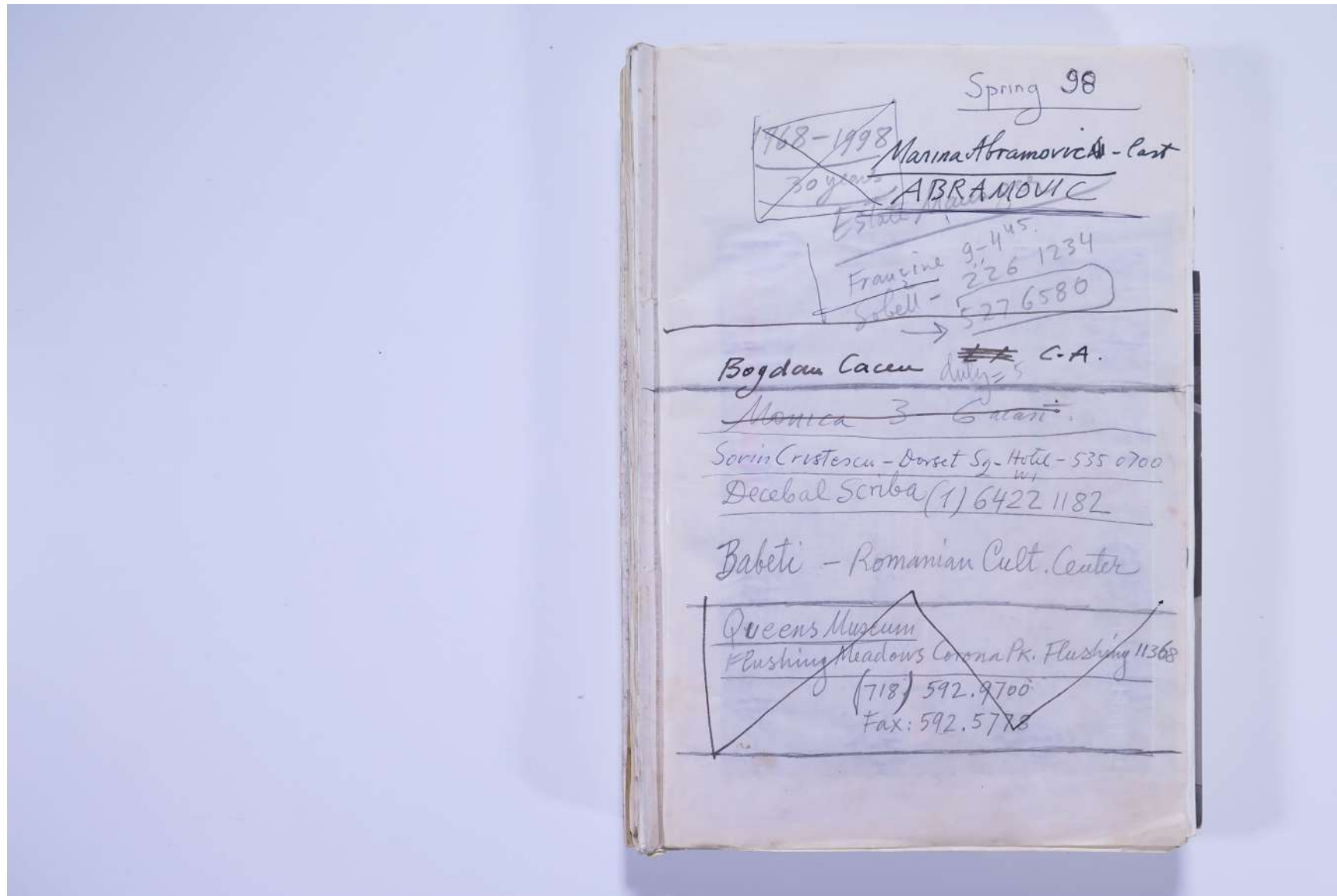


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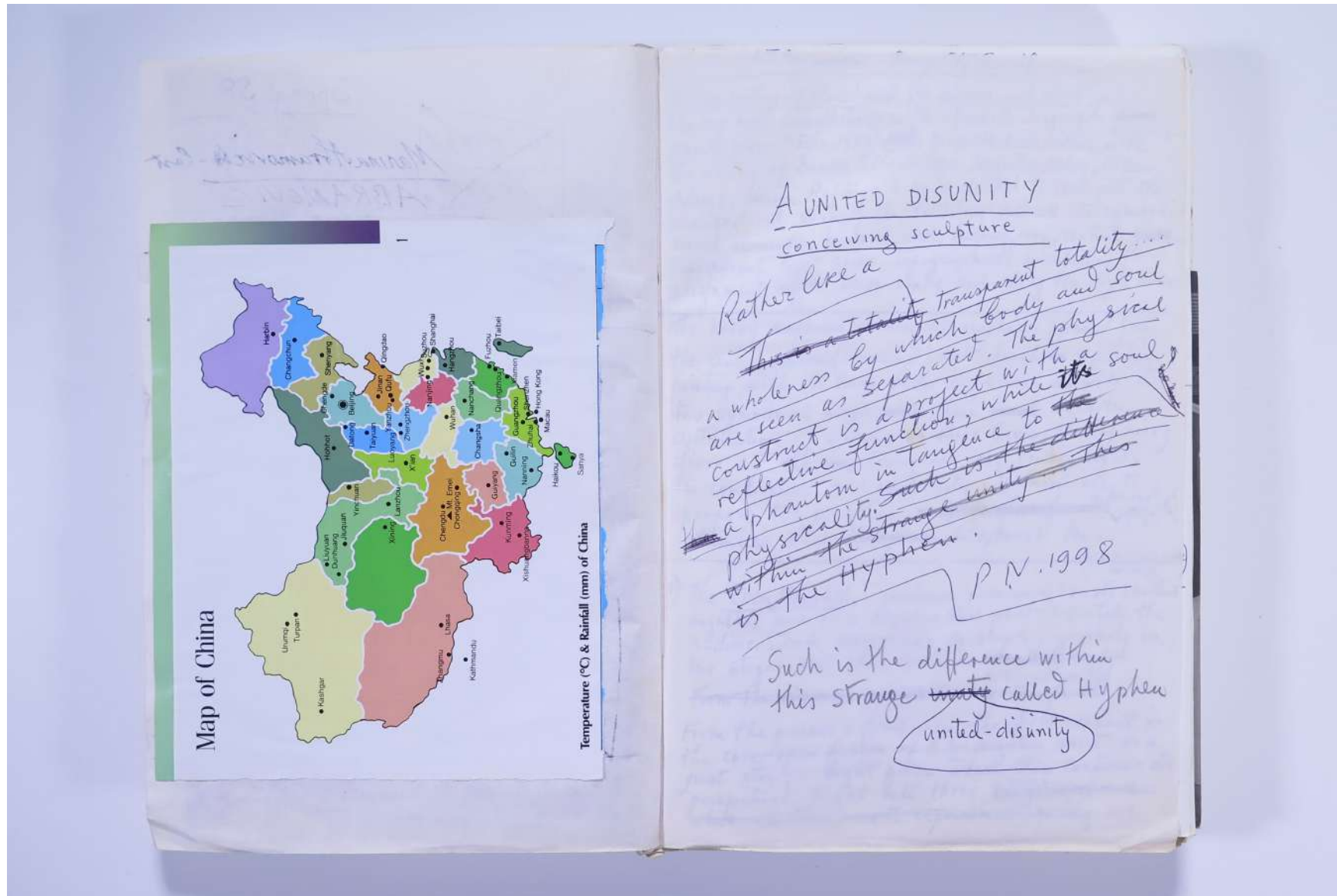
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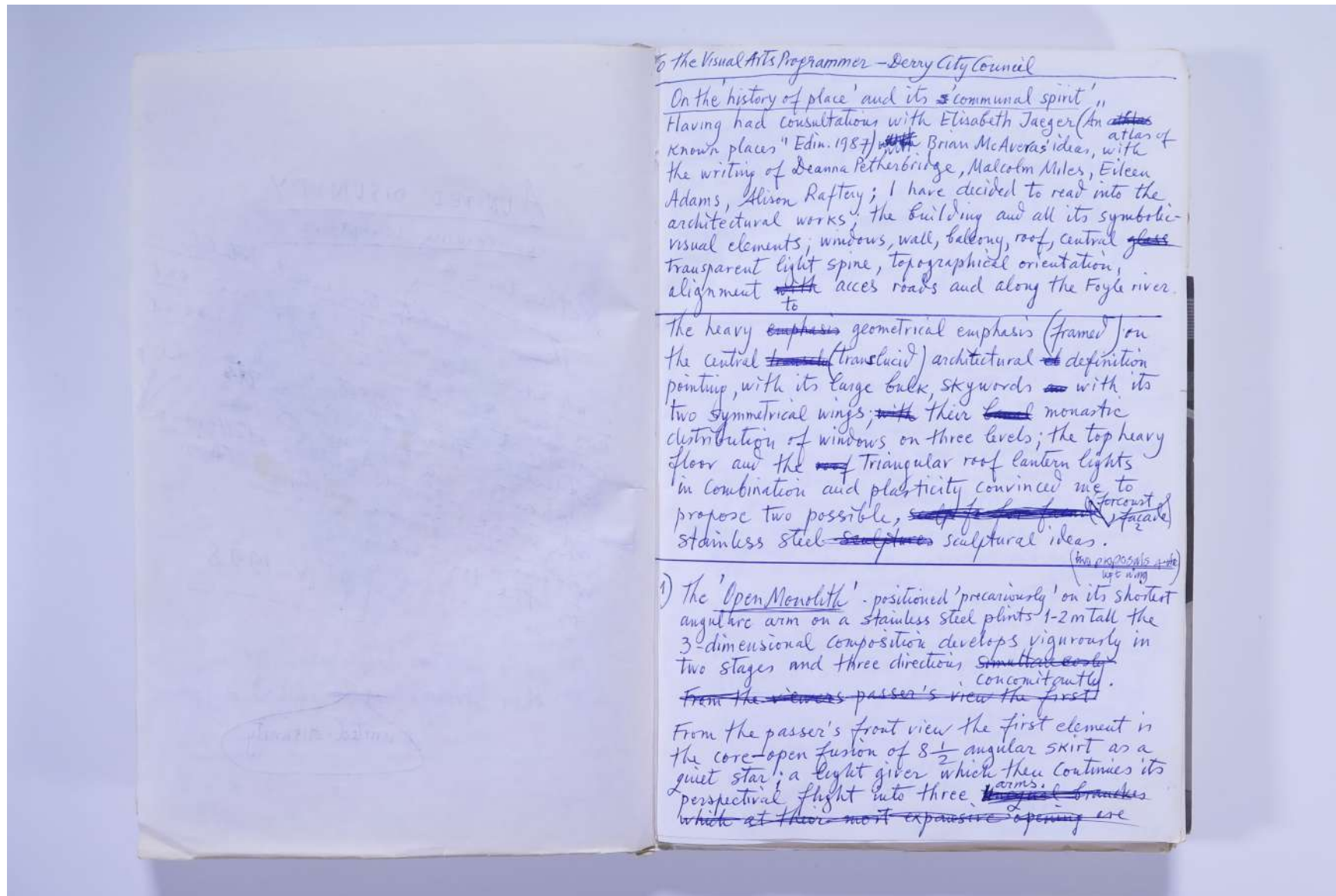


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PNE 86.003



To the Visual Arts Programmer - Derry City Council

On the history of place and its communal spirit. Having had consultations with Elisabeth Jaeger (An atlas of known places" Edin. 1987) with Brian McAvera's ideas, with the writing of Deanna Petherbridge, Malcolm Miles, Eileen Adams, Alison Raftery; I have decided to read into the architectural works, the building and all its symbolic-visual elements; windows, wall, balcony, roof, central transparent light spine, topographical orientation, alignment ~~with~~ <sup>to</sup> access roads and along the Foyle river.

The heavy ~~emphasis~~ geometrical emphasis (framed) on the central ~~translucent~~ (translucid) architectural definition pointing, with its large bulk, skywards ~~with~~ with its two symmetrical wings; ~~with~~ their ~~monastic~~ distribution of windows on three levels; the top heavy floor and the ~~roof~~ triangular roof lantern lights in combination and plasticity convinced me to propose two possible, ~~sculptural~~ <sup>(facade)</sup> stainless steel ~~sculptures~~ sculptural ideas.

1) The 'Open Monolith' - positioned 'precisely' on its shortest angular arm on a stainless steel plinth 1-2m tall the 3-dimensional composition develops vigorously in two stages and three directions ~~simultaneously~~ <sup>concomitantly</sup>. From the ~~viewer's~~ passer's view the first

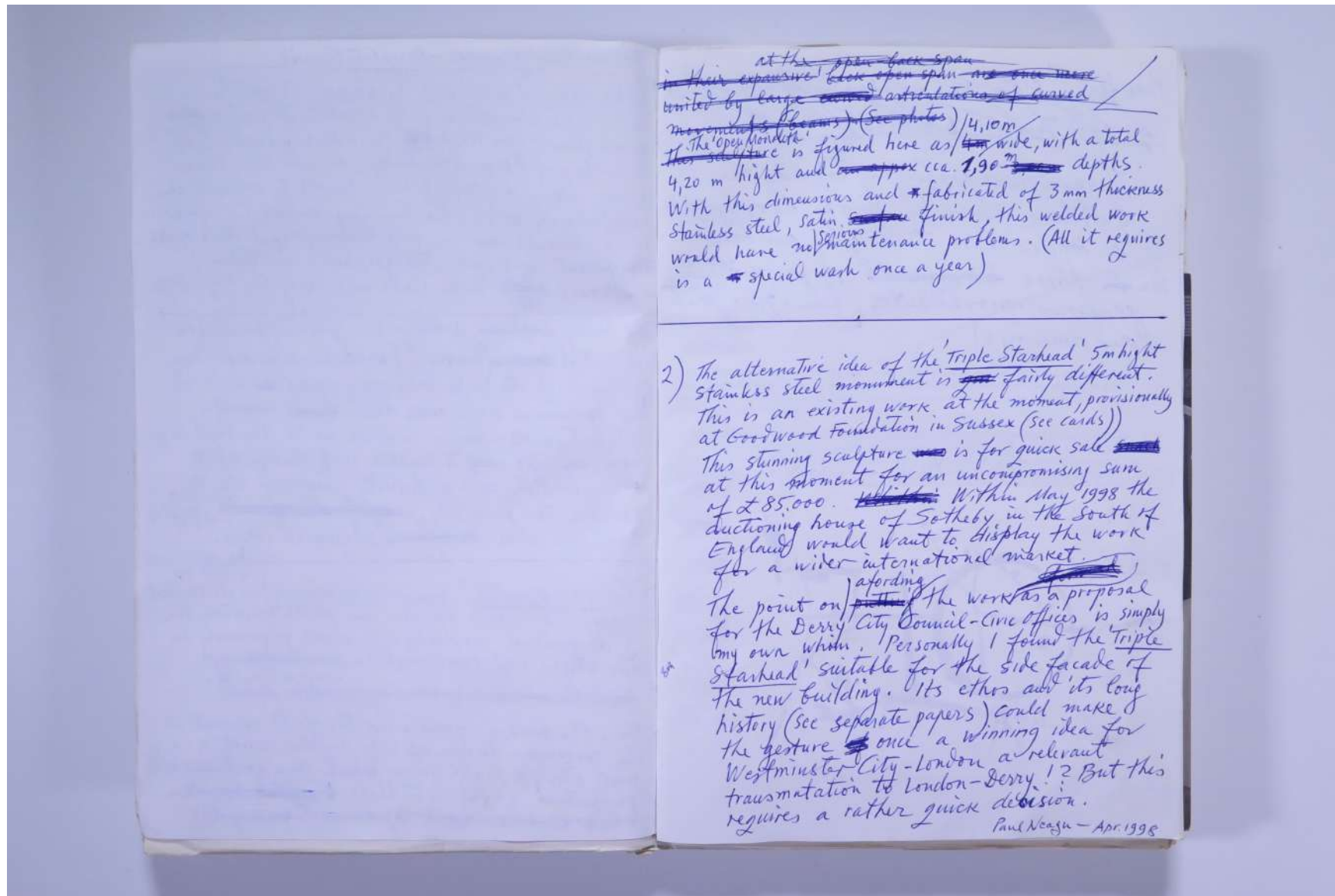
From the passer's front view the first element is the core-open fusion of  $8\frac{1}{2}$  angular skirt as a quiet star, a light giver which then continues its perspectival flight into three ~~arms~~ <sup>arms</sup> ~~branches~~ which at their most expansive opening are

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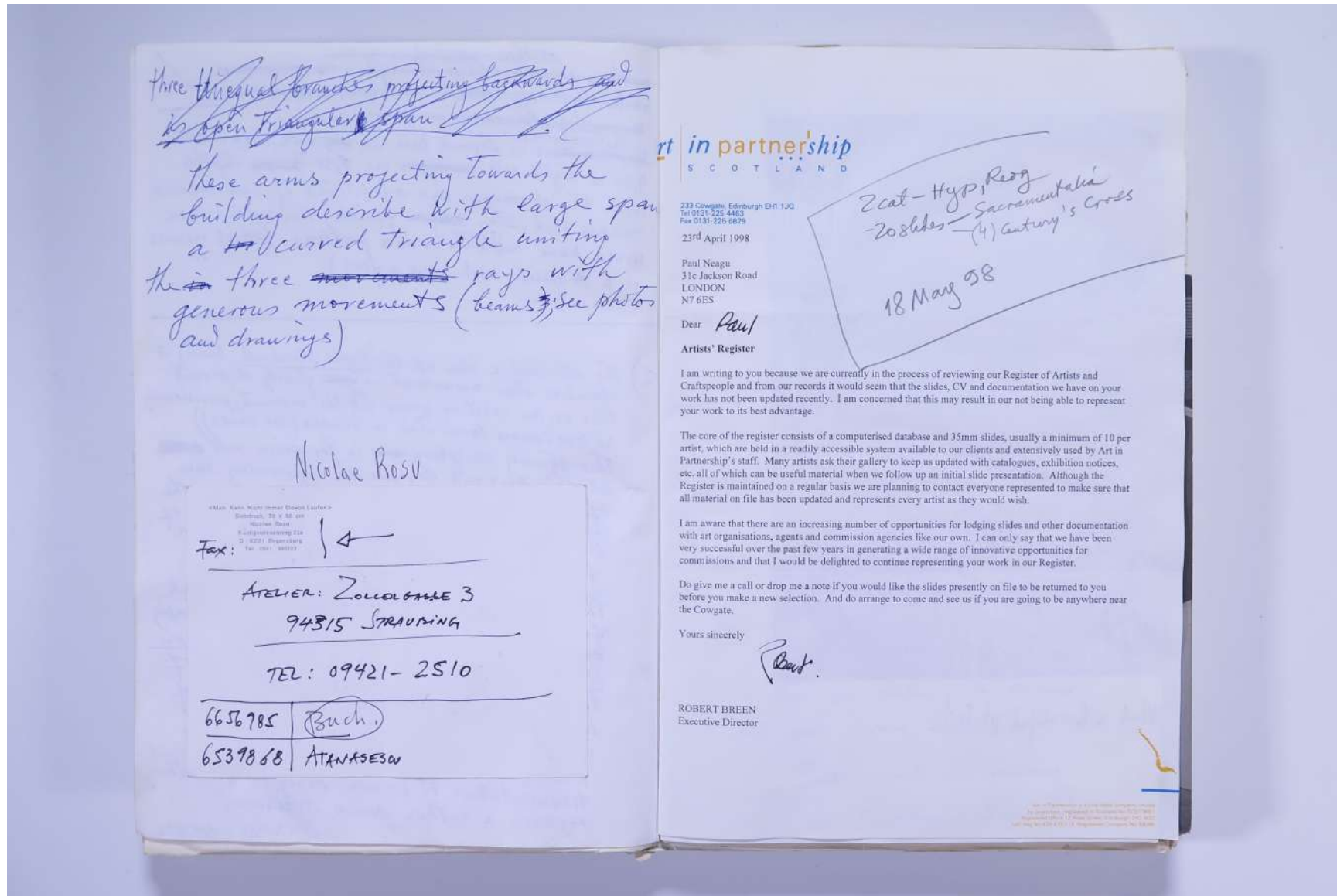
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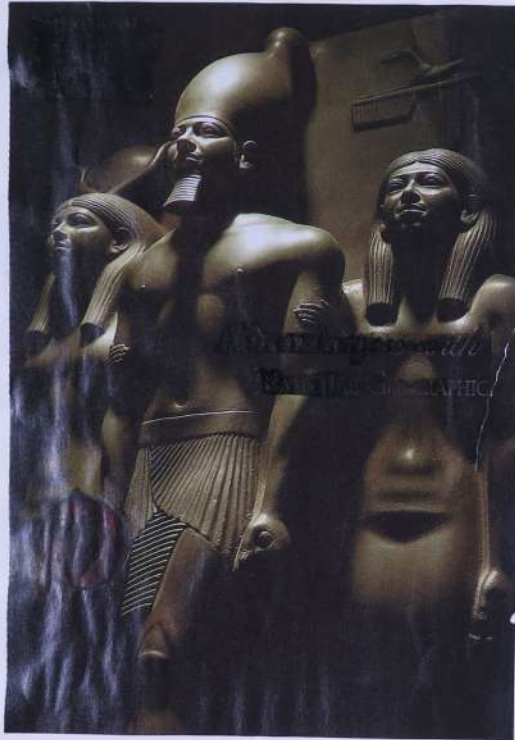
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**PNE 86.006**



What a beautiful photo!

David John Gibb  
Flat. 10, Grovesnor Ct,  
139 The Grove,  
Ealing Common,  
London W5 7SH.

13<sup>th</sup> April 1998.

Dear Paul:

Visited again your show at Flowers East before it came off last week. I had to write and say how refreshing to see your work on show again and to be reminded of its rigour of thinking; and its use of symbols to convey a spiritual connectedness.

You continue to hold a deep fascination as well as some source of inspiration to me. Your work bespeaks of a steadfast integrity and all the more significant in a ever-changing and shallow artistic environment.

Hope you continue to succeed in all your future endeavours

Best regards and fondness.

- David John Gibb.

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# PNE 86.009



## It's all in what the eye cannot see

IN RECENT YEARS, the Hayward Gallery has occasionally and generously given all its spaces to a contemporary sculptor. Richard Long, Julian Opie and now Anish Kapoor have had this privilege. The Hayward is a difficult space for sculpture, but Kapoor has used the gallery with more ingenuity than his predecessors. He hasn't overcome the griminess of the outside sculpture courts, and the corridor between the two top galleries remains an intractable problem, yet the Hayward makes a sympathetic showcase for Kapoor's elusive art. Like Long and Opie, Kapoor is not a sculptor with a particular interest in fashioning original three-dimensional forms. All three of them depend on their capacity for display - making large-scale artistic interiors of the kind that look so good in modern museums. In this arena, Kapoor has had the invaluable help of the architect, Claudio Silvestrin, who deserves some of the credit for the success of the show. What he gives is not exactly an installation. It's more an architectural redesign of all the Hayward's interior spaces. He could do nothing with the sculpture courts, where pieces stand or fall on their own merits, and in the awkward corridor Kapoor looks suspiciously like an airport artist. But everywhere else,

Anish Kapoor has brought a new solemnity to the Hayward's galleries, filling them with his distinctive sculptural voids, encased in shiny, pristine surfaces

### EXHIBITIONS By TIM HILTON

Silvestrin has blocked off entrances and exits, built new walls and altered the shape of rooms to give a feeling of new and pristine solemnity. This fits precisely with Kapoor's ambitions. He wants to show us things we have not seen before and, with his invention of 'the void' as a sculptural concept, does so. He's concerned

PHOTOGRAPH BY NICK TURPIN

to have surfaces so pure that they repel the hand, however much our instinct is to explore the insides of his mysterious sculptural voids by tactile means. Some pieces are covered with putty-gently coloured pigments. Others, in stainless steel, are as polished as a mirror. Sculptures made from fibreglass and wood have a miraculous faint yellowy-snowy whiteness, narcissus and virginal, as though marble had been reinvented for a new century. Smoothness suits Kapoor's character as an artist. Whenever he has previously used rough material - sandstone or limestone, for instance - the sculptures have failed. This new polished finish is more relevant to his talents. As for the solemnity, Kapoor (born in Bombay in 1954, educated at Hornsey and Chelsea Schools of Art) was first trained in the early 1980s, when he was an artist-in-residence at the Walker Art Gallery in Liverpool, and had his first show at the Lisson. Everyone remarked that his sculptures had Indian roots, although his hand, floor-based forms were the common currency of British postgraduate sculpture departments. His work always reminded us of shrines or temples. A metaphysical tendency seems to have grown since that time. Certainly it was

pronounced when Kapoor showed at the Venice Biennale in 1990. Eight years later we are being asked to regard him as a major religious artist. This is the purpose of the exhibition, isn't it? To show us the religiousness of such writing. Still, it remains true that Kapoor asks us to look at something that we cannot understand. Often, we can't grasp a meaning because it is part of a sculpture that's almost invisible, while the general outline of the sculpture is as plain as can be. This is the interior which he calls a void. He can't manage it with stone, but in wood and fibreglass pieces, he does a soft circular burrowing down from the surface, or a harder rectangular burrowing, so that you cannot see what's in the part that he has excavated. The eye loses its grasp, and there's a sensation of emptiness, all the more so because there's so little trace of the work of the human hand. Kapoor has been showing works of this sort for a few years now. I've never seen anything quite like them before, and am intrigued. The draining fault of these sculptures is that the interesting part of them resides in illusion. Everything apart from the void, which you cannot properly see, is ordinary.

Don't touch: Kapoor's pure, stainless-steel works, such as 'Suck' (1988, above), repel tactile contact. Kapoor cannot create strong three-dimensional shapes of this sort, so he goes for three alternatives. His outlines are circular or spherical, so that composition looks after itself. Or else they are box-like. Or else they are upright slabs. The boxes are the best and contain the most charming 'voids'. The slabs are disappointing, they lack personality. The uncomfortable truth is that they might have been made by any one of a dozen British sculptors in the last decade or so. Stainless steel pieces, all circular, reflect the observer. When they are convex and embedded in a wall, you see yourself distorted and upside down. The only truly moving work is in the bottom floor. In a room reconstructed by Silvestrin, a huge, round dome-like structure hangs from the ceiling, open at the bottom. You can stand underneath and look upwards at its unaffirmability. Perhaps Kapoor and Silvestrin ought to do some architectural work together - at Greenwich? © Anish Kapoor, Hayward Gallery, SE1 0JZ 1997, to 14 June.

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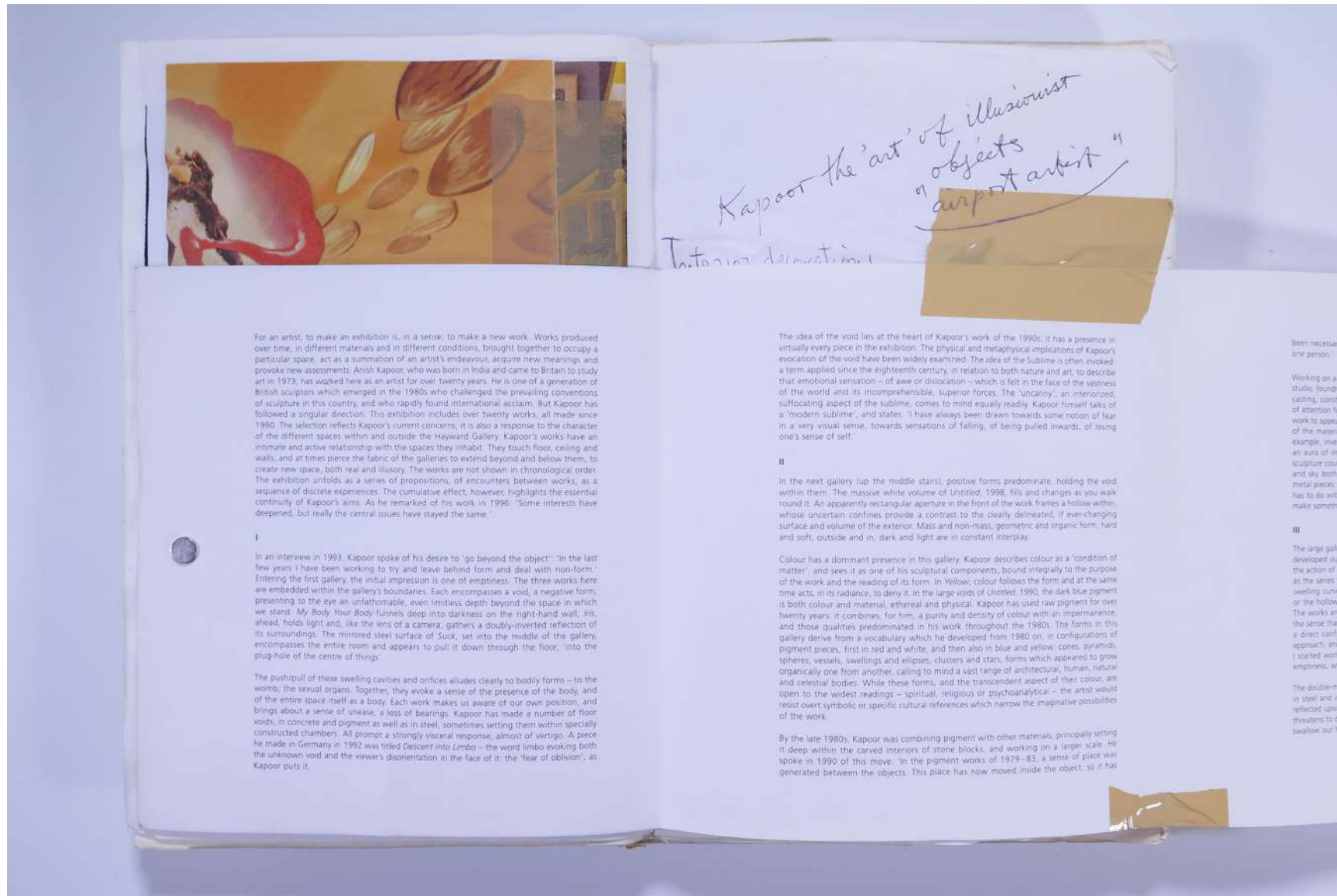


# PAUL NEAGU ESTATE

VISUAL JOURNAL: SPRING - 1998

Reference No.

PNE 86.011



For an artist, to make an exhibition is, in a sense, to make a new work. Works produced over time, in different materials and in different conditions, brought together to occupy a particular space, act as a summation of an artist's endeavour, acquire new meanings and provoke new assessments. Anish Kapoor, who was born in India and came to Britain to study art in 1973, has worked here as an artist for over twenty years. He is one of a generation of British sculptors which emerged in the 1980s who challenged the prevailing conventions of sculpture in this country, and who rapidly found international acclaim. But Kapoor has followed a singular direction. This exhibition includes over twenty works, all made since 1990. The selection reflects Kapoor's current concerns; it is also a response to the character of the different spaces within and outside the Hayward Gallery. Kapoor's works have an intimate and active relationship with the spaces they inhabit. They touch floor, ceiling and walls, and at times pierce the fabric of the galleries to extend beyond and below them, to create new space, both real and illusory. The works are not shown in chronological order. The exhibition unfolds as a series of propositions, of encounters between works, as a sequence of discrete experiences. The cumulative effect, however, highlights the essential continuity of Kapoor's aims. As he remarked of his work in 1996, "Some interests have deepened, but really the central issues have stayed the same."

I  
In an interview in 1993, Kapoor spoke of his desire to "go beyond the object": "In the last few years I have been working to try and leave behind form and deal with non-form." Entering the first gallery, the initial impression is one of emptiness. The three works here are embedded within the gallery's boundaries. Each encompasses a void, a negative form, presenting to the eye an unfathomable, even limitless depth beyond the space in which we stand. *My Body Your Body* funnels deep into darkness on the right-hand wall. *Itis*, ahead, holds light and, like the lens of a camera, gathers a doubly-inverted reflection of its surroundings. The mirrored steel surface of *Suck*, set into the middle of the gallery, encompasses the entire room and appears to pull it down through the floor, "into the plug-hole of the centre of things."

The push/bull of these swelling cavities and orifices alludes clearly to bodily forms – to the womb, the sexual organs. Together, they evoke a sense of the presence of the body, and of the entire space itself as a body. Each work makes us aware of our own position, and brings about a sense of unease, a loss of bearings. Kapoor has made a number of floor voids, in concrete and pigment as well as in steel, sometimes setting them within specially constructed chambers. All prompt a strongly visceral response, almost of vertigo. A piece he made in Germany in 1992 was titled *Descent into Limbo* – the word limbo evoking both the unknown void and the viewer's disorientation in the face of it: the "fear of oblivion", as Kapoor puts it.

The idea of the void lies at the heart of Kapoor's work of the 1990s: it has a presence in virtually every piece in the exhibition. The physical and metaphysical implications of Kapoor's evocation of the void have been widely examined. The idea of the Sublime is often invoked: a term applied since the eighteenth century, in relation to both nature and art, to describe that emotional sensation – of awe or dislocation – which is felt in the face of the vastness of the world and its incomprehensible, superior forces. The "uncanny", an interiorized, suffocating aspect of the sublime, comes to mind equally readily. Kapoor himself talks of a "modern sublime", and states: "I have always been drawn towards some notion of fear in a very visual sense, towards sensations of falling, of being pulled inwards, of losing one's sense of self."

II  
In the next gallery (up the middle stairs), positive forms predominate, holding the void within them. The massive white volume of *Untitled*, 1998, fills and changes as you walk round it. An apparently rectangular aperture in the front of the work frames a hollow within, whose uncertain confines provide a contrast to the clearly delineated, if ever-changing surface and volume of the exterior. Mass and non-mass, geometric and organic form, hard and soft, outside and in, dark and light are in constant interplay.

Colour has a dominant presence in this gallery. Kapoor describes colour as a "condition of matter", and sees it as one of his sculptural components, bound integrally to the purpose of the work and the reading of its form. In *Yellow*, colour follows the form and at the same time acts, in its radiance, to deny it. In the large voids of *Untitled*, 1990, the dark blue pigment is both colour and material, ethereal and physical. Kapoor has used raw pigment for over twenty years: it combines, for him, a purity and density of colour with an impermanence, and those qualities predominated in his work throughout the 1980s. The forms in this gallery derive from a vocabulary which he developed from 1980 on, in configurations of pigment pieces, first in red and white, and then also in blue and yellow; cones, pyramids, spheres, vessels, swellings and ellipses, clusters and stars, forms which appeared to grow organically one from another, calling to mind a vast range of architectural, human, natural and celestial bodies. While these forms, and the transcendent aspect of their colour, are open to the widest readings – spiritual, religious or psychoanalytical – the artist would resist overt symbolic or specific cultural references which narrow the imaginative possibilities of the work.

By the late 1980s, Kapoor was combining pigment with other materials, principally setting it deep within the carved interiors of stone blocks, and working on a larger scale. He spoke in 1990 of this move: "In the pigment works of 1979–83, a sense of place was generated between the objects. This place has now moved inside the object, so it has

been necessary to one person.

