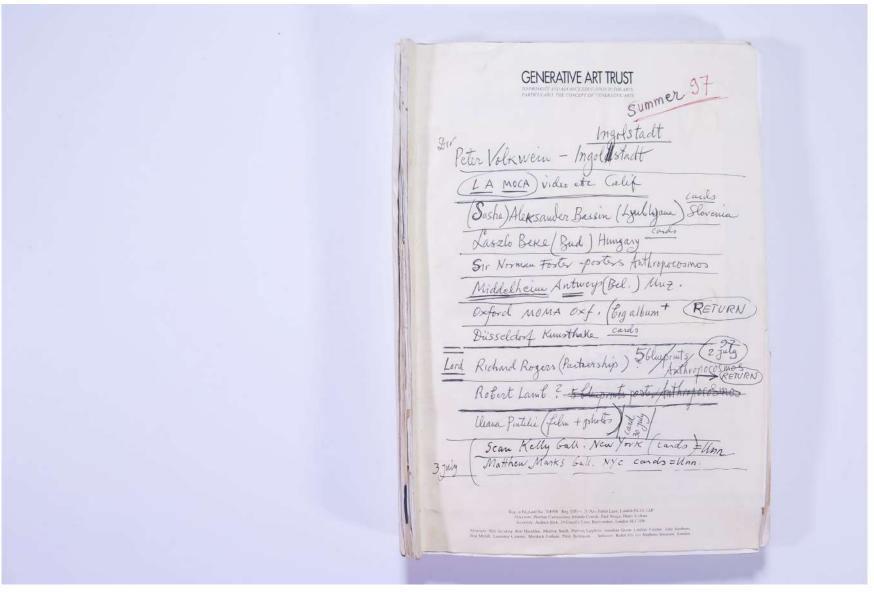
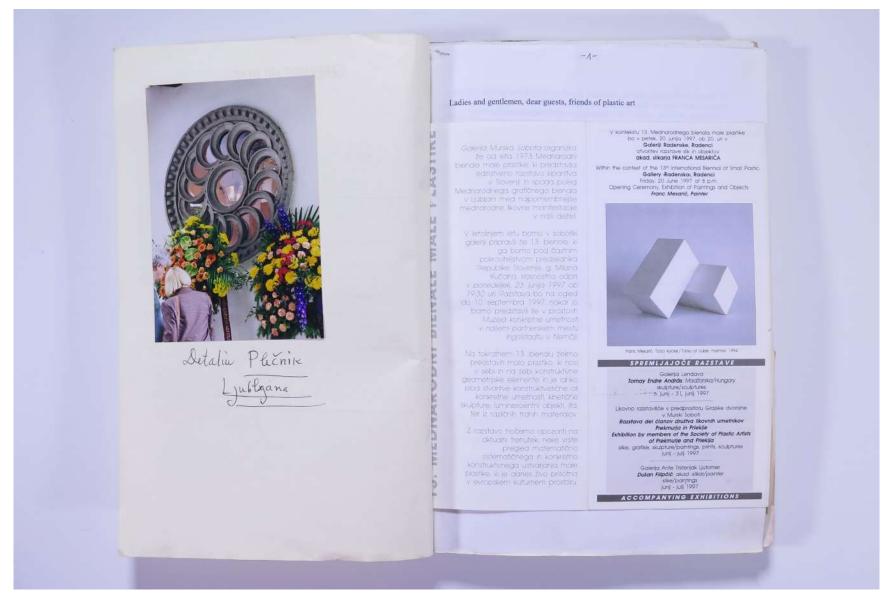
VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.001**



VISUAL JOURNAL: SUMMER 1997

### Reference No. **PNE 95.002**



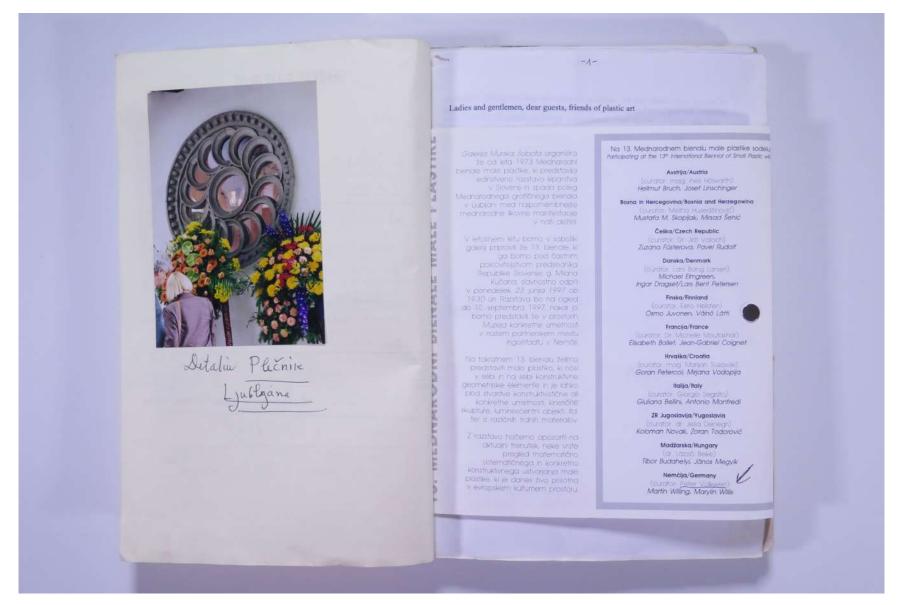
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# Reference No. **PNE 95.003**



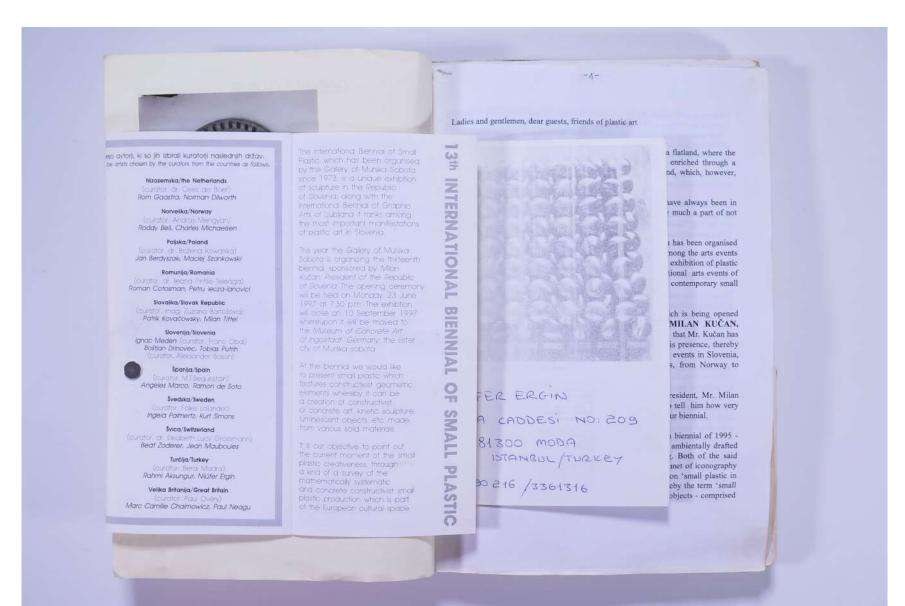
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## Reference No. **PNE 95.004**



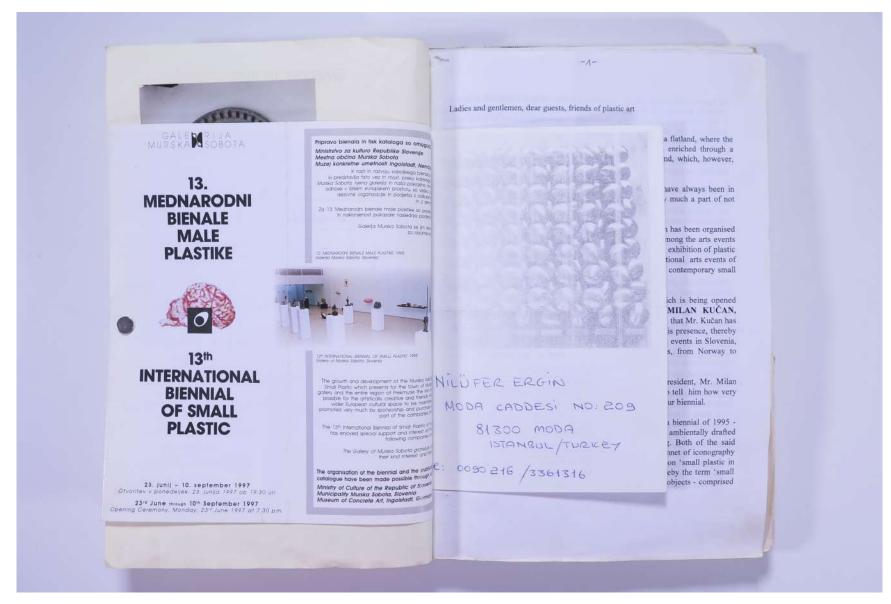
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### Reference No. **PNE 95.005**



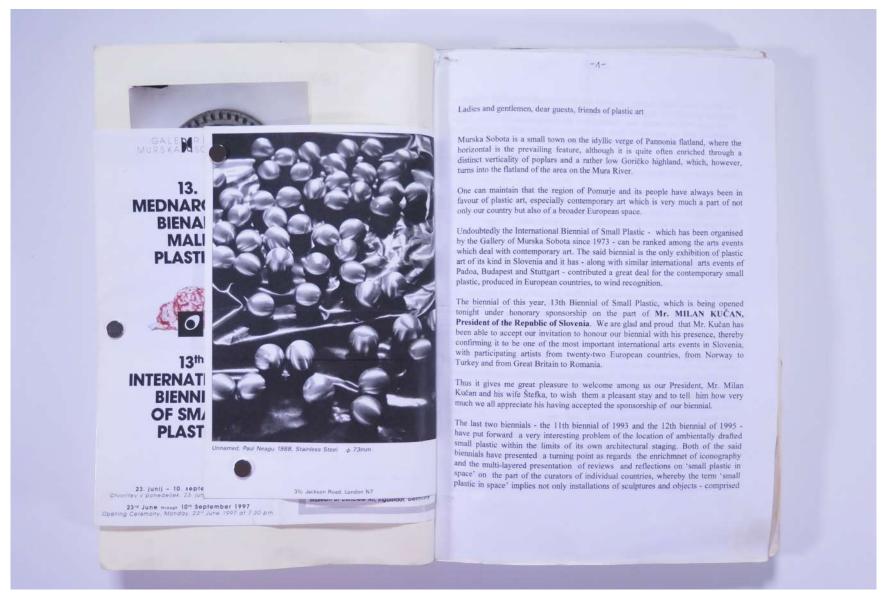
VISUAL JOURNAL: SUMMER 1997

## Reference No. **PNE 95.006**



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## Reference No. **PNE 95.007**



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# Reference No. **PNE 95.008**

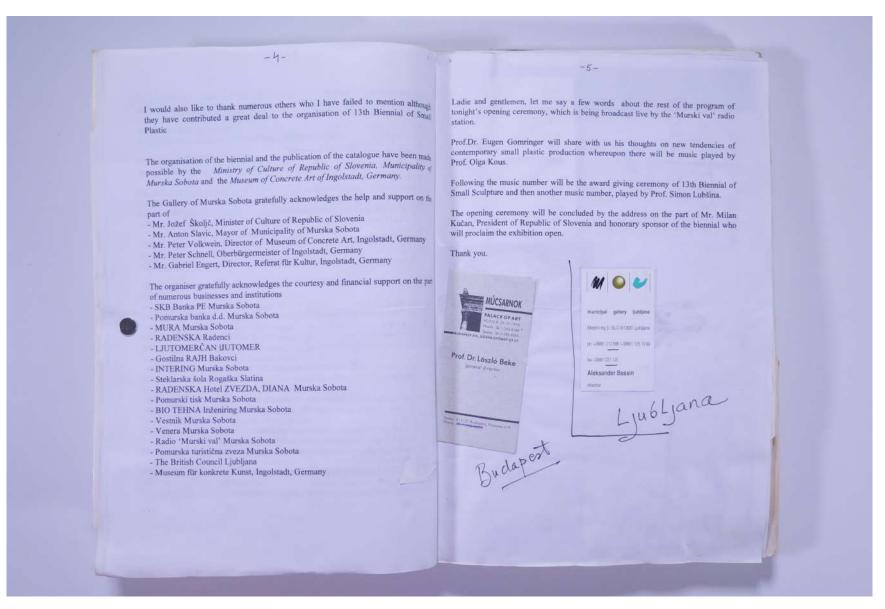
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### Reference No. **PNE 95.009**



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# Reference No. **PNE 95.010**

