P. NEAGU (-)

1985-87-88-89

Jackson Rd = July 86

Mr Paul Neagu
31c Jackson Road
~~[illegible]~~
London N7.6ES
~~London N7 [illegible]~~
tel: ~~01-607 4251~~ — Eng.
01-607 7858

"A, CROSS IS A, STARE"

A-CROSS IS A-STAR

Grossetto
Seggiano
Arcidosso
→ Siena
Italy 1985

PERI

Antefissa da Veio - Scala - Florence

cover for "The Etruscans" - (A practical guide book to the exhibits in Tuscany (1985)

PAUL NEAGU

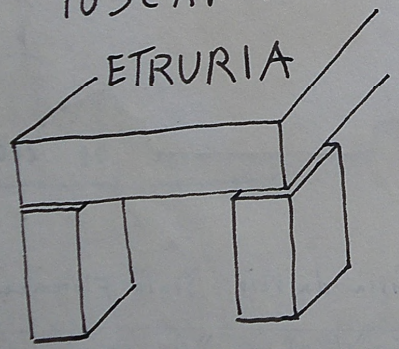
——— starhead

Florea Sonchus
Sunflower

GIRASOLI
TOSCANA

CAHORS 85

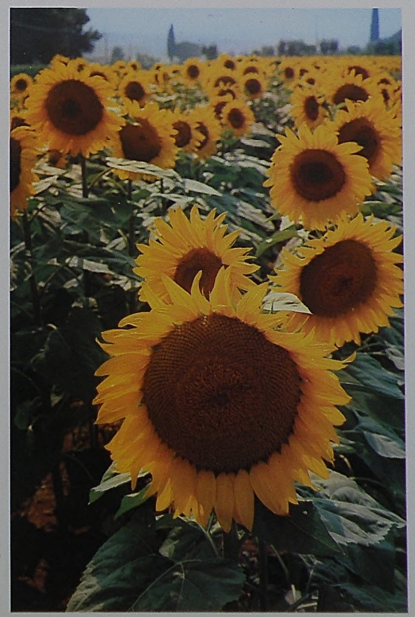
TOSCANIA
ETRURIA



SIENA

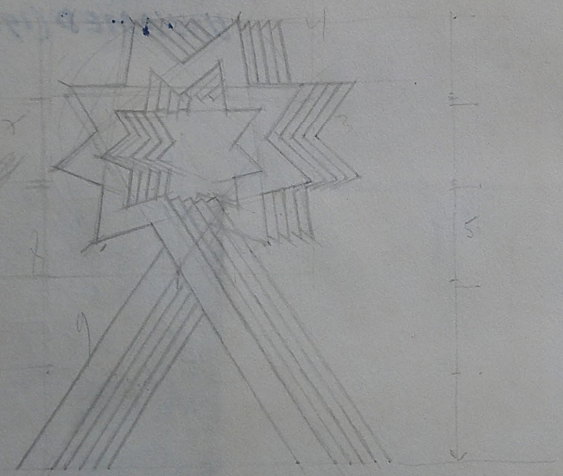
STAR-HEAD
1980 - 1987 !

CONVEX CONCORDIA (Shifts Compounded)
(Nine Catalytic Stations)
Global Riot (Rite)
'Matrix of Labour'
A World-view performance
Untitled
UNNAMED (1988) Ed.



SOFT,
TRANSPARENT,
HARD,
OPAQUE.
FOLKSTONE
HARBOUR
FOGGY
SATIE
WALKING ALONG
GERMAN
SHEPHERD
BARKING

Dec. 88



Apr. 1987
Charing Cross Station

FĂRMITURI - DOSPIND

INFINITĂ TURTĂ
SOARELUI BURTĂ
GANGLION - COAGULARE
CHEAG
SINTETIC STEAG ÎN BEZNĂ
COT
VALAH PRIBEAG (TURMĂ DE CAPRE)
IN CERCETARE
VIMIT
SUGIT, PEȘTE PESTE POARTĂ, CĂZÎND
SI IARAȘI INTORS, ACASĂ
DE MELEAGURI OBOSIT
POPOSIND
IN PALMA CALDĂ
IN PRISPA ÎNALTĂ
BETEAG DE DRUMURI SI CĂRĂRI CĂRATE
PE SPATE
PE CREIER
PE TALPI
COPT IN MIJLOC, ARS PE LA MARGINI
PLACINTA VIEȚII, PLATOUL NIRVANEI
CASTRONUL VÎNĂT ÎNSTELAT
S-A SPART CATAPETEASMA !
SOARELE-I UD SI PLÎNGE CU ERUPȚII
SINGE SUBȚIRE
SPRE ASCUȚIRE
INTELEPCIUNE SI MUCEGAI
INCHINĂCIUNE
CREIER IN RAI
VĂPAIE, CEARĂ IN CER
DOSPIND

26 Aug 87

London
1983-84-85-86-87

ASSESSMENT

WE'VE GONE TO KILL EACH OTHER
IN ORDER TO OUTLIVE
ONE
OVER THE OTHER
IN MOTHER'S WOMB, OUTSIDE
IN ZIG-ZAG WORLDS, IN STEP OF
ACID RAIN,
AND MICRO-UNIVERSES
A CHOIR OF BABY'S SCREAMING
BITUMS OF NIGHT
SHEAPERD'S NIGHT OVER THE WOLF
ASPHALT, RAINDEER'S PASTURE
GRASS OF GLASS
DEW AS RADIATION, FALLS (FALLING)
SOFTLY
LIKE COTTON FILLING THE ARMPIT
SATINATED SATAN,
INVOLVED, INTRICATE, EMBROILED, IN TWIN TUNE
THROUGH, OVER AND ABOVE
OUR LIVES,
METABOLIC MIRROIR, INSERTED
BETWEEN BODIES,
IN TANDEM AND LOVE
BETWEEN HATE AND DISPAIR
BITE AND KISS
ALCALINE MILK OF SWEET COW
DENSE UNPASTEURISED FAT
HEALS
ALL WONDS, THE KILLING OF SOULS
THE INSENSITIVE WAITING, THE BARGAINING DIPLOMACY
RIVERS OF PATIENCE, FOR
BIRTH OF WISDOM, GERIATRIC
GRACEFUL DEATH (DEPARTURE)

27. aug 87 (Deggendorf)
WG

Convex Concordia

'Nine Catalytic Stations' P. Neagu. AUG 87

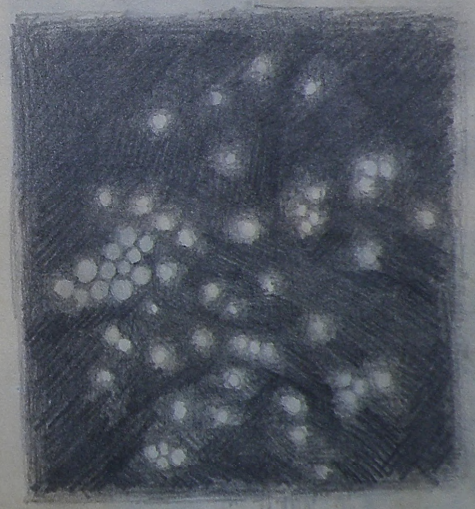
CER

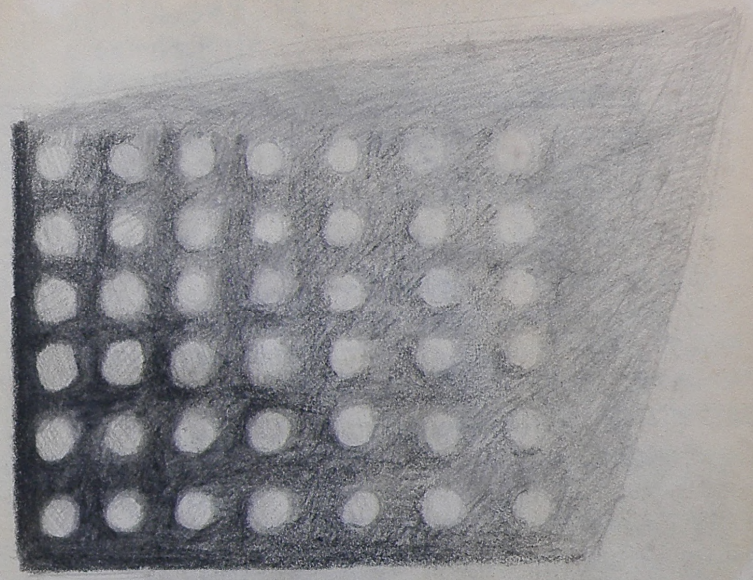
1 Sept. 1987 - Deggendorf. (WG)

P. NEAGU

SKY.

subservient divinities
suspended sculpture
(steel balls).





1 sept 1987 · Bezgachtp · Stare

CRANIU INIMOS

GRATIA SUBSERVIENTĂ, A ROTUNDULUI
A CURGERII
A PLINGERII
CRANIU BATJOCORIT DE SENTIMENTE
OS LUCID
CUSUT
SUDAT
IN SFÎRSIT, IMPLINUL CLEAN (clin)
APLECAT
PE APE
PÂRIU PE GRANIT OXIZI
ANTHROPOCOSMOS, SEDIMENT,
PRE-NASCENTIST
DINCOLO, IN-COACE, INTRU NOI,
VOI
OILE CREDINTEI, LÎNA PĂSTORULUI
AERUL CALD
VIITORIMEA
DIAMANTELE, TOTI SFINTII
SI MORTII VII, INCASETATI
ELECTRONII, ROSI,
DE CEATA VIDEOMORFĂ, CINDVA
VOR FI, VOR STI, ISTORIC SA FIE!
RE-MAGNETIZA-TI, ...
INTOARCEREA,
TOARCE NODURI
STROFE DE ZID, DĂRIMĂTURI, TRAMWAIE
GLIA SARE SA RUPA PLUGUL!
~~AP~~RÂUL SA NAVIGHEZE PODUL!
BESTIILE COLINDĂ ŞOSELE
LUME, ECLECTICUS
HELICOPTERE INJURÎND INĂLŢIMEA
CRANIU INIMOS DAR FĂRĂ EXPLICATII,
~~FILOZOFII!~~

3 Sept 87

PERNE UDE ZBURÎND

LÎNCED COHABITÎND BURGHEZUL TRIST
AVEA GRIJA DE SCAME
ORÎNDUIND STICLELE GOALE
PLICTISEALA, ZIARELE VECHI, PĂIANJENII
PRIN COLTURI SE IN-ARIPA-U MICI VISE,
SOAPTELE SOTIEI PLECATE IN BANAL
MOBILA VECHE, SODĂ
ANTICARIATUL MEDIOCRU
IDEILE CORECTULUI, MUCEGĂIND DIN LIPSĂ
DE AER, DIN LIPSĂ DE SOMN
SI TOTUSI SOMNUL PERNELOR
CU FULGI GREOI, FOSTELE PĂSĂRI, ARIPI
LACRIMI STĂTUTE, EX-MERITUS
PIPETA ~~E~~ DORULUI MESCHIN SI PICĂTURILE,
FĂRMITURILE UNUI TÎRZIU AMORTIT
AVLĂGUITĂ CENUSĂ A SPERANTEI
SI EA IN BORCANE CU CAPAC SI
CHEUTORI,
INTRINSEC, IN VID
AMARACIUNE ~~SIE~~ SCHEUNÎND DE JALE
DEABIA TRĂIND
DEABEA MOCNIND, CÎND INTRO BUNA ZI
PE PICIOROANGE DUPĂAMIAZA ~~A~~
~~E~~ S-A REPEZIT
ROSTOGOLINDU-NE LA VALE, ARZÎND
PERUCA DE CHELIE S-A LIPIT
SUDOAREA S-A APRINS

FLĂCĂRI IN IZBUCNIRE
FLACARI DE ISPASIRE
UMEZEALA A EXPLODAT IN PUHOI DE LACRIMI
UDUL, SPIRT S-A FĂCUT
PADUREA, REGRETELE, O TORTĂ
PERNELE UDE URLÎND ~~IN ZBOR DIAFAN~~ AERIAN
RASCOALA STRATULUI SEDIMENTAR
~~EPUP~~ AH-AHA-HA! INTERJECTIND
ENCICLOPEDIA PRAFULUI INTELECTUAL
TORNADO S-A FĂCUT
~~EJACULARE~~
PROASPĂTĂ EJACULARE, LA SOARE
~~SIESTA~~ PUTREDA SIESTĂ S-A RIDICAT IN CER
PENSIONARUL A ÎNEBUNIT!
SI BEZMETIC DĂNTUIA ACUM, PESTE CIMPIE
AMANTĂ CĂUTÎND, VIAȚĂ SEMĂNIND

CINTECE OBSCENE DE TAUR SI TOREADOR
QUIJOTE
REVOLUTIA SPERMEI, HOȚII!
DUMNEZEU SPONTANUL I-A PUS ~~A ÎN~~
MÎNA IN CAP
GÎTUL S-A LUNGIT. ANIMALELE PLÎNGEAU
DE BUCURIE!
OGRADA-I IN CARNAVAL
BĂRCILE ~~SA~~ SA-U FĂCUT ACOPERIS
UMBRELEEE, PARASUTE
AU INVIAT FOSILELE SI FUNCTIONARII
GUVERNULUI PE BICICLETE CÎNTÎND.

FORFECA VĂZ-DUH
HUMA APELOR
GRATIA FORMEI
BUZELE MIERII ~~DE SALCĂ~~
PASTAIE DE SALCIM
DELFIC DANS
TRANS-VAL
PESTELE
~~HYPHEN~~

Forfeca văz-duh
Huma apelor, împărteala
Gratia formei, buzele mierii
Pastaie de salcim,
Delfic dans,
Cuțit
Trans-val
Peștele-hyphen

4. sept 87

PESTELE

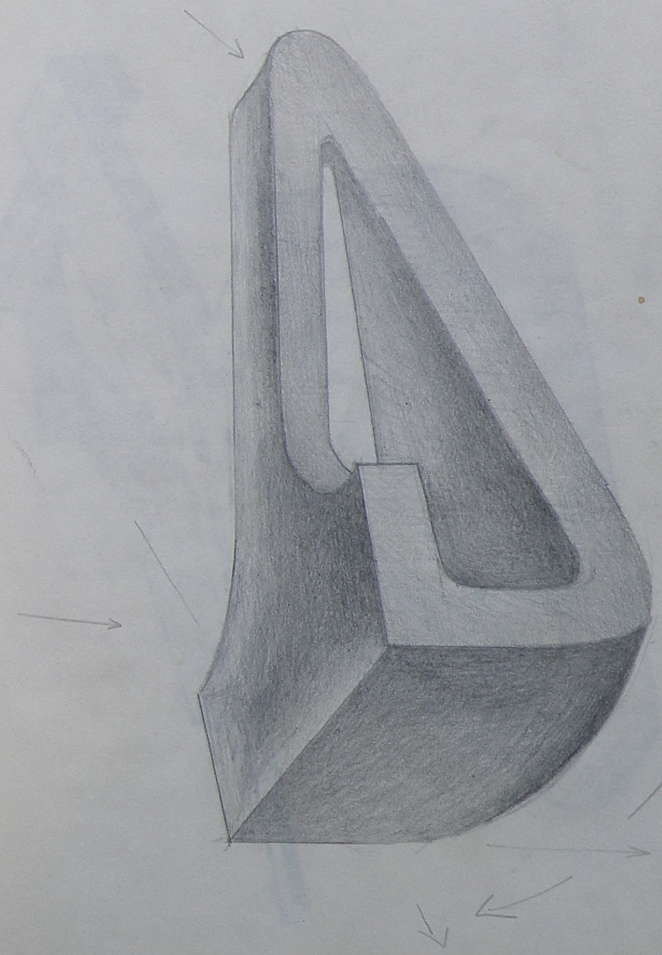
PESTELE
IMPICIOARE, PE ACOPERIȘ
SOLZII SI-I CĂUTA
PESTELE
IN RĂCOARE, TĂCEA
TIGLELE,
~~PLOA~~ PLOAIA
PERLE PESTE PESTE SUNT,
~~CATALITIC~~ IN DUH-CÎNTARE
PEȘTE PESTE POARTA ARE,
CHEIA VIETII, UN-SOARE
(GLOANTELE TRANSPORTĂ URA
MAMA VERBELOR, UNTURA LIMBII,
ZIG-ZAG ARTĂGOS ~~LUCIOS, IFIGENIA~~)
VALURILE, SOLZII MĂRII SI
PESTII REPEZI CU CAPETE MULTIPLE
RACHETELE UDULUI, SUB-MARIN ATOMIC
SFÎNTUL GHEORHE BALAURI MÎNGÎIND
MEMORIA DELTEI — NISETRII ASCUȚITI
DEO-DOLFIN, ZEU DE GOLF
IMPICIOARE IZBUCNESTI
SEARA IN SUFLET
NOAPTE, A ISTMULUI TĂCERE
(LINĂ-I DULCEAȚA ALUNECĂRII
INFINITĂ ONDULAȚIA MIERII CURGÎND)
PESTELE, SENINA STEA
DEVENIND

sept 87

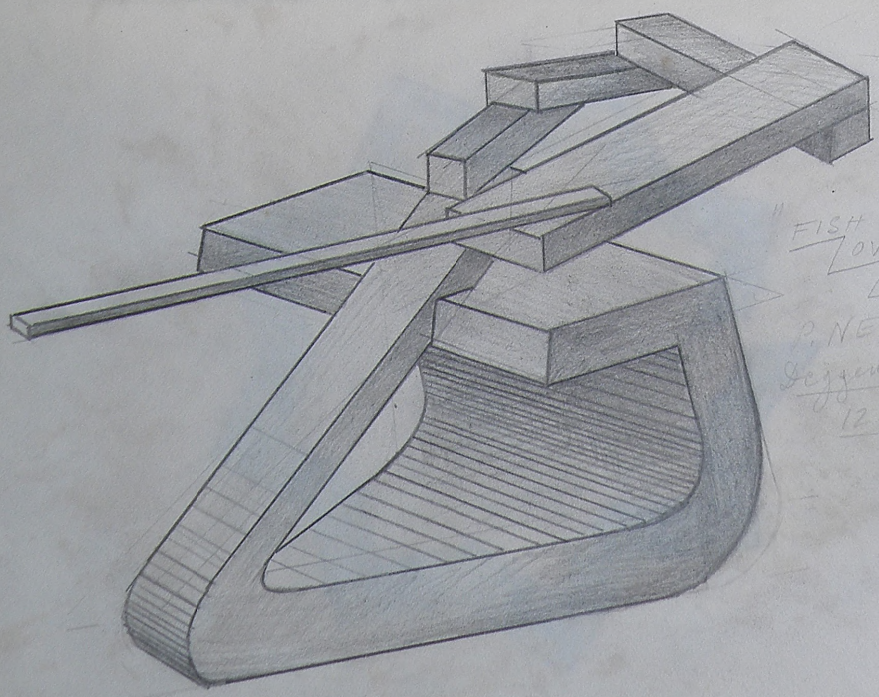
BILE DE OTEL

MICILE PERFECTIUNI - NEUTRONII
~~BOABE ALE~~ LUMINII, BOABE
ROTUNDUL SFEREI, APASAREA UMBREI
? ~~ATASATE~~ COHESIVE, COMUNIUNEA
RISIPIND SEMINTE CU MIEZ PLIN
~~SIMBURII~~ PROMISIUNI — SÎMBURI
~~PE~~ MASA CIRCULARA, ARGATII
DEGETELE MUTE PE CLAVIATURĂ
MICILE DIVINITATI ~~CIORCHINE~~
MAZARE DE FIER ~~CA CIORCHINE~~
IN MAGNET — CIORCHINE
AICI OTEL SI CROM, OGLINZI CONVEXE
MIRIADE
OCHI, SMULȘI
DE-OCHI, CA APA, CA NORI, PĂTRUNȘI
GRINDINA PE POARTA MORII
VESEL ATOM DETAȘAT
RULMENTIV, ~~FARATEI~~ ȘI PRETUTINDENI
CONGRESUL NUCLEELOR
SCÎNTEIE DE VEACURI ~~FARA RADĂCINI~~
BILE DE OTEL CA PLOAIA IN ~~CURTELUCĂ~~
ENTITĂTI, SUBLIME
SCULPTURĂ × LICHIDĂ
INTRE POLI SUSPENDATĂ
ATINGE SUFLETUL LIRIC SI PLEACĂ
EMANATI LUMINA LUCID
EFERVESCENȚA

See new (later) version



NEW 'HYPHEN' 1987 P.N.
the forthcoming



"FISH OVER GATE"

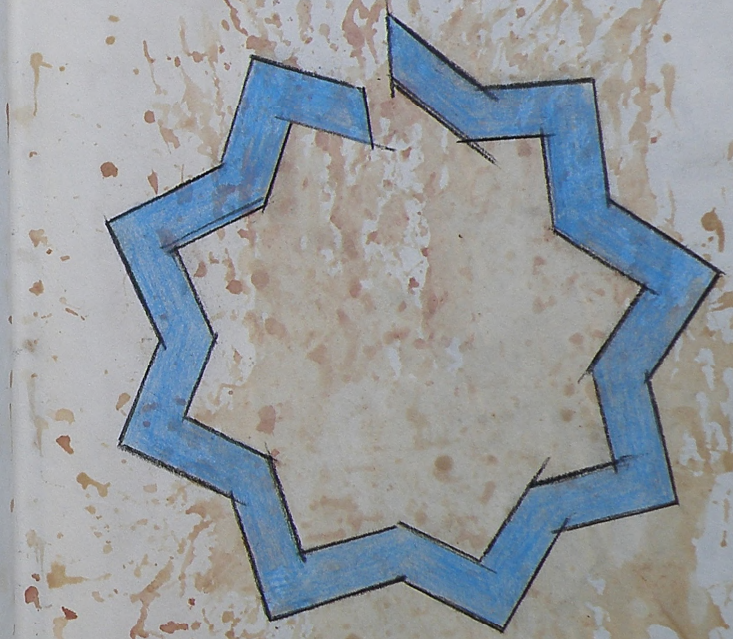
P. NEAGU

Deggendorf

12 Sept. 1987

F.O.G.

