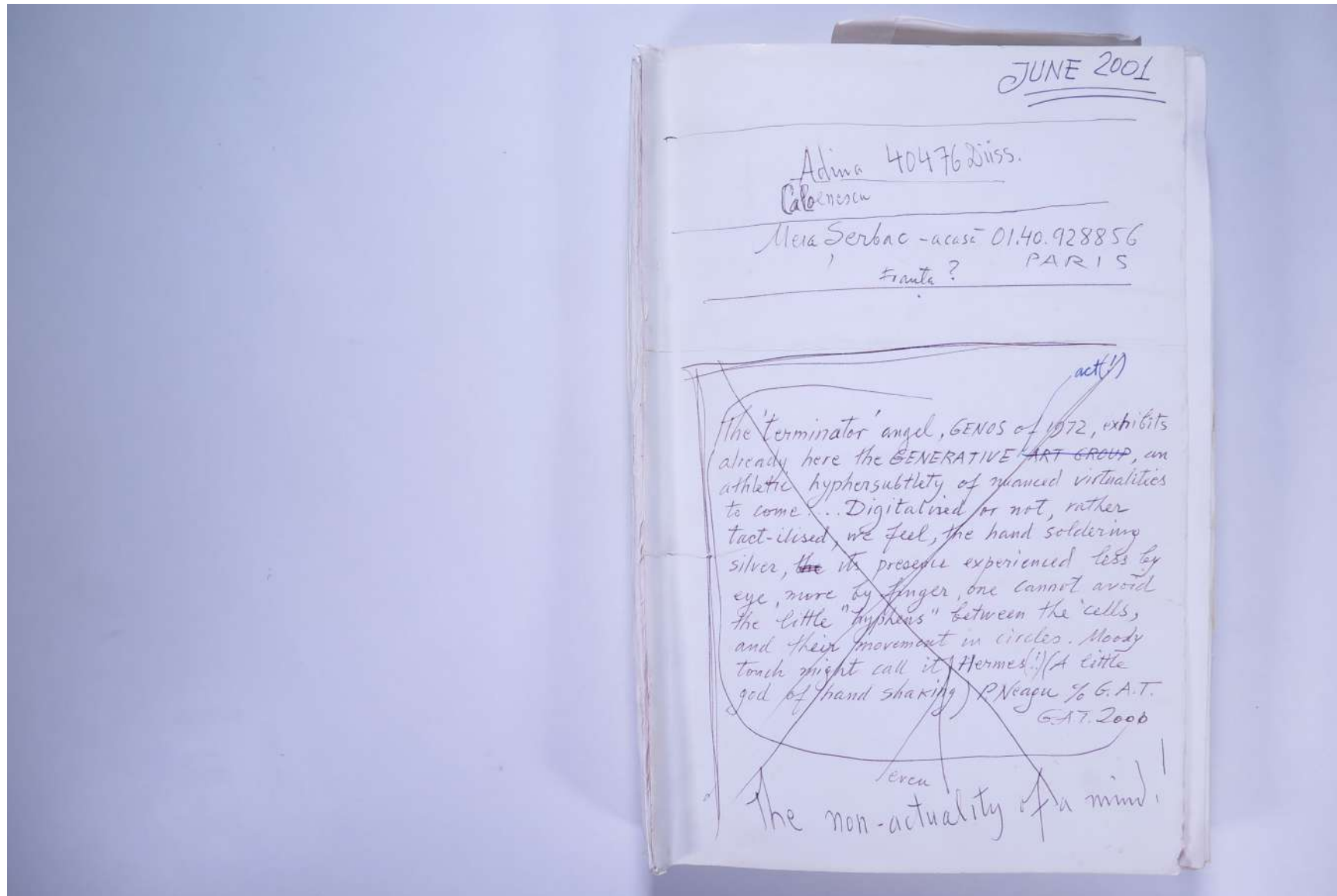


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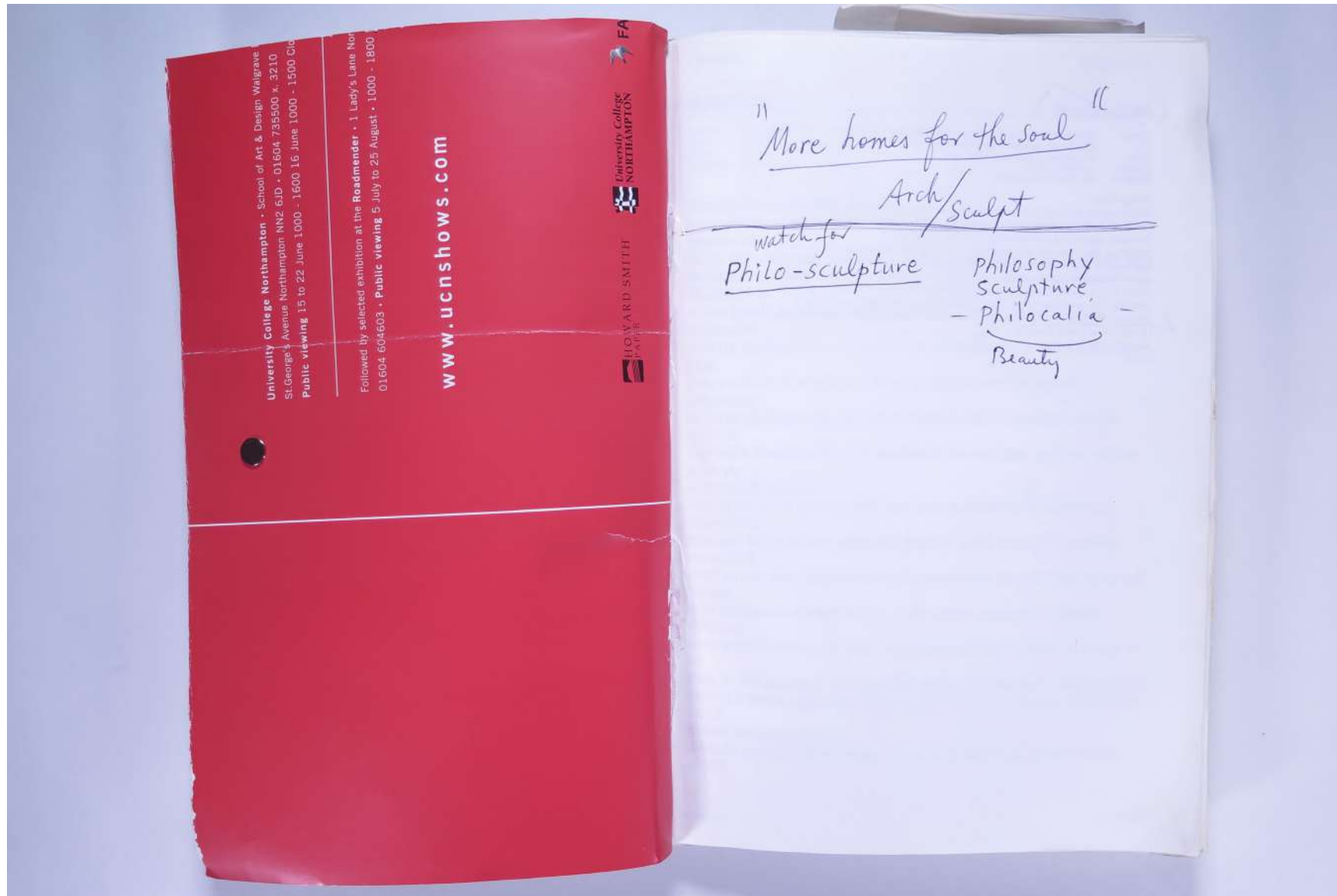
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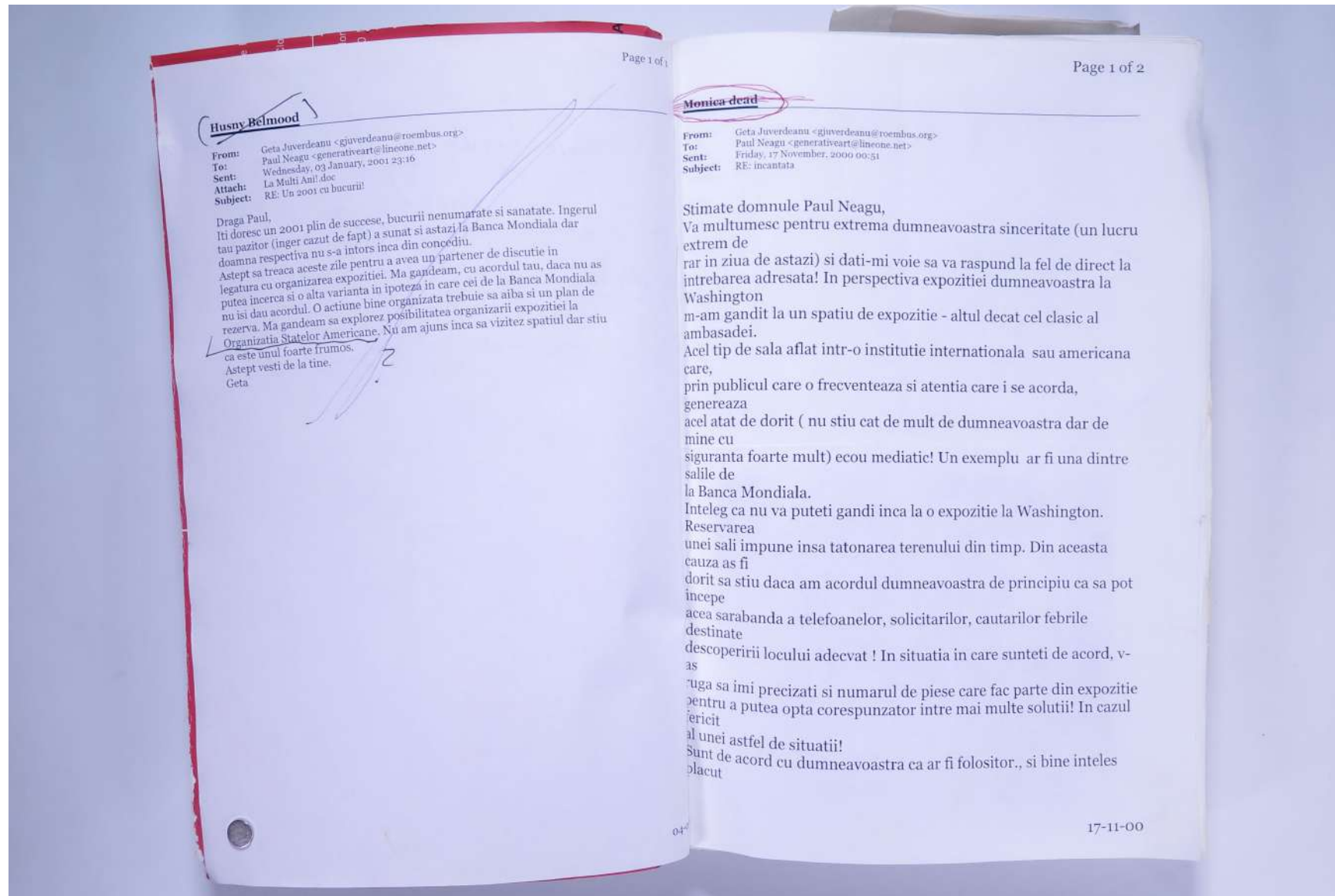
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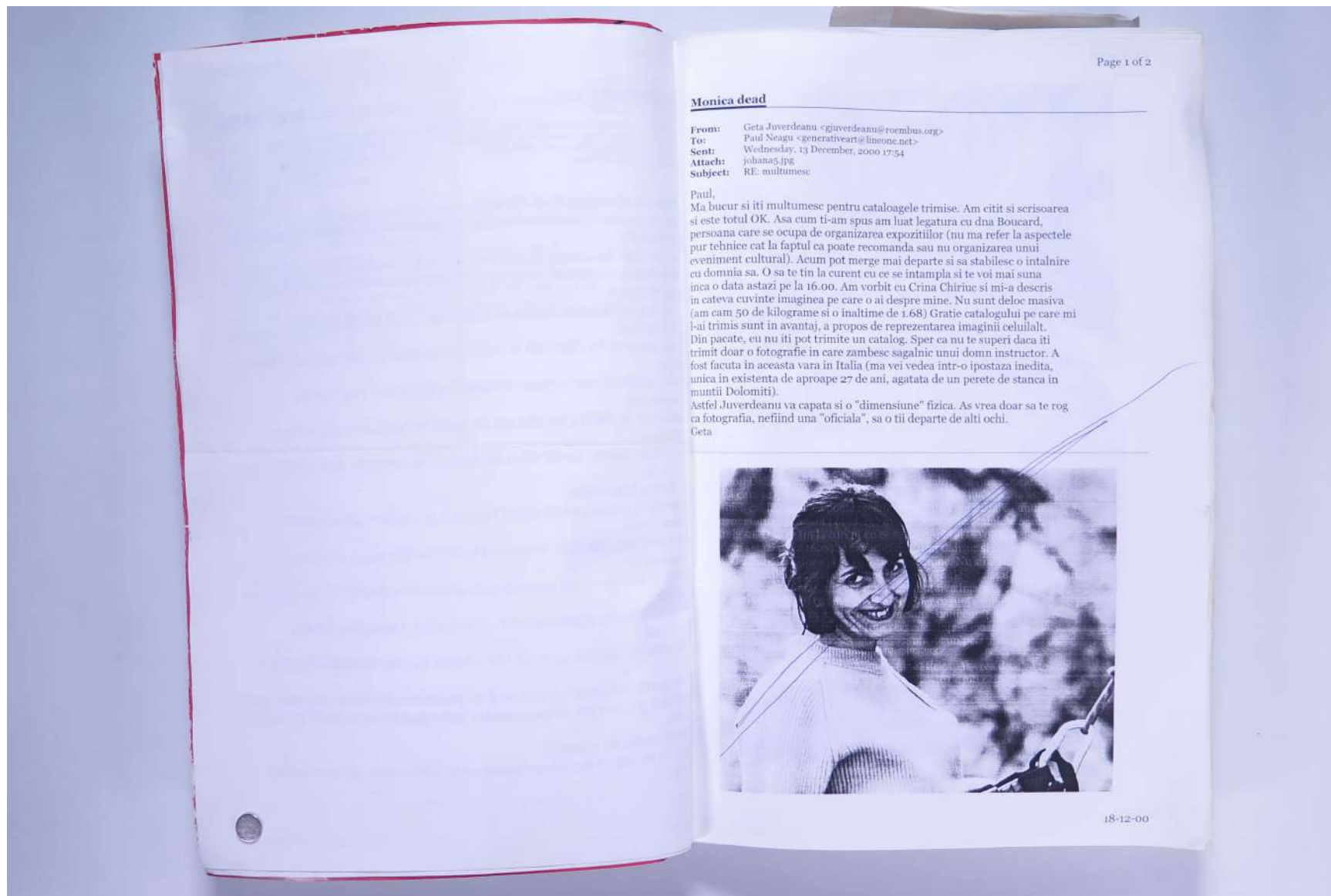
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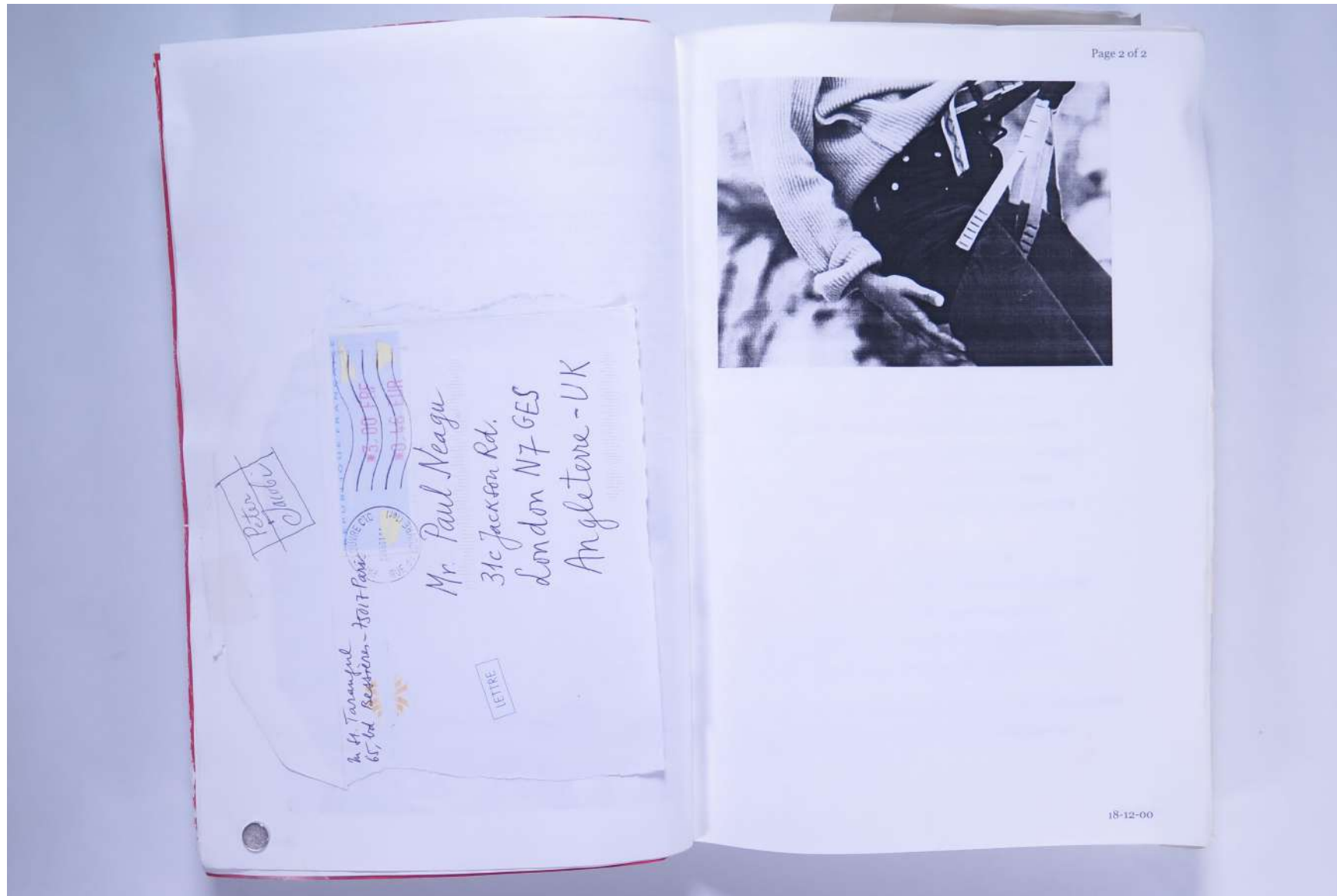
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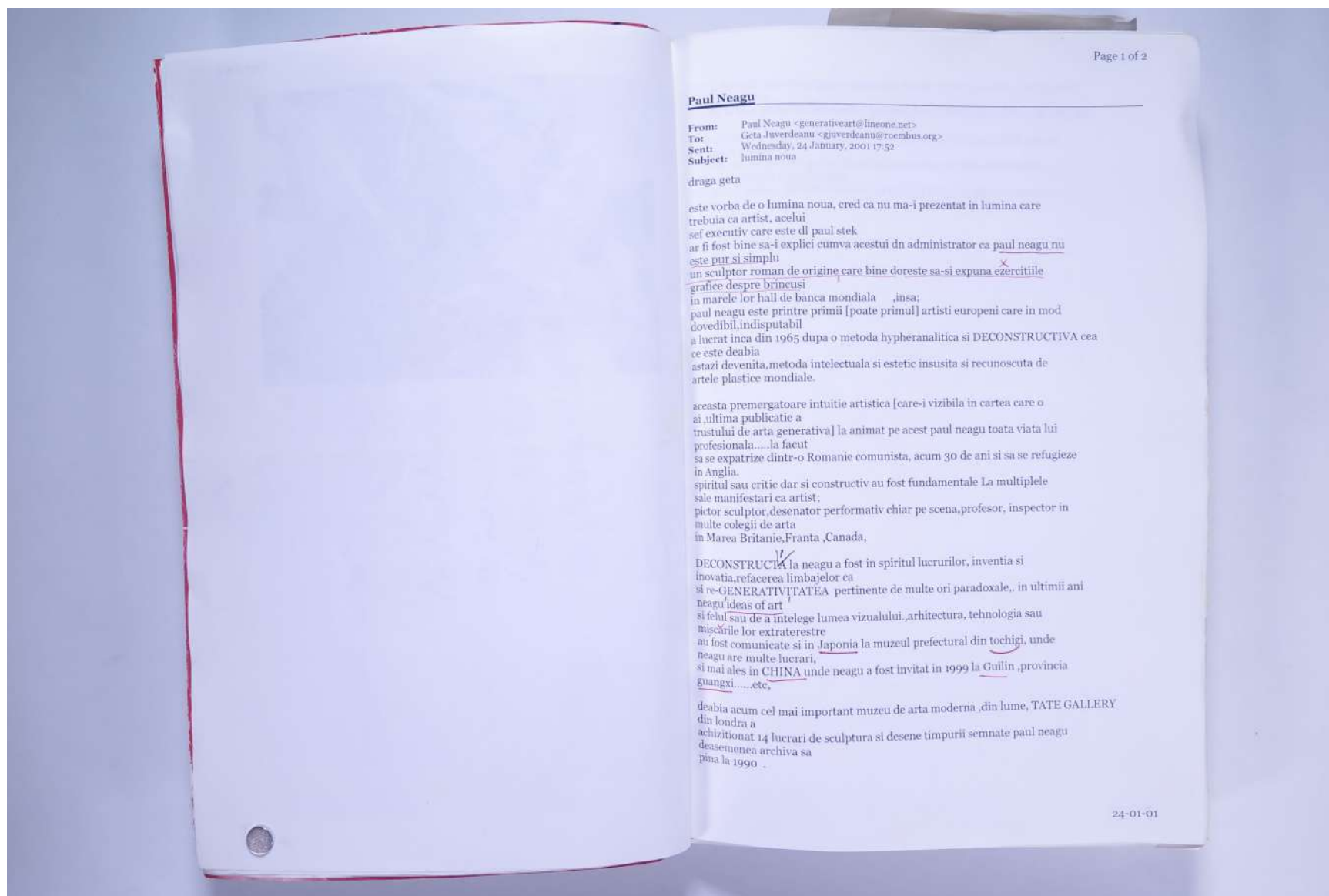
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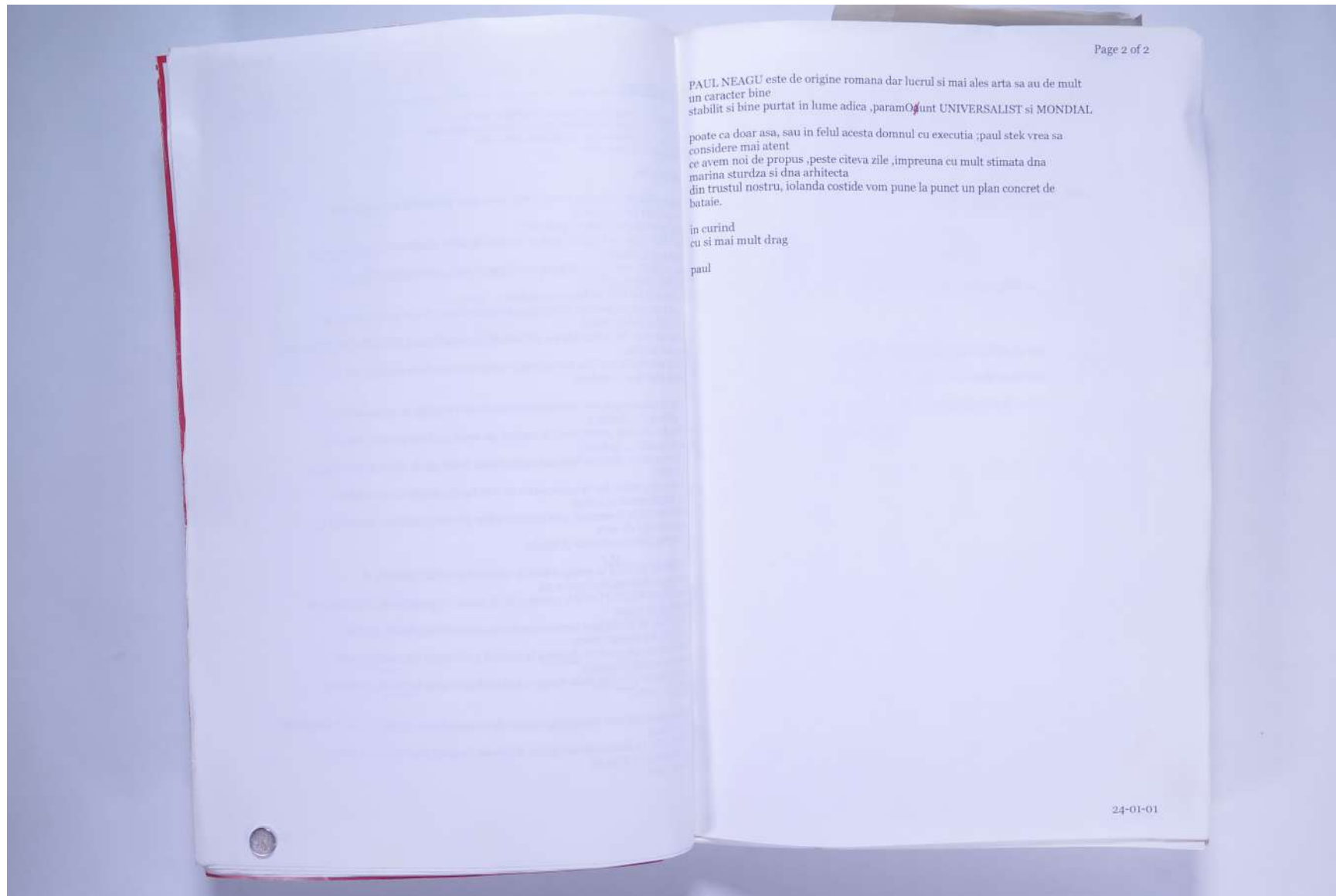
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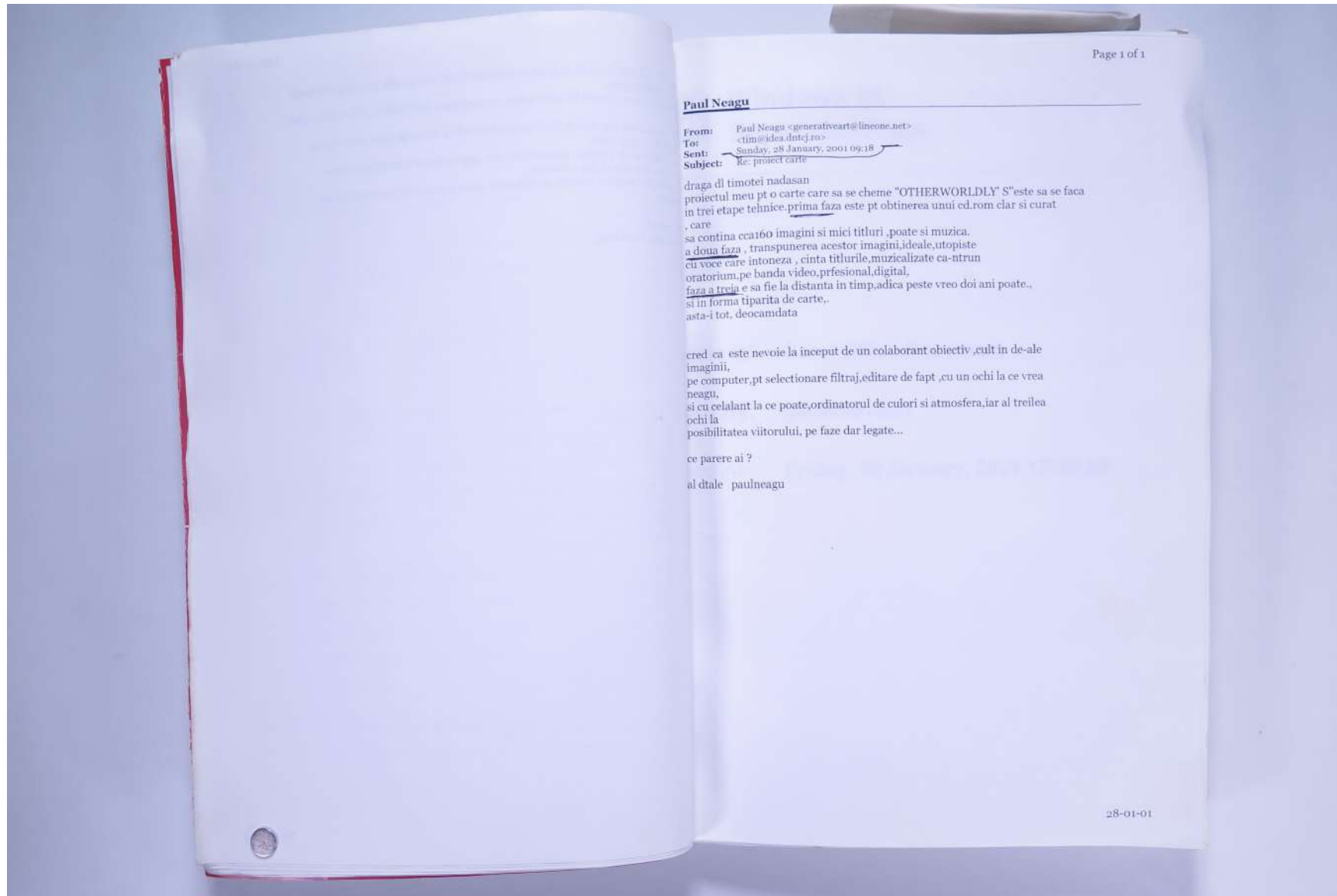
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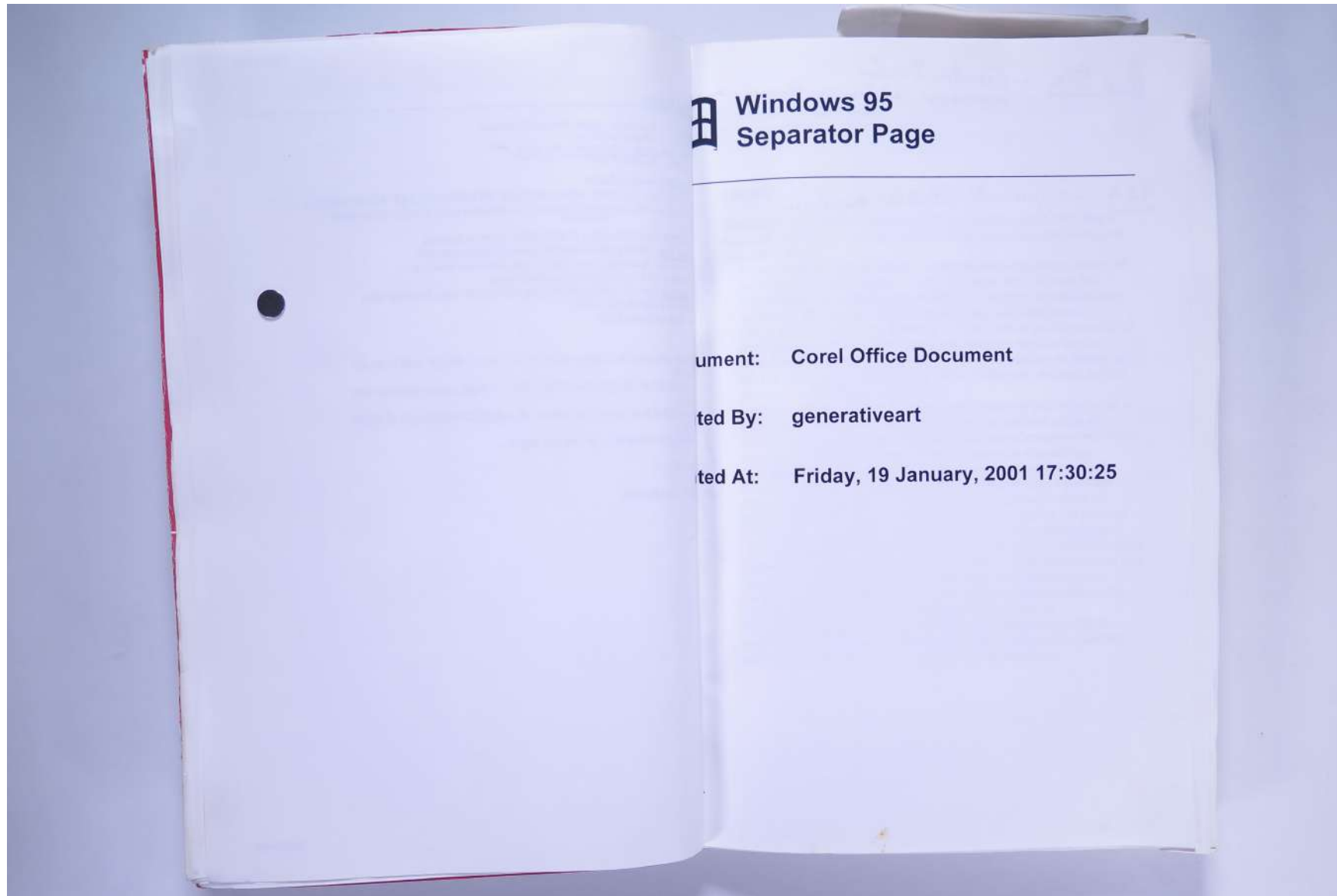
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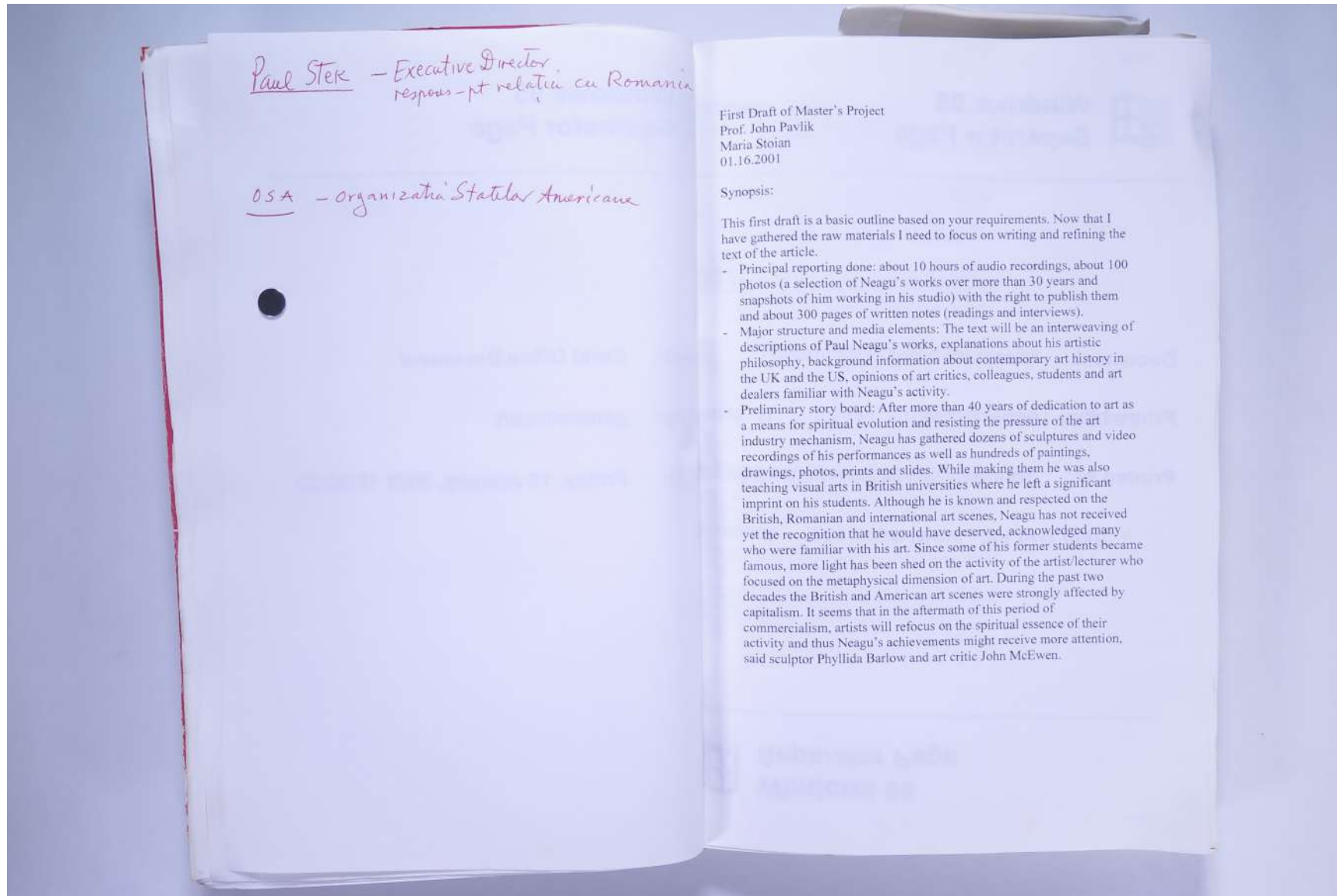
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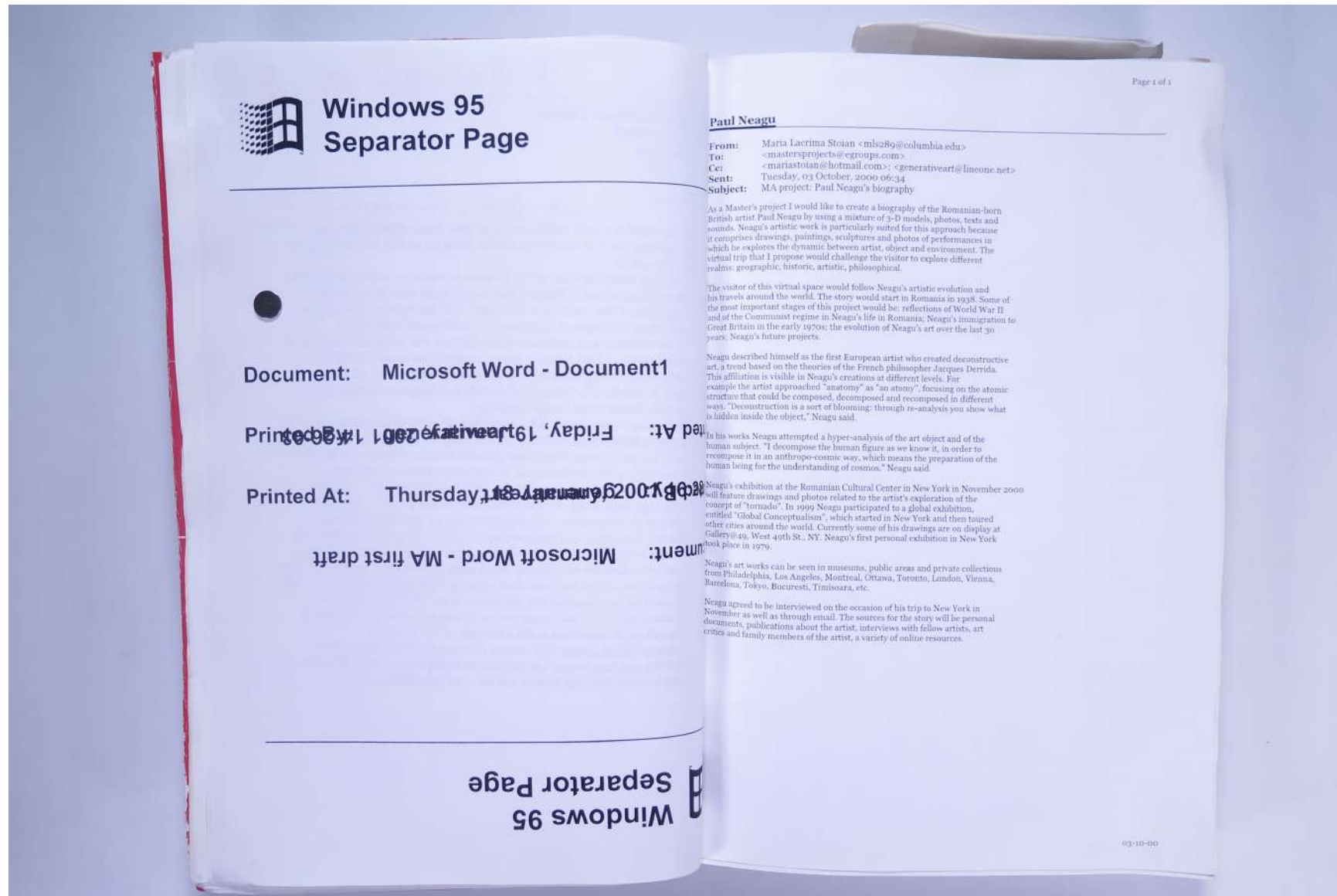
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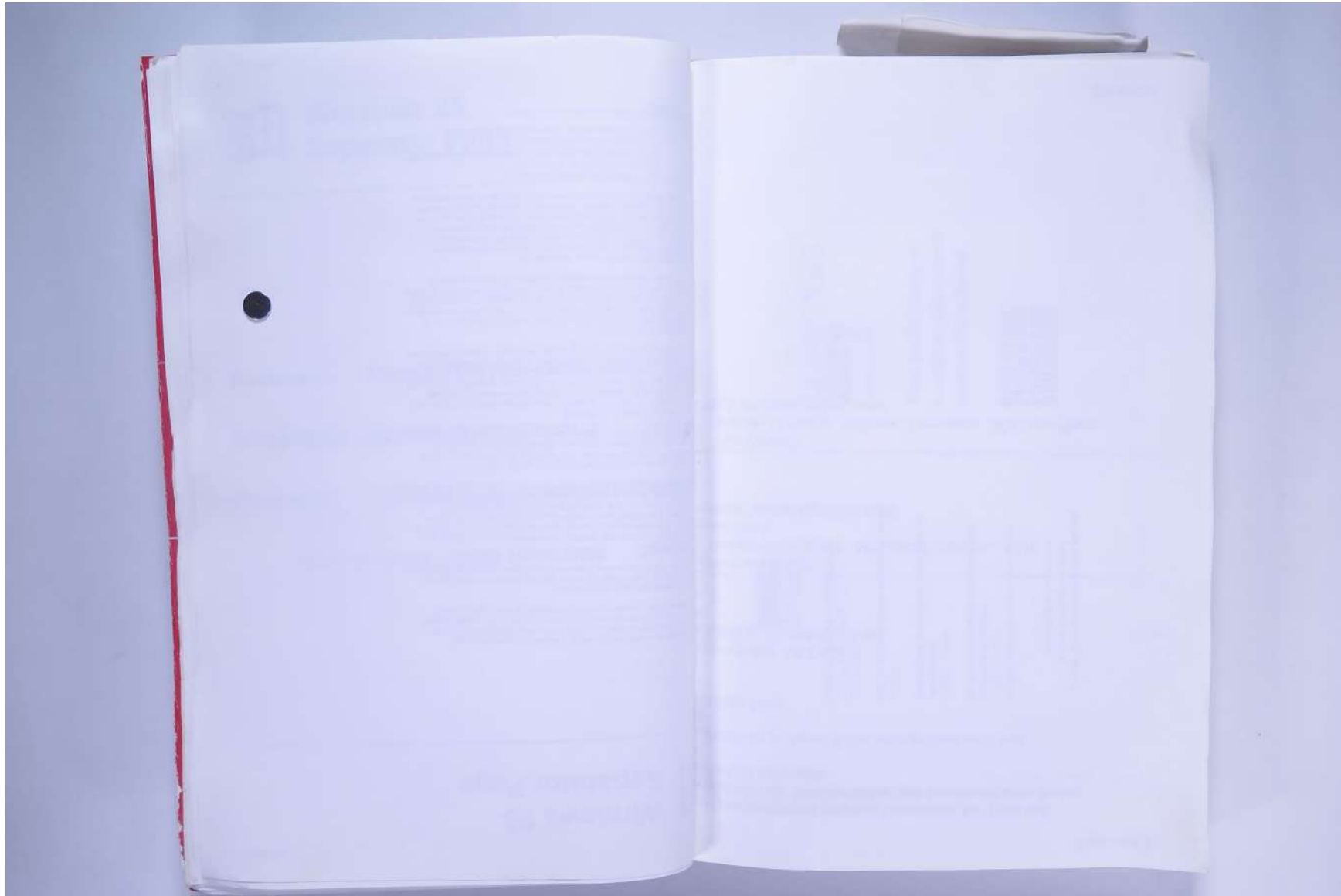
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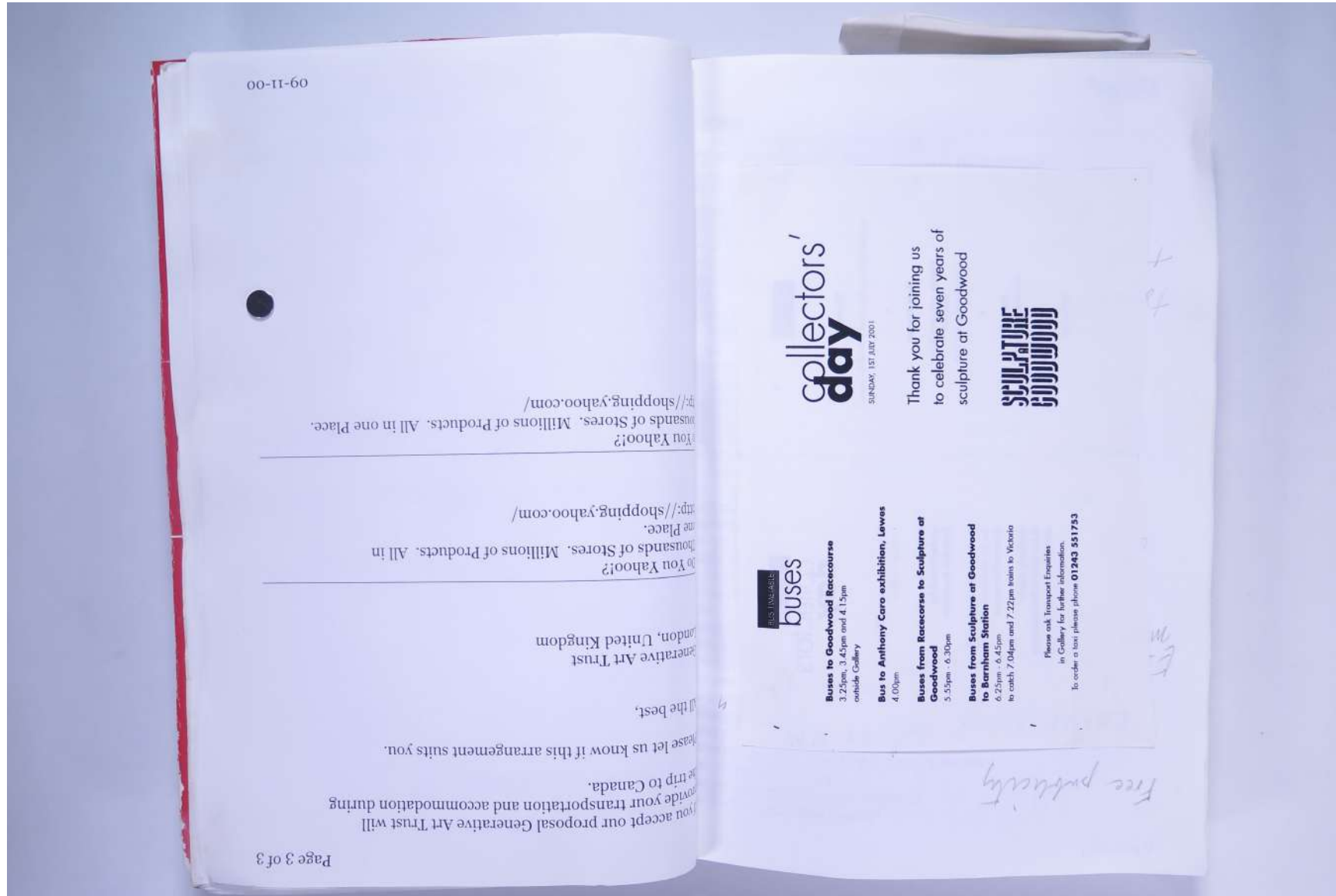
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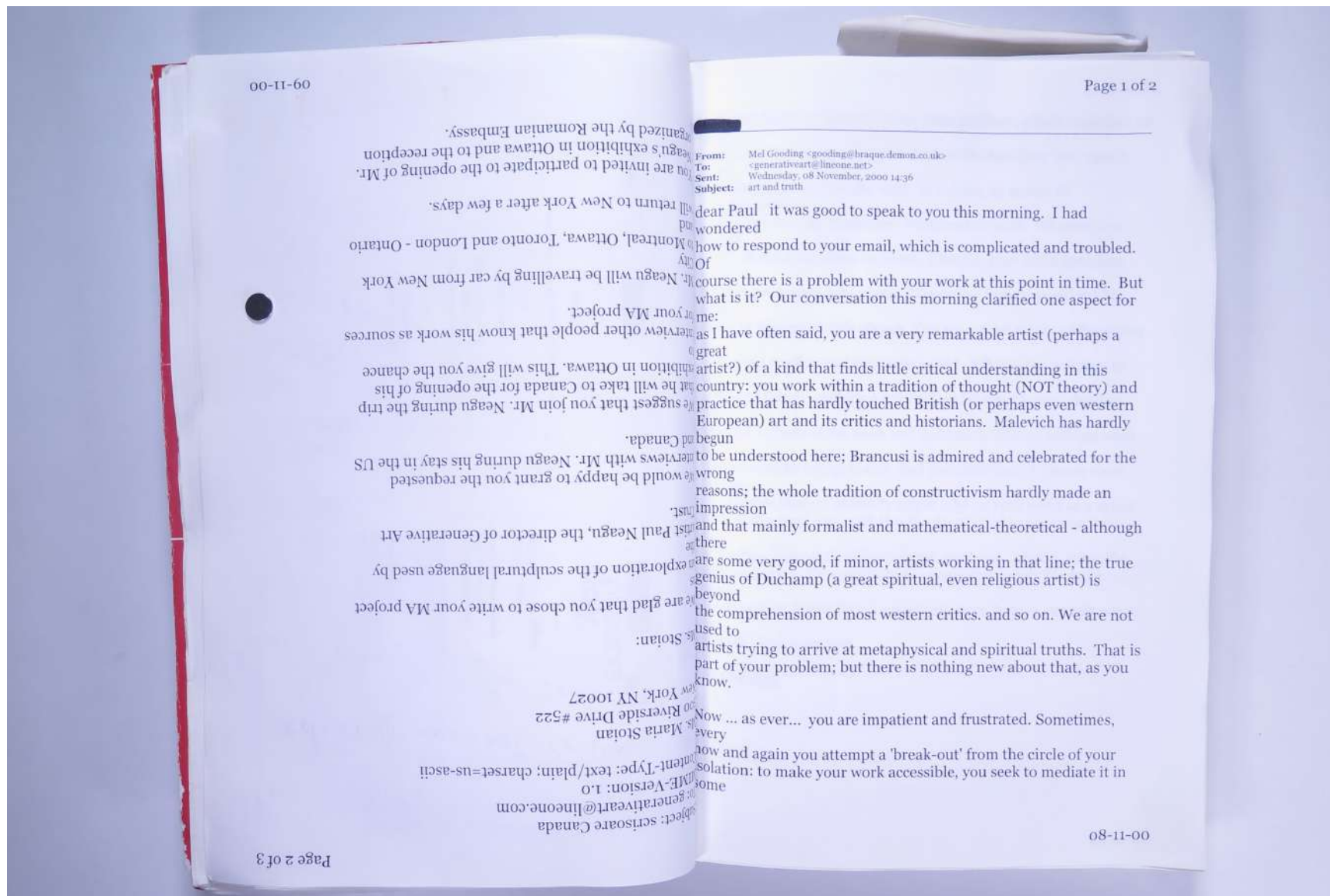
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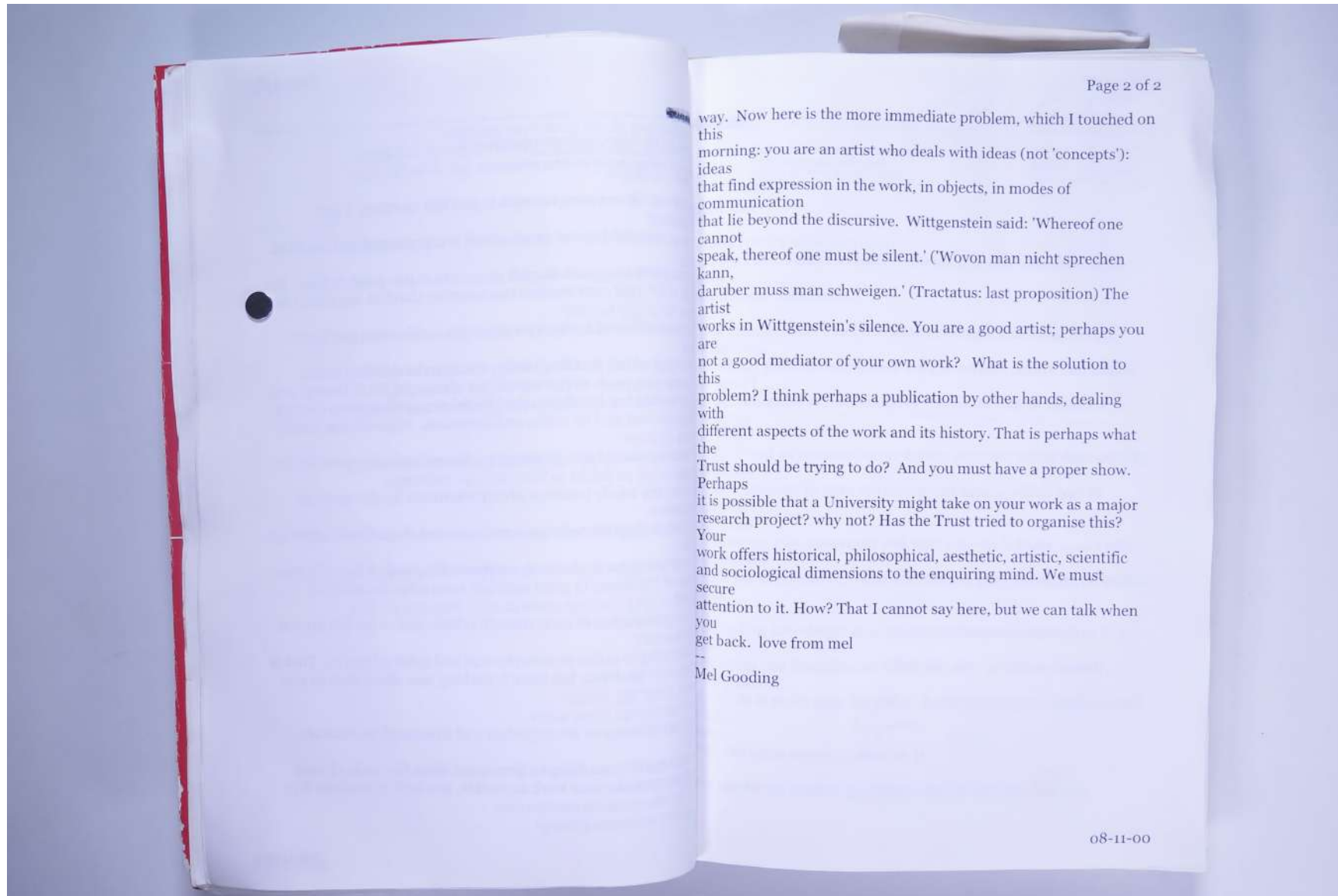
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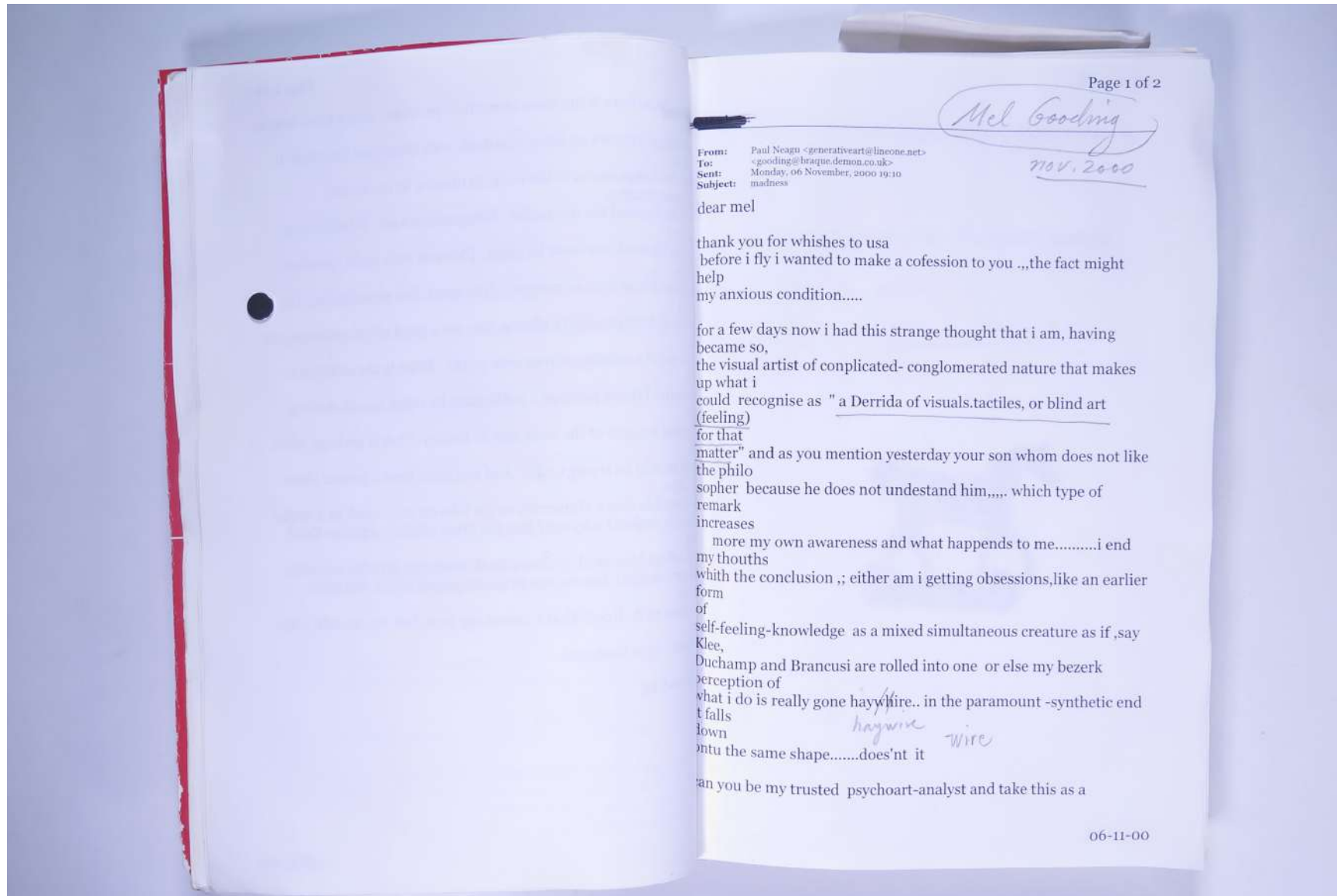
