

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.001



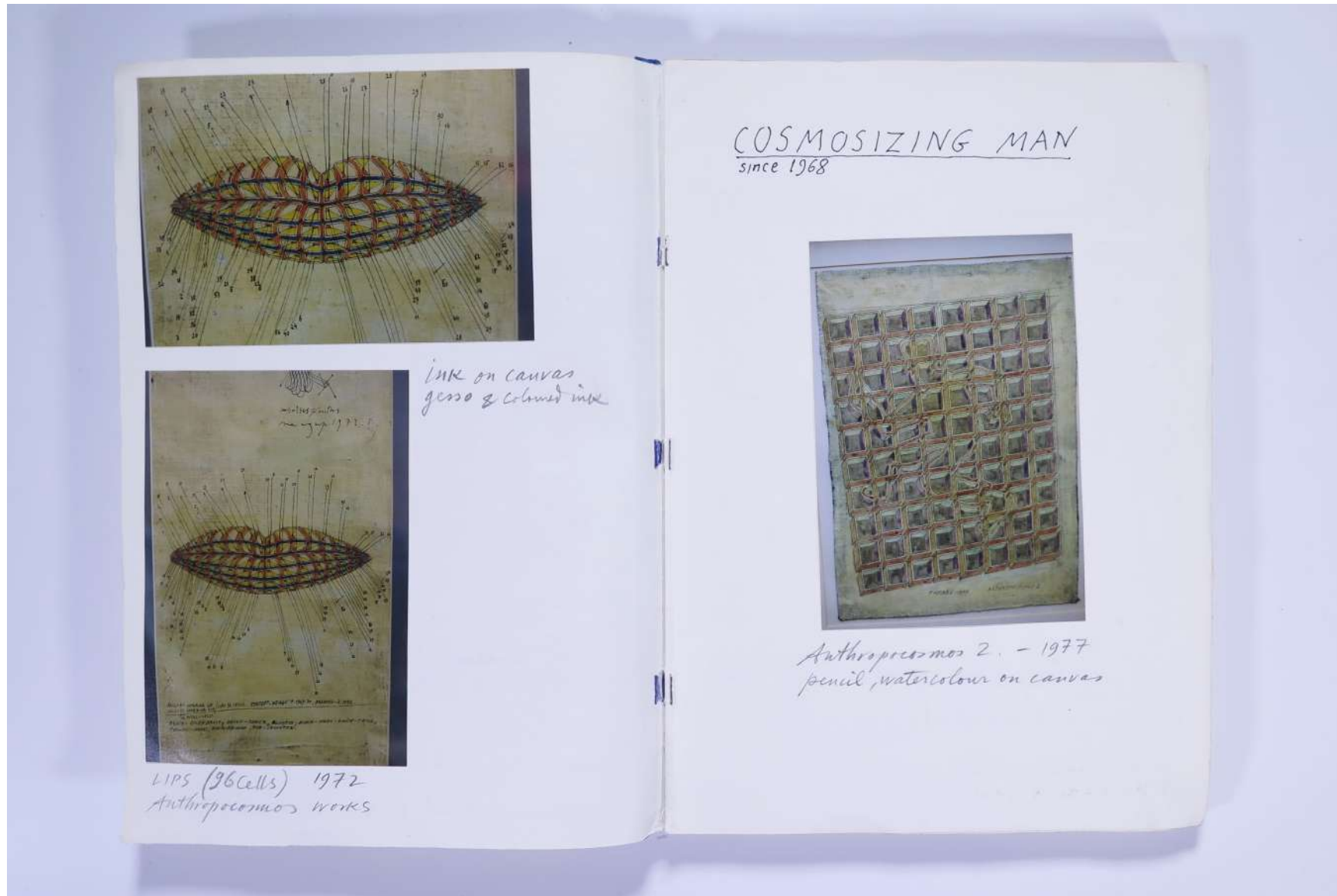
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.002



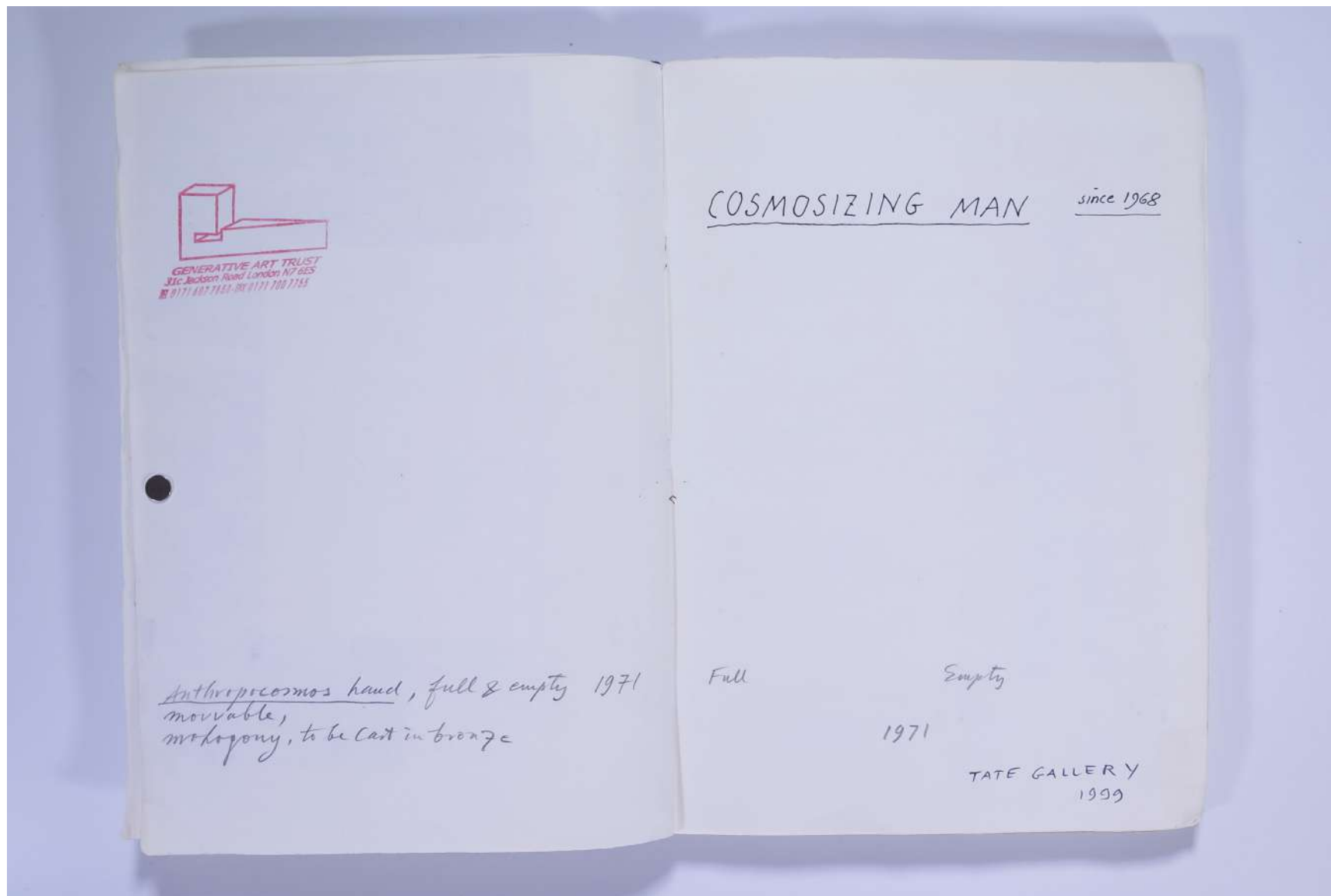
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.003



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

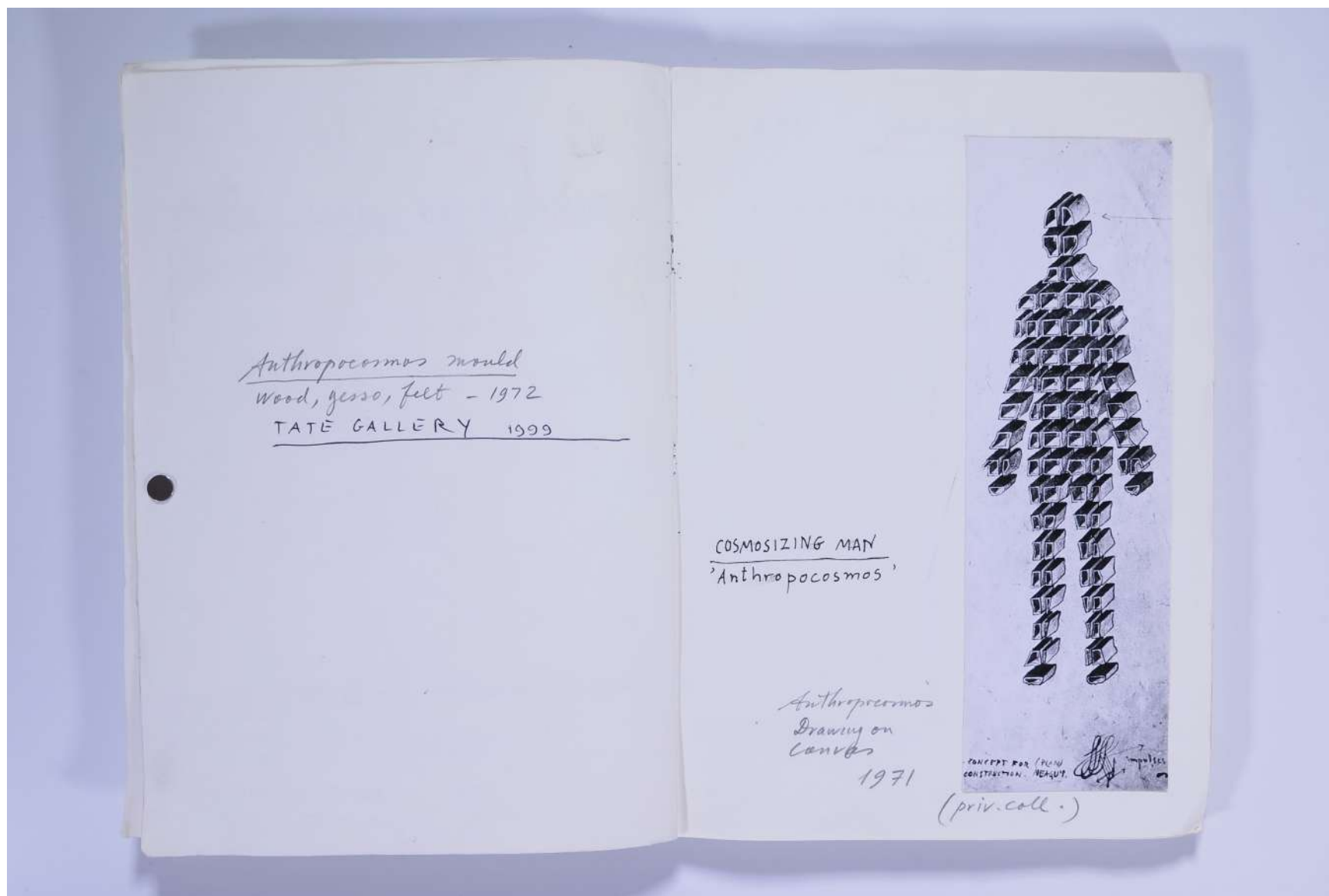
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.004



