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SKETCHBOOK: NOMENCLATOR CATALYTIC & UNNAMED WORKS - 1984-1988

Reference No.

PNE 35.001



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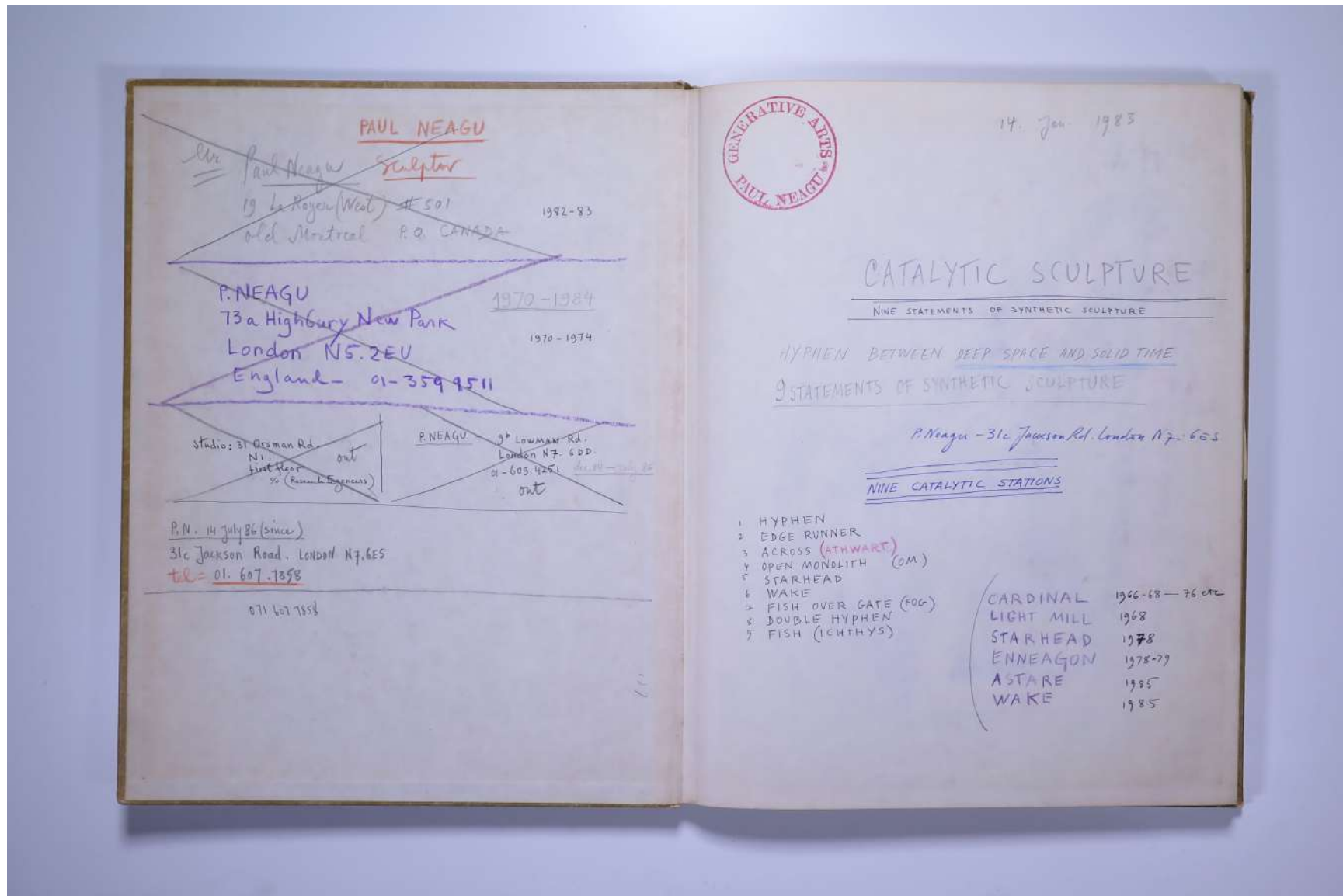
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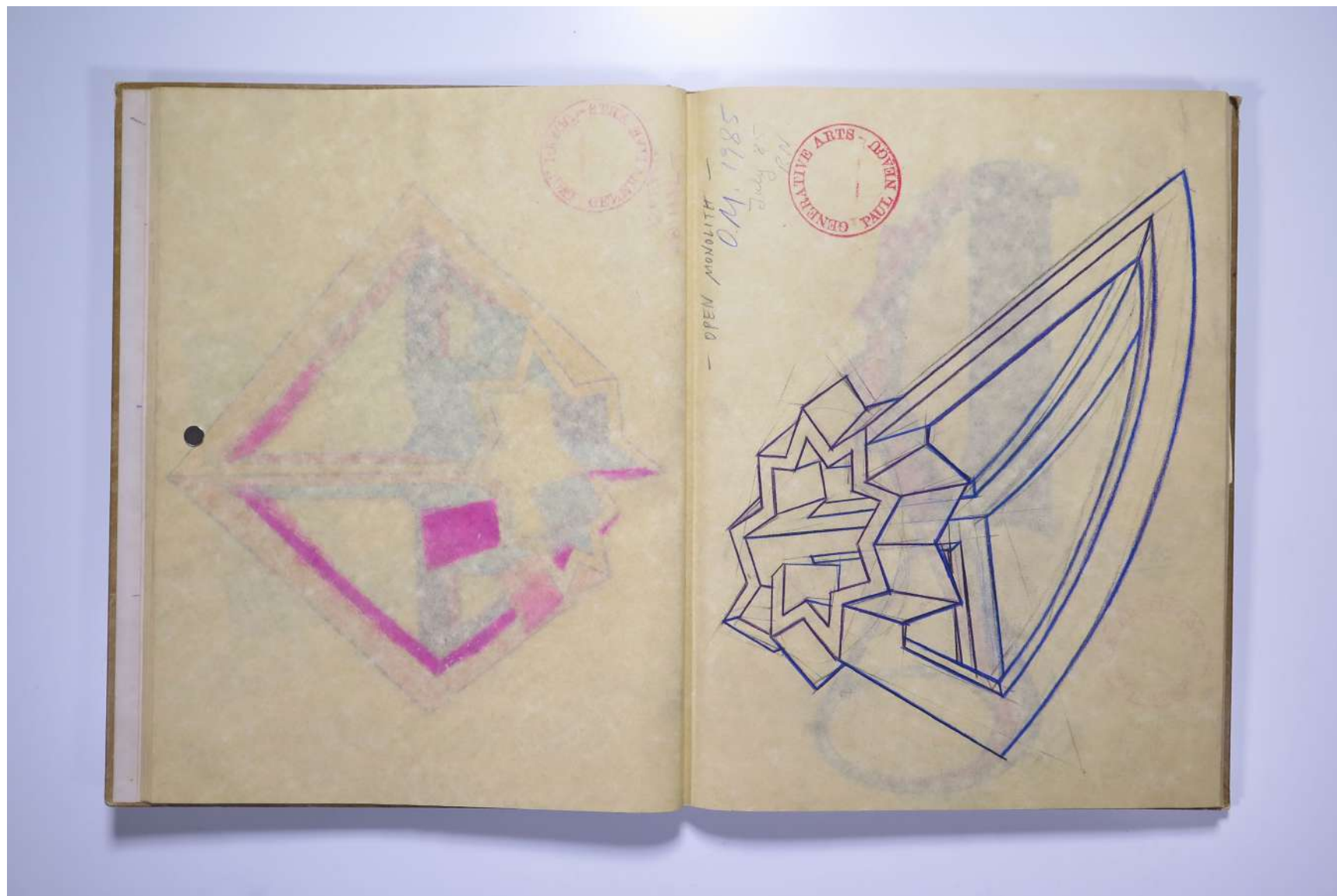
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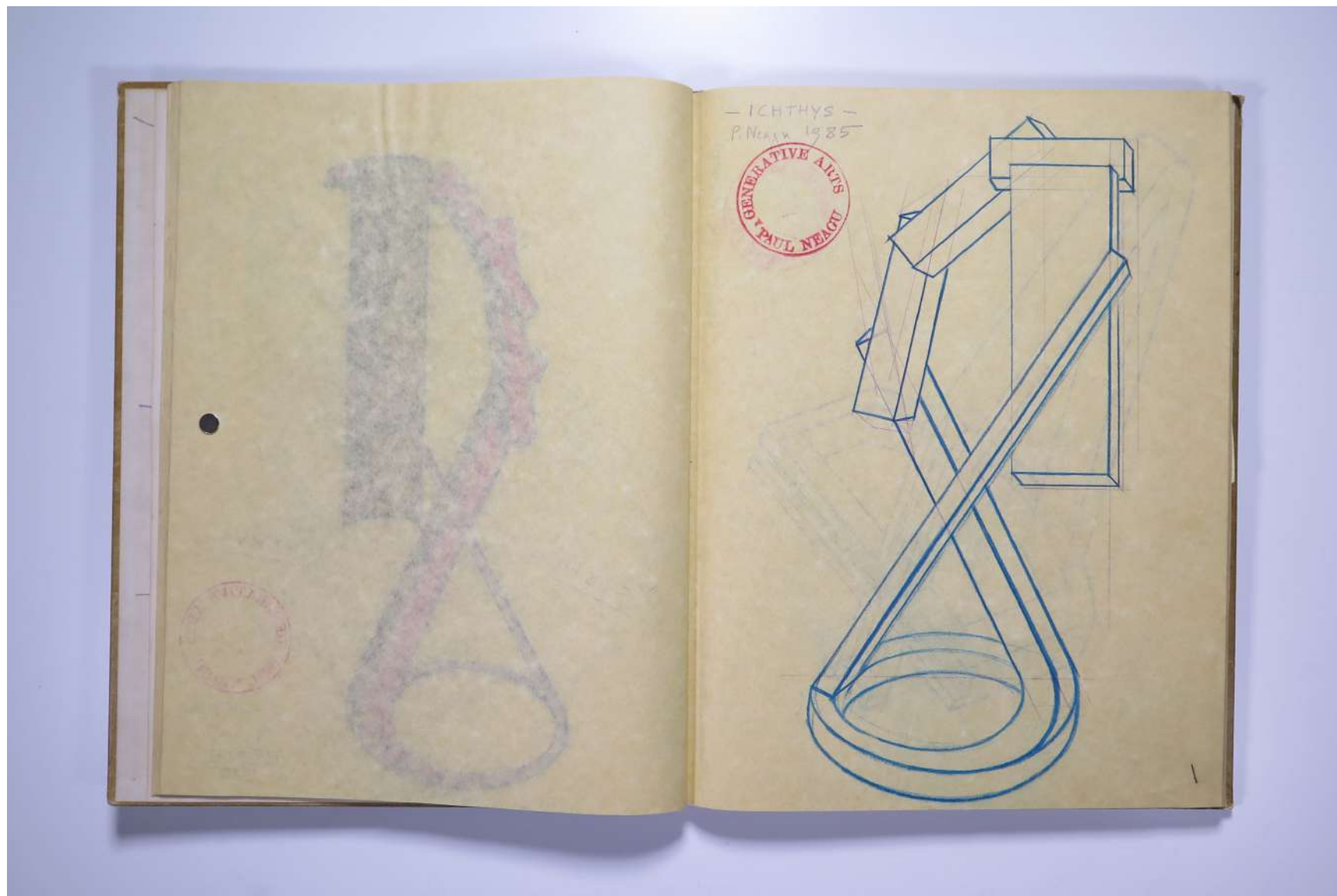
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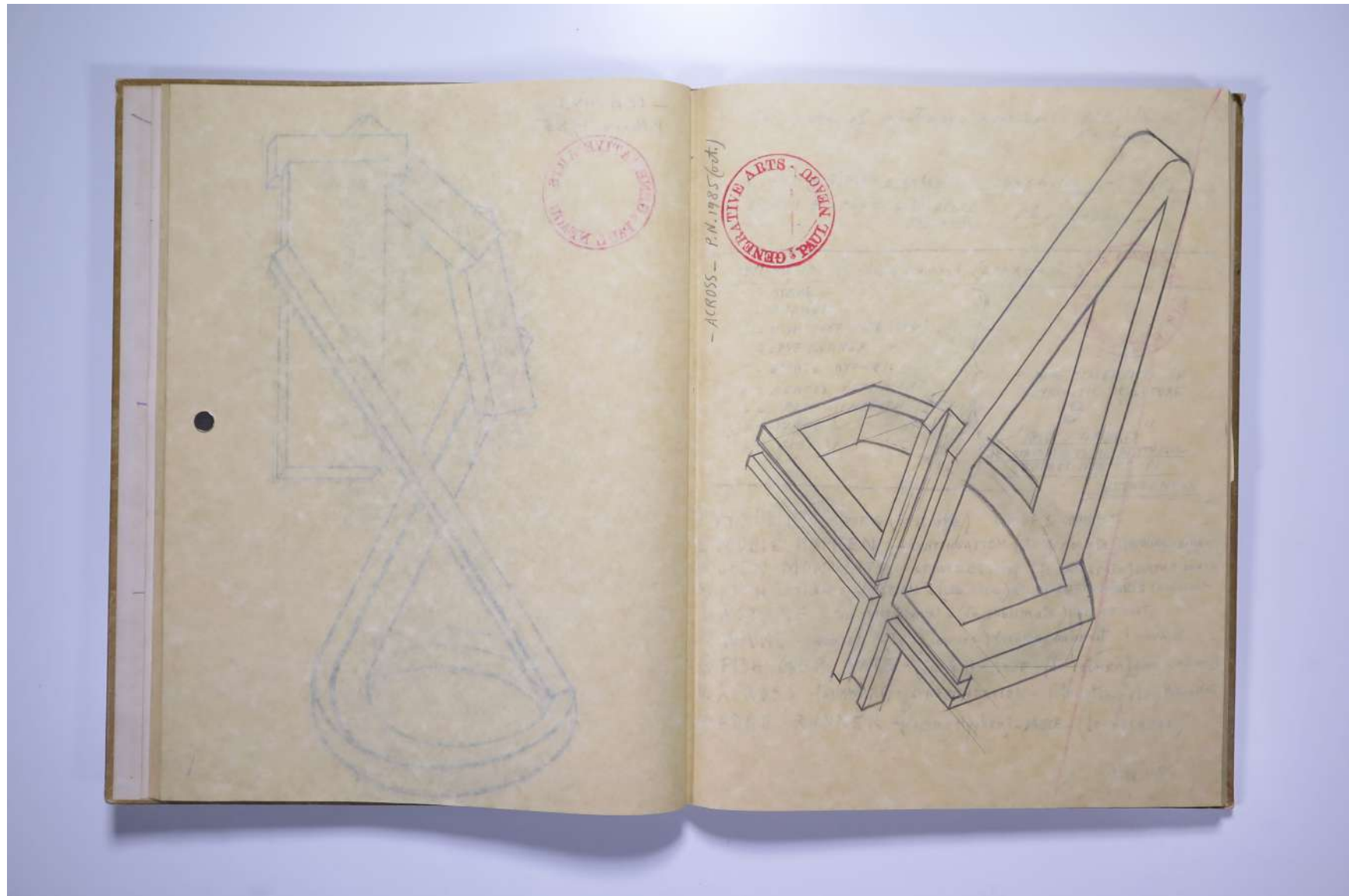
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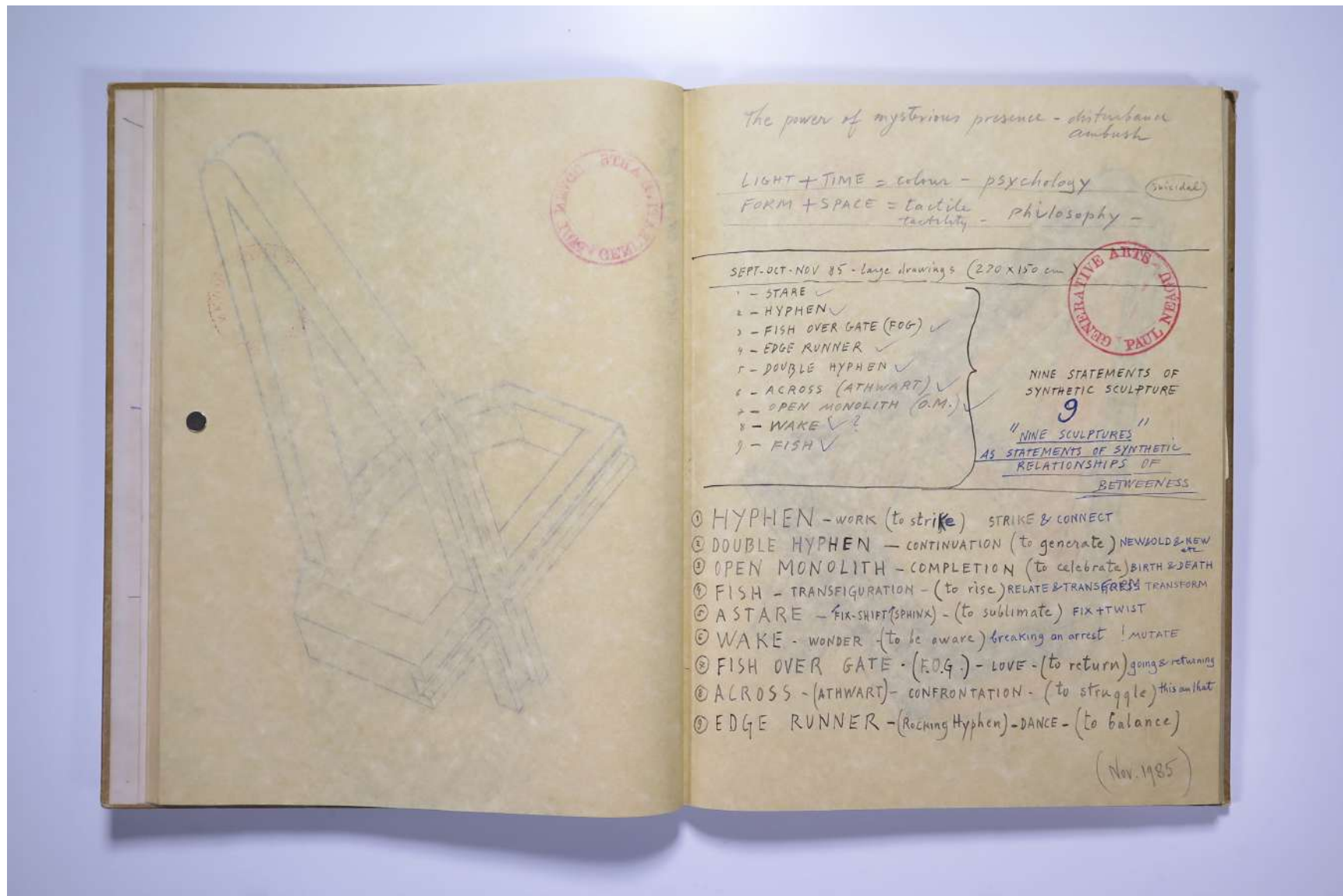
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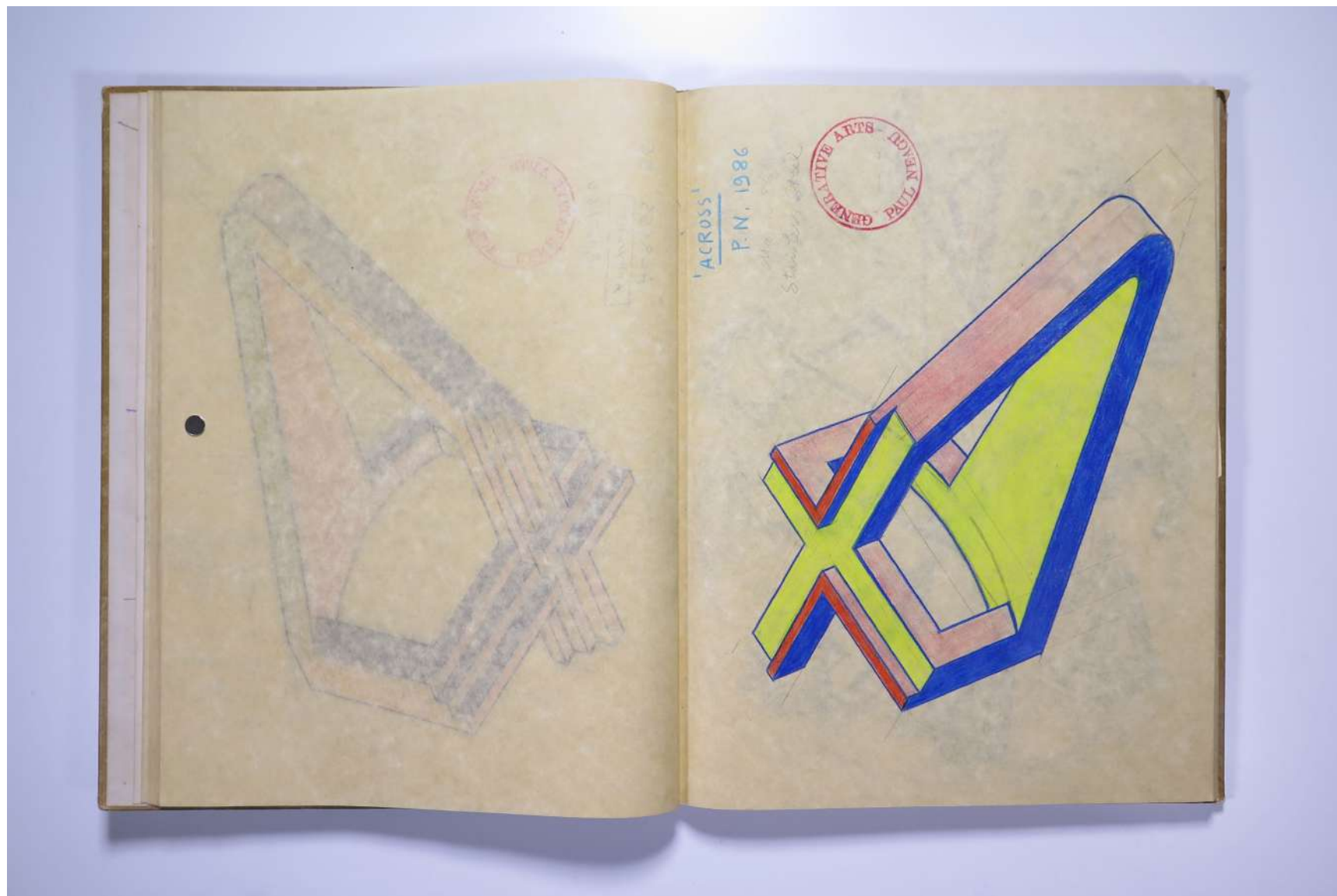