P. NEAGU 1987



Two squares – Enneagram

P.N. 1987

PAUL NEAGU – (DIJON) 1987

DIJON – 1987

'NINE CATALYTIC STATIONS' - P.NEAGU 1987

Testament ~~Heaven~~ 1.5

~~I haven't no more wishes~~ any ? ~~Farmacie~~ Dodo
No heven for my angels
~~I haven't no more dreams~~
No church for my religions
~~I haven't any, left illusions~~ ?
No body for my feelings
Imaginings I haven't,
No form for knowledge
Wisdom to sheare
No butterfly for wings
Or like for tender love;
Atoms to disperse, I have
Without definitions, I have, the longing
For infinite blue
The mother of hue
Such oscillations, particles magnetic
Pedestrian, Expatriate speed of detachement ~~of~~ vagrant and Float
Without centre, within heart to cry
Without margins to crumble and dry
Gone I will be as such
Going am I to die
Keep these atoms gift; ~~to an~~ Hence for endless shift
Beyond categorical being
~~And~~ Possible crucifictions, glide
Keep them in your mouth, when words spitting
East for doing, selfhood,
Building ~~perhaps~~. making, again

13. Sept. 87. Deggenbrk

Drill

At midnight
After I finish the washing of floors
In the railwaystation's waiting halls
I will mary you
Poet of drank night without stars
I will give you six childrens
Between
The trains passing
The dreams sleeping
In the early hours, before the ashtrays ~~are~~
Are emptied of cigarettes stubs
I will not hesitate and make you
Hot breakfast
For day's drankness ahead
Sense of direction, lousy, those drill trains
This life ~~power~~ of crosses and prays
Tender be, I beg you ~~amazonian poet~~
Poet of rivers!
Change your natural flow
Sweetness in words would not stop the trains

Drill febril

At midnight when I finish the washing of floors
~~of the waiting room~~ In the railwaystation's waiting halls
I will marry you
Poet of night without stars
To give you six childrens, ~~of fog's~~ between
the ~~all~~ passing trains
~~of~~ sleeping dreams
In the early hours of the morning when the ~~all~~ ashtrays
~~Will be~~ empty will be of cigarette's stubs
I will make ~~tomorrow's~~ ~~nico~~ breakfast hot
For you ~~drank day ahead~~ day-drankness ahead
~~For you lous~~ sense of direction - lousy
Decisions upside down
Life drill
Fearer drill (febril)
Un-true reality
Poet of words and ~~no adverbs~~, no adjectives
~~Verbs~~
Green poet of verbs,
Darting wild, targetless
Savage your priorities, your orders, yours hierarchies
Messy rythms at noon
Wait my hour of love
I will give you balsam for the rest of your days?

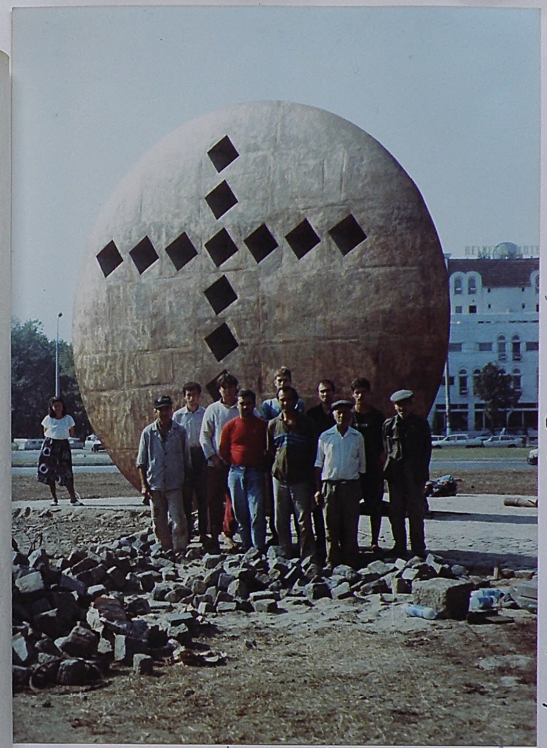
pour
power
power
pour
pawr

(Travelling) - Dijon Station - 16-17 sept 87

MUNTELE STELE 'NĂSCÂND

Piatră-i numele mic
Granit, familia
Aliat minerului în durerea facerii
A vulcanului,
eruptul sieși (sie-și)
Muget din pîntec
cumintenie
A pămîntului rană,
Corpului corupt
Re-fă-te Groaznic
Răstoarnă-te Caraiman
Sclipirea fierbe în gînd
stele coagulînd
Stele de cobalt
luminoase stele dure
Sucesc cîmpuri, gravitați
~~Se încălecă~~ Se încălecă
Munții se ~~năștea-u~~ nasc
'Din stele, țîșnind
Se aștern ~~cașe~~ ~~asturica-u~~ uragane
~~Nu~~ soare ne-învîrlit
Stabil, deodată
~~Sfinx dintodeauna~~
~~Dintodeauna Sfinx~~ !
Nod meren
greu

25.08.92



'MUNUMENTS' (Great) ROMANIA
COARSE-GRAIND (STONE; GREY-GRANIT) four on each foot
HORIZONTAL - as a base external surface is covered
TRACES (SPIRALS) SPIRIT with unidetified, face
substance (sealed with clay) (the right cheek is wider
that the left, its back on the ground, were often
buried in graves. We are dealing here with
prehistoric canons of proportion, nearly two
millennia. (cist-graves were blocked on rocks)

1997

= TEN FIGURES primitive
into social groups, means (P. Neagu (photo)
? = UNION =
Romania
the ~~body's face~~"

BUCURESTI / MUNUMENT BRONZE

C. Renfrew (1972)
"Early Bronze Age
Burial Habits in the
Cyclades .... '2
Grotta-Pelos ...
'Figurines' - sculptors
and their methods ...
P. Getz-Preziosi, 1977

UK ?
Engl.

(WORKS) ?
sloping ground

(BUCUR-EST-I)
ROMANIA

PLATO'S TIMES, (Timaeus & C) BUCHURESTI
a small built of stones & clay a quadrilateral
frame of rough stones, gradual slant, trapezoidal.

has rounded corners
and convex (box) stone

Deggendorf
1987

WAGE = WEDGE
wage equal wedge

PLATA = PANA
(plata egal pana
plata e lafel cu pana
a plati = a impana)

sept - P.N. 1987

a plati este a impana
wage is wedge

SCULPTOR NAVI-GÎND

MUNTELE STELE 'NĂSCÂND

Piatră-i numele mic,
granit familia
Aliat e mineralul în durerea, facerii
A vulcanului, erupt-ul ~~se-și~~ sie-și
Muget din pîntec și cuminţenie
A pămîntului rană,
corpului, cor-upt
Re-fă-te Gioagiu, re-fă-te Caraiman!
~~Gîndul tău~~ fierbe, în gînd sclipiren
coagulînd stele
~~De cobalt~~ stele de cobalt
Luminoase stele

24 oct 87

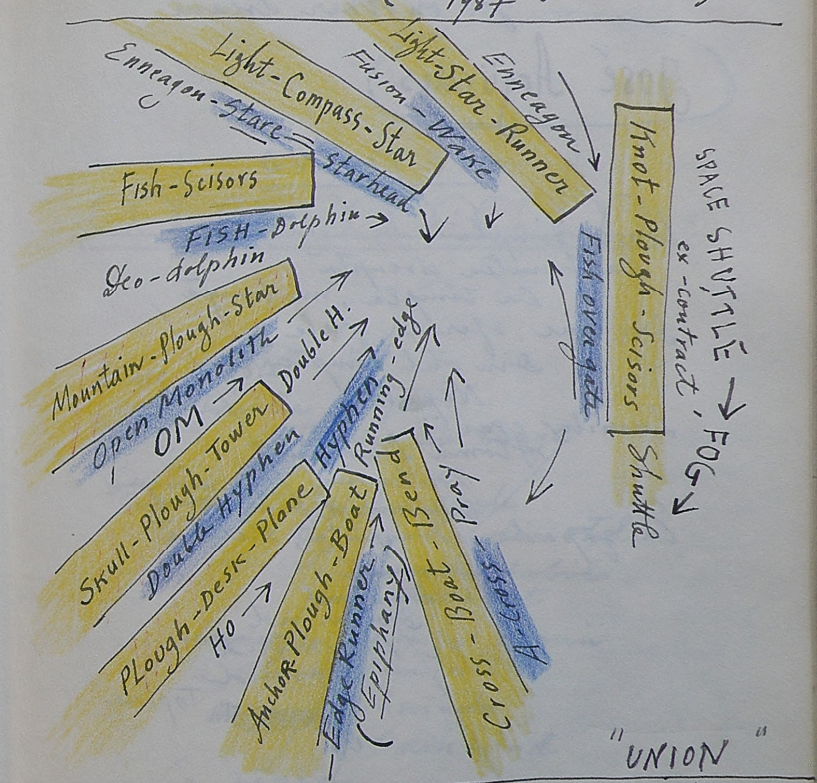
Glia aidoma cuțitului de plug
Glia ca lopata, crescînd
Dizolvă-te pămînt în săruri!
Și-n pîrg, să-mi dai valul de aur
Zîmbet de toamnă
Trans-figurarea în animale
în filozofi
limba ~~latină~~ etruscă
Și dunga soarelui, colaborare
~~[illegible]~~ Cîntare
emancipînd
Glia-felie, ca pagina te în-torci
Insăilînd meleaguri
Povești de la țară
Precum pînza corabiei (de corabie)

Seamănă valului mării

Tu semeni obrazului ~~teros~~
~~Îmbrățișează semănătura~~
Teros, De plugar navi-gînd
De sculptor, navigînd
~~De mangator~~ (navi-gînd)
Îmbrățișea-zā semănătura
Cu pālmele lutului, dulcișia ~~iertării~~ iertării
Rānile arate
Cicatricii sā creascā
plantele, grîul
~~Insectele~~ ~~Animalele~~, limbile străine
Duhul poetului se hrānește
~~Cālcînd~~ pipāind glia glia,
~~privind oceanul~~ ~~pipāind~~ cālcînd oceanul
Ploaia udîndu-l
inebunindu-l
vîntul
Cînd pāmîntul plînge
doare ~~aude~~ marea,
Marea mare și cea de marinara
~~Cînd mare a încārunteș te~~
Cînd vîntul, marea încārunteste
Suspinā glia
îndureratā
Sînul poetului, pietrificā ~~se lasā greu~~
Dorurî se frîng
în pādurî rātācind
~~Scorbura moare~~
In scorburi se moare

25-OCT. 1987

CONVEXUS CONCORDIA (or 'Nine Catalytic Stations')
1987



Gomancy:

'The notion of subtle nexus of relations connecting mind and environment

mystical ecology — Maurice Freedman
Paul Wheatley

"astro-ecology"
(Steven Benhott.)

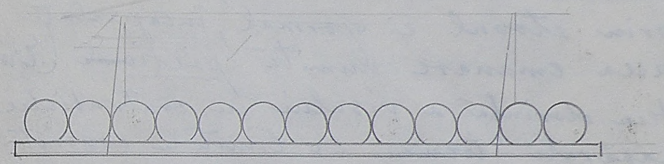
yet on other dream

José Argüelles

SUS ȚINÎND

Linie simplă
Ca frunteа dreaptă
Ca tîmpla, nu lungă
Sus ține, sferele grele
Din otel împăcat
Nepătat
Lumilor cranii
Atomii luminii
Odihnind
~~Odihnind~~ Zăbovind
Ca zăpada proaspătă, stelară
~~Dorind~~
~~Dorind~~
Dormind
Pe Mormînt
Dorind
~~[illegible]~~ Topirea

Januarie 88



Linie simplă
Ca frunteа dreaptă
Ca tîmpla, nu lungă
~~Susține~~
Sus' ține sferele grele
din otel
Împăcat
~~oxidabil~~
nepătat
~~Craniile~~ lumilor cranii
Atomii luminii
Odihnind
Odihnind
Ca zăpada
stelară, proaspătă
Dorind
Dorind

Greșim oare, Questions pe o Part of a quest

→ Folosind pauza ca evocare a sculpturii sau poate e mai potrivit dacă materia ordinară a sculpturii cheamă prin etosul ei formal, încapsulat acea emanare numită poetic~~ul~~. (Eroare?) Acea dorință a visului în contradicție neapărată tocmai cu limitele concrete și pragmatice ale specificului sculpturii.

Limitele ca perimetru al exprimării, al expresiei condensate în formă, acestă frontiere pe care unii sculptori moderni le consideră neesențiale „Păracie" metafizică, (concretetă empirică) care nu trebuie împinsă nici în religie nici în interpretare metaforică nici măcar în speculație intelectualistă. Prezența materiei în forma ~~cît se poate de~~ anodină a construcției sculptural trebuie respectată întocmai în capacitatea ei ~~ca~~ ordinară. Faptul ~~Aceasta~~ duce la evidența negare a oricărui spirit poetic care ar putea încheia o citire metafizică. Presupunînd astfel o ~~ingenuitate~~ ~~ingenioasă~~ și doar atît. O fi această percepție, justa înțelegere a realului?

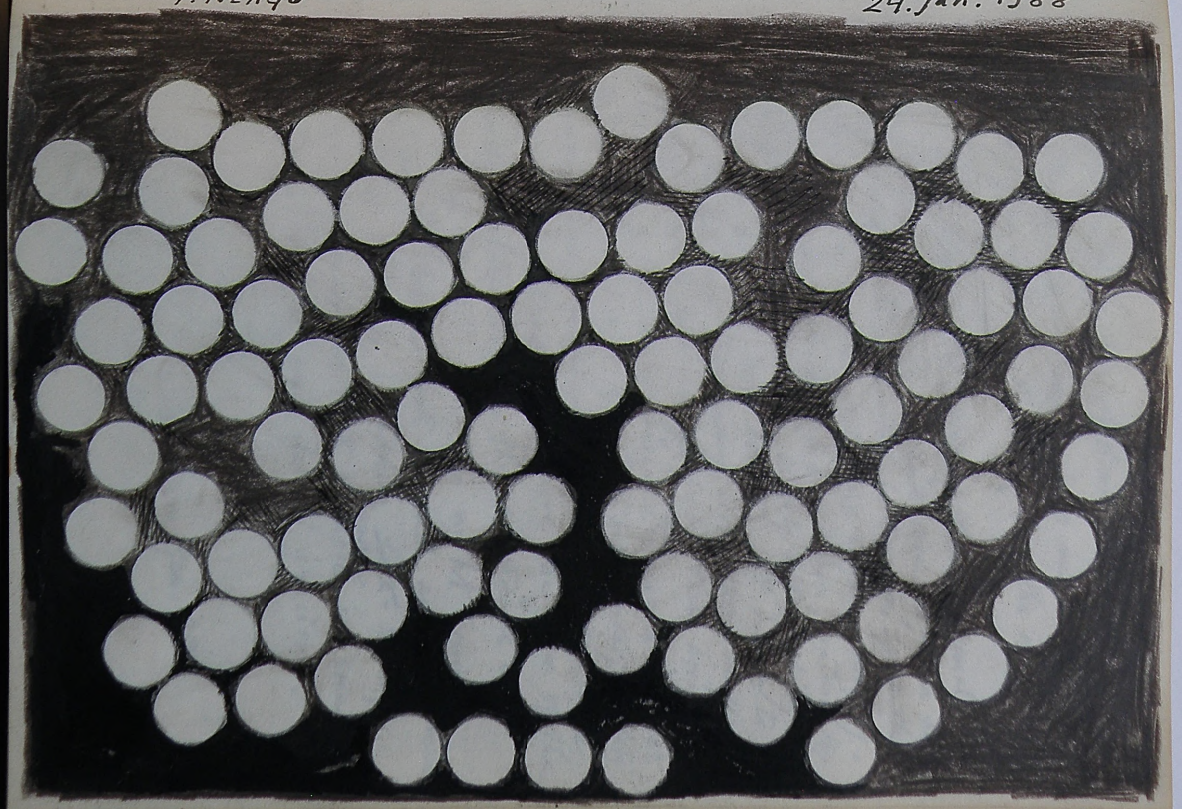
Fără frisoane mitologice, fără emanații aspirationiste, pur și simplu încîntarea substanțială a prezentului!?

Jan 88

has rounded corners

P. NEAGU

24. jan. 1988



has rounded corners
and

My philosophy is made of stainless steel. Nine knots of importance ... some simple, sharp and scratchy, others heavy, oblique ~~and~~ or almost blunt (like the re-appearing work called 'Hyphen')

My philosophy is the giving of thridimensional body to an emotion, which in the end comes together as a whole of many parts. Inscribed in time in space this is hardly easy... in the first place is the observing, then the believing, intermingled ad-hoc, continually dislocating each other until, slowly establishing themselves as paradoxical events. All I have to do is watch them happening, with their inadequacies their crushing will and energy to be, their hesitancies.

Over the years each presence has becomes a knot (catalytic moment) and grows in resilience, solidity. As I pruned their foolishness and critisize their weaknesses, they gradually aquire the form of the necessarily meant within the substance of socially significant .... This might sound awkwardly political but beyond an aesthetical satisfaction there is a hidden ~~late~~ message, and my impression is that olimpic ice skating is also political ... and densly gracious.

P. N. — Jan. 88

~~After enjoying the multifarious permutations and the flexibility of light as the essential catalyst in the "nine stations" there is a next chapter, a next step to be shown.~~

~~A mutation, a radical shift takes place at the level of perception and interpretation (of the world). The atomisation factor which I have used for many years as cellular module in the series of Anthropocosmic works, suddenly becomes relevant, uplifting the understanding to a new angle. This is the moment of subservient grace by which all objecthood dissapears, dispolves, translates into particules of steel. The particules are spheric, luminous, pristine, free, and could penetrate everywhere and anywhere.~~

~~No longer metaphoric (or symbolic) they are themselves the electrons of my sculpture in the most banal, direct, and real way. This is the untitled, the unnamed work of limitless conjuncture and infinite cohesion.~~

A transgression

Once the multifarious permutations and the flexing of light as the essential catalyst in the 'nine stations' of sculpture, ~~this situation~~ might just be ~~[illegible]~~ exhausted... these statues, are teaching me one more thing;

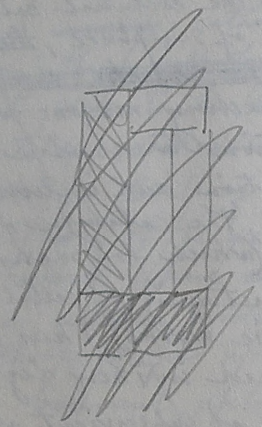
A radical mutation takes place at the level of interpretation and understanding; ~~of what I called~~, the catalytic force 'An atomising factor (which for many years I used in the structuring of cellular module (see Anthropocosmic works)) has suddenly ~~[illegible]~~ re-appeared in a new light.

