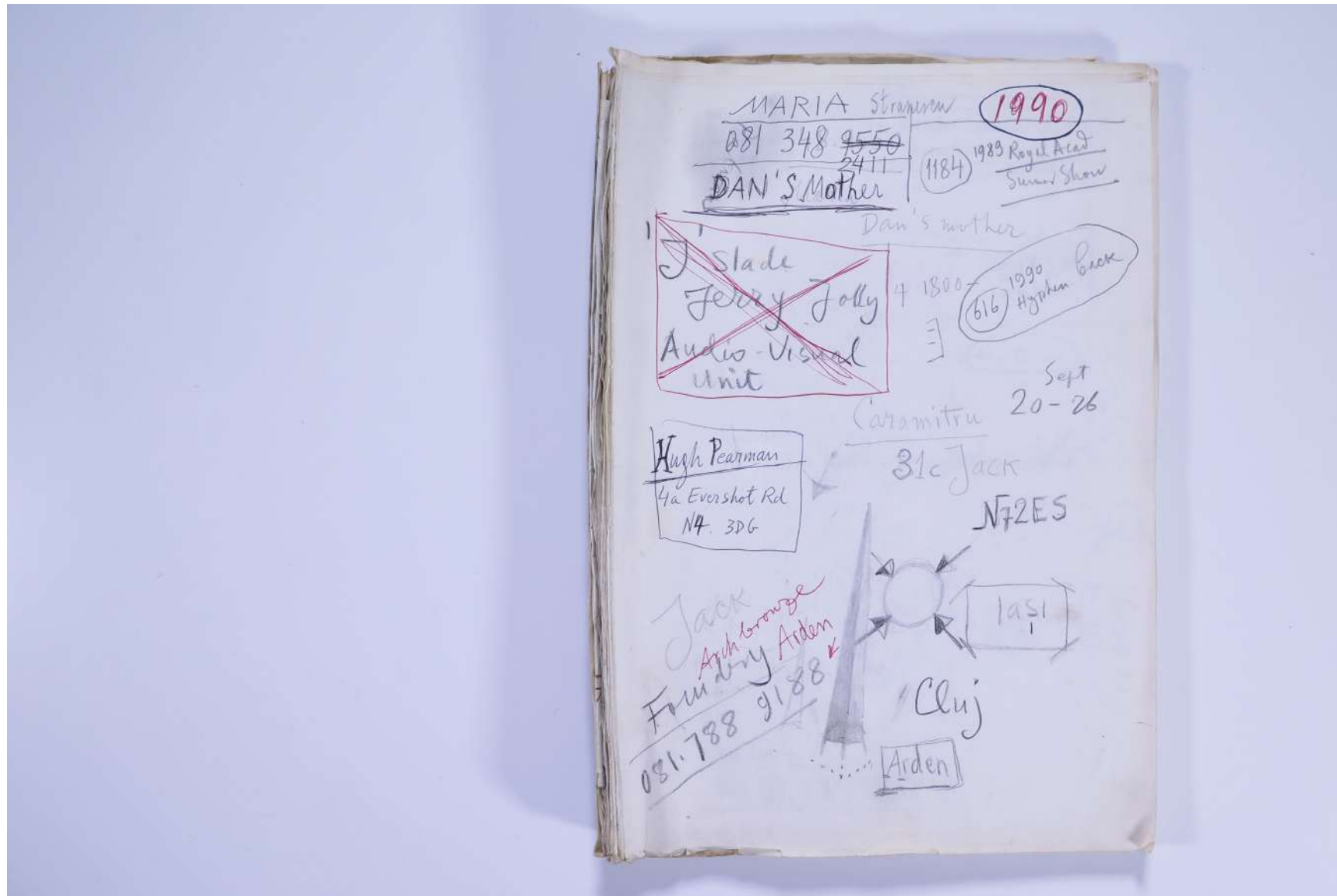


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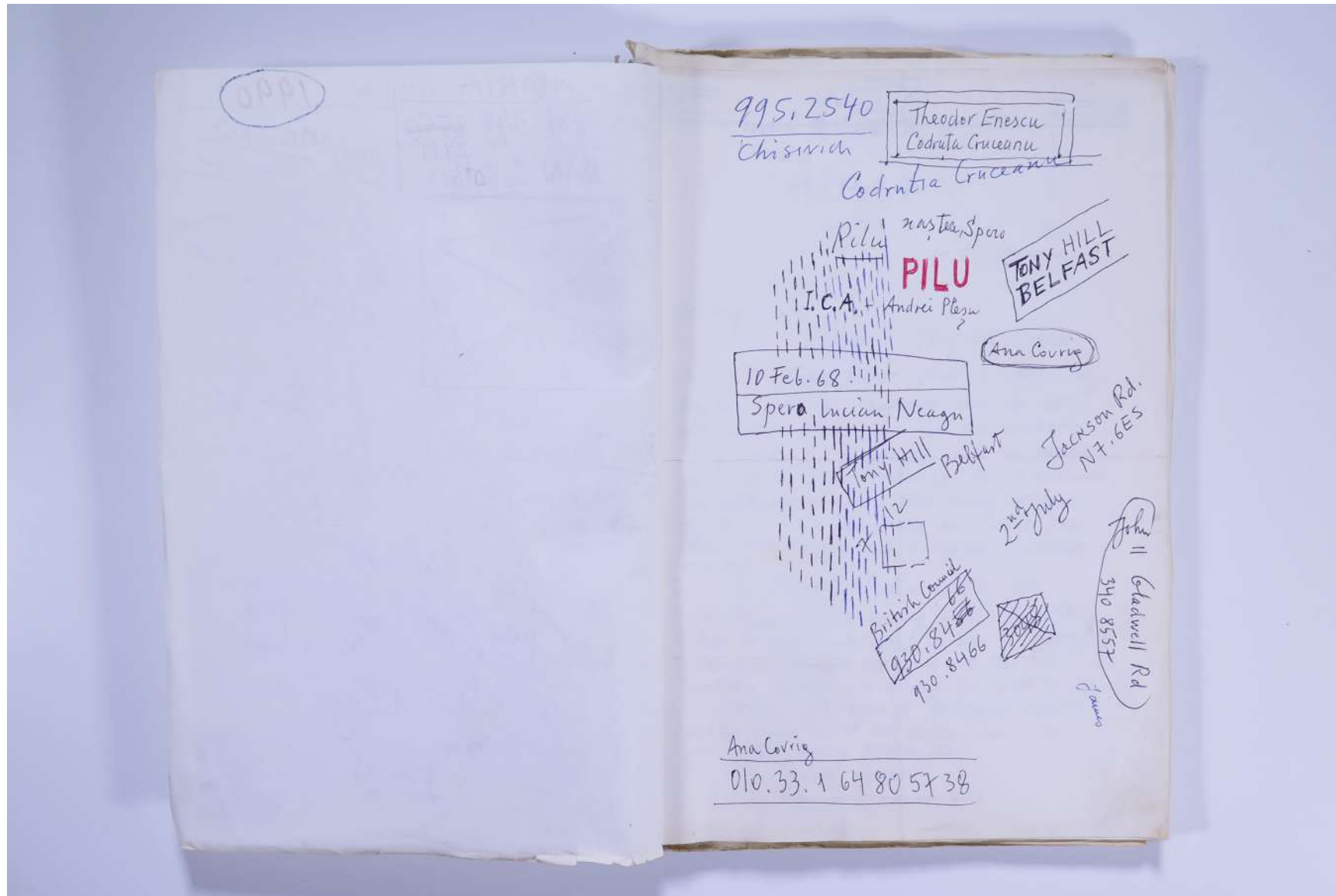
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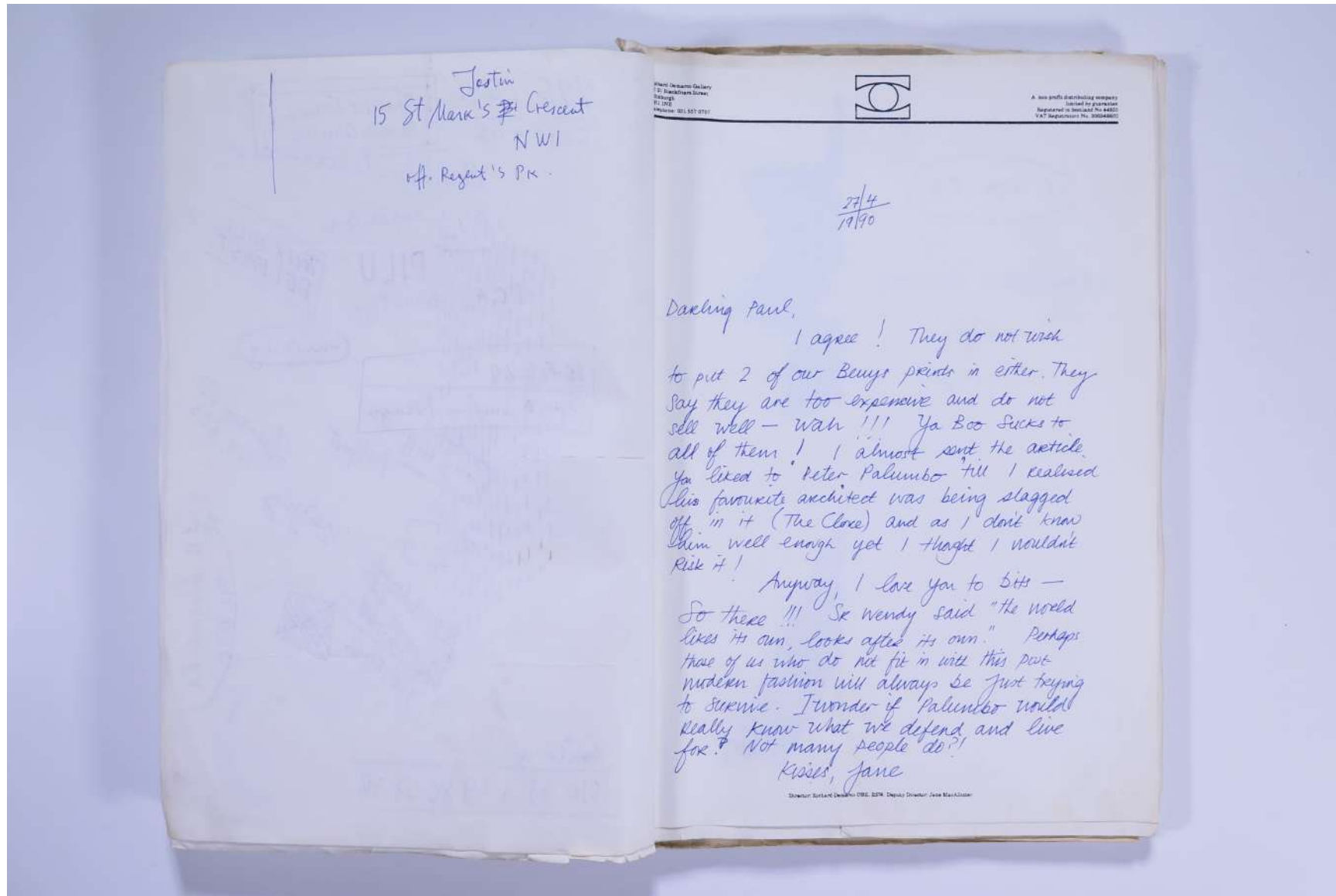


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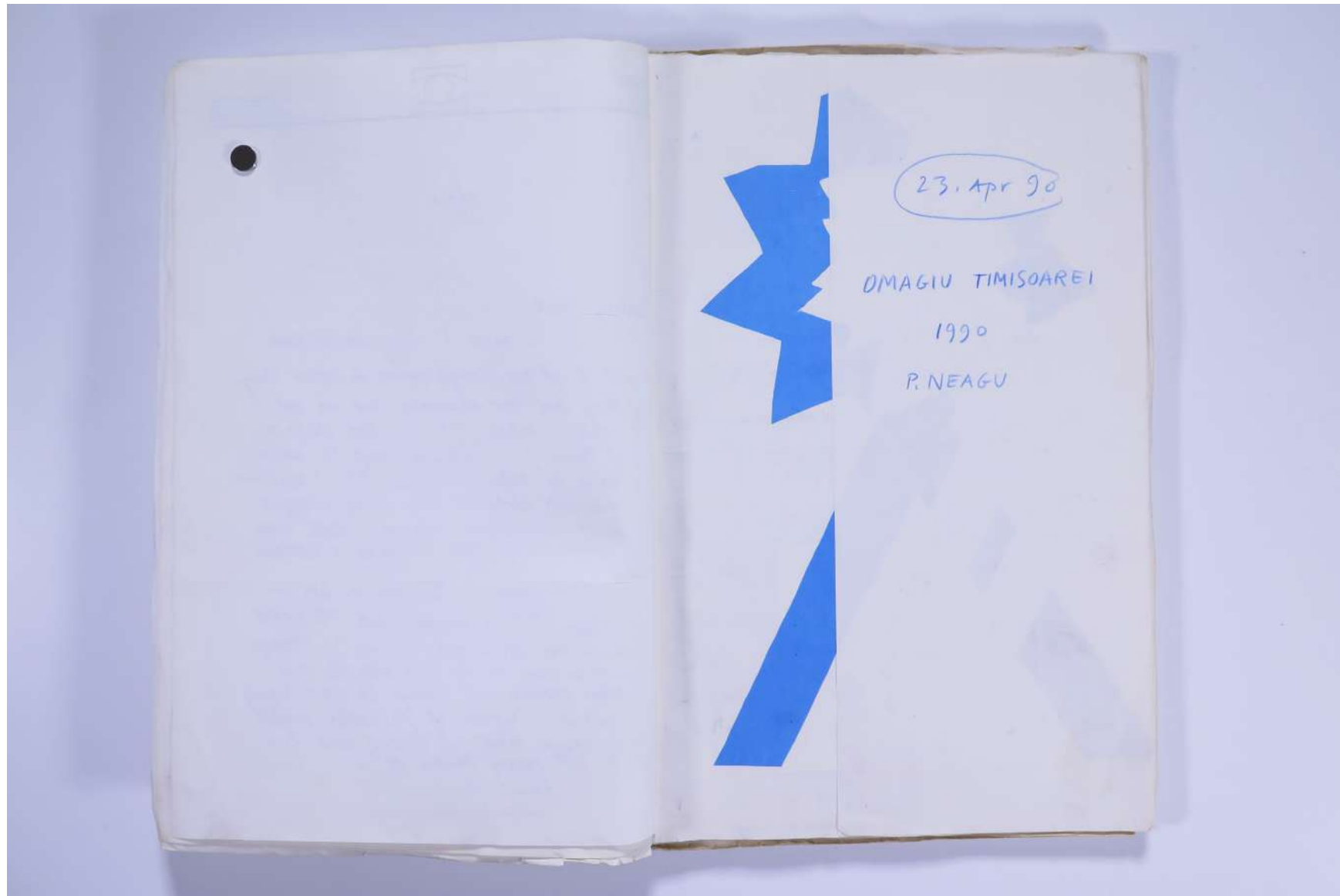
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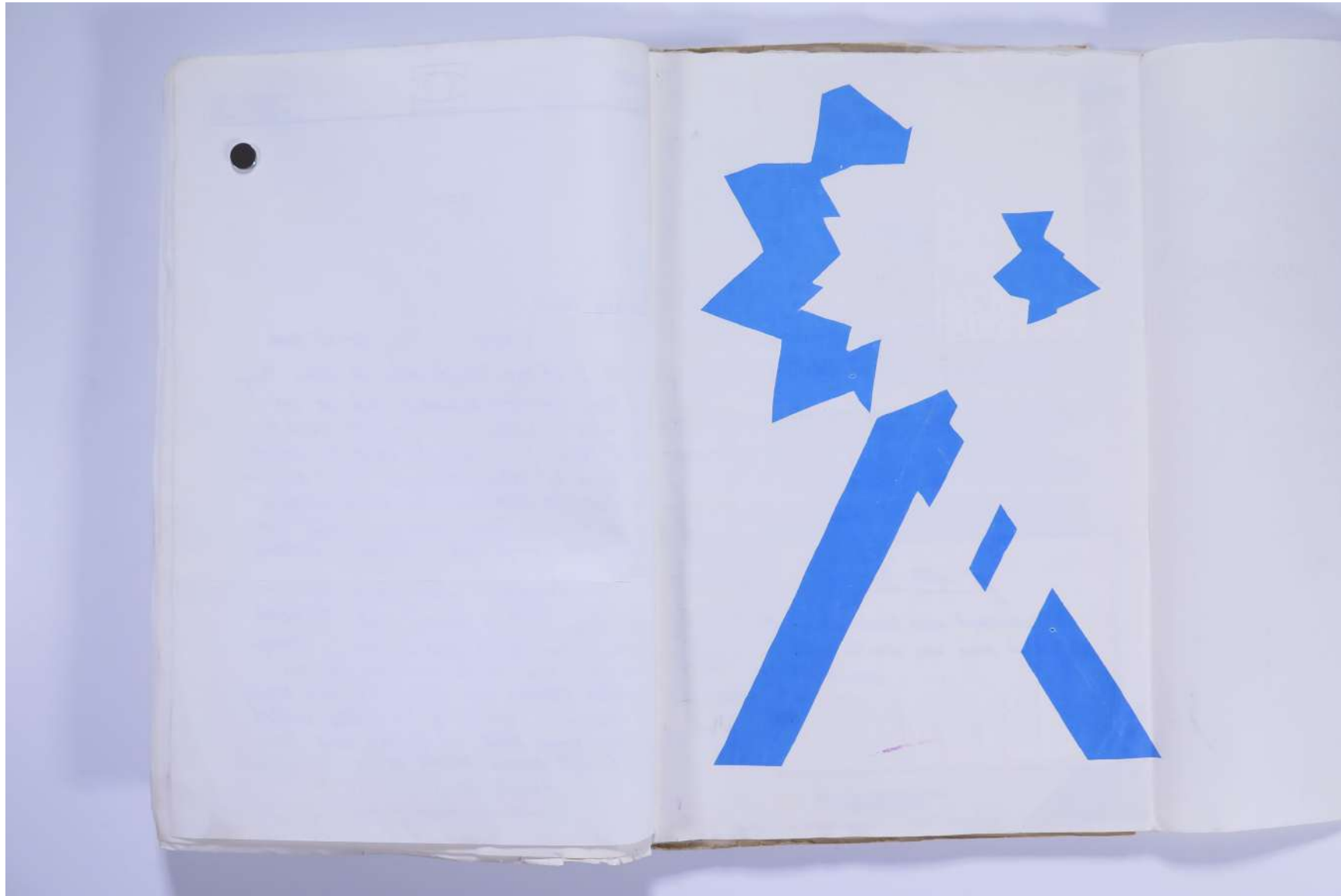
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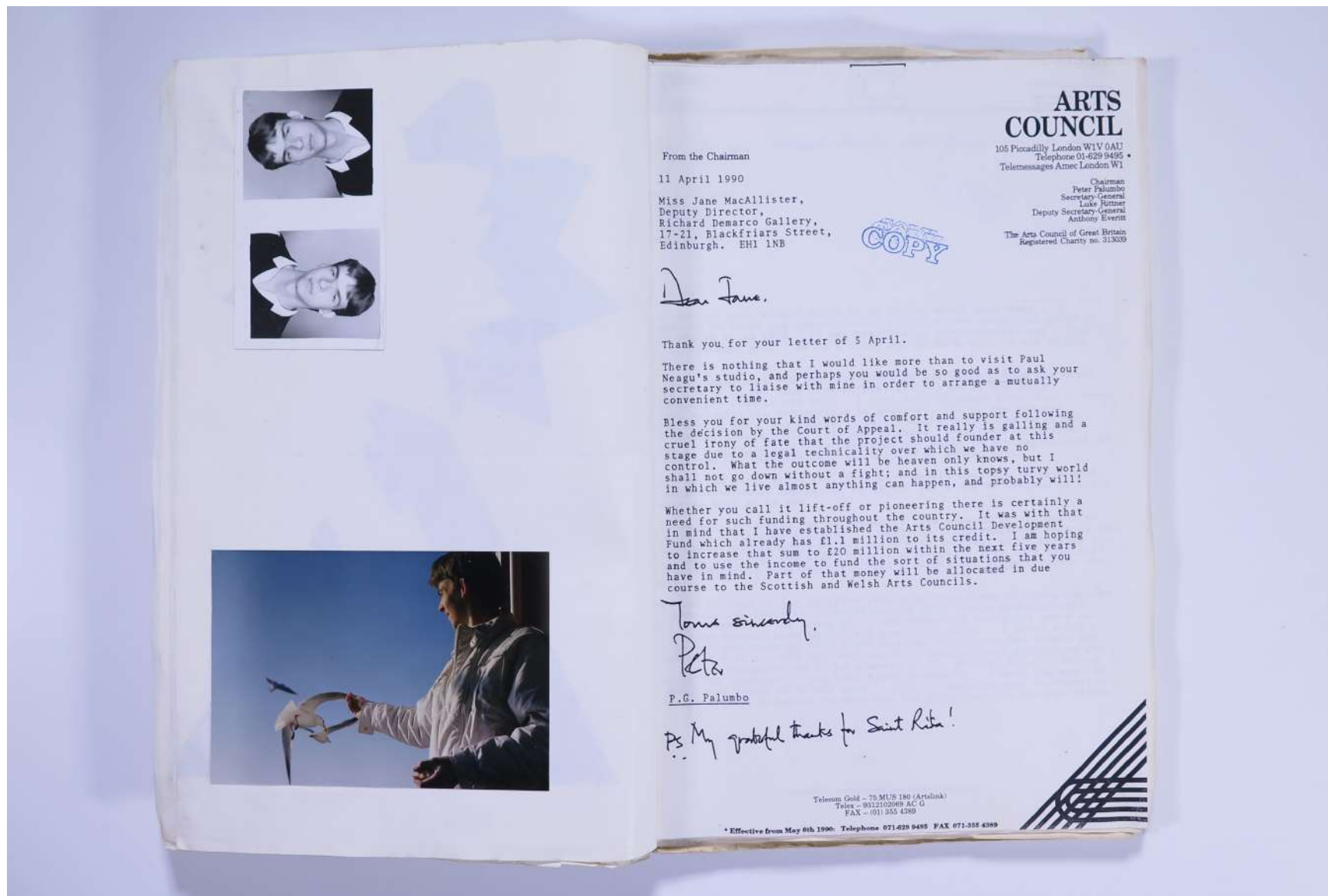
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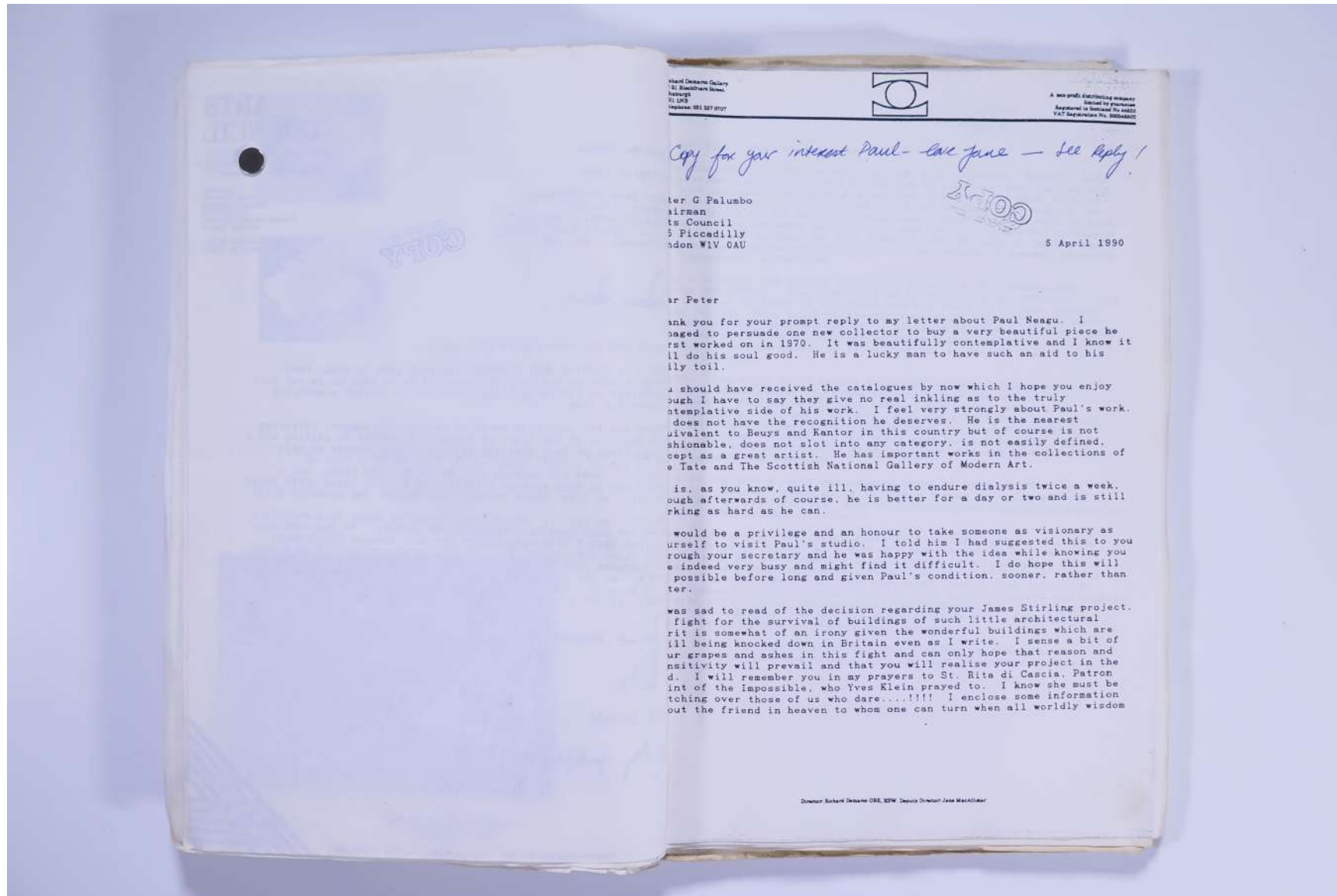
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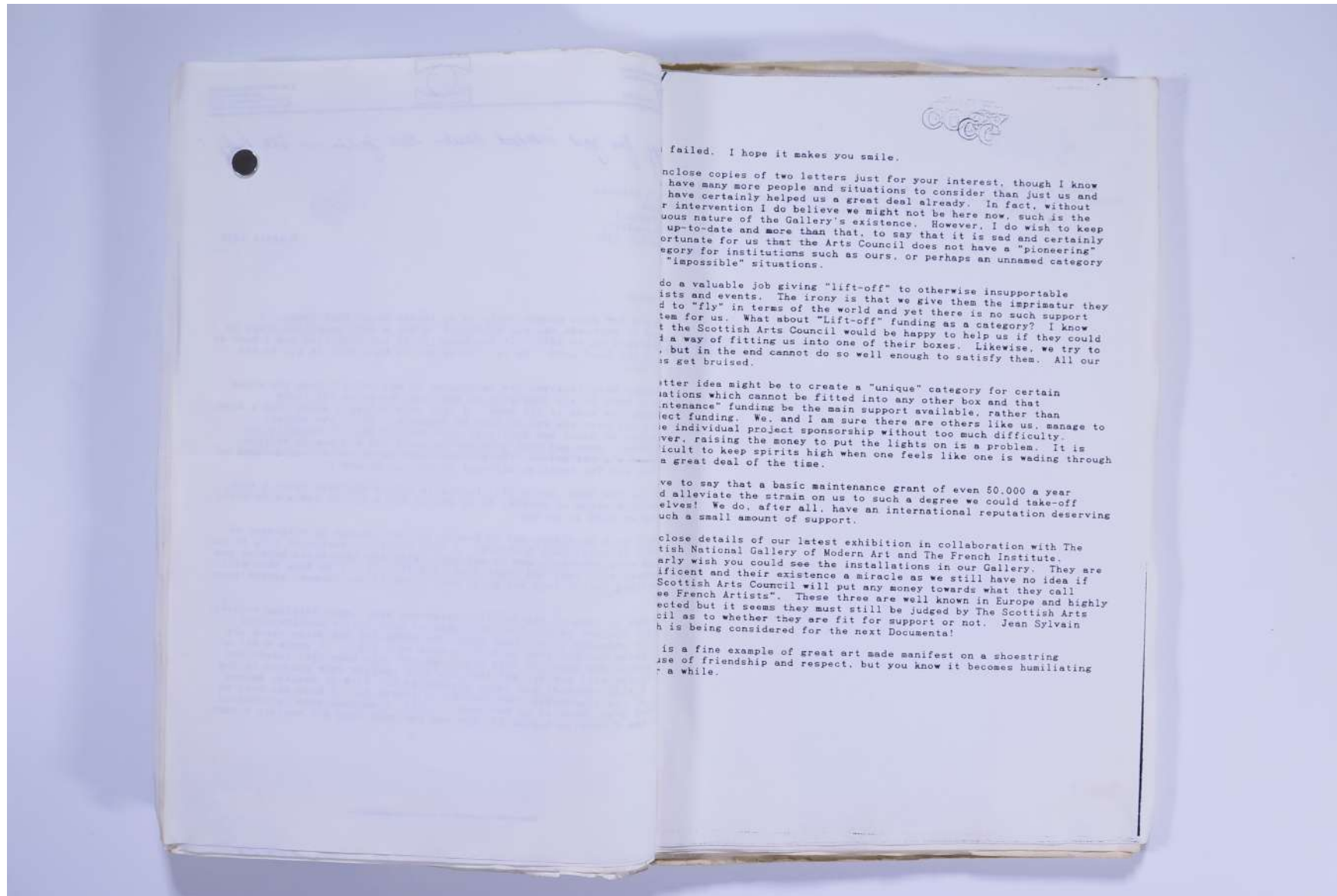
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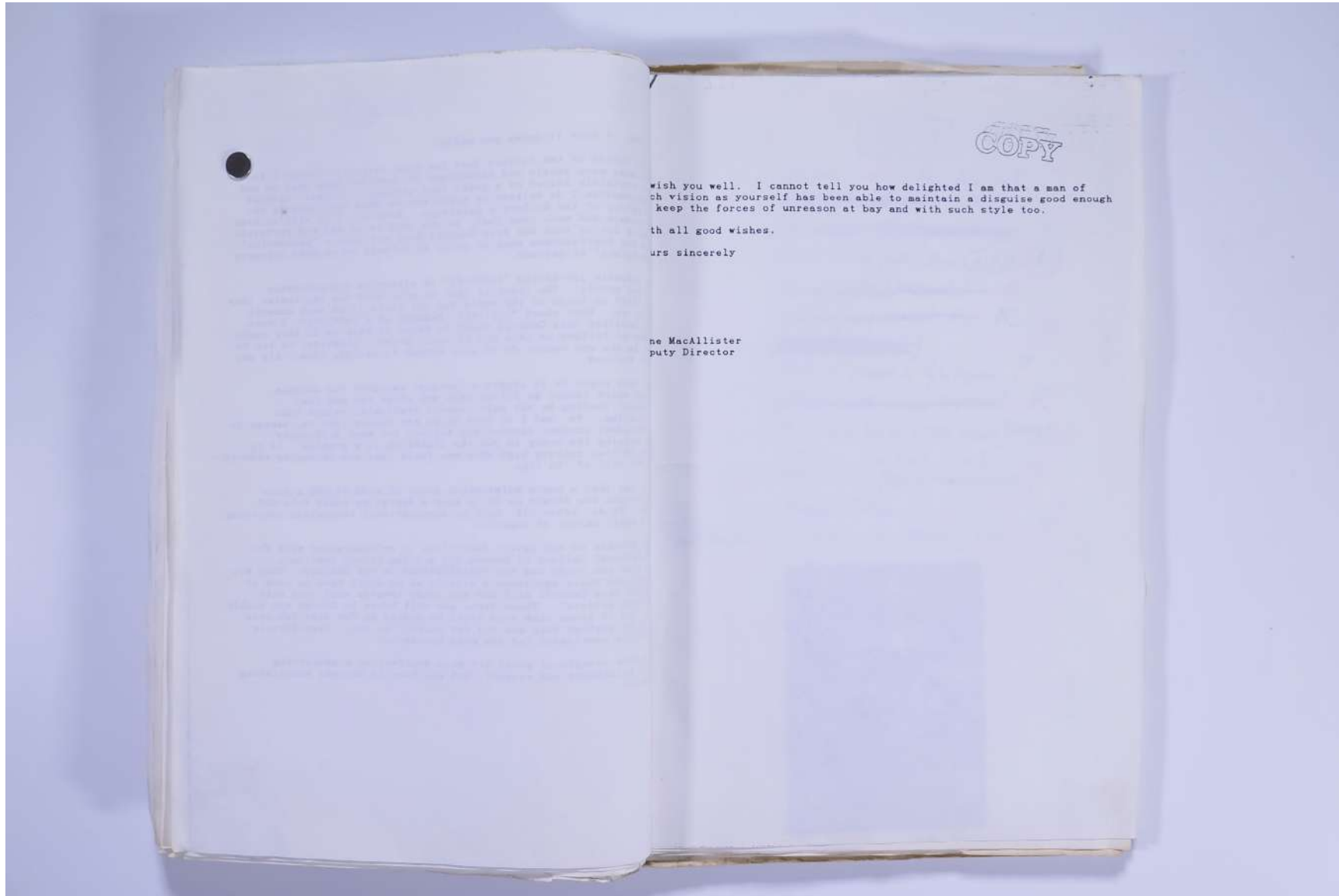