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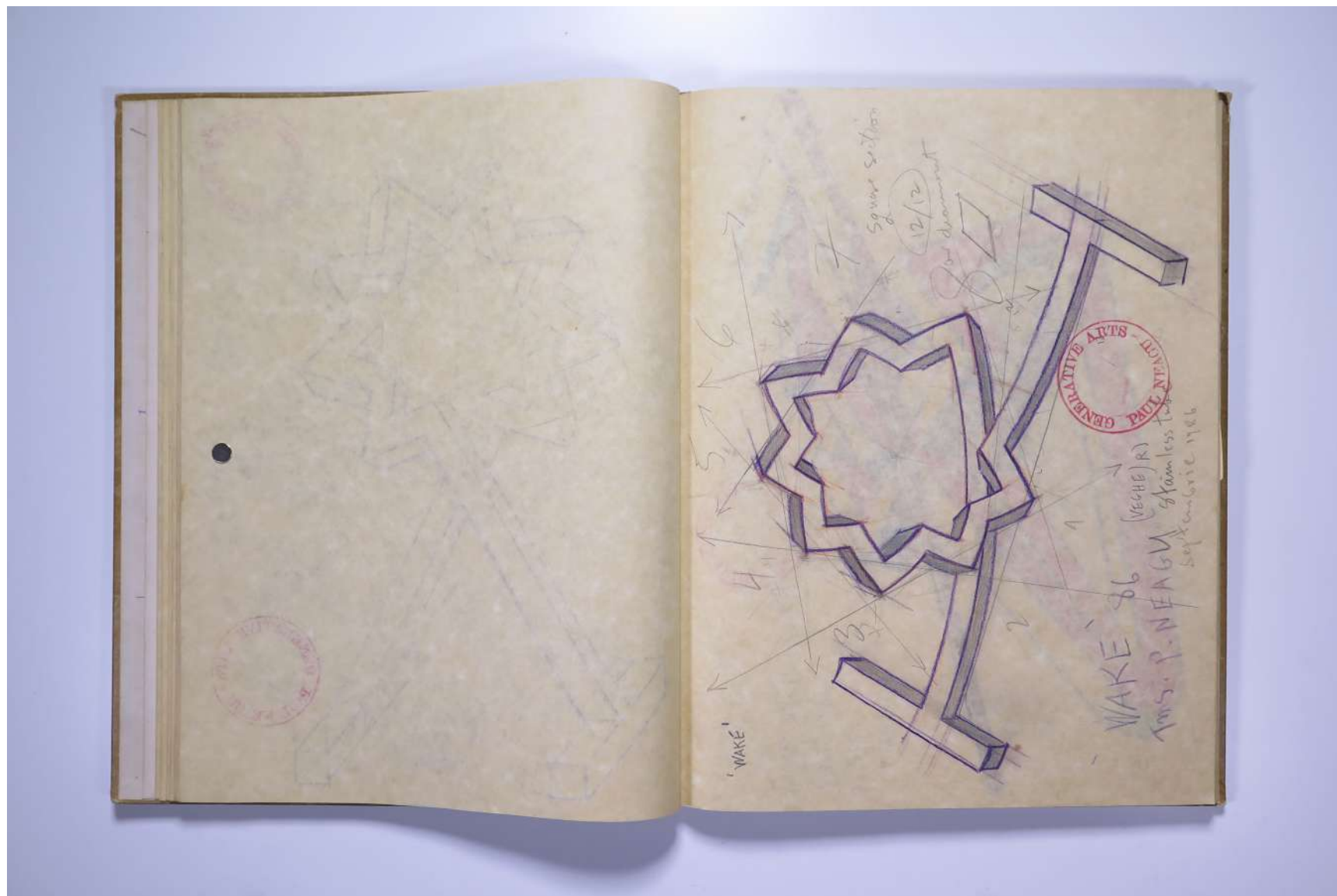
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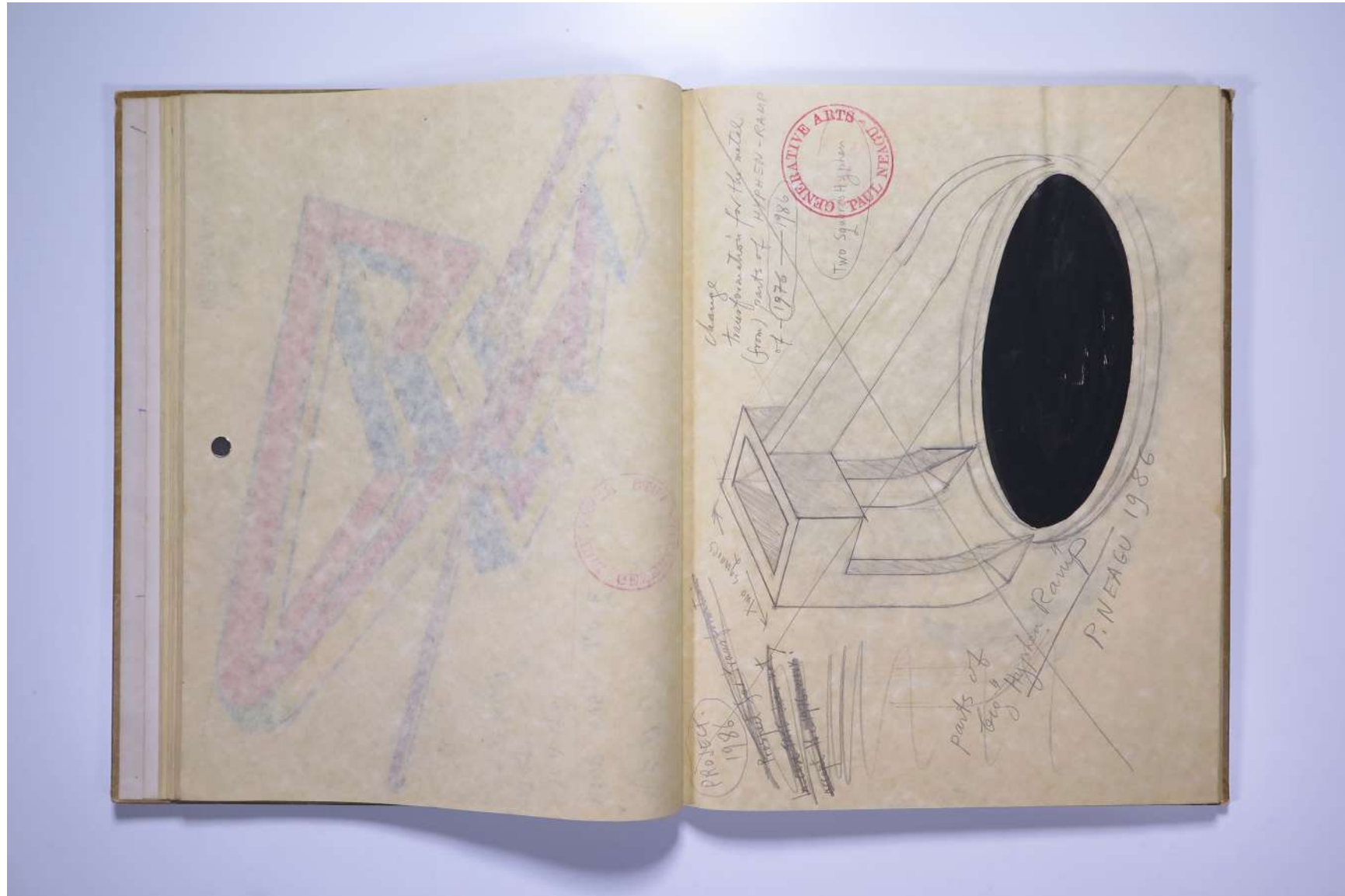
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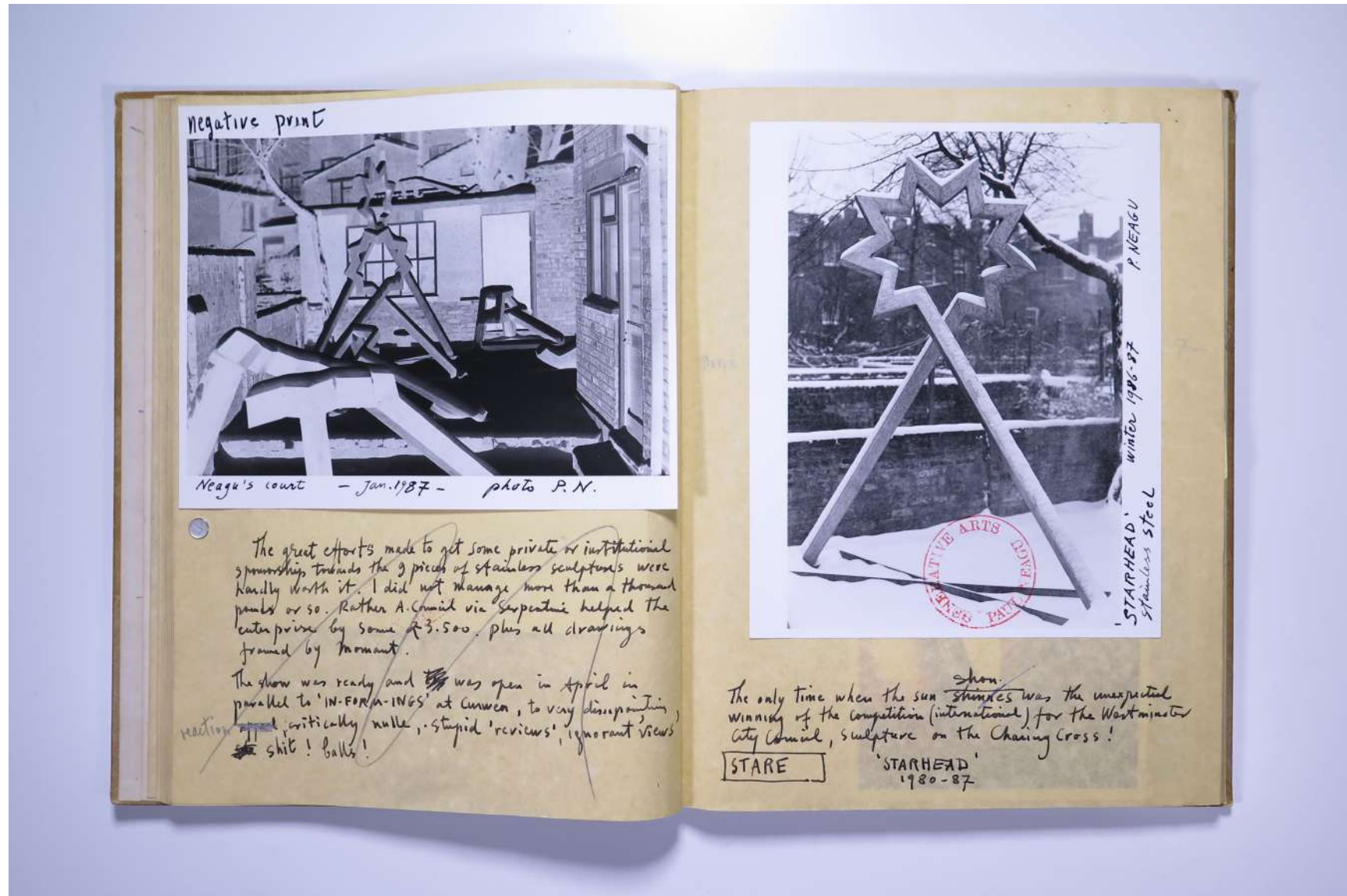
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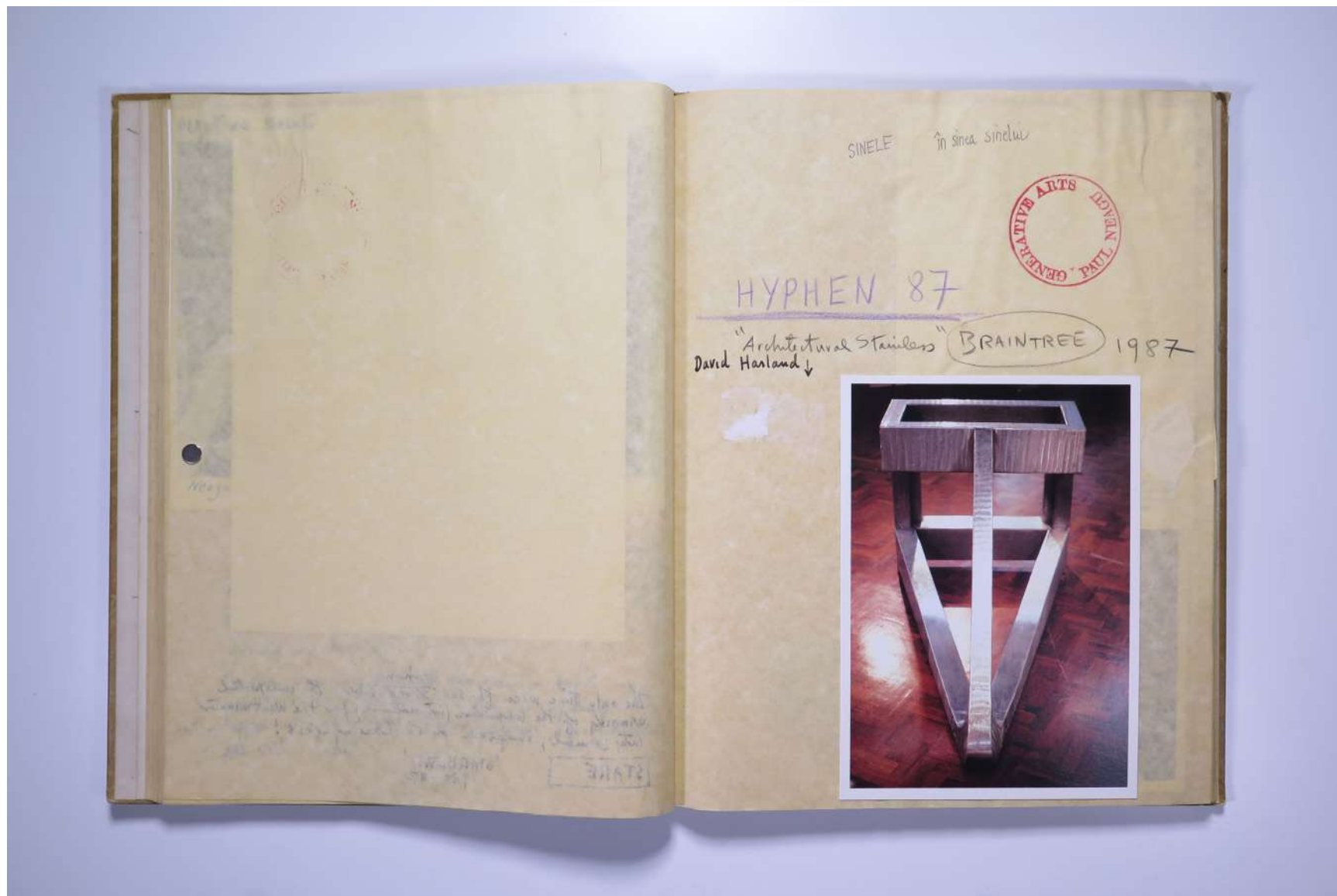
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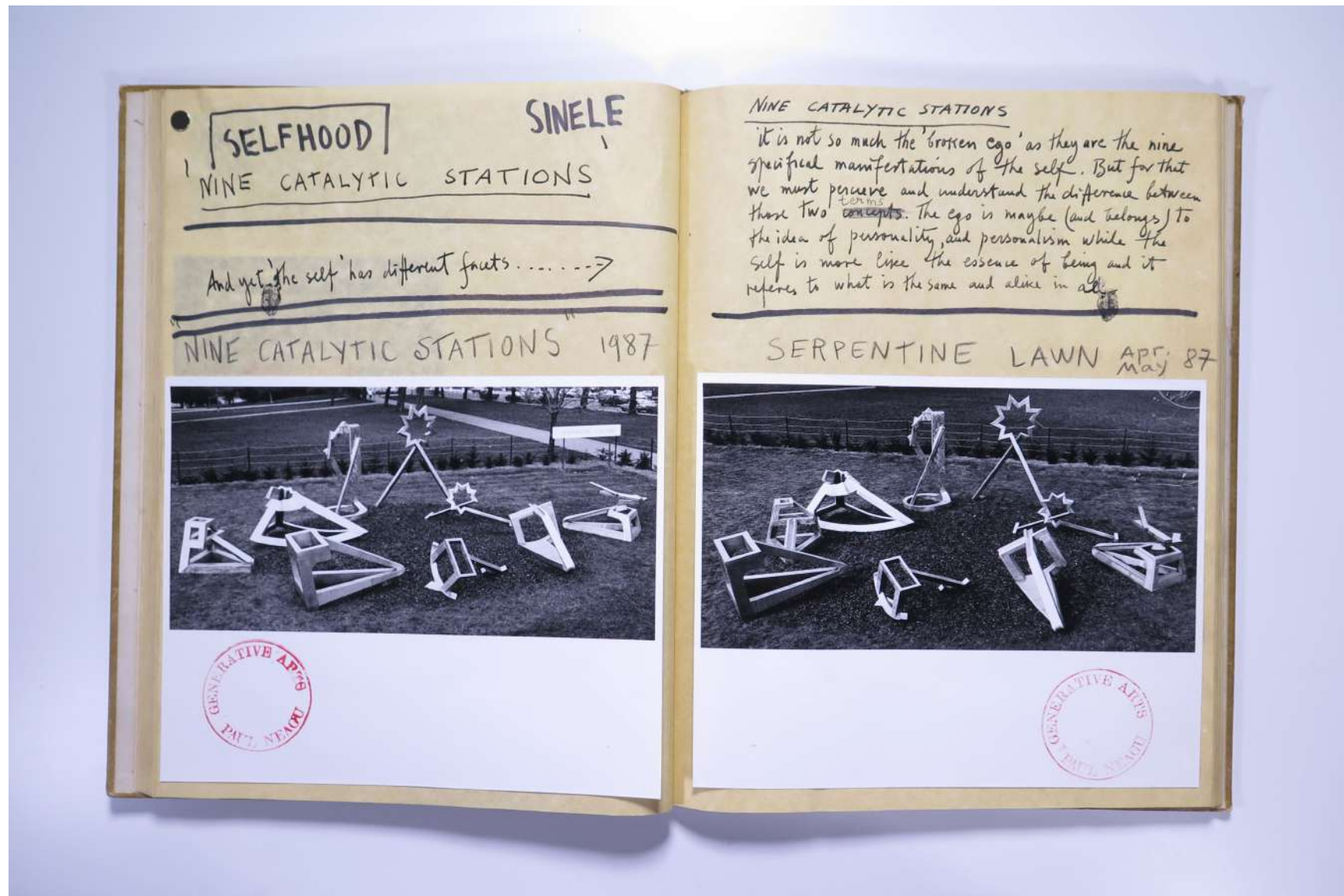
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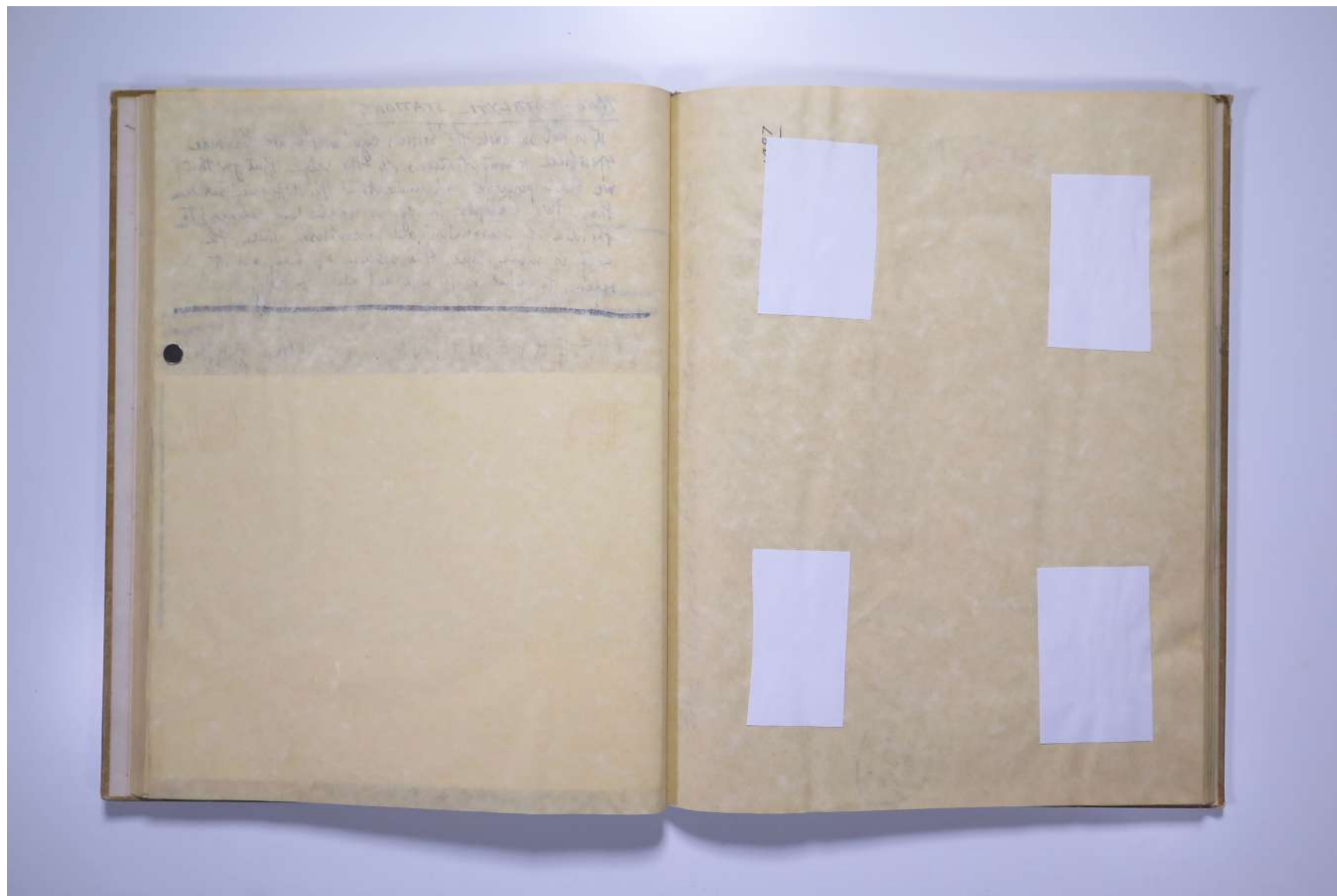
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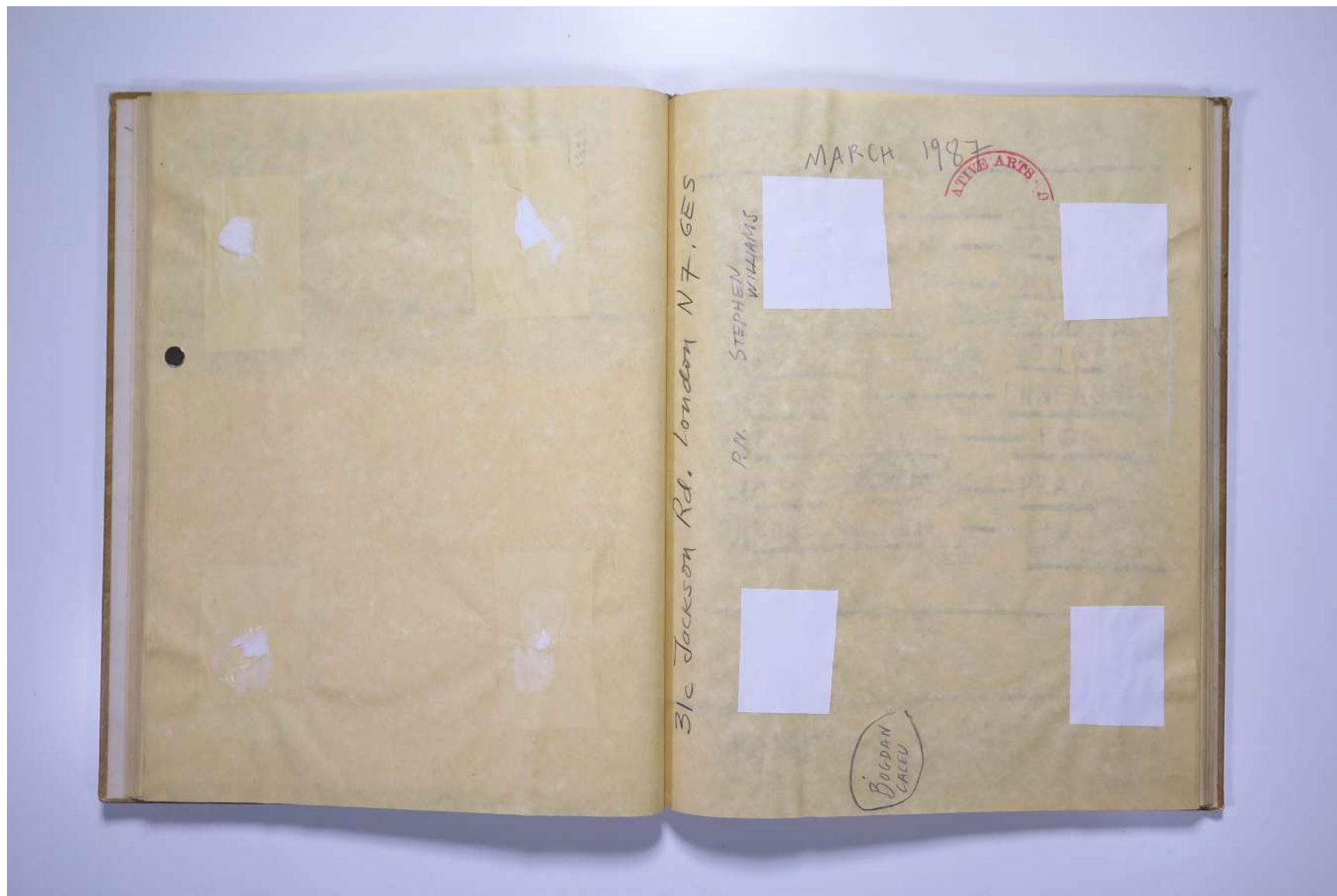
