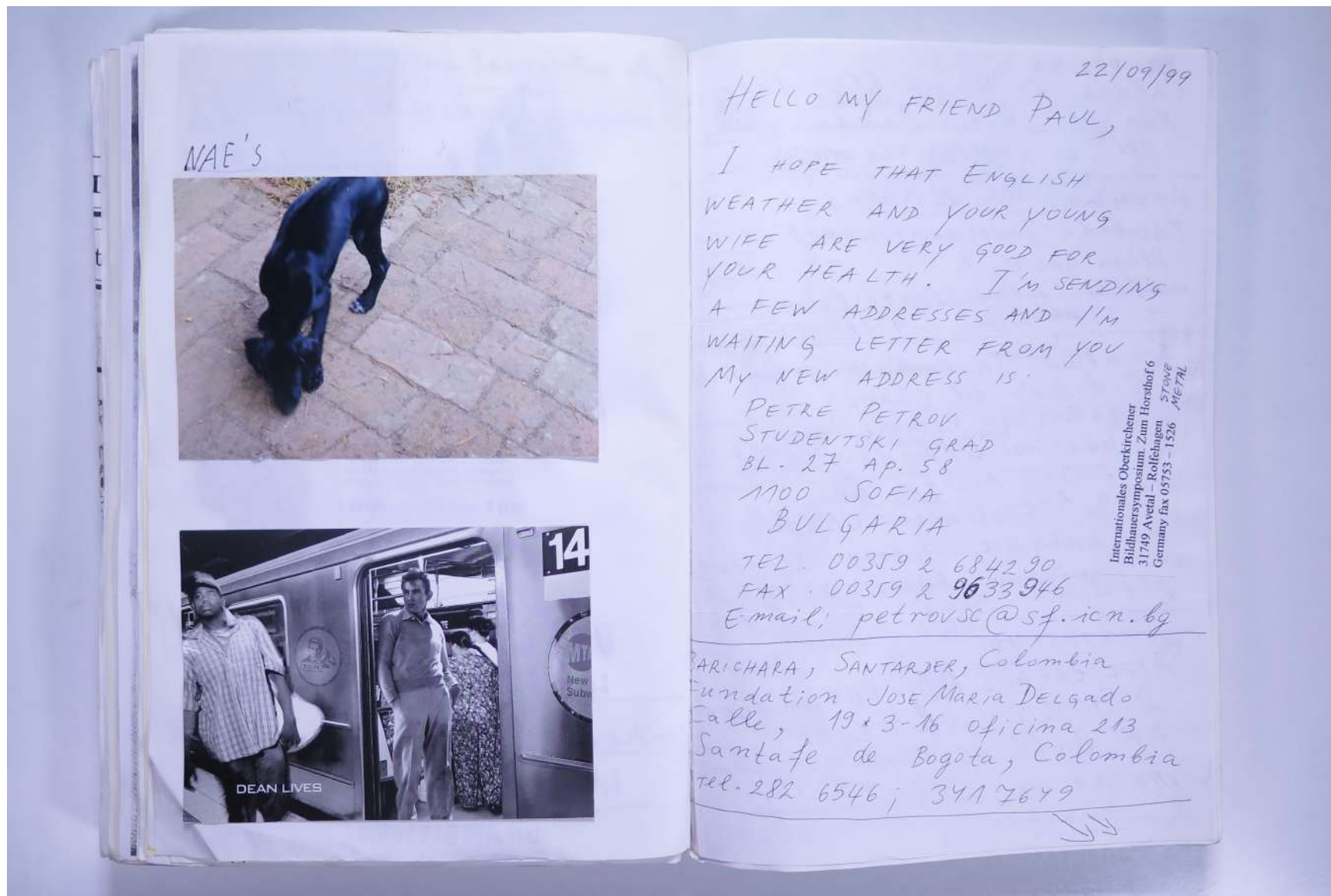
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.088



