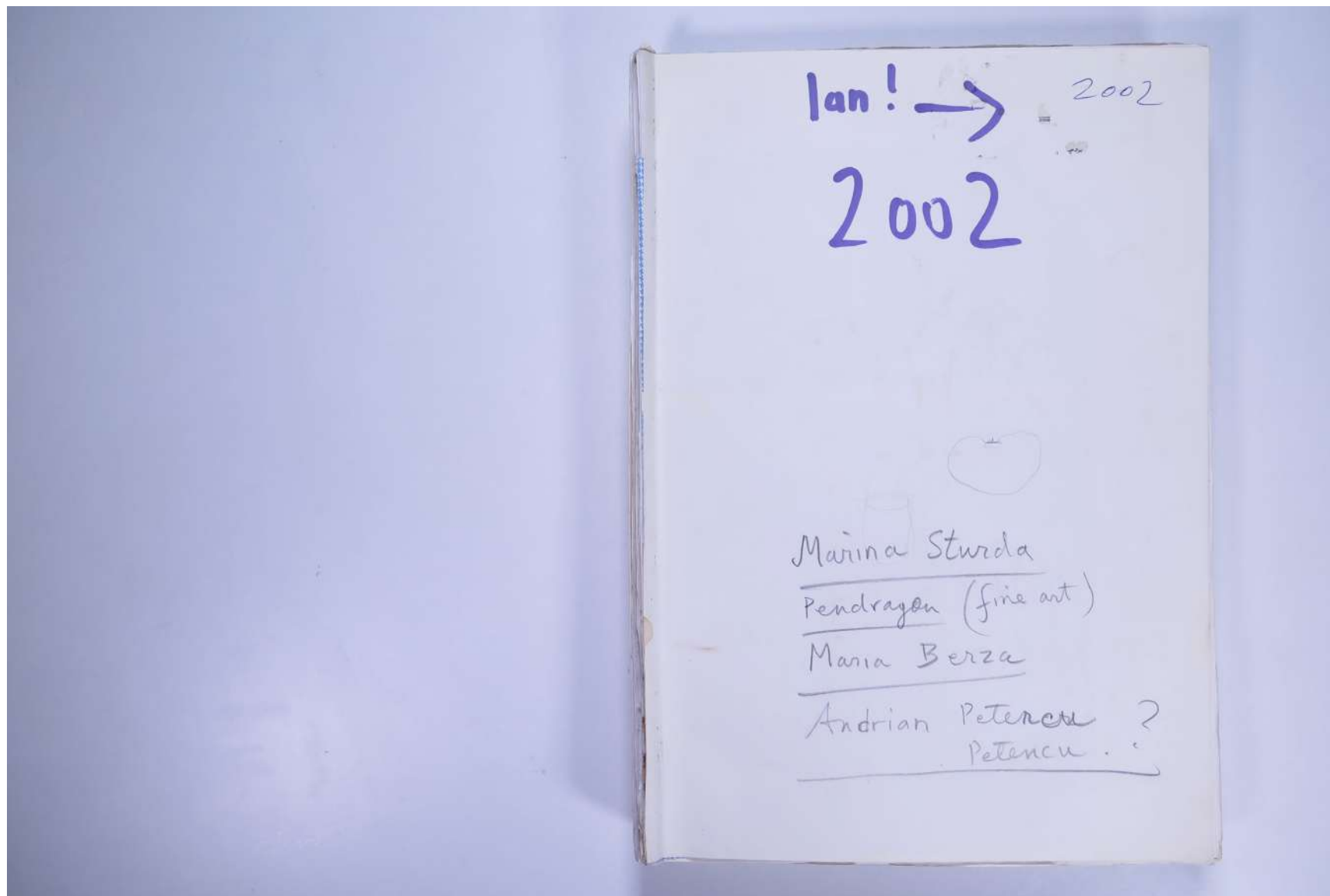


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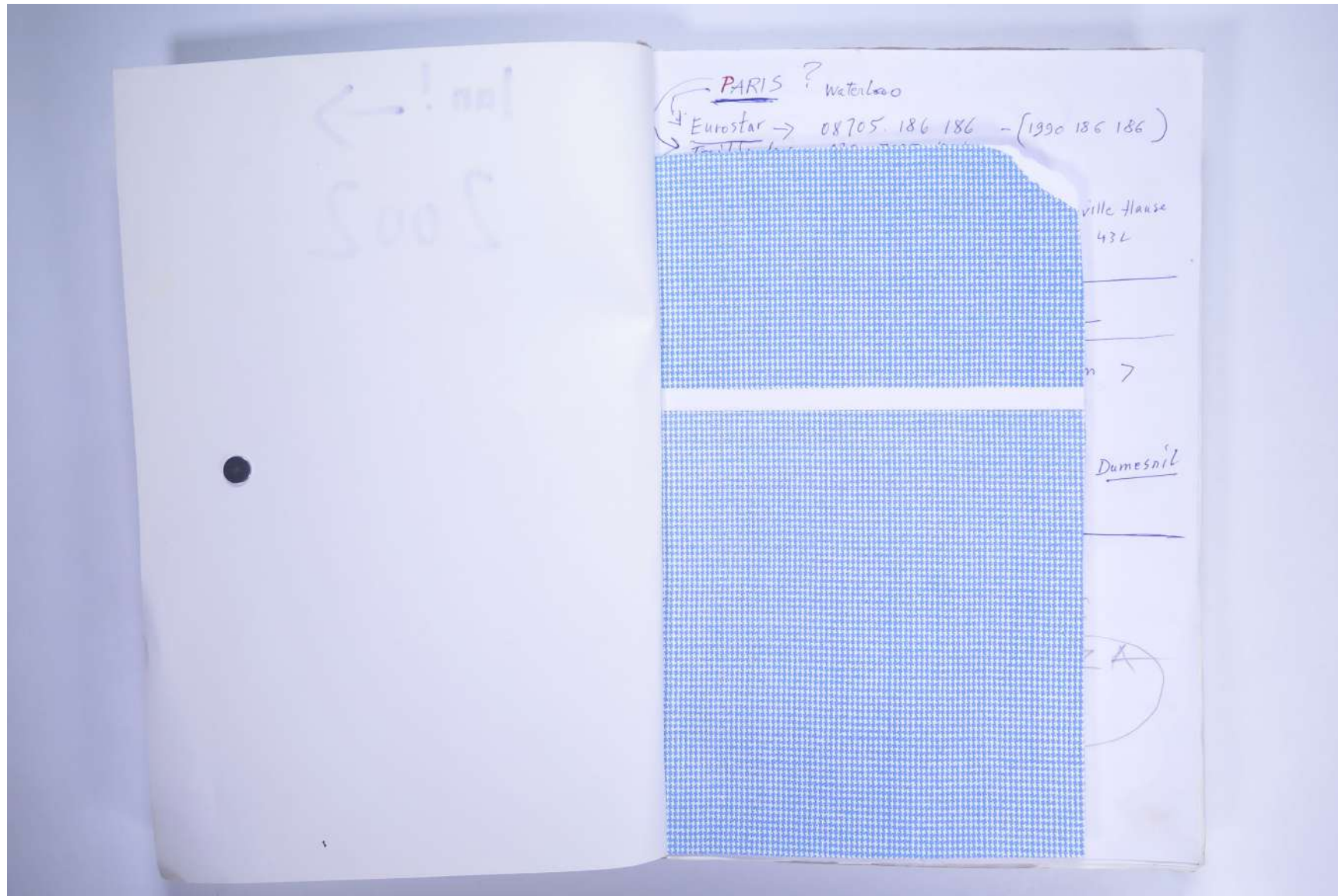
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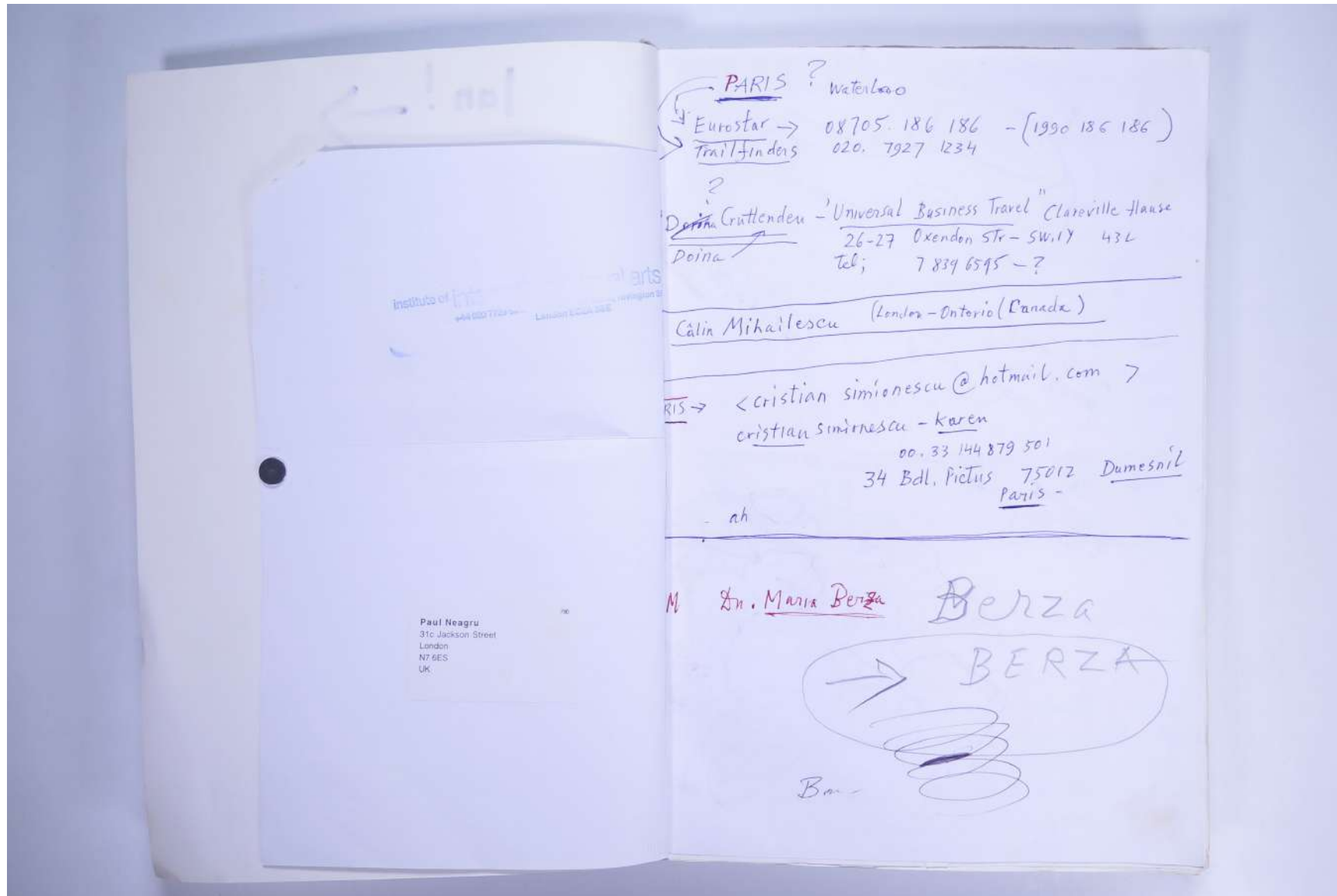
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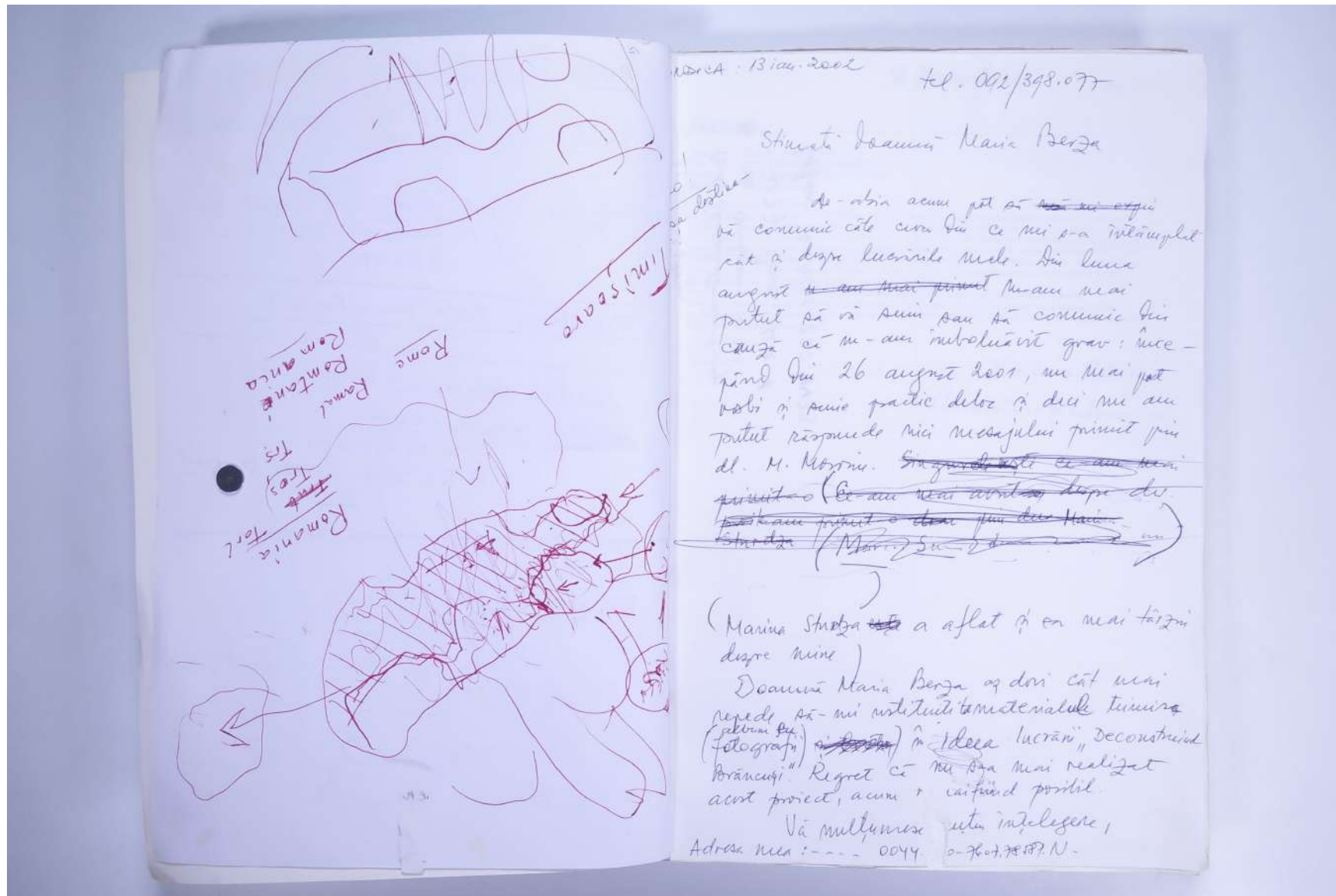
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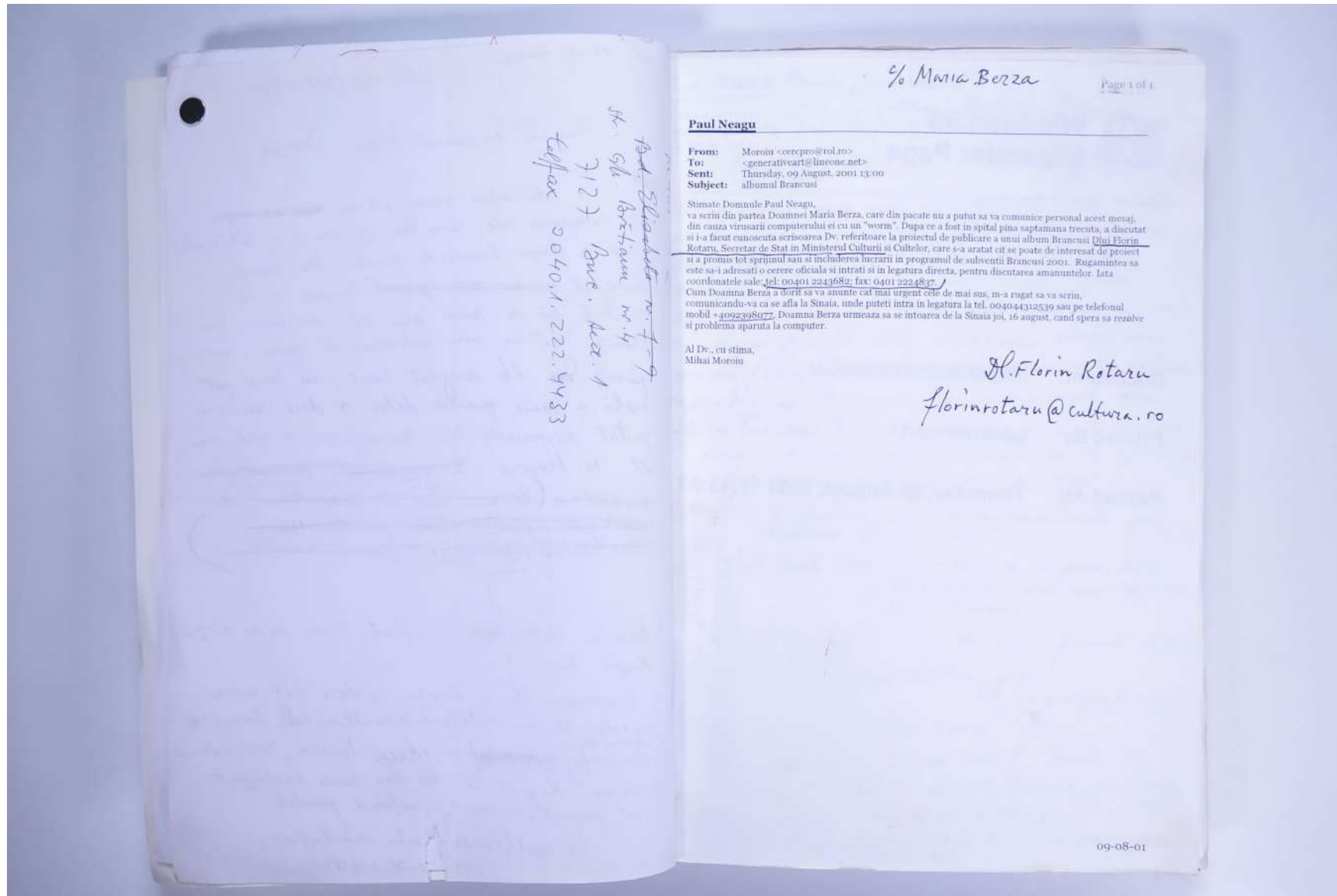