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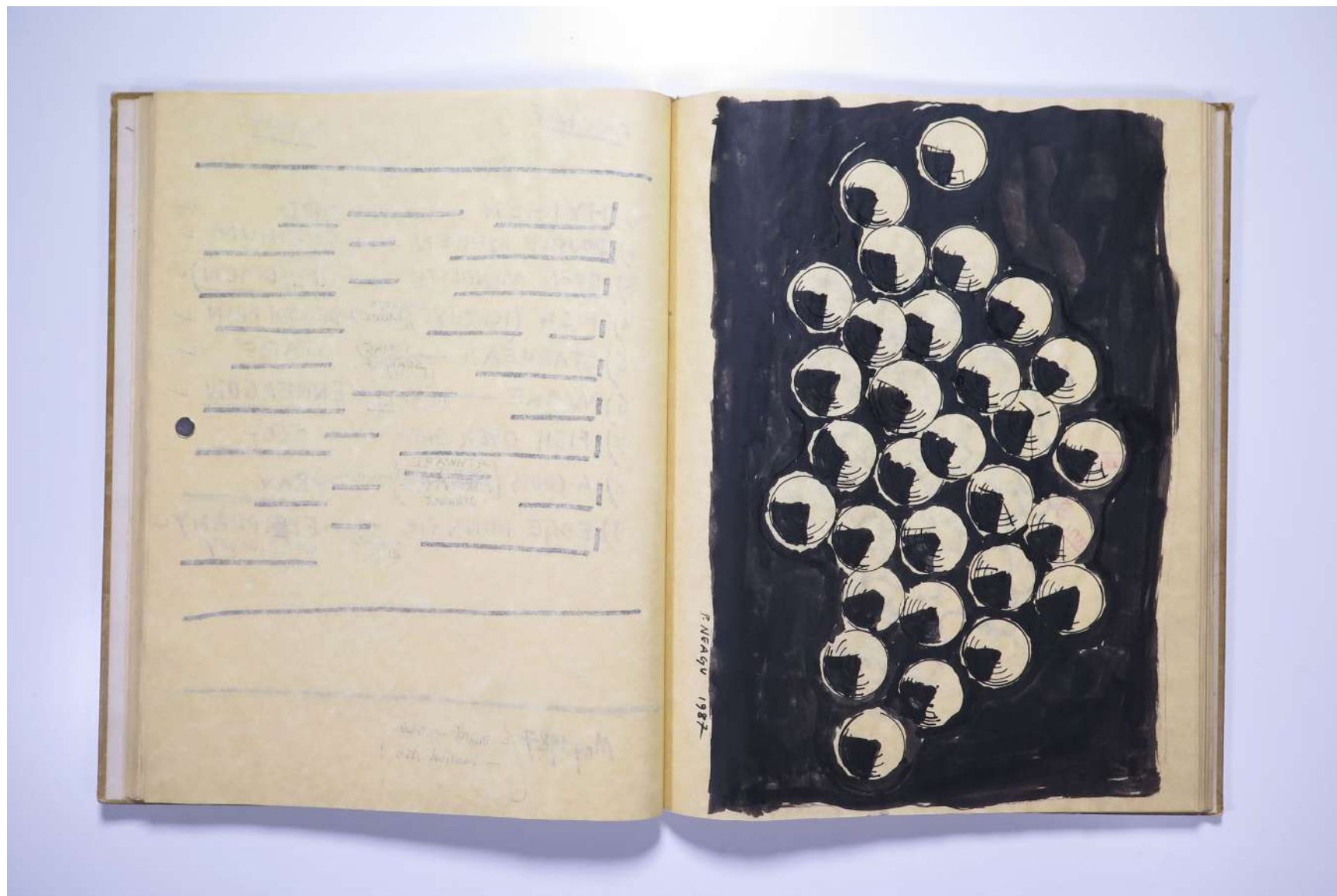
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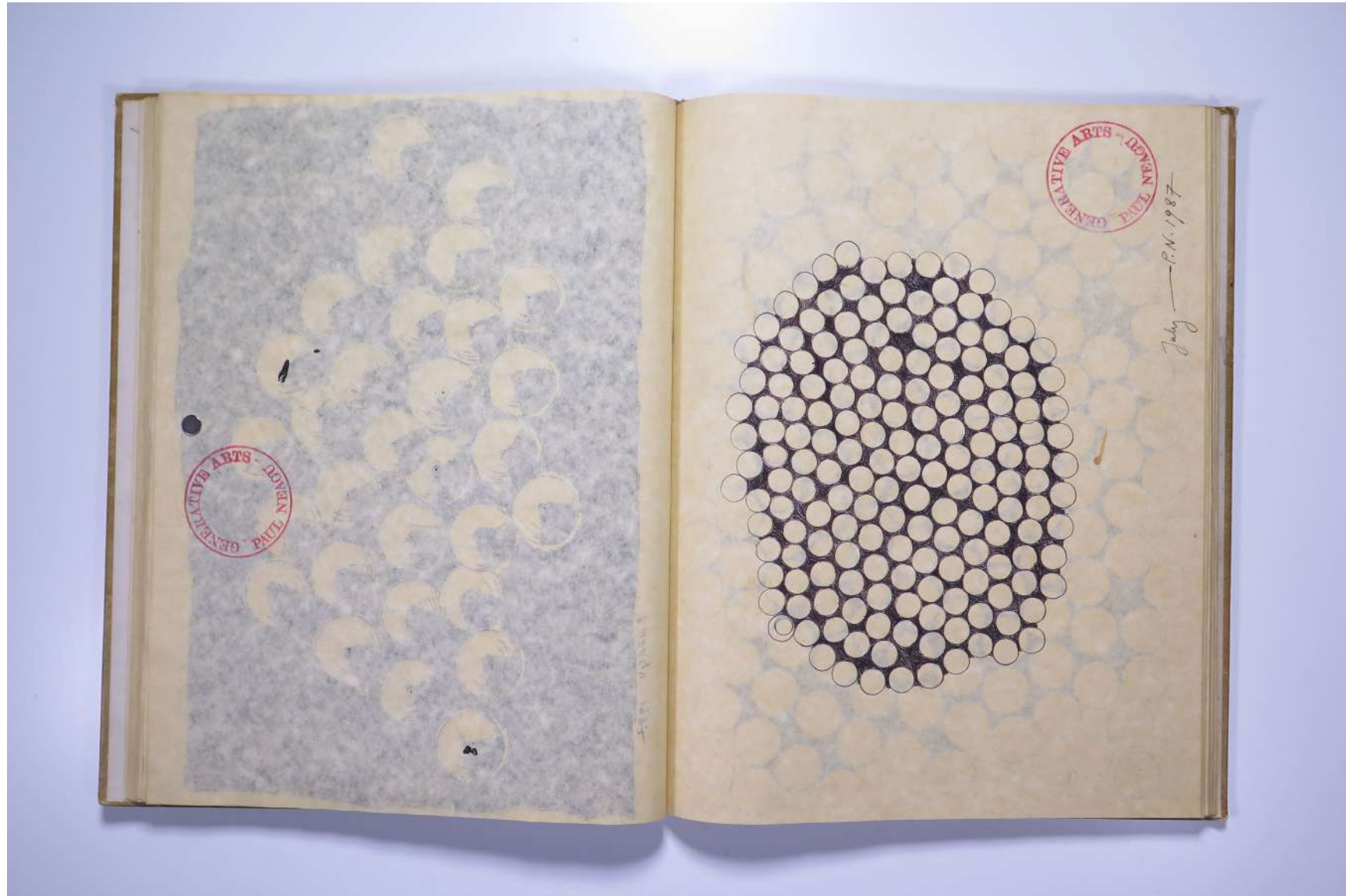
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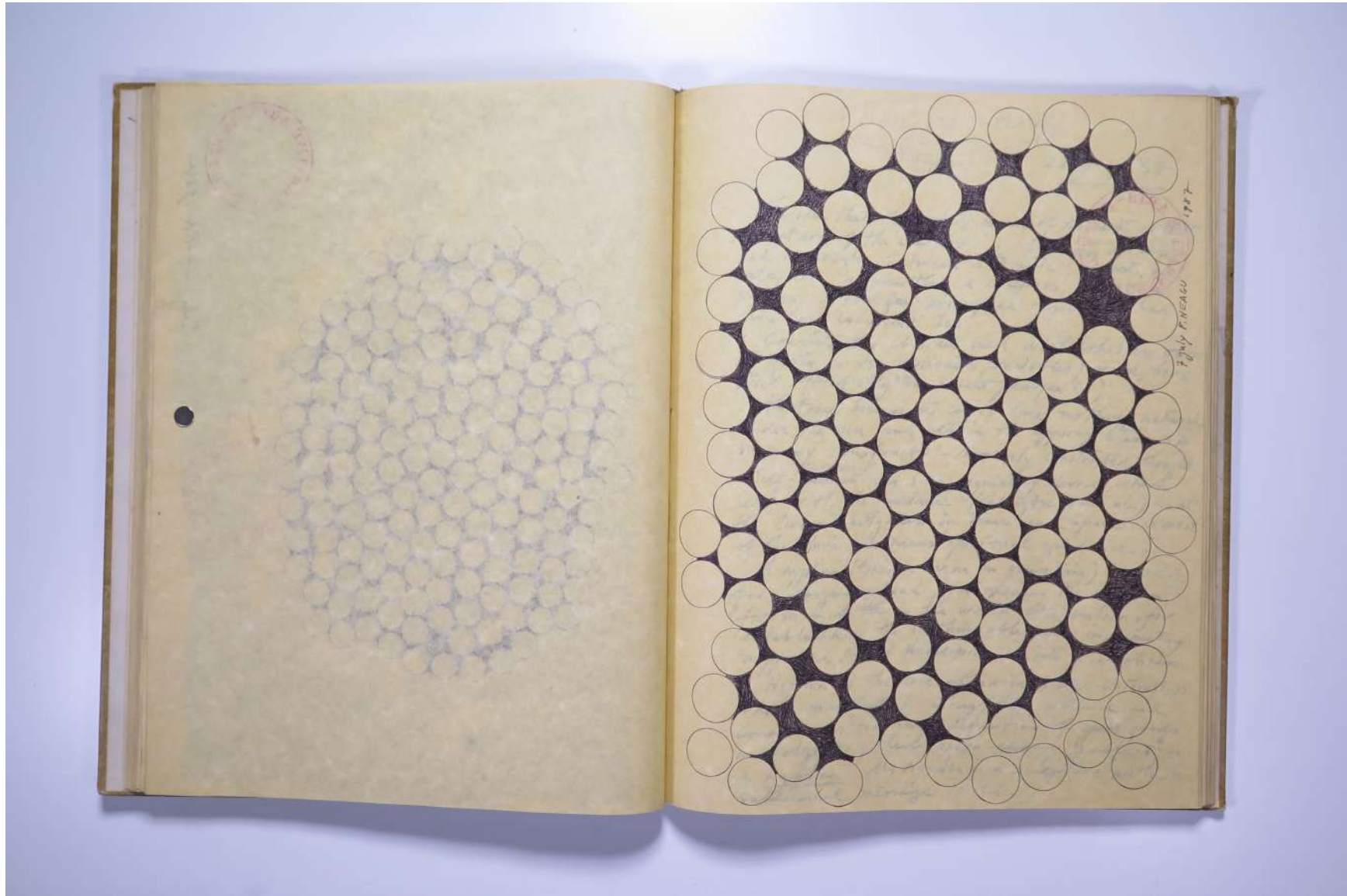
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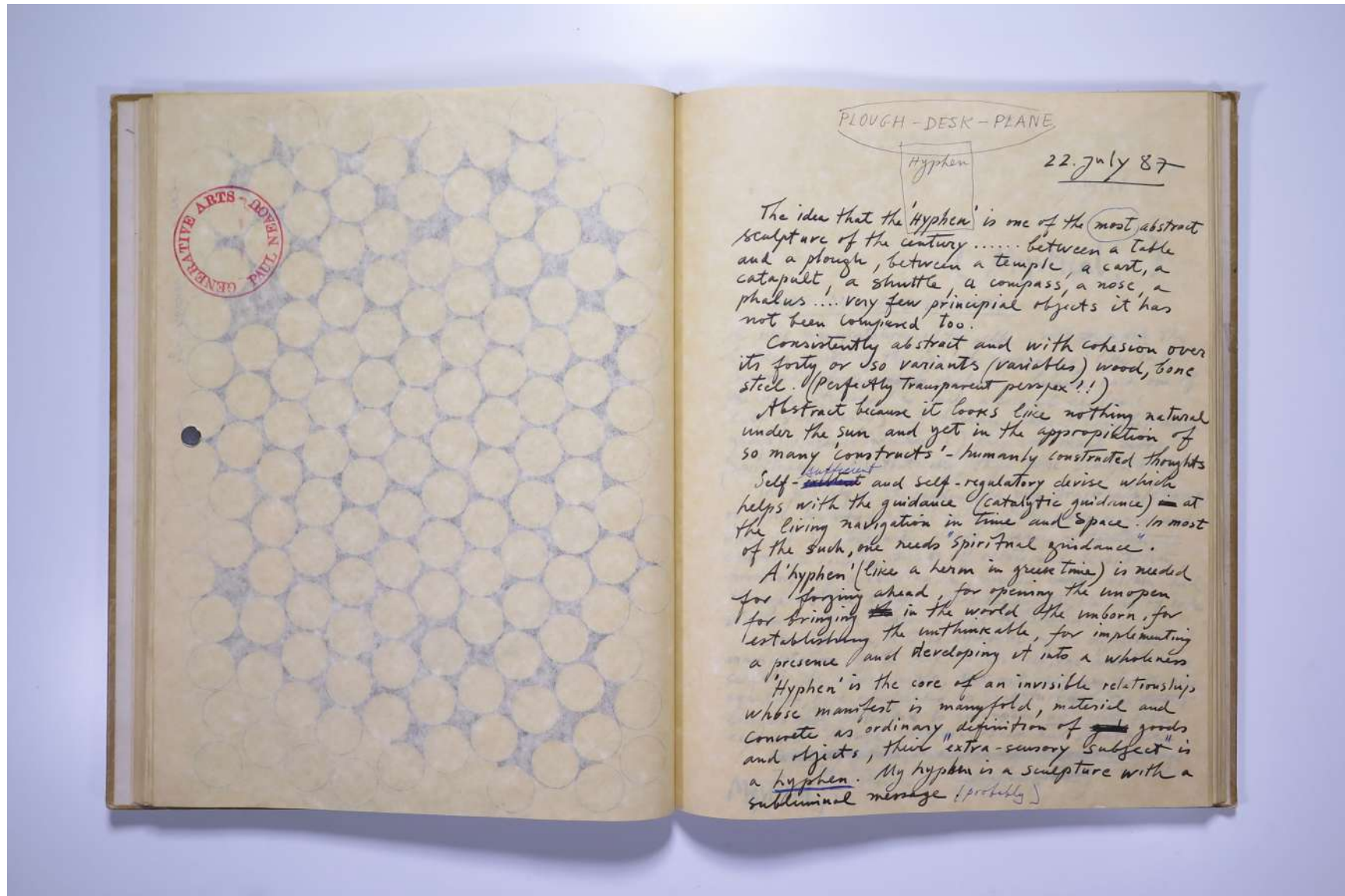
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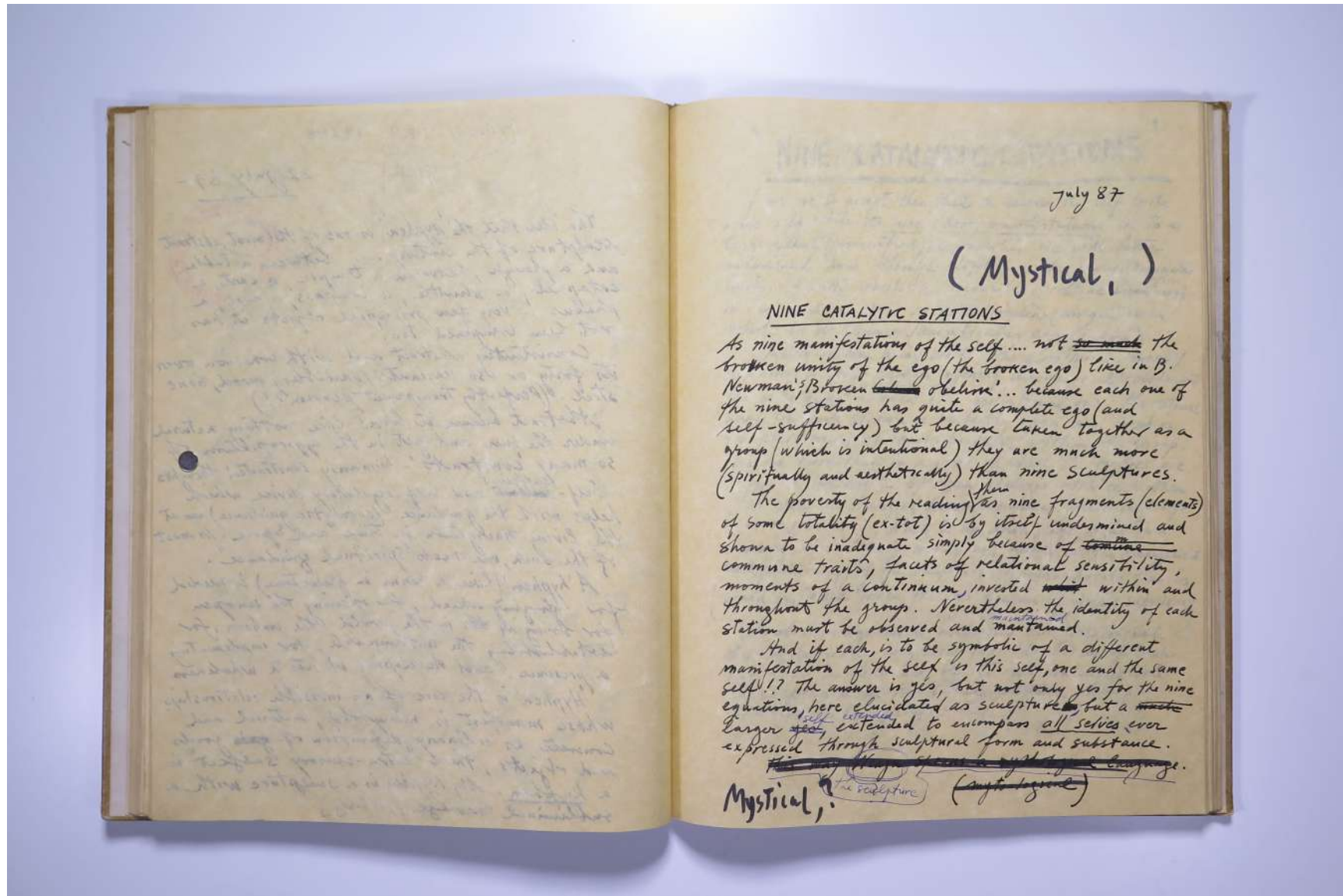
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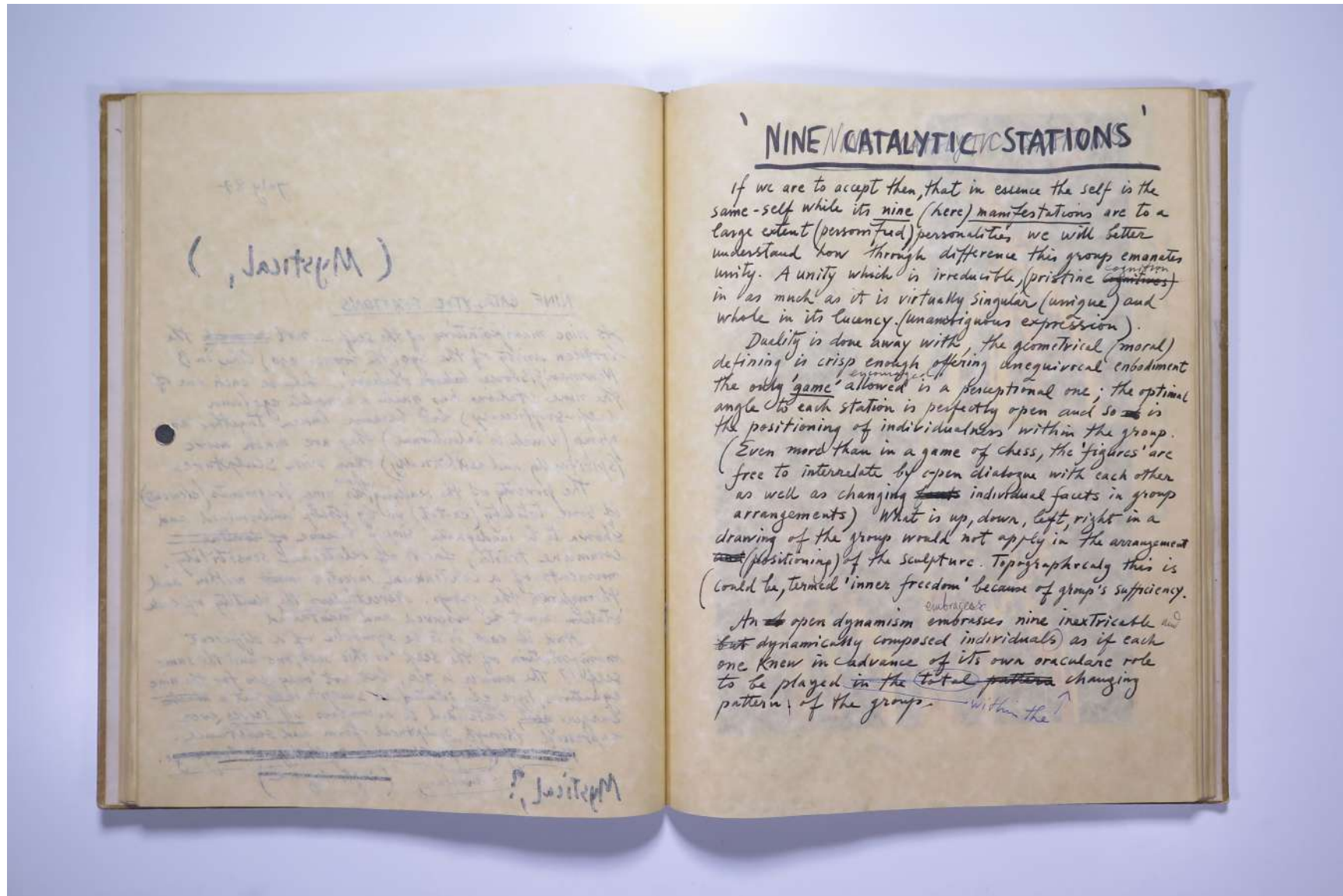
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NINE CATALYTIC STATIONS

