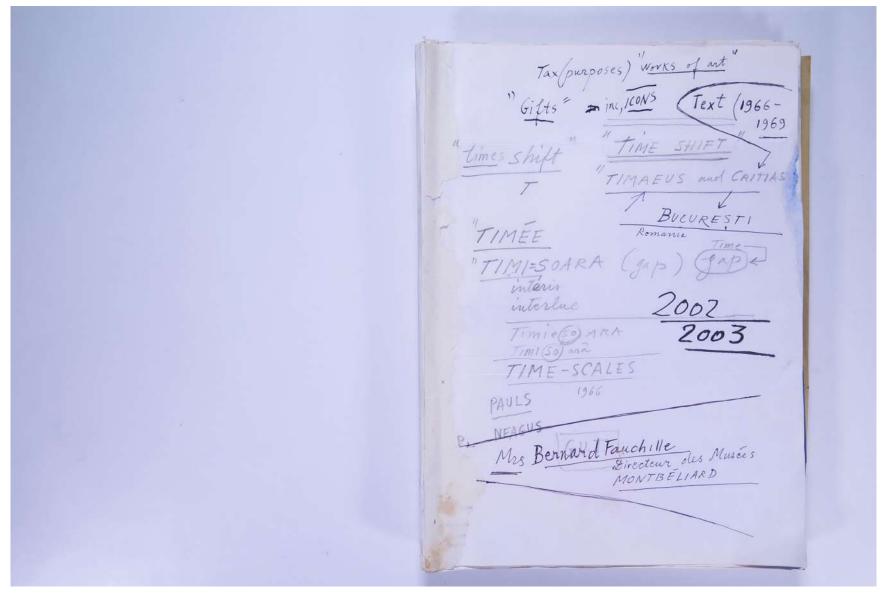
Reference No. **PNE 132.001**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



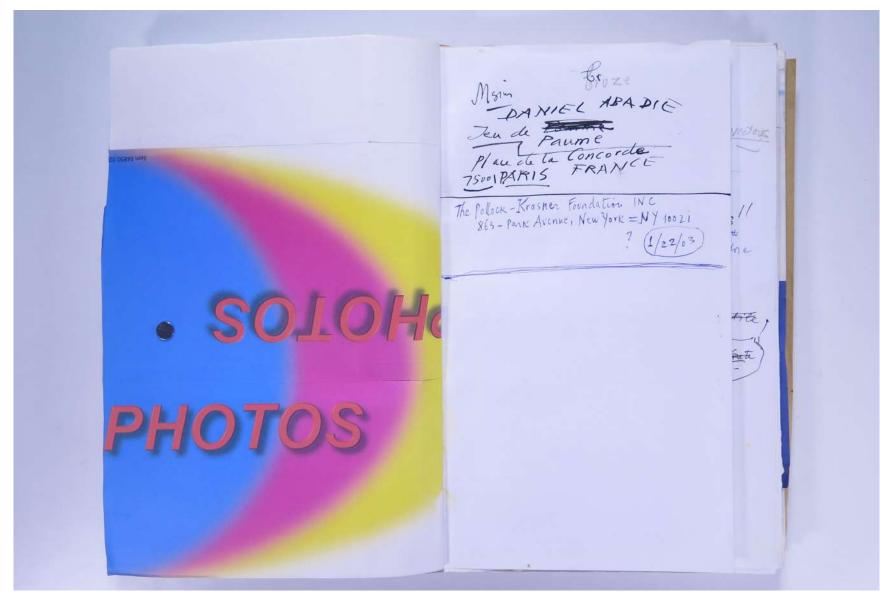
Reference No. **PNE 132.002**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



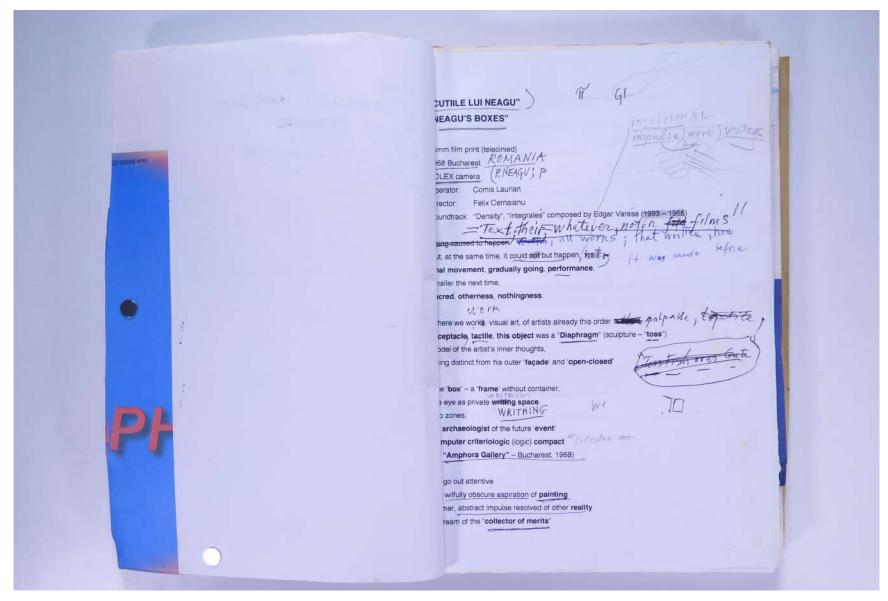
Reference No. **PNE 132.003**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.004**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.005**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

stallation of drawings of *open = hinged = closed* 'palpable objects' ade between 'layers' of allusion w works 'movement', painted rectangles, of plywood, spaced 1966-> TIMAEU e joint, here, their past in 'exhibitions 'he Light Mill", Timaes, 1968 - monumenta monils Anthropocosmic" (sculpture) sion seeds, collection of found, changed or made any different kinds of amazing agglomeration. コメシア e trap, or cell nd mute subject behaves ubject-less corporeal abyss, and suffocating place of a terrifying fusion with a full, yet empty space where it is not. was a strange and unforgettable experience, I felt I had made simple ceremony, e three women talked about a man I felt I had never known in a language I did not nderstand" (P.O.) Bucharest=Romania The Great Metronome" (1966) (phalos, 1966-1968 pen-closed cabinet, mosaics and other objects e work had a mysterious (hyphen) and hermetic quality, times, ed, film, a personal of meaning to view re-presentation metaphoric - + a re-newed Becoming Being and Beigeman Becoming aul Neagu Being (hyphen) Becomin

Reference No. **PNE 132.006**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

CUTILE LUI NEAGU 16mm film print /telecinied "NEAGU'S BOXES' COMIS LAURIAN 1968 BUCHAREST 1968 BOLEX - Camera (Comis) DOPERATOR = Laurian Director ; - Felix Cernaranu - SOUNDTRACK, Composed w composison between works, for; this film ; 10, 17 ire (not) usually closely ... t written, short wall, texts : "Density" 21,5 (1936) ivide a personal account of Intégrales hat like to be an artist working) MADE -EDGAR VARESE (1883 - 1965)at same time it could not but appen, final movement, Comprosed going , Gerformance Toos toss the following time acred, otherness, no thingness. mall artists already Where we works, visual art, of this object was a this order receptacle, tactile, Sculpture - toss DIAPHRAGM wood Diaphragm, model of the artist's inner thoughts being distinct from his outer facade, and "open-celo open-closed The box' a 'frame' without install or private writting space, two zones, are fondled on item an archaeologist, (of) the future 'erent' computer criteriologic (logic) Compact (at Amphora Gallery "-Bucharest, 1968,

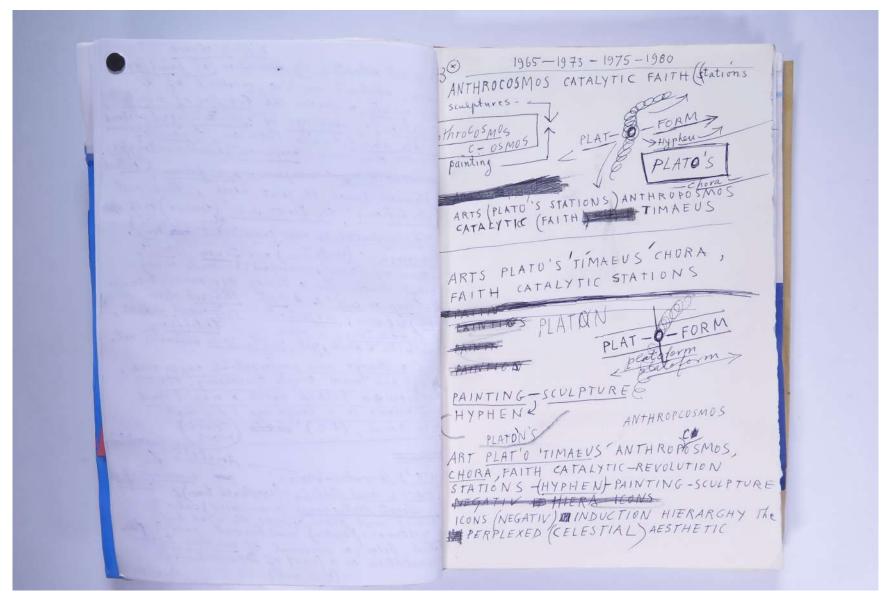
Reference No. **PNE 132.007**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

wilfully obscure to go out attentive the sopration of painting ermor, abstract impulse, resolved of other reality, a dream the Collector of movits stallation fof drawings of "open = thinged = closed alpable abjects made tetucen, 'layers' of allusion, new works 'movement', painted rectorges forthe opecos one sculpture - and faston exhibitions "The LIGHT MILL" (timaes) 1968 self-congratulaty and complacent my way, "thropocosmic" (sculpture) and Jusion, seeds, effection of found, changed, or made many Herent kinds the amazing agglomeration ... trap or cell & a mute subject the chora Sechaves; subject-less corporeal abyss, nd sufficiating, is place of a terrifying, union with a full, get, empty space where is not. was a strange and unforgetable experience, felt I had made simple teremoncy, the hree women talked about a man I had ever known in a language I did not understand, (P.O.) Jetts TEXTS Aristotle (induction the Great cosmological LATO'S - (impulse - Vectors) Timaeus and Critias " (perptexed times), The Great Metronome " lopen-closed) cabinet masures and other objects, the work had a mysterious (hyphen) and hermetic filled, film, a personal of mean 桂 to view presentation in a [wed] of PAUL Nerge (rene-wed)

