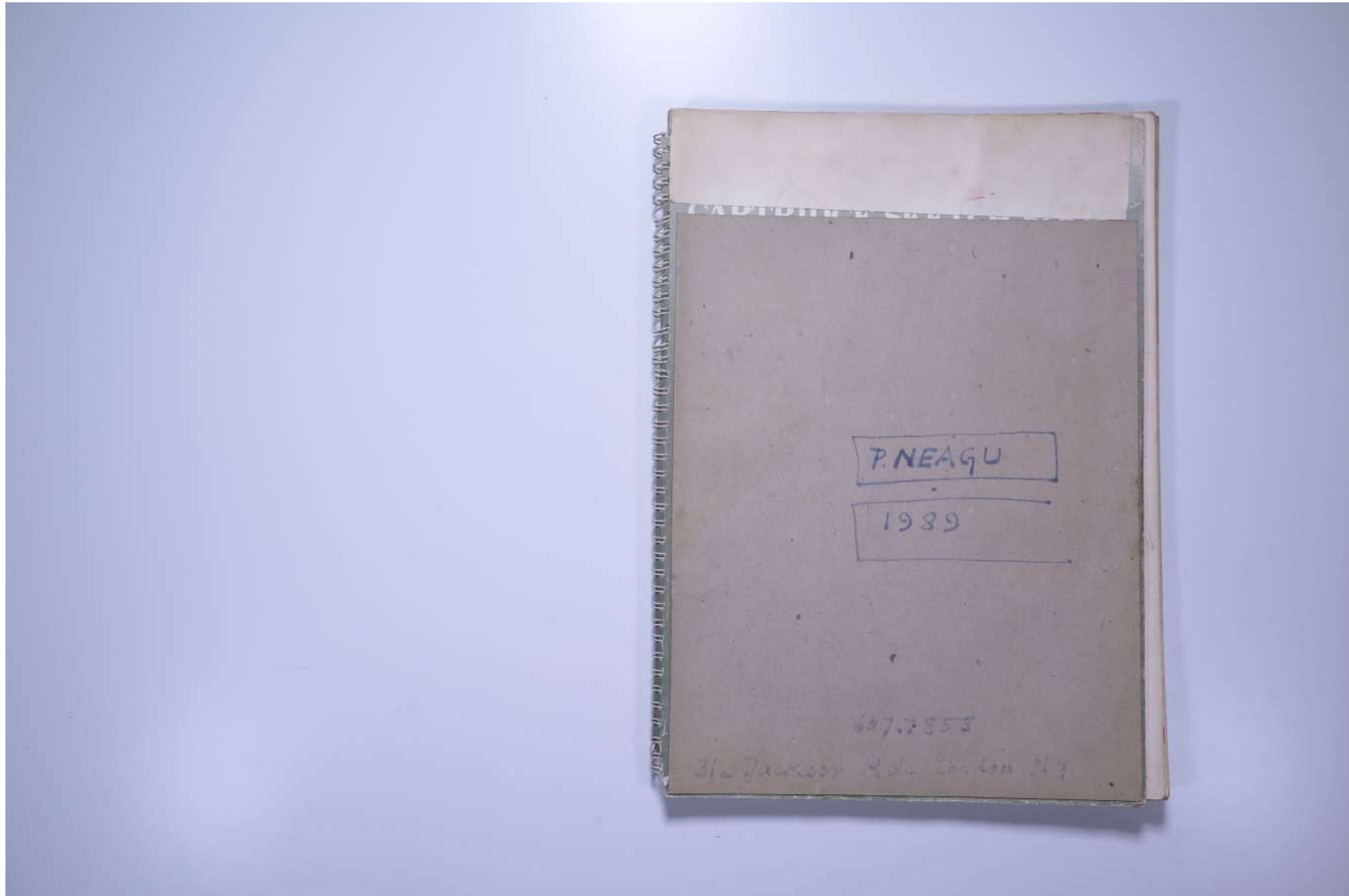


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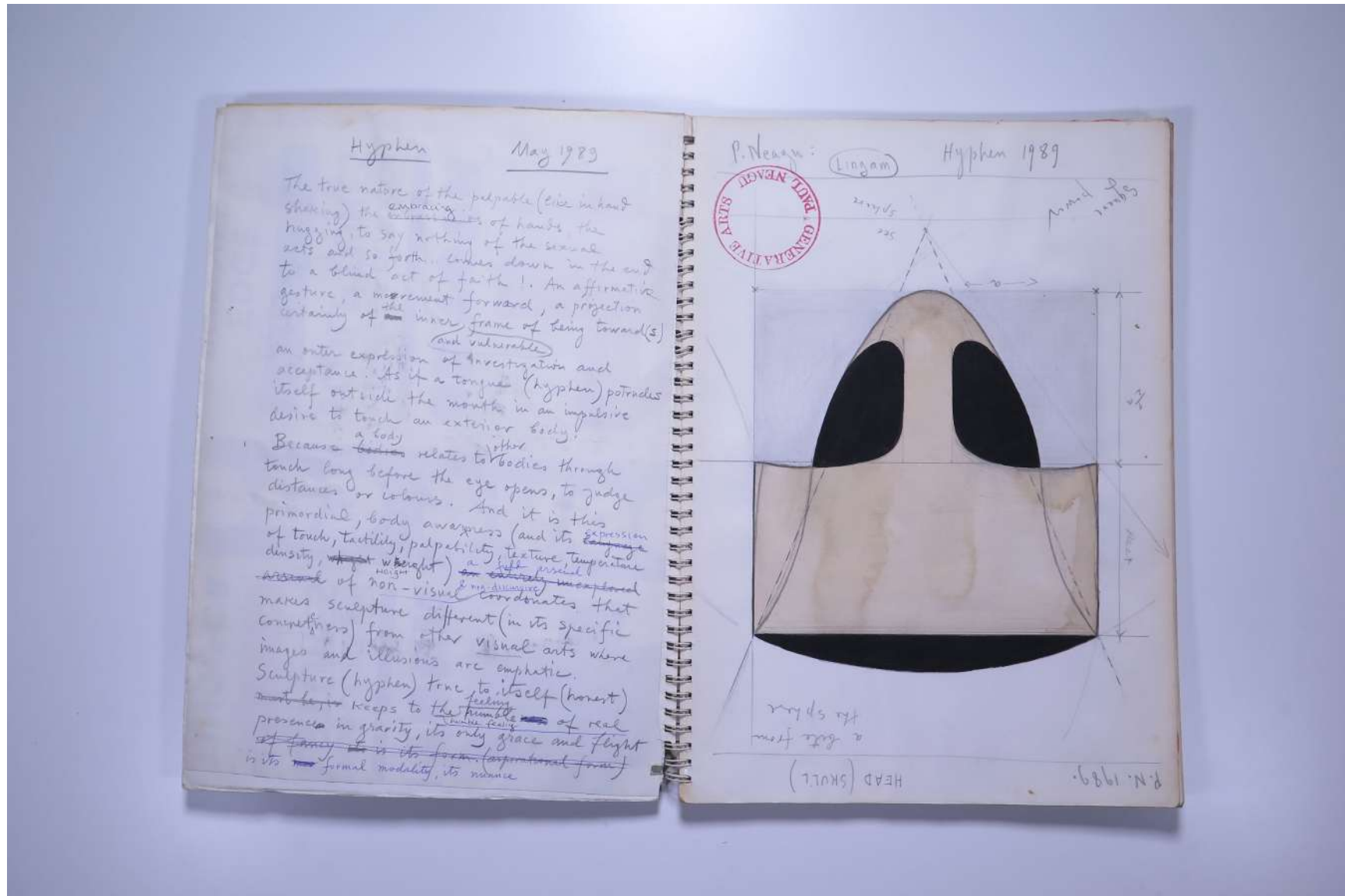
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