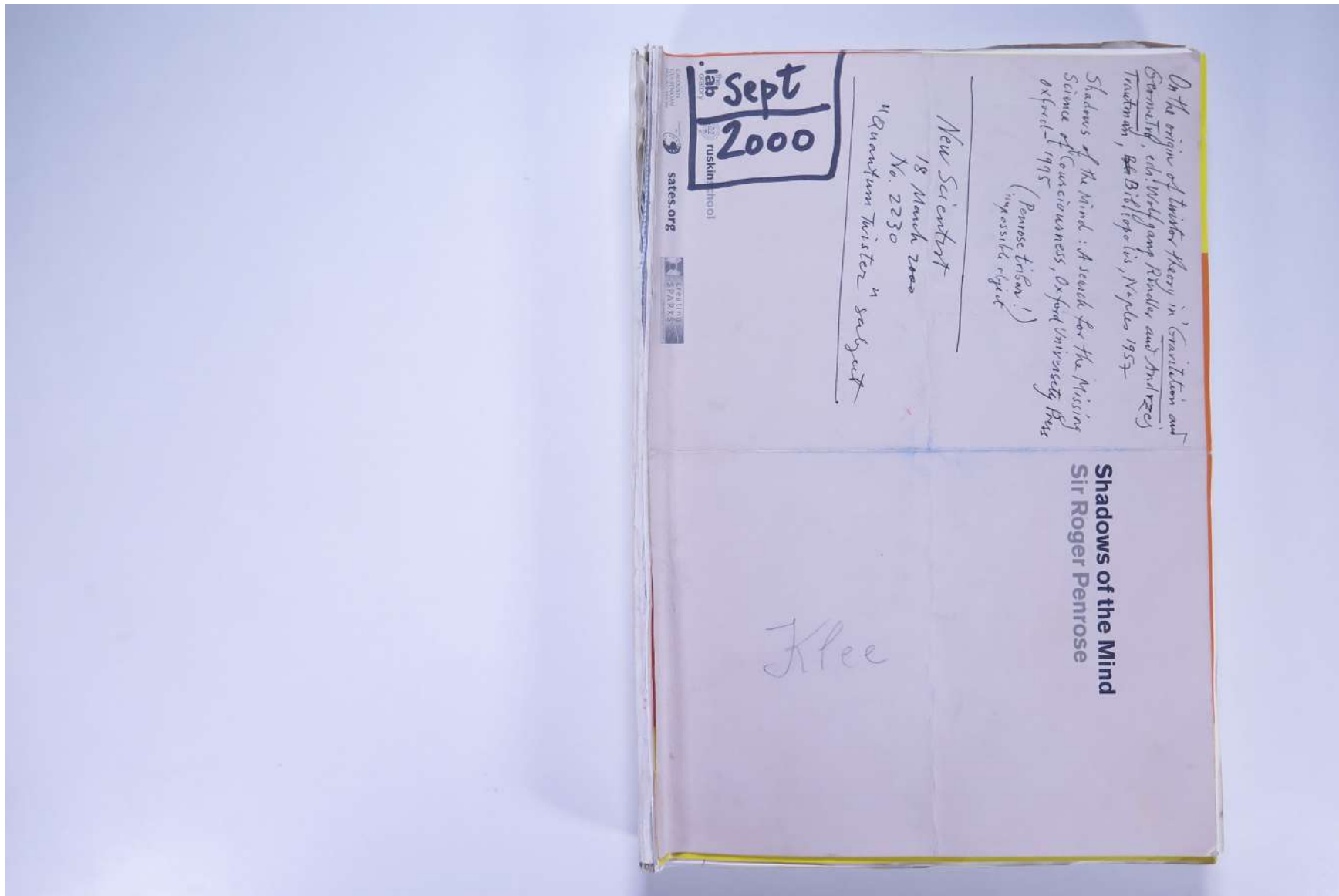


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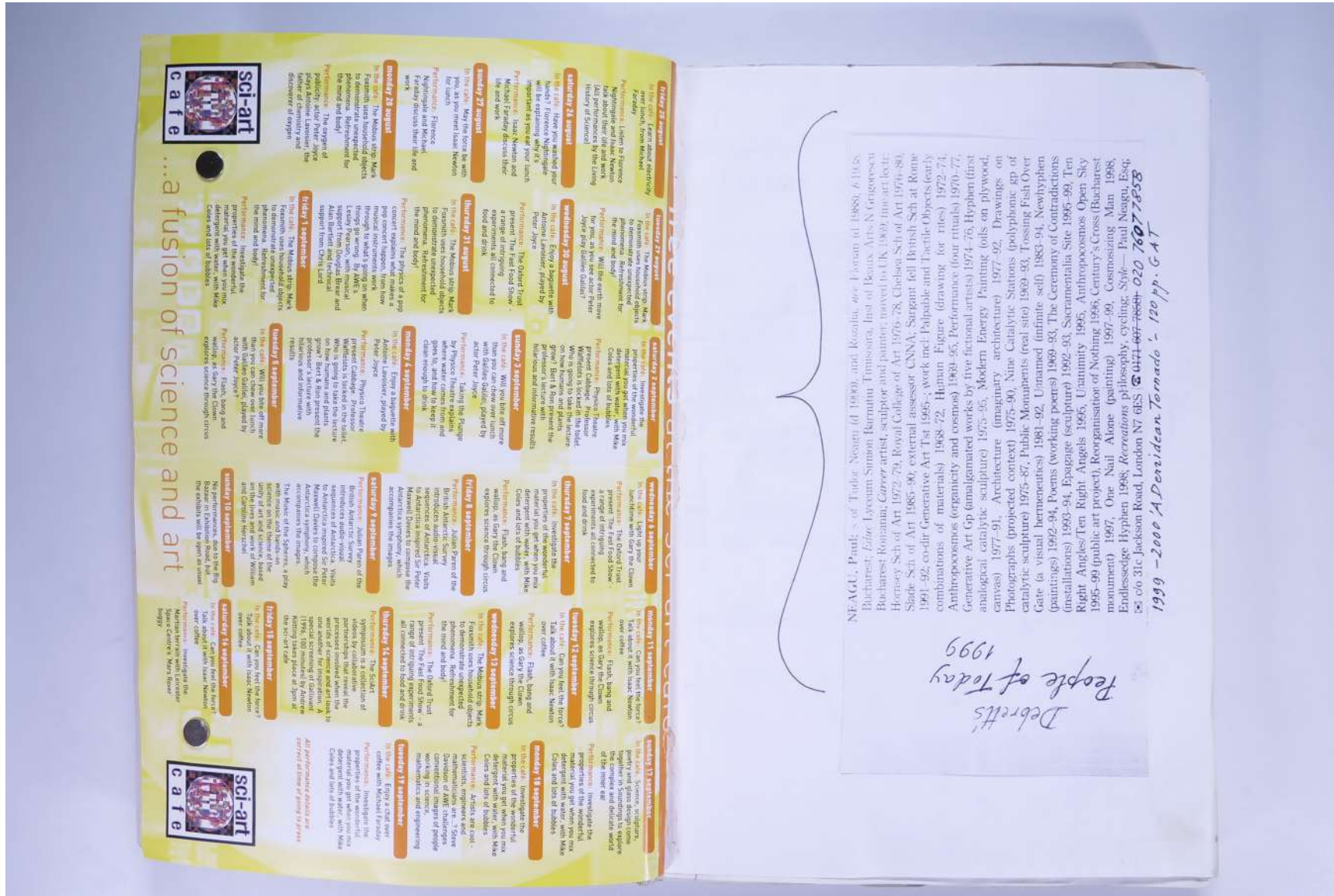
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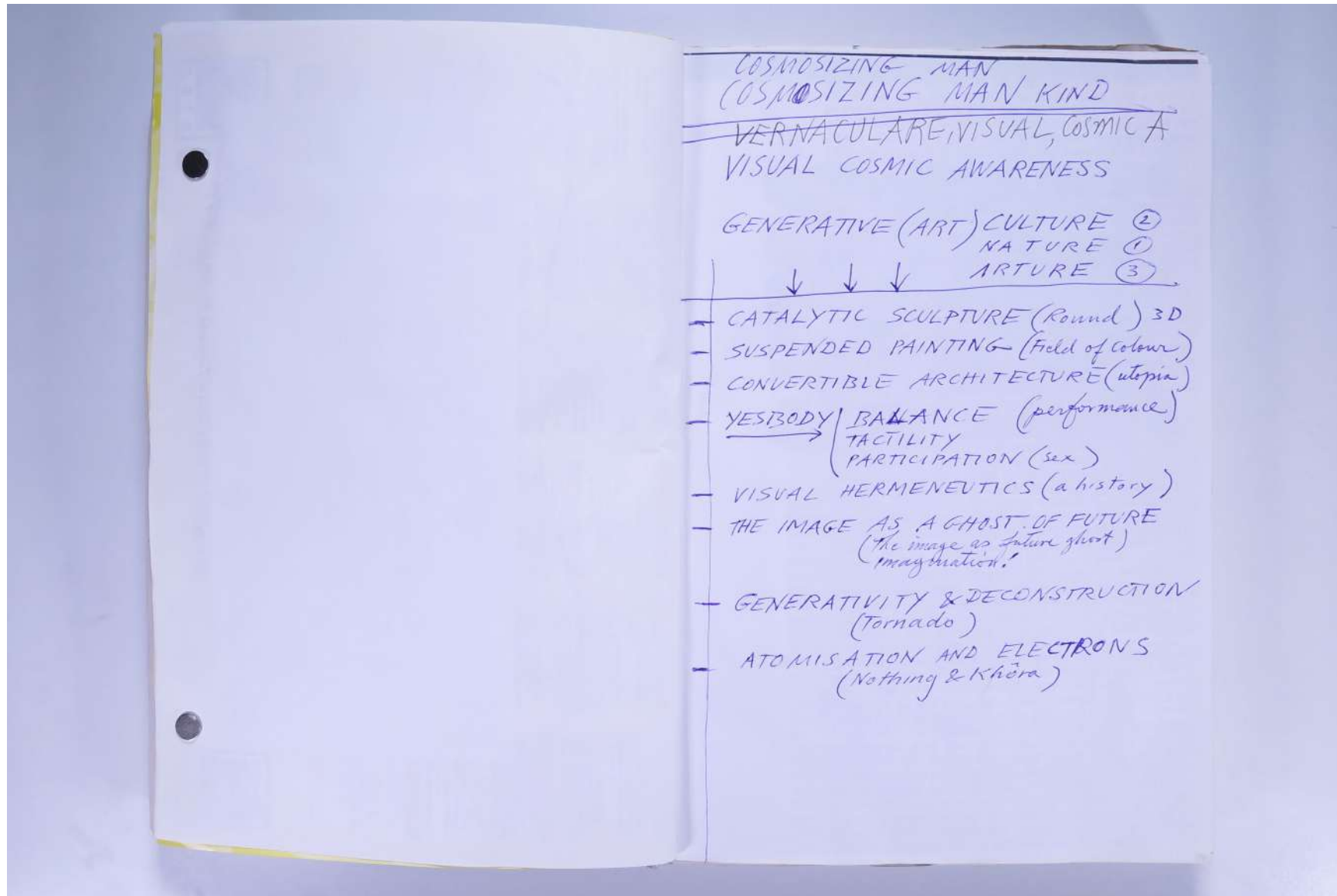
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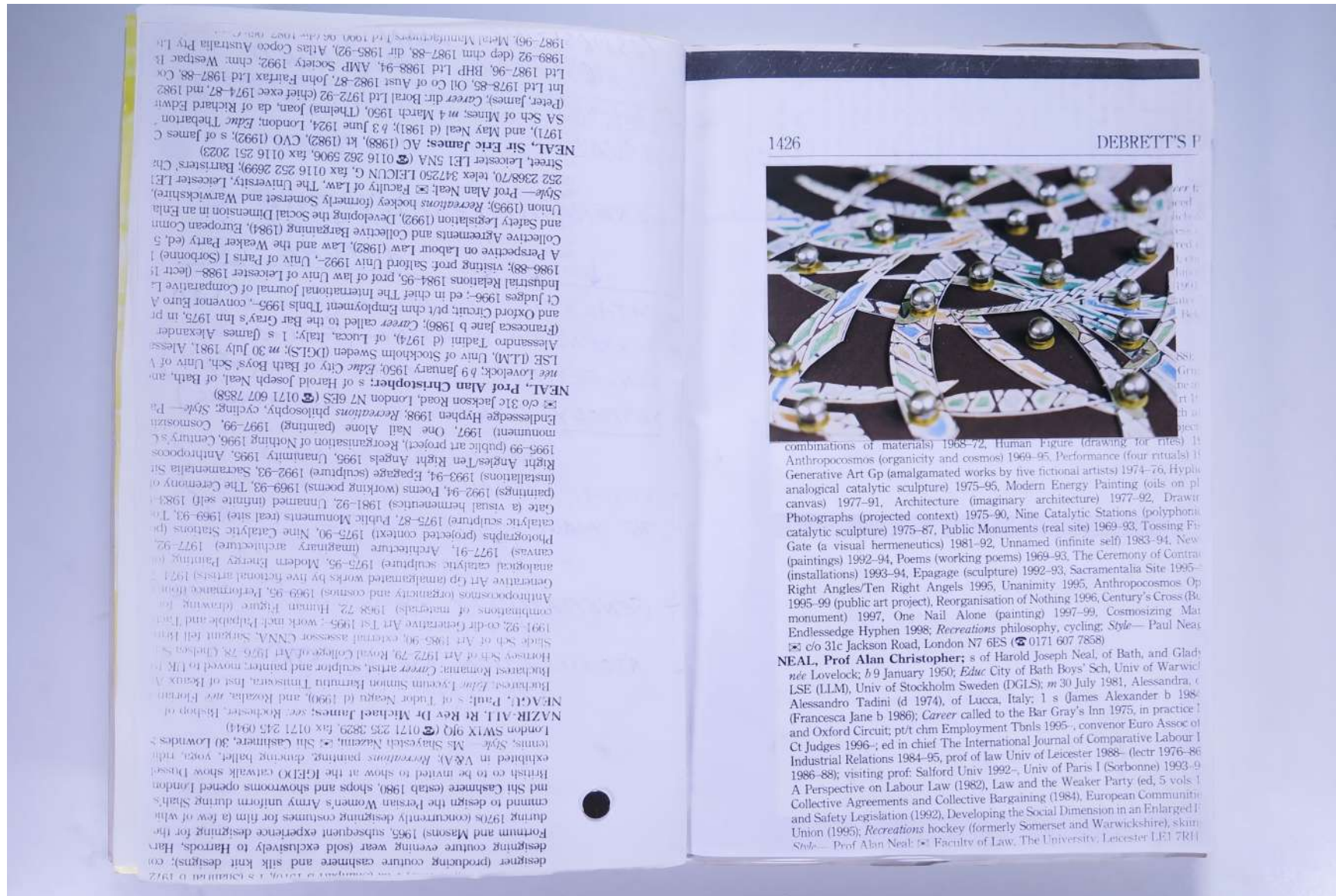
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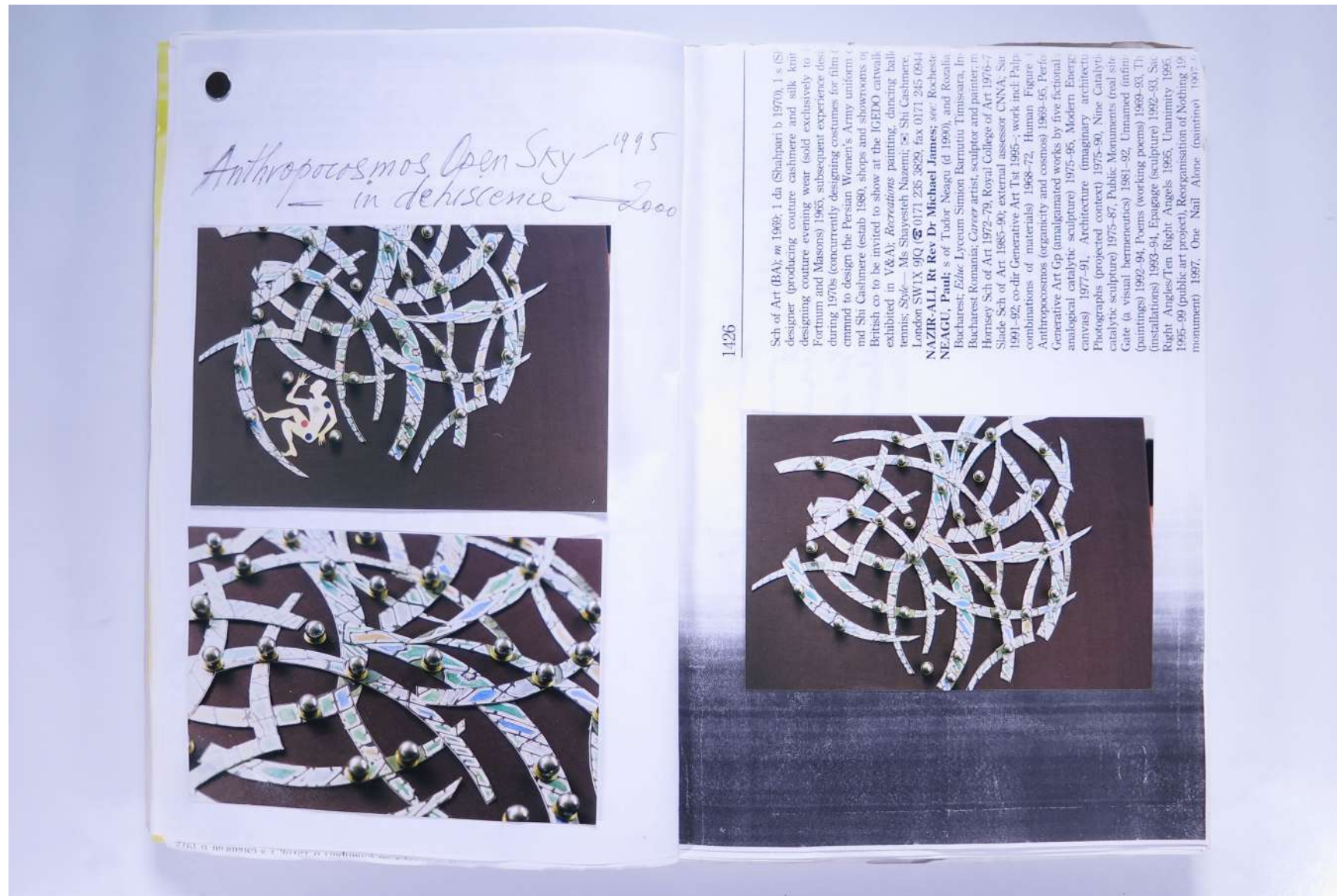
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PNE 119.006



Anthropocosmos Open Sky - 1995
in dehiscence - 2000



1426

Sch of Art (BA), m 1969; 1 dn (Shahpari b 1970), 1 s (S) designer (producing couture cashmere and silk knit designing couture evening wear (sold exclusively to Fortnum and Masons) 1965, subsequent experience des during 1970s (concurrently designing costumes for film) mmd to design the Persian Women's Army uniform; and Shi Cashmere (estab 1980), shops and showrooms of British co to be invited to show at the IGEDO catwalk exhibited in V&A; *Recreations* painting, dancing ball tennis; *Shik*—Ms Shayesteh Nazemi; 5; Shi Cashmere, London SW1X 9JQ (☎ 0171 235 3829, fax 0171 245 0644) NAZIR-ALI, Rt Rev Dr. Michael James; see: Rochester NEAGU, Paul; s of Tudor Neagu (d 1990), and Rozalia Bocharst; *Educ* Lycium Simon Burnutu Timisoara, In Bucharest; Romanis; *Genes* artist, sculptor and painter; in Hornsey Sch of Art 1972-79, Royal College of Art 1976-7 Slade Sch of Art 1985-90, external assessor CNVA, Sur 1991-92, co-dir Generative Art Tst 1995-; work incl: *Palp combinations of materials* 1968-72, *Human Figure Anthropocosmos (organicity and cosmos)* 1969-95, *Perfo (generative Art Gp (amalgamated works by five fictional analogical catalytic sculpture) 1975-95, Modern Energy canvas) 1977-91, Architecture (imaginary architecture) Photographs (projected context) 1975-90, Nine Catalytic catalytic sculpture) 1975-87, Public Monuments (real site Gate (a visual hermeneutics) 1981-92, Unnamed (unfini (paintings) 1992-94, Poems (working poems) 1969-93, Th (installations) 1993-94, *Epagage* (sculpture) 1992-93, *Sac Right Angels/Ten Right Angels* 1995, *Unanimity* 1995, 1995-99 (public art project), *Reorganisation of Nothing* 19 monument) 1997, *One Nail Alone* (vointriv) 1997.*

