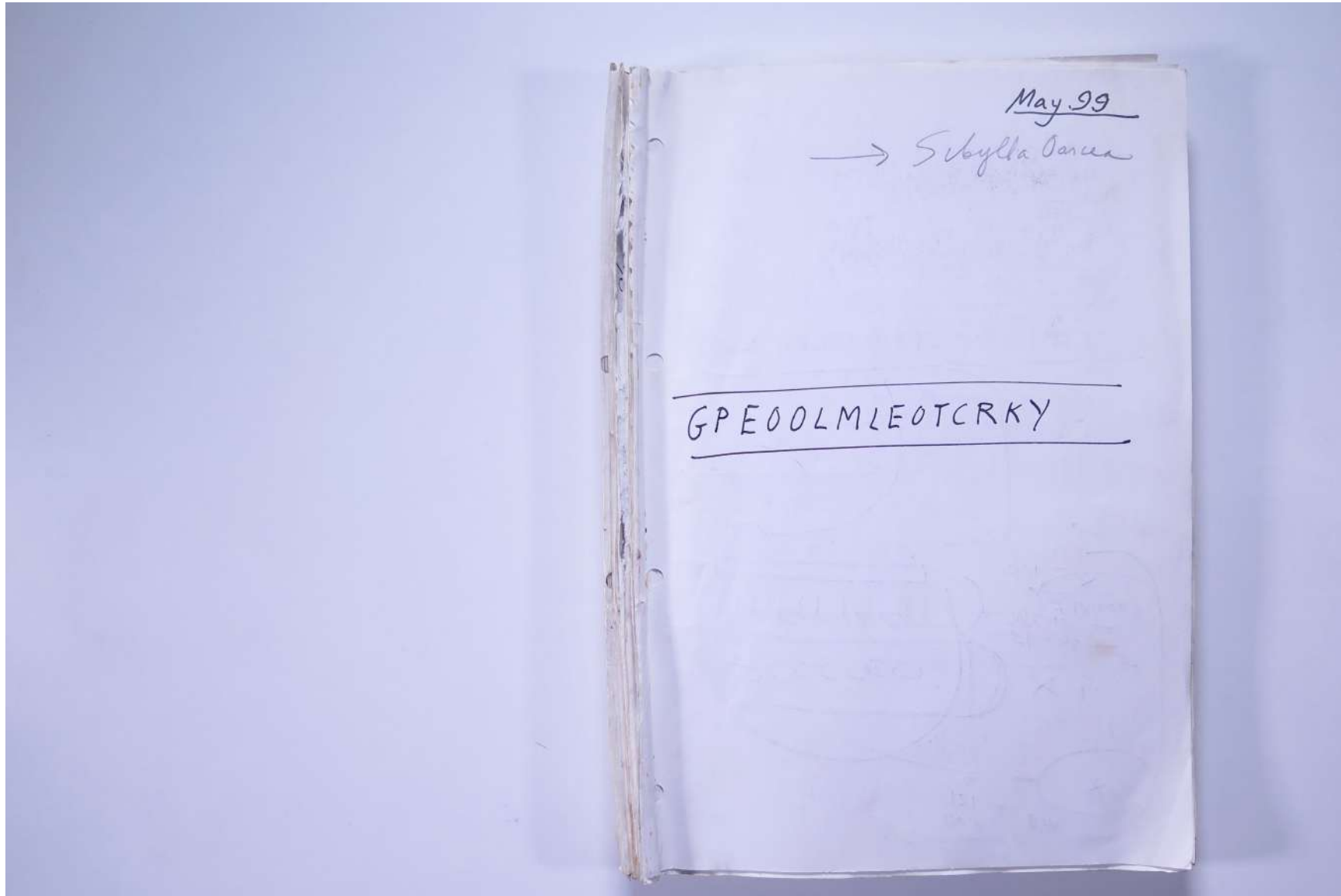


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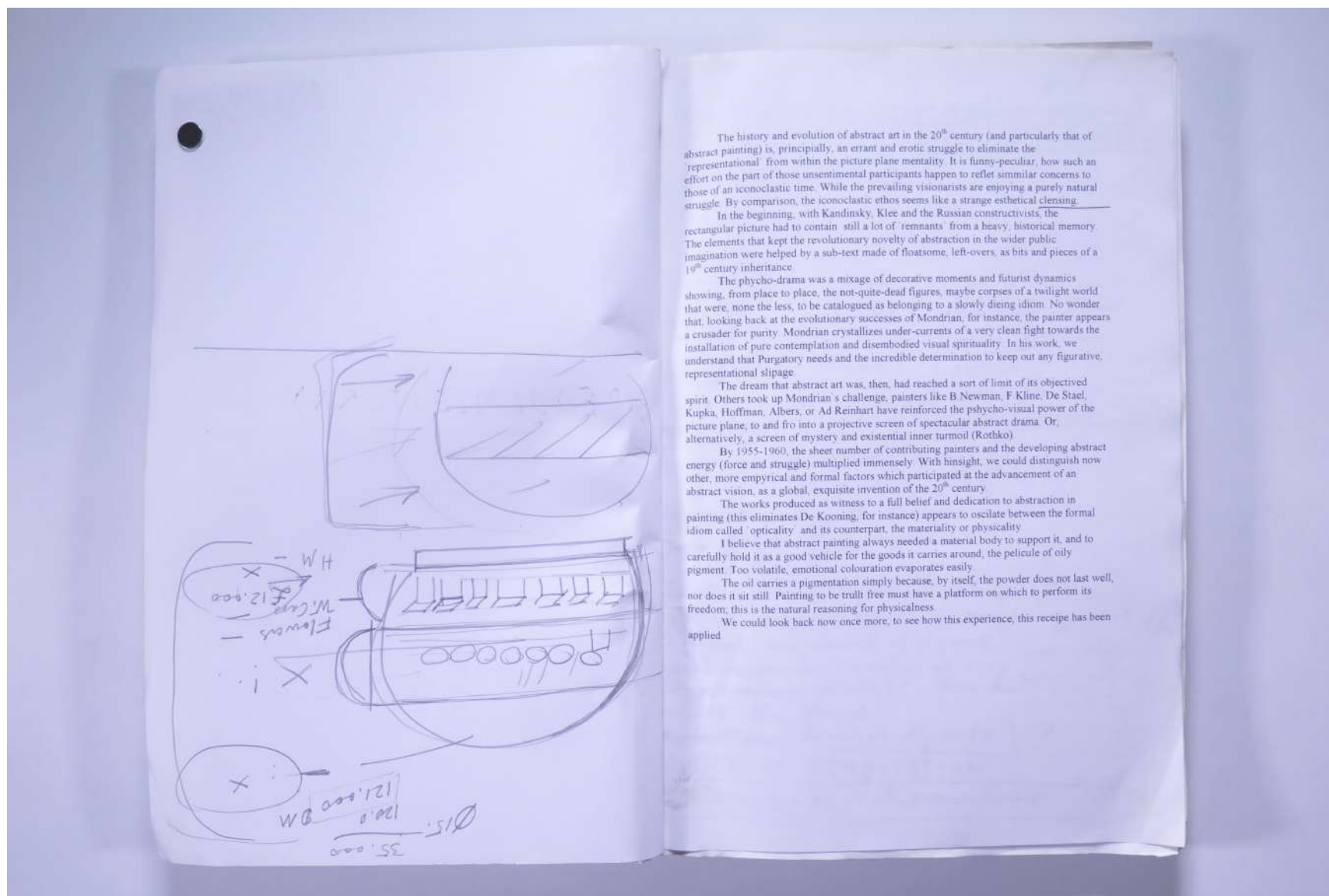
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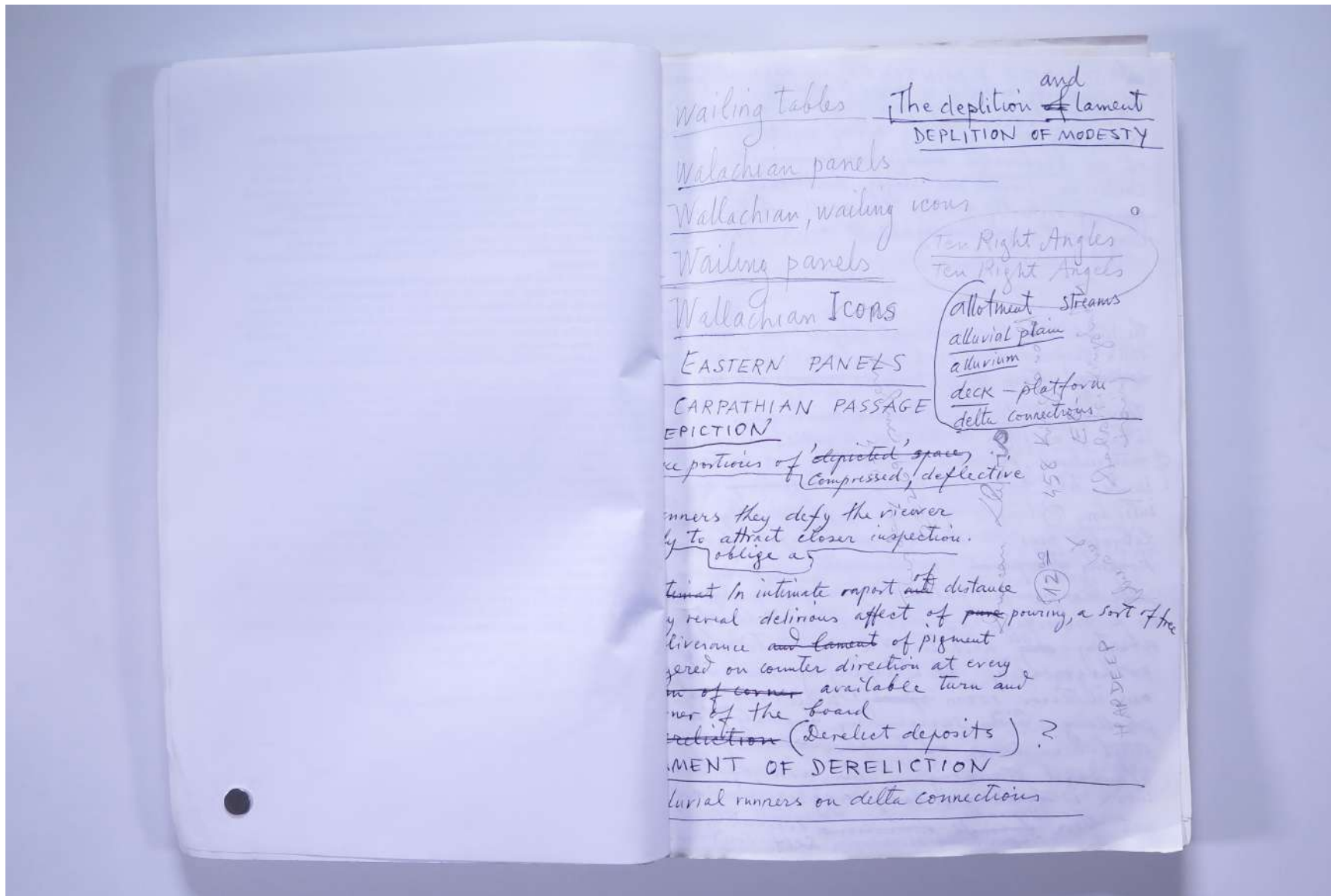
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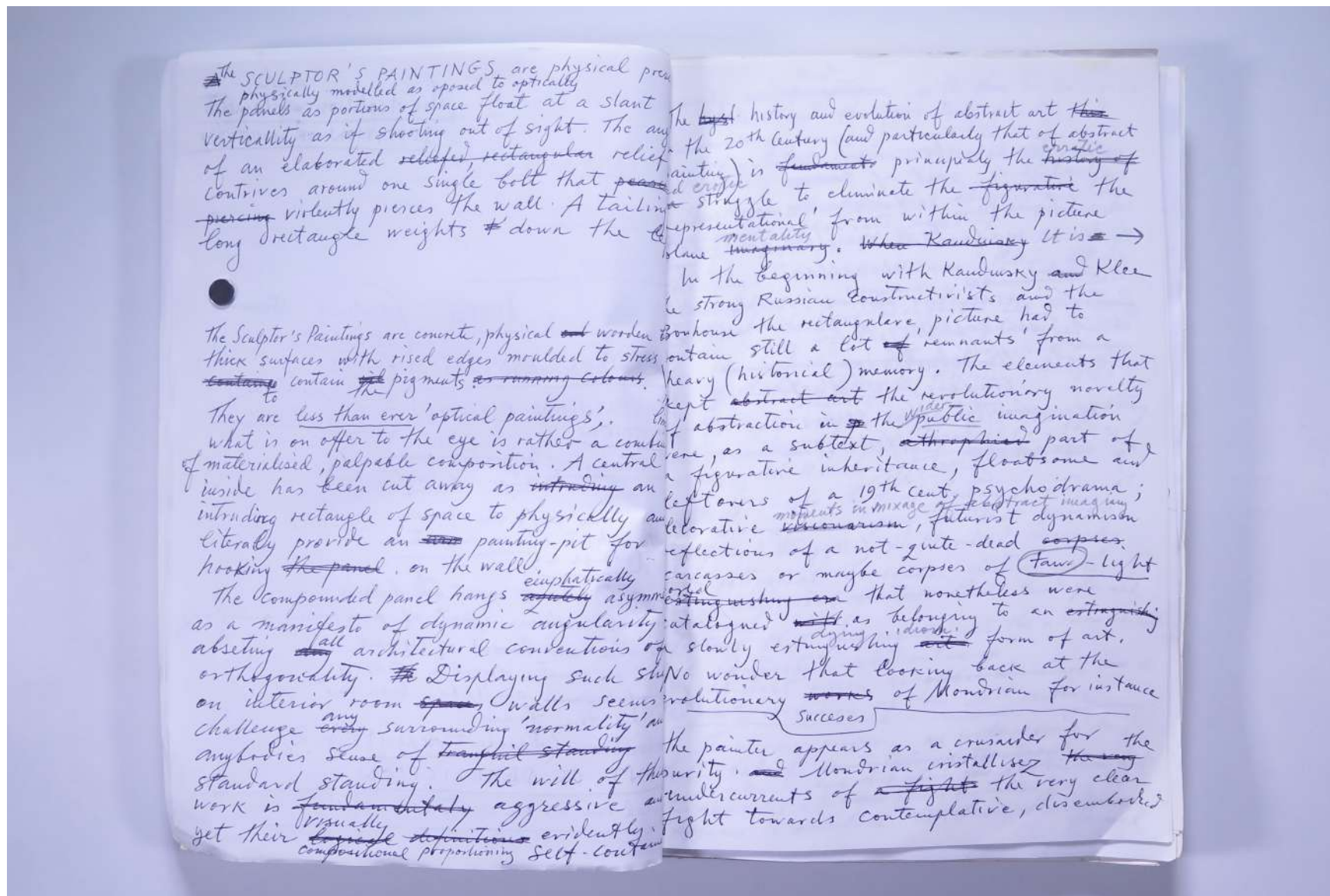
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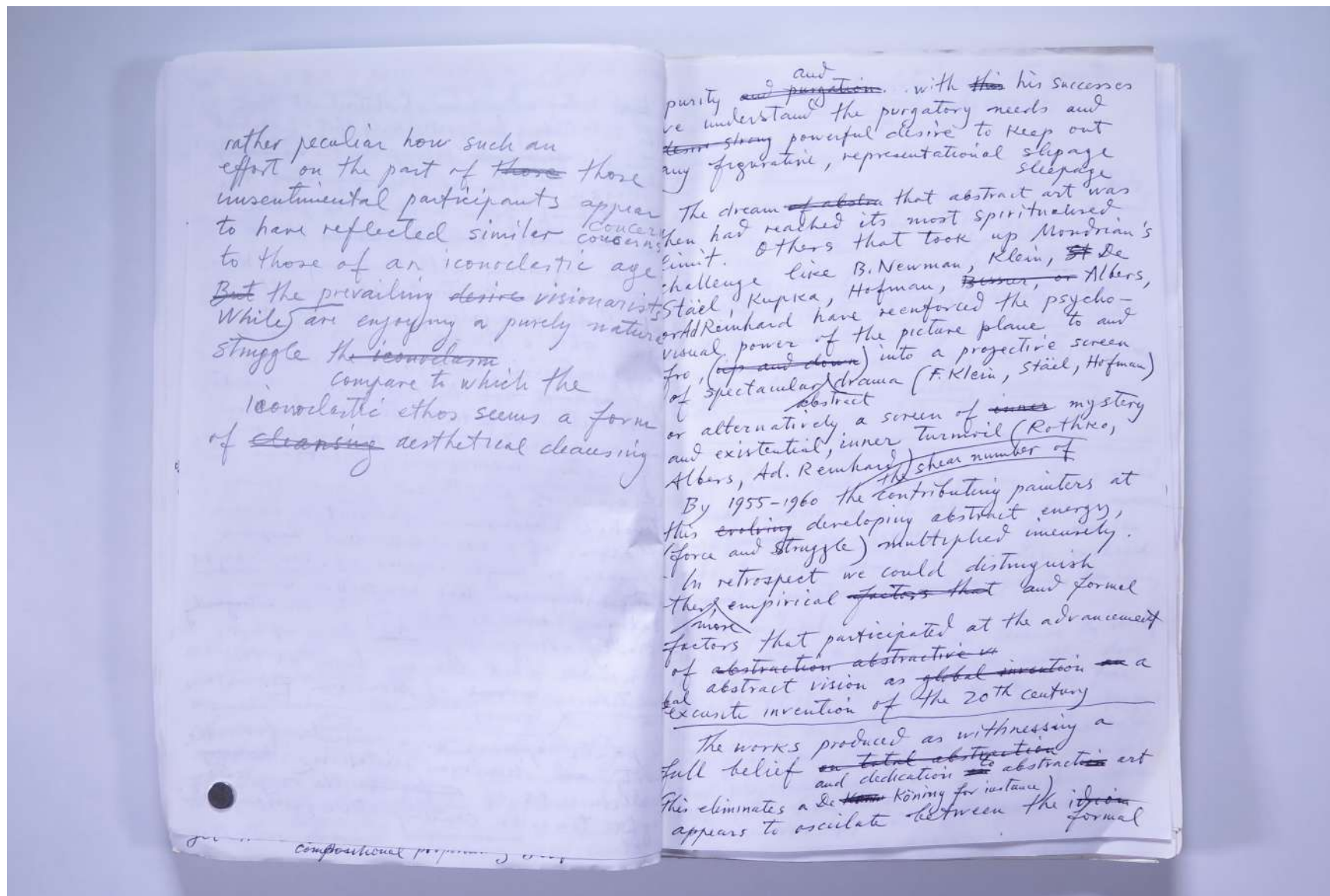
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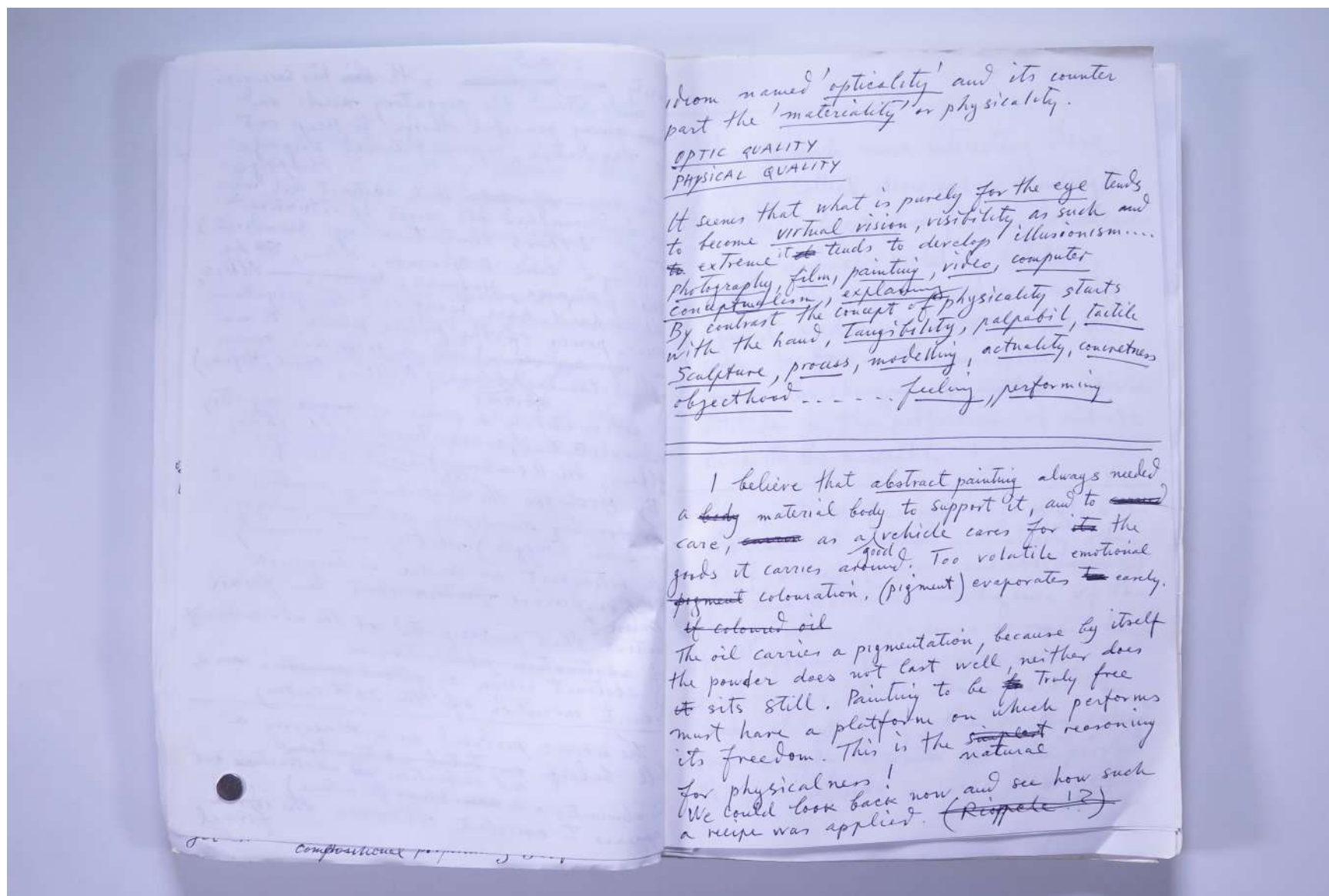
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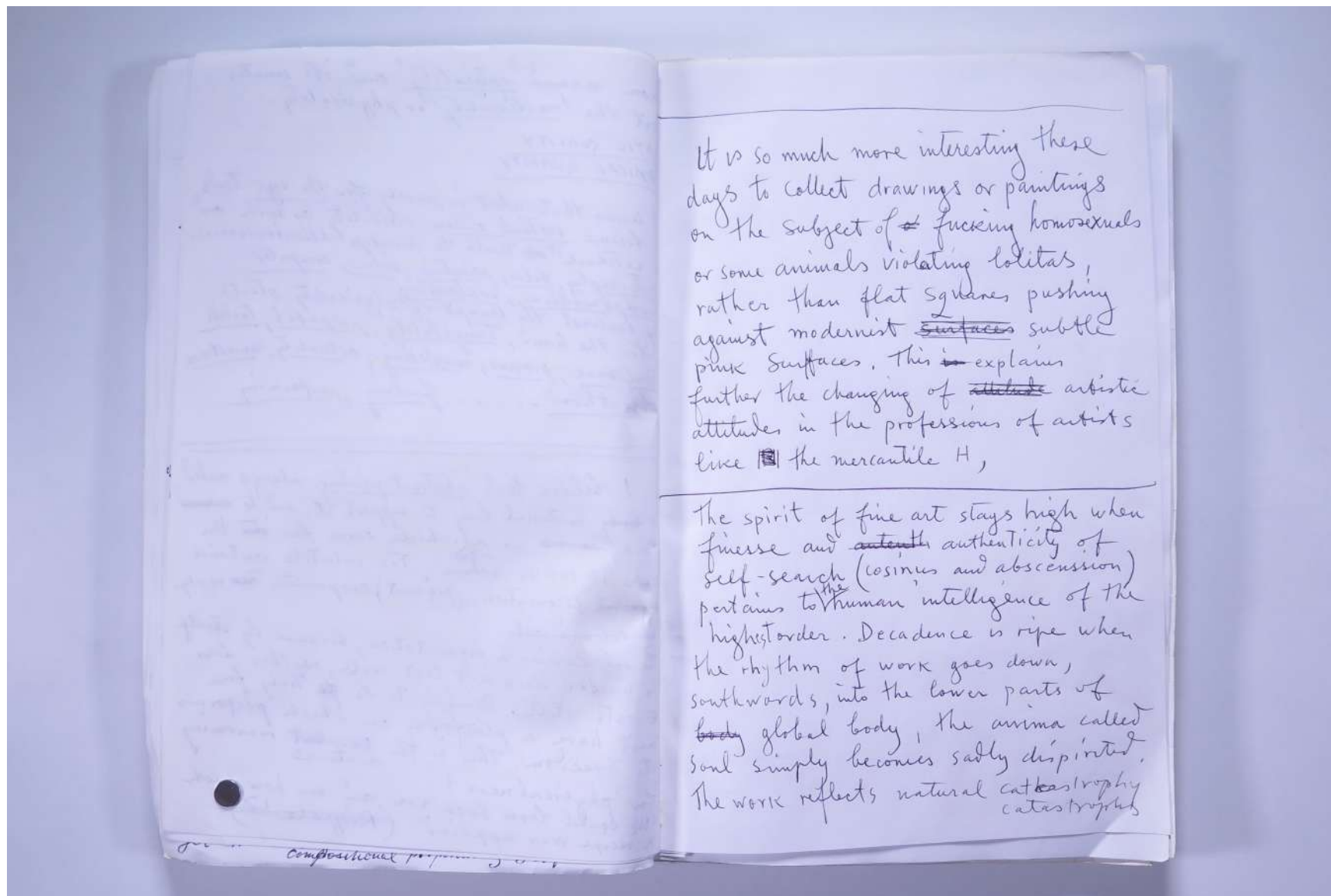
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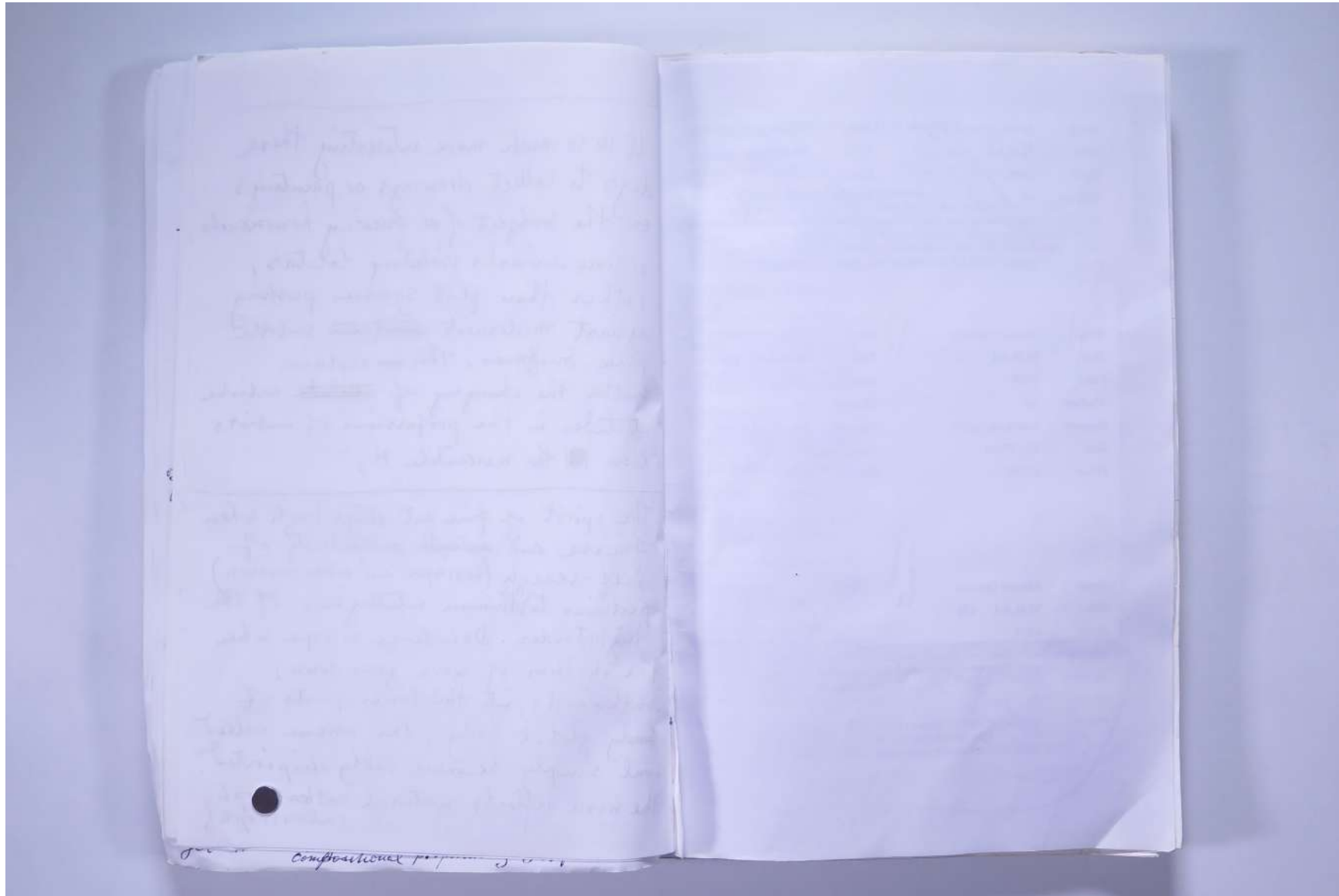
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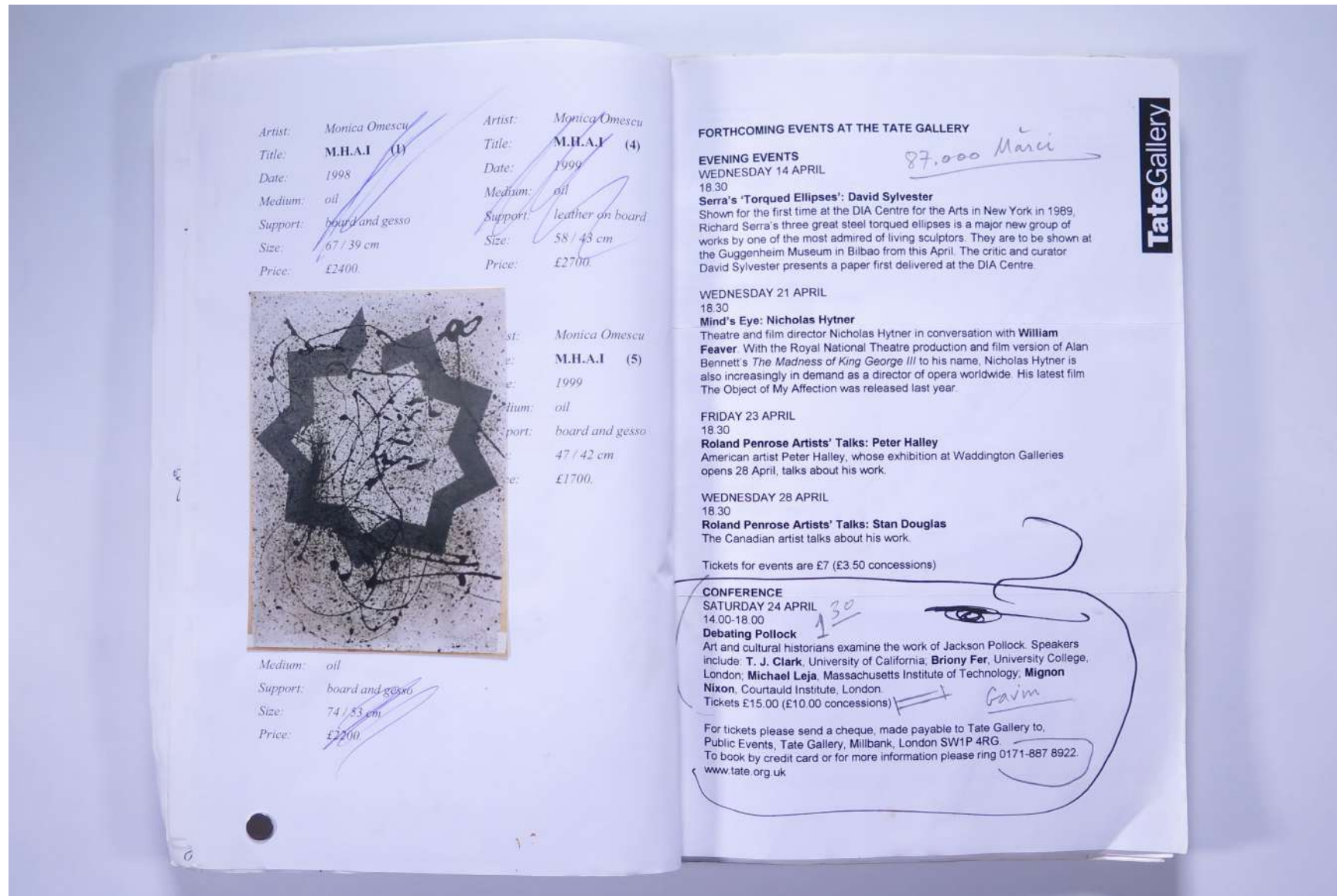
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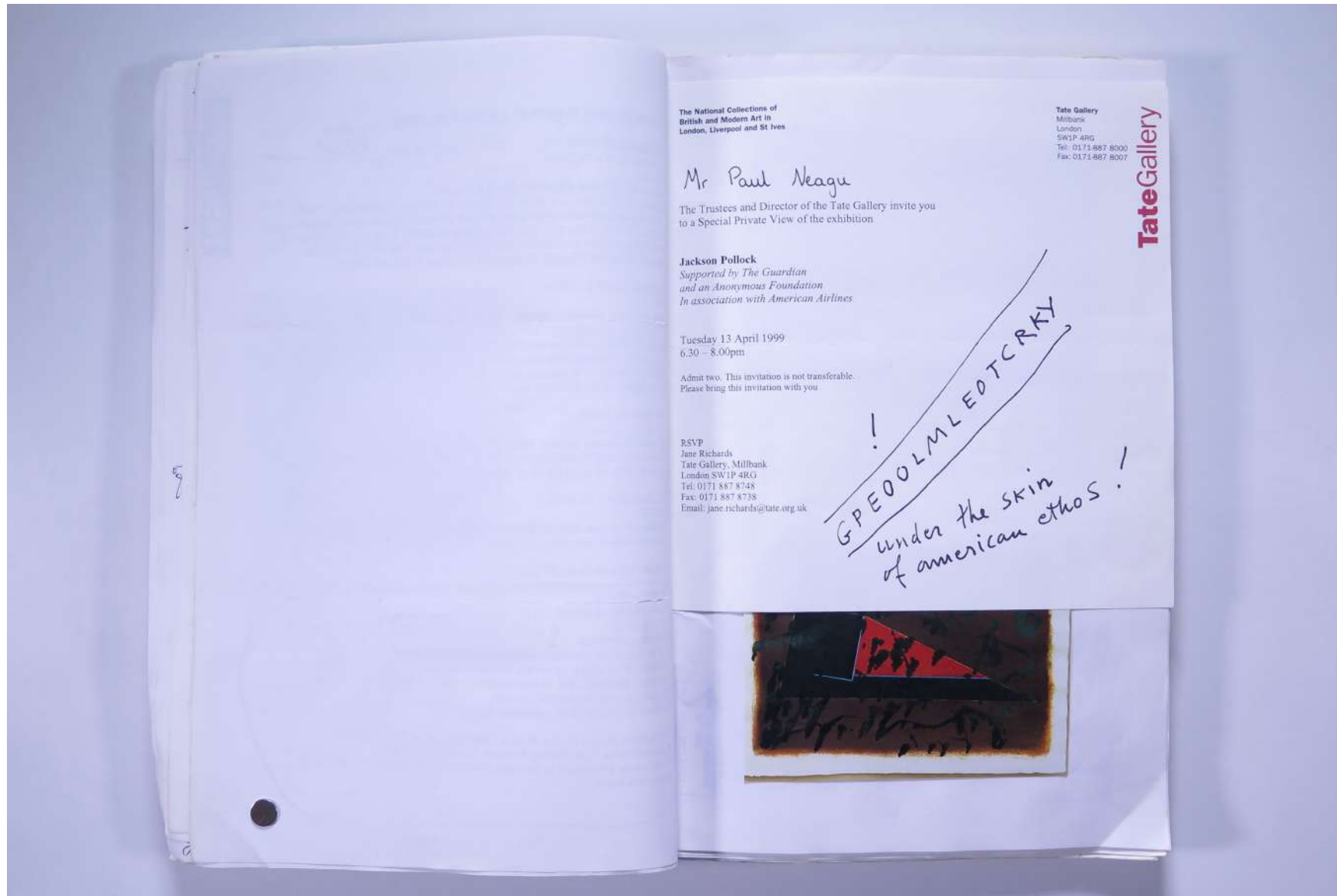
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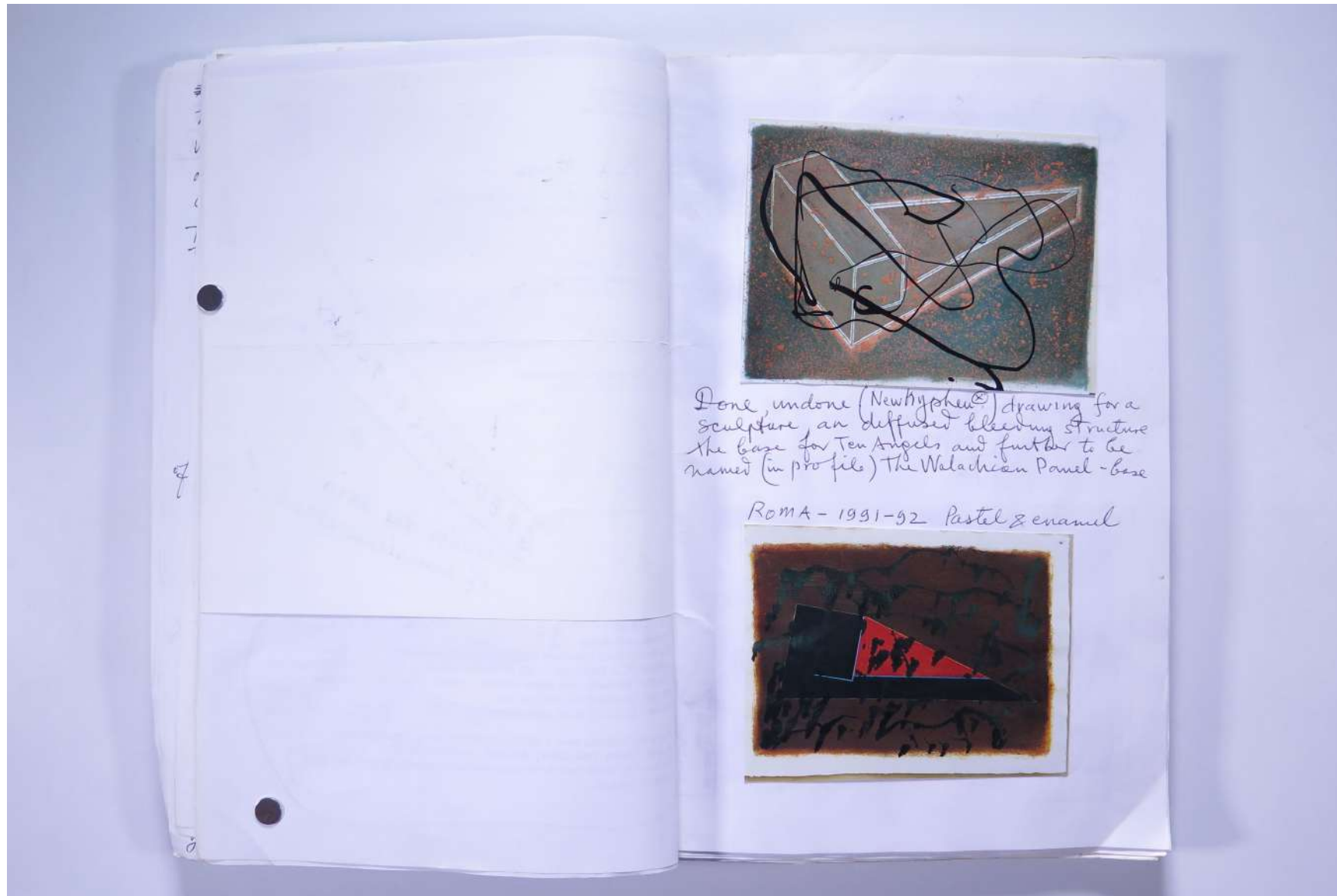
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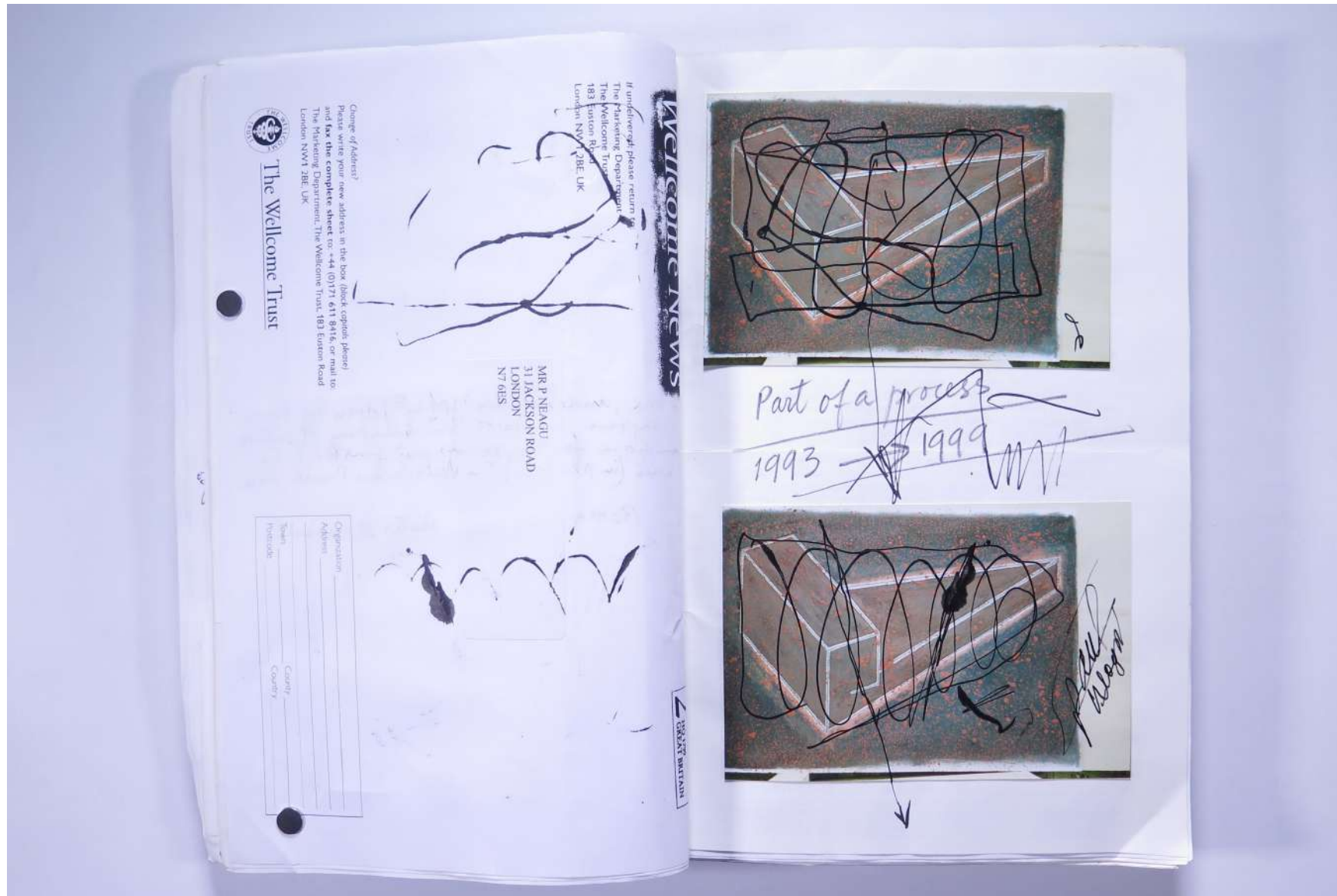
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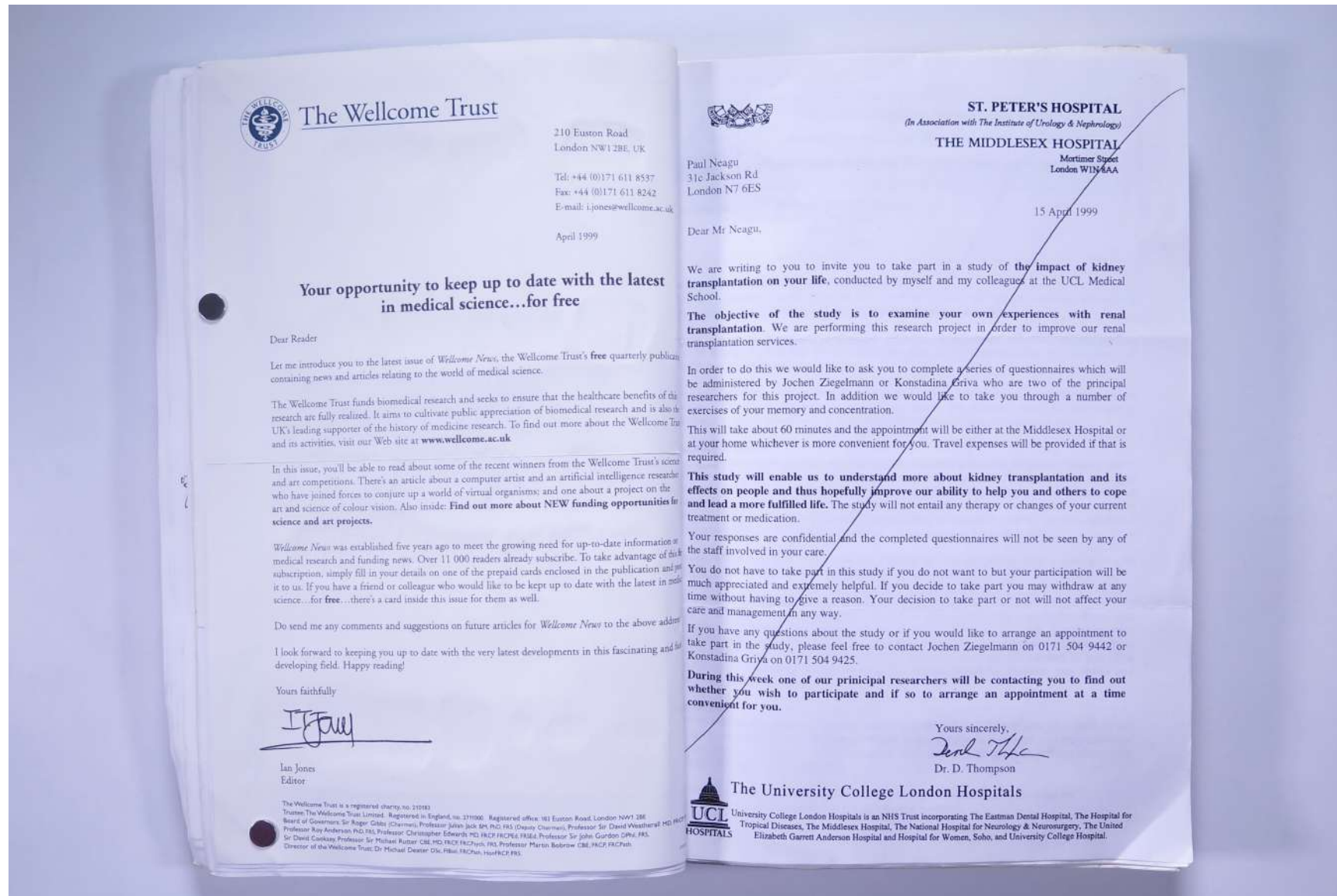
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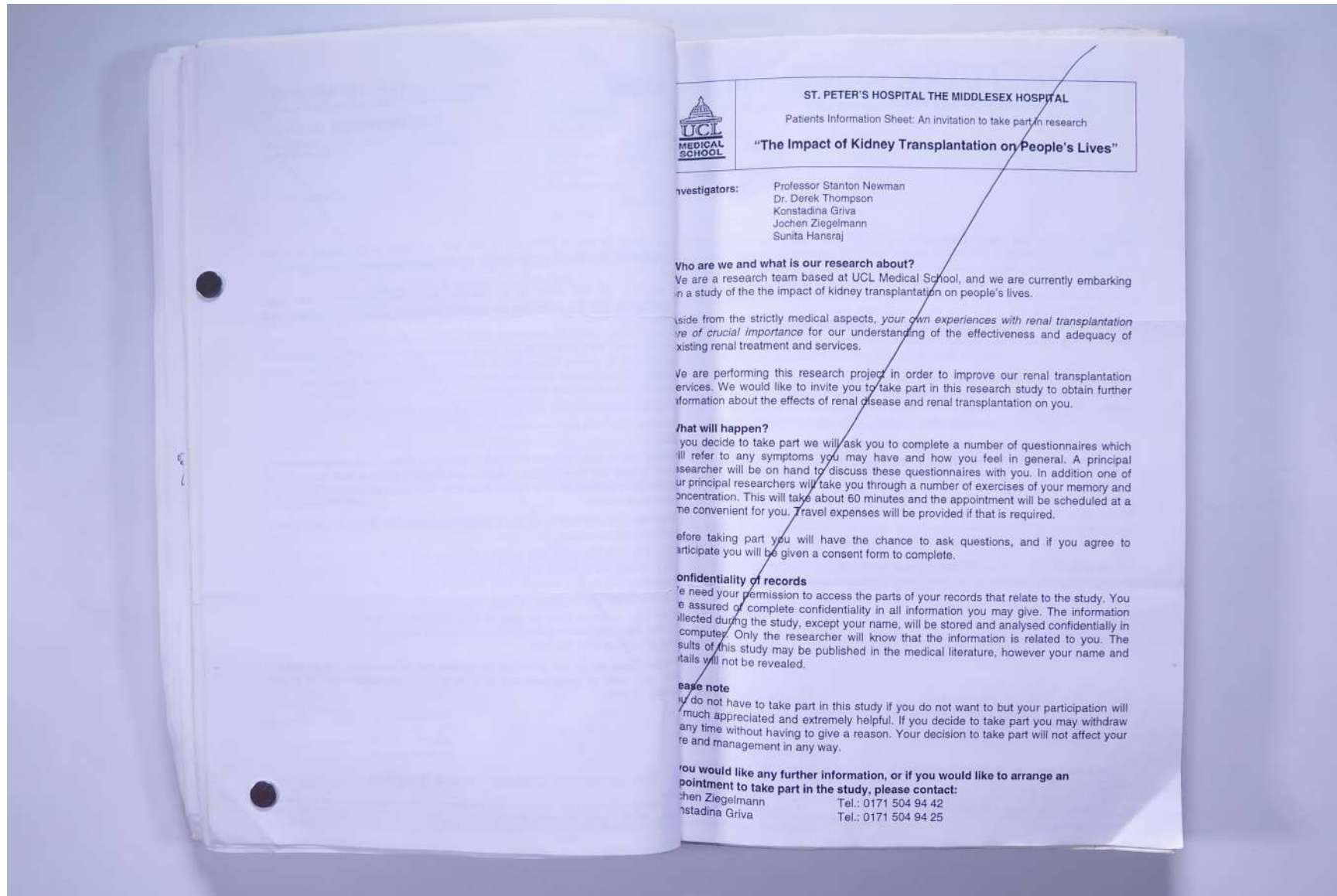


