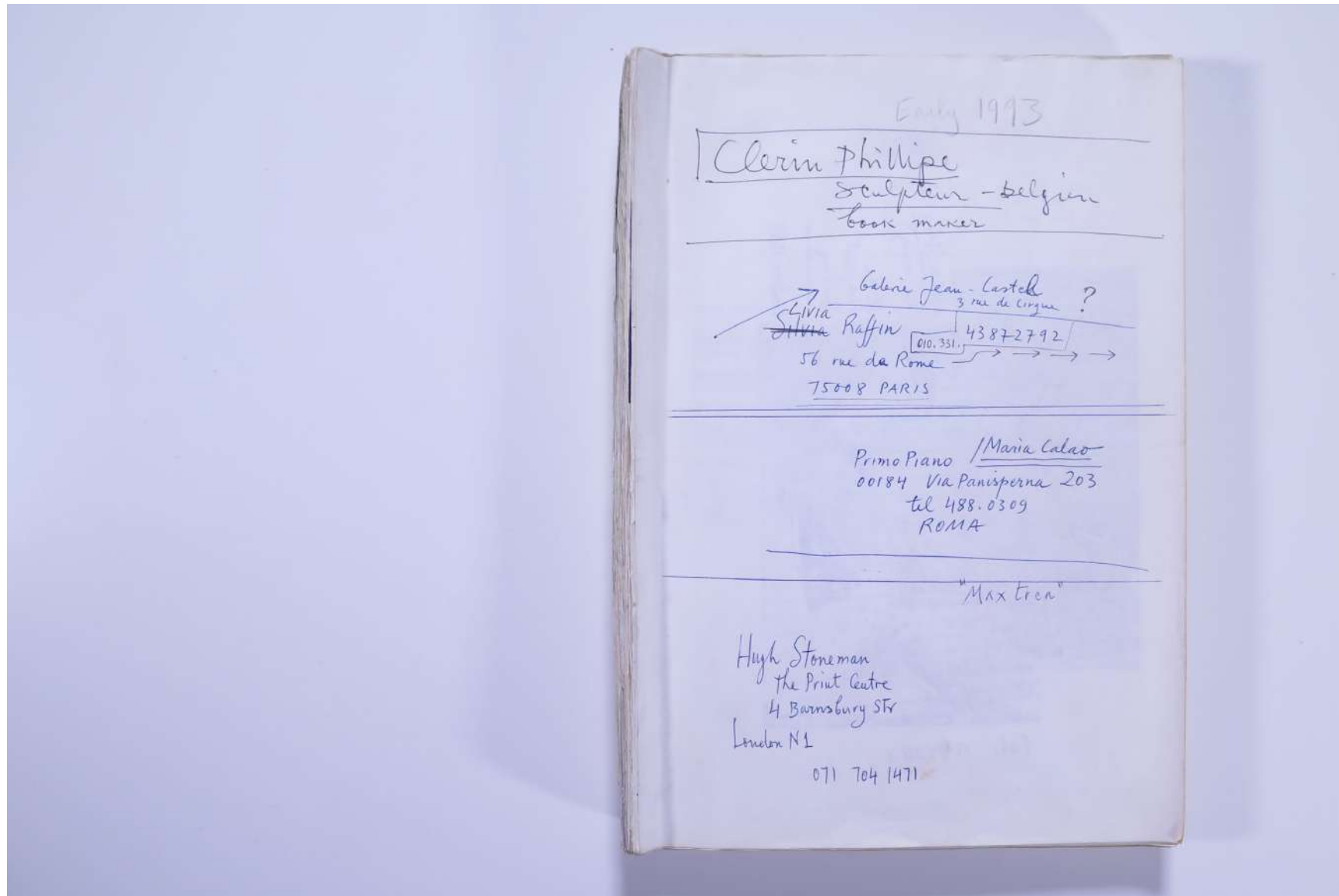


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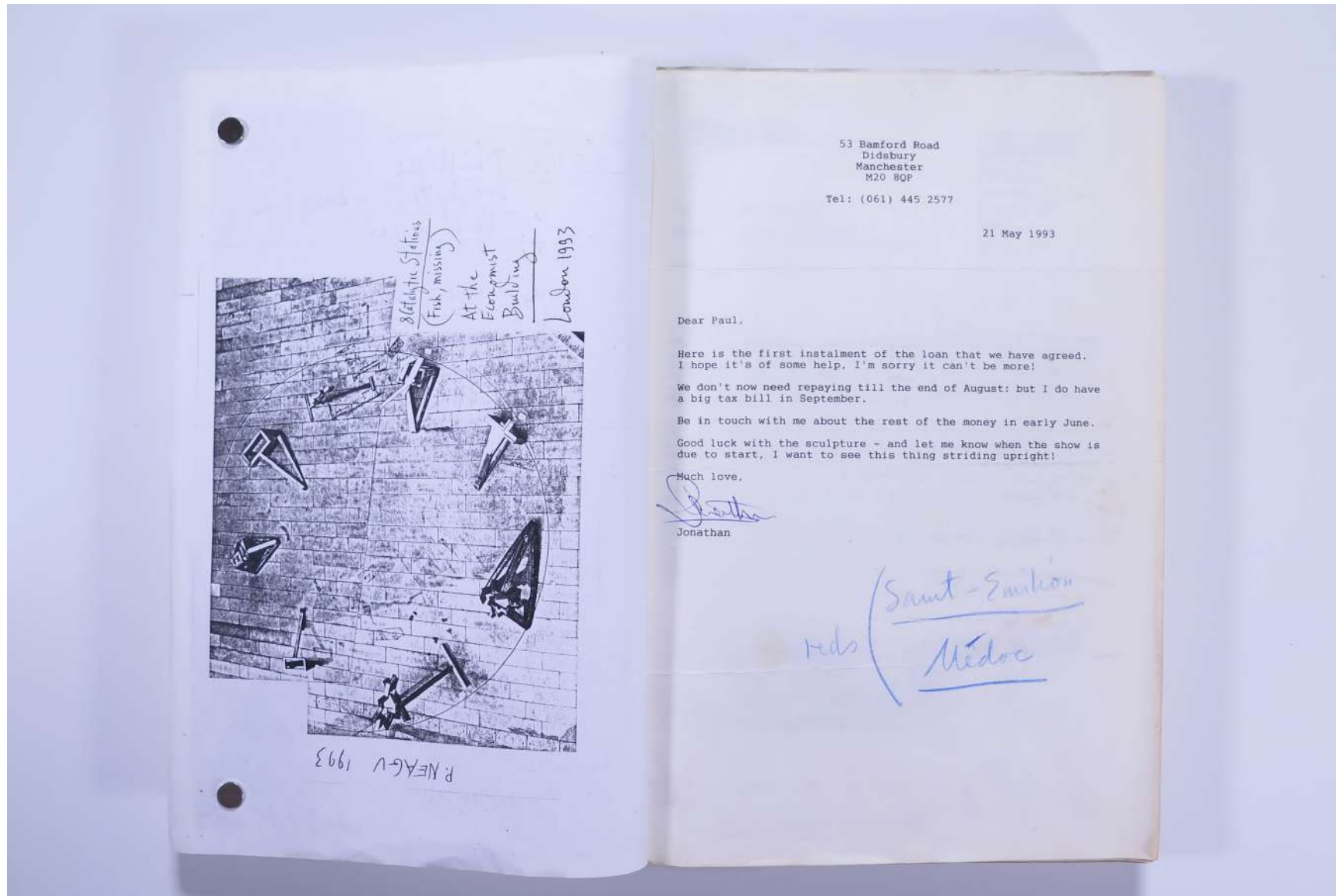
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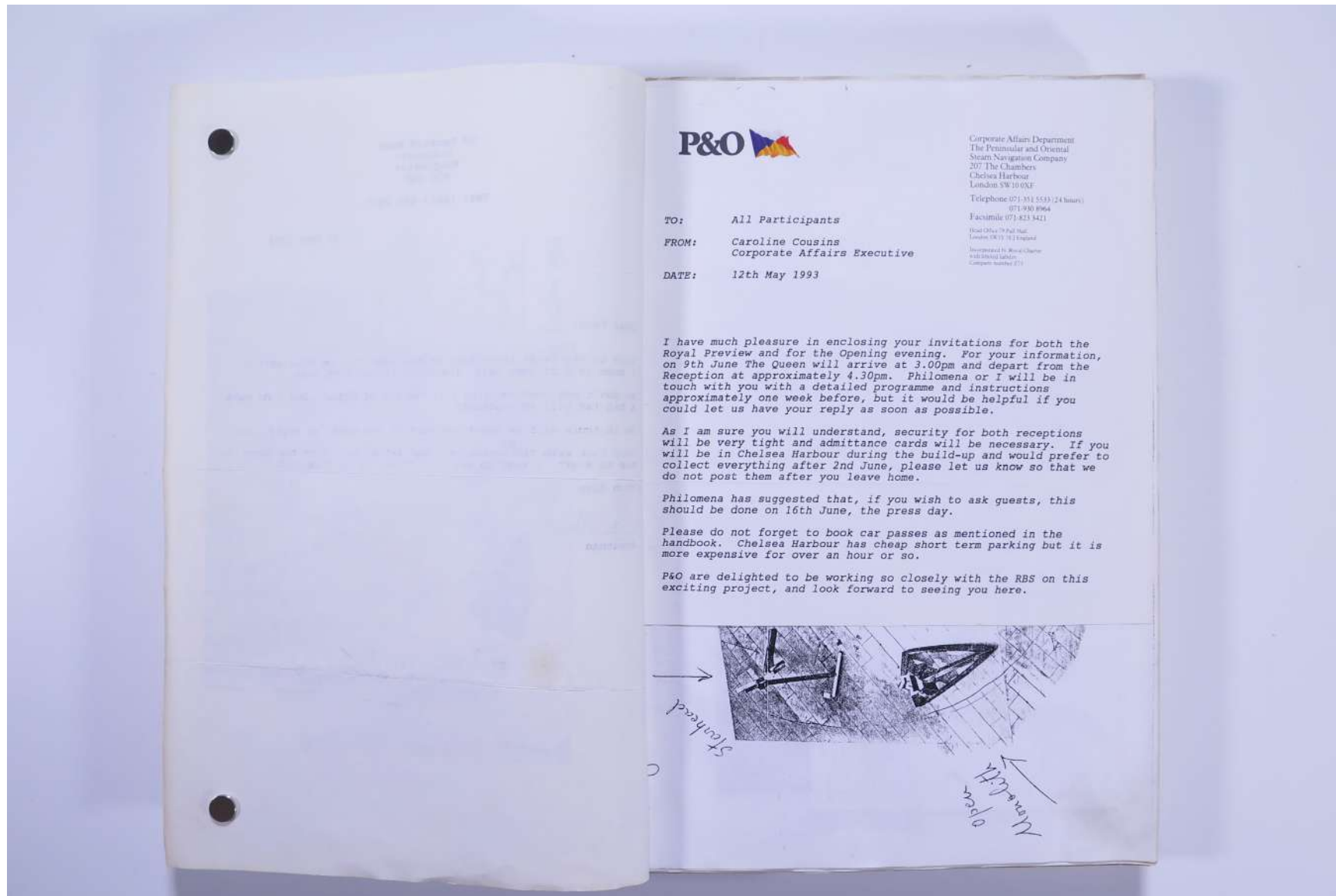
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Chelsea Harbour  
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071 390 8964  
Facsimile 071 823 3421  
Head Office 79 Pall Mall,  
London SW1Y 7JL England  
Incorporated in Hong Kong  
411 (SHK) Limited  
Company number 271

TO: All Participants  
FROM: Caroline Cousins  
Corporate Affairs Executive  
DATE: 12th May 1993

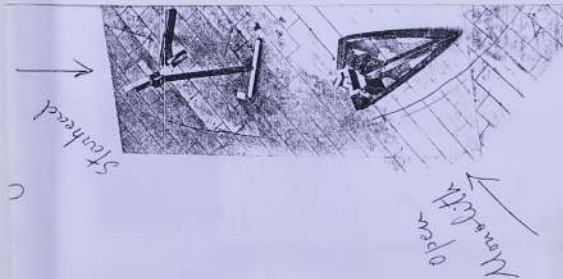
I have much pleasure in enclosing your invitations for both the Royal Preview and for the Opening evening. For your information, on 9th June The Queen will arrive at 3.00pm and depart from the Reception at approximately 4.30pm. Philomena or I will be in touch with you with a detailed programme and instructions approximately one week before, but it would be helpful if you could let us have your reply as soon as possible.

As I am sure you will understand, security for both receptions will be very tight and admittance cards will be necessary. If you will be in Chelsea Harbour during the build-up and would prefer to collect everything after 2nd June, please let us know so that we do not post them after you leave home.

Philomena has suggested that, if you wish to ask guests, this should be done on 16th June, the press day.

Please do not forget to book car passes as mentioned in the handbook. Chelsea Harbour has cheap short term parking but it is more expensive for over an hour or so.

P&O are delighted to be working so closely with the RBS on this exciting project, and look forward to seeing you here.



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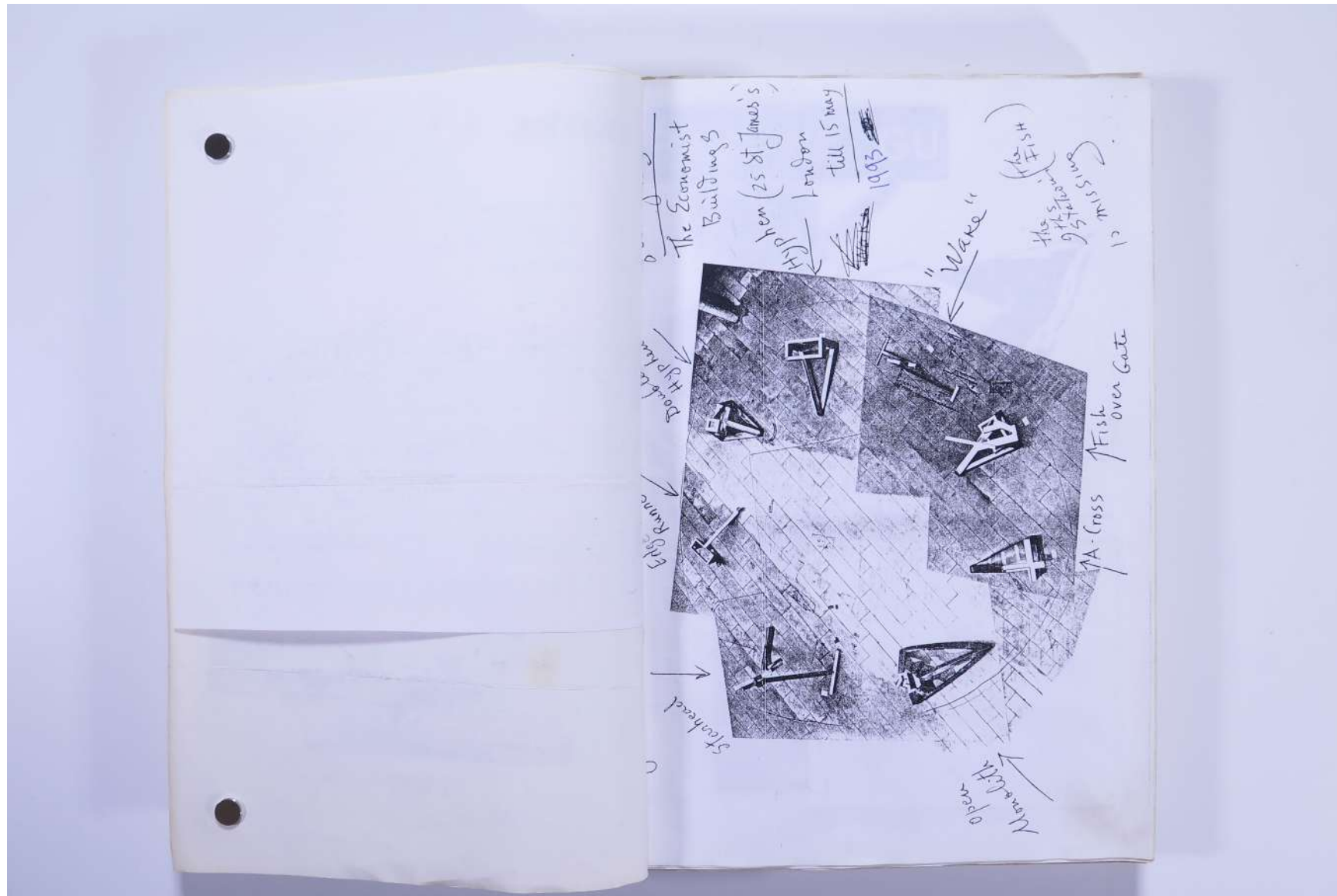
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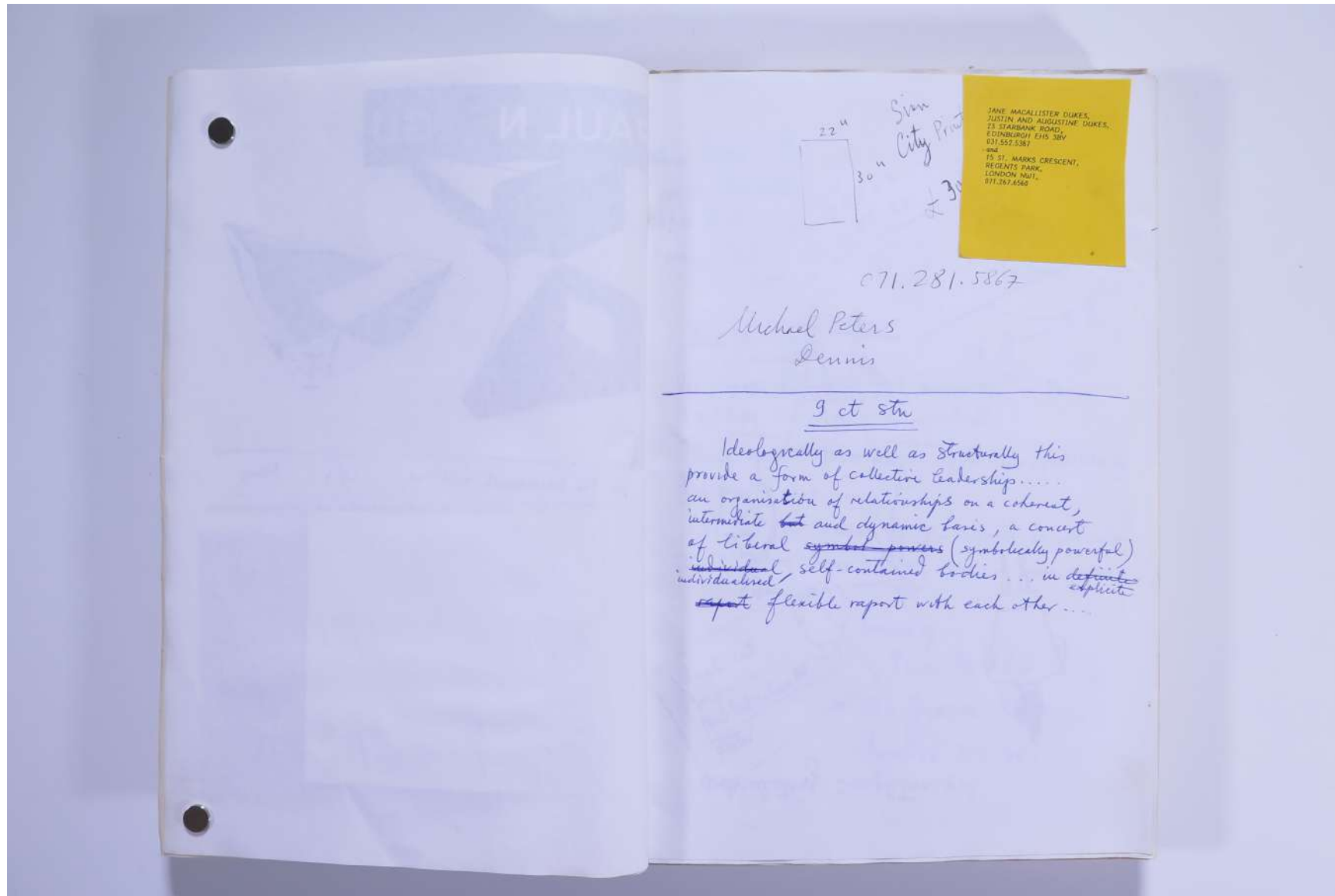


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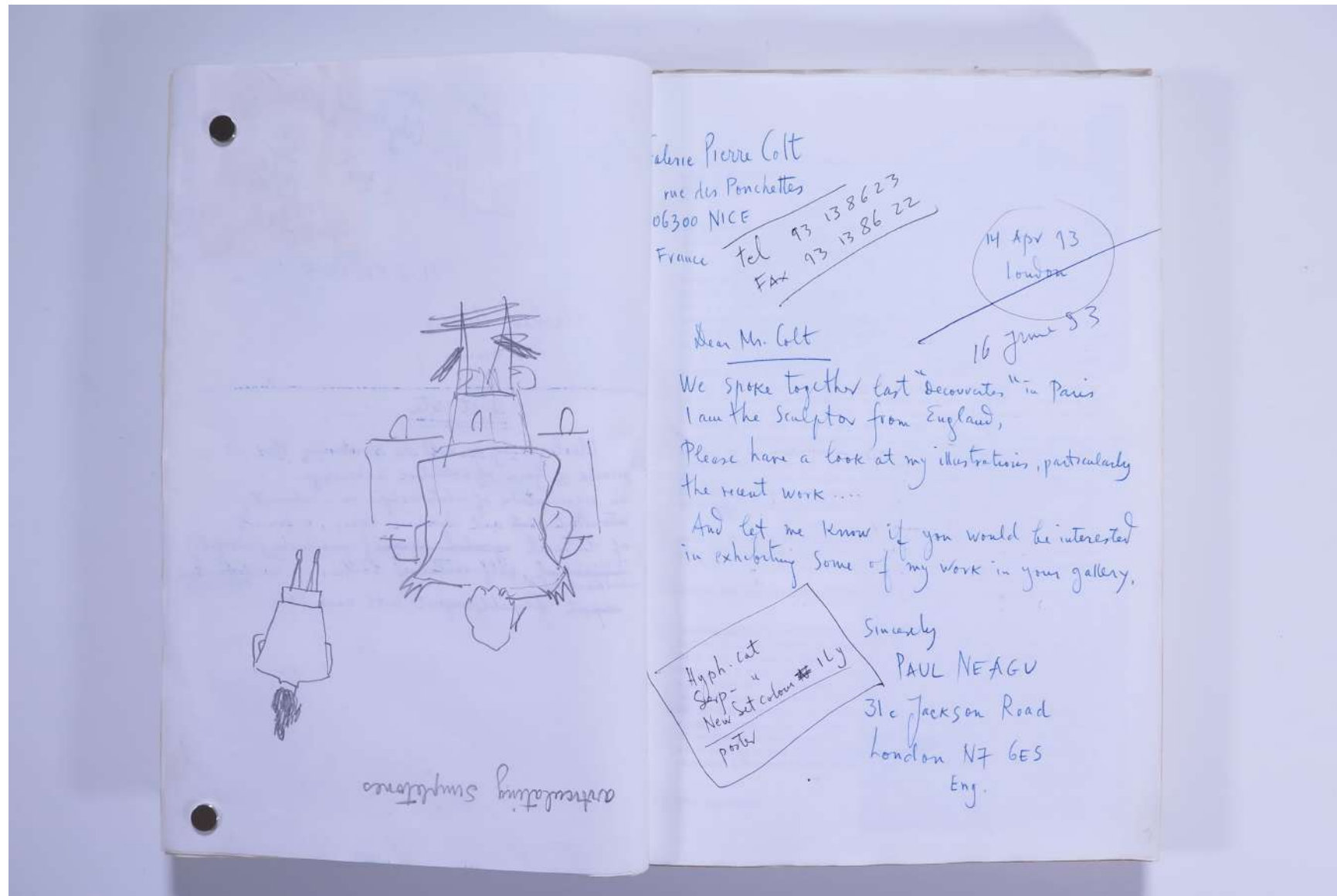
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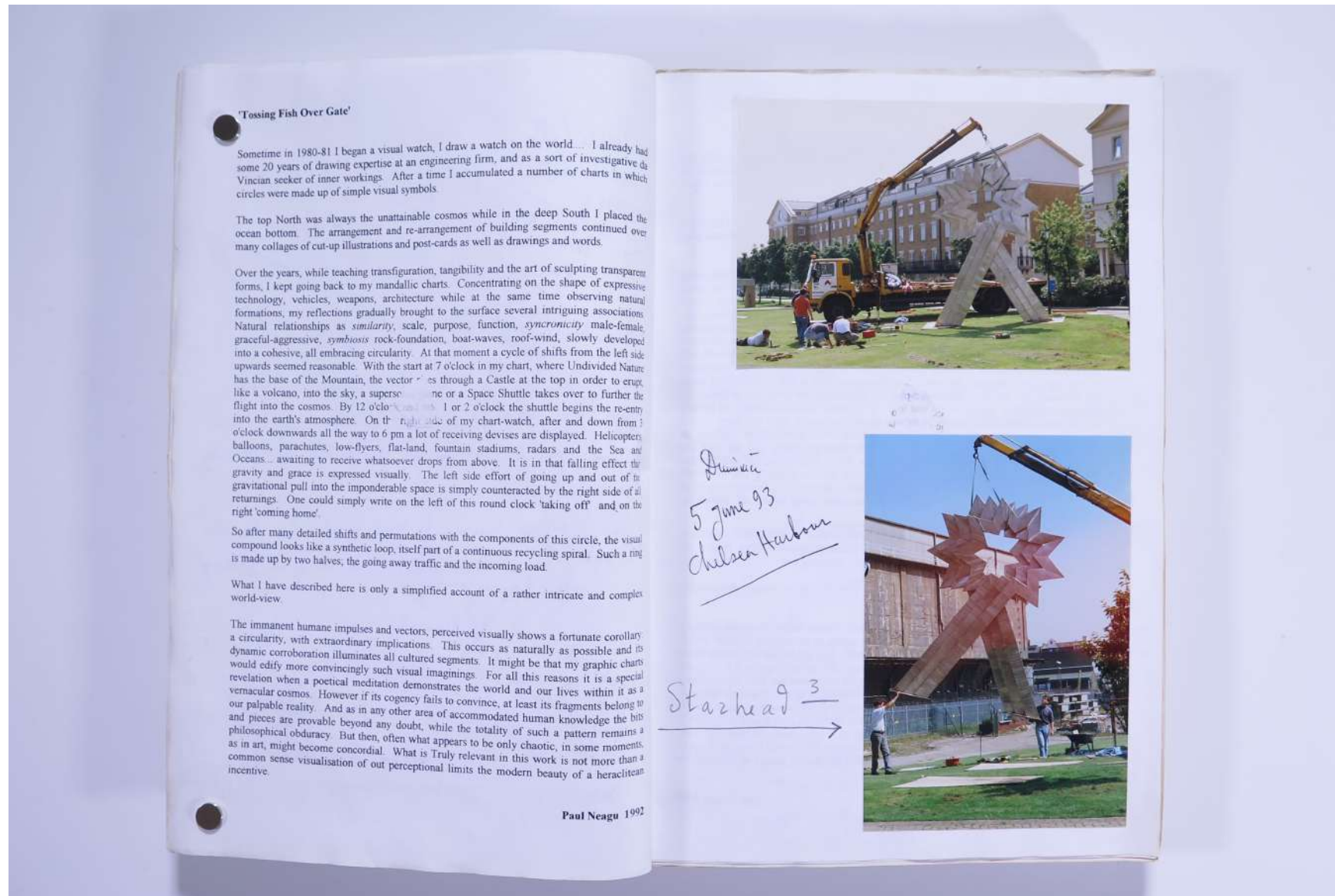
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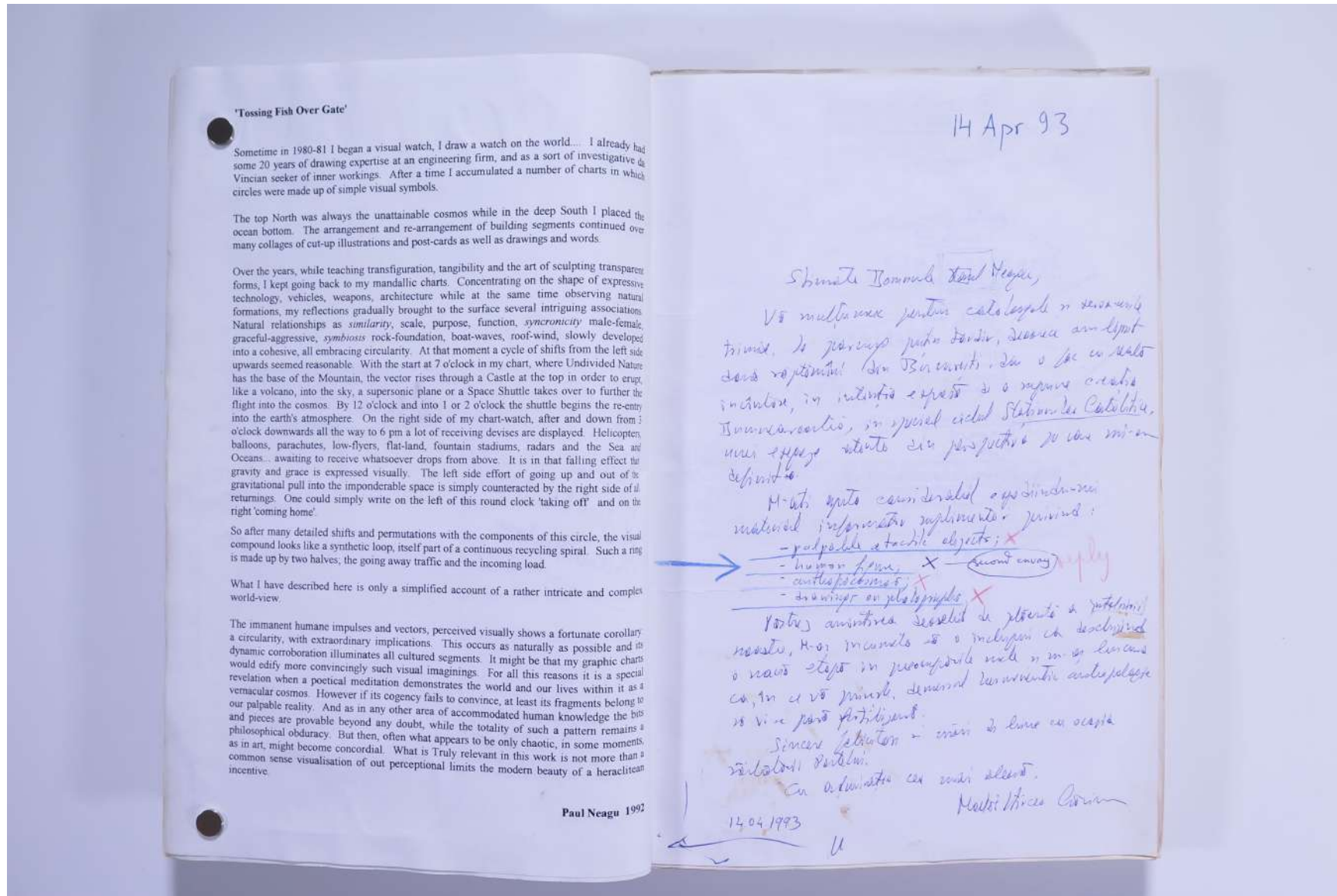