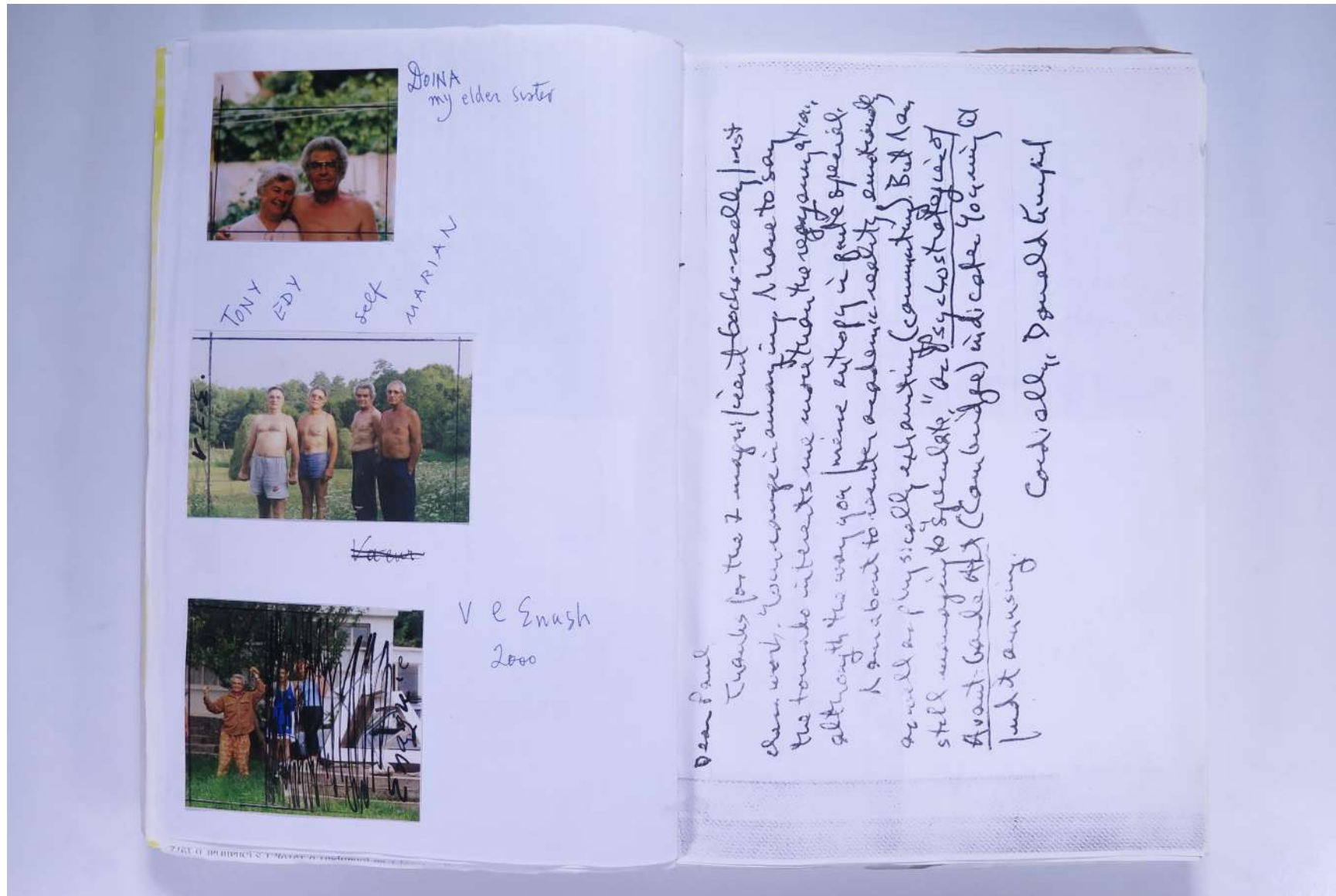


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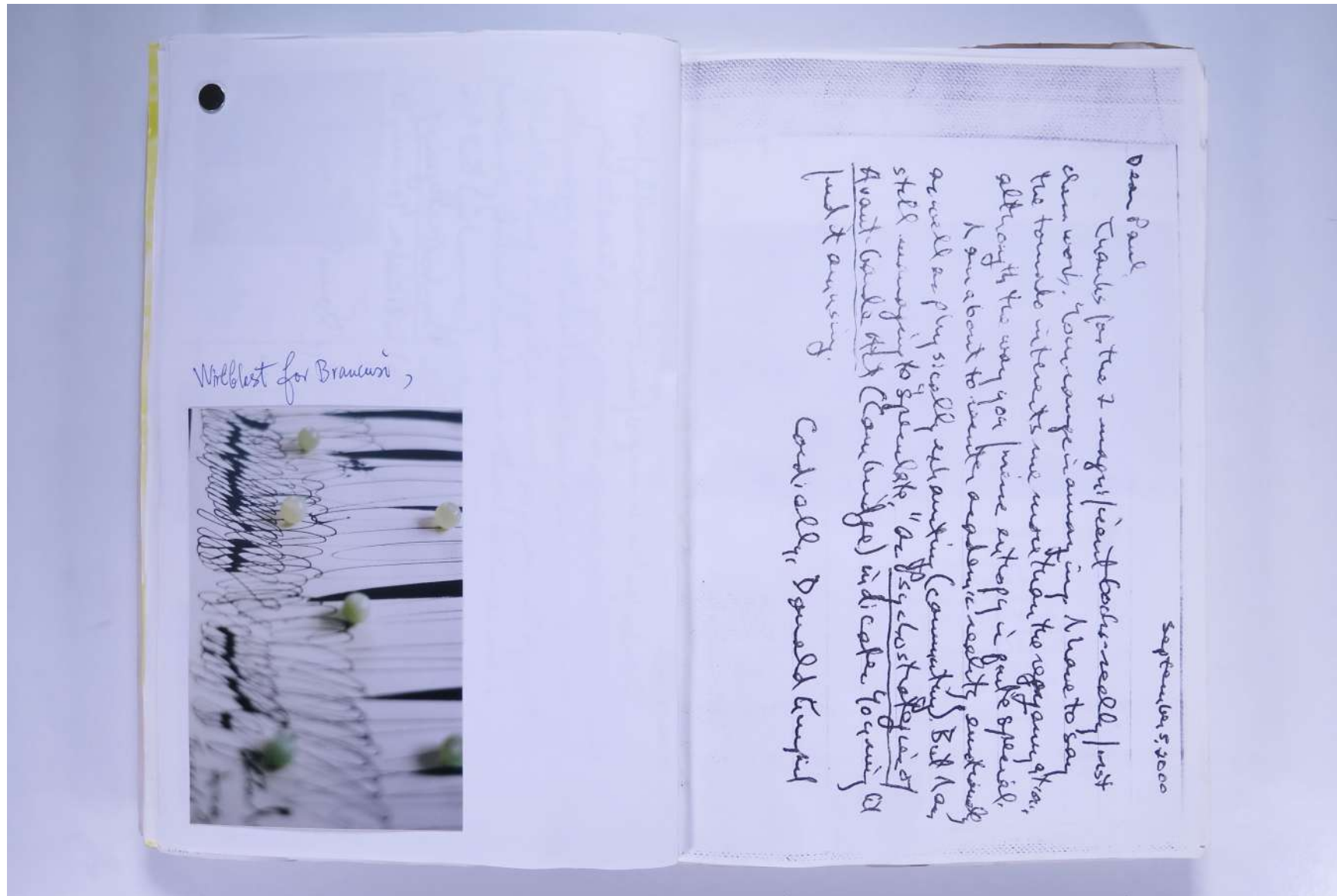
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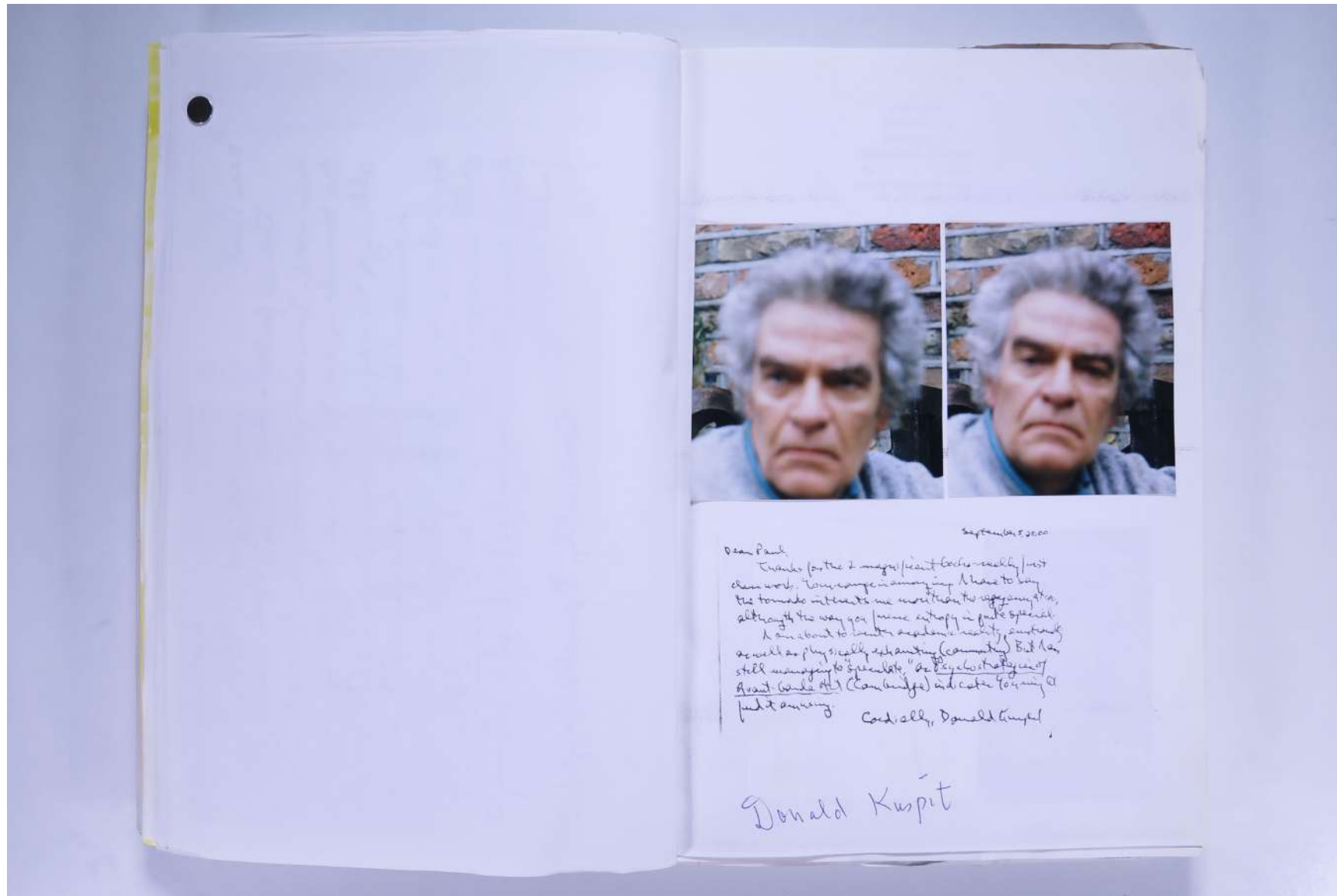
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Dear Paul,

September 5, 2000

Thanks for the 2 images (heart-beats really) first class work. To be honest in many ways I have to say the tornado outbreak is more like the superstorm, although the way you frame entropy is quite special. I am about to finish academic reality, structure as well as physically exhausting (commuting) but I am still managing to speculate. "The Psychology of the Great World War" (Cambridge) indicates to me a path it is worth.

Cordially, Donald Kuspit

Donald Kuspit

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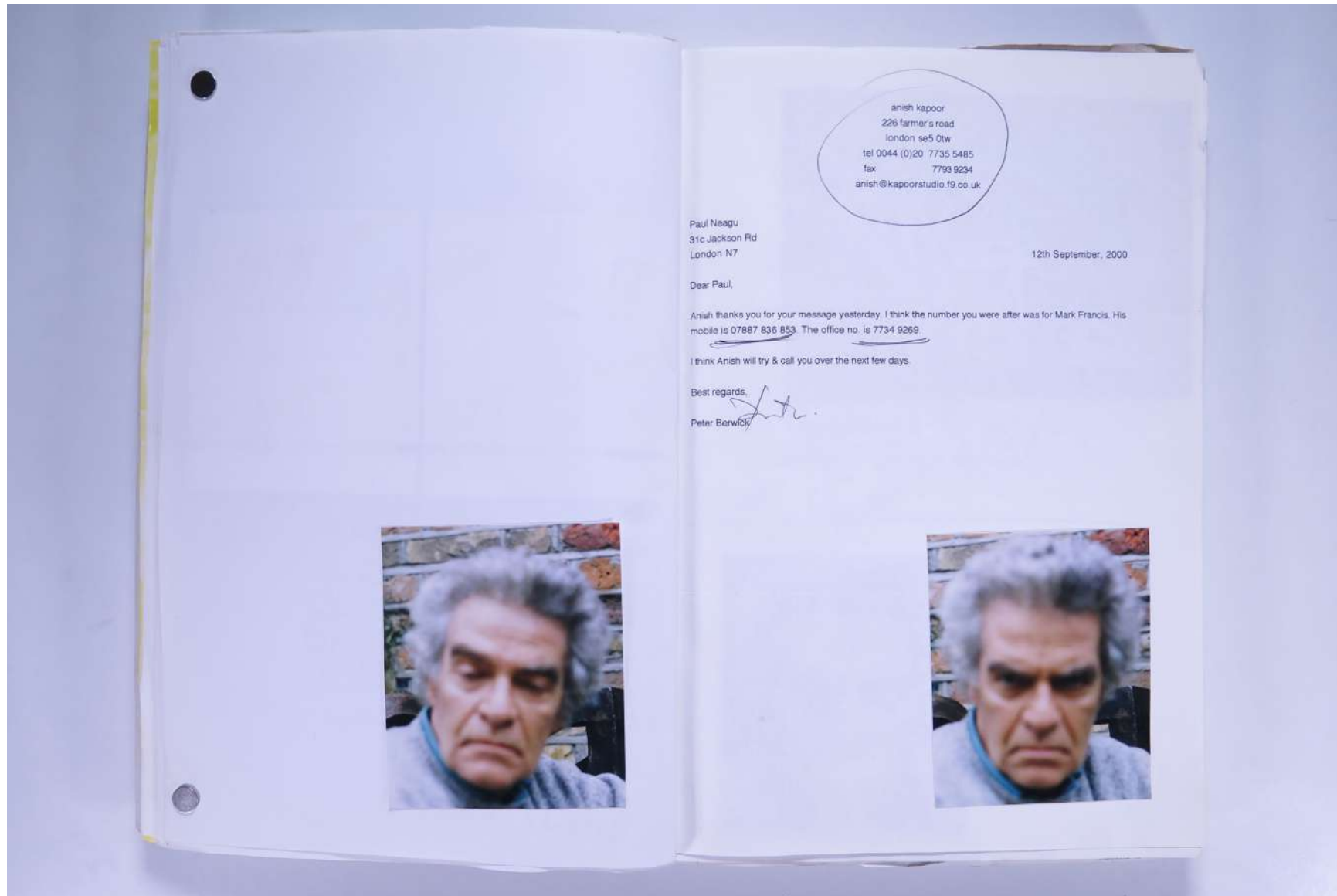
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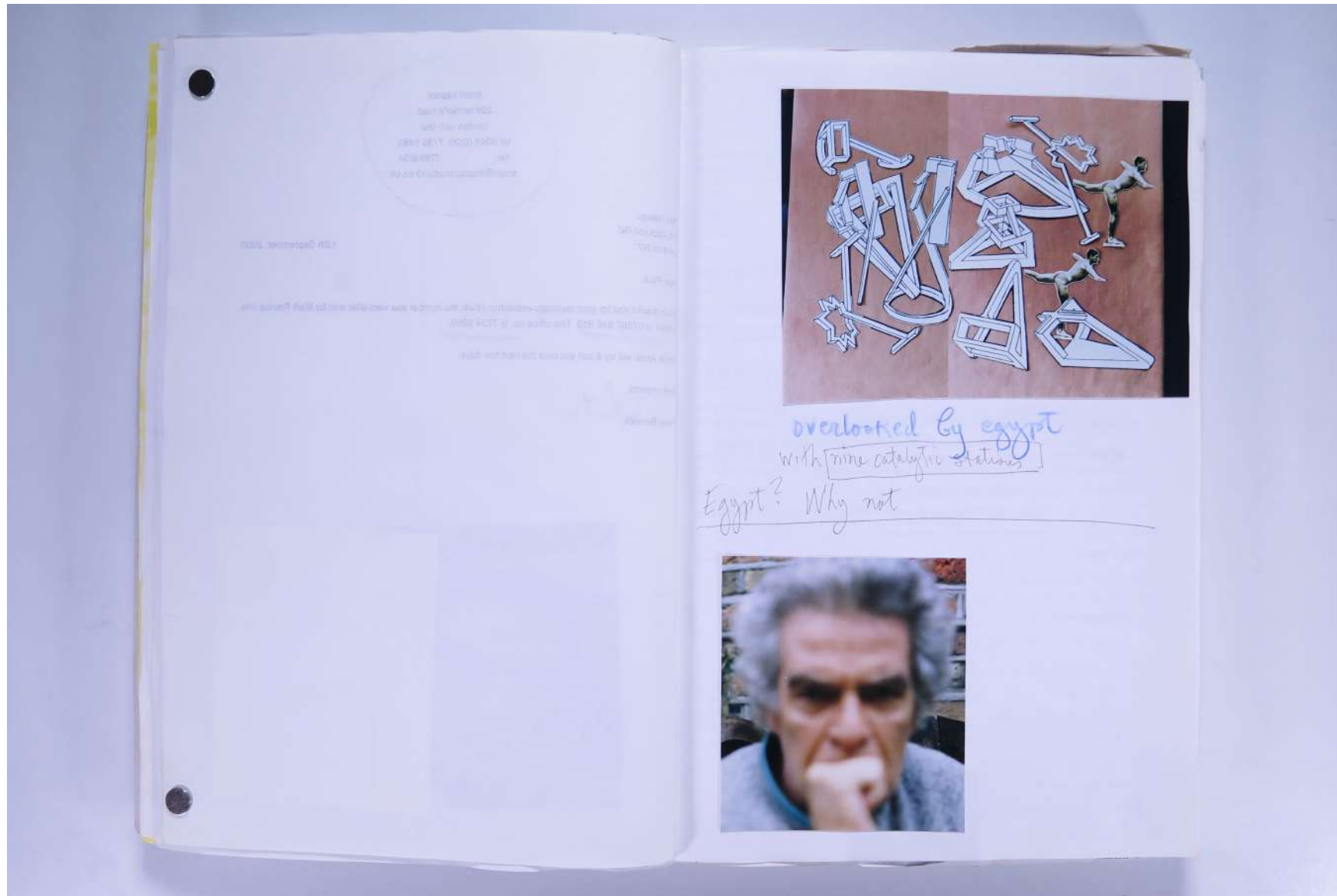
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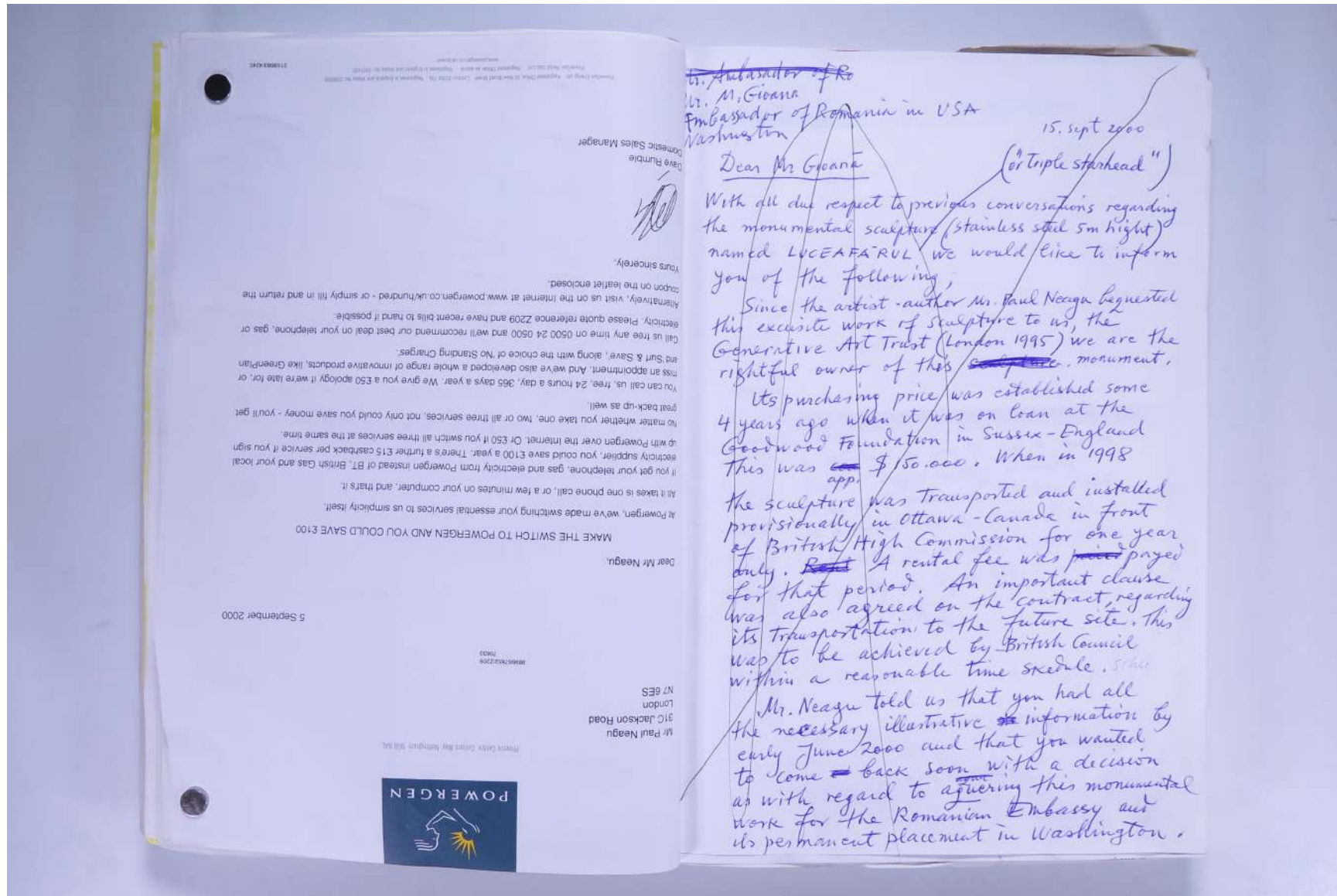
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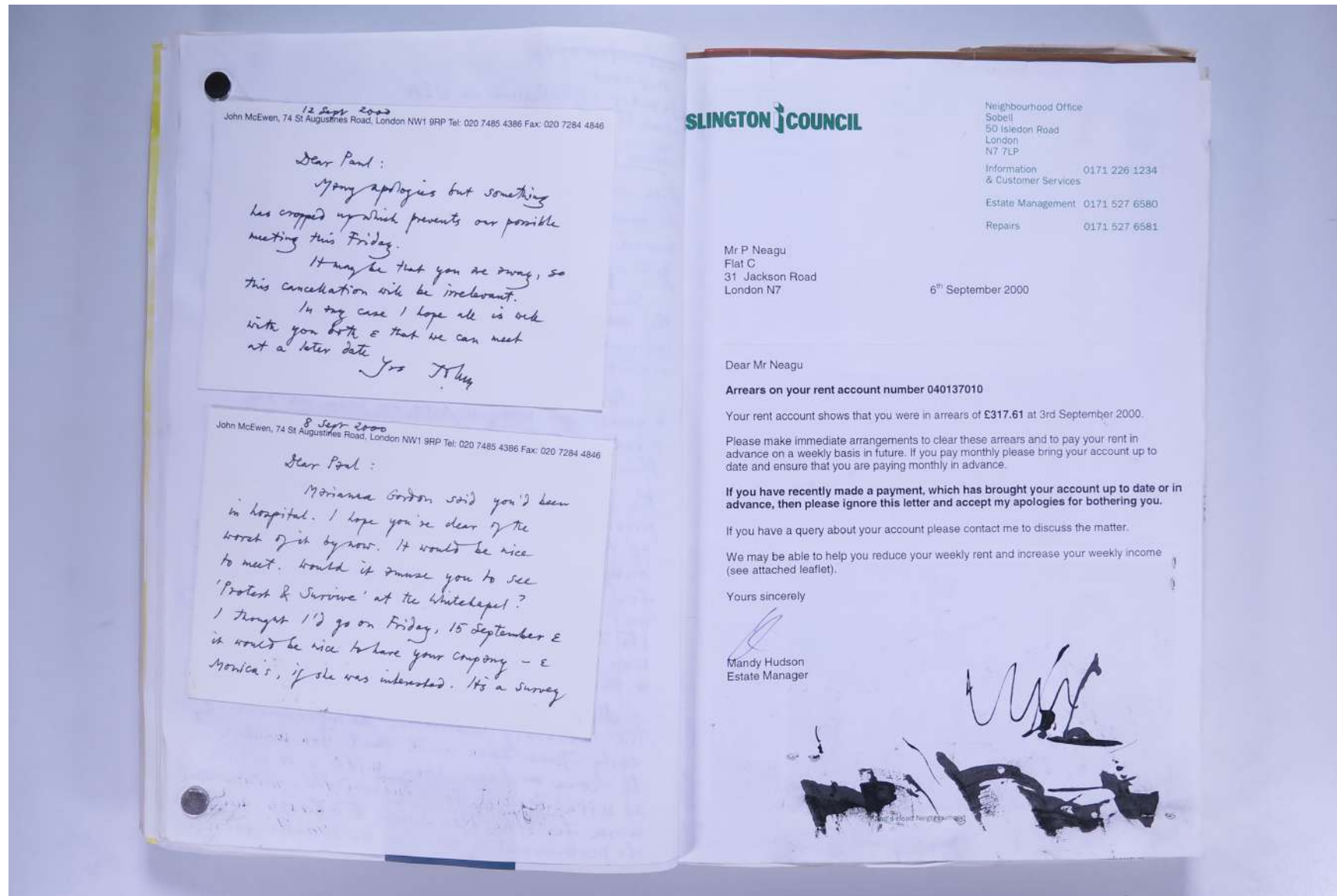
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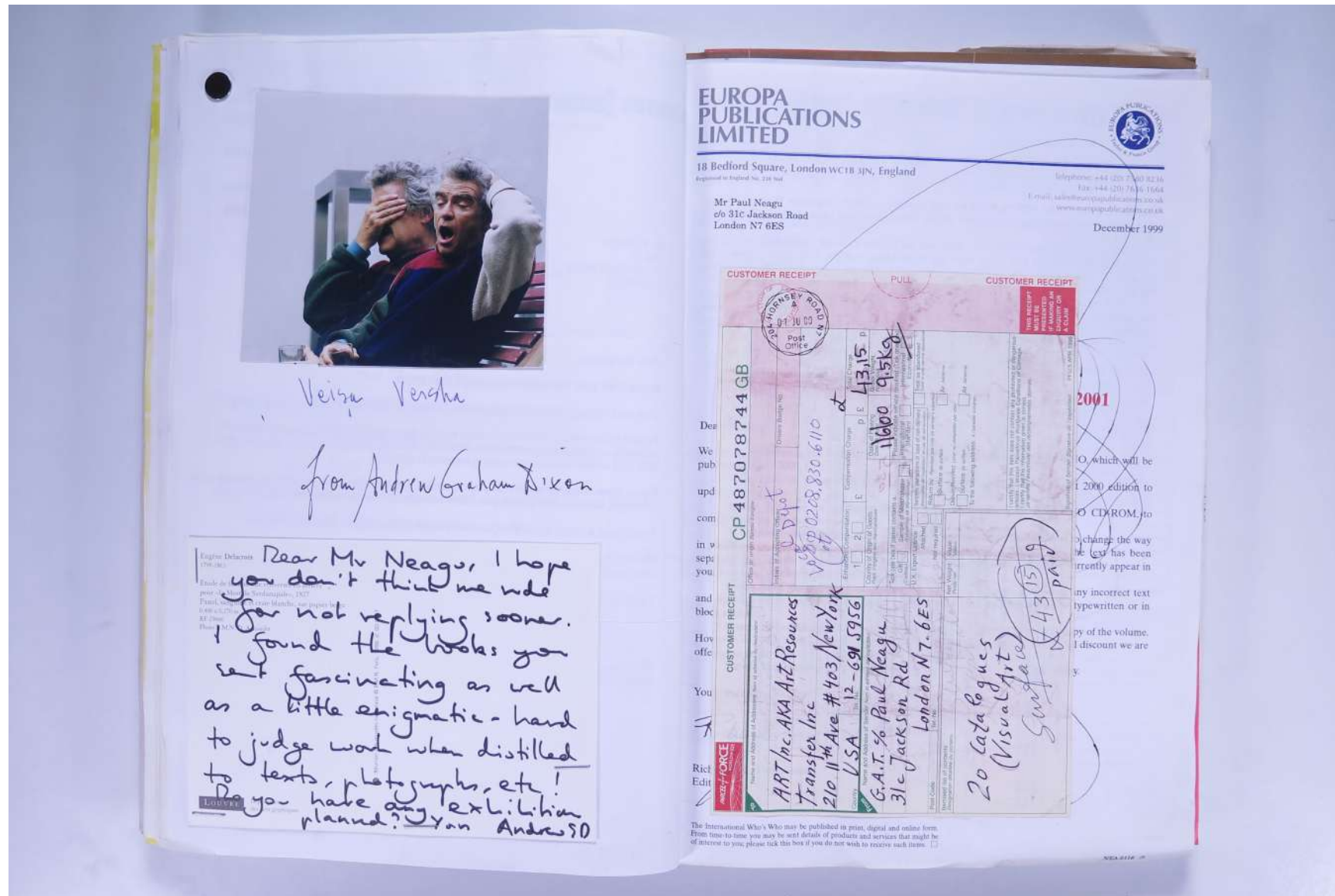
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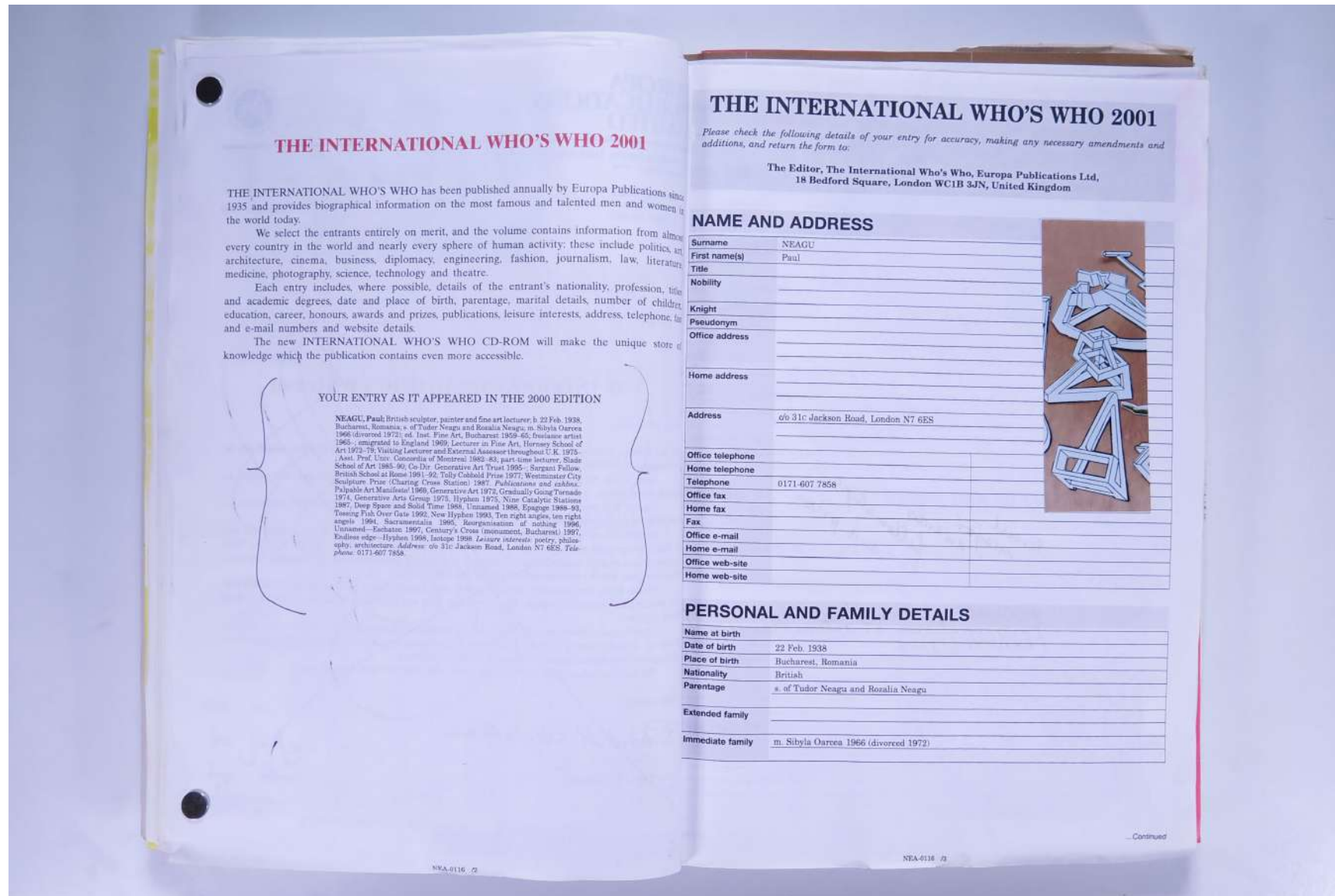
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PNE 119.017