If we are to accept then, that in essence the self is the same-self while its nine (here) manifestations are to a large extent (personified) personalities we will better understand how through difference this group emanates unity. A unity which is irreducible (pristine ^{essence}) in as much as it is virtually singular (unique) and whole in its fluency (unambiguous expression).

Duality is done away with, the geometrical (moral) defining is crisp enough offering unequivocal embodiment the only 'game' allowed is a perceptual one; the optimal angle to each station is perfectly open and so is the positioning of individuals within the group.

(Even more than in a game of chess, the 'figures' are free to interrelate by open dialogue with each other as well as changing ~~sets~~ individual facts in group arrangements) What is up, down, left, right in a drawing of the group would not apply in the arrangement ~~and~~ (positioning) of the sculpture. Topographically this is (could be termed 'inner freedom' because of group's sufficiency.

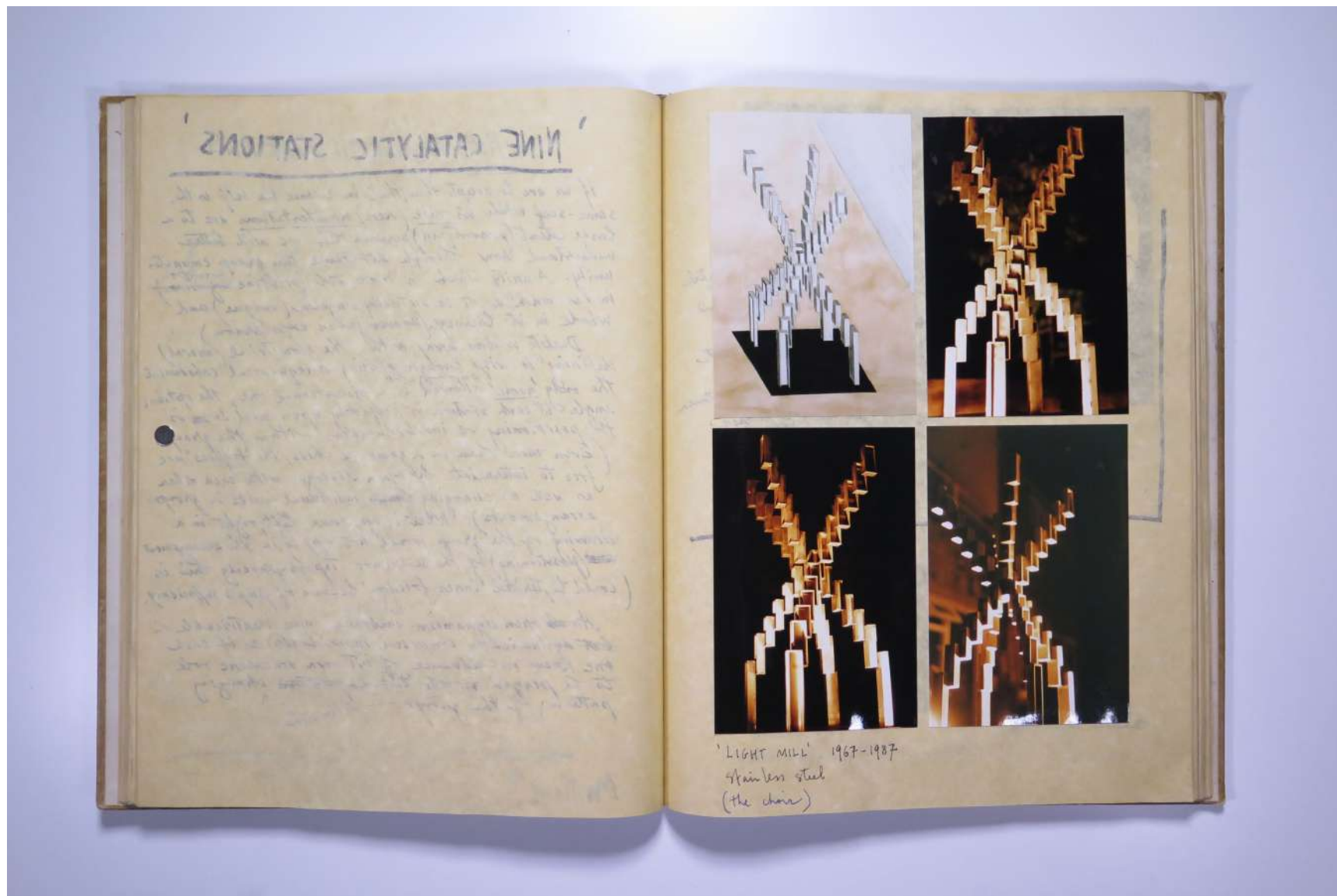
An ~~an~~ open dynamism embraces nine inextricable ^{embraces} ~~but~~ dynamically composed individuals as if each one knew in advance of its own oracular role to be played in the ~~total pattern~~ changing pattern of the groups. ^{within the}

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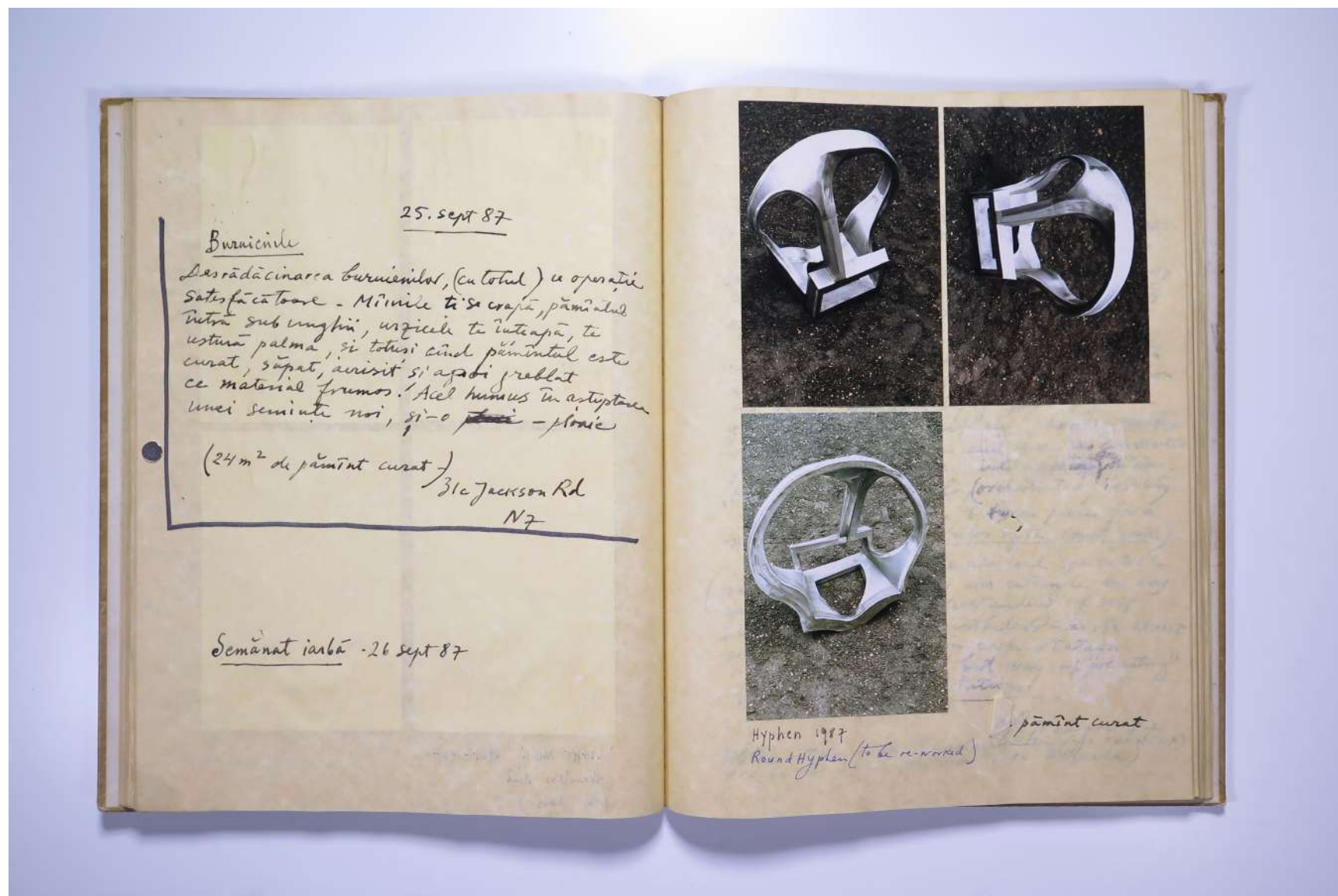
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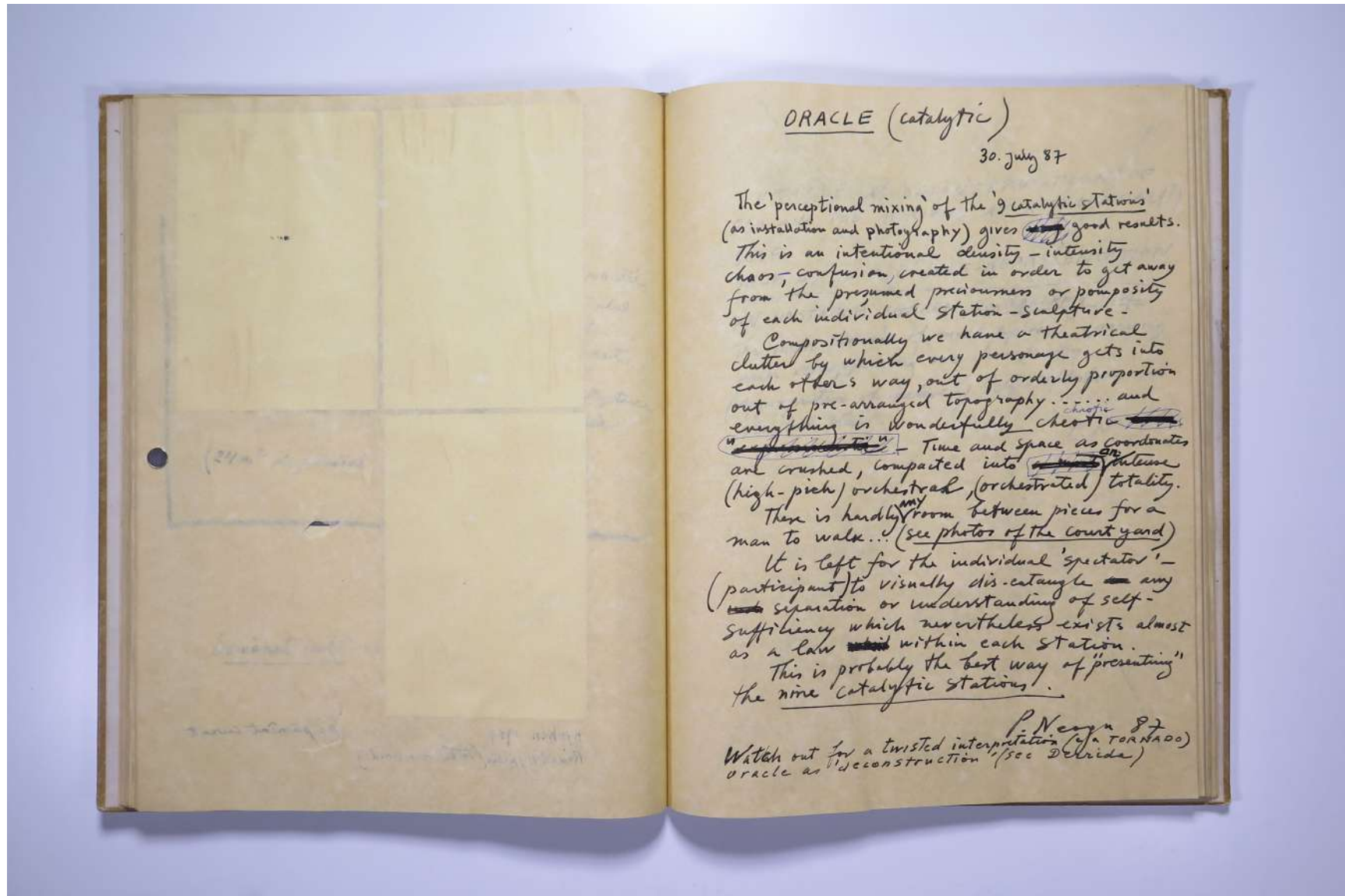
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ORACLE (catalytic)

30. July 87

The 'perceptual mixing' of the '9 catalytic stations' (as installation and photography) gives ~~some~~ good results. This is an intentional density - intensity chaos - confusion, created in order to get away from the presumed preciousness or pomposity of each individual station - sculpture -

Compositionally we have a theatrical clutter by which every personage gets into each other's way, out of orderly proportion out of pre-arranged topography... and everything is wonderfully chaotic ~~and~~ ~~unpredictable~~ - Time and space as coordinates are crushed, compacted into ~~an~~ ~~an~~ intense (high-pitch) orchestrated (orchestrated) totality.

There is hardly ^{any} room between pieces for a man to walk... (see photos of the court yard)

It is left for the individual 'spectator' - (participant) to visually dis-entangle ~~any~~ ~~any~~ separation or understanding of self-sufficiency which nevertheless exists almost as a law ~~and~~ within each station.

This is probably the best way of 'presenting' the nine catalytic stations.

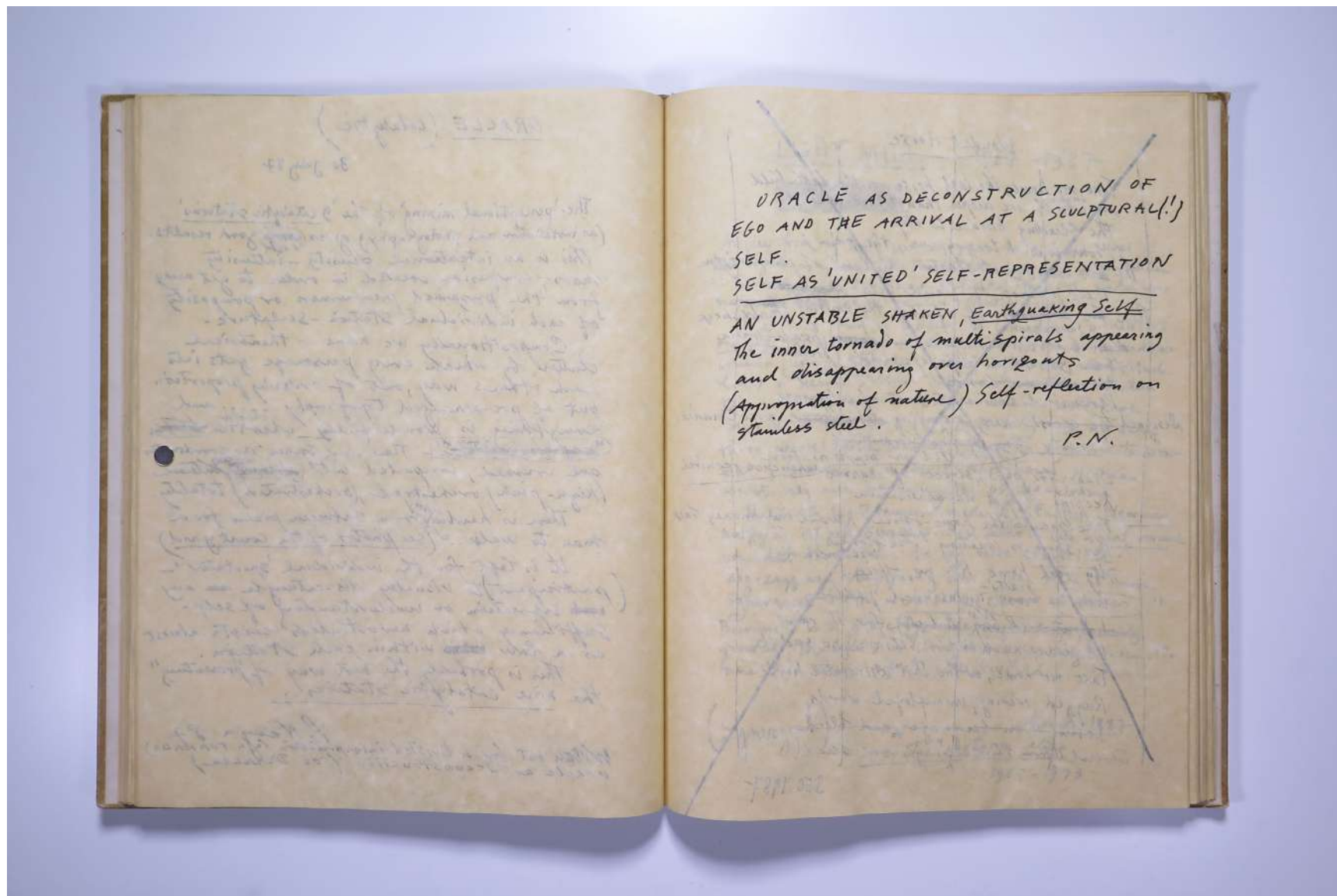
P Neagu 87
Watch out for a twisted interpretation (of a TORNADO) oracle as 'deconstruction' (see Deleuze)

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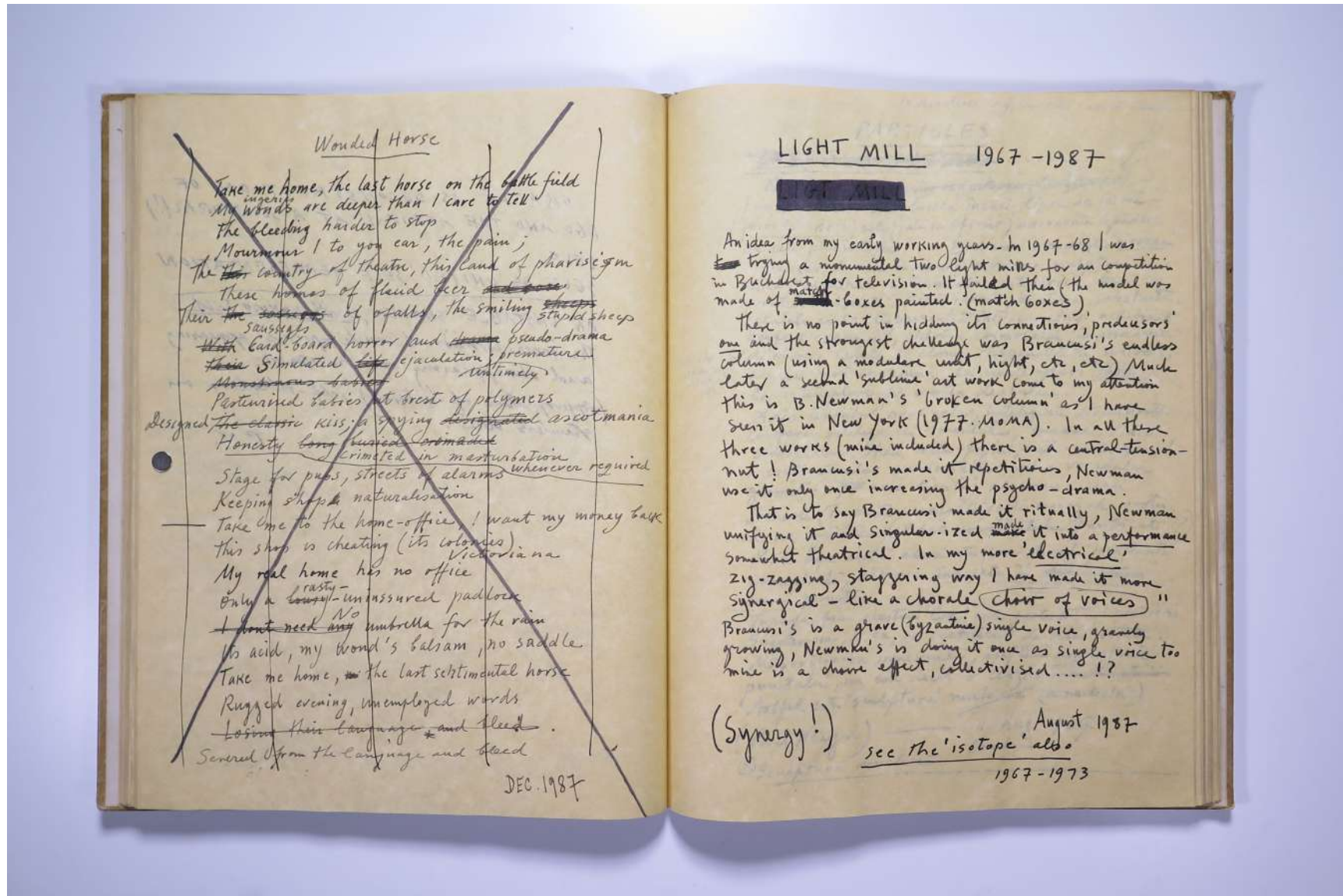
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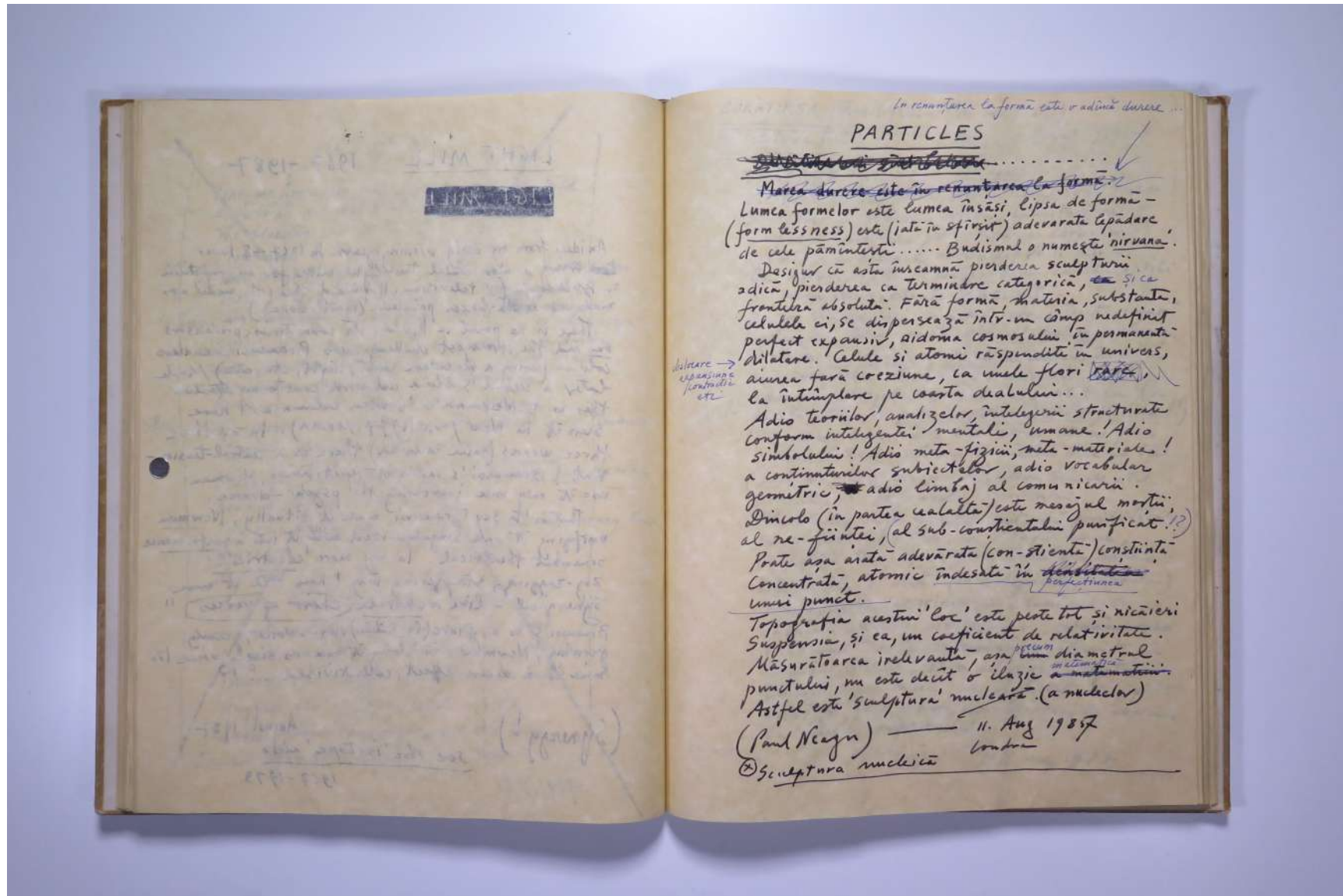
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PARTICLES

~~scrierea este în renanțarea la formă~~
Marea durere este în renanțarea la formă.
Lumca formelor este lumca însăși, lipsa de formă -
(formlessness) este (într-un spirit) adevărata epădare
de cele pămîntesti..... Budismul o numește nirvana.

Desigur că asta înseamnă pierderea sculpturii
adică, pierderea ca terminare categorică, și ca
frontieră absolută. Fără formă, materia, substanța,
celulele ei, se dispersează într-un timp nedefinit
perfect expansiv, aidoma cosmosului în permanență
dilatare. Celule și atomi răspinziți în univers,
aurea fără coeziune, ca unele flori ~~scapă~~
la întimplare pe coasta dealului...

Adio teoriilor, analizelor, înțelegerii structurate
conform inteligenței mentale, umane! Adio
simbolului! Adio meta-fizicii, meta-materiale!
a continuității subiectelor, adio vocabular
geometric, adio limbaj al comunicării.

Dracolo (în partea cealaltă) este mesajul morții,
al re-finței, al sub-constituirii purificate!?

