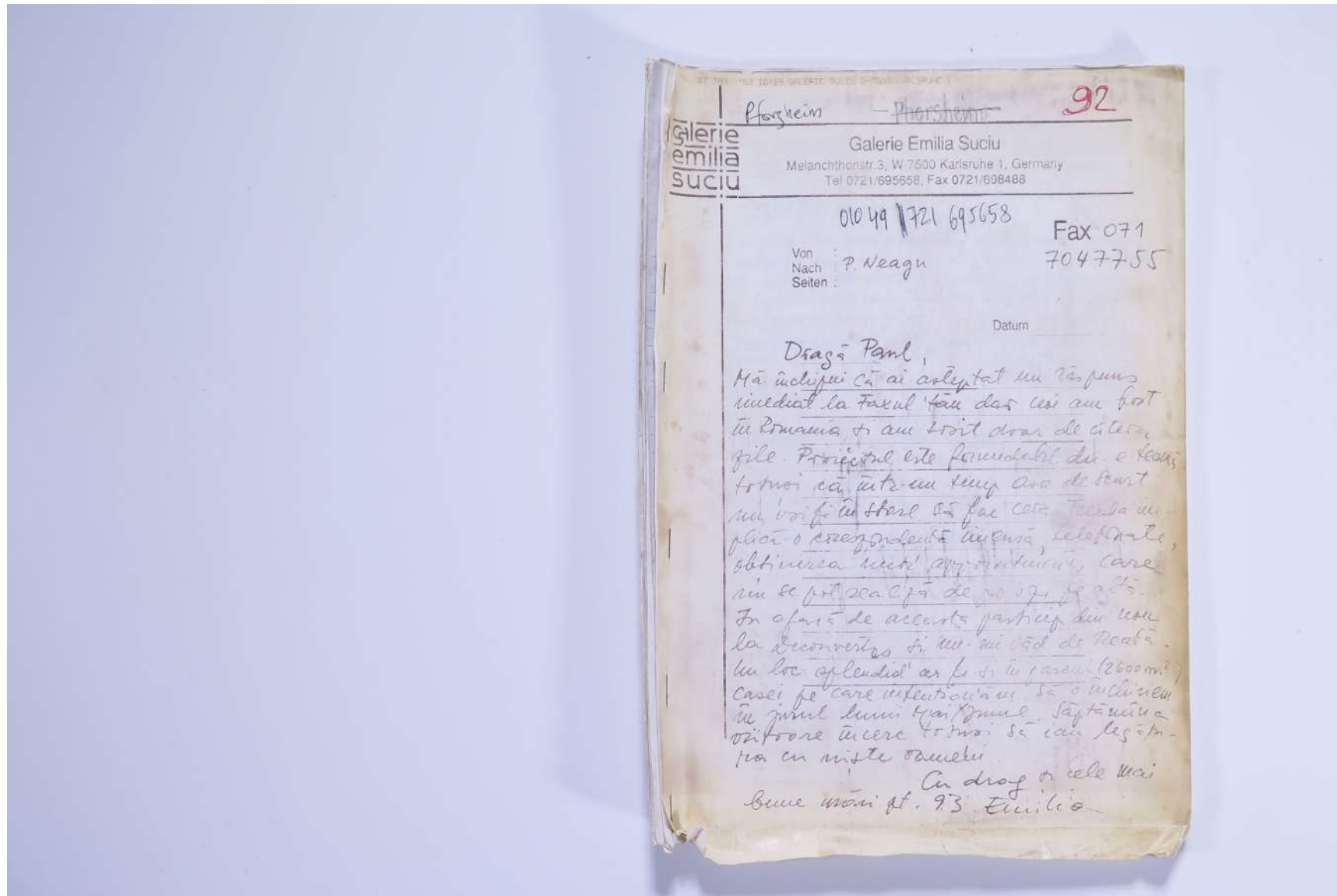


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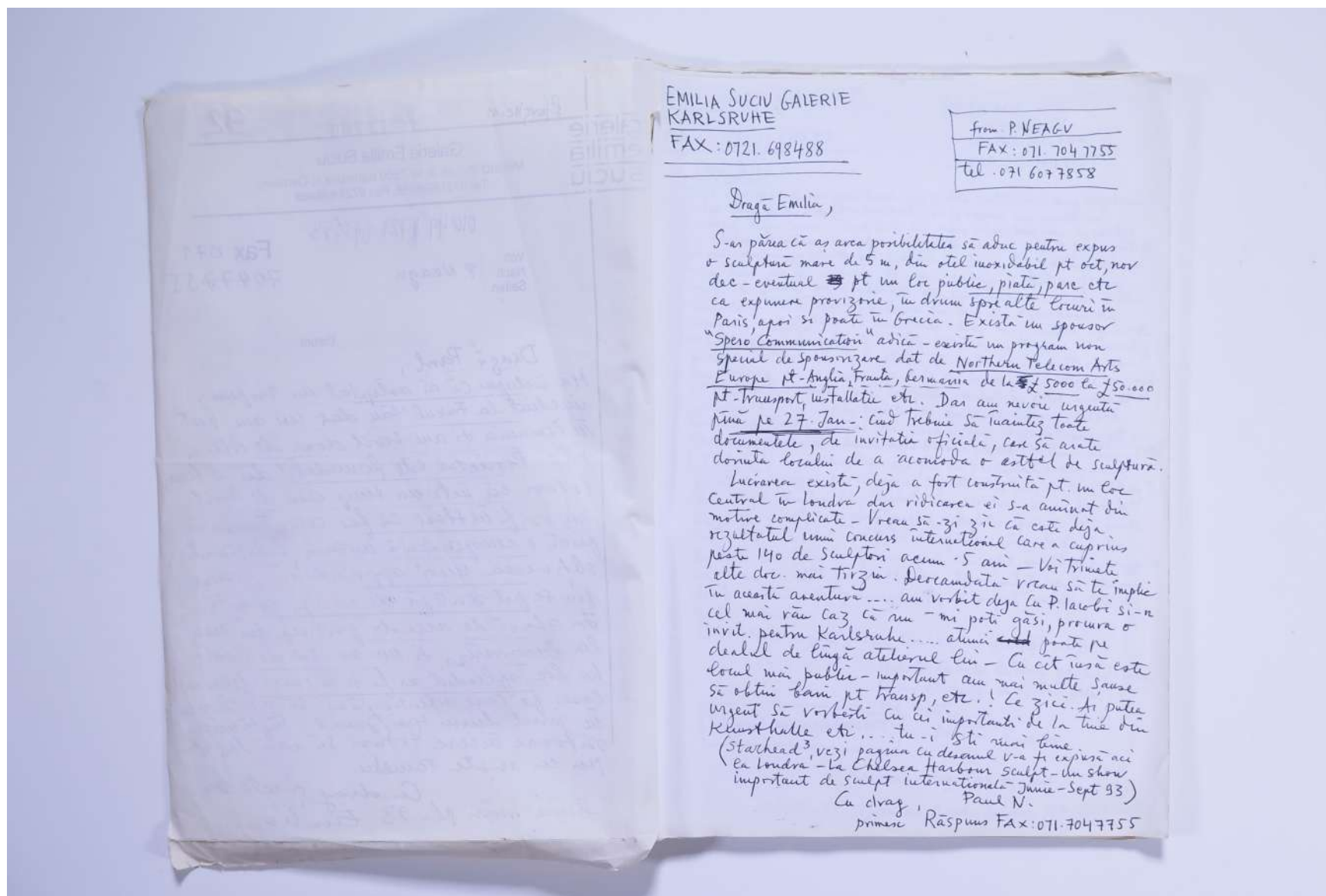
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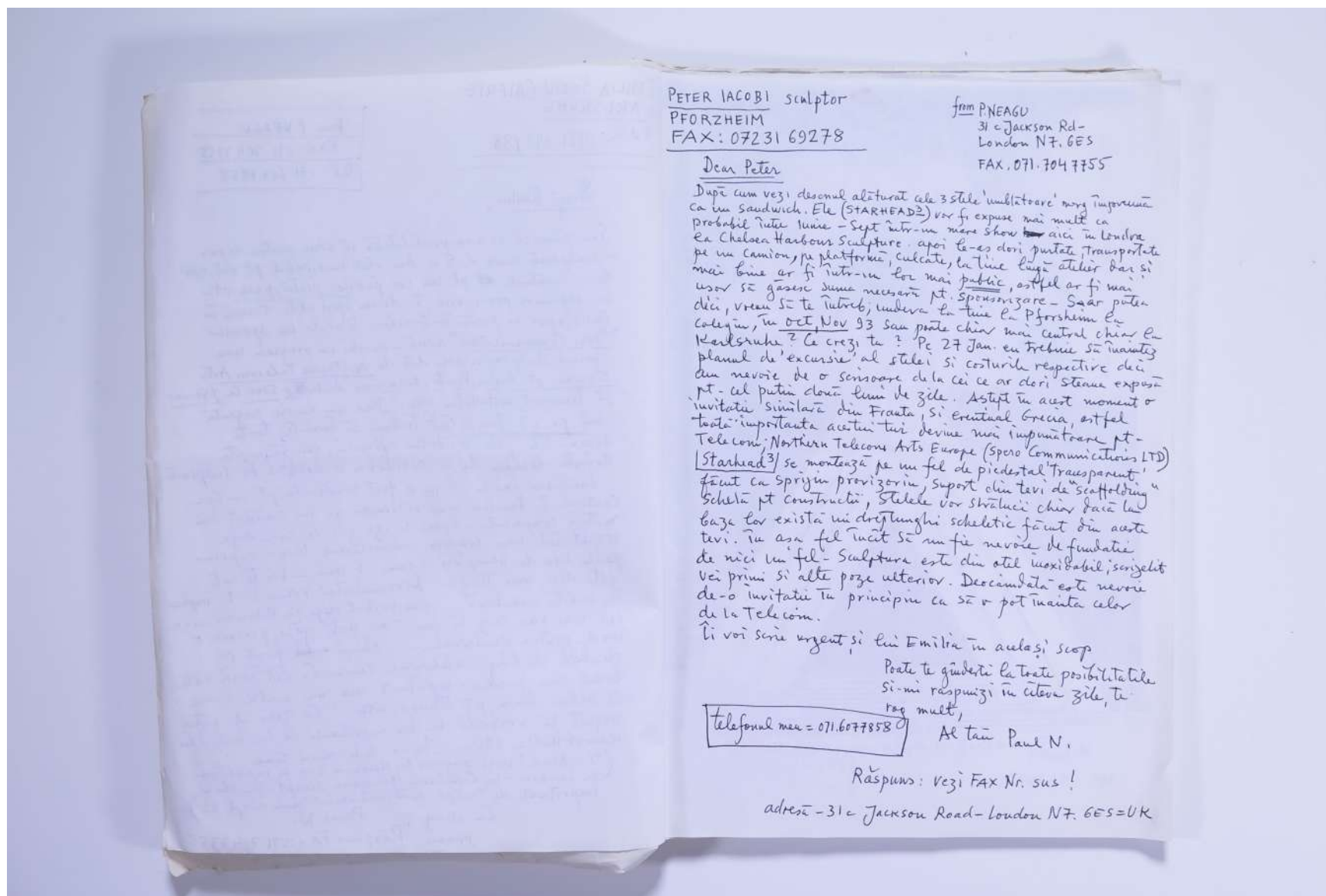
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PETER IACOBI sculptor
PFORZHEIM
FAX: 07231 69278

from PNEAGU
31 c Jackson Rd -
London N7, 6ES
FAX. 071.7047755

Dear Peter

După cum vezi, deosebit alăturat cele 3 stеле 'umbătoare' mrg împorcina
ca un sandwich. Ele (STARHEAD3) vor fi expuse mai mult ca
probabil în luna - Sept într-un mare show aici în Londra
La Chelsea Harbour Sculpture, apoi le-ai dori putete transportate
pe un camion, pe platforme, culcate, la tunc lung atelier dar si
mai bine ar fi într-un loc mai public, astfel ar fi mai
usor să găsești sume necesare pt. Sponsoring - Sa ar putea
deci, vreau să te întreb, undeva la tunc la Pforzheim la
collegiu, în Oct, Nov 93 sau poate chiar mai central chiar la
Karlshöhe? Ce crezi tu? Pe 27 Jan eu trebuie să înaintez
planul de 'excursie' al stelei și costurile respective deci
am nevoie de o scrisoare de la cei ce ar dori stela expusa
pt - cel puțin două luni de zile. Astăzi în acest moment o
invitație similară din Franța, și eventual Grecia, astfel
toată importanța aceluia tunc devine mai importantă pt -
Telecom; Northern Telecom Arts Europe (Speco Communications LTD)
Starhead³ se montează pe un fel de pedestal transparent,
făcut ca sprijin provizoriu, suport din țevi de 'scaffolding'
Schelet pt construcții, stelele vor ștaluci chiar dacă la
baze lor există ni dringlungi scheletic făcut din aceste
țevi. Tu așa fel încât să nu fie nevoie de fundație
de nici un fel - Sculptura este din oțel inoxidabil, șezelit
vei primi și alte poze ulterior. Decăndată este nevoie
de-o invitație tu principiu ca să o pot înainta celor
de la Telecom.