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

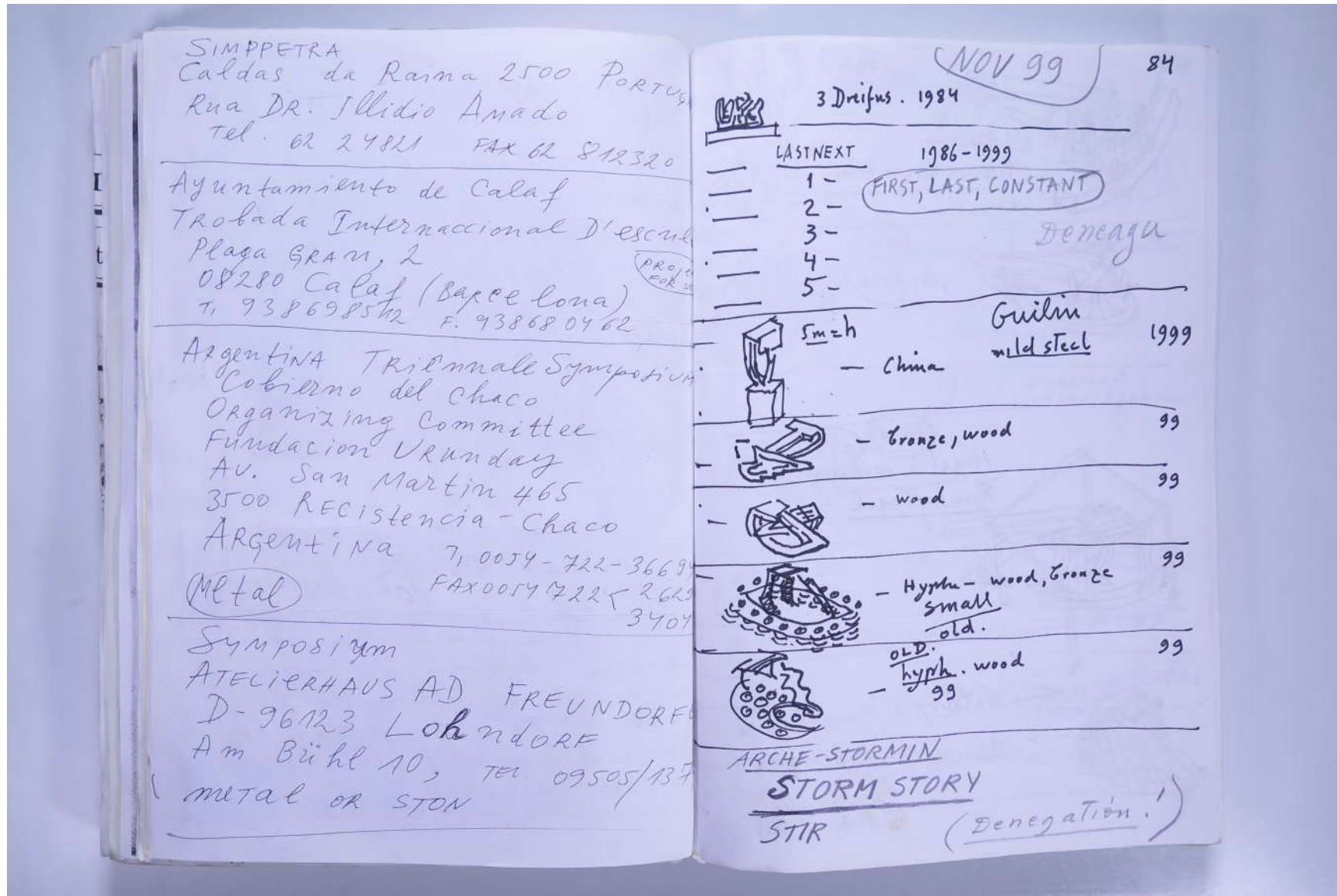


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.089



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

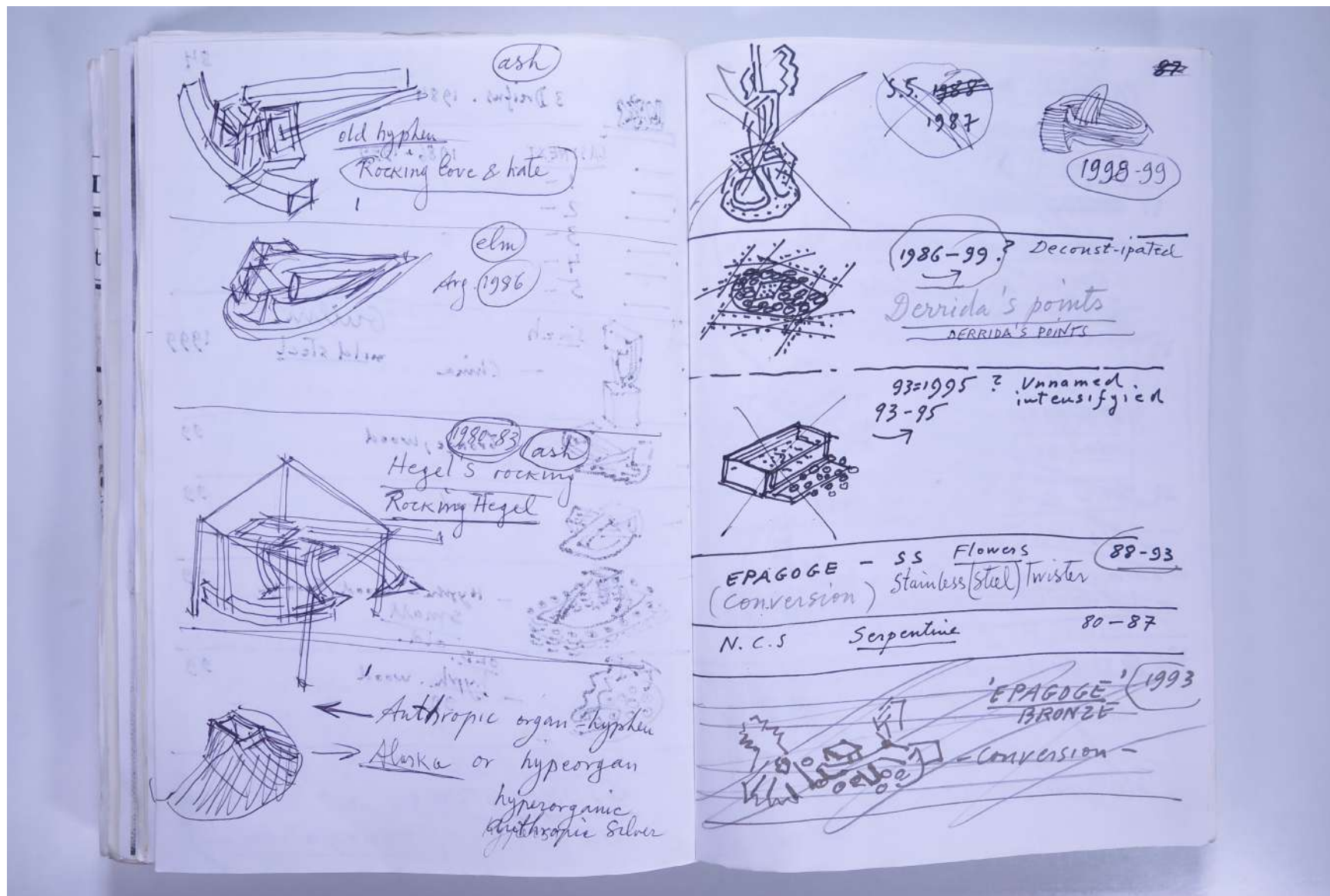
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.090



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

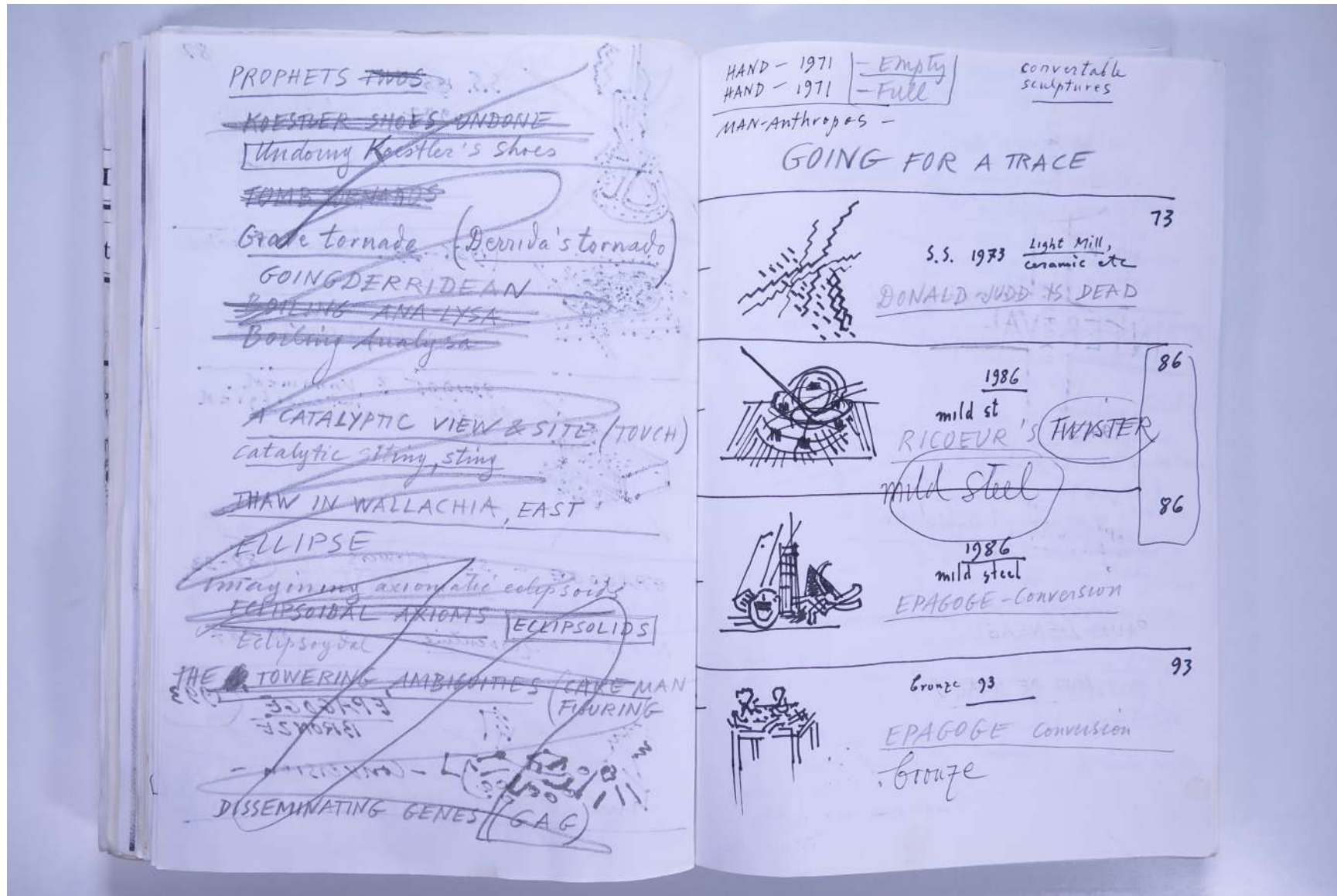
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.091



