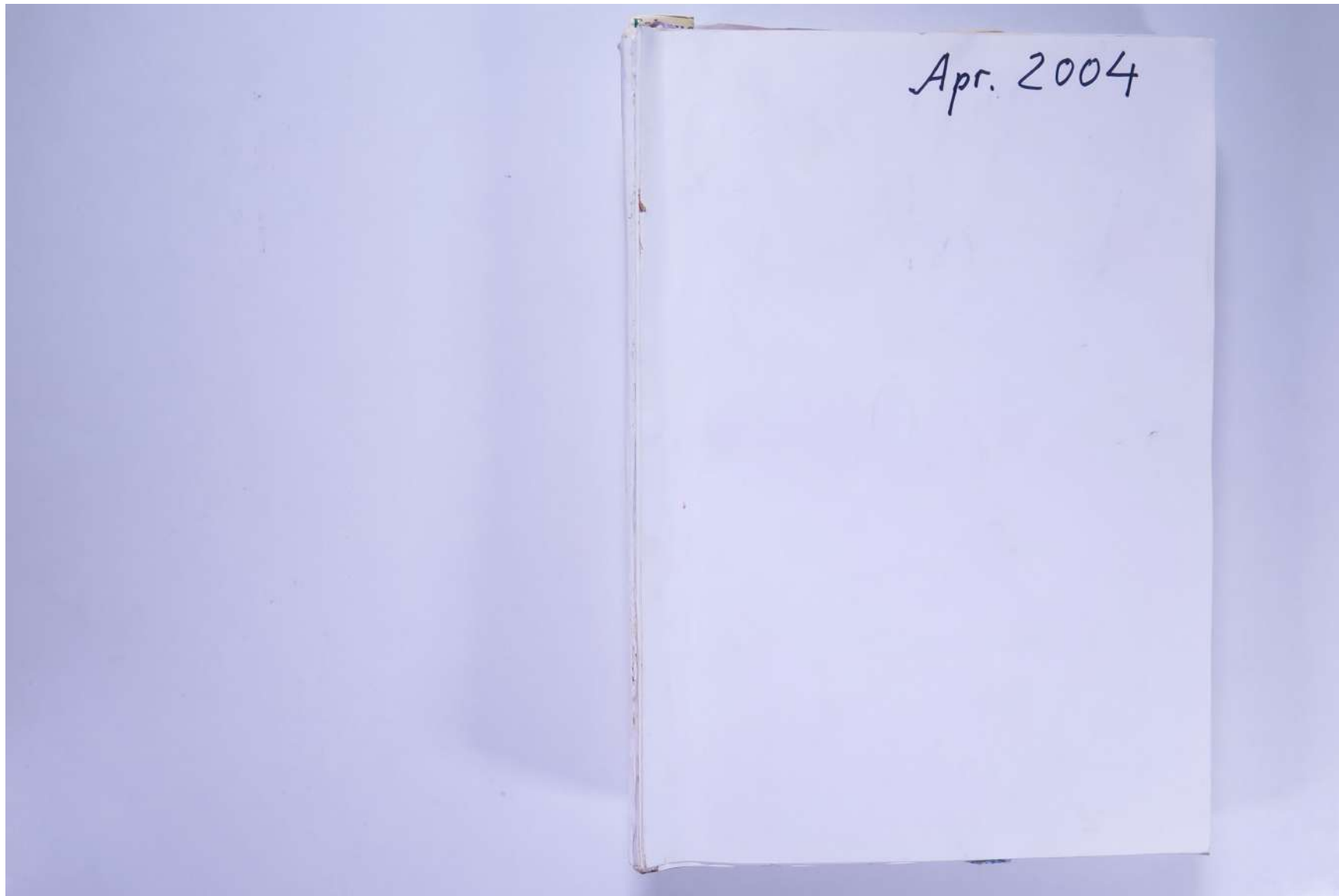


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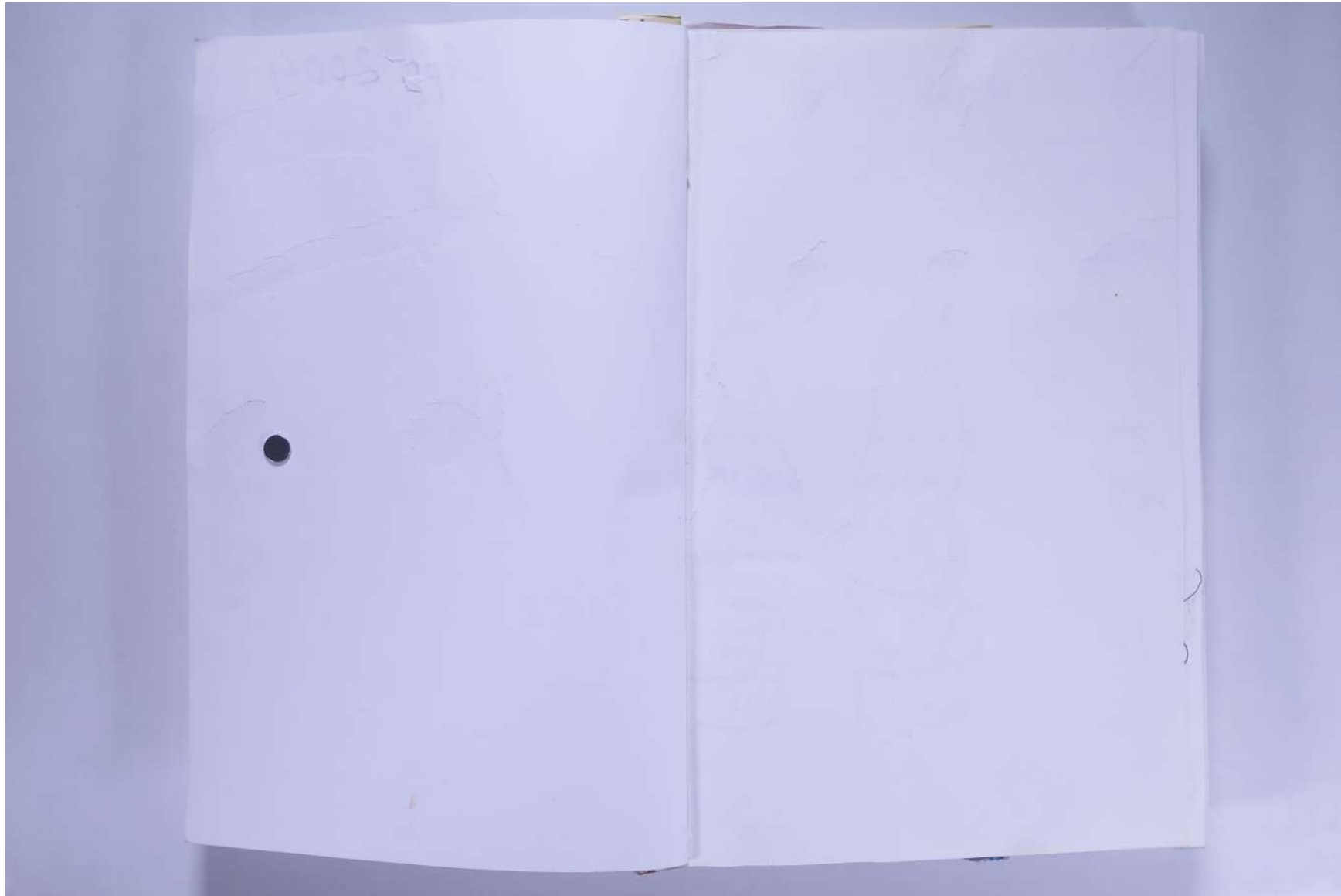
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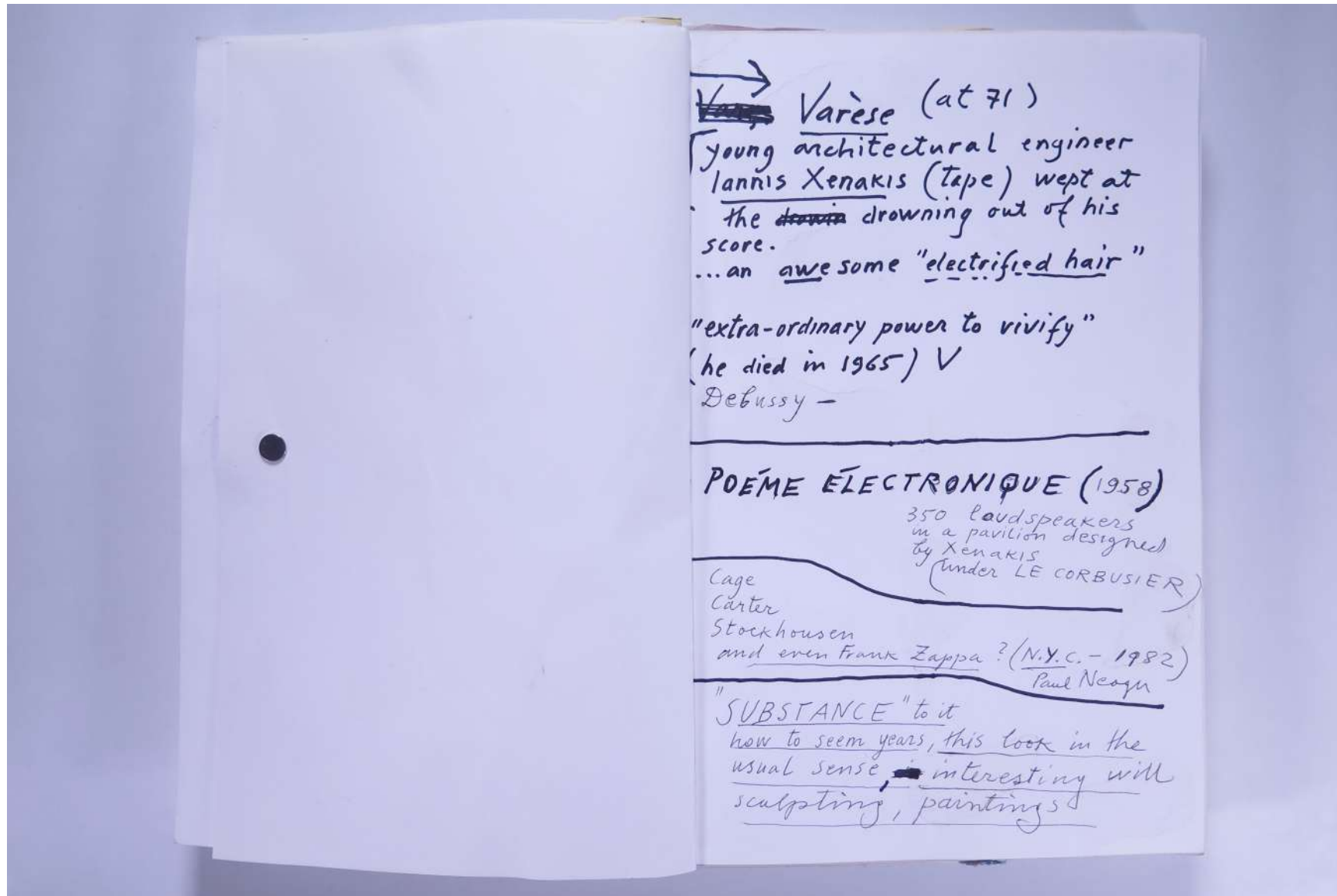
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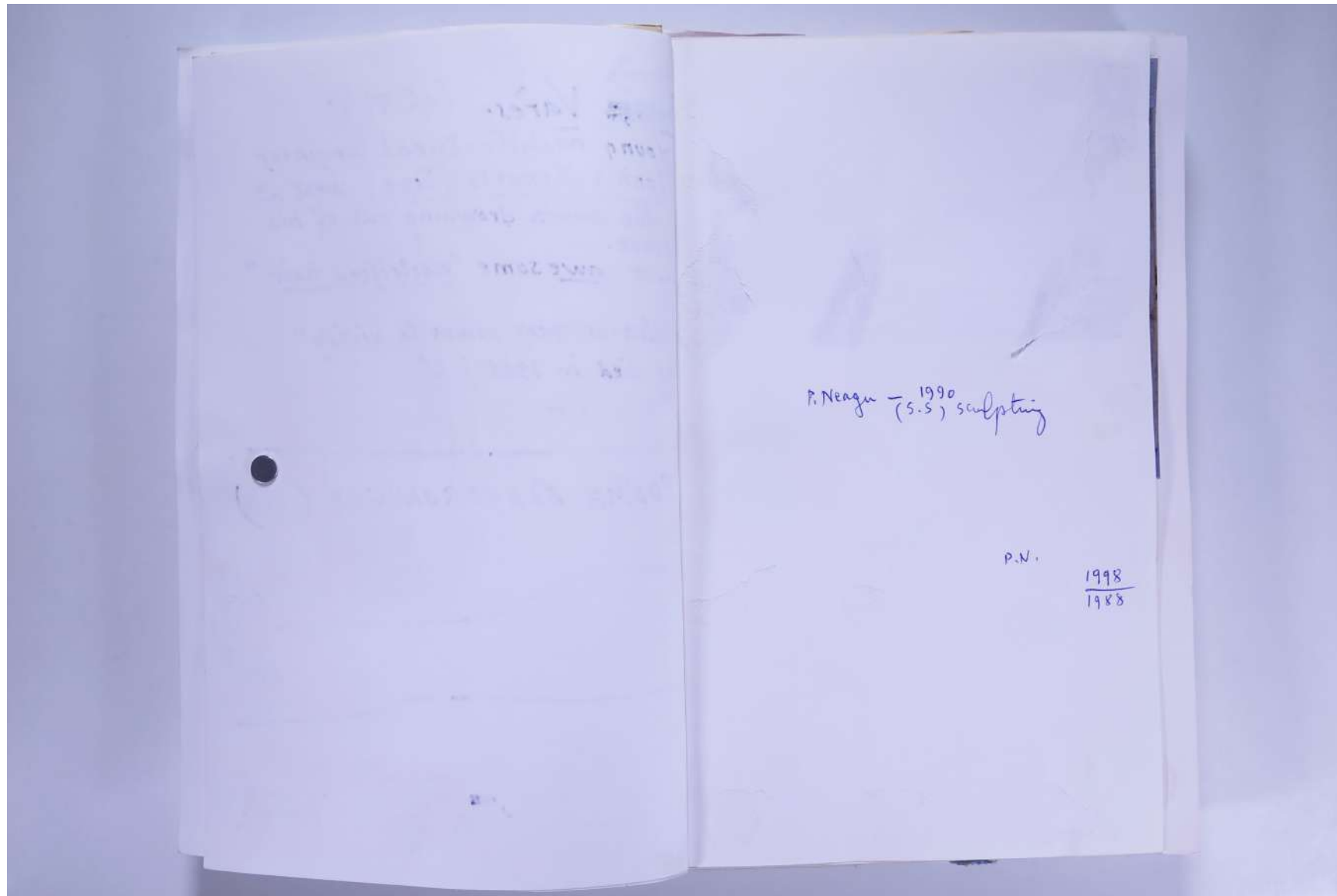