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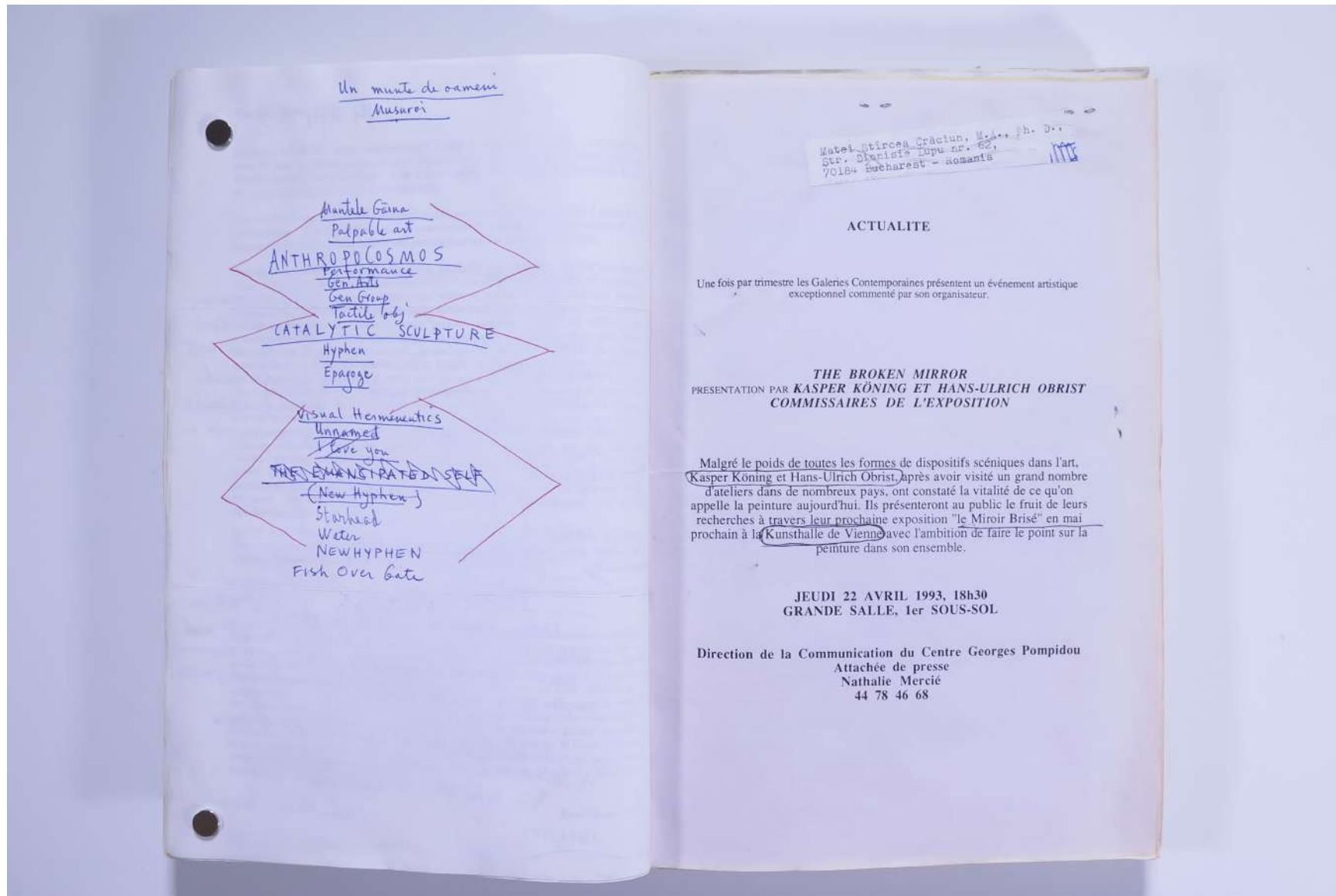
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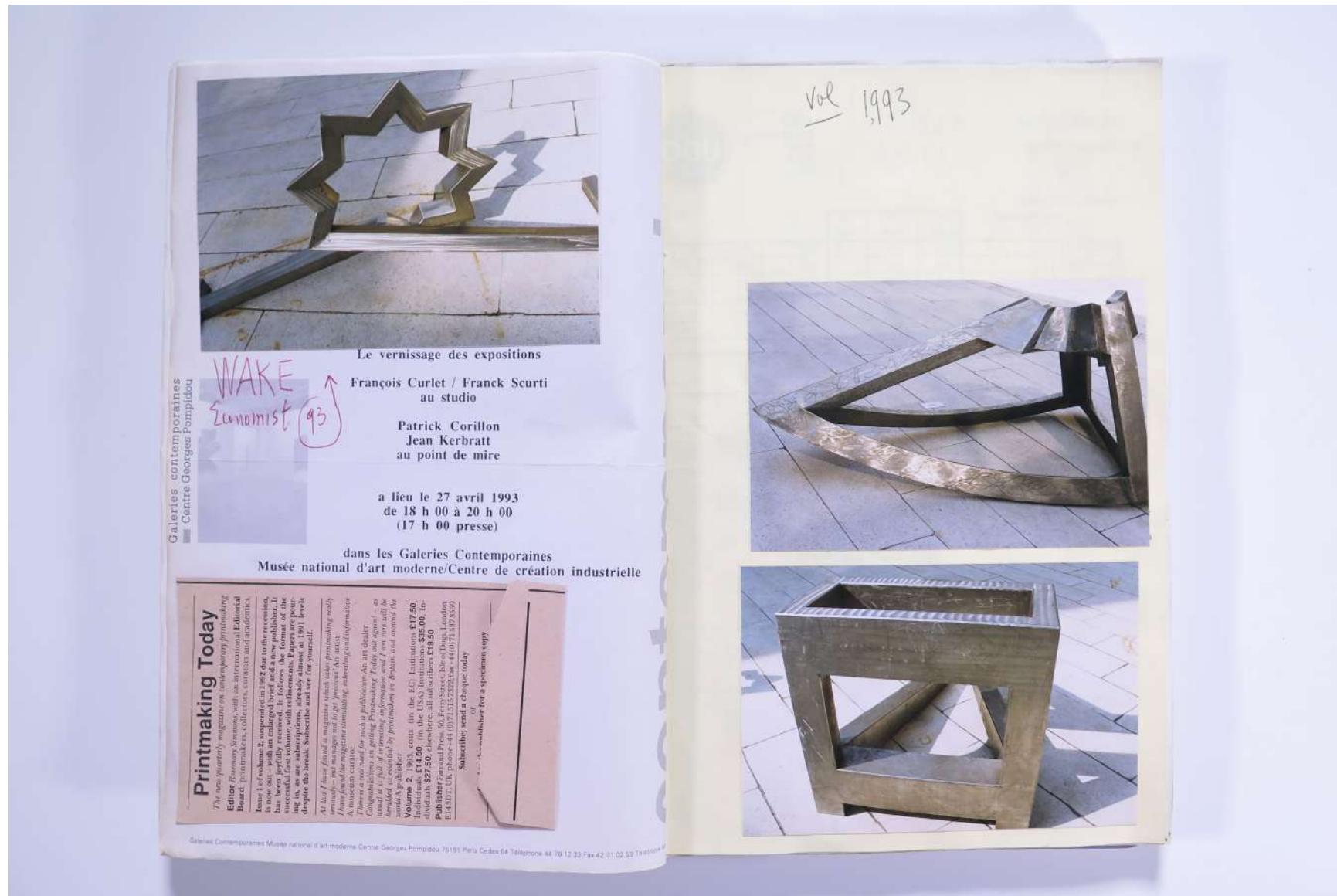


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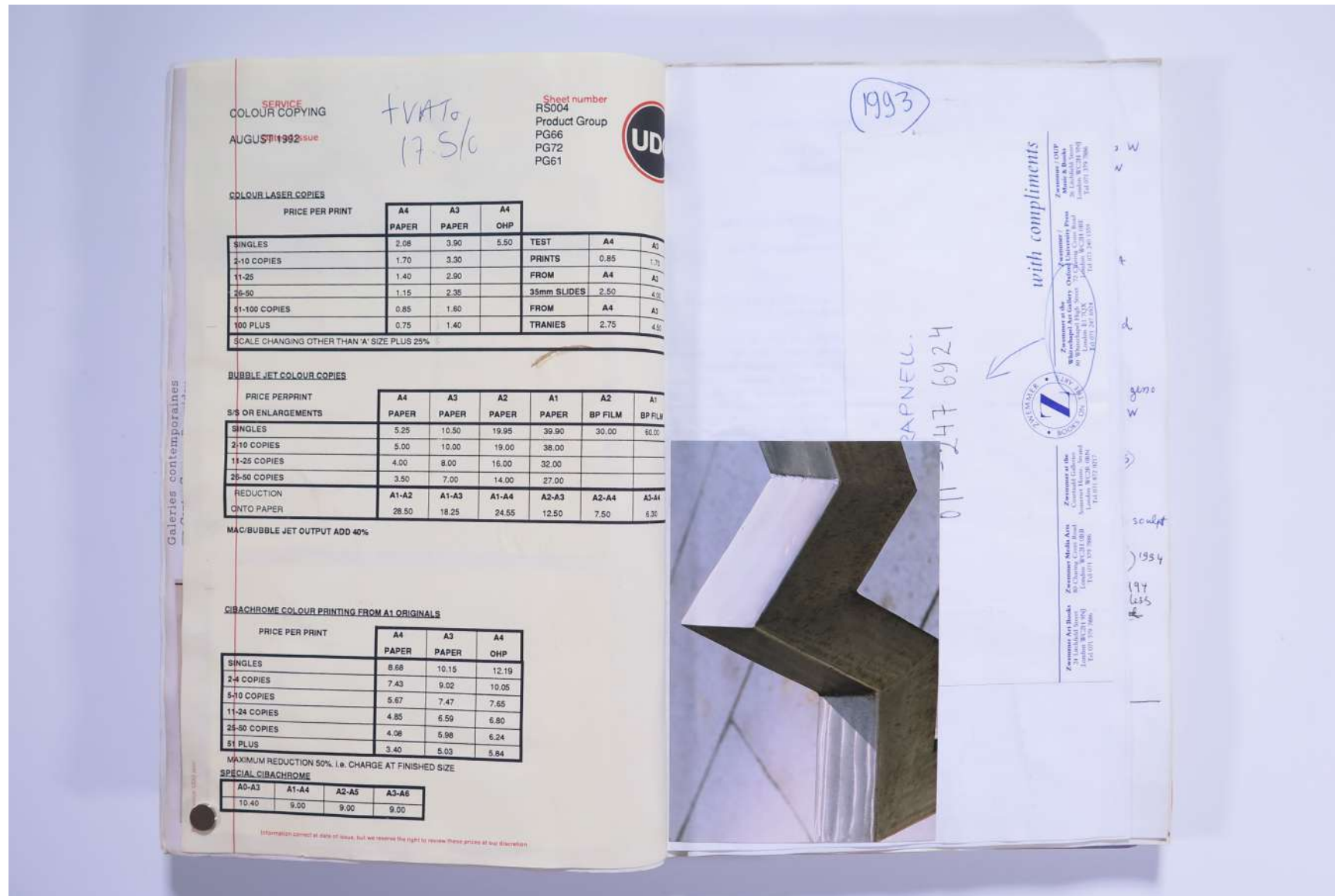


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1993

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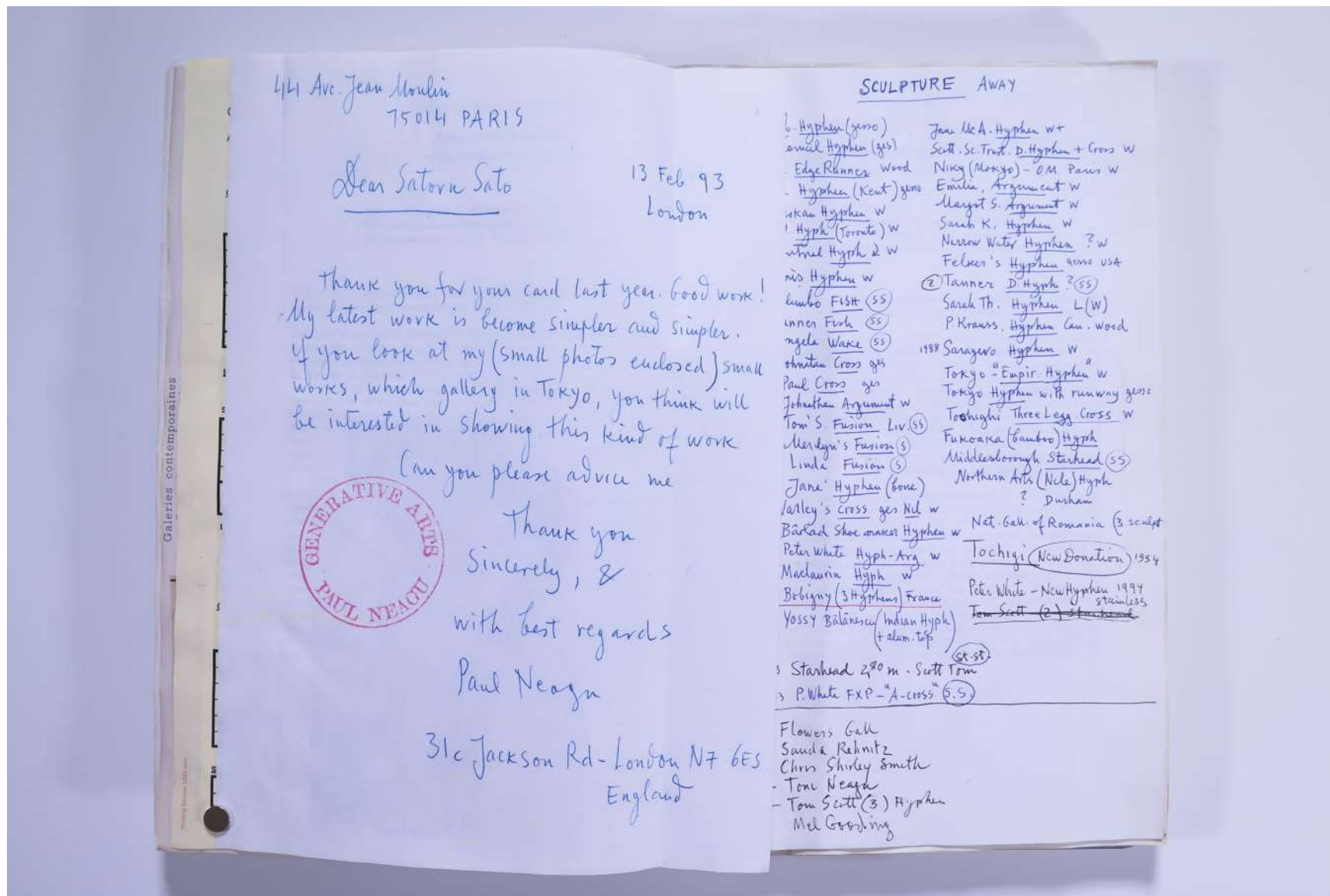
Vertical text on right page: 2 W, W, t, d, gino, W, D, sculpt, 1984, 197, less, etc.

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# PNE 81.014



44 Ave. Jean Moulin  
75014 PARIS

Dear Satoru Sato

13 Feb 93  
London

Thank you for your card last year. Good work!  
My latest work is become simpler and simpler.  
If you look at my (small photos enclosed) small  
works, which gallery in Tokyo, you think will  
be interested in showing this kind of work  
Can you please advise me



Thank you  
Sincerely, &  
with best regards  
Paul Neagu

31c Jackson Rd - London N7 6ES  
England

## SCULPTURE AWAY

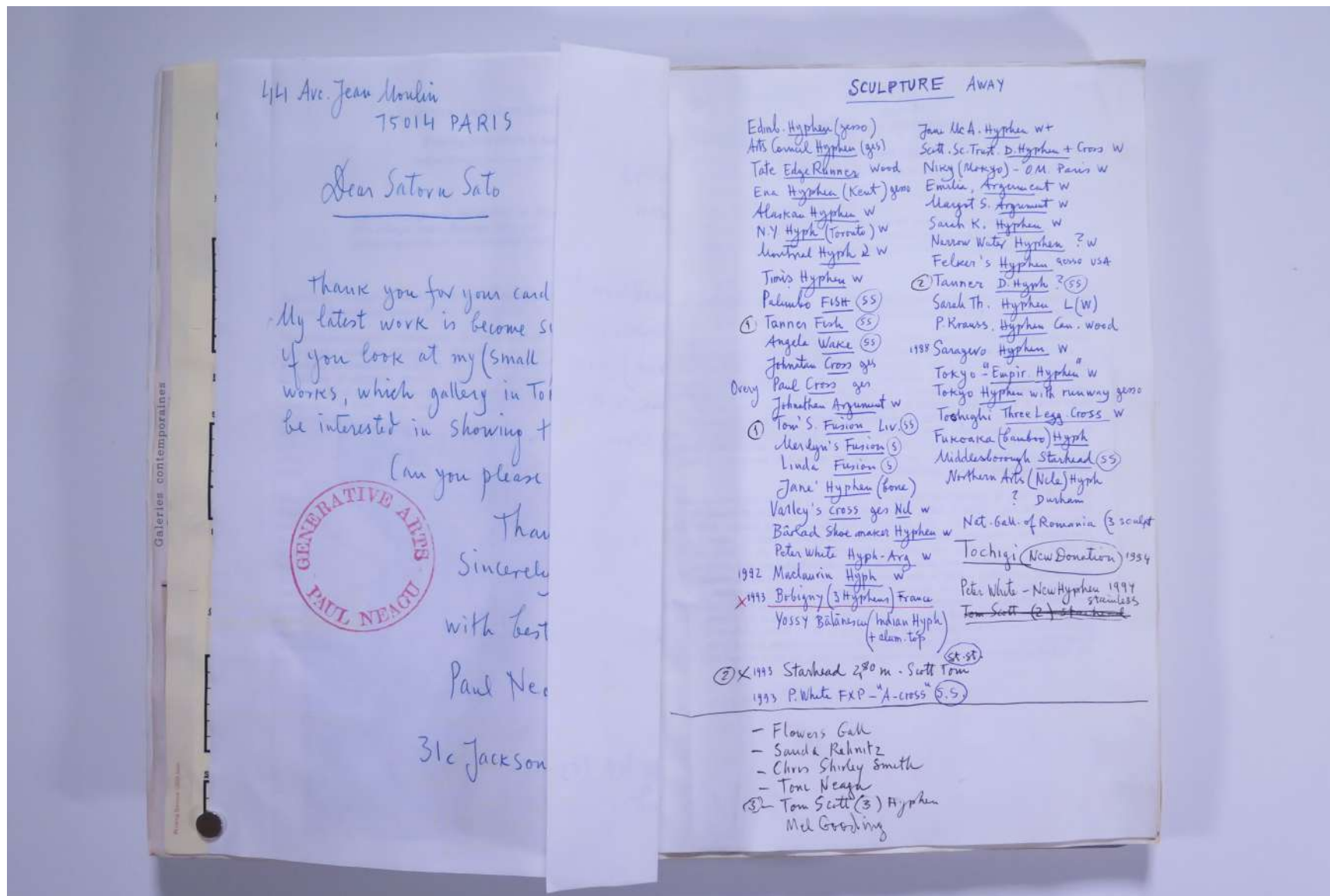
- 6. Hyphen (gesso)
  - small Hyphen (gss)
  - Edge Runner Wood
  - Hyphen (Keat) gesso
  - skan Hyphen W
  - 1 Hyph (Toronto) W
  - utnal Hyph 2 W
  - nis Hyphen W
  - kumbo FISH (SS)
  - inner Fish (SS)
  - nyela Wake (SS)
  - thntan Cross gss
  - Paul Cross gss
  - Jonathan Argument W
  - Tom's Fusion Liv (SS)
  - Merdyn's Fusion (S)
  - Linda Fusion (S)
  - Jane Hyphen (bone)
  - latley's Cross gss Nil w
  - Barlad Shoe maker Hyphen w
  - Peter White Hyph-Arg w
  - Maclaurin Hyph W
  - Bobigny (3 Hyphen) France
  - Yossy Balanscu (Indian Hyph) + alum. tip
  - 5 Starhead 280 m - Scott Tom <sup>ST-ST</sup>
  - 3 P. White EXP - "A-cross" (S.S)
  - Flowers Gall
  - Sandra Rehnitz
  - Chris Shirley Smith
  - Tone Neagu
  - Tom Scott (3) Hyphen
  - Mel Gooding
- Jane McA. Hyphen W+
  - Scott, Sc. Trust. D. Hyphen + Cross W
  - Niky (Mango) - OM Paris W
  - Emilia, Argencat W
  - Margot S. Argencat W
  - Sarah K. Hyphen W
  - Narrow Water Hyphen ? W
  - Felber's Hyphen gesso USA
  - 2 Tanner D. Hyph ? (SS)
  - Sarah Th. Hyphen L(W)
  - P. Krauss. Hyphen Can. wood
  - 1988 Saraguro Hyphen W
  - Tokyo "Empir Hyphen W
  - Tokyo Hyphen with runway gesso
  - Tochiugi Three Legs Cross W
  - Fukuoka (bamboo) Hyph
  - Middlesborough Starhead (SS)
  - Northern Arts (Nile) Hyph  
? Durham
  - Net. Gall. of Romania (3 sculpt)
  - Tochiugi (New Donation) 1954
  - Peter White - New Hyphen 1997 stainless
  - Tom Scott (2) Starhead

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441 Ave. Jean Moulin  
75014 PARIS

Dear Satoru Sato

Thank you for your card  
My latest work is become so  
if you look at my (small  
works, which gallery in Tokyo  
be interested in showing +  
(in you please



Thank  
Sincerely  
with best  
Paul Neagu

31c Jackson

## SCULPTURE AWAY

- |   |   |
|---|---|
| Edinb. Hyphen (jesso)                       | Jane McA. Hyphen w+                     |
| Arts Council Hyphen (jess)                  | Scott. Sc. Trust D. Hyphen + Cross W    |
| Tate Edge Runner wood                       | Niky (Manga) - O.M. Paris w             |
| Eva Hyphen (Kent) jess                      | Emilia Argencant w                      |
| Alaskan Hyphen w                            | Margot S. Argencant w                   |
| N.Y. Hyph (Toronto) w                       | Sarah K. Hyphen w                       |
| Montreal Hyph & w                           | Narrow Water Hyphen ? w                 |
| Timis Hyphen w                              | Felken's Hyphen 9000 USA                |
| Pelumbo FIST (SS)                           | ② Tanner D. Hyph ? (SS)                 |
| ① Tanner Fish (SS)                          | Sarah Th. Hyphen L(W)                   |
| Angele Wake (SS)                            | P. Krauss. Hyphen Can. wood             |
| Johnnie Cross ops                           | 1198 Saragwo Hyphen w                   |
| Oron Paul Cross ges                         | Tokyo "Empir. Hyphen" w                 |
| Jonathan Argencant w                        | Tokyo Hyphen with runway jesso          |
| ① Tom's Fusion Liv (SS)                     | Toshihigi Three Legs Cross w            |
| Merdyn's Fusion (S)                         | Fukocara (bamboo) Hyph                  |
| Linda Fusion (S)                            | Middlesborough Starhead (SS)            |
| Jane Hyphen (bone)                          | Northern Arts (Nile) Hyph               |
| Valley's cross ges Nil w                    | ? Durham                                |
| Bartad Shoemaker Hyphen w                   | Net. Gall. of Romania (3 sculpt)        |
| Peter White Hyph-Arg w                      | Tochigi (New Donator) 1954              |
| 1992 MacLaurin Hyph w                       | Peter White - New Hyphen 1997 stainless |
| X 1993 Bobigny (3 Hyphen) France            | Tom Scott (2) Starhead                  |
| Yossy Balanesiu (Indian Hyph + alum. top)   |   |
| ② X 1993 Starhead 280 m - Scott Tom (st-st) |   |
| 1993 P. White FXP - "A-cross" (S.S.)        |   |
- Flowers Gall
  - Sauck & Rehnitz
  - Chris Shirley Smith
  - Tone Neagu
  - ③ Tom Scott (3) Hyphen
  - Mel Goodring

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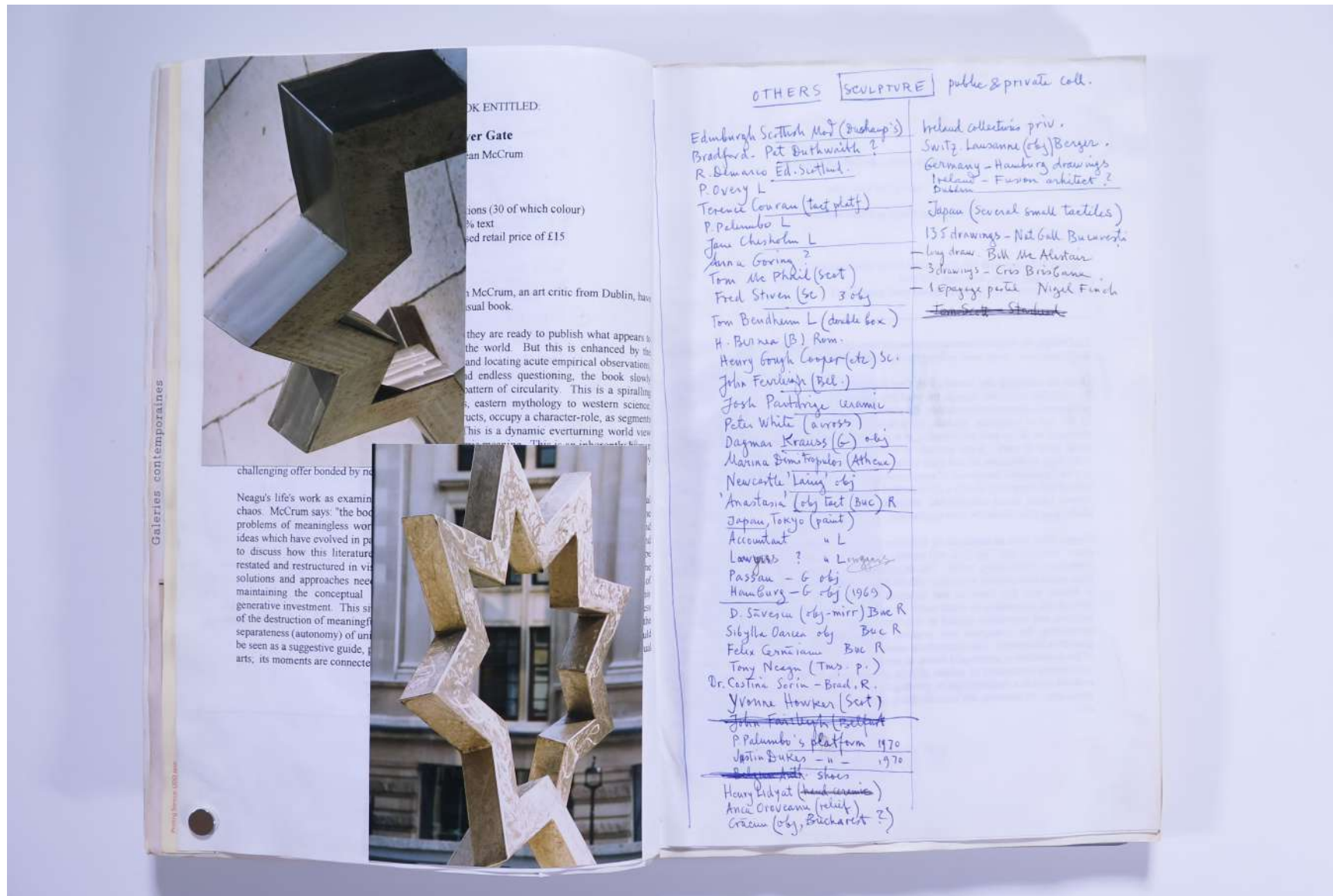


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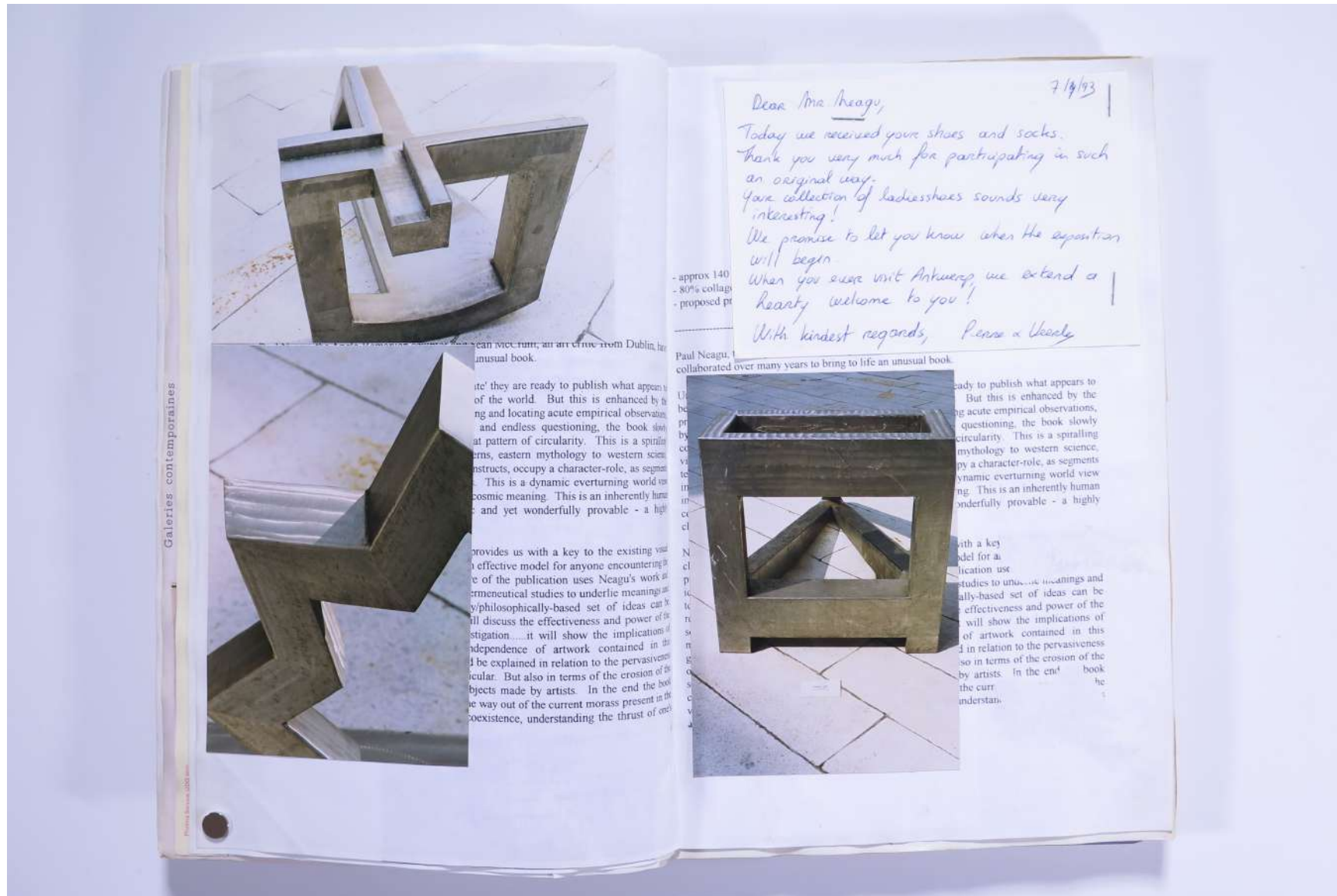


