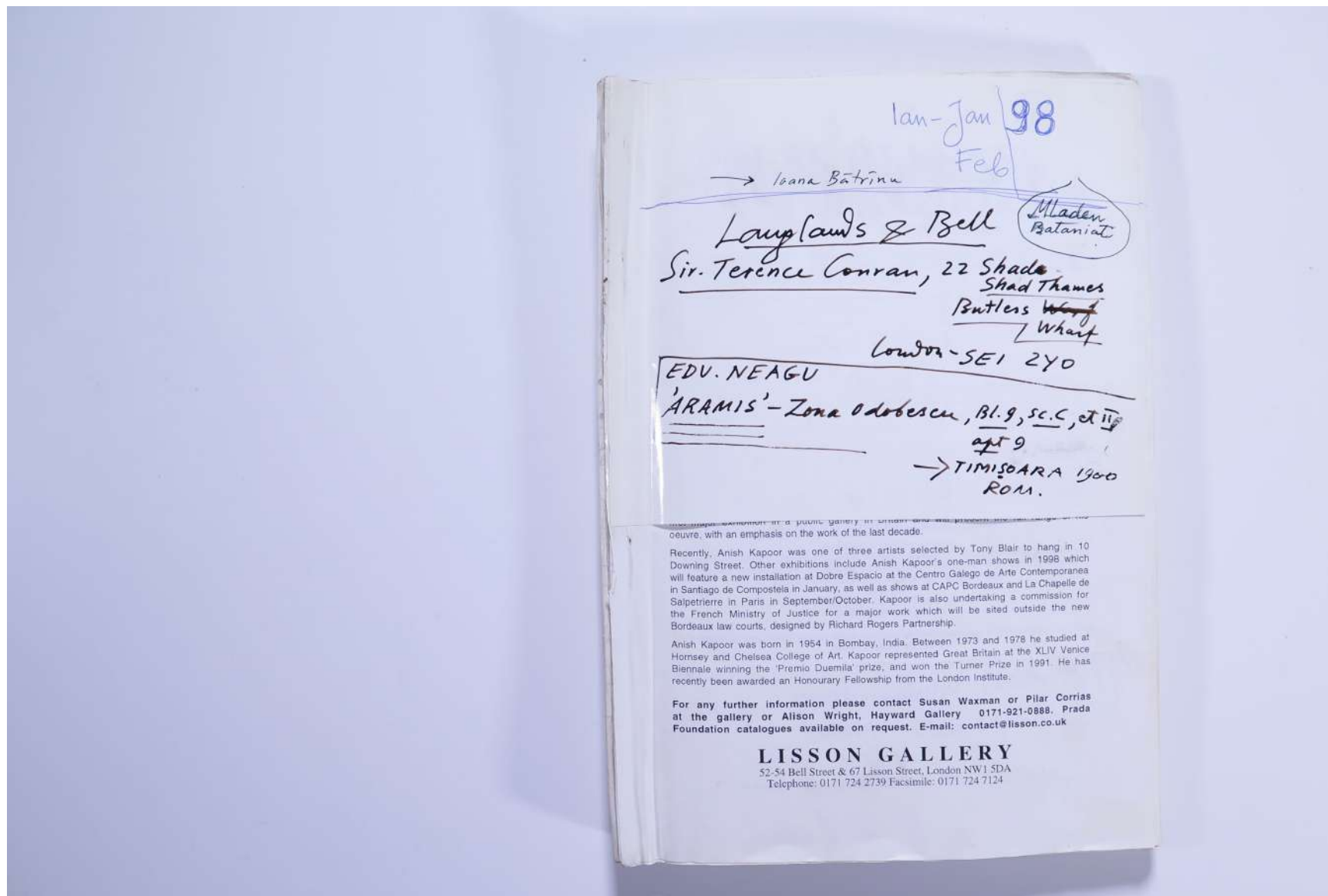


PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.001



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

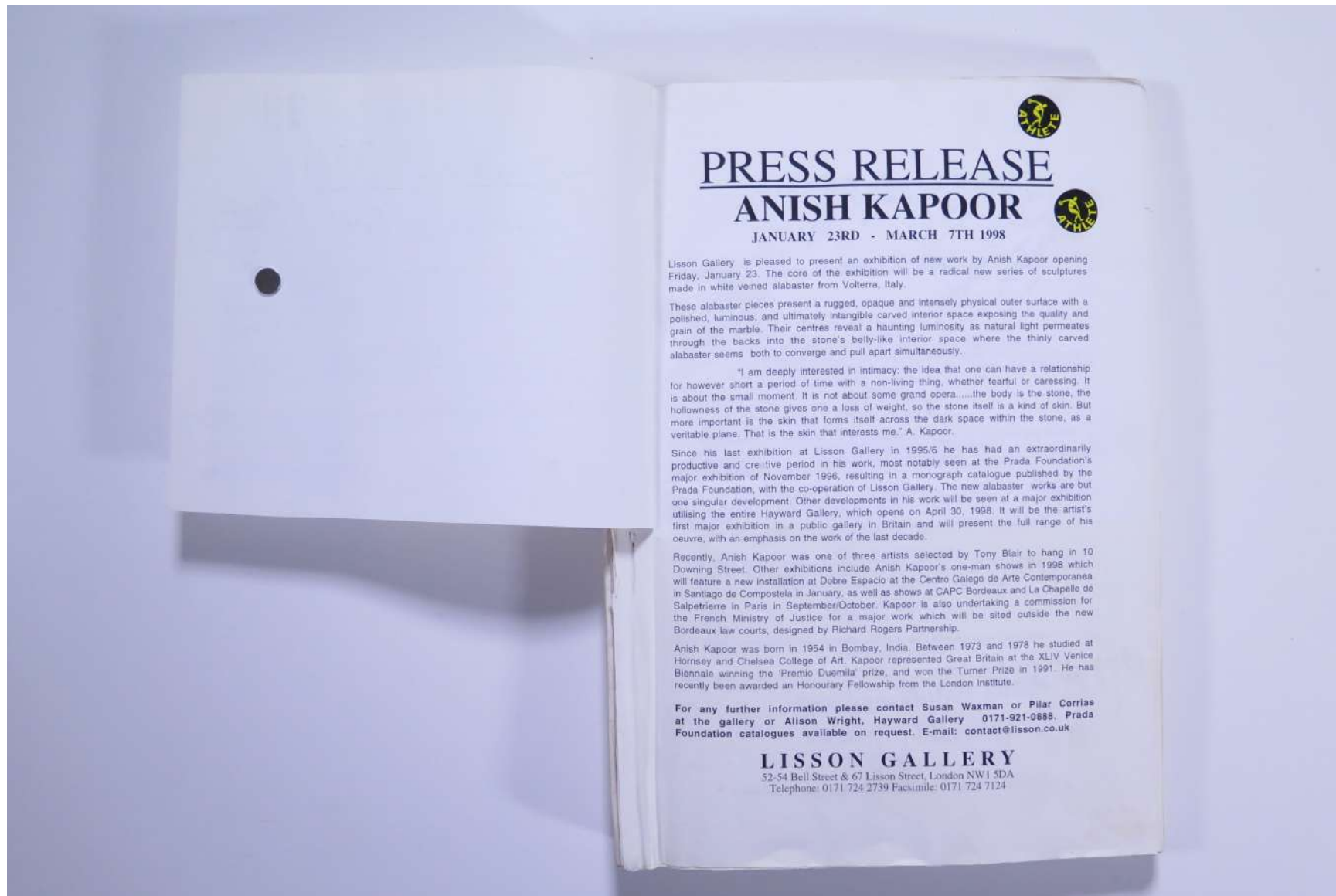
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.002



PRESS RELEASE

ANISH KAPOOR

JANUARY 23RD - MARCH 7TH 1998

Lisson Gallery is pleased to present an exhibition of new work by Anish Kapoor opening Friday, January 23. The core of the exhibition will be a radical new series of sculptures made in white veined alabaster from Volterra, Italy.

These alabaster pieces present a rugged, opaque and intensely physical outer surface with a polished, luminous, and ultimately intangible carved interior space exposing the quality and grain of the marble. Their centres reveal a haunting luminosity as natural light permeates through the backs into the stone's belly-like interior space where the thinly carved alabaster seems both to converge and pull apart simultaneously.

"I am deeply interested in intimacy: the idea that one can have a relationship for however short a period of time with a non-living thing, whether fearful or caressing. It is about the small moment. It is not about some grand opera...the body is the stone, the hollowiness of the stone gives one a loss of weight, so the stone itself is a kind of skin. But more important is the skin that forms itself across the dark space within the stone, as a veritable plane. That is the skin that interests me." A. Kapoor.

Since his last exhibition at Lisson Gallery in 1995/6 he has had an extraordinarily productive and creative period in his work, most notably seen at the Prada Foundation's major exhibition of November 1996, resulting in a monograph catalogue published by the Prada Foundation, with the co-operation of Lisson Gallery. The new alabaster works are but one singular development. Other developments in his work will be seen at a major exhibition utilising the entire Hayward Gallery, which opens on April 30, 1998. It will be the artist's first major exhibition in a public gallery in Britain and will present the full range of his oeuvre, with an emphasis on the work of the last decade.

Recently, Anish Kapoor was one of three artists selected by Tony Blair to hang in 10 Downing Street. Other exhibitions include Anish Kapoor's one-man shows in 1998 which will feature a new installation at Dobre Espacio at the Centro Galego de Arte Contemporanea in Santiago de Compostela in January, as well as shows at CAPC Bordeaux and La Chapelle de Salpetriere in Paris in September/October. Kapoor is also undertaking a commission for the French Ministry of Justice for a major work which will be sited outside the new Bordeaux law courts, designed by Richard Rogers Partnership.

Anish Kapoor was born in 1954 in Bombay, India. Between 1973 and 1978 he studied at Hornsey and Chelsea College of Art. Kapoor represented Great Britain at the XLIV Venice Biennale winning the 'Premio Duemila' prize, and won the Turner Prize in 1991. He has recently been awarded an Honourary Fellowship from the London Institute.

For any further information please contact Susan Waxman or Pilar Corrias at the gallery or Alison Wright, Hayward Gallery 0171-921-0888. Prada Foundation catalogues available on request. E-mail: contact@lisson.co.uk

LISSON GALLERY

52-54 Bell Street & 67 Lisson Street, London NW1 5DA
Telephone: 0171 724 2739 Facsimile: 0171 724 7124

Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

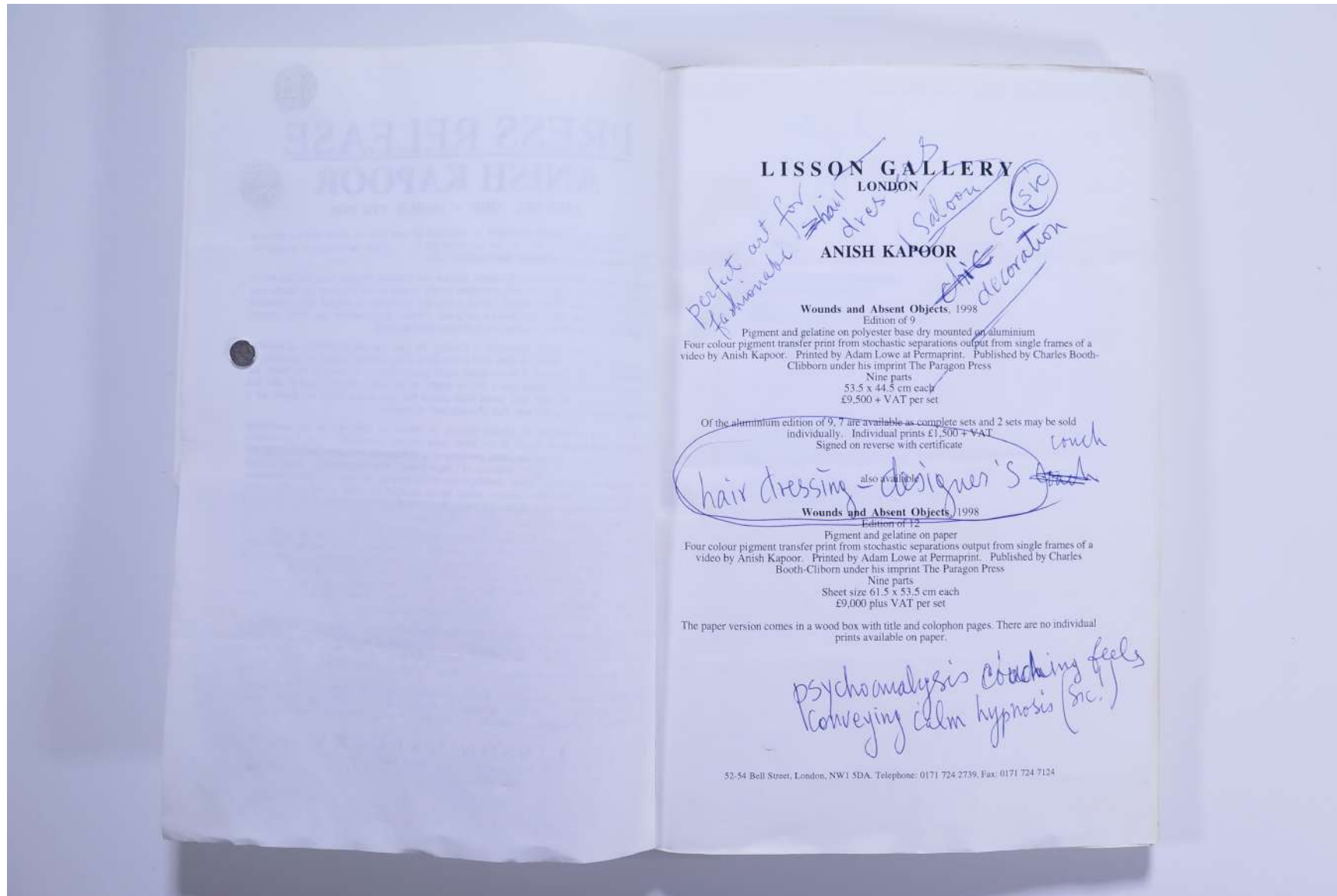
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.003



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

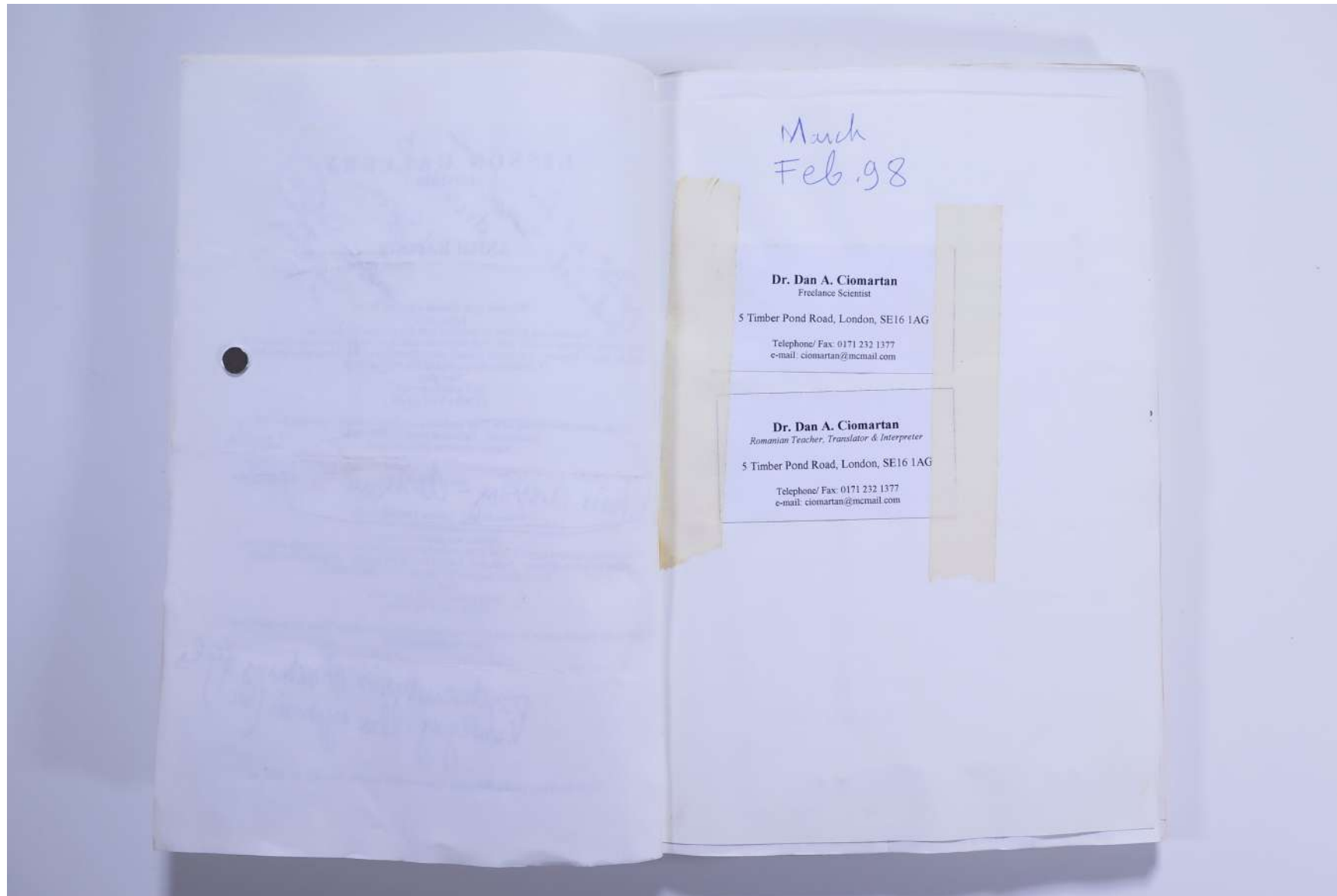
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.004



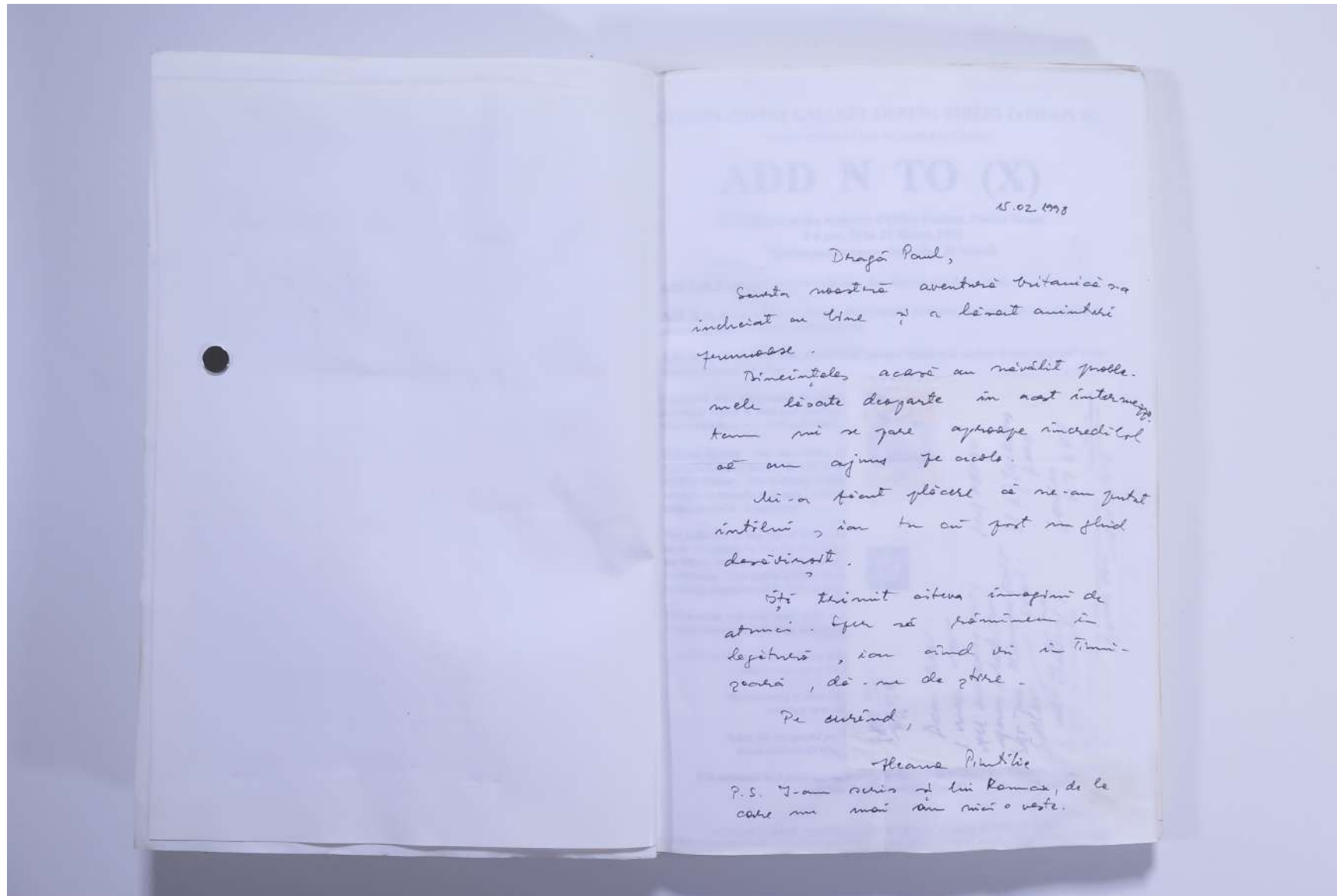
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.005



15.02.1998

Dragă Paul,

Semeta noastră aventură britanică s-a încheiat cu bine și a lăsat amintiri frumoase.

Trăind acum un nevădit gol, m-a lăsat departe în acest intermezzo, tu mi se pare aproape incredibil și am ajuns pe acolo.

Mi-a făcut plăcere să ne-am putut întâlni, iar tu ai fost un fel de descoperire.

Ţi-ai trimis câteva imagini de atunci. Te văd și pe mine în letră, iar când vii în Timișoara, de ne de plece.

Pe scurt,

Paula Paulică

P.S. Ți-am scris și lui Roman, de la care mi dai un mic o veste.

Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

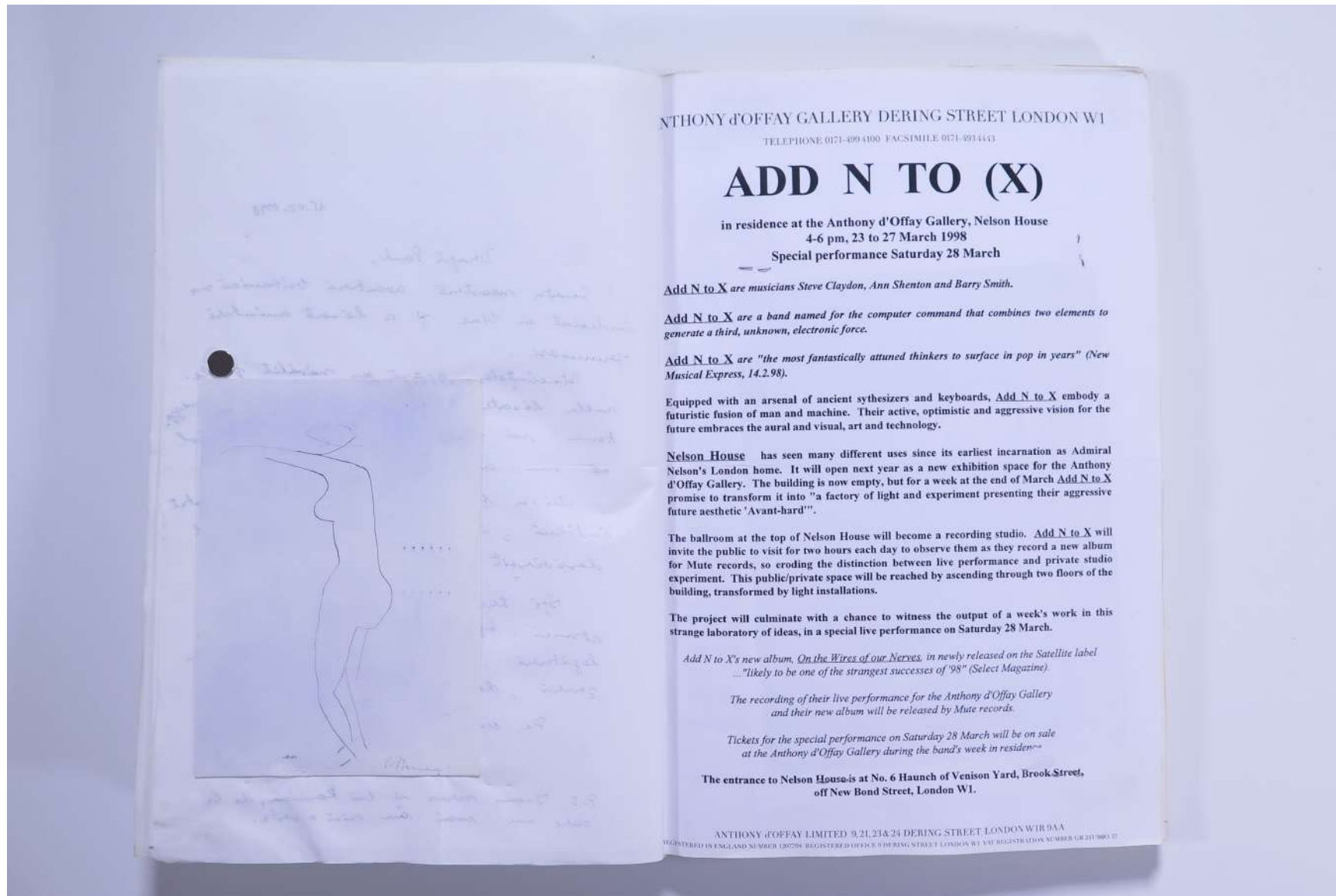
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.006



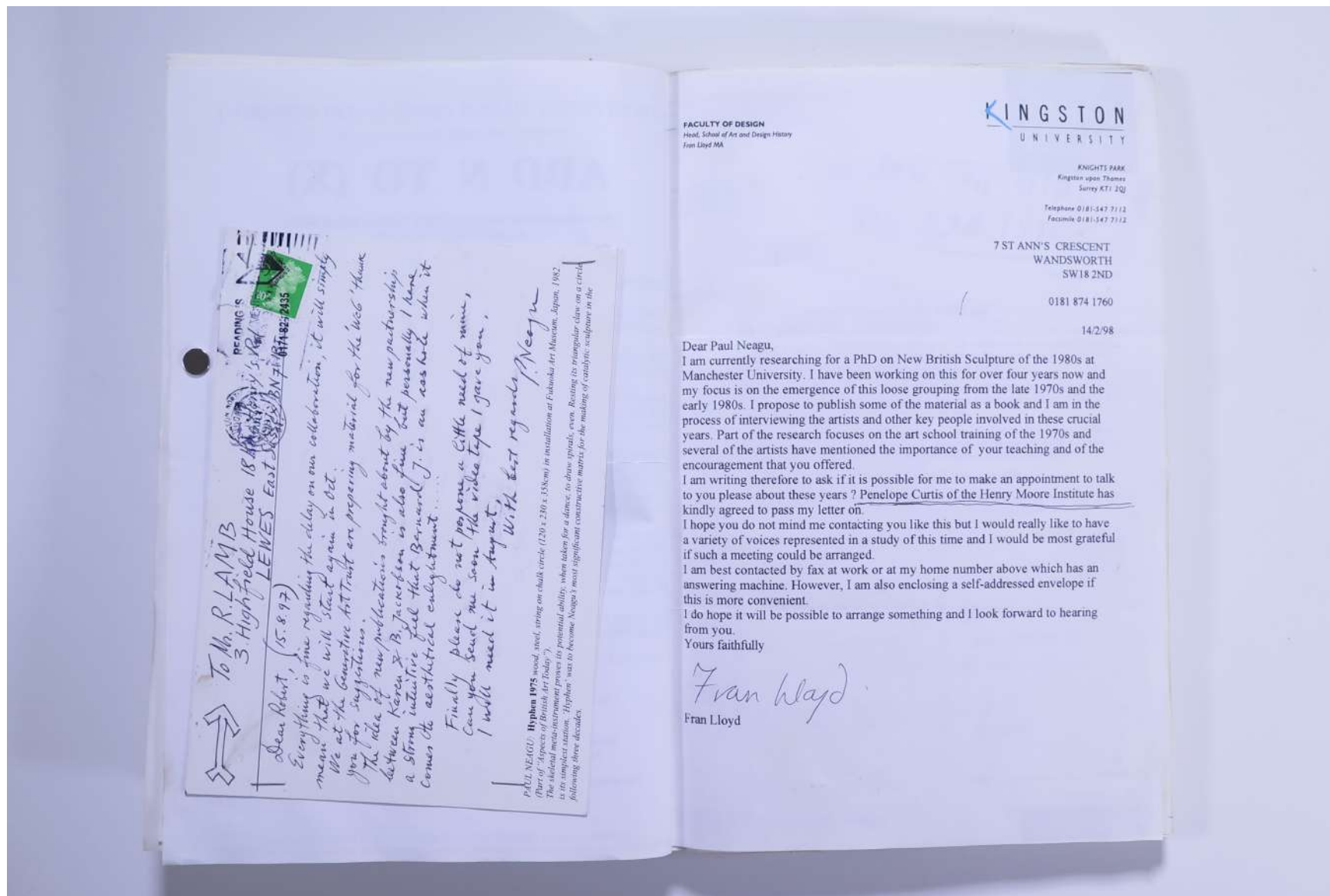
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.
PNE 84.007