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

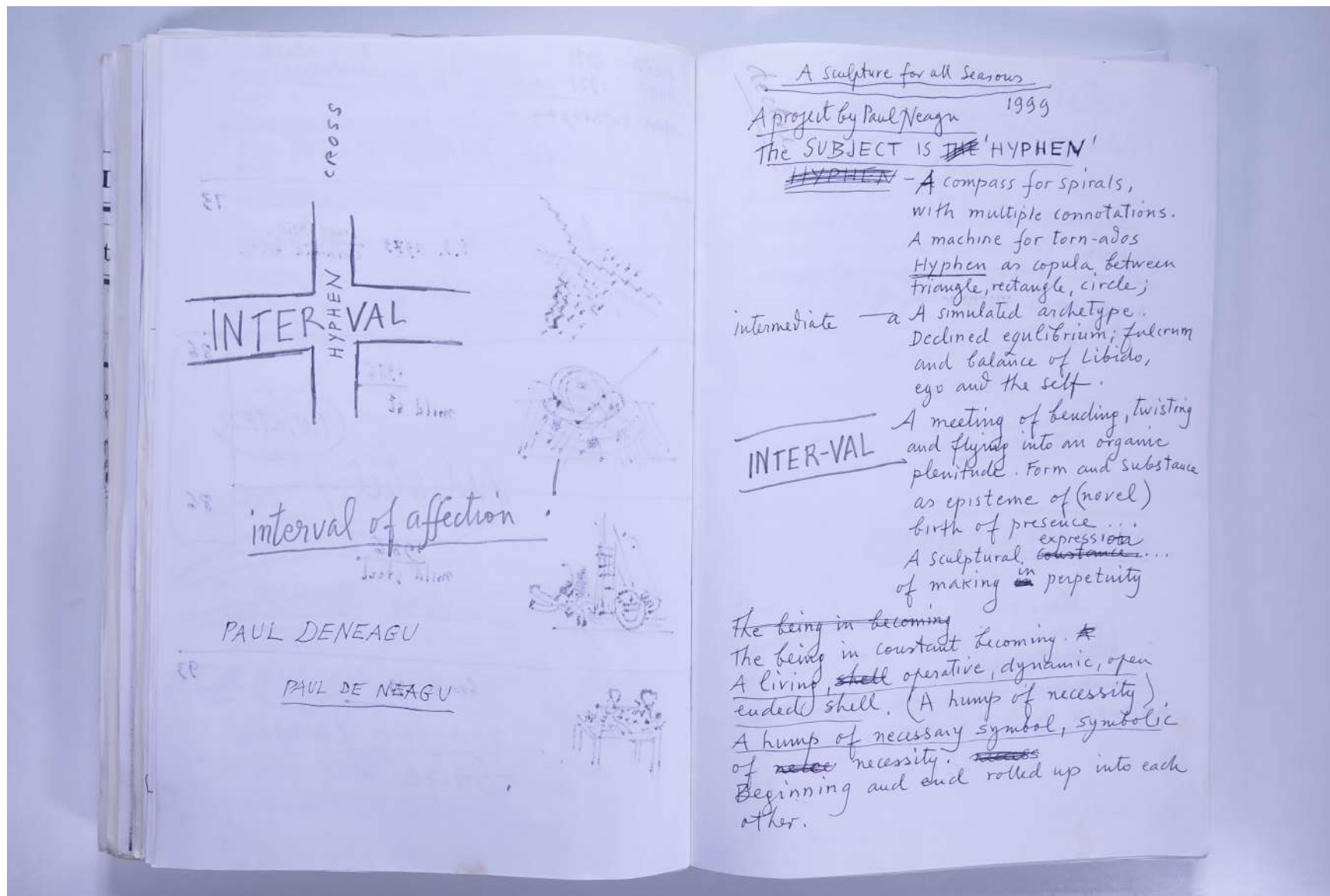
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.092



