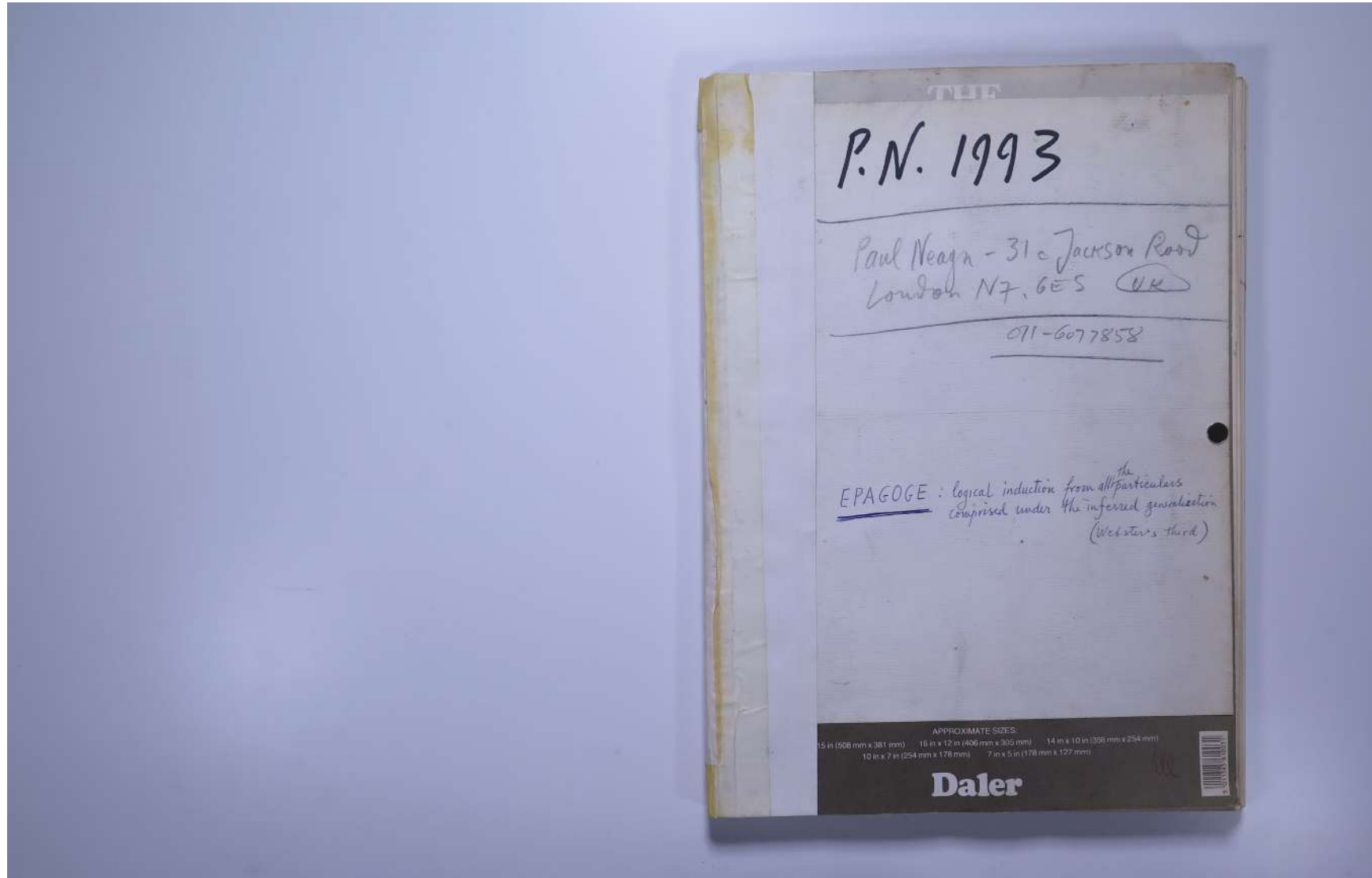


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SKETCHBOOK: **EPAGOGE** - Logical induction from all the particulars comprise under the inferred generalization (Webster's third) - 1993

Reference No.  
**PNE 32.001**

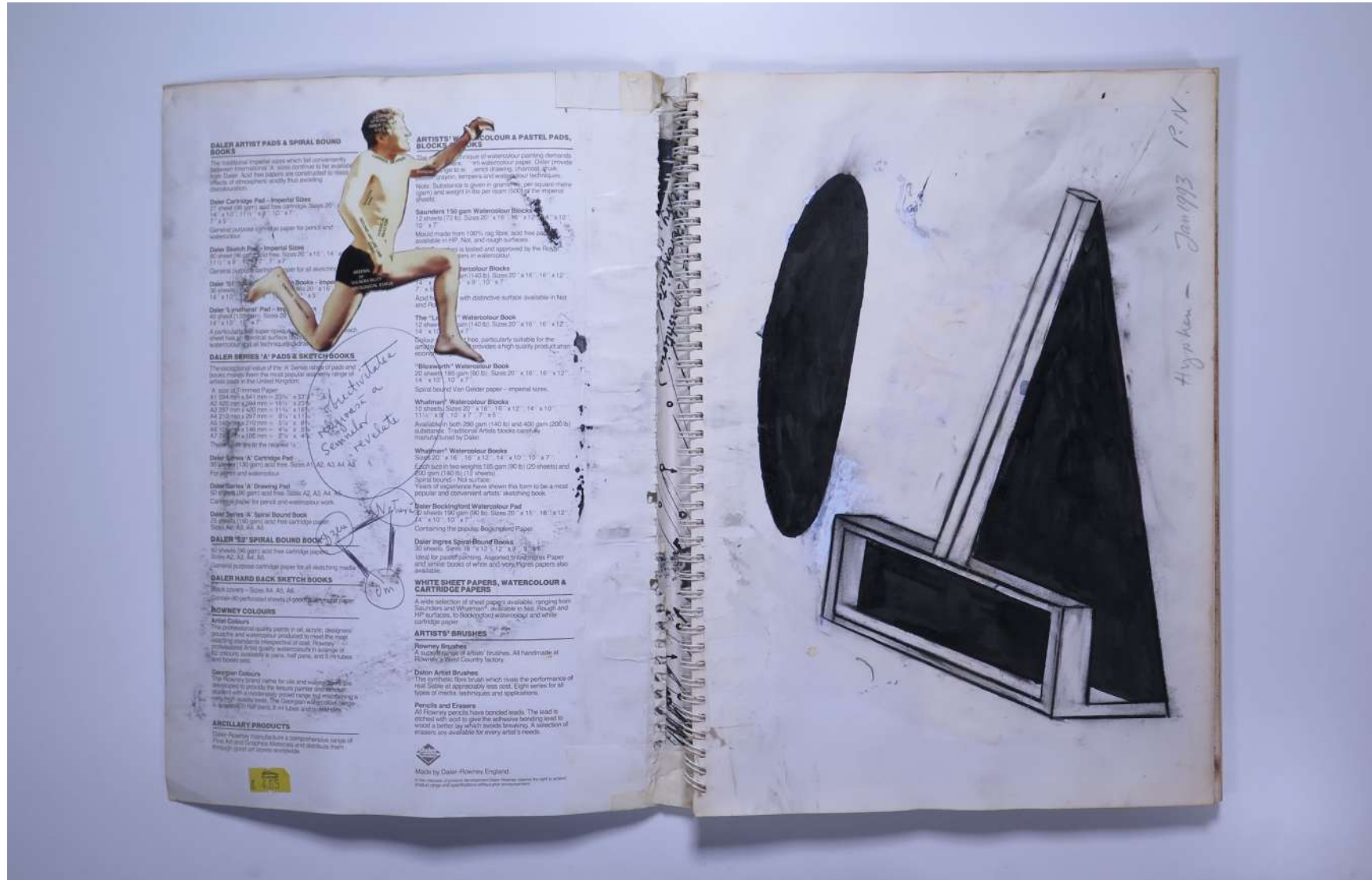


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Reference No.  
**PNE 32.002**

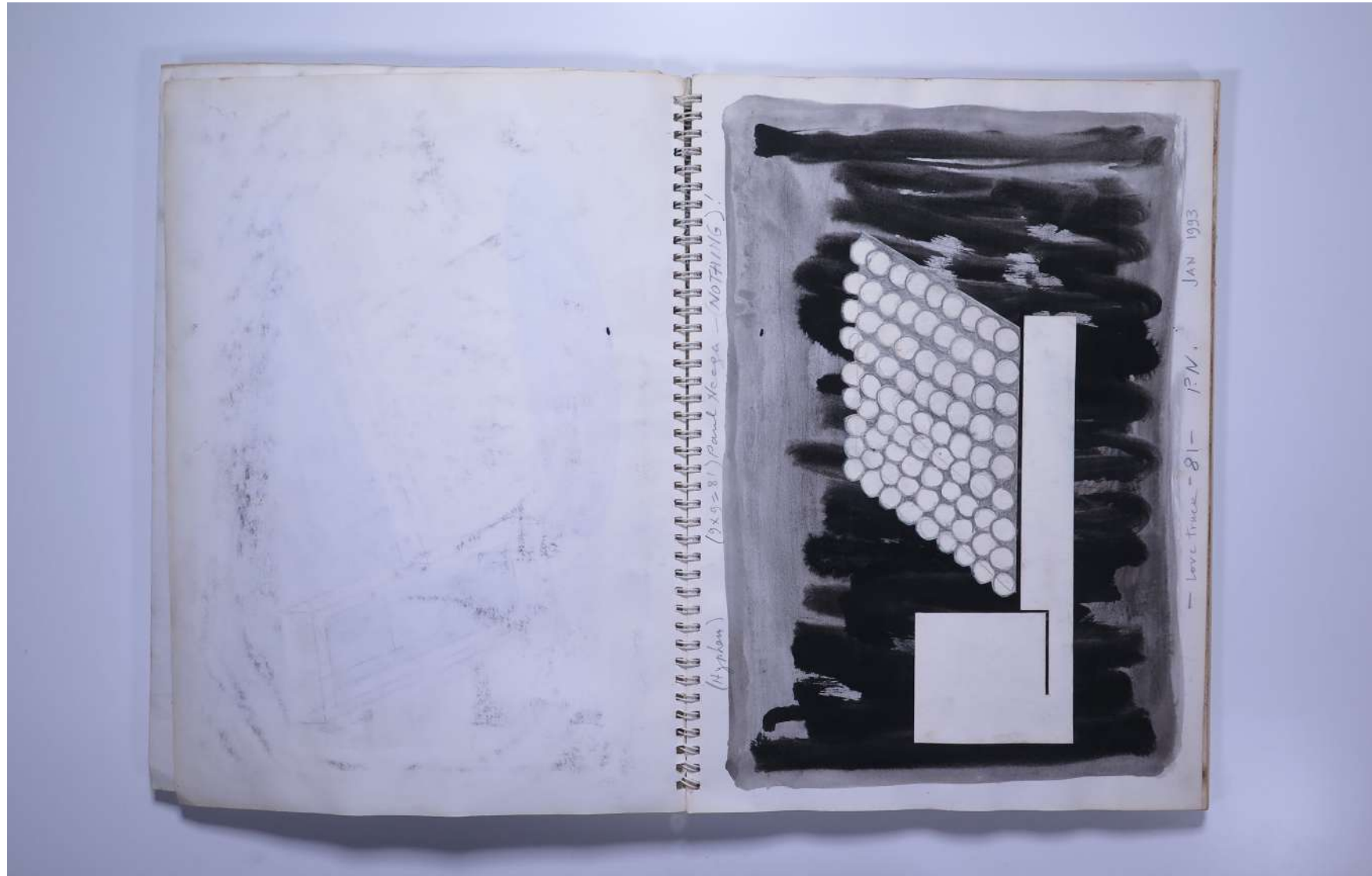


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Reference No.  
**PNE 32.003**

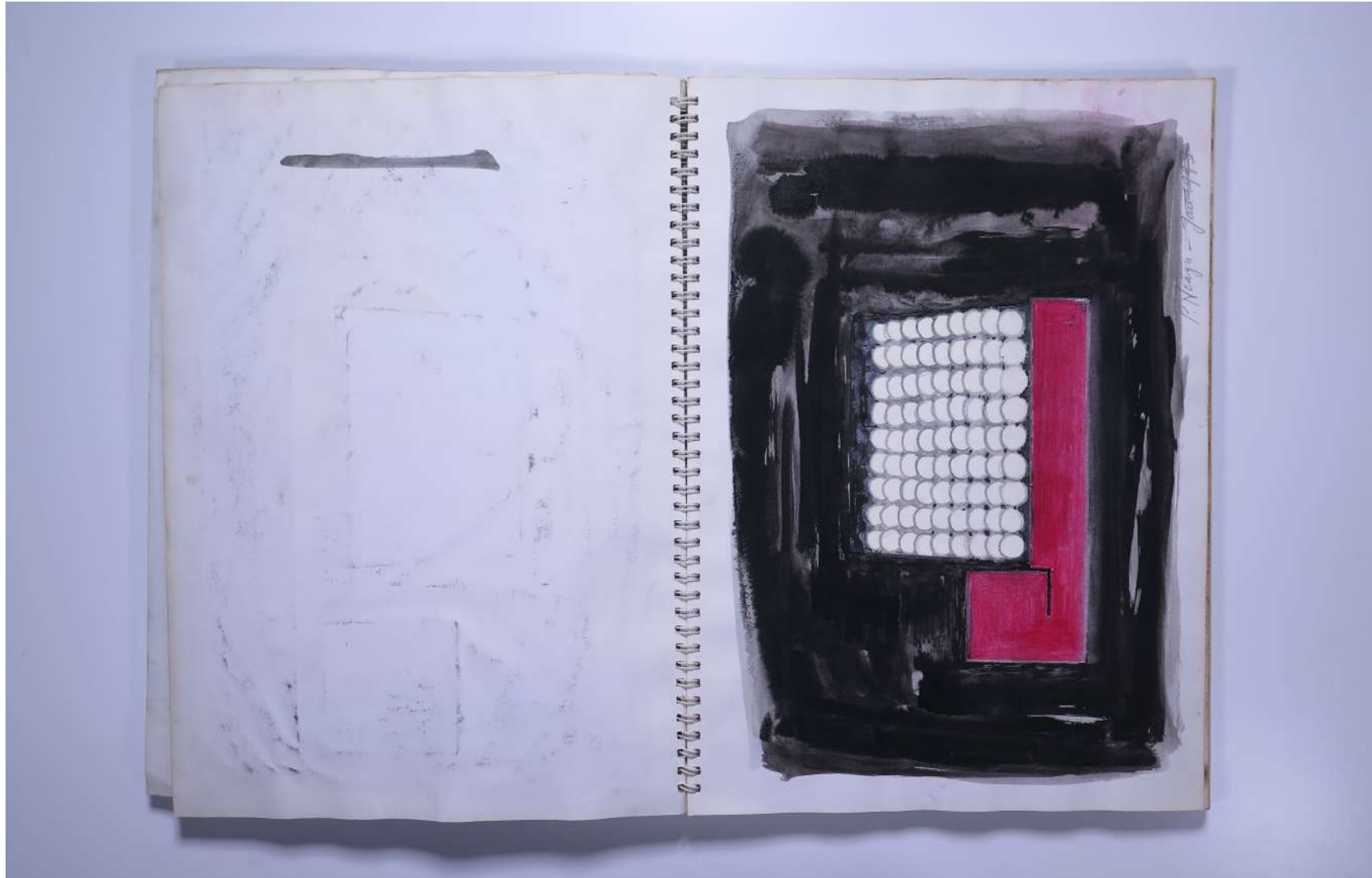


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Reference No.  
**PNE 32.004**