Working on a large scale, founding a casting, constant of attention focus work to appeal of the material, example, insert an aura of imm sculpture court and sky both metal pieces, to has to do with make something

III  
The large gallery developed out of the action of light as the series of peeling curves of the hollowed. The works are of a direct confront approach, and I started work in emptiness, what

The double-mirror in steel and in it reflected inside threatens to dis swallow our hor

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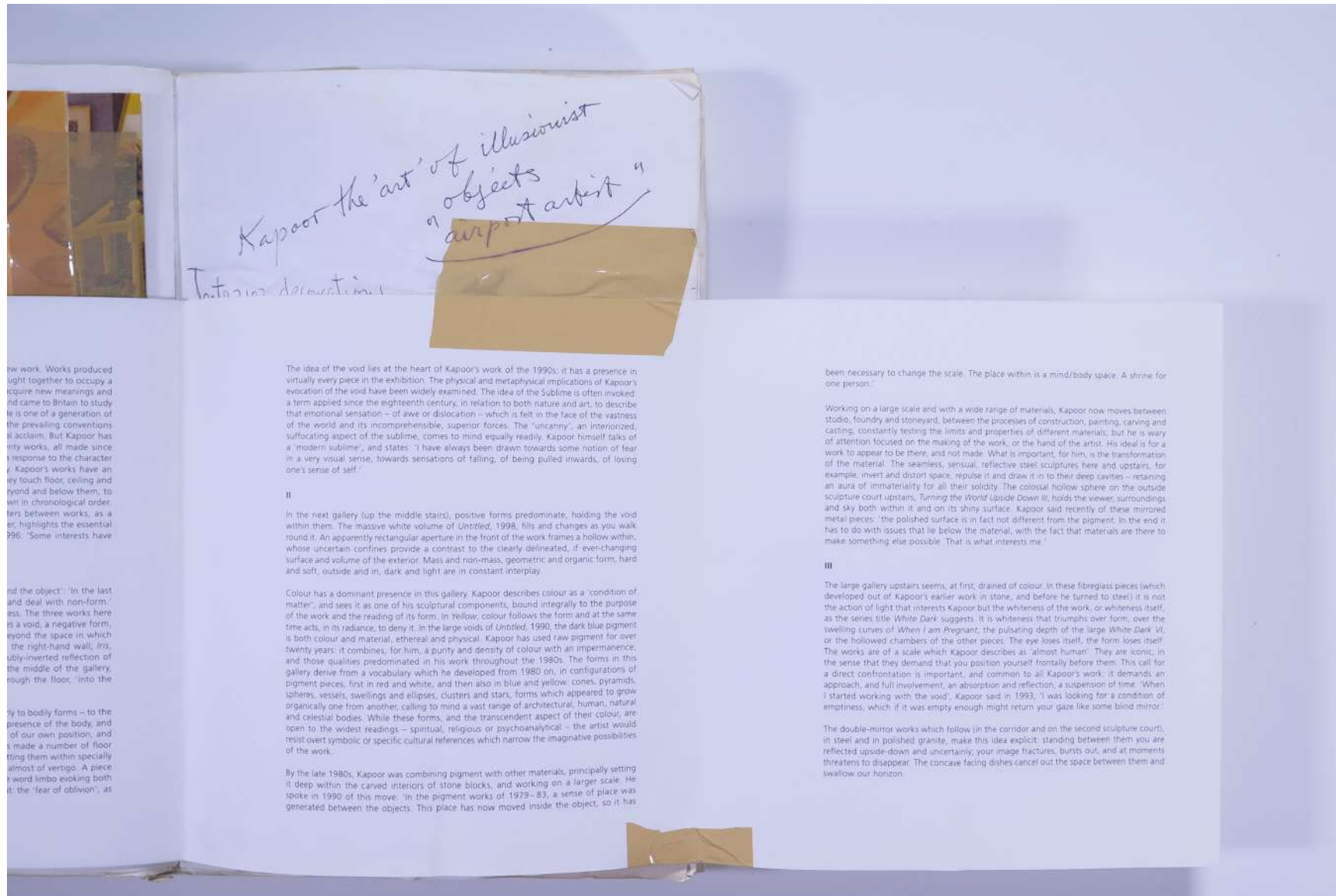
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Reference No.

PNE 86.012



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been necessary to change the scale. The place within is a mind/body space. A shrine for one person.'

Working on a large scale and with a wide range of materials, Kapoor now moves between studio, foundry and storeroom, between the processes of construction, painting, carving and casting, constantly testing the limits and properties of different materials, but he is wary of attention focused on the making of the work, or the hand of the artist. His ideal is for a work to appear to be there, and not made. What is important, for him, is the transformation of the material. The seamless, sensual, reflective steel sculptures here and upstairs, for example, invert and distort space, repulse it and draw it in to their deep cavities – retaining an aura of immateriality for all their solidity. The colossal hollow sphere on the outside sculpture court upstairs, *Turning the World Upside Down III*, holds the viewer, surroundings and sky both within it and on its shiny surface. Kapoor said recently of these mirrored metal pieces: 'The polished surface is in fact not different from the pigment. In the end it has to do with issues that lie below the material, with the fact that materials are there to make something else possible. That is what interests me.'

III

The large gallery upstairs seems, at first, drained of colour. In these fibreglass pieces (which developed out of Kapoor's earlier work in stone, and before he turned to steel) it is not the action of light that interests Kapoor but the whiteness of the work, or whiteness itself, as the series title *White Dark* suggests. It is whiteness that triumphs over form, over the swelling curves of *When I am Pregnant*, the pulsating depth of the large *White Dark VI*, or the hollowed chambers of the other pieces. The eye loses itself, the form loses itself. The works are of a scale which Kapoor describes as 'almost human'. They are iconic, in the sense that they demand that you position yourself frontally before them. This call for a direct confrontation is important, and common to all Kapoor's work: it demands an approach, and full involvement, an absorption and reflection, a suspension of time. 'When I started working with the void', Kapoor said in 1993, 'I was looking for a condition of emptiness, which if it was empty enough might return your gaze like some blind mirror.'

The double-mirror works which follow (in the corridor and on the second sculpture court), in steel and in polished granite, make this idea explicit: standing between them you are reflected upside-down and uncertainly; your image fractures, bunts out, and at moments threatens to disappear. The concave facing dishes cancel out the space between them and swallow our horizon.

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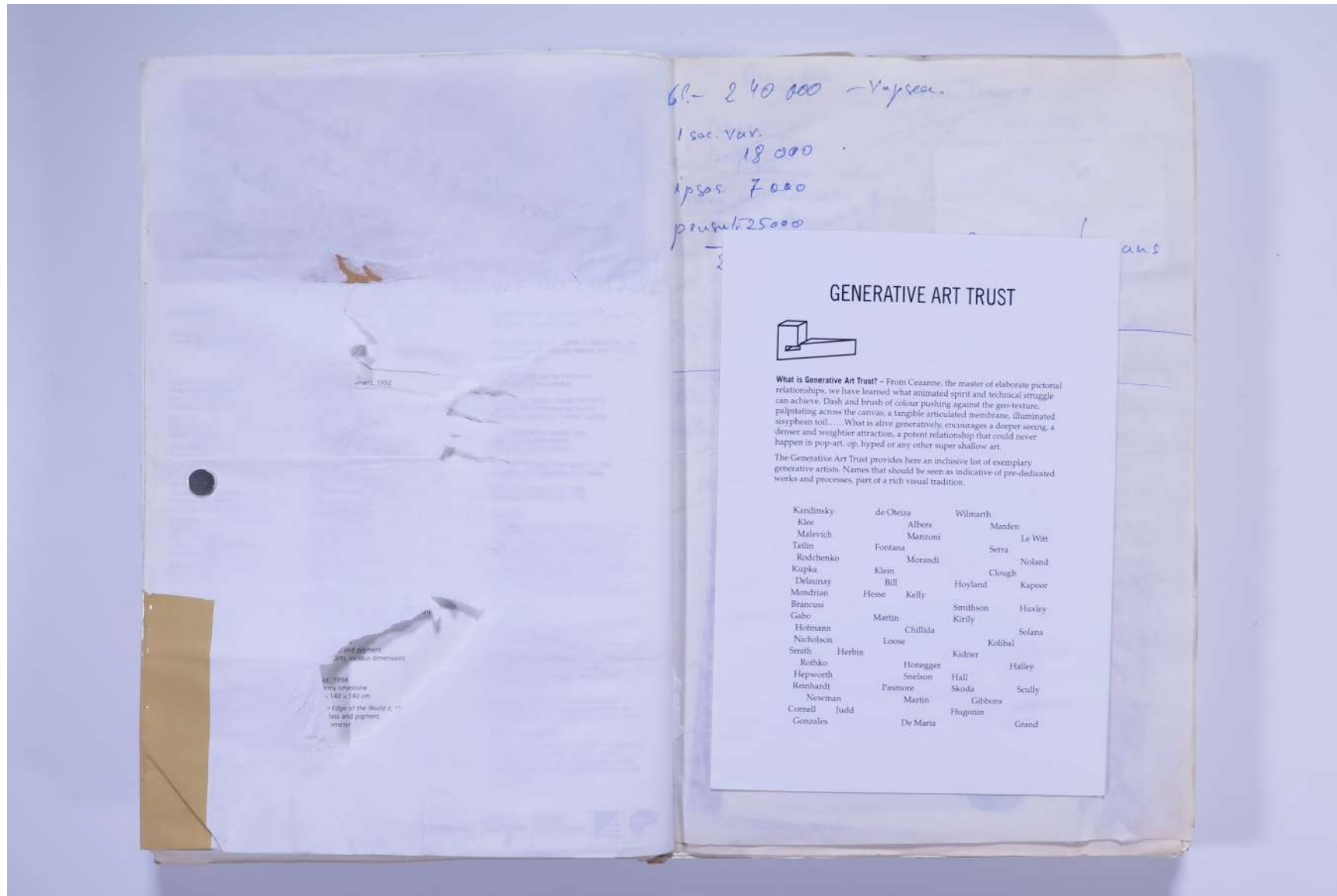
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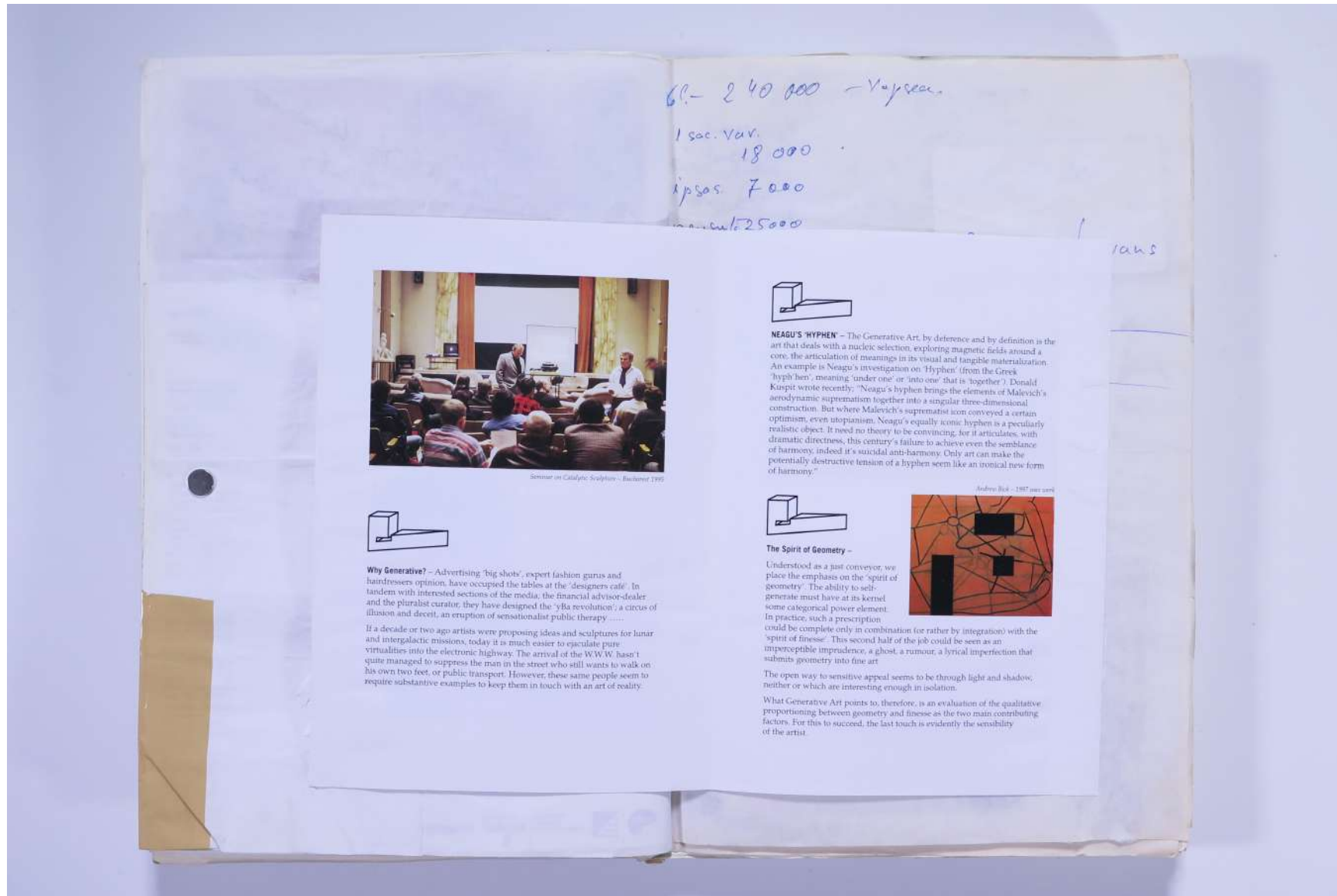


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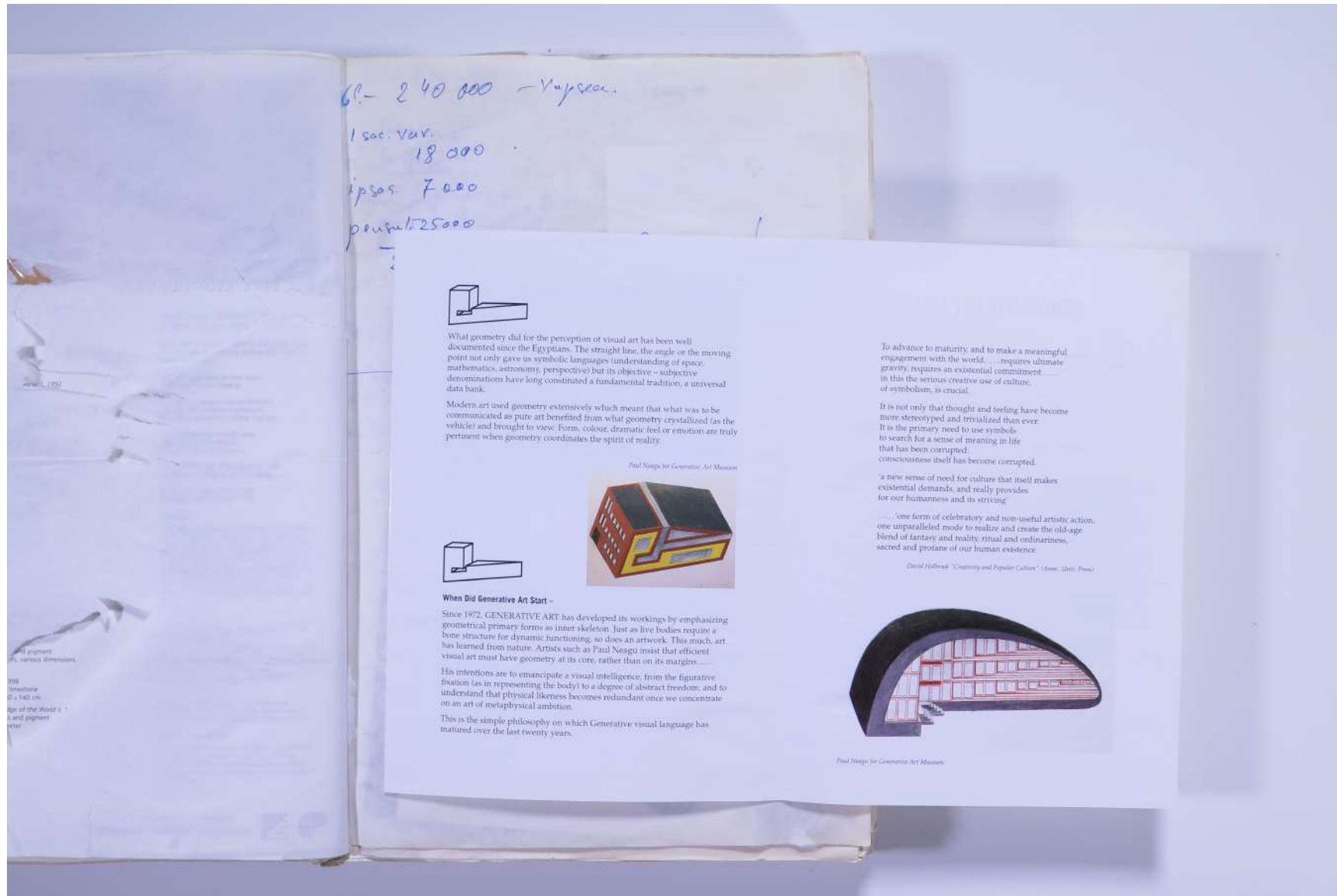
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1 sac. var.  
18 000

Ipsos 7 000

peuplu 25 000



What geometry did for the perception of visual art has been well documented since the Egyptians. The straight line, the angle or the moving point not only gave us symbolic languages (understanding of space, mathematics, astronomy, perspective) but its objective - subjective denominations have long constituted a fundamental tradition, a universal data bank.

Modern art used geometry extensively which meant that what was to be communicated as pure art benefited from what geometry crystallized (as the vehicle) and brought to view. Form, colour, dramatic feel or emotion are truly pertinent when geometry coordinates the spirit of reality.

Paul Neagu for Generative Art Museum



#### When Did Generative Art Start -

Since 1972, GENERATIVE ART has developed its workings by emphasizing geometrical primary forms as inner skeleton: just as live bodies require a bone structure for dynamic functioning, so does an artwork. This much, art has learned from nature. Artists such as Paul Neagu insist that efficient visual art must have geometry at its core, rather than on its margins.

His intentions are to emancipate a visual intelligence, from the figurative fixation (as in representing the body) to a degree of abstract freedom; and to understand that physical likeness becomes redundant once we concentrate on an art of metaphysical ambition.

This is the simple philosophy on which Generative visual language has matured over the last twenty years.



Paul Neagu for Generative Art Museum

To advance to maturity, and to make a meaningful engagement with the world, ... requires ultimate gravity, requires an existential commitment. ... in this the serious creative use of culture, of symbolism, is crucial.

It is not only that thought and feeling have become more stereotyped and trivialized than ever. It is the primary need to use symbols to search for a sense of meaning in life that has been corrupted; consciousness itself has become corrupted.

'a new sense of need for culture that itself makes existential demands, and really provides for our humanness and its striving'

... 'one form of celebratory and non-useful artistic action, one unparalleled mode to realize and create the old-age blend of fantasy and reality, ritual and ordinariness, sacred and profane of our human existence.'

David Holbrook "Creativity and Popular Culture" (Mass. Univ. Press)

1/2 pigment  
1/2, various dimensions

998

Structure

0, 140 cm

Age of the World's

Paint pigment

1998

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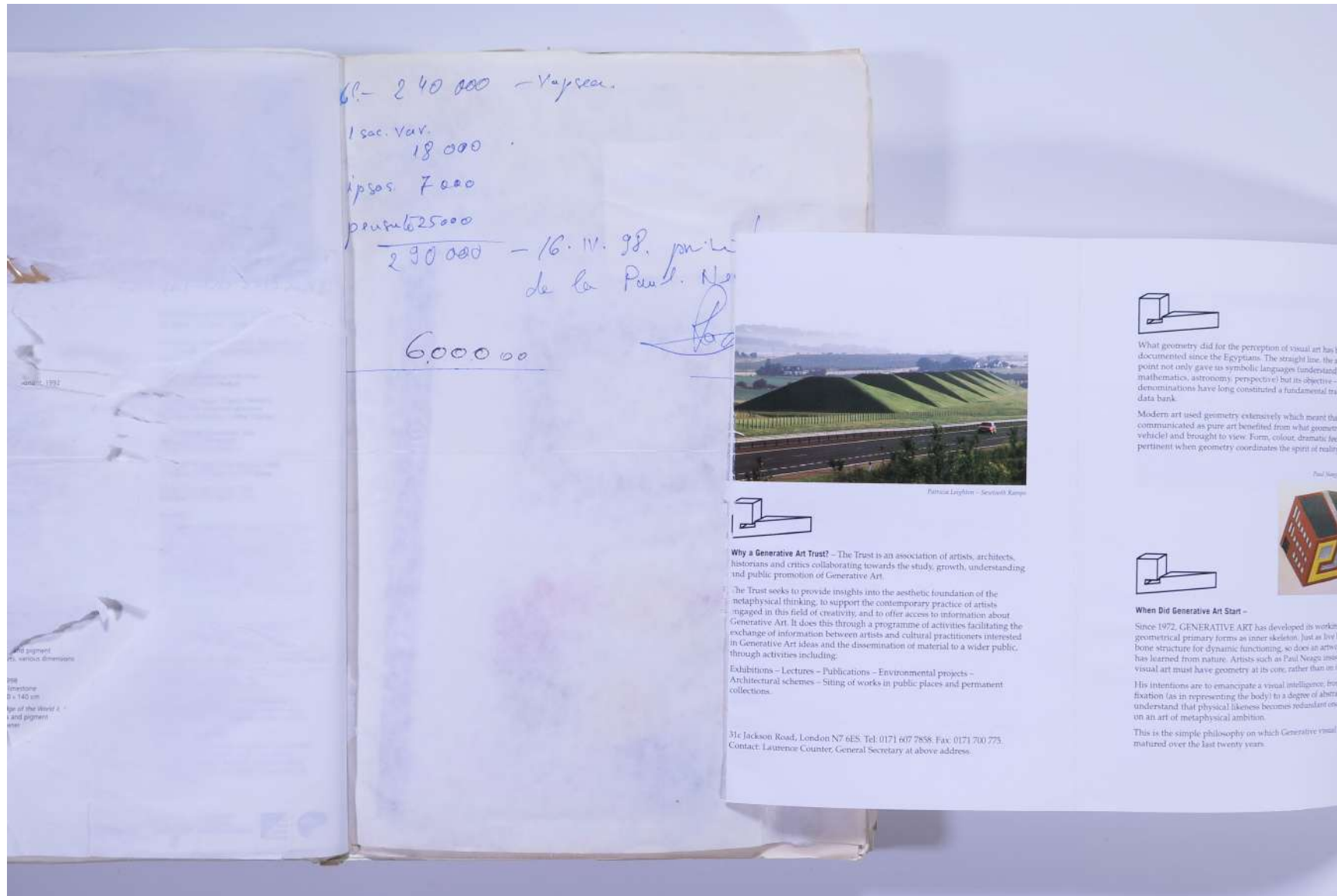
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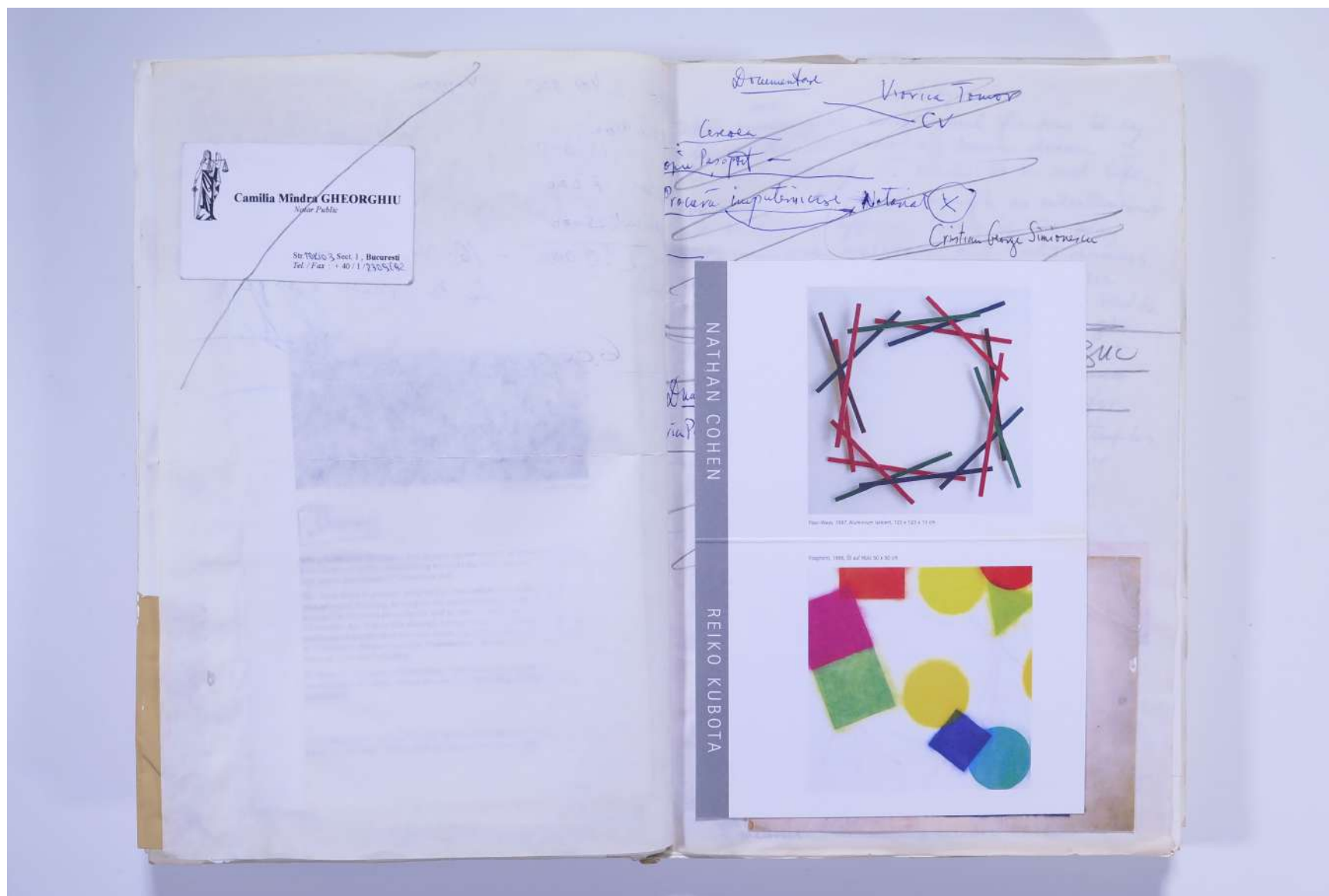


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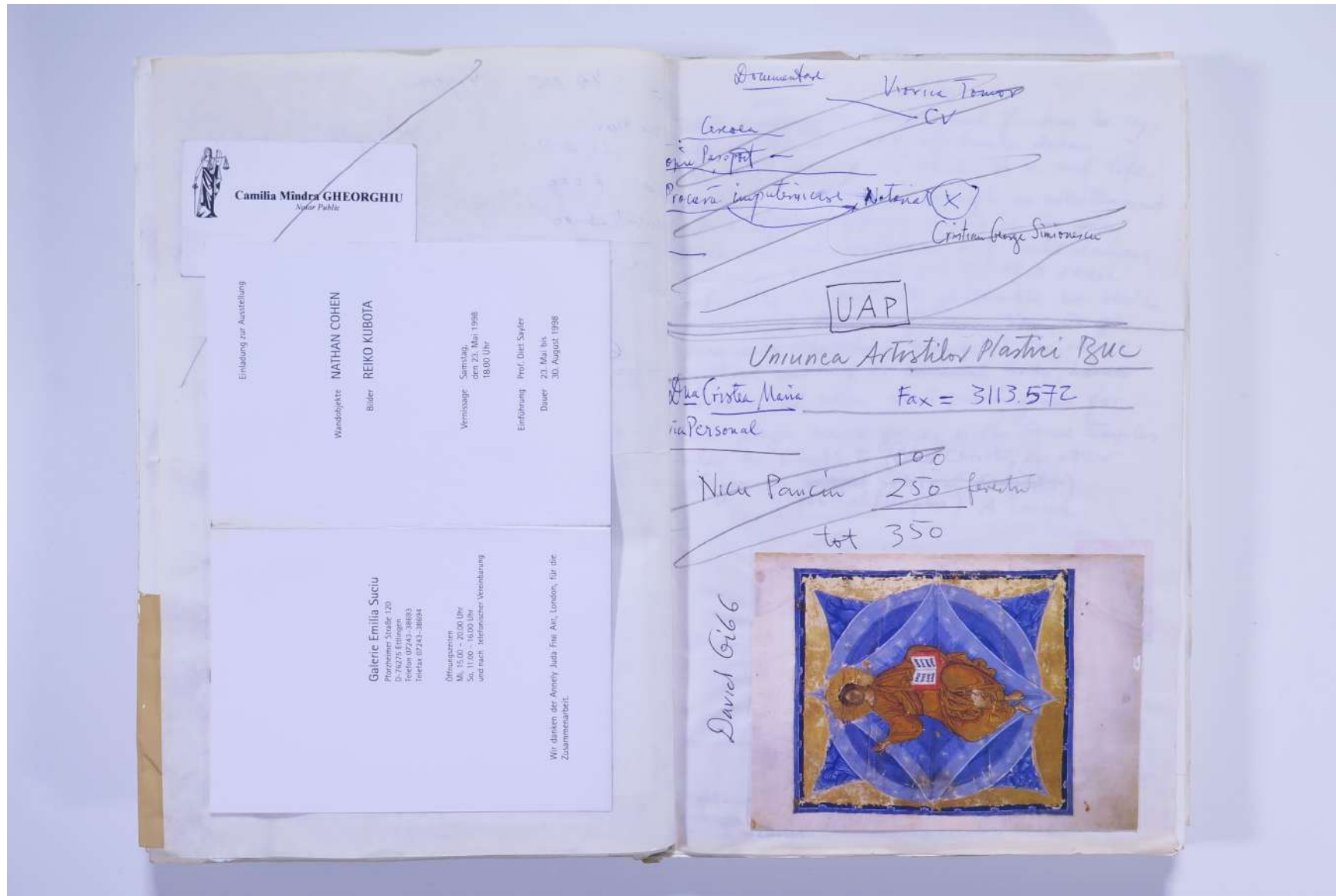
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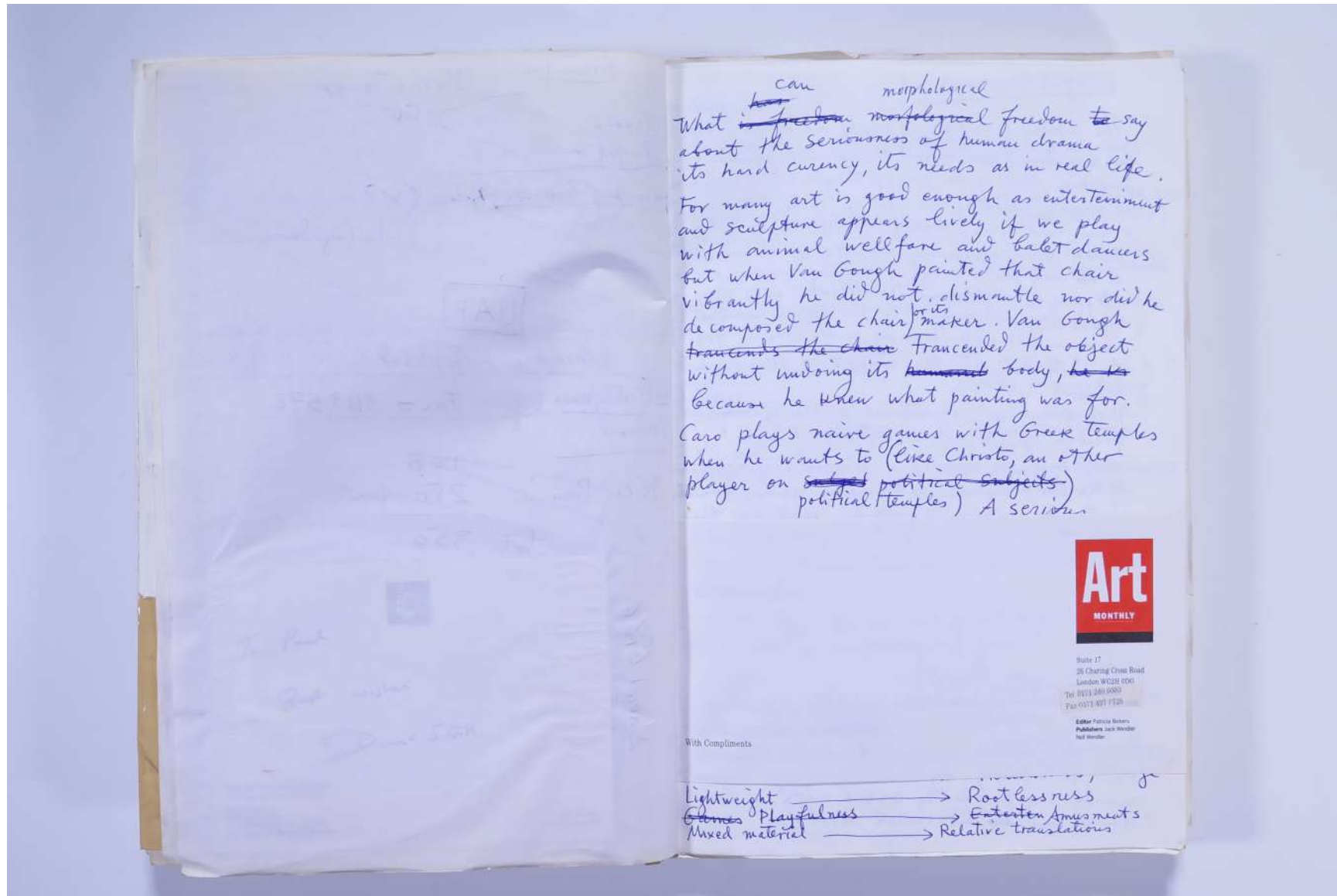
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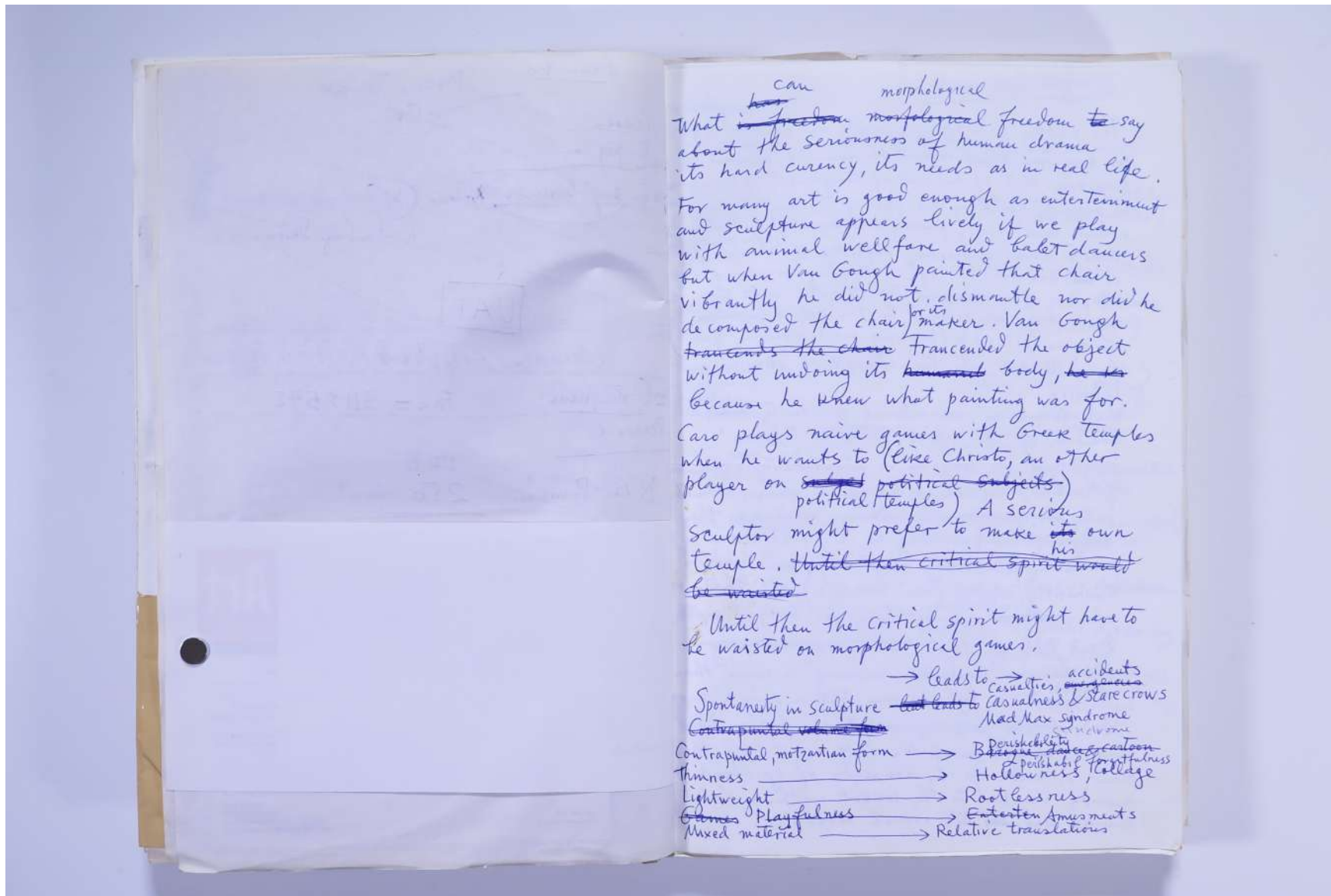
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What ~~is~~ <sup>can</sup> ~~freedom~~ <sup>morphological</sup> freedom ~~to~~ say  
about the seriousness of human drama  
its hard currency, its needs as in real life.

