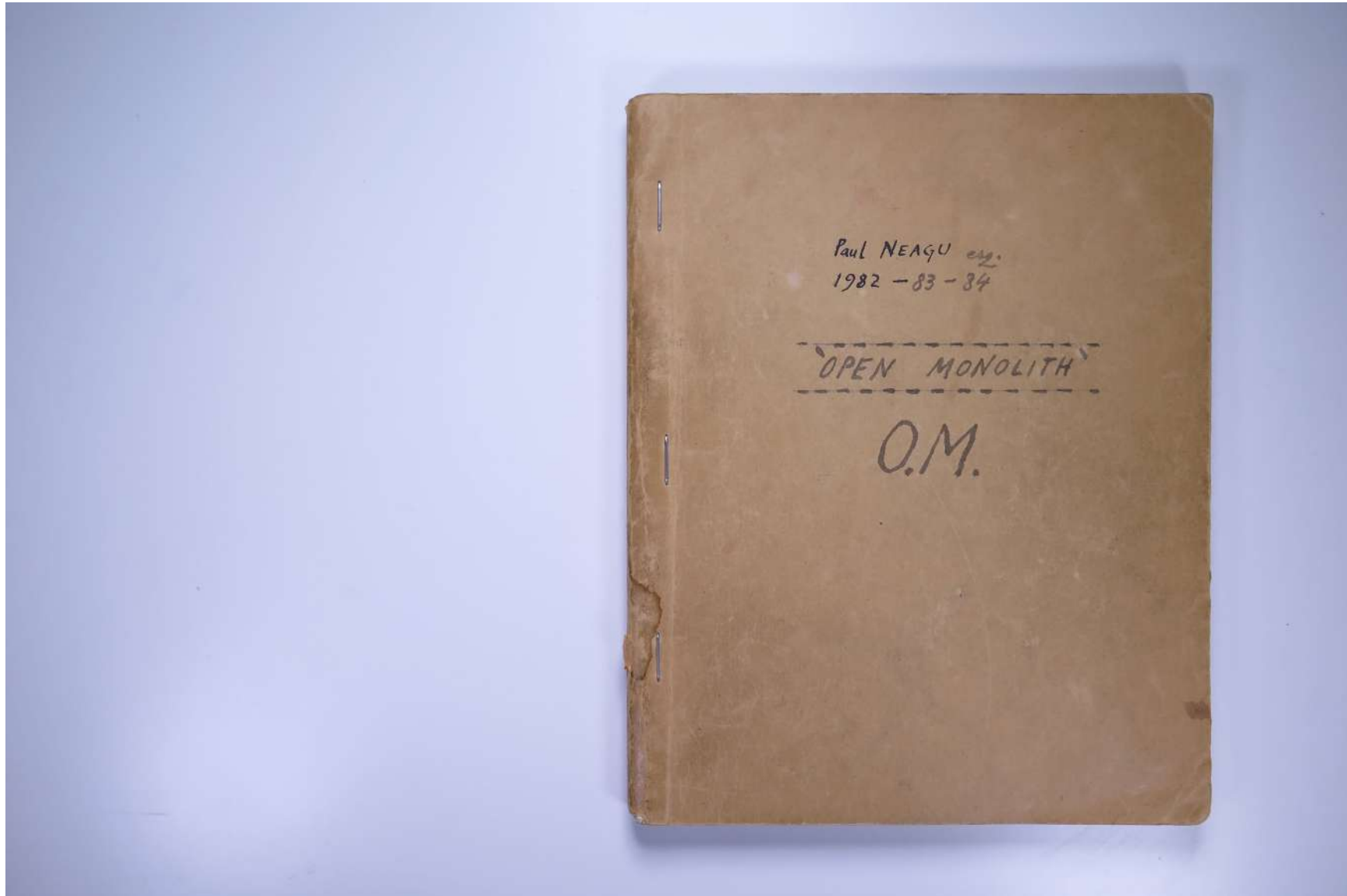


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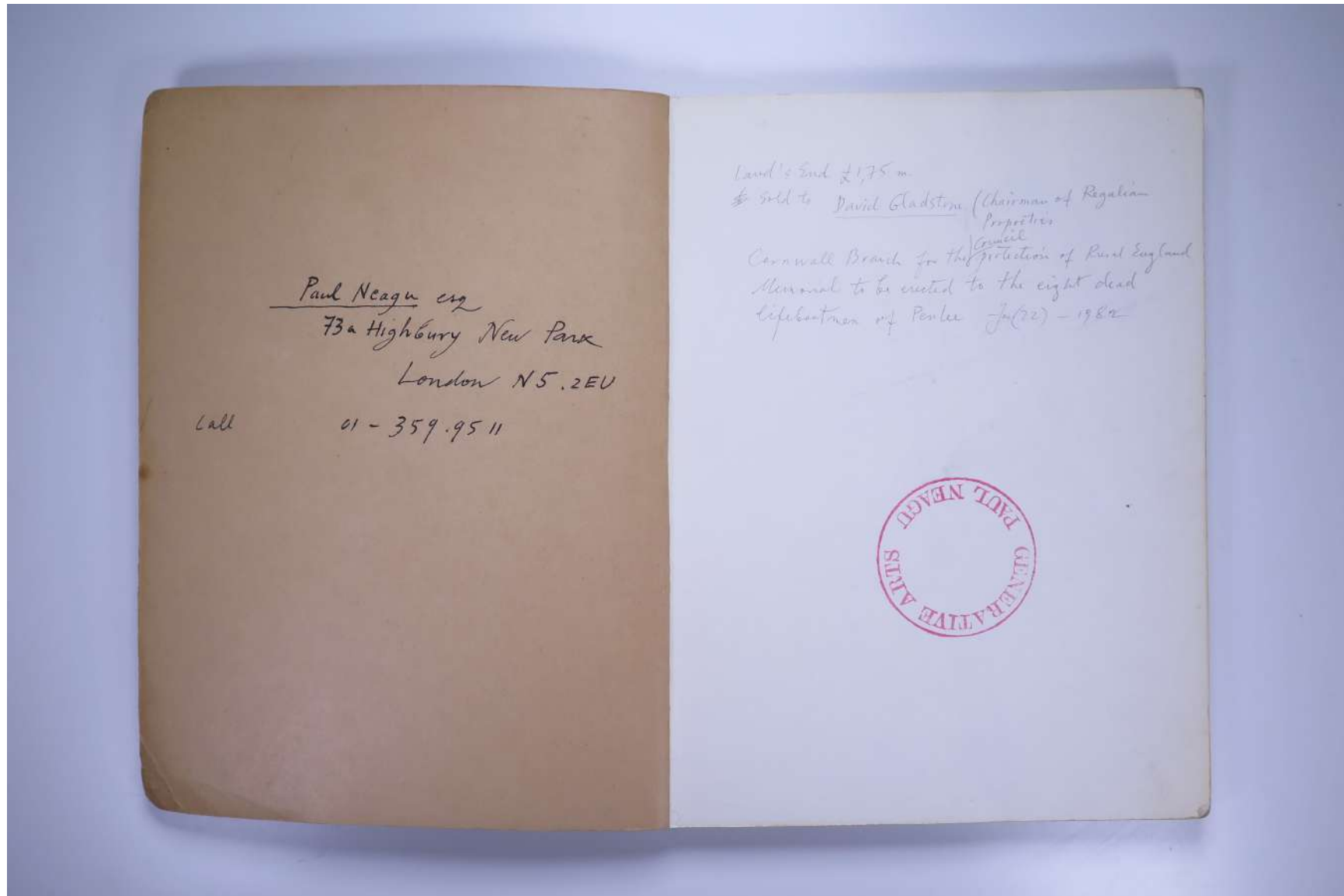
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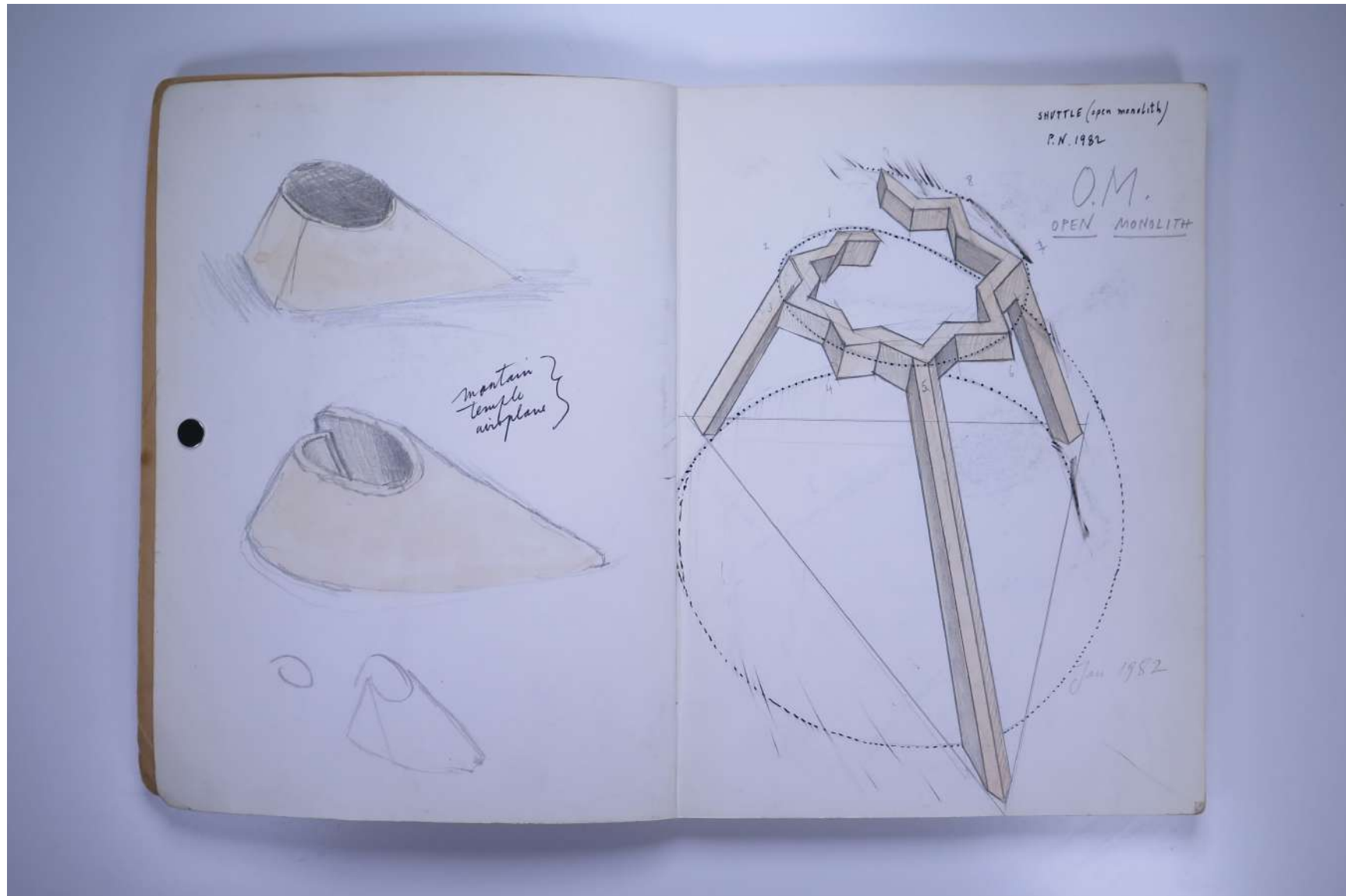
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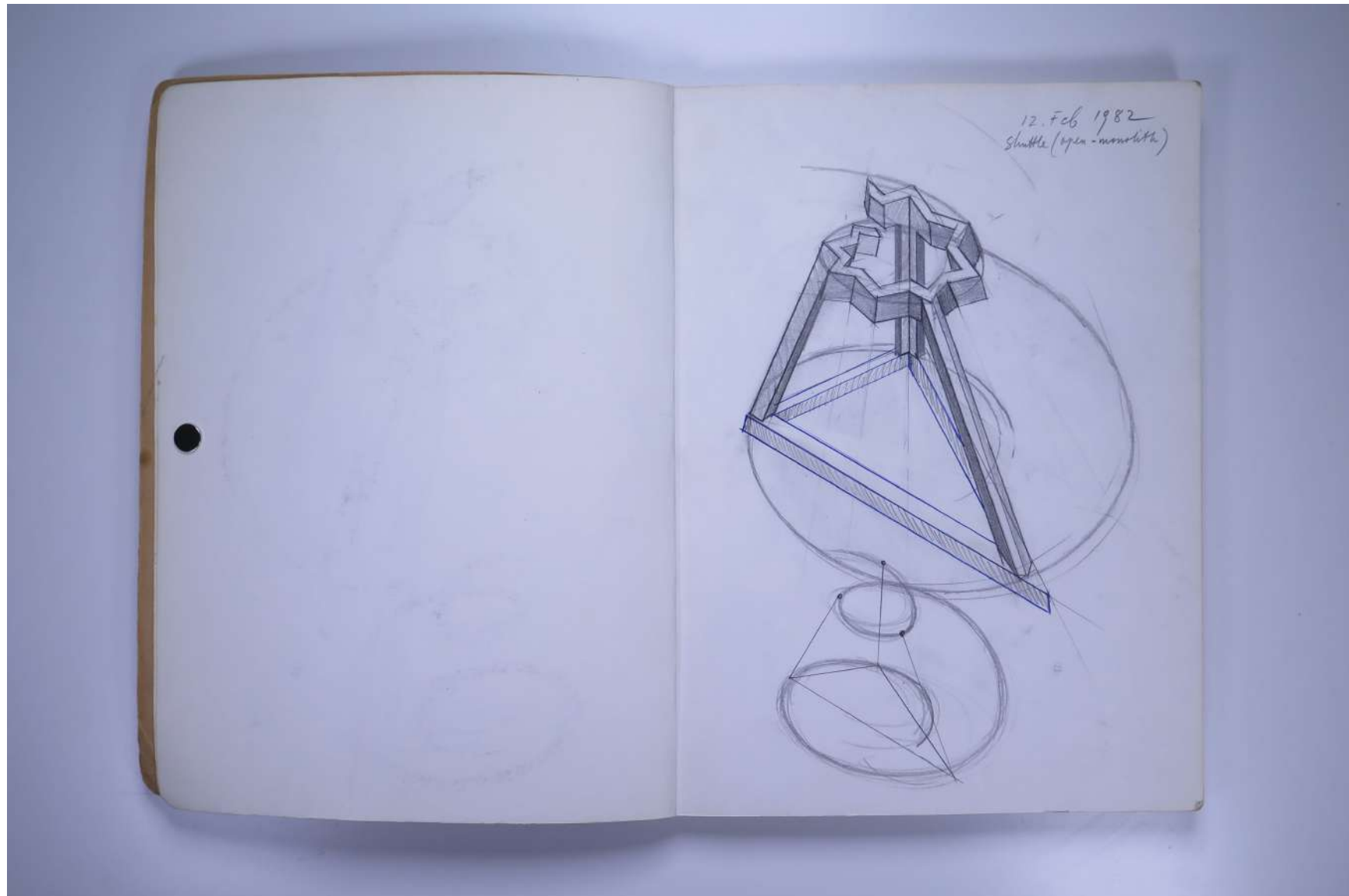
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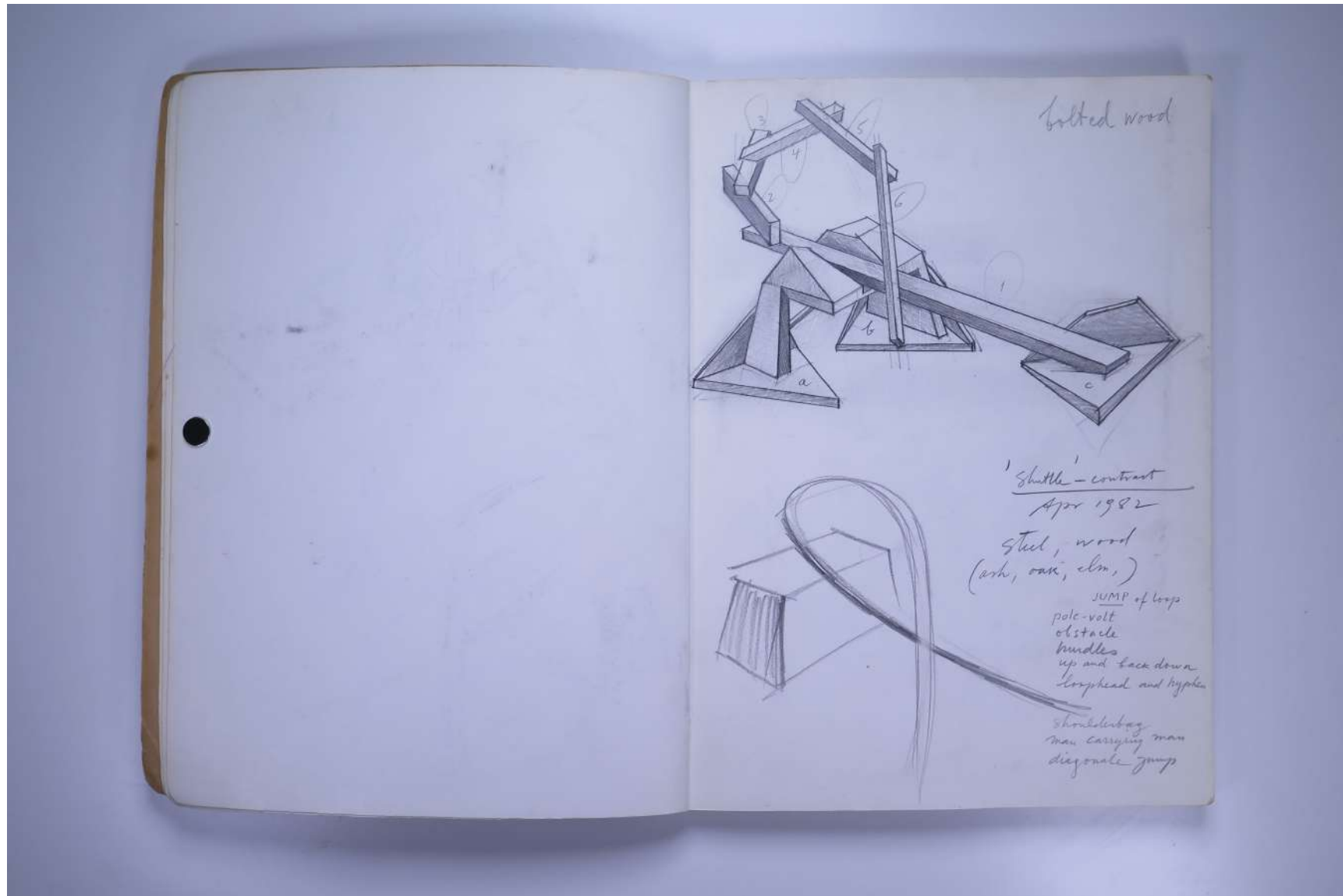
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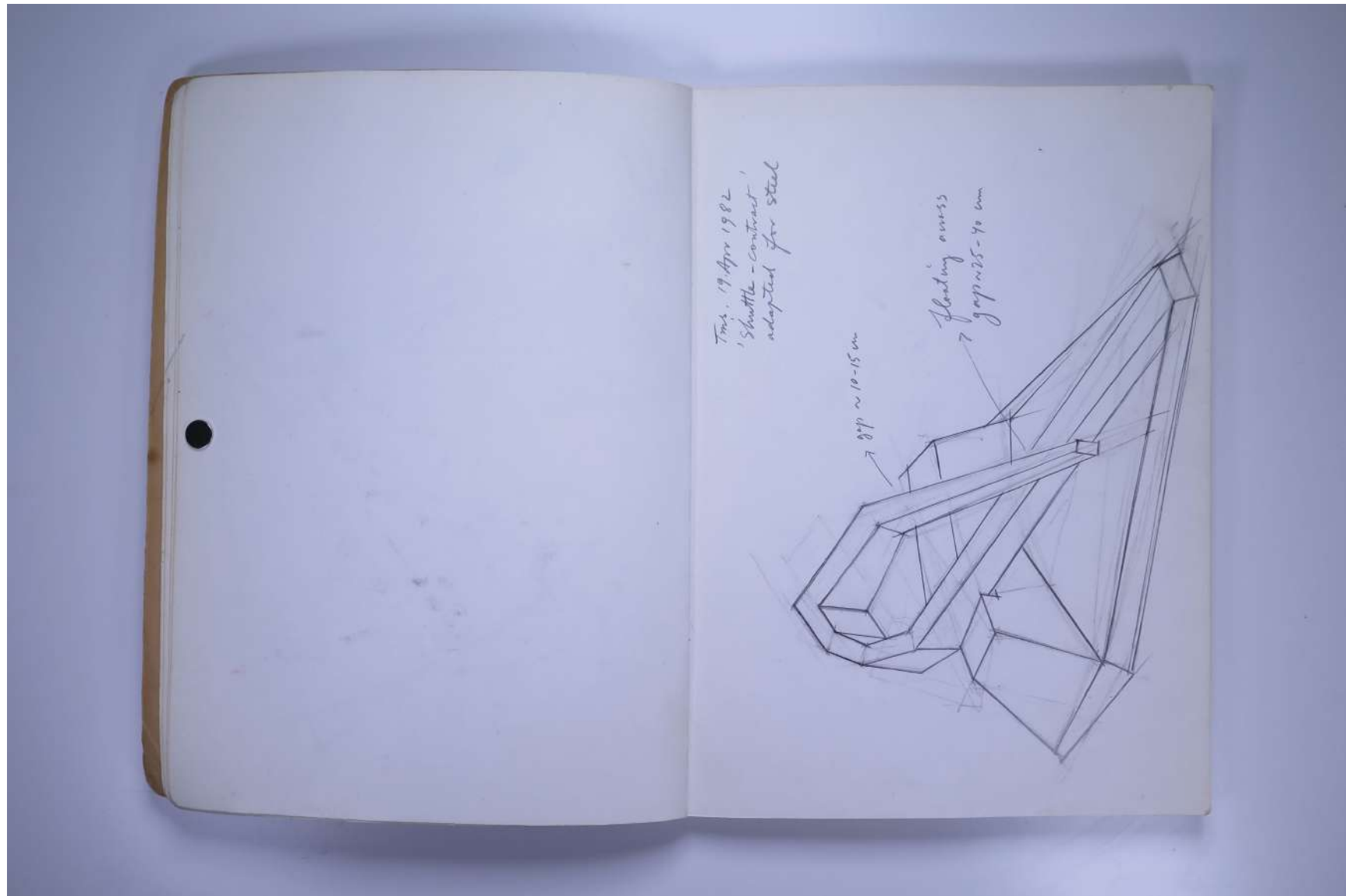
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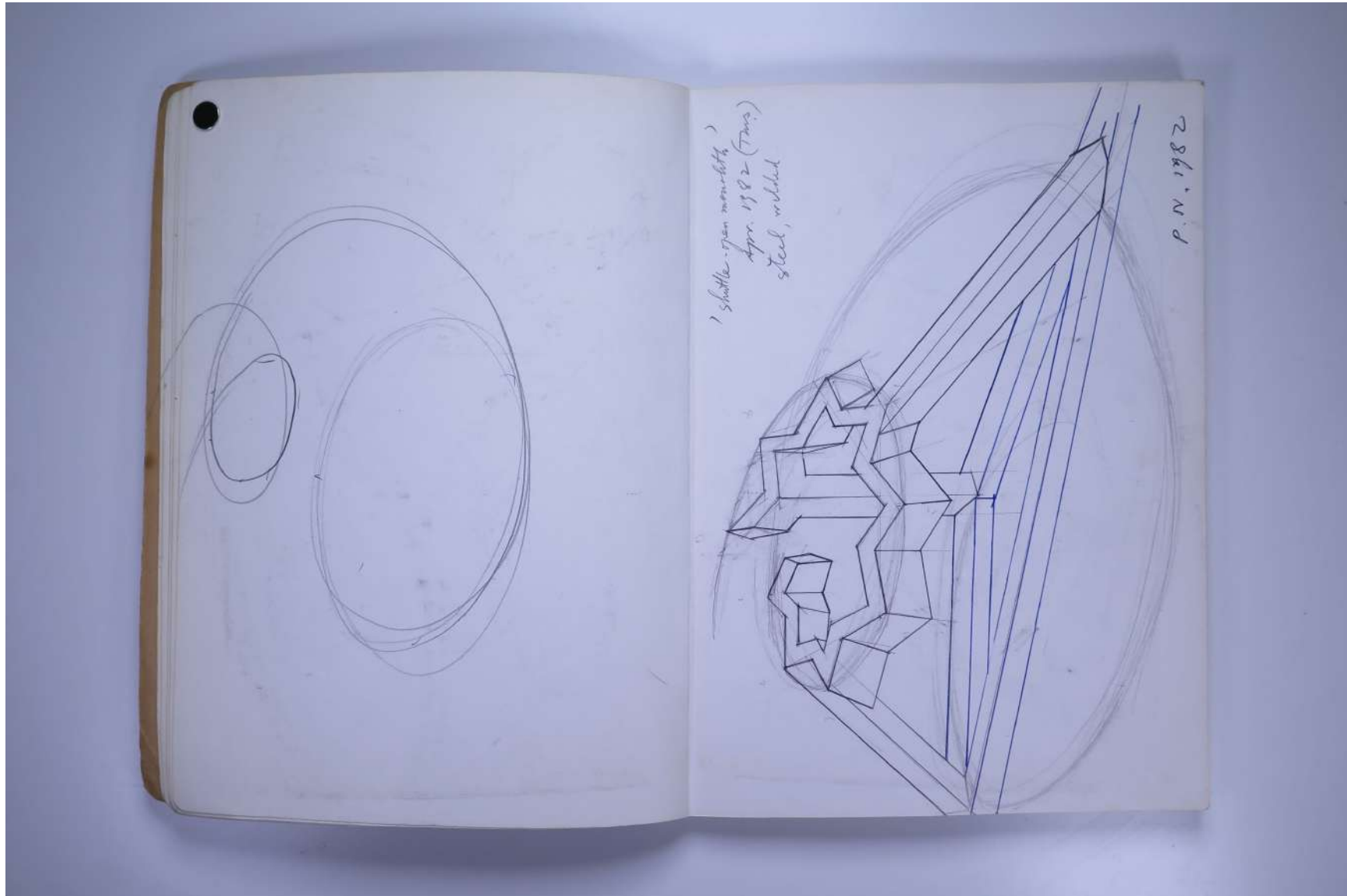
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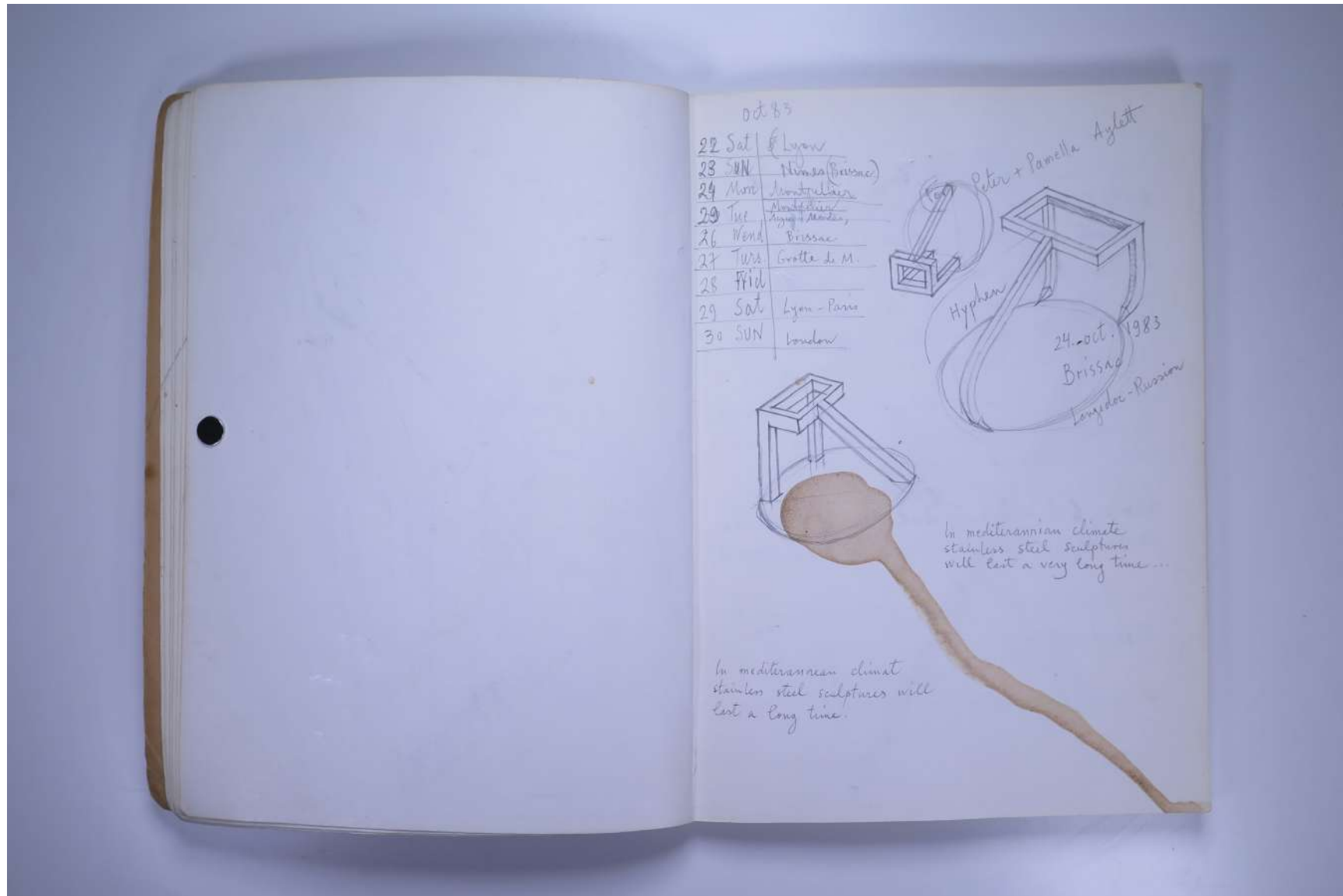
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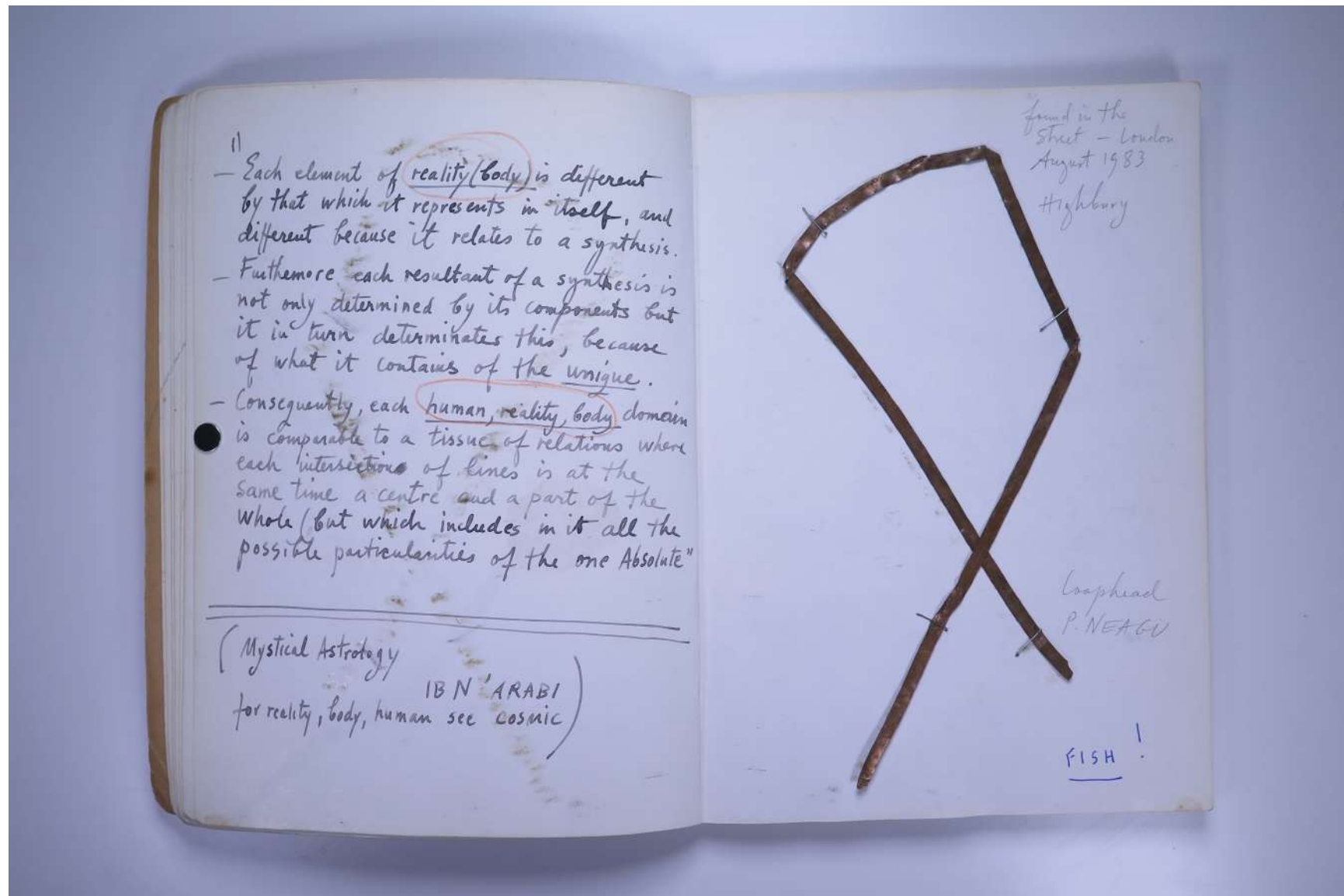


