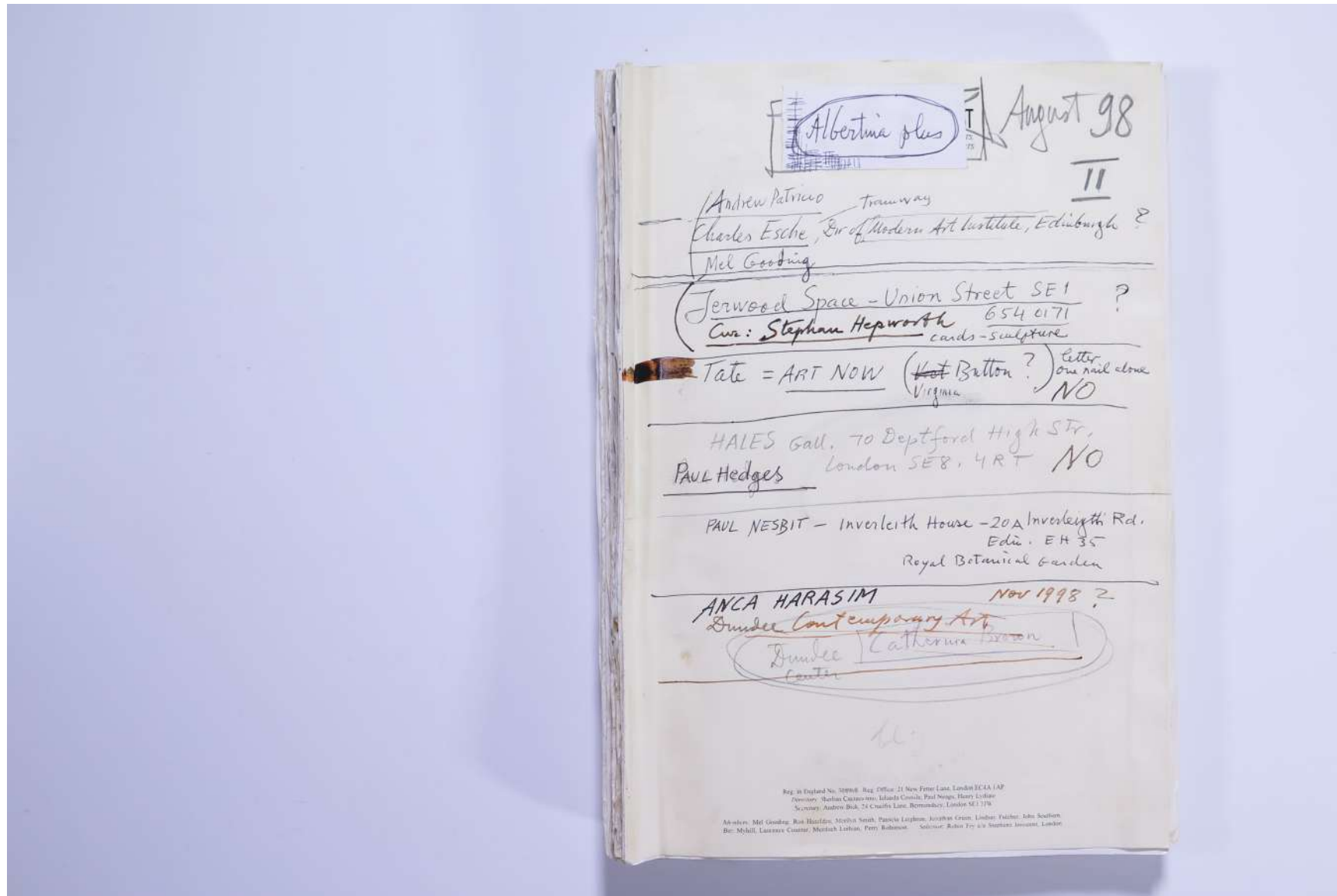


PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.001



Albertina plus
August 98
II

Andrew Patricio
Charles Esche, Dir of Modern Art Institute, Edinburgh ?
Mel Gooding

Jerwood Space - Union Street SE1 ?
Cur: Stephan Hepworth 654 0171
cards - sculpture

Tate = ART NOW (~~Not~~ Batton ?) Letter one nail above Virginia NO

HALES Gall. 70 Deptford High Str, London SE8, 4RT NO
PAUL Hedges

PAUL NESBIT - Inverleith House - 20A Inverleith Rd, Edin. EH 35
Royal Botanical Garden

ANCA HARASIM Nov 1998 ?
Dumfries Contemporary Art
Dumfries | Catherine Brown
Center

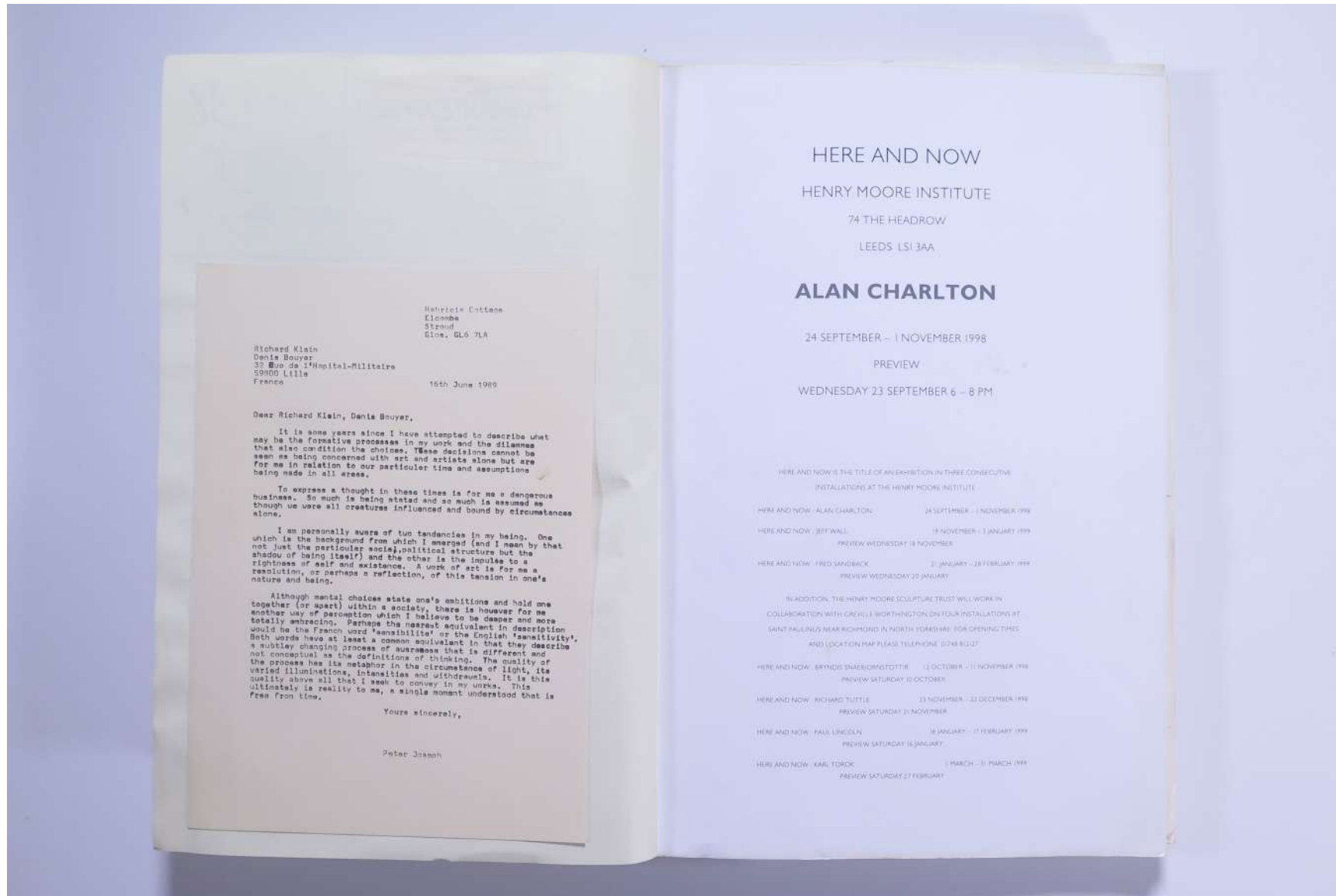
Reg. in England No. 299908 - Reg. Office: 21 New Fetter Lane, London EC4A 3DF
Sponsors: Susan Cattanach, Isabel Conlin, Paul Neagu, Henry Lydiate
Secretary: Andrew Bick, 24 Cranford Lane, Brompton, London SE1 3TB
Advisors: Mel Gooding, Bob Hatfield, Stephen Smith, Patricia Loughlin, Jonathan Crain, Lindsay Yalton, John Sedham
Be: Mihal, Laurence Cusack, Meredith Larkin, Perry Robinson - Solicitor: Robert Fry & Co Solicitors, London

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.002



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

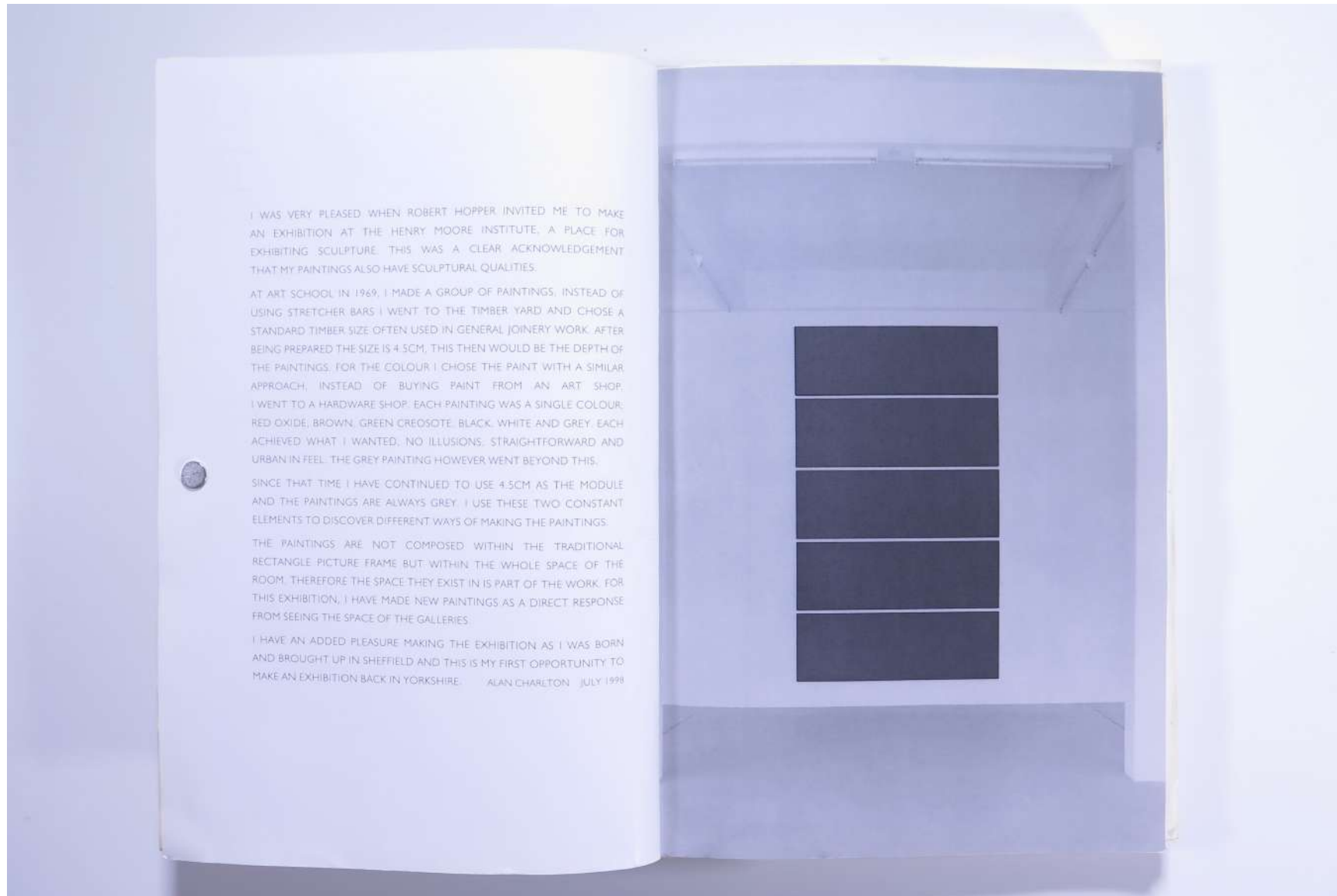
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.003



I WAS VERY PLEASED WHEN ROBERT HOPPER INVITED ME TO MAKE AN EXHIBITION AT THE HENRY MOORE INSTITUTE, A PLACE FOR EXHIBITING SCULPTURE. THIS WAS A CLEAR ACKNOWLEDGEMENT THAT MY PAINTINGS ALSO HAVE SCULPTURAL QUALITIES.

AT ART SCHOOL IN 1969, I MADE A GROUP OF PAINTINGS. INSTEAD OF USING STRETCHER BARS I WENT TO THE TIMBER YARD AND CHOSE A STANDARD TIMBER SIZE OFTEN USED IN GENERAL JOINERY WORK. AFTER BEING PREPARED THE SIZE IS 4.5CM, THIS THEN WOULD BE THE DEPTH OF THE PAINTINGS. FOR THE COLOUR I CHOSE THE PAINT WITH A SIMILAR APPROACH. INSTEAD OF BUYING PAINT FROM AN ART SHOP, I WENT TO A HARDWARE SHOP. EACH PAINTING WAS A SINGLE COLOUR: RED OXIDE, BROWN, GREEN CREOSOTE, BLACK, WHITE AND GREY. EACH ACHIEVED WHAT I WANTED. NO ILLUSIONS. STRAIGHTFORWARD AND URBAN IN FEEL. THE GREY PAINTING HOWEVER WENT BEYOND THIS.

SINCE THAT TIME I HAVE CONTINUED TO USE 4.5CM AS THE MODULE AND THE PAINTINGS ARE ALWAYS GREY. I USE THESE TWO CONSTANT ELEMENTS TO DISCOVER DIFFERENT WAYS OF MAKING THE PAINTINGS.

THE PAINTINGS ARE NOT COMPOSED WITHIN THE TRADITIONAL RECTANGLE PICTURE FRAME BUT WITHIN THE WHOLE SPACE OF THE ROOM. THEREFORE THE SPACE THEY EXIST IN IS PART OF THE WORK. FOR THIS EXHIBITION, I HAVE MADE NEW PAINTINGS AS A DIRECT RESPONSE FROM SEEING THE SPACE OF THE GALLERIES.

I HAVE AN ADDED PLEASURE MAKING THE EXHIBITION AS I WAS BORN AND BROUGHT UP IN SHEFFIELD AND THIS IS MY FIRST OPPORTUNITY TO MAKE AN EXHIBITION BACK IN YORKSHIRE. ALAN CHARLTON JULY 1998

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

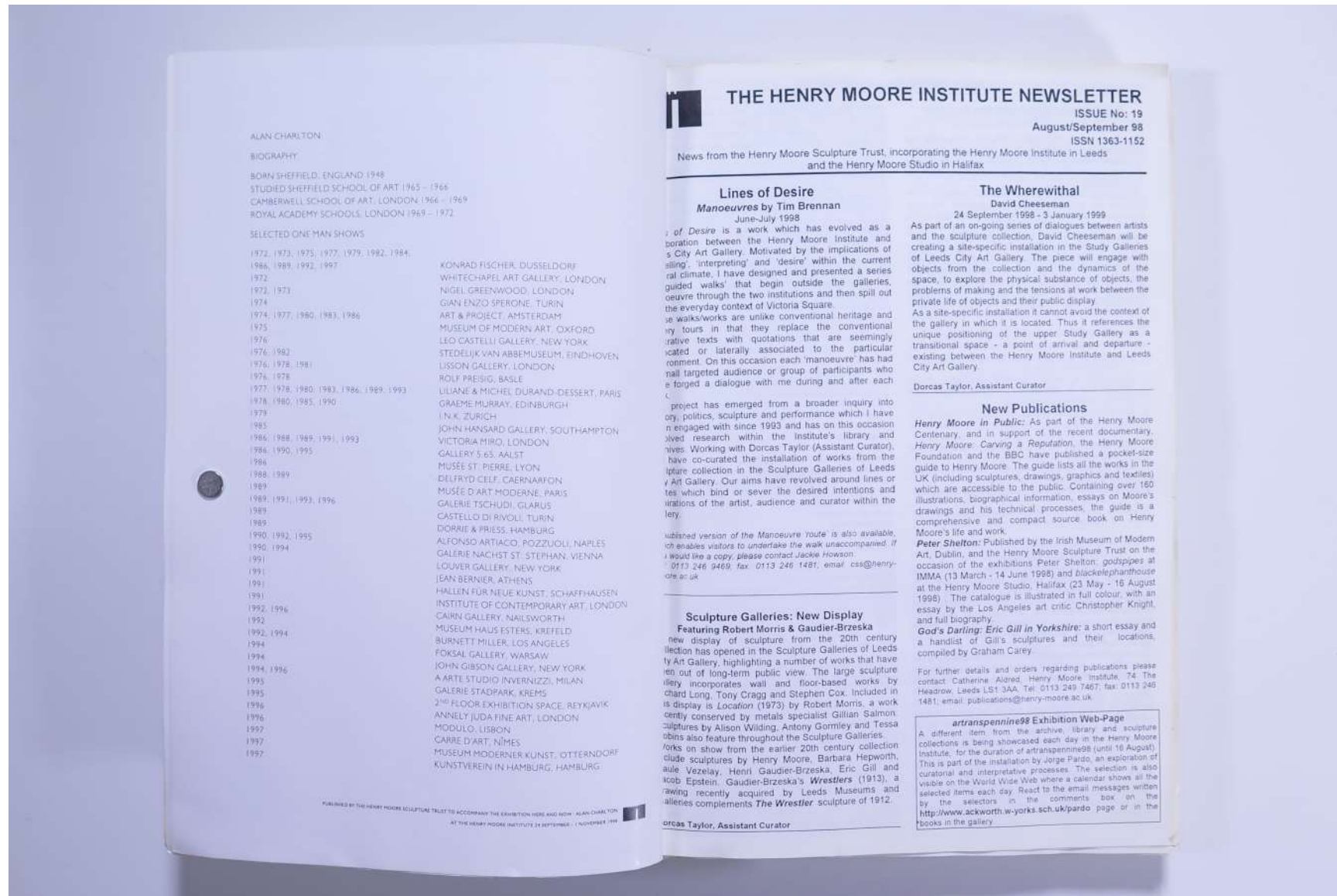
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.004



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

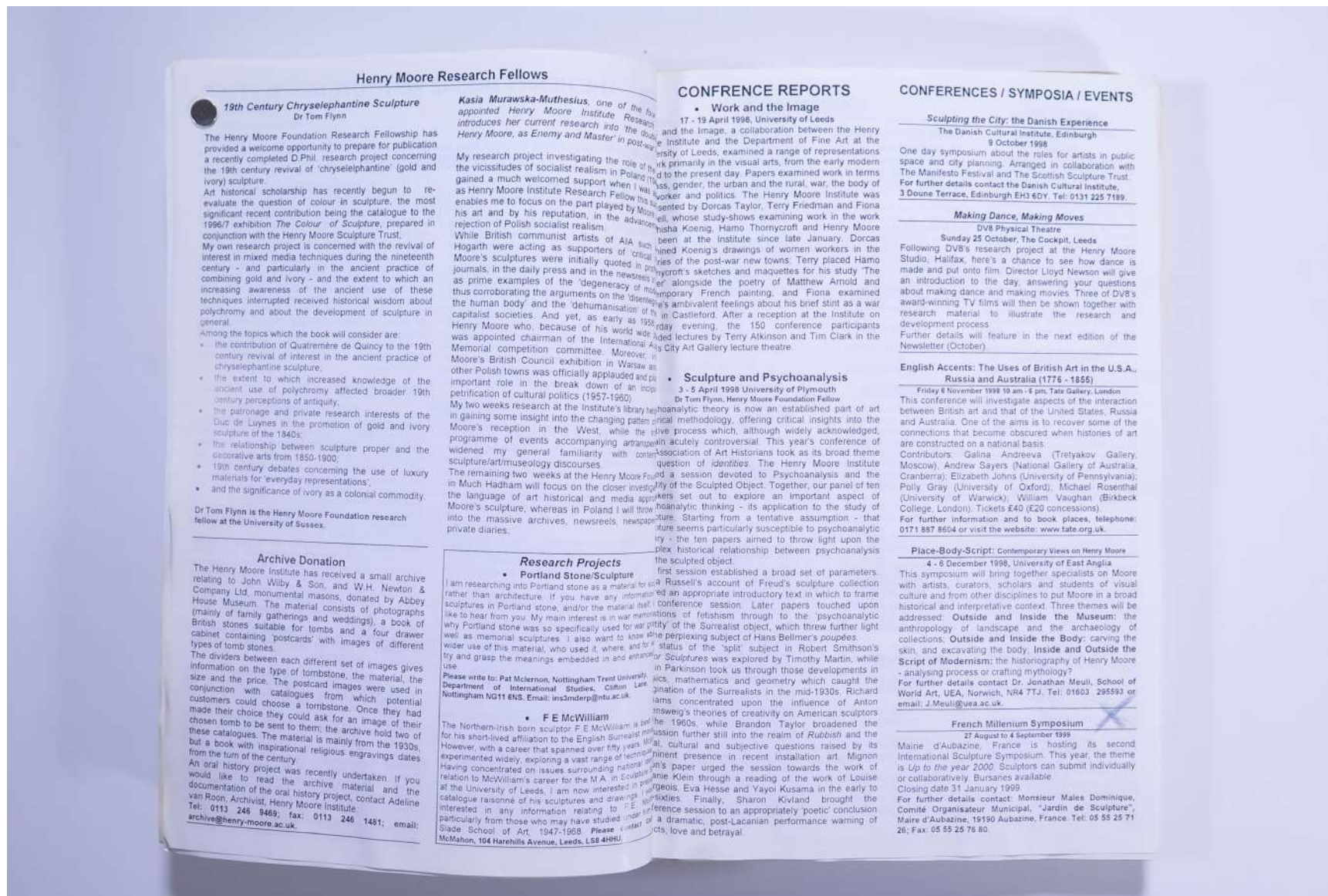
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.005



Henry Moore Research Fellows

19th Century Chryselephantine Sculpture Dr Tom Flynn

The Henry Moore Foundation Research Fellowship has provided a welcome opportunity to prepare for publication a recently completed D.Phil. research project concerning the 19th century revival of 'chryselephantine' (gold and ivory) sculpture.

Art historical scholarship has recently begun to re-evaluate the question of colour in sculpture, the most significant recent contribution being the catalogue to the 1996 exhibition *The Colour of Sculpture*, prepared in conjunction with the Henry Moore Sculpture Trust. My own research project is concerned with the revival of interest in mixed media techniques during the nineteenth century - and particularly in the ancient practice of combining gold and ivory - and the extent to which an increasing awareness of the ancient use of these techniques interrupted received historical wisdom about polychromy and about the development of sculpture in general.

Among the topics which the book will consider are:

- the contribution of Quatremère de Quincy to the 19th century revival of interest in the ancient practice of chryselephantine sculpture;
- the extent to which increased knowledge of the ancient use of polychromy affected broader 19th century perceptions of antiquity;
- the patronage and private research interests of the Duc de Luynes in the promotion of gold and ivory sculpture of the 1840s;
- the relationship between sculpture proper and the decorative arts from 1850-1900;
- 19th century debates concerning the use of luxury materials for 'everyday representations';
- and the significance of ivory as a colonial commodity.

Dr Tom Flynn is the Henry Moore Foundation research fellow at the University of Sussex.

Archive Donation

The Henry Moore Institute has received a small archive relating to John Wilby & Son, and W.H. Newton & Company Ltd. monumental masons, donated by Abbey House Museum. The material consists of photographs (mainly of family gatherings and weddings), a book of British stones suitable for tombs and a four drawer cabinet containing 'postcards' with images of different types of tomb stones.

The dividers between each different set of images gives information on the type of tombstone, the material, the size and the price. The postcard images were used in conjunction with catalogues from which potential customers could choose a tombstone. Once they had made their choice they could ask for an image of their chosen tomb to be sent to them; the archive hold two of these catalogues. The material is mainly from the 1930s, from the turn of the century.

An oral history project was recently undertaken. If you would like to read the archive material and the documentation of the oral history project, contact Adeleine van Roon, Archivist, Henry Moore Institute. Tel: 0113 248 8469; fax: 0113 246 1481; email: archive@henry-moore.ac.uk.

Kasia Murawska-Muthesius, one of the first appointed Henry Moore Institute Research Fellow, introduces her current research into the double role of Henry Moore, as *Enemy and Master* in post-war Poland.

My research project investigating the role of the artist in the vicissitudes of socialist realism in Poland was a much welcomed support when I was appointed as Henry Moore Institute Research Fellow. The project was supported by the Moore Institute and by his reputation, in the advanced rejection of Polish socialist realism.

While British communist artists of AIA such as Hogarth were acting as supporters of 'critical realism', Moore's sculptures were initially quoted in the daily press and in the newspapers. Her alongside the poetry of Matthew Arnold and thus corroborating the arguments of the 'degeneration of the human body' and the 'dehumanisation of the human body'. And yet, as early as 1950, Moore was appointed chairman of the International Memorial competition committee. Moreover, Moore's British Council exhibition in Warsaw as other Polish towns was officially applauded and played an important role in the break down of an ideological petrification of cultural politics (1957-1960).

My two weeks research at the Institute's library has been gaining some insight into the changing pattern of Moore's reception in the West, while the programme of events accompanying arrangements for the Association of Art Historians took as its broad theme the question of *identities*. The Henry Moore Institute

The remaining two weeks at the Henry Moore Foundation will focus on the closer investigation of Moore's sculpture, whereas in Poland I will throw into the massive archives, newspapers, newspaper private diaries.

Research Projects

Portland Stone/Sculpture

I am researching into Portland stone as a material for sculpture rather than architecture. If you have any information relating to Portland stone, and/or the material itself, please contact me. My main interest is in war memorials of the 'gritty' of the Surrealist object, which threw further light on the perplexing subject of Hans Bellmer's *poupées*.

wider use of this material, who used it, where, and for what. I also want to know the status of the 'split' subject in Robert Smithson's *Earth and Sky*. Sculptures was explored by Timothy Martin, while use of this material, who used it, where, and for what.

F E McWilliam
The Northern-Irish born sculptor F.E. McWilliam is best known for his short-lived affiliation to the English Surrealist movement. However, with a career that spanned over fifty years, McWilliam's cultural and subjective questions raised by his experimental work, exploring a vast range of techniques and materials. Having concentrated on issues surrounding nationalism and identity, McWilliam's career for the M.A. in Sculpture at the University of Leeds. I am now interested in the political and social context of his sculptures and drawings. I am particularly interested in any information relating to F.E. McWilliam, particularly from those who may have studied or worked with him. Please contact Dr. McMahon, 104 Harehills Avenue, Leeds. LS8 4HHL.

CONFERENCE REPORTS

Work and the Image

17 - 19 April 1998, University of Leeds

and the Image, a collaboration between the Henry Moore Institute and the Department of Fine Art at the University of Leeds, examined a range of representations of work primarily in the visual arts, from the early modern to the present day. Papers examined work in terms of class, gender, the urban and the rural, war, the body of the worker and politics. The Henry Moore Institute was represented by Dorcas Taylor, Terry Friedman and Fiona Hill, whose study-shows examining work in the work of Hans Koenig, Hamo Thornycroft and Henry Moore were at the Institute since late January. Dorcas Taylor's research is now an established part of the Moore Institute's sketches and maquettes for his study 'The Worker and the Image'. Alongside the poetry of Matthew Arnold and thus corroborating the arguments of the 'degeneration of the human body' and the 'dehumanisation of the human body'. And yet, as early as 1950, Moore was appointed chairman of the International Memorial competition committee. Moreover, Moore's British Council exhibition in Warsaw as other Polish towns was officially applauded and played an important role in the break down of an ideological petrification of cultural politics (1957-1960).

Sculpture and Psychoanalysis

3 - 5 April 1998 University of Plymouth

Dr Tom Flynn, Henry Moore Foundation Fellow, introduced the conference with an established part of art history, critical methodology, offering critical insights into the Moore's reception in the West, while the programme of events accompanying arrangements for the Association of Art Historians took as its broad theme the question of *identities*. The Henry Moore Institute was represented by Dorcas Taylor, Terry Friedman and Fiona Hill, whose study-shows examining work in the work of Hans Koenig, Hamo Thornycroft and Henry Moore were at the Institute since late January. Dorcas Taylor's research is now an established part of the Moore Institute's sketches and maquettes for his study 'The Worker and the Image'. Alongside the poetry of Matthew Arnold and thus corroborating the arguments of the 'degeneration of the human body' and the 'dehumanisation of the human body'. And yet, as early as 1950, Moore was appointed chairman of the International Memorial competition committee. Moreover, Moore's British Council exhibition in Warsaw as other Polish towns was officially applauded and played an important role in the break down of an ideological petrification of cultural politics (1957-1960).

My two weeks research at the Institute's library has been gaining some insight into the changing pattern of Moore's reception in the West, while the programme of events accompanying arrangements for the Association of Art Historians took as its broad theme the question of *identities*. The Henry Moore Institute was represented by Dorcas Taylor, Terry Friedman and Fiona Hill, whose study-shows examining work in the work of Hans Koenig, Hamo Thornycroft and Henry Moore were at the Institute since late January. Dorcas Taylor's research is now an established part of the Moore Institute's sketches and maquettes for his study 'The Worker and the Image'. Alongside the poetry of Matthew Arnold and thus corroborating the arguments of the 'degeneration of the human body' and the 'dehumanisation of the human body'. And yet, as early as 1950, Moore was appointed chairman of the International Memorial competition committee. Moreover, Moore's British Council exhibition in Warsaw as other Polish towns was officially applauded and played an important role in the break down of an ideological petrification of cultural politics (1957-1960).

The remaining two weeks at the Henry Moore Foundation will focus on the closer investigation of Moore's sculpture, whereas in Poland I will throw into the massive archives, newspapers, newspaper private diaries.

CONFERENCES / SYMPOSIA / EVENTS

Sculpting the City: the Danish Experience

The Danish Cultural Institute, Edinburgh
9 October 1998

One day symposium about the roles for artists in public space and city planning. Arranged in collaboration with The Manifesto Festival and The Scottish Sculpture Trust. For further details contact the Danish Cultural Institute, 3 Doune Terrace, Edinburgh EH3 6DY. Tel: 0131 225 7189.

Making Dance, Making Movies

DVB Physical Theatre

Sunday 25 October, The Cockpit, Leeds

Following DVB's research project at the Henry Moore Studio, Halifax, here's a chance to see how dance is made and put onto film. Director Lloyd Newson will give an introduction to the day, answering your questions about making dance and making movies. Three of DVB's award-winning TV films will then be shown together with research material to illustrate the research and development process. Further details will feature in the next edition of the Newsletter (October).

English Accents: The Uses of British Art in the U.S.A., Russia and Australia (1776 - 1855)

Friday 6 November 1998 10 am - 6 pm, Tate Gallery, London

This conference will investigate aspects of the interaction between British art and that of the United States, Russia and Australia. One of the aims is to recover some of the connections that became obscured when histories of art are constructed on a national basis. Contributors: Galina Andreeva (Tretyakov Gallery, Moscow), Andrew Sayers (National Gallery of Australia, Canberra), Elizabeth Johns (University of Pennsylvania), Pally Gray (University of Oxford), Michael Rosenthal (University of Warwick), William Vaughan (Birkbeck College, London). Tickets £40 (£20 concessions). For further information and to book places, telephone: 0171 887 8604 or visit the website: www.tate.org.uk.

Place-Body-Script: Contemporary Views on Henry Moore

4 - 6 December 1998, University of East Anglia

This symposium will bring together specialists on Moore with artists, curators, scholars and students of visual culture and from other disciplines to put Moore in a broad historical and interpretative context. Three themes will be addressed: *Outside and Inside the Museum*: the anthropology of landscape and the archaeology of collections; *Outside and Inside the Body*: carving the skin, and excavating the body; *Inside and Outside the Script of Modernism*: the historiography of Henry Moore - analysing process or crafting mythology? For further details contact Dr. Jonathan Meull, School of World Art, UEA, Norwich, NR4 7TJ. Tel: 01603 295593 or email: J.Meull@uea.ac.uk.

French Millennium Symposium

27 August to 4 September 1999

Maine d'Aubazine, France is hosting its second International Sculpture Symposium. This year, the theme is *Up to the year 2000*. Sculptors can submit individually or collaboratively. Bursaries available. Closing date 31 January 1999. For further details contact: Monsieur Maies Dominique, Comité Organisateur Municipal, 'Jardin de Sculpture', Maire d'Aubazine, 19190 Aubazine, France. Tel: 05 55 25 71 26; Fax: 05 55 25 76 80.