Îi voi scrie urgent și lui Emilia în același scop

Poate te gândești la toate posibilitățile
și-mi răspunzi în câteva zile, te
rag mult,

telefonul meu = 071.6077858

Al tau Paul N.

Răspuns: vezi FAX Nr. sus!

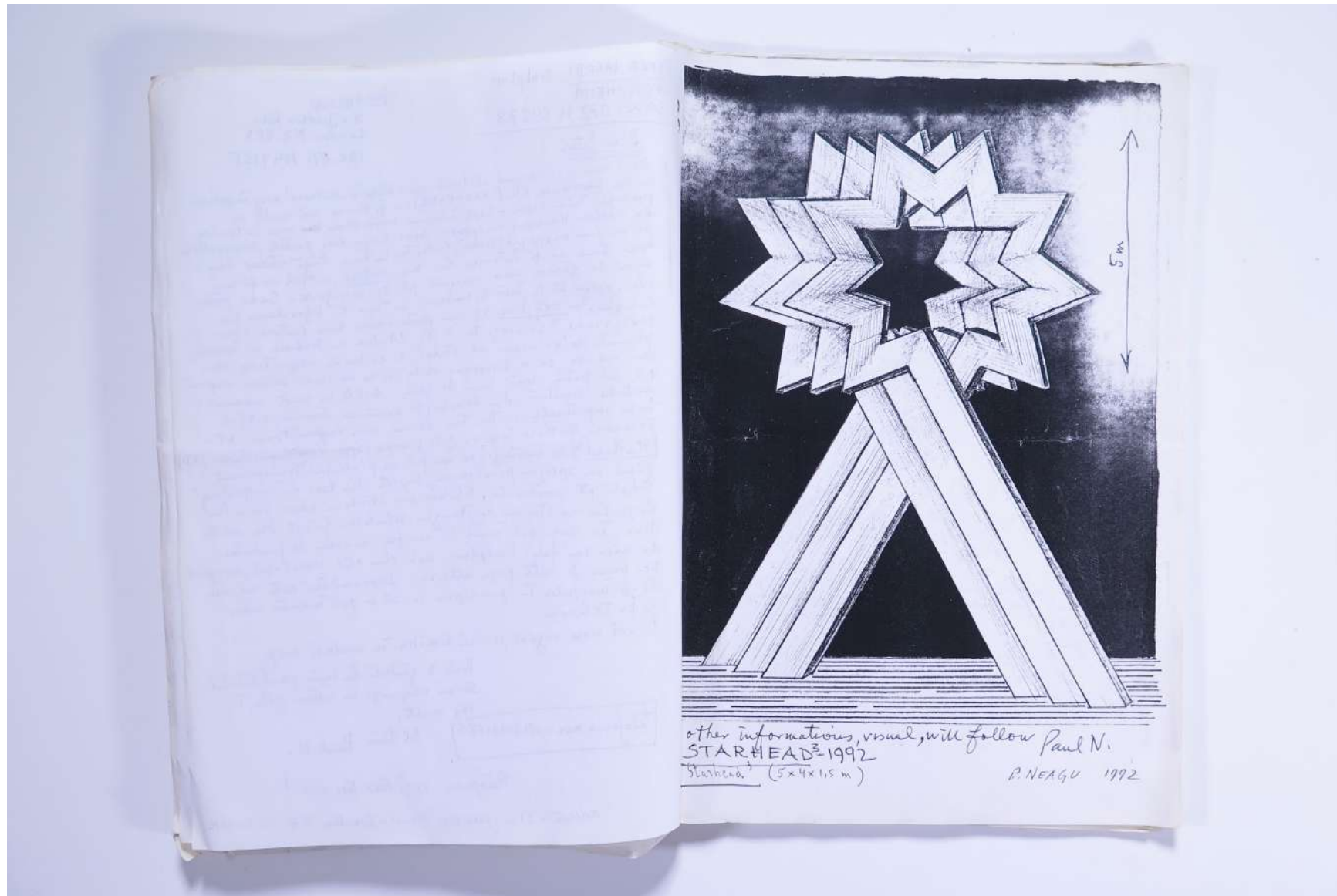
adresa - 31 c Jackson Road - London N7. 6ES = UK

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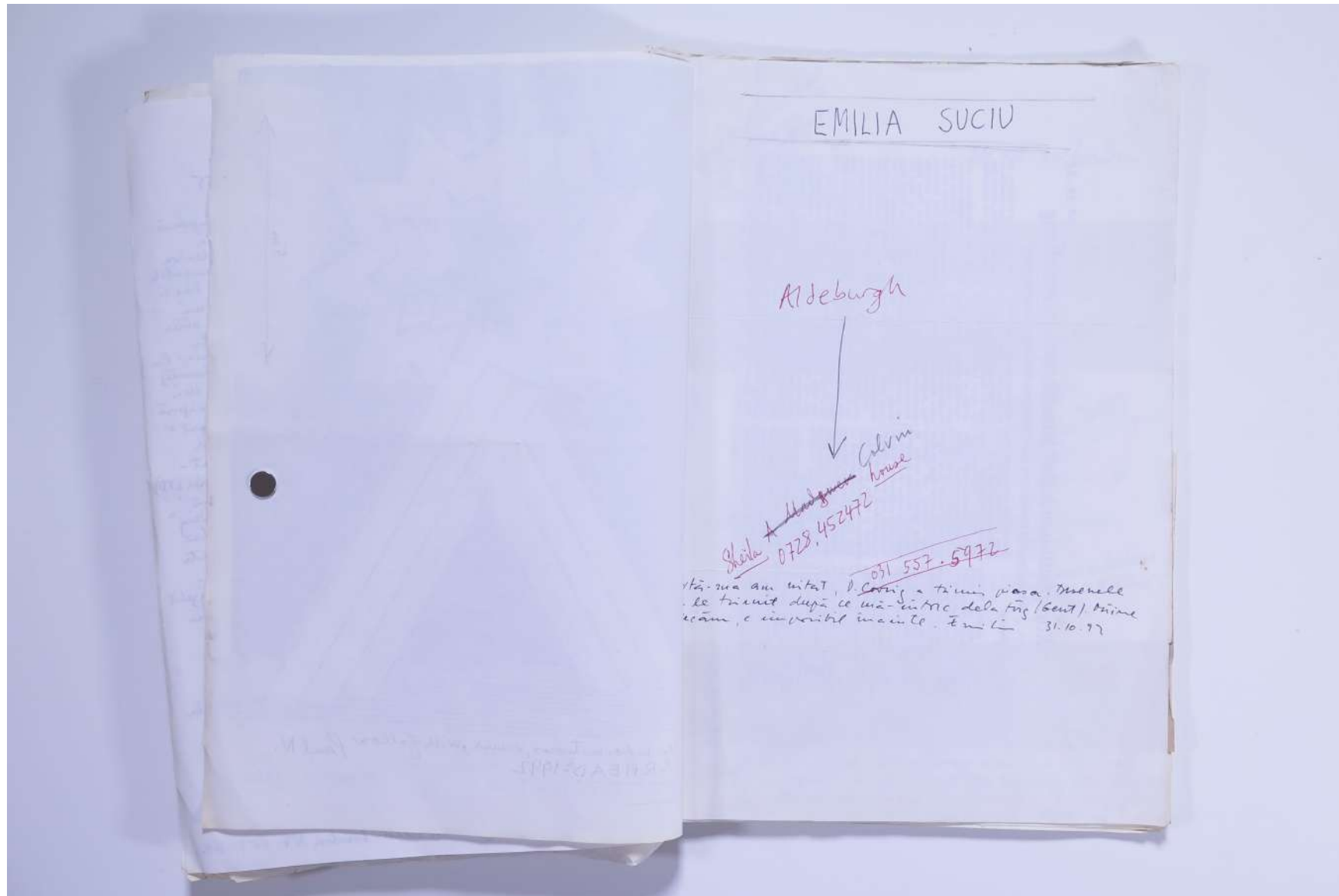
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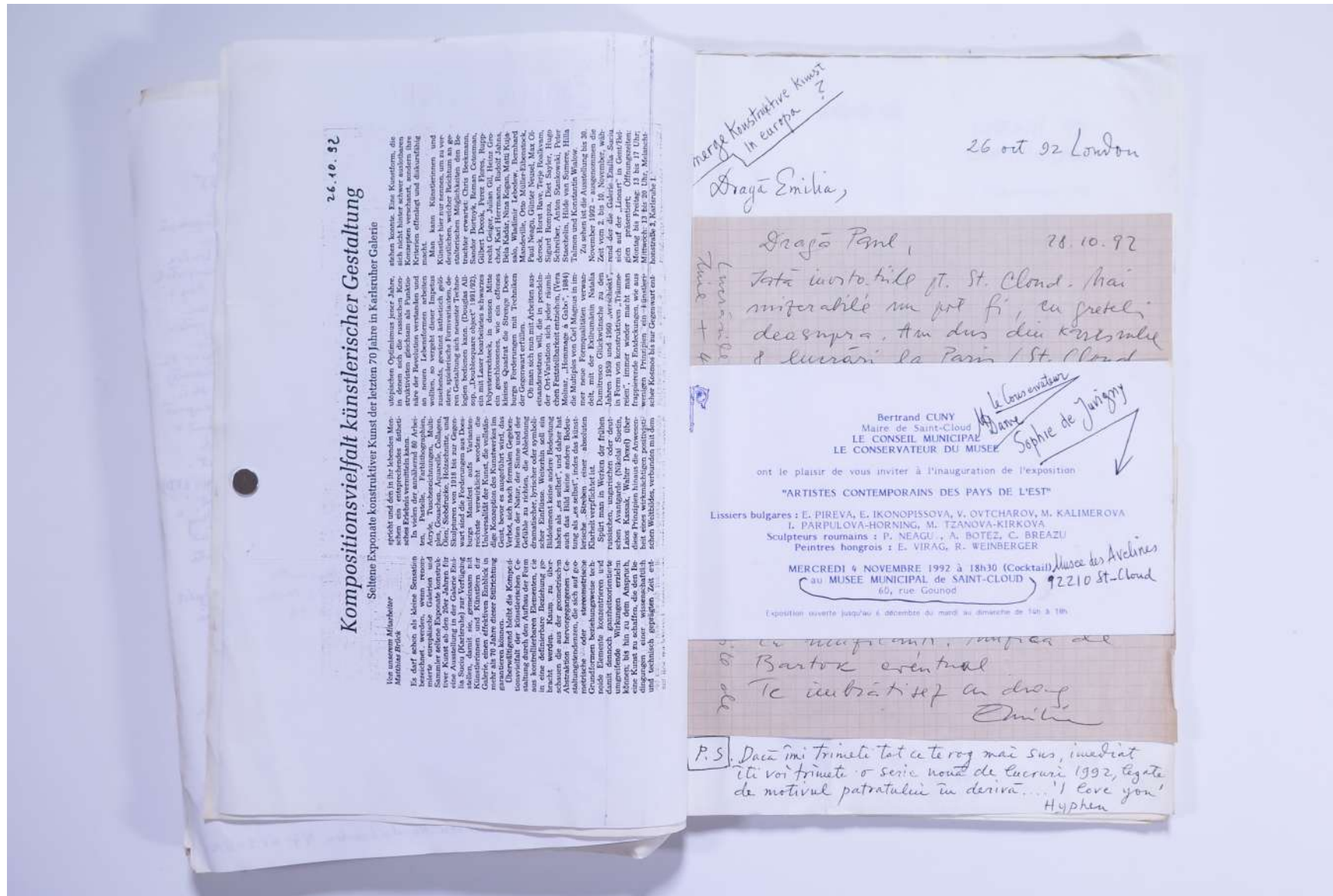
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26.10.92