Reference No. **PNE 132.008**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.009**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

PLATO PATON'S (ATALYTIC (stations)) Aristatel NEAGU'S COSMOLOGY (NEAGU) NEAGO NEAGO-S STATIONS CATALYTIC COSMOLDGY land criticas) TIMAEUS Anthropo cosmology LOSMOLOGICAL ANTHRO - GOSMOSS-LOGICAL Hypothese Via evidence HIELL CATALYTIC (provoke, precipitate, inspire, religious Jaith which alone ~ S mportand Sucred - (ust) > ART -This vigorous efforts to - catalytic into activity 4) to transform alken significantly by Catalytic it have the field ant its that have sevolution, take over the proletenian formul Contact CATALYSIS - NEGATIVE CATALYSIS "by a separente agent or Cosmology - anthropic - catalysis ANTHRO COSMOLGOCAN

Reference No. **PNE 132.010**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

accessory causes reasons or intrelligence is invisible id's invention " to the Safe" arts knows Rhyth, again, of us tock measure and grace SAFELY (sufe) - of everything in detail, on some protections deity us safely through a strange and unusual argument to a Lifty likely conclusion deity a strange and "ARGUMENT 24 4 HYPHENS Fresh start and examine, the working of necessity, the inteter-minat cause of Chora natural receptacle of all Sodies, characteristics impress, of neutral (plastic) milerial, ... are stamped, it appear different at different times Art copies of the eternal matities, whore for bass -pulse-vo - bind-s 34

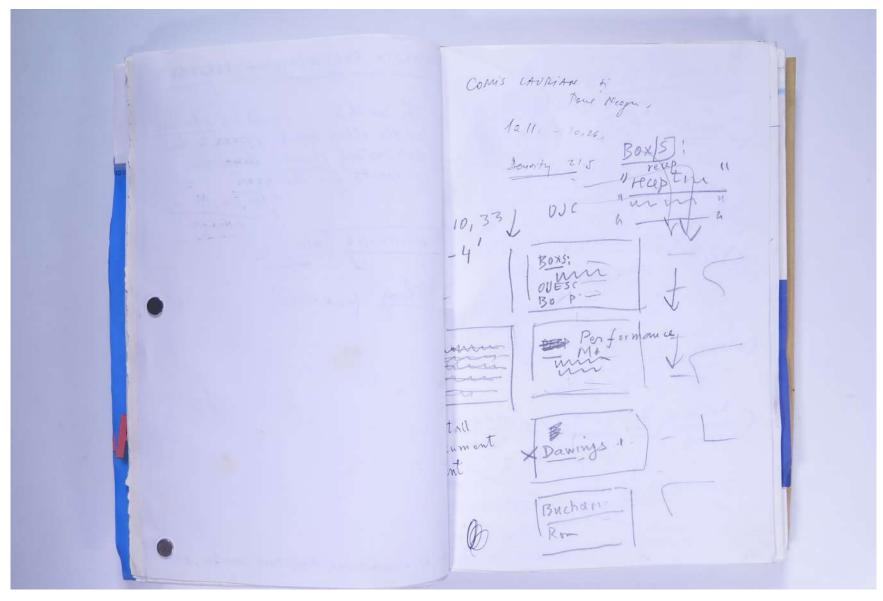
Reference No. **PNE 132.011**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

he MATRIX CHORA (Hyphen) PERLEXED = The SIR N.S, and his advisers on the other hand appear to be deliberately playing down the prospects for the year". Jan, Feb, M P. Neapo Anschauing - intuition Auttbung (alunecind) ledel of archibitural sculpture painted, discarded

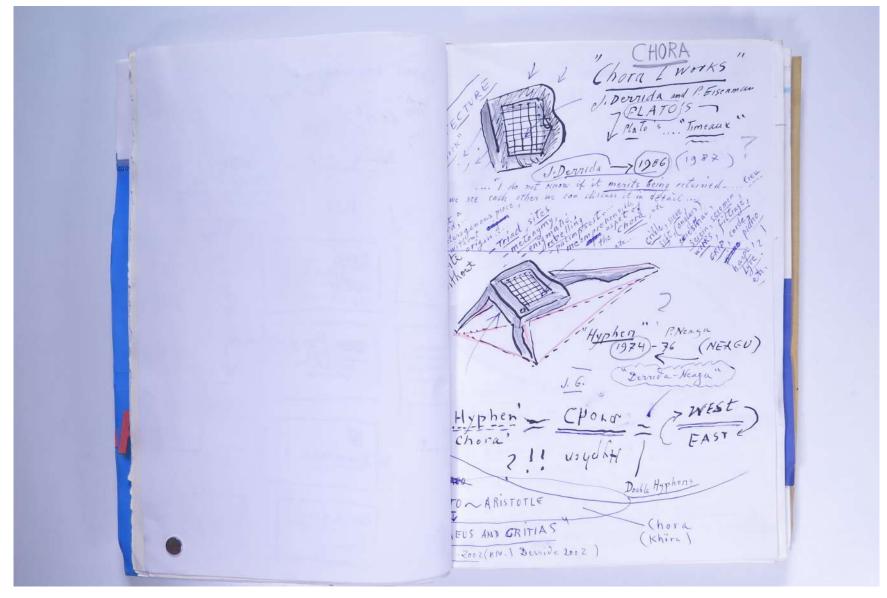
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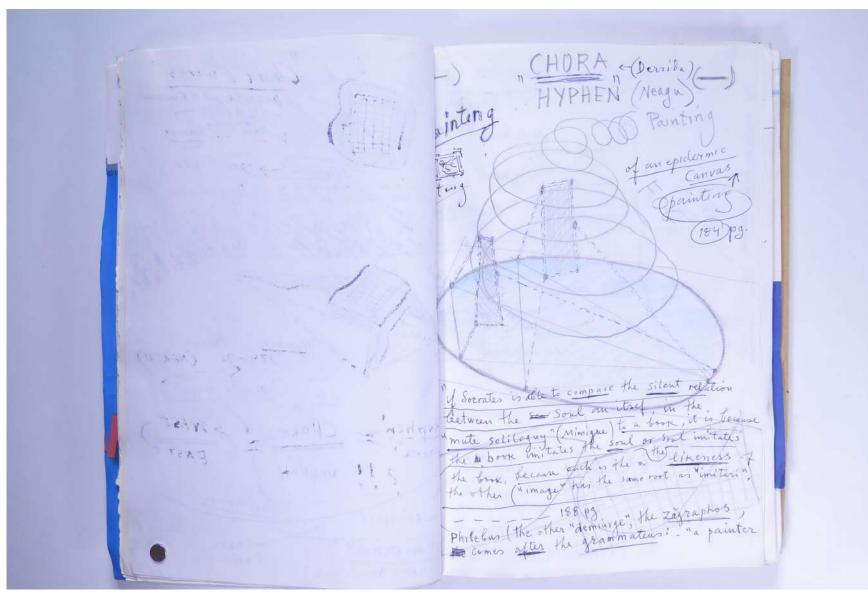
Reference No. **PNE 132.013**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.014**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.015**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

Paul NEAGU paradoxical all ... 165-2002 hiteet, "small, display" hiteet, "small, display" hetween works awing, "small, display" between works hotos "small, display" between works hotos "small display" between works hotos "small display" between works hotos "small display" between works informance "small display" between works "man between works" hotos "small display" between works 30. Nr. 2002 Sir; N. SEROTA Tate Br Their unique reciprocal relationship was an interchange. and transformation -LATO'S (chora) TIMEAUS; etc.,

Reference No. **PNE 132.016**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.017**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

PLATO (TIMAEUS) Dur new starting-point in describing the universe must, havever, be a futter A classification than the we made before. We then distinguished two things; but now a third must be pointed out. For our earlier discourse the two were sufficient; one postulated as model, intelligible and always unchangingle real; second, a copy of this model, which becomes and is visible. A third we did not then distinguish, thinking that the would suffree; but now, is seems, the argument compels us to attempt to bring to light and describe a form difficult and obscure. What nature must we, then, conceive it to possess and that part does it play? abstractideas, manimetaus ests Works of art merils NEAGU must however, be a fuller, than we made (before) this does no mean that the strange phenomenon as the mind can be understood. In terms of a actually understood, intellectual knowledge whose arts is guaranteed by the difference (chaos, hyphen, chora) my short my rendict as intuition

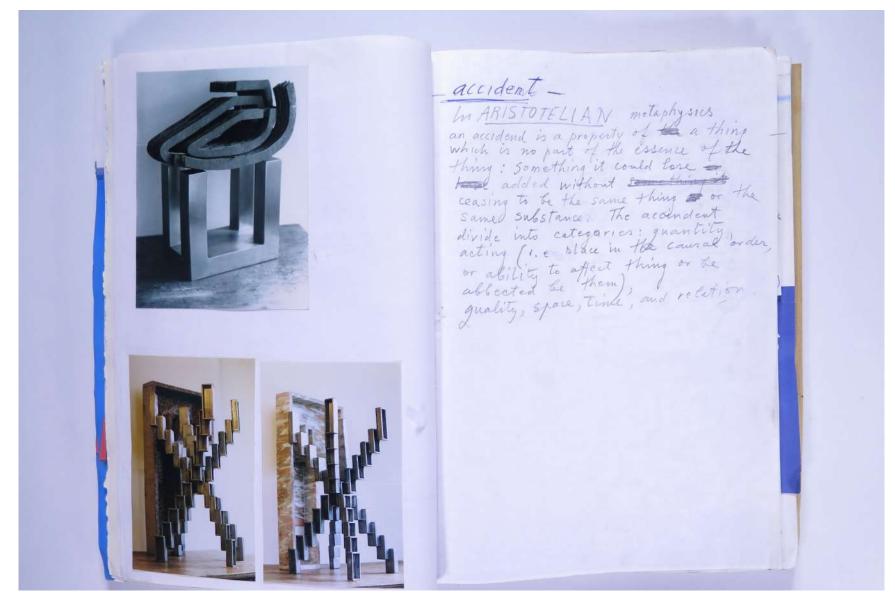
Reference No. **PNE 132.018**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