For many art is good enough as entertainment  
and sculpture appears lively if we play  
with animal welfare and ~~ballerina~~ <sup>ballerina</sup> dancers  
but when Van Gogh painted that chair  
vibrantly he did not ~~dismantle~~ <sup>dismantle</sup> nor did he  
decomposed the chair <sup>parts</sup> maker. Van Gogh  
~~transcends the chair~~ <sup>Transcended the object</sup>  
without undoing its ~~body~~ <sup>body</sup>, ~~he~~  
because he knew what painting was for.

Caro plays naive games with Greek temples  
when he wants to (like Christo, an other  
player on ~~subject~~ <sup>political temples</sup> political subjects)

A serious  
sculptor might prefer to make ~~its~~ <sup>his</sup> own  
temple. ~~until then critical spirit would~~  
~~be wasted~~

Until then the critical spirit might have to  
be wasted on morphological games.

Spontaneity in sculpture ~~but~~ <sup>leads to</sup> ~~leads to~~ <sup>casualties, accidents</sup> ~~casualties~~ <sup>casualties & scare crows</sup>  
~~Contrapuntal volume form~~ <sup>Mad Max syndrome</sup>  
Contrapuntal, mozartian form <sup>Perishability</sup> ~~Perishability~~ <sup>to</sup> ~~to~~ <sup>collage</sup> ~~collage~~ <sup>collage</sup>  
Thinness <sup>Hollowness</sup> ~~Hollowness~~ <sup>collage</sup>  
Lightweight <sup>Rootlessness</sup> ~~Rootlessness~~  
~~Playfulness~~ <sup>Entertainment</sup> ~~Entertainment~~ <sup>Amusement</sup>  
Mixed material <sup>Relative translations</sup> ~~Relative translations~~

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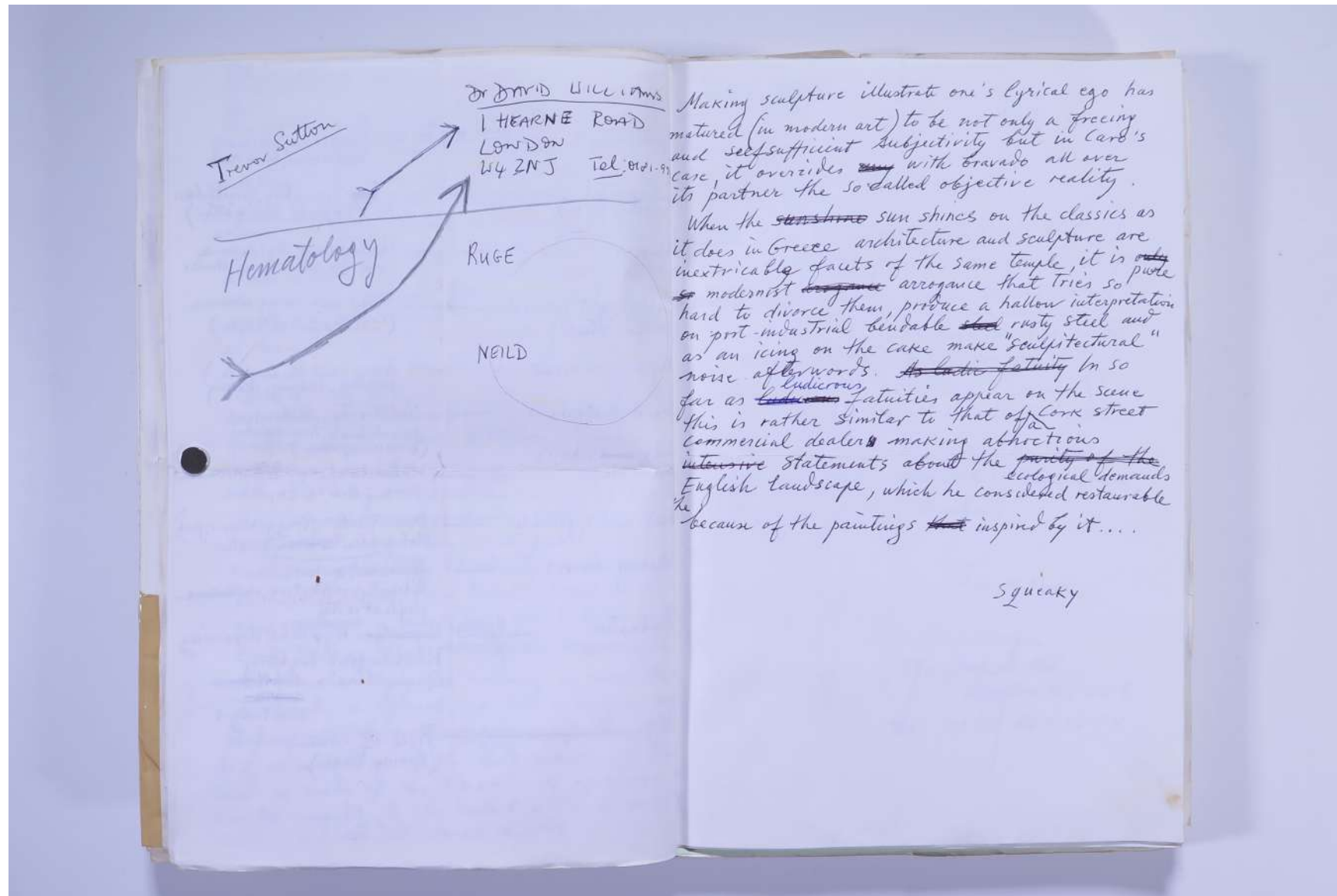


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Reference No.

PNE 86.022



Dr DAVID WILLIAMS

HEARNE ROAD  
LONDON  
W4 2NJ Tel: 0181-911-9111

Trevor Sutton

Hematology

RUGE

NEILD

Making sculpture illustrate one's lyrical ego has matured (in modern art) to be not only a freeing and self-sufficient subjectivity but in Card's case it overrides ~~with~~ with bravado all over its partner the so-called objective reality.

When the ~~sunshine~~ sun shines on the classics as it does in Greece architecture and sculpture are inextricably facets of the same temple, it is ~~not~~ ~~so~~ modernist ~~arrogance~~ arrogance that tries so ~~hard~~ hard to divorce them, produce a hollow interpretation on post-industrial bendable ~~and~~ rusty steel and as an icing on the cake make "sculptectural" noise after words. ~~As ludic fatuity~~ In so far as ~~ludicrous~~ fatuities appear on the scene this is rather similar to that of a Cork street commercial dealer making atrocious intensive statements about the ~~priority~~ <sup>ecological demands</sup> of the English landscape, which he considered restorable because of the paintings ~~that~~ inspired by it....

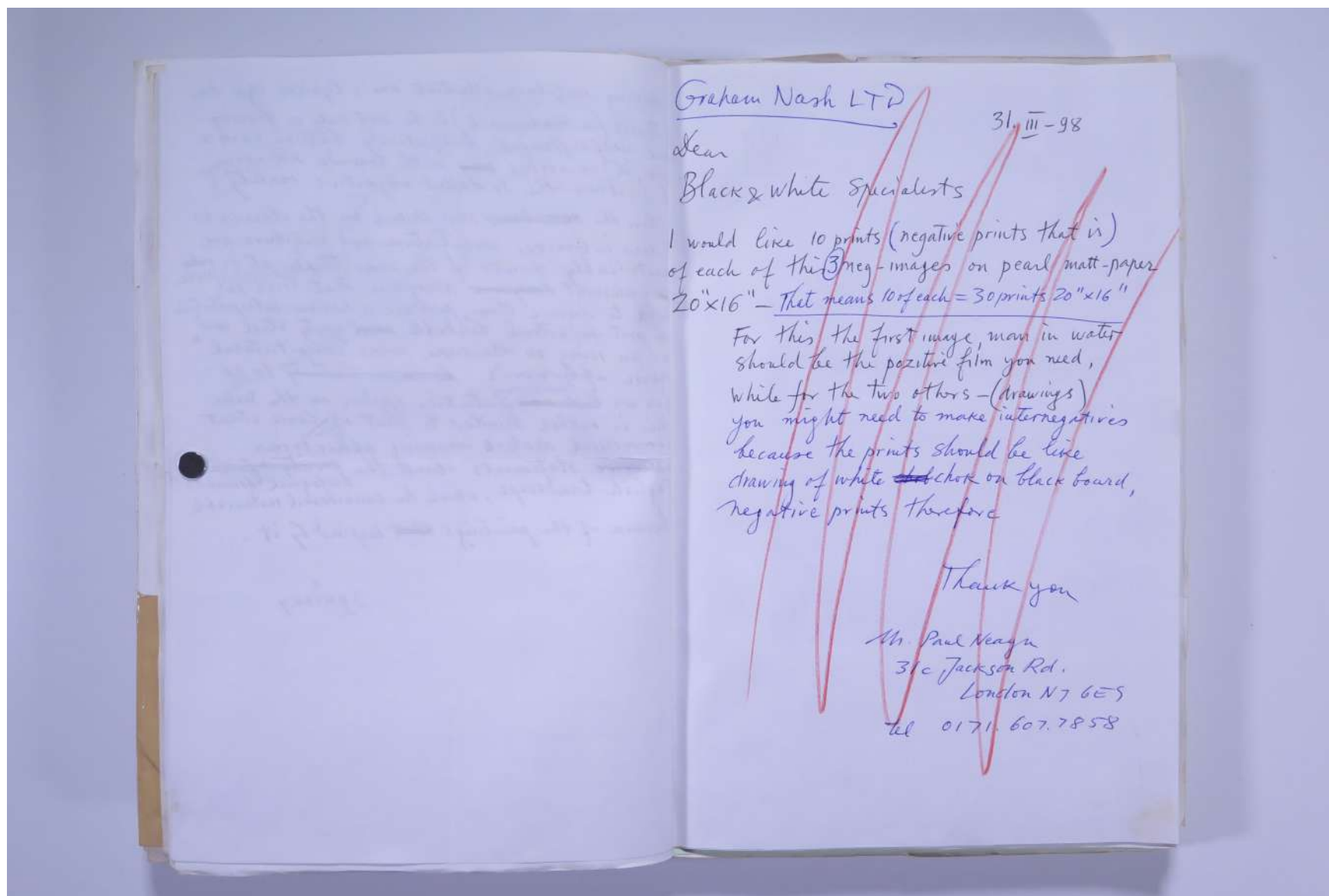
Squeaky

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**PNE 86.023**



Graham Nash LTD

31. III - 98

Dear

Black & white specialists

I would like 10 prints (negative prints that is)  
of each of the 3 meg-images on pearl matt-paper  
20"x16" - That means 10 of each = 30 prints 20"x16"

For this the first image, man in water  
should be the positive film you need,  
while for the two others - (drawings)  
you might need to make internegatives  
because the prints should be like  
drawing of white ~~on~~ chalk on black board,  
negative prints therefore

Thank you

Mr. Paul Neagu  
31c Jackson Rd.  
London N7 6ES  
tel 0171. 607.7858

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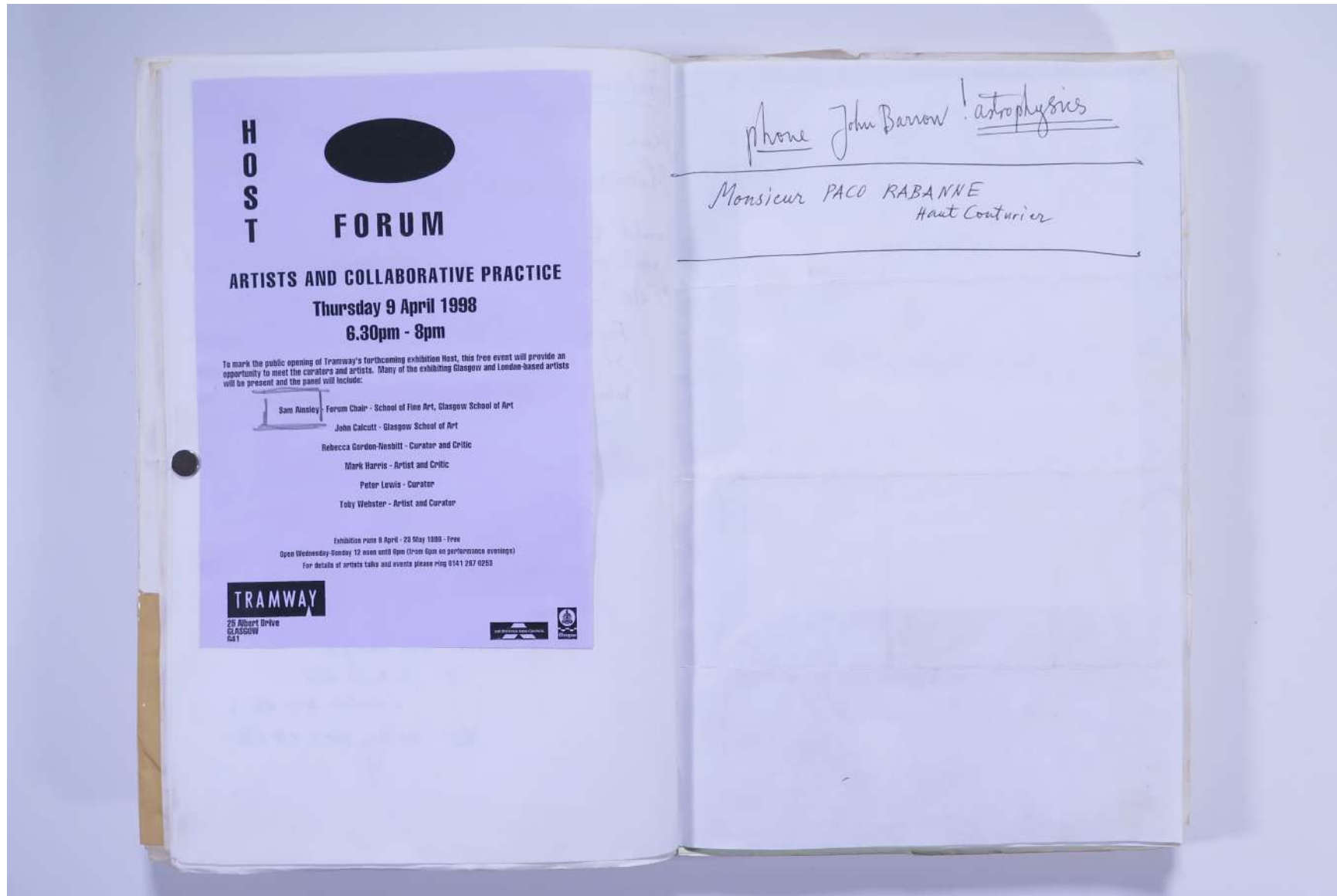
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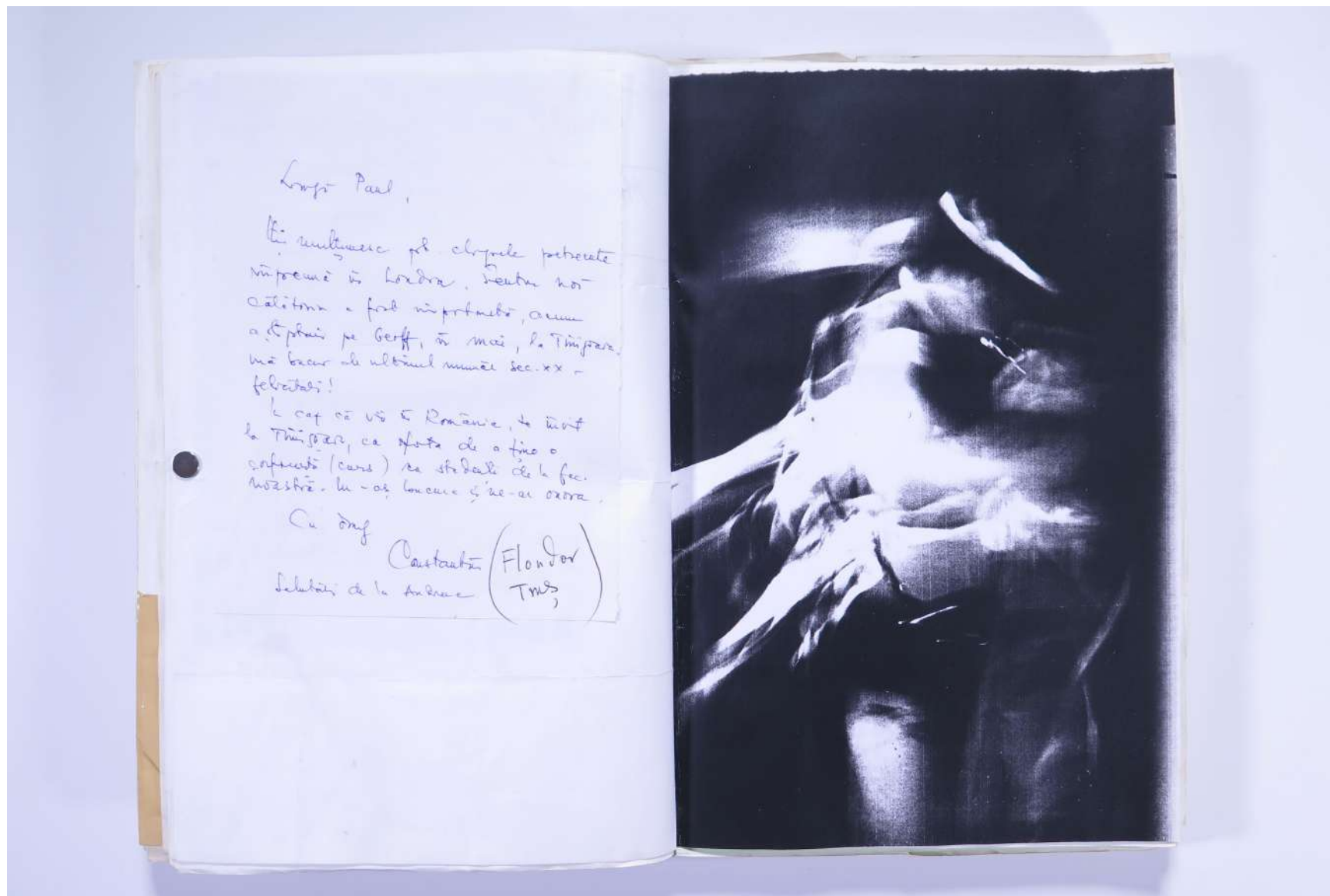


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**PNE 86.025**



Dragi Paul,

Iti multumesc pe obzile petrecute  
impreama in Londra. Sentu noi  
calitama - fost neprobata, acum  
a stapani pe Gerff, in mai, la Timisoara  
ma bucur de ultimul minut sec. XX -  
felicitati!

La cap de us si Romania, de tint  
la Timisoara, ca fosta de o fire o  
cognata (care) se stie de la fec.  
noastra. In -ozi bunca si se-ai orora.

Cu drag

Constantin (Flondor)  
Schiobai de la Anina (Timis)

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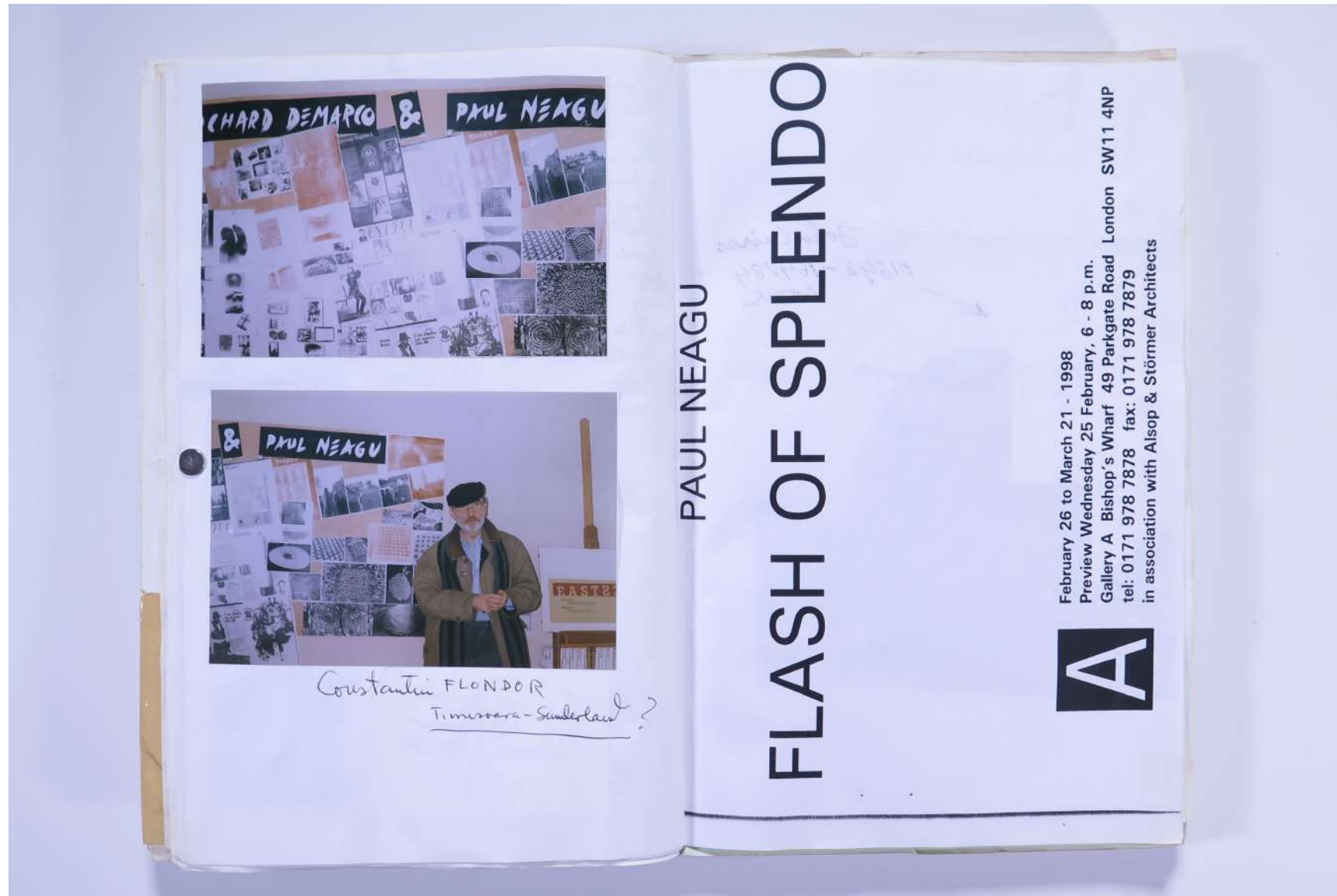
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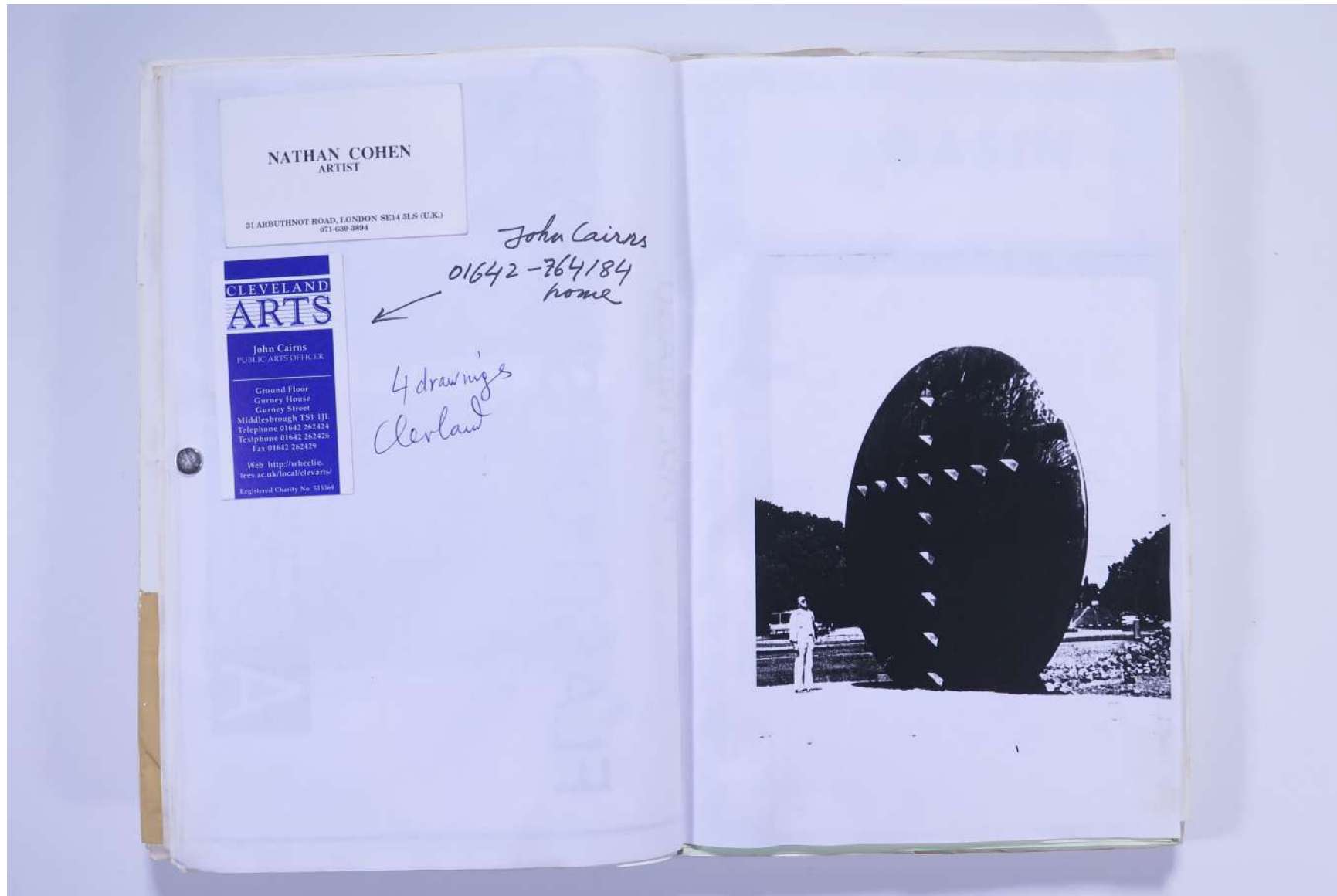
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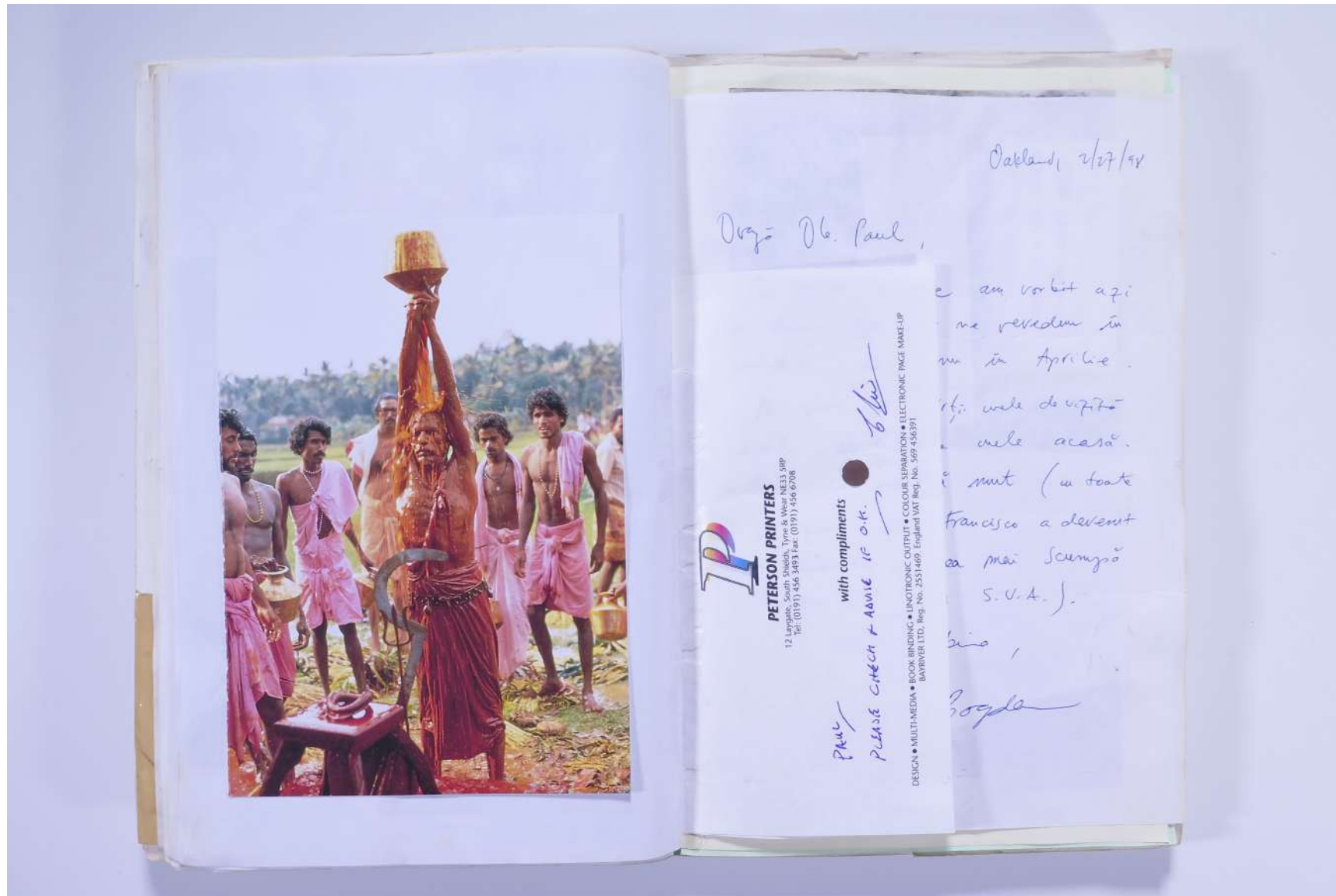