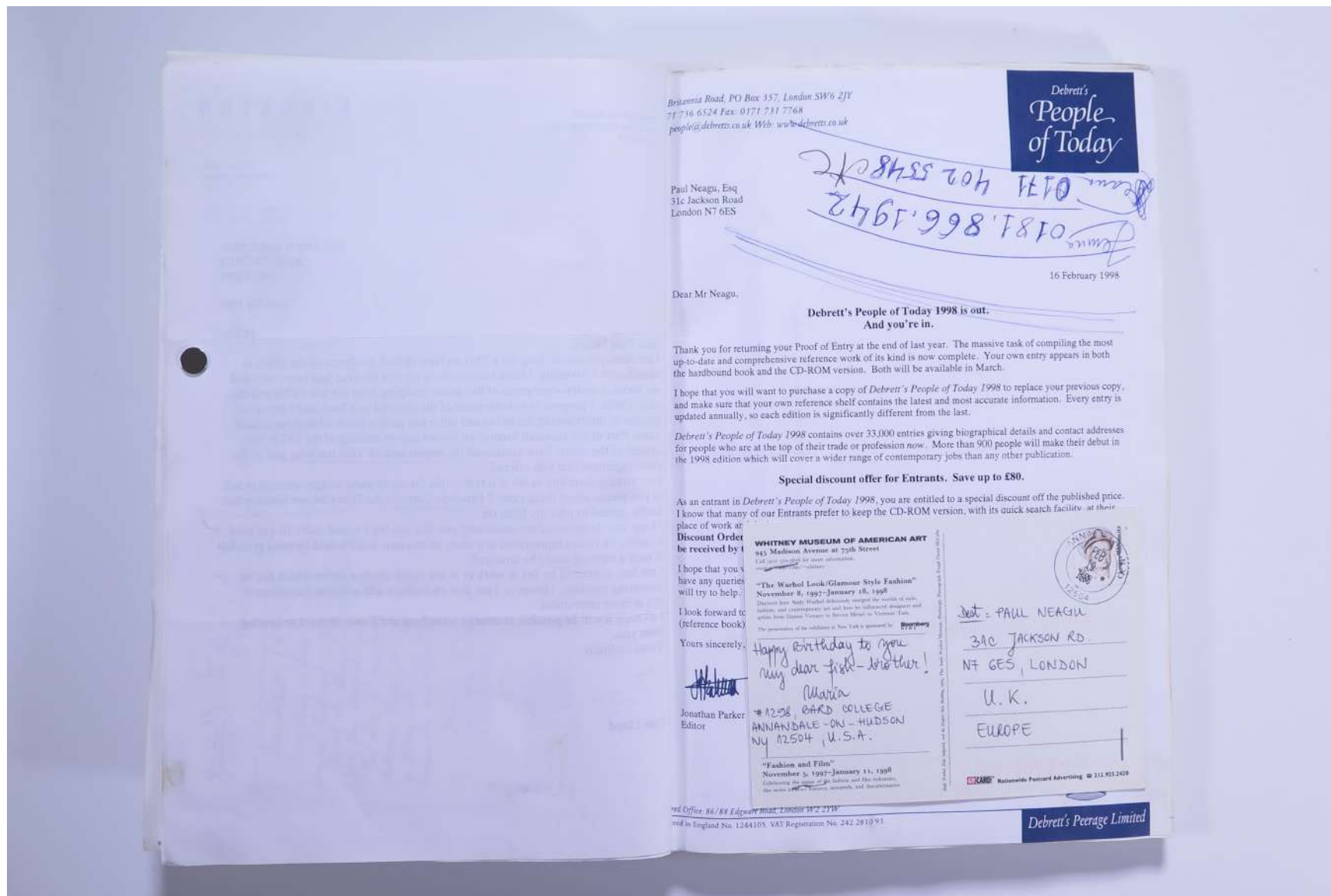
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.
PNE 84.008



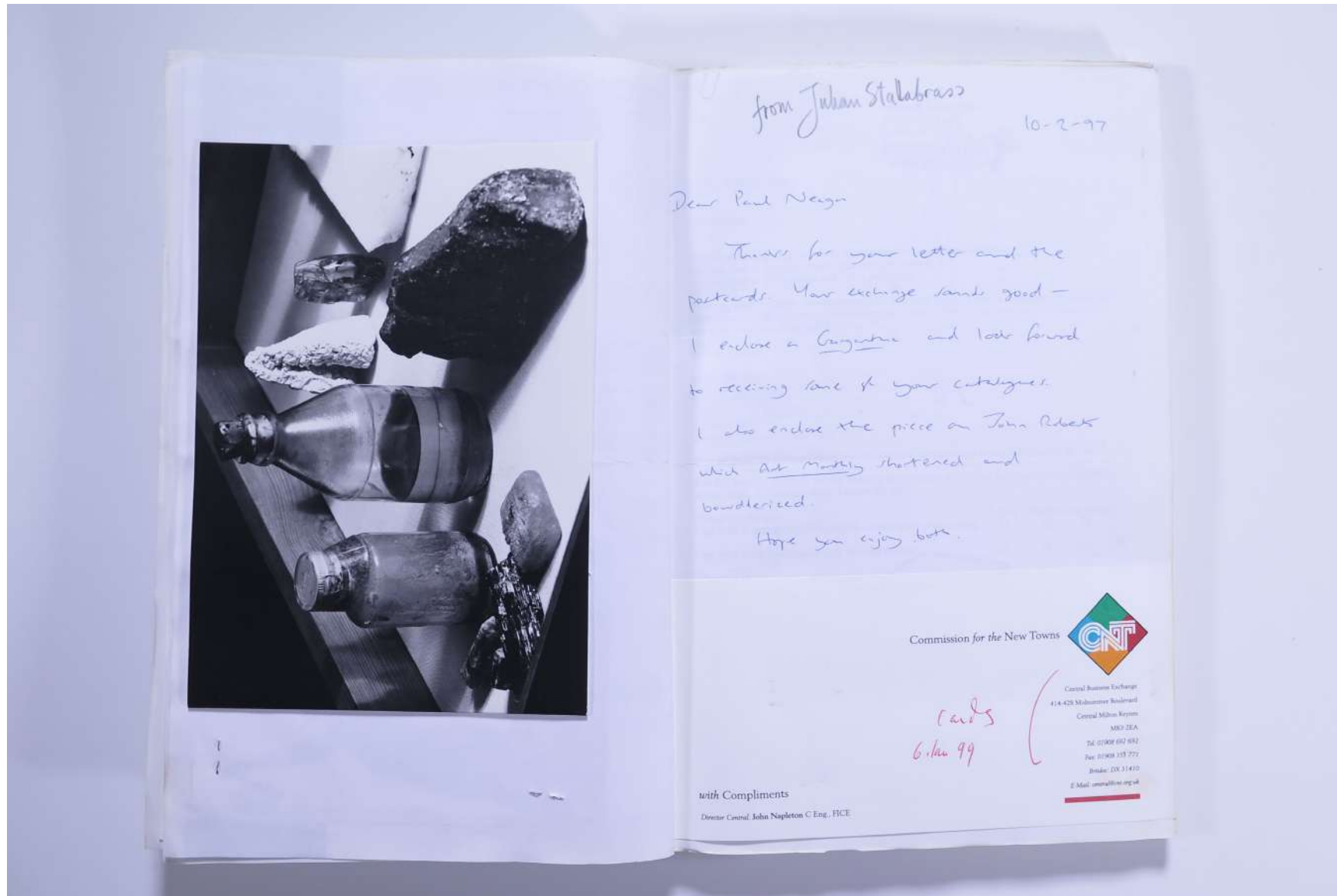
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.009



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

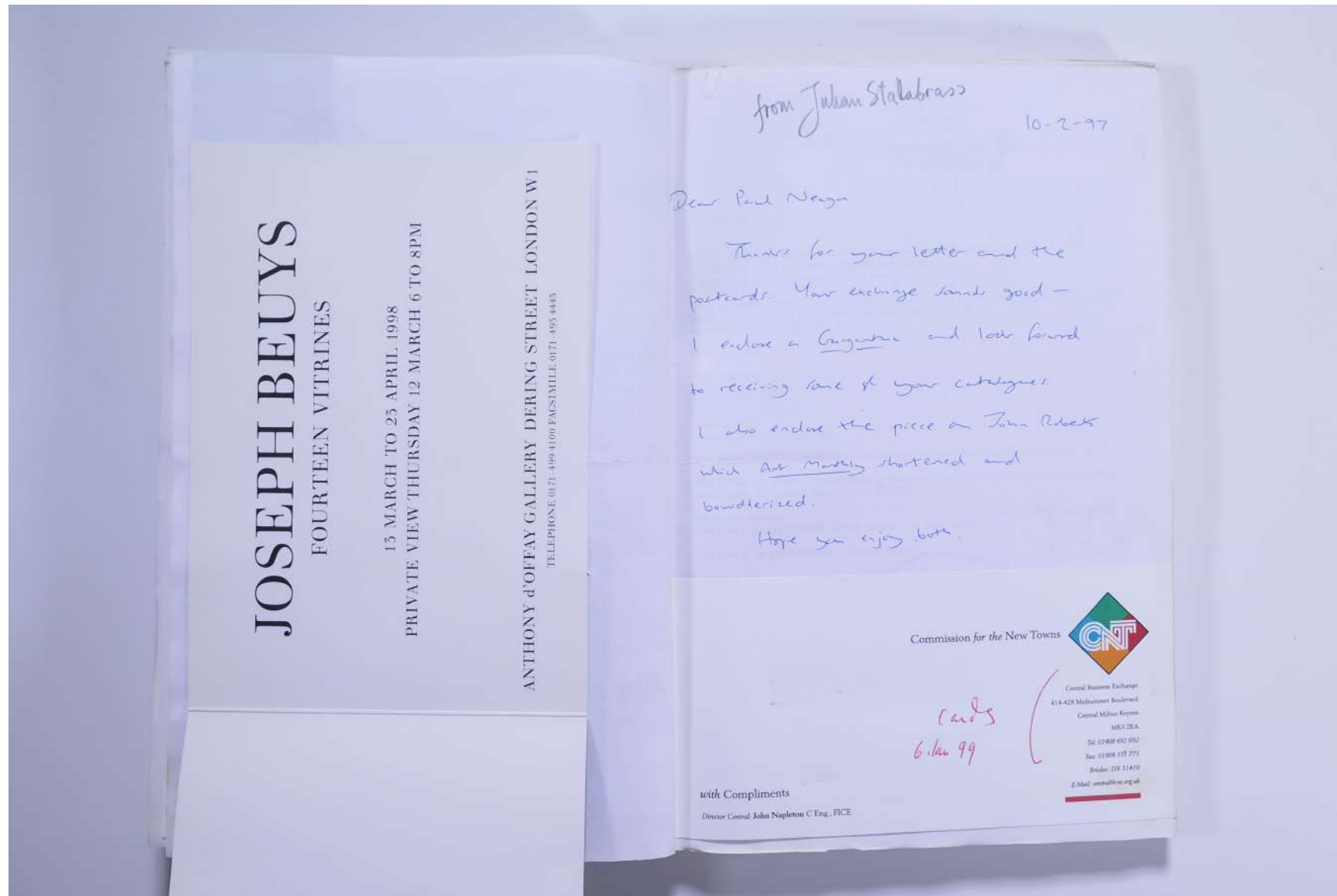
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.010



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

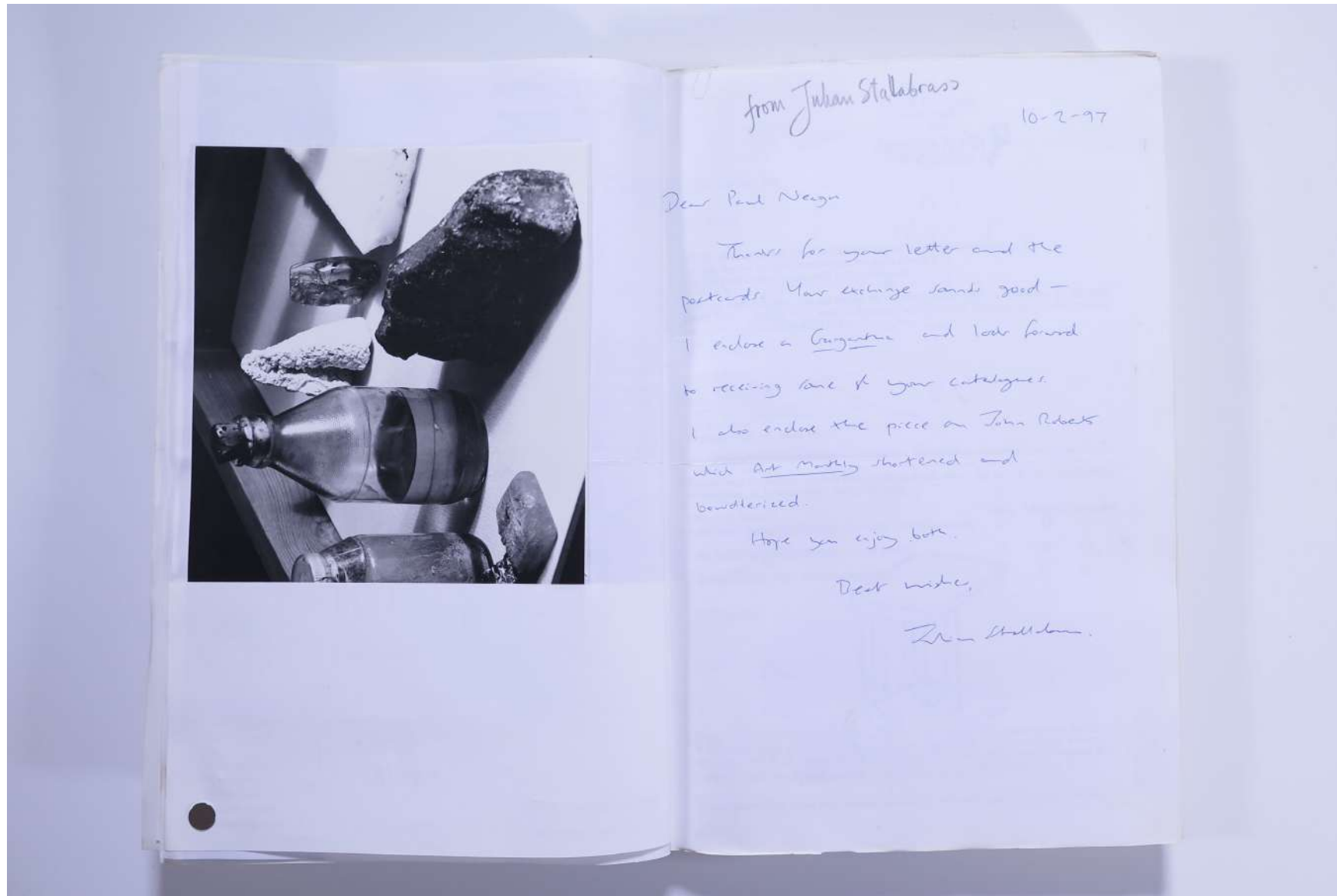
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.011



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

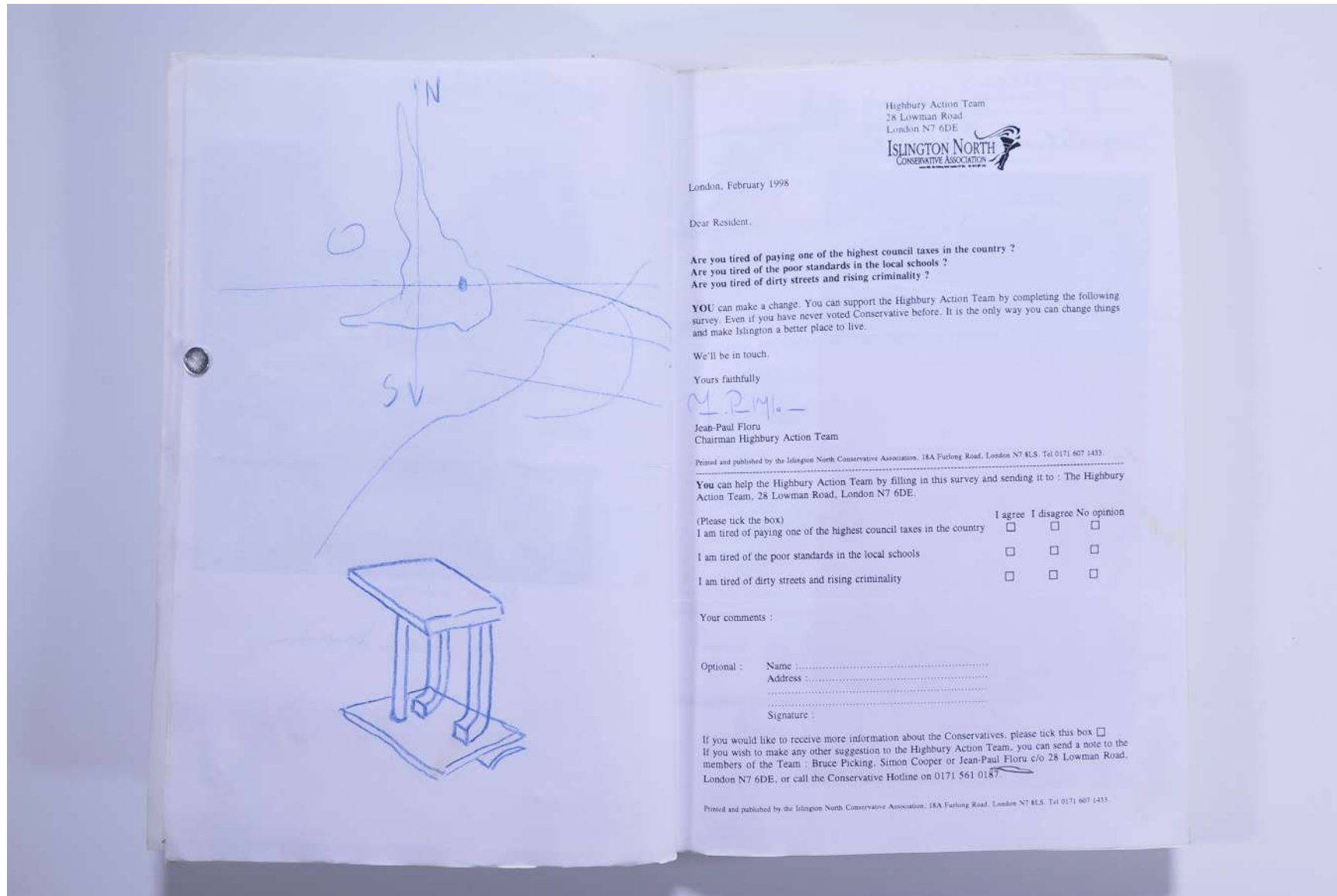
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.012



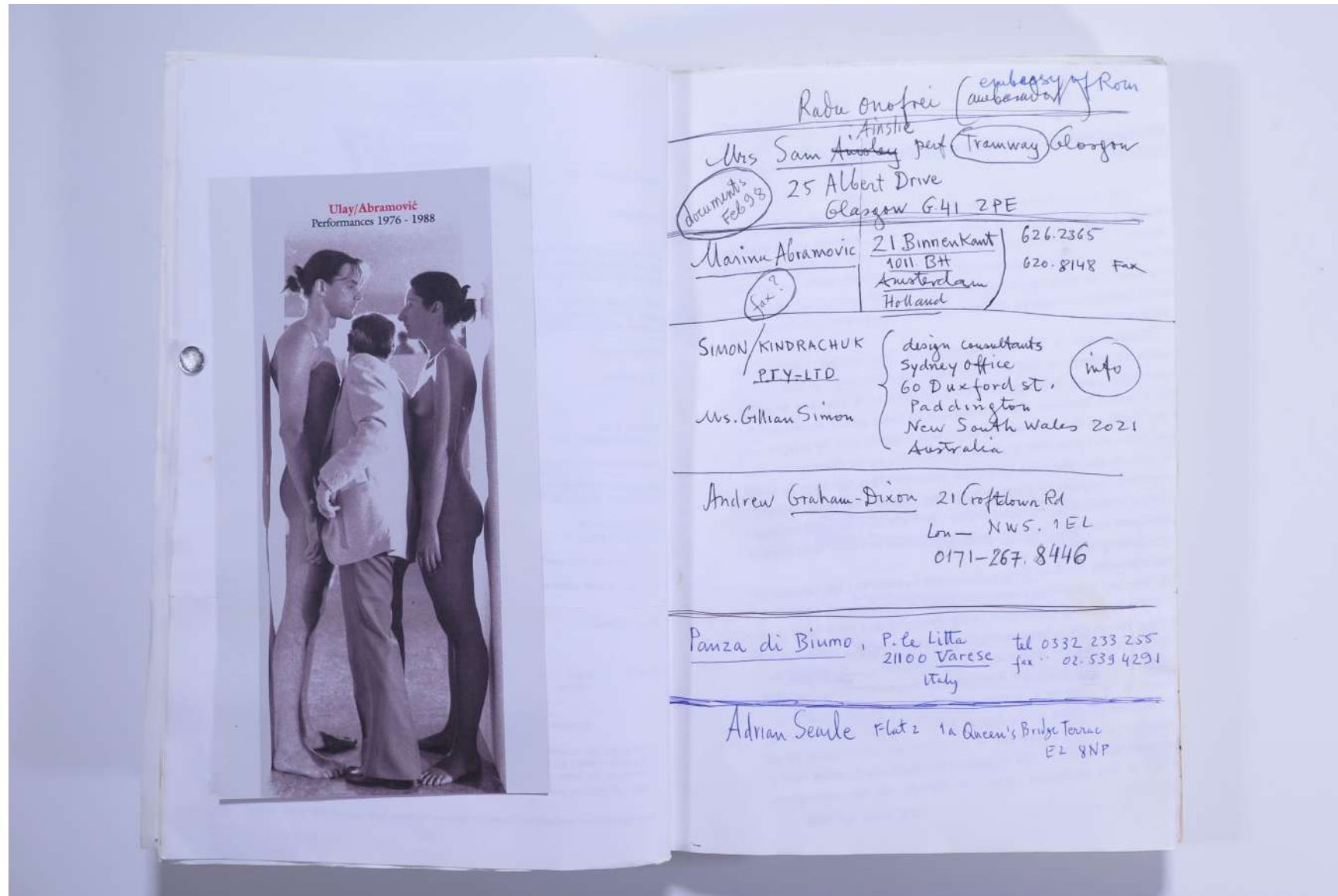
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.013



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

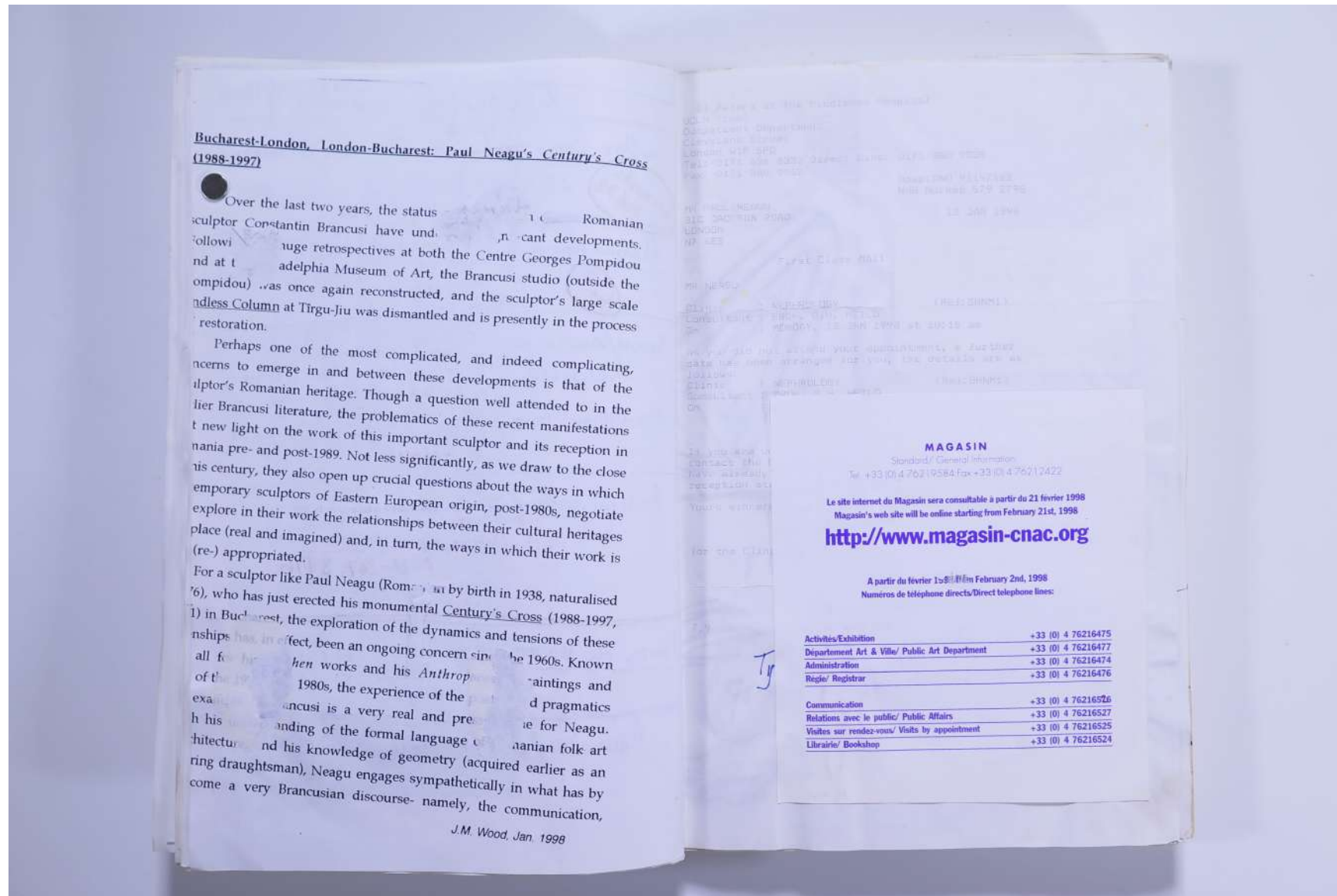
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.014



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

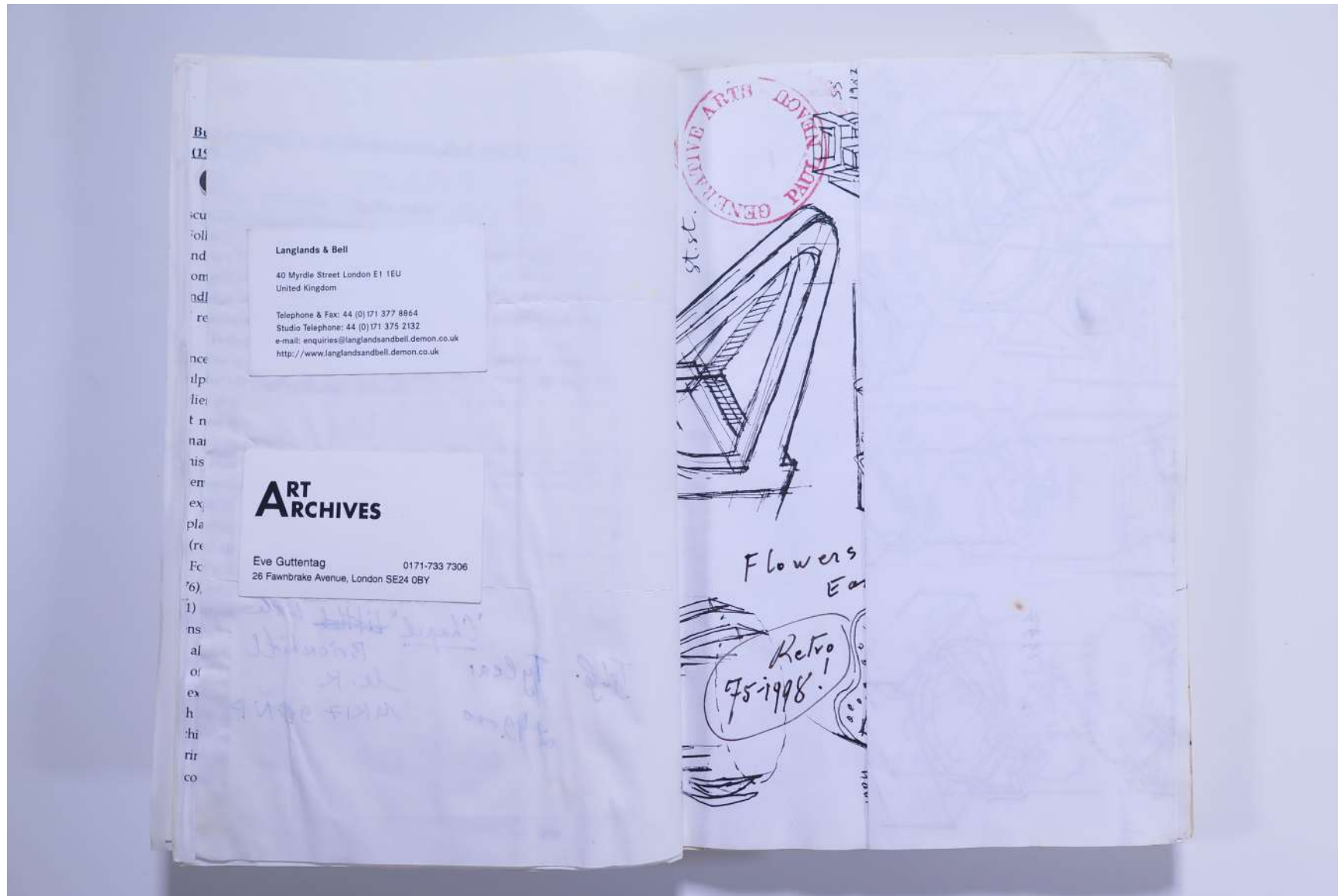
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.015