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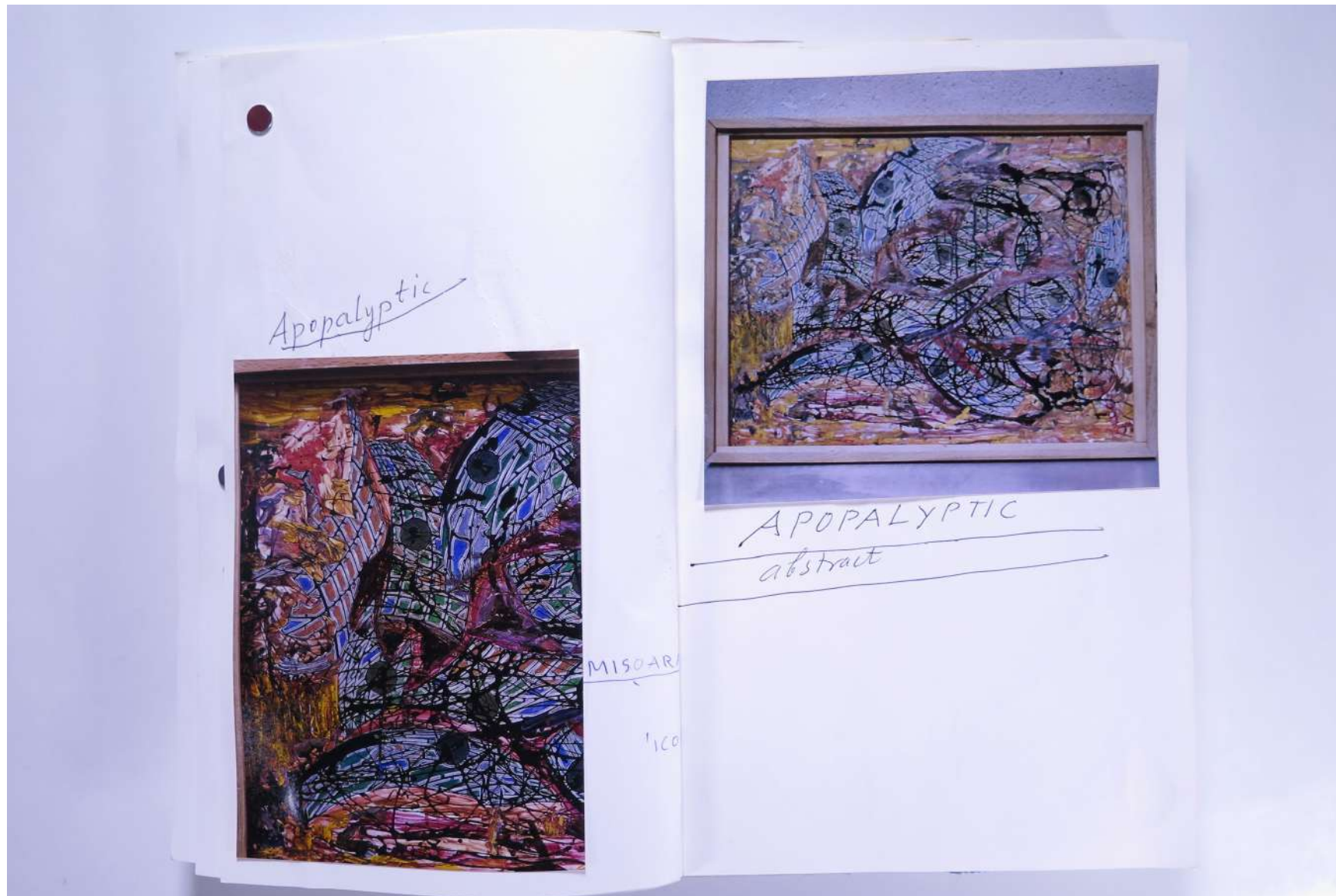
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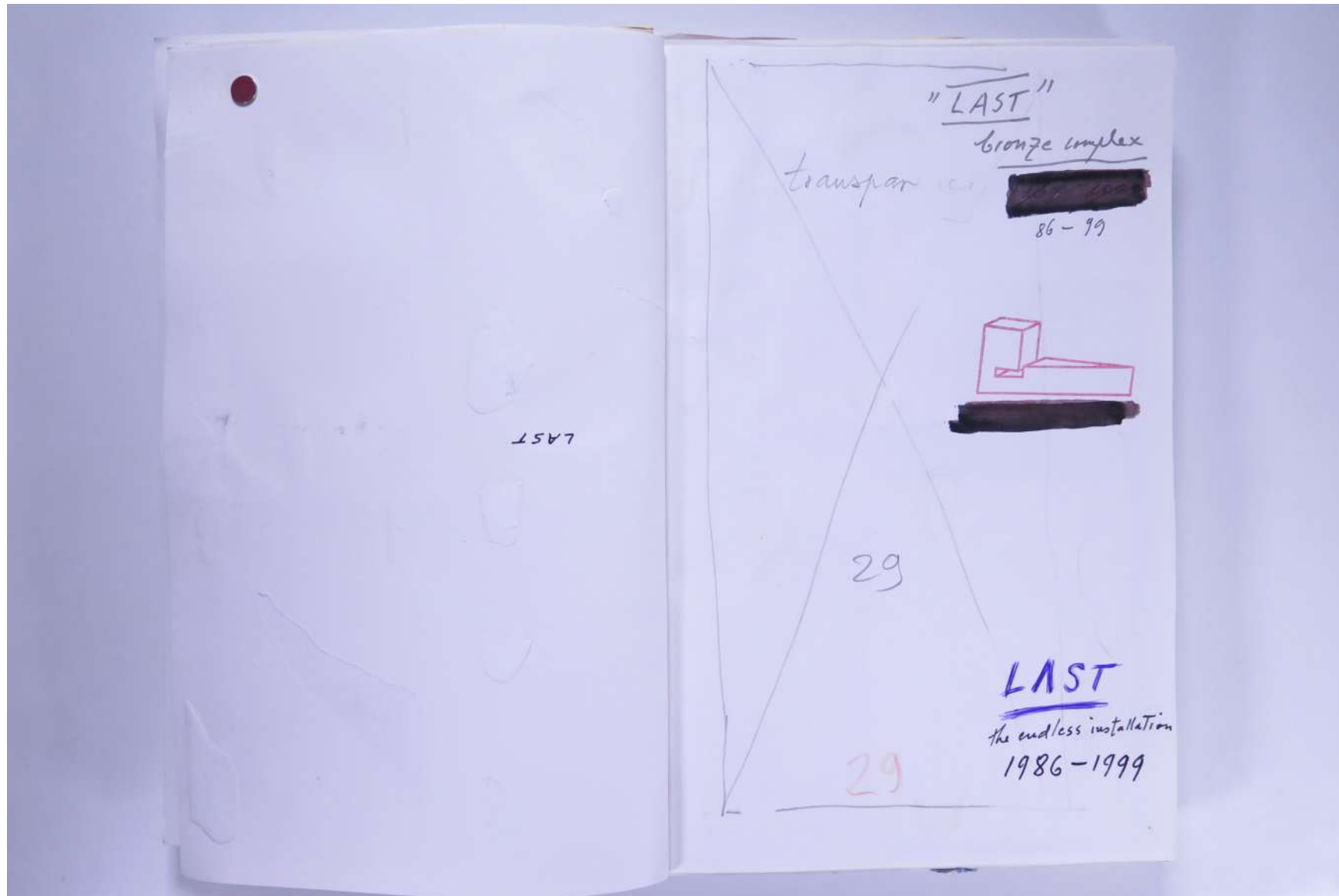
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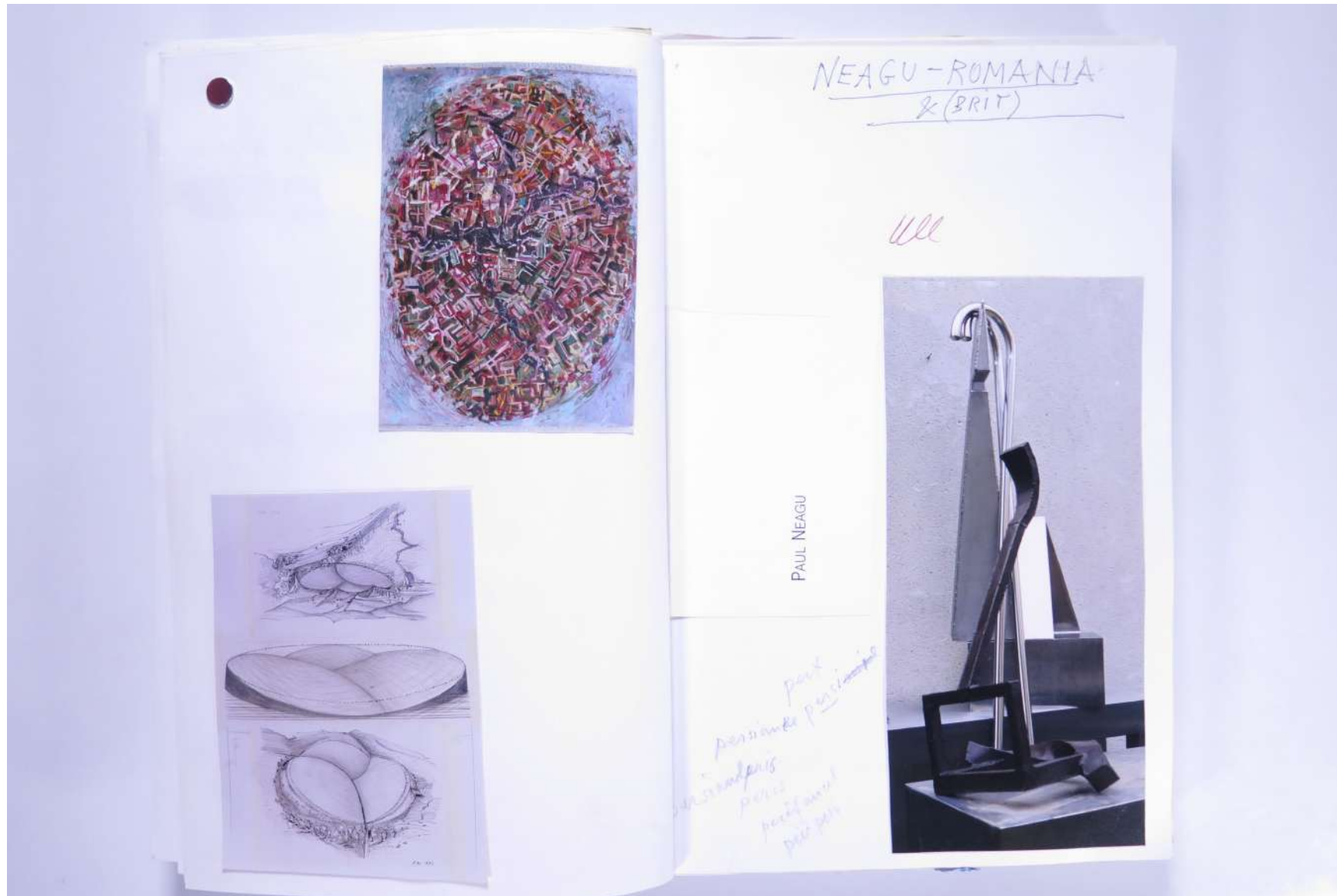
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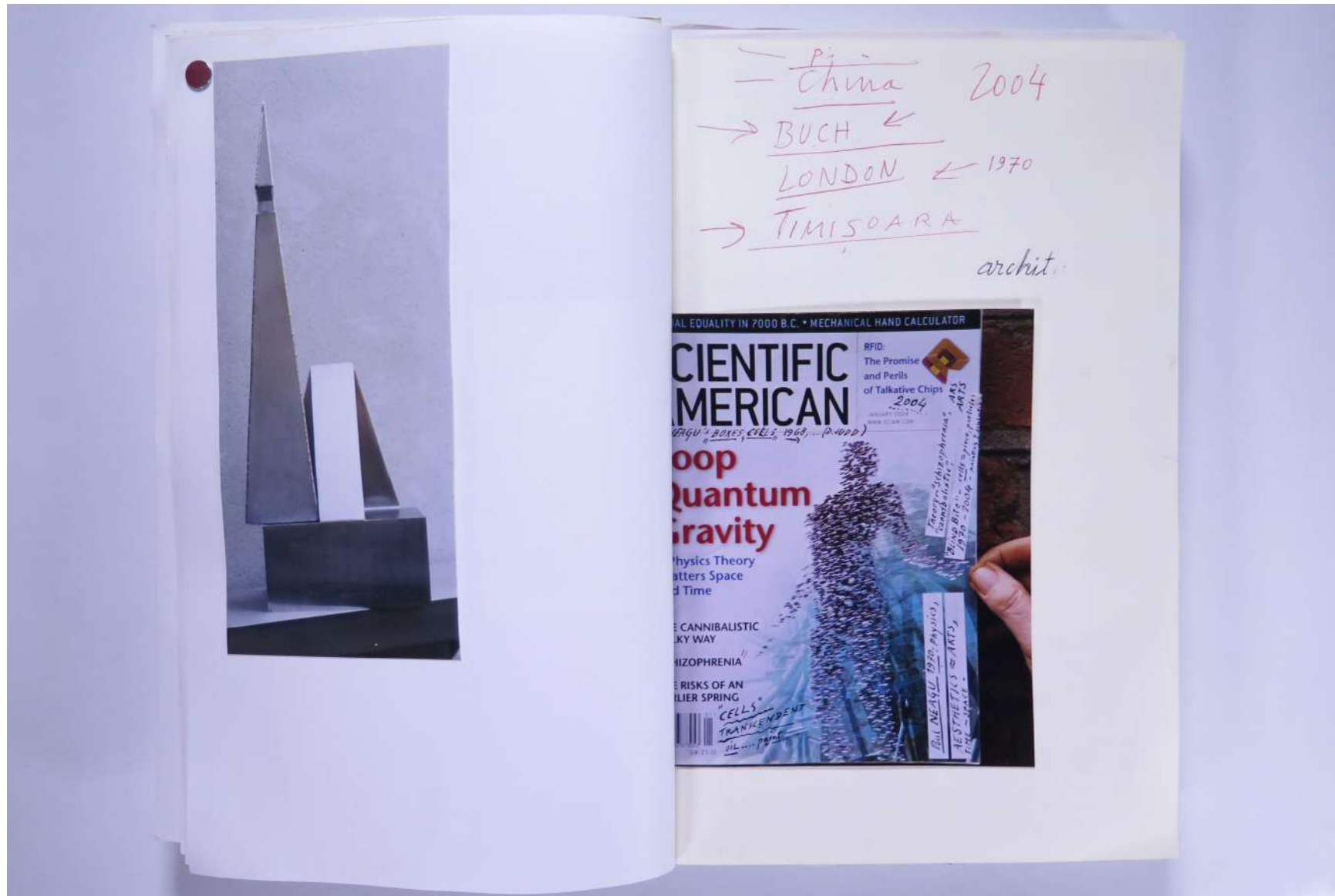
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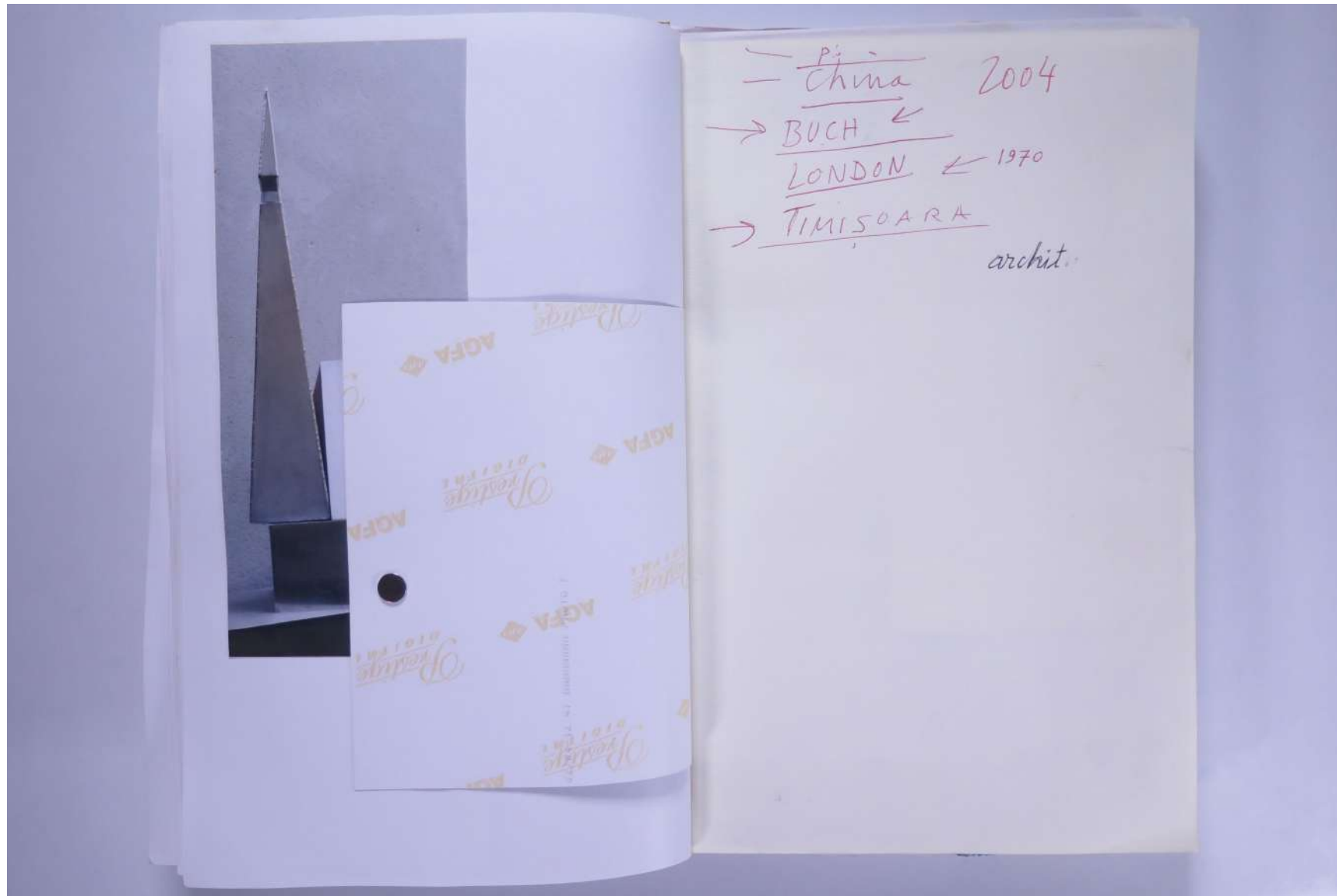
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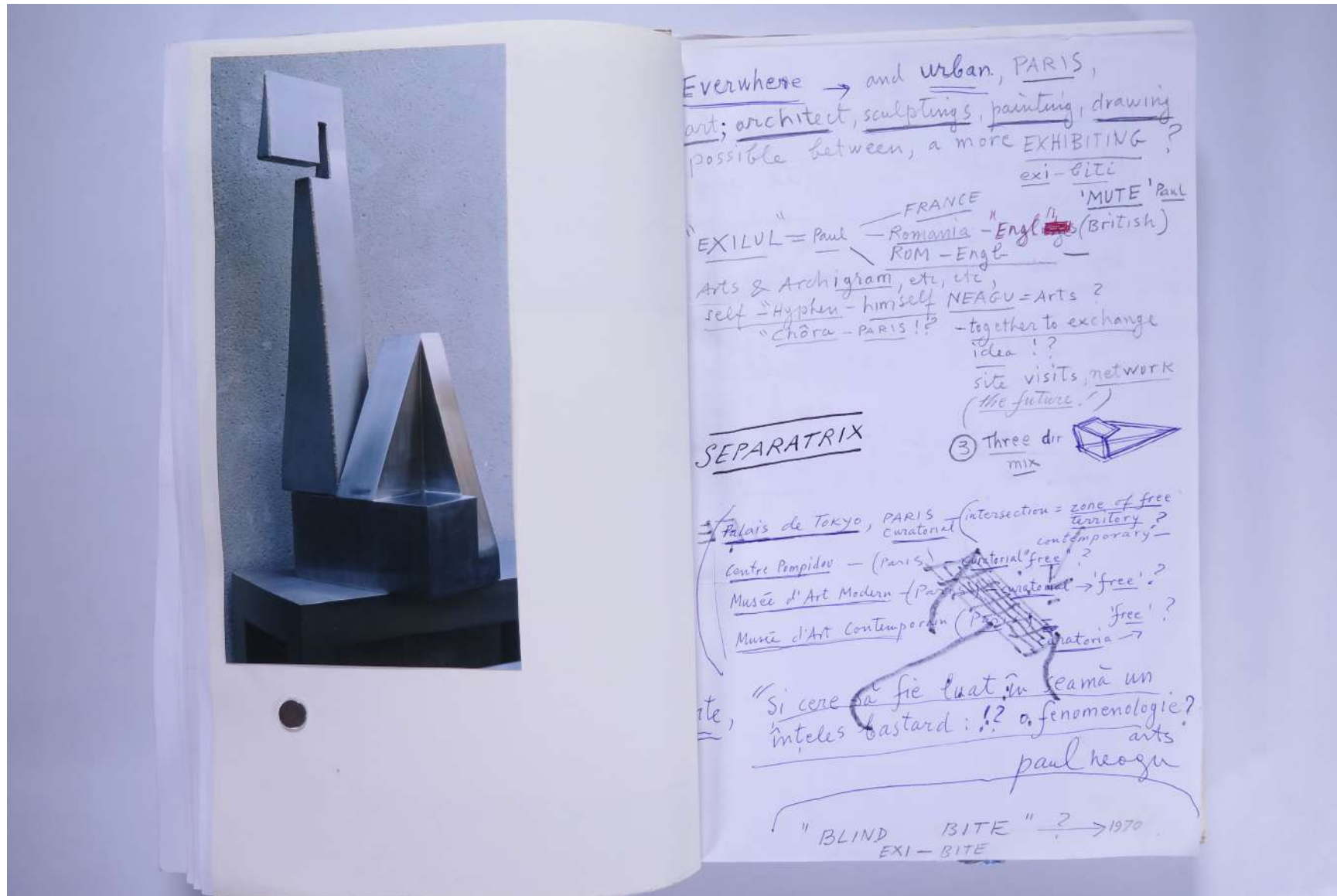
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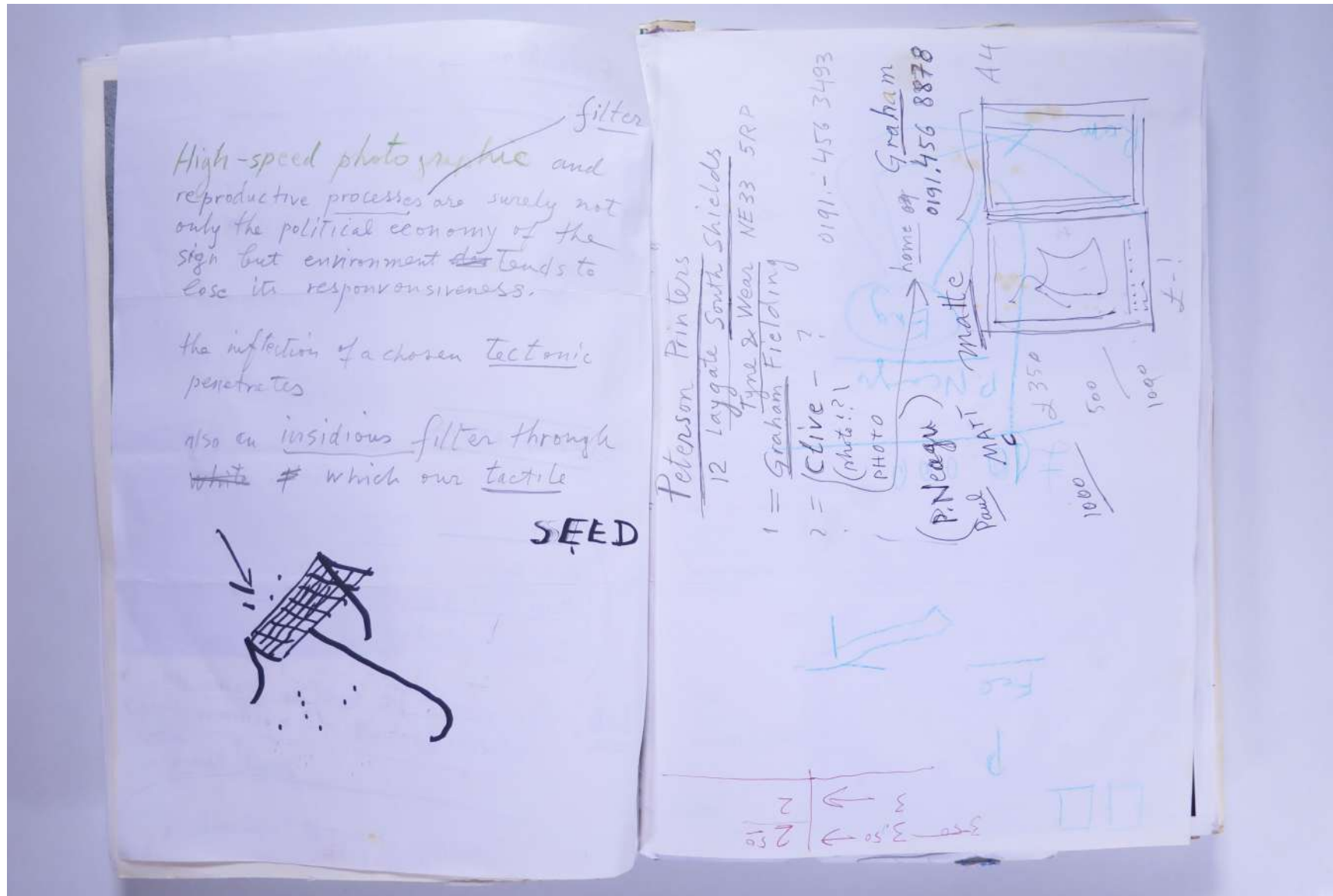