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

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.005



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

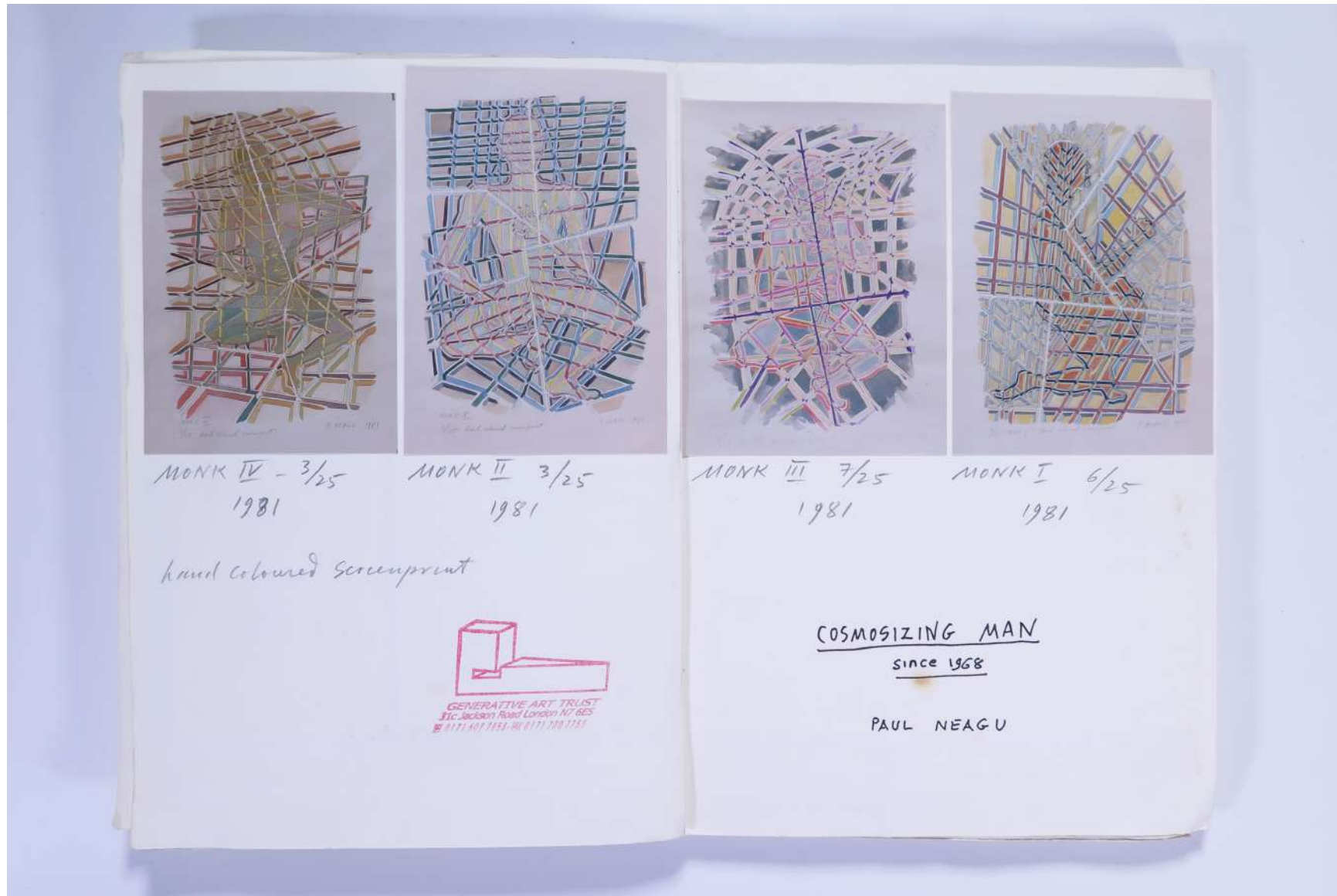
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.006



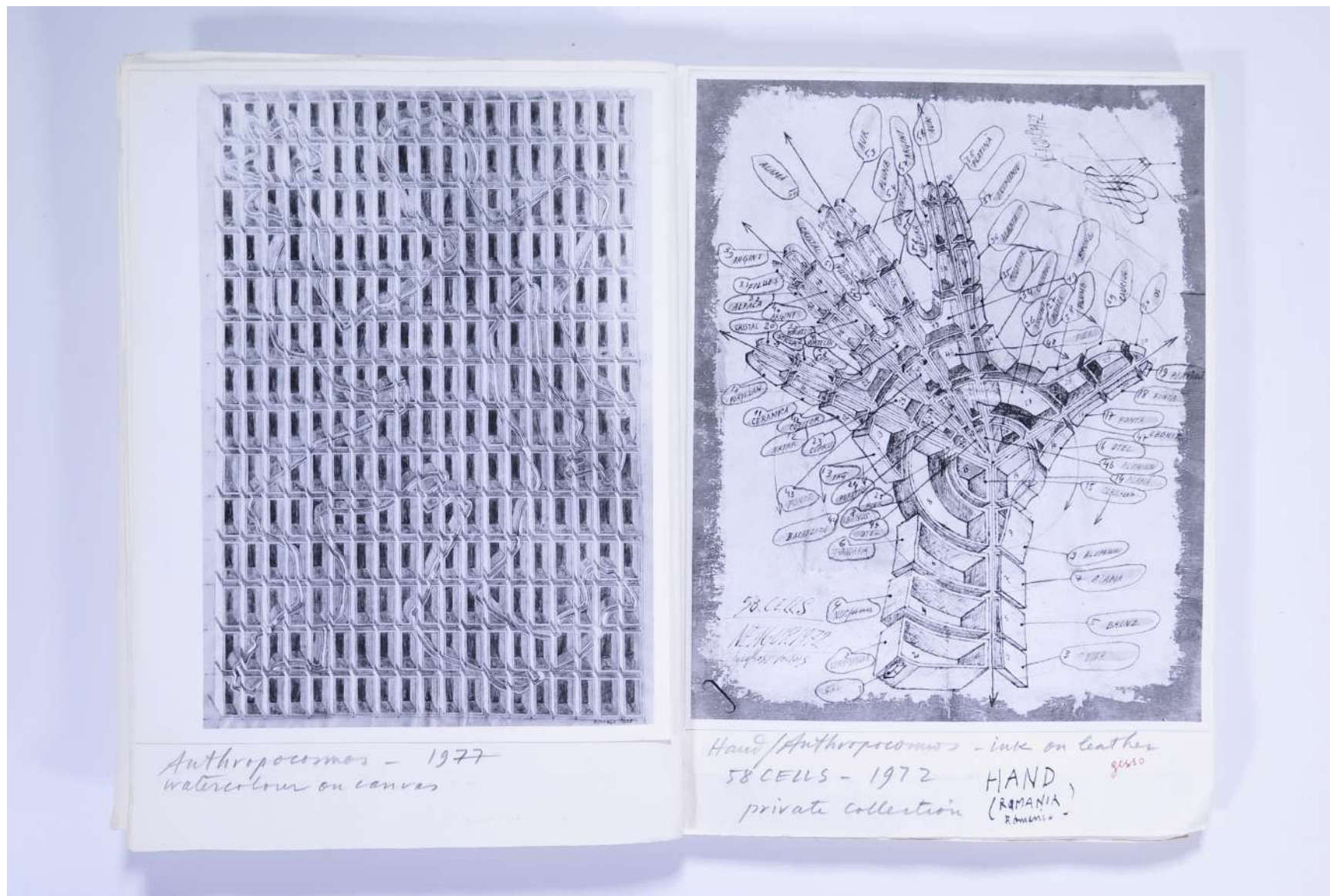
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.007