Kompositionsvielfalt künstlerischer Gestaltung

Seltene Exponate konstruktiver Kunst der letzten 70 Jahre in Karlsruher Galerie

Die meisten Menschen haben schon einmal in der Schule Mathematik gelernt. Sie darf schon als kleine Semantik bezeichnet werden, wenn temporäre Zusammenhänge in einem bestimmten Punkt ab dem 20. Jahrhundert für die Kunst der letzten 70 Jahre in der Galerie einen effektiven Einblick in die Welt der Kunst zu ermöglichen. Überall ist die Komposition der Kunstwerke im Zentrum der Aufmerksamkeit. Sie sind in eine detaillierte Beziehung zueinander gesetzt, die die Abstraktion hervorheben. Geometrische oder stromlinienförmige Grundformen beziehungsweise technische Zeichnungen sind die Basis für die Komposition. Die Komposition ist die Grundlage für die Gestaltung der Kunstwerke. Sie ist die Grundlage für die Gestaltung der Kunstwerke. Sie ist die Grundlage für die Gestaltung der Kunstwerke.

merge constructive Kunst
in Europa
Dragă Emilia,

26 oct 92 London

Dragă Paul,
Tata iuvete, hile pt. St. Cloud. Mai
miferabile un pot fi, eu prefer
deasupra. Am dus din Konstanz
& lucrări la Paris / St. Cloud

Bertrand CUNY
Maire de Saint-Cloud
LE CONSEIL MUNICIPAL
LE CONSERVATEUR DU MUSÉE

le Conservateur
Sophie de Junigny

ont le plaisir de vous inviter à l'inauguration de l'exposition
"ARTISTES CONTEMPORAINS DES PAYS DE L'EST"

Lissiers bulgares : E. PIREVA, E. IKONOPISSOVA, V. OVTCHAROV, M. KALIMEROVA
I. PÄRPULOVA-HORNING, M. TZANOVA-KIRKOVA
Sculpteurs roumains : P. NEAGU, A. BOTEZ, C. BREAZU
Peintres hongrois : E. VIRAG, R. WEINBERGER

MERCREDI 4 NOVEMBRE 1992 à 18h30 (Cocktail)
au MUSÉE MUNICIPAL de SAINT-CLOUD
60, rue Gounod

Musee des Avelines
92210 St-Cloud

Exposition ouverte jusqu'au 6 decembre du mardi au dimanche de 14h à 18h

le mufant, implea de
Bartok eventual
Te iubesti pe drag
Emilia

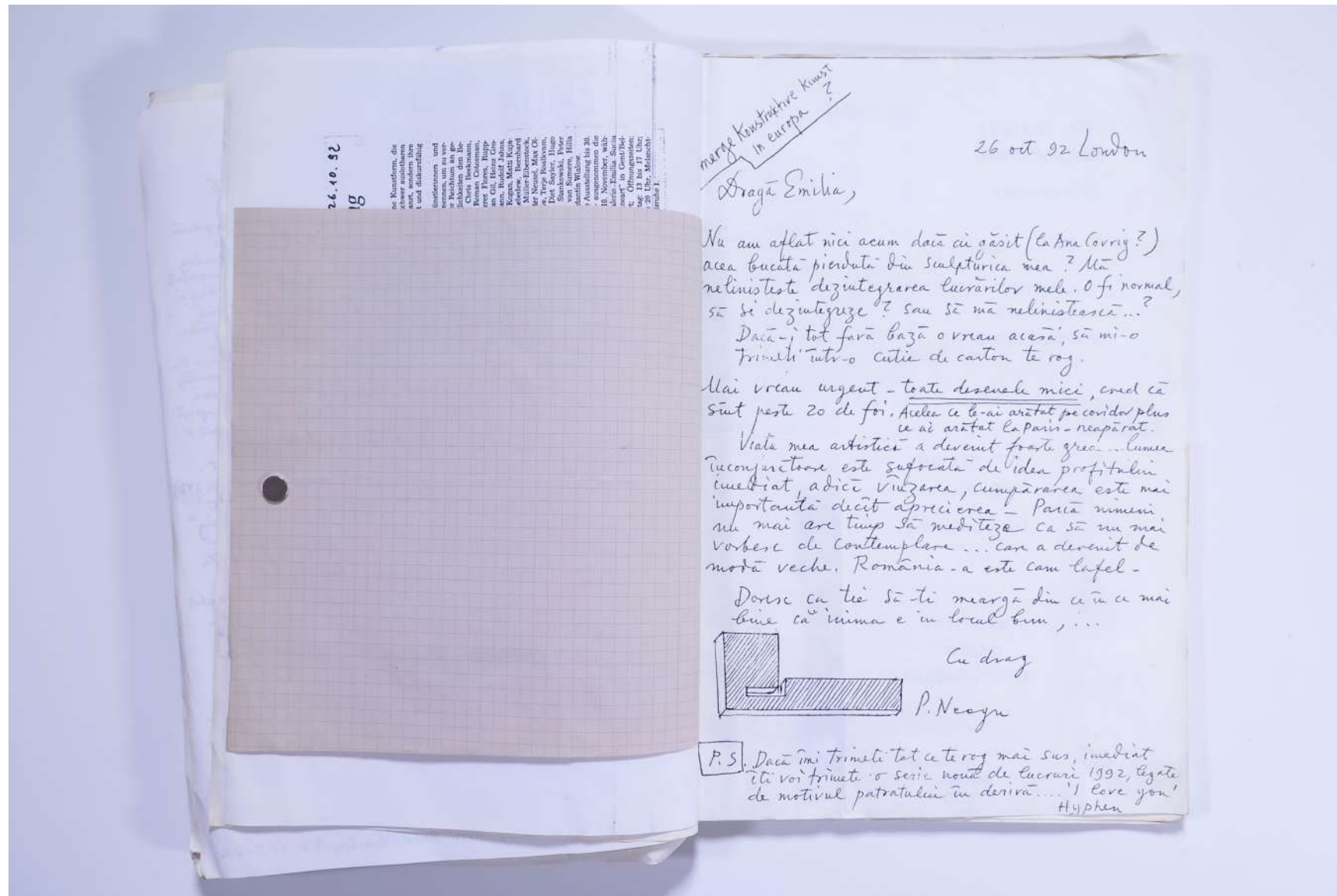
P.S. Dacă mi trimeti tot ce te rog mai sus, imediat
eti voi trimite o serie noua de lucrari 1992, legate
de motivul patratului in deriva... 'I love you'
Hyphen