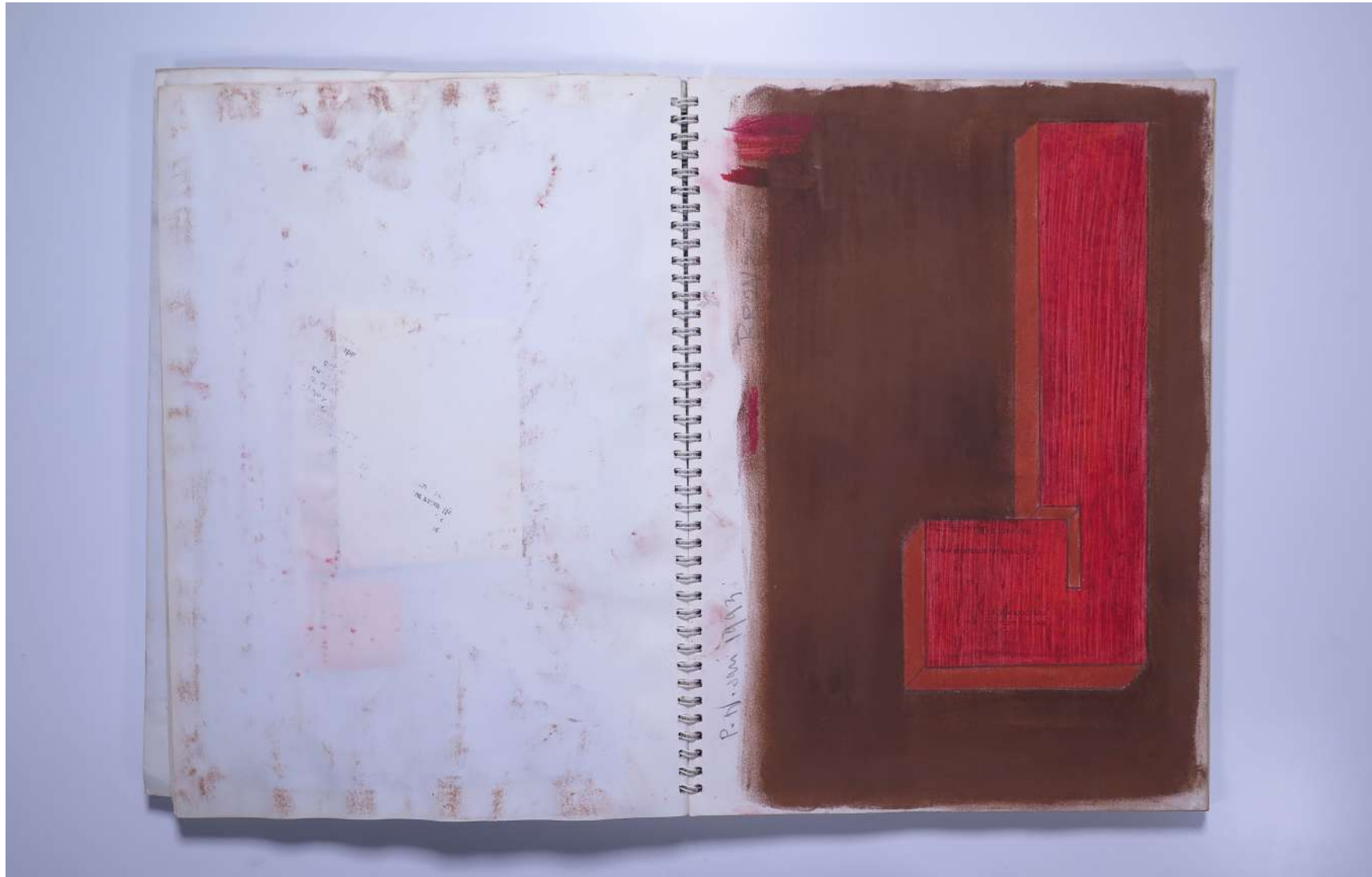
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Reference No.  
**PNE 32.009**

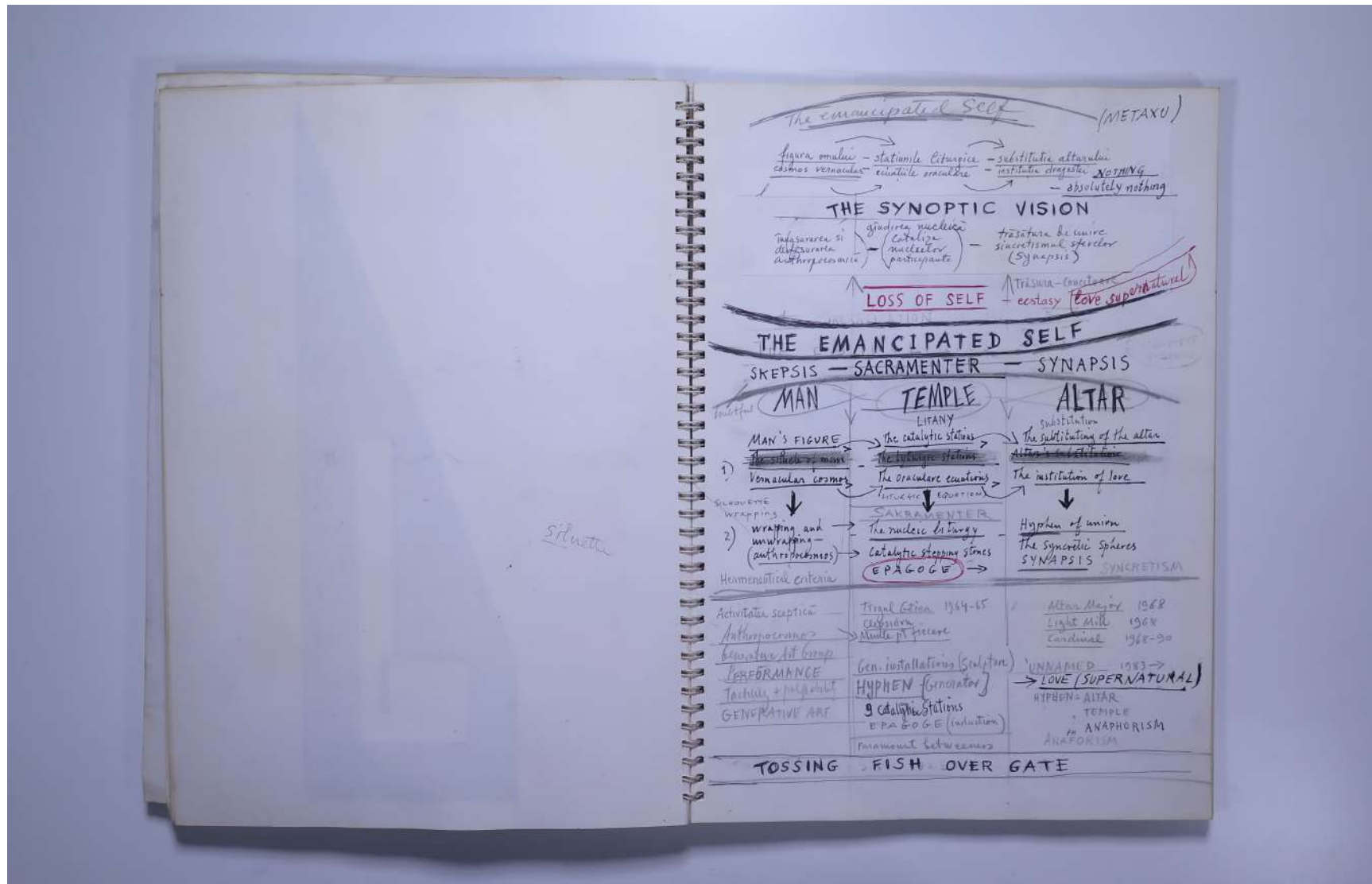


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Reference No.  
**PNE 32.010**



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Reference No.

# PNE 32.011



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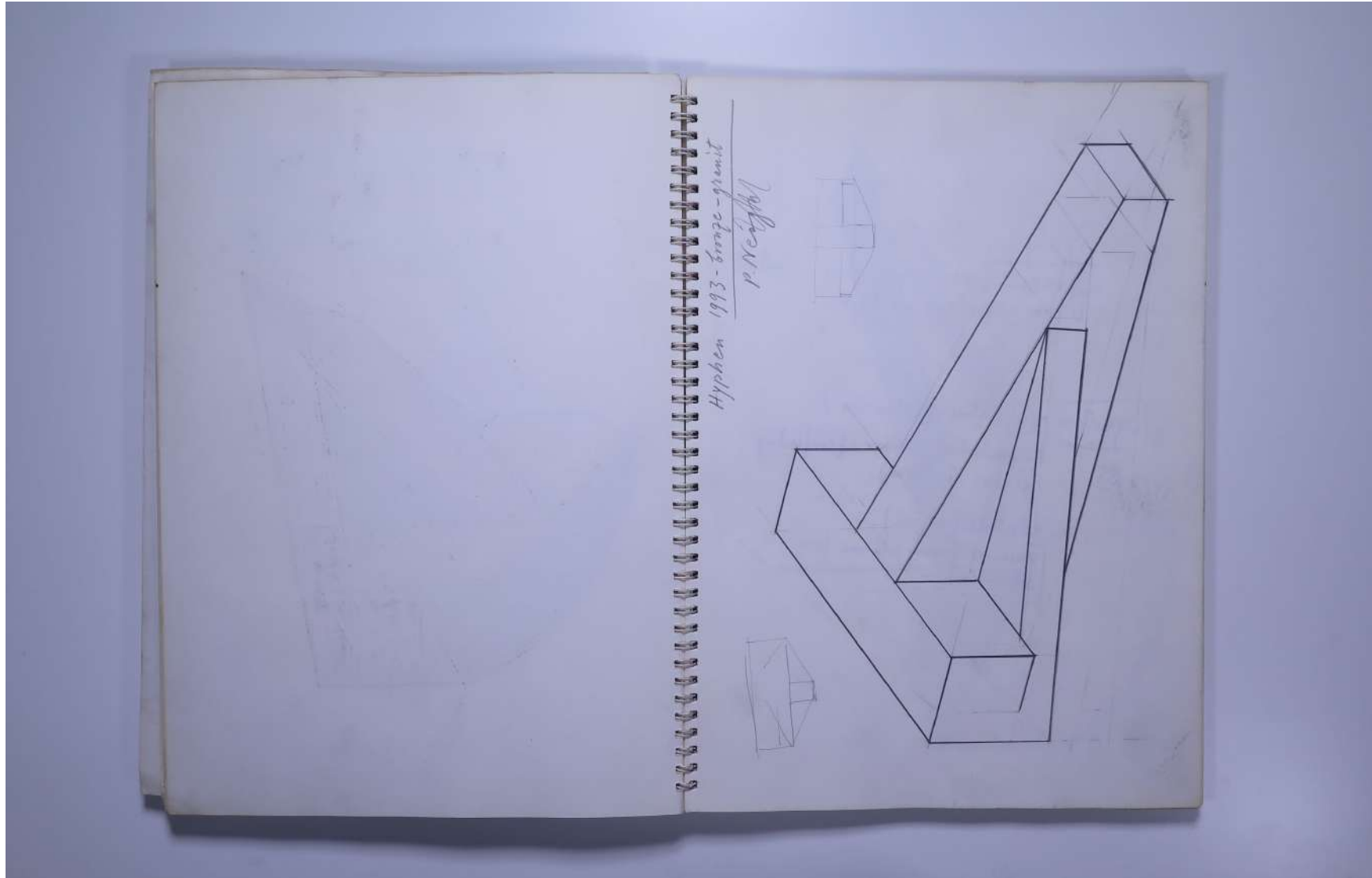


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Reference No.

**PNE 32.013**



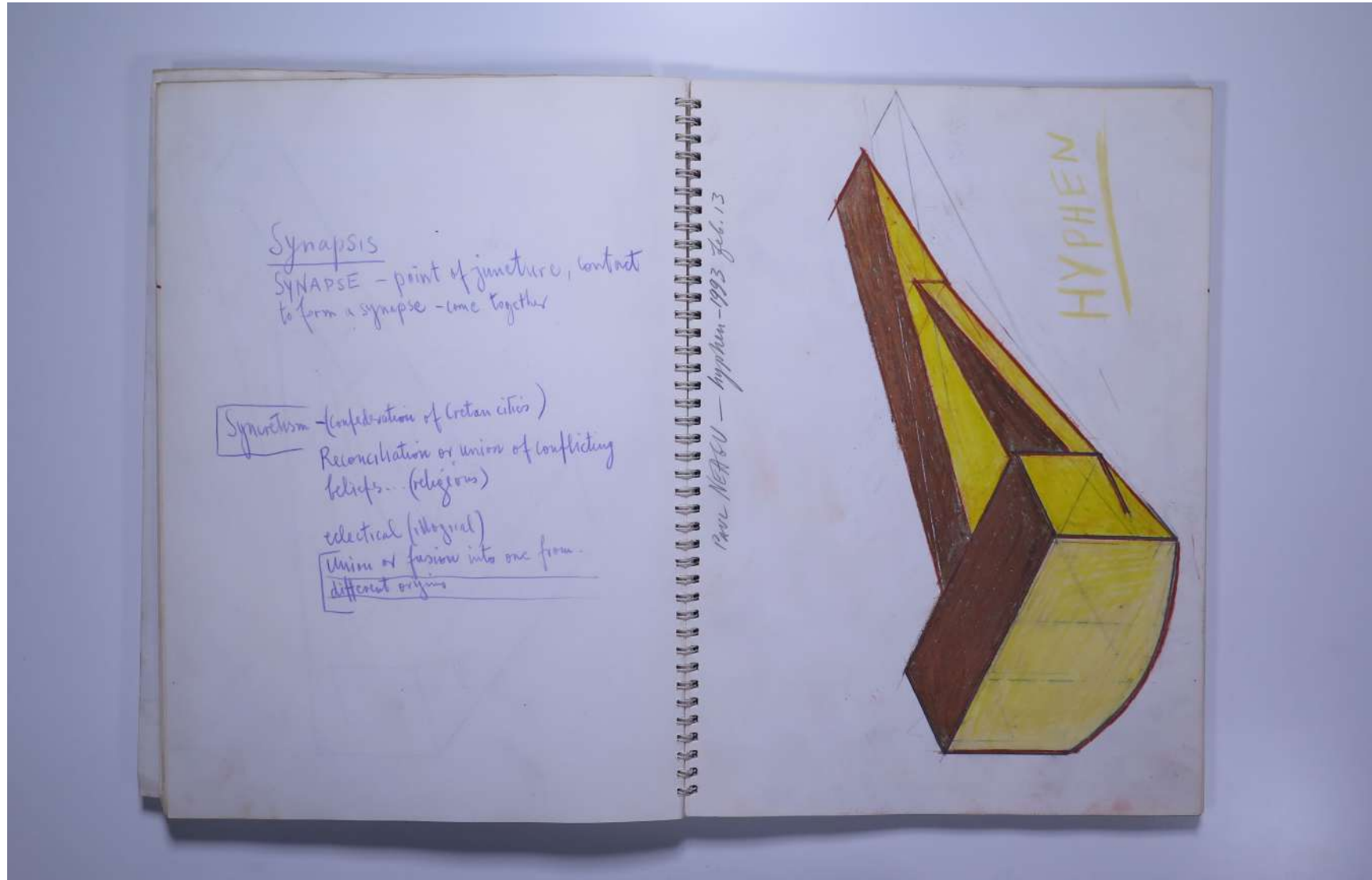
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Reference No.