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

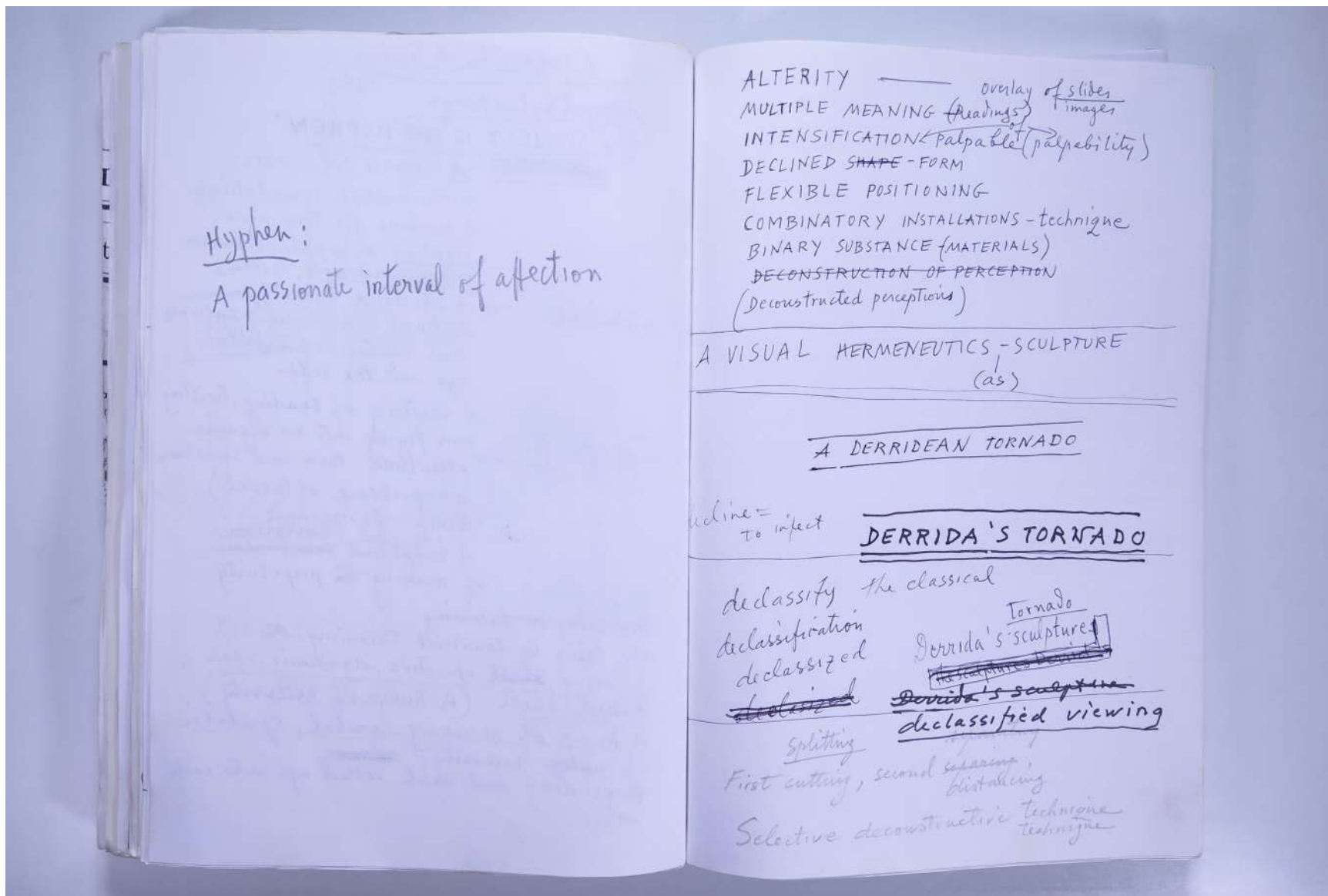
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

# PNE 117.093



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

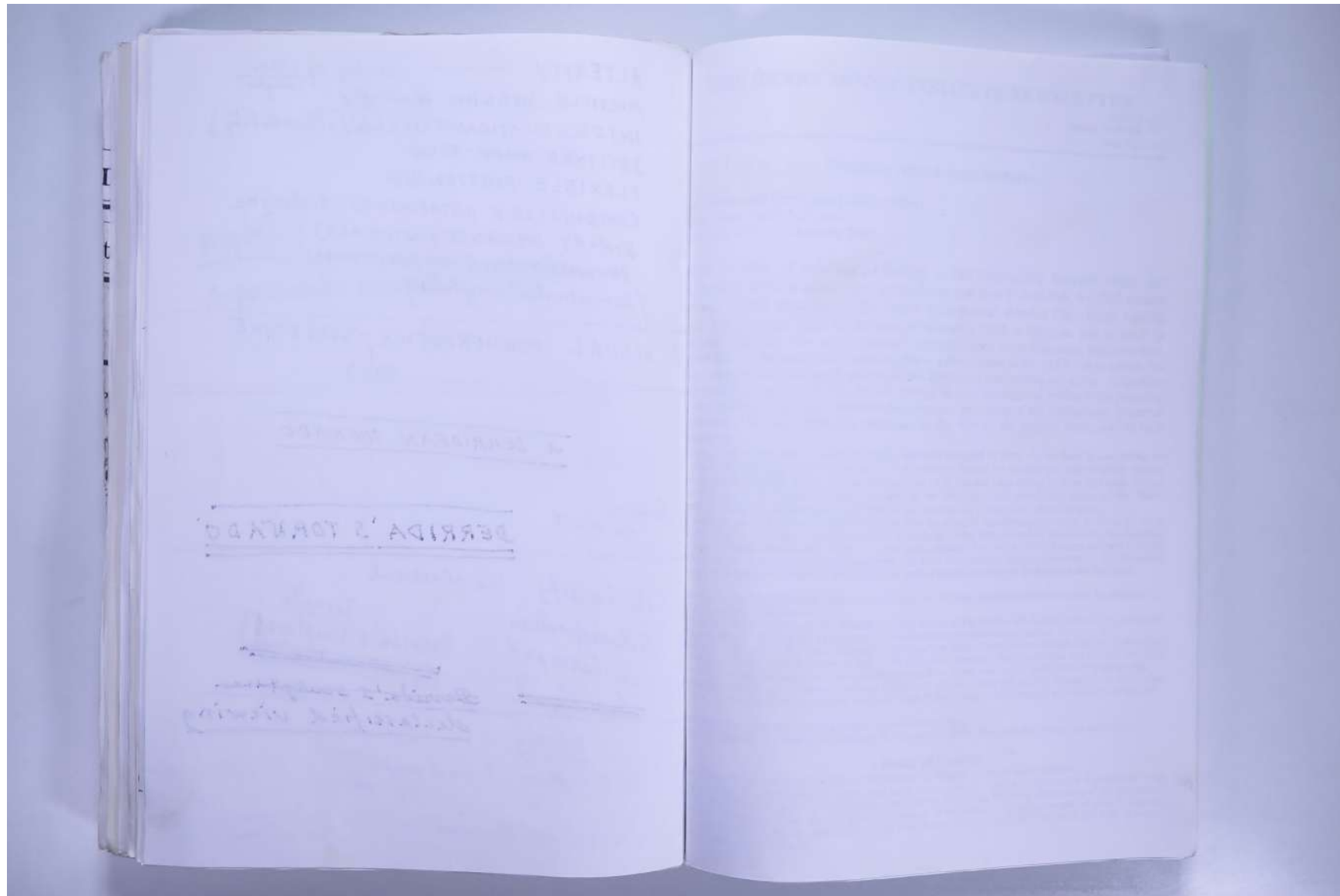
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

**PNE 117.094**



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.