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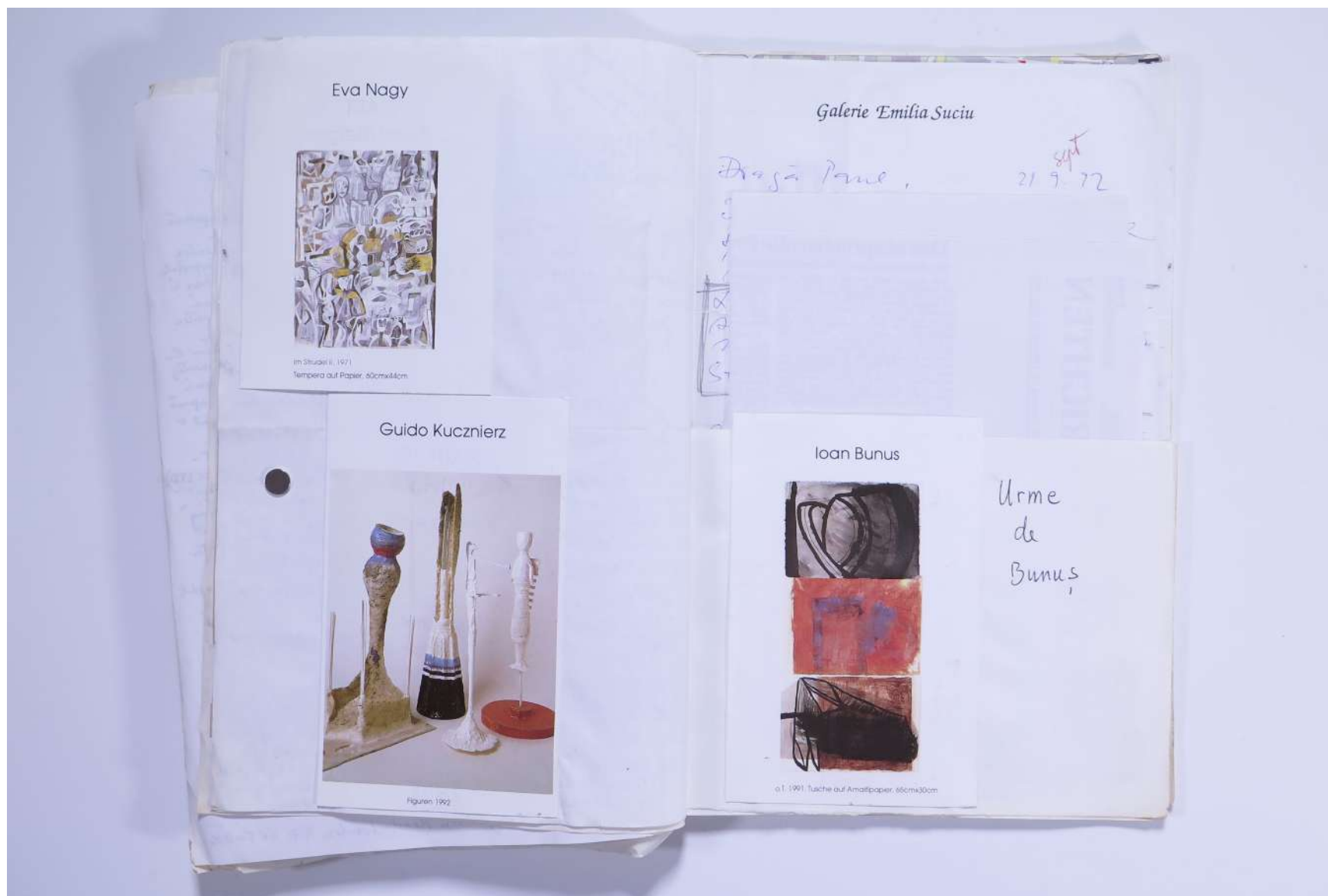
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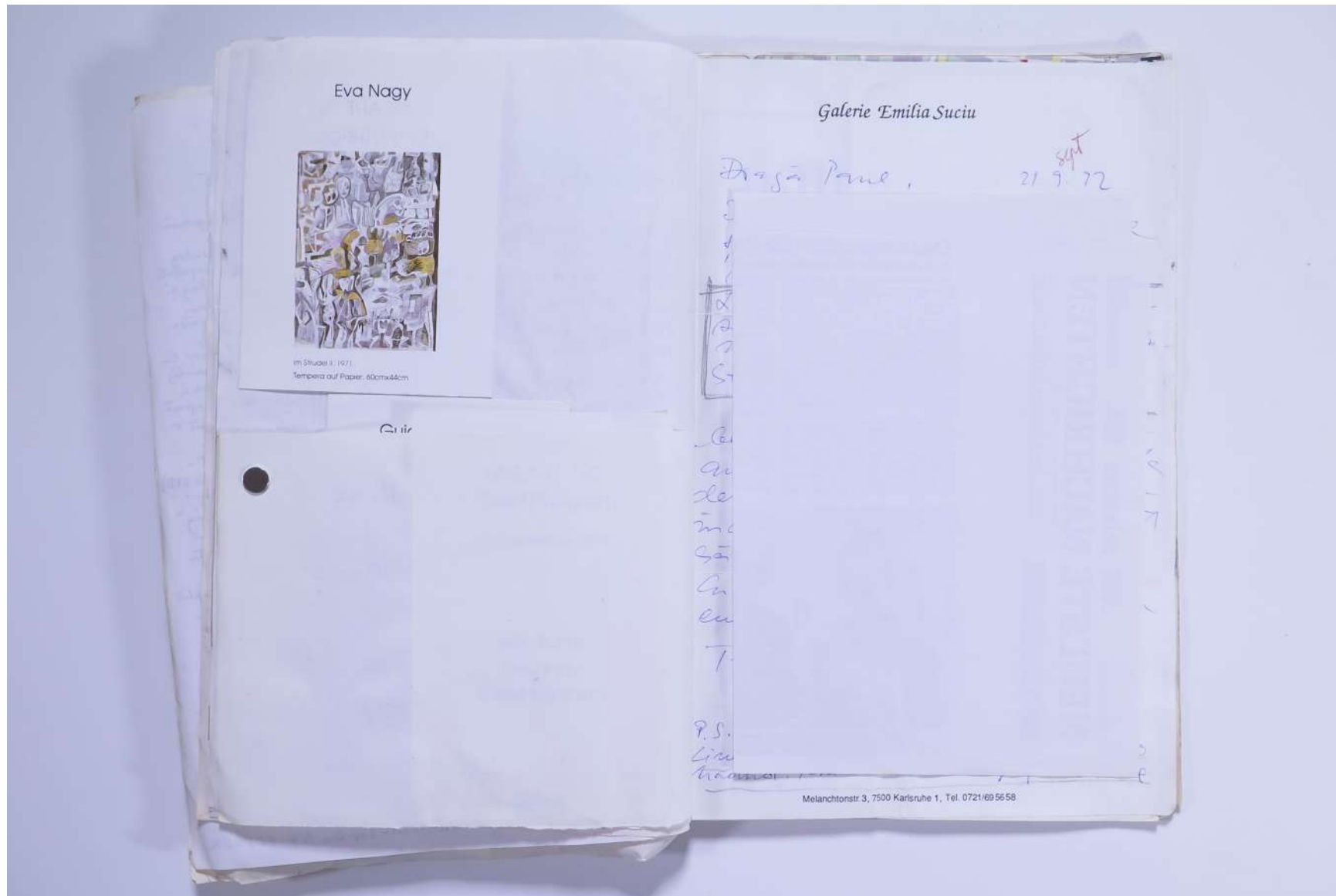
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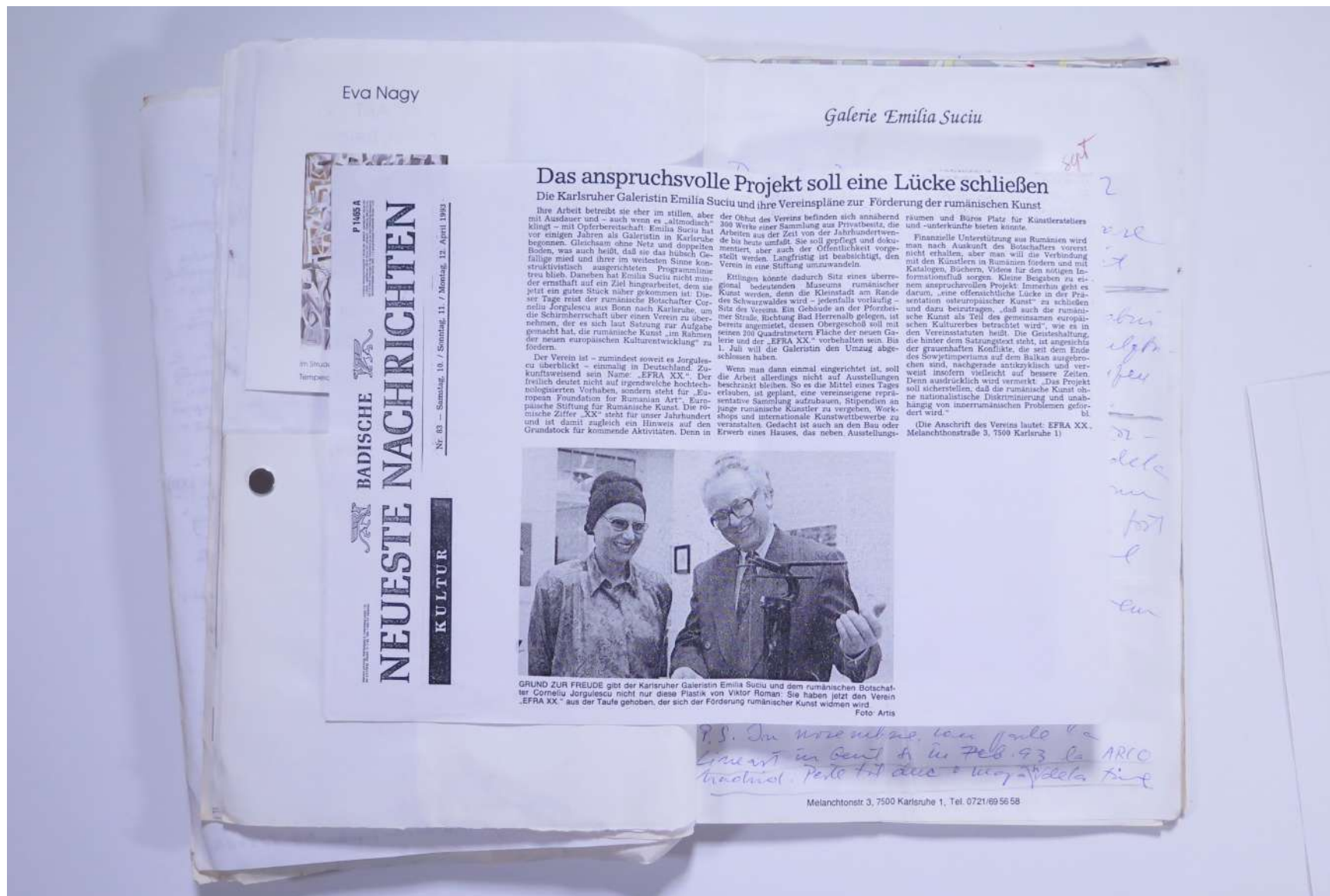
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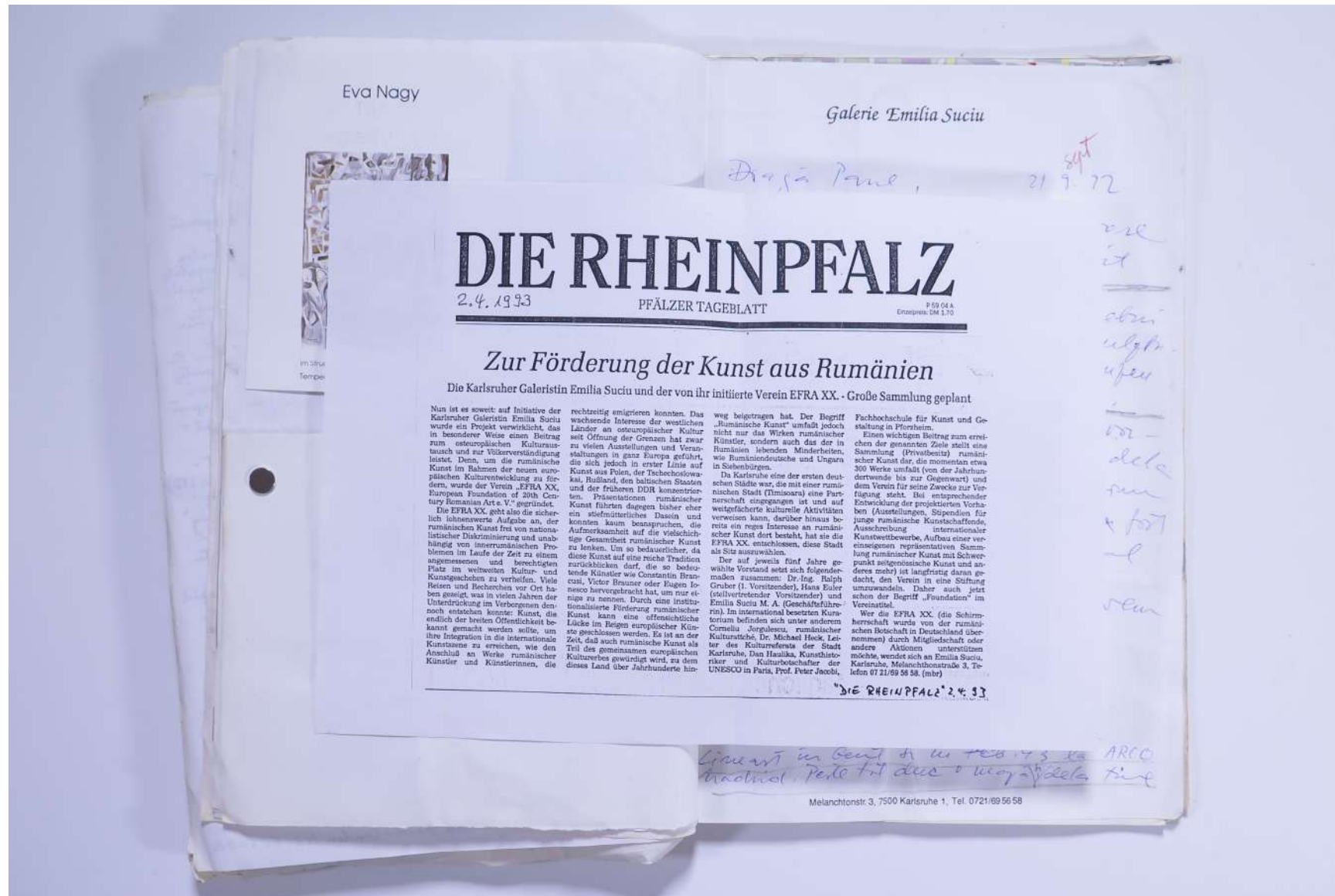
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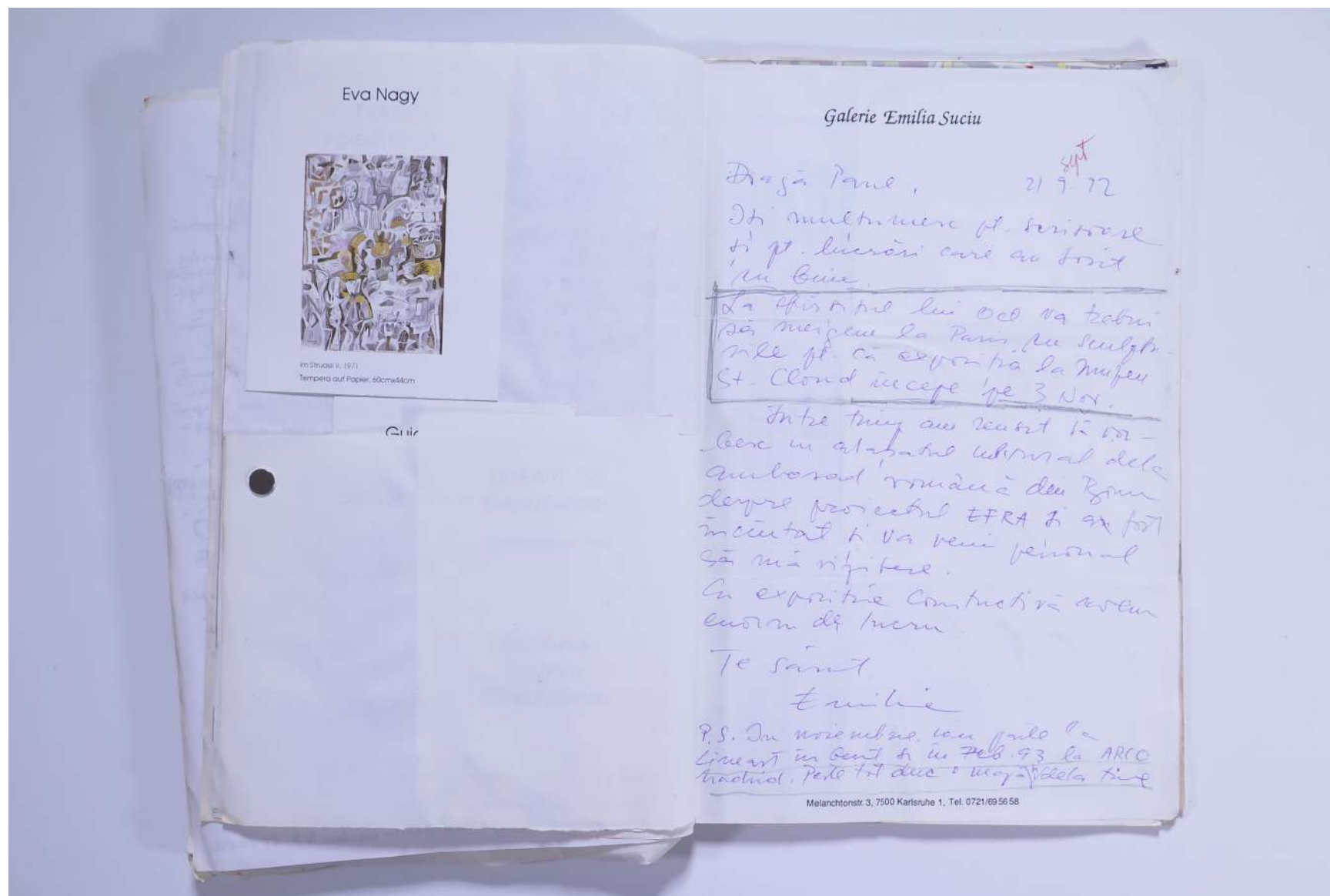
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der ausstellung
am samstag, den 3. okt. 1992, 18h
sind sie und ihre freunde
herzlich eingeladen