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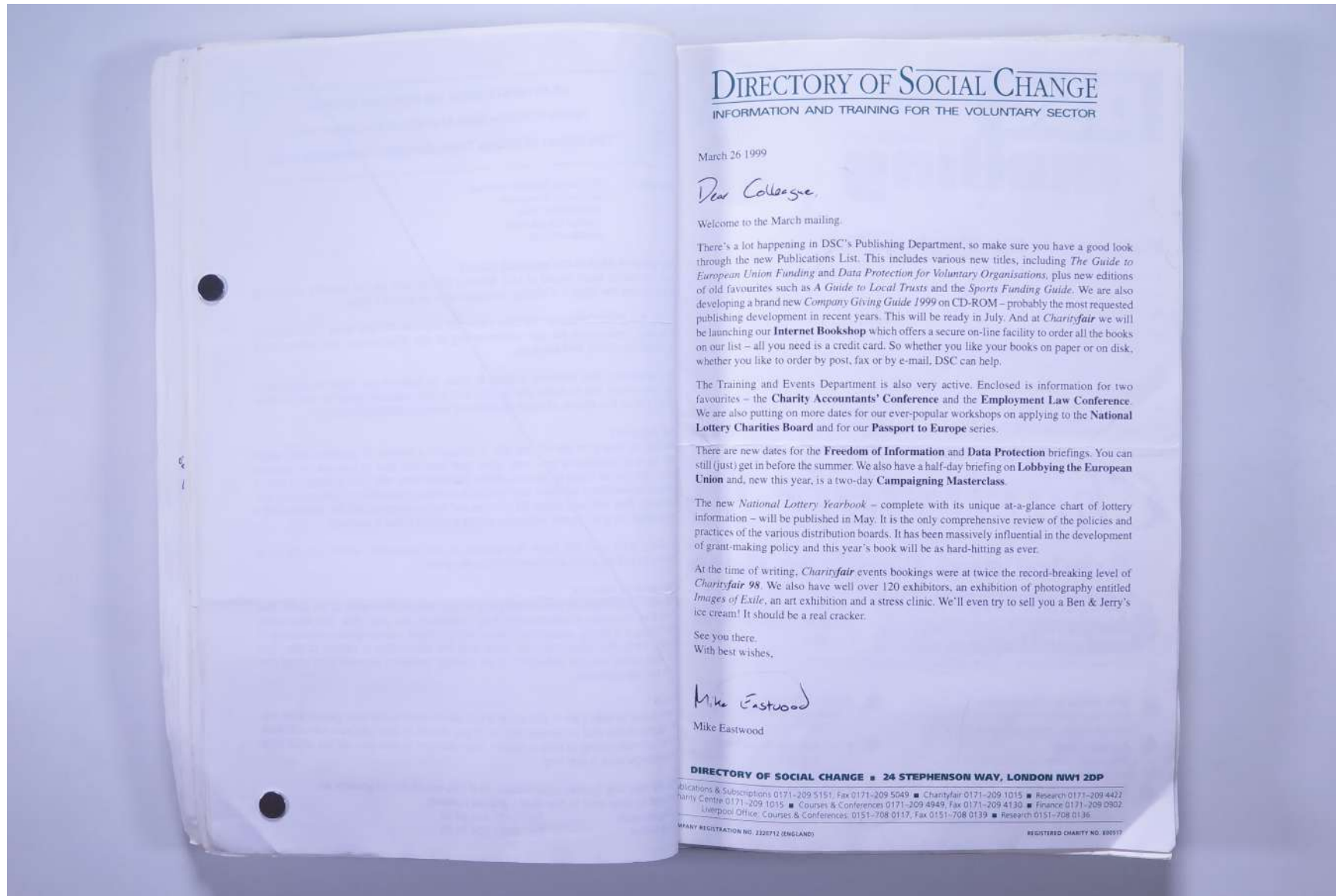
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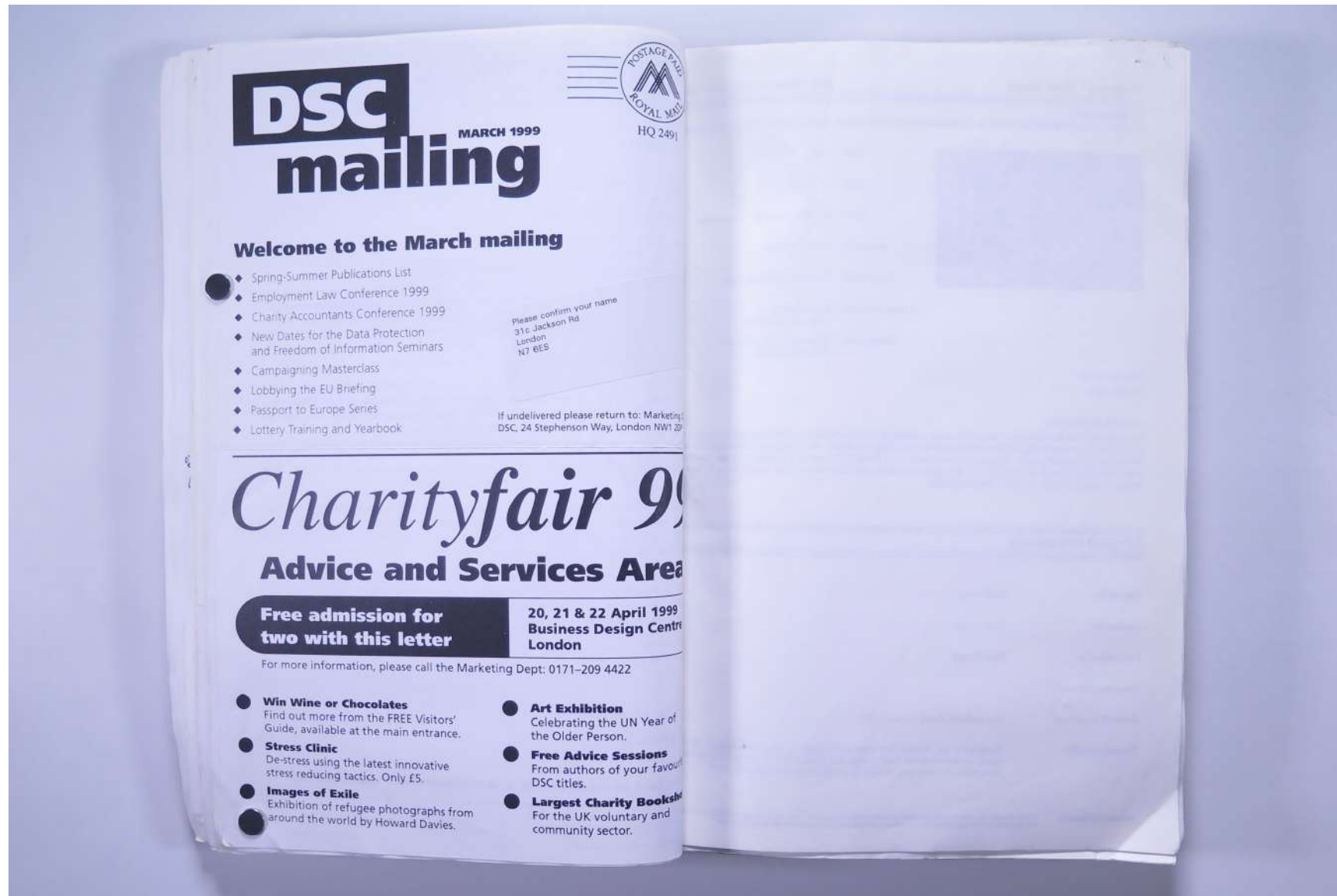
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MARCH 1999



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- ◆ Employment Law Conference 1999
- ◆ Charity Accountants Conference 1999
- ◆ New Dates for the Data Protection and Freedom of Information Seminars
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- ◆ Lottery Training and Yearbook