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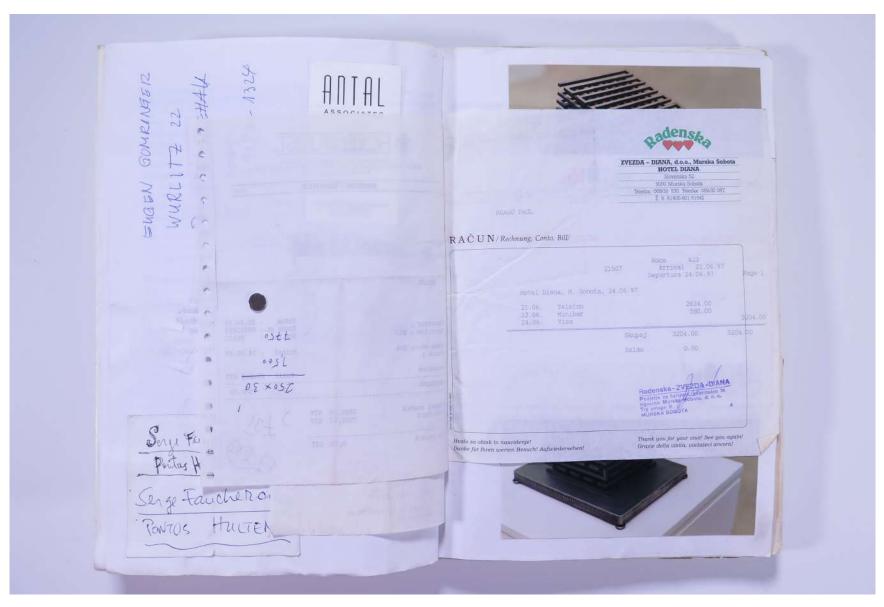
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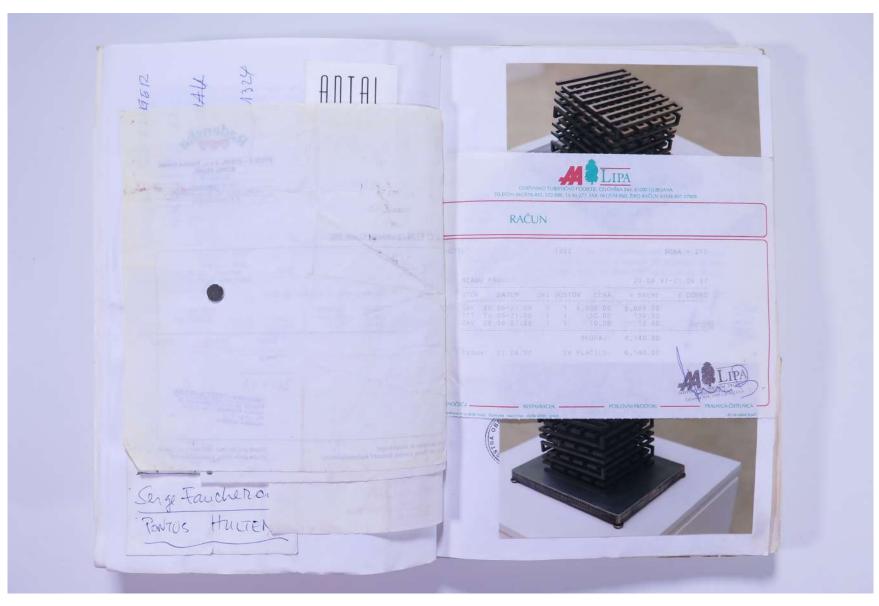
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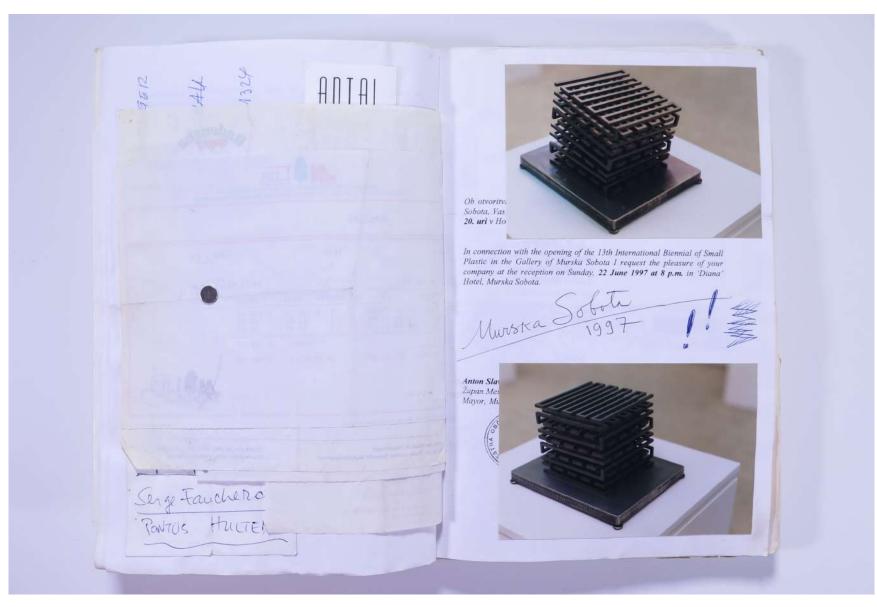
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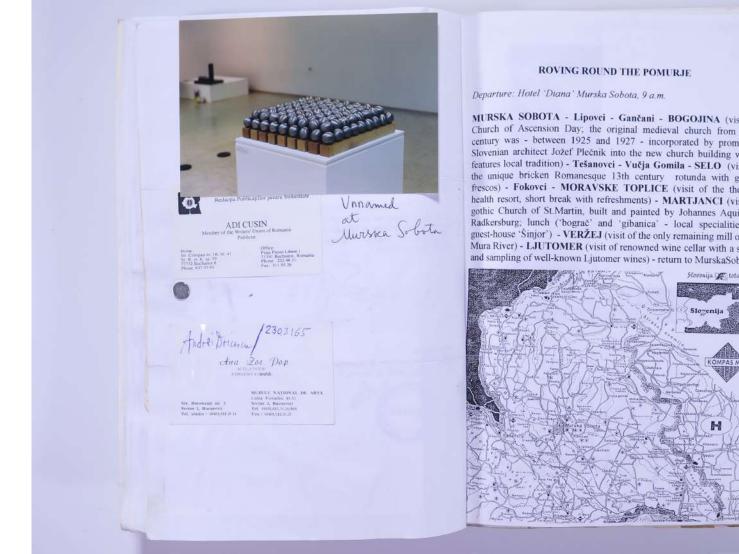
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#### Reference No. **PNE 95.015**



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MURSKA SOBOTA - Lipovci - Gančani - BOGOJINA (visit of Church of Ascension Day; the original medieval church from 14th century was - between 1925 and 1927 - incorporated by prominent Slovenian architect Jožef Plečnik into the new church building which features local tradition) - Tešanovci - Vučja Gomila - SELO (visit of the unique bricken Romanesque 13th century rotunda with gothic frescos) - Fokovci - MORAVSKE TOPLICE (visit of the thermal health resort, short break with refreshments) - MARTJANCI (visit of gothic Church of St.Martin, built and painted by Johannes Aquila of Radkersburg; lunch ('bograč' and 'gibanica' - local specialities) at guest-house 'Šinjor') - VERŽEJ (visit of the only remaining mill on the Mura River) - LJUTOMER (visit of renowned wine cellar with a snack and sampling of well-known Ljutomer wines) - return to MurskaSobota

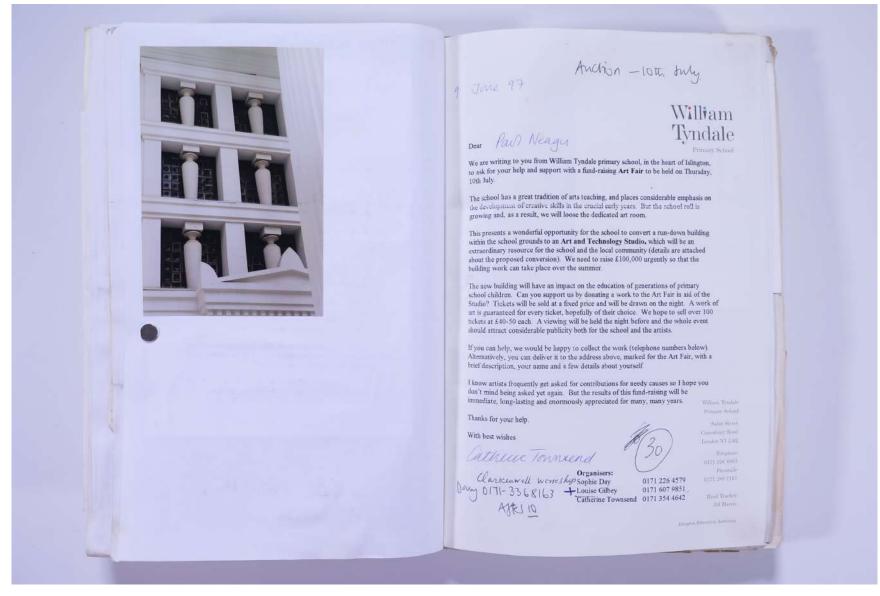
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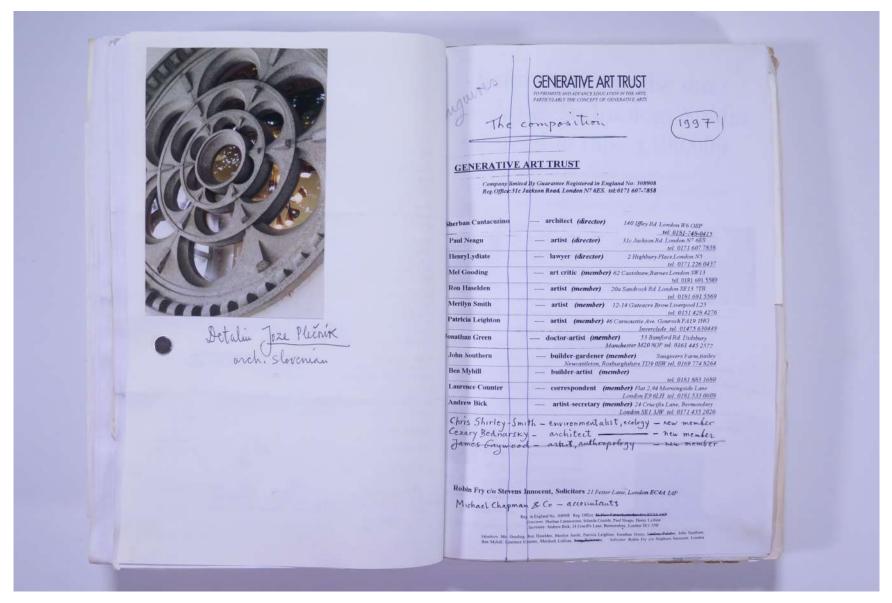
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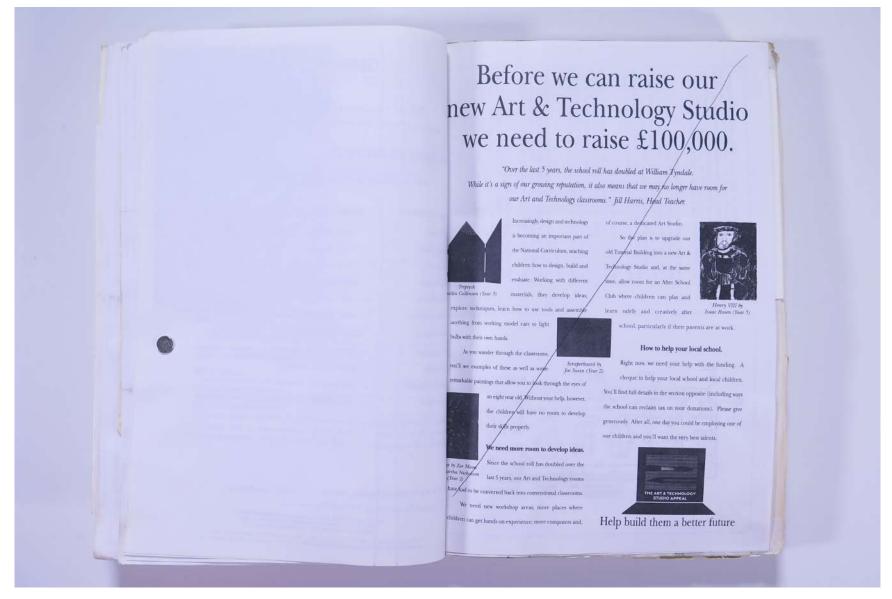
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# Reference No. **PNE 95.018**



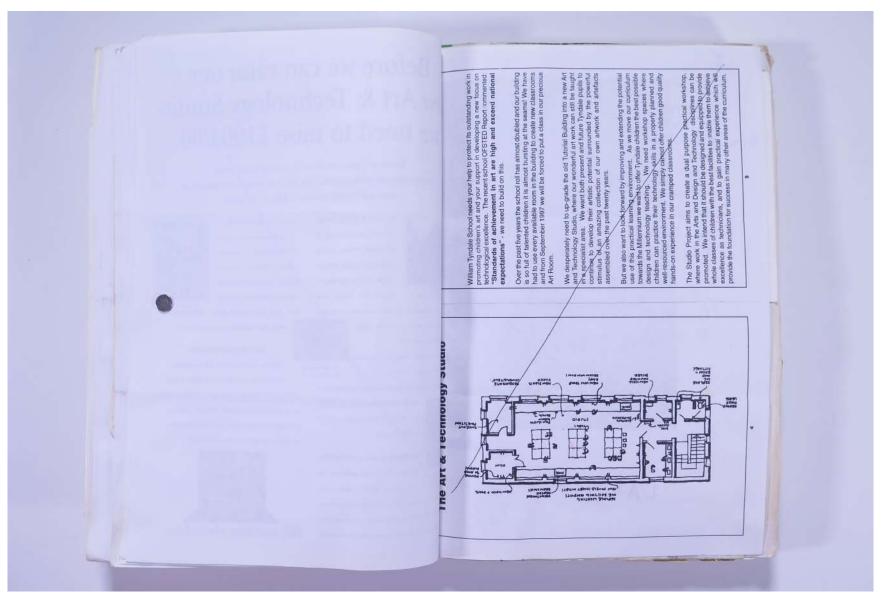
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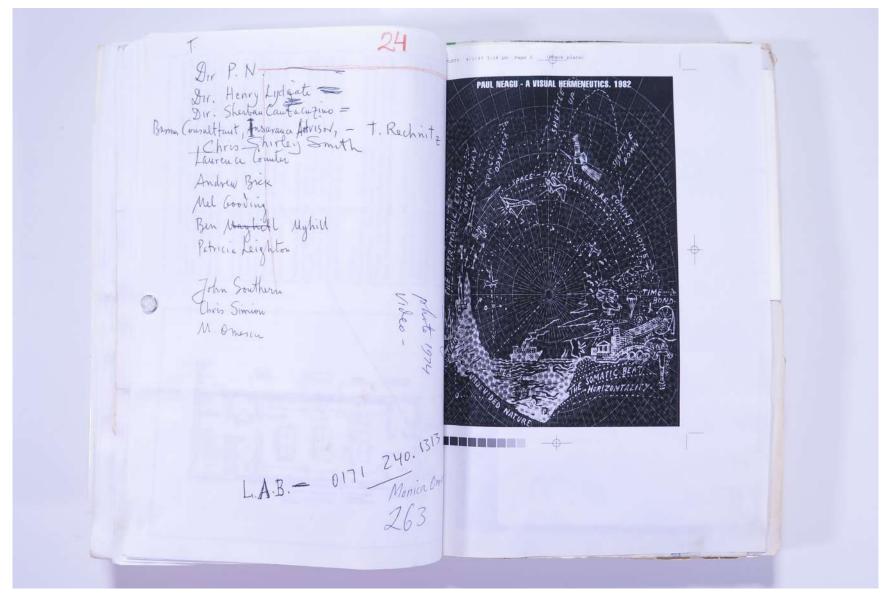
VISUAL JOURNAL: SUMMER 1997