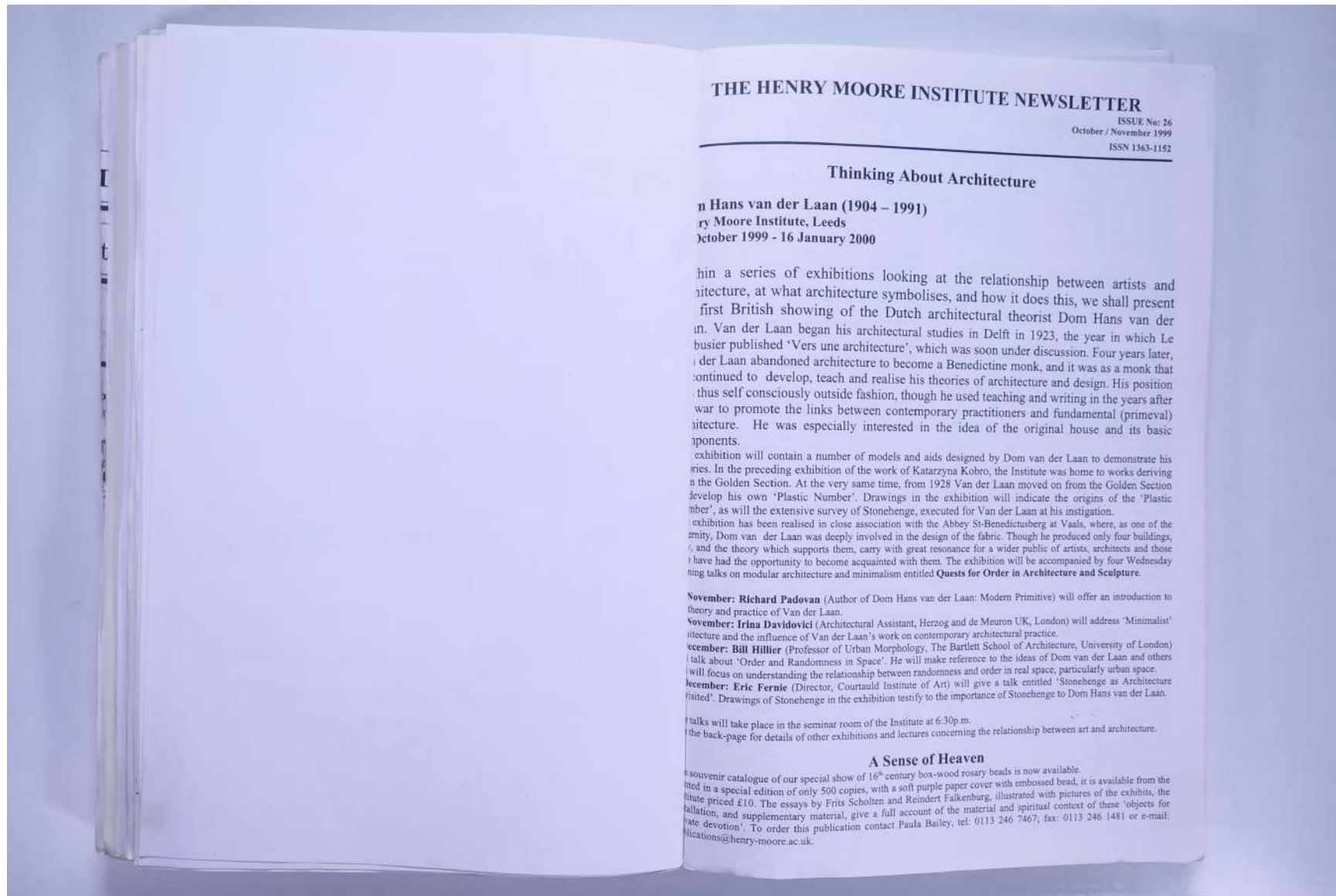
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.095



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

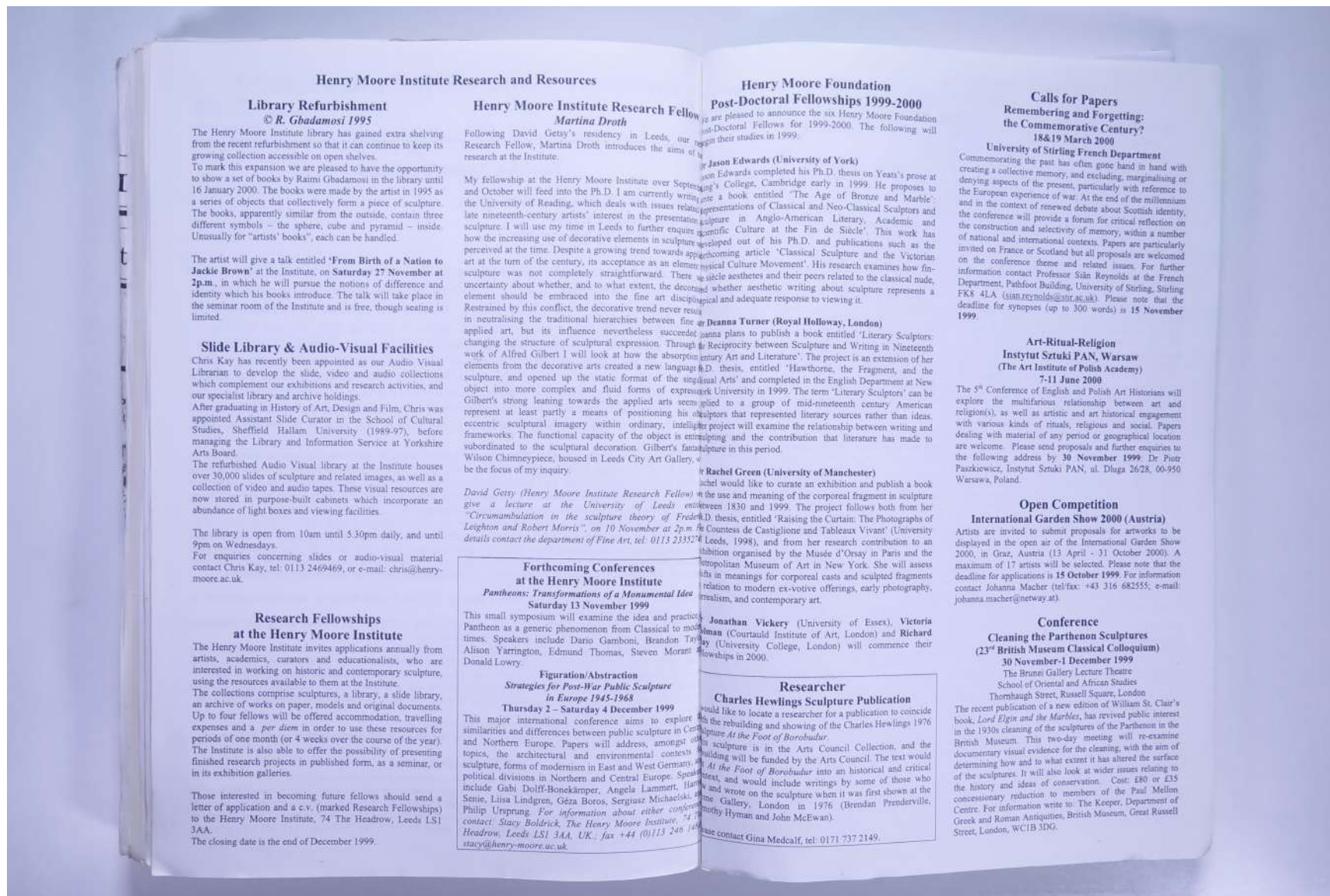
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.096



## Henry Moore Institute Research and Resources

### Library Refurbishment © R. Gbadamosi 1995

The Henry Moore Institute library has gained extra shelving from the recent refurbishment so that it can continue to keep its growing collection accessible on open shelves. To mark this expansion we are pleased to have the opportunity to show a set of books by Raimi Gbadamosi in the library until 16 January 2000. The books were made by the artist in 1995 as a series of objects that collectively form a piece of sculpture. The books, apparently similar from the outside, contain three different symbols – the sphere, cube and pyramid – inside. Unusually for "artists' books", each can be handled.