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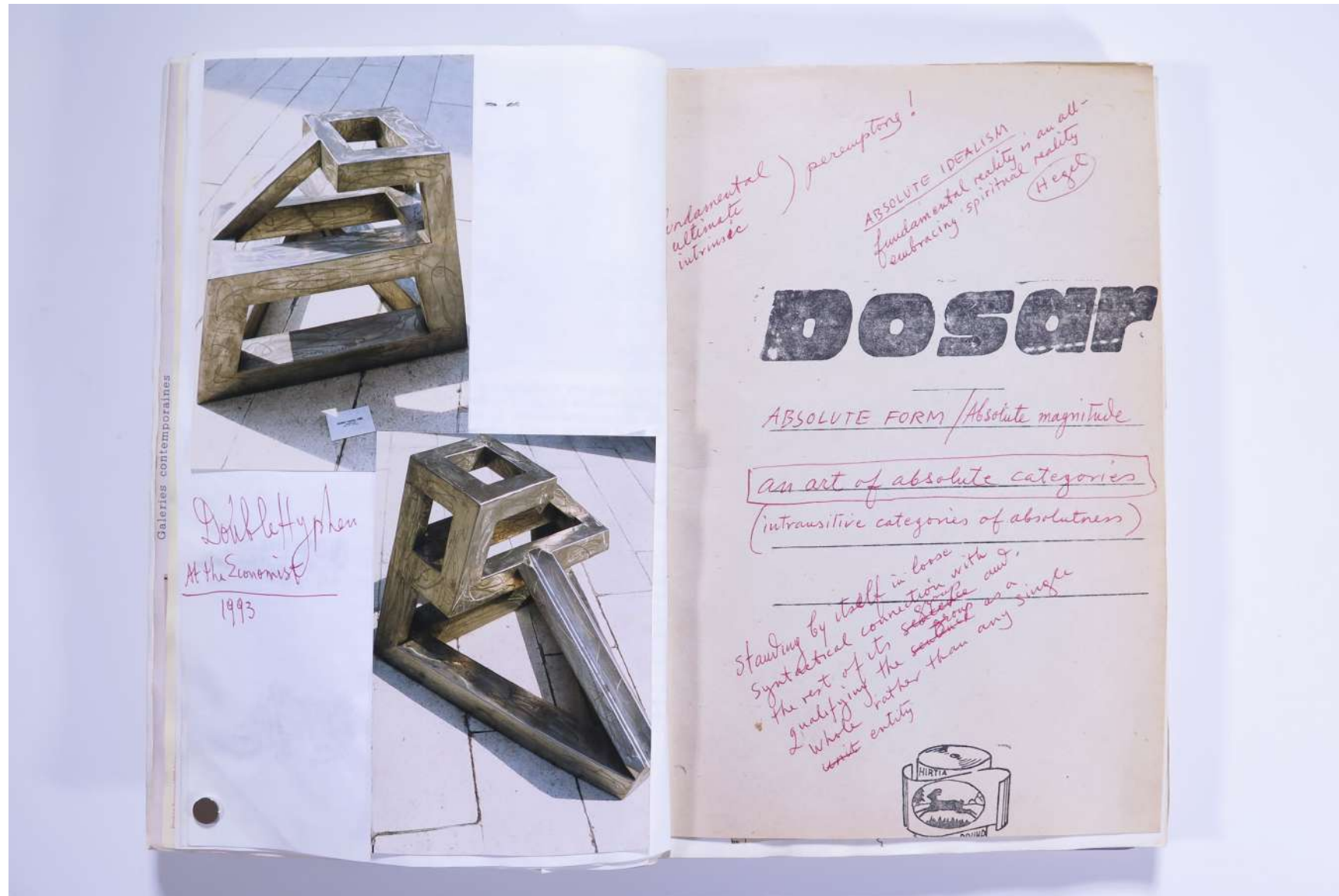
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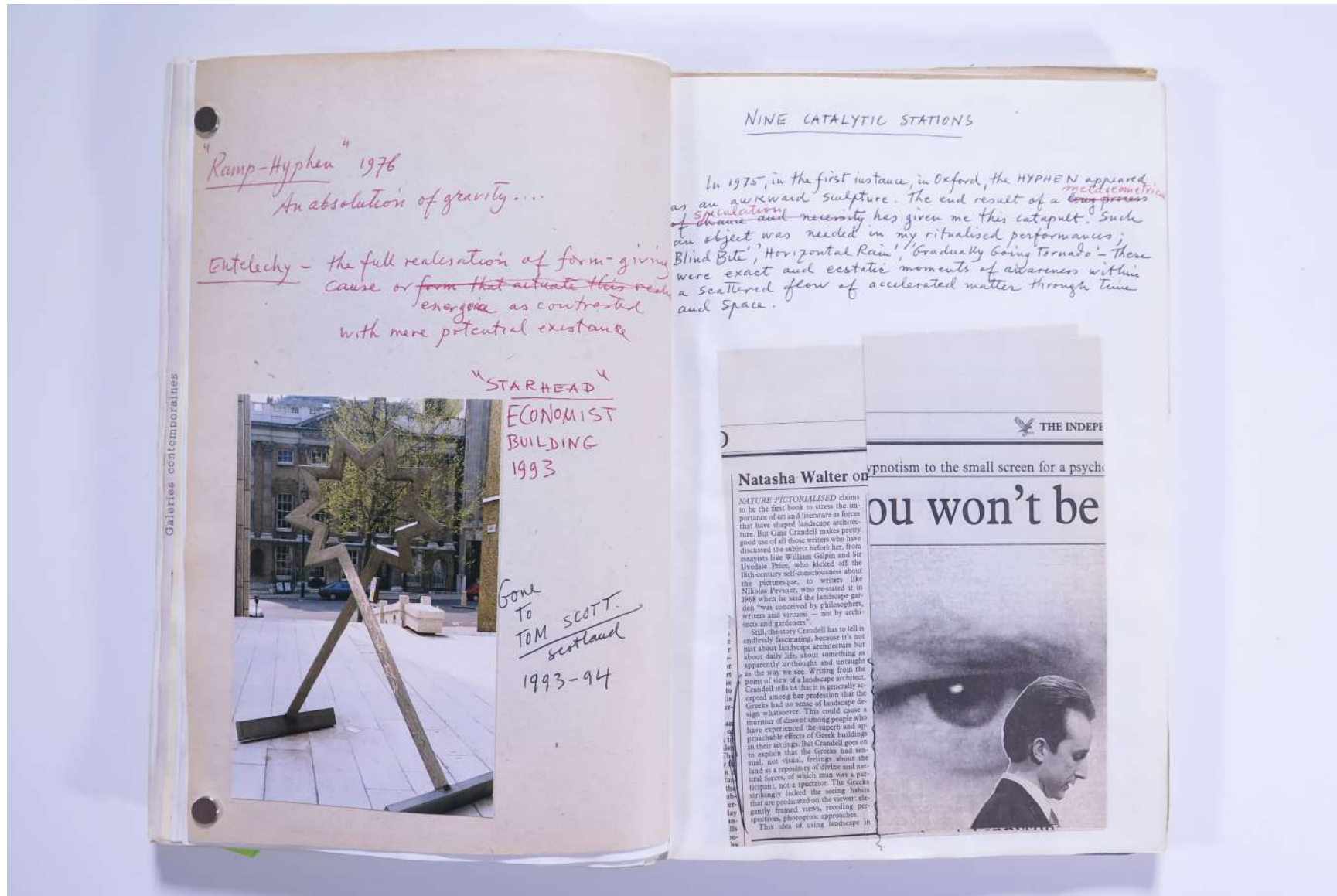


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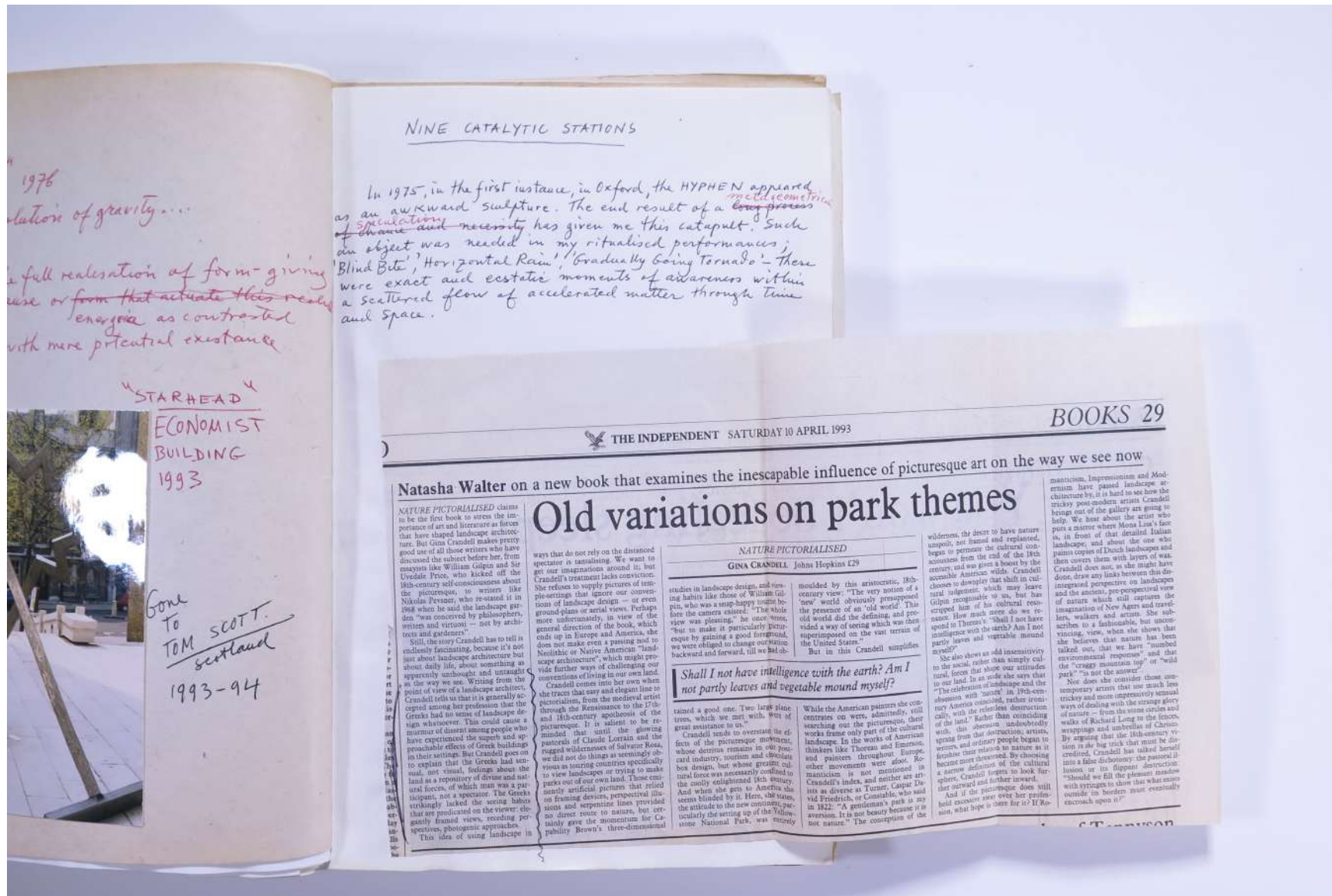


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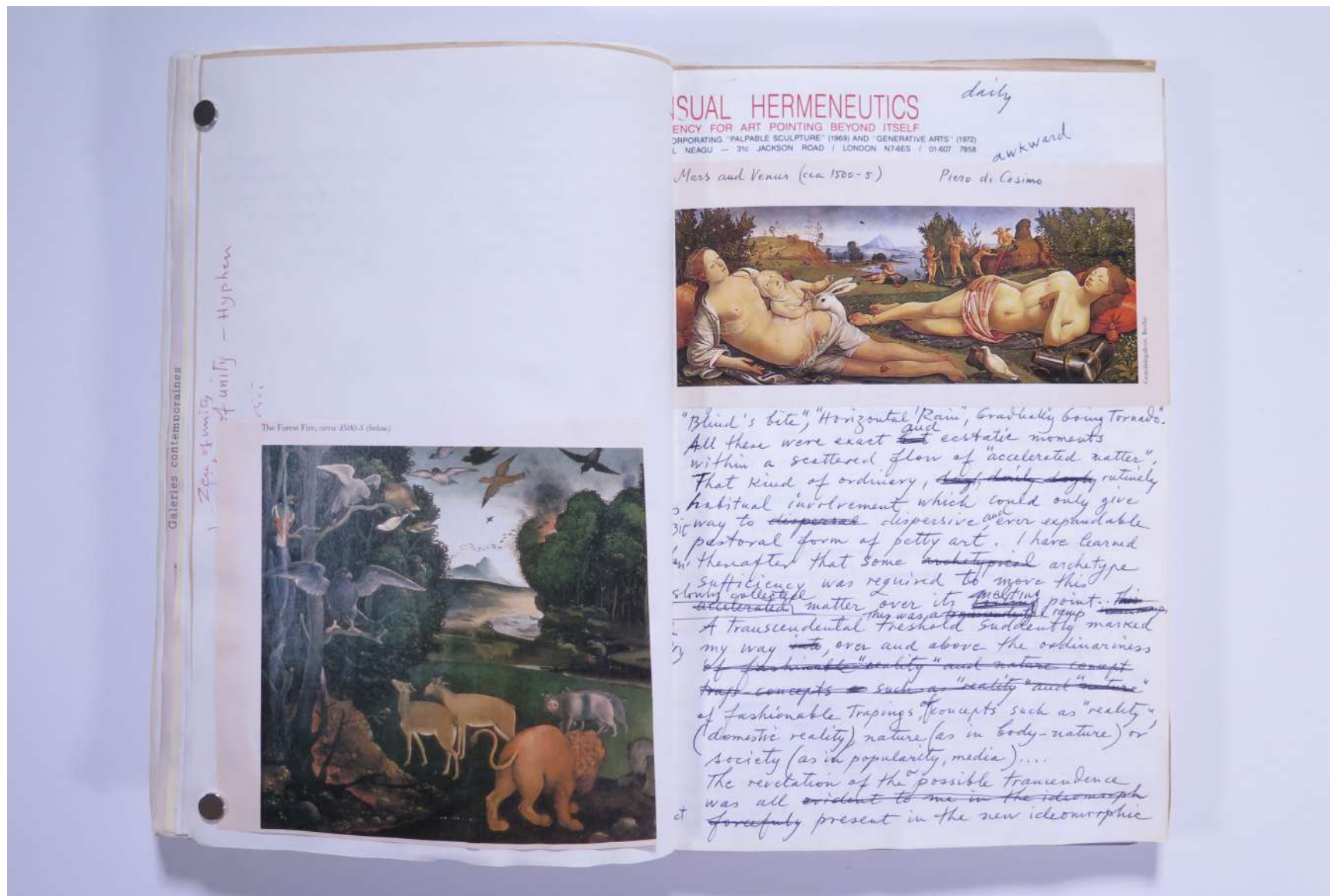


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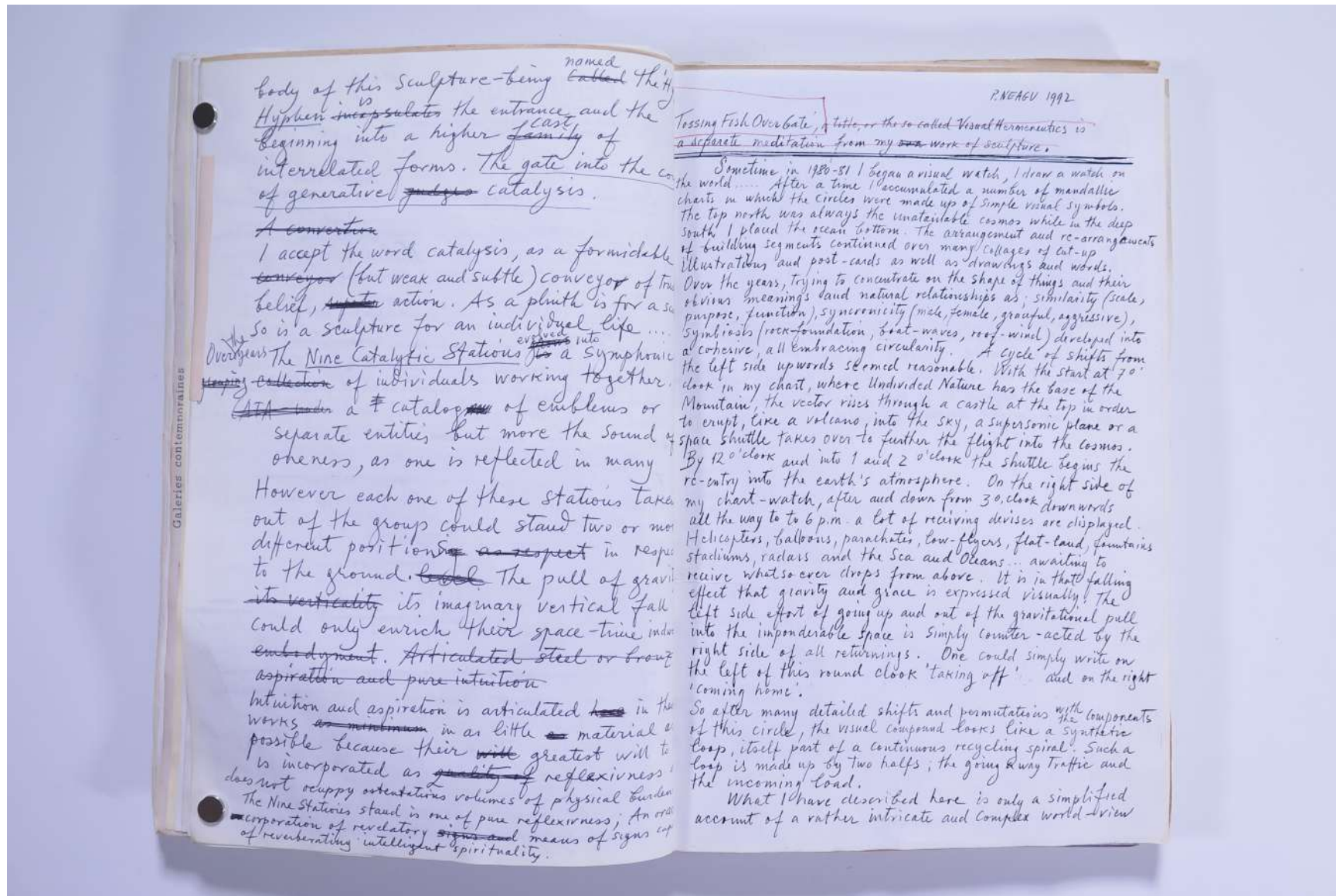
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body of this sculpture-being <sup>named</sup> called The <sup>H</sup>  
Hyphen <sup>is</sup> encapsulates the entrance and the  
beginning into a higher <sup>cast</sup> family of  
interrelated forms. The gate into the con-  
of generative ~~is~~ catalysis.

~~A converter~~  
I accept the word catalysis, as a formidable  
~~conveyor~~ (but weak and subtle) conveyor of the  
belief, ~~the~~ action. As a plumb is for a sea  
So is a sculpture for an individual life ...

~~Over~~ The Nine Catalytic Stations <sup>evolve</sup> into  
~~the~~ ~~collection~~ of individuals working together.

~~ATA~~ ~~is~~ a ~~#~~ catalog ~~of~~ emblems or  
separate entities, but more the sound of  
oneness, as one is reflected in many

However each one of these stations takes  
out of the group could stand two or more  
different positions ~~as~~ respect in respect  
to the ground. ~~and~~ The pull of gravity  
its ~~verticality~~ its imaginary vertical fall  
could only enrich their space-time ~~in~~  
embodiment. Articulated steel or bronze  
aspiration and pure intuition

Intuition and aspiration is articulated ~~to~~ in the  
works ~~as~~ ~~material~~ in a little ~~material~~ as  
possible because their ~~with~~ greatest will to  
is incorporated as ~~quality~~ reflexivity  
does not occupy ostentatious volumes of physical burden  
The Nine Stations stand in one of pure reflexivity; An ~~open~~  
incorporation of revelatory ~~signs~~ means of signs ~~of~~  
of reverberating intelligent spirituality.

P. NEAGU 1992

Tossing Fish Over Gate, ~~a~~ ~~title~~, or the so-called Visual Hermeneutics is  
a separate meditation from my ~~own~~ work of sculpture.

Sometime in 1980-81 I began a visual watch, I draw a watch on  
the world. After a time I accumulated a number of mandalic  
charts in which the circles were made up of simple visual symbols.  
The top north was always the unattainable cosmos while in the deep  
south I placed the ocean bottom. The arrangement and re-arrangements  
of building segments continued over many collages of cut-up  
illustrations and post-cards as well as drawings and words.  
Over the years, trying to concentrate on the shape of things and their  
obvious meanings and natural relationships as: similarity (scale,  
purpose, function), synchronicity (male, female, graceful, aggressive),  
syndiosis (rock-foundation, boat-waves, roof-wind) developed into  
a cohesive, all embracing circularity. A cycle of shifts from  
the left side upwards seemed reasonable. With the start at 7 o'  
clock in my chart, where Undivided Nature has the base of the  
Mountain, the vector rises through a castle at the top in order  
to erupt, like a volcano, into the sky, a supersonic plane or a  
space shuttle takes over to further the flight into the cosmos.  
By 12 o'clock and into 1 and 2 o'clock the shuttle begins the  
re-entry into the earth's atmosphere. On the right side of  
my chart-watch, after and down from 3 o'clock downwards  
all the way to 6 p.m. a lot of receiving devices are displayed.  
Helicopters, balloons, parachutes, low-flyers, flat-land, mountains  
stadia, raia and the Sea and Oceans... awaiting to  
receive what so ever drops from above. It is in that falling  
effect that gravity and grace is expressed visually. The  
left side effort of going up and out of the gravitational pull  
into the imponderable space is simply counter-acted by the  
right side of all returnings. One could simply write on  
the left of this round clock 'taking off' and on the right  
'coming home'.

So after many detailed shifts and permutations with the components  
of this circle, the visual compound looks like a synthetic  
loop, itself part of a continuous recycling spiral. Such a  
loop is made up by two halves; the going Runy Traffic and  
the incoming load.

What I have described here is only a simplified  
account of a rather intricate and complex world view



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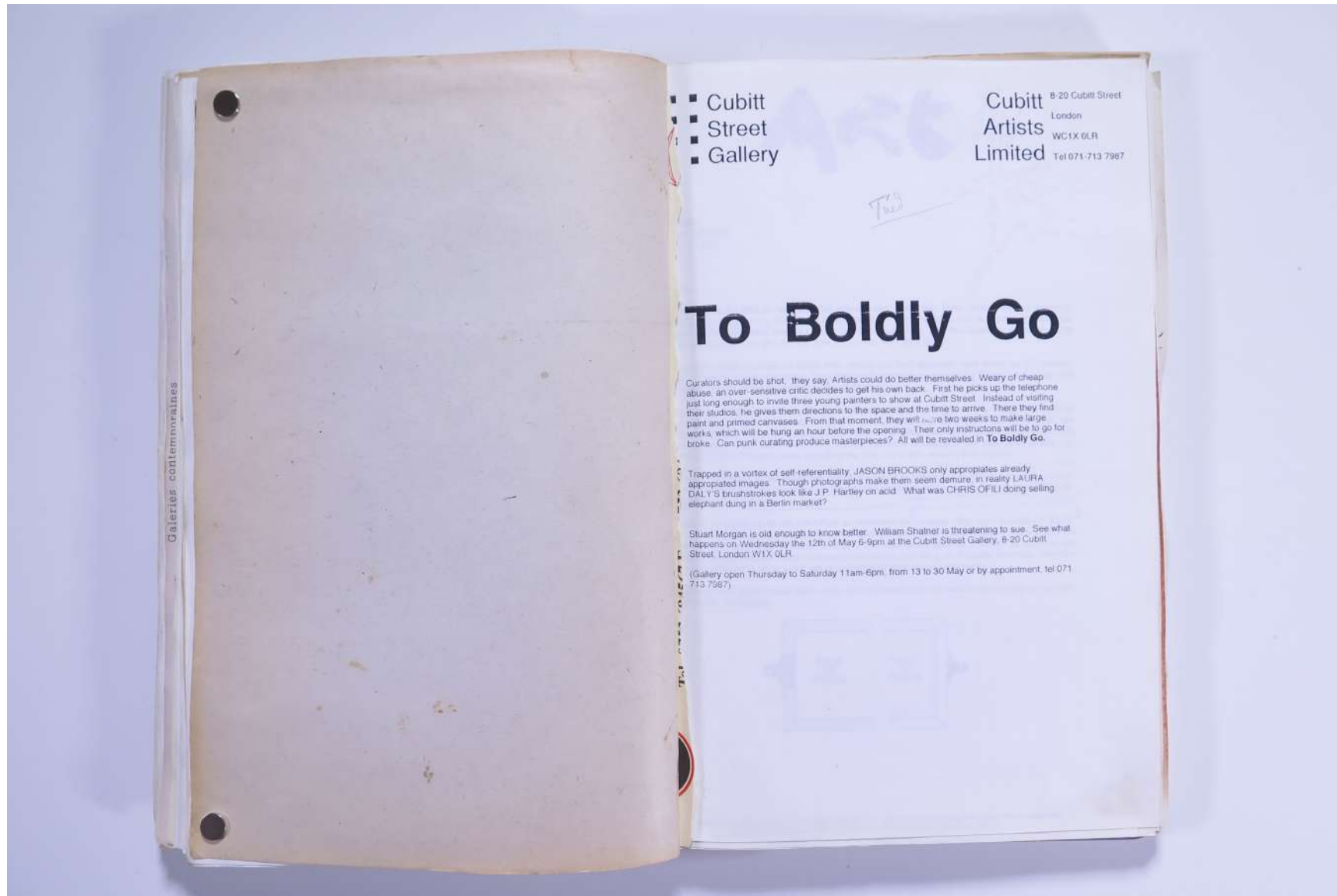


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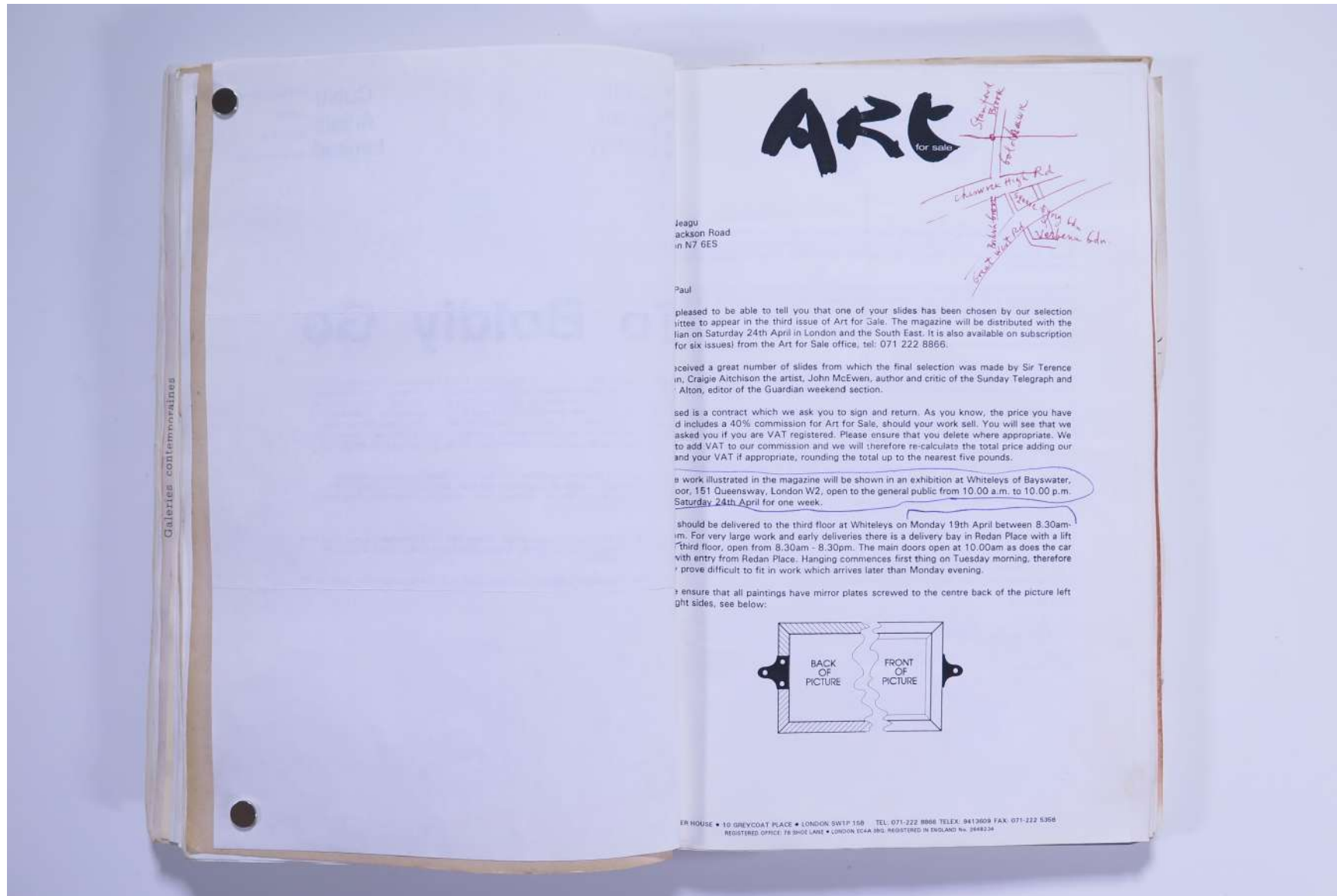
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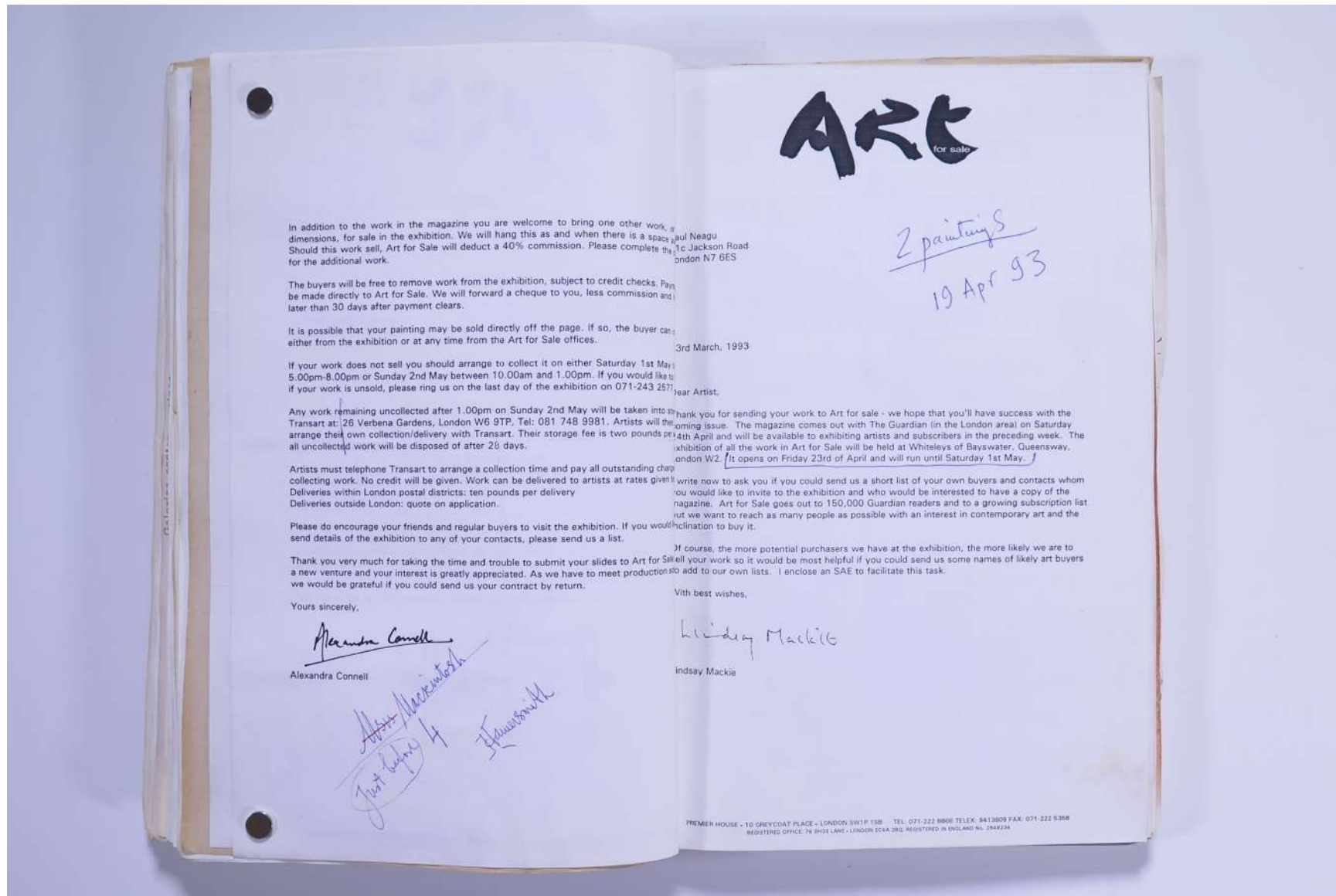
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# PAUL NEAGU ESTATE

VISUAL JOURNAL: EARLY 1993

Reference No.  
**PNE 81.027**



In addition to the work in the magazine you are welcome to bring one other work of Paul Neagu  
dimensions, for sale in the exhibition. We will hang this as and when there is a space. Should this work sell, Art for Sale will deduct a 40% commission. Please complete the space  
for the additional work. Paul Neagu, 11c Jackson Road, London N7 6ES

The buyers will be free to remove work from the exhibition, subject to credit checks. Payments  
be made directly to Art for Sale. We will forward a cheque to you, less commission and  
later than 30 days after payment clears.