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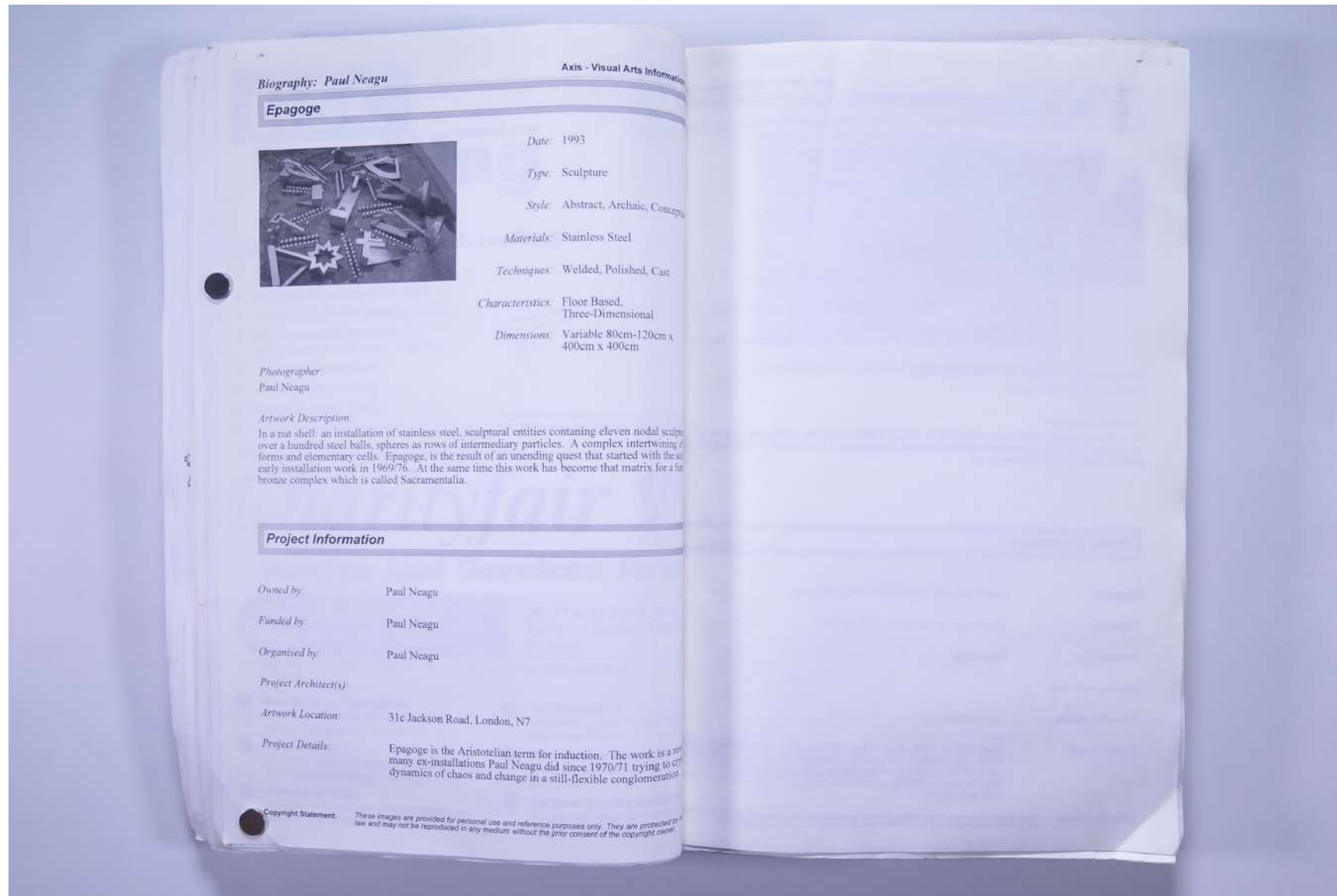
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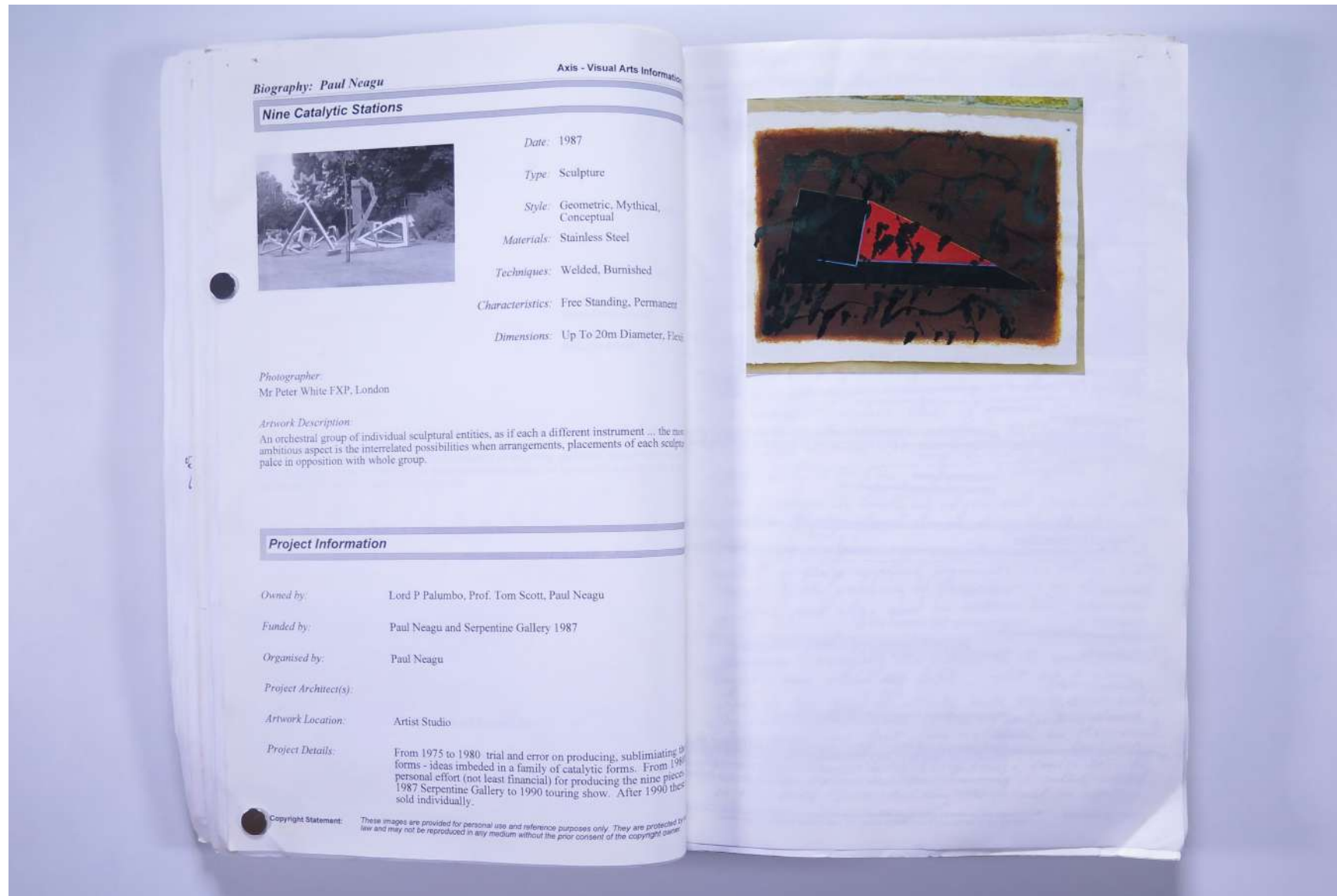
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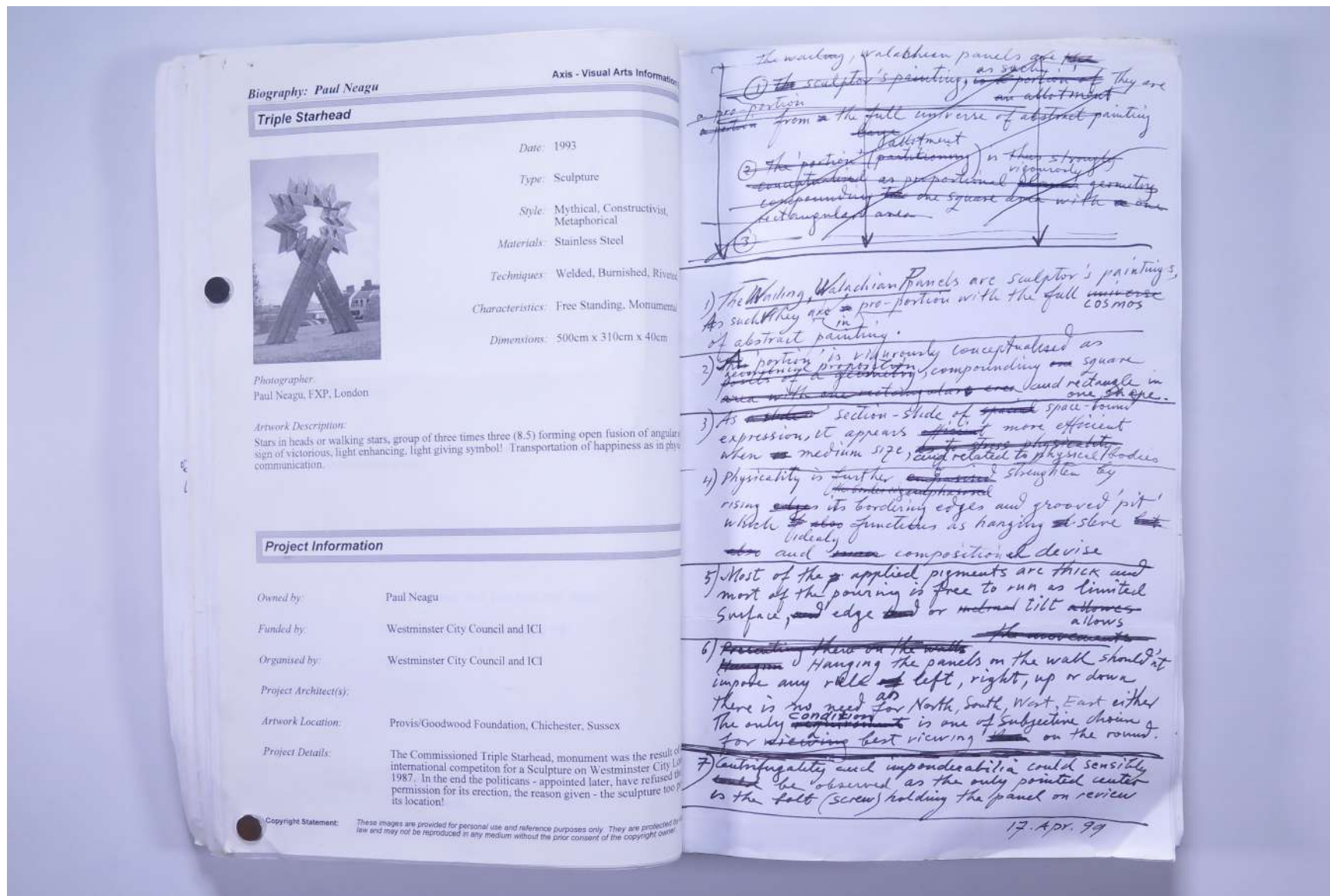
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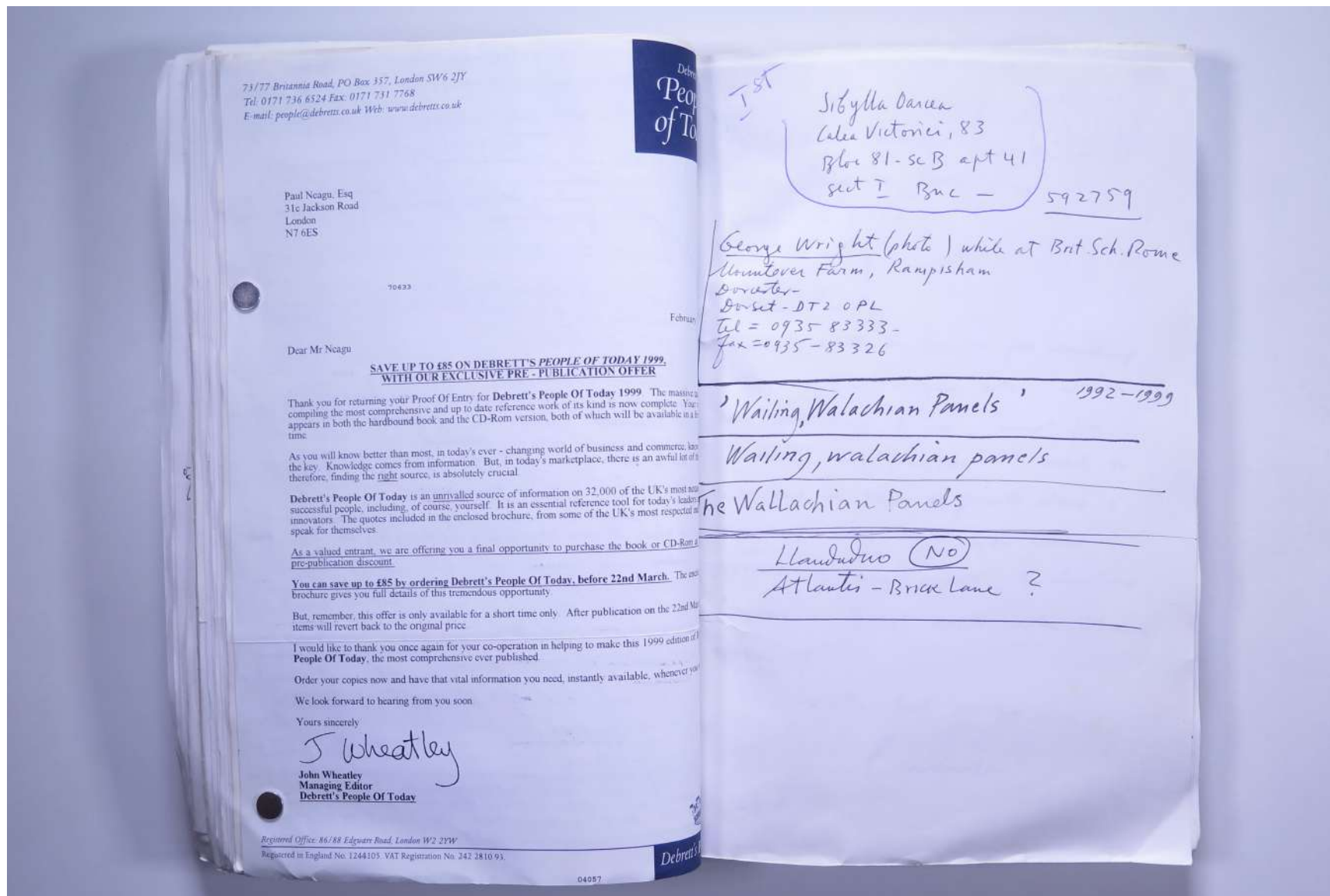
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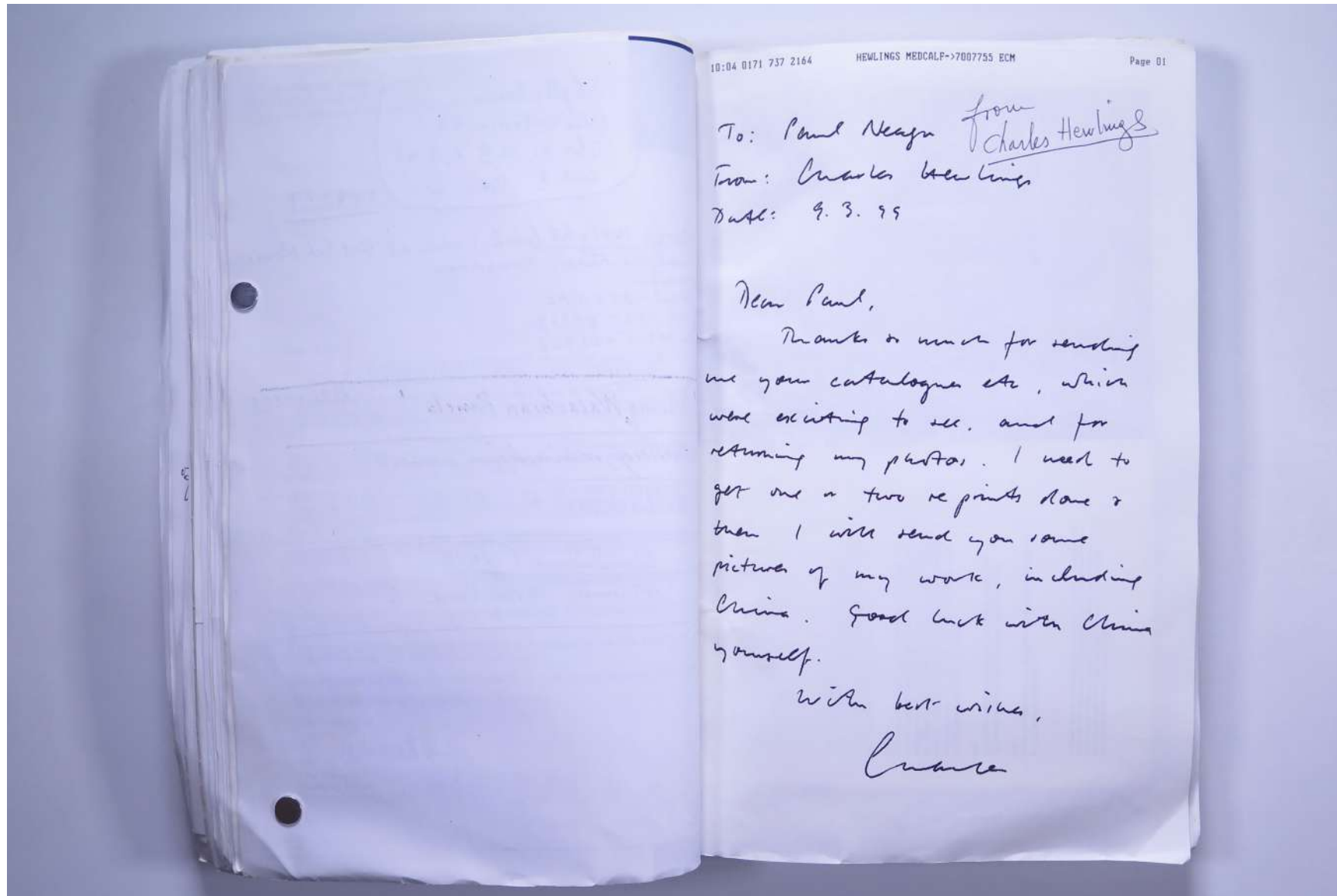
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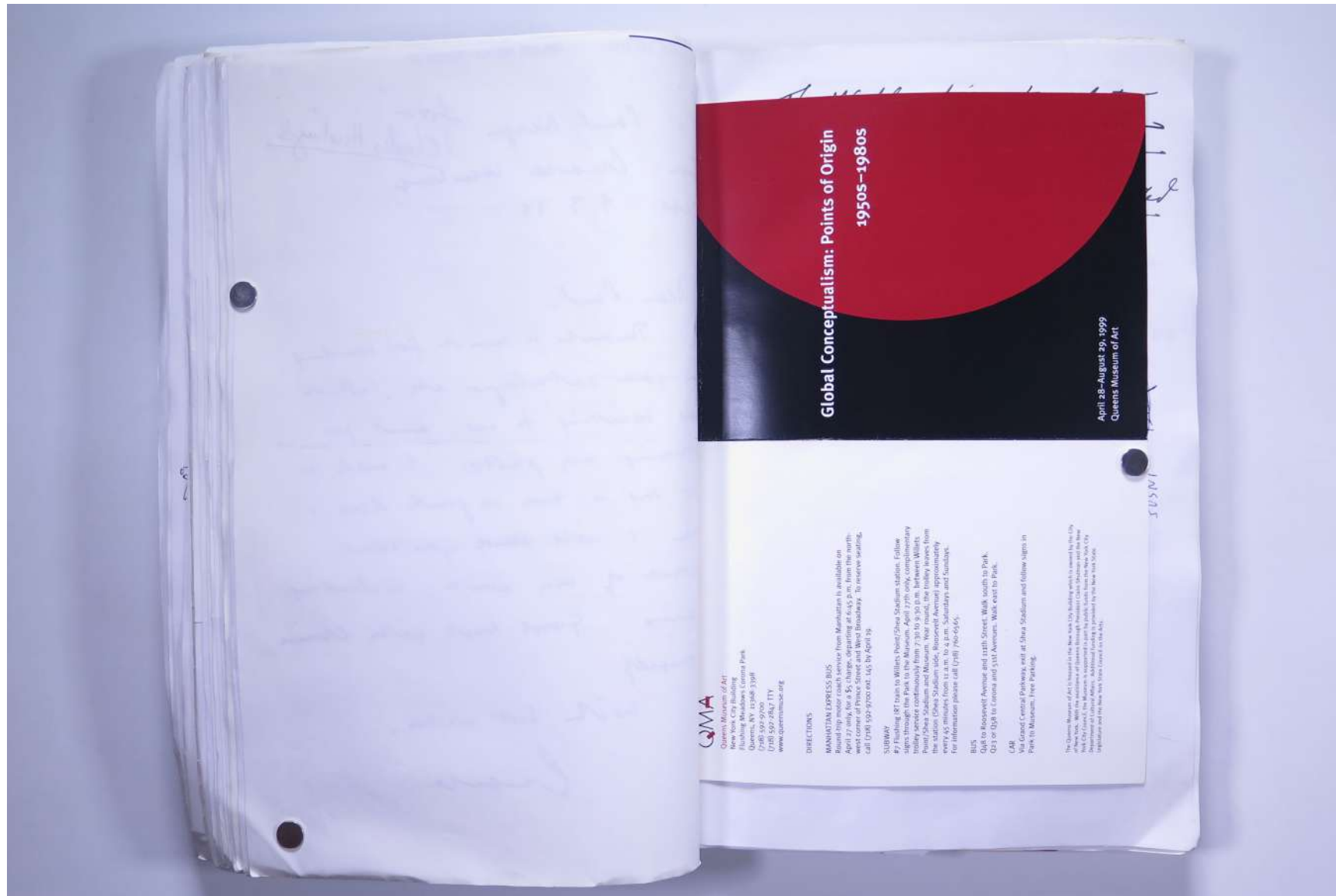
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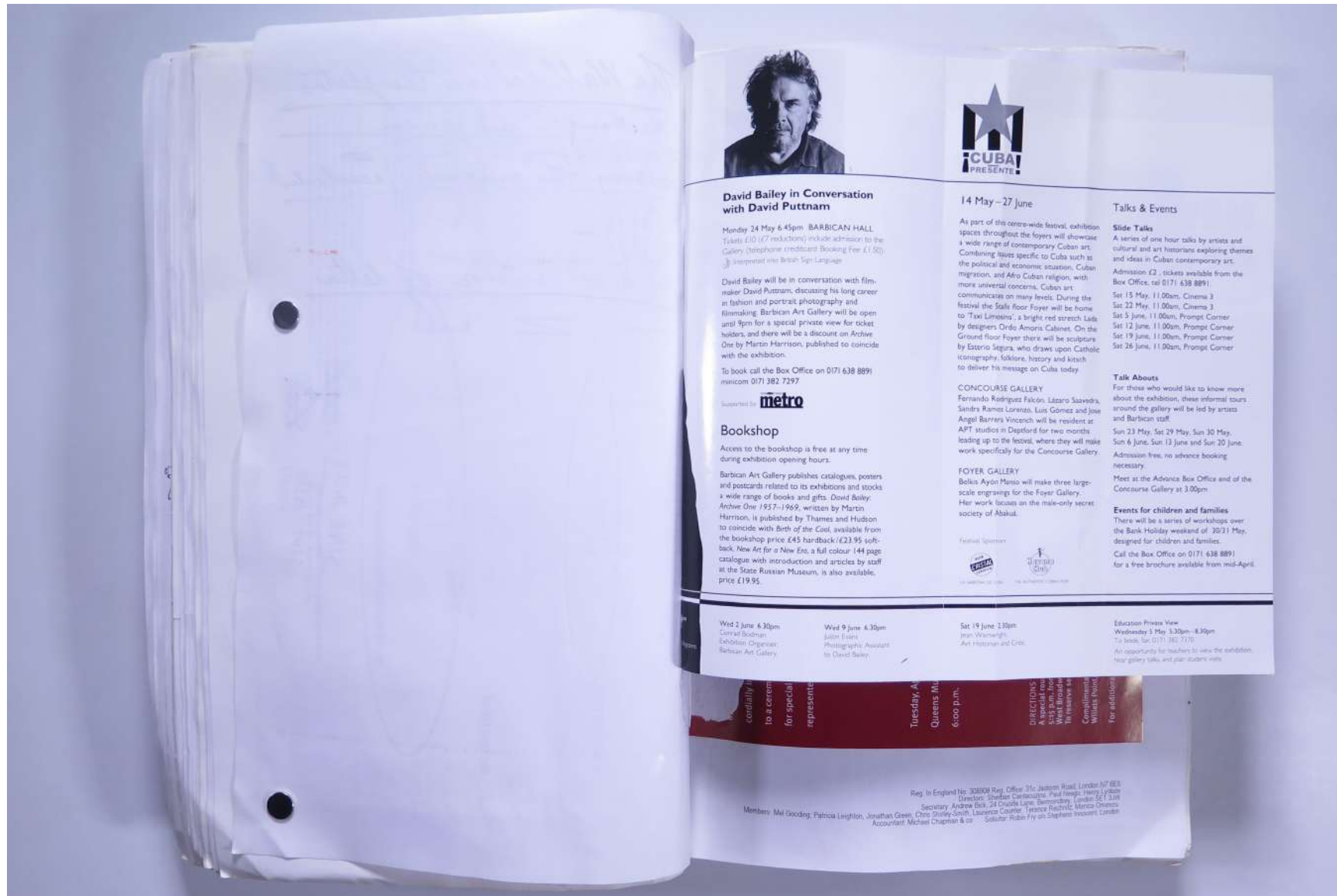
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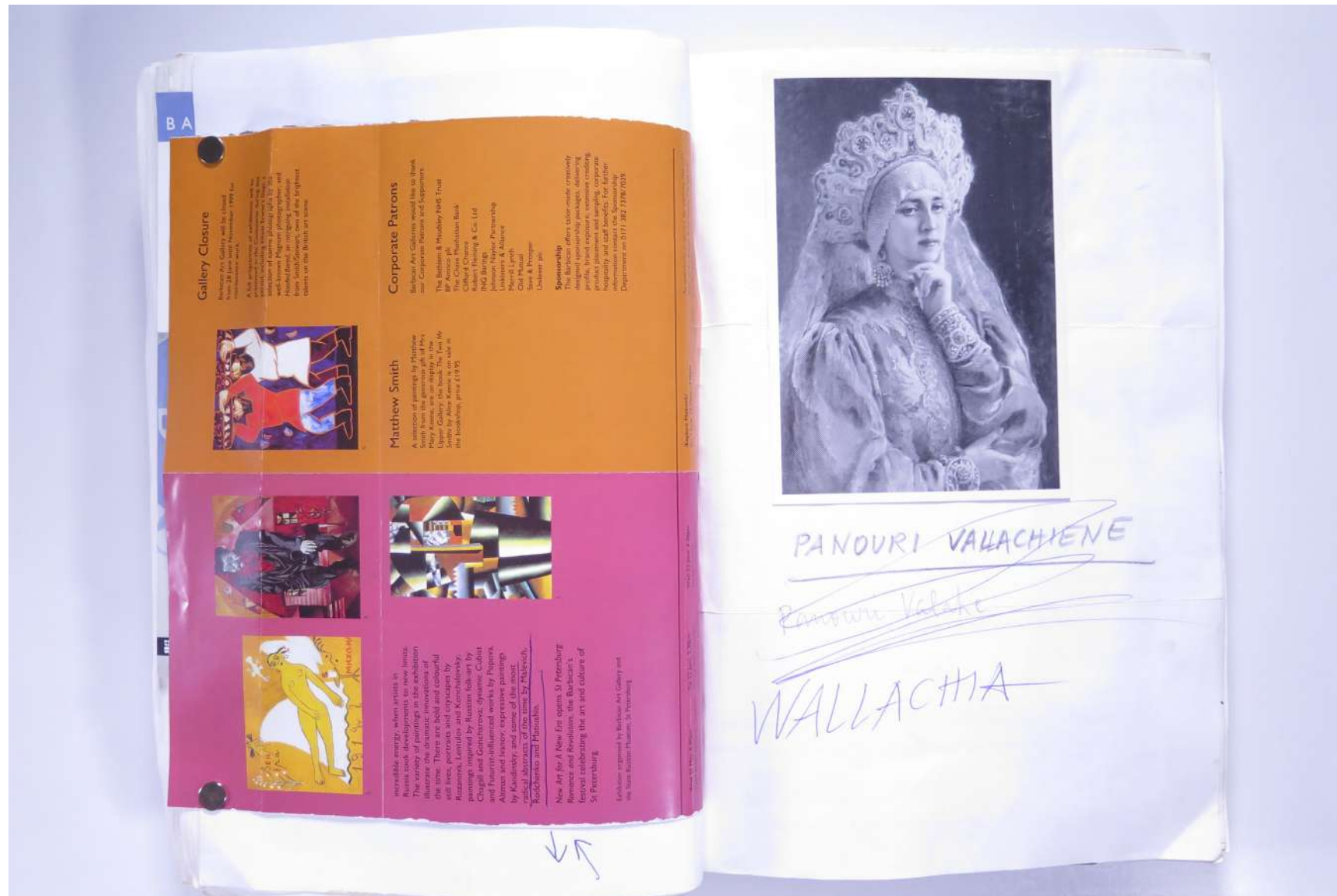
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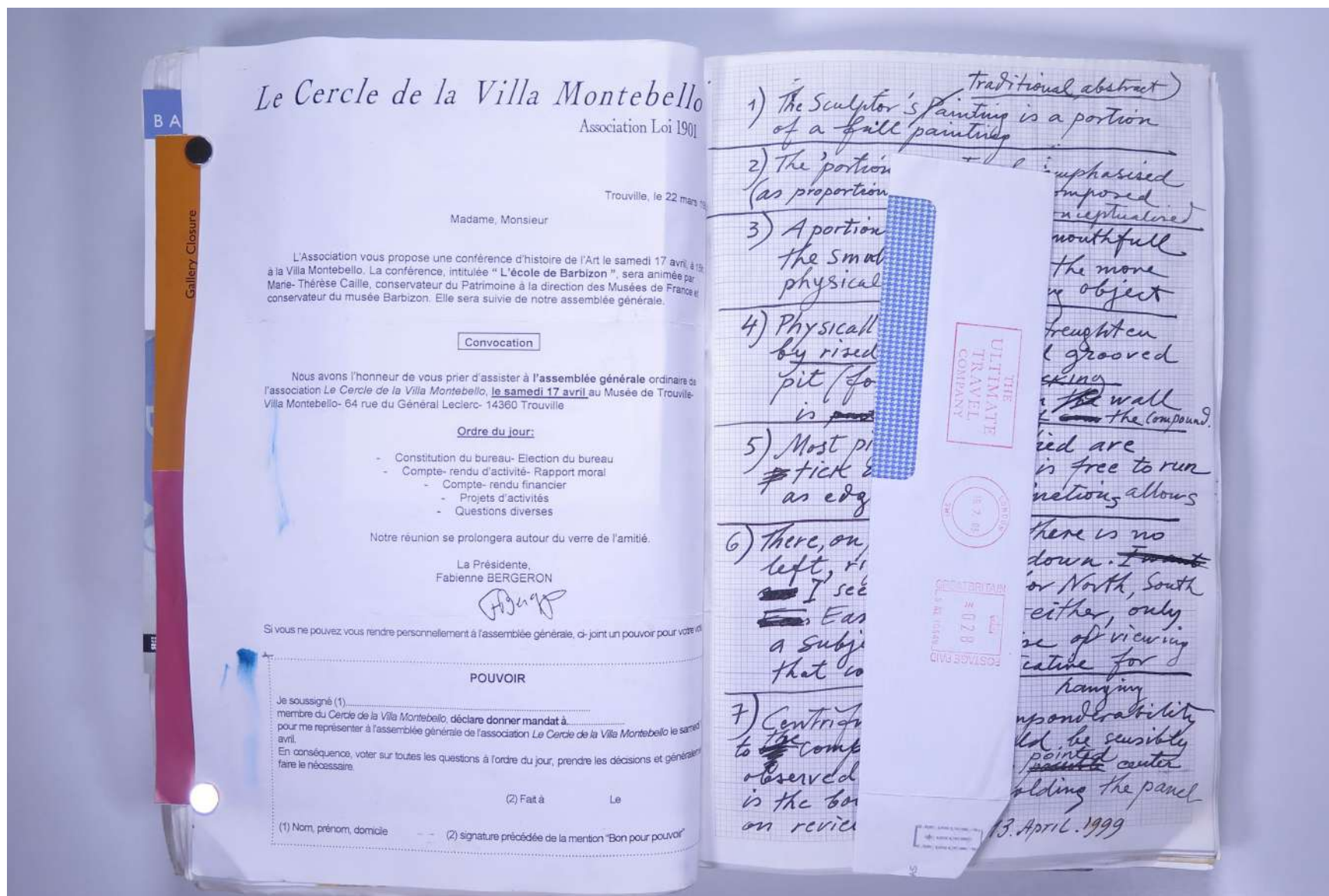


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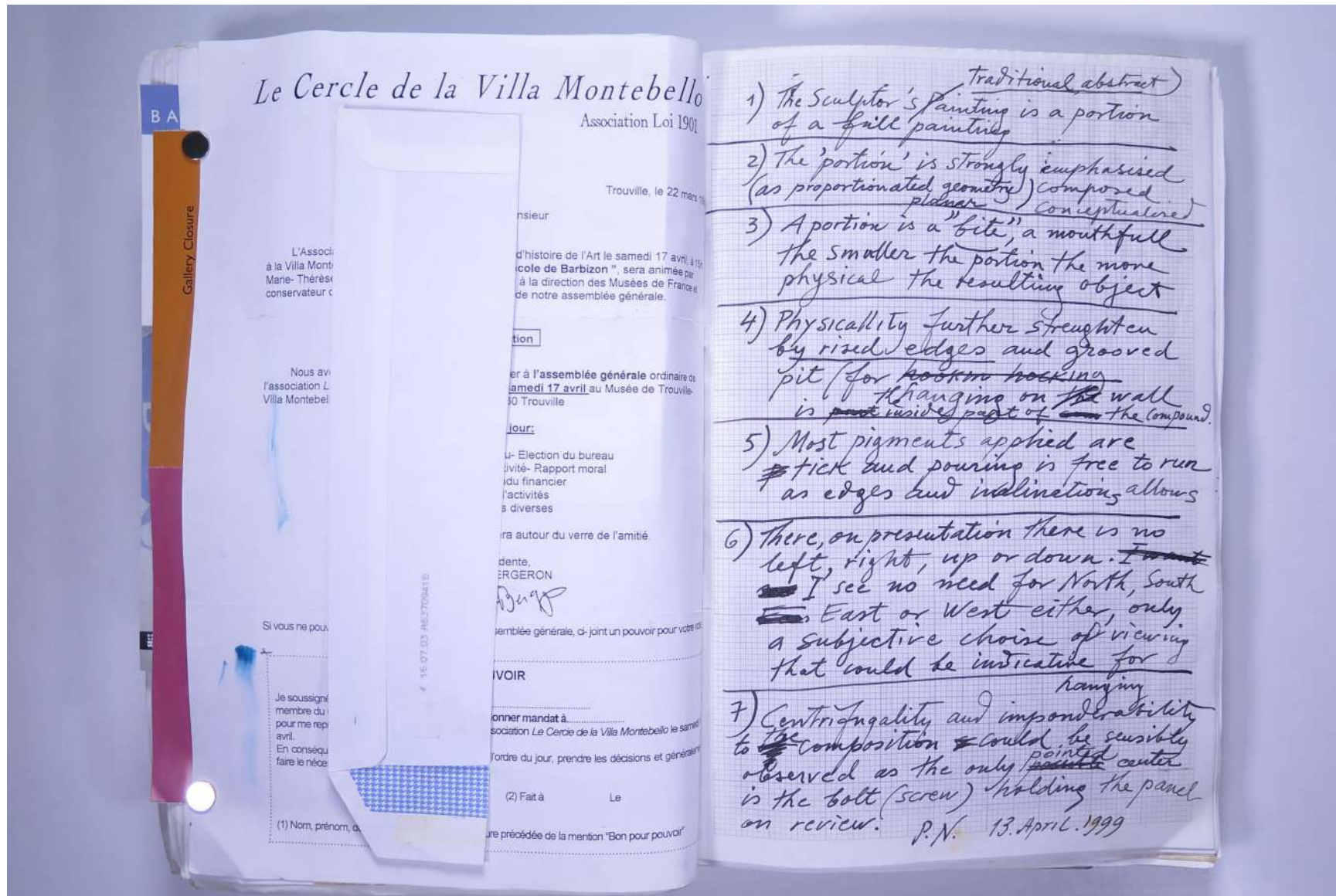
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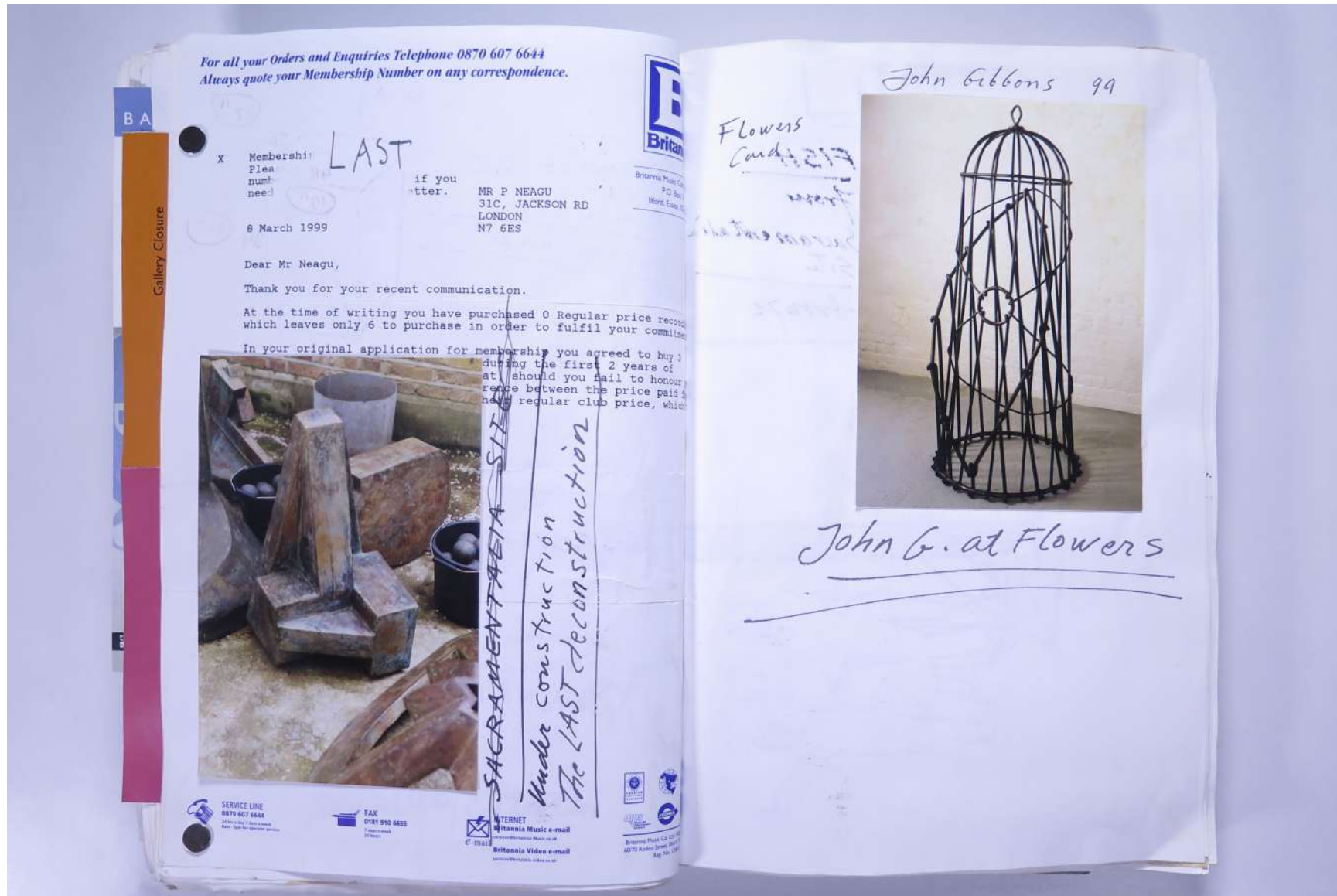