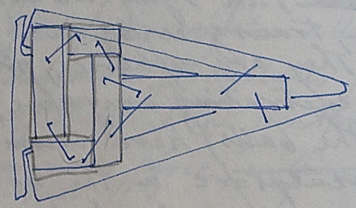
This is a moment of subservient grace through which ~~[illegible]~~, all symbolic form ~~[illegible]~~, dissolves, transgressing into particules of steel ~~still~~. They are spheric, pristine and free, penetrating everywhere and anywhere.

They (the balls) have become the 'electrons' of my sculpture in the most ordinary direct and real ~~[illegible]~~ fashion. Such is the untitled, the unnamed work of limitless conjuncture ~~conjecture~~ and infinite cohesion. Not so much a reductionist fallacy as much as a re-actualisation of endless totality.

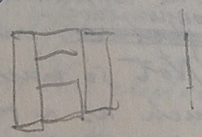
Jan. 88

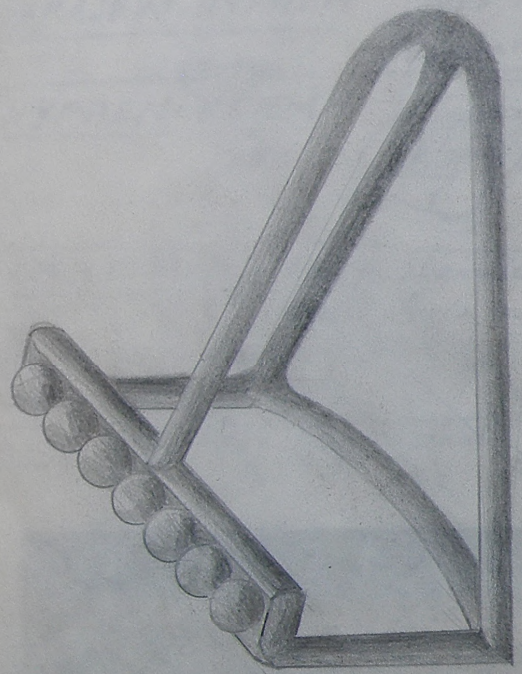
has rounded corners
and
(h.) stone





Hyphen





'SEVEN BALLS HYPHEN'

R.N. 1988

two rounded corners

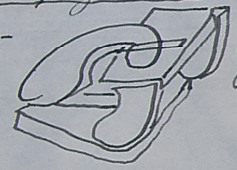
Seven balls palpability

CARDINAL 1987 - aluminium 42x74x76 cm
maquette for a monument

HYPHEN FOR YVONNE 1986-88
bolted elm wood - (waxed)
17 x 124 x 38 inches

SARAJEVO-HYPHEN 1988 railway sleepers OAK
(dystroped) Yugoslavia

HYPHEN-HERM - 1988



elm
bolted

LIGHT-MILL 1987 stainless steel
model for a monument
hight = 70 cm

~~"Hyphen for Caro~~
~~"A cross for Costina~~
~~"Hyphen for Gonzales (small)~~

has rounded corners
out

Argument of Hyphen-Tern · 1980–84

~~Double Hyphen 1980~~

Double Hyphen with Stills

Hyphen for Smithson

Hyphen Fulum

Son's hyphen

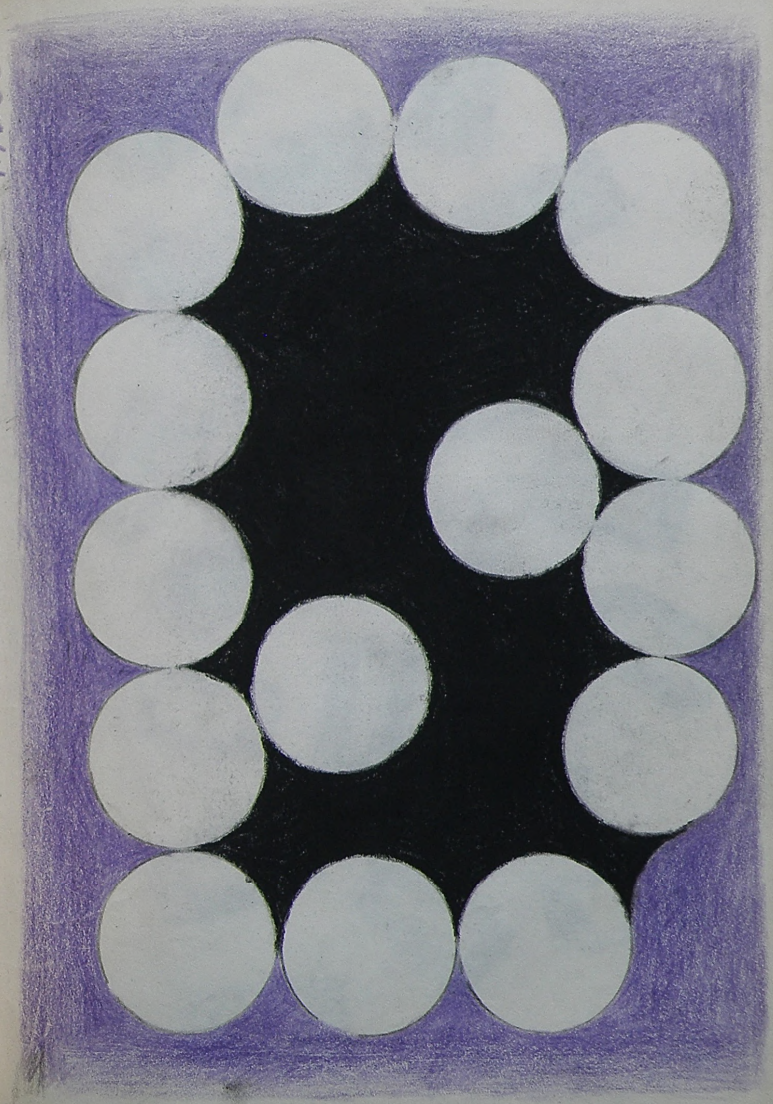
Father's hyphen

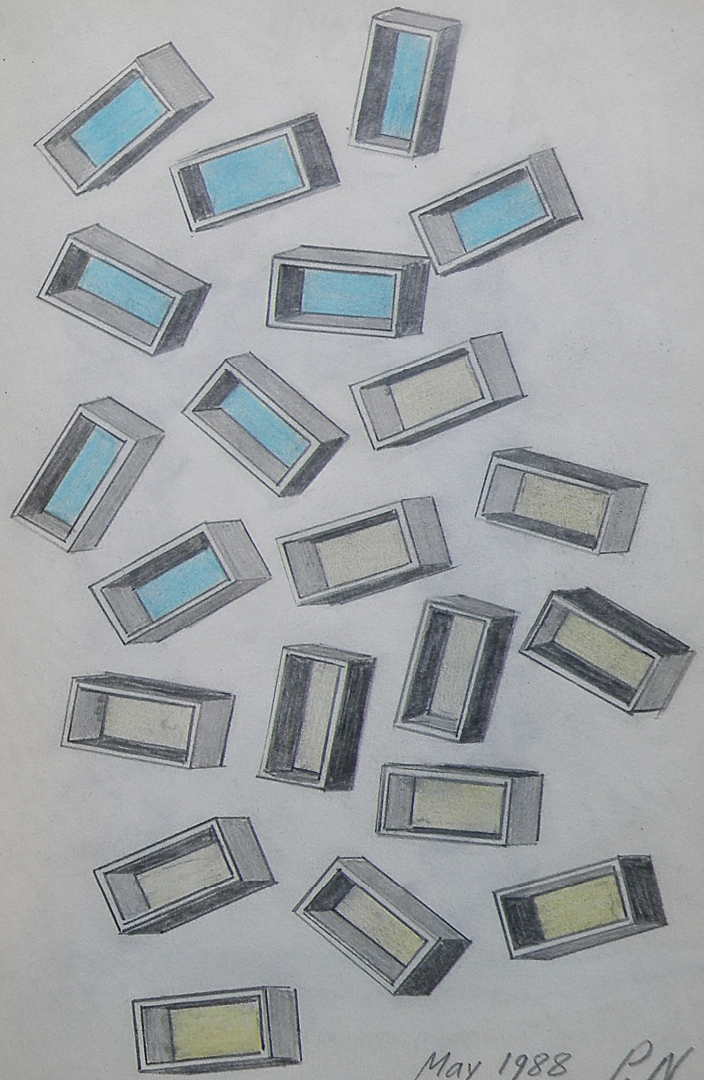
Shoemakers hyphen

Sister's hyphen

Royal Hyphen

F.N. 88



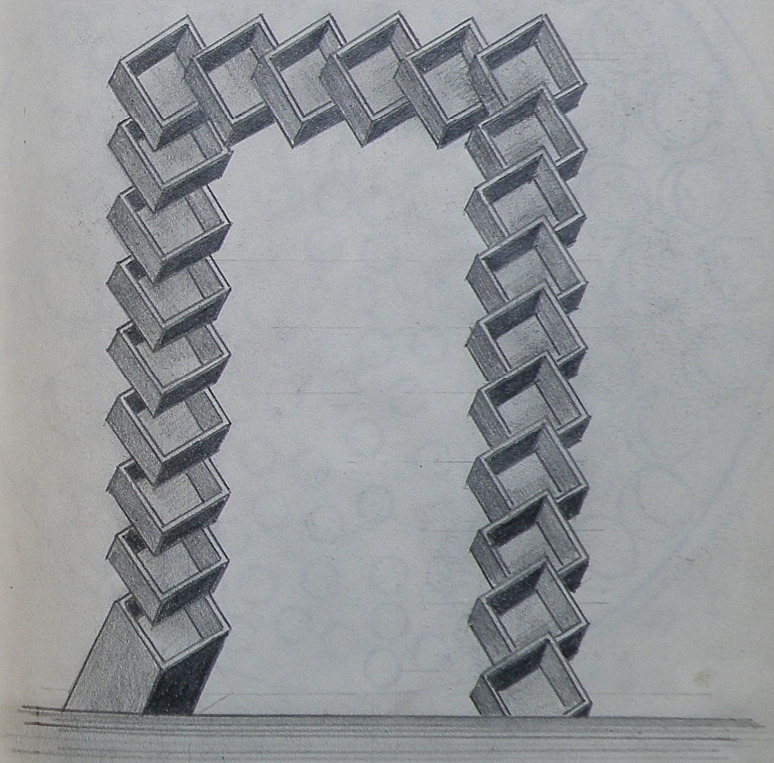


May 1988 P.N.

has rounded corners
and
11 . 1 stone

Arch

P. Neagu . 12 May 1988



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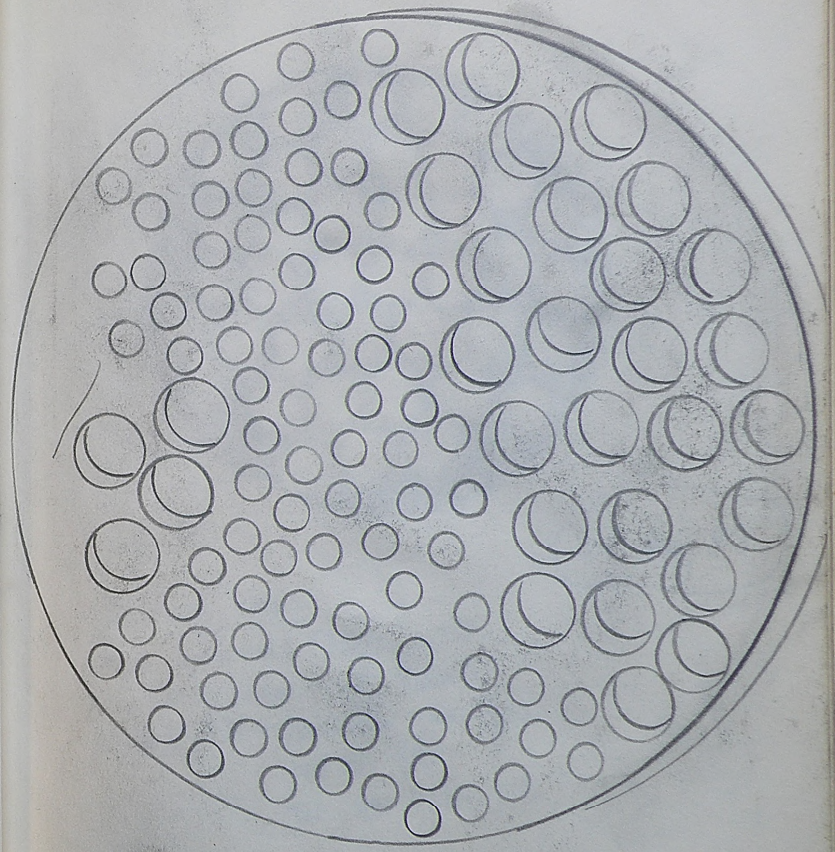
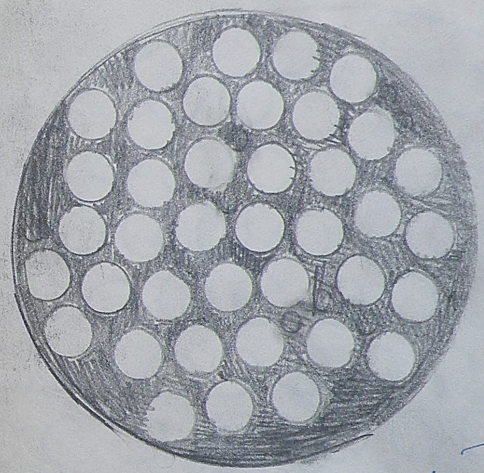


Paul Neagh - 1988



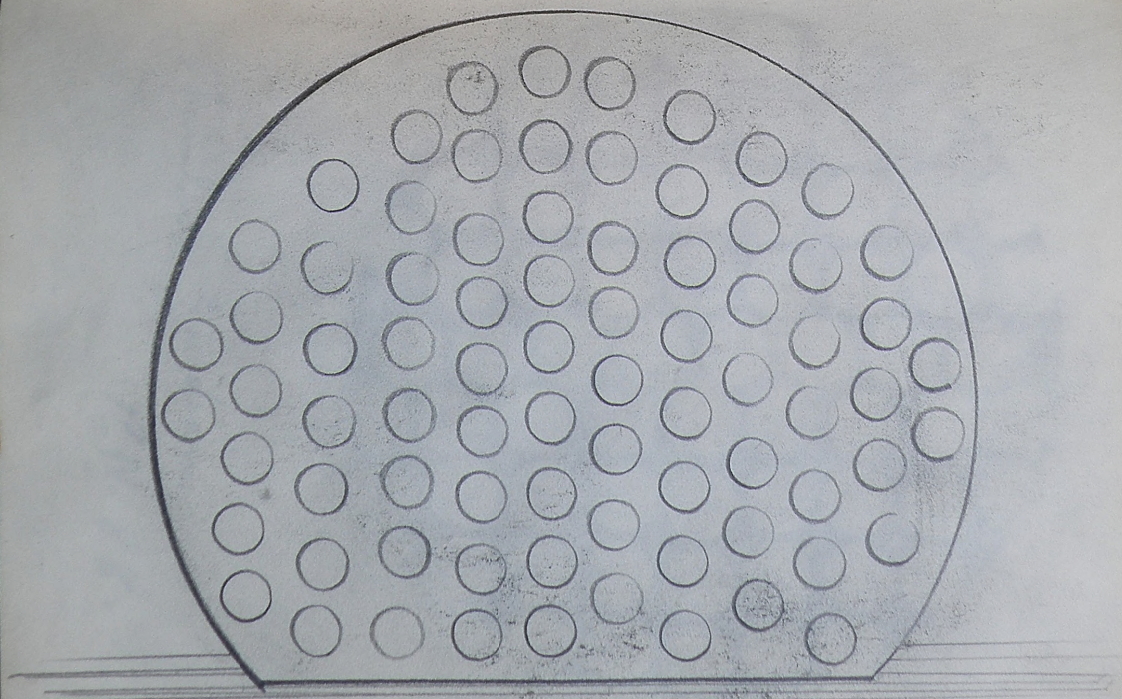
26. May 88

Dished Ends

Metal Spinners (Ncle) LTD
Newburn Industrial Estate
NEWBURN – Newcastle upon Tyne
NE 15. 9RT
tel: 091/267.1011

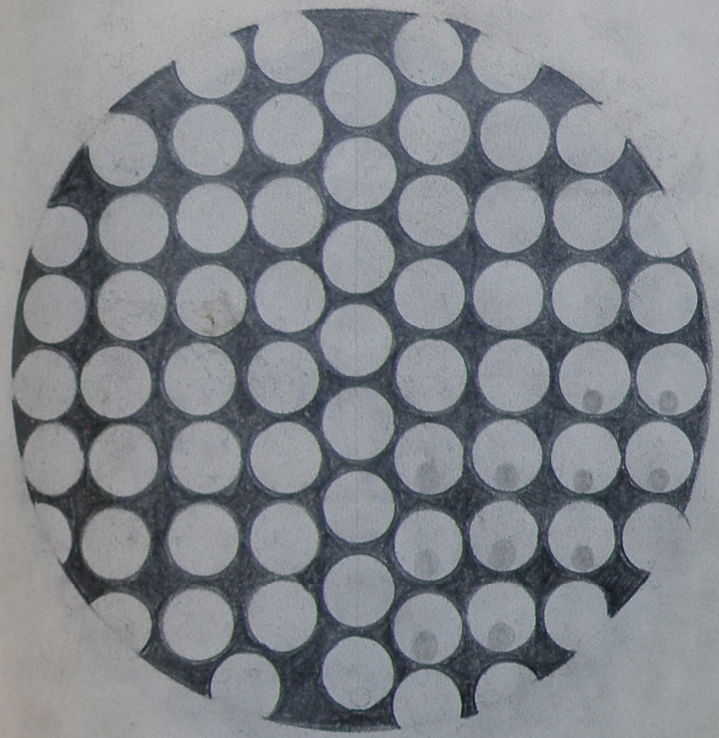
Max diam (blank) 4,5 m
Max thick Stainless 12 mm !

has rounded corners



P.N. 88

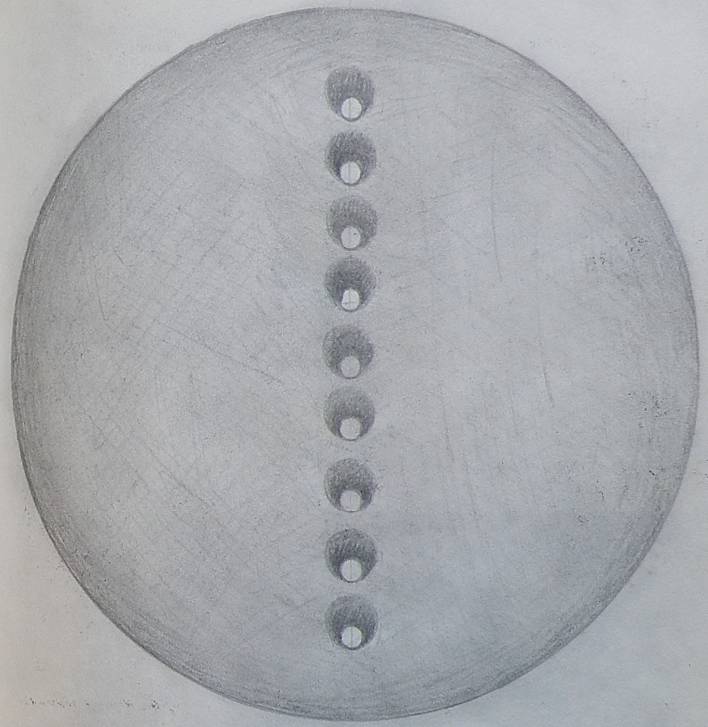
has rounded corners
out
11 1 stone



Stainless 3 in diam

P.N. 88.

has rounded corners
and
the stone



diam 3 m.

NINTH'S SKY

Stainless dish

P. Neagu

27 May 1988

has rounded corners
" 1 stone

Material and form, together might give you, the sublime.

Mighty material (the physical) (weight) plus + universal form could accelerate energise the spirit !? sufficiently

old Ben N., Barbara, Branc, Henry

Catalytic ?

On a beach near Aberdeen

has rounded corners

The dots, balls (ventuze) spheres are turning back and forward in time, work, over early canvases into wood, piercing metal practically tossing the f.o.g. into, through ~~and~~ above and beyond wherever sensible room, is found.