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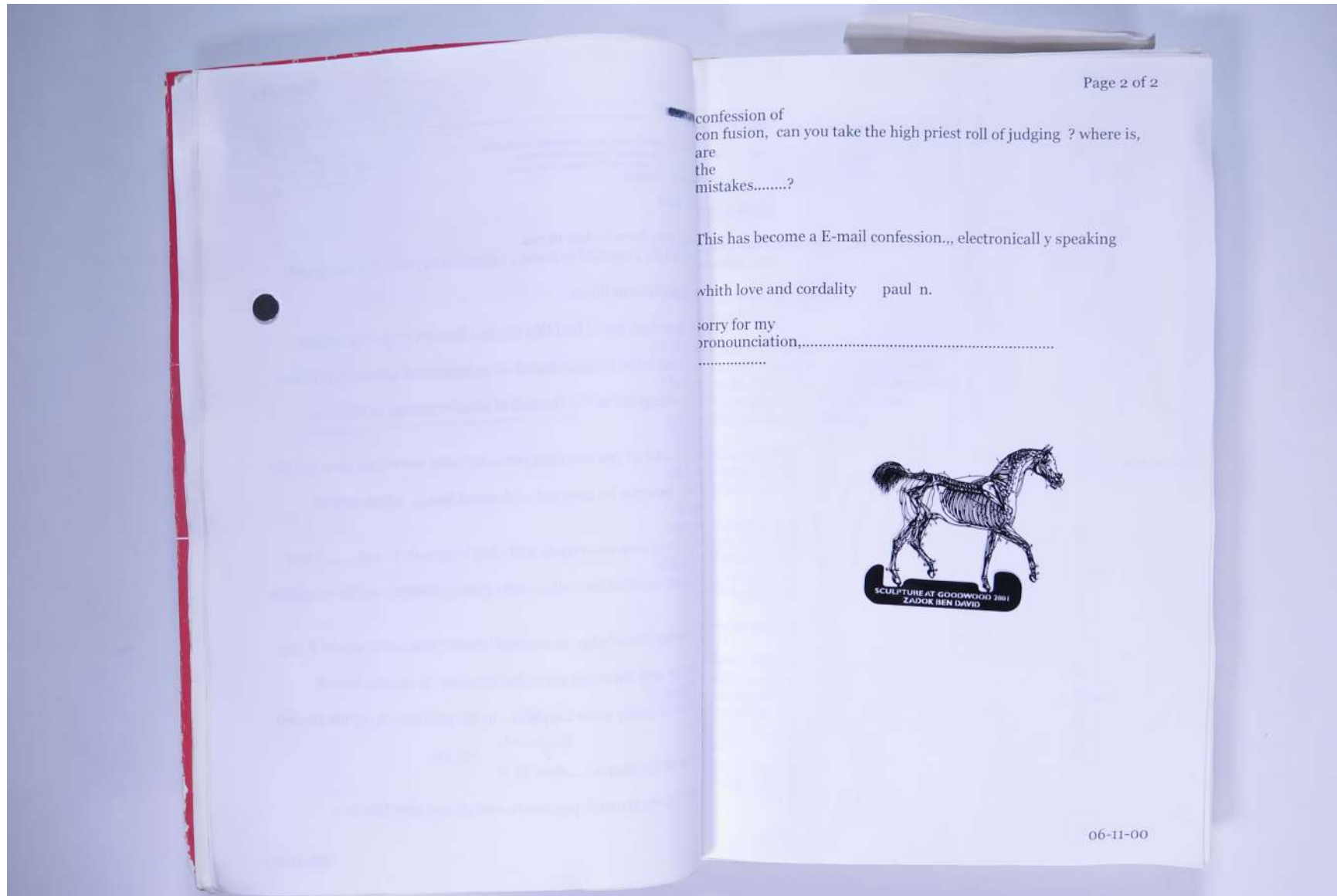
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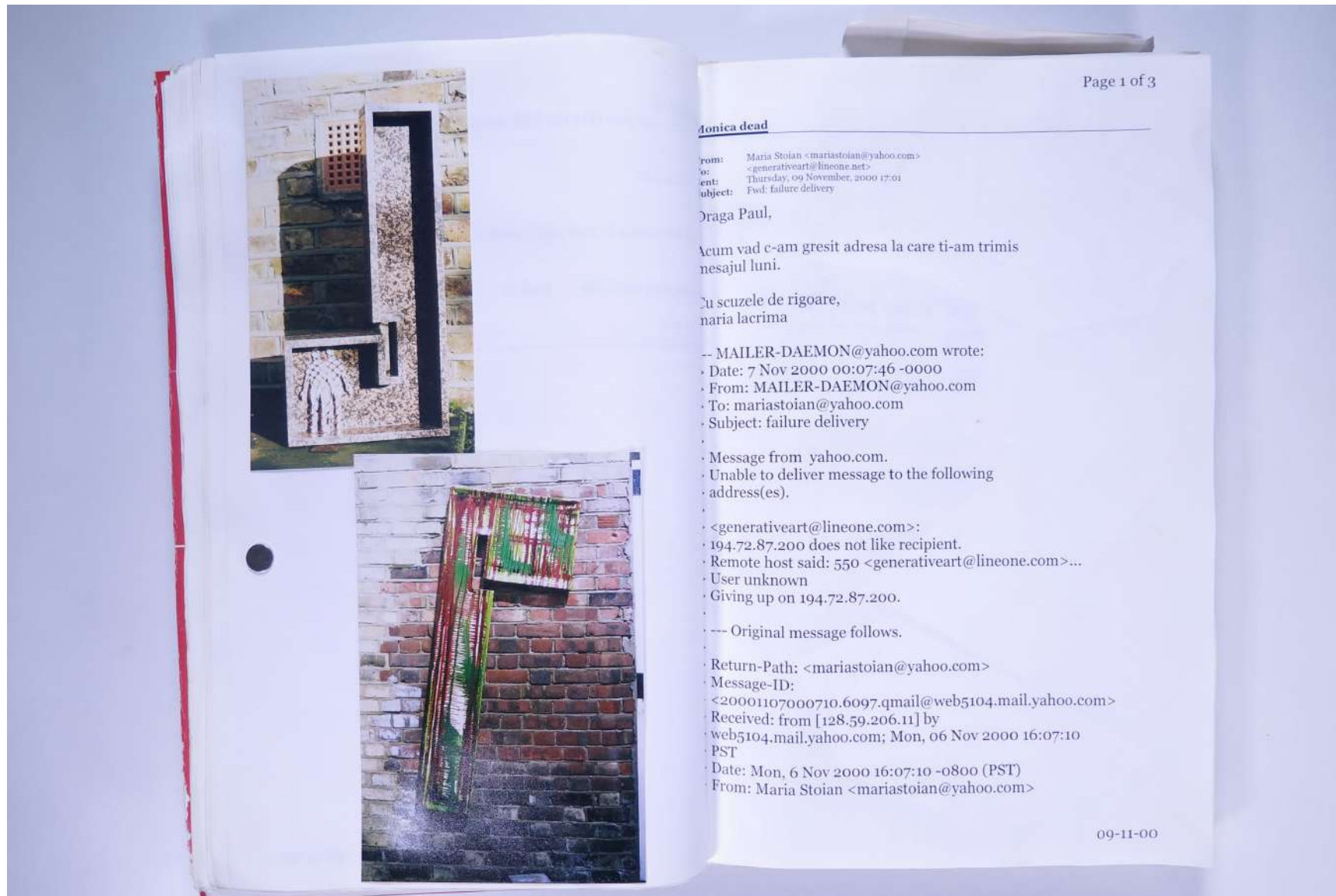
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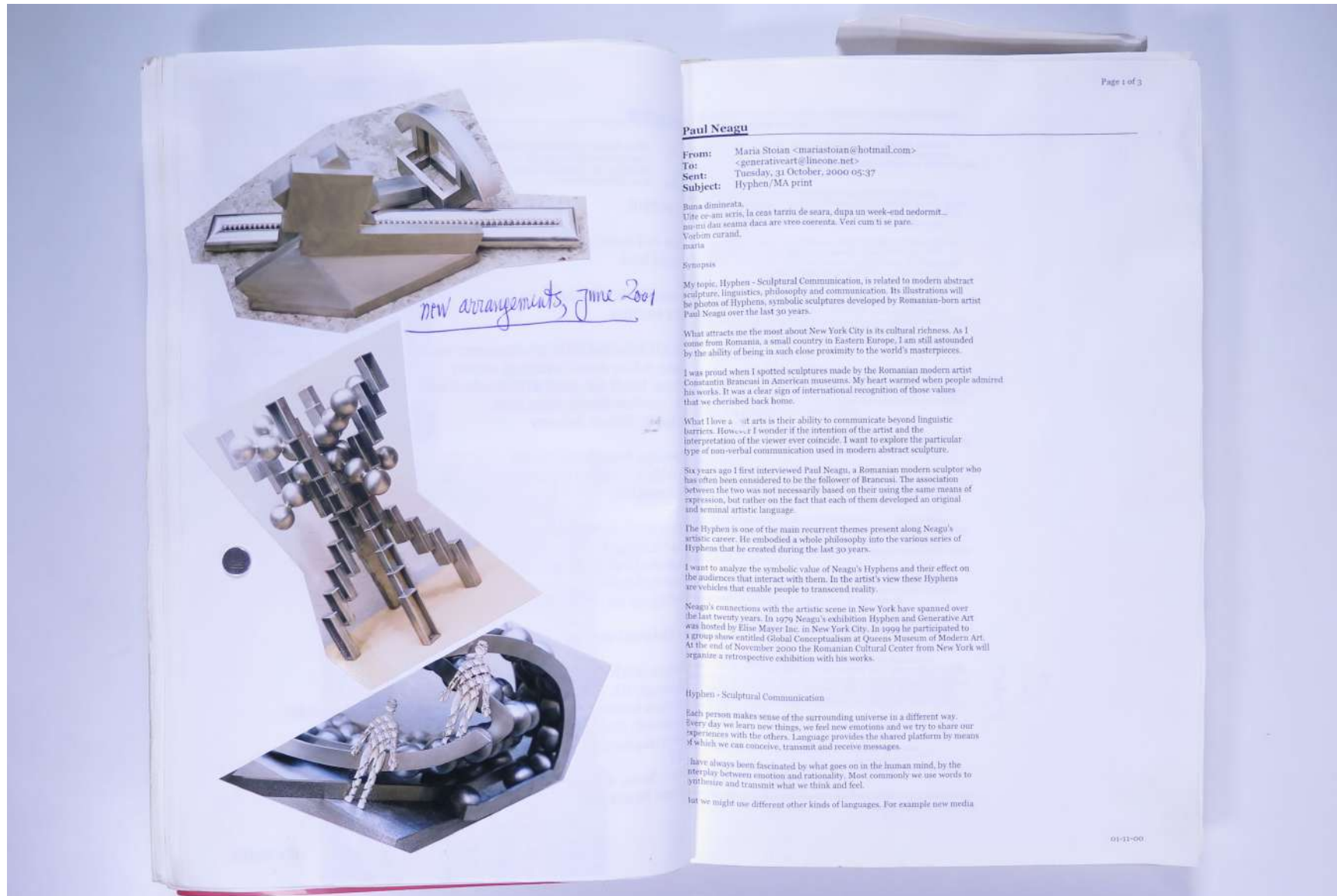
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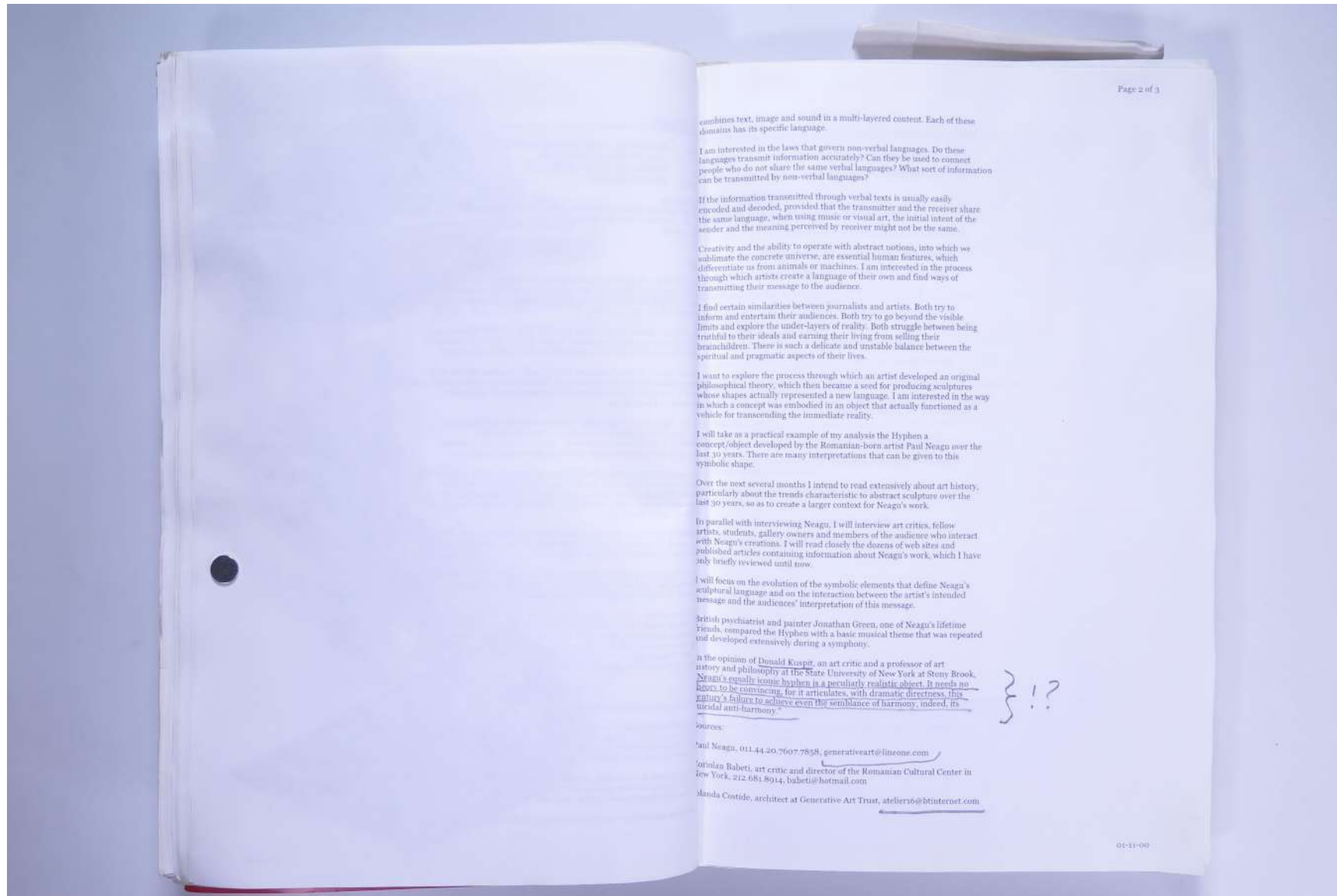
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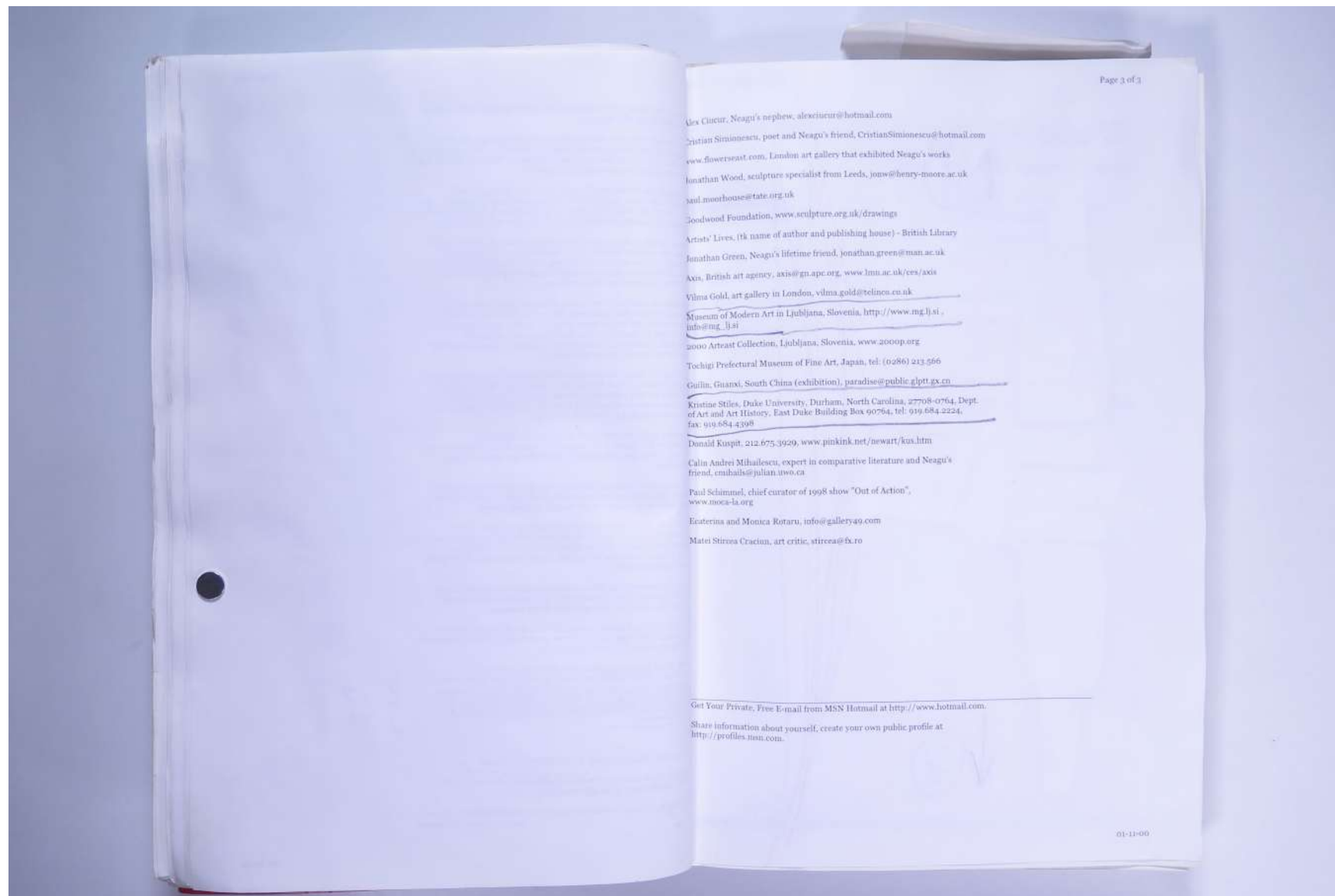
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Artists' Lives, (tk name of author and publishing house) - British Library
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Vilma Gold, art gallery in London, vilma_gold@telinca.co.uk
Museum of Modern Art in Ljubljana, Slovenia, http://www.mg.lj.si,
info@mg.lj.si
2000 Artcast Collection, Ljubljana, Slovenia, www.2000p.org
Tochiagi Prefectural Museum of Fine Art, Japan, tel: (0286) 213 566
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Kristine Stiles, Duke University, Durham, North Carolina, 27708-0764, Dept.
of Art and Art History, East Duke Building Box 90764, tel: 919.684.2224,
fax: 919.684.4398
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Paul Schimmel, chief curator of 1998 show "Out of Action",
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Ecaterina and Monica Rotaru, info@gallery49.com
Matei Stircea Craiian, art critic, stircea@fx.ro