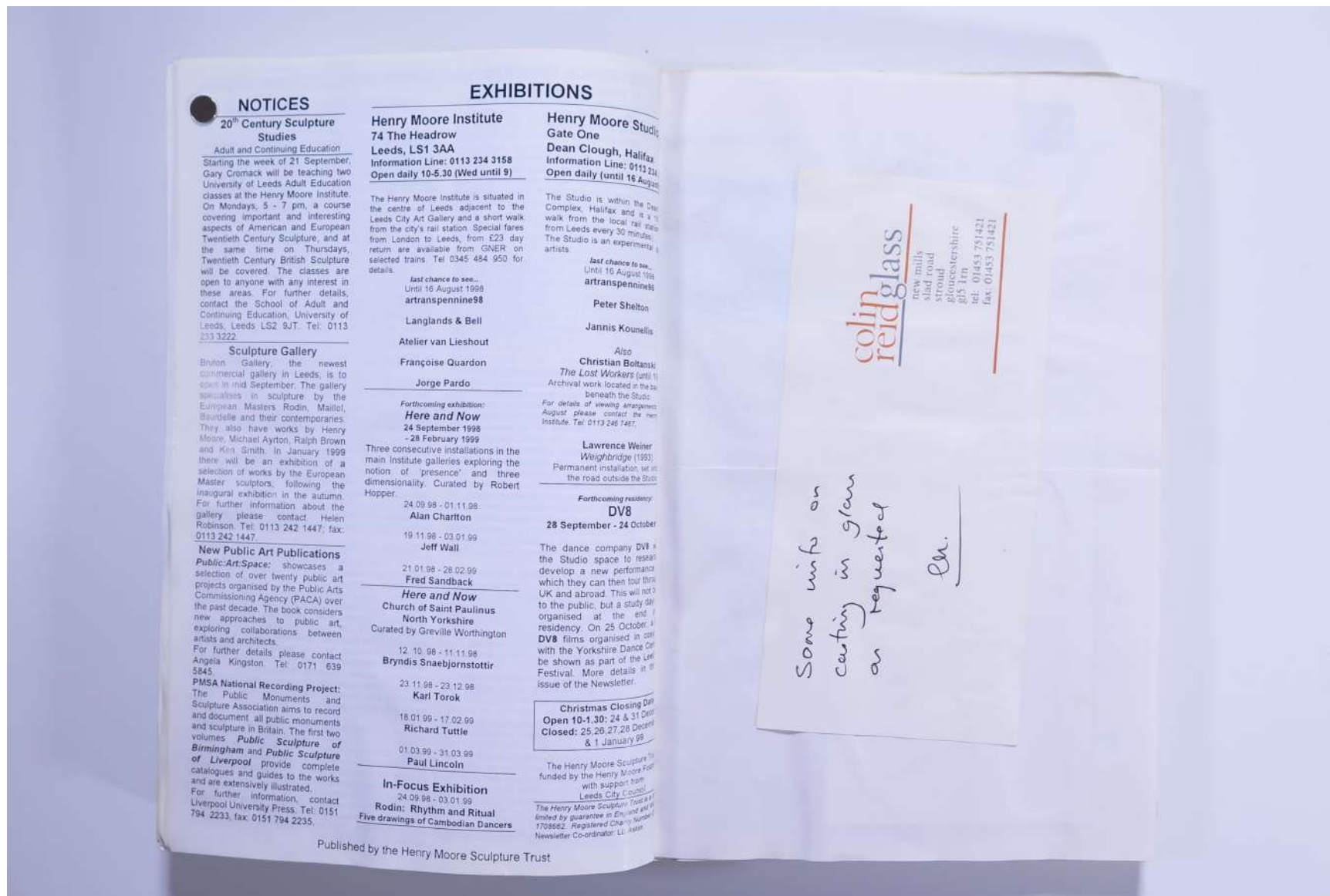
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

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

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.
PNE 85.006



NOTICES

20th Century Sculpture Studies

Adult and Continuing Education
Starting the week of 21 September, Gary Cromack will be teaching two University of Leeds Adult Education classes at the Henry Moore Institute. On Mondays, 5 - 7 pm, a course covering important and interesting aspects of American and European Twentieth Century Sculpture, and at the same time on Thursdays, Twentieth Century British Sculpture will be covered. The classes are open to anyone with any interest in these areas. For further details, contact the School of Adult and Continuing Education, University of Leeds, Leeds LS2 9JT. Tel: 0113 233 3222

Sculpture Gallery

Bannon Gallery, the newest commercial gallery in Leeds, is to open in mid September. The gallery specialises in sculpture by the European Masters Rodin, Maillol, Boubelle and their contemporaries. They also have works by Henry Moore, Michael Ayrton, Ralph Brown and Ken Smith. In January 1999 there will be an exhibition of a selection of works by the European Master sculptors, following the inaugural exhibition in the autumn. For further information about the gallery please contact Helen Robinson. Tel: 0113 242 1447; fax: 0113 242 1447.

New Public Art Publications

Public Art Space: showcases a selection of over twenty public art projects organised by the Public Arts Commissioning Agency (PACA) over the past decade. The book considers new approaches to public art, exploring collaborations between artists and architects. For further details please contact Angela Kingston. Tel: 0171 639 5845

PMSA National Recording Project: The Public Monuments and Sculpture Association aims to record and document all public monuments and sculpture in Britain. The first two volumes **Public Sculpture of Birmingham and Public Sculpture of Liverpool** provide complete catalogues and guides to the works and are extensively illustrated. For further information, contact Liverpool University Press. Tel: 0151 794 2233; fax: 0151 794 2235.

EXHIBITIONS

Henry Moore Institute
74 The Headrow
Leeds, LS1 3AA
Information Line: 0113 234 3158
Open daily 10-5.30 (Wed until 9)

The Henry Moore Institute is situated in the centre of Leeds adjacent to the Leeds City Art Gallery and a short walk from the city's rail station. Special fares from London to Leeds, from £23 day return are available from GNER on selected trains. Tel: 0345 484 950 for details.

Last chance to see...
Until 16 August 1998
artranspennine98

Langlands & Bell

Atelier van Lieshout

Françoise Quardon

Jorge Pardo

Forthcoming exhibition:
Here and Now
24 September 1998
- 28 February 1999

Three consecutive installations in the main Institute galleries exploring the notion of 'presence' and three dimensionality. Curated by Robert Hopper.

24.09.98 - 01.11.98

Alan Charton

19.11.98 - 03.01.99

Jeff Wall

21.01.98 - 28.02.99

Fred Sandback

Here and Now

Church of Saint Paulinus
North Yorkshire
Curated by Greville Worthington

12.10.98 - 11.11.98

Bryndis Snaebjornstottir

23.11.98 - 23.12.98

Karl Torok

18.01.99 - 17.02.99

Richard Tuttle

01.03.99 - 31.03.99

Paul Lincoln

In-Focus Exhibition

24.09.98 - 03.01.99
Rodin: Rhythm and Ritual
Five drawings of Cambodian Dancers

Henry Moore Studio
Gate One
Dean Clough, Halifax
Information Line: 0113 234 3158
Open daily (until 16 August)

The Studio is within the Dean Clough Complex, Halifax and is a 10 minute walk from the local rail station from Leeds every 30 minutes. The Studio is an experimental artists.

Last chance to see...
Until 16 August 1998
artranspennine98

Peter Shelton

Jannis Kounellis

Also

Christian Boltanski
The Lost Workers (until 11 August)
Archival work located in the basement beneath the Studio.
For details of viewing arrangements August please contact the main Institute. Tel: 0113 246 7467.

Lawrence Weiner
Weighbridge (1993)
Permanent installation, set into the road outside the Studio.

Forthcoming residency:
DV8

28 September - 24 October

The dance company DV8 is developing a new performance which they can then tour through UK and abroad. This will not be to the public, but a study daily organised at the end of a residency. On 25 October, all DV8 films organised in connection with the Yorkshire Dance Festival. More details in the issue of the Newsletter.

Christmas Closing Date
Open 10-1.30: 24 & 31 October
Closed: 25, 26, 27, 28 December
& 1 January 99

The Henry Moore Sculpture Trust is funded by the Henry Moore Foundation with support from Leeds City Council.

The Henry Moore Sculpture Trust is limited by guarantee in England and Wales 1708662. Registered Charity Number 1042044. Newsletter Co-ordinator: L. Jackson

colin reid glass
new mills
slaid road
stroud
gloucestershire
g15 1fn
tel: 01453 751421
fax: 01453 751421

Some info on
casting in glass
as requested

E.N.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.007



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

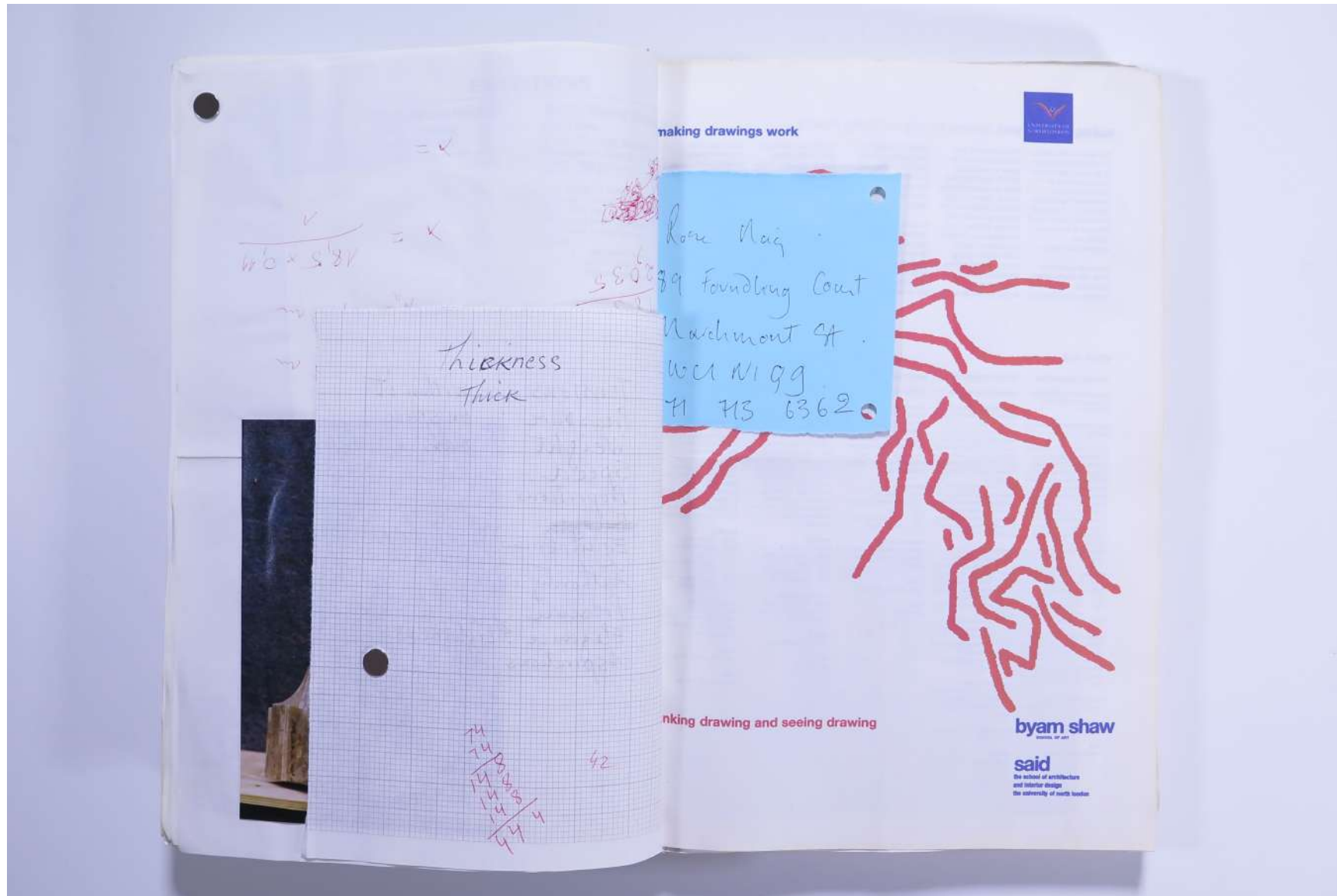
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.008



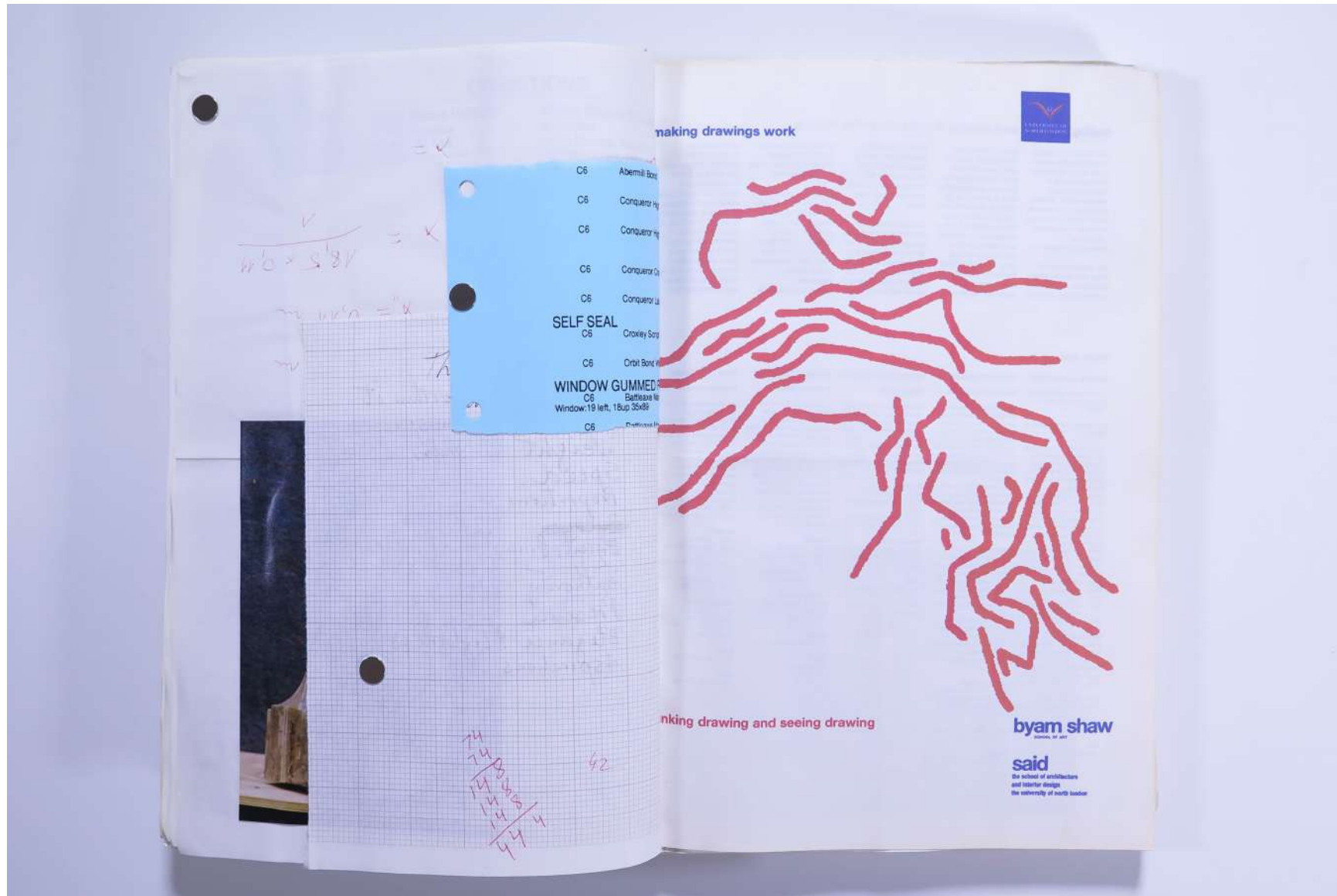
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.009



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: AUG - 1998

Reference No.
PNE 85.010



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

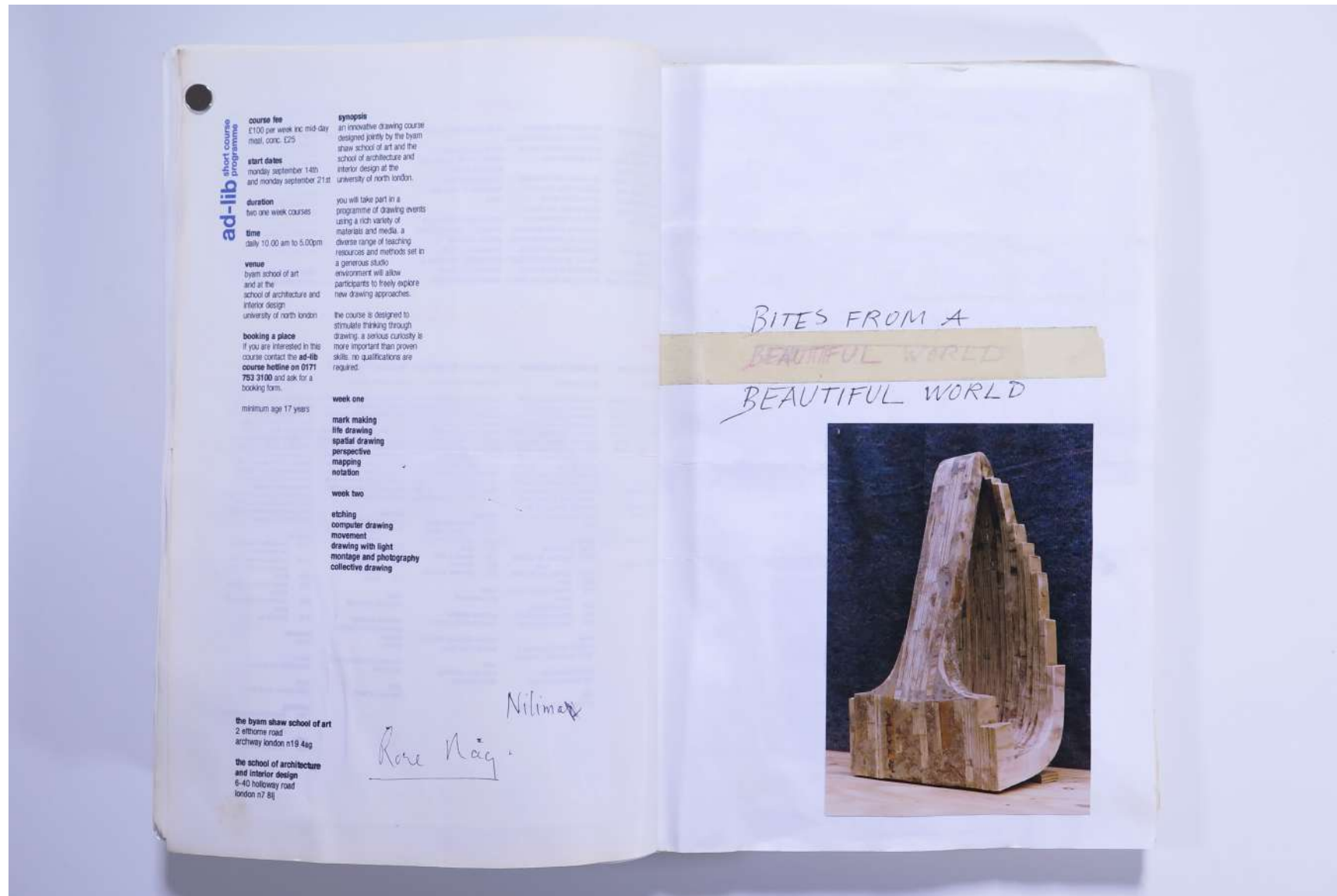
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.011



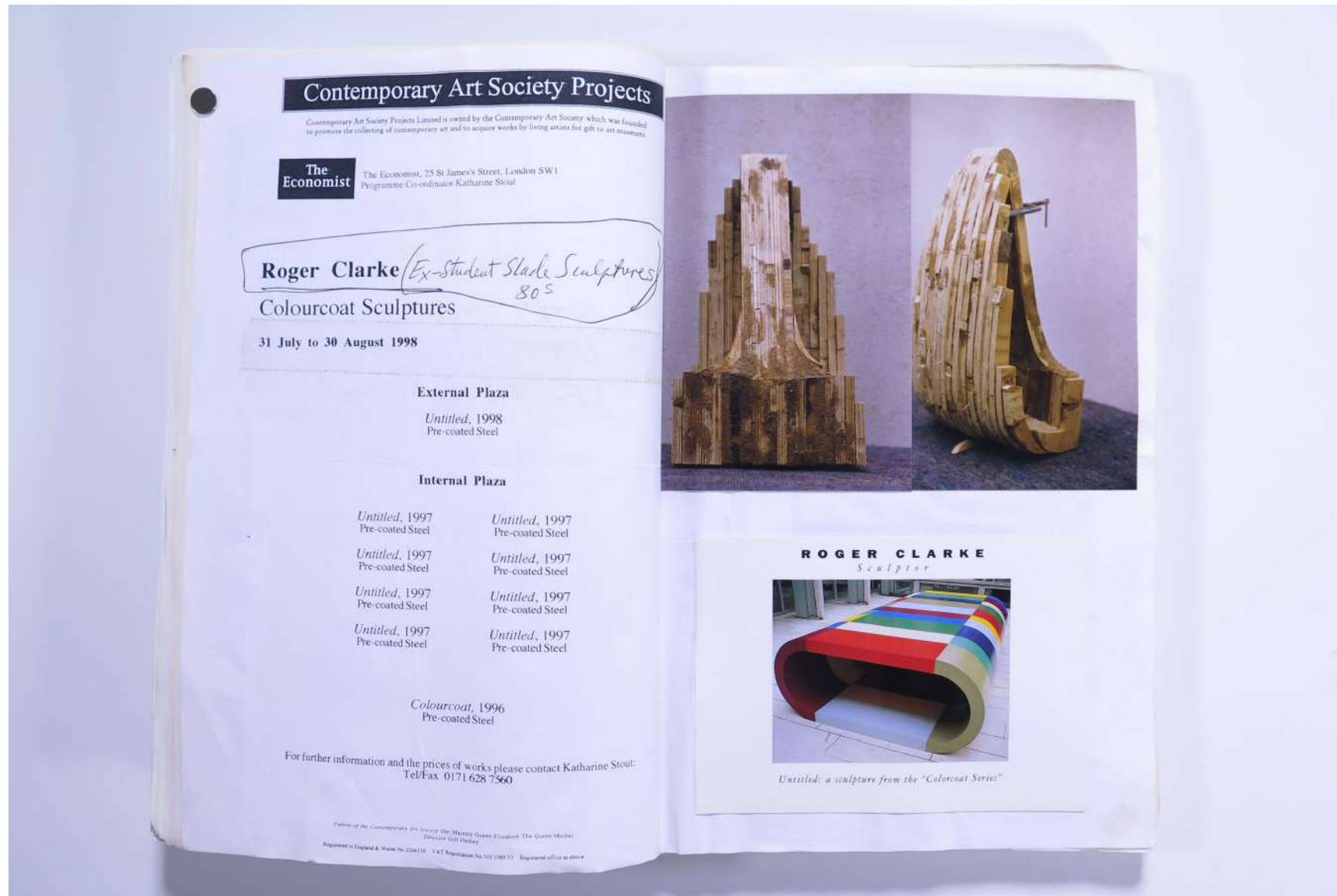
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE. For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.012



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: AUG - 1998

Reference No.

PNE 85.013



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: AUG - 1998

Reference No.

PNE 85.014



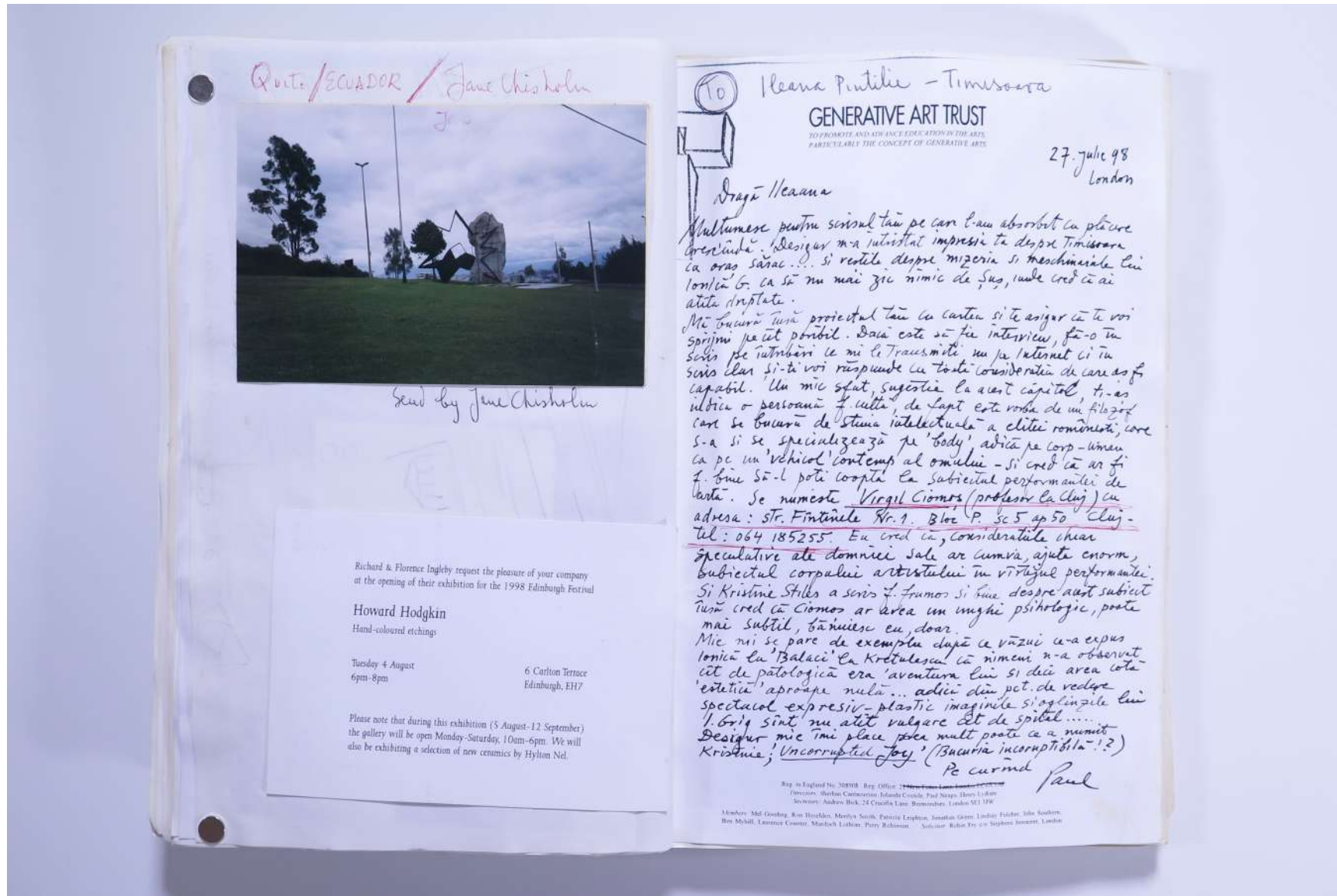
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.015



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

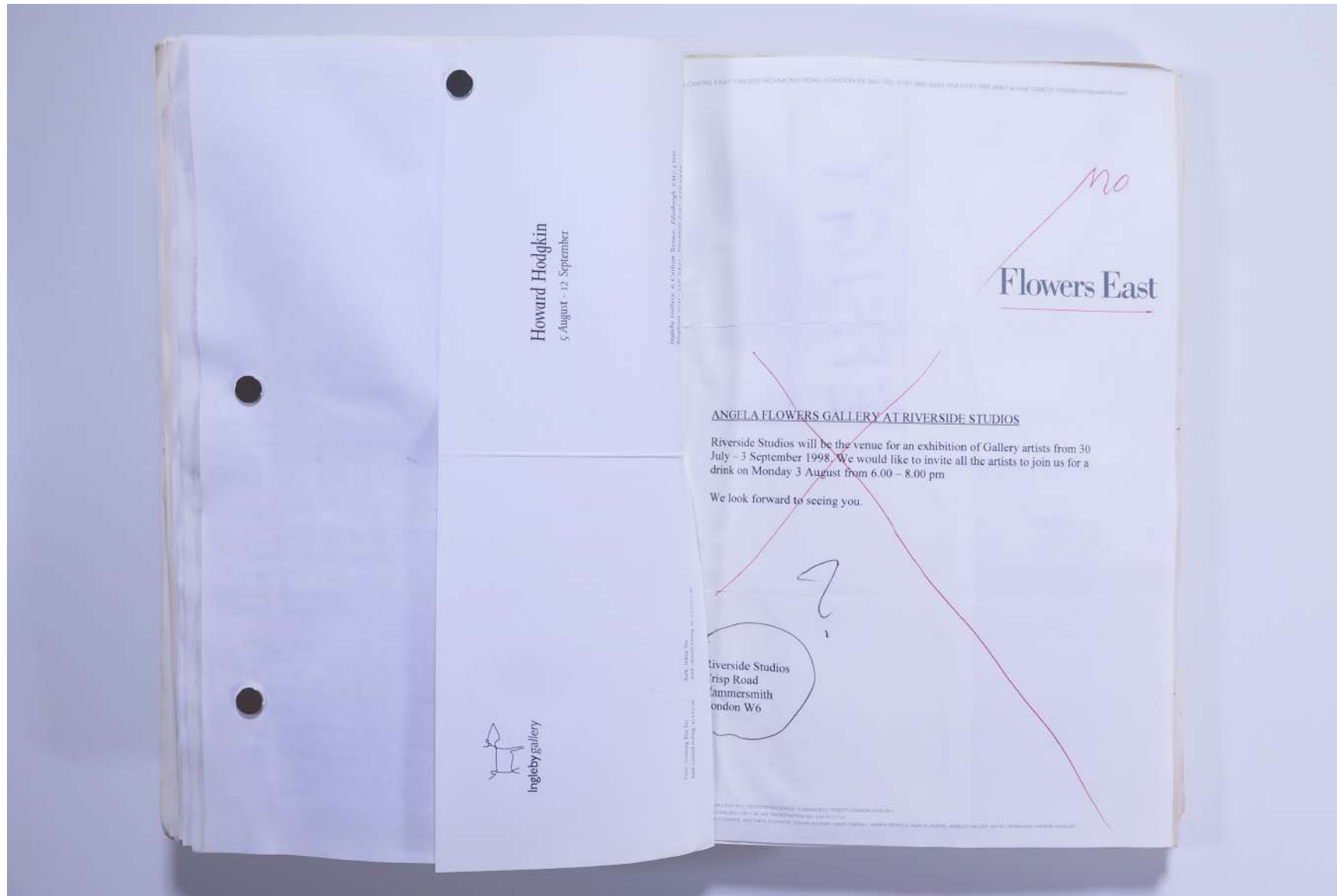
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.016



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: AUG - 1998

Reference No.

PNE 85.017



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: AUG - 1998

Reference No.

PNE 85.018



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: AUG - 1998

Reference No.

PNE 85.019



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: AUG - 1998

Reference No.
PNE 85.020



The contemplative tone persists in the work of Roger Horns, though both its religious imagery, and its capacity to change over time. Obscurely adjustable cardboard models of orthodoxes are dipped in a solution of copper sulphate, causing electric blue crystals to spread gradually over their surfaces like lichen over gravestones. Thus these Lipulan structures appear to have fallen prey to some mysterious alien virus, their ravines and buttresses encrusted with deposits of startlingly-coloured mineral. The precision of replication ensures that disbelief is easily suspended, and we immediately project ourselves into Horns' shrunken conflation of artificial and organic architectures. (Again, Scale provides a fictive reference point; here in its narrator's proposed move to a model village, ostensibly to research a doctoral thesis on Gulliver's Travels, but actually to achieve a rites assessment based on any seven square feet of living space.)

Daddy, the crystals seem to corrode erosion - the decay of matter - as readily as addition. Perhaps it is our horror of disease which makes us assume that such an incongruous eruption of 'hard' form will, like a malignant tumour, eventually reduce its host to dust. Here is an observable analogue of that 'narrative dependence on initial conditions' which leads, via an infinitely convoluted route, from the collapse of a house of cards on one side of the globe to the collapse of a city block on the other.

In the past, Mariele Neudeckler has expressed a certain discomfort about the identification of her work with renaissance, preferring to see it in terms of 'painting scale'. Best known for her three-dimensional reworkings of Caspar David Friedrich's Romantic landscapes submerged in glass tanks of cloudy water, Neudeckler is interested in scale as one aspect of representation to be considered alongside many others. Like Steinberg, she discusses her work as an exploration of the shared ground between fantasy and reality, the ideal and the actual. There is a weary recognition here of the absurd lurking behind the sublime, but also, in a work like Noon, the suggestion that beneath urban paving stones there just might be a beach (or, in this case, a mountain range).

Neudeckler's photographic work presents an extraordinary layering of simulacra. While the technical skill involved in transferring an inert lump of plaster into Alabaster is impressive, the unworked block from which it emerges makes no secret of its origin. In her two-dimensional images however, the relationship of the different

elements to their maker and to each other is less readily established. Model figures observe other model figures; backdrops compete for believability; nothing is quite in proportion to anything else. With no external reference points, we are also denied the possibility of a reliable 'base unit'.

Susan Stewart's contention that the discussion of miniature tends towards complex informational description and away from narrative leads us to a reconsideration of time when looking at the work in Micro. Each instant spent in the exhibition comes to stand for a range of others spent elsewhere. Required to narrow our focus, we come close to a state of reverie which is quite outside the notion of a linear progression in which one event leads to the next. Even when histories and stories are studied to, dates and times lose their fixity in a preference for subjectivity a sight which shifts, a conclusion which triggers a beginning.

Michael Wilson, 1998

¹ STEWART, Susan, *On Longing, Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Duke University Press, Durham and London, 1993, pp. 38.

² SELF, Will, 'Scale' in *Grey Area*, Bloomsbury, London, 1994.

³ The artist interviewed by Louisa Buck for *The Art Newspaper*, Number 76, December 1997.

Key for images of works

- ¹ Roger Horns *Copper Sulphate Crystals and Copper Sulphate Noble Golem*, mixed media, 1997 on 124 Self-form, 1998, Courtesy, Saatchi Gallery.
- ² Clifton Steinberg *Dark Book and other photographs*, 229x190cm, 1998.
- ³ Mariele Neudeckler *Alte A2 Map of London*, wooden joint, 1998/2000, 1998.
- ⁴ Daniel Cigman *Gold's a Schizophrenic*, mixed media, 1998.
- ⁵ Daniel Cigman *Gold's a Schizophrenic*, mixed media, 1998.
- ⁶ Mariele Neudeckler *Alabaster*, plaster, watercolour, black wax, 13x13x27cm, 1986-88.
- ⁷ Clifton Steinberg *Parade*, black and white photograph, 71x60cm, 1988.
- ⁸ Roger Horns *Clay, bark and white photograph*, 1988.

Big thanks to Paul Neagu and Paul Mason and the artists for their enthusiasm and support for the project.

Thanks also to help in various ways to Alan Carter, Rozenn Conner, Simon Goodwin, Lutz Hammer, Steve Hancock, The Saatchi Gallery, Rosemary Sheppard and Michael Wilson.