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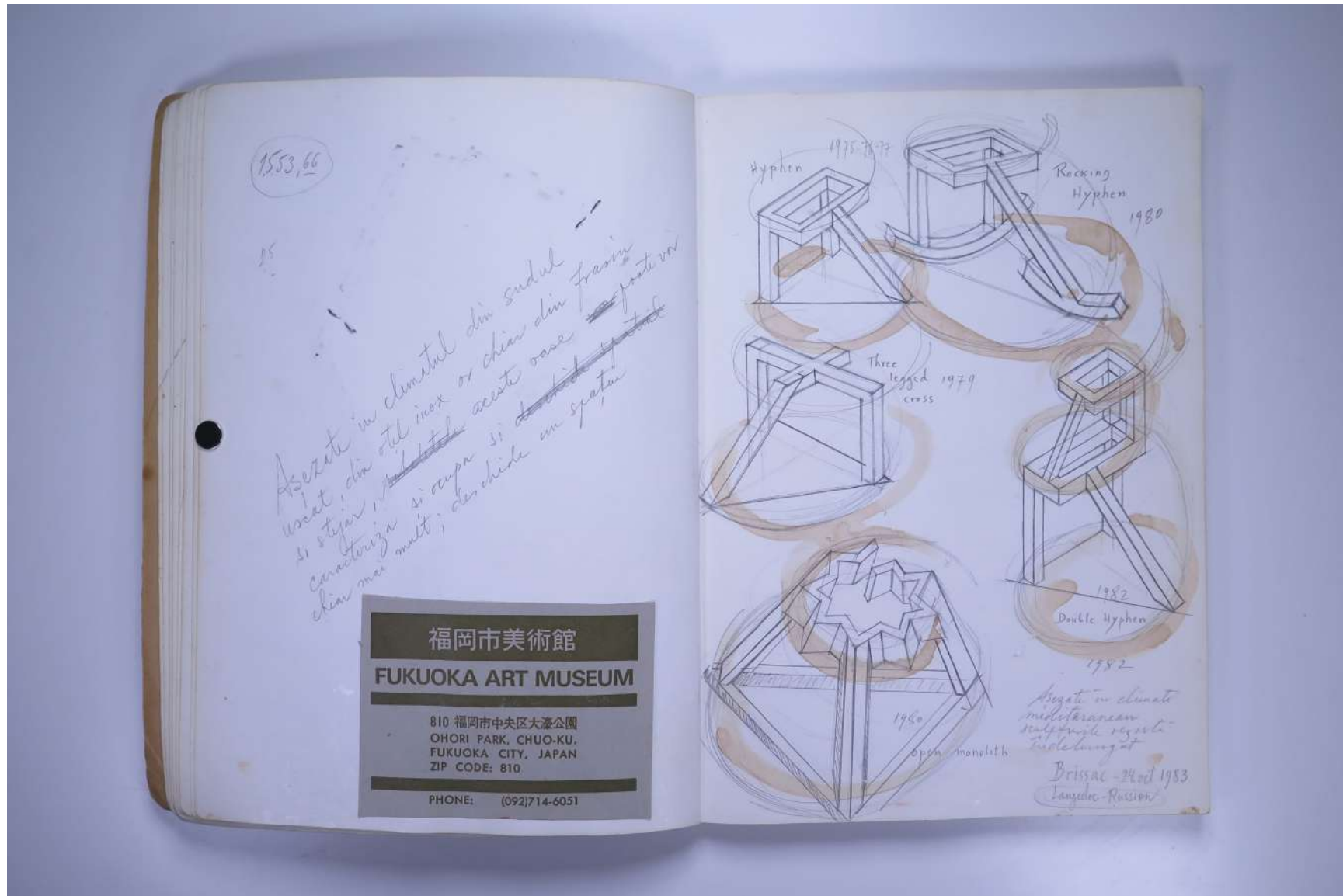
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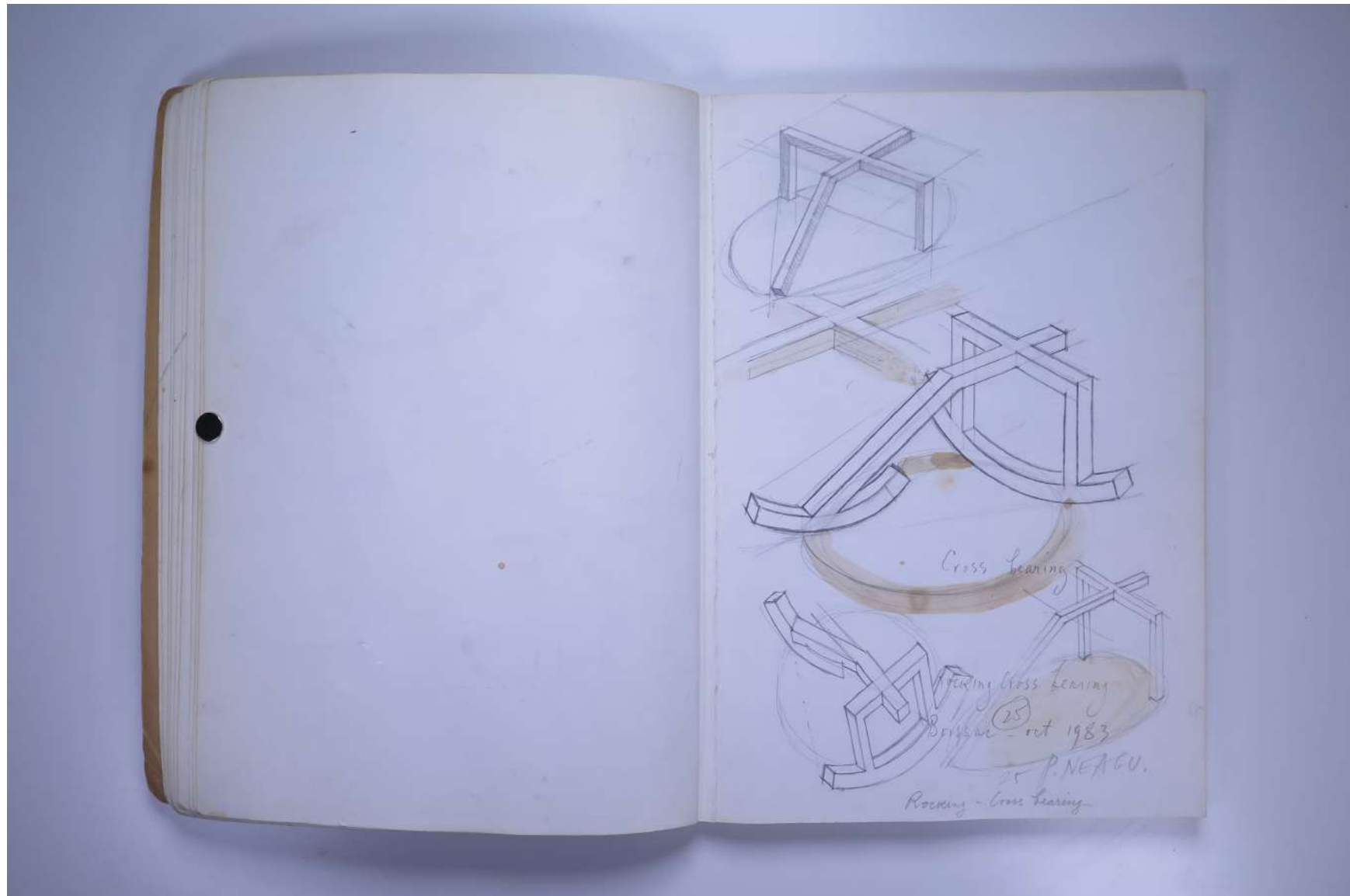
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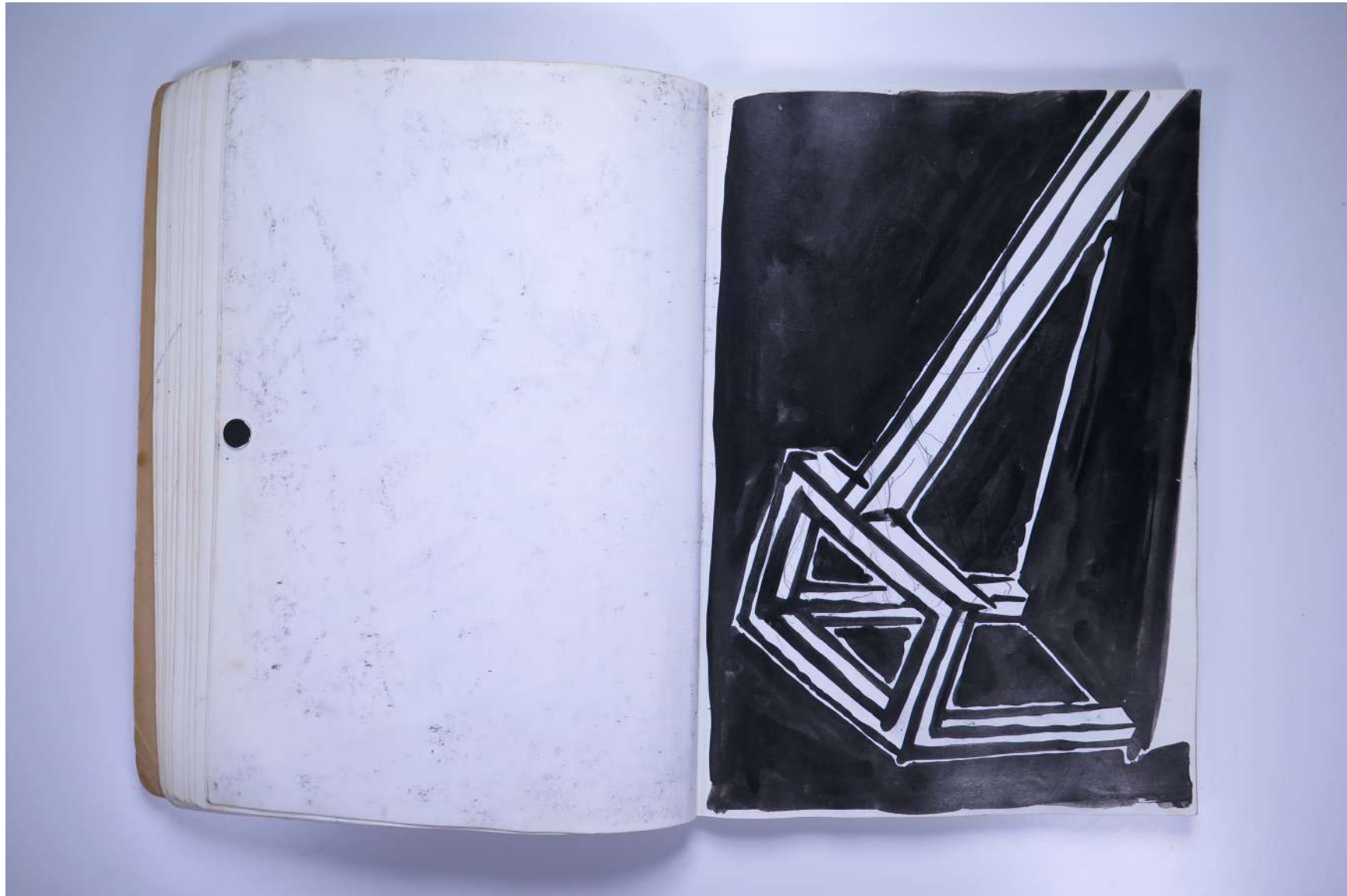
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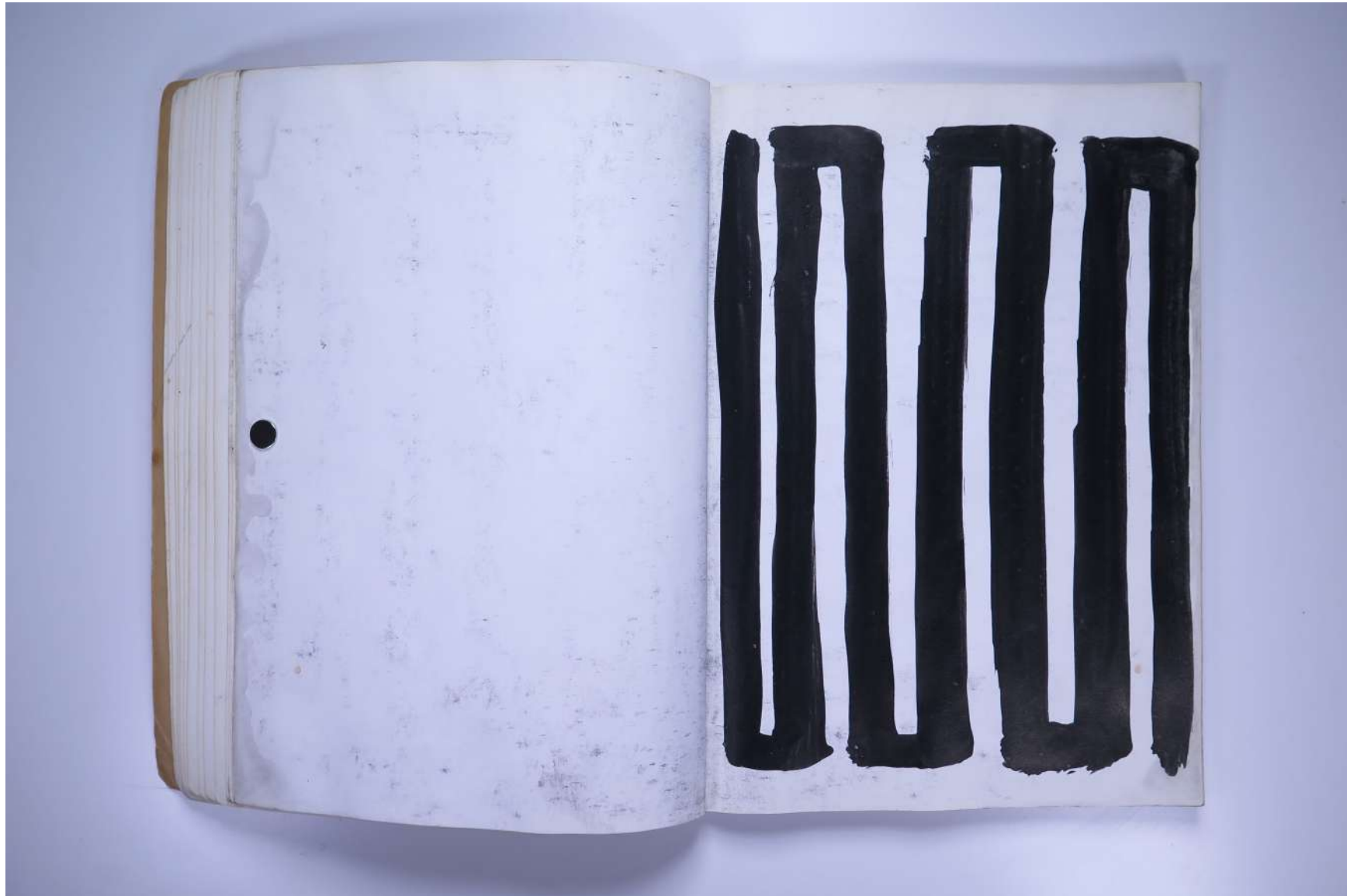
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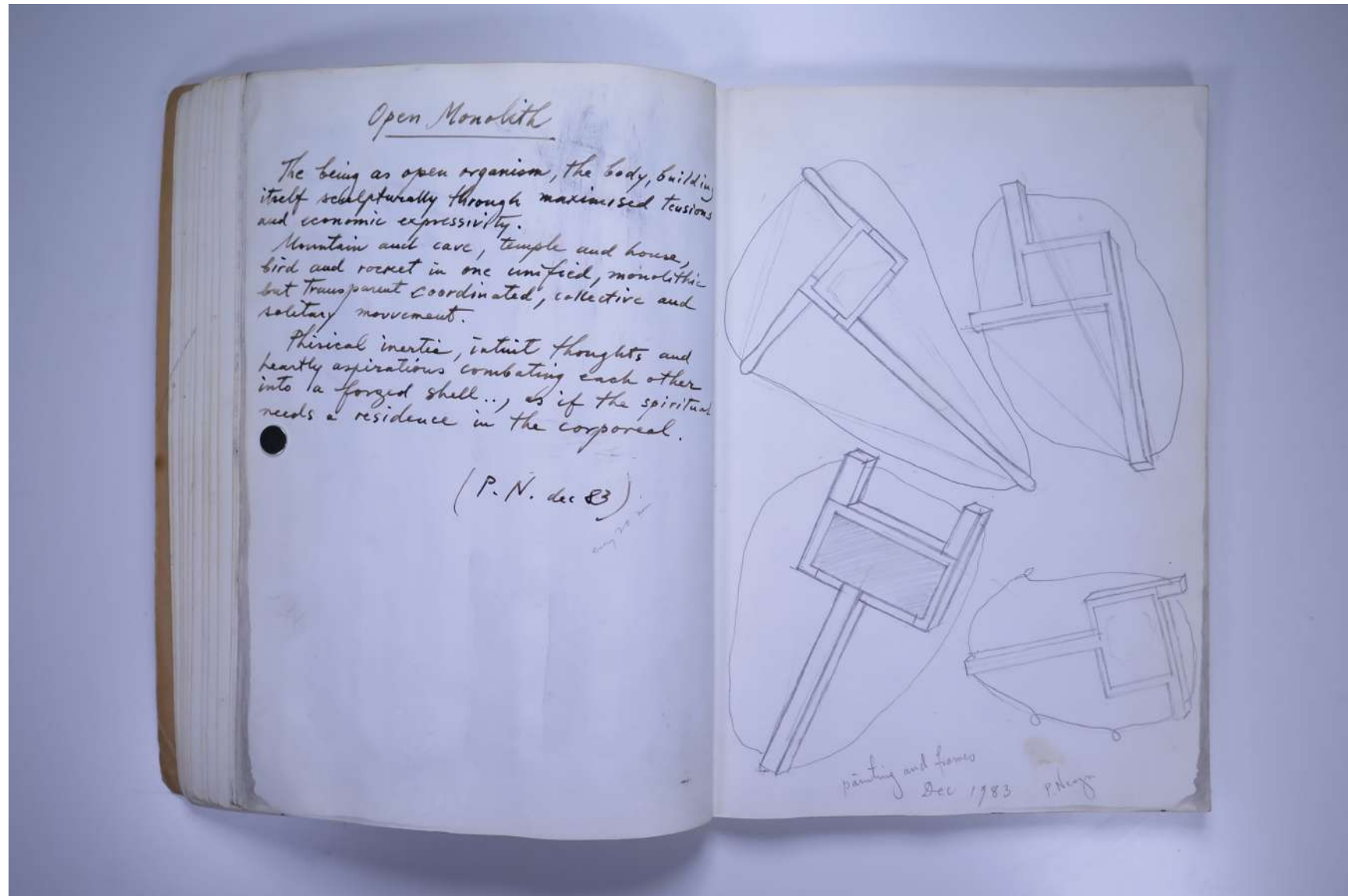
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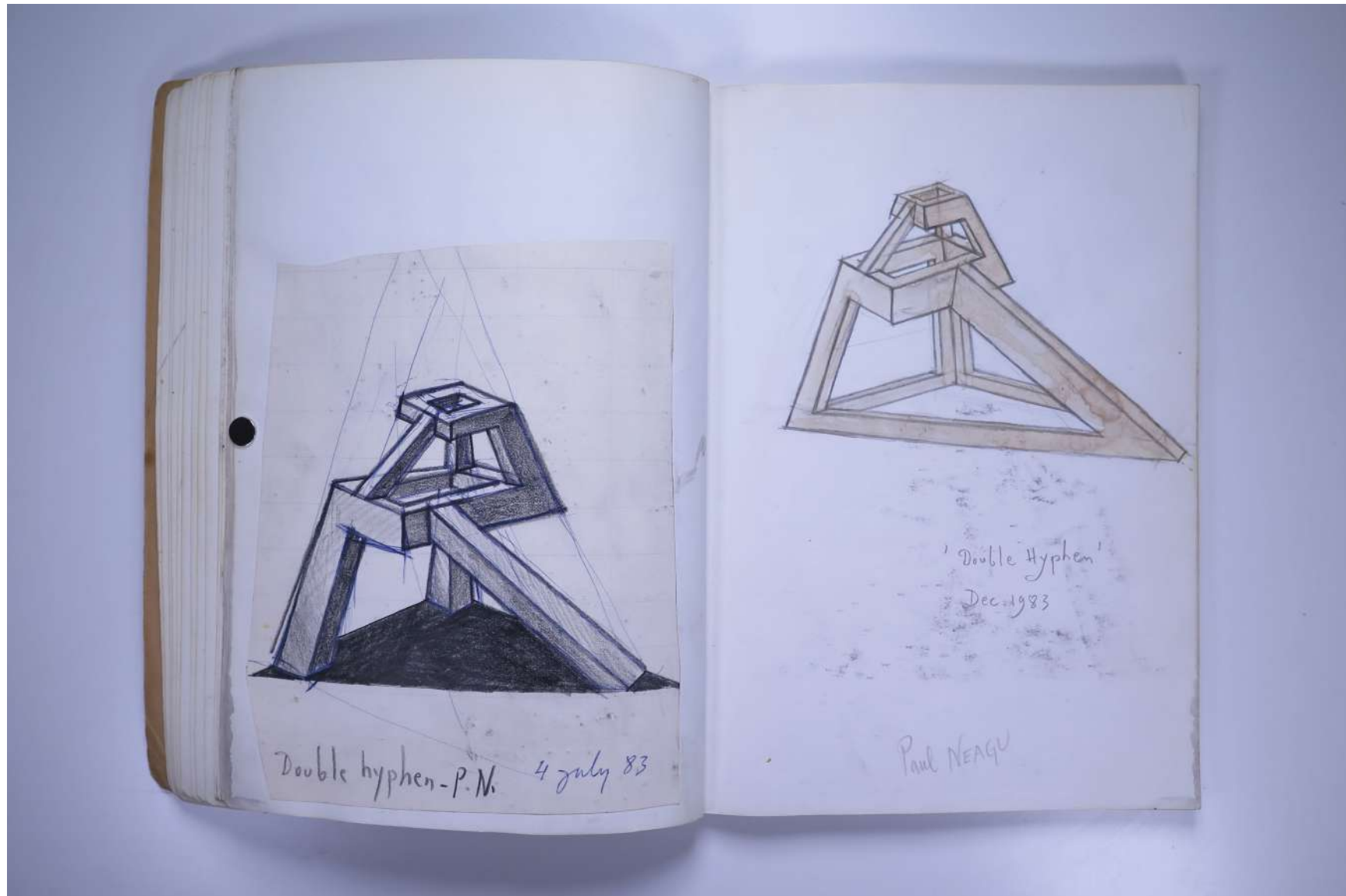