*Anthropocosmos - 1977
watercolour on canvas*

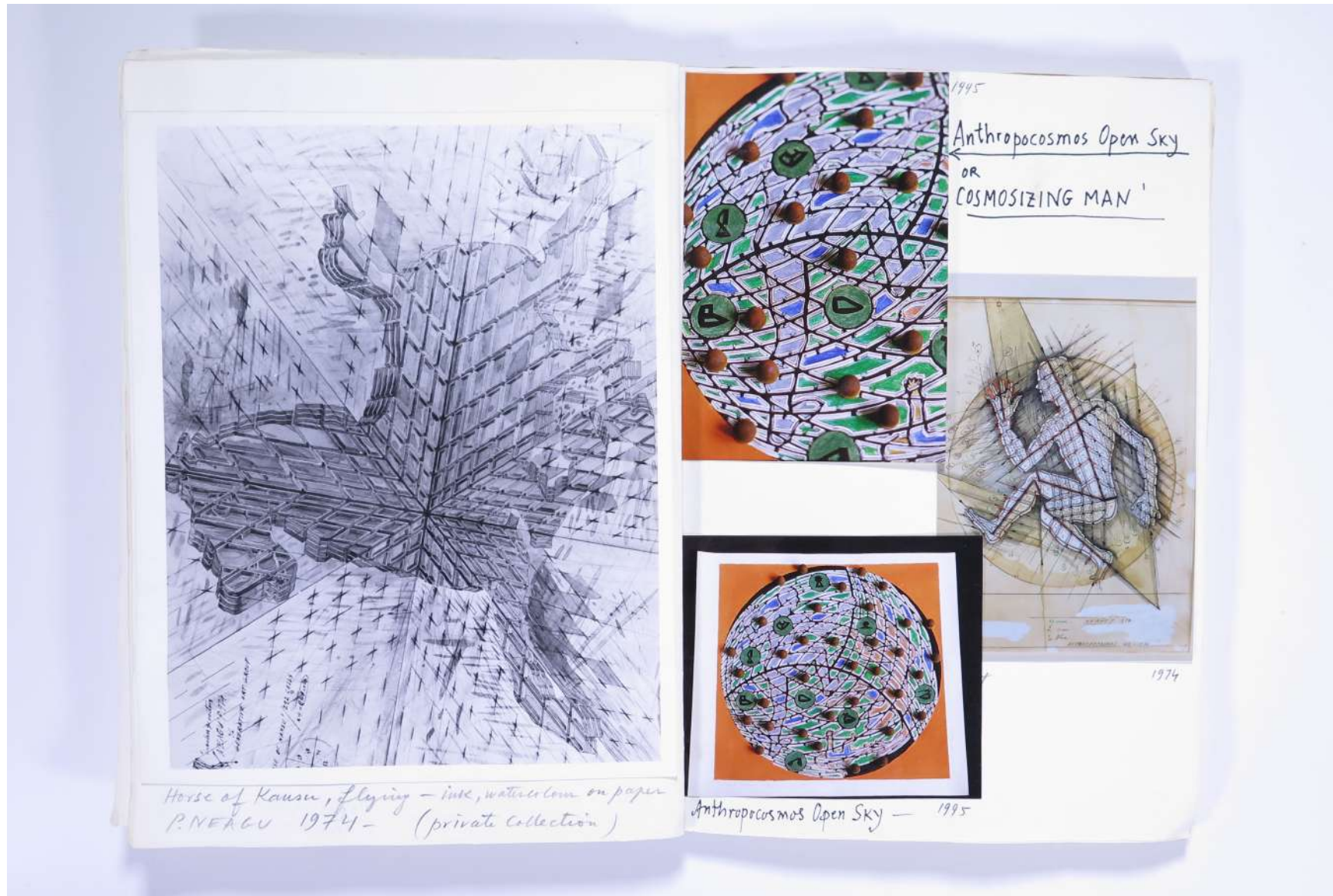
*Hand/Anthropocosmos - ink on leather
58 CELLS - 1972 - HAND
private collection (ROMANIA)
gesso*

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.008



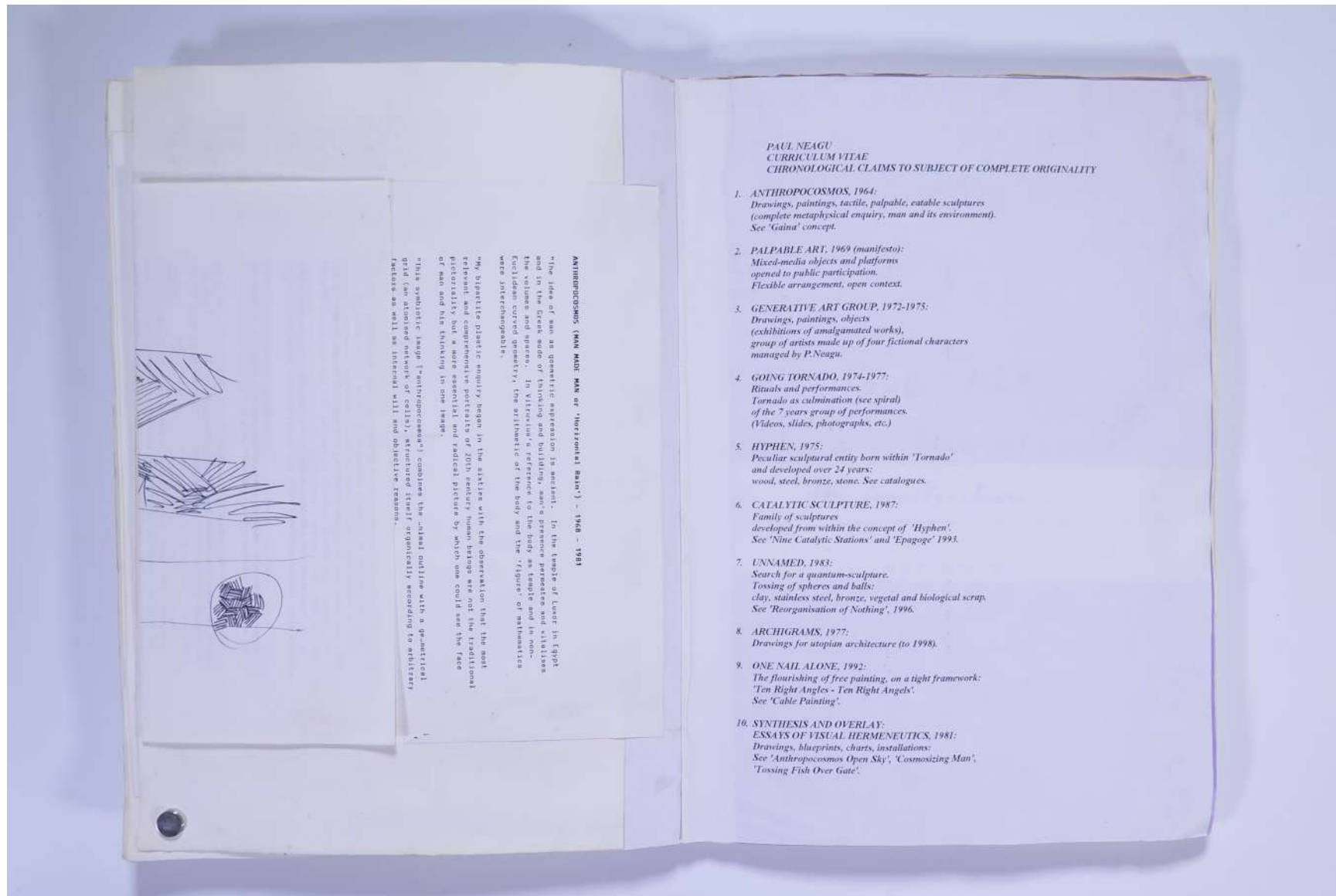
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**. For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.009



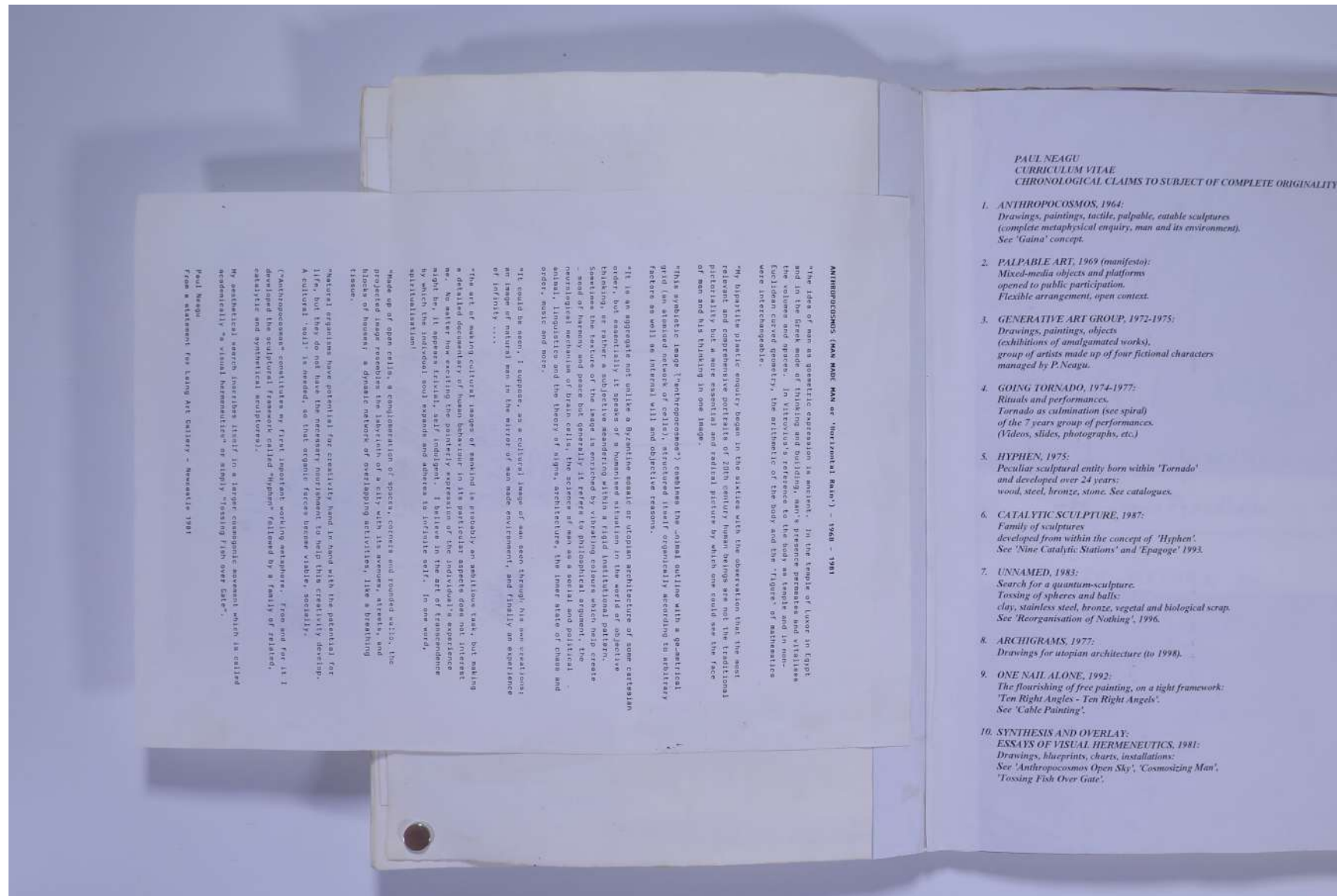
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.