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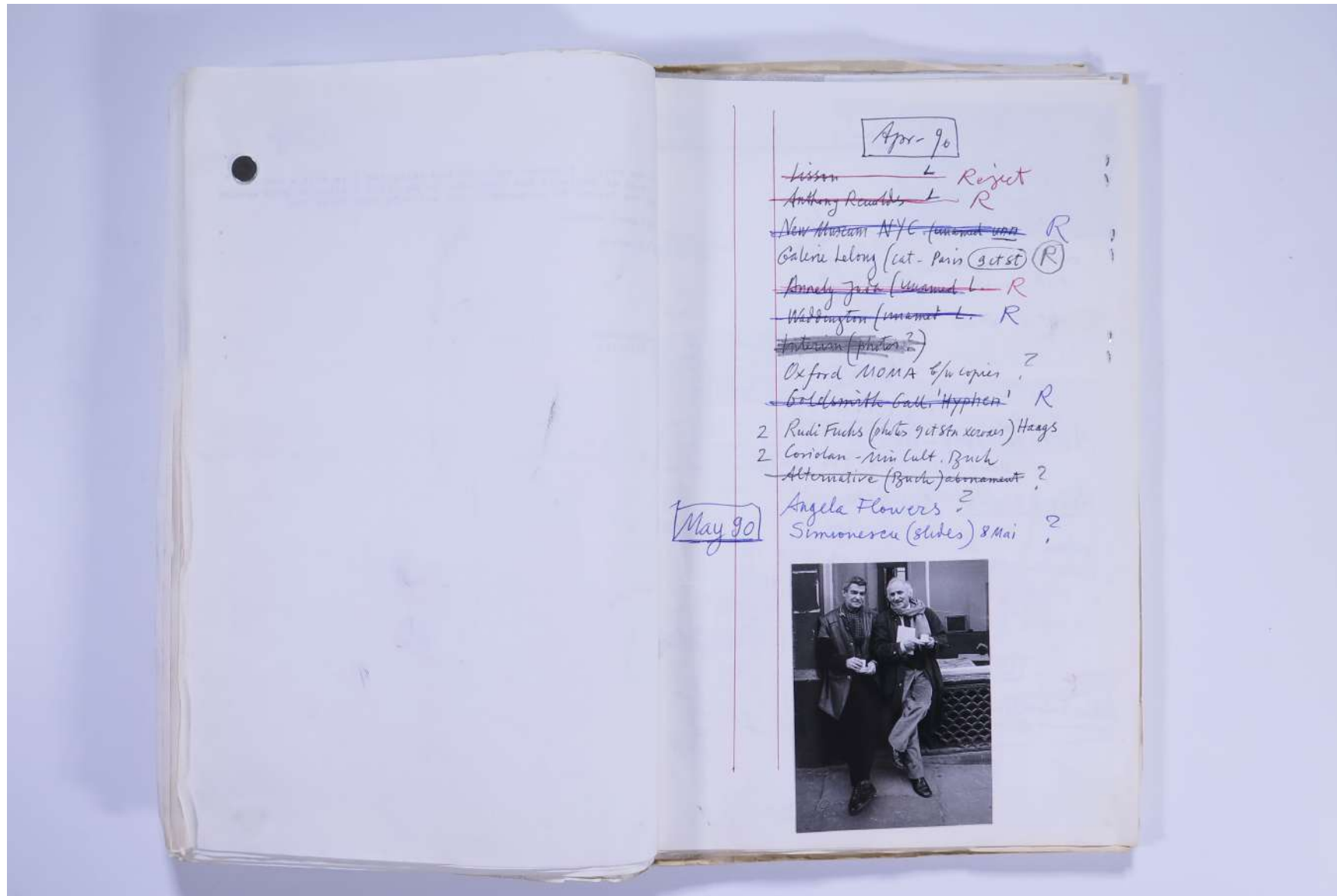
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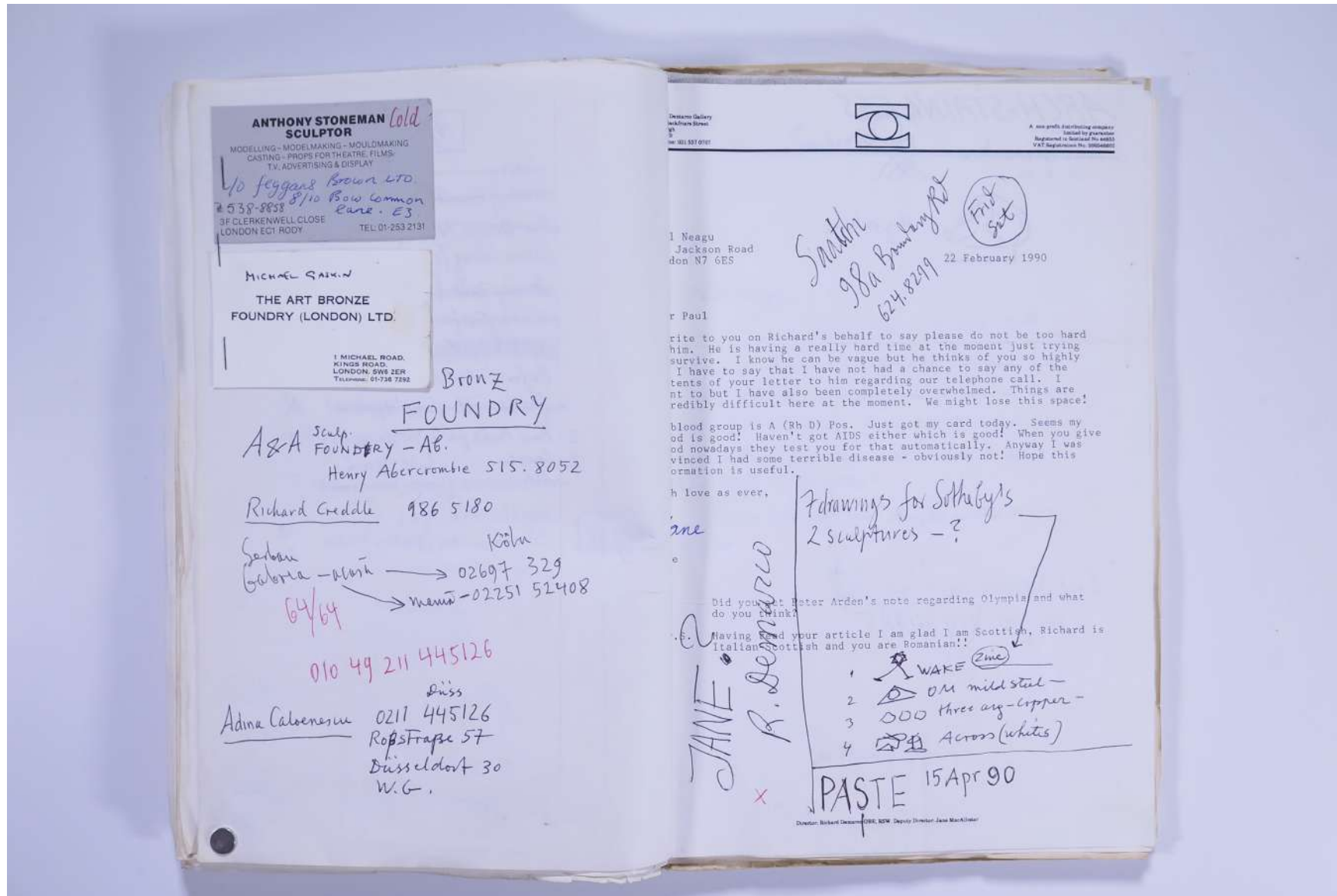


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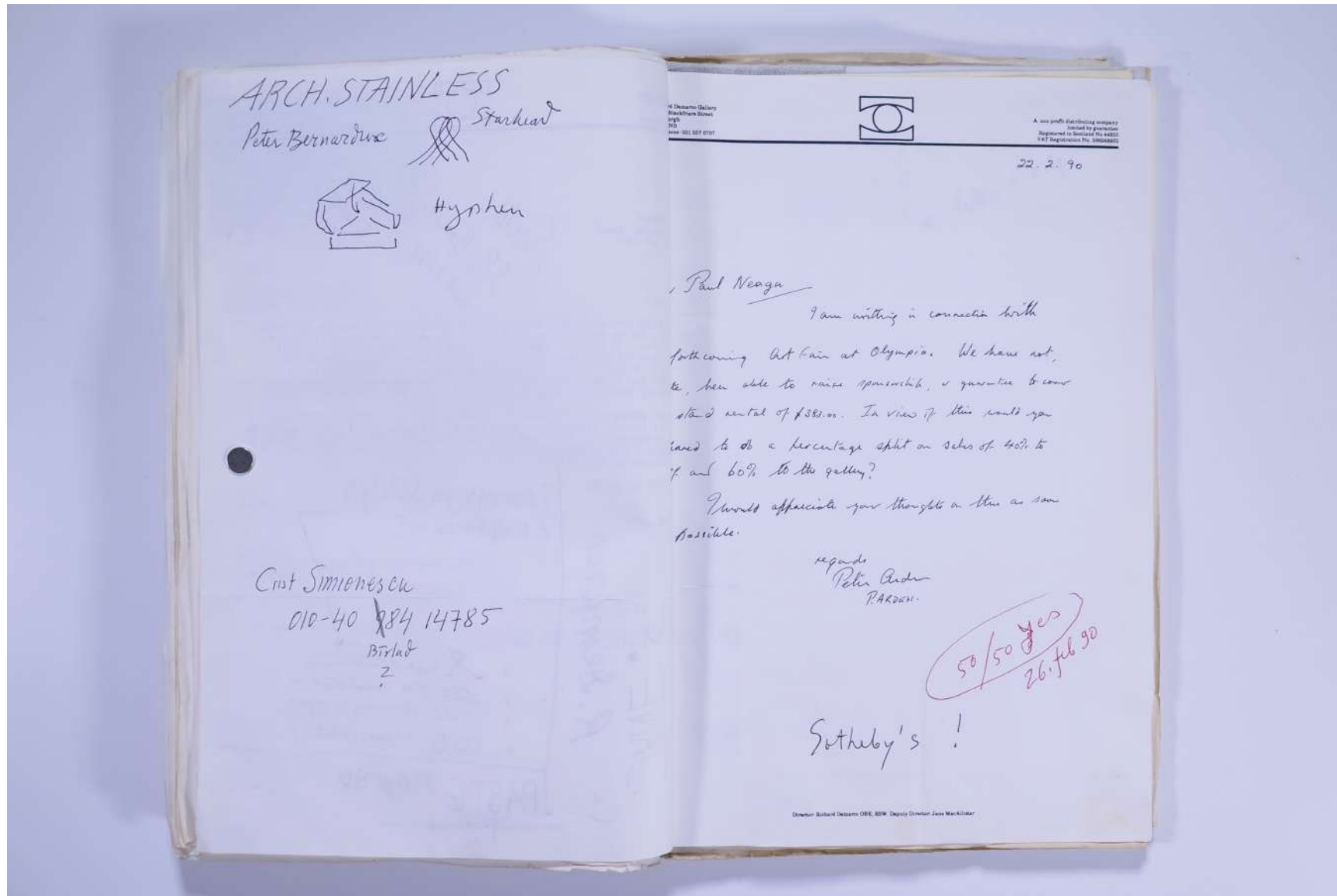
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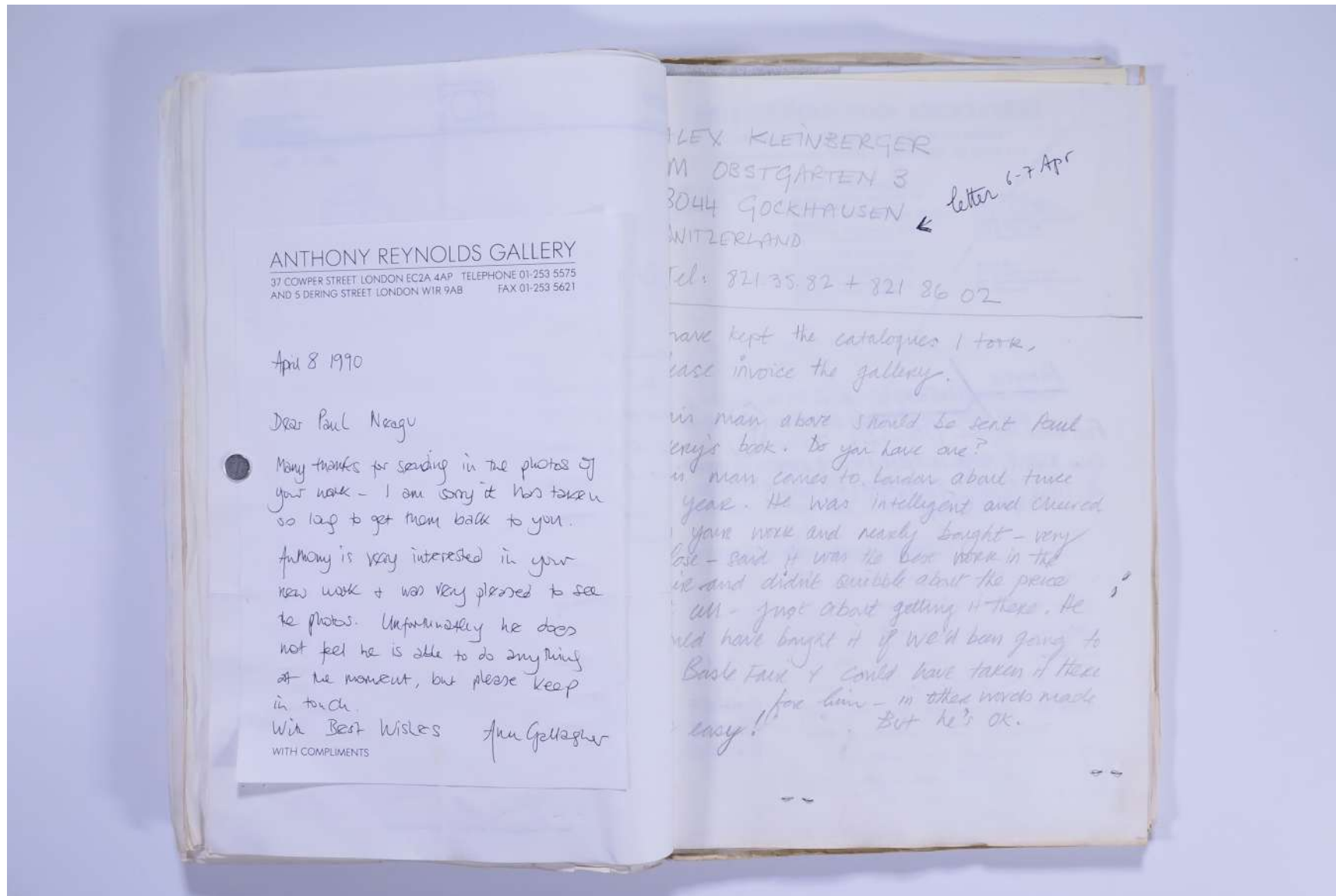
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## ANTHONY REYNOLDS GALLERY

37 COWPER STREET, LONDON EC2A 4AP TELEPHONE 01-253 5575  
AND 5 DERING STREET, LONDON W1R 9AB FAX 01-253 5621

April 8 1990

Dear Paul Neagu

Many thanks for sending in the photos of your work - I am sorry it has taken so long to get them back to you.

Anthony is very interested in your new work + was very pleased to see the photos. Unfortunately he does not feel he is able to do anything at the moment, but please keep in touch.

With Best Wishes  
Ann Gallagher  
WITH COMPLIMENTS

ALEX KLEINBERGER  
M OBSTGARTEN 3  
3044 GOCKHAUSEN  
SWITZERLAND

Tel: 821 35 82 + 821 36 02

have kept the catalogues I took,  
I will invoice the gallery.

the man above should be sent Paul  
Neagu's book. do you have one?

the man comes to London about twice  
a year. He was intelligent and cheered  
up your work and really bought - very  
easy - said it was the best work in the  
area and didn't squibble about the price

at all - just about getting it there. He  
would have bought it if we'd been going to  
Basle Fair + could have taken it there  
for him - in other words made  
easy! But he's OK.

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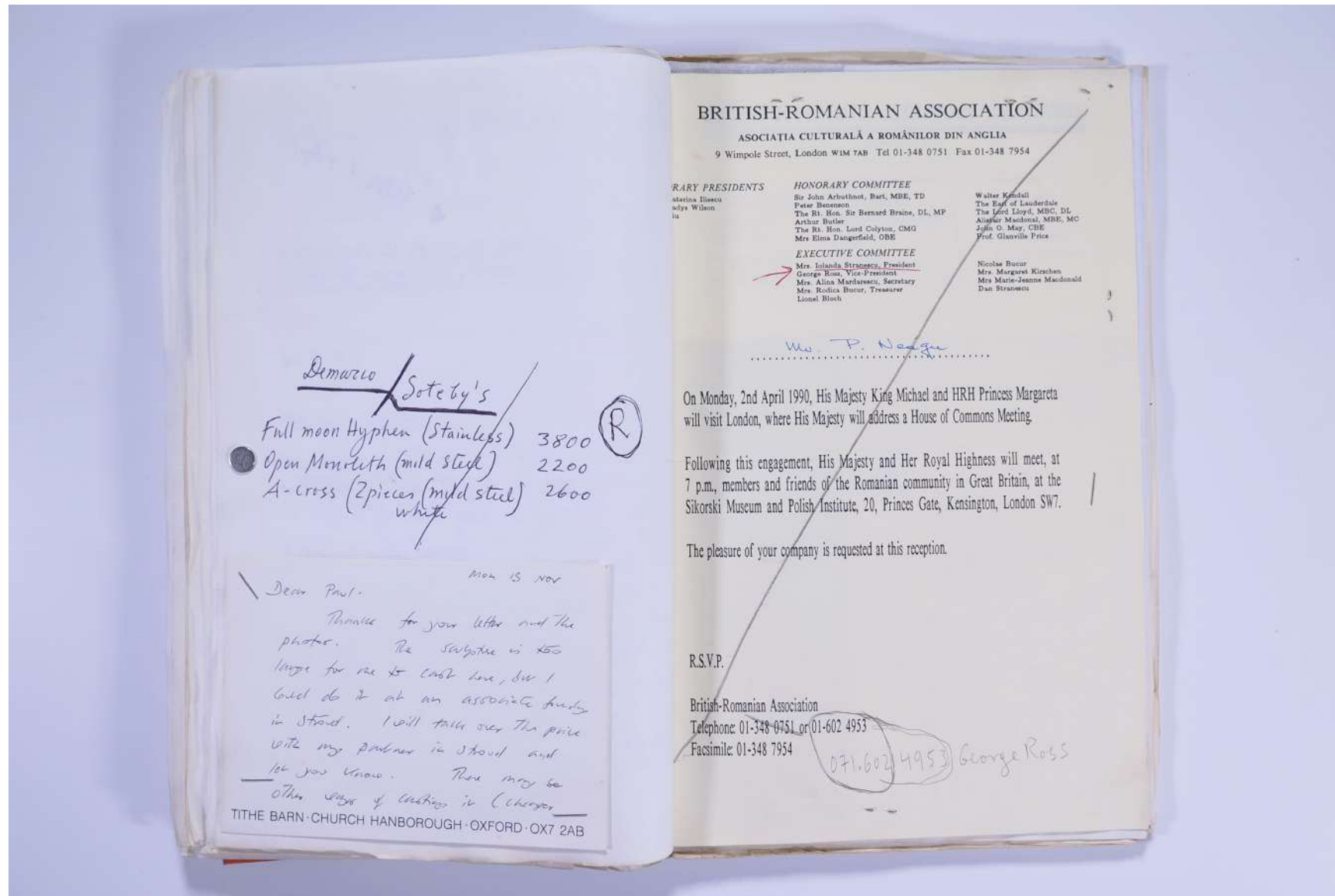
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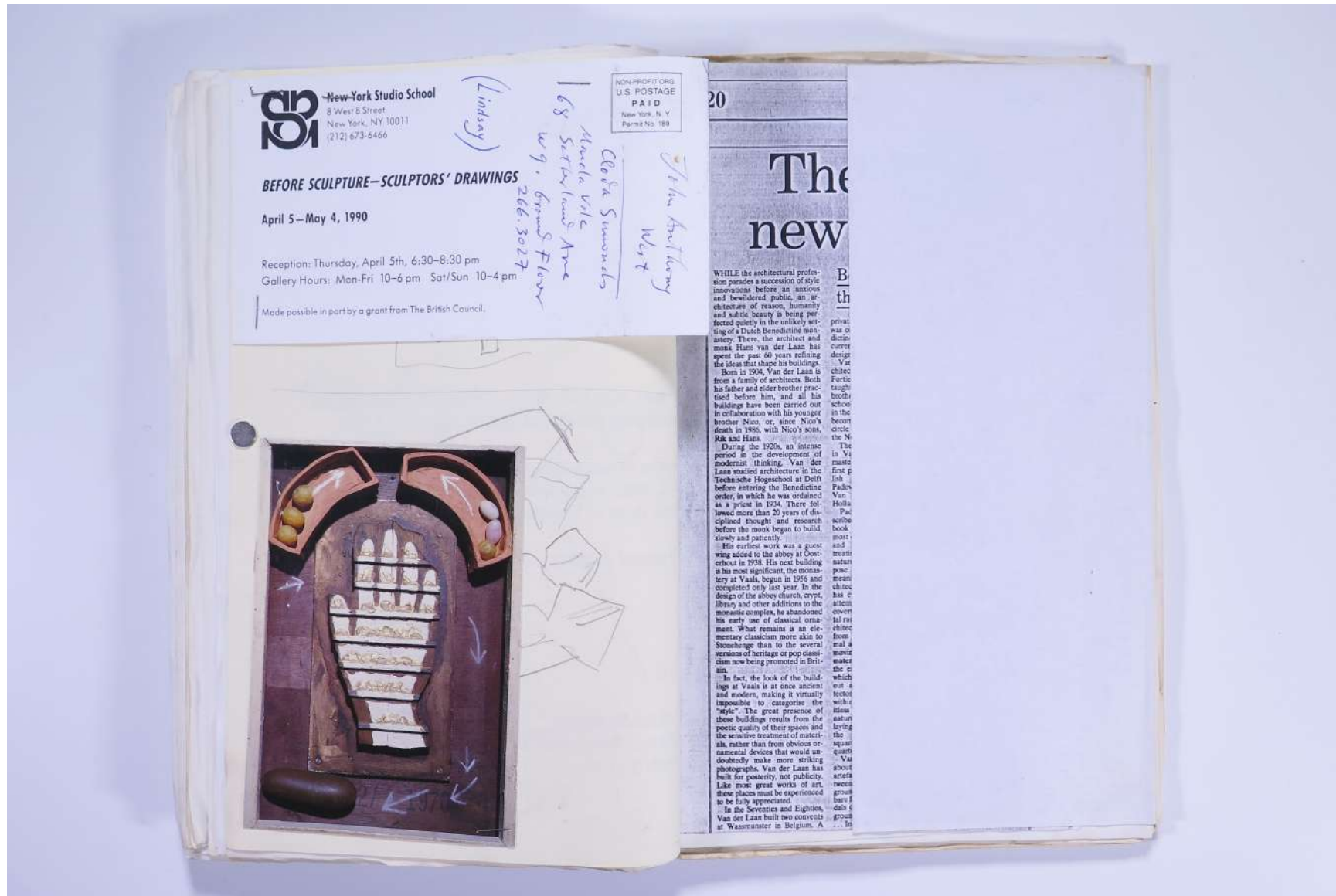
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20 ARCHITECTURE THE INDEPENDENT Wednesday 14 February 1990

## The sacred art of a new Dutch humanist

Beyond design — Gregory Votolato celebrates the work of architect-priest Hans Van der Laan

WHILE the architectural profession parades a succession of style innovations before an anxious and bewildered public, an architect of taste, humanity and subtle beauty is being perfected quietly in the unlikely setting of a Dutch Benedictine monastery. There, the architect and monk Hans van der Laan has spent the past 60 years refining the ideas that shape his buildings.

Born in 1904, Van der Laan is from a family of architects. Both his father and elder brother practised before him, and all his buildings have been carried out in collaboration with his younger brother Nico, or, since Nico's death in 1986, with Nico's son, Rik and Hans.