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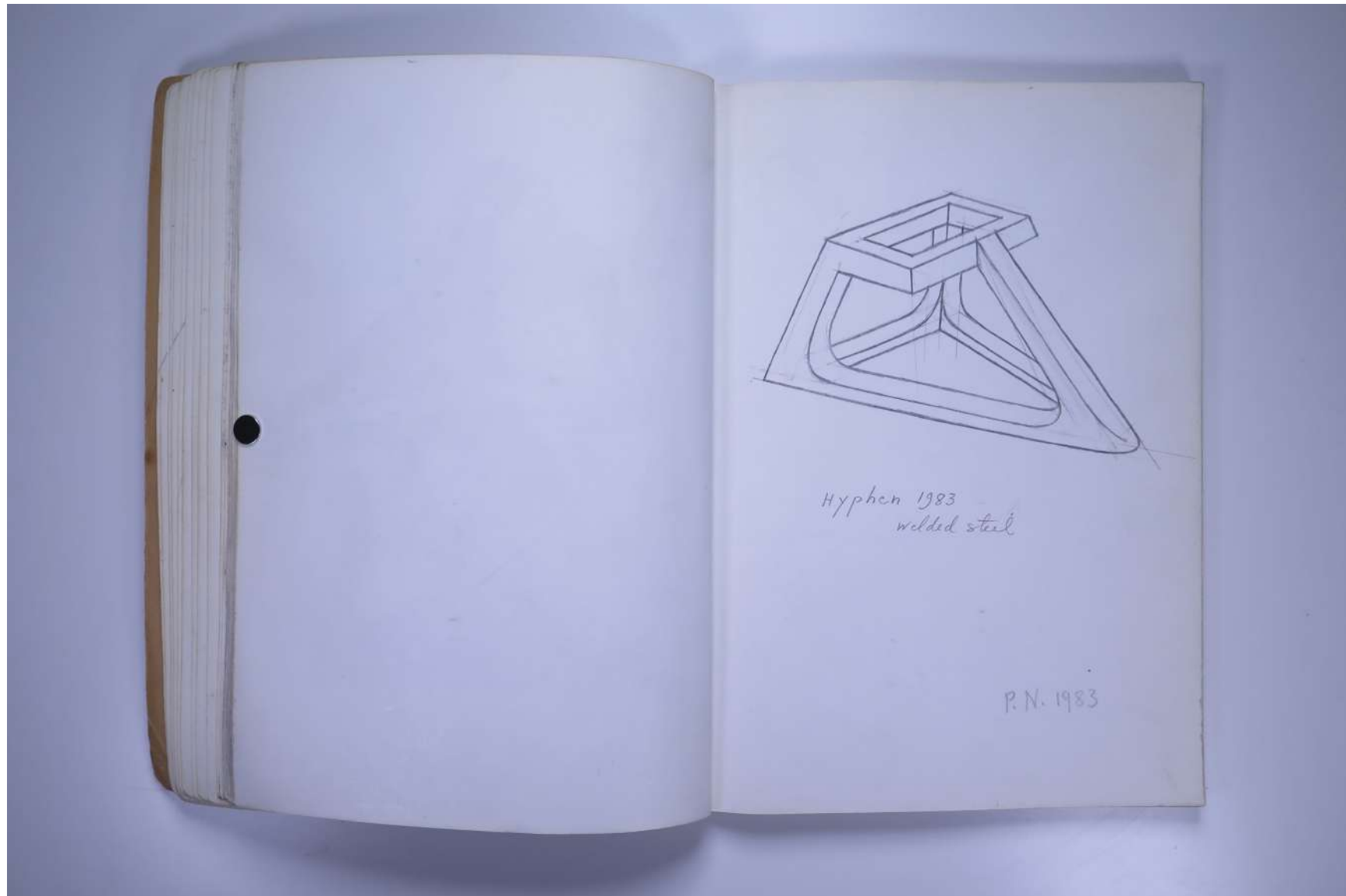
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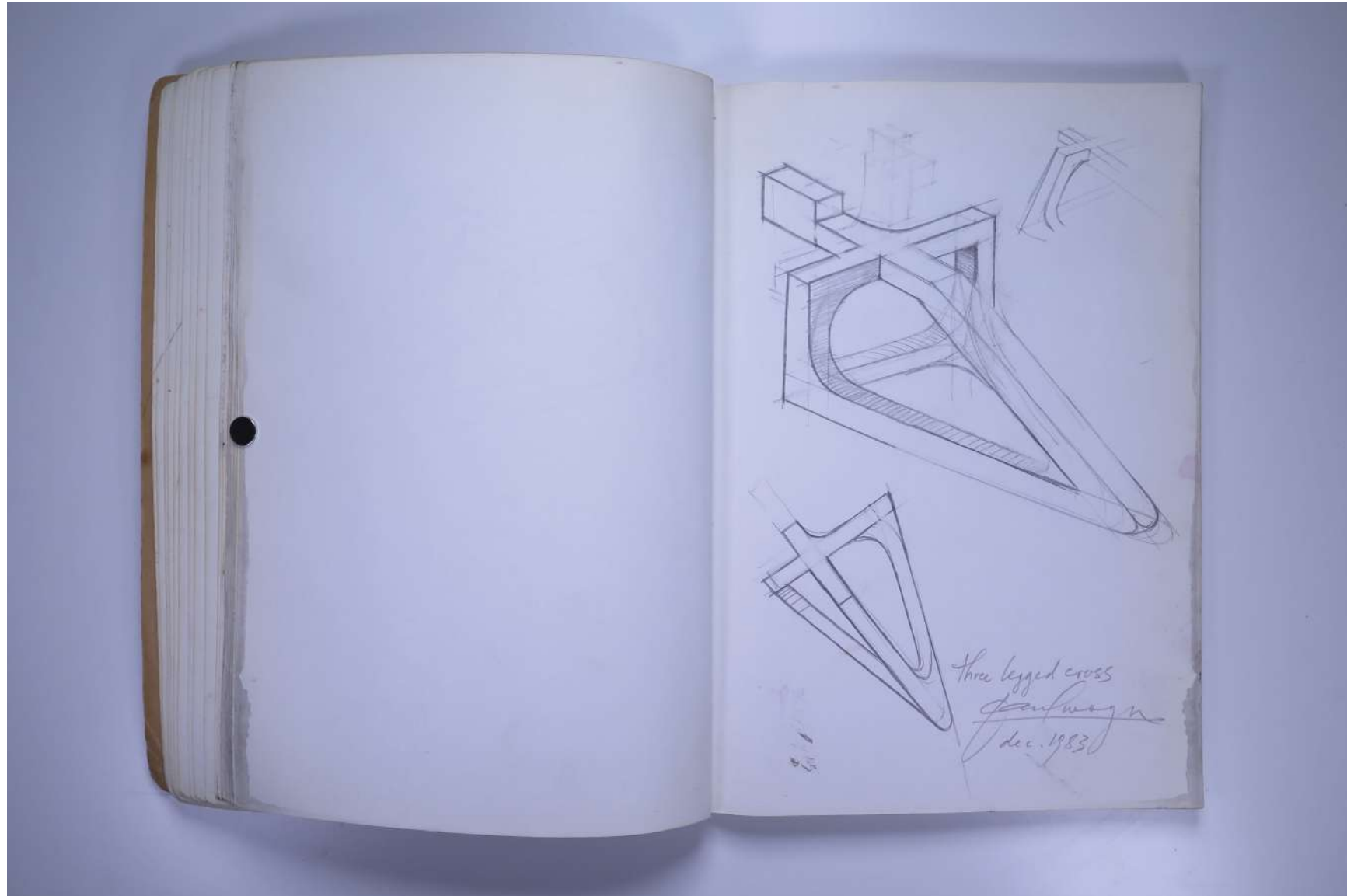
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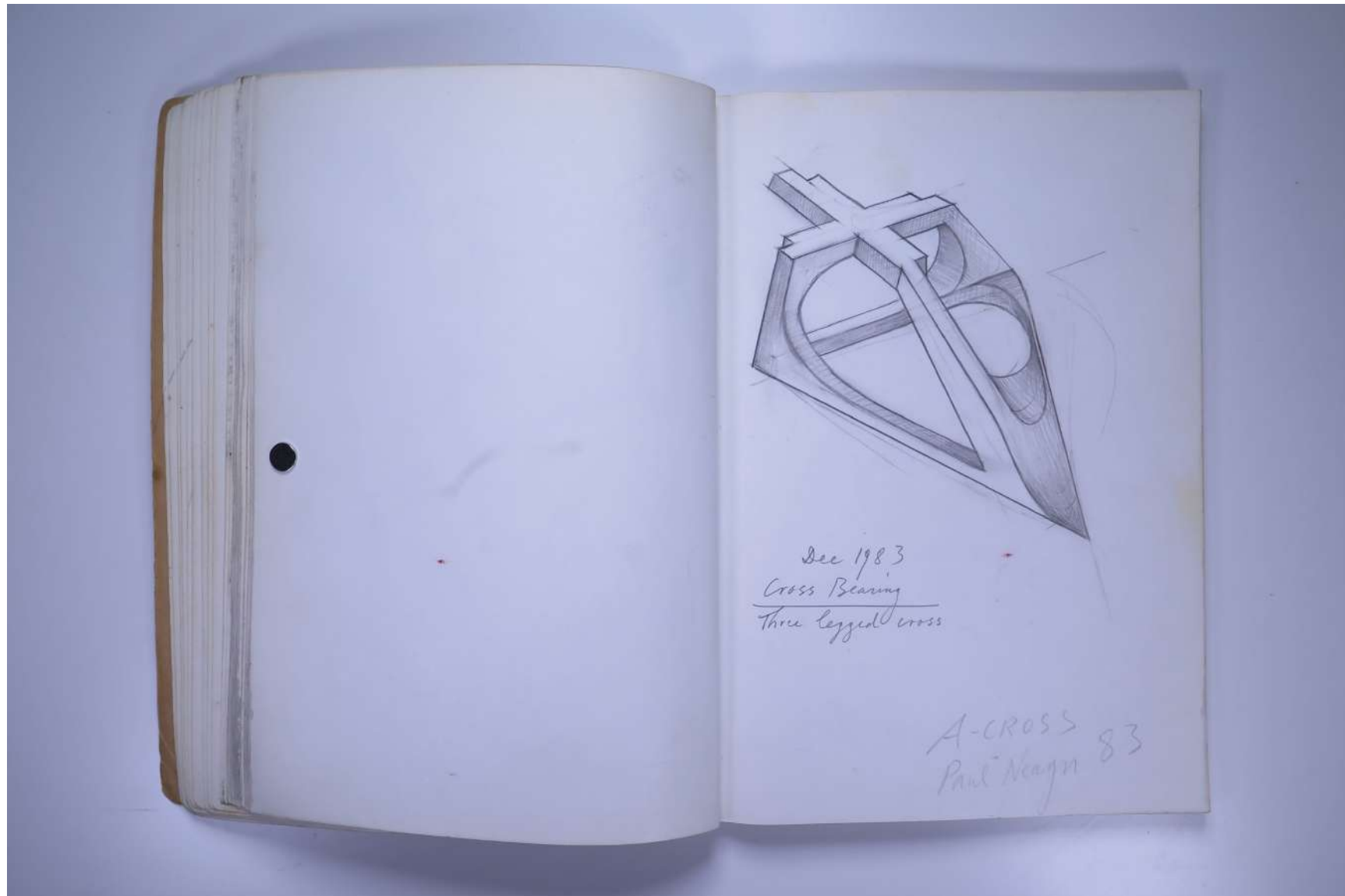
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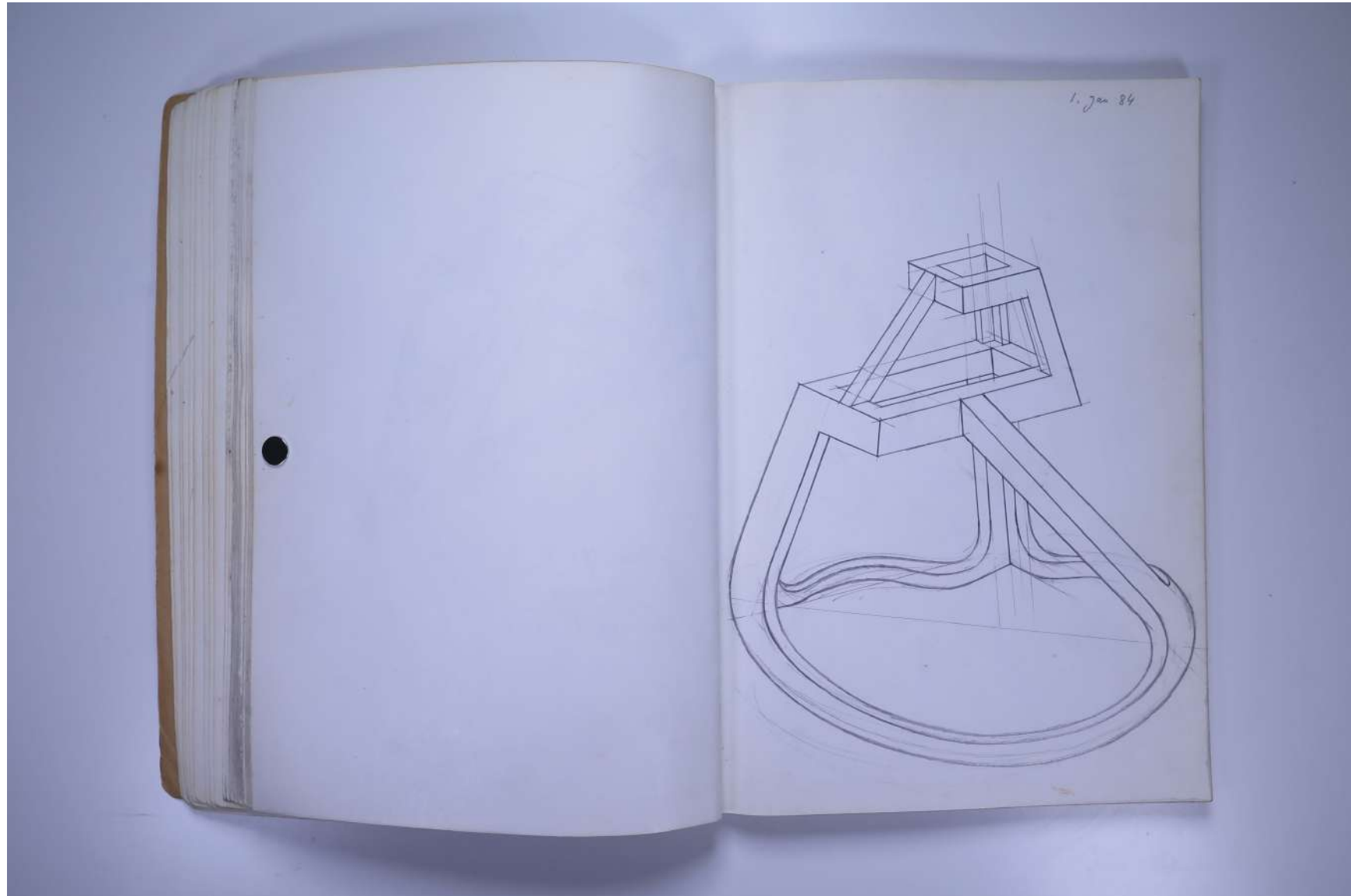
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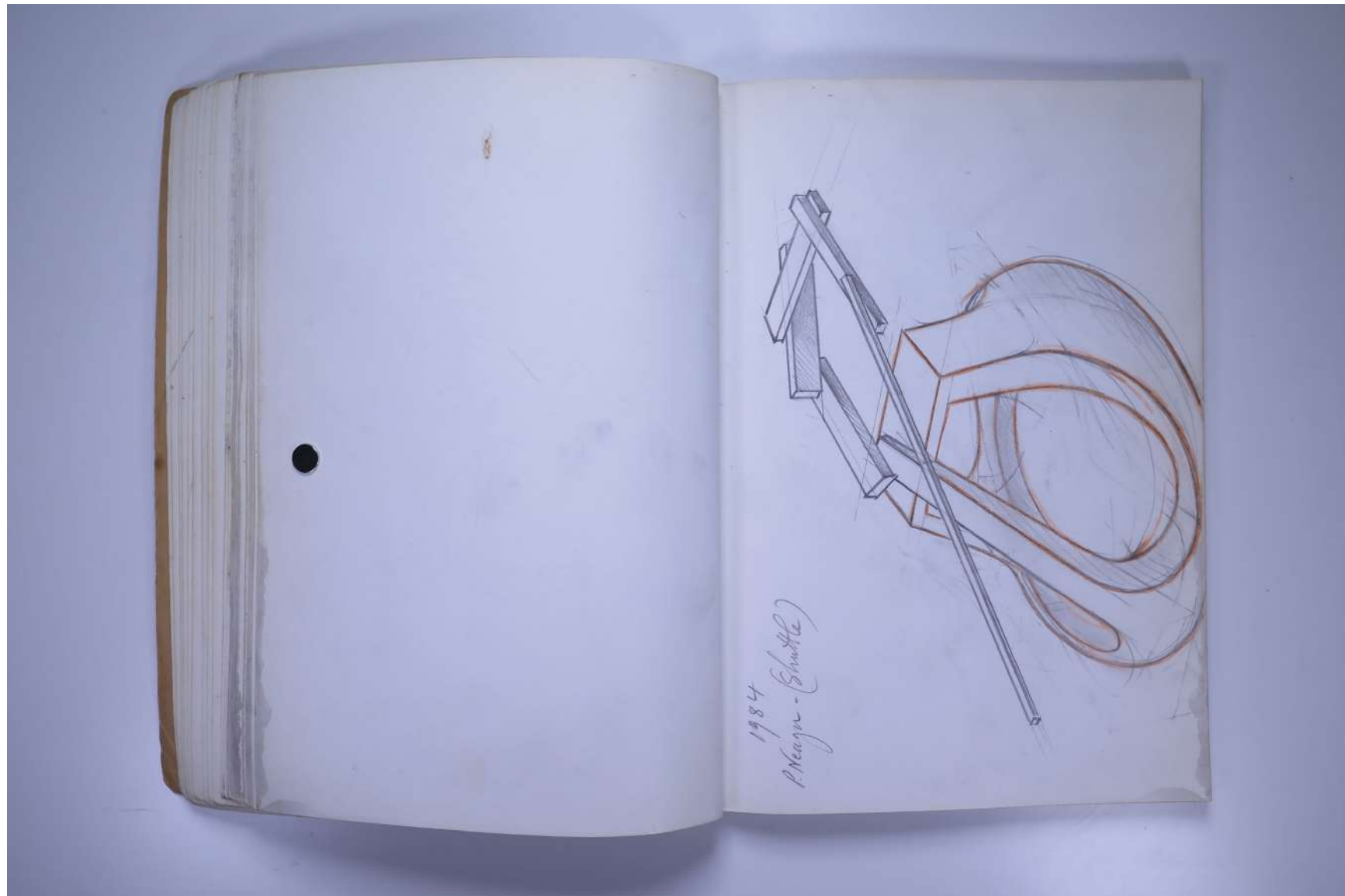