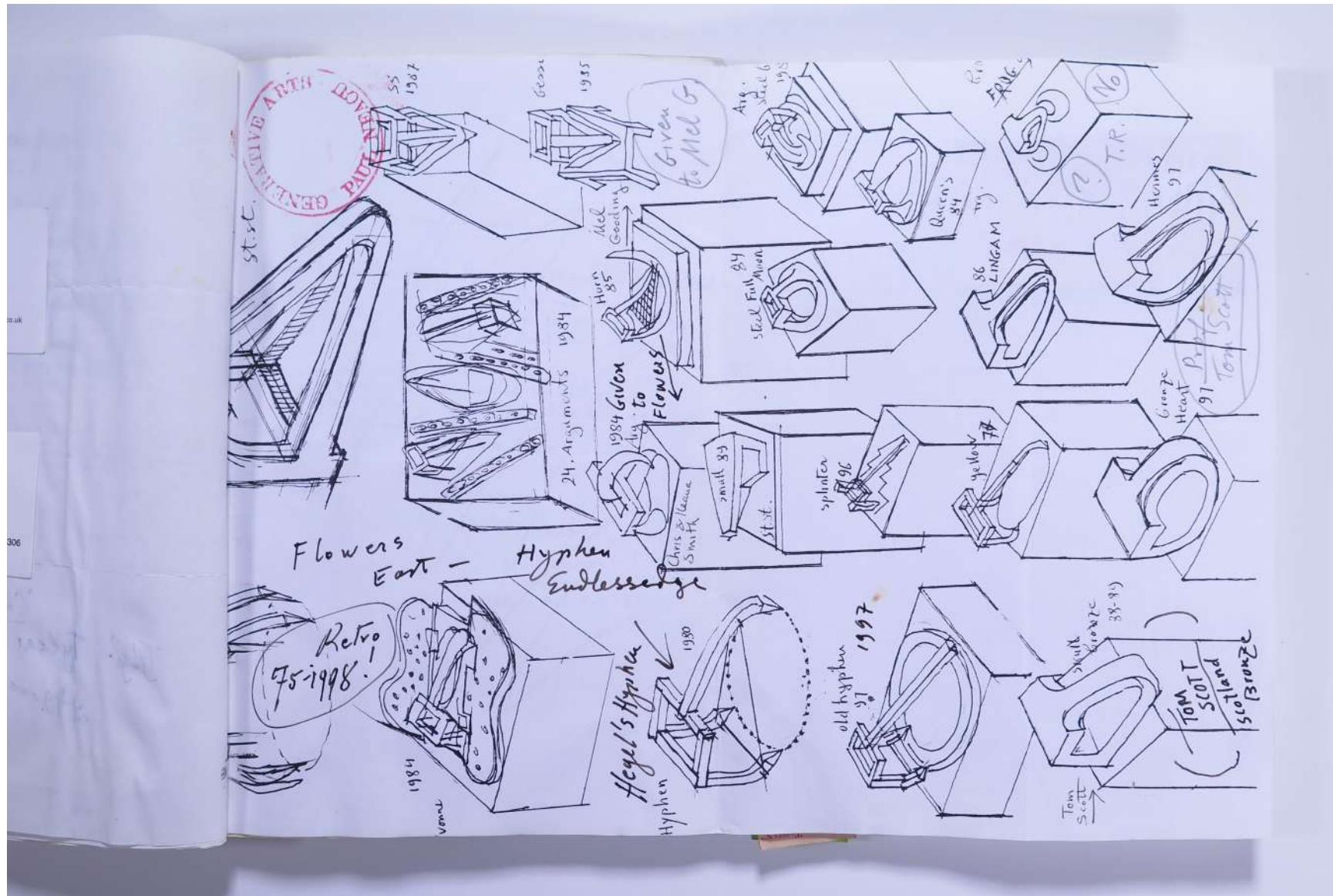
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.016

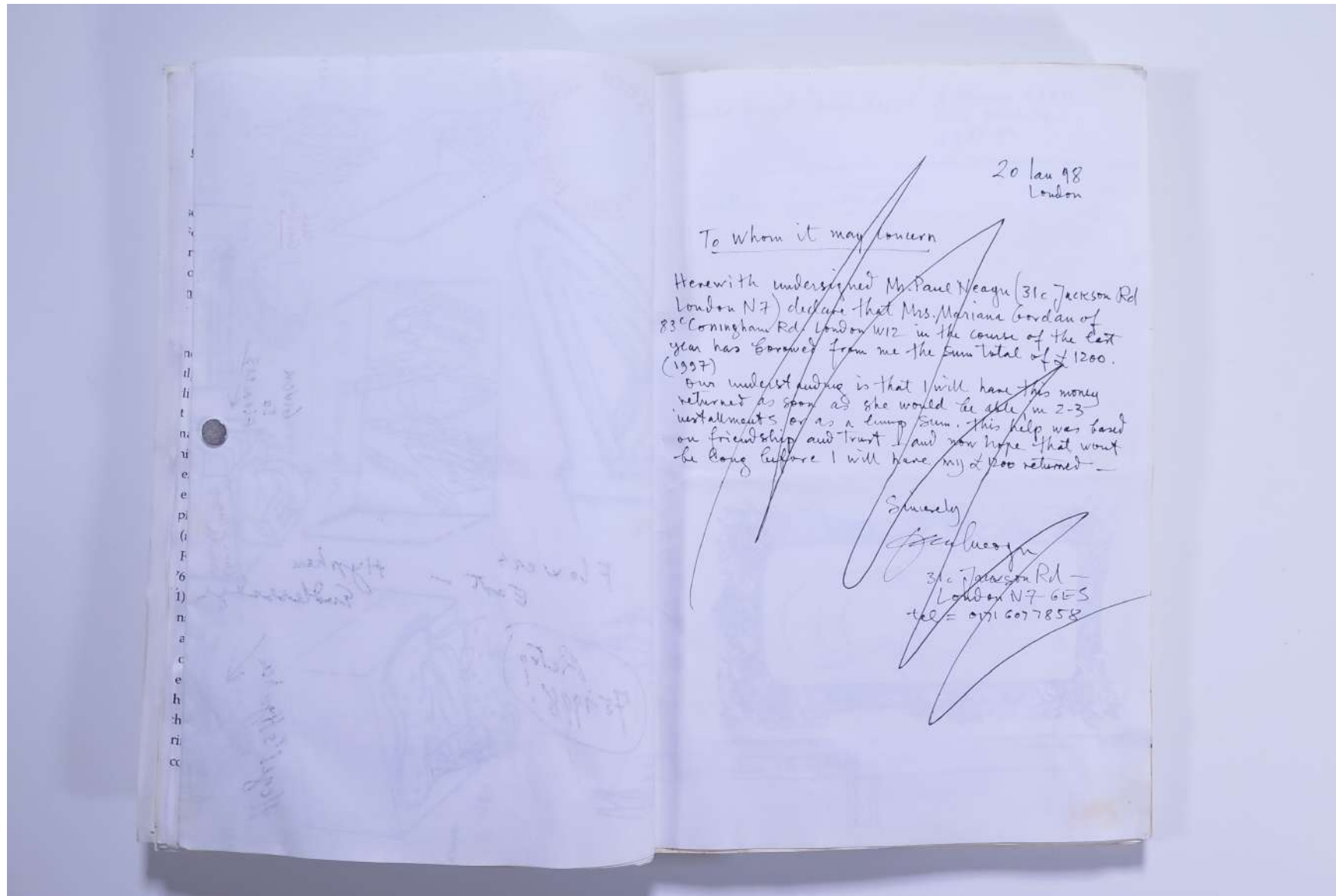


PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.017



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

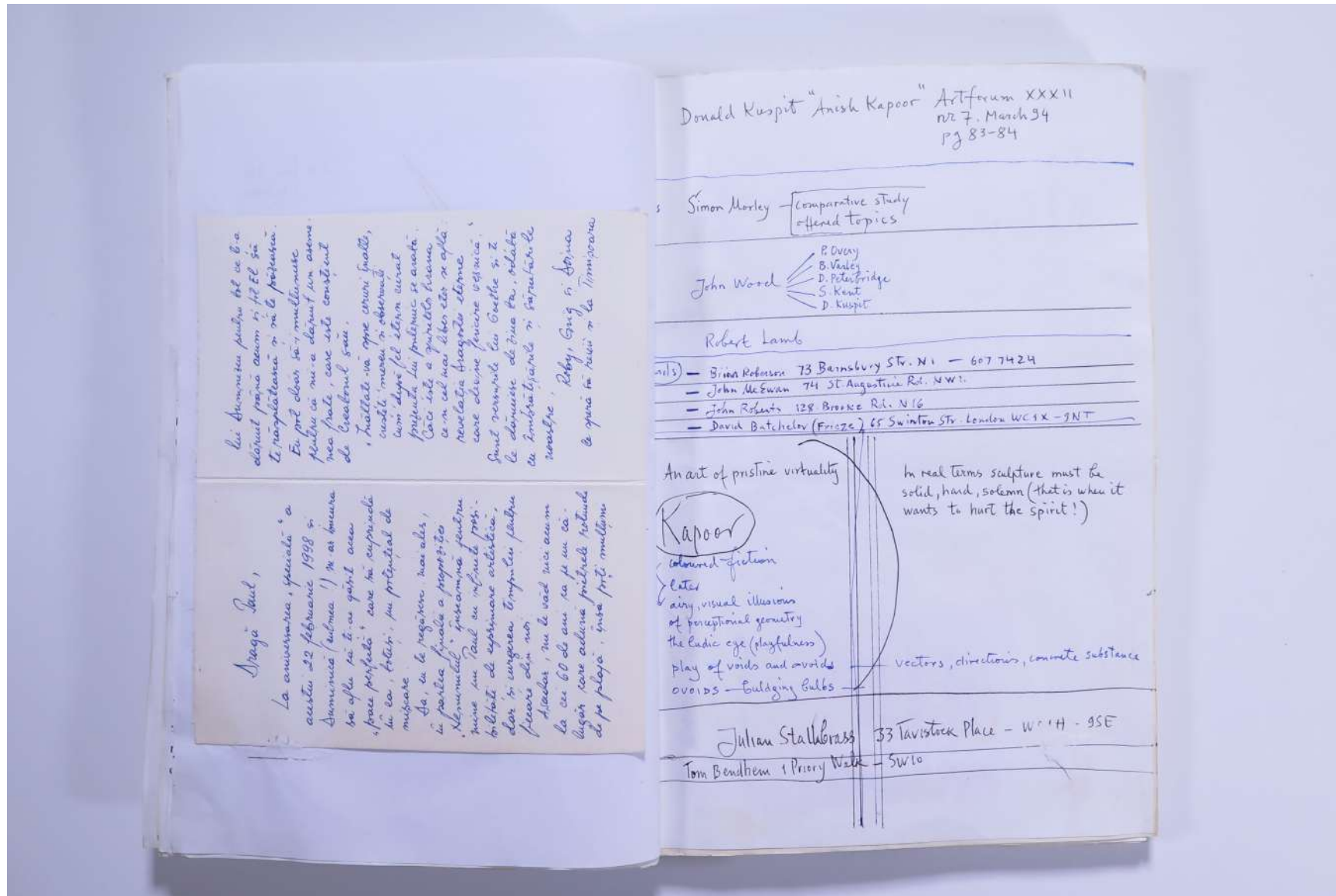
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.018



lui Anonimul pentru că se ține
 dintr-un punct de vedere și pe el și
 în raportarea și în la profunzime.
 Eu pot doar să multumesc
 pentru ce mi-a dat și pentru
 cea parte, care este conștient
 de Creatorul său.
 Trăitute în opre stări înalte,
 creșt, mereu în observat
 cum după fel stăruie
 proiecta, în profunzime și avată.
 Căci este a gândului, în
 ce în cel mai liber și a
 revelația fragilității stăruie.
 care devine, fiecare vesnic.
 Sunt nemuritor în Creație și,
 le dăruie de timp și, adăta
 cu înbrățișare și, în
 nouăte. Rădă, Gând și, în
 a pune în rădă și la
 timpului

Dragă Paul,
 La aniversarea, specială a
 acestui 22 februarie 1998 și
 aniversarea (altmă) și a
 în așteptarea și, în
 "pace perfectă" care în
 în ea, în, în, în
 mișcare.
 de, în la negă, în, în
 în partea, în, în
 Anonimul, în, în
 mine și Paul și în
 în, în, în, în
 dar și, în, în
 în, în, în
 la ce 60 de ani și, în
 în, în, în, în
 de pe plaja, în, în

Donald Kuspit "Anish Kapoor" Artforum XXXII
 nr 7, March 94
 pg 83-84

Simon Morley - Comparative Study
 offered Topics

John Wood

- P. Duvy
- B. Valey
- D. Peterbridge
- S. Kent
- D. Kuspit

Robert Lamb

- Brian Robinson 73 Barnsbury St. N1 - 607 7424
- John McSwan 74 St. Augustine Rd. NW1.
- John Roberts 128 Brooke Rd. N16
- David Batchelor (Frieze) 65 Swinton St. London WC1X - 9NT

An art of pristine virtuality

Kapoor

coloured fiction
 later
 airy, visual illusions
 of perceptual geometry
 the ludic eye (playfulness)
 play of voids and ovoids
 ovoids - Bulging Bulbs

In real terms sculpture must be
 solid, hard, solemn (that is when it
 wants to hurt the spirit!)

vectors, directions, concrete substance

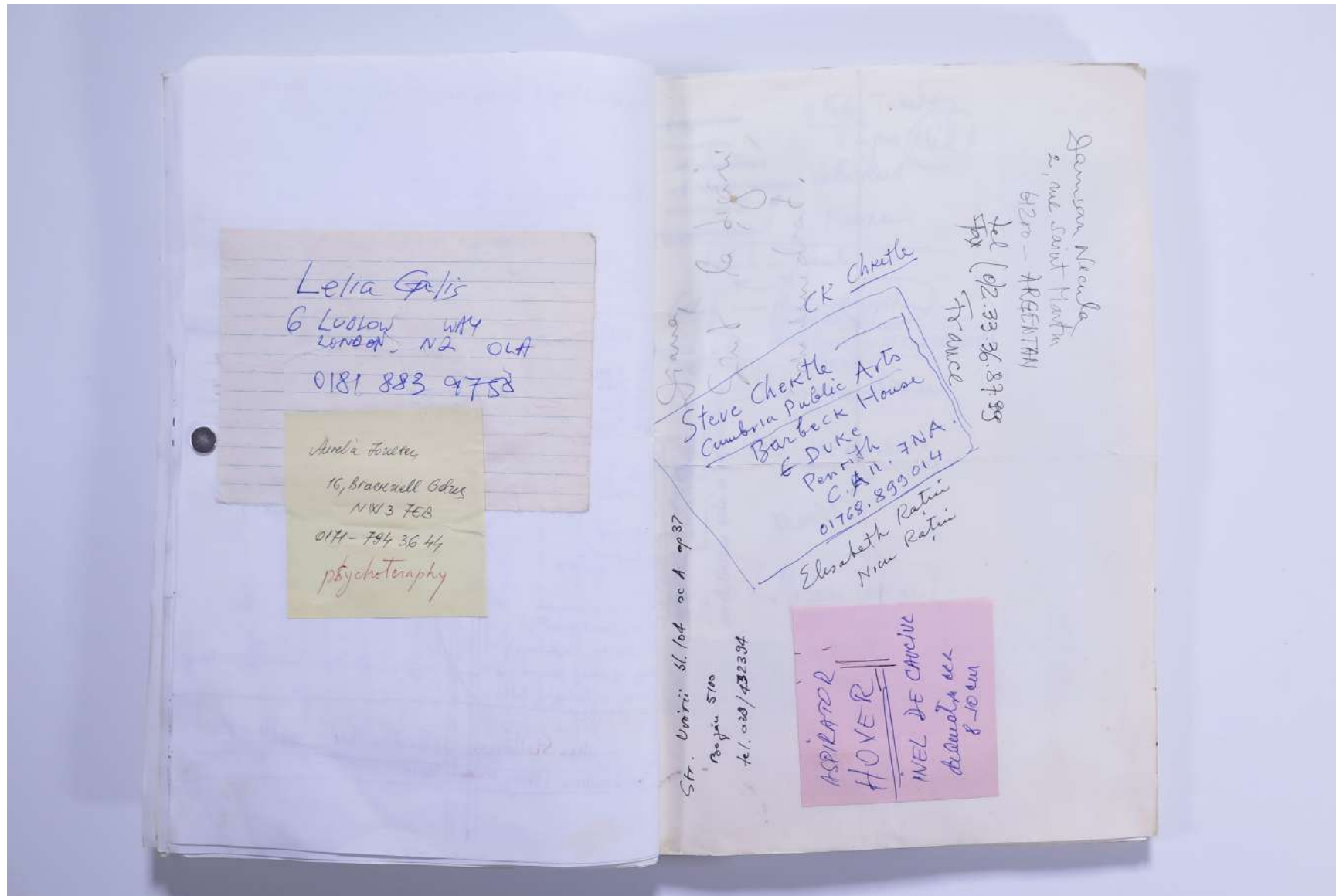
- Julian Stallabrass 33 Tavistock Place - W1H - 9SE
- Tom Bendheim 1 Priory Walk - SW10

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.019



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

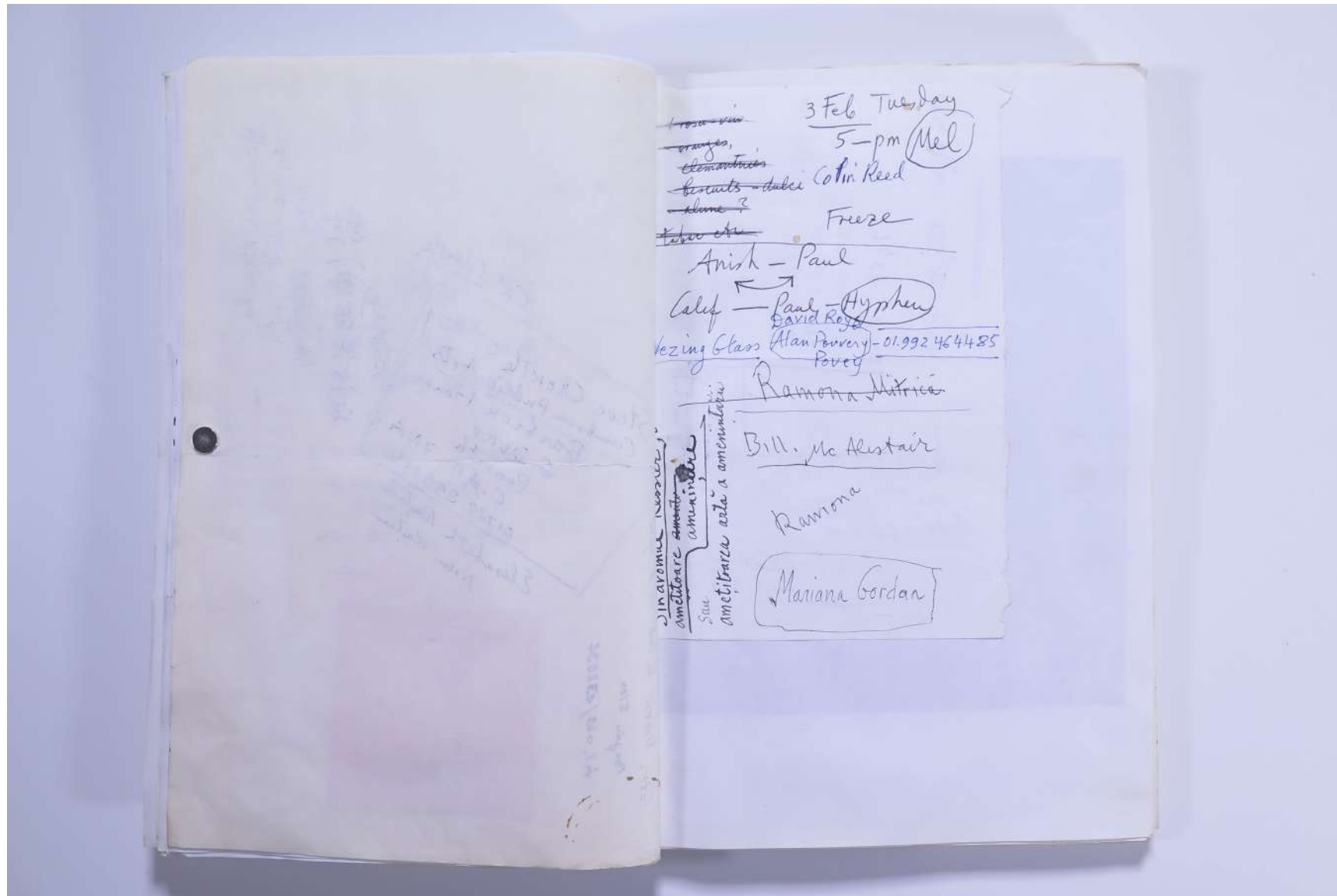
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.020



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

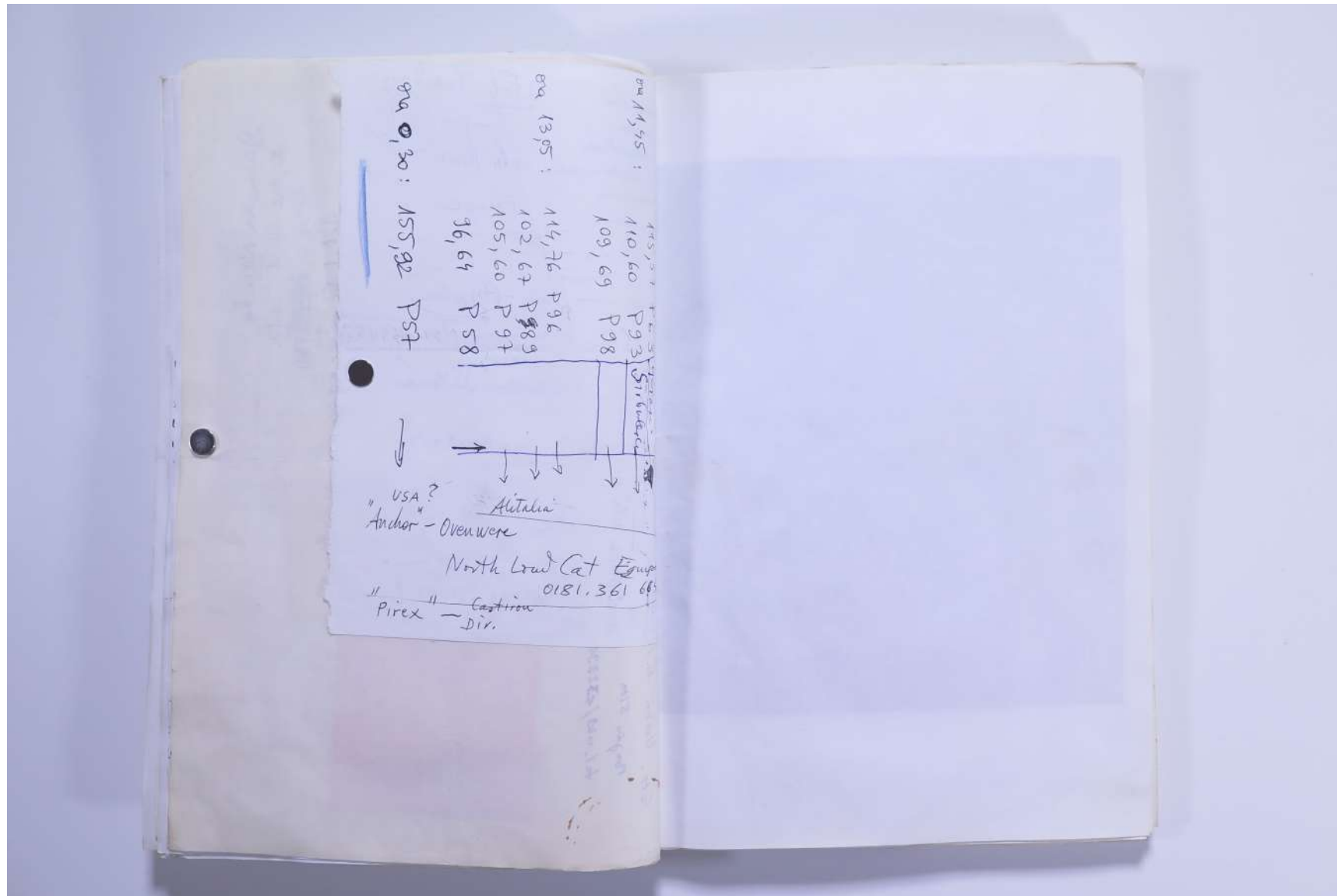
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.021



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

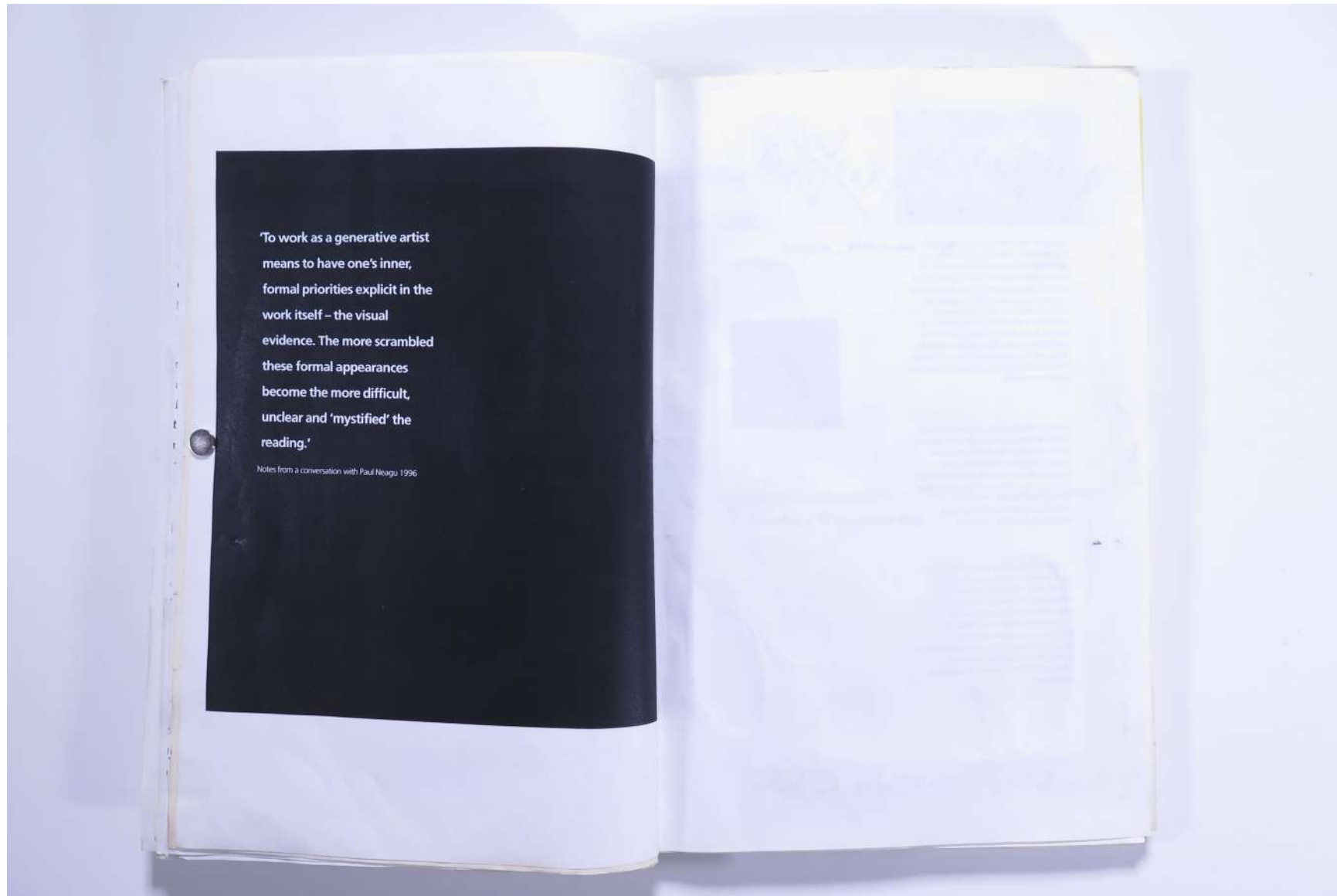
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.022



'To work as a generative artist means to have one's inner, formal priorities explicit in the work itself – the visual evidence. The more scrambled these formal appearances become the more difficult, unclear and 'mystified' the reading.'