During the 1920s, an intense period in the development of modernist thinking, Van der Laan studied architecture in the Technische Hogeschool at Delft before entering the Benedictine order, in which he was ordained as a priest in 1934. There followed more than 20 years of disciplined thought and research before the monks began to build, slowly and patiently.

His earliest work was a guest wing added to the abbey at Oostbeek in 1938. His next building is his most significant, the monastery at Vaals, begun in 1956 and completed only last year. In the design of the abbey church, crypt, library and other additions to the monastic complex, he abandoned his early use of classical ornament. What remains is an elementary classicism more akin to Susemehre than to the several versions of heritage or pop classicism now being promoted in Britain.

In fact, the look of the buildings at Vaals is at once ancient and modern, making it virtually impossible to categorise the style. The great presence of these buildings results from the poetic quality of their spaces and the sensitive treatment of materials, rather than from obvious ornamental devices that would undoubtedly make more striking photographs. Van der Laan has built for posterity, not publicity. Like most great works of art, these places must be experienced to be fully appreciated.

In the Seventies and Eighties, Van der Laan built two convents at Wassenaar in Belgium. A

private house at Best in Holland was completed in 1985. A Benedictine abbey and a convent are currently being constructed to his designs at Tomollilla in Sweden.

Van der Laan's theory of architecture developed during the Forties and Fifties, when he taught courses organised by his brother Nico in the architecture school of Hogerunbosch. Only in the 1980s have his meditations become known beyond a small circle of devotees mainly based in the Netherlands.

These ideas are best expressed in Van der Laan's theoretical masterpiece, *Architectonic Space*, first published in 1977. An English translation by Richard Padovan, the main interpreter of Van der Laan's ideas outside Holland, appeared in 1983.

Padovan describes the book as "the most complete and coherent treatise on the nature, purpose and meaning of architecture that has ever been attempted. It covers the total range of architecture, from the primal act of removing solid materials from the earth with which to mark out an architectonic space within the limitless space of nature, to the laying out of streets, squares and quarters that compose the city".

Van der Laan writes poetically about the role that all man-made artefacts have as mediators between man and nature. "The ground being too hard for our bare feet, we make ourselves sandals of softer material than the ground, but tougher than our feet... In the same way the inside of



the proportional system Van der Laan calls "the plastic number" and uses as a foundation for the art of construction. According to Richard Padovan, the concept underlying Van der Laan's system is quite new. "Ever since the Renaissance, theories of proportion have sought justification in analogies with phenomena external to architecture, such as music."

"Van der Laan is unique in that he approaches proportion in a purely architectonic and objective way: his unit and number are to be sought in the space and form of the house itself."

"Yet, to a visitor or regular user of Van der Laan's buildings, his mathematical system is less important than the overt strength and clarity of the masses and spaces. The buildings are like a powerful athlete at rest; they combine extraordinary robustness with serene poise. Van der Laan's most recent writing, published in 1985 as *The Flow Play of Light*, does not translate into English, but further develops his theme of architecture, seeing to elucidate "between" man and nature on several levels ranging from the material to the spiritual.

The thoughts underlying *Form Play* relate closely to his duties as sacristan of the church at Vaals. In this role, Van der Laan has had the opportunity to apply the rigour of his architectural thinking to the ceremonial artefacts related to the "playing out" of the liturgy. He has designed vestments and other wo-

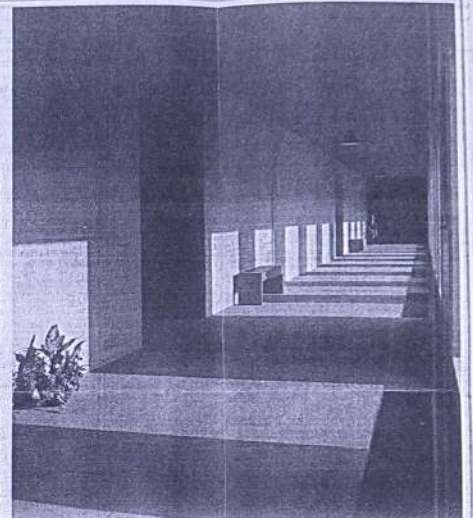
olens for the church and also organises the Gregorian plain chant and the processional aspects of the Mass. Here the familiar ritual is treated as a complete artwork of high refinement. To attend a service at Vaals is to experience the full expression of Van der Laan's art.

The interiors at Vaals are completed by Van der Laan's highly original furniture, which embodies the same principles and created qualities that shape the buildings. Nails are hand-made; timber is stained in a range of earthy colours which evoke the natural grain to ornamental status and soften the severe forms. Like the buildings, the furniture defies dating, combining unexpectedly modernist dynamics with primitive austerity and surface treatments reminiscent of the English Arts and Crafts Movement.

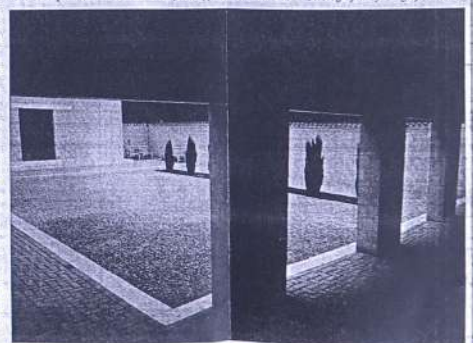
Van der Laan has also written about the relationship between architecture and clothing. Vestments designed for the clergy at Vaals exemplify his assertion that, just as the building serves as an agent in the relationship between man and nature on a social level, clothing mediates between nature and the body.

Van der Laan's garments are simple rectangles of beautifully woven cloth which drape over the body in layers, toga-like. Again the analogy is to the classical notion of the building as a rectangular container loosely embracing the activity within.

If all this sounds quite distant from the strident and often opportunistic dialogue which is currently taking place in British architectural circles, then we may at last have a suitable yardstick against which to measure the integrity and staying power of the "form" which appears with alarming regularity in the Press. The importance of Van der Laan today is in his ability to illuminate the process of building, by word and example, within a patiently refined view of man's relationship with the natural environment. In a time of increasing concern about the impact of our material culture on the natural world, it is useful to be shown how our artefacts can help us to meet and interact with nature intelligently and sympathetically.



Built for posterity, not publicity: Cloister of Van der Laan's monastery at Vaals (above) and the courtyard of a house at Best (below), finished in 1982. Photographs by Gregory Votolato



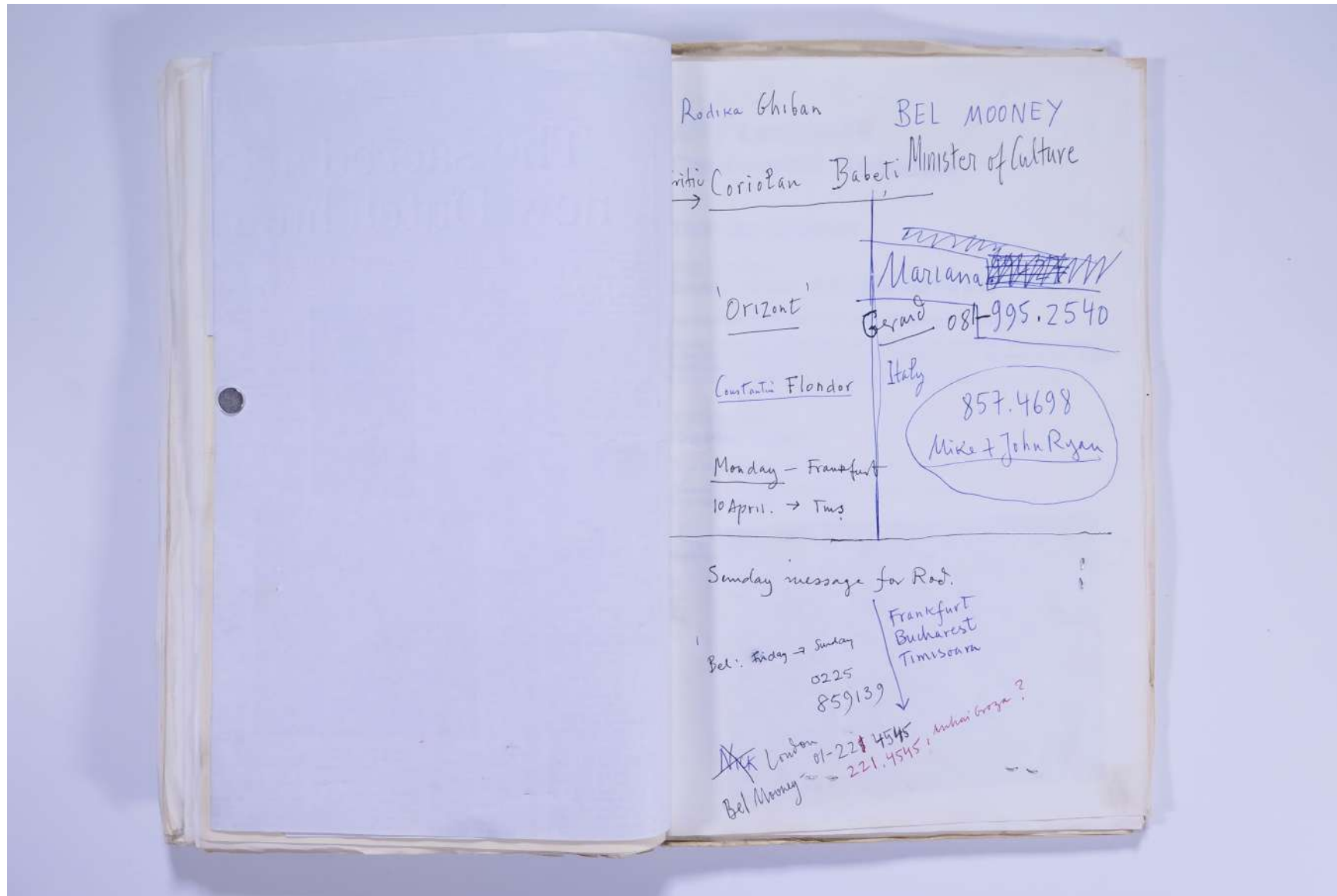


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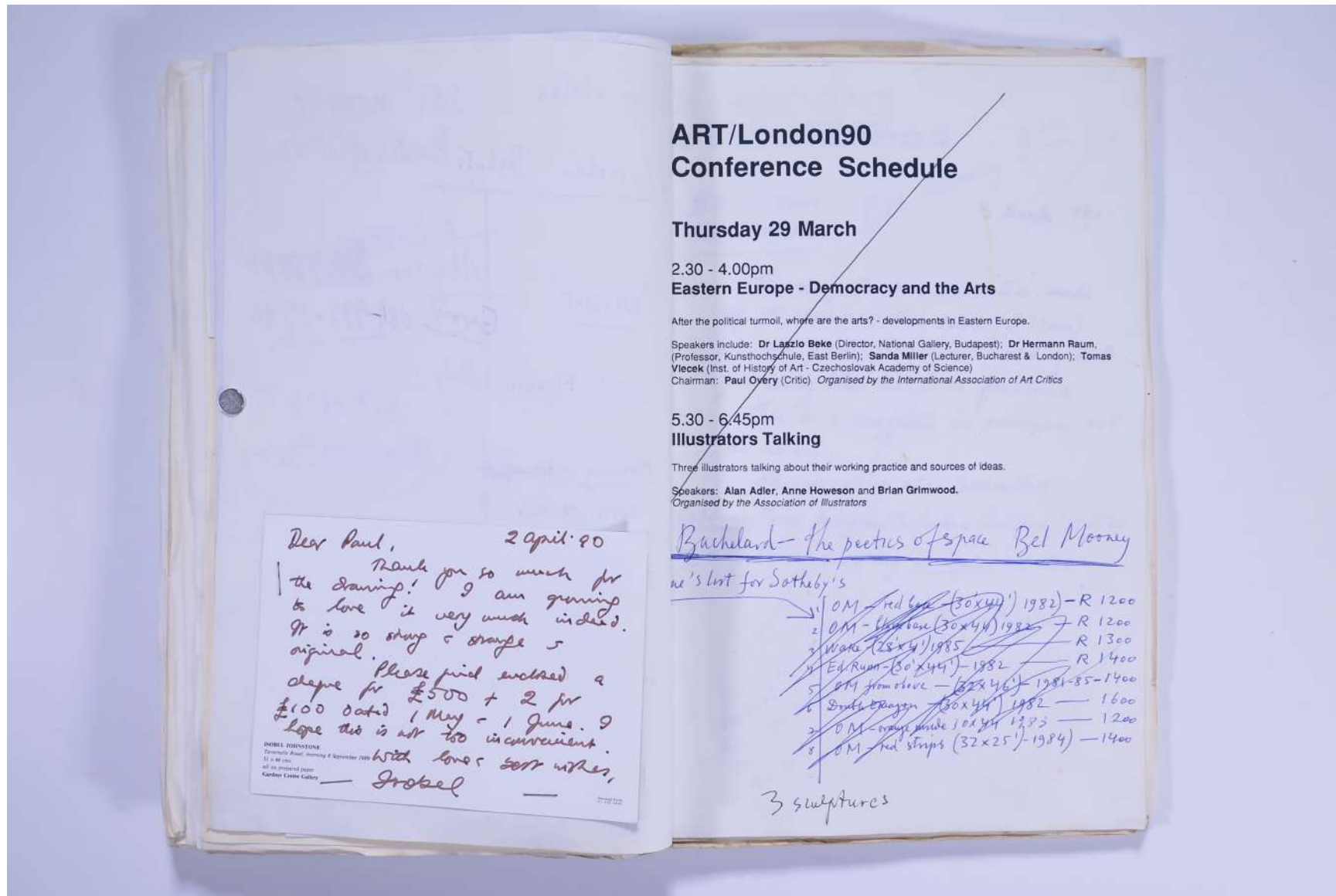
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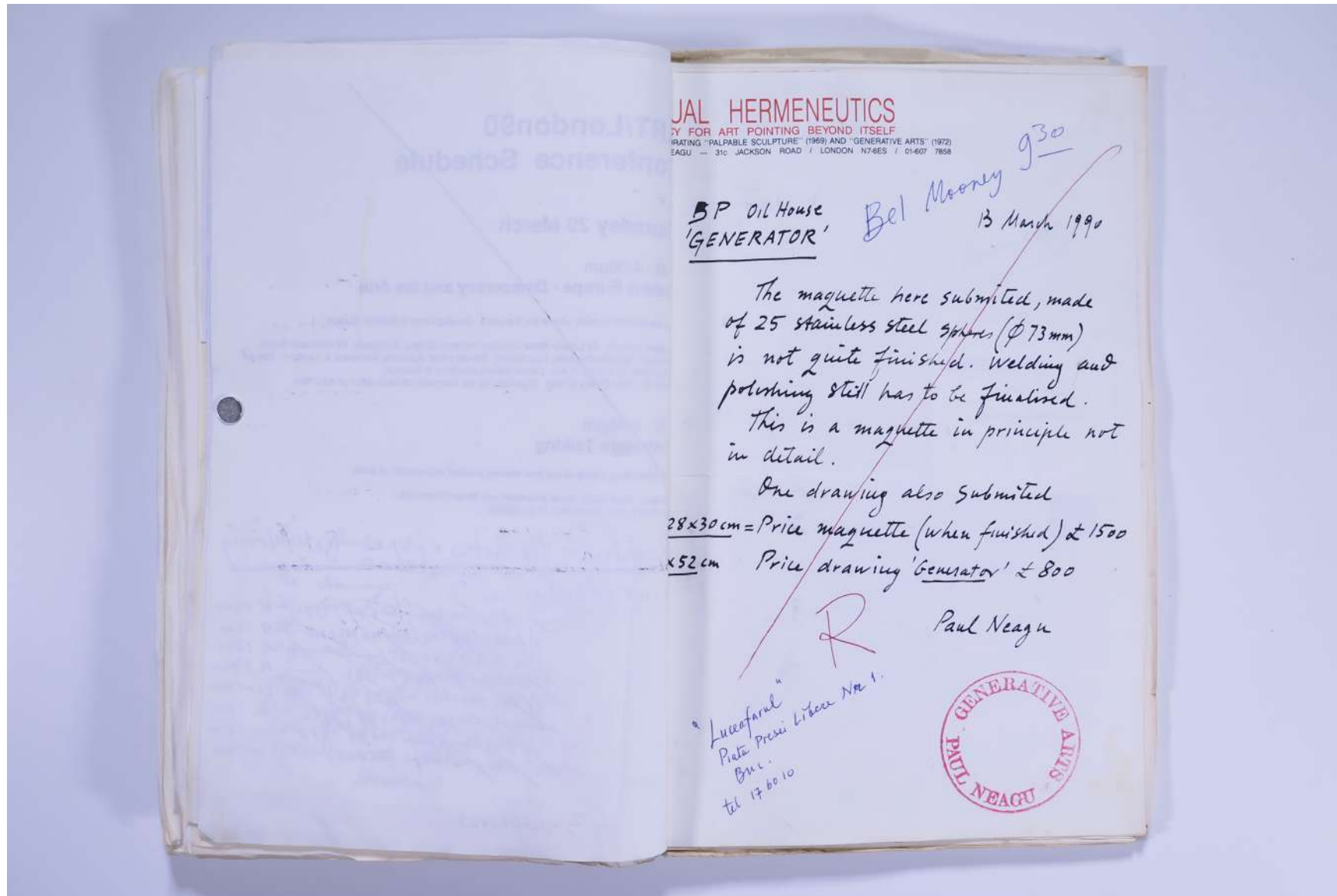
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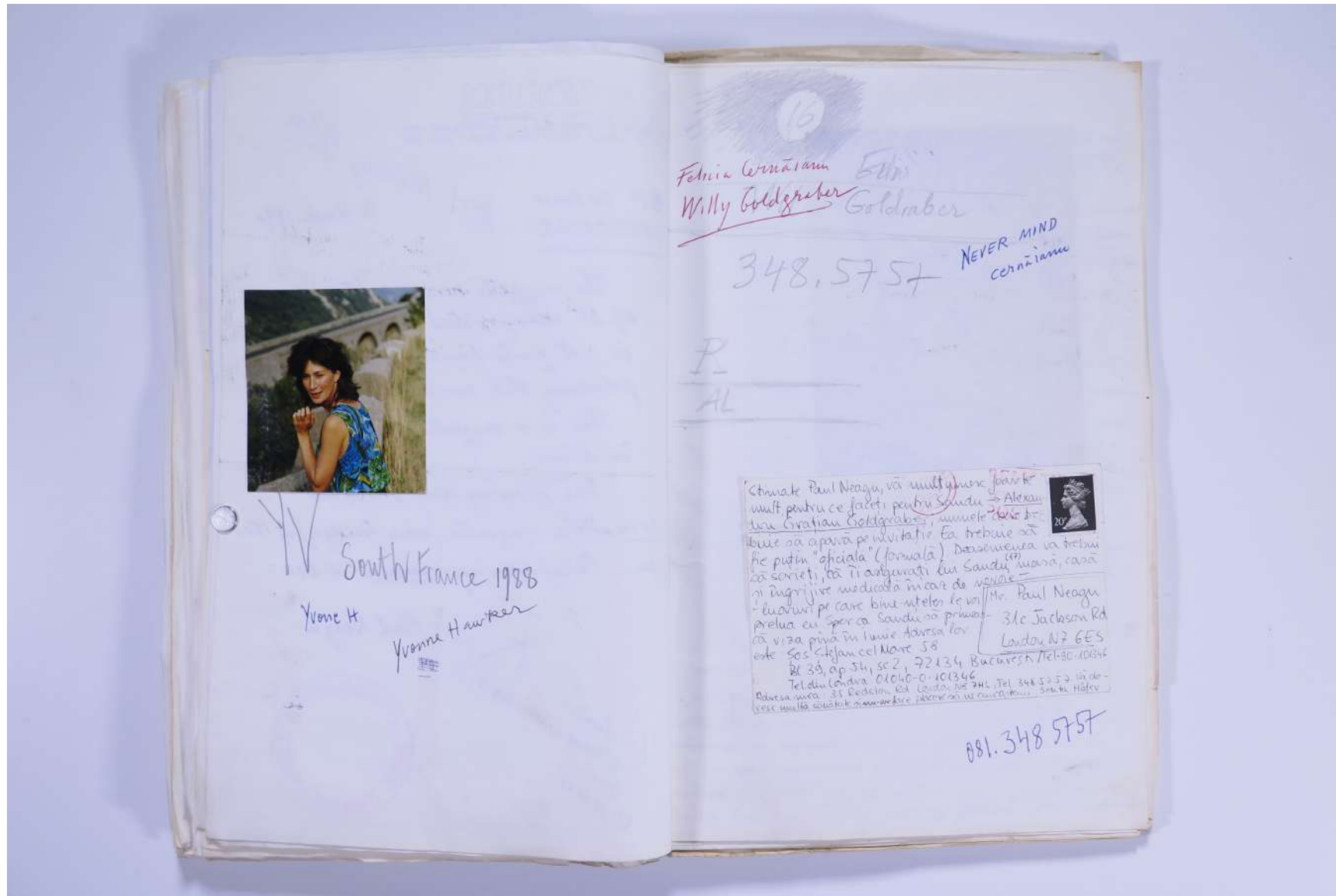
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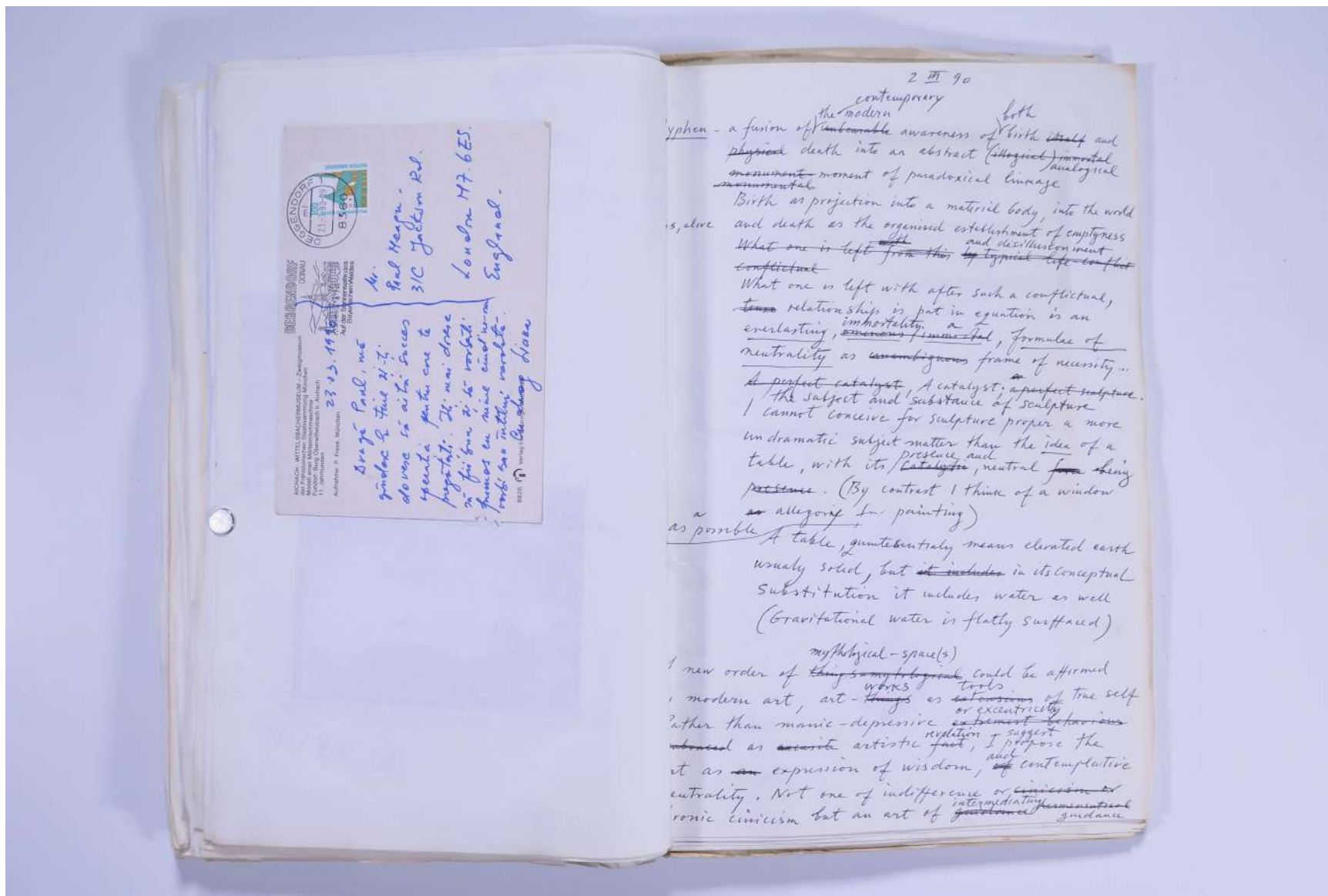
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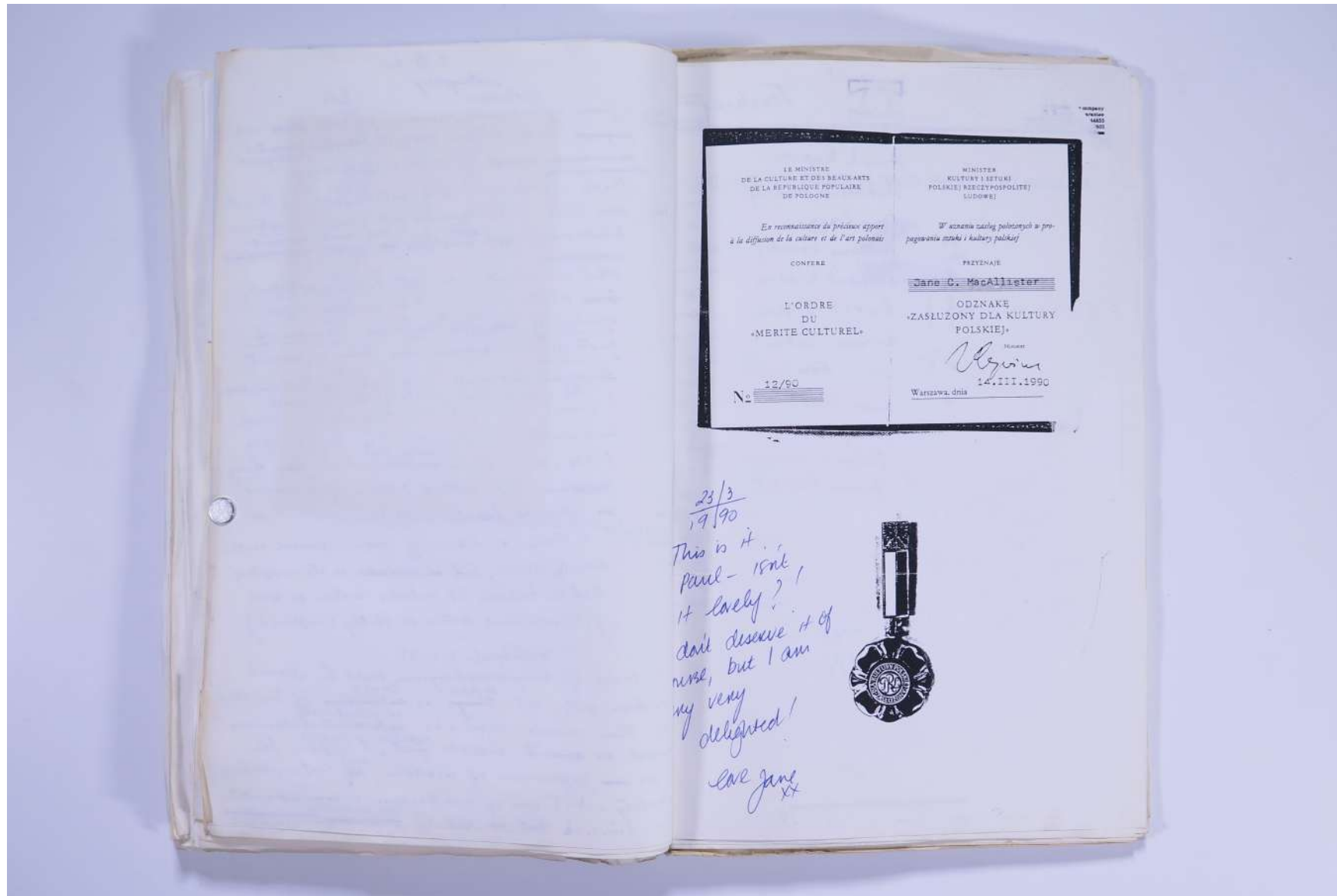
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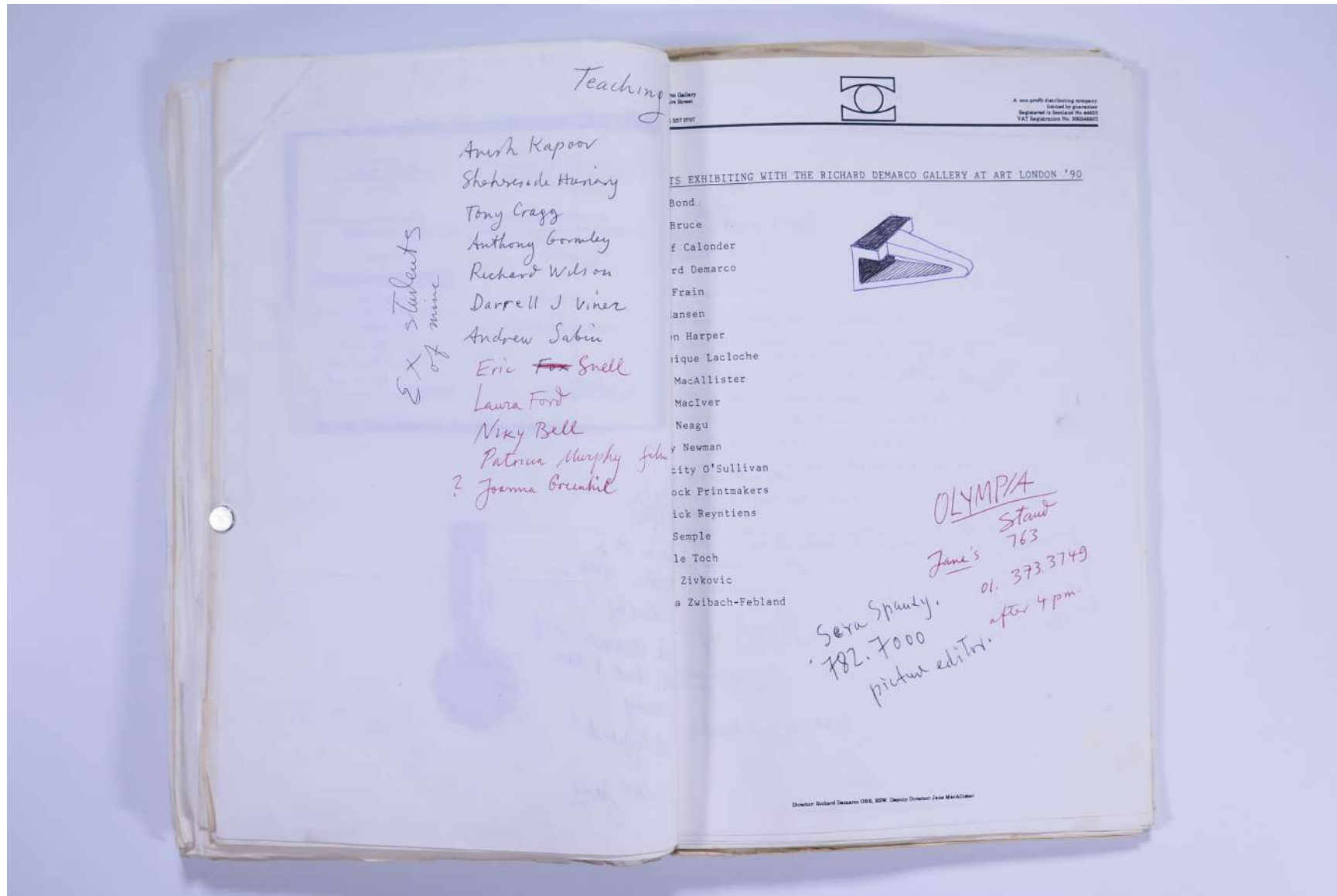
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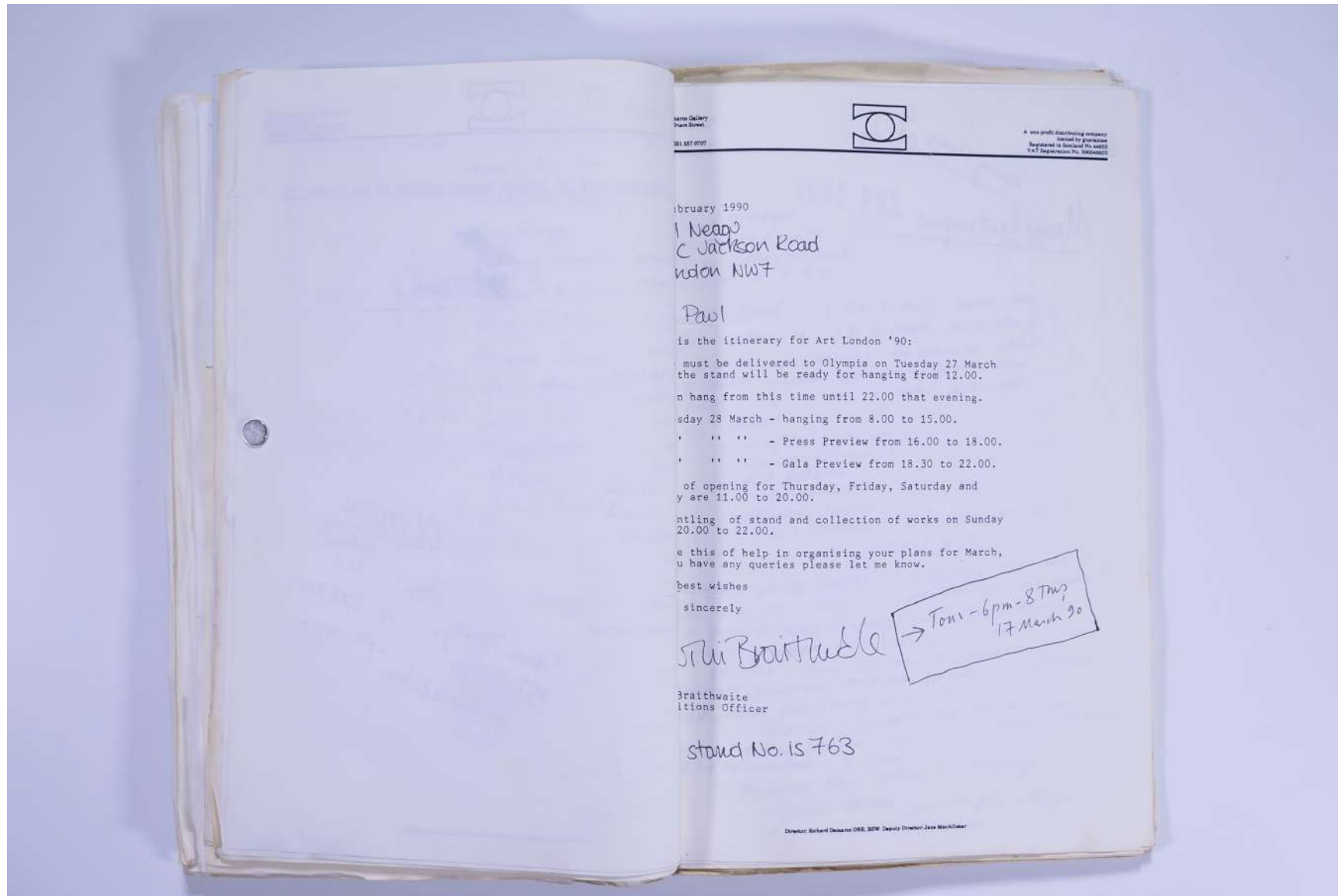
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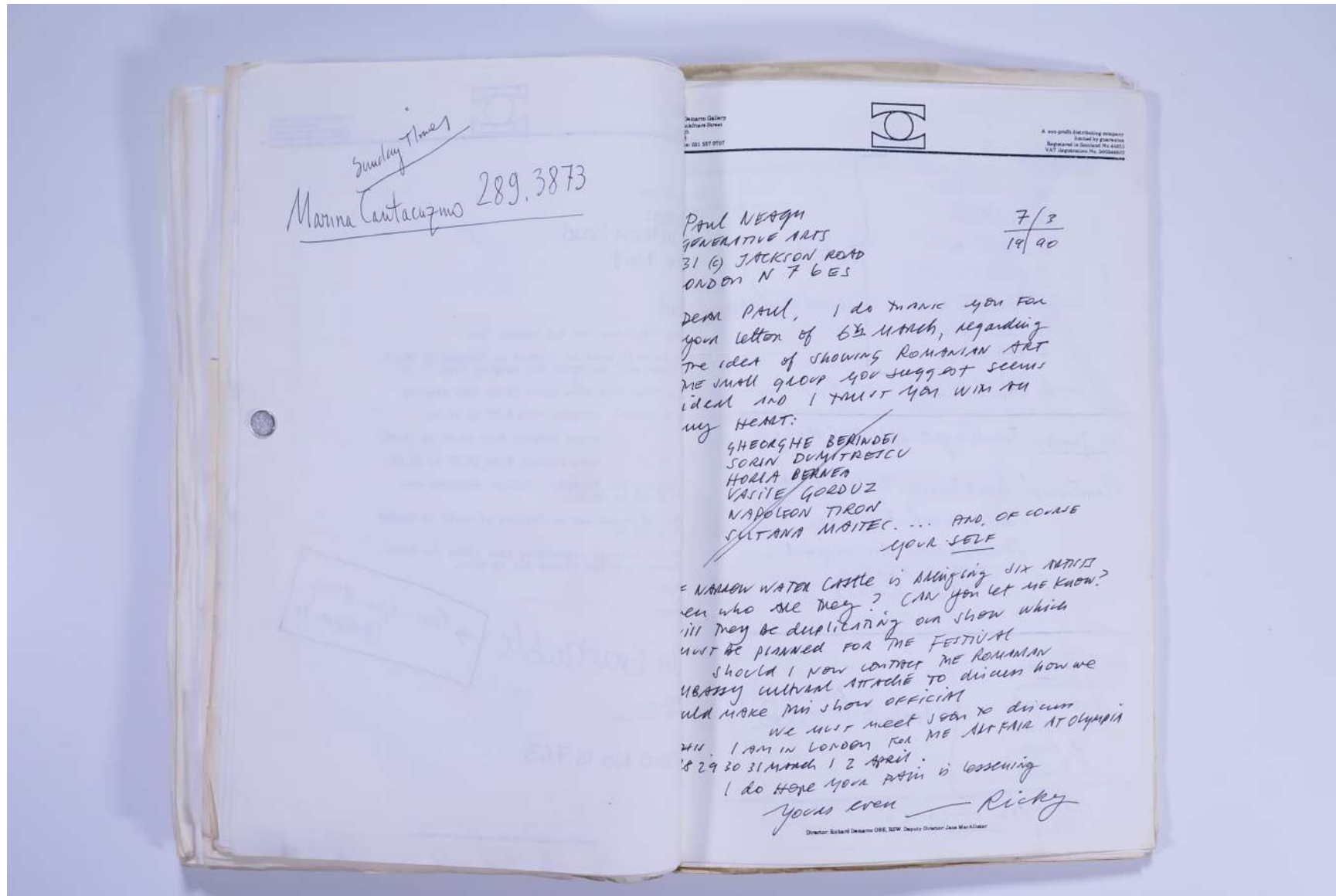