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

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.
PNE 91.010



PAUL NEAGU
CURRICULUM VITAE
CHRONOLOGICAL CLAIMS TO SUBJECT OF COMPLETE ORIGINALITY

1. **ANTHROPOCOSMOS, 1964:**
Drawings, paintings, tactile, palpable, eatable sculptures
(complete metaphysical enquiry, man and its environment).
See 'Gaiata' concept.
2. **PALPABLE ART, 1969 (manifesto):**
Mixed-media objects and platforms
opened to public participation.
Flexible arrangement, open context.
3. **GENERATIVE ART GROUP, 1972-1975:**
Drawings, paintings, objects
(exhibitions of amalgamated works),
group of artists made up of four fictional characters
managed by P. Neagu.
4. **GOING TORNADO, 1974-1977:**
Rituals and performances.
Tornado as culmination (see spiral)
of the 7 years group of performances.
(Videos, slides, photographs, etc.)
5. **HYPHEN, 1975:**
Peculiar sculptural entity born within 'Tornado'
and developed over 24 years:
wood, steel, bronze, stone. See catalogues.
6. **CATALYTIC SCULPTURE, 1987:**
Family of sculptures
developed from within the concept of 'Hyphen'.
See 'Nine Catalytic Stations' and 'Epagoge' 1993.
7. **UNNAMED, 1983:**
Search for a quantum-sculpture.
Tossing of spheres and balls:
clay, stainless steel, bronze, vegetal and biological scrap.
See 'Reorganisation of Nothing', 1996.
8. **ARCHIGRAMS, 1977:**
Drawings for utopian architecture (to 1998).
9. **ONE NAIL ALONE, 1992:**
The flourishing of free painting, on a tight framework:
'Ten Right Angles - Ten Right Angels.'
See 'Cable Painting'.
10. **SYNTHESIS AND OVERLAY:**
ESSAYS OF VISUAL HERMENEUTICS, 1981:
Drawings, blueprints, charts, installations:
See 'Anthropocosmos Open Sky', 'Cosmosizing Man',
'Tossing Fish Over Gate'.

ANTHROPOCOSMOS (MAN MADE MAN or 'HORIZONTAL BRAIN') - 1968 - 1981

"The idea of man as genetic expression is ancient. In the temple of labor in Egypt and in the Greek mode of thinking and building, man's presence permeates and vitalises the volumes and appears. In Vitruvius's reference to the body as temple and in non-Euclidean curved geometry, the arithmetic of the body and the 'figure' of mathematics were interchangeable."

"My bipartite (plastic) enquiry began in the sixties with the observation that the most relevant and comprehensive societal acts of 20th century human beings are not the traditional preferentially but a more essential and radical history by which one could see the face of man and his thinking in one image."

"This synthetic leap ('anthropogenesis') combines the axial decline with a quantitative grid (on standard meters or cells), signified itself originally according to arbitrary factors as well as internal will and objective reasons."

"It is an approach not unlike a Cartesian matrix or utopian architecture of some cartesian order, but essentially it opens of a homotopic situation in the world of objective thinking or rather a subjective wandering within a rigid institutional pattern. Sometimes the texture of the image is enriched by vibrating colors which map create - a sort of harmony and sense but generally it refers to philosophical argument, the neurological mechanism of brain cells, the science of man as a social and political animal, linguistics and the theory of signs, architecture, the inner state of chaos and order, music and more."

"It could be seen, I suppose, as a cultural image of man seen through his own reactions in a range of natural man in the mirror of man made environment, and finally an experience of infinity...."

"The art of making cultural images of mankind is probably an unattainable task, but making a detailed documentary of human behaviour in its particular aspects does not interest me. No matter how exciting the perfectly expression of the individual's experience might be, it appears trivial, self indulgent. I believe in the art of transcendence by which the individual soon transcends and adheres to infinite self. In one word, *antropocosmos!*"

"Made up of open cells, a conglomeration of spectra, concrete and founded walls, the projected image resembles the labyrinth of a city with its towers, streets, and kinds of houses; a dynamic network of overlapping activities, like a branching tissue."

"Natural organisms have potential for creativity but are bound with the potential for life, but they do not have the necessary motivation to help this creativity develop. A cultural 'wall' is needed, so that organic forces become viable, socially."

"Anthropocosmos - constitutes an first important working assignment. From now on, as I develop the sculptural framework called 'Hyphen' followed by a family of related, artistic and syncretical sculptures."

My aesthetic search inherits itself in a larger cosmogonic movement which is called academically "a visual hermeneutic" or simply "tossing fish over gate".

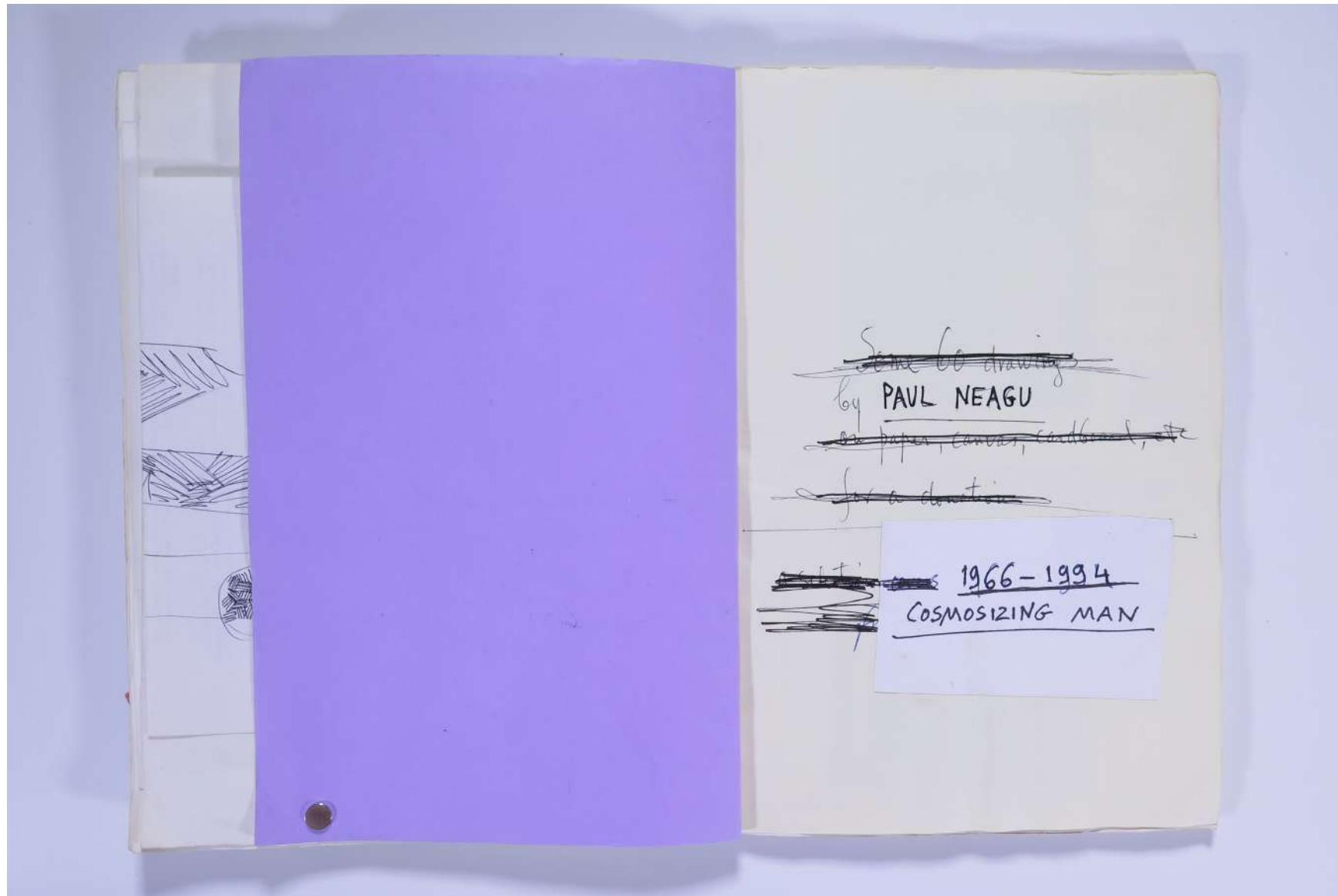
Paul Neagu
From a statement for Long Art Gallery - Newcastle 1981