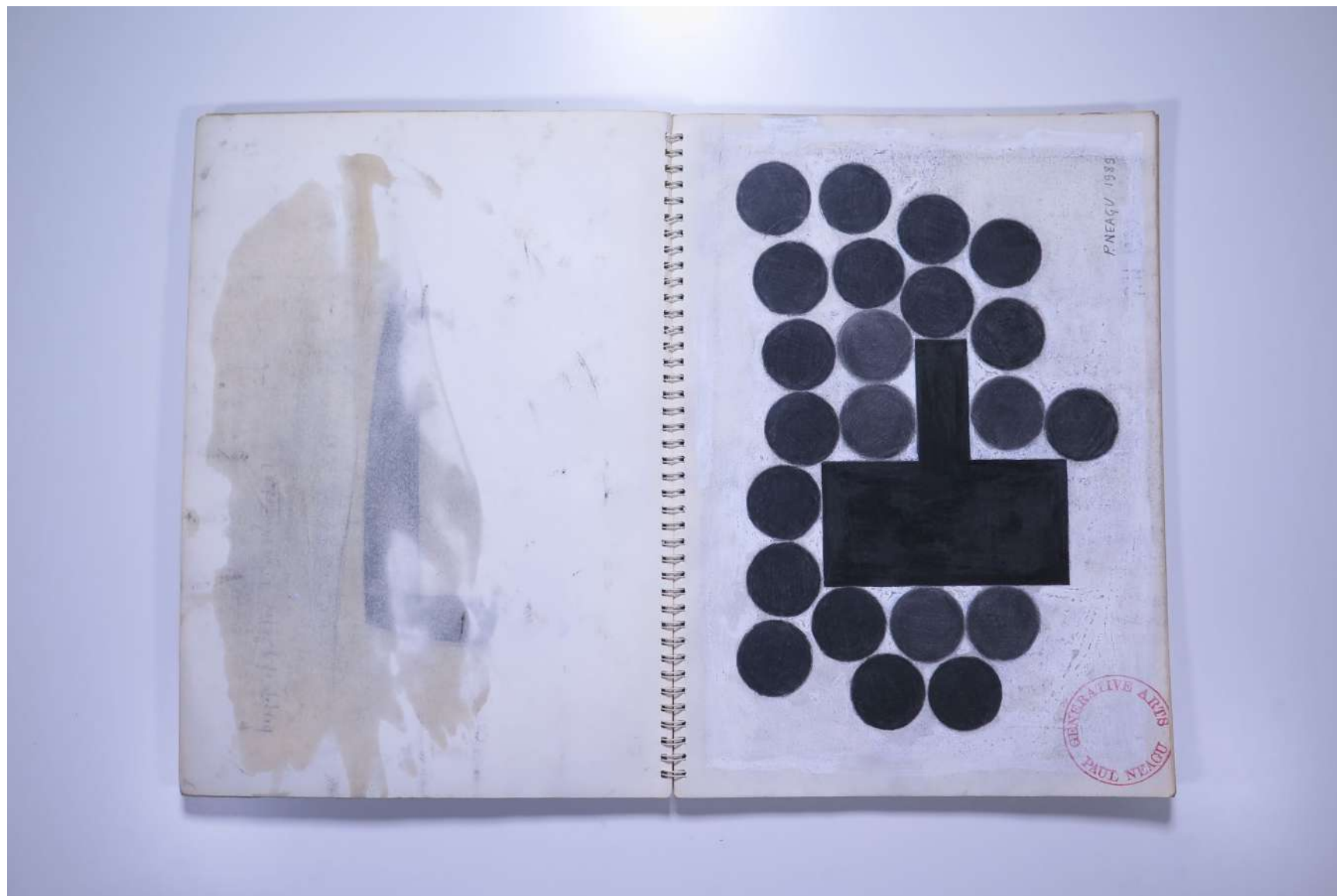
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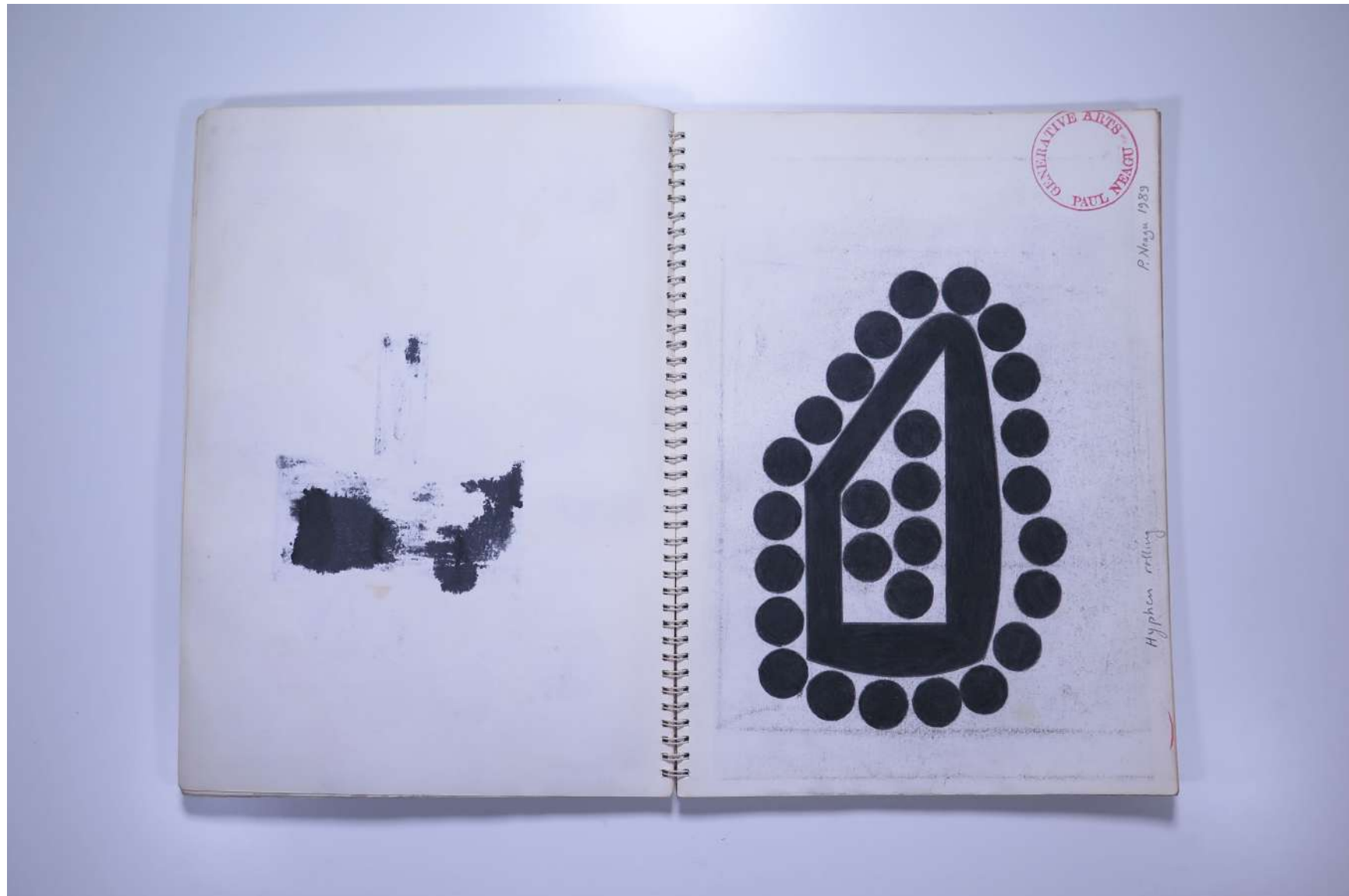