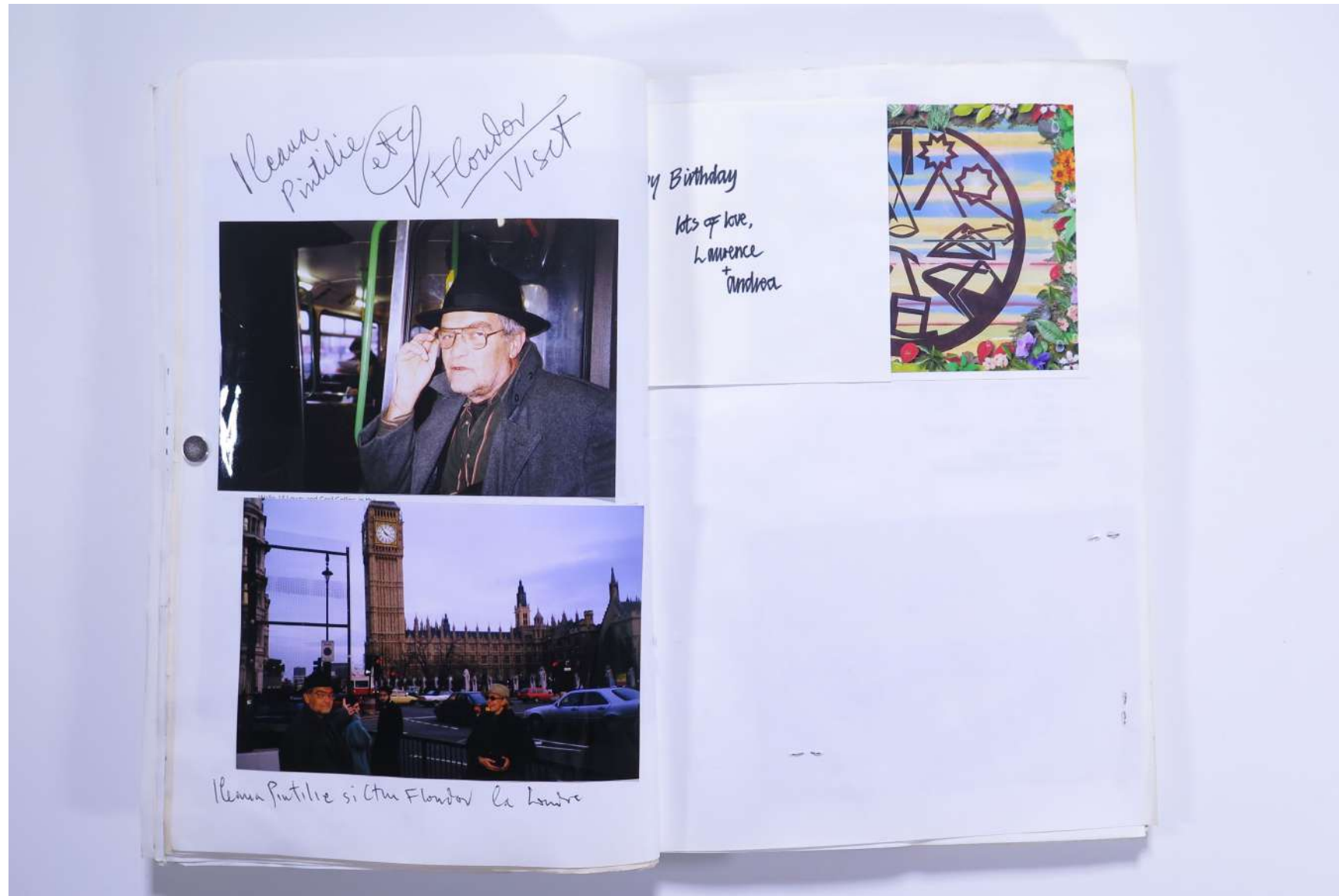
Notes from a conversation with Paul Neagu 1996

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.023

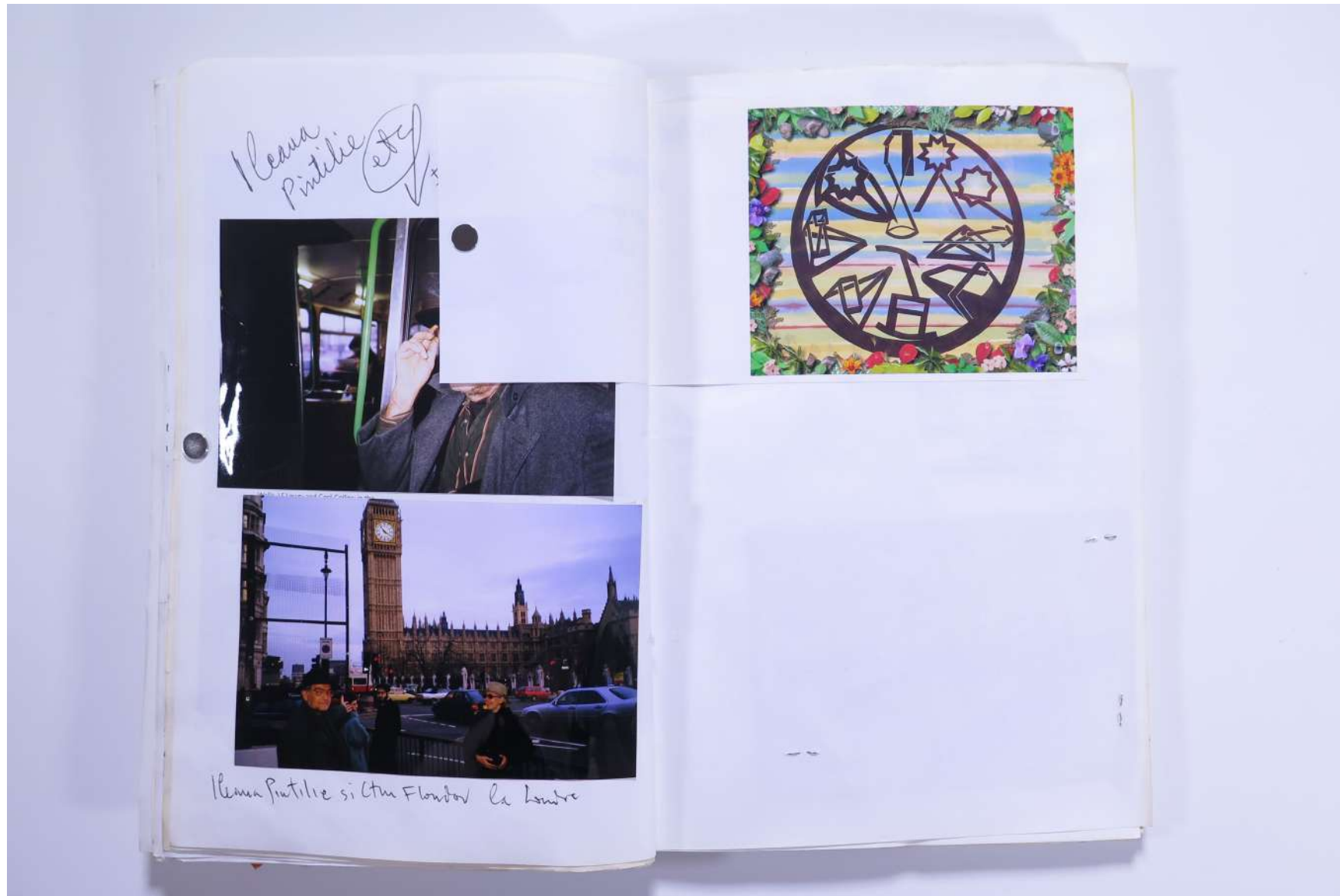


PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.024



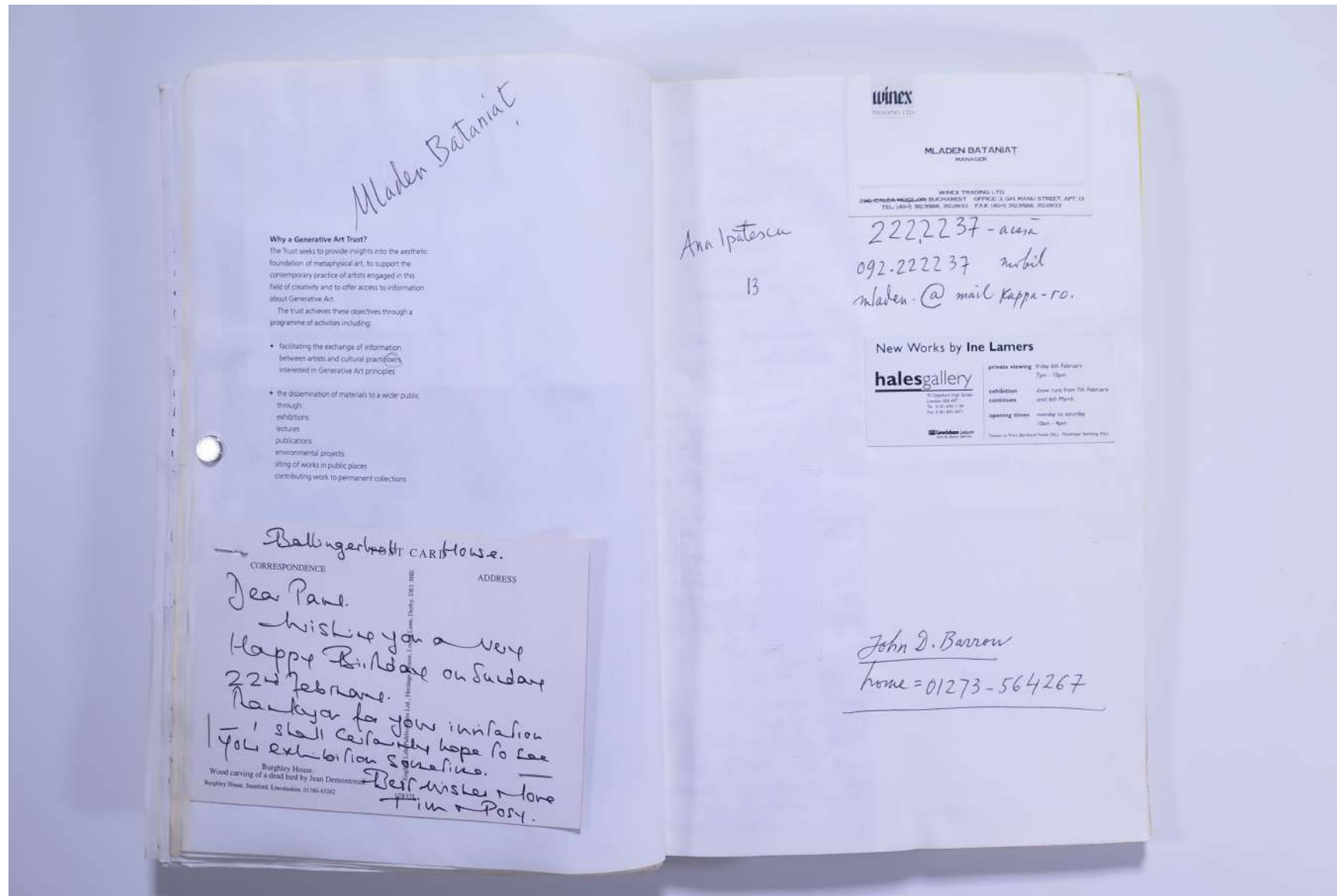
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.025



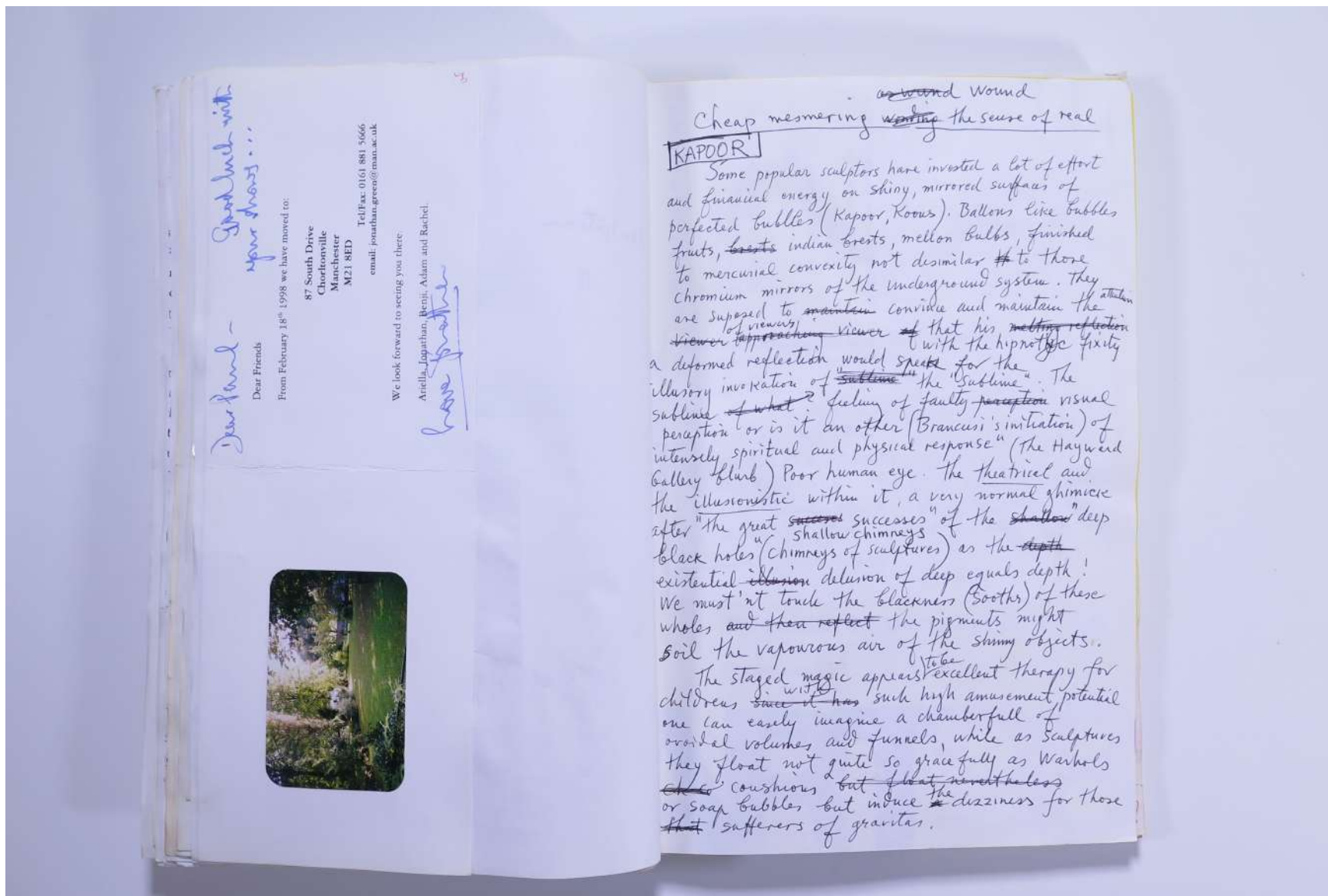
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.026



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

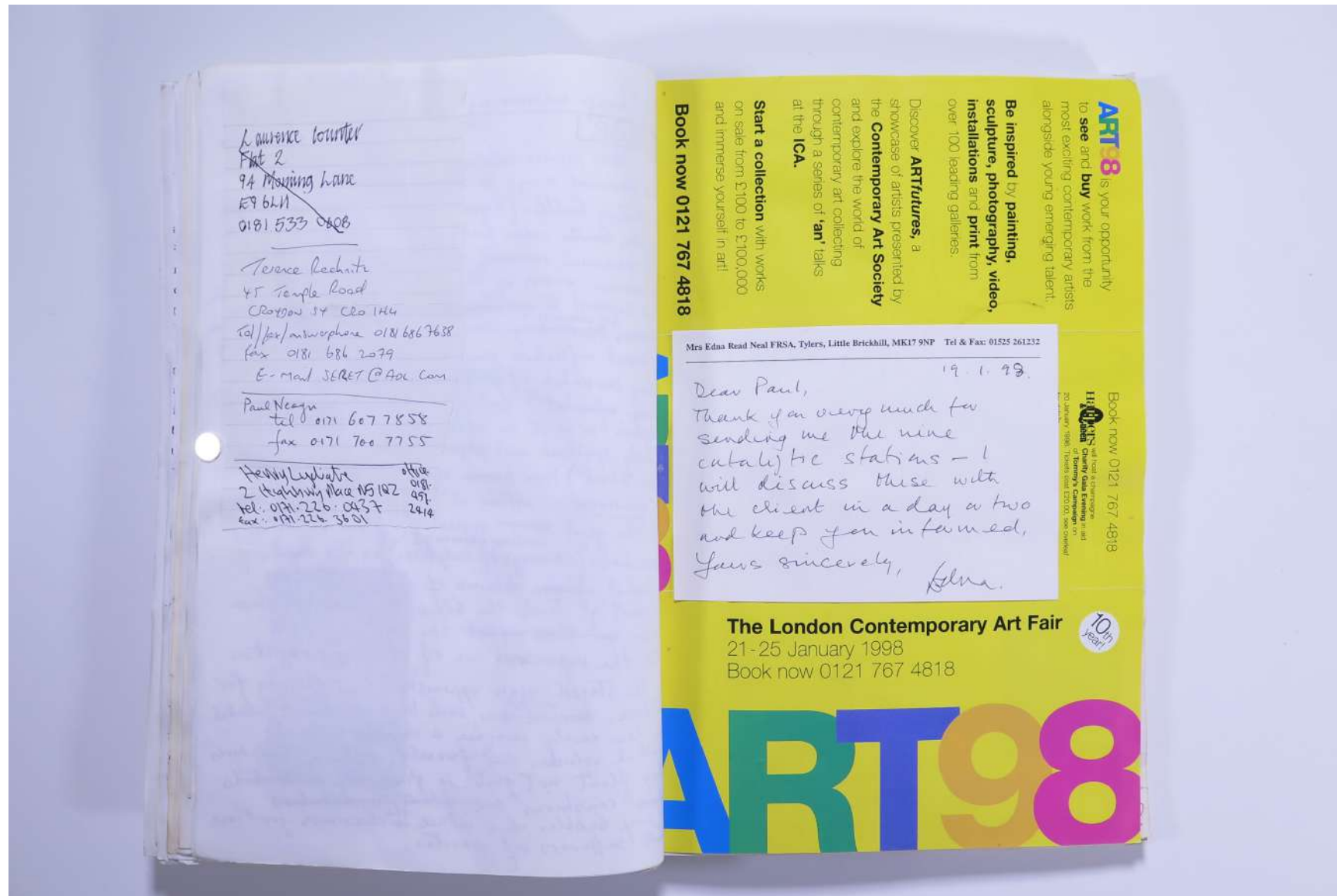
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.027



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.028



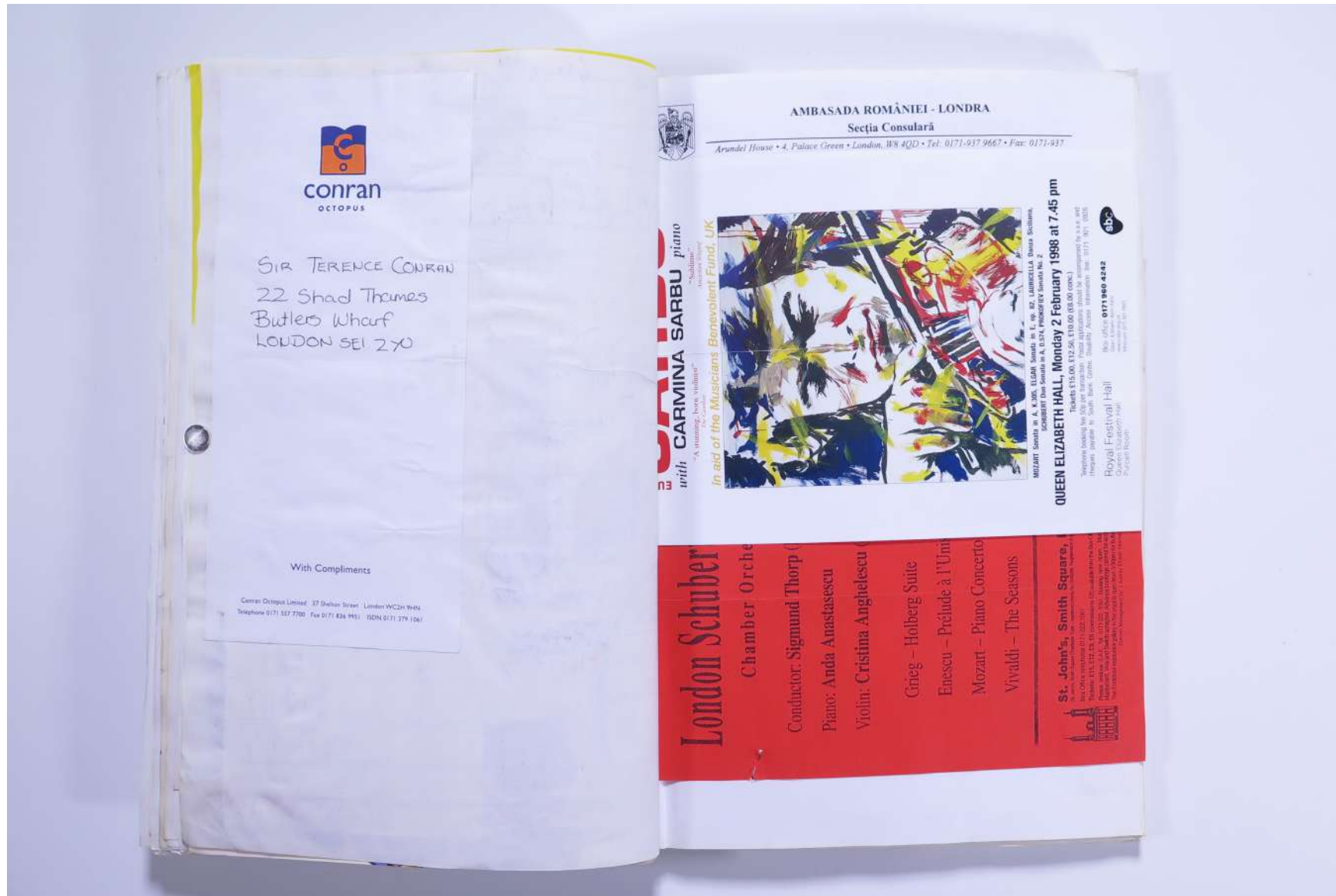
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.029



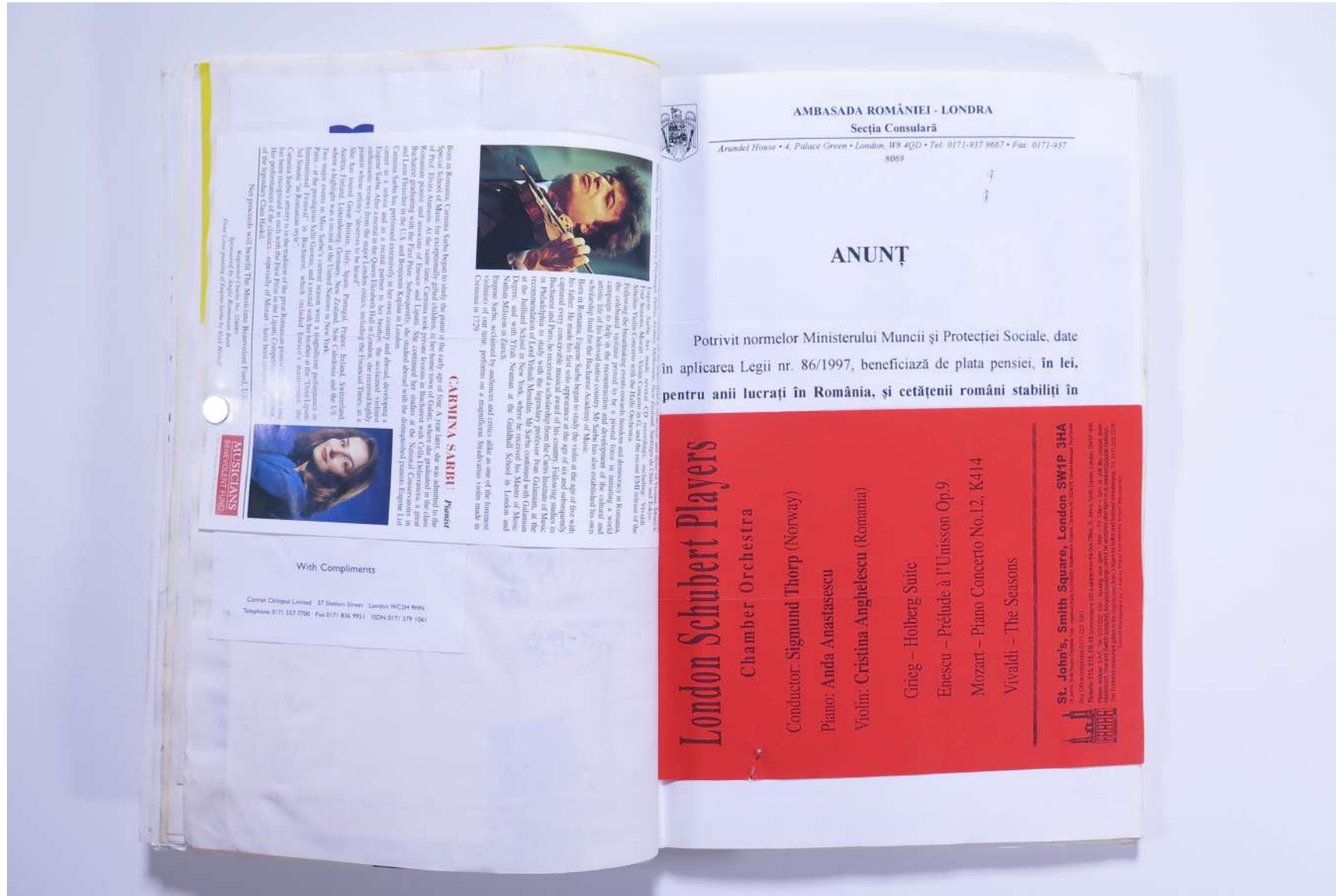
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.030



AMBASADA ROMÂNIEI - LONDRA Secția Consulară

Arundel House • 4, Palace Green • London, W1K 4QD • Tel: 0171-937 9667 • Fax: 0171-937 8069

ANUNȚ

Potrivit normelor Ministerului Muncii și Protecției Sociale, date în aplicarea Legii nr. 86/1997, beneficiază de plata pensiei, în lei, pentru anii lucrați în România, și cetățenii români stabiliți în

London Schubert Players

Chamber Orchestra

Conductor: Sigmund Thorp (Norway)

Piano: Anda Anastasescu

Violin: Cristina Anghelescu (Romania)

Grigig – Holberg Suite

Enescu – Prélude à l'Usson Op.9

Mozart – Piano Concerto No.12, K414

Vivaldi – The Seasons

St. John's, Smith Square, London SW1P 3HA
Tel: 0171-9301111 (0171 221 361)
The London Schubert Players is a registered charity, incorporated in England, No. 1011489. Registered office: 101, St. John's, Smith Square, London SW1P 3HA. The London Schubert Players is a registered charity, incorporated in England, No. 1011489. Registered office: 101, St. John's, Smith Square, London SW1P 3HA.



CARINA SARBU Pianist

Born in Romania, Carina Sarbu began to study the piano at the early age of five. Her first teacher was her mother, who was a pianist and a vocal soloist. She then studied at the National Conservatory of Music in Bucharest, where she received her diploma in 1979. She then moved to London, where she studied at the Royal College of Music. She has since performed in many countries, including the United States, Canada, and the UK. She has also recorded several albums. Her performance of the Liszt Sonata in B minor is particularly noted for its technical precision and emotional depth.



MUSICIANS
INTERVIEWING

With Compliments

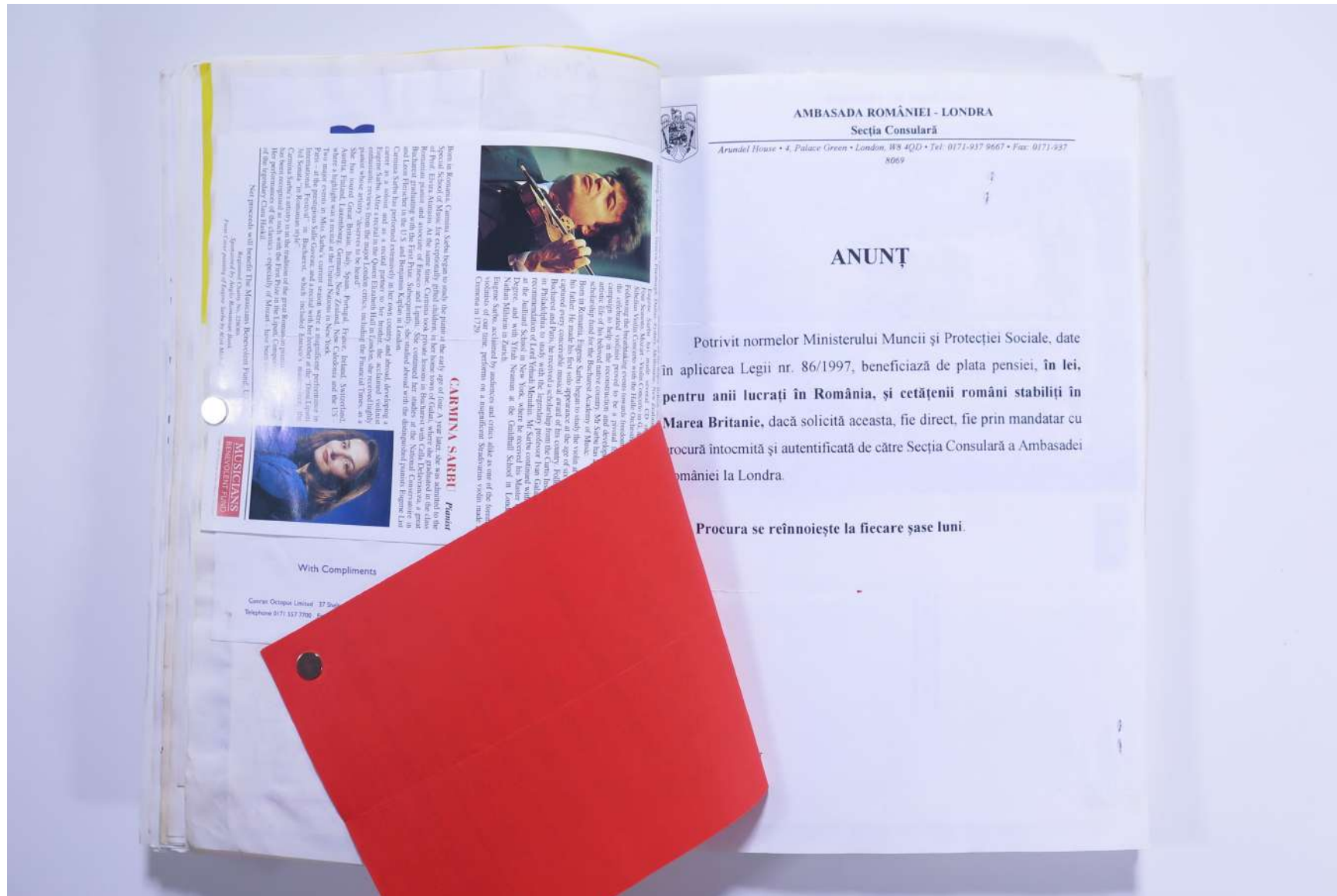
Corbyn Chopin Limited, 37 Batten Street, London WC2H 8RH
Telephone 0171 227 7200 Fax 0171 816 9551 ISSN 0171 379 1061

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.031



AMBASADA ROMÂNIEI - LONDRA Secția Consulară

Arundel House • 4, Palace Green • London, W8 4QD • Tel: 0171-937 9667 • Fax: 0171-937 8069

ANUNȚ

Potrivit normelor Ministerului Muncii și Protecției Sociale, date în aplicarea Legii nr. 86/1997, beneficiază de plata pensiei, în lei, pentru anii lucrați în România, și cetățenii români stabiliți în Marea Britanie, dacă solicită aceasta, fie direct, fie prin mandat cu procură întocmită și autentificată de către Secția Consulară a Ambasadei României la Londra.

Procura se reînnoiește la fiecare șase luni.