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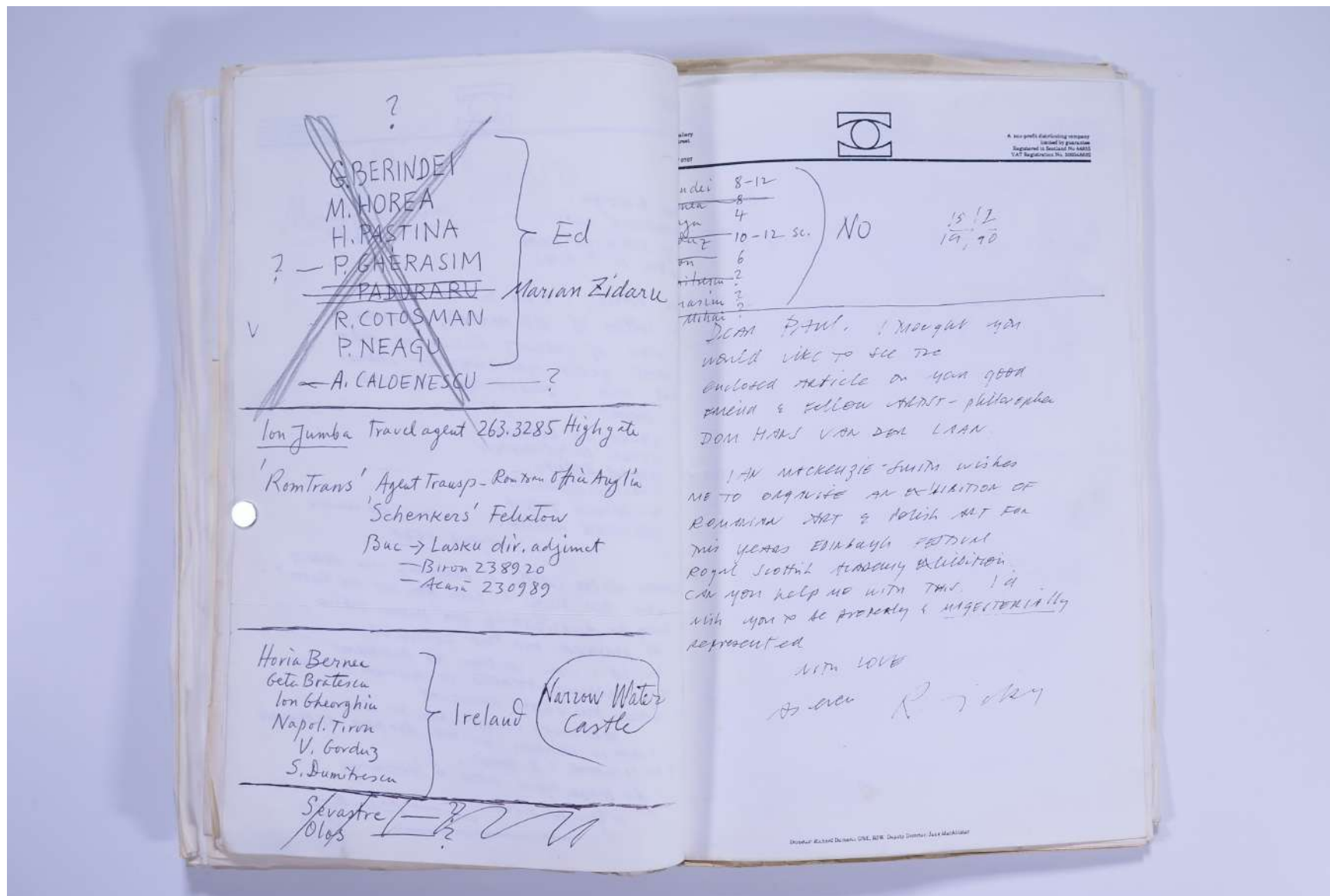


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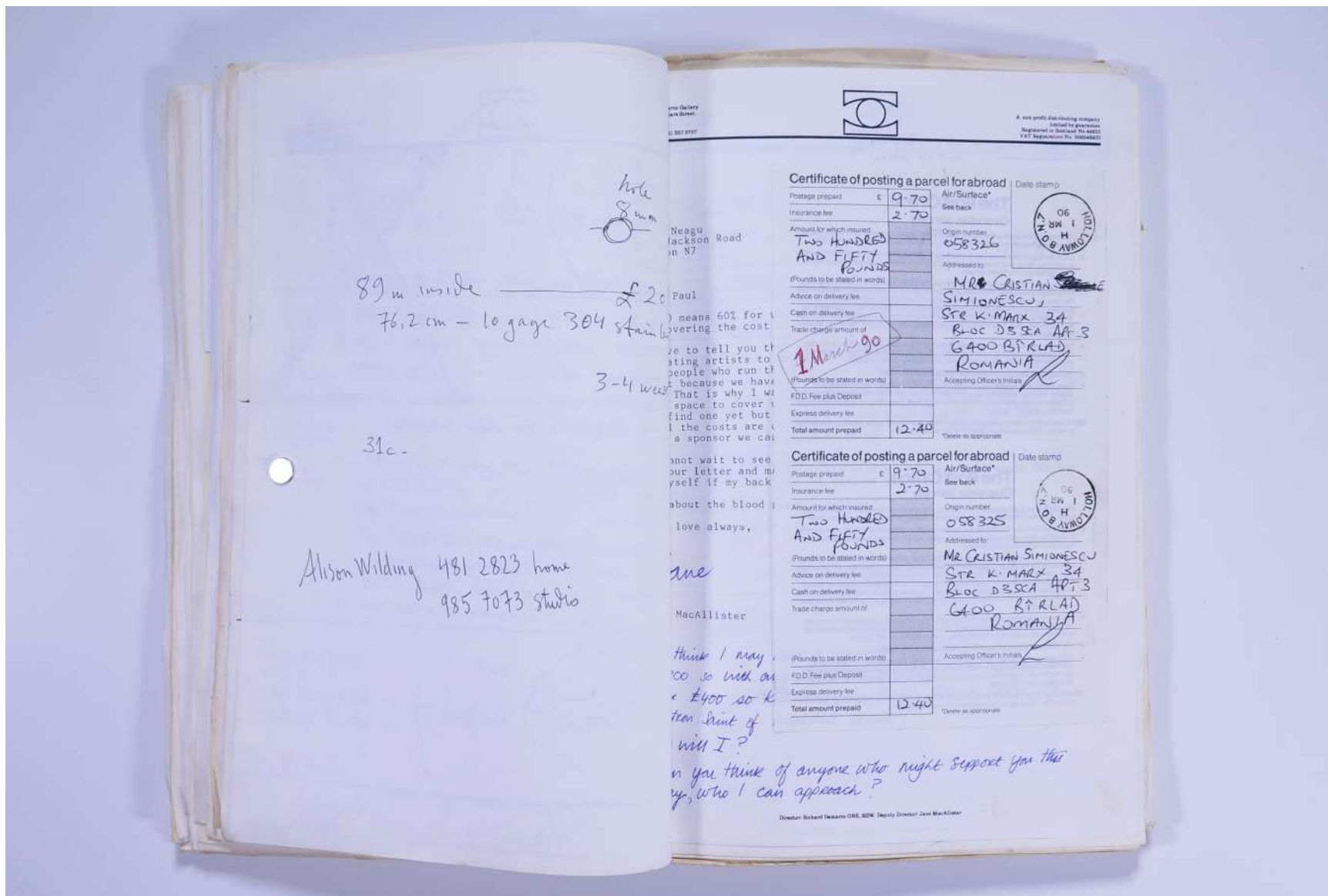