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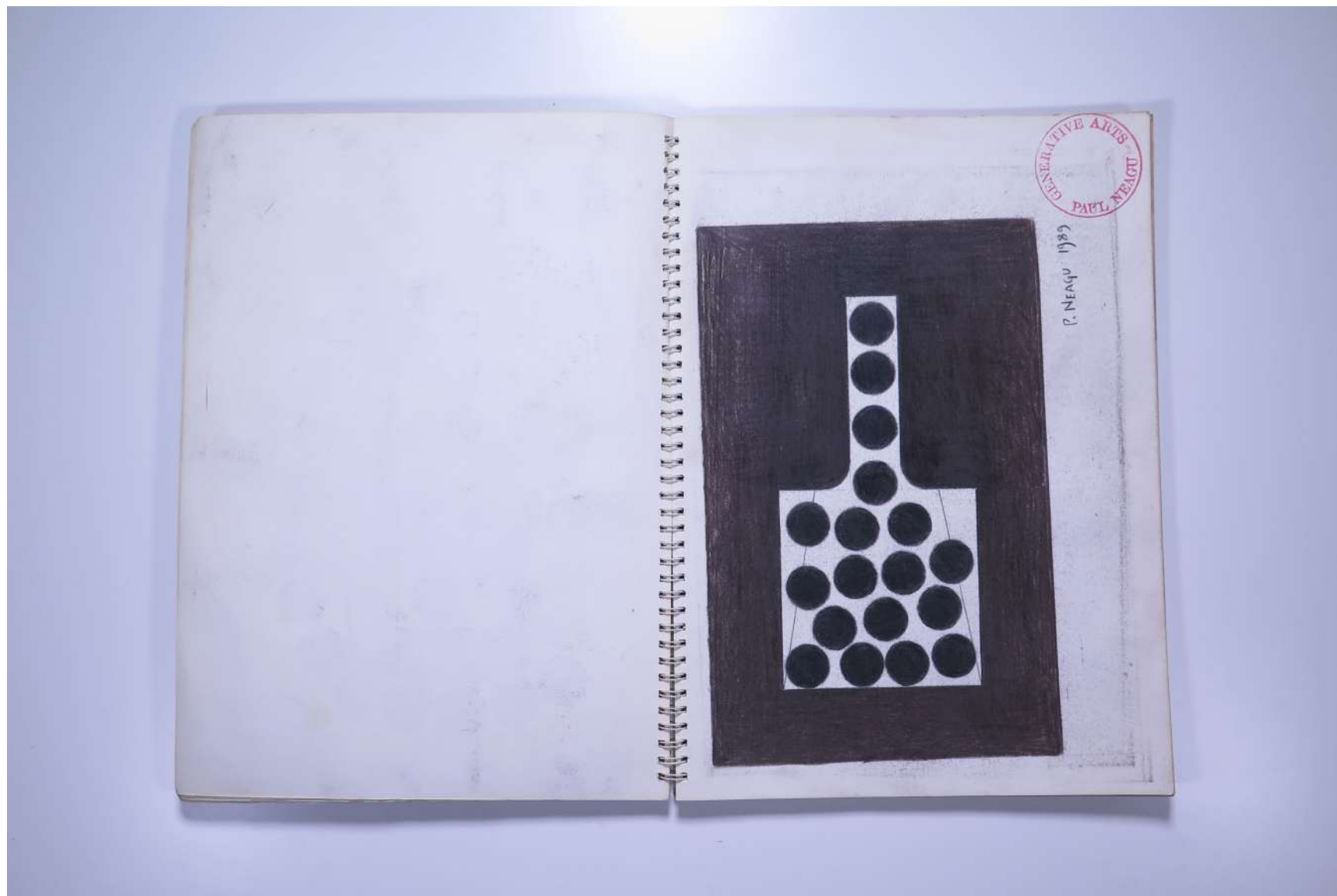
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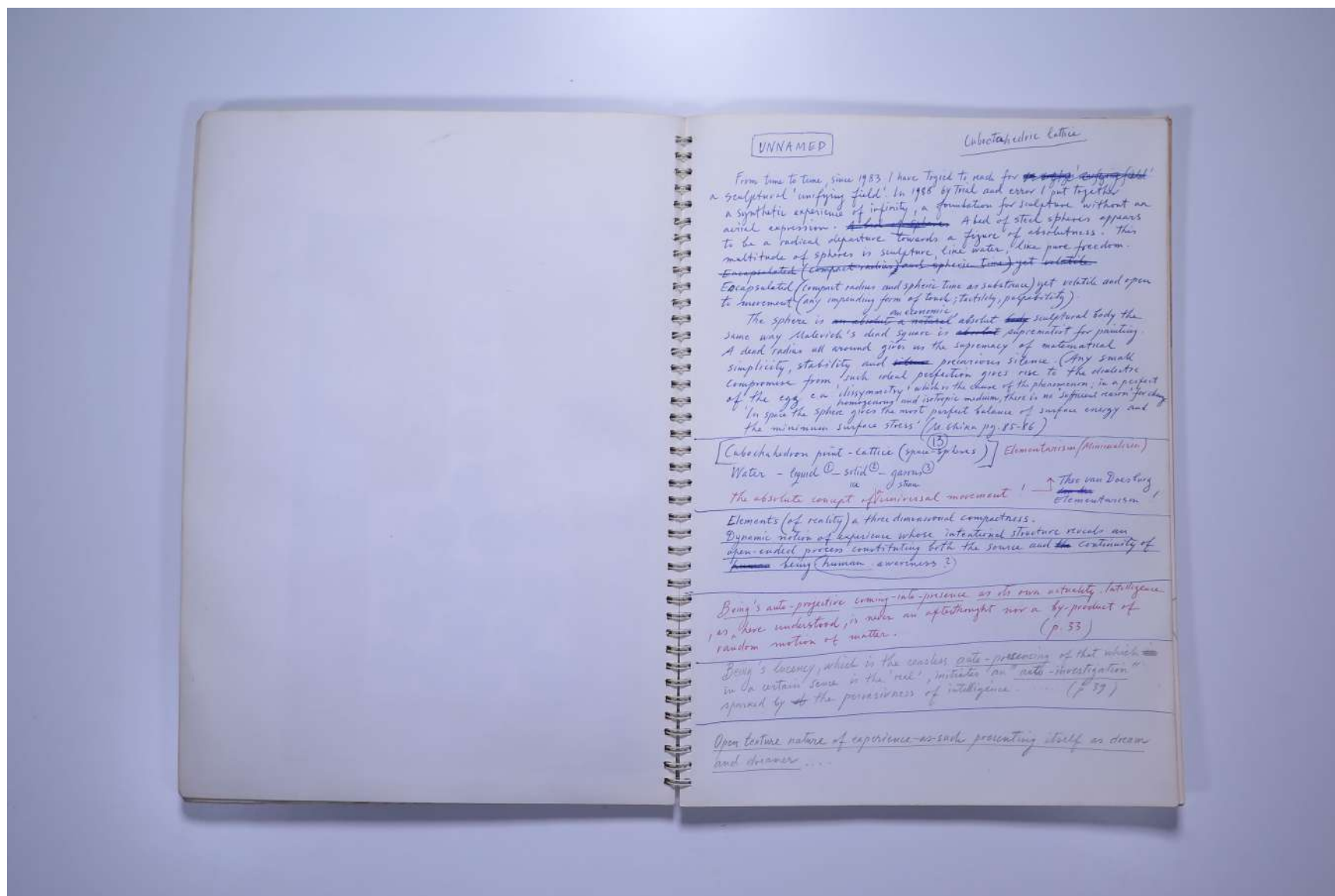