Clifton Steinberg

daniel cigman
roger horns
mariele neudeckler
clifton steinberg

micro

exhibition opening Saturday 1st August 7.00 - 10.00pm

continues Monday 3rd August to Saturday 5th Sept

opening times Monday to Saturday 10.00am - 4.00pm

halesgallery

transport ● Deptford
 ● Near Cross

information 0171 771 2130

70 Deptford High Street
London SE8 4RT
Tel: 0181 694 1194
Fax: 0181 692 0471

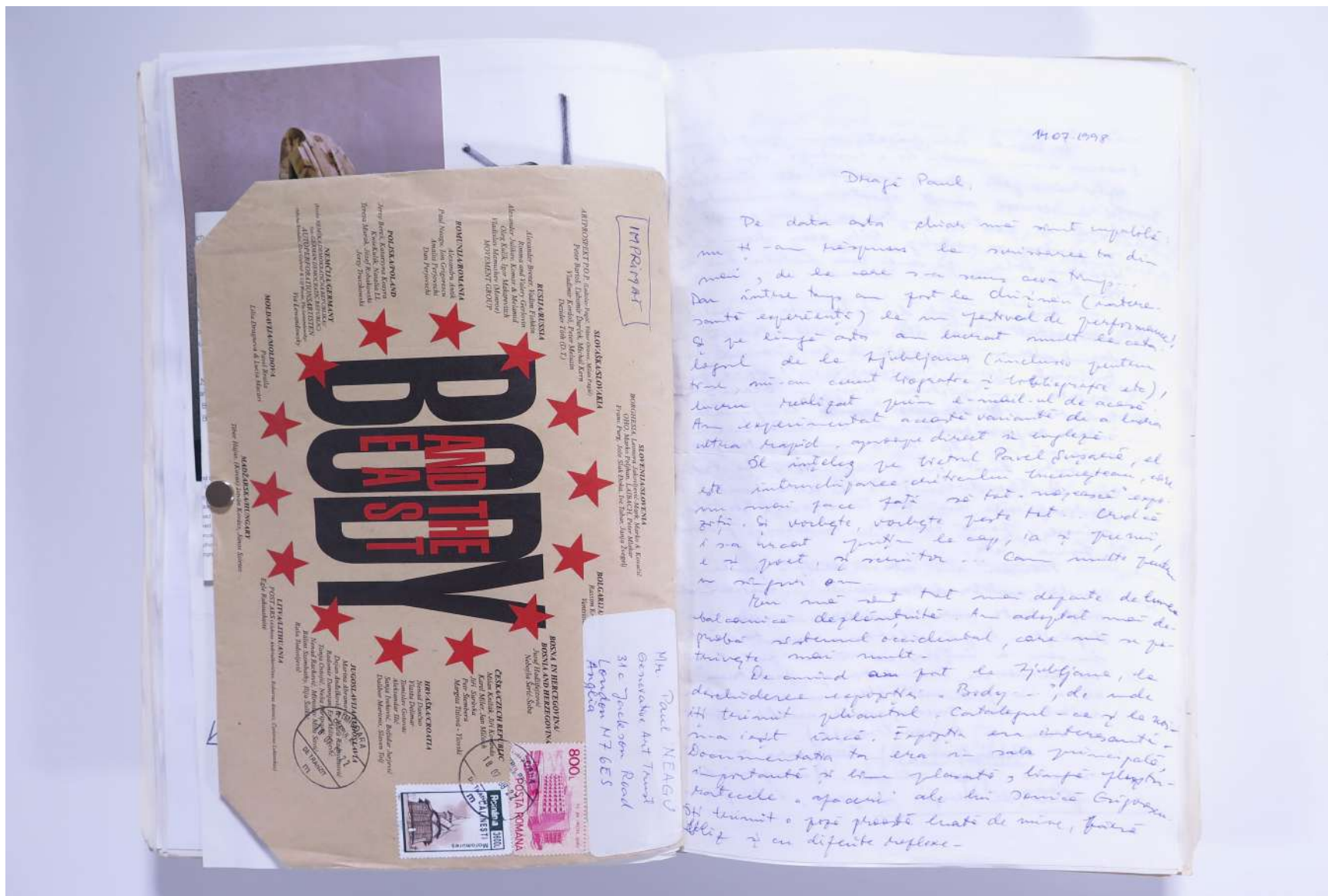
* Moderna galerija Ljubljana/Museum of Modern Art
7. July - 27. september 1998 / July - 27. September 1998

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: AUG - 1998

Reference No.
PNE 85.021



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

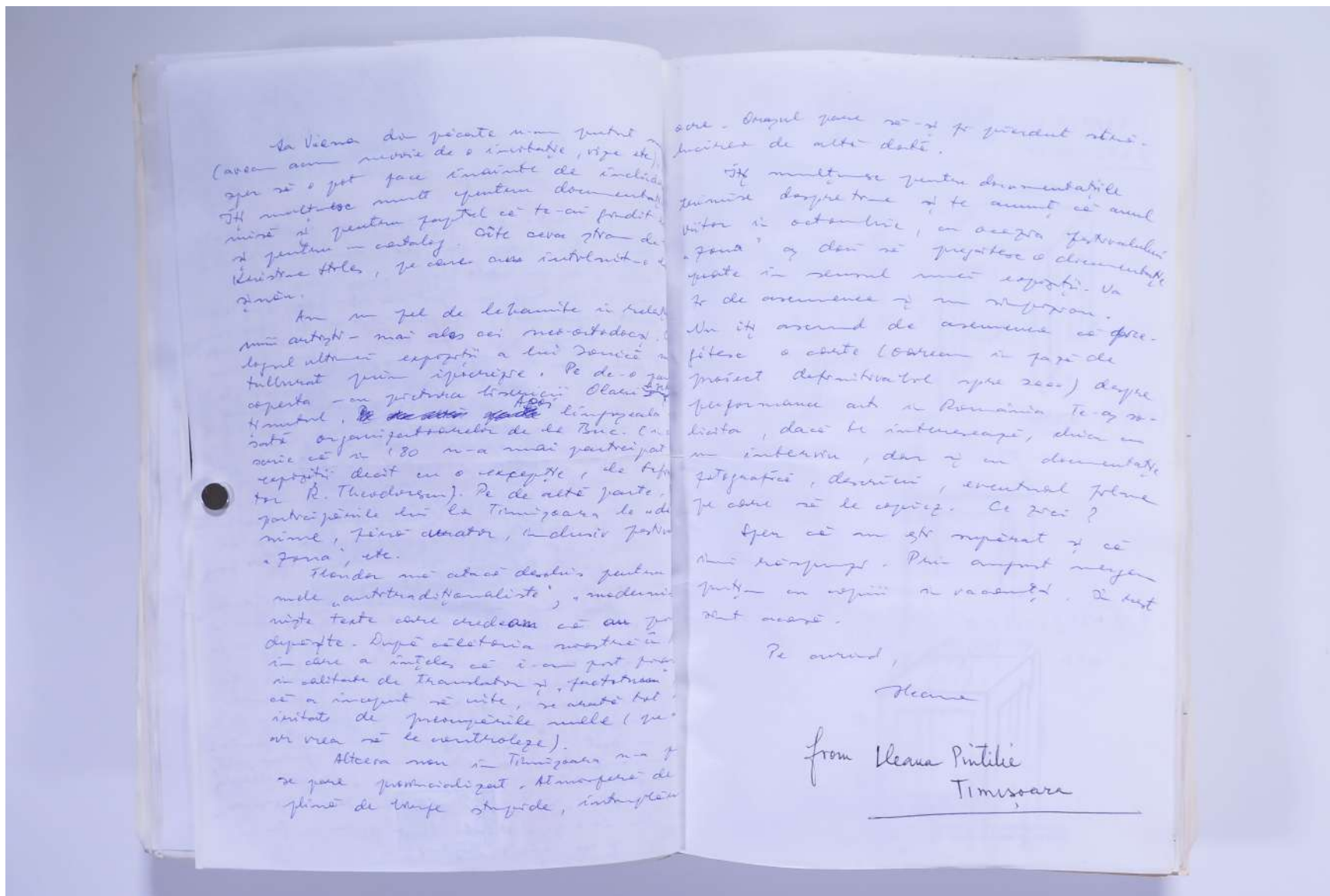
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.022



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

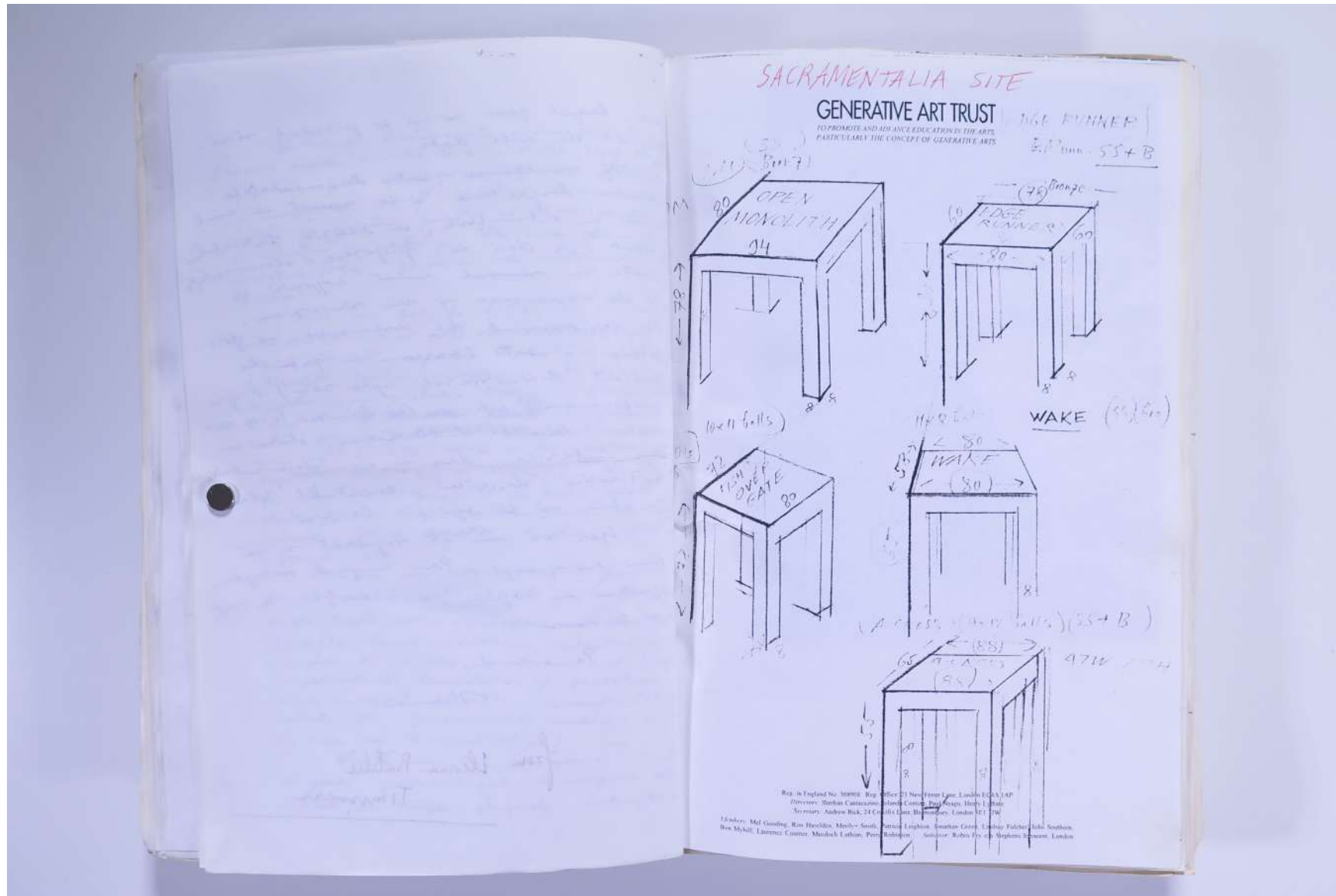
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.023



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: AUG - 1998

Reference No.

PNE 85.024



Annette Court Tornados 98

Reg. in England No. 308908 Reg. Office: 21 New Fetter Lane, London EC4A 3DF
Director: Sherban Cristescu; Islanda Costide; Paul Neagu; Henry Lydiate
Secretary: Andrew Bask, 24 Cavell Lane, Brompton, London SW11 3JW
Advisors: Mel Gooding; Ron Hinesden; Mervyn Smith; Patricia Leighton; Jonathan Green; Lindsay Puleston; John Southern;
Ben Myhill; Lawrence Connor; Murdoch Lathin; Perry Robinson. Solicitor: Robin Fry 410 Shepherdess Walk, London

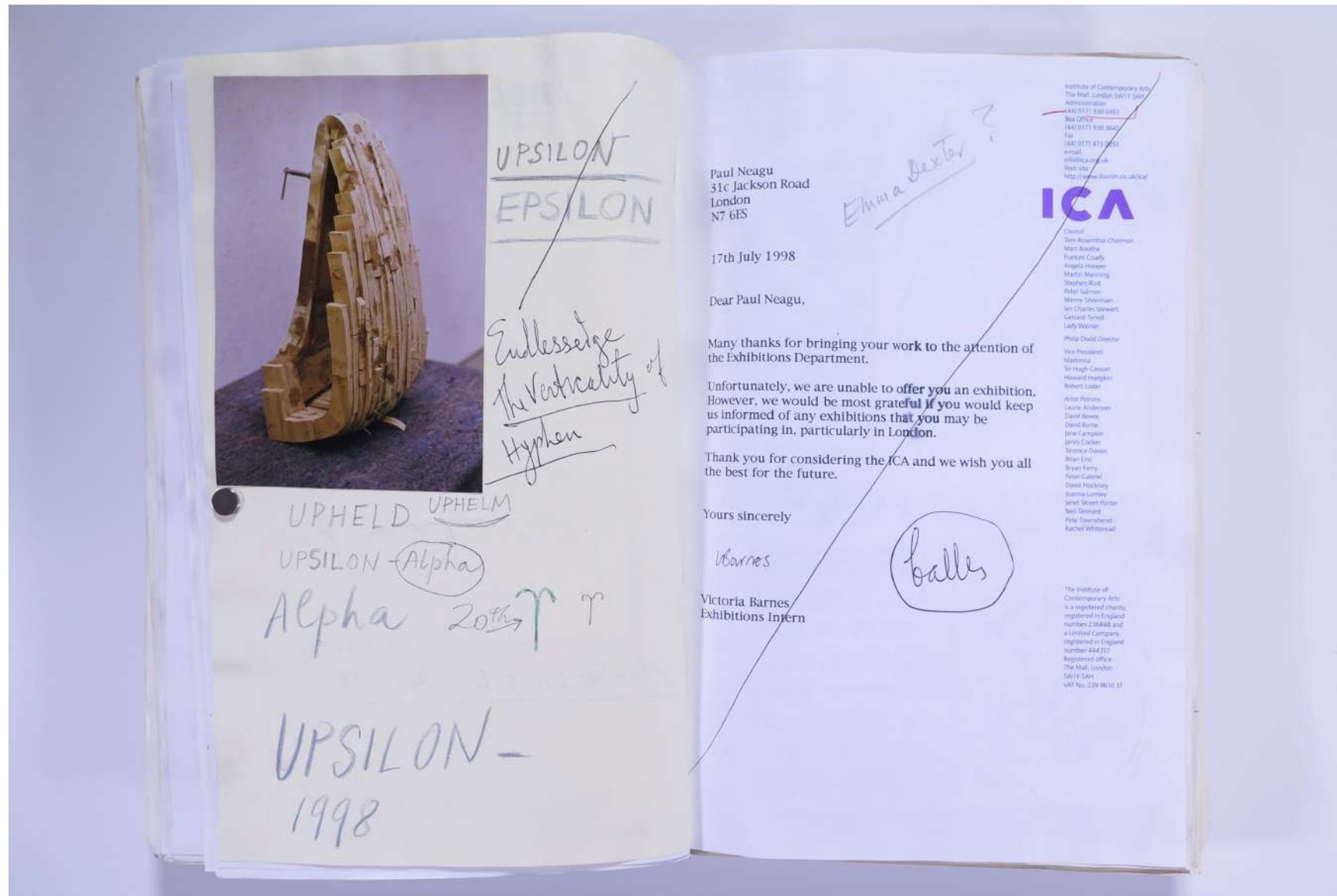
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.025



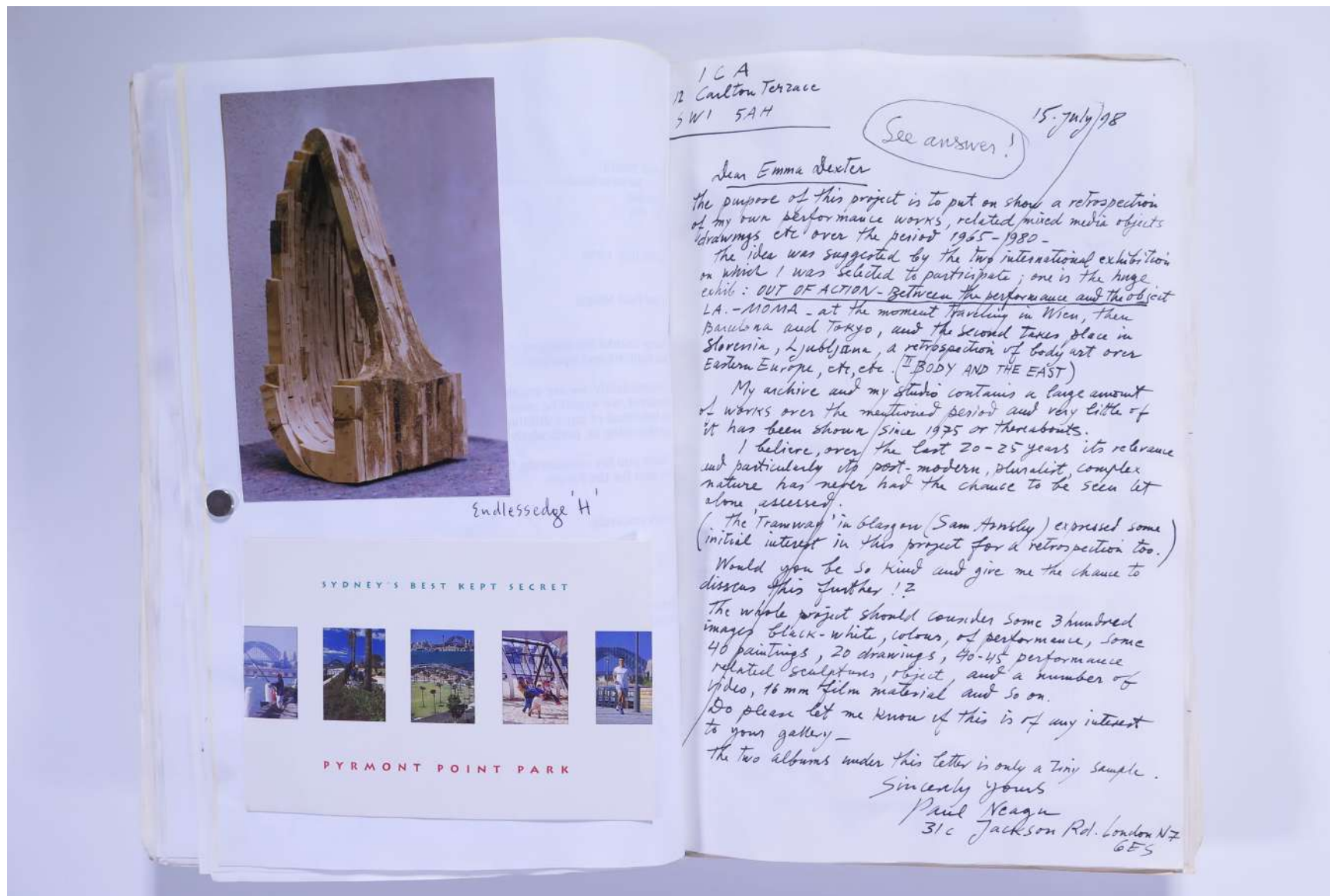
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.026



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

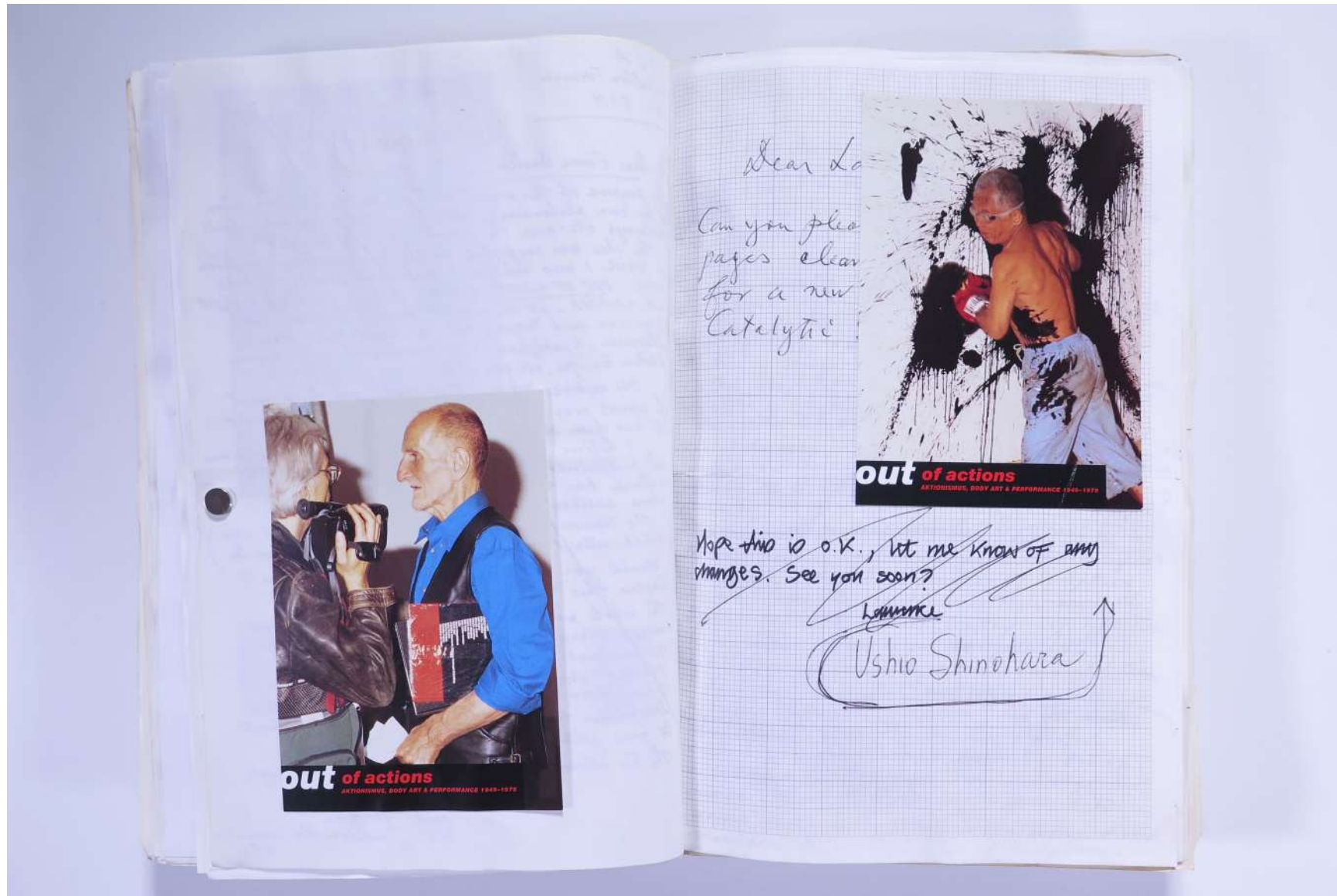
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.027

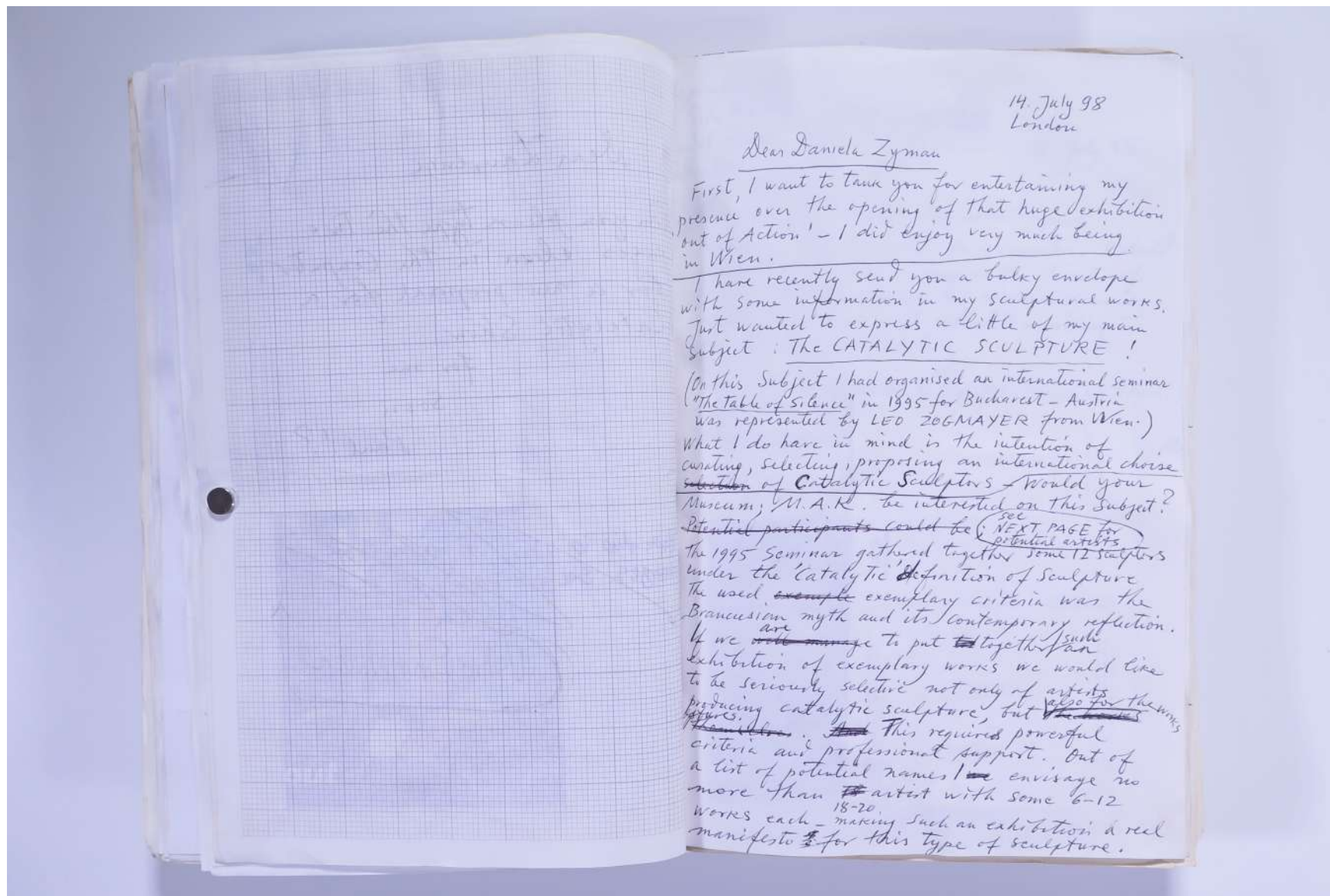


PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.028



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

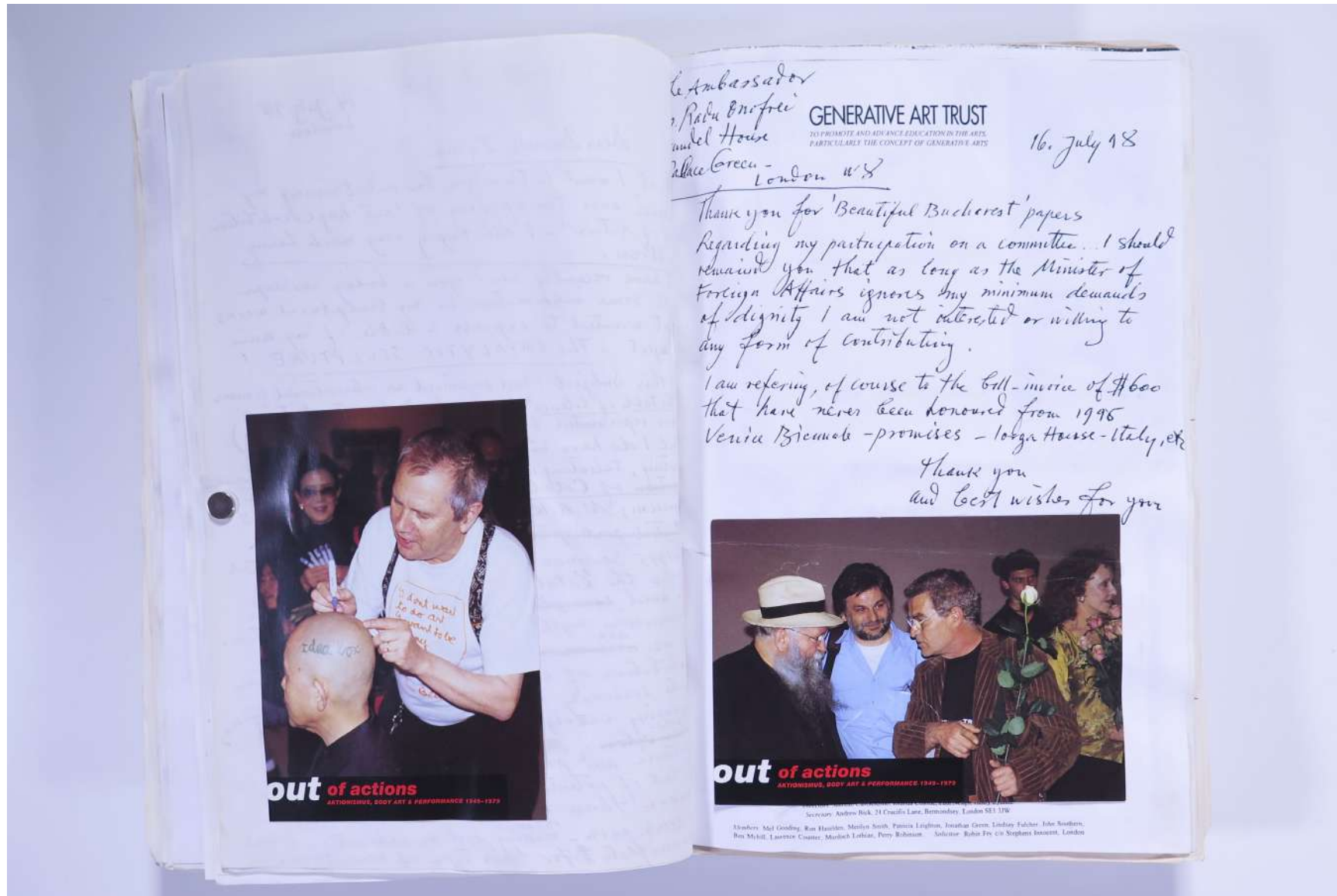
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.029



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: AUG - 1998

Reference No.

PNE 85.030



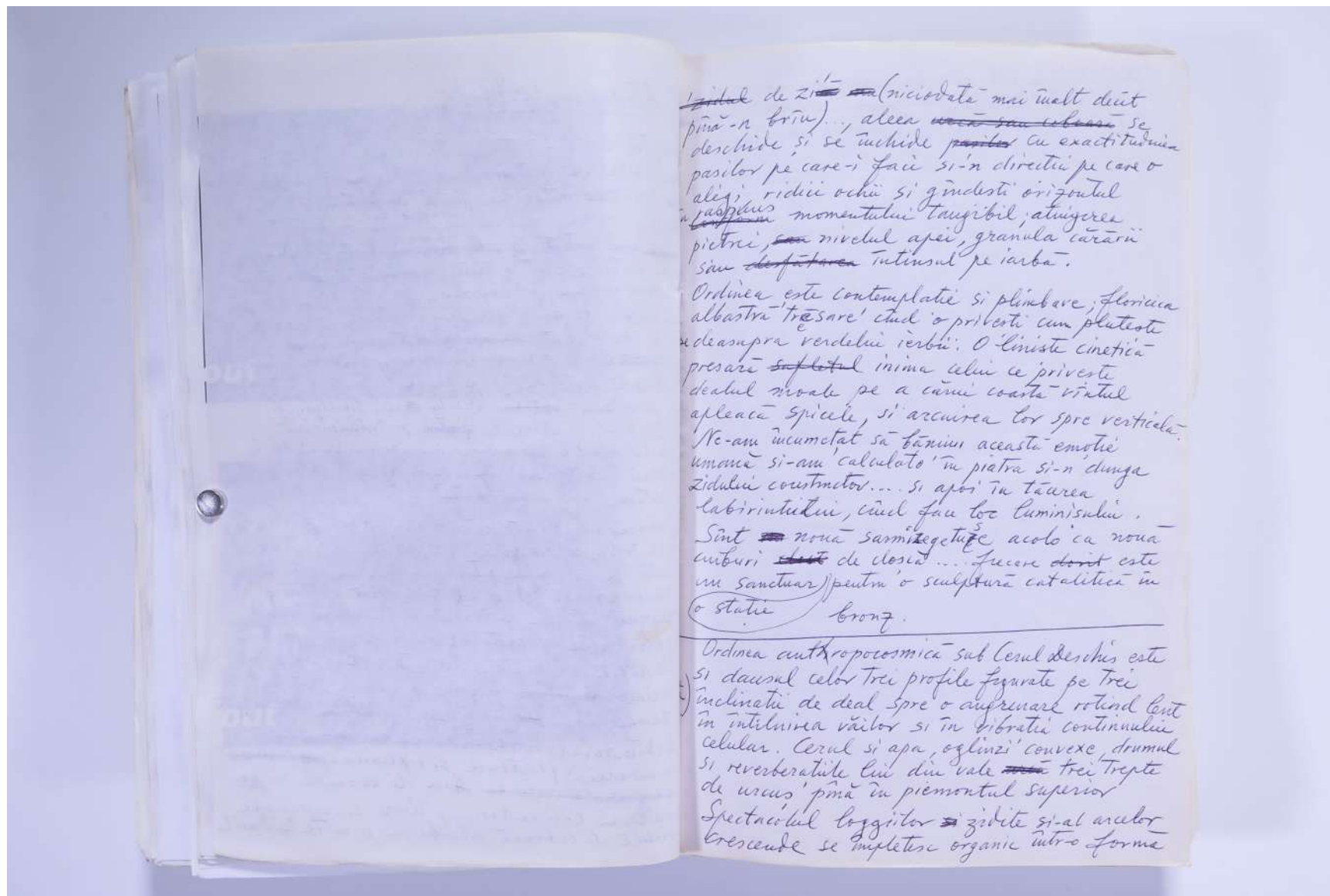
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.032



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

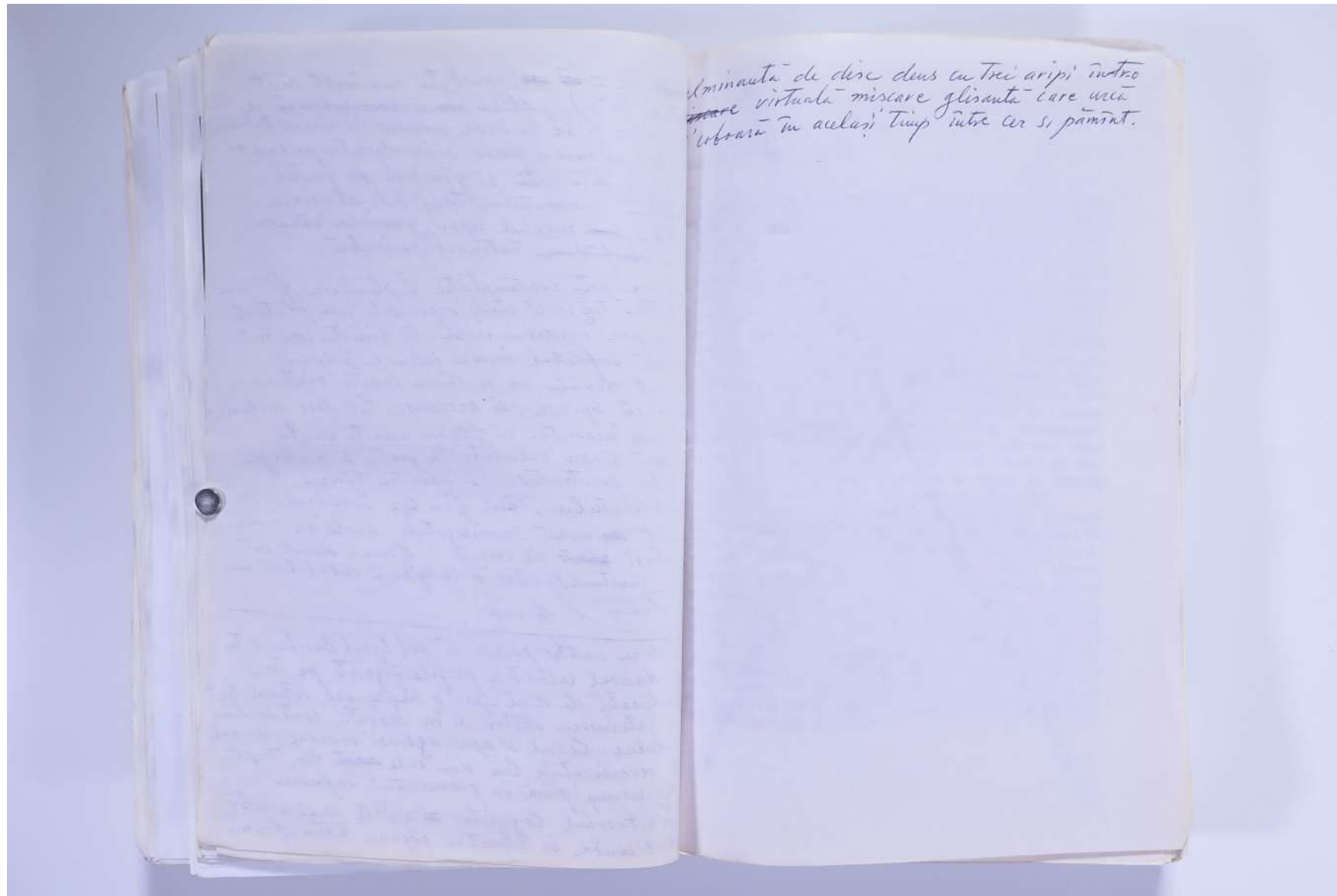
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.033