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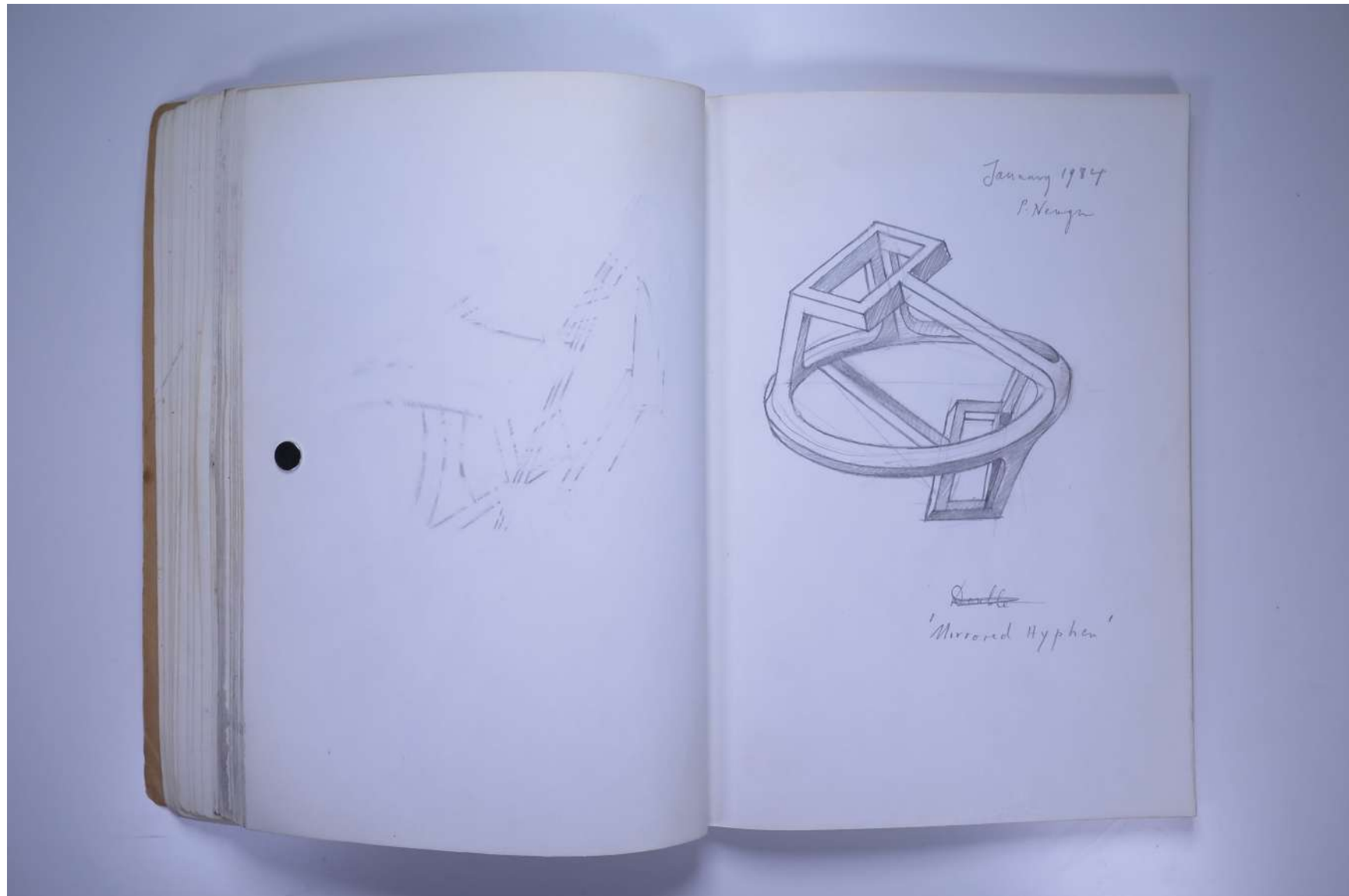
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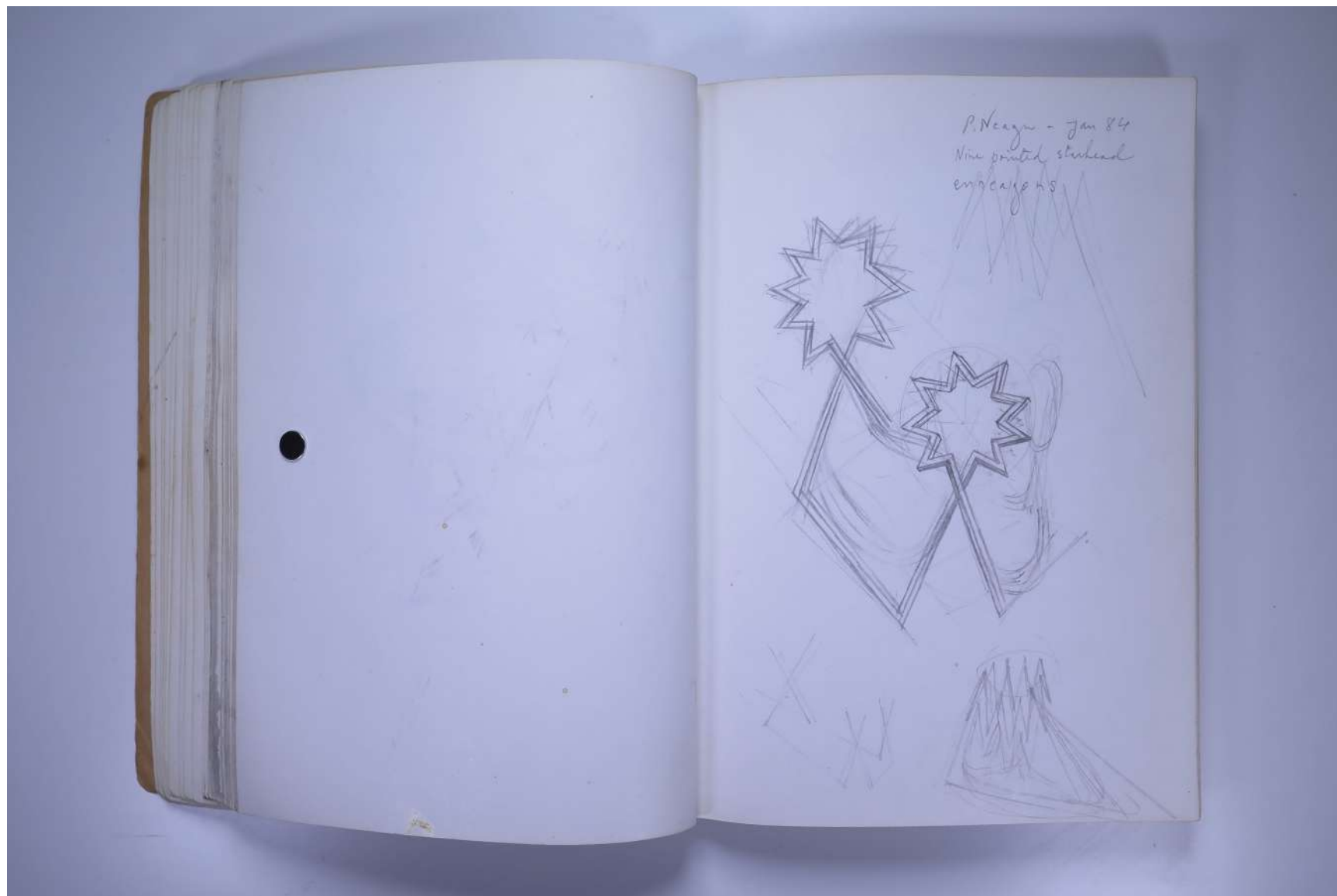
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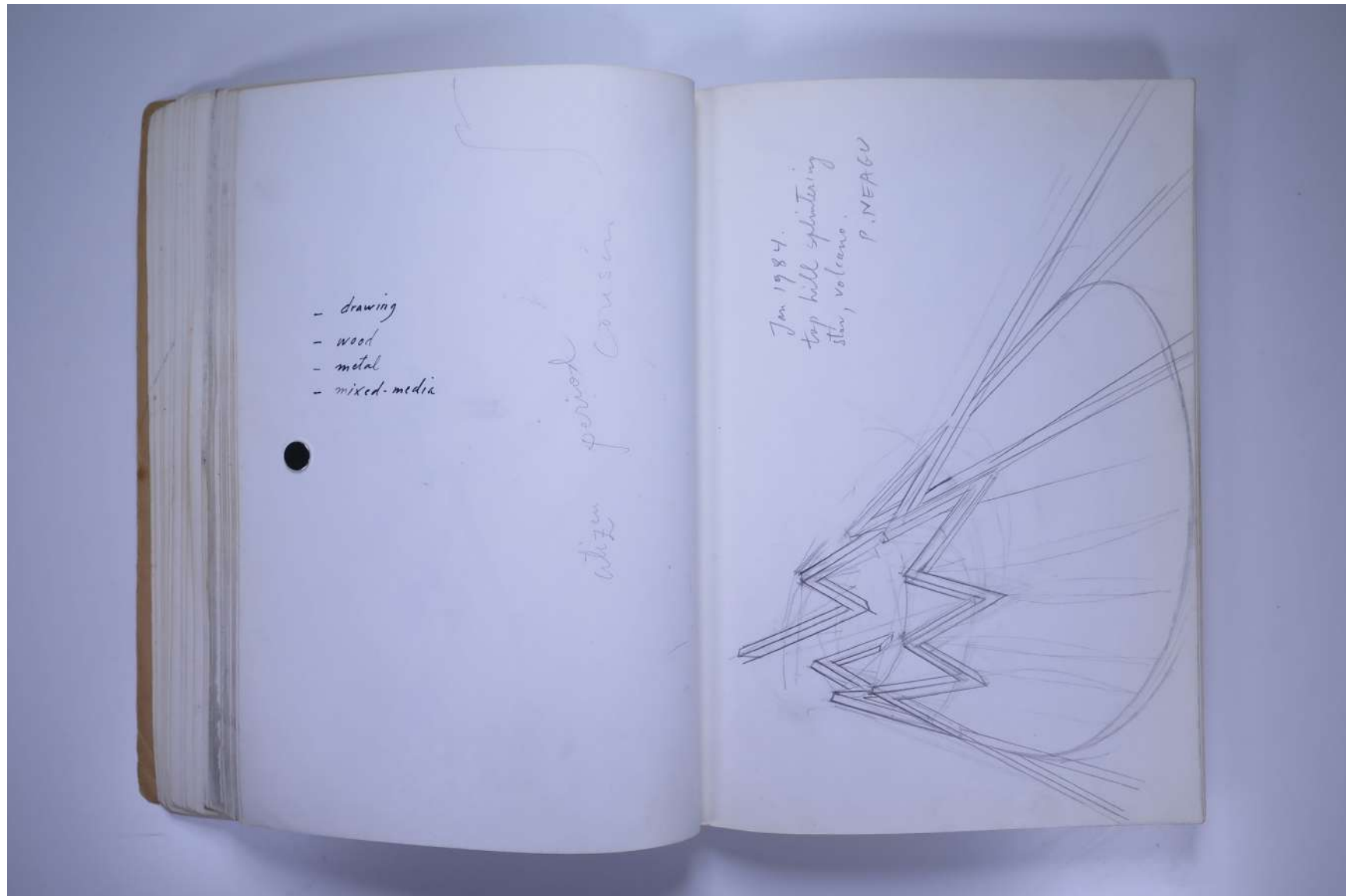
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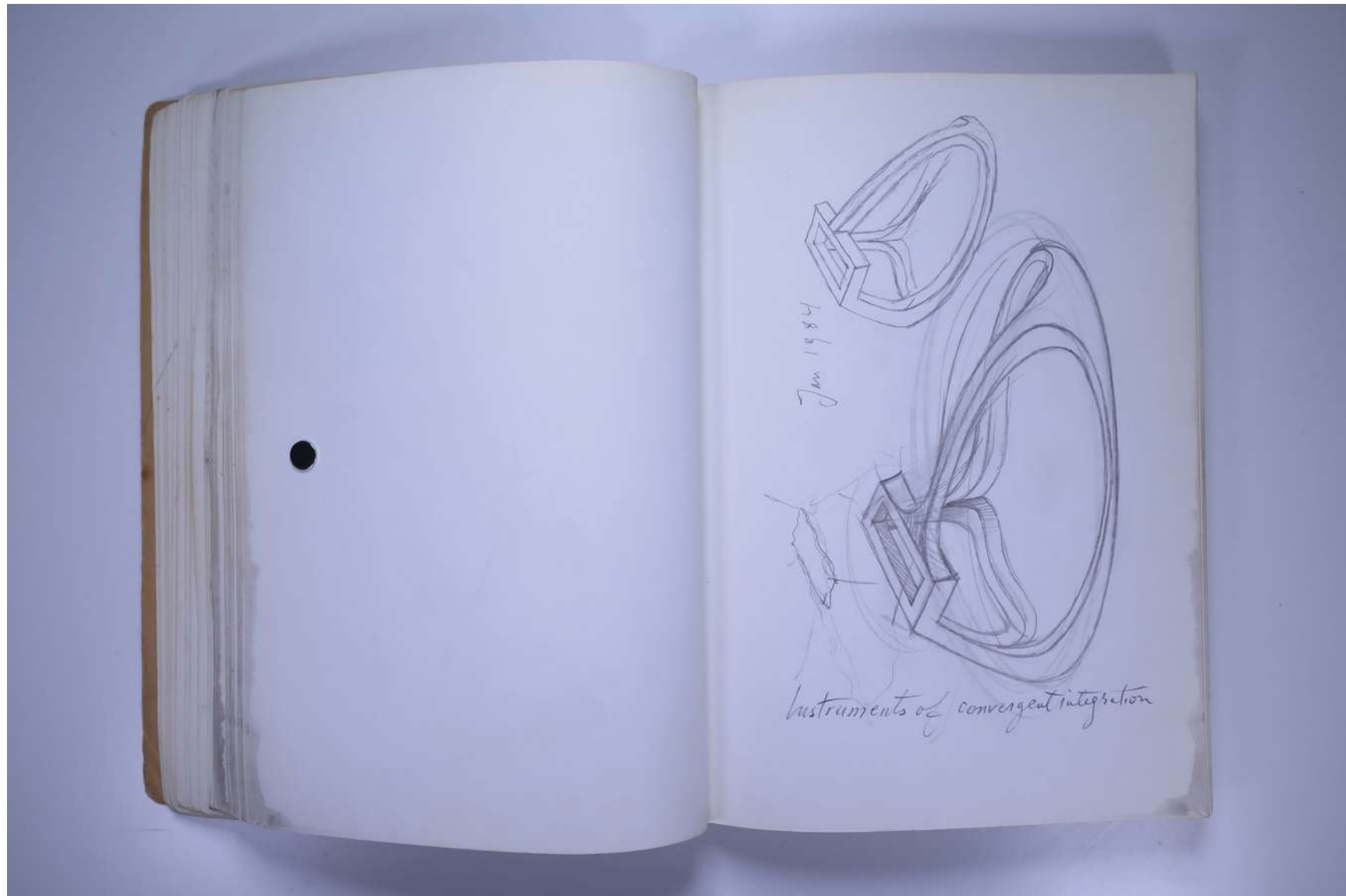
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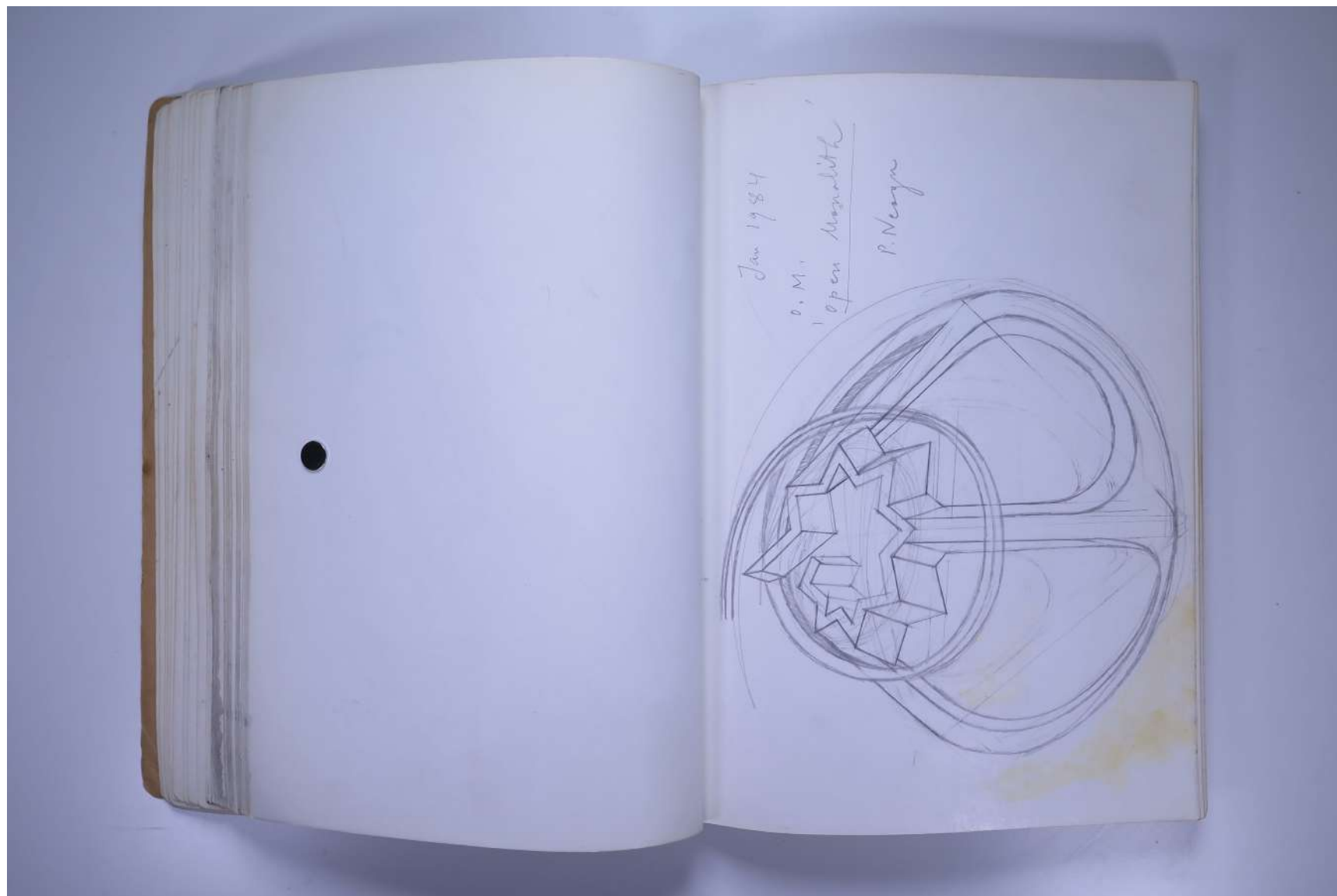
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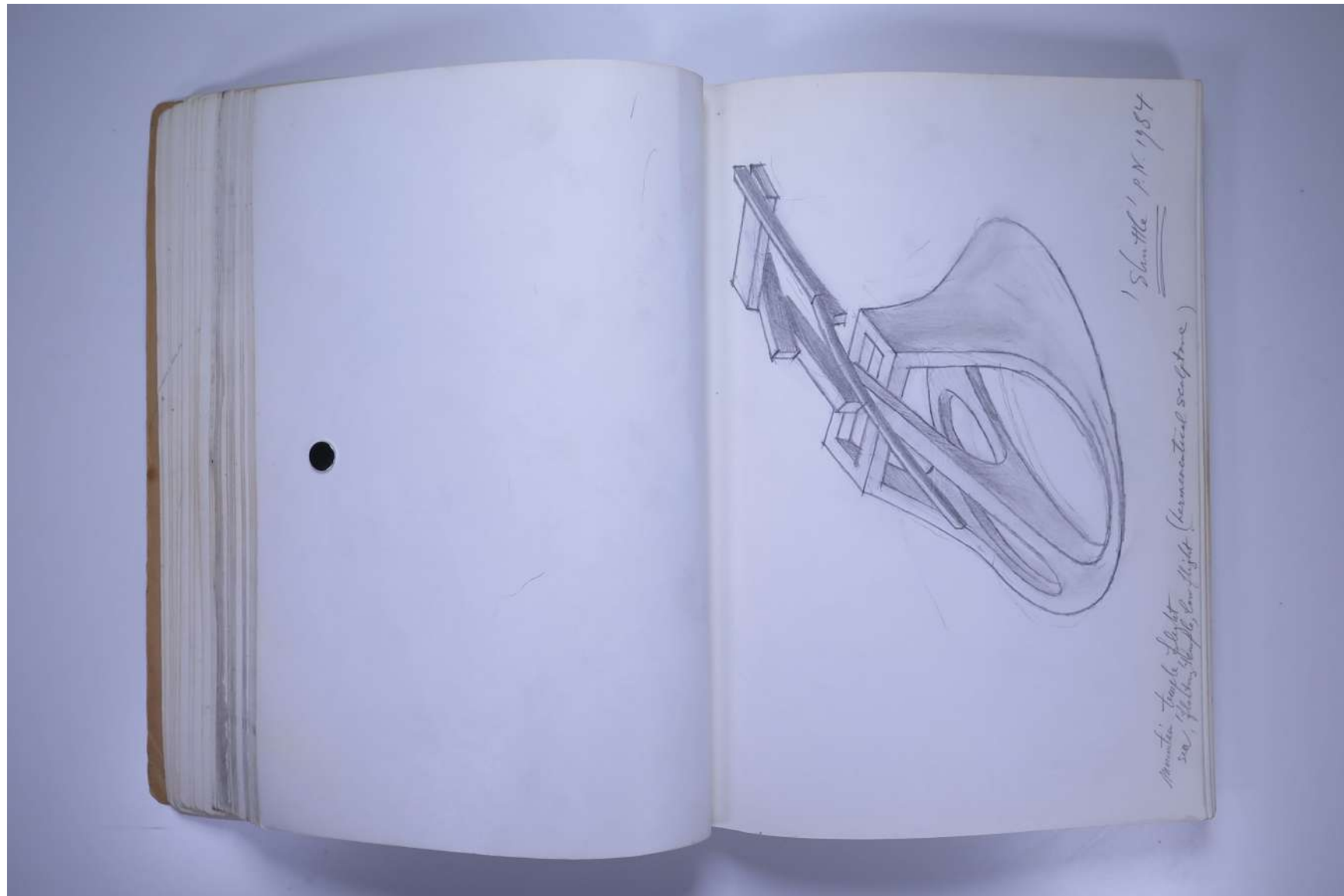