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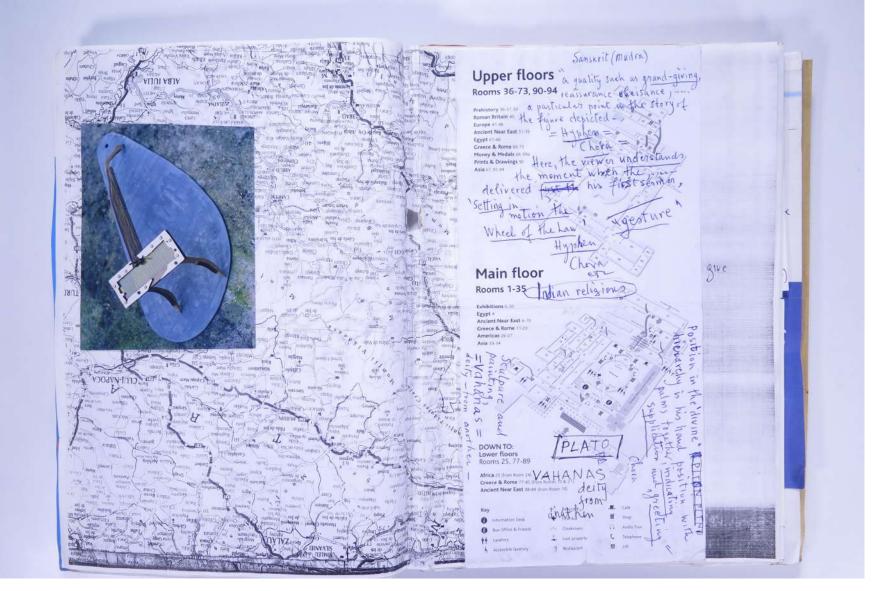
Reference No. **PNE 132.019**

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Reference No. **PNE 132.020**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



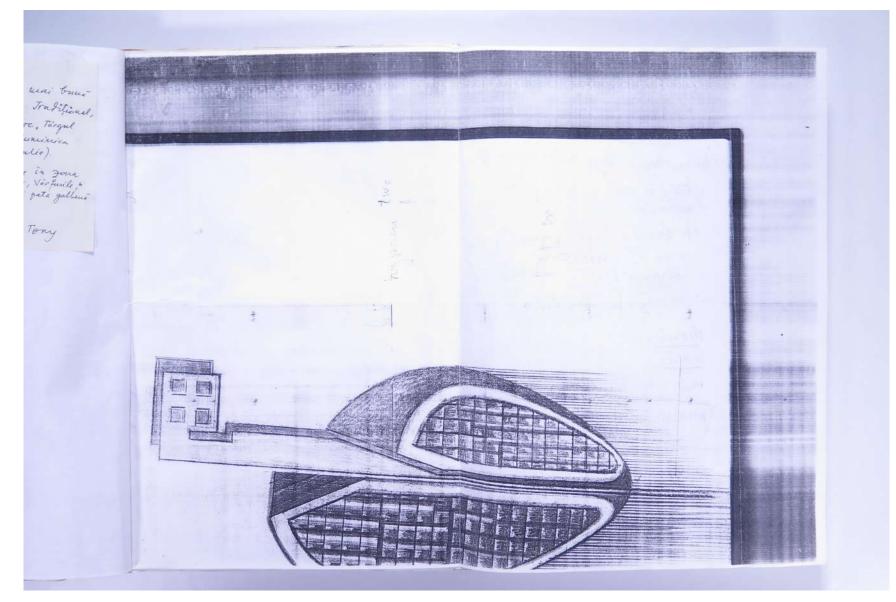
Reference No. **PNE 132.021**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

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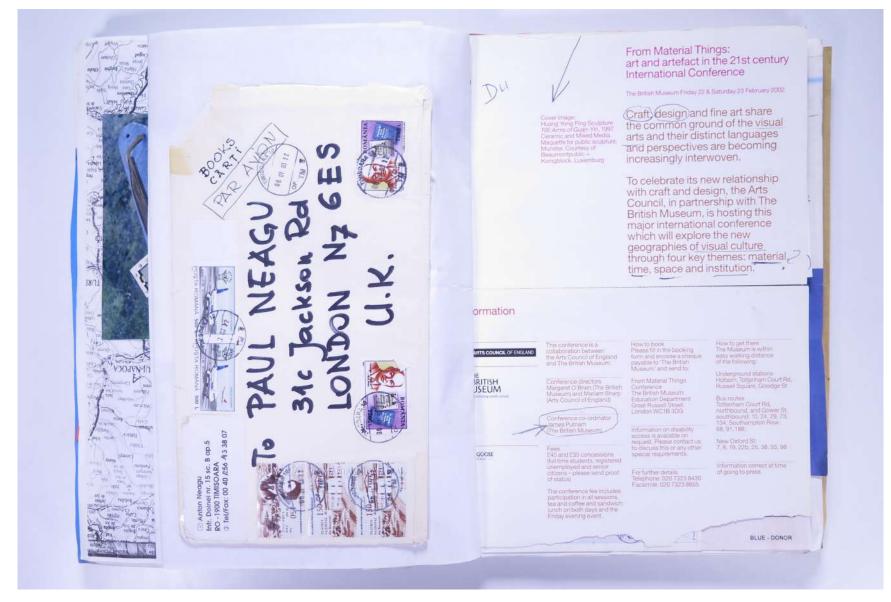
Reference No. **PNE 132.022**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.023**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



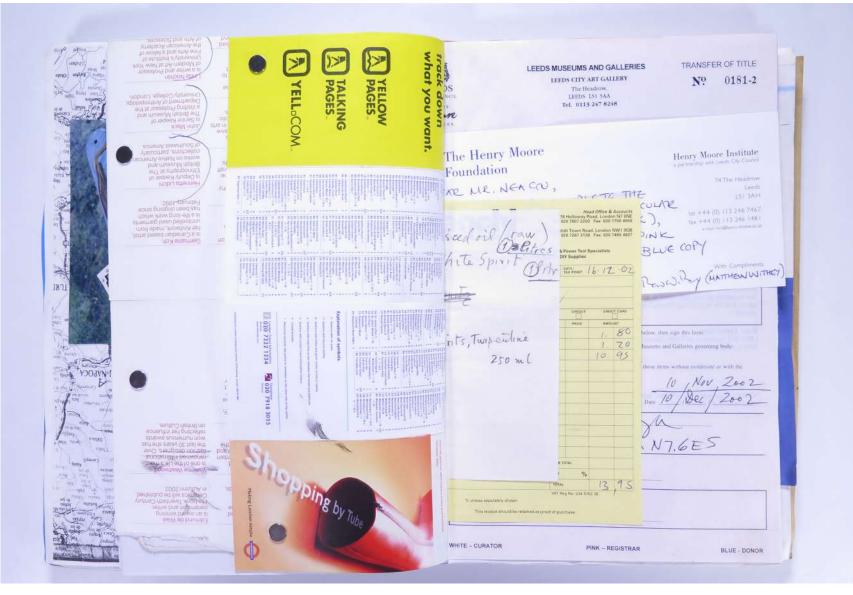
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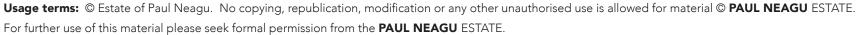
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Reference No. **PNE 132.025**

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Reference No. **PNE 132.026**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.027**