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

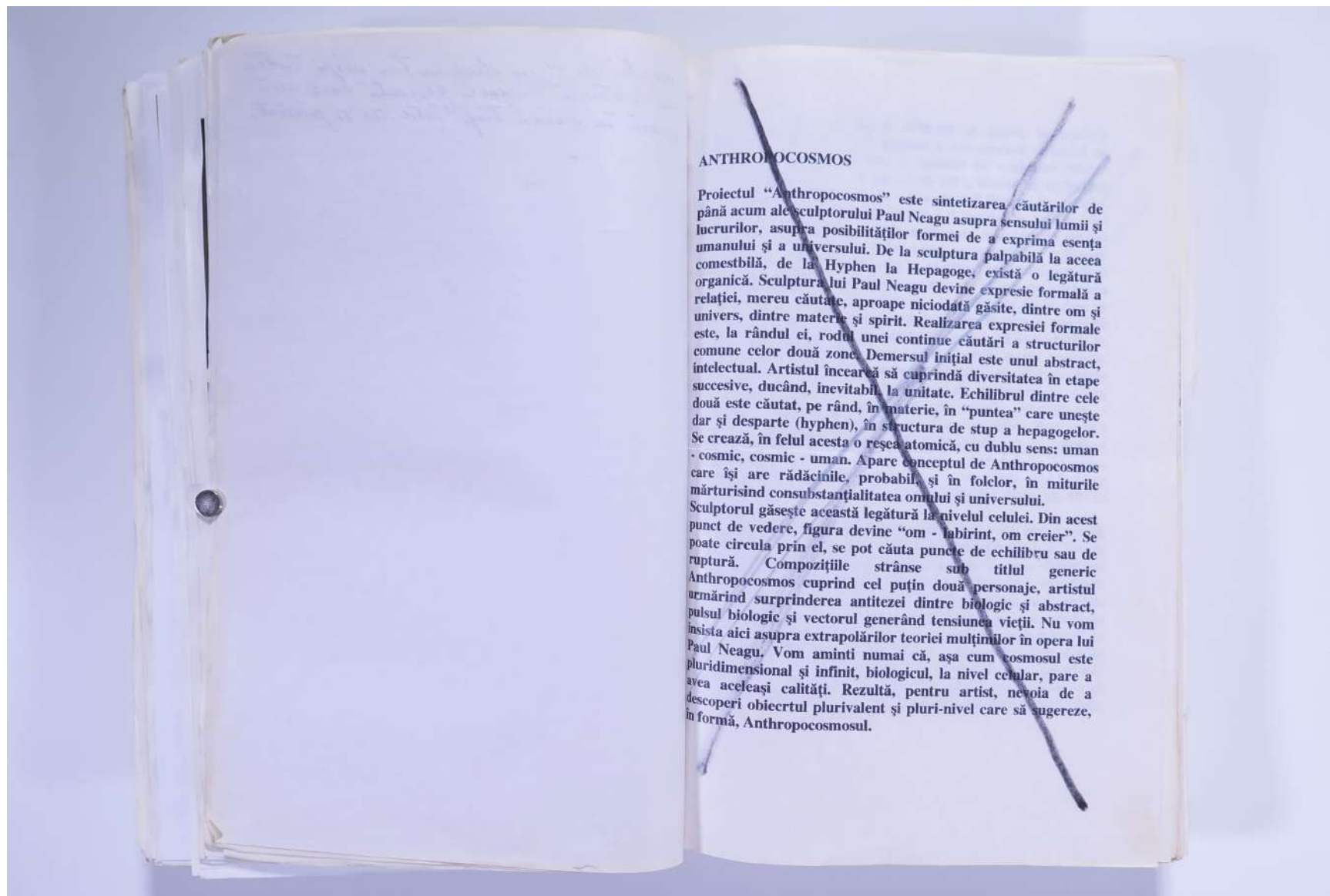
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

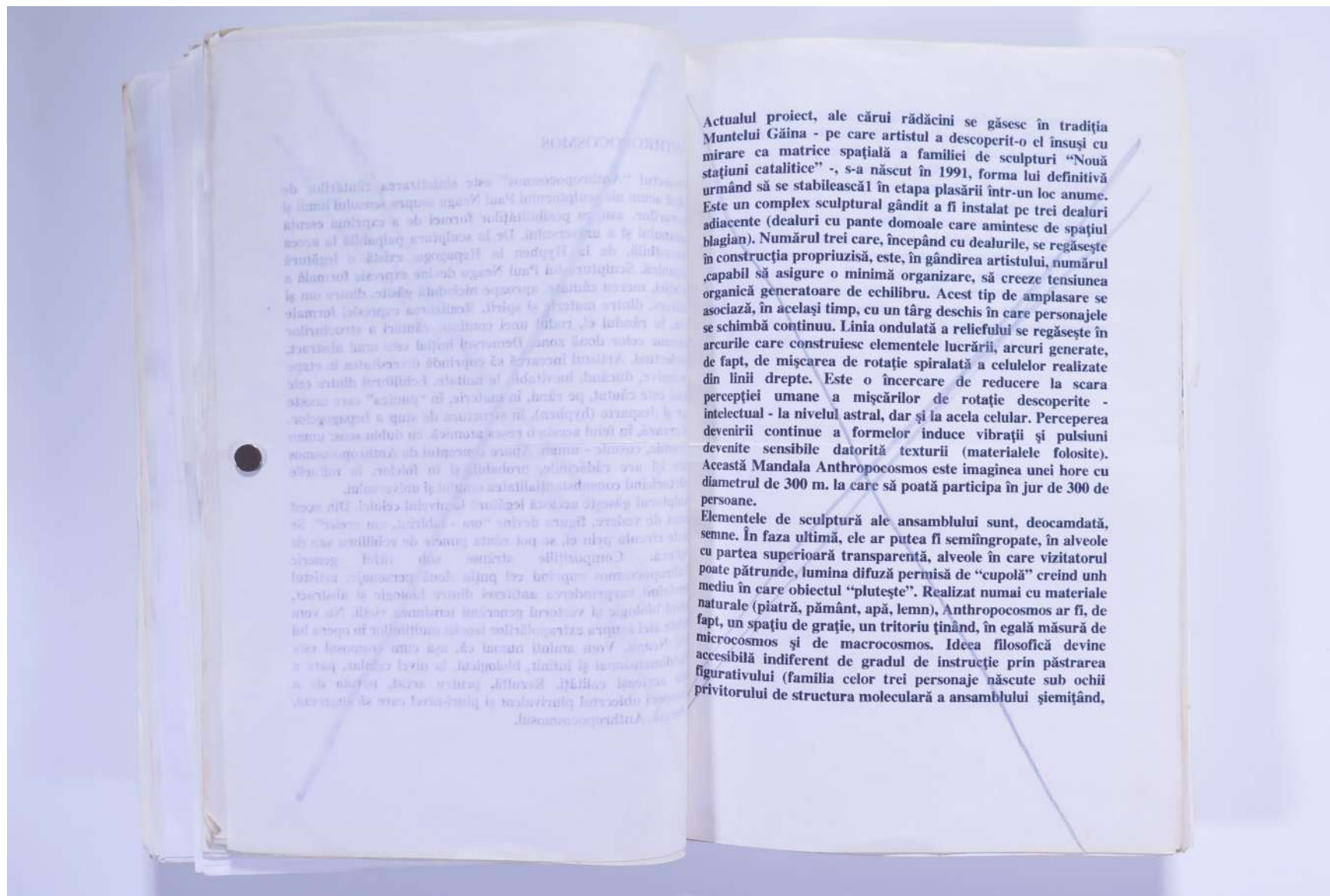
Reference No.

PNE 85.034



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.

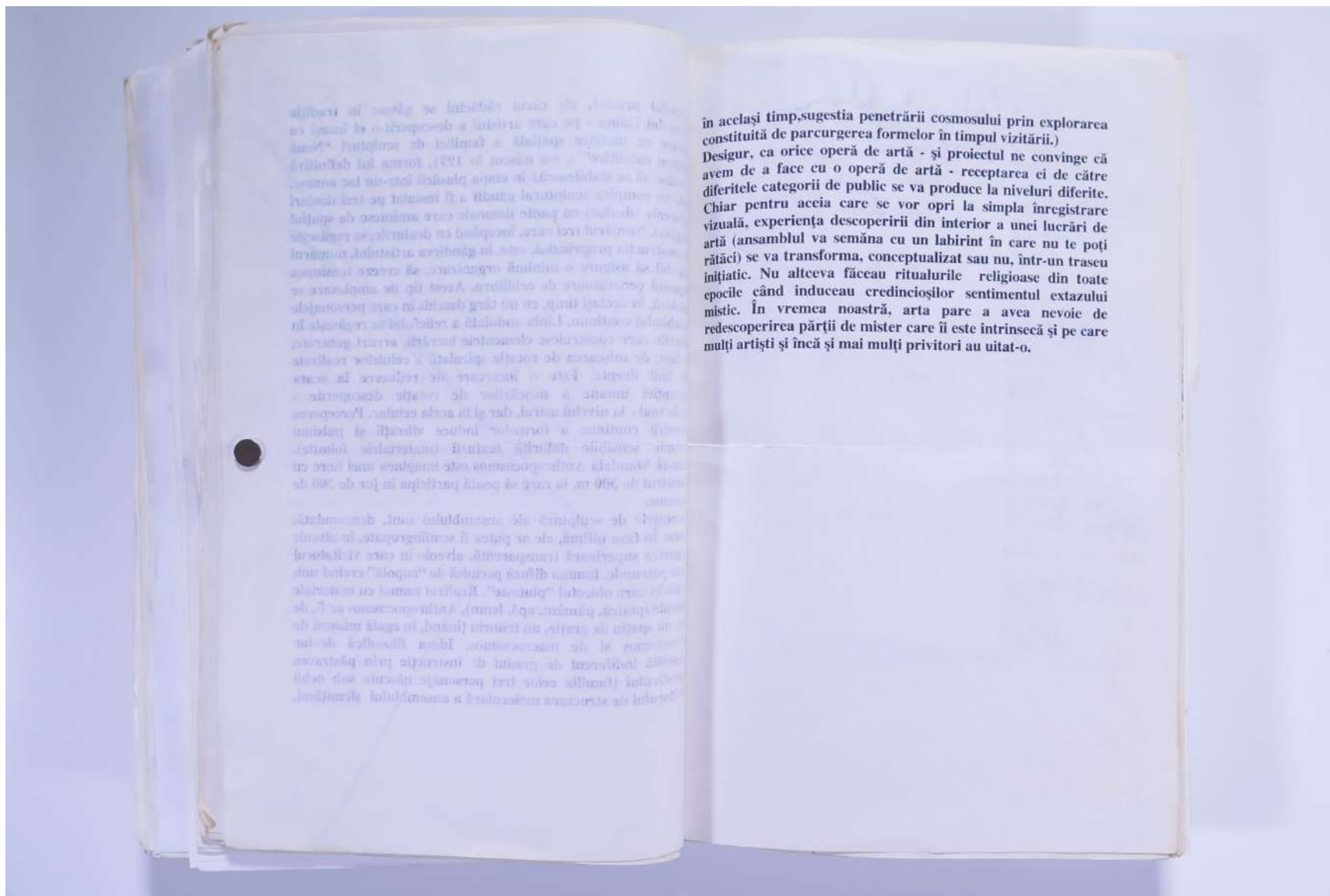


PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.036



în același timp, sugestia penetrării cosmosului prin explorarea constituită de parcurgerea formelor în timpul vizitării.)
Desigur, ca orice operă de artă - și proiectul ne convinge că avem de a face cu o operă de artă - receptarea ei de către diferitele categorii de public se va produce la niveluri diferite. Chiar pentru aceia care se vor opri la simpla înregistrare vizuală, experiența descoperirii din interior a unei lucrări de artă (ansamblul va semăna cu un labirint în care nu te poți rătăci) se va transforma, conceptualizat sau nu, într-un traseu inițiat. Nu altceva făceau ritualurile religioase din toate epocile când induceau credincioșilor sentimentul extazului mistic. În vremea noastră, arta pare a avea nevoie de redescoperirea părții de mister care îi este intrinsecă și pe care mulți artiști și încă și mai mulți privitori au uitat-o.

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

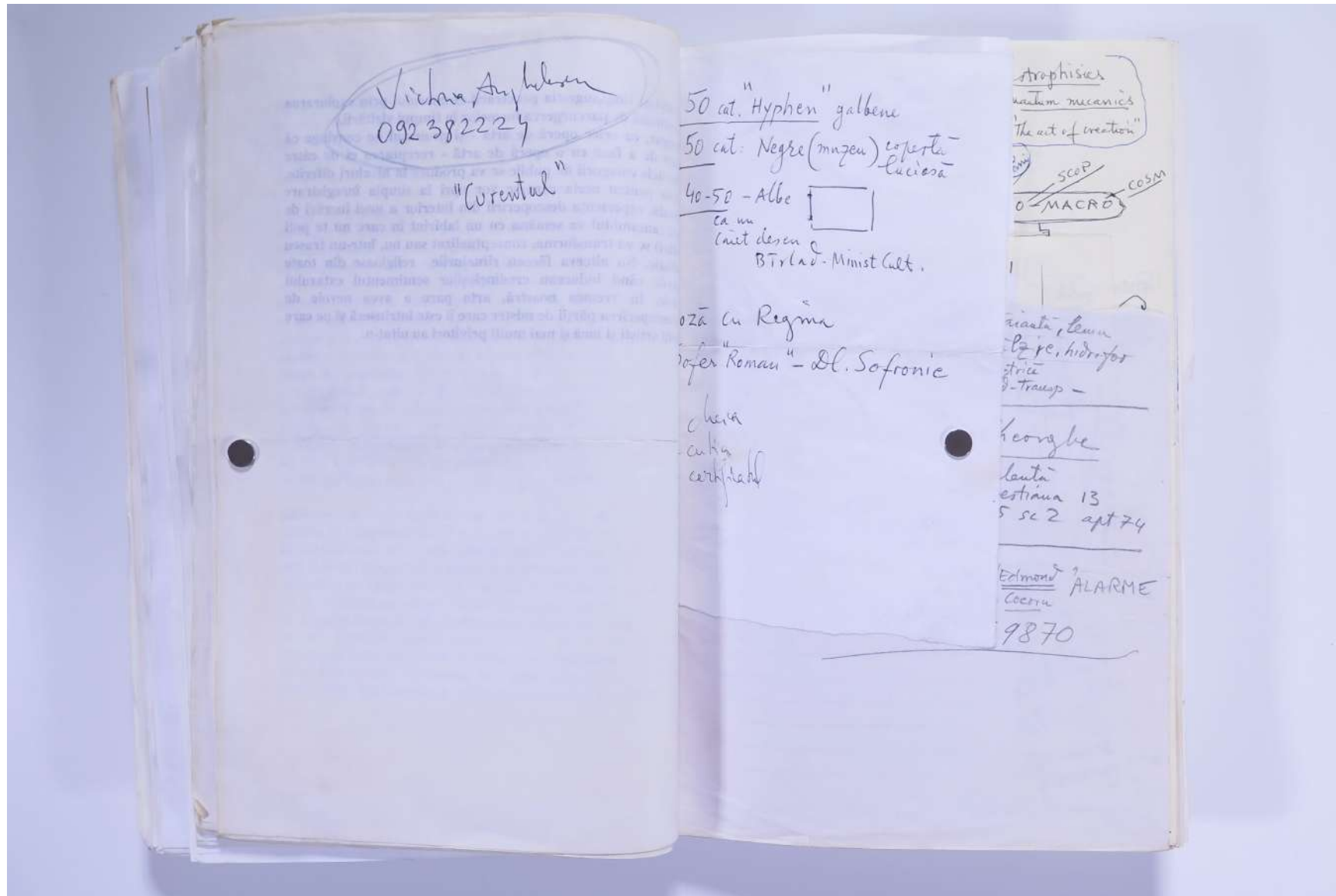
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.037



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

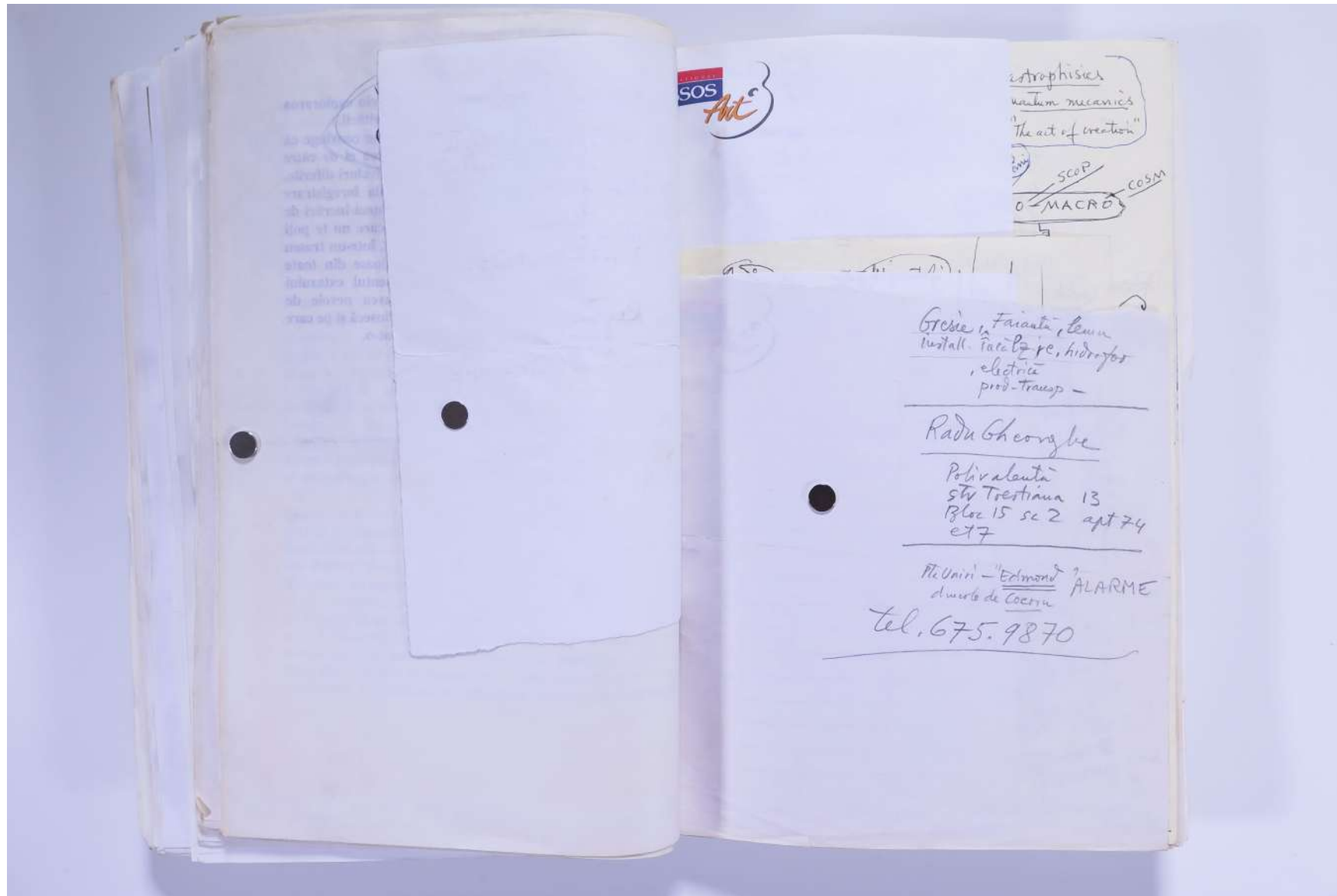
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.038



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

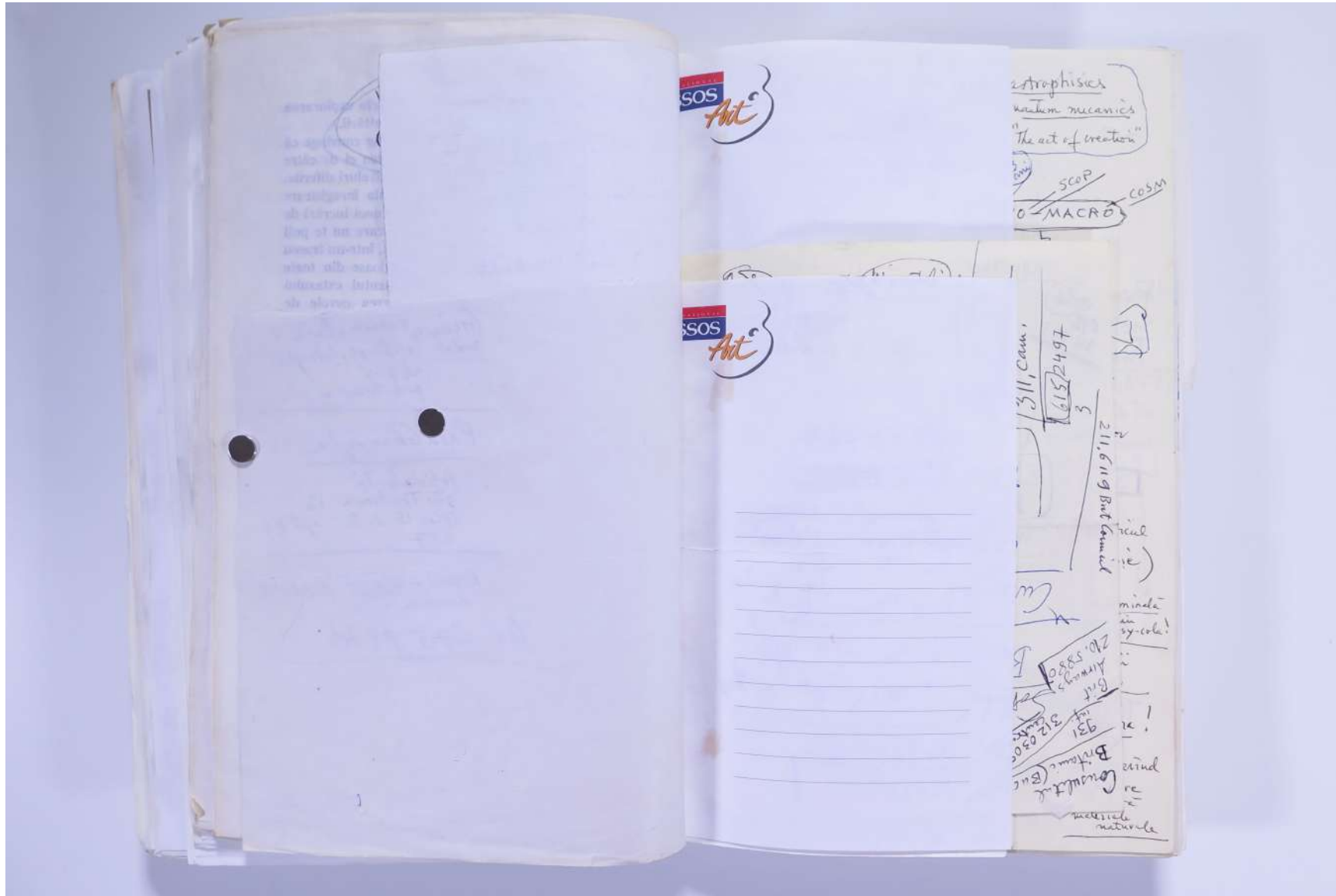
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.039

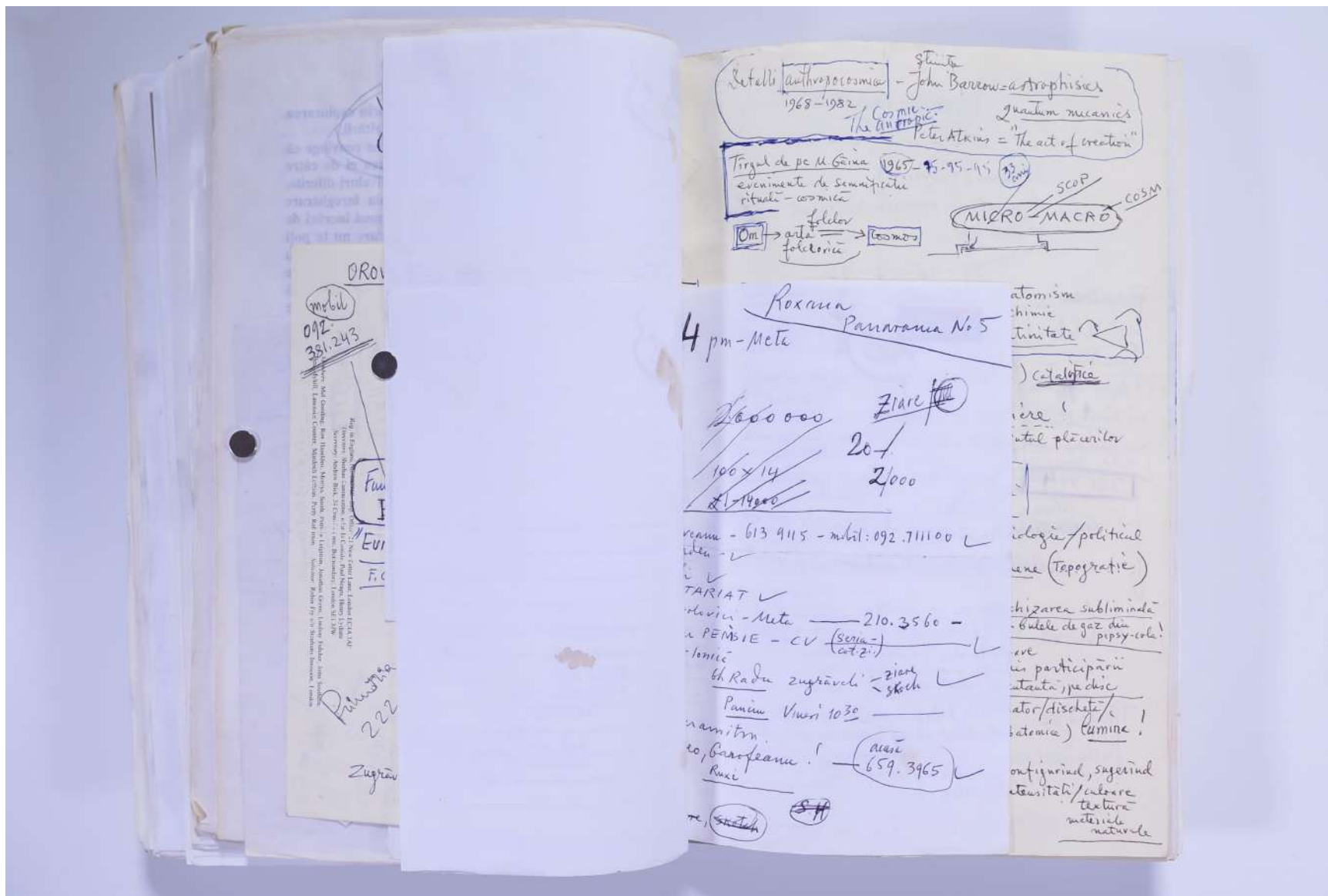


Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.
PNE 85.043



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

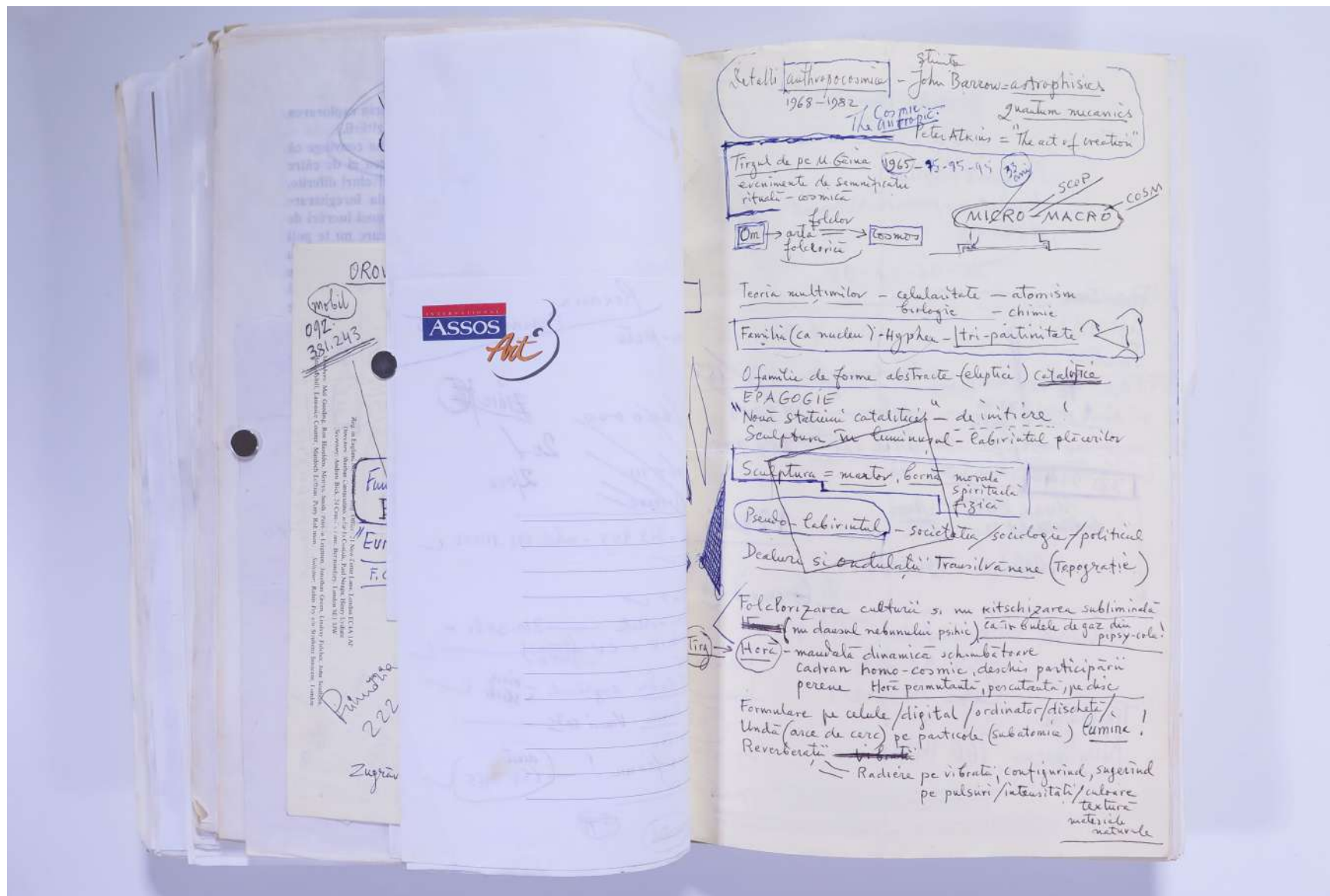
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.044



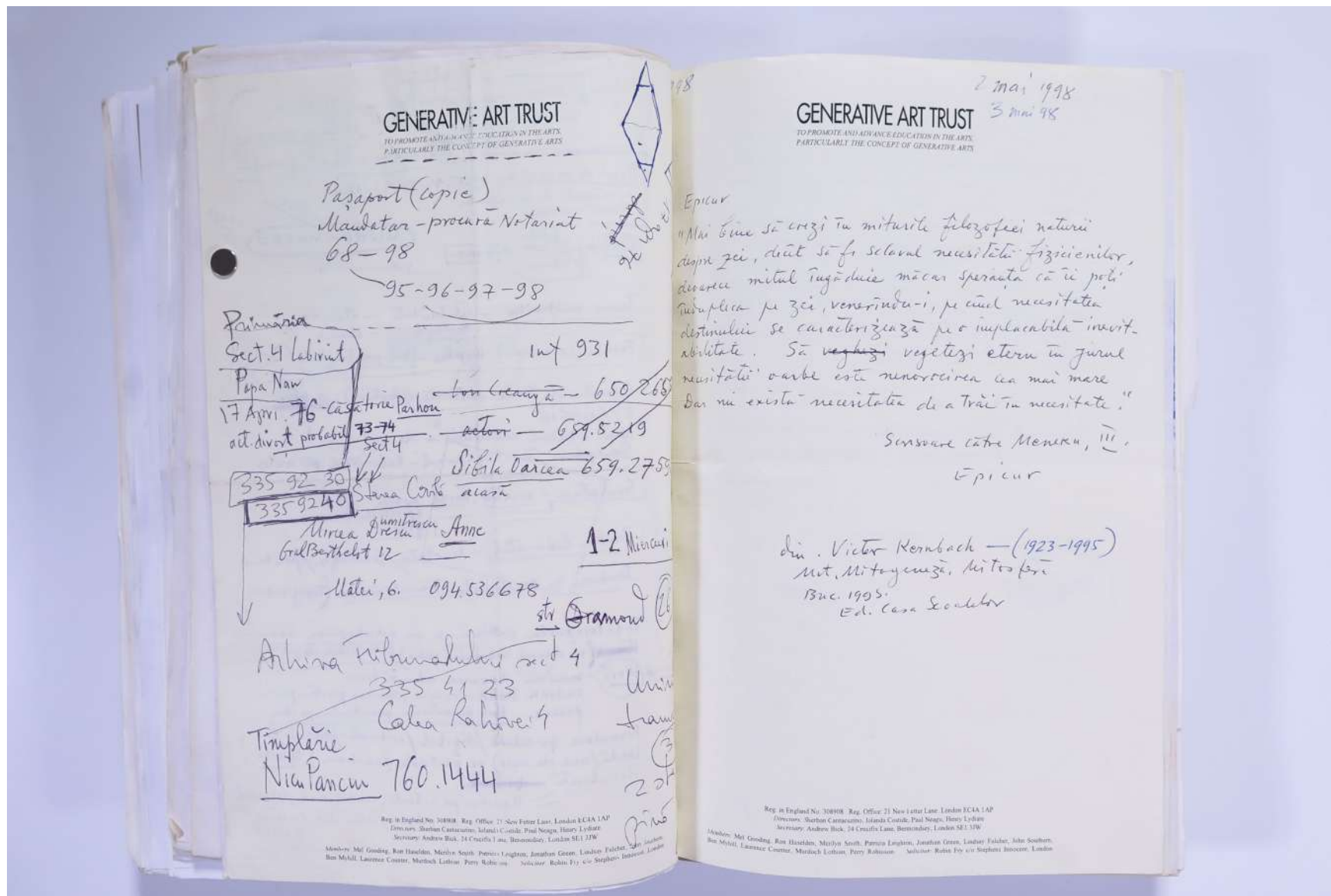
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

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

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.
PNE 85.045



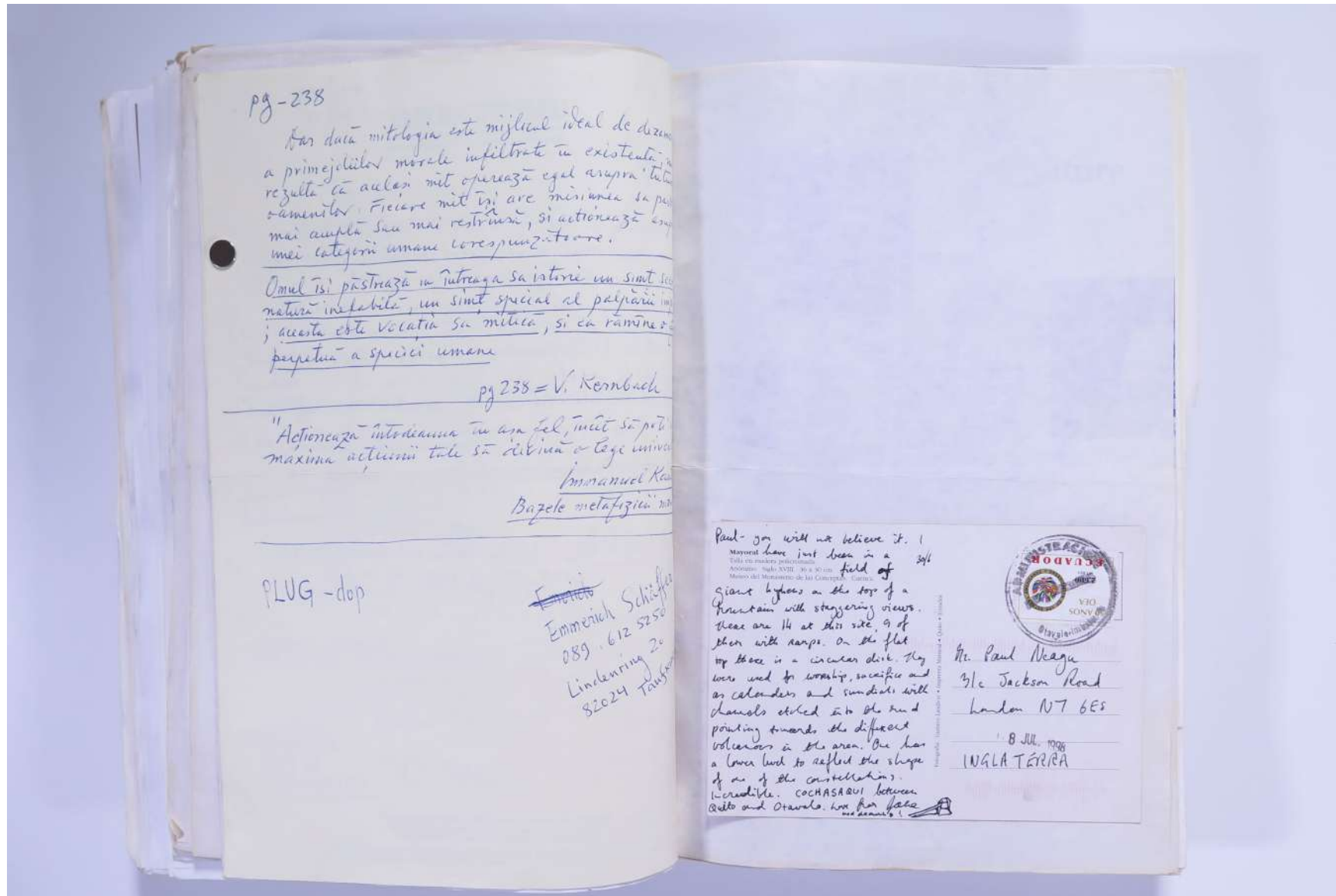
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.