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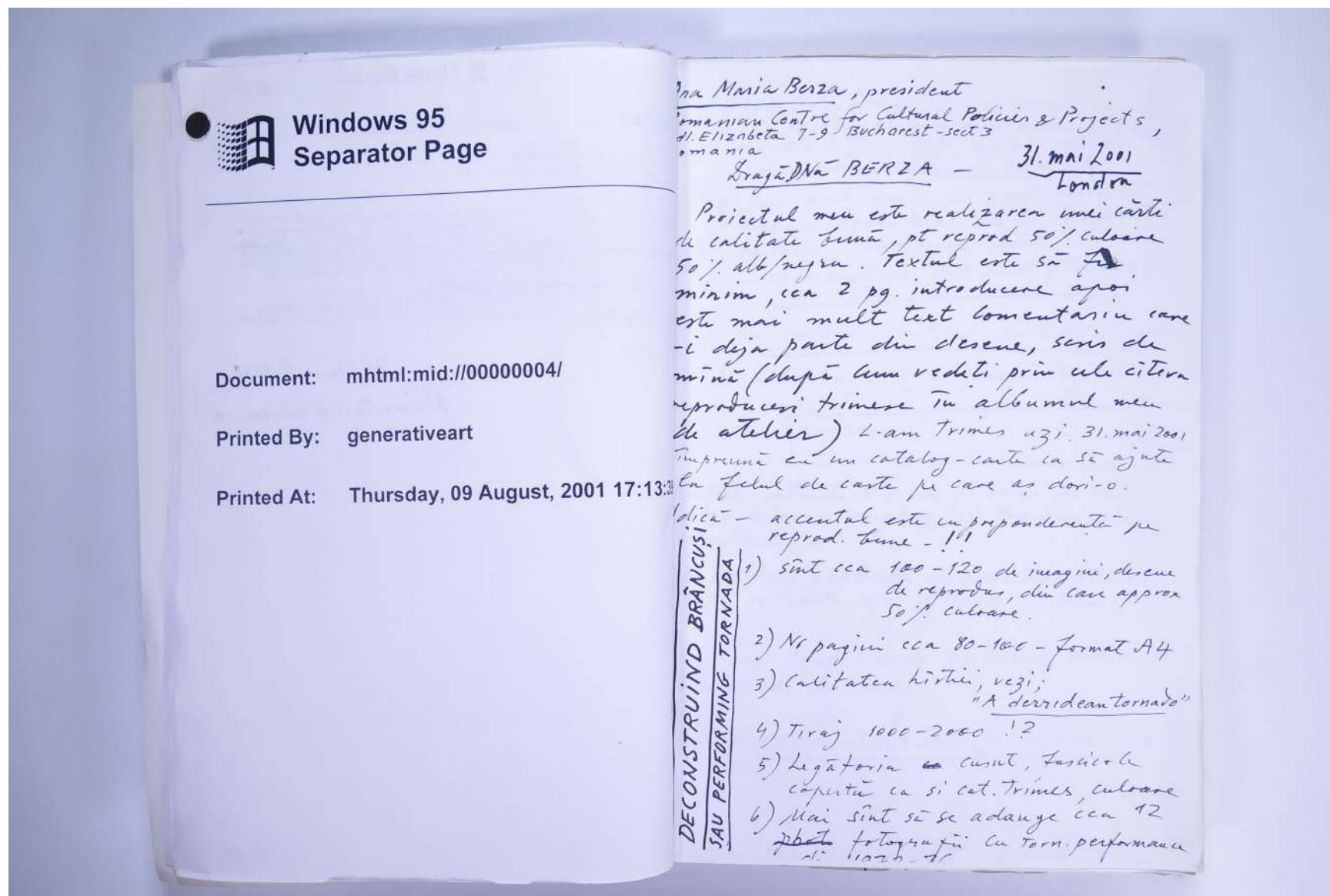
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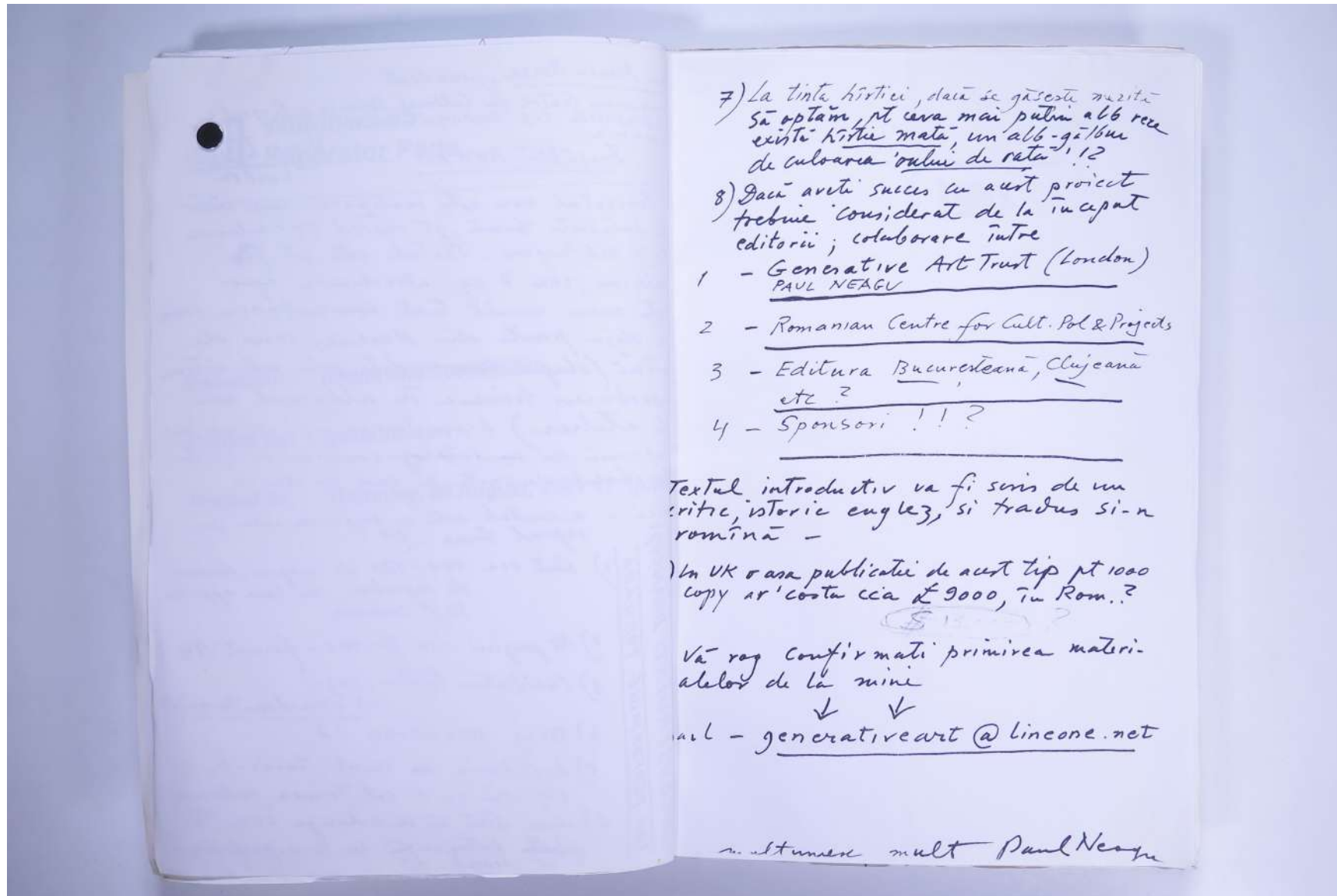


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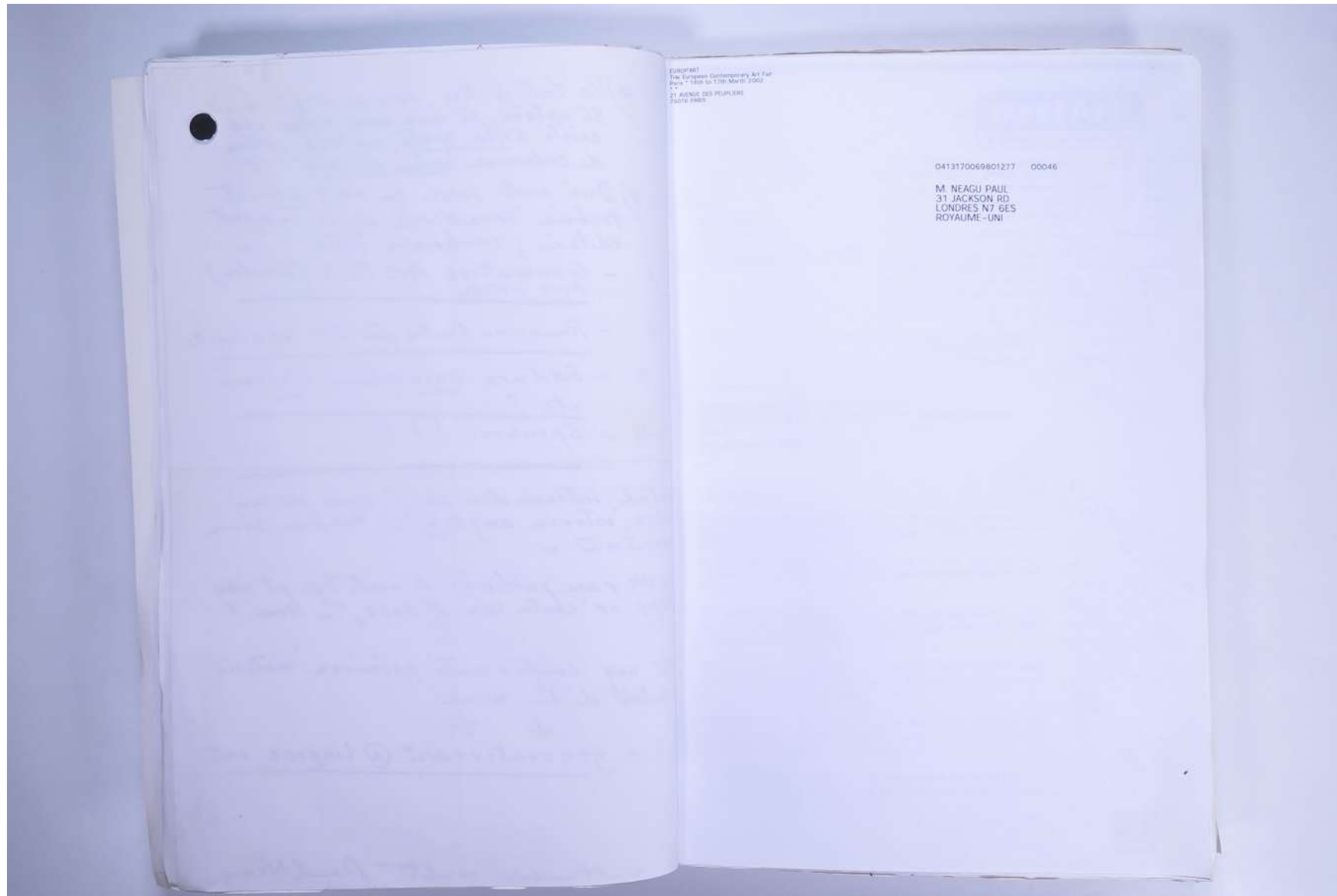
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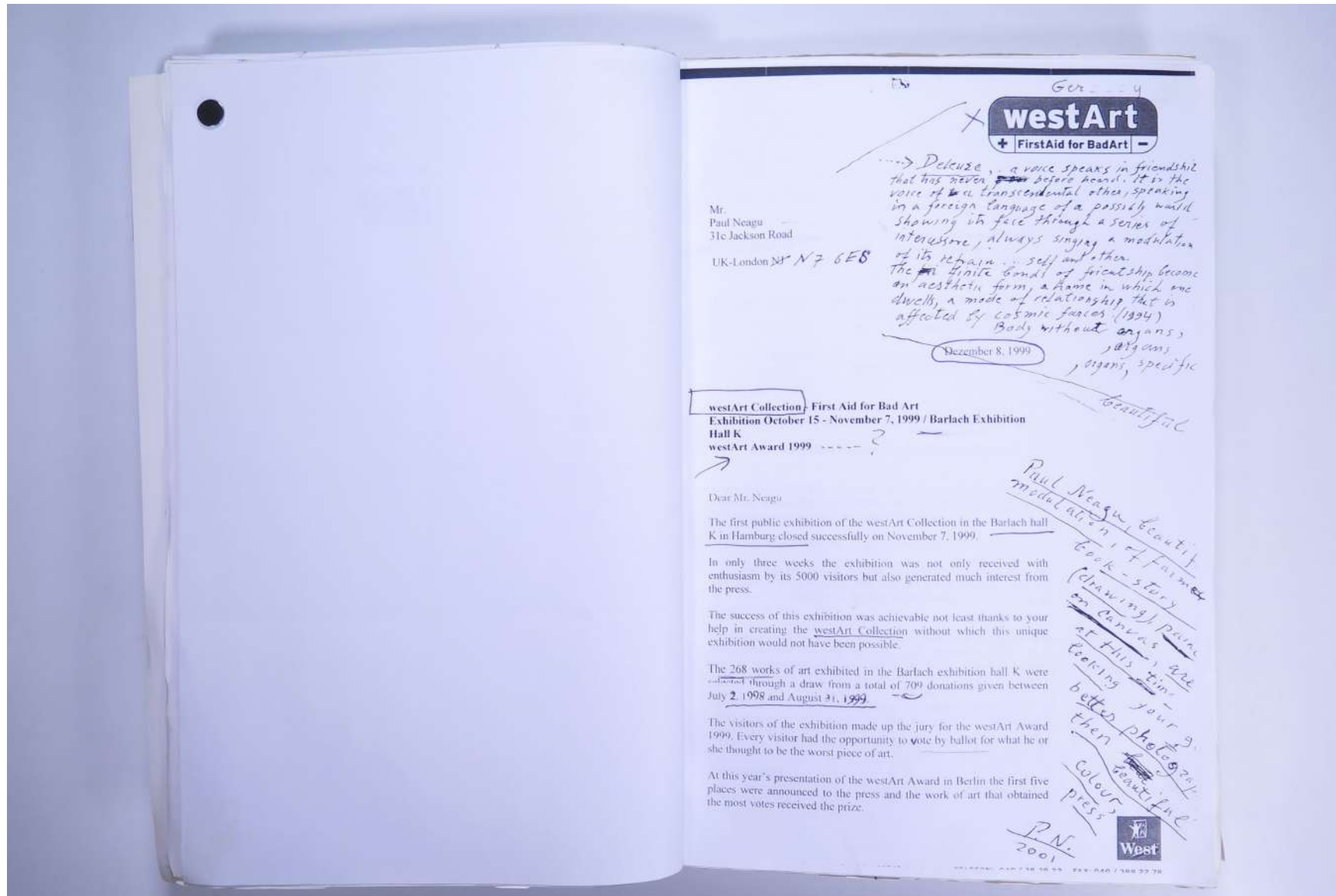