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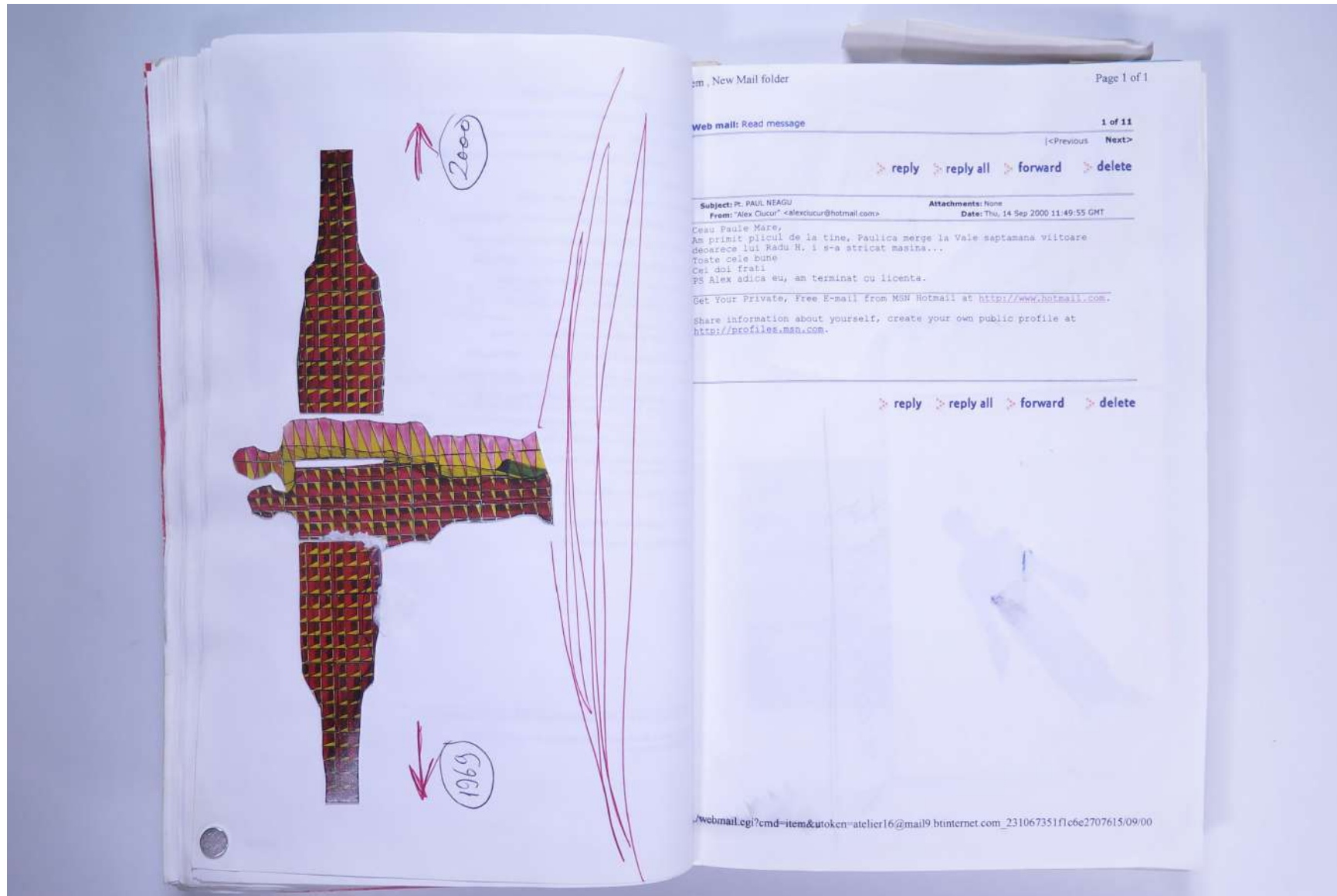
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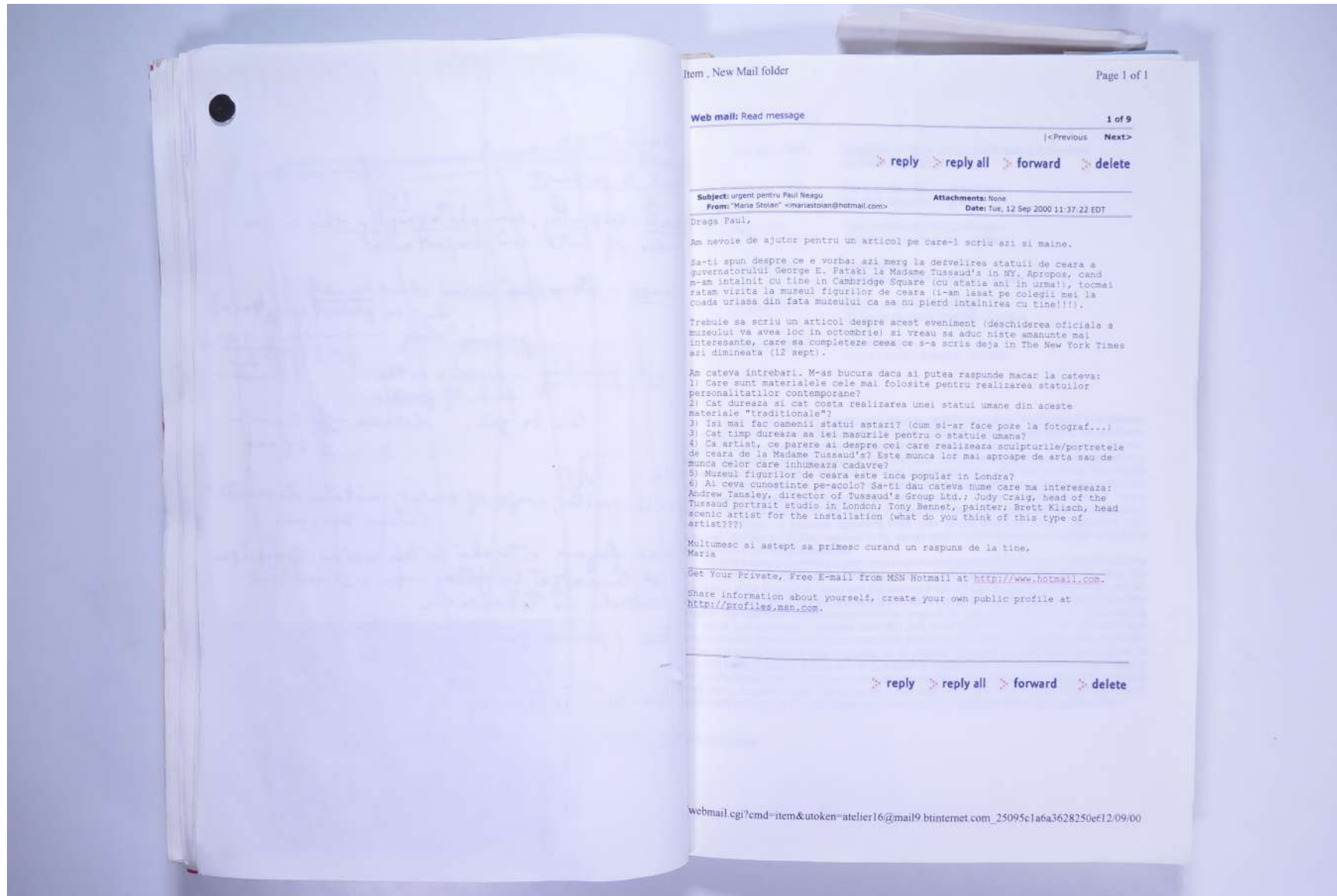