EDUCATION Inst. Fine Art, Bucharest 1959-65	Music	
QUALIFICATIONS AND DECORATIONS	Plays	
CAREER	Radio	
Profession(s) sculptor painter fine art lecturer	Television	
Present position		
Year appointed		
Career history freelance artist 1965-; emigrated to England 1969; Lecturer in Fine Art, Hornsey School of Art 1972-79; Visiting Lecturer and External Assessor throughout U.K. 1976-; Asst. Prof. Univ. Concordia of Montreal 1982-83; part-time lecturer, Slade School of Art 1985-90; Co-Dir. Generative Art Trust 1995-; Sargent Fellow, British School at Rome 1991-92; Tolly Cobbold Prize 1977; Westminster City Sculpture Prize (Charing Cross Station) 1987	Achievements (miscellaneous)	
HONOURS, AWARDS AND PRIZES	Publications and exhbns:	Palpable Art Manifesto 1969, Generative Art 1972, Gradually Going Tornado 1974, Generative Arts Group 1975, Hyphen 1975, Nine Catalytic Stations 1987, Deep Space and Solid Time 1988, Unnamed 1988, Epagoge 1988-93, Tussing Fish Over Gate 1992, New Hyphen 1993, Ten right angles, ten right angels 1994, Sacramentalia 1995, Reorganisation of nothing 1996, Unnamed—Echaton 1997, Century's Cross (monument, Bucharest) 1997, Endless edge—Hyphen 1998, Isotope 1998
Honour, award or prize Date <i>Several major awards, fellowships and prizes</i>	PUBLICATIONS (Major titles only)	
ARTISTIC ACHIEVEMENTS (Major works only: art, cinema, music, theatre, etc.)	LEISURE INTERESTS	
Art Exhibitions <i>over 30 one man shows and many participations at international exhibitions</i>	Leisure interests: poetry, philosophy, art	
Dance	SIGNATURE	<i>autofocus</i>
Films		

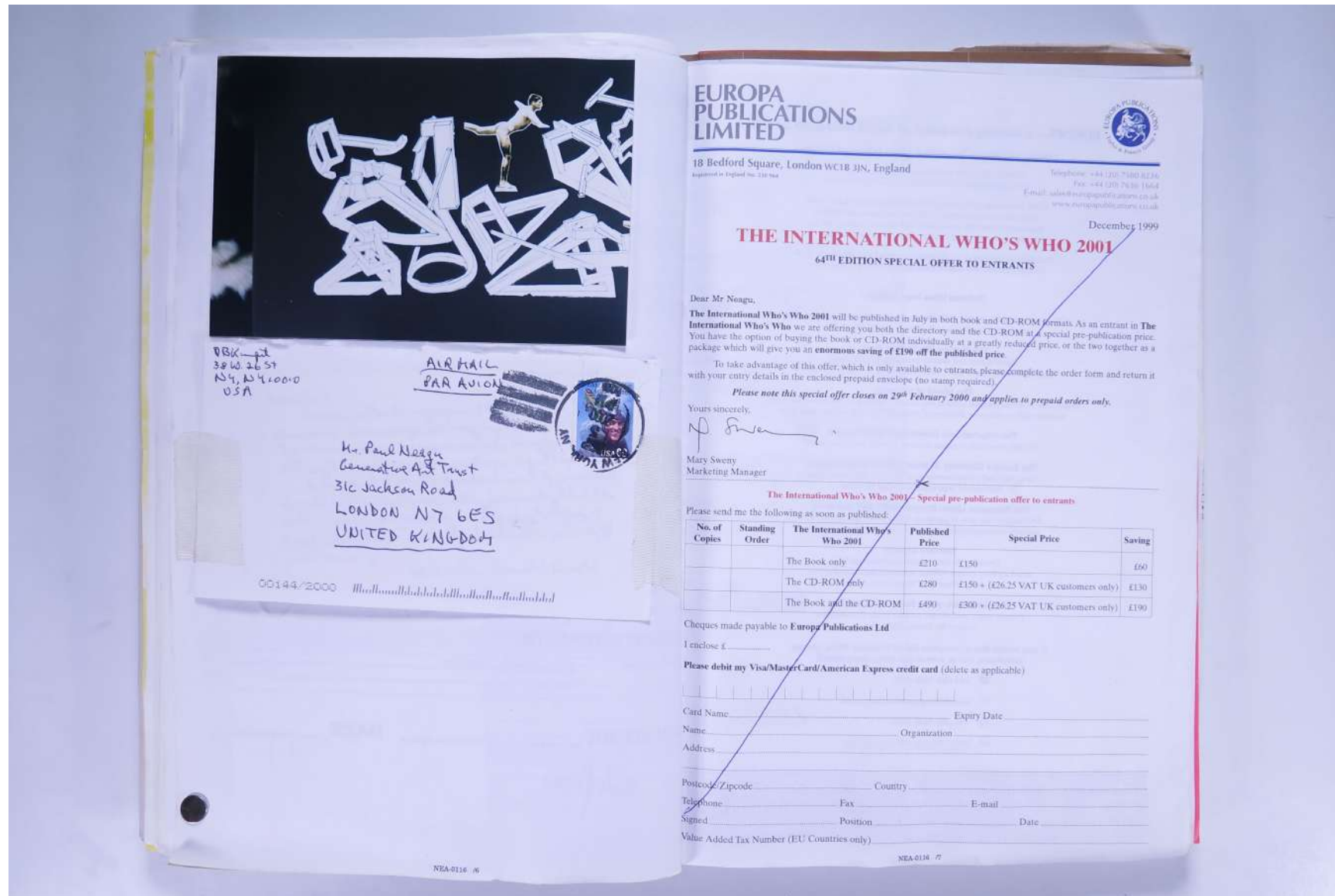
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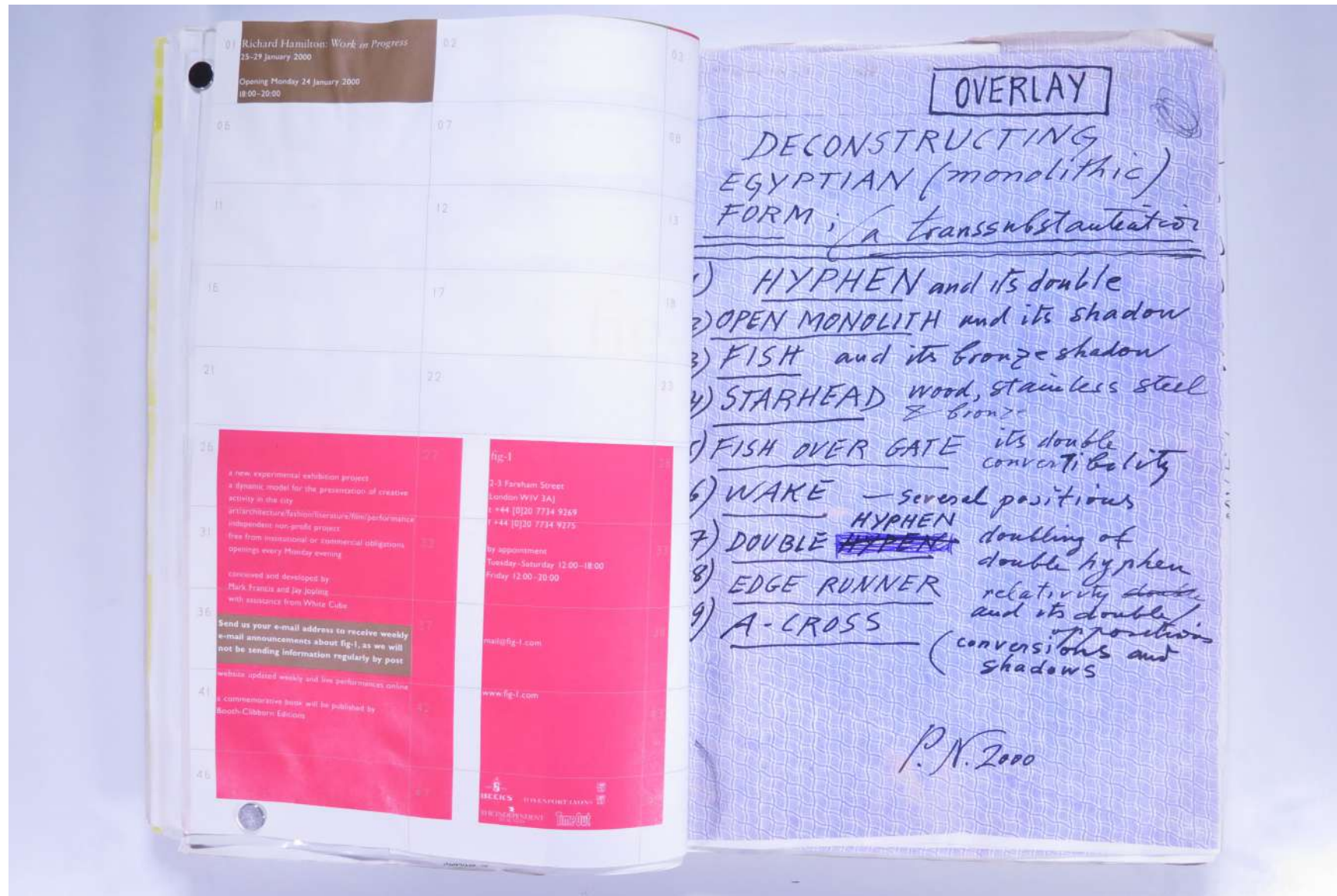
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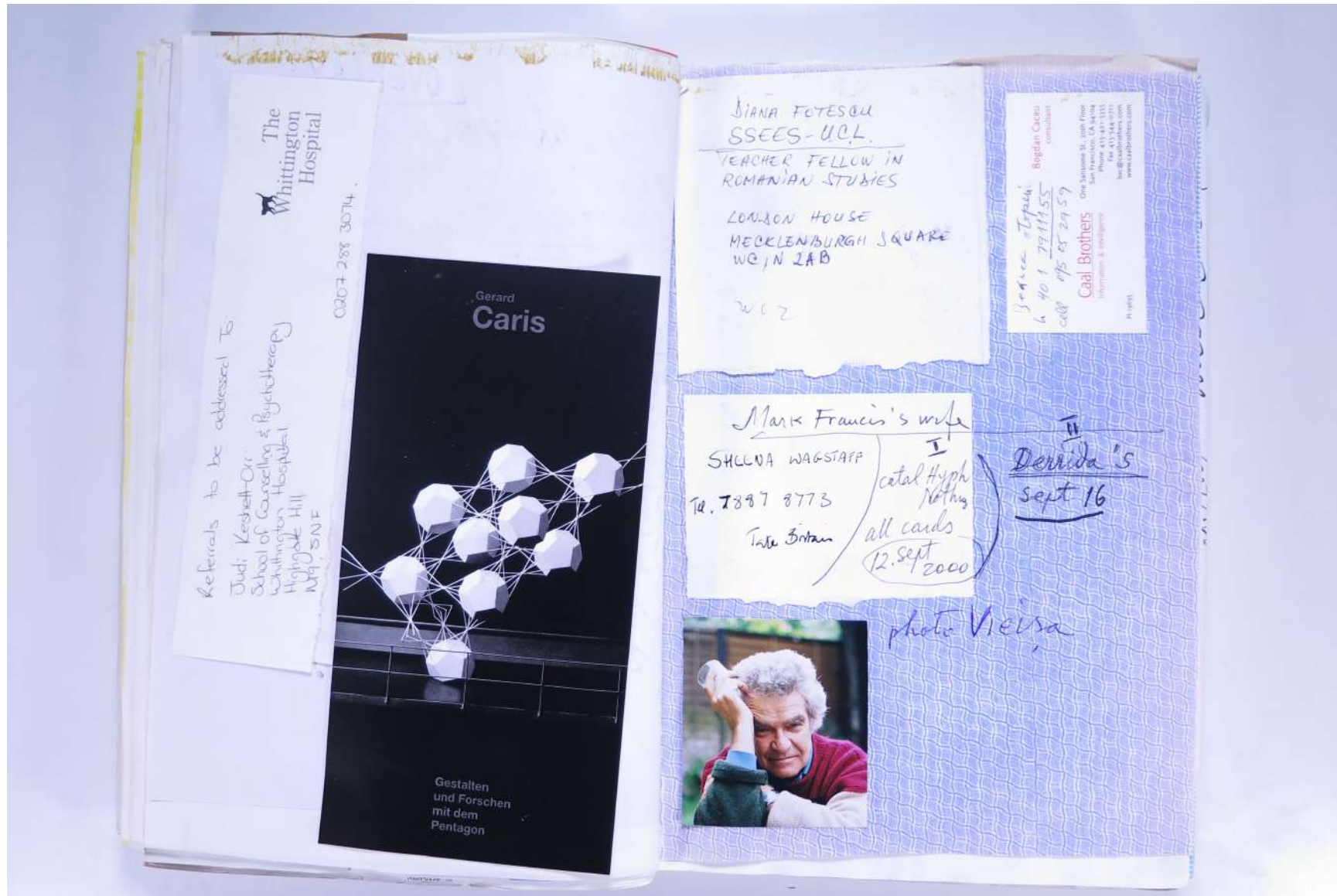


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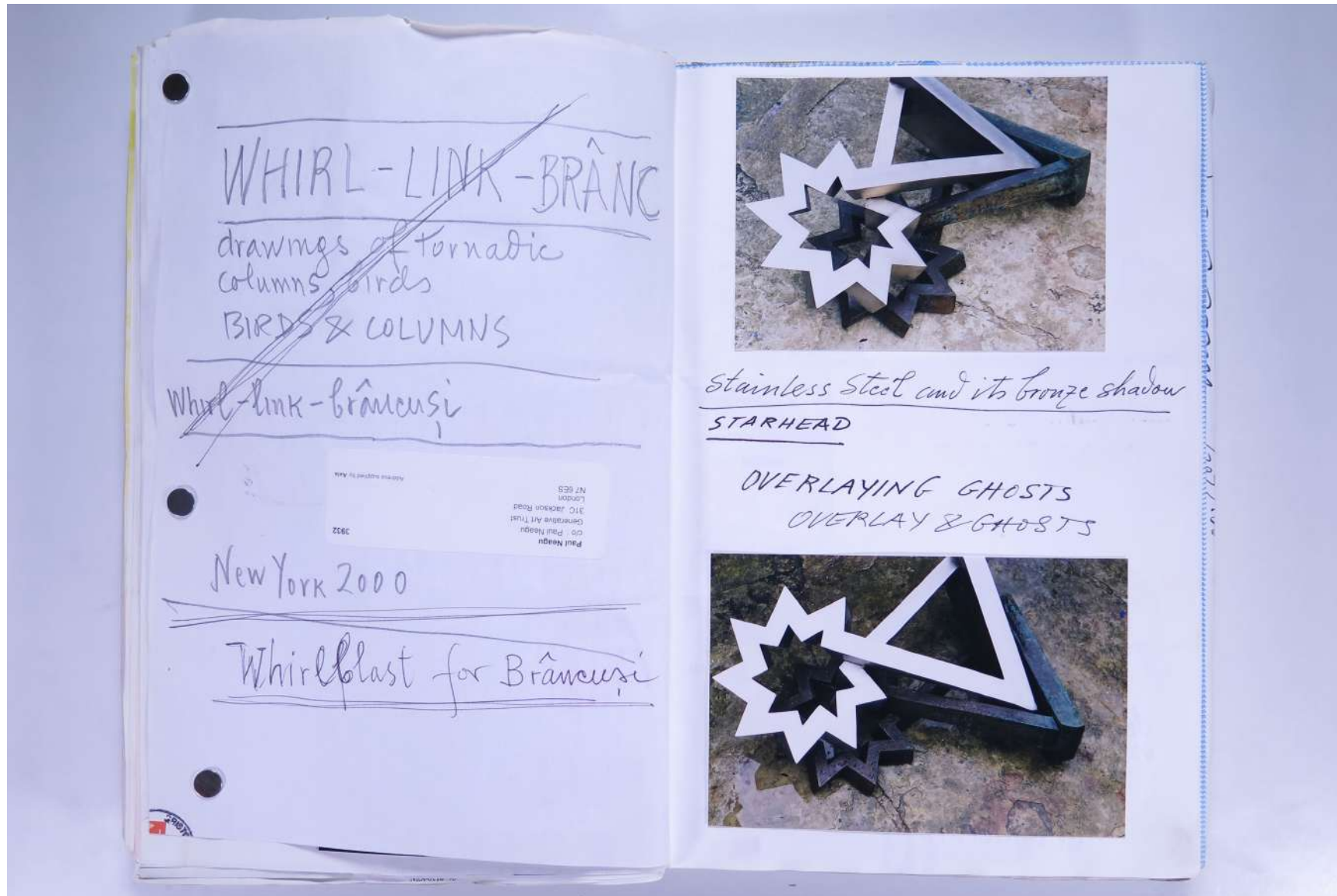