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

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.
PNE 85.046



Paul - you will not believe it. I
Mayoral have just been in a field of
Tells on makers postcard
Ancient - Night VIII 19 x 30 cm
Museum der Monarchie der 1st Gattung - Vienna

giant hydrocarbons on the top of a
mountain with staggering views.
These are 14 at this site, 9 of
them with ramps on the flat
top those is a circular disk they
were used for worship, sacrifice and
as calendars and sundials with
channels etched in the mud
pointing towards the different
volcanoes in the area. One has
a lower level to reflect the shape
of one of the constellations.
Incredible. COCHASABU between
Quito and Otavalo. Look for false
inscriptions!



Mr. Paul Neagu
31c Jackson Road
London N7 6ES

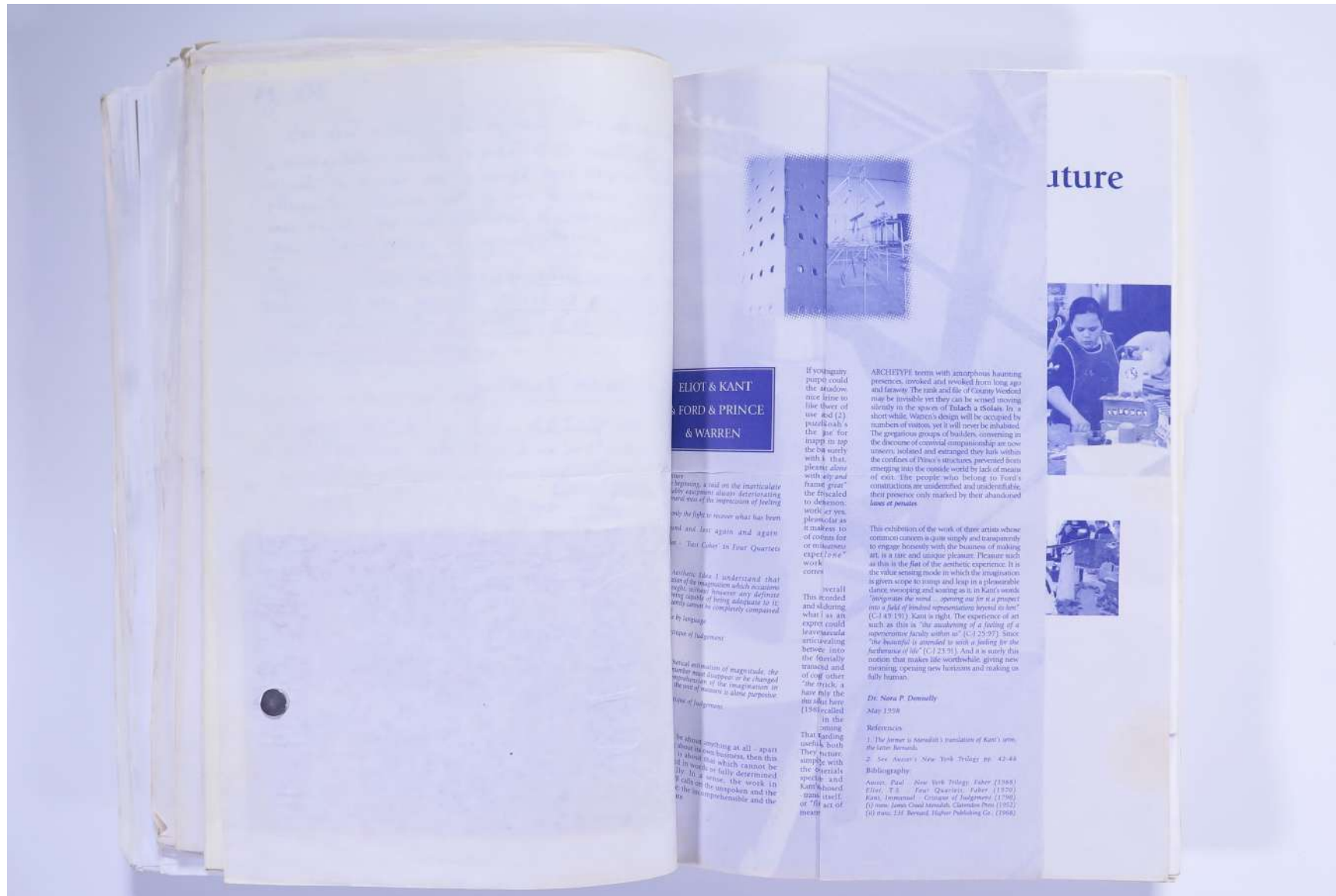
18 JUL 1998
INGLATERRA

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.047



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

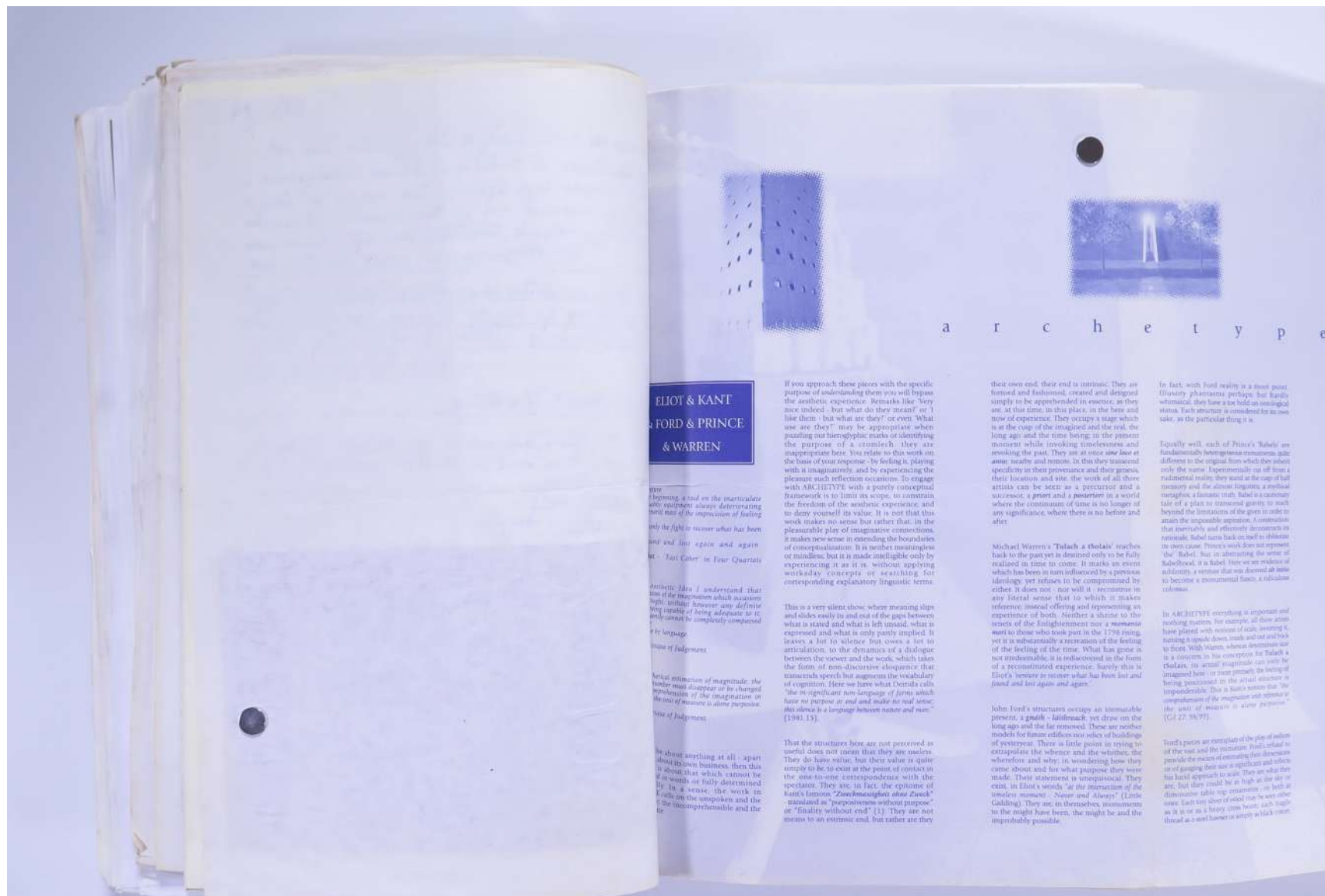
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.048



ELIOT & KANT FORD & PRINCE & WARREN

beginning, a kind of the intellectual
self-emptiness always determining
the sense of the impression of feeling
only the light to answer what has been
and lost again and again
the "Last Cahen" in Four Quartets

Aesthetic idea I understand that
form of the imagination which occasions
thought without however any definite
being capable of being subjected to it,
and cannot be completely composed
of language.

Artistic estimation of magnitude: the
impression must always be in changed
impression of the imagination in
the act of measure is alone purpose.

the about anything at all - apart
from its own business, then this
is about that which cannot be
in words, or fully determined
the in a sense, the work in
it falls on the unspoken and the
the (un)comprehensible and the
the

If you approach these pieces with the specific
purpose of understanding them you will bypass
the aesthetic experience. Remarks like "very
nice indeed - but what do they mean?" or "I
like them - but what are they?" or even "What
use are they?" may be appropriate when
puzzling out hermeneutic marks or identifying
the purpose of a structure; they are
inappropriate here. You relate to this work on
the basis of your response - by feeling it, playing
with it imaginatively, and by experiencing the
pleasure such reflection occasions. To engage
with ARCHETYPE with a purely conceptual
framework is to limit its scope, to constrain
the freedom of the aesthetic experience, and
to deny yourself its value. It is not that this
work makes no sense but rather that, in the
pleasurable play of imaginative connections,
it makes new sense in extending the boundaries
of conceptualisation. It is neither meaningless
or mindless but it is made intelligible only by
experiencing it as it is, without applying
workaday concepts or searching for
corresponding explanatory linguistic terms.

This is a very silent show, where meaning slips
and slides easily in and out of the gaps between
what is stated and what is left unsaid, what is
expressed and what is only partly implied. It
leaves a lot of silence, but covers a lot in
articulation, to the dynamics of a dialogue
between the viewer and the work, which takes
the form of non-discursive eloquence that
transcends speech but augments the vocabulary
of cognition. Here we have what Derrida calls
"the in-significant non-language of forms which
have no purpose or end and make no real sense;
this silence is a language between man and man."
(1981, 15).

That the structures here are not perceived as
useful does not mean that they are useless.
They do have value, but their value is quite
simple to be, to exist at the point of contact in
the one-to-one correspondence with the
spectator. They are, in fact, the epitome of
Karl's famous "Zweckmässigkeit ohne Zweck"
- translated as "purposelessness without purpose"
or "useful without end" (1). They are not
means to an extrinsic end, but rather are they

their own end; their end is intrinsic. They are
formed and fashioned, created and designed
simply to be apprehended in essence, as they
are, at this time, in this place, in the here and
now of experience. They occupy a space which
is at the cusp of the imagined and the real, the
long ago and the time being; in the present
moment while invoking timelessness and
revisiting the past. They are at once one less
et esse reality and remote. In this they transcend
specificity in their presence and their genesis,
their location and site, the work of all three
artists can be seen as a precursor and a
successor, a prior and a posterior in a world
where the continuum of time is no longer of
any significance, where there is no before and
after.

Michael Warren's "Tulach a'Chòlais" reaches
back to the past yet is destined only to be fully
realized in time to come. It marks an event
which has been in some way influenced by a previous
ideology yet refuses to be compartmented by
either. It does not, nor will it, reoccur in
any literal sense that to which it makes
reference; instead offering and representing an
experience of both. Neither a shrine to the
tenets of the Enlightenment nor a monument
built to those who took part in the 1798 rising,
yet it is substantially a recreation of the feeling
of the feeling of the time. What Karl goes
is not unreasonable, it is rediscovered in the form
of a reconstituted experience. Rarely this is
Eliot's tendency to render what has been lost
found and lost again and again.

John Ford's structures occupy an inimitable
present, a *gnath - kaimach* yet draw on the
long ago and the far removed. These are neither
models for future edifices nor relics of buildings
of yesterday. There is little point in trying to
extrapolate the whence and the whither, the
wherefore and why, in wondering how they
came about and for what purpose they were
made. Their statement is unequivocal. They
exist, in Eliot's words, "at the intersection of the
timeless moment - 'Never and Always'" (Little
Gidding). They are, in themselves, monuments
to the might have been, the might be and the
improbably possible.

In fact, with Ford reality is a short point.
Unusually phenomena perhaps, but hardly
whimsical, they have a real hold on ontological
status. Each structure is completed for its own
sake, as the particular thing it is.

Equally well, each of Prince's "Labels" are
fundamentally heterogeneous monuments, quite
different to the original form which they justify
only the name. Experimentally cut off from a
rationalist reality, they stand at the cusp of half
memory and the almost forgotten, a method
metaphor, a formulaic truth, based on a customary
rule of a plan to transcend gravity to reach
beyond the limitations of the given in order to
attain the impossible approval. A construction
that inevitably and effectively disconnects its
rational, label turns back on itself to obliterate
its own cause. Prince's work does not represent
the "label", but in attempting the sense of
labelhood, it is labeled. Here we see evidence of
autonomy, a venture that was abandoned at home
to become a monumental form, a red-rose
colours.

In ARCHETYPE everything is important and
nothing is superfluous. For example, all three artists
have played with relations of scale, inventing it,
wanting to speak down, speak and out and back
to front. With Warren, whose dimensions are
in a museum in his conception, the label is
scale, its actual magnitude can only be
imagined here (or more precisely, the feeling of
being positioned in the actual structure is
incomprehensible. This is Karl's notion that "the
comprehension of the magnitude of the volume is
the act of measure is alone purpose"
(1977, 98-99).

Ford's pieces are particular of the plan of volume
of the wall and the structure. Ford's refusal to
participate the means of entering, then disengage
of gauging their size in significant and reflects
his label approach to scale. They are what they
are, but they could be as high as the sky or
as low as the ground, or both, or both at
diminutive table top structures - or both at
scale. Each one shows of scale, not to be over-
seen. It is or is as it is, they come from, each
thereal as a unit have to simply a lack of com-

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.049



e t y p e

In fact, with Ford reality is a moot point. Illusory phantasms perhaps, but hardly whimsical. They have a too hold on ontological status. Each structure is considered for its own sake, in the particular thing it is.

Equally well, each of Prince's Babels are fundamentally heterogeneous monuments, quite different to the original from which they inherit only the name. Experimentally cut off from a radial reality, they stand at the edge of half memory and the almost forgotten, a mythical metaphysics, a fantastic truth. Babel is a cautionary tale of a plan to transcend gravity, to reach beyond the limitations of the given in order to attain the impossible aspiration. A construction that inevitably and effectively deconstructs its utopian. Babel turns back on itself to obliterate its own cause. Prince's work does not represent 'the Babel', but in abstracting the sense of Babelhood, it is Babel. Here we see evidence of sublimity, a venue that was doomed ab initio to become a monumental fiasco, a ridiculous colosseum.

In ARCHETYPE everything is important and nothing is superfluous. For example, all those artists have played with notions of scale, inventing it, turning it upside down, inside and out and back to form. With Wiener, whose-as deconstructive sense is a reversal in his conception for Tulach a Babel, its actual magnitude can only be imagined here - or more precisely, the feeling of being mentioned in the actual structure is irreproducible. This is Kant's notion that: "the representation of the imagination with reference to the unity of measure is alone purposive" (G4:22-38/99).

Ford's spaces are exemplars of the play of indices of the vast and the minuscule: Ford's refusal to provide the means of estimating their dimensions is of gauging their size is significant and reflects his tacit approach to scale. They are what they are, but they could be as high as the sky or diminutive table top ornaments - as both at once. Each tiny piece of wood may be seen either as it is or as a heavy cross beam; each fragile strand as a steel highway or simply as black cotton.

With Prince, we have the epitome of ambiguity. It is said of the tower of Babel that one could walk for three days without leaving its shadow, so vast was its height. It was to be a shrine to symbolise the universality of the power of Nimrod, a challenge to the Deity of God (1). The original plan, devised by Noah's descendants in order to make a name for themselves, was to "build a tower with its top reaching Heaven" (Genesis 11:4). This surely was a Sublime undertaking given that, according to Kant, the Sublime is "not alone great, but, without qualification, absolutely and in every respect, beyond all comparison great" (C:1:25:97). Prince's are not merely scaled down versions of a Sublime phenomenon; they are themselves, sublime. Smaller yes, but retaining a Sublime intensity insofar as Prince, like Ford does not give access to standard number scales of measurements for any piece, thus, in Kant's words "its greatness is comparative to itself alone" (C:1:25:97).

In ARCHETYPE also we find an overall concern with the transcendence of recorded time. Just as Babel was anticipated as enduring in perpetuity and now exists only as an insubstantial concept, the work here could be regarded as lasting per *omnia saecula saeculorum*, while simultaneously revealing the transmutation of permanence into transience. Prince's towers may be materially fragile but they are conceptually solid and unyielding. Ford uses the detritus of other lives lived in other days - a sooty brick, a burnt out electric motor - may be only the partially destroyed traces of others, but here they are reconstructed, reclaimed and recalled in another context. Warren moves in the opposite direction - from being to becoming. A strange play of chronometry, disregarding conventional sequence of time. It is both antecedent and subsequent at this juncture. Yet, even Tulach a Babels will change with time, mutate, metamorphose, as the materials become affected by atmosphere and undergrowth. They will be metamorphosed as nature draws them gently into itself, integrated with their habitat, in the act of natura naturans.

ARCHETYPE seems with amorphous haunting presence, invoked and evoked from long ago and faraway. The rank and file of County Woodford may be invisible yet they can be sensed moving silently in the spaces of Tulach a Babel. In a short while, Warren's design will be occupied by numbers of visitors, yet it will never be inhabited. The gregarious groups of builders, converging in the discourse of civilised companionship are raw materials sublimed and estranged they sink within the confines of Prince's structures, prevented from emerging into the outside world by lack of means of exit. The people who belong to Ford's constructions are unacknowledged and unidentifiable, their presence only marked by their abandoned lanes of petals.

This exhibition of the work of three artists whose common concern is quite simply and transparently to engage honestly with the business of making art, is a rare and unique pleasure. Pleasure such as this is the fiat of the aesthetic experience. It is the value arising from in which the imagination is given scope to romp and leap in a pleasurable dance, swooping and soaring as it, in Kant's words "enlarges the mind... opening out for it a prospect (C:1:49:131). Kant is right. The experience of art such as this is "the awakening of a feeling of a sublime that is not a feeling of a feeling of a feeling" (C:1:23:91). And it is surely this meaning, opening new horizons and making us fully human.

Dr. Nora P. Donnelly
May 1998

References
1. The tower of Babel in the translation of Kant's work, the later Babels.
2. See Auster, New York: Dutton, pp. 42-48
Bibliography
Auster, Paul - New York: Dutton (1988)
Eilat, T. - Ford: Dutton (1990)
Kant, Immanuel - Critique of Judgment (1790)
(3) Kant, James Creed Meredith, Clarendon Press (1982)
(4) Kant, E.H. Bennett, Hackett Publishing Co. (1984)

ACTNESS
MY
MEANING

Annette Court Tornado



PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.050



Model City Our City Our Future Dream City



The work exhibited in gallery three is the culmination of a series of lively and experimental workshops with over 100 children from four primary schools in the North, South, East and West of the city. The work was developed in response to our current exhibition 'Archetype' by John Ford, Don Price and Michael Warren, which explores how models/maquettes are used to illustrate ideas and processes in relation to their practice as an artist.

During the workshops the children were invited to create a fantastic and futuristic cityscape, mapping out their vision and dreams for Belfast as we head towards the millennium and beyond.

The children imaginatively turned old plastic containers, shoe boxes, cardboard tubes and cones into the weird and wonderful world of their dreams.



John Ford describes how he makes his works as "serious play" without which he says there can be no real creativity. Mature artists have to try hard to regain this unselfconscious approach to their work, while children (as exhibited here) know instinctively how to get down to some serious play!

Participating schools: St. John the Baptist Girls, Strandtown Primary, Forge Integrated and Mercy Convent.

Workshop Artists: Rosita Kingston and Anne-Marie Mullan.

Workshop Programme Supported by
LAGANSIDE

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: AUG - 1998

Reference No.

PNE 85.051



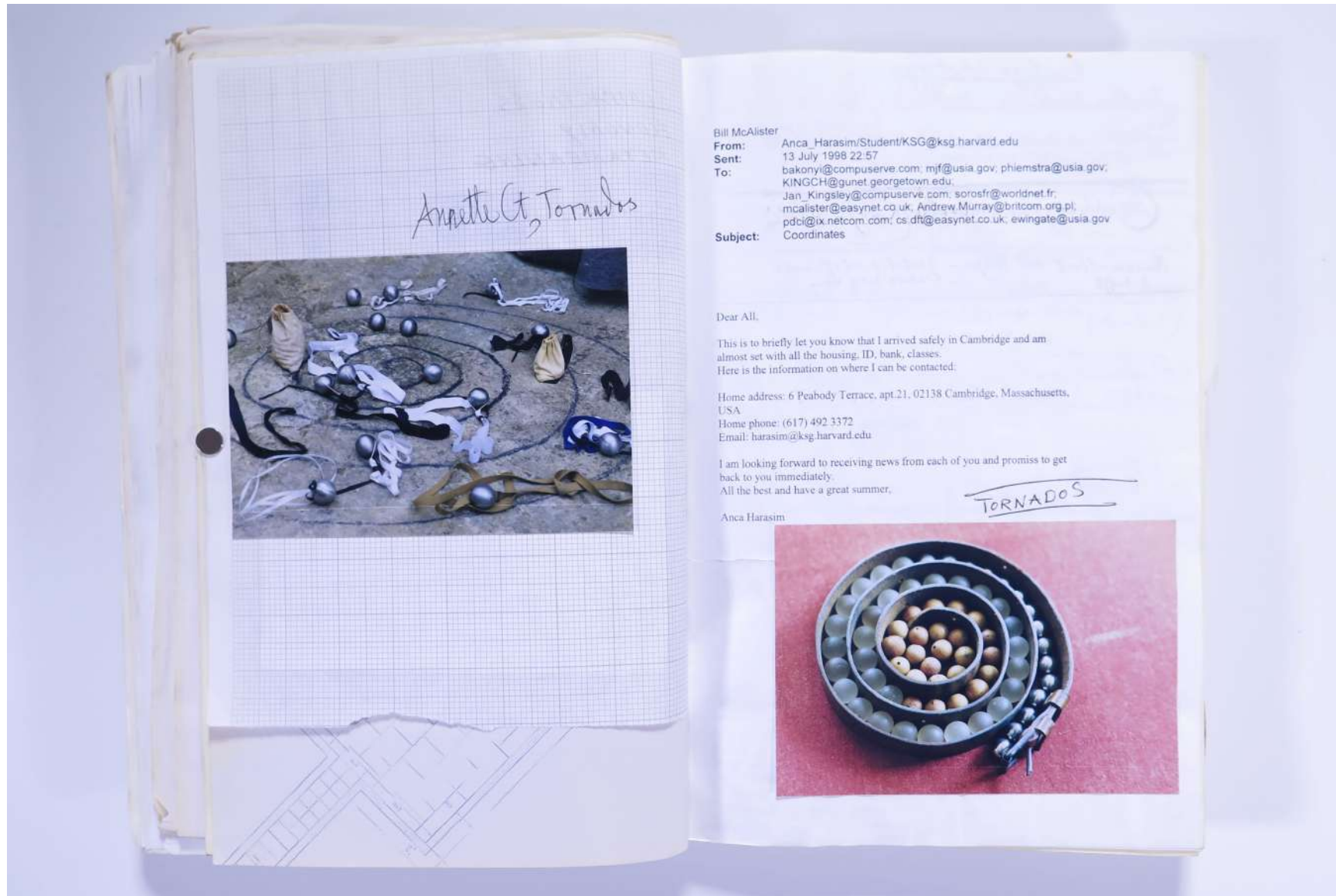
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.052



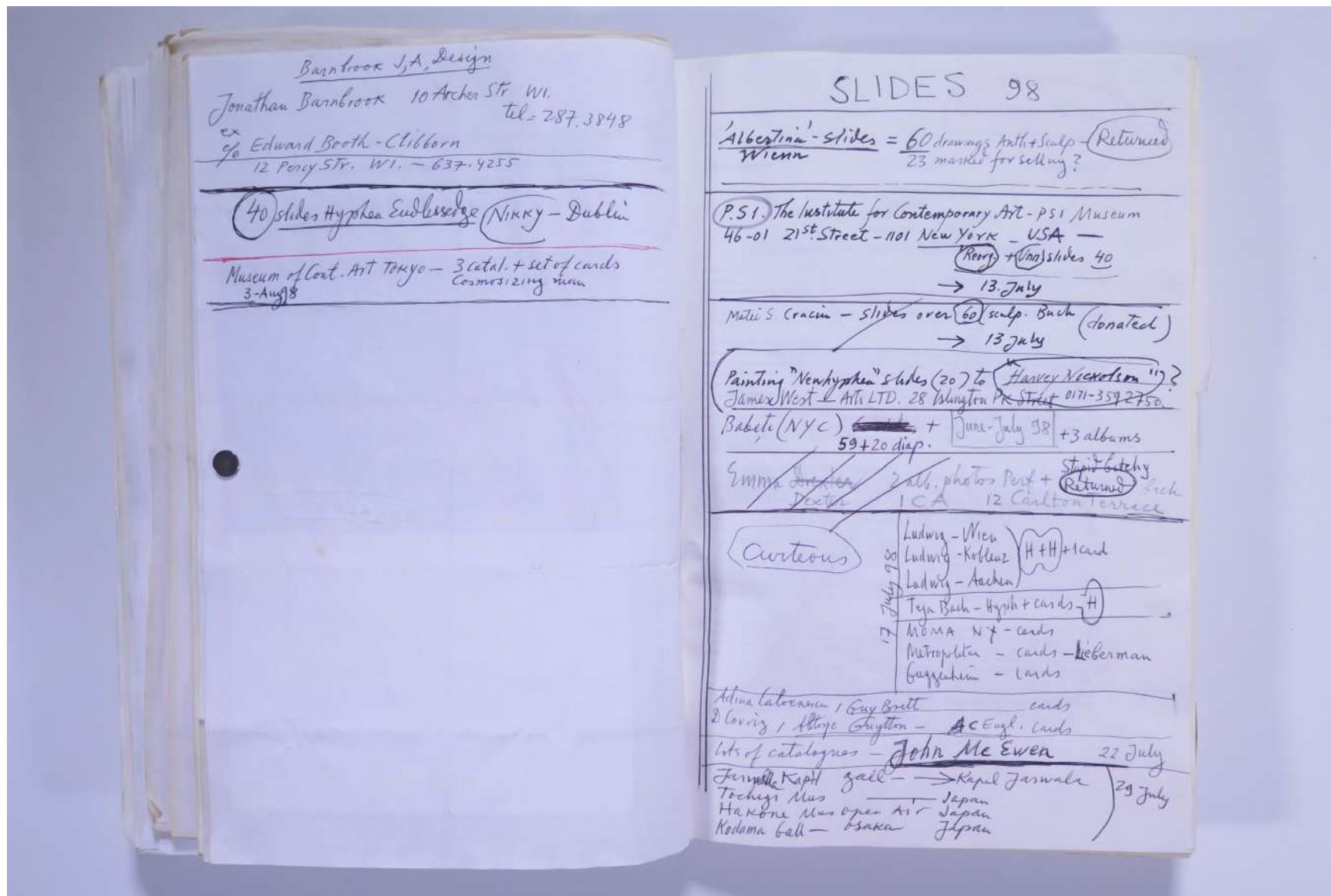
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.053



Bannbrook J, A, Design
Jonathan Bannbrook 10 Archer Str WI.
tel = 287.3848
ex Edward Booth-Clibborn
12 Percy Str. WI. - 637.4255

40 slides Hypheia Endlessorge (NIRKY - Dublin)

Museum of Cont. Art Tokyo - 3 catal. + set of cards
3-Aug 98 Cosmesizing room

SLIDES 98

'Albertina' slides = 60 drawings, Arth + Sculp (Returned)
Wienn 23 marked for selling?

P.S.I. The Institute for Contemporary Art - P.S.I. Museum
46-01 21st Street - 1101 New York - USA -
(Recep) + (Un) slides 40
→ 13 July

Mati S. Craciun - slides over 60 sculp. Buch (donated)
→ 13 July

Painting "Newhypheia" slides (20) to "Harvey Nickerson" ?
James West - Arth LTD. 28 Wington Park Street 0171-3592750
Babette (NYC) ~~12~~ + June-July 98 + 3 albums
59 + 20 diap.