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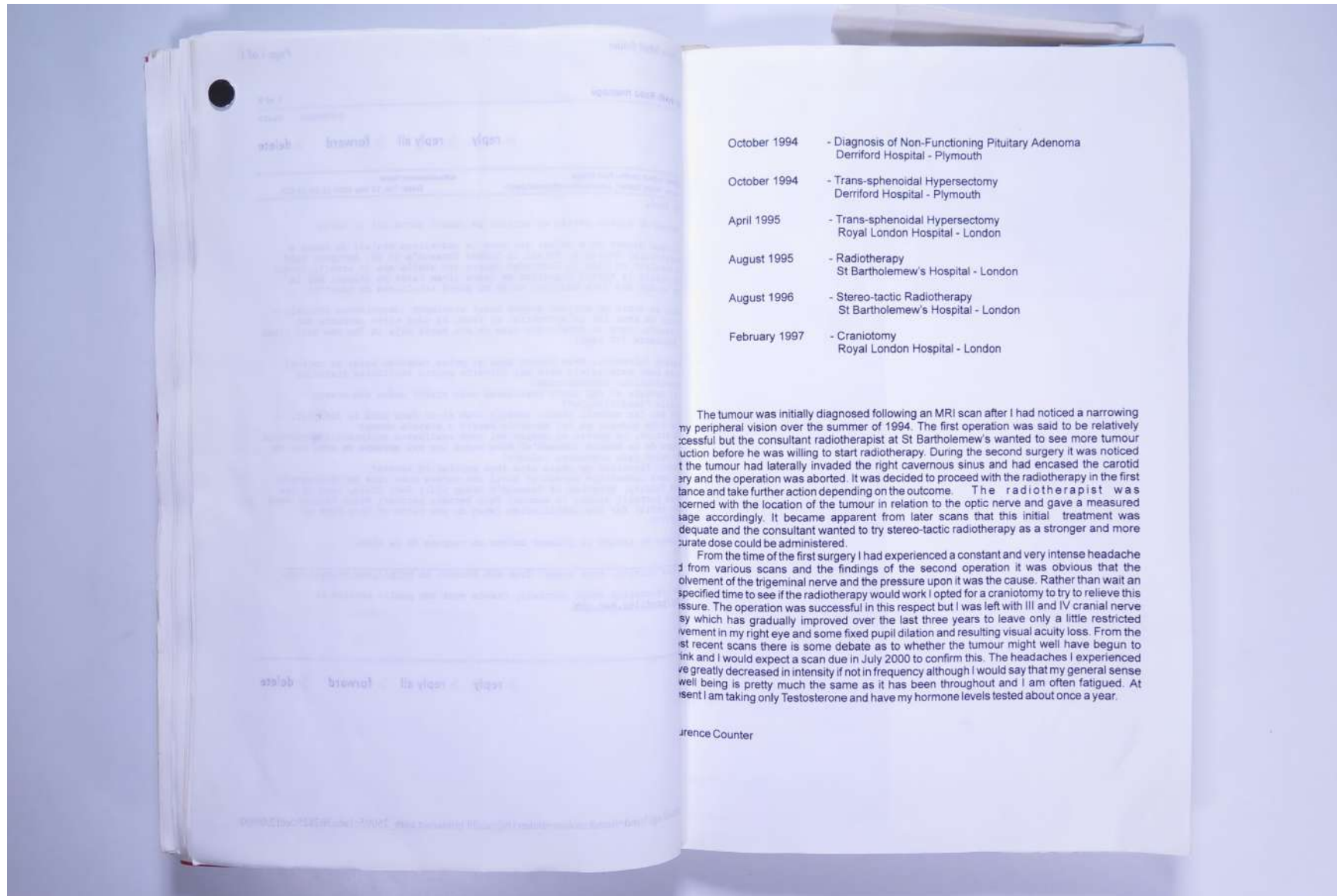
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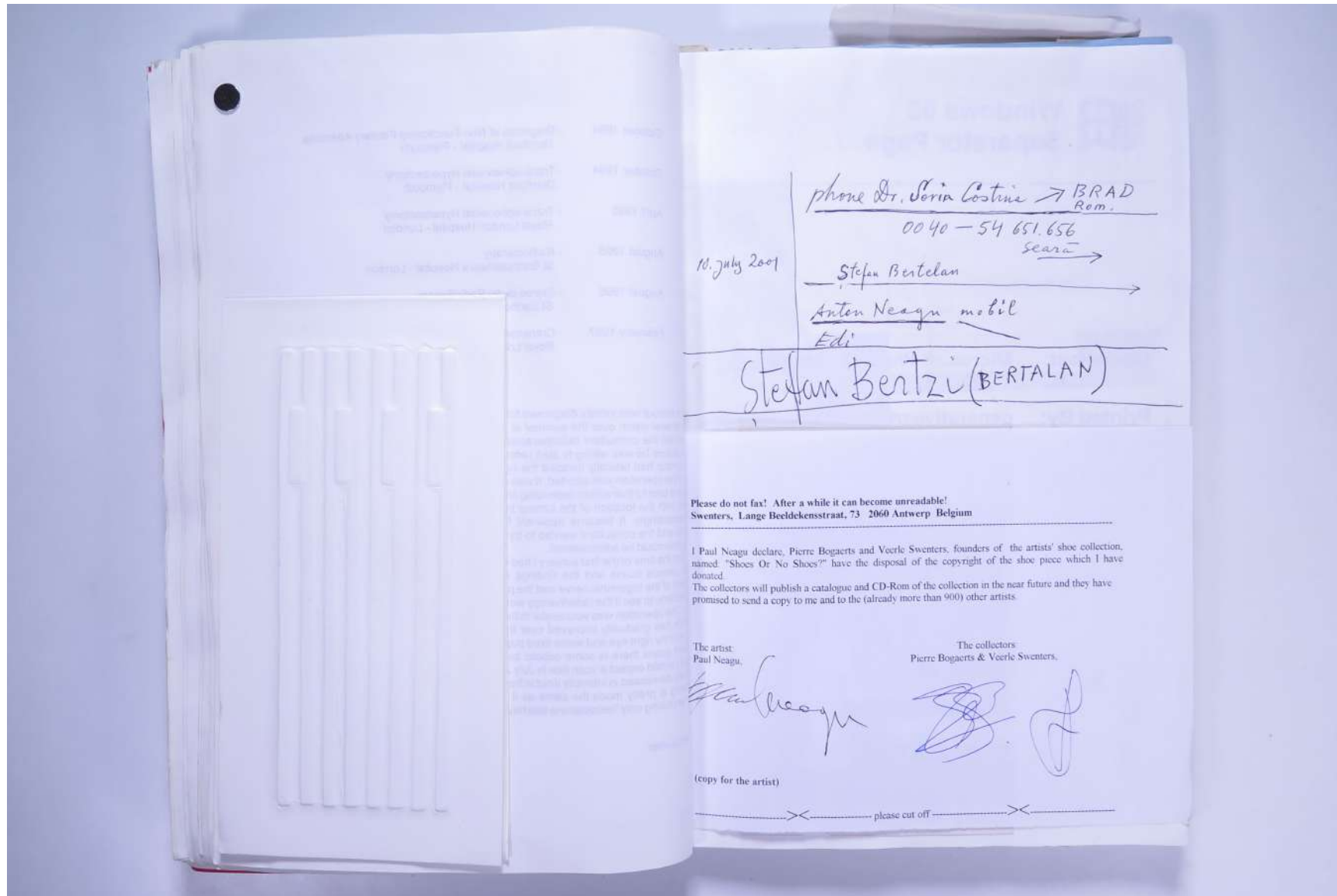
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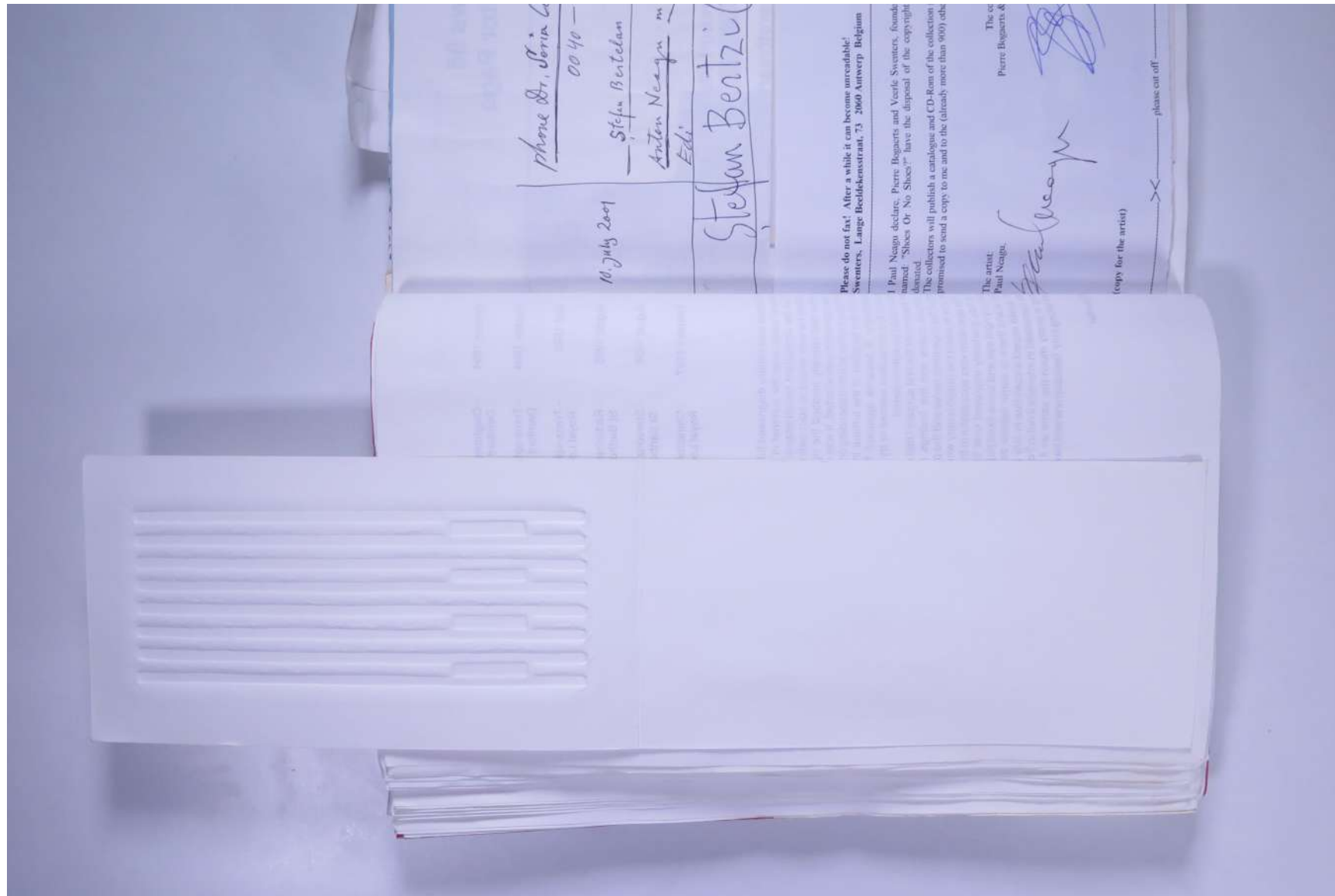
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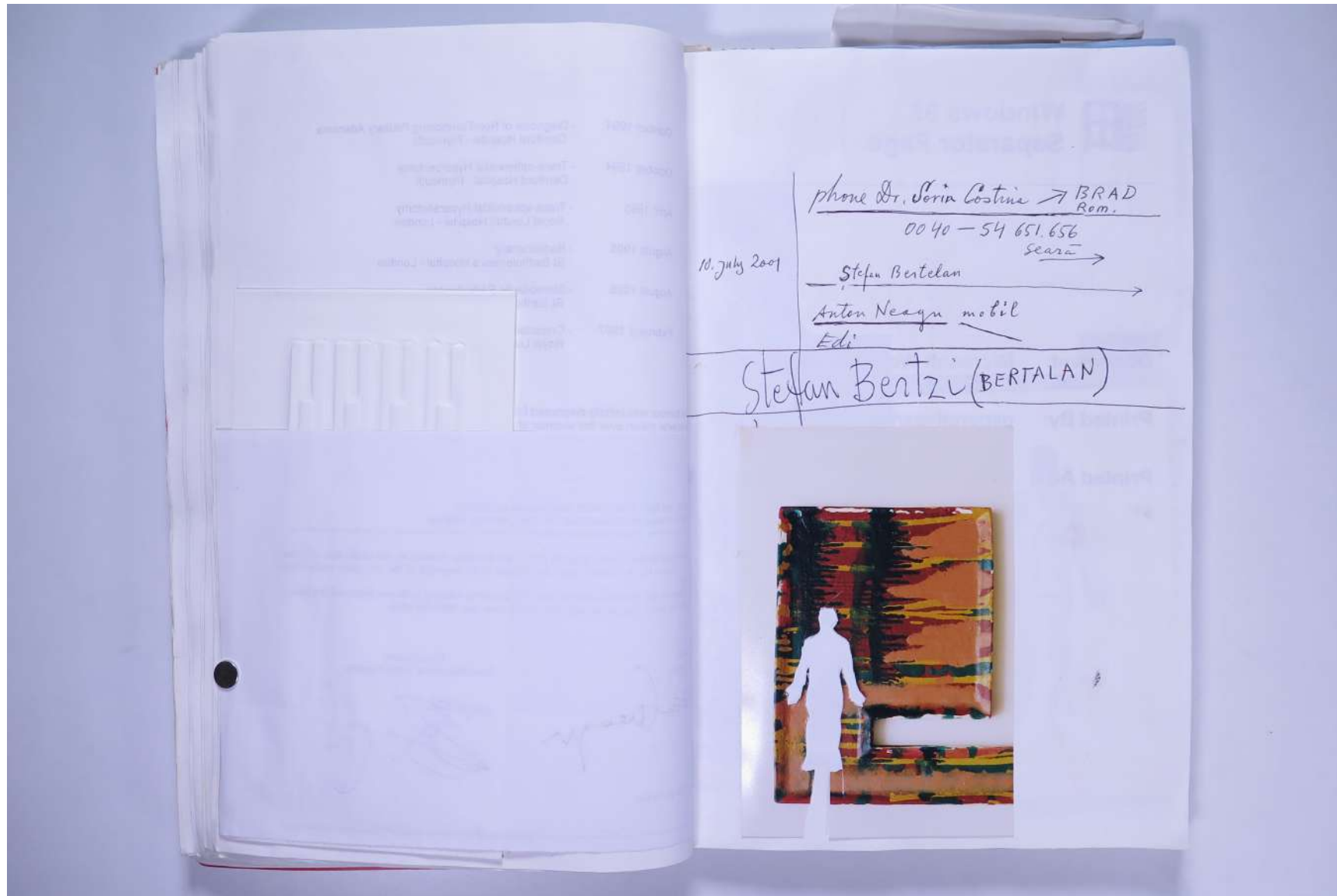
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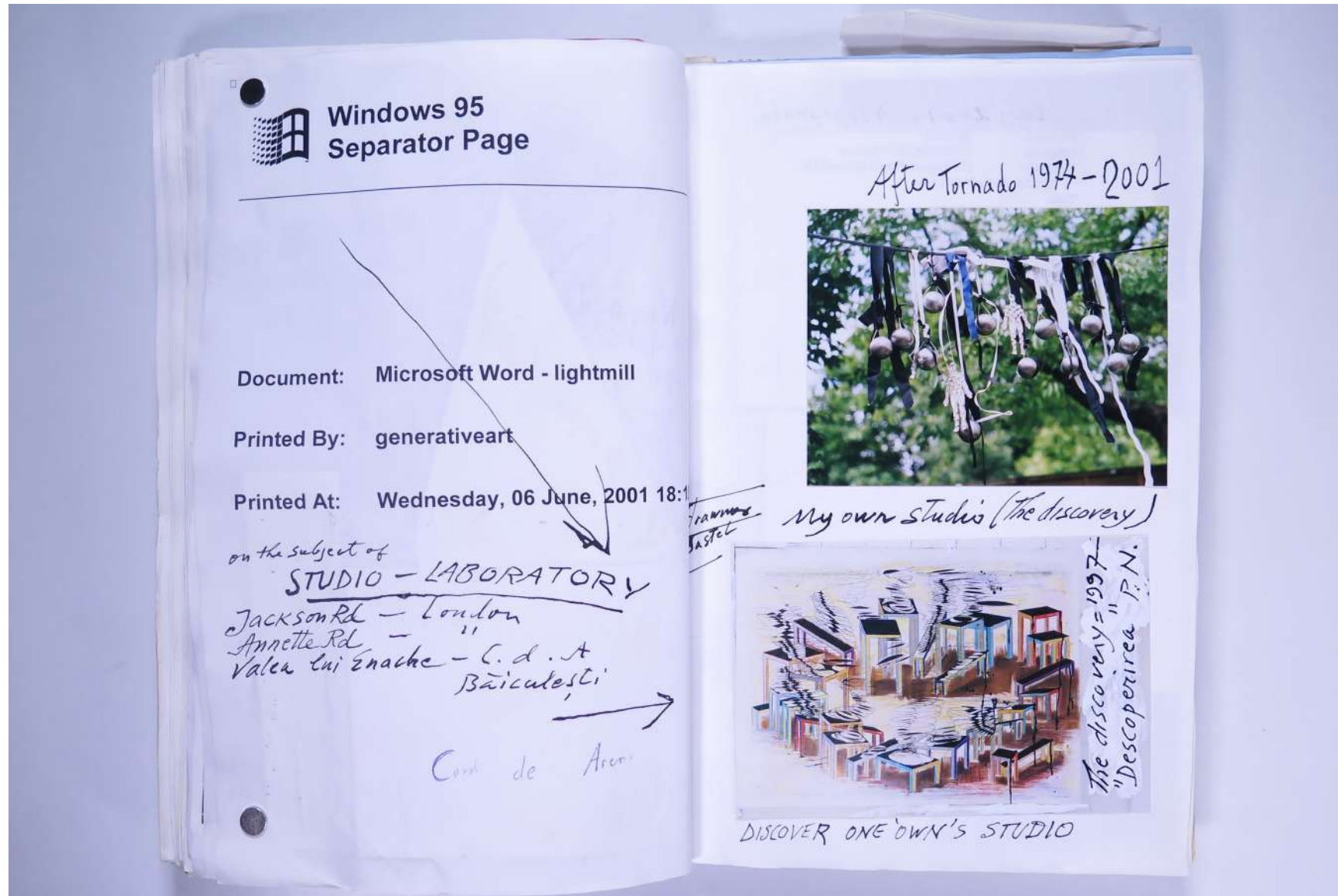


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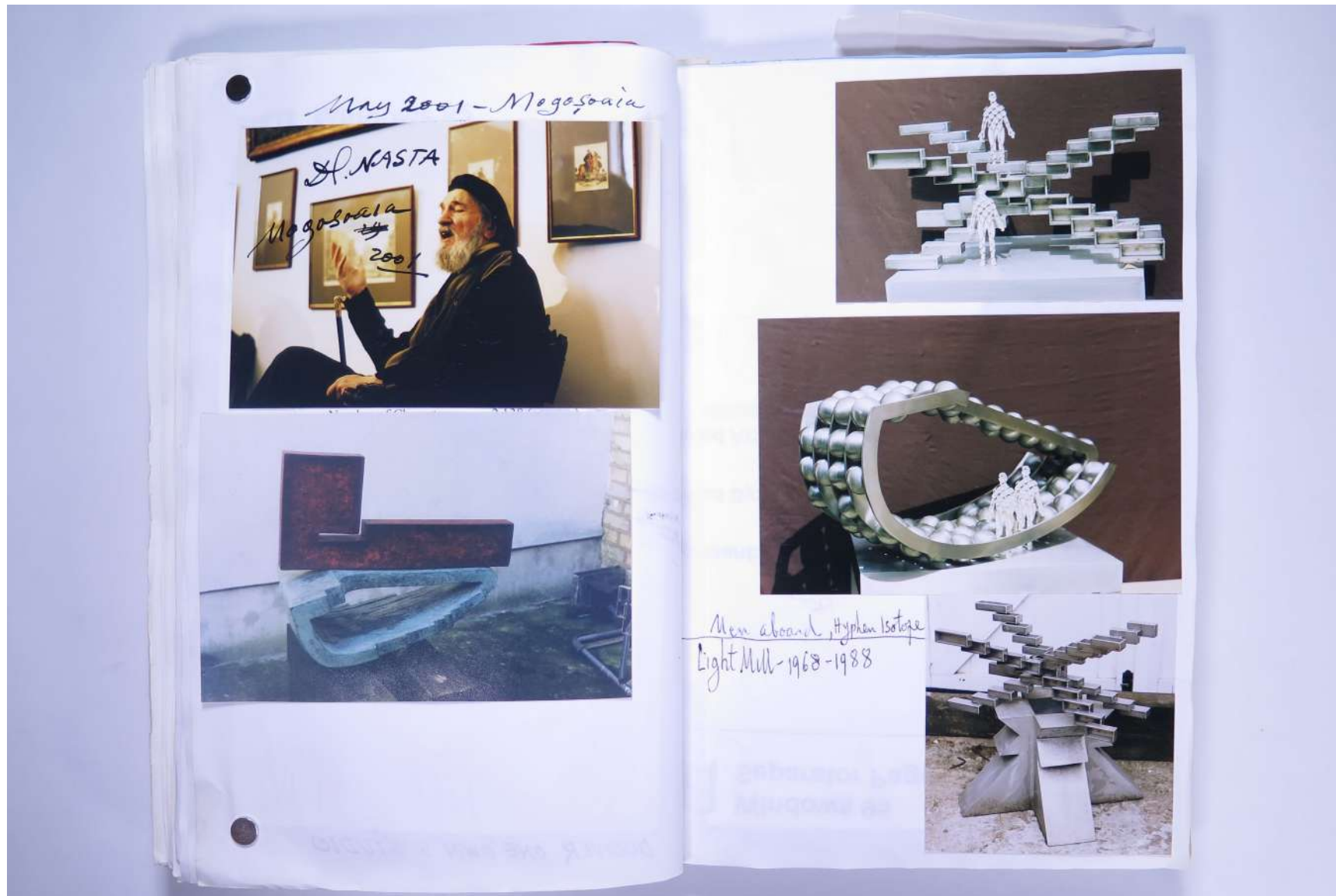
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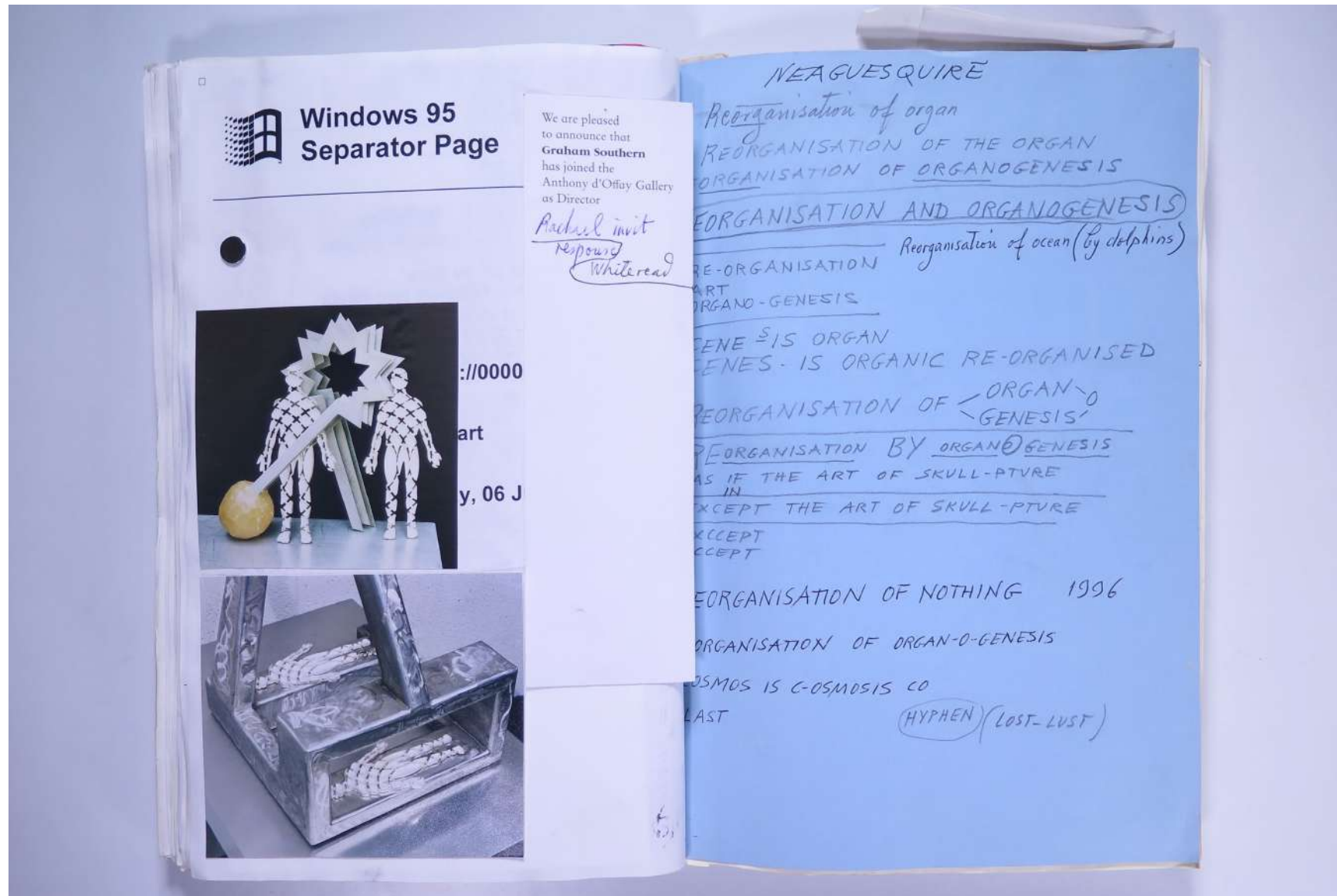
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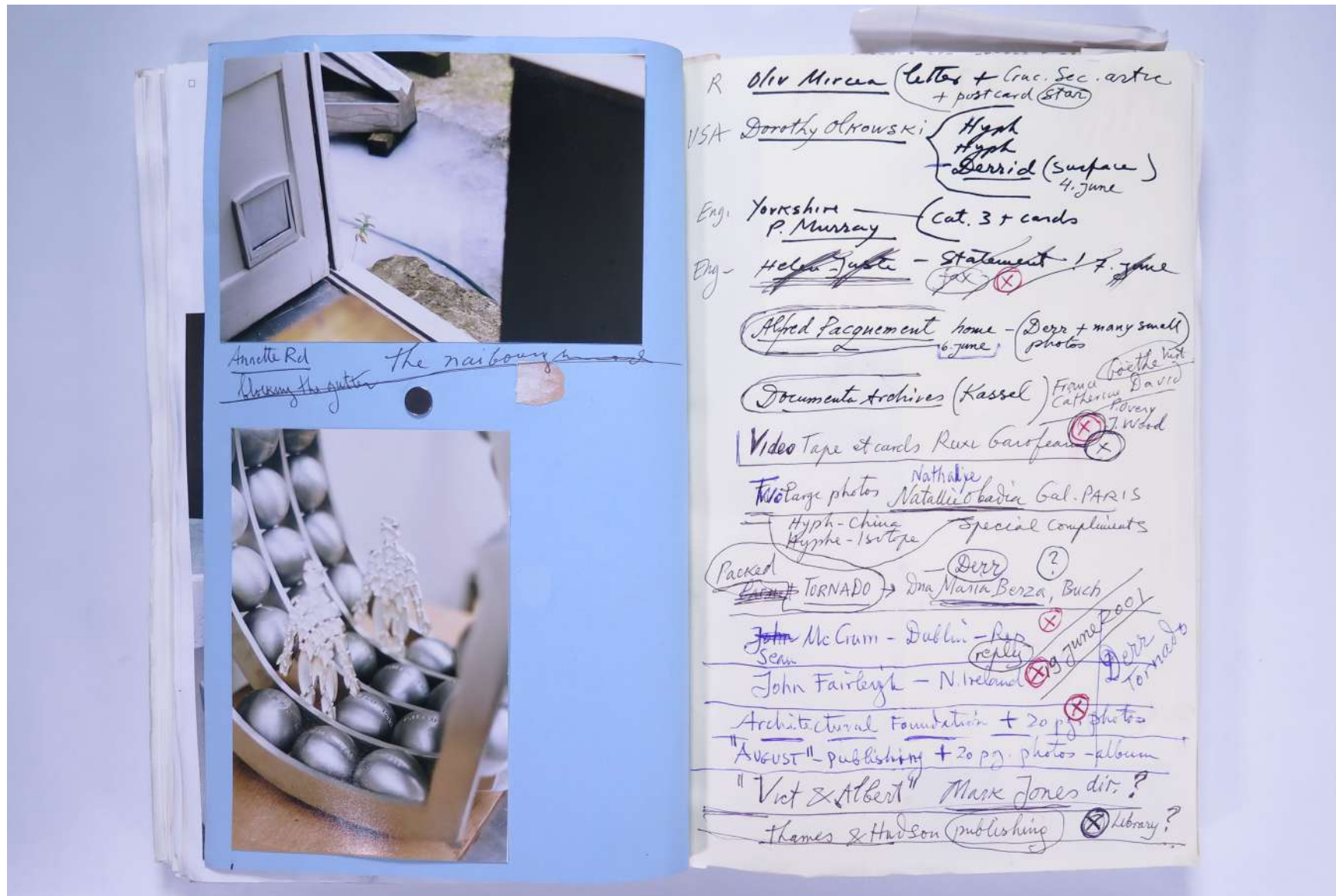
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R Oliv Mircea (Lettos + Grac. Sec. artec + post card Star)