### Reference No. **PNE 95.020**



# Reference No. **PNE 95.021**

VISUAL JOURNAL: SUMMER 1997



VISUAL JOURNAL: SUMMER 1997

### Reference No. **PNE 95.022**



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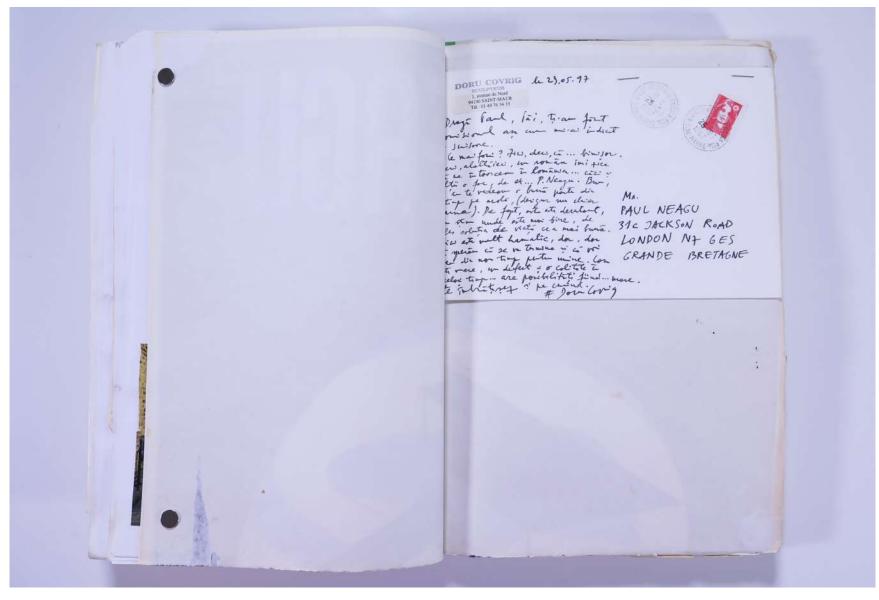
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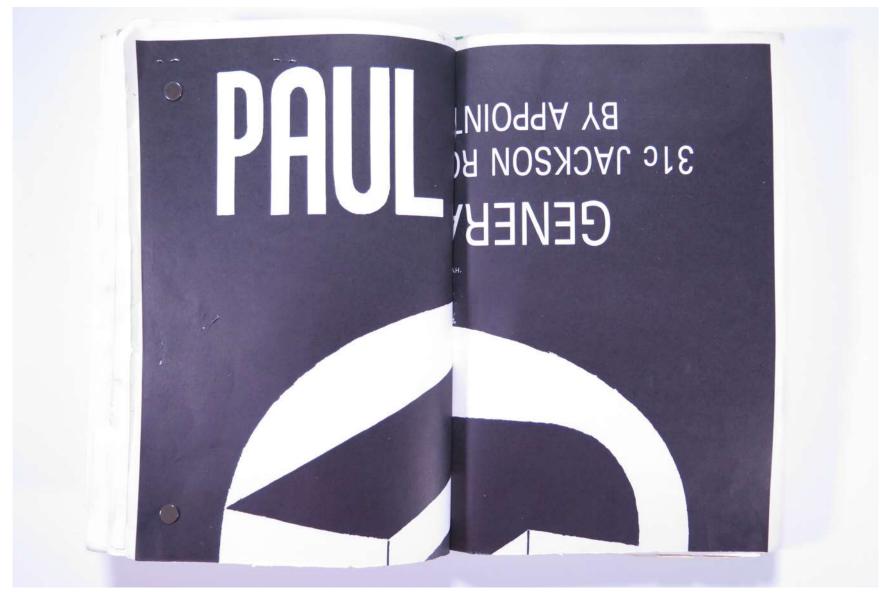
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### Reference No. **PNE 95.024**



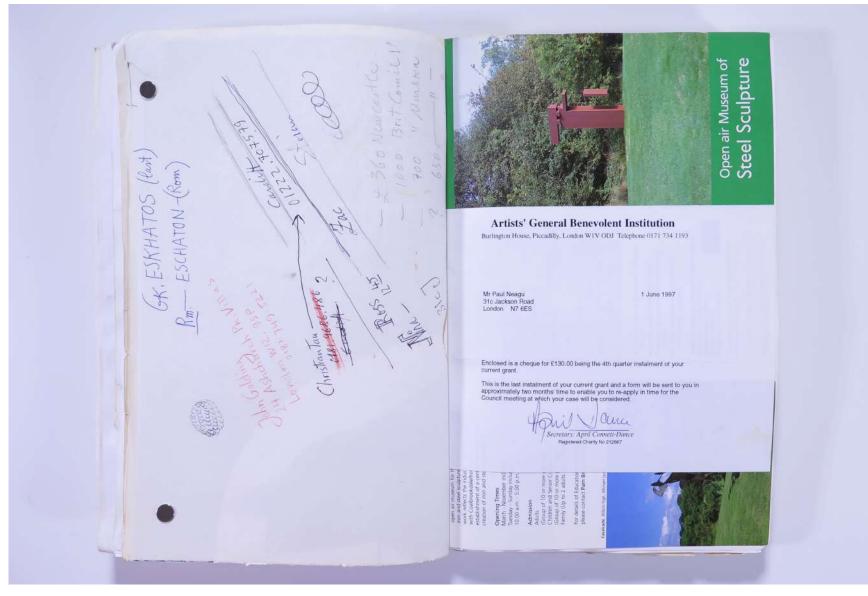
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### Reference No. **PNE 95.026**



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### Reference No. **PNE 95.027**



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### Reference No. **PNE 95.028**



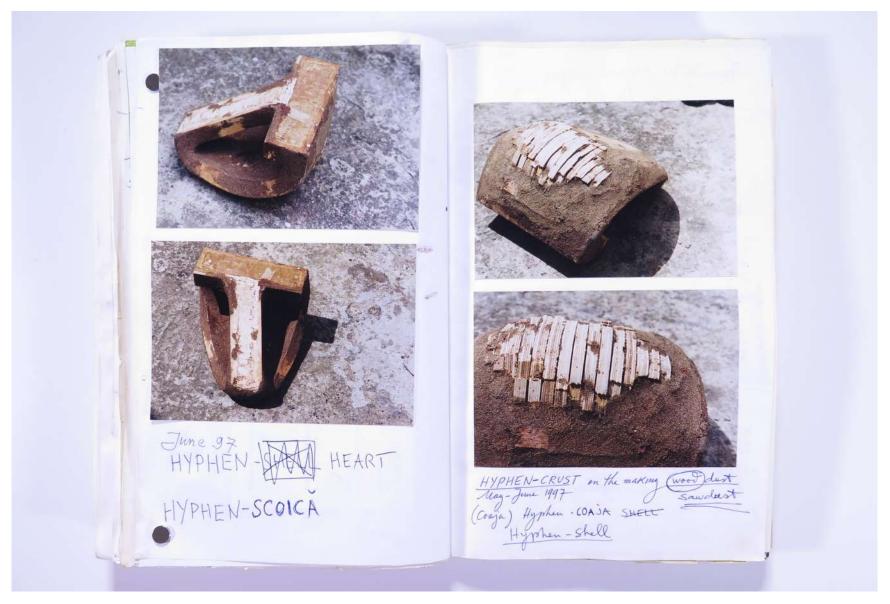
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### Reference No. **PNE 95.029**



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### Reference No. **PNE 95.030**



VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.031**

| Transbett phenomenology<br>See Hussered |
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VISUAL JOURNAL: SUMMER 1997

## Reference No. **PNE 95.032**

Sactyl Foundation for The Arts & Humanitie's 64 Grand 10013 -212-219 1344 fax 242 Send. SASE to Victoria Alexander/Neil Grayson out arts whose noval language Trancendes trends science & abstraction (Granings & Paintings) SEAN KELLY (Gallery) 43 Mercer 10013 - N.Y. Callum Innes, Kosuth, Julie Roberts Caty de Monchaux, RROMA DAN

VISUAL JOURNAL: SUMMER 1997

### Reference No. **PNE 95.033**

|   | To this spiritually is to think not possively<br>from the existence of the seases but from<br>littles that must be understood with effort<br>and therefore it is active.<br>Spiritual truths are symbolised by man<br>not women (And the heat in the women) it wo<br>the averagening of must their women) it wo<br>the secondary of must their women it wo<br>work can being about it trucks such as man<br>the secondary it trucks such as man<br>in and reach a higher link of or<br>barries on the induct in the women of<br>an actual reach a higher link of the<br>barries of the inner divisions of<br>an actual reach a higher link to the<br>barries of the inner divisions of<br>an actual to the inner divisions of<br>barries are opposite exist.<br>More no opposite exist. |
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### Reference No. **PNE 95.034**

t. ( /fax = 312 2105 **GENERATIVE ART TRUST** Pritopinera log PARCELANT HE CONCEPTOR WITH UND PARCELANT HE CONCEPTOR OF CONCENTRY HILL UND TACHE PROTOPO PESCU ATOMA Remiss Andrei Ton, 24 Mar 97 London frum cote necesta, si cred ta ar fo cazul! Tot le as dori este so puteti so va documentati bue si so anotati penibilul si tuatici momunitulii creven secocercii - din cauza primièrice . In primi rino. Te von vaspunde-mi baca esti atit de Amabil ple se poate face la Voi, PRO.TV !? P.Neagn - Fax = 0171 607 7858 Fax = 0171 600 7755 Cu multe sperante Aquíluca y i (Provisional shots) Sacramentalia Site project 1997 brouze

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### Reference No. **PNE 95.035**

| •  | PRO TV GENERATIVE ART TRUST<br>TOPROMOTE NO ADVINCE ROCATION IN THE MASS<br>PARTICULARLY THE CONCEPT OF CENSERATIVE ARTS Z 3. May 37   |
|--|--|
| Exhibition Guide   | Digni Dri Redactori de la<br>Vu stim precis cui si nue adresez, das din cite au inteles la<br>elevisionnen du as existe interessel mai ascurenza poroste:  |
| EXMINICION CALICOINTERCENTION CONCENTION CO | En suit Paul Nearn, artest sculptor (core) coul ci mi pot<br>autor ca apreciat de "artest bue" 5 m Arte Romencesco<br>mai ales acum bupe 1989.<br>Ce as dori se ve Sugeriz este un fil de auchite Tele<br>probleme mommentalei "CRUCEA SECOLULUI"<br>Lemando pt o lacoure mommentale care a fot sacuta<br>a Min. Culturi nu 91-92 (Cuel ministra era \$1. Plesu).<br>Incrarte a avausat cu matte greater si meanimente<br>icoriei, cuel financiere, ciud de duplesare (prostigin si<br>te culture) tural la Turnaria în bronz s-a terminat de<br>min ome de un au de zile, și cele post 10 tone de<br>ronz cure alternice monumental, nefuni sat buenteles<br>steapte Lucrarea a fort prelvate (proces vachel)<br>' latorie de seguitală și priminore, adrie section<br>adrese de \$1. Stefan Damian, și tet esterie<br>adrese de \$1. Stefan Damian, și tet esterie<br>materie de \$1. Stefan Damian, și tet esterie sectin<br>adrese de \$1. Stefan Damian, și tet esterie   |
| ELEMONTH XELLY<br>3 Jour 7 September 1997<br>Apprendix 1997<br>H U C () O H O S S<br>H U C () O H O S S  | pta Aviatorilos, dapie ultimele Schunbasi, desigor<br>ta se re-chemin, botenza, ch. De Gaulle !!?<br>Mai interesa (s. creel nu numai pe mine) dava a-ti<br>ten se ma ajutate forcues lun mic program auchieta<br>ten se ma ajutate forcues lun mic program auchieta<br>ten nu un entres dava tei descutiele si inter vinerile necesene<br>persona divisione montante state as a secondar ser server serve des<br>Mais una cuita entres serve serve serve serve la secondar server<br>persona server server server server la secondar server server la secondar<br>Mais des conta monta des a containe server server la secondar server<br>person server server server server server la secondar server server la secondar server server la secondar server server la secondar server server tenta server server tenta se |

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### Reference No. **PNE 95.036**

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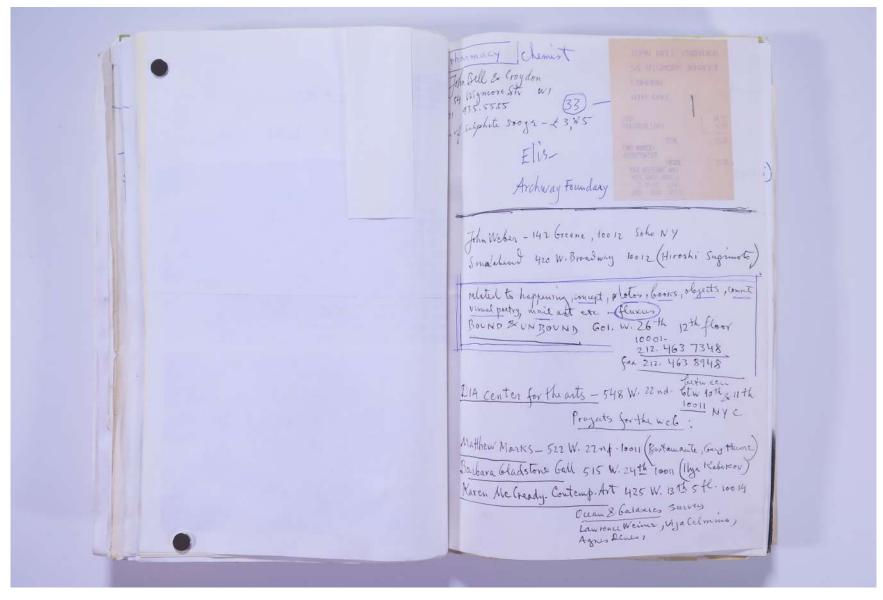
VISUAL JOURNAL: SUMMER 1997

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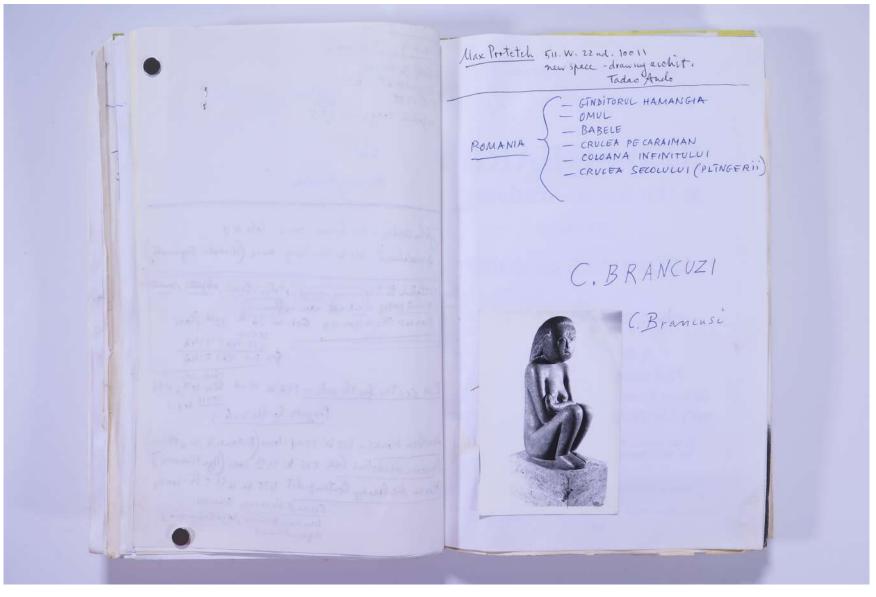
VISUAL JOURNAL: SUMMER 1997