July 88

Hermeneutically speaking, I am moving from a synthetic family of forms (active - counteractive), placed on the synthesising axis between verticality and horizontality, from a terrain of struggle, (tools) and open contradiction, to a clean, peaceful, horizontal state of contemplative "sublime" that one of the many, indeed infinite field of spheres., Tools - fructs

Trunk & branch → fruits Aug 88

Anthropocosmos Painting

1. The Keeper - (1977-88) ~~60x51 inches~~ 146cm x 104cm (P) prints (ash fr.)
2. The Stalker (1972-88) ~~150x~~ 140 cm x 130 (pine frame 62x58 inches
3. The Juggler (1974-88) - (G.G.T. cover)
4. The ~~Gatekeeper~~ Keeper II (1980-88) 137cm x 114cm. (ash frame) 60x51 inches Royal Acad
5. 'The activist' 1970-88 (Anthropocosmos) (crane man + balls)
6. Four Monks (1981-88) - (P)
7. The Messenger 1981
8. Starmaker 1980
9. Fisherman 1981
10. The swim 1979

— The flying horse (Kansu) 1974 - (P)
— The Jump 1977 - (P)
— Michaelangelo 1978 - (P)
— Dial man 1979 - (P)
— The fist city 1981 - (P)

11. Tossing fish over gate (1985) 1988

'Hermes Field' - 1989 - John Moores Liv. Refused - Reject destroyed (transformed)

has rounded corners

Nothing solid, heavy (gravitationally stable) could have sculptural attitude, (potential) until at least part of it .... shows a tendency, an aspiration to "flight," (movement, projection, twist, going astray askew, ...) Because everything which affirms stability only, (reliability,) square, cube, ~~[illegible]~~ prism, column ? cilinder are intrinsicaly orthogonal, architectonic

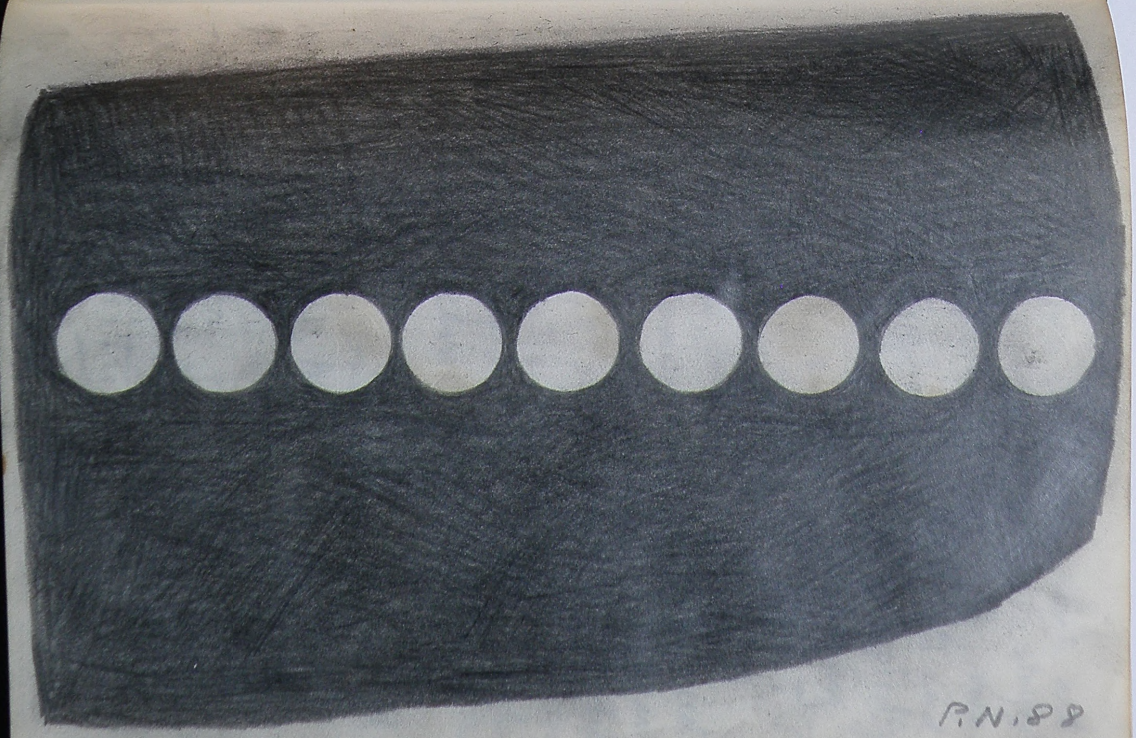
This is the major difference between architecture and sculpture!

~~Applying~~ A certain degree of implied movement, (that degree ~~with which~~ which would counterbalance the stability as a challenge) would suffice to transform an architectonic entity into a sculptural one.

14. July 88

P.N. Aug. 88

has rounded corners



P.N.88

It is still an open question... which art? 'that art reflecting the process, the struggle 'of growing towards some goal, some worth while higher, purposefull end, or that art preoccupied (pre-occupied) and maybe pre-emptive, showing the end, absolute end in itself ! ?

The former, evidently, closer to the (humane)-humanistic, eclectic need to mix, ready to compromise its means ready to accept self-expressionistic whim, idiosincratic zig-zag, the second (later,) the definition of an ideal of a pre-conceived aspiration. (a 'given' sublime...)

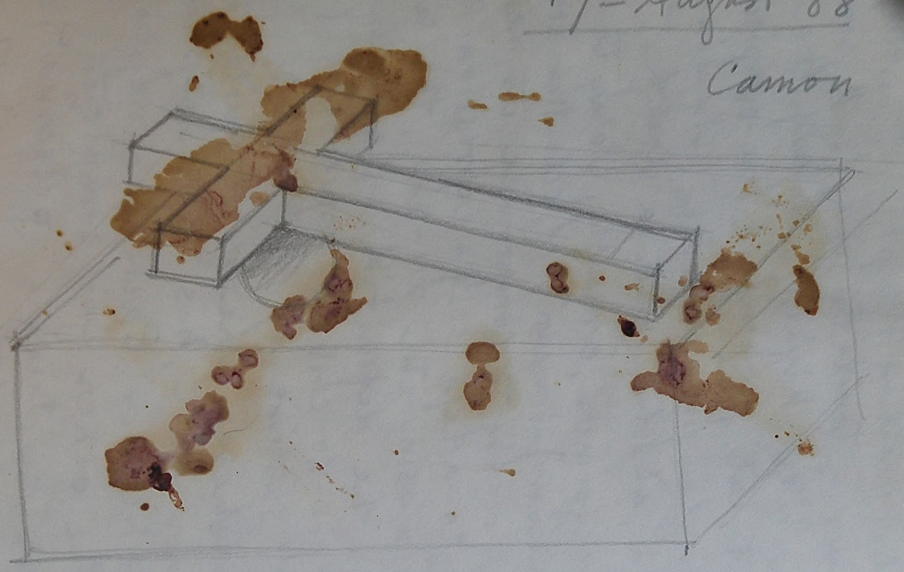
Whichever one works with the 'consumer' must, has to, presuppose the other... Each one depending onto the other for complete understanding.. preservation.. as circularity. ! ?

Aug 88

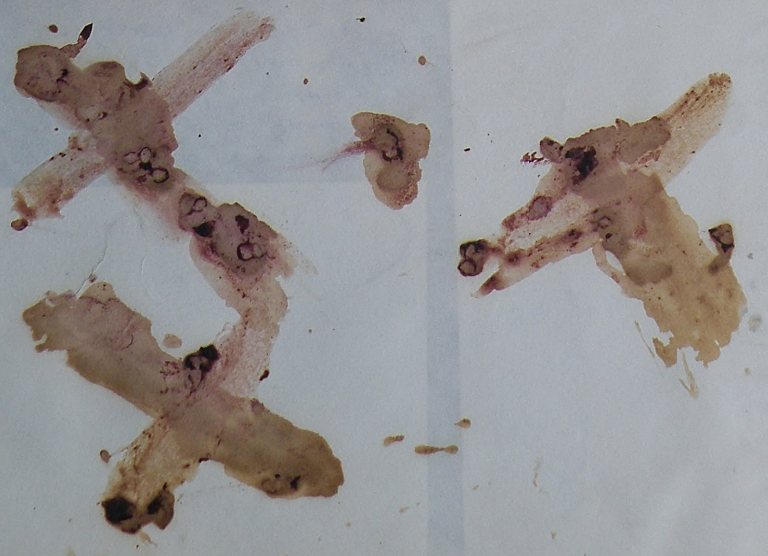
has rounded corners

19 – August 88

Camon



25 Aug 1988 – Limrux – Blackberry crosses



has rounded corners

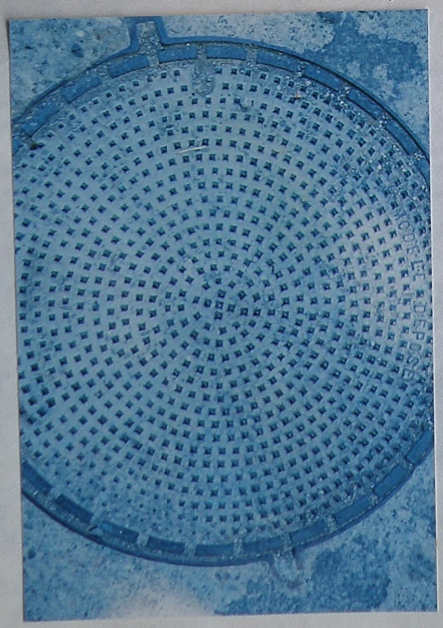
In the tight, complete caress of darkness light makes more than twice (more than normal) its impression. Its presence becomes charged with further invitation with promise, with aspiration –

(From a small church) a question of rapport

Gestures towards the absolute

August 1988

Near Limoux (Carcassone) Aug – 1988



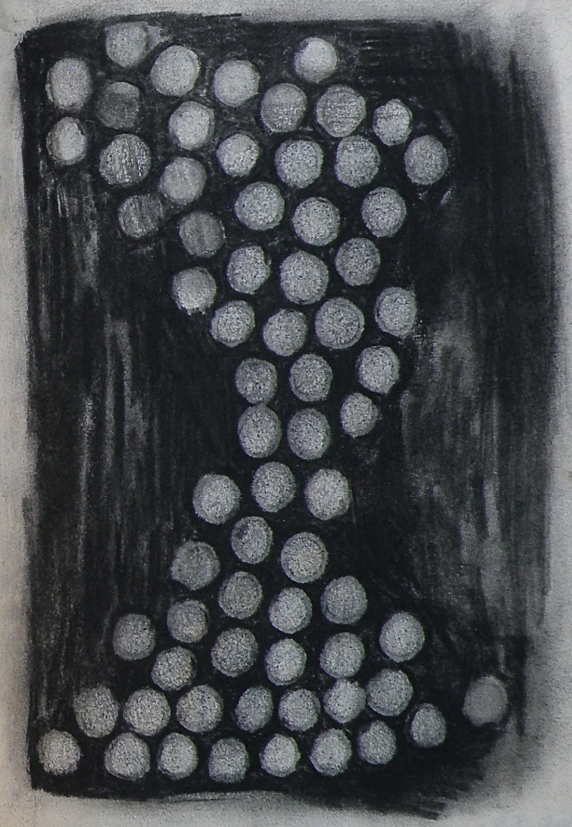
has rounded corners

11 sept - 1988

No to hand skils, no to talent - (plastic talent)
Eliminate any traces of sentimental scratching
Procede through light (not after)
Embrace the cool, technical expertise of today
Such as the know-how to fabricate perfect spheres
Made of steel, wood, bronze, paper, glass
PROVISIONS this is the key-word, for the
intelligent mind needs no further subjectivity..
— It is enough when atoms are sensitively placed
in the ordinariness of life .....
— Would it be quite obvious "an art" a visual art
of impactual ~~comment~~ comand, its strangeness, its
dettachement,
Its dispassionate, implosive, presence
Its objectivity = CATALYTIC ! ∴ AH-AHA-HA
Such neutrality would re-negociate, transgressive
Re-conciliation of impossible contradictions
Higher level compound

The dichotomy, the paradox, the perplexing duality,
the tensions, the painful realisation of
infinite opposites, the divergences, all symbols
of struggle and "dynamic fighting" so far
expressed sculpturally could be subsumed,
collapsed, compounded in the potentiality of a rolling
sphere. A ball or two. placed diacronically,
catalytically, radically and ~~absolutely~~ relatively.
In itself absolute (~~within~~ ~~whit~~ within) while in content, relative
(without)

Scumpa mămică e grav bolnavă



27 sept 88 - Timişoara

COSMOGONICS
COSMOGONY

PEȘTE PEȘTE POARTĂ-PU(N)TE

PUTE PEȘTE PEȘTE POARTĂ

POATE PEȘTE PEȘTE PUNTE

OASE IN CA-SĂ ROADE GOL

OASE 'N CASĂ RODI

CASĂ 'N OASE ROADE

POD IN CASA!

CA SĂ POT!

ROD DE OASE ÎN CASĂ POD-EAUA

ROST DE OASE 'N CASĂ POD

OSE-MINTE LUCIND ALB
STRĂ-BUNIC-UL VECILOR
CREANGĂ FĂRĂ SPINI
FRUNTEA-I USC-ATĂ
VÎNA-I SEACĂ
AMÎNAREA VISULUI
ÎNAPOIEREA LUI
ÎN FAȚA TREZIRII
APOI
BEZNA
SOMNUL

NE-SPINATĂ
SALCIEI NUIA

OASE IN CASA

OSE-MINTE LUCIND ALB
STRĂ-BUNICII VECILOR
SALCIEI NUIA
FRUNTEA-I USC-ATĂ
VÎNA-I SEACĂ
AMINAREA VISULUI
INAPOIEREA LUI
IN FAȚA TREZIRII
APOI
BEZNA
SOMNUL

27 oct 88

has rounded corners

NOV. 88

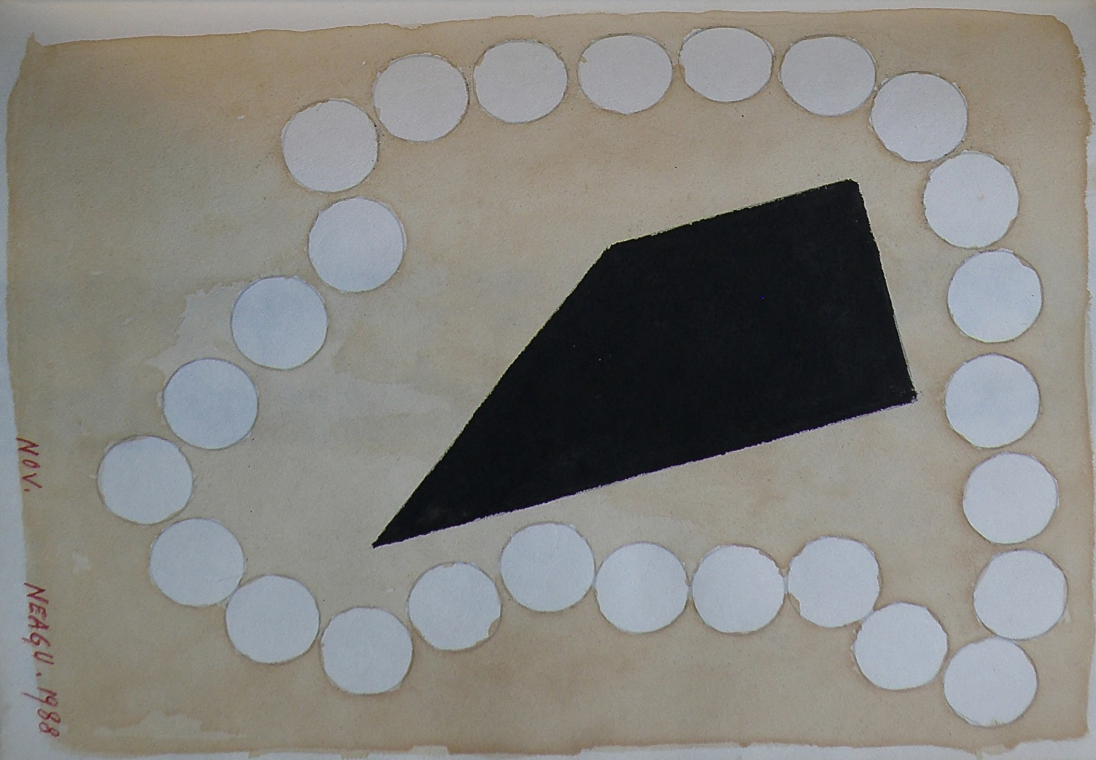
As I do like to think that important works of art are special revelations .... all that talk about 'artistic production' adds up to no more than a decorating job .... an employable skill and a civilised activity in a well developed society. And spirituality no matter how thinly spread, exists everywhere (even in the designing mentality) .... but the work is a revelation ~~a~~ only when its 'spirit' is pivotal, not only as a sensitive 'how' or as an astute 'what' but most unusual, as a relevant answer to the irreverentious question of 'why'. To reply here with a casual 'why not' is just plain stupid, because 'the spiritual' has its own logic of being. (and its autonomy?)

P. Neagu nov 88

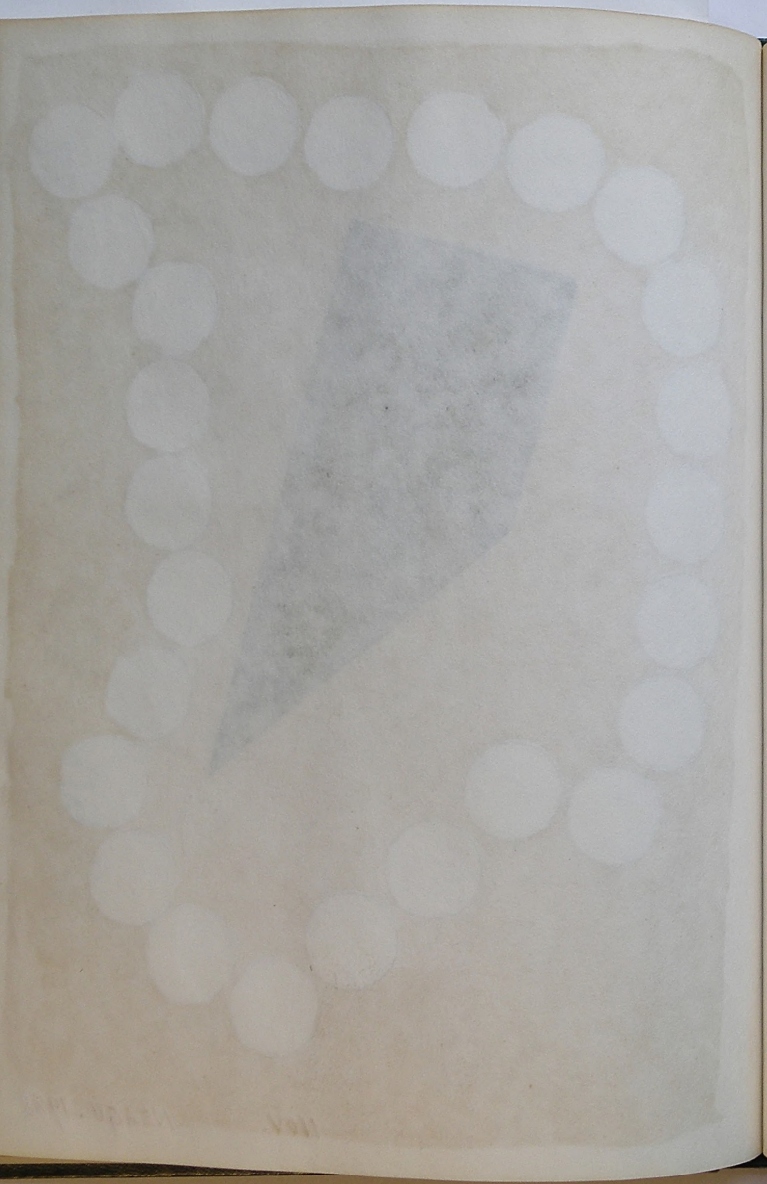
Statement for group show 'a spiritual dimension'