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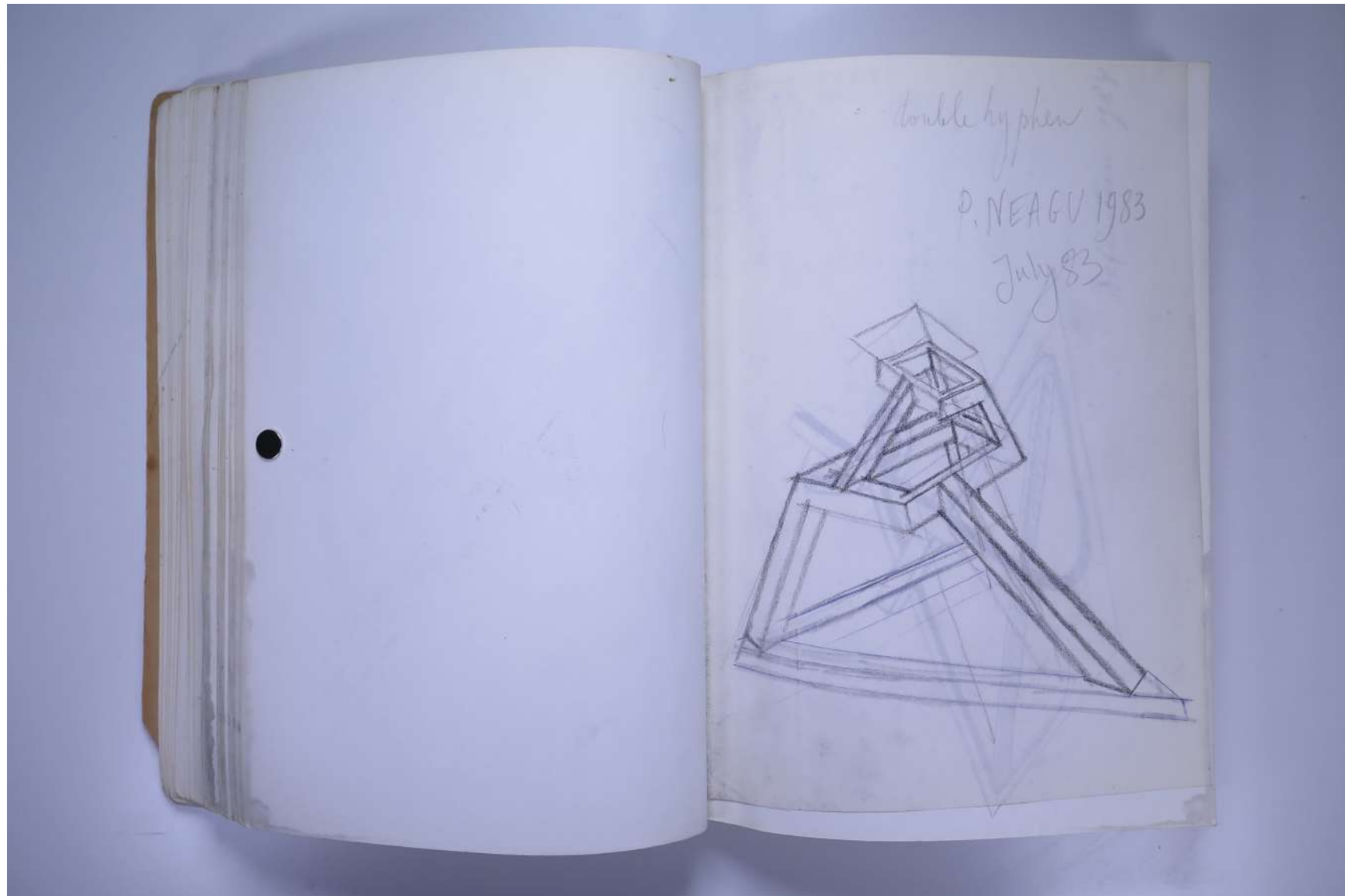
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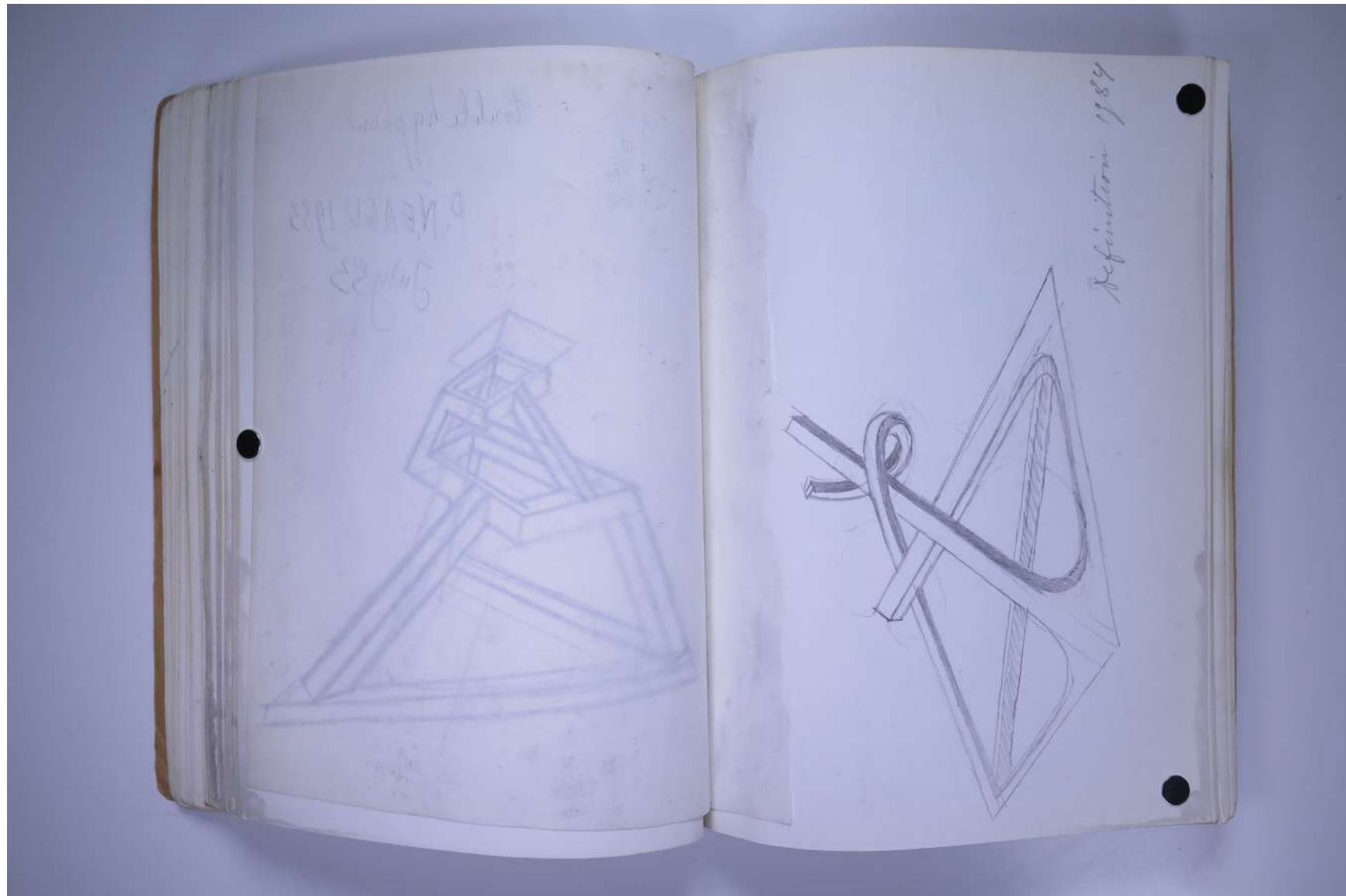
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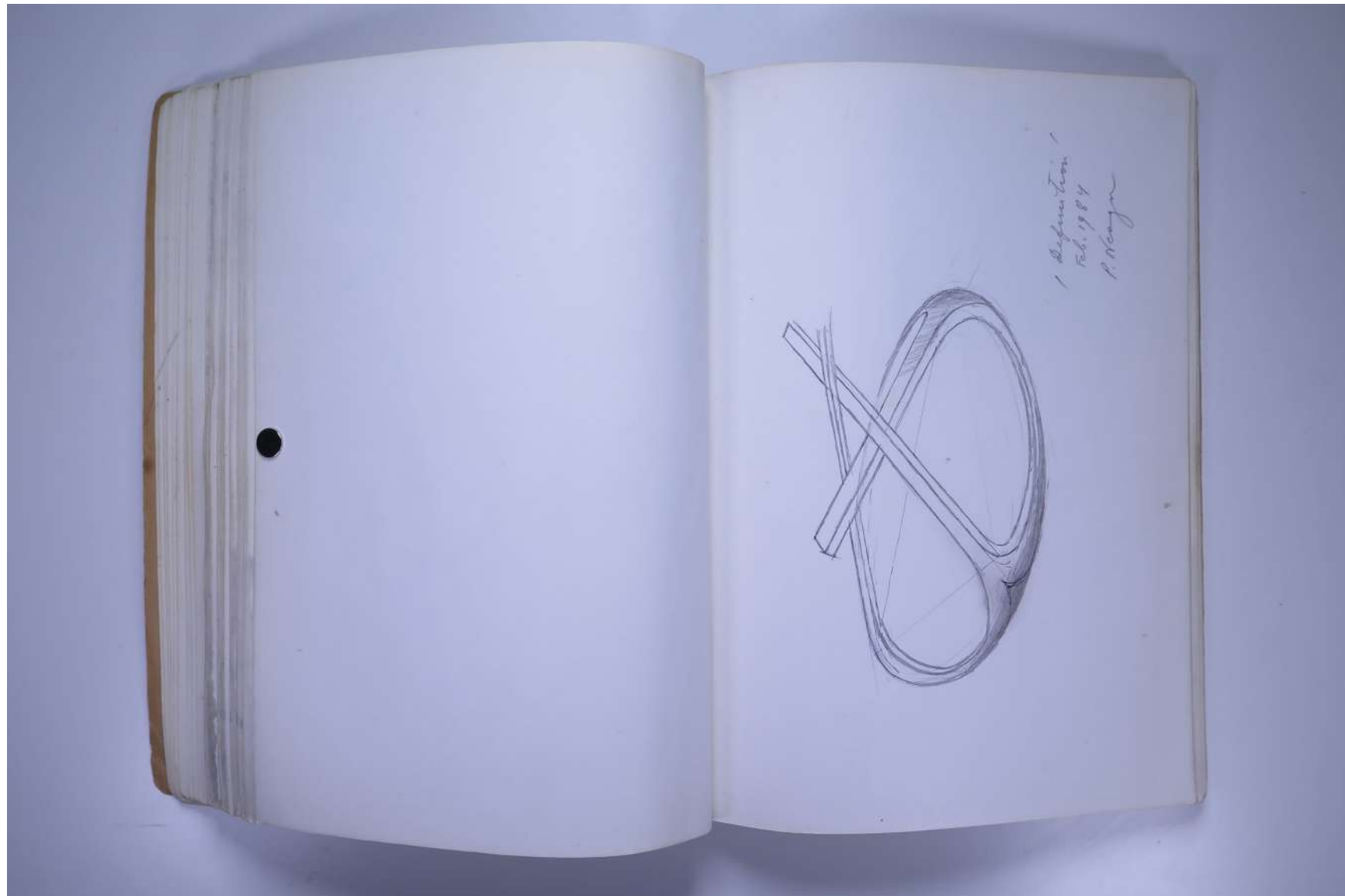
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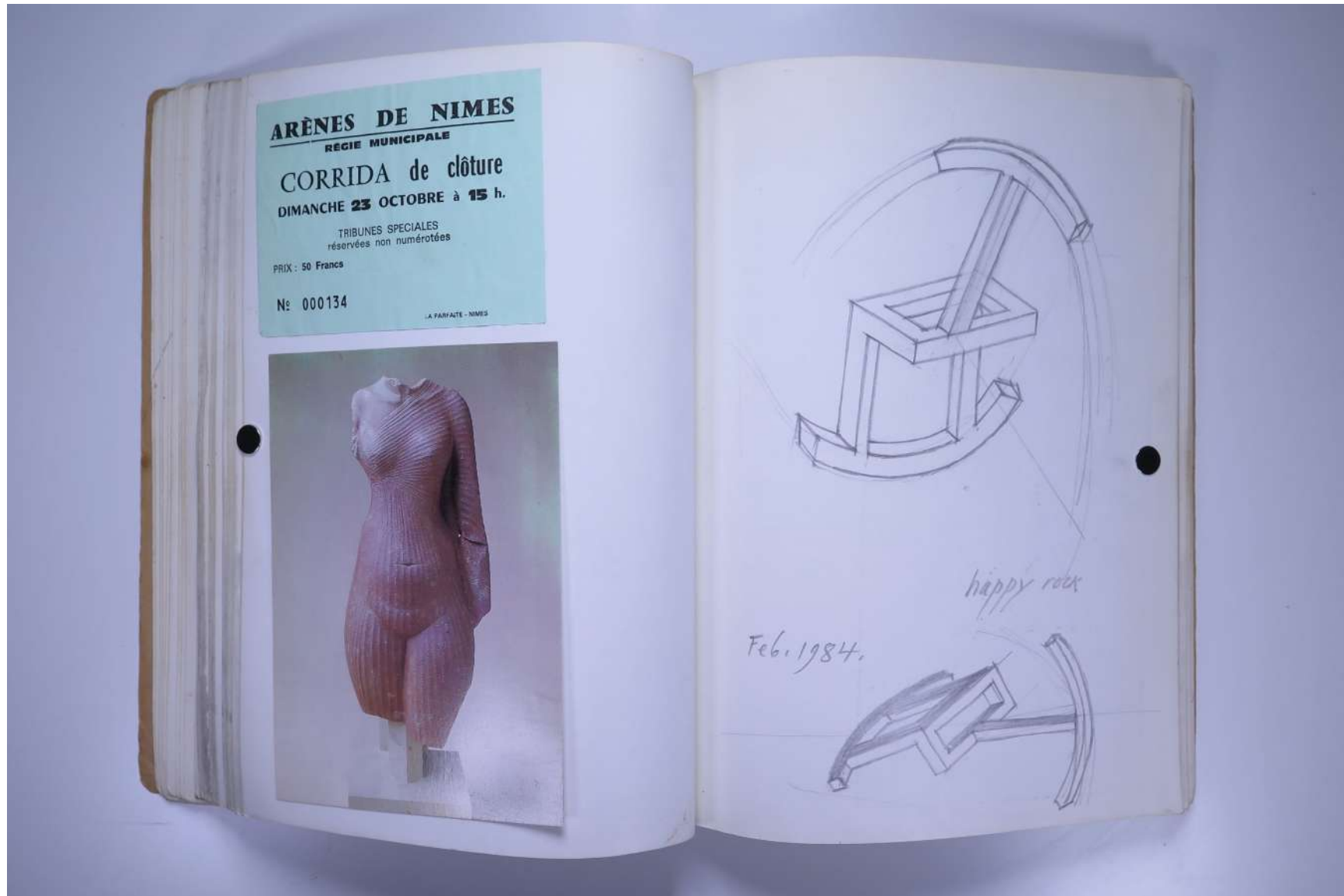
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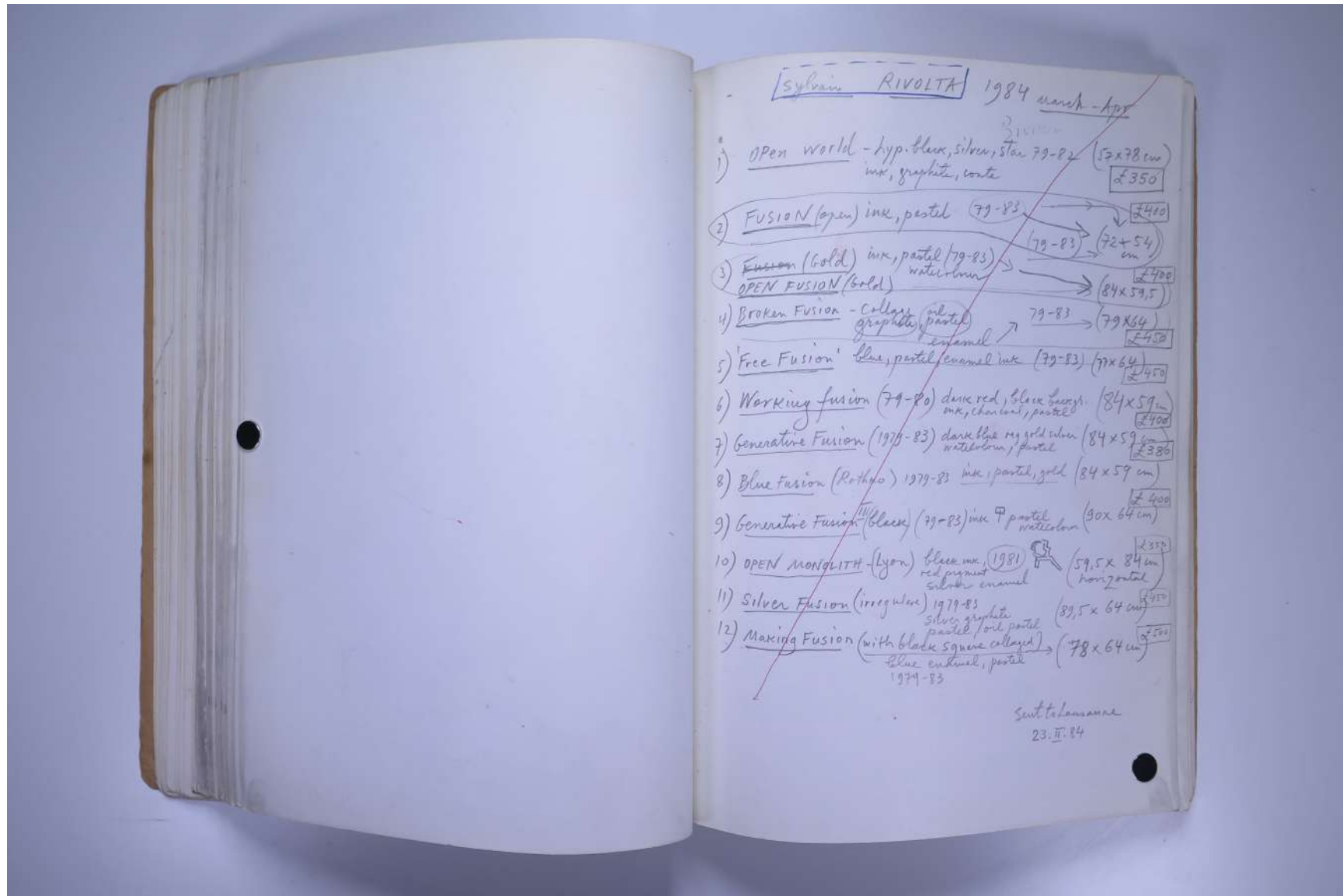
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PNE 24.033