### Reference No. **PNE 95.038**



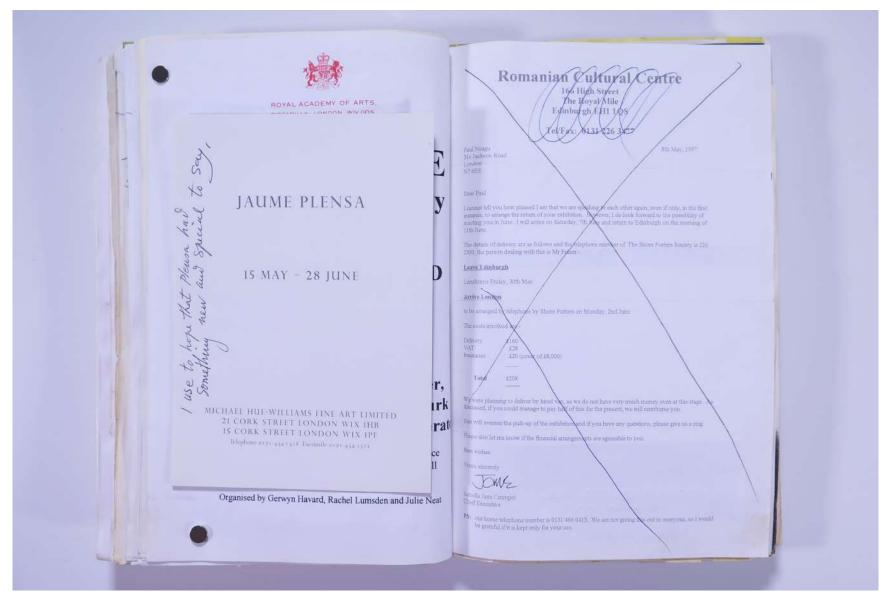
VISUAL JOURNAL: SUMMER 1997

### Reference No. **PNE 95.039**



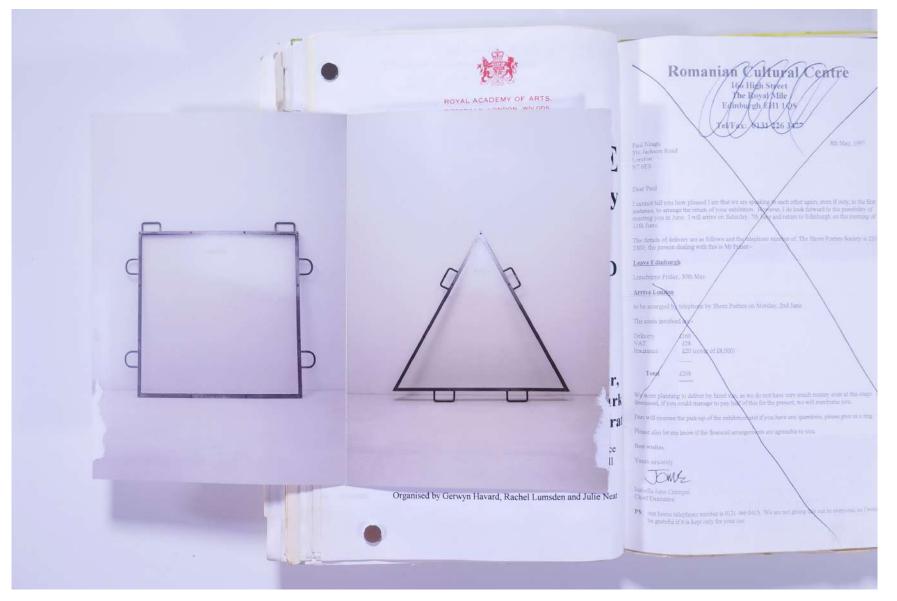
VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.040**



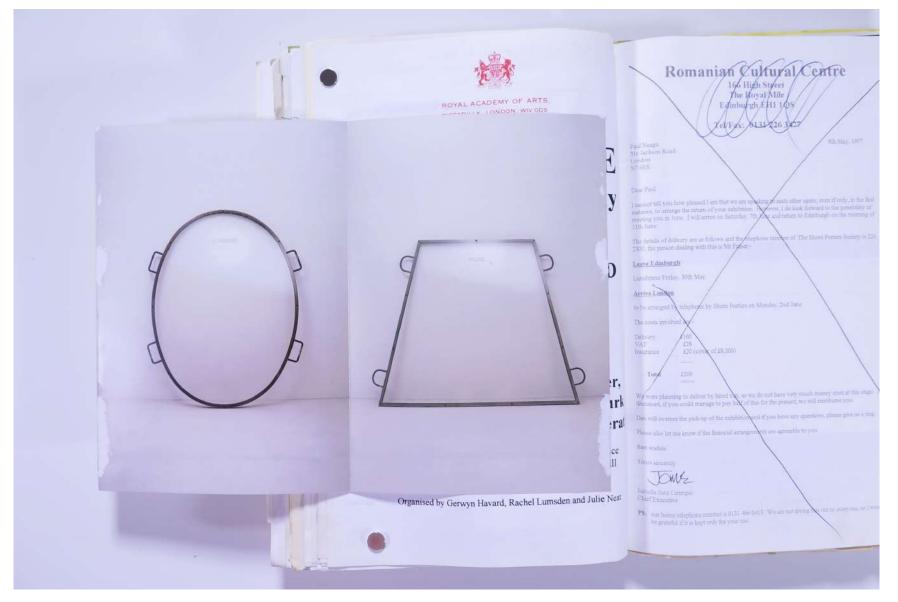
VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.041**



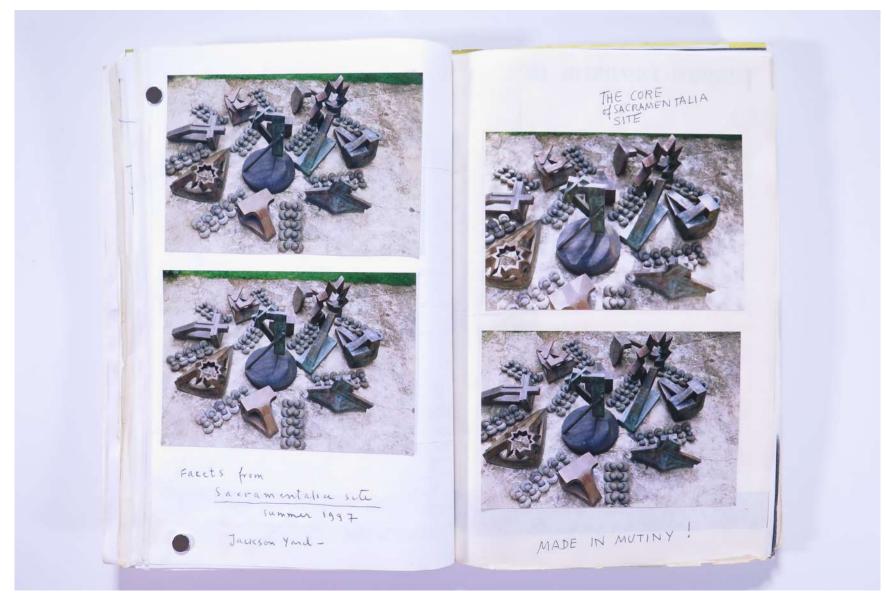
VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.042**



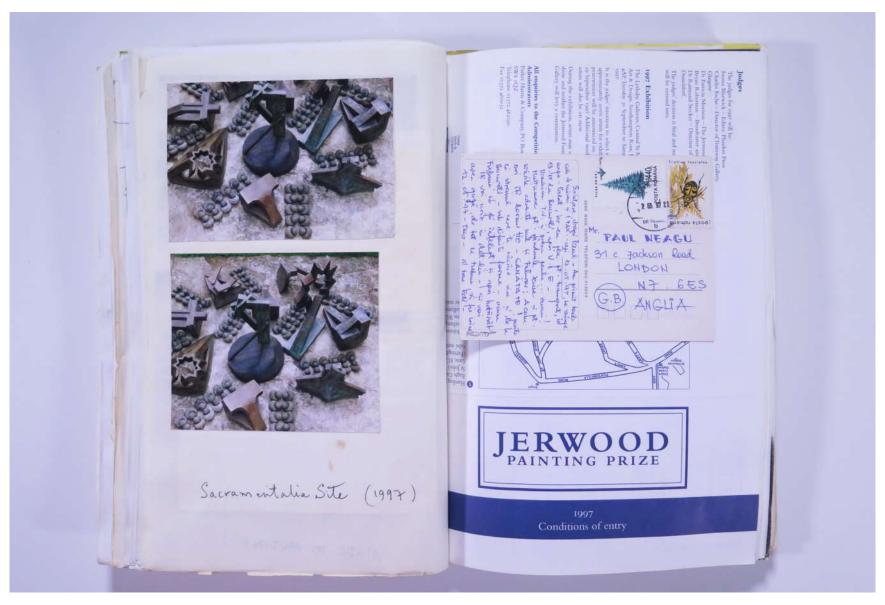
VISUAL JOURNAL: SUMMER 1997

### Reference No. **PNE 95.043**



VISUAL JOURNAL: SUMMER 1997

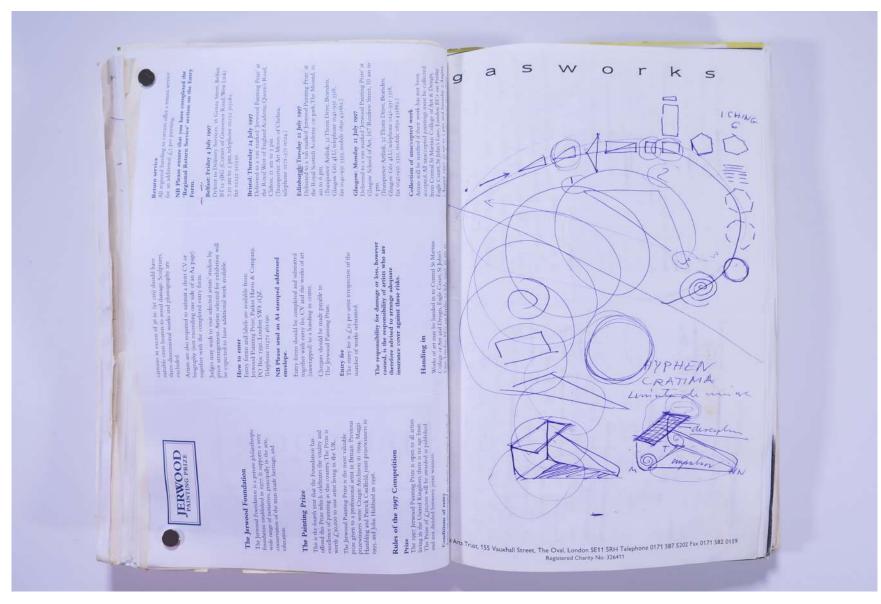
# Reference No. **PNE 95.044**



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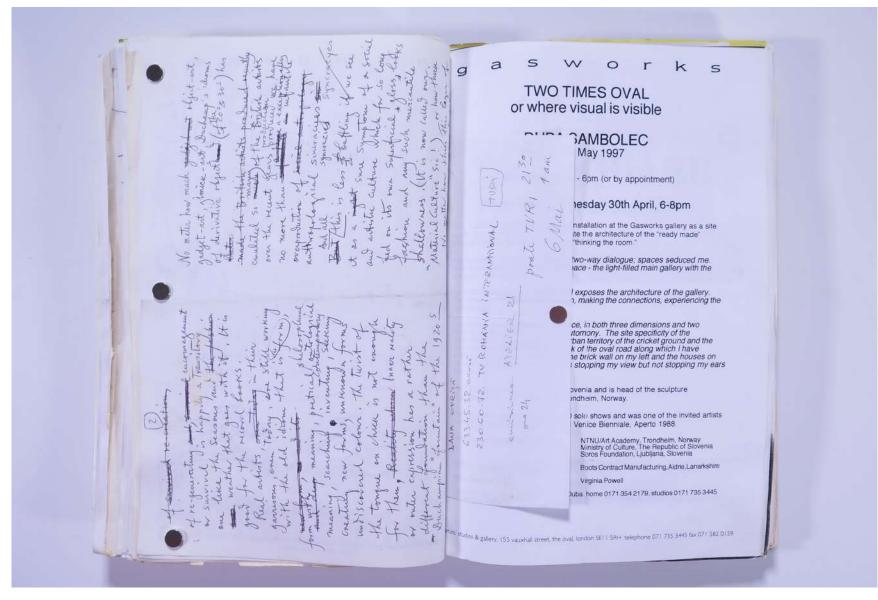
VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.045**



VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.046**



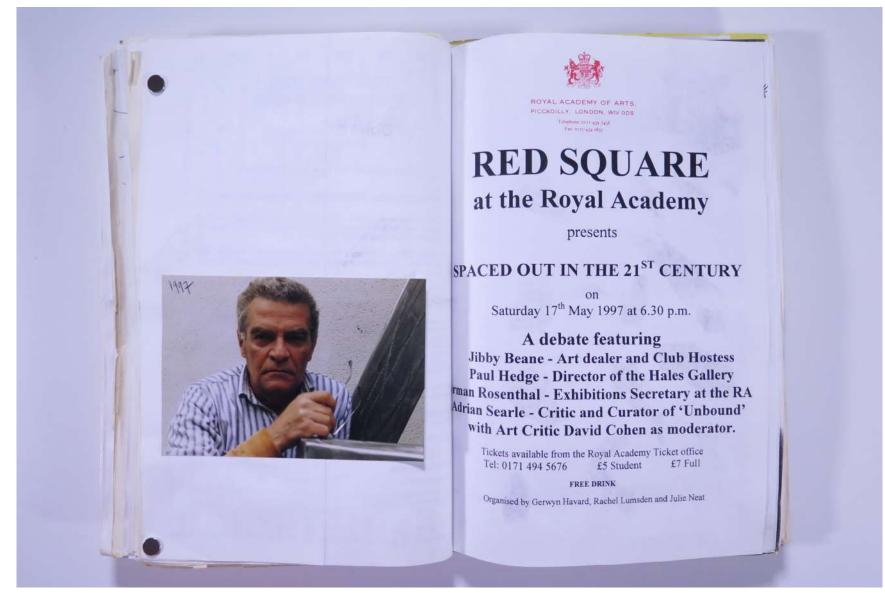
VISUAL JOURNAL: SUMMER 1997

### Reference No. **PNE 95.047**

| Here and a state and a state of the state of | gasworks  |
|--|---|
|  | TWO TIMES OVAL<br>or where visual is visible  |
| H  | DUBA SAMBOLEC<br>2 - 11 May 1997  |
| a the second the   | Friday to Sunday 12 - 6pm (or by appointment)   |
| A the second sec | Private View: Wednesday 30th April, 6-8pm   |
| And and the state  | Duba Sambolec has constructed her installation at the Gasworks gallery as a site<br>specific piece. Her aim is to incorporate the architecture of the "ready made"<br>situation which is the starting point of "thinking the room."   |
| RESTRATION A   | Appropriating the space means a two-way dialogue; spaces seduced me.<br>Here I have tallen in love with the space - the light-filled main gallery with the<br>windows on the ceiling.   |
| 5 E 43   | My work emphasizes, supports and exposes the architecture of the gallery.<br>The viewer is the element inbetween, making the connections, experiencing the<br>relationships.  |
| The manufacture of the second states of the second  | The objects have a material presence, in both three dimensions and two<br>dimensions they create their own automony. The site specificity of the<br>installation extends outwards; the urban territory of the cricket ground and the<br>gasworks' industrial remains. I think of the oval road along which I have<br>walked so many times, looking at the brick wall on my left and the houses on<br>my right with windows and curtains stopping my view but not stopping my ears<br>from hearing." |
| and the second   | Duba Sambolec is from Ljubljana, Slovenia and is head of the sculpture<br>department at the Art Academy in Trondheim, Norway.   |
| and the second s | She has exhibited since 1976 with 20 solo shows and was one of the invited artists<br>In the Sao Paulo Bienniale 1985 and Venice Bienniale, Aperto 1988.  |
| the state of the second  | Readency & Exhibition supported by: NTNU/Art Academy, Trondheim, Norway<br>Ministry of Culture, The Republic of Siovenia<br>Soros Foundation, Ljubljana, Siovenia   |
| the state of the s | Binibition sponsored by:         Boots Contract Manufacturing, Aldrie, Lanarkshire           Gallery supported by:         Virginia Powell  |
| the second and the se | Forfuther information please telephone Duba, home 0171 354 2179, studios 0171 735 3445<br>or Gasworks offloe 0171 5875202   |
| + + > > + + + + + + + + + + + + + + + +  | they <sub>studios</sub> & gallery, 155 vauxhall street, the oval, london SETL 5RH telephone 071 735 3445 fax 071 582 0159   |