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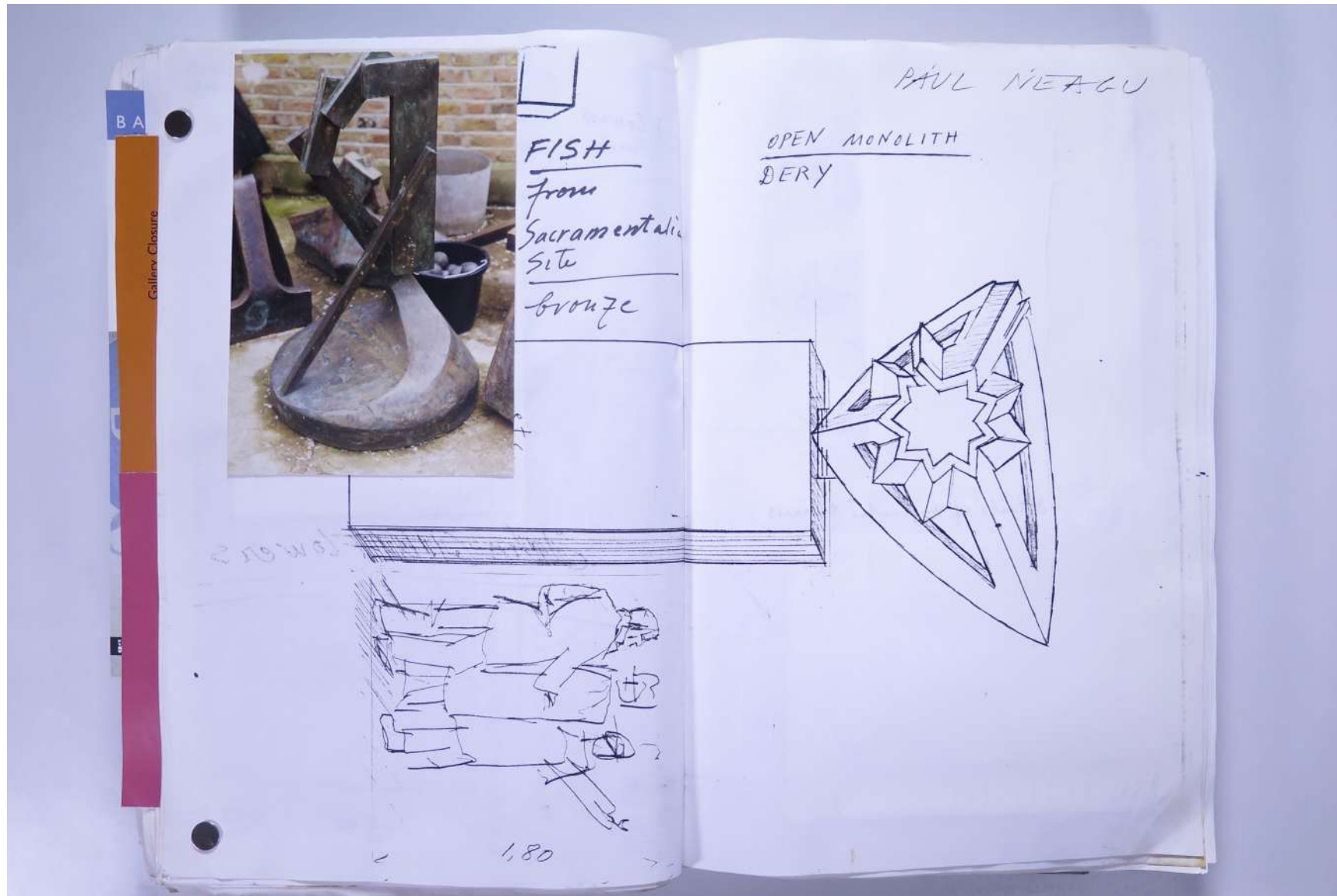
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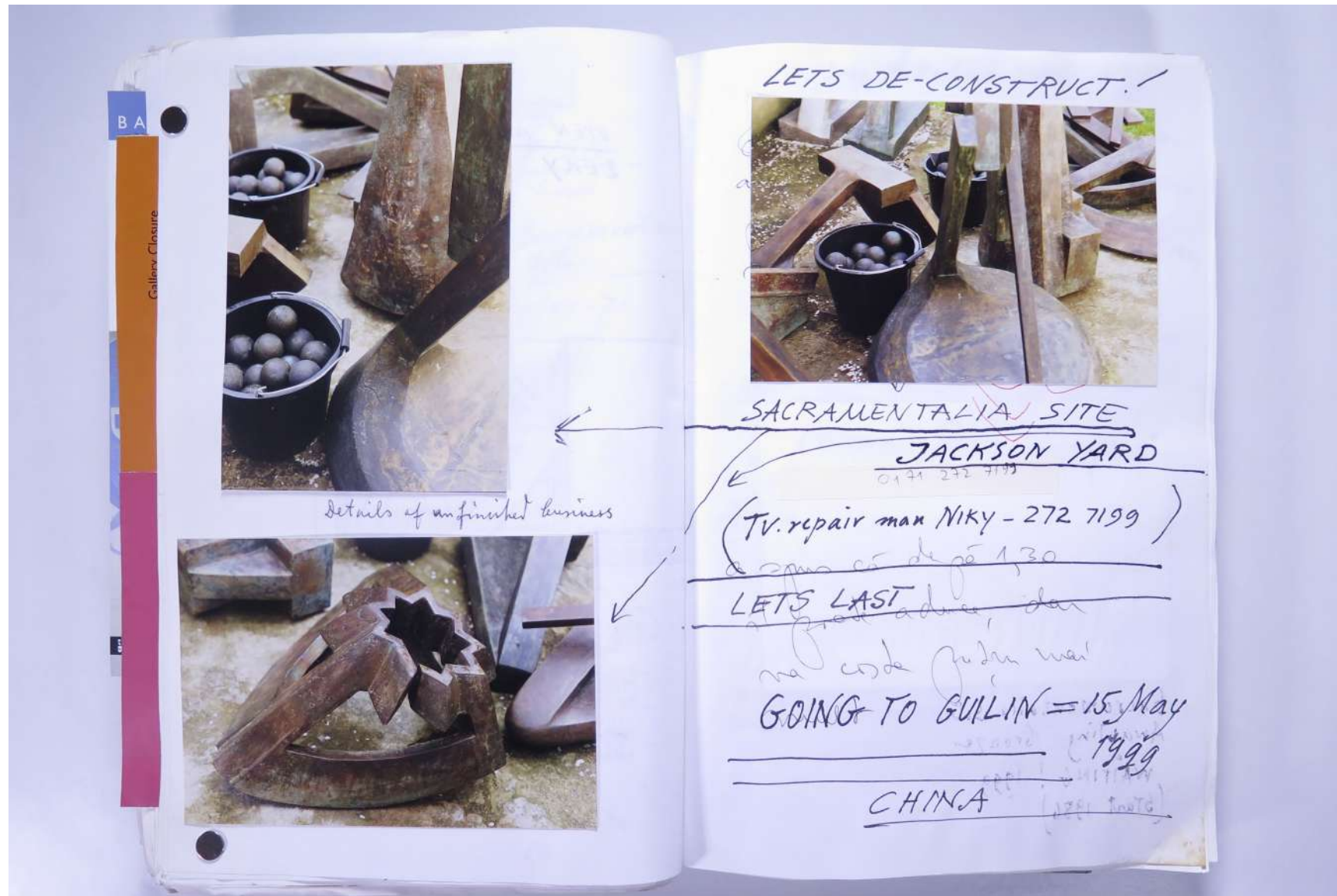
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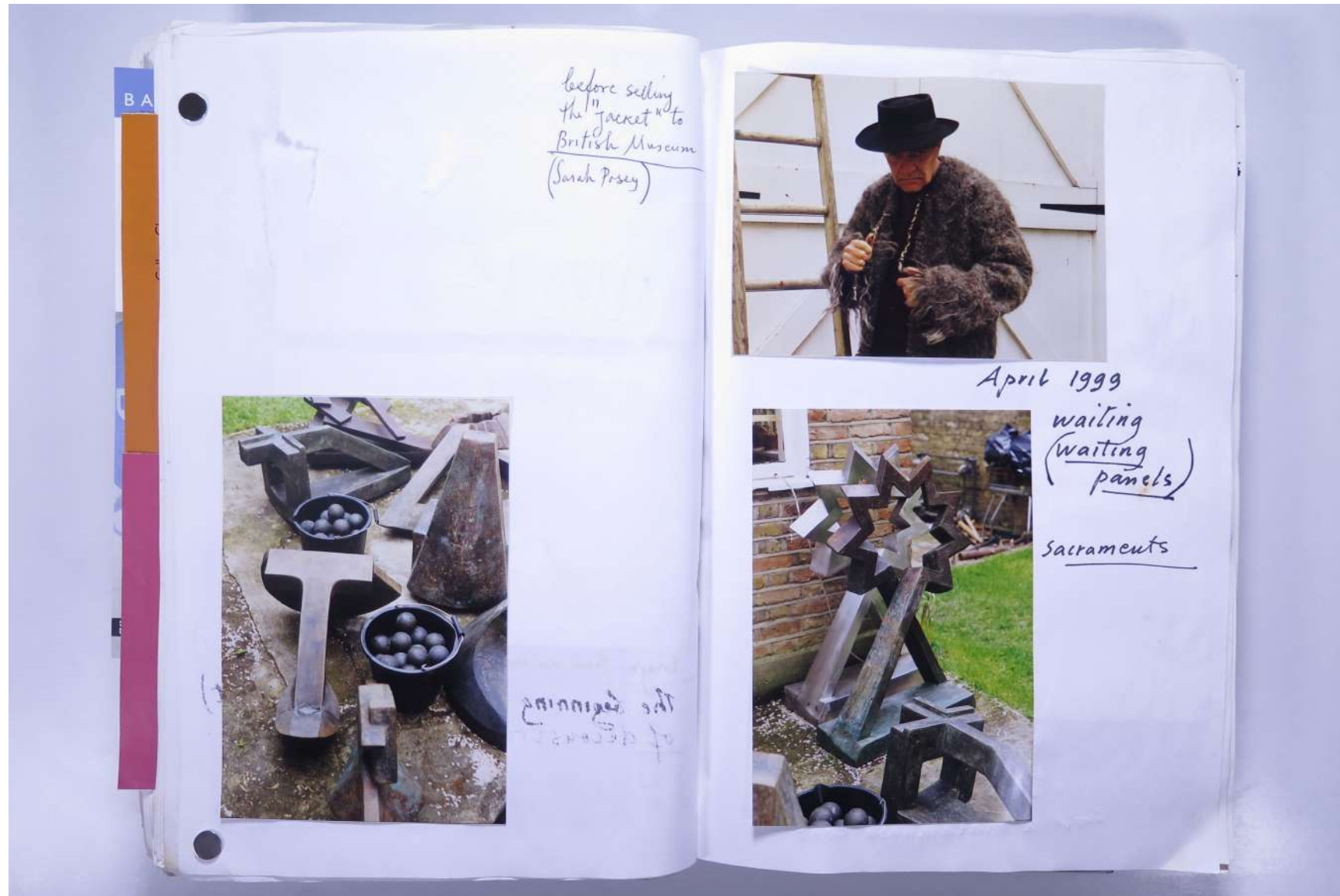


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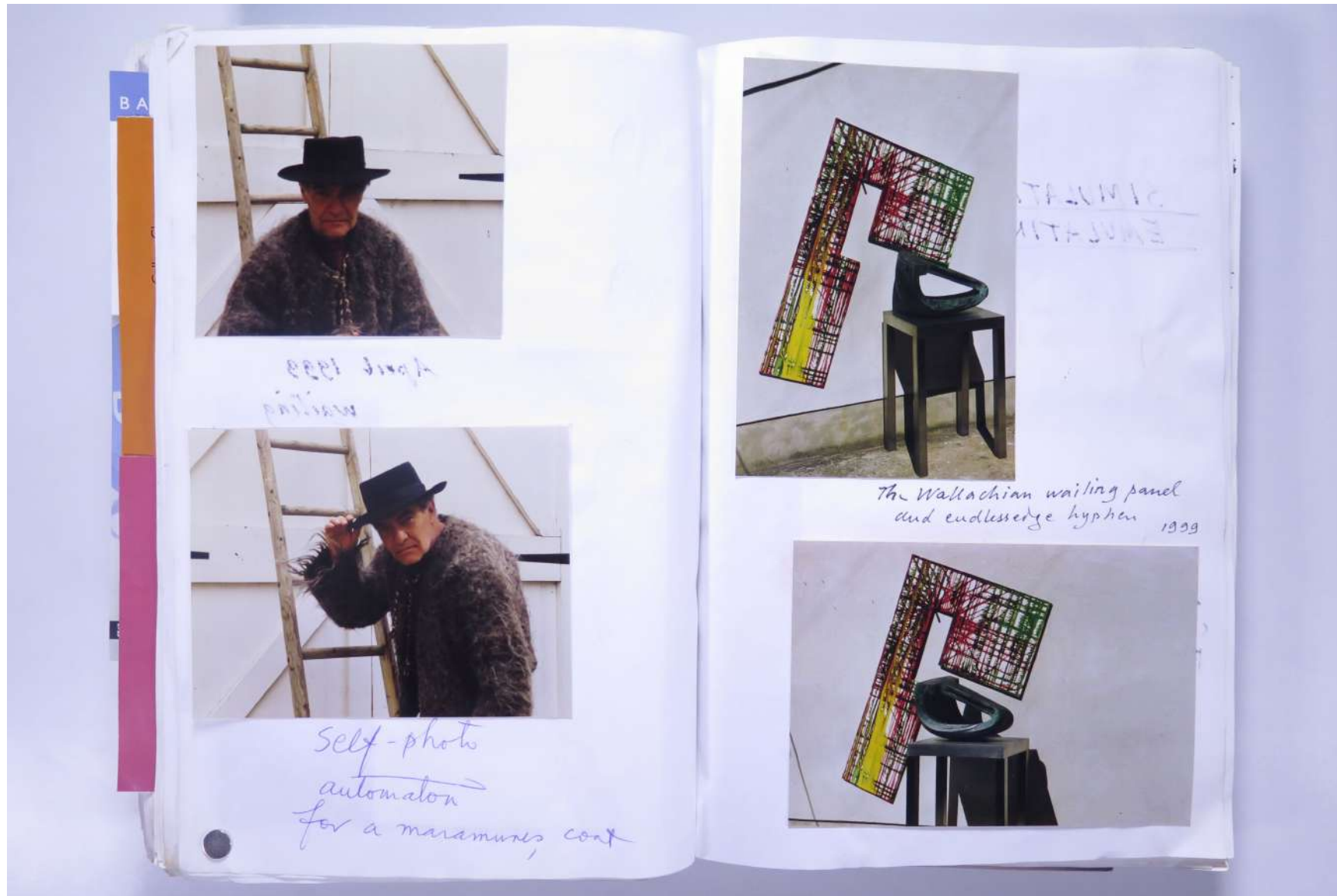
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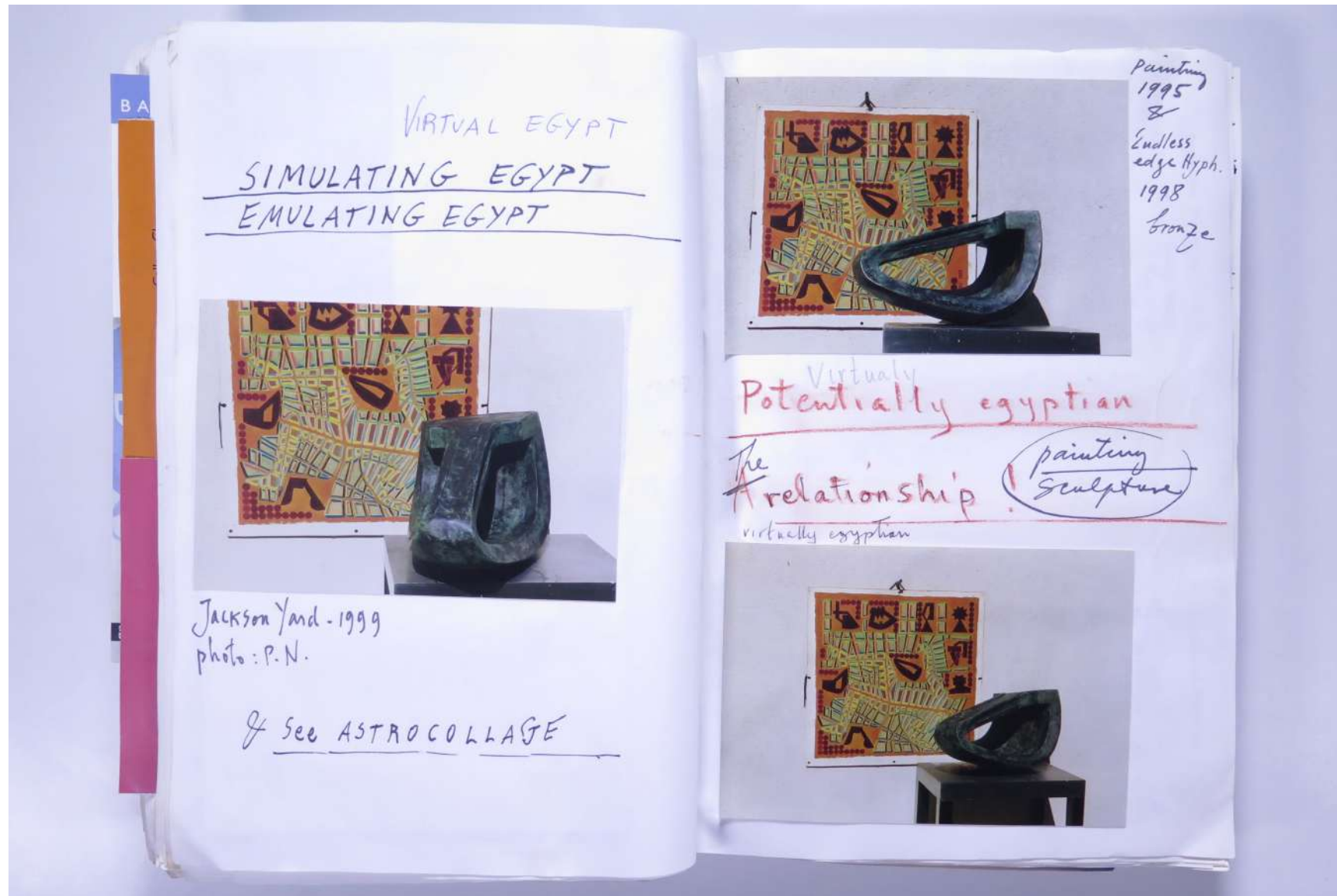
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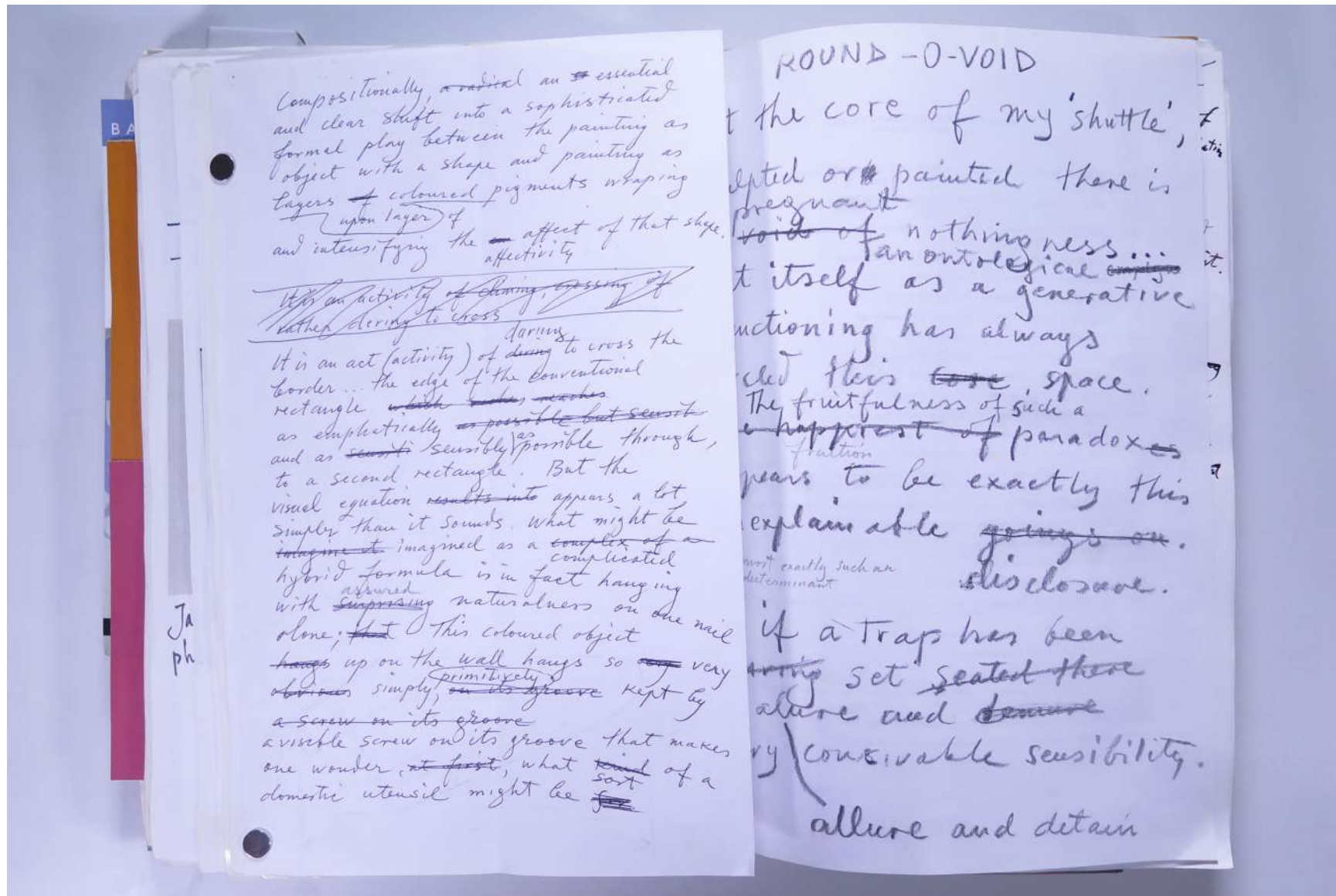
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Compositionally, a radical and essential
and clear shift into a sophisticated
formal play between the painting as
object with a shape and painting as
layers of coloured pigments wrapping
upon layer of
and intensifying the affect of that shape.
affectivity

~~It is an activity of daring, crossing off
rather daring to cross~~

It is an act (activity) of ^{daring} crossing the
border... the edge of the conventional
rectangle ~~which is not possible~~
as emphatically ~~as possible~~ but ~~seems~~
and as ~~seemingly~~ ^{as possible} through,
to a second rectangle. But the
visual equation ~~results into~~ appears, a lot
simpler than it sounds. What might be
~~imagined~~ ^{imagined} as a complex of a
hybrid formula is in fact hanging
with ^{assured} ~~surprising~~ naturalness on the nail
alone; ~~but~~ This coloured object
hangs up on the wall hangs so ~~very~~ ^{primarily} very
obvious simply, ~~on its groove~~ kept by
a screw on its groove
a visible screw on its groove that makes
one wonder, ~~at first~~, what ~~kind~~ ^{sort} of a
domestic utensil might be ~~for~~

Ja
ph

ROUND - O - VOID

at the core of my 'shuttle',
defted or painted there is
pregnant
voids of nothingness...
an ontological ~~entity~~
it itself as a generative
actioning has always
reclaimed their ~~own~~ space.
The fruitfulness of such a
~~happy~~ ^{fraction} of paradoxes
seems to be exactly this
explainable ~~going on~~.
^{most exactly such an} disclosure.
^{determinant}

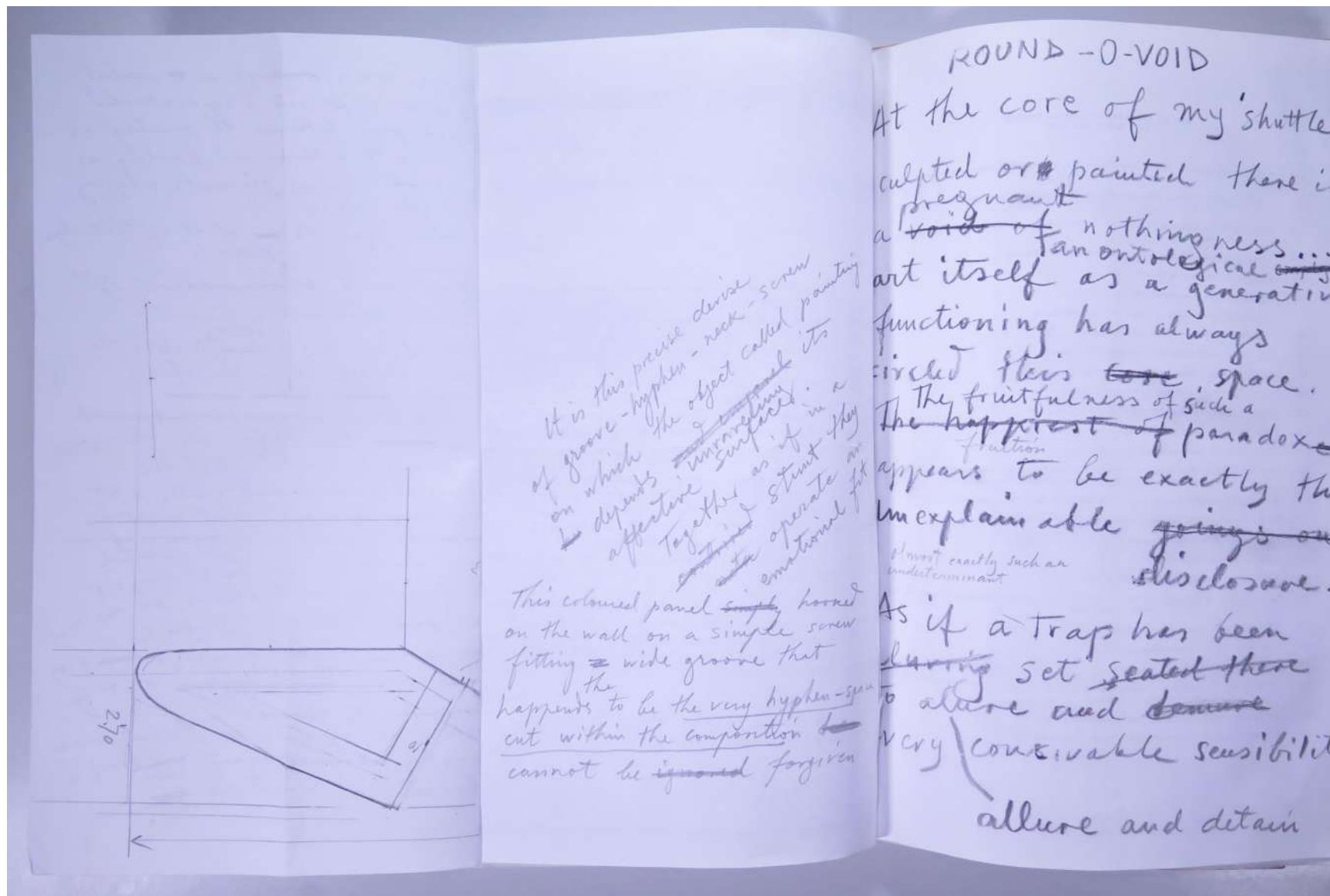
if a trap has been
set seated there
allure and ~~denure~~
very considerable sensibility.
allure and detain

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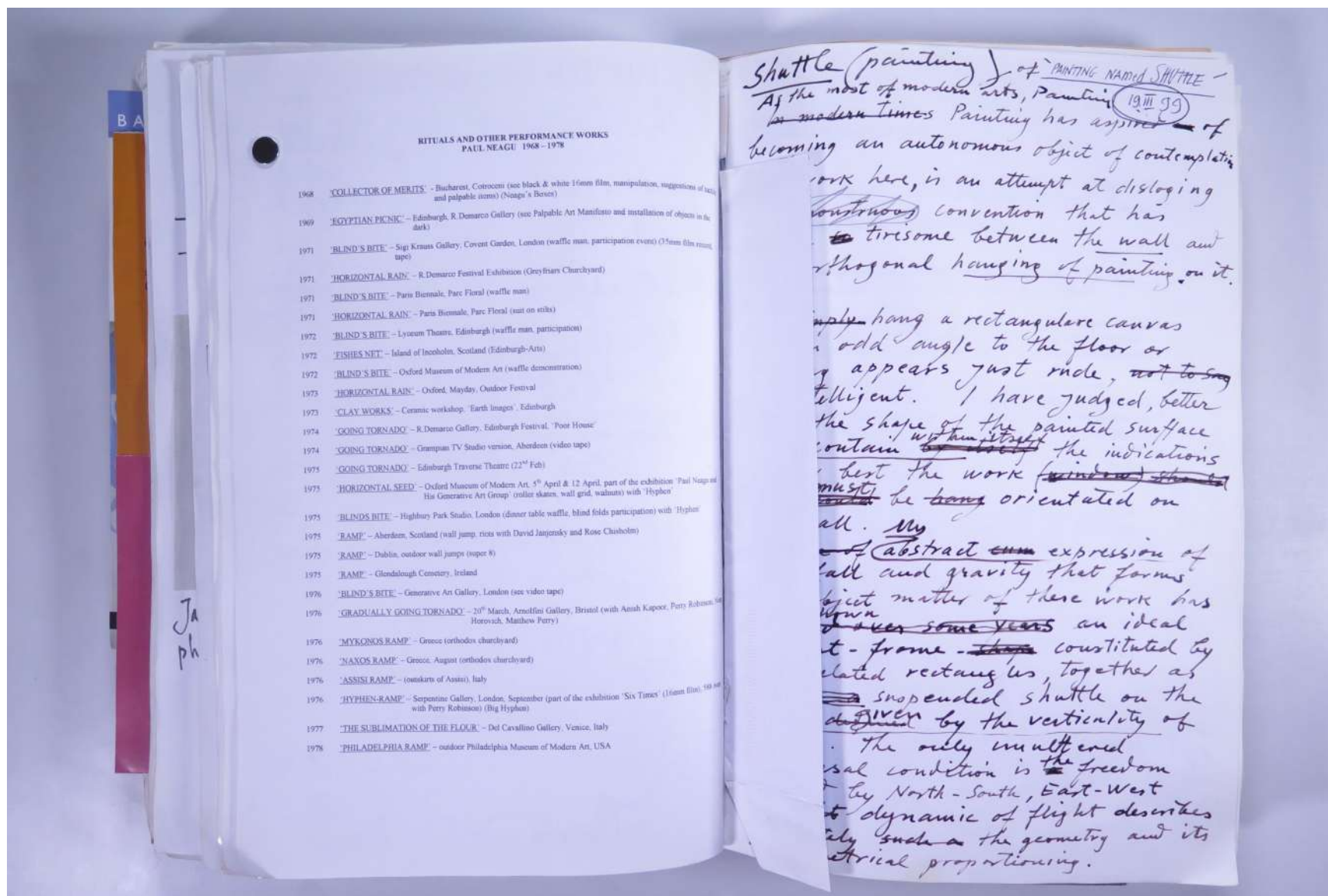
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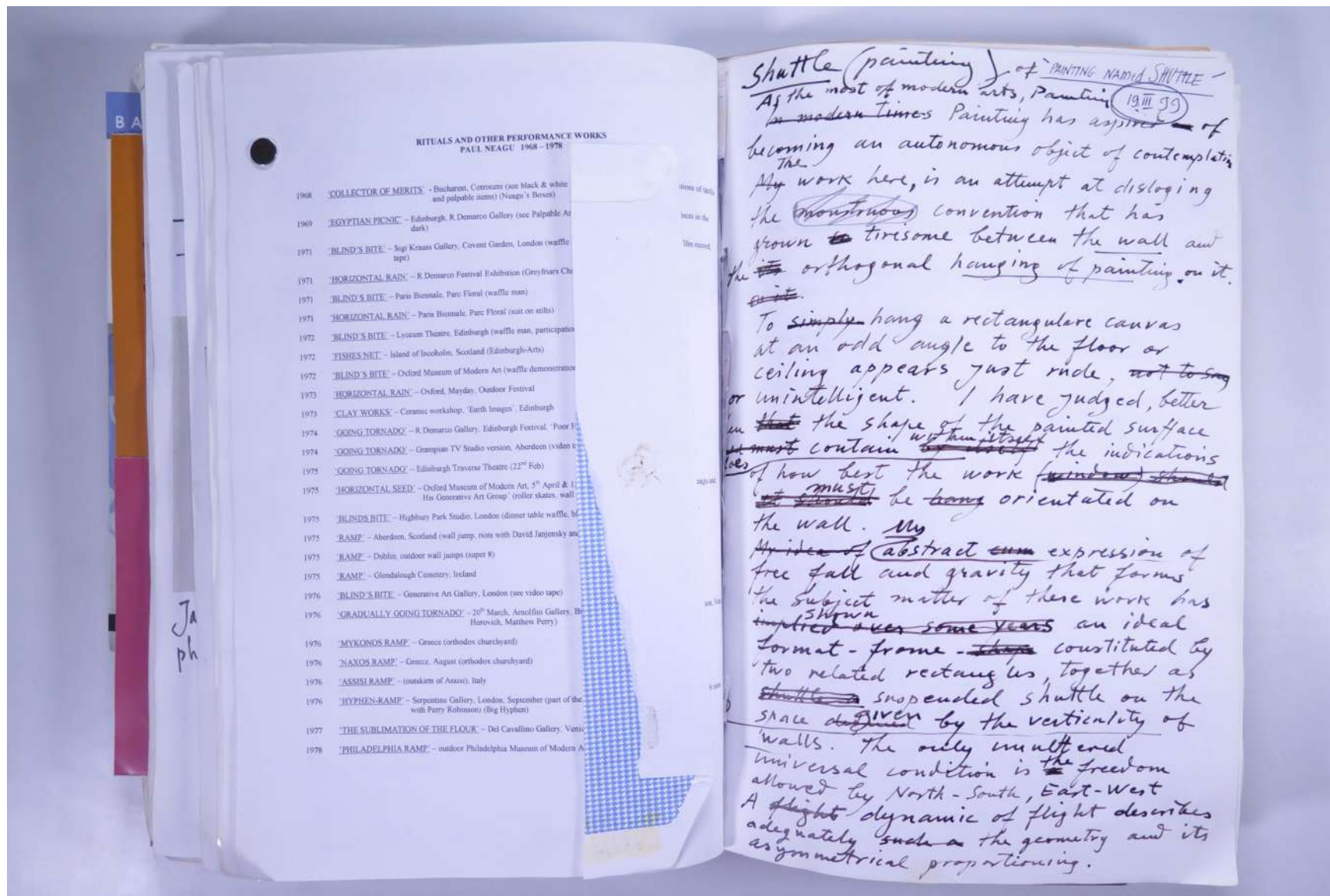
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**RITUALS AND OTHER PERFORMANCE WORKS
 PAUL NEAGU 1968-1978**