Sylvain RIVOLTA 1984 marc - Apr

- 1) Open world - hyp. blue, silver, star 79-82 (53x78 cm) £350
ink, graphite, conte
- 2) FUSION (open) ink, pastel (79-83) £400
79-83 → (72x54) cm
- 3) Fusion (Gold) ink, pastel (79-83) £400
OPEN FUSION (Gold) watercolor → (84x59,5)
- 4) Broken Fusion - collage (white, graphite, pastel, enamel) 79-83 → (79x64) £450
- 5) Free Fusion blue, pastel, enamel ink (79-83) (77x64) £450
- 6) Working fusion (79-80) dark red, black, grey, ink, charcoal, pastel (84x59 cm) £400
- 7) Generative Fusion (1979-83) dark blue, red, gold, silver, watercolor, pastel (84x59 cm) £380
- 8) Blue fusion (Rothko) 1979-83 ink, pastel, gold (84x59 cm) £400
- 9) Generative Fusion (black) (79-83) ink & pastel watercolor (90x64 cm) £400
- 10) OPEN MONOLITH (Lyon) black ink, (1981) red pigment, silver, enamel (59,5 x 84 cm horizontal) £350
- 11) Silver Fusion (irregular) 1979-83 silver, graphite, pastel, foil, pastel (89,5 x 64 cm) £450
- 12) Making Fusion (with black square collage) (78 x 64 cm) £350
blue enamel, pastel 1979-83