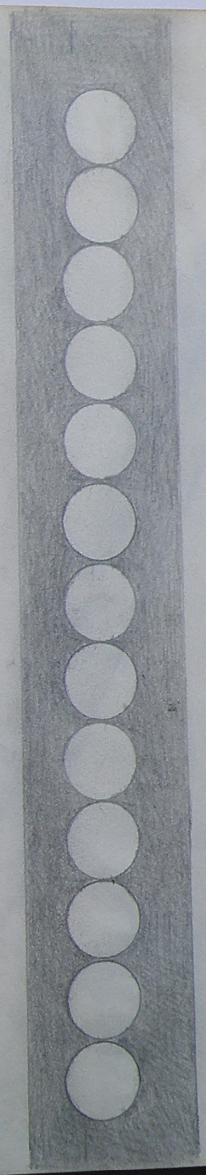
has rounded corners

MAMA MOARE ! 19 NOV. 1988



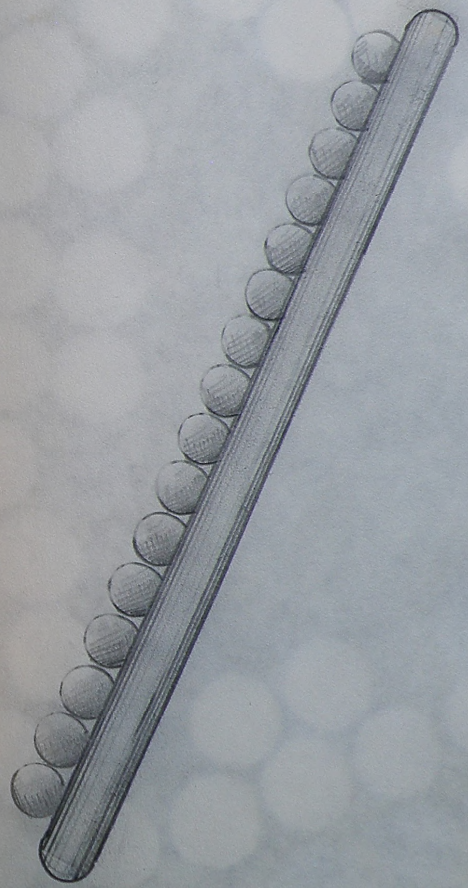
NOV. NEAGU. 1988





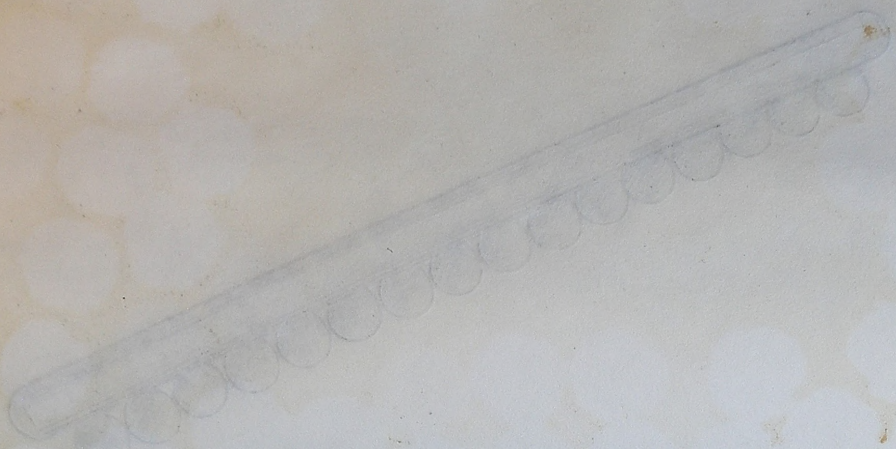
P. NEAGU 1988

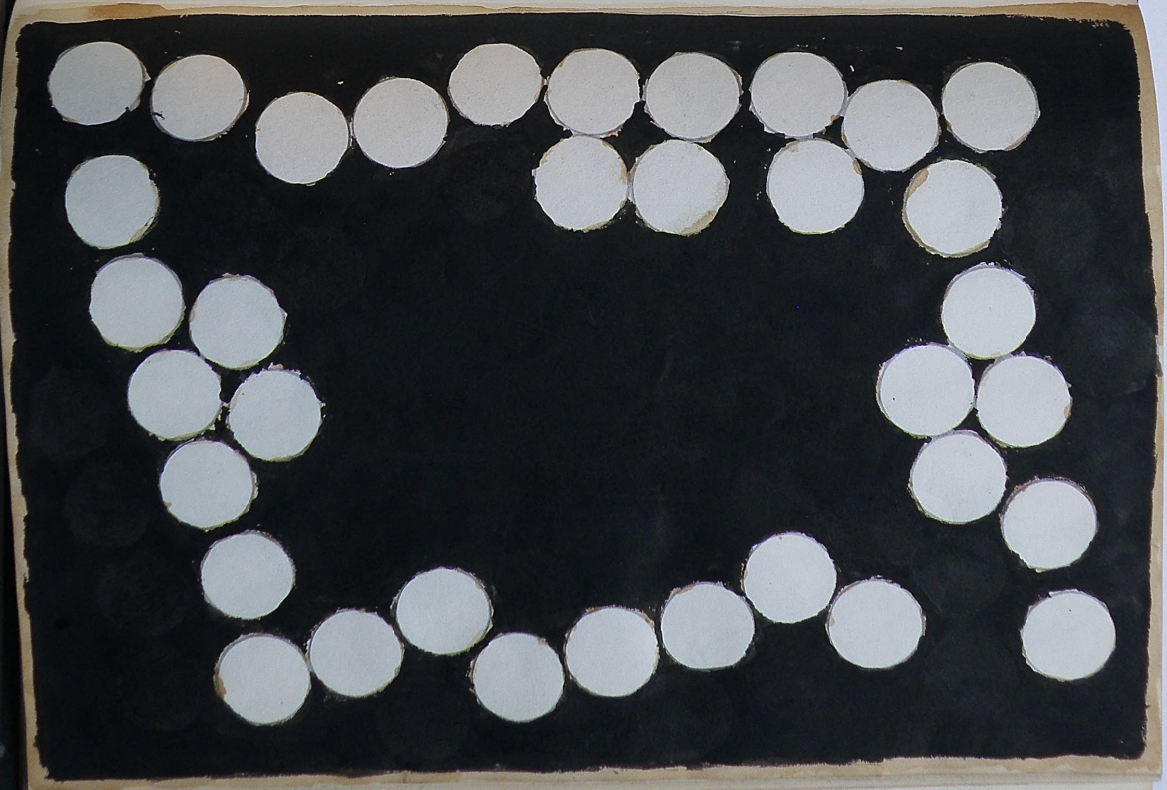
has rounded corners



P.N. dec 88

has rounded corners





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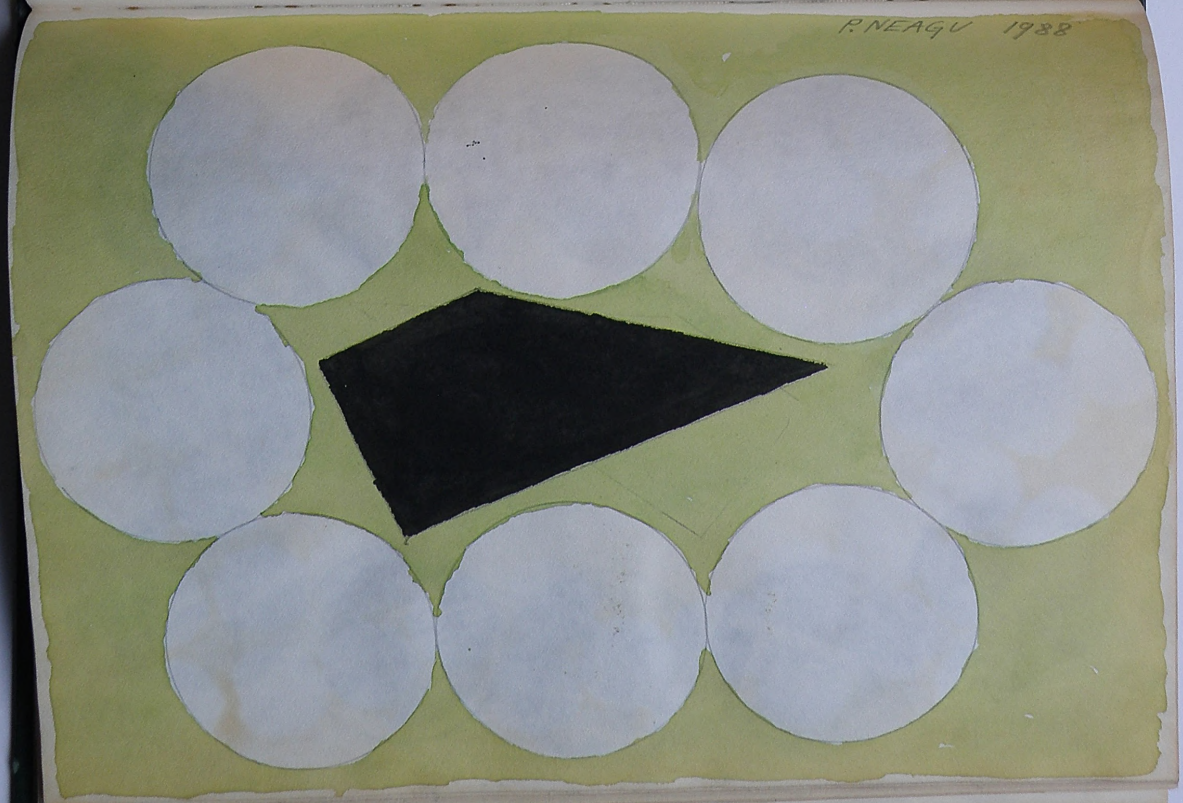

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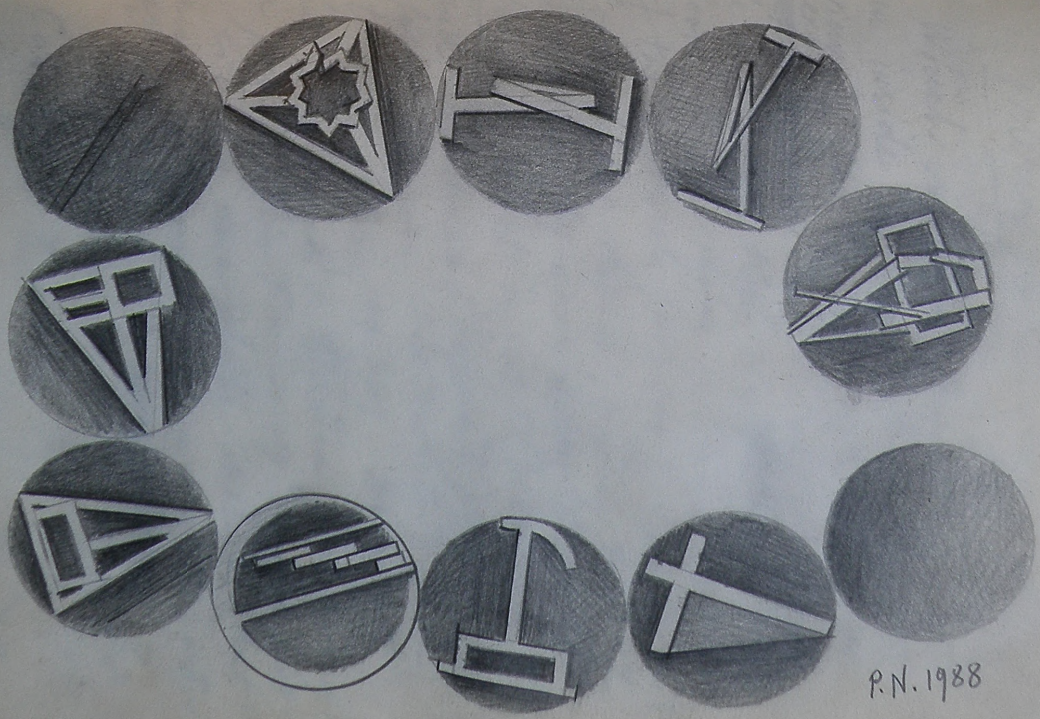


has rounded corners

Interior / Exterior

Which sculpture manages to have an inside as important as the outside view? Can we always read, or ~~expect to~~ imagine the interior to be different than the ~~outside~~, exterior look, is the inside a simple negative of the outside (positive). Can we not look for a denser, richer kind of sculpture by which, ~~body~~ interior body ('holding' as it might be) contains and discloses (different) surprising form or even contradictory form to the outer reading. Does not that presupposes a certain transparency a penetrating transparency" ~~[illegible]~~ not a literary one (of the skeletal) but more a conversion, and counter active to the superficial ~~[illegible]~~ (surface) - outsidness?

Catalytic? which?

Dec 88

Malevitch's Square + Brancusi's Sensuosity =
= essentialism and suprematist absolutism

Sculpture as water = H^2O

square sphere

many perfect balls (spheres) making a square

silky water parallelogramic $3 \times 3 = 9$
$9 \times 9 = 81$

logaritmic — square power

squarest sphere

SQUARE WATER !

FISH OVER GATE is like water cutting (apā tāiatā) plus water trading ?? ??
— water over the dam —
waterwork moved dry (become dry)
see "knife in the water" — swords!

When the looking ~~over the~~ at a sculpture could be said to be doing what the bow does over the violin's strings then we have ~~a real the possibility~~ the possibility of a real (tactile + palpable) understanding; the 'sound of its music'...)
This tells you that seeing sculpture is as difficult as playing the violin, well, at least. (So that critics know what is expected of them....)
Dec. 1988

Malevitch + Brincusi = H^2O

Malevich + Brancusi =

~~pier~~ (pier & ocean) ! Mondrian

— water square — H^2O - water square

$(H^2O)^2$

MATERIALISM

Scientifical reductionism — Andre — arch.
RATIONAL minimalism — Judd — arch
S. Le Witt — decorum
Buren — decorative
Serra — arch.

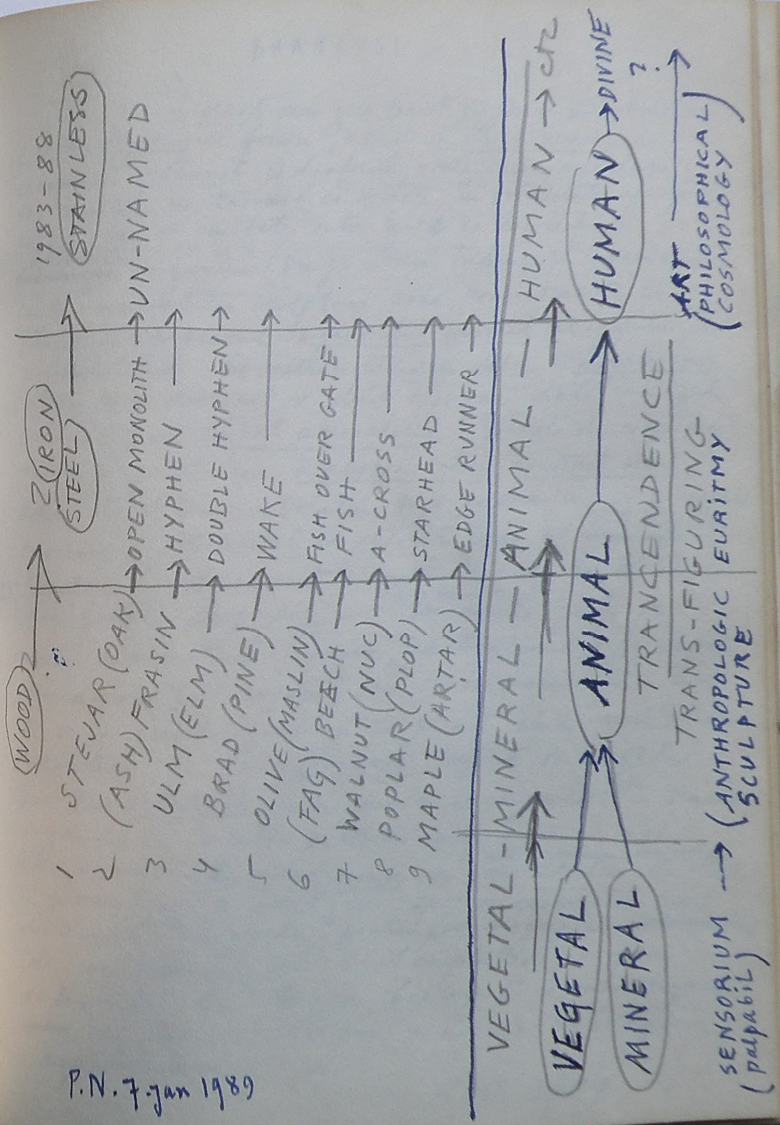
ROMANTIC Reductionism minimalism — R. Long, ~~Rückriem, Radio~~ Ulrich RÜCKRIEM

LINGUISTIC Reductionism minimalism — Kosuth, Winer, Lawrence, J. Holzer, etc

cosmic magic — reduction (mistical?) metaphisical minimalism — Walter de Maria, Le Witt ? (MONDRIAN), B. Marden (B. Newman), (C. Brancusi), (IVES KLEIN), Albers, M. BILL

VISUAL DIDACTICISM — Mertz, Beuys, Kummellis

MATERIAL~~ISM~~ ABSOLUTISM
(MISTICAL) ABSOLUTISM — Robert Ryman, Dan Flavin



P.N. 7 jan 1989

BRANCUSI

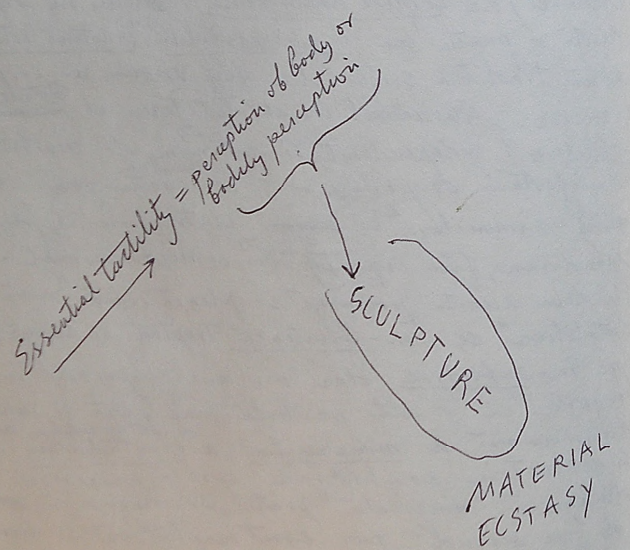
Brîncuşi a reuşit cum zice Geist să posede un raţionalism (e raţionalizare) al formei, adică un stilist necesar cu o economie graţioasă şi diafană; ovale, curbe, racordări sau muchii nu tăioase, ci directe, în totalitate agăţînd astfel la o puritate iute mit ~~ca~~ ca existenţă şi ~~ontologie~~ fiinţă organică (sic)... Şi-şi trebuie să ne amintim că în majoritatea sculpturii sale, convieţuieşte şi transpiră sufletul organicului animal (al corpului) în primul rînd. Geometria lui este dulce şi fermecătoare pt. că n-a desfăcut-o, dădu o singură dată (în cazul Coloanei) de corpul animalesc. Dincolo de corp însă există o punte cea a abstractului "construit istoric" adică tradiţia simbolului fără vreo ~~...~~ un corp ~~insuflet~~ inteligenţii oarecare. Abstractul ca absolut teren al ~~...~~ non-obiective! independent şi autonom de posibilele lui manifestări corporale ~~...~~ ca matematica. În această zonă se mişcă minimalismul ~~...~~ abstracţionismul (Malevich, Mondrian, fără copaie) sau conceptualismul. Din şi de la această premisă se pleacă cînd "noua stateme catalitice" se în-fiinţează treptat şi curgător spre în-suflţire dar nu una corporală în sensul organic ci o altă posibilă mai pură şi mai luminoasă a mincrului, a a instrumentului muzical cristalului ..... Ofel şi geometrie coabitînd spre o armonie sau dinamică "muzicală"... poate, cosmogonică, ~~...~~ de joc secund, pur contemplativă şi fără referinţă la lumea biologică ci mai degrabă ~~...~~ de înscris într-un univers ontologic aspiraţional.