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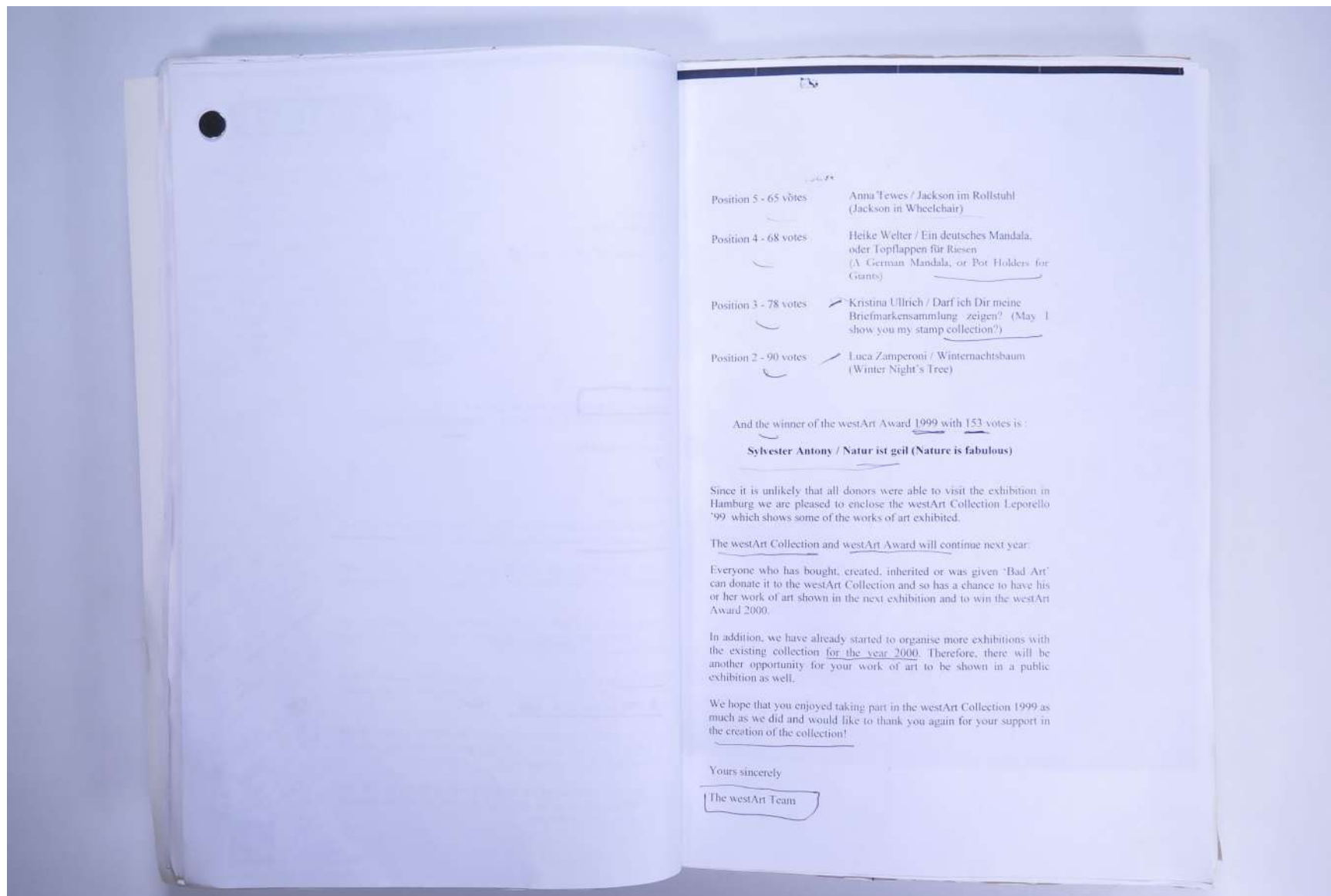
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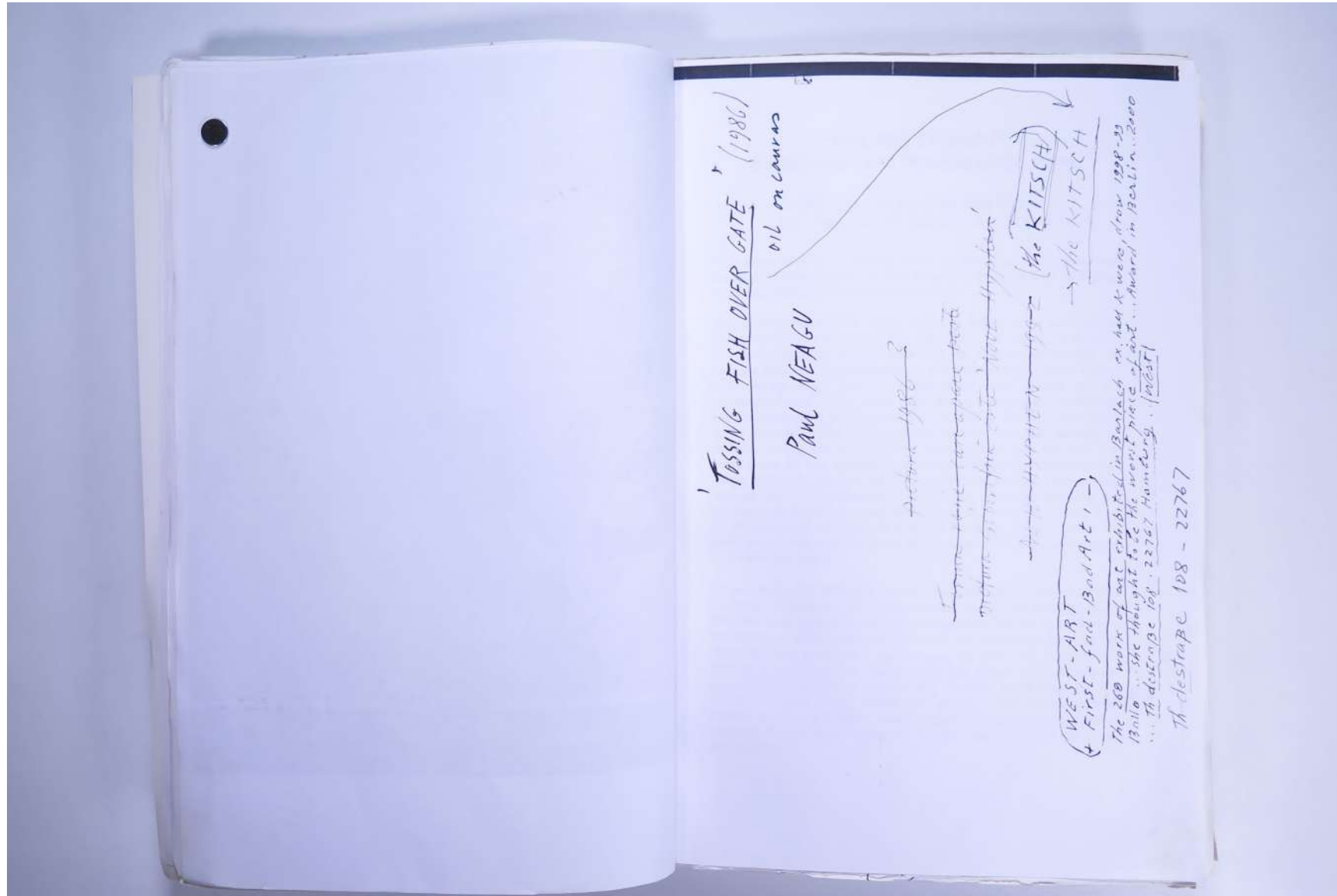
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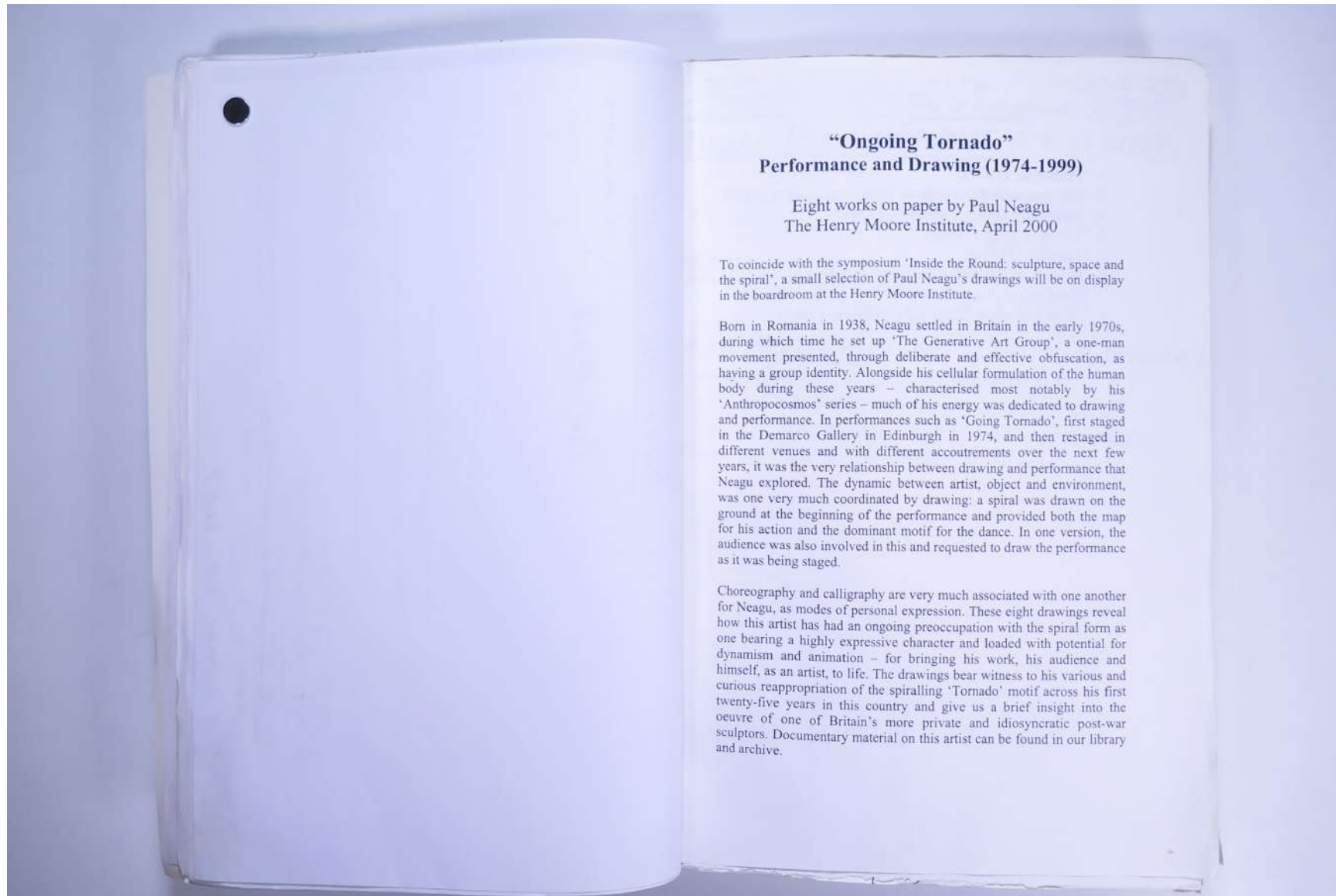
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**“Ongoing Tornado”
Performance and Drawing (1974-1999)**

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.