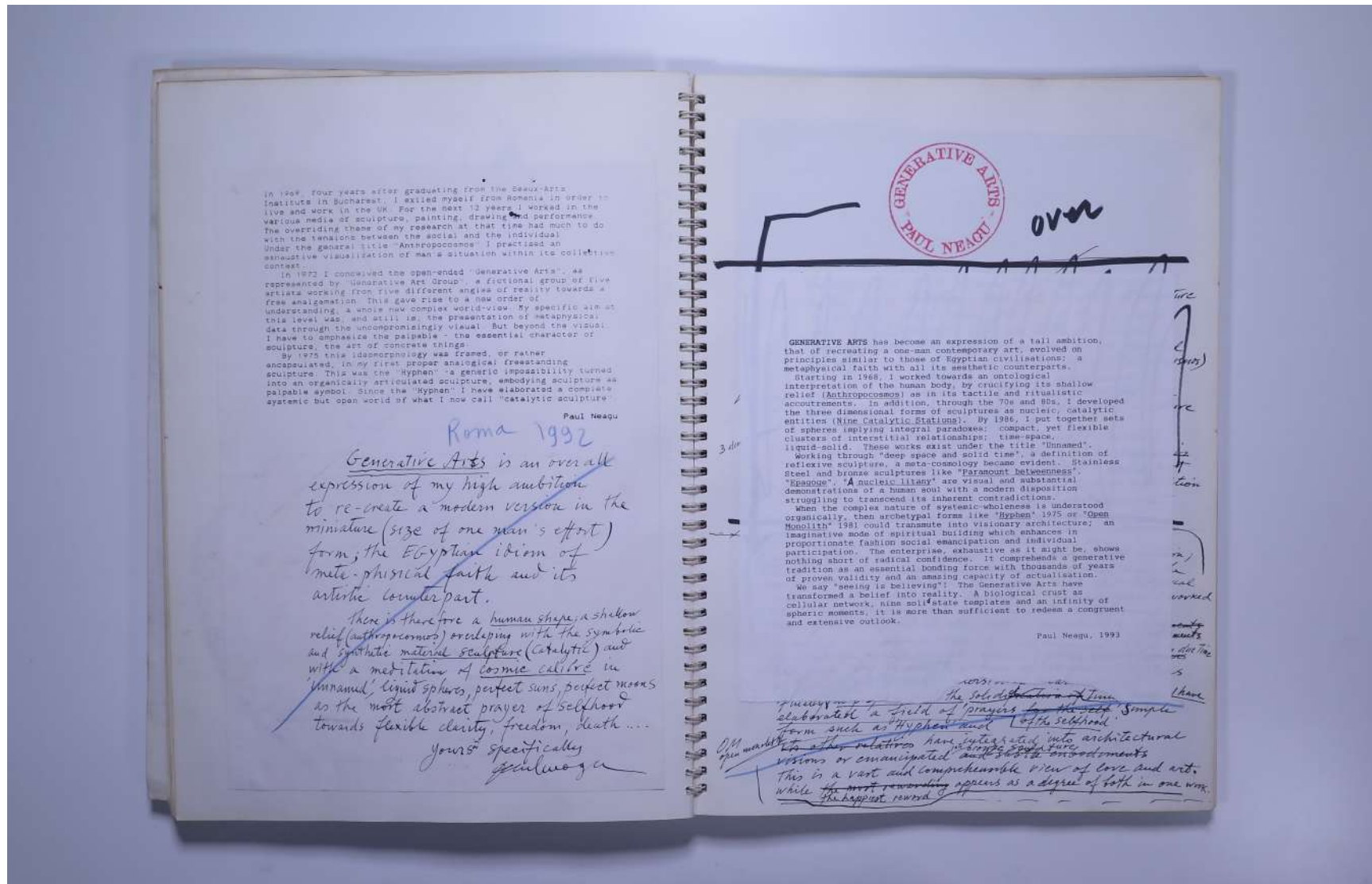
**PNE 32.014**



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Reference No.  
**PNE 32.015**



In 1969, four years after graduating from the Beaux-Arts Institute in Bucharest, I exiled myself from Romania in order to live and work in the UK. For the next 12 years I worked in the various media of sculpture, painting, drawing and performance. The overriding theme of my research at that time had much to do with the tensions between the social and the individual. Under the general title "Anthropocosmos" I practised an exhaustive visualization of man's situation within its collective context.

In 1972 I conceived the open-ended "Generative Arts", as represented by "Generative Art Group", a fictional group of five artists working from five different angles of reality towards a free amalgamation. This gave rise to a new order of understanding, a whole new complex world-view. My specific aim at this level was, and still is, the presentation of metaphysical data through the uncompromisingly visual. But beyond the visual, I have to emphasize the palpable - the essential character of sculpture, the art of concrete things.

By 1975 this ideomorphology was framed, or rather encapsulated, in my first proper analogical (re)structuring sculpture: this was the "Hyphen" - a generic impossibility turned into an organically articulated sculpture, embodying sculpture as palpable symbol. Since the "Hyphen" I have elaborated a complete systematic but open world of what I now call "catalytic sculpture".

Paul Neagu

Roma 1992  
Generative Arts is an overall expression of my high ambition to re-create a modern version in the miniature (size of one man's effort) form; the Egyptian idiom of finite physical faith and its artistic counterpart.

There is therefore a human shape, a shallow relief (anthropocosmos) enveloping with the symbiotic and synthetic material sculpture (catalytic) and with a meditation of cosmic calibre in 'unnamed', liquid spheres, perfect suns, perfect moons as the most abstract prayer of selfhood towards flexible clarity, freedom, death....

Yours specifically  
Paul Neagu



GENERATIVE ARTS has become an expression of a tall ambition, that of recreating a one-man contemporary art, evolved on principles similar to those of Egyptian civilisations: a metaphysical faith with all its aesthetic counterparts.

Starting in 1968, I worked towards an ontological interpretation of the human body, by crucifying its shallow relief (Anthropocosmos) as in its tactile and ritualistic accoutrements. In addition, through the 70s and 80s, I developed the three dimensional forms of sculptures as nuclei, catalytic entities (Nine Catalytic Stations). By 1986, I put together sets of spheres implying integral paradoxes: compact, yet flexible clusters of interstitial relationships: time-space, liquid-solid. These works exist under the title "Unnamed".

Working through "deep space and solid time", a definition of reflexive sculpture, a meta-cosmology became evident. Hairless steel and bronze sculptures like "Paramount betweenness", "Epagoge", "A nucleic litany" are visual and substantial demonstrations of a human soul with a modern disposition struggling to transcend its inherent contradictions.

When the complex nature of systemic-wholeness is understood organically, then archetypal forms like "Hyphen" 1975 or "Open Monolith" 1981 could transmute into visionary architecture; an imaginative mode of spiritual building which enhances in proportionate fashion social emancipation and individual participation. The enterprise, exhaustive as it might be, shows nothing short of radical confidence. It comprehends a generative tradition as an essential bonding force with thousands of years of proven validity and an amazing capacity of actualisation. We say "seeing is believing"! The Generative Arts have transformed a belief into reality. A biological crust as cellular network, nine molinate templates and an infinity of spheric moments, it is more than sufficient to redeem a congruent and extensive outlook.

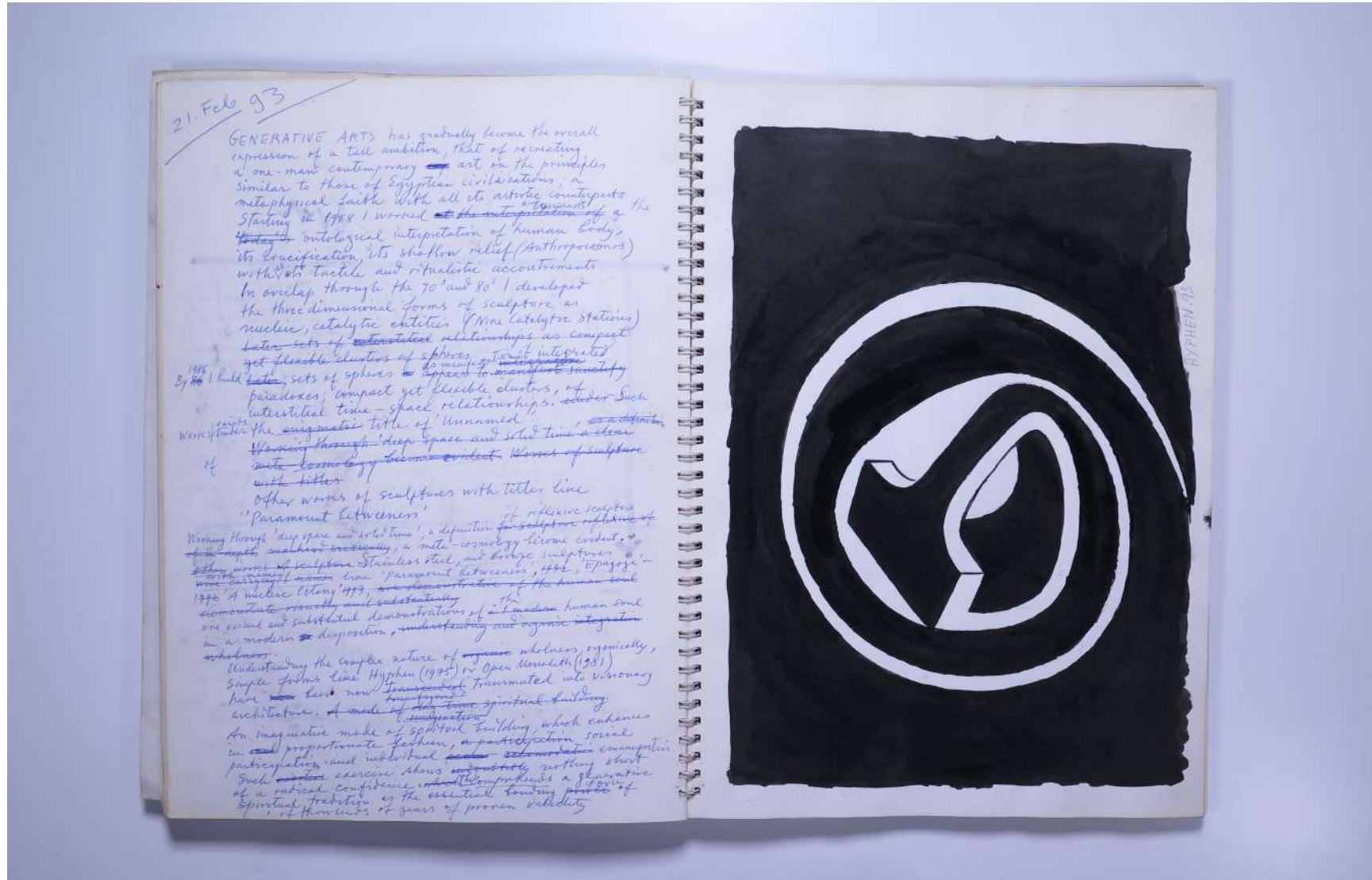
Paul Neagu, 1993

the solid distribution of time  
elaborated a field of prayers to the void. Simple forms such as "Hyphen" and "of the selfhood" have integrated into architectural visions or emancipated and sought correspondents. This is a vast and comprehensible view of love and art, while the most remarkable appears as a degree of both in one work. The happiest reward.