It is possible that your painting may be sold directly off the page. If so, the buyer can  
either from the exhibition or at any time from the Art for Sale offices.

If your work does not sell you should arrange to collect it on either Saturday 1st May  
5.00pm-8.00pm or Sunday 2nd May between 10.00am and 1.00pm. If you would like to  
if your work is unsold, please ring us on the last day of the exhibition on 071-243 2577.

Any work remaining uncollected after 1.00pm on Sunday 2nd May will be taken into  
Transart at: 26 Verbena Gardens, London W6 9TP, Tel: 081 748 9981. Artists will be  
arrange their own collection/delivery with Transart. Their storage fee is two pounds per  
all uncollected work will be disposed of after 28 days.

Artists must telephone Transart to arrange a collection time and pay all outstanding charges  
collecting work. No credit will be given. Work can be delivered to artists at rates given  
Deliveries within London postal districts: ten pounds per delivery  
Deliveries outside London: quote on application.

Please do encourage your friends and regular buyers to visit the exhibition. If you would  
send details of the exhibition to any of your contacts, please send us a list.

Thank you very much for taking the time and trouble to submit your slides to Art for Sale.  
a new venture and your interest is greatly appreciated. As we have to meet production  
we would be grateful if you could send us your contract by return.

Yours sincerely,

*Alexandra Connell*

Alexandra Connell

*Alex Mackie*  
*Just before 4*  
*Harrison*

**ART** for sale

*2 paintings*  
*19 Apr 93*

3rd March, 1993

Dear Artist,

Thank you for sending your work to Art for sale - we hope that you'll have success with the  
coming issue. The magazine comes out with The Guardian (in the London area) on Saturday  
14th April and will be available to exhibiting artists and subscribers in the preceding week. The  
exhibition of all the work in Art for Sale will be held at Whiteleys of Bayswater, Queensway,  
London W2. (It opens on Friday 23rd of April and will run until Saturday 1st May.)

I write now to ask you if you could send us a short list of your own buyers and contacts whom  
you would like to invite to the exhibition and who would be interested to have a copy of the  
magazine. Art for Sale goes out to 150,000 Guardian readers and to a growing subscription list  
but we want to reach as many people as possible with an interest in contemporary art and the  
inclination to buy it.

Of course, the more potential purchasers we have at the exhibition, the more likely we are to  
sell your work so it would be most helpful if you could send us some names of likely art buyers  
to add to our own lists. I enclose an SAE to facilitate this task.

With best wishes,

*Lindsay Mackie*

Lindsay Mackie

PREMIER HOUSE - 10 GREYCOAT PLACE - LONDON, SW1P 1SB TEL: 071-222 8866 TELEX: 8413609 FAX: 071-222 9358  
REGISTERED OFFICE: 79 RHODE LANG - LONDON ECKA 3RD. REGISTERED IN ENGLAND NO. 2848294

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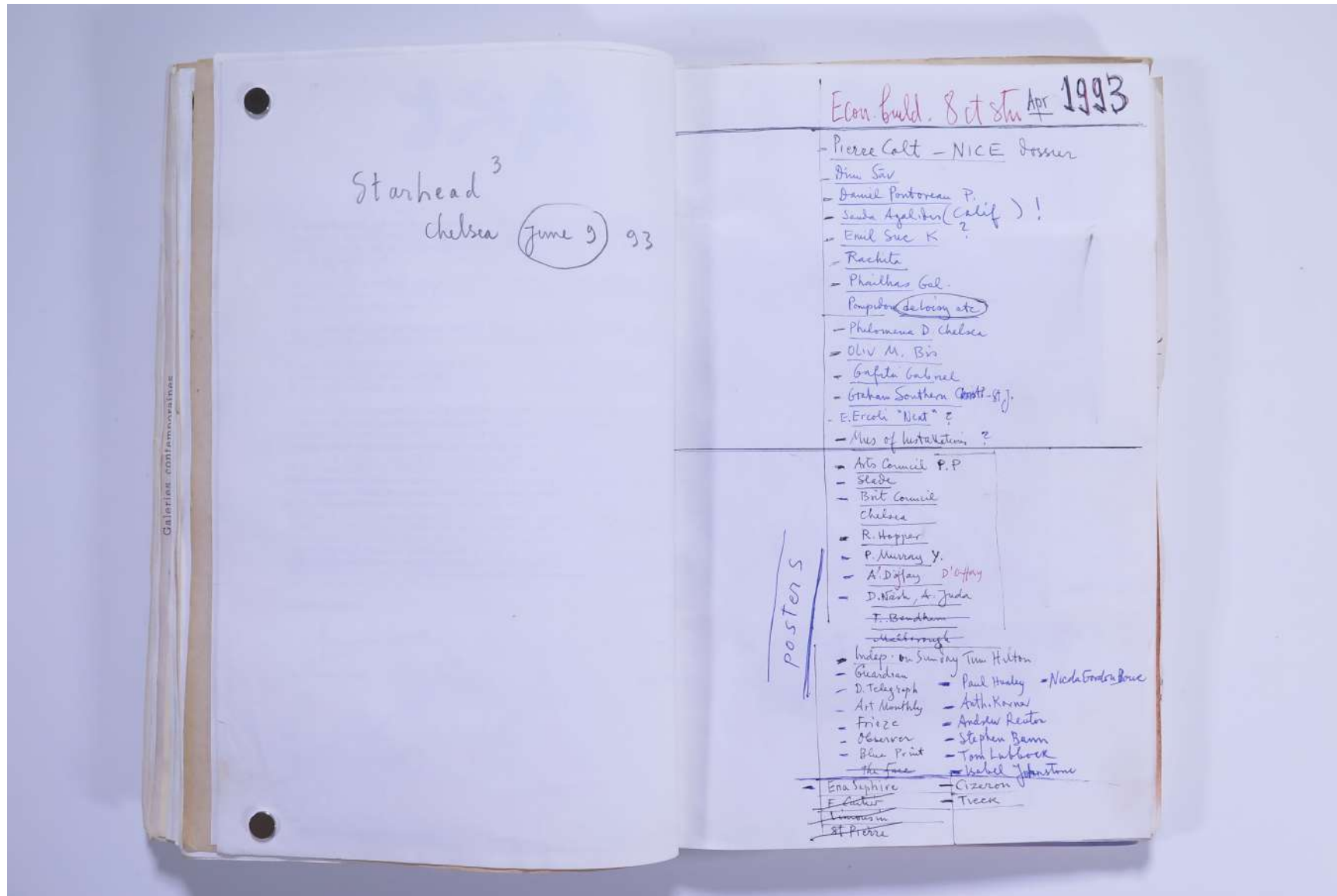


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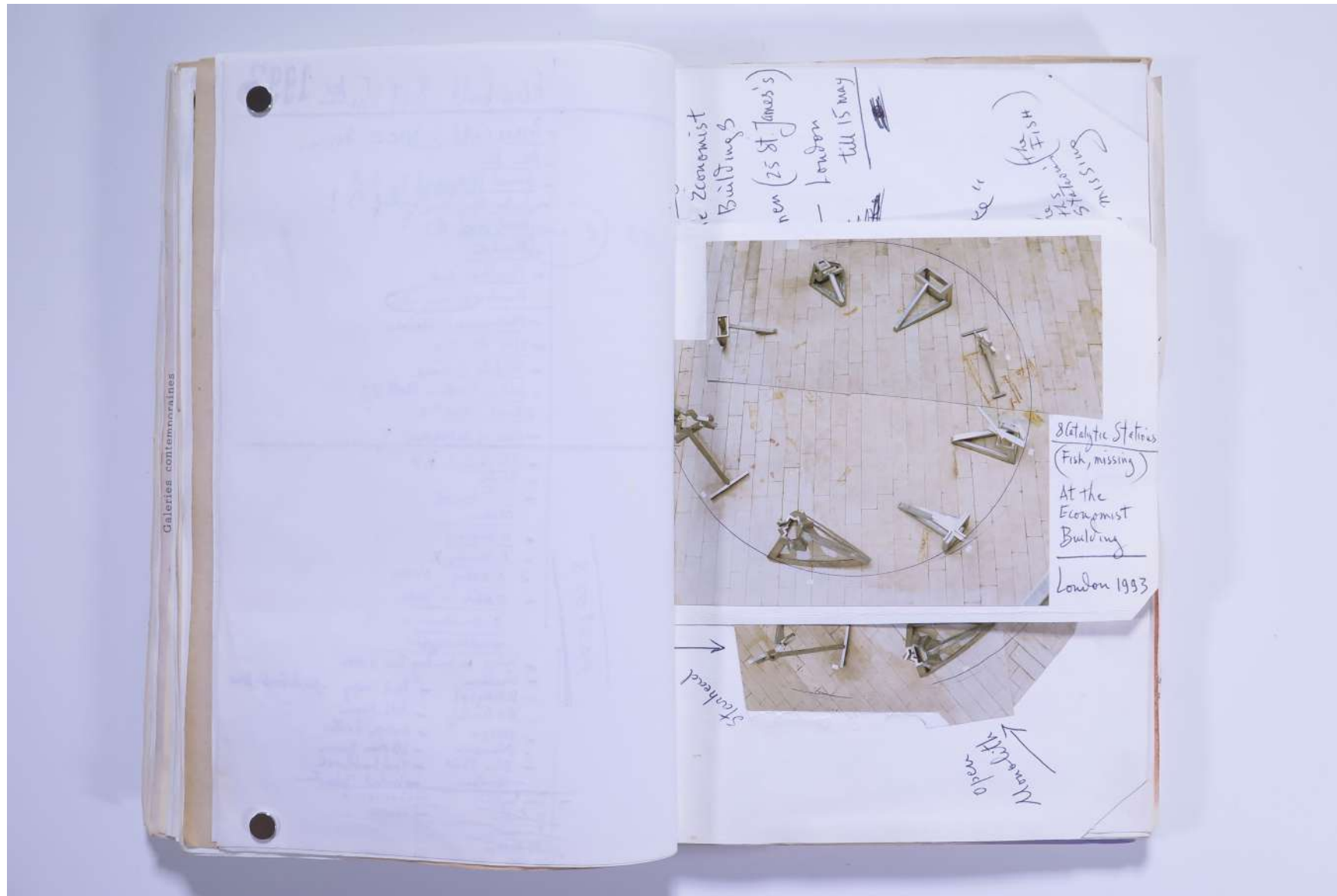
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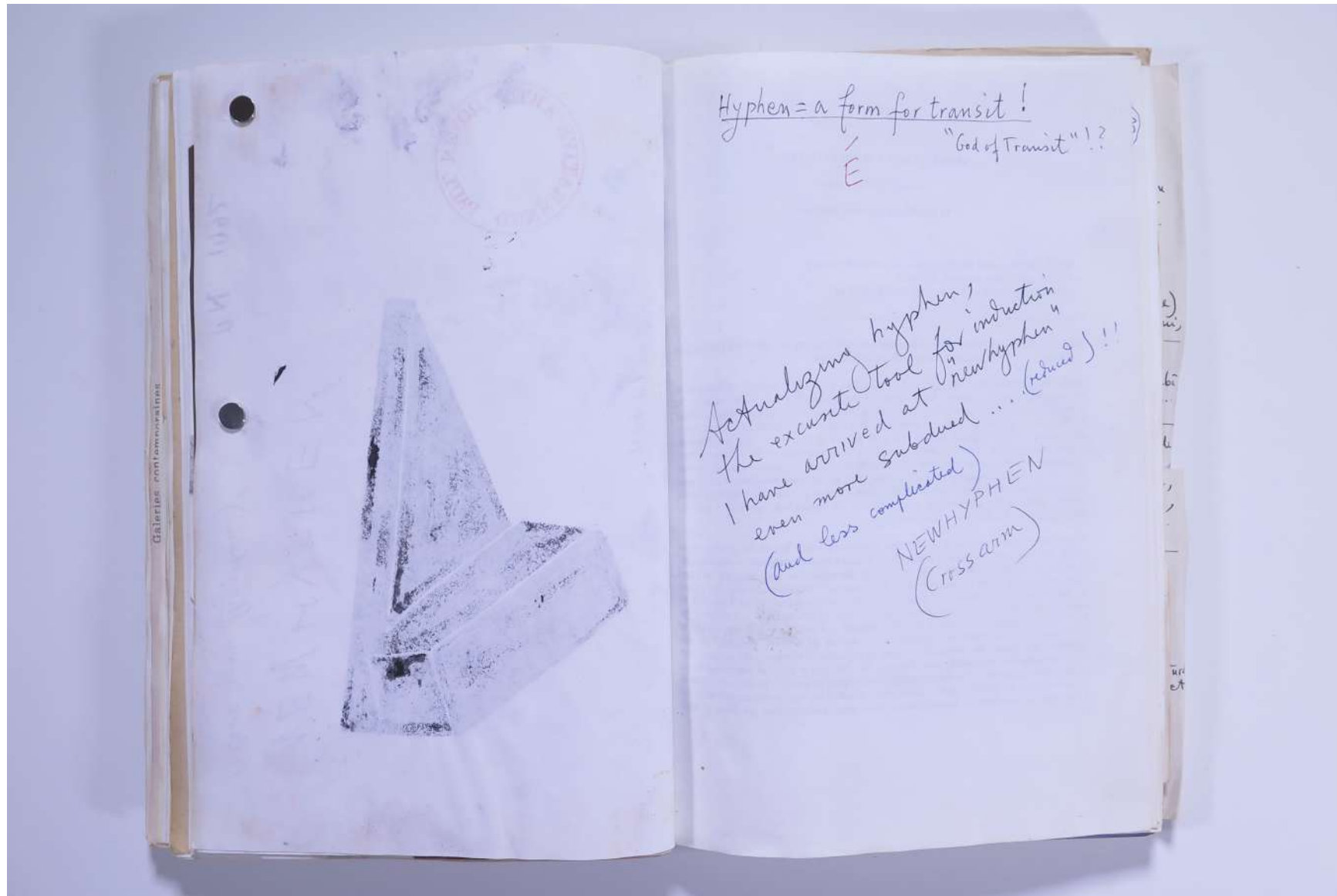
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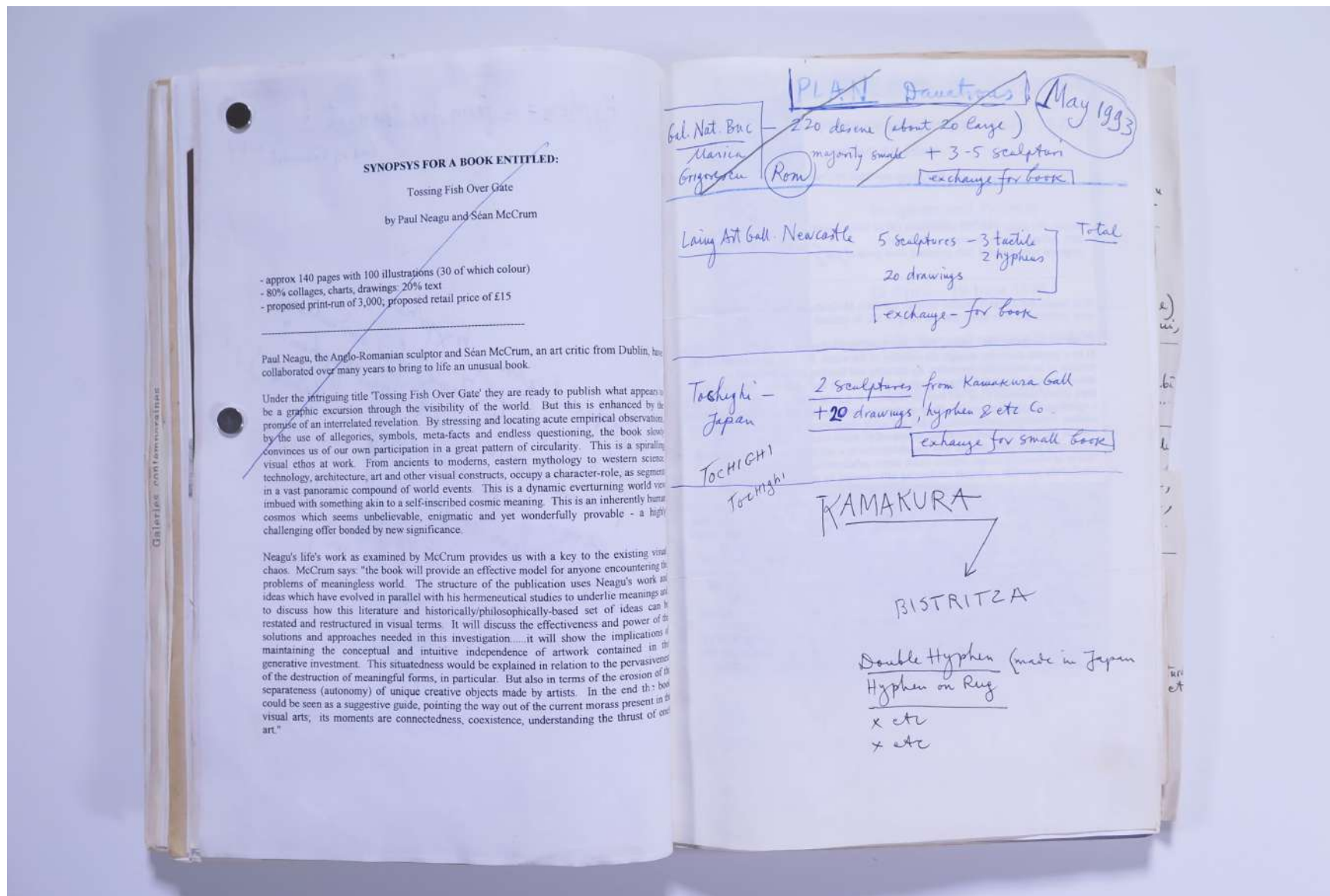
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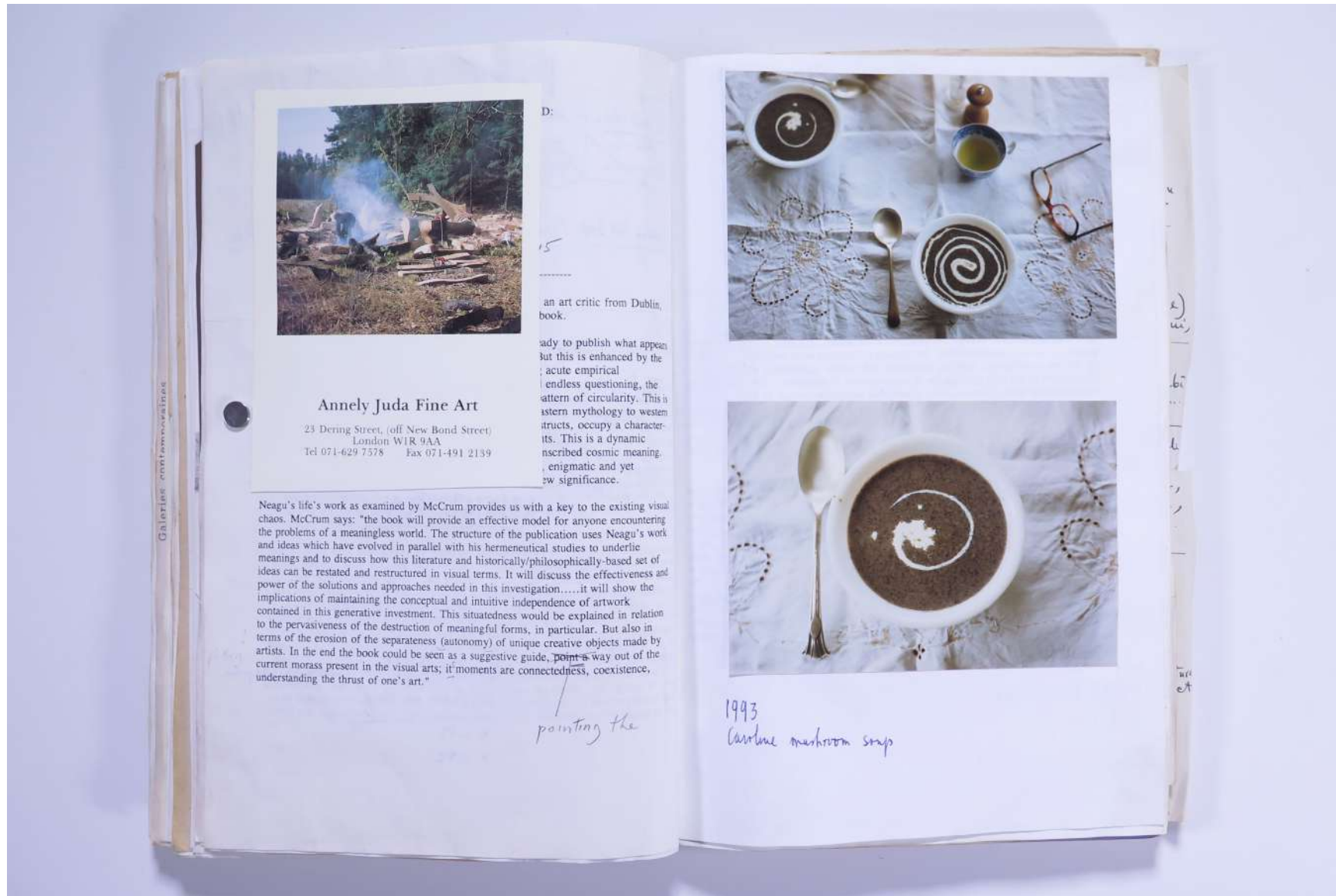
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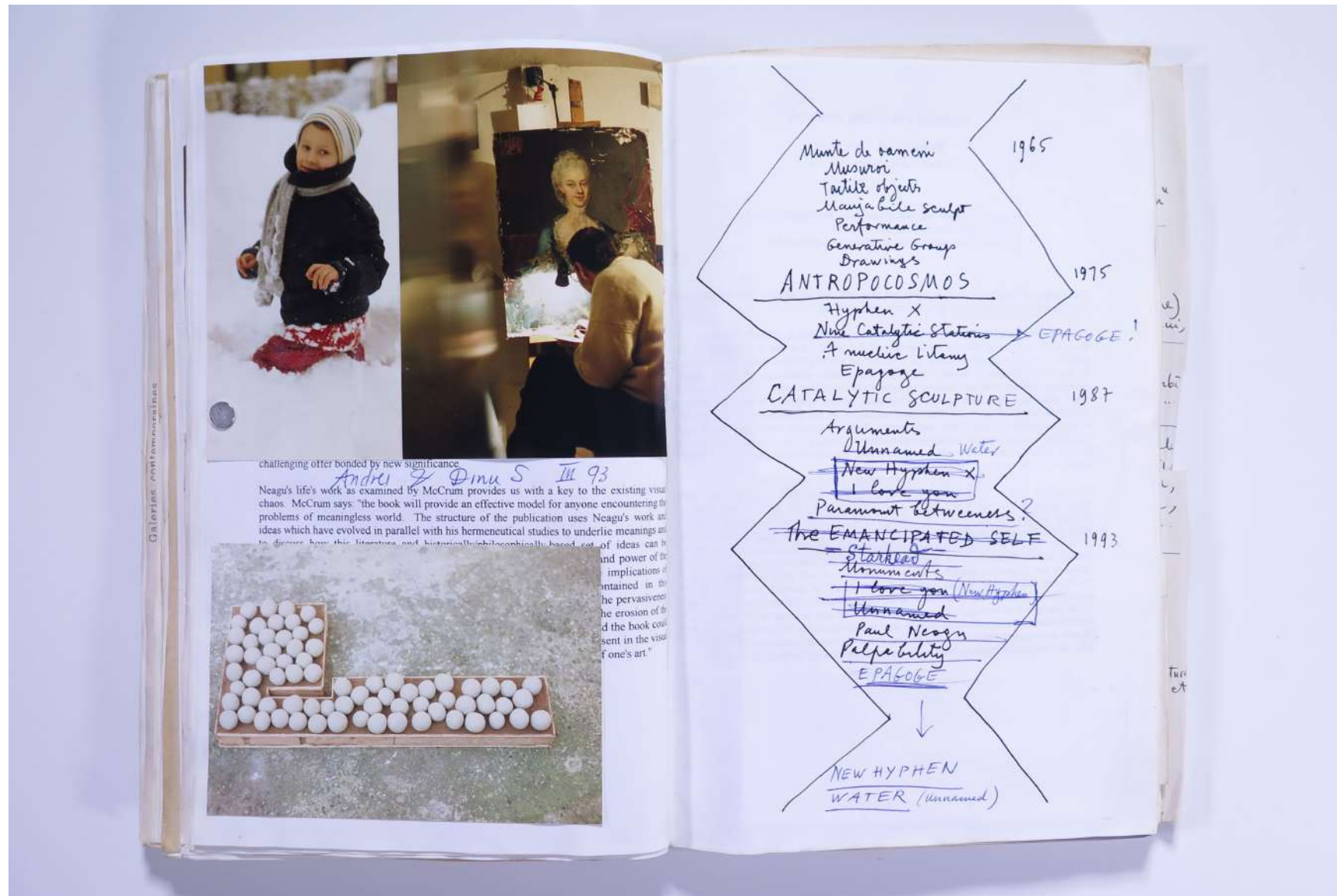


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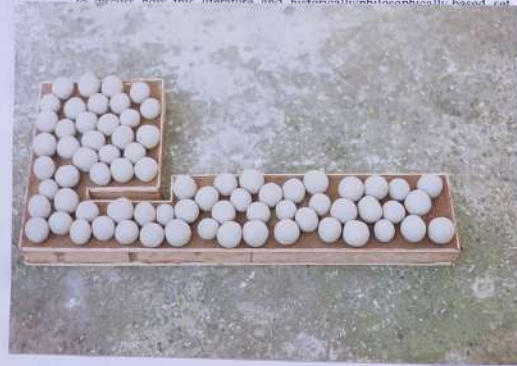
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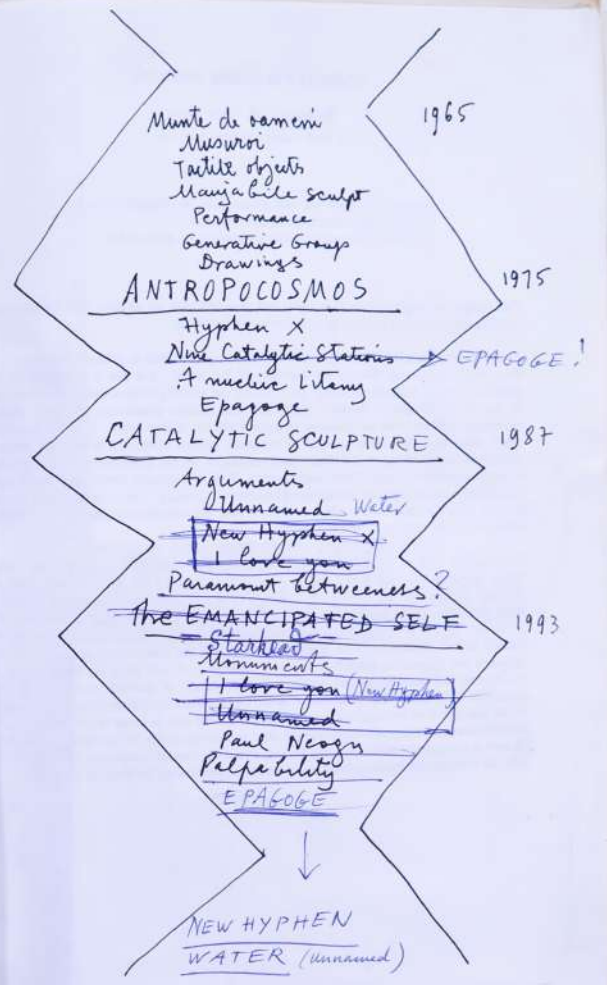
PNE 81.037



challenging offer bonded by new significance  
*Andrei & Dinu S III 93*  
 Neagu's life's work as examined by McCrum provides us with a key to the existing visual chaos. McCrum says: "the book will provide an effective model for anyone encountering the problems of a meaningless world. The structure of the publication uses Neagu's work and ideas which have evolved in parallel with his hermeneutical studies to underlie meanings and to discuss how this literature and hermeneutically/philosophically based set of ideas can be



and power of the implications of contained in the the pervasiveness of the erosion of the book could present in the visual of one's art."