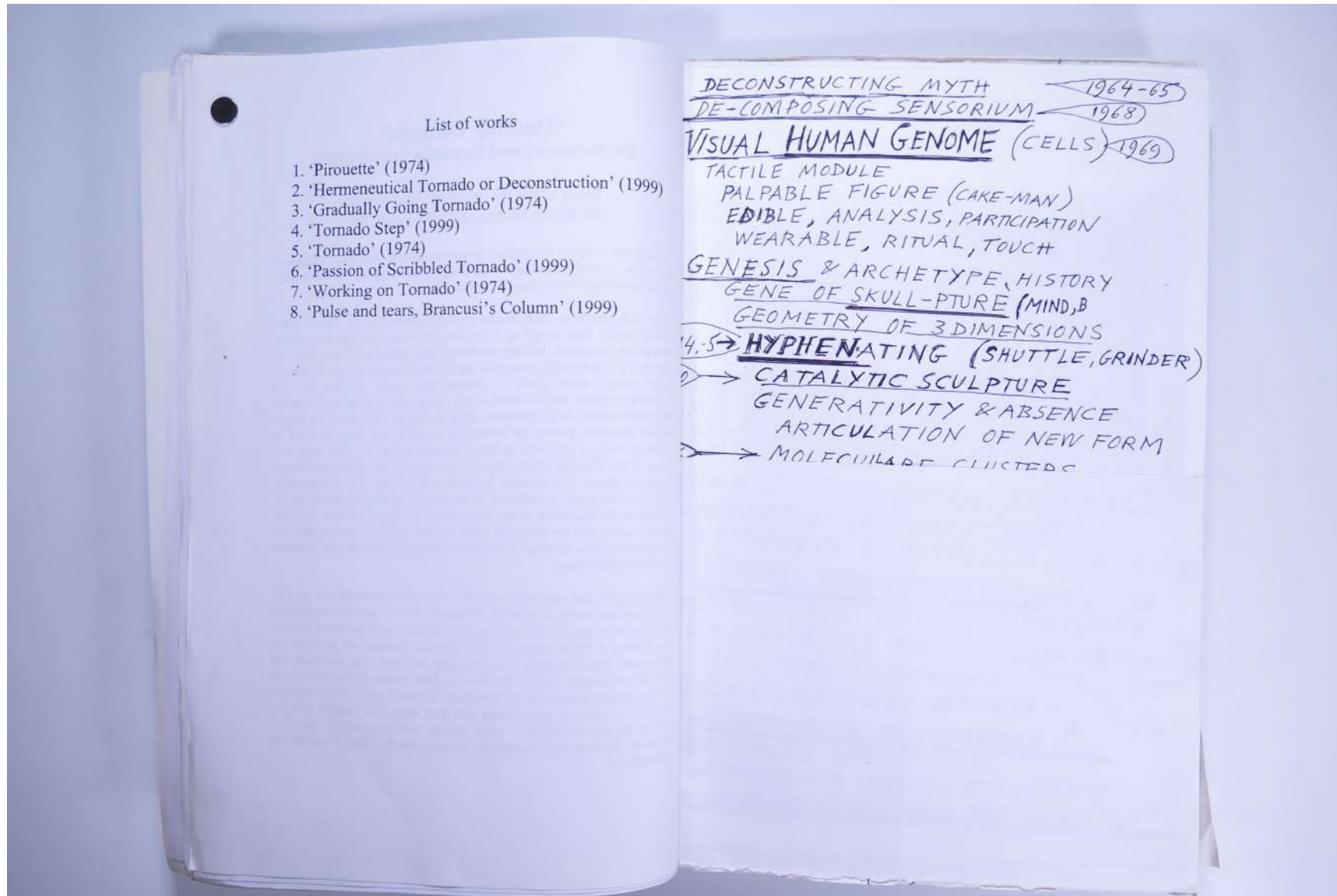
Choreography and calligraphy are very much associated with one another for Neagu, as modes of personal expression. These eight drawings reveal how this artist has had an ongoing preoccupation with the spiral form as one bearing a highly expressive character and loaded with potential for dynamism and 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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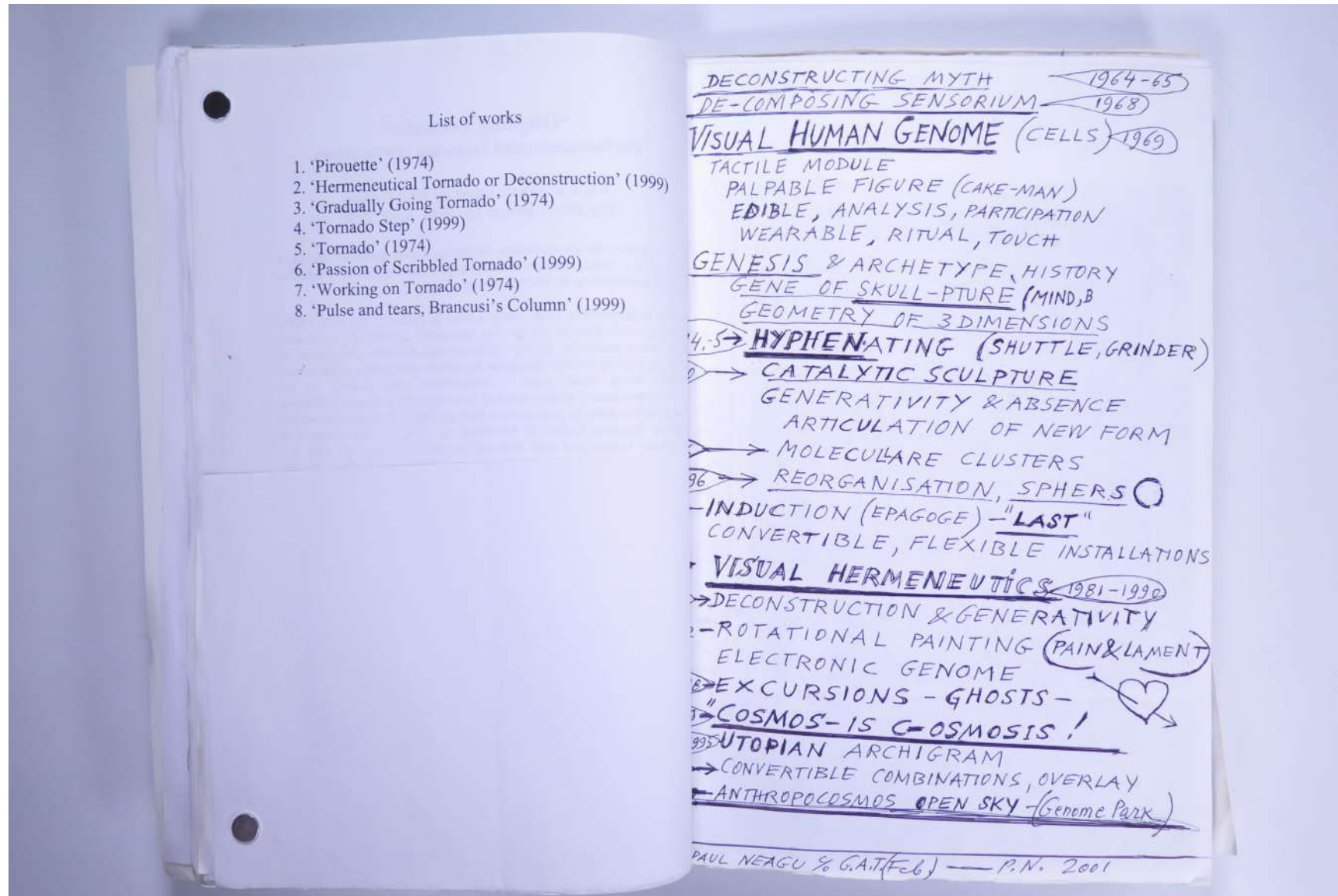
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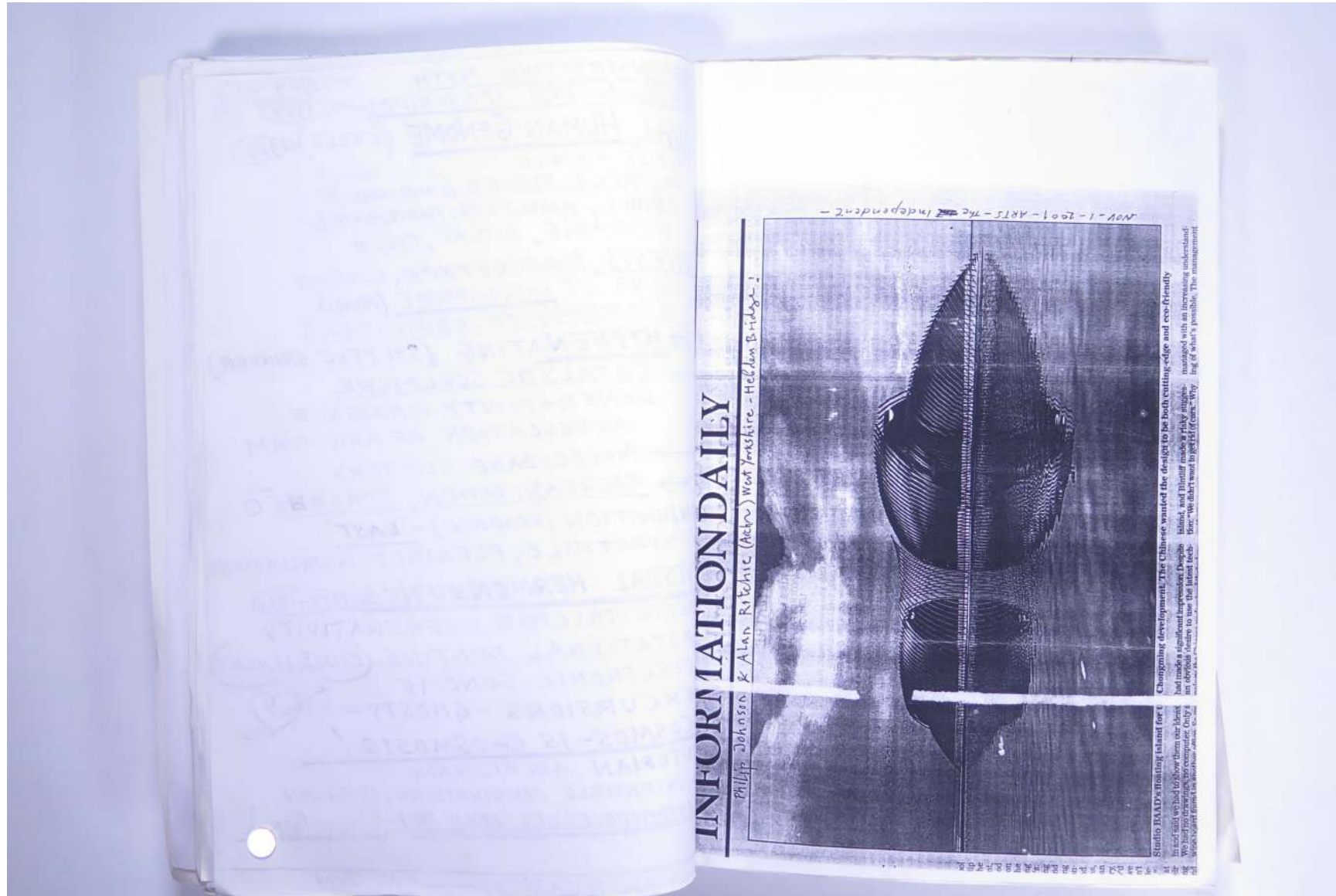


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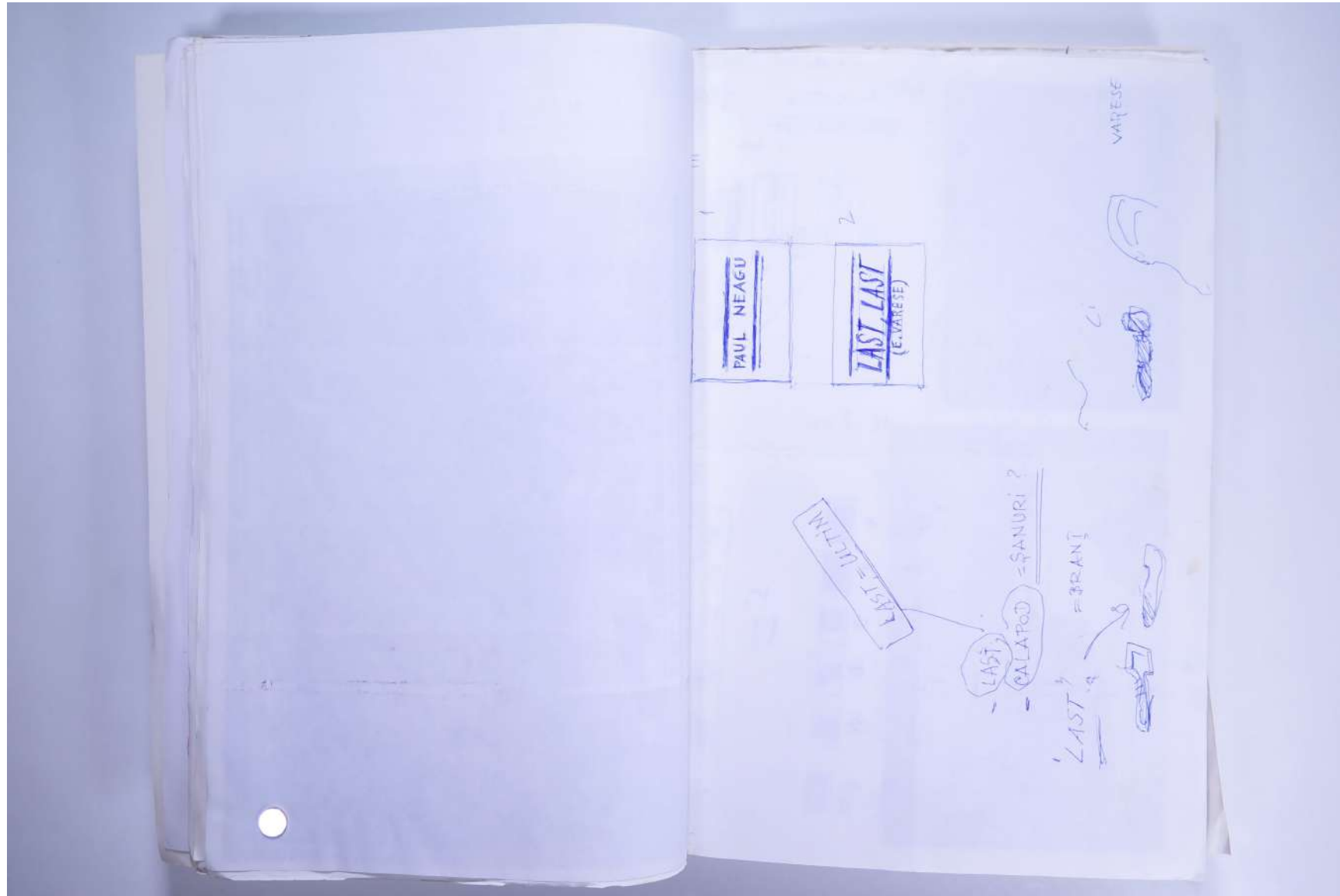
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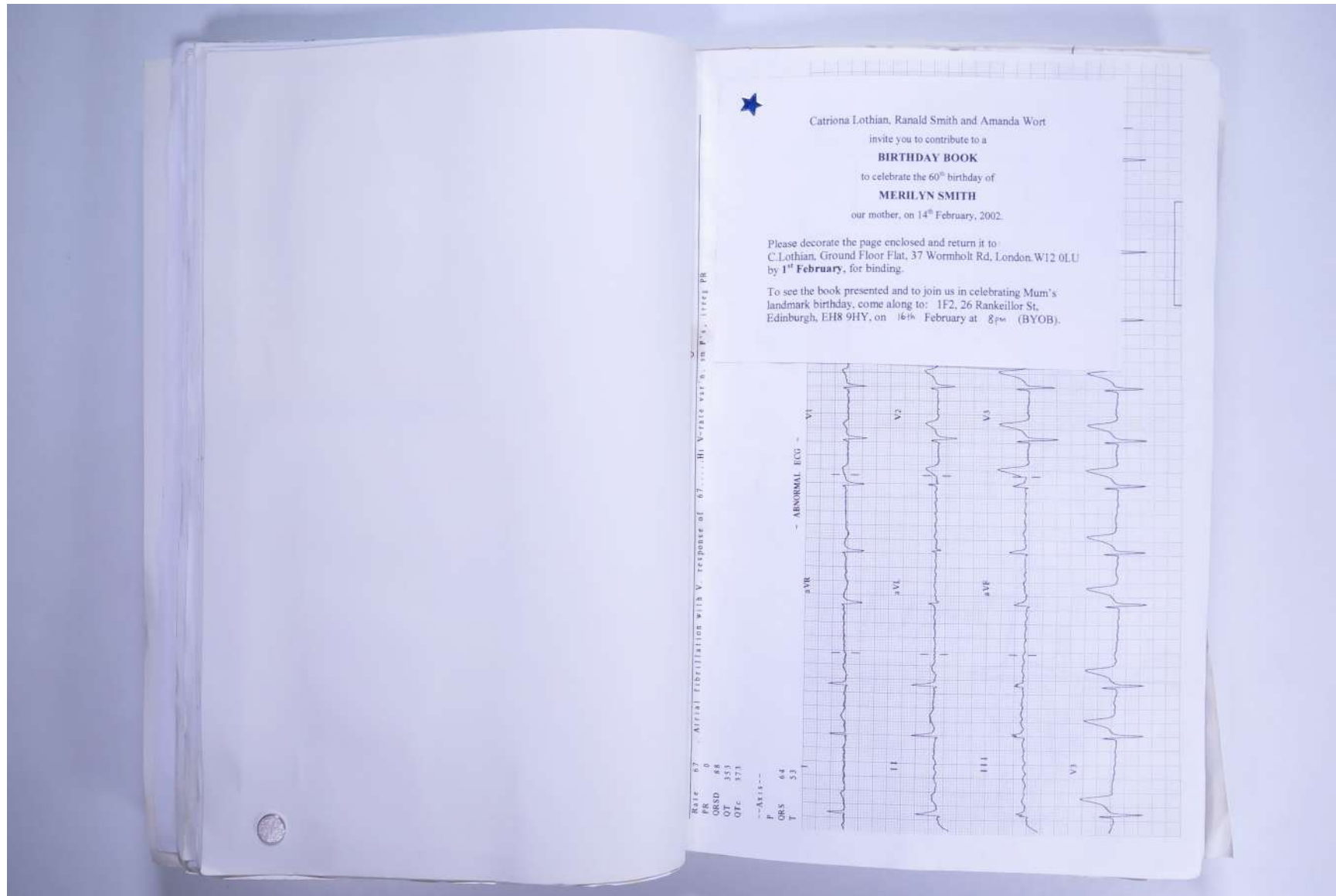
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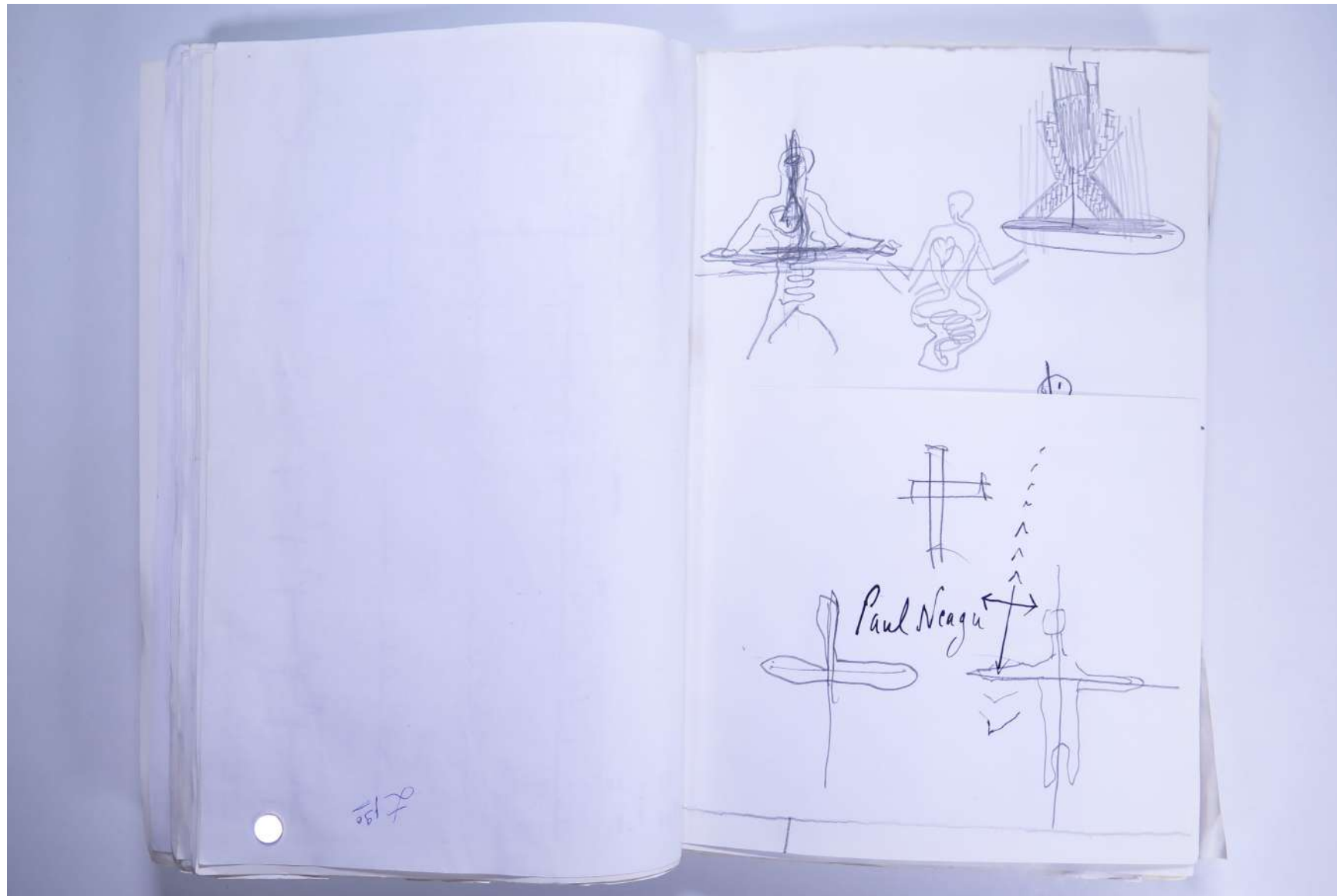
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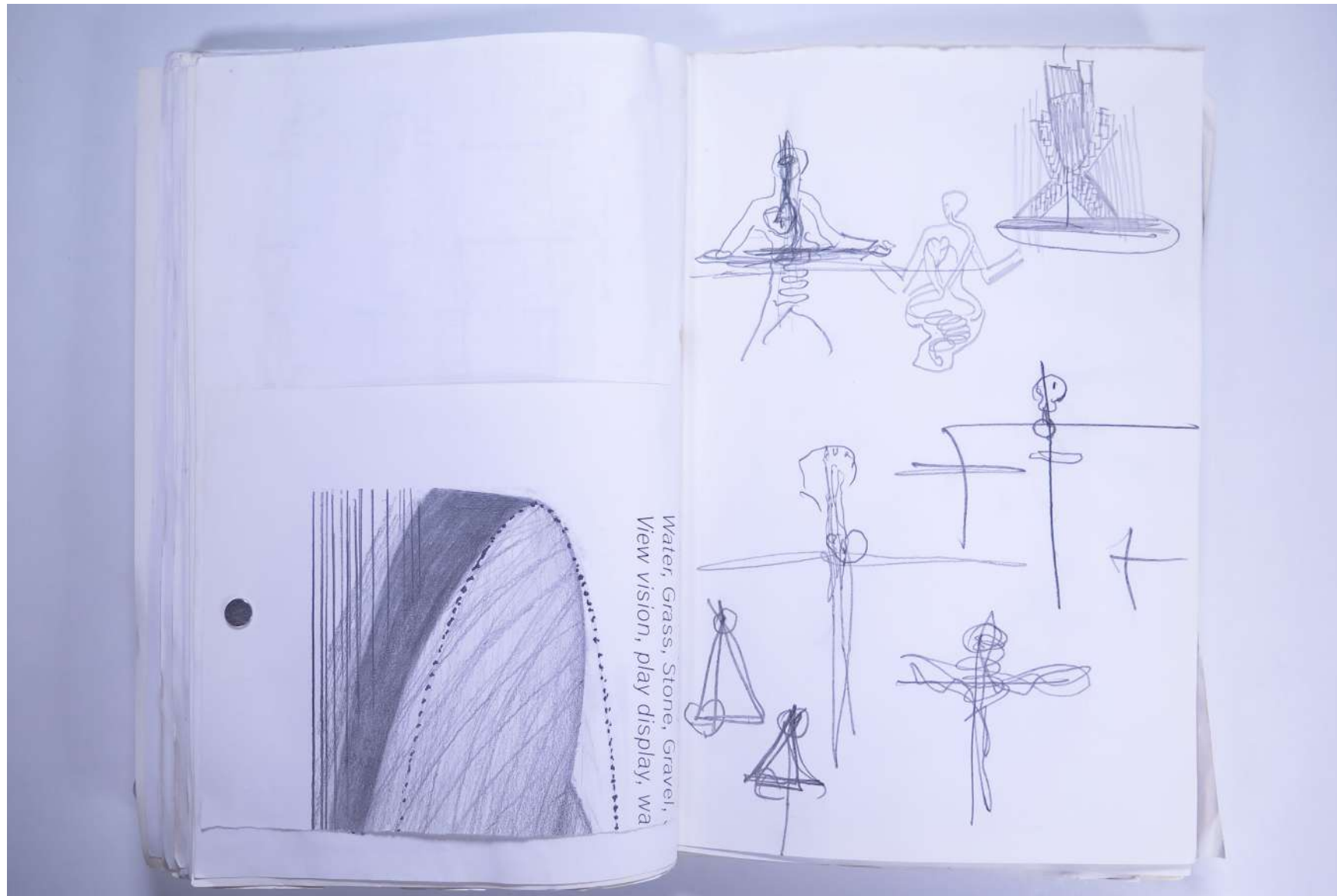
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Water, Grass, Stone, Gravel, wa
View vision, play display, wa

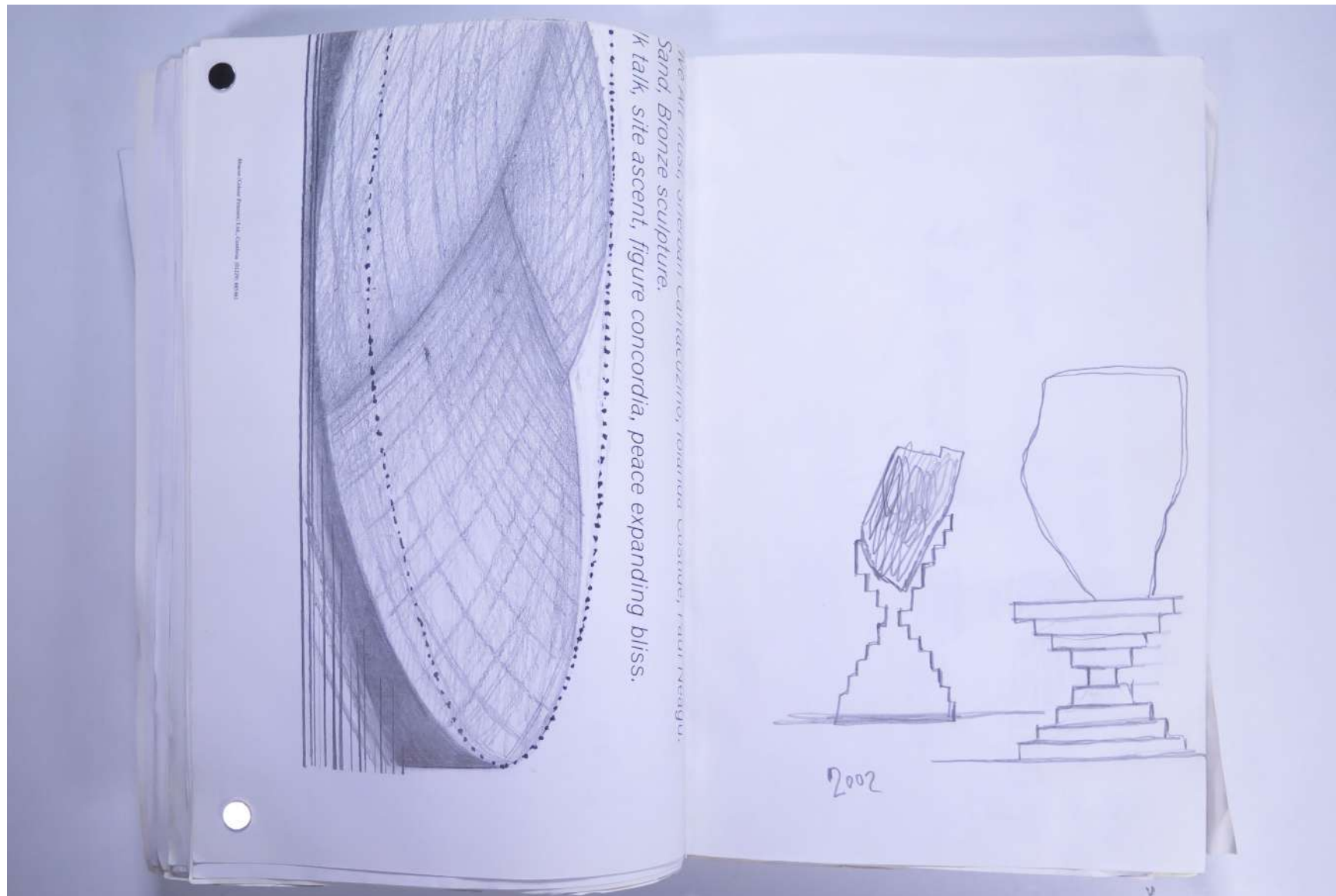
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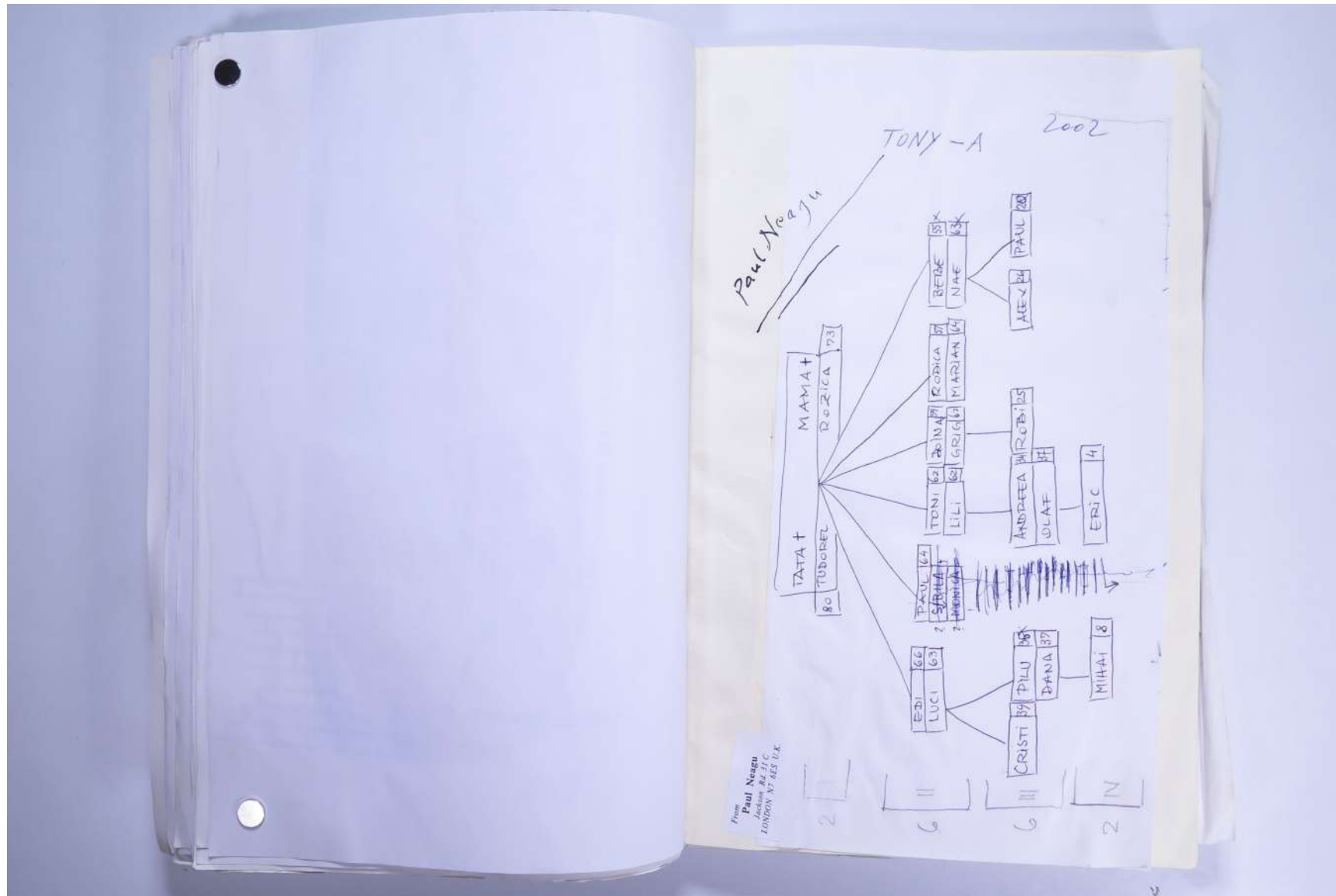
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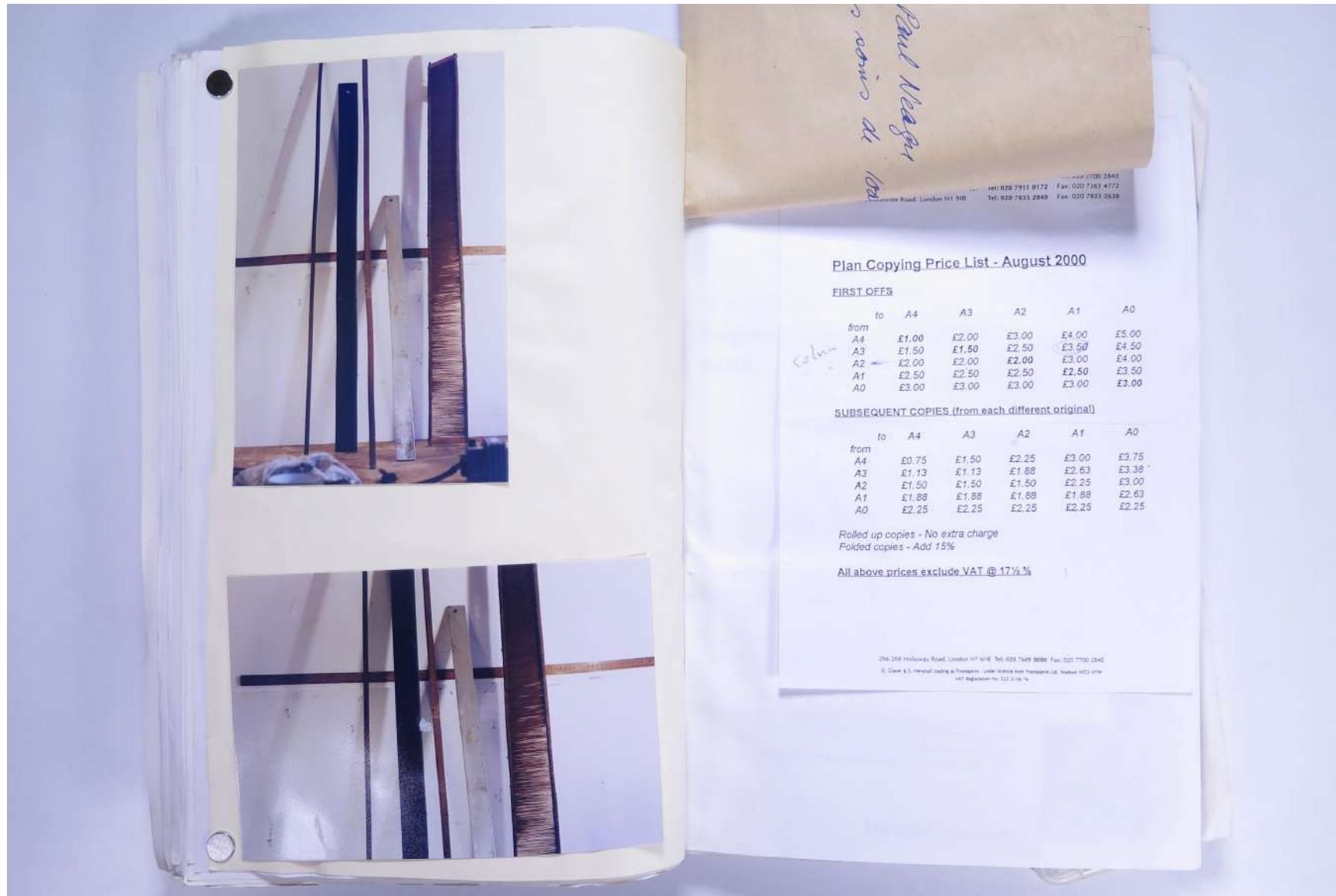
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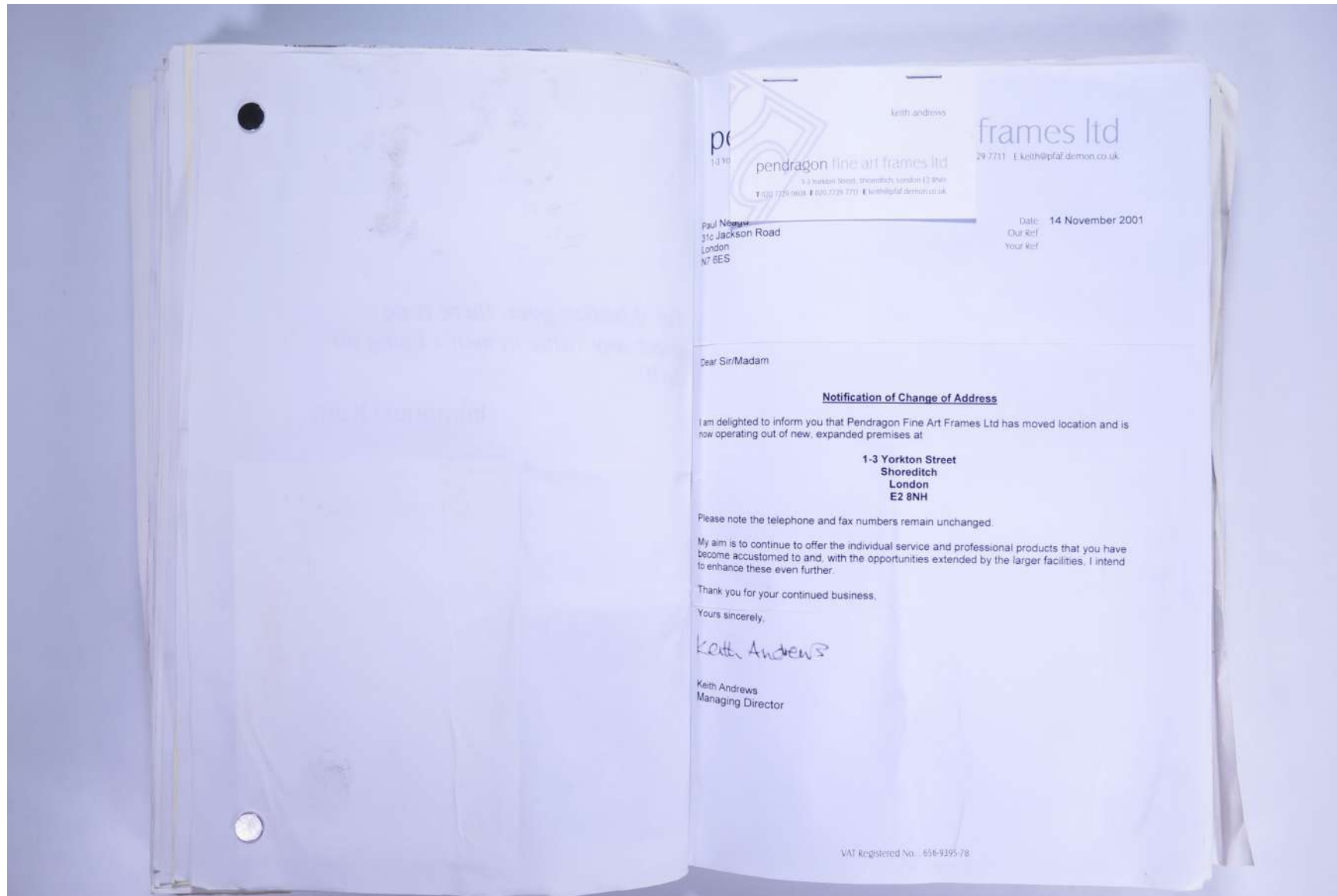
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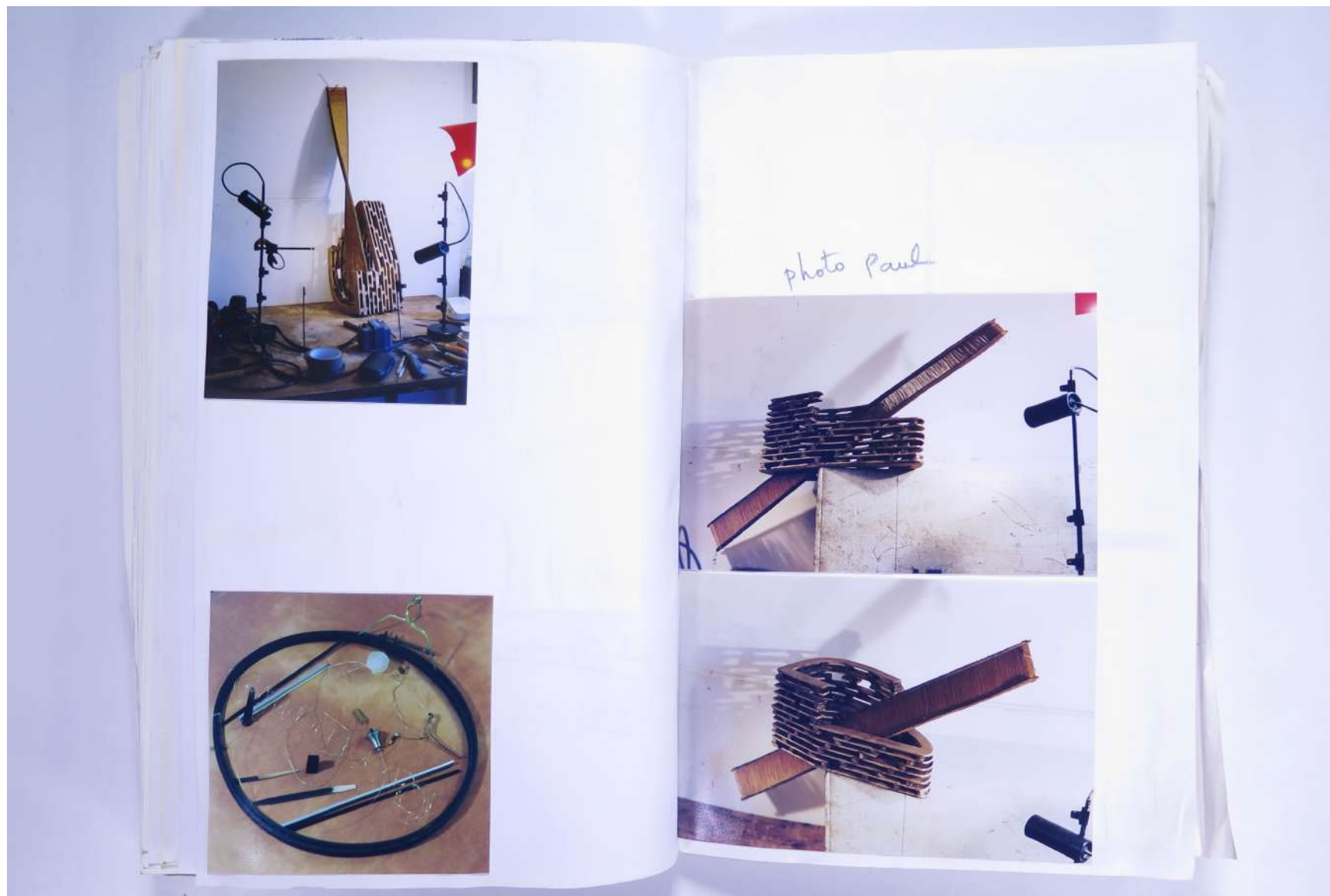
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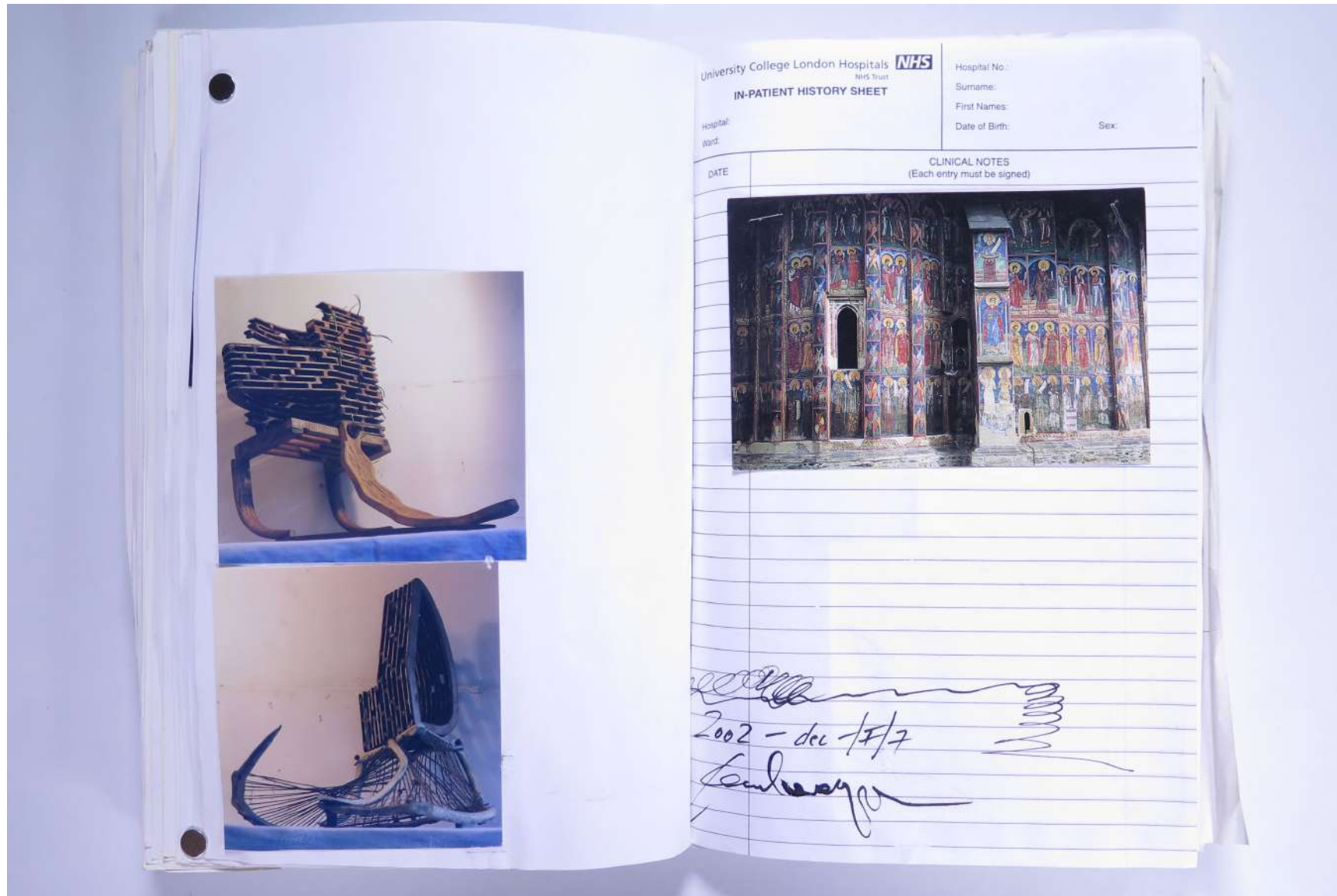