Poate așa arată adevărata (con-știință) constință
concentrată, atomică îndesată în ~~densitate~~
unui punct.
Topografia acestui 'loc' este poate tot și nicăieri
Suspensia, și ea, un coeficient de relativitate.
Măsurătoarea irelevantă, așa cum ^{peccuni} dia metral
punctului, nu este decât o iluzie ^{în simțurile} a ~~matematice~~
Astfel este 'sculptura' nucleare. (a nucleilor)

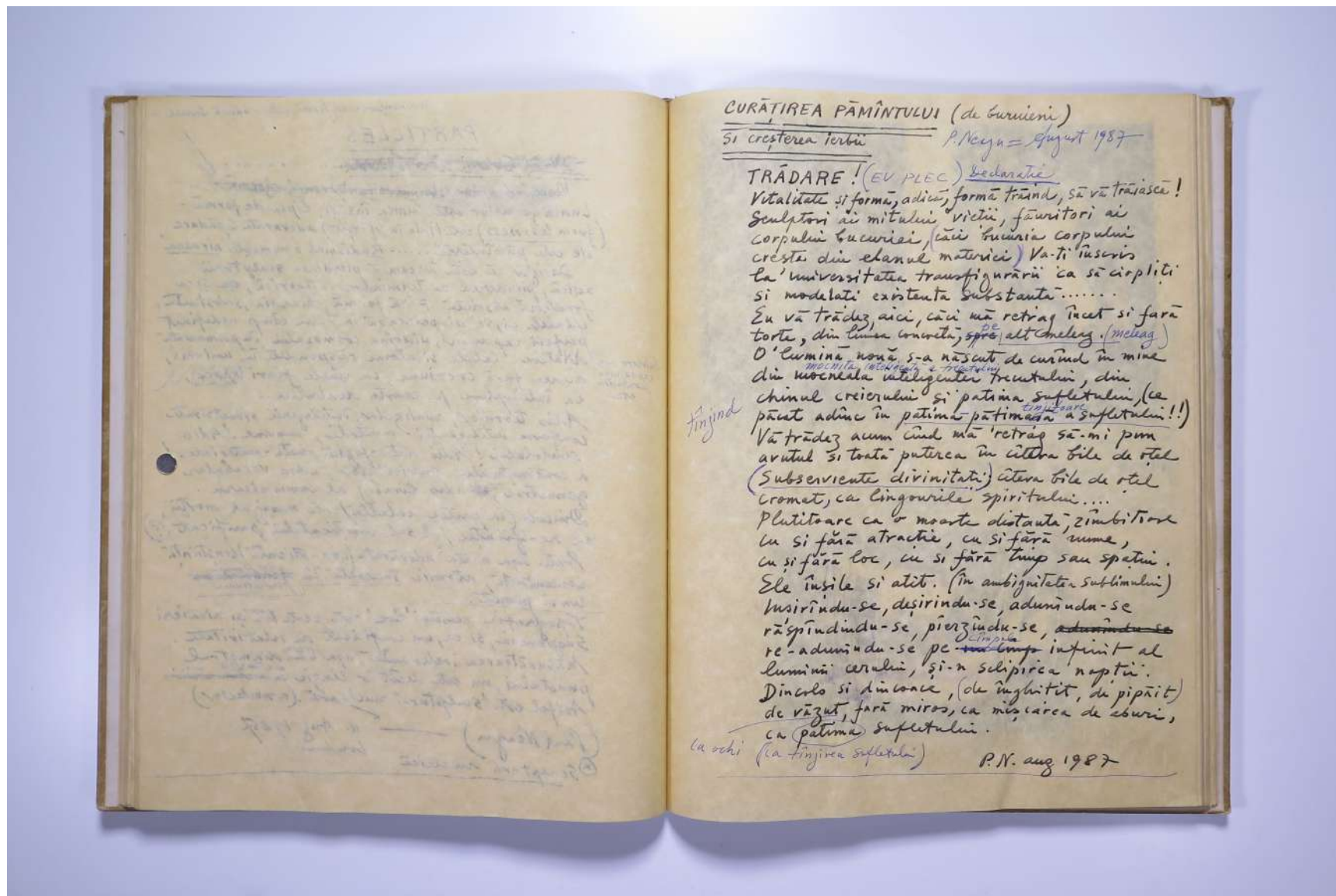
(Paul Neagu) 11. Aug 1987
London
② Scriptura nucleică

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CURĂȚIREA PĂMÎNTULUI (de Gurieni)

și creșterea terții P. Neagu = August 1987

TRĂDARE! (EV PLEC) ^{bedaratie}

Vitalitate și formă, adică, formă trăind, să vă trăiască!
Sculptori ai mitului vietii, făuritori ai
corpului bucuriei, (câți în viața corpului
crește din elanul materiei) Va-ti însuși
la 'universitatea transfigurării' ca să ciopliti
și modelati existența substanță.....

Eu vă trădez aici, căci mă retrag încet și fără
tortă, din lumea lumetă, spre alt meleag. (Meleag)

O' lumina, nonă, s-a născut, de curind în mine
din ^{moștenita, înălțată și înălțată} noaptea inteligentă trecurii, din
chimul creierului și patima sufletului, (ca
păcat adânc în patima ^{simțată} patimă a sufletului!!)

tingind

Vă trădez acum când mă 'retras să-mi pun
avutul și toată puterea în câteva bile de oțel
(Subserviente divinității) câteva bile de oțel
cromat, ca lingourile spiritului....

Plutitoare ca o moarte distantă, zimbrițor
lu și fără atracție, cu și fără nume,
cu și fără loc, cu și fără timp sau spațiu.

Ele însile și atit. (în ambiguitate sublimului)

Insirindu-se, desirindu-se, adunându-se
răspirându-se, pierzându-se, ~~adunându-se~~
re-adunându-se pe ^{în noaptea} timp înpruit al
luminii cerului, și-n selipirca noaptea.

Dincolo și din lănce, (de înghitit, de pipăit)
de văzut, fără miroș, ca mișcarea de eburi,
ca patima sufletului.

(ca ochi) (ca țingirea sufletului)

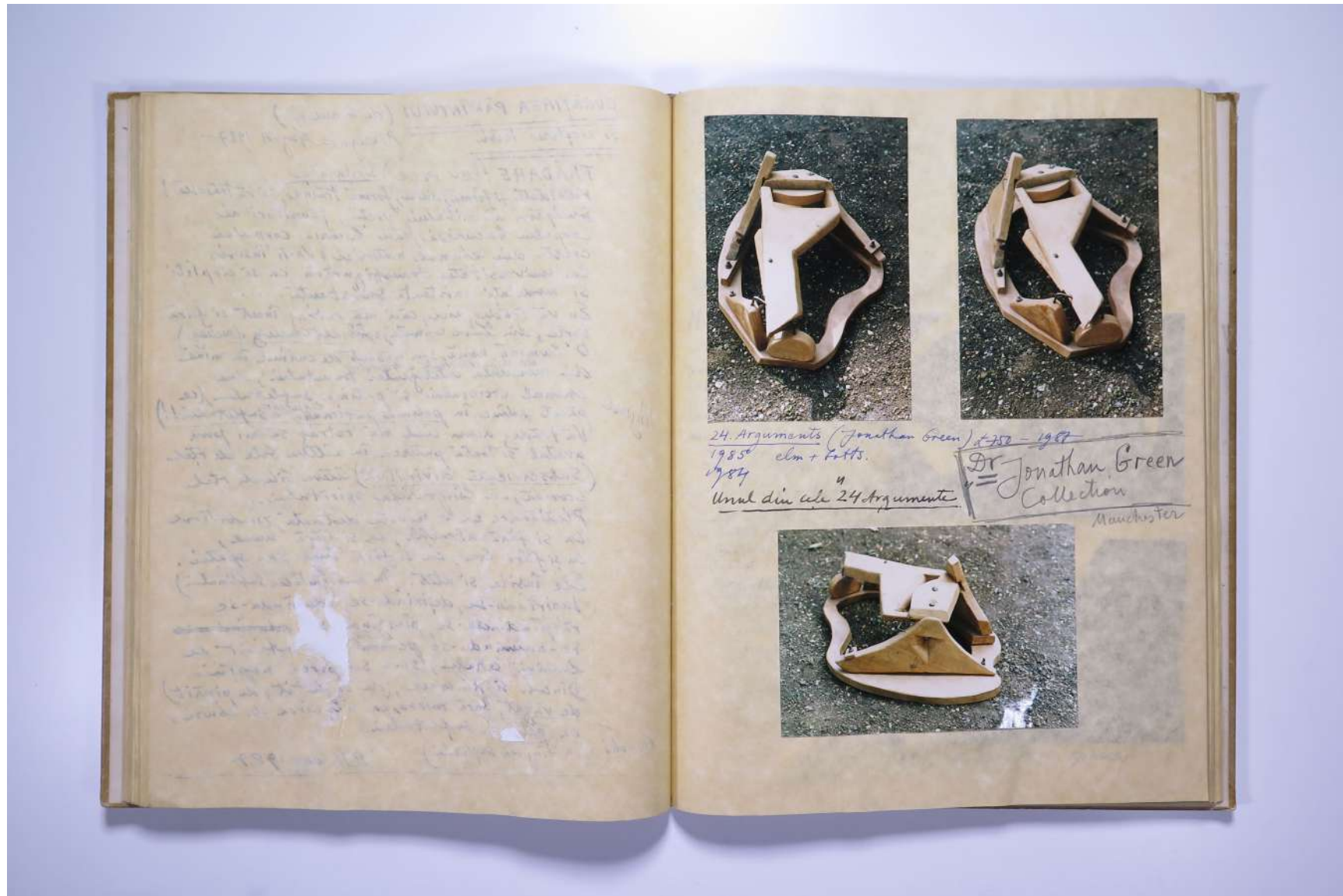
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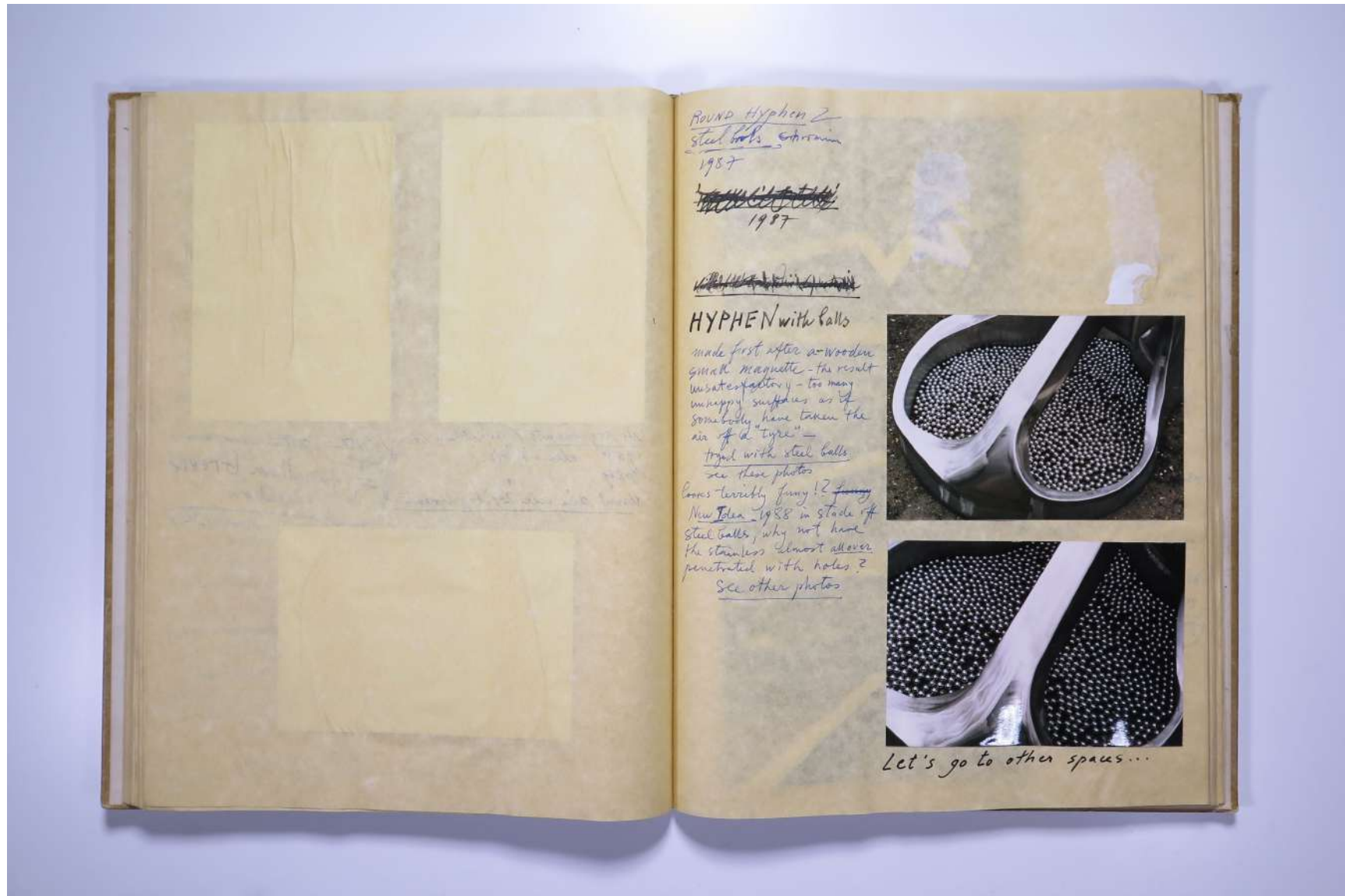


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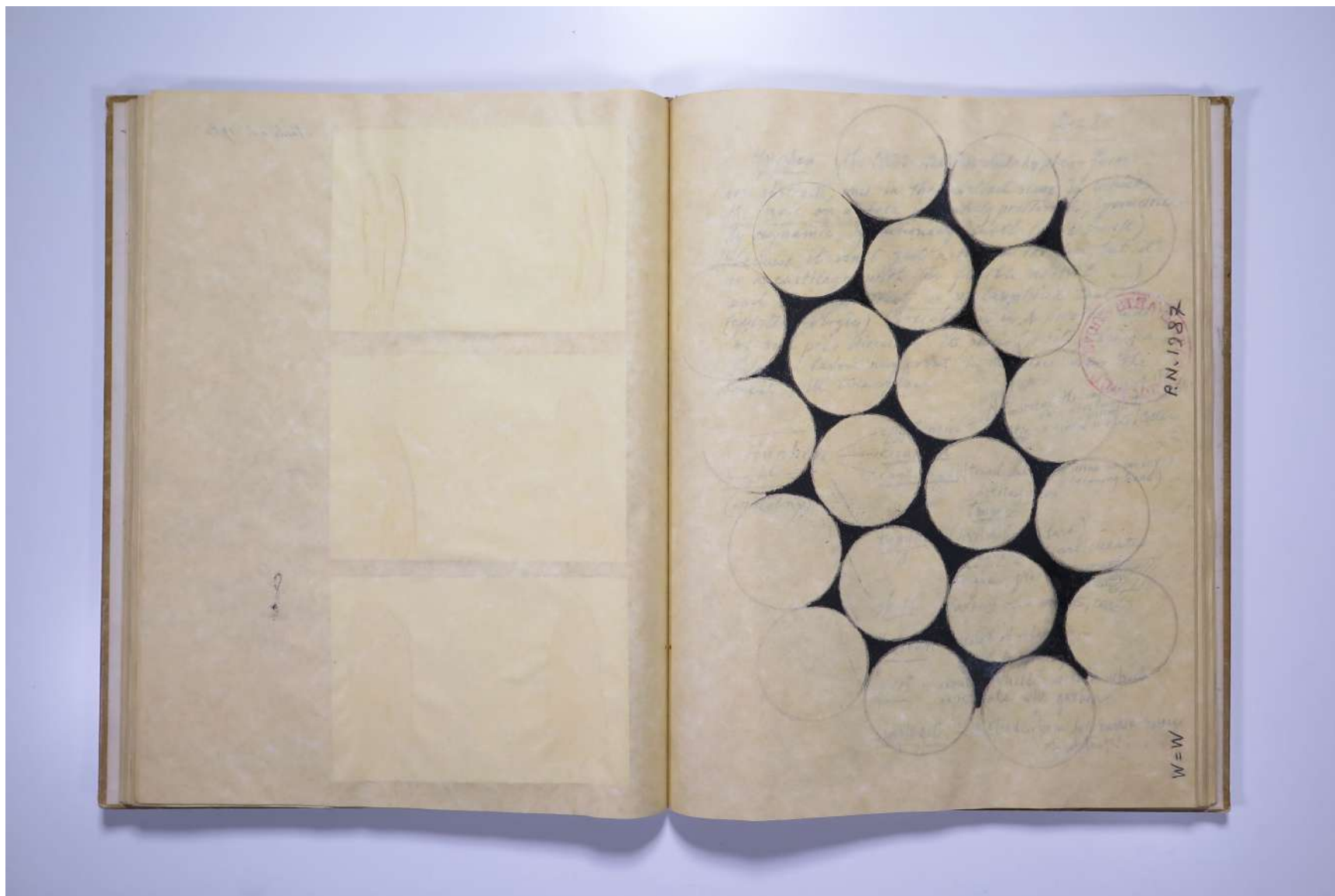
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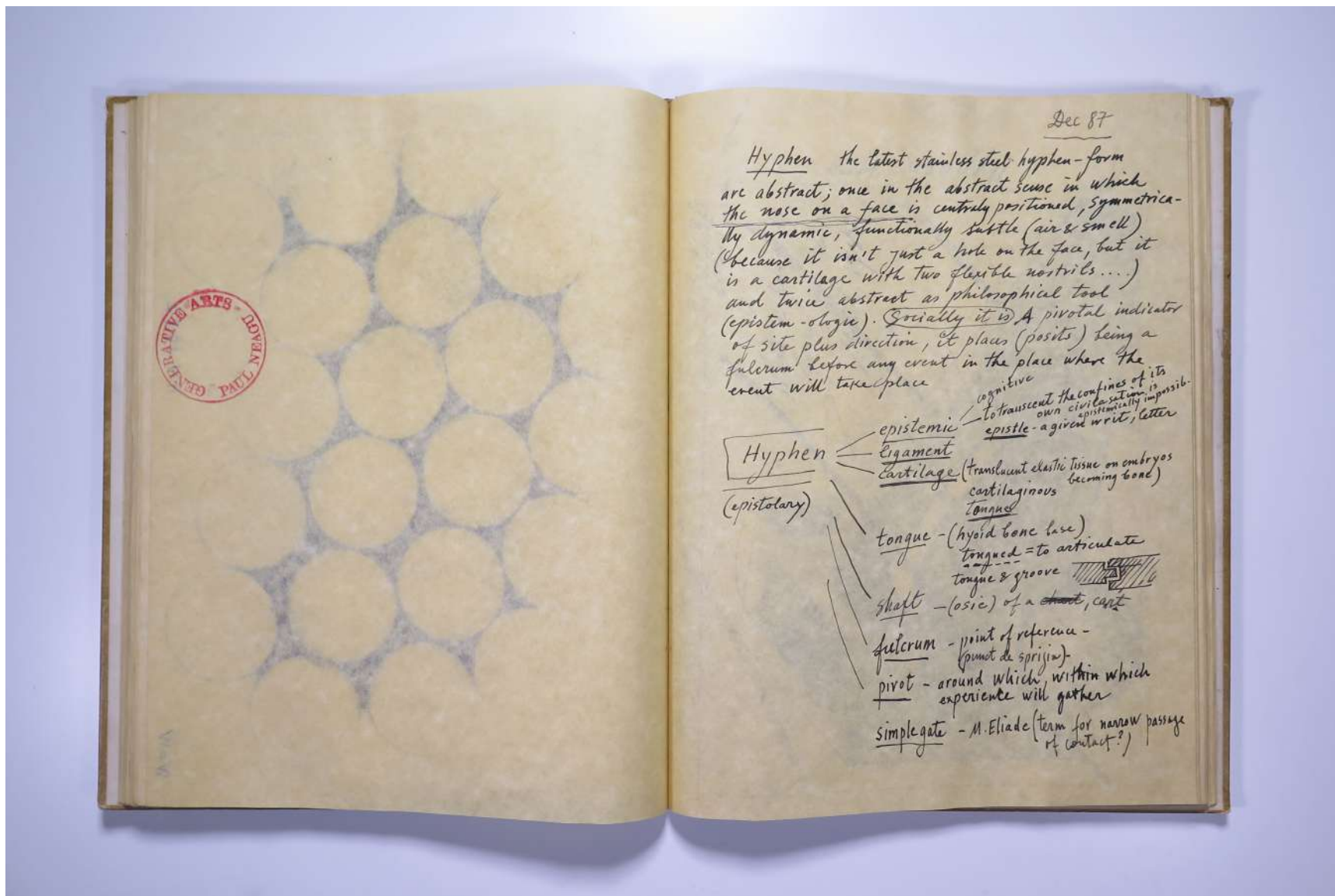
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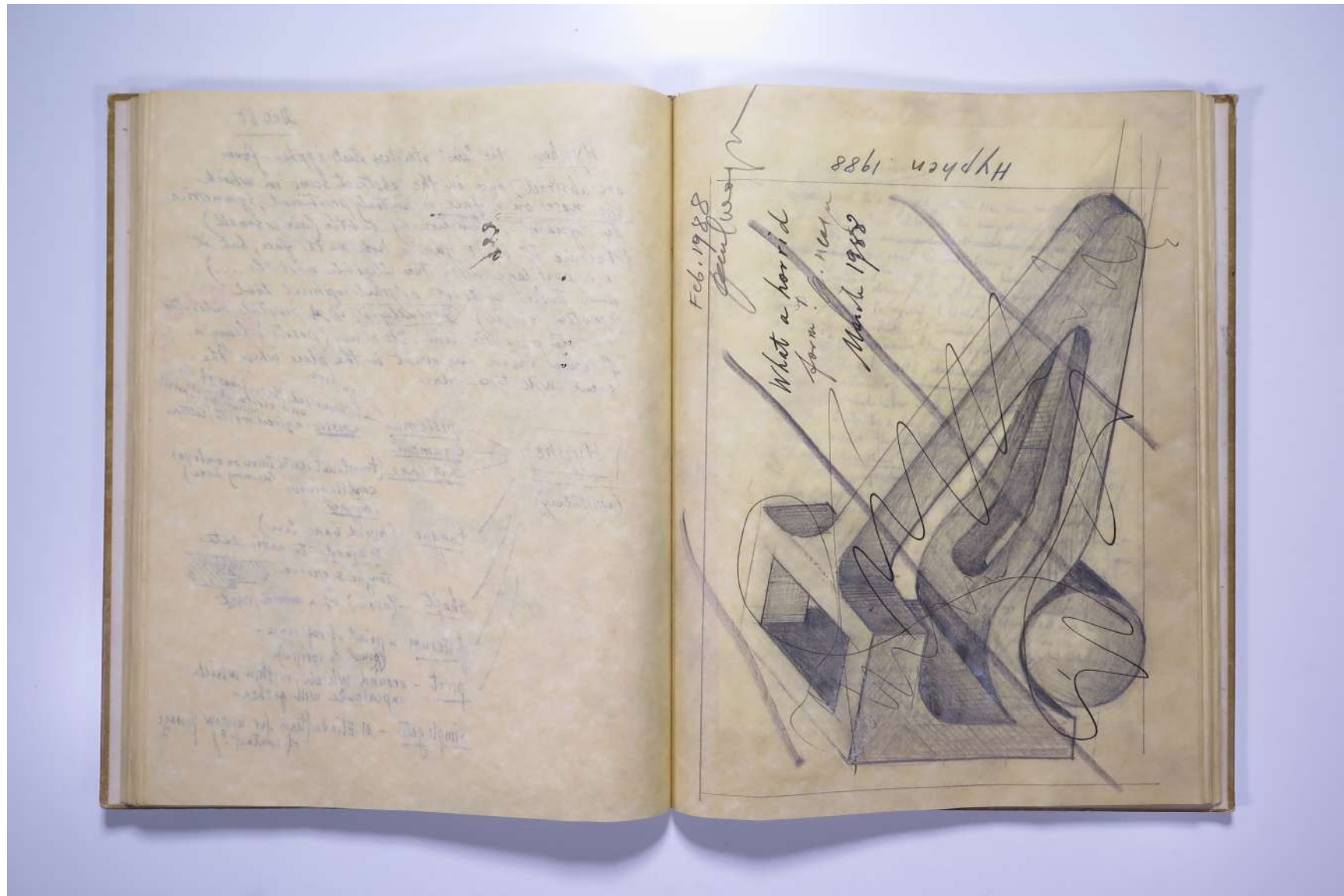
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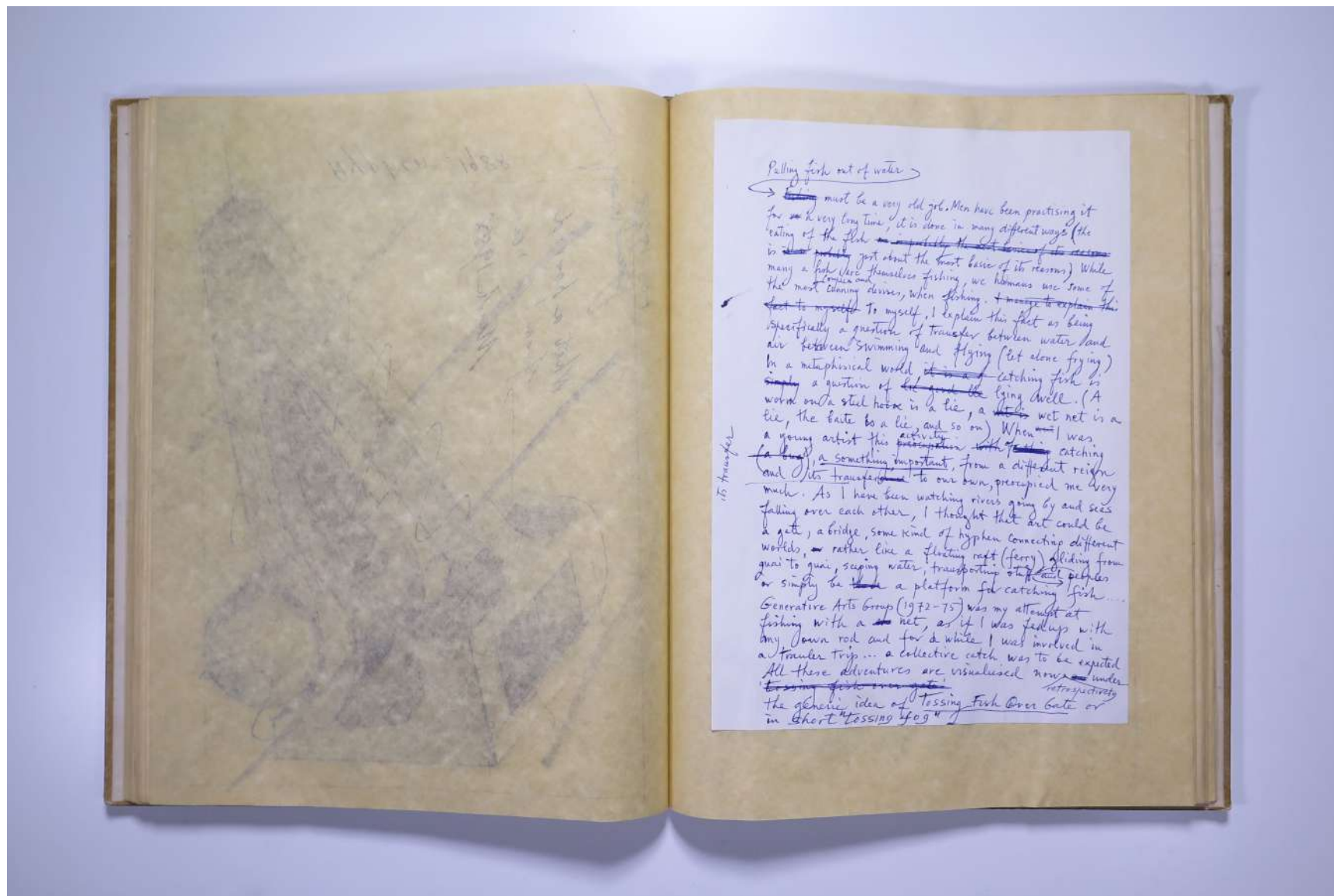
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Pulling fish out of water