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.011



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

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.012



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

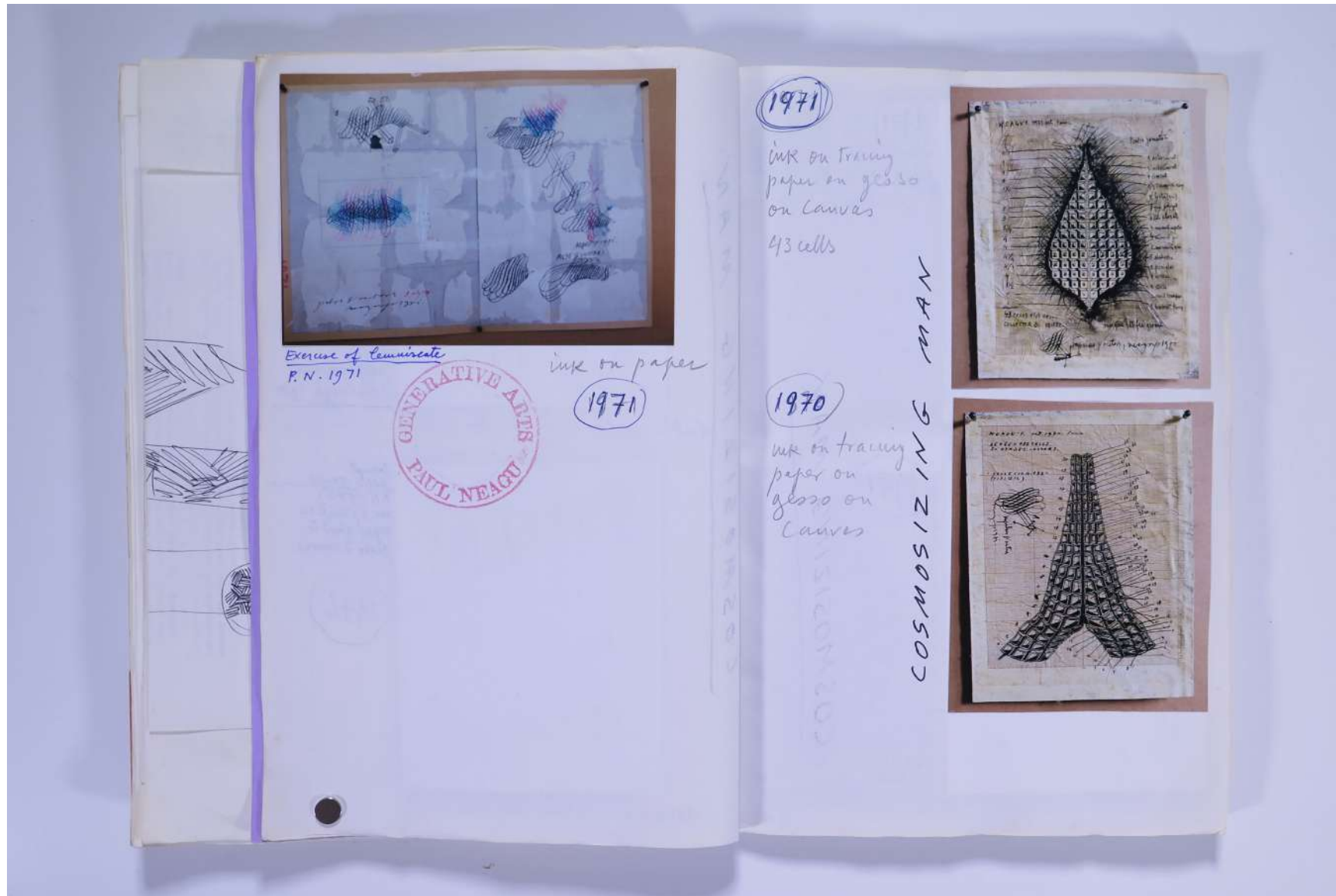
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.013



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

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.014



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

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.015



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

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.016



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

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.017



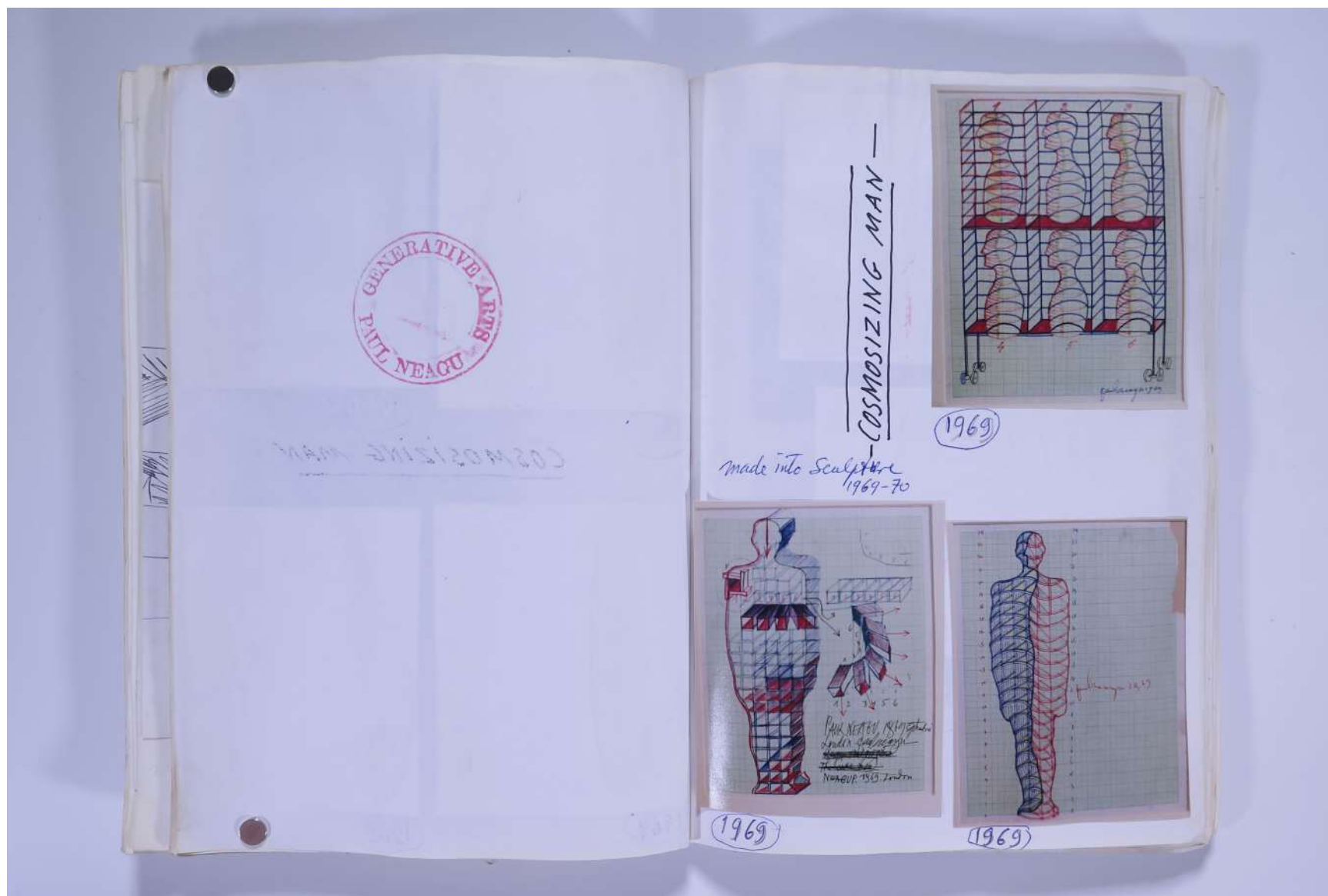
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.018



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

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.019



PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.020



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

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.021



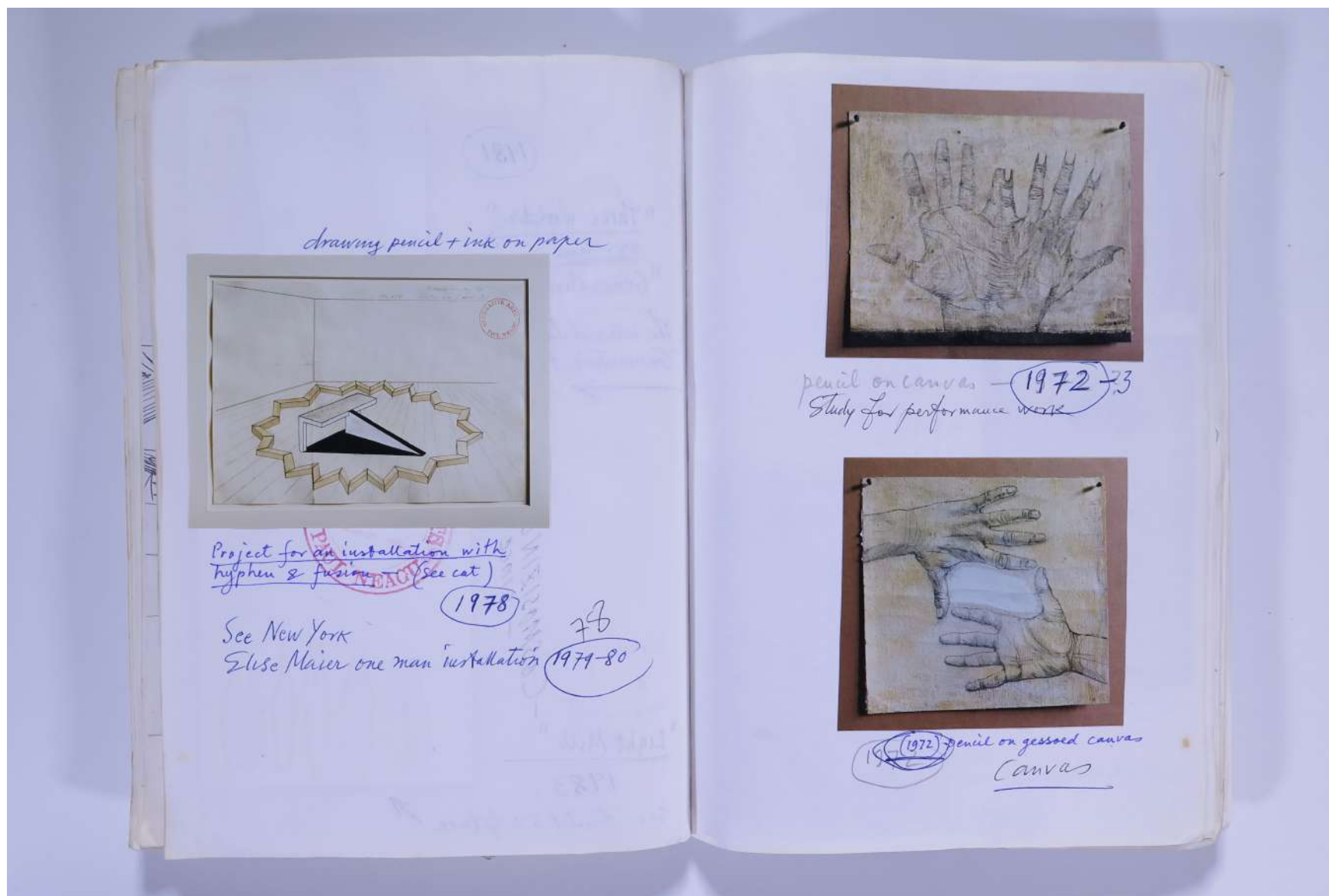
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.022