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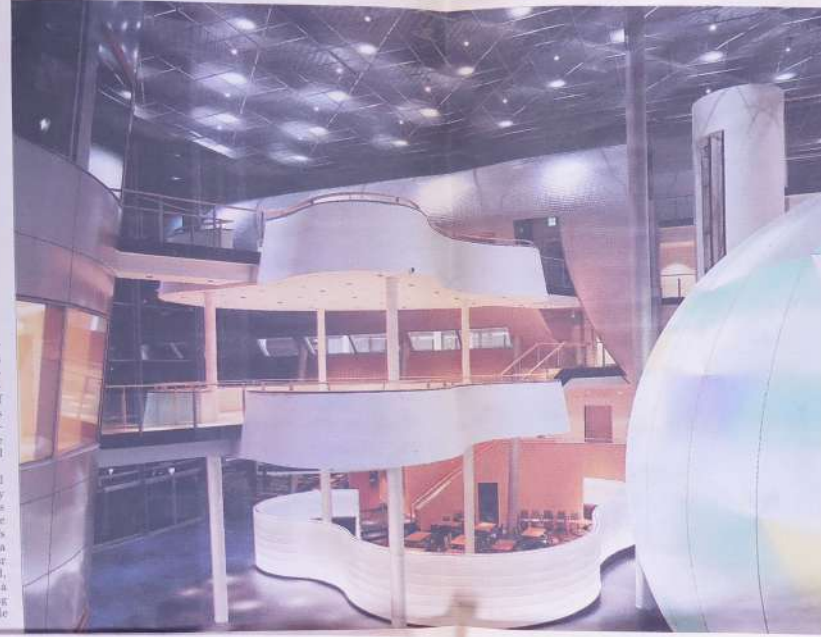
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07.01.02 | 11

factory
in the centre
of the city, says
the architect.
ancey.
The VW plant is
the Modern
Guggenheim



Dresden, a city shaped after the war by the low-riest aesthetic structures of the DDR, must have become very prosperous to buy and run these silver-wagons.
And then it seems odd to salute the car, such a big, road-hogging car, in a densely packed European city with such an unmissable building. Aren't we meant to be falling out of love with the car and hounding them out of our city centres in favour of the very trams that fetch and carry the parts needed to build VW Phaetons?
The truth is that we're continually about the car. We are ever more aware of its dangers and the way it clatters up cities, especially handsome old baroque cities such as Dresden, but we buy more and more of them, ever bigger and more powerful, to drive to shopping malls, schools and petrol stations. For all its faults, the car is an attractive combi-

It couldn't happen in Britain. We hide our factories away – or close them down

nation of art, technology, design and design, and, especially in Germany, of national pride. German cars are the products of industrial craft, both human and robotic: why shouldn't they be celebrated, particularly when their manufacture is contributing so much to the reunification of the German economy?
The factory is reached by tram, or car, across bridges leading over lakes and gardens. Essentially rectangular form is interrupted by the circular glass tower together with a