USA Dorothy Okrowski { Hyph Hyph - Derrid (surface) 4 June }

Engl. Yorkshire P. Murray (Cat. 3 + cards)

Eng - Helen Gyle - Statement 17 June (X)

Alfred Pacquement home - (Derr + many small photos) 6 June

Documenta Archives (Kassel) (Franz Goethe visit Catherine David Henry J. Wood)

Video Tape et cards Ruxi Garofeanu (X)

Two large photos Nathalie Natalia Badia Gal. PARIS

Hyph - China Hyph - Iso tape Special Compliments

Packed Derr → TORNADO → Dna Maria Berza, Buch (Derr ?)

John McCrum - Dublin - reply (X) 9 June 2001

John Fairleyk - N. Ireland (X) Derr Tornado

Architectural Foundation + 20 pg photos (X)

August - publishing + 20 pg. photos - album

"Vict & Albert" Mark Jones dir.?

Thames & Hudson (publishing) (X) library?

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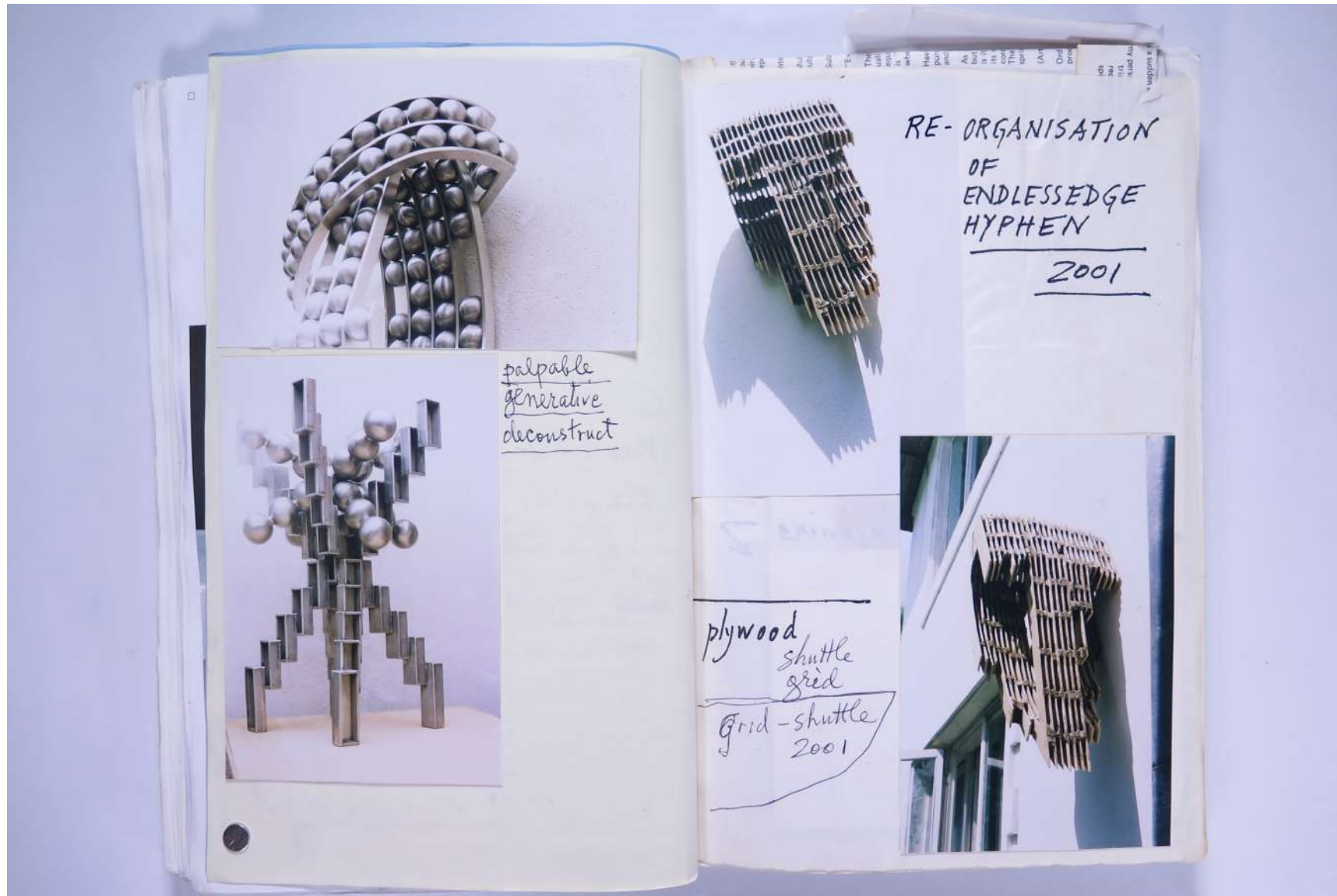
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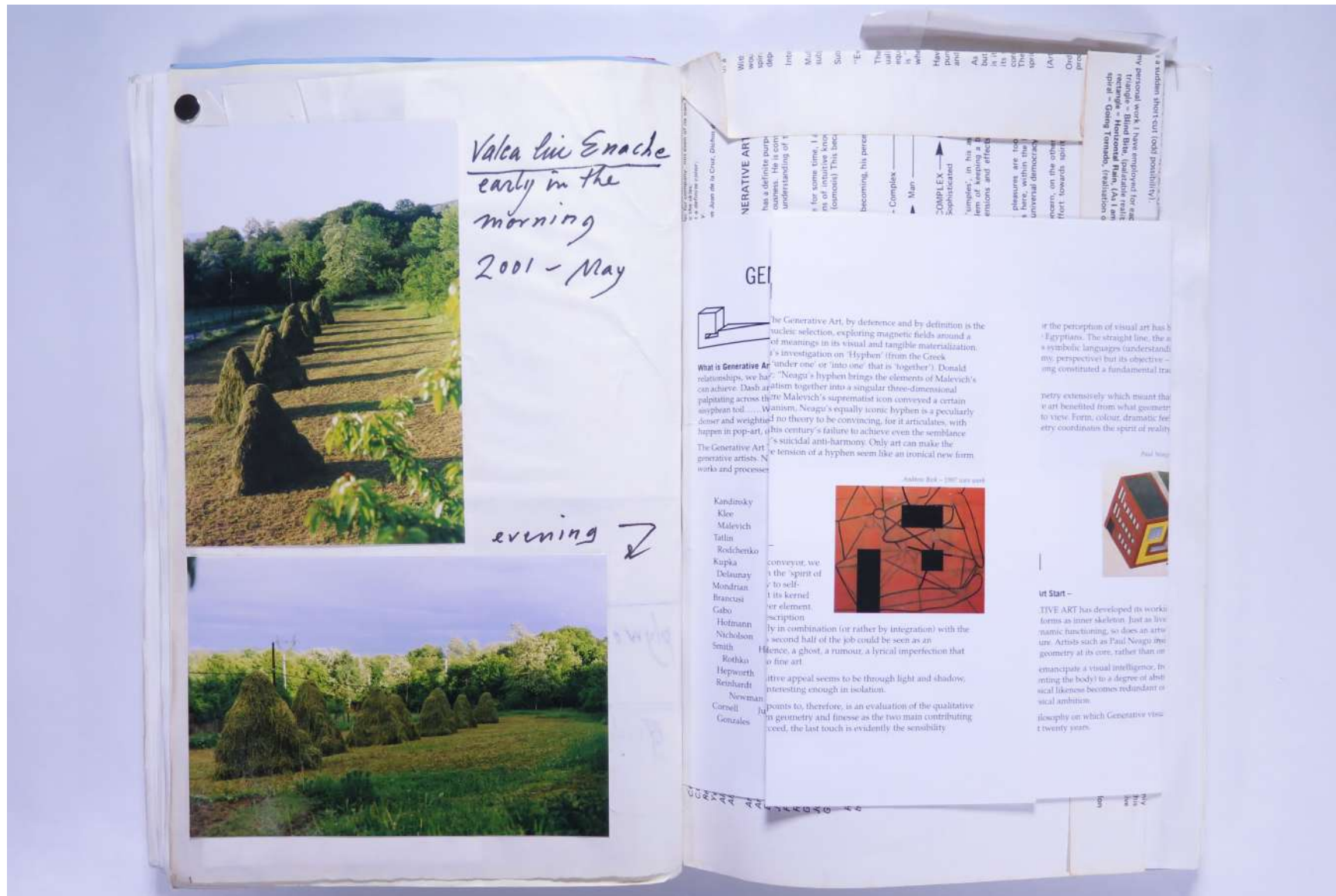
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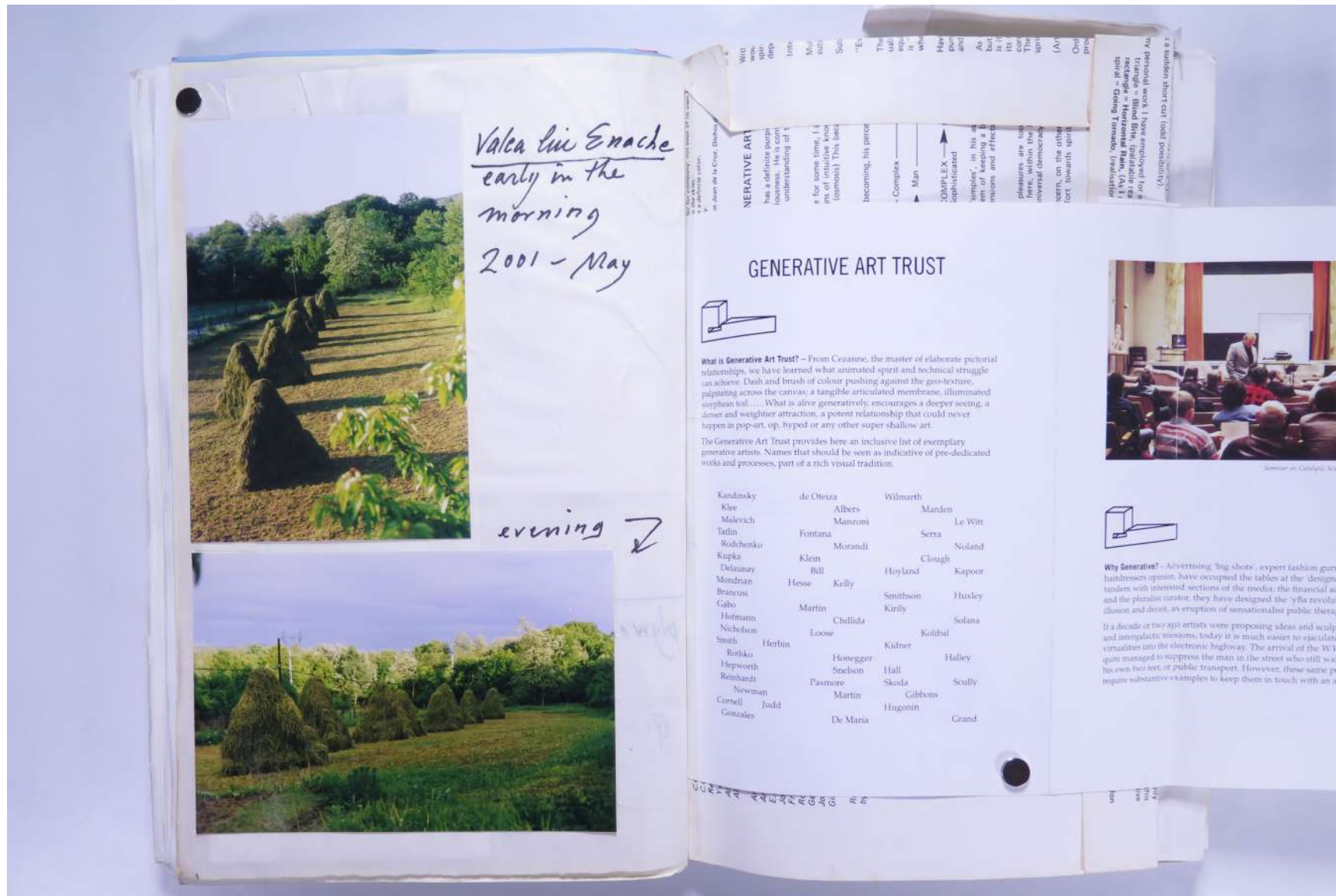