CARINA SABRI Pianist



MESSEGIANS RENOVATED FLUTE

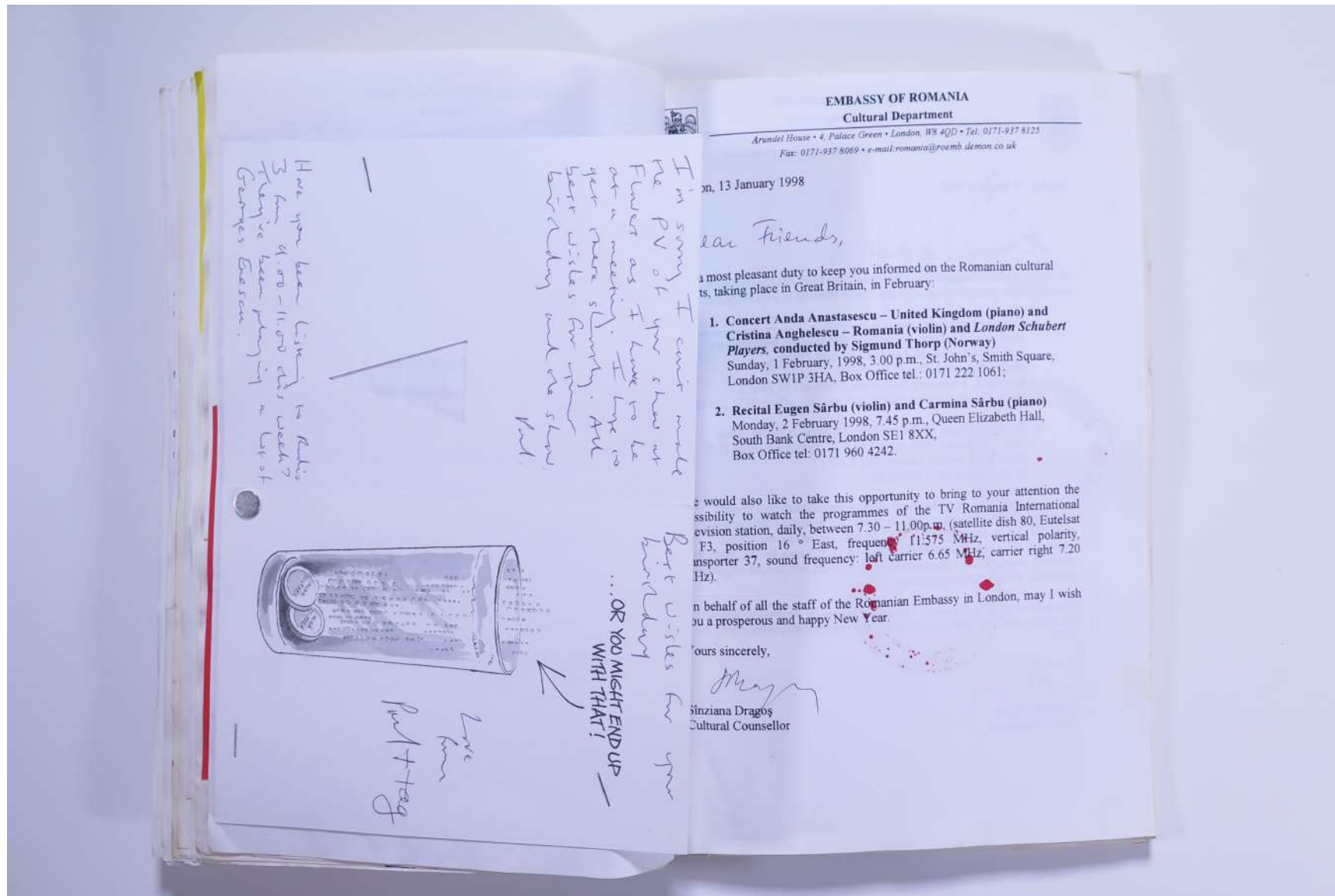
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.032



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

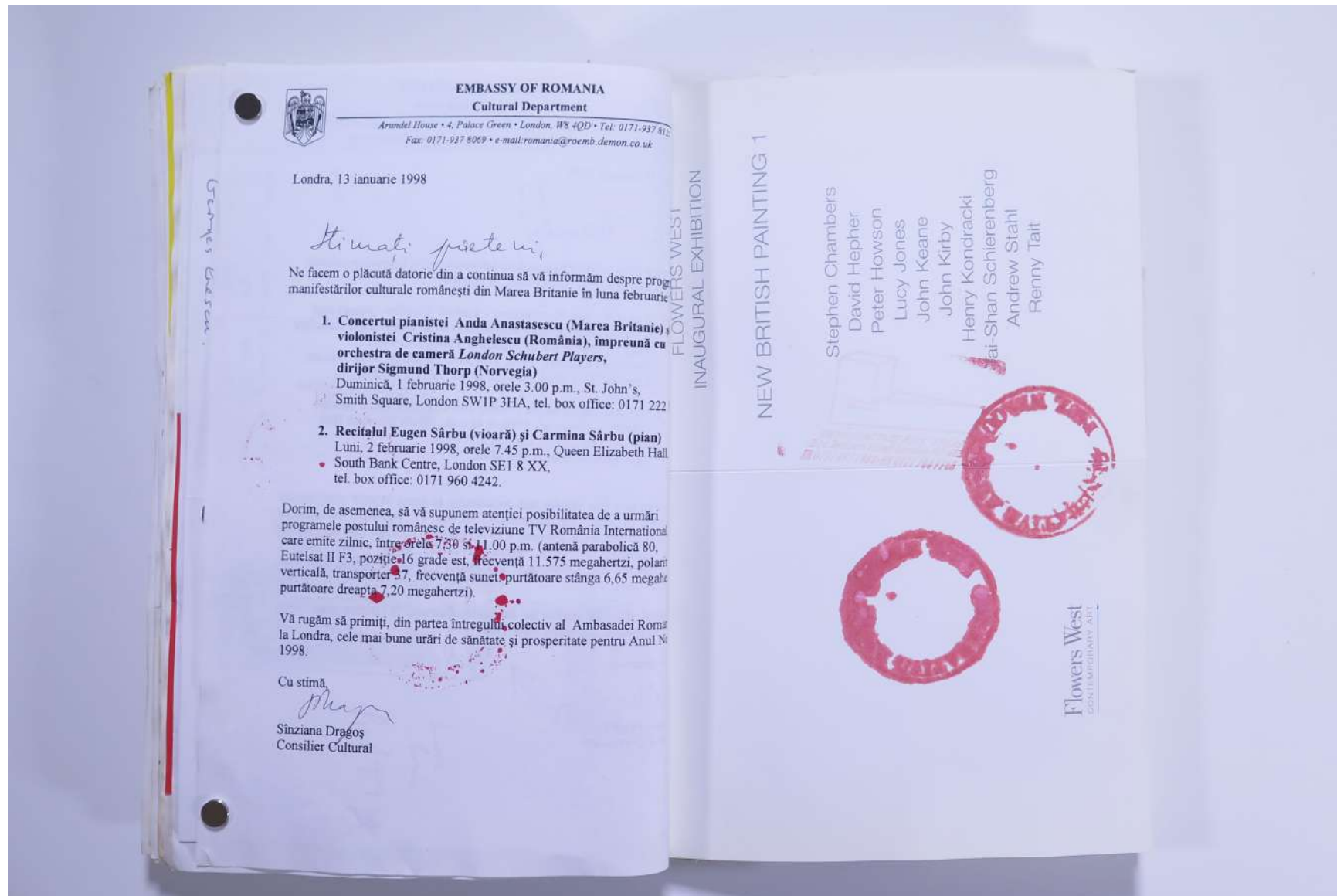
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.033



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

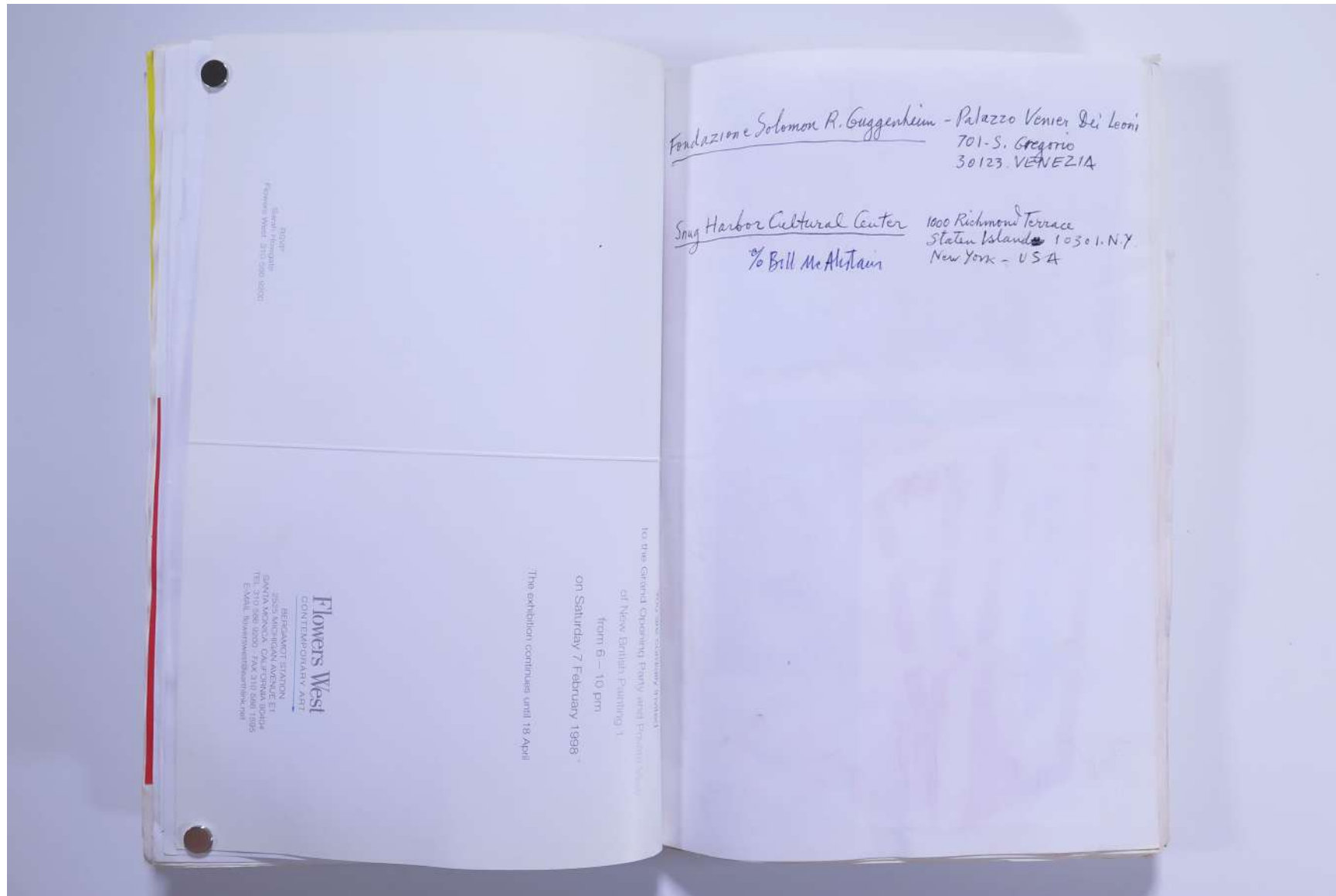
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.034



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.

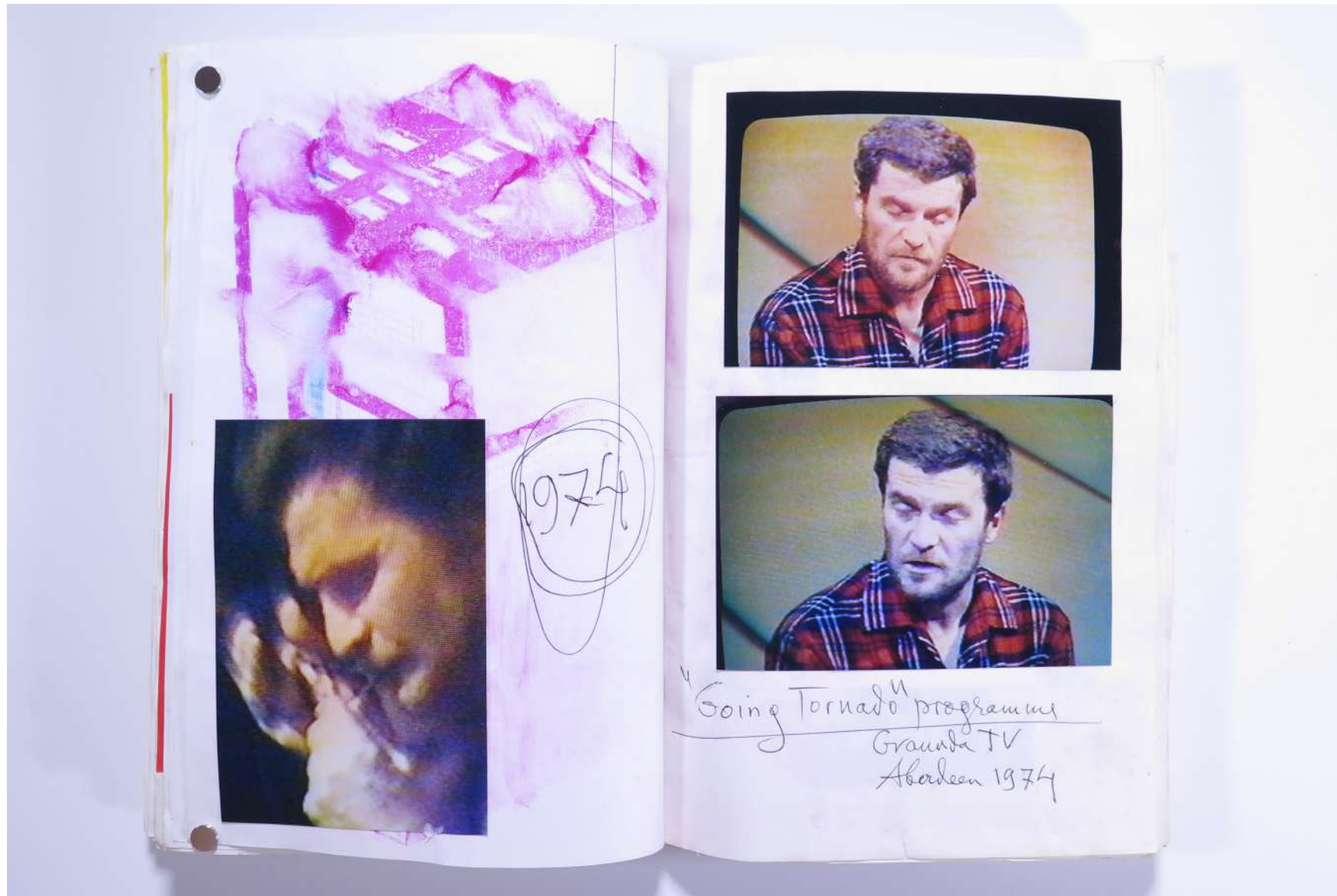
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.035



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.036



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.

For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.037



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.038



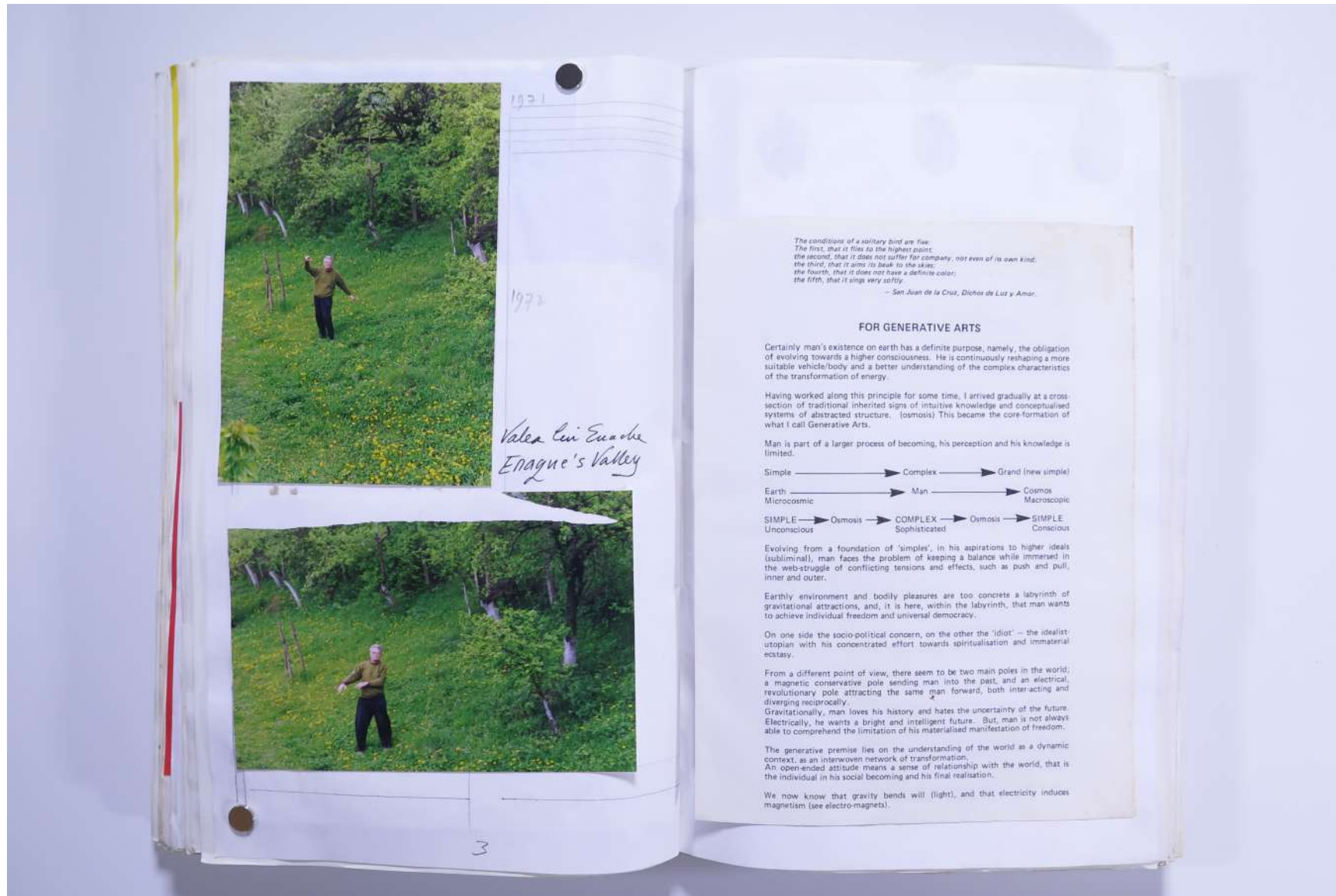
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.039



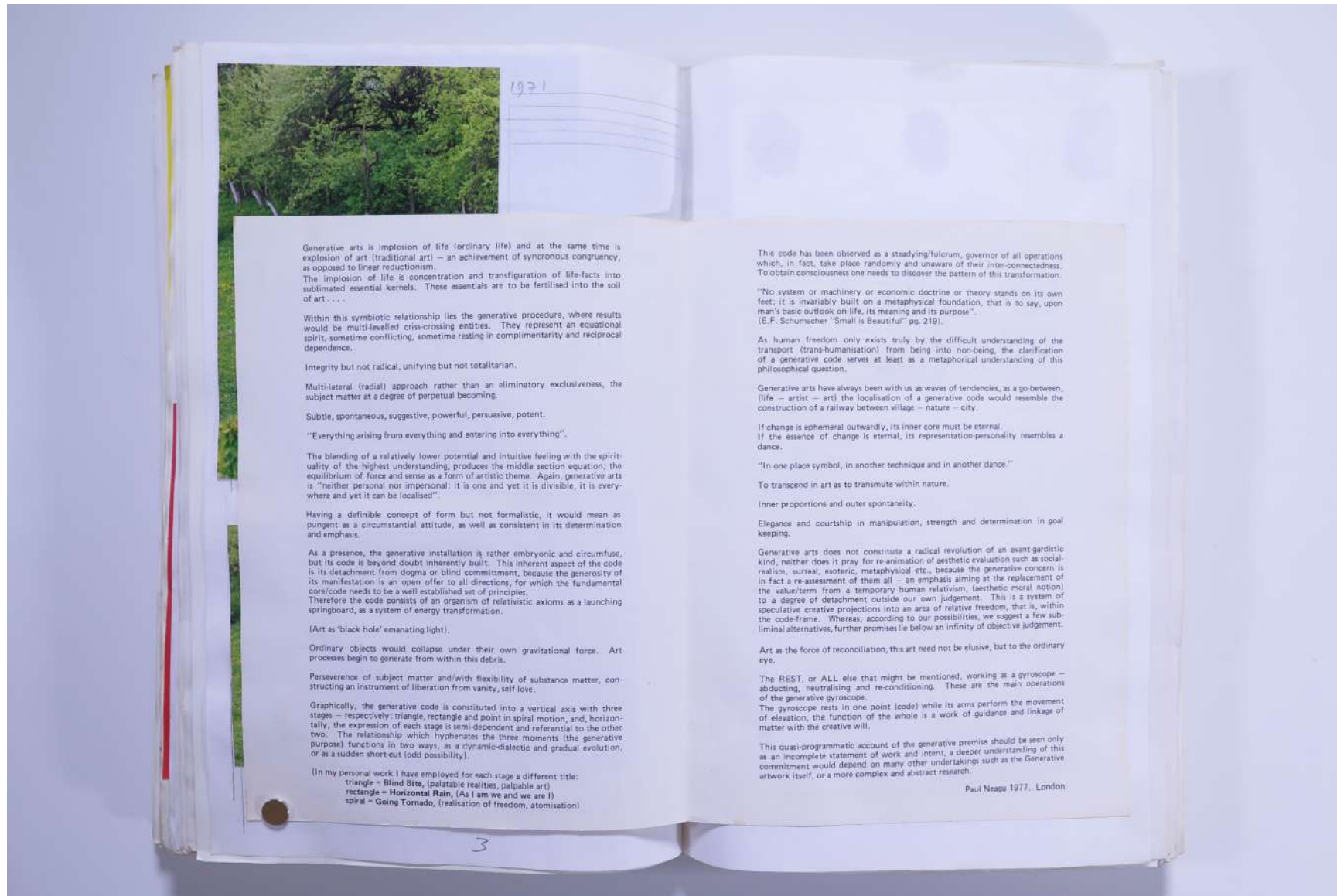
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.
PNE 84.040



Generative arts is implosion of life (ordinary life) and at the same time is explosion of art (traditional art) – an achievement of synchronous congruency, as opposed to linear reductionism. The implosion of life is concentration and transfiguration of life-facts into sublimated essential kernels. These essentials are to be fertilised into the soil of art . . .

Within this symbiotic relationship lies the generative procedure, where results would be multi-levelled criss-crossing entities. They represent an equational spirit, sometime conflicting, sometime resting in complementarity and reciprocal dependence.

Integrity but not radical, unifying but not totalitarian.

Multi-lateral (radial) approach rather than an eliminatory exclusiveness, the subject matter at a degree of perpetual becoming.

Subtle, spontaneous, suggestive, powerful, persuasive, potent.

"Everything arising from everything and entering into everything".

The blending of a relatively lower potential and intuitive feeling with the spirituality of the highest understanding, produces the middle section equation; the equilibrium of force and sense as a form of artistic theme. Again, generative arts is "neither personal nor impersonal: it is one and yet it is divisible, it is everywhere and yet it can be localised".

Having a definable concept of form but not formalistic, it would mean as pungent as a circumstantial attitude, as well as consistent in its determination and emphasis.

As a presence, the generative installation is rather embryonic and circumfused, but its code is beyond doubt inherently built. This inherent aspect of the code is its detachment from dogma or blind commitment, because the generosity of its manifestation is an open offer to all directions, for which the fundamental core/code needs to be a well established set of principles. Therefore the code consists of an organism of relativistic axioms as a launching springboard, as a system of energy transformation.

(Art as 'black hole' emanating light).

Ordinary objects would collapse under their own gravitational force. Art processes begin to generate from within this debris.

Persistence of subject matter and with flexibility of substance matter, constructing an instrument of liberation from vanity, self-love.

Graphically, the generative code is constituted into a vertical axis with three stages – respectively: triangle, rectangle and point in spiral motion, and, horizontally, the expression of each stage is semi-dependent and referential to the other two. The relationship which hyphenates the three moments (the generative purpose) functions in two ways, as a dynamic-dialectic and gradual evolution, or as a sudden short-cut (odd possibility).

(In my personal work I have employed for each stage a different title:
triangle = Blind Bite, (palatable realities, palpable art)
rectangle = Horizontal Rain, (As I am we and we are I)
spiral = Going Tornado, (realisation of freedom, atomisation)

This code has been observed as a steadying/tulcrum, governor of all operations which, in fact, take place randomly and unaware of their inter-connectedness. To obtain consciousness one needs to discover the pattern of this transformation.

"No system or machinery or economic doctrine or theory stands on its own feet; it is invariably built on a metaphysical foundation, that is to say, upon man's basic outlook on life, its meaning and its purpose".
(E.F. Schumacher "Small is Beautiful" pg. 219).

As human freedom only exists truly by the difficult understanding of the transport (trans-humanisation) from being into non-being, the clarification of a generative code serves at least as a metaphorical understanding of this philosophical question.

Generative arts have always been with us as waves of tendencies, as a go-between, (life – artist – art) the localisation of a generative code would resemble the construction of a railway between village – nature – city.

If change is ephemeral outwardly, its inner core must be eternal. If the essence of change is eternal, its representation-personality resembles a dance.

"In one place symbol, in another technique and in another dance."

To transcend in art as to transmit within nature.

Inner proportions and outer spontaneity.

Elegance and courtship in manipulation, strength and determination in goal keeping.

Generative arts does not constitute a radical revolution of an avant-gardistic kind, neither does it pray for re-animation of aesthetic evaluation such as social-realism, surreal, esoteric, metaphysical etc., because the generative concern is in fact a re-assessment of them all – an emphasis aiming at the replacement of the value term from a temporary human relativism, (aesthetic moral notion) to a degree of detachment outside our own judgement. This is a system of speculative creative projections into an area of relative freedom; that is, within the code-frame. Whereas, according to our possibilities, we suggest a few subliminal alternatives, further promises lie below an infinity of objective judgement.

Art as the force of reconciliation, this art need not be elusive, but to the ordinary eye.

The REST, or ALL else that might be mentioned, working as a gyroscope – abducting, neutralising and re-conditioning. These are the main operations of the generative gyroscope.

The gyroscope rests in one point (code) while its arms perform the movement of elevation, the function of the whole is a work of guidance and linkage of matter with the creative will.

This quasi-programmatic account of the generative premise should be seen only as an incomplete statement of work and intent, a deeper understanding of this commitment would depend on many other undertakings such as the Generative artwork itself, or a more complex and abstract research.

Paul Neagu 1977. London

Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

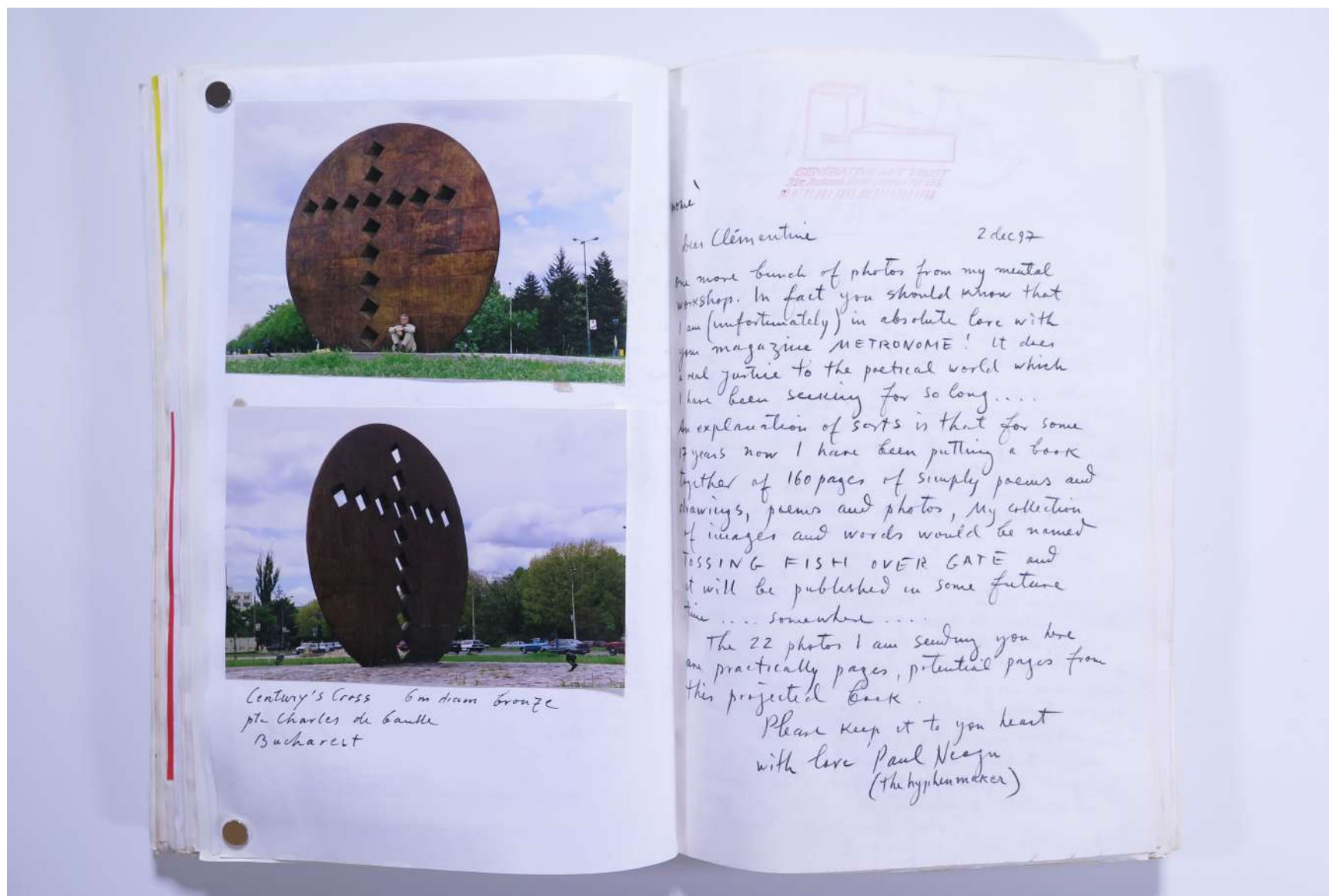
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.041