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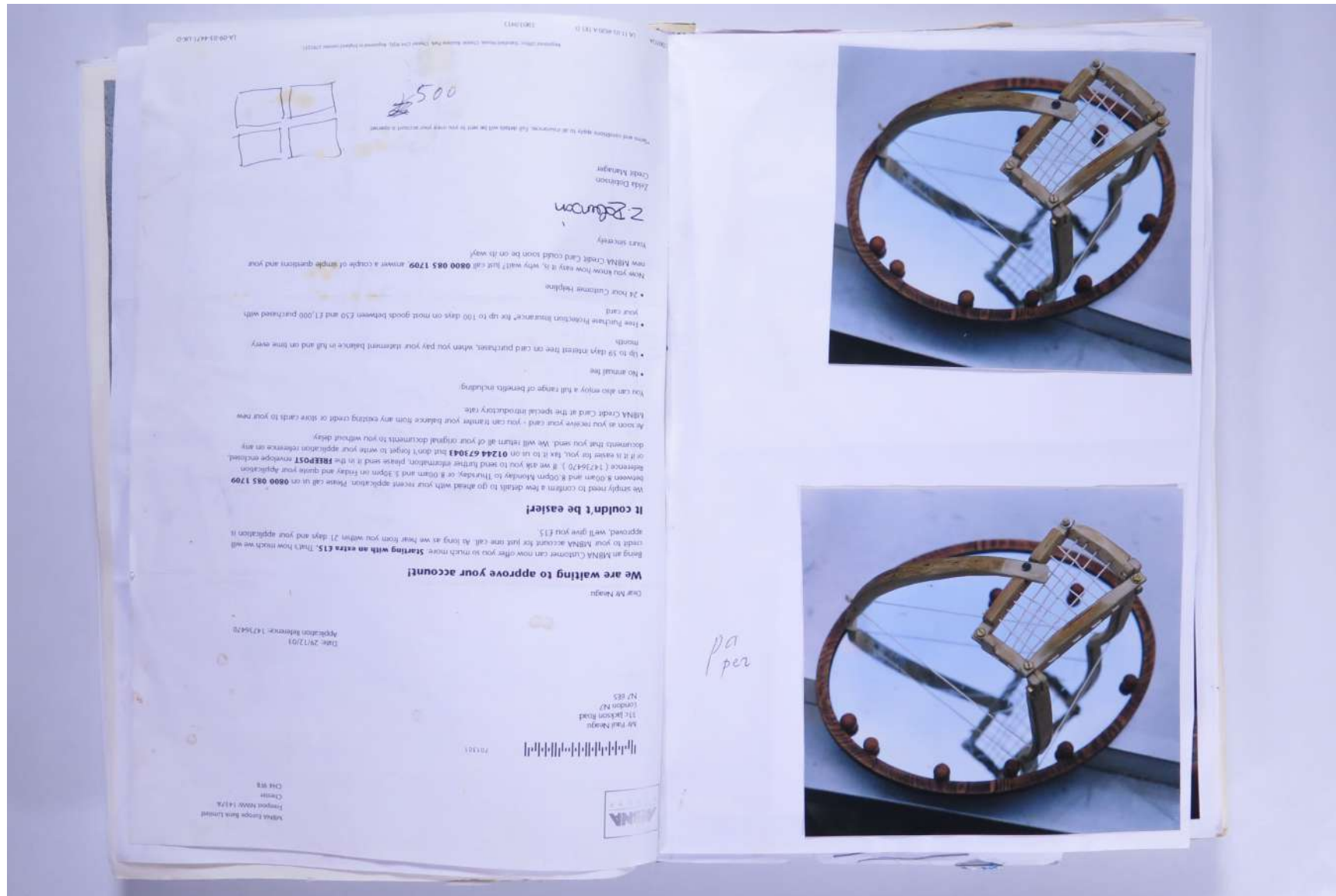
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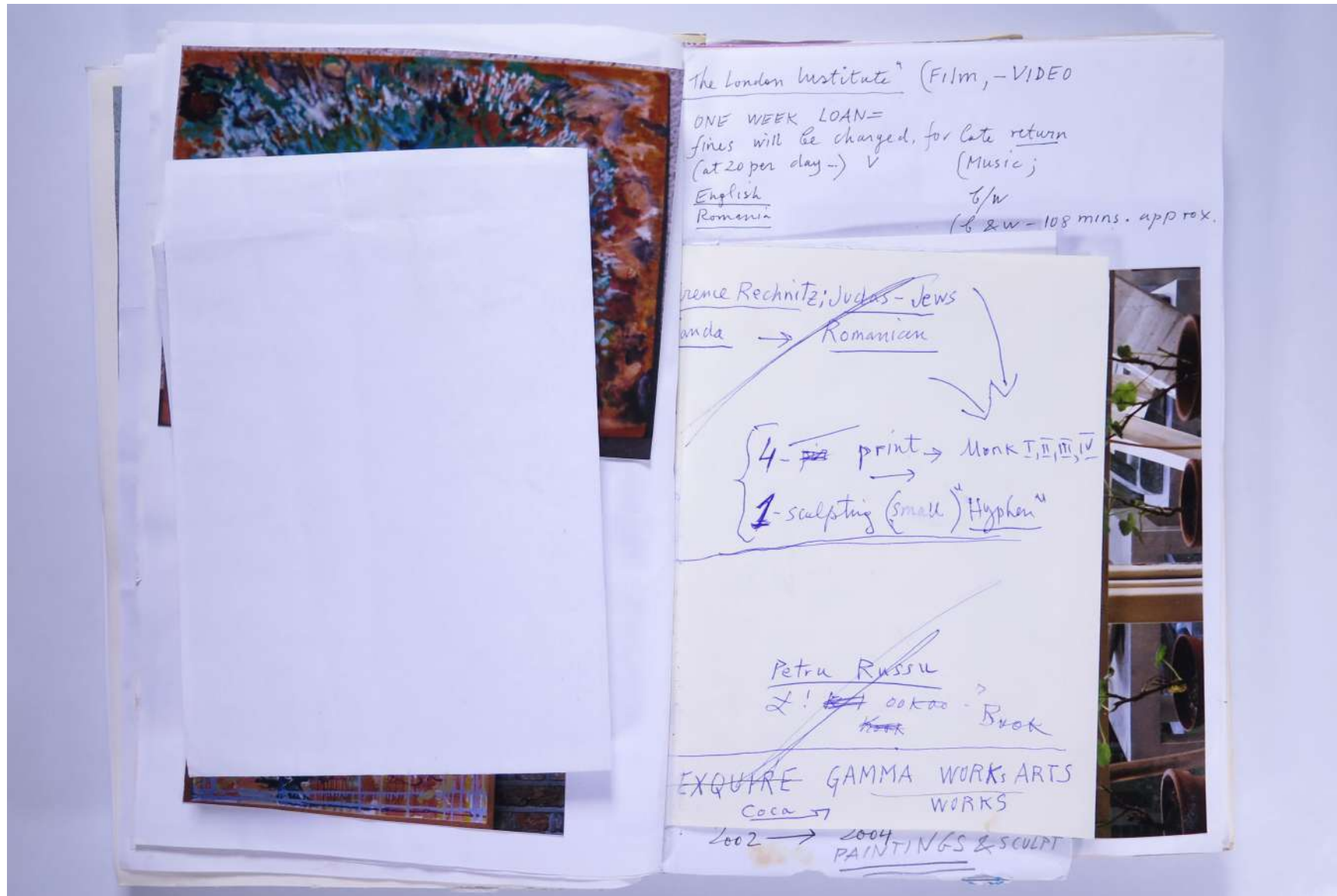
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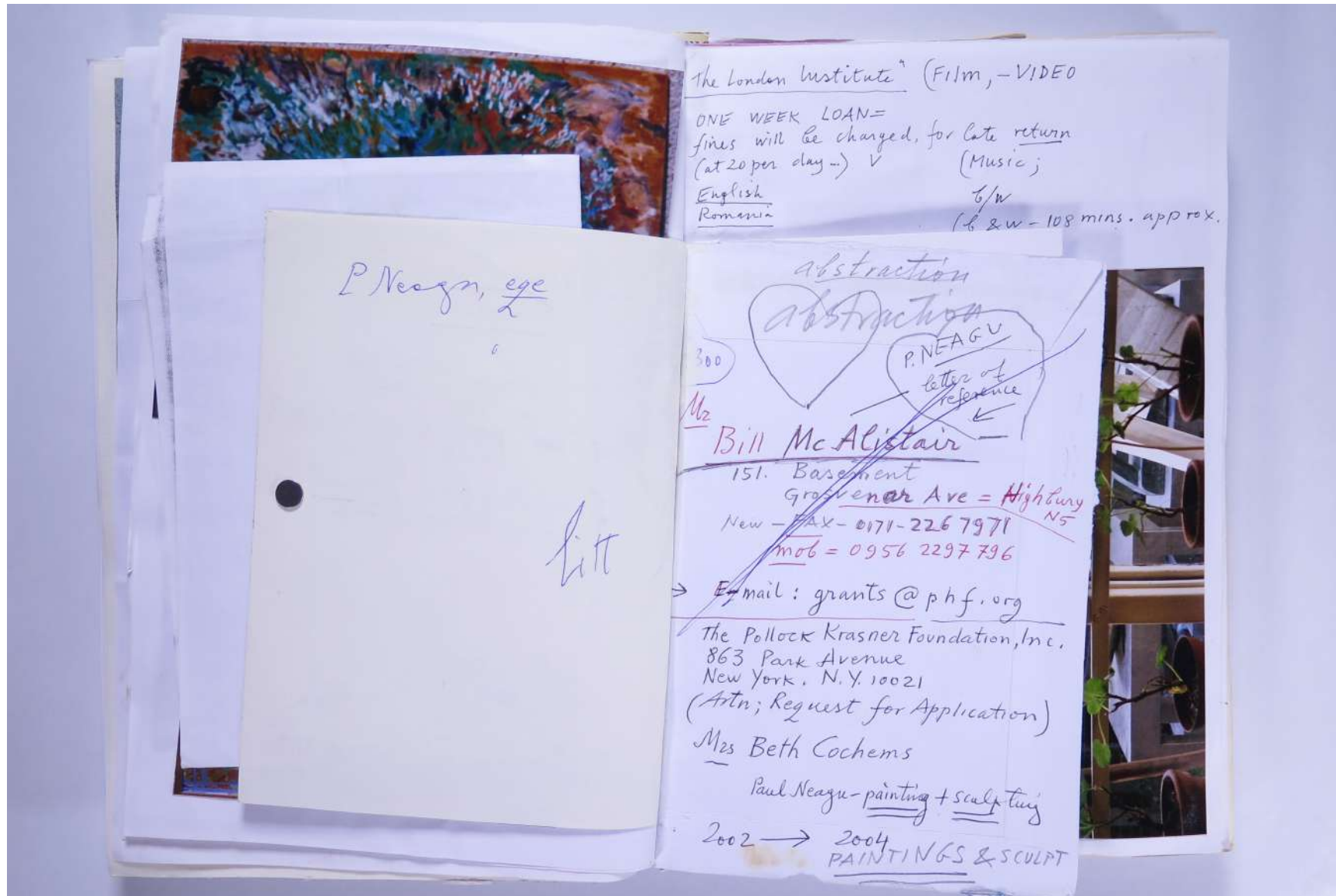
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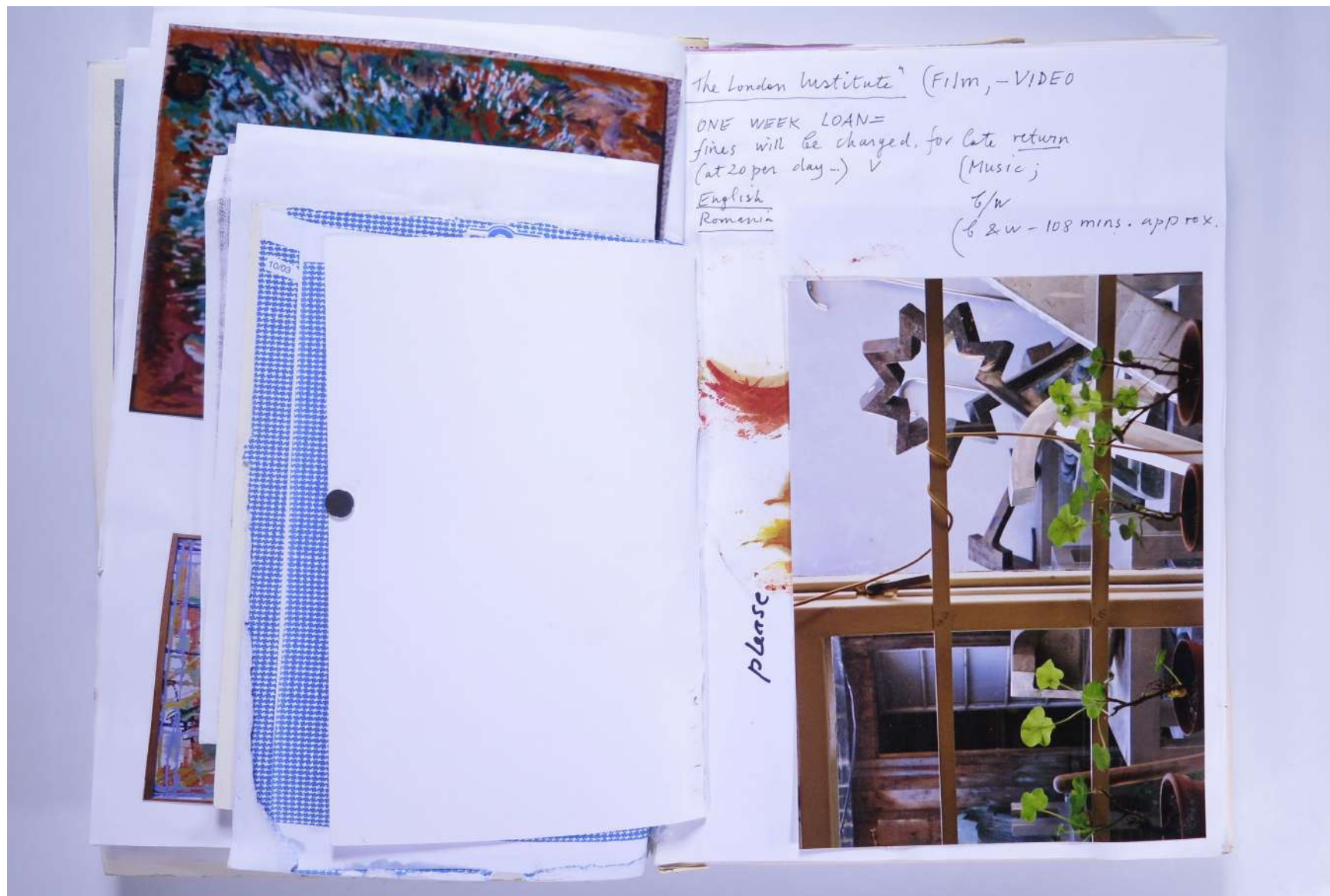
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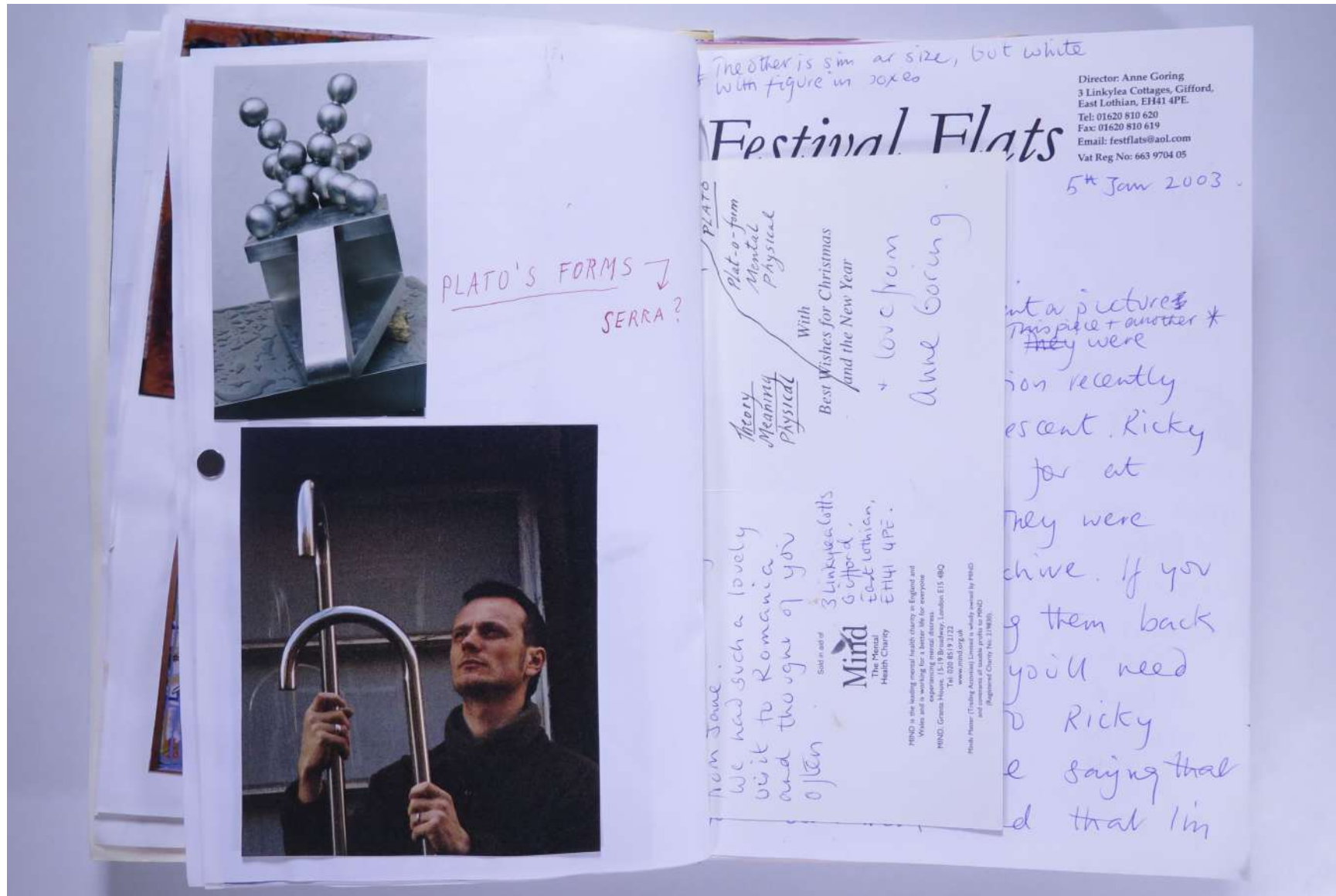
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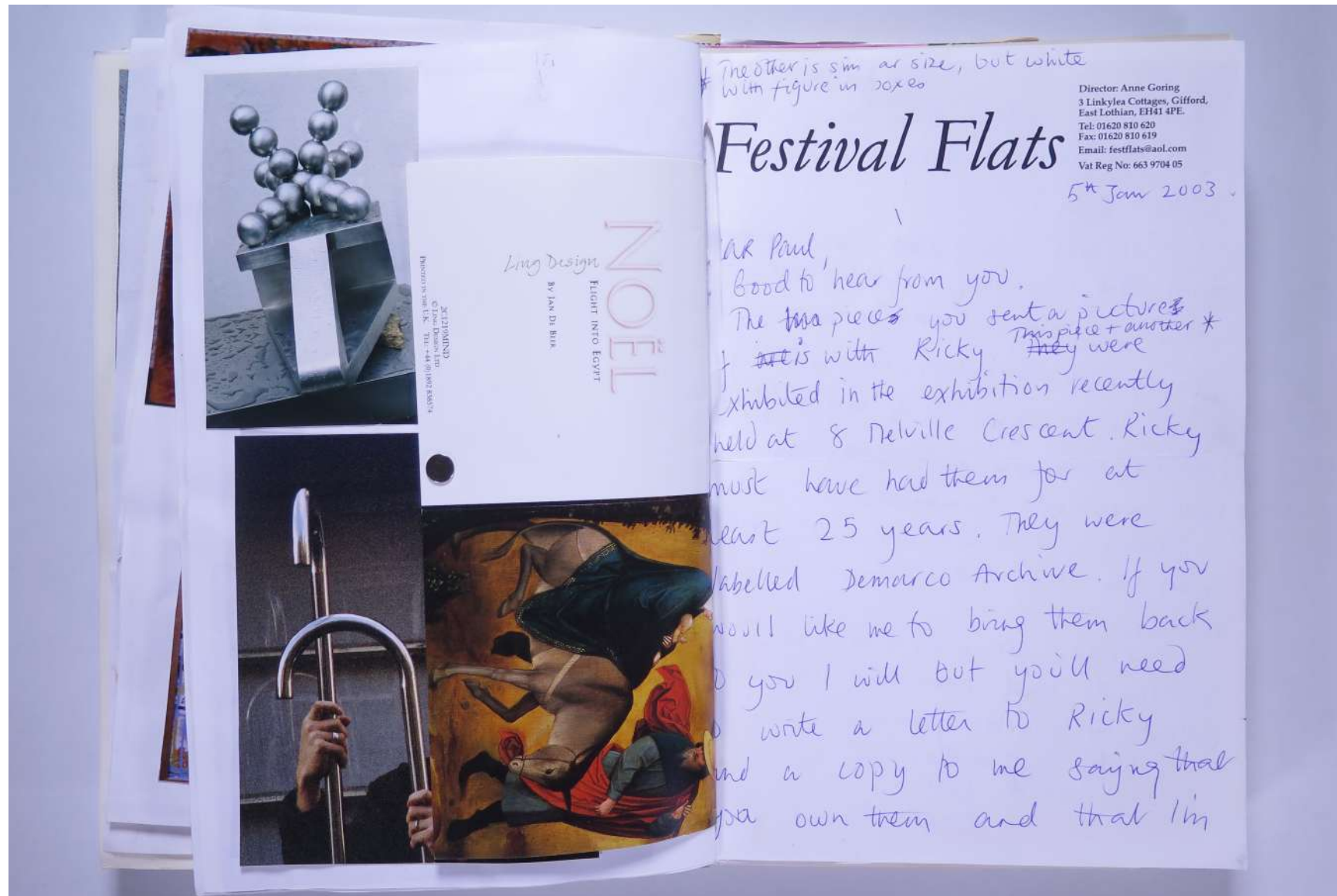
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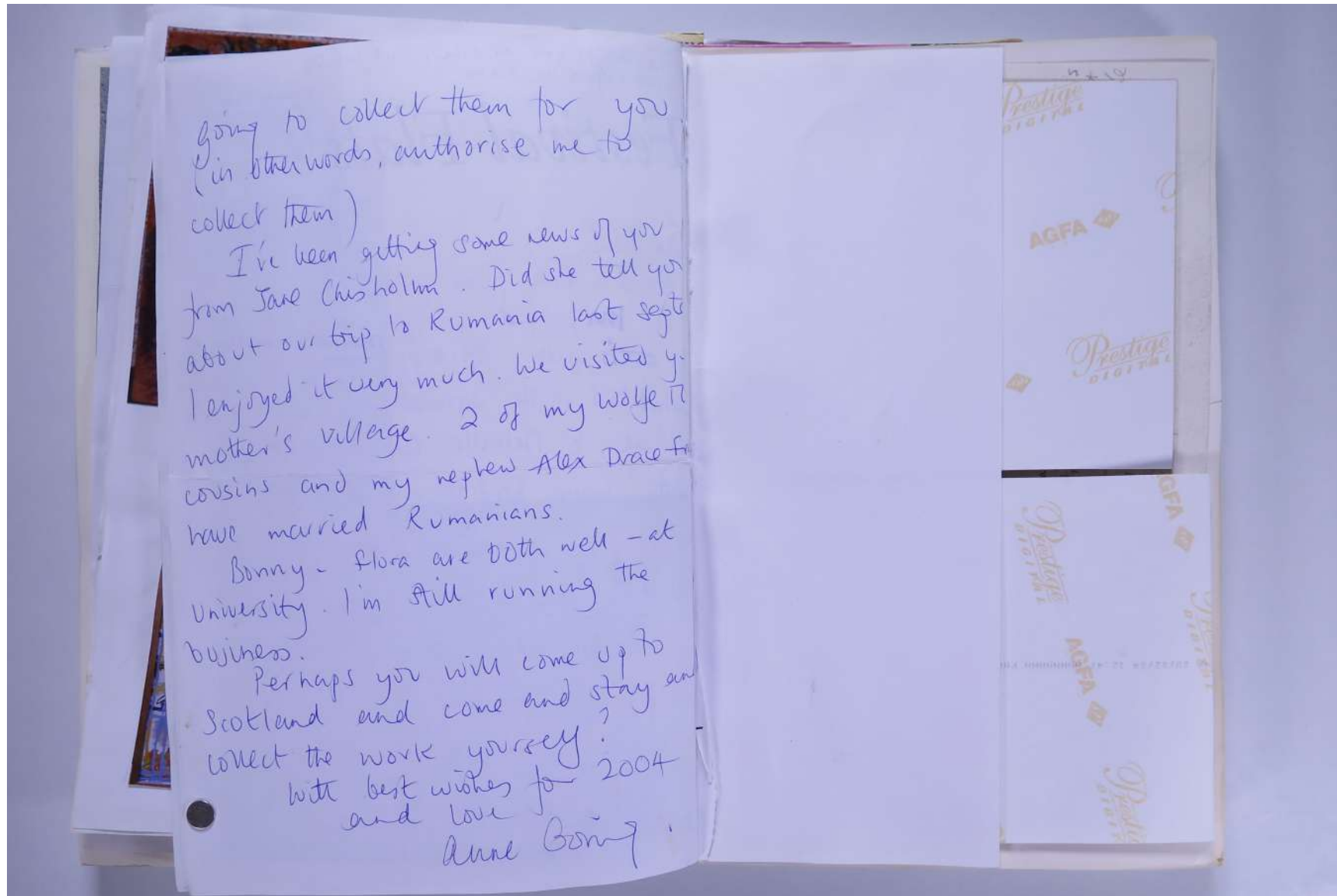
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2004 Sculpture of Goodwood has become one of Britain's leading patrons of contemporary sculpture

a point of exchange for artists, collectors, critics and commissioning bodies.

www.sculpture.org.uk for directions and information

sculpture of goodwood estate
Goodwood West Sussex PO18 0QZ
T: +44 (0)1243 538449
Open Thursday, Friday, Saturday and Bank Holiday Monday, 10.30-4.30 until November 1st. Re-opens March 2004

sculpture of goodwood creative space
3-4 Percy Street London W1P 1BF
T: +44 (0)20 7637 0129
Open Tuesday to Saturday, 11-6 (Monday by appointment only)

Directions for Goodwood sculpture estate: Follow signs to Goodwood (near Chichester, West Sussex), follow signs for the Marlott Hotel and then follow the road towards East Down and find the estate on your right.
Nearest Train Station: Bournemouth

This guide leads you around our 20 acre Goodwood sculpture estate.

Detailed information on the artists and their sculptures can be found in our book, 'Sculpture at Goodwood: a vision for twenty-first century sculpture'.

William Pye
Sculpture II, 2002, stainless steel, acrylic & water, H 200cm, wd 100, £35,000
Transformation is the key to Sculpture II as the size and feel of water forms it watching, watching on some wishes

Antony Gormley
Belands (Oval, Snowman, Peg, Pencil) 2001, cast iron, H 90cm, unlimited eds, £4000 for 4
Differing profiles are harmonised through their regular height and placement

Jon Buck
Goodwood Goddess - 2001, bronze, H 225cm, wd 115, £34,000
This scale form with human female characteristics looks to a time when ancient monuments were worshipped

Sophie Smallhorn
No. 43 - 1991, powder coated aluminium cubes, various sizes, wd 12, £39,500
Randomly scattered, sharp-cubic forms of saturated colour pull our eyes over the length of their distribution

Peter Burke
Jonas Column - 2003, cast iron, cast steel, H 177cm, wd 116, £11,500
Cast from the same mould, Jonas, the Roman God of good beginnings, is full of movements pulling in opposite directions

PREVIOUS WINNERS

1992	Gerrit Rave	X
1993	Shah Kapoor	X
1994	Richard Long	X
1995	Richard Long	X
1996	Yory Celeda	X
1997	Richard Deacon	X
1998	Gilbert & George	X
1999	Howard Hodgkin	X
2000	Malcolm Morley	X

After years of ridicule, pottery joins the art set

THIS IS a remarkable decision for one important reason. At last the Turner prize, for the first time in its 20-year history, has been won by a potter. For years, there has been a division in this country between what has been praised as art and what has been vilified as craft, and potters have been very much talked down to as mere craftsmen. Why two distinct organisations, one called the Arts Council and the other the Crafts Council? Why otherwise do we so seldom see ceramics in so-called art galleries? Craft has meant the home-made and the home-made, the slightly risibly amateurish.

Art, on the other hand, is more exciting and more valuable - financially and spiritually, because the two are hand in hand, of course. Even the writers of this year's official Tate brochure about the Turner prize, when describing the work of Grayson Perry, managed to use the graceful, tell-tale phrase "the modest craft of ceramics". Why is making a pot more "modest" than wielding a paint brush or a video camera? Try telling that to the Japanese or the Chinese. Put it down to cultural blindness.

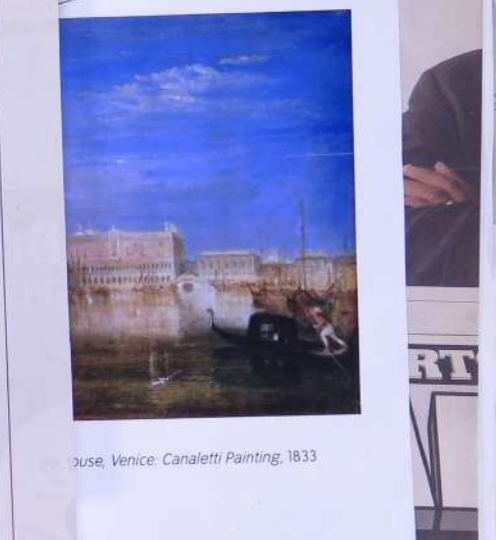
Grayson Perry has dragged pottery out of that ghetto it seems. But Perry's earthenware pieces aren't like those crafted by other potters.

BRITAIN
TATE

POP

W.C. BRITAIN

Hand-drawn sketch of a hand holding a pencil.



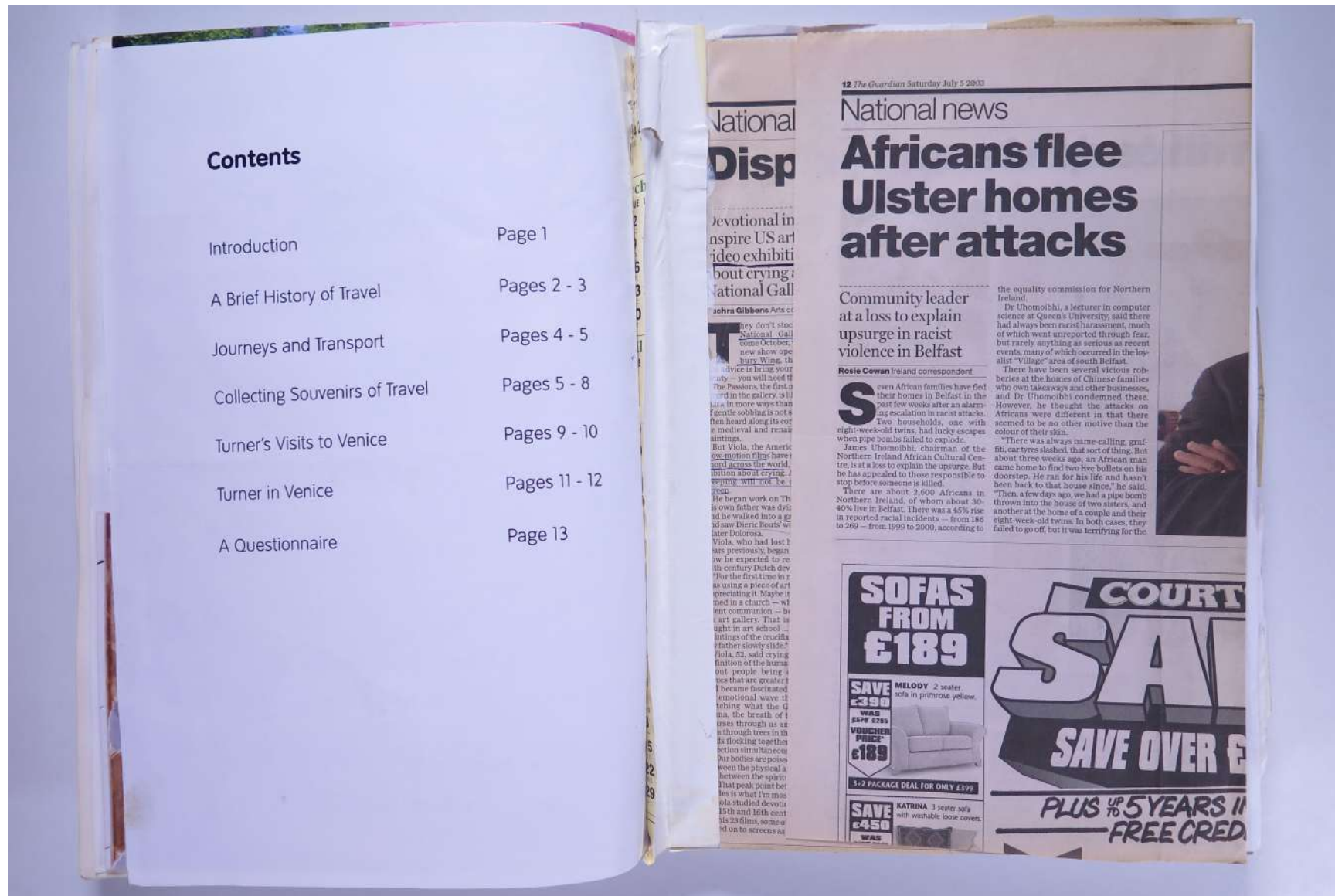
By Miquette Roberts

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Page 1

Pages 2 - 3

Pages 4 - 5

Pages 5 - 8

Pages 9 - 10

Pages 11 - 12

Page 13

National news

Display of passion which will end in tears

Devotional images inspire US artist's video exhibition about crying at National Gallery =

Schra Gibbons Arts correspondent

They don't stock tissues at the National Gallery shop, but come October, when Bill Viola's new show opens in the Saenger-Wine, that may change. Advice is bring your own, and bring life — you will need them. The Passions, the first major video show in the gallery, is likely to be a landmark in more ways than one. The sound of gentle sobbing is not something that is often heard along its corridors of exquisite medieval and renaissance religious paintings.