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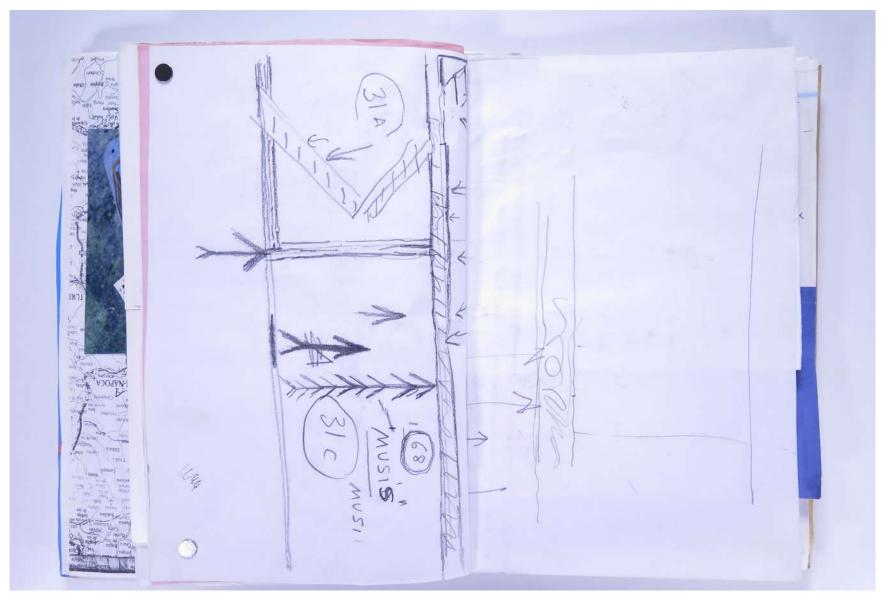
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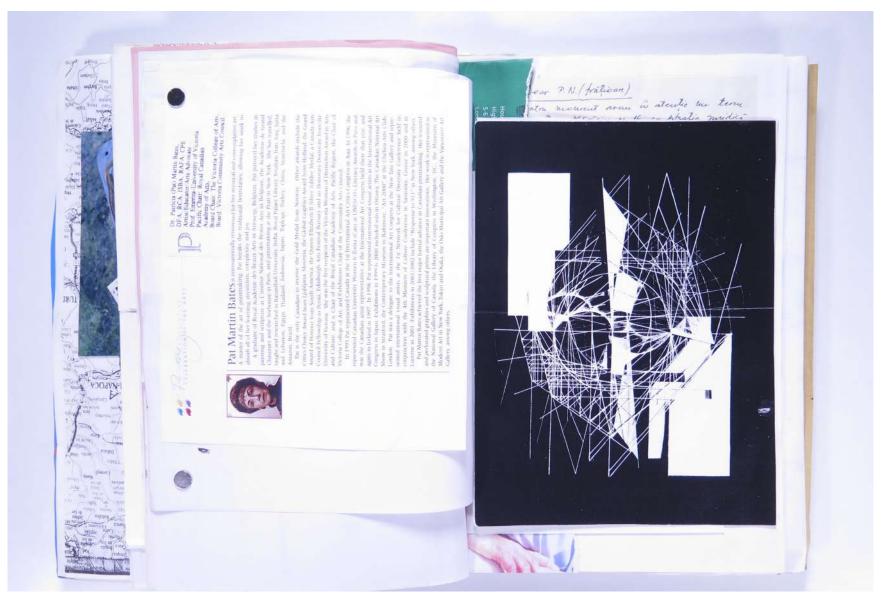
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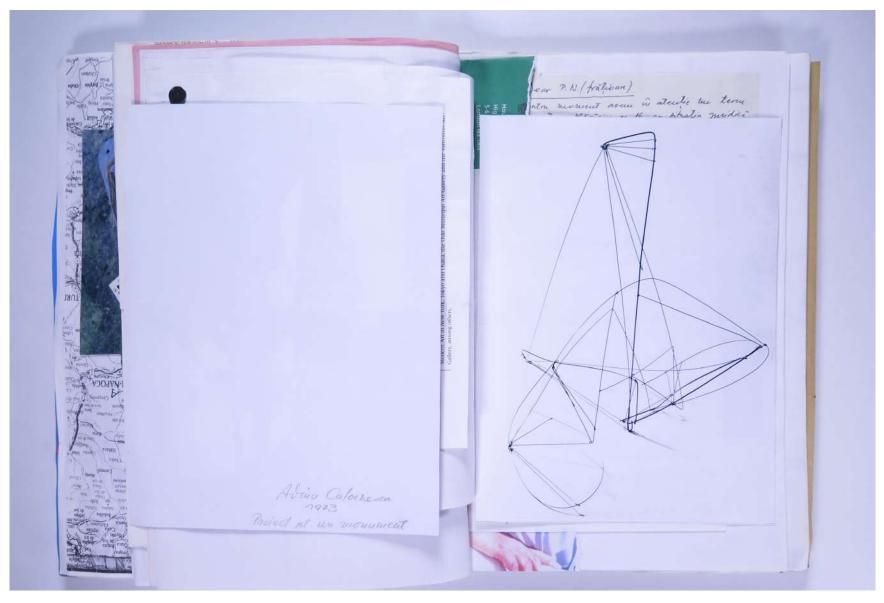
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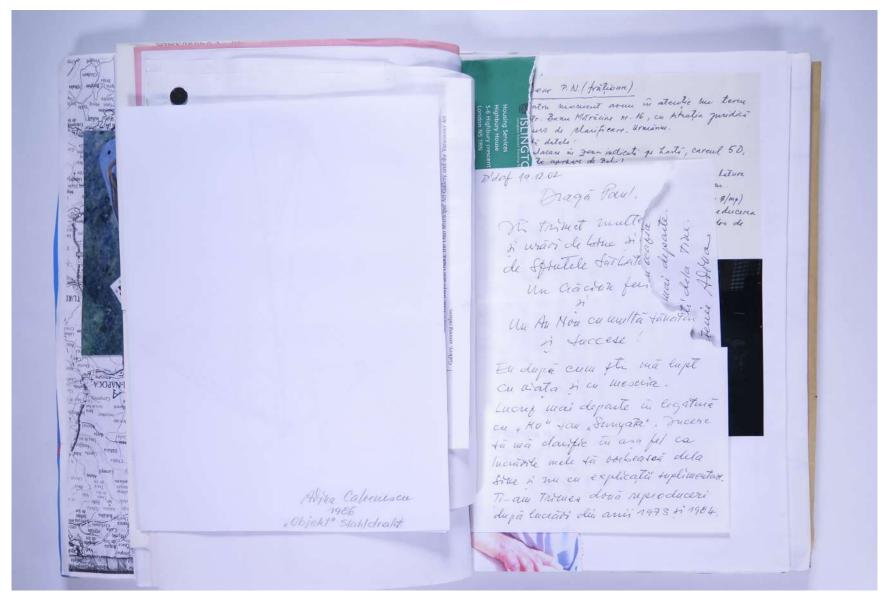
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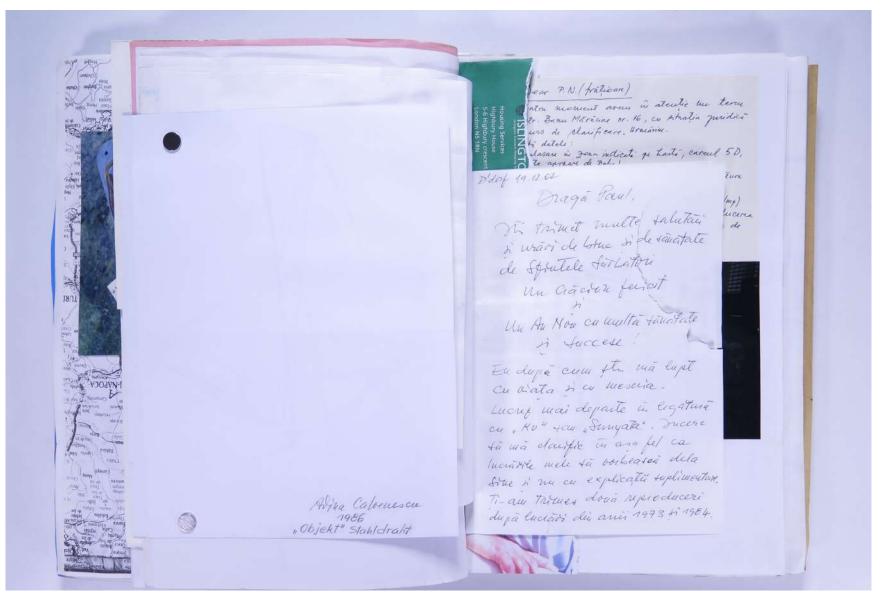
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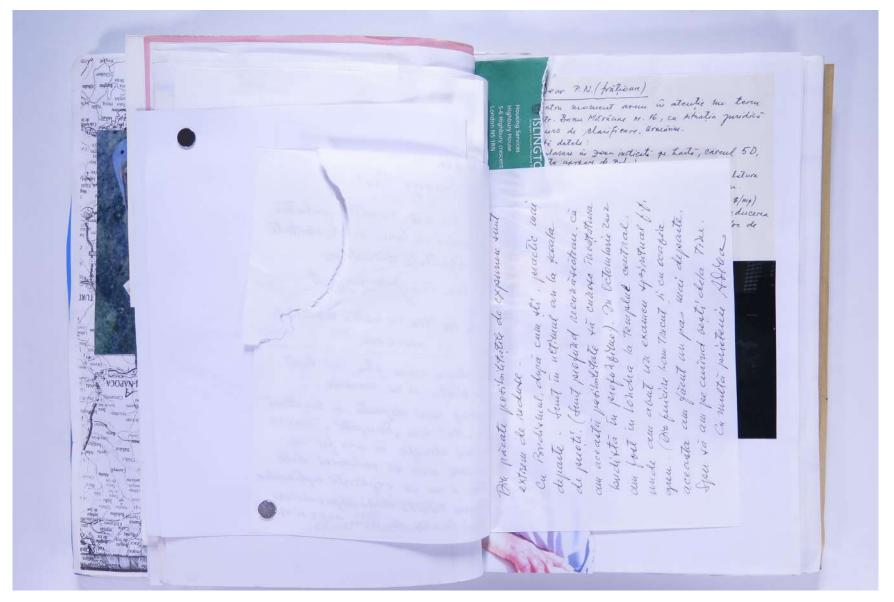
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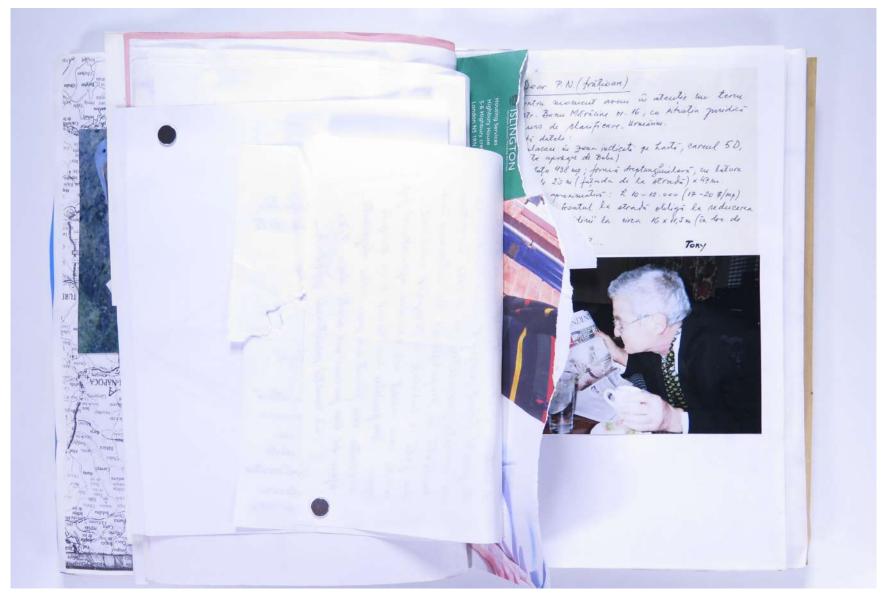
Reference No. **PNE 132.037**