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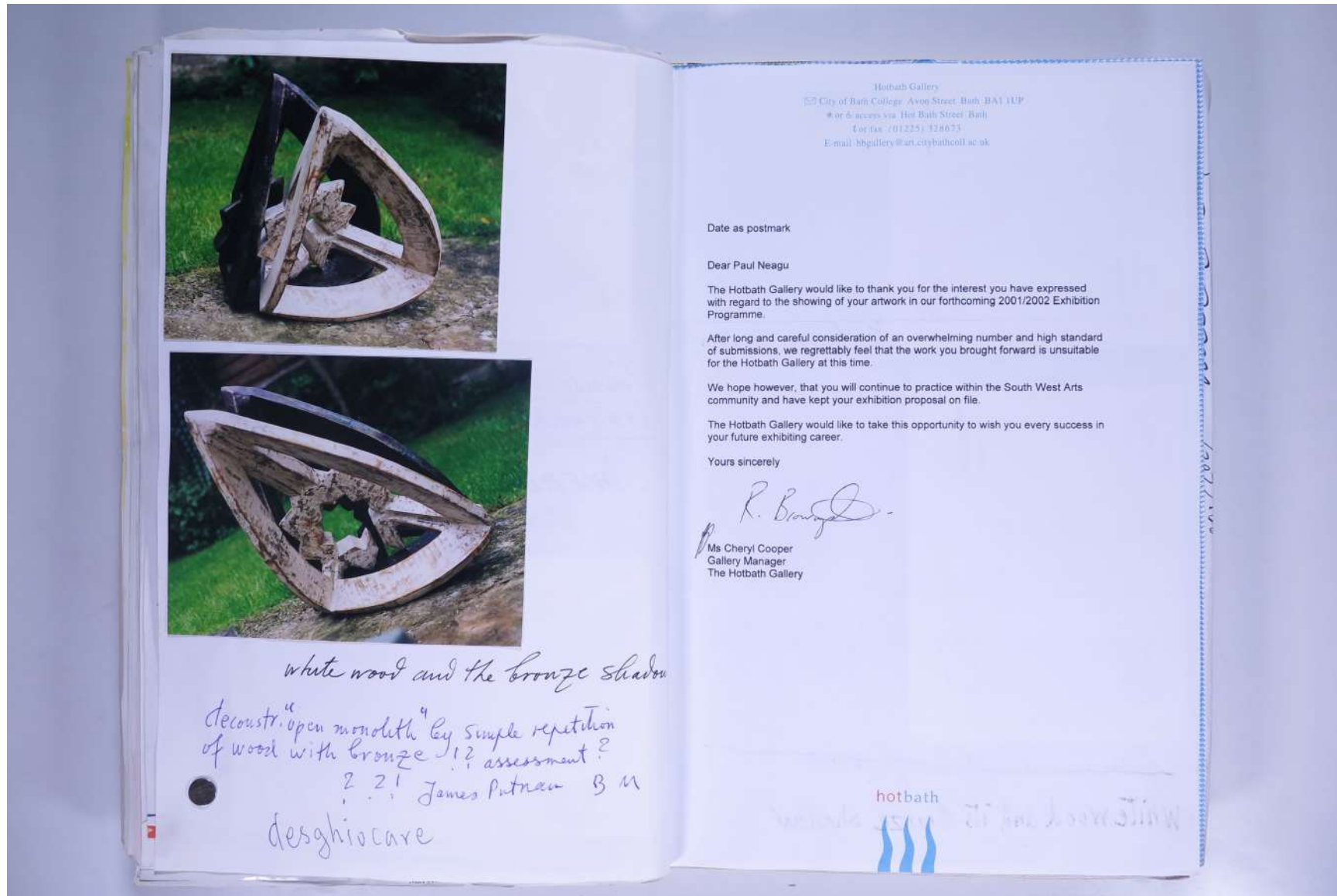


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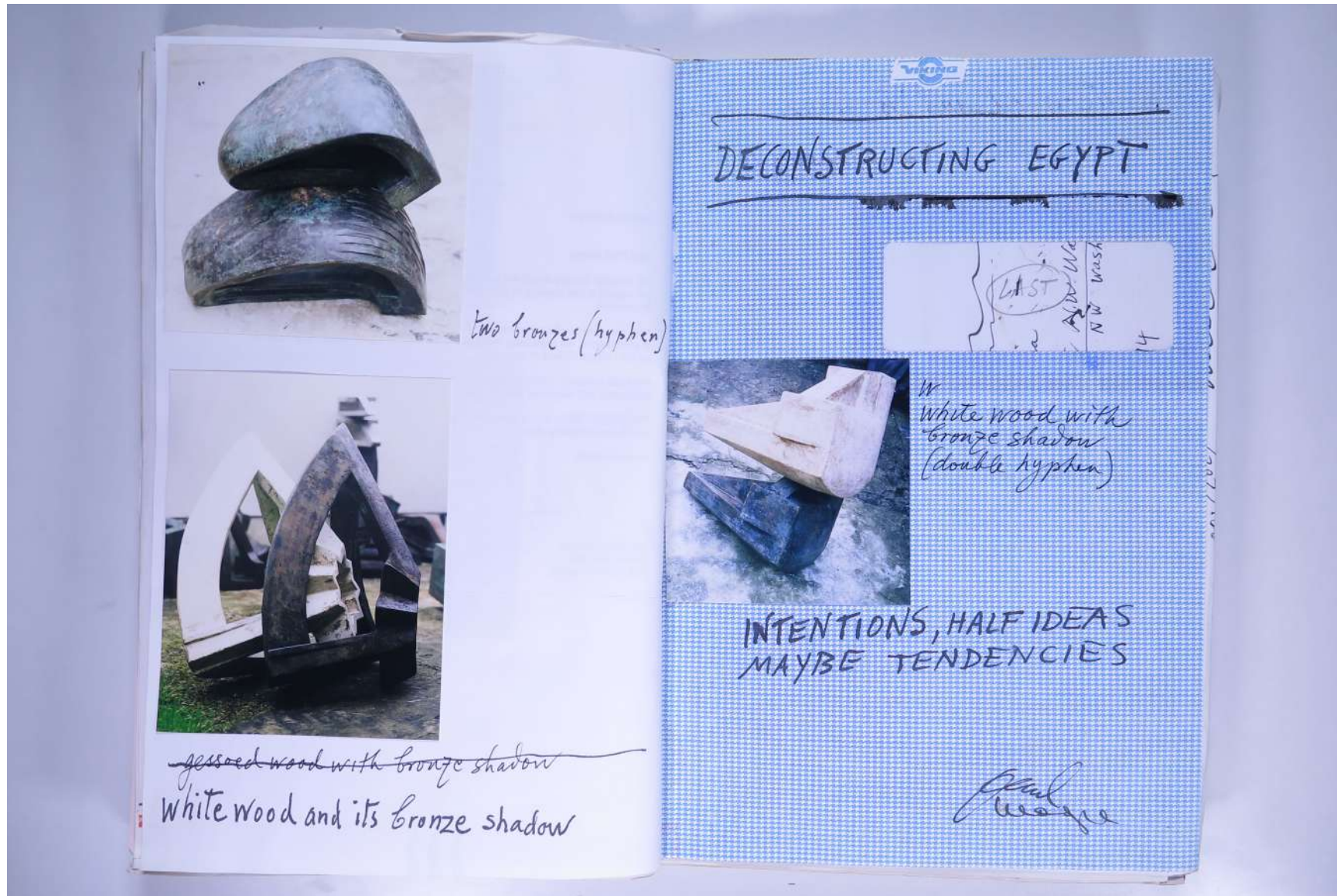
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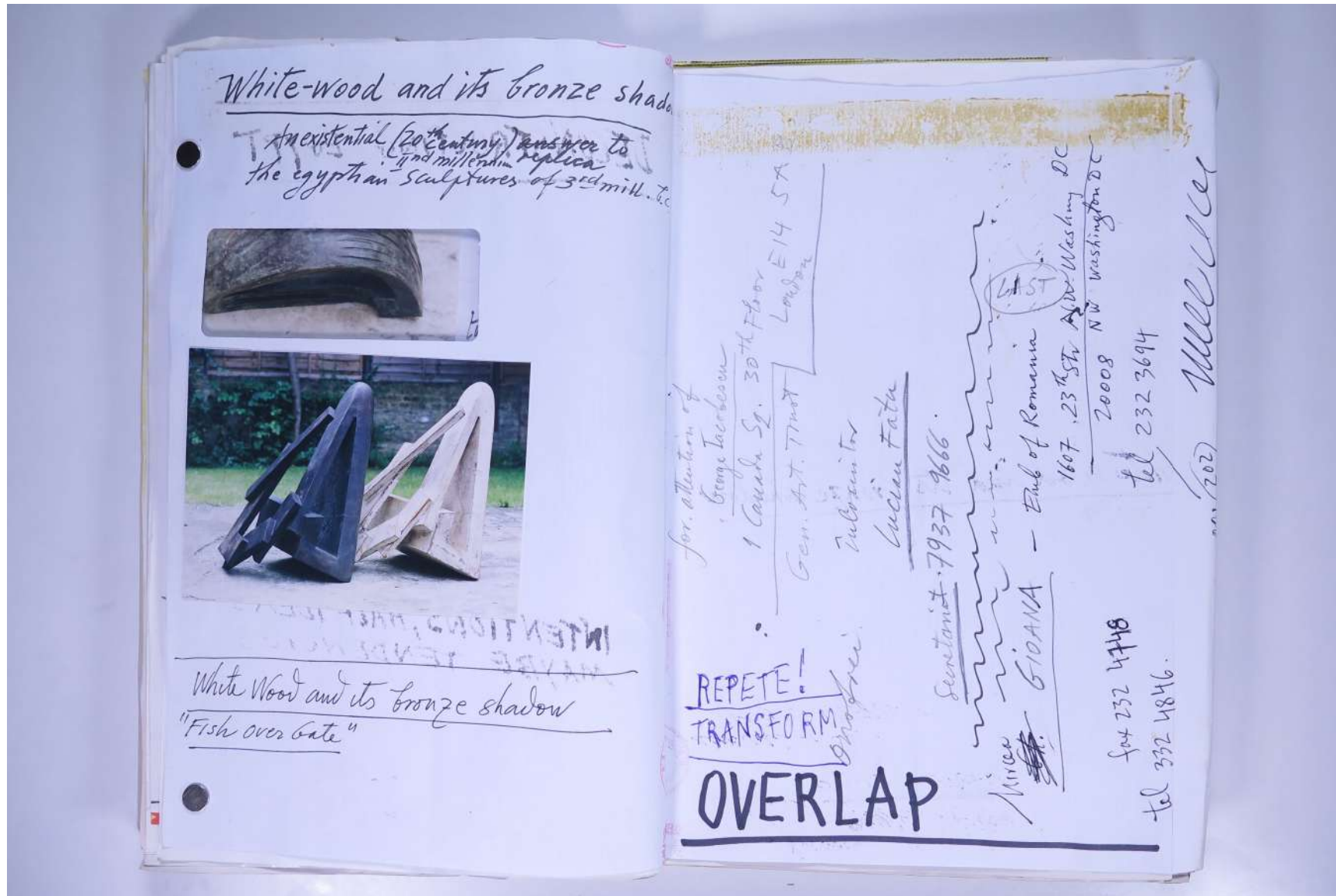


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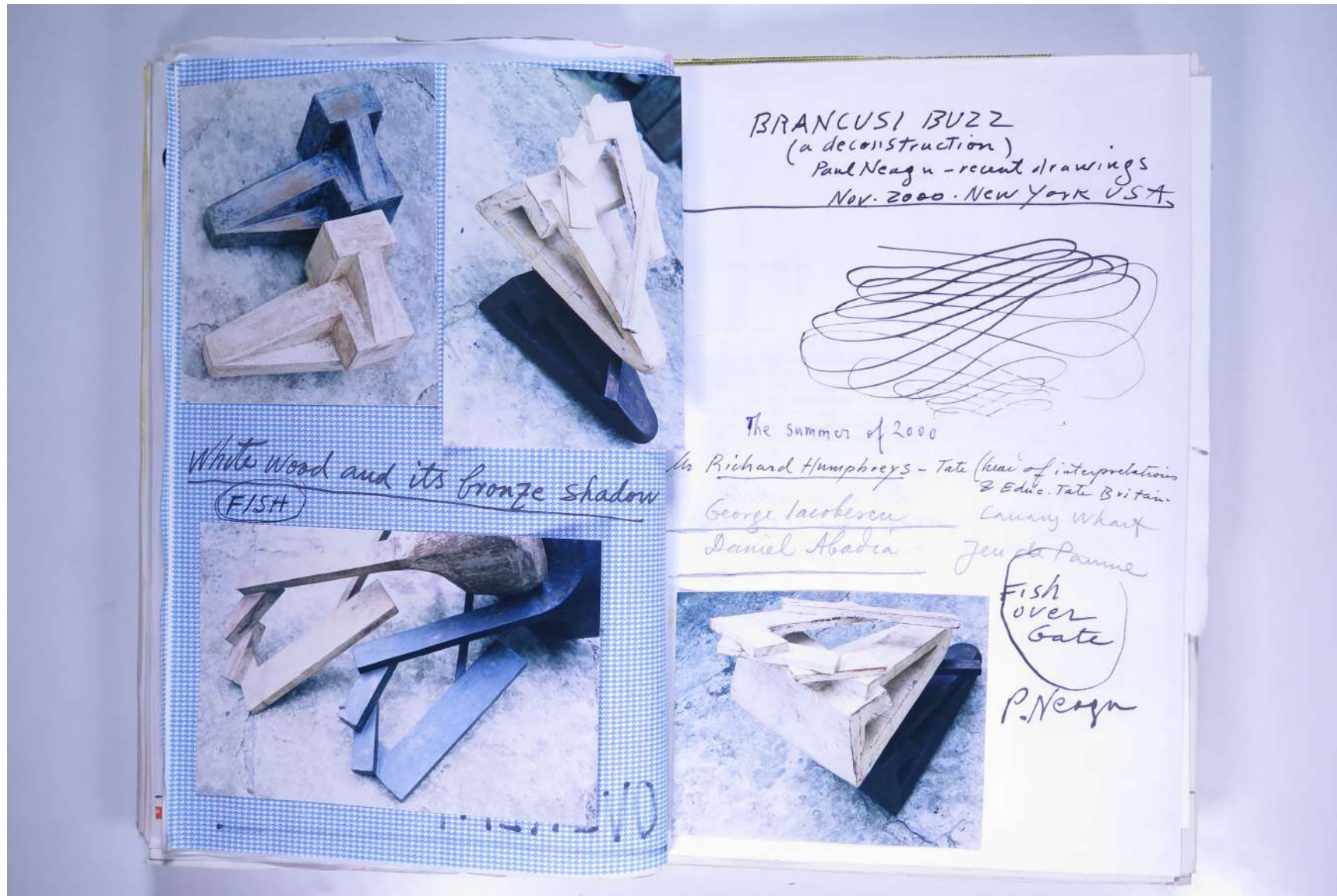
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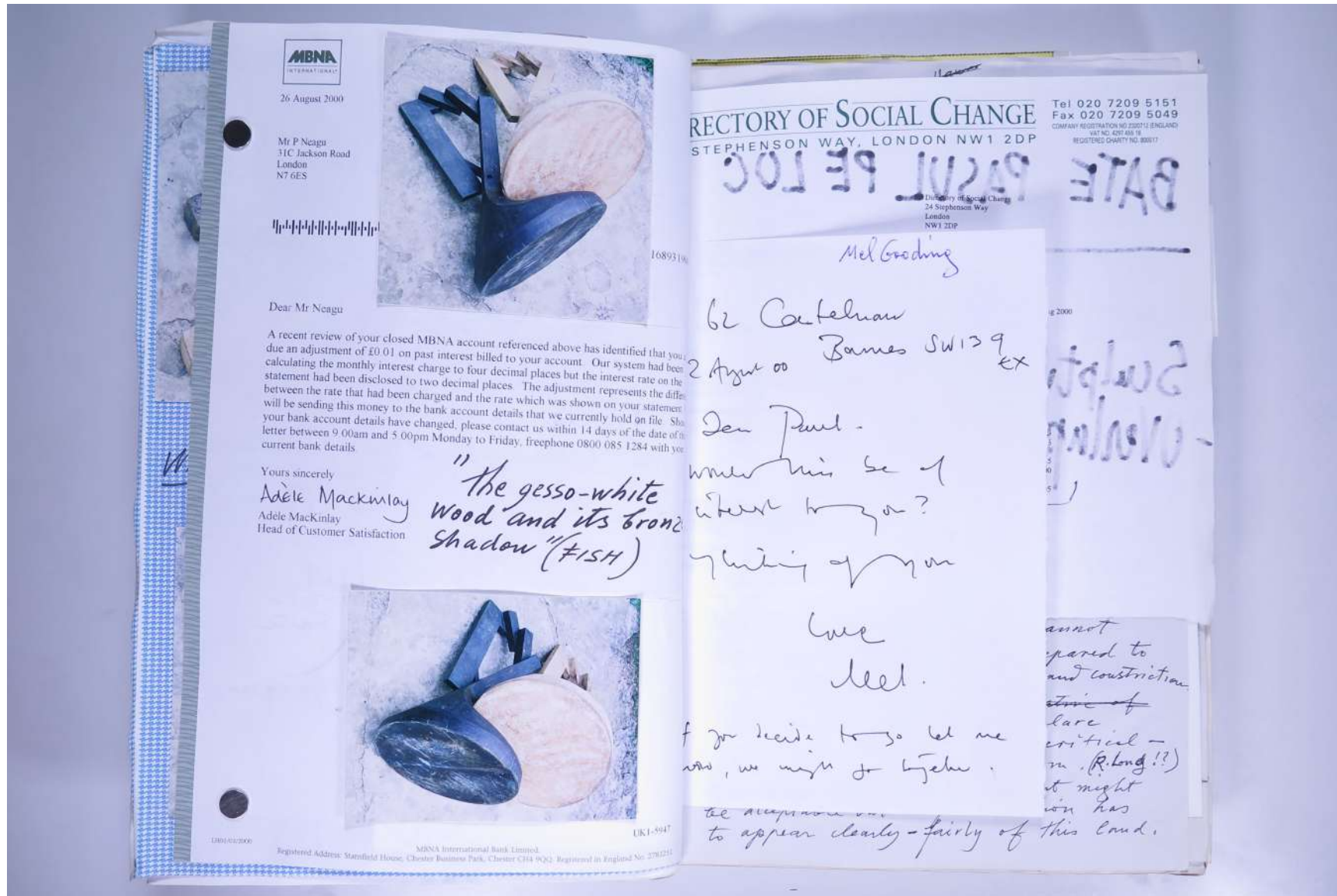