es spricht rainer rene müller

dauer der ausstellung
3.10. - 10.11.1992

öffnu
mo -
und r

christian beekman

sandar botnyik

roman colosman

gilbert decock

walter deivel

natalia dumitresco

perez flores

rupprecht

julian

heinz grunhol

karl hermann

rudolf jahres

béla kádár

lajos kassák

nina kogan

matti kujasalo

wladimir lebedew

carl magnus

bernard mandeville

vera molar

otto müller-eibentock

paul neagu

4 large pictures for Emilia Sucu

ALKYD on paper all. 1992

ALKYD ON PAPER

Galerie emilia sucu

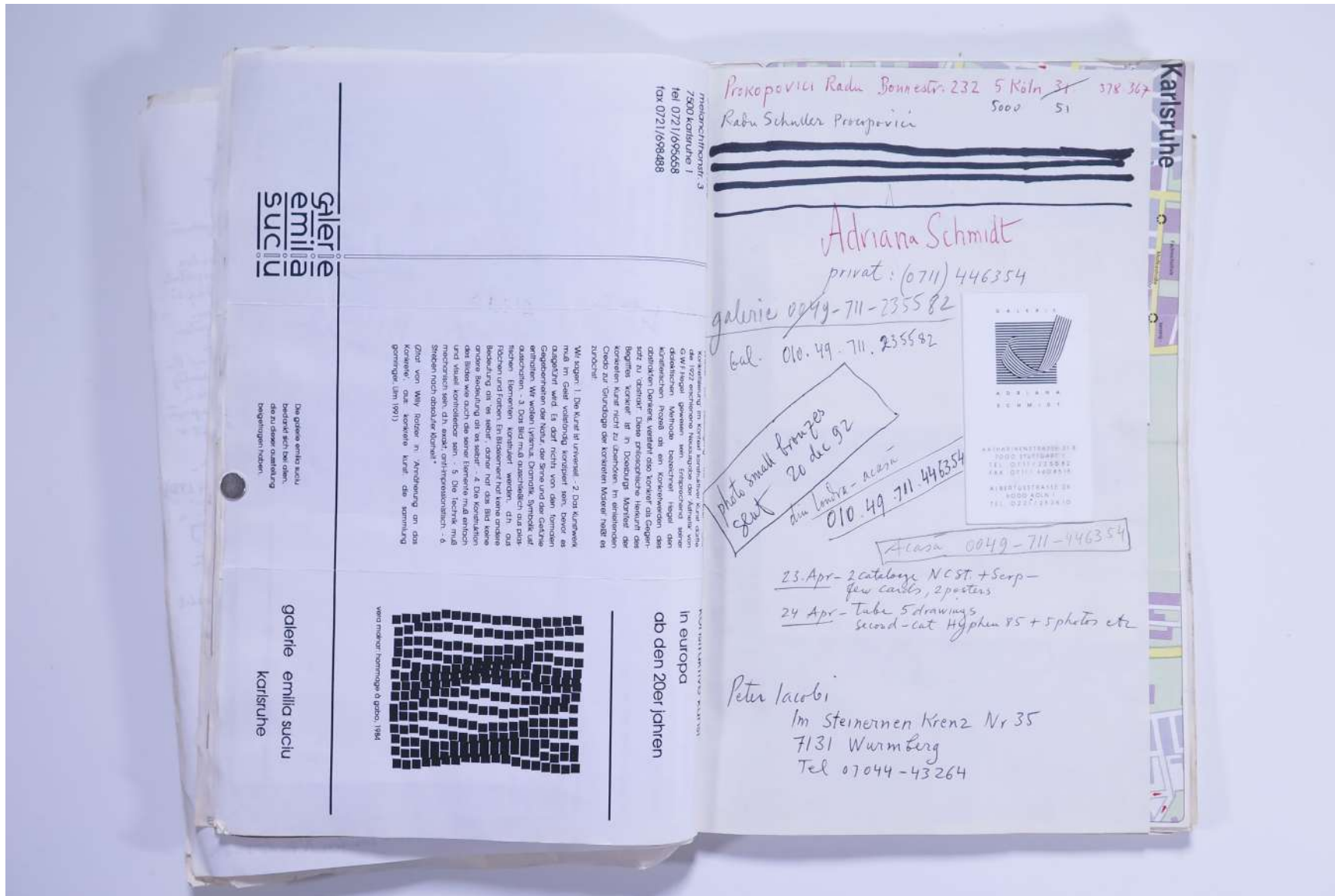
max alderock
hoist rave
teije roaikvam
sigurd rompza
dilet sayler
hugo scheiber
anton stankowski
peter stoecklin
nikolai suelin
hilde van sumere
hilla tairnan
konstantin widlow