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**PNE 32.016**



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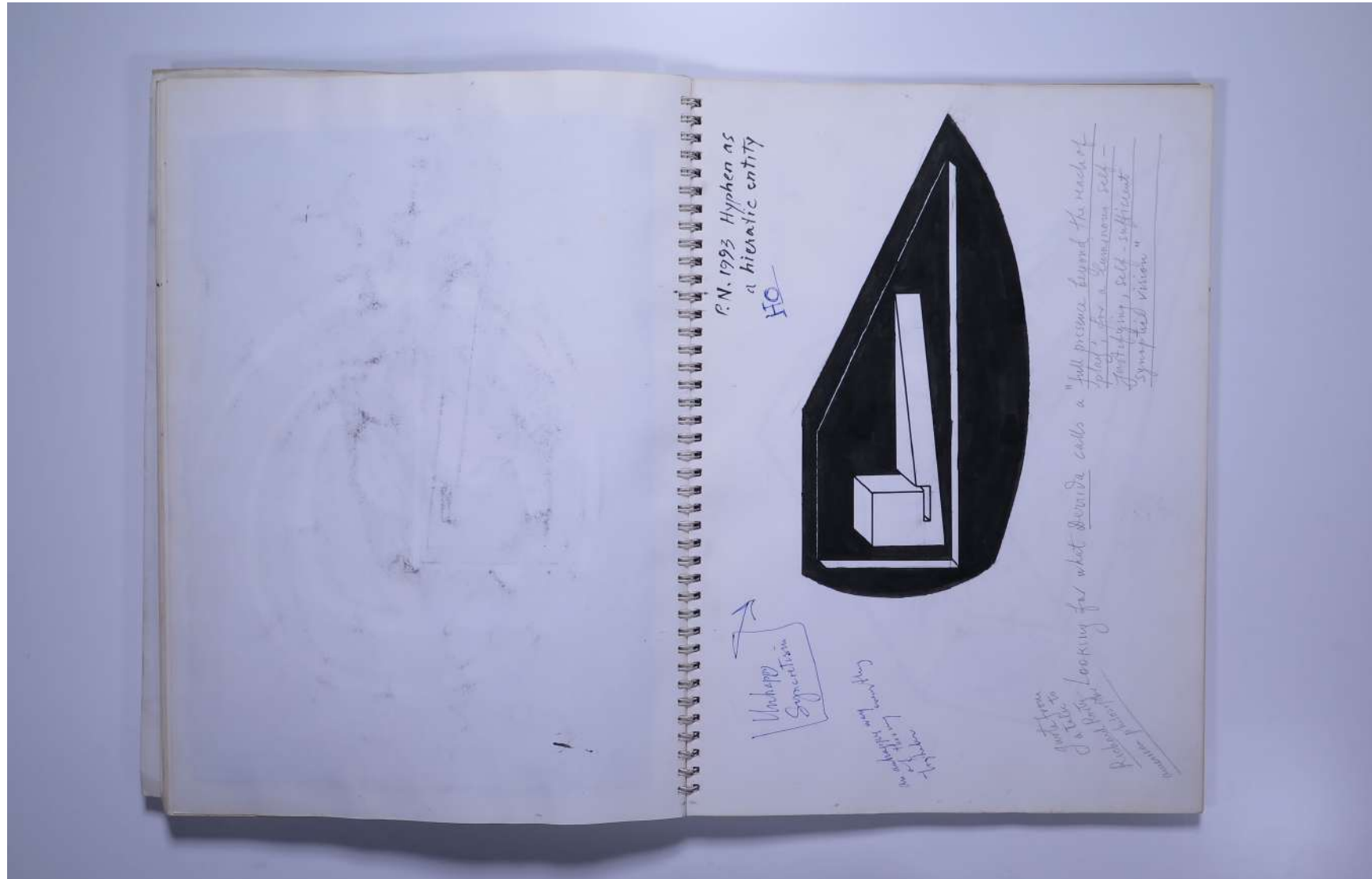
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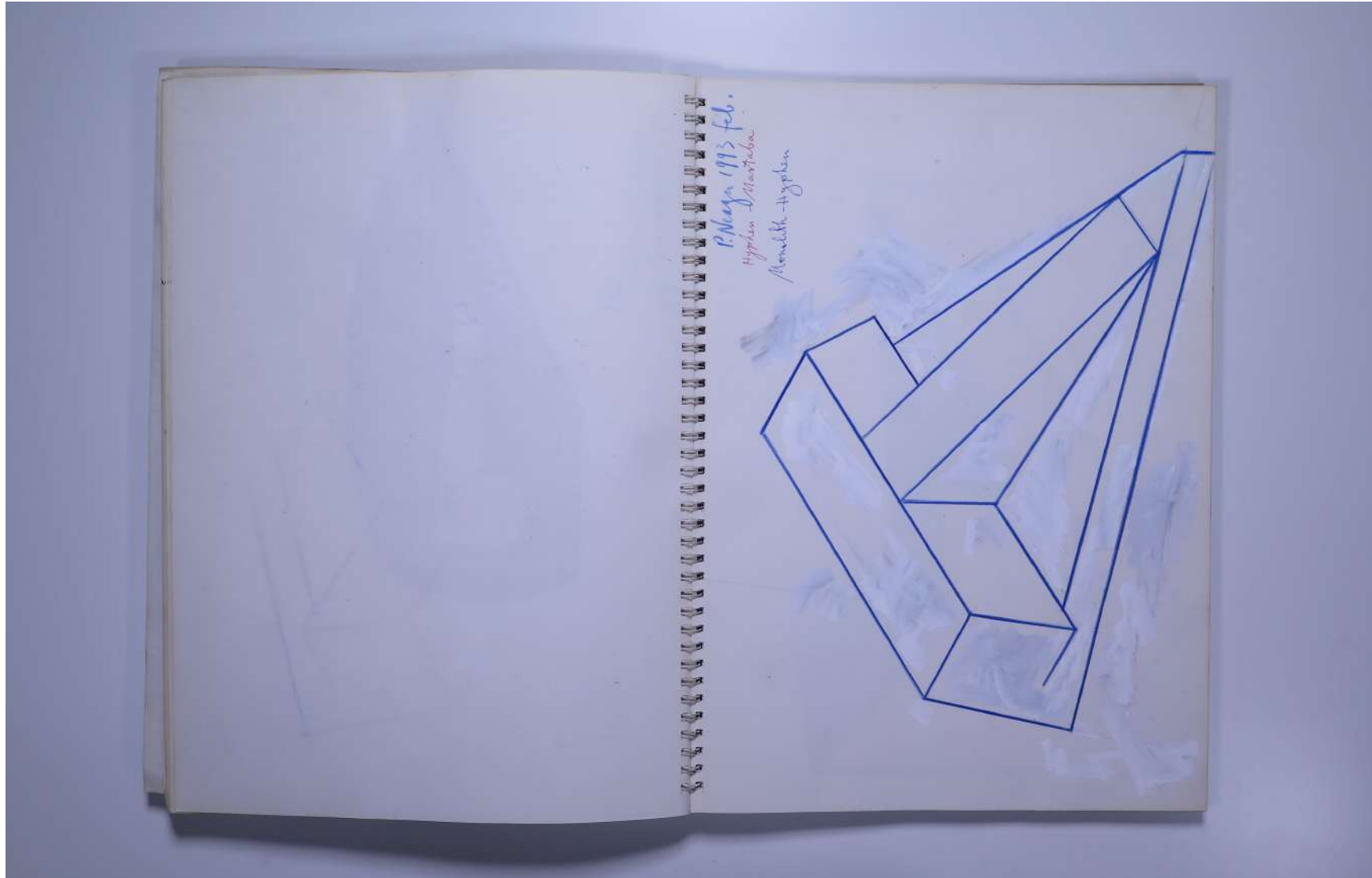
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Reference No.  
**PNE 32.018**



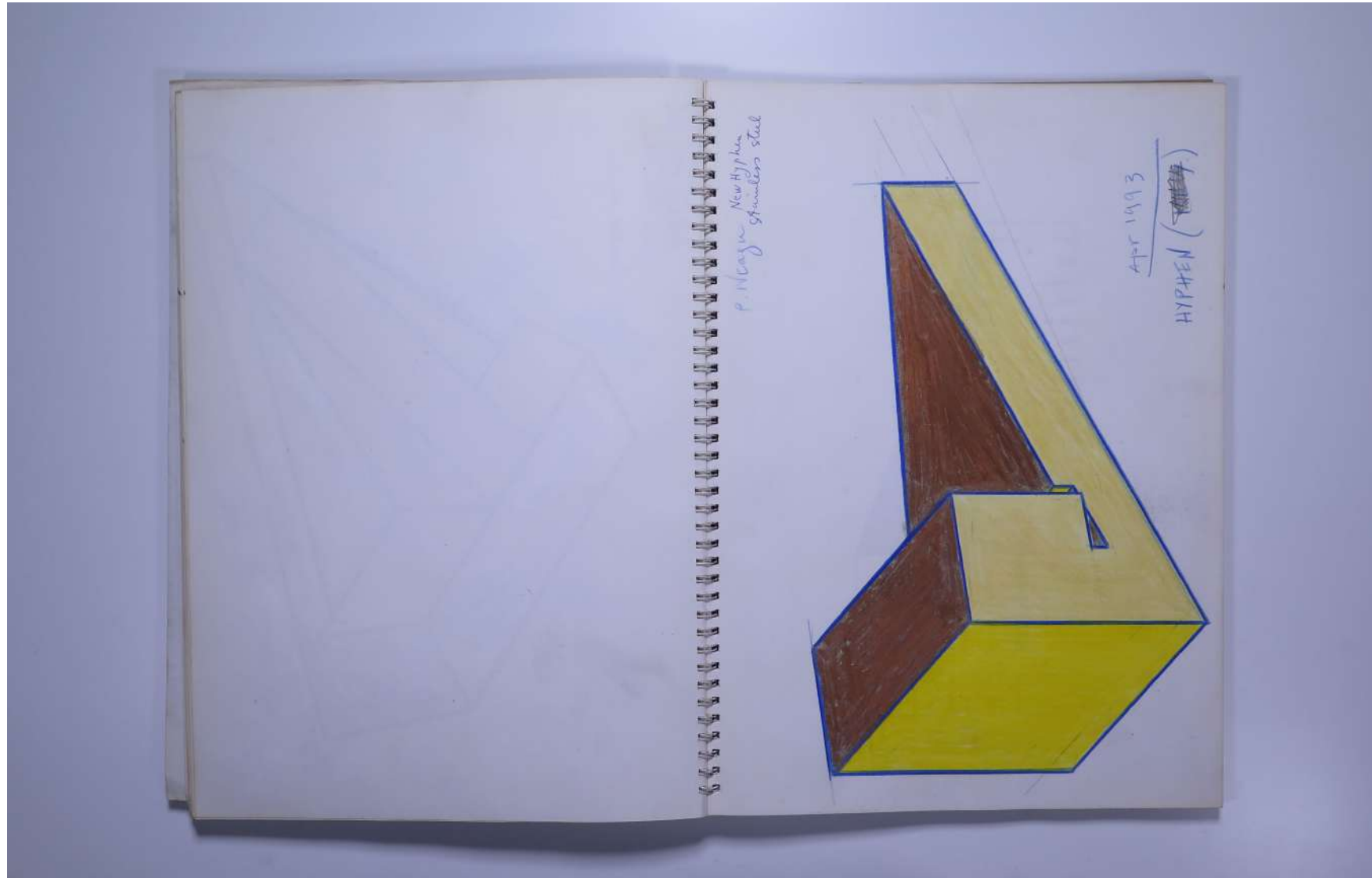
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Reference No.

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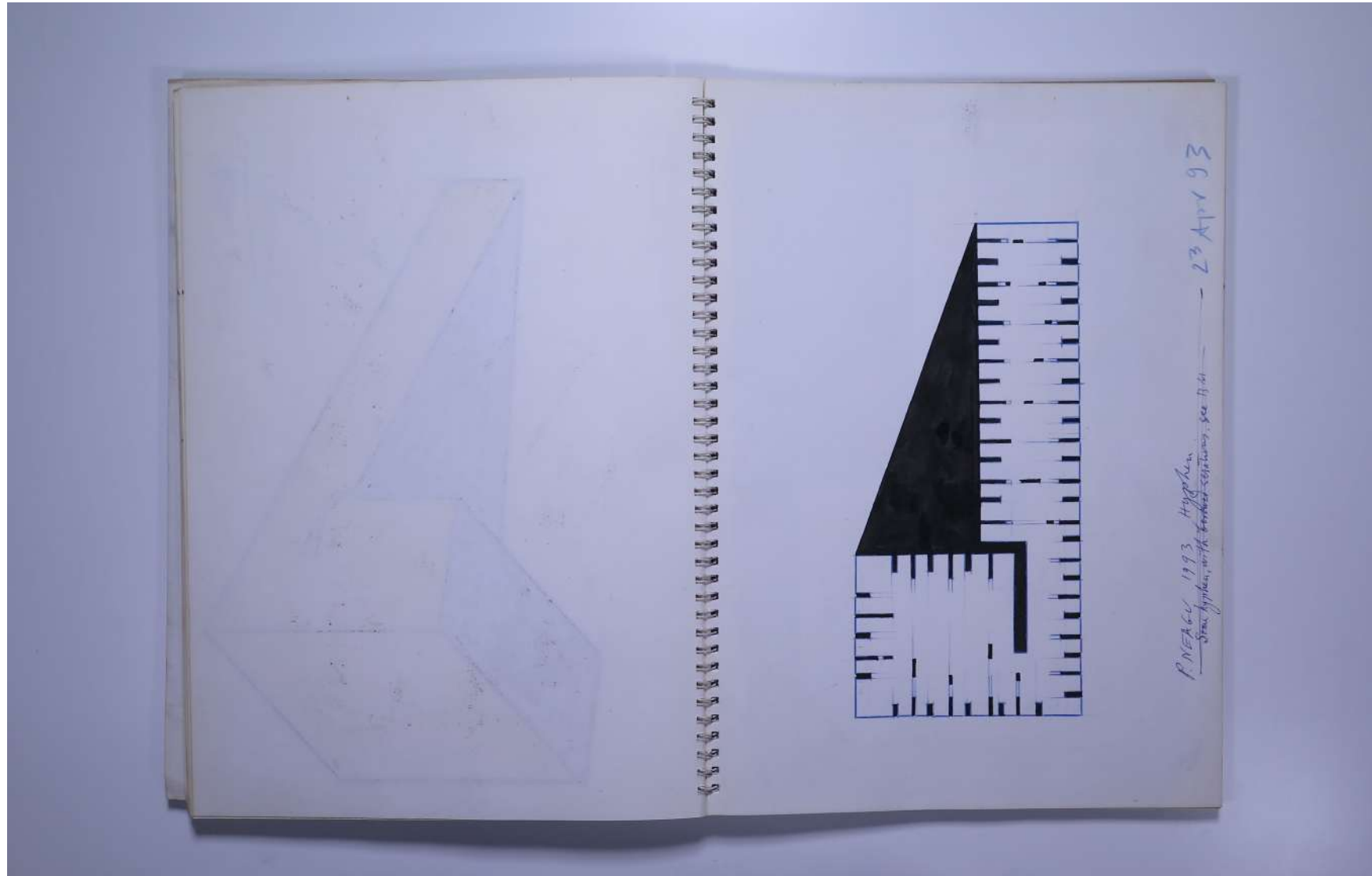


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Reference No.  
**PNE 32.020**



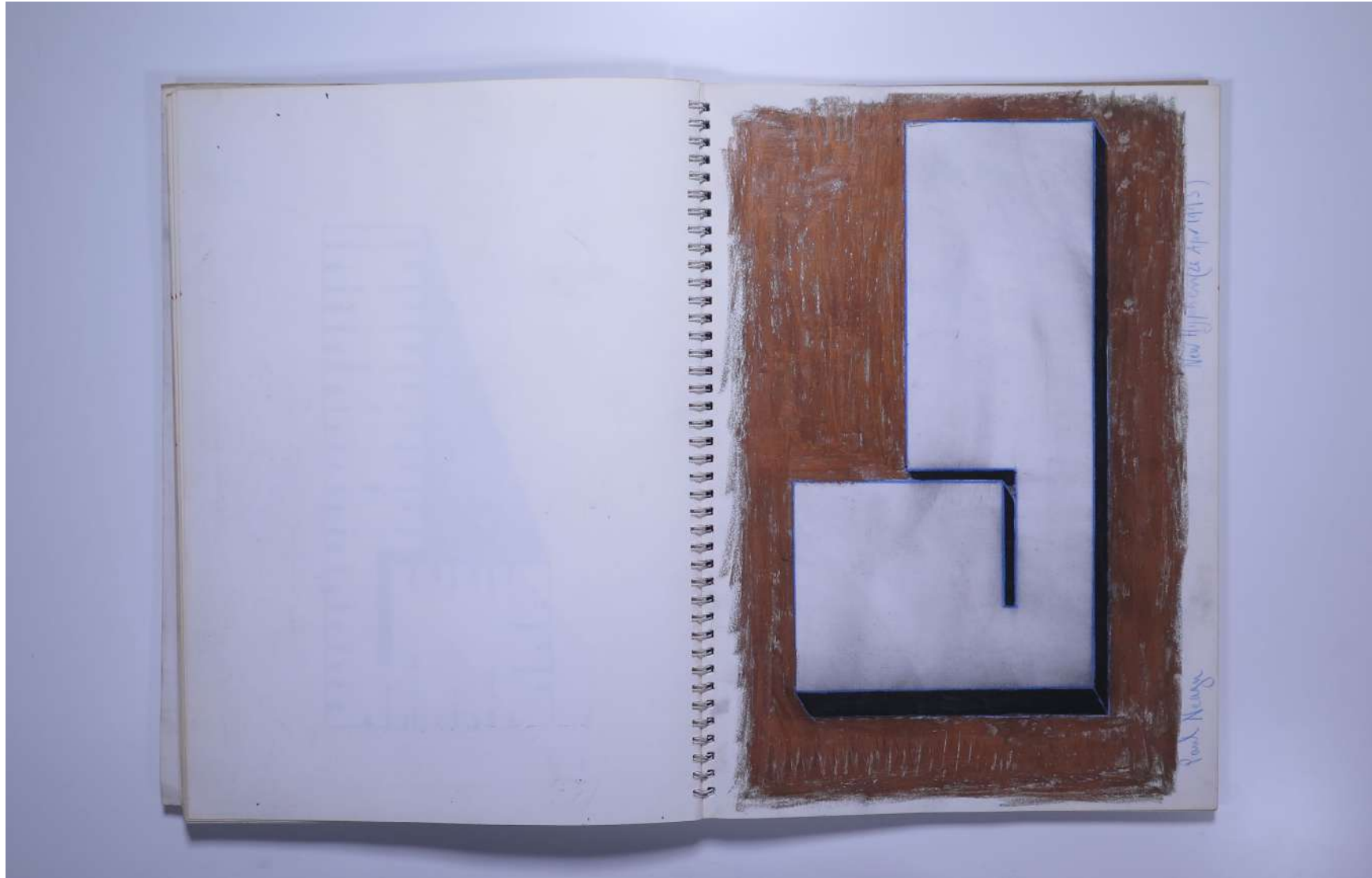
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Reference No.  
**PNE 32.021**