But Viola, the American artist whose work has struck a spiritual chord across the world, is staging an exhibition about crying. And for once the weeping will not be confined to the past. He began work on The Passions when his own father was dying five years ago and he walked into a gallery in Chicago and saw there, hours weeping madonna, later Dolores.

Viola, who had lost his mother a few years previously, began to cry. It was not as he expected to react to a piece of 15th-century Dutch devotional art. "For the first time in my life I realised I was using a piece of art rather than just appreciating it. Maybe it should have happened in a church — where people share lost communion — but it happened in an art gallery. That is not what I was taught in art school — I was looking at hangings of the crucifixion and watching father slowly slide."

Viola, 52, said crying was in a way the finiteness of the human condition. "It is not people being overwhelmed by things that are greater than them."

He became fascinated by the passage of emotional waves through a person, reaching what the Greeks called the *psyche*, the breath of the life force as it rises through us and all things, that is thought trees in the wind and makes us flock together turn in the same direction simultaneously.

Our bodies are poised at a unique point between the physical and the metaphysical. The peak point before something exists is what I'm most interested in. Viola studied devotional imagery from the 15th and 16th centuries before making his 23 films, some of which will be projected on screens as big as four metres



A scene from Emergence by Bill Viola (top right), based on a Masolino fresco. Man photograph: Kira Perov

high and others screened on small plasma TV monitors, mimicking the diptychs often used in medieval art. Several of the early masterpieces from the National Gallery's own collection will be used as counterpoints to his work. Alexander Sturges, who is curating the show, a version of which has already been shown at the Getty Museum in California, said nothing like this had ever been seen at such an august British gallery. "The renaissance and medieval

works Bill has studied and which we will show here were intended to be meant over. But in our visually-bombarded world, that is now more difficult to do over a still image. I think Bill's work will help engender the kind of emotional response to these works that they were meant to evoke."

The gallery was persuaded to take such a big gamble after the huge emotional response to Viola's video piece The Quintet of the Astonished — inspired by the Na-

What is interesting is whether crying is suffering or release!

tional's Hieronymus Bosch picture Christ Mocked (The Crown of Thorns) — when it was shown as a part of the Encounters show at the gallery two years ago, when contemporary artists exhibited their work alongside Old Masters which had influenced them.

Sturges said The Quintet of the Astonished unexpectedly emerged as the highlight of the show, the "piece people were most blown away by. When you see it first it looked exactly like a painting and

The Guardian Saturday July 3 2003 11



then you realised the people were moving, and displaying all kinds of extreme emotion and pain. Two of his newest pieces, Emergence — based on a fresco by Masolino of two women receiving the lifeless body of Christ from an overflows war — and Observance (derived from Turin's Four Apostles) — are even more strikingly spiritual."

The time was now right, Sturges said, to show video art alongside the great masters on a bigger scale. The Passion, he argued, was a show that would move and stir people but it was the antithesis of tear-jerker where emotions were manipulated.

Viola, whose Five Angels at the Millennium is already on display at Tate Modern in London, has not used sound in most of his new pieces. "When I make emotional things I have backed away from sound."

"What is very interesting about tears is whether crying is suffering itself or the release from it — this idea of transformation. The emotions are our way of processing these forces that are beyond us."

"I was talking to a surgeon the other day and he said that crying was always a response to an abstract idea."

The director said that if someone attacked you with a knife, you would shout and scream but you never cry. "You cry when you are sitting worrying about the surgery you are going to have, or when you have survived it and you realise what could have happened to you," he said.

"Tears are a fundamental form of human expression, and they are not necessarily about sorrow."

The Passions runs at the National Gallery from October 22 to January 4. Another Viola work, The Hall of Mirrors, will be shown at the Hansa Gallery, London, from October 14 to November 12.

guardian.co.uk/arts

VIOLA
↓

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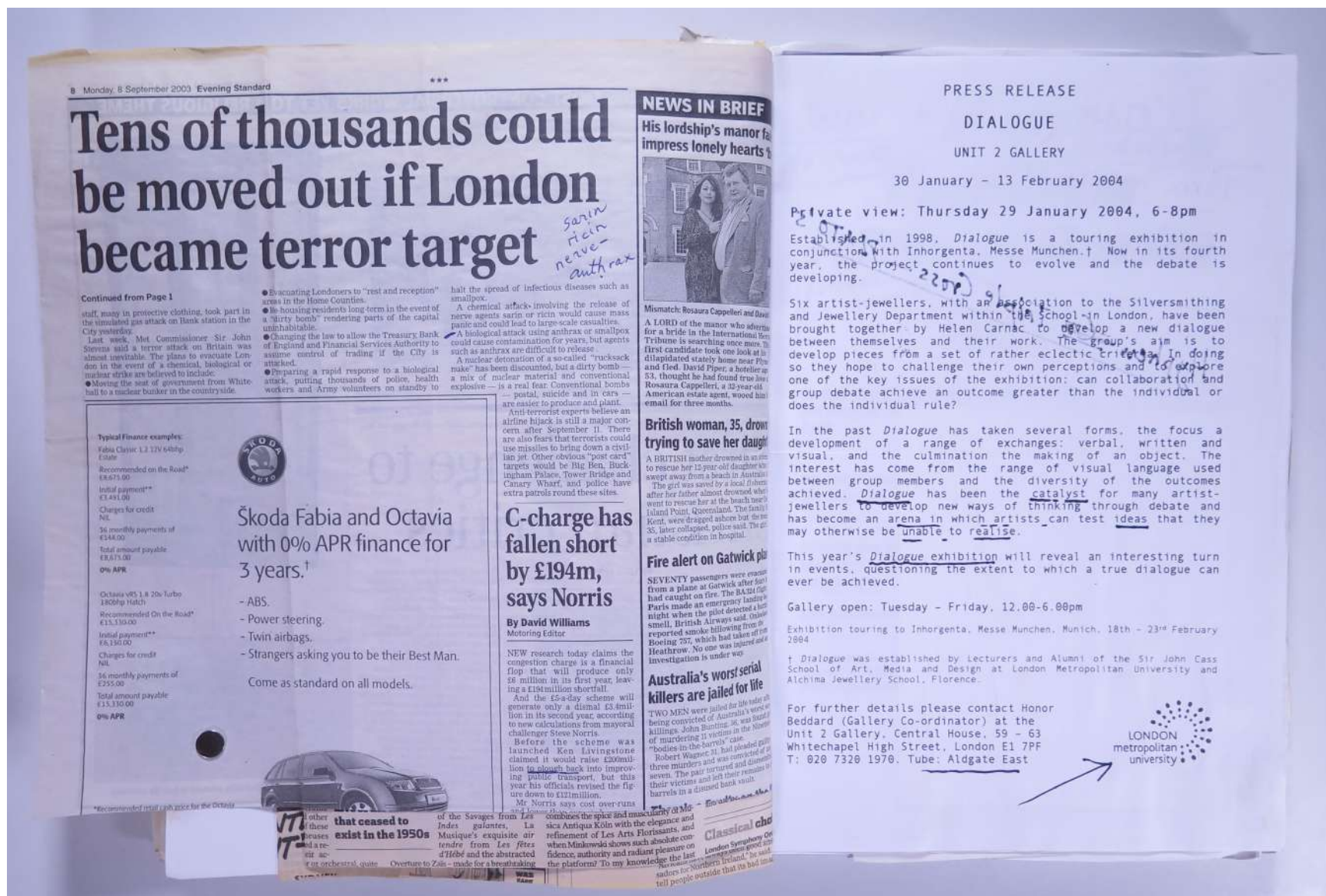
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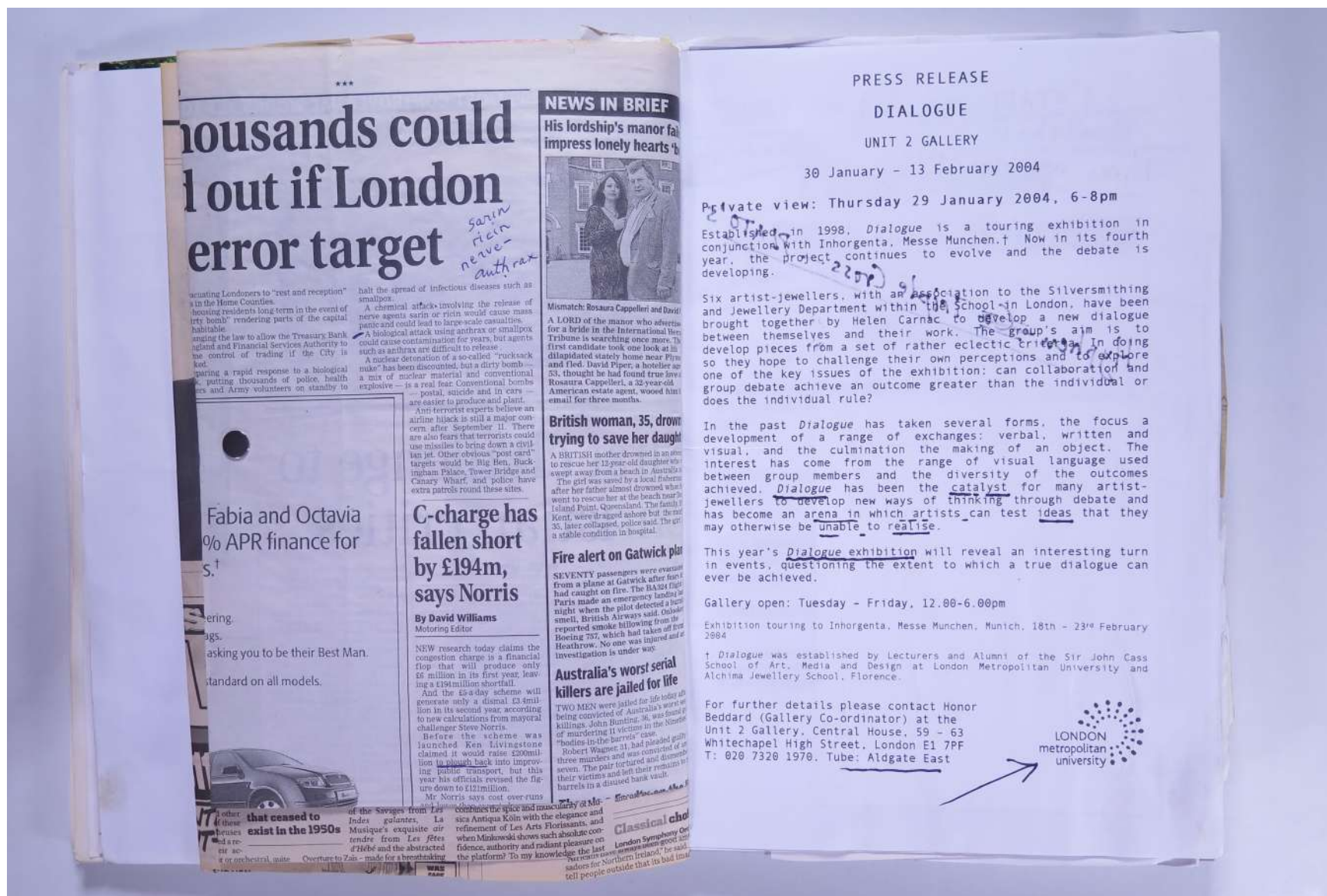
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Thousands could be wiped out if London error target

Warning Londoners to "rest and reception" in the Home Counties...
A chemical attack involving the release of nerve agents such as sarin or ricin would cause mass panic and could lead to large-scale casualties...
A biological attack using anthrax or smallpox could cause contamination for years, but agents such as anthrax are difficult to release...
A nuclear detonation of a so-called "rucksack nuke" has been discounted, but a dirty bomb — a mix of nuclear material and conventional explosives — is a real fear. Conventional bombs — postal, suicide and in cars — are easier to produce and plant...
Anti-terrorist experts believe an airline hijack is still a major concern after September 11. There are also fears that terrorists could use missiles to bring down a civilian jet. Other obvious "post card" targets would be Big Ben, Buckingham Palace, Tower Bridge and Canary Wharf, and police have extra patrols round these sites.

...of the savages from Les Indes galantes, La Musique's exquisite air tends from Les Fêtes d'Indes and the abstracted the platform? To my knowledge, the last London Symphony Concert was given in Dublin, Ireland, by the conductor for whom the piece was written, and he had told people outside that its bad time

NEWS IN BRIEF

His lordship's manor fails to impress lonely hearts



Mismatch: Rosaura Cappelleri and David Piper
A LORD of the manor who advertised for a bride in the International Herald Tribune is searching once more. The first candidate took one look at his dilapidated stately home near Plum and fled. David Piper, a hotelier age 53, thought he had found true love in Rosaura Cappelleri, a 22-year-old American estate agent, wood hunt small for three months.

British woman, 35, drowns trying to save her daughter

A BRITISH mother drowned in an attempt to rescue her 12-year-old daughter who swept away from a beach in Australia. The girl was saved by a local fisherman after her father almost drowned when he went to rescue her at the beach near Le Island Point, Queensland. The family of Kent were dragged ashore but the girl, 33, later collapsed, police said. The girl is in a stable condition in hospital.

Fire alert on Gatwick plane

SEVENTY passengers were evacuated from a plane at Gatwick after fears it had caught on fire. The BA324 flight from Paris made an emergency landing last night when the pilot detected a burning smell, British Airways said. Onboard reported smoke billowing from the Boeing 737, which had taken off from Heathrow. No one was injured and an investigation is under way.

Australia's worst serial killers are jailed for life

TWO MEN were jailed for life today after being convicted of Australia's worst serial killings. John Bunting, 36, was found guilty of murdering 11 victims in the Nitrate bush in the 1970s. Robert Wagner, 31, had pleaded guilty to three murders and was convicted of seven. The pair tortured and dismembered their victims and left their remains in a disused bank vault.

Fabia and Octavia
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...Overture to Zais - made for a breathtaking

C-charge has fallen short by £194m, says Norris

By David Williams
Morning Editor

NRW research today claims the congestion charge is a financial flop that will produce only £6 million in its first year, leaving a £194million shortfall.

And the £6-a-day scheme will generate only a dismal £3 million in its second year, according to new calculations from mayoral challenger Steve Norris.

Before the scheme was launched Ken Livingstone claimed it would raise £200million to plough back into improving public transport, but this year his officials revised the figure down to £12million.

Mr Norris says cost overruns combine the spice and masculinity of M...
sica Antiqua Koin with the elegance and refinement of Les Arts Florissantes, and when Mikolajewski shows such absolute confidence, authority and radiant pleasure on the platform? To my knowledge, the last London Symphony Concert was given in Dublin, Ireland, by the conductor for whom the piece was written, and he had told people outside that its bad time

PRESS RELEASE
DIALOGUE
UNIT 2 GALLERY
30 January - 13 February 2004

Private view: Thursday 29 January 2004, 6-8pm

Established in 1998, Dialogue is a touring exhibition in conjunction with Inhorgenta, Messe Munchen. Now in its fourth year, the project continues to evolve and the debate is developing.

Six artist-jewellers, with an association to the Silversmithing and Jewellery Department within the School in London, have been brought together by Helen Carnac to develop a new dialogue between themselves and their work. The group's aim is to develop pieces from a set of rather eclectic briefings. In doing so they hope to challenge their own perceptions and to explore one of the key issues of the exhibition: can collaboration and group debate achieve an outcome greater than the individual or does the individual rule?

In the past Dialogue has taken several forms, the focus a development of a range of exchanges: verbal, written and visual, and the culmination the making of an object. The interest has come from the range of visual language used between group members and the diversity of the outcomes achieved. Dialogue has been the catalyst for many artist-jewellers to develop new ways of thinking through debate and has become an arena in which artists can test ideas that they may otherwise be unable to realise.

This year's Dialogue exhibition will reveal an interesting turn in events, questioning the extent to which a true dialogue can ever be achieved.

Gallery open: Tuesday - Friday, 12.00-6.00pm

Exhibition touring to Inhorgenta, Messe Munchen, Munich, 18th - 23rd February 2004

Dialogue was established by Lecturers and Alumni of the Sir John Cass School of Art, Media and Design at London Metropolitan University and Alchimia Jewellery School, Florence.

For further details please contact Honor Beddard (Gallery Co-ordinator) at the Unit 2 Gallery, Central House, 59 - 63 Whitechapel High Street, London E1 7PF
T: 020 7320 1970. Tube: Aldgate East