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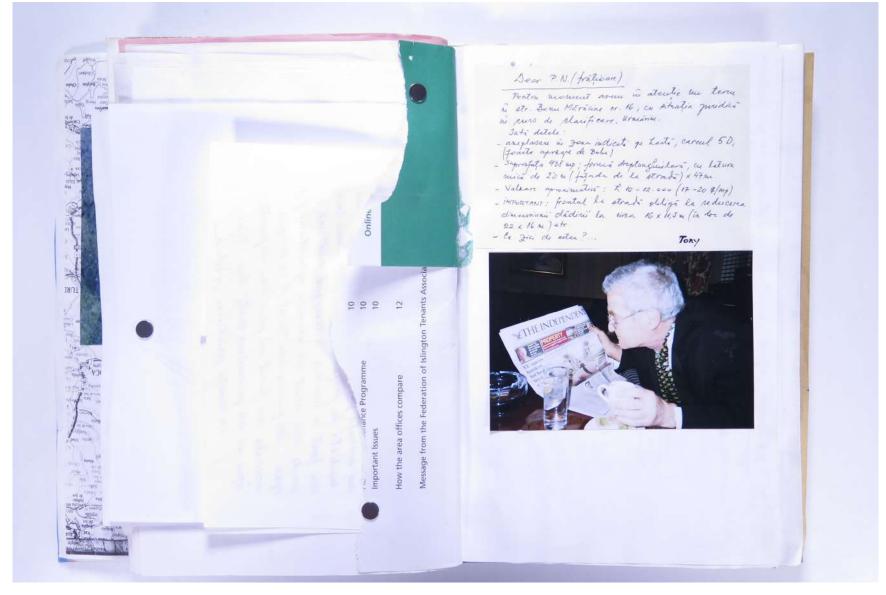
Reference No. **PNE 132.038**

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Reference No. **PNE 132.039**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.040**

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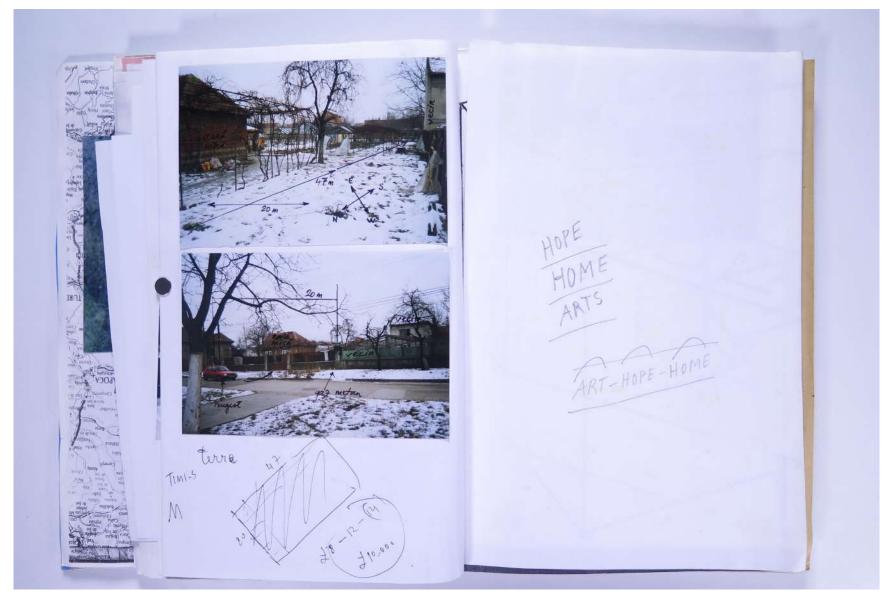
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Reference No. **PNE 132.042**



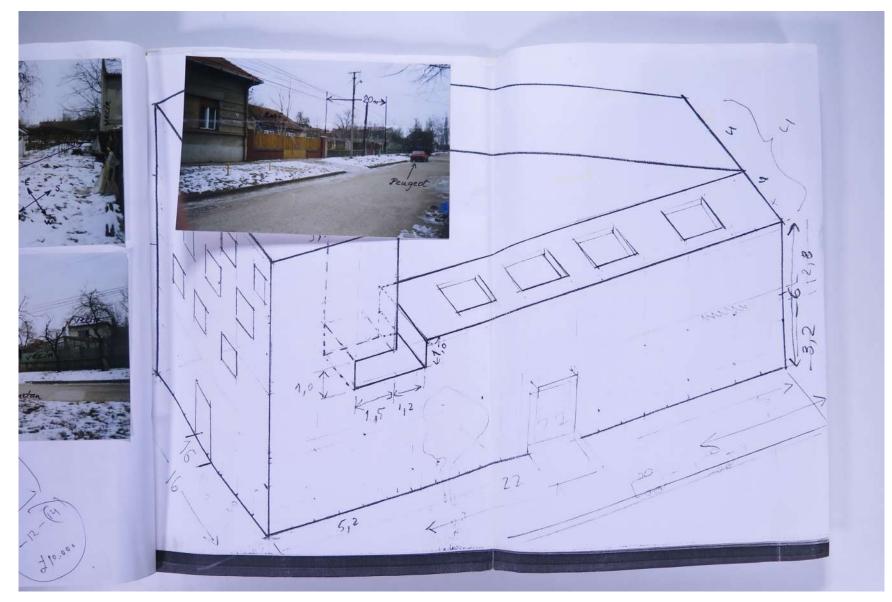
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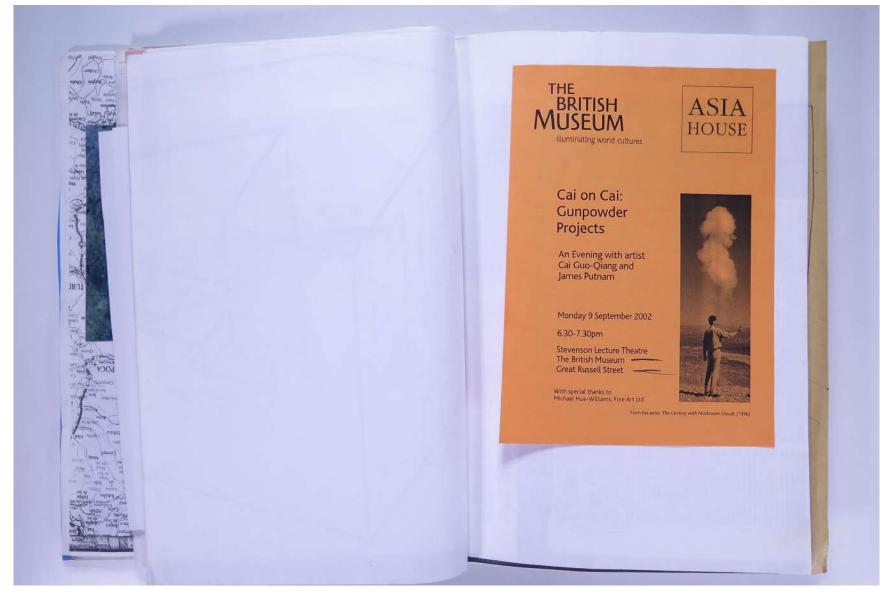
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VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.045**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.046**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



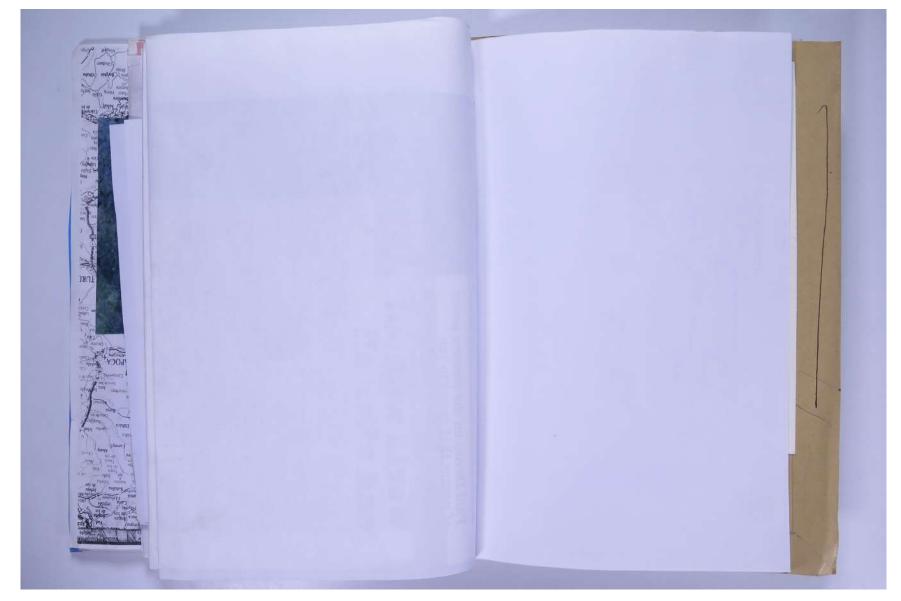
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Reference No. **PNE 132.048**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