→ ~~It~~ must be a very old job. Men have been practising it for a very long time, it is done in many different ways (the eating of the fish ~~is probably the most common of the ways~~ is ~~not~~ just about the most basic of its uses). While many a fish does themselves fishing, we humans use some of the most cunning devices, when fishing. ~~I mean to explain this fact to myself, I explain this fact as being specifically a question of transfer between water and air between swimming and flying (let alone flying)~~ In a metaphysical world it is catching fish is simply a question of ~~let~~ the lying well. (A worm on a steel hook is a lie, a ~~fish~~ wet net is a lie, the bait is a lie, and so on). When ~~I~~ I was a young artist this ~~activity~~ ~~with~~ catching (a fish) a something important, from a different realm and its transferred to our own, preoccupied me very much. As I have been watching rivers going by and seas falling over each other, I thought that art could be a gate, a bridge, some kind of hyphen connecting different worlds, or rather like a floating raft (ferry) sliding from quai to quai, sucking water, transporting ~~the~~ pebbles or simply be ~~the~~ a platform for catching fish.... Generative Arts Group (1972-75) was my attempt at fishing with a ~~net~~, as it I was fed up with my down rod and for a while I was involved in a trawler trip... a collective catch was to be expected. All these adventures are visualised now ~~under~~ ^{retrospectively} ~~to~~ ~~fish~~ ~~in~~ ~~the~~ the generic idea of Tossing Fish Over Gate or in short "tossing 409".

15. through

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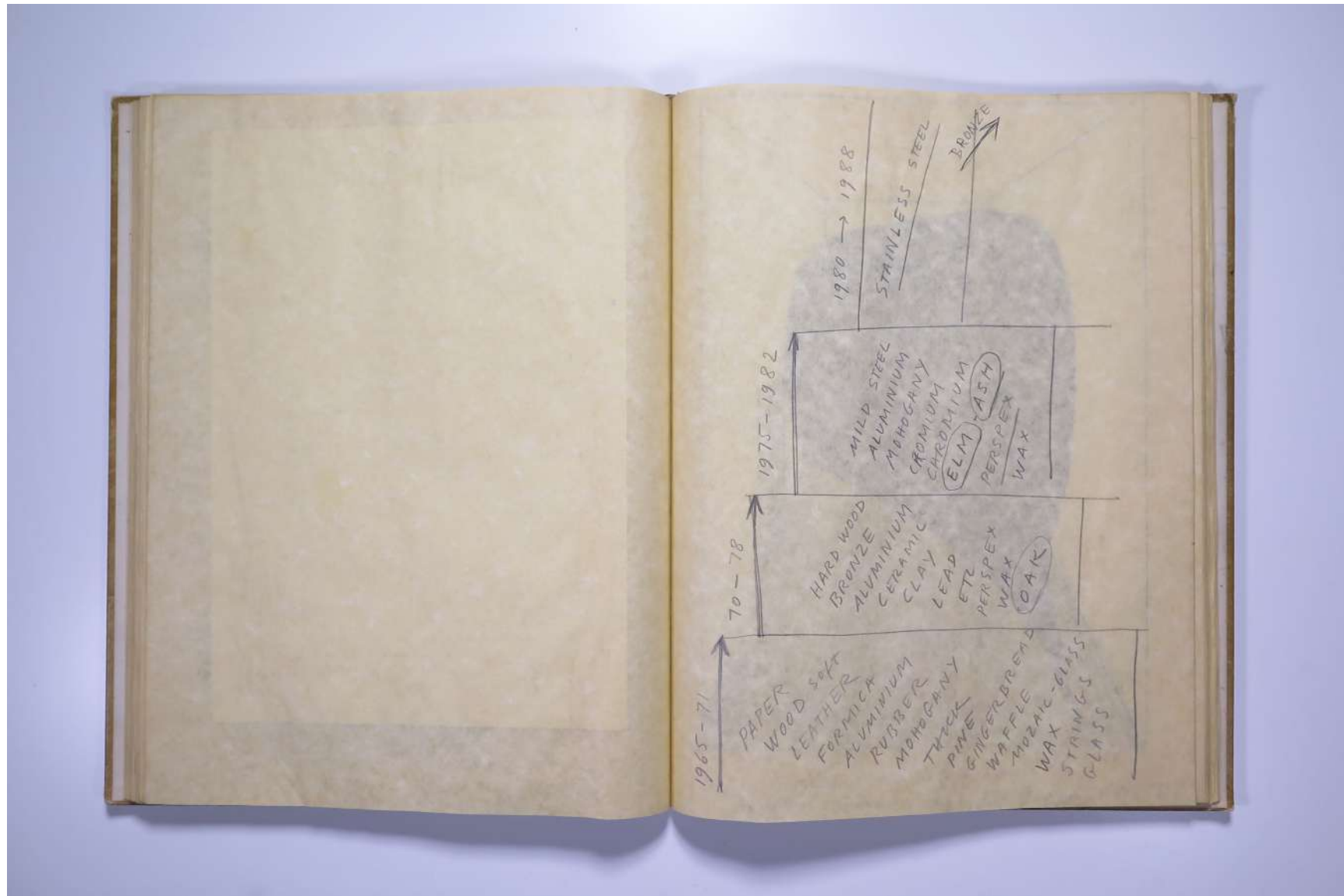
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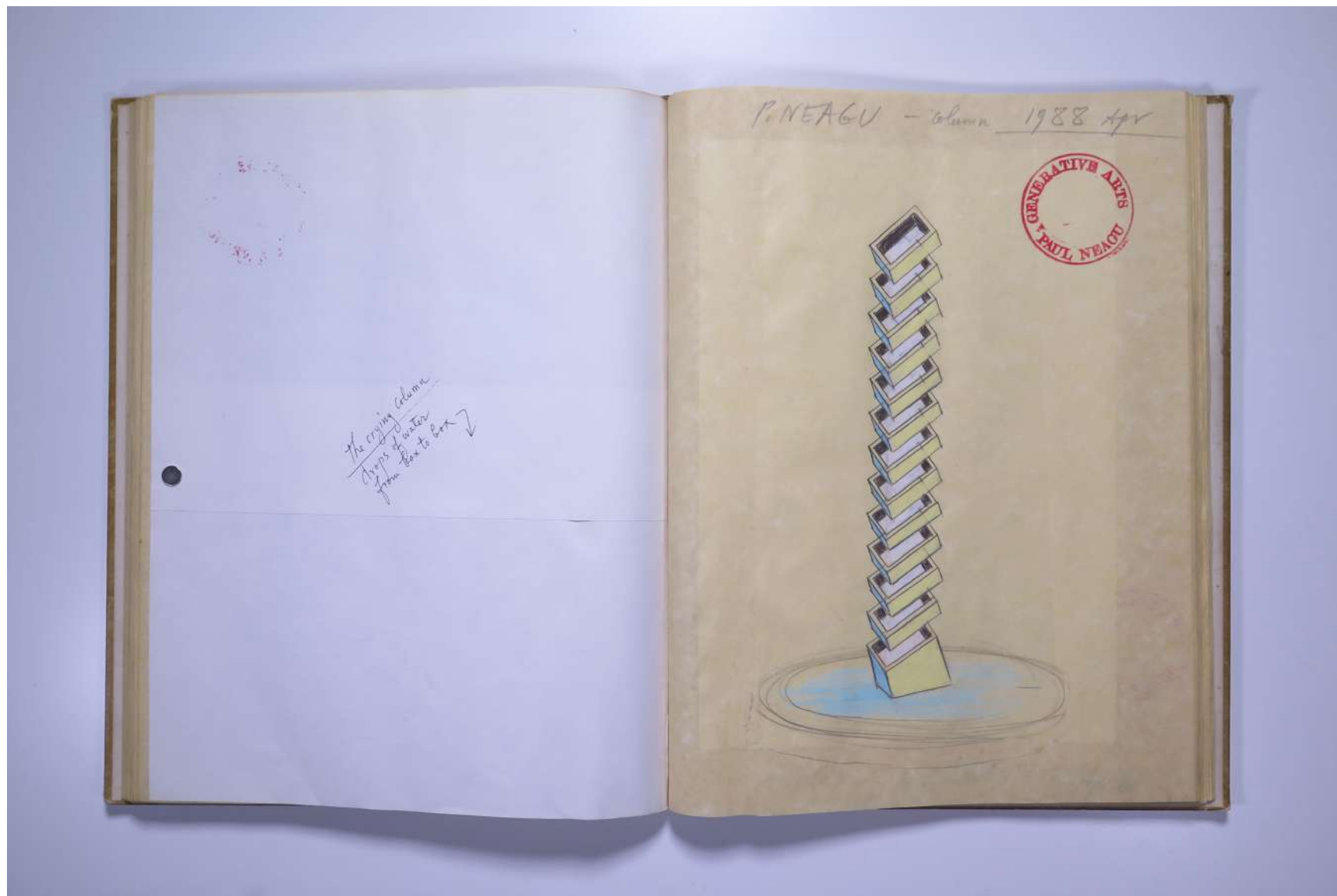
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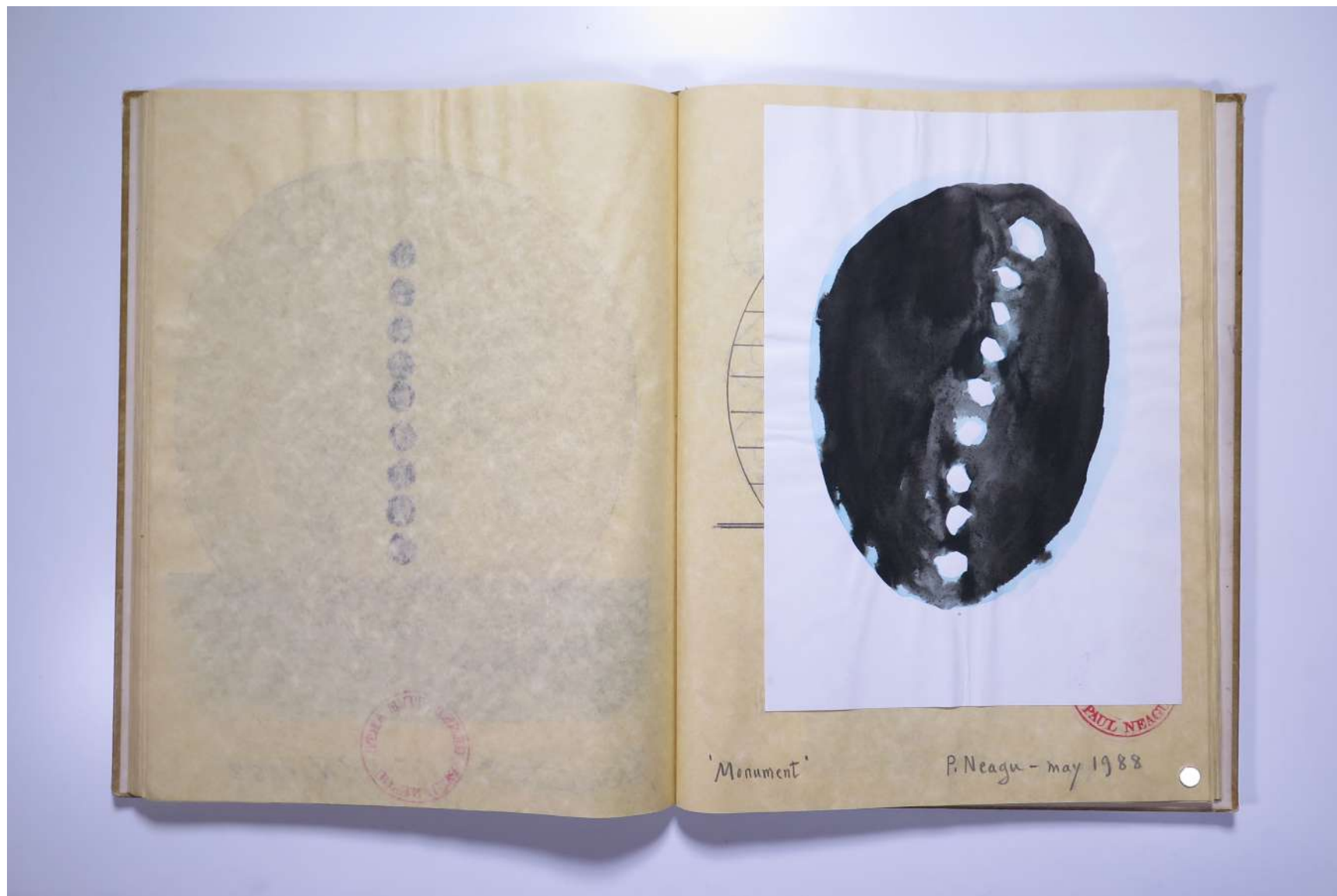
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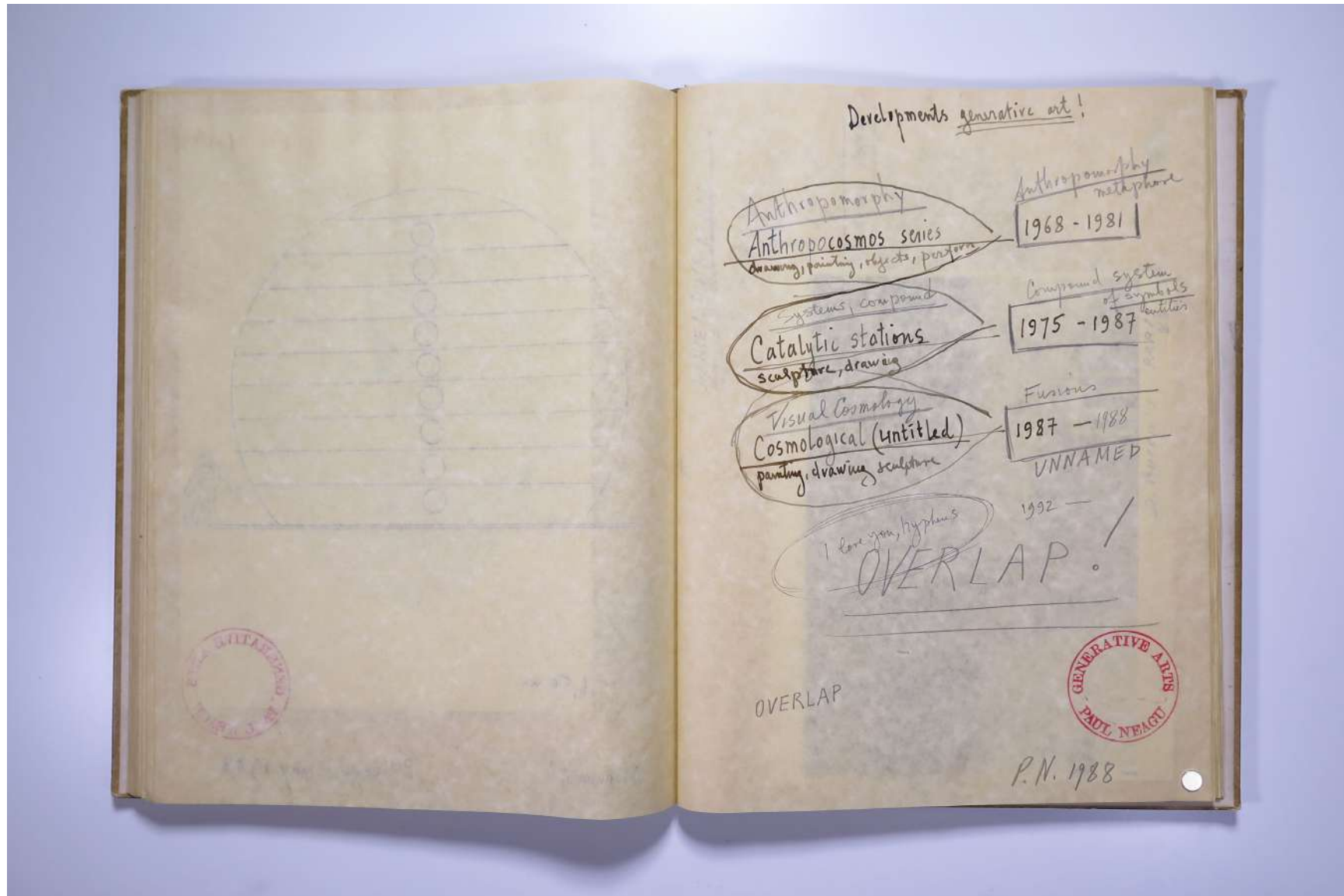
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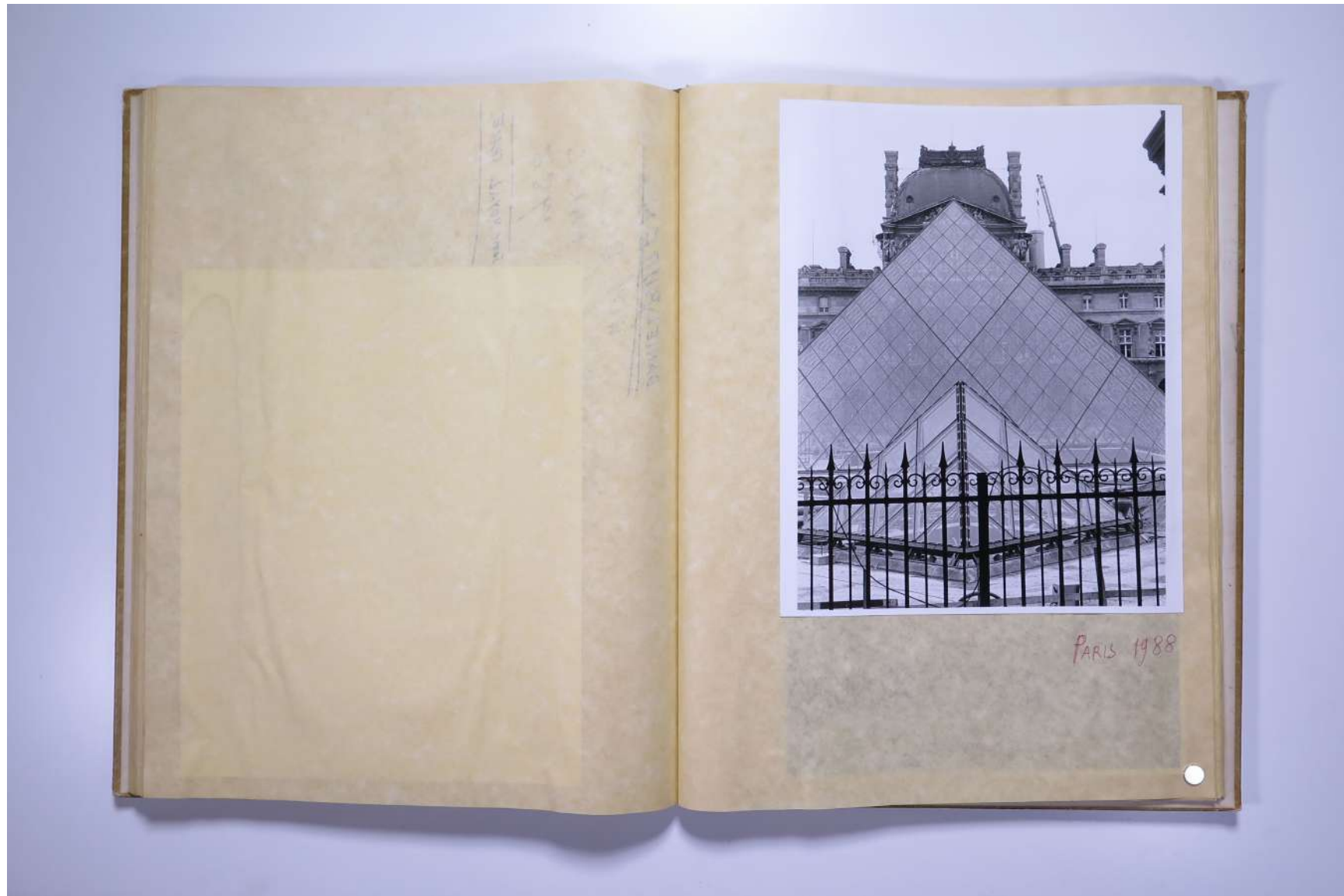
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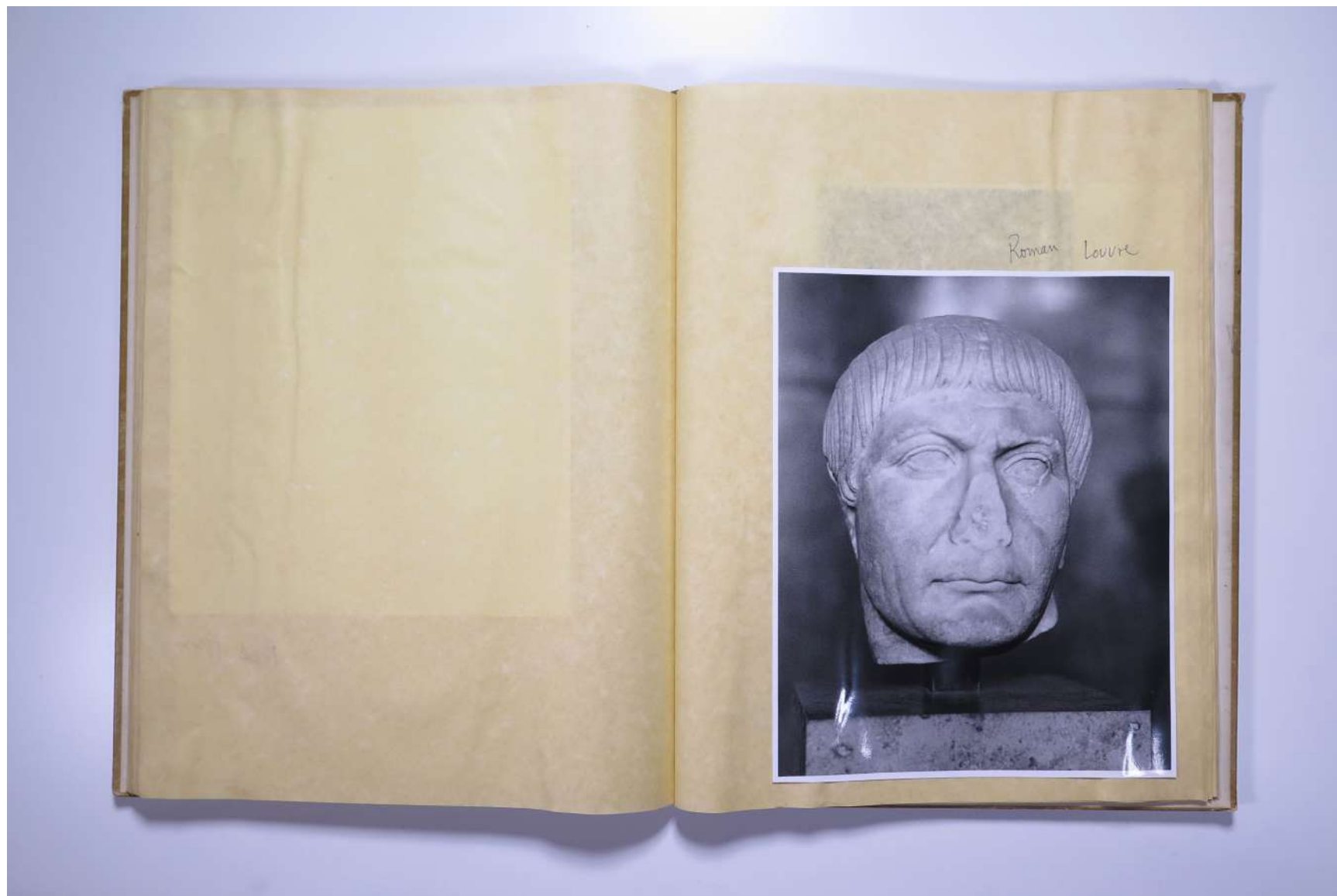
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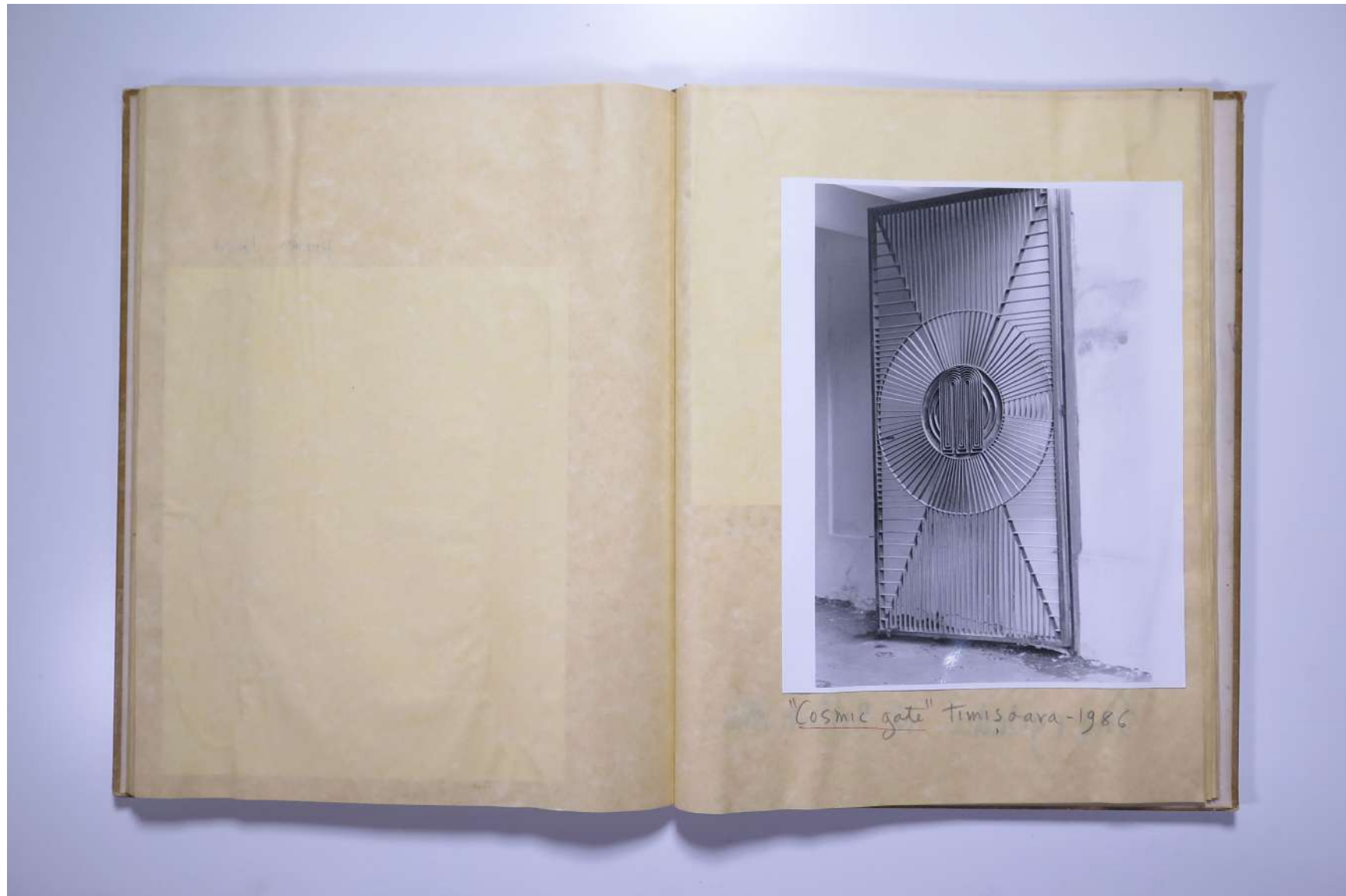
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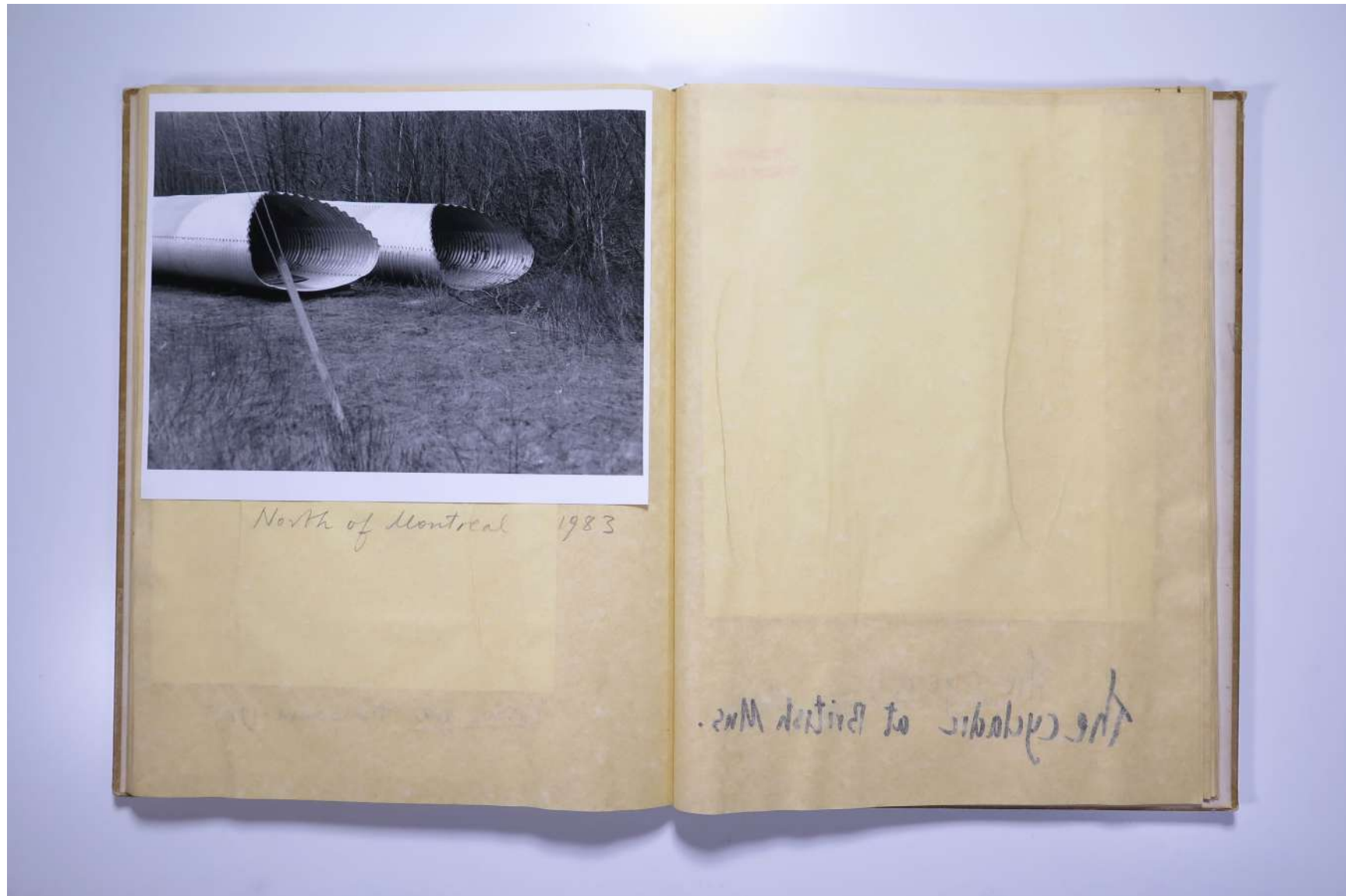
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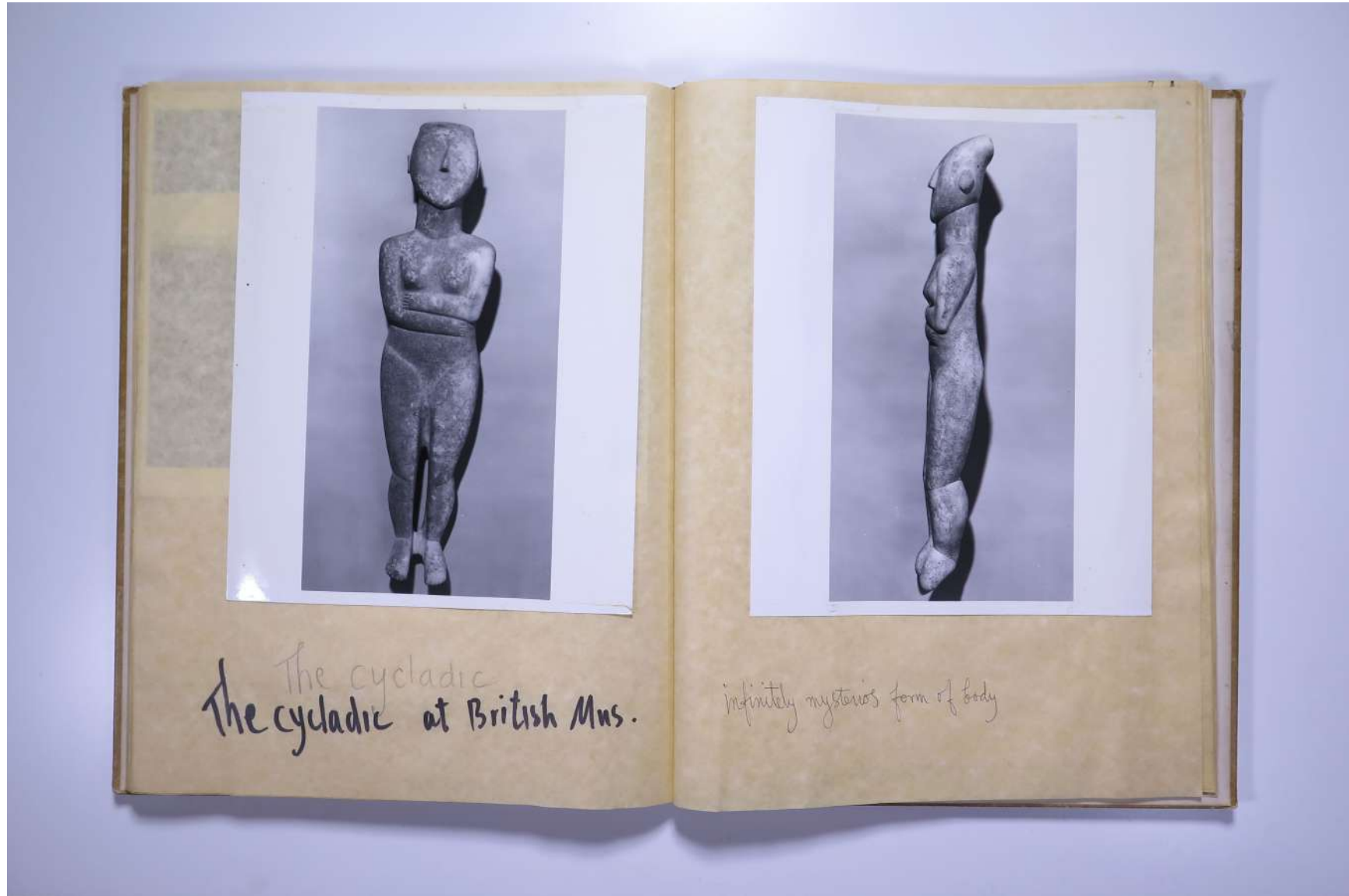