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

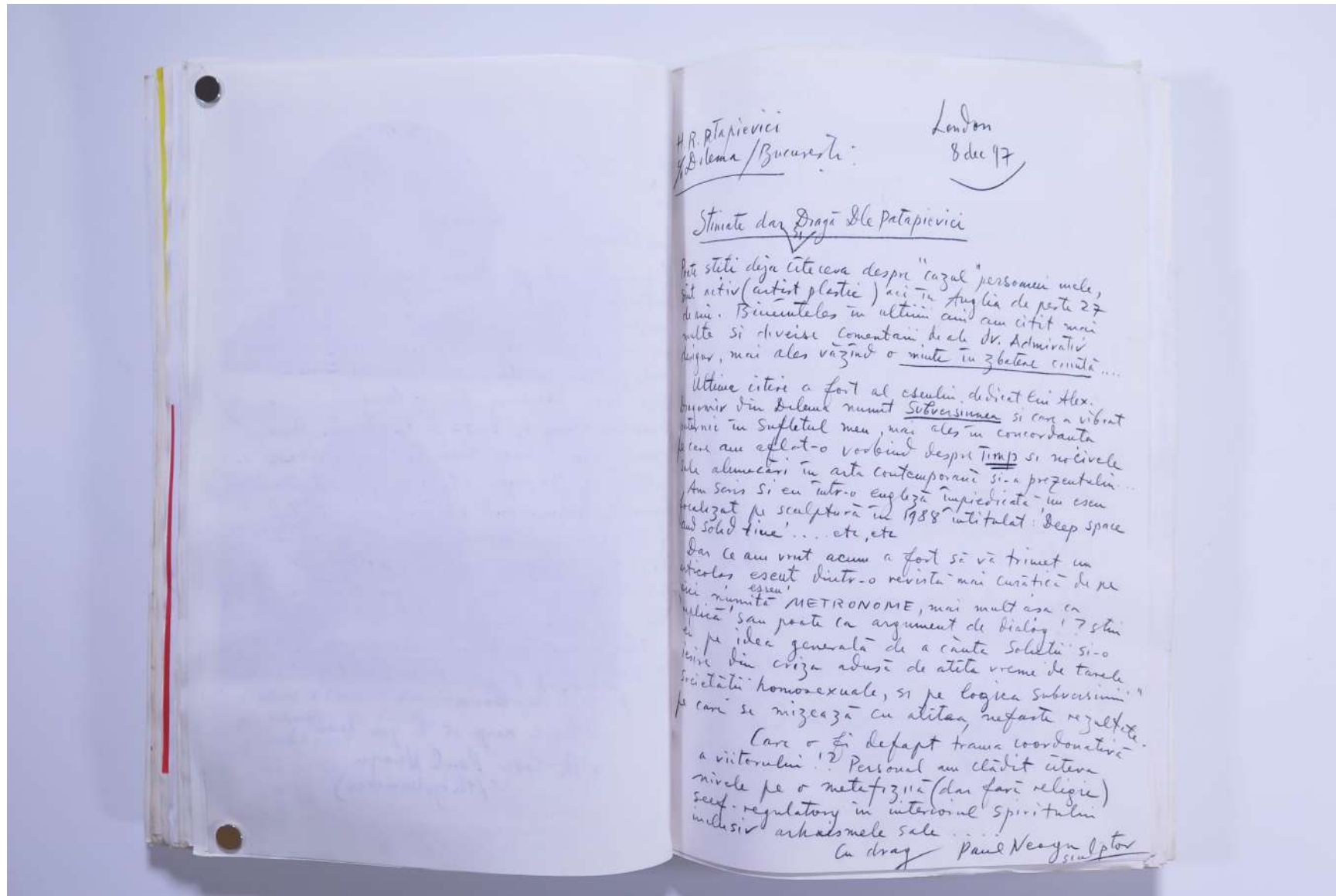
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.042



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

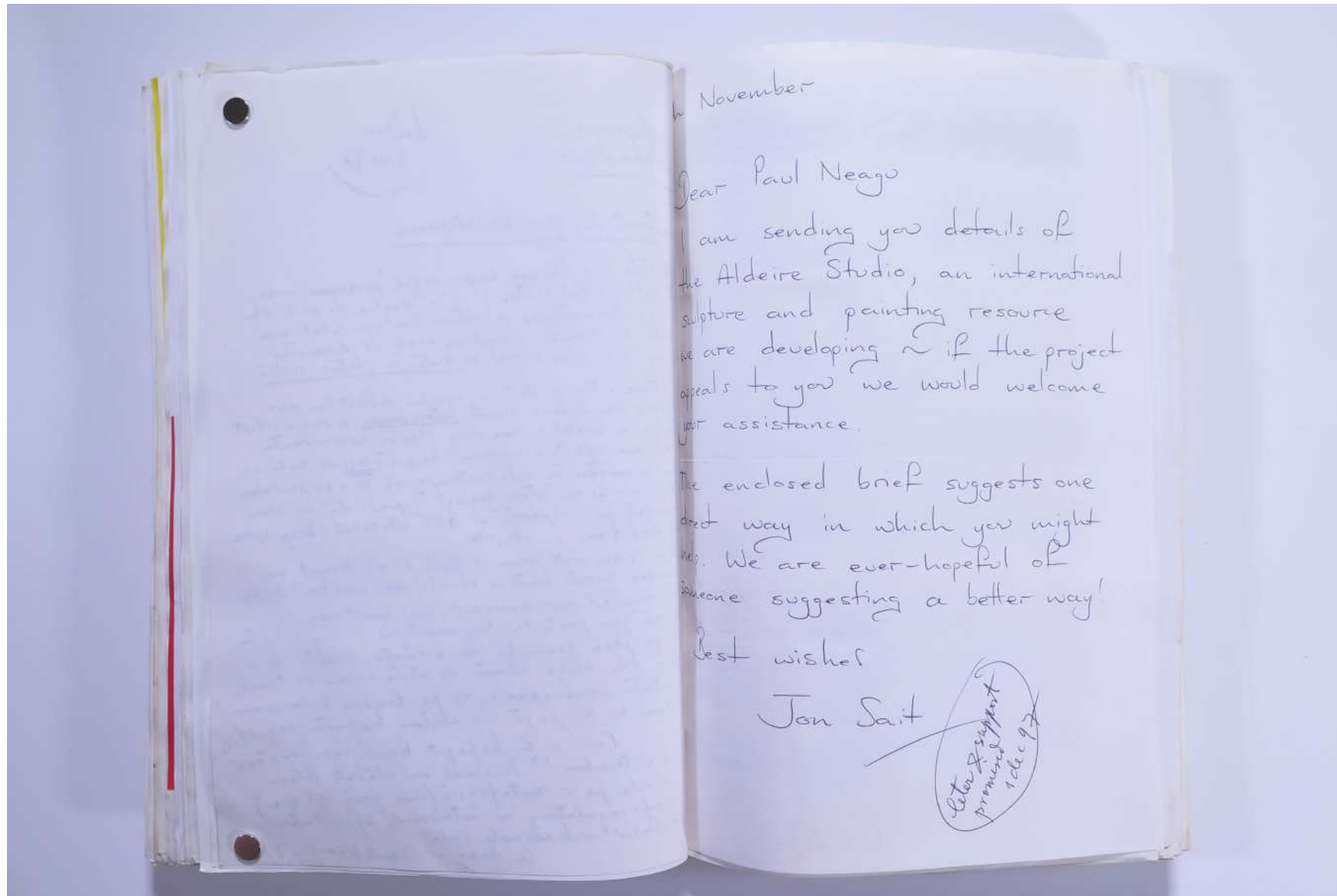
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.043



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

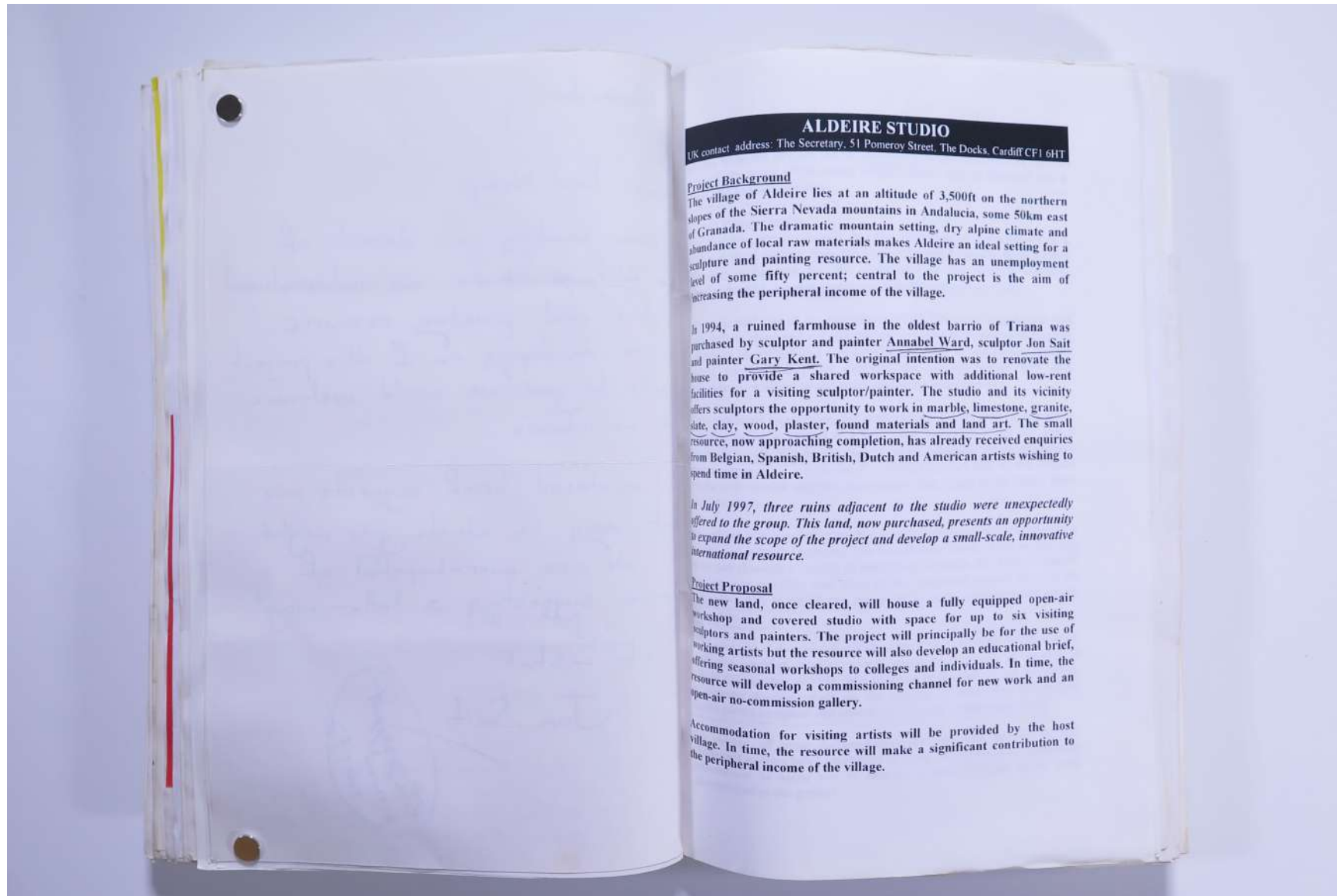
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.044



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

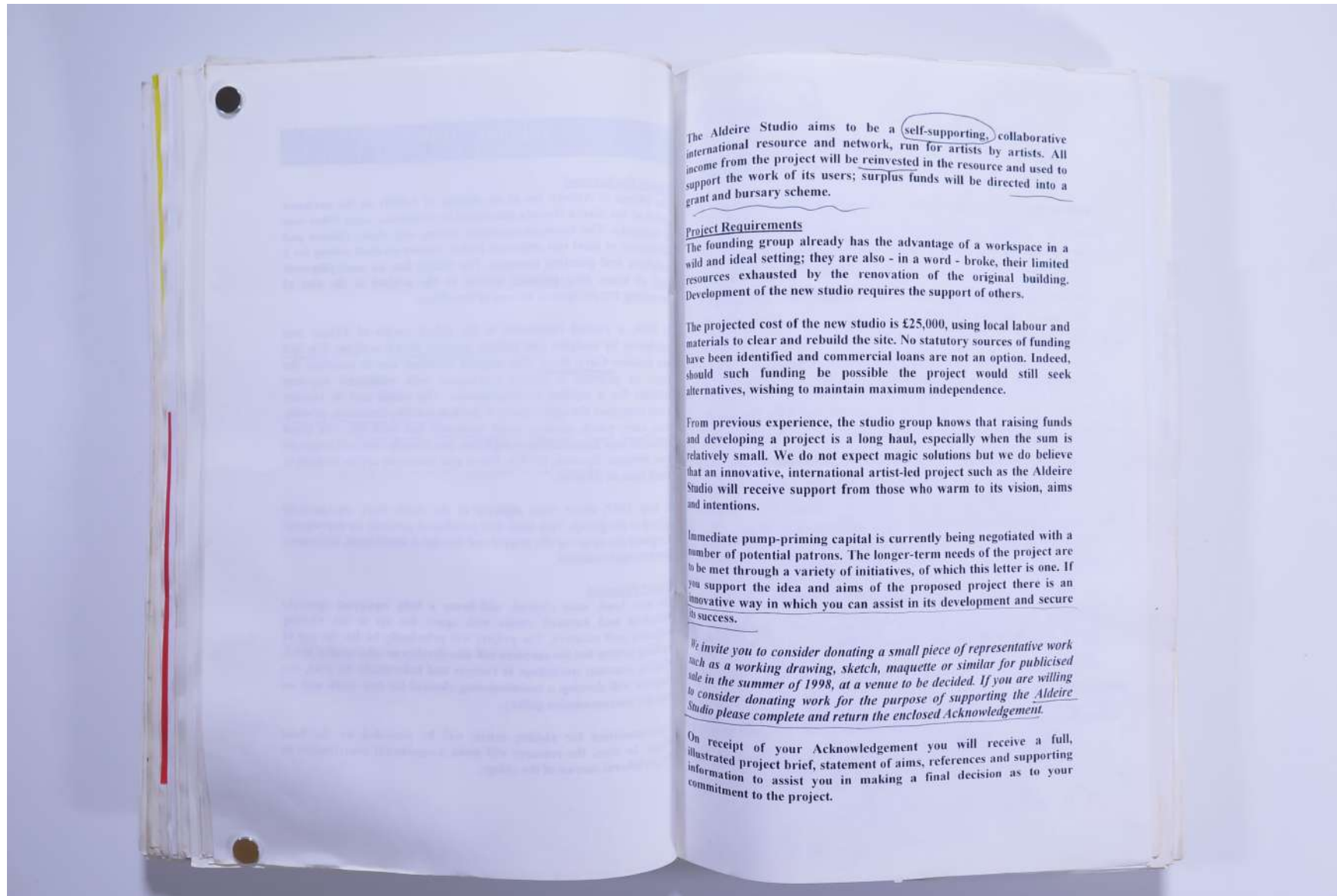
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.045



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

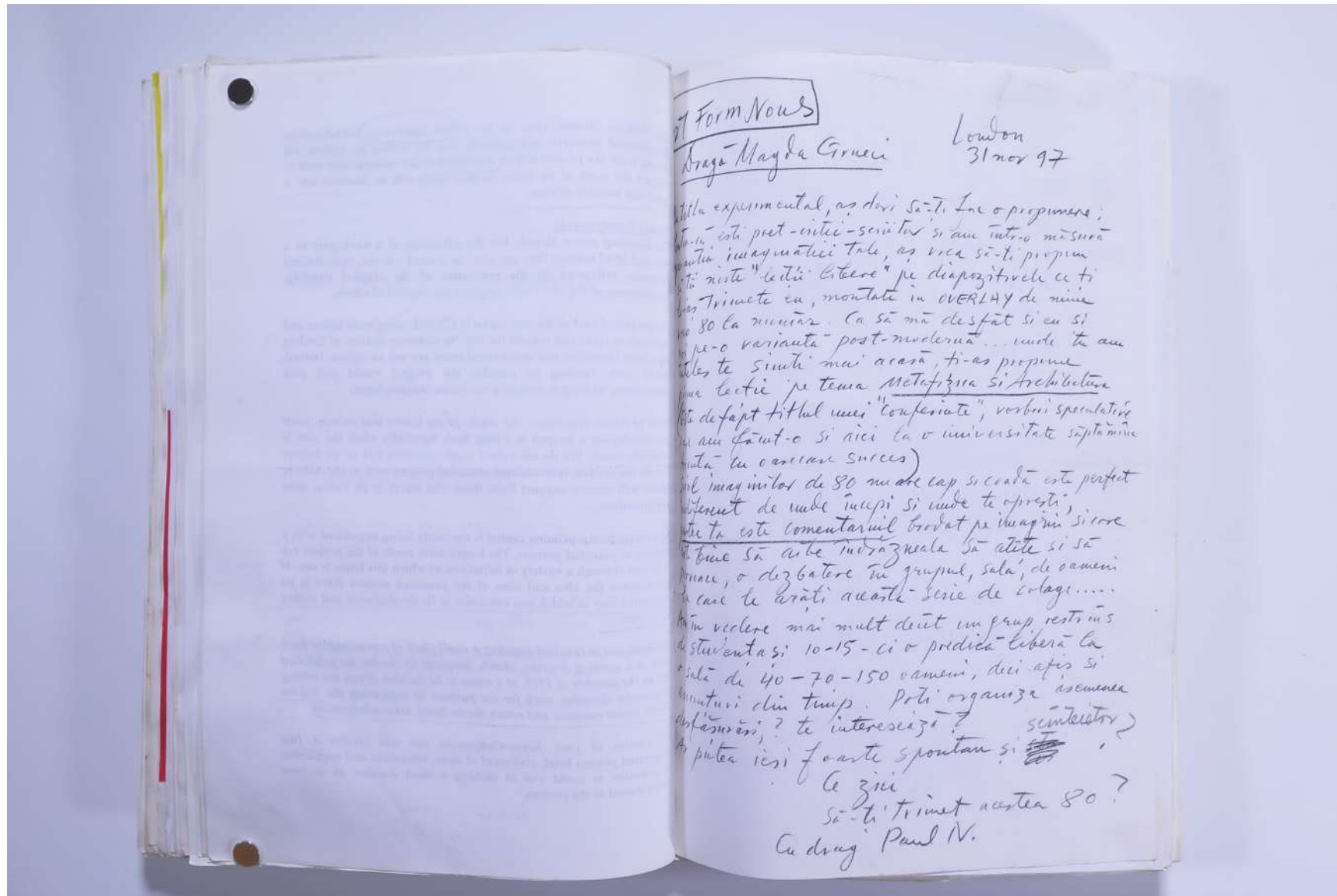
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.046



Form Noue
London
31 nov 97
Dragă Maya Gruei

titlu experimental, așa dă să-ți fac o propunere;
... este poet-intel-scriitor și am într-o măsură
... imaginației tale, așa vrea să-ți propun
... niste "letii" literare" pe dispozitivele ce ti
... Trimestru eu, montate in OVERLAY de mine
... 80 la număr. Ca să mă desfat și eu și
... pe-o variantă post-modernă... unde te am
... te simți mai acasă, fi-ai propun
... teorie pe tema Metafizica și Arhitectură
... de fapt titlul unei "conferințe", vorbii speculative
... am făcut-o și aici la o universitate săptămîni
... tu caștigan succes)
... imaginator de 80 nu are cap și cordă este perfect
... de unde încep și unde te oprești,
... este comentariul brodat pe imagini și core
... bine să arbe într-o zi să aște și să
... o dezbatere în grupul, sala, de oameni
... case te arăți această serie de colaje....
... vedea mai mult decât un grup restrîns
... studenta și 10-15 - ci o predică liberă la
... sala de 40-70-150 oameni, deci apăs și
... timp. Poți organiza asemenea
... ? te interesează ? simțitor
... puncta iese foarte spontan și
... Ce zici
... să-ți trimet acestea 80 ?
Cu drag Paul N.

Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

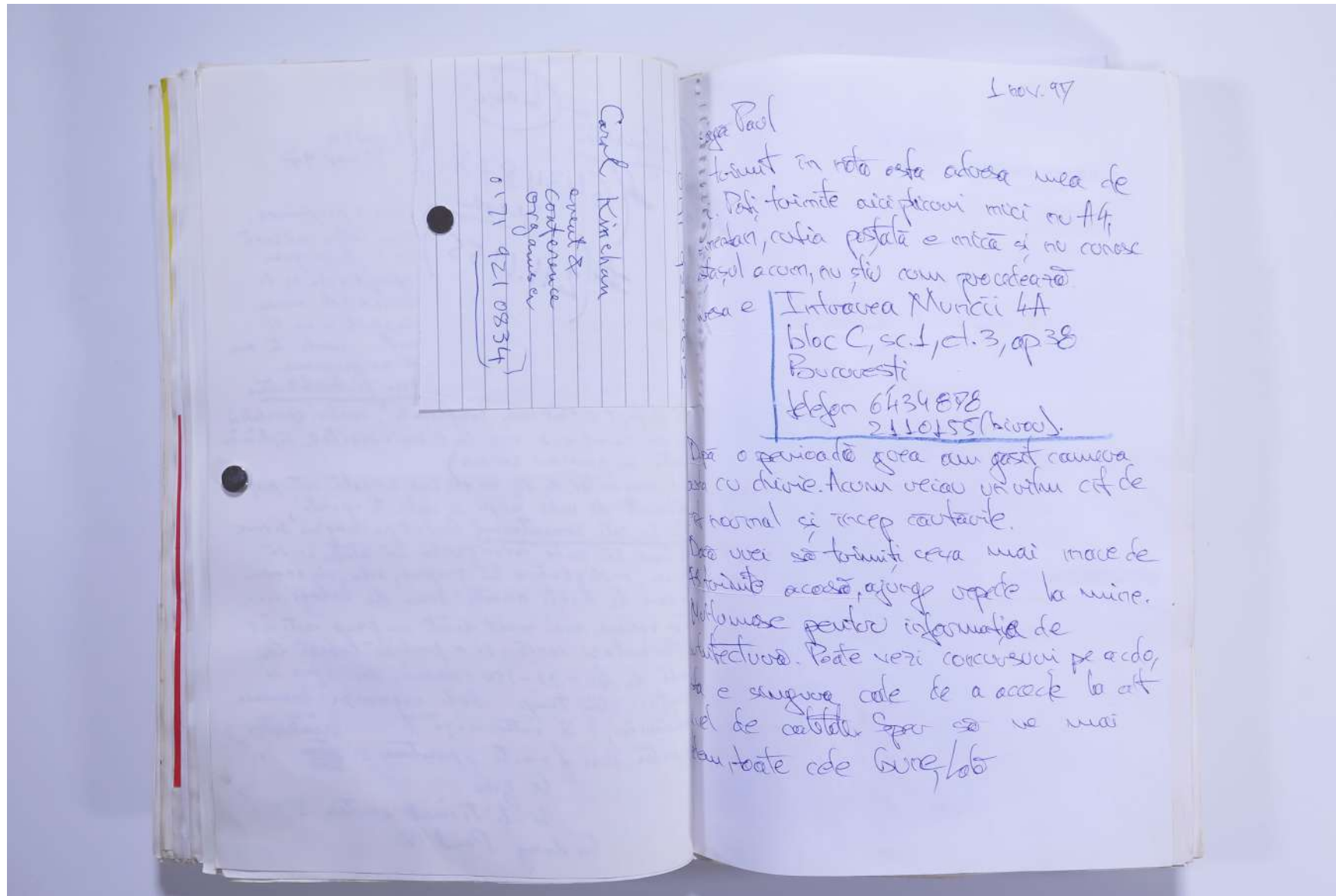
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.047



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

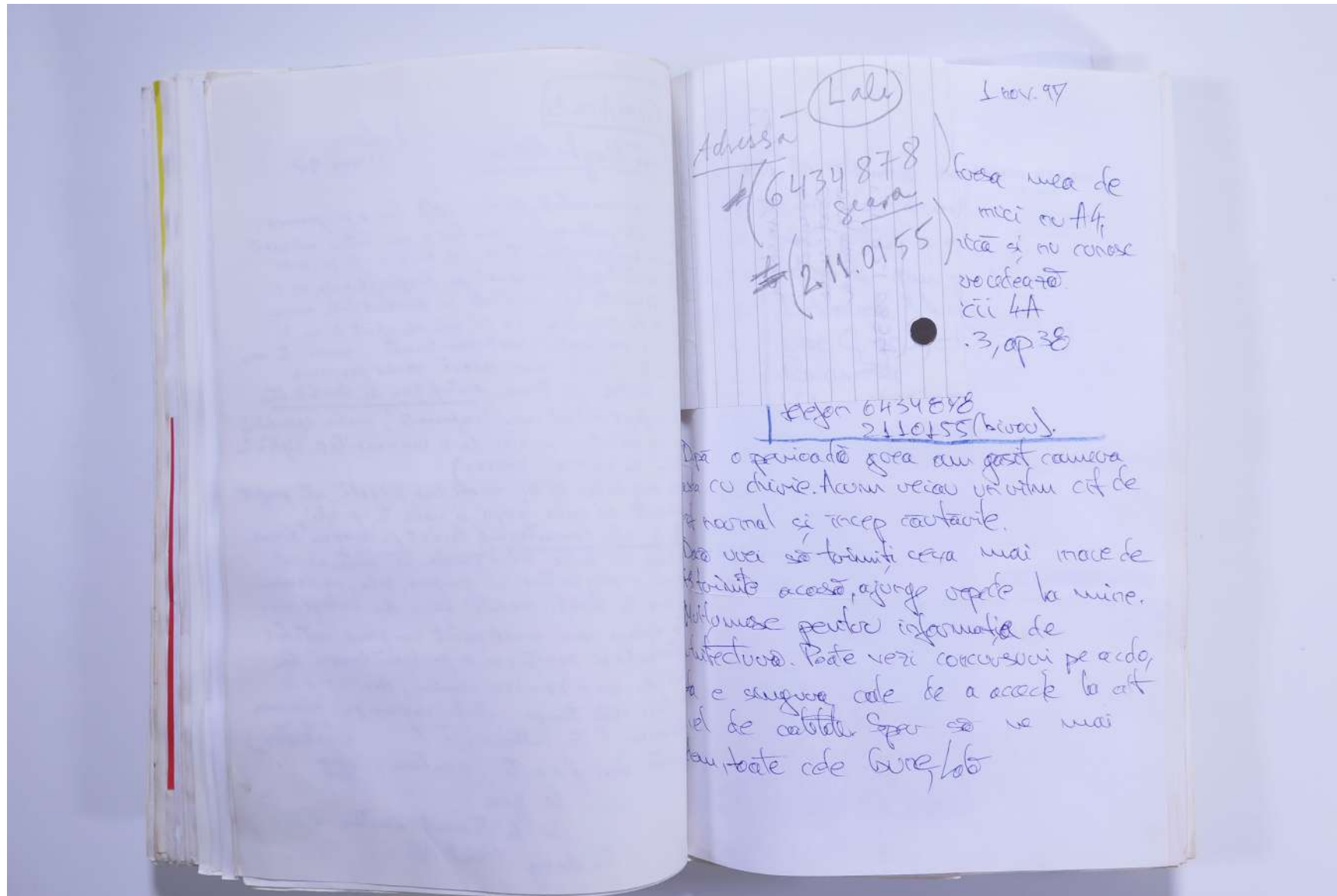
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.048



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

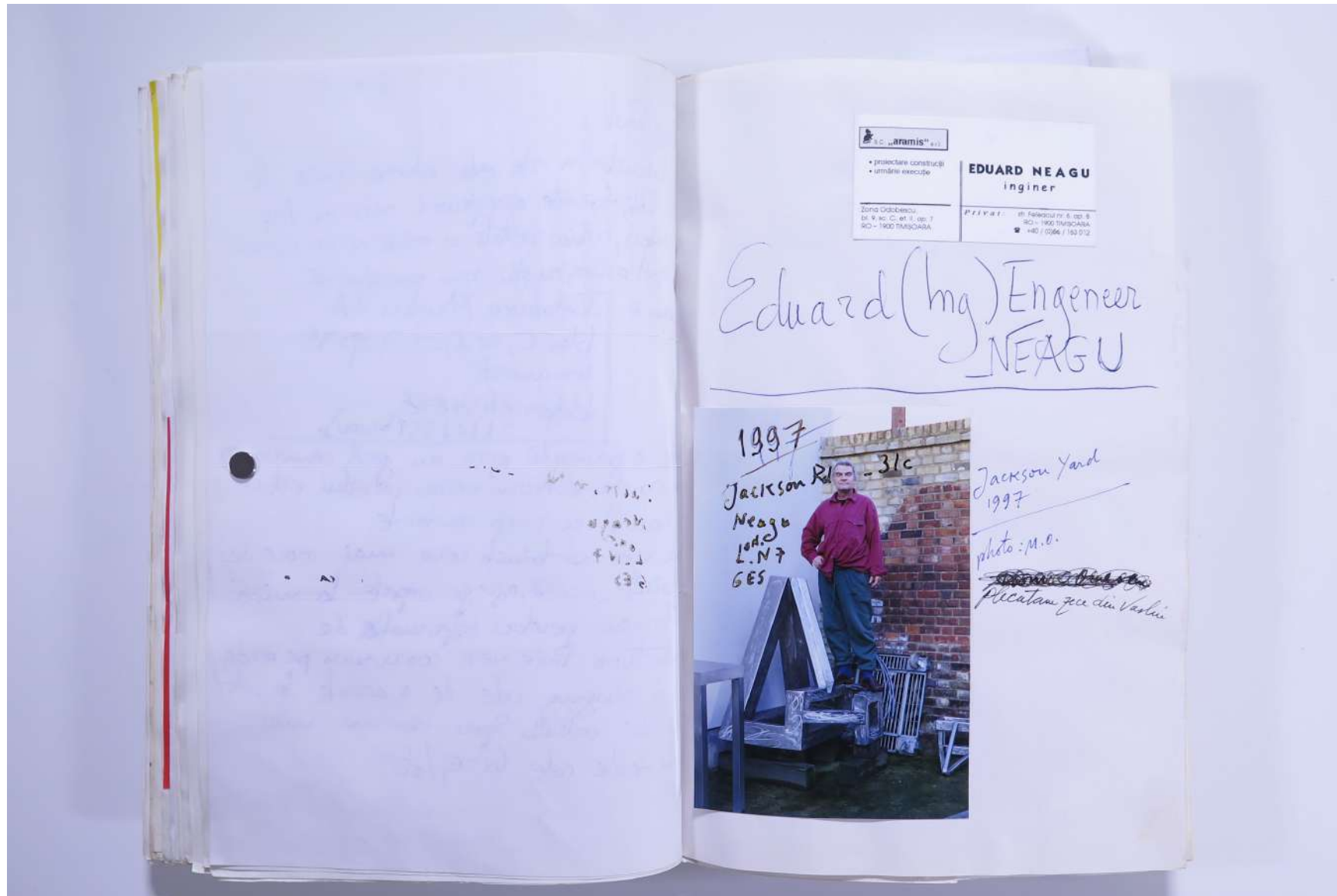
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.049