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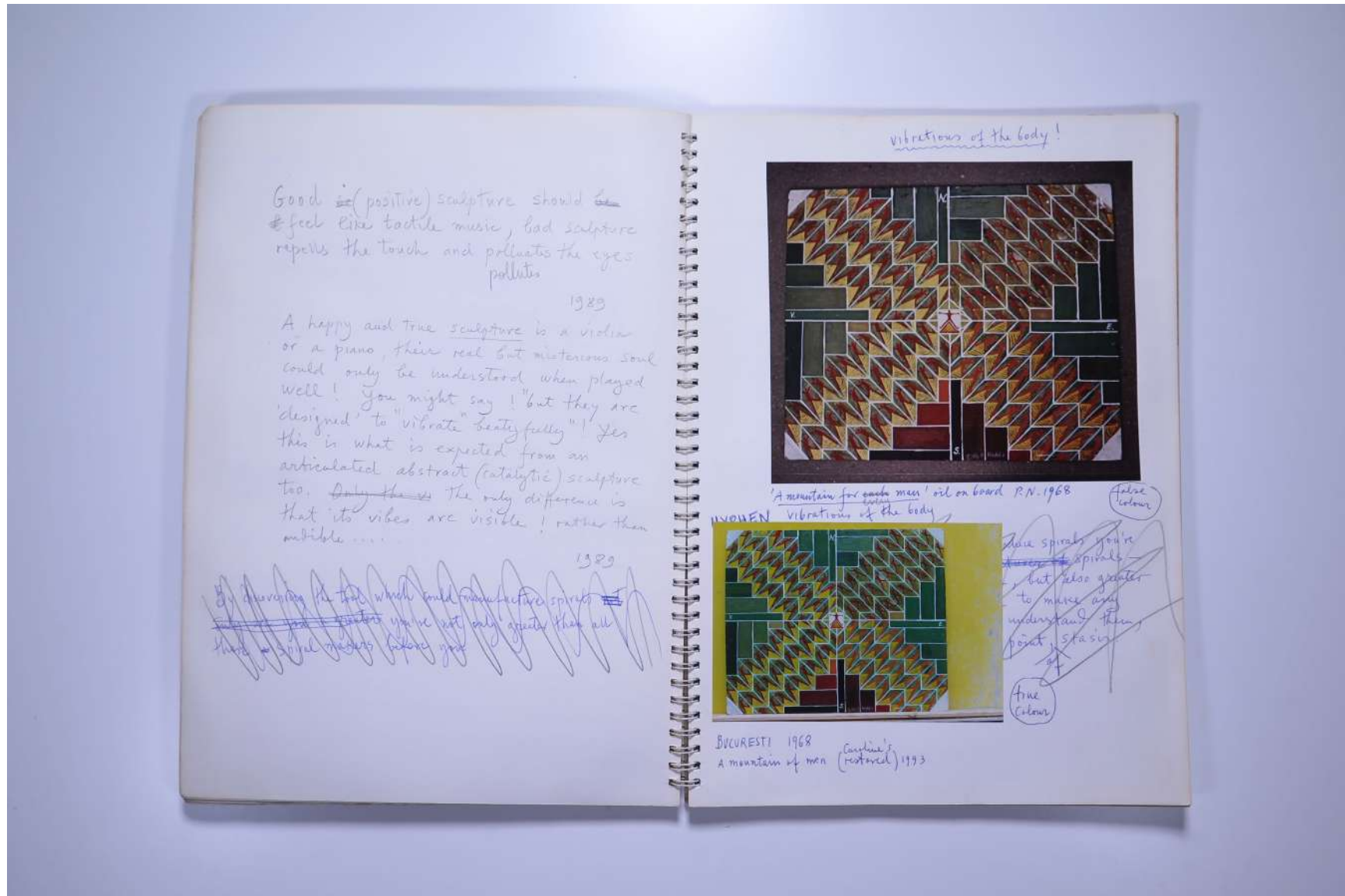
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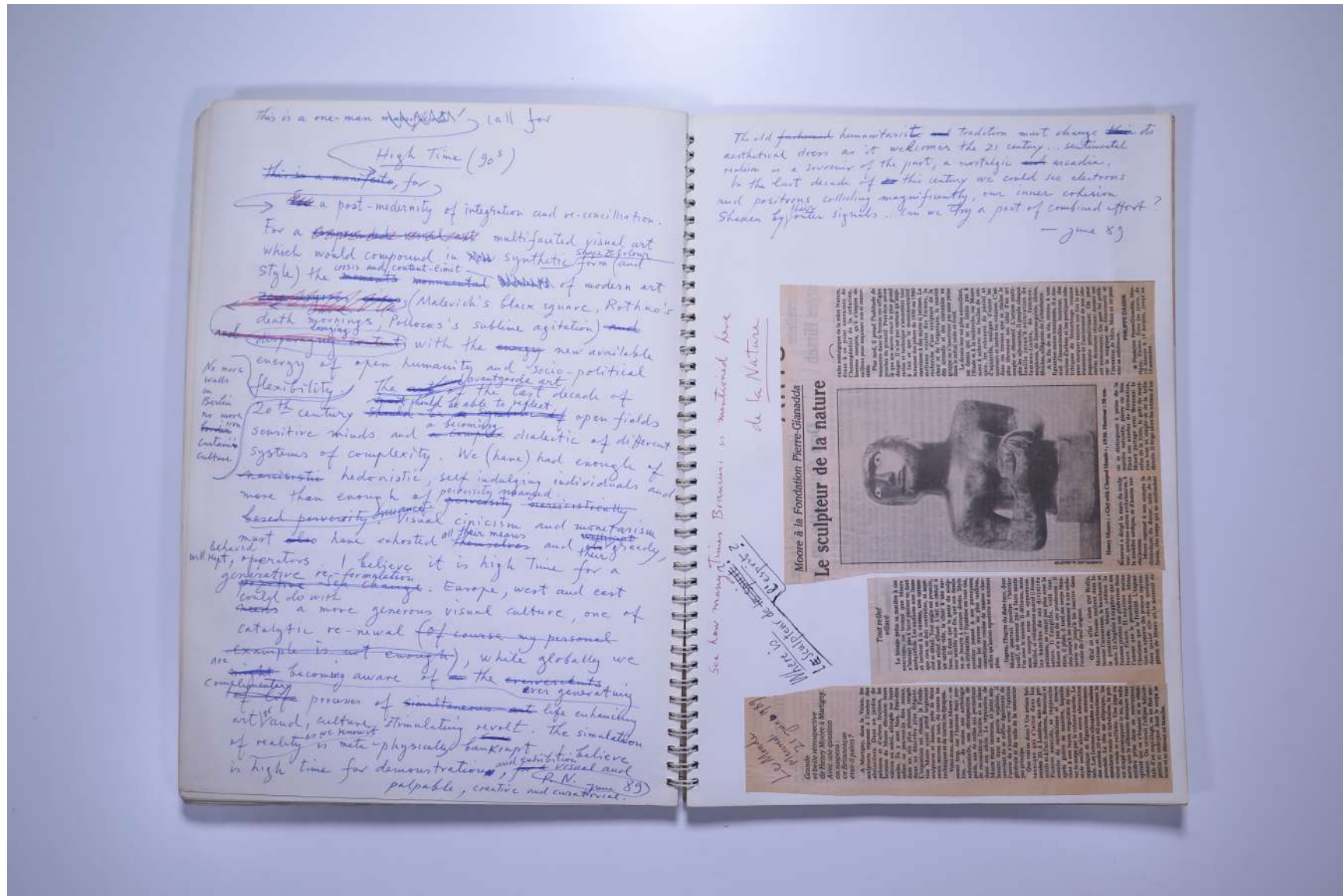
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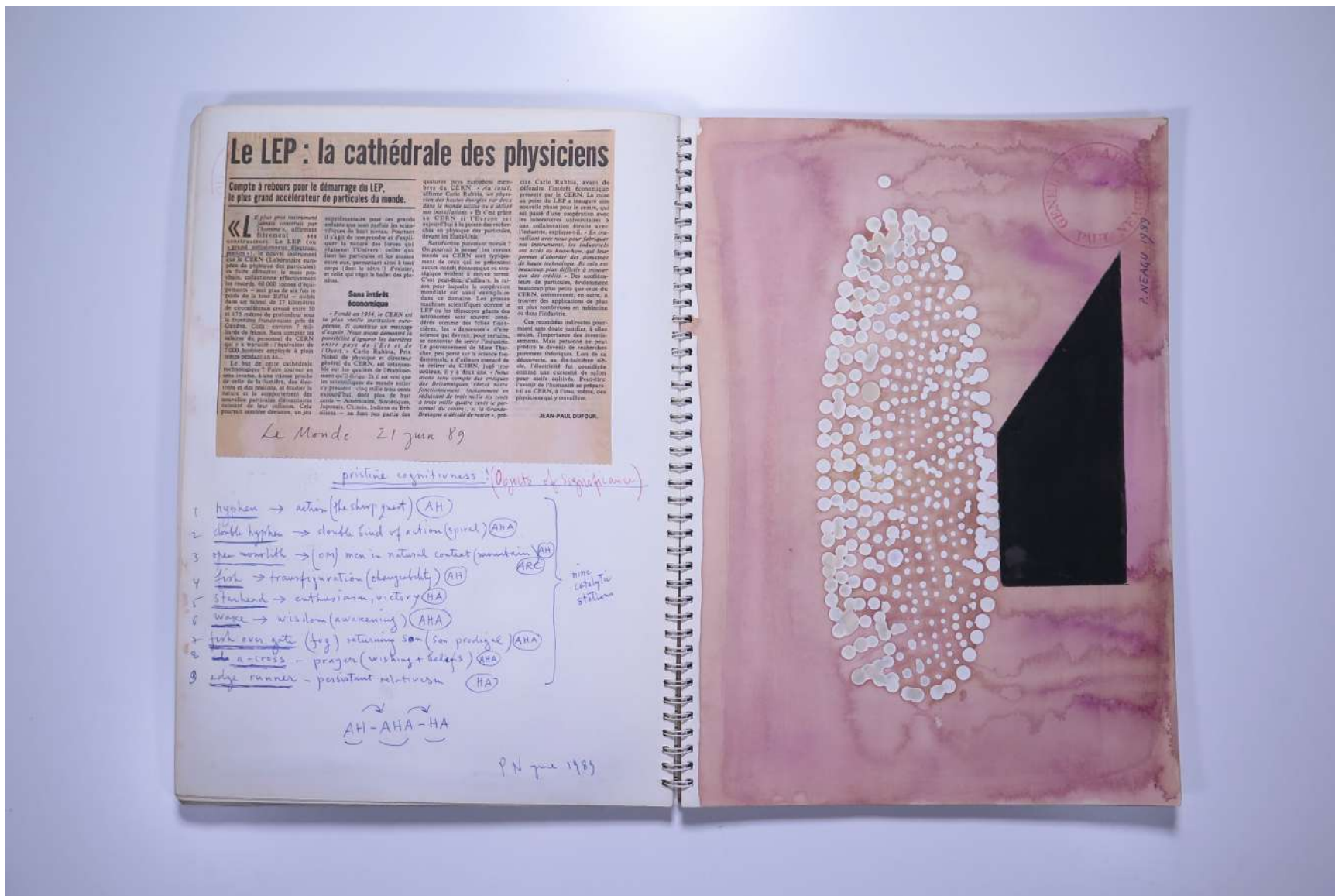
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Le LEP : la cathédrale des physiciens