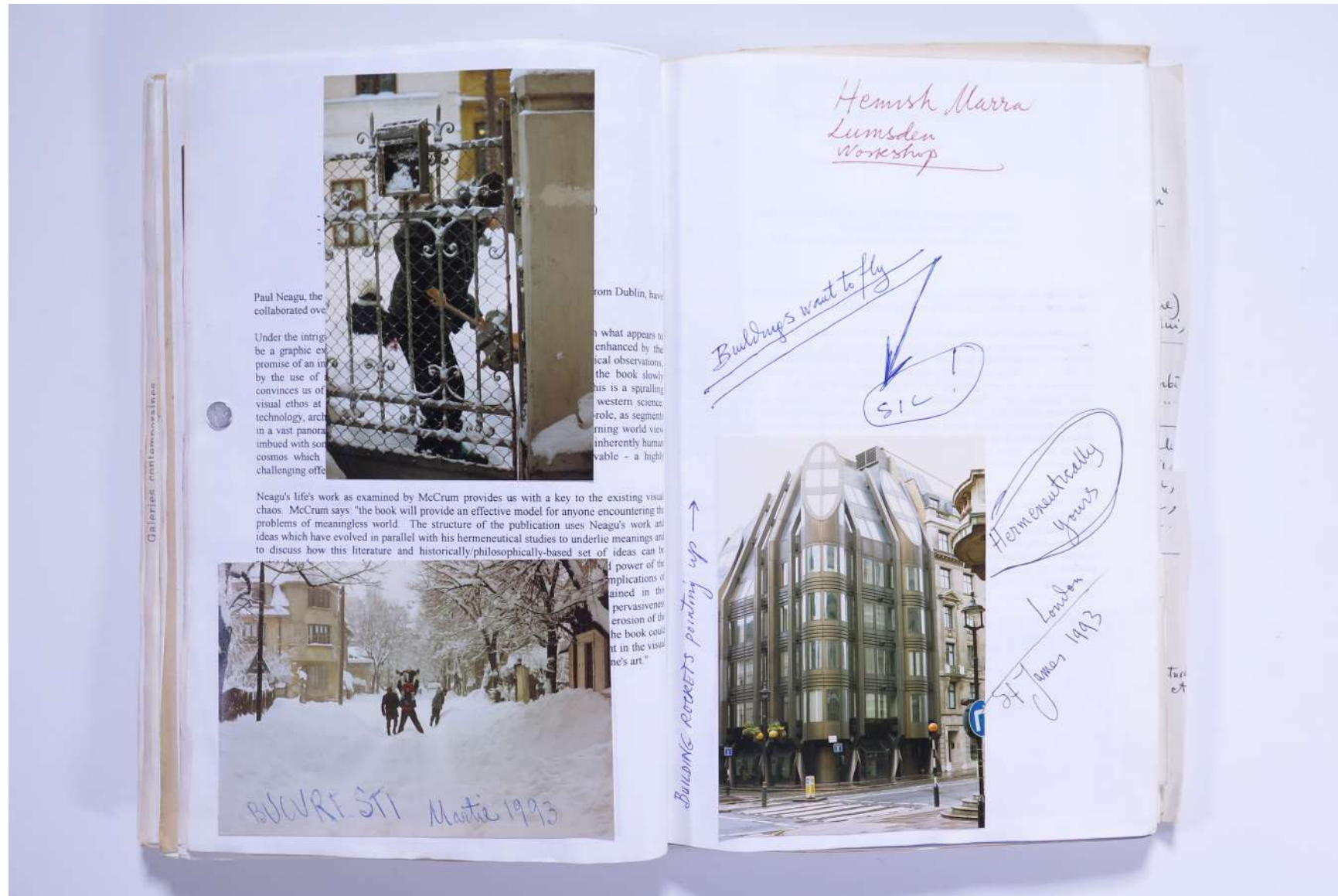


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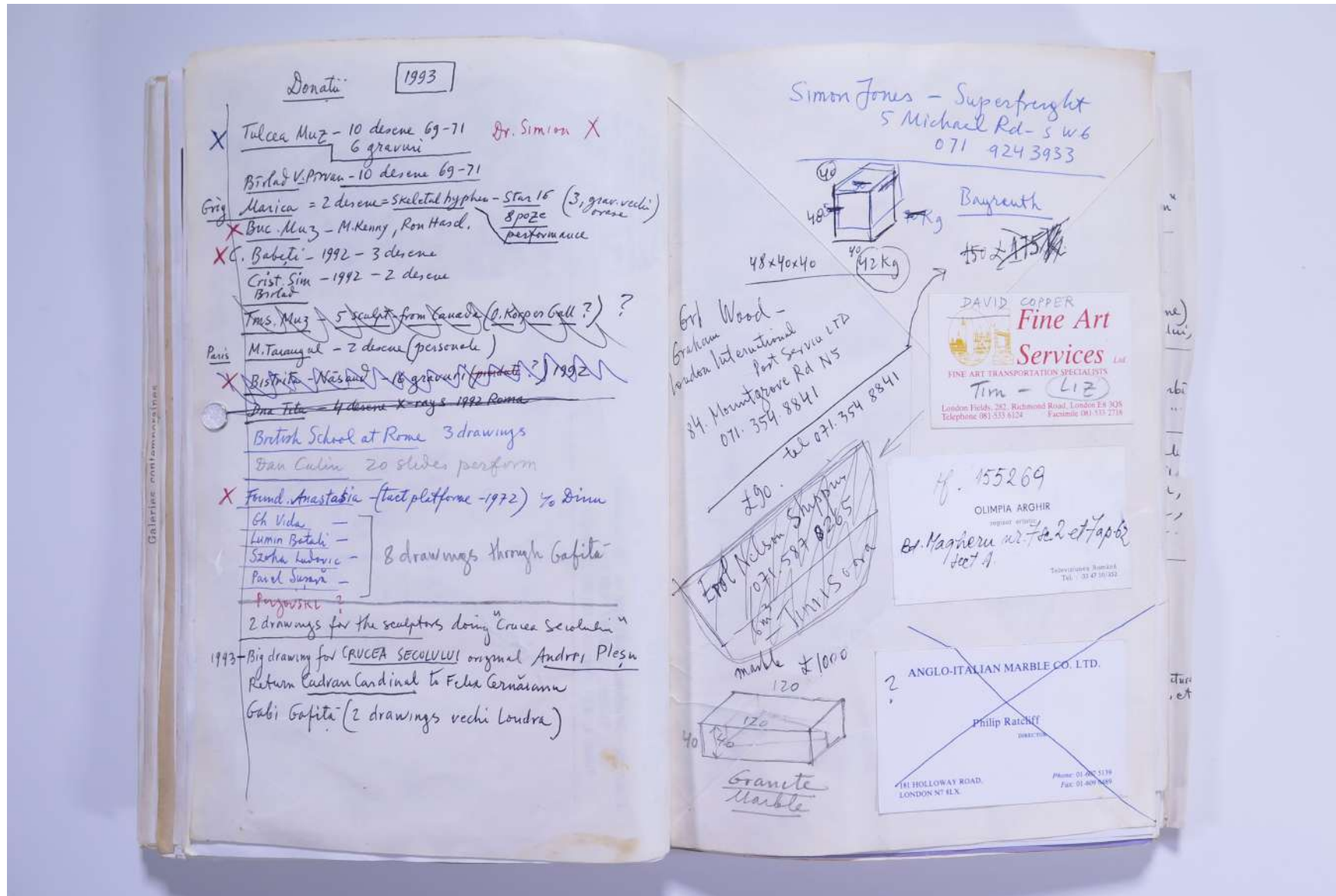


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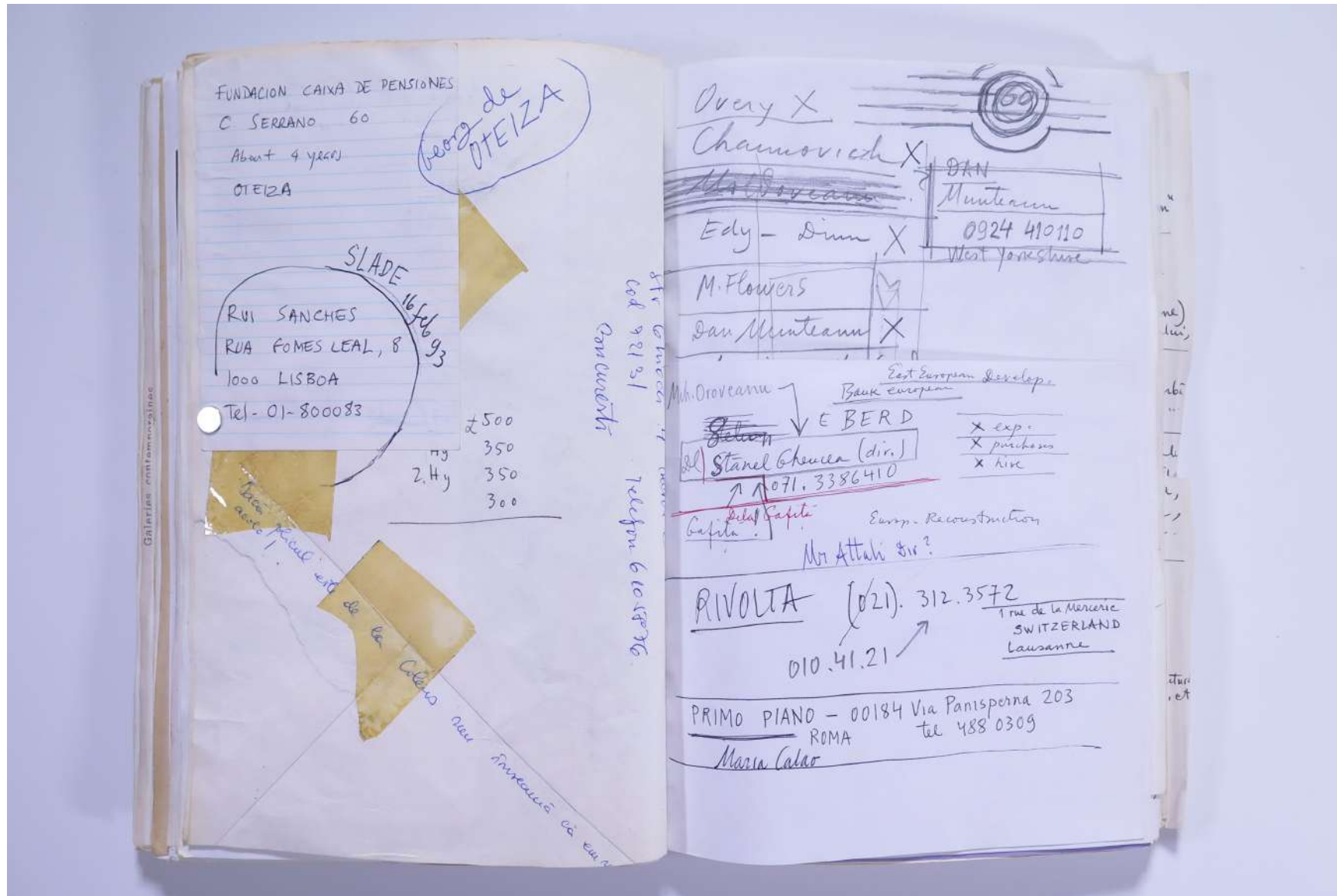
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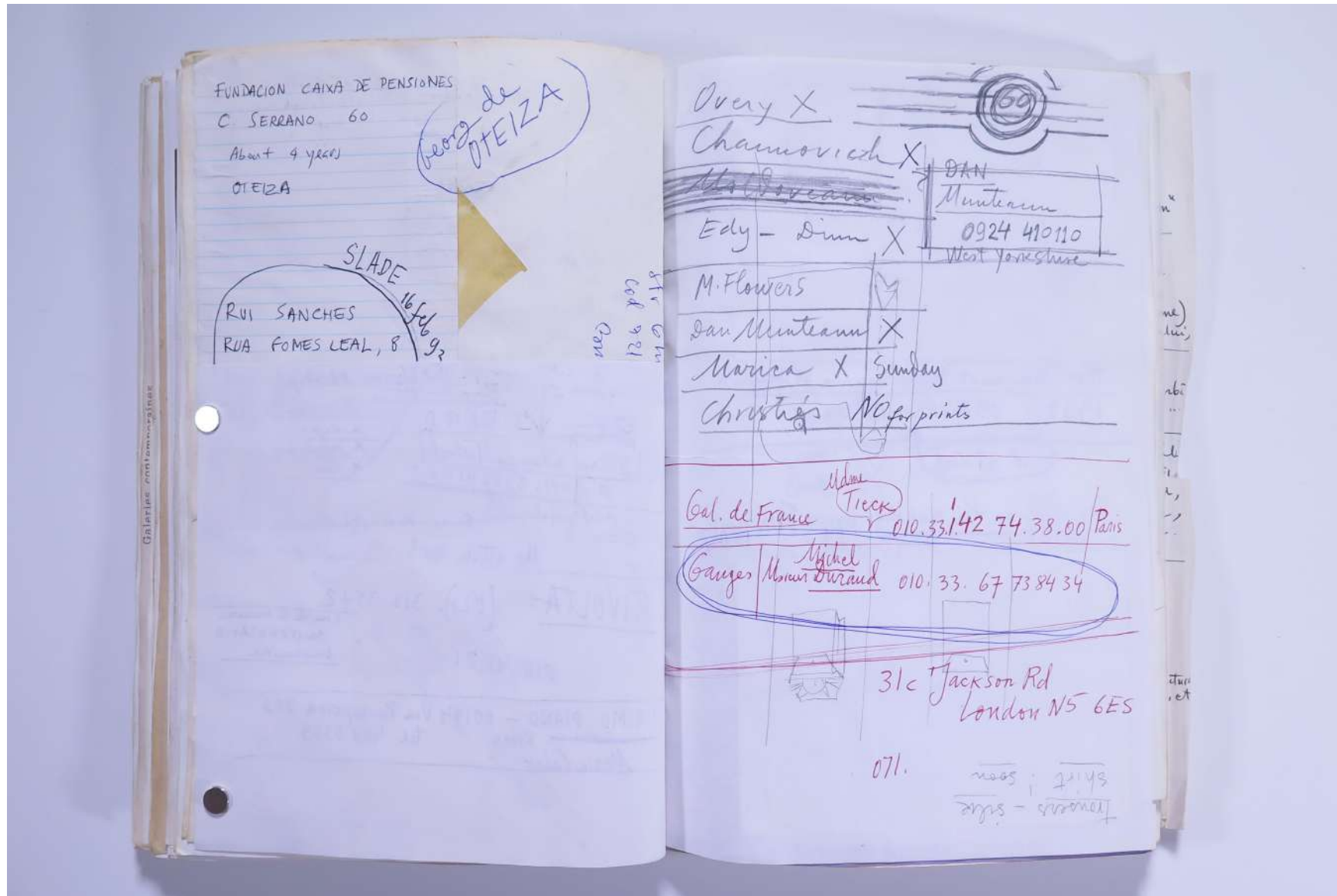


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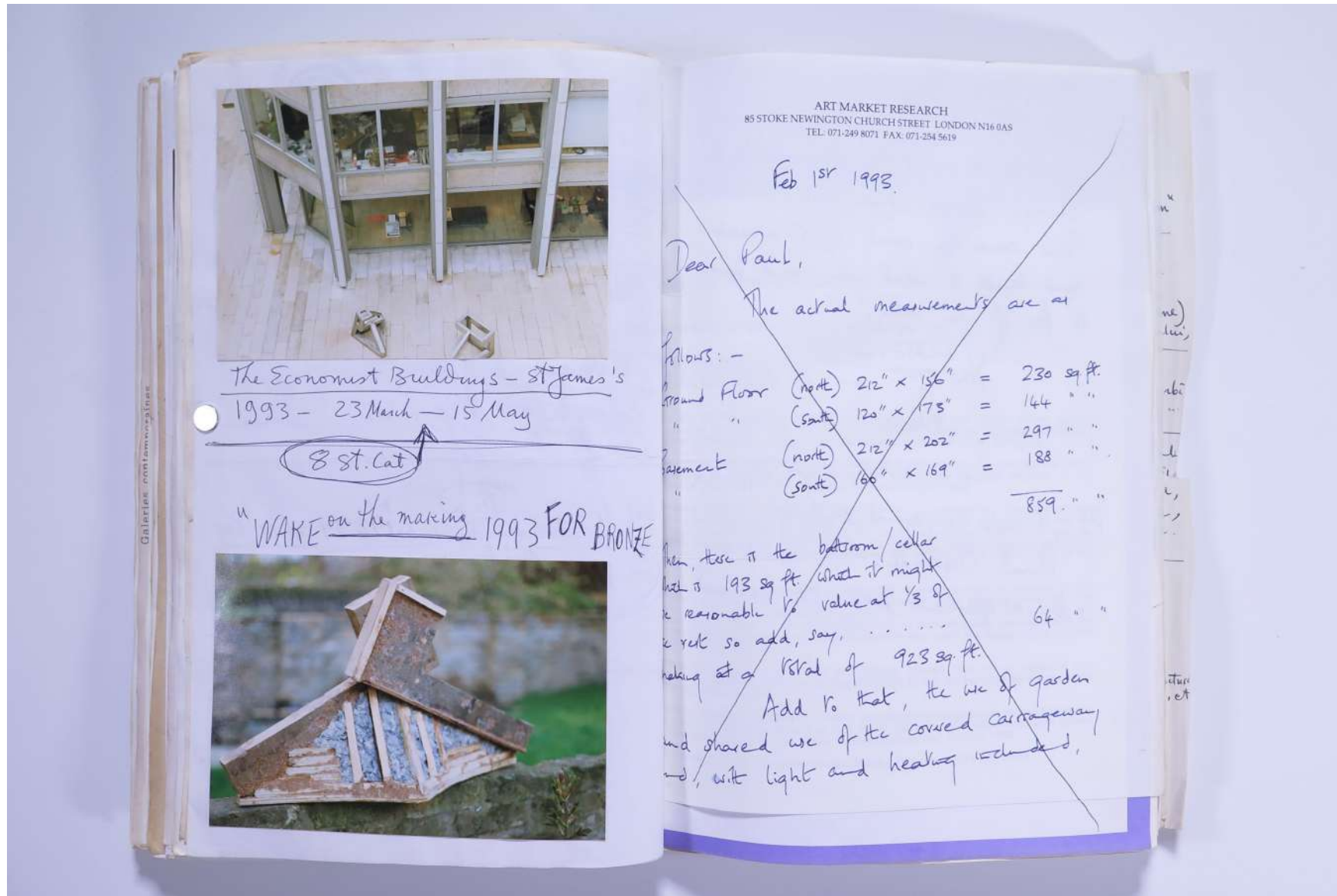
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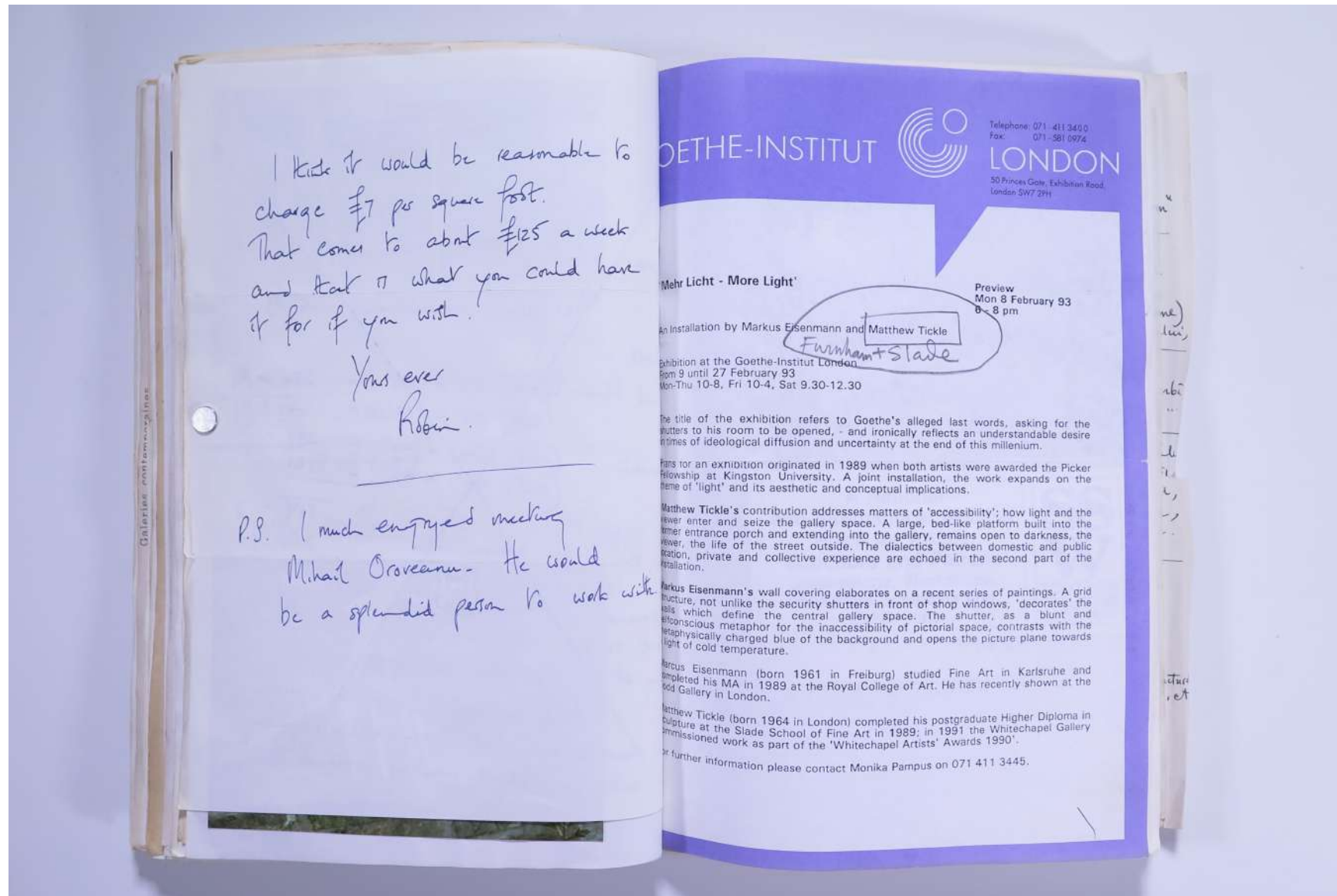


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PNE 81.044



I think it would be reasonable to charge £7 per square foot. That comes to about £125 a week and that is what you could have it for if you wish.

Yours ever  
Robin.

P.S. I much enjoyed meeting Mihail Oroveanu. He would be a splendid person to work with.

GOETHE-INSTITUT  Telephone: 071 411 3400  
Fax: 071 581 0974  
LONDON  
50 Princes Gate, Exhibition Road,  
London SW7 2PH

**Mehr Licht - More Light'** Preview  
Mon 8 February 93  
8 - 8 pm

An Installation by Markus Eisenmann and **Matthew Tickle**  
*Furnham + Slade*

Exhibition at the Goethe-Institut London  
From 9 until 27 February 93  
Mon-Thu 10-8, Fri 10-4, Sat 9.30-12.30

The title of the exhibition refers to Goethe's alleged last words, asking for the shutters to his room to be opened, - and ironically reflects an understandable desire in times of ideological diffusion and uncertainty at the end of this millennium.

Fans for an exhibition originated in 1989 when both artists were awarded the Picker Fellowship at Kingston University. A joint installation, the work expands on the theme of 'light' and its aesthetic and conceptual implications.

**Matthew Tickle's** contribution addresses matters of 'accessibility'; how light and the viewer enter and seize the gallery space. A large, bed-like platform built into the former entrance porch and extending into the gallery, remains open to darkness, the viewer, the life of the street outside. The dialectics between domestic and public space, private and collective experience are echoed in the second part of the installation.

**Markus Eisenmann's** wall covering elaborates on a recent series of paintings. A grid structure, not unlike the security shutters in front of shop windows, 'decorates' the walls which define the central gallery space. The shutter, as a blunt and subconscious metaphor for the inaccessibility of pictorial space, contrasts with the metaphysically charged blue of the background and opens the picture plane towards light of cold temperature.

**Markus Eisenmann** (born 1961 in Freiburg) studied Fine Art in Karlsruhe and completed his MA in 1989 at the Royal College of Art. He has recently shown at the God Gallery in London.

**Matthew Tickle** (born 1964 in London) completed his postgraduate Higher Diploma in Sculpture at the Slade School of Fine Art in 1989; in 1991 the Whitechapel Gallery commissioned work as part of the 'Whitechapel Artists' Awards 1990'.

For further information please contact Monika Pampus on 071 411 3445.

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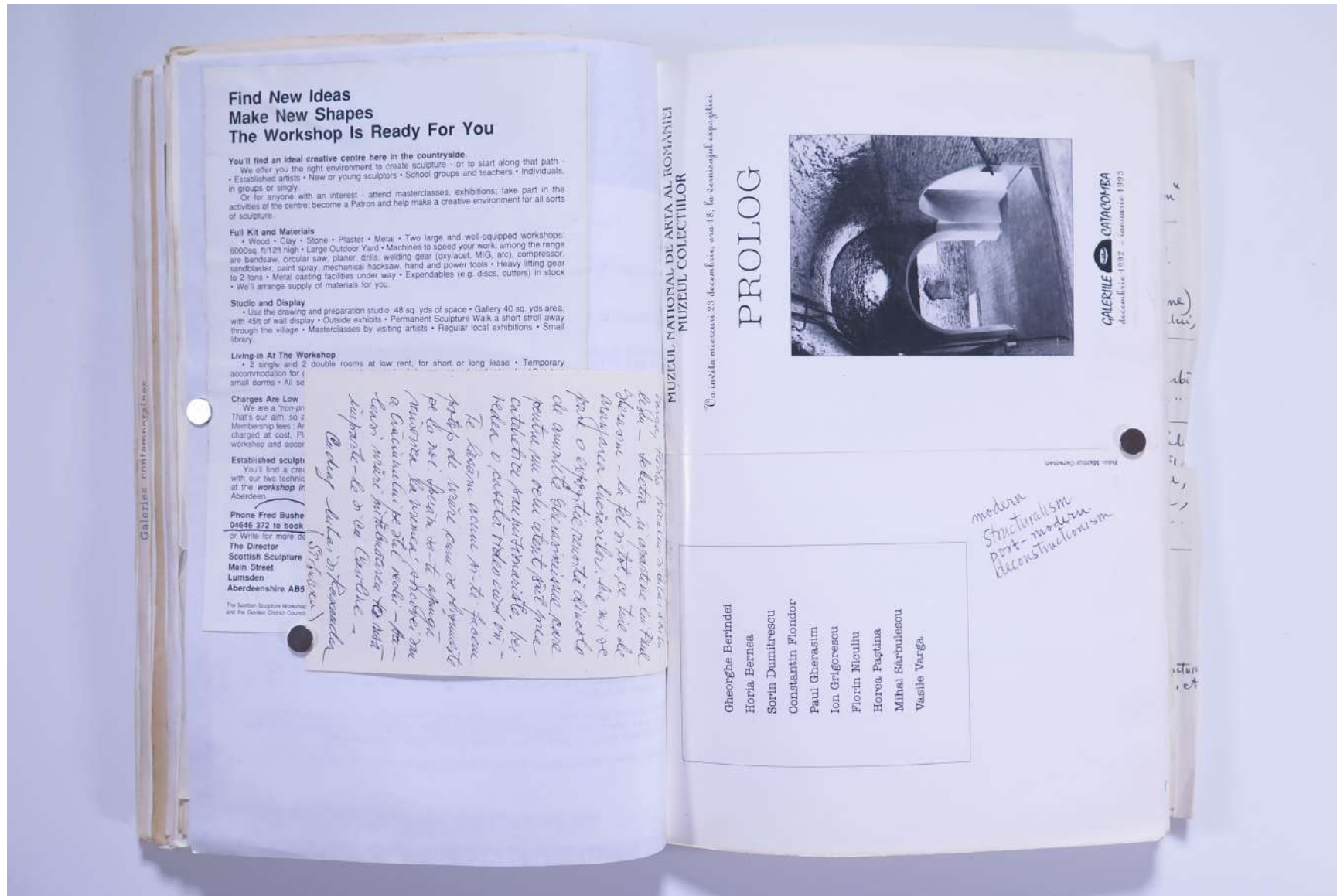


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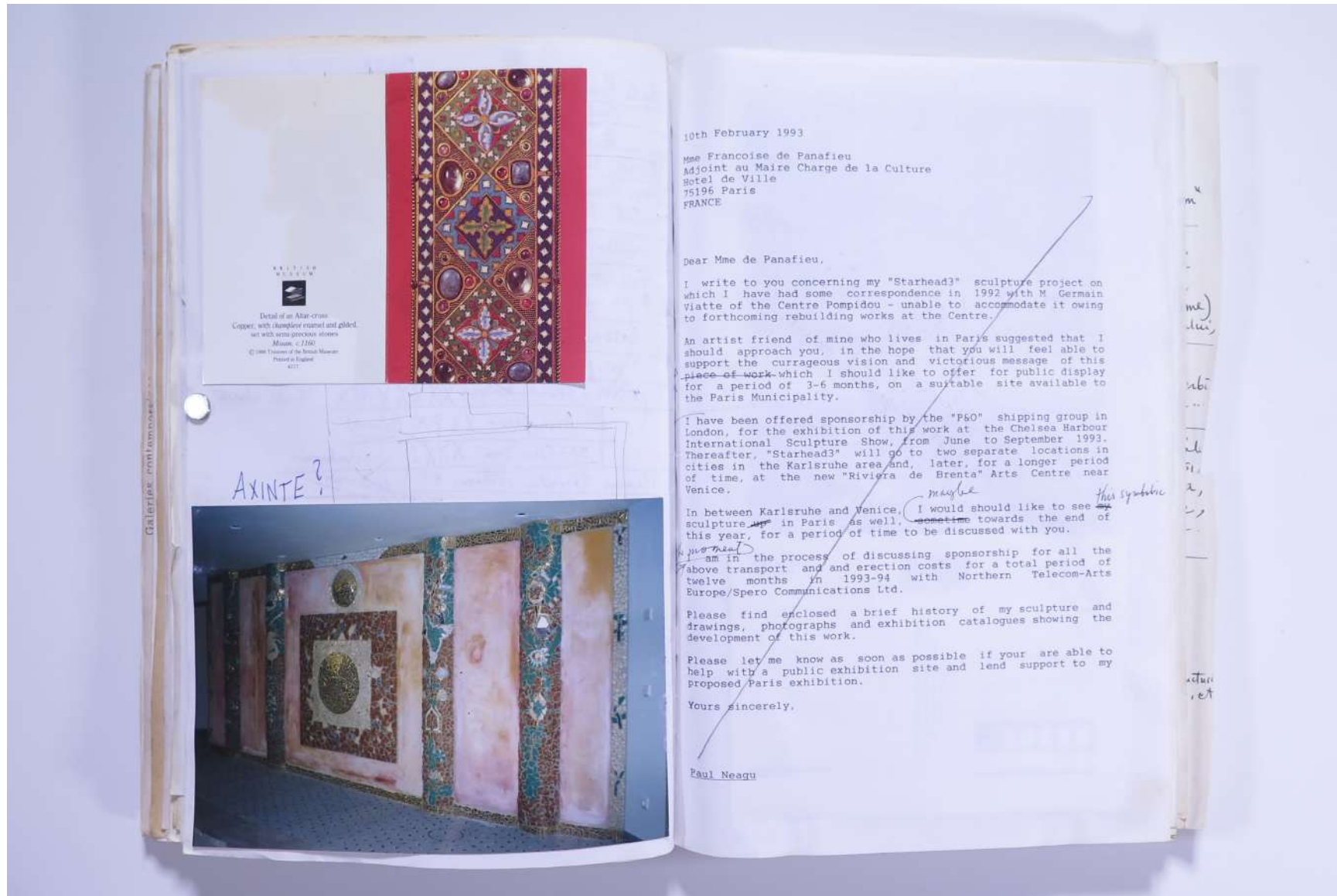