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

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.023



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

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.024



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

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

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.025



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

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.026



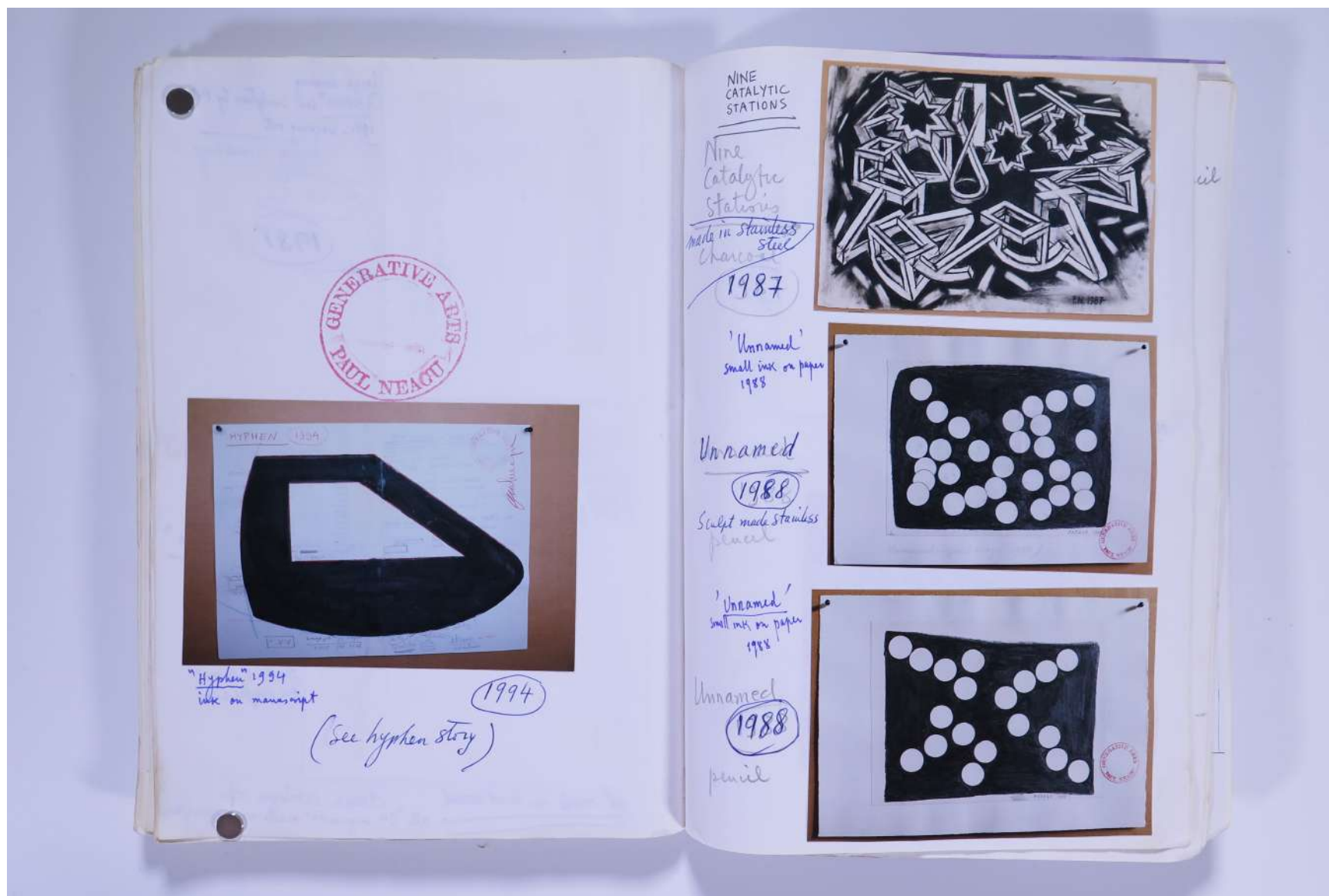
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU ESTATE**.
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.027



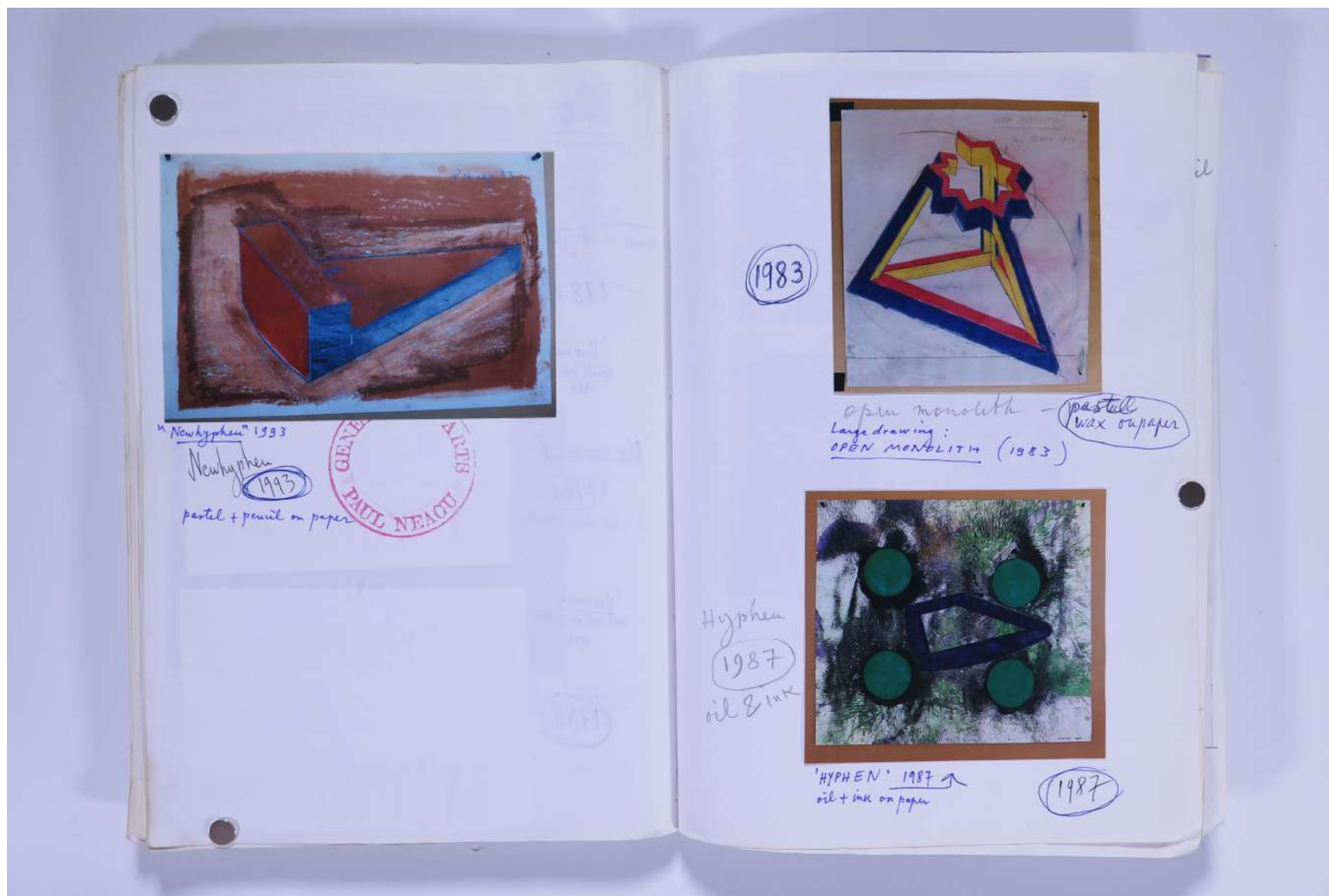
Usage terms: © Estate of Paul Neagu. No copying, republication, modification or any other unauthorised use is allowed for material © **PAUL NEAGU** ESTATE.
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.028