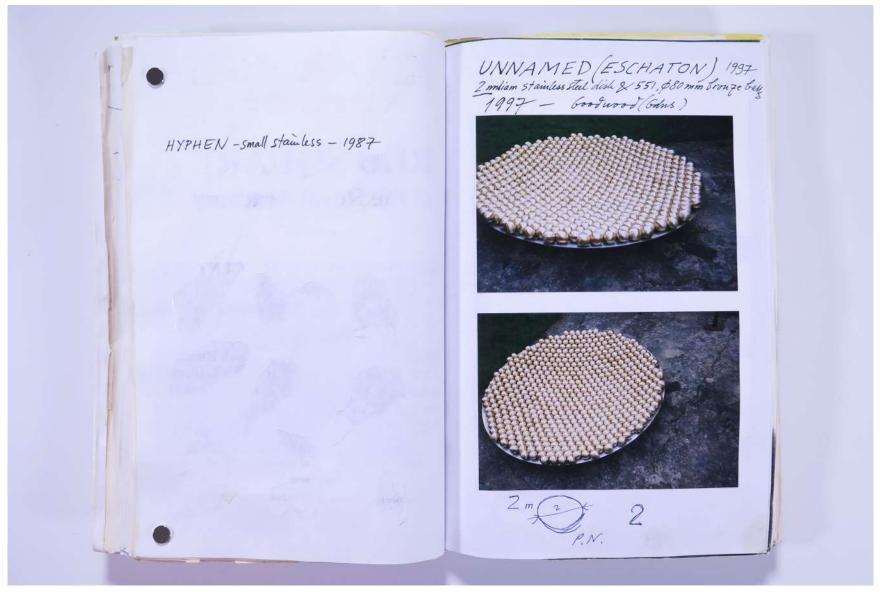
VISUAL JOURNAL: SUMMER 1997

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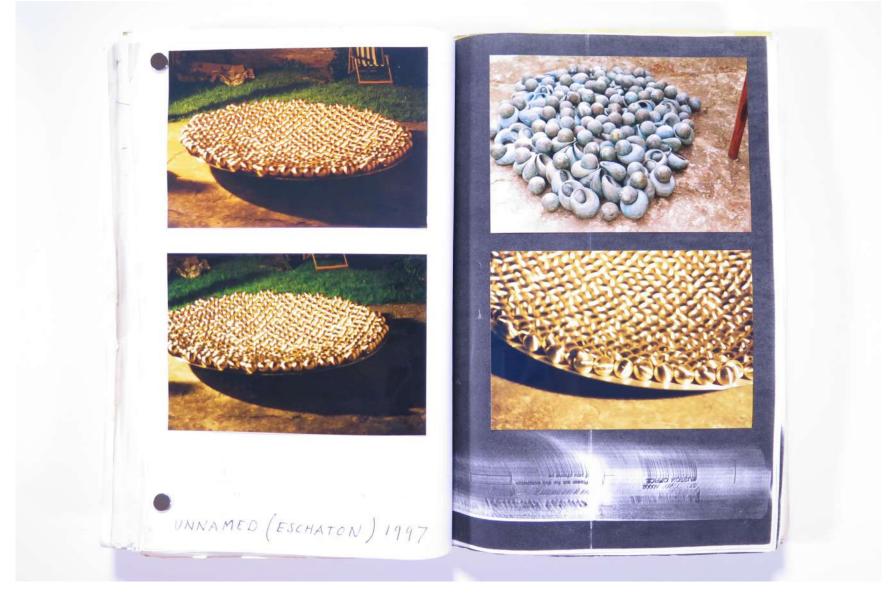
VISUAL JOURNAL: SUMMER 1997

### Reference No. **PNE 95.049**



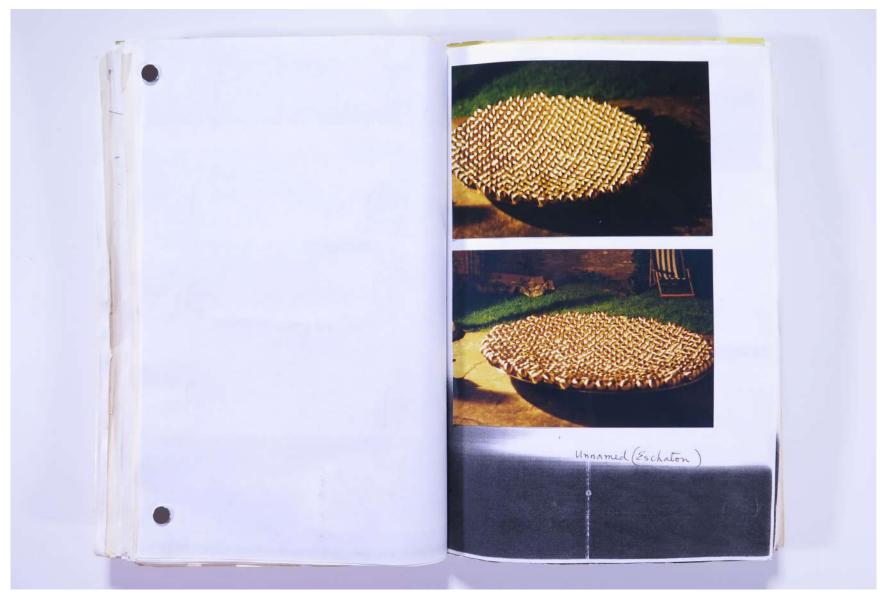
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### Reference No. **PNE 95.050**



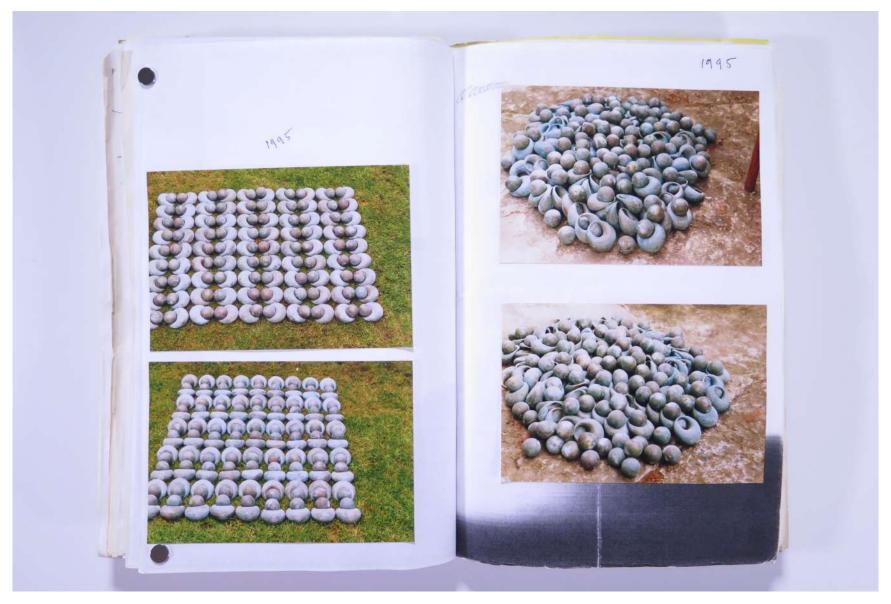
VISUAL JOURNAL: SUMMER 1997

## Reference No. **PNE 95.051**



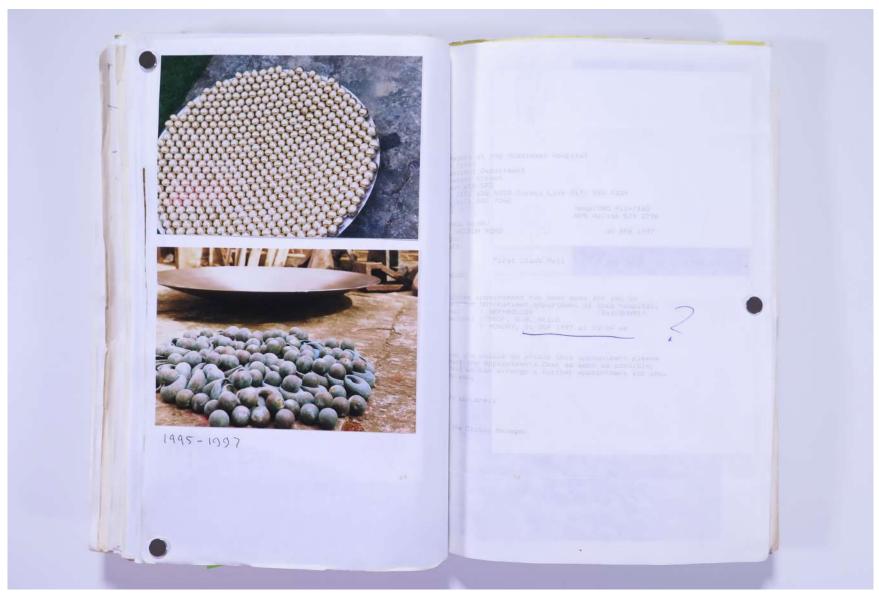
VISUAL JOURNAL: SUMMER 1997

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### Reference No. **PNE 95.053**



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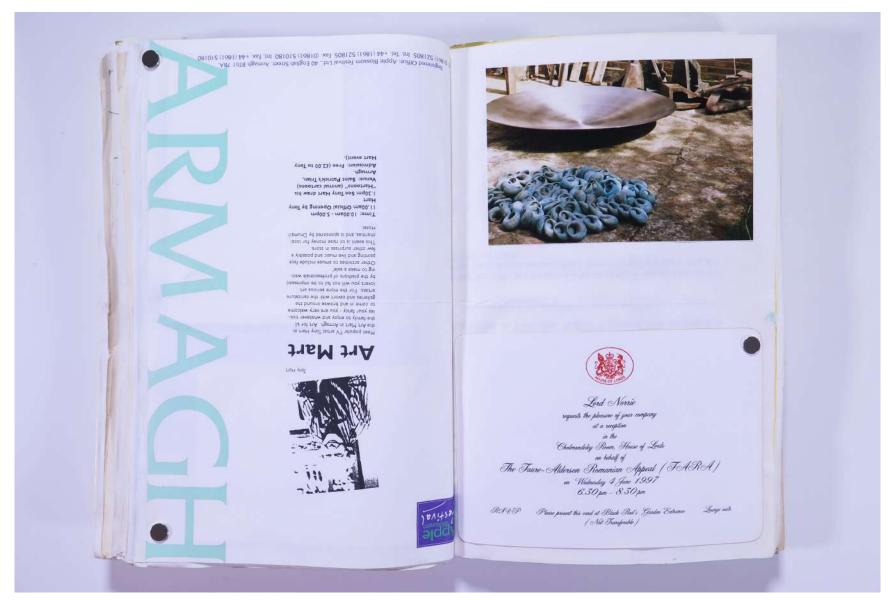
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## Reference No. **PNE 95.055**

### PAUL NEAGU ESTATE

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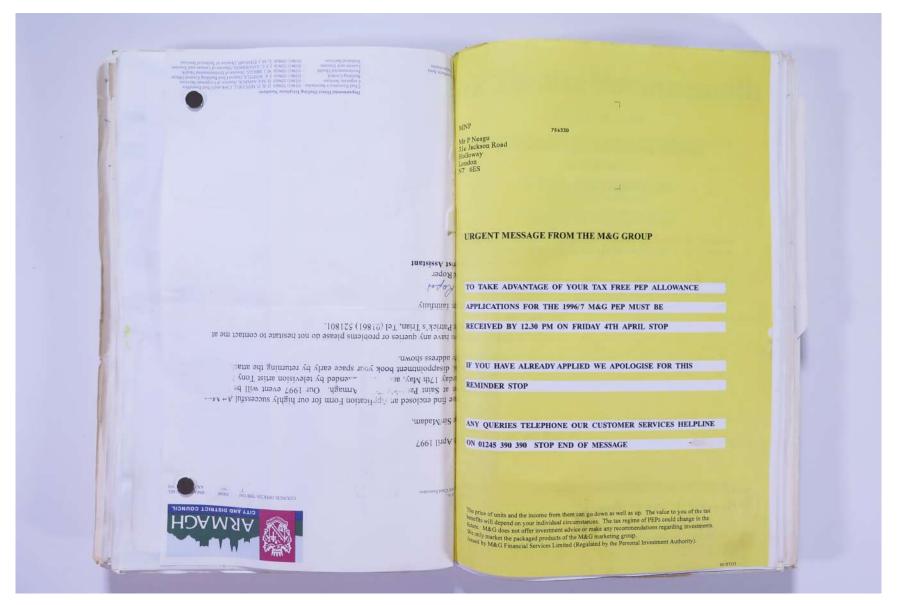
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| 1 |   |                            | • |
|---|---|----------------------------|---|
|   | Return to :<br>Mrs L Roper,<br>Saint Patrick's Trian,<br>40 English Street,<br>Armagh.<br>BT61 7BA  | JAMES HUGONIN<br>Paintings |   |
| - | pe of Artist : ie. Watercolour / Pastel / 51/ Pavement Artist / Caricanturis<br>ould like to hire an artist space for the whole day of Saturday 17th May<br>ase find enclosed a cheque or postal order for £10.00 (payable to Armag<br>Bistrict Council).   | •                          |   |
|   | . ssaubbA<br>mont<br>how  |                            |   |
|   | TAAN TAA<br>Saturday Tyte MARA<br>1972<br>Press<br>1972<br>Press<br>1972<br>Press<br>1972<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press<br>Press |                            |   |