The artist will give a talk entitled 'From Birth of a Nation to Jackie Brown' at the Institute, on **Saturday 27 November at 2p.m.**, in which he will pursue the notions of difference and identity which his books introduce. The talk will take place in the seminar room of the Institute and is free, though seating is limited.

### Slide Library & Audio-Visual Facilities

Chris Kay has recently been appointed as our Audio Visual Librarian to develop the slide, video and audio collections which complement our exhibitions and research activities, and our specialist library and archive holdings. After graduating in History of Art, Design and Film, Chris was appointed Assistant Slide Curator in the School of Cultural Studies, Sheffield Hallam University (1989-97), before managing the Library and Information Service at Yorkshire Arts Board.

The refurbished Audio Visual library at the Institute houses over 30,000 slides of sculpture and related images, as well as a collection of video and audio tapes. These visual resources are now stored in purpose-built cabinets which incorporate an abundance of light boxes and viewing facilities.

The library is open from 10am until 5.30pm daily, and until 9pm on Wednesdays.

For enquiries concerning slides or audio-visual material contact Chris Kay, tel: 0113 2469469, or e-mail: [chris@henry-moore.ac.uk](mailto:chris@henry-moore.ac.uk)

### Research Fellowships at the Henry Moore Institute

The Henry Moore Institute invites applications annually from artists, academics, curators and educationalists, who are interested in working on historic and contemporary sculpture, using the resources available to them at the Institute.

The collections comprise sculptures, a library, a slide library, an archive of works on paper, models and original documents. Up to four fellows will be offered accommodation, travelling expenses and a *per diem* in order to use these resources for periods of one month (or 4 weeks over the course of the year). The Institute is also able to offer the possibility of presenting finished research projects in published form, as a seminar, or in its exhibition galleries.

Those interested in becoming future fellows should send a letter of application and a c.v. (marked Research Fellowships) to the Henry Moore Institute, 74 The Headrow, Leeds LS1 3AA.

The closing date is the end of December 1999.

### Henry Moore Institute Research Fellow Martina Droth

Following David Getsy's residency in Leeds, our Research Fellow, Martina Droth introduces the aims of her research at the Institute.

My fellowship at the Henry Moore Institute over September and October will feed into the Ph.D. I am currently writing a book entitled 'The Age of Bronze and Marble': the University of Reading, which deals with issues relating to representations of Classical and Neo-Classical Sculptors and late nineteenth-century artists' interest in the presentation of sculpture in Anglo-American Literary, Academic and scientific Culture at the Fin de Siècle'. This work has developed out of his Ph.D. and publications such as the 'Classical Sculpture and the Victorian Physical Culture Movement'. His research examines how fin-de-siècle aesthetes and their peers related to the classical nude, and whether aesthetic writing about sculpture represents a disciplinary and adequate response to viewing it. Restraint by this conflict, the decorative trend never resulted in neutralising the traditional hierarchies between fine art and applied art, but its influence nevertheless succeeded in changing the structure of sculptural expression. Through the work of Alfred Gilbert I will look at how the absorption of elements from the decorative arts created a new language of sculpture, and opened up the static format of the singular 'Art' object into more complex and fluid forms of expression. My project will examine the relationship between writing and sculpture, and the contribution that literature has made to the sculptural decoration. Gilbert's fantastical sculpture, housed in Leeds City Art Gallery, will be the focus of my inquiry.

David Getsy (Henry Moore Institute Research Fellow) will give a lecture at the University of Leeds on 10 November at 2p.m. on 'Circumambulation in the sculpture theory of Friedrich Schlegel and Robert Morris', on 10 November at 2p.m. For details contact the department of Fine Art, tel: 0113 2335274

### Forthcoming Conferences at the Henry Moore Institute

**Pantheons: Transformations of a Monumental Idea**  
Saturday 13 November 1999

This small symposium will examine the idea and practice of the Pantheon as a generic phenomenon from Classical to modern times. Speakers include Dario Gamboni, Brandon Taylor, Alison Yarrington, Edmund Thomas, Steven Moratti and Donald Lowry.

**Figuration/Abstraction  
Strategies for Post-War Public Sculpture  
in Europe 1945-1968**  
Thursday 2 - Saturday 4 December 1999

This major international conference aims to explore similarities and differences between public sculpture in Central and Northern Europe. Papers will address, amongst other things, the architectural and environmental contexts of sculpture, forms of modernism in East and West Germany, and political divisions in Northern and Central Europe. Speakers include Gabi Dolff-Bonekämper, Angela Lammer, Hans Senie, Liisa Lindgren, Géza Boros, Serequuz Michaelski, Philip Ursprung. For information about either conference contact: Stacy Boldrick, The Henry Moore Institute, 74 The Headrow, Leeds LS1 3AA, UK; fax +44 (0)113 246 9469; [stacy@henry-moore.ac.uk](mailto:stacy@henry-moore.ac.uk)

### Henry Moore Foundation Post-Doctoral Fellowships 1999-2000

We are pleased to announce the six Henry Moore Foundation Post-Doctoral Fellows for 1999-2000. The following will begin their studies in 1999.

**Jason Edwards (University of York)**  
Jason Edwards completed his Ph.D. thesis on Yeats's prose at King's College, Cambridge early in 1999. He proposes to write a book entitled 'The Age of Bronze and Marble': the University of Reading, which deals with issues relating to representations of Classical and Neo-Classical Sculptors and late nineteenth-century artists' interest in the presentation of sculpture in Anglo-American Literary, Academic and scientific Culture at the Fin de Siècle'. This work has developed out of his Ph.D. and publications such as the 'Classical Sculpture and the Victorian Physical Culture Movement'. His research examines how fin-de-siècle aesthetes and their peers related to the classical nude, and whether aesthetic writing about sculpture represents a disciplinary and adequate response to viewing it.