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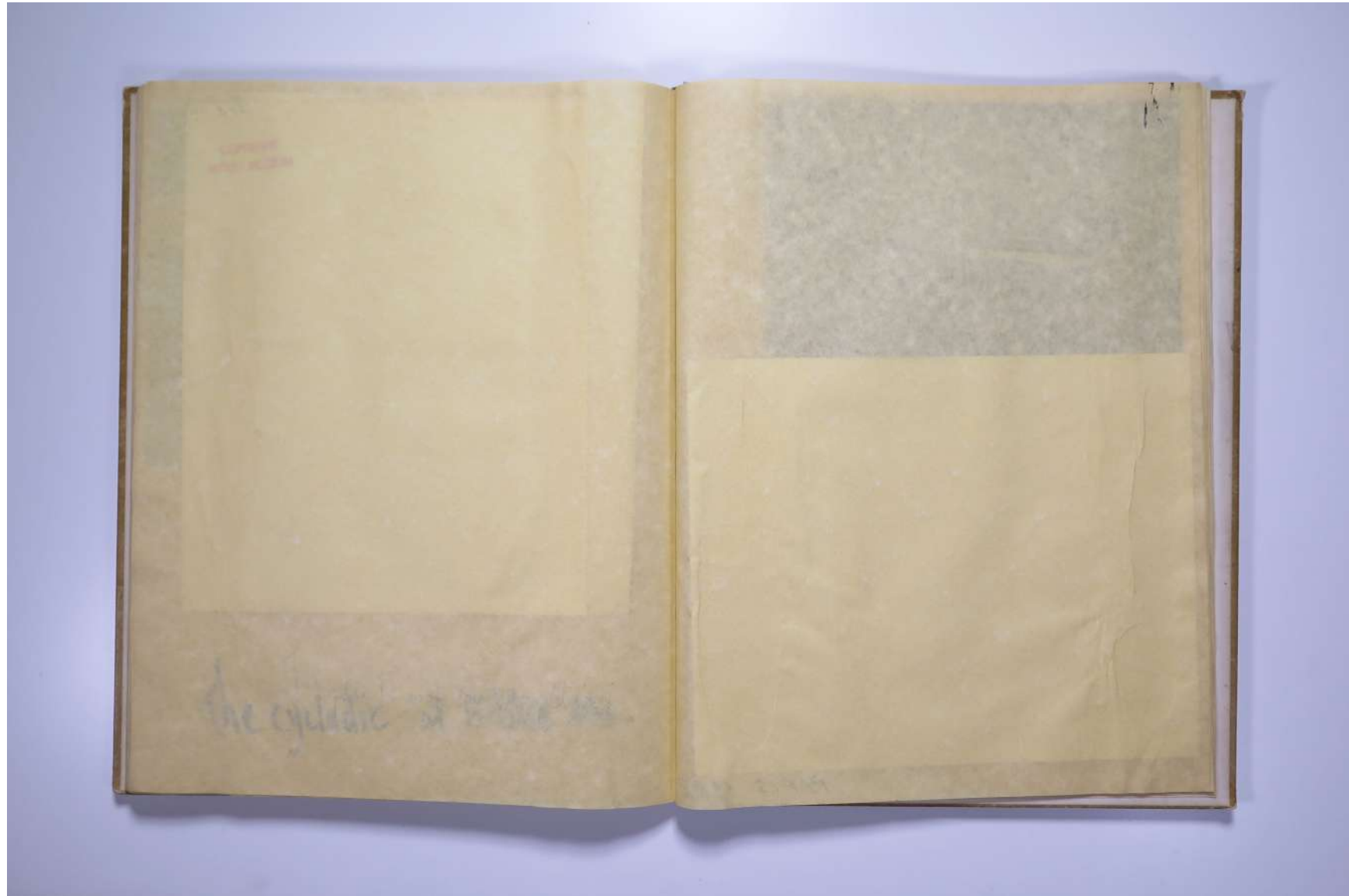


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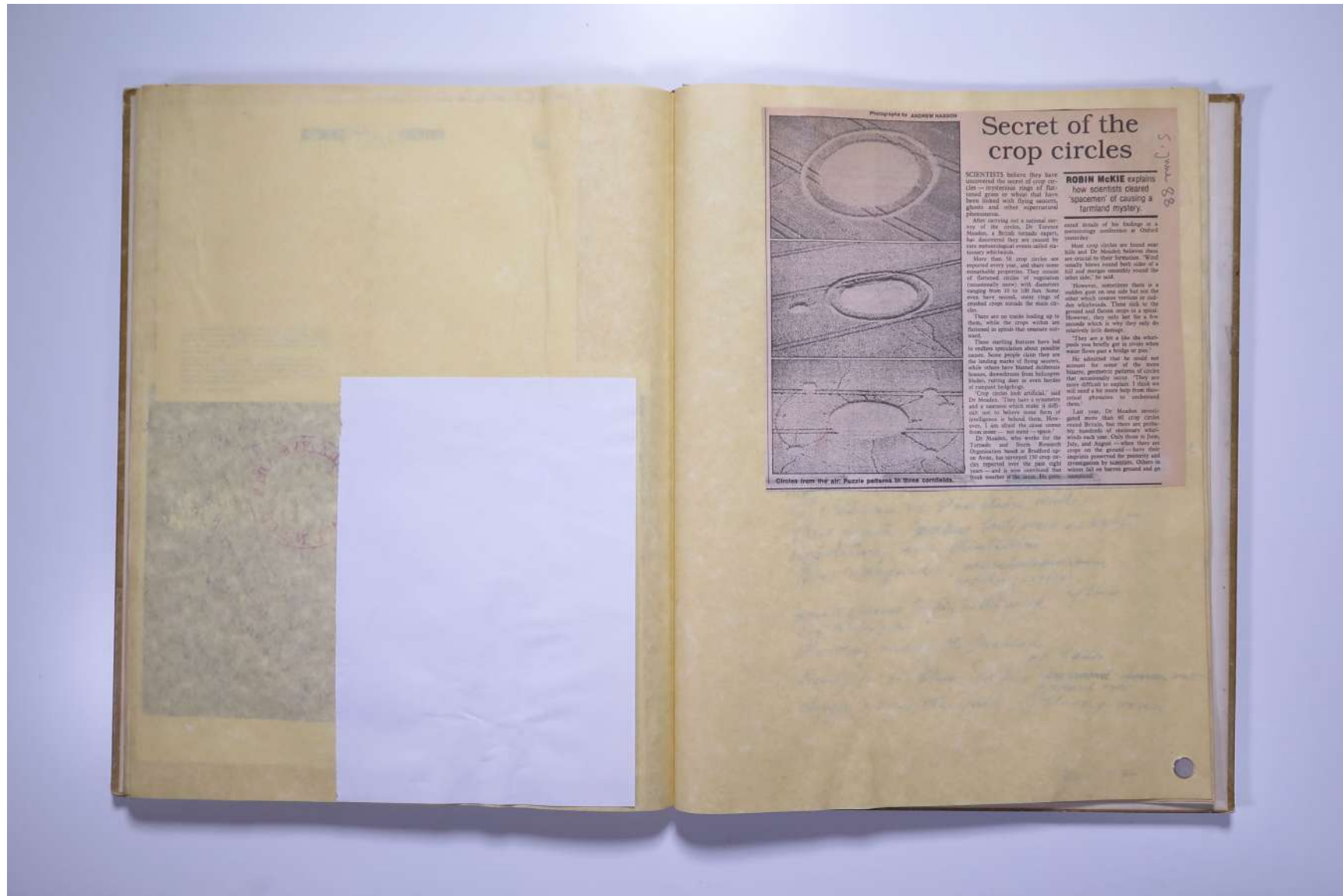
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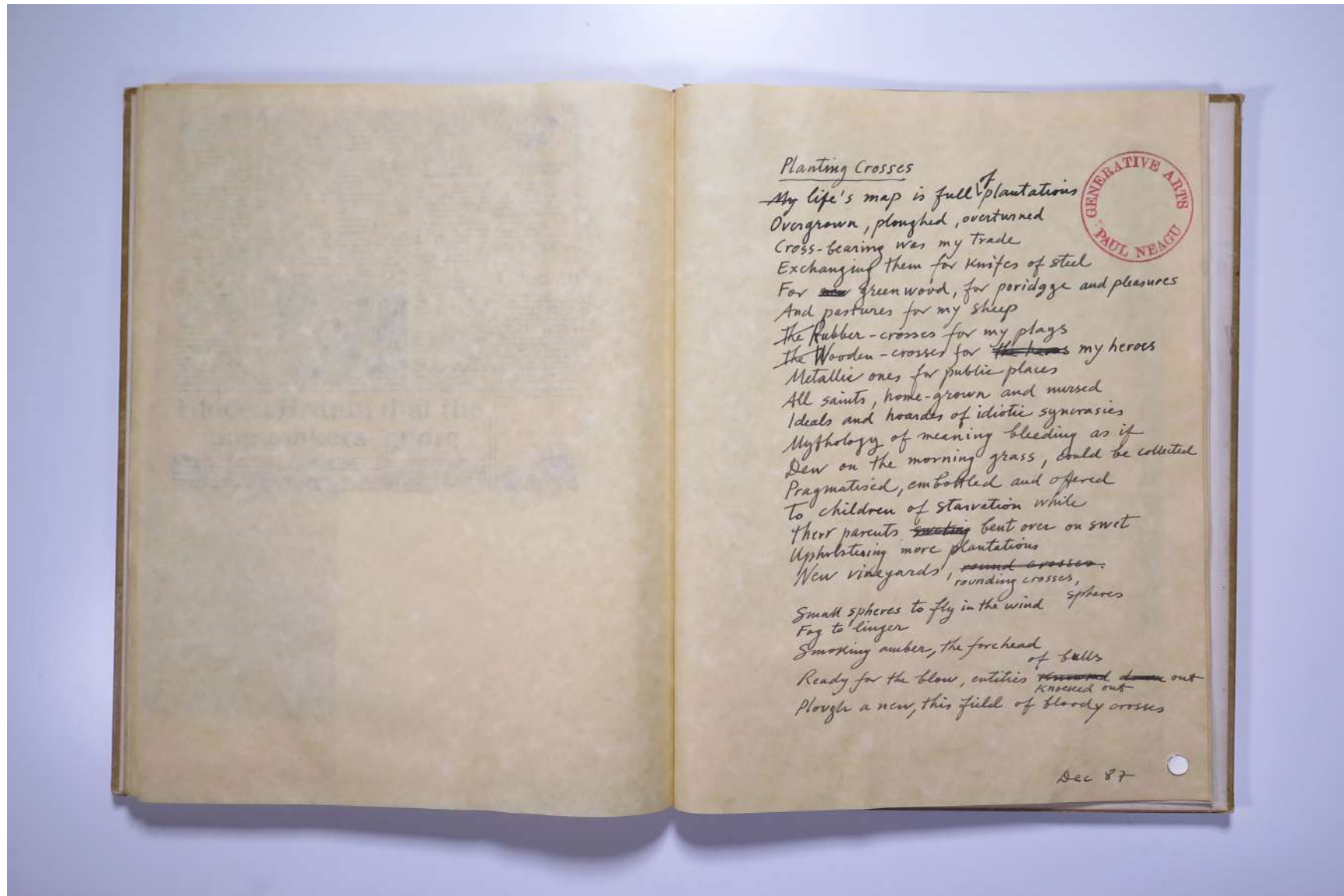
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Planting Crosses
My life's map is full of plantations
Overgrown, ploughed, overturned
Cross-bearing was my trade
Exchanging them for knives of steel
For ~~new~~ green wood, for porridge and pleasures
And pastures for my sheep
The Rubber-crosses for my plays
The Wooden-crosses for ~~the~~ my heroes
Metallic ones for public places
All saints, home-grown and nursed
Ideals and hoards of idiotic synergies
Mythology of meaning bleeding as if
Dew on the morning grass, could be collected
Pragmatised, embottled and offered
To children of starvation while
Their parents ~~waiting~~ bent over on sweet
Upbristising more plantations
New vineyards, ~~round crosses.~~
rounding crosses,
Small spheres to fly in the wind spheres
Fog to linger
Smoking amber, the forehead
of bells
Ready for the blow, entities ~~knocked down~~ out
knocked out
Plough a new, this field of bloody crosses