P. N. 1989

has rounded corners

ESSENTIALLY TACTILE BODY = HYPHEN

HYPHEN = ESSENTIALLY TACTILE SCULPTURE



MUSUROI 1968-1988

De ~~Sînt~~ douăzeci de ani, ~~decînd~~, ~~pînă unul peste altul~~ la înghesuite (înghesuindu-)
Nouă straturi, ~~etajate în rotirea~~ solară, orașul se clădea
~~Pe un~~ Subsol ~~rotmentativ~~ aerîn etajat plenară
Piramida sclipea, picurînd siluetele
În ploaia orizontală, ~~Intînd~~ intrînd flop, flap
Ieșind, flap-flop = clipe, chipuri
Uși, balamale, oglinzi, centrul adevărului și
Periferia, reflectarea peripatetică
Clipe - chipuri, pierdere
Relativismul celulei, nucleii, ~~incleiați~~ la cetăți
Axele codidiene, cotiledonate, ~~orașul~~, ~~Egiptean~~ orașul
Curgerea somnambulă, Clipe, chipuri
Închipuiri, tipare din carton argintiu
Luna preferată soarelui, plutea
Raze de mercur
Dincoace, spre polul apus
Marginea-i dusă, insula densă, orașul stîncilor
Bile de ~~sînge~~ stele, apa în cer, ~~focul~~ ~~aliaș~~ greoi
Magnetul, ciorchine de lacrimi, moleculele
Grupul nemărginirii, gazul
Sufocarea ~~mișcînd~~ convex în pumn
Plumnul oraș îmusuindu-și clipocitul
Clipei - chipurile
Nă-tîșnirea îndupleca
Îndoirea — ~~Plecarea~~ atomică în văzduh, unsuros ?
Black holes (Albe găurile în cosmosul negru)
Gravul cetu, lumina unge crisparea
Unda pătrunde flegma
Anglicanii fug în biserici
Tîmpla nervilor, alunecarea mecatilor
Răsucirea — ~~Răscolirea~~ chipului spre indiferență
~~Clipa indiferenței~~, fîntele vieții
Față în față
În lumina lunară
Atîrnînd

29. Jan. 1989 See 'Musuroi' (1968) and 'Un-named' (1988) card

has rounded corners

has rounded corners

Essentially tactile experience = sculpture

Essentially visual experience = painting

Absolutelly geometrical symbol = HYPHEN

Absolute geometric (socio-geometric) symbol

Absolute SOCIO-GEOMETRIC art = HYPHEN

non-communicability

HUNTING GROUP ART PRIZES 1989
THE MALL GALLERIES
(Federation of British Artists)

'The Keeper'
Paul Neagu

(delete as necessary)
Date of birth (student artist) 1938
Address 31c Jackson Road London N7 6ES
Medium oil on canvas Price £12000

All work to be delivered to 17 Carlton House Terrace

Plan editorial (sic)!

Paul Neagu
~~REASONING ANGST~~
(Early works)
1965-1969

SQUARE POWER

4

Almost square
Square emanations
The square as a beating heart
Sacred Square (Malevich)
The intersection of two equal vectors

PAUL NEAGU
ANTHROPOMETRICS
1970 - 1975
Group
(Atomisation)

PAUL NEAGU
~~SPECIFICALY SPIRITUAL~~
Hyphen & Co (2)

~~Paul Neagu~~
~~UN-NAMED WATER~~
~~1983 →~~
~~steel balls etc~~

ABSOLUTE SPHERE
SPHERICS

NINE CATALYTIC STATIONS
1975-1987
— 1988 published R. Demarco Scottish Sculp. Trust Peacock Aberdeen

PAUL NEAGU,
'HYPHEN'
1975-1985
— 1985 published. V.H.

SOCIO-GEOMETRIC ART OF [redacted] FORM

CLEAR-GEOMETRIC

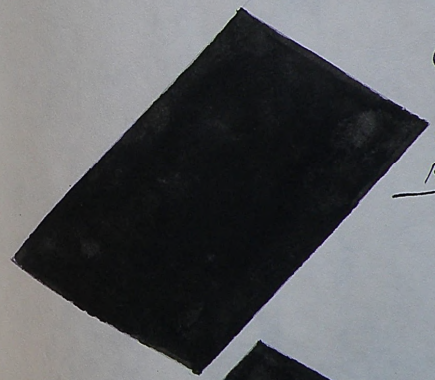
Absolute Sphere

SPHERE (concrete body - sculpture)

EQUIDISTANT 'R'

CIRCULAR VIEW (painting)

POINT of rest



CUBE etc.

PARALLELIPPIPED

(foundation)

ORTHOGONAL SITE (sculpt) ← of gravity

RECTANGULAR VIEW (painting)

PARALLELOGRAM

→ SQUARE POWER

↗ foundation

TRIPOD SITE (Sculpture)

TRIANGULAR VIEW (painting)

→ frame of view

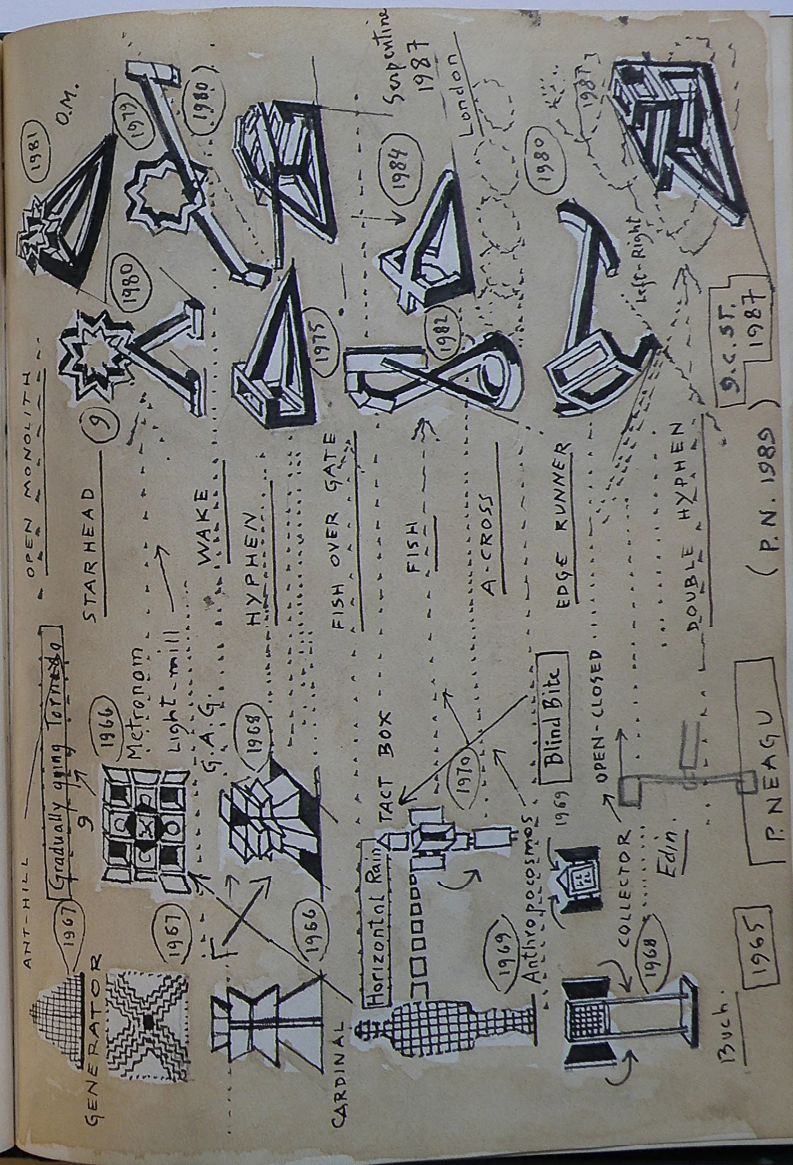
P.N. 1989

has rounded corners

at its best painting is a coloured view
COLOURED VIEW !
while sculpture ~~should be called~~ is
a CONCRETE BODY

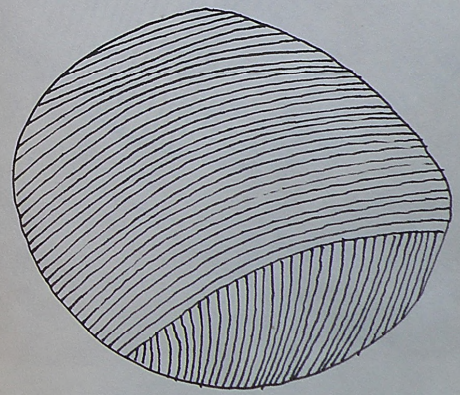
PAUL NEAGU 1989

TRAVELING SCOULING BEEHIVE SWAMP
(Cedar sculpted)



has rounded corners

HYPHEN ~ TORN-ADO ~ NOTHINGNESS

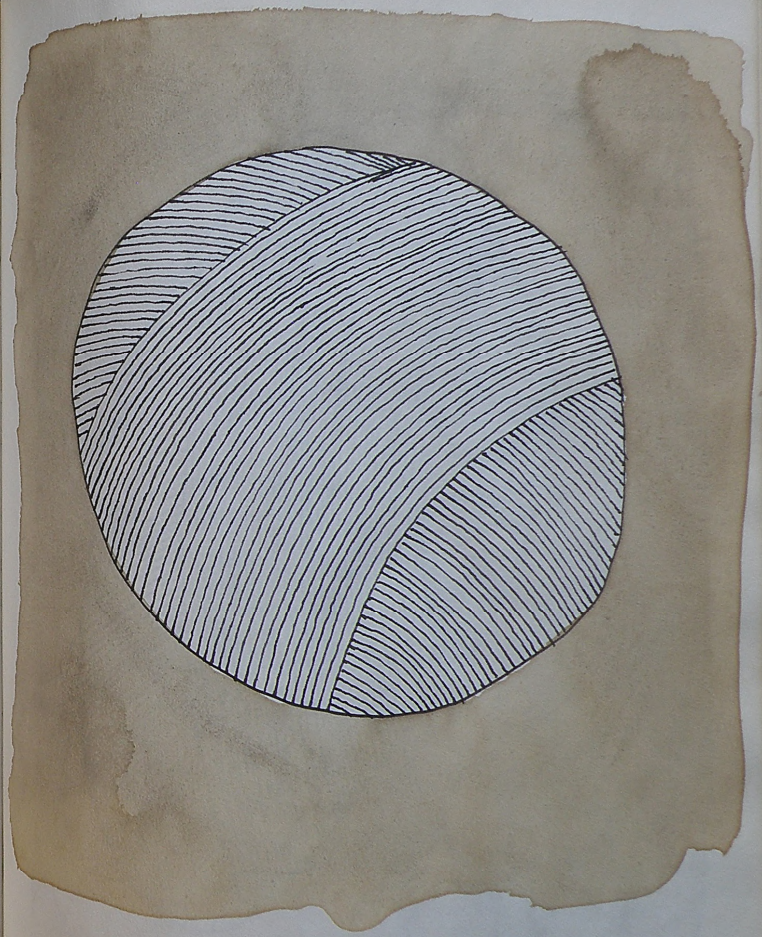


SPHERICS

P. NEAGU — III 1989

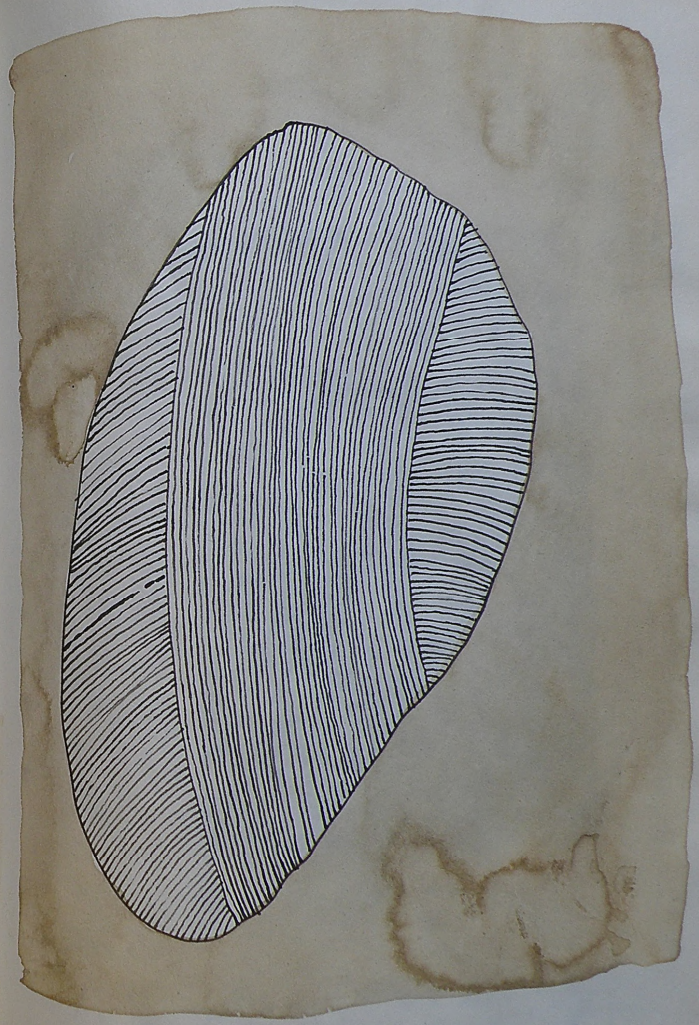
two rounded corners

SQUARE & SPHERE



P.N. march 1989

Becoming sphere ?



F. N. 1989

has rounded corners

Away from perfect (absolute) sphere!

LINGAM

LIG-A-MENT

Tongue - Lingua

EGG

Montpellier 1989 | Feb 21

Legere

Legare

Quarter egg

Understanding → Intelegere !

etc

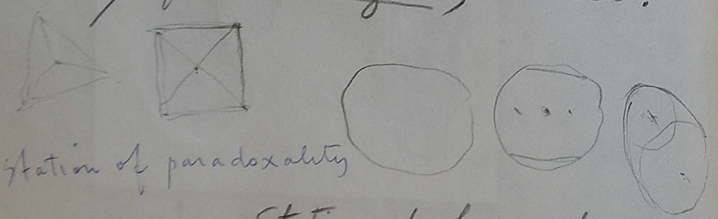
Inte-legare

two rounded corners

NEW Hyphen (1987-88) encapsulate the organic geometry of a lingam ....(a Brancusian egg) the beginning of being, as the entry into the circularity of becoming, this is a ~~materialised forth coming~~ material in perspective ... ness. or the perspective of the material

In its (subtle and) simple form such a sculpture sings its instrumental body in as much as it instructs its song ..... as it gliding toward some other aspired form.

Resting, one could say that is stationary in towardness. Tongue like, ligamental (lig-a-mental) a concept of light (life) into a body of bronze (death) the necessary forthbringer, its art.

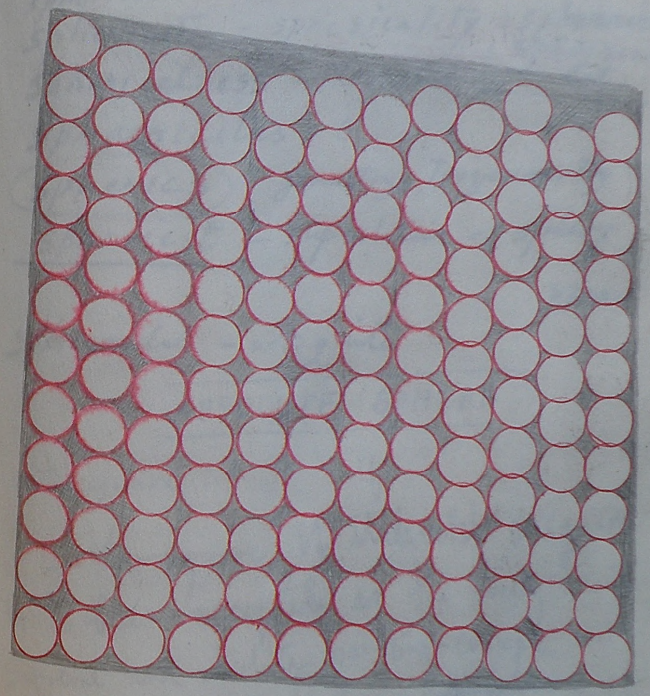


station of paradoxality

Station of forwardness away from perplexity

P. N. 1989

16. III.



12^2 — Square supreme SWARM → BEEHIVE

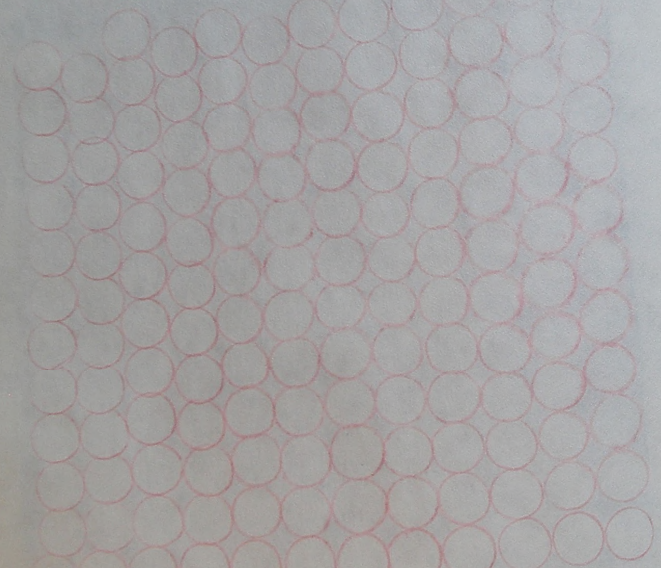
24. III 89

P.N. 89

1987 ϕ 20 mm square (all 20mm) un-named 85 cm x 85 cm ~ (33 1/2 sq)

1988 ϕ 72 mm sq (196 balls) cm 102 x 102 (40' sq)

1988 column (61 balls) ~~1295 x~~ 72 x 152 x 1295 mm



Square Water (square & sphere)

P. Neagu 1989

Spheration - taking the form of a sphere

spherless

sphericity - sphezicality = sphaericus

sphericalness - the quality | sphaericus lat.

sphaericitas - ℓ

spherics geometry, Trigonometry

spheriest - superlative of sphery

sfera

spheroidal - not quite

ABSOLUTE SPHERE

water square !?

~~If the square~~ If Malevitch's square is to be accepted as the Twenty's Century' Supreme and absolute painting-Concept with its square power, its flatness ~~its boldness~~ of mance and its boldness of definitiv composition we must simply understand that whatever one might attach, develop or generate from ~~the square base~~ or within the square

has rounded corners

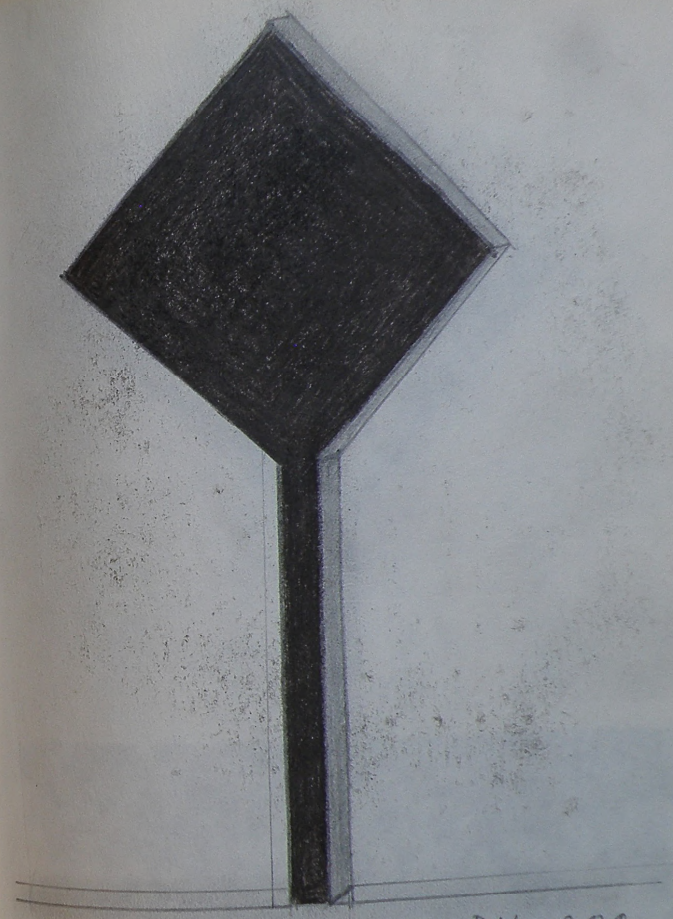
remains a service paid to it, a hommage like Albers's or as in most inventive & playfull of cases becomes an ~~architectural's~~ essentially architectural space (Judd, Serra, Andre) therefore epigonic, derivative, variationist, theatrical.

The true, parallel affirmation of suprematism (non-objective !?) and absolute form (volume) for sculpture, ~~therefore~~ hence threedimensionally must be the (perfect !?) sphere.

Here within the spherics (Ø) and its uni-dimensionality lies the paradox of absolute equidistant mass, substance, volume, density gravity or any other adjacent trigonometry

A ~~the~~ sphere is just an enlarged point, as such, and as concrete entity it ~~contains~~ represents & expresses the whole (world). The simplest sculpture in the universe, it exists, it is therefore not an artistic invention (fiction) that means that it cannot be called a non-objective art (like the square) it is nature itself compressed, and absolutely objective

OBJECTIVE SCULPTURE (ART)
identifying the essences!