**Deanna Turner (Royal Holloway, London)**  
Deanna plans to publish a book entitled 'Literary Sculptors: Reciprocity between Sculpture and Writing in Nineteenth Century Art and Literature'. The project is an extension of her Ph.D. thesis, entitled 'Hawthorne, the Fragment, and the Sculpture'. The term 'Literary Sculptors' can be applied to a group of mid-nineteenth century American writers who represented literary sources rather than ideas, and who examined the relationship between writing and sculpture. The functional capacity of the object is entangled in the sculptural decoration. Gilbert's fantastical sculpture, housed in Leeds City Art Gallery, will be the focus of my inquiry.

**Rachel Green (University of Manchester)**  
Rachel would like to curate an exhibition and publish a book on the use and meaning of the corporeal fragment in sculpture between 1830 and 1999. The project follows both from her Ph.D. thesis, entitled 'Raising the Curtain: The Photographs of Countess de Castiglione and Tableaux Vivants' (University of Leeds, 1998), and from her research contribution to an exhibition organised by the Musée d'Orsay in Paris and the Metropolitan Museum of Art in New York. She will assess the fragment in meanings for corporeal casts and sculpted fragments relation to modern ex-voto offerings, early photography, realism, and contemporary art.

**Jonathan Vickery (University of Essex), Victoria Brown (Courtauld Institute of Art, London) and Richard Day (University College, London)** will commence their fellowships in 2000.

### Researcher Charles Hewlings Sculpture Publication

We would like to locate a researcher for a publication to coincide with the rebuilding and showing of the Charles Hewlings 1976 sculpture *At the Foot of Borobudur*. The sculpture is in the Arts Council Collection, and the building will be funded by the Arts Council. The text would be written by the researcher and would include writings by some of those who have written about the sculpture when it was first shown at the Victoria and Albert Museum, London in 1976 (Brendan Frenderville, Timothy Hyman and John McEwan). For information contact Gina Medcalf, tel: 0171 737 2149.

### Calls for Papers Remembering and Forgetting: the Commemorative Century? 18 & 19 March 2000

**University of Stirling French Department**  
Commemorating the past has often gone hand in hand with creating a collective memory, and excluding, marginalising or denying aspects of the present, particularly with reference to the European experience of war. At the end of the millennium and in the context of renewed debate about Scottish identity, the conference will provide a forum for critical reflection on the construction and selectivity of memory, within a number of national and international contexts. Papers are particularly invited on France or Scotland but all proposals are welcomed on the conference theme and related issues. For further information contact Professor Siân Reynolds at the French Department, Pathfoot Building, University of Stirling, Stirling FK8 4LA ([sian.reynolds@stir.ac.uk](mailto:sian.reynolds@stir.ac.uk)). Please note that the deadline for synopses (up to 300 words) is **15 November 1999**.

### Art-Ritual-Religion Instytut Sztuki PAN, Warsaw (The Art Institute of Polish Academy) 7-11 June 2000

The 5<sup>th</sup> Conference of English and Polish Art Historians will explore the multifarious relationship between art and religion(s), as well as artistic and art historical engagement with various kinds of rituals, religious and social. Papers dealing with material of any period or geographical location are welcome. Please send proposals and further enquiries to the following address by 30 November 1999: Dr Piotr Paszkiewicz, Instytut Sztuki PAN, ul. Długa 26/28, 00-950 Warszawa, Poland.

### Open Competition International Garden Show 2000 (Austria)

Artists are invited to submit proposals for artworks to be displayed in the open air of the International Garden Show 2000, in Graz, Austria (13 April - 31 October 2000). A maximum of 17 artists will be selected. Please note that the deadline for applications is **15 October 1999**. For information contact Johanna Macher (tel/fax: +43 316 682555; e-mail: [johanna.macher@netway.at](mailto:johanna.macher@netway.at)).

### Conference

#### Cleaning the Parthenon Sculptures (23<sup>rd</sup> British Museum Classical Colloquium) 30 November-1 December 1999

The Brunel Gallery Lecture Theatre School of Oriental and African Studies Thornhaugh Street, Russell Square, London  
The recent publication of a new edition of William St. Clair's book, *Lord Elgin and the Marbles*, has revived public interest in the 1930s cleaning of the sculptures of the Parthenon in the British Museum. This two-day meeting will re-examine the documentary visual evidence for the cleaning, with the aim of determining how and to what extent it has altered the surface of the sculptures. It will also look at wider issues relating to the history and ideas of conservation. Cost: £80 or £35 concessionary reduction to members of the Paul Mellon Centre. For information write to: The Keeper, Department of Greek and Roman Antiquities, British Museum, Great Russell Street, London, WC1B 3DG.

Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

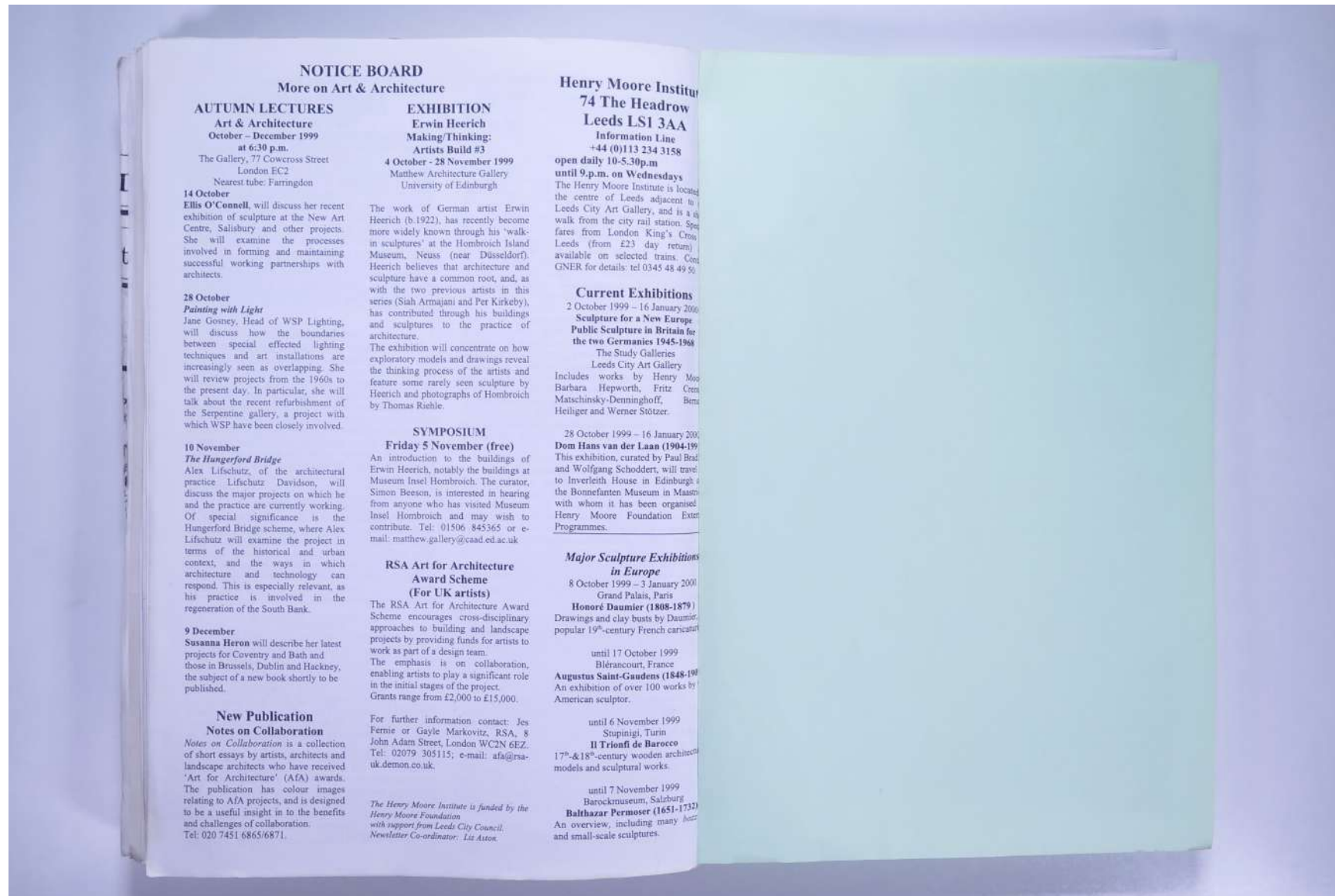


# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

PNE 117.097



## NOTICE BOARD

More on Art & Architecture

### AUTUMN LECTURES

Art & Architecture  
October - December 1999  
at 6:30 p.m.

The Gallery, 77 Cowcross Street  
London EC2  
Nearest tube: Farringdon

#### 14 October

Ellis O'Connell, will discuss her recent exhibition of sculpture at the New Art Centre, Salisbury and other projects. She will examine the processes involved in forming and maintaining successful working partnerships with architects.

#### 28 October

##### Painting with Light

Jane Grosney, Head of WSP Lighting, will discuss how the boundaries between special effected lighting techniques and art installations are increasingly seen as overlapping. She will review projects from the 1960s to the present day. In particular, she will talk about the recent refurbishment of the Serpentine gallery, a project with which WSP have been closely involved.

#### 10 November

##### The Hungerford Bridge

Alex Lifschutz, of the architectural practice Lifschutz Davidson, will discuss the major projects on which he and the practice are currently working. Of special significance is the Hungerford Bridge scheme, where Alex Lifschutz will examine the project in terms of the historical and urban context, and the ways in which architecture and technology can respond. This is especially relevant, as his practice is involved in the regeneration of the South Bank.

#### 9 December

Susanna Heron will describe her latest projects for Coventry and Bath and those in Brussels, Dublin and Hackney, the subject of a new book shortly to be published.

### New Publication

#### Notes on Collaboration

Notes on Collaboration is a collection of short essays by artists, architects and landscape architects who have received 'Art for Architecture' (AFA) awards. The publication has colour images relating to AFA projects, and is designed to be a useful insight in to the benefits and challenges of collaboration.  
Tel: 020 7451 6865/6871.

### EXHIBITION

Erwin Heerich  
Making/Thinking:  
Artists Build #3

4 October - 28 November 1999  
Mathew Architecture Gallery  
University of Edinburgh

The work of German artist Erwin Heerich (b.1922), has recently become more widely known through his 'walk-in sculptures' at the Hombroich Island Museum, Neuss (near Düsseldorf). Heerich believes that architecture and sculpture have a common root, and, as with the two previous artists in this series (Siah Armajani and Per Kirkeby), has contributed through his buildings and sculptures to the practice of architecture.

The exhibition will concentrate on how exploratory models and drawings reveal the thinking process of the artists and feature some rarely seen sculpture by Heerich and photographs of Hombroich by Thomas Riehle.

### SYMPOSIUM

Friday 5 November (free)

An introduction to the buildings of Erwin Heerich, notably the buildings at Museum Insel Hombroich. The curator, Simon Beeson, is interested in hearing from anyone who has visited Museum Insel Hombroich and may wish to contribute. Tel: 01506 845365 or e-mail: matthew.gallery@caad.ed.ac.uk

### RSA Art for Architecture Award Scheme (For UK artists)

The RSA Art for Architecture Award Scheme encourages cross-disciplinary approaches to building and landscape projects by providing funds for artists to work as part of a design team. The emphasis is on collaboration, enabling artists to play a significant role in the initial stages of the project. Grants range from £2,000 to £15,000.

For further information contact: Jes Fernie or Gayle Markovitz, RSA, 8 John Adam Street, London WC2N 6EZ. Tel: 02079 305115; e-mail: afa@rsa-uk.demon.co.uk.

The Henry Moore Institute is funded by the Henry Moore Foundation with support from Leeds City Council. Newsletter Co-ordinator: Liz Aston.

## Henry Moore Institute 74 The Headrow Leeds LS1 3AA

Information Line  
+44 (0)113 234 3158

open daily 10-5.30p.m.  
until 9p.m. on Wednesdays

The Henry Moore Institute is located in the centre of Leeds adjacent to the Leeds City Art Gallery, and is a 5 min walk from the city rail station. Special fares from London King's Cross to Leeds (from £23 day return) available on selected trains. Contact GNER for details: tel 0345 48 49 50.

### Current Exhibitions

2 October 1999 - 16 January 2000

#### Sculpture for a New Europe

##### Public Sculpture in Britain for the two Germanies 1945-1968

The Study Galleries

Leeds City Art Gallery

Includes works by Henry Moore, Barbara Hepworth, Fritz Cremer, Matschinsky-Denninghoff, Bernd Heiliger and Werner Stötzer.

28 October 1999 - 16 January 2000

#### Dom Hans van der Laan (1904-1991)

This exhibition, curated by Paul Brad and Wolfgang Schodder, will travel to Inverleith House in Edinburgh & the Bonnefanten Museum in Maastricht with whom it has been organised. Henry Moore Foundation External Programmes.

### Major Sculpture Exhibitions in Europe

8 October 1999 - 3 January 2000

Grand Palais, Paris

#### Honoré Daumier (1808-1879)

Drawings and clay busts by Daumier, popular 19<sup>th</sup>-century French caricaturist.

until 17 October 1999

Blérancourt, France

#### Augustus Saint-Gaudens (1848-1907)

An exhibition of over 100 works by the American sculptor.

until 6 November 1999

Stupinigi, Turin

#### Il Trionfi de Barocco

17<sup>th</sup>- & 18<sup>th</sup>-century wooden architectural models and sculptural works.

until 7 November 1999

Barockmuseum, Salzburg

#### Balthazar Permoser (1651-1732)

An overview, including many busts and small-scale sculptures.

Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

# PAUL NEAGU ESTATE

VISUAL JOURNAL: DEC 1999 - JAN 2000

Reference No.

**PNE 117.098**



**Usage terms:** © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.  
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.