Dec 87

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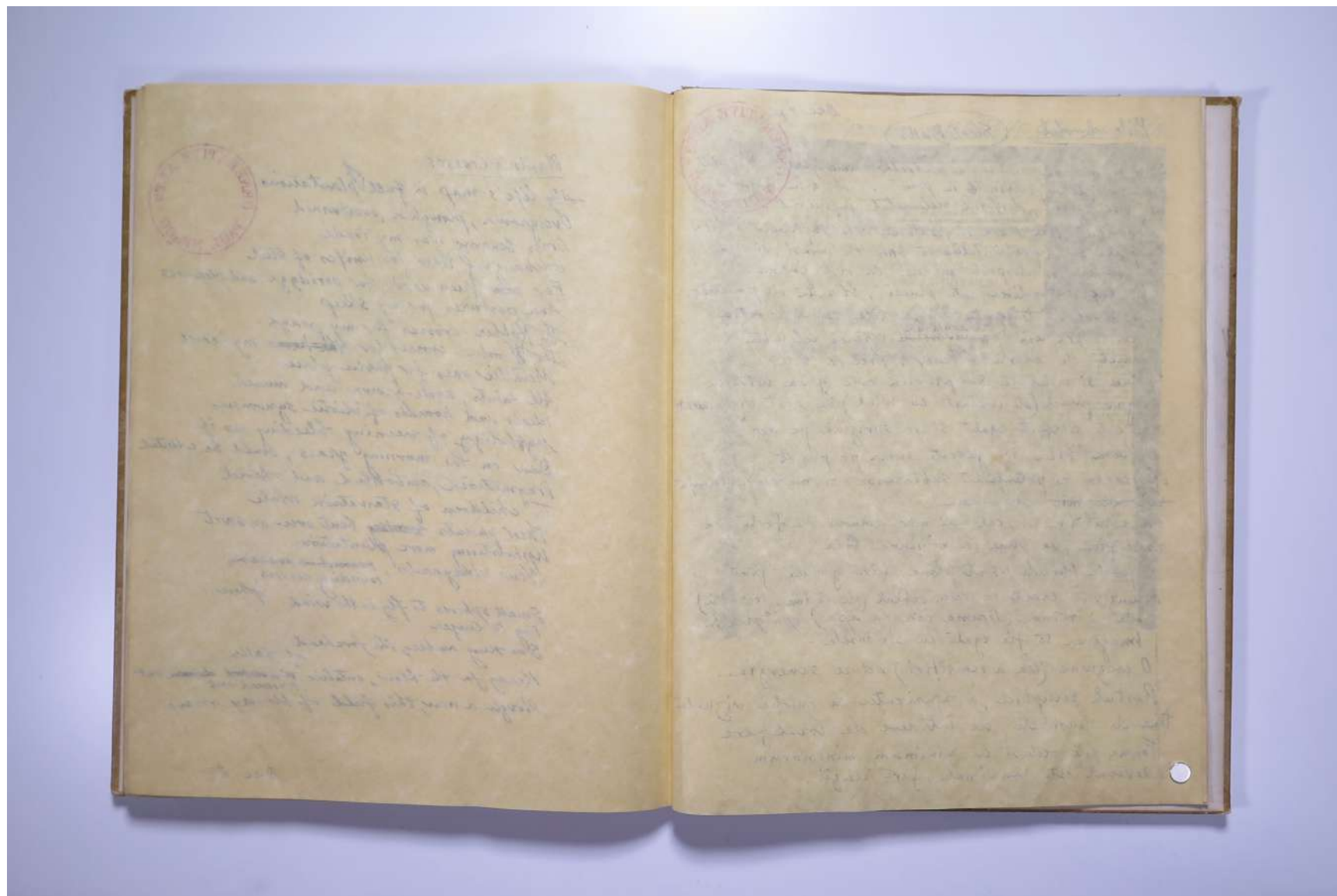
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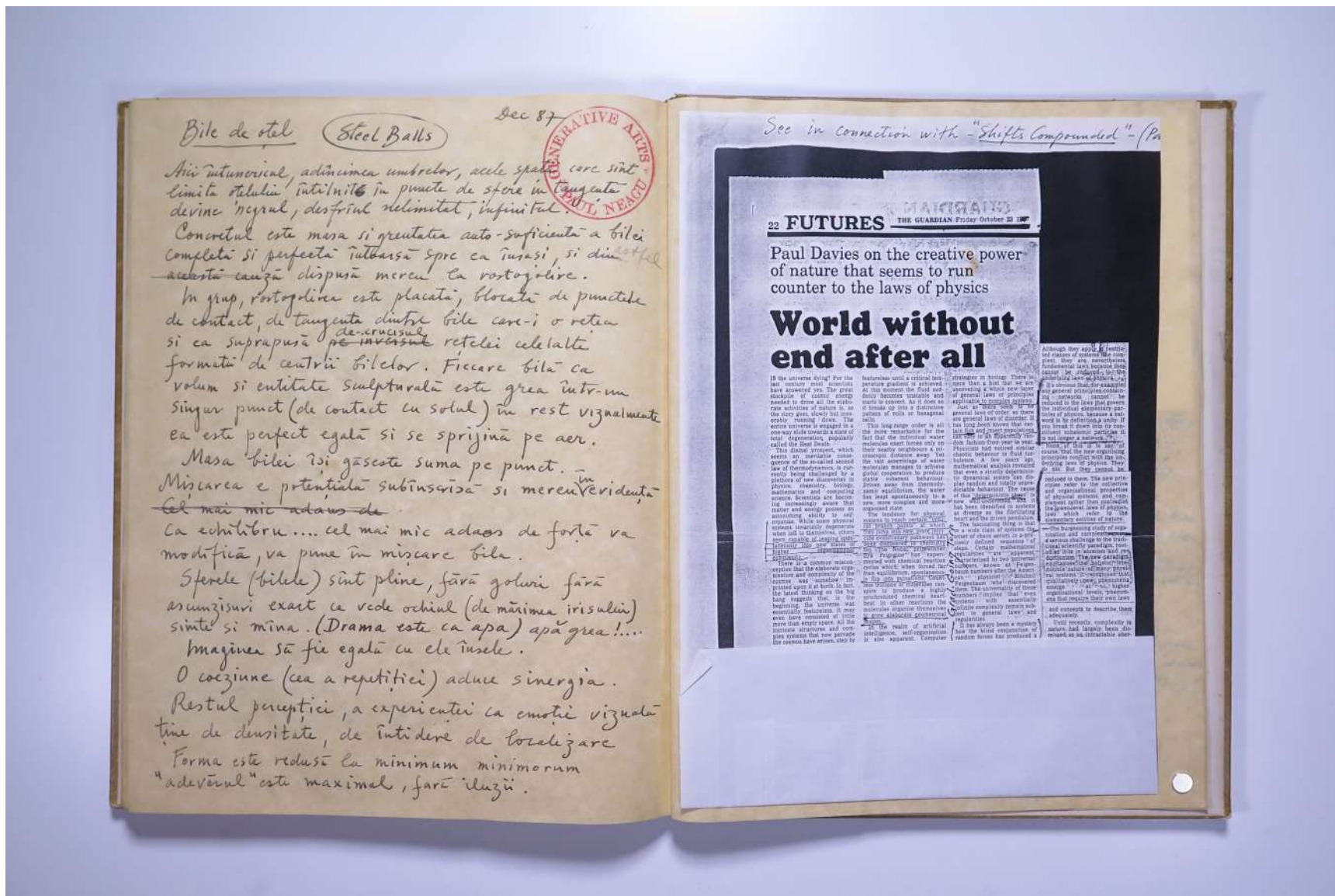
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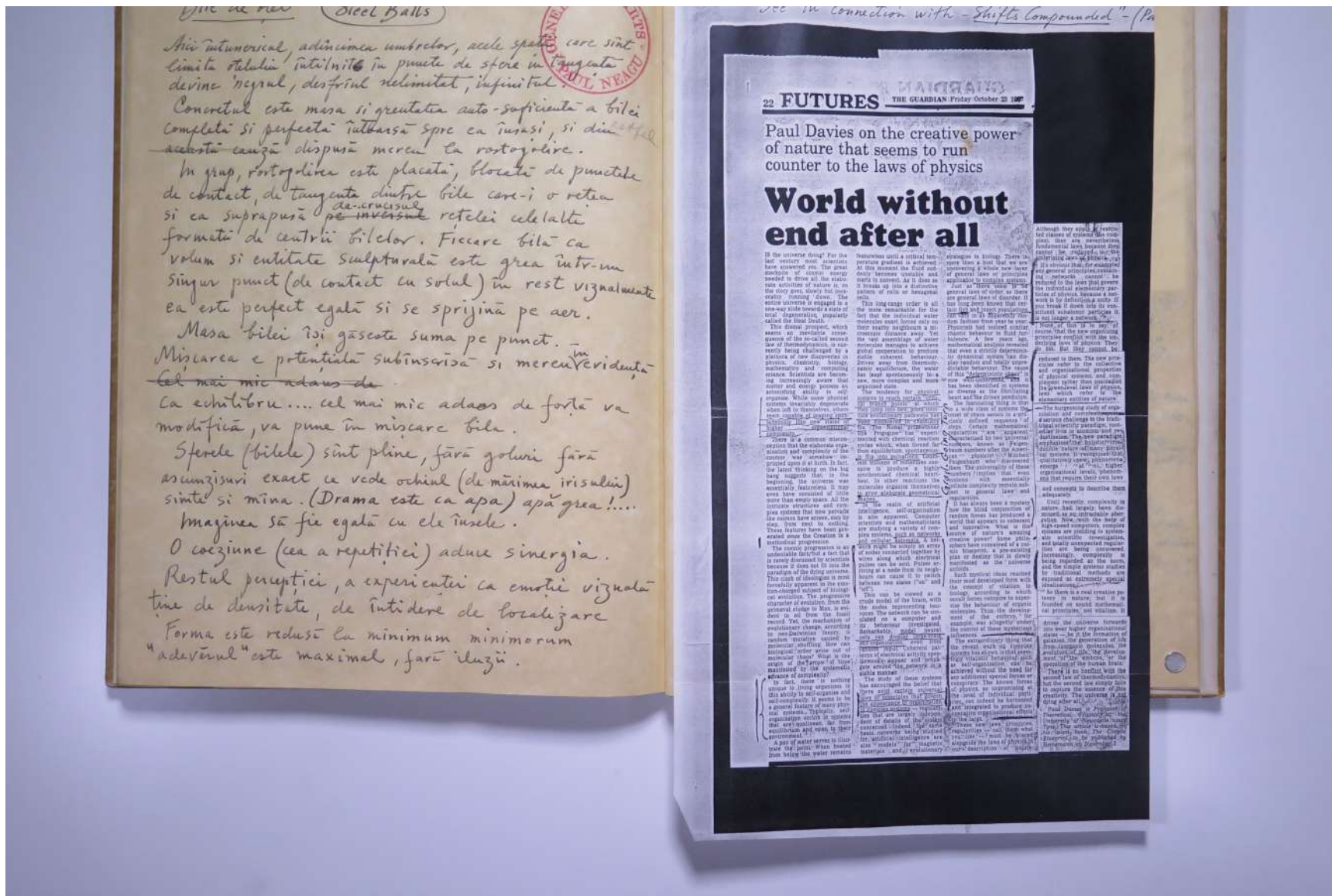
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Hyphen (wood) 1982-3 overclutted, charged with wings and other growing parts - later dismantled and re-simplified again



'Double Hyphen' 1987

'ANTHROPOCOSMOS'

July 87



When I started to work out my 'anthropocosmic' drawings in 1988 (it seems) I was trying to reach for the sublime through the social.... this is why the shape of the individual body (figure) had to be (shared) divided in as many cells as the particular organism allowed in order that the network of cells become as important (aesthetically) as the idea of the figure itself...

This made for a metaphorical reading of the dichotomy between organic and geometrical, but my feeling was and continues to be that the 'plastic surgery' thus performed, created a new unity (through the cell) this is to be visualised through the cluster of cellular ^{grid} conditioning which unifies the man with his environment. ~~rather~~ ^{rather} ~~rather~~ ^{rather} than inventing a plastic dichotomy I would prefer to think of it as an actualisation of the human condition in the atomic age.

A representation of a true conditioning, can it also be called sublime, as the electronic era suggests... the psychotic expressionist idioms ~~don't suit~~ ^{fit} quite, do they? the late 20th century? Image of man.

electronic sublimity
atomic sublimity

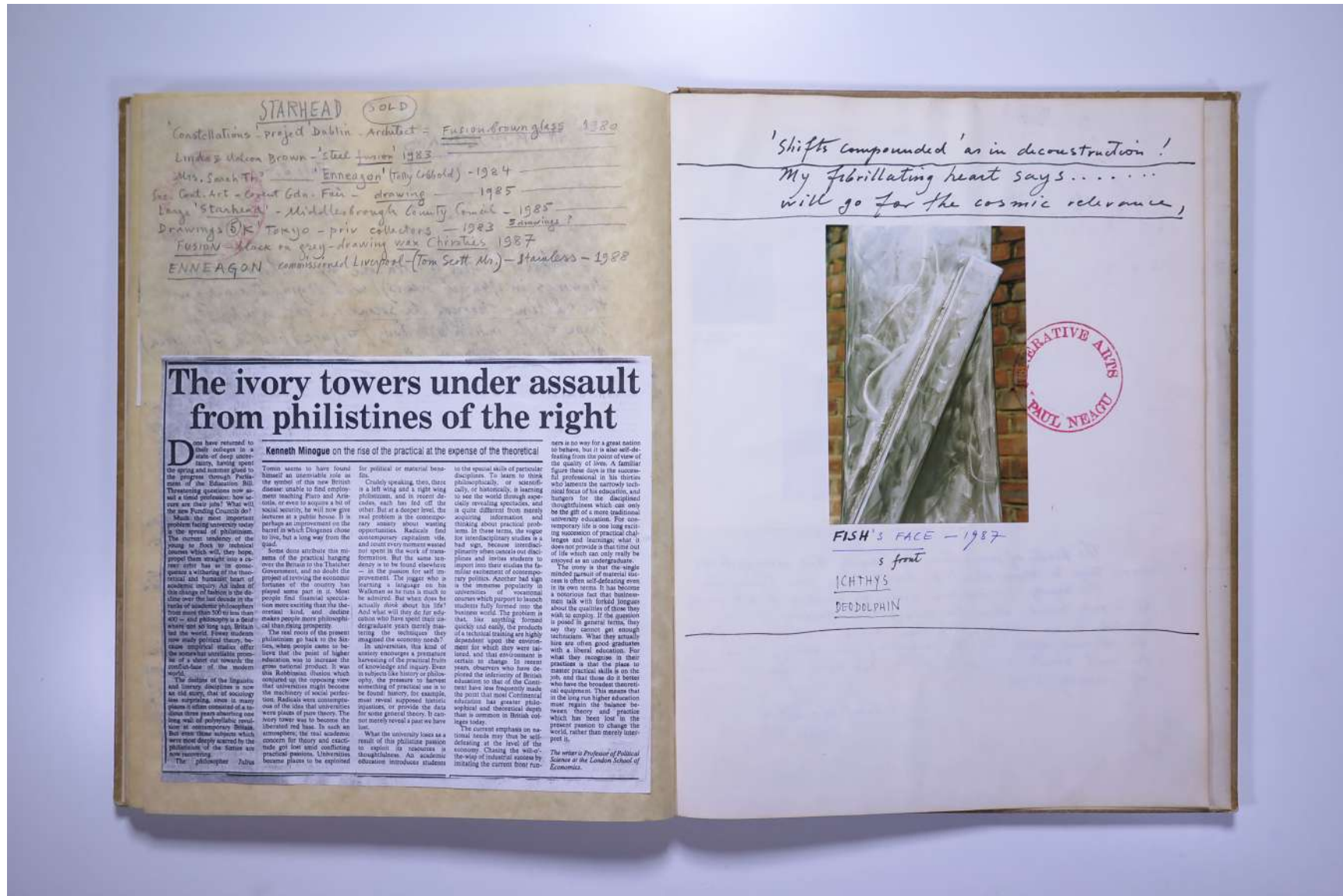
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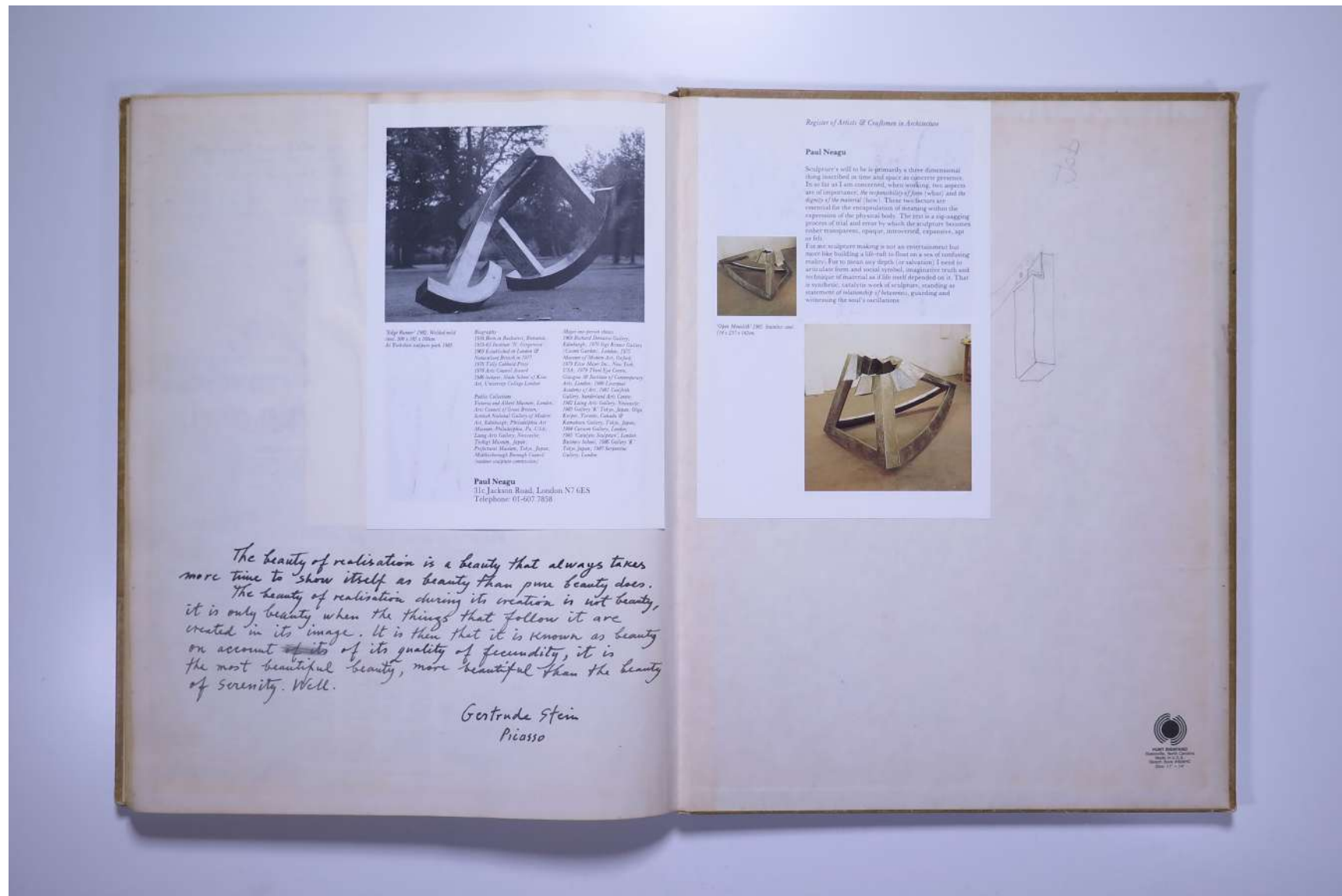
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'Edge Room' (1982) White metal
size: 50 x 185 x 200cm.
At Toulon outdoor park 1987

- 1984 Bona-Balchovi, Romania
 1984-87 Bucharest '86 (Singapore)
 1989 Established in London (2)
 1989 London (British) 1987
 1978 Tate Gallery, Paris
 1978 Arts Council, London
 1988 London, Bank Square (2) Ken-
 Art, University College London
 Public Collection
 France and Other Museums, London
 Arts Council of Great Britain
 National Museum, University of Missouri
 Art, Edinburgh, Philadelphia Art
 Museum, Philadelphia, Pa. (1984)
 Long Art Gallery, Riverside
 Tokyo Museum, Japan
 Prefectural Museum, Tokyo, Japan
 Multiculturalism through Council
 London (unpublished)

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*The beauty of realisation is a beauty that always takes
 more time to show itself as beauty than pure beauty does.
 The beauty of realisation during its creation is not beauty,
 it is only beauty when the things that follow it are
 created in its image. It is then that it is known as beauty
 on account of its quality of fecundity, it is
 the most beautiful beauty, more beautiful than the beauty
 of serenity. Well.*

Gertrude Stein
 Picasso

Register of Artists & Craftsmen in Architecture

Paul Neagu

Sculpture's will to be is primarily a three dimensional
 thing inscribed in time and space as concrete presence.
 It is in this act that material, when working, two aspects
 are of importance: the responsibility of form (what) and the
 agency of the material (how). These two factors are
 essential for the encapsulation of meaning within the
 expression of the physical body. The first is a sign-ifying
 process of total and error by which the sculpture becomes
 subject transparent, opaque, interposed, expressive, apt
 or fit.

It is not sculpture making in not an overstatement but
 more like building a life raft to float on a sea of conflicting
 reality. For to mean any depth, (or substance) I need in-
 arched form and social ritual, imaginative truth and
 technique of material as if life itself depended on it. That
 is synthetic, catalytic in work of sculpture, searching as
 a statement of relationship of between, guiding and
 witnessing the soul's oscillations



'Open Model' (1982) Bronze and
(19 x 27 x 10cm)



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SKETCHBOOK: NOMENCLATOR CATALYTIC & UNNAMED WORKS - 1984-1988

Reference No.

PNE 35.087



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