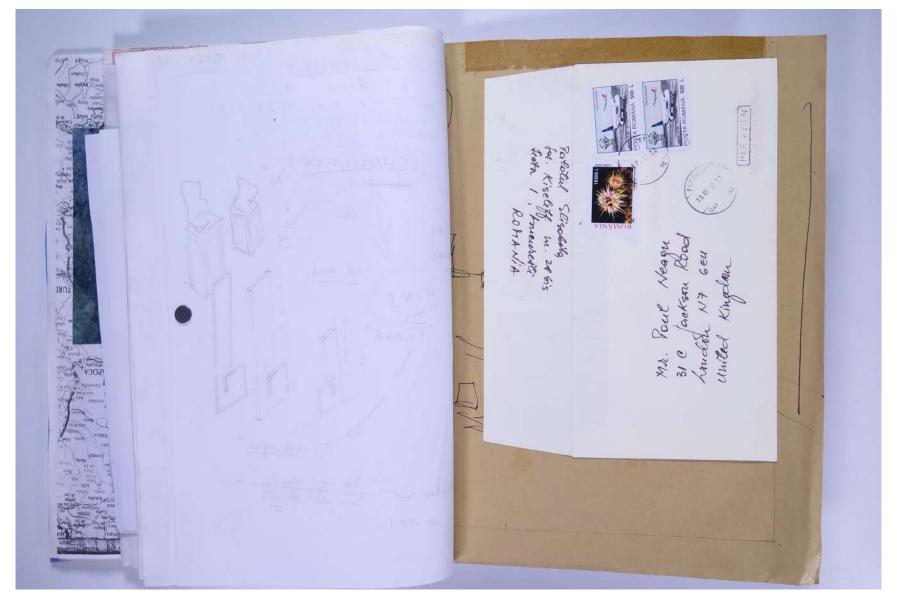
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Reference No. **PNE 132.050**

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Reference No. **PNE 132.051**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.052**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.053**

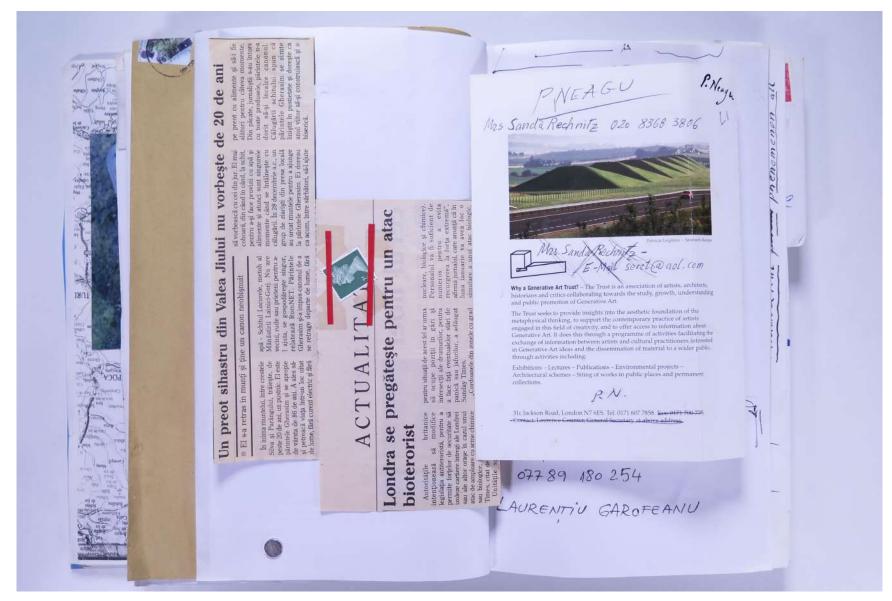
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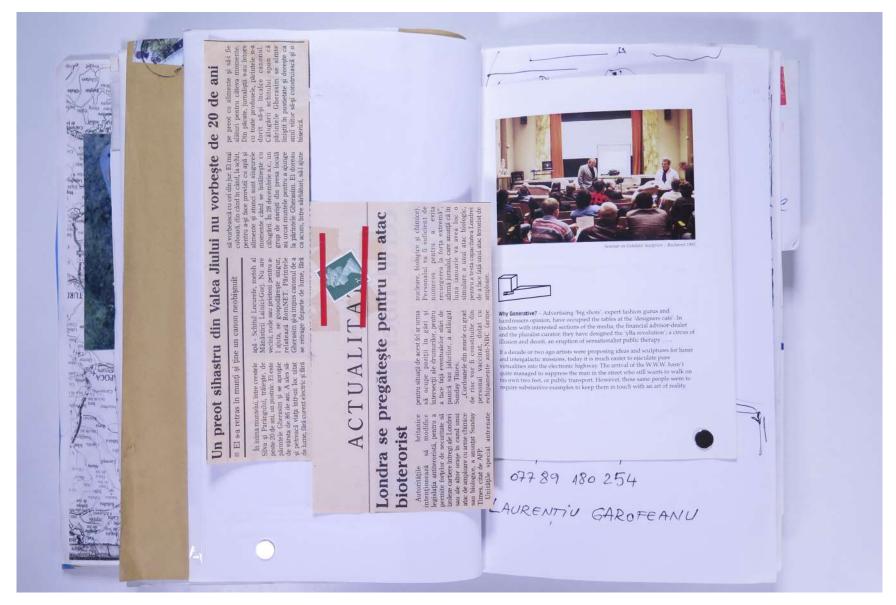
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Reference No. **PNE 132.054**



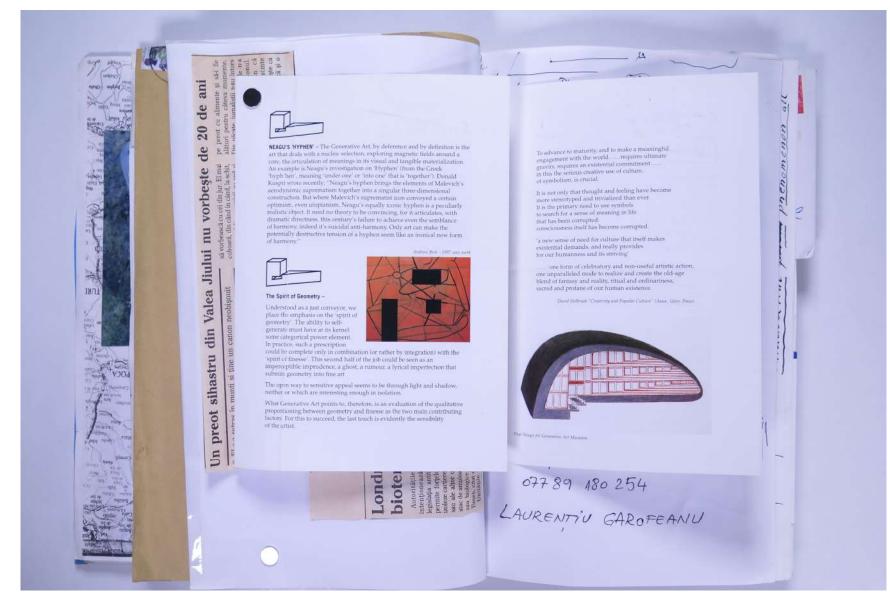
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Reference No. **PNE 132.055**



Reference No. **PNE 132.056**

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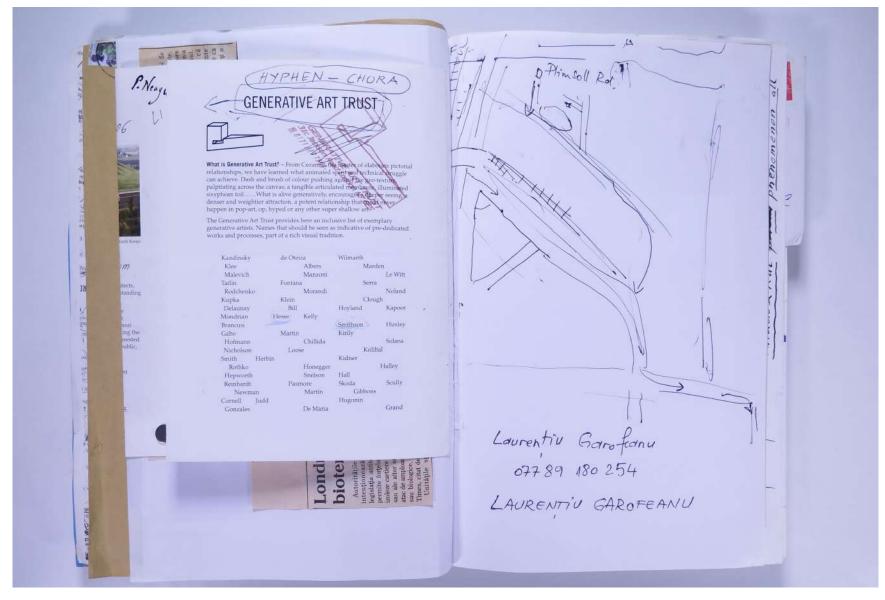
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VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