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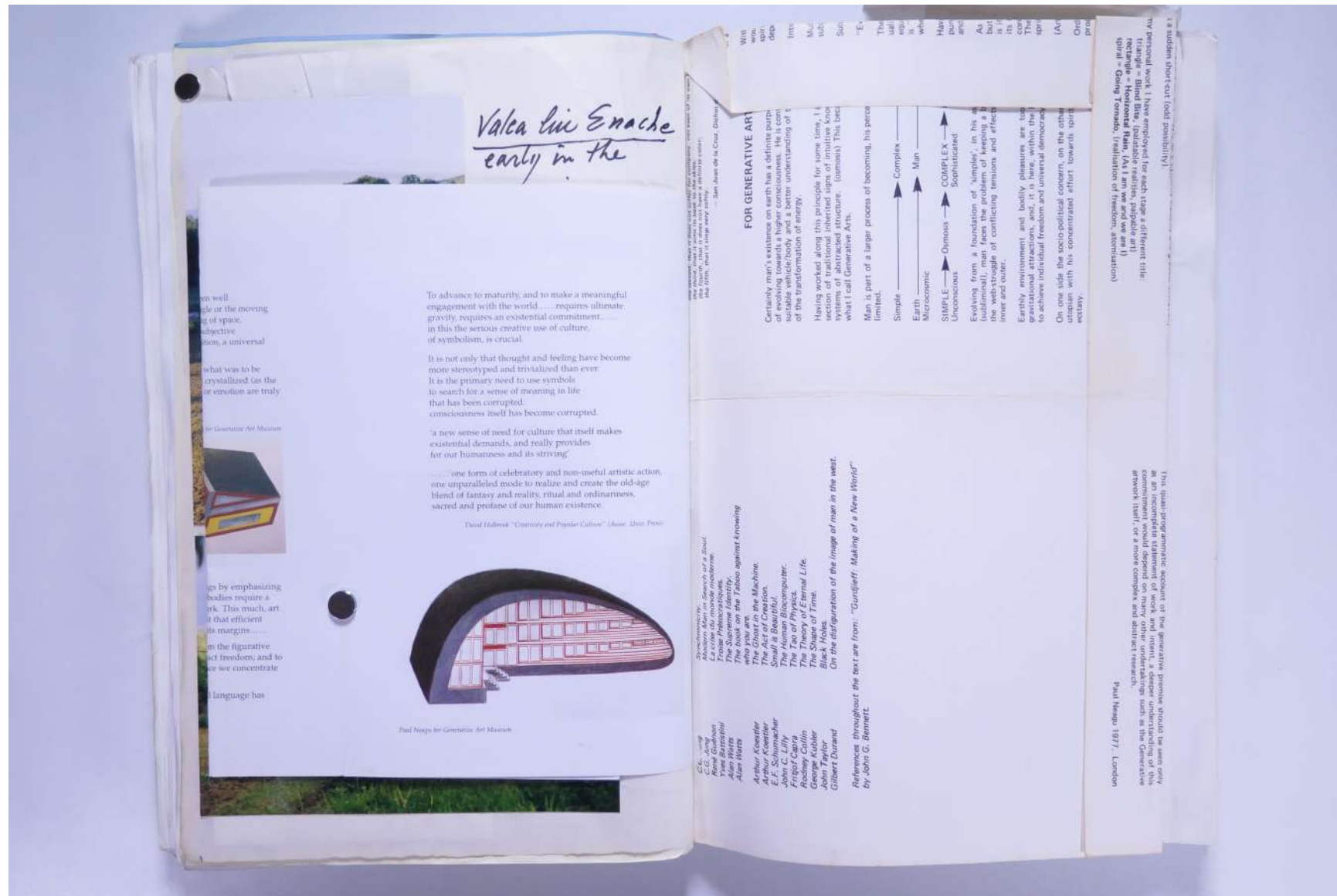
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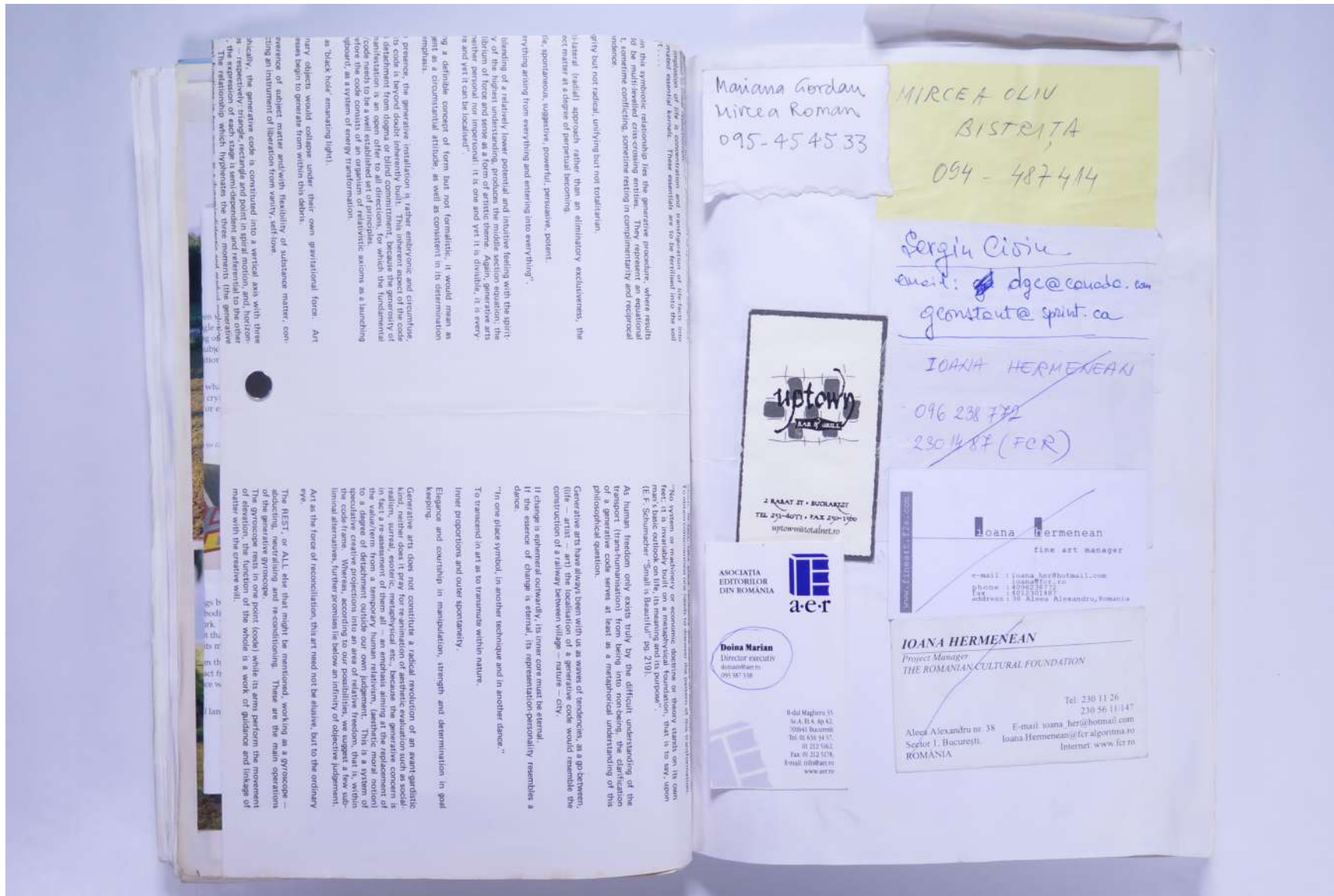
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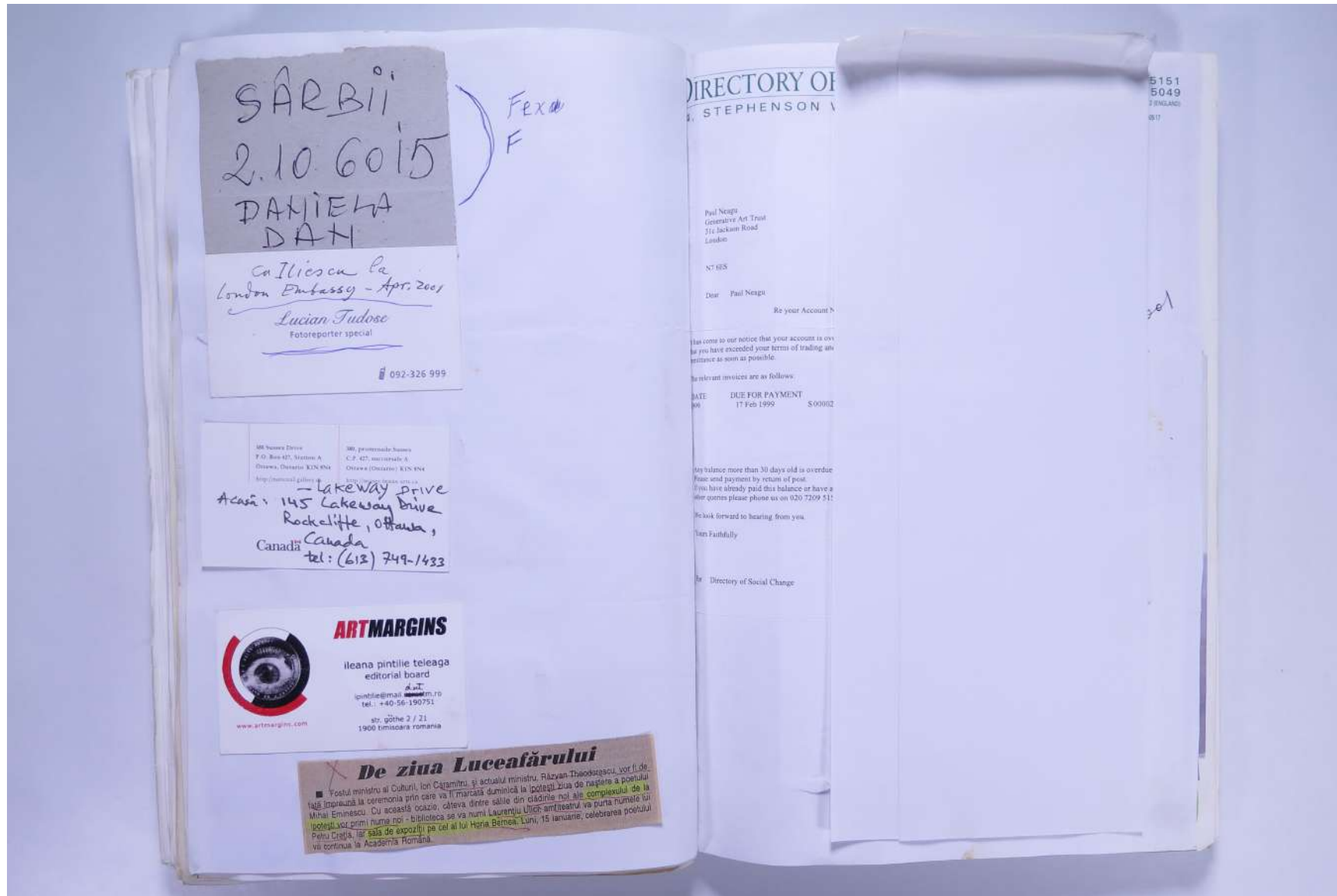
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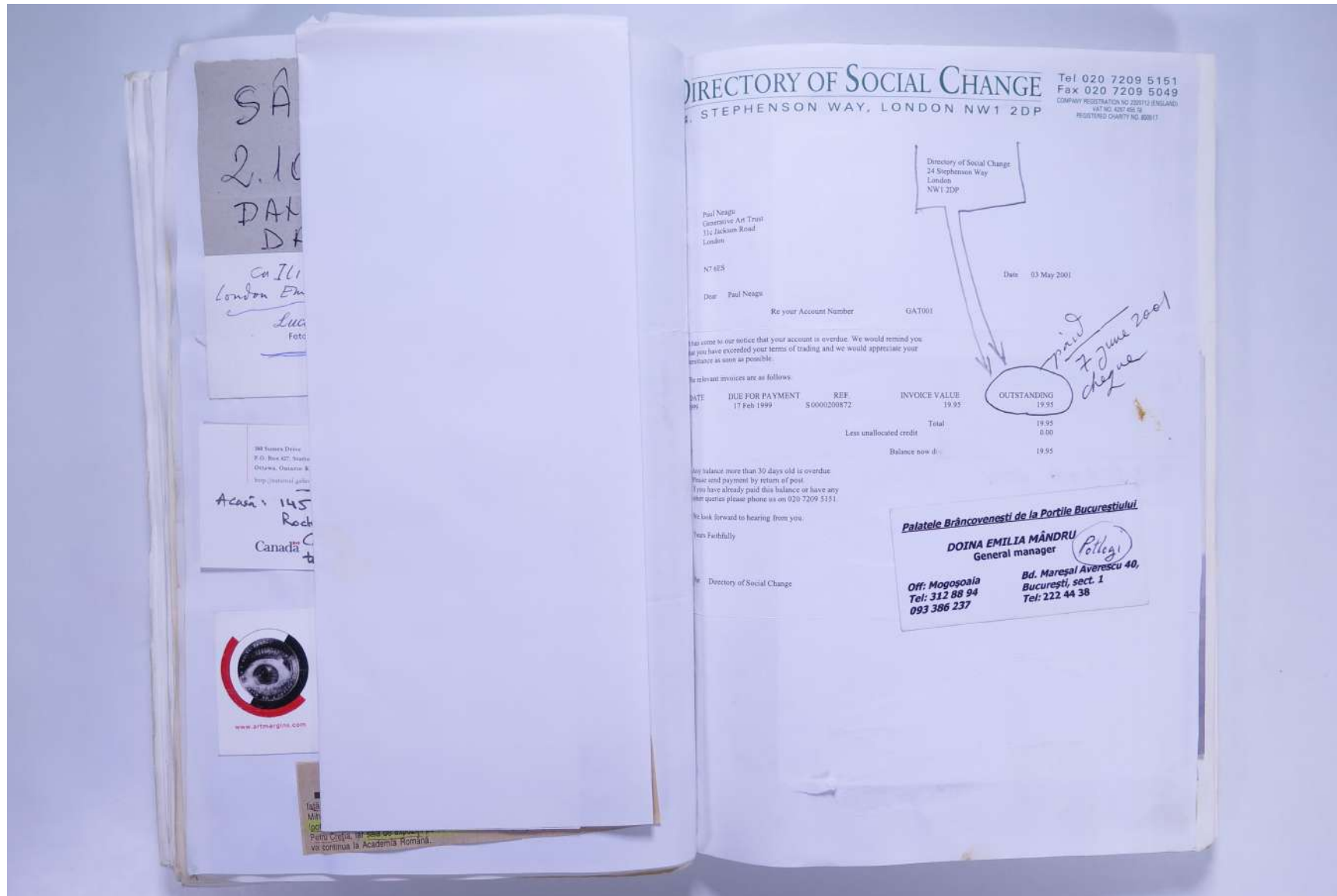
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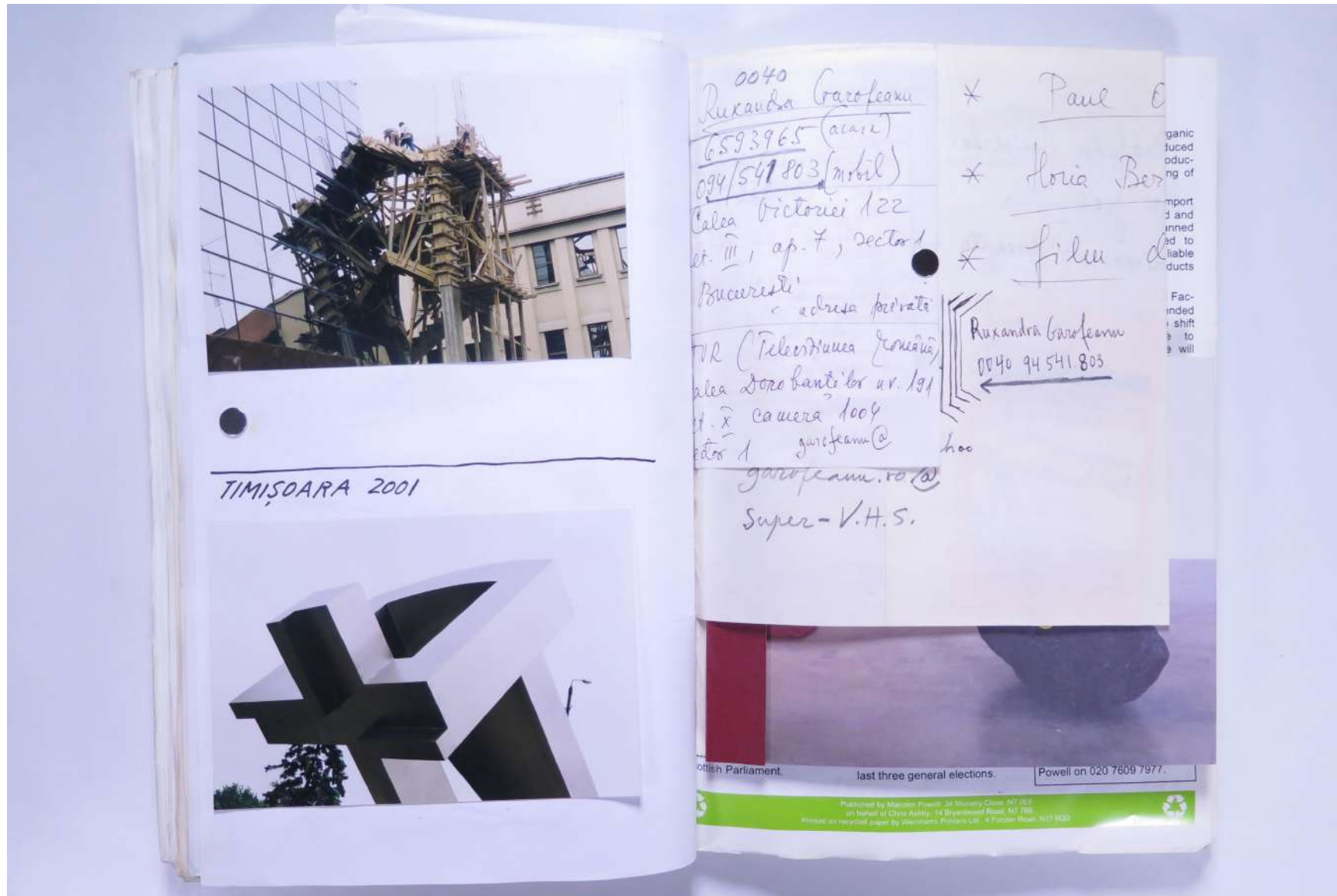
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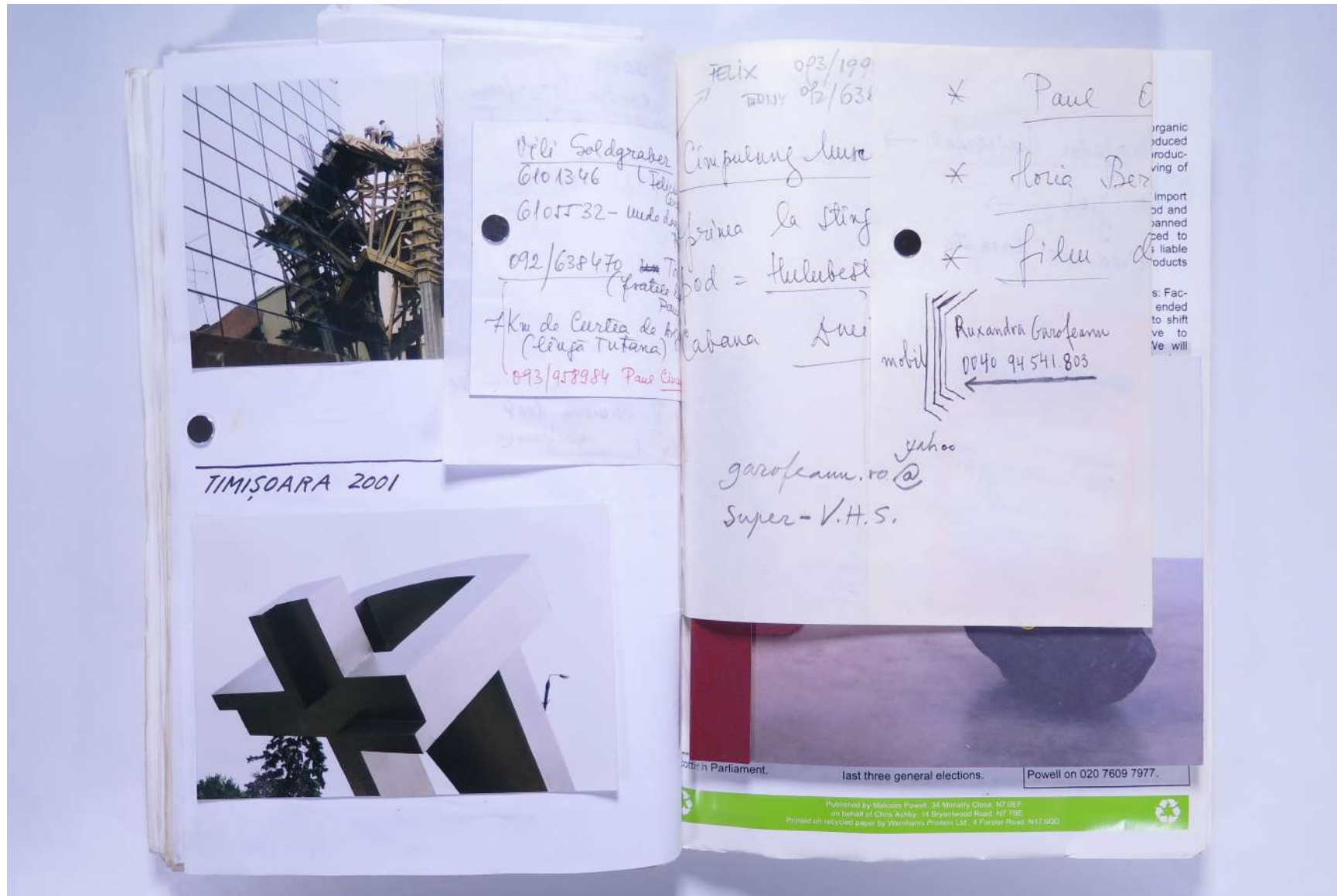
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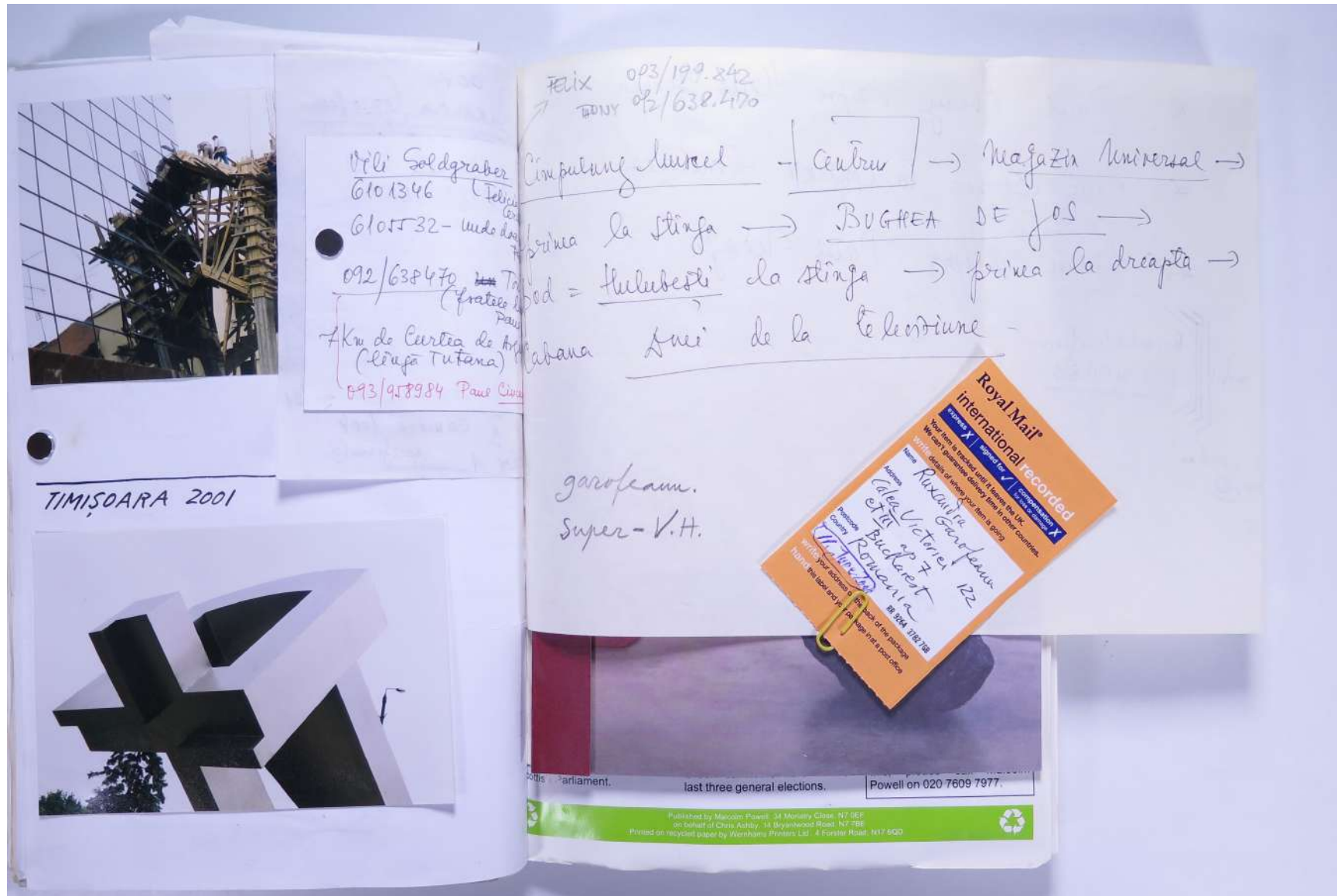
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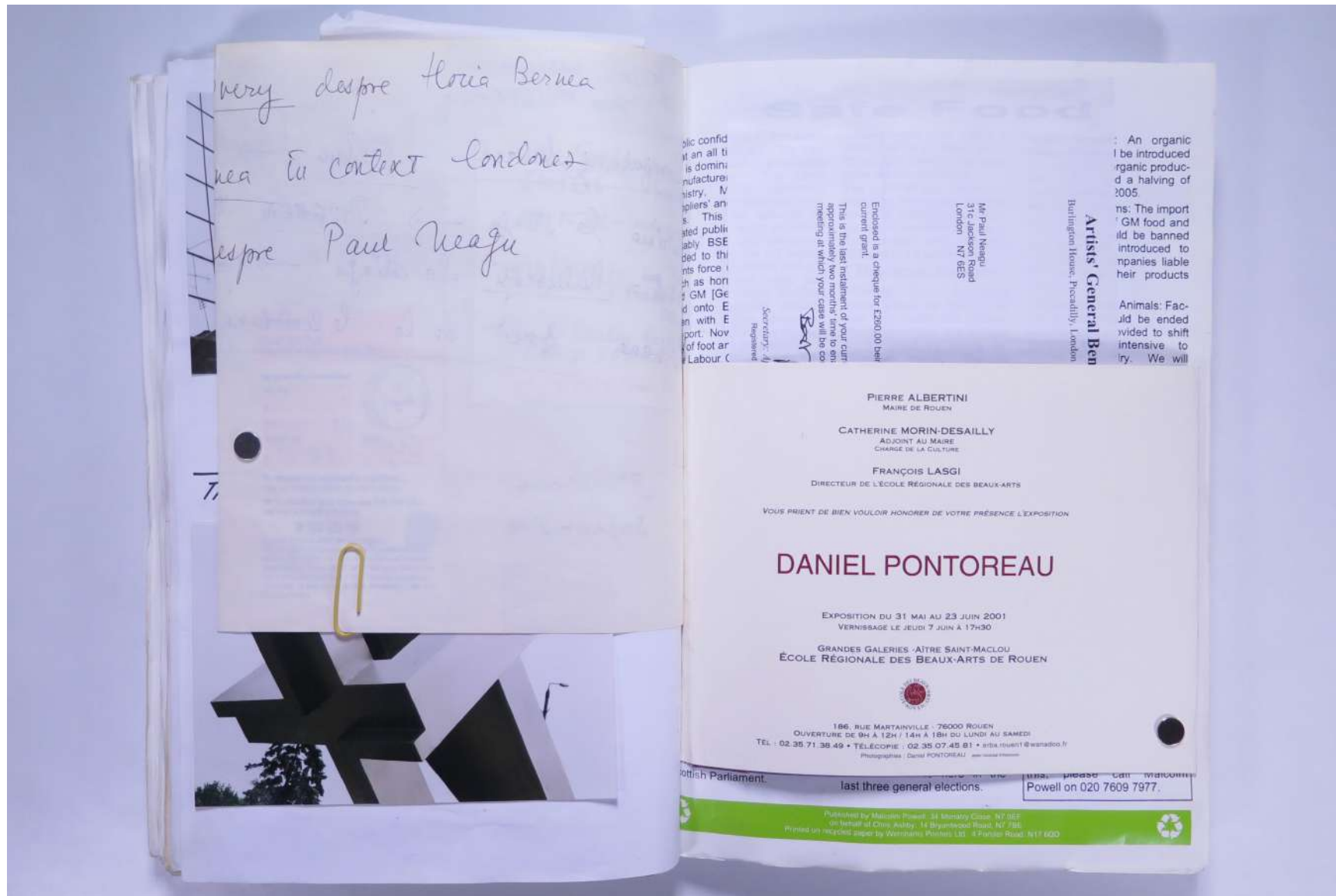
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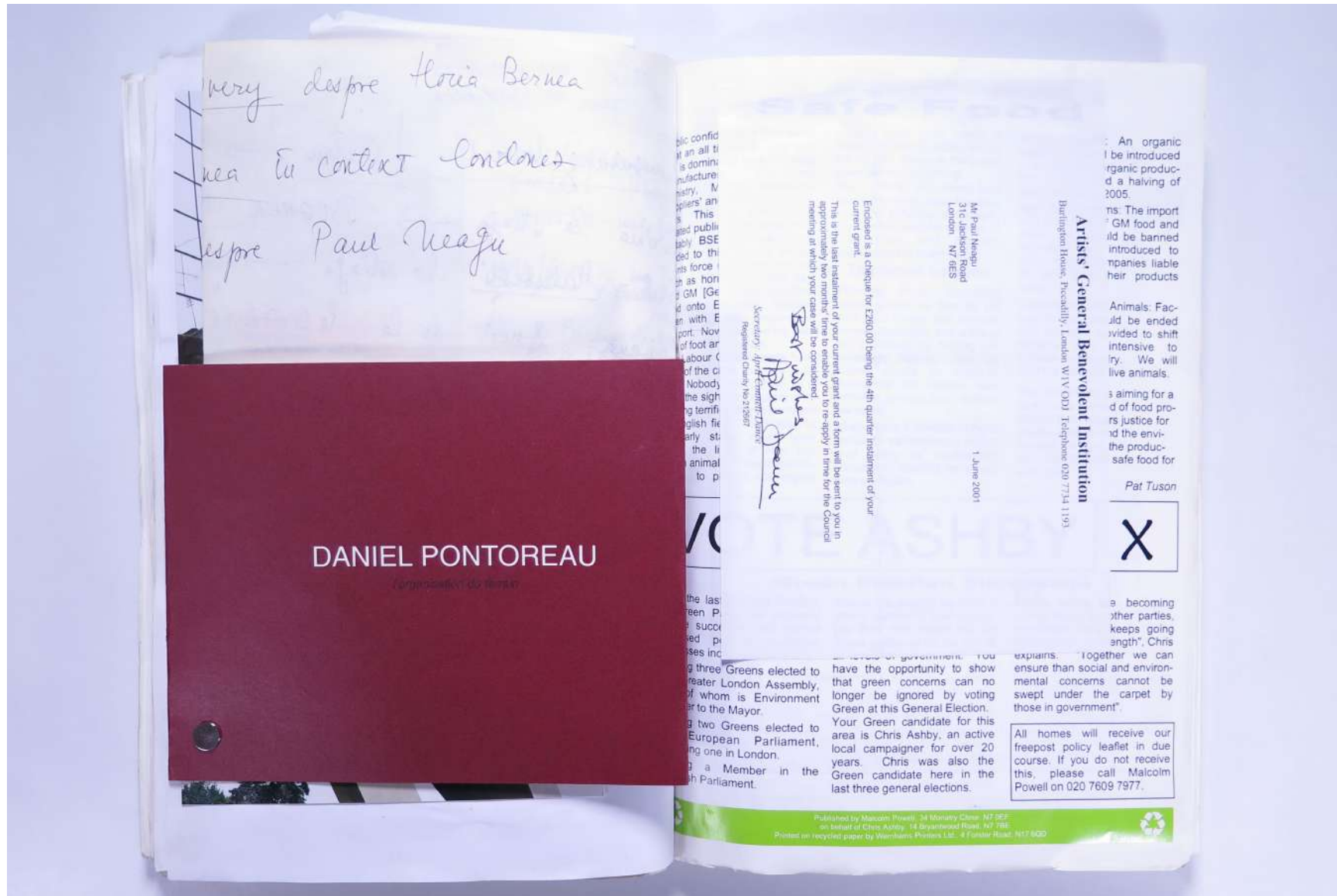
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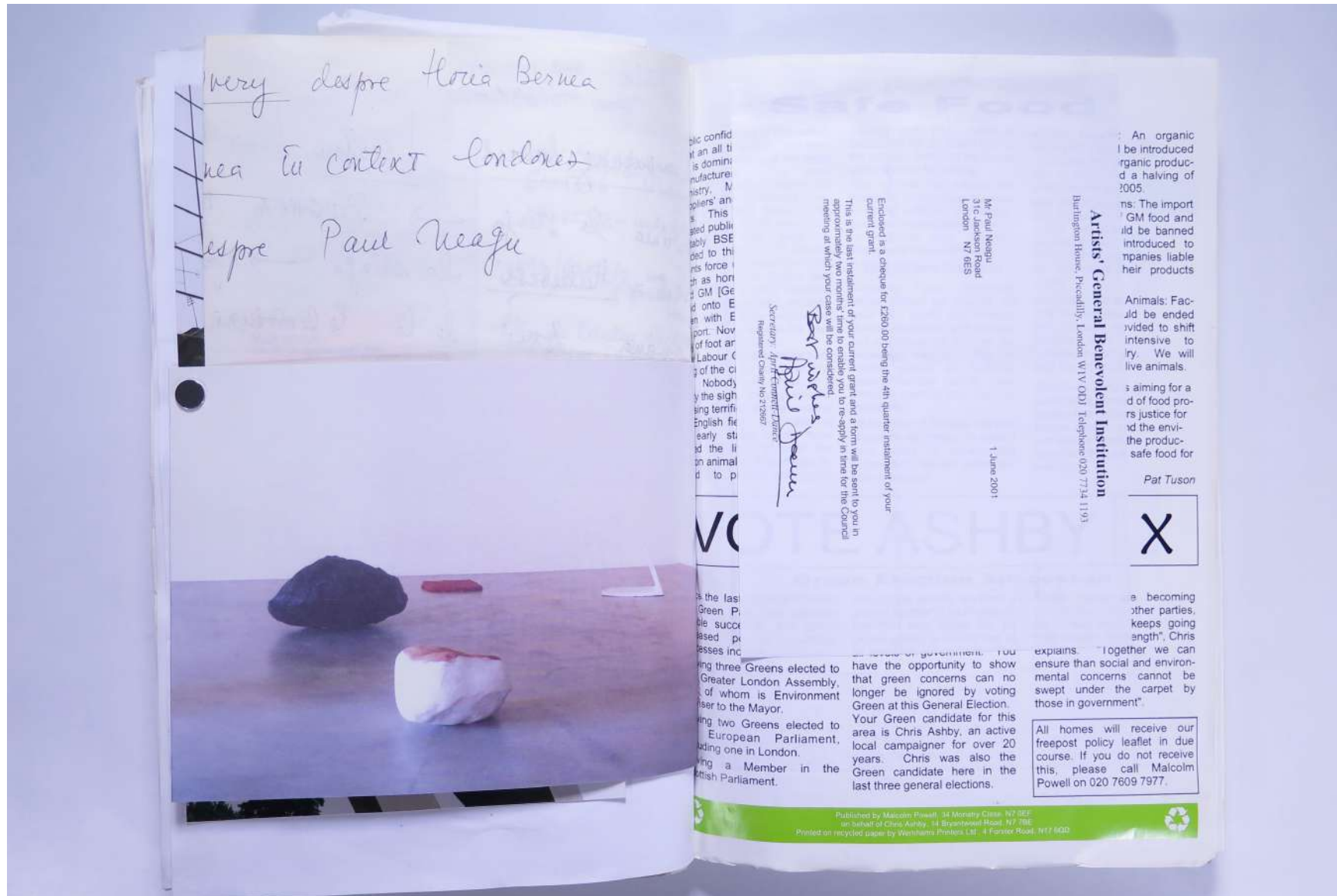
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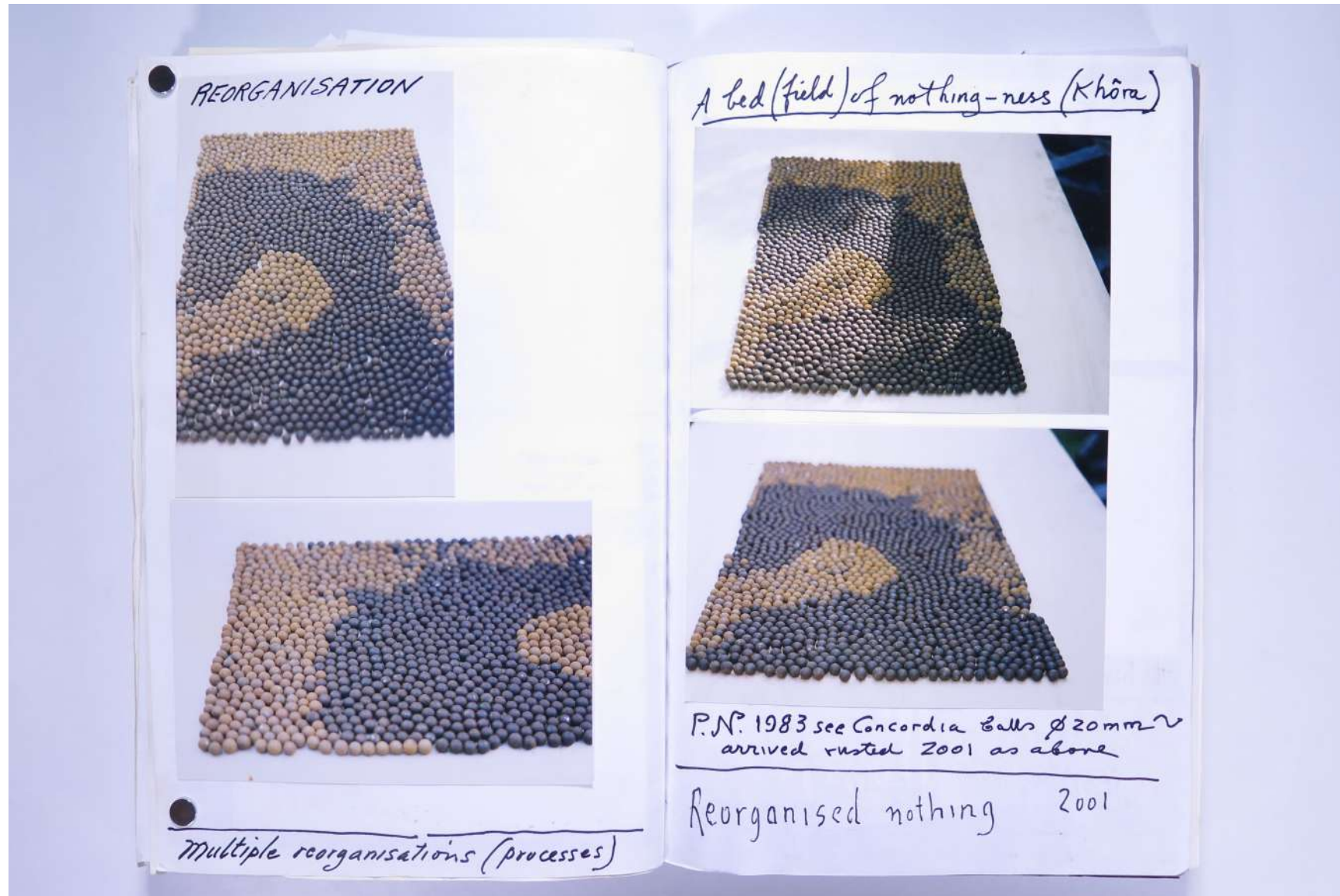
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2 mai 2001