Motown). This opened in June 2000. This is where buyers come to collect their Passats and Polos, to visit VW's museum and to tour the mighty Wolfsburg factory. A kind of industrial theme park, it couldn't happen in Britain because, ashamed of making anything much bigger than a micro-chip, we hide our factories away or, more often, close them down. The fascinating thing here is the factory is tamed by becoming a part of a visitor attraction that is linked by a light railway system to Wolfsburg's main station. This is served by the high-speed ICE trains. Many visitors to Wolfsburg come by train to see cars being made and to take delivery of them. This can only seem odd to us Brits as we like to divide and misrule: our transport, rather than integrating it into a whole as the Germans are trying to do.
The original idea of building all-glass factories – or as near to fully glazed as possible – dates back in part to Joseph Paxton's Crystal Palace of 1851, but more properly to the Fagus Werke, Alsdorf (Walker Group, 1911-14), one of the first truly modern factories, and the glass pavilion designed by Bruno Taut for the Deutsche Werkbund exhibition held in Cologne in 1914. Soon after the first world war, Ludwig Mies van der Rohe came up with proposals for two beautiful glass office towers for Berlin. Neither was built – building technology lagged behind Mies's fantasy – yet the idea became firmly rooted in the German architectural imagination. What Herm has done in Dresden is to marry these various crystalline dreams, and to turn heavy industry into civic art.