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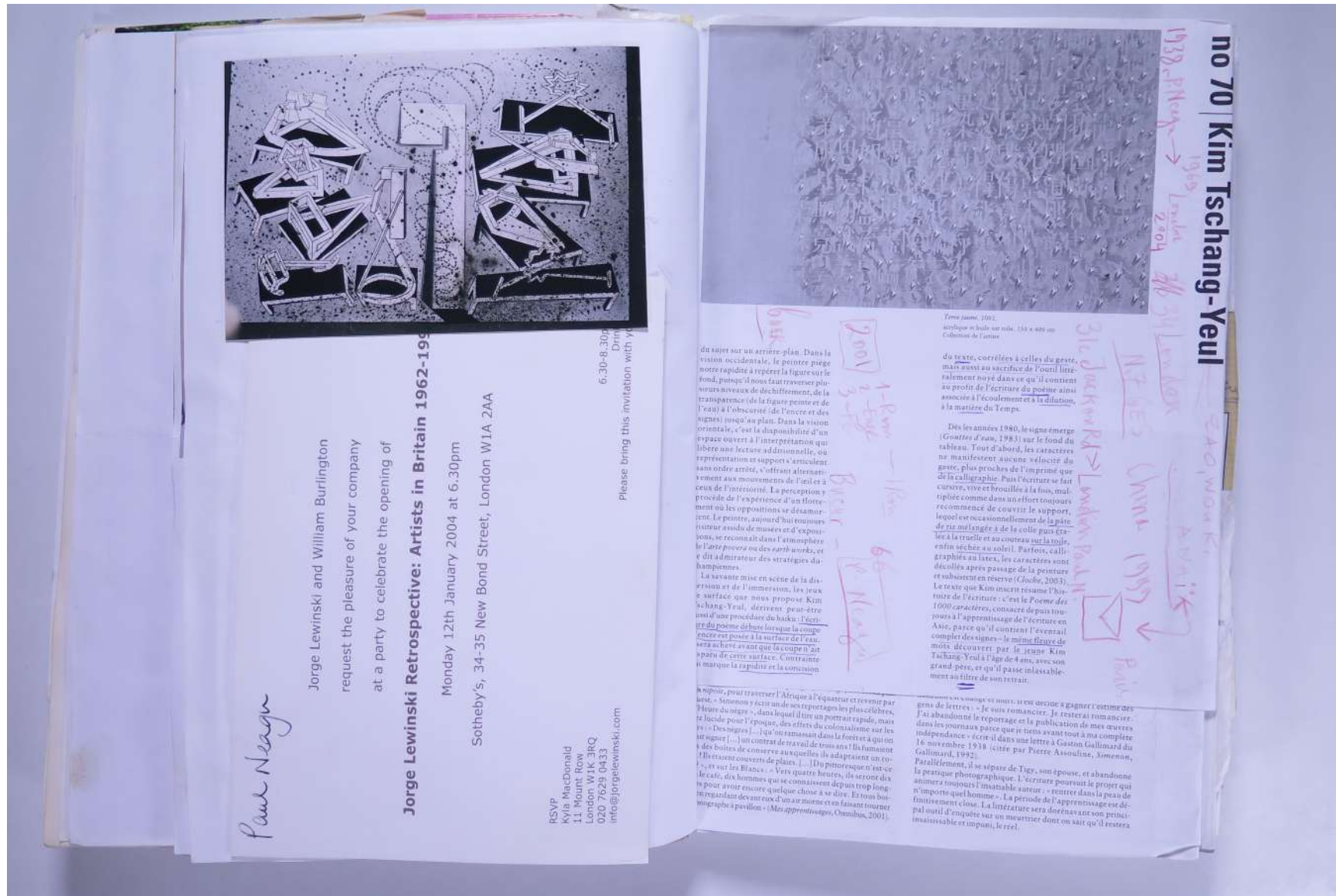
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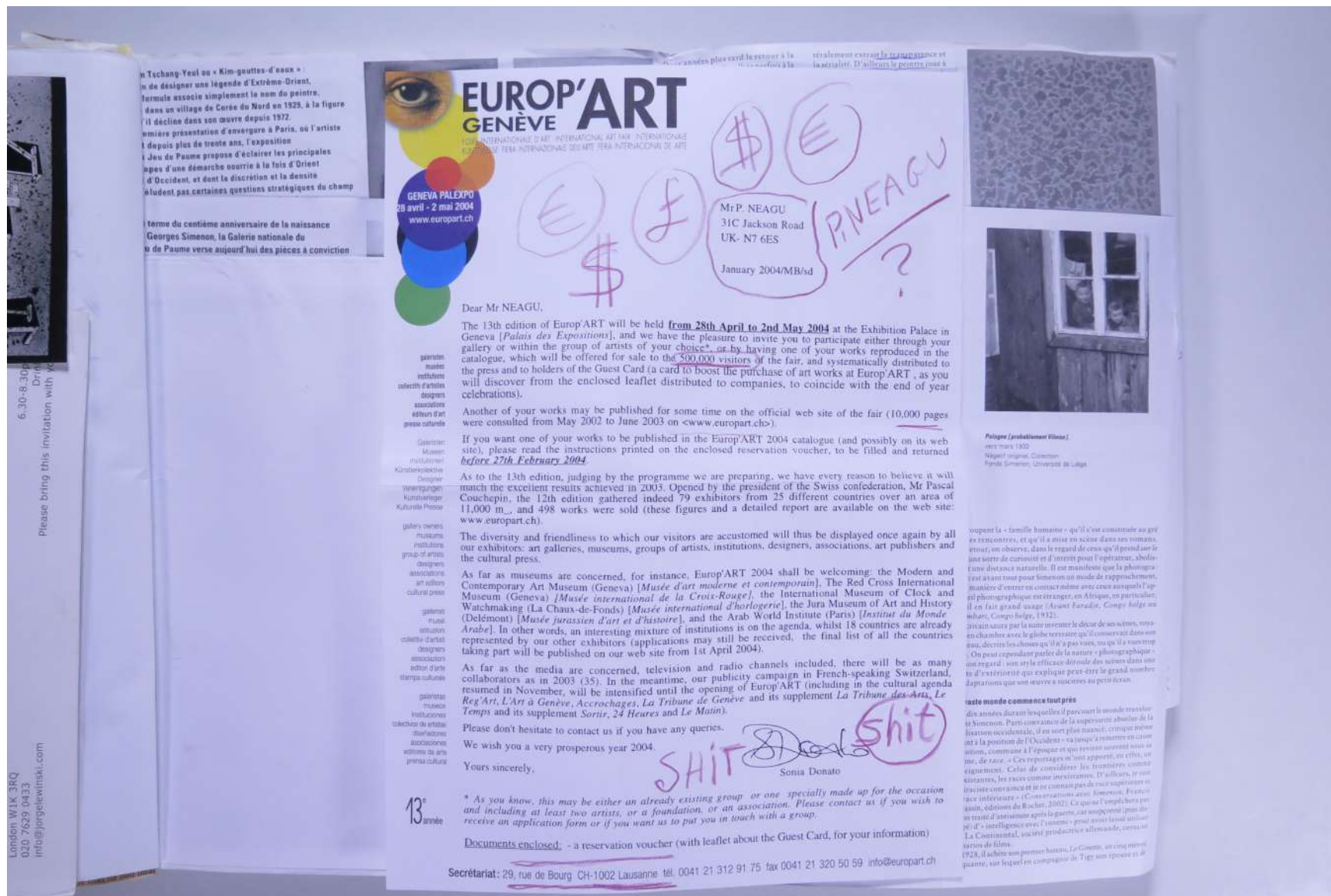
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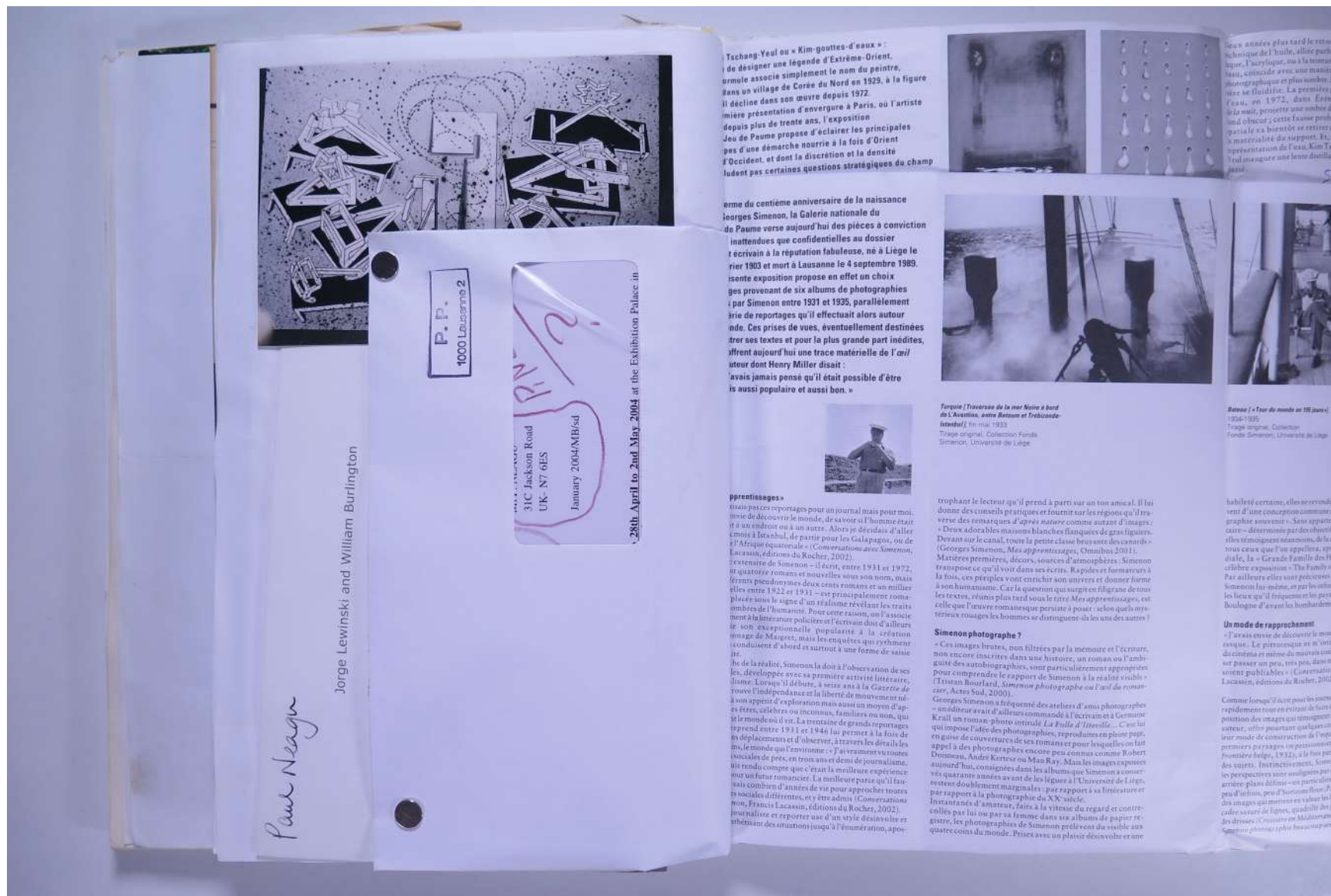
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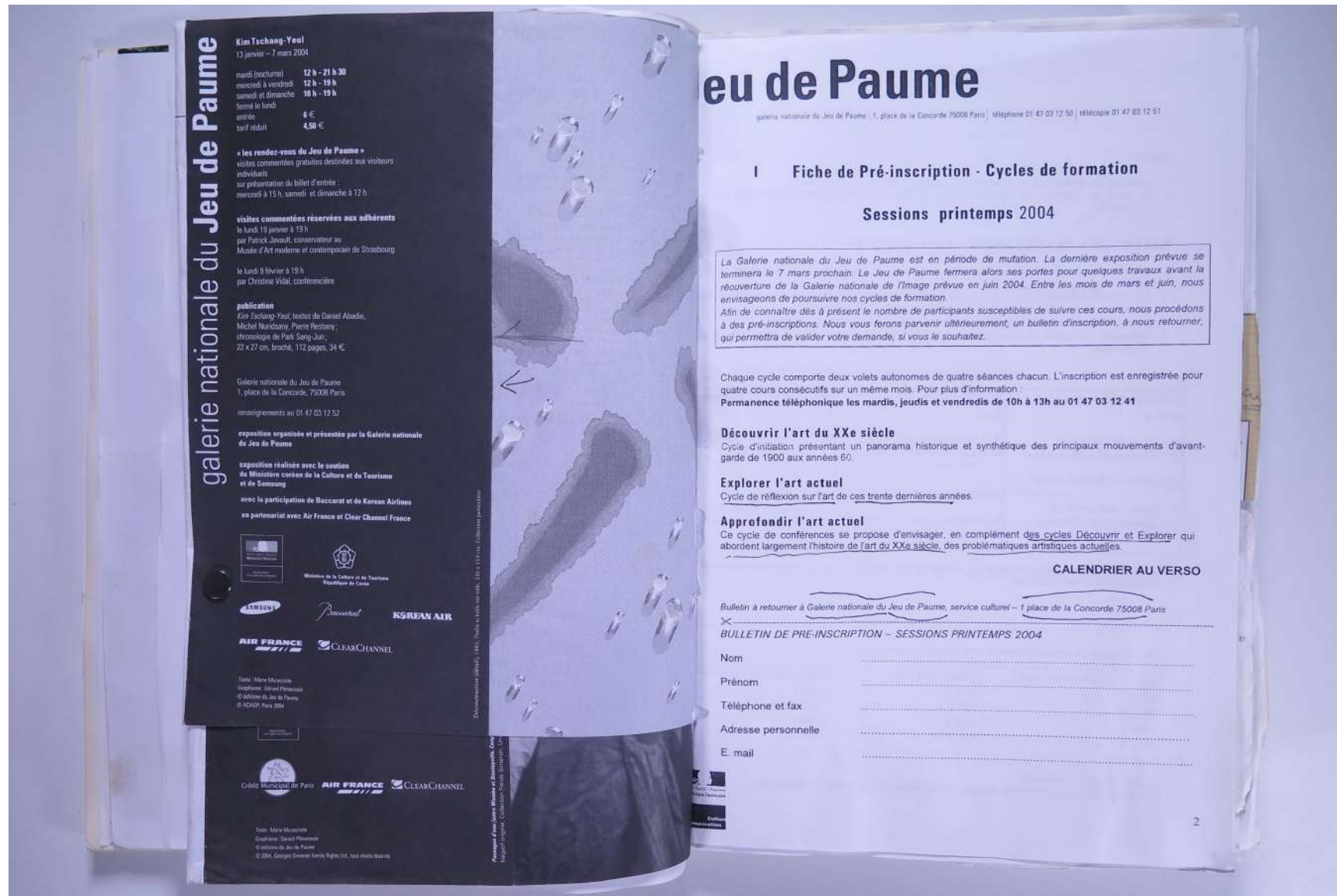
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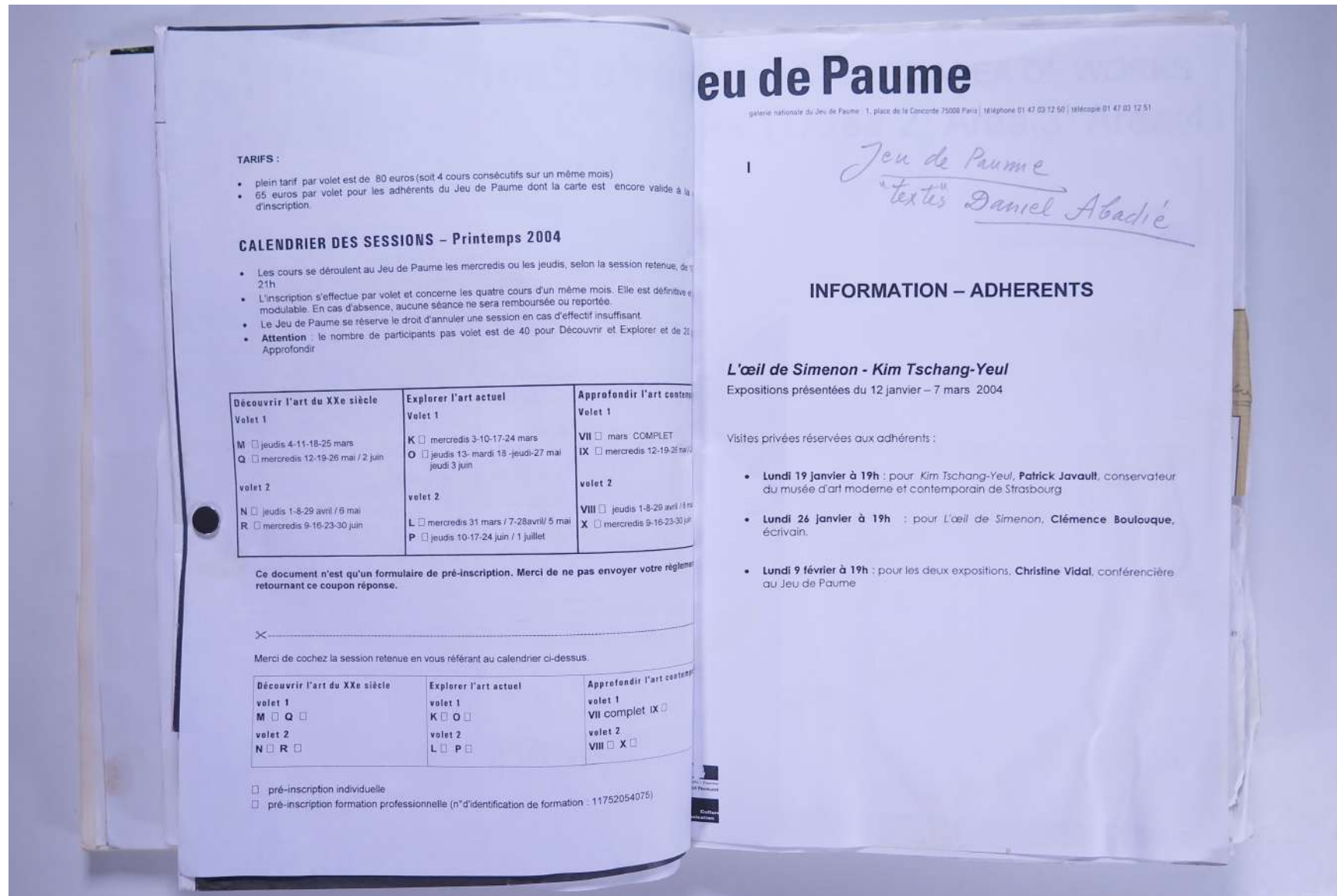
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TARIFS :

- plein tarif par volet est de 80 euros (soit 4 cours consécutifs sur un même mois)
- 65 euros par volet pour les adhérents du Jeu de Paume dont la carte est encore valide à la d'inscription.

CALENDRIER DES SESSIONS – Printemps 2004

- Les cours se déroulent au Jeu de Paume les mercredis ou les jeudis, selon la session retenue, de 18h à 21h
- L'inscription s'effectue par volet et concerne les quatre cours d'un même mois. Elle est définitive et modulable. En cas d'absence, aucune séance ne sera remboursée ou reportée.
- Le Jeu de Paume se réserve le droit d'annuler une session en cas d'effectif insuffisant.
- **Attention :** le nombre de participants par volet est de 40 pour Découvrir et Explorer et de 20 pour Approfondir

Découvrir l'art du XXe siècle Volet 1 M <input type="checkbox"/> jeudis 4-11-18-25 mars Q <input type="checkbox"/> mercredis 12-19-26 mai / 2 juin volet 2 N <input type="checkbox"/> jeudis 1-8-29 avril / 6 mai R <input type="checkbox"/> mercredis 9-16-23-30 juin	Explorer l'art actuel Volet 1 K <input type="checkbox"/> mercredis 3-10-17-24 mars O <input type="checkbox"/> jeudis 13- mardi 18 -jeudi-27 mai jeudi 3 juin volet 2 L <input type="checkbox"/> mercredis 31 mars / 7-28avril/ 5 mai P <input type="checkbox"/> jeudis 10-17-24 juin / 1 juillet	Approfondir l'art contemporain Volet 1 VII <input type="checkbox"/> mars COMPLET IX <input type="checkbox"/> mercredis 12-19-26 mai / 2 juin volet 2 VIII <input type="checkbox"/> jeudis 1-8-29 avril / 6 mai X <input type="checkbox"/> mercredis 9-16-23-30 juin
---	--	--

Ce document n'est qu'un formulaire de pré-inscription. Merci de ne pas envoyer votre règlement retourant ce coupon réponse.

X

Merci de cochez la session retenue en vous référant au calendrier ci-dessus.

Découvrir l'art du XXe siècle volet 1 M <input type="checkbox"/> Q <input type="checkbox"/> volet 2 N <input type="checkbox"/> R <input type="checkbox"/>	Explorer l'art actuel volet 1 K <input type="checkbox"/> O <input type="checkbox"/> volet 2 L <input type="checkbox"/> P <input type="checkbox"/>	Approfondir l'art contemporain volet 1 VII complet IX <input type="checkbox"/> volet 2 VIII <input type="checkbox"/> X <input type="checkbox"/>
--	--	--

- pré-inscription individuelle
- pré-inscription formation professionnelle (n° d'identification de formation : 11752054076)

Jeu de Paume

galerie nationale du Jeu de Paume - 1, place de la Concorde 75008 Paris | téléphone 01 47 03 12 50 | télécopie 01 47 03 12 51

Jeu de Paume
textes Daniel Abadie

INFORMATION – ADHERENTS

L'œil de Simenon - Kim Tschang-yeul

Expositions présentées du 12 janvier – 7 mars 2004

Visites privées réservées aux adhérents :

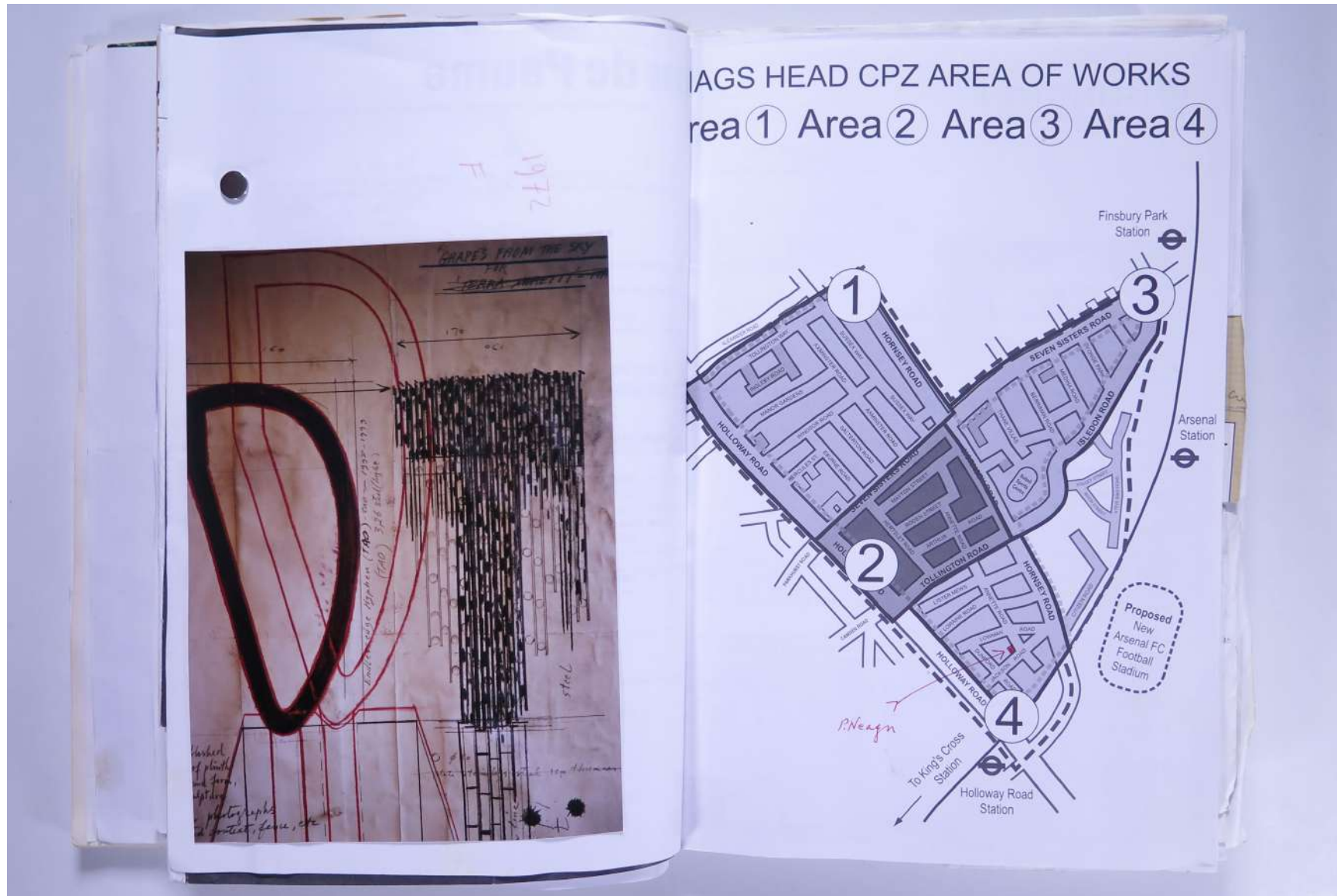
- **Lundi 19 janvier à 19h** : pour *Kim Tschang-yeul, Patrick Javault*, conservateur du musée d'art moderne et contemporain de Strasbourg
- **Lundi 26 janvier à 19h** : pour *L'œil de Simenon, Clémence Bouloque*, écrivain.
- **Lundi 9 février à 19h** : pour les deux expositions, *Christine Vidal*, conférencière au Jeu de Paume

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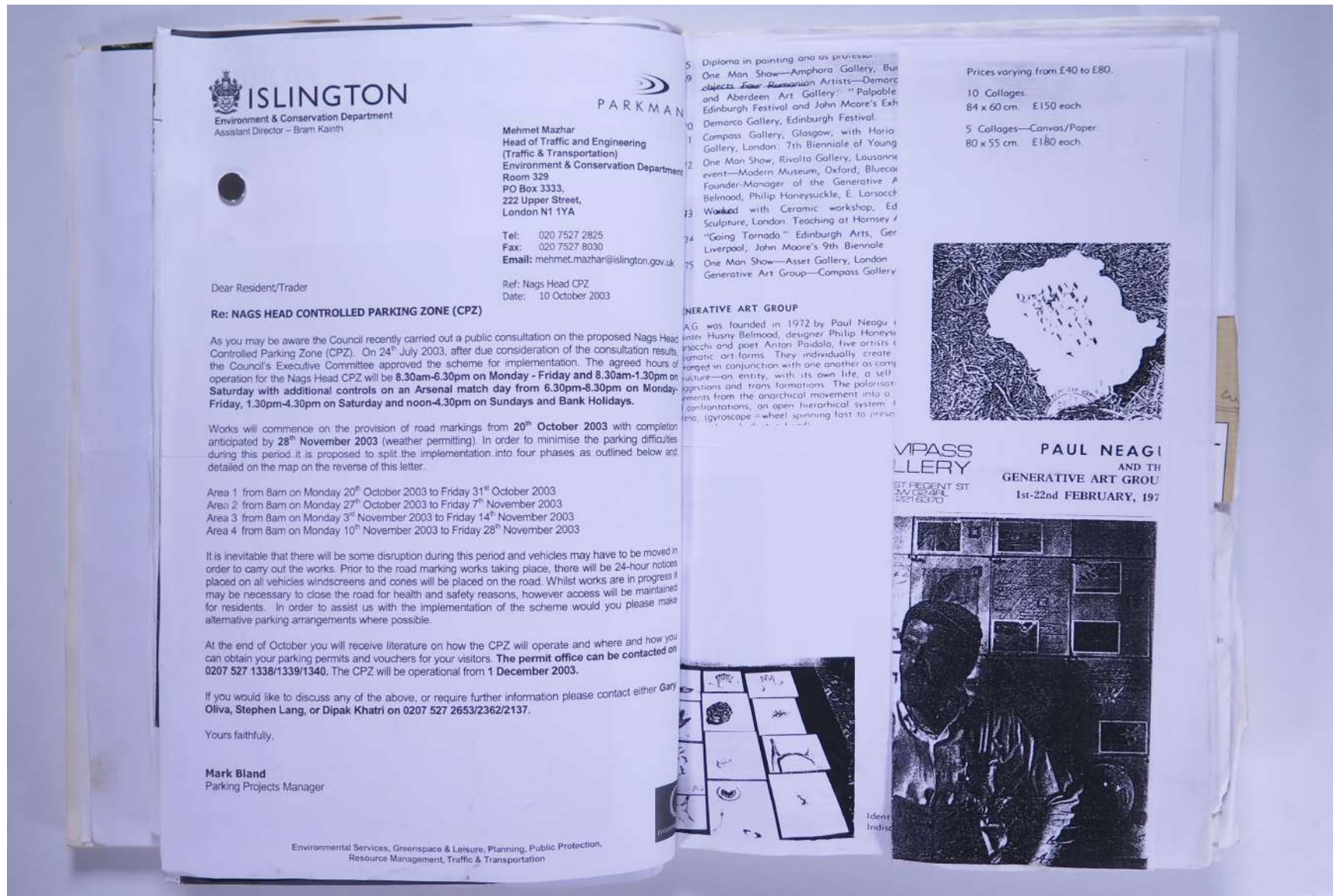
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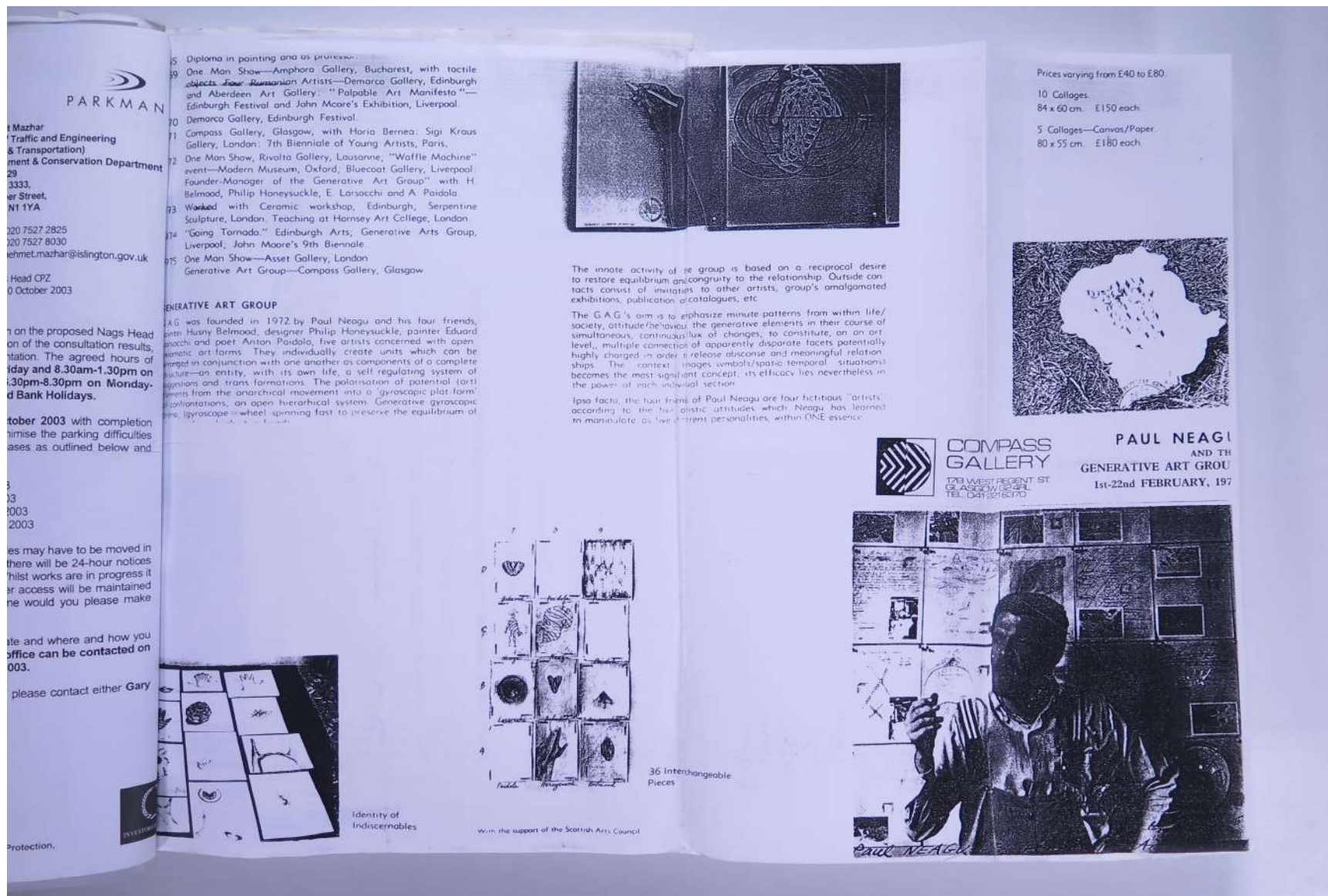
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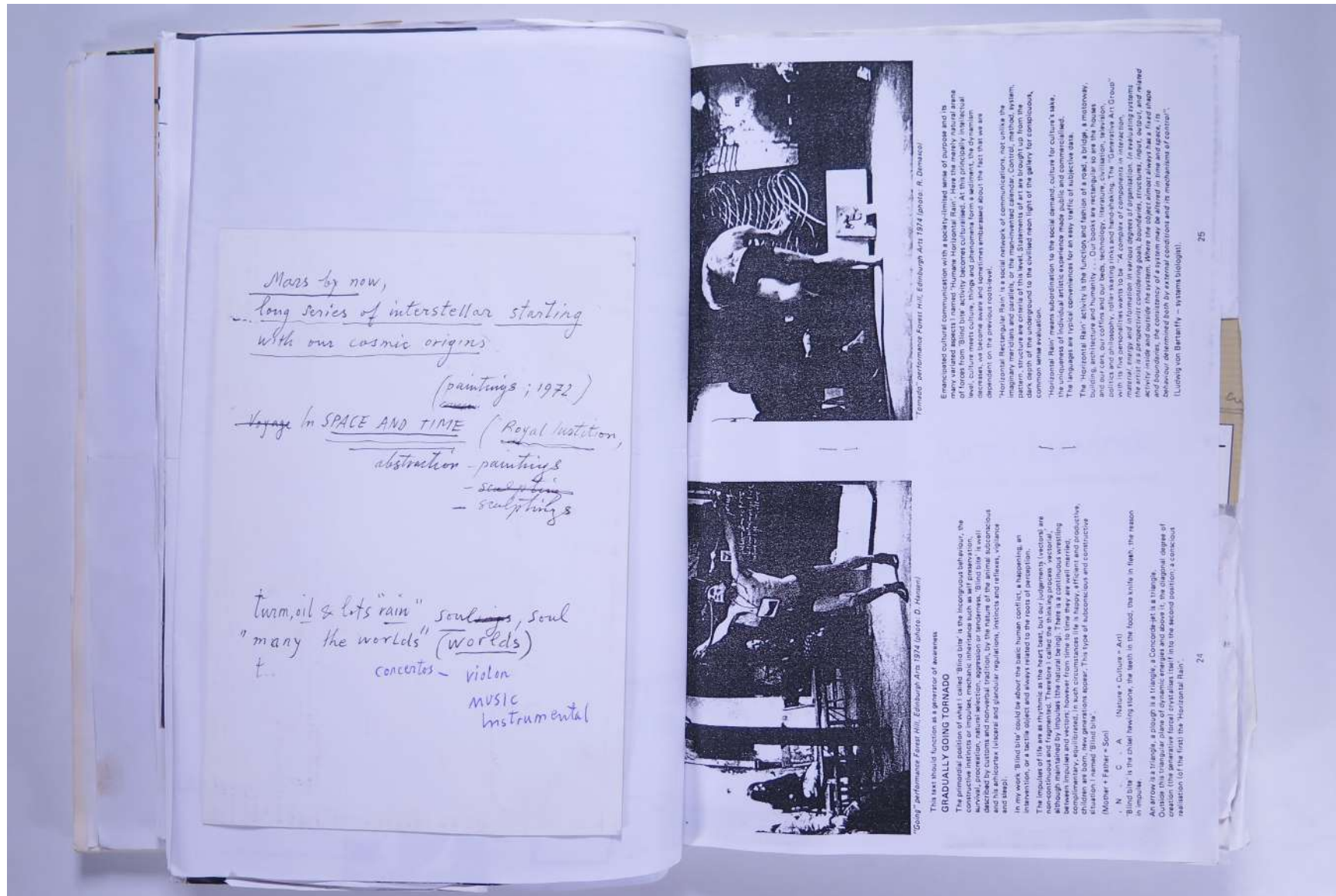
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Mass by now,
long series of interstellar starting
with our cosmic origins.
 (paintings; 1972)
Voyage in SPACE AND TIME (Royal Institution,
 abstraction - paintings
 - sculpture
 - sculpting)
 turn, oil & lots "rain" soulings, soul
 "many the worlds" (worlds)
 t. concertos - violon
 MUSIC
 instrumental