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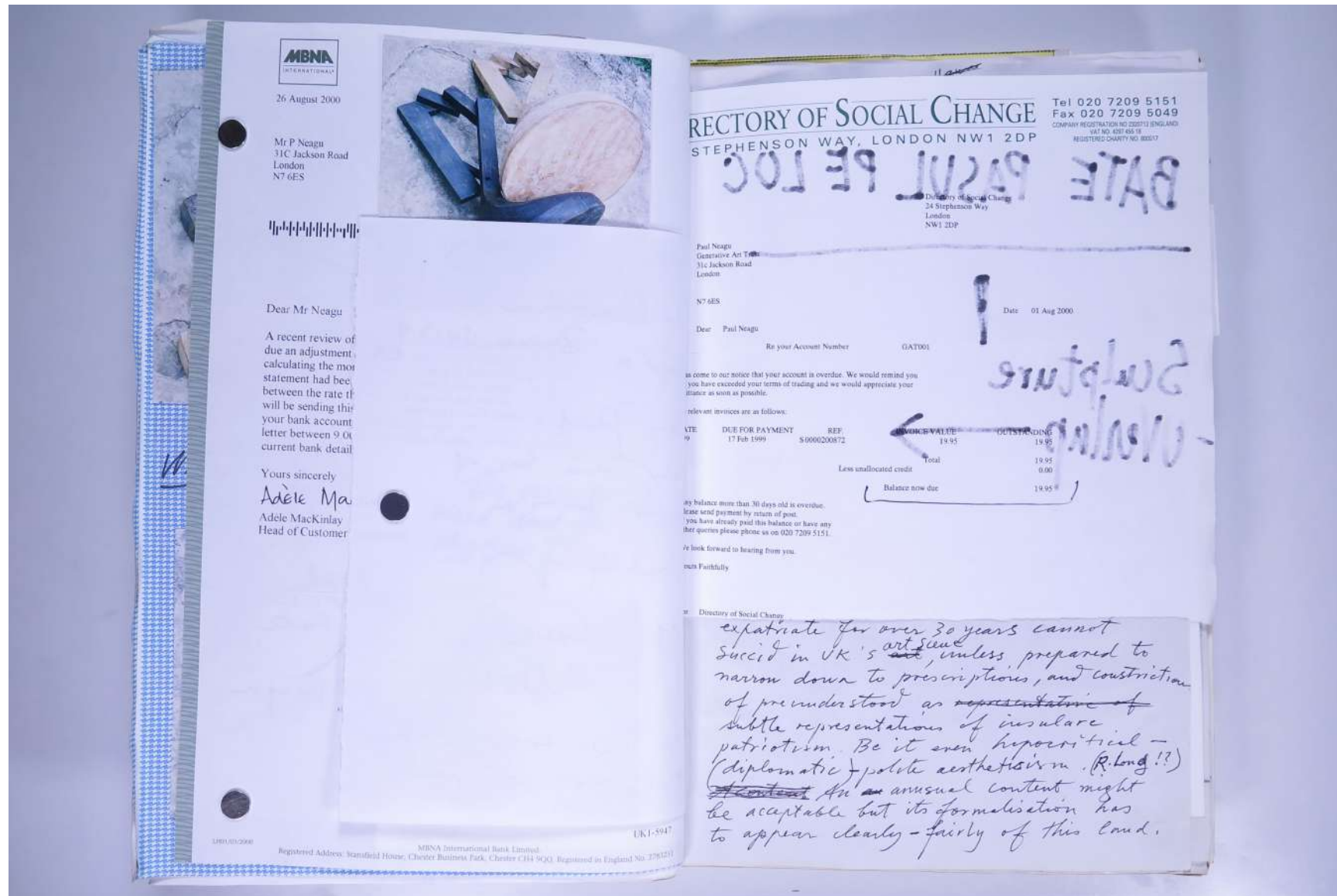
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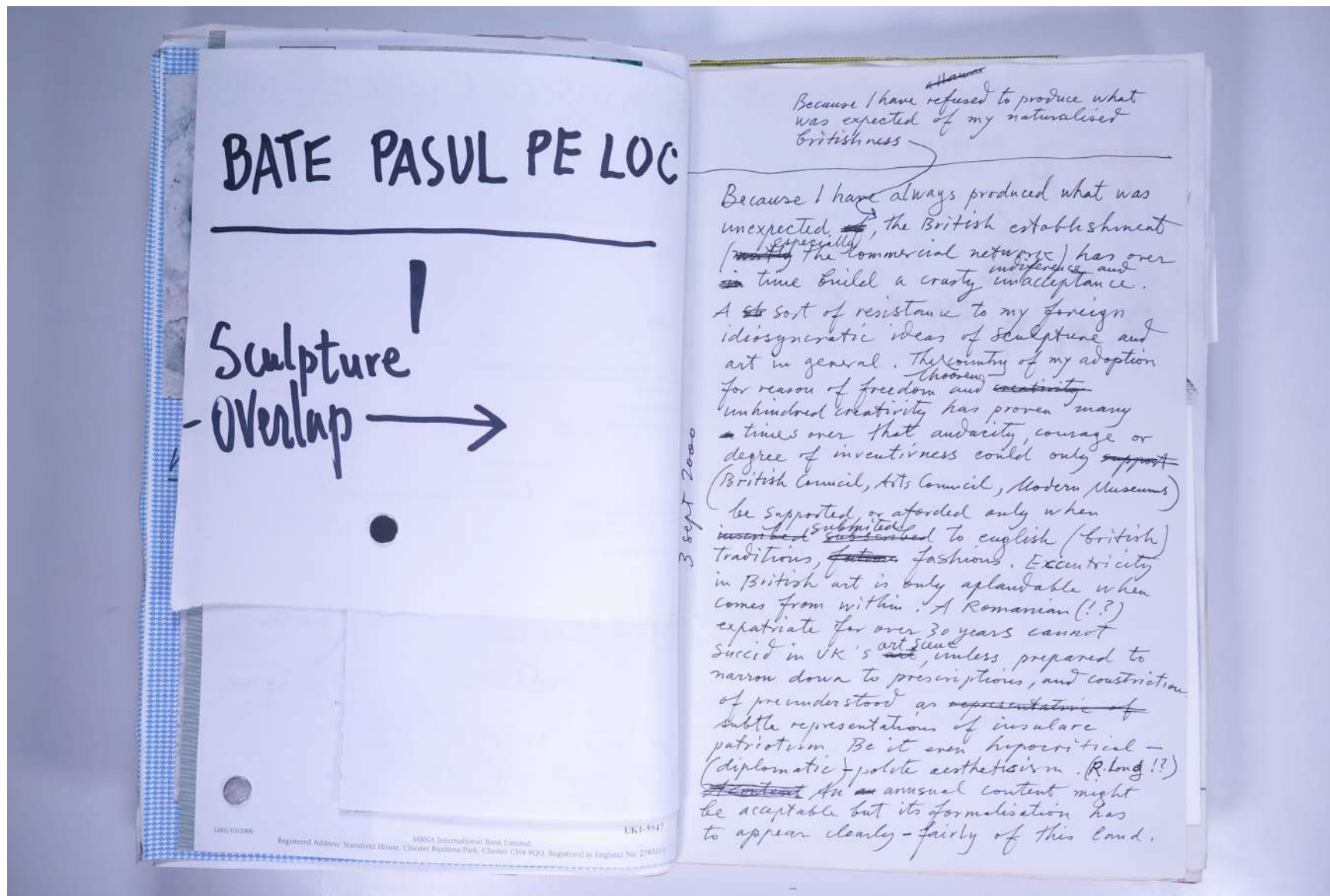
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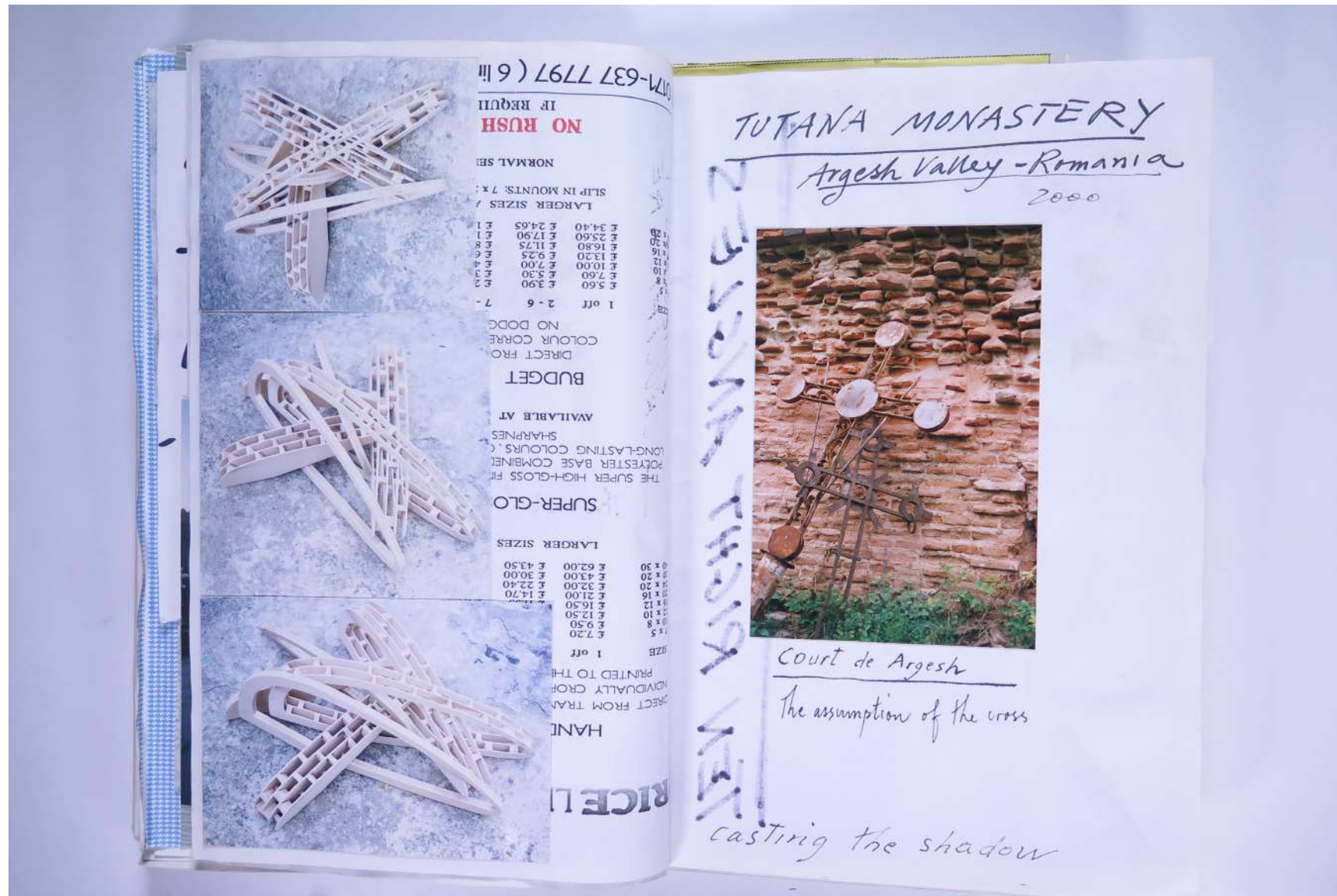
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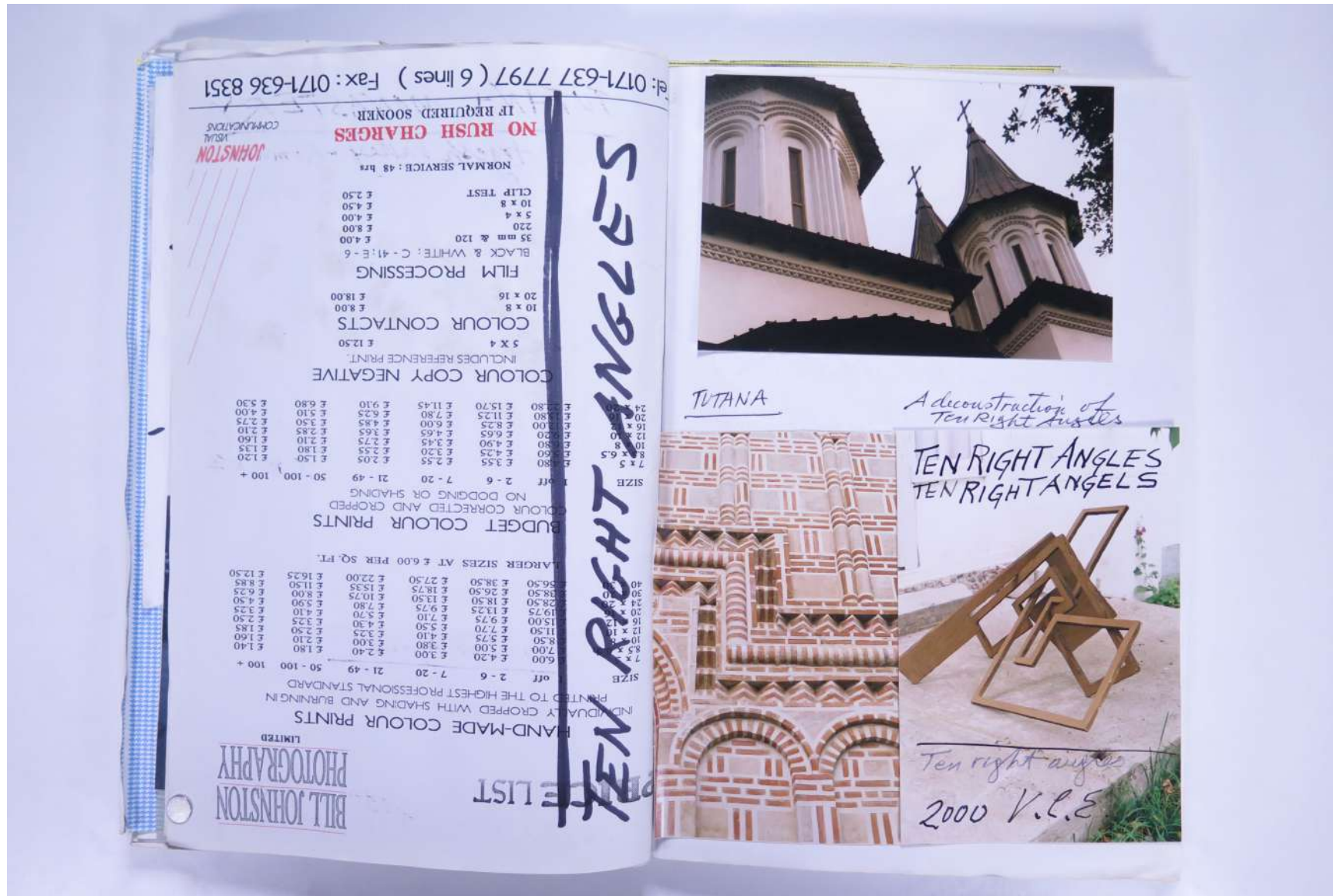
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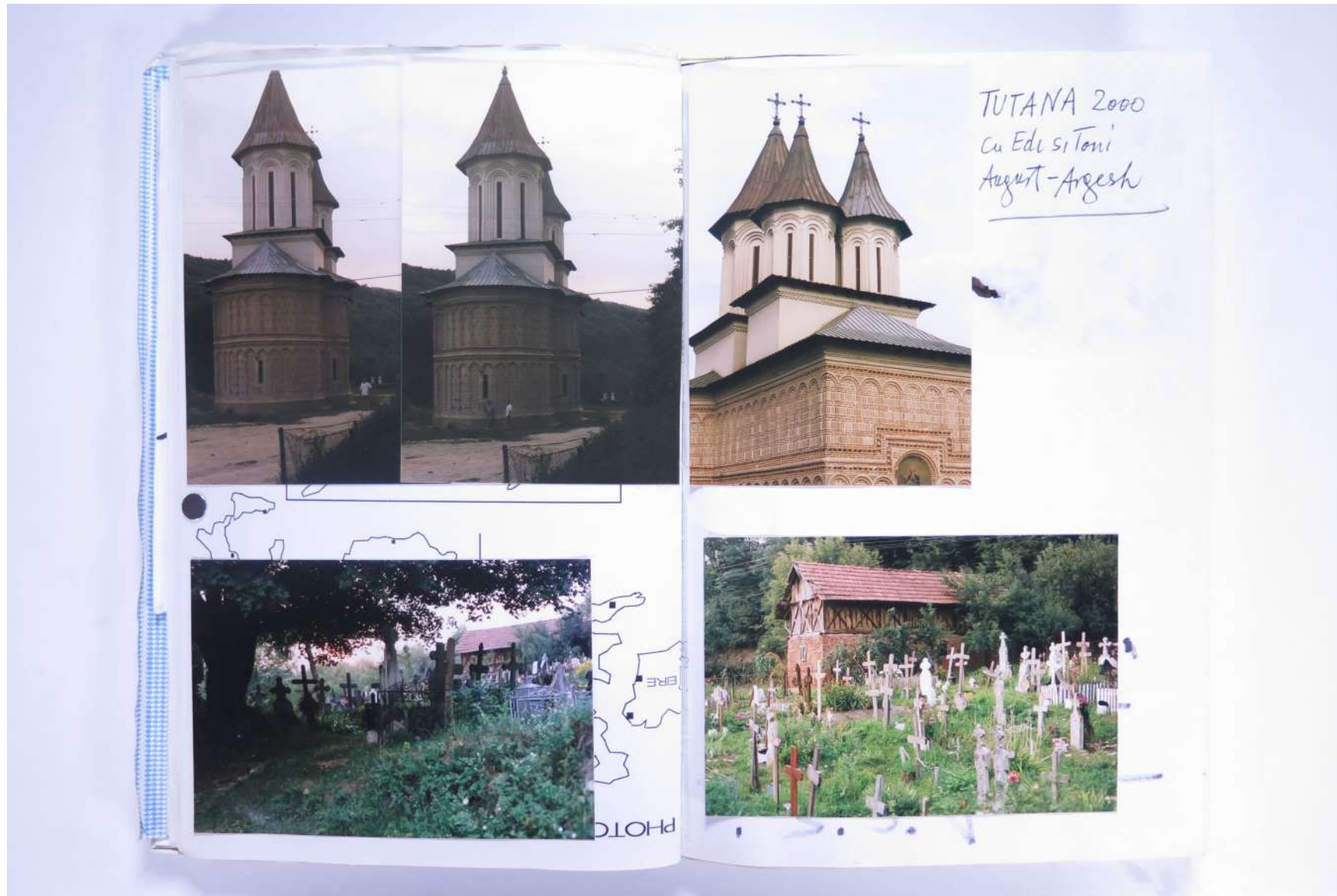
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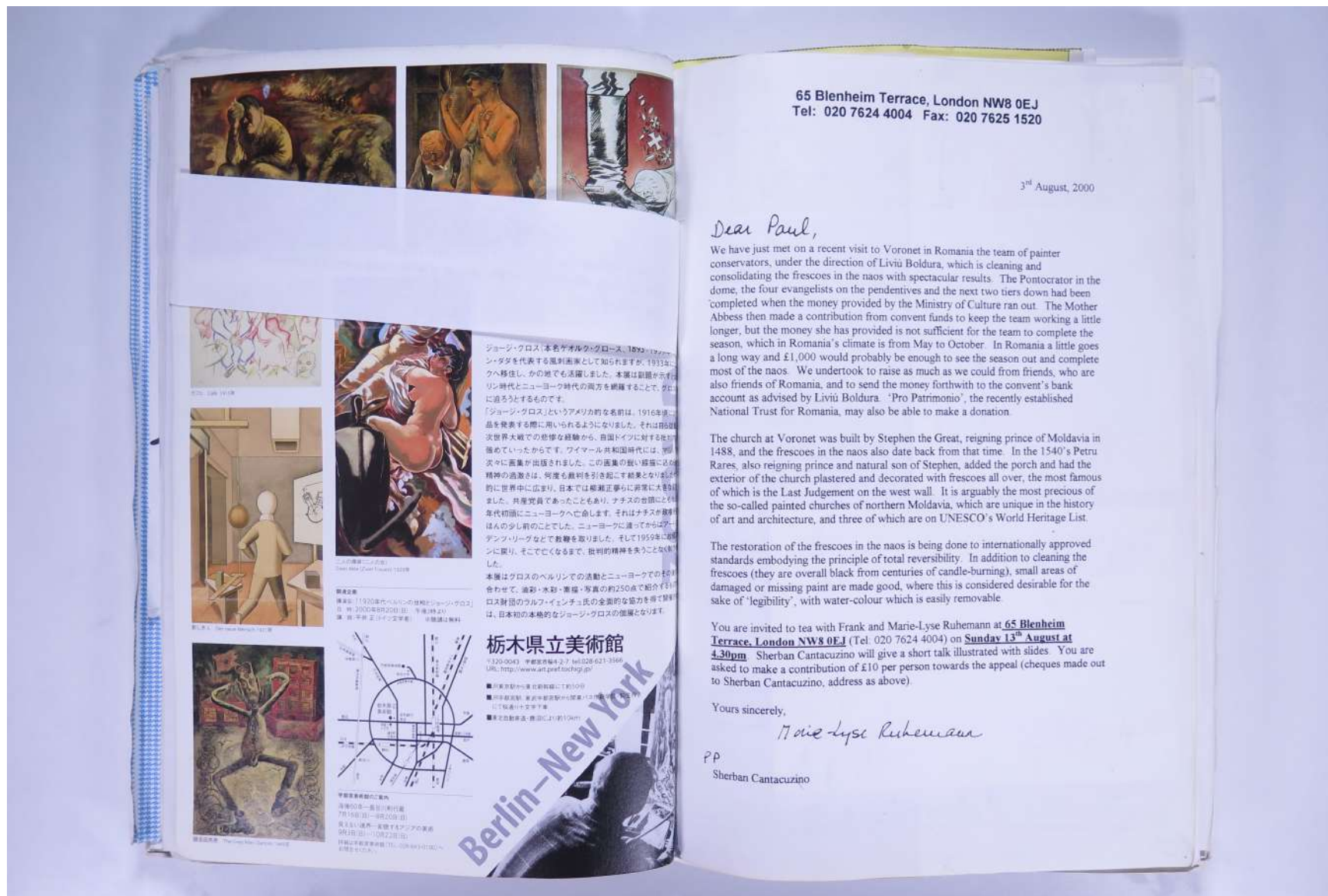


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Reference No.

PNE 119.041



65 Blenheim Terrace, London NW8 0EJ
Tel: 020 7624 4004 Fax: 020 7625 1520

3rd August, 2000

Dear Paul,

We have just met on a recent visit to Voronet in Romania the team of painter conservators, under the direction of Liviu Boldura, which is cleaning and consolidating the frescoes in the naos with spectacular results. The Pantocrator in the dome, the four evangelists on the pendentives and the next two tiers down had been completed when the money provided by the Ministry of Culture ran out. The Mother Abbess then made a contribution from convent funds to keep the team working a little longer, but the money she has provided is not sufficient for the team to complete the season, which in Romania's climate is from May to October. In Romania a little goes a long way and £1,000 would probably be enough to see the season out and complete most of the naos. We undertook to raise as much as we could from friends, who are also friends of Romania, and to send the money forthwith to the convent's bank account as advised by Liviu Boldura. 'Pro Patrimonio', the recently established National Trust for Romania, may also be able to make a donation.

The church at Voronet was built by Stephen the Great, reigning prince of Moldavia in 1488, and the frescoes in the naos also date back from that time. In the 1540's Petru Rareș, also reigning prince and natural son of Stephen, added the porch and had the exterior of the church plastered and decorated with frescoes all over, the most famous of which is the Last Judgement on the west wall. It is arguably the most precious of the so-called painted churches of northern Moldavia, which are unique in the history of art and architecture, and three of which are on UNESCO's World Heritage List.

The restoration of the frescoes in the naos is being done to internationally approved standards embodying the principle of total reversibility. In addition to cleaning the frescoes (they are overall black from centuries of candle-burning), small areas of damaged or missing paint are made good, where this is considered desirable for the sake of 'legibility', with water-colour which is easily removable.

You are invited to tea with Frank and Marie-Lyse Ruhemann at **65 Blenheim Terrace, London NW8 0EJ** (Tel. 020 7624 4004) on **Sunday 13th August at 4.30pm**. Sherban Cantacuzino will give a short talk illustrated with slides. You are asked to make a contribution of £10 per person towards the appeal (cheques made out to Sherban Cantacuzino, address as above).