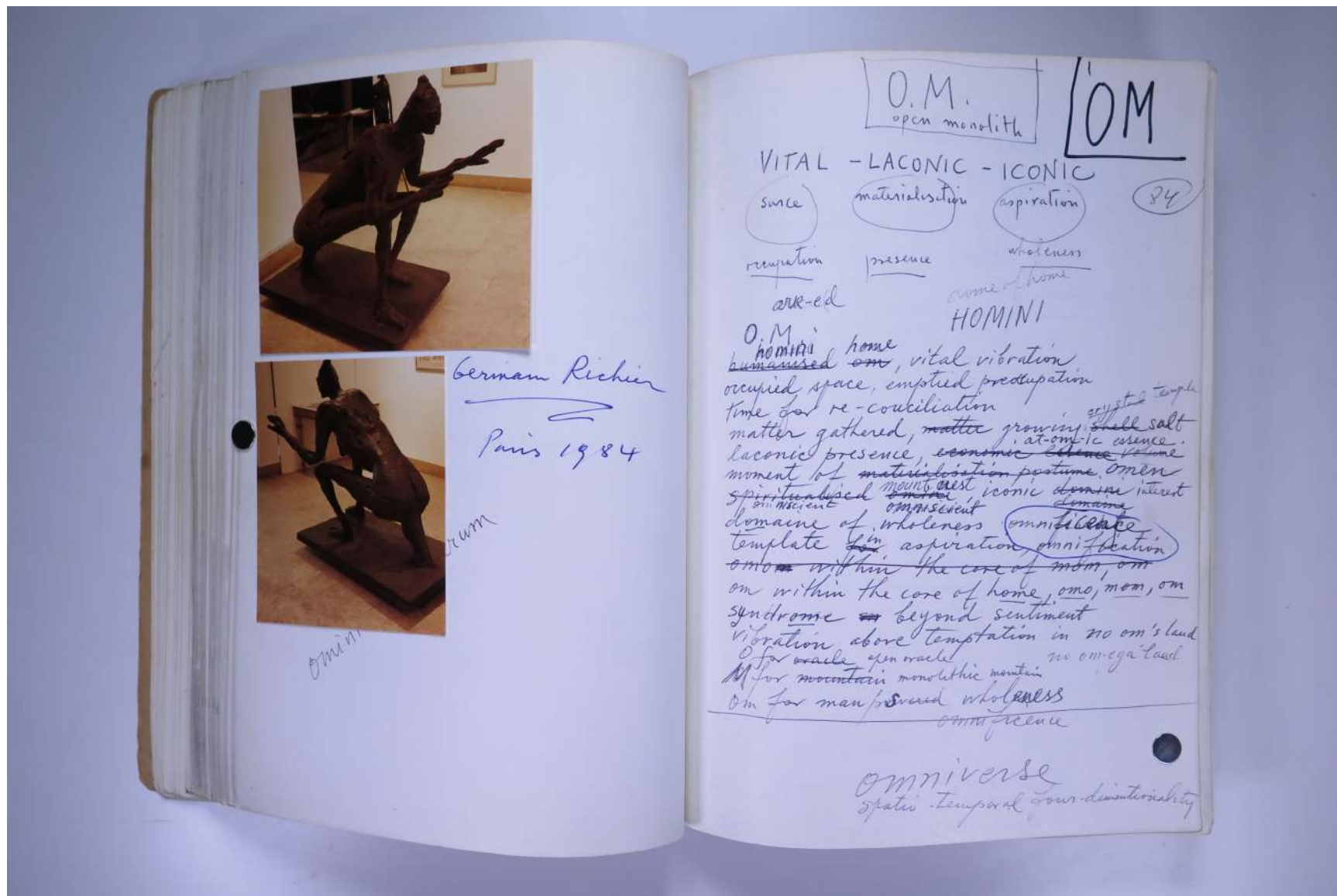
Saint-Léonard
23. II. 84

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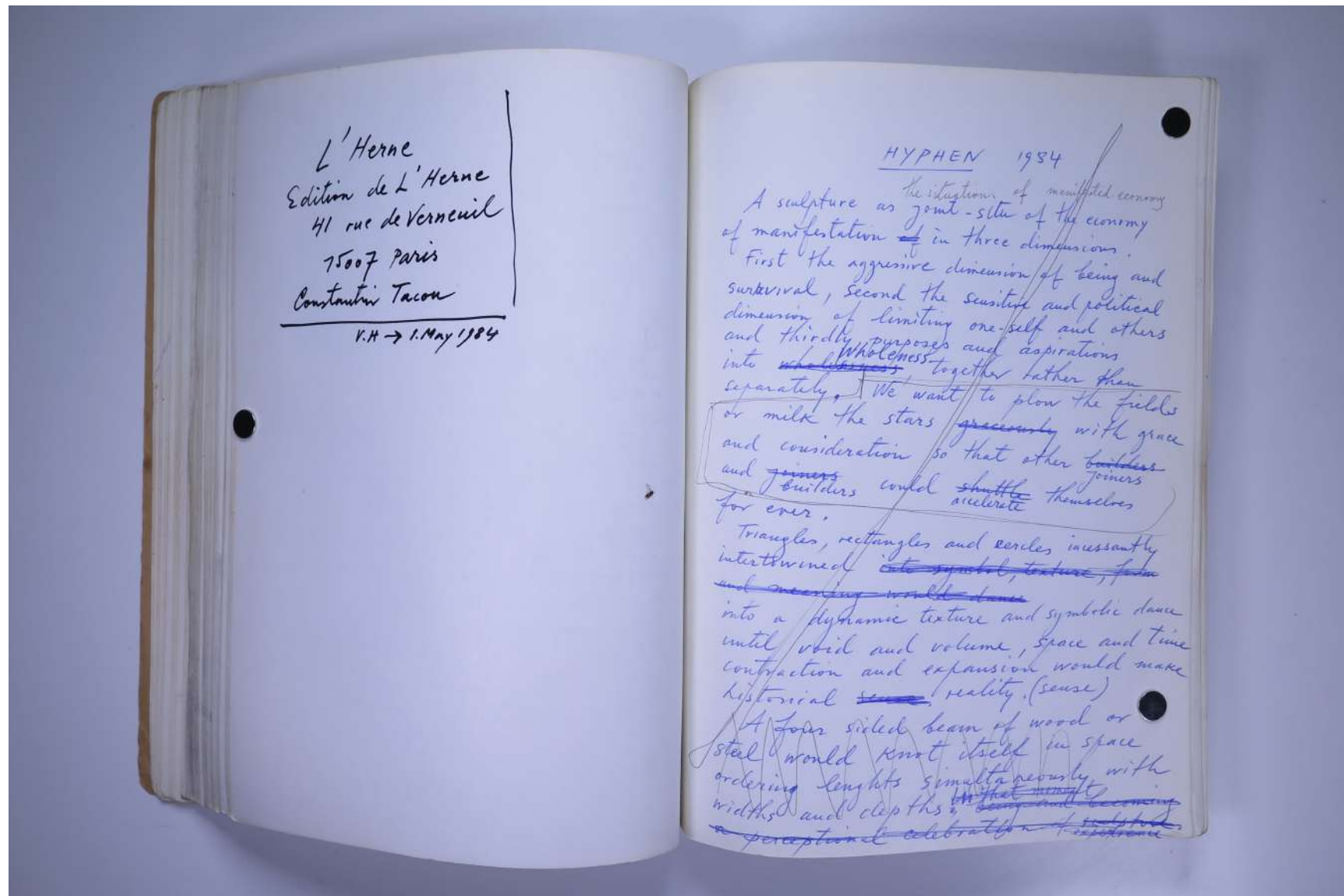
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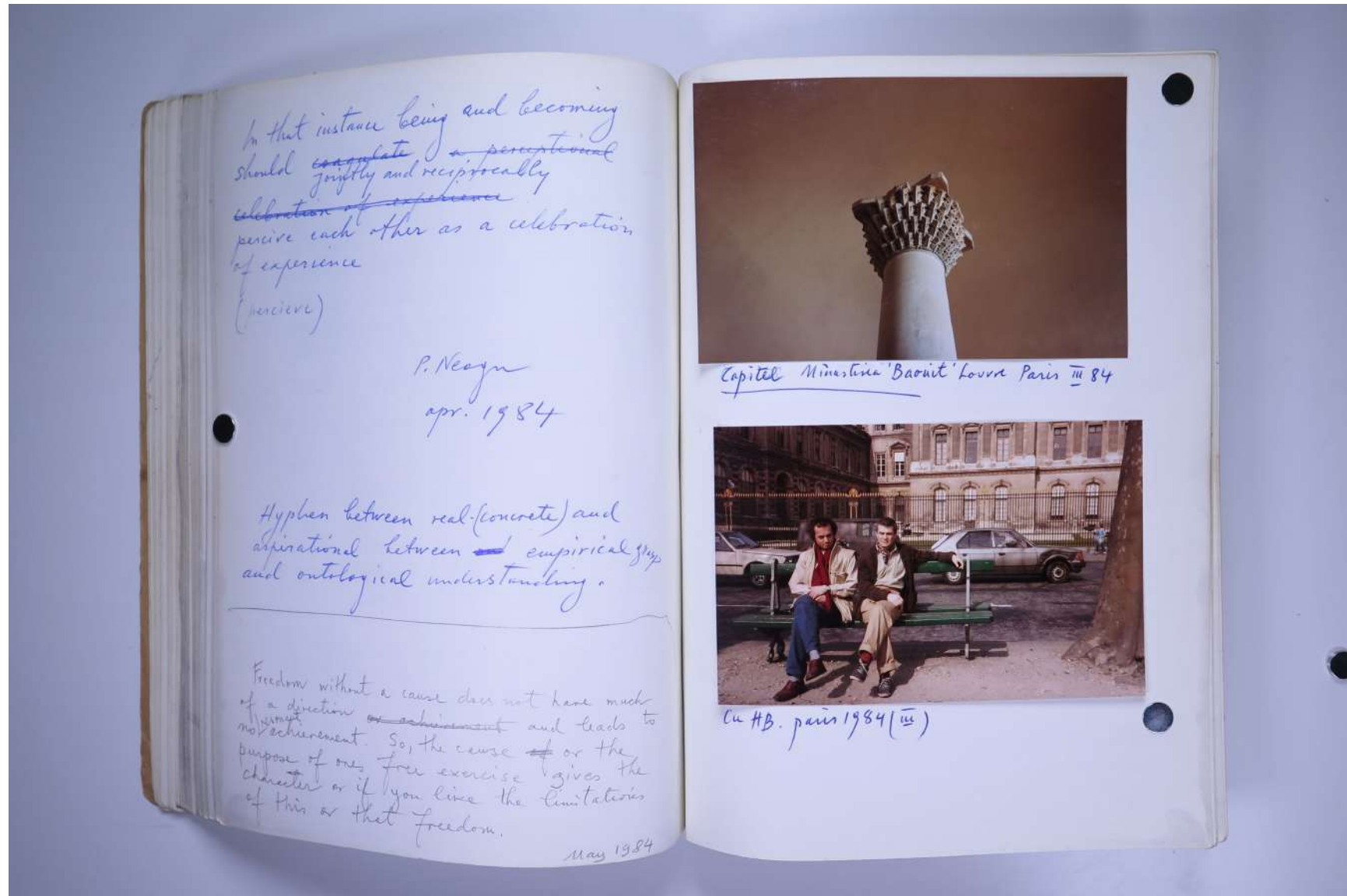
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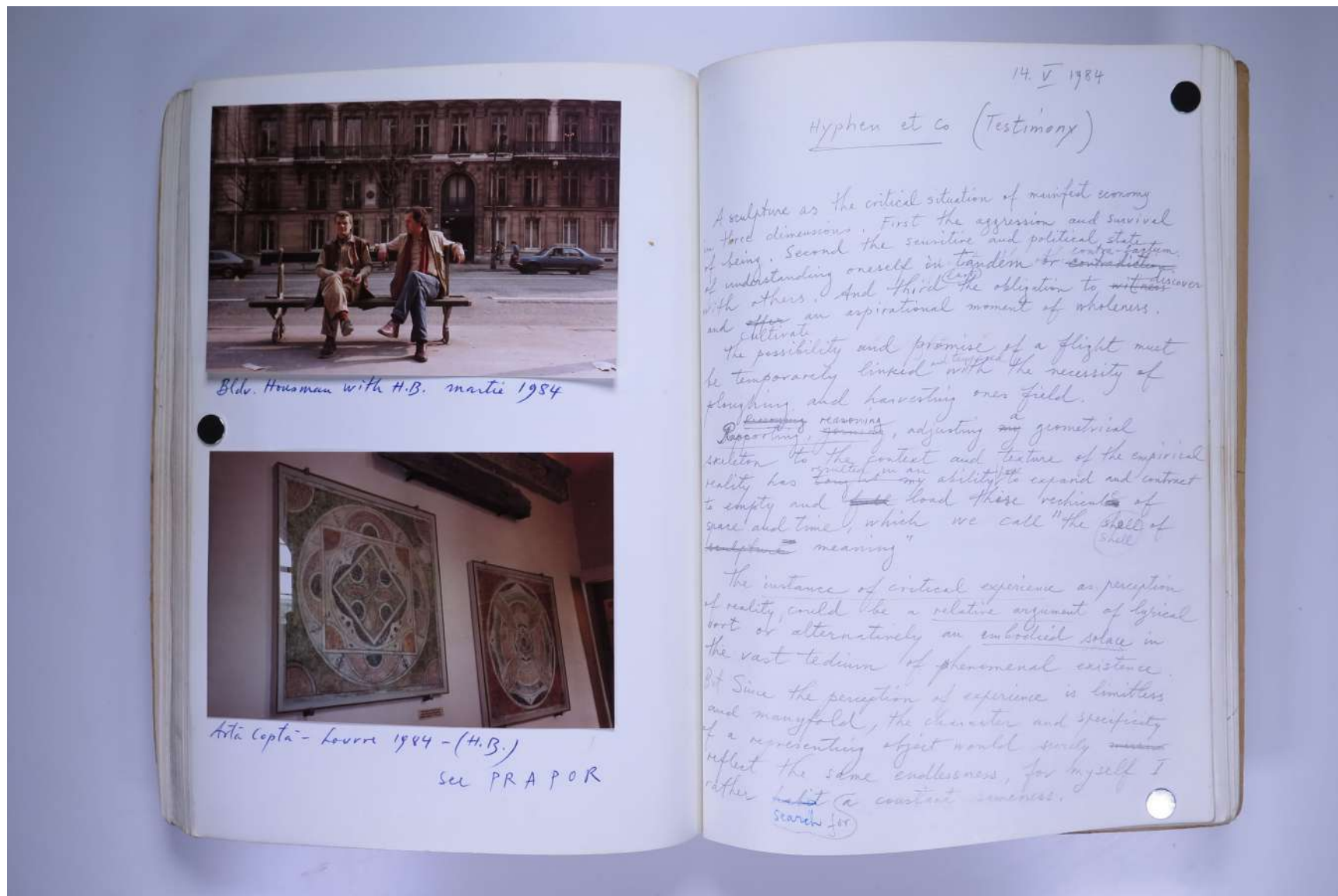
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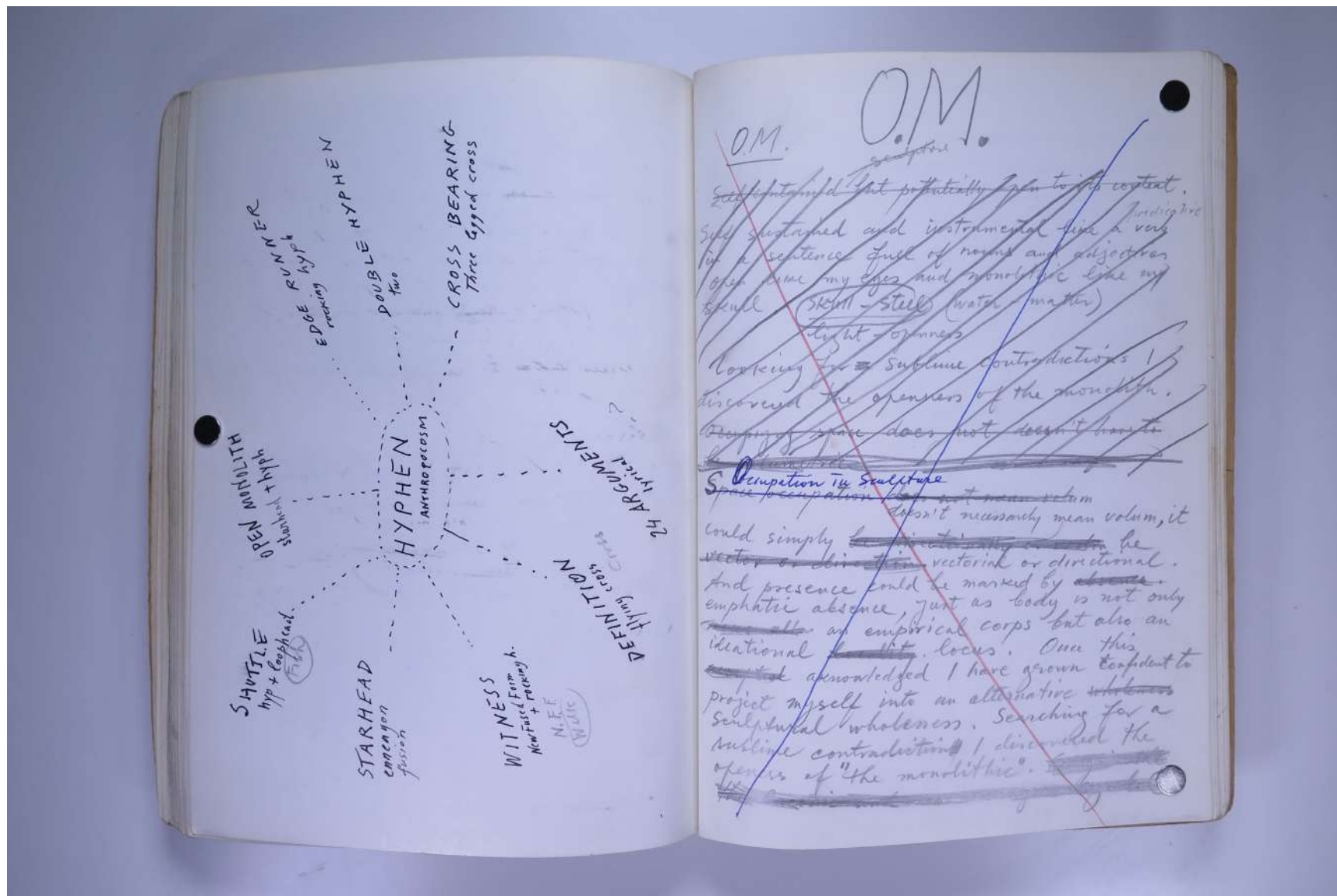
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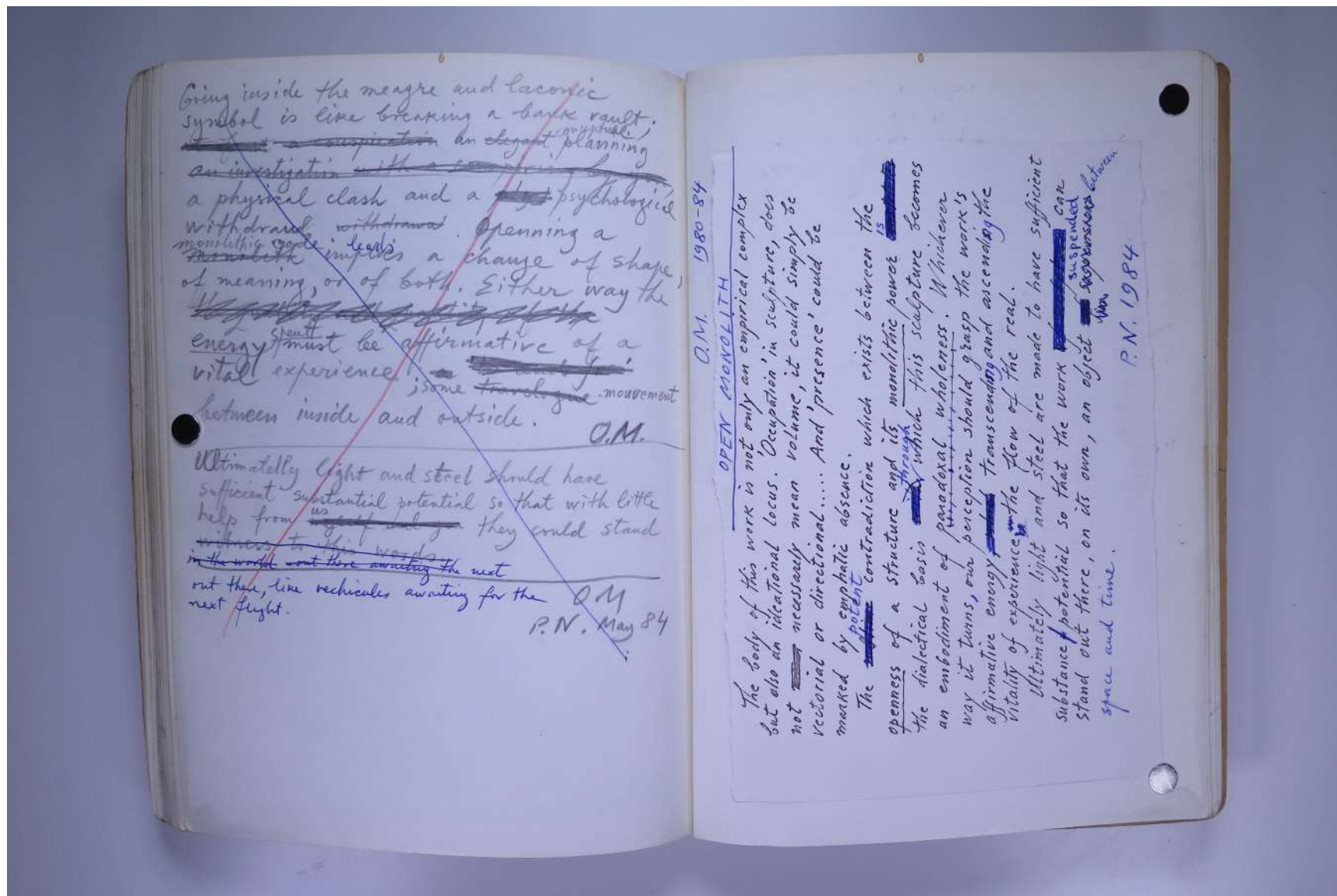
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PNE 24.039



Going inside the meagre and laconic symbol is like breaking a bank vault. ~~an investigation with a ^{propositional} planning~~ a physical clash and a ~~psychological~~ ^{psychological} withdrawal. ~~Spanning a~~ ^{Spanning a} ~~monolithic~~ ^{monolithic} ~~leads~~ ^{leads} a change of shape, of meaning, or of both. Either way the ~~energy~~ ^{energy} must be affirmative of a vital experience. ~~some~~ ^{some} ~~travelogue~~ ^{travelogue} movement between inside and outside. O.M.

Ultimately light and steel should have sufficient substantial potential so that with little help from ~~us~~ ^{us} they could stand ~~in the world~~ ^{in the world} ~~out there~~ ^{out there} ~~awaiting the next~~ ^{awaiting the next} flight. O.M. P.N. May 84

O.M. 1980-84

OPEN MONOLITH

The body of this work is not only an empirical complex but also an ideational locus. 'Occupation' in sculpture, does not ~~necessarily~~ ^{necessarily} mean volume, it could simply be vectorial or directional.... And 'presence' could be marked by emphatic absence.

The ~~potential~~ ^{potential} contradiction which exists between the openness of a structure and its monolithic power ~~is~~ ^{is} the dialectical basis ~~through~~ ^{through} which this sculpture becomes an embodiment of paradoxal wholeness. Whether way it turns, our perception should grasp the work's affirmative energy ~~and~~ ^{and} transcendence and ascendancy, the vitality of experience ~~in~~ ⁱⁿ the flow of the real.

Ultimately light and steel are made to have sufficient substance potential so that the work ~~can~~ ^{can} stand out there, on its own, an object ~~of~~ ^{of} ~~suspension~~ ^{suspension} between space and time.