"Tornado" performance Forest Hill, Edinburgh Arts 1974 (photo: R. Dimarzio)



"Going" performance Forest Hill, Edinburgh Arts 1974 (photo: D. Heman)

Emancipated cultural communication with a society-limited sense of purpose and its many varied aspects named "Human Horizontal Rain". Here the nearly-natural arena of the social and cultural interaction is reduced to a minimum. The dynamism of local culture meets culture. Things and phenomena form a settlement, the dynamism decreases, we become aware and sometimes embarrassed about the fact that we are dependent on the previous rootbeast.

"Horizontal Rectangular Rain" is a social network of communications, not unlike the dark depth of the underground to the conviled neon light of the gallery for conplotbook, common sense evaluation.

"Horizontal Rain" means subordination to the social demand, culture for culture's sake, the social demand is the only one that is not subject to change.

The languages are typical consequences for an easy traffic of subjective data.

The "Horizontal Rain" activity is the function and fashion of a road, a bridge, a motorway, building, architecture and humanity... Our books are rectangular to see the houses and our cars, our coffins and our beds, technology, literature, civilization, separation, with the amorphous wants to be "A complex of consequences in interactive Art Group" natural, energy and information in various degrees of organization. In evaluating systems the artist is a perspective considering goals, boundaries, structures, repeat, output, and means and boundaries, the consistency of a system may be altered in time and space, its behaviour determined both by external conditions and its mechanisms of control".
 (Ludwig von Bertalanffy - Vienna Biologist).

The text should function as a generator of awareness

GRADUALLY GOING TORNADO

The primordial motion of what I called "Blind bite" is the inconspicuous labour, the constructive instincts of impulses, mechanic inheritance such as self preservation, survival, promotion, natural selection, aggression or indifference. "Blind bite" is well known to the artist as a natural, subconscious and his architectonics (stairs and glacial, regulations, instincts and reflexes, a gesture and sleep).

In my work "Blind bite" could be about the basic human conflict, a happening, an intervention, or a tacite object and always related to the roots of perception.

The impulses of life are as rhythmic as the heart beat, but our judgments, vectors, are not. The rhythm of life is a constant, but our judgments, vectors, are not. The rhythm of life is a constant, but our judgments, vectors, are not. The rhythm of life is a constant, but our judgments, vectors, are not.

between impulses and vectors, however from time to time they are well married, complementary, explained. In such circumstances life is happy, efficient and productive situation I named "Blind bite". This type of subconclusion and constructive situation I named "Blind bite".

(Mother + Father + Soil)

N C A (Nature + Culture = Art)

"Blind bite" is the child having stone, the teeth in the food, the while in flesh, the reason in impulse.

An arrow is a triangle, a plough is a triangle, a Concorde jet is a triangle.

Custom (the tangential plane of dynamic energies and above is the diagonal degree of motion) is a triangle, a plough is a triangle, a Concorde jet is a triangle, a Concorde jet is a triangle, a Concorde jet is a triangle.

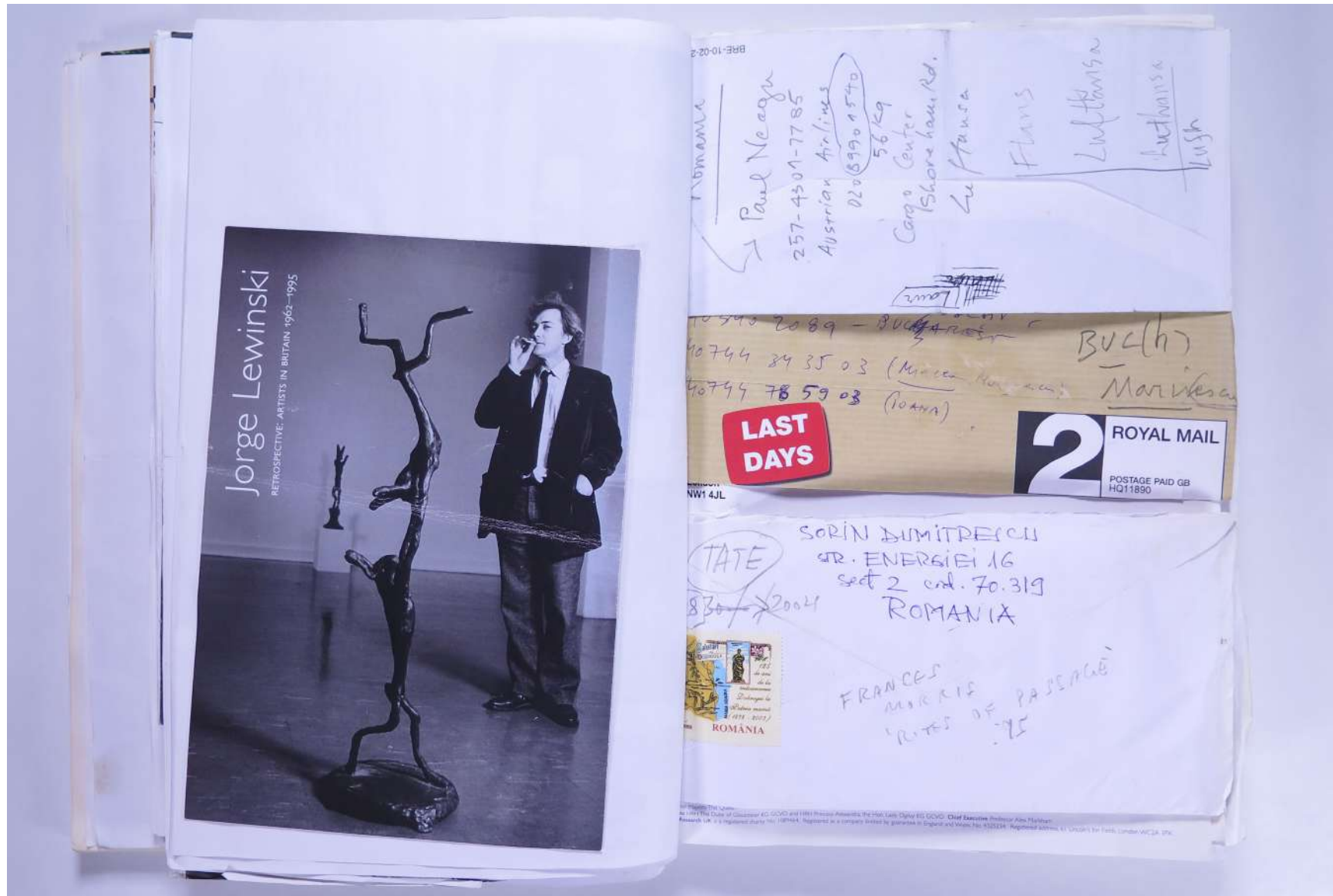
realisation of the first the "Horizontal Rain".

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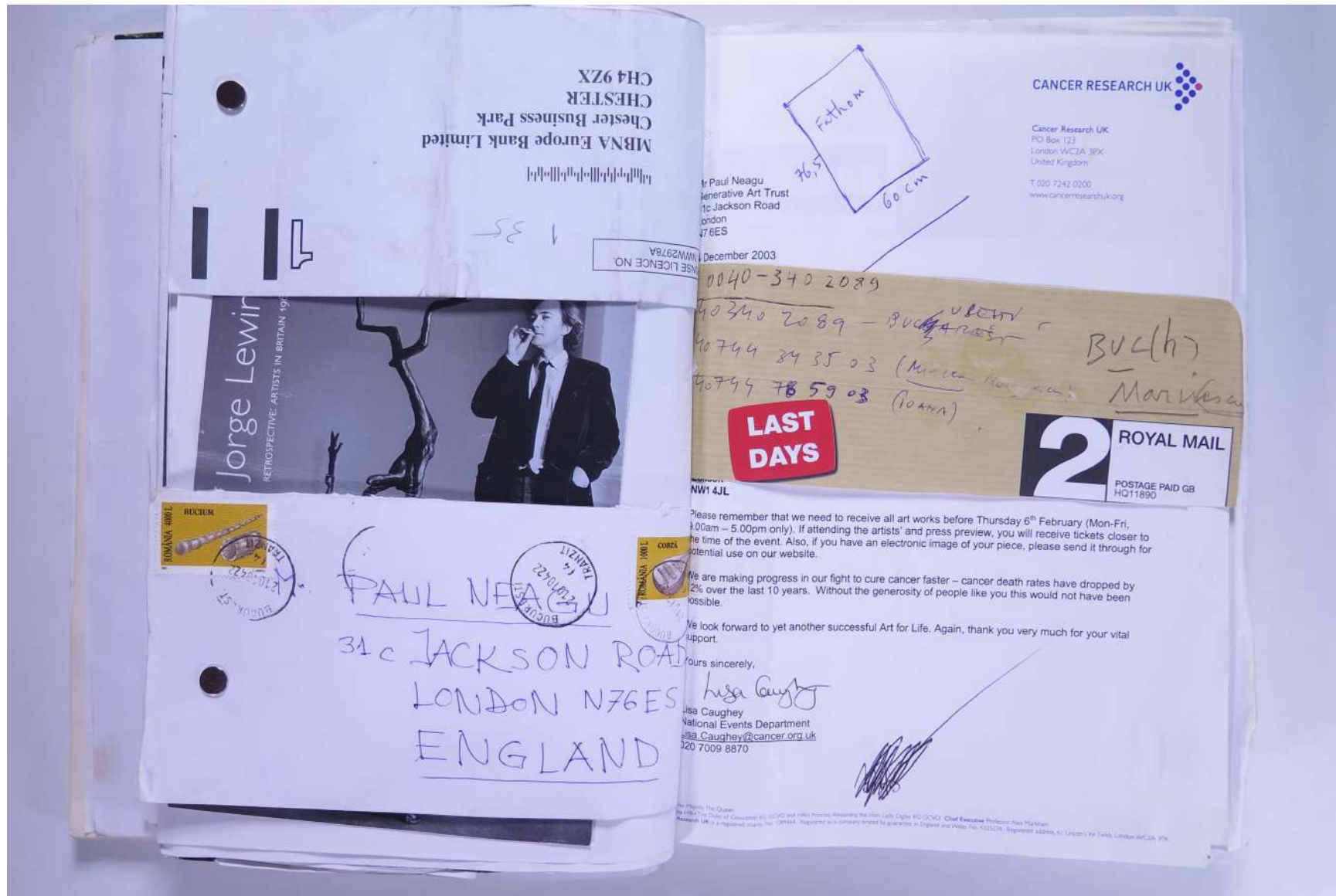
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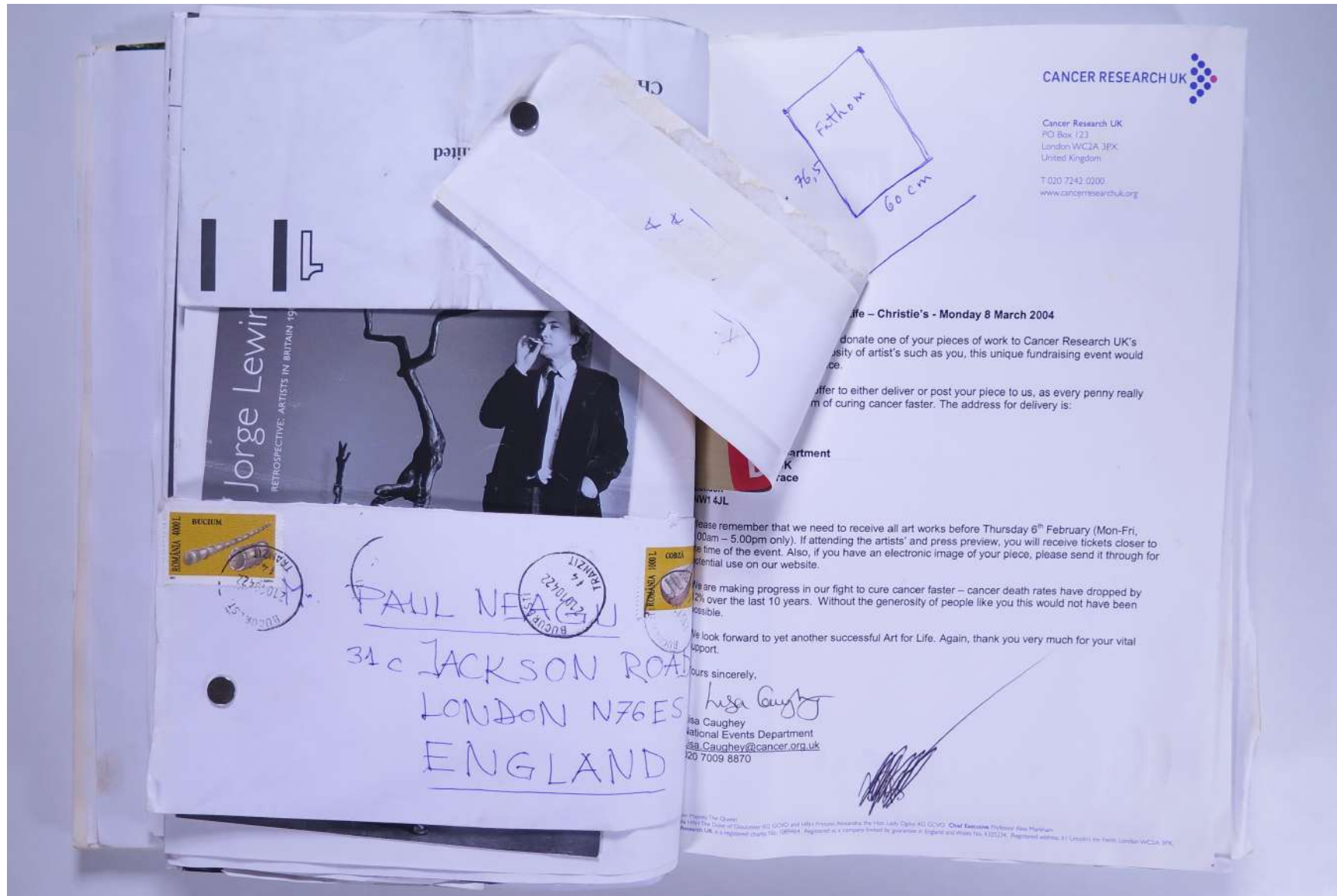
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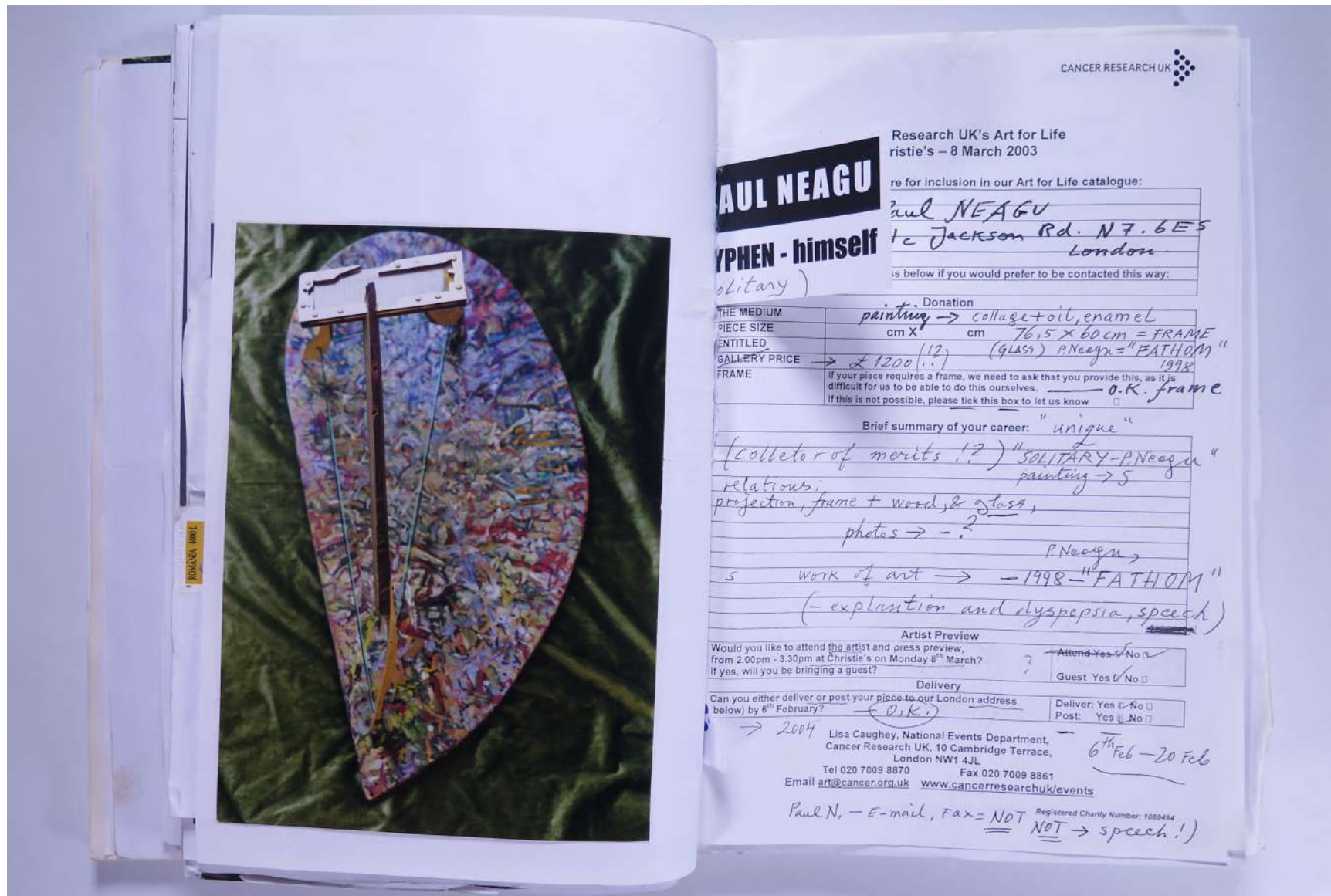
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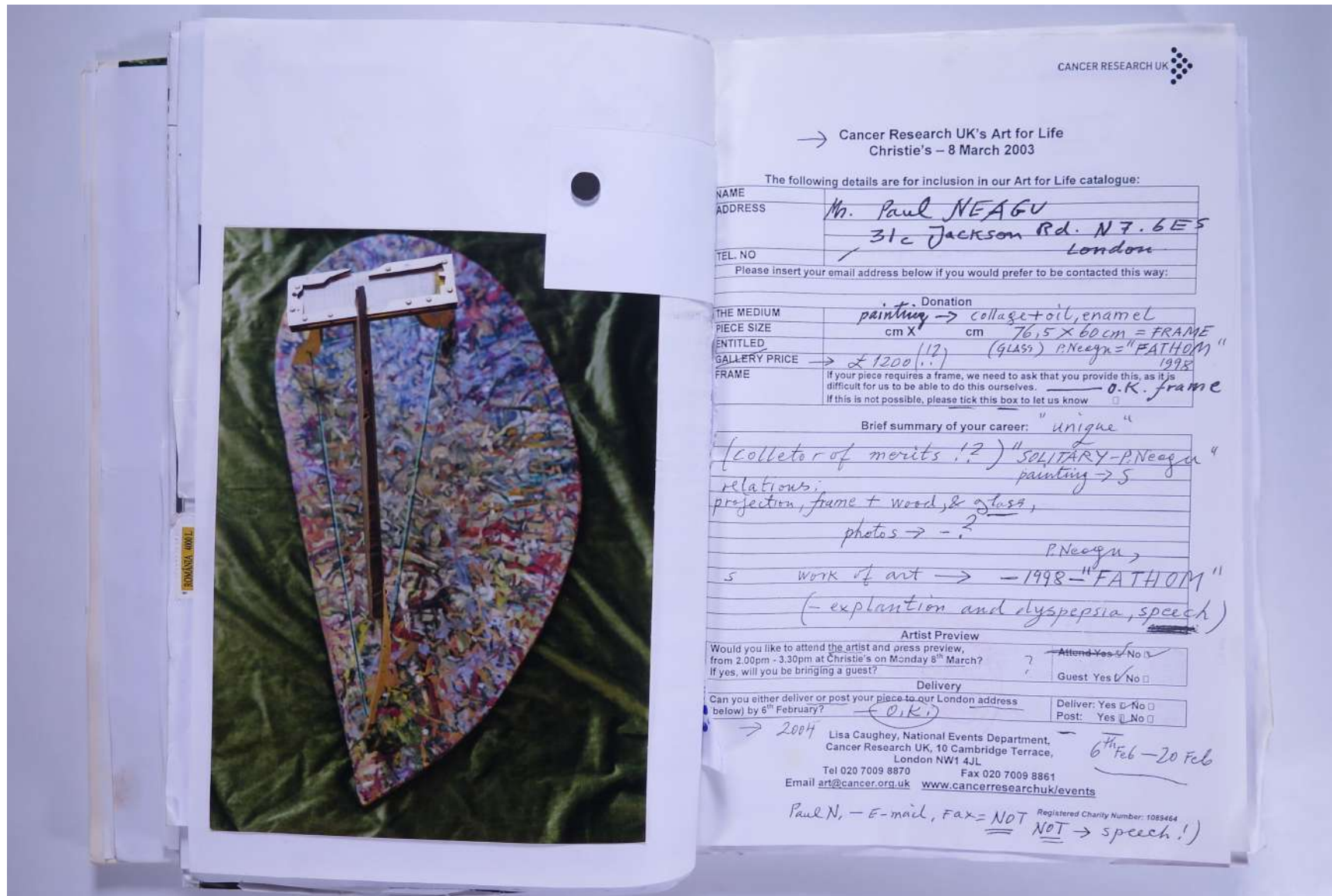
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CANCER RESEARCH UK