Yours sincerely,

Marie-Lyse Ruhemann

PP
Sherban Cantacuzino

栃木県立美術館

〒320-0043 宇都宮市緑4-7 tel.028-621-3166
URL: <http://www.art.pref.tochigi.jp/>

- 栃木県立美術館 北館新館にて10/9
- 栃木県立美術館 南館新館にて10/10
- 栃木県立美術館 南館新館にて10/11

■ 栃木県立美術館 南館新館にて10/12

■ 栃木県立美術館 南館新館にて10/13

■ 栃木県立美術館 南館新館にて10/14

■ 栃木県立美術館 南館新館にて10/15

■ 栃木県立美術館 南館新館にて10/16

■ 栃木県立美術館 南館新館にて10/17

■ 栃木県立美術館 南館新館にて10/18

■ 栃木県立美術館 南館新館にて10/19

■ 栃木県立美術館 南館新館にて10/20

■ 栃木県立美術館 南館新館にて10/21

■ 栃木県立美術館 南館新館にて10/22

■ 栃木県立美術館 南館新館にて10/23

■ 栃木県立美術館 南館新館にて10/24

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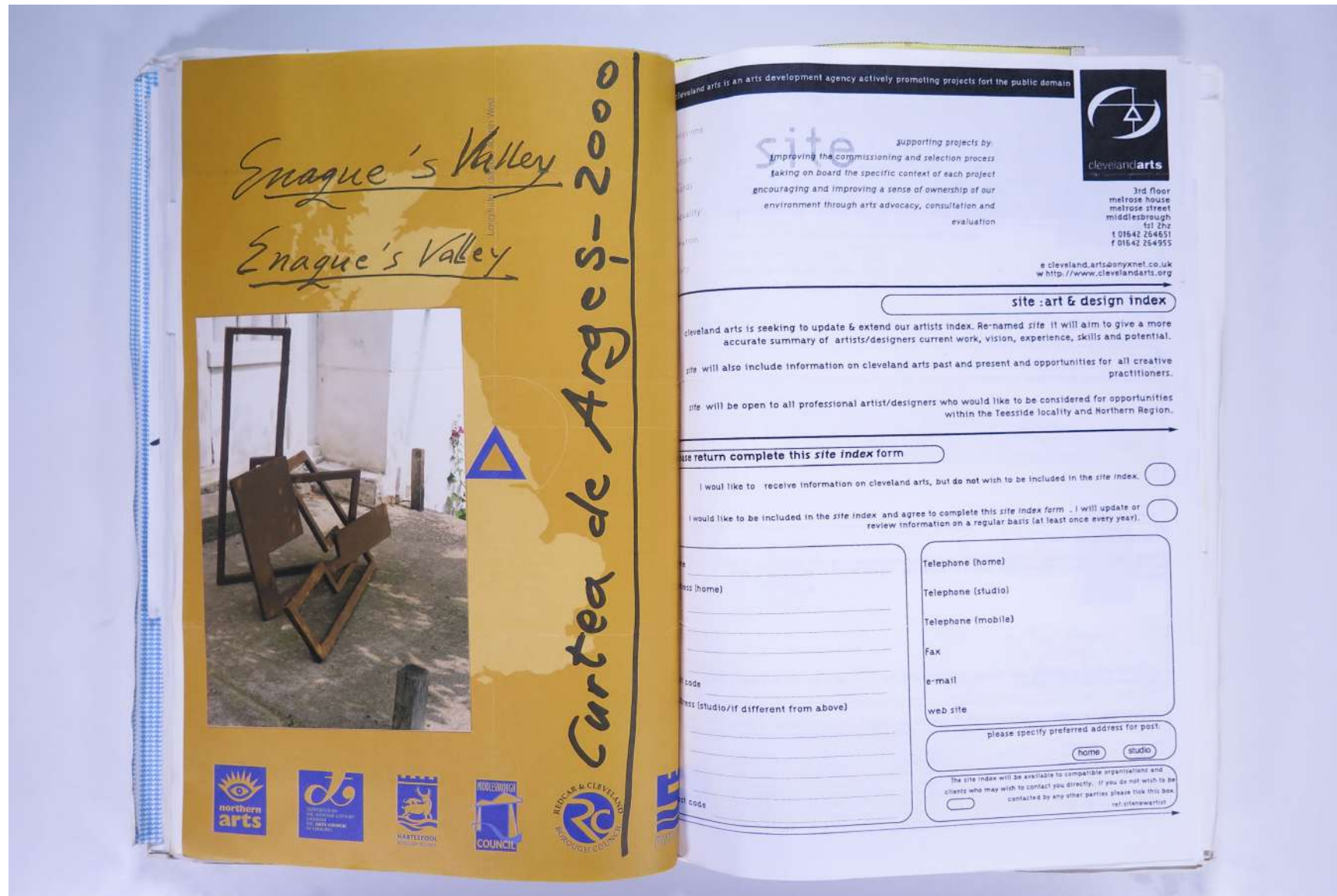
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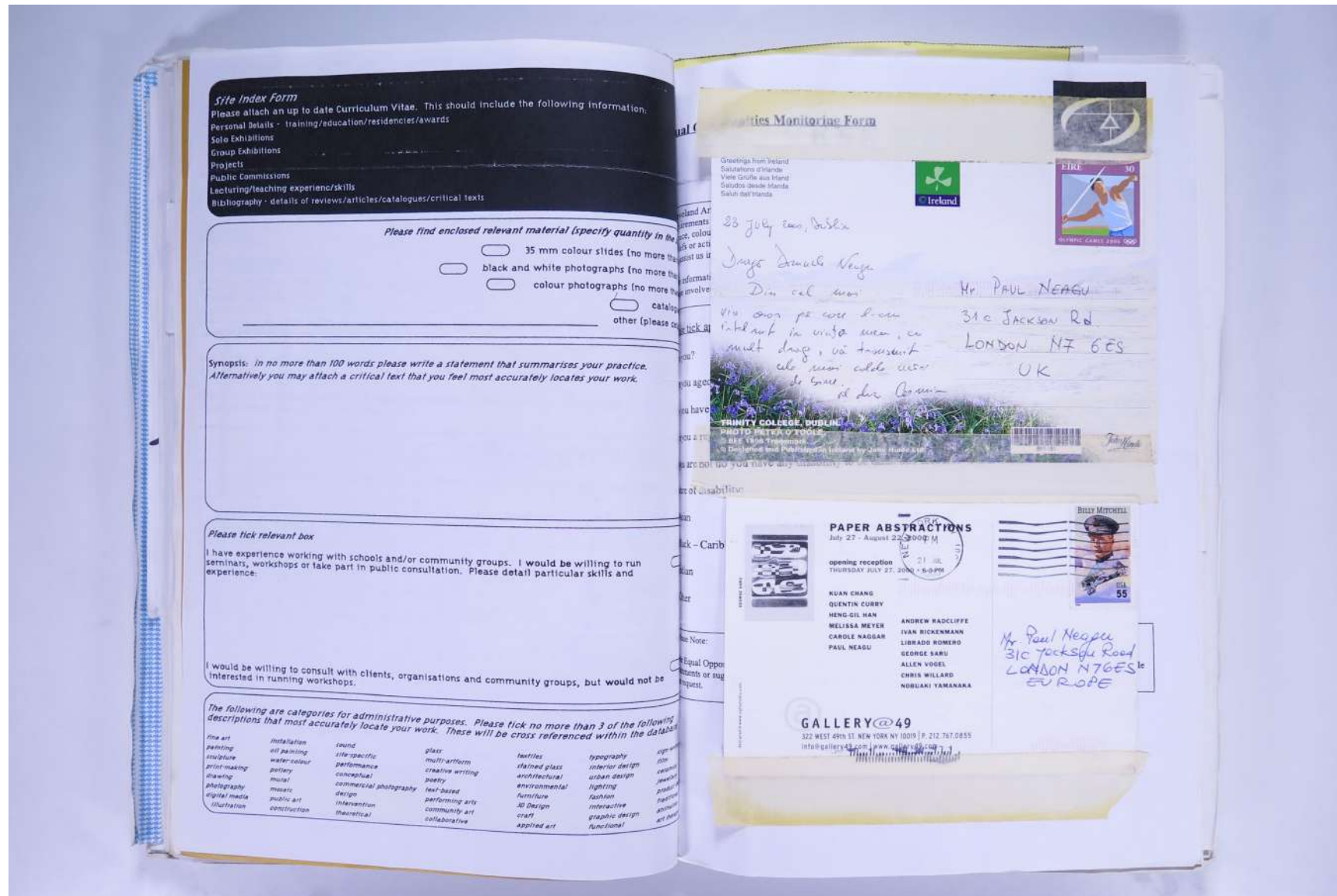
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Site Index Form
 Please attach an up to date Curriculum Vitae. This should include the following information:
 Personal Details - training/education/residencies/awards
 Solo Exhibitions
 Group Exhibitions
 Projects
 Public Commissions
 Lecturing/teaching experience/skills
 Bibliography - details of reviews/articles/catalogues/critical texts

Please find enclosed relevant material (specify quantity in the box)

35 mm colour slides (no more than 100)

black and white photographs (no more than 100)

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other (please specify)

Synopsis: in no more than 100 words please write a statement that summarizes your practice. Alternatively you may attach a critical text that you feel most accurately locates your work.

Please tick relevant box

I have experience working with schools and/or community groups. I would be willing to run seminars, workshops or take part in public consultation. Please detail particular skills and experience:

I would be willing to consult with clients, organisations and community groups, but would not be interested in running workshops.

The following are categories for administrative purposes. Please tick no more than 3 of the following descriptions that most accurately locate your work. These will be cross referenced within the database.

fine art	installation	sound	glass	textiles	typography
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sculpture	water colour	performance	creative writing	architectural	urban design
print-making	pottery	musical	commercial photography	text-based	environmental
drawing	digital media	illustration	construction	theatrical	collaborative

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 Veile Grúile aus Irland
 Salútu óisce éireann
 Saluti dall'Irlanda

23 July 2000, Dublin

Jaysa Small Neagu
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 Via your pe case down
 Cahlan in vista seen, ca
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 alle seen colle usse
 de l'air de l'air

Mr PAUL NEAGU
 31c JACKSON RD
 LONDON N7 6ES
 UK

FRINITY COLLEGE, DUBLIN

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 July 27 - August 22, 2000 (1)

opening reception
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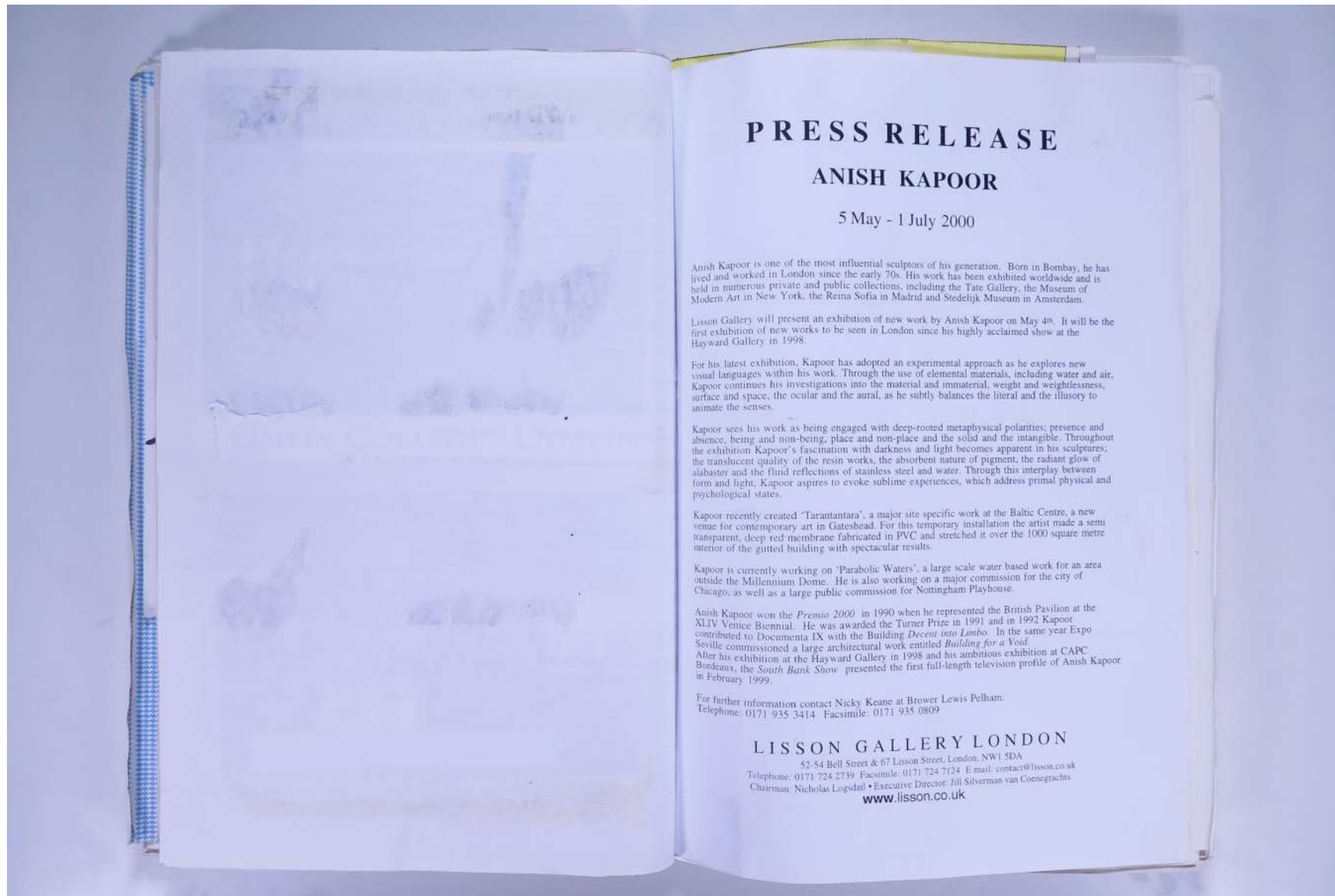
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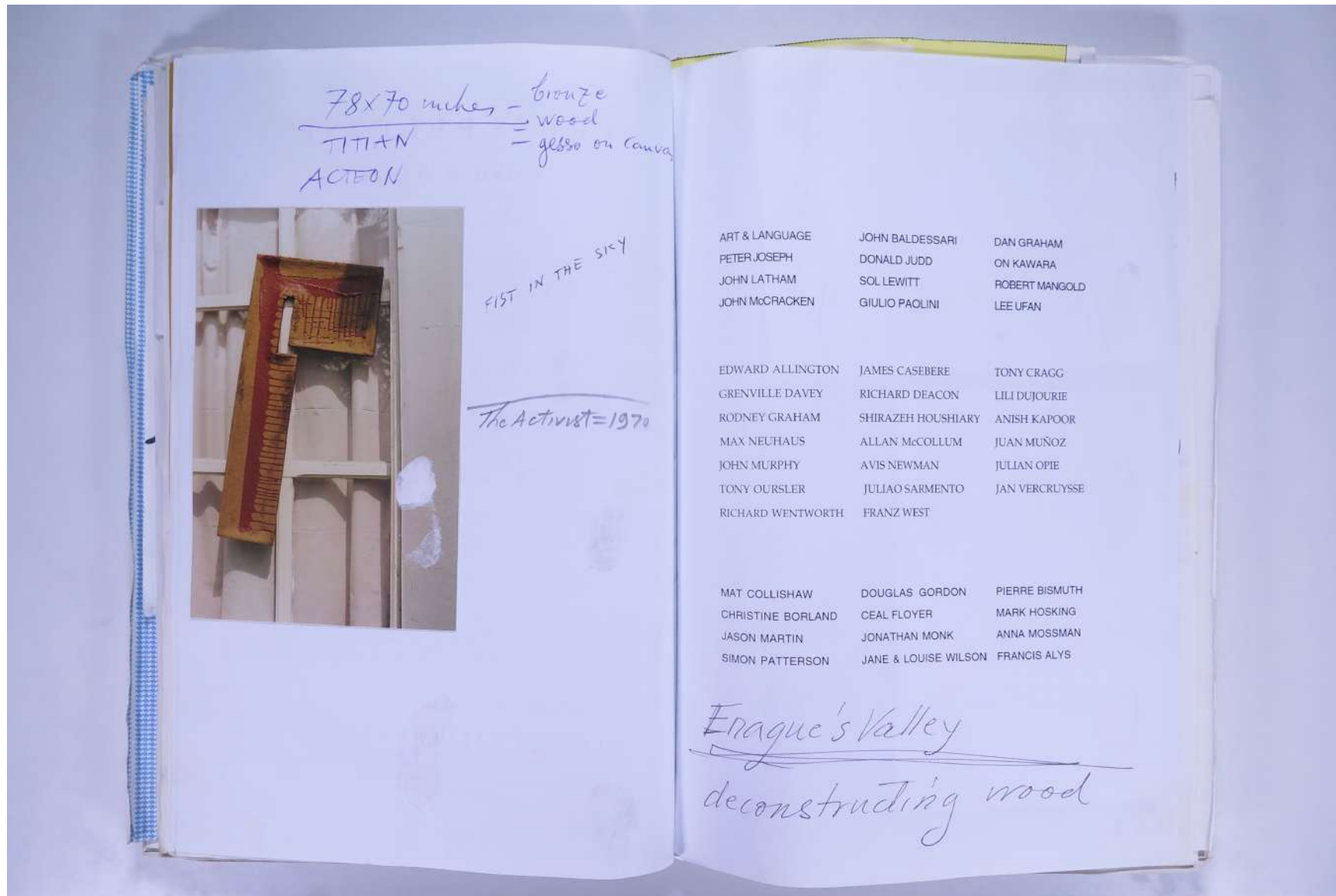
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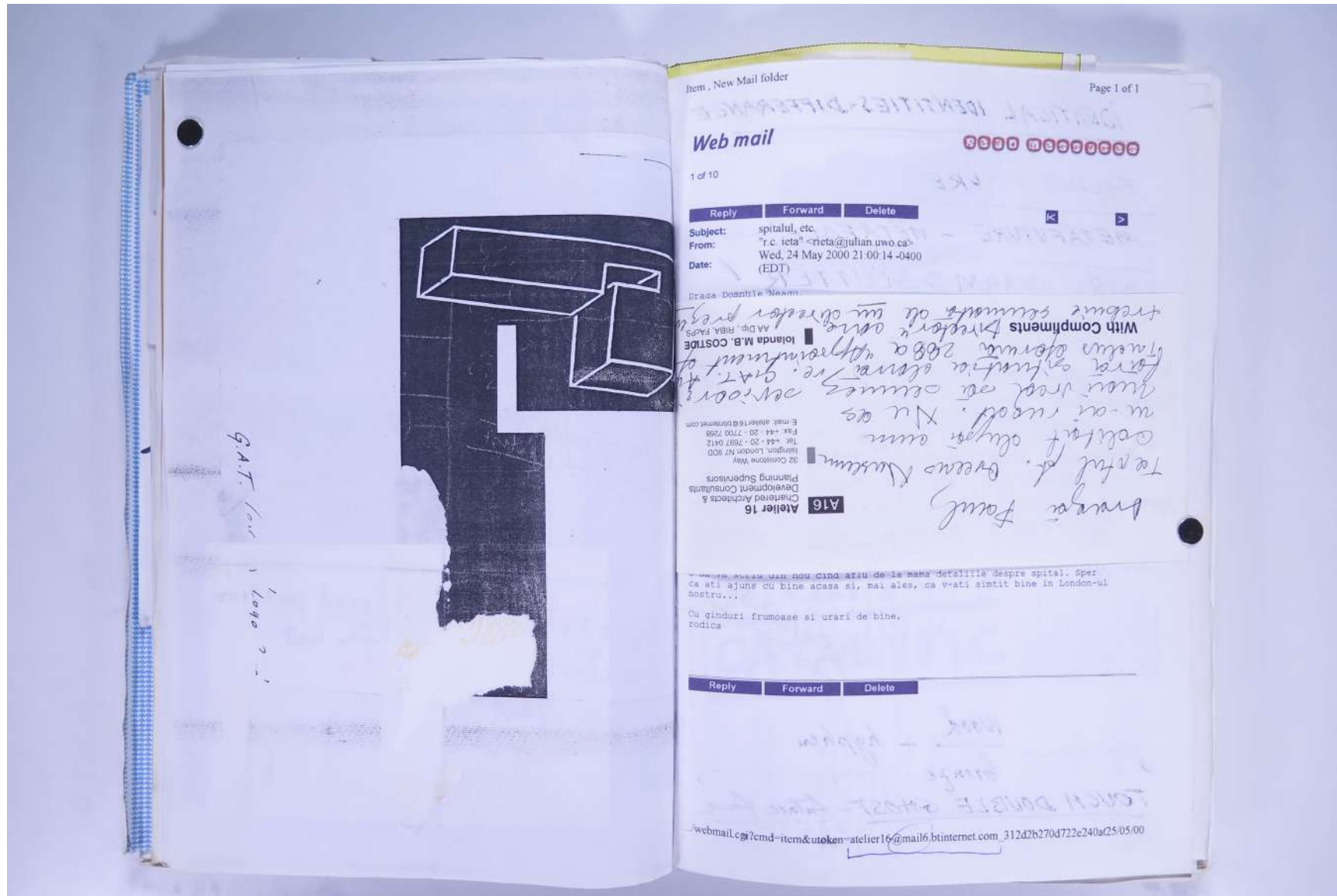


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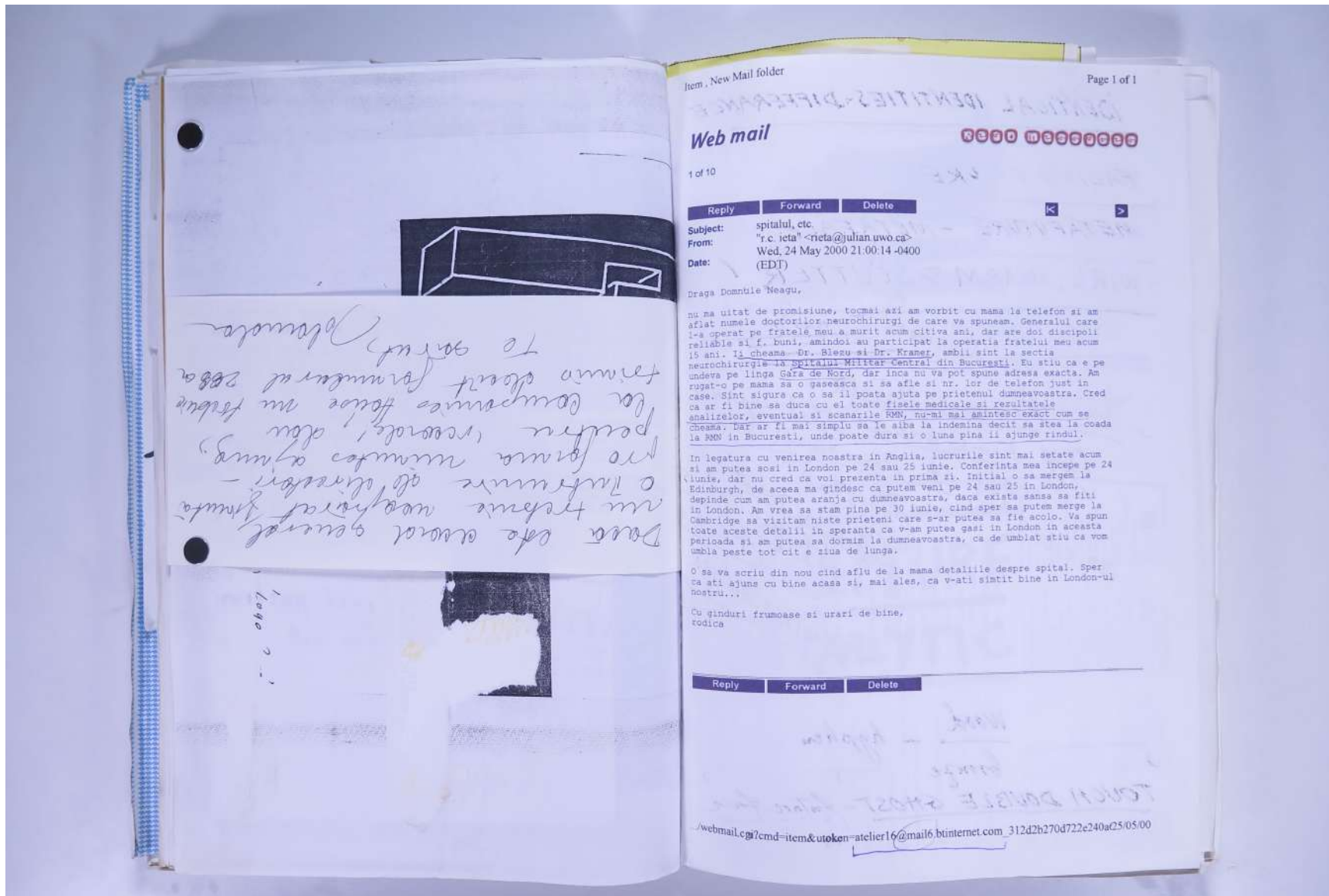
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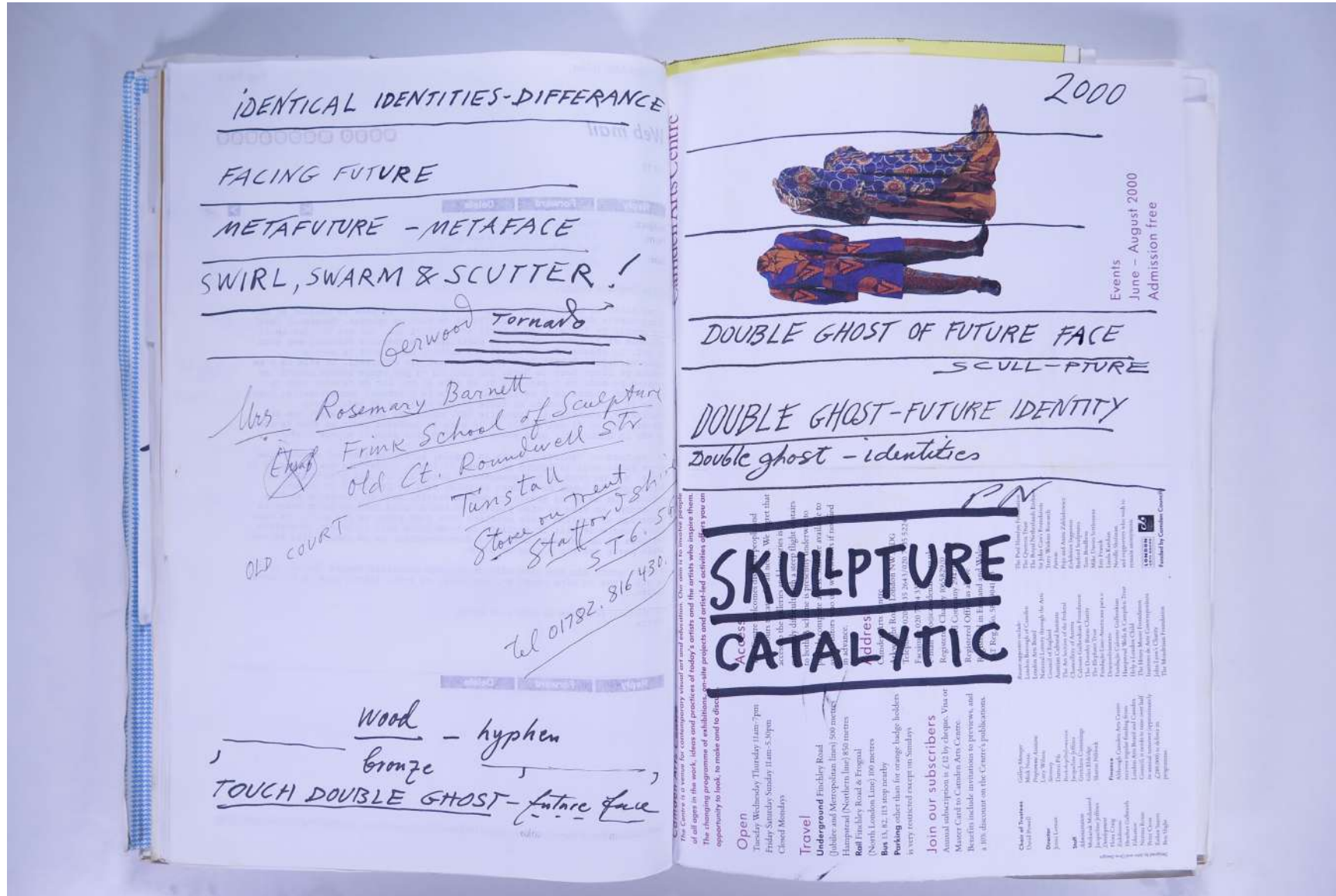
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Yinka Shonibare
16 June - 20 August
Galleries 1 & II

Yinka Shonibare's new work is a continuation of his previous work, which has been exhibited in galleries and museums worldwide. His work is characterized by its use of vibrant colors and patterns, and its exploration of the relationship between art and culture.