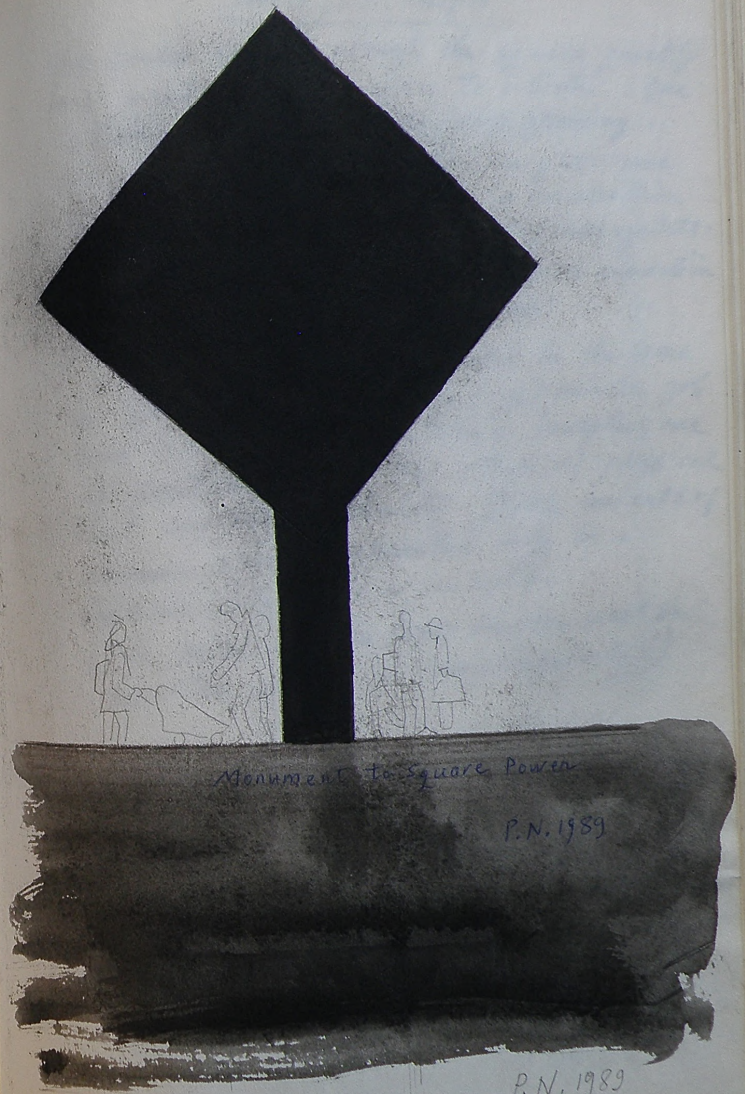


Square power P.N. 1989

frontal

25 Apr 1989

has rounded corners



Mon. to sq. power P. Neagu 1989 P.N. 1989

has rounded corners

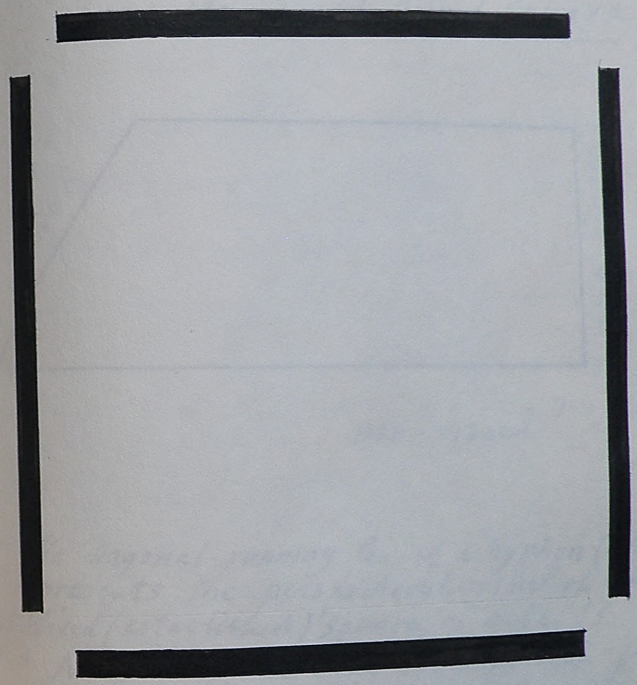
Words to D. Kuspit

One could either plough the square quietly and wait for its surface to vibrate ... like a field with a promising crop growing ... or one ... (the sculptor) might use it as a foundation for a construction and erect on its absolutness (and egnilateralness) some vertical expressive expansion reflecting its root power, say.

The difference would be the same as there is between the (eye) painter job and the (hand) builder – sculptor, one of contemplation the other of physical and concrete activity. (Both are arts of human spirit separated only by a technicality and a perception.
(The sailor and the boat-builder must be seen too, always, in complimentarity!)

So is there a difference between square view and square site, as the former ~~apply~~ applies to painting so does the later apply to sculpture ... does it not? applies

May 1989



projective (visual) perception (on the wall)

Square view

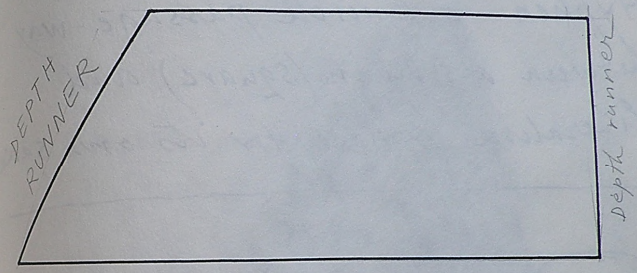
P.N. 1989

two rounded corners

Equal gravitational field

SQUARE SITE

Concrete, earth bound square



'non-visual'

The diagonal running leg of a hyphen (ramp) represents the perspectival view of an (static) fixed (established) square or cube !?

Not unlike the nose of the portret-face ~~points it~~ pointing in the direction of the eyesight.

This way the sculpture called 'hyphen' connects on one more level the view (painting) with the site (sculpture)

Square site (sculptor's square)

P.N. 89

~~C. Andre~~ P. Neagu

two rounded corners

Hyphen, between absolute cube and perfect sphere!

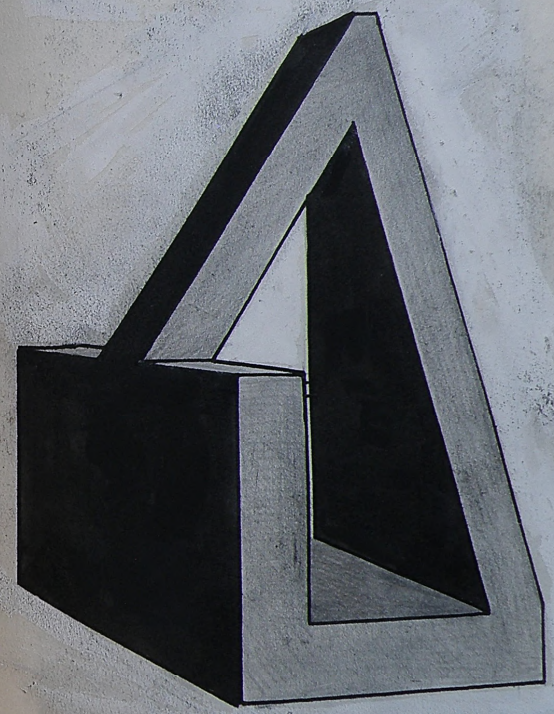
Hyphen – a concrete passage-way between absolutism (square) and liberalism (sphere) for its own sake.

Hyphen = monument to transfiguration

Beetwen a tight fist and an expanded hand; a hyphen = gesture of the possible becoming.

Hyphen = the gesture of the possible as the gesture of the probabil!

Touching like in music!

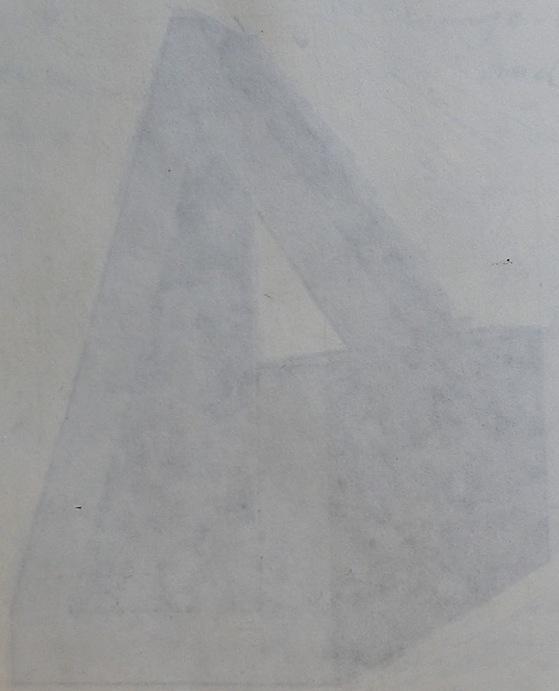


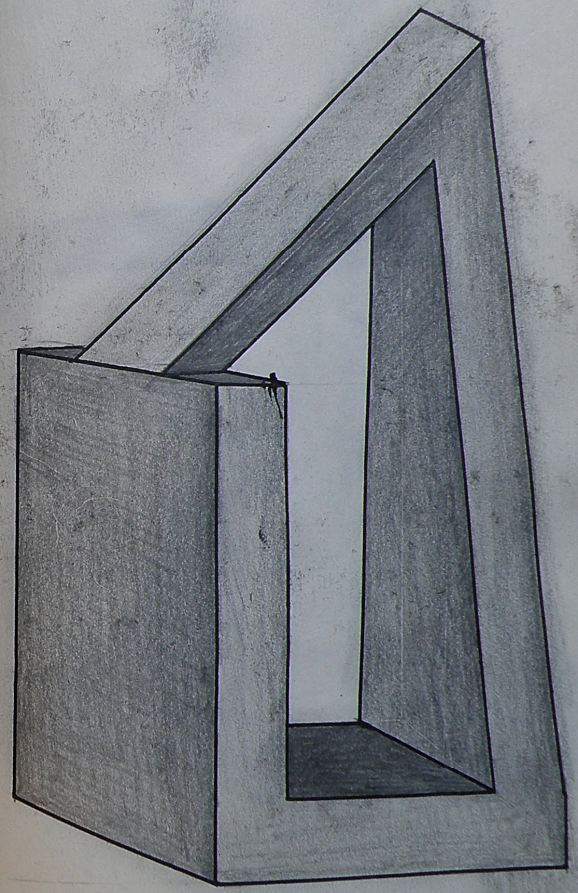
ABSOLUTE — (SUPREME) - HYPHEN 1989

P. NEAGU

two rounded corners

Hyphen as the essential tactil work

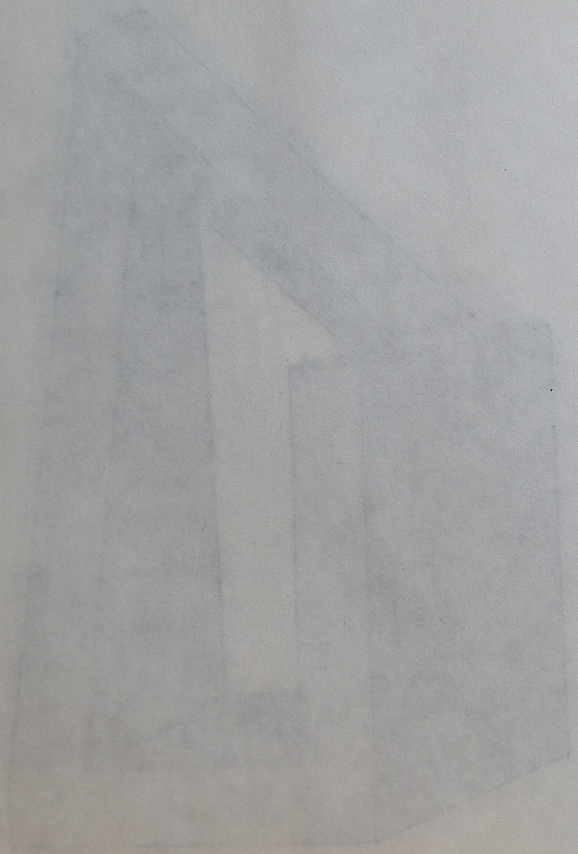


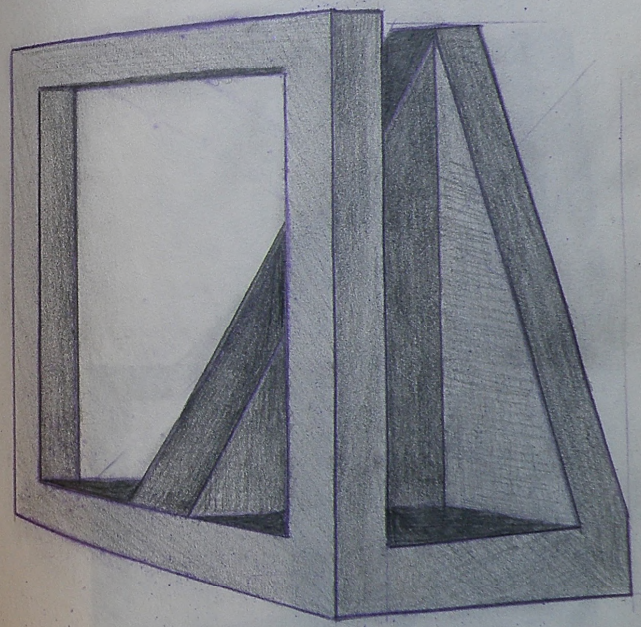


Square Hyphen — P.NEAGU 1989

has rounded corners

the essence of palpability

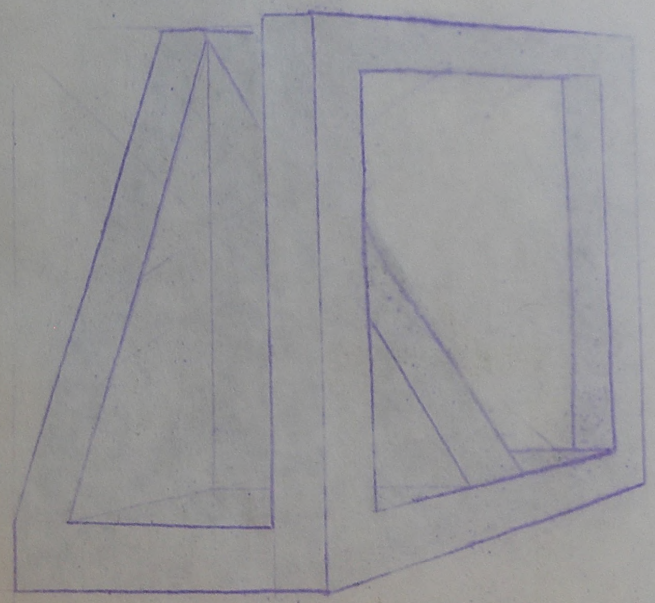




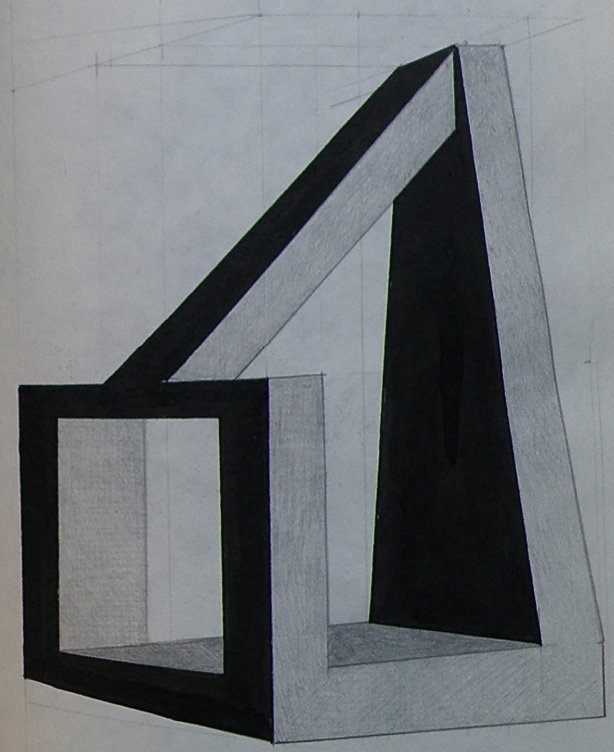
P.N. 89. 'Inward Hyphen'

has rounded corners

Hyphen as
the essence of tactility



Half square
Hyphen
P.N. 1989

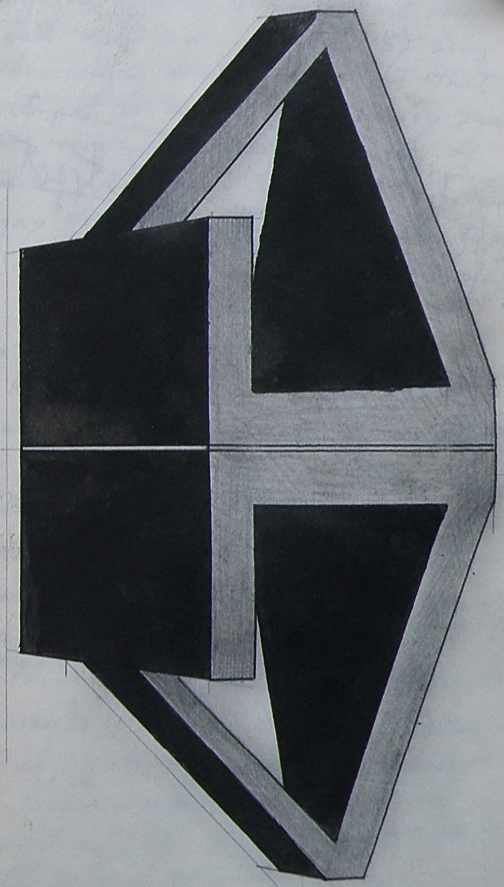


has rounded corners

the essentials of touch

articulation of two hyperbolas

P. Nagy 1989



has rounded corners

The articulation of abstract meaning

The (re) articulation of abstract meaning

7 may 89

The articulation of abstract meaning

The large majority of abstract modern art succeds in well-being and well-communicating by being ~~analytical~~ convincingly analytical (justifying itself). But that is not great art, it is only a contemporary syndrome reflection. We recognise easily a feeling of depressive mood, (Rothko) a nostalgic lyricism (Caro) or a "gay" fragmentation (nisin) (not to say trepidation) Mondrian's Boogy-woogy or Tony Cragg's plastic assemblages. Under continuous processes of simplification ~~with~~ ~~since~~ under Kandinsky's and Mondrian guidance, we have been fascinated and hypnotised by accurate purification, analytical discardments elementarism, reductionist specialisation, minimalist repetition, conceptualist negations. By functioning as abstractionists, making it, appreciating it or simply speculating in abstractions, (meta-physically or empirically) in the end we managed to entertain (convey) a new mytology; the abstract mytology of meaninglessness.. Since Malevich's establishment of ~~mist~~ mystical square-power the absolutist squarness ~~is~~ seems unbreakble, if Mondrian, Albers, ~~&~~ Le Witt, Judd or Ryman and ~~&~~ Andre have used the square ~~as a~~ it is rather as a given, a received form, something you ~~give~~, pay homage to,.. no further reduction is possible, only variable and even those are questionable...

has rounded corners

It is only too easy to innovate or improvise variations on a given key, and even so the most ~~dedicated~~ stubborn ~~popular~~ moderns like Andre ~~and~~ Judd, Flavin have become notorious through the repetitiveness of their provisions, giving up for twenty or more years any serious development or ~~novelty~~ innovation

Amongst the prominent innovators; Le Witt, ~~De Maria, Marden~~ Serra, Long, ~~variability~~ Buren, variability and nuancing of a preconceived and preconditioned thinking pattern (called style) is ~~adapted~~ left to the site and other environmental constraints ~~ments~~

In other words the art-work itself becomes more parasitic, ~~fitting~~ a job of fitting for better or worse a ~~possi~~ pre-set of forms, and methods visual signals, by which the artist (craft-assistance) is easily recognised in a new location (sic). The best of the 'abstract' sentiments ~~exp~~ evoked in such instances is decorative adaptability, ~~and suitable~~ suitability, cleanness.

The more dettached the ~~attachment~~ art-attachment the cooler the ~~emotive~~ e-motivability e-motiv-ability. Non-objectivity is now the real target, any, (all) centres to be avoided (centers create trouble) absolute ~~equality~~ non-hierarchical equality, and distributive decomposition must be ~~proved~~ an evolutive prerequisite. Boringness a great quality.