Emma Dexter 2 alb. photos Perf + Spirit Catchy (Returned) Buch
ICA 12 Carlton Terrace

Curious
17 July
Ludwig - Wien H+H + card
Ludwig - Koblenz H+H + card
Ludwig - Aachen H+H + card
Teja Bach - Hyph + cards H
MoMA NY - cards
Metropolitan - cards - Lieberman
Guggenheim - cards

Adina Latorreanu / Guy Brett cards
Dlovig / Altopo Ghyton - ACE Engl. Cards

Lots of catalogues - John McEwen 22 July

Fernand Kapil gail - → Kapil Jasmala 29 July
Tochigi Mus - Japan
Hakone Mus open Ar - Japan
Kodama ball - Osaka Japan

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

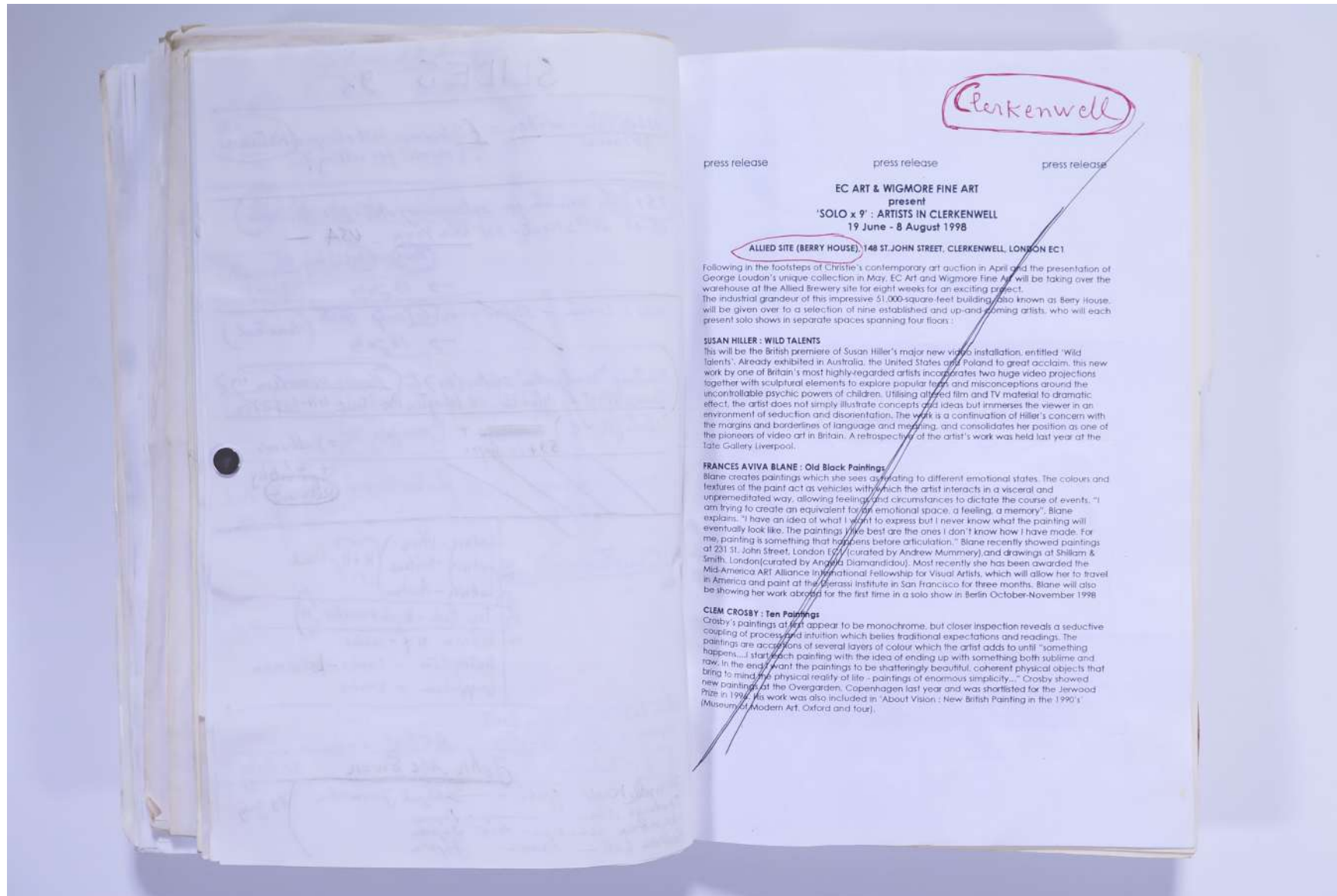
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.054



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

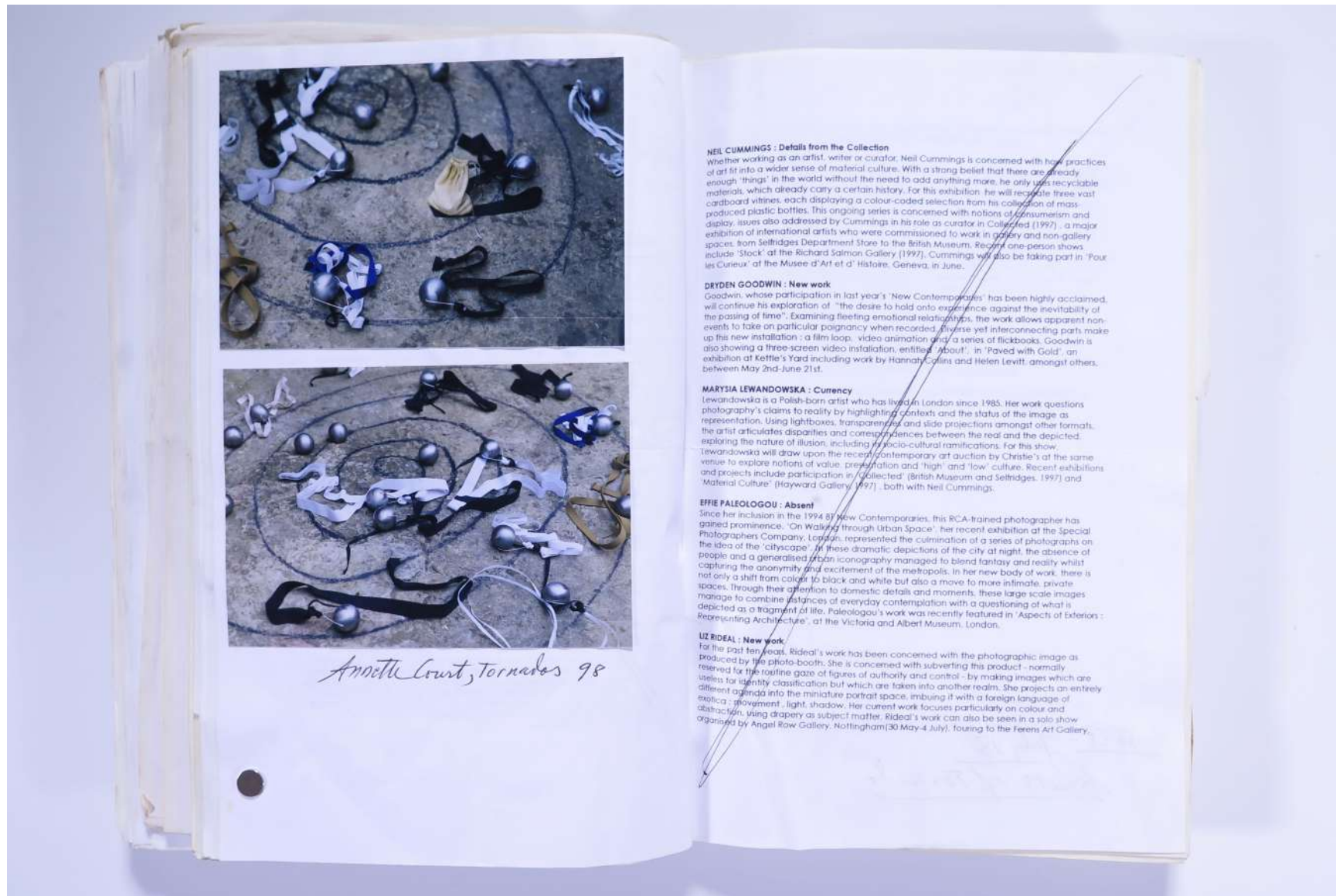
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.055



Annette Court, Tornados 98

NEIL CUMMINGS : Details from the Collection

Whether working as an artist, writer or curator, Neil Cummings is concerned with how practices of art fit into a wider sense of material culture. With a strong belief that there are already enough 'things' in the world without the need to add anything more, he only uses recyclable materials, which already carry a certain history. For this exhibition, he will recreate three vast cardboard vitrines, each displaying series concerned with notions of consumerism and display, issues also addressed by Cummings in his role as curator in *Collected* (1997) - a major exhibition of international artists who were commissioned to work in gallery and non-gallery spaces, from Selfridges Department Store to the British Museum. Recent one-person shows include 'Stock' at the Richard Salmon Gallery (1997), Cummings will also be taking part in 'Four les Curieux' at the Musee d'Art et d' Histoire, Geneva, in June.

DRYDEN GOODWIN : New work

Goodwin, whose participation in last year's 'New Contemporaries' has been highly acclaimed, will continue his exploration of "the desire to hold onto experience against the inevitability of the passing of time". Examining fleeting emotional relationships, the work allows apparent non-events to take on particular poignancy when recorded. Diverse yet interconnecting parts make up this new installation: a film loop, video animation and a series of flickbooks. Goodwin is also showing a three-screen video installation, entitled 'about', in 'Paved with Gold', an exhibition at Kettle's Yard including work by Hannah Collins and Helen Levitt, amongst others, between May 2nd-June 21st.

MARYSIA LEWANDOWSKA : Currency

Lewandowska is a Polish-born artist who has lived in London since 1985. Her work questions photography's claims to reality by highlighting contexts and the status of the image as representation. Using lightboxes, transparencies and slide projections amongst other formats, the artist articulates disparities and correspondences between the real and the depicted, exploring the nature of illusion, including socio-cultural ramifications. For this show, Lewandowska will draw upon the recent contemporary art auction by Christie's at the same venue to explore notions of value, presentation and 'high' and 'low' culture. Recent exhibitions and projects include participation in 'Collected' (British Museum and Selfridges, 1997) and 'Material Culture' (Hayward Gallery, 1997), both with Neil Cummings.

EFFIE PALEOLOGOU : Absent

Since her inclusion in the 1994 *New Contemporaries*, this RCA-trained photographer has gained prominence. 'On Walking through Urban Space', her recent exhibition at the Special Photographers Company, London, represented the culmination of a series of photographs on the idea of the 'cityscape'. In these dramatic depictions of the city at night, the absence of people and a generalised urban iconography managed to blend fantasy and reality whilst capturing the anonymity and excitement of the metropolis. In her new body of work, there is not only a shift from colour to black and white but also a move to more intimate, private spaces. Through their attention to domestic details and moments, these large scale images manage to combine instances of everyday contemplation with a questioning of what is depicted as a fragment of life. Paleologou's work was recently featured in 'Aspects of Exterior: Representing Architecture', at the Victoria and Albert Museum, London.

LIZ RIDEAL : New work

For the past ten years, Rideal's work has been concerned with the photographic image as produced by the photo-booth. She is concerned with subverting this product - normally reserved for the routine gaze of figures of authority and control - by making images which are useless for identity classification but which are taken into another realm. She projects an entirely different agenda into the miniature portrait space, imbuing it with a foreign language of exoticism, movement, light, shadow. Her current work focuses particularly on colour and abstraction, using drapery as subject matter. Rideal's work can also be seen in a solo show organised by Angel Row Gallery, Nottingham (30 May-4 July), touring to the Ferens Art Gallery,

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

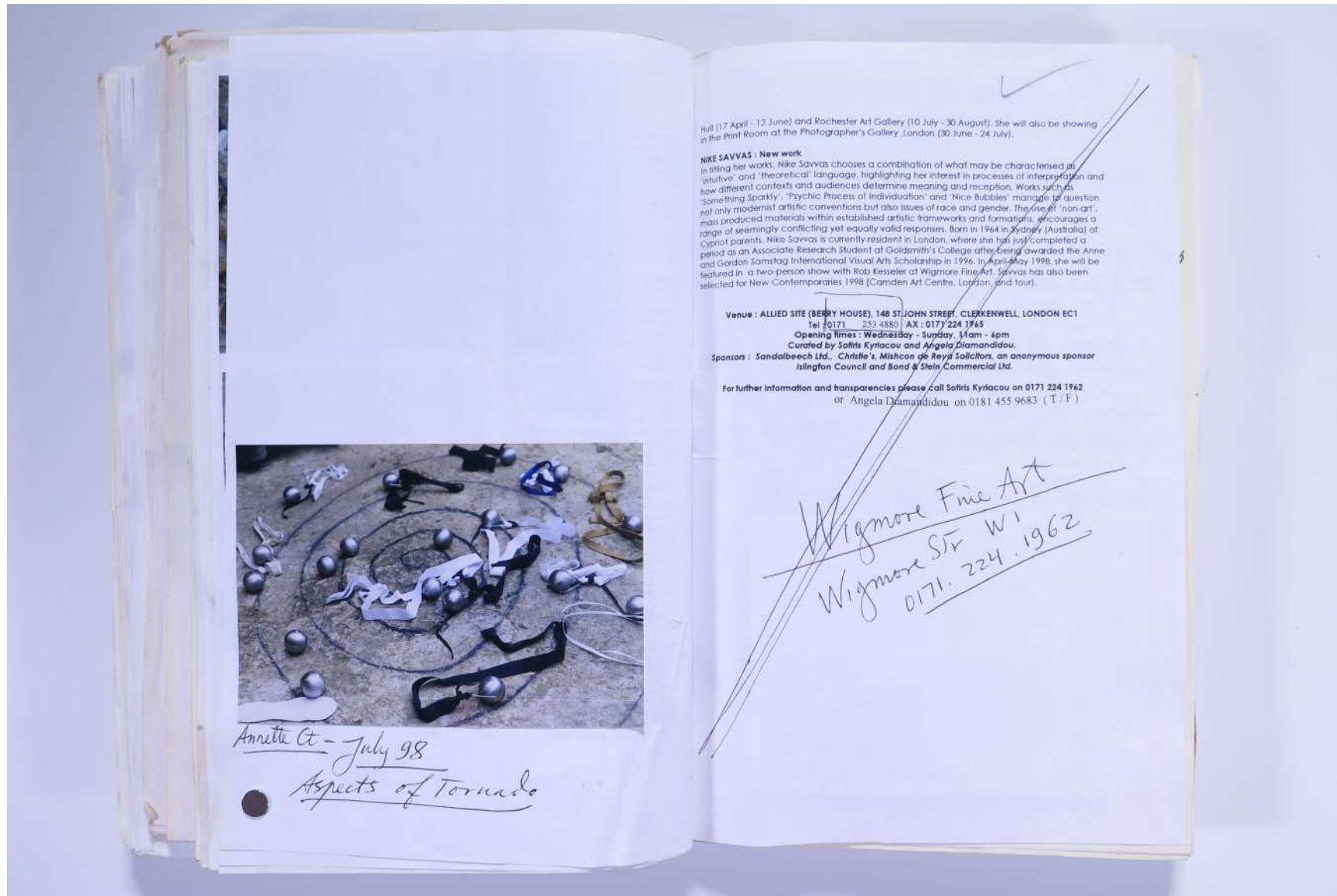
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.056



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

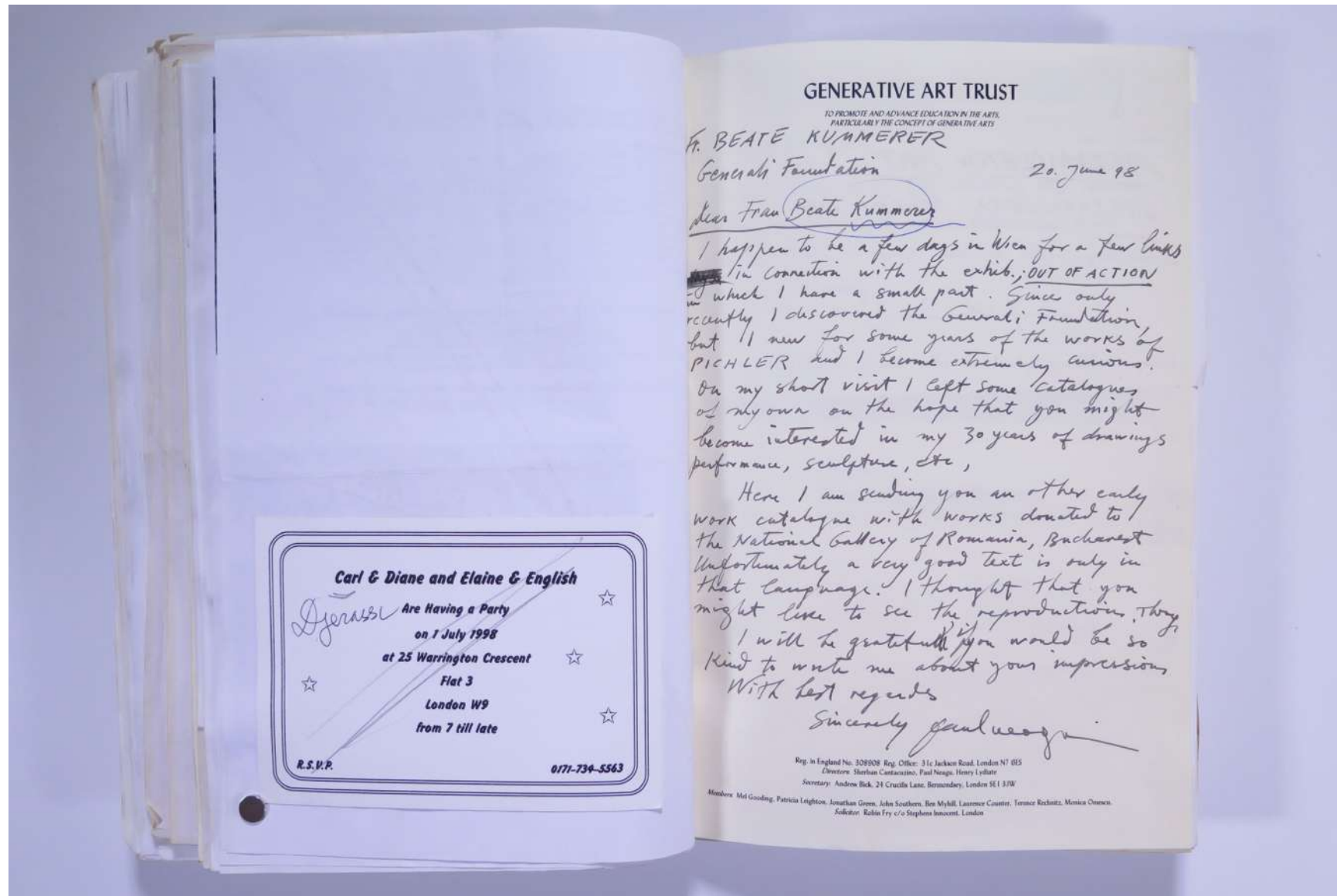
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.057



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

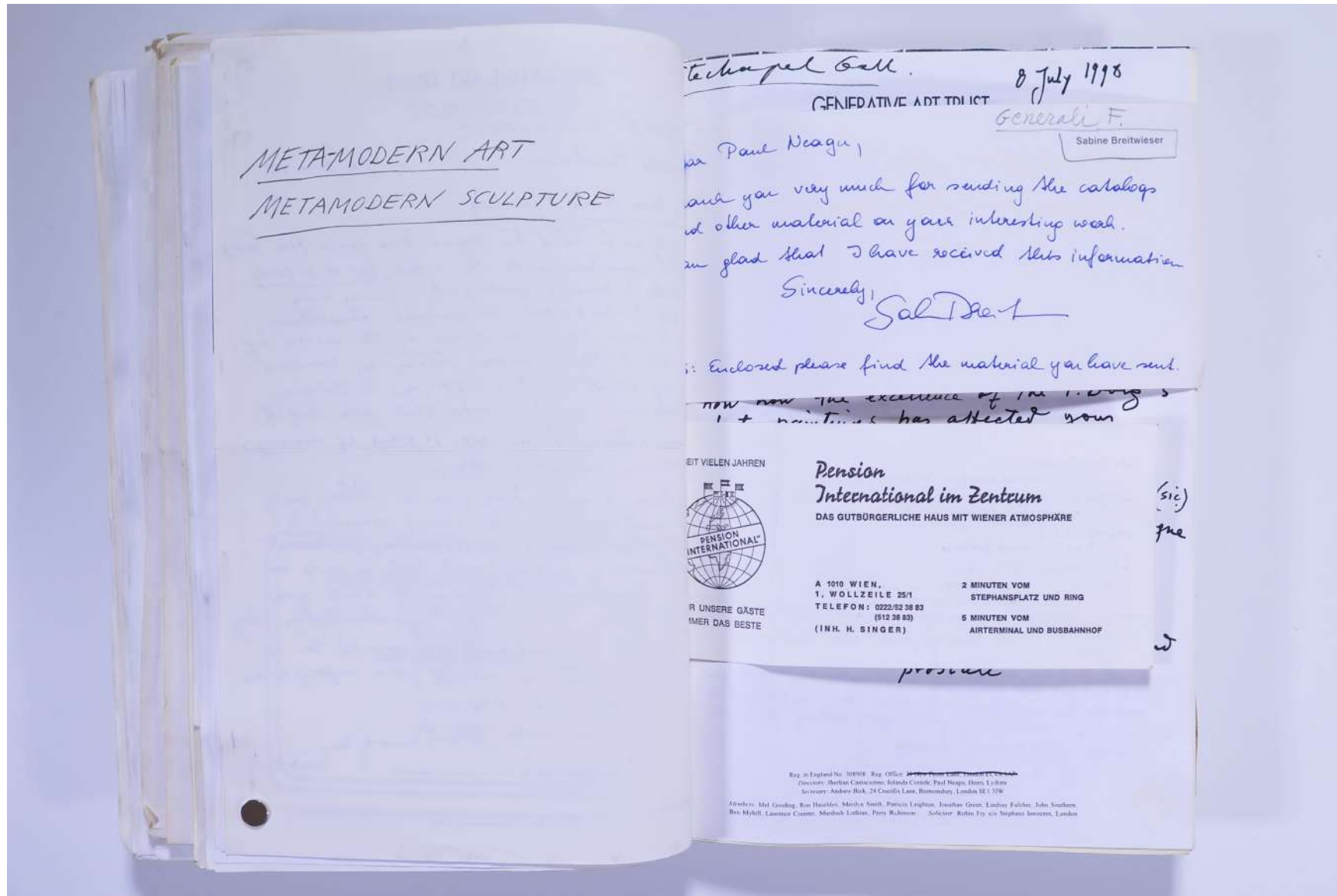
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.058



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

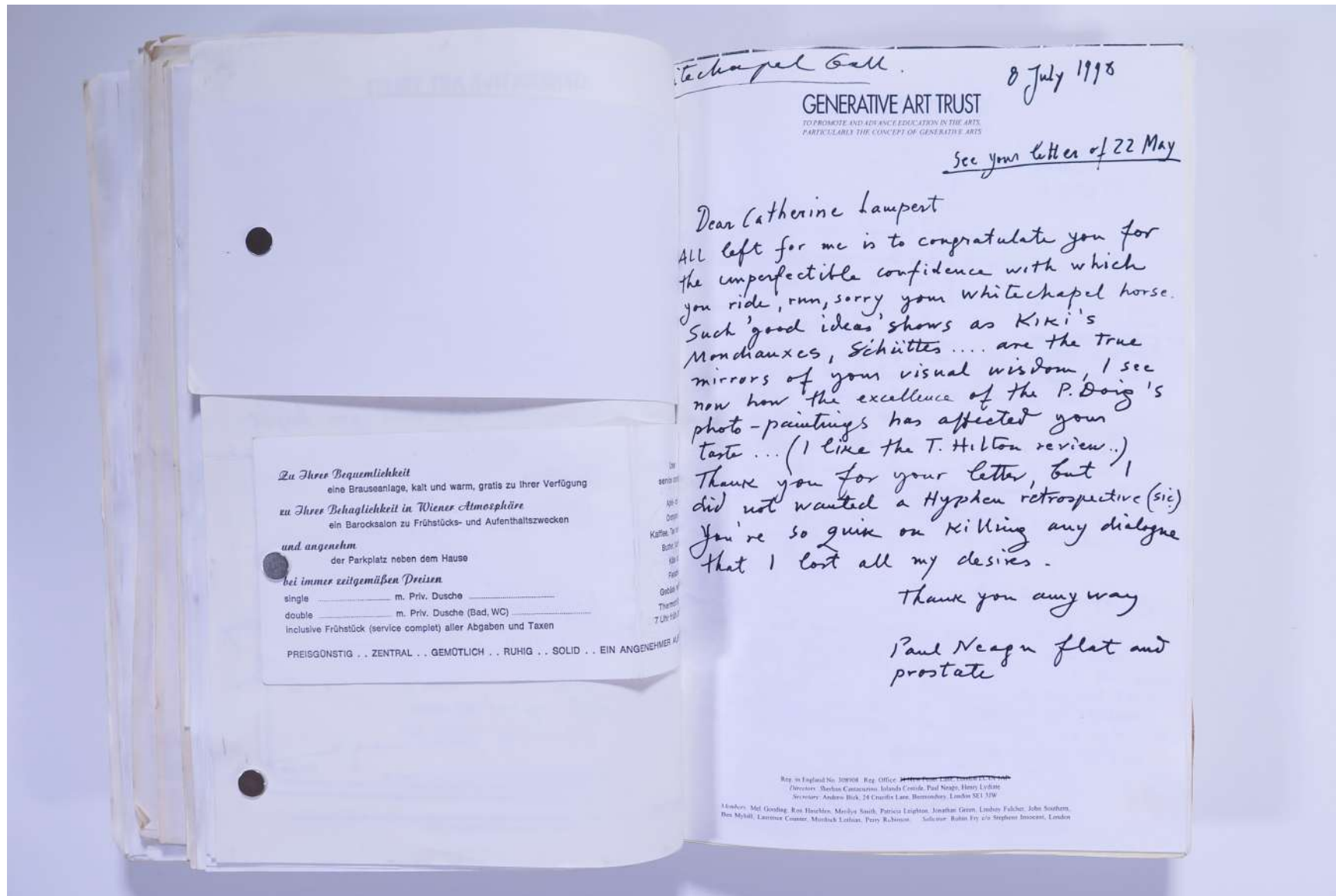
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.059



whitechapel Ball.

8 July 1998

GENERATIVE ART TRUST

TO PROMOTE AND ADVANCE EDUCATION IN THE ARTS,
PARTICULARLY THE CONCEPT OF GENERATIVE ARTS

See your letter of 22 May

Dear Catherine Lampert

All left for me is to congratulate you for the unperfectible confidence with which you ride, run, sorry your whitechapel horse. Such 'good ideas' shows as Kiki's Mondrianes, Schüttles are the true mirrors of your visual wisdom, I see now how the excellence of the P. Doig's photo-paintings has affected your taste ... (I like the T. Hilton review..)

Thank you for your letter, but I did not wanted a Hypphen retrospective (sic) You're so quick on killing any dialogue that I lost all my desires.

Thank you anyway

Paul Neagu flat and prostate

Zu Ihrer Bequemlichkeit

eine Brauseanlage, kalt und warm, gratis zu Ihrer Verfügung

zu Ihrer Behaglichkeit in Wiener Atmosphäre

ein Barocksalon zu Frühstücks- und Aufenthaltszwecken

und angenehm

der Parkplatz neben dem Hause

bei immer zeitgemäßen Preisen

single m. Priv. Dusche

double m. Priv. Dusche (Bad, WC)

inclusive Frühstück (service complet) aller Abgaben und Taxen

PREISGÜNSTIG .. ZENTRAL .. GEMÜTLICH .. RUHIG .. SOLID .. EIN ANGENEHMER HAUS

Reg. in England No 309708 - Reg. Office 100, Strand, London WC2R 2LS

Director: Shobha Chatterjee, Island Circle, Paul Neagu, Henri Lefebvre

Secretary: Andrew Hick, 24 Courtly Lane, Brompton, London SW1 3JW

London: Mel Gooding, Ros Haselden, Marjorie Smith, Patricia Lightfoot, Jonathan Green, Lindsay Fisher, John Southern, Ben Myhill, Laurence Coombe, Miroslav Lofian, Perry Robinson, Solicitor: Robin Fry c/o Stephens Innocent, London

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

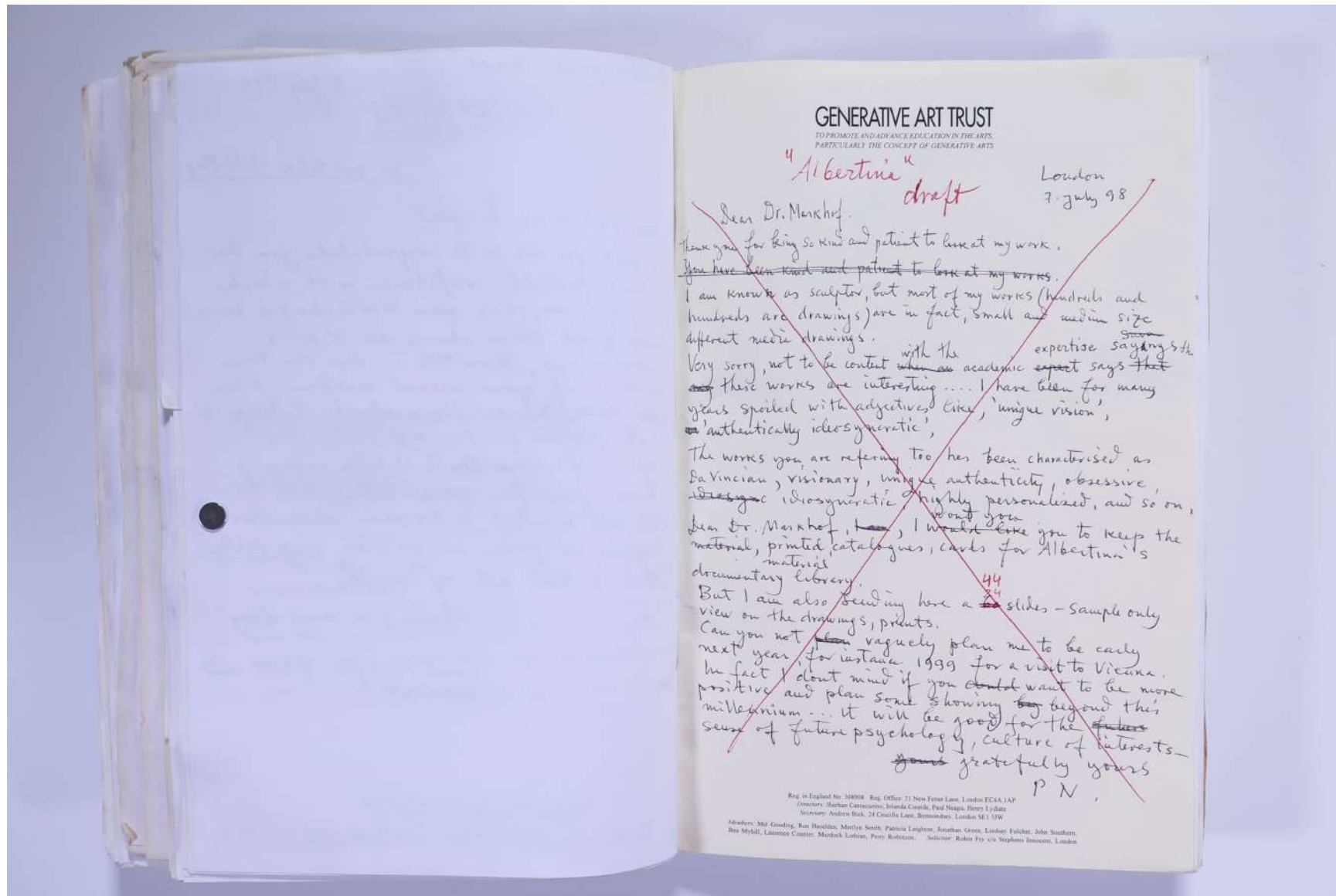
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.060



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

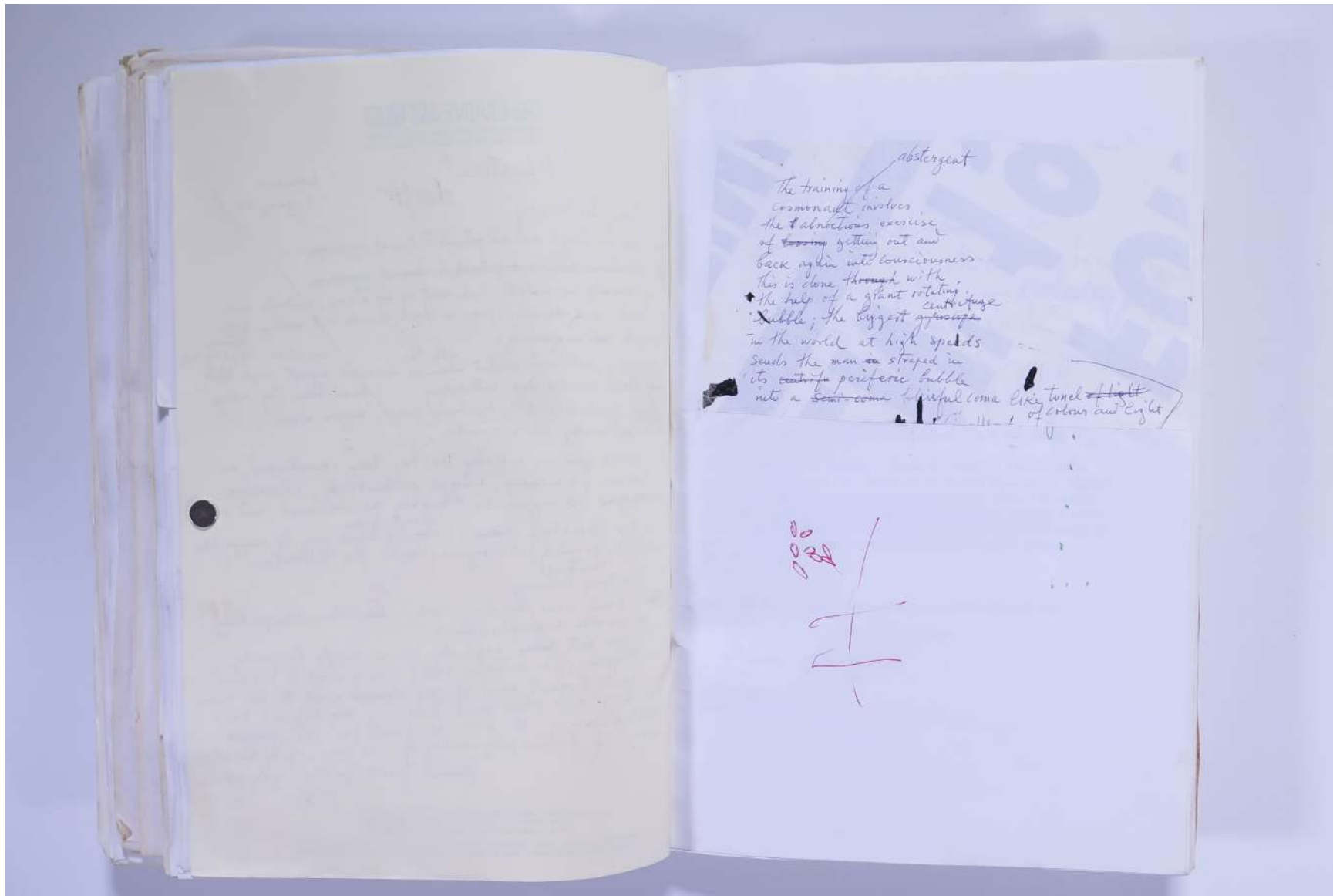
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.061



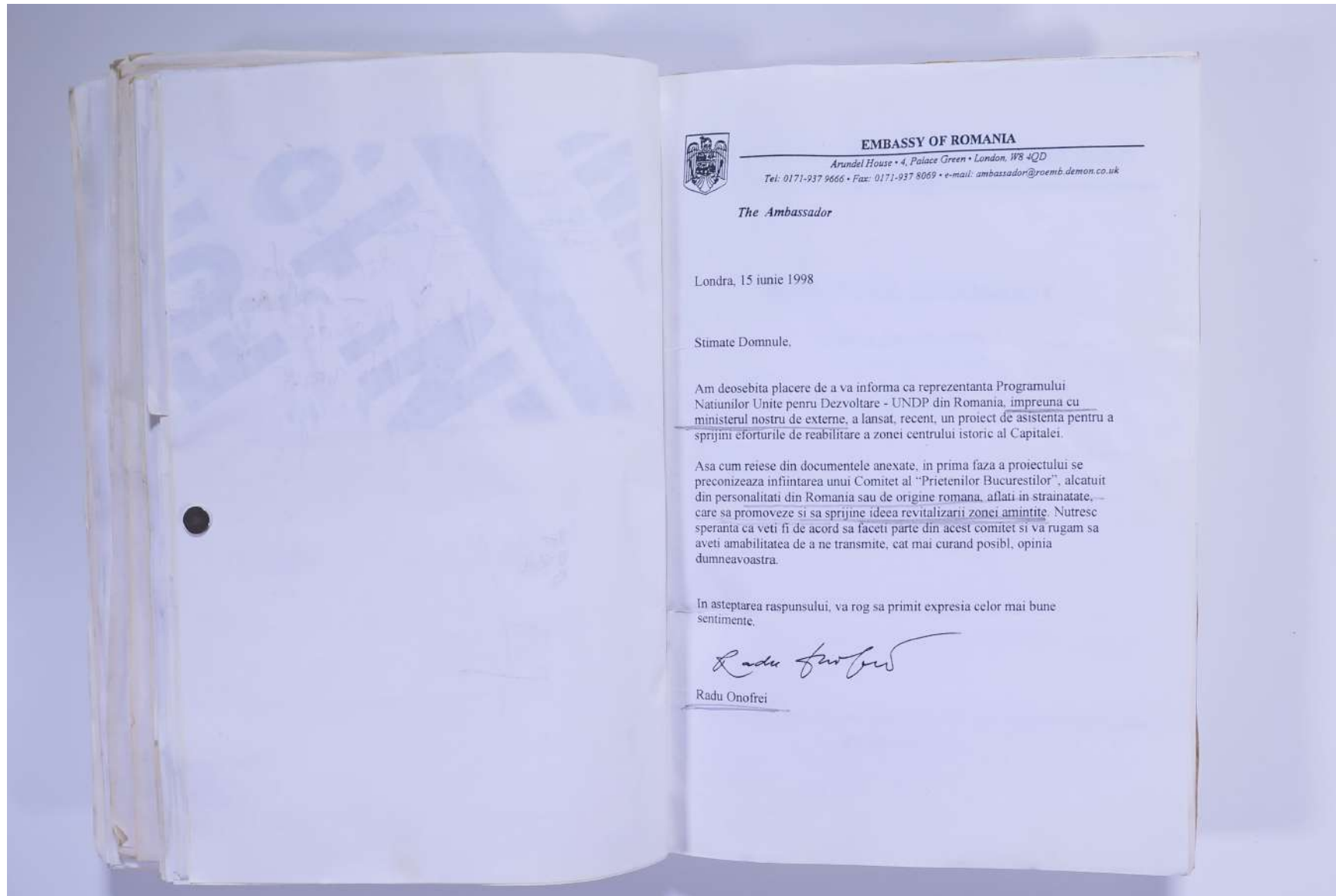
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.062