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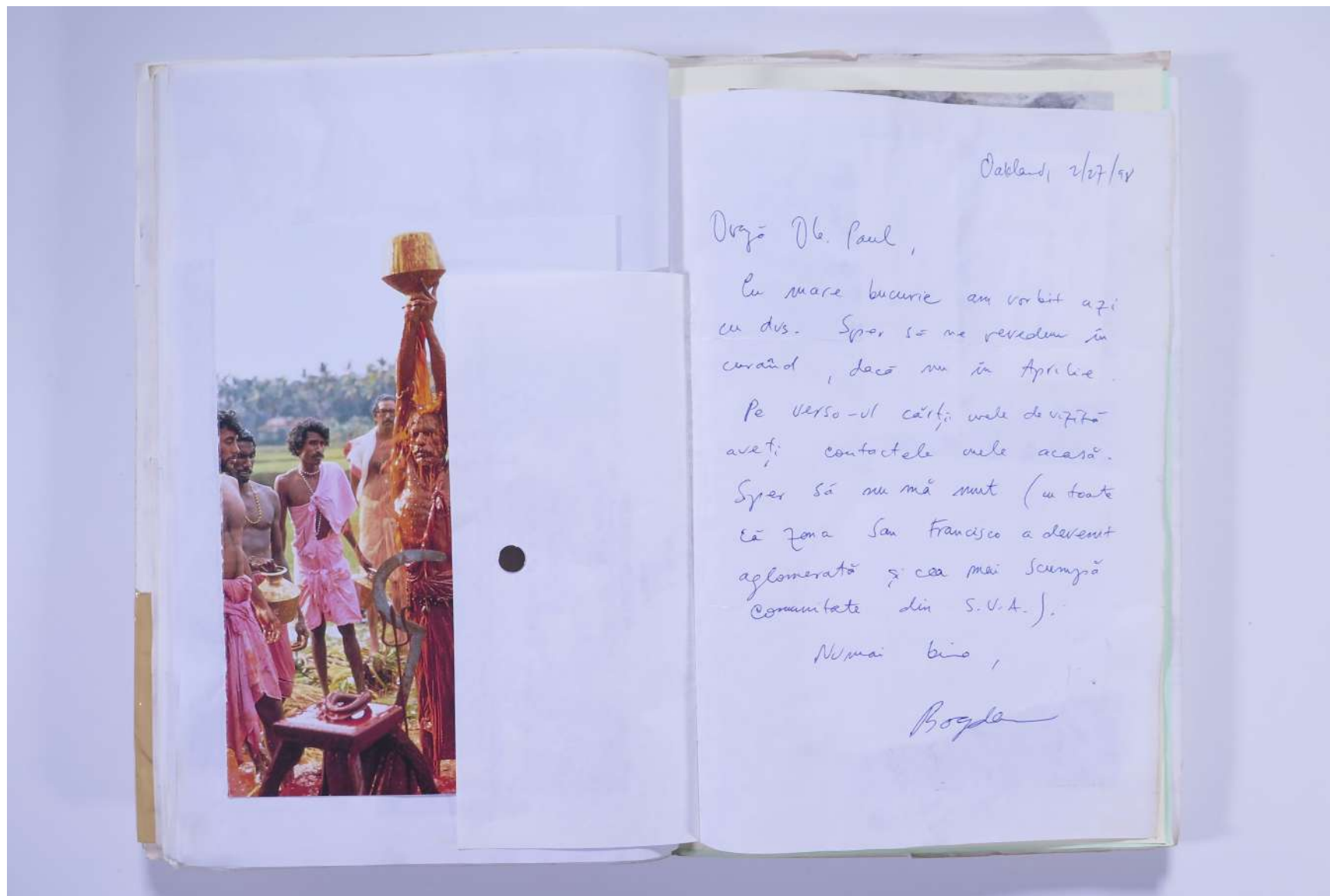
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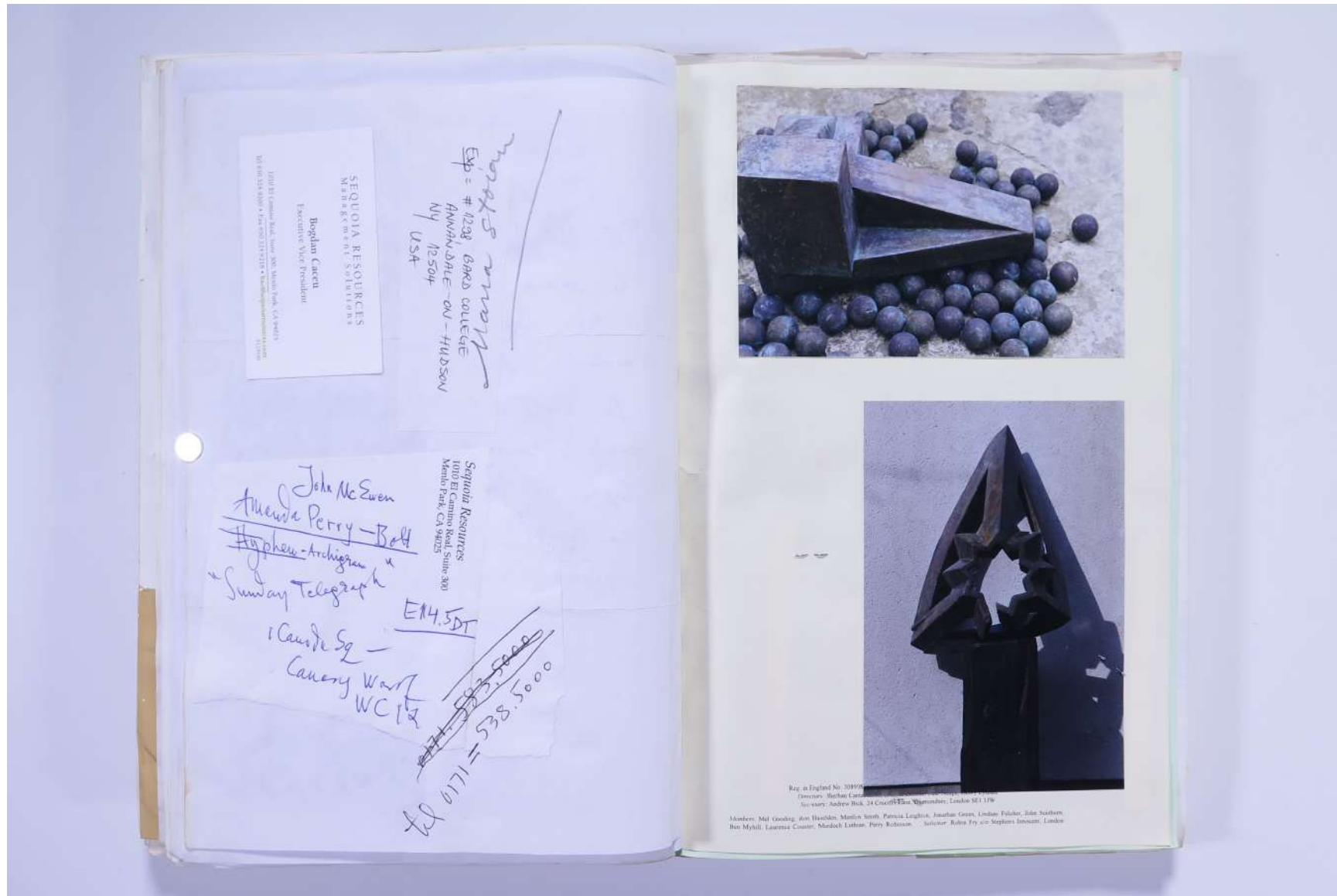
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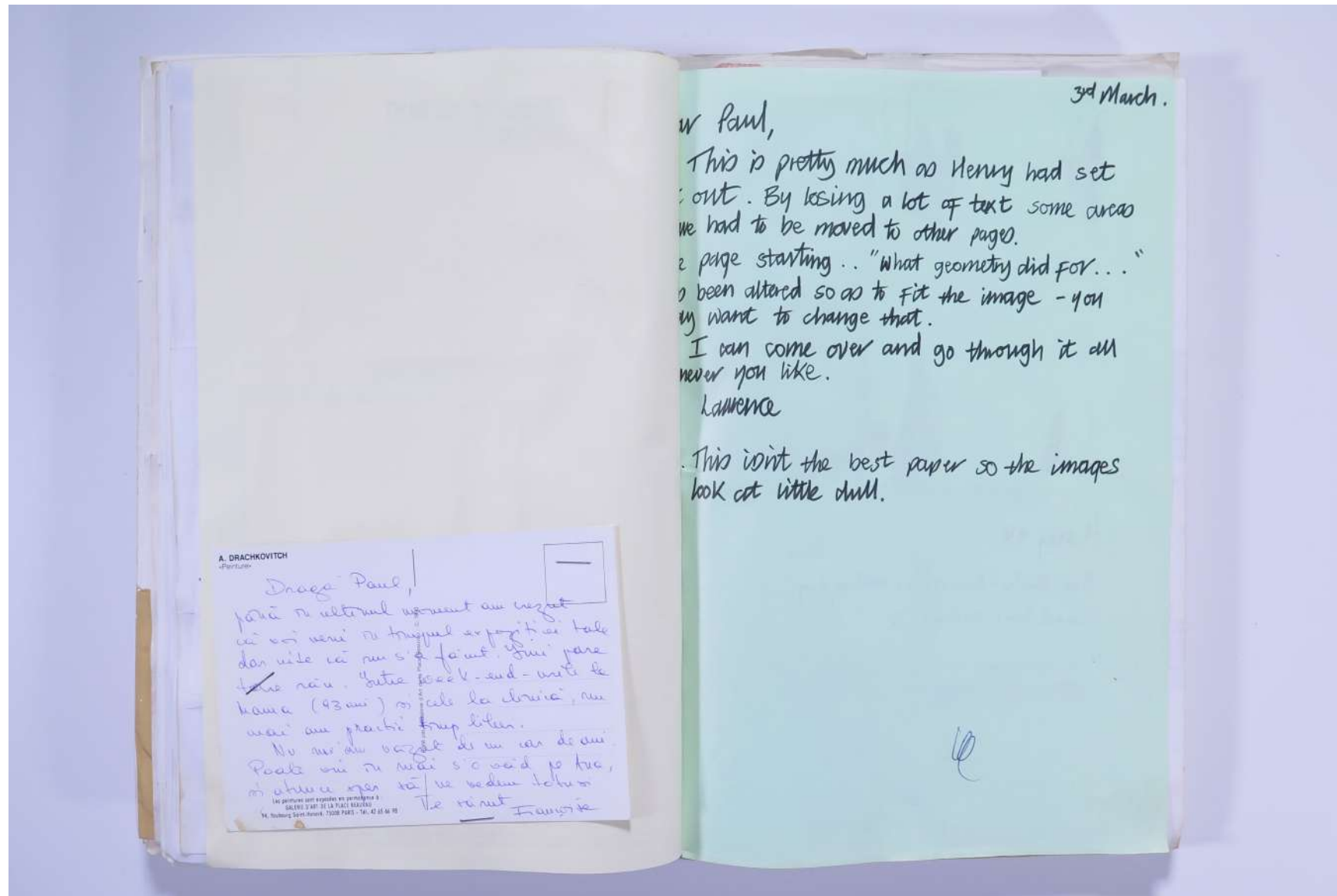


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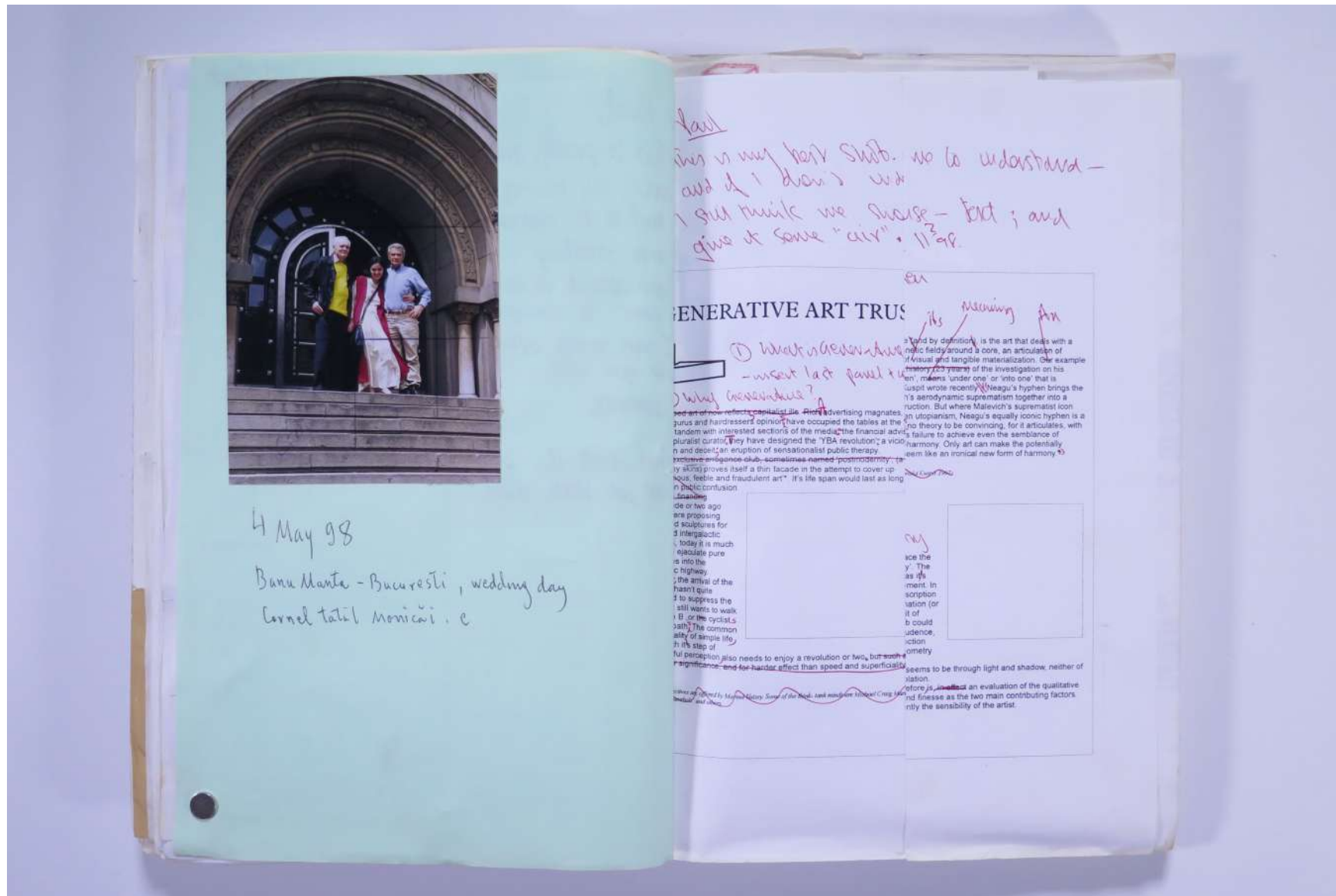
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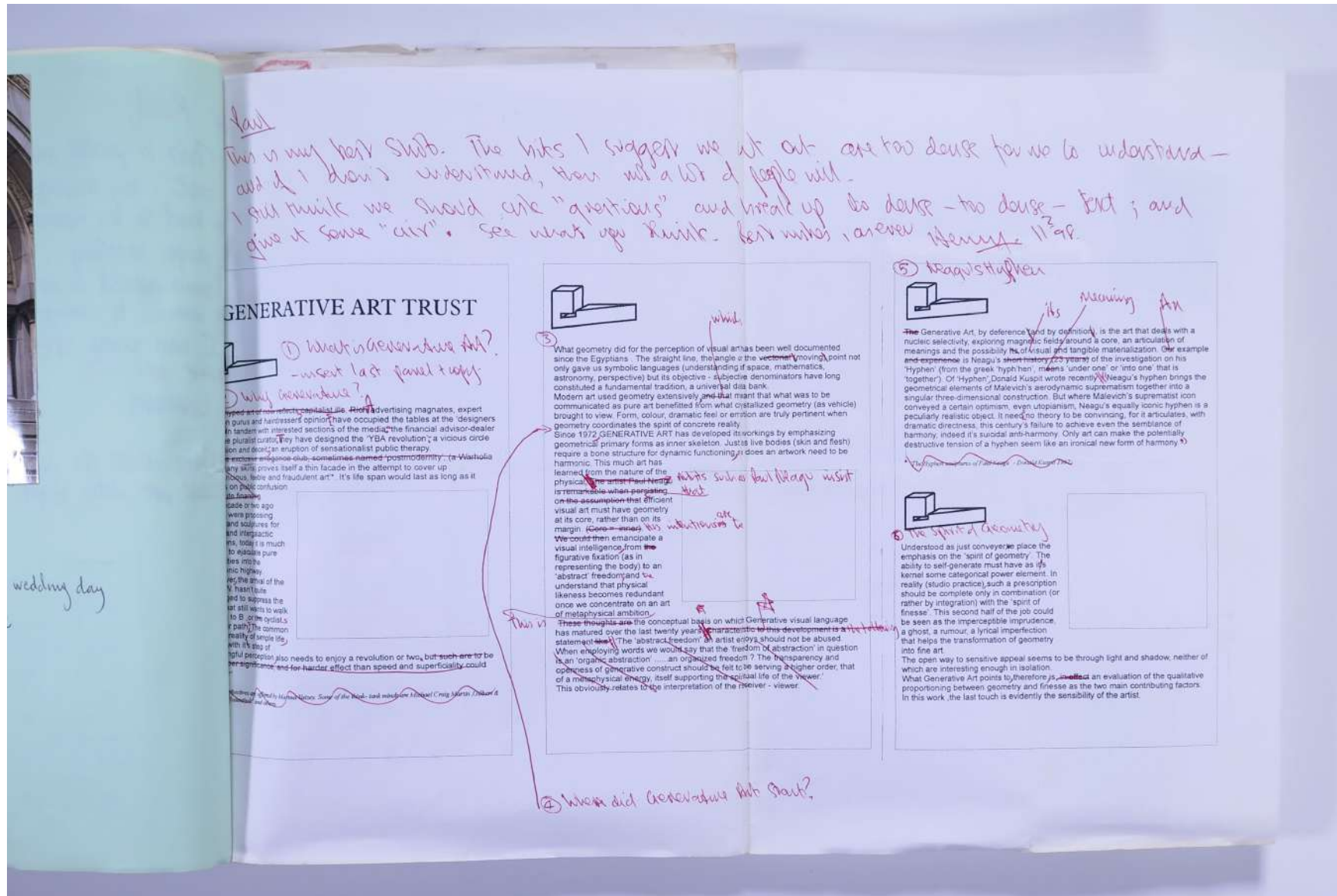
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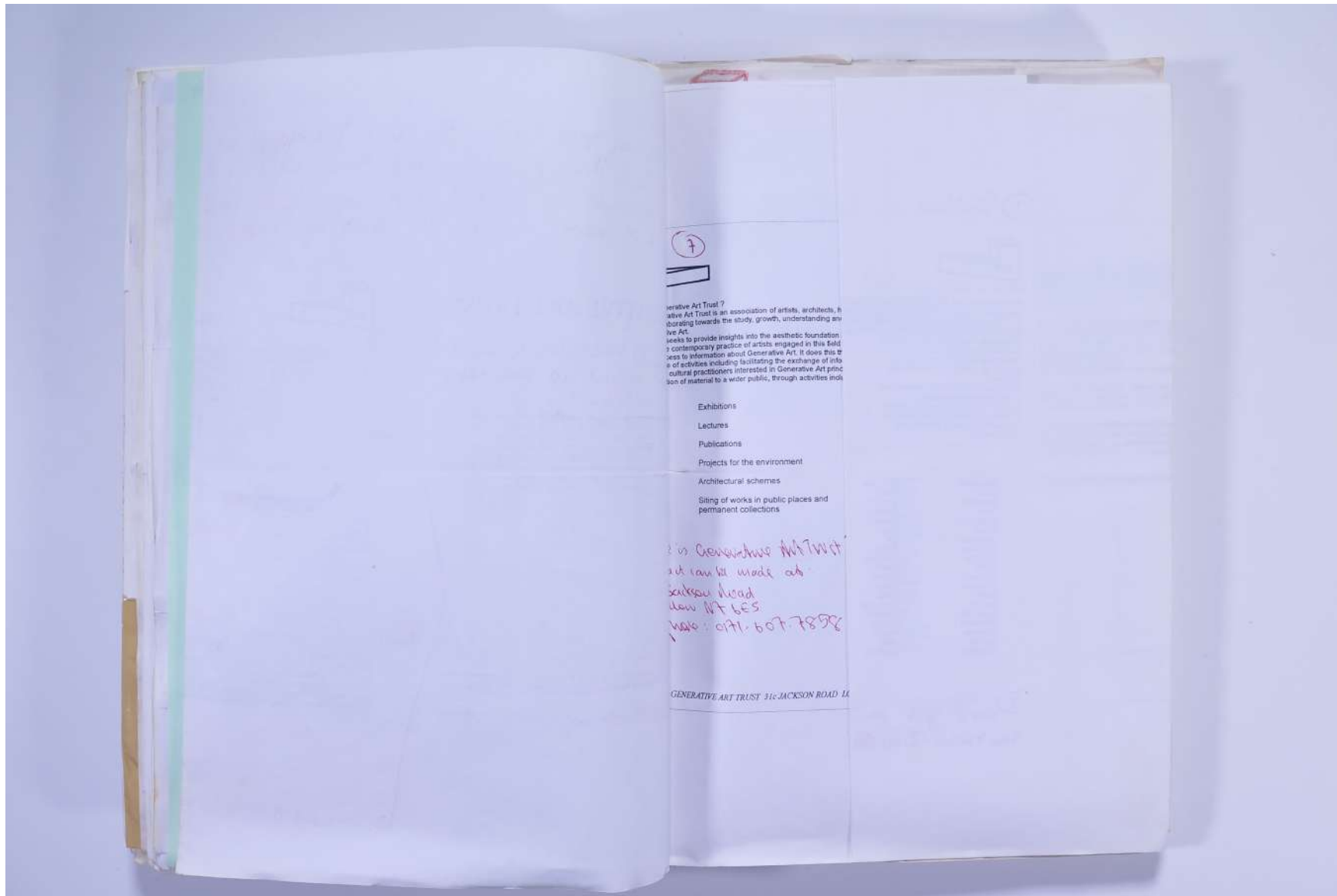
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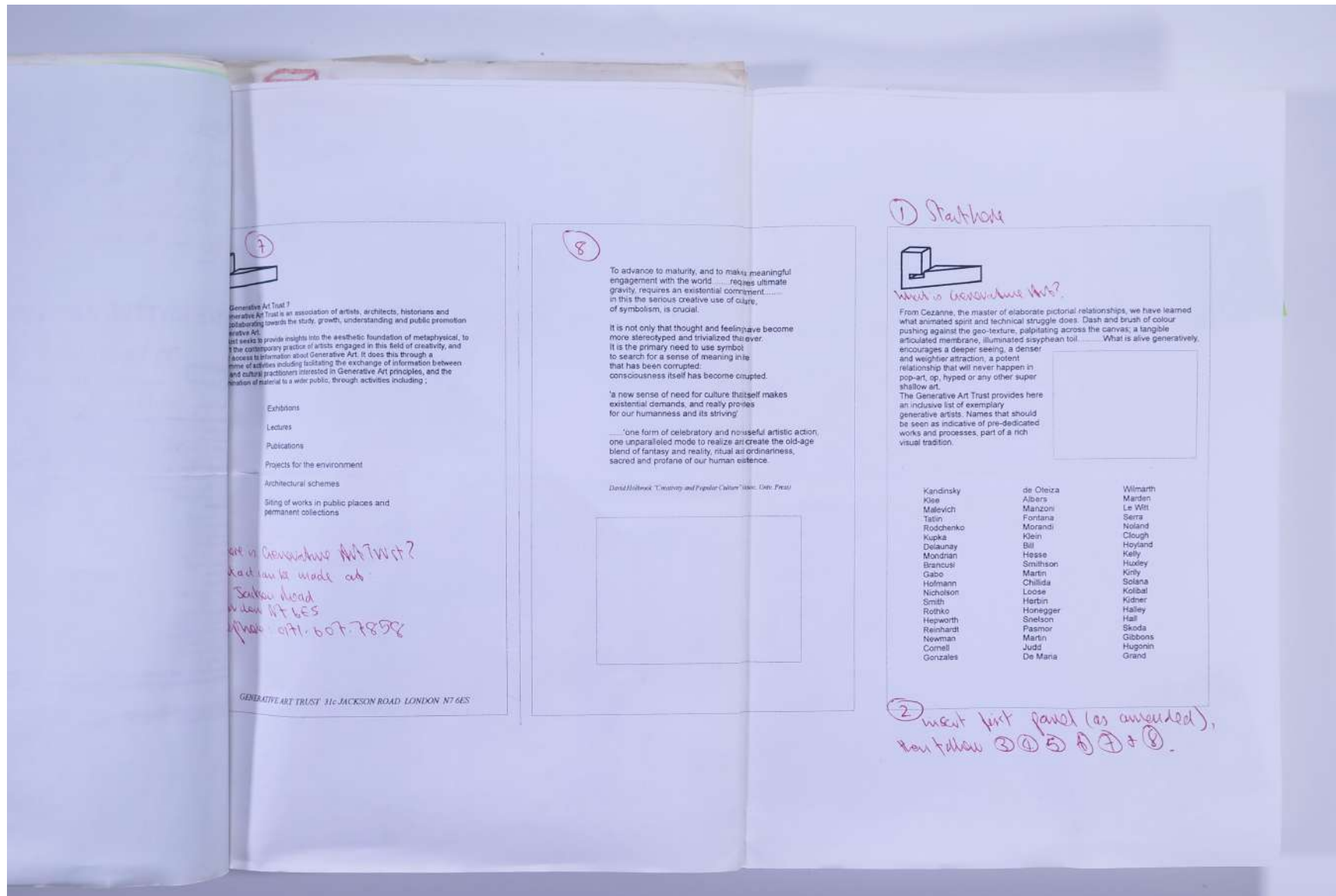
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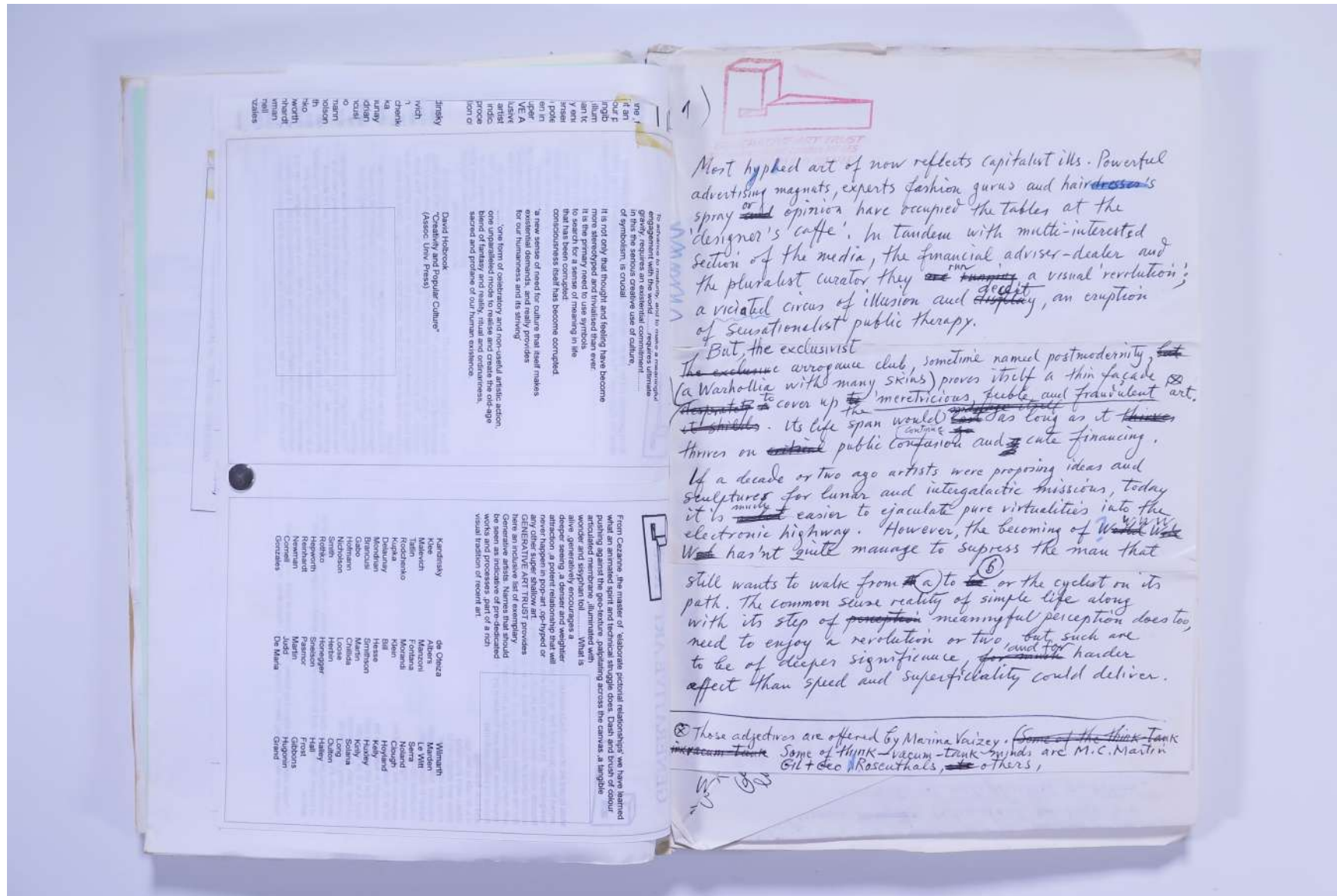


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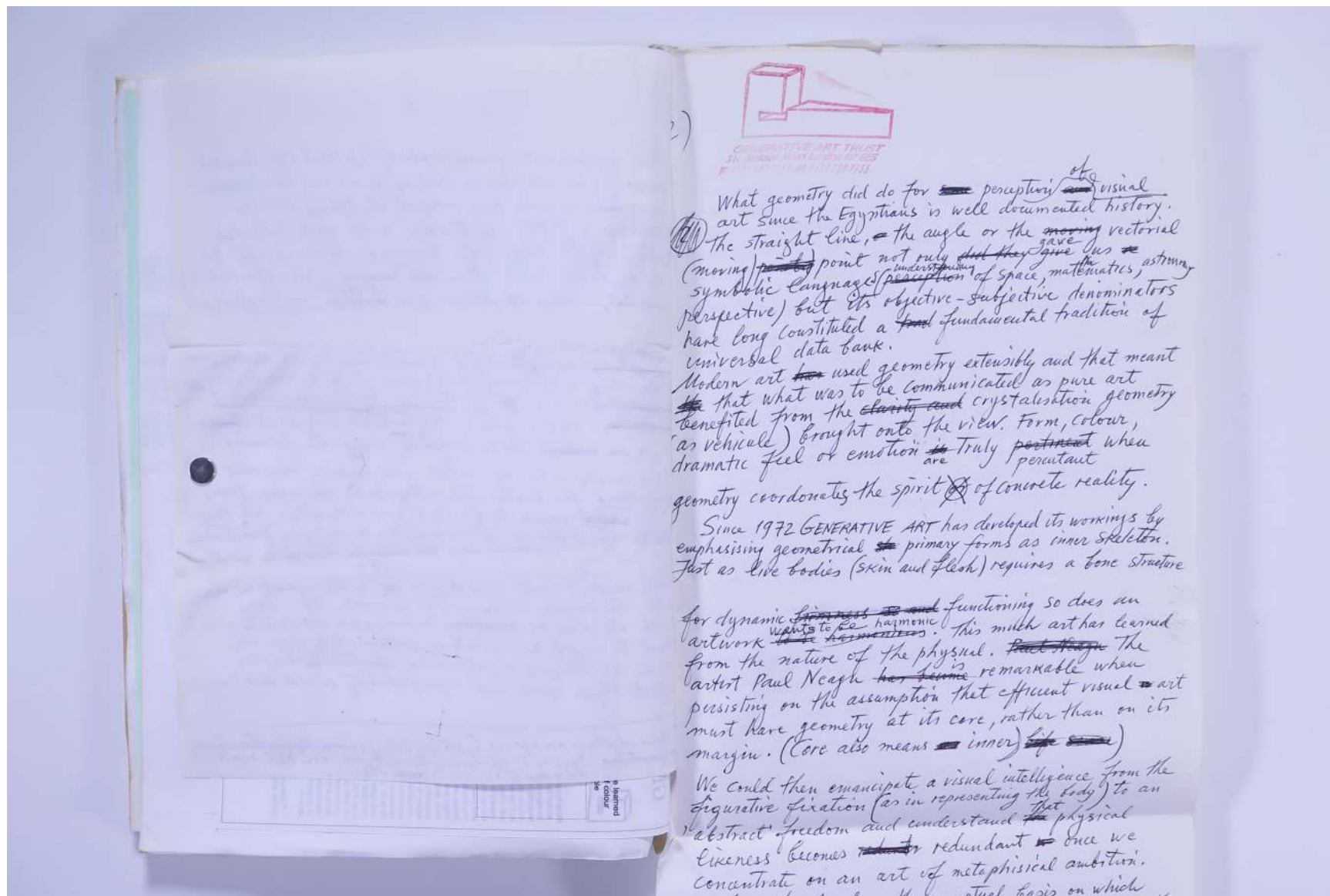


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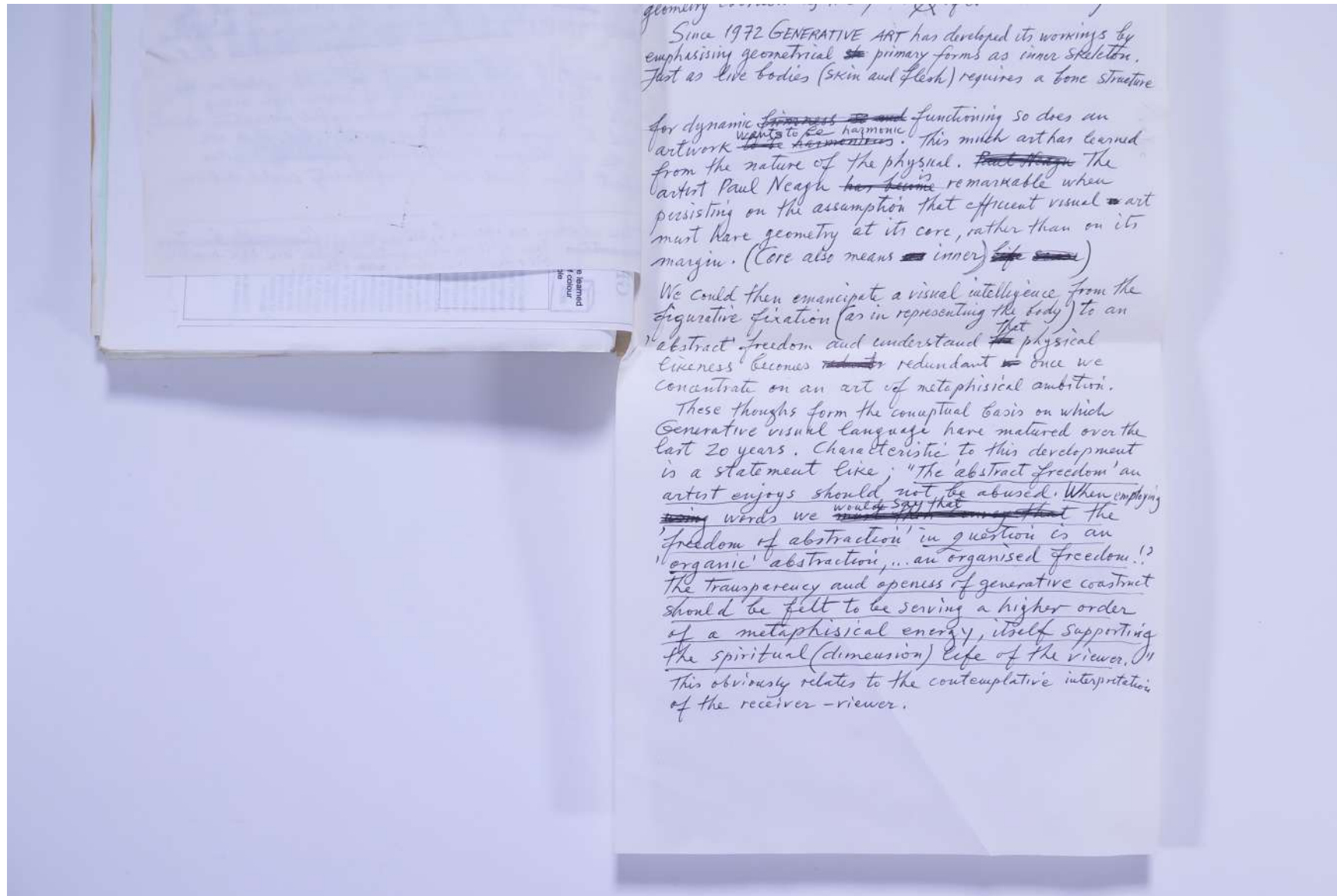
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Since 1972 GENERATIVE ART has developed its workings by emphasising geometrical ~~the~~ primary forms as inner skeleton. Just as live bodies (skin and flesh) requires a bone structure

for dynamic ~~functioning~~ <sup>wants to be</sup> ~~functioning~~ so does an artwork <sup>to be</sup> ~~to be~~ <sup>harmonic</sup> ~~harmonic~~. This much art has learned from the nature of the physical. ~~But things~~ The artist Paul Neagu ~~has~~ <sup>is</sup> remarkable when persisting on the assumption that efficient visual ~~art~~ must have geometry at its core, rather than on its margin. (Core also means ~~inner~~ ~~life~~)

We could then emancipate a visual intelligence from the figurative fixation (as in representing the body) to an <sup>that</sup> abstract freedom and understand ~~the~~ physical likeness becomes ~~redundant~~ ~~redundant~~ ~~once~~ we concentrate on an art of metaphysical ambition.

These thoughts form the conceptual basis on which generative visual language have matured over the last 20 years. Characteristic to this development is a statement like: "The 'abstract freedom' an artist enjoys should not be abused. When employing ~~my~~ words we ~~would say that~~ <sup>would say that</sup> the 'freedom of abstraction' in question is an 'organic' abstraction, ... an organised freedom." The transparency and openness of generative construct should be felt to be serving a higher order of a metaphysical energy, itself supporting the spiritual (dimension) life of the viewer." This obviously relates to the contemplative interpretation of the receiver-viewer.

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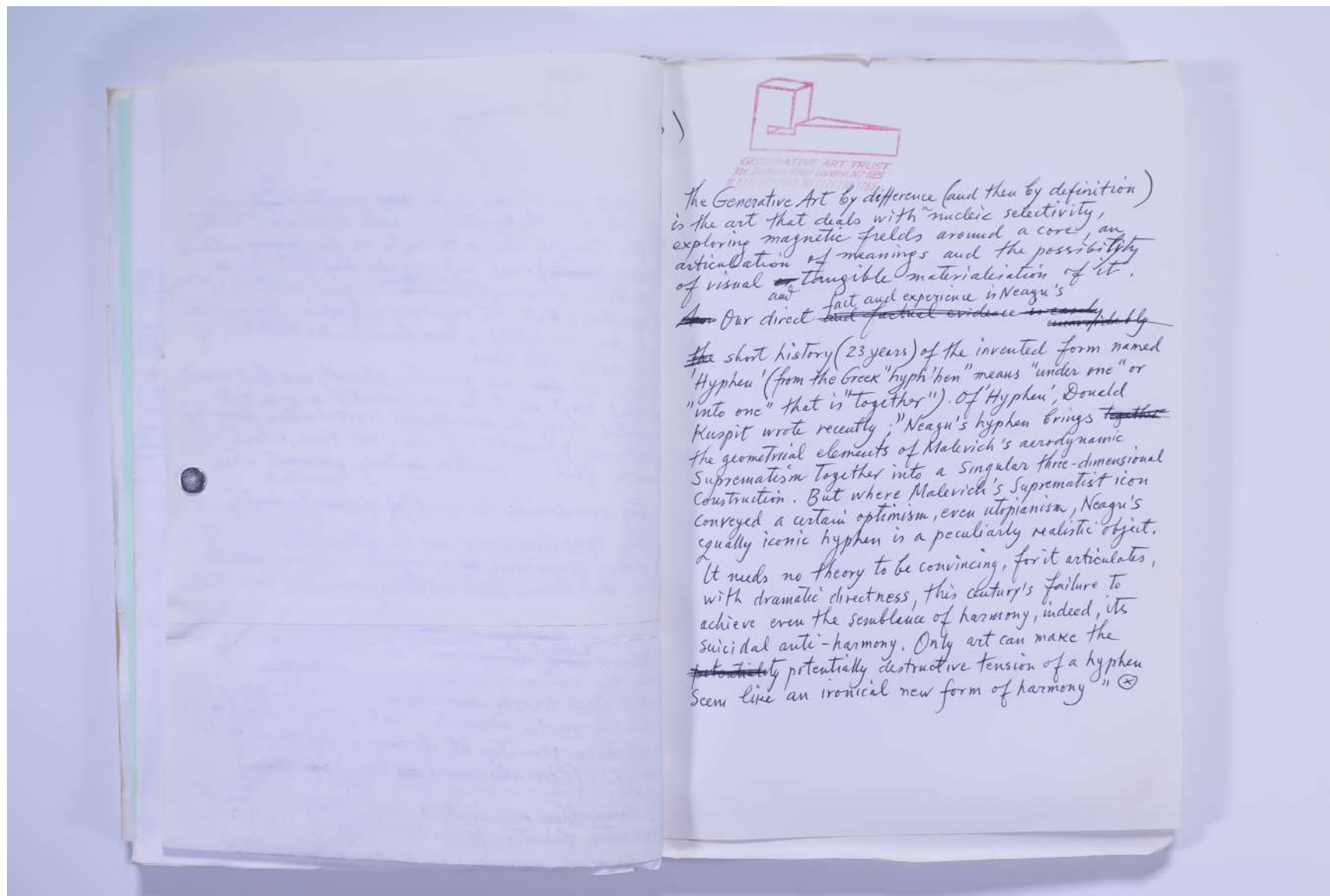
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The Generative Art by difference (and then by definition) is the art that deals with "nucleic selectivity", exploring magnetic fields around a core, an articulation of meanings and the possibility of visual and tangible materialization of it. ~~Our direct but factual evidence is completely~~

~~the~~ short history (23 years) of the invented form named "Hyphen" (from the Greek "hyph'hen" means "under one" or "into one" that is "together"). Of "Hyphen", Donald Kuspit wrote recently: "Neagu's hyphen brings together the geometrical elements of Malevich's aerodynamic Suprematism together into a singular three-dimensional construction. But where Malevich's Suprematist icon conveyed a certain optimism, even utopianism, Neagu's equally iconic hyphen is a peculiarly realistic object.