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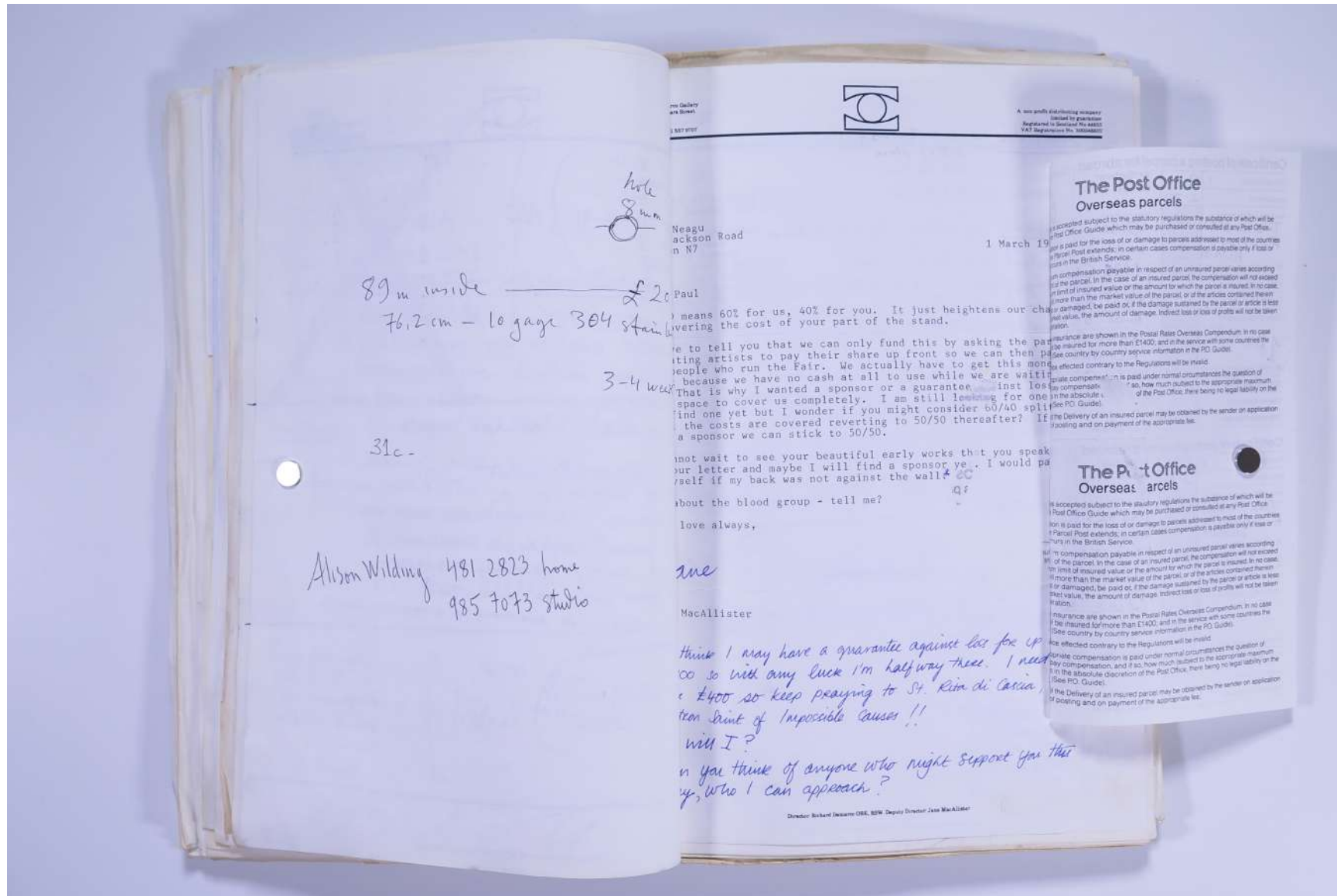
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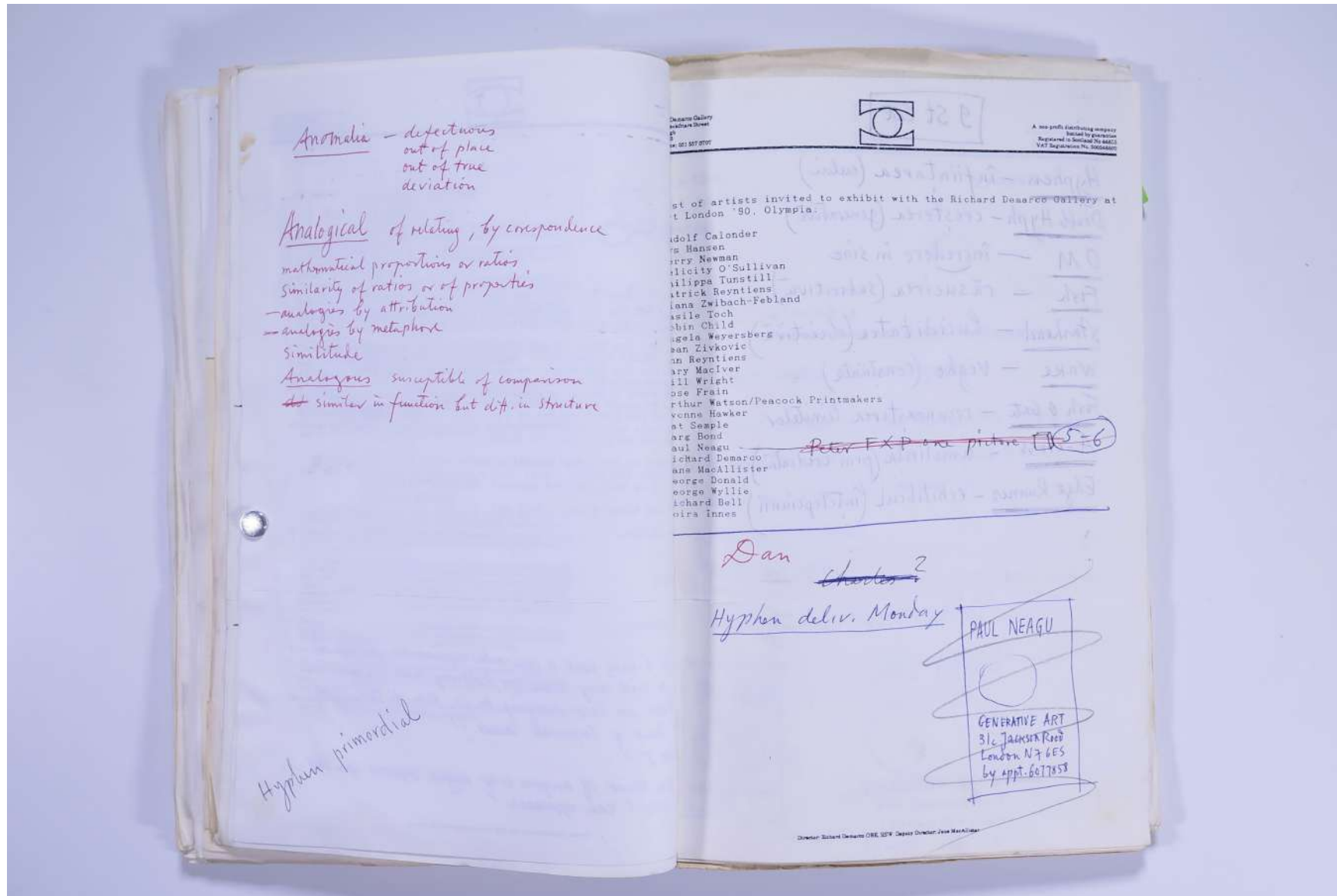
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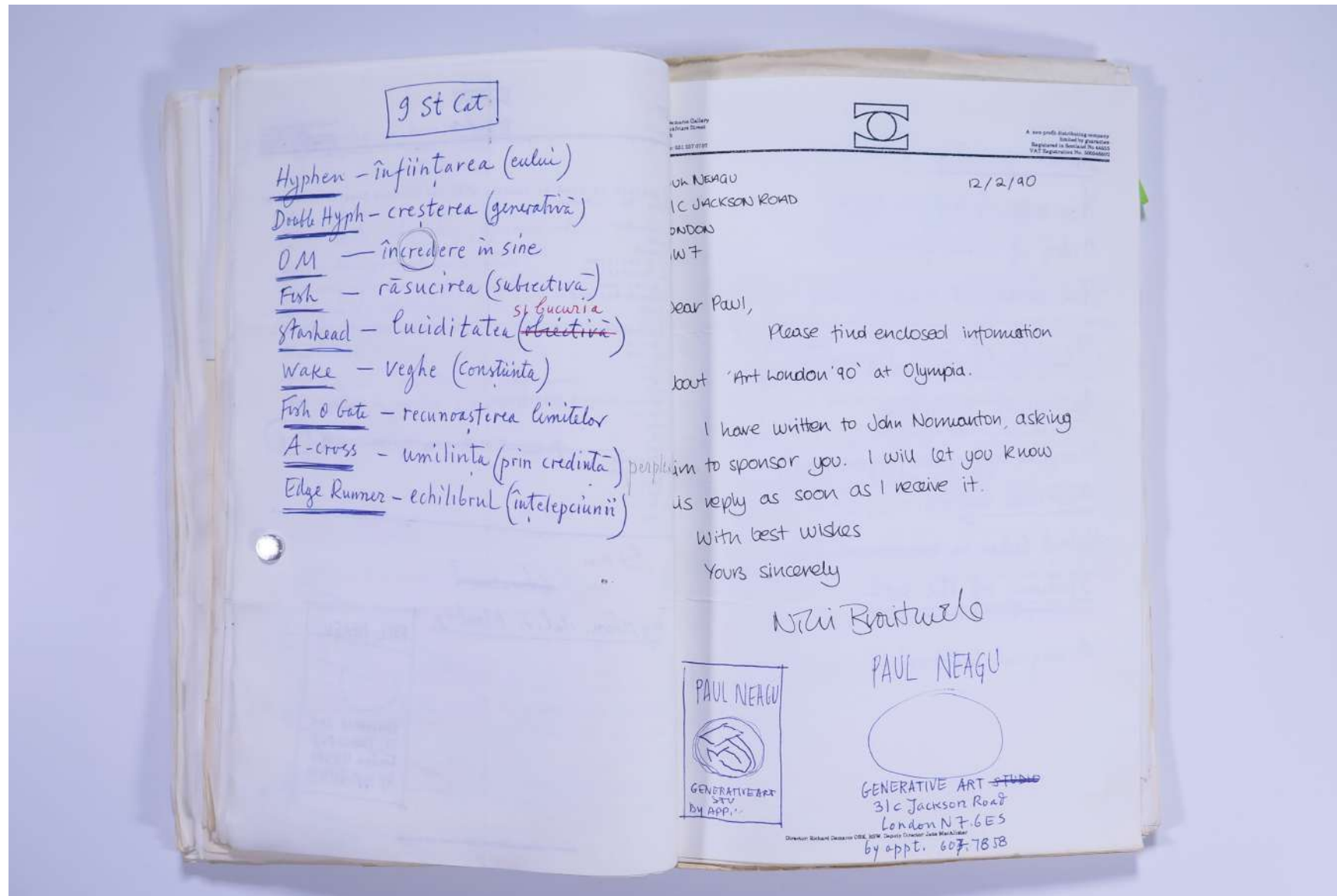
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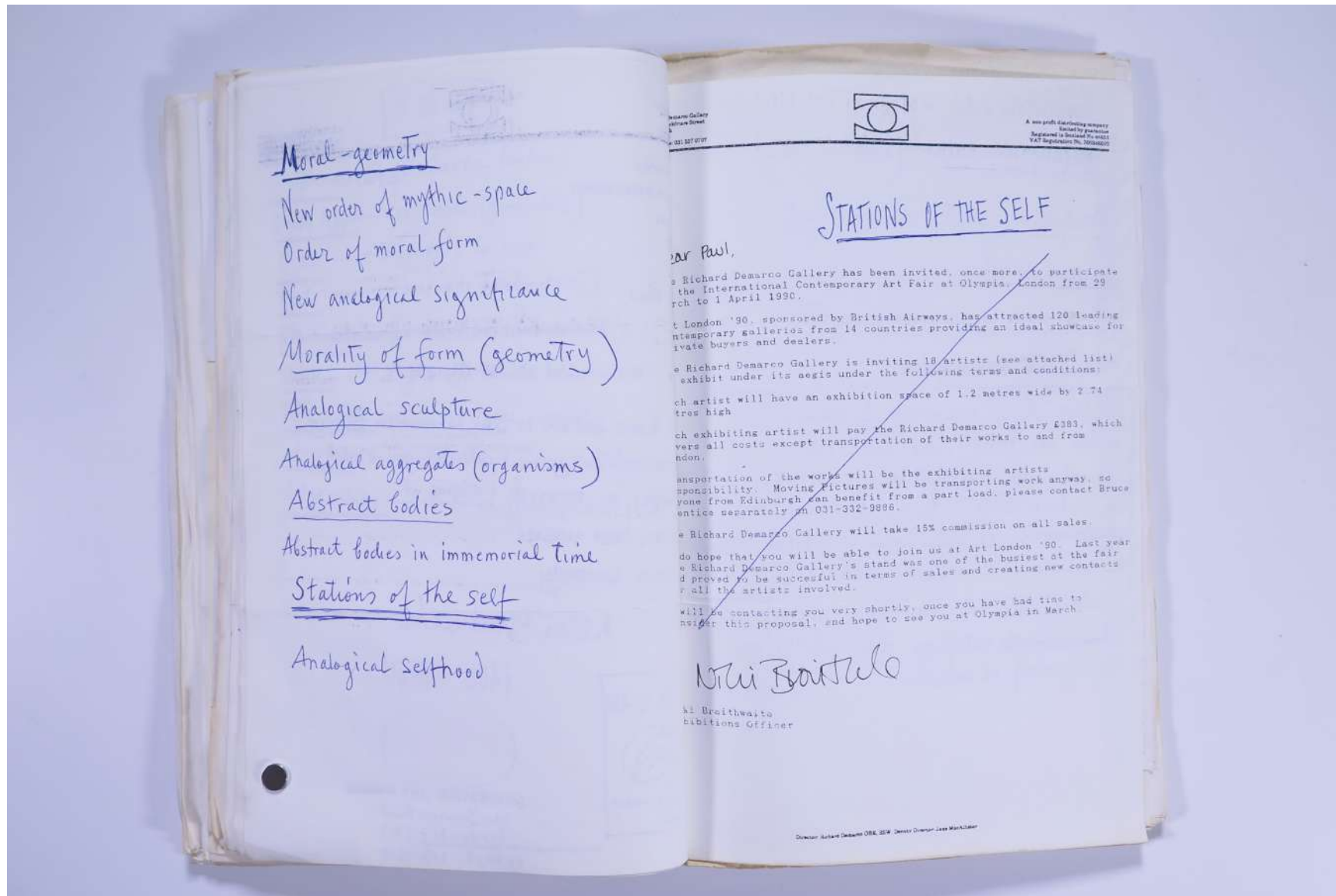
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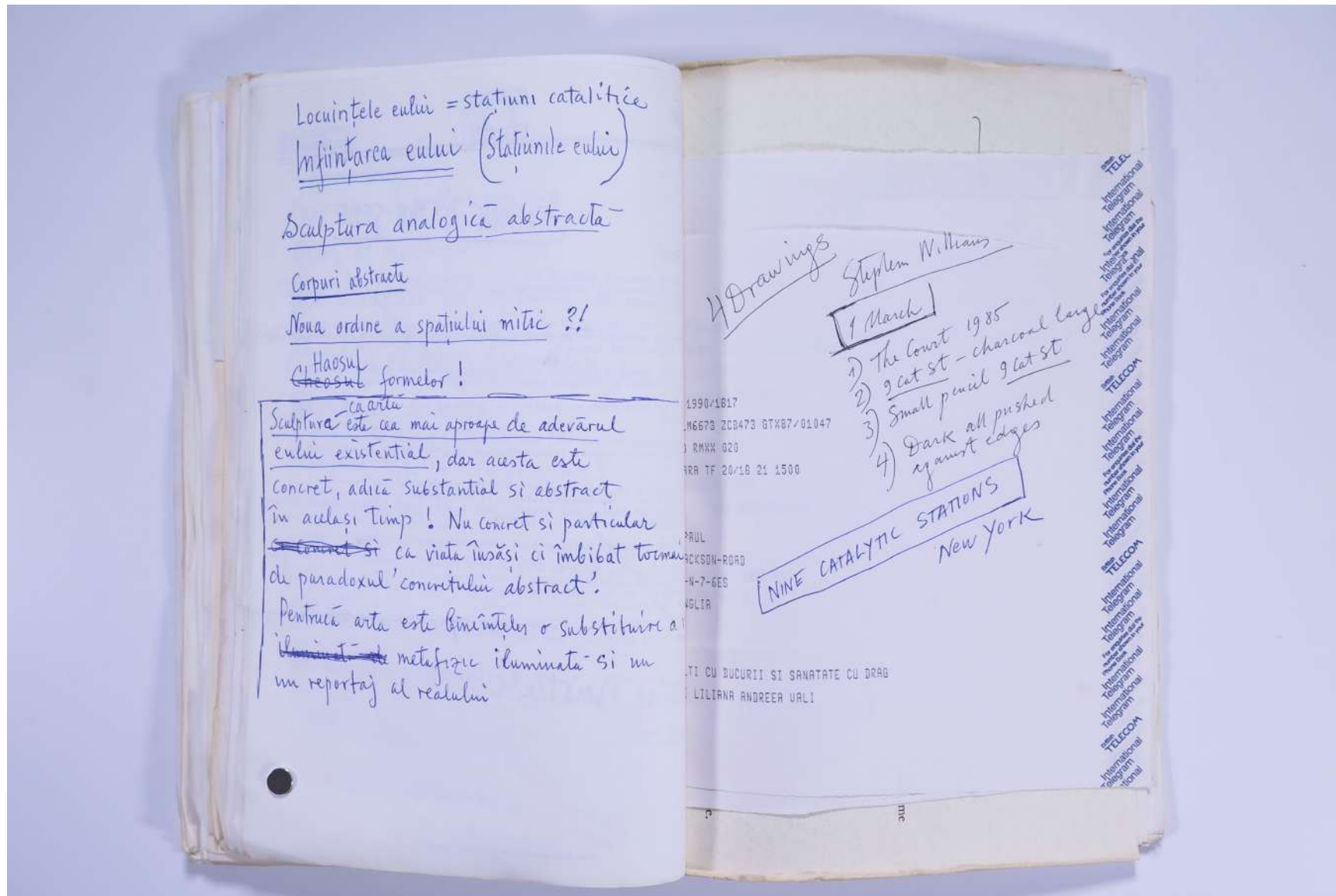
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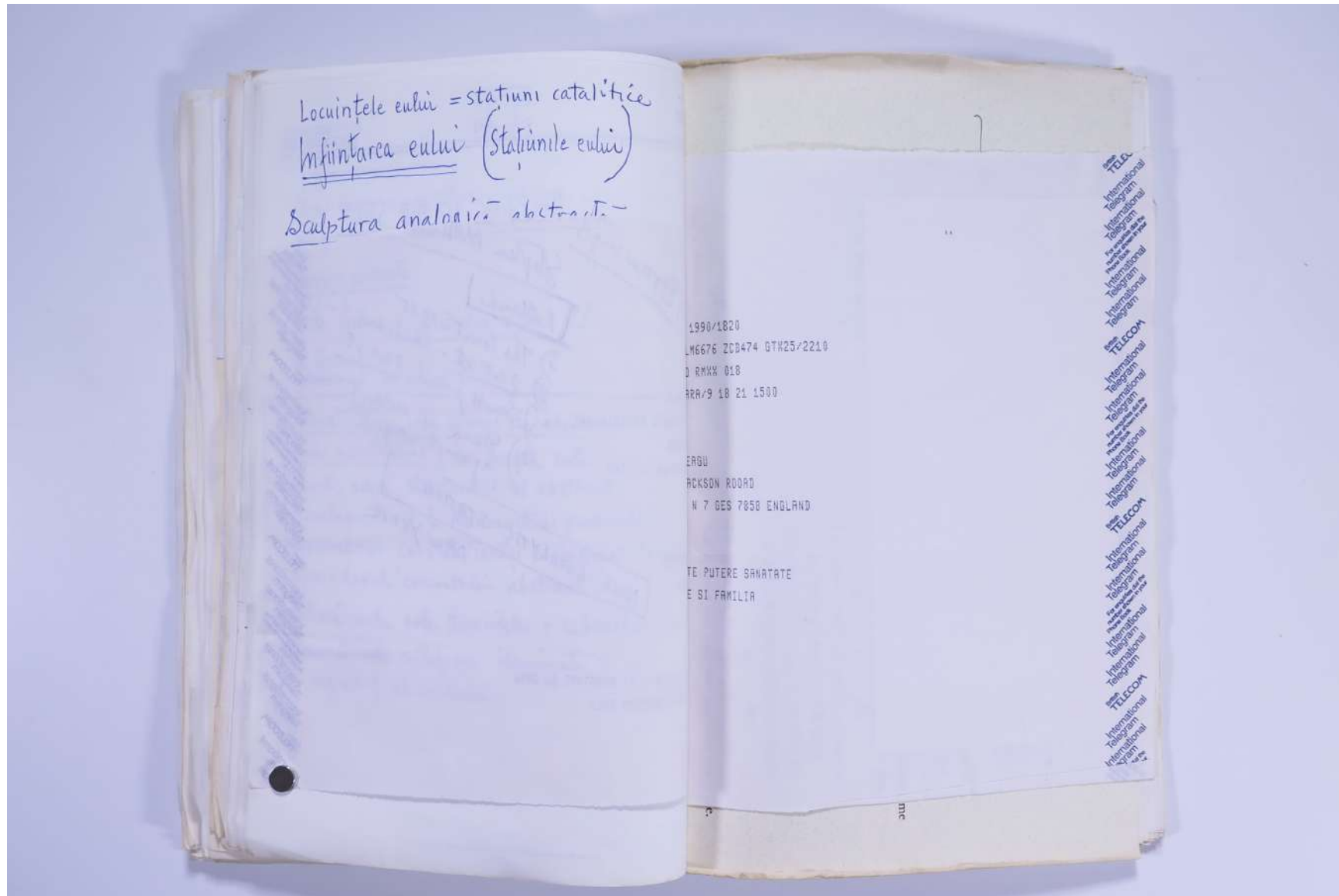


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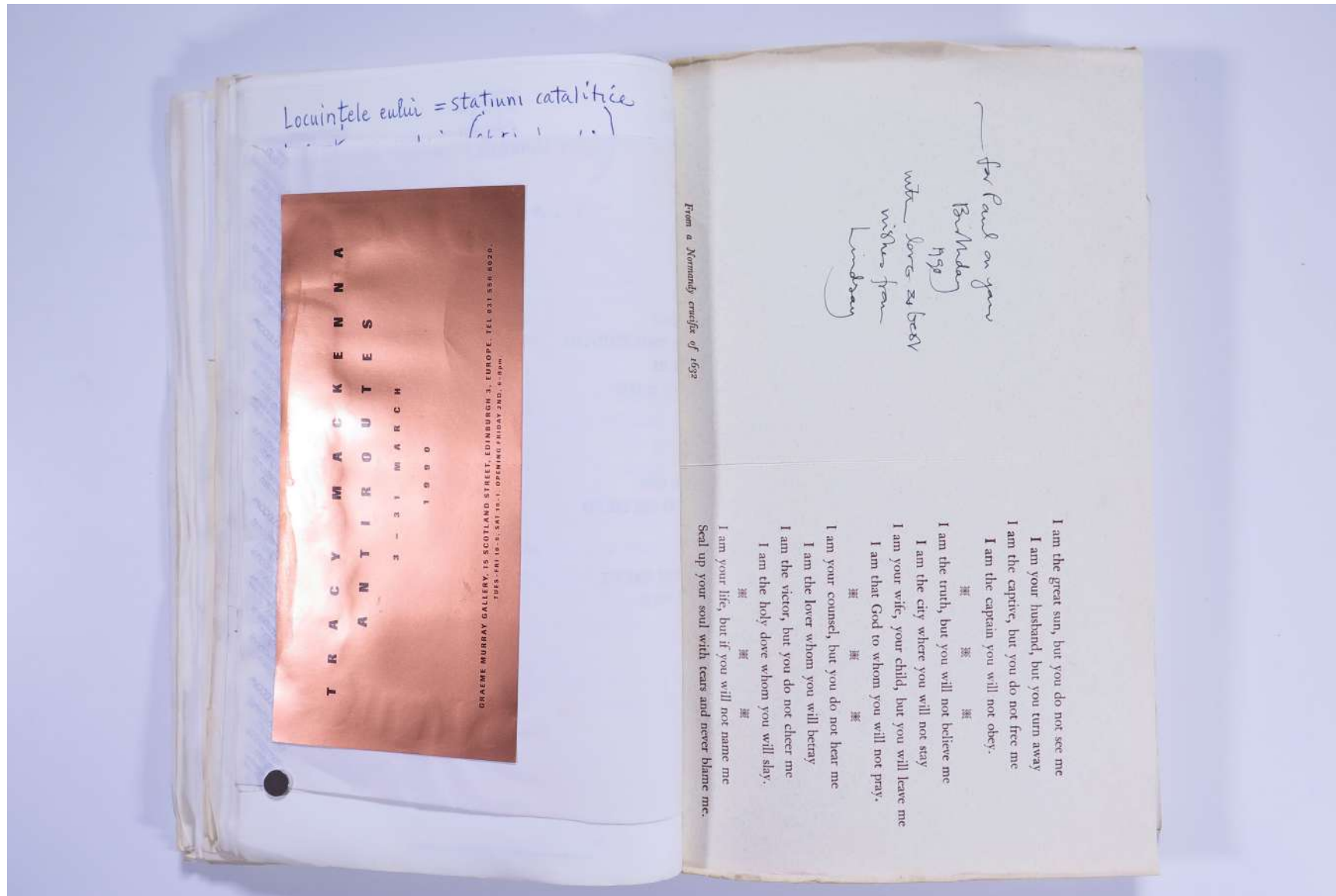
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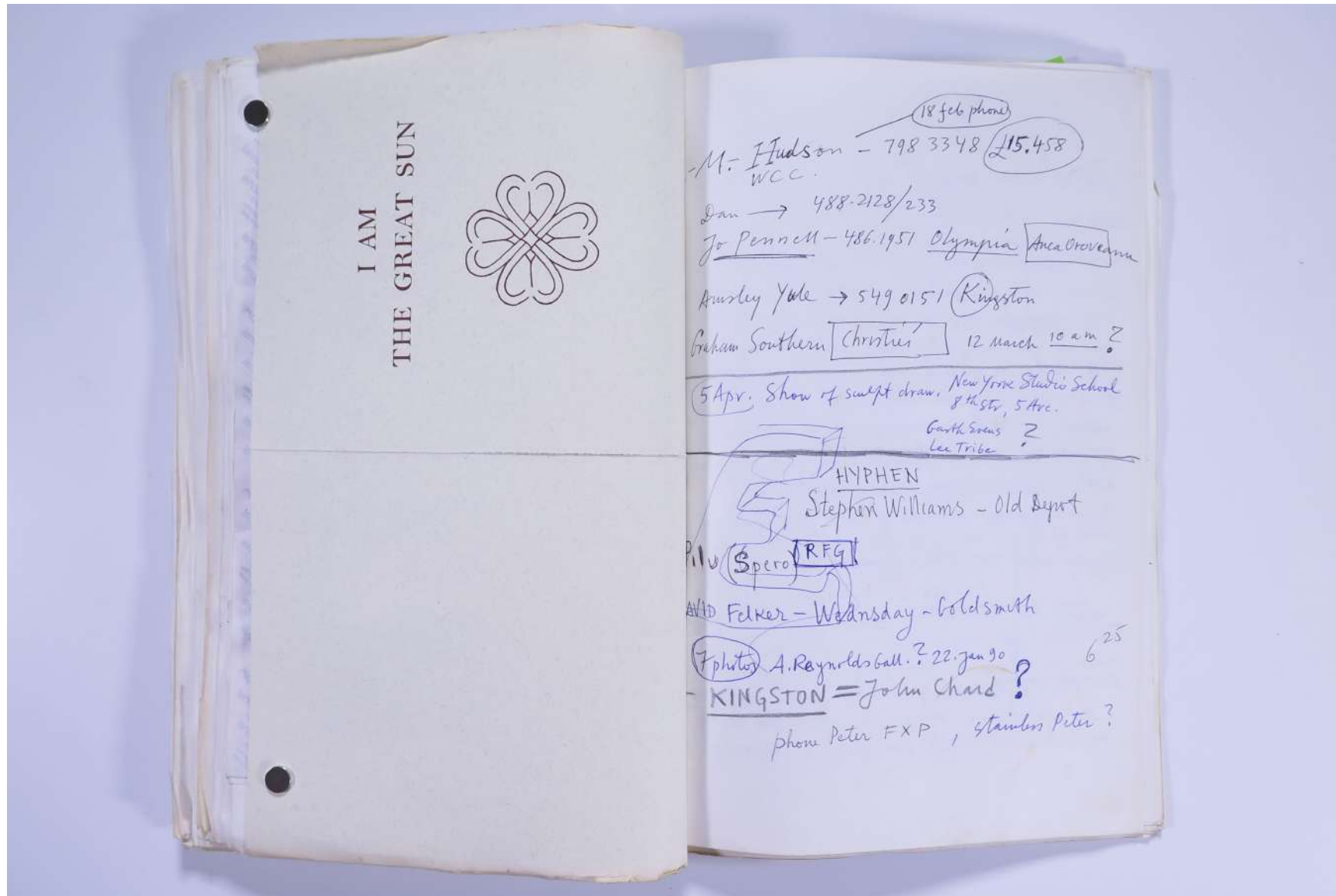
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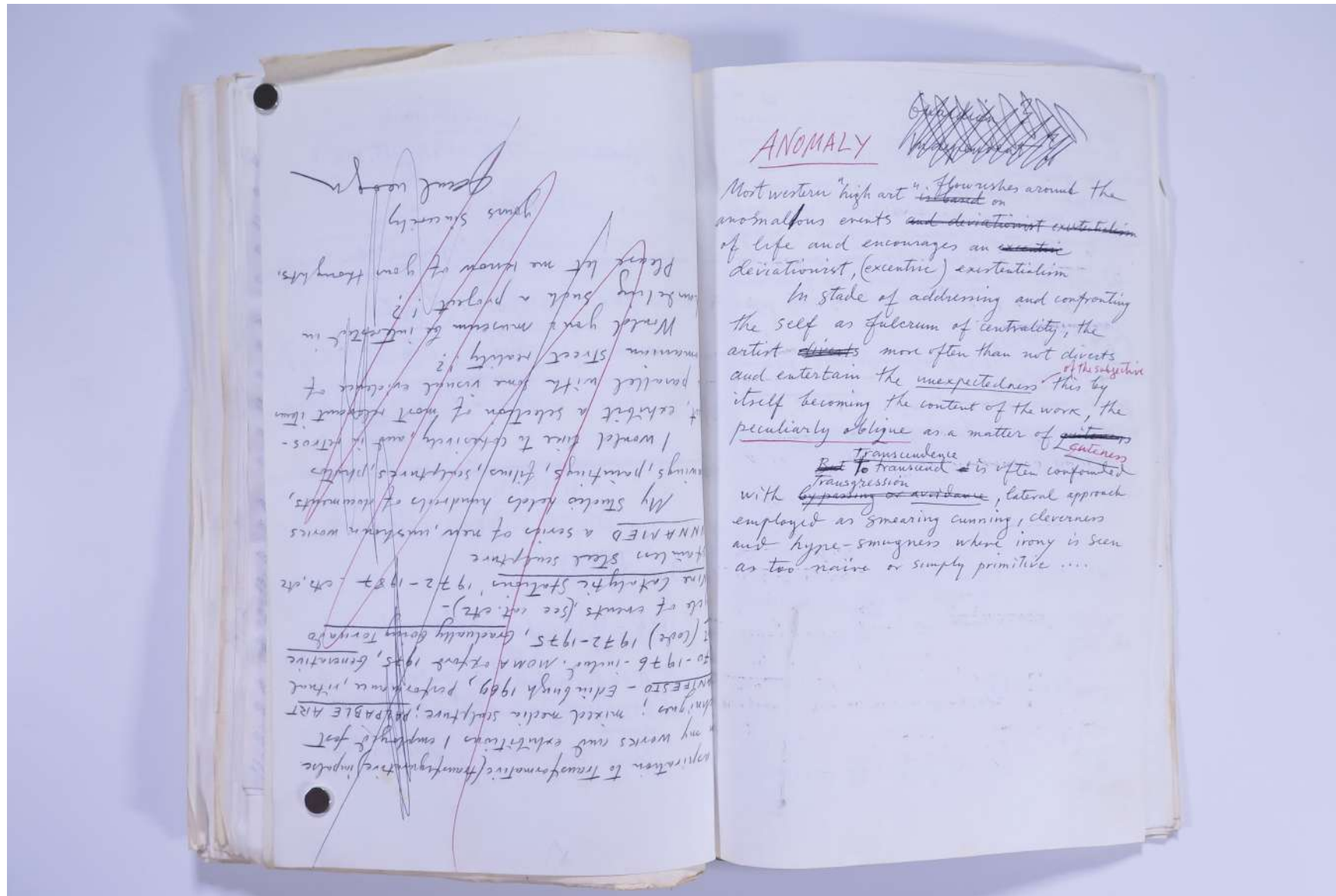
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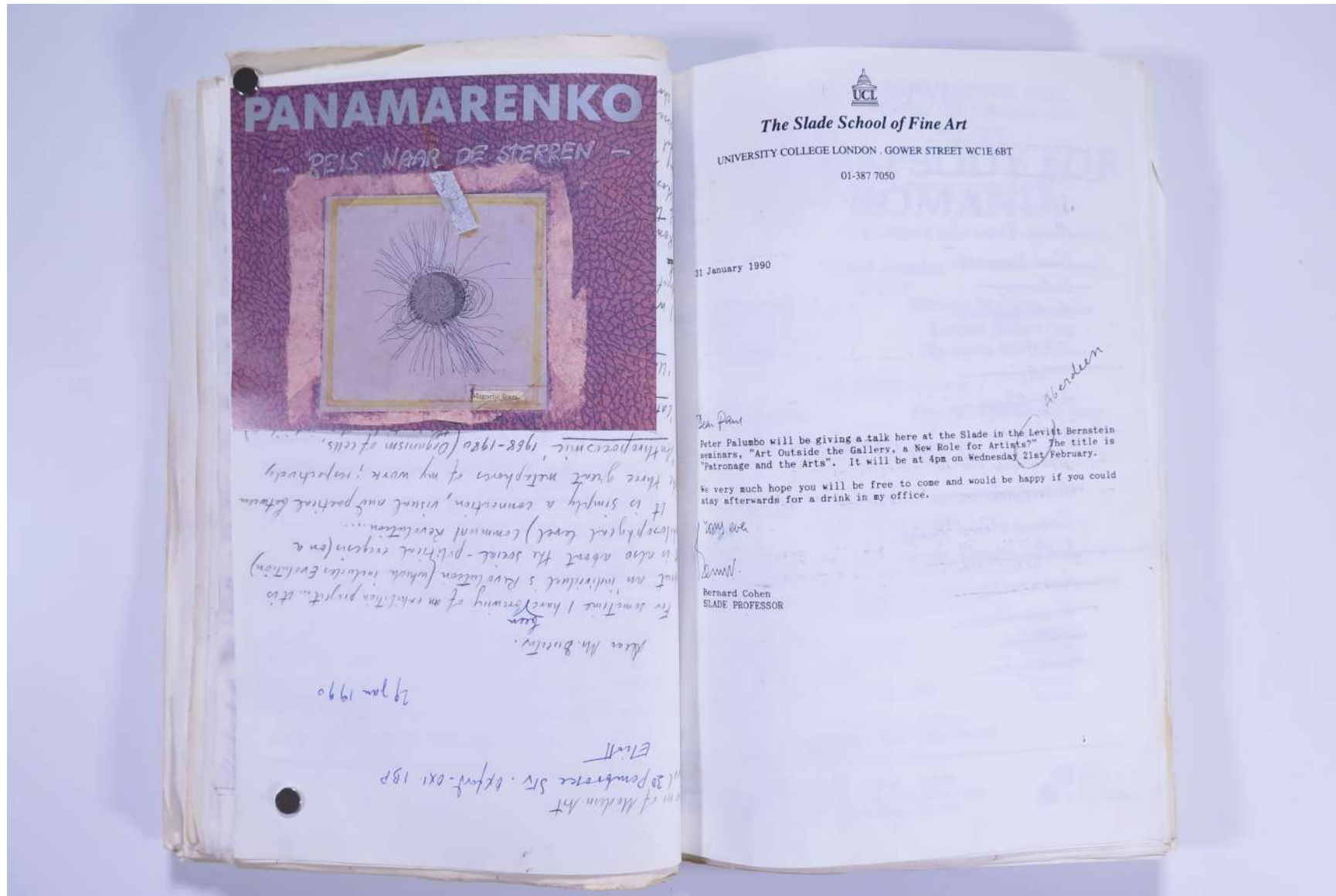
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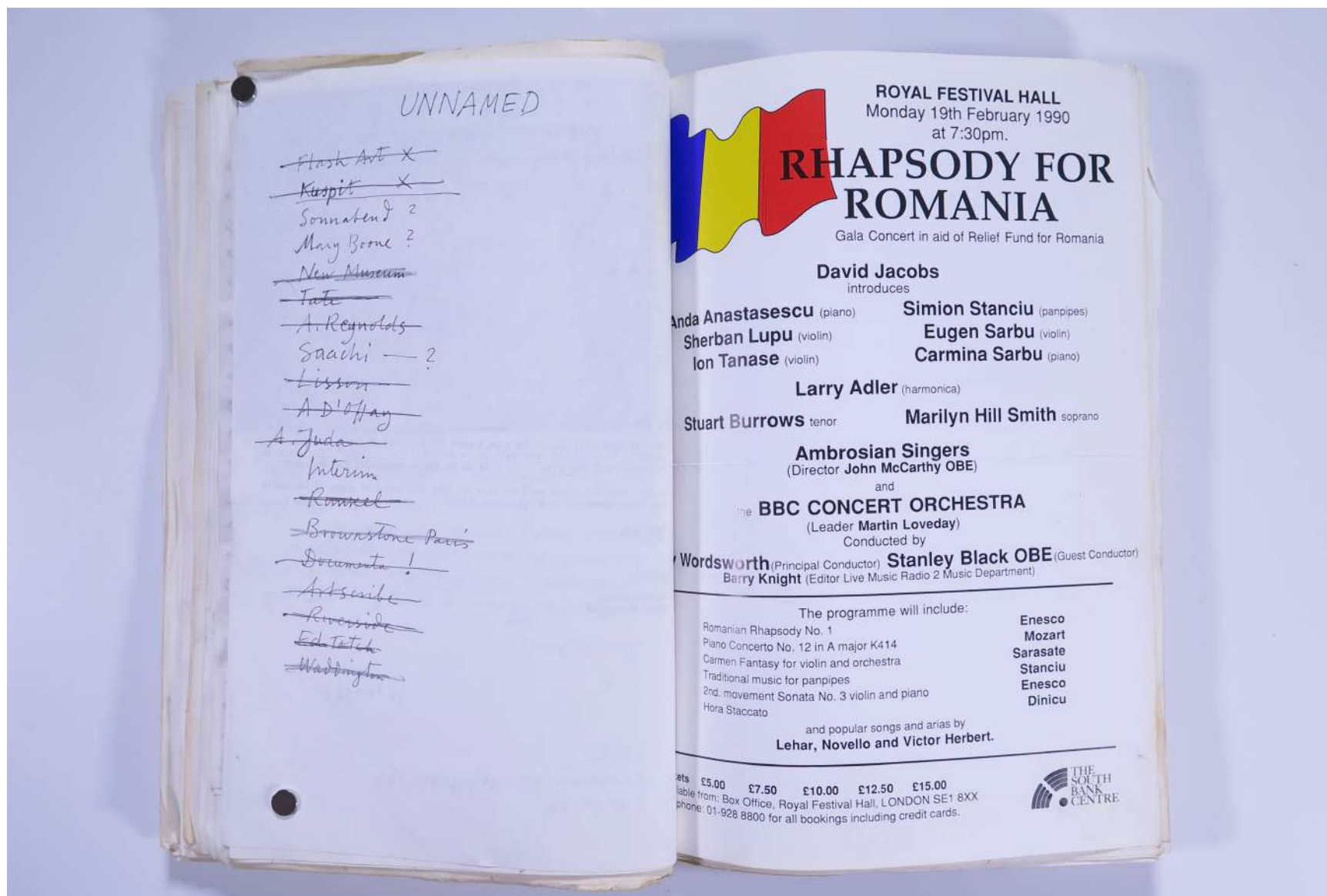
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UNNAMED

- ~~Flash Art X~~
- ~~Koopit X~~
- Sonnaten 2
- Mary Boone ?
- ~~New Museum~~
- ~~Tate~~
- ~~A. Reynolds~~
- Saachi — ?
- ~~Lisson~~
- ~~A. D'Hay~~
- ~~A. Juda~~
- Interim
- ~~Rommel~~
- ~~Brownstone Paris~~
- ~~Documents !~~
- ~~Artside~~
- ~~Riverside~~
- ~~Ed Tatch~~
- ~~Waddington~~

ROYAL FESTIVAL HALL  
Monday 19th February 1990  
at 7:30pm.