Cathedral town = Timișoara

TIMIȘOARA



La revelionul 2000-2001

↓ Edu și Toni Timișoara



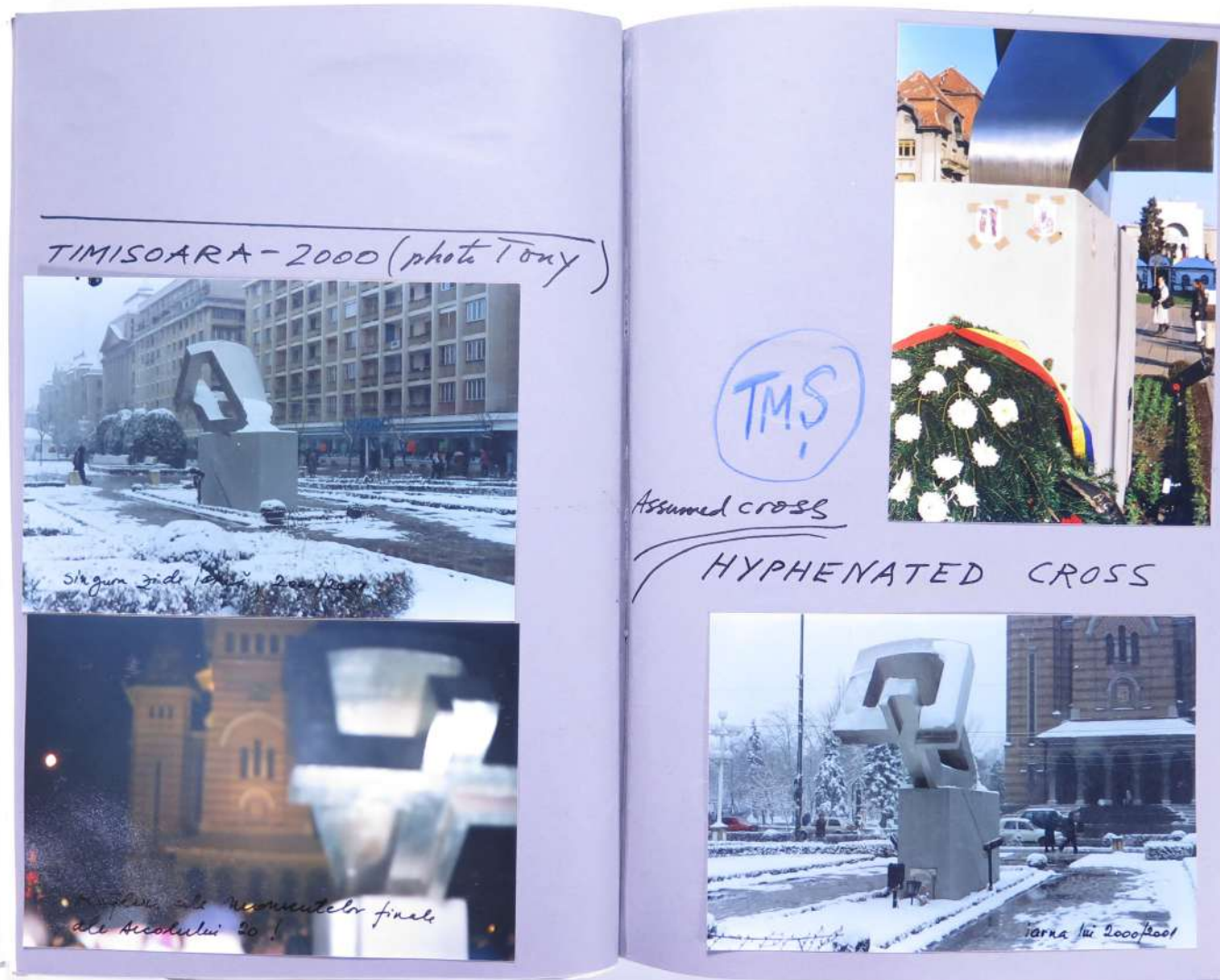
2 mai 2001... mașina-i și garaj

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PNE 125.062



"La Note" TIMISOARA

The metaphysical dynamic
of "dogma" (Catalytic Sculpture)

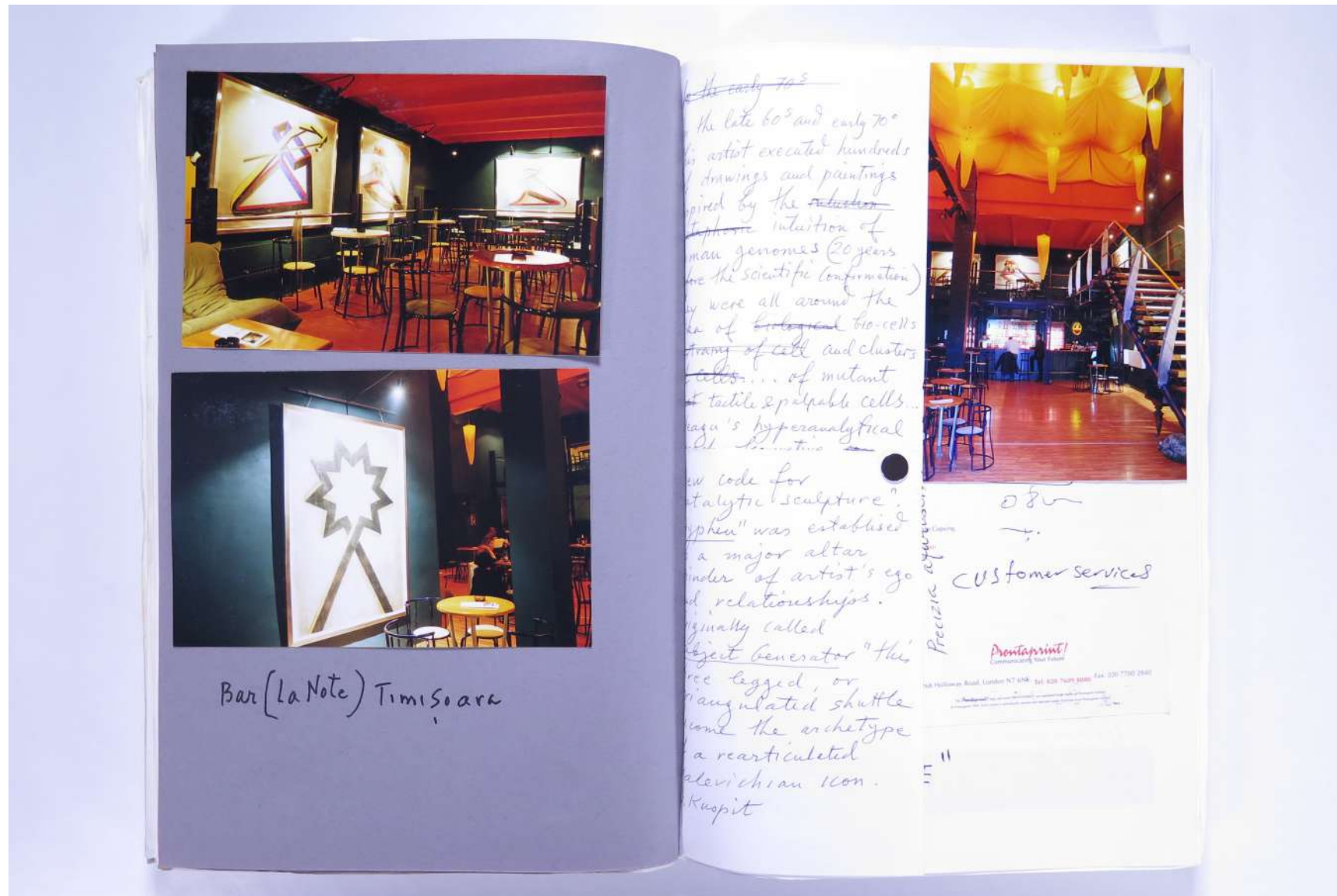


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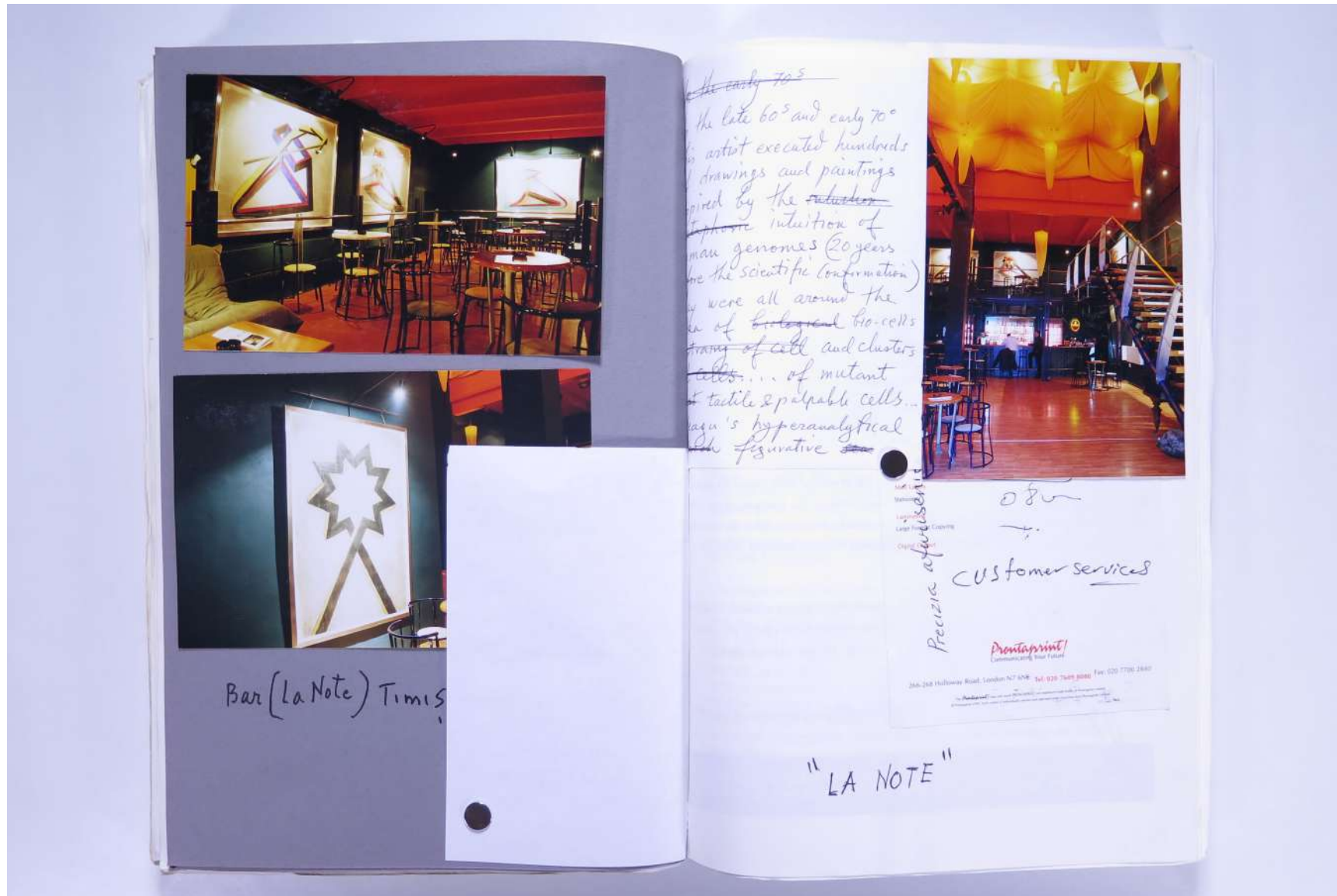


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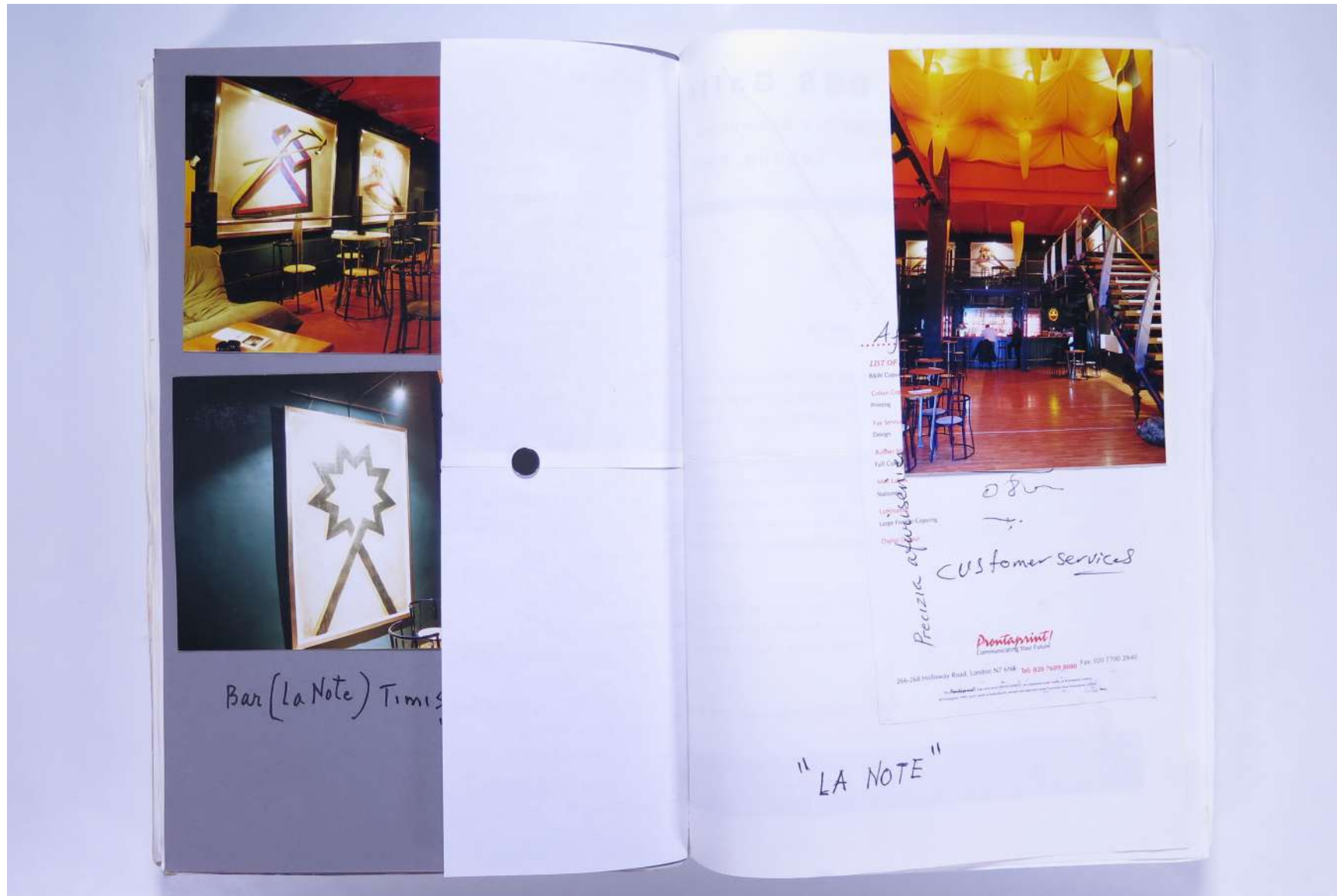


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PNE 125.065



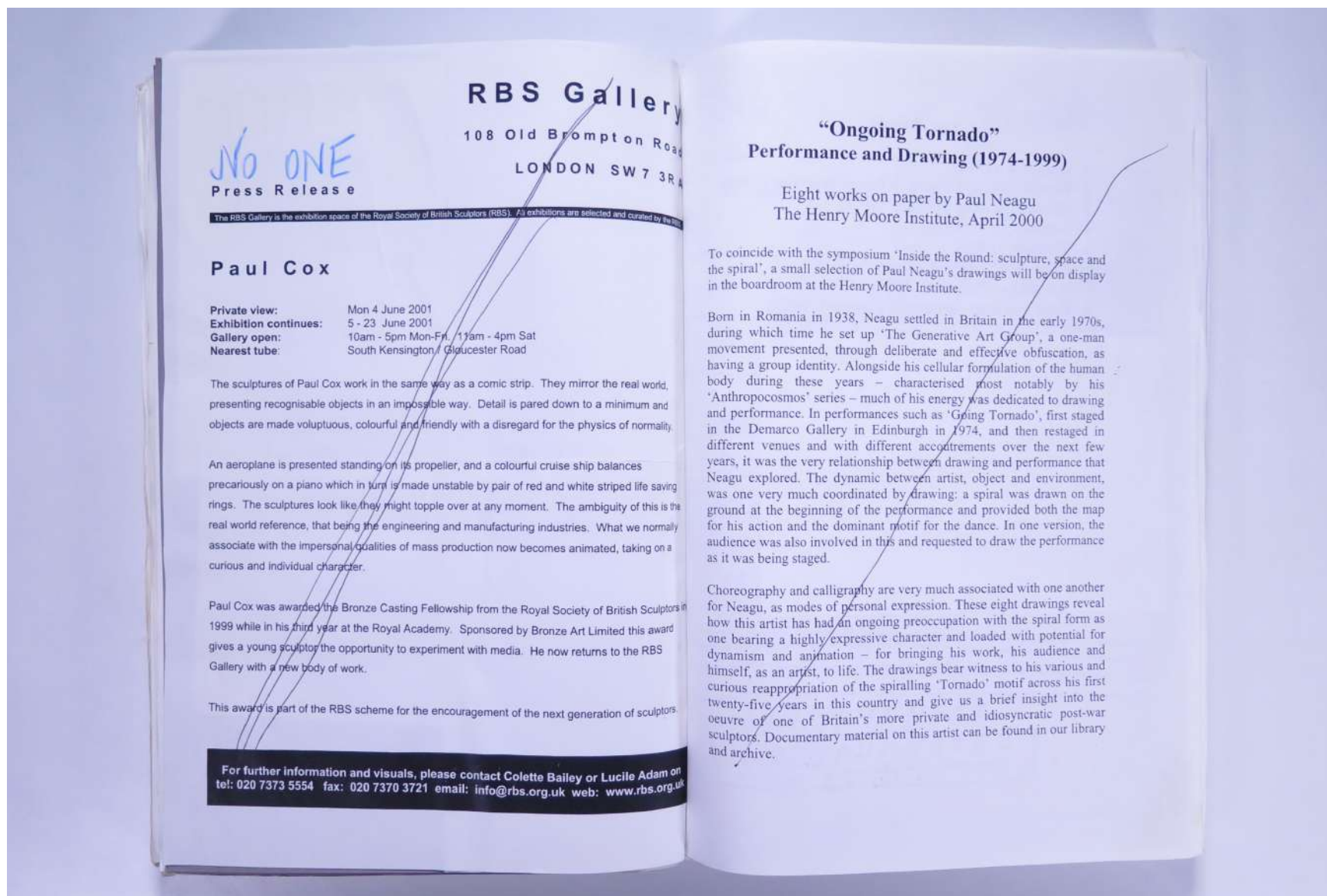
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No ONE
Press Release

RBS Gallery
108 Old Brompton Road
LONDON SW7 3RA

The RBS Gallery is the exhibition space of the Royal Society of British Sculptors (RBS). All exhibitions are selected and curated by the RBS.

Paul Cox

Private view: Mon 4 June 2001
Exhibition continues: 5 - 23 June 2001
Gallery open: 10am - 5pm Mon-Fri, 11am - 4pm Sat
Nearest tube: South Kensington / Gloucester Road

The sculptures of Paul Cox work in the same way as a comic strip. They mirror the real world, presenting recognisable objects in an impossible way. Detail is pared down to a minimum and objects are made voluptuous, colourful and friendly with a disregard for the physics of normality.

An aeroplane is presented standing on its propeller, and a colourful cruise ship balances precariously on a piano which in turn is made unstable by pair of red and white striped life saving rings. The sculptures look like they might topple over at any moment. The ambiguity of this is the real world reference, that being the engineering and manufacturing industries. What we normally associate with the impersonal qualities of mass production now becomes animated, taking on a curious and individual character.

Paul Cox was awarded the Bronze Casting Fellowship from the Royal Society of British Sculptors in 1999 while in his third year at the Royal Academy. Sponsored by Bronze Art Limited this award gives a young sculptor the opportunity to experiment with media. He now returns to the RBS Gallery with a new body of work.

This award is part of the RBS scheme for the encouragement of the next generation of sculptors.

For further information and visuals, please contact Colette Bailey or Lucile Adam on tel: 020 7373 5554 fax: 020 7370 3721 email: info@rbs.org.uk web: www.rbs.org.uk

"Ongoing Tornado" Performance and Drawing (1974-1999)

Eight works on paper by Paul Neagu
The Henry Moore Institute, April 2000

To coincide with the symposium 'Inside the Round: sculpture, space and the spiral', a small selection of Paul Neagu's drawings will be on display in the boardroom at the Henry Moore Institute.

Born in Romania in 1938, Neagu settled in Britain in the early 1970s, during which time he set up 'The Generative Art Group', a one-man movement presented, through deliberate and effective obfuscation, as having a group identity. Alongside his cellular formulation of the human body during these years - characterised most notably by his 'Anthropocosmos' series - much of his energy was dedicated to drawing and performance. In performances such as 'Going Tornado', first staged in the Demarco Gallery in Edinburgh in 1974, and then restaged in different venues and with different accoutrements over the next few years, it was the very relationship between drawing and performance that Neagu explored. The dynamic between artist, object and environment, was one very much coordinated by drawing: a spiral was drawn on the ground at the beginning of the performance and provided both the map for his action and the dominant motif for the dance. In one version, the audience was also involved in this and requested to draw the performance as it was being staged.

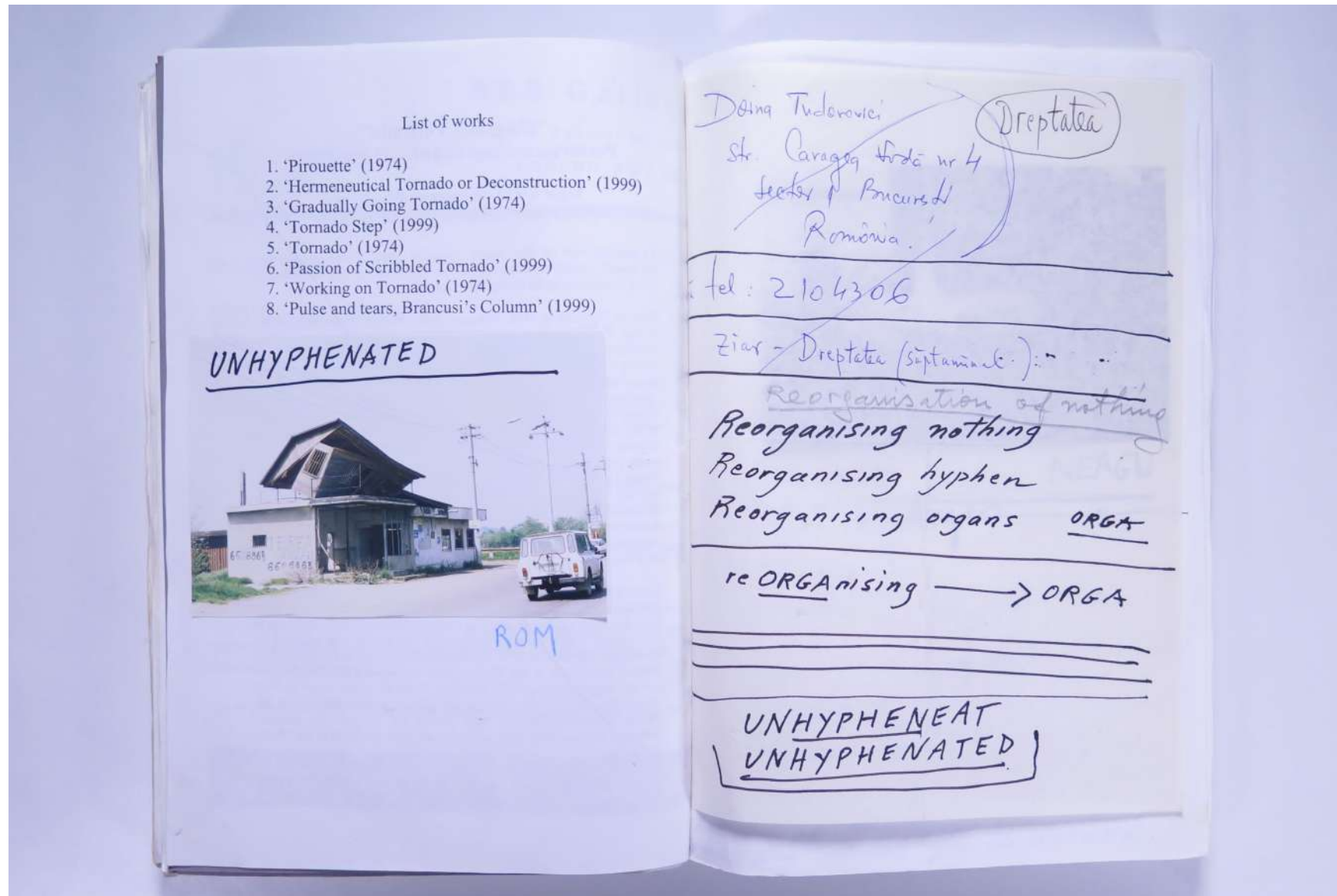
Choreography and calligraphy are very much associated with one another for Neagu, as modes of personal expression. These eight drawings reveal how this artist has had an ongoing preoccupation with the spiral form as one bearing a highly expressive character and loaded with potential for dynamism and animation - for bringing his work, his audience and himself, as an artist, to life. The drawings bear witness to his various and curious reappropriation of the spiralling 'Tornado' motif across his first twenty-five years in this country and give us a brief insight into the oeuvre of one of Britain's more private and idiosyncratic post-war sculptors. Documentary material on this artist can be found in our library and archive.