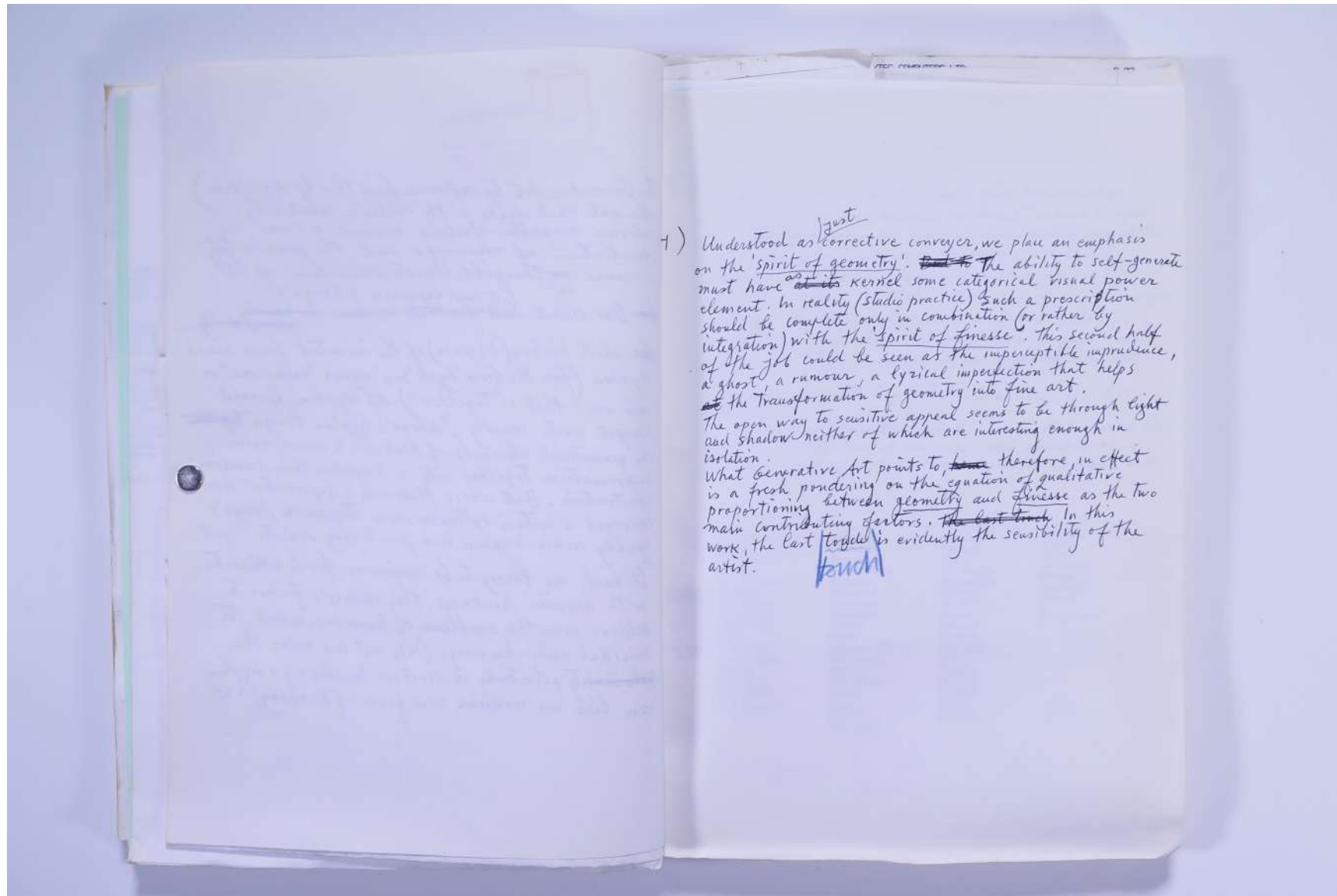
It needs no theory to be convincing, for it articulates, with dramatic directness, this century's failure to achieve even the semblance of harmony, indeed, its suicidal anti-harmony. Only art can make the ~~potentially~~ potentially destructive tension of a hyphen seem like an ironical new form of harmony" ⊗

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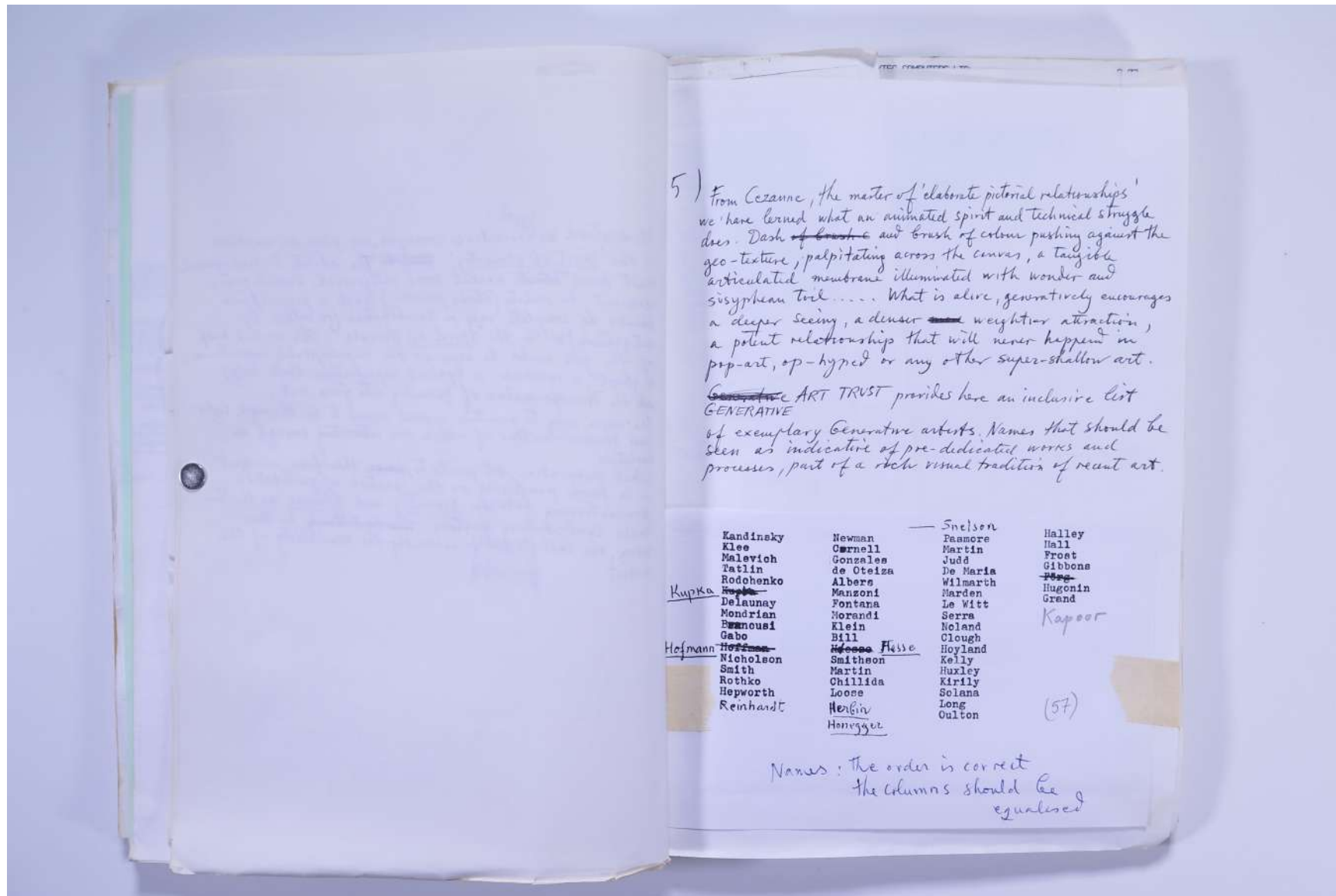
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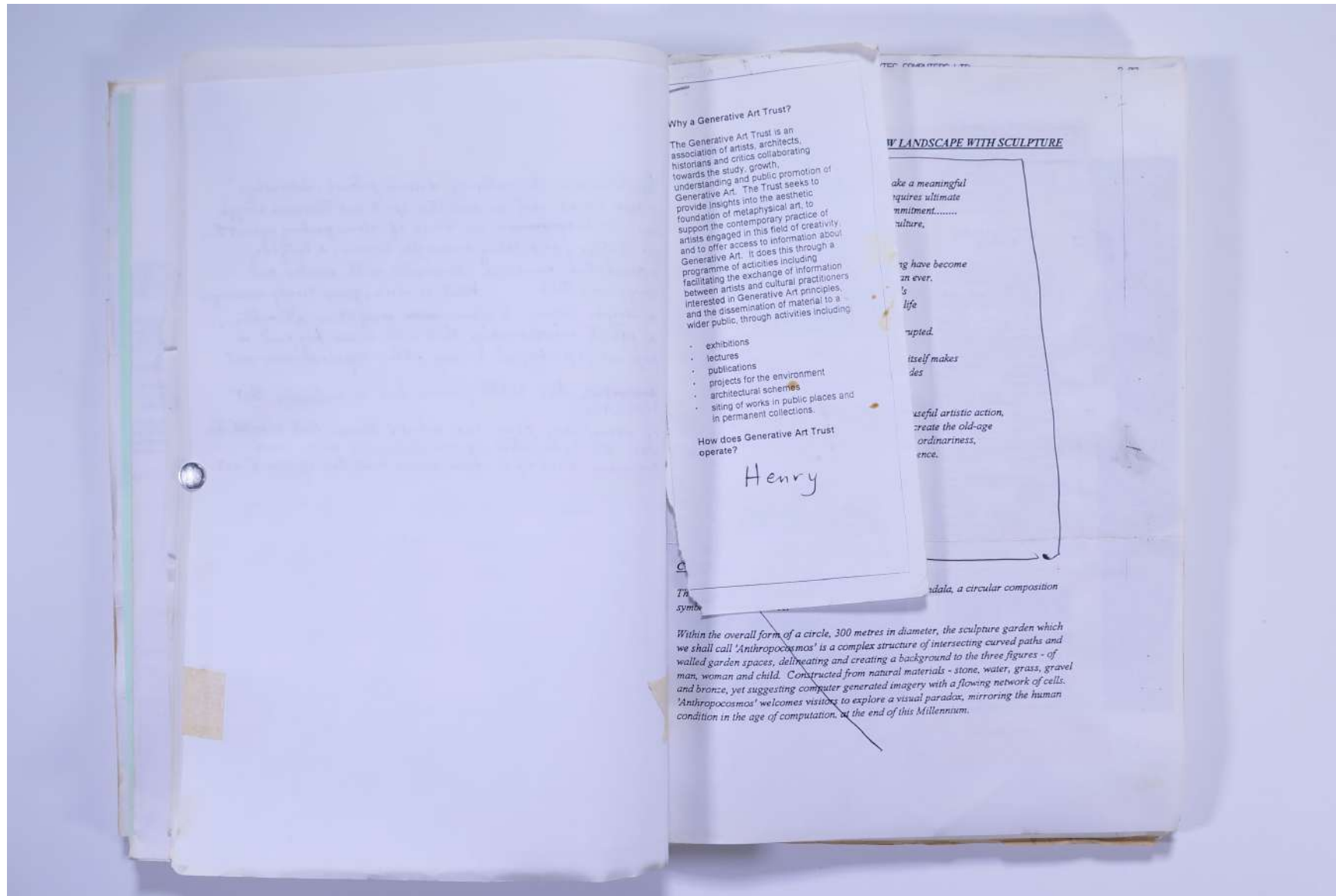
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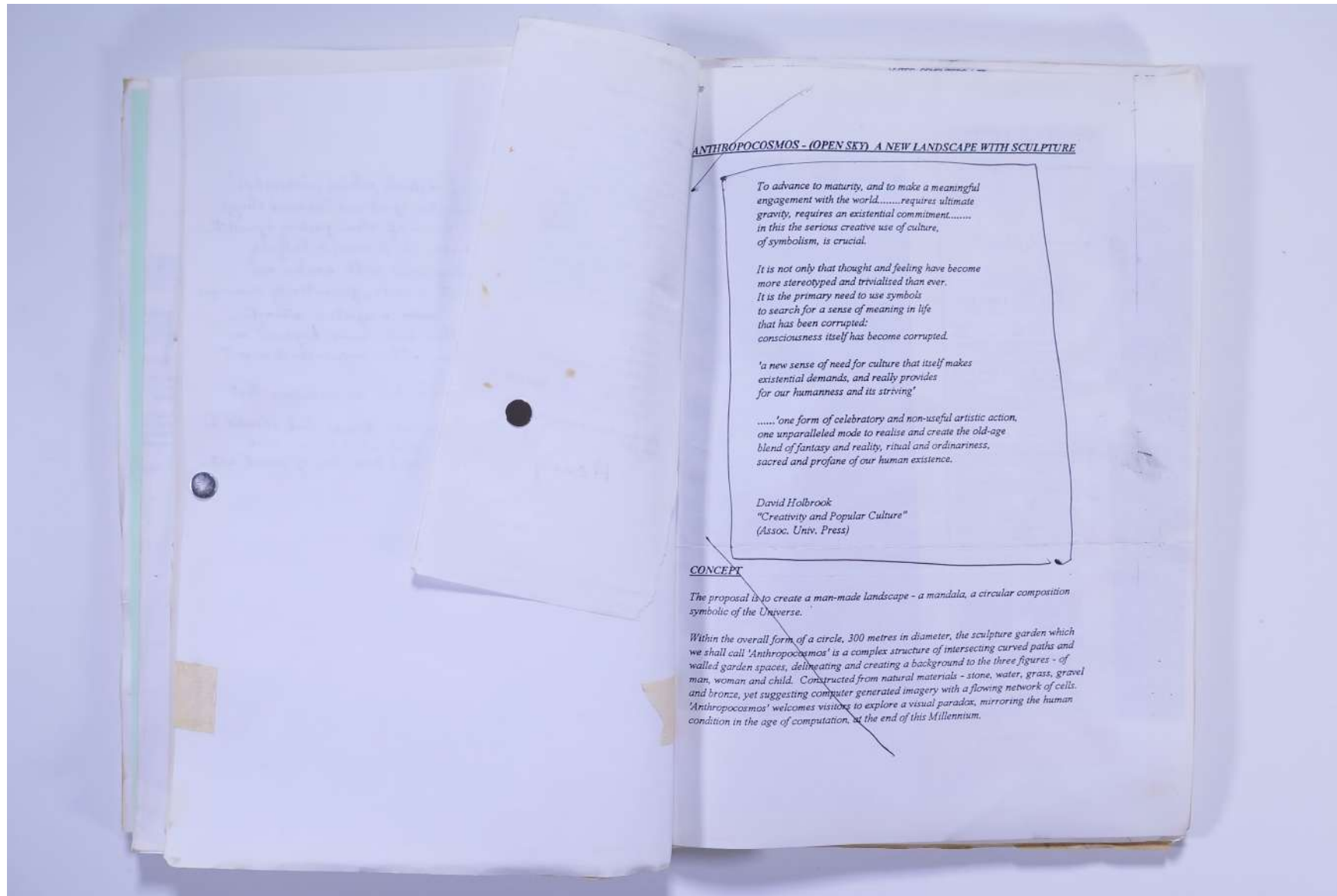
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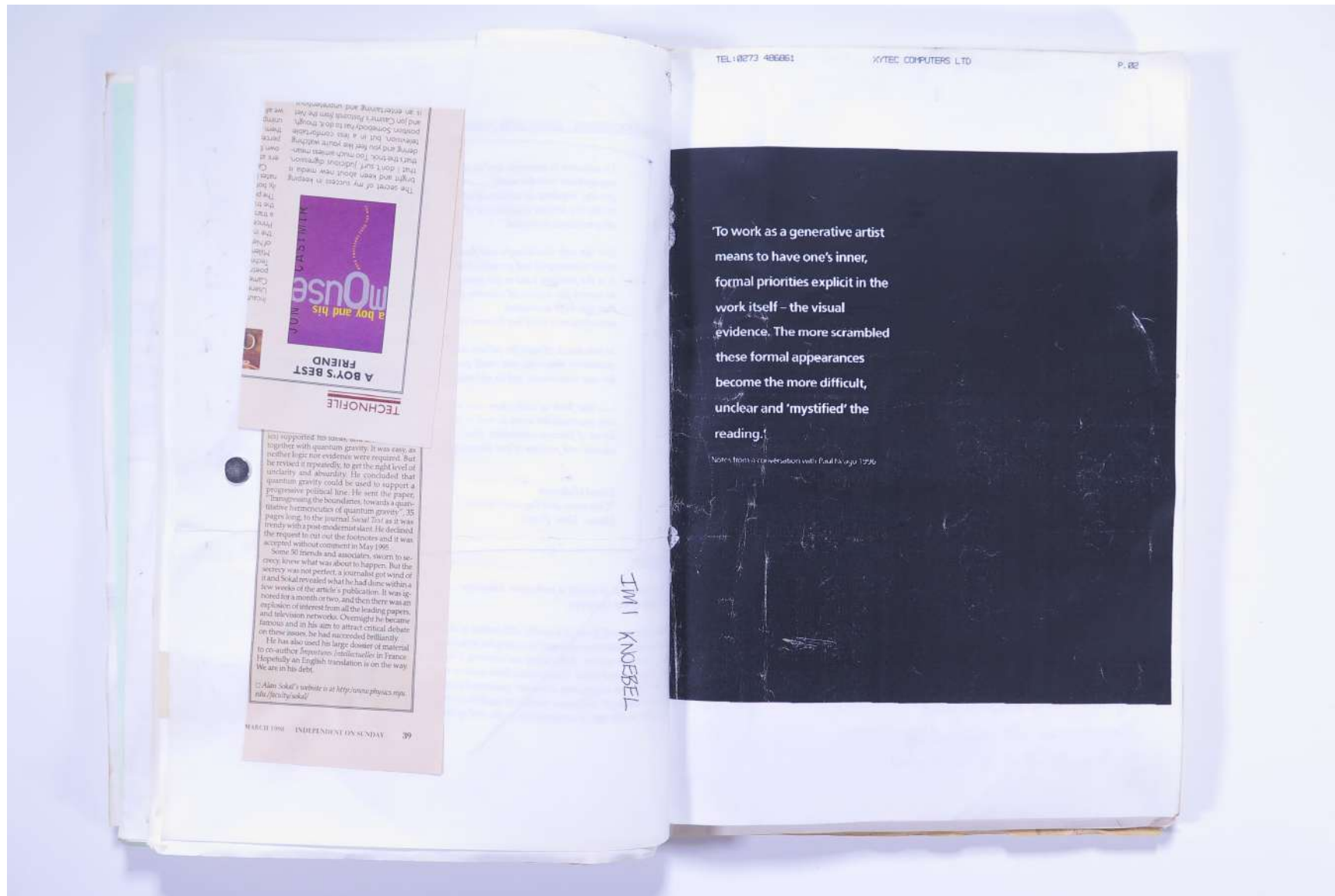


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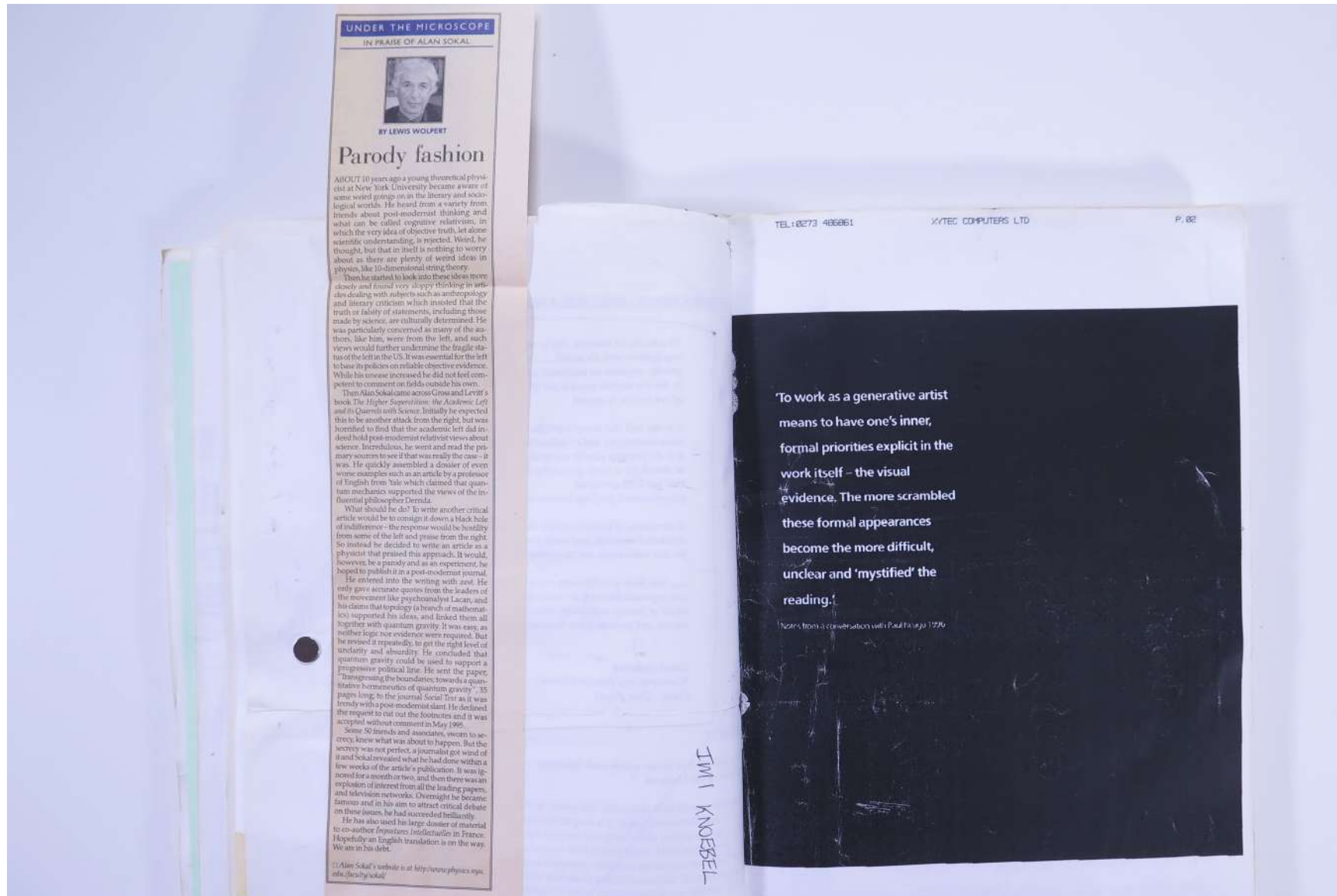
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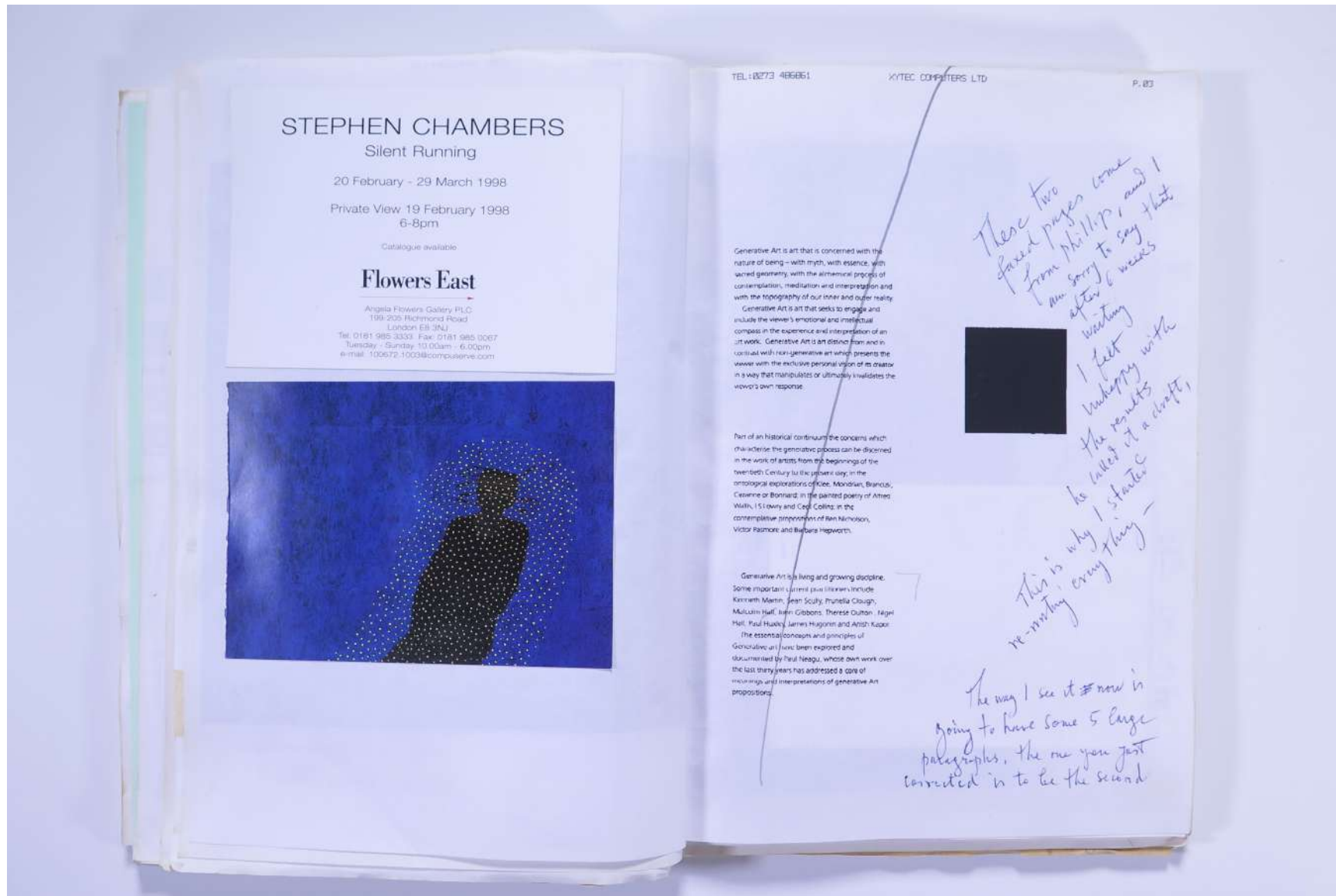
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## COMMENT

Melvyn Bragg writes about the excitement of his discovery that science both inspires and teaches

# The quest for pure truth



It's all in the mind: the brain represents the final frontier of knowledge

ating towards the millennium. Who has not been struck by the numbers, pulling at the tabs of thought and forcing us to the very edge of our capacity to understand? How might it develop? How

Science also studies our addiction to numbers. The numbers themselves are not the point. It is the numbers, pulling at the tabs of thought and forcing us to the very edge of our capacity to understand? How might it develop? How

to find a context, a girl. The pleasure that last two and a half hours was not just a half

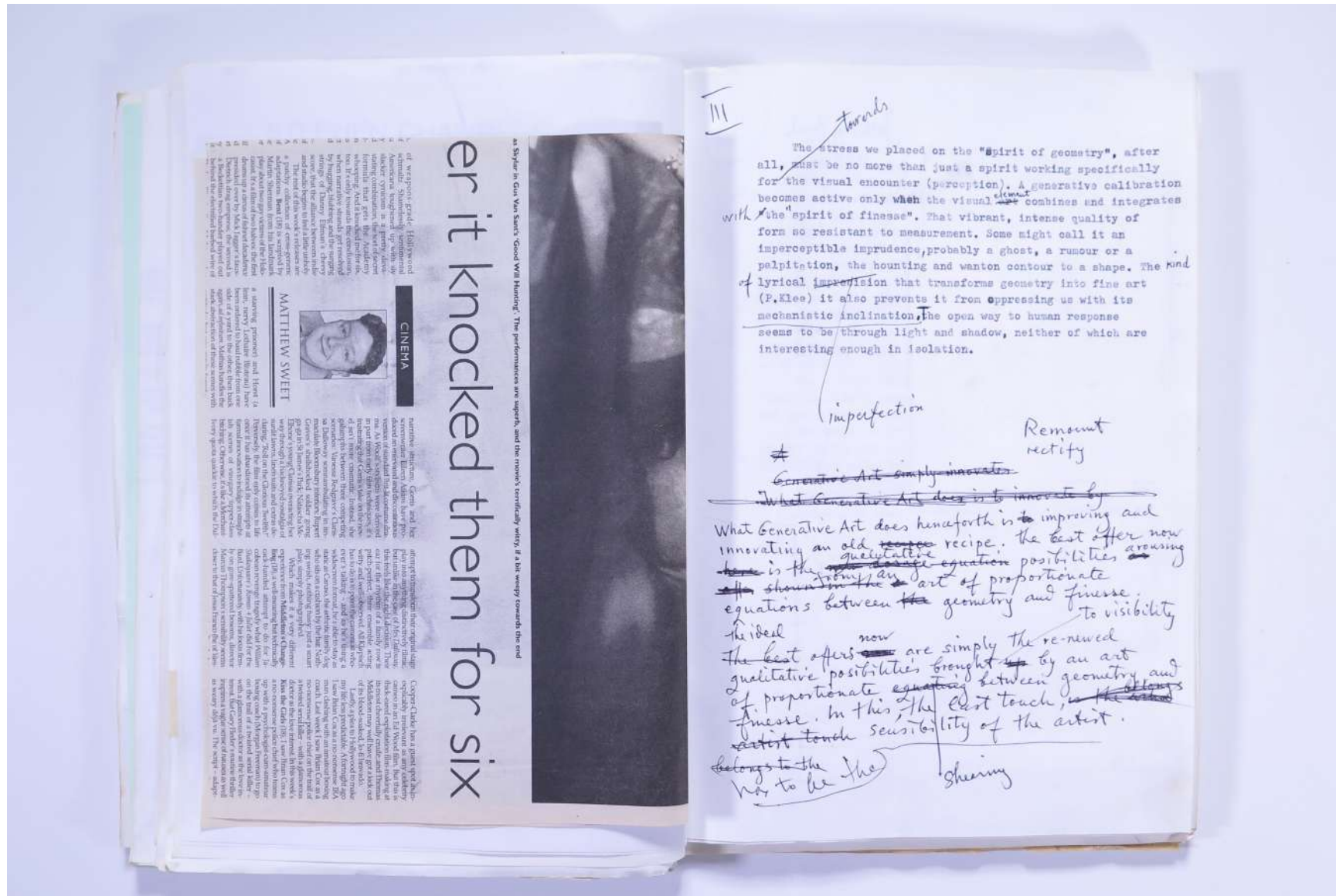
to find a context, a girl. The pleasure that last two and a half hours was not just a half

to find a context, a girl. The pleasure that last two and a half hours was not just a half

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to find a context, a girl. The pleasure that last two and a half hours was not just a half

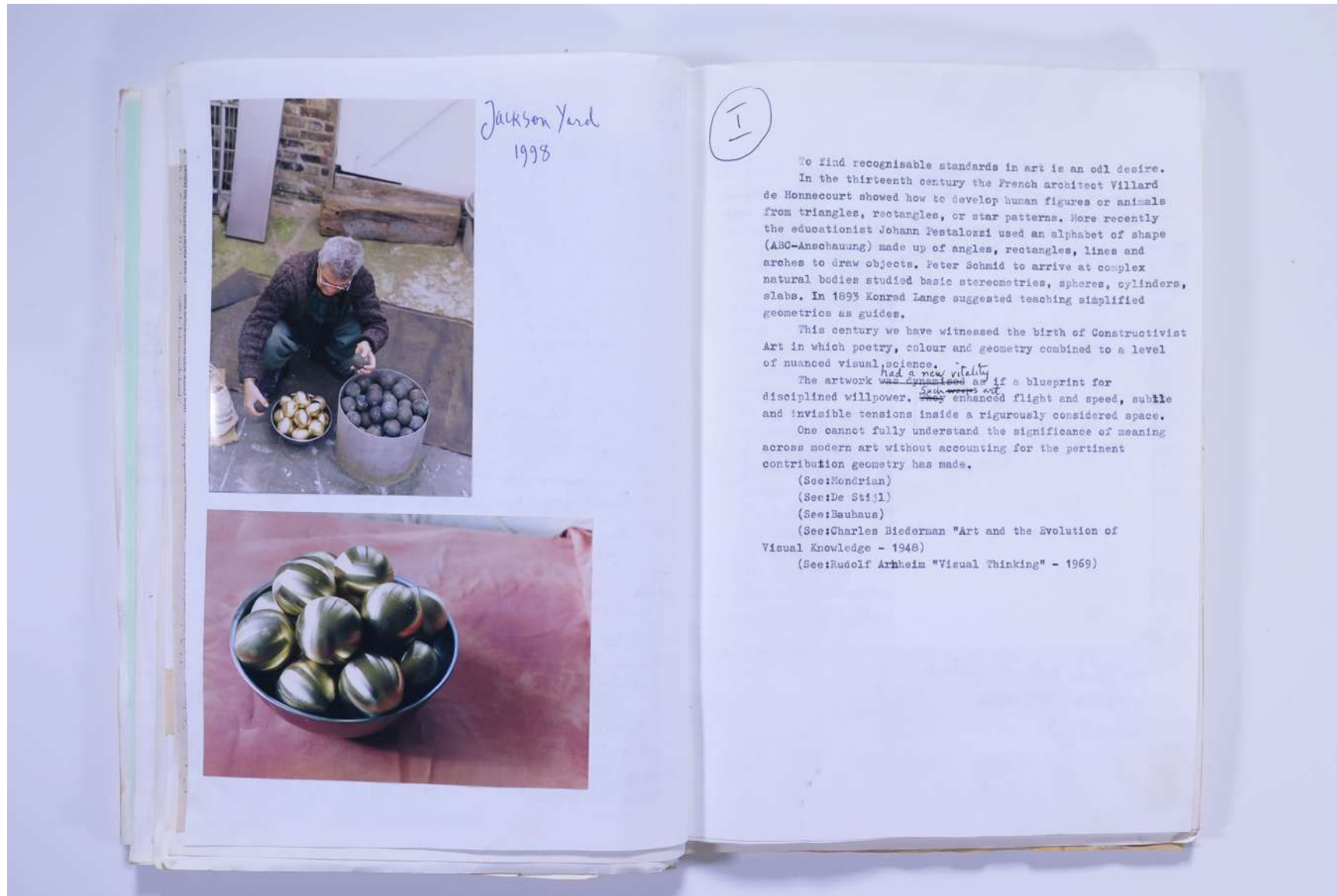


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from Flowers East retrospective  
HYPHEN - 1975-1998  
(endless stage)