## RHAPSODY FOR ROMANIA

Gala Concert in aid of Relief Fund for Romania

**David Jacobs**  
Introduces

**Anda Anastasescu** (piano)      **Simion Stanciu** (panpipes)  
**Sherban Lupu** (violin)      **Eugen Sarbu** (violin)  
**Ion Tanase** (violin)      **Carmina Sarbu** (piano)

**Larry Adler** (harmonica)

**Stuart Burrows** tenor      **Marilyn Hill Smith** soprano

**Ambrosian Singers**  
(Director **John McCarthy** OBE)

and  
**the BBC CONCERT ORCHESTRA**  
(Leader **Martin Loveday**)  
Conducted by  
**Wordsworth** (Principal Conductor)      **Stanley Black OBE** (Guest Conductor)  
**Barry Knight** (Editor Live Music Radio 2 Music Department)

The programme will include:

Romanian Rhapsody No. 1	<b>Enesco</b>
Piano Concerto No. 12 in A major K414	<b>Mozart</b>
Carmen Fantasy for violin and orchestra	<b>Sarasate</b>
Traditional music for panpipes	<b>Stanciu</b>
2nd. movement Sonata No. 3 violin and piano	<b>Enesco</b>
Hora Staccato	<b>Dinicu</b>

and popular songs and arias by  
**Lehar, Novello and Victor Herbert.**

Tickets: £5.00   £7.50   £10.00   £12.50   £15.00  
Available from: Box Office, Royal Festival Hall, LONDON SE1 8XX  
Telephone: 01-928 8800 for all bookings including credit cards.

THE SOUTH BANK CENTRE

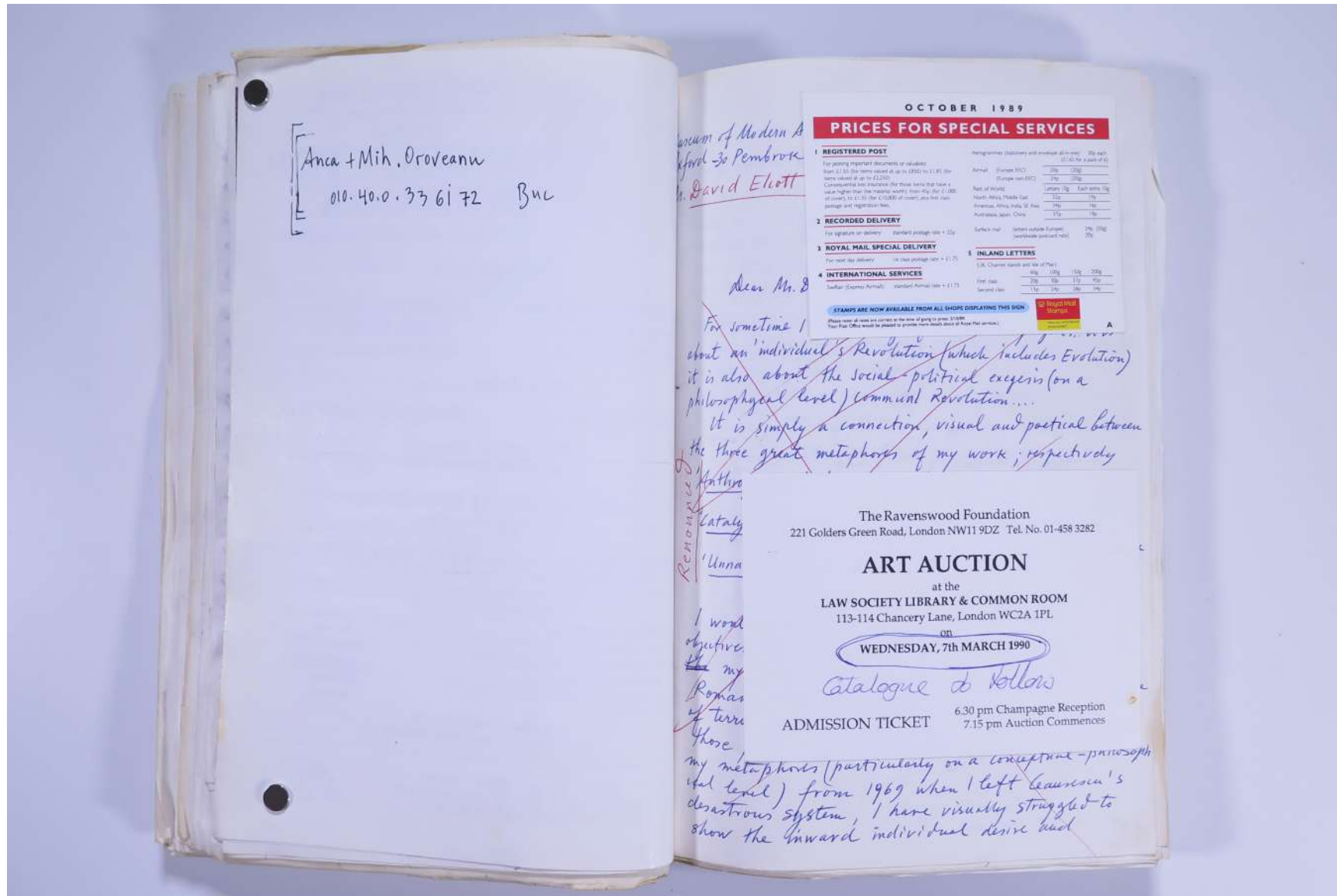
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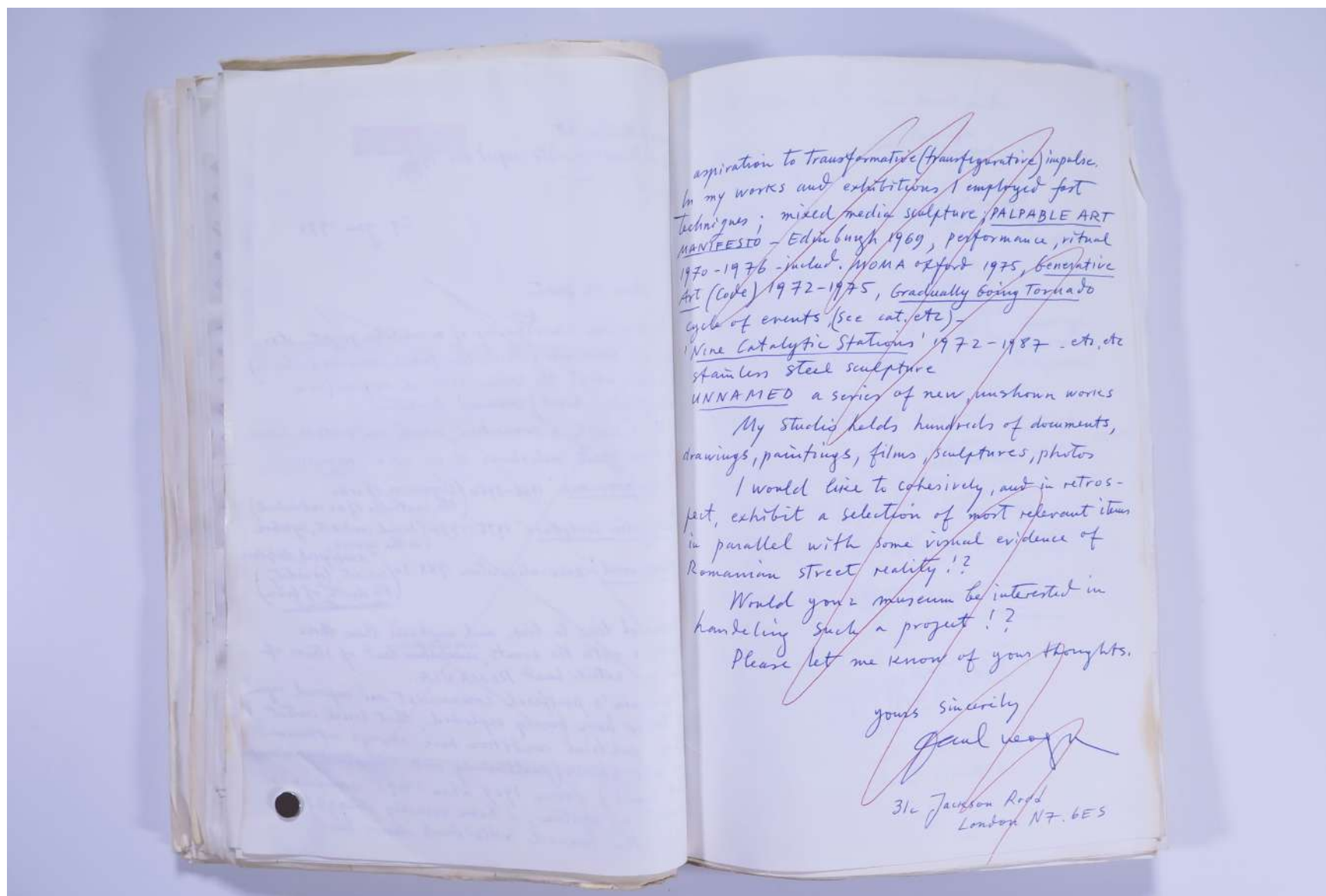
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Reference No.

PNE 70.040



aspiration to transformative (transfigurative) impulse.  
In my works and exhibitions I employed fast  
techniques; mixed media sculpture, PALPABLE ART  
MANIFESTO - Edinburgh 1969, performance, ritual  
1970-1976 - includ. NYOMA Oxford 1975, Generative  
Art (Code) 1972-1975, Gradually Going Tornado  
cycle of events (see cat, etc) -

'Nine Catalytic Stations' 1972-1987 - etc, etc  
stainless steel sculpture

UNNAMED a series of new, unshown works

My studio holds hundreds of documents,  
drawings, paintings, films, sculptures, photos

I would like to cohesively, and in retros-  
pect, exhibit a selection of most relevant items  
in parallel with some visual evidence of  
Romanian street reality!?

Would you & museum be interested in  
handling such a project!?

Please let me know of your thoughts.

yours sincerely

Paul Neagu

31c Jaxson Road  
London N7. 6ES

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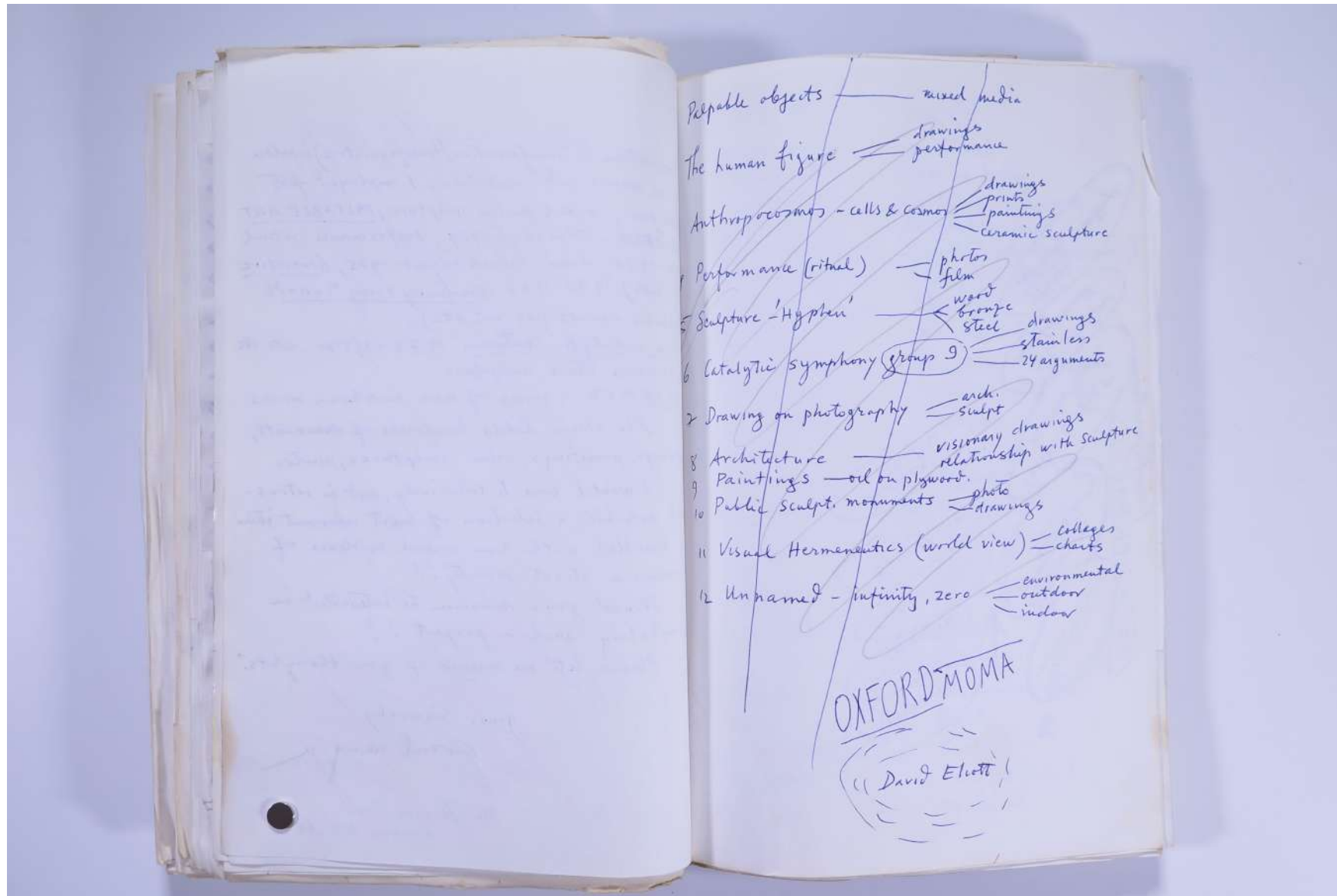


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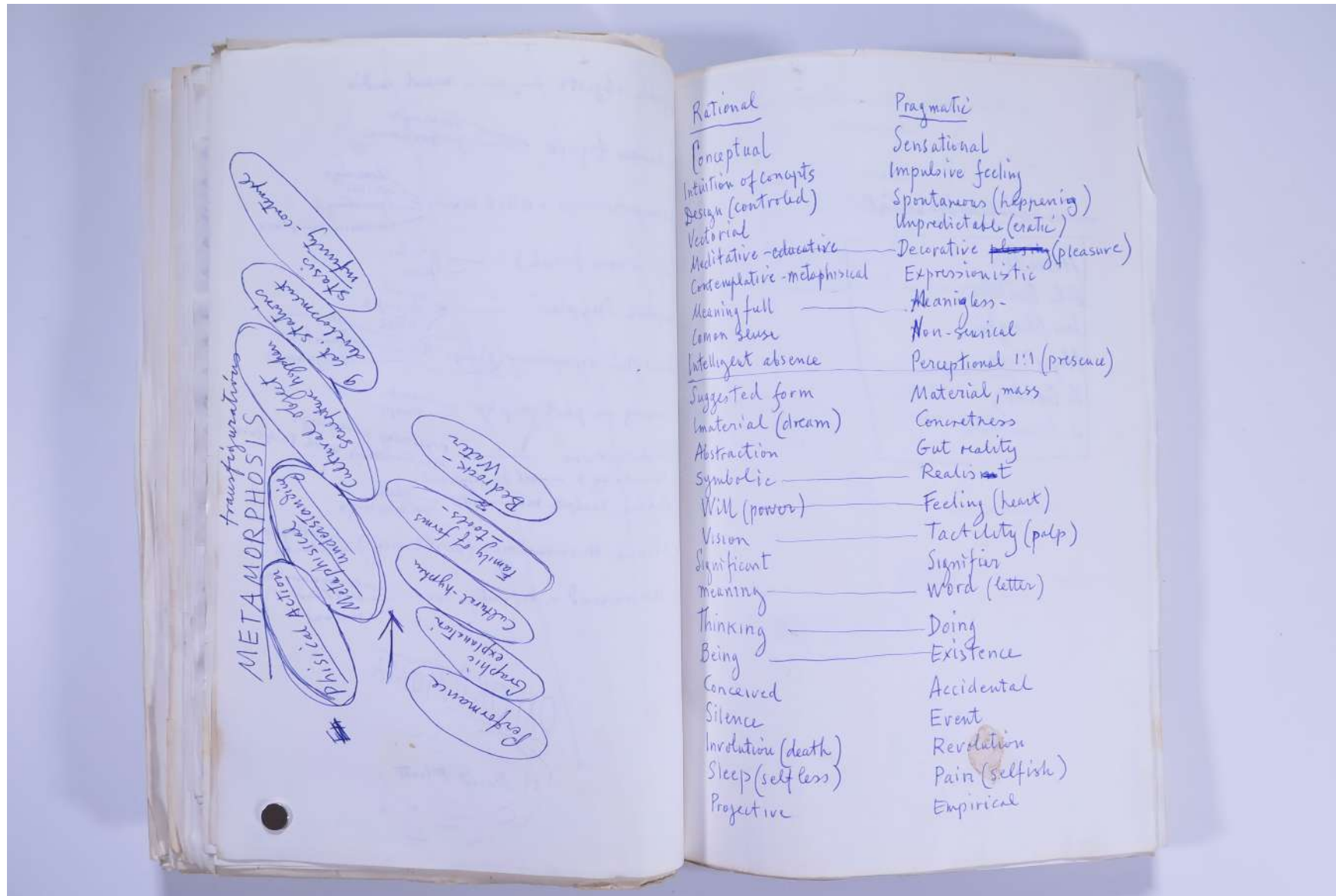
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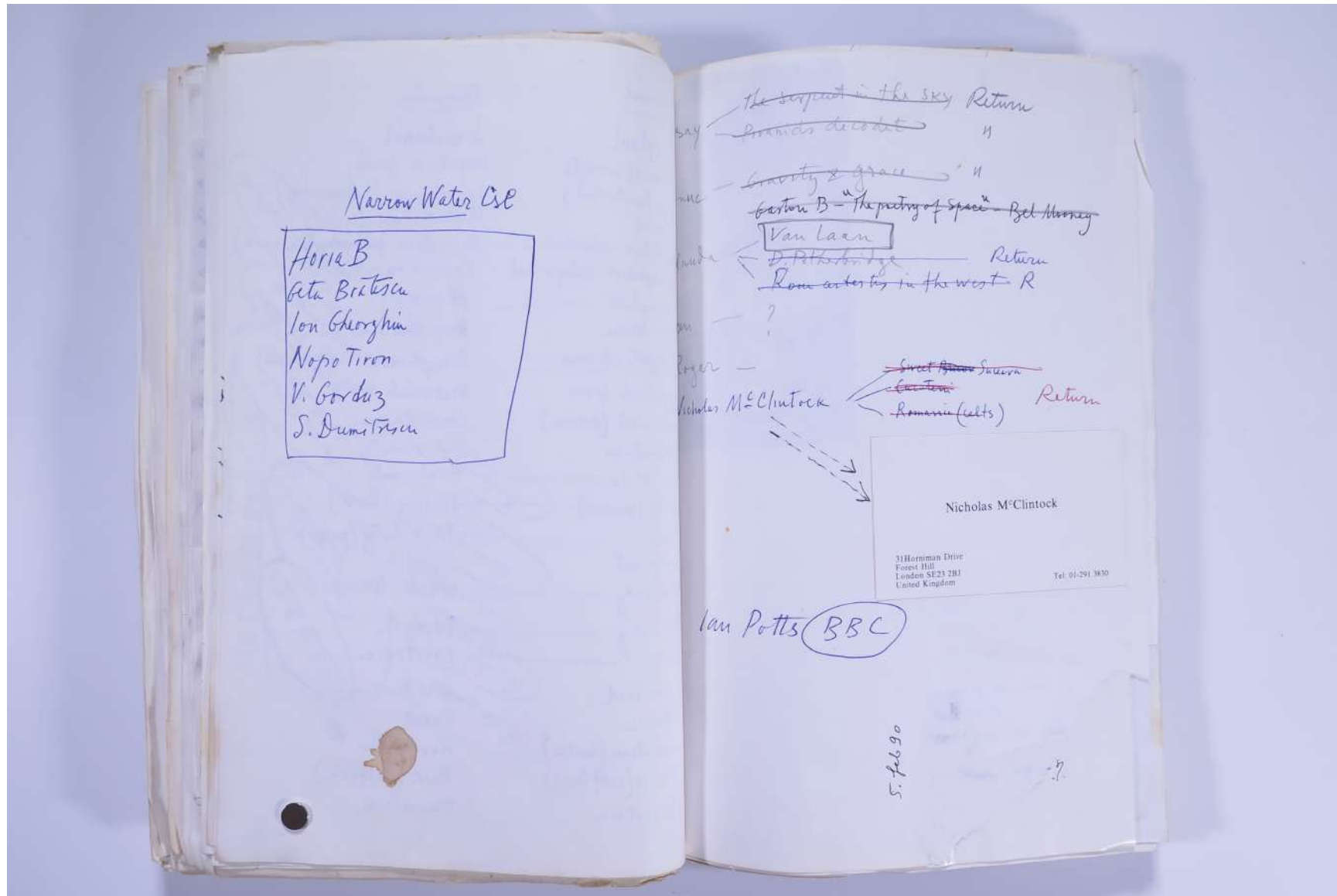
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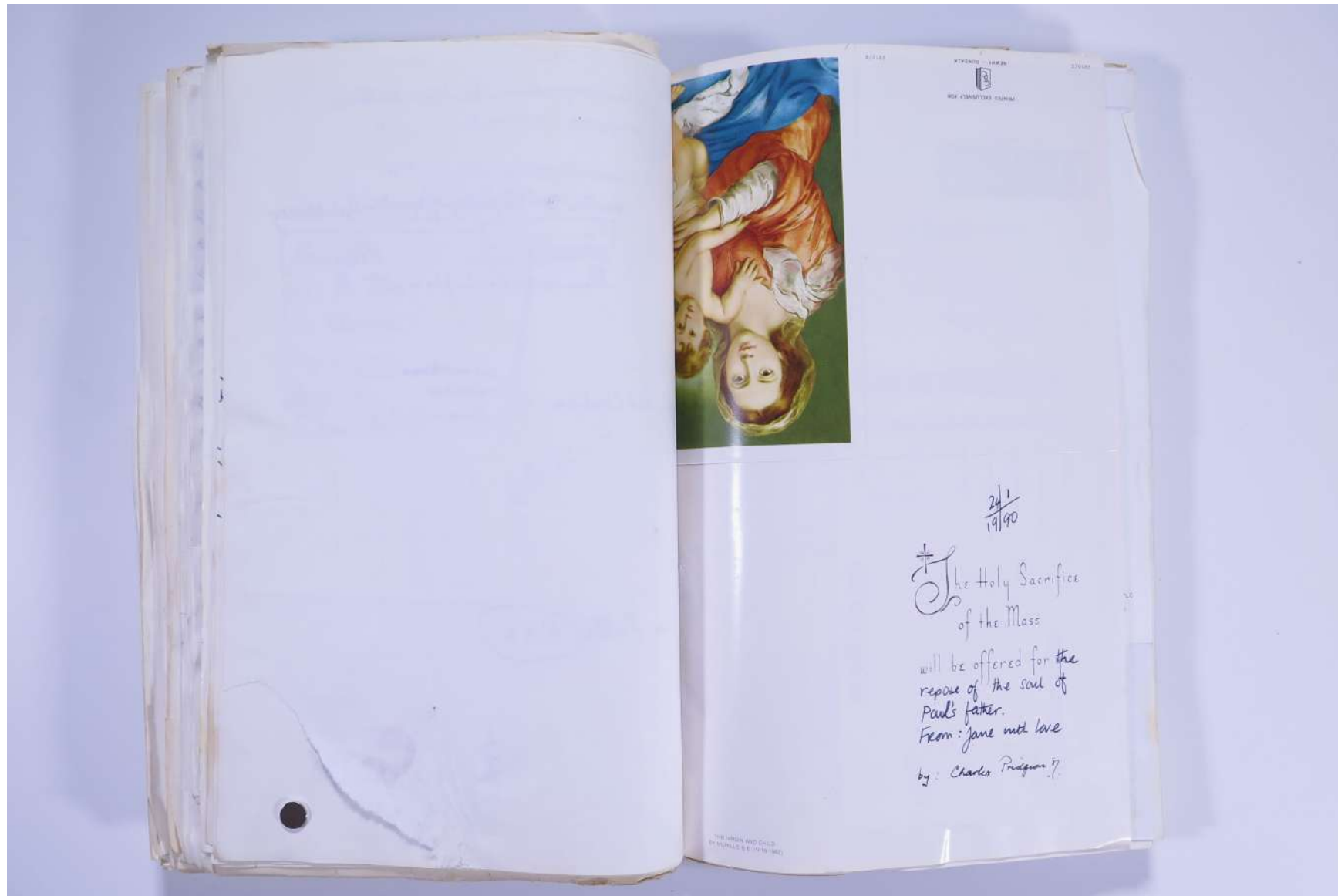


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**PNE 70.044**



24/1  
19/90

† The Holy Sacrifice  
of the Mass

will be offered for the  
repose of the soul of  
Paul's father.  
From: Jane with love

by: Charles Prigion ?