→ Cancer Research UK's Art for Life
Christie's - 8 March 2003

The following details are for inclusion in our Art for Life catalogue:

NAME	
ADDRESS	Mr. Paul NEAGU 31c Jackson Rd. N7.6ES London
TEL. NO	

Please insert your email address below if you would prefer to be contacted this way:

THE MEDIUM	Donation
PIECE SIZE	painting → collage + oil, enamel cm X cm 76,5 X 60 cm = FRAME
ENTITLED	(GLASS) P. Neagu = "FATHOM" 1998
GALLERY PRICE	→ £1200 (!?)
FRAME	If your piece requires a frame, we need to ask that you provide this, as it is difficult for us to be able to do this ourselves. <u>O.K. frame</u> If this is not possible, please tick this box to let us know <input type="checkbox"/>

Brief summary of your career: "unique"
(collector of merits !?) "SOLITARY - P. Neagu"
relationships: painting → 5
projection, frame + wood, & glass,
photos → - ?
P. Neagu,
5 work of art → - 1998 - "FATHOM"
(- explanation and dyspepsia, speech)

Would you like to attend the artist and press preview, from 2.00pm - 3.30pm at Christie's on Monday 8 th March? If yes, will you be bringing a guest?	Attend Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Guest Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
---	---

Can you either deliver or post your piece to our London address below by 6 th February?	Deliver: Yes <input type="checkbox"/> No <input type="checkbox"/> Post: Yes <input type="checkbox"/> No <input type="checkbox"/>
--	---

→ 2004 Lisa Caughey, National Events Department,
Cancer Research UK, 10 Cambridge Terrace,
London NW1 4JL
Tel 020 7009 8870 Fax 020 7009 8861
Email art@cancer.org.uk www.cancerresearchuk/events 6th Feb - 20 Feb

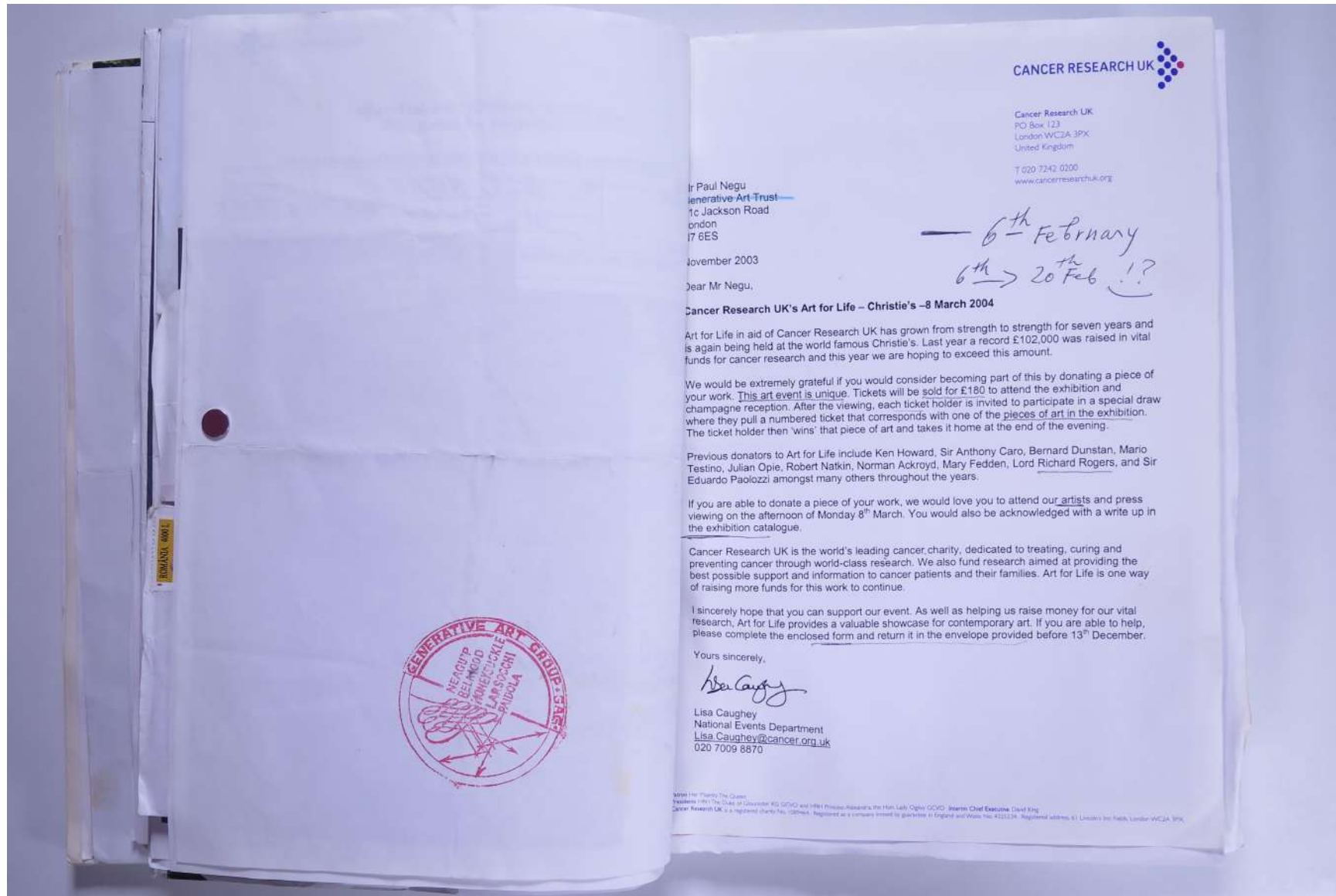
Paul N. - E-mail, Fax = NOT Registered Charity Number: 1089464
NOT → speech (!)

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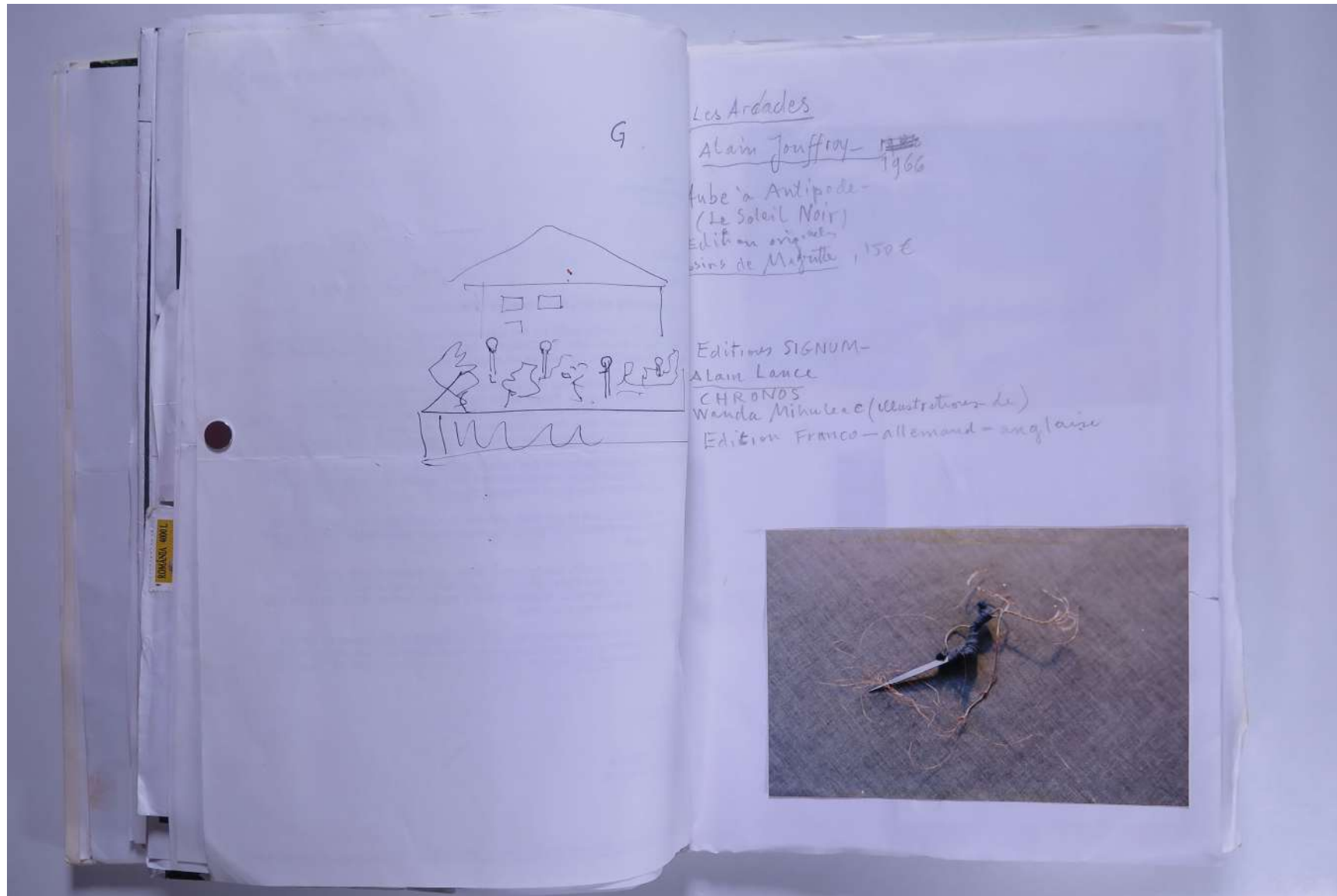
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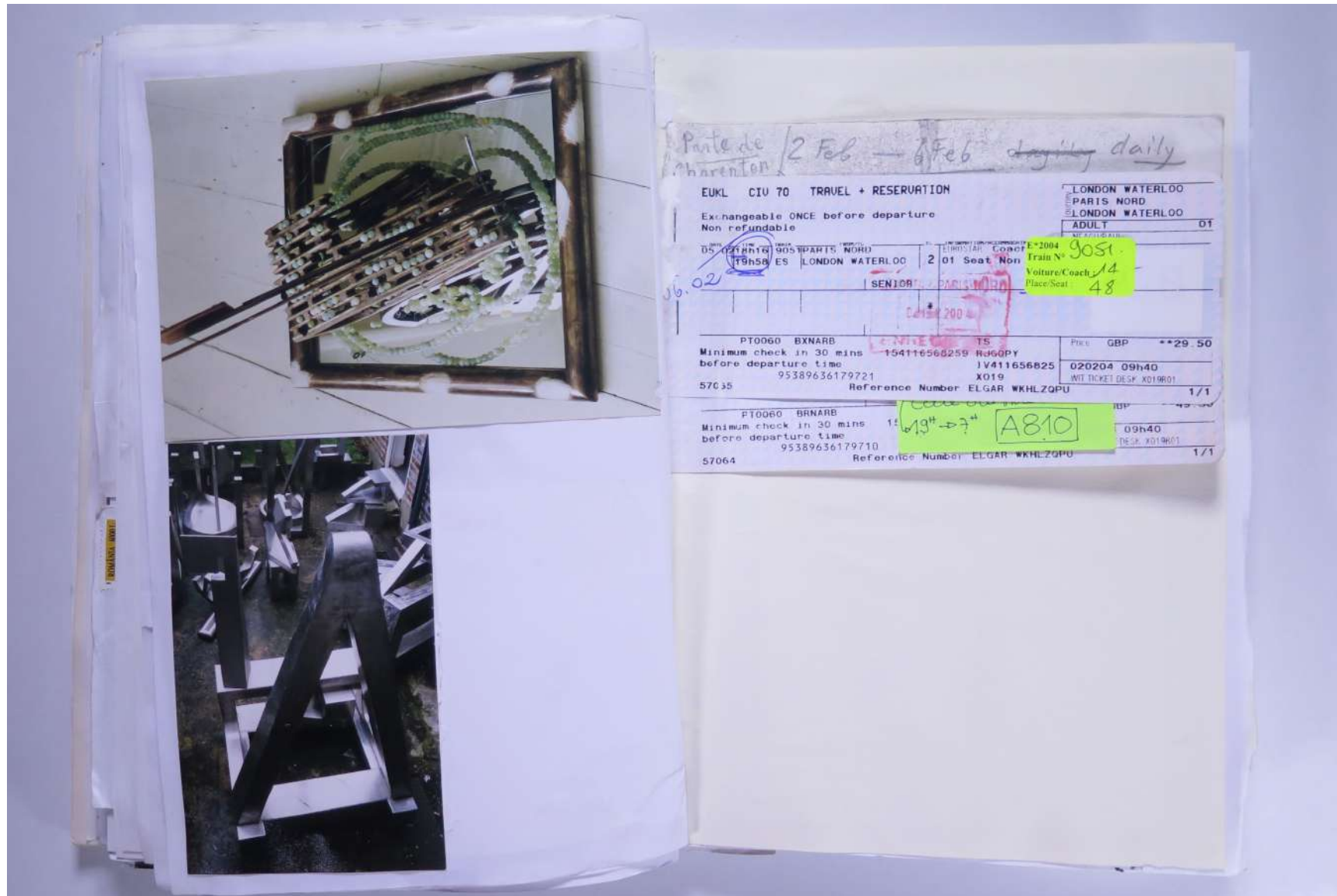
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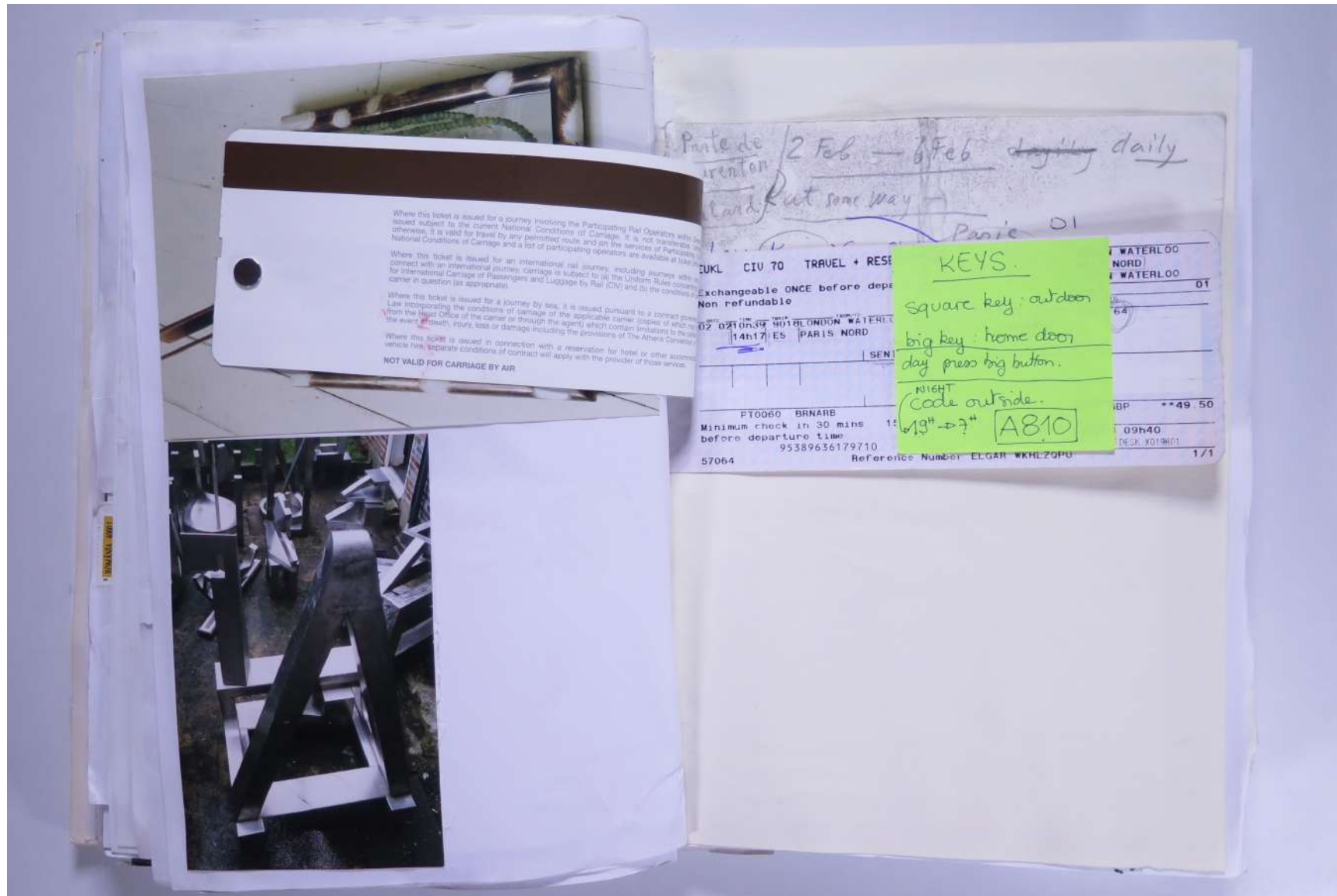
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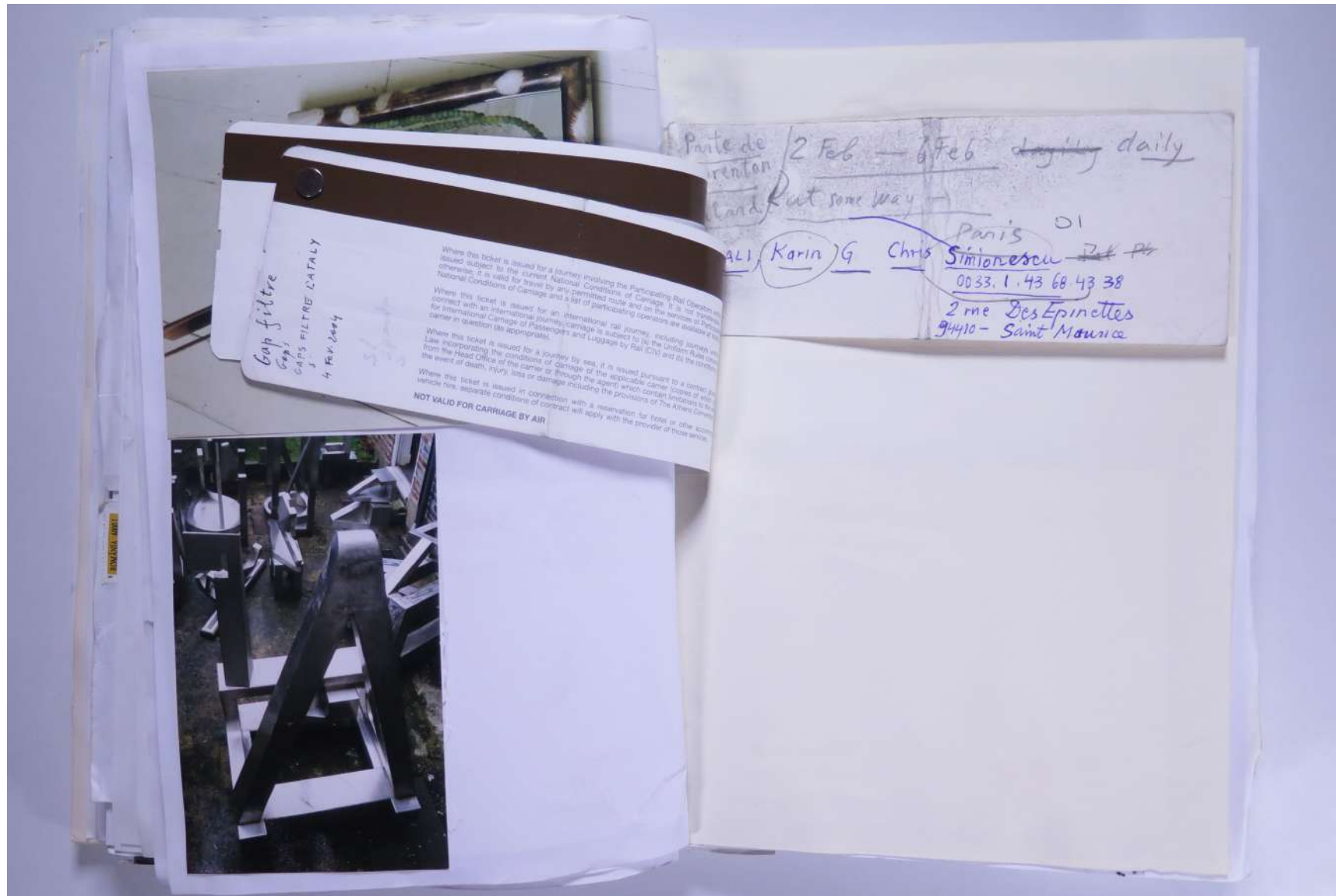