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and Danny Dyer a rily charm-exploding Foster

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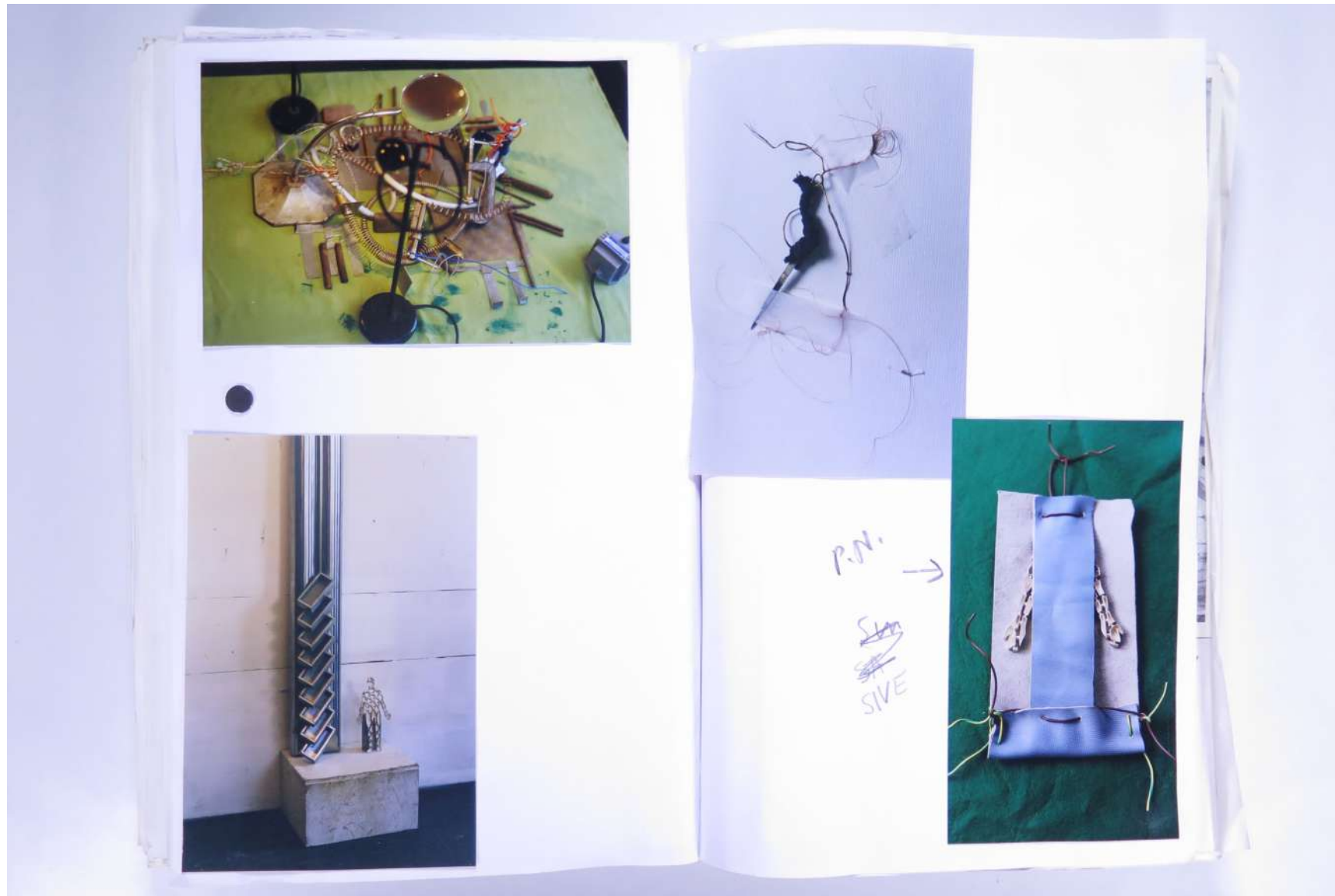
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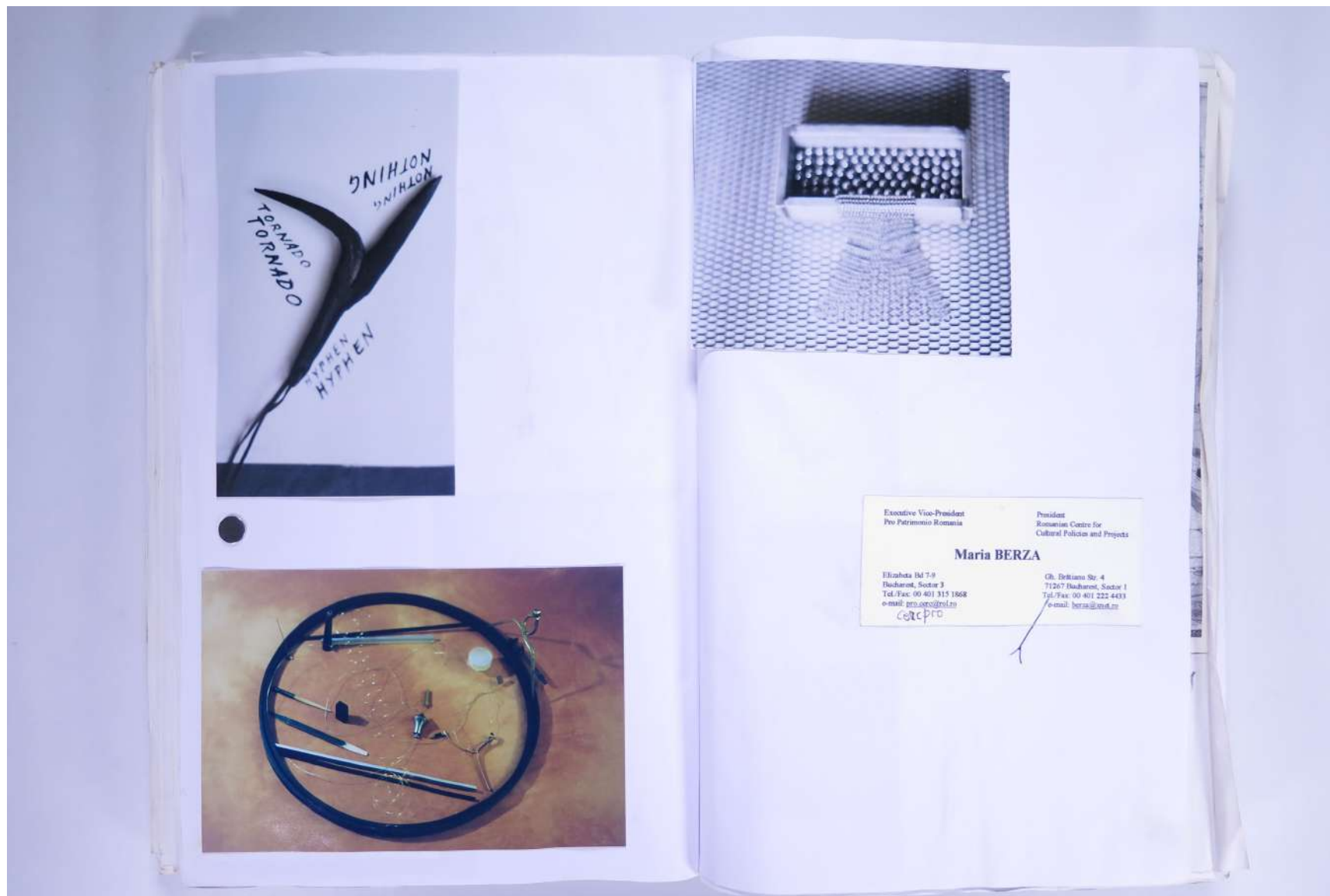
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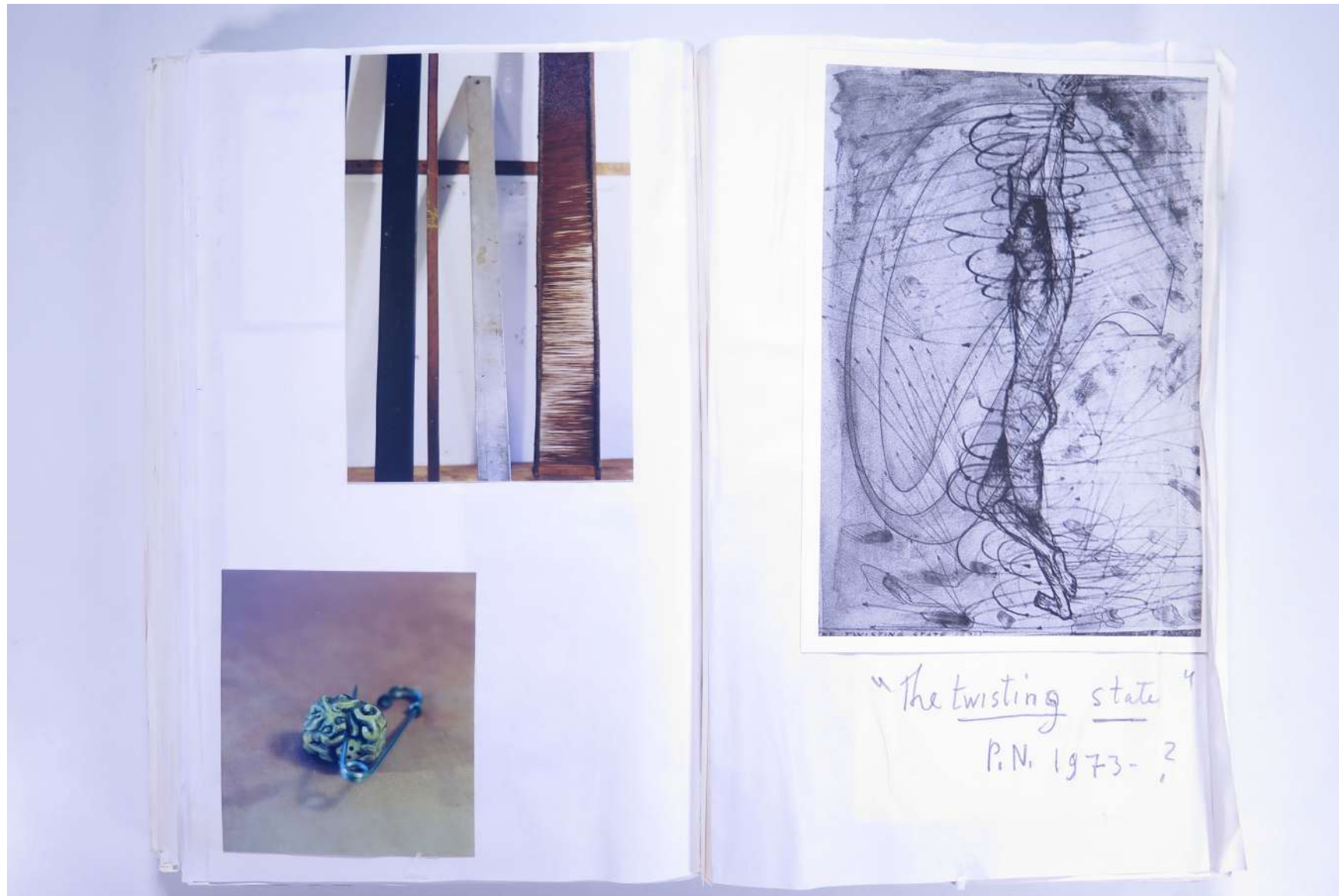
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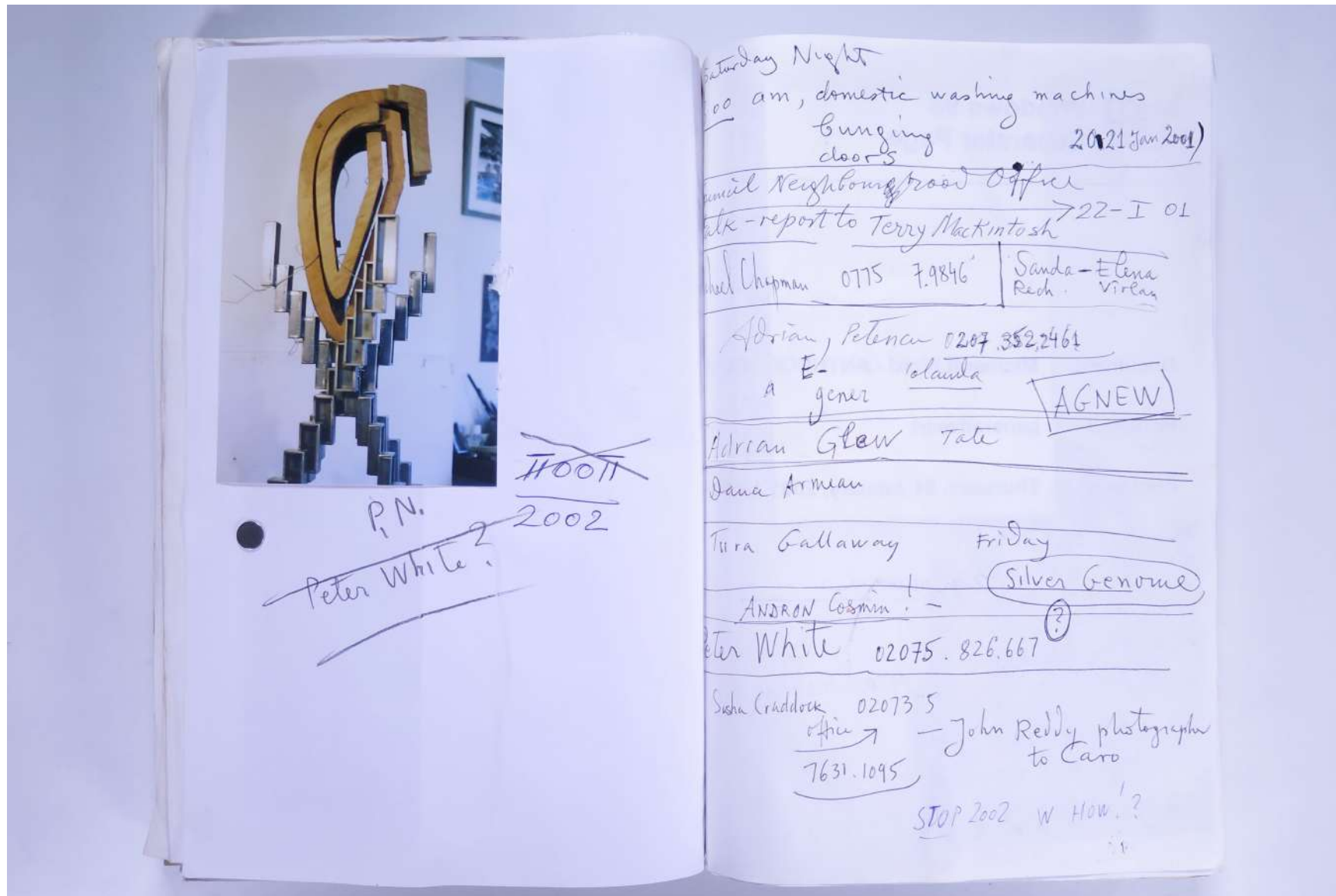