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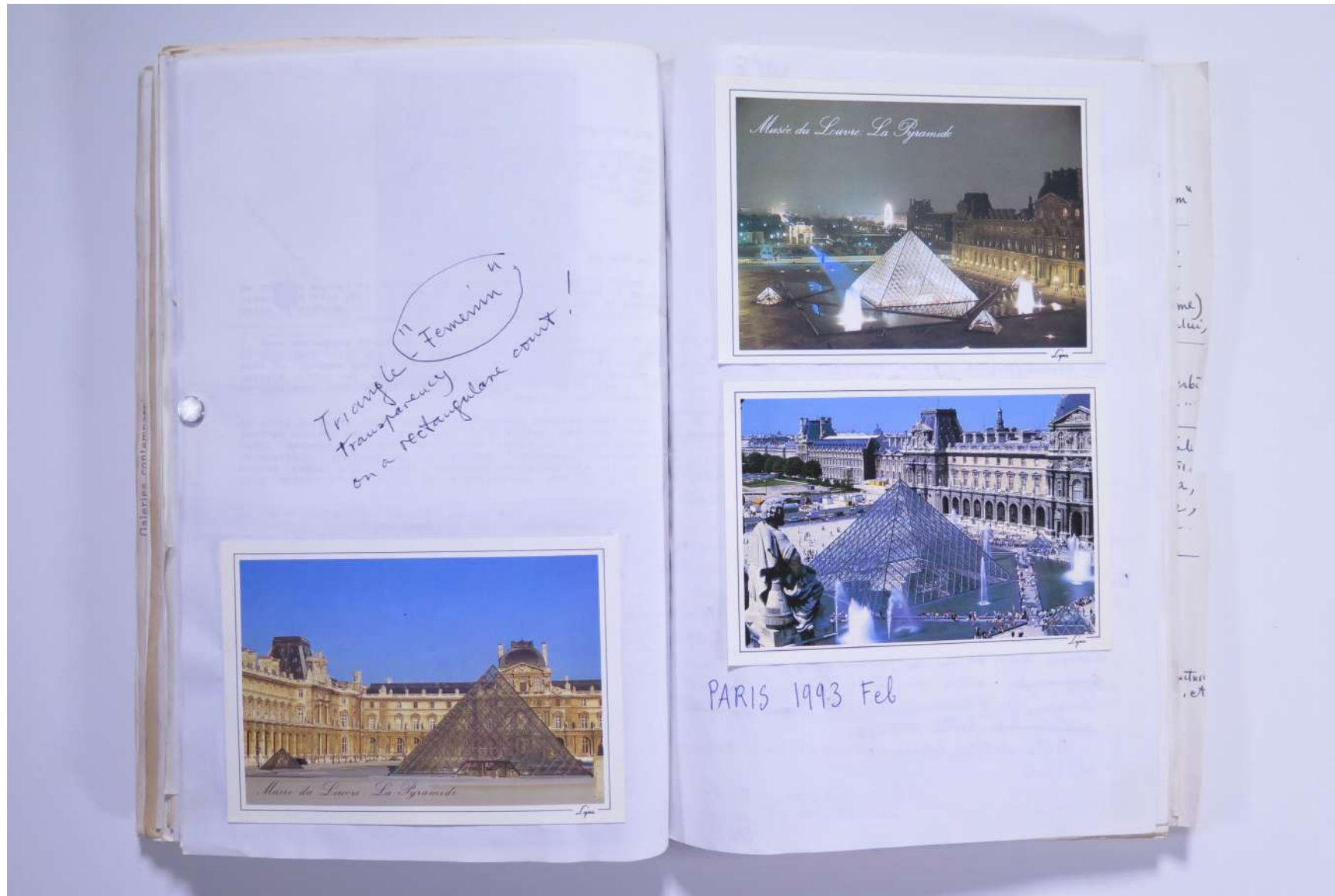
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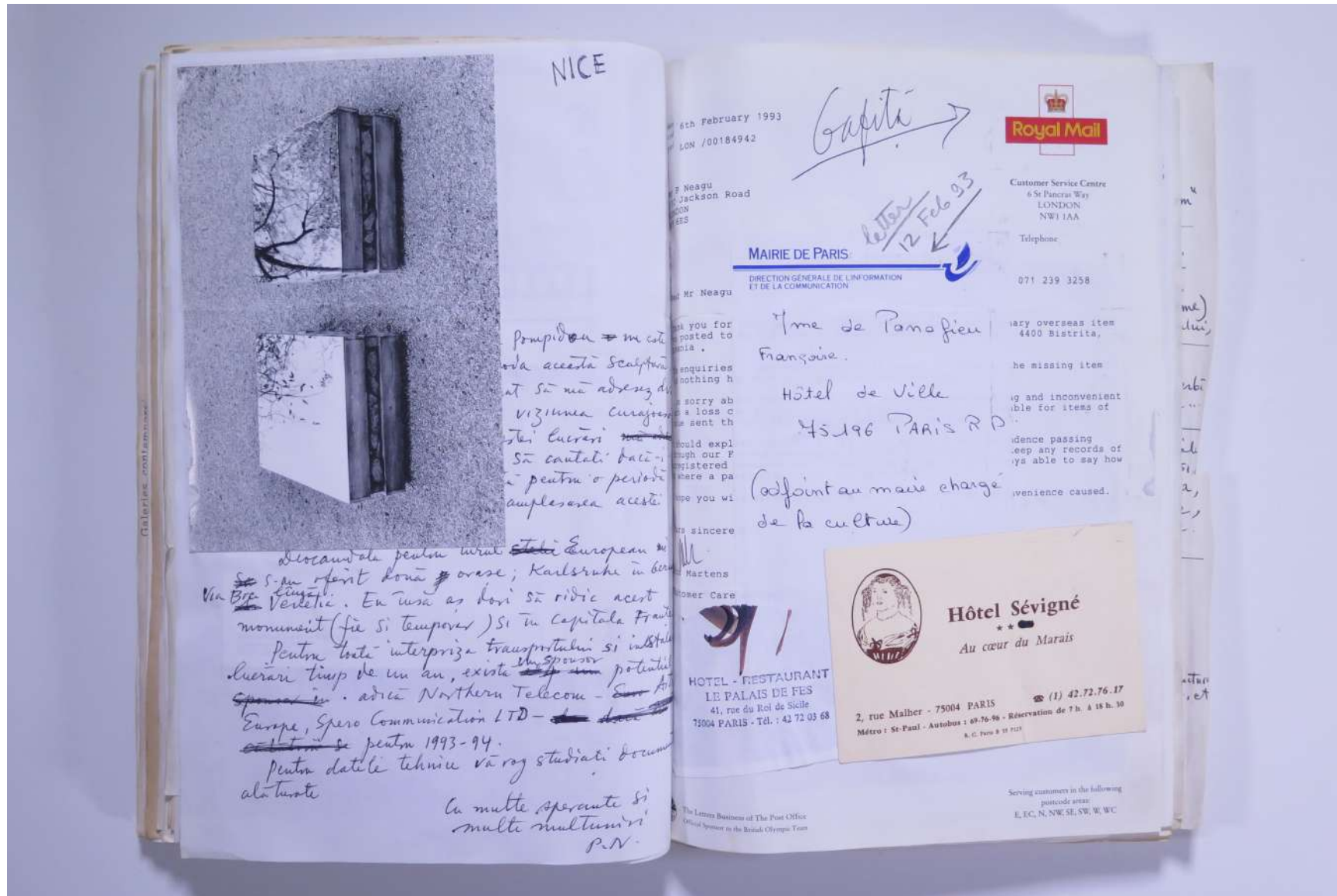
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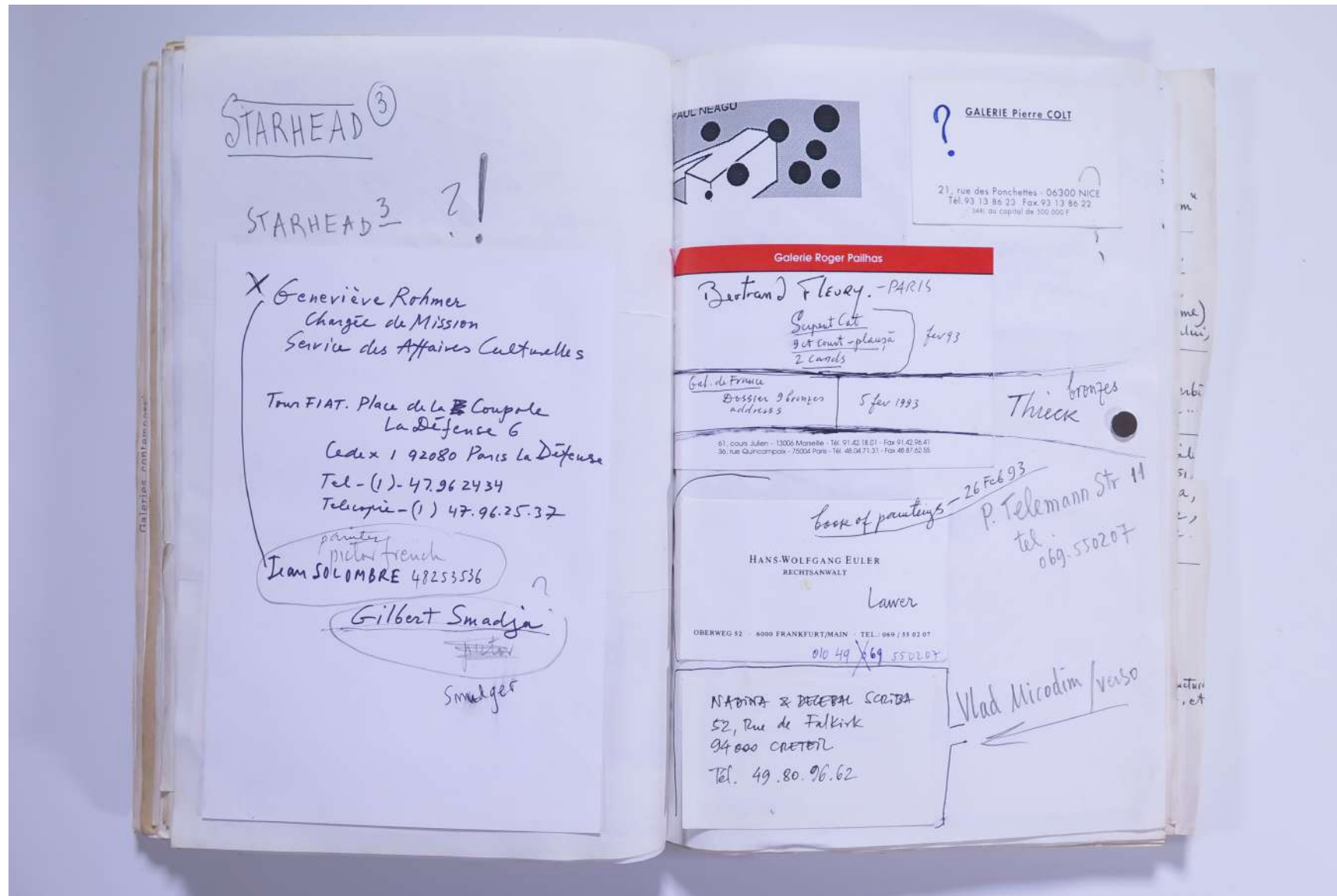


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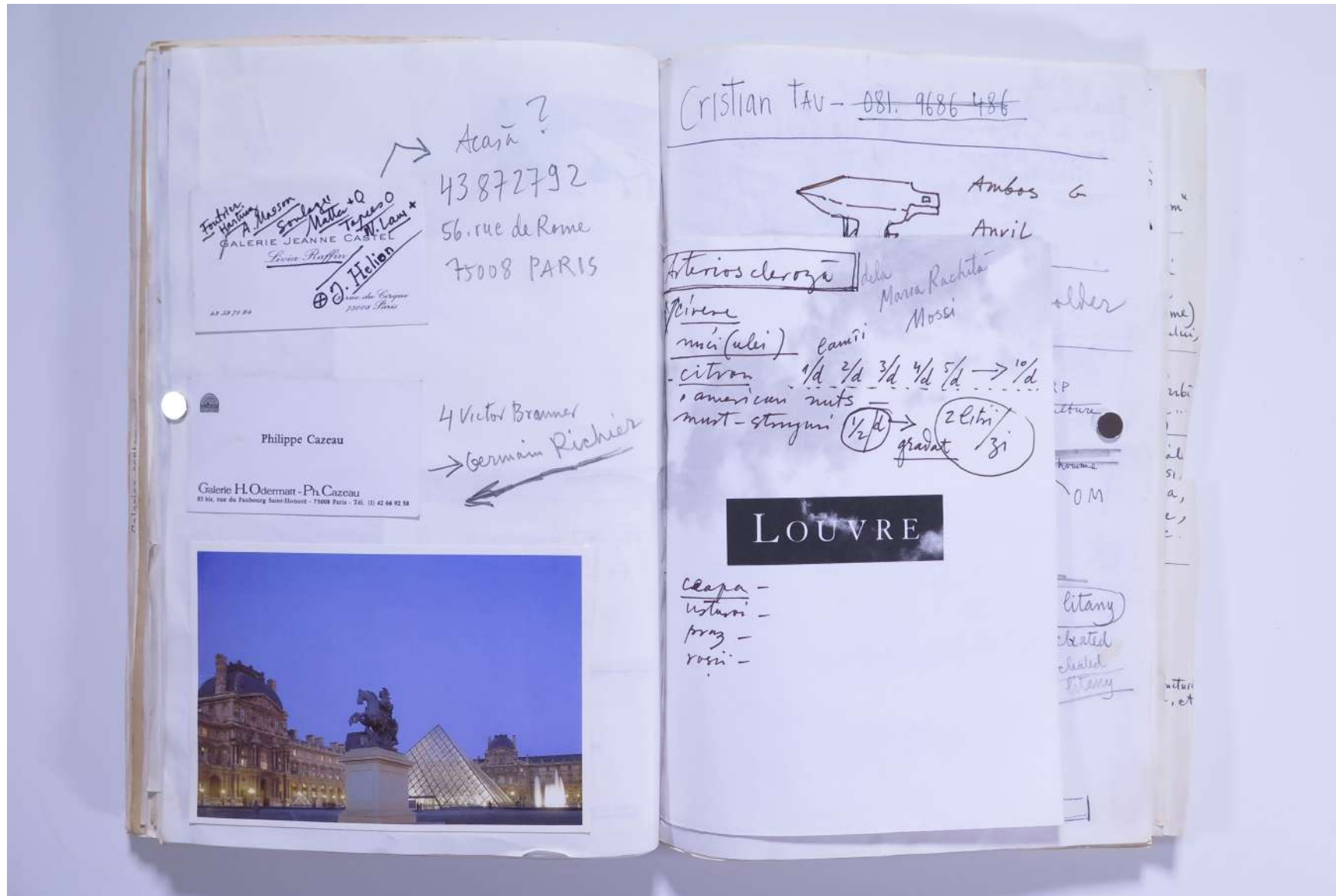
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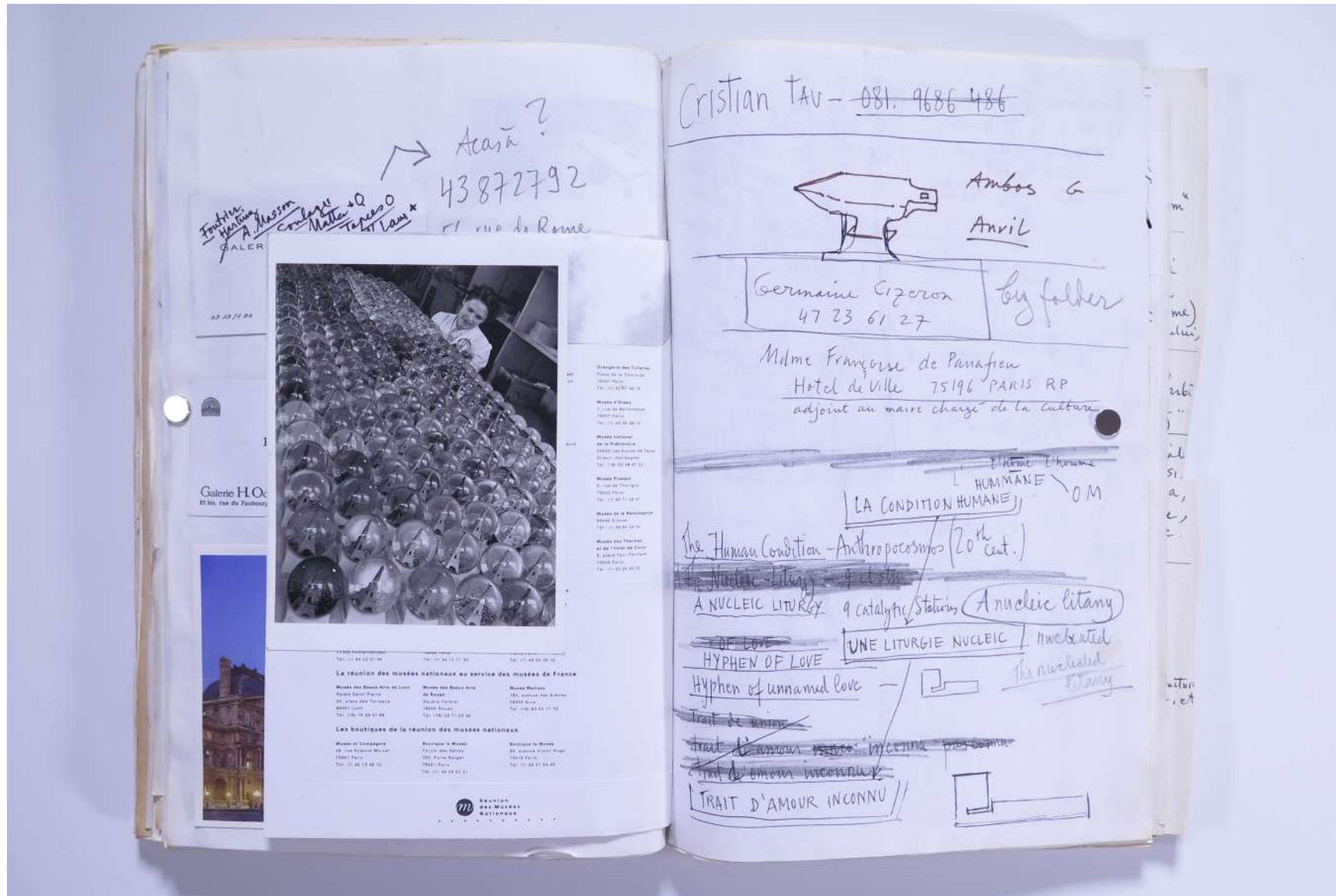


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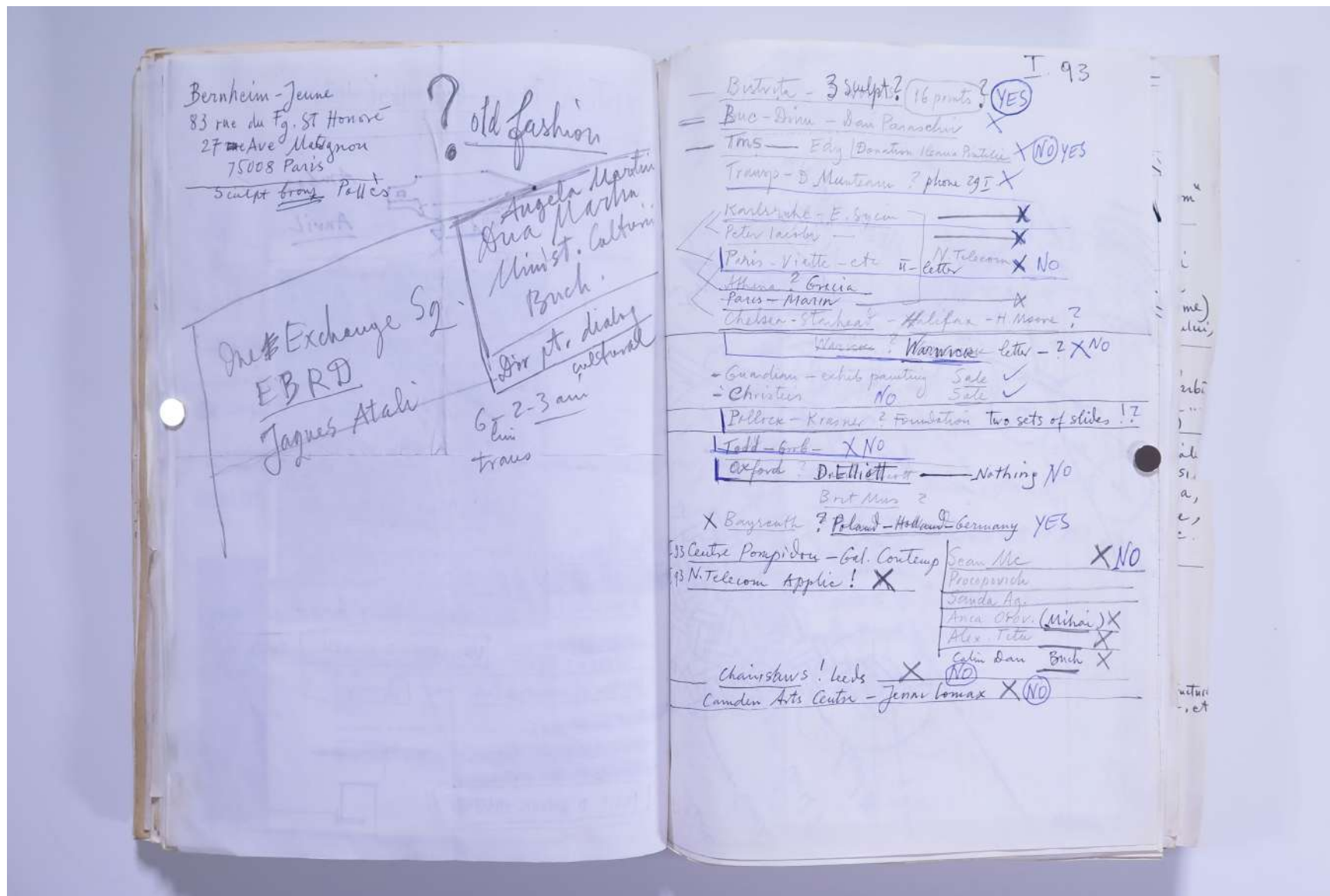
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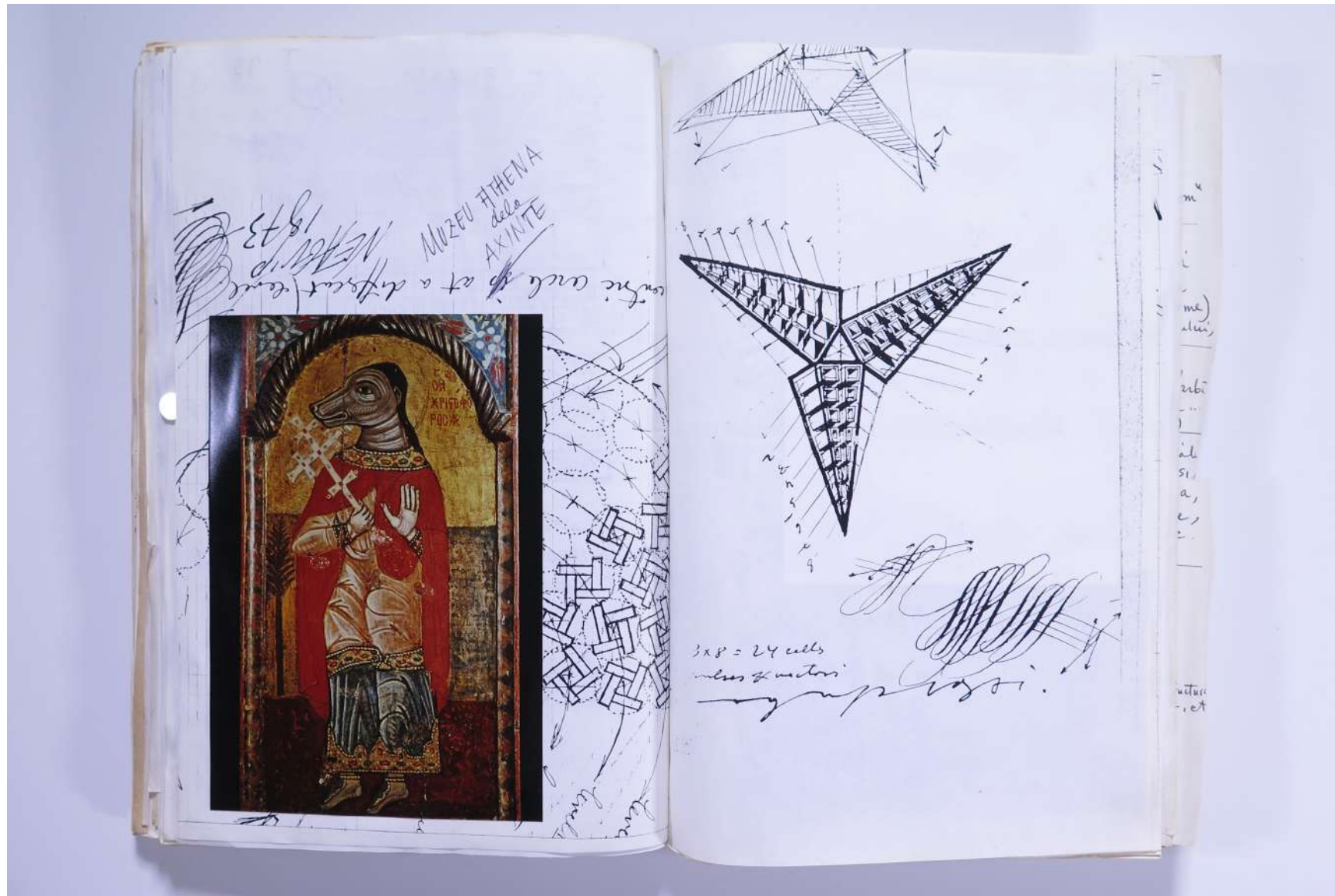
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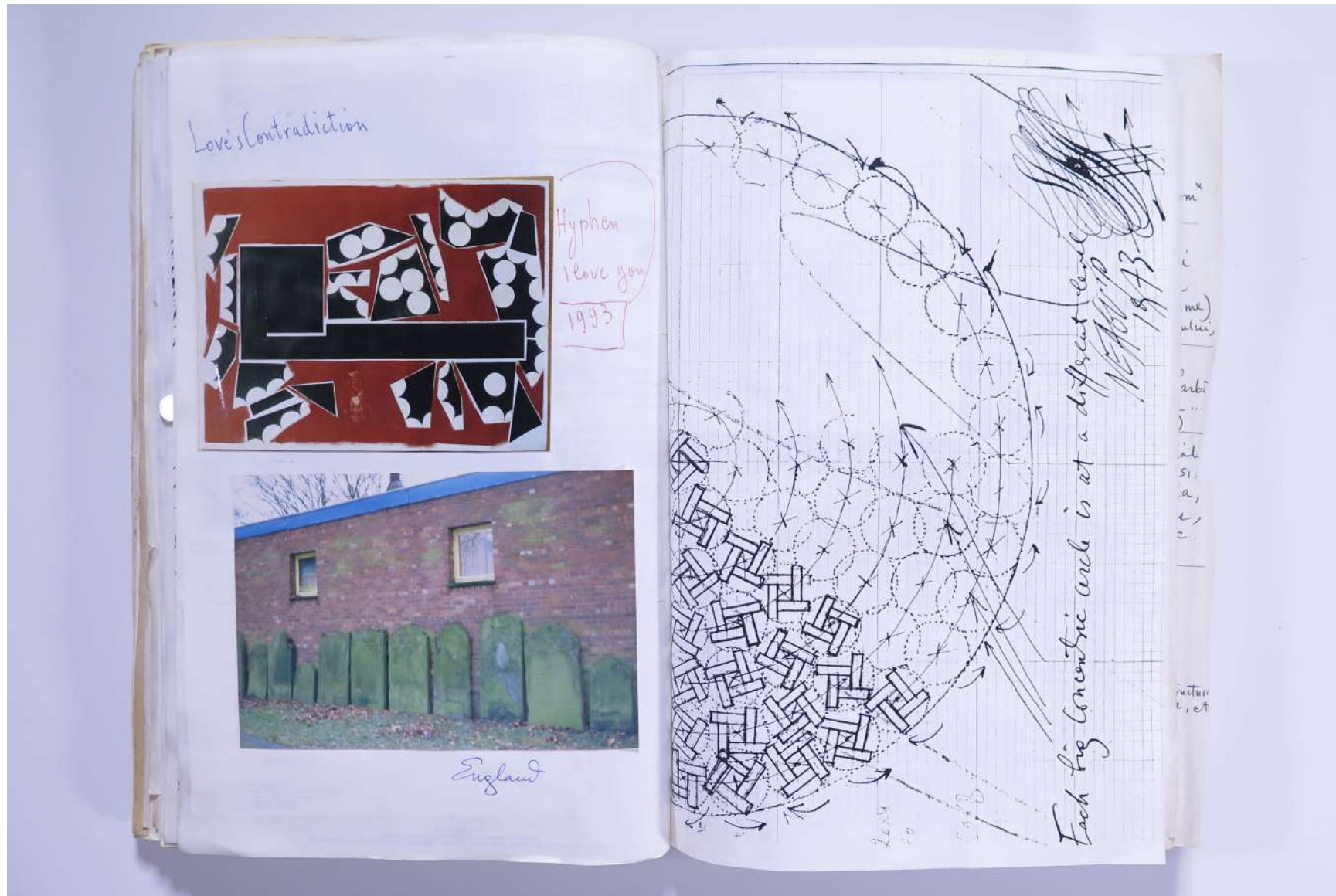