To find recognisable standards in art is an old desire. In the thirteenth century the French architect Villard de Honnort showed how to develop human figures or animals from triangles, rectangles, or star patterns. More recently the evolutionist Johann Pestalozzi used an alphabet of shape (ABC-Anschauung) made up of angles, rectangles, lines and arches to draw objects. Peter Schödel to ~~reach~~ arrive at complex natural bodies studied basic stereometrics, spheres, cylinders, slabs. In 1893 Konrad Lange suggested teaching simplified geometries as guides. This century we have witnessed the birth of Constructivist Art in which poetry, colour and geometry combined to a level of nuanced ~~science~~ visual science. The artwork was dynamised as if a blueprint for disciplined willpower. They exhausted flight and speed, subtle and invisible tensions inside a rigorously considered space. One cannot fully understand the significance of meaning across modern art ~~evolutionary~~ process without accounting for the pertinent contribution geometry has made. (See Mondrian) (See De Stijl) (See Bauhaus) (See: Charles Brederman "Art and the Evolution of visual knowledge" (1948)) (See: Rudolf Arnheim "Visual Thinking" (1969))



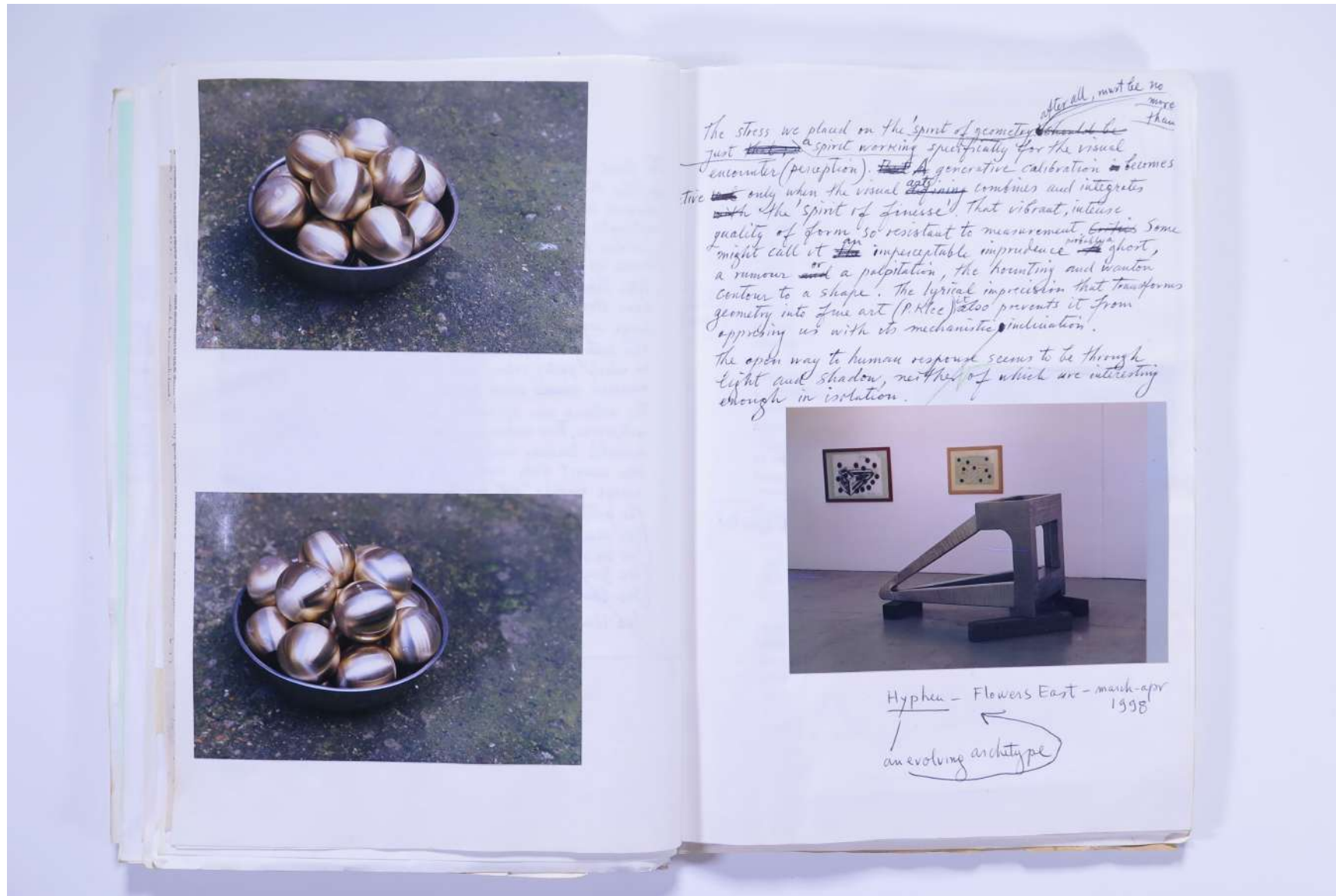


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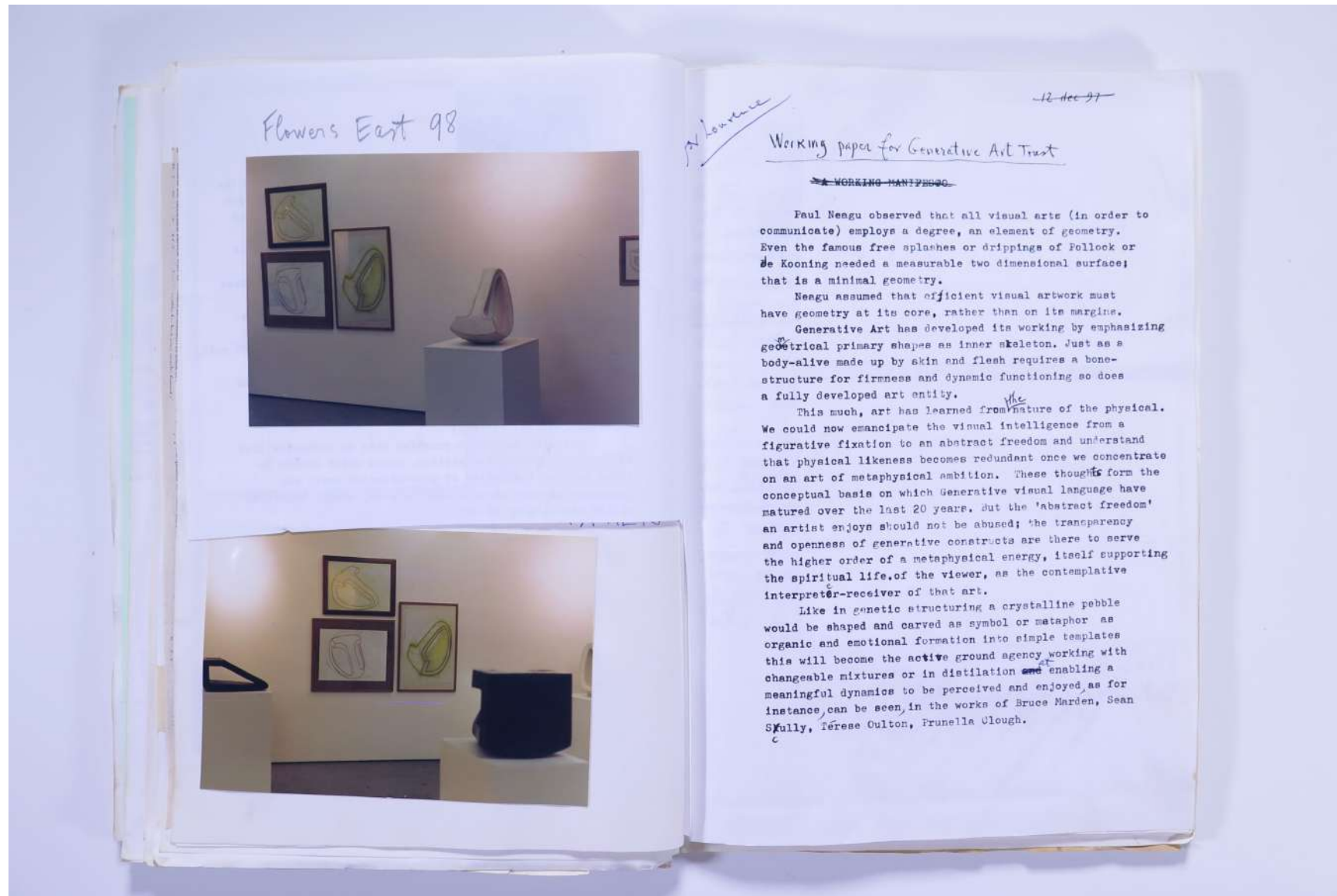
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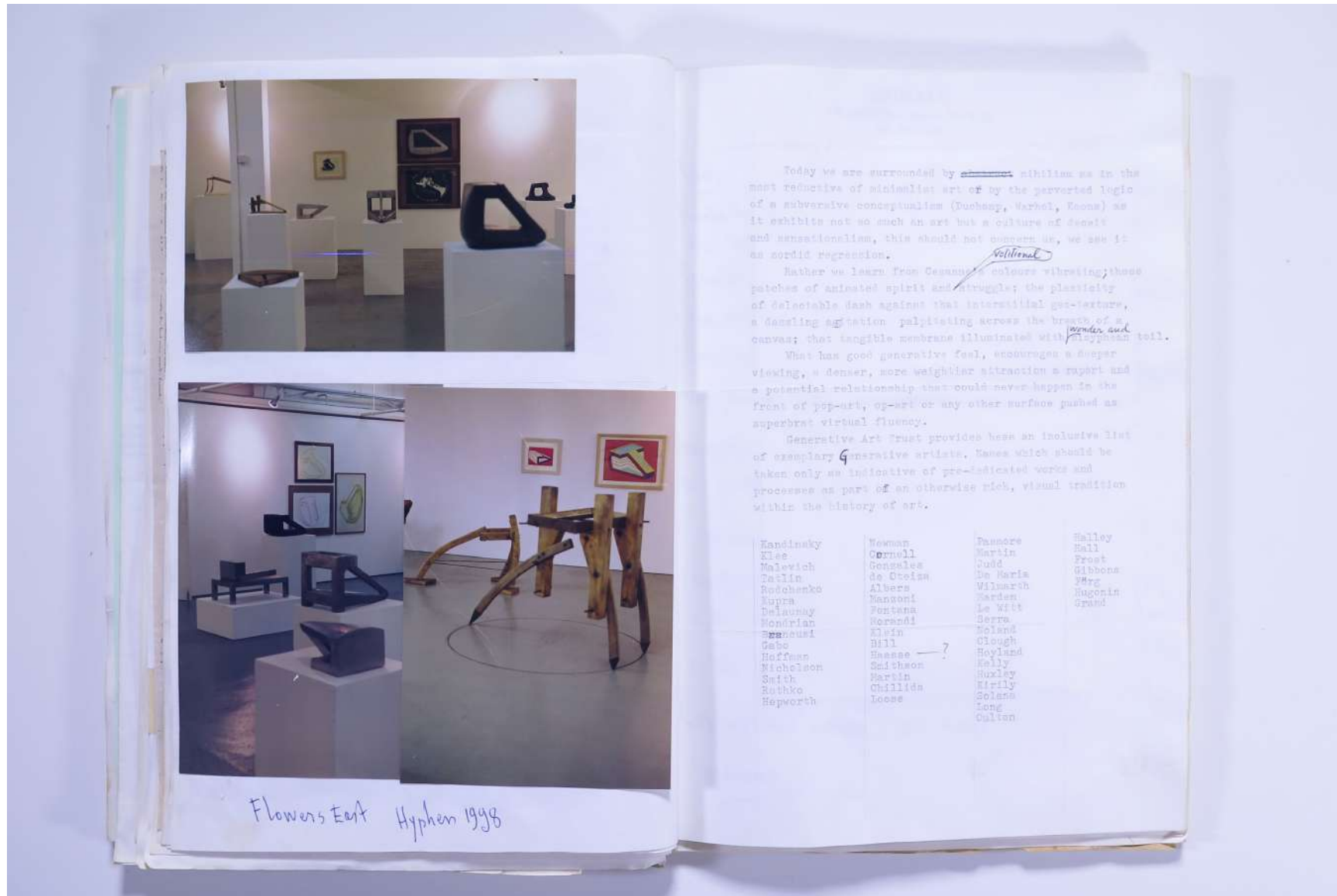
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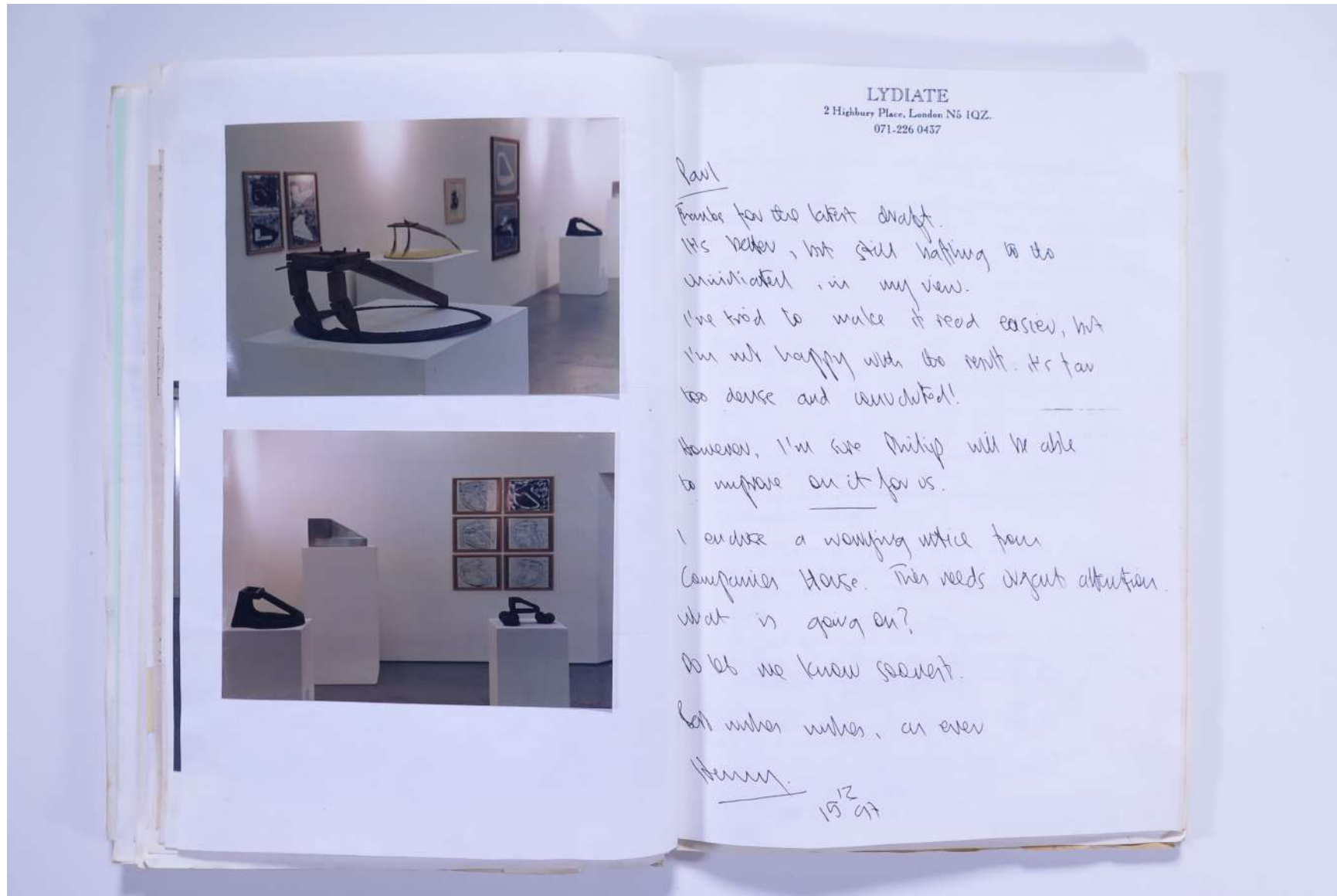
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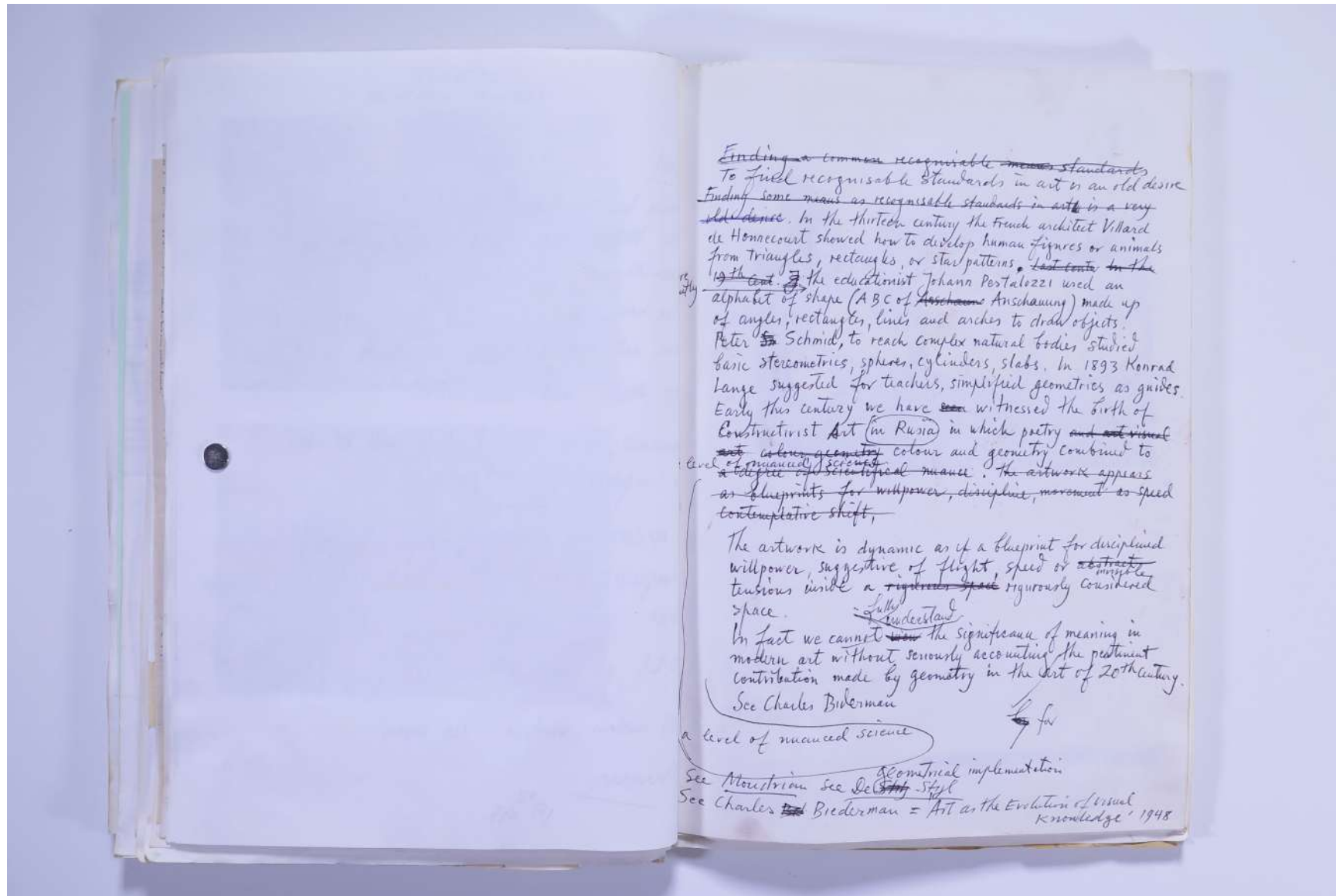
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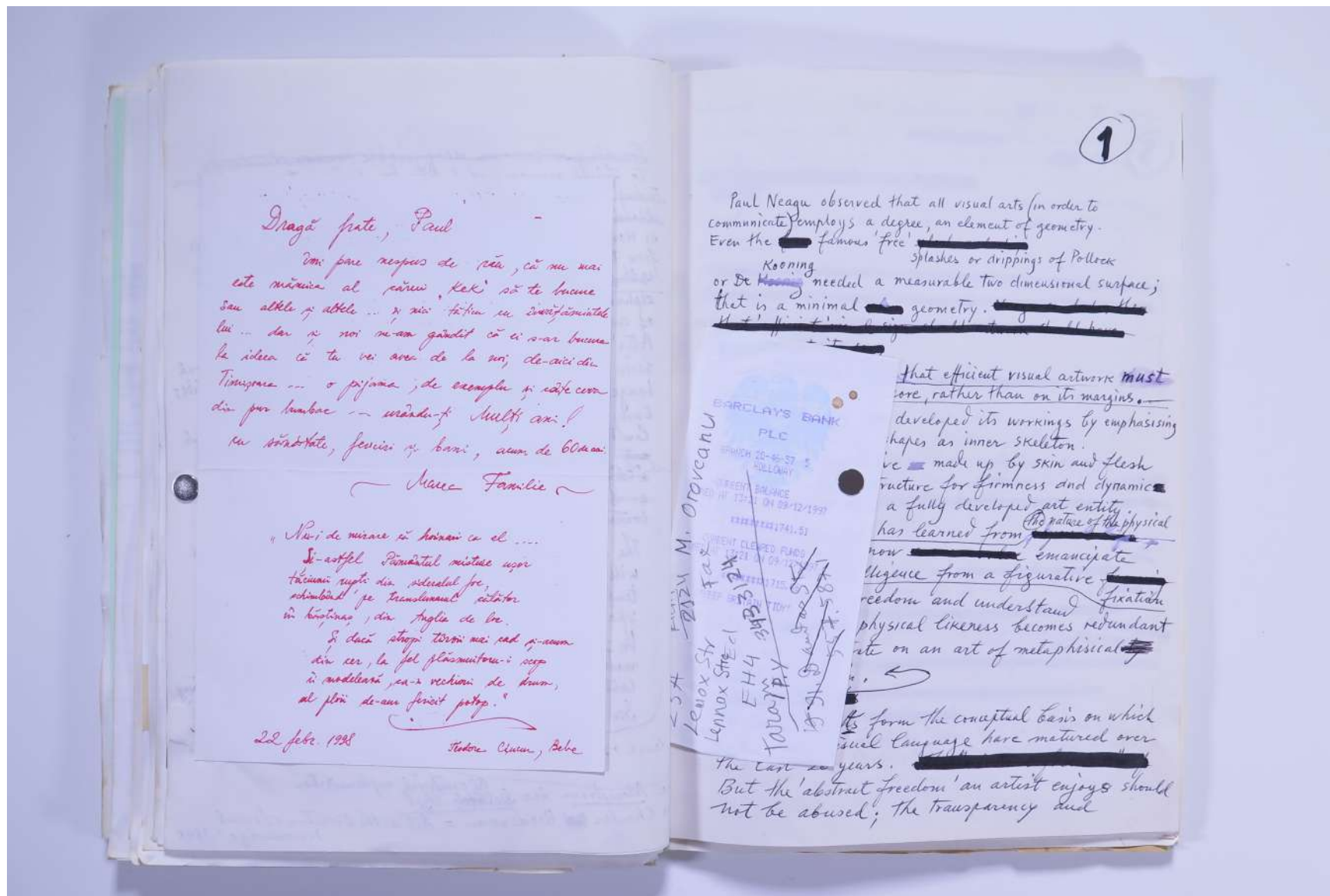


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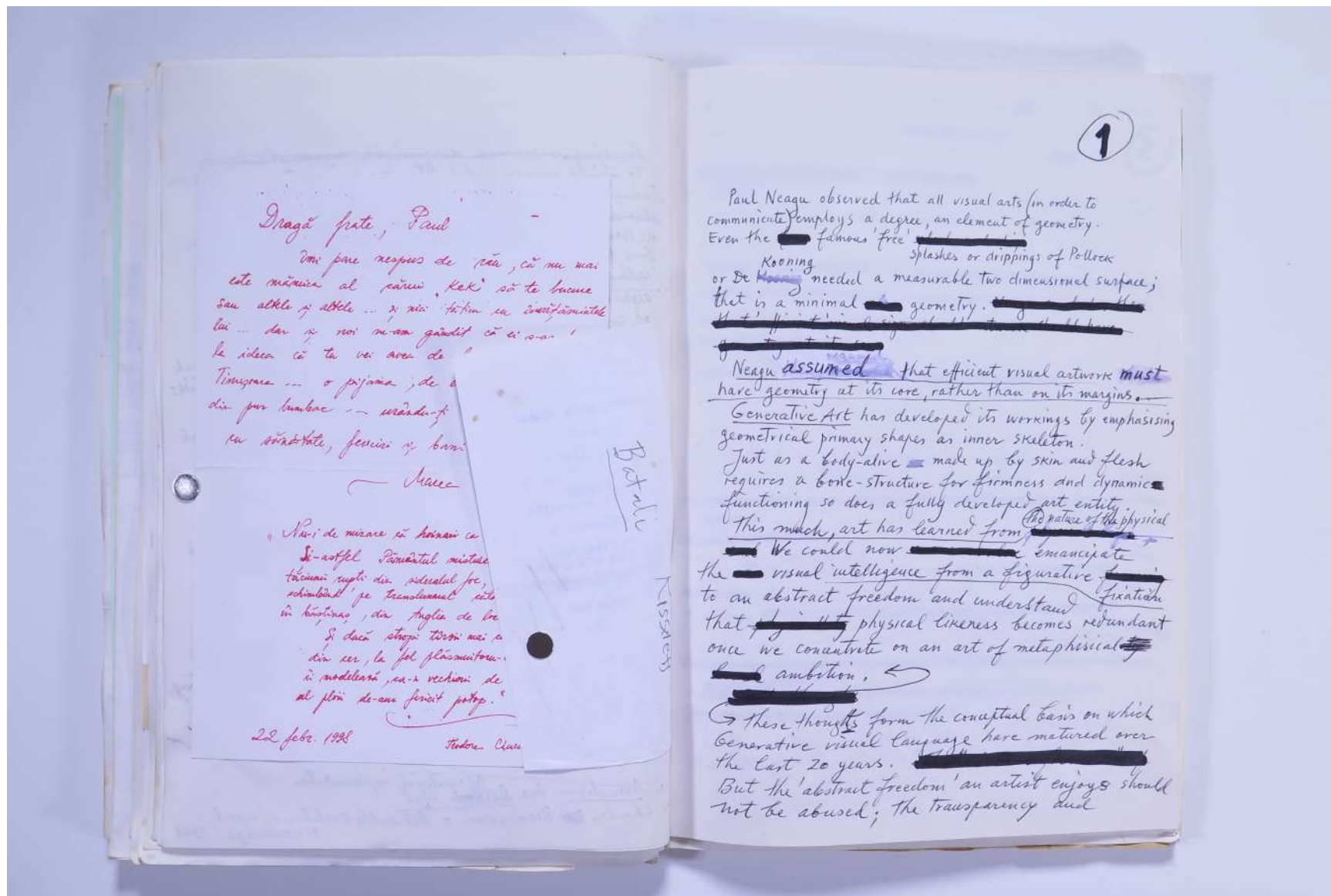
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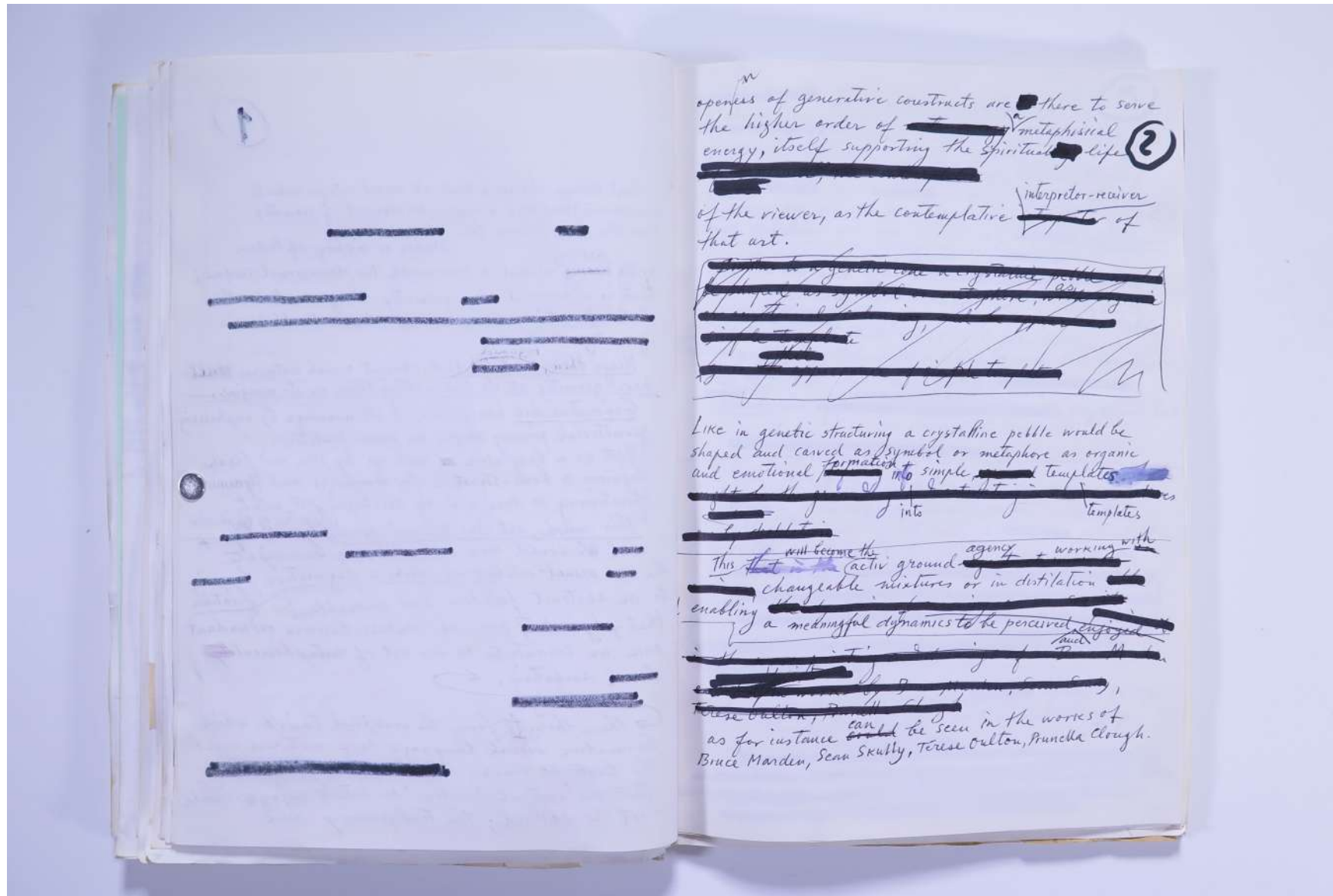
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openness of generative constructs are there to serve  
the higher order of ~~metaphysical~~ metaphysical energy, itself supporting the spiritual life (2)  
~~of the viewer, as the contemplative~~ interpreter-receiver of that art.

~~Like in genetic structuring a crystalline pebble would be shaped and carved as symbol or metaphor as organic and emotional formation into simple templates~~  
~~of the viewer, as the contemplative~~  
~~of that art.~~

Like in genetic structuring a crystalline pebble would be shaped and carved as symbol or metaphor as organic and emotional formation into simple templates  
~~of the viewer, as the contemplative~~  
~~of that art.~~

This ~~will become the~~ active ground ~~agency + working with~~ changeable mixtures or in distillation  
enabling a meditative dynamics to be perceived, enjoyed

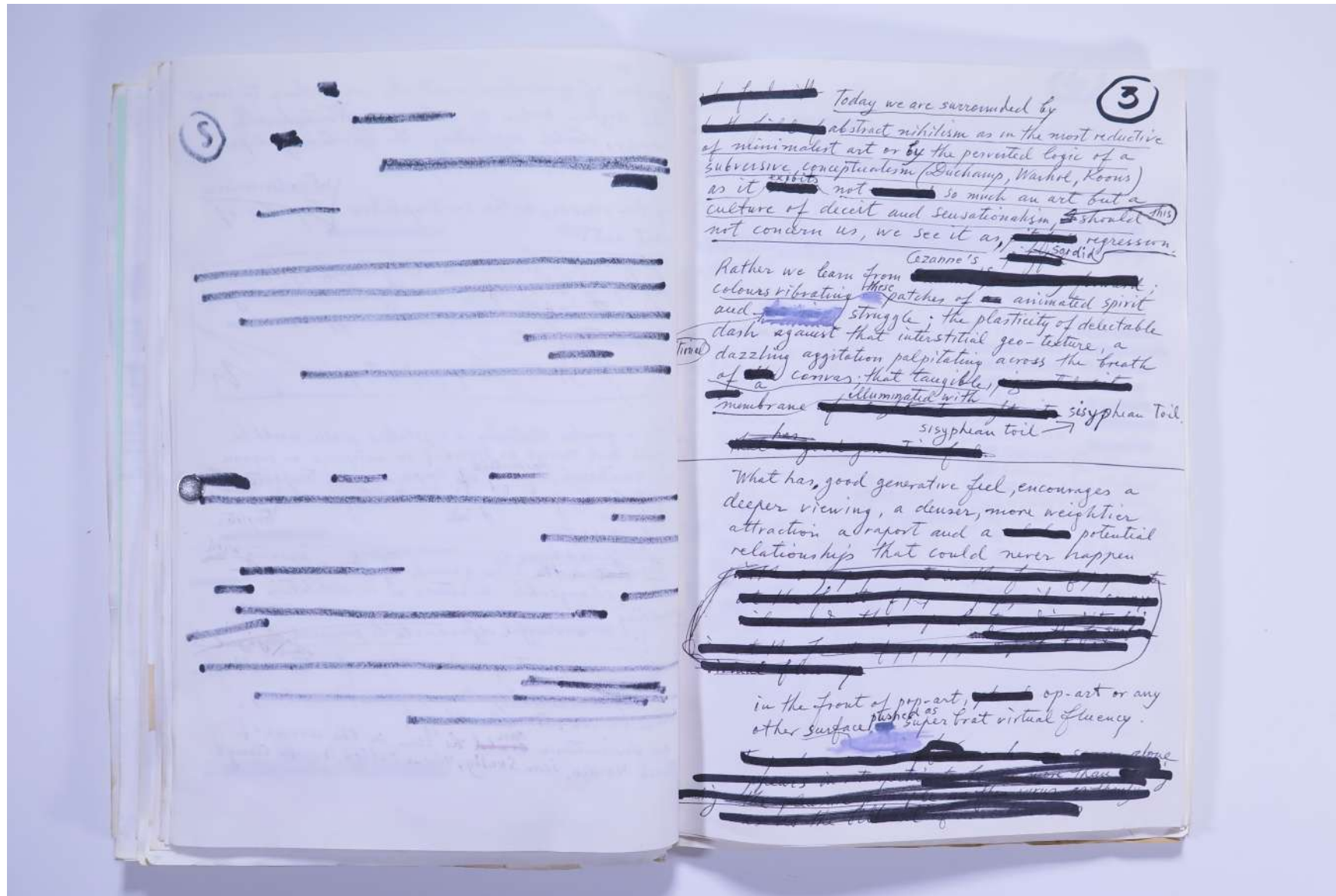
~~as for instance can be seen in the works of~~  
Bruce Marden, Sean Skully, Terese Culton, Prunella Clough.