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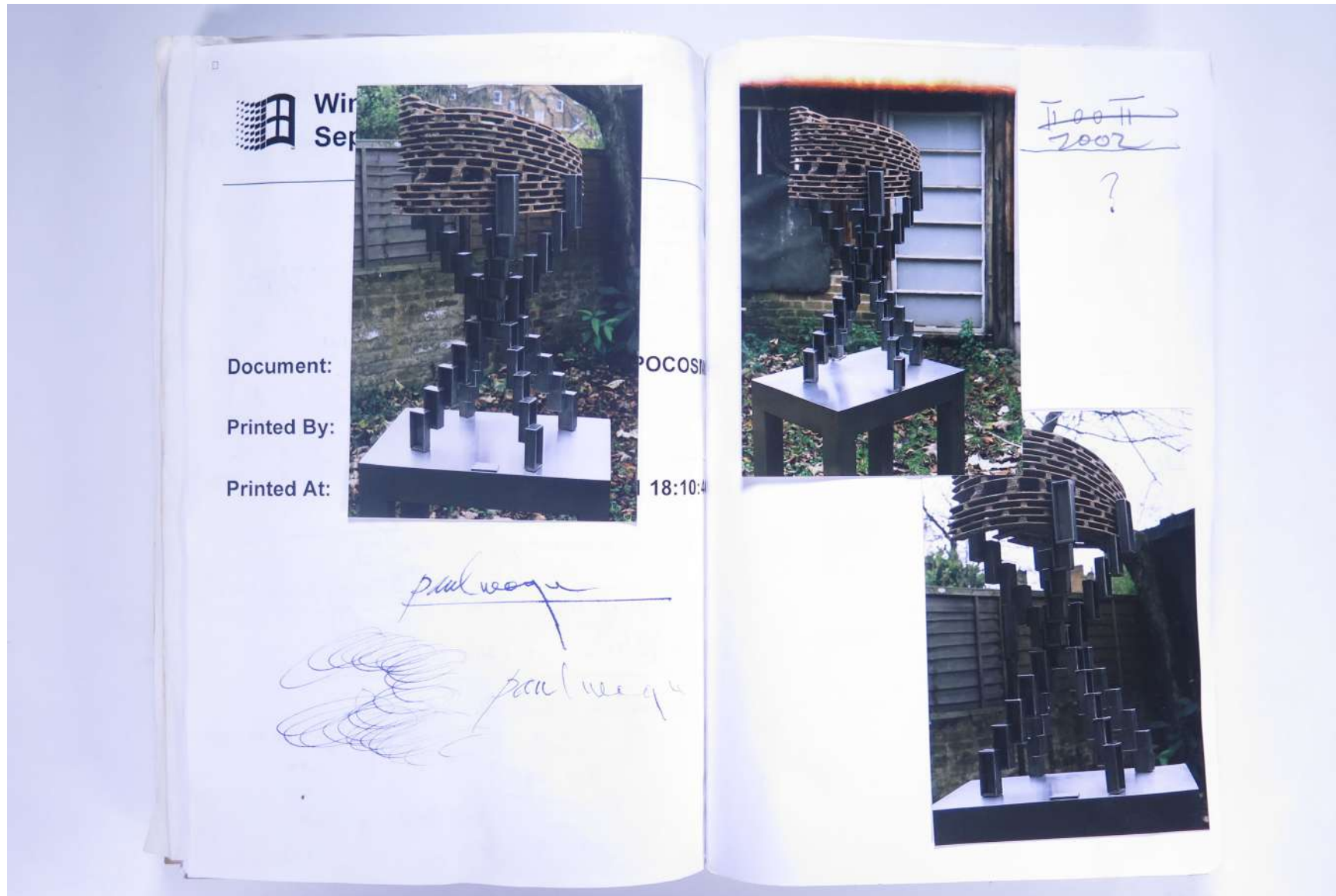
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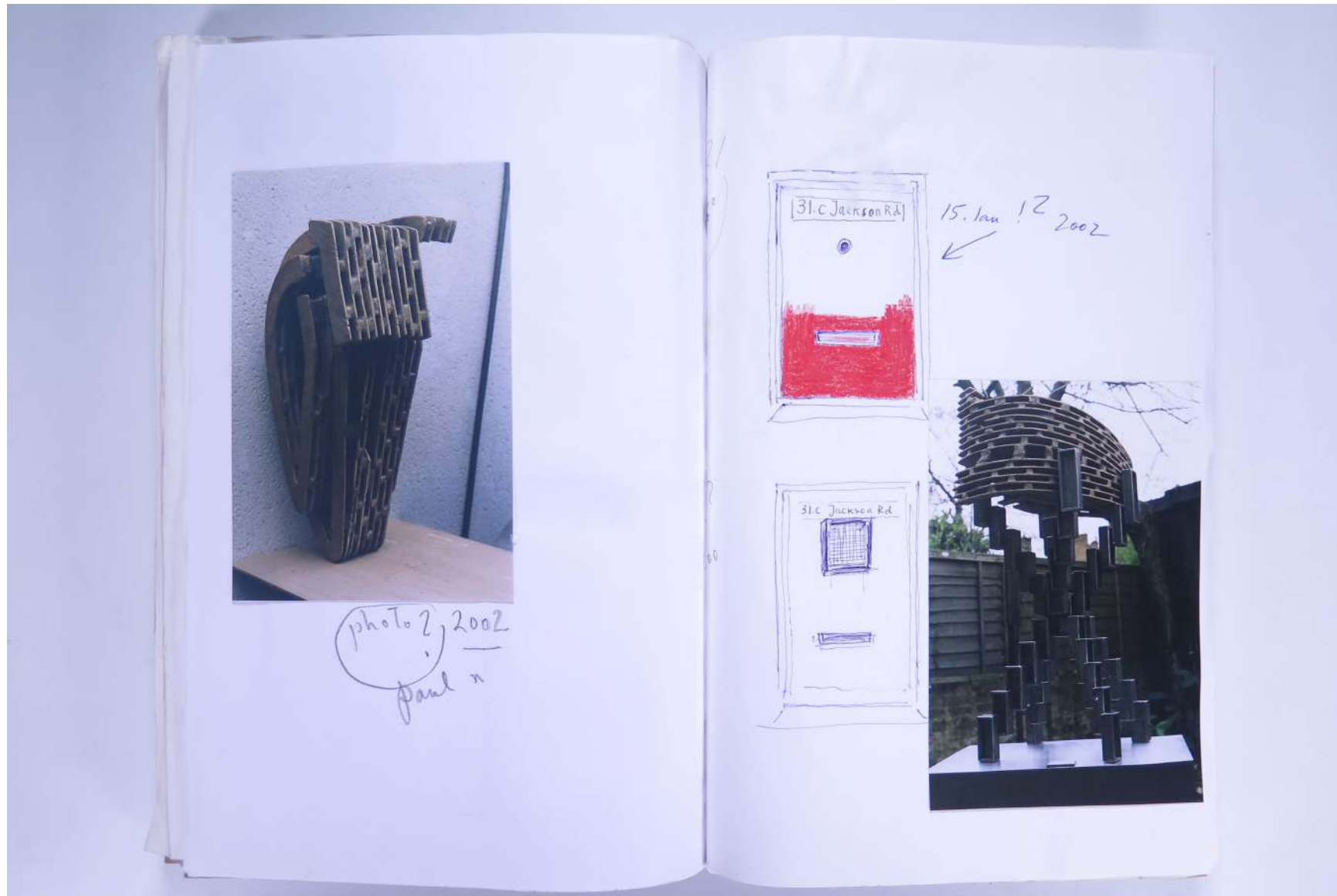


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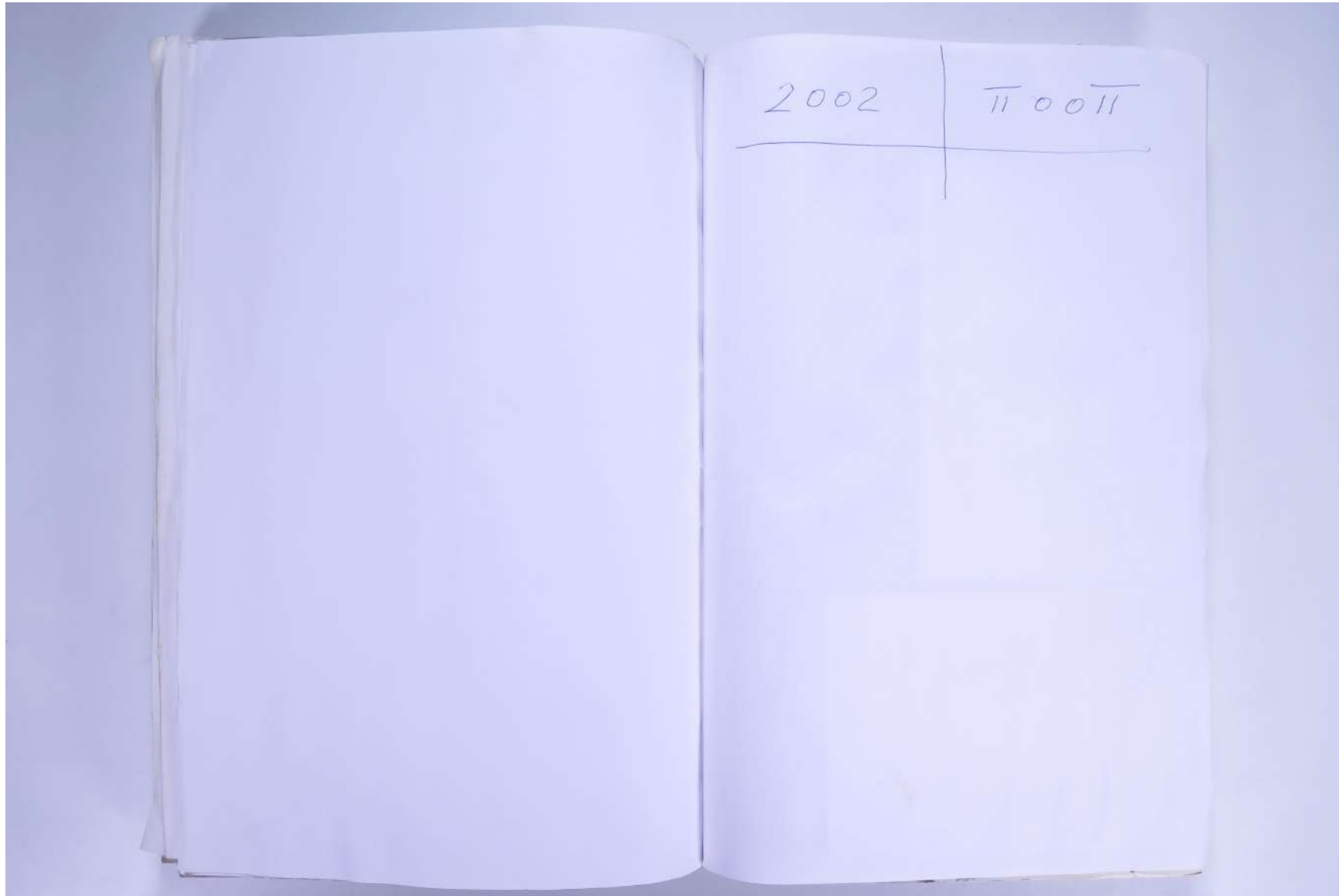
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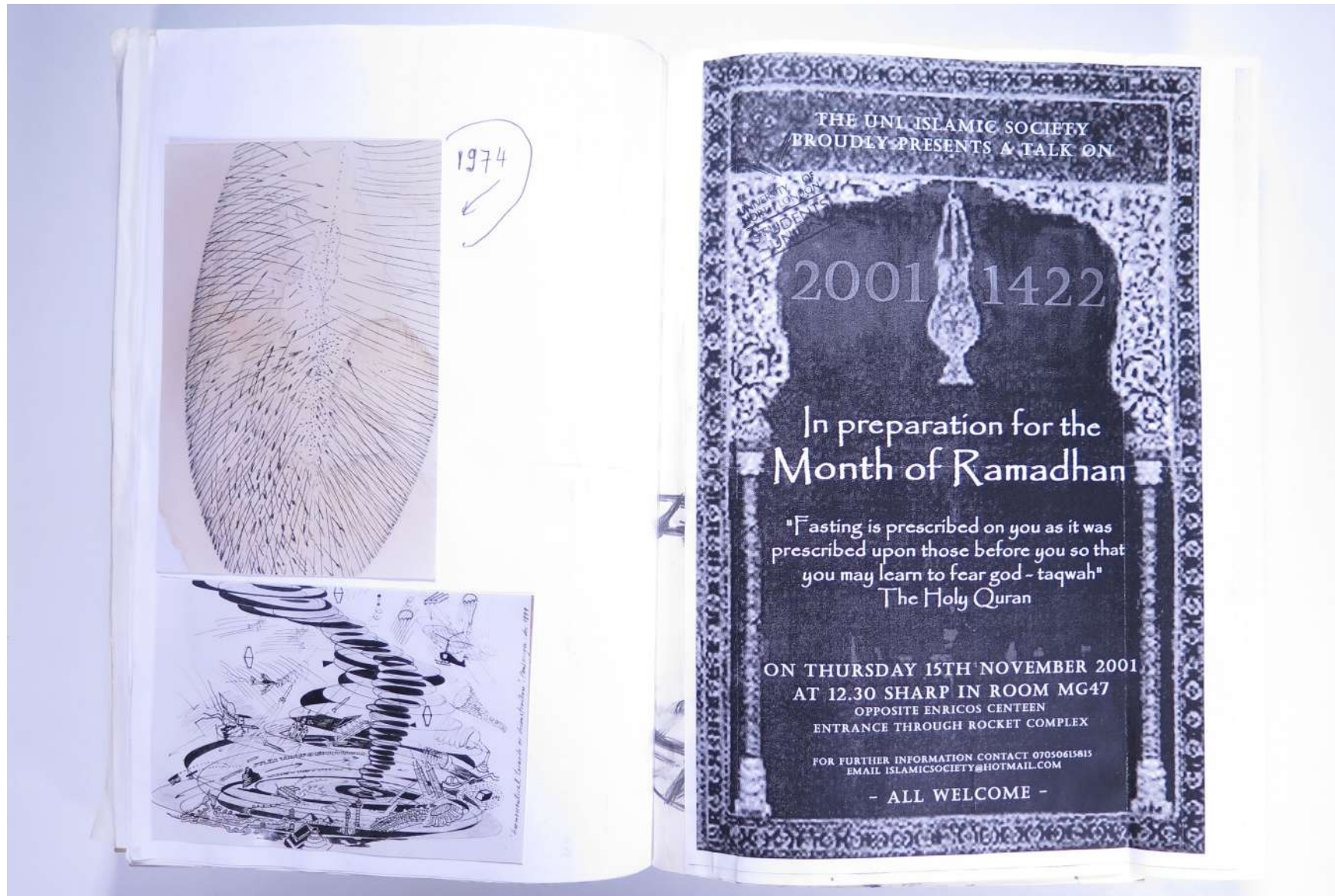
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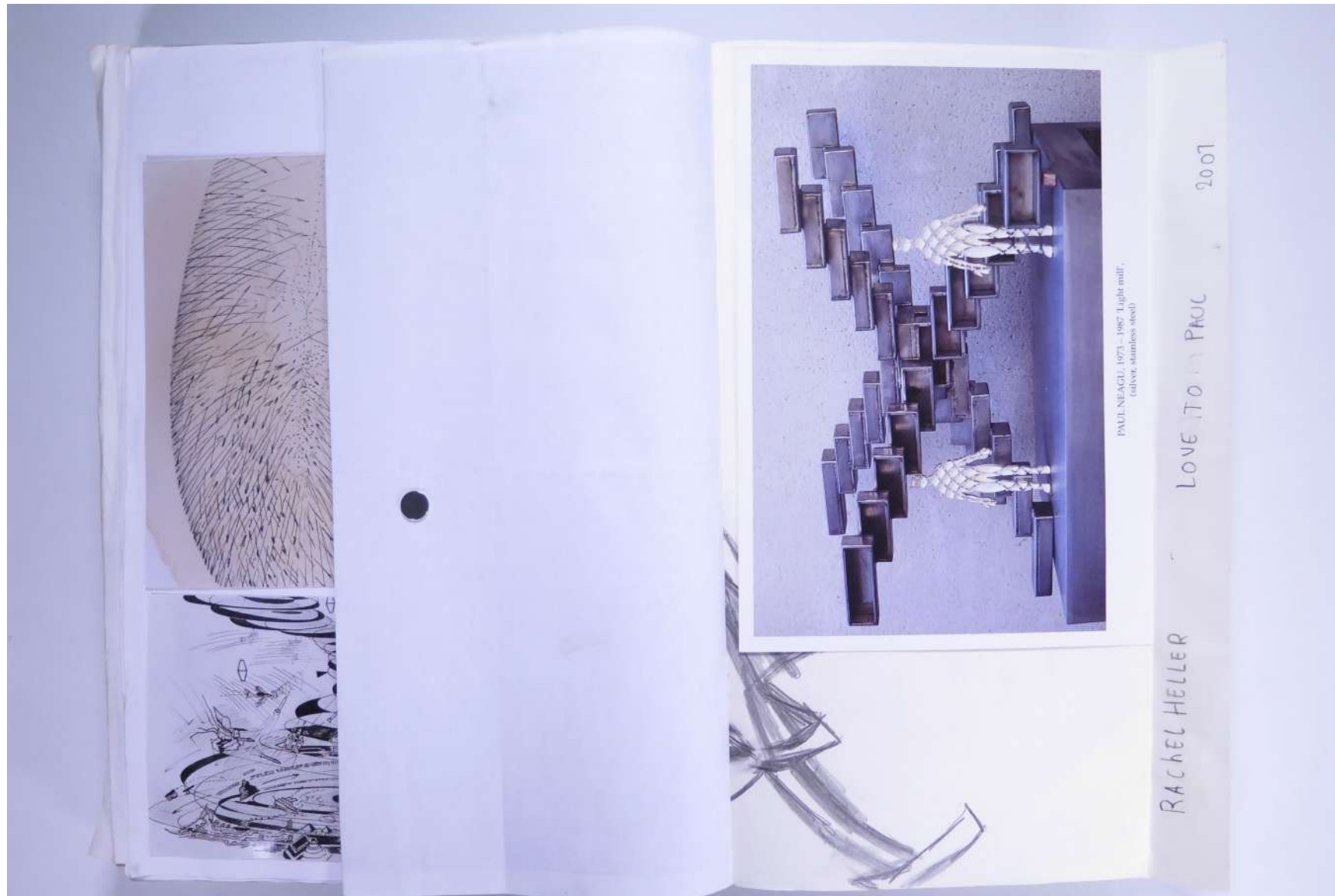
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