Compte à rebours pour le démarrage du LEP, le plus grand accélérateur de particules du monde.

« Le plus grand instrument jamais construit par l'homme », affirme l'hebdomadaire Le LEP (1988), le nouvel équipement du CERN. L'expérience majeure de physique des particules dans le monde, le plus grand accélérateur jamais construit, est en route de son lancement. Le LEP (Large Electron-Positron) est un accélérateur de particules de 27 kilomètres de circonférence construit entre Genève et Évian-les-Bains. C'est un projet unique, unique de son genre. C'est un projet unique, unique de son genre. C'est un projet unique, unique de son genre.

Sans intérêt économique

« Fondé en 1954, le CERN est le plus vaste institut européen. Il constitue un message d'union. Nous avons démontré la possibilité d'ignorer les frontières entre pays de l'Est et de l'Ouest », Carlo Rubbia, Prix Nobel de physique et directeur général du CERN, au début des années 80. Le projet de cette cathédrale technologique à Evian-les-Bains est une œuvre, à une vitesse proche de celle de la lumière, des hommes et des peuples, et de leur volonté de se dépasser. C'est une œuvre humaine, une œuvre humaine, une œuvre humaine. C'est une œuvre humaine, une œuvre humaine, une œuvre humaine.

Le Monde 21 juin 89

- pristine cognitivness! (Object of significance)*
- 1. hyphen → action (flexibility) (AH)
 - 2. double hyphen → double bind of action (spiral) (AHA)
 - 3. open mouth → (om) men in natural context (mountain) (AH)
 - 4. Zirk → transfiguration (changeability) (AH)
 - 5. Steinhilf → enthusiasm, victory (HA)
 - 6. Wake → wisdom (awakening) (AHA)
 - 7. fish on gate (fog) returning son (son prodigal) (AHA)
 - 8. de a-cross - prayer (wishing + beliefs) (AHA)
 - 9. edge runner - persistent relativism (HA)
- AH-AHA-HA
- P N June 1989