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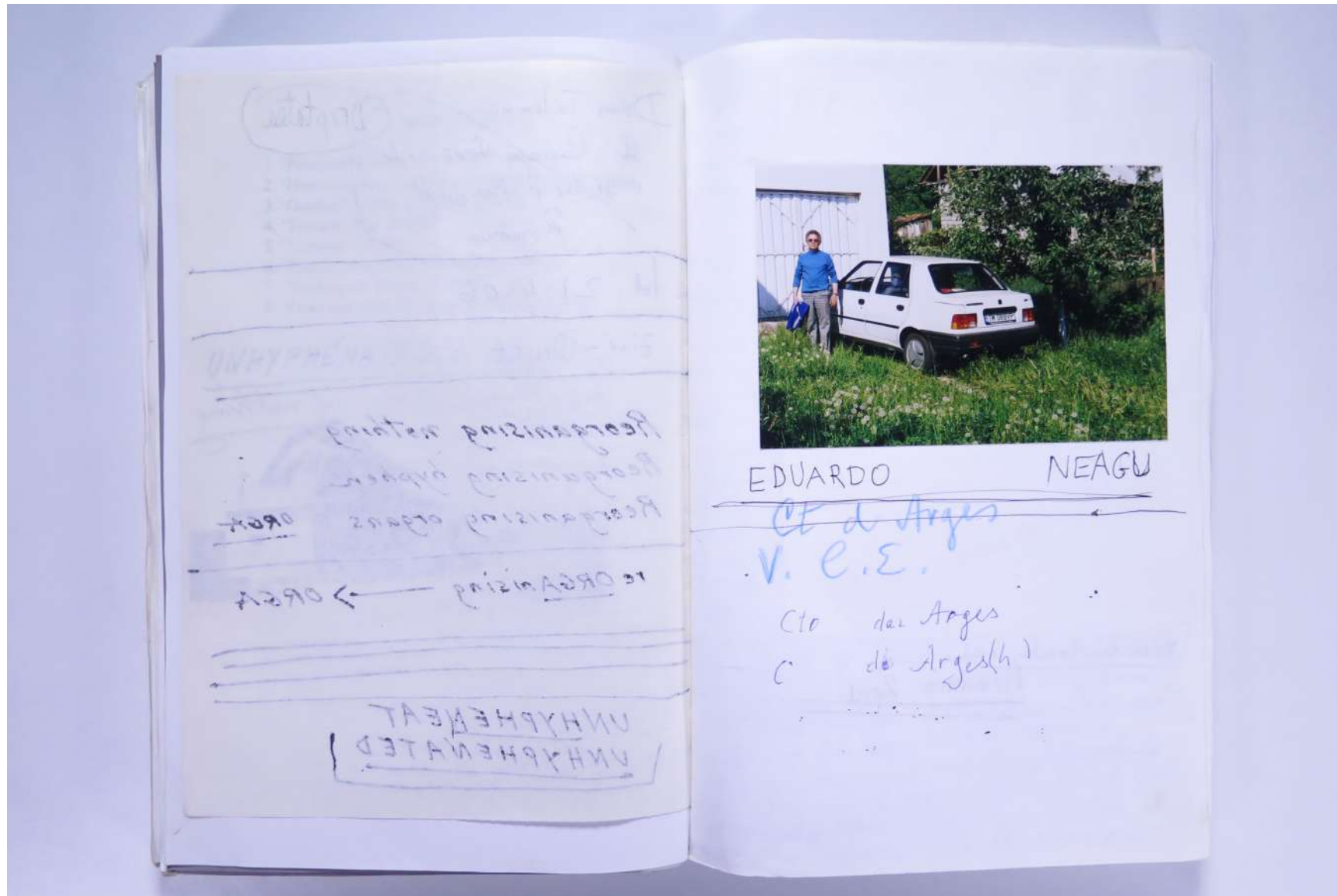
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Valea lui Enache and
Romania 2001 V.L.E.

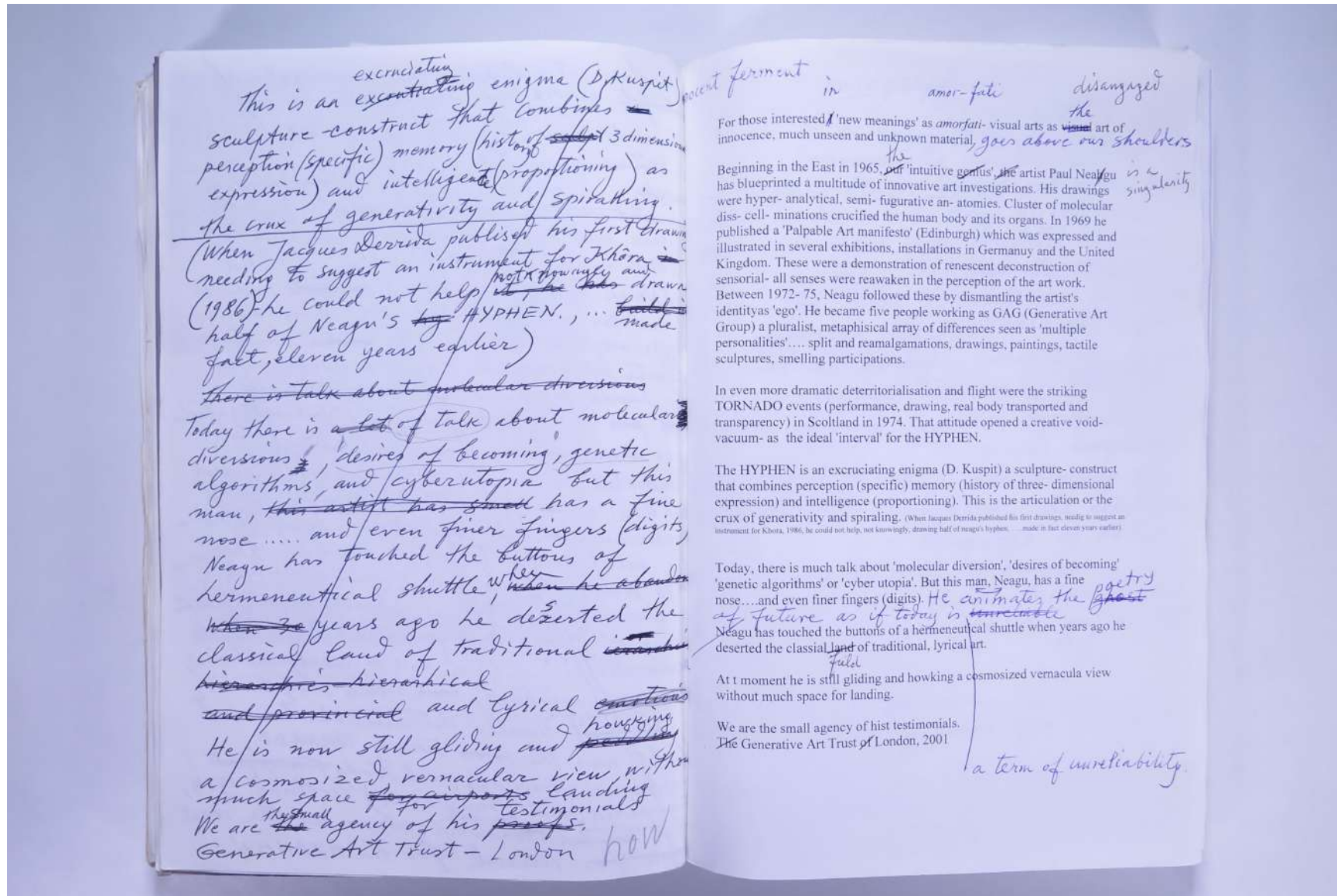
For those interested in "new meanings" as
~~into~~ fate amor fati - visual arts
The world ^{AMOR FATI -} ~~like~~ to announce all art institutions ^{visual} ~~in~~ ^{visible}
Western Europe that we have available for those
~~of~~ ^{of} ~~the~~ ^{innocence}
~~interested~~ in new meaning via visual arts, much
unseen and unknown material. Beginning in
the East in 1965 ~~the~~ "intuitive genius" the artist
Paul Neagu has ~~blueprinted~~ ^{our} a multiple multitude
of innovative art investigations. His drawings ~~were~~
hyperanalytical semi-figurative ~~mean~~ an-atomies.
Cluster of molecular disjunct-minations crucified
the human organs. In 1969 he published ~~the~~ a
~~first~~ palpable Art Manifesto (Edinburgh) which
was ~~documented~~ and expressed ~~and~~
illustrated in several installations in Germany
and U.K. as ~~a~~ reppresent deconstruction of
ensorium. ~~to~~ this was followed by dismantling
the artist's identity as "ego" between 1972-
1975 Neagu become five people working
in Generative Art Group, pluralist metaphisical
array of differences perceived as "multiple
personalities" ... split and re-amalgamations,
drawings, paintings, ~~and~~ tactile sculptures.
~~the~~ ^{more} dramatic deterritorialisation and
flight was the ~~stree~~ striking TORNADO,
performance, drawings, real body ~~transported~~
(supported, and transparent) Scotland 1974,
that opens ~~the~~ ^{creative} void-vacuum as the ideal
place for 'interval' for the HYPHEN

PAUL NEAGU ESTATE

VISUAL JOURNAL: JUNE 2001

Reference No.

PNE 125.070



This is an ^{excremental} ~~excremental~~ enigma (D. Kuspit) sculpture-construct that combines perception (specific memory (history of ~~3~~ 3 dimensional expression) and intelligence (proportioning) as the crux of generativity and spiralling. (When Jacques Derrida published his first drawing needing to suggest an instrument for Khora (1986) he could not help, ~~not knowingly and~~ ^{not knowingly and} ~~he has drawn~~ half of Neagu's ~~by~~ HYPHEN, ... ~~made~~ ^{made} fact, eleven years earlier)

~~there is talk about molecular diversions~~

Today there is a lot of talk about molecular diversions, 'desires of becoming', genetic algorithms, and cyberutopia but this man, ~~this artist has small~~ has a fine nose and even finer fingers (digits). Neagu has touched the buttons of hermeneutical shuttle, ~~when he abandoned~~ ^{when} 30 years ago he deserted the classical land of traditional ~~intuitive~~ hierarchic hierarchical and provincial and lyrical ~~conventions~~ ^{conventions}

He is now still gliding and ~~padding~~ ^{padding} a cosmo-sized vernacular view with ~~much space for airports~~ ^{much space for airports} landing. We are ~~the~~ ^{the small} agency of his ~~proofs~~ ^{testimonials}.
Generative Art Trust - London *how*

innocent ferment in amor-fati *disarrayed*
For those interested in 'new meanings' as ~~amor-fati~~ ^{amor-fati} visual arts as ~~visual~~ ^{the} art of innocence, much unseen and unknown material, ~~goes above our shoulders~~ ^{is a singularity}

Beginning in the East in 1965, ~~of~~ ^{the} 'intuitive genius', the artist Paul Neagu has blueprinted a multitude of innovative art investigations. His drawings were hyper-analytical, semi-figurative an-atomies. Cluster of molecular diss-cell-minations crucified the human body and its organs. In 1969 he published a 'Palpable Art manifesto' (Edinburgh) which was expressed and illustrated in several exhibitions, installations in Germany and the United Kingdom. These were a demonstration of renescent deconstruction of sensorial- all senses were reawaken in the perception of the art work. Between 1972- 75, Neagu followed these by dismantling the artist's identity as 'ego'. He became five people working as GAG (Generative Art Group) a pluralist, metaphysical array of differences seen as 'multiple personalities'.... split and reamalgamations, drawings, paintings, tactile sculptures, smelling participations.

In even more dramatic deterritorialisation and flight were the striking TORNADO events (performance, drawing, real body transported and transparency) in Scotland in 1974. That attitude opened a creative void-vacuum- as the ideal 'interval' for the HYPHEN.

The HYPHEN is an excruciating enigma (D. Kuspit) a sculpture-construct that combines perception (specific) memory (history of three- dimensional expression) and intelligence (proportioning). This is the articulation or the crux of generativity and spiralling. (When Jacques Derrida published his first drawings, needing to suggest an instrument for Khora, 1986, he could not help, not knowingly, drawing half of Neagu's byphen. made in fact eleven years earlier)

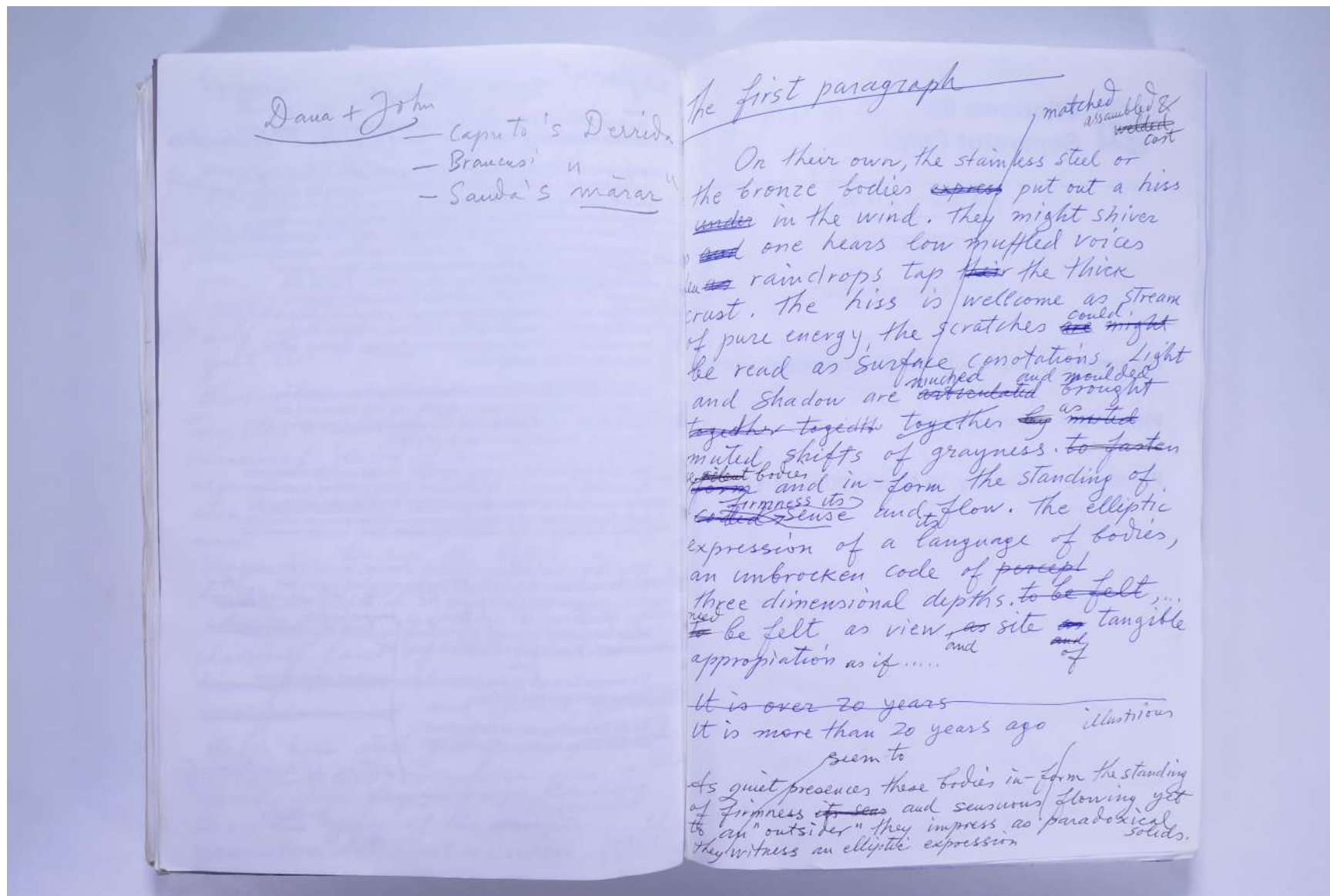
Today, there is much talk about 'molecular diversion', 'desires of becoming' 'genetic algorithms' or 'cyber utopia'. But this man, Neagu, has a fine nose.... and even finer fingers (digits). ~~He animates the past~~ ^{poetry} of future as if today is ~~impossible~~ ^{impossible}

Neagu has touched the buttons of a hermeneutical shuttle when years ago he deserted the classical ~~land~~ ^{field} of traditional, lyrical art.

At t moment he is still gliding and howking a cosmo-sized vernacula view without much space for landing.

We are the small agency of hist testimonials.
The Generative Art Trust of London, 2001

a term of unreliability.

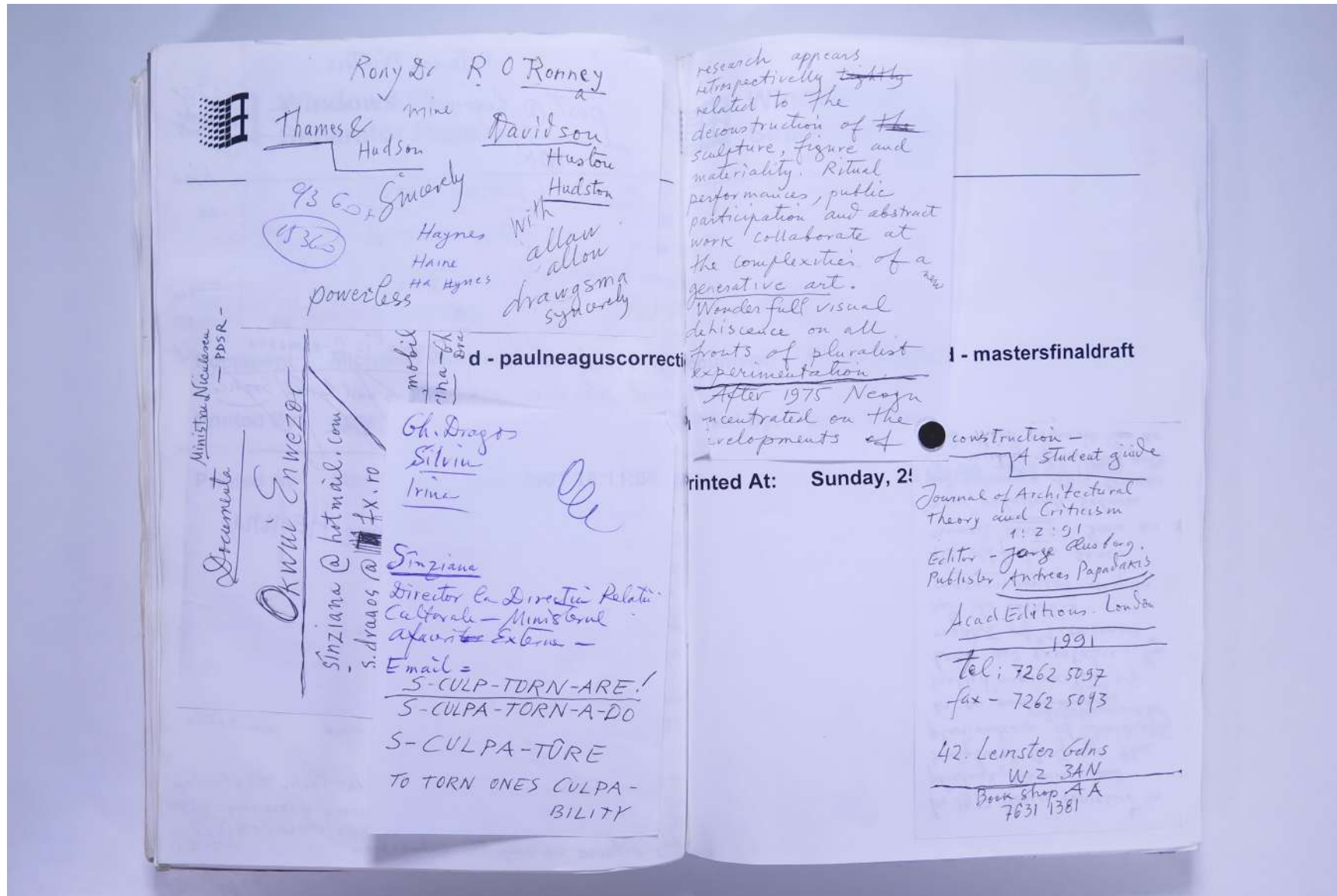


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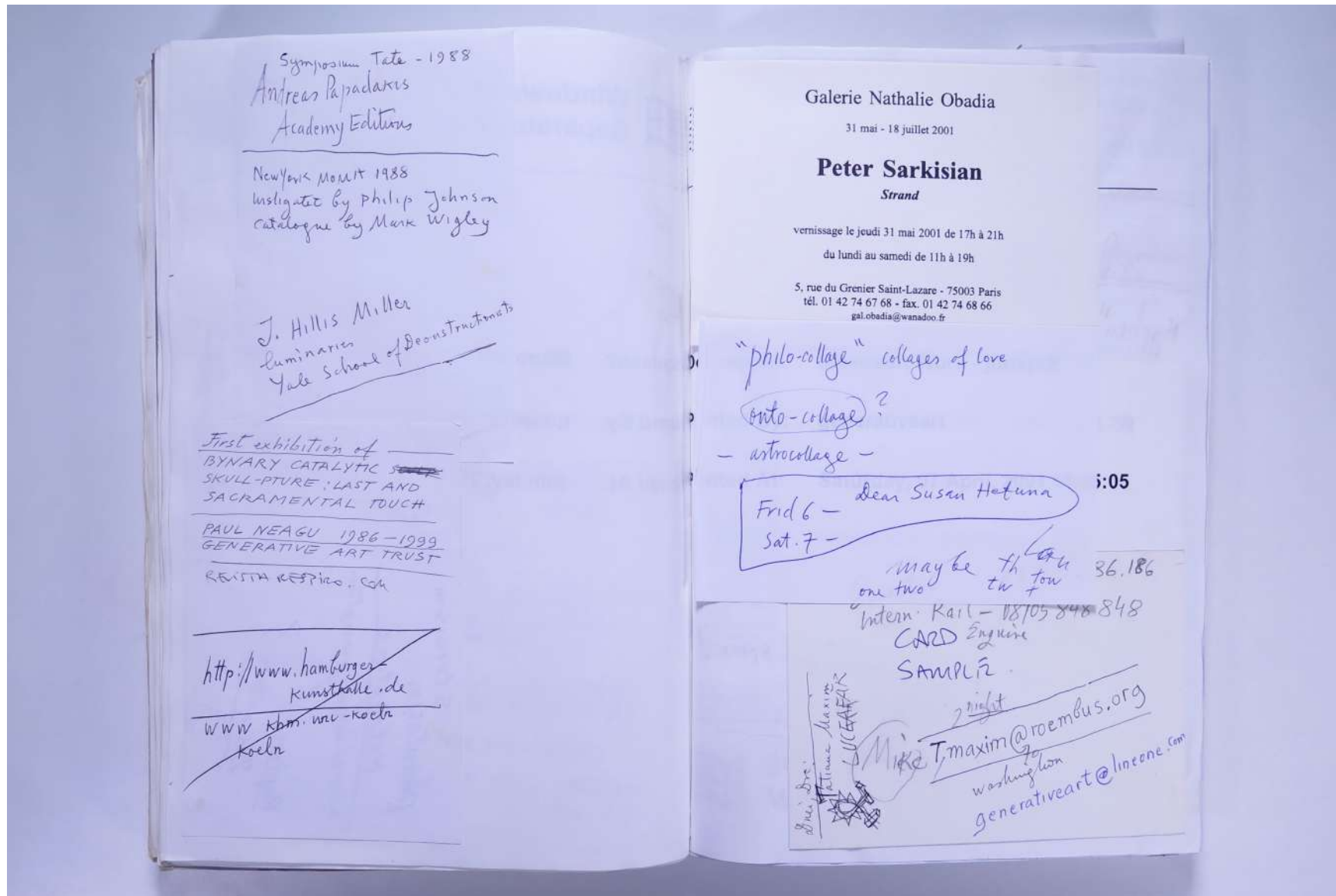
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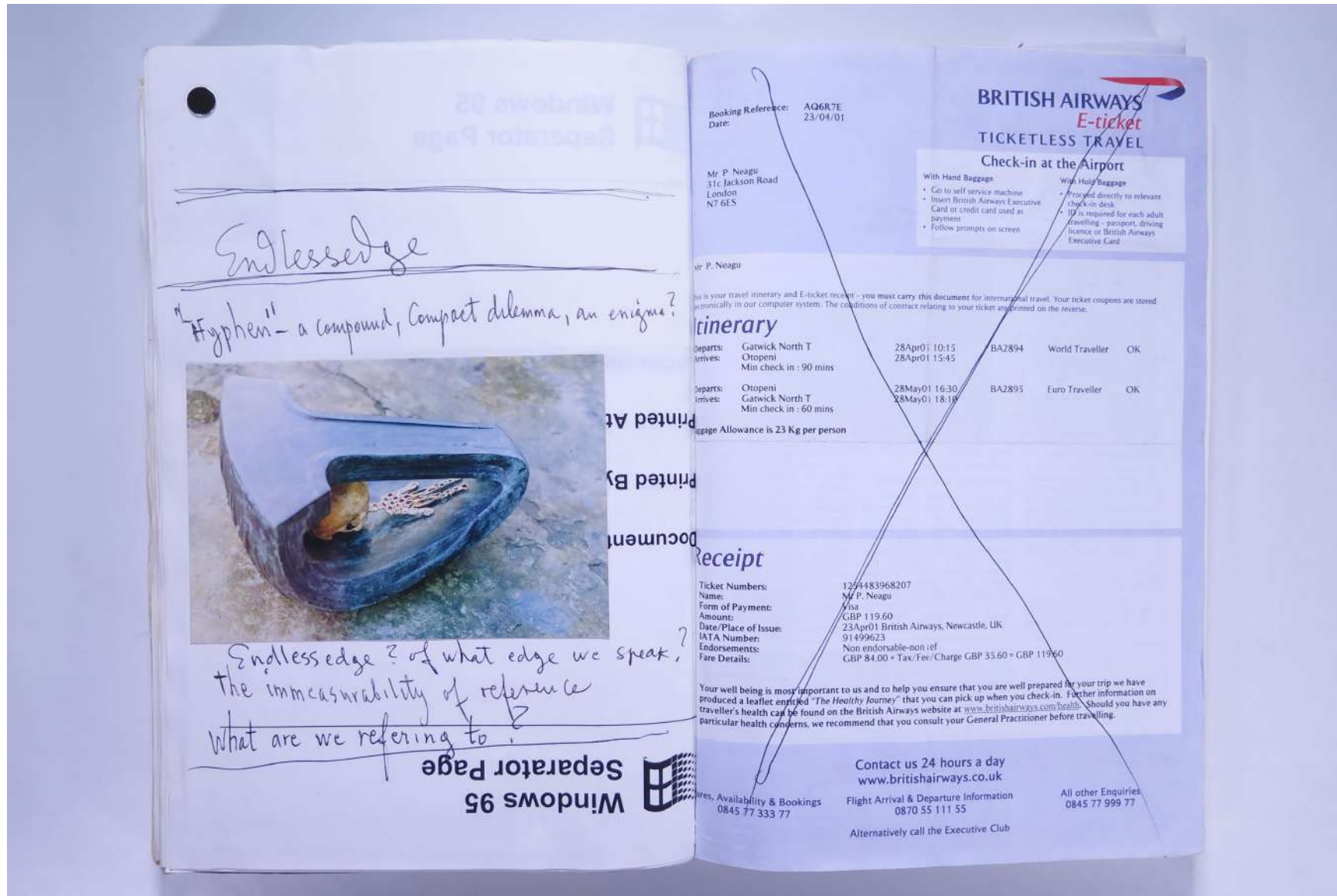
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