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

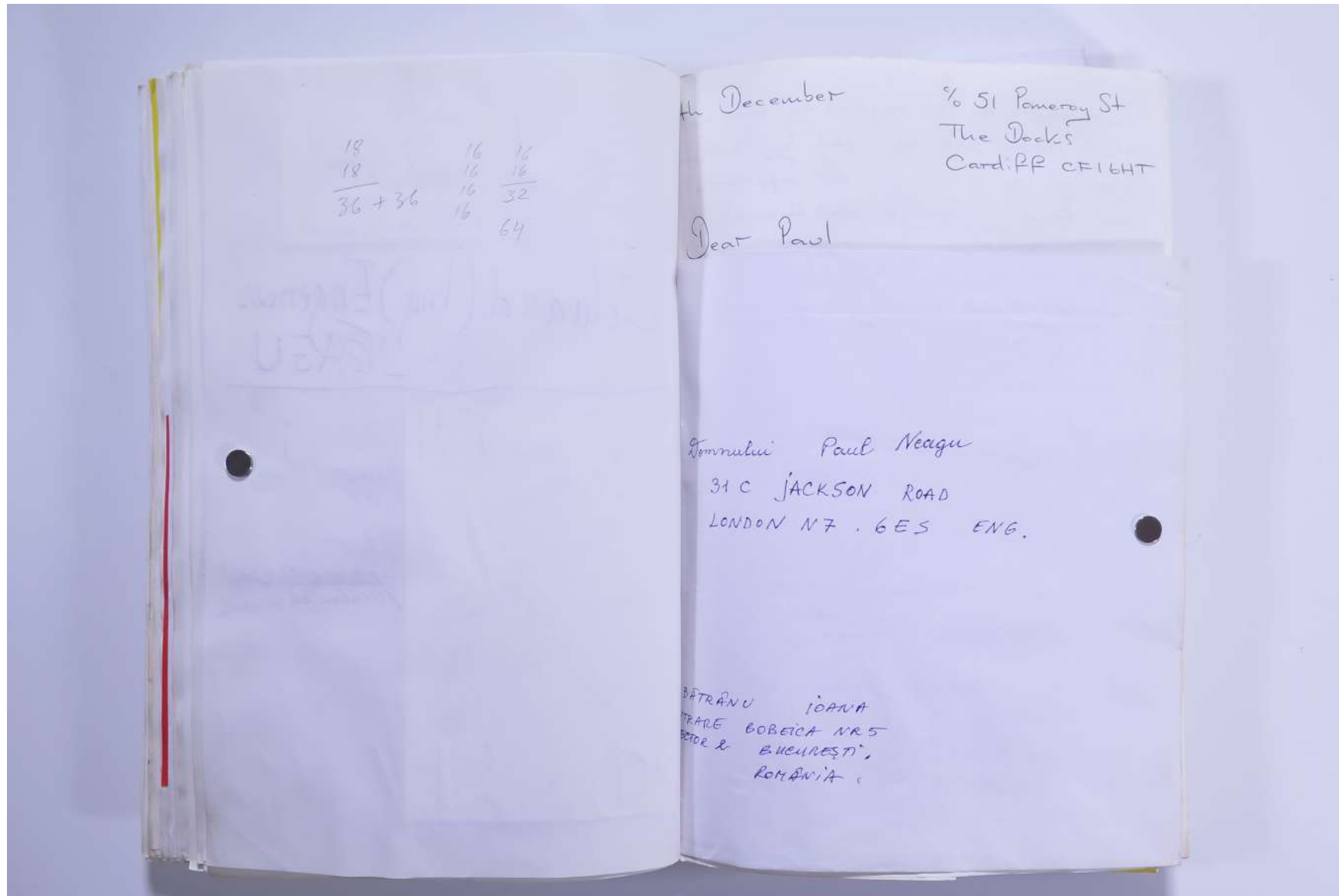
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.050



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

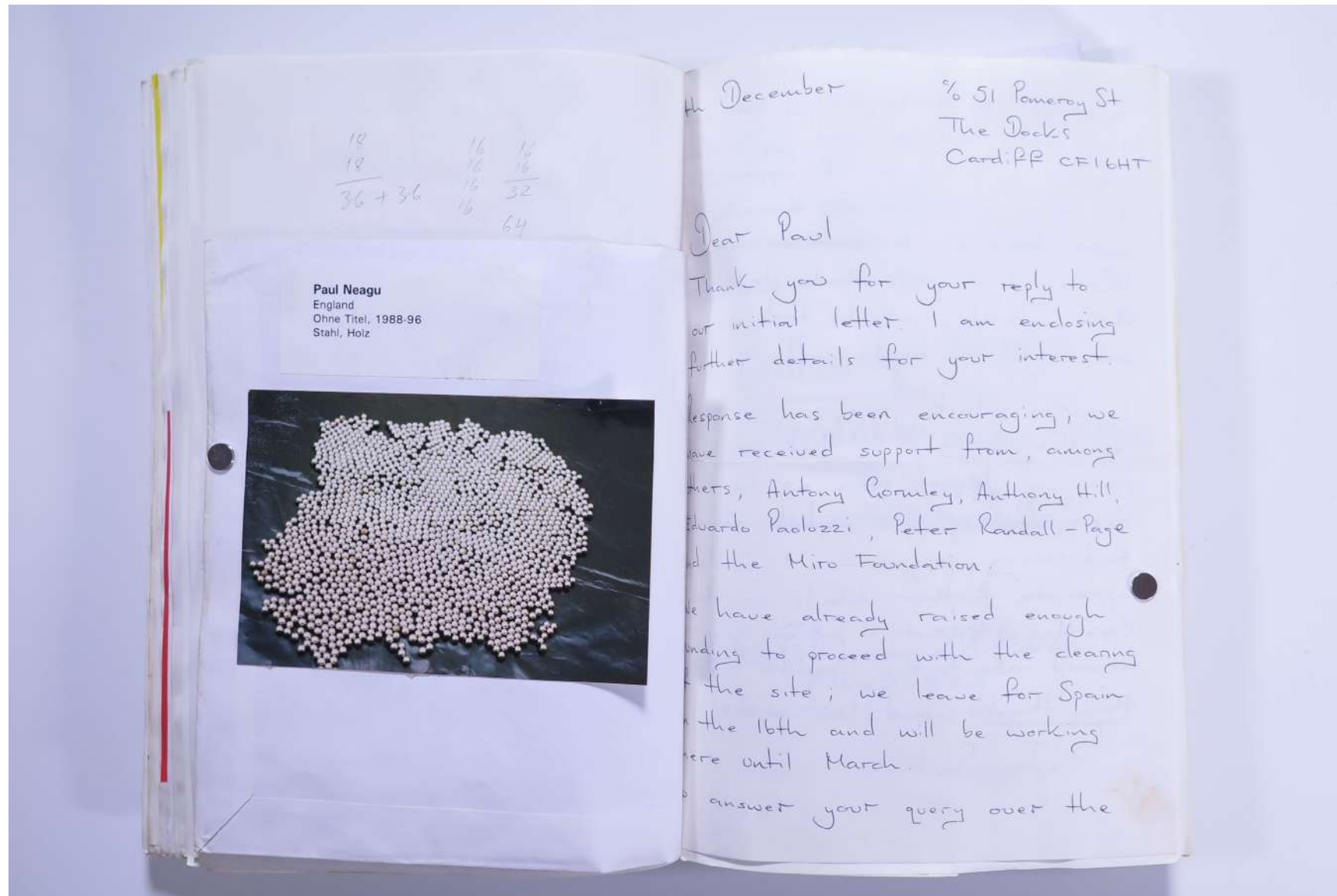
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.051



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

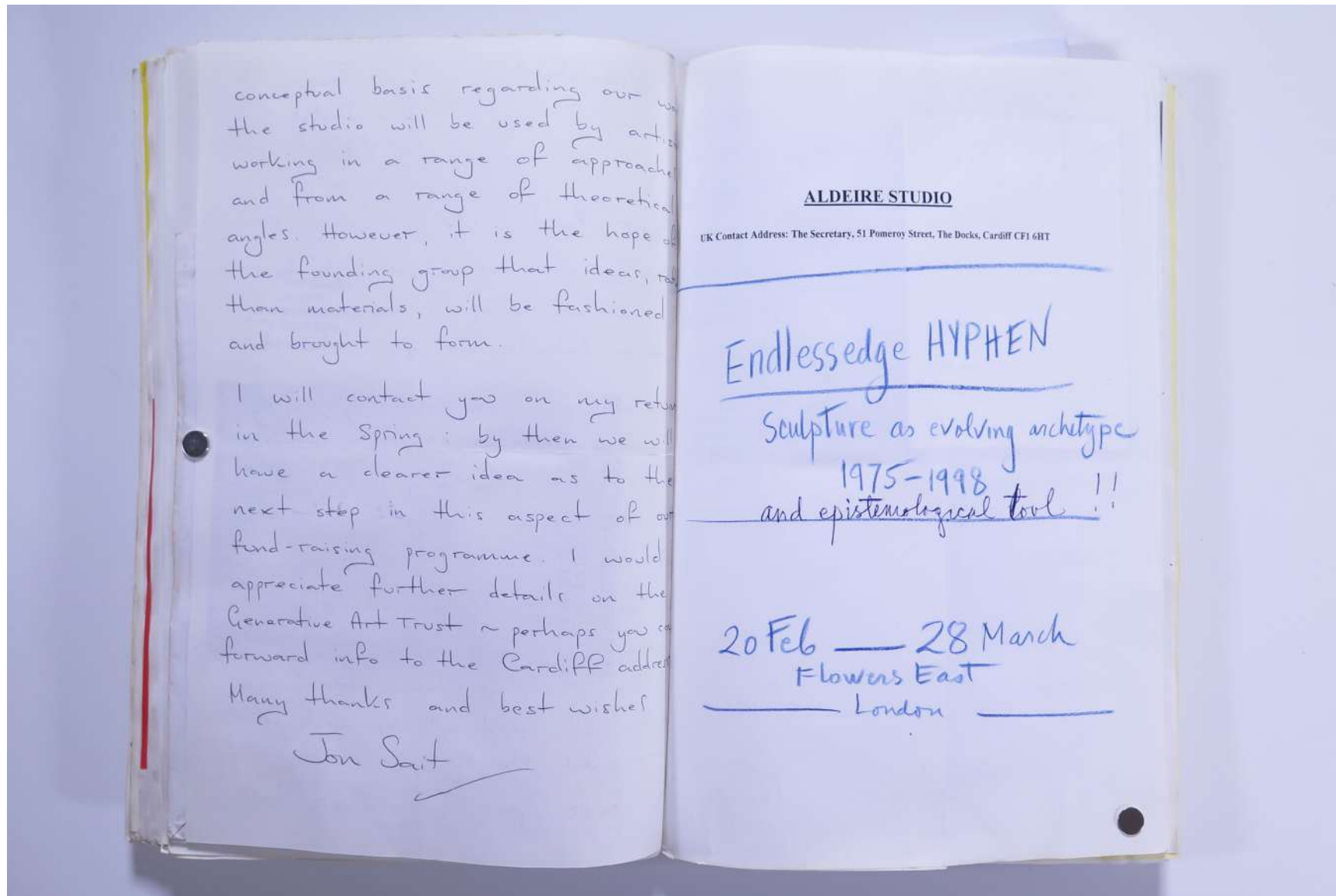
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.052



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

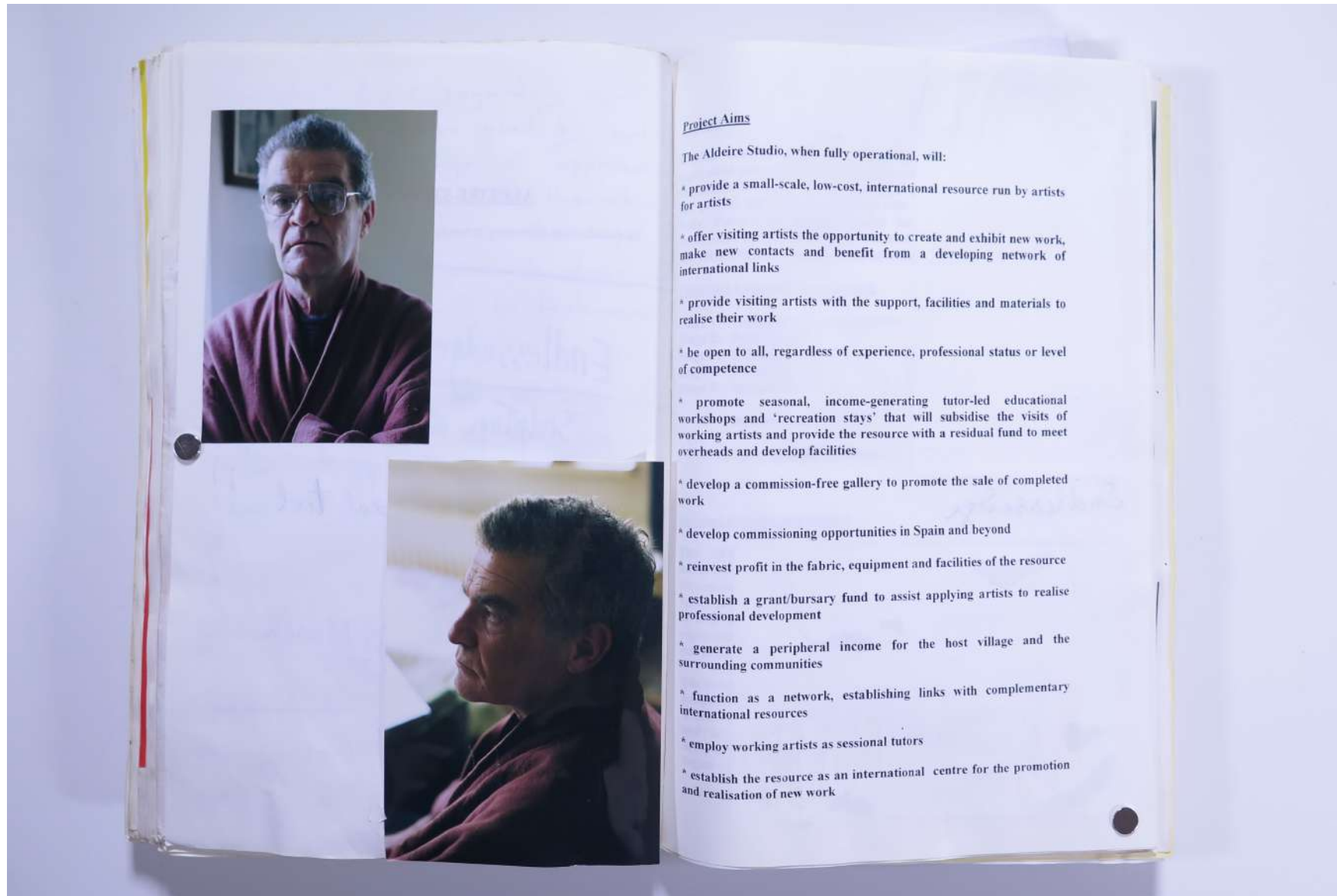
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.053



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

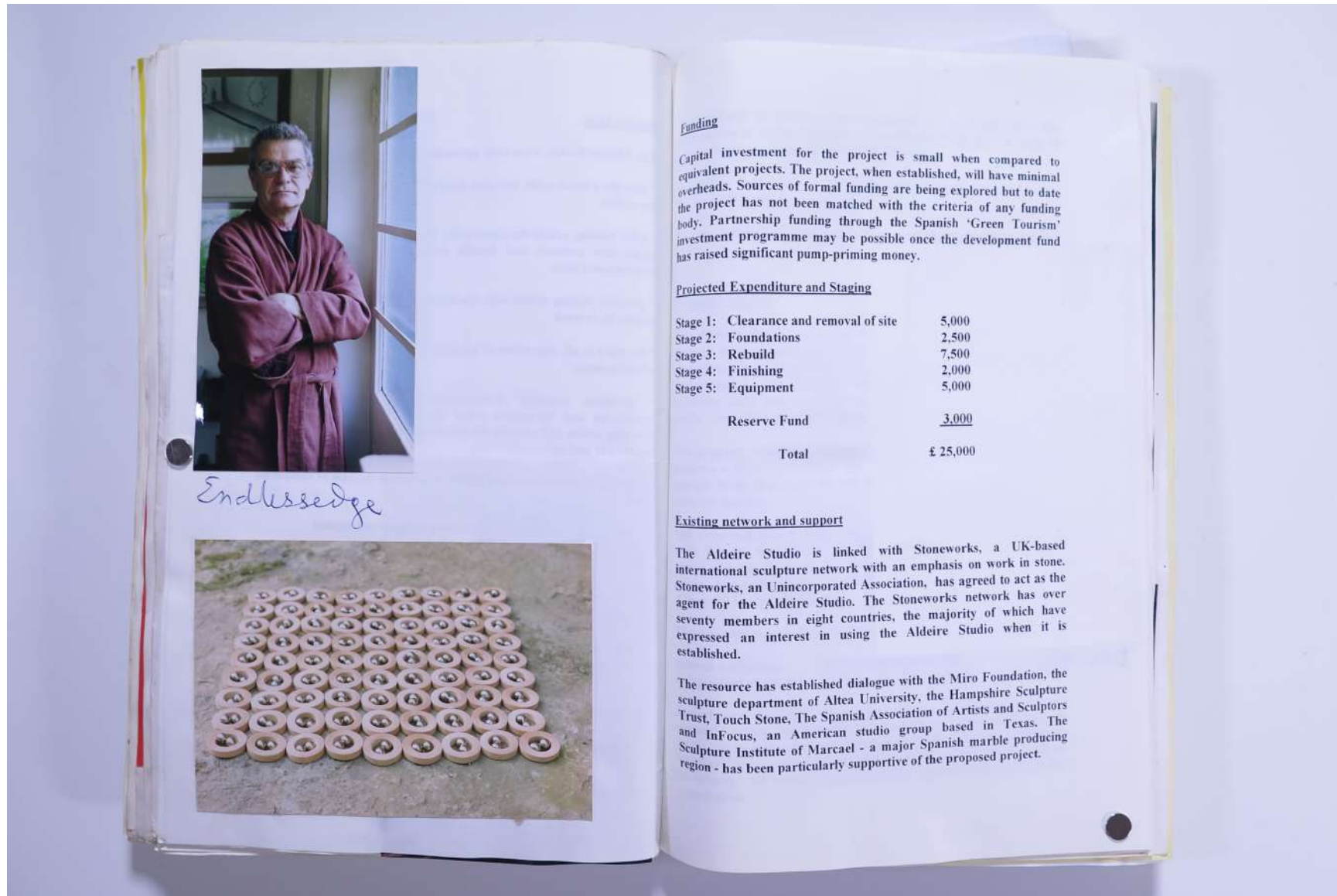
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.054



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

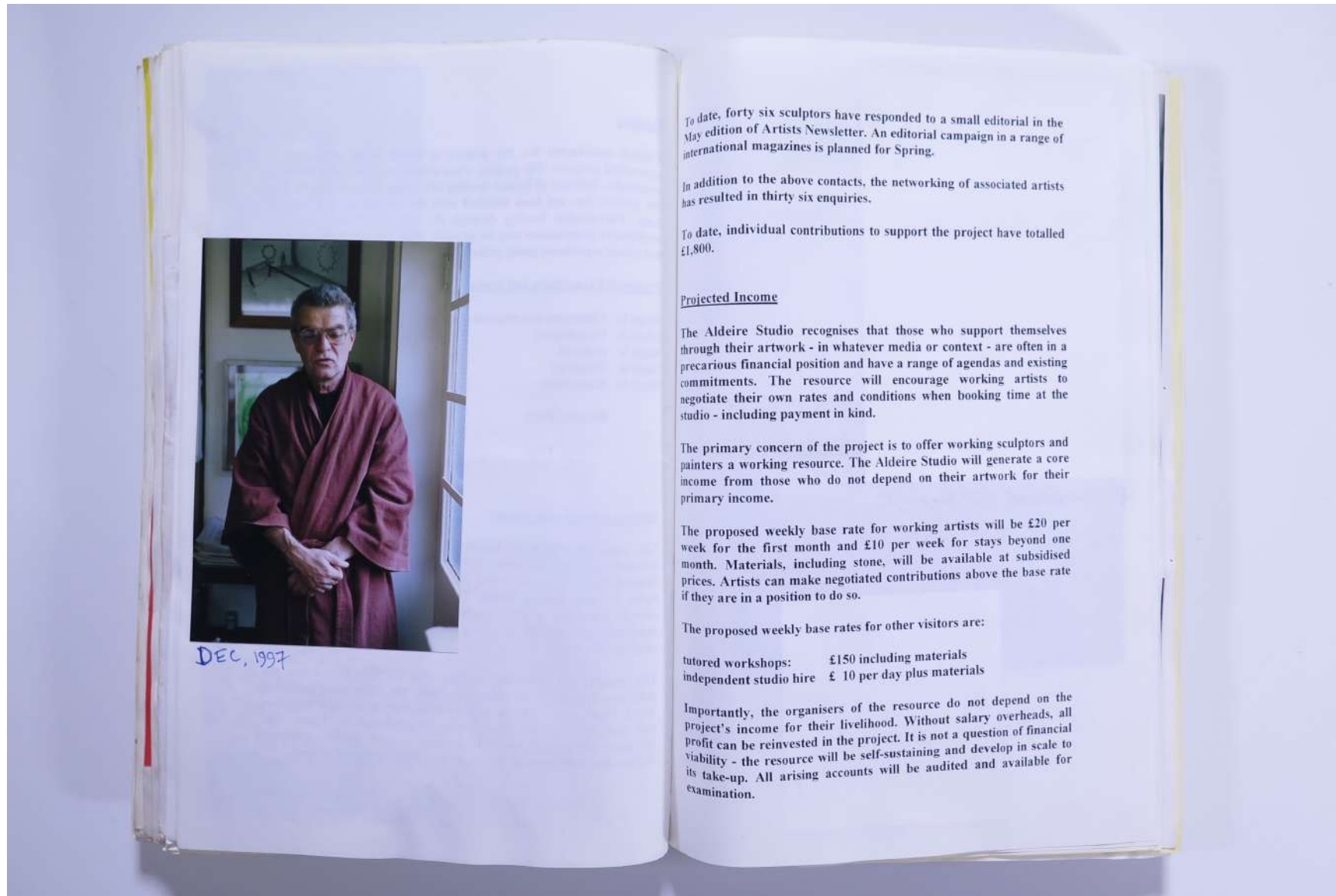
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.055



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

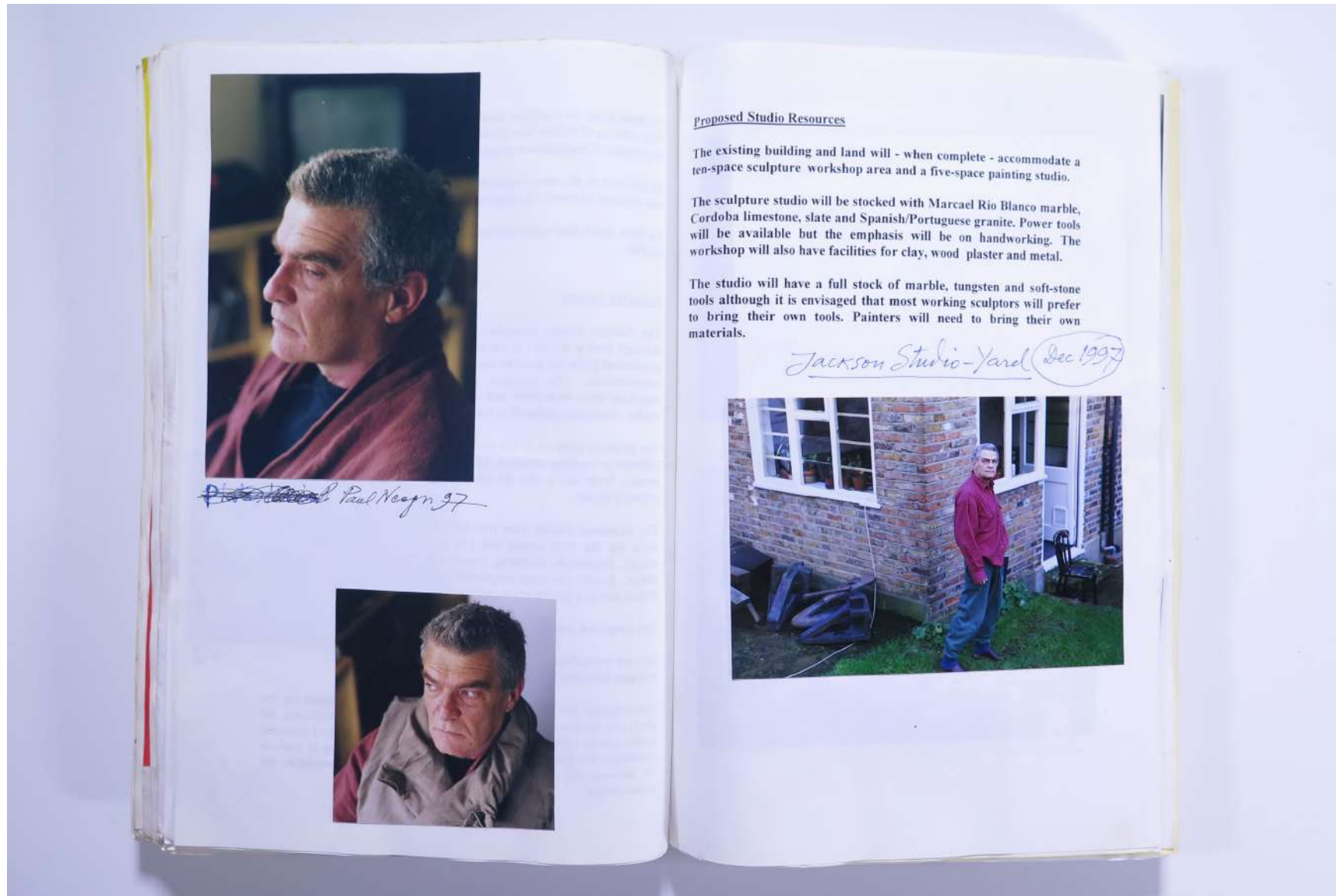
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.056

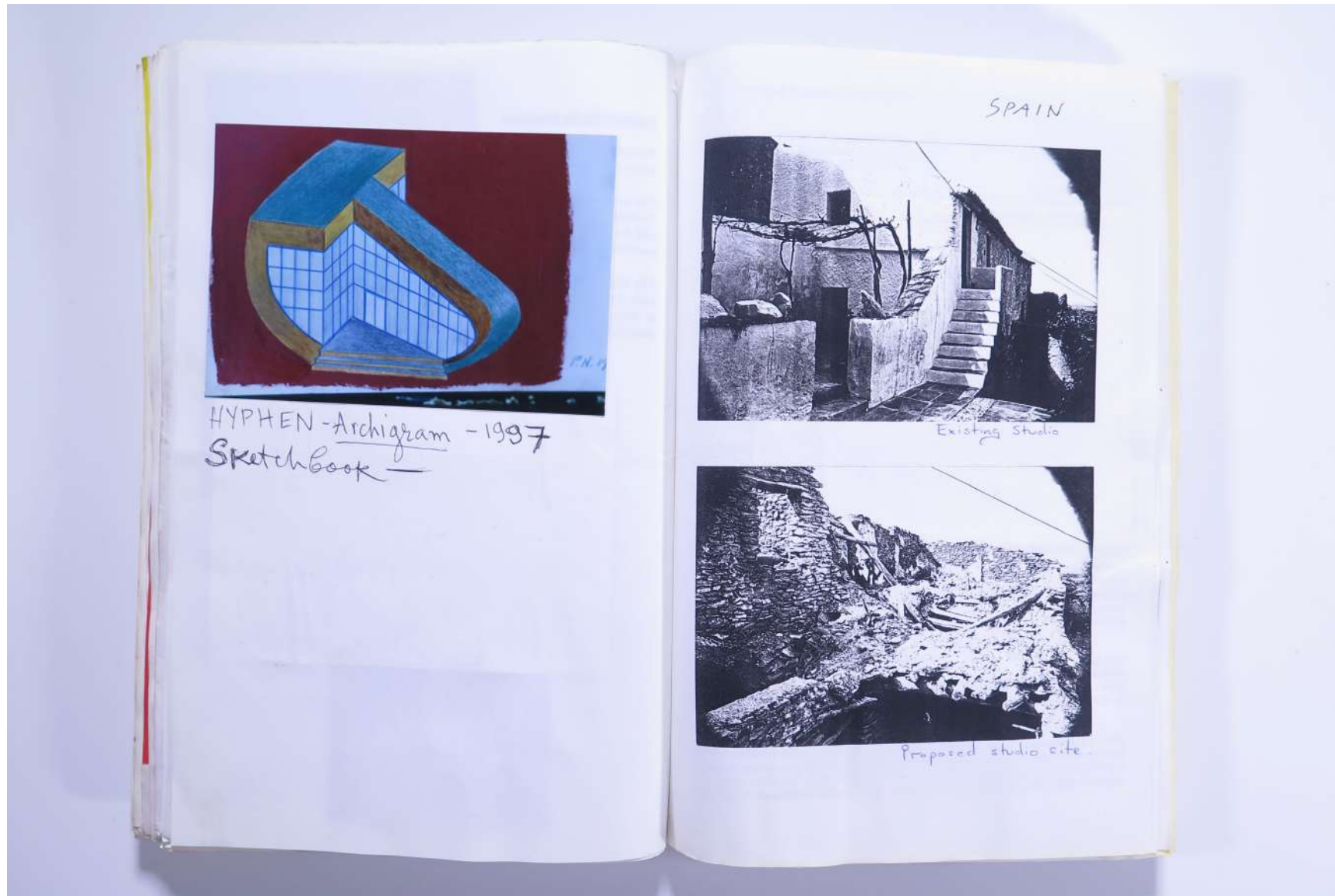


PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.057



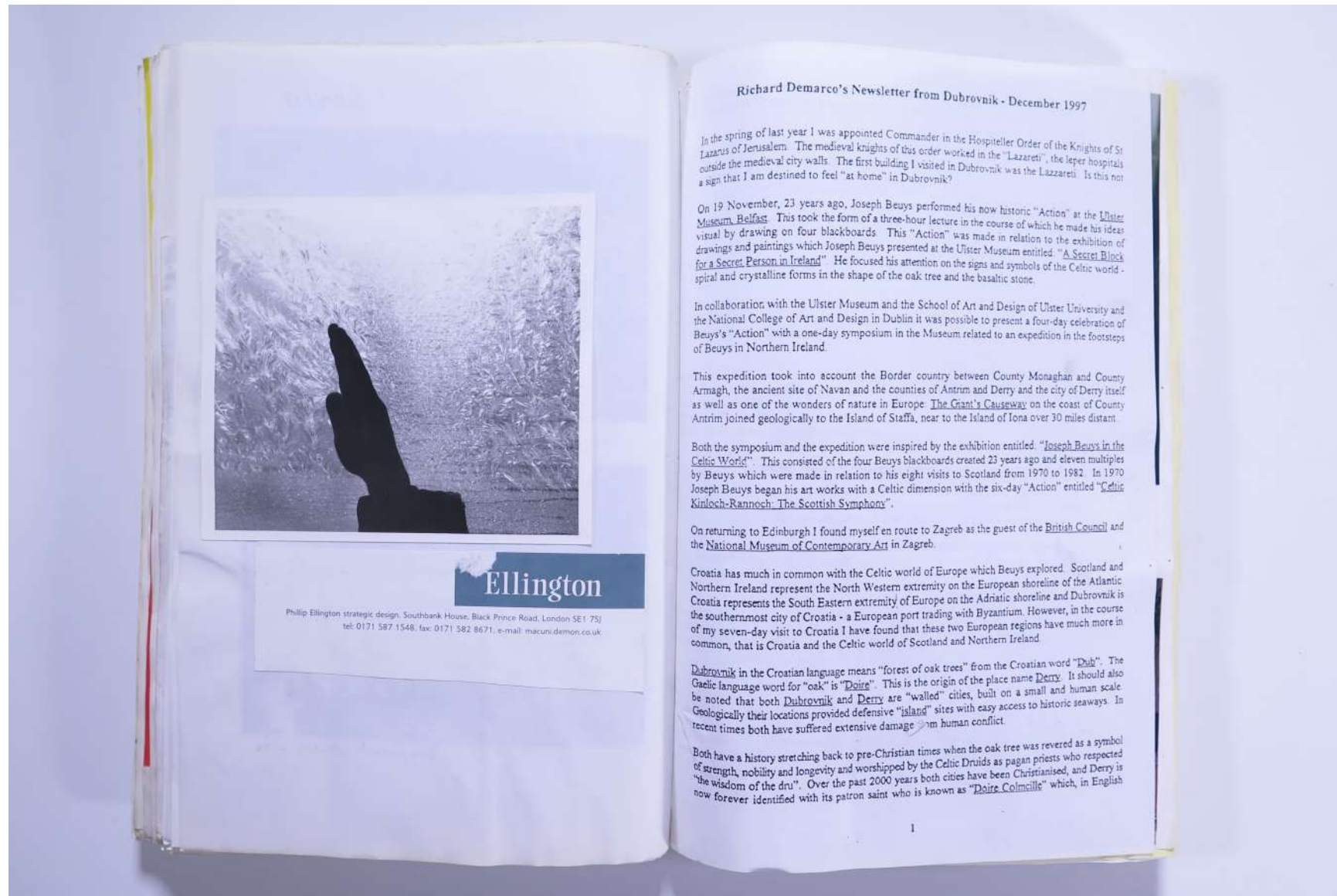
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.058