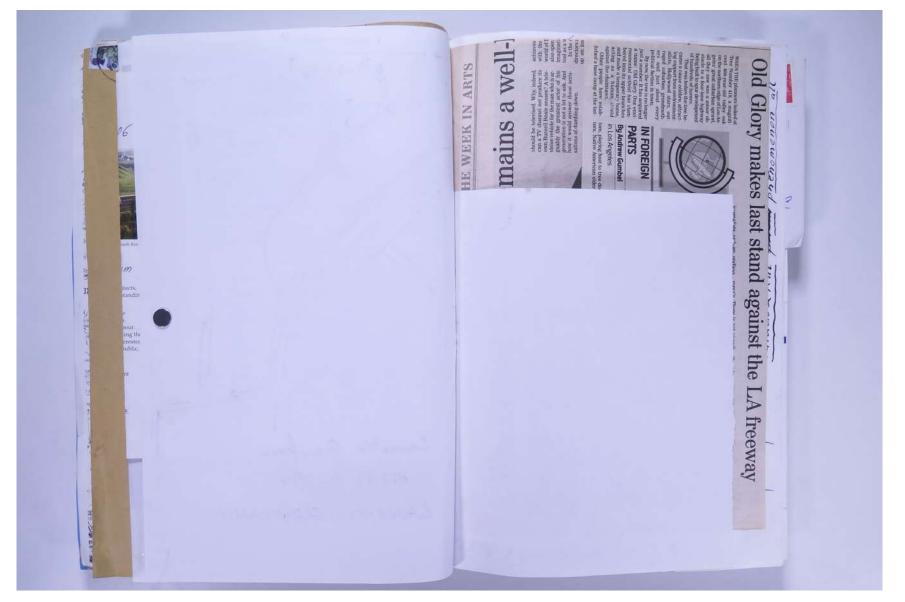
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VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



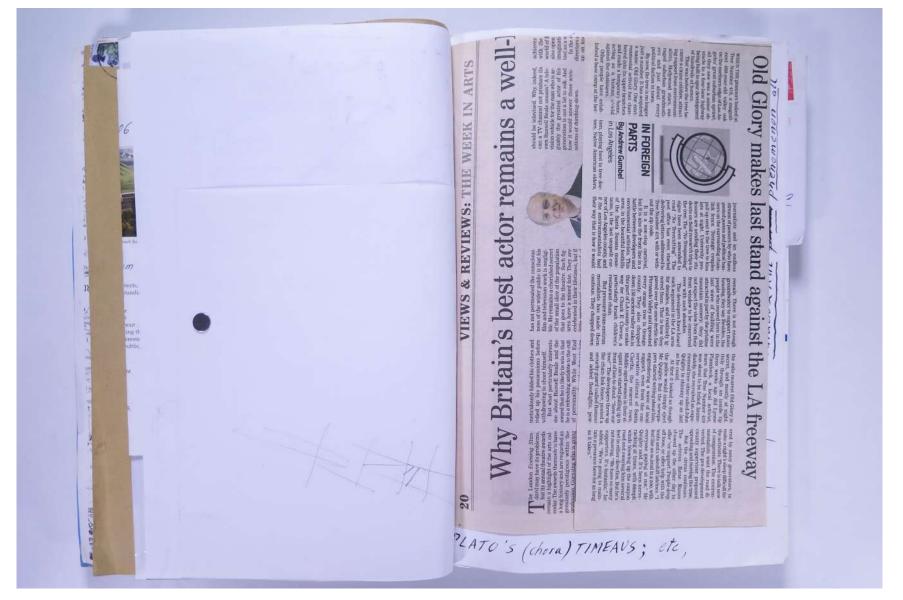
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VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.060**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.061**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.062**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.063**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

Paul NEAGU Conrado XILATAN chilect, "small, display" between work inting, "small, display" setween works inting, "small, display" setween works holos "small, display" between works 'holos "small display" between works 'holos "small display" between works 'nformance "small display" between works 'oems "small-dis-splay" works...(p.n.) TATE M 30. Mr. 2002 P. ST. N. SEROTA Tate Br. Their unigne reciprocal relationship was an interchange. and transformation -"LATO'S (chora) TIMEAUS; etc.,

Reference No. **PNE 132.064**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

<text><text><text><text><text><text><text><text><text></text></text></text></text></text></text></text></text></text>	Have you over been to Darth Volley? London W12 959 Struming 120 8749 5221 Just not with H/11/02 Dart Paul, 14/11/02 Dar Paul, 1 1 au ao much to CANVAS Romma 2002 A Dar Dart - form Halform Hyphen (G)
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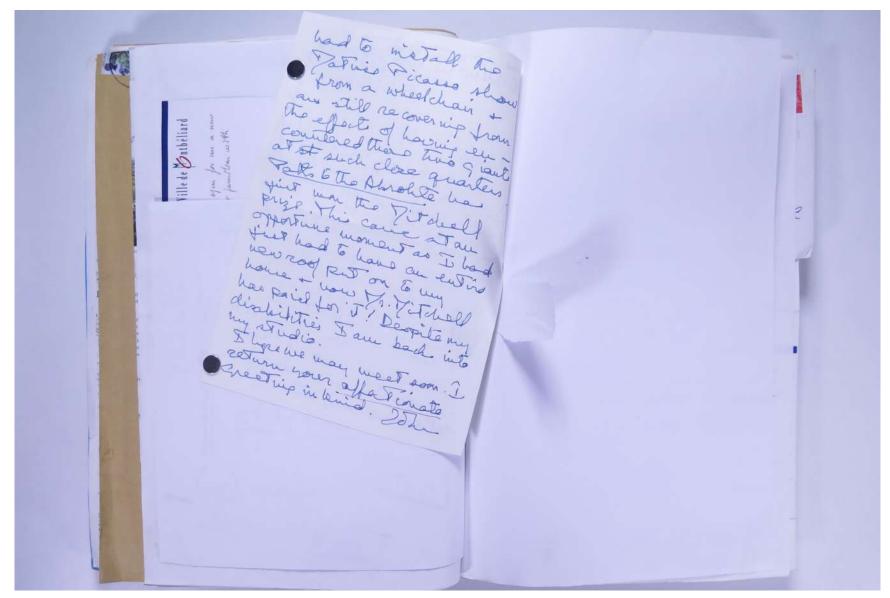
Reference No. **PNE 132.065**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

Aave you over been to 24 Aschurch Park Villas Doath Volley? London W12 9SP Sturin 020 8749 5221 but not 14/11/02 le de Buthéliar Dear Yaul, Thank you so much t for communicating with the too dowip so in such visidet interesting 2 Sigi Krauss, Drag Drab Drad manuer. I was fas incled WH D. to get an impression of the new work. & hope there will be a chance of seeing it sometime Jam at present 20mewhat crippled (knee -+ operation impenduip) as get around very little. I soon .

Reference No. **PNE 132.066**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.067**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

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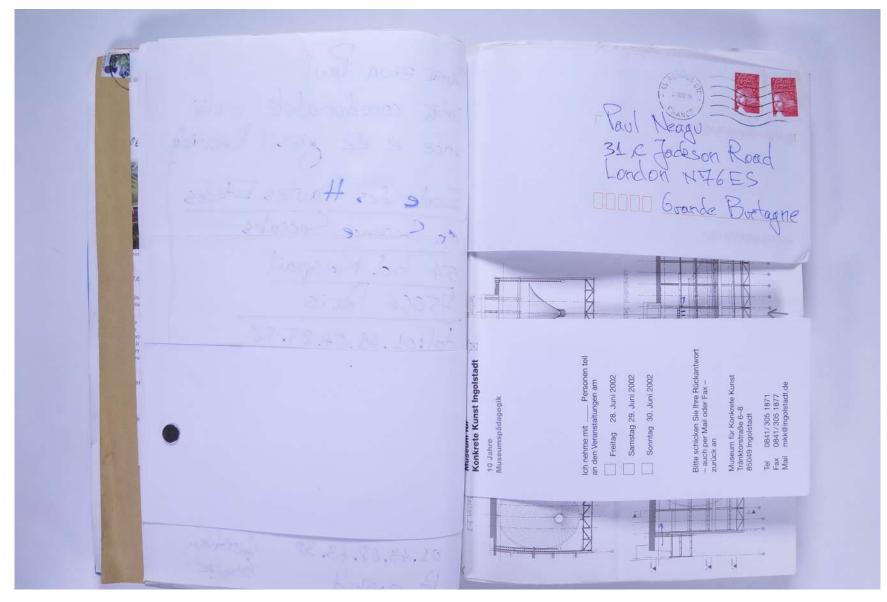
Reference No. **PNE 132.068**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

00000 Goande Burtagne Ville de Butbéliard Kindly . I have works , and I hope that ernard FAUCHILLE been very happy to become in the fulling we can Ouce again thank yo es Ducs de Wurtember with my warmest acclings B.P. 95287 - 25205 Mo Tel 03 81 99 23 45 Fax 03 81 91 39 83 2 2 of A Dilles.

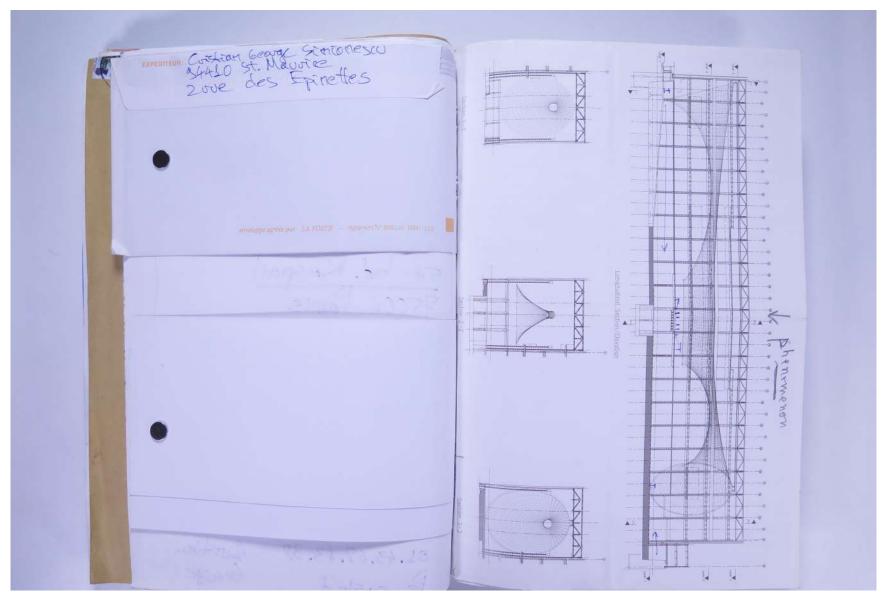
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VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