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

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.029



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

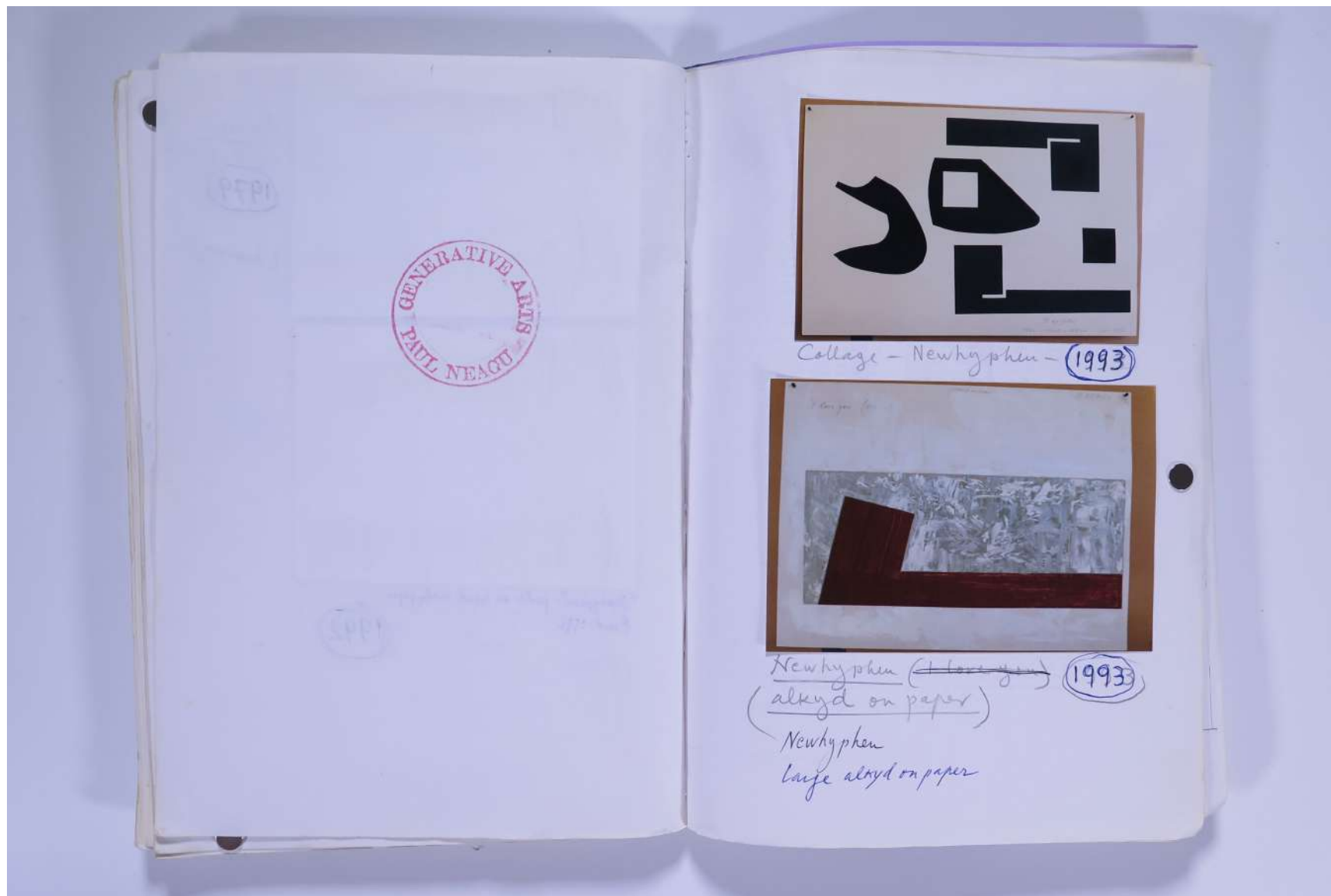
For further use of this material please seek formal permission from the **PAUL NEAGU ESTATE**.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.030



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

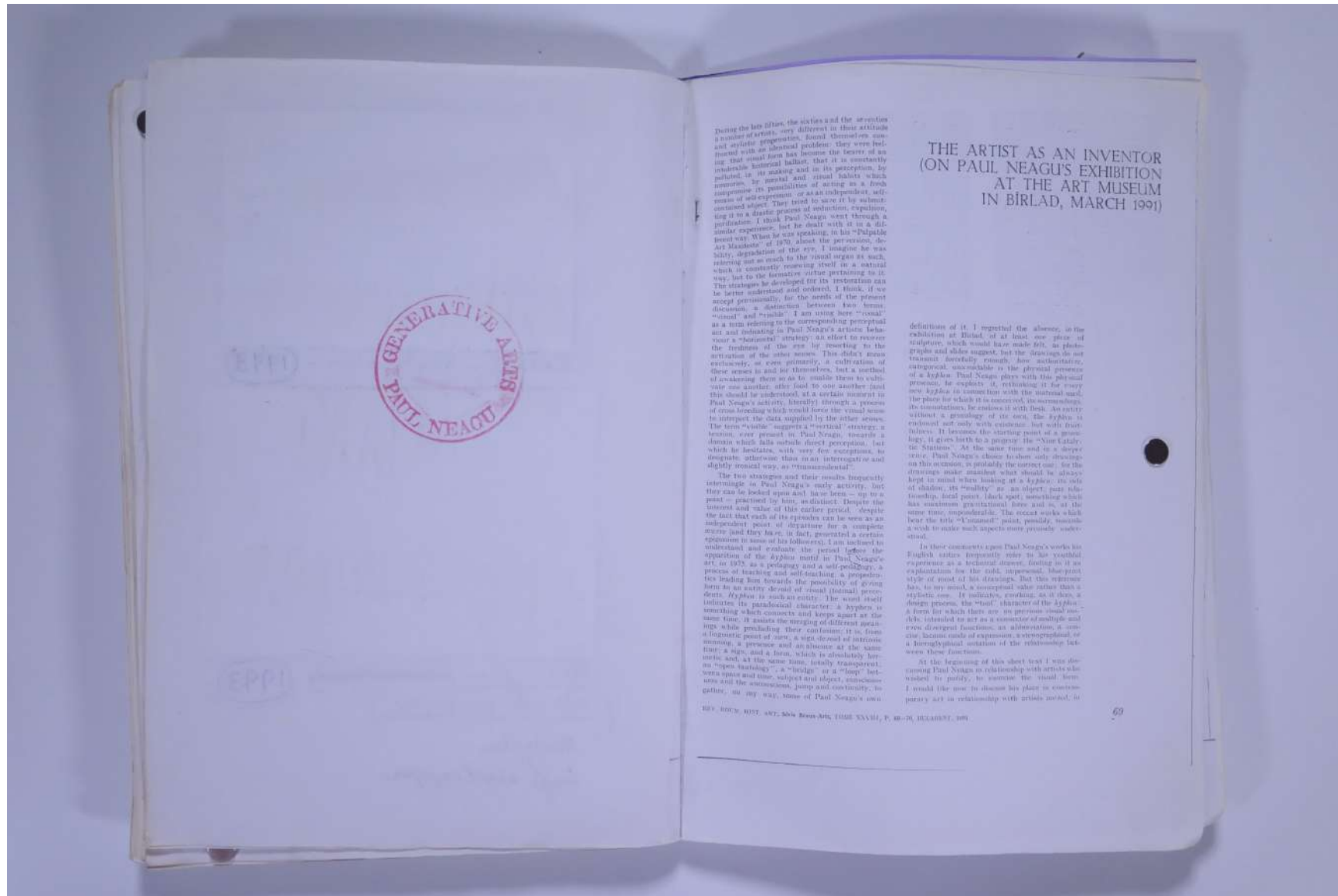
For further use of this material please seek formal permission from the **PAUL NEAGU** ESTATE.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.031



During the last fifteen, the sixties and the seventies a number of artists, very different in their attitude and artistic temperament, found themselves, more and more, confronted with an identical problem: they were influenced by an identical factor, the factor of an increasing historical burden, that is, in its perception, by the increasing weight of the past which, in its turn, imposed its possibilities of acting as a fresh compromise, its possibilities of acting as a fresh, autonomous aspect. They tried to solve it by various means. I think Paul Neagu went through a similar experience, but he dealt with it in a different way. What he was speaking, in his "Palpable Moment" of 1970, about the perception, the "degradation of the eye," I imagine he was talking not so much to the visual organ as such, which is constantly renewing itself in a natural way, but to the formative value pertaining to it. The strategies he developed for its restoration can be better understood and ordered, I think, if we accept generally, but not in the sense of the present discussion, a distinction between two terms: "visual" and "cultural." I am using here "visual" as a term referring to the corresponding perceptual act and relating to Paul Neagu's artistic behavior a "cultural" strategy: an effort to recover the freshness of the eye by resorting to the techniques of the other senses. This didn't mean, exclusively, or even primarily, a cultivation of these senses in and for themselves, but a method of activating them so as to enable them to collaborate one another after each other, to find this should be understood, at a certain moment in Paul Neagu's activity, thereby through a process of cross-feeding which would force the visual sense to interpret the data supplied by the other senses. The term "cultural" suggests a "cultural" strategy, a strategy, never present in Paul Neagu, towards a domain which falls outside direct perception, but which he activates, with very few exceptions, to describe, otherwise, than in an interrogative and slightly evasive way, as "transcendental."

The two strategies and their results frequently intermingle in Paul Neagu's early activity, but they can be isolated upon and then later, up to a point, practiced by him, distinctly. Despite the interest and value of this earlier period, despite the fact that each of its episodes can be seen as an independent point of departure for a complete activity (and they have, in fact, generated a certain expansion in some of his followers), I will not try to understand and evaluate the period before the appearance of the *Ayblon* motif in Paul Neagu's art in 1973, as a pedagogy and a self-pedagogy, a process of teaching and self-teaching, a preparation leading him towards the possibility of giving birth to an entry devoid of visual (formal) presence. *Ayblon* is such an entity: the word itself something which connotes and keeps apart at the same time, it assists the utopian of different meanings while maintaining their confinement; it is, from first a sign and a form, a sign devoid of intrinsic meaning, a presence and an absence at the same time, and, at the same time, totally transparent and, at the same time, which is absolutely hermeneutic, a "bridge" or a "loop" between two signs and two subjects and objects, simultaneous and discontinuous, jump and continuity, together, on any way, some of Paul Neagu's own

THE ARTIST AS AN INVENTOR (ON PAUL NEAGU'S EXHIBITION AT THE ART MUSEUM IN BIRLAD, MARCH 1991)

delimitation of it, I regretted the absence, in the exhibition at Birlad, of at least, one piece of sculpture, which would have made felt, as photographs and slides suggest, but the drawings do not transmit, forcefully enough, how multidirectional, unrepeatable, unrepeatable as the physical presence of a *Ayblon*. Paul Neagu plays with the physical presence of a *Ayblon* in connection with the material used. The place for which it is reserved, its surroundings, its situation, he explores it with flesh. An entity, endowed not only with existence, but with truthfulness. It becomes the starting point of a pedagogy, it gives birth to a program: the "Non-fatalistic Situation". At the same time and to a degree which Paul Neagu's choice to show only drawings on this occasion, is probably the turning point, for the drawings make manifest what should be always kept in mind when looking at a *Ayblon*: the role of shadow, its "ambiguity" as an object, pure falsehood, focal point. I don't spot, something which has maximum gravitational force and is, at the same time, impalpable. The recent works which bear the title "Unnamed" point, possibly, towards a work to make such aspects more precisely understandable.

In their comments upon Paul Neagu's works his English critics frequently refer to his youthful experience as a technical student, finding in it an explanation for the cold, impersonal, blue-print style of most of his drawings. But this reference has, in my mind, a conceptual value rather than a stylistic one. If, indeed, working, as it does, a design process, the "cold" character of the *Ayblon*, a form for which there are no previous visual models, intended to act as a connector of multiple and even divergent functions: an abbreviation, a concise, laconic mode of expression, a stereotypical, or a homotypic notation of the relationship between these functions.