- 1968 'COLLECTOR OF MERITS' - Bucharest, Cotroceni (see black & white 16mm film, manipulation, suggestions of faces and palpable forms) (Neagu's Boxes)
- 1969 'EGYPTIAN PICNIC' - Edinburgh, R. Demarco Gallery (see Palpable Art Manifesto and installation of objects in the dark)
- 1971 'BLIND'S BITE' - Sign Krass Gallery, Covent Garden, London (waffle man, participation event) (3.5mm film, 8mm tape)
- 1971 'HORIZONTAL RAIN' - R. Demarco Festival Exhibition (Greyfriars Churchyard)
- 1971 'BLIND'S BITE' - Paris Biennale, Parc Floral (waffle man)
- 1971 'HORIZONTAL RAIN' - Paris Biennale, Parc Floral (ant on sticks)
- 1972 'BLIND'S BITE' - Lyceum Theatre, Edinburgh (waffle man, participation)
- 1972 'FISHES NET' - Island of Inchoholm, Scotland (Edinburgh-Artis)
- 1972 'BLIND'S BITE' - Oxford Museum of Modern Art (waffle demonstration)
- 1973 'HORIZONTAL RAIN' - Oxford, Mayday, Outdoor Festival
- 1973 'CLAY WORKS' - Ceramic workshop, 'Earth Images', Edinburgh
- 1974 'GOING TORNADO' - R. Demarco Gallery, Edinburgh Festival, 'Poor House'
- 1974 'GOING TORNADO' - Grampan TV Studio version, Aberdeen (video tape)
- 1975 'GOING TORNADO' - Edinburgh Traverse Theatre (22nd Feb)
- 1975 'HORIZONTAL SEED' - Oxford Museum of Modern Art, 5th April & 12 April, part of the exhibition 'Paul Neagu and His Generative Art Group' (oulike skaten, wall grid, walnuts) with 'Hyphen'
- 1975 'BLIND'S BITE' - Highbury Park Studio, London (dinner table waffle, blind folds participation) with 'Hyphen'
- 1975 'RAMP' - Aberdeen, Scotland (wall jump, rics with David Jaugensky and Rose Chisholm)
- 1975 'RAMP' - Dublin, outdoor wall jumps (super 8)
- 1975 'RAMP' - Glendalough Cemetery, Ireland
- 1976 'BLIND'S BITE' - Generative Art Gallery, London (see video tape)
- 1976 'GRADUALLY GOING TORNADO' - 20th March, Arnolfini Gallery, Bristol (with Anah Kapoor, Perry Robinson, Sam Horovick, Matthew Perry)
- 1976 'MYKONOS RAMP' - Greece (orthodox churchyard)
- 1976 'NAXOS RAMP' - Greece, August (orthodox churchyard)
- 1976 'ASSISI RAMP' - (outskirts of Assisi), Italy
- 1976 'HYPHEN-RAMP' - Serpentine Gallery, London, September (part of the exhibition 'Six Times' (16mm film), 500 and with Perry Robinson) (Big Hyphen)
- 1977 'THE SUBLIMATION OF THE FLOUR' - Del Cavallino Gallery, Venice, Italy
- 1978 'PHILADELPHIA RAMP' - outdoor Philadelphia Museum of Modern Art, USA

Shuttle (painting) of PAINING NAMED SHUTTLE -
 As the most of modern arts, Painting (19.11.99)
~~in modern times~~ Painting has expired of
 becoming an autonomous object of contemplation.
 work here, is an attempt at dislodging
~~continuous~~ convention that has
 to tiresome between the wall and
 rhogonal hanging of painting on it.
 simply hang a rectangular canvas
 at odd angle to the floor or
 it appears just rude, not to say
 intelligent. I have judged, better
 the shape of the painted surface
 contain ~~with~~ the indications
 best the work ~~(waffle)~~ ~~that~~
~~must~~ be hang orientated on
 all. No
 abstract ~~can~~ expression of
 fall and gravity that forms
 object matter of these work has
 down
~~over some years~~ an ideal
 it - frame - ~~that~~ constituted by
 related rectangles, together as
 a suspended shuttle on the
 given by the verticality of
 The only unaltered
 condition is the freedom
 by North-South, East-West
 to dynamic of flight describes
 such as the geometry and its
 structural proportioning.



RITUALS AND OTHER PERFORMANCE WORKS
 PAUL NEAGU 1968-1978

- 1968 'COLLECTOR OF MERITS' - Bucharest, Cotroceni (see black & white and palpable items) (Nisipi's Boxes)
- 1969 'EGYPTIAN PICNIC' - Edinburgh, R. Demarco Gallery (see Palpable Art dark)
- 1971 'BLIND'S BITE' - Sagi Krauss Gallery, Covent Garden, London (waffle tape)
- 1971 'HORIZONTAL RAIN' - R. Demarco Festival Exhibition (Greyfairs Church)
- 1971 'BLIND'S BITE' - Paris Biennale, Parc Floral (waffle man)
- 1971 'HORIZONTAL RAIN' - Paris Biennale, Parc Floral (suit on silks)
- 1972 'BLIND'S BITE' - Lyceum Theatre, Edinburgh (waffle man, participation)
- 1972 'FISHES MEET' - Island of Inchoholm, Scotland (Edinburgh-Arts)
- 1972 'BLIND'S BITE' - Oxford Museum of Modern Art (waffle demonstration)
- 1973 'HORIZONTAL RAIN' - Oxford, Mayday, Outdoor Festival
- 1973 'CLAY WORKS' - Ceramic workshop, 'Earth Images' - Edinburgh
- 1974 'GOING TORNADO' - R. Demarco Gallery, Edinburgh Festival, 'Poor 1'
- 1974 'GOING TORNADO' - Grampian TV Studio version, Aberdeen (video 1)
- 1975 'GOING TORNADO' - Edinburgh Traverse Theatre (22nd Feb)
- 1975 'HORIZONTAL SEED' - Oxford Museum of Modern Art, 5th April & 11, His Generative Art Group (roller skates, wall)
- 1975 'BLIND'S BITE' - Highbury Park Studio, London (dinner table waffle, M)
- 1975 'RAMP' - Aberdeen, Scotland (wall jump, riots with David Janjensky and)
- 1975 'RAMP' - Dublin, outdoor wall jumps (toper 8)
- 1975 'RAMP' - Glendalough Cemetery, Ireland
- 1976 'BLIND'S BITE' - Generative Art Gallery, London (see video tape)
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- 1978 'PHILADELPHIA RAMP' - outdoor Philadelphia Museum of Modern A

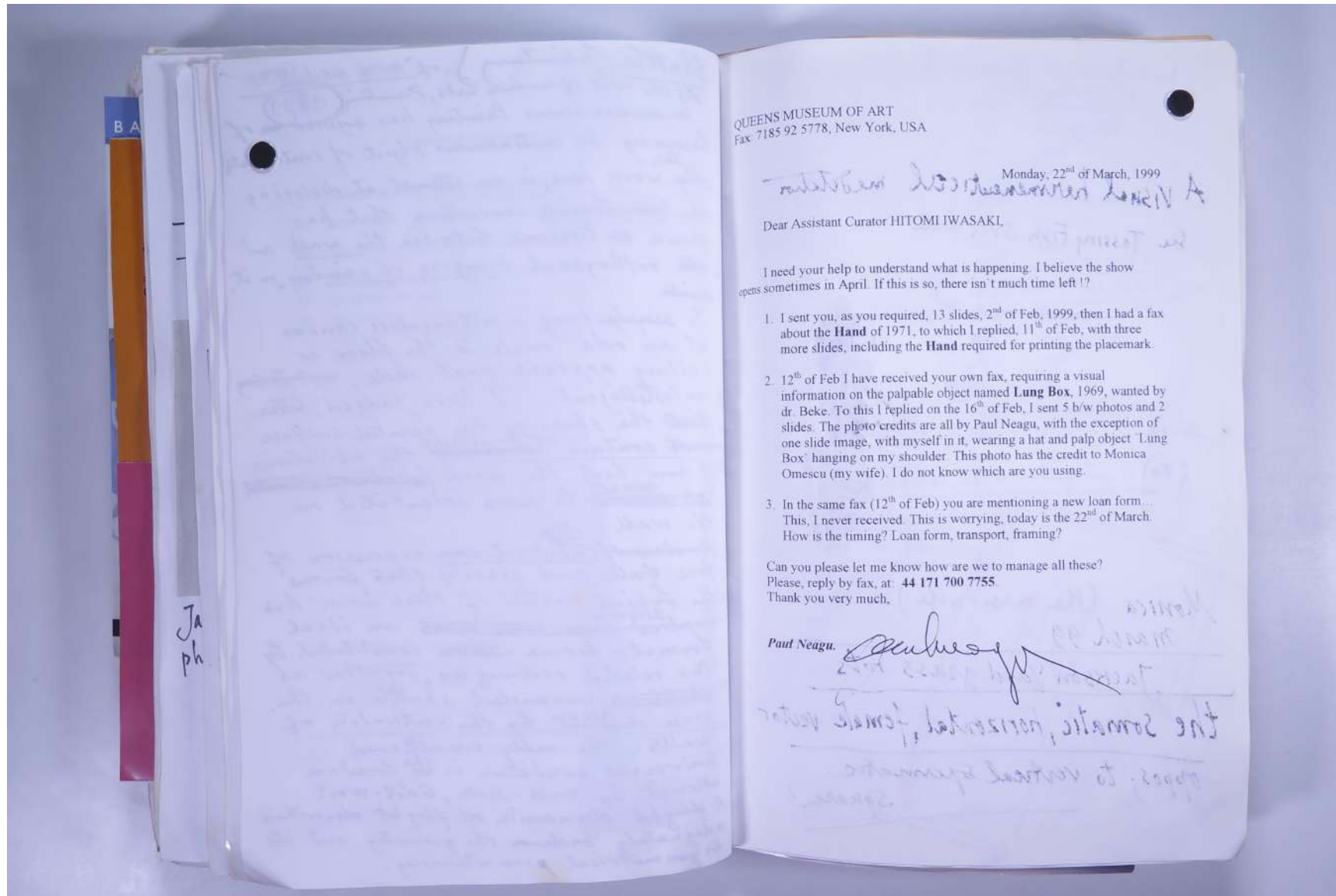
Shuttle (painting) of ^{PAINTING NAMED SHUTTLE} ~~PAINTING~~ 19.11.99
 As the most of modern arts, Painting ~~in~~ ⁱⁿ modern times Painting has aspired of becoming an autonomous object of contemplation.
 The work here, is an attempt at dislodging the monstrous convention that has grown to tiresome between the wall and the orthogonal hanging of painting on it.
 To simply hang a rectangular canvas at an odd angle to the floor or ceiling appears just rude, not to say or unintelligent. I have judged, better in that the shape of the painted surface must contain ~~with~~ ^{without} the indications of how best the work ~~finds~~ ^{finds} ~~it~~ ^{it} must be hang orientated on the wall. My idea of abstract ~~can~~ expression of free fall and gravity that forms the subject matter of these work has ^{shown} ~~implied~~ ~~over~~ ~~some~~ ~~years~~ an ideal format - frame - ~~shape~~ constituted by two related rectangles, together as ~~shuttle~~ a suspended shuttle on the space ~~defined~~ ^{given} by the verticality of walls. The only unaltered universal condition is the freedom allowed by North-South, East-West. A slight dynamic of flight describes adequately such as the geometry and its asymmetrical proportioning.

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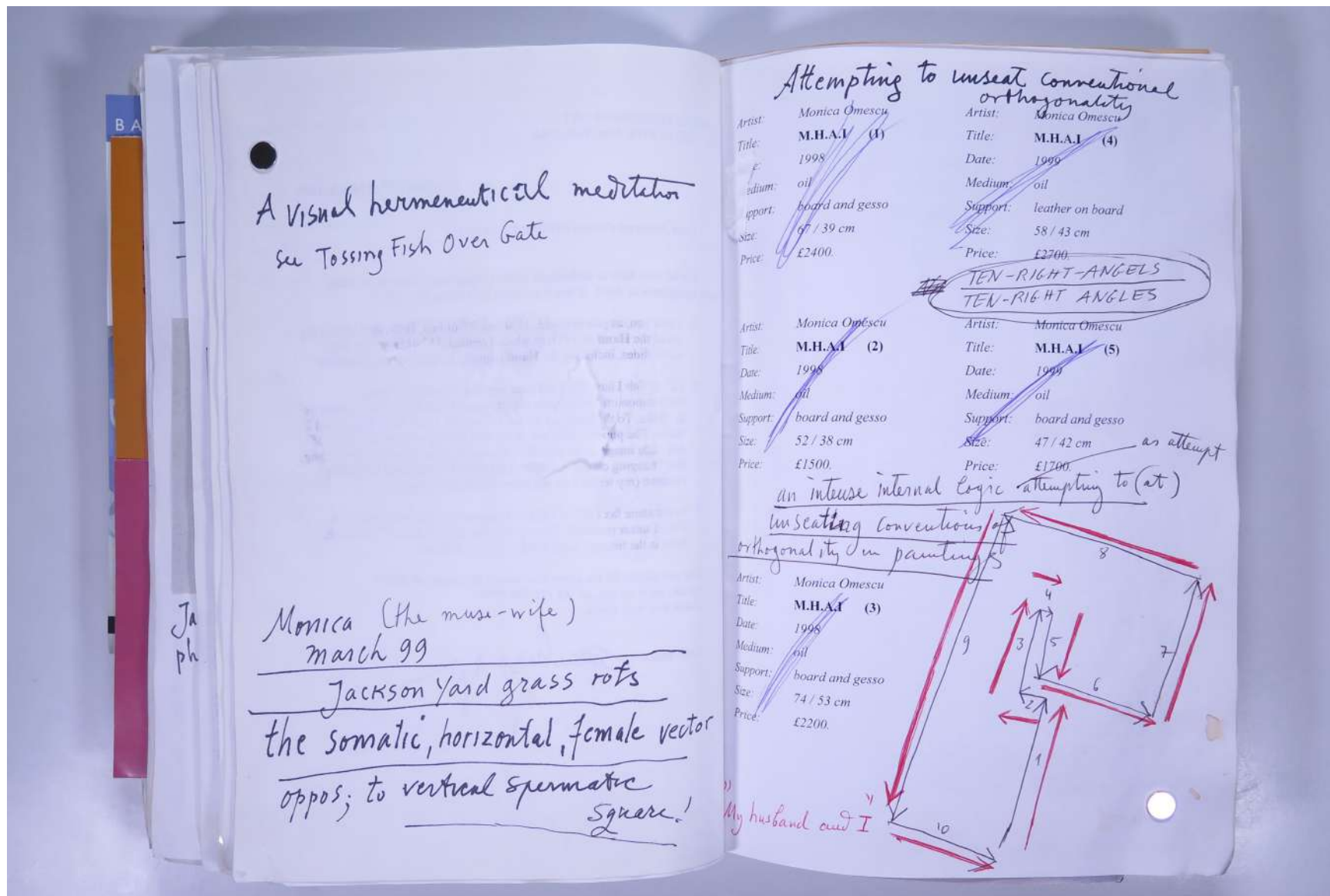
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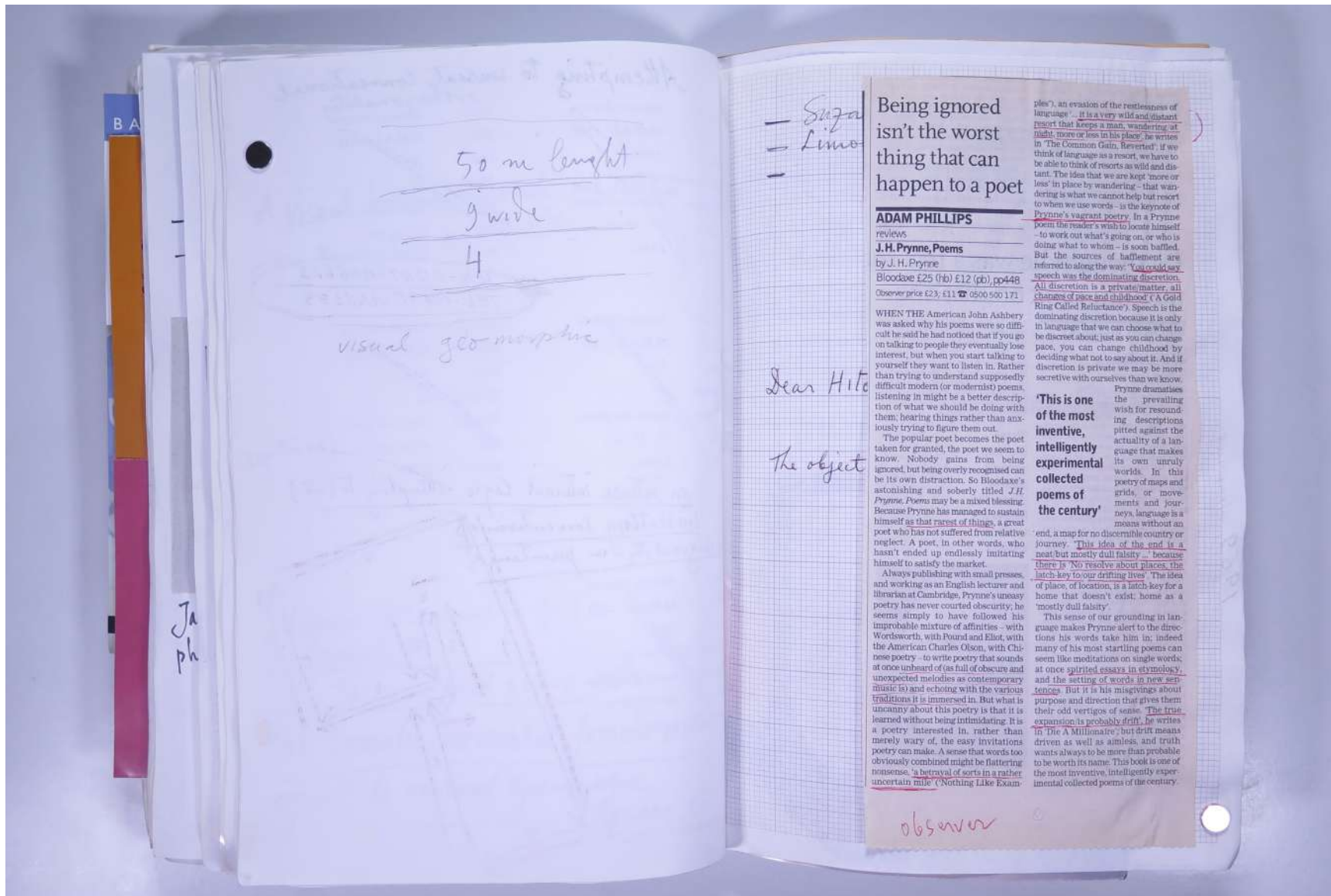
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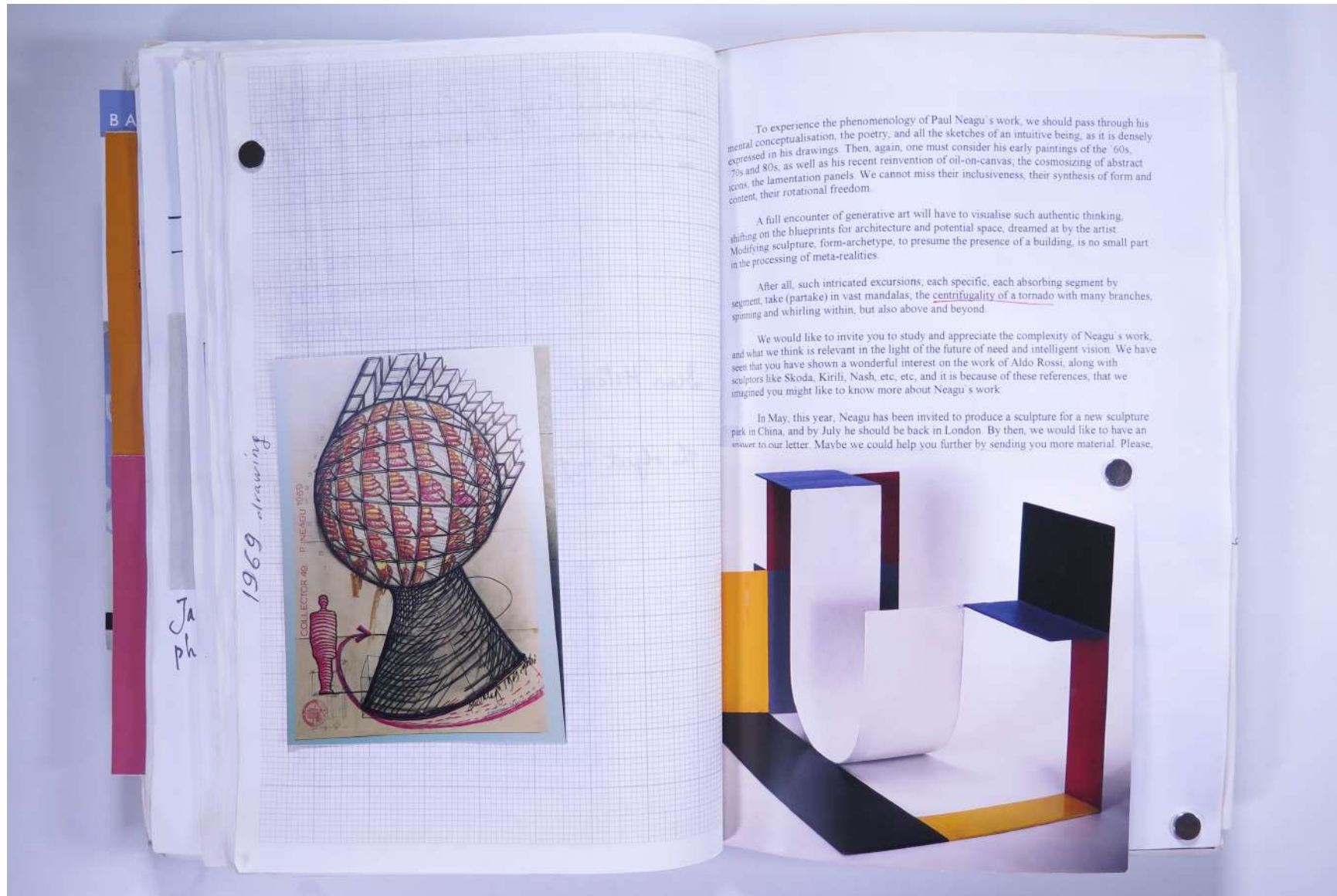
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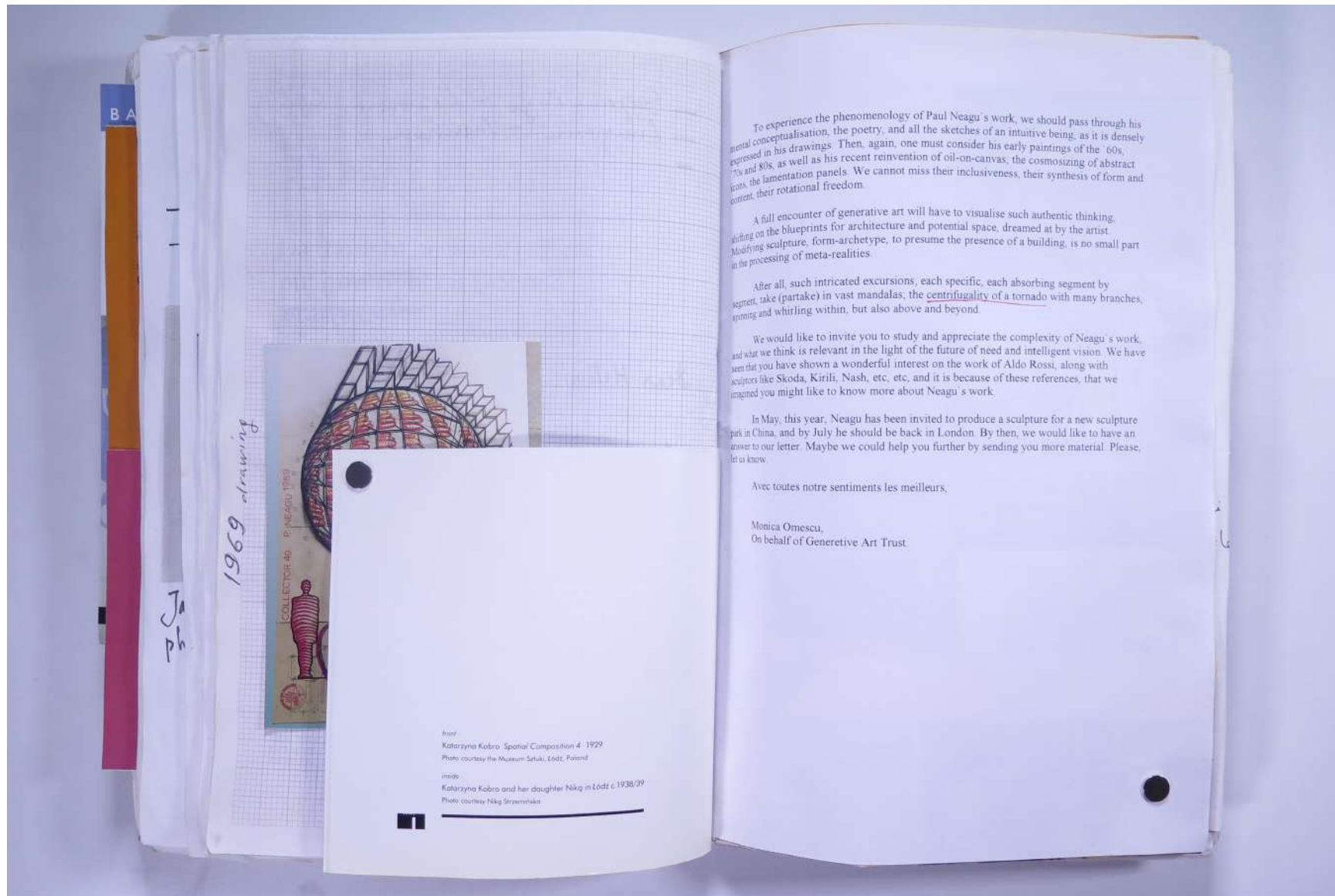
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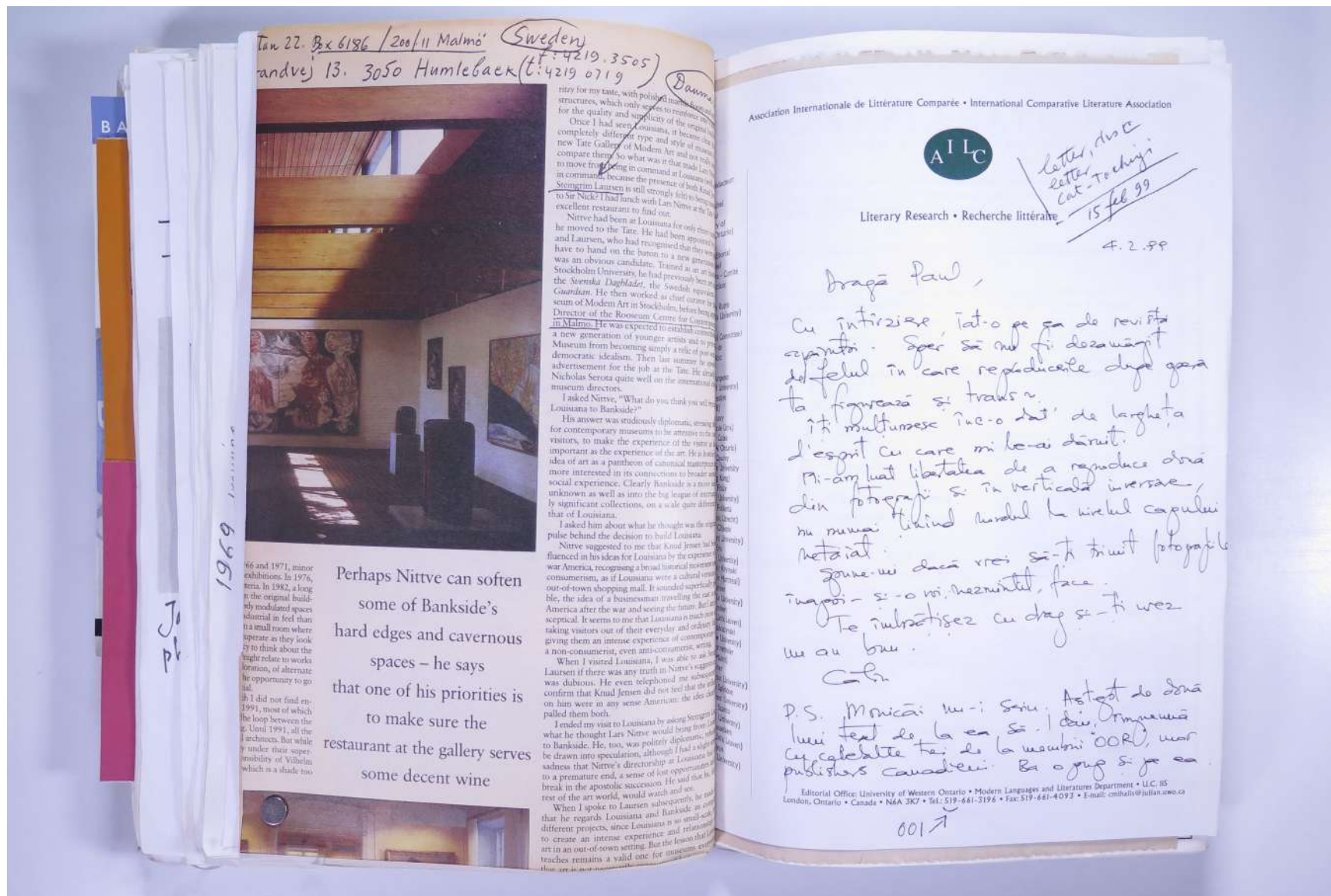
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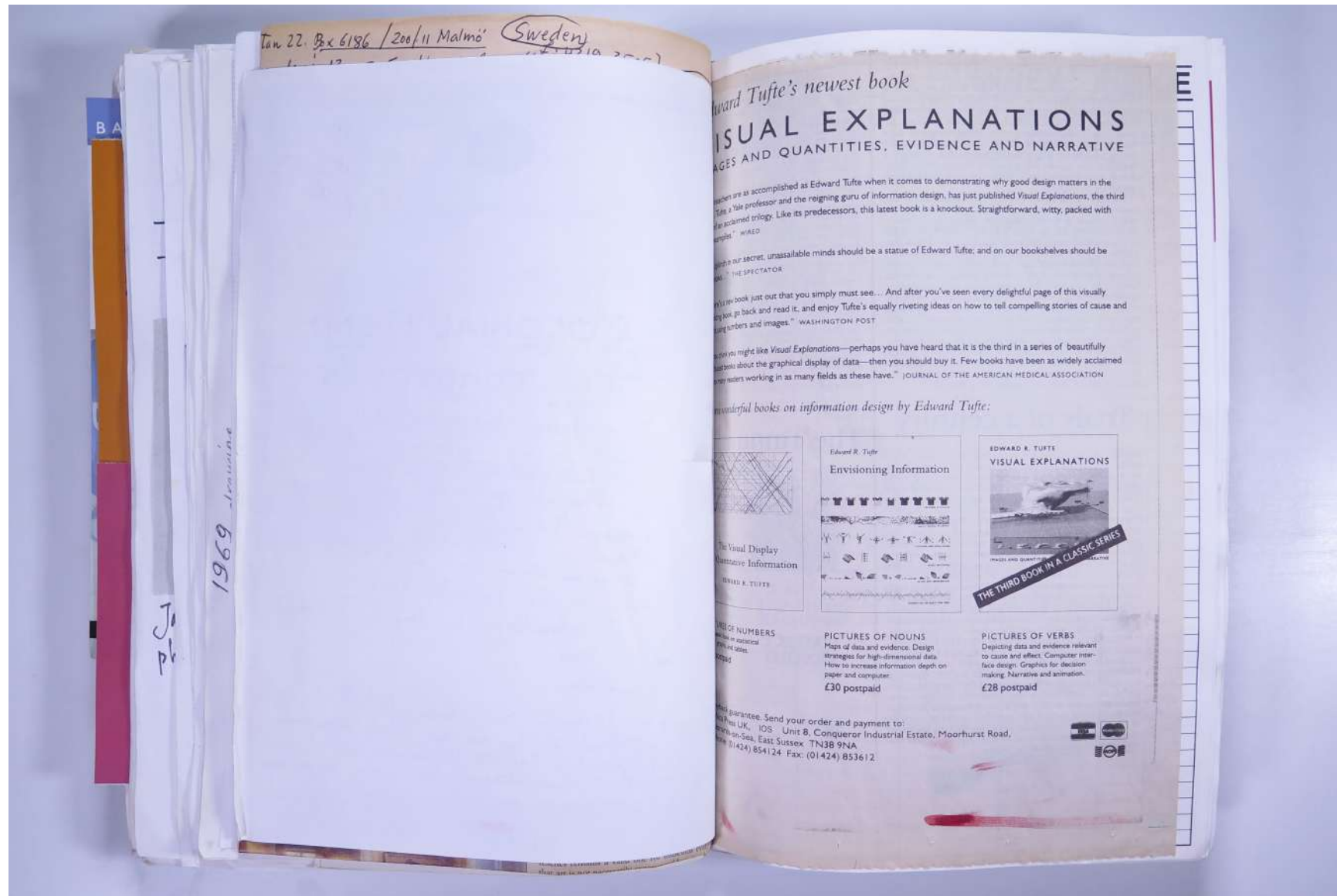
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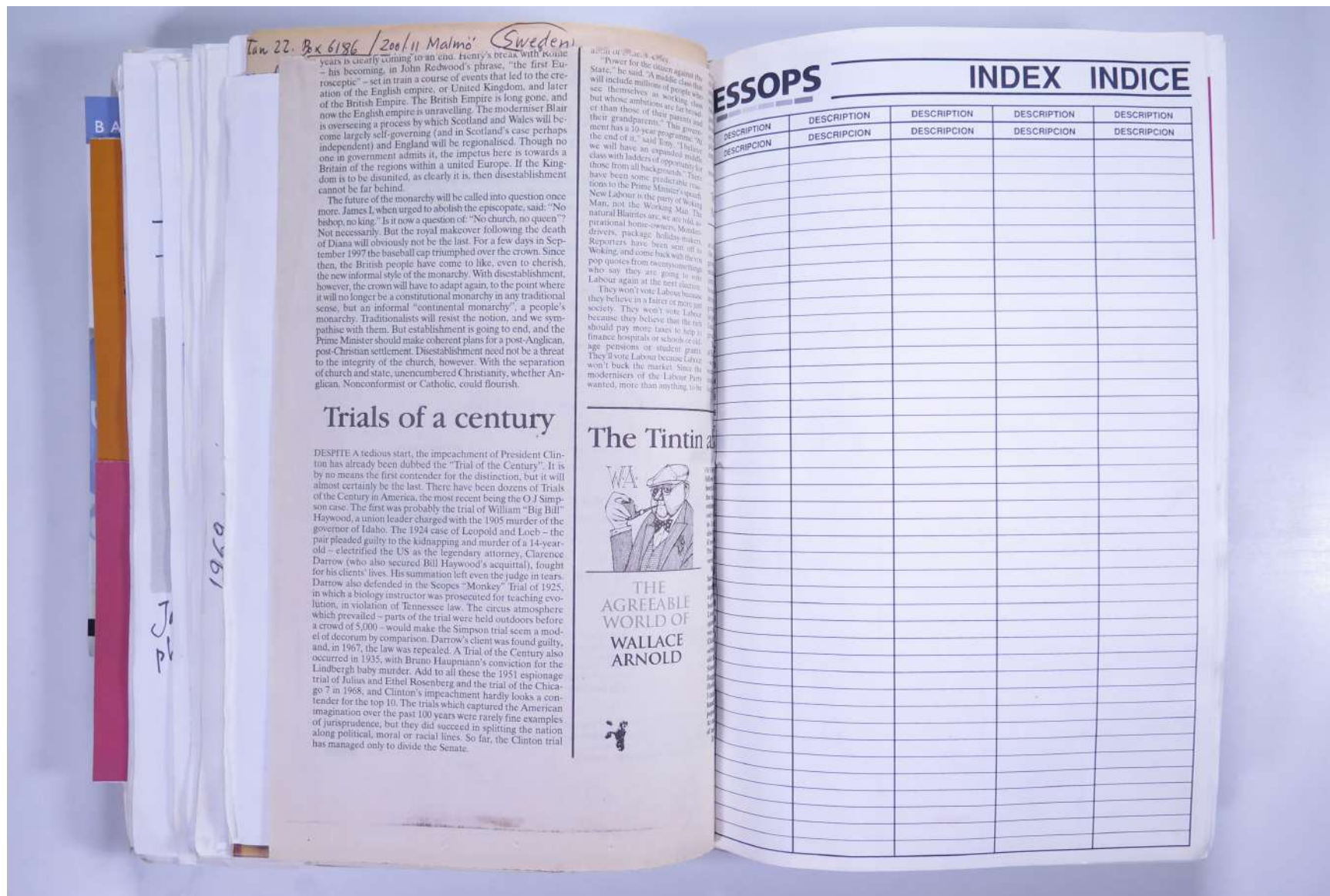
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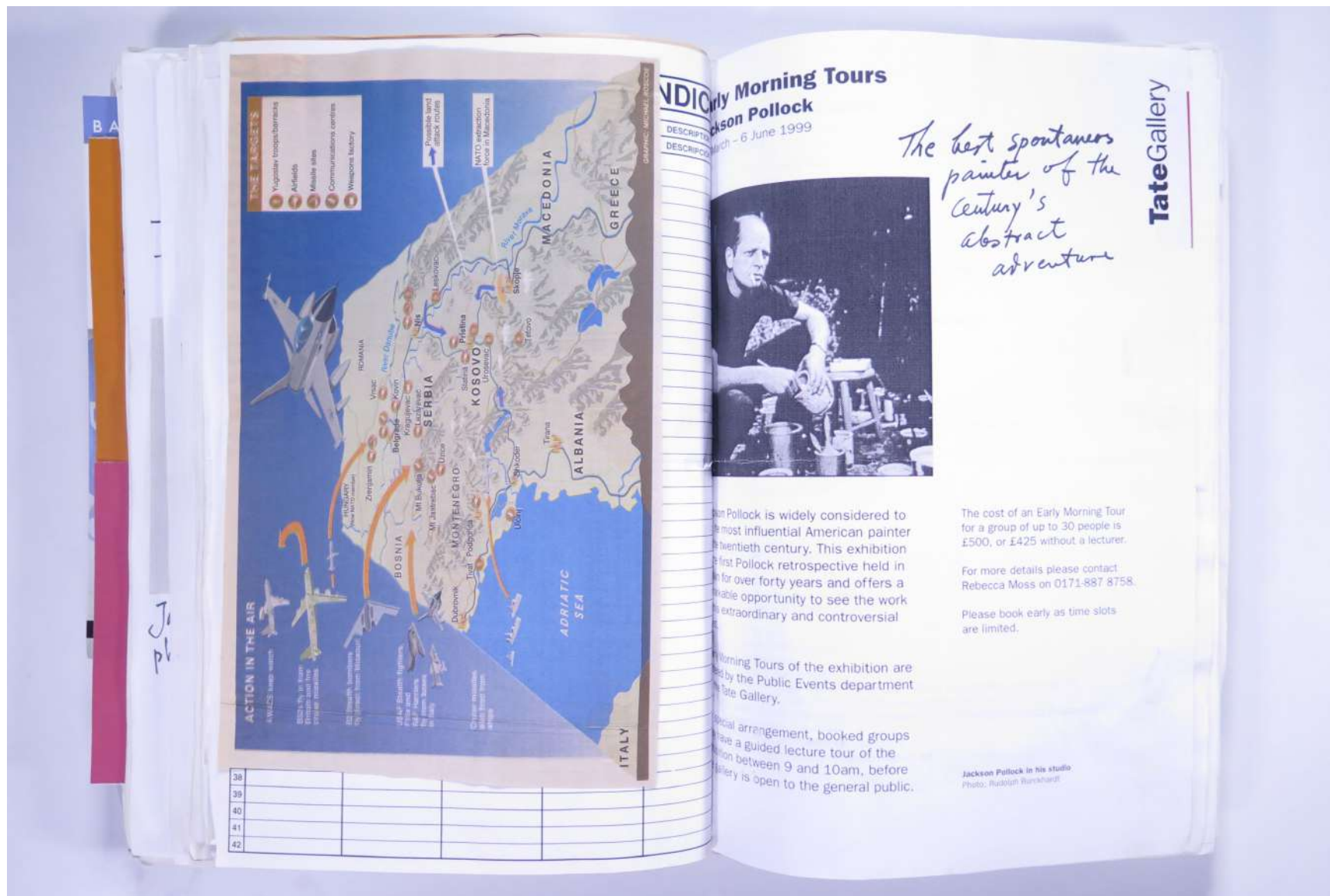
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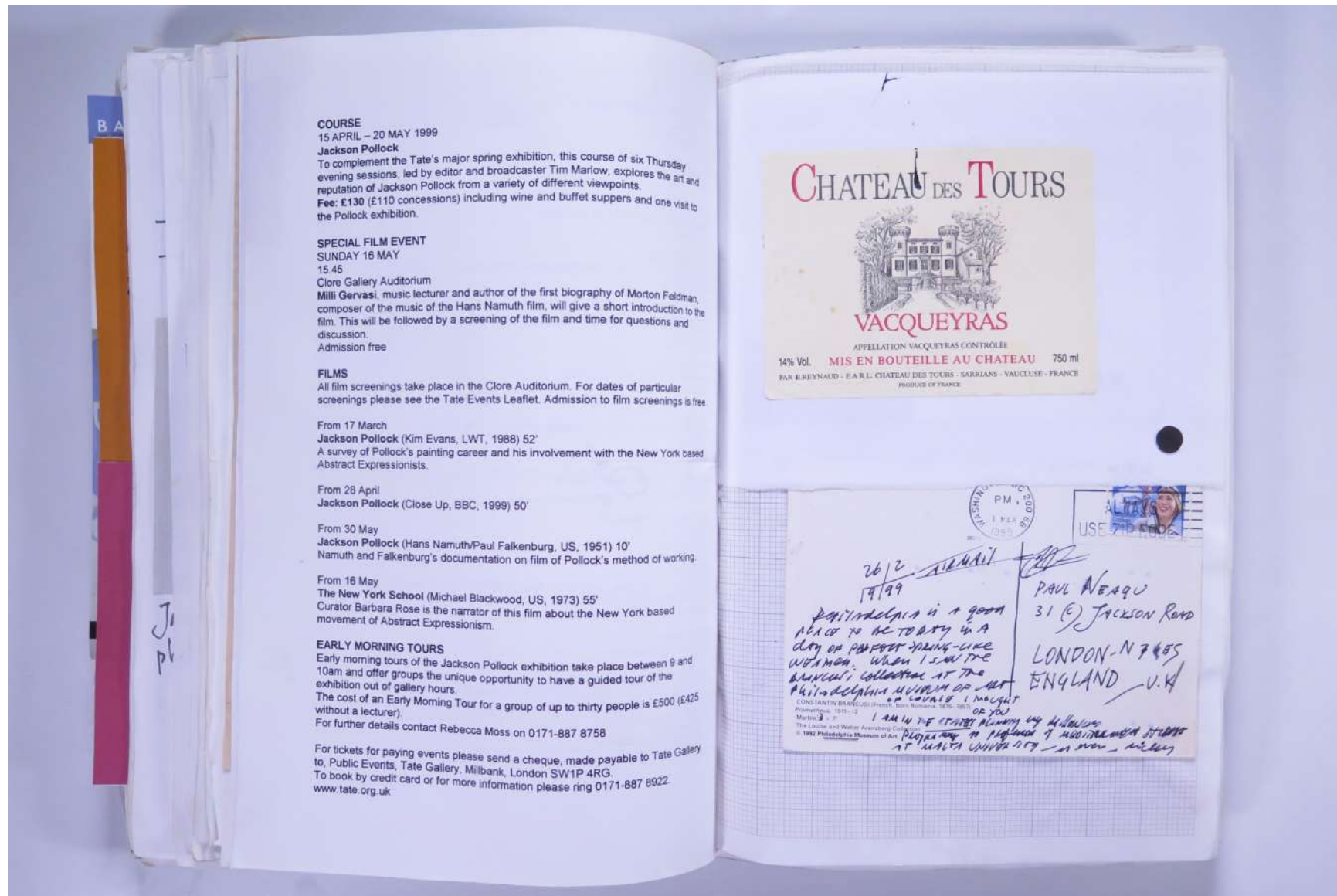
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COURSE