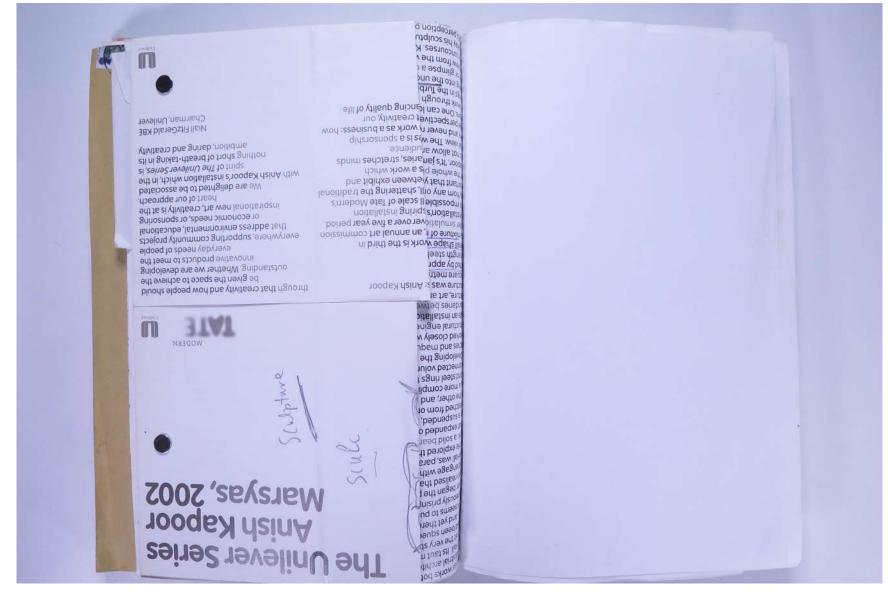
Reference No. **PNE 132.070**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



Reference No. **PNE 132.071**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA



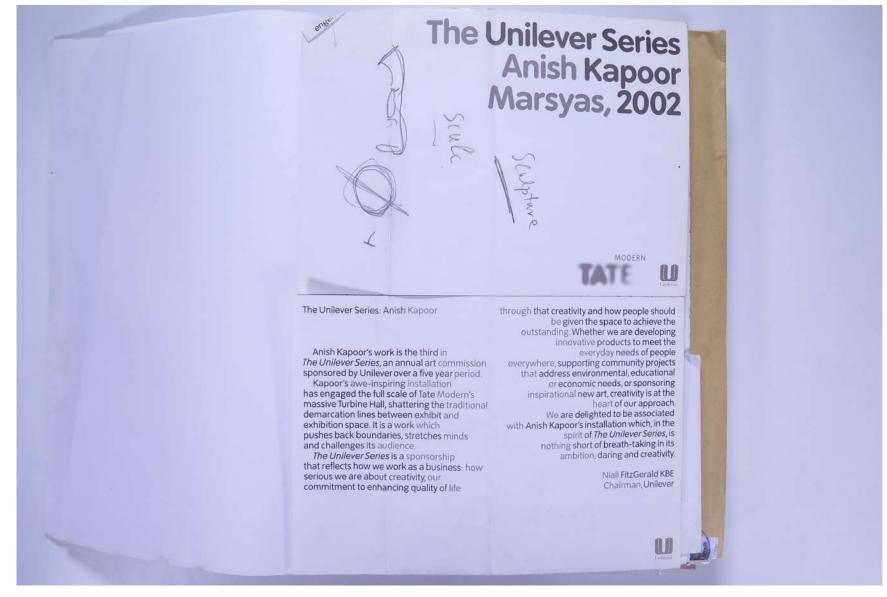
Reference No. **PNE 132.072**

VISUAL JOURNAL: 2002/2003 - Timeshift, Timaeus & Critias, Bucresti, Timée, Time=soara - TIMISOARA, ROMANIA

Amint is	
Anish Kapoor Marsyas, 2002	seem confused. Inside and
marsyas, 2002	outside seem to be turning into each other."
	The sense of a shifting, altering
	form is heightened by Kapoor's choice of
Anish Kapoor's sculptures test	fabric Playing with contradictions,
	the artist uses PVC, a man-made industrial
	material, to suggest a fleshy, natural
	membrane. He describes it as 'rather like
or with the contrasting use and treatment of metating use and	a flayed skin.' The visceral colour, darker and more blood-like than any red
a contrictit of materiale as diverse as fabric	Kapoor has used before, is, he says,
	intended to recall something
Installation Margung is the third in	of the physical, of the earthly, of the bodily.
	The title of this work is an oblique
the furbine Hall While the	reference to Titian's great masterpiece
previous works by Louise Bourgeois (2000)	The Flaying of Marsyas (1575–76), in which the
and Juan Muñoz (2001) occupied only the furthest end of the Turbine Hall,	satyr Marsyas is flayed alive by the god Apollo.
away from the main ramp entrance,	Walking around the piece, the viewer
Kapoor's sculpture engages with the entire space	e, the work is not symmetrical. The two main
spanning its full height, width and depth.	limbs of the sculpture spreading out
visitors literally cannot avoid it.	from the bridge are unequal, recalling
however they enter the building. This idea of	the asymmetry of nature. Kapoor's ongoing
encounter, and the physical and	concern with the geometric
psychological feelings that the sculpture	is balanced by a long-standing
moders in the viewer are key.	interest in biomorphic structures that can
aworks both within and against the	
Trial probite store . Est	be seen in works such as his early pigment
astrial architecture of the	pieces of the 1980s, many of which
autial architecture of the	pieces of the 1980s, many of which resembled swollen, phallic or bud-like forms.
athal architecture of the val. Its taut membrane presses at the very structure of the building	pieces of the 1980s, many of which resembled swollen, phallic or bud-like forms. These sculptures were either formed of, or
ad architecture of the rel. Its taut membrane presses it the very structure of the building, then squeezed or levered into ind yet there is a tension in the way	pieces of the 1980s, many of which resembled swollen, phallic or bud-like forms. These sculptures were either formed of, or coated with a layer of pigment, like
issual architecture of the rail its taut membrane presses it the very structure of the building, then squeezed or levered into and yet there is a tension in the way learns to push aut into the concer while	pieces of the 1980s, many of which resembled swollen, phallic or bud-like forms. These sculptures were either formed of, or coated with a layer of pigment, like
Issual architecture of the real its taut membrane presses it the very structure of the building, then squeezed or levered into indyet there is a tension in the way Very to push out into the space, while housy prising itself agat	pieces of the 1980s, many of which resembled swollen, phallic or bud-like forms. These sculptures were either formed of, or coated with a layer of pigment, like a dusting of brilliant pollen. Although <i>Marsyas</i> seems to invite
use a list staut membrane presses inthevery structure of the building, other squeezed or levered into adjust there is a tension in the way users to push out into the space, while housy prising itself apart. Departhe project in Levere 2000	pieces of the 1980s, many of which resembled swollen, phallic or bud-like forms. These sculptures were either formed of, or coated with a layer of pigment, like a dusting of brilliant pollen. Although Marsyas seems to invite parallels with the body, and with organic
al its taut membrane presses at the very structure of the building, there systexcure of the building, there systemed or levered into and yet there is a tension in the way teams to push out into the space, while buildy prising itself apart. The system the project in January 2002 trailised that the onlywards	pieces of the 1980s, many of which resembled swollen, phallic or bud-like forms. These sculptures were either formed of, or coated with a layer of pigment, like a dusting of brilliant pollen. Although <i>Marsyas</i> seems to invite
Issail architecture of the sail its taut membrane presses ittlevery structure of the building, litteen squeezed or levered into indyet there is a tension in the way Usens to push out into the space, while ausy prising itself apart. Degan the project in January 2002 Trailised that the only way leage with a process to interest.	pieces of the 1980s, many of which resembled swollen, phallic or bud-like forms. These sculptures were either formed of, or coated with a layer of pigment, like a dusting of brilliant pollen. Although <i>Marsyas</i> seems to invite parallels with the body, and with organic forms, this relationship is complex and
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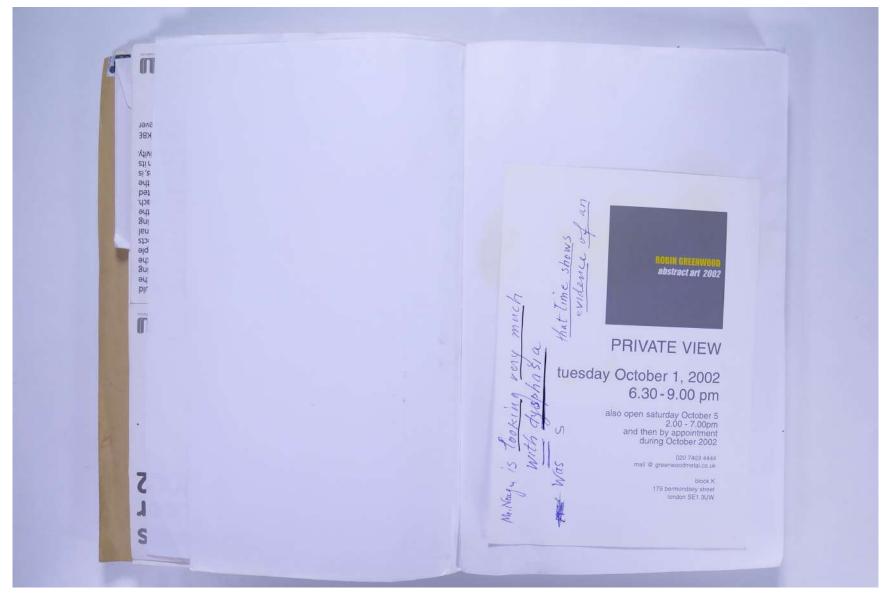
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