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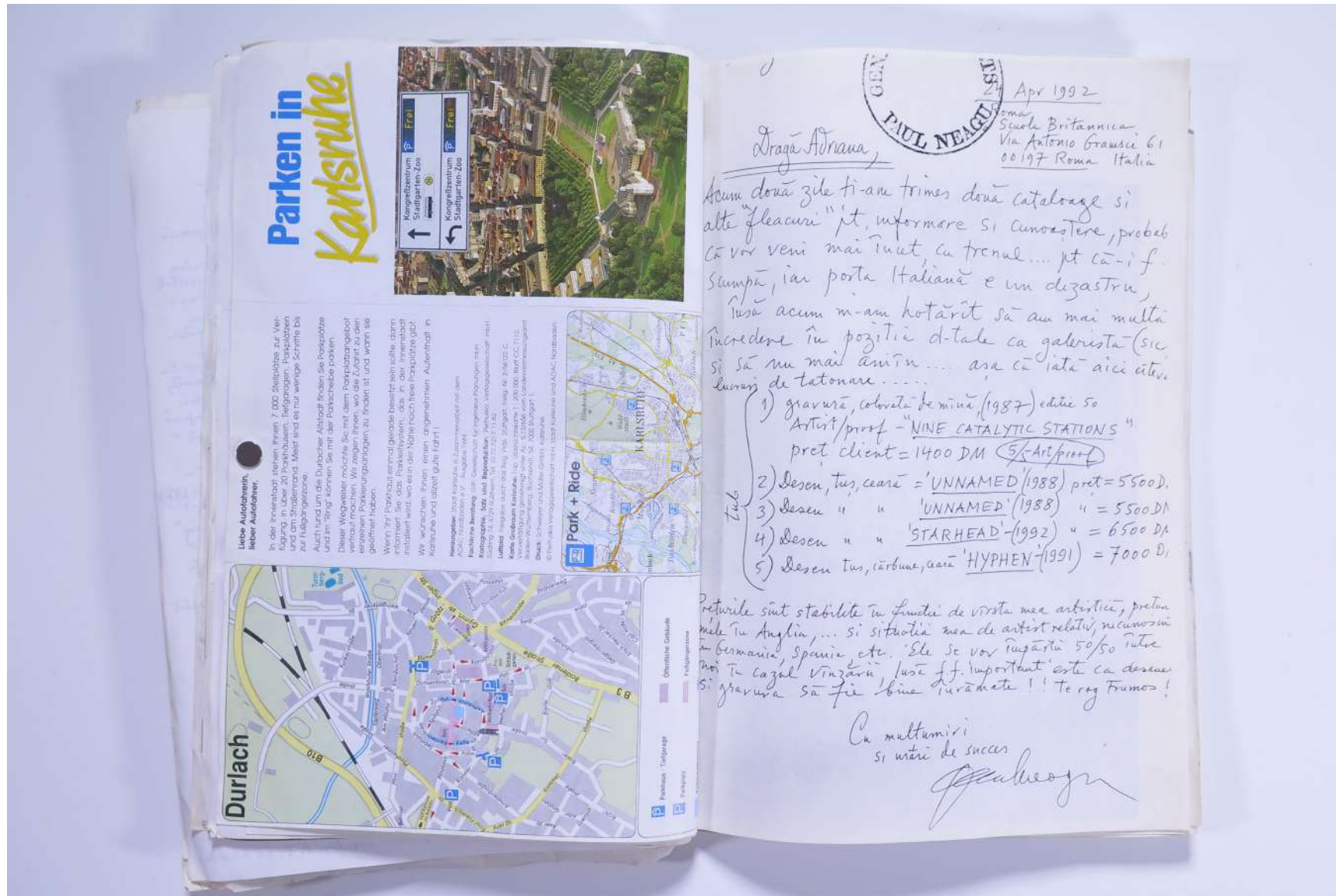
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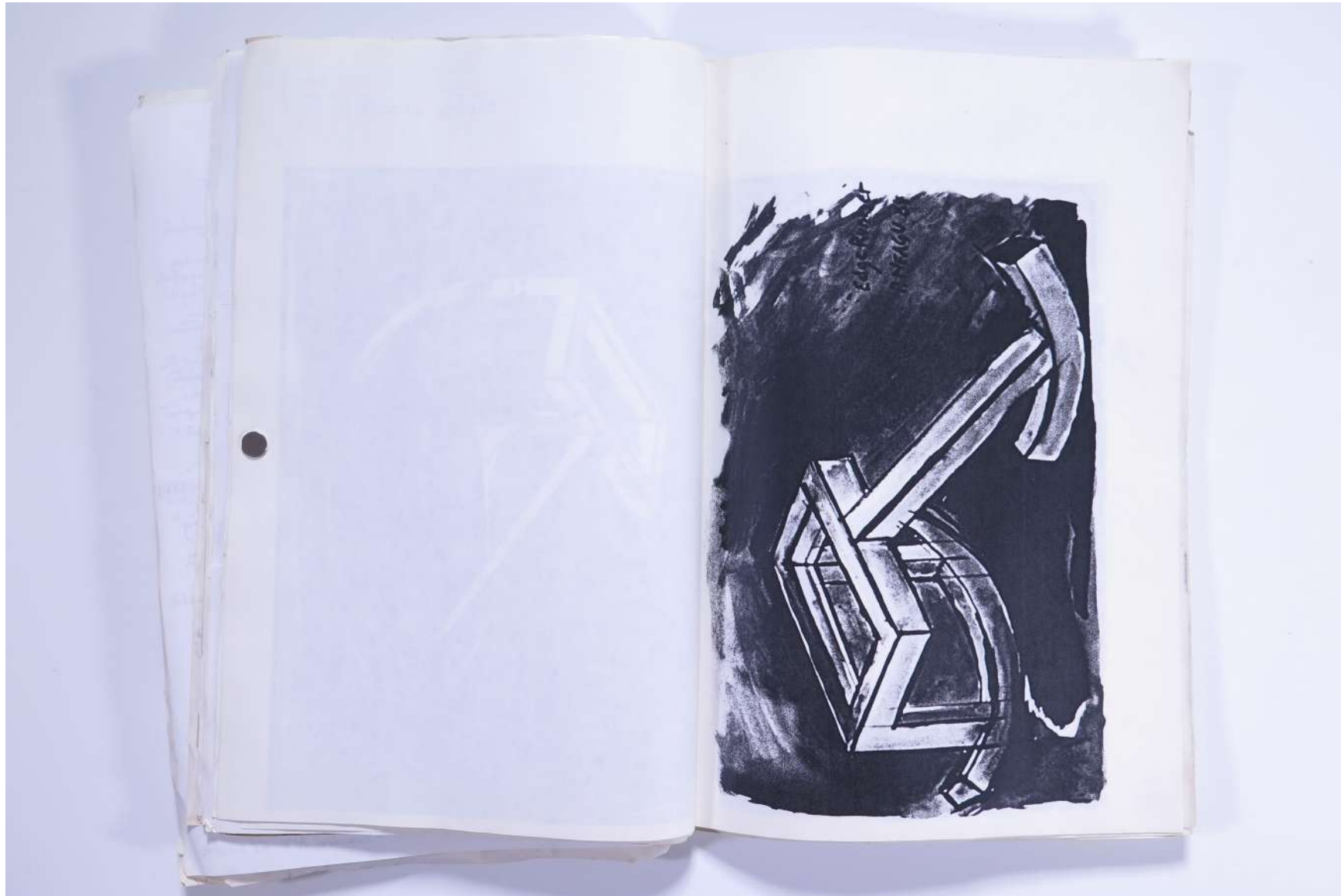
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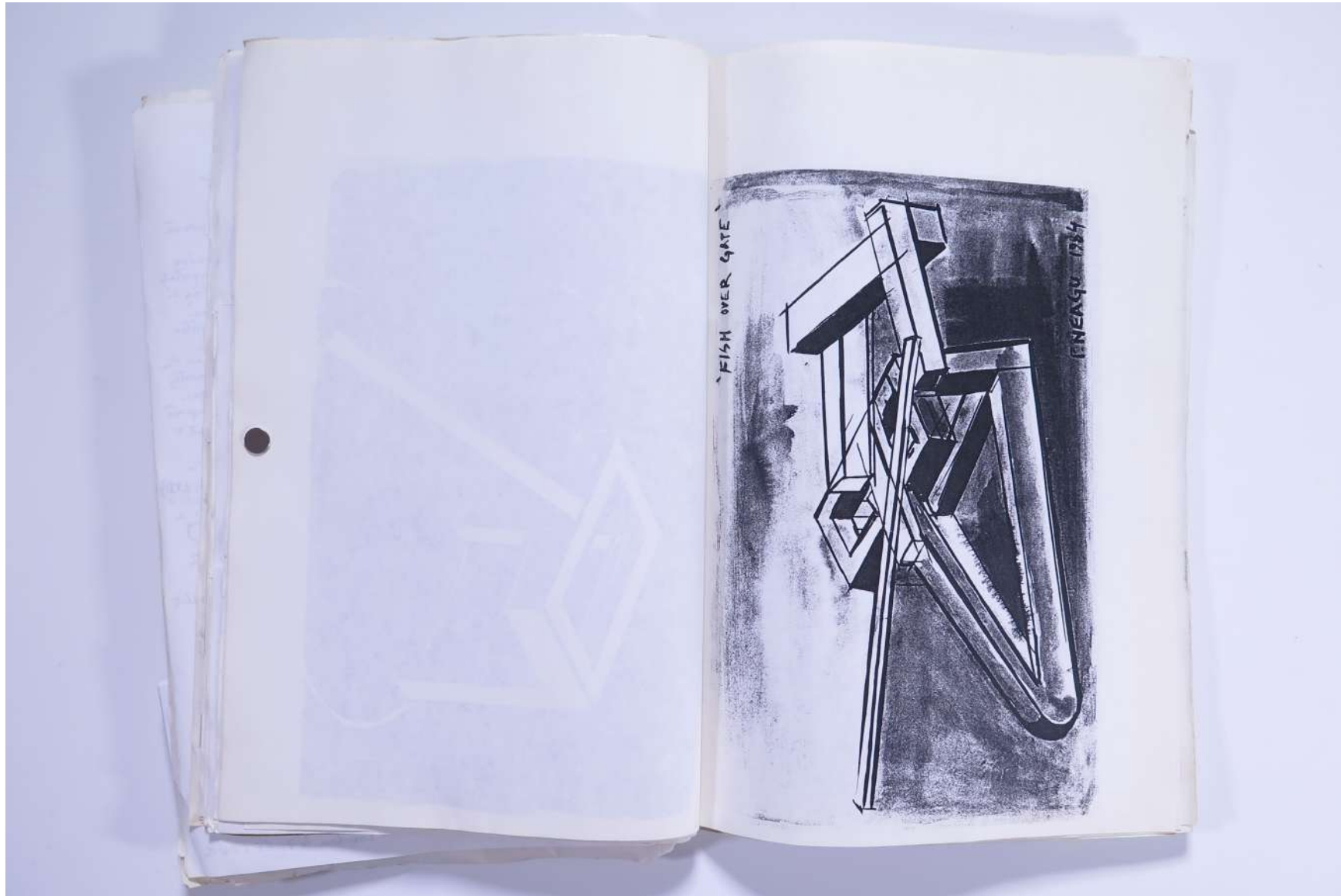
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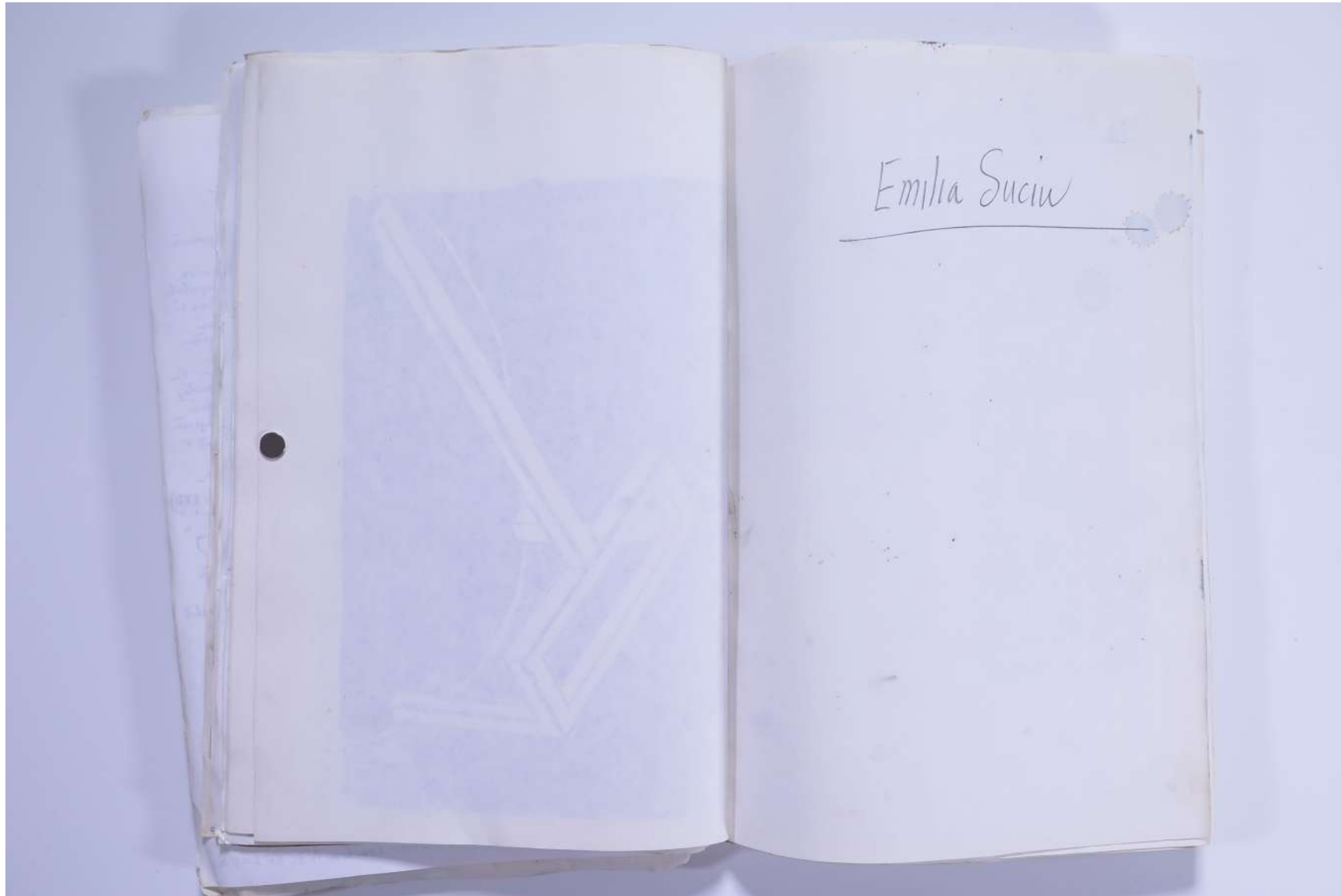
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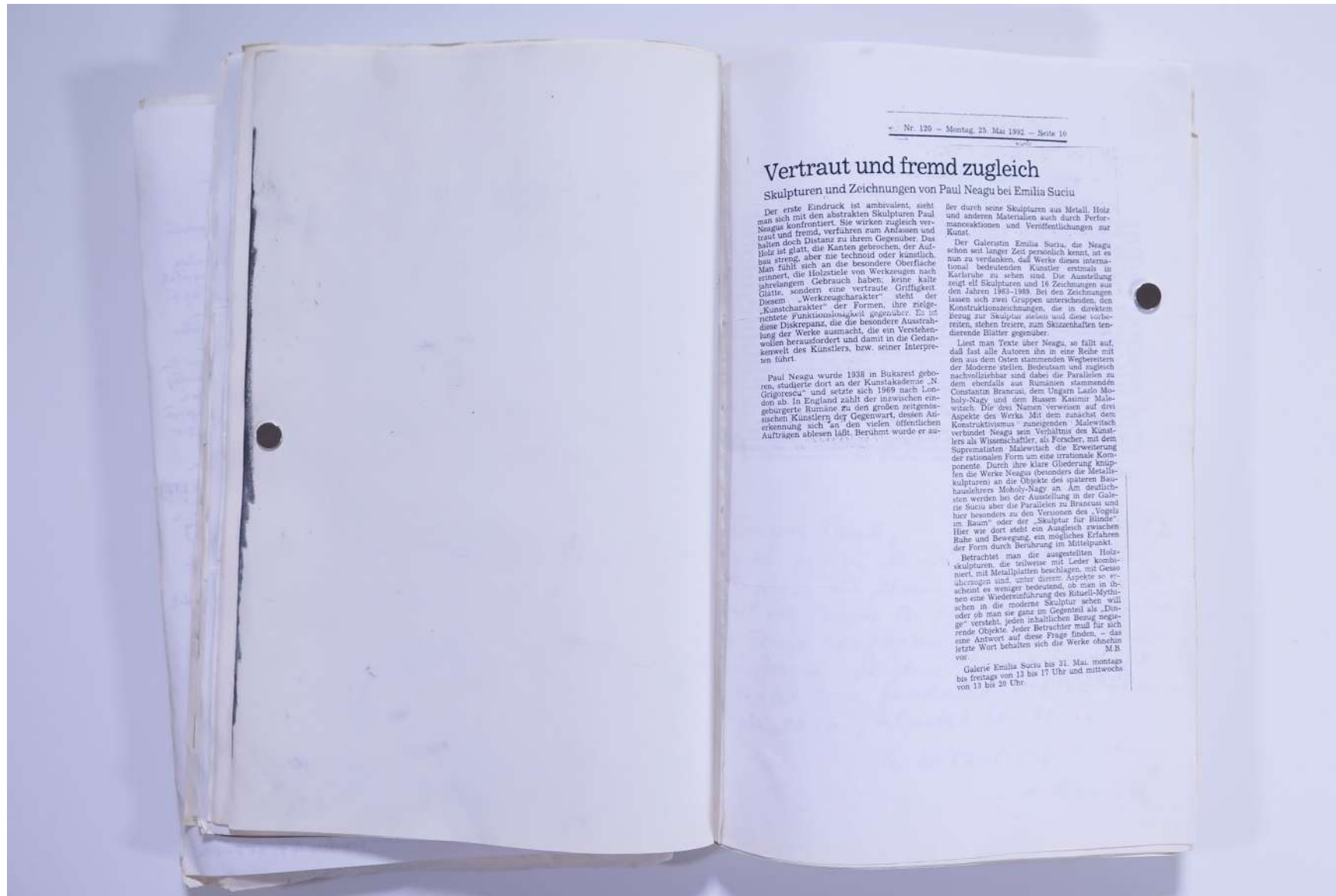
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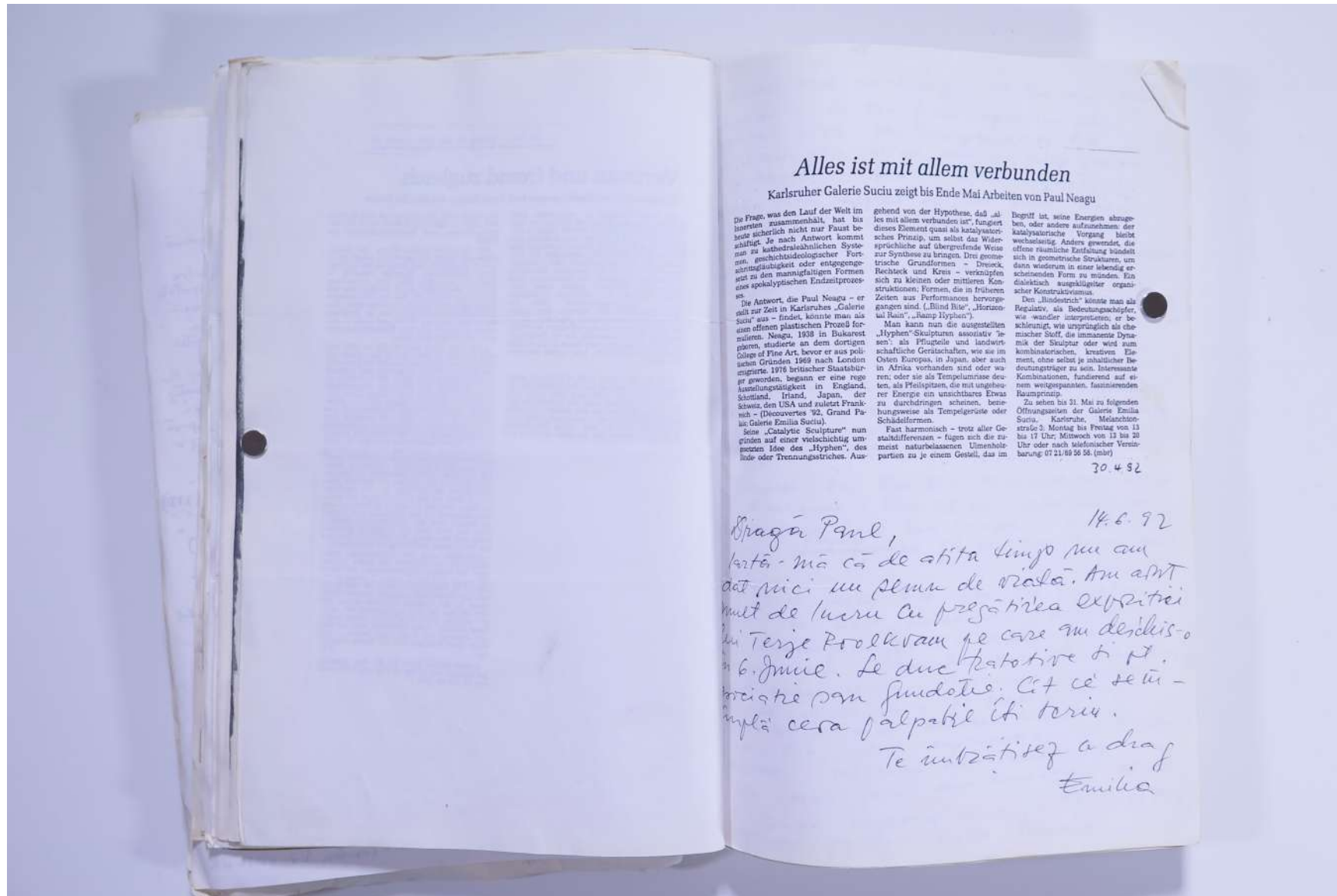
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Alles ist mit allem verbunden