15 APRIL – 20 MAY 1999

Jackson Pollock

To complement the Tate's major spring exhibition, this course of six Thursday evening sessions, led by editor and broadcaster Tim Marlow, explores the art and reputation of Jackson Pollock from a variety of different viewpoints.

Fee: £130 (£110 concessions) including wine and buffet suppers and one visit to the Pollock exhibition.

SPECIAL FILM EVENT

SUNDAY 16 MAY

15.45

Clore Gallery Auditorium

Milli Gervasi, music lecturer and author of the first biography of Morton Feldman, composer of the music of the Hans Namuth film, will give a short introduction to the film. This will be followed by a screening of the film and time for questions and discussion.

Admission free

FILMS

All film screenings take place in the Clore Auditorium. For dates of particular screenings please see the Tate Events Leaflet. Admission to film screenings is free

From 17 March

Jackson Pollock (Kim Evans, LWT, 1988) 52'

A survey of Pollock's painting career and his involvement with the New York based Abstract Expressionists.

From 28 April

Jackson Pollock (Close Up, BBC, 1999) 50'

From 30 May

Jackson Pollock (Hans Namuth/Paul Falkenburg, US, 1951) 10'

Namuth and Falkenburg's documentation on film of Pollock's method of working.

From 16 May

The New York School (Michael Blackwood, US, 1973) 55'

Curator Barbara Rose is the narrator of this film about the New York based movement of Abstract Expressionism.

EARLY MORNING TOURS

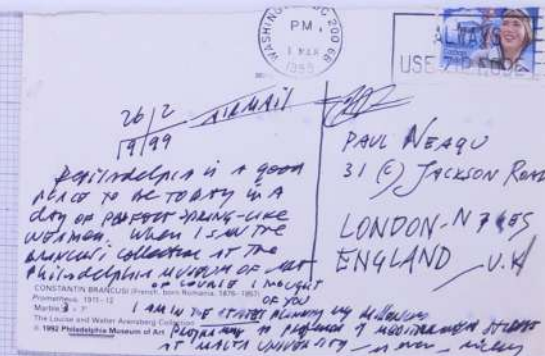
Early morning tours of the Jackson Pollock exhibition take place between 9 and 10am and offer groups the unique opportunity to have a guided tour of the exhibition out of gallery hours.

The cost of an Early Morning Tour for a group of up to thirty people is £500 (£425 without a lecturer).

For further details contact Rebecca Moss on 0171-887 8758

For tickets for paying events please send a cheque, made payable to Tate Gallery to Public Events, Tate Gallery, Millbank, London SW1P 4RG.

To book by credit card or for more information please ring 0171-887 8922.
www.tate.org.uk



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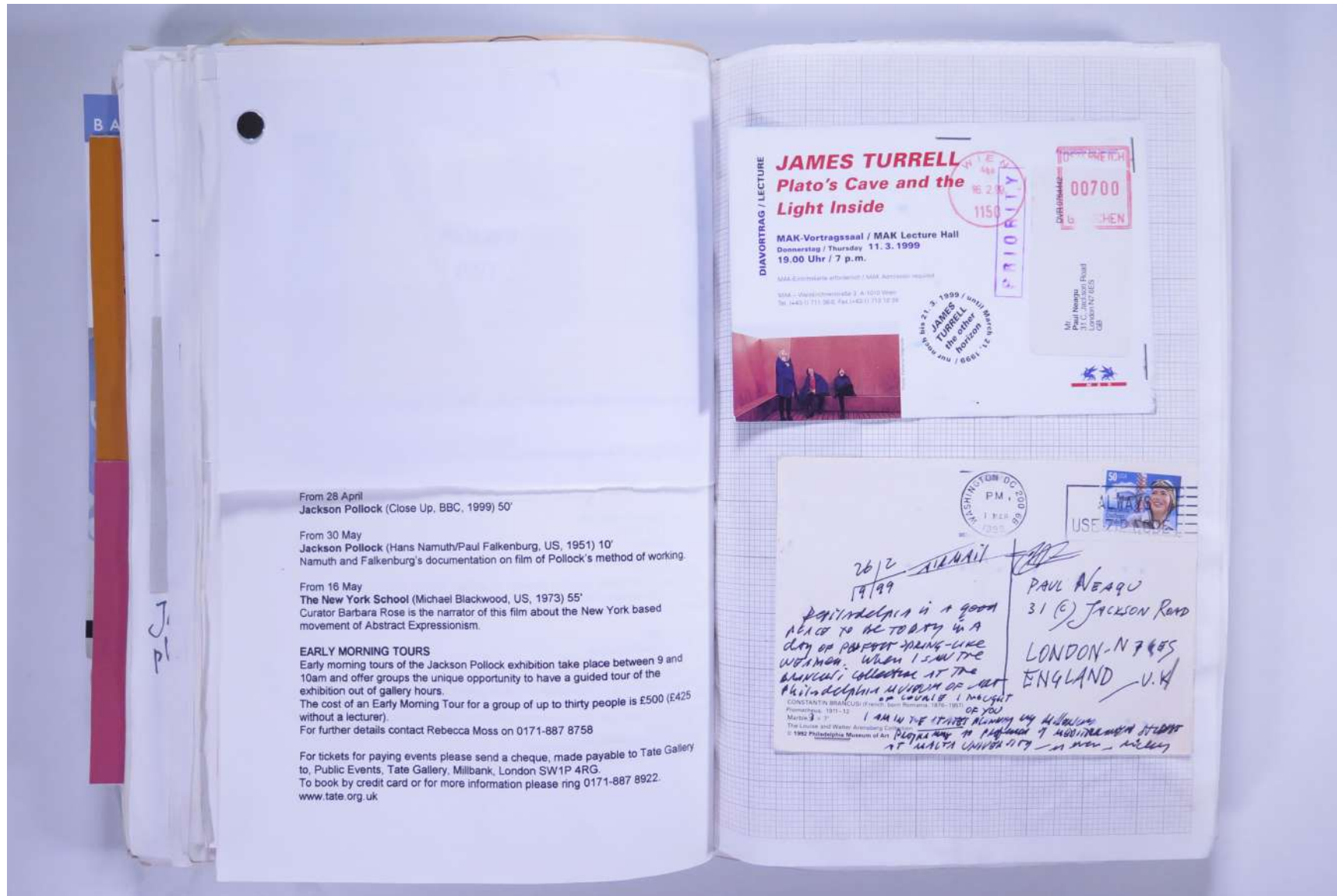
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From 28 April
Jackson Pollock (Close Up, BBC, 1999) 50'

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Namuth and Falkenburg's documentation on film of Pollock's method of working.

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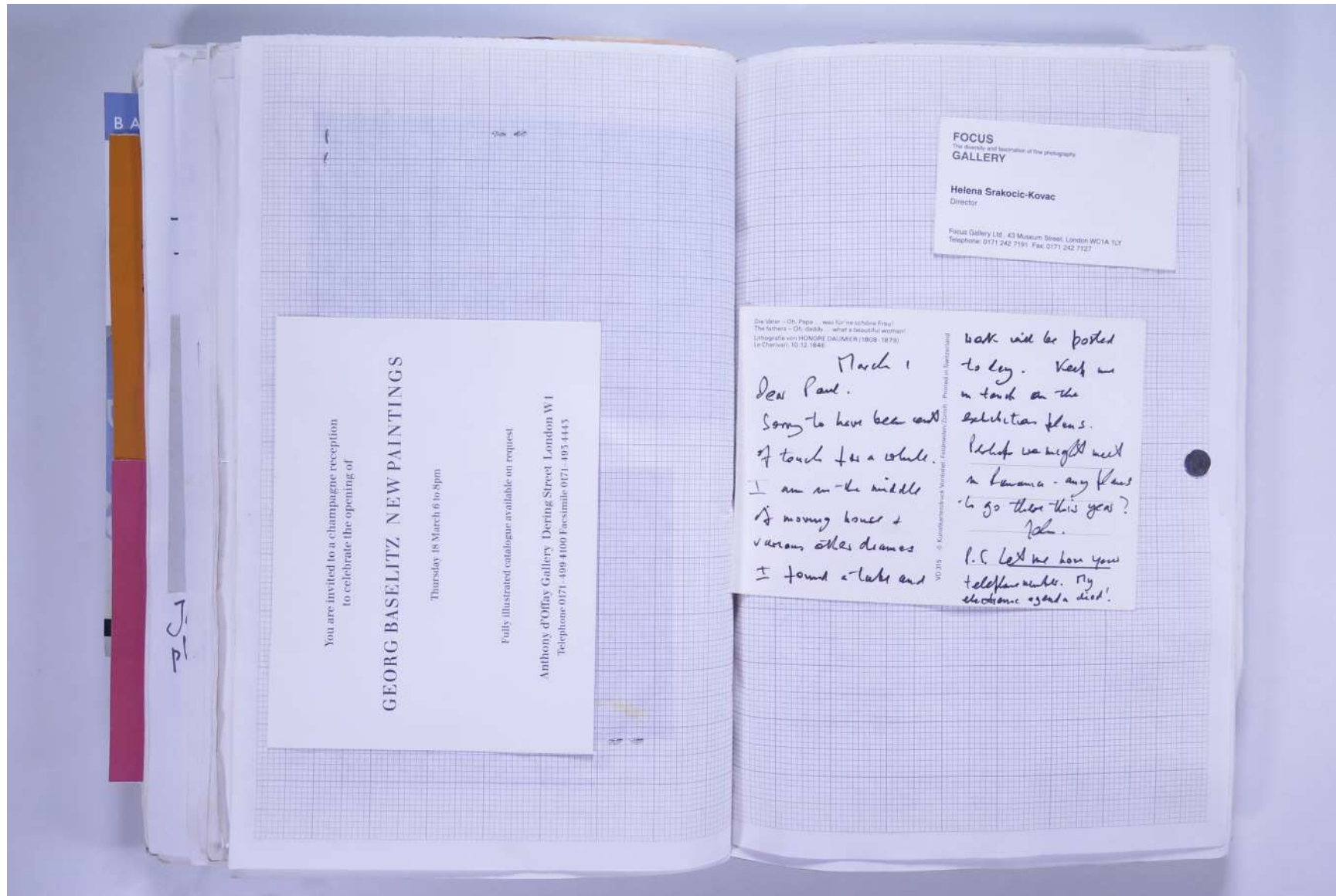
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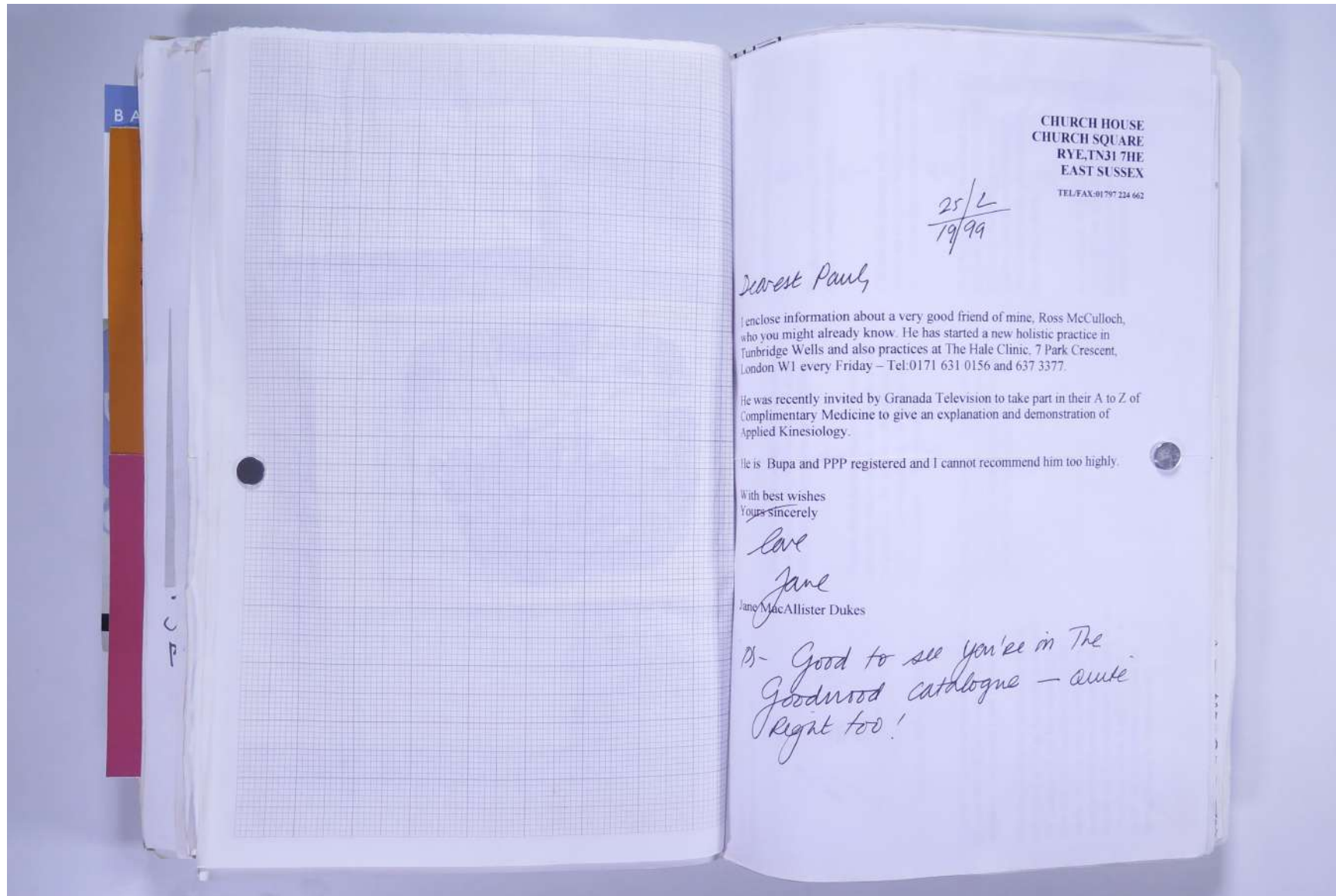
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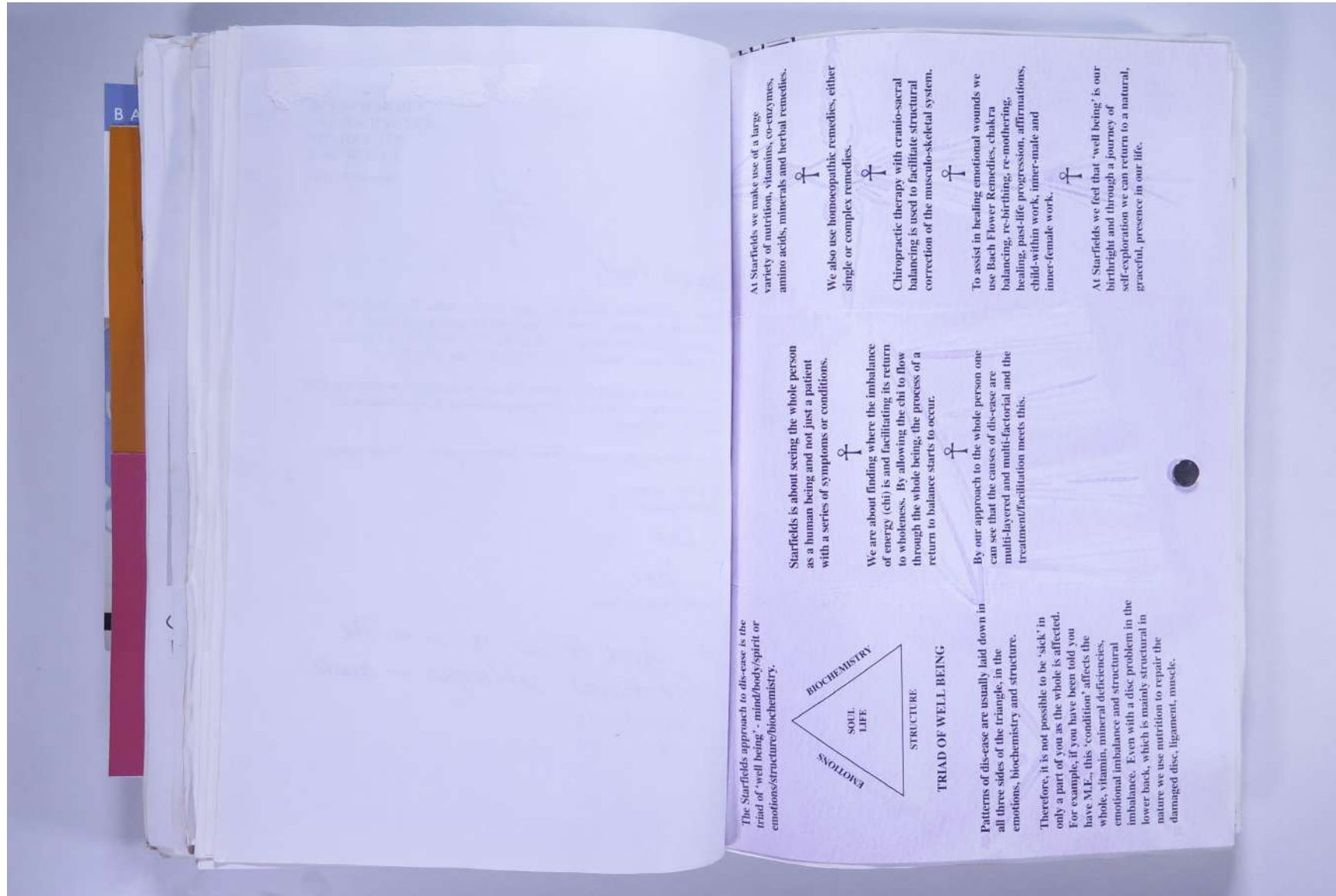
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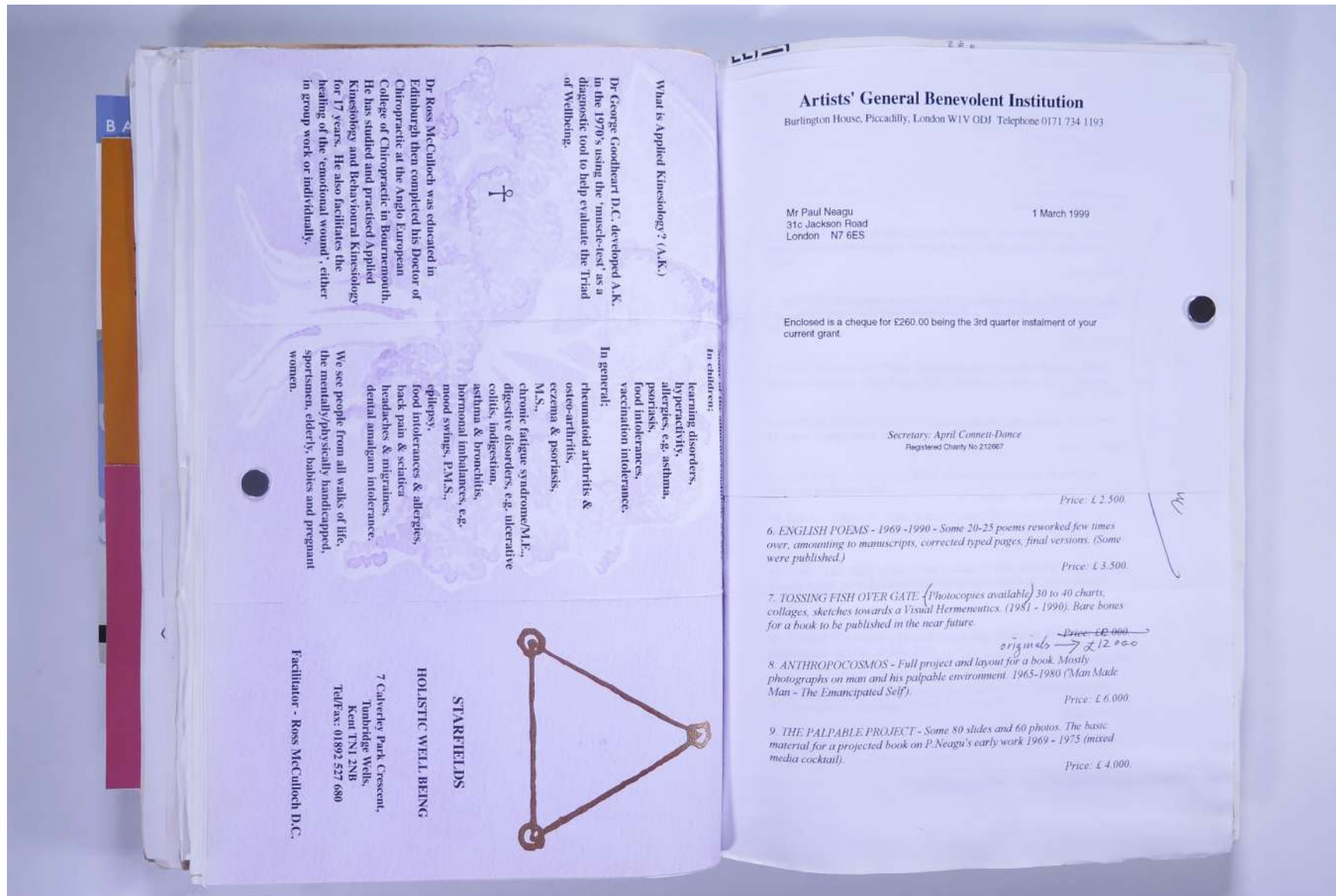
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What is Applied Kinesiology? (A.K.)