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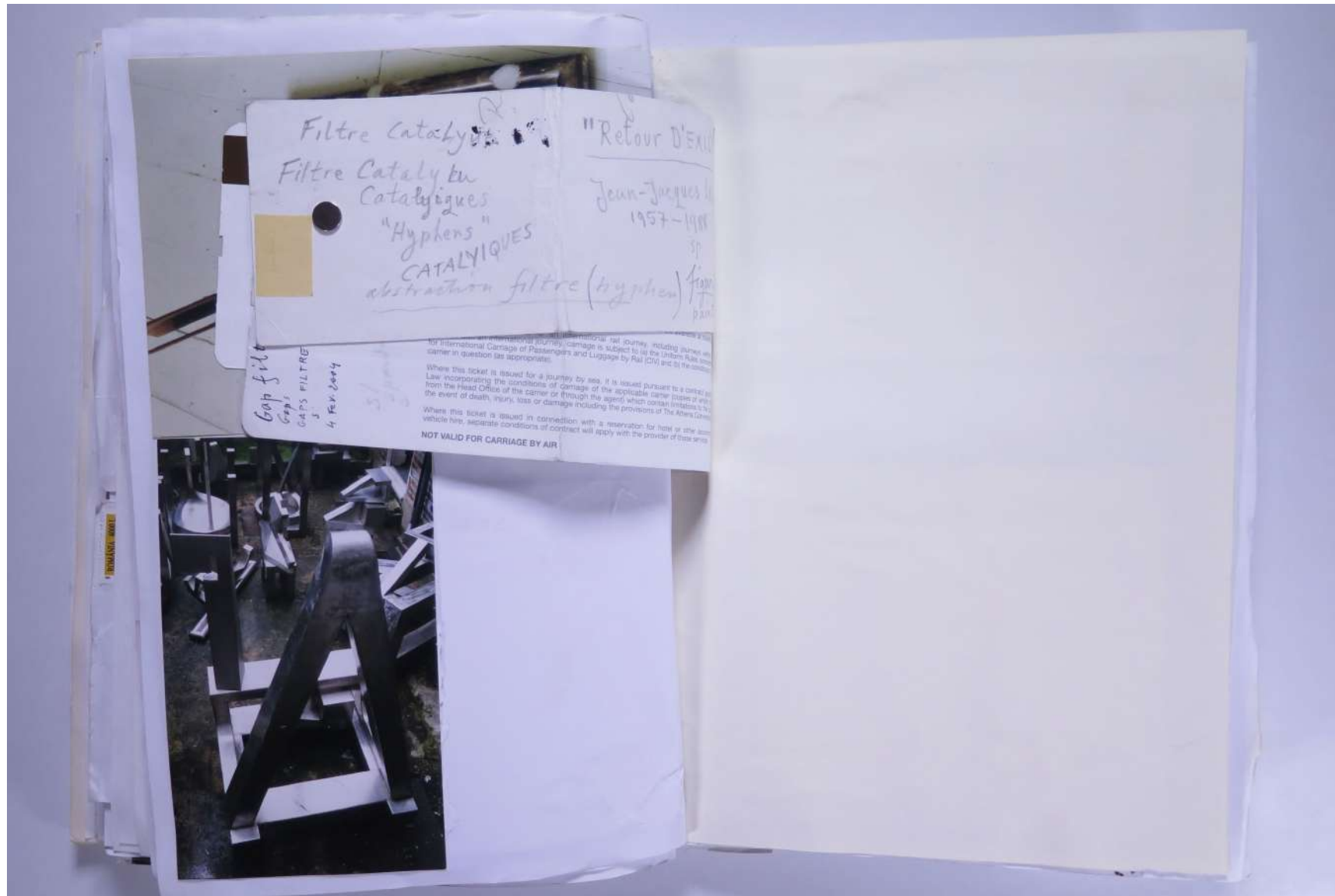
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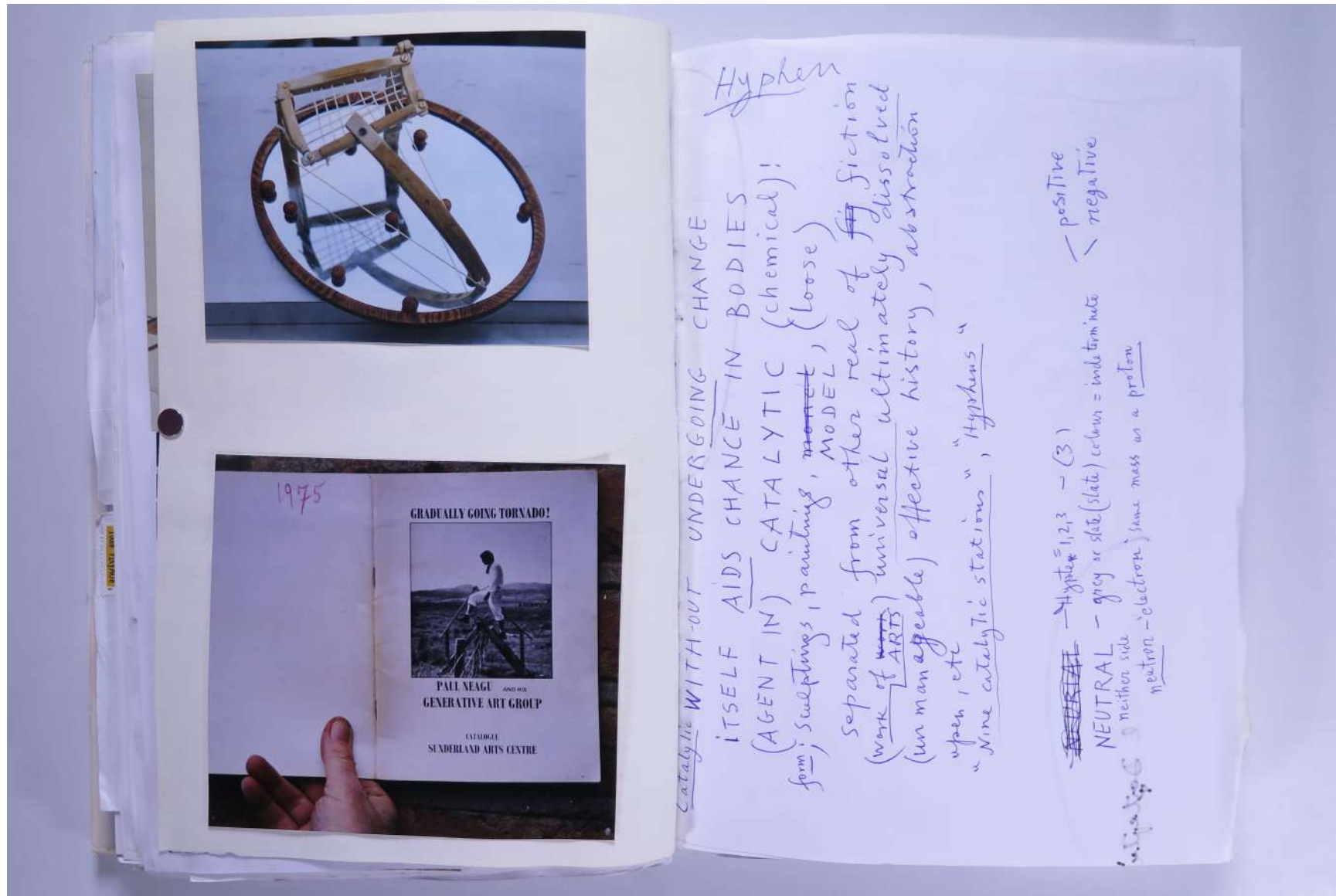
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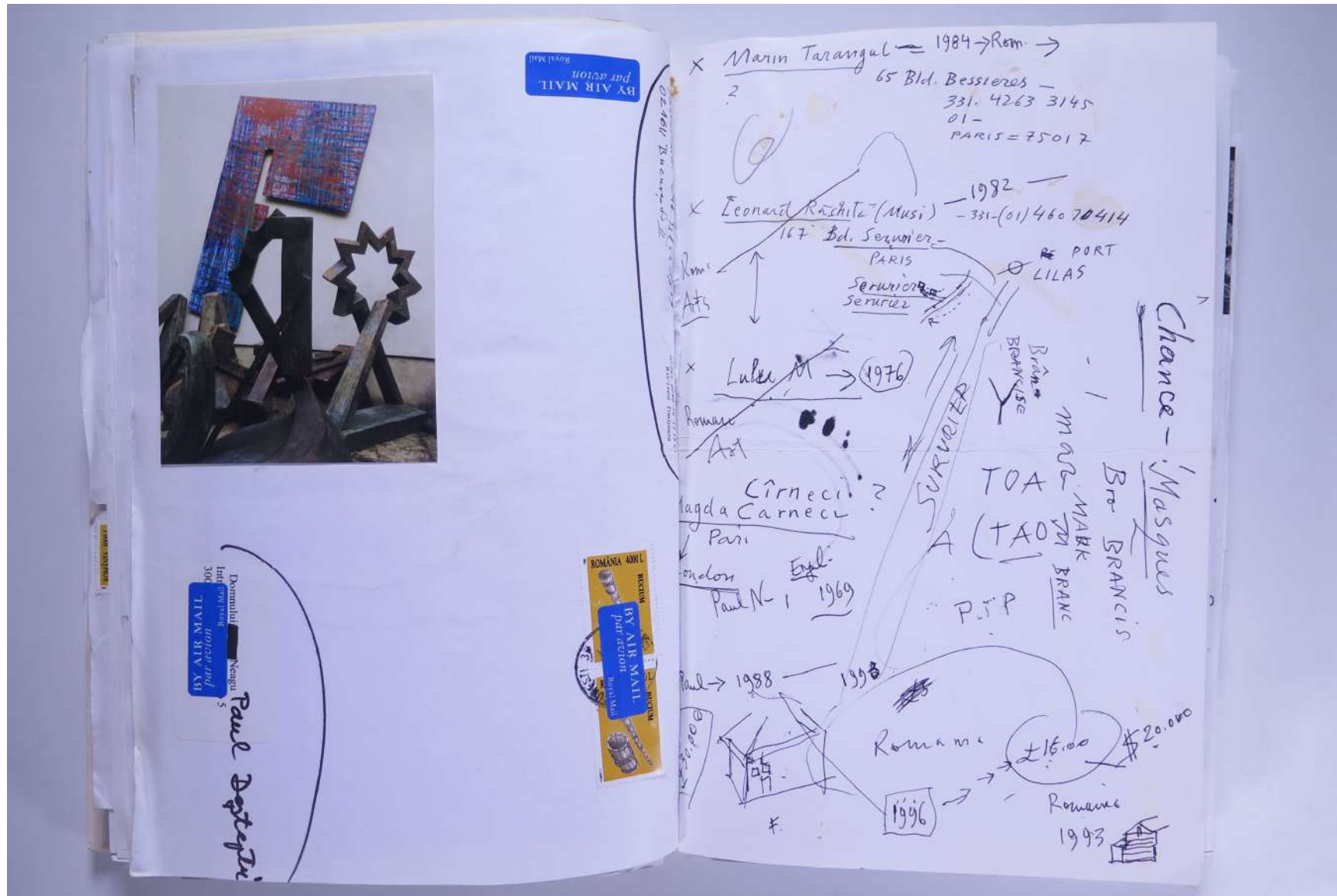


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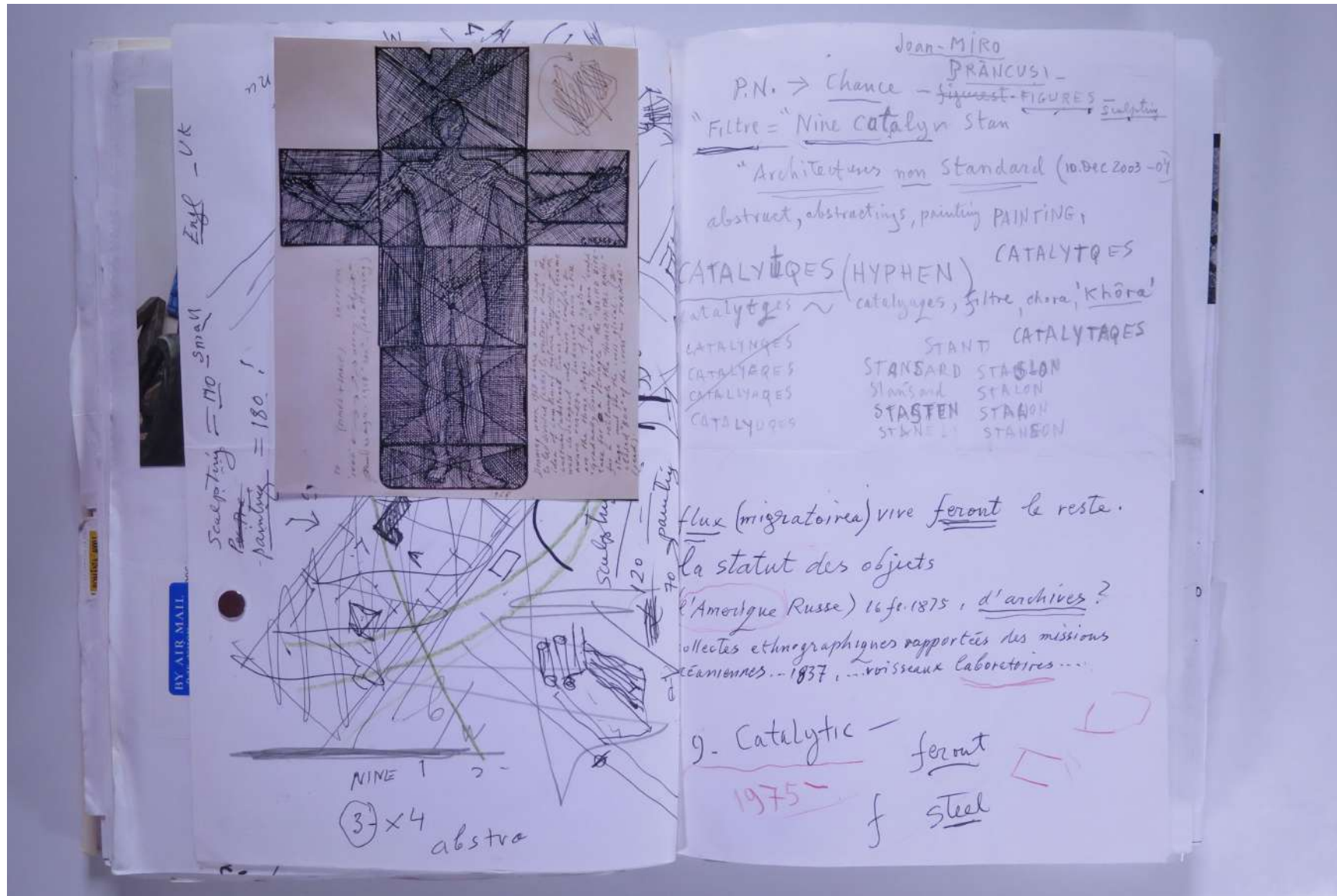


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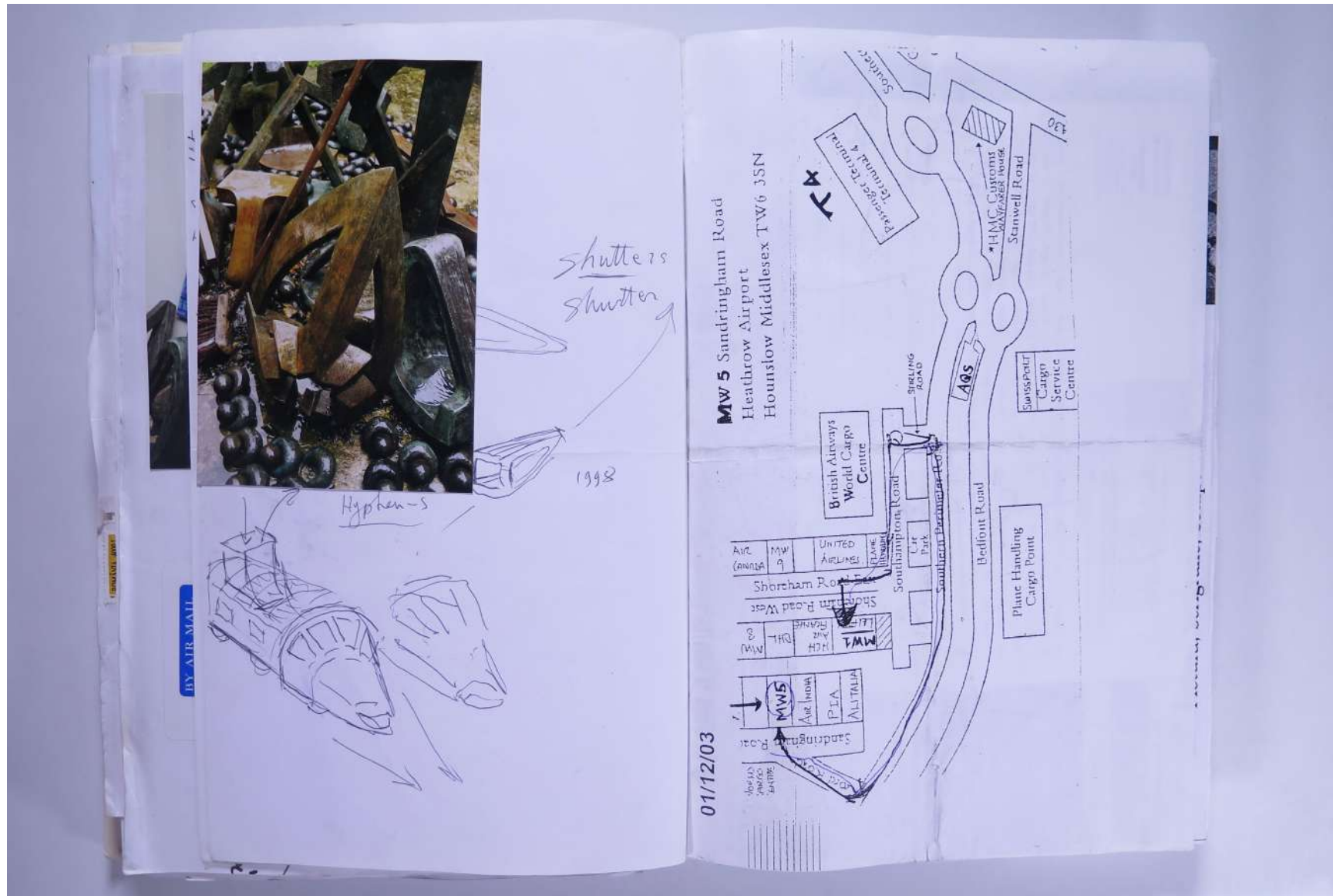
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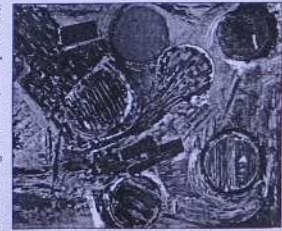


SCUPTURES

Abstract Icons

ILEANA PINTILIE

Paul Neagu poate fi considerat, fără îndoială, o figură emblematică a neoavangardelor anilor '60-'70, figură devenită legendară prin obiectele sale „structurale”, de factură modulară, dar având un suport conceptual și estetic care nu pot fi reduse la o simplă analiză formală. Românele socialiste cu conturarea obiectelor în domeniul esteticilor, dar nu în ultimul rând, cu conștientizarea artelei oficializate, devenită o ilustrare a unor precepte ideologice obșterite, lucrurile construite din materii dure, care trebuiau descoperite prin papă! Manifestul artei palpabile, (1969), în paralel cu aceste „cutii” palpabile, artistul dezvoltă un sistem conceptual, bazat pe o interpretare iluzoriu a liniei, în care centralizat este ansamblul figurii umane (autoportretul):

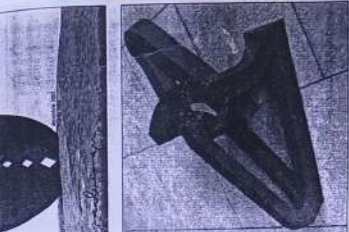


Epura făcută, 1990

corpul uman este deconstruit în elemente componente de mărimea unor „celule”, diviziv structural propriu artistului și care au menirea de a evidenția traseele rețelei de energie. Într-un desen din 1971, artistul prezintă un sistem de linii care se intersectează și se conectează din punct de vedere conceptual și organic în același timp, definind tactic „arhitectura Antropocosmosului”. Raportat la corpul omului, el dezvoltă un sistem hierarhic, amplificat de la unu la multiplu, de la individual la colectiv, de la particular la universal uman, în care există o comunicare pe verticală între diferite paliere.

Din acest sistem conceptual, Paul Neagu dezvoltă, în anul '70, serii tematice care cuprind acțiuni sau obiecte diverse, între care și unele „manipulabile” (The Cake-Man); lucrând ca în 1975, descoperă abstractul arhitectural în sculptură, în care se realizează un raport între simbolul de tipărit și forma devenită sculptură pornește de la forma arhaică a unui plug fănaresc din lemn și, în concepția artistului, reînvieste cele trei figuri geometrice de bază: pătratul, triunghiul și dreptunghiul, care prin intermediul unei linii verticale „devinute” palierelor, alinate mai complex, analogă cu axa umană (exprimată prin forme de la simplu la complex, de la individual la social) - există o relație de comunicare pe verticală, prin mișcări vectoriale care sîrjesc înglobate în spațiu, un turban ce absoarbe totul într-o mișcare de conștientizare și de înălțare.

În cazul lui Paul Neagu, abstractul nu provine din figurativ, așa cum apărea la Brancusi sau la Henry Moore, dar nu este nici abstractul de serigrafie minimalistă, ca la Reinhardt sau Donald Judd; Neagu caută generarea perfectă în forma monobucurată

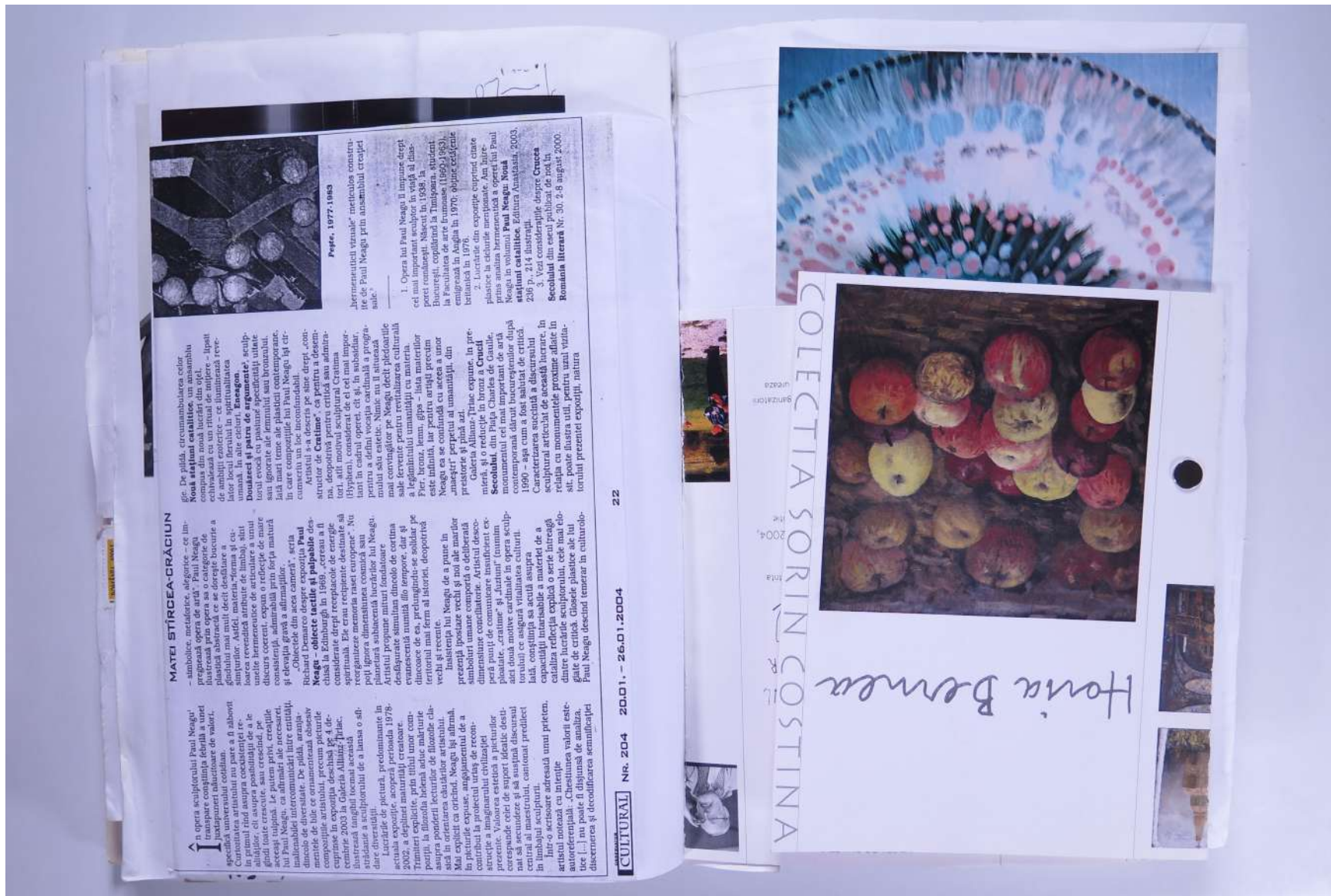


Cruce, 1984

care a fi privit de artist ca un oșop al liniei, care se deosebește și simțind ale abstracției. Acesta dezvoltă un sistem conceptual substanțios pictural însoțit abstractului, pictura ca produs conceptual și mimetic. Înfruntarea de forțe - cromatice, grafice etc. - este menită să elibereze „energiile” spirituale și plastice, capabile să creeze un spațiu cosmos abstract.

Paul Neagu este interesat de tematică, recenziile de lectură a operelor sale, privindu-le din perspectivă picturală abstractă,

Pictură, serigrafie, sculptură
Paul Neagu



MATEI STÎRCEA-CRĂCIUN

simbolice, metaforice, aluzive – ce în-
prograsă opera de artă. Paul Neagu
plastică abstractă, deosebit de succintă a
sinturilor. Astfel, materia, forma și cu-
loarea revădește atribuțe de limbaj, simu-
nele hermeneutice un a redacție de mar-
dicare, admirabilă prin lepă mutură
și elevația gravă a afirmării. „Peisaj
Richard Demarco” este o lucrare în care
Neagu a edificat în 1969 „cercuș” a fi
considerate drept recepționale de energie
spirituală. Ele erau recepționale destinate să
reînviere memoria marelui europăean. Nu
poți ignora dimensiunile lucrărilor lui Neagu,
viziunea și simțul său.

Artistul propune niște fundatoare
desgănată simultan dincolo de cortina
evanescentă născută din timpore, dar și
dicoase de ea, prelungindu-se de-a lungul
teritoriul mai ferm al istoriei, desopriș
viziunea lui Neagu de a pune în
prezență postaze vechi și noi ale marilor
dimensiune conciliante. Artistul este ex-
presă punct de contact „stăruin” (numin
plănușă, motive cardinale în opera sculp-
torului ce asigură vitalitatea culturii.
lăd, conștiința sa acută asupra
capacității invariabile a materiei de a
cataliza reflecția explicită o serie de mai efo-
dintre lucrările sculptorului plasate ale lui
Paul Neagu descind tenează în culturob-



Peșca, 1977-1983

hermeneuticii vizuale” meteforice constru-
te. Paul Neagu prin ansamblul creației
săle.”

1. Opera lui Paul Neagu în lucrare drept
cel mai important. Născut în 1938, în
București, copilăria în Timișoara, student
la Facultatea de arte frumoase (1959-1963),
emigrată în Anglia în 1970, obține cetățenie
britanică în 1976.
2. Lucrările din perioada cuprinsă citare
plănușă analize hermeneutică a operii lui Paul
Neagu în volumul **Paul Neagu. Nouă
stăruin calitative**. Editura Anabasis, 2003,
236 p., 214 ilustrații.
3. Vezi consideratiile, **Artă și Creație**
Secolului din est, nr. 30, 2-8 august 2000,
România literară Nr. 30, 2-8 august 2000.

COLECȚIA SORIN CĂSTINA



Horia Bernera



PAUL NEAGU ESTATE

VISUAL JOURNAL: APRIL 2004

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