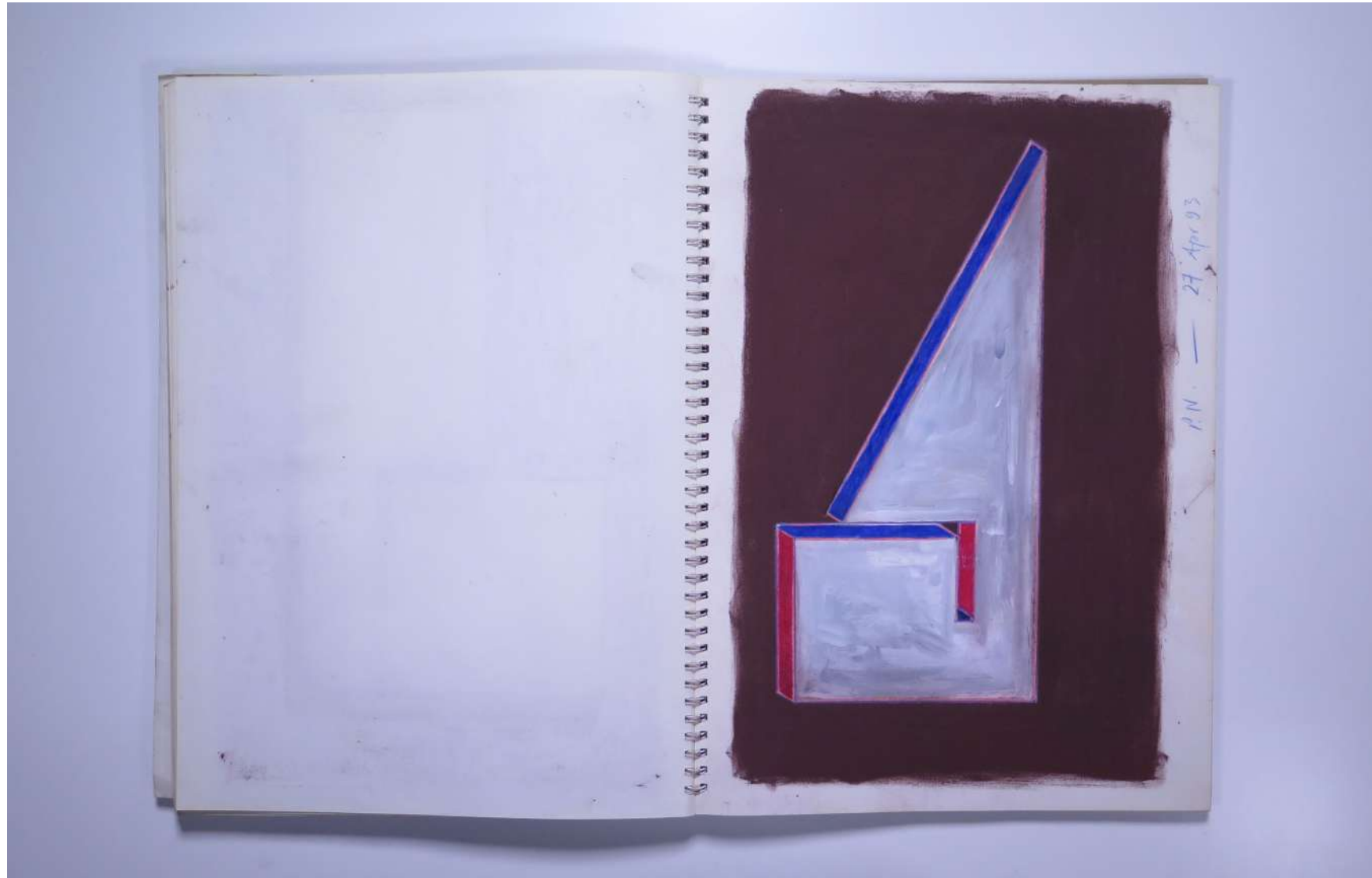


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Reference No.  
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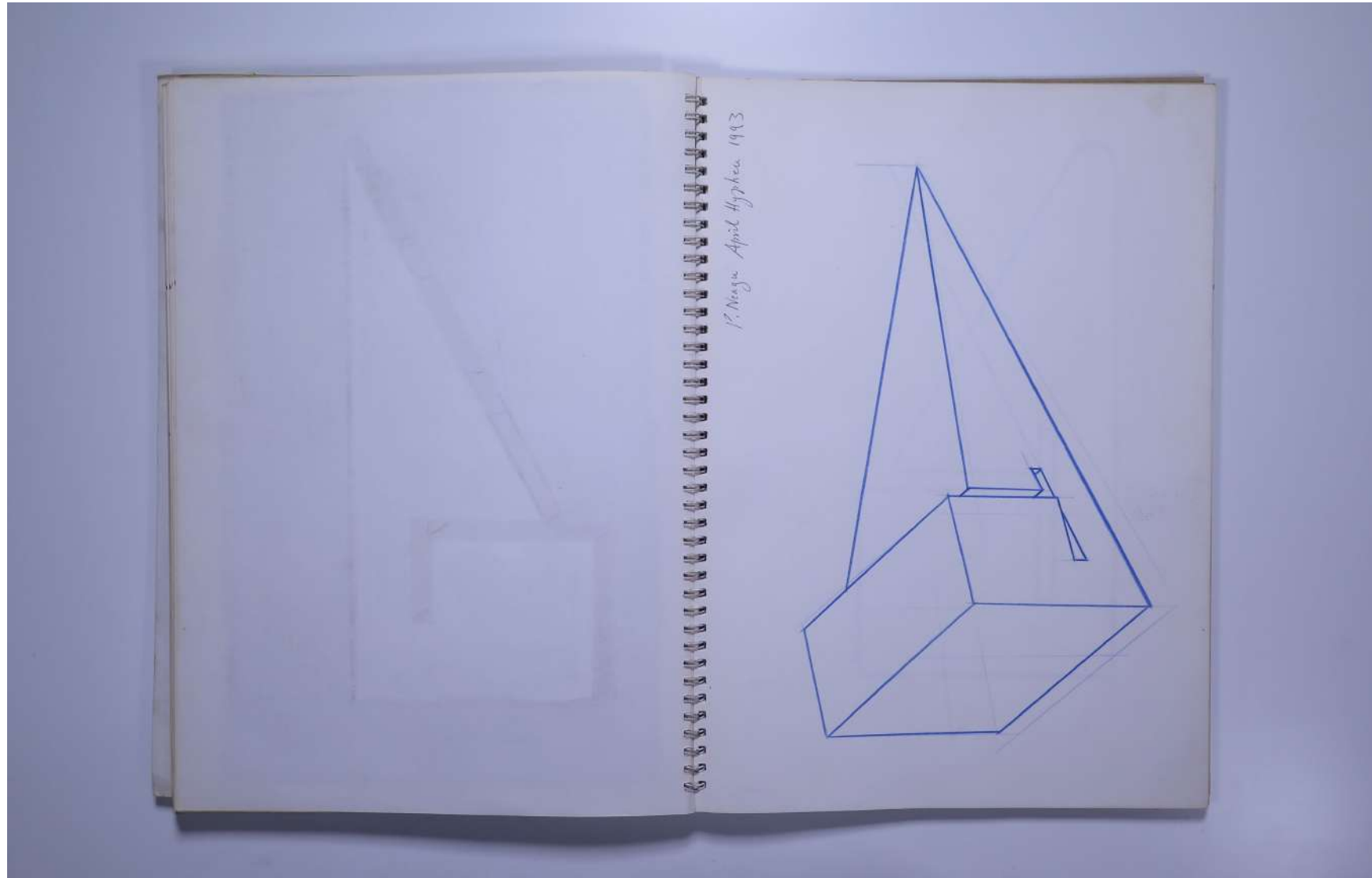


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Reference No.  
**PNE 32.024**



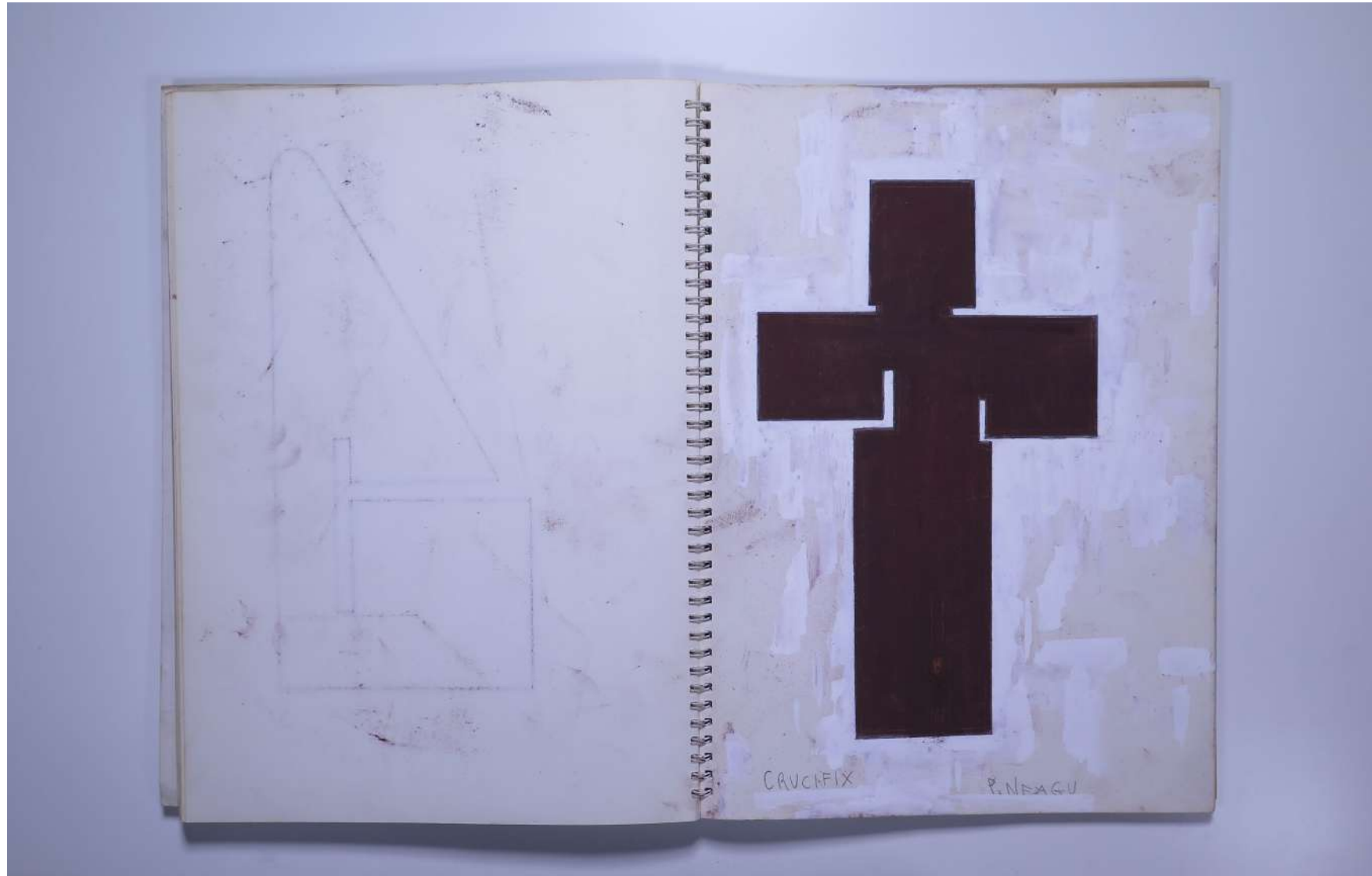
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Reference No.  
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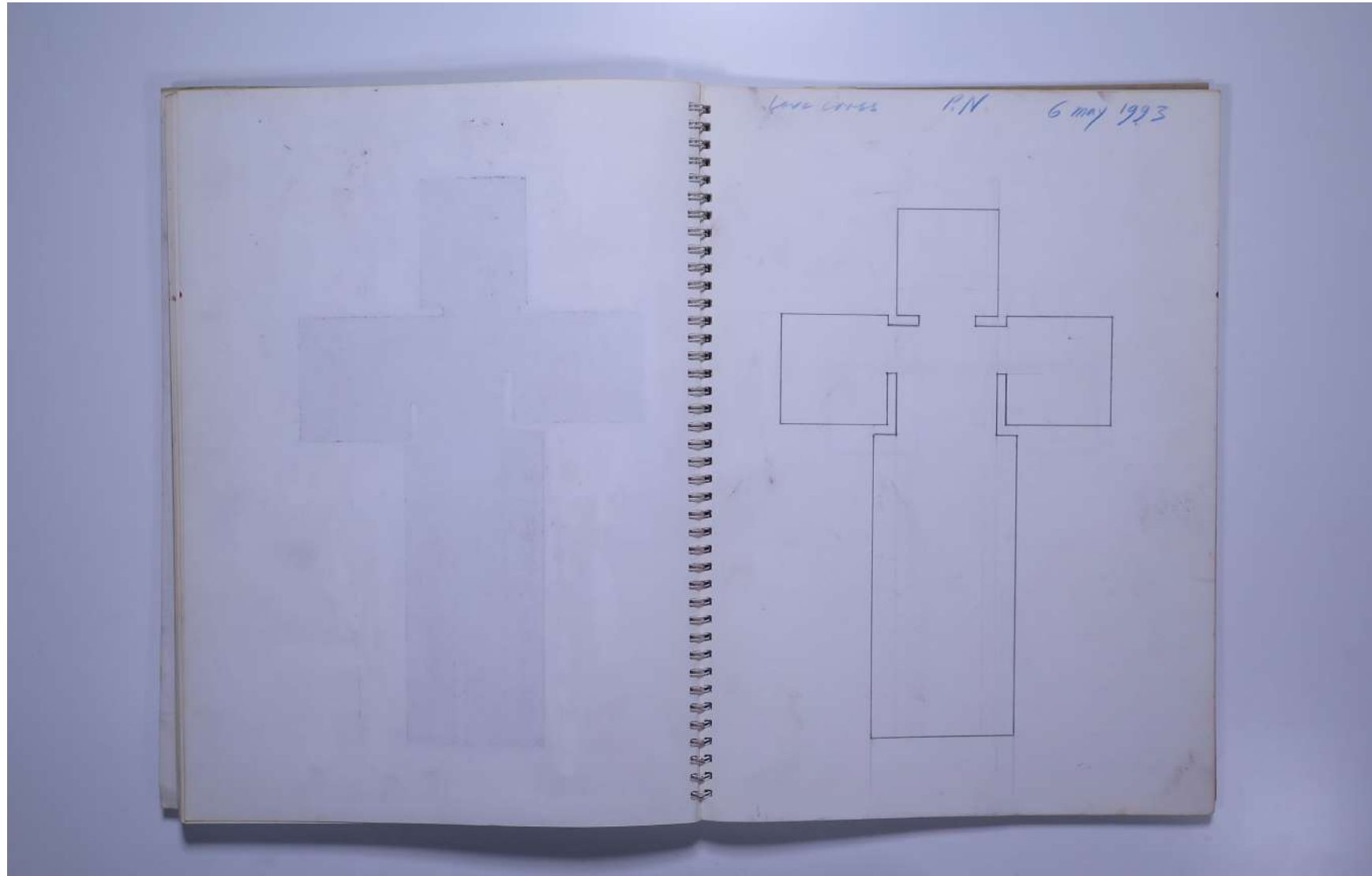