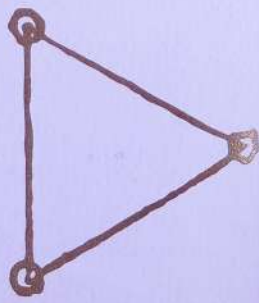
Dr George Goodheart D.C. developed A.K. in the 1970's using the 'muscle-test' as a diagnostic tool to help evaluate the Triad of Wellbeing.

Dr. Ross McCulloch was educated in Edinburgh then completed his Doctor of Chiropractic at the Anglo European College of Chiropractic in Bournemouth. He has studied and practised Applied Kinesiology and Behavioural Kinesiology for 17 years. He also facilitates the healing of the 'emotional wound', either in group work or individually.



We see people from all walks of life, sportsmen, elderly, babies and pregnant women.

- In children:**
- hearing disorders,
 - hyperactivity,
 - allergies, e.g. asthma,
 - poor diets,
 - food intolerances,
 - vaccination intolerance.
- In general:**
- rheumatoid arthritis & osteo-arthritis,
 - eczema & psoriasis,
 - M.S.,
 - chronic fatigue syndrome/ME,
 - digestive disorders, e.g. ulcerative colitis, indigestion,
 - asthma & bronchitis,
 - hormonal imbalances, e.g. mood swings, P.M.S.,
 - splispsy,
 - food intolerances & allergies,
 - back pain & sciatica
 - headaches & migraines,
 - dental amalgam intolerance.



STARFIELDS

HOLISTIC WELL BEING

7 Calverley Park Crescent,
 Tambridge Wells,
 Kent TN11 2NB
 Tel/Fax: 01892 527 680

Facilitator - Ross McCulloch D.C.

Artists' General Benevolent Institution
 Burlington House, Piccadilly, London W1V 0DJ Telephone 0171 734 1193

Mr Paul Neagu
 31c Jackson Road
 London N7 6ES

1 March 1999

Enclosed is a cheque for £260.00 being the 3rd quarter instalment of your current grant.

Secretary: April Connett-Dance
 Registered Charity No 212667

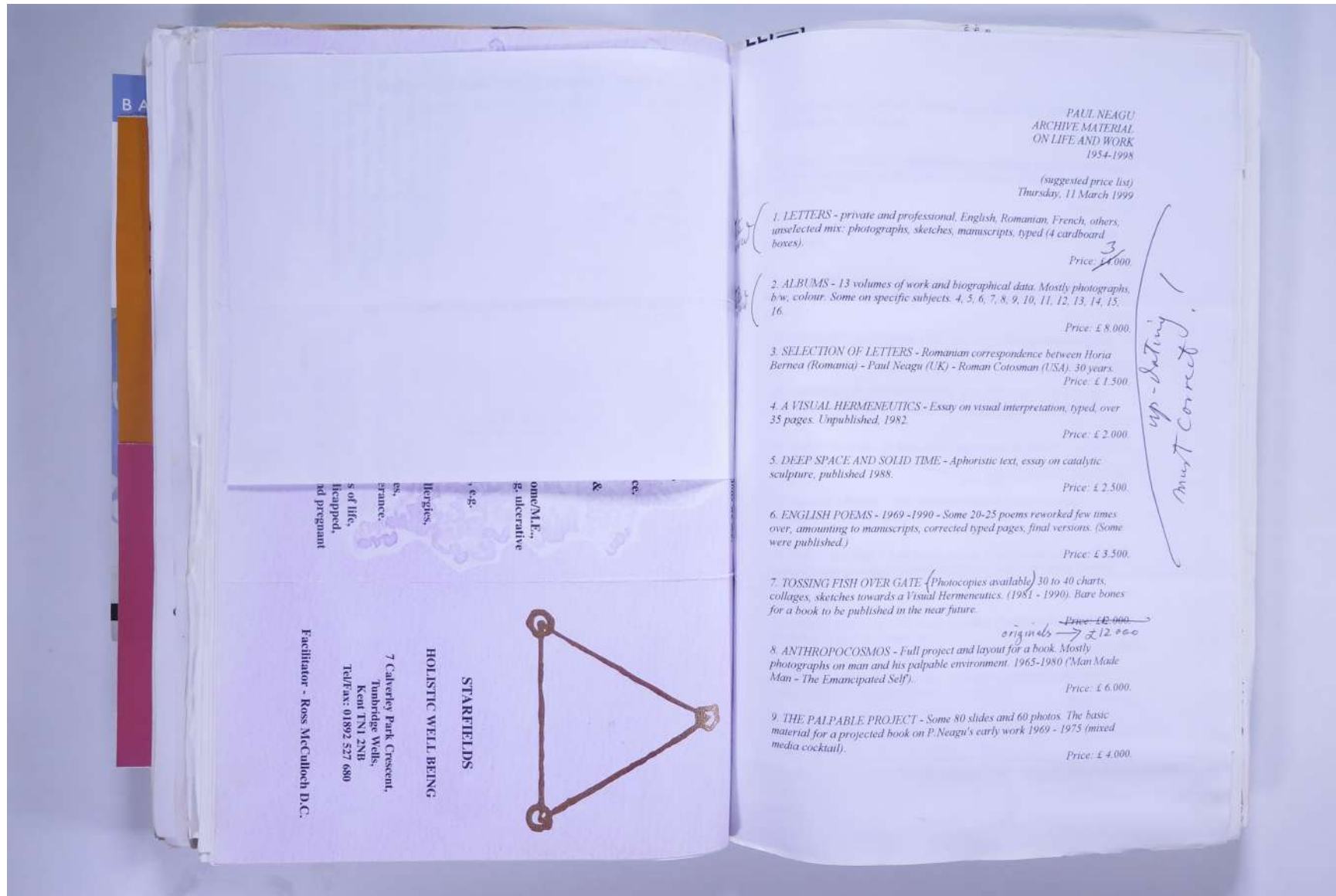
- Price: £ 2.500.
6. ENGLISH POEMS - 1969 -1990 - Some 20-25 poems reworked few times over, amounting to manuscripts, corrected typed pages, final versions. (Some were published.)
 Price: £ 3.500.
7. TOSSING FISH OVER GATE (Photocopies available) 30 to 40 charts, collages, sketches towards a Visual Hermeneutics. (1981 - 1990). Bare bones for a book to be published in the near future.
 Price: £ 6.000.
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 Price: £ 6.000.
9. THE PALPABLE PROJECT - Some 80 slides and 60 photos. The basic material for a projected book on P.Neagu's early work 1969 - 1975 (mixed media cocktail).
 Price: £ 4.000.

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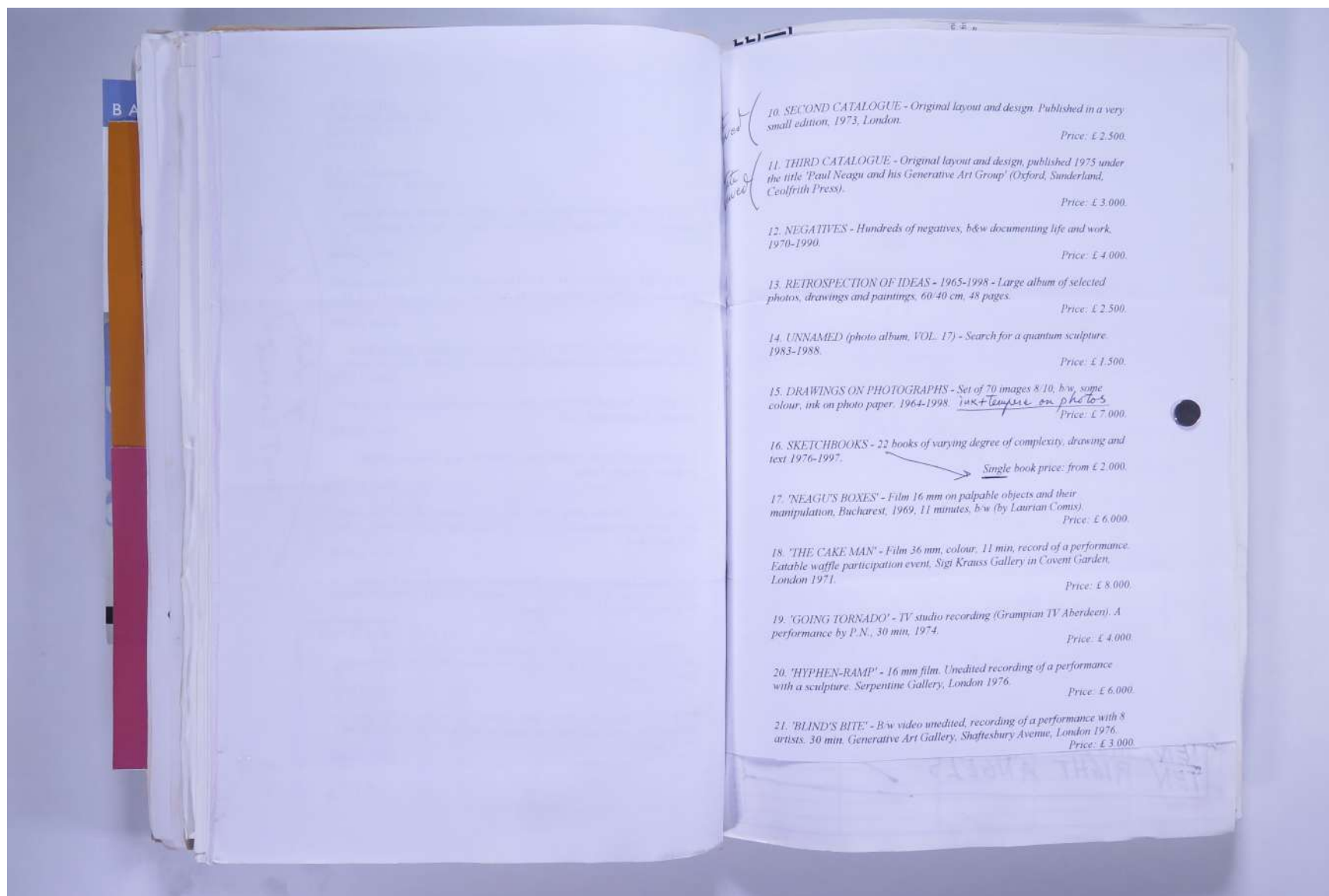
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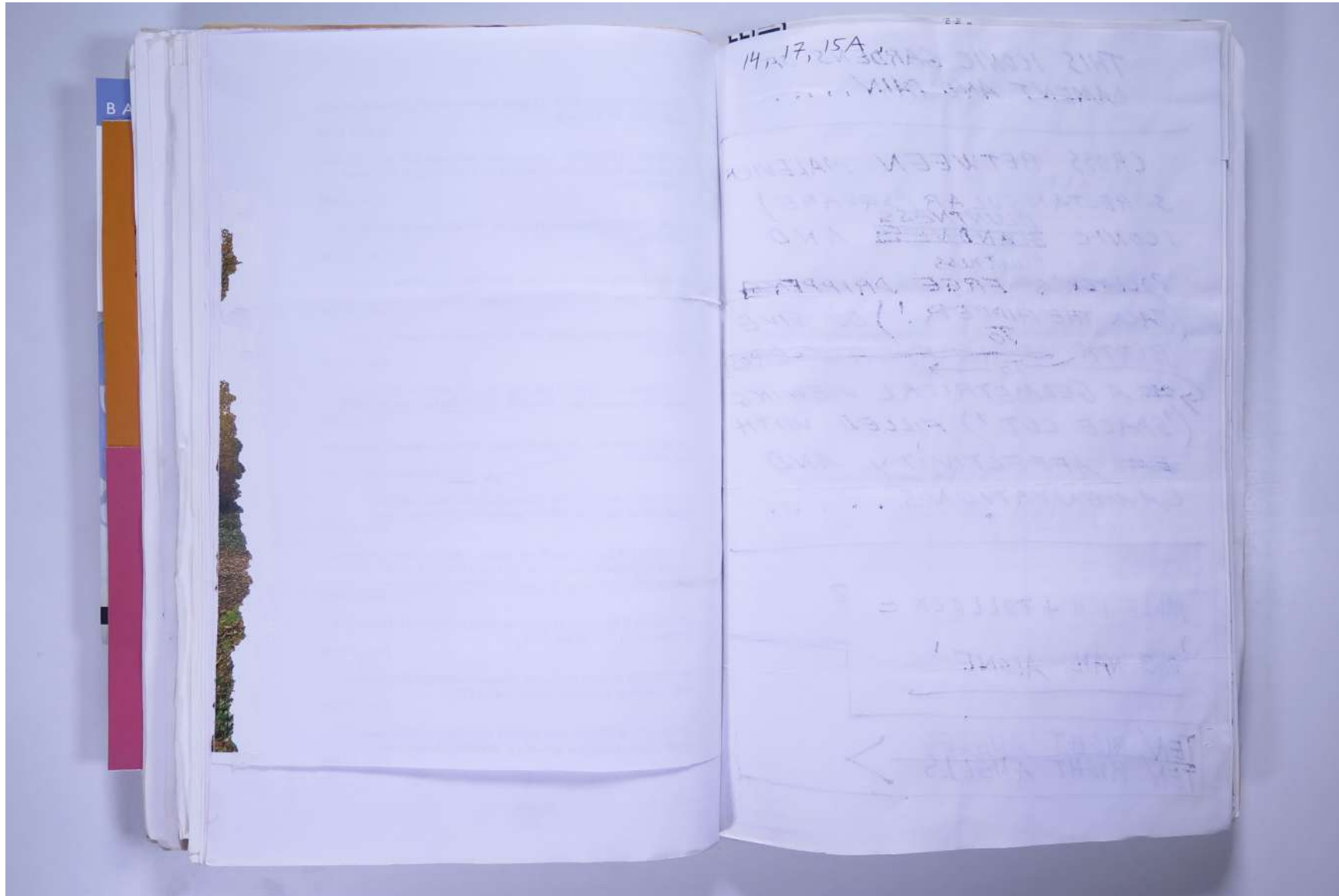
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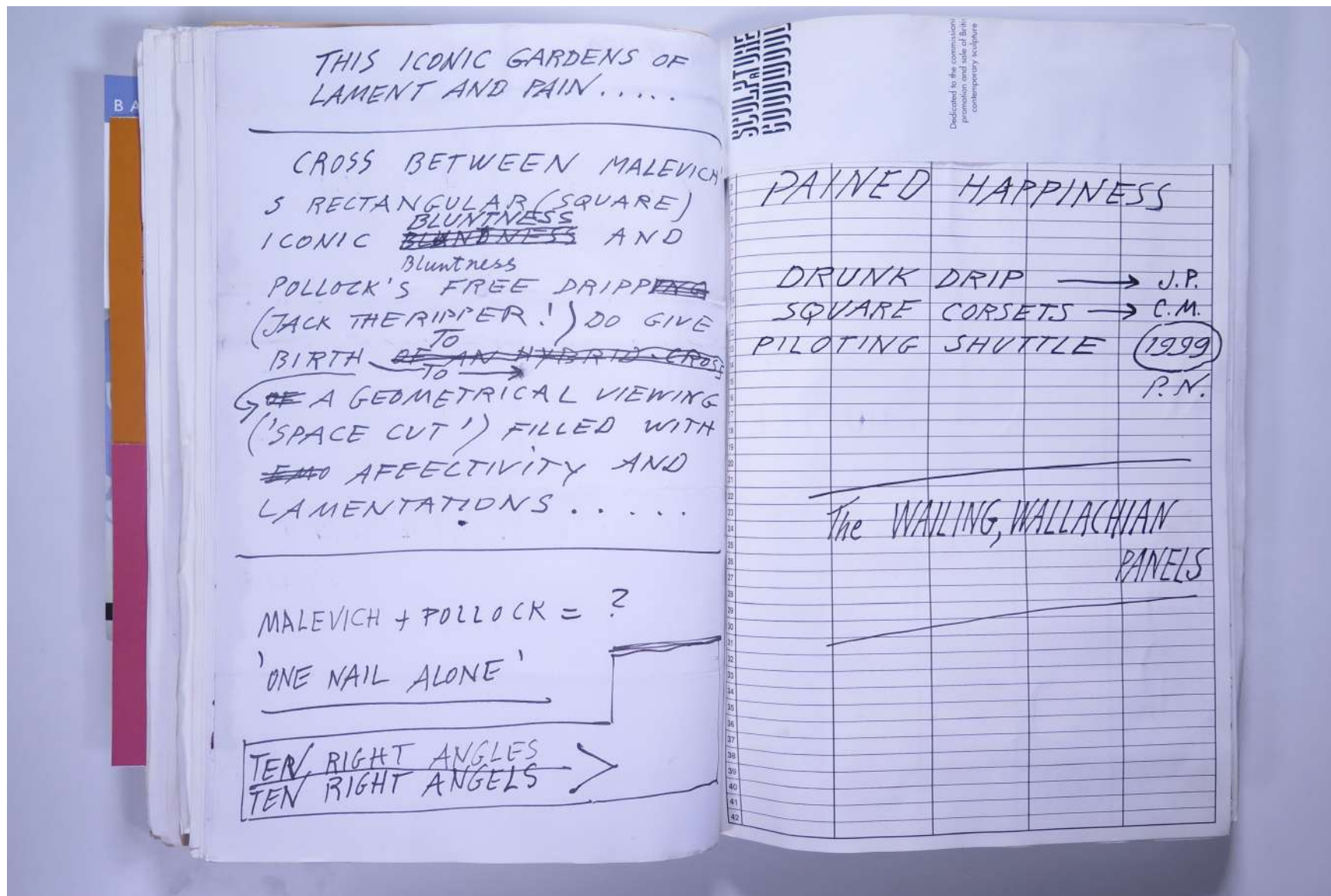
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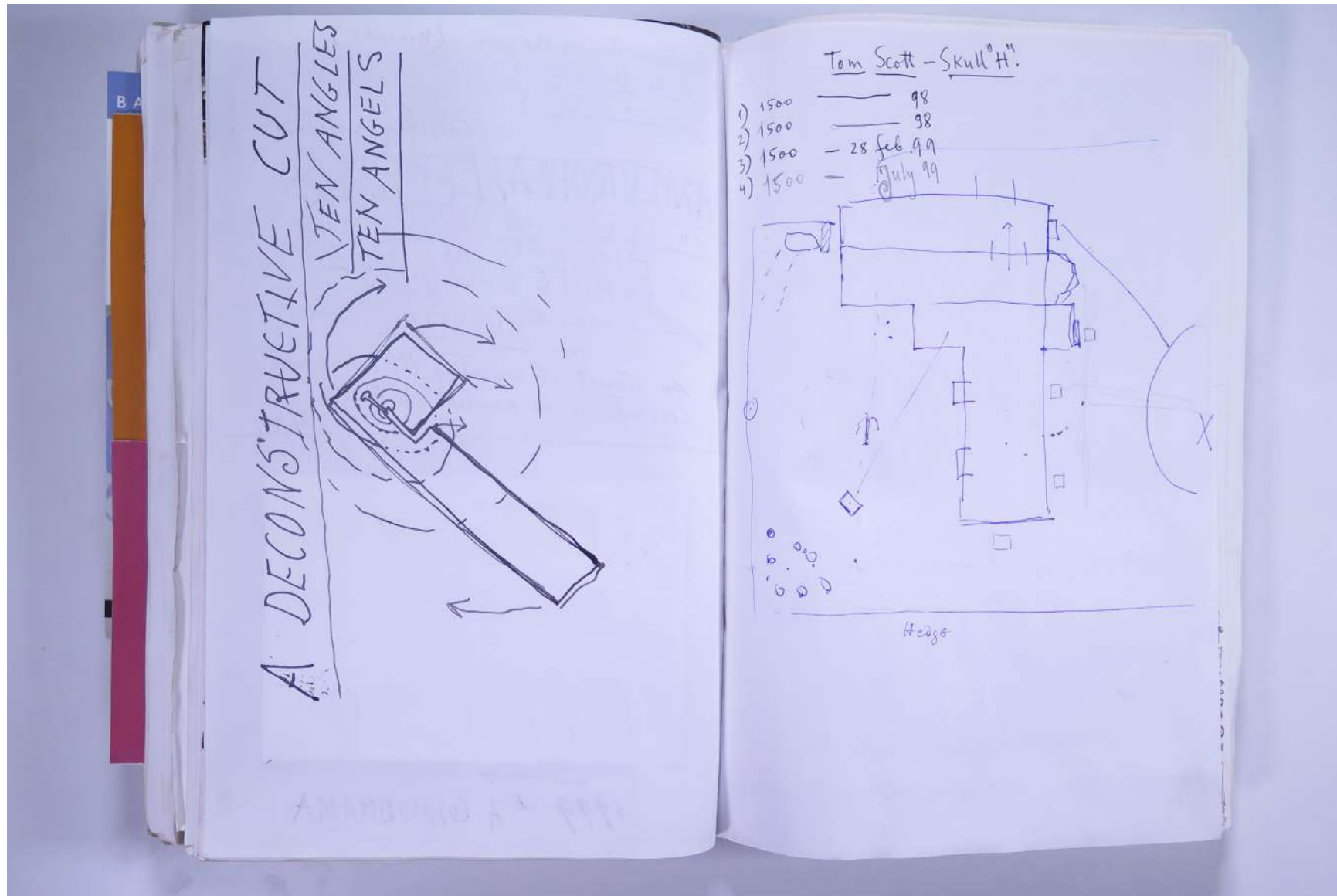
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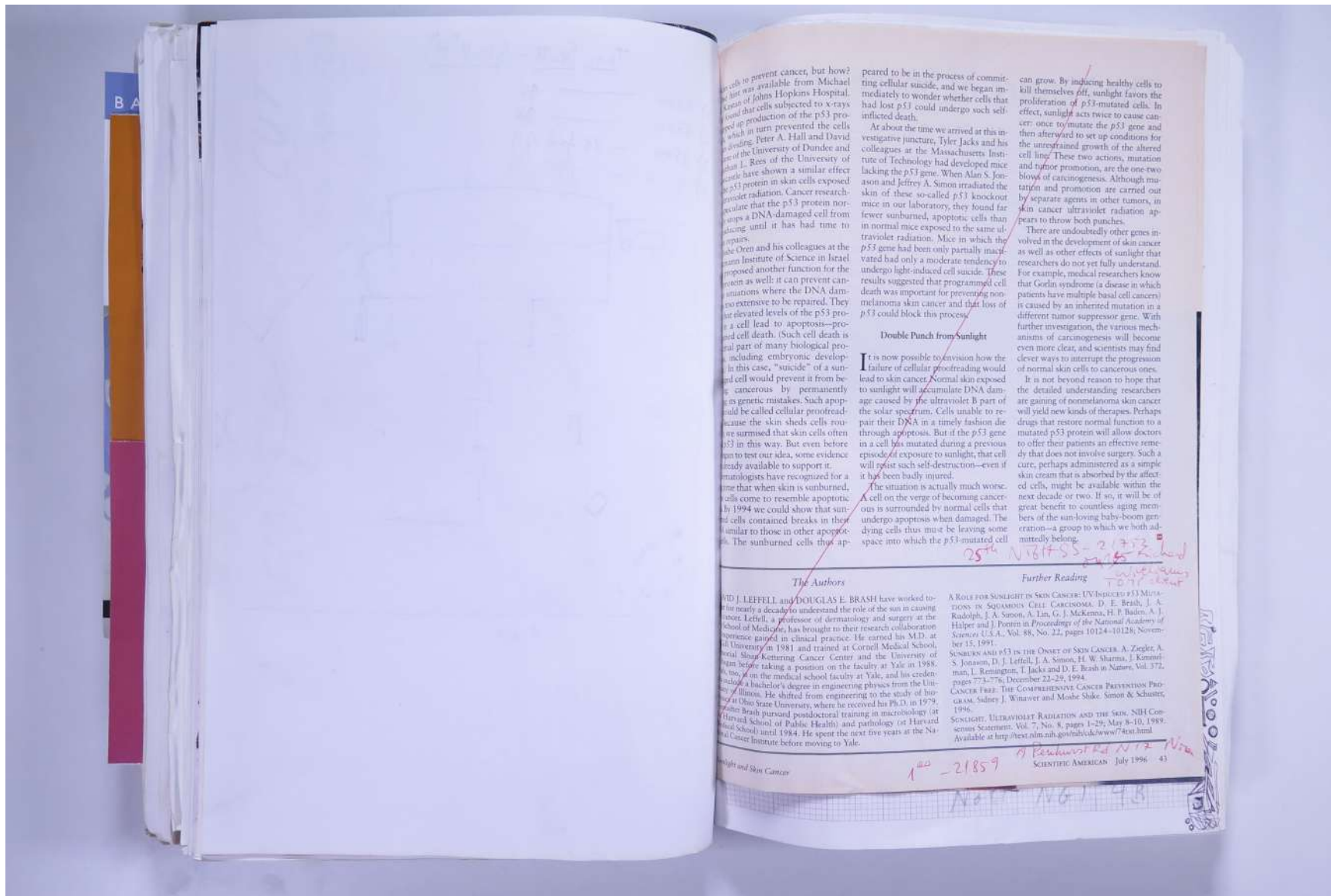