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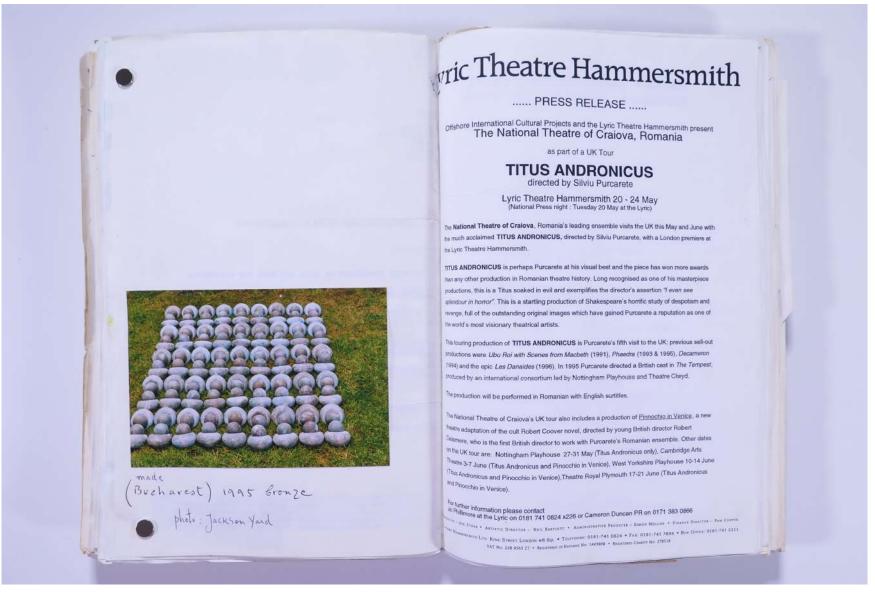
VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.057**



VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.058**



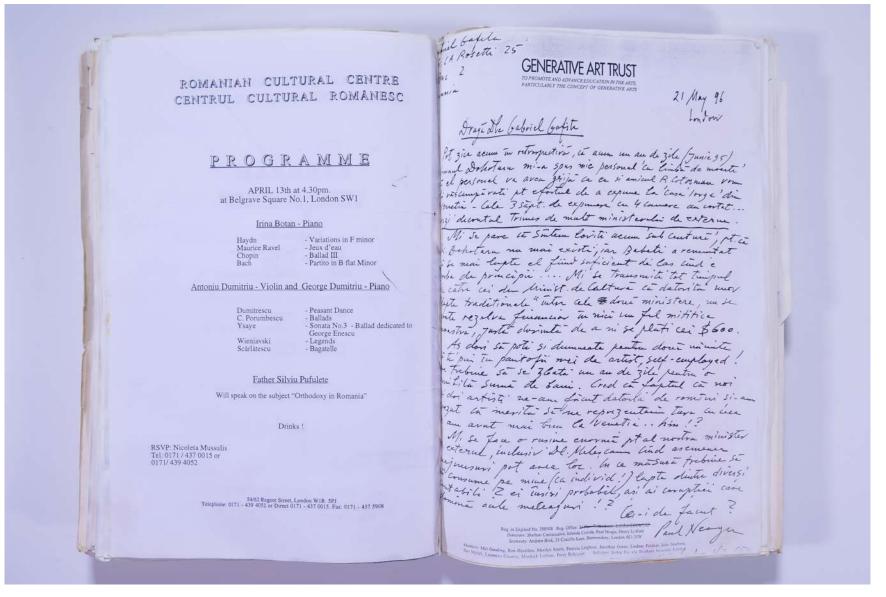
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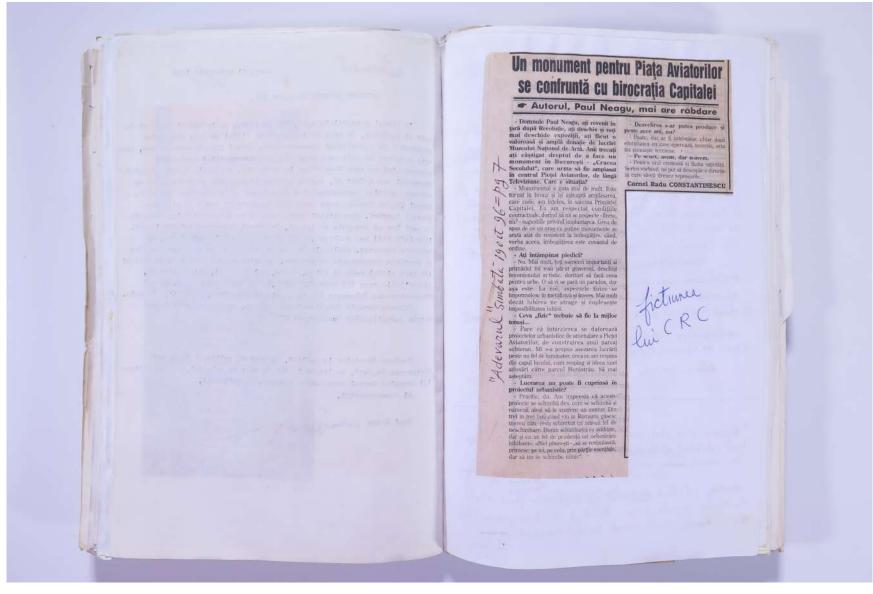
VISUAL JOURNAL: SUMMER 1997

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| <ul> <li>NU SUCCIALE CONVERSATION OF A CONVE</li></ul> | <section-header><text><text><text><text><text><text><text></text></text></text></text></text></text></text></section-header> | Luni, 21 octombrie 1996<br>STIMATE DEMONTLE REDACTOR SET,<br>In biroul contabilului-get, Dan Dumitriu, de la Muzeul Mațional de<br>artă al Honâniei, în ziun de lé octoporie (1996) am fost interpelat<br>artă al Honâniei, în ziun de lé octoporie (1996) am fost interpelat<br>artă al Honâniei, în ziun de lé octoporie (1996) am fost interpelat<br>artă al Honâniei, în ziun de le octoporie (1996) am fost interpelat<br>artă al Honâniei, în ziun de le octoporie (1996) am fost interpelat<br>artă al Honâniei, care este situația amazanată amplacării<br>anamentului pe care 1-am făcul la București, cu numele "Crucea secoluluis<br>anteseze gefului departamentului de cultură de la Primăria Canitalei,<br>anteseze șefului departamentului de cultură de la primăria cultură și de canăți di cuteați de cultură de la cunoști de cultură de la cultură de la cunoști de cultură de la cunoști de cultură de la cultură de la cunoști de cultură de la cunoști de cultură de la cunoști de cultură de la cultură de la cunoști de cultură de la cunoști de cultură de la cunoști de cultură de la cult |
|--|--|--|
|  | John Gibbons<br>FORM & METAPHOR  | <pre>(de care altfel n-ag fi aflat, poate, multă vreme), fiind mirat că,<br/>in replicile care îmi erau atribuite,nu mă putea recuncaşte. Domul<br/>Constantinegeu foloaeşte ironii gi aluzii care sînt, probabil, ale sale.<br/>Stimate domnule Gristian Tudor Popescu, ce părere aveți despre<br/>retoda jurnalistului dumneavoastră?<br/>Conform dreptului la replică, aș dori să publicați de îndată<br/>striscarea de față, cu litere la fel de mari ca cele folonite în artico-<br/>lul domnului Cornel Radu Constantinescu. Vă mulțumeac,</pre>   |

VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.062**



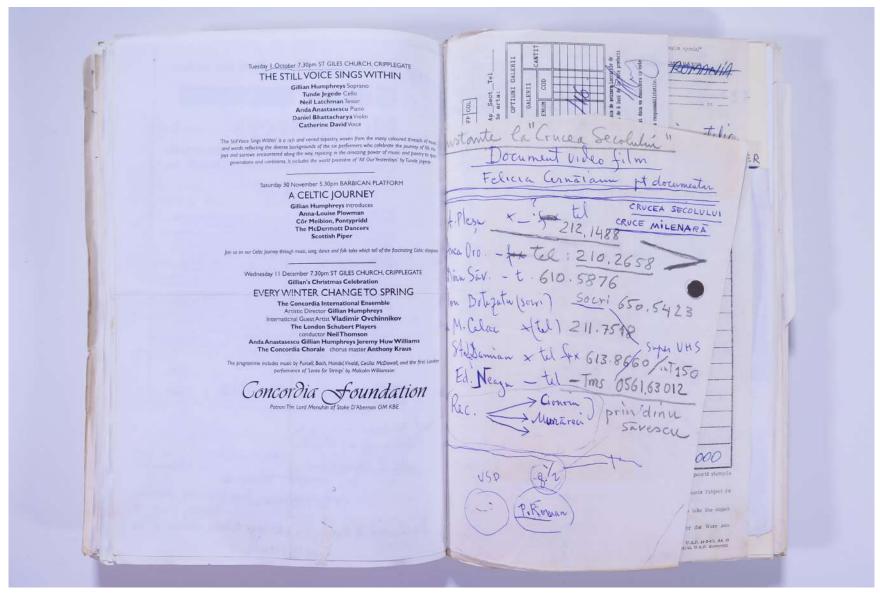
VISUAL JOURNAL: SUMMER 1997

### Reference No. **PNE 95.063**

A. BUILDING BRIDGES THROUGH MUSIC AND THE ARTS Gillian October-December 1996 **Humphreys** Subject generator (HYPHEN) 1975 - Oxford Museum of Modern Art An instrument, a desk, an artist's grinder (see Convertire Art brows A SERIES OF CONCERTS TO CELEBRATE THE and the Tornado's anchor .... ) grunding artists and UNIVERSAL SPIRIT OF CLASSICAL MUSIC their work ... The subject generator 'soon become the Presented by Gillian Humphreys introducing musical friends from around the world HYPHEN that separates and unites and separates Jame Time Triangles - rectangles - spirals sculptural body. Twenty years later This lucrative principle has waltered into what - Could techserved graduated as method bould the seen as arganic a vital the gene Tal metagene of specimen with a fire art art-a-live artalive could be observed radically matured as a the a specific mete-gene of art a live , 学 🗱 Barbican Centre Box Office 0171 638 8891 (Sam - Spin day Prof. Frederich Teja Bach "Hyphen", wood, steel, string and chalk cercle, made in 1975 here exhibited at Fukuoka Museum in Japan (1982) The skeletal motor meta-instrument project able University of Vienna Lugter Ring 1 ability potential and ability when taken for a dance, to draw spirals, even. Resting its triangulare chu on a ticle chalk circle is its simplest pro-1010. Vienna Doct. Karl Lucger Ring 1 station

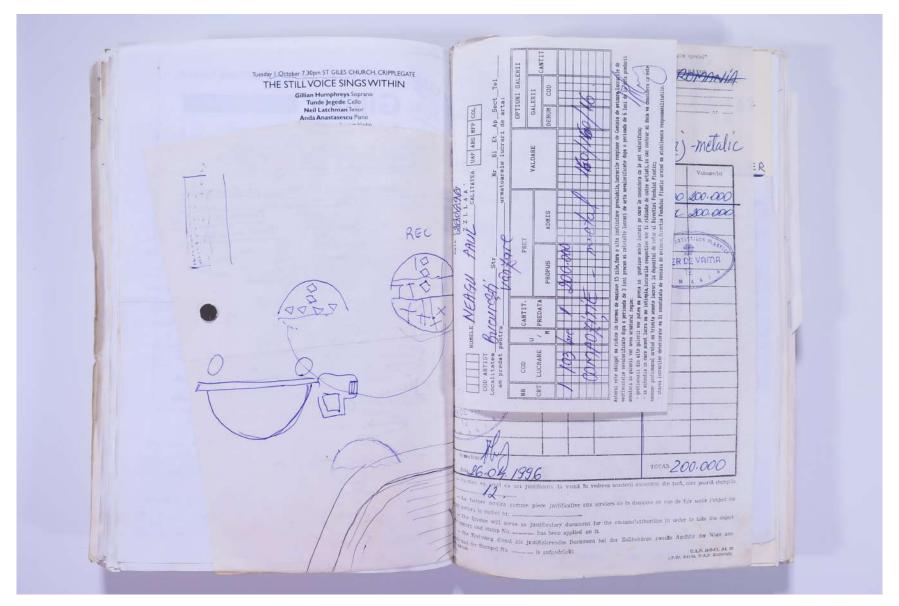
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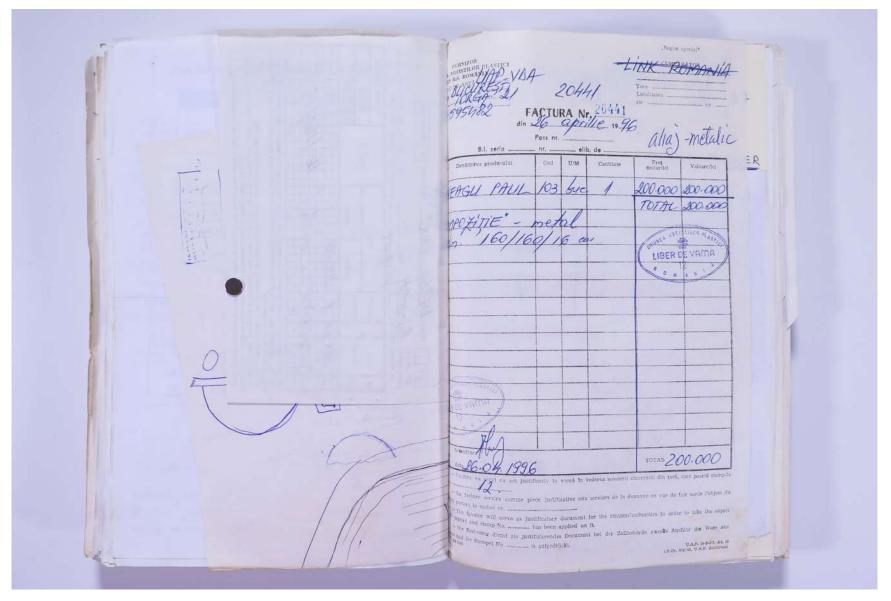
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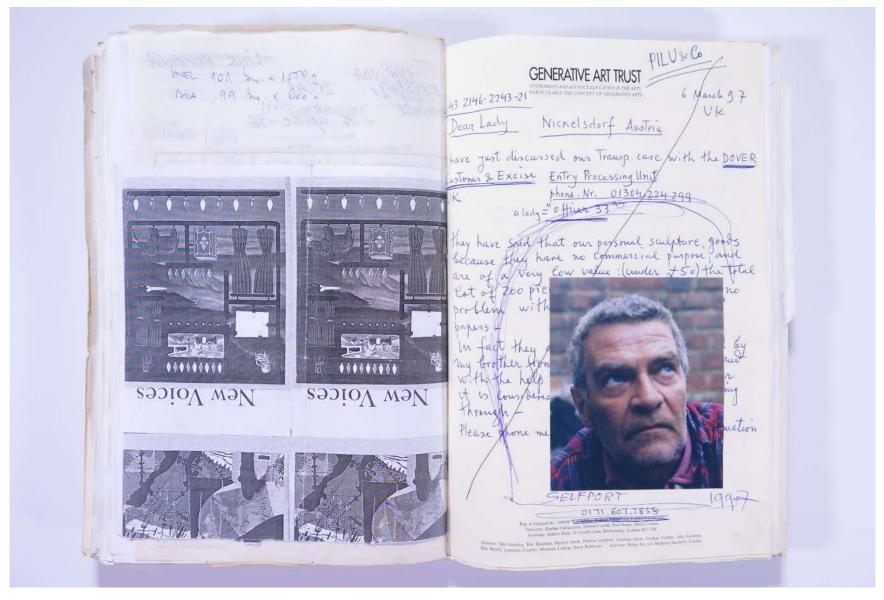
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VISUAL JOURNAL: SUMMER 1997