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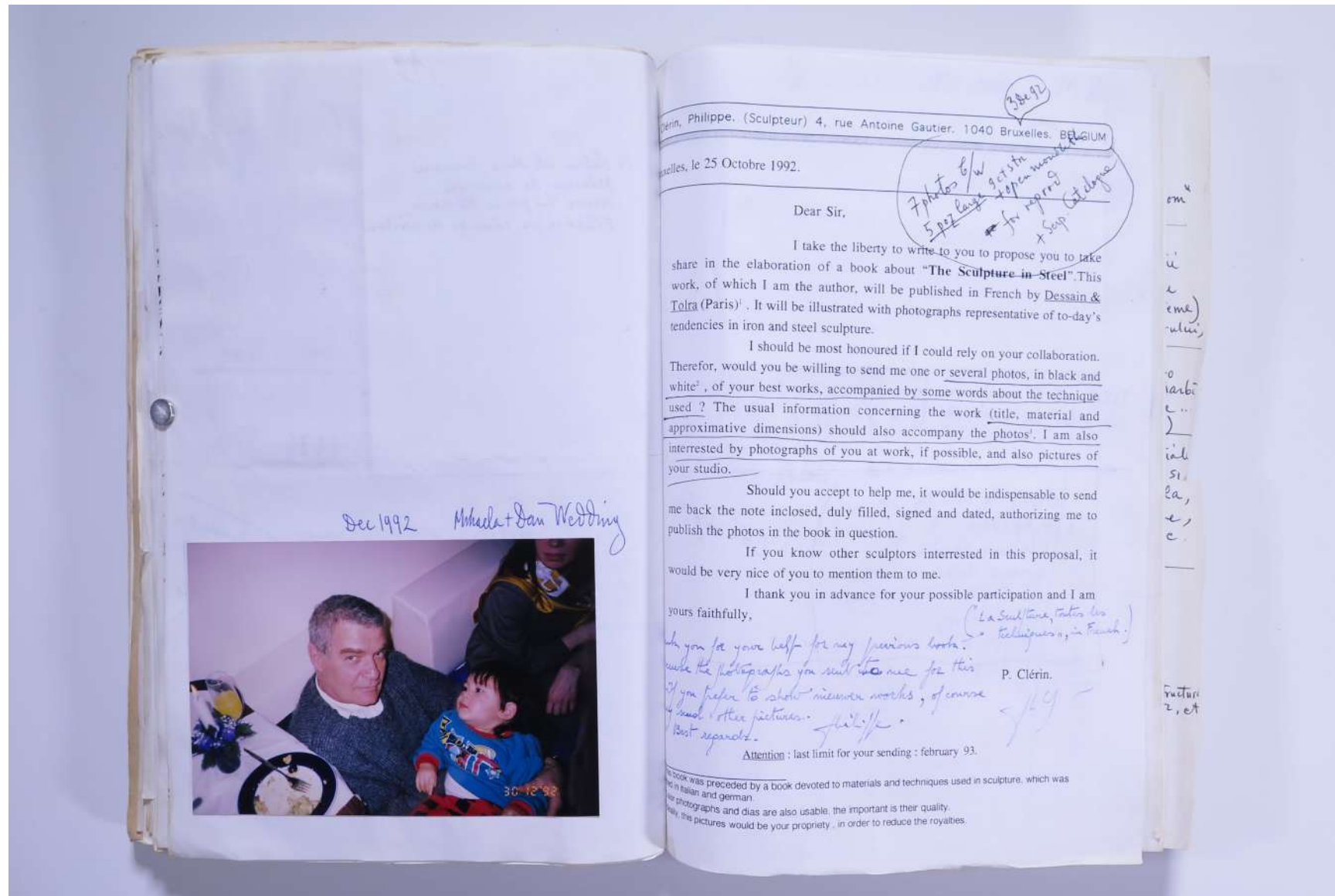
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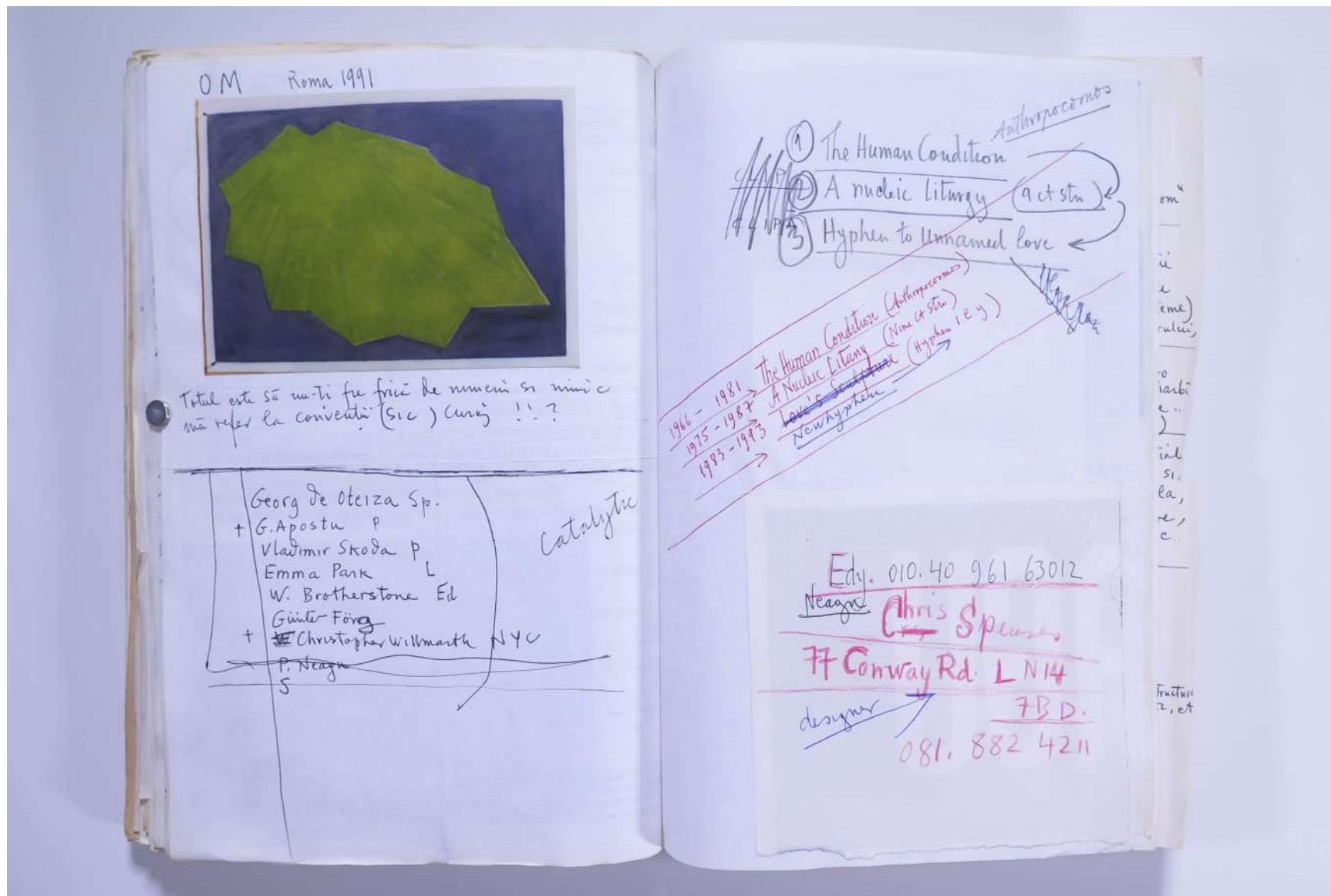
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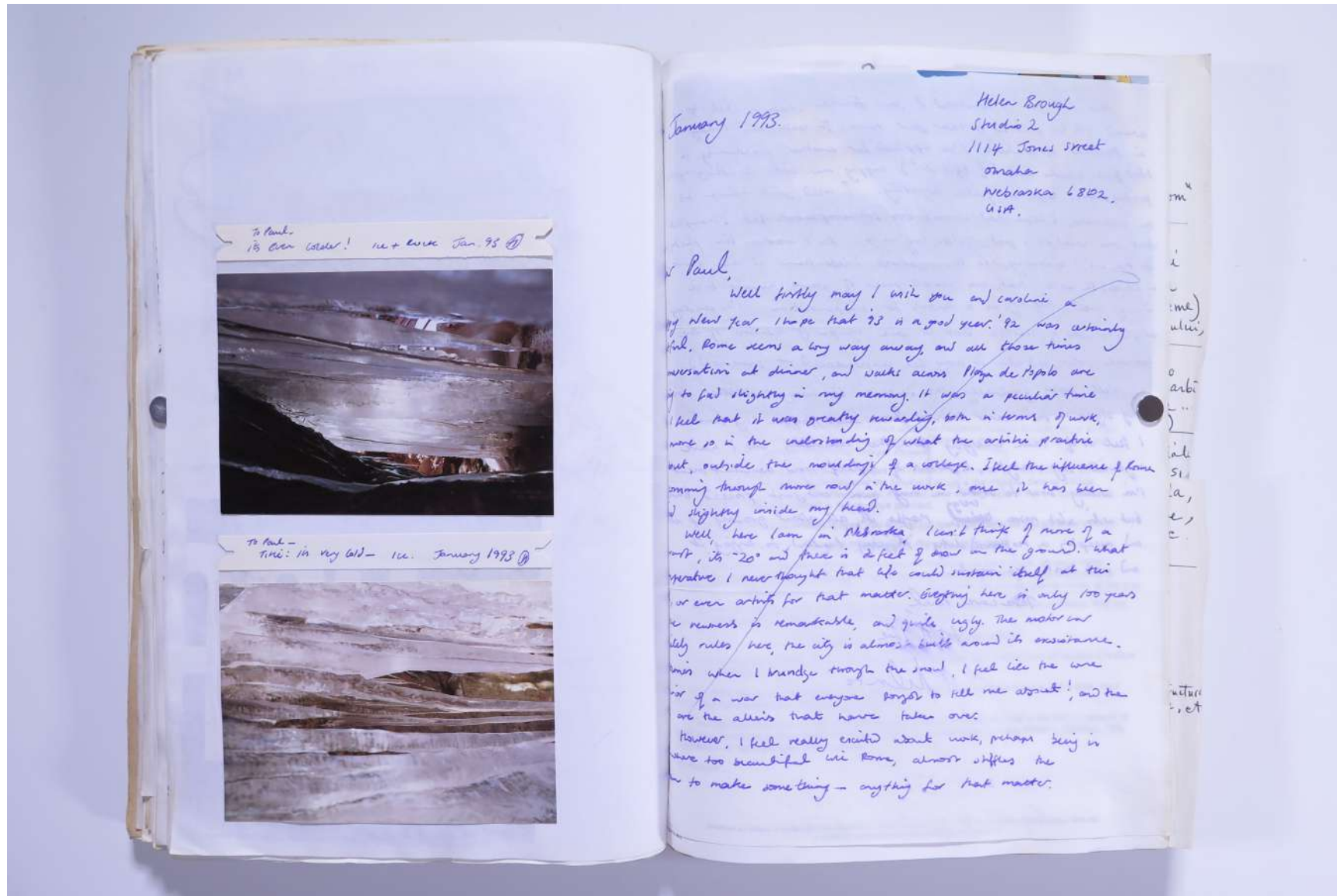
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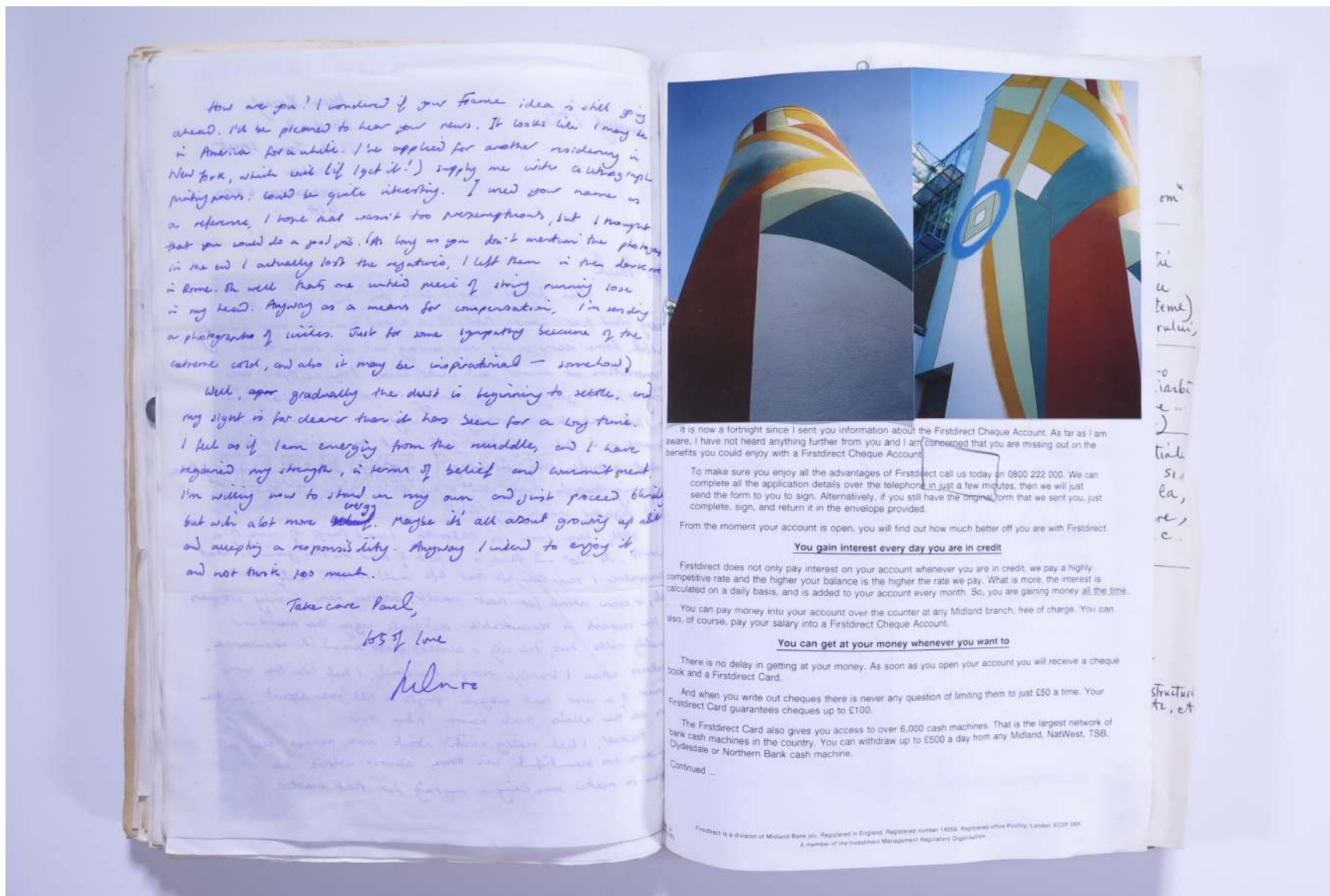
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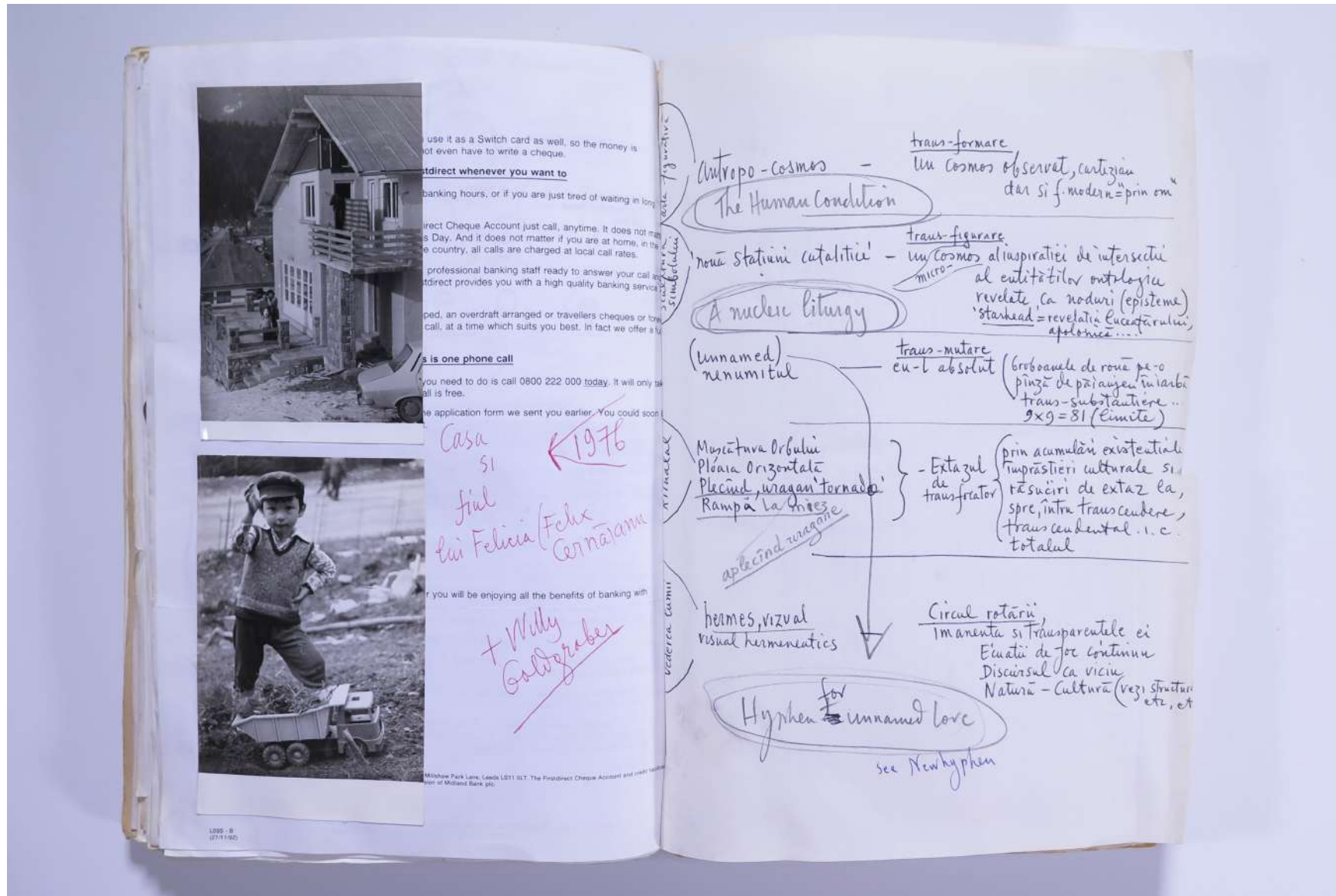


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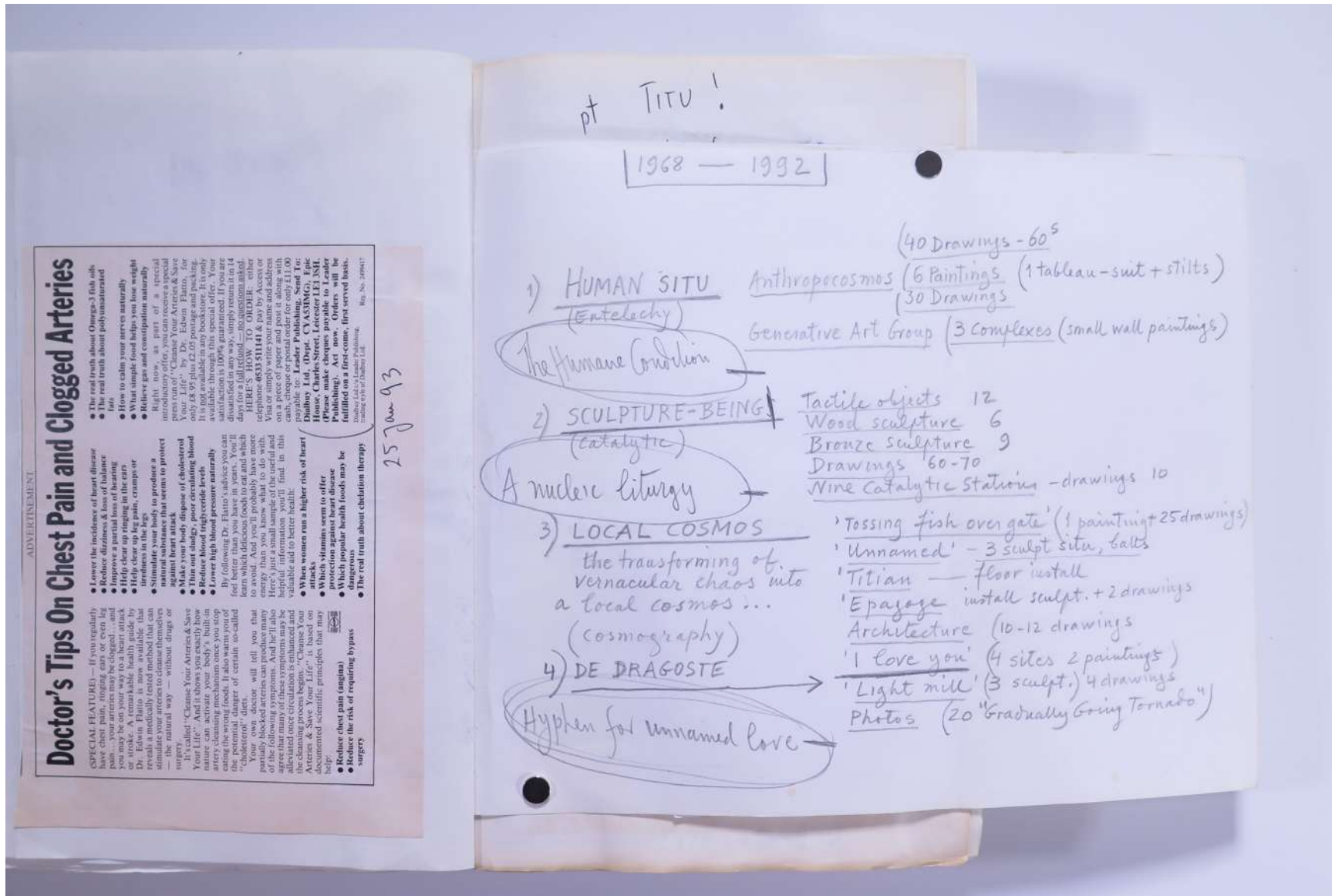


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PNE 81.066



**ADVERTISMENT**

### Doctor's Tips On Chest Pain and Clogged Arteries

**SPECIAL FEATURE**— If you suddenly have chest pain, ringing ears or even faintness, your arteries may be clogged... and you may be on your way to a heart attack. Dr. Edwin Flatto, a leading heart specialist, reveals a medically tested method that can stimulate your arteries to cleanse themselves — the natural way — without drugs or surgery.

It's called "Cleanse Your Arteries & Save Your Life". And it shows you exactly how nature can activate your body's built-in cleansing process. It also warns you of the potential danger of certain so-called "cholesterol" diets, which will tell you that partially blocked arteries can produce many of the following symptoms. And he'll also agree that many of these symptoms may be the cleansing process beginning. "Cleanse Your Arteries & Save Your Life" is based on documented scientific principles that may help:

- Reduce chest pain (angina)
- Reduce the risk of requiring bypass surgery
- Lower the incidence of heart disease
- Make your arteries more elastic
- Improve a natural loss of hearing
- Help clear up ringings in the ears
- Help clear up leg pain, cramps or tiredness in the legs
- Reduce or prevent a natural substance that seems to protect against heart attack
- Make your body dispose of cholesterol
- Run out slugs, poor circulating blood
- Reduce or prevent a natural loss of hearing
- Lower high blood pressure naturally

By following Dr. Flatto's advice you can feel better than you have in years. You'll learn which delicious foods to eat and which to avoid. You'll also learn how to conserve energy than you know what to do with. Here's just a small sample of the useful and helpful information you'll find in this valuable aid to better health:

- Which vitamins seem to offer protection against heart disease
- Which popular health foods may be natural substances that seem to protect against heart attack
- The real truth about cholesterol therapy

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pt TITU!

1968 — 1992

25 Jun 93

1) HUMAN SITU  
(Entelechy)  
The Humane Condition

(40 Drawings - 60<sup>s</sup>)  
Anthropocosmos (6 Paintings (1 tableau-suit + stilts))  
(30 Drawings)  
Generative Art Group (3 Complexes (small wall paintings))

2) SCULPTURE-BEING  
(Catalytic)  
A nuclear liturgy

Tactile objects 12  
Wood sculpture 6  
Bronze sculpture 9  
Drawings 60-70  
Nine Catalytic Stations - drawings 10

3) LOCAL COSMOS  
the transforming of vernacular chaos into a local cosmos...  
(cosmography)

'Tossing fish over gate' (1 painting + 25 drawings)  
'Unnamed' - 3 sculpt situ, Galts  
'Titian' — floor install  
'Epagage' install sculpt. + 2 drawings  
Architecture (10-12 drawings)  
'I love you' (4 sites 2 paintings)  
'Light mill' (3 sculpt.) 4 drawings  
Photos (20 "Gradually Going Tornado")

4) DE DRAGOSTE  
Hyphen for Unnamed love

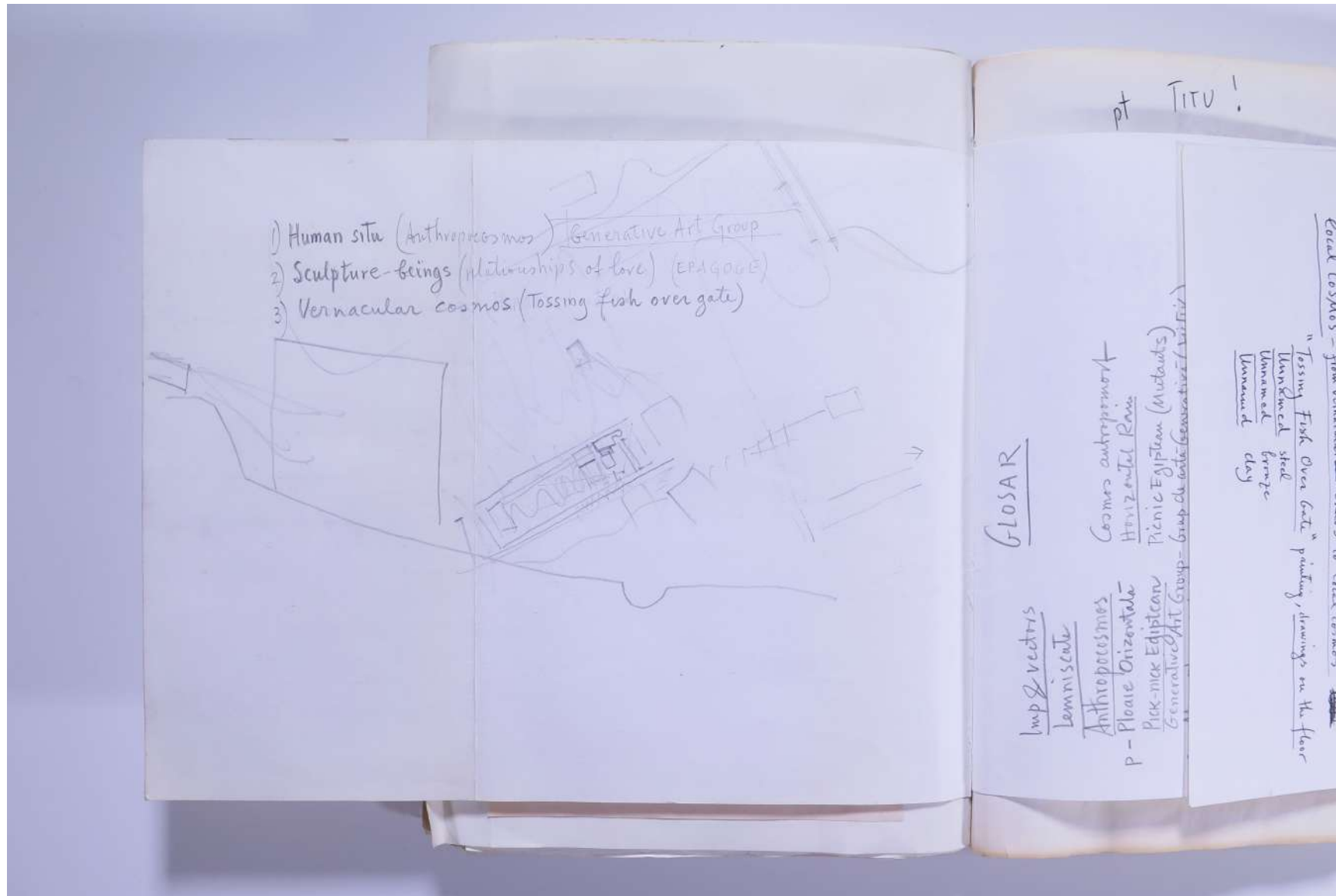


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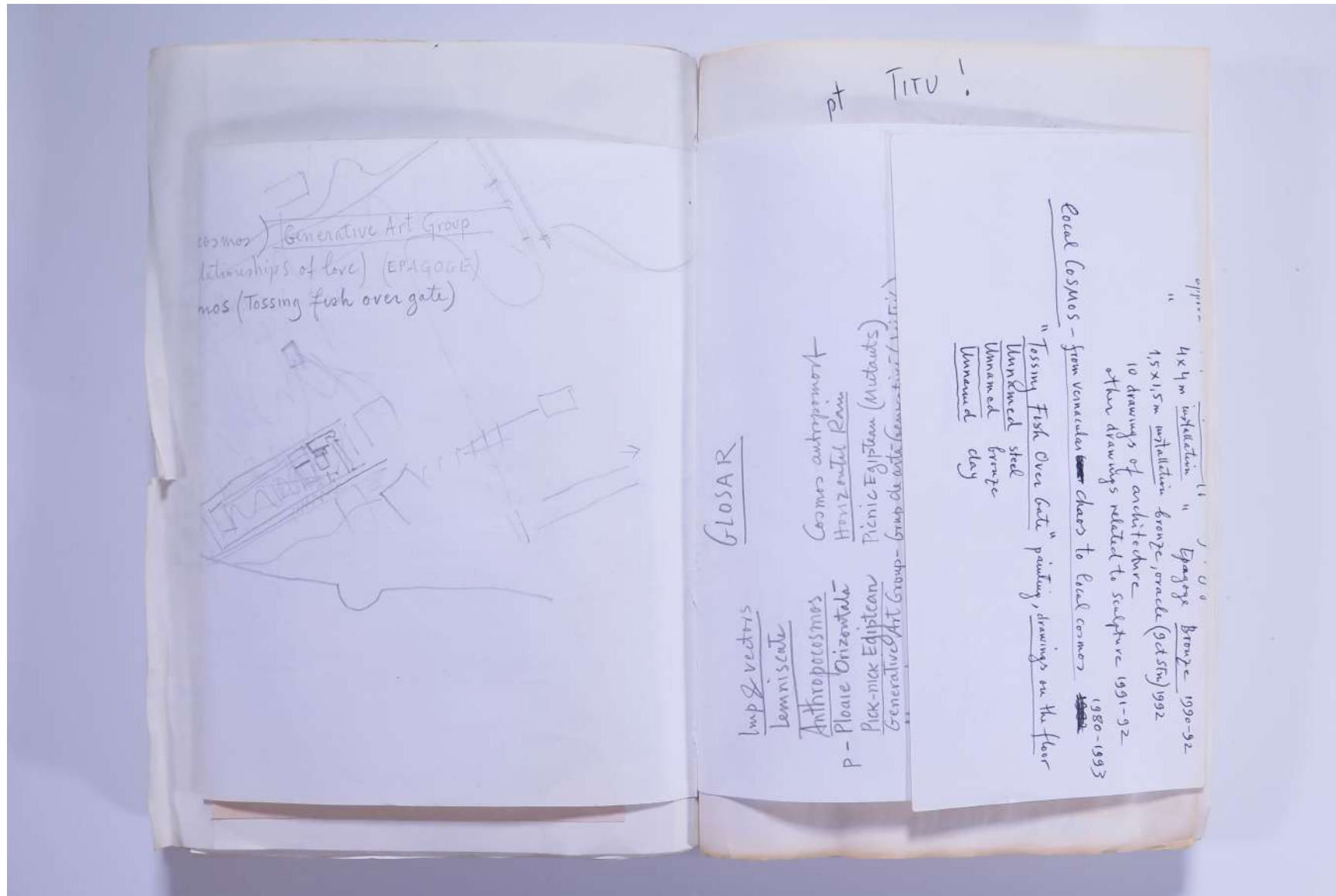
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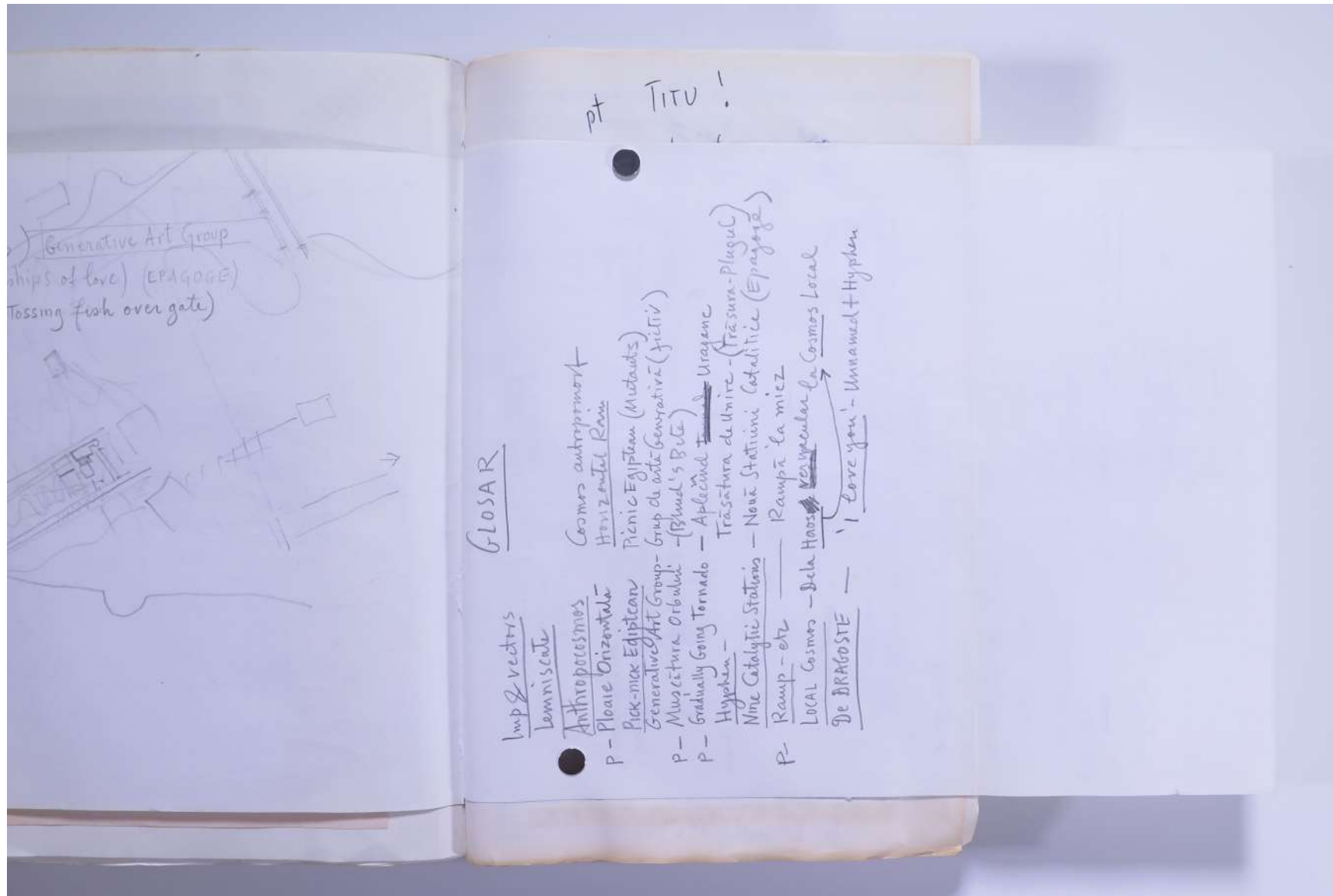