Karlsruher Galerie Suciú zeigt bis Ende Mai Arbeiten von Paul Neagu

Die Frage, was den Lauf der Welt im Inneren zusammenhält, hat bis heute sicherlich nicht nur Faust beschäftigt. Je nach Antwort kommt man zu kathedralembulischen Systemen, geschichts-ideologischer Formeln, geschichtsgläubigkeit oder entgegengesetzt zu den mannigfaltigen Formen eines apokalyptischen Endzustandes.

Die Antwort, die Paul Neagu - er stellt zur Zeit in Karlsruhes 'Galerie Suciú' aus - findet, könnte man als einen offenen plastischen Prozeß formulieren. Neagu, 1938 in Bukarest geboren, studierte an dem dortigen College of Fine Art, bevor er aus politischen Gründen 1969 nach London emigrierte. 1976 britischer Staatsbürger geworden, begann er eine rege Ausstellungstätigkeit in England, Schottland, Irland, Japan, der Schweiz - (Découvertes '92, Grand Palais, Galerie Emilia Suciú).

Seine 'Catalytic Sculpture' nun gründen auf einer vielschichtig umrissenen Idee des 'Hyphen', des Linde oder Trennungstriches. Aus-

gehend von der Hypothese, daß alles mit allem verbunden ist, fungiert dieses Element quasi als katalytisches Prinzip, um selbst das Widersprüchliche auf übergeordnete Werte zur Synthese zu bringen. Drei geometrische Grundformen - Dreieck, Rechteck und Kreis - verzweigen sich zu kleinen oder mittleren Konstruktionen; Formen, die in früheren Zeiten aus Performances hervorgegangen sind. ('Blind Blue', 'Horizontal Rain', 'Ramp Hyphen').

Man kann nun die ausgestellten 'Hyphen' Skulpturen assoziativ lesen: als Pflanzteile und landwirtschaftliche Gerätschaften, wie sie im Osten Europas, in Japan, aber auch in Afrika vorhanden sind oder waren; oder sie als Tempelruinen deuten, als Pfeilspitzen, die mit ungeheurer Energie ein unsichtbares Erwa zu durchdringen scheinen, beziehungsweise als Tempelgerüste oder Schäldeformen.

Fast harmonisch - trotz aller Gestaltdifferenzen - fügen sich die zumeist naturbelassenen Ulmenholzpartien zu je einem Gesell, das im

Begriff ist, seine Energien abzugeben, oder andere aufzunehmen; der katalytische Vorgang bleibt wechselständig. Anders gewendet, die offene räumliche Entfaltung bündelt sich in geometrische Strukturen, um dann wiederum in einer lebendig erscheinenden Form zu münden. Ein dialektisch ausgeglichener organischer Konstruktivismus.

Den 'Lindestrich' könnte man als Relativität, als Bedeutungsgeber, wie wandler interpretieren, er beschleunigt, wie ursprünglich als chemische Stoffe, die immanente Dynamik der Skulptur oder wird zum kombinatorischen, kreativen Element, ohne selbst je inhaltlicher Bedeutungsträger zu sein. Interessante Kombinationen, fundierend auf einem weitgespannten, faunierenden Raumgrupp.

Zu sehen bis 31. Mai zu folgenden Öffnungszeiten der Galerie Emilia Suciú, Karlsruhe, Melancthonstraße 3. Montag bis Freitag von 13 bis 17 Uhr; Mittwoch von 13 bis 20 Uhr oder nach telefonischer Vereinbarung: 07 21/89 56 56 (mbf)

30.4.92

Dragă Paul,
arta - mă că de alta timp nu am
dat nici un semn de viață. Am avut
mult de lucru cu pregătirea expoziției
la Terze Proekvam pe care am desălușit-o
la 6. Iunie. Se dau tentative și în
teroriști sau fundati. Că ce se în-
mplă ceva palpabil în teriu.

Te întântitez a drag
Emilia

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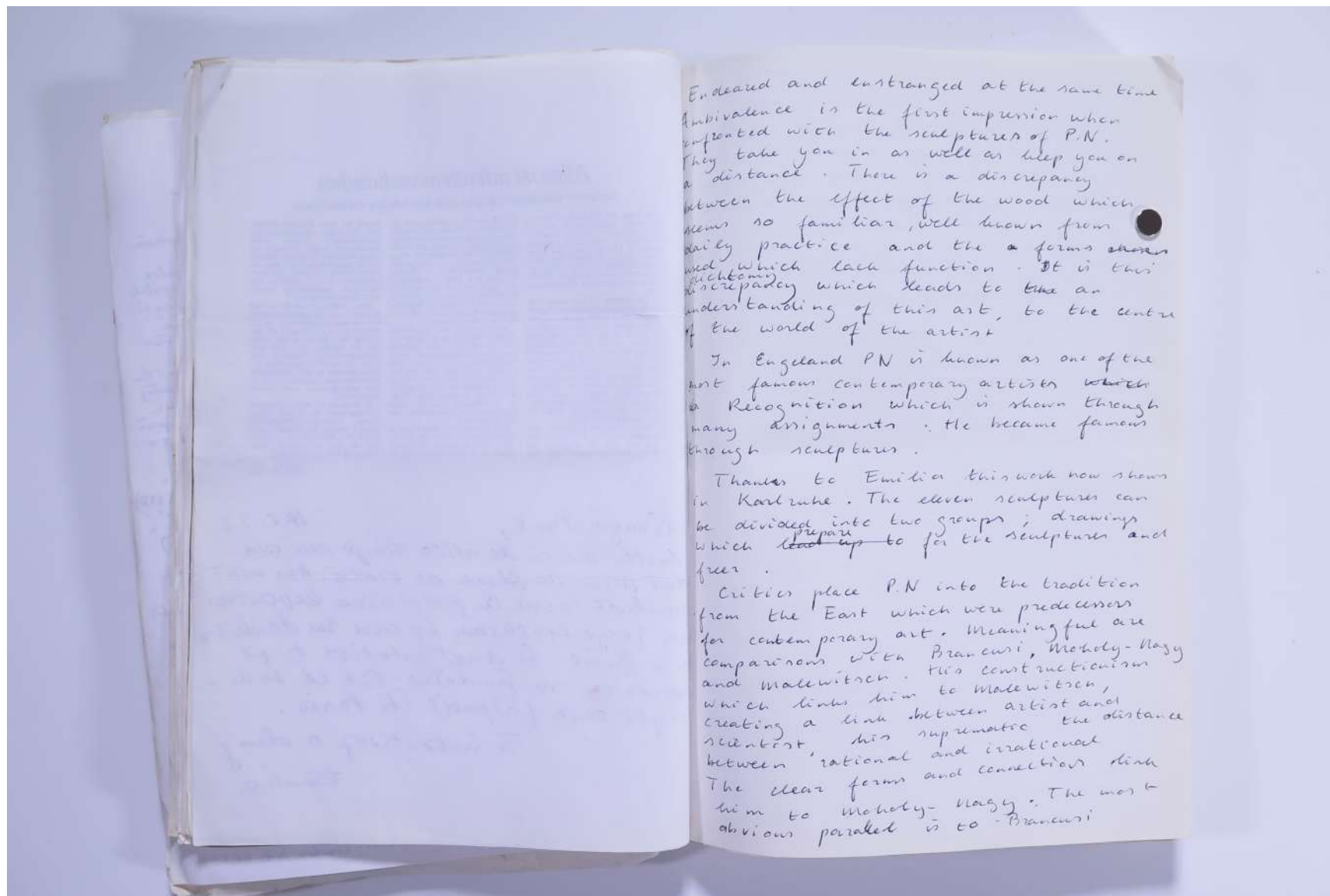
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Endeared and estranged at the same time
Ambivalence is the first impression when
confronted with the sculptures of P.N.
They take you in as well as keep you on
a distance. There is a discrepancy
between the effect of the wood which
seems so familiar, well known from
daily practice and the forms shown
which lack function. It is this
discrepancy which leads to the an-
understanding of this art, to the centre
of the world of the artist.

In England P.N. is known as one of the
most famous contemporary artists which
is Recognition which is shown through
many assignments. He became famous
through sculptures.

Thanks to Emilia this work now shows
in Karlsruhe. The eleven sculptures can
be divided into two groups; drawings
which lead ^{prepare} up to for the sculptures and
free.