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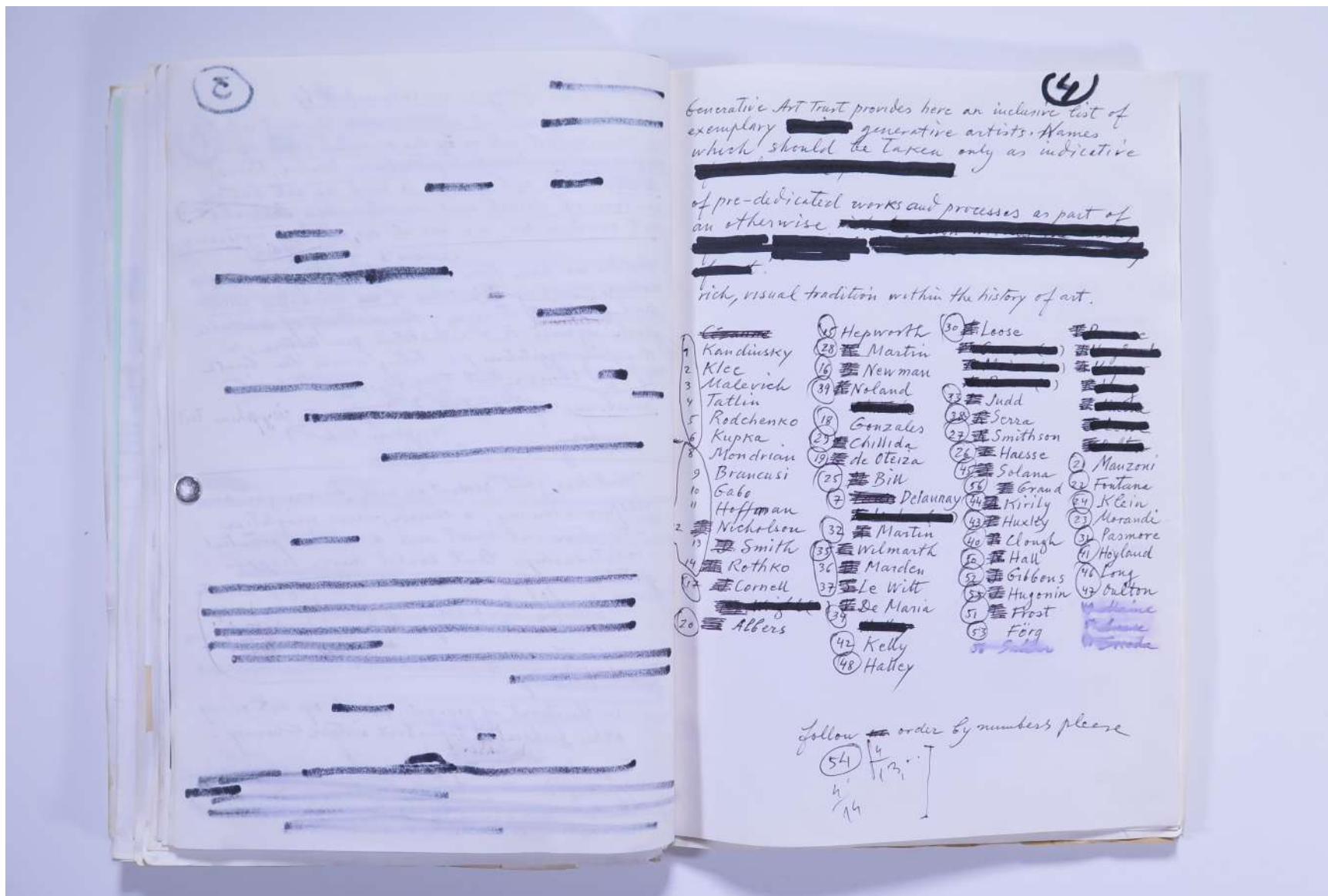
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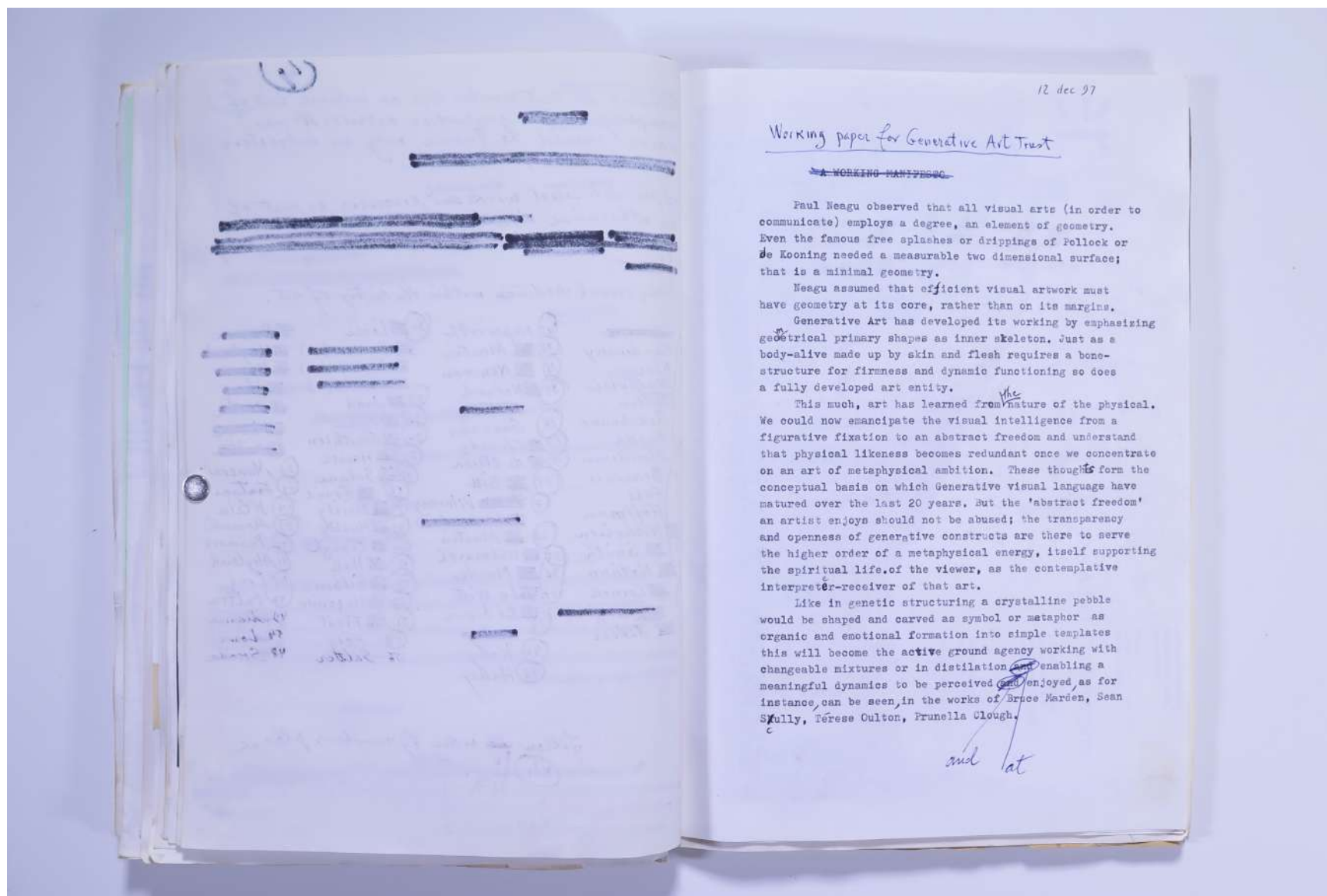
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# PNE 86.071



Today we are surrounded by ~~the~~ nihilism as in the most reductive of minimalist art or by the perverted logic of a subversive conceptualism (Duchamp, Warhol, Koons) as it exhibits not so much an art but a culture of deceit and sensationalism, this should not concern us, we see it as sordid regression.

Rather we learn from Cezanne's colours vibrating; these patches of animated spirit and struggle; the plasticity of delectable dash against that interstitial geo-texture, a dazzling agitation palpating across the breath of a canvas; that tangible membrane illuminated with ~~discreet~~ toil.

What has good generative feel, encourages a deeper viewing, a denser, more weightier attraction, a report and a potential relationship that could never happen in the front of pop-art, op-art or any other surface pushed as superbrat virtual fluency.

Generative Art Trust provides here an inclusive list of exemplary Generative artists. Names which should be taken only as indicative of pre-dedicated works and processes as part of an otherwise rich, visual tradition within the history of art.

- |                     |                          |          |                   |
|---------------------|--------------------------|----------|-------------------|
| Kandinsky           | Newman                   | Snelson  | Halley            |
| Klee                | Cornell                  | Pasmore  | Hall              |
| Malevich            | Gonzales                 | Martin   | Frost             |
| Tatlin              | de Oteiza                | Judd     | Gibbons           |
| Rodchenko           | Albers                   | De Maria | <del>Fluxus</del> |
| <del>Malevich</del> | Manzoni                  | Wilmarth | Hugonin           |
| DeLaunay            | Pontesca                 | Marden   | Grand             |
| Mondrian            | Soranci                  | Le Witt  |                   |
| Bunousi             | Klein                    | Serra    |                   |
| Gabo                | Bill                     | Noland   |                   |
| Hofmann             | <del>Wassily</del> Hesse | Clough   |                   |
| Nicholson           | Smithson                 | Hoyland  |                   |
| Smith               | Martin                   | Kelly    |                   |
| Rothko              | Chillida                 | Huxley   |                   |
| Hopworth            | Loose                    | Kirily   |                   |
| Seinhardt           | Herbin                   | Solana   |                   |
|                     | Honegger                 | Long     |                   |
|                     |                          | Culton   |                   |

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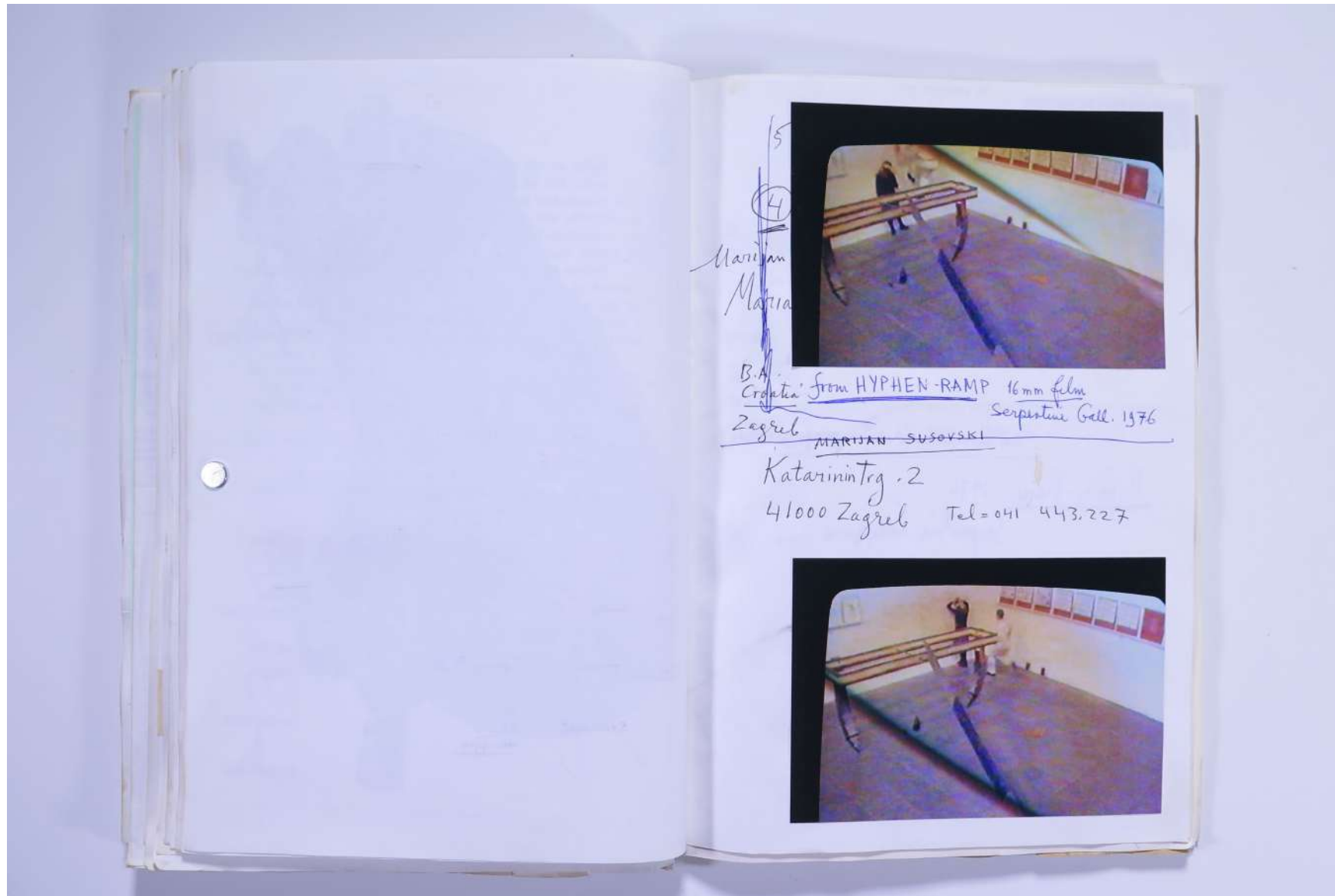
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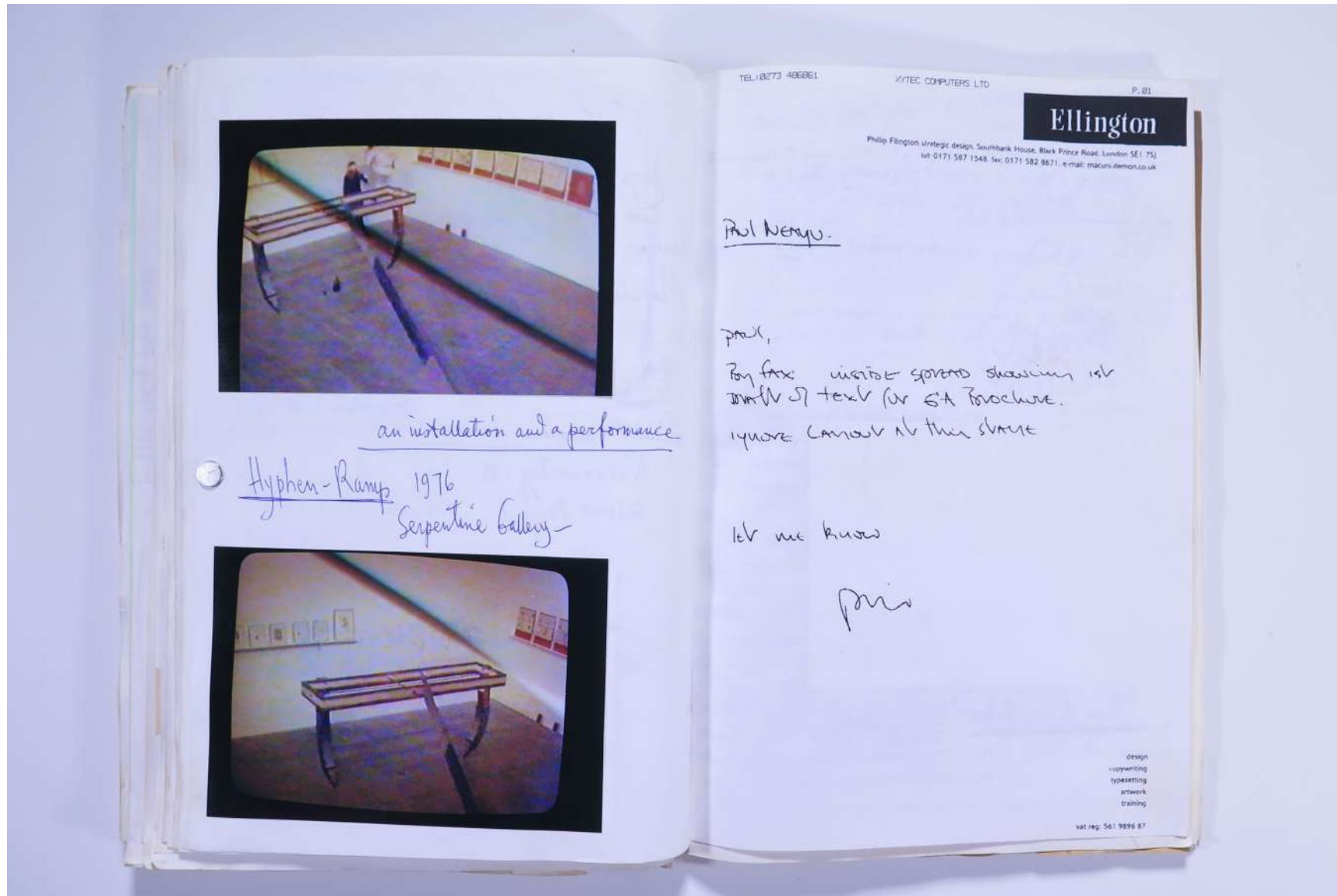


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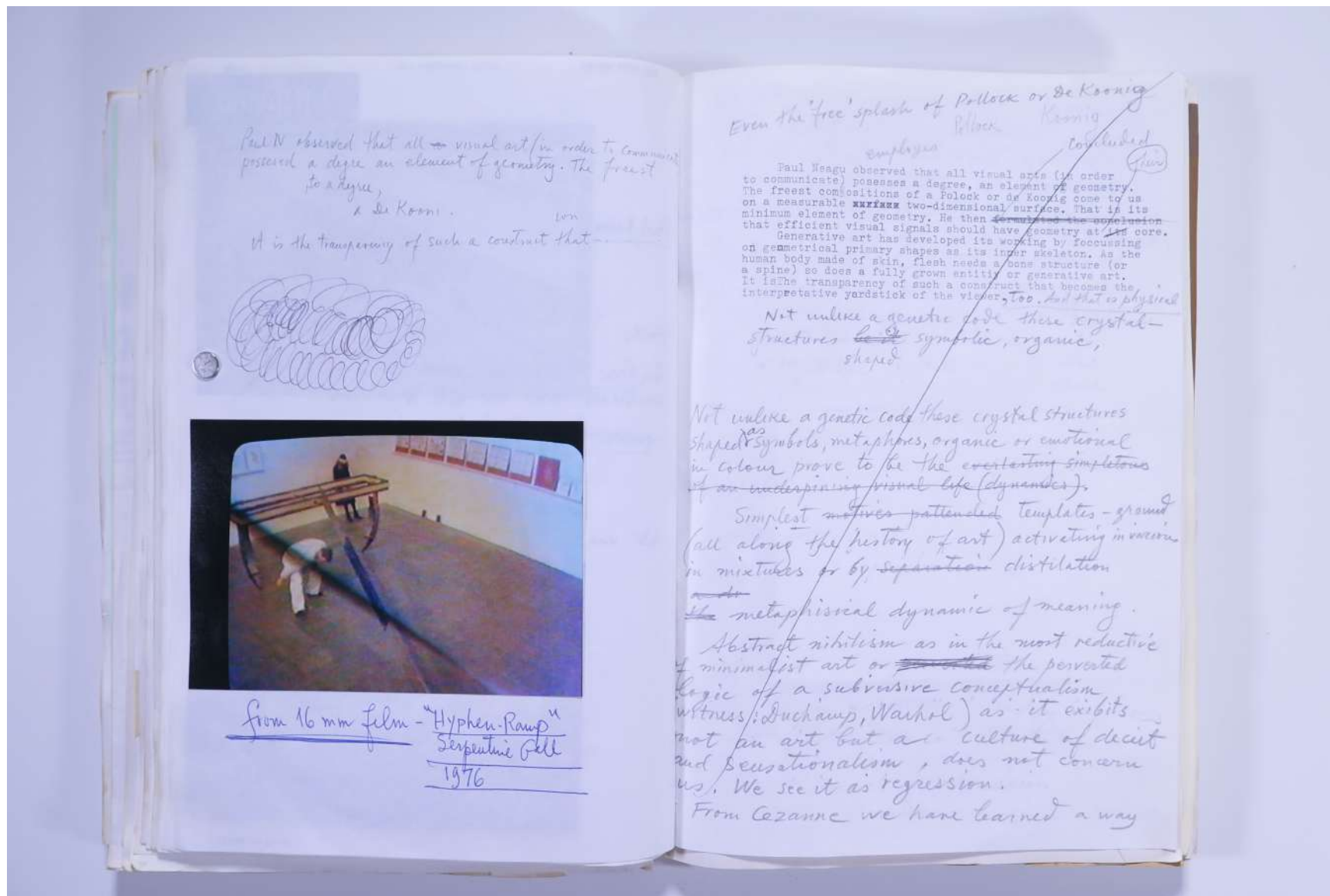
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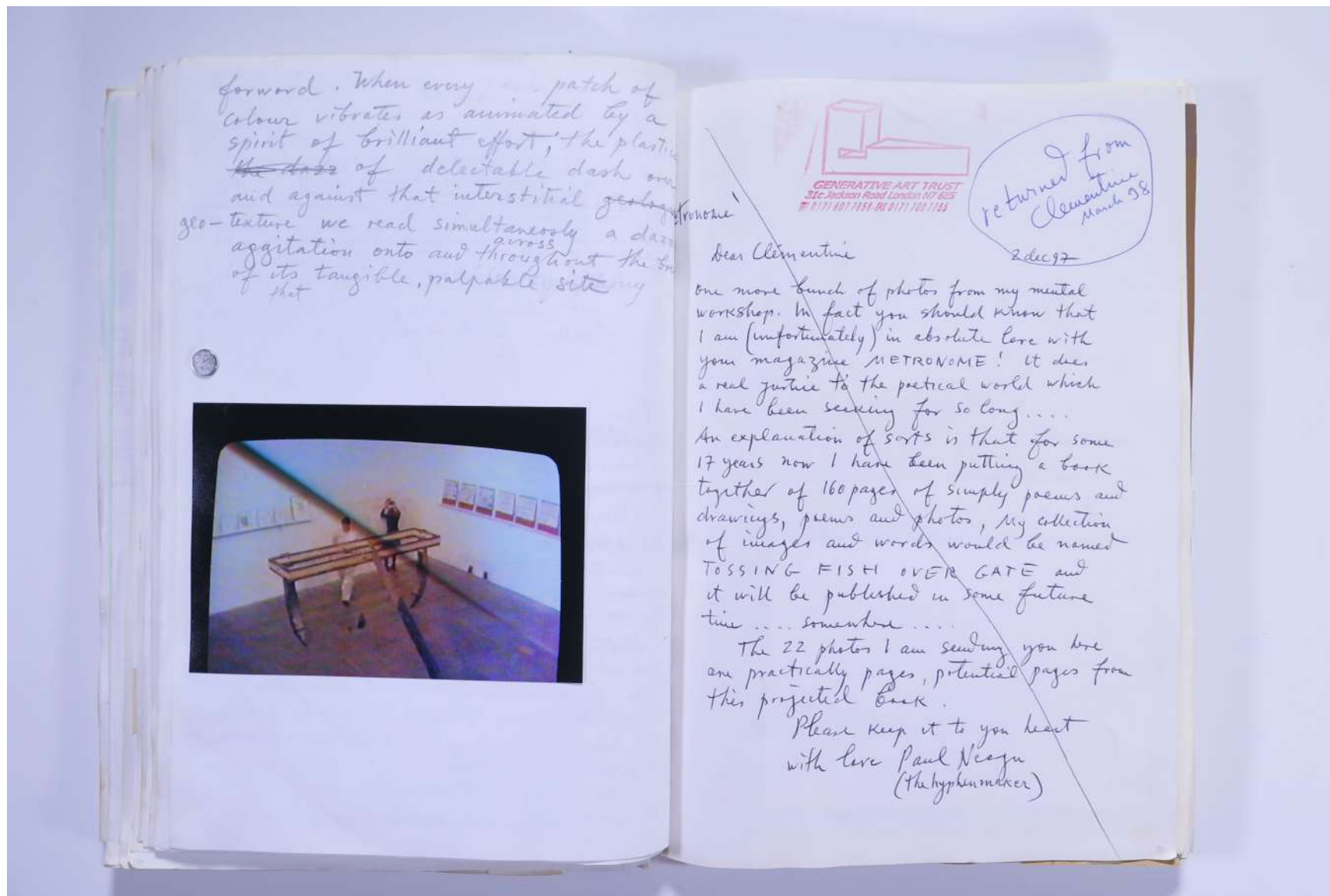
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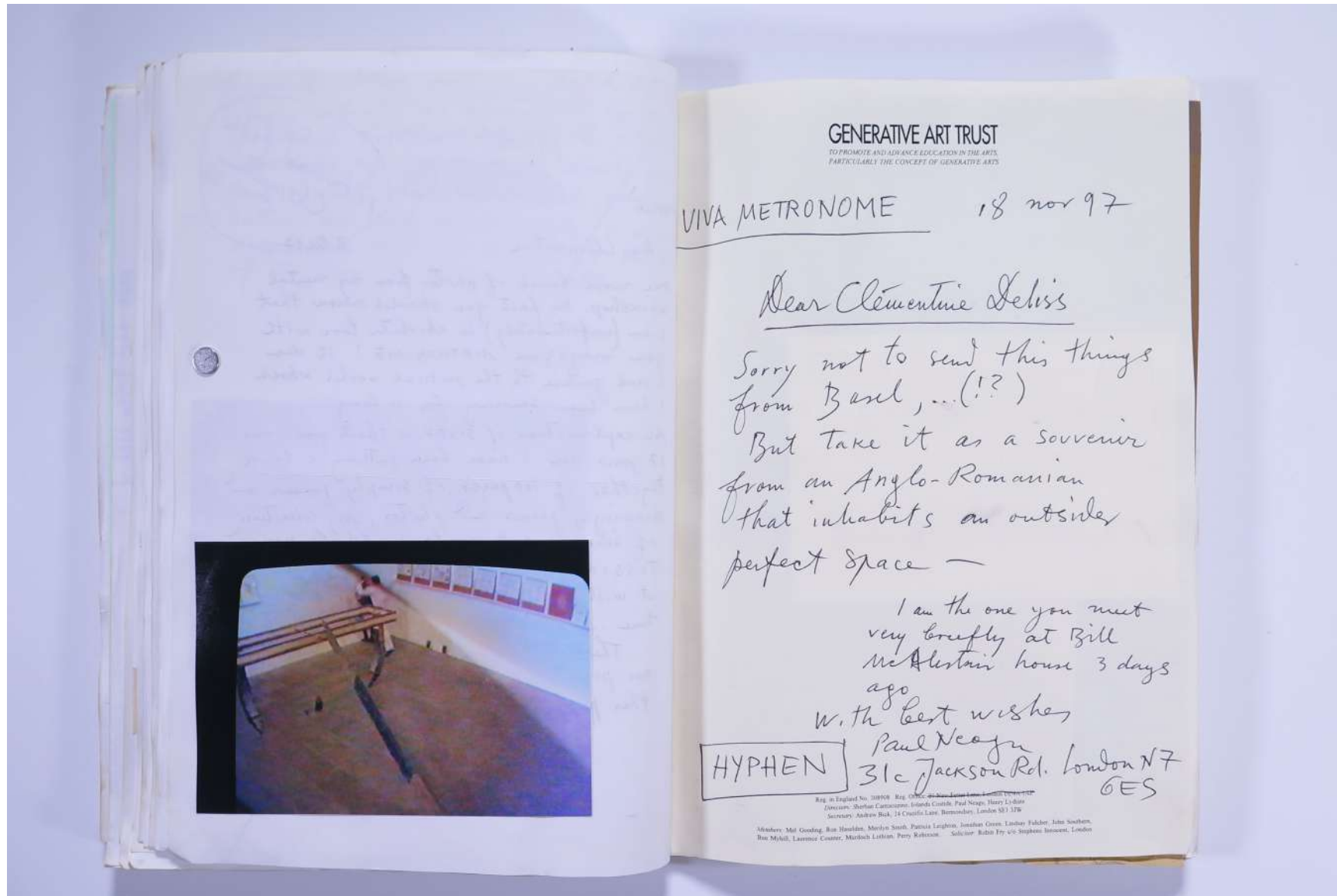
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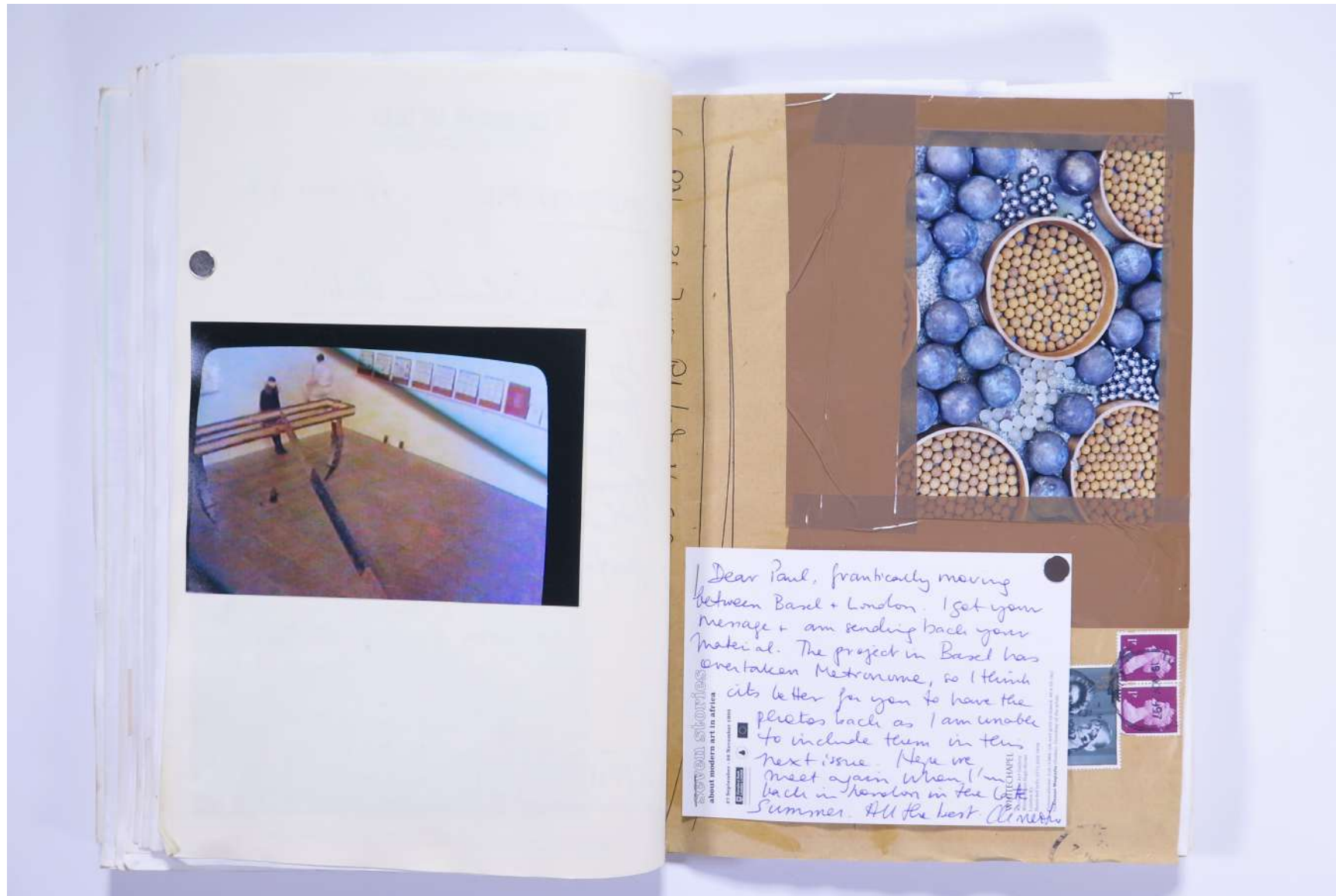
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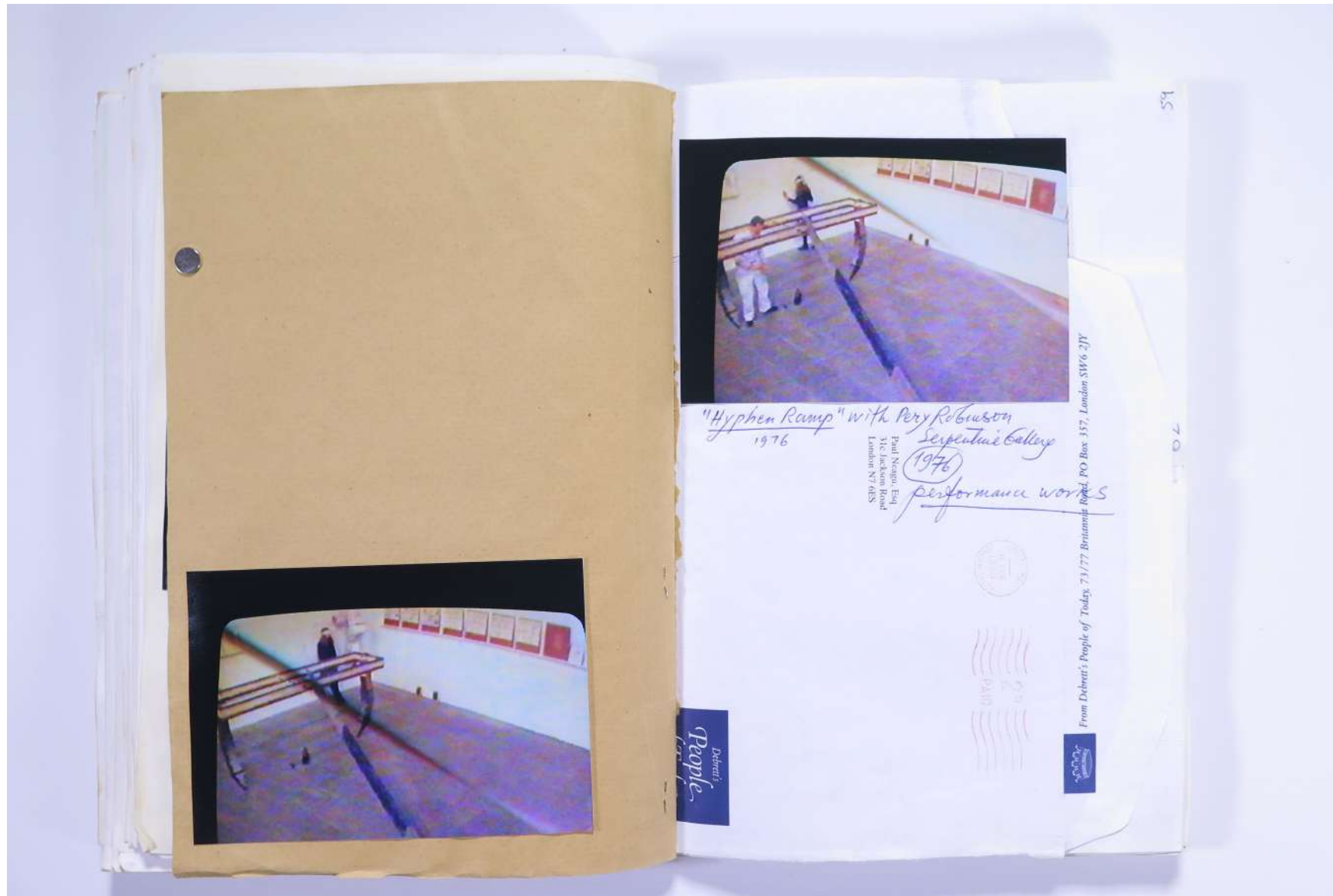
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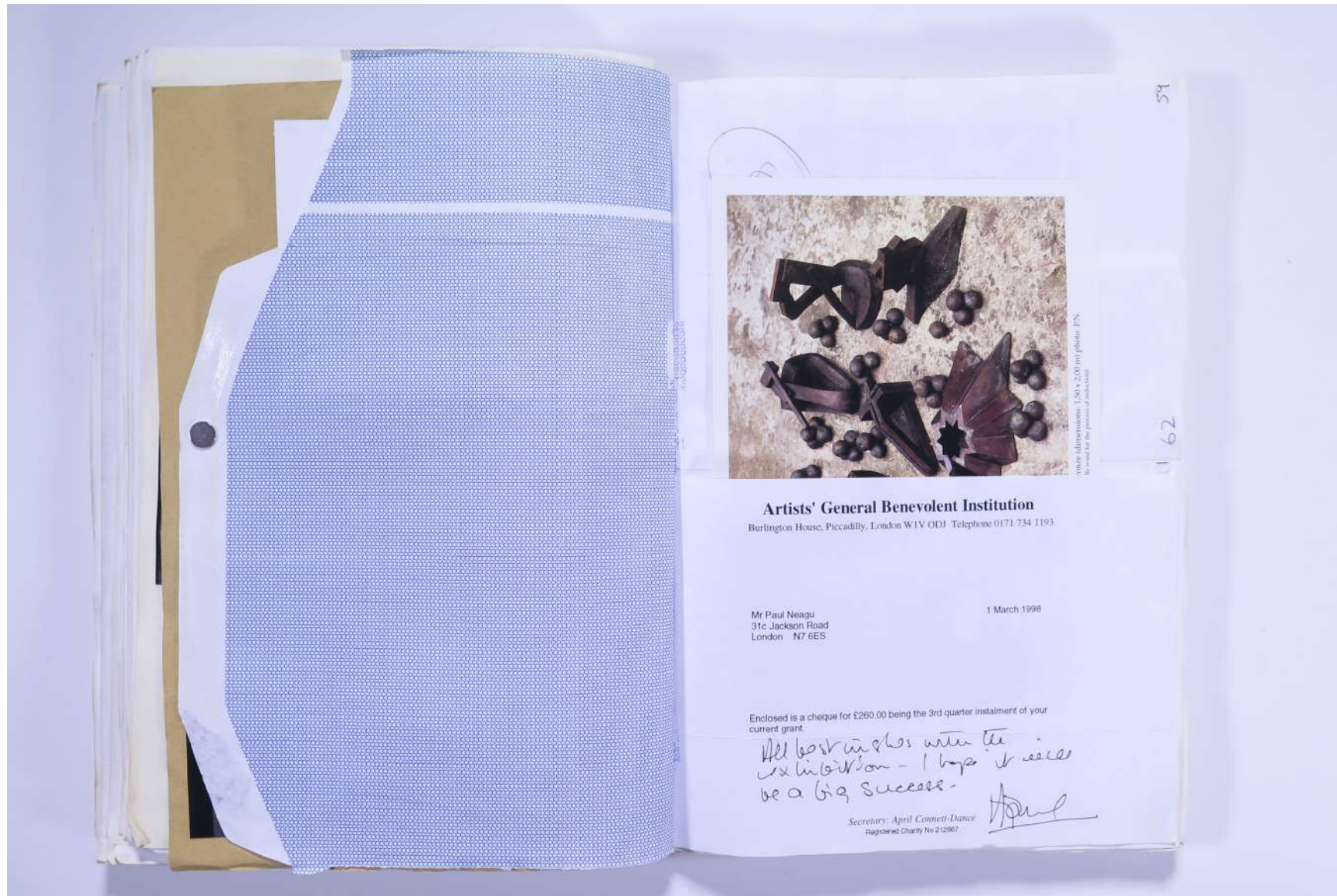
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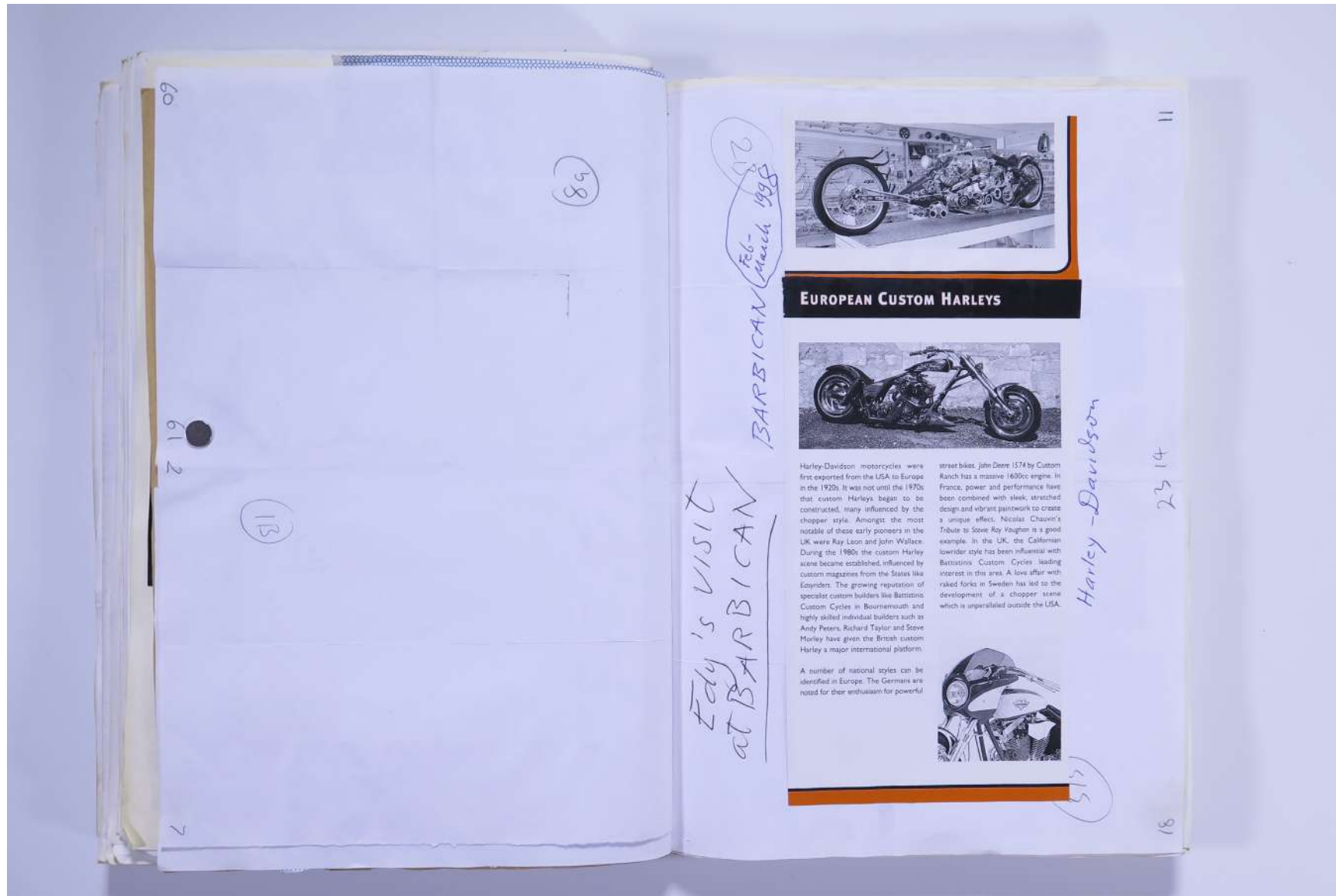
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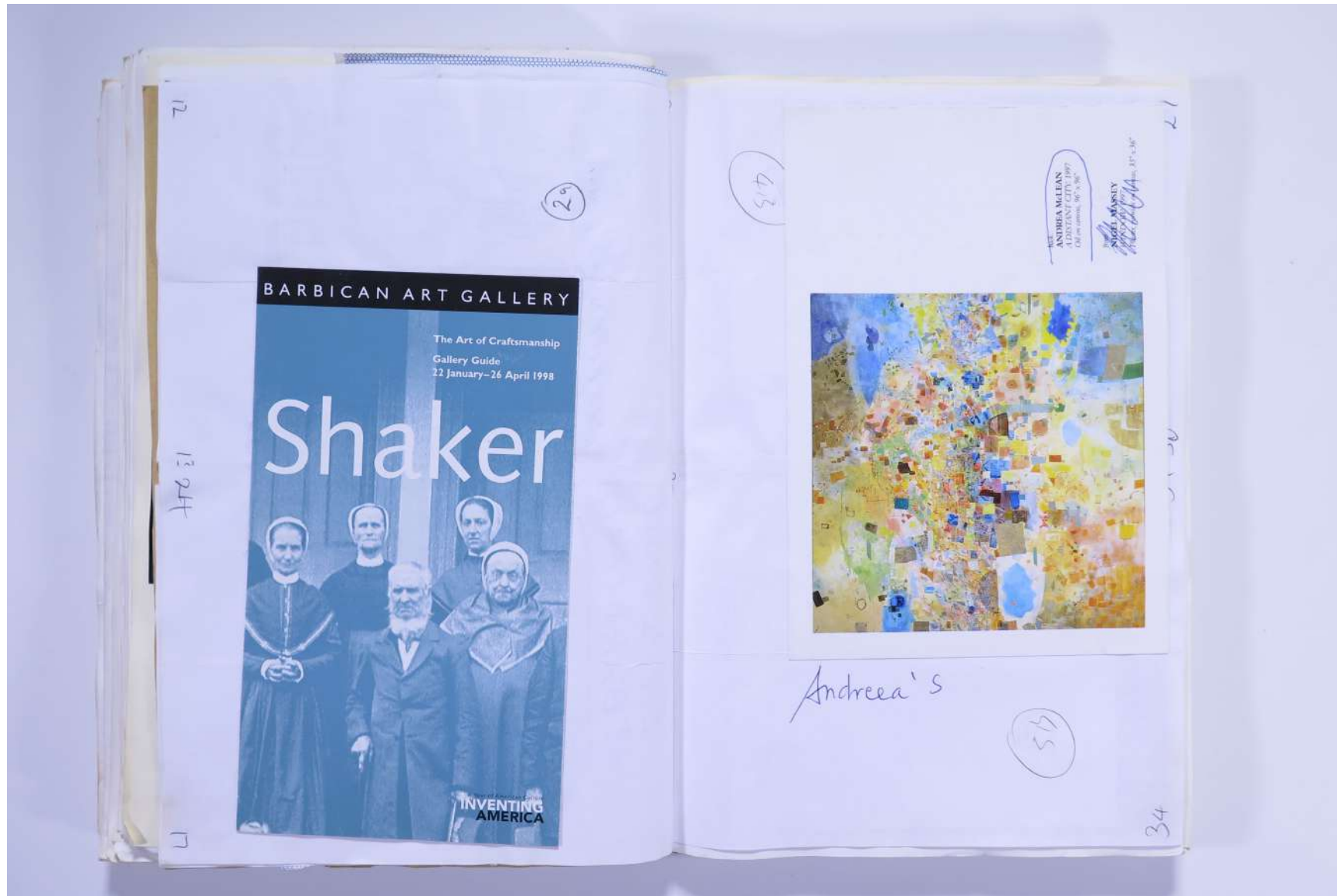
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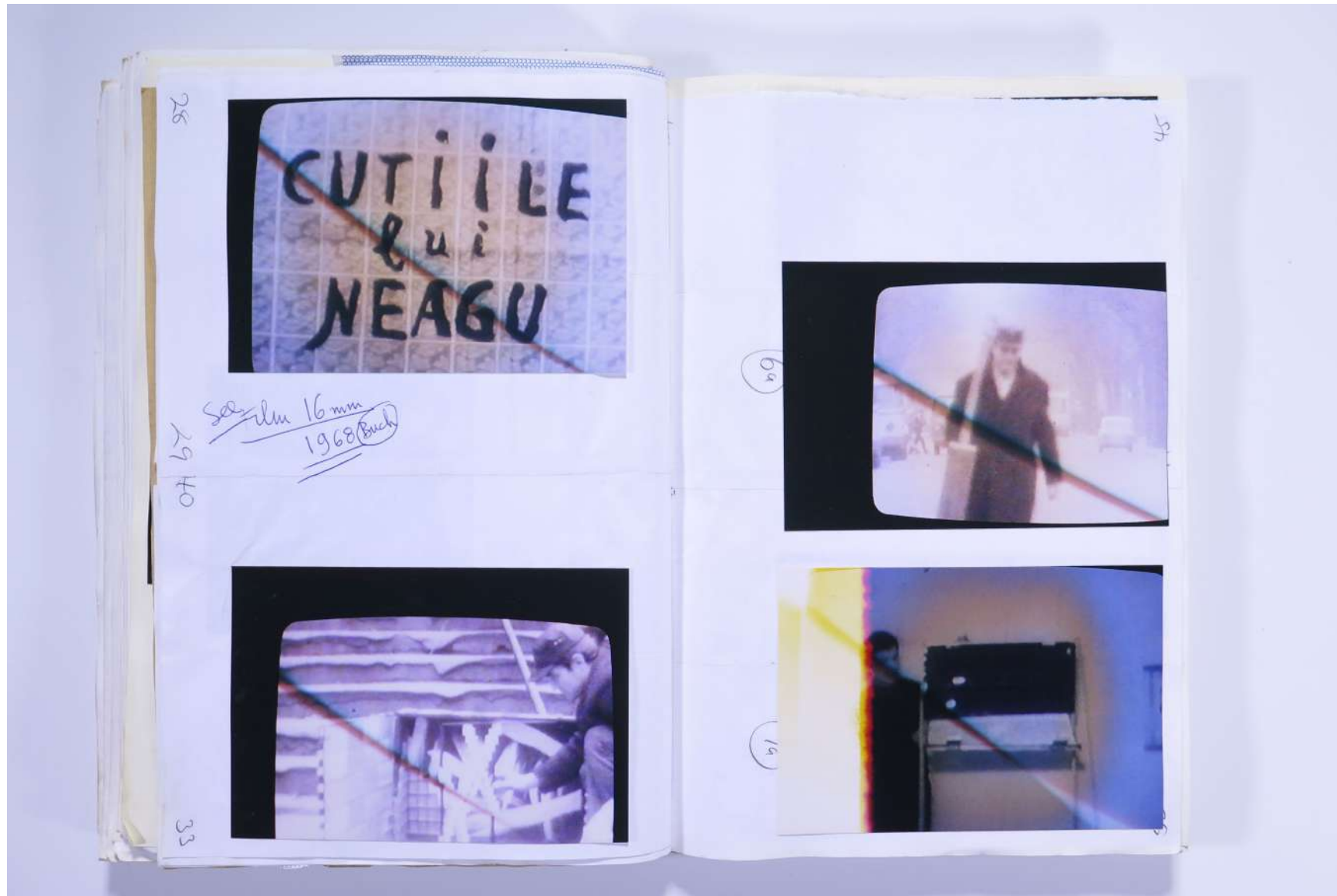
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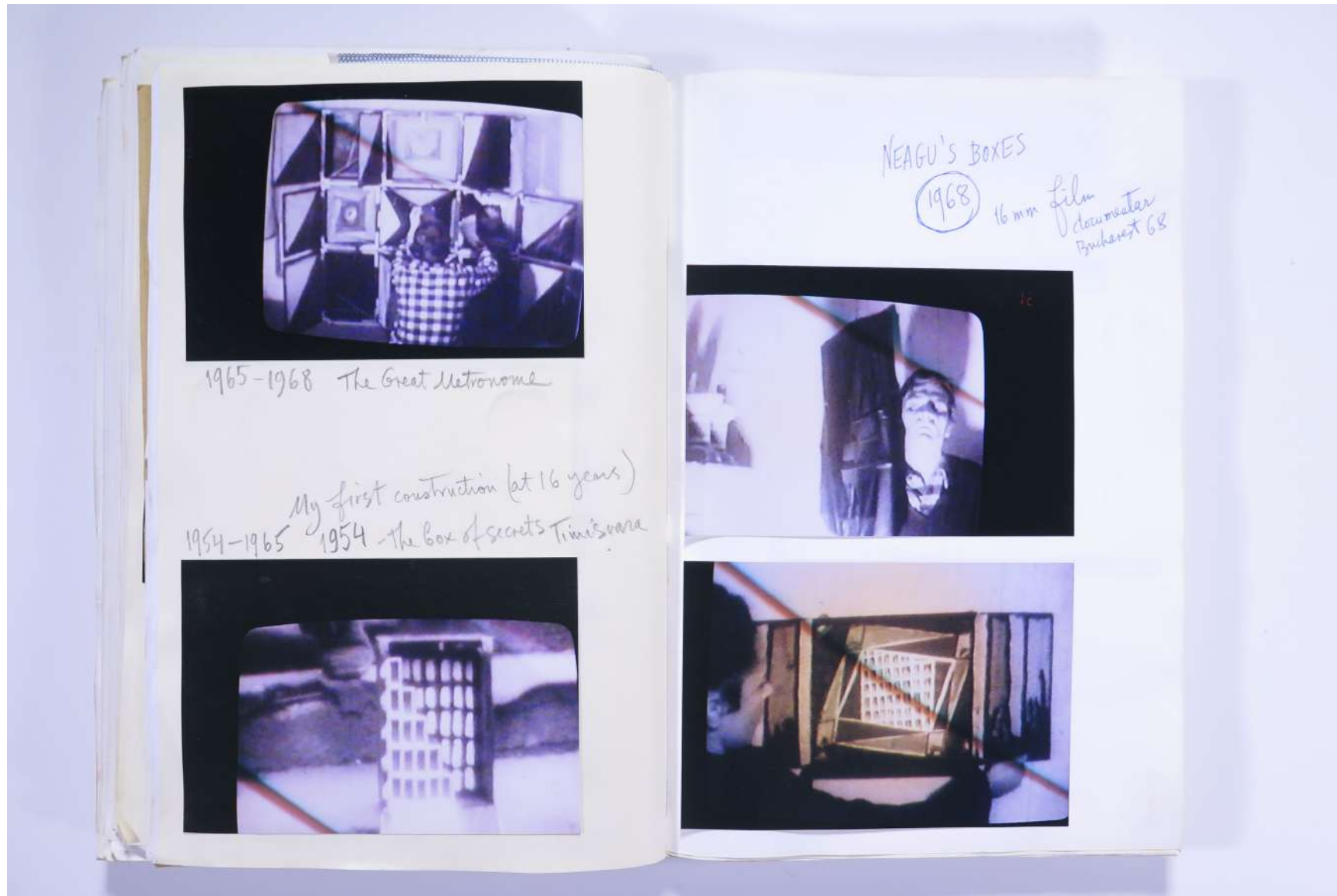
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Robert Hughes; "Works of art speak in a complicated way of relationships, hints, uncertainties, and contradictions. They do not force meanings on their audience; meaning emerges, adds up, unfolds from the imagined centres. ... a work of art takes one through the process of discovering meaning."