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

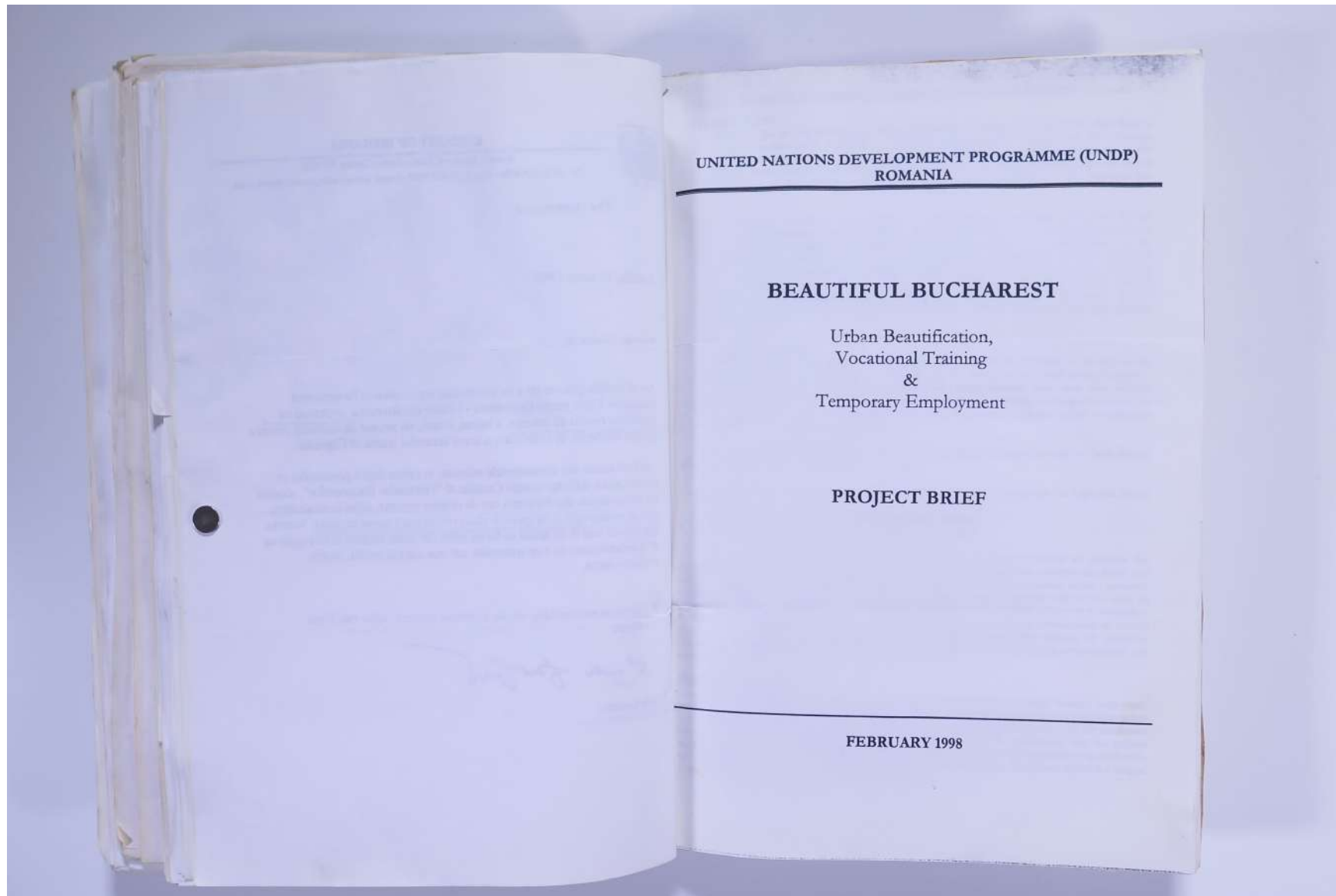
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.063



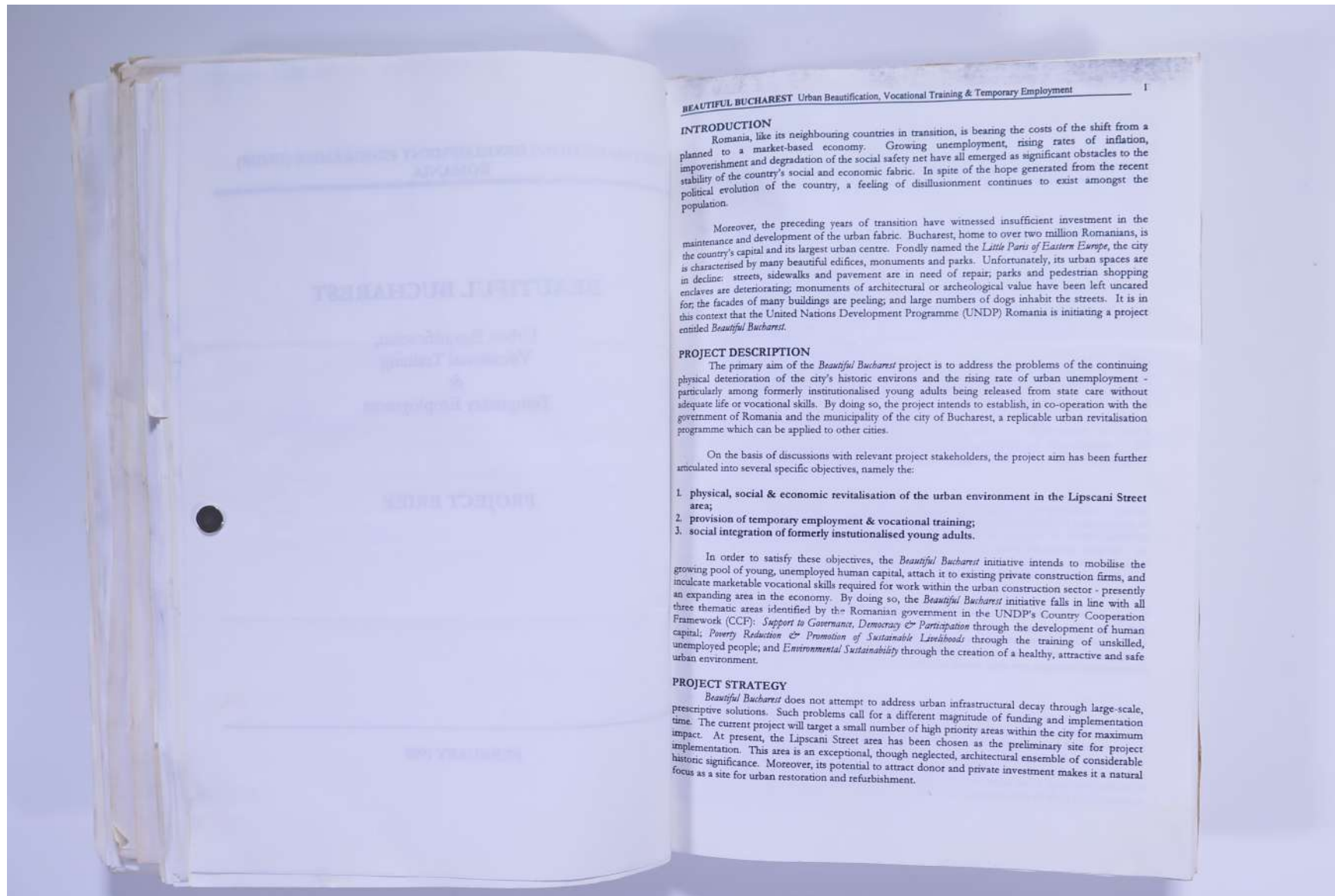
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.064



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

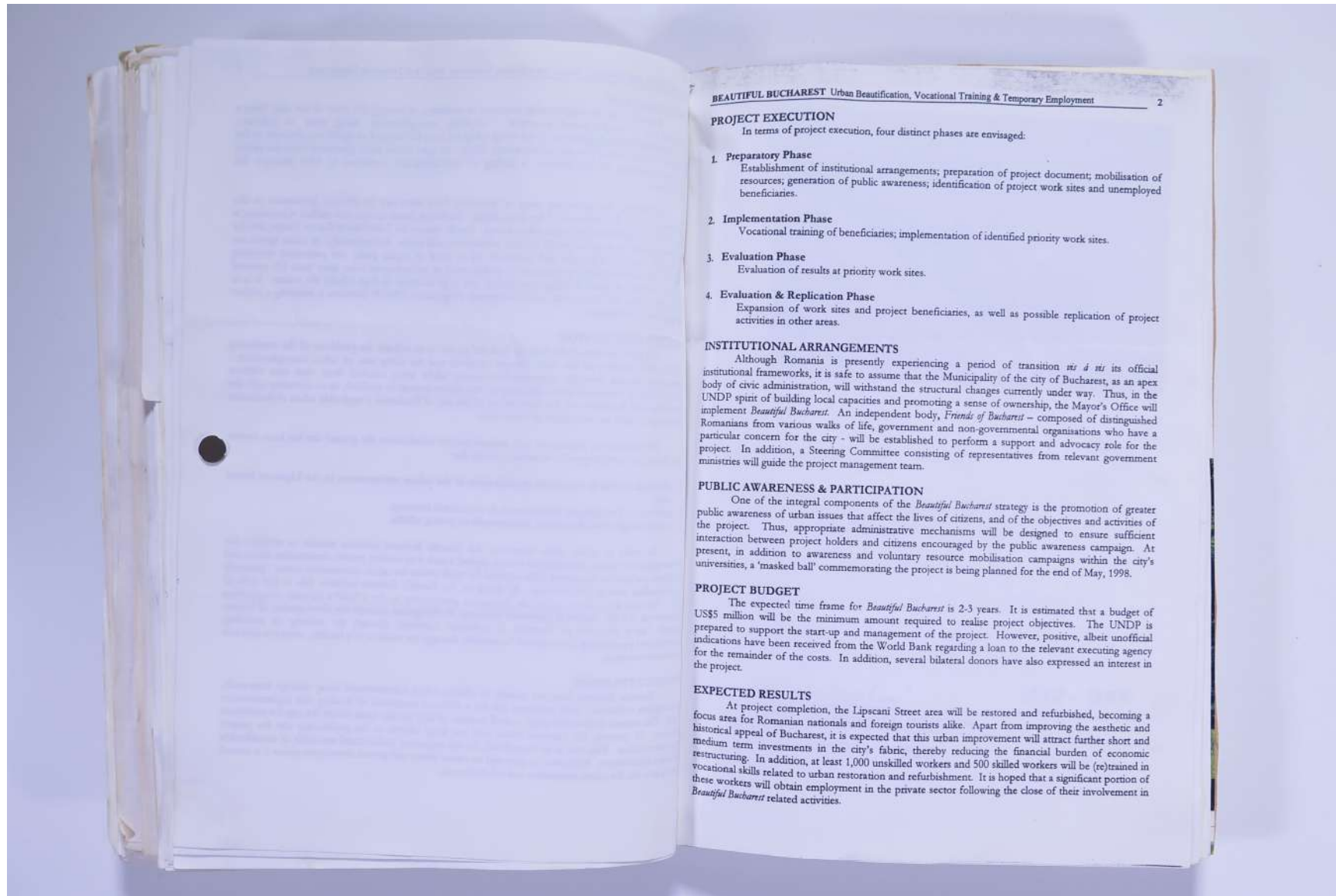
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.065



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

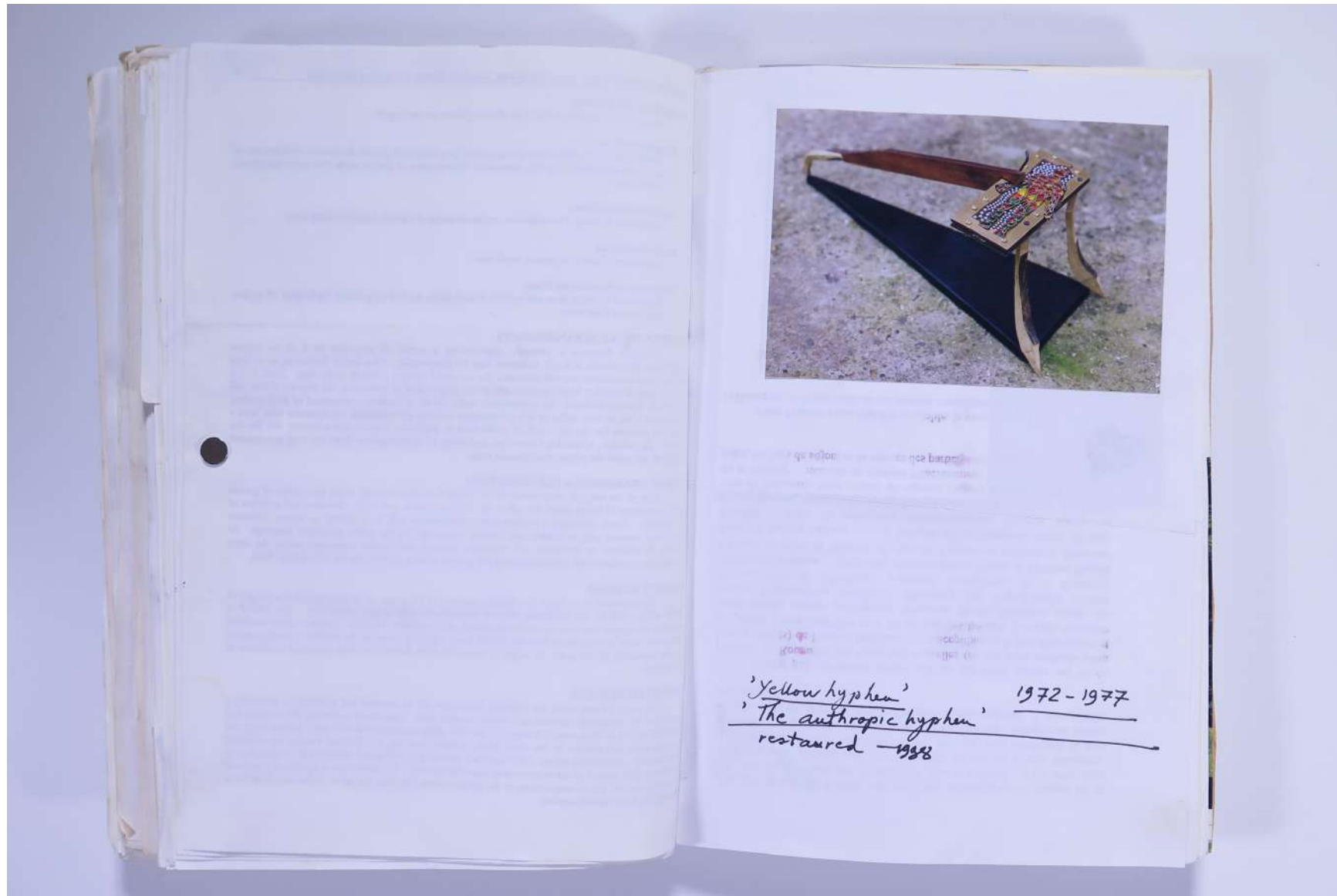
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.066



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: AUG - 1998

Reference No.

PNE 85.067



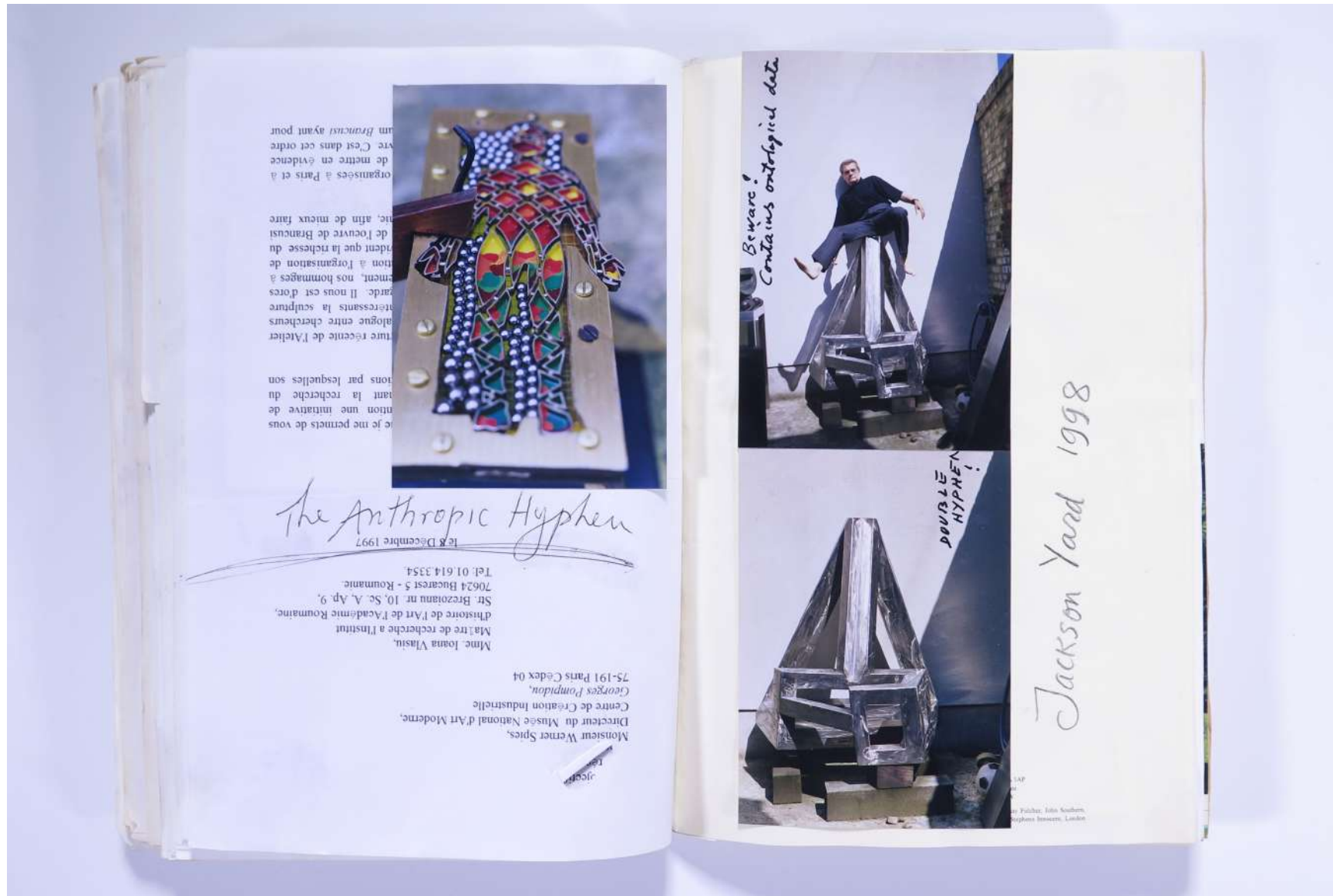
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.068



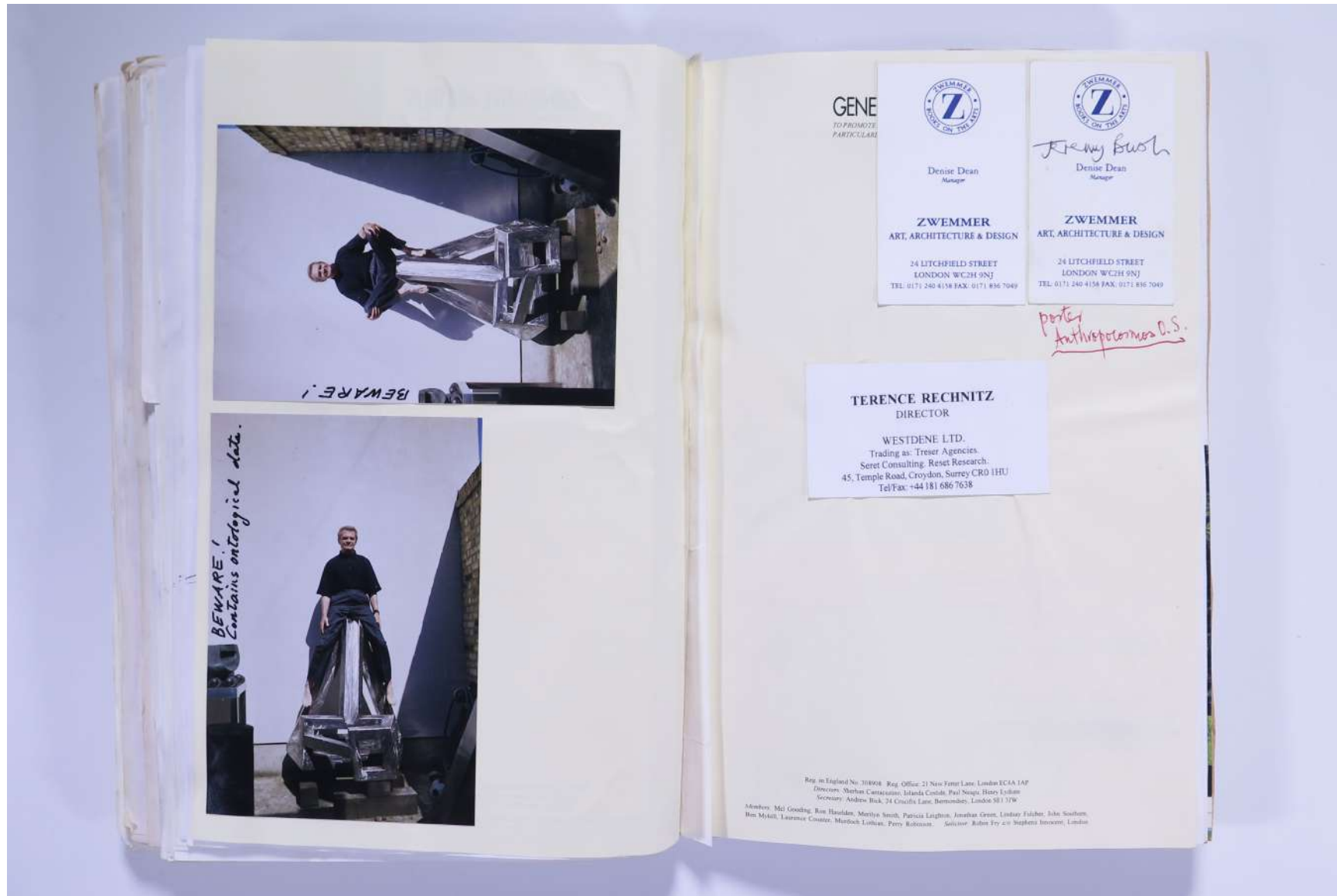
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.069



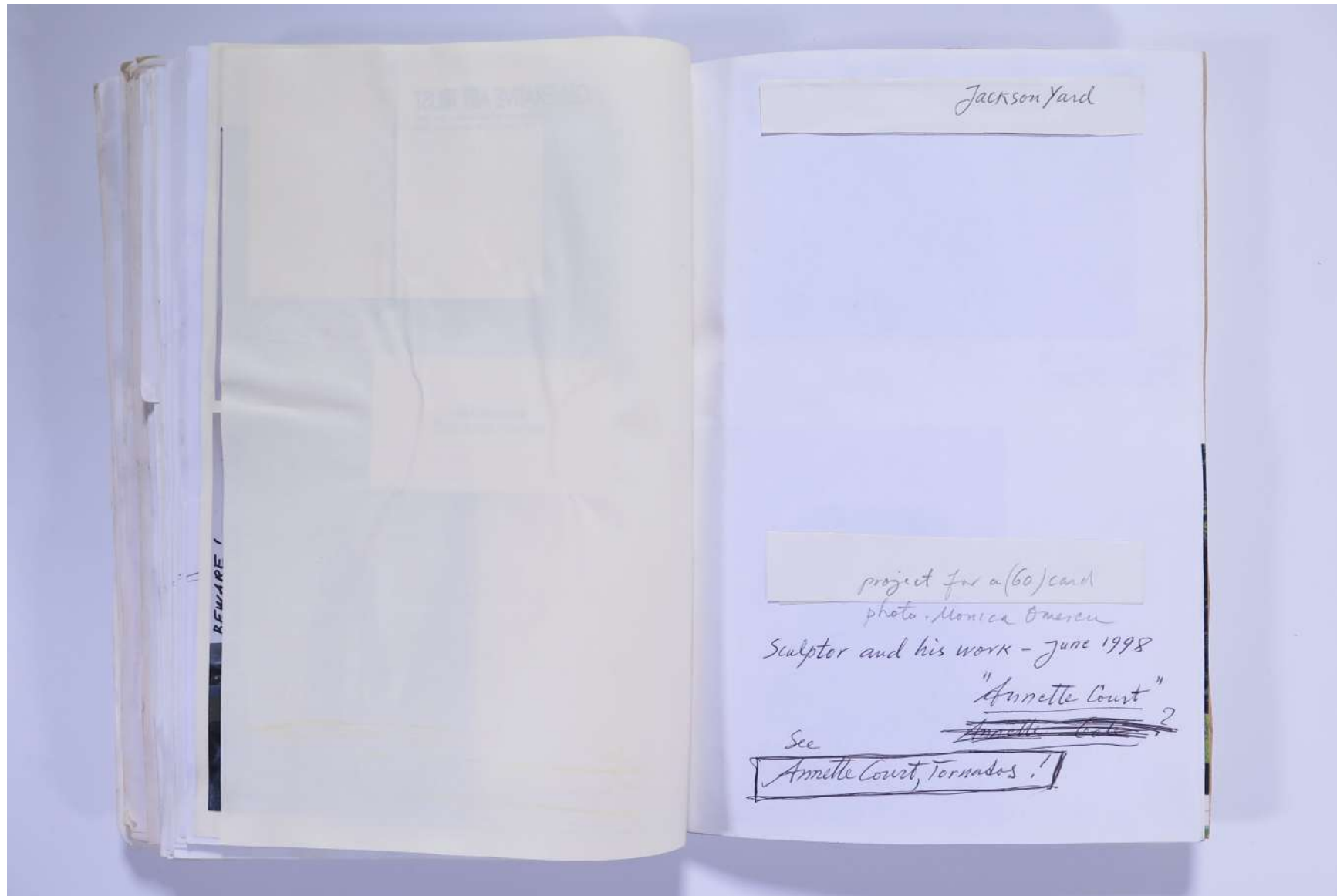
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.070



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

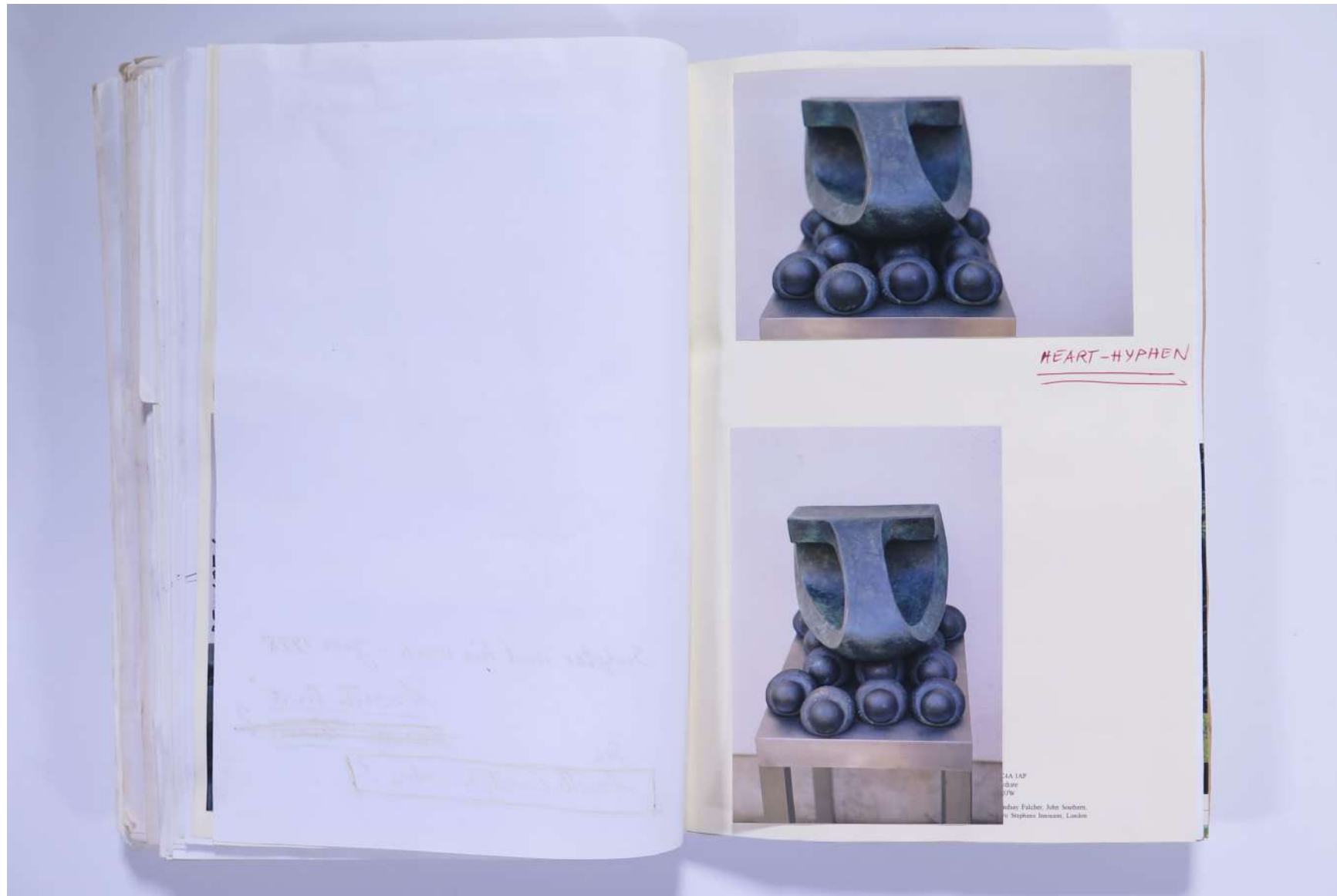
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.071



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: AUG - 1998

Reference No.

PNE 85.072



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: AUG - 1998

Reference No.

PNE 85.073



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

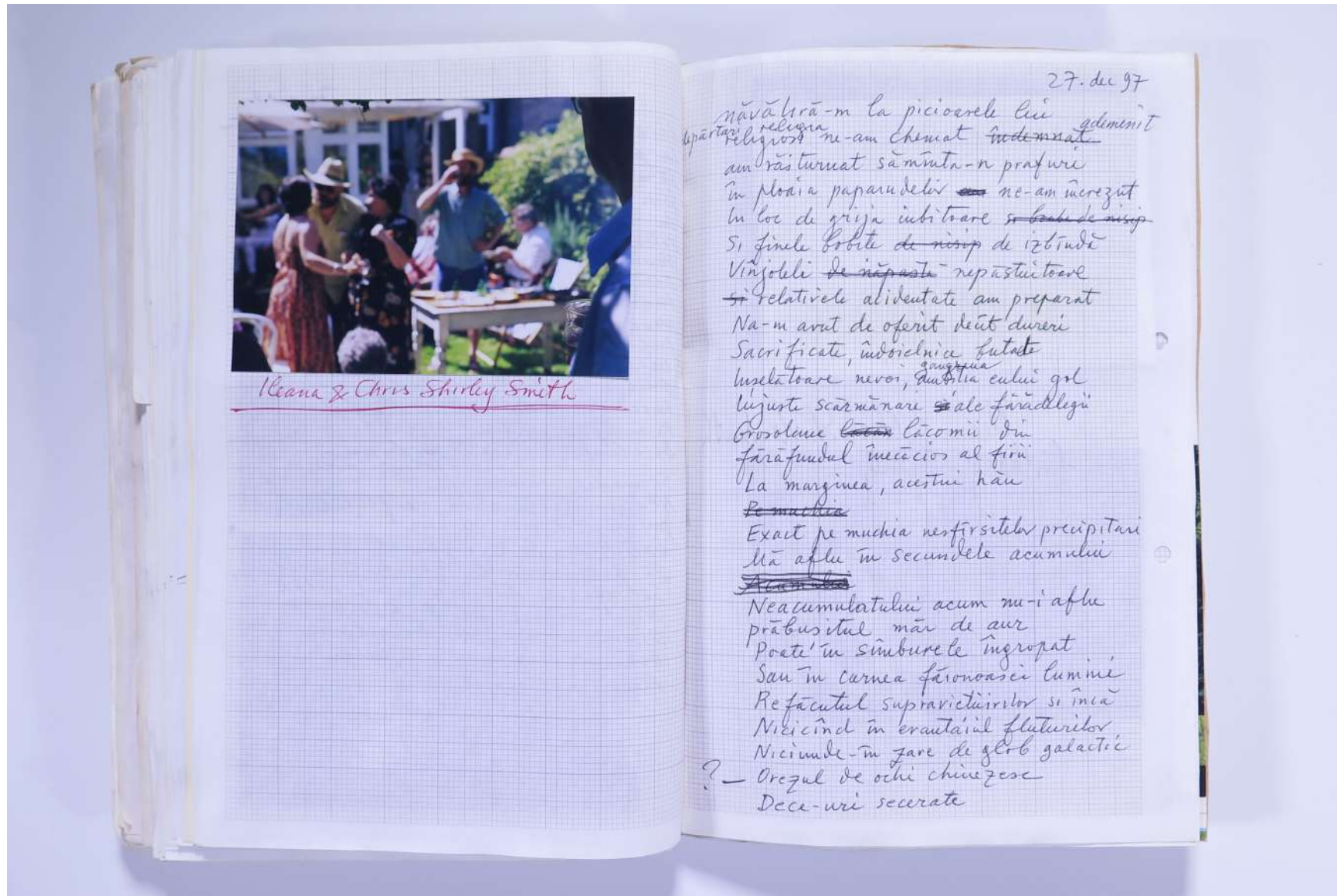
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.074



Kleana & Chris Shirley Smith

27. dec 97
năvăliră-m la picioarele lui ^{ademenit}
^{departari religioase} m-am chemat îndemnat
am răsturnat sământa-n prafuri
în ploaia paparudelor ~~me~~ me-am încrezut
în loc de grijă iubitoare ~~si~~ ^{si} ~~boala de nisip~~
Si, finile bobite de nisip de izbitură
Vinşolii de înăpăstă nepăstăitoare
~~si~~ ^{si} relativele alidenitate am preparat
Na-m avut de oferit deūt dureri
Sacrificate, îndoielnice putate
Inpelatoare nevoi, ^{zauzaua} ~~zauzaua~~ cului gol
lijuste scărmanare ~~si~~ ^{si} ale fărădlei
Grosolane ~~lacomii~~ lacomii din
fărăfundal înecios al firii
La marginea, acestui hâu
~~Per muctia~~
Exact pe muchia nesfirsitelor precipitari
Mă aflu în secundele acumului
~~Acumulii~~
Neacumulatului acum nu-i aflu
prăbusitul mâr de aur
Poate' în simburele îngropat
Sau în carnea făronească lumii
Refăcutul supravictuitorilor si încă
Nici cînd în erantăiul fluturilor
Nici unde - în zare de glob galactic
? — Orezul de ochi chinăzesc
Dece-urii secerate

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: AUG - 1998

Reference No.