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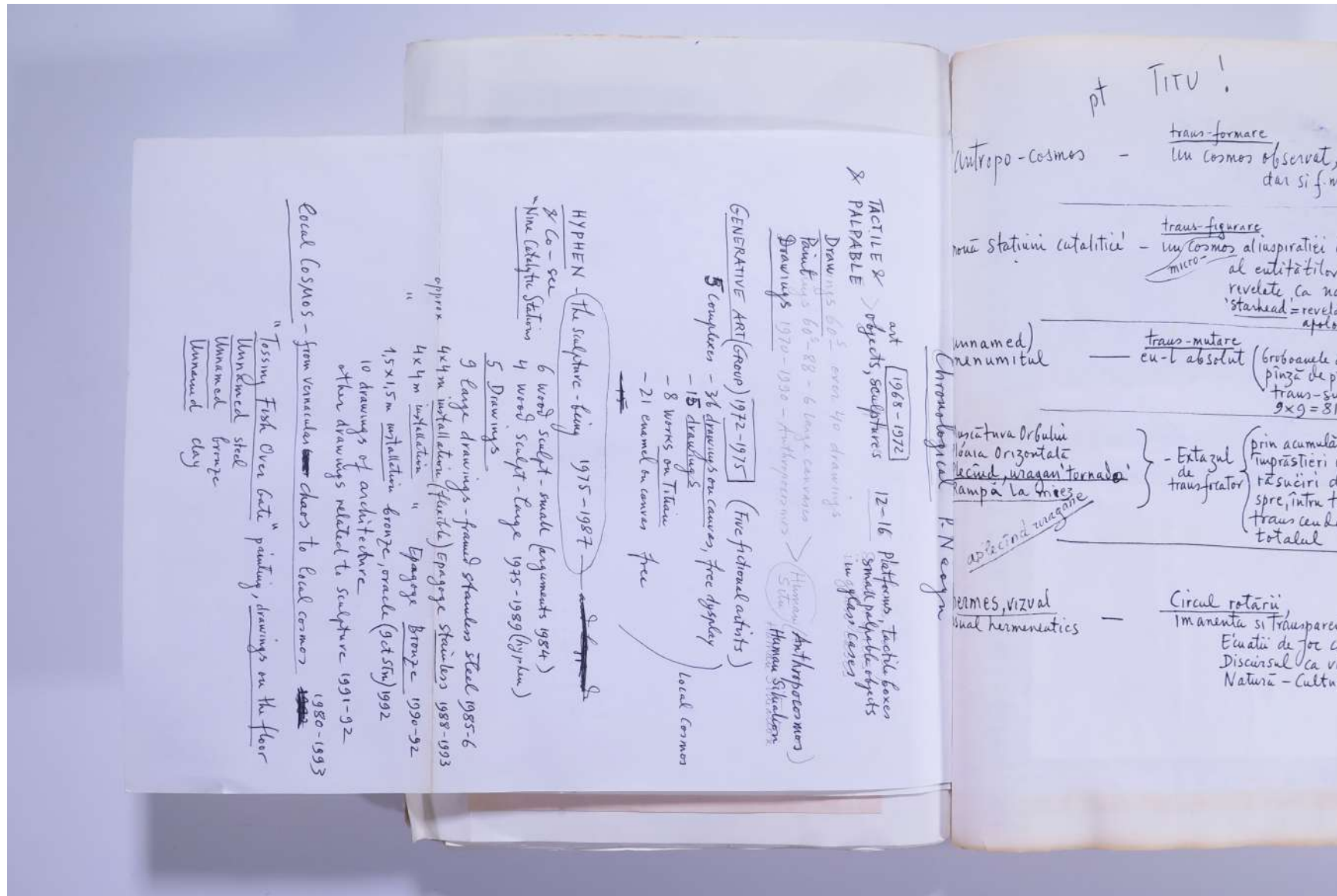


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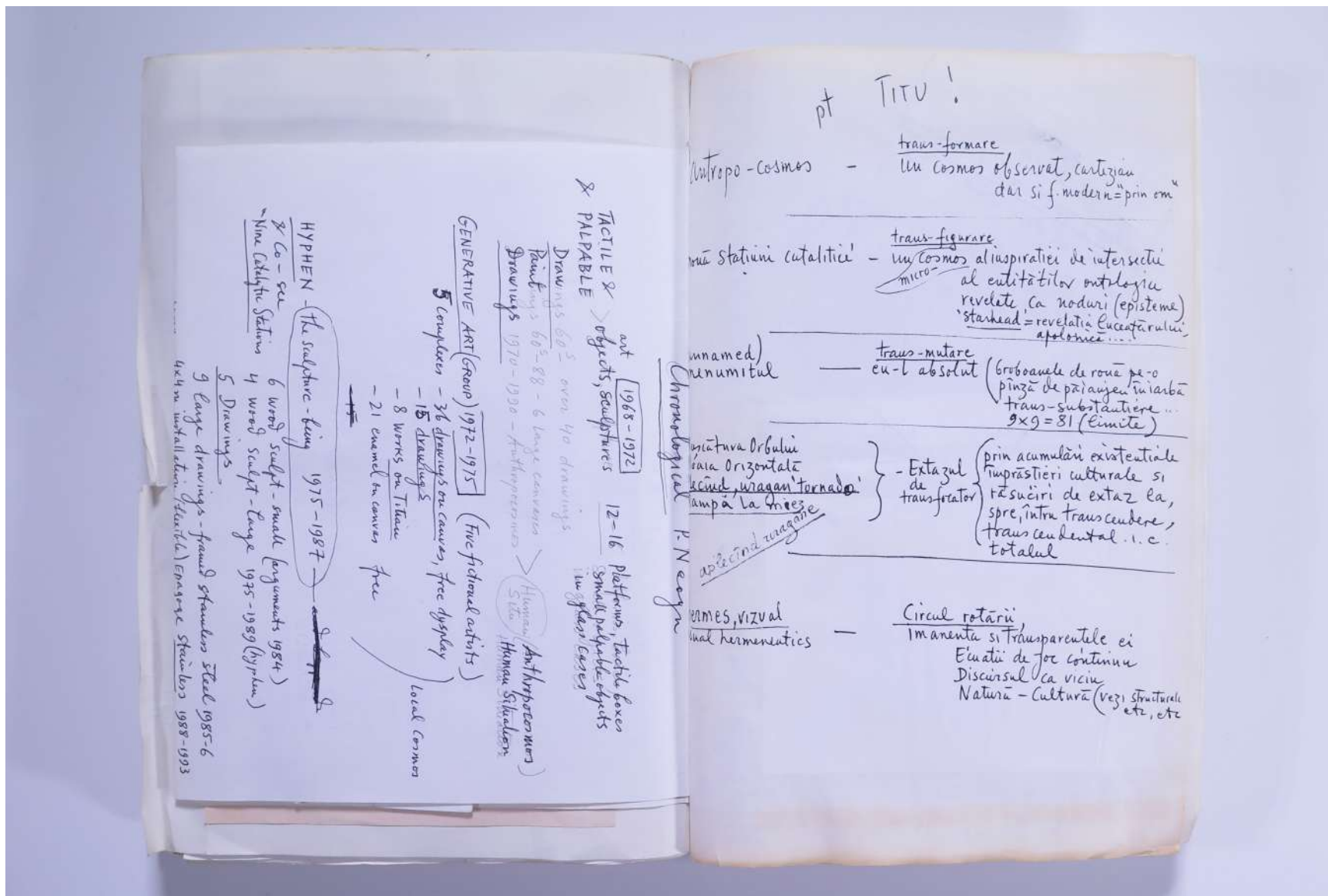
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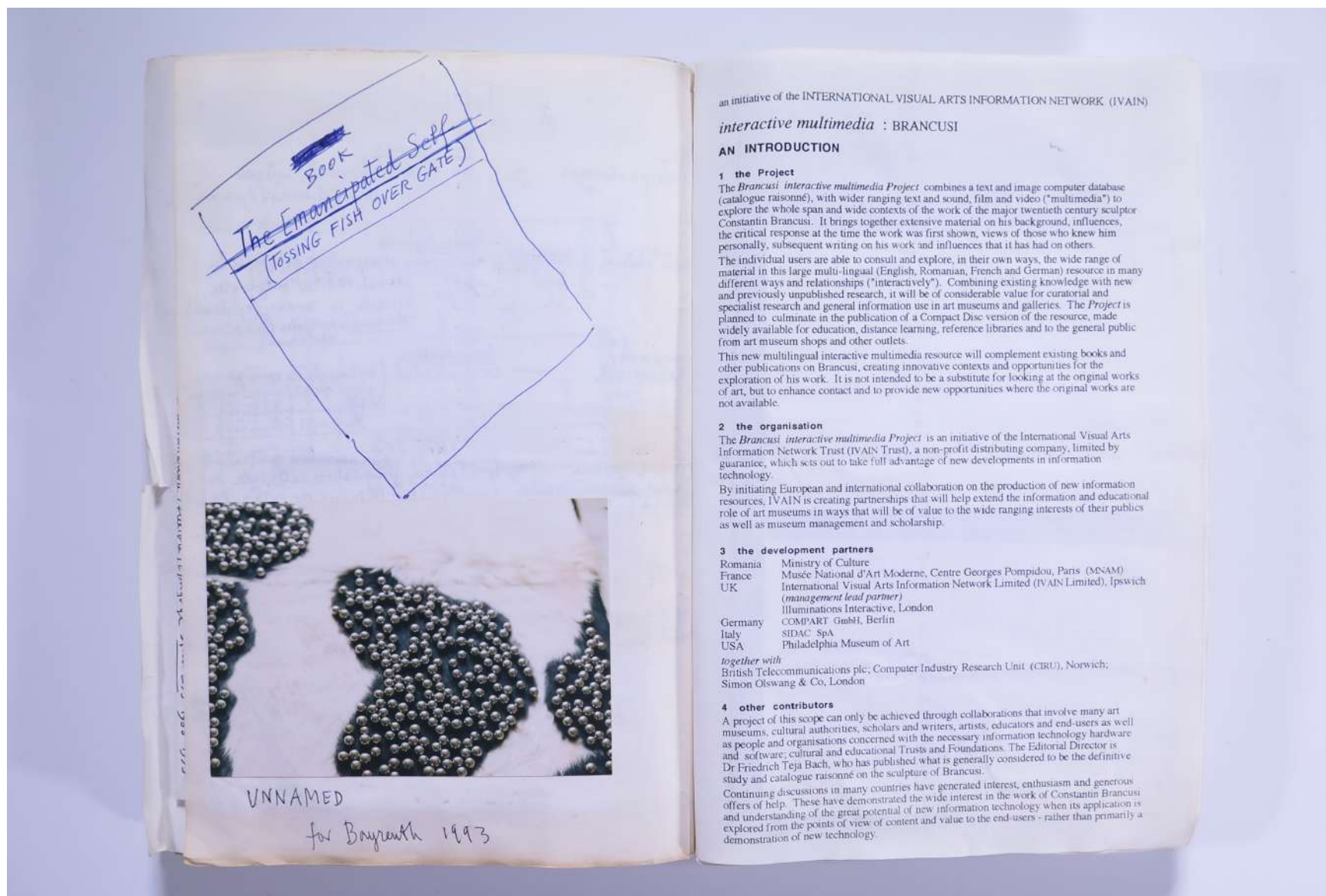
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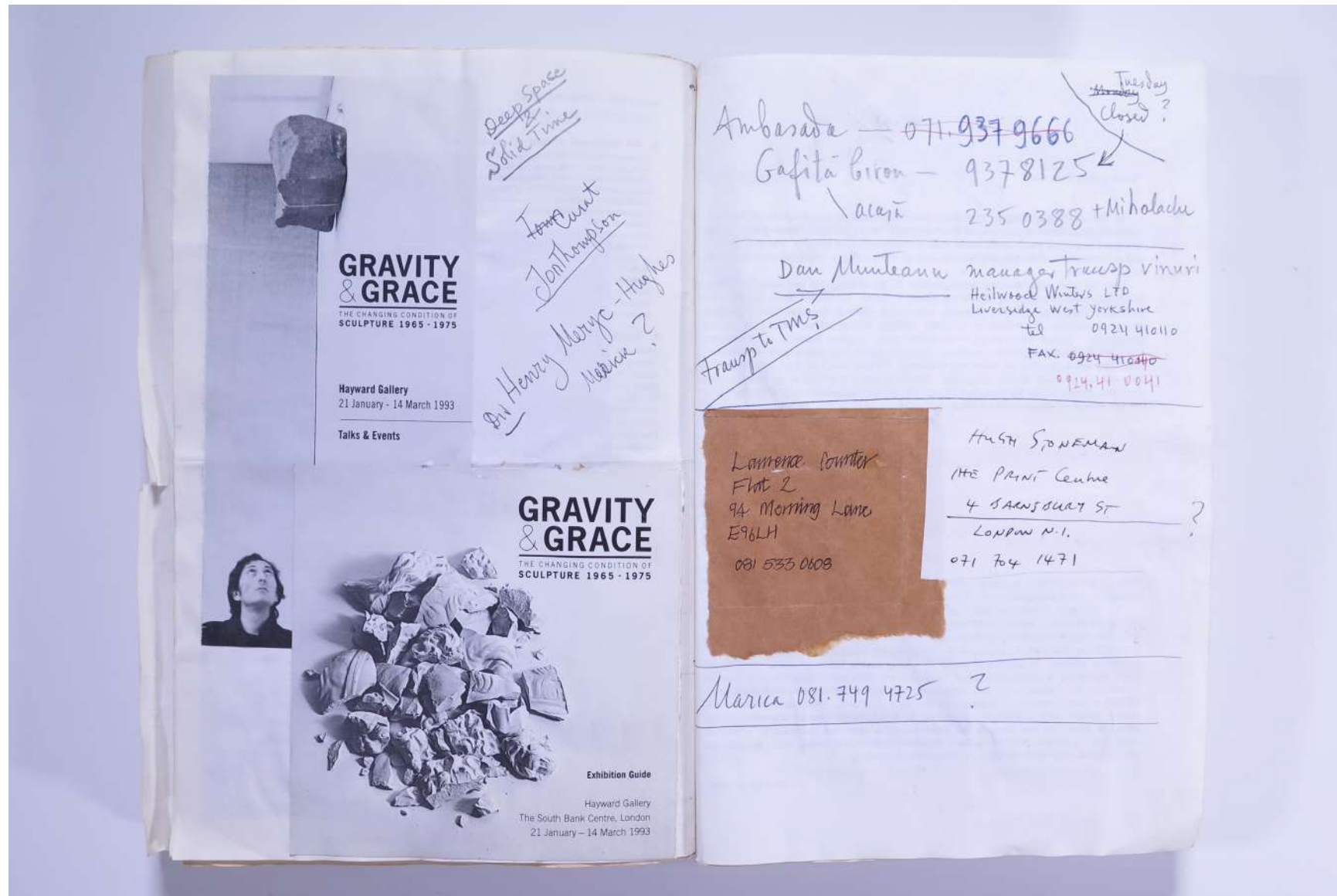
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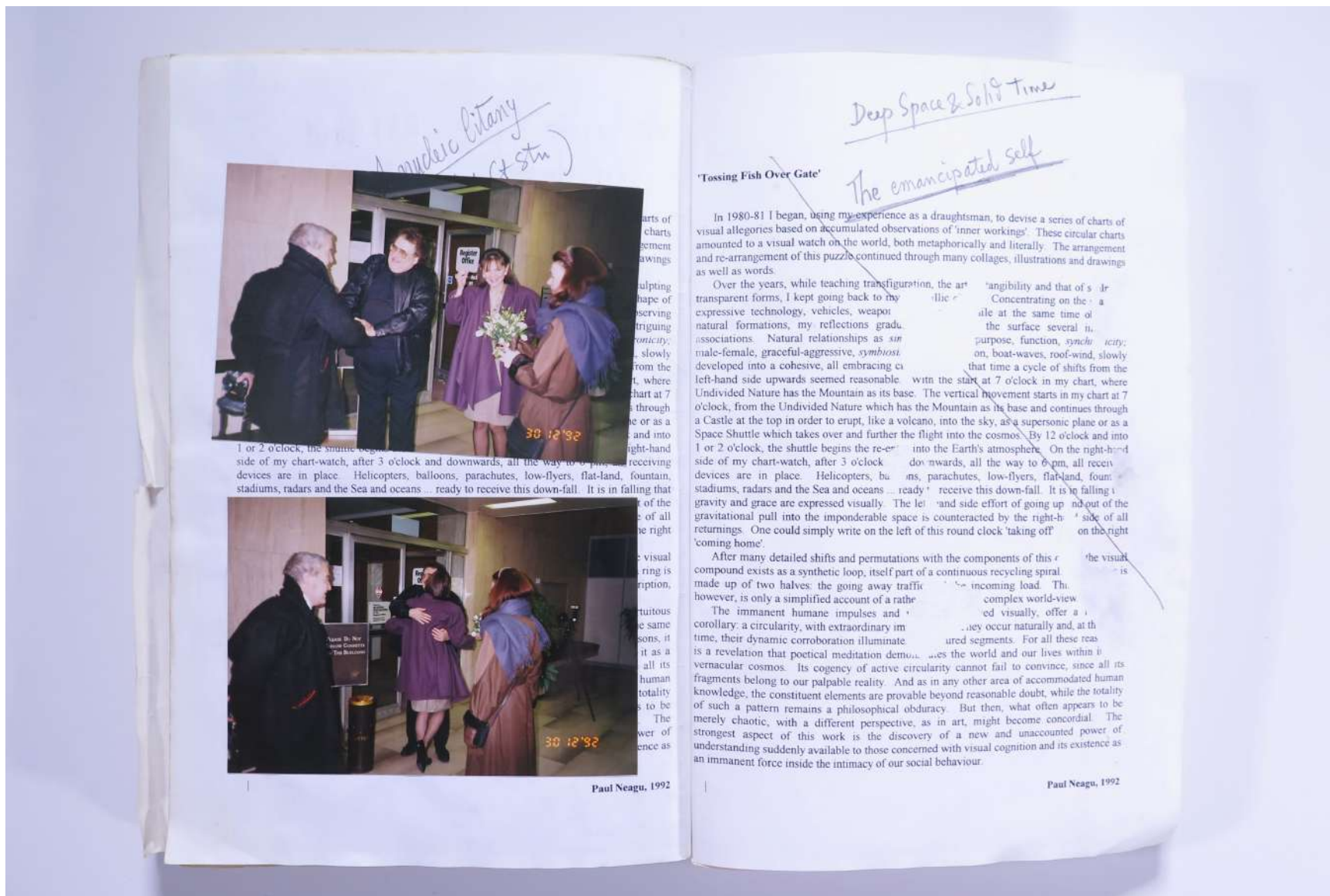
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Reference No.  
**PNE 81.075**



Paul Neagu, 1992



Paul Neagu, 1992

Deep Space & Solid Time

The emancipated self

'Tossing Fish Over Gate'

In 1980-81 I began, using my experience as a draughtsman, to devise a series of charts of visual allegories based on accumulated observations of 'inner workings'. These circular charts amounted to a visual watch on the world, both metaphorically and literally. The arrangement and re-arrangement of this puzzle continued through many collages, illustrations and drawings as well as words.

Over the years, while teaching transfiguration, the art of making things appear to be something else, I kept going back to my early work. Concentrating on the expressive technology, vehicles, weapons, natural formations, my reflections gradually developed into a cohesive, all embracing system of associations. Natural relationships as seen in male-female, graceful-aggressive, symbiotic developed into a cohesive, all embracing system with the start at 7 o'clock in my chart, where Undivided Nature has the Mountain as its base. The vertical movement starts in my chart at 7 o'clock, from the Undivided Nature which has the Mountain as its base and continues through a Castle at the top in order to erupt, like a volcano, into the sky, as a supersonic plane or as a Space Shuttle which takes over and further the flight into the cosmos. By 12 o'clock and into 1 or 2 o'clock, the shuttle begins the re-entry into the Earth's atmosphere. On the right-hand side of my chart-watch, after 3 o'clock and downwards, all the way to 6 pm, all receiving devices are in place. Helicopters, balloons, parachutes, low-flyers, flat-land, fountain, stadiums, radars and the Sea and oceans ... ready to receive this down-fall. It is in falling that gravity and grace are expressed visually. The left-hand side effort of going up and out of the gravitational pull into the imponderable space is counteracted by the right-hand side of all returnings. One could simply write on the left of this round clock 'taking off' and on the right 'coming home'.

After many detailed shifts and permutations with the components of this visual compound exists as a synthetic loop, itself part of a continuous recycling spiral. The compound is made up of two halves: the going away traffic and the incoming load. The latter, however, is only a simplified account of a rather complex world-view. The immanent humane impulses and their visualized corollary: a circularity, with extraordinary immanence, they occur naturally and, at that time, their dynamic corroboration illuminate the world and our lives within it. For all these reasons, their dynamic corroboration illuminates the world and our lives within it. Its cogency of active circularity cannot fail to convince, since all its fragments belong to our palpable reality. And as in any other area of accommodated human knowledge, the constituent elements are provable beyond reasonable doubt, while the totality of such a pattern remains a philosophical obduracy. But then, what often appears to be merely chaotic, with a different perspective, as in art, might become concordial. The strongest aspect of this work is the discovery of a new and unaccounted power of understanding suddenly available to those concerned with visual cognition and its existence as an immanent force inside the intimacy of our social behaviour.

Paul Neagu, 1992

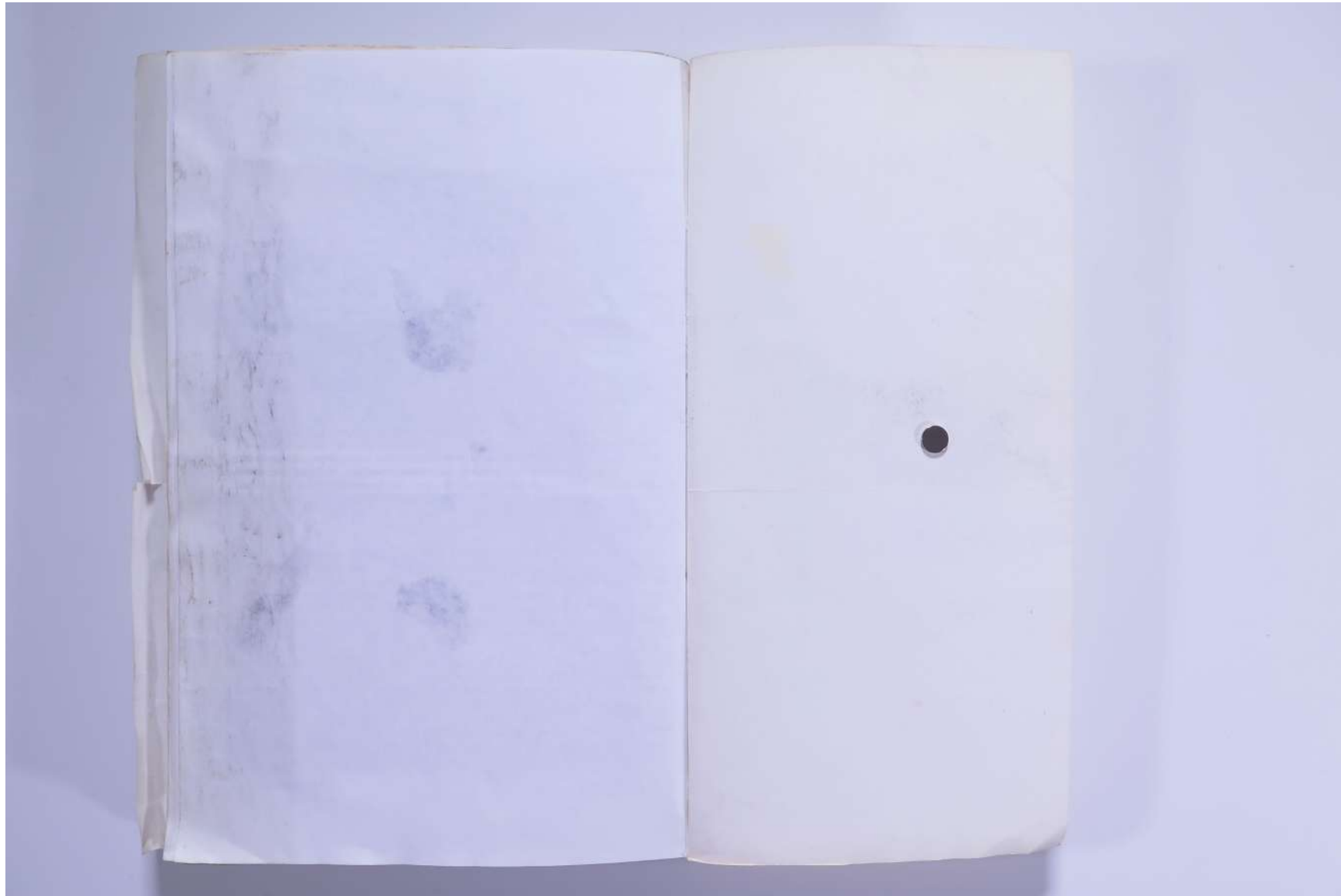


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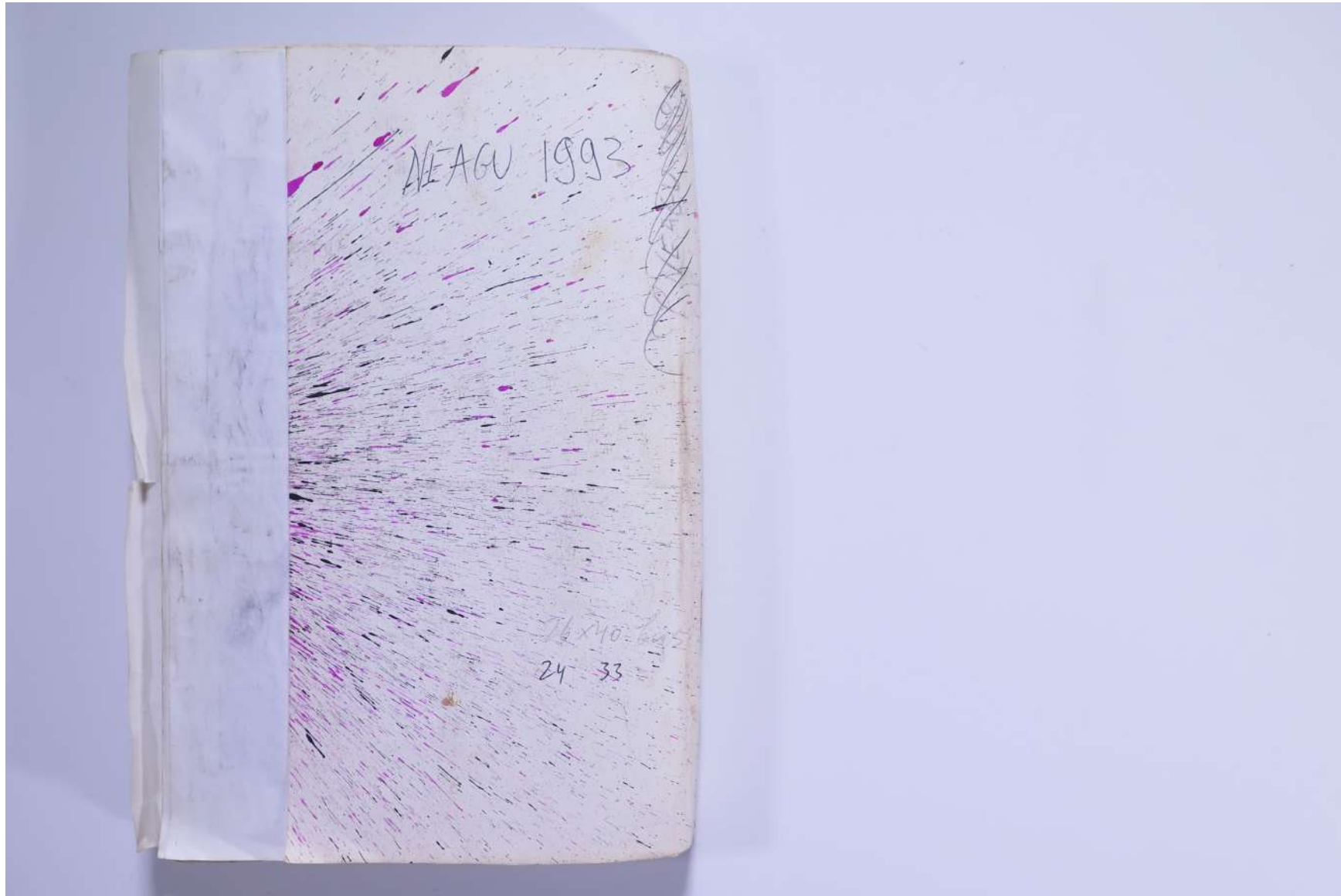
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