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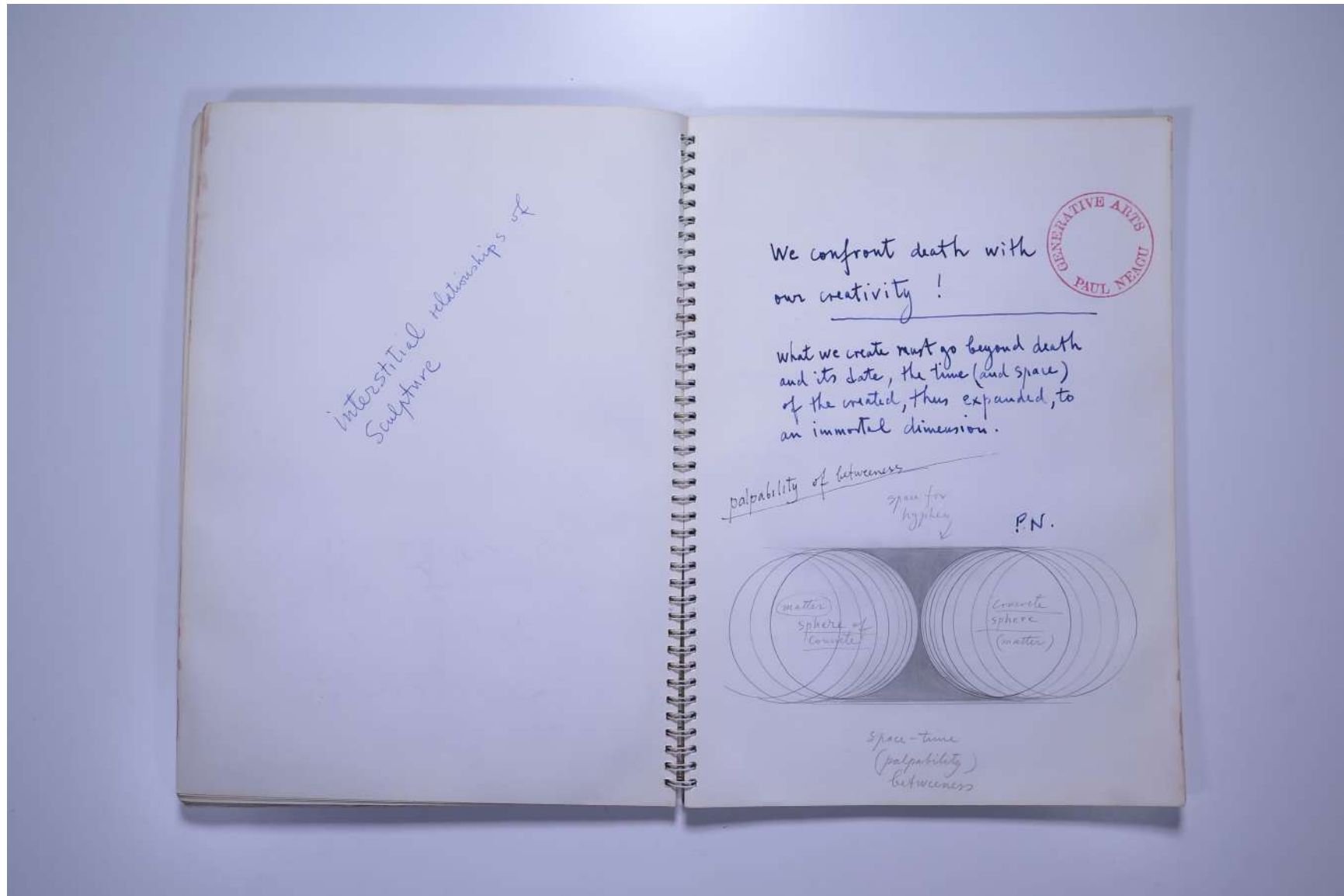
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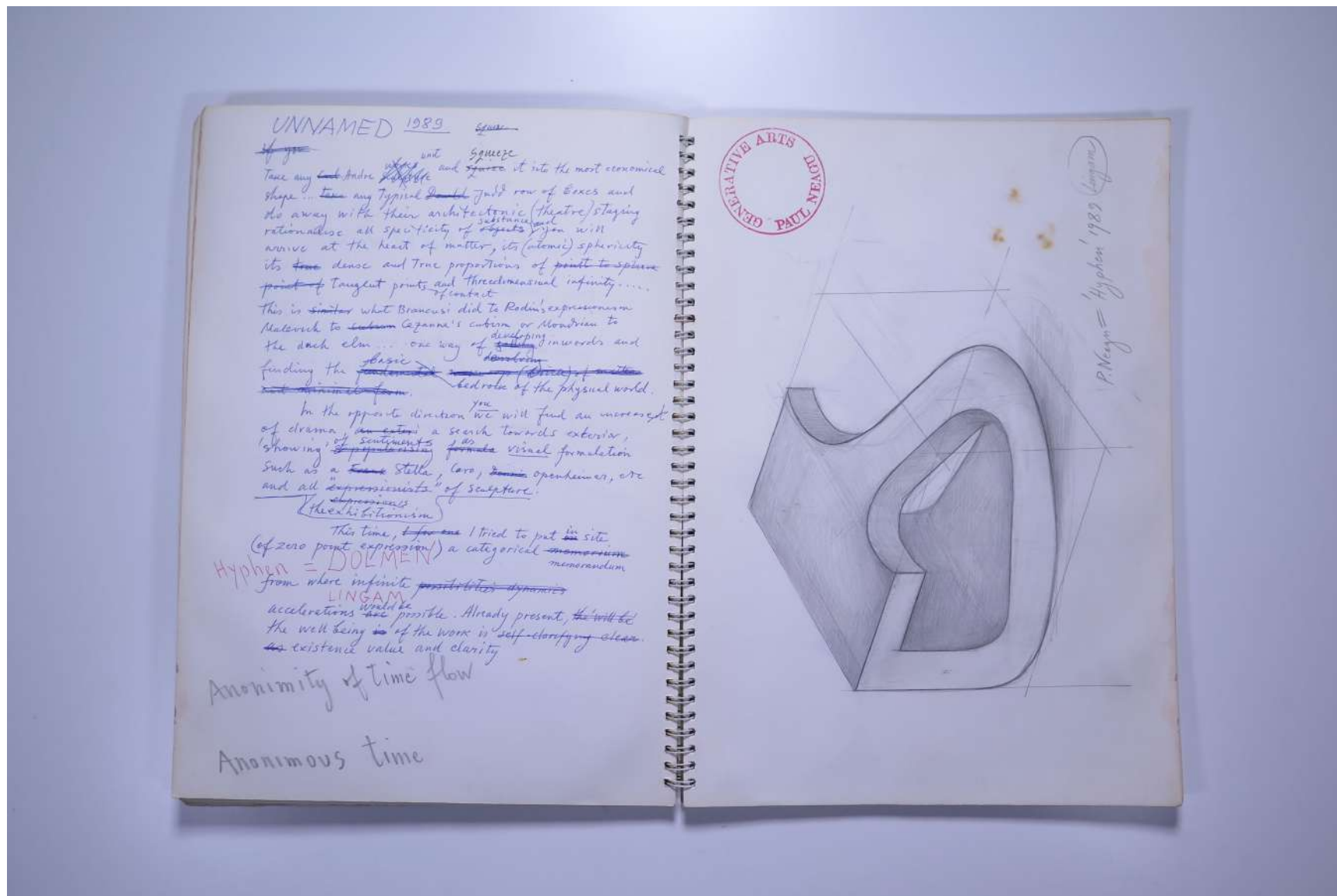
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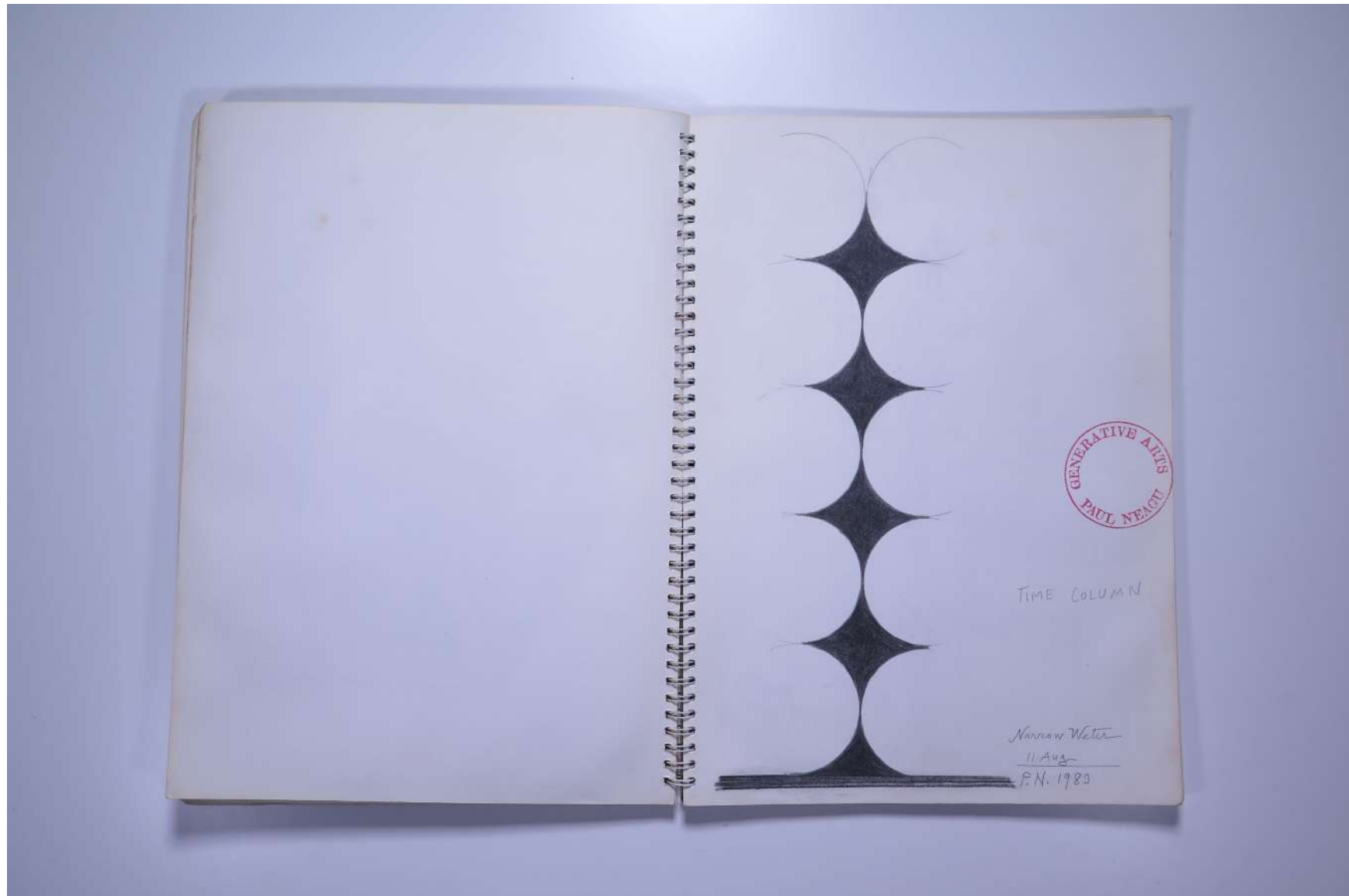