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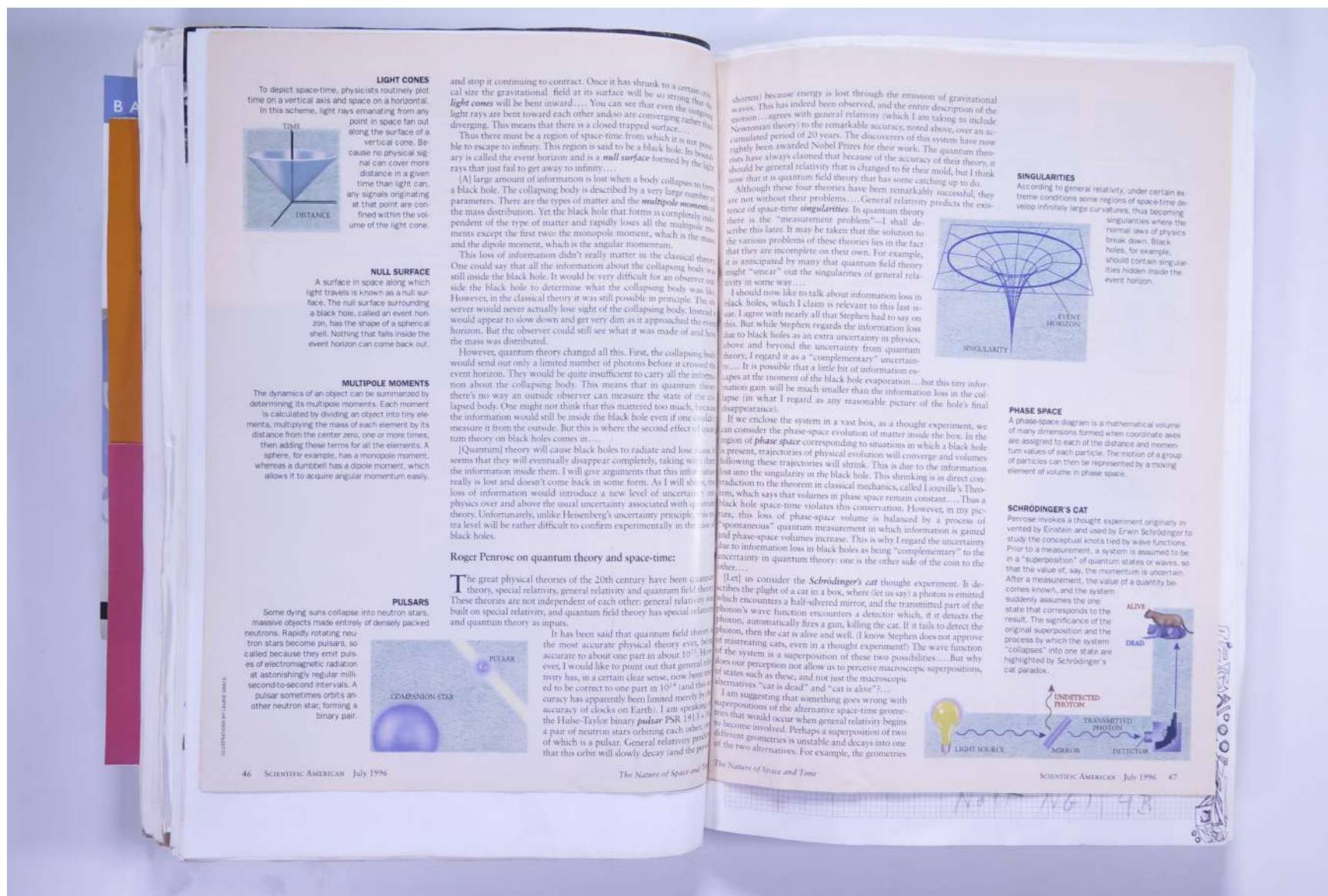
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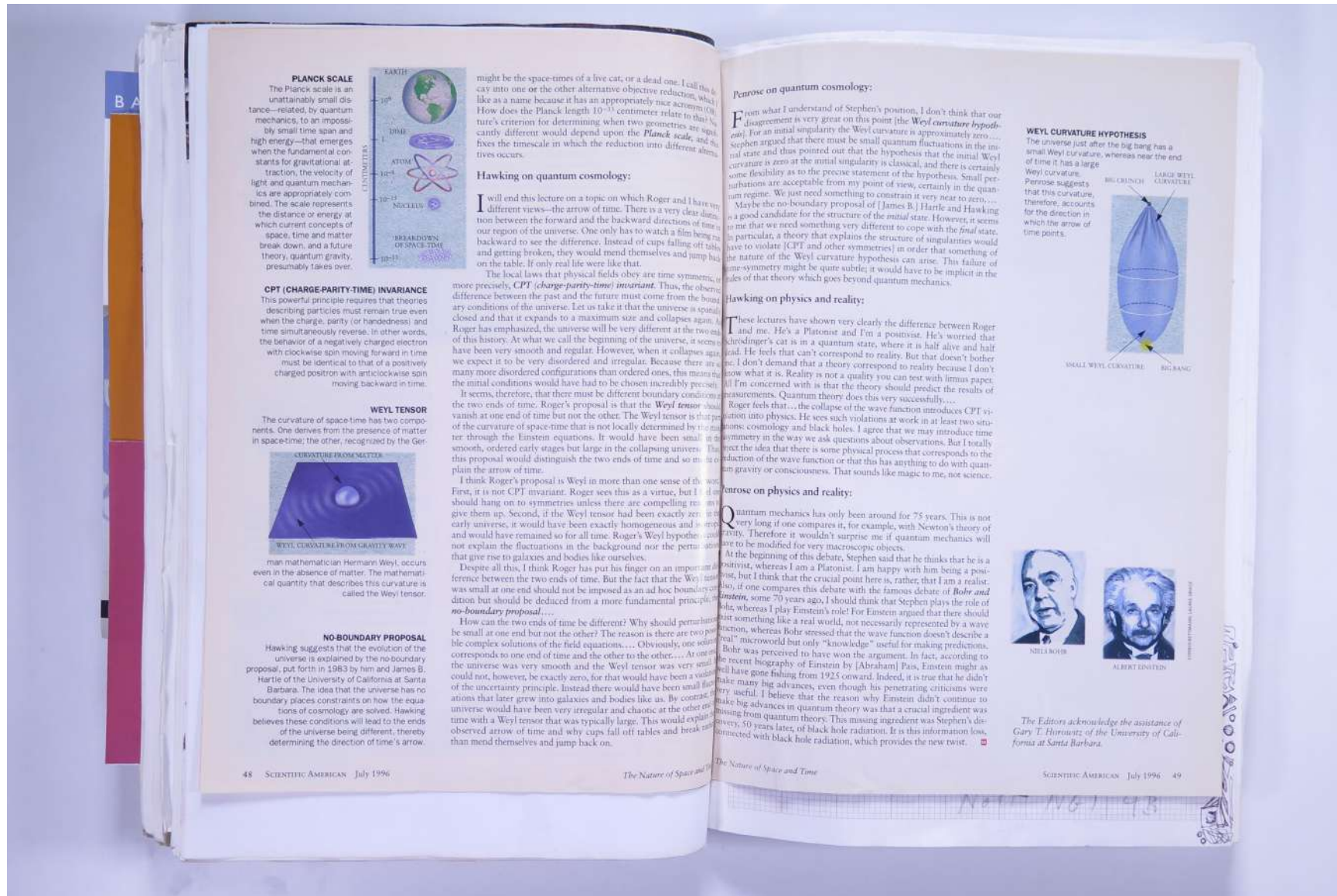
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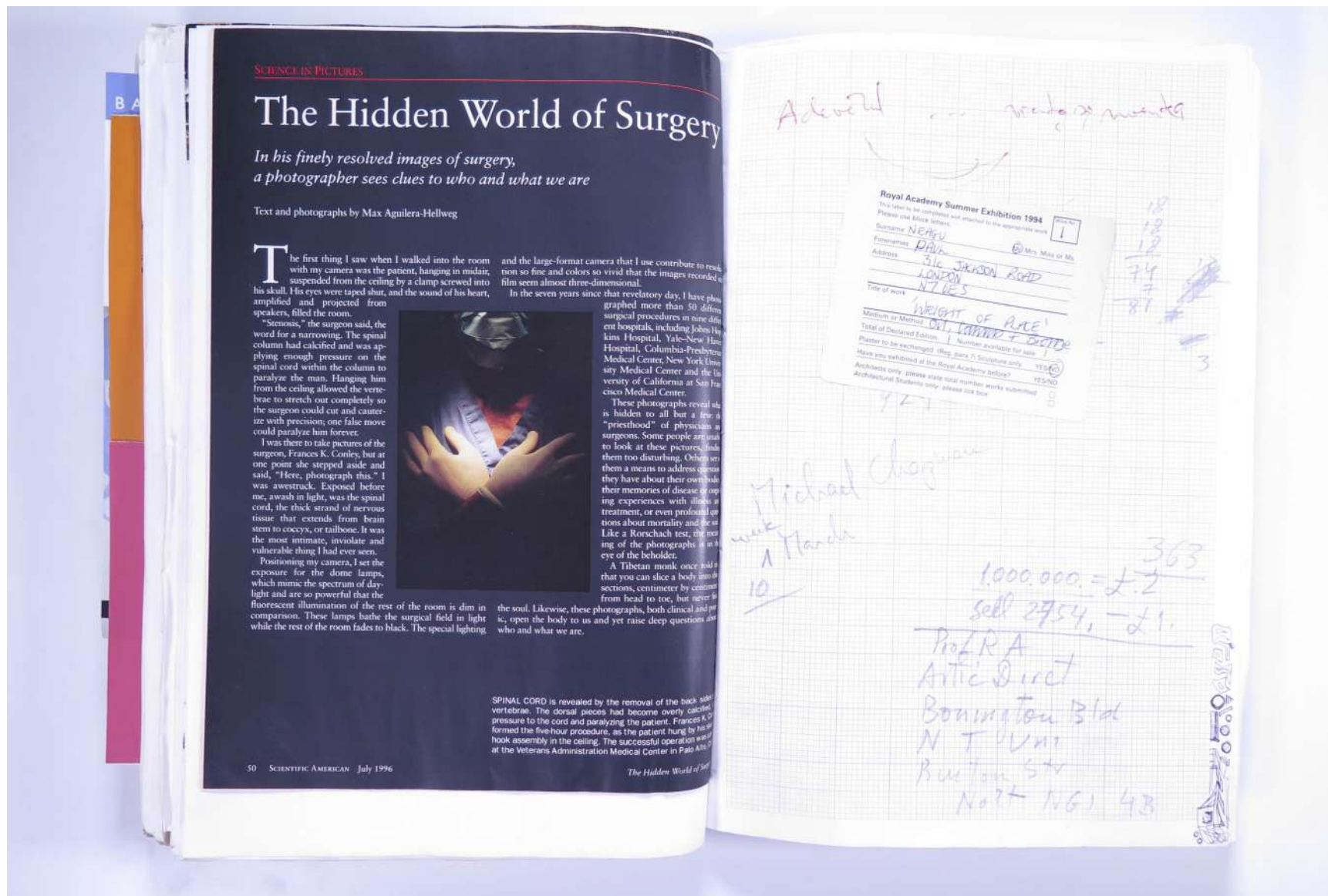


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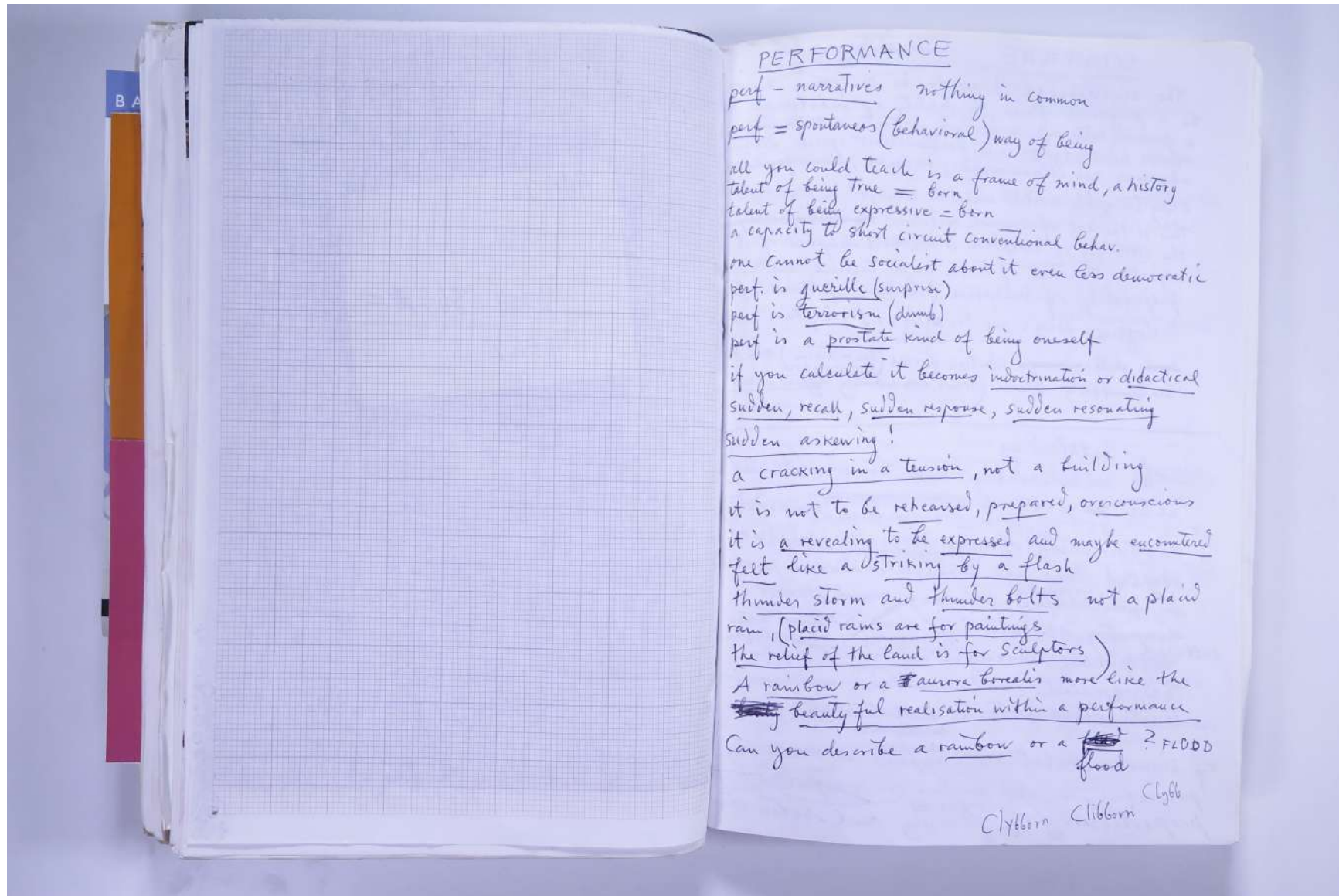
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PERFORMANCE

perf - narratives nothing in common
perf = spontaneous (behavioral) way of being
all you could teach is a frame of mind, a history
talent of being true = born
talent of being expressive = born
a capacity to short circuit conventional behav.
one cannot be socialist about it even less democratic
perf is guerilla (surprise)
perf is terrorism (dumb)
perf is a prostate kind of being oneself
if you calculate it becomes indoctrination or didactical
sudden, recall, sudden response, sudden resonating
sudden askew!
a cracking in a tension, not a building
it is not to be rehearsed, prepared, overconscious
it is a revealing to be expressed and maybe encountered
felt like a striking by a flash
thunder storm and thunder bolts not a placid
rain, (placid rains are for paintings)
the relief of the land is for sculptors)
A rainbow or a aurora borealis more like the
~~beauty~~ beautiful realisation within a performance
Can you describe a rainbow or a ~~flash~~ flood? FLOOD

Clybborn Clybborn Clybb

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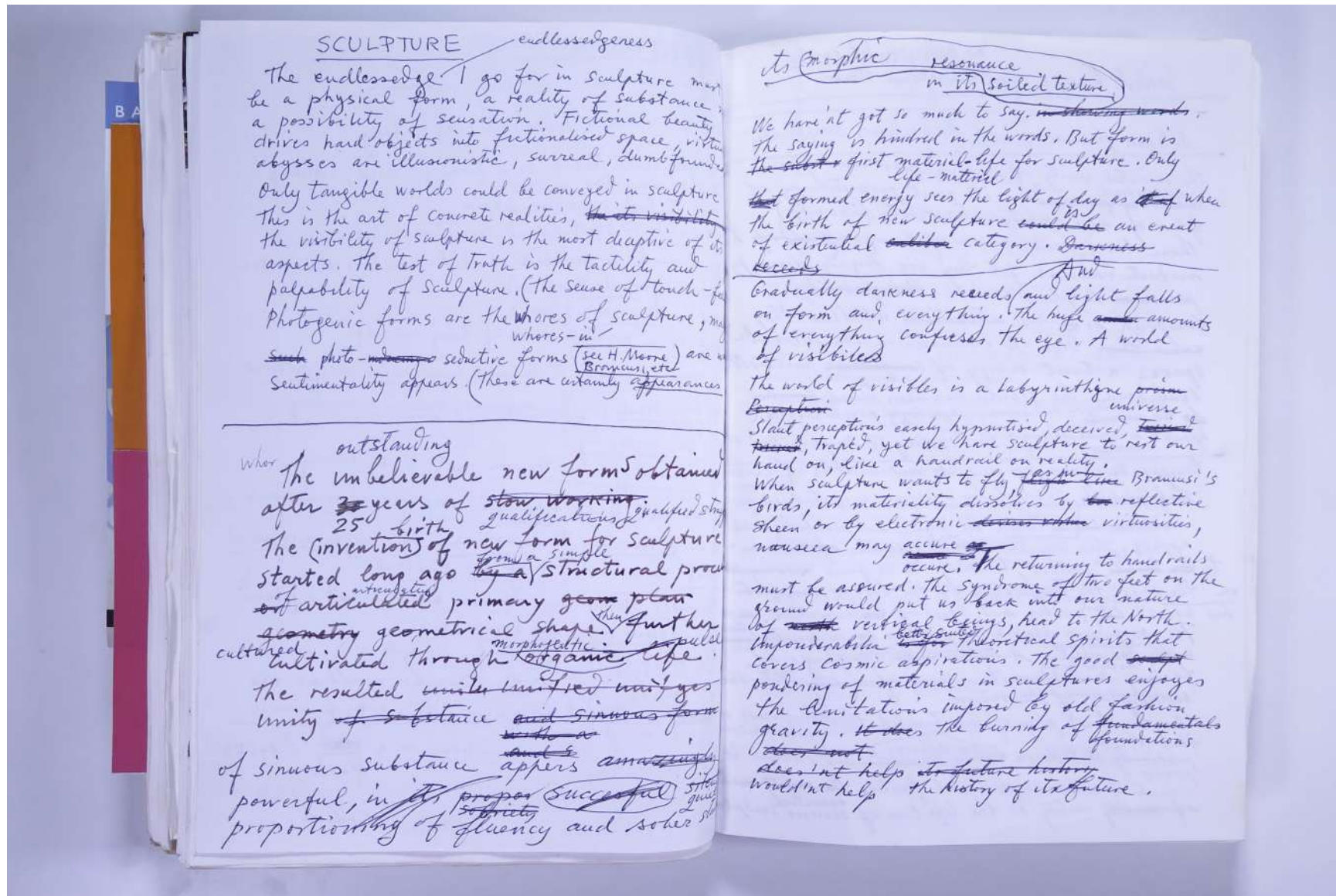
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SCULPTURE ^{endlessness}

The endlessness I go for in sculpture must be a physical form, a reality of substance, a possibility of sensation. Fictional beauty drives hard objects into fictionalised space, virtual abysses are illusionistic, surreal, dumb-founded. Only tangible worlds could be conveyed in sculpture. This is the art of concrete realities, ~~the its visibility~~ the visibility of sculpture is the most deceptive of its aspects. The test of truth is the tactility and palpability of sculpture. (The sense of touch - for photogenic forms are the whores of sculpture, ^{whores-in} such photo-montage seductive forms (see H. Moore, Brancusi, etc) are sentimentalities appears (these are certainly appearances

whor ^{outstanding} The unbelievable new forms obtained after ~~30~~ 25 years of ²⁵ ~~slow working~~ ^{birth} ~~qualified steps~~ ^{qualified steps}. The (invention) of new form for sculpture started long ago ^{forms a simple} ~~by a~~ structural process of articulated primary geometry ^{then further} geometrical shapes ^{cultured} cultivated through ^{morpho-esthetic} organic life. The resulted ~~unified~~ ^{unified} unit ~~has~~ ^{has} unity of substance and sinuous forms of sinuous substance ~~and~~ ^{and} appears ~~amazingly~~ ^{amazingly} powerful, in its ^{subtlety} ~~proper~~ ^{successful} ~~proportioning~~ ^{proportioning} of fluency and sober

its morphic resonance in its soiled texture

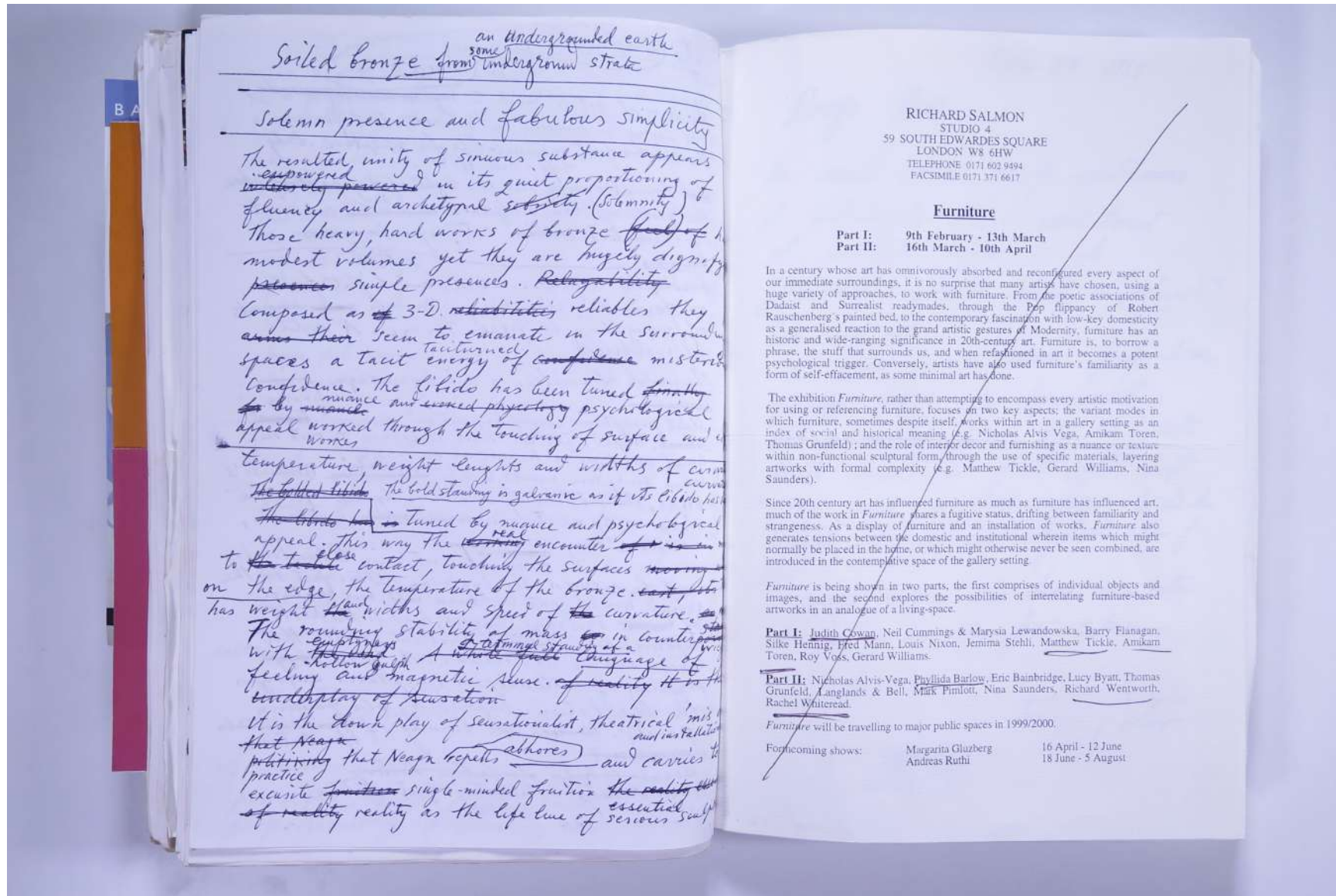
We haven't got so much to say, ~~showing words~~. The saying is hindered in the words. But form is the ~~sub~~ ^{first} material-life for sculpture. Only ^{life-material} that formed energy sees the light of day as ~~it~~ ^{is} when the birth of new sculpture could be an event of existential ~~and~~ category. ~~Darkness~~ ^{recedes} ~~recedes~~ ^{And} Gradually darkness recedes, and light falls on form and everything. The high ~~and~~ amounts of everything compresses the eye. A world of visibled. The world of visibles is a labyrinthine ^{prim} ~~perception~~ ^{universe} ~~universe~~. Slant perception's easily hypnotised, deceived, ~~trapped~~ ^{trapped}, yet we have sculpture to rest our hand on, like a handrail on reality. When sculpture wants to fly, ~~for~~ ^{for} ~~time~~ ^{time} Brancusi's birds, its materiality dissolves by ~~the~~ ^{reflective} sheen or by electronic ~~visions~~ ^{virtuosities}, nausea may accure ^{occur}. The returning to handrails must be assured. The Syndrome of two feet on the ground would put us back into our nature of ~~vertical~~ ^{vertical} beings, head to the North. Imponderabilia ^{betw} ~~betw~~ ^{between} theoretical spirits that covers cosmic aspirations. The good ~~is~~ ^{is} pondering of materials in sculptures enjoys the limitations imposed by old fashion gravity. It ~~does~~ ^{does} the burning of foundations ~~does not~~ ^{does not} help its future history. ~~would not help~~ ^{would not help} the history of its future.

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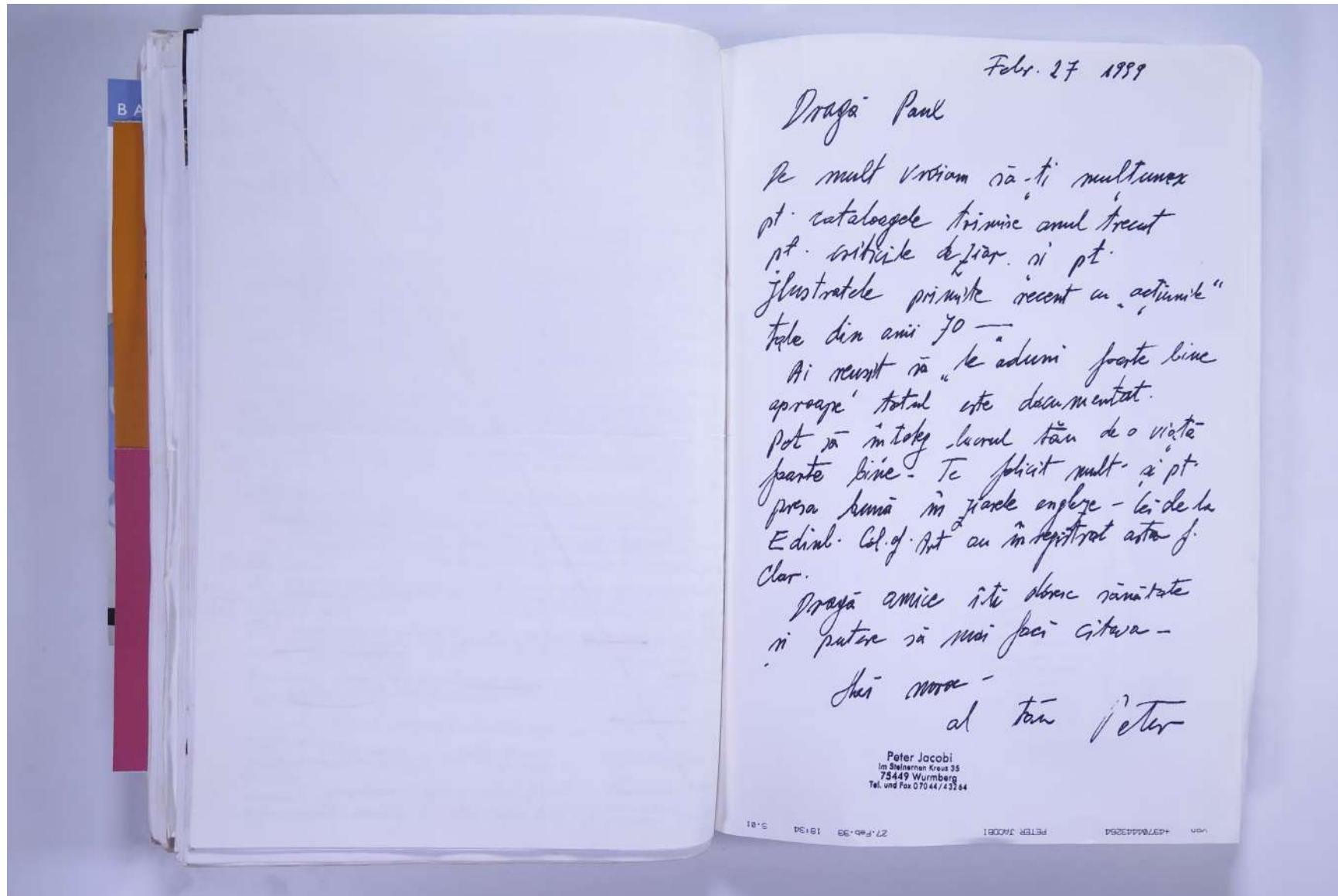
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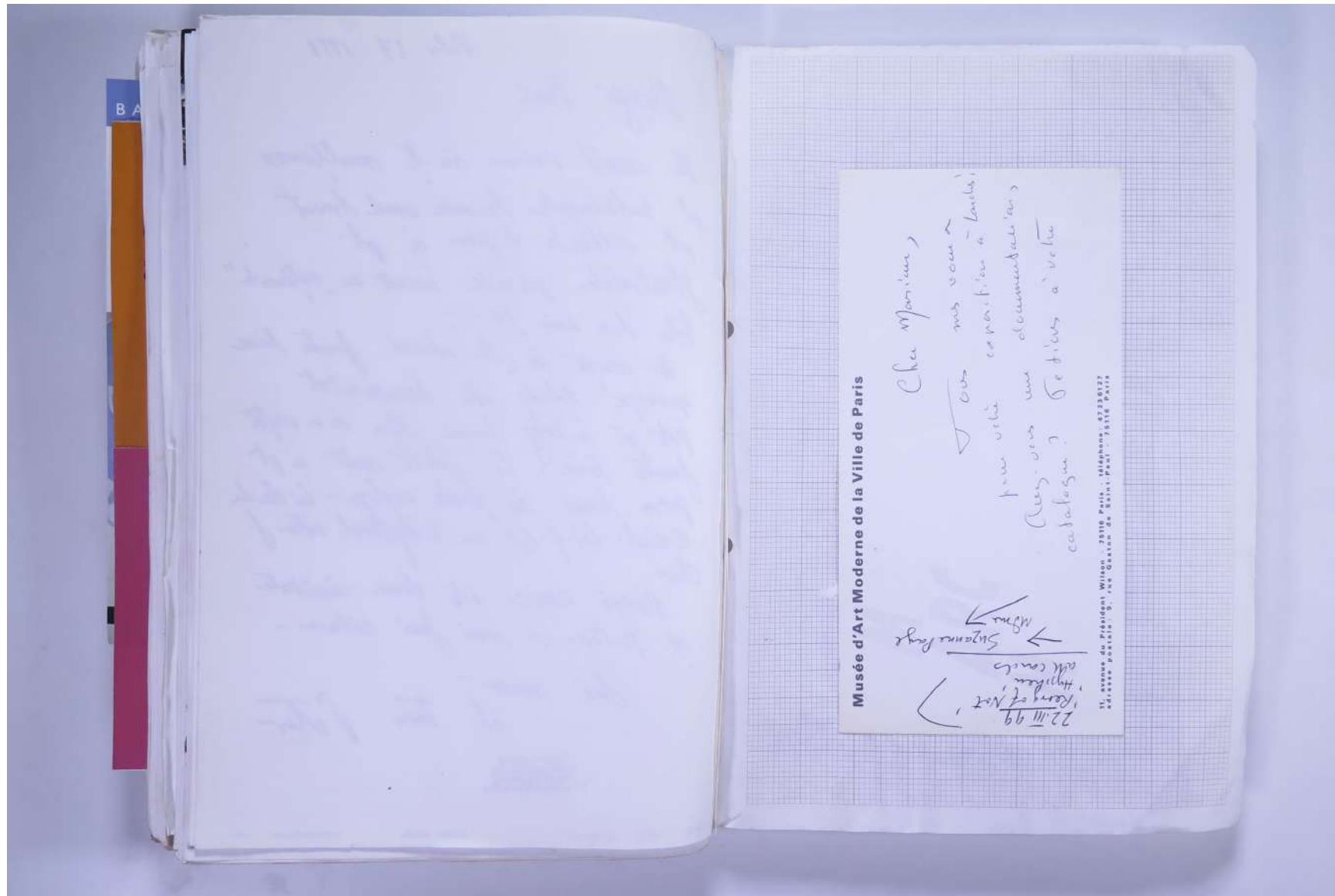
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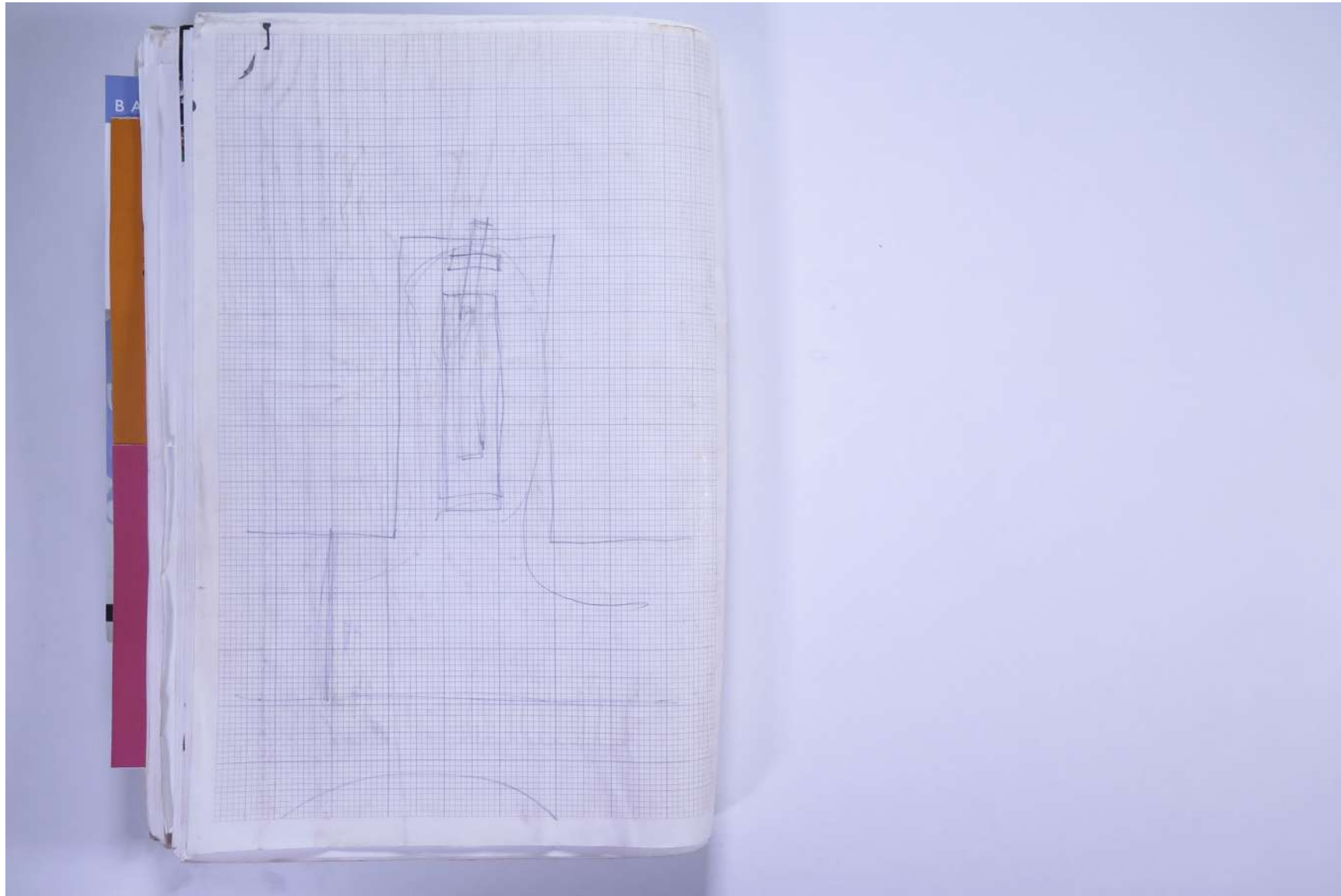
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