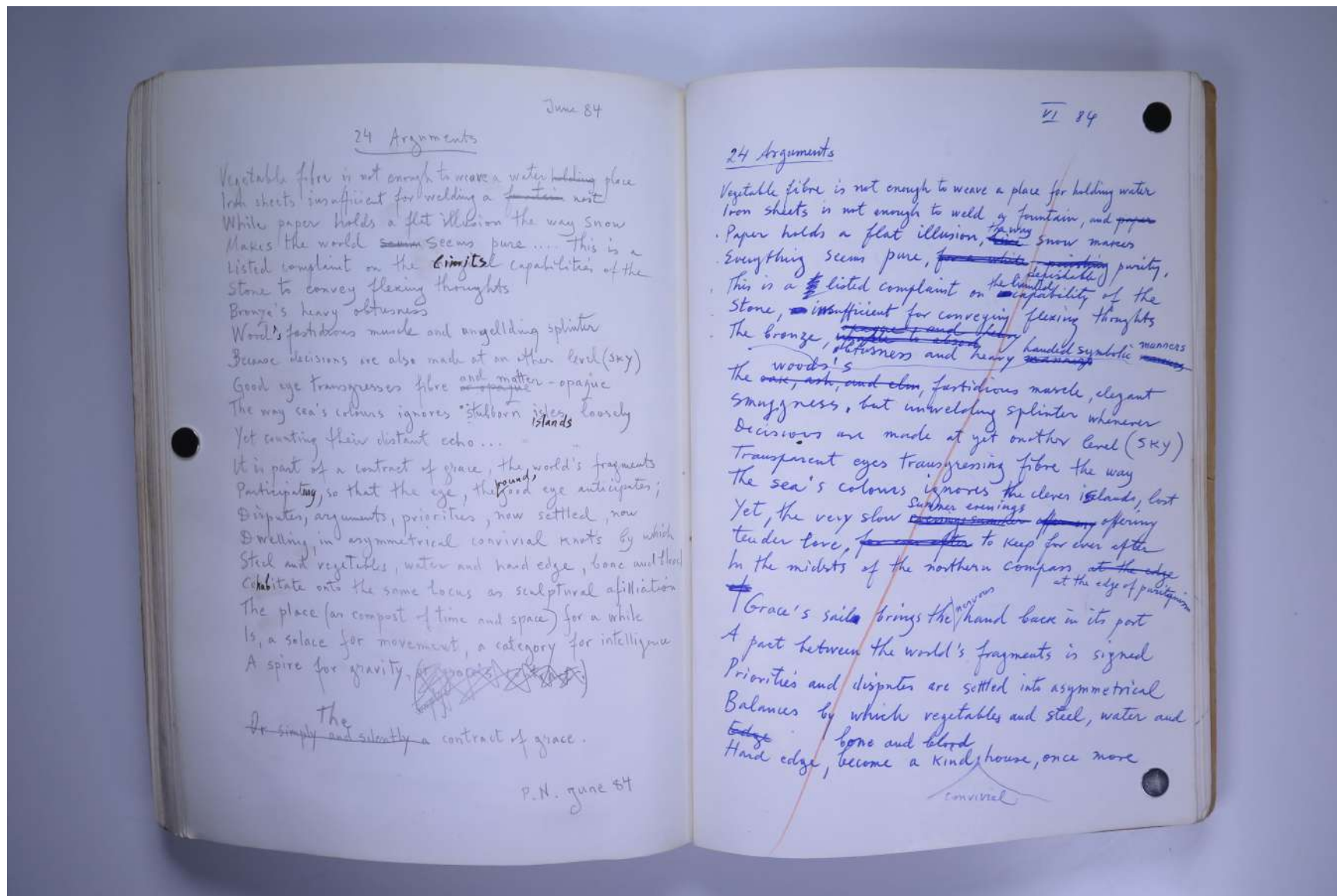
P.N. 1984

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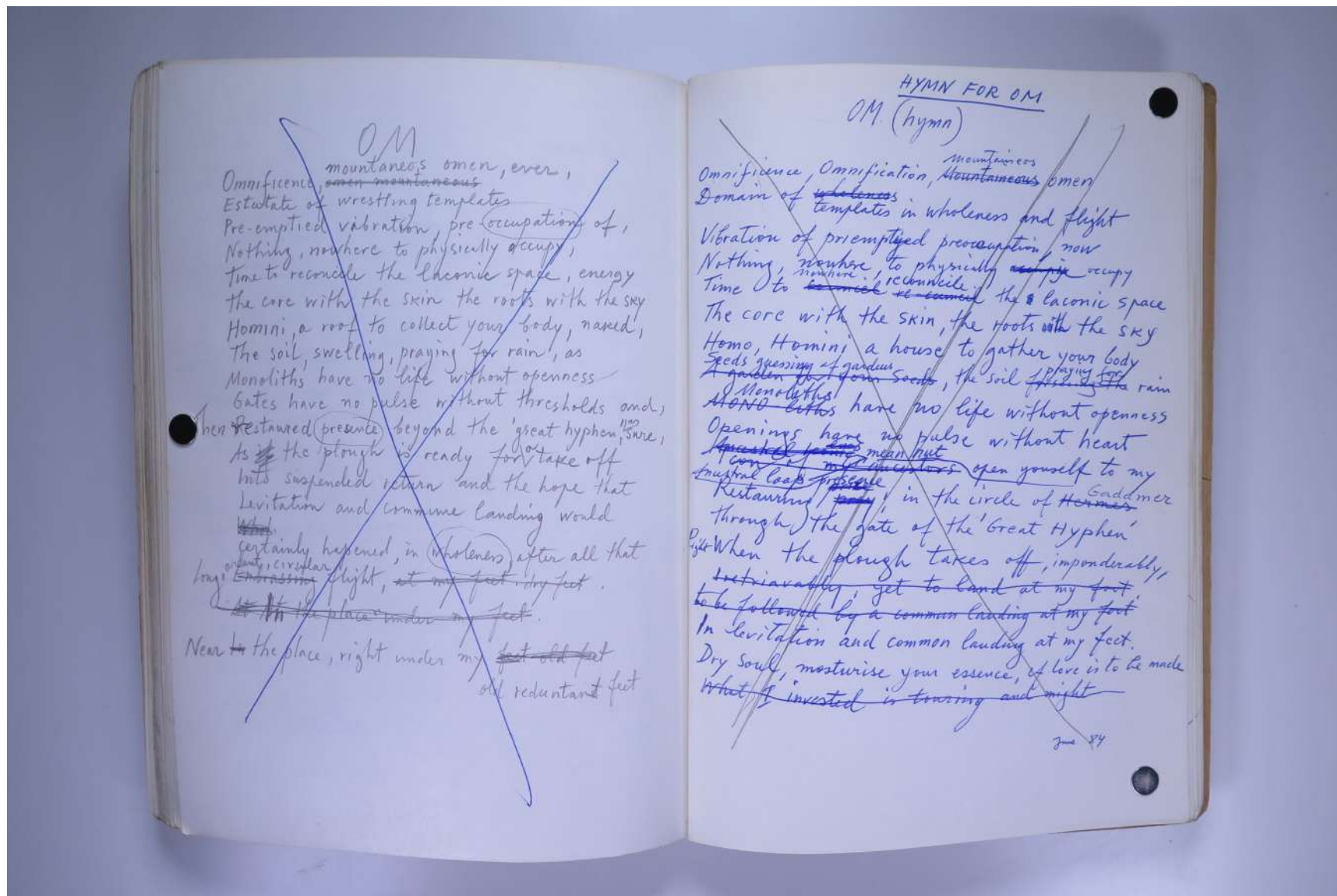
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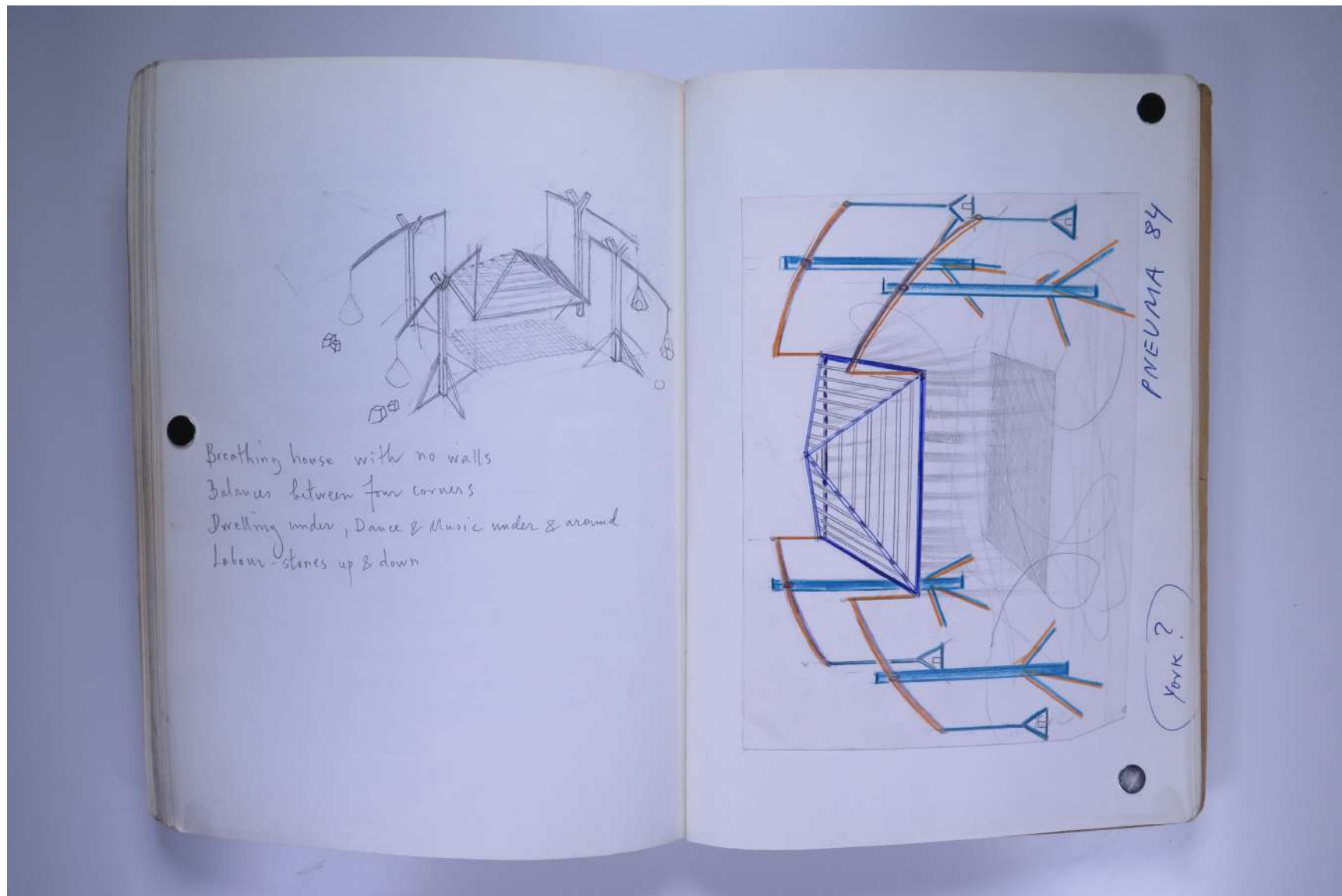
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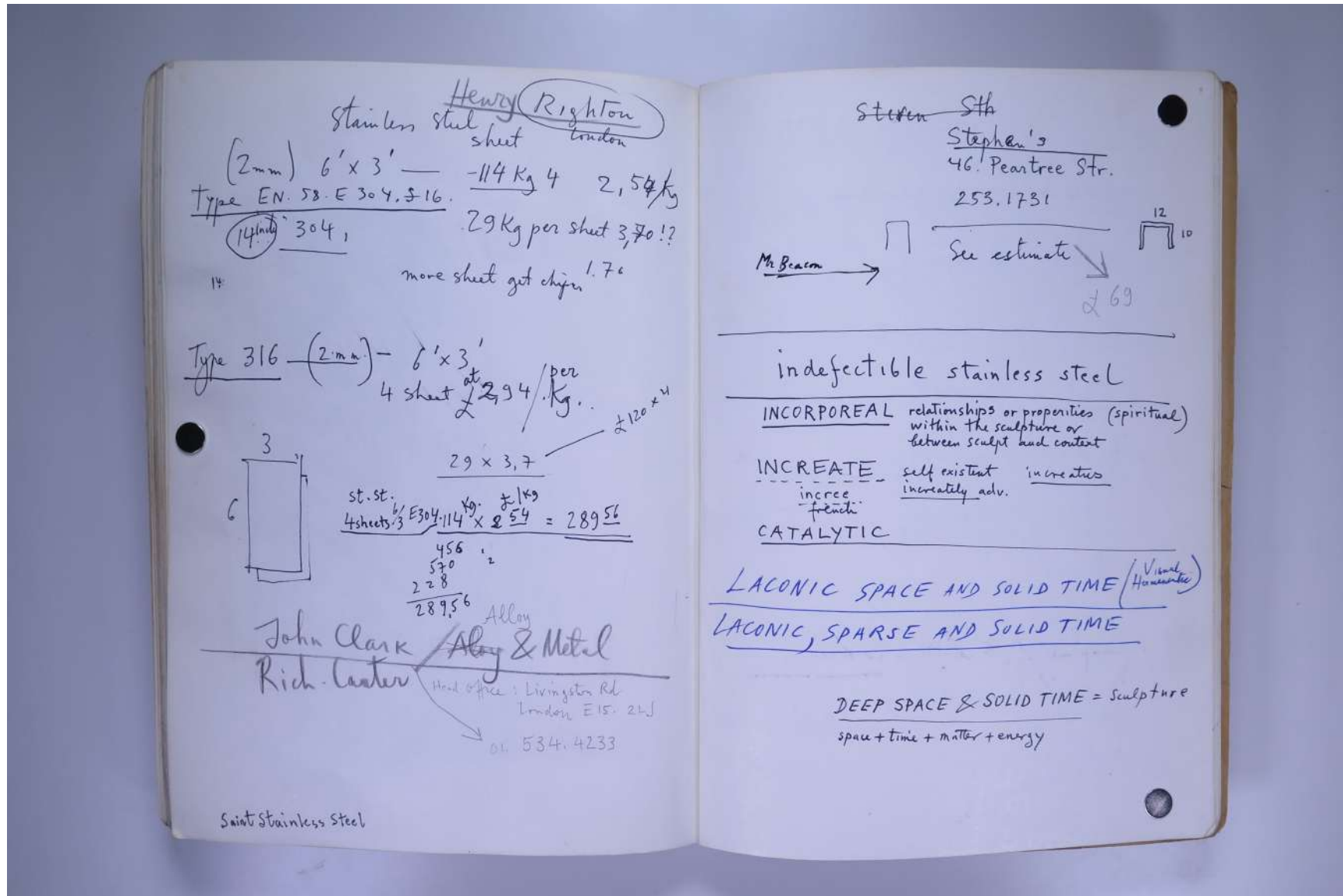
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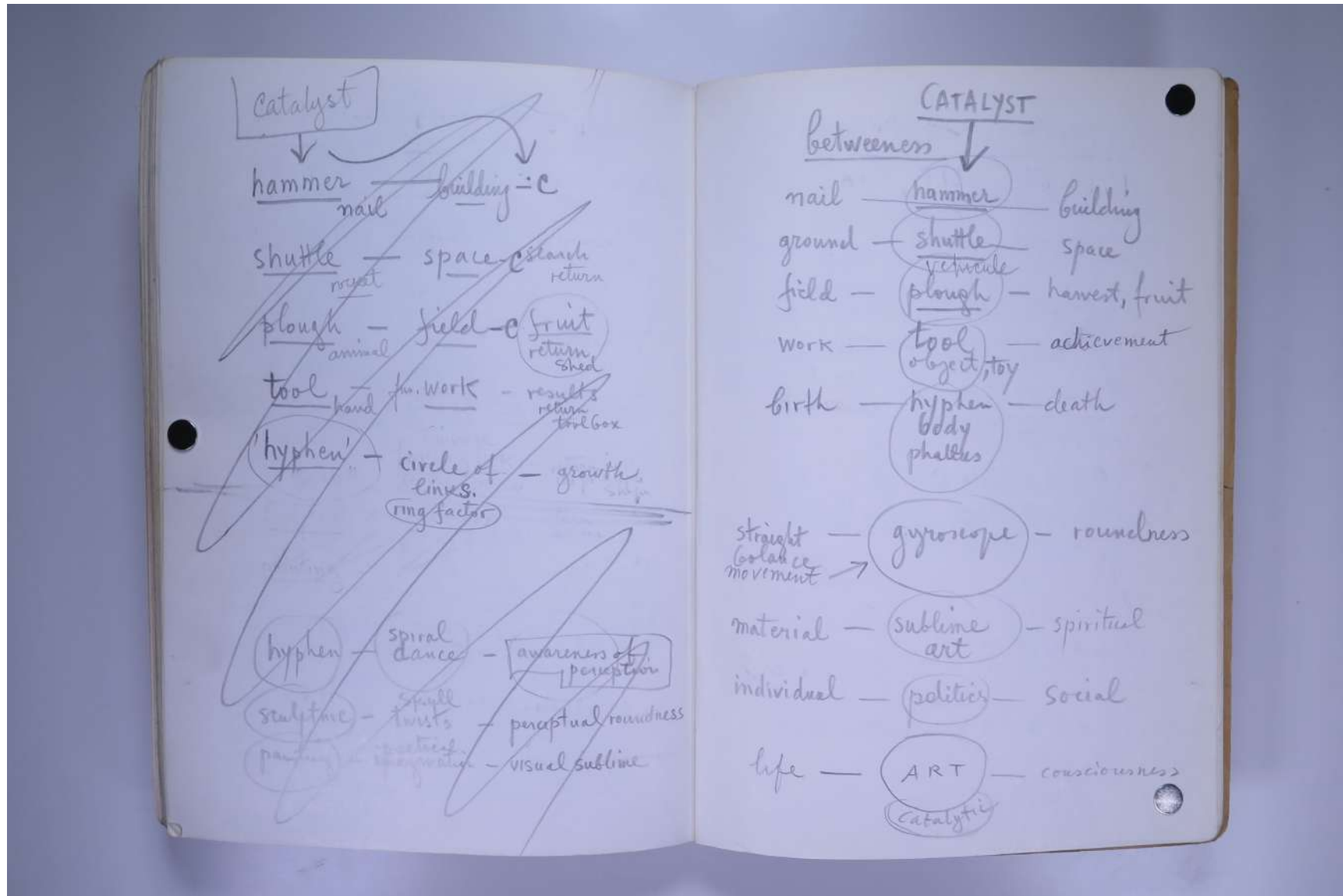
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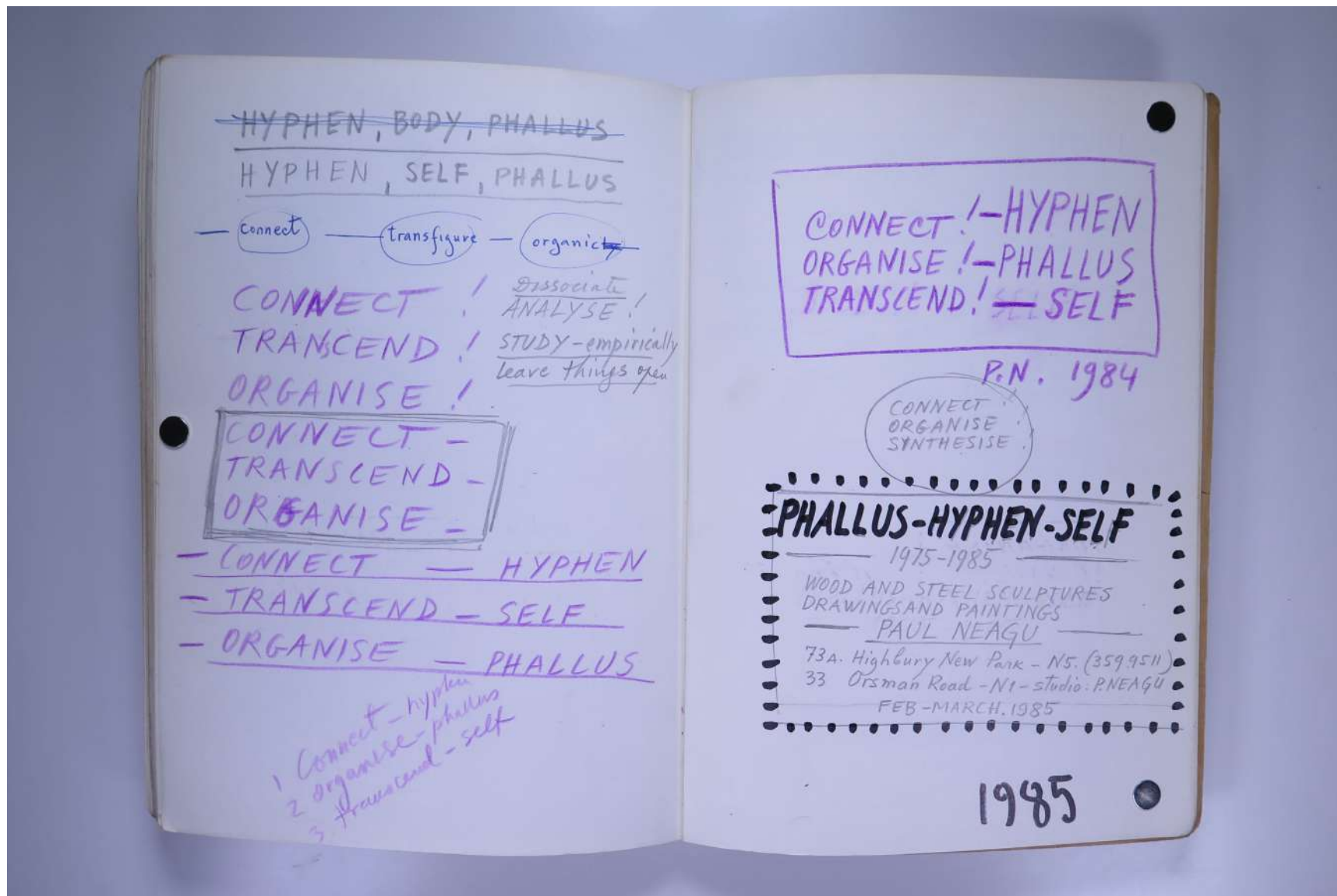
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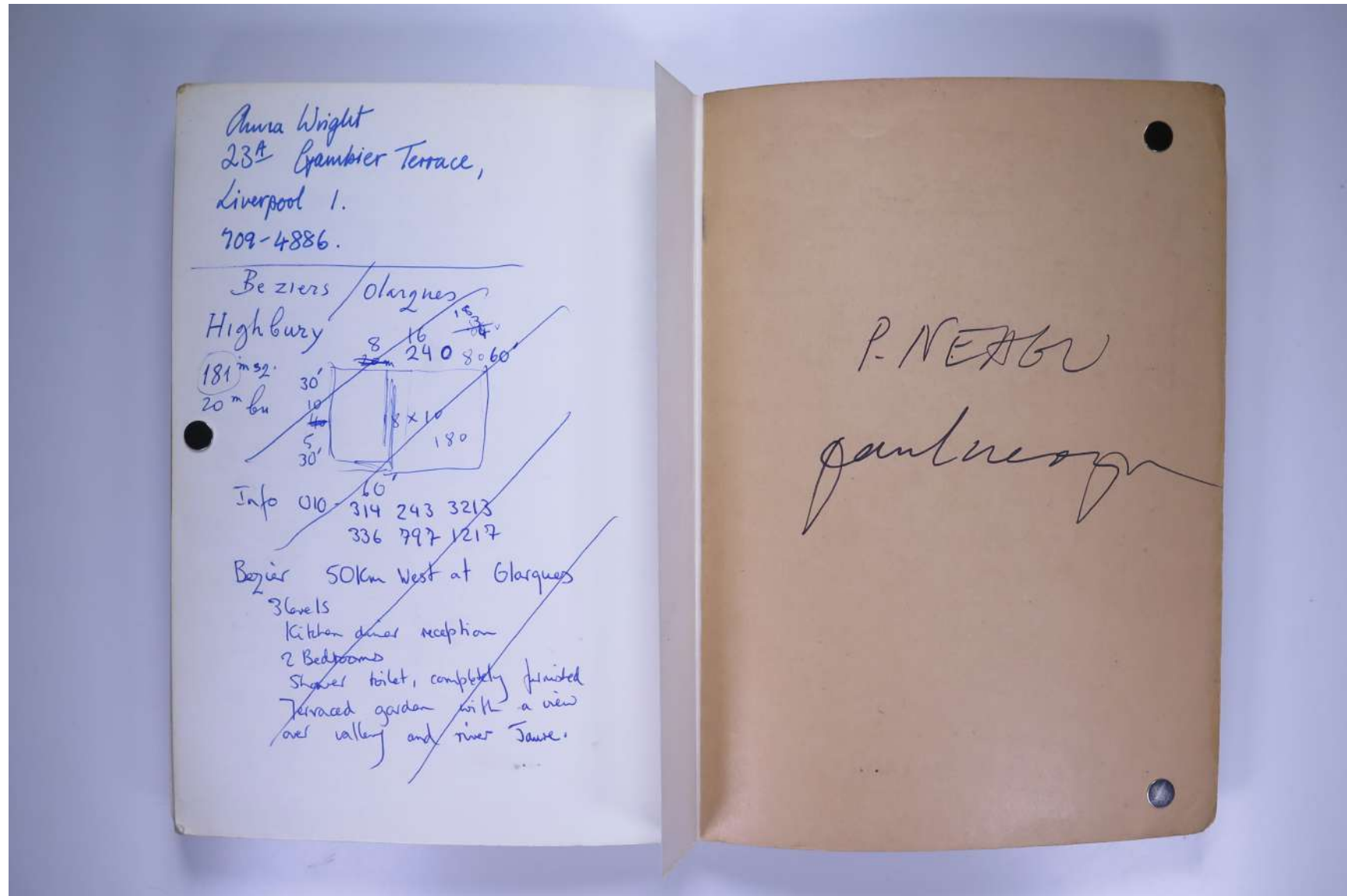
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