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Reference No.  
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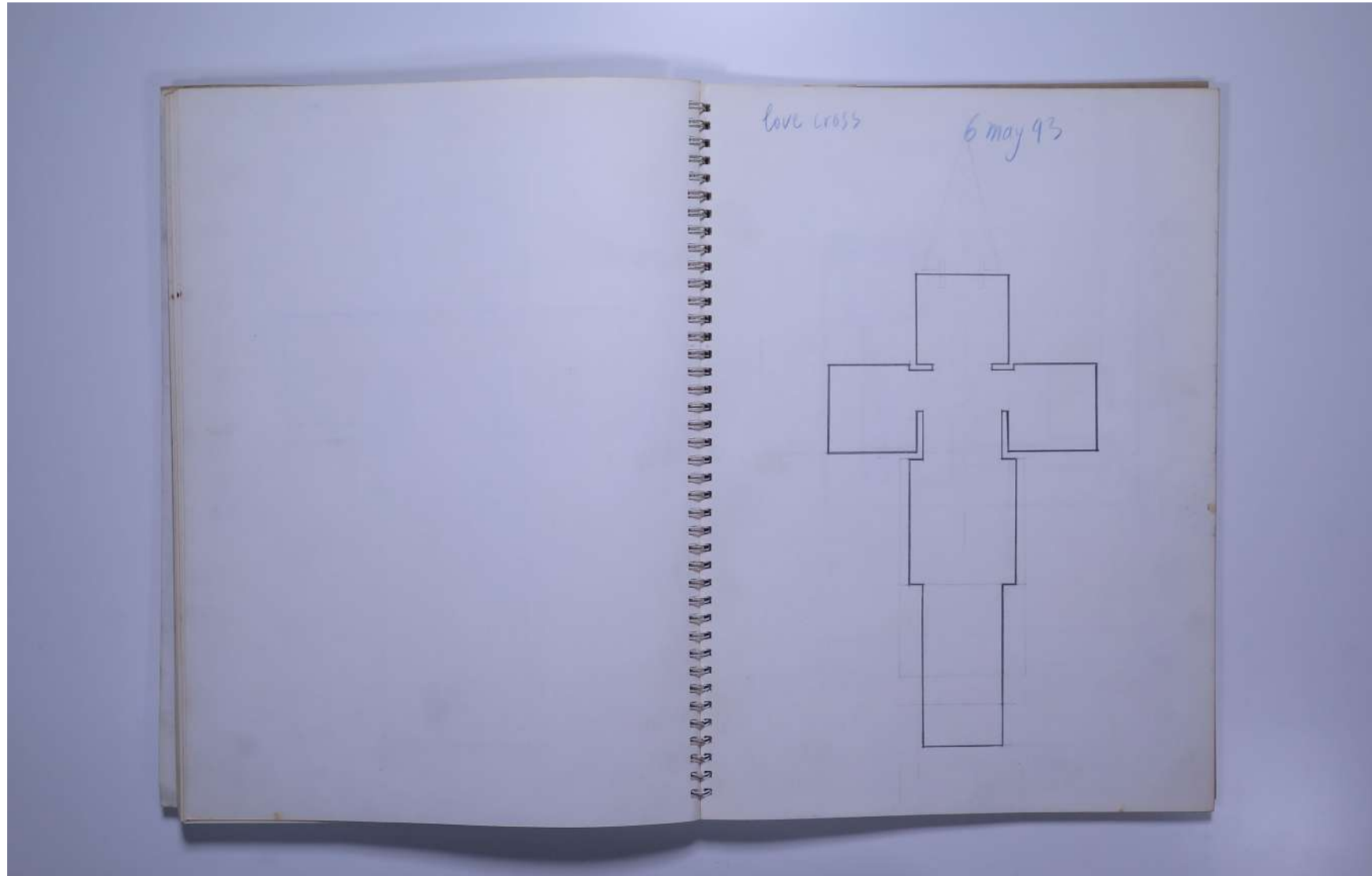


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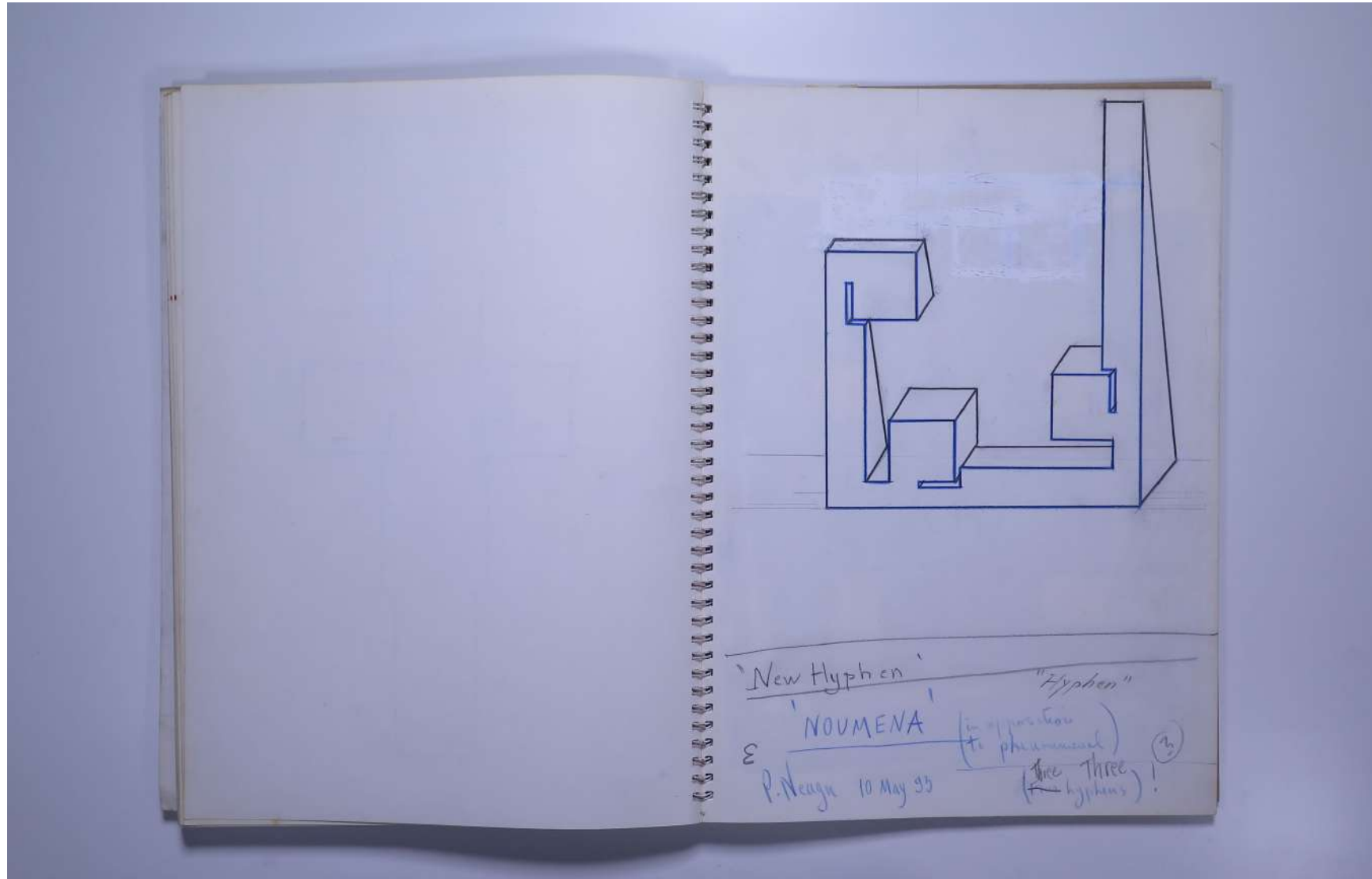


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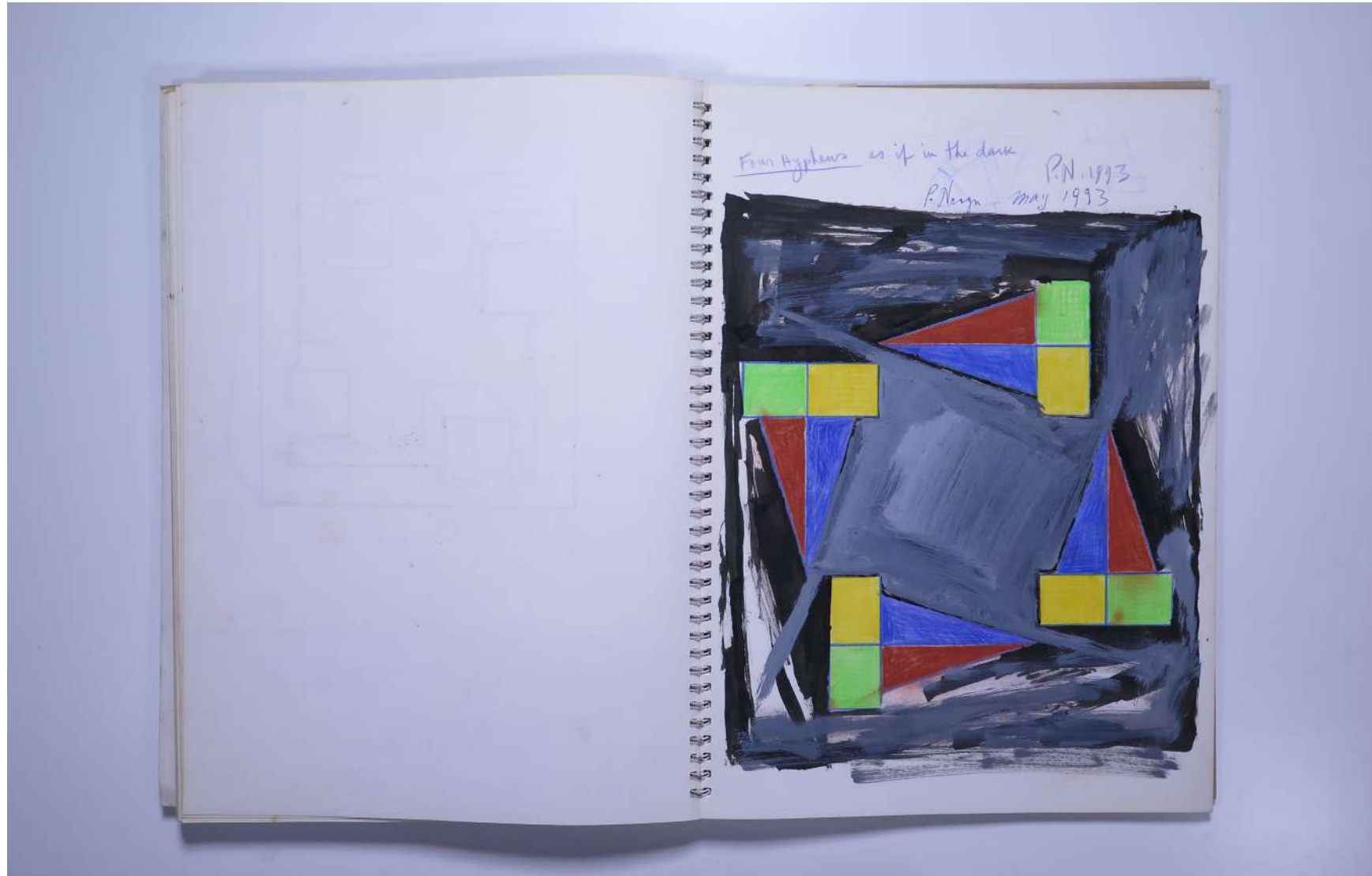
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Reference No.  
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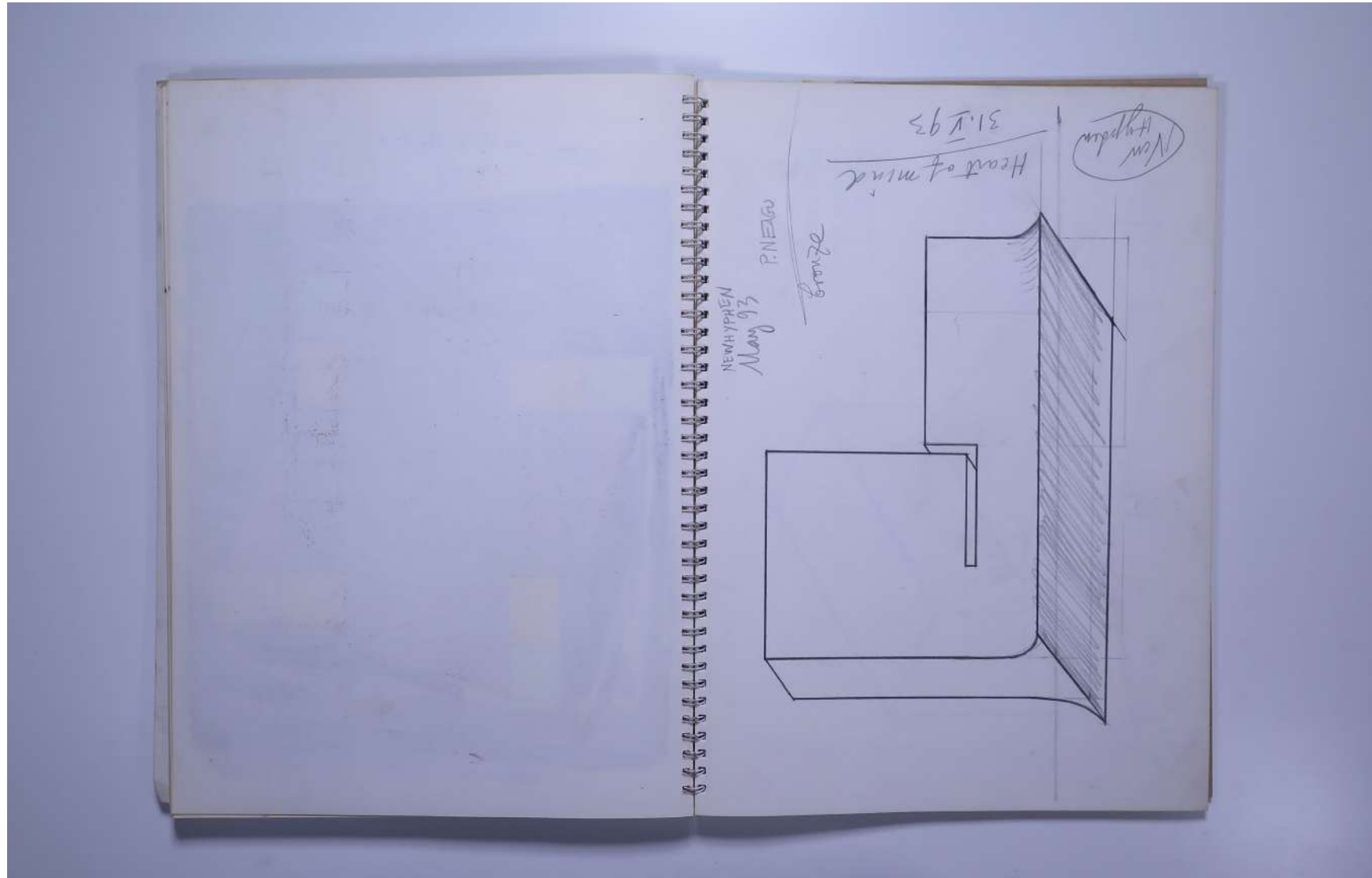
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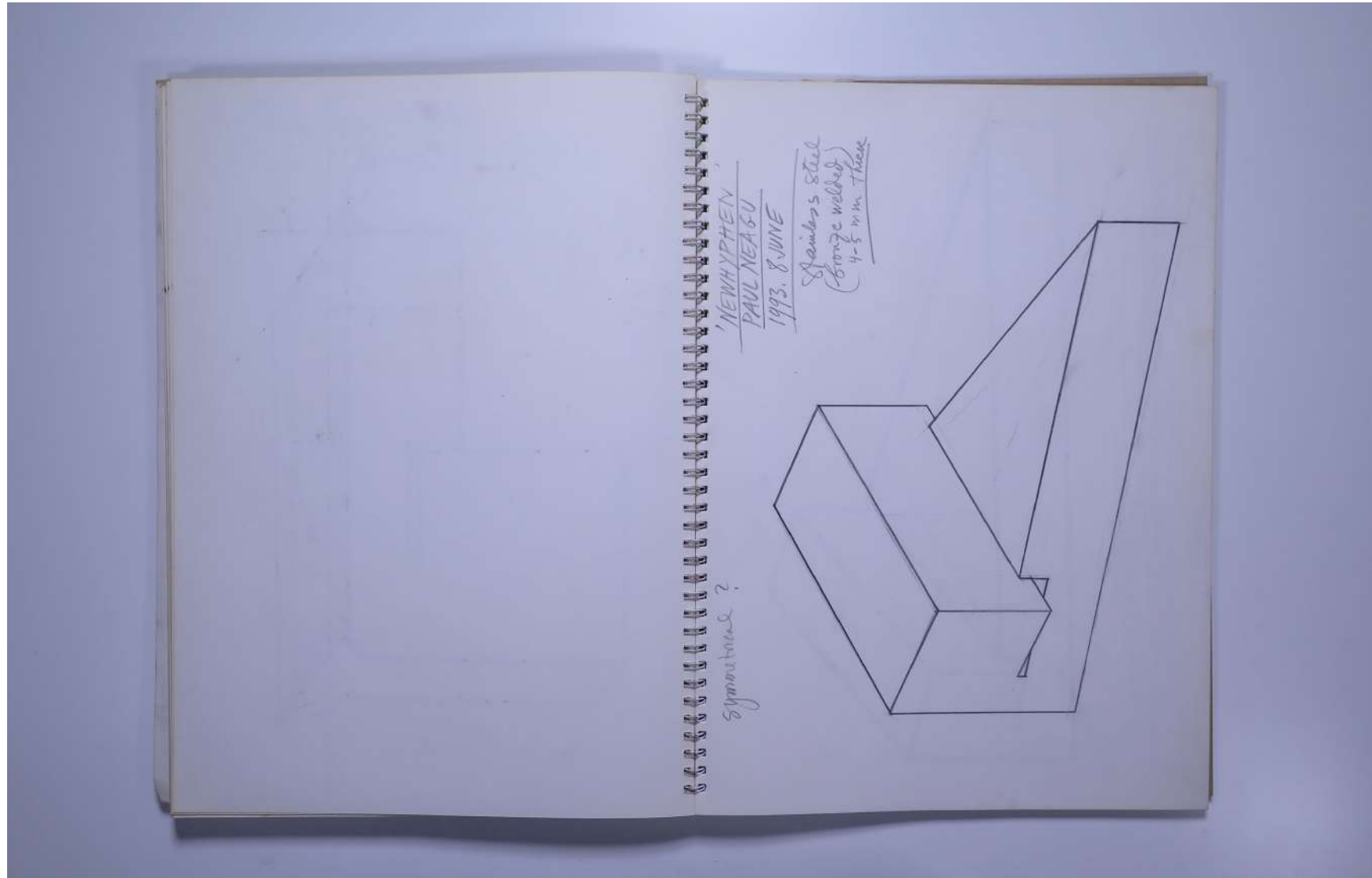