Yinka Shonibare
He shows extensively in Britain, having exhibited at the Tate Gallery, the British Museum, and the Victoria and Albert Museum. His work is characterized by its use of vibrant colors and patterns, and its exploration of the relationship between art and culture.

Yuk King Ton
20 June - 9 July
Exhibition
Gallery III

Yuk King Ton's new work is a continuation of his previous work, which has been exhibited in galleries and museums worldwide. His work is characterized by its use of vibrant colors and patterns, and its exploration of the relationship between art and culture.

Orla Barry
27 July - 28 September 2000
Across an open space
A public art work on Hampstead Heath

Orla Barry's new work is a continuation of her previous work, which has been exhibited in galleries and museums worldwide. Her work is characterized by its use of vibrant colors and patterns, and its exploration of the relationship between art and culture.

Orla Barry
For the past year Orla Barry has been researching Hampstead Heath and the people who use it throughout the year. She has been documenting the Heath's history and the lives of the people who live and work there.

Orla Barry
The Heath is a place of great beauty and interest, and it is a pleasure to be able to share it with you. The Heath is a place of great beauty and interest, and it is a pleasure to be able to share it with you.

ONE film envelope please!

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The man that absorbed the cross
Getting the cross within
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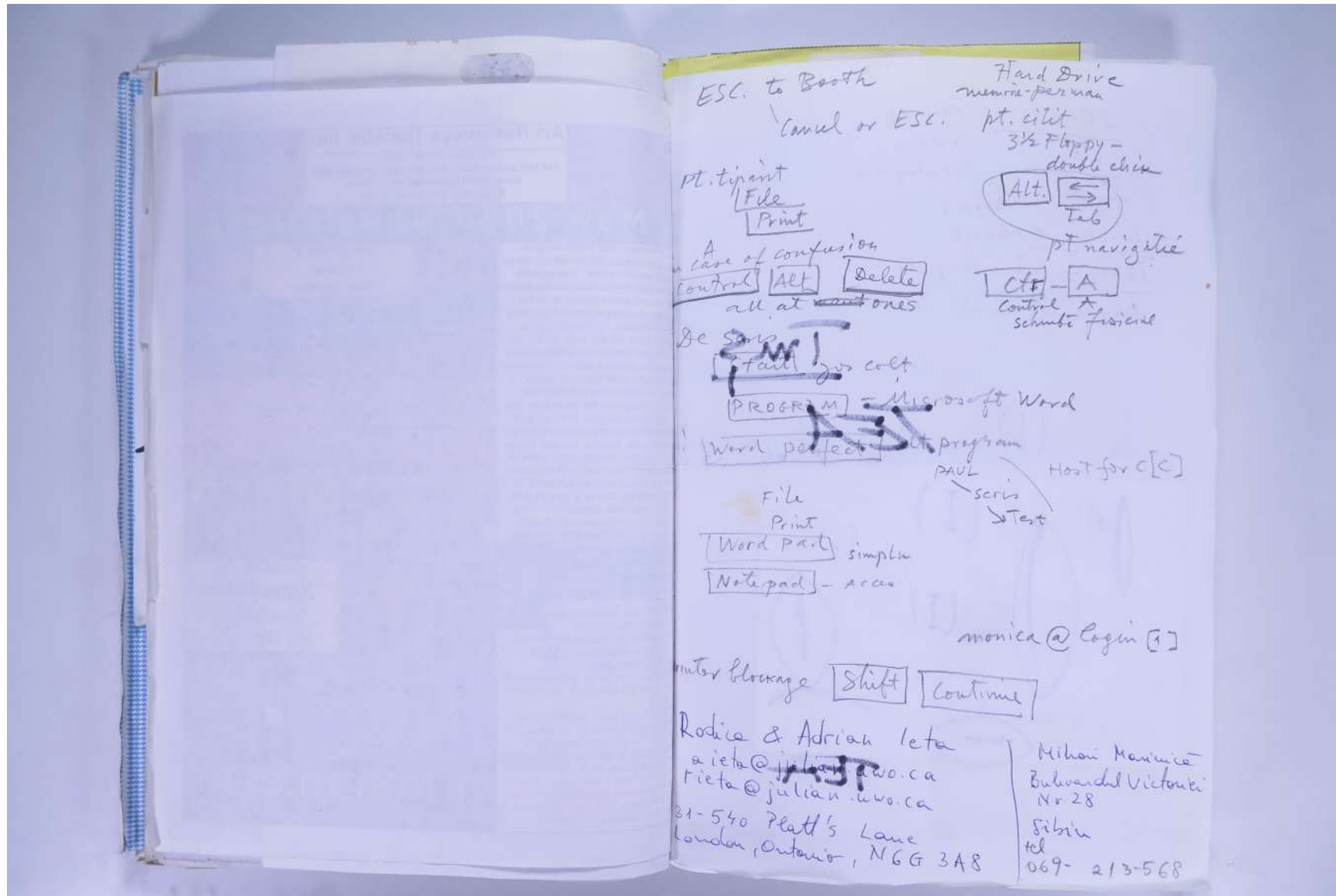
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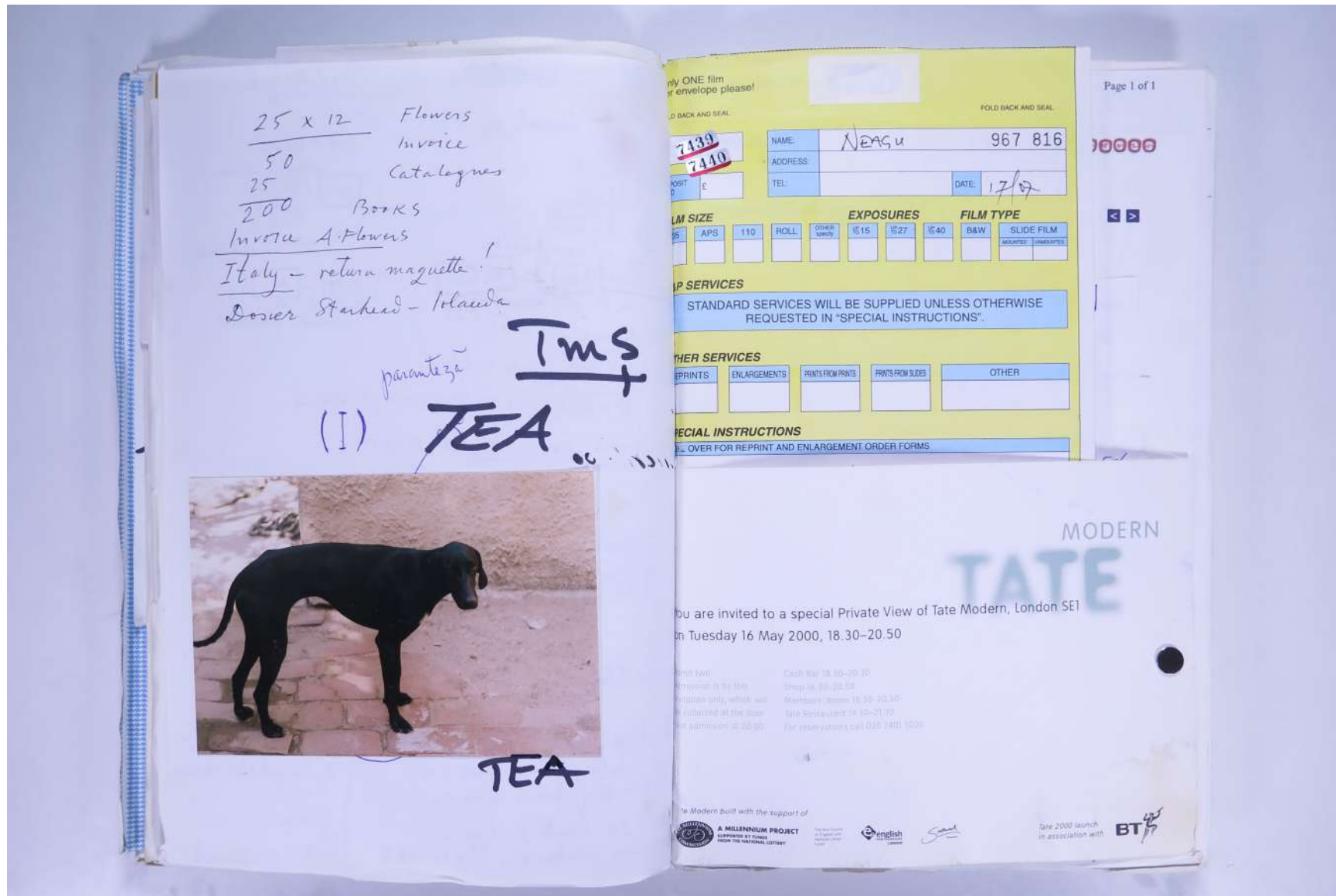
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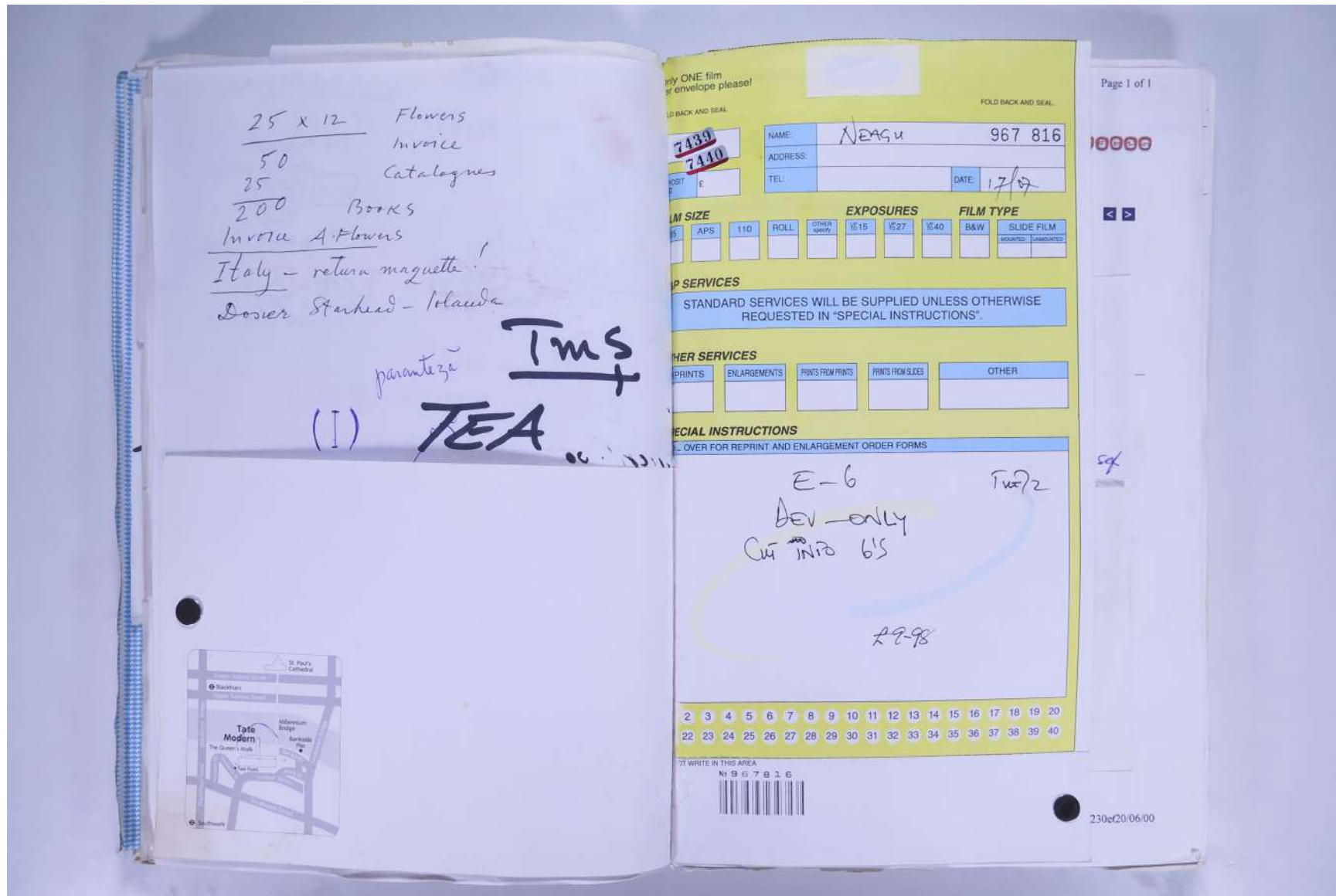
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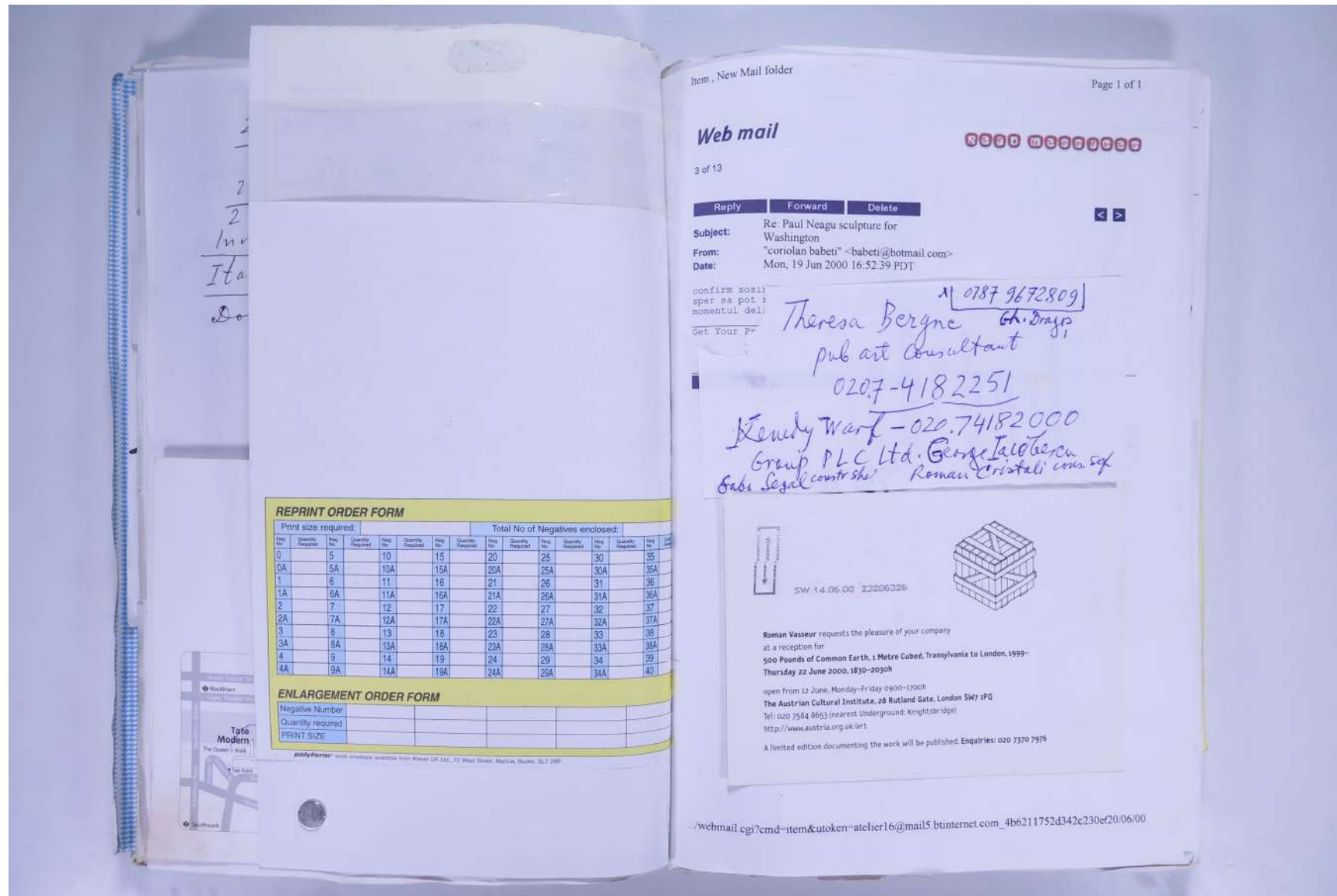
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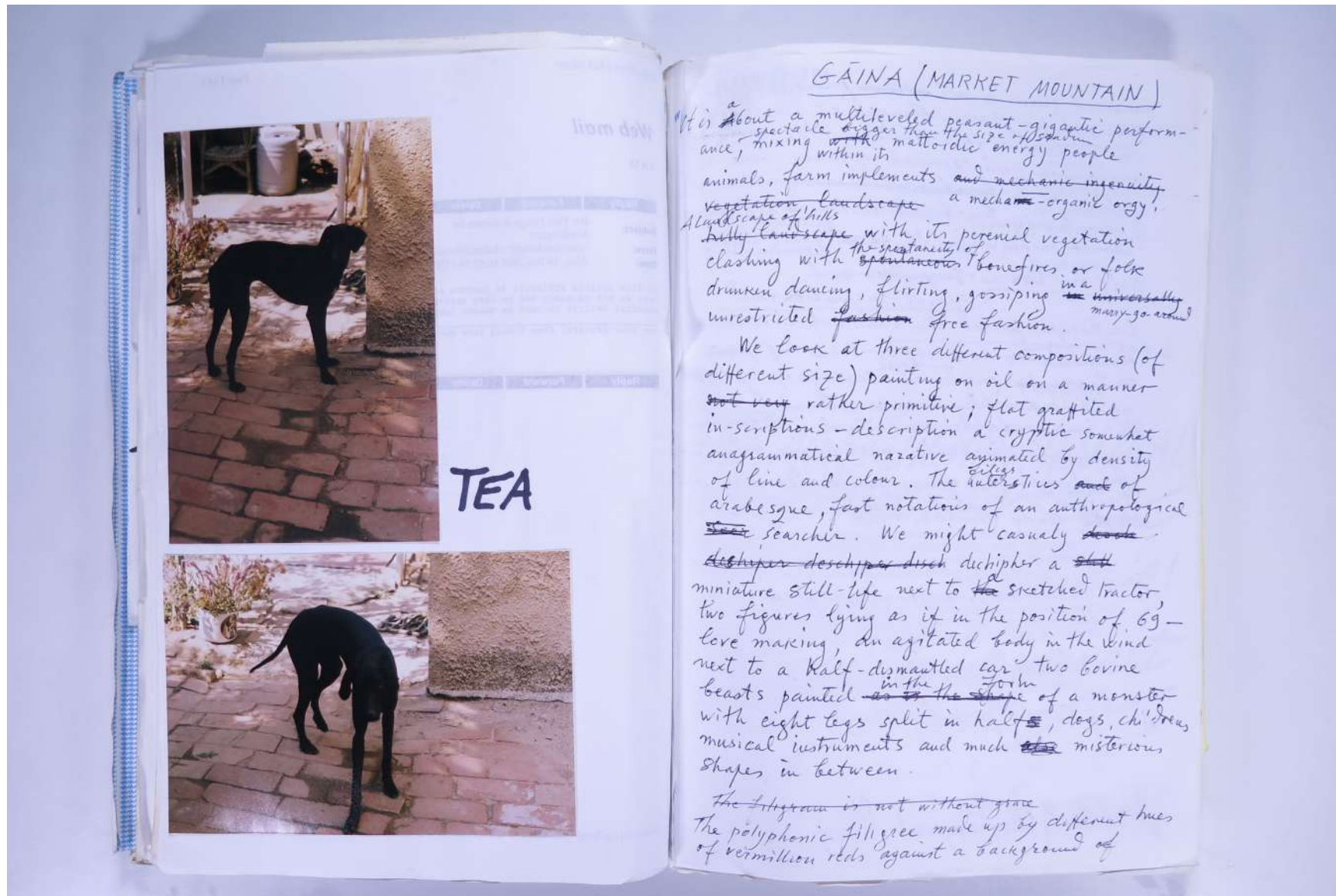
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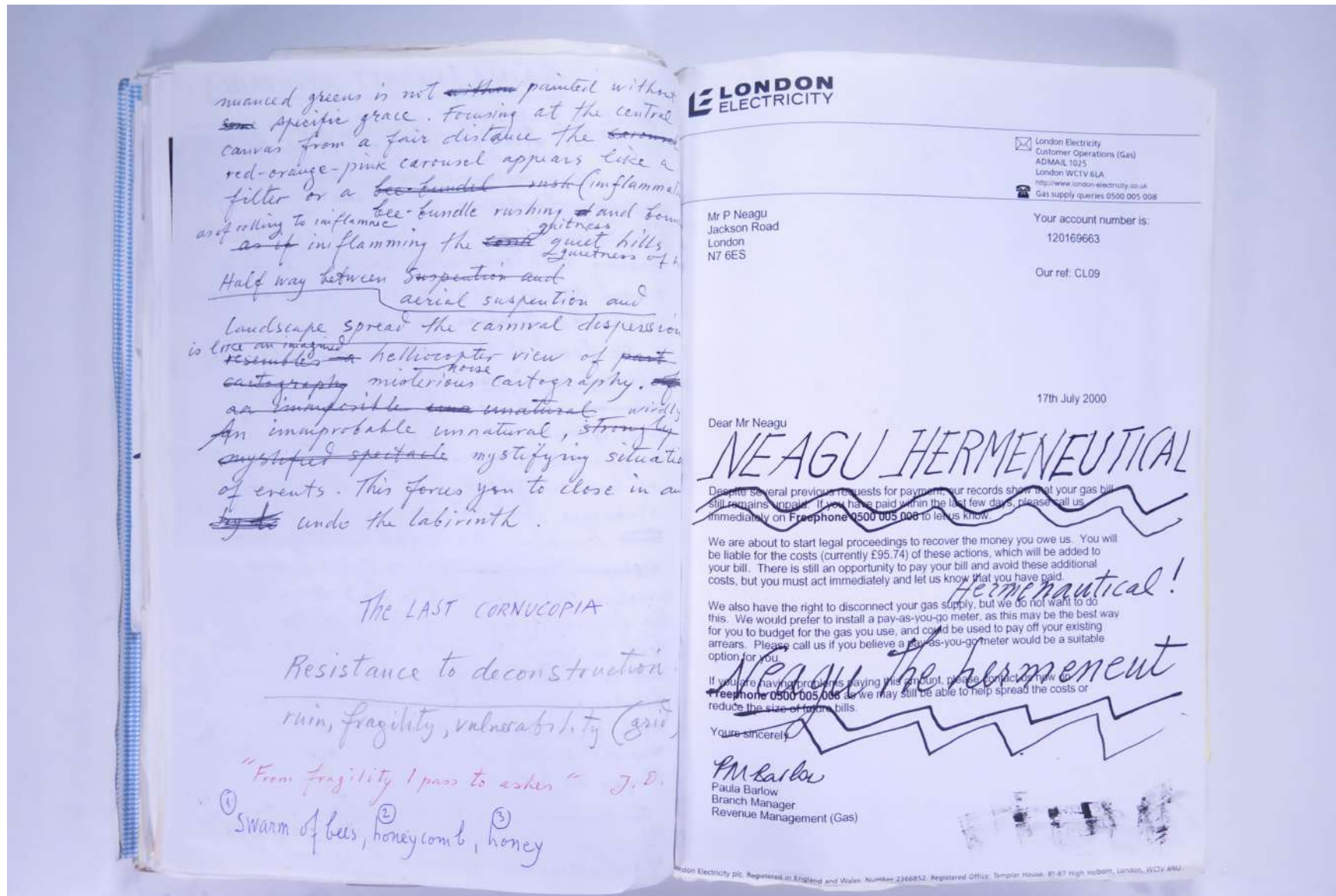
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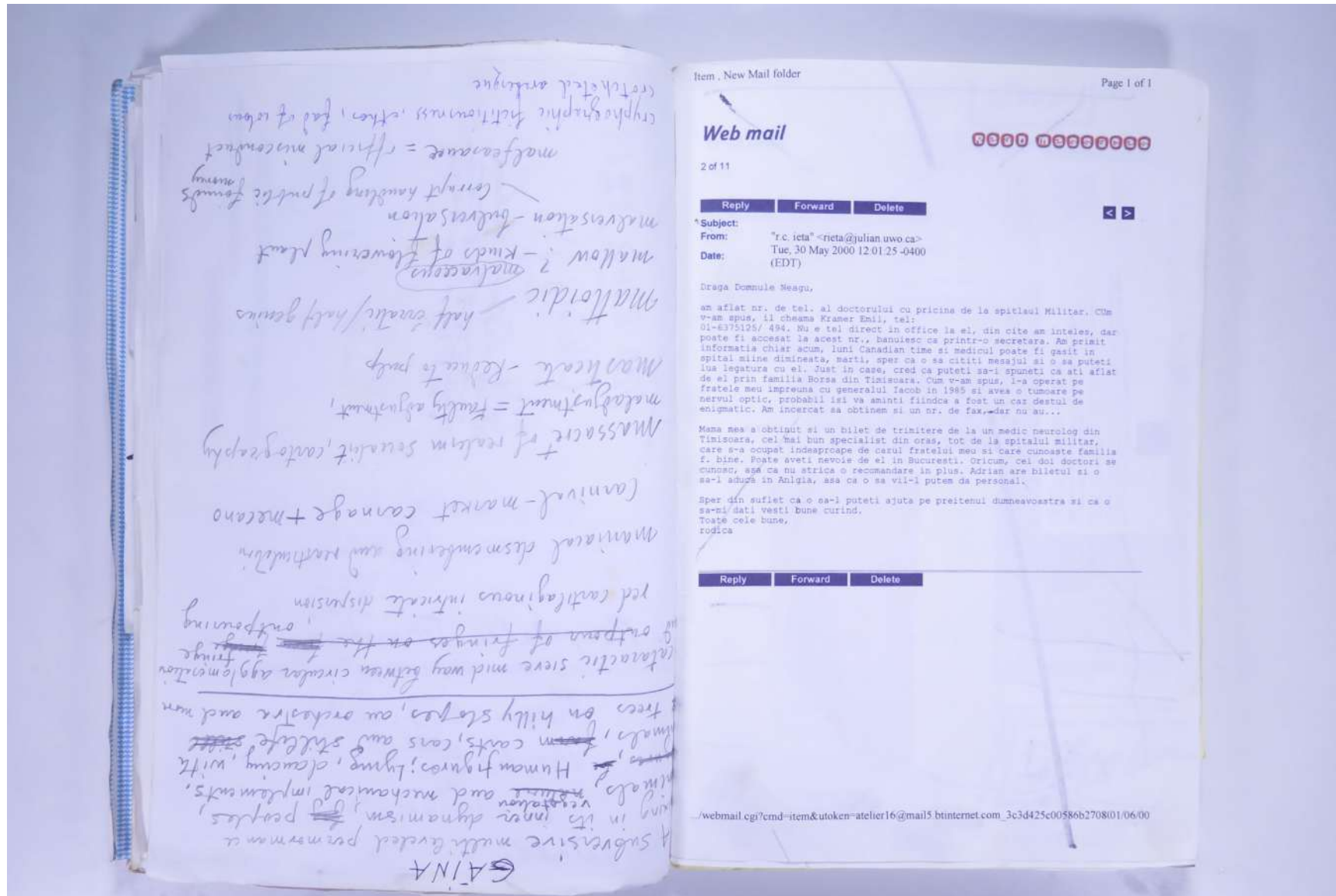
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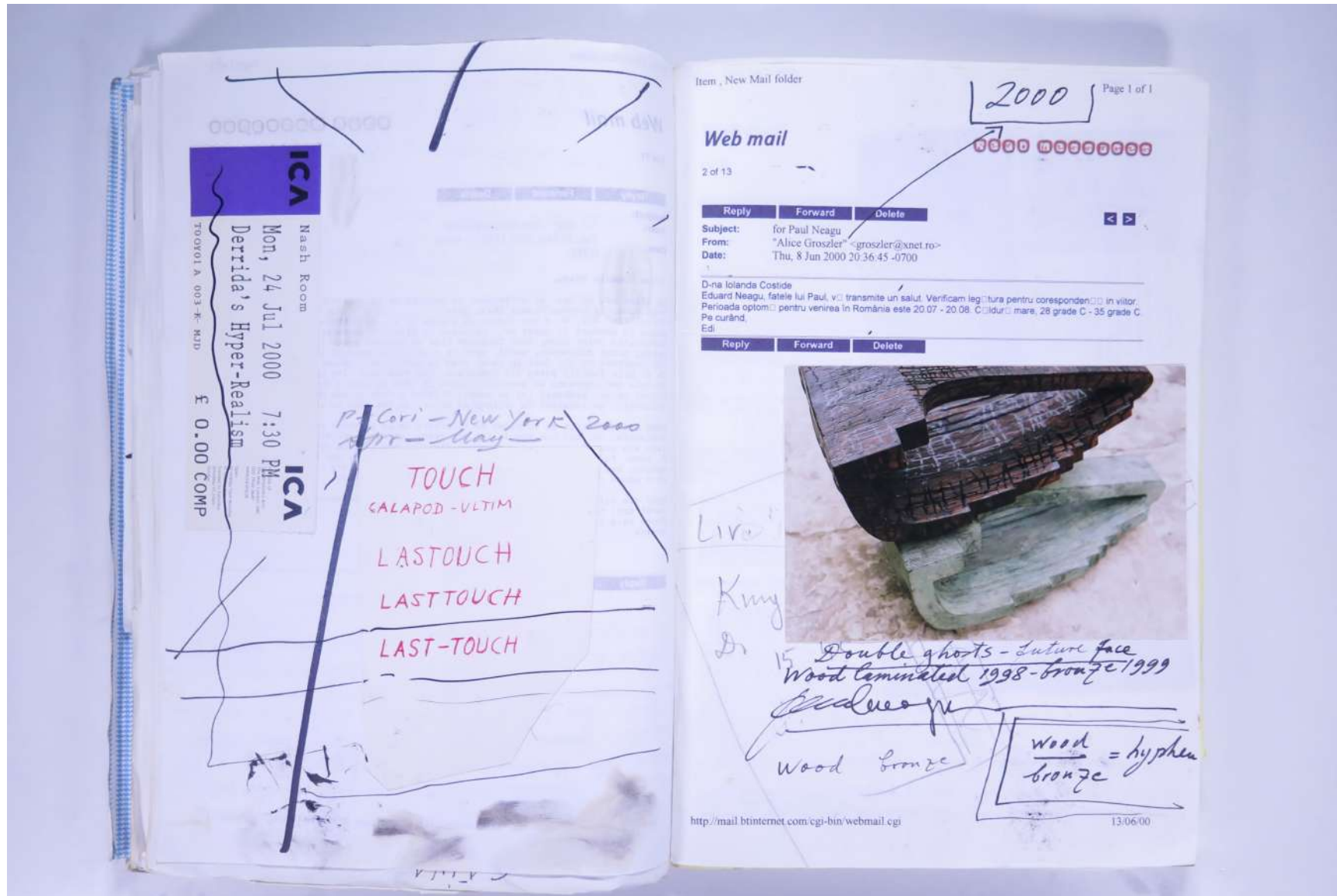
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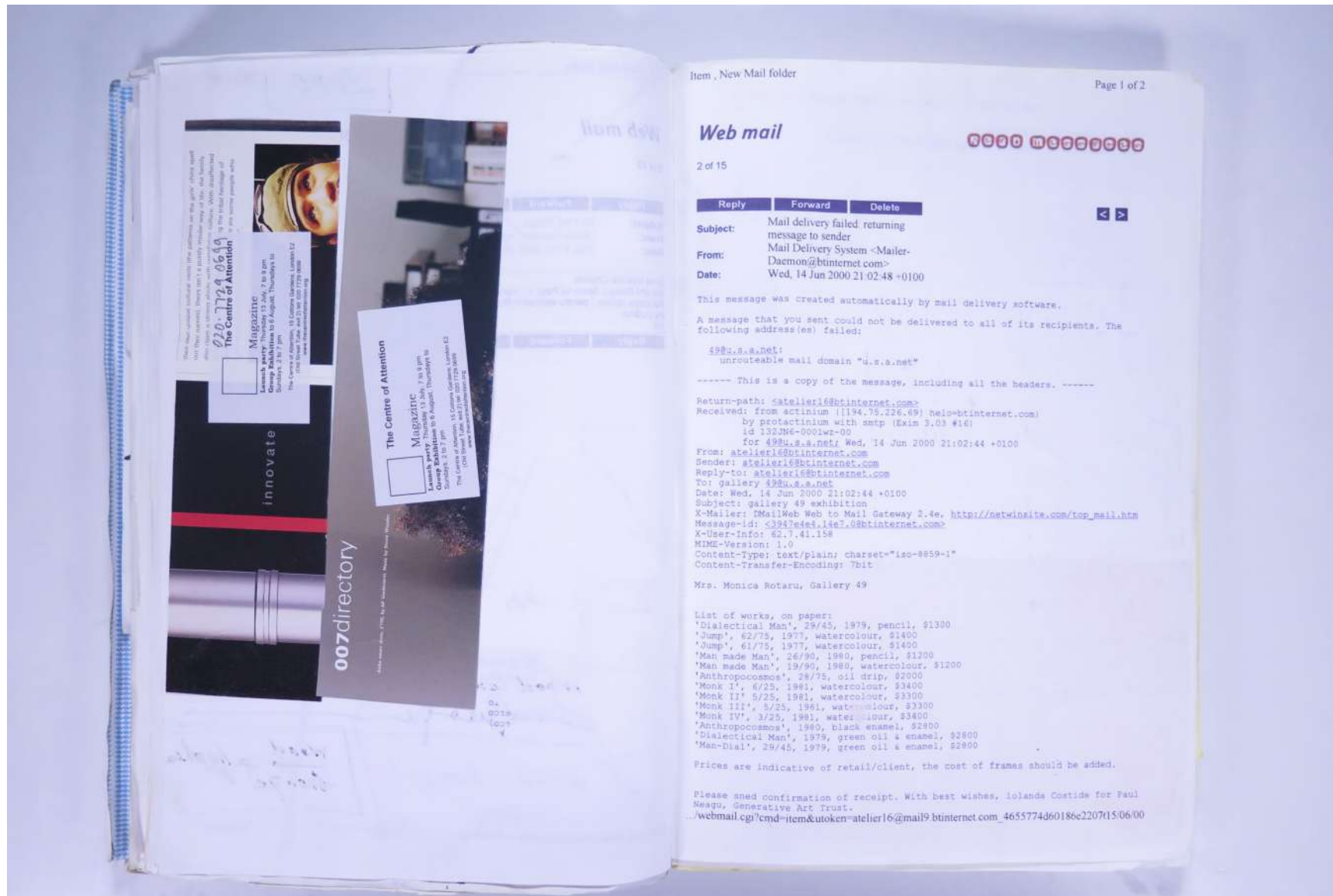
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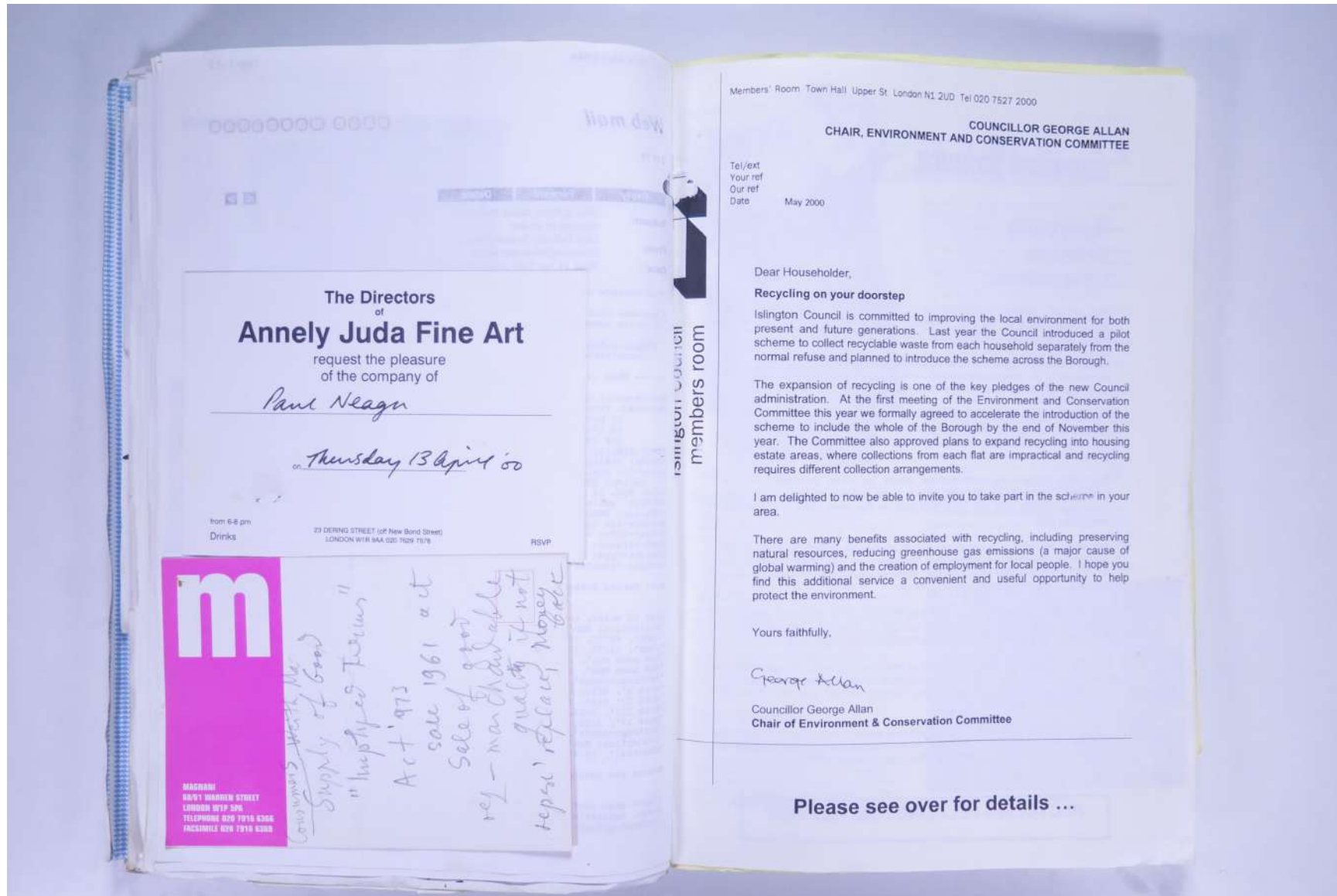
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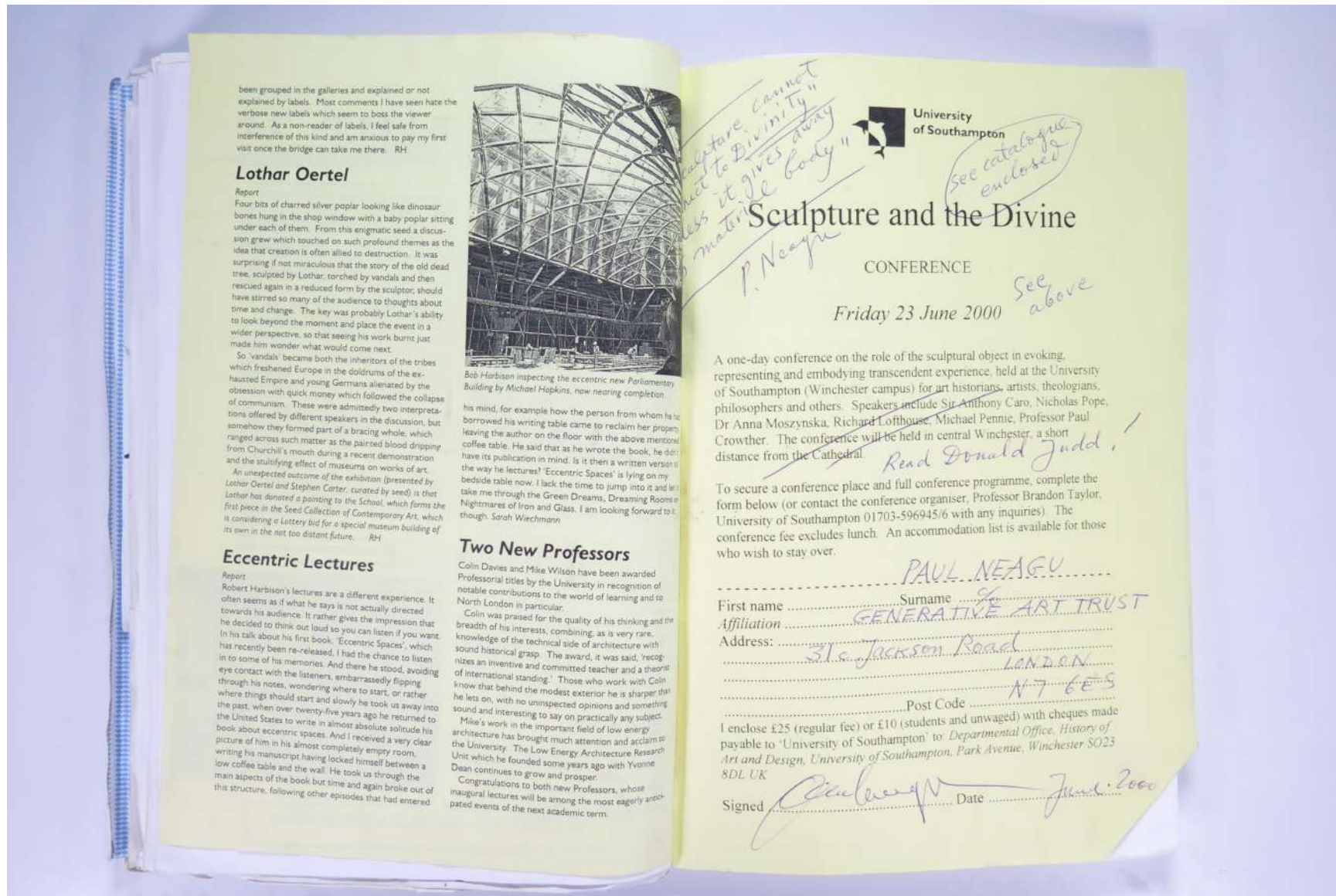