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

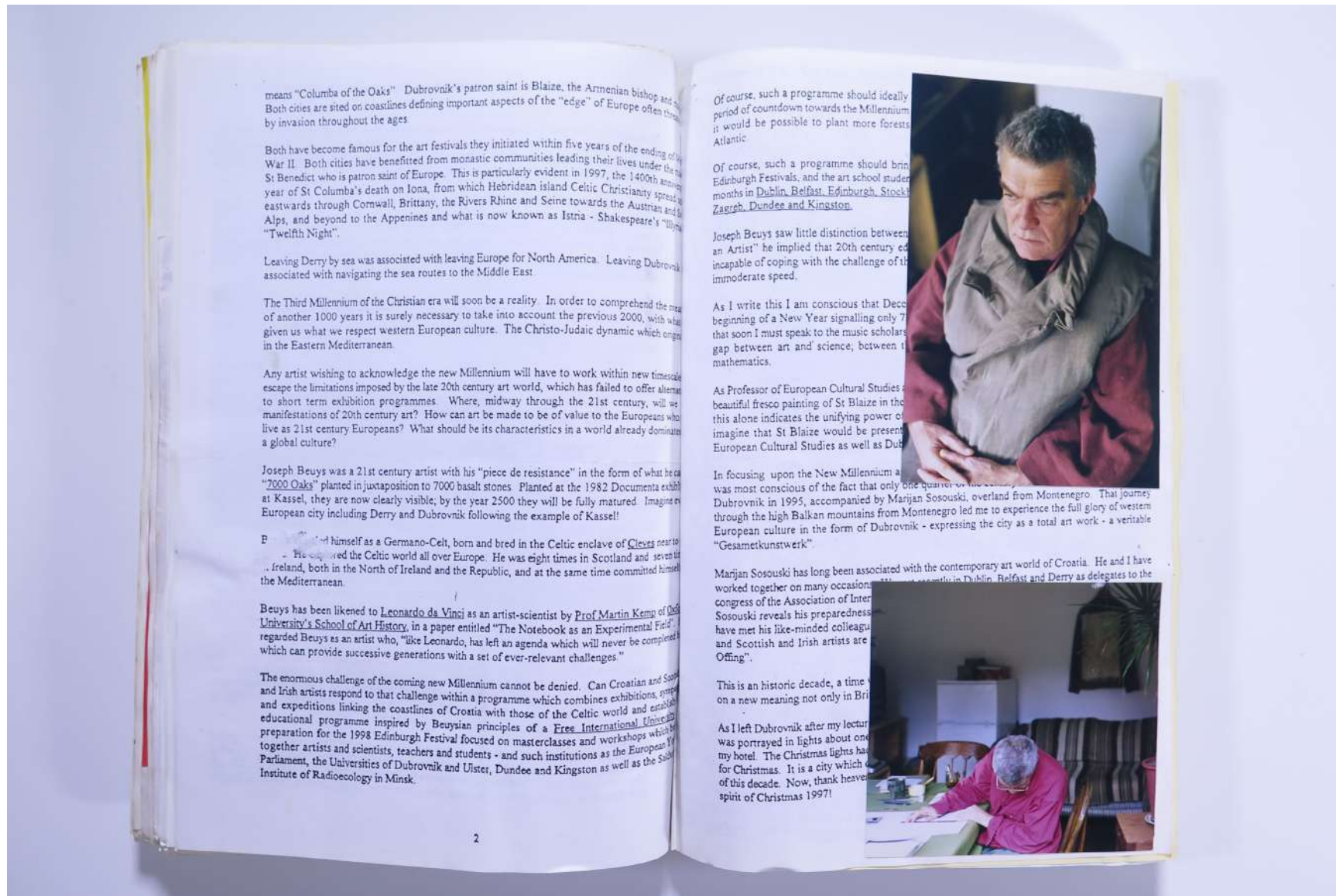
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.059



means "Columba of the Oaks" Dubrovnik's patron saint is Blaize, the Armenian bishop and saint. Both cities are sited on coastlines defining important aspects of the "edge" of Europe often threatened by invasion throughout the ages.

Both have become famous for the art festivals they initiated within five years of the ending of World War II. Both cities have benefitted from monastic communities leading their lives under the rule of St Benedict who is patron saint of Europe. This is particularly evident in 1997, the 1400th anniversary of St Columba's death on Iona, from which Hebridean Island Celtic Christianity spread westwards through Cornwall, Brittany, the Rivers Rhine and Seine towards the Austrian and German Alps, and beyond to the Appenines and what is now known as Istria - Shakespeare's "Twelfth Night".

Leaving Derry by sea was associated with leaving Europe for North America. Leaving Dubrovnik was associated with navigating the sea routes to the Middle East.

The Third Millennium of the Christian era will soon be a reality. In order to comprehend the meaning of another 1000 years it is surely necessary to take into account the previous 2000, with what they have given us what we respect western European culture. The Christo-Judaic dynamic which originates in the Eastern Mediterranean.

Any artist wishing to acknowledge the new Millennium will have to work within new timescale and escape the limitations imposed by the late 20th century art world, which has failed to offer alternatives to short term exhibition programmes. Where, midway through the 21st century, will we find manifestations of 20th century art? How can art be made to be of value to the Europeans who will live as 21st century Europeans? What should be its characteristics in a world already dominated by a global culture?

Joseph Beuys was a 21st century artist with his "piece de resistance" in the form of what he called "7000 Oaks" planted in juxtaposition to 7000 basalt stones. Planted at the 1982 Documenta exhibition at Kassel, they are now clearly visible; by the year 2500 they will be fully matured. Imagine every European city including Derry and Dubrovnik following the example of Kassel!

Beuys considered himself a Germano-Celt, born and bred in the Celtic enclave of Cleve near Düsseldorf. He explored the Celtic world all over Europe. He was eight times in Scotland and seven times in Ireland, both in the North of Ireland and the Republic, and at the same time committed himself to the Mediterranean.

Beuys has been likened to Leonardo da Vinci as an artist-scientist by Prof Martin Kemp of Oxford University's School of Art History, in a paper entitled "The Notebook as an Experimental Field". He regarded Beuys as an artist who, "like Leonardo, has left an agenda which will never be completed but which can provide successive generations with a set of ever-relevant challenges."

The enormous challenge of the coming new Millennium cannot be denied. Can Croatian and Scottish and Irish artists respond to that challenge within a programme which combines exhibitions, symposia and expeditions linking the coastlines of Croatia with those of the Celtic world and establish an educational programme inspired by Beuysian principles of a Free International University. The preparation for the 1998 Edinburgh Festival focused on masterclasses and workshops which brought together artists and scientists, teachers and students - and such institutions as the European Parliament, the Universities of Dubrovnik and Ulster, Dundee and Kingston as well as the Scottish Institute of Radioecology in Minsk.

Of course, such a programme should ideally be a period of countdown towards the Millennium. It would be possible to plant more forests along the Atlantic.

Of course, such a programme should bring together Edinburgh Festivals, and the art school students in months in Dublin, Belfast, Edinburgh, Stockholm, Zagreb, Dundee and Kingston.

Joseph Beuys saw little distinction between an Artist and an Engineer. He implied that 20th century education was incapable of coping with the challenge of the new Millennium at its immoderate speed.

As I write this I am conscious that December is the beginning of a New Year signalling only 7 months to go that soon I must speak to the music scholars and bridge the gap between art and science, between literature and mathematics.

As Professor of European Cultural Studies at the University of Dundee, this alone indicates the unifying power of the Celtic world. I imagine that St Blaize would be present at the European Cultural Studies as well as Dundee.

In focusing upon the New Millennium I was most conscious of the fact that only one quarter of the century has passed. My journey to Dubrovnik in 1995, accompanied by Marjan Sosouski, overland from Montenegro. That journey through the high Balkan mountains from Montenegro led me to experience the full glory of western European culture in the form of Dubrovnik - expressing the city as a total art work - a veritable "Gesamtkunstwerk".

Marjan Sosouski has long been associated with the contemporary art world of Croatia. He and I have worked together on many occasions. He was a delegate to the congress of the Association of International Artists in Dublin, Belfast and Derry as delegates to the congress of the Association of International Artists in Dublin, Belfast and Derry as delegates to the congress of the Association of International Artists. Sosouski reveals his preparedness to engage with his colleagues and have met his like-minded colleagues from the UK and Scottish and Irish artists are engaged in "Offing".

This is an historic decade, a time when we are on a new meaning not only in Britain but in Europe.

As I left Dubrovnik after my lecture in the city was portrayed in lights about one of my hotel. The Christmas lights had been lit for Christmas. It is a city which has a special spirit of this decade. Now, thank heaven for the spirit of Christmas 1997!

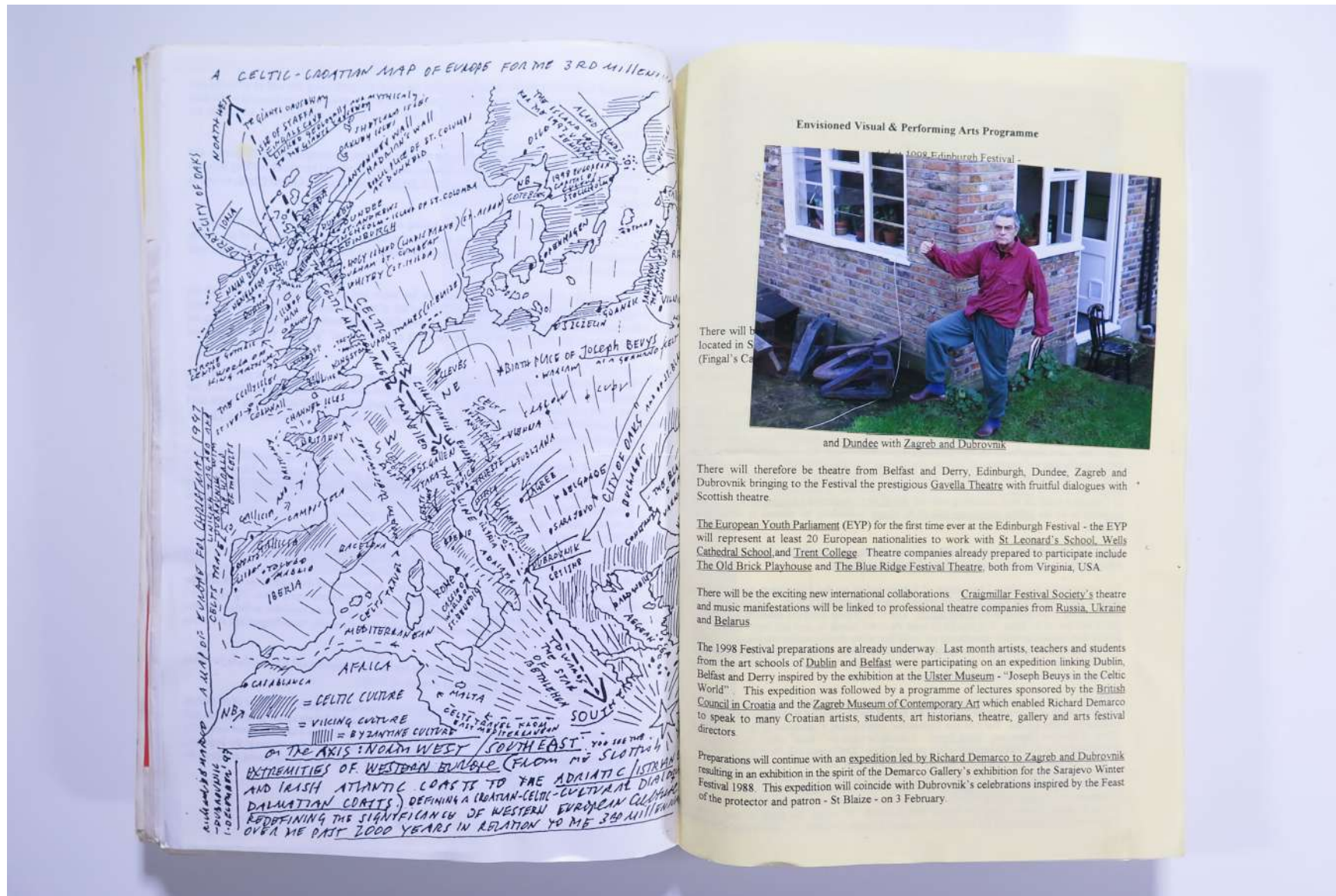


PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.060



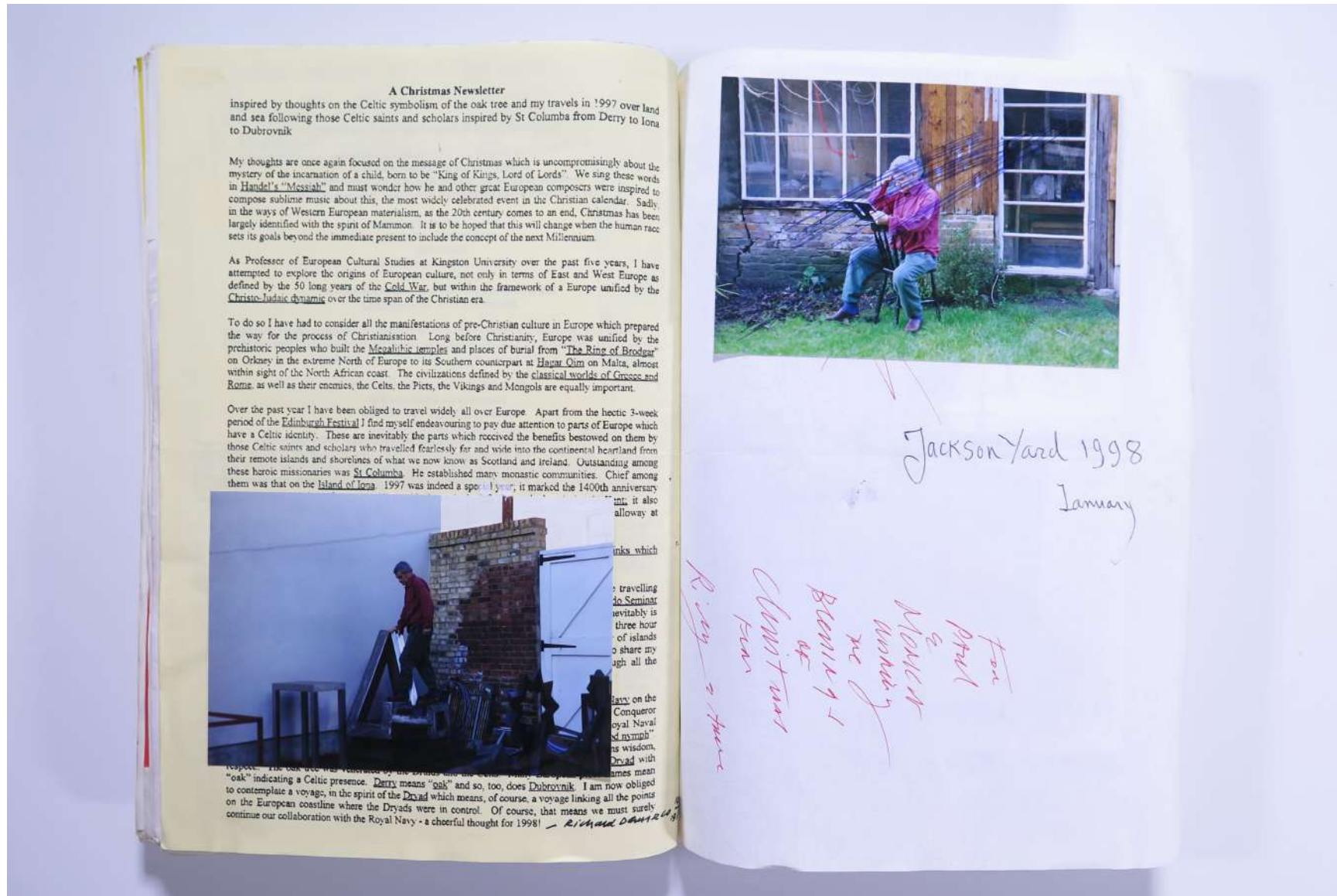
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.
PNE 84.061



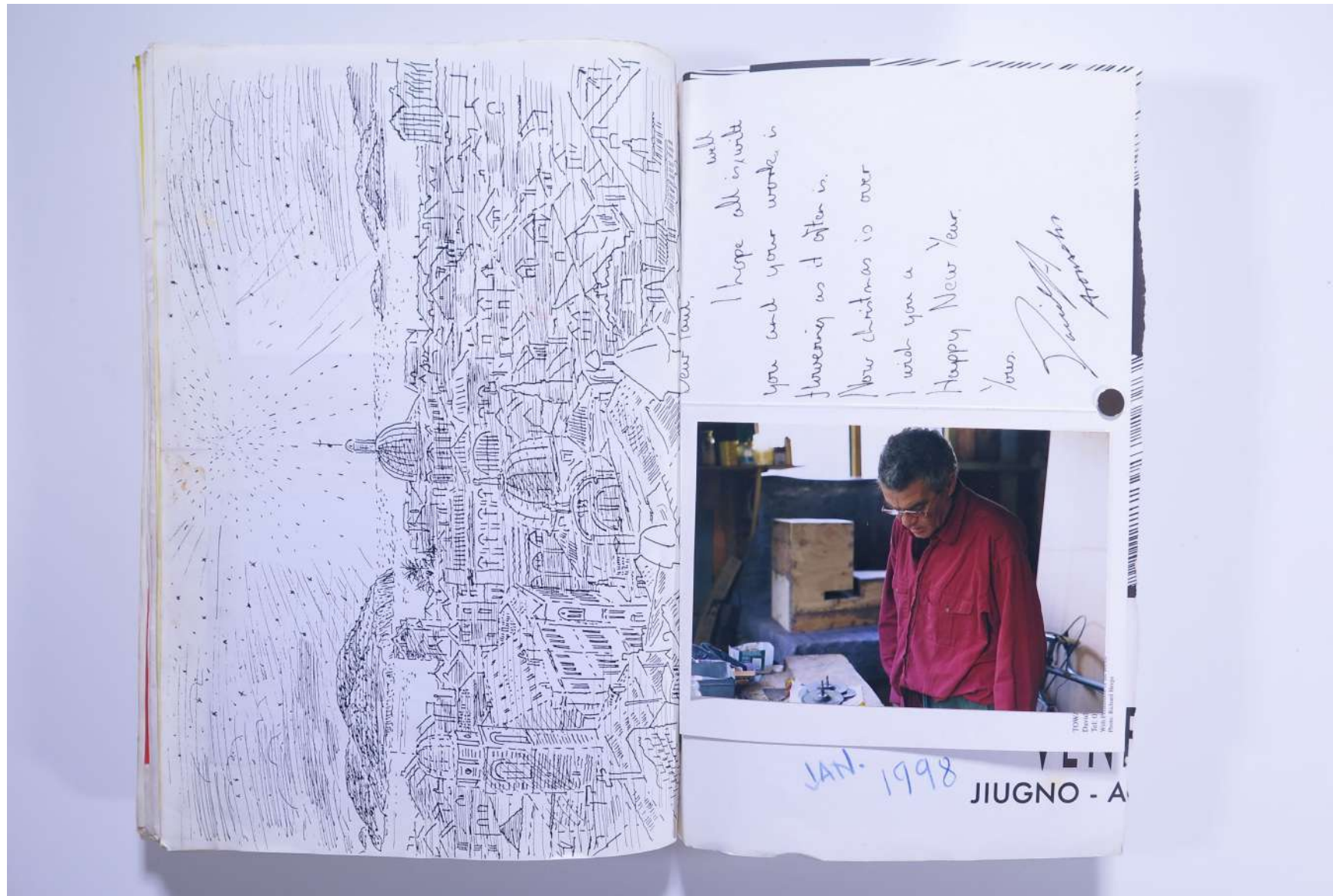
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.062



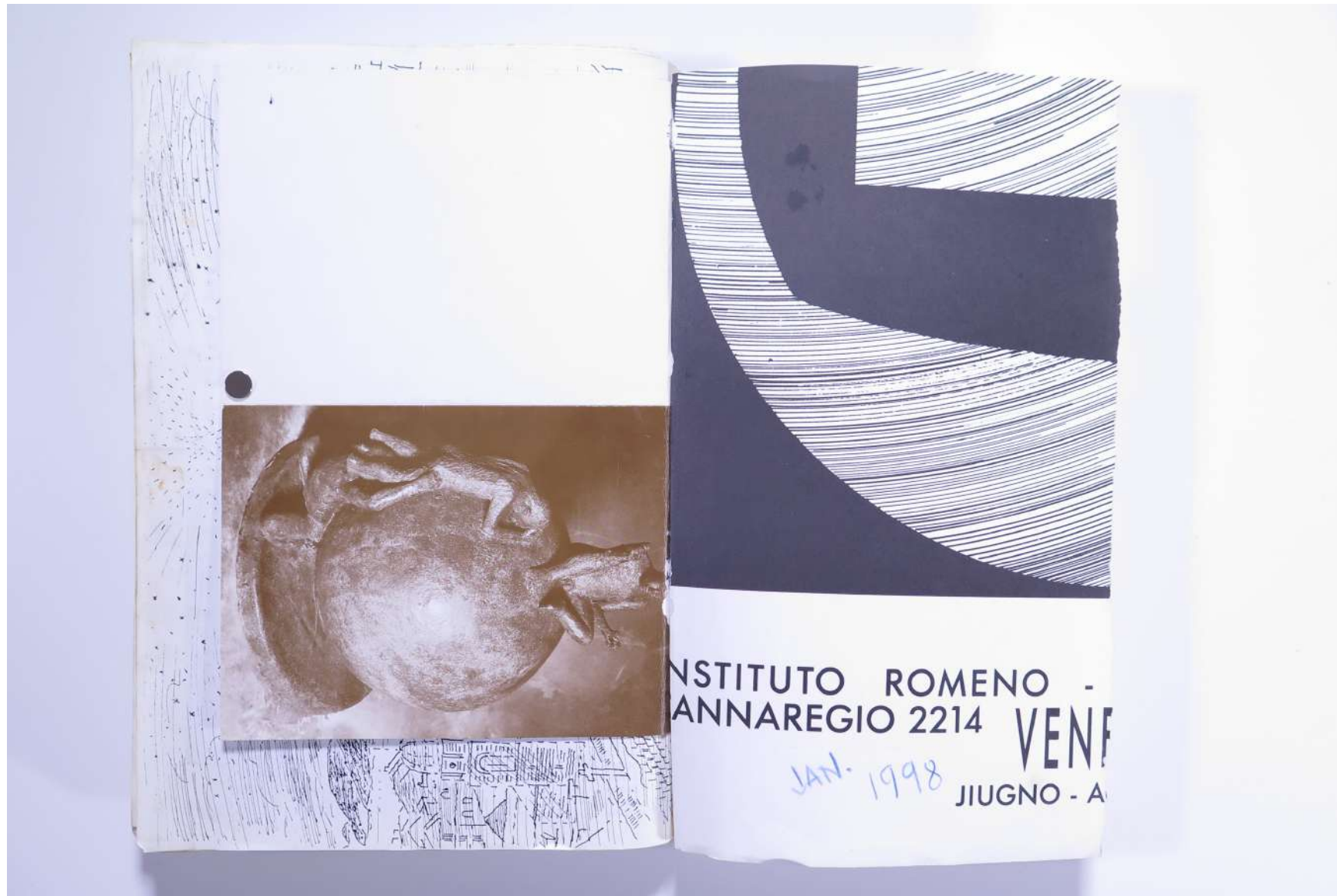
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.063



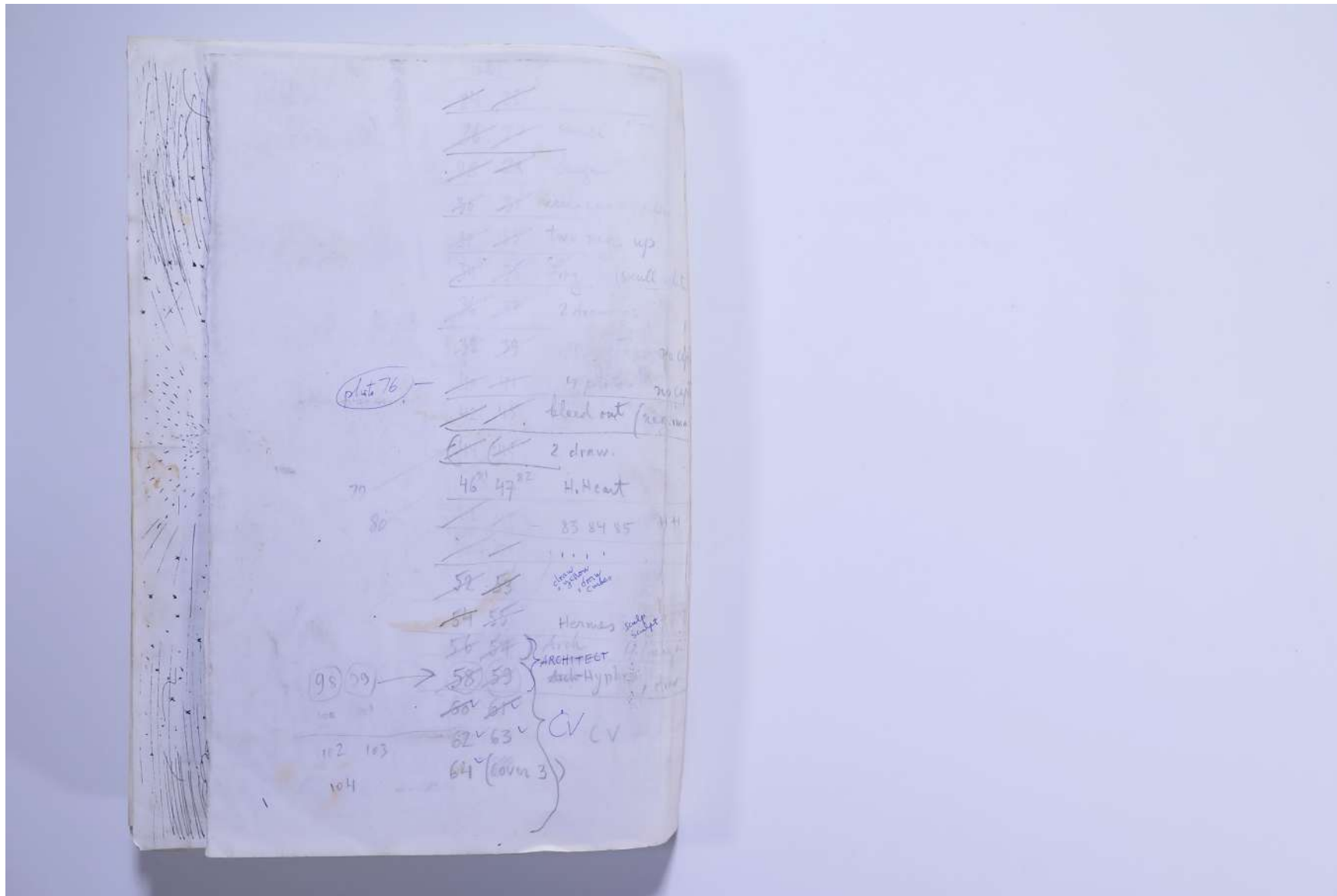
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: JAN/FEB - 1998

Reference No.

PNE 84.064



Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.

For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.