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| 1 | ensure " a golde "If the holde  | Dear Lady Nickelsdorf Austria UK<br>have just discussed our Transp. case with the DOVER  |
|   | ENGLI PRUL ROS Suc 1 2000 20000   | P. Neogn<br>St. Borovina<br>Resin = 420 2996<br>Luni dimin.  |
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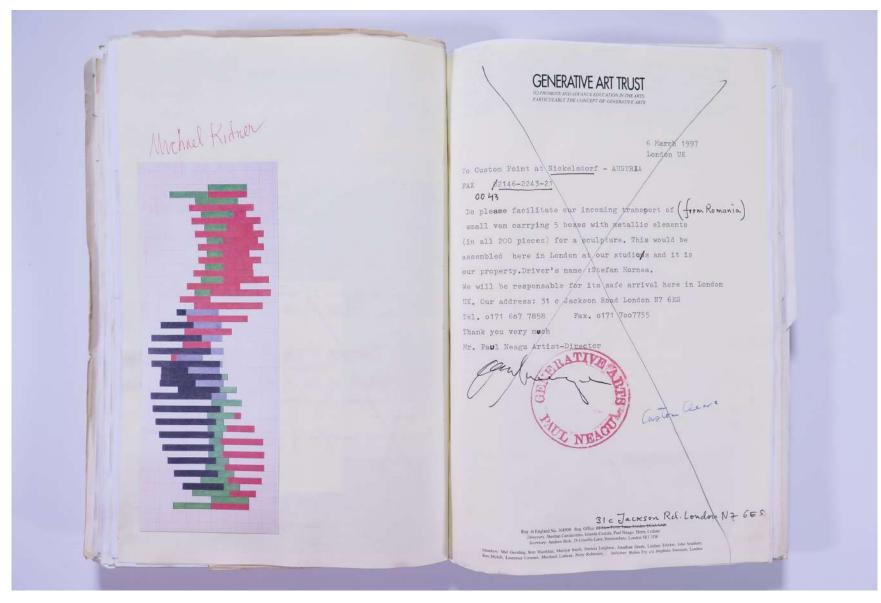
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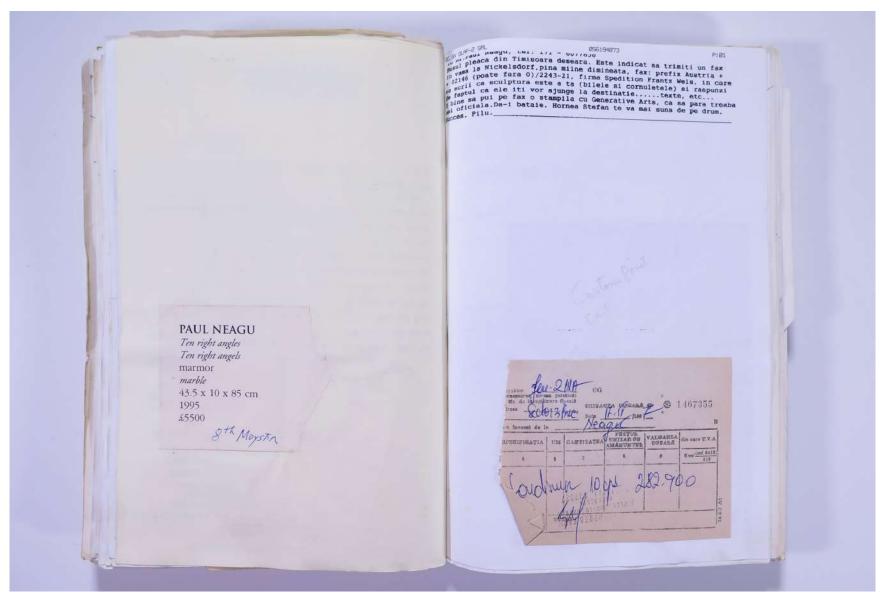
VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.069**



VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.070**



VISUAL JOURNAL: SUMMER 1997

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|   | ROBERT<br>MORRADS<br>RECENT FELT PIECES AND DRAWINGS<br>HENRY MOORE INSTITUTE LEEDS | mon 2011     mon 2012       mon 2011     m |
|   | AND DRAWINGS  | 545 5 10 / 10 " 13 13 15 10 10 10 10 10 10 10 10 10 10 10 10 10  |

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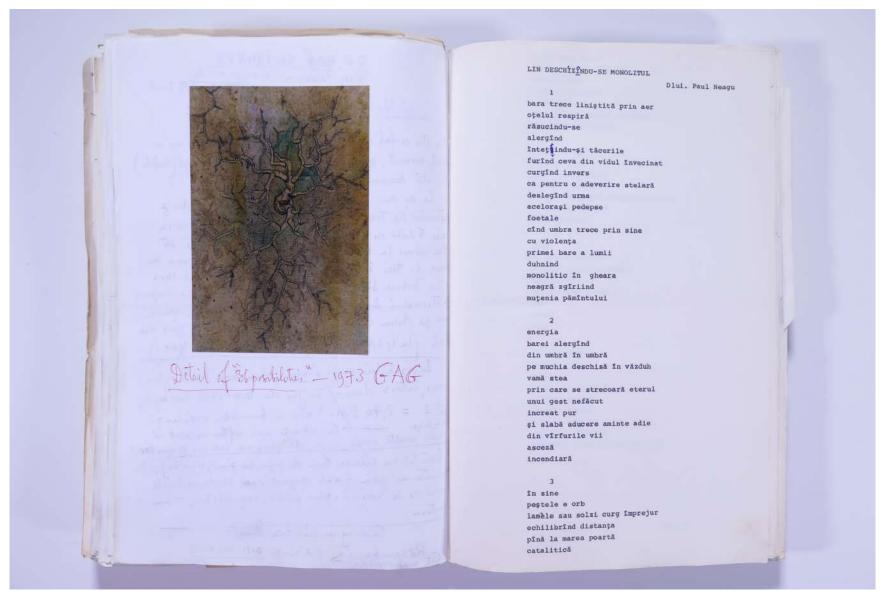
VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.073**

00,40%.56 194873 TIMISOARA-ROMANIA Generativ Art Trust Draga Pilu & Company 23. Jan 1996 Nu stru ce fel de Firma ai care functionieza san art moment, presupme Totasi Ca masius to ca maye (dubite) ircula deasemenca lea a lui Edij. Turismite Le as don URGENT este Sã am o apreistre, duiz Estimativ de Transp. davis à posibil Buc-fondra -> cu 5 cuti de muniti bile du metal (gre astrupte sa aduse la mine; iar, Retar, ti-az imple mosine cer are a tri Sculpture (San macer down) die otel mox are Tribuie Se fie in Martie La Bucursti la Muzent Deci daia este Sa Ancen aust Trans, Treb drine la spirsitue fin Feb. ultimele zile din ele. / In 1; 2 Martie en pefronal voi 7 bure la Devizal tan ve fi fiabil, adres toate hawar tus In Jur de 1000-1400 tire englis 2.70 DM. gliza - Cu cit esti mai cuftin cu atit ai , en am alta posib aici Lord-Bue si aprox 600 zt multe say Dan tet ver glecula bani de sofer, lecuzina, remetraj, etc frie faxul respective si demensione mele-m ou de masura, plus precis, capacitatea, volumel utern Cudrag unchine tan tant cit Raspunde en FAX→ 0171 700 7755

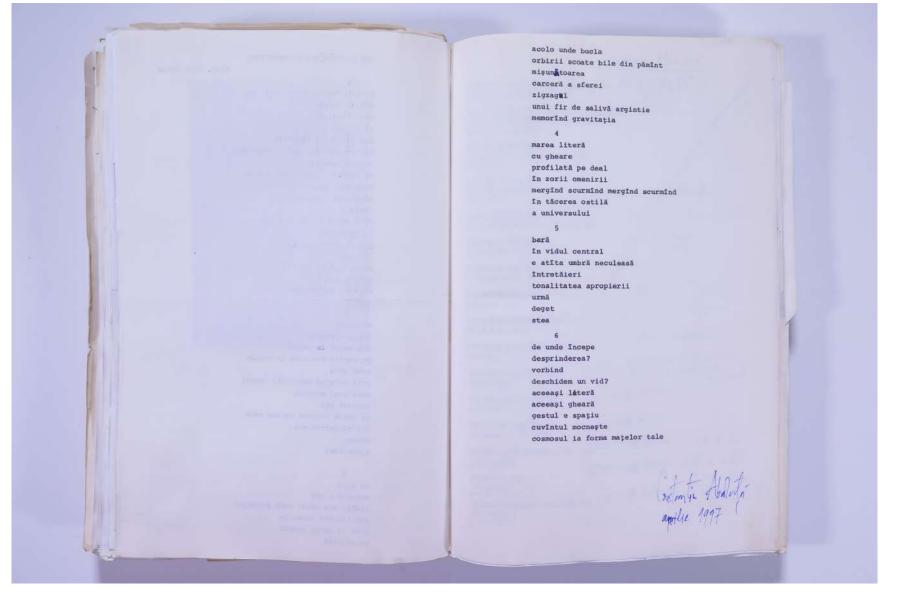
VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.074**



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# Reference No. **PNE 95.075**



VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.076**

| All and a state of the state of the state of the state   | -Thebreea Ftondot   |
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| I make a manual  | HYPHEN = CON-TEMPL-ATOR, 1989 659 - 7855  |
| A CONTRACTOR OF A CONTRACTOR O | MEANDRĂ ȘI STÂLP. MEANDRĂ ȘI HYPHEN   |
|  | PROIECTE DE SCULPTURI, 1980, 1982<br>creion și cafea pe hârie   |
| A A A A A A A A A A A A A A A A A A A  | MONOLIT DESCHIS, 1984<br>Integrafie in ton brun pe hârtie filigranată   |
| A CONTRACT OF A  | tiraj 10/15   |
| Manifel Million and these berry  | ORASUL PUMN, 1981<br>serigrafie colorată pe hârtie<br>tirai 9:90  |
| A Design of the second s  | NOUL HYPHEN, 1992   |
| and the second s | creion și alkyd pe hârtie verzuie filigranată<br>TRIPLU CAP-STEA, 1992  |
| Tenter top al  | creion pe hârtie  |
| Parameters.  | ÎNCRUCIȘARE, 1980<br>oțel sudat, vopsit   |
| - BEE  | INCRUCISARE, 1980<br>otel sudat, vopsit   |
| and the second se  | FUZIUNE DESCHISĂ IL 1979  |
|  | bandă de oțel sudat PAUL NEAGU  |
| A hardward and a hardward and  | FUZIUNE DESCHISĂ I, 1979     FAUL REAGO       otel isudat     Expezi Tre       MONOLIT DESCHIS, 1985     Tri hall - # 16.000 - 0.M.   |
| And A  | MONOLIT DESCHIS, 1995 $\overline{11}$ hall $-\frac{1}{2}$ 16.000 $-(0, M)$ .  |
| Philad January Roman   | $\frac{\text{otel inoxidabil}}{\text{MONOLIT DESCHIS, 1981}} = \frac{14 \circ 00}{14 \circ 00}$   |
| Marrier or Barney  | MONOLIT DESCHIS, 1982 - hall - # 4,500  |
| maneral is were abute this.  | MONOLIT DESCHIS, 1981 $Than - \# 14000$<br>otel moale, rug ine<br>MONOLIT DESCHIS, 1982 $Thall - \# 4,500$<br>otel moale, $\xi_{A}$ deres IV.<br><b>MONOLIT DESCHIS</b> , 1982 $Thall - \# 4,500$<br>otel moale, $\xi_{A}$ deres IV.<br><b>PESTE PESTE POARTĂ</b> , 1987 $\overline{m}$ field $-\# 18.000$ $\overline{-}$ F O G-<br><b>PESTE PESTE POARTĂ</b> , 1987 $\overline{m}$ hell $-\# 18.000$ $\overline{-}$ AT wA RT<br><b>O CRUCE</b> , 1987<br>otel indxidabil<br><b>MERGĂTORUL PE MUCHIE</b> , 1985 $\overline{m} = \# 9,000$ $\overline{-}$ EDGE RUNN<br><b>MERGĂTORUL PE MUCHIE</b> , 1985 $\overline{m} = \# 9,000$ $\overline{-}$ EDGE RUNN |
|  | otel inoxidabil = hell = \$ 18.000 (ATWART)   |
|  | OCRUCE, 1987<br>ofel individabil  |
|  | AVERGATORUL PE MUCHIE, 1985 III 4 9,000 - EDEB KUTT   |
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# Reference No. **PNE 95.077**

| HYPHEN, 1986 take they # 12.000<br>grafit, pastel, ceará<br>MONOLIT DESCHIS, 1986 takex -# 10.000<br>grafit, pastel, ceará<br>HYPHEN DIBLU, 1986 takex -# 10.000<br>grafit, pastel, ceará<br>PESTE, 1988 takex -# 12.000<br>grafit, pastel, ceará<br>CAP-STEA, 1986 takex -# 12.000<br>grafit, pastel, ceará<br>OCRUCE, 1986 takex -# 12.000<br>grafit, pastel, ceará<br>OCRUCE, 1986 takex -# 10.000<br>grafit, pastel, ceará<br>VIGHE, 1986 takex -# 10.000 |
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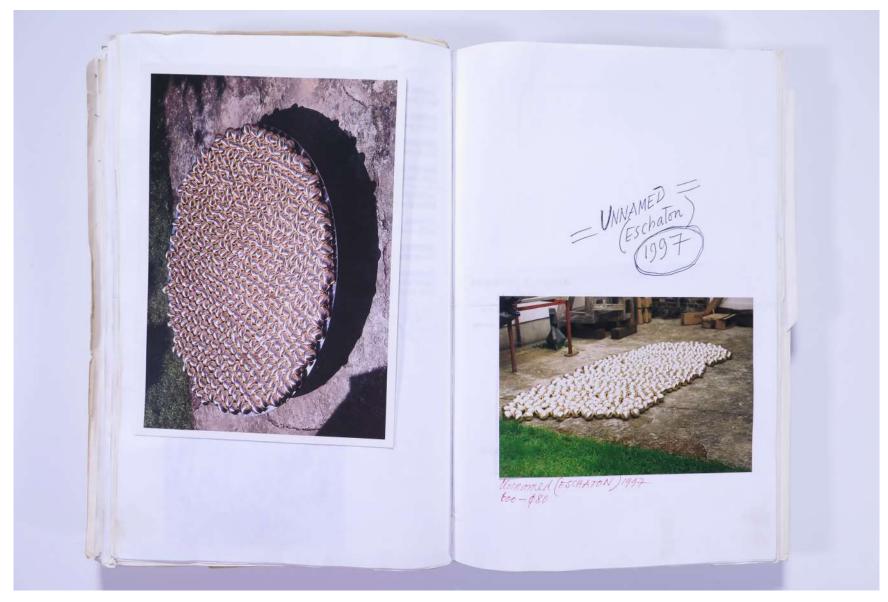
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# Reference No. **PNE 95.078**