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been grouped in the galleries and explained or not explained by labels. Most comments I have seen hate the verbose new labels which seem to boss the viewer around. As a non-reader of labels, I feel safe from interference of this kind and am anxious to pay my first visit once the bridge can take me there. RH

Lothar Oertel

Report

Four bits of charred silver poplar looking like dinosaur bones hung in the shop window with a baby poplar sitting under each of them. From this enigmatic seed a discussion grew which touched on such profound themes as the idea that creation is often allied to destruction. It was surprising if not miraculous that the story of the old dead tree, sculpted by Lothar, torched by vandals and then rescued again in a reduced form by the sculptor, should have stirred so many of the audience to thoughts about time and change. The key was probably Lothar's ability to look beyond the moment and place the event in a wider perspective, so that seeing his work burnt just made him wonder what would come next.

So 'vandal's' became both the inheritors of the tribes which freshened Europe in the goldrums of the exhausted Empire and young Germans alienated by the obsession with quick money which followed the collapse of communism. These were admittedly two interpretations offered by different speakers in the discussion, but somehow they formed part of a bracing whole, which ranged across such matter as the painted blood dripping from Churchill's mouth during a recent demonstration and the stultifying effect of museums on works of art.

An unexpected outcome of the exhibition (presented by Lothar Oertel and Stephen Carter, curated by seed) is that Lothar has donated a painting to the School, which forms the first piece in the Seed Collection of Contemporary Art, which is considering a Lottery bid for a special museum building of its own in the not too distant future. RH

Eccentric Lectures

Report

Robert Harbison's lectures are a different experience. It often seems as if what he says is not actually directed towards his audience. It rather gives the impression that he decided to think out loud so you can listen if you want. In his talk about his first book, 'Eccentric Spaces', which has recently been re-released, I had the chance to listen in to some of his memories. And there he stood, avoiding eye contact with the listeners, embarrassedly flipping through his notes, wondering where to start, or rather where things should start and slowly he took us into the past, when over twenty-five years ago he returned to the United States to write in almost absolute solitude his book about eccentric spaces. And I received a very clear picture of him in his almost completely empty room, writing his manuscript having locked himself between a low coffee table and the wall. He took us through the main aspects of the book but time and again broke out of this structure, following other episodes that had entered



Bob Harbison inspecting the eccentric new Parliamentary Building by Michael Hopkins, now nearing completion.

his mind, for example how the person from whom he borrowed his writing table came to reclaim her property leaving the author on the floor with the above mentioned coffee table. He said that as he wrote the book, he didn't have its publication in mind. Is it then a written version of the way he lectures? 'Eccentric Spaces' is lying on my bedside table now. I lack the time to jump into it and let it take me through the Green Dreams, Dreaming Rooms or Nightmares of Iron and Glass. I am looking forward to it, though. Sarah Wiechmann

Two New Professors

Colin Davies and Mike Wilson have been awarded Professorial titles by the University in recognition of notable contributions to the world of learning and so North London in particular.

Colin was praised for the quality of his thinking and the breadth of his interests, combining, as is very rare, knowledge of the technical side of architecture with sound historical grasp. The award, it was said, 'recognizes an inventive and committed teacher and a theorist of international standing'. Those who work with Colin know that behind the modest exterior he is sharper than he lets on, with no unexpressed opinions and something sound and interesting to say on practically any subject.

Mike's work in the important field of low energy architecture has brought much attention and acclaim to the University. The Low Energy Architecture Research Unit which he founded some years ago with Yvonne Dean continues to grow and prosper.

Congratulations to both new Professors, whose inaugural lectures will be among the most eagerly anticipated events of the next academic term.

Sculpture cannot exist to Divinity
mass it gives away
material body
P. Neagu

University of Southampton

Sculpture and the Divine

CONFERENCE

Friday 23 June 2000 *See above*

A one-day conference on the role of the sculptural object in evoking, representing and embodying transcendent experience, held at the University of Southampton (Winchester campus) for art historians, artists, theologians, philosophers and others. Speakers include Sir Anthony Caro, Nicholas Pope, Dr Anna Moszynska, Richard Lofthouse, Michael Pennie, Professor Paul Crowther. The conference will be held in central Winchester, a short distance from the Cathedral. *Read Donald Judd!*

To secure a conference place and full conference programme, complete the form below (or contact the conference organiser, Professor Brandon Taylor, University of Southampton 01703-596945/6 with any inquiries). The conference fee excludes lunch. An accommodation list is available for those who wish to stay over.

PAUL NEAGU

First name Surname *P*
Affiliation *GENERATIVE ART TRUST*
Address: *51c Jackson Road* *LONDON*
..... *N7 6ES*
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I enclose £25 (regular fee) or £10 (students and unwaged) with cheques made payable to 'University of Southampton' to: Departmental Office, History of Art and Design, University of Southampton, Park Avenue, Winchester SO23 8DL UK

Signed *Paul Neagu* Date *June 2000*

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