Critics place P.N. into the tradition
from the East which were predecessors
for contemporary art. Meaningful are
comparisons with Brancusi, Moholy-Nagy
and Malevitch. His constructivism
which links him to Malevitch,
creating a link between artist and
scientist, his supramatic the distance
between rational and irrational
The clear forms and connection link
him to Moholy-Nagy. The most
obvious parallel is to Brancusi.

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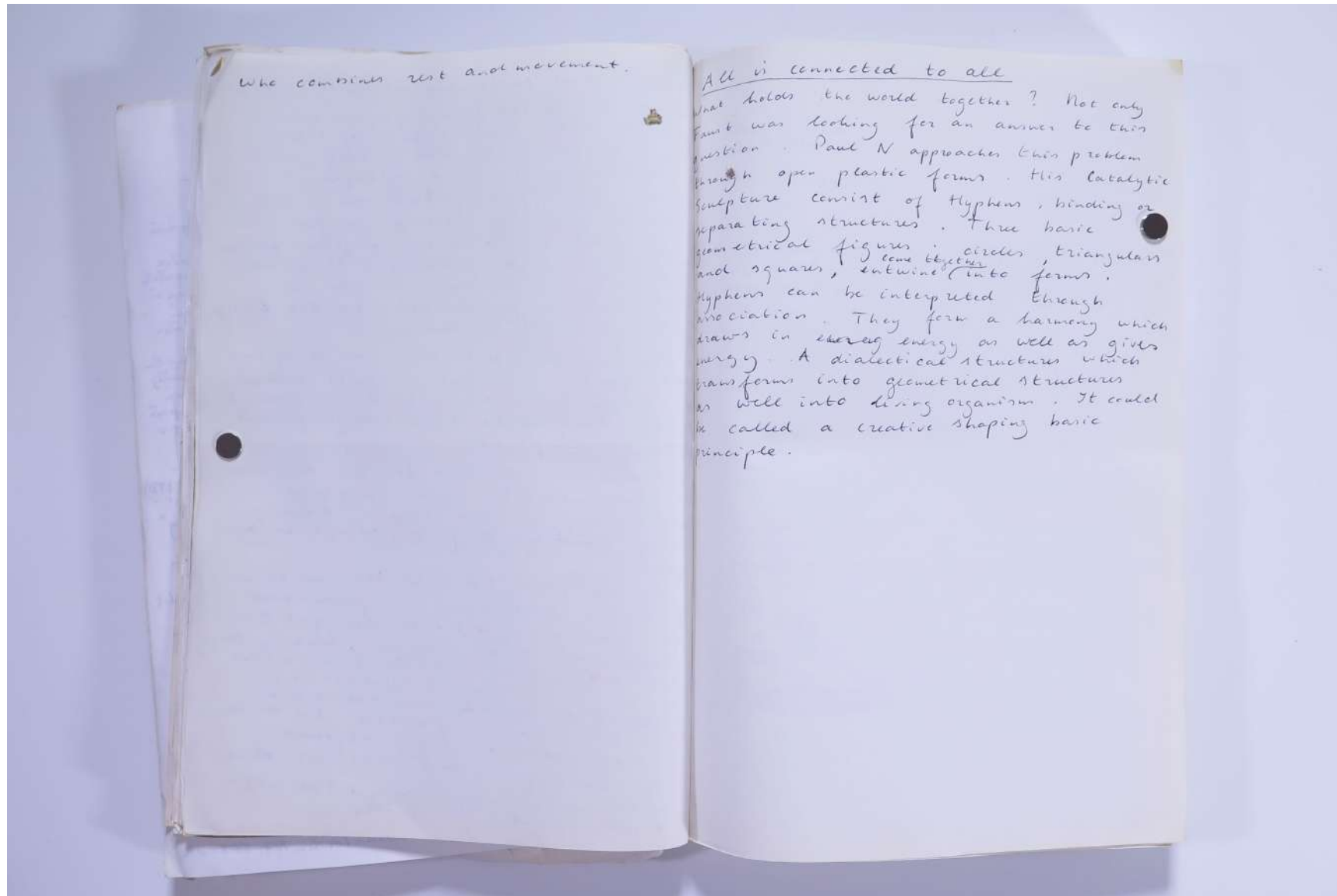
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Who combines rest and movement.

All is connected to all

What holds the world together? Not only
Paul N was looking for an answer to this
question. Paul N approaches this problem
through open plastic forms. His catalytic
sculpture consist of Hyphens, binding or
separating structures. Three basic
geometrical figures: circles, triangles
and squares, ^{come together} intertwine into forms.
Hyphens can be interpreted through
association. They form a harmony which
draws in energy as well as gives
energy. A dialectical structure which
transforms into geometrical structures
as well into living organism. It could
be called a creative shaping basic
principle.

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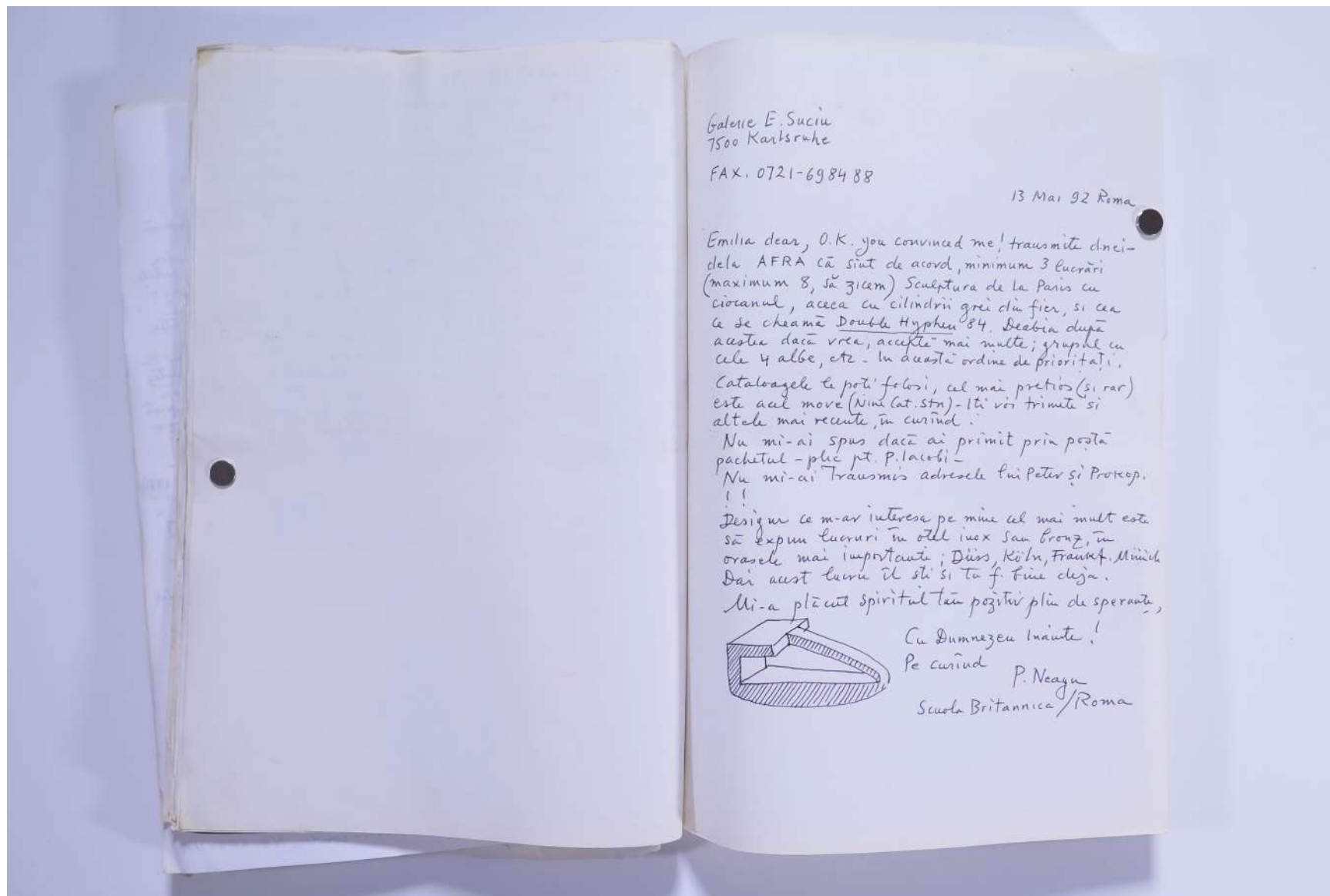
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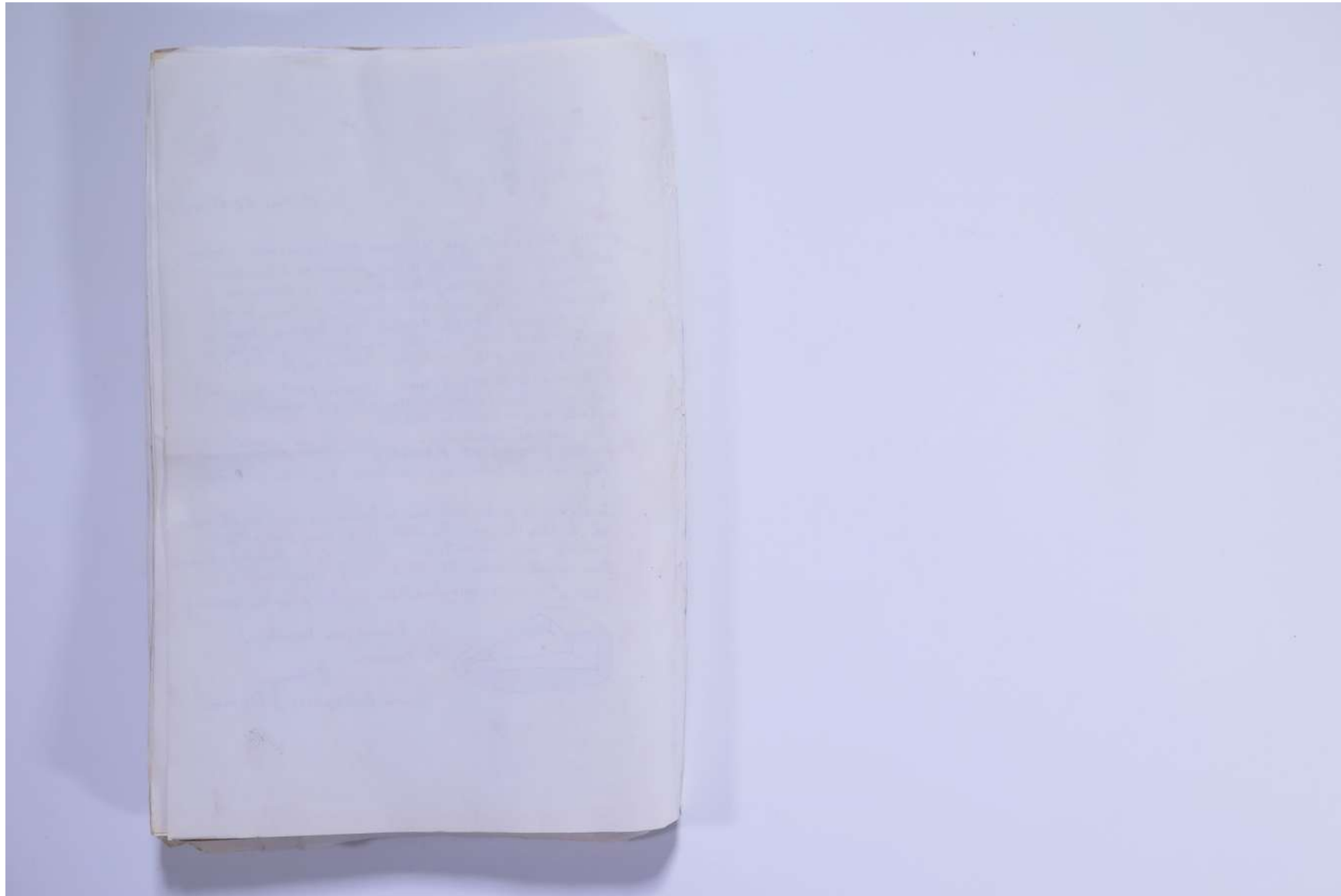
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