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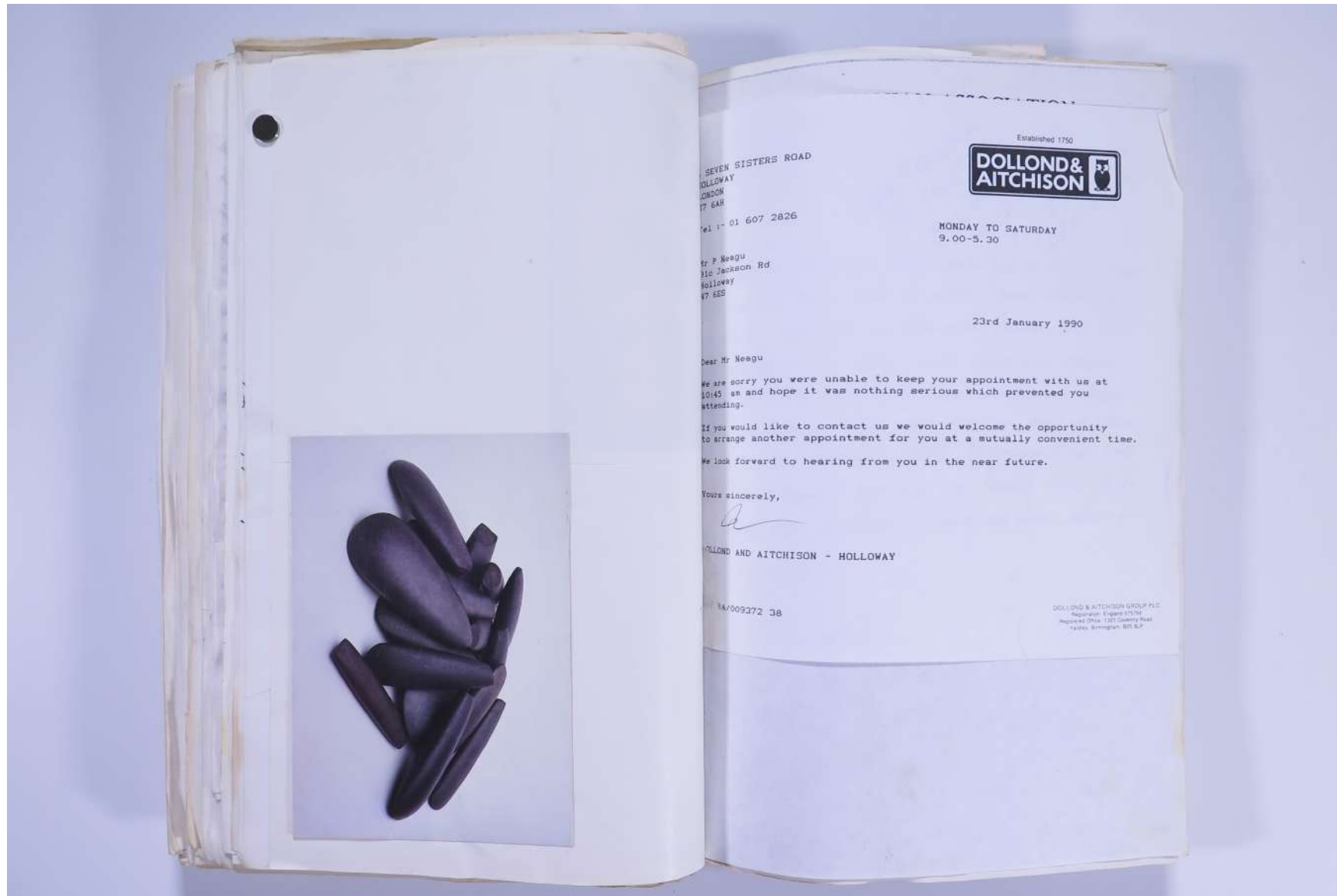
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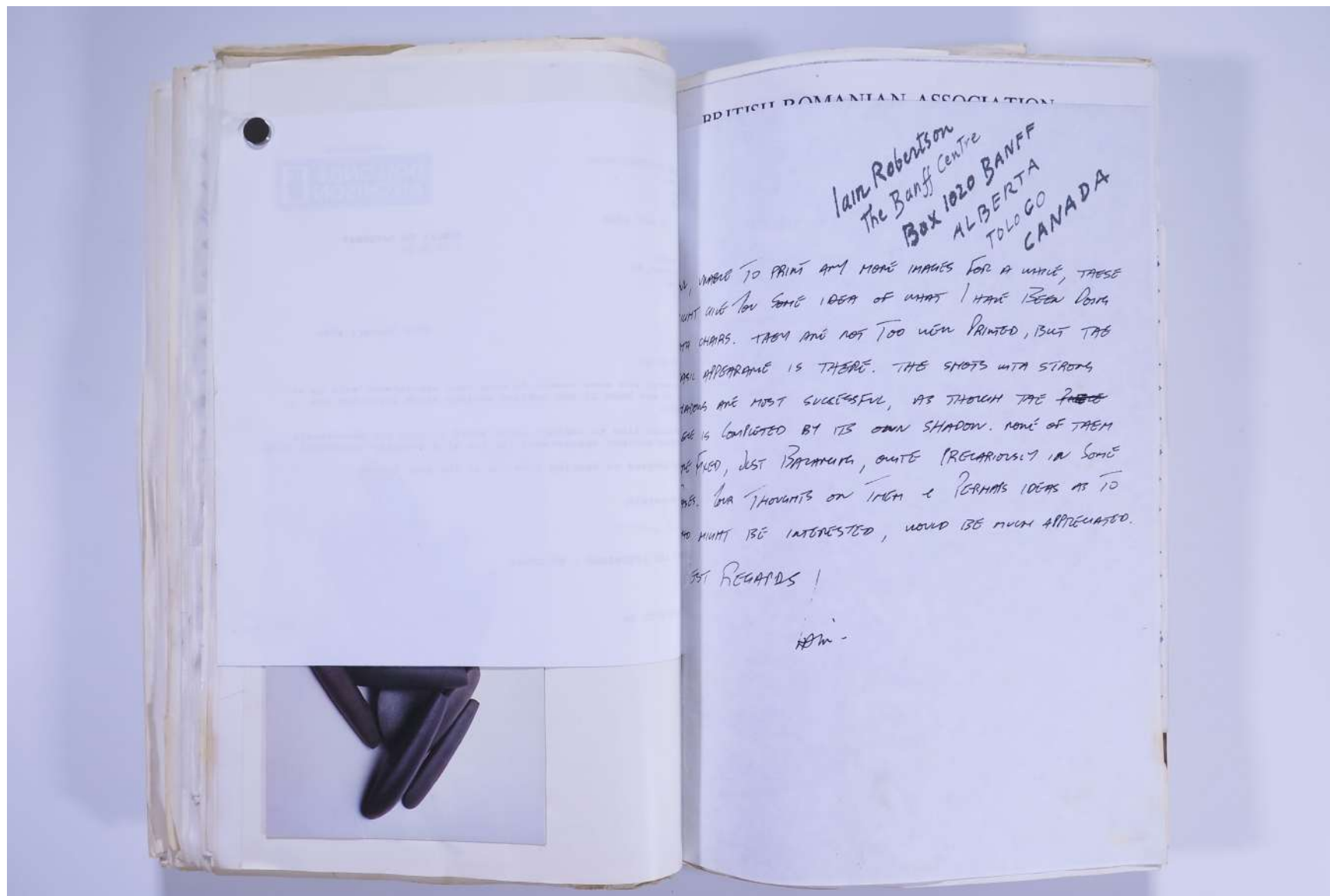
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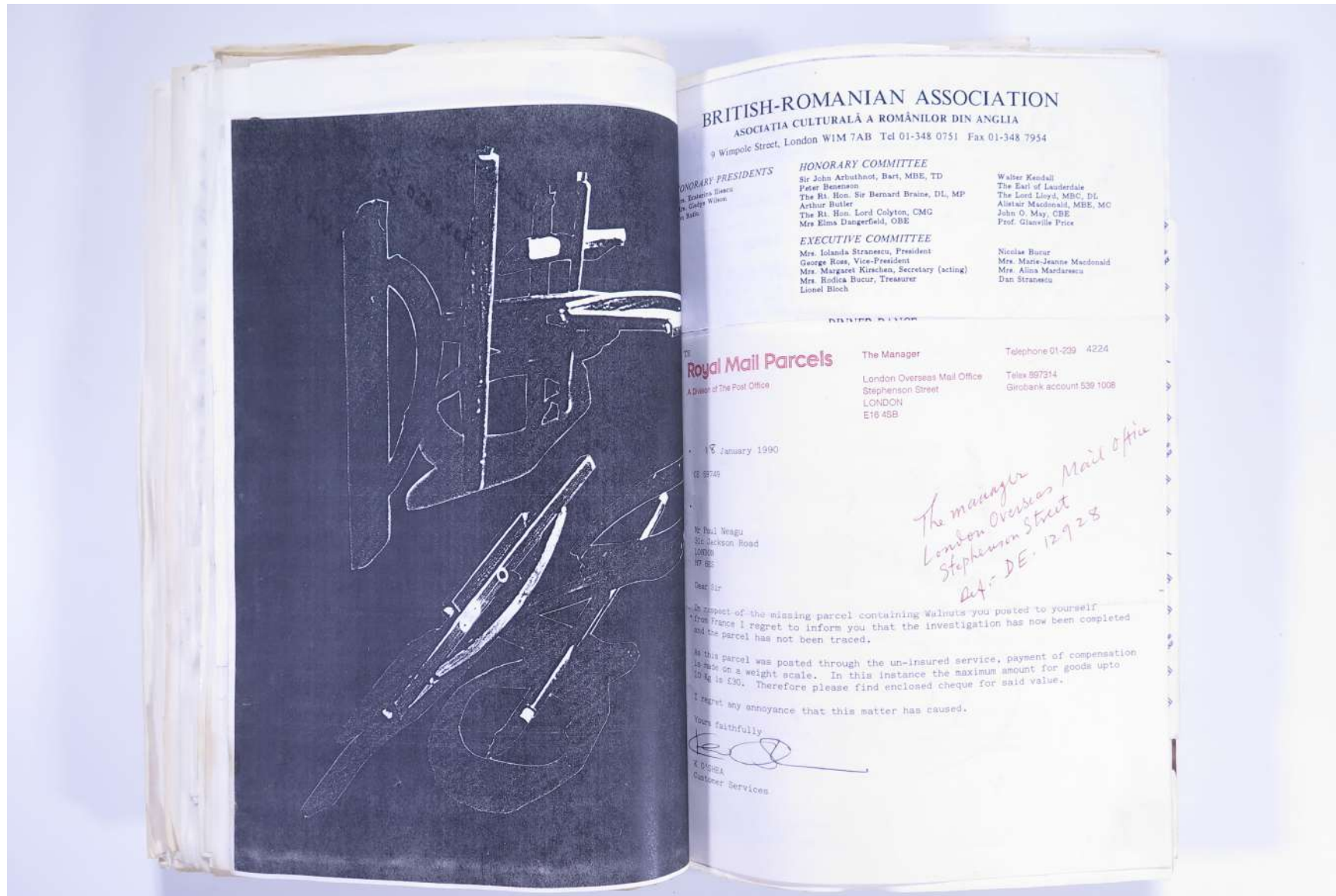
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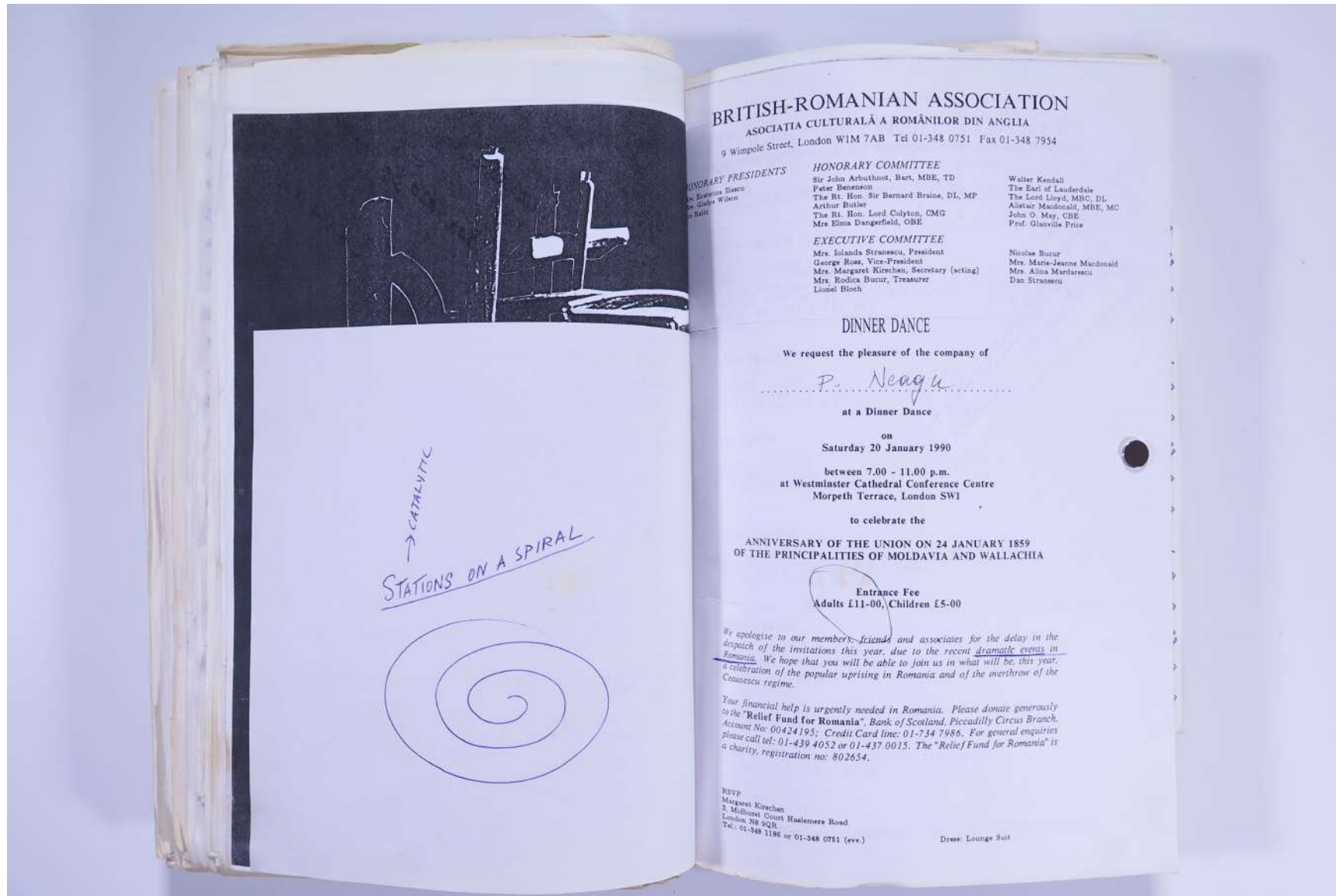
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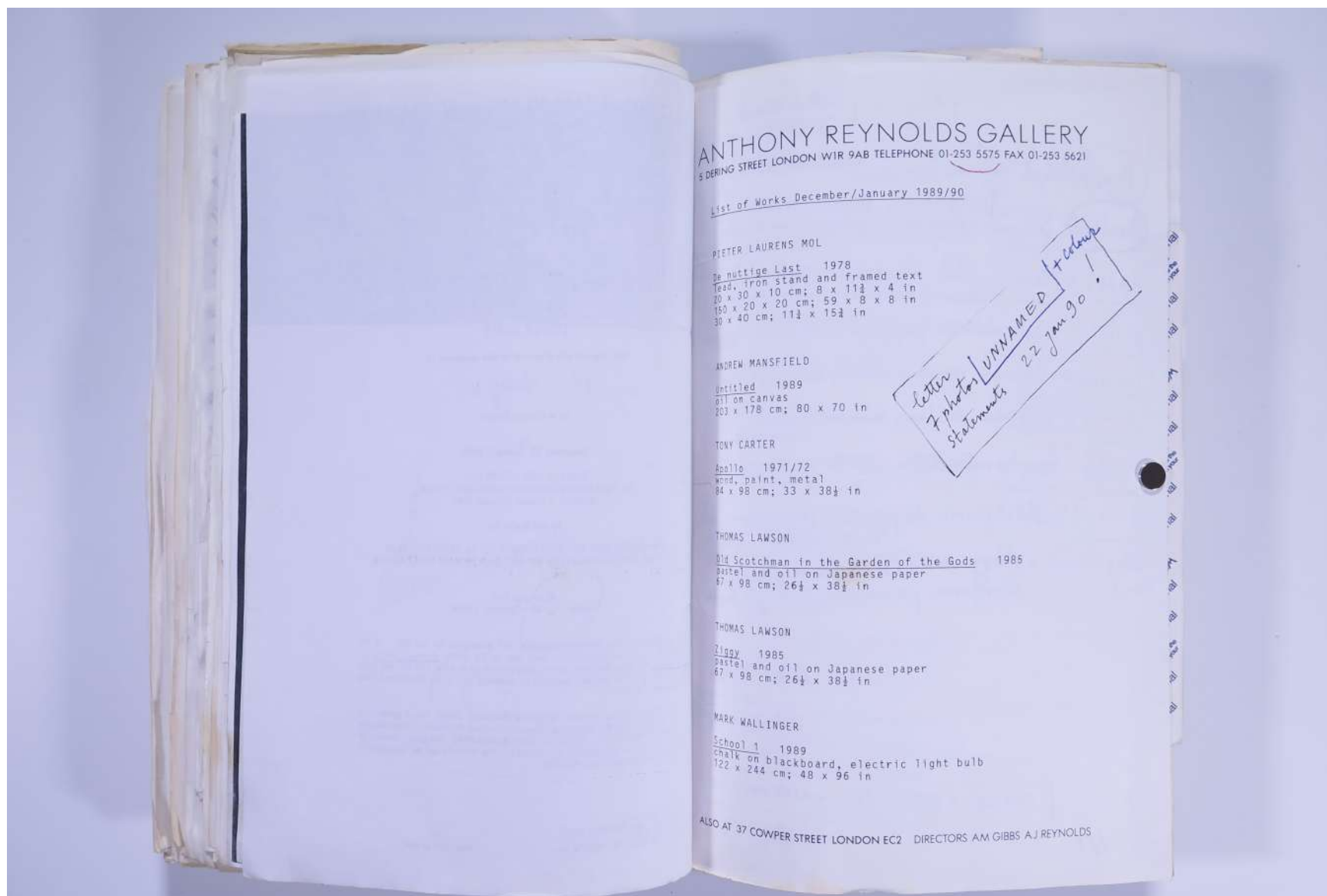


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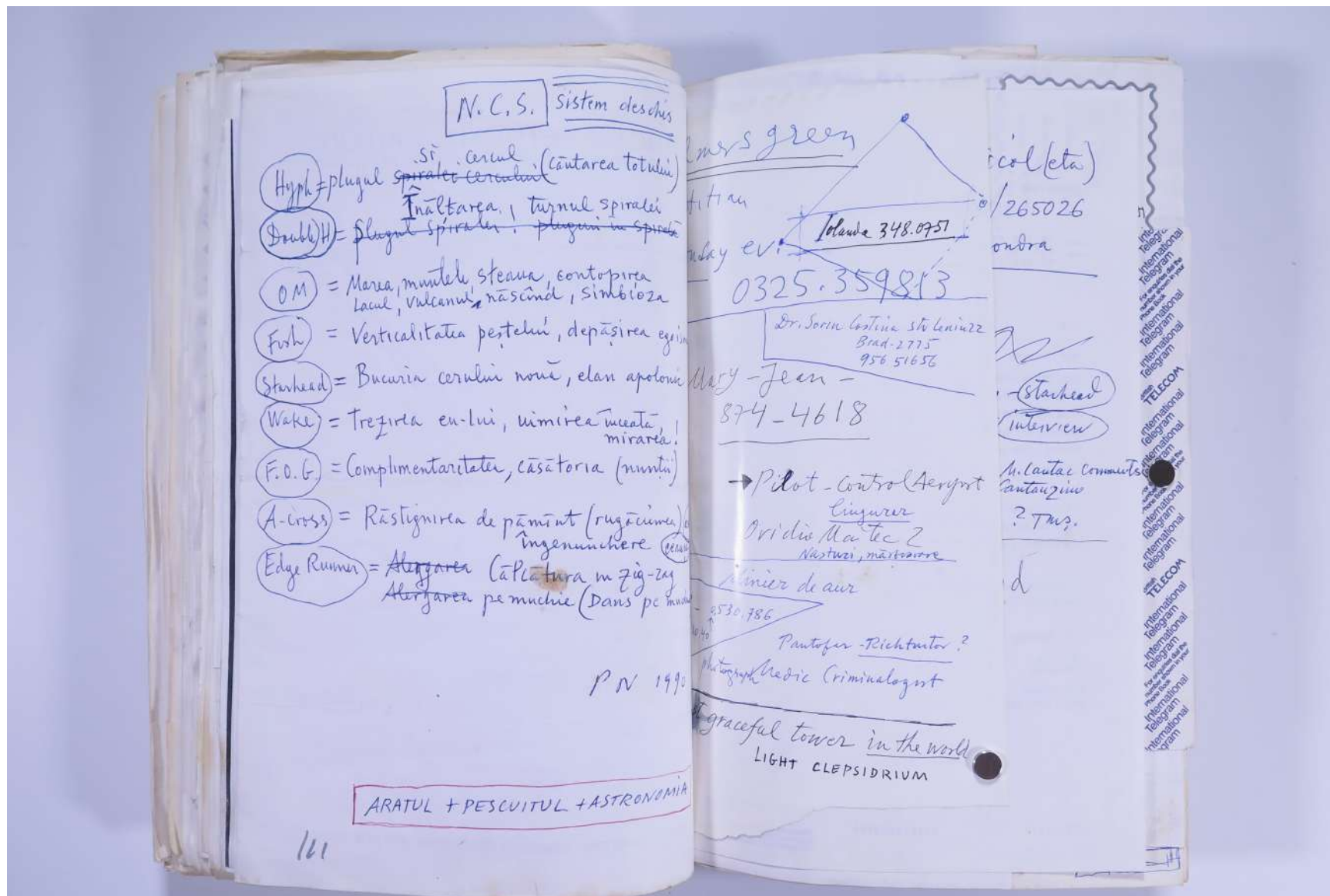


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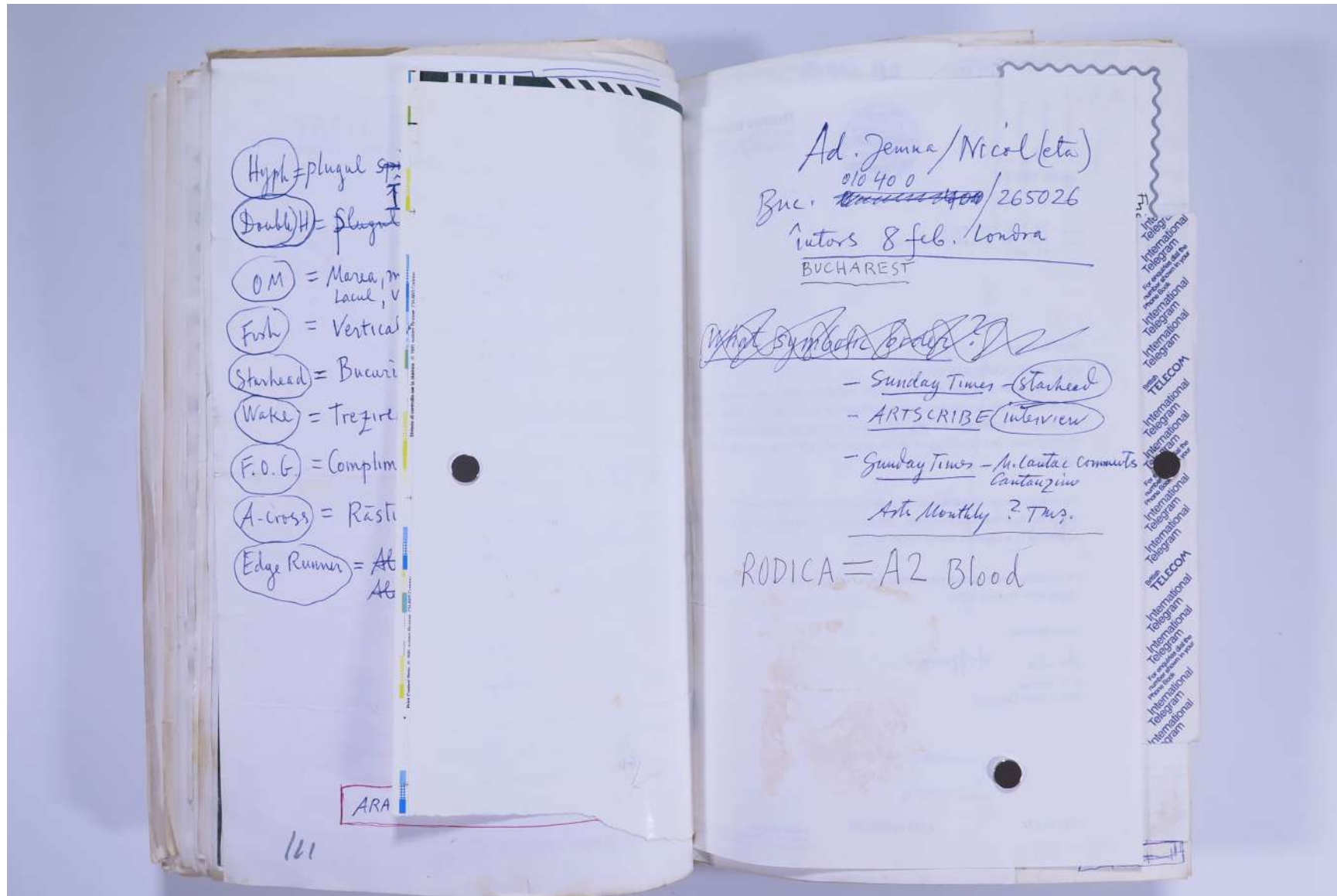
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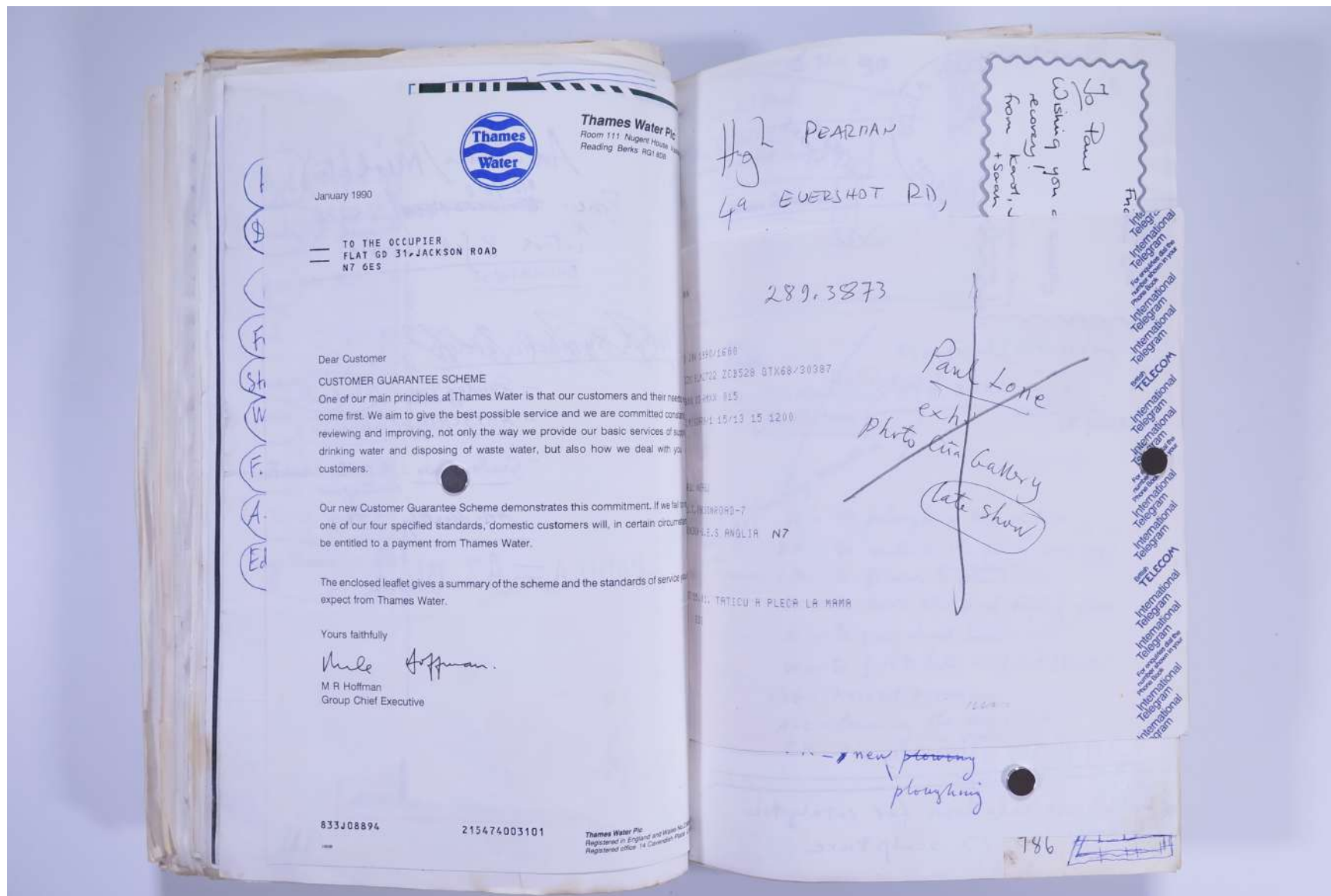