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## Reference No. **PNE 95.079**



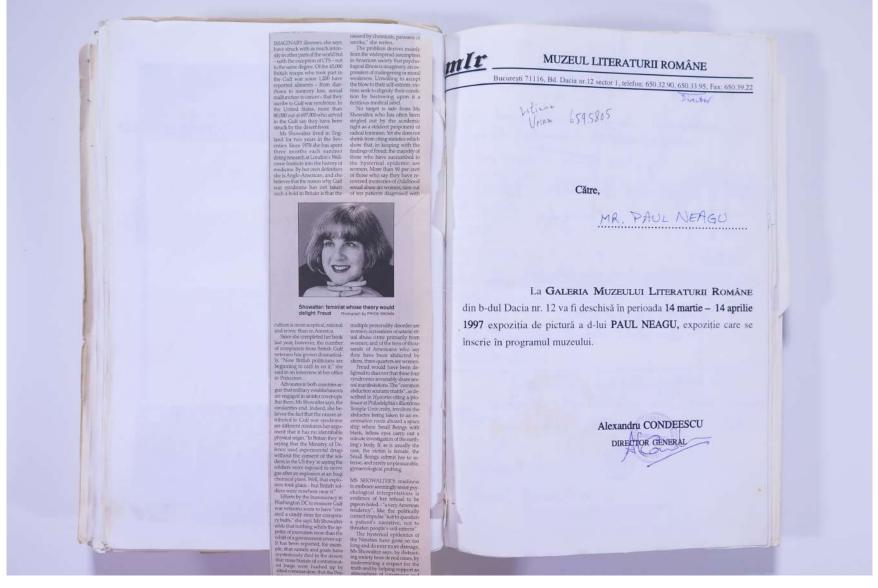
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## Reference No. **PNE 95.080**



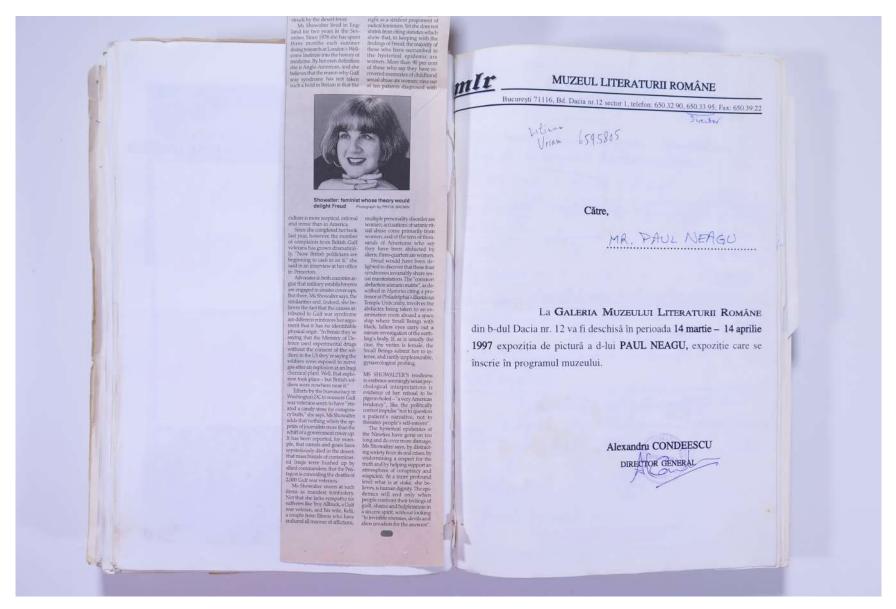
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# Reference No. **PNE 95.081**



VISUAL JOURNAL: SUMMER 1997

# Reference No. **PNE 95.082**



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# Reference No. **PNE 95.083**

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## Reference No. **PNE 95.084**

Retrospection 4 Apr IKUS NEAGL 8. Martie 97 Pentru Muzeul National al Romannier - Calga Victorier Buc. Dept. Att Contemporant Dra Ruxandva Balaci Var vog primite Si Semilate pentrix Open Monolith - Scalpt. Otel incx - valoave avery Fish Over Gate A - Cross" Edge Runner u Subjected/unor denate pentru Romanna lustrite mari 4 felieri ficcare in 300 excueptare culoare 300 ex × 0, iv + - loco lee Scatal. Reorganization Himieulii 8× 10.000 Cer to cut. Hy plue Aperta ultimile suit pentre publicul di Lee marzen duraning - 2xp - 1 Neogu Venarsay hallitas aru beducs, Sucurerti

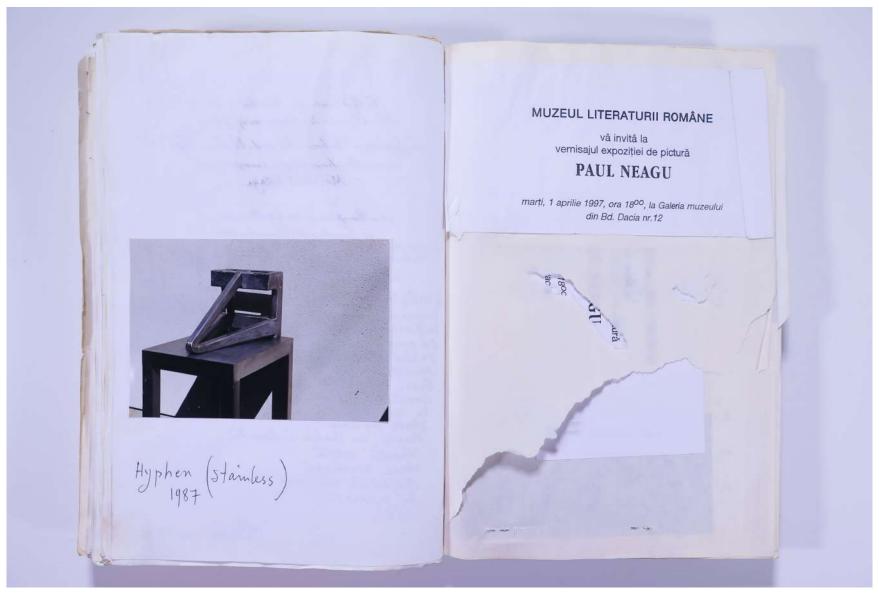
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### Reference No. **PNE 95.085**

To Celebrate the Birthday of His Majesty The Emperer of Japan The Japanese Ambassador and Madame Tujii request the pleasure of the company of Mr. Porul Neagu at a Reception at 101-104 Precadilly W1 on Juesday 10th December 1996 RYYD By the enclosed oard 6.00-7.30 pm Verbe îngrijite Imperatorii ca substante Infiripate La prague nasterii îngrop Verbe împă nate Ministrie în exil global Grase mini-puncte sculptate Coustelatie aszind In miez de meta-noaste Verbe infocate Regii, cu chelia cintarcale Ionestii 'oncsti Verbe negociaza Adjective uleioase In Japoneza Flesc Paul Neegue 1996

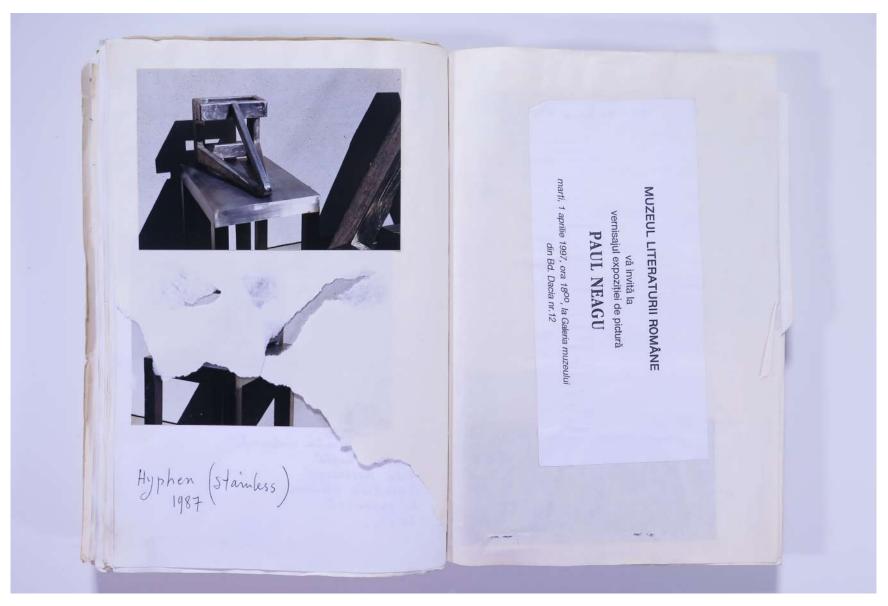
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## Reference No. **PNE 95.086**



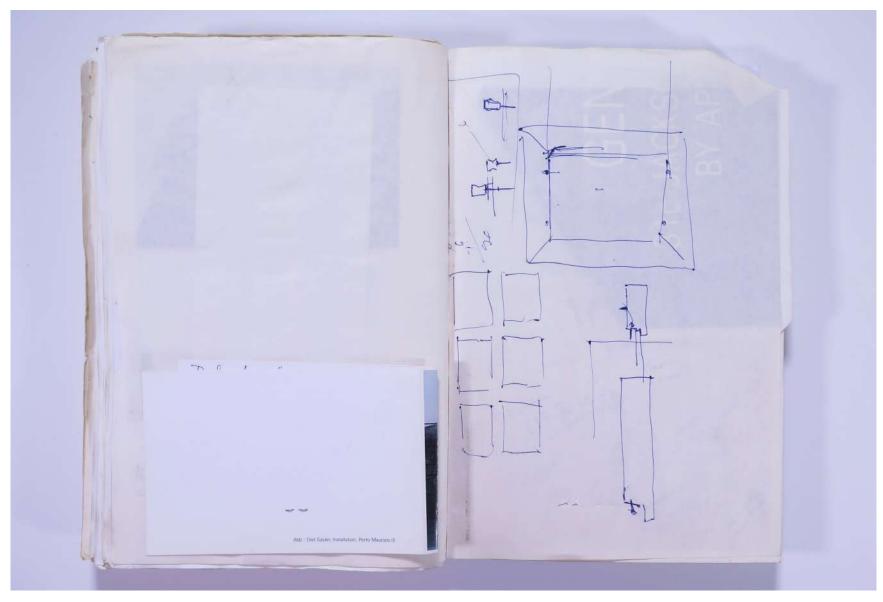
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### Reference No. **PNE 95.087**



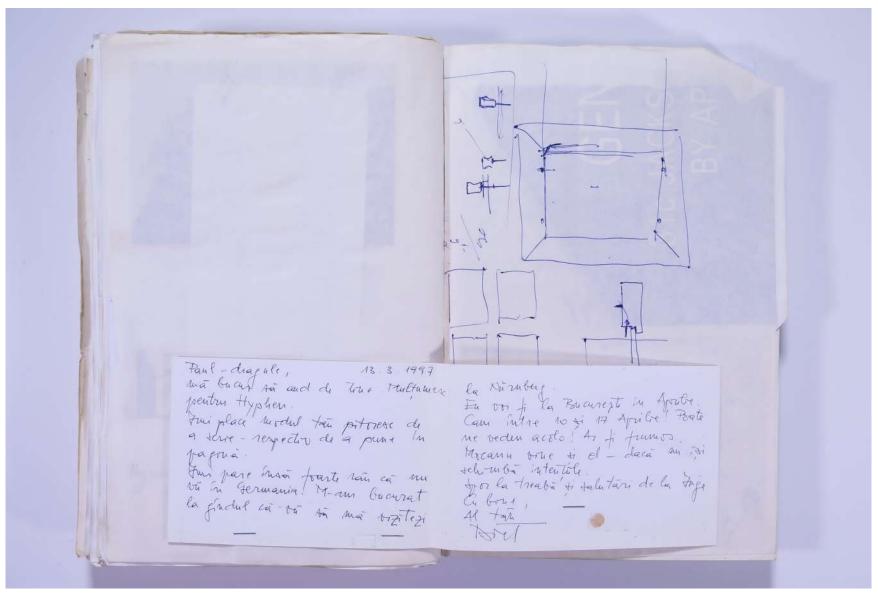
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## Reference No. **PNE 95.088**



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### Reference No. **PNE 95.089**



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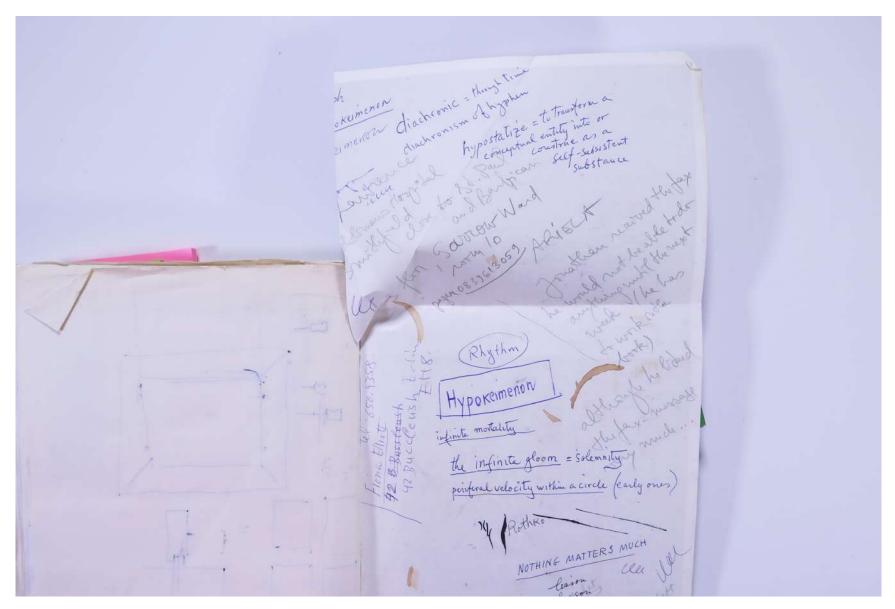
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