At the beginning of this short text I was discussing Paul Neagu in relationship with artists who needed to justify, to assume, the visual form. I would like now to discuss his place in contemporary art in relationship with artists involved in

REV. BOOK HIST. ART. 50th Ann. 1988, XXXII, P. 80-70, BUCURESTI, 1988

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

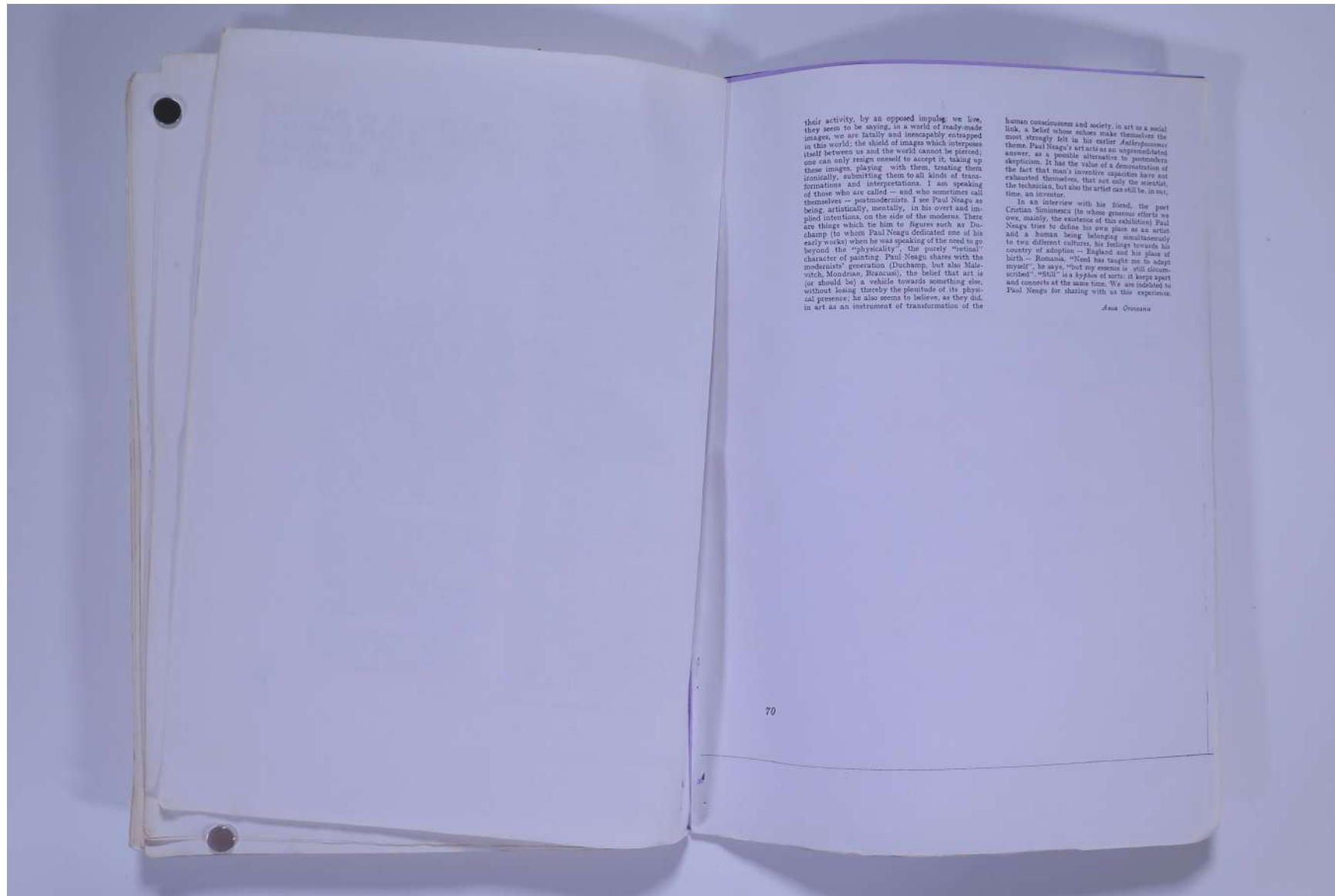
For further use of this material please seek formal permission from the PAUL NEAGU ESTATE.

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.032



their activity, by an opposed impulse: we live, they seem to be saying, in a world of ready-made images, we are fatally and inescapably entrapped in this world; the shield of images which interposes itself between us and the world cannot be pierced; one can only resign oneself to accept it, taking up these images, playing with them, treating them ironically, submitting them to all kinds of transformations and interpretations. I am speaking of those who are called — and who sometimes call themselves — postmodernists. I see Paul Neagu as being, artistically, morally, in his overt and implied intentions, on the side of the modernists. There are things which tie him to figures such as Duchamp (to whom Paul Neagu dedicated one of his early works) when he was speaking of the need to go beyond the "physicality", the purely "retinal" character of painting. Paul Neagu shares with the modernists' generation (Duchamp, but also Malevich, Mondrian, Braque), the belief that art is (or should be) a vehicle towards something else, without losing thereby the plenitude of its physical presence; he also seems to believe, as they did, in art as an instrument of transformation of the

human consciousness and society: in art as a social link, a belief whose echoes make themselves felt most strongly, I feel in his earlier *Andropomus* answer, as a possible alternative to postmodernist skepticism. It had the value of a demonstration of exhausted themselves, that not only the scientist, the technician, but also the artist can still be, in our time, an inventor.

In an interview with his friend, the poet Cristian Simionescu (to whose generous efforts we owe, mainly, the existence of this exhibition) Paul Neagu tries to define his own place as an artist and a human being: "belonging simultaneously to two different cultures, his feelings towards his country of adoption — England and his place of birth — Romania. 'Oedip has taught me to adapt myself', he says, "but my emotion is still disconcerted". "Still" is a *lyphen* of sorts: it keeps apart and connects at the same time. We are indebted to Paul Neagu for sharing with us this experience.

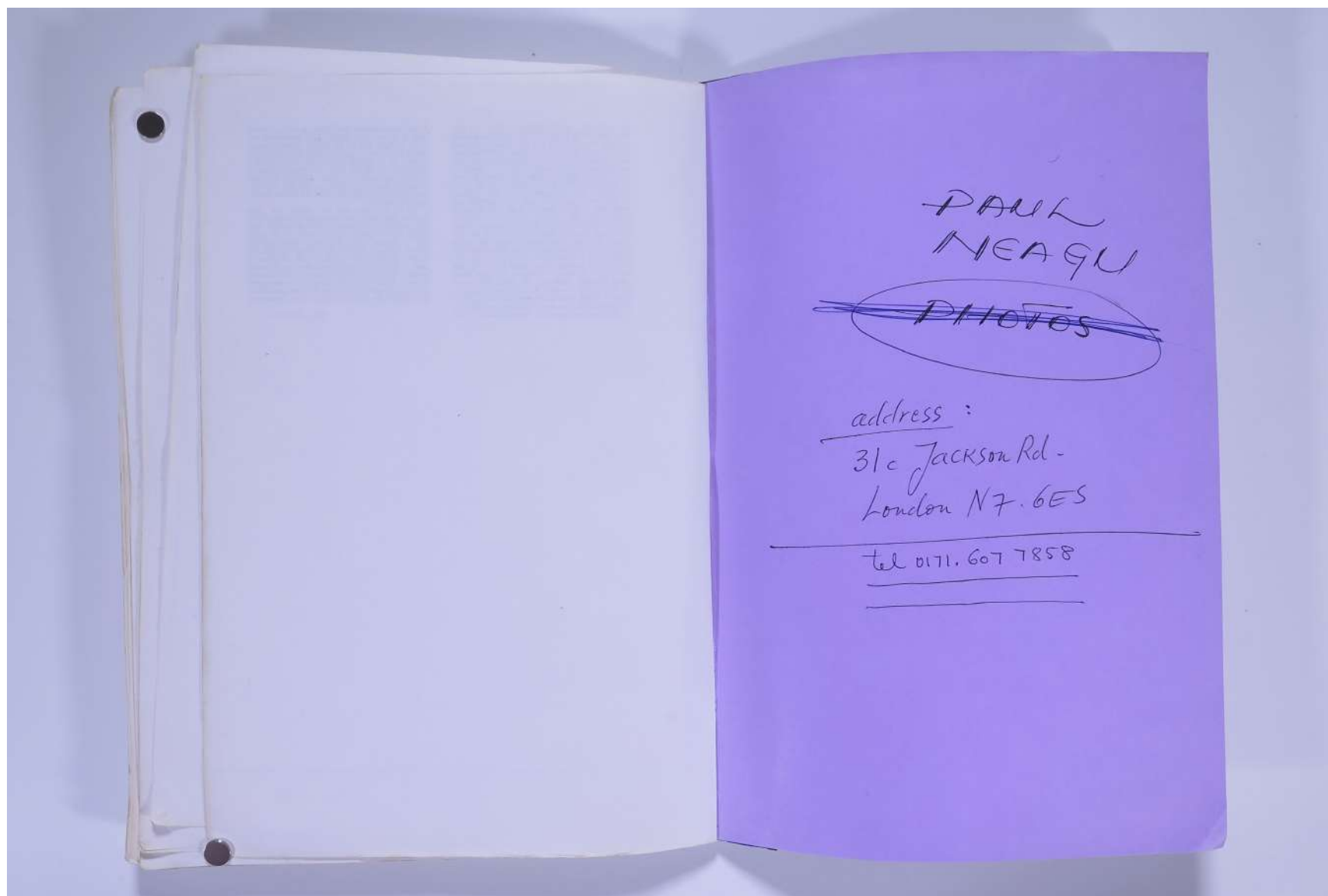
Anna Orosanu

PAUL NEAGU ESTATE

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.033



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

PHOTO ALBUM: ANTHROPOCOSMOS WORKS - 1968-1995

Reference No.

PNE 91.034



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.