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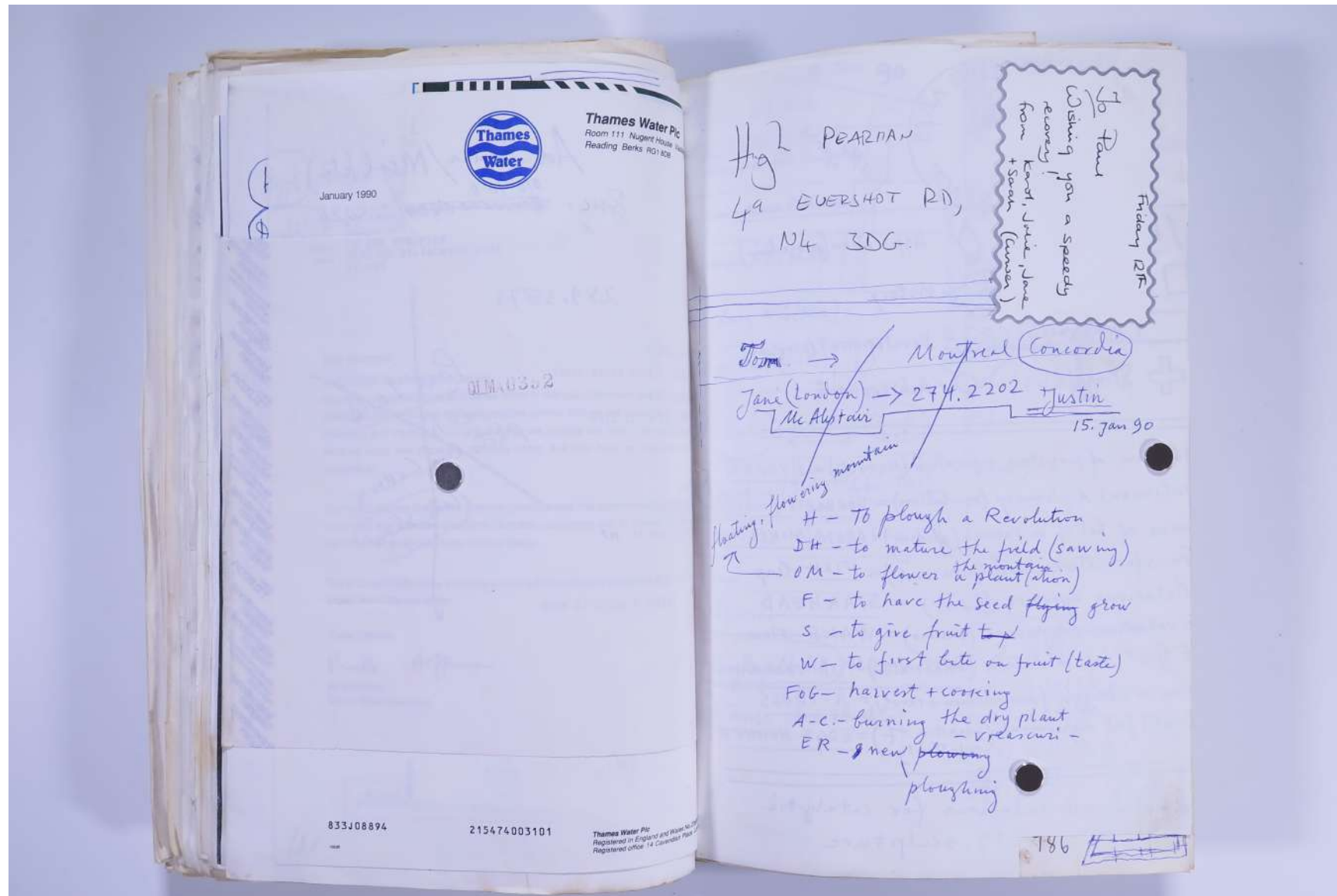
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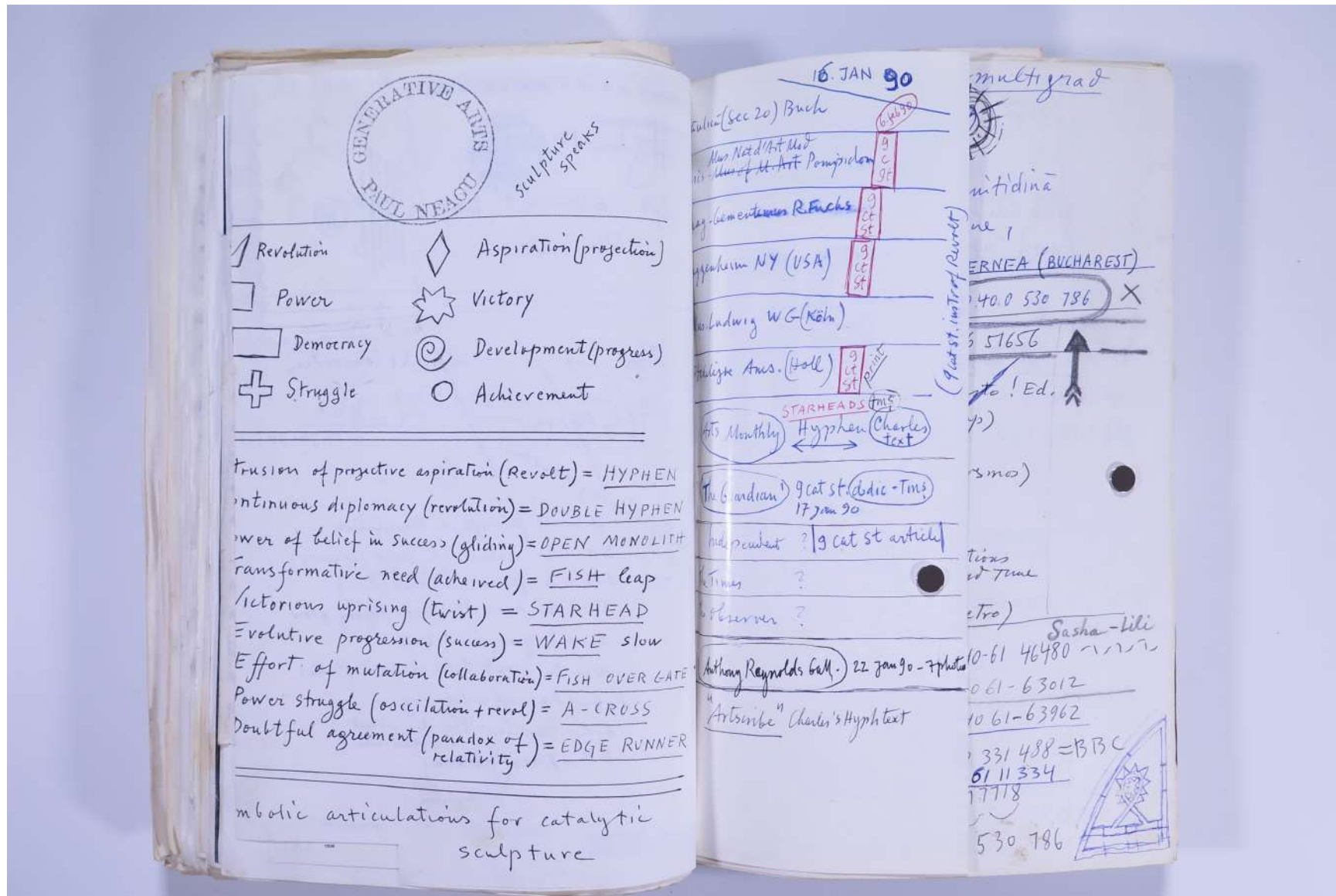
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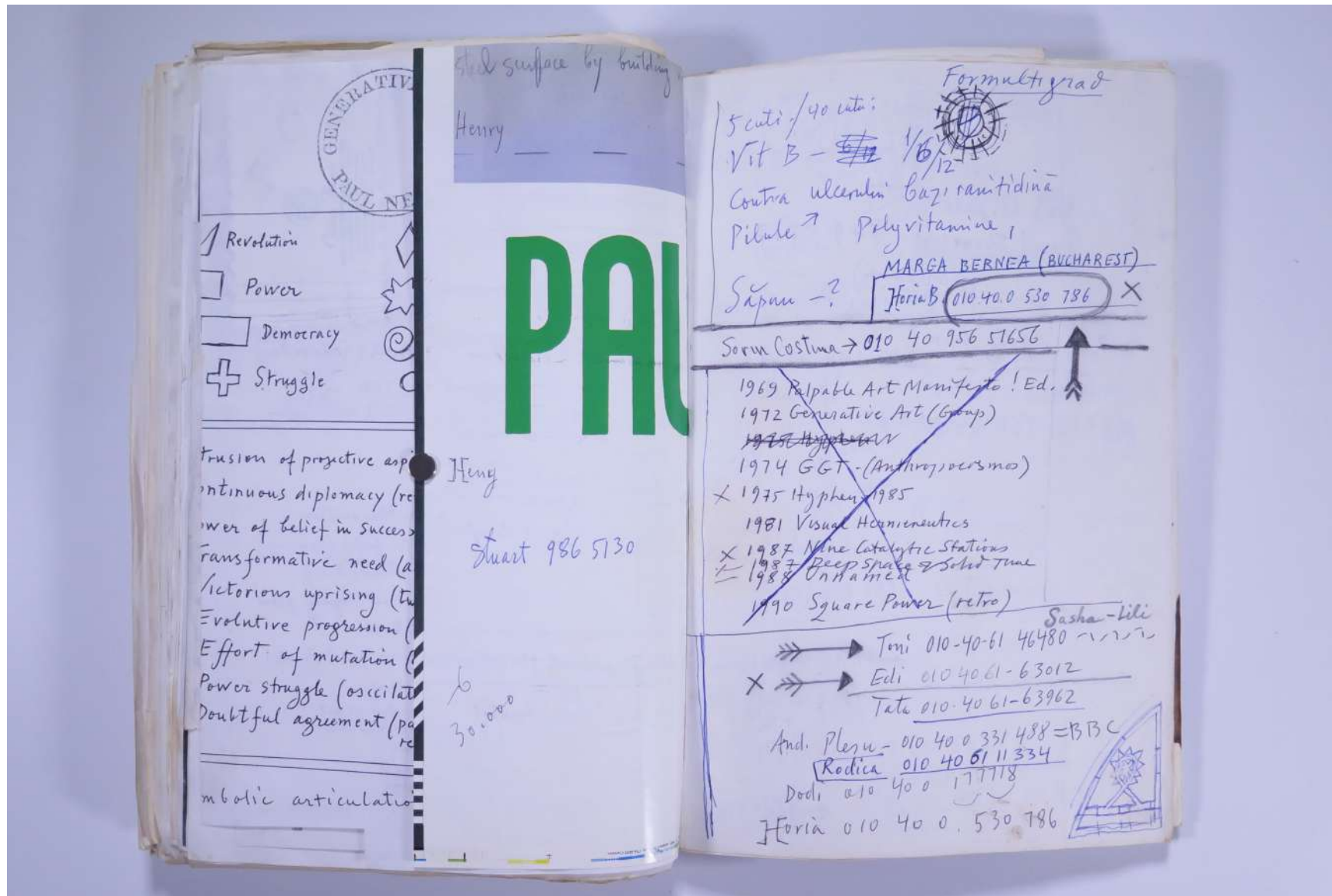


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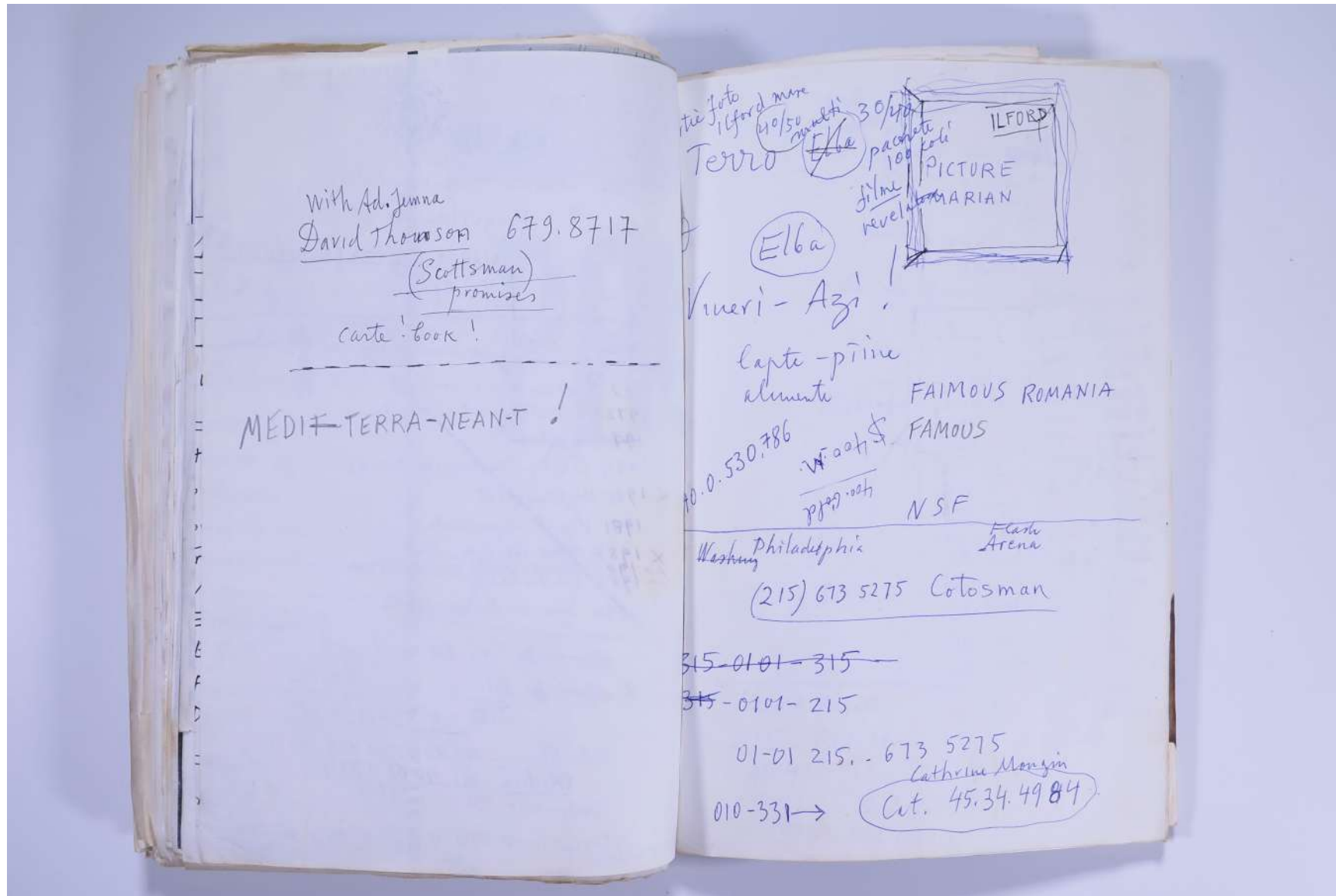
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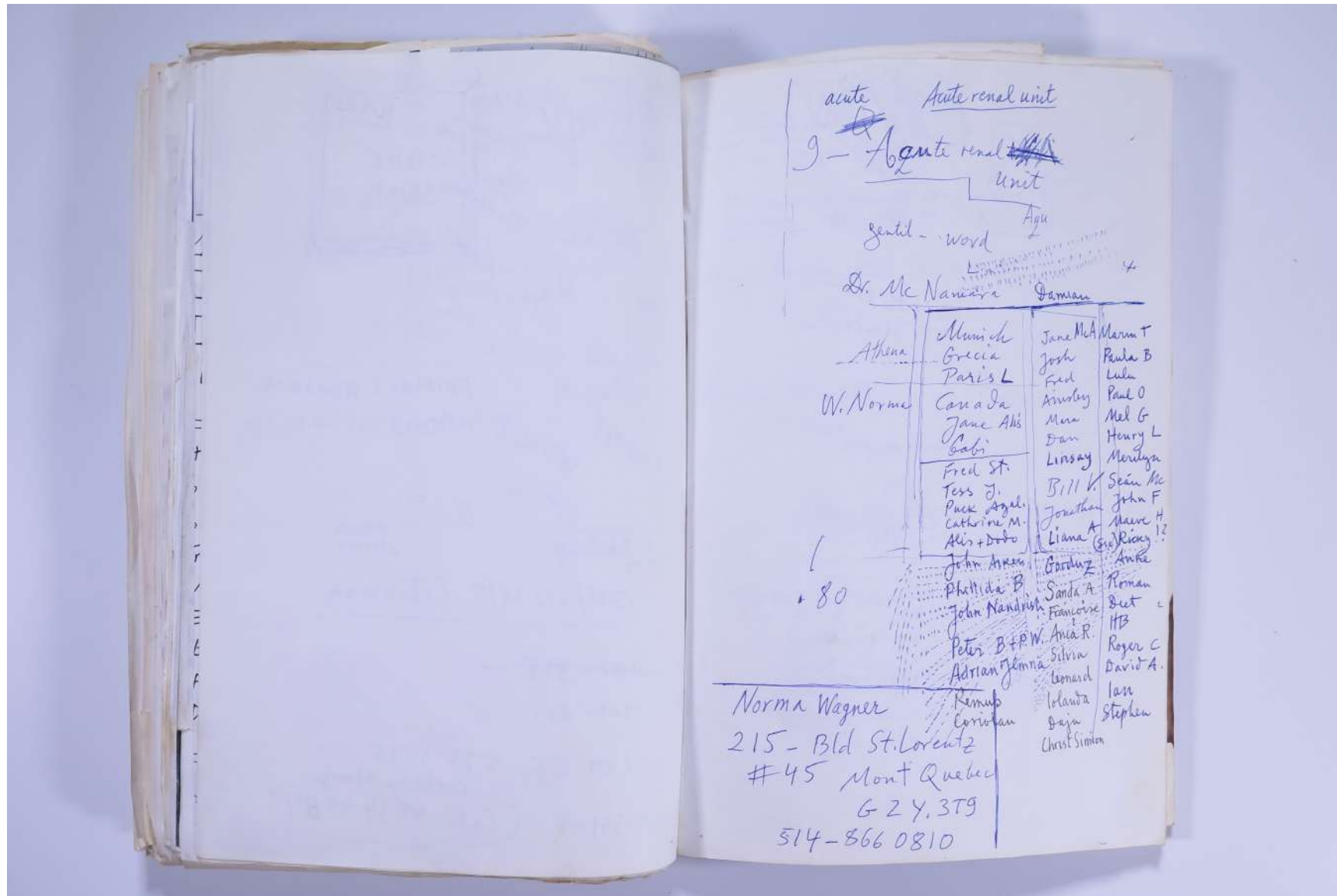


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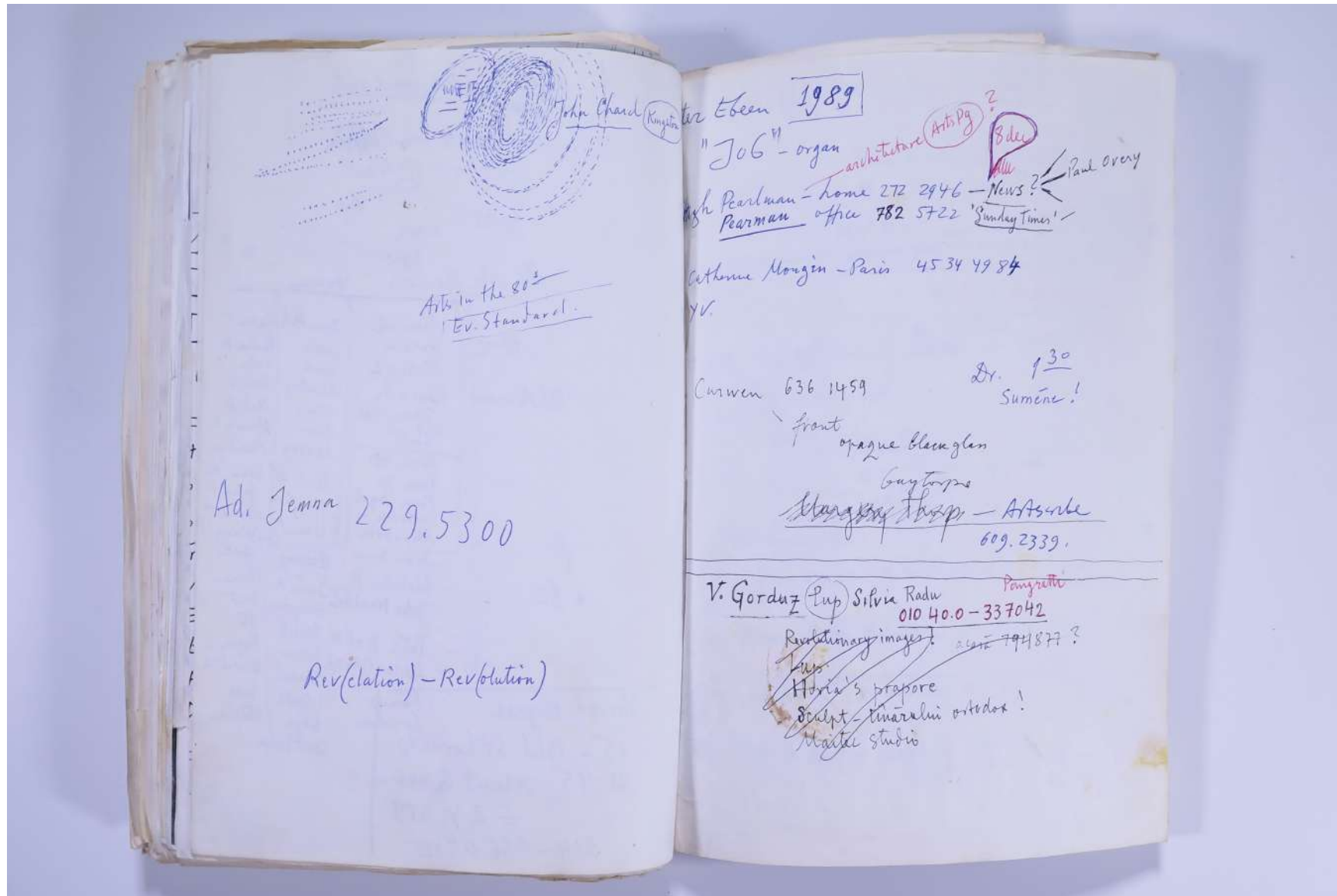


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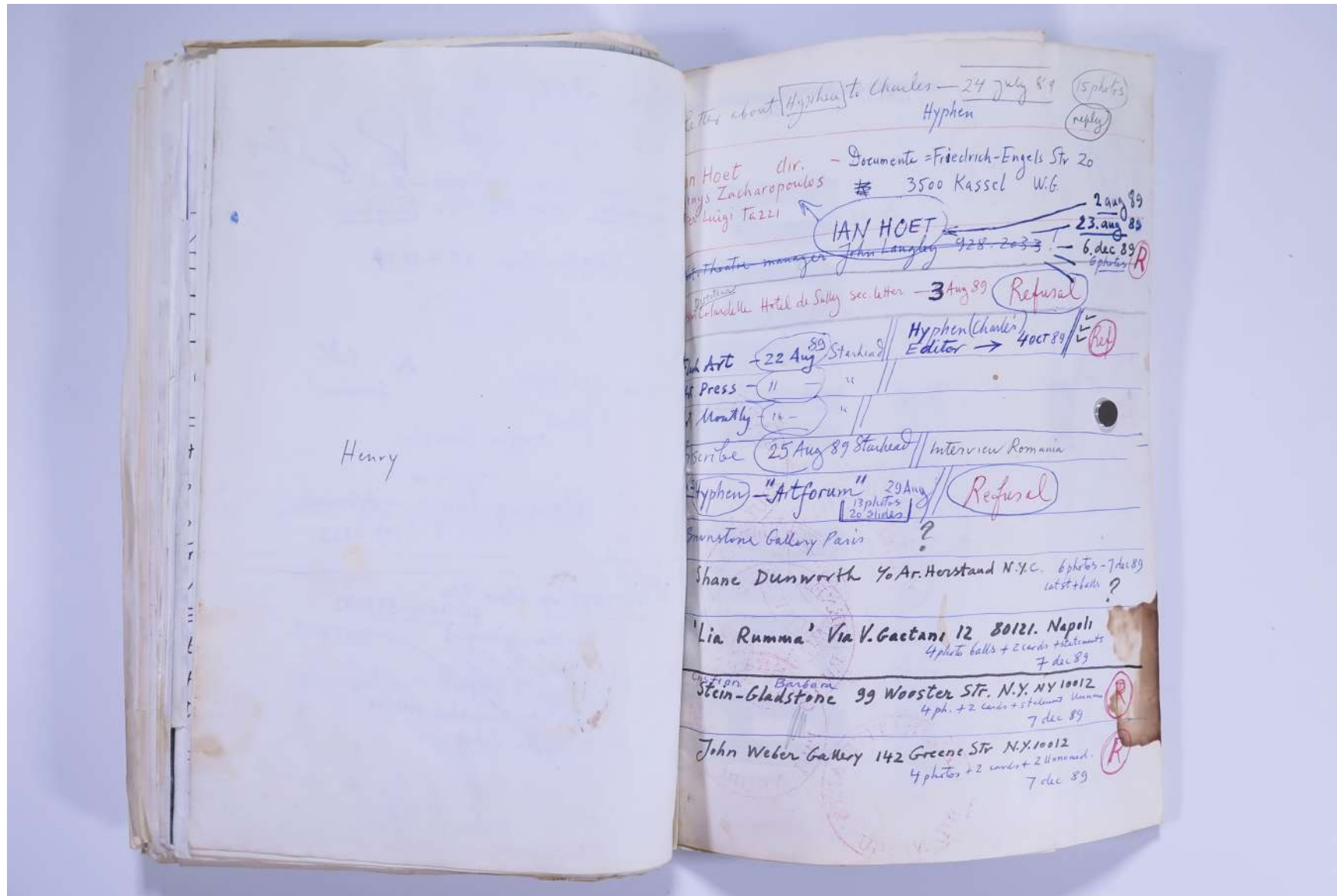
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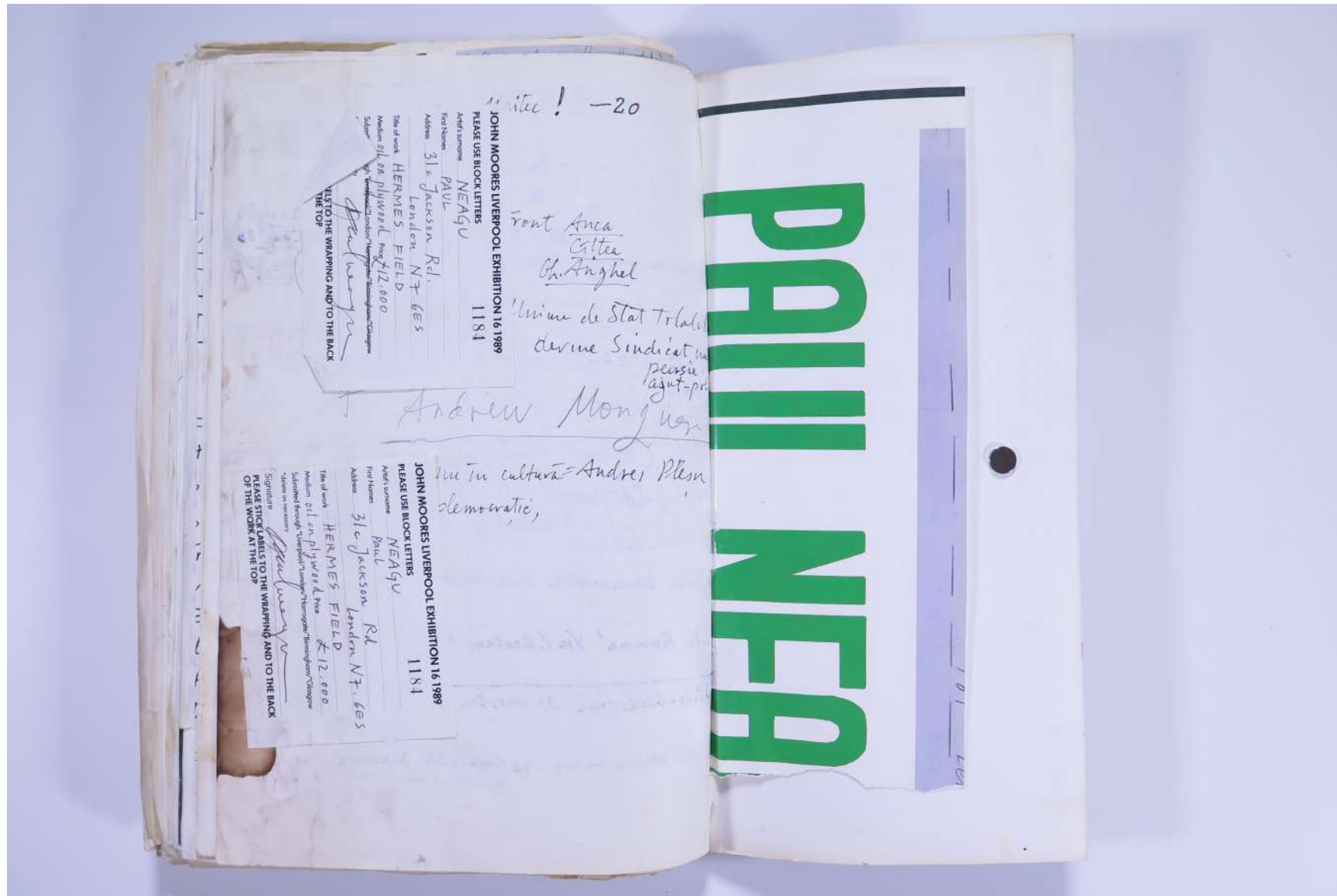
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