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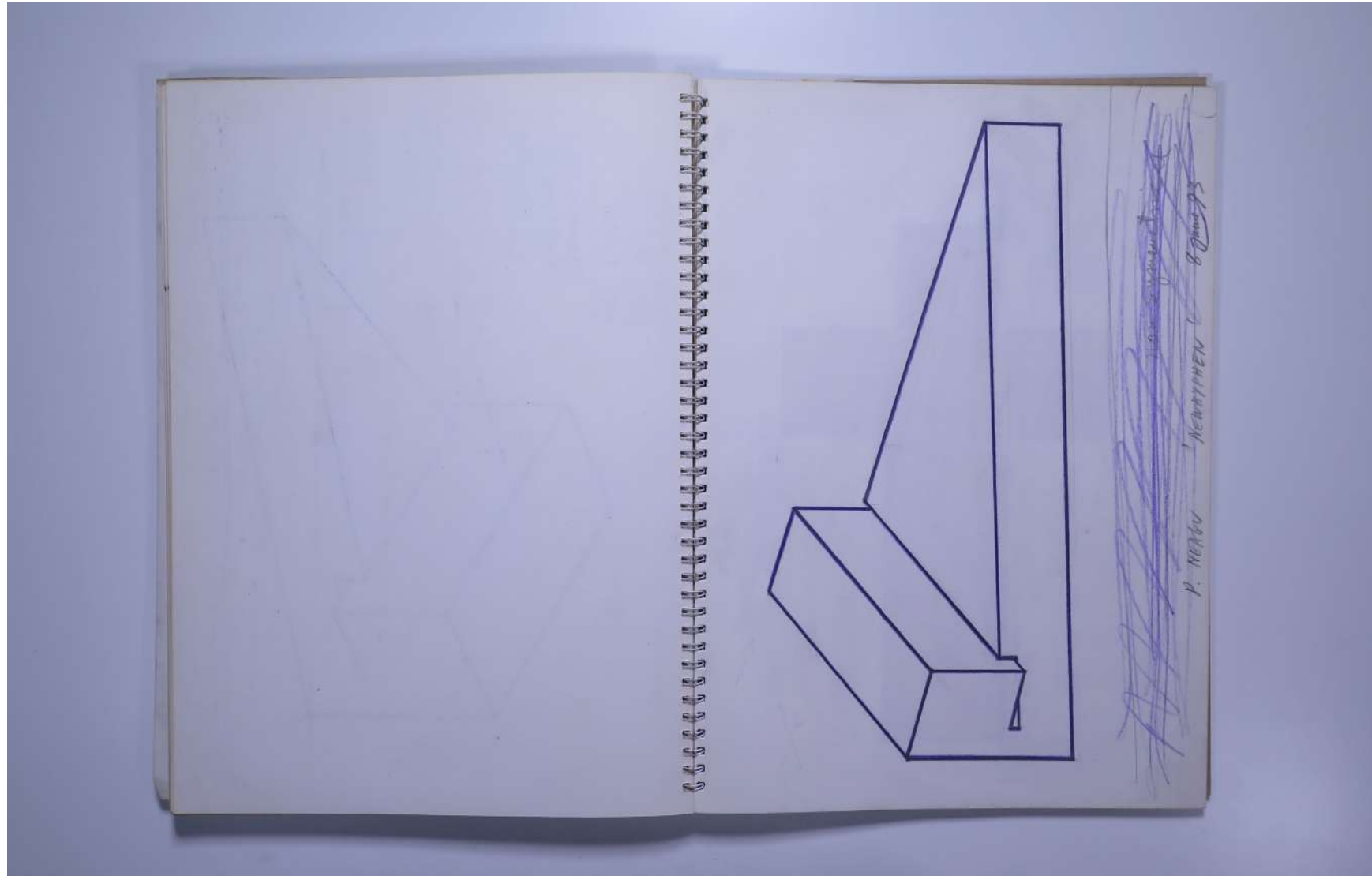
Reference No.  
**PNE 32.031**



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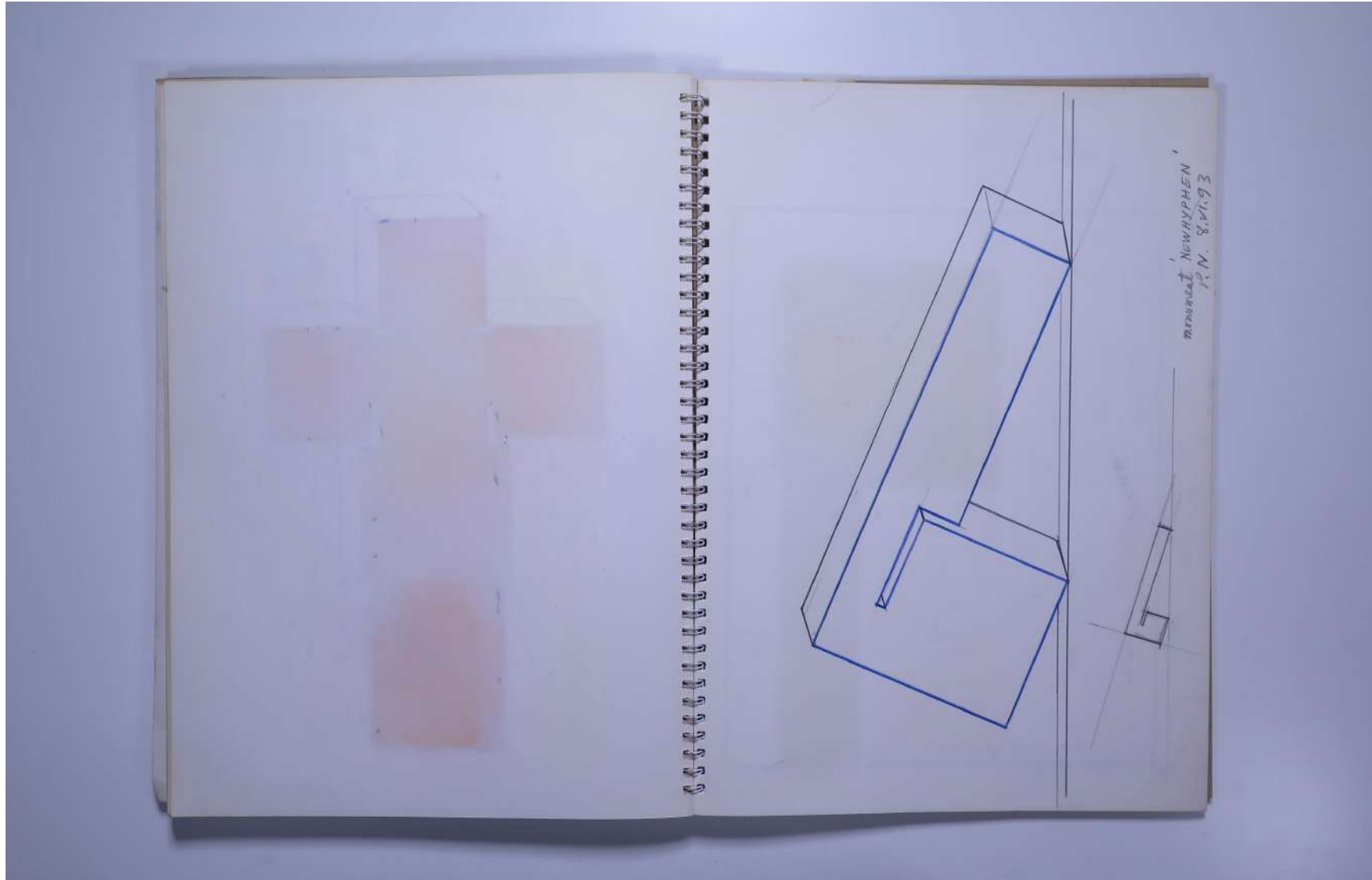


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Reference No.  
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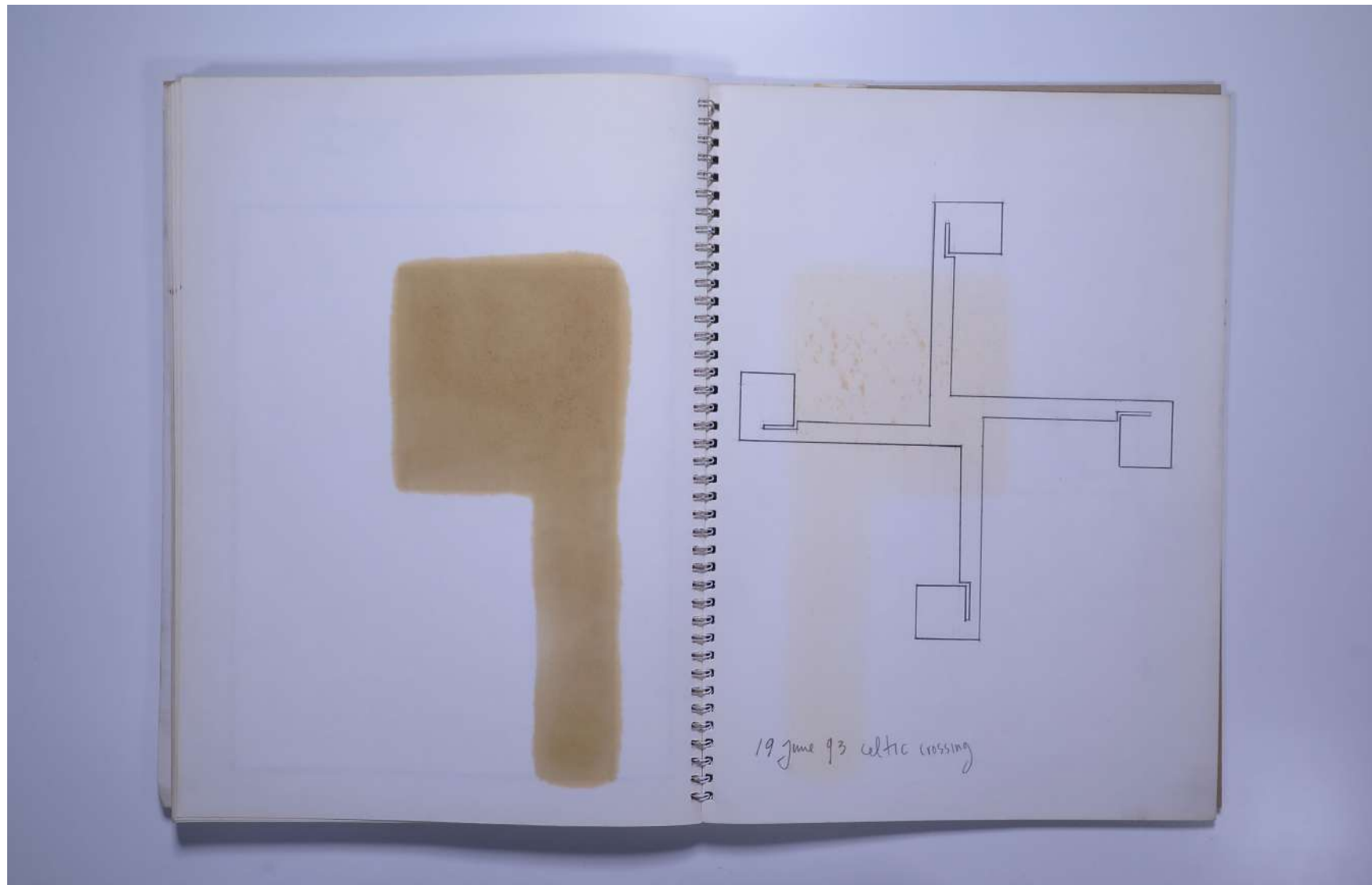