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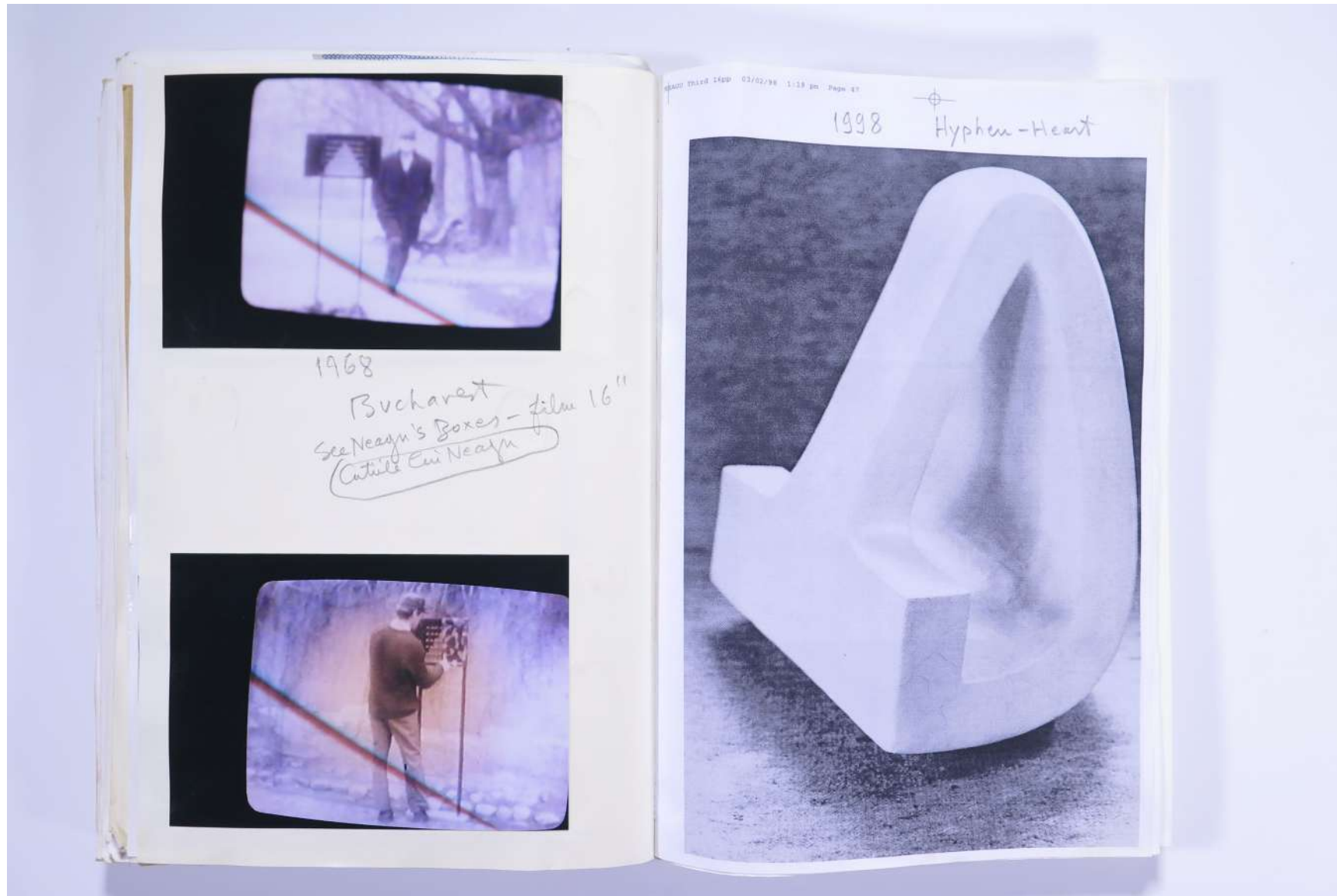
Members: M.J. Gooch; Ravi Handberg; Marilyn Swift; Patricia Leighton; Jonathan Green; Lindsay Fisher; John Suttam;  
Ben Myhill; Laurence Cramer; Murdoch Lettice; Perry Robinson. "Artists": Robin Fry c/o Stephen Jensen; London

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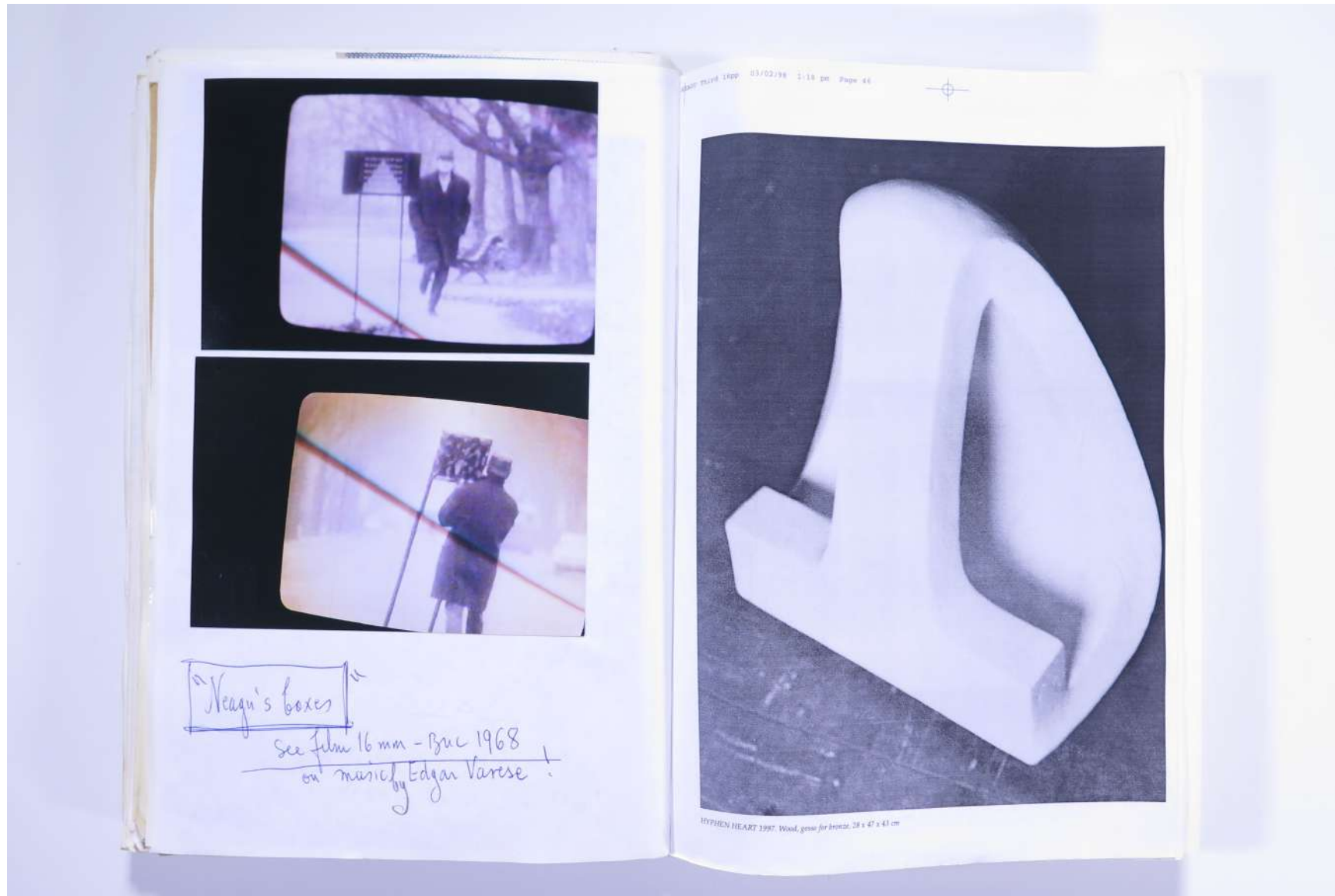


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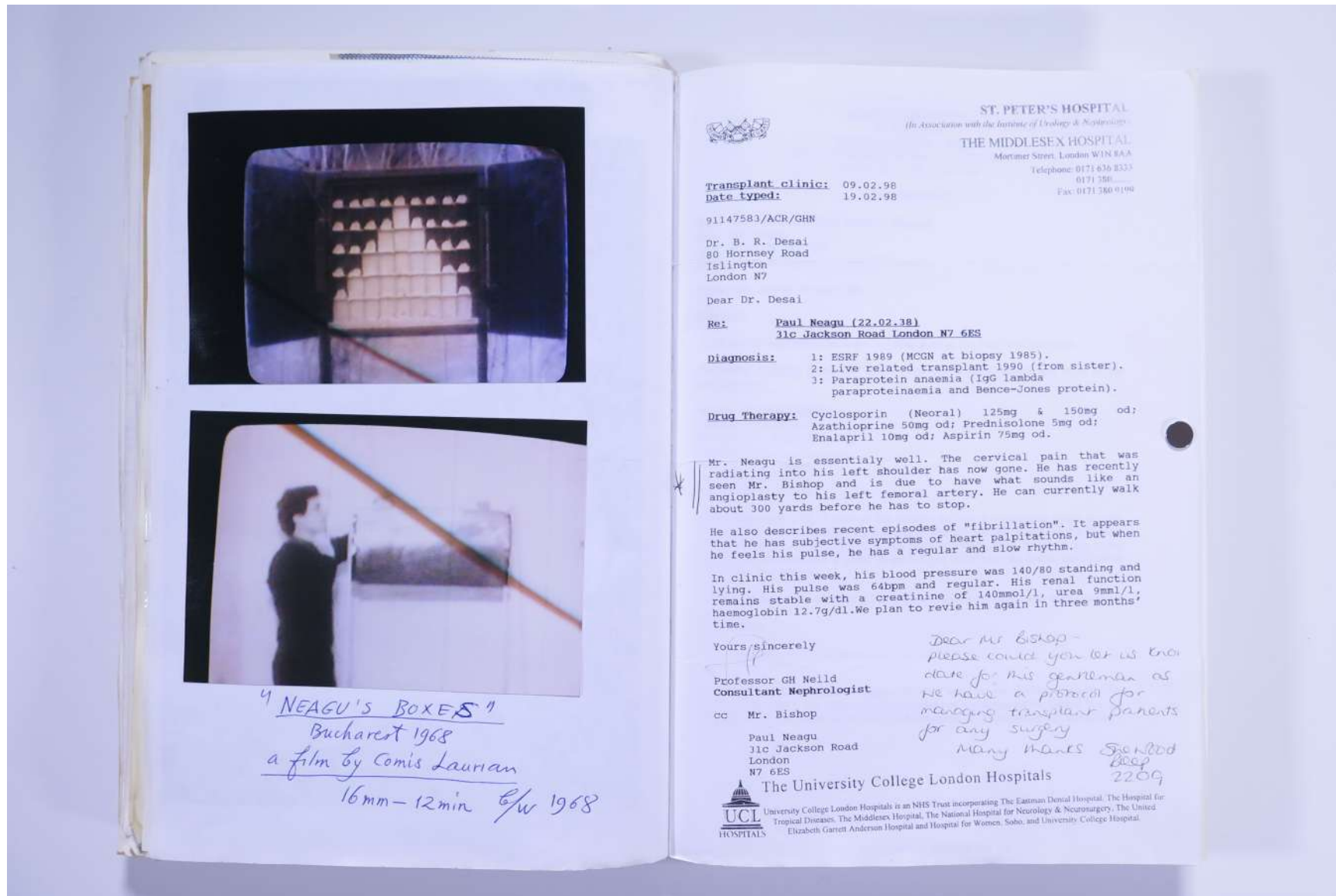
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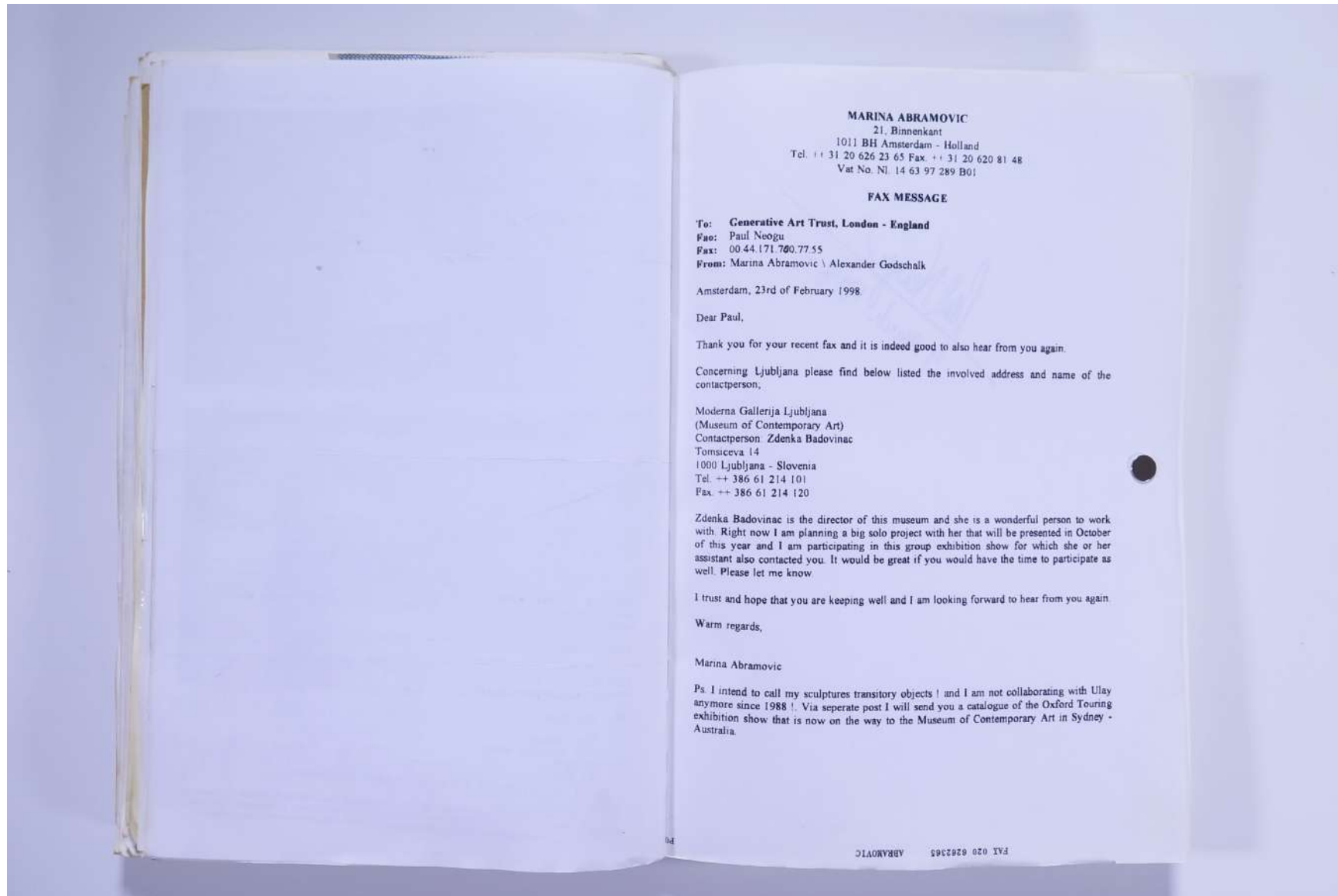
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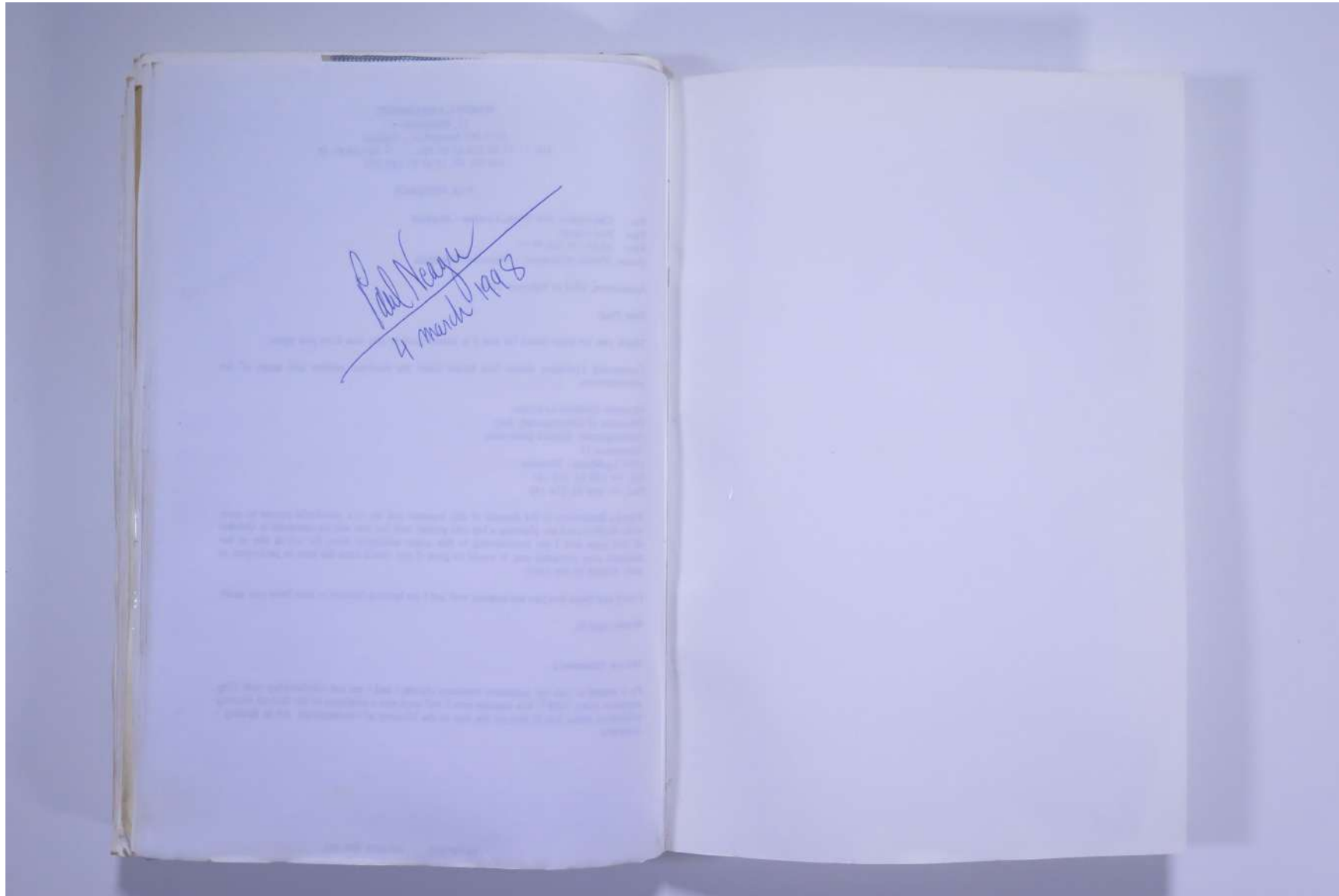
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