PNE 85.075



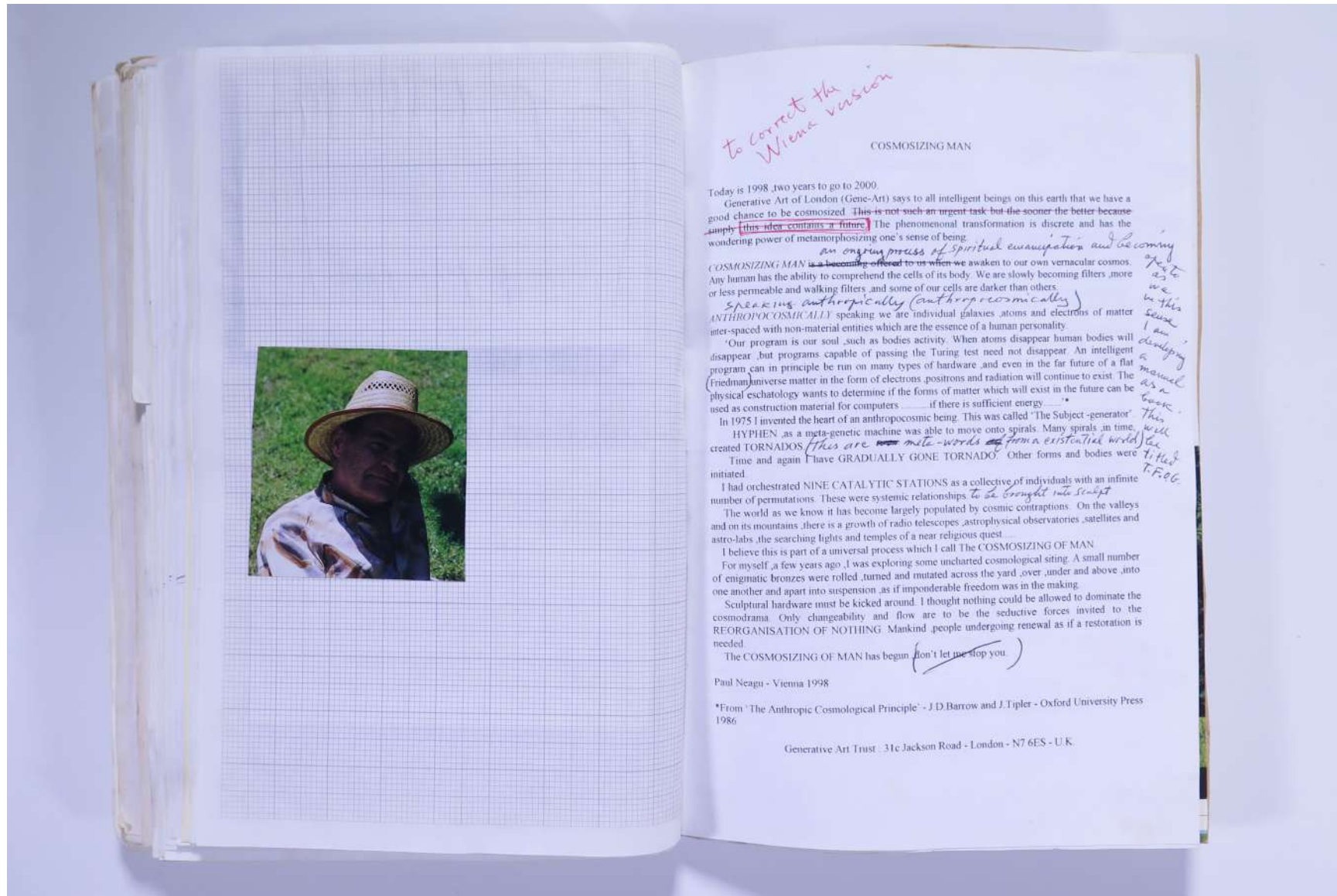
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.076



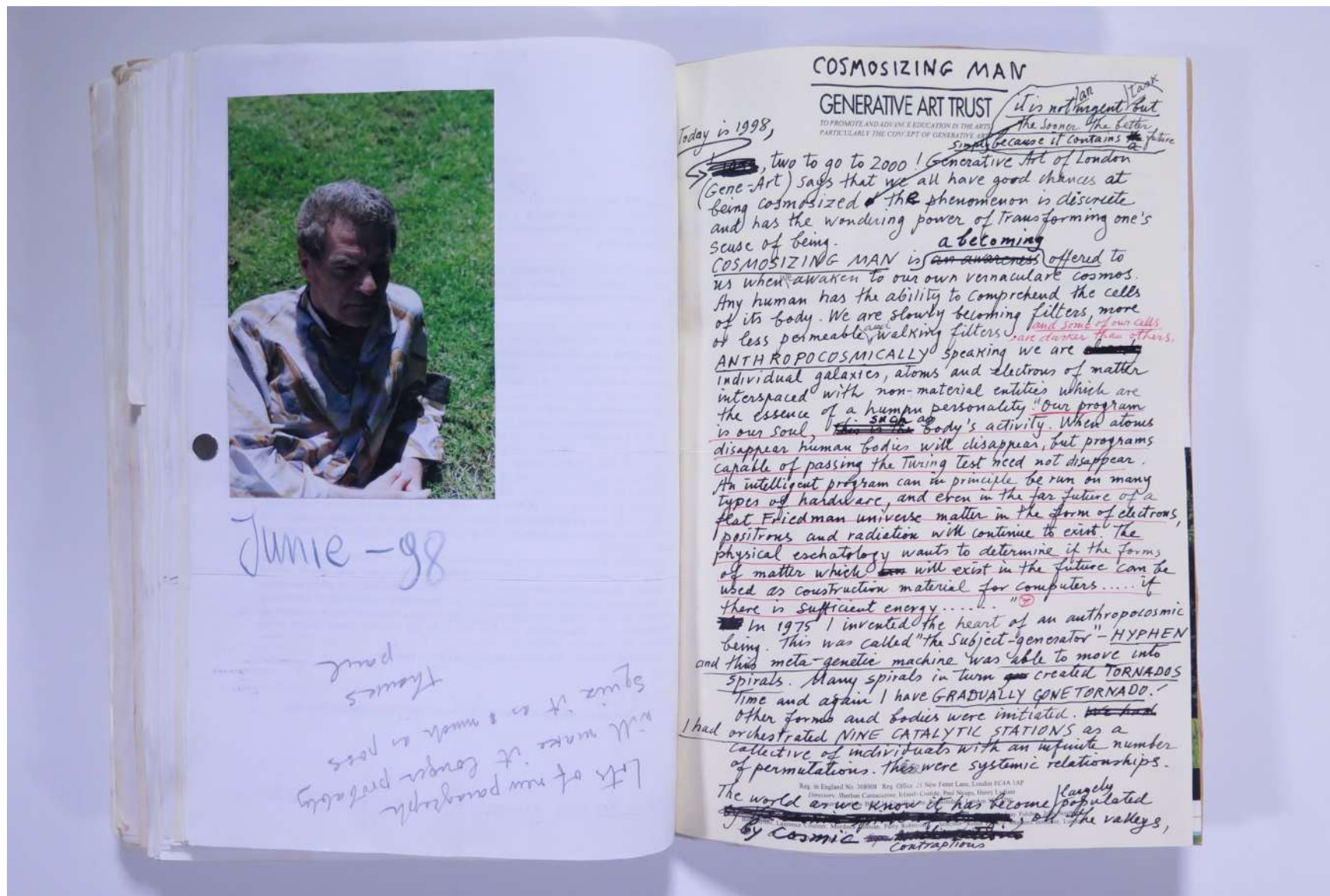
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.078



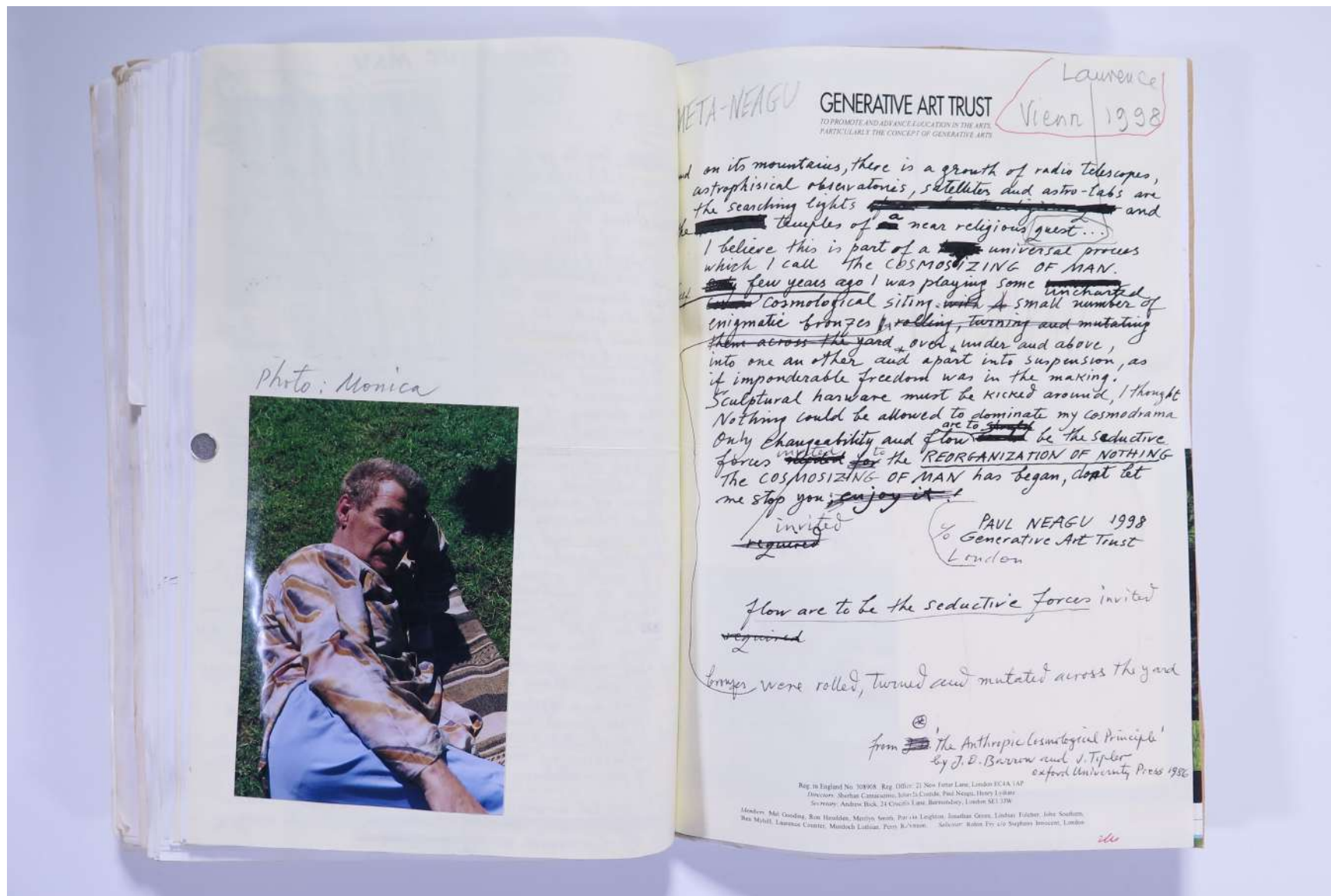
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © PAUL NEAGU ESTATE.

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

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.
PNE 85.079



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

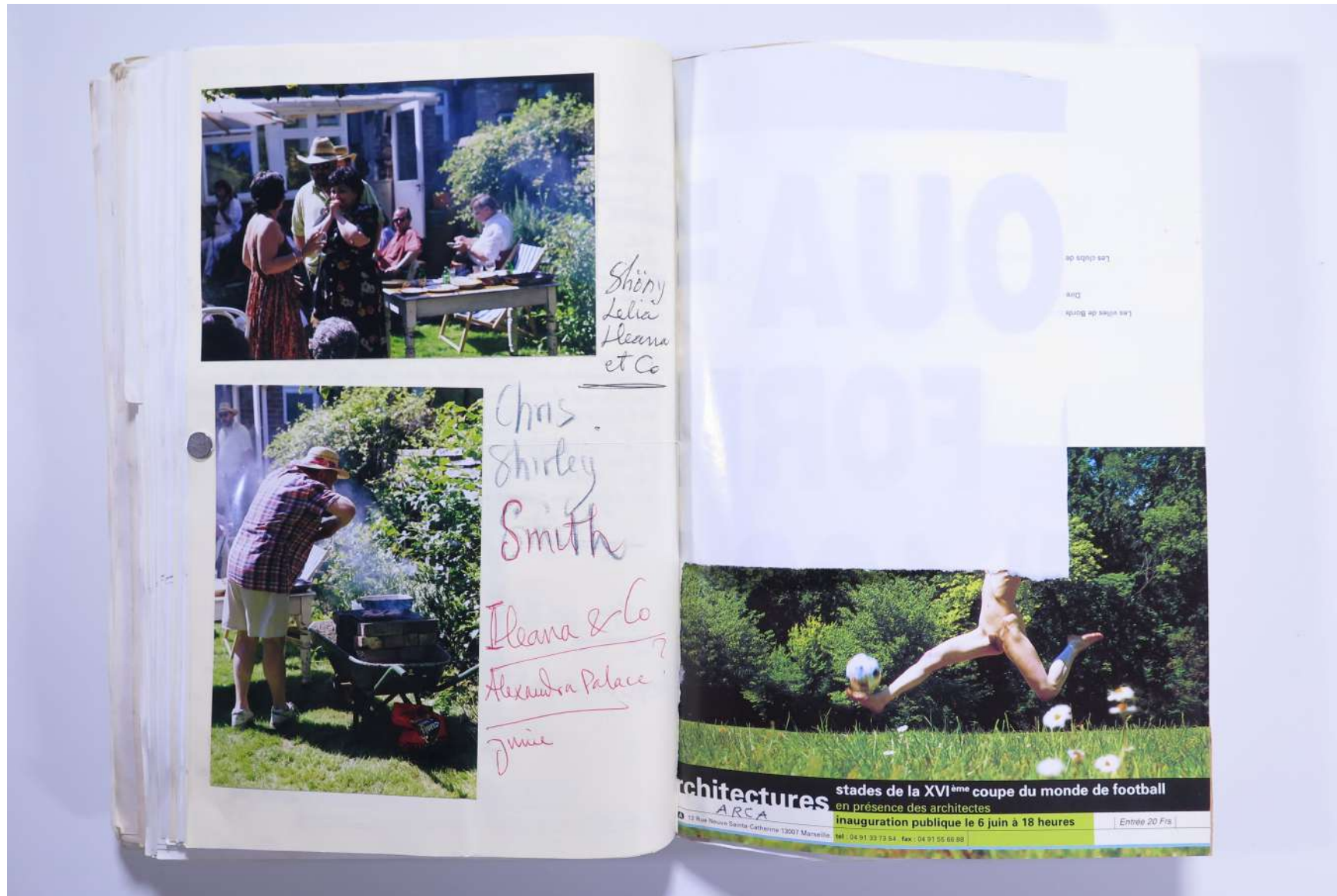
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.080



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: AUG - 1998

Reference No.

PNE 85.081



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: AUG - 1998

Reference No.

PNE 85.082



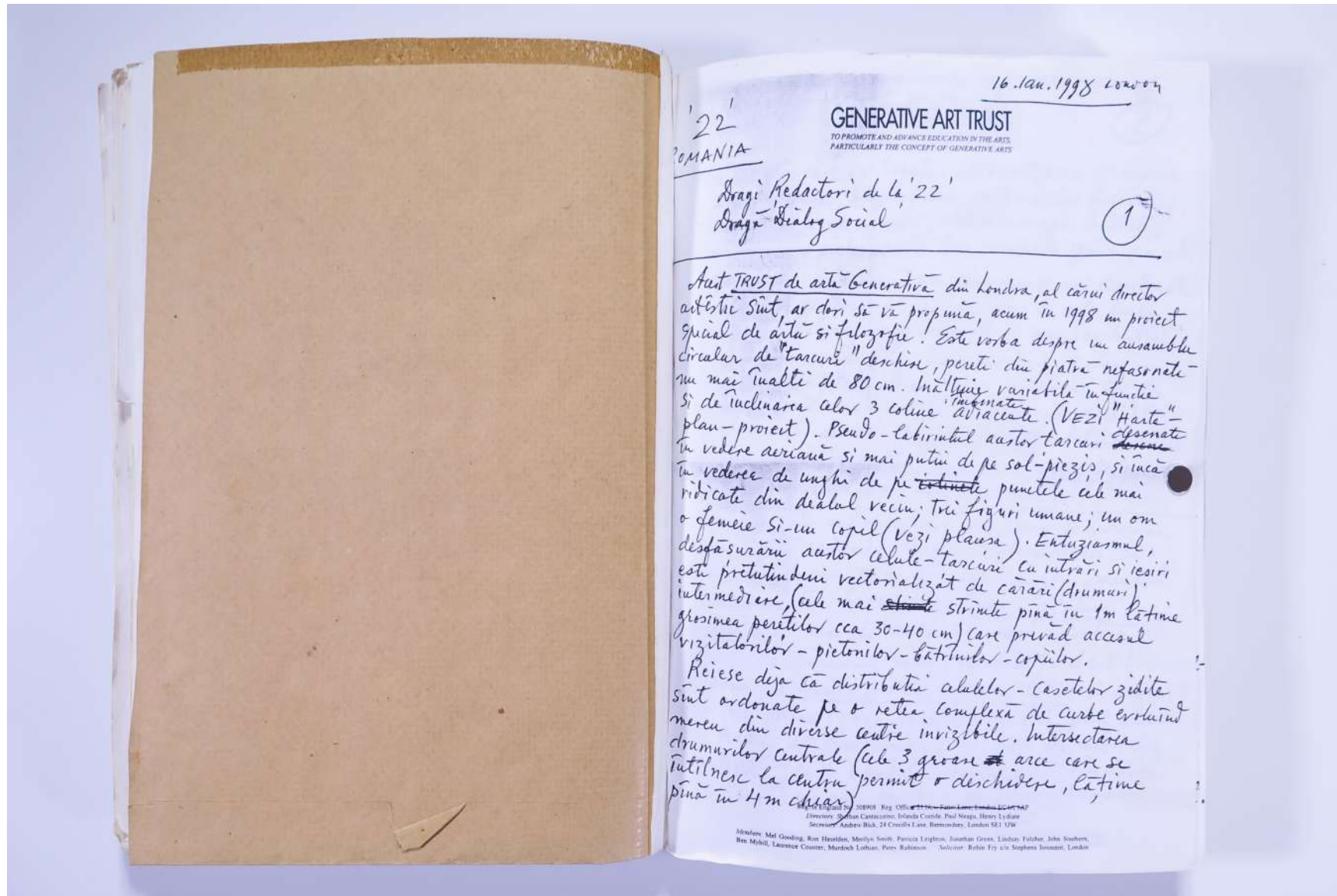
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.083



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

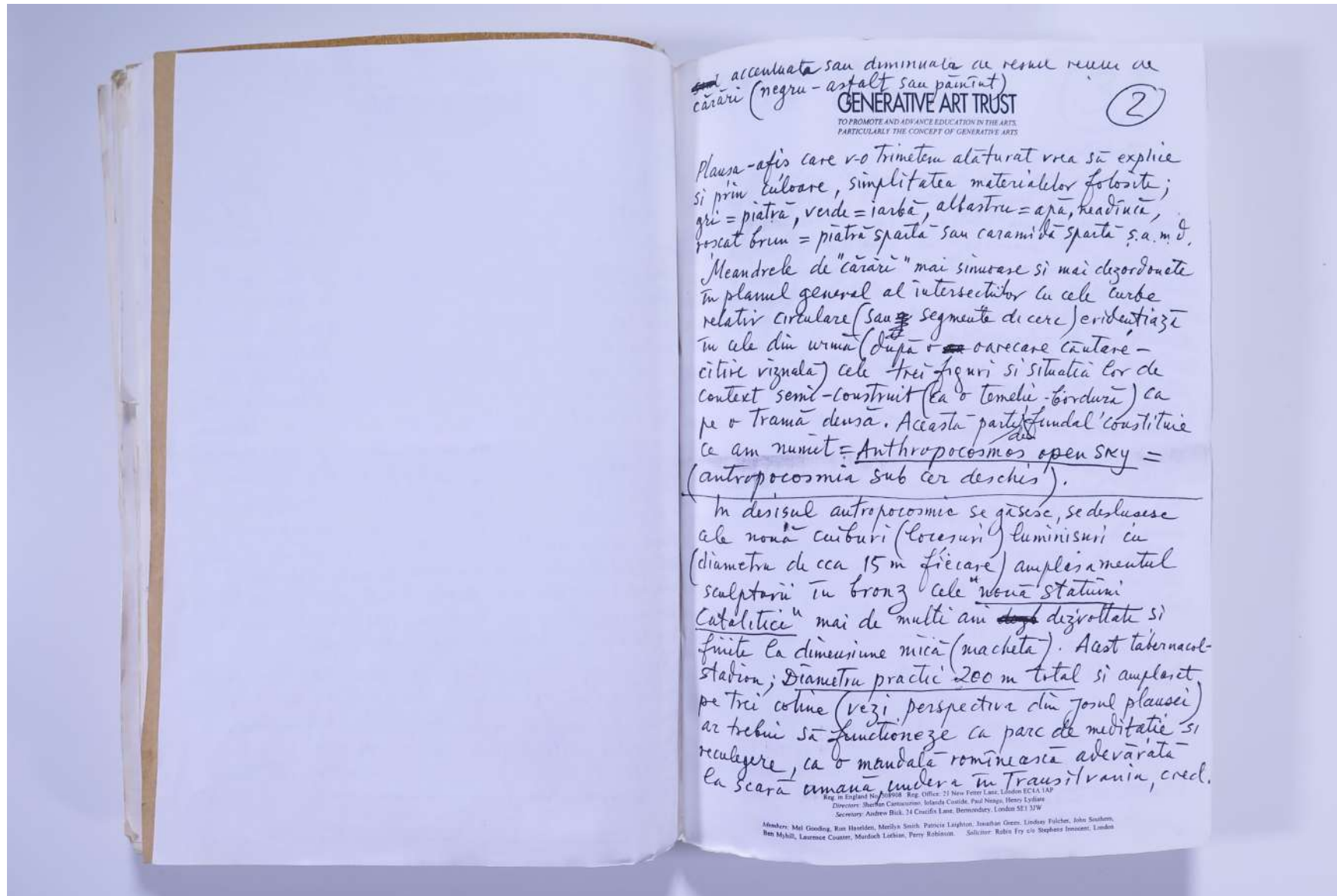
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.084



~~accuata~~ accentuata sau diminuala cu resme resme cu
cărări (negru - asfalt sau pavant)
GENERATIVE ART TRUST (2)

Plasa-afis care v-o trimetru ataturat vrea sa explic
si prin culoare, simplitatea materialelor folosite;
gri = piatra, verde = iarba, albastru = apa, headiua,
roscat brun = piatra spata sau ceramice spate s.a.m.d.

'Meandrele de 'cărări' mai sinuase si mai dezordonate
in planul general al intersectorilor cu cele curbe
relativ circulare (sau ~~de~~ segmente de cerc) evidentiaze
in ale din urma (dupa o ~~o~~ oarecare cautare -
citire vizuala) cele trei figuri si situatia lor de
context semi-construit (ca o temelie - bordura) ca
pe o trama densa. Aceasta parte fundal constitutie
ca am numit = Anthropocosmos open sky =
(antropocosmia sub cer deschis).

In desisul antropocosmie se gasesc, se desluase
cele noua cuburi (coresuri) luminisuri cu
(diametru de cca 15 m fiecare) amplasamentul
sculptarii in bronz cele 'noua statuii
Catalitice' mai de multi ani ~~de~~ dezvoltate si
finite la dimensiune mica (macheta). Acest tabernacol-
stabilon; Diametru practic 200 m total si amplasat
pe trei coline (vezi perspectiva din josul plausei)
ar trebui sa functioneze ca parc de meditatie si
recluzare, ca o mandata rominesca adevarata
la scara umana vandera in Transilvania, cred.

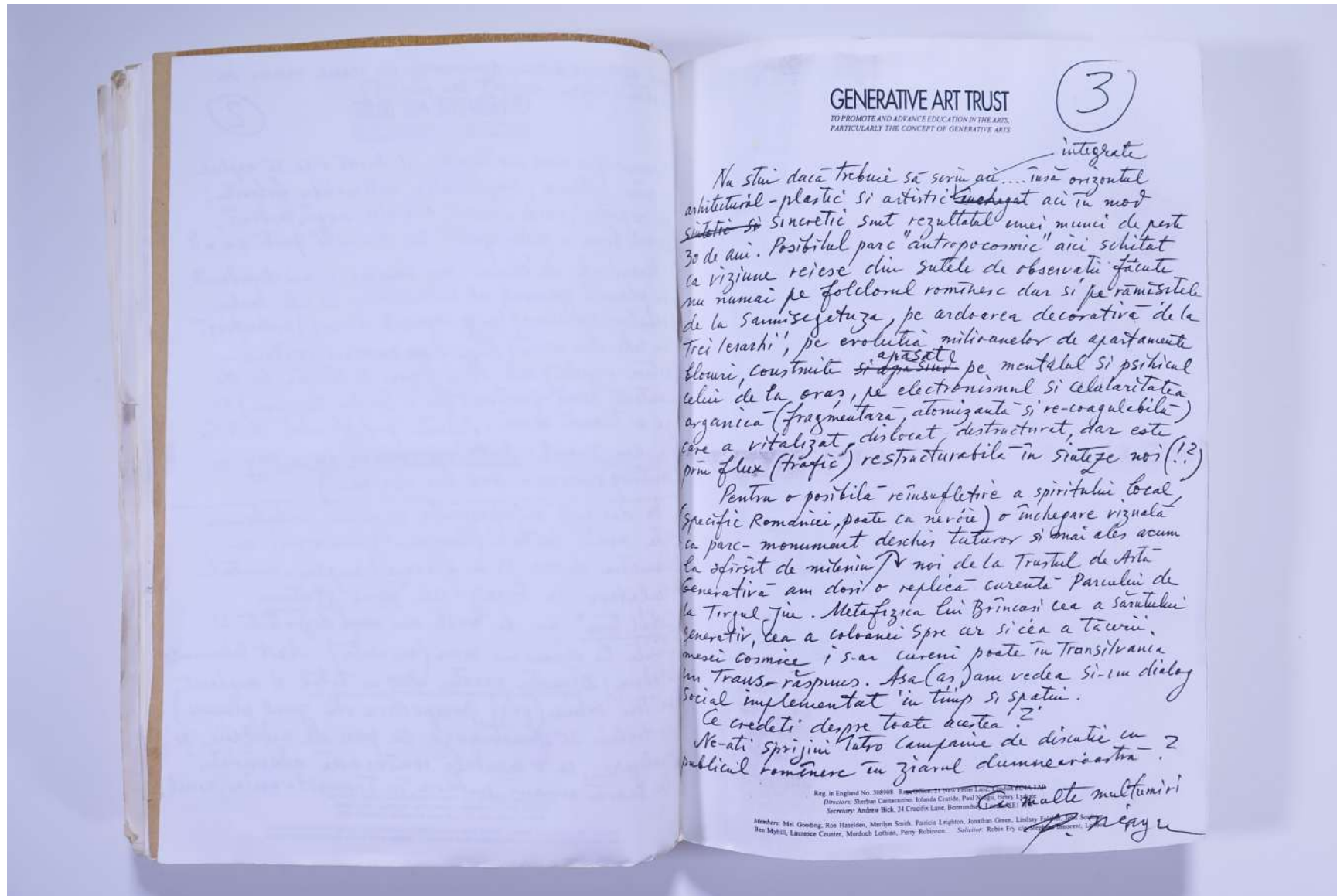
Reg. in England No. 249998 Reg. Office: 21 New Fetter Lane, London EC4A 3DF
Directors: Stephen Cameron, Isabella Coull, Paul Neagu, Henry Lyden
Secretary: Andrew Black, 24 Cranford Lane, Hemmetsley, London SE11 3JW
Members: Mel Gooding, Ron Haselden, Marilyn Smith, Patricia Lightfoot, Jonathan Green, Lindsey Fulcher, John Snaith,
Ben Mehl, Laurence Coaster, Maudie Leitch, Perry Robinson. Solicitor: Robin Fry c/o Stephens Innes, London

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.085



GENERATIVE ART TRUST
TO PROMOTE AND ADVANCE EDUCATION IN THE ARTS,
PARTICULARLY THE CONCEPT OF GENERATIVE ARTS

3

integrare
Nu stiu daca trebuie sa scriu ad... tusa orizontul
arhitectural-plastic si artistic ~~sculptat~~ ai in mod
~~simetric~~ si sincretic sunt rezultatul unei munci de peste
30 de ani. Posibilul parc "antropocosmic" aici schitat
ca viziune reiese din surtele de observati facute
nu numai pe folclorul rominesc dar si pe transmiteli
de la Samir-segetuza, pe ardoarea decorativa de la
Trei Ierashi, pe evolutia miranelor de apartamente
blouie, construite si ~~apastel~~ pe mentalul si psihicul
celui de la oras, pe electronismul si celularitatea
organica (fragmentara, atomizata si re-coagulabila)
care a vitalizat, dislocat, destructurat, dar este
prin flux (trafic) restructurabila in siateze noi (!?)

Pentru o posibila re-insufletire a spiritului local
(specific Romaniei, poate cu nevroze) o inchegare vizuala
ca parc-monument deschis tuturilor si maini ale acum
la sfirsit de mileniu noi de la Trustul de Art
Generativa am dorit o replica curenta Parcului de
la Turgul Jui. Metafizica lui Brincasi cea a sarutului
generativ, cea a colanilor spre ar si cea a tacerii,
mesaj cosmice i s-ar cureri poate in Transilvania
in Trans-raspuns. Asa (as) am vedea si-un dialog
social implementat in timp si spatiu.

Ce credeti despre toate acestea?
Ne-ati sprijini intr-o campanie de discutii cu
publicul rominesc in ziarul dumneavoastra?

Reg. in England No. 308908 - 8
Directors: Stephen Casterton, Yolanda Corral, Paul Neagu, Derys Lyden
Secretary: Andrew Hick, 21 Crucifix Lane, Bromford, Leicestershire, LE15 8JL
Members: Miki Creeding, Ron Haselden, Marilyn Smith, Patricia Lighton, Jonathan Green, Lindsay Taylor, Ben Myhill, Laurence Coaster, Murdoch Loftus, Perry Robinson. Solicitor: Robin Fry
Paul Neagu

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

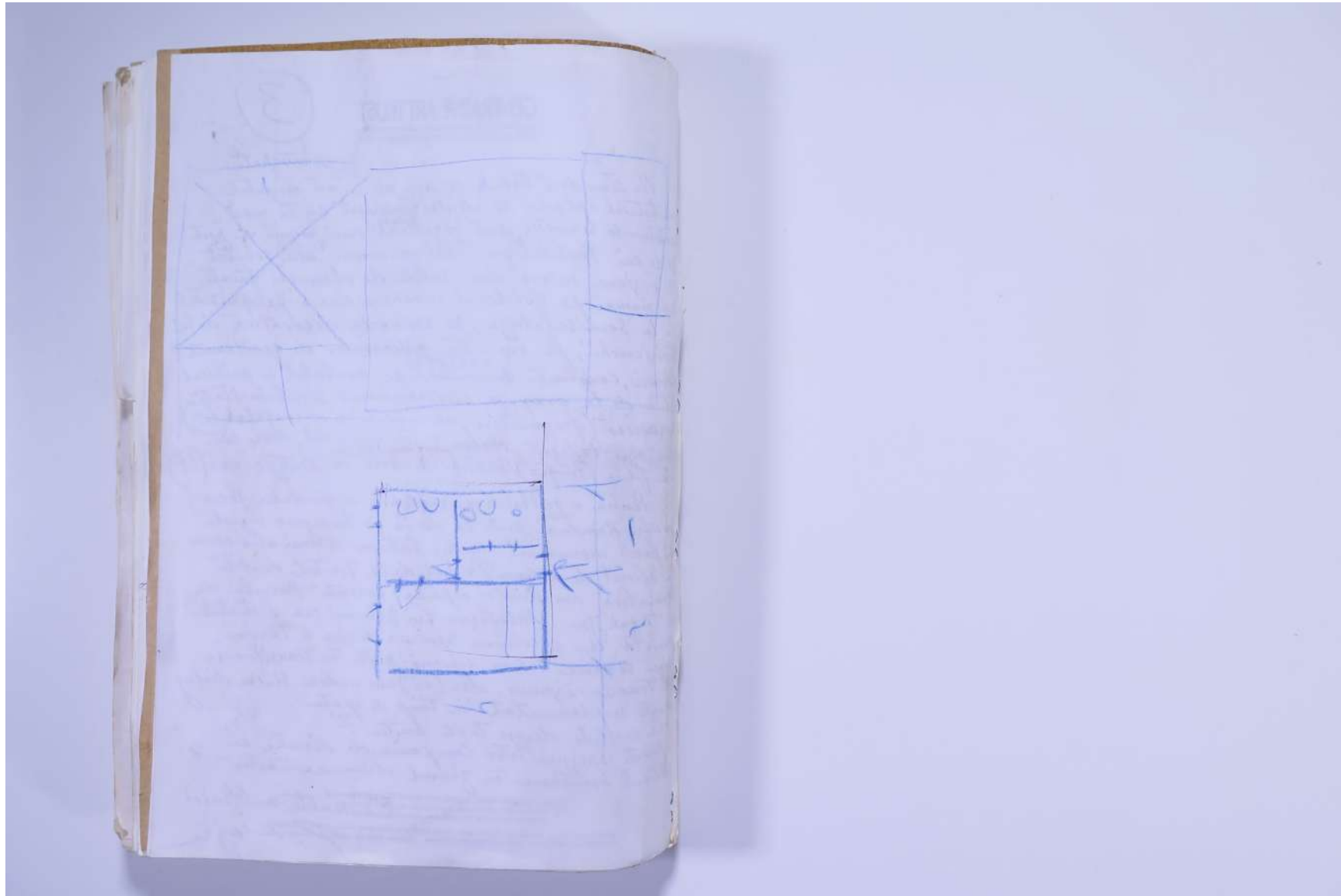
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

VISUAL JOURNAL: AUG - 1998

Reference No.

PNE 85.086



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.