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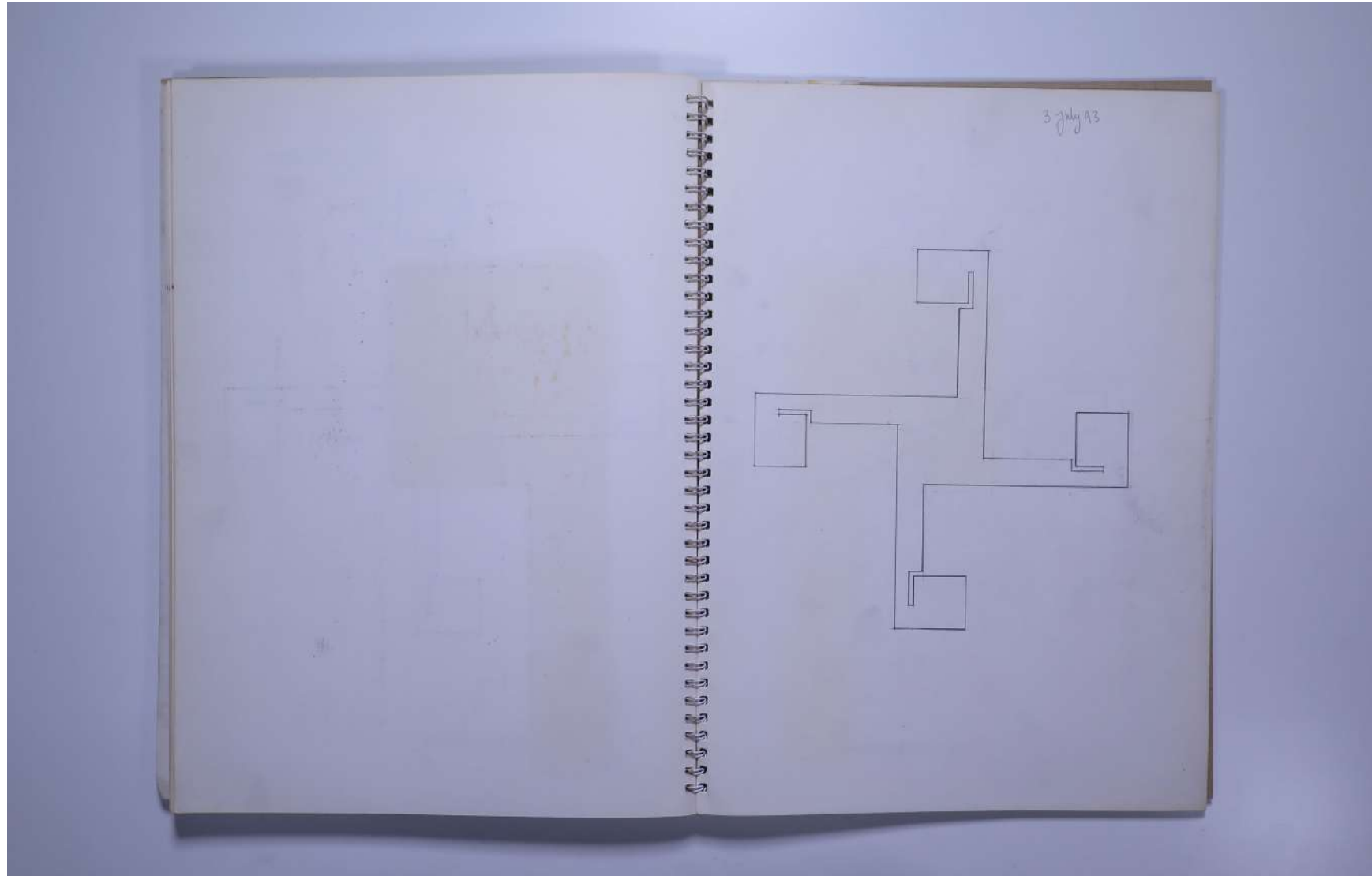


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Reference No.  
**PNE 32.037**



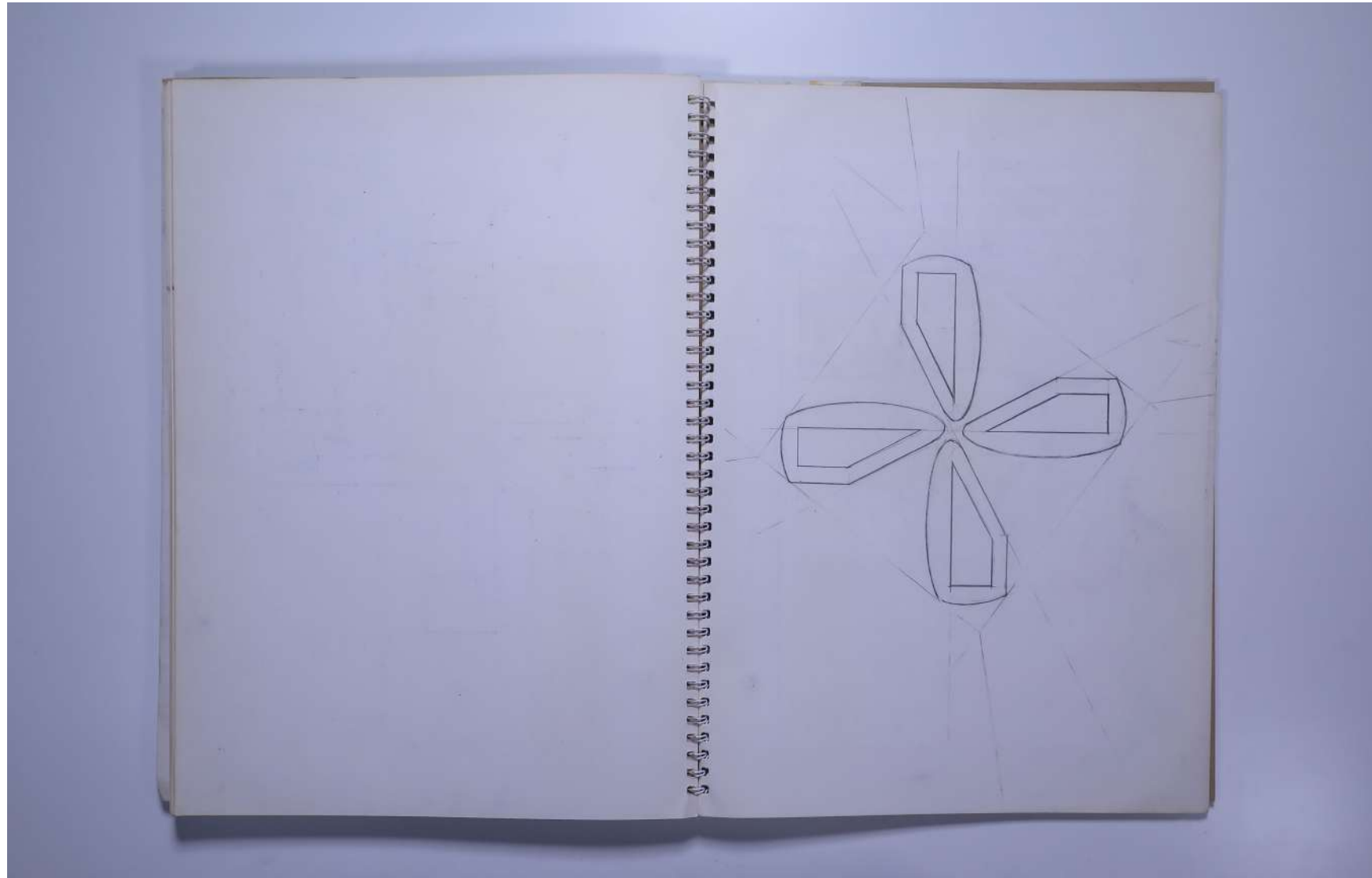
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Reference No.

**PNE 32.038**



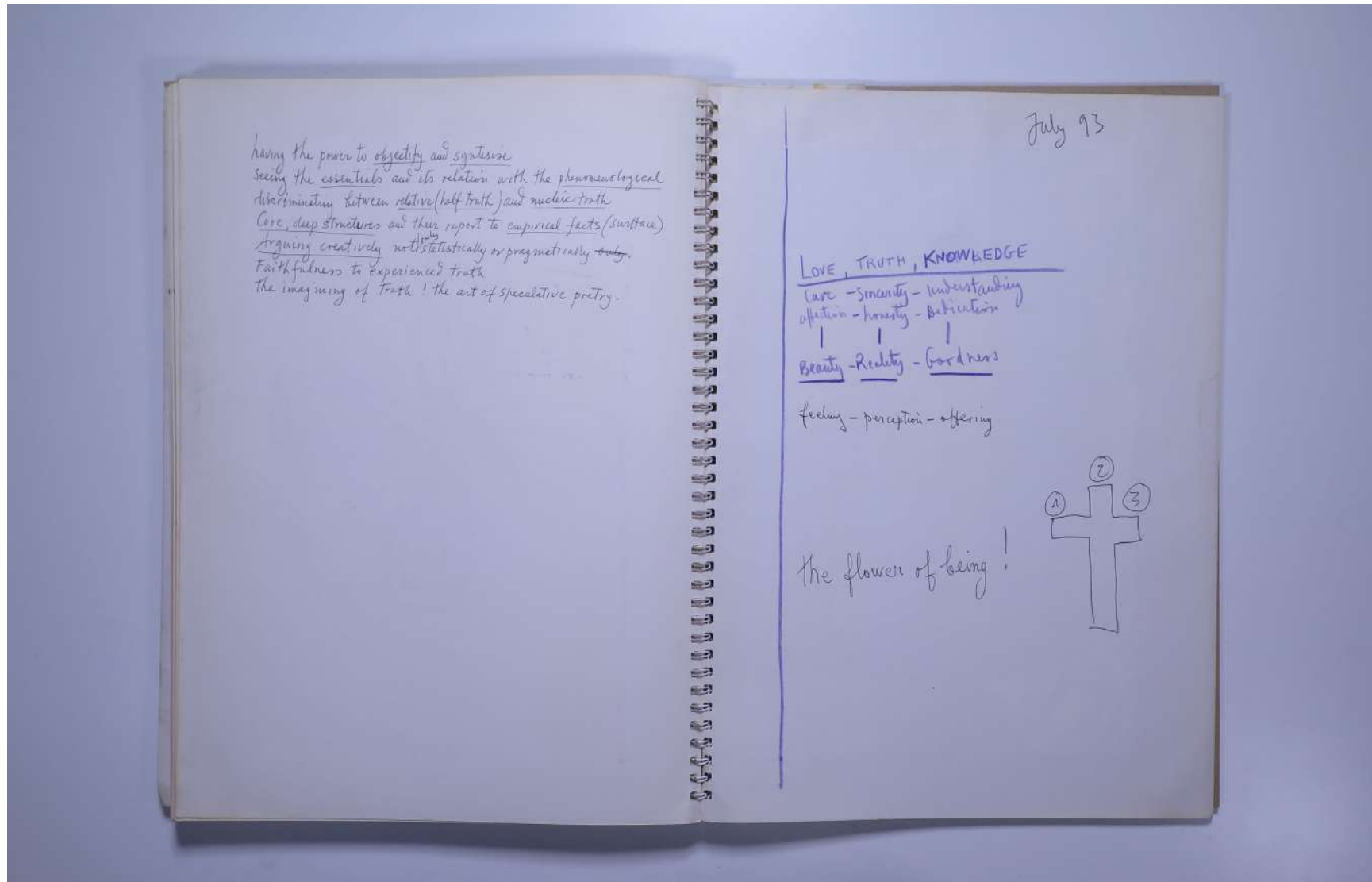
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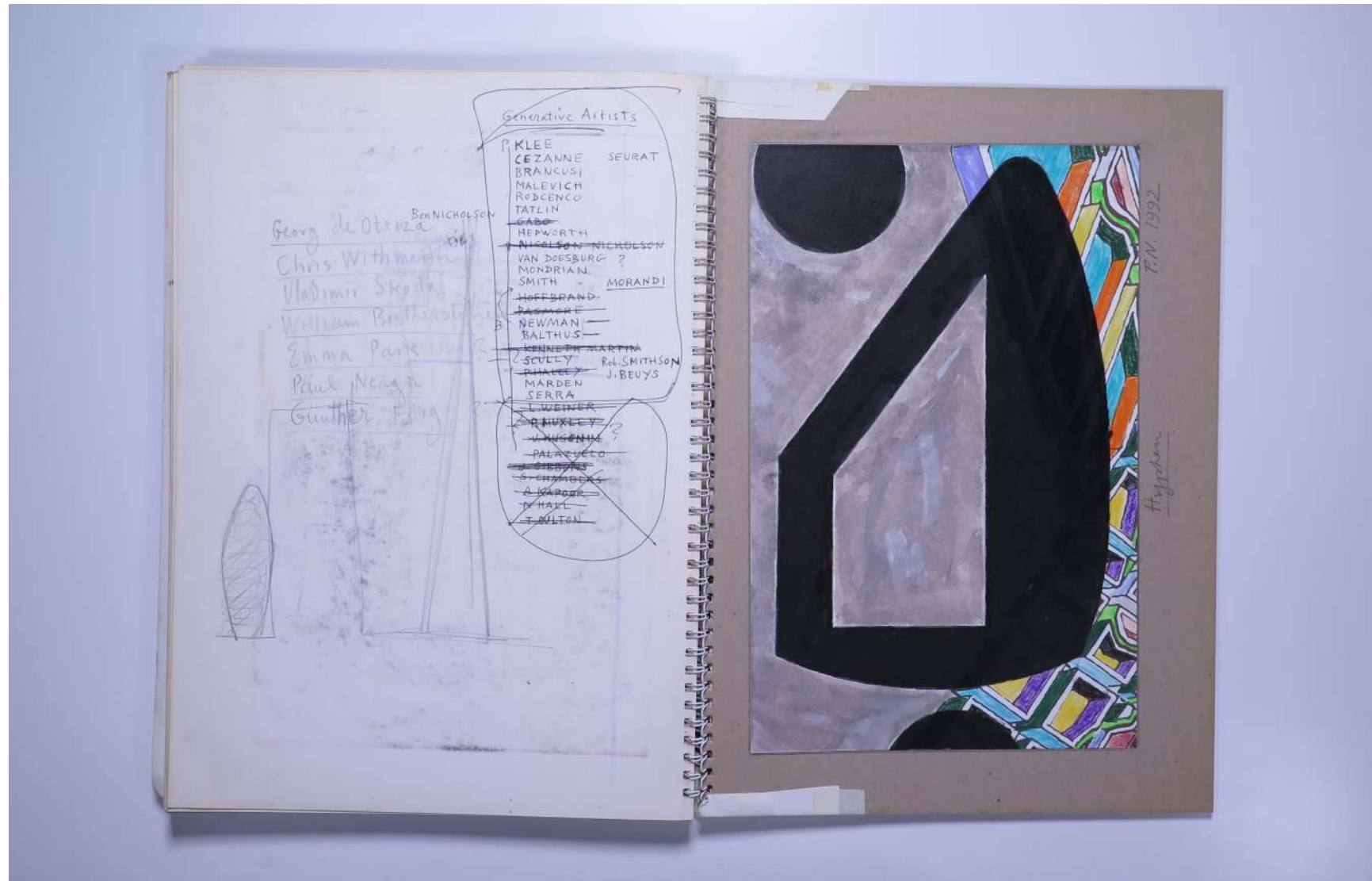
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