A simple Serra in the central piaza is simply and truly a suprematist statement, does anybody bother to find out what its meaning might be? ~~A passer by~~ An uninformed passer by ~~might~~ could see it as an ~~autoritarian rather~~ autoritarian barrier and feel impressed by the ~~f~~ presumed weight of the thick steel, an other uninformed client might ~~feel~~ take it as an obtrusive provocation ~~simpleton~~ (non-sensical simpleton, unformed raw, construction material) and want to scrap it (they have done it with B. Hepworth's bronzes)

In many such abstract-modern cases ~~the~~ of simple definition of absolute form ~~a public irritation grows~~ and its sudden imposition on the view or site, creates a public irritation which often culminates in belligerant psycology. It is the same responding psycology as when the family (community) encounters an alien (obstructive) mute and daft intruder, unexpectedly, present.

Of course Le Witt or Buren would make it softly, subtle and even refined so that everyone would understand niceness and gentil colours on fine geometry which surely means socialism is ~~warm~~ warm, the individuals are polite etc, etc.

~~Rows~~ ~~Rows and Rows of~~ Rows of clean, orderly known shapes, we recognise them as ~~a~~ significant geometry, meaning symbols, and yet their representation is simplistic, inarticulated as if no one had ~~felt~~ any idea what to do with them.

Stripes, triangles, squares, circles, stars, cubes rectangles, and so on, how calming their presence therapy, visual therapy if tactile some flint by Long, some slate by Rückriem. How elevating

has rounded corners

the one-directional brush strokes, how mystical
the polen on the floorboards. Meditative
contemplation transcends of course the substances
we will be floating on pure form alone
Religious physicalness and meta-physical
empiricism (never mind the expences)

~~Was there any~~ Could there have been a time when the mystery of the abstract
or rather the mastery of the abstract looked organic,
natural or at least articulated !? As the history of
the abstract ~~is~~ proper began in the 20s and 30s in fine
art terms that is, we are forced to look beyond
towards iconoclastic moments (what I would like to call
the intermediary tradition = the intermedian tradition)

In the ~~pre~~ past centuries the abstract form the only admired
abstract form was one of secrecy, symbolic (alchemy)
or religious (meaningful iconoclasm) tantric geometry,
islamic art, or three-dimensionally the form and body
given to musical instruments or other obscure furnishing
objects and tools. This ~~is~~ is the area where you find
the intermedian production of abstract and articulated
objects. Their function; utilitarian, religious, musical
~~etc~~ artistic hides and obscures their formal qualities
so that they were never called ~~not~~ atonomously art.
The pretexted (for real) function also explains ~~so~~ their articulatedness (explains).
A woman's comb of 16s century was a perfectly suitable
place and material to show imaginative craftmanship
and in reverse how many 20th century modern
sculptures do not look like a raw of long
~~teeths the~~ teeth there is even an Italian modern painter

(Lapogrossi) whom made the ~~the~~ a jaw ~~of~~ with four ~~the~~ teeths
his hallmark. ⋹ (Duchamp's comb!)

So it is obvious that the abstract art of today is in general lines
an extraction (and a thinning down of meaning) of several plastic
aspects ~~of historical~~ of civilazation with long historical lineage. And as in any
other process of aristocratisation, the sublimation desirability
is accompanied by a loss of back bone. (The blood gets
thinner and thinner) - A great effort is made towards the
autonomy of form, more and more voices declare themselves
happy with a meaning not only identical to the form but
which is one and the same with its form (ulation). No
more dialectical raport form-content, the shadow of a
raport suffices, the hyphen of an ex-dichotomy.

But giving up ~~renouncing~~ dualities is an operation which in
itself requires articulation. And this articulation
is an entirely new necessity, because for the first time
we have to articulate the abstract within the abstract.

For Malevich, Mondrian, Brancusi that effort (towards
sublimation) was one of more or less linear development
from the natural and organic towards the absolute ~~by~~
~~artificial and~~ essential, ~~artificial and cultural~~.
and supreme artificiality.

In the pure cultural discourse that follows we
have in minimalism not a discourse but a visual
numbness (a meaningful silence) and in conceptualism
a form of cultural prayer (intellectual prayer) No
wonder then why the punks took all the action
upon themselves as post-moderns... and stole
the show.

The modern abstractionists all went to monasteries
So the streets are full of ~~free~~ neo-articulationists
dismembered frogs and cave dwellers

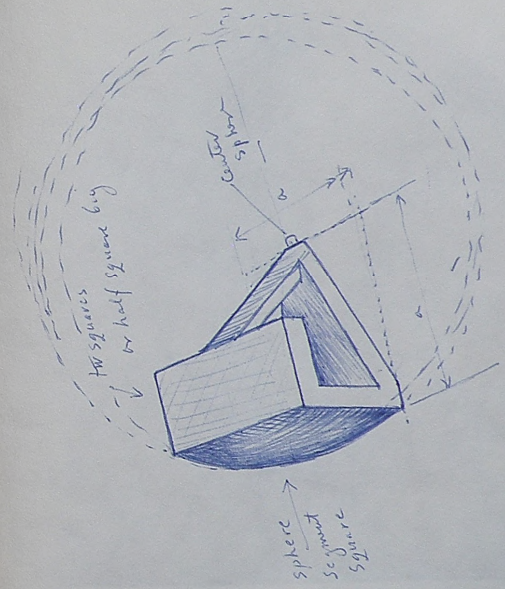
has rounded corners

What is there left to be articulated? The language of pure and simple absolutes, poor from the beginning on adjectives and ~~suffering of verb~~ deeply frustrated by a lack of dynamic verbs, gave way to Stella's ~~[illegible]~~ installation of ~~[illegible]~~ pollutive noise (called expressive vitality) to Caro self-indulgences served ingenuously undisturbed. Must we not feel responsabil for the need of a spiritual purpose, an ontological responsability for meaning? The empirical, obsessive ~~with~~ repetitiousness of a Andre or Judd have other meanings beyond the experience of organised matter?

But like Andre himself says, organised matter was ~~always~~ also always the job of a railway worker, or any raw material storage .....

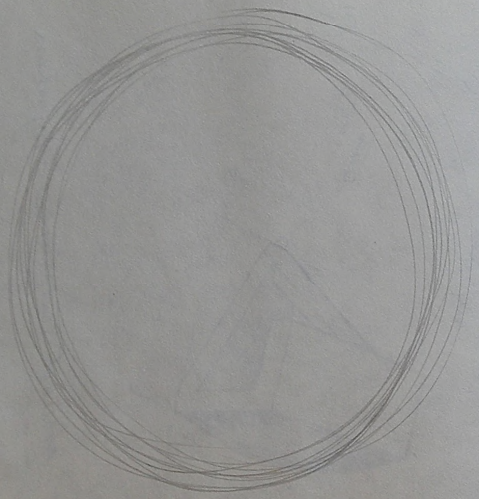
Is it not form the one that emanates meaning? is it not the articulation of forms (plurivalent, multi-textured) that creates (new born) meaningful bodies (of sculpture)? Bodies like in art, interesting whole-meaning bodies, not like anathomy more like ~~logic~~ anatomy aesthetical, analogical bodies

"FORM not FORMAL TRICKS"



the first analogical body of abstract sculpture = hyphen

hyphen within a sphere



51 birthday

has rounded corners

no rounded corners

information der galerie hoffmann 636 friedberg (06031/2443)

am 3/4. dezember 1988 eröffnen wir die ausstellung von HANSJÖRG GLATTFELDER. er zeigt neue arbeiten aus den 80er jahren, meist große auf den raum bezogene bilder, zusammen mit arbeitsskizzen und zeichnungen.

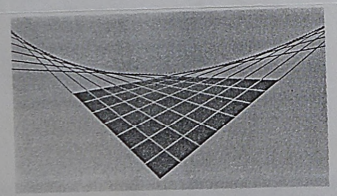
hansjörg glattfelder kommt aus dem einflußbereich der schweizer konkreten: bill, graeser, loewensberg, lohse. er erarbeitet mit rationalen, stets nachkonstruierbaren mitteln ein ergebnis, das unsere gewohnte, euklidische, auf einen betrachter bezogene sehweise relativiert.

seine objekte zwingen uns zur einsicht, daß unsere sehweise mit unserer kenntnis neuer komplexerer realitat nicht übereinstimmen.
er überrascht uns mit einem erstaunlichen gegenstand, den es nur auf der basis des widerspruchs zweier entwicklungsstufen in einem betrachter gibt.

glattfelder beschämt uns nicht, indem er uns zeigt, daß unsere augen dumm und vorurteilsvoll sind, er erzeugt aus dem widerspruch ein "schönes objekt".

aesthetische erziehung.... macht spaß.

ich füge einen analysierenden text des freiburger mathematikers dr.ulrichs grevsmühl an, zum thema -a sense of space- hier auch zu glattfelder.



wir haben mit hansjörg glattfelder eine grafikmappe herausgegeben, in der auch dieses thema mehrfach erscheint. sie ist begleitet von einem text von prof.hans-heinz holz, hat das format 70 x 70 cm, 5 mehrfarbige serigrafien, auflage 100 signierte exemplare. die mappe hat während der dauer der ausstellung einen vorzugspreis von 1500,-dm

auf anfrage zeigen wir ihnen gerne die neuen editionen,
z. b. rupprecht geiger: metapher zahl
mit 10 serigrafien 80,5 x 107cm, 90 ex. num.sign.
spater begleitet von 10 numerischen texten und einem einleitenden text von dr. matthias bieyl

z.b. aurelie nemours: albireo
mit 8 farbigen serigrafien 52 x 52 cm,je 75 exemplare, begleitet von 3 gedichten von aurelie nemours.

z.b. frank badur: o.t. 1988 öl auf holz, 2farbig.15 ex.
z.b. jan van munster: energielinie, "+ - " 20 ex.
z.b. eric snell: "horizontal diagonal" magn.drawing # 66

wir freuen uns auf ihren besuch!
ihre adelheid hoffmann und h.j."slu"sallek

2-D representations of space which employ neither central nor orthogonal projection are used by *Hansjörg Glattfelder* (born 1937 near Zurich, lives in Milano). His approach is highly intellectual and is based on the fact that, strictly speaking, the physical space in which we live does not have the properties of Euclidean geometry.

In the early 19th century, Gauss was one of the first mathematicians to consider the possibility of the existence of non-Euclidean geometries. His aim was to find out whether the sum of the three angles of a triangle is equal to two right-angles, in accordance with Euclidean geometry, or whether this sum differs from 180° as should be the case if physical space is curved and non-Euclidean. Gauss set out to measure the angles of a triangle defined by the tops of three mountains and having sides measuring 69, 85 and 107 km. The results of his measurements failed, however, to indicate any significant deviation from 180° outside the limits of experimental error [6].

In our century Albert Einstein could show in his general theory of relativity that in the presence of a gravitational field we cannot use Euclidean geometry because light does not travel in straight lines. In the vicinity of the earth, however, this effect is so weak that the deviations of light rays from straight lines can be neglected for all practical purposes.

On the other hand, we are usually unaware of the fact that we automatically interpet our perceptions in terms of Euclidean space. In our development of spatial concepts, the construction of Euclidean space presupposes a spatial system of coordinates, which implies that the orientation of the objects and their movements in space can be determined by relations like left and right, above and below, in front and behind, as well as the concepts of horizontal and vertical. As a consequence of this, the orthogonal borders of a picture lead the artist to the use of right-angled structures in the picture which are then interpreted as the axes of Euclidean space.

Inspired by these ideas, Glattfelder created his series of 'non-Euclidean metaphors', each of which consists of a polygon covered by a net of straight, coloured lines; for example *Polaritas secondaria*, shown above, or *Triplex*, shown on p30. His metaphors are an attempt to change our conventional habits of viewing our surroundings and, in this sense, they may be regarded as anti-perspectives. The straight lines induce a spatial, perspective illusion and appear to be curved. Glattfelder asks, 'Can a straight line be curved at the same time?' The analysis shows, however, that the lines do not have a common focal point but form the tangents of an envelope.

The works of the constructive artists provide immense material for mathematical investigations and practical activities, as shown for the case of 2-D representations of 3-D space. There is no doubt that by discovering the mathematical structures in works of art, we are able to understand these works more fully and will come to a deeper appreciation of art in general. ■

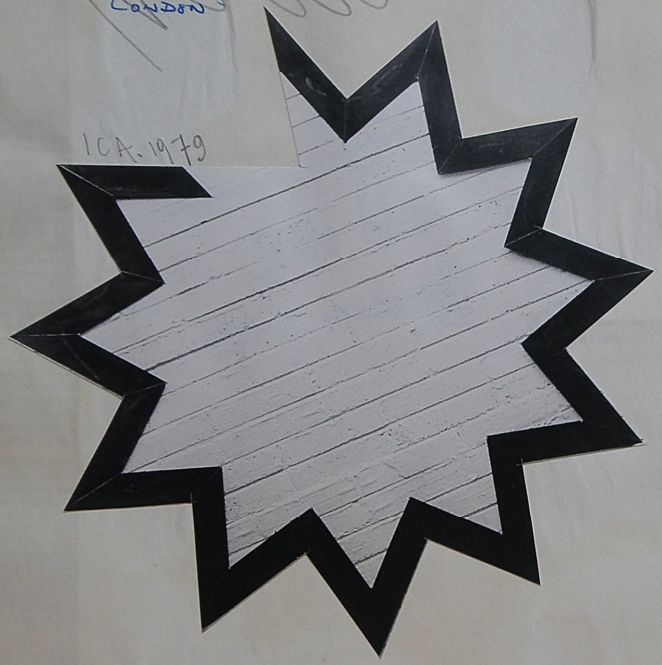
Soft-transparent-hard-opaque

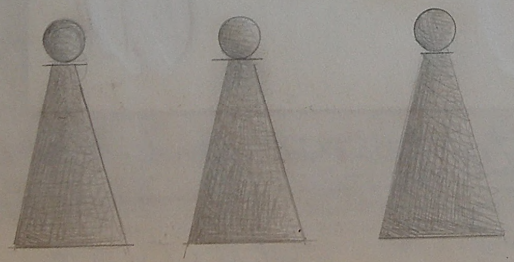
Folkstone 88

no rounded corners

MR G. CAMPBELL
FL.H. 28 KINGS RD
SW19. WIMBLEDON.
LONDON

ICA. 1979





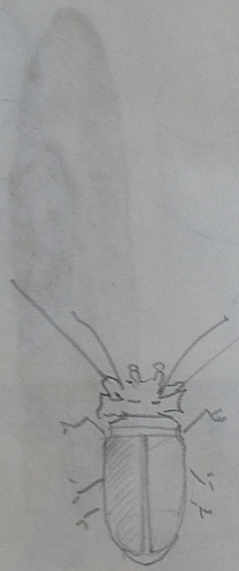
May 1989

King's Cross 1988

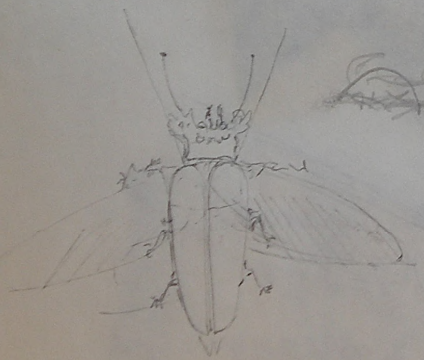
YVONNE HAWKER

~~Y. HAWKER~~
~~Blackcraighrie Barrhill~~
~~By Girvan - Ayrshire~~
~~SCOTLAND~~
~~KA26 0RD~~

two rounded corners



1988



crustacec

ENNEAGON

~~Sfruch~~
~~Scrunches~~
c

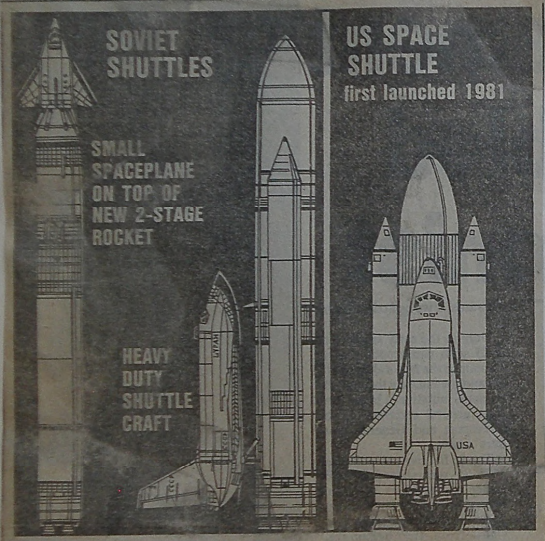
I AM A STAR
OF [redacted] NINE POINTS
I AM
ENNEAGON,
BALSAM OF ACIDS, AND
SURFACE, SCRUCH
I AM INSIDE
[redacted] SELFHOOD AND CHANNEL
INFINITY'S ADEPT
[redacted]
FOR ADULT [redacted]. GUIDE
FOLLOW THIS SIGN IN
THE [redacted] DESERT OF MUD
[redacted]
OF [redacted] WORDS.
THE ANGEL,
THE ANGLE MUCH BETTER THAN THE SQUARE
I AM THE CHOIR
IN SYNERGIC [redacted] VOICE,
[redacted]
[redacted] GEOMETRIC CHANT ATHWART
~~NEW DONNATELLO TODAY~~
[redacted]
~~MEDUSANT COILINGHOOD~~
~~YET~~ BLANT ~~BUT~~ YET SUBTLE FLOWER
BY FLIGHT ~~OR~~ AND FLOW
~~SCAR FLOW~~ SCAR CUT AND SEALED
~~CUT AND SEAL~~, ~~NEAR MISS~~
~~[redacted] NEAR MIS~~ NEAR MISS
LAPIS – ABIS

29 Aug. 1987

has rounded corners

13 unbalanced

VER, SUNDAY 2 SEPTEMBER 1984



Space 'breakout' race

by ROBIN McKIE, Science Correspondent

DETAILS of two different Russian space shuttles have been released by the US Air Force. It is thought the craft will soon take part in a huge Soviet effort to overtake the US space programme.

Russia is also completing two new expendable rockets, one of which is bigger than Saturn 5, formerly the world's most powerful rocket which carried US astronauts to the Moon.

US analysts believe Russia is striving for 'breakout capability,' which would enable them to leapfrog US space technology by the sheer size and scope of its efforts.

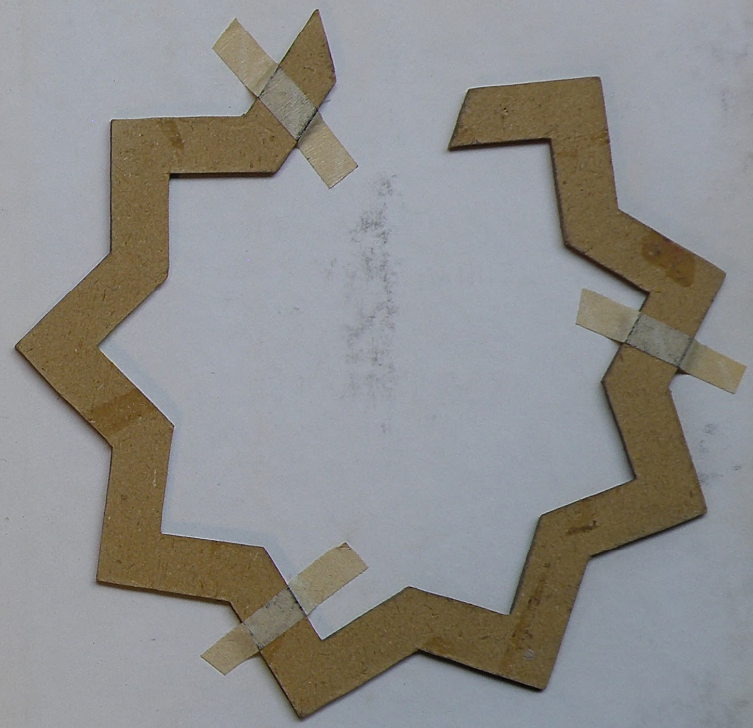
The new rockets all appear to be geared to operate with a space station, which Russia, like America, is planning.

The smaller shuttle, or space plane (far left) would be flown on top of a new medium-power expendable rocket and be used to ferry light cargoes and crews between Earth and a space station.

The Soviet Union has carried out several flights of a small test version of the space plane. However, this is the first time details of the full-scale space plane and its launcher have been released.

The heavy duty Soviet shuttle appears remarkably similar to the US shuttle, although the Soviet one has engines attached to the main fuel tank.

The satellite pictures of Tyuratam space city show the USSR has even been building extensive support structures—a giant vehicle assembly building and huge fuel tanks—which reveal the size of its space programme.



ENNEAGON

Enneagon - Nine pointed star (polygon)