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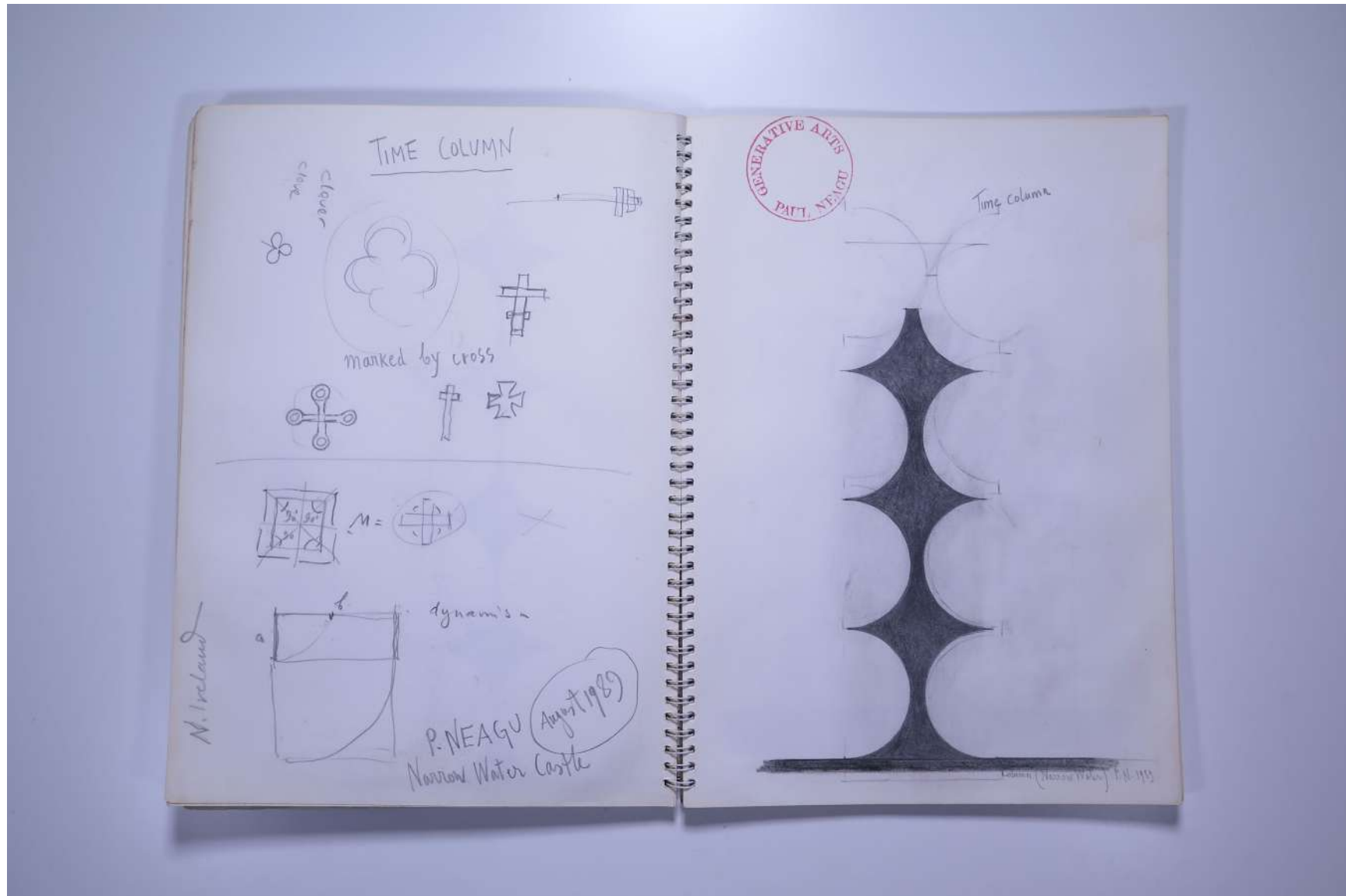
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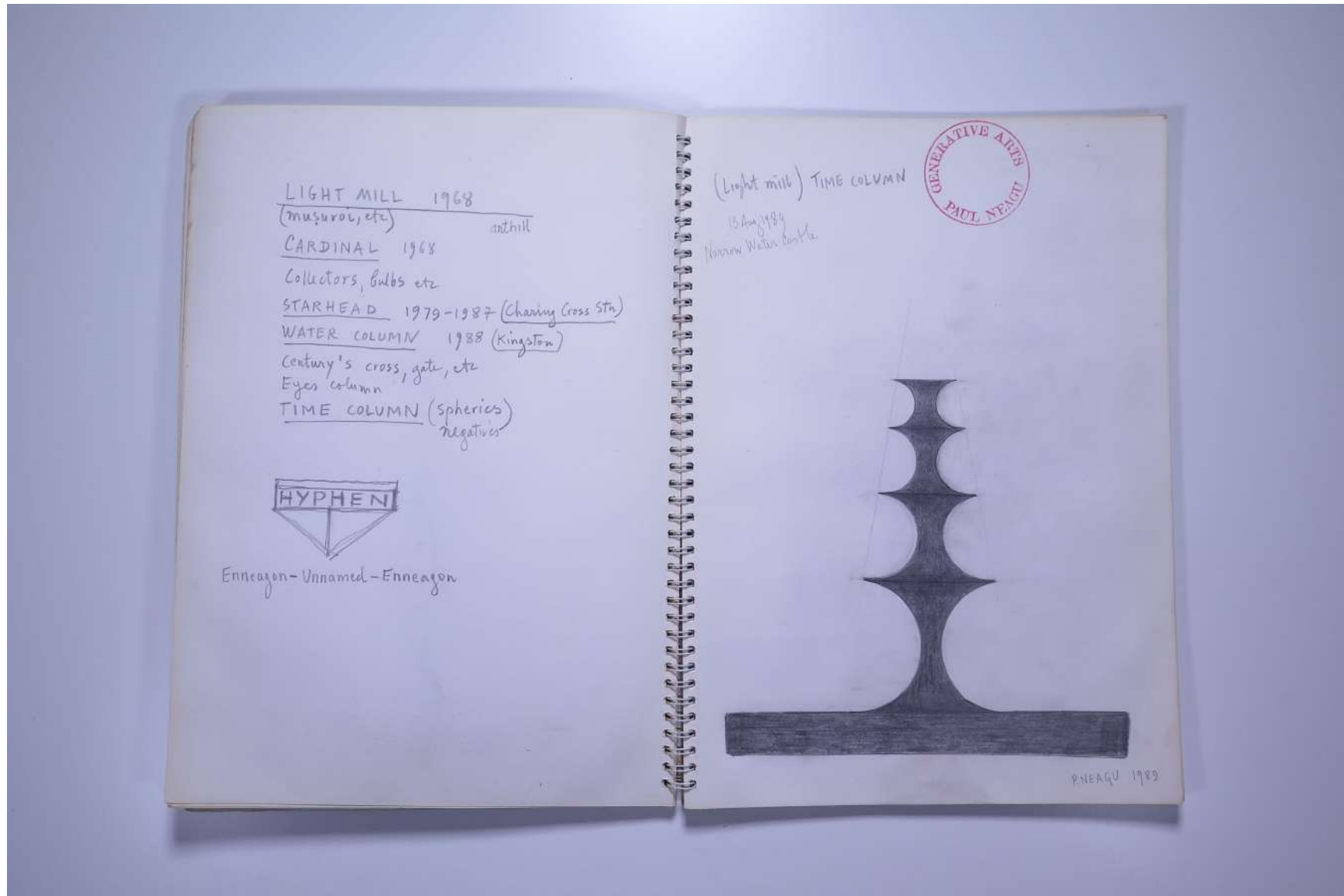
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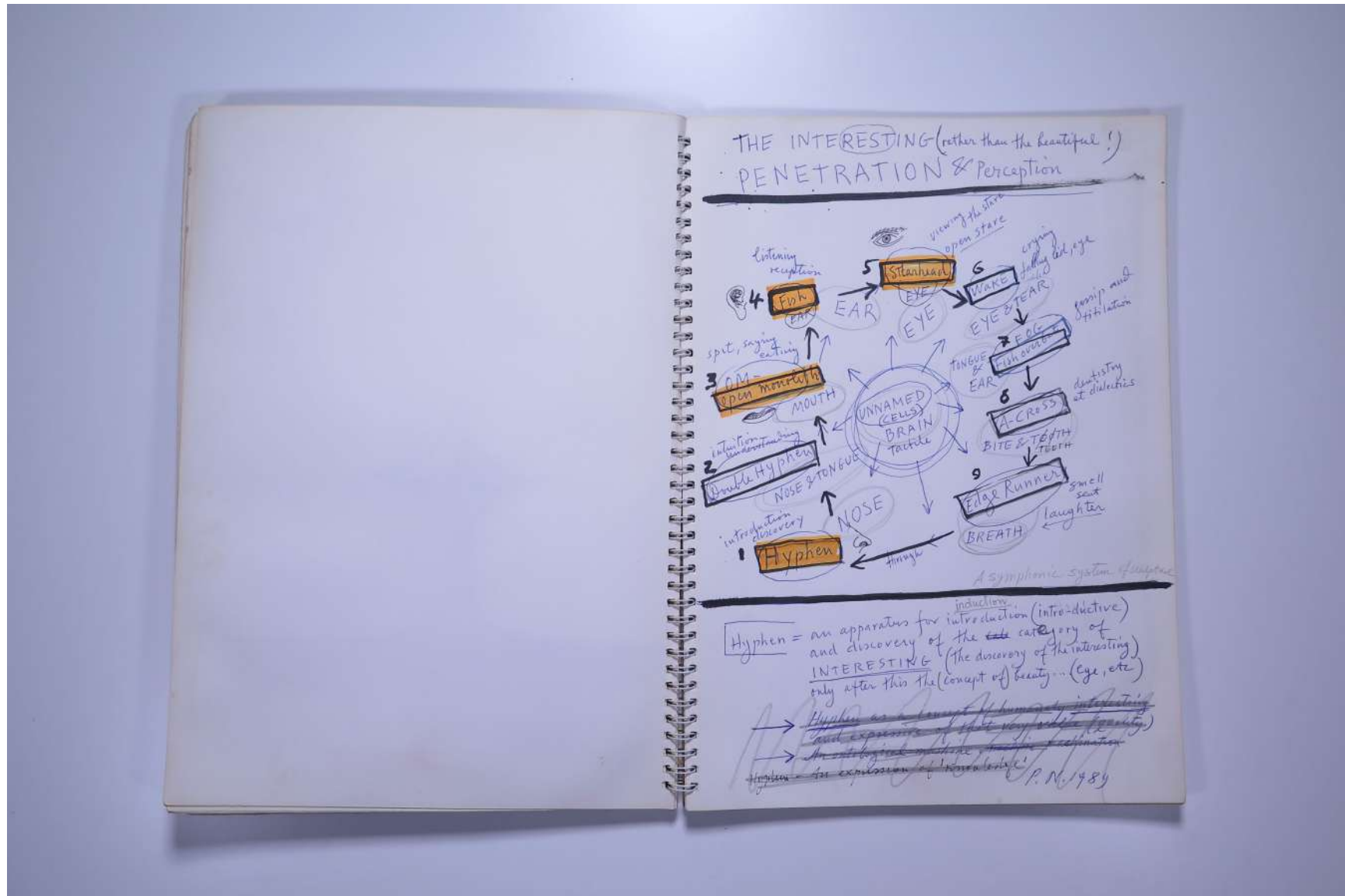
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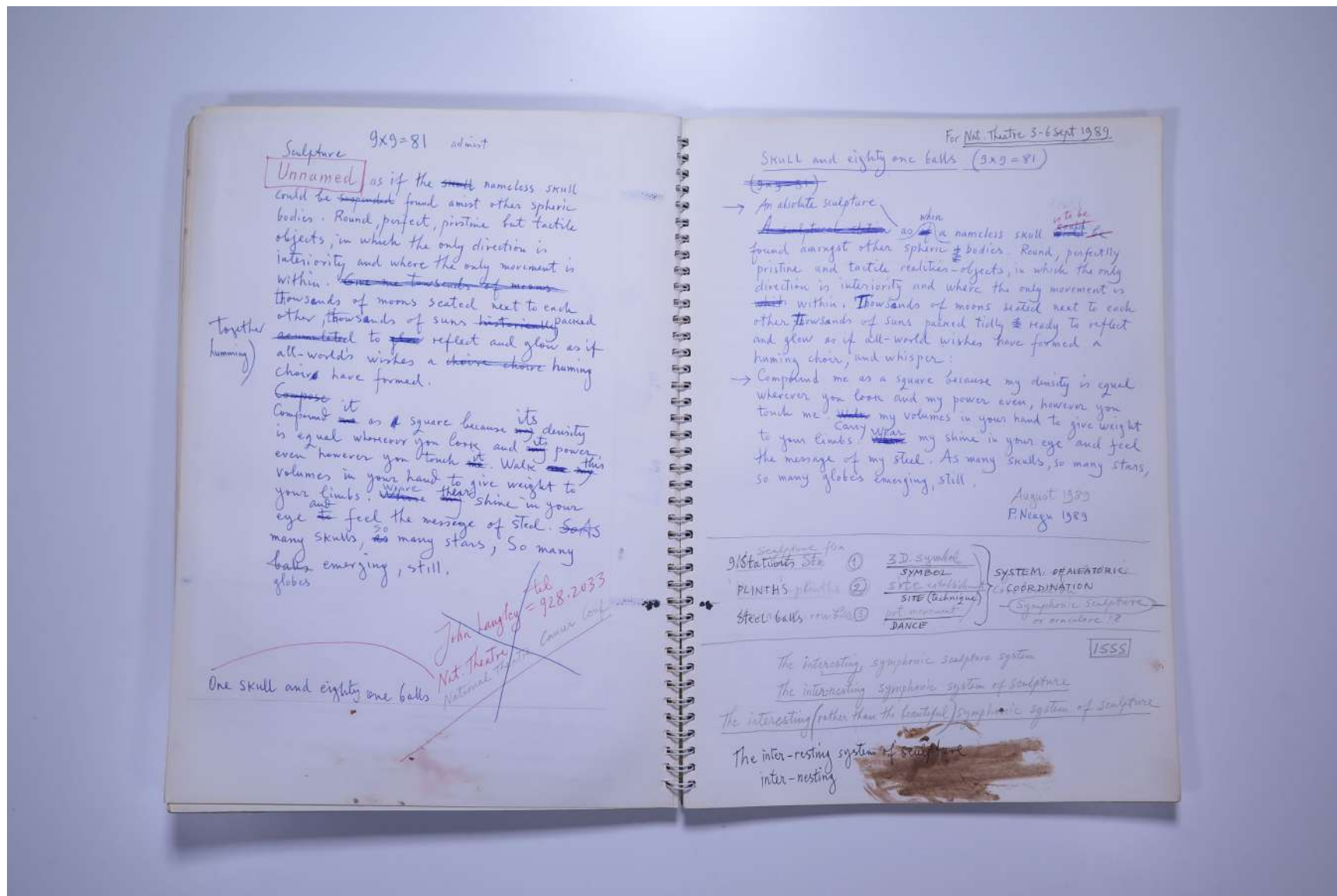
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Sculpture 9x9=81 admit

Unnamed as if the ~~nameless~~ nameless skull could be ~~suspended~~ found amidst other spheric bodies. Round, perfect, pristine but tactile objects, in which the only direction is interiority and where the only movement is within. ~~Thousands of moons seated next to each other, thousands of suns historically paired~~ ~~accumulated to~~ reflect and glow as if all-world's wishes a ~~choir~~ ~~choir~~ humming choir have formed.

together humming)

~~Compose~~ it Compound ~~as~~ a square because its density is equal wherever you look and ~~its~~ power even however you touch ~~it~~. Walk ~~with~~ ~~your~~ volumes in your hand to give weight to your limbs. ~~Wave~~ ~~your~~ ~~hand~~ shine in your eye ~~and~~ feel the message of steel. So many skulls, ~~so~~ many stars, so many balls emerging, still.

John Langley = 928.2033
Nat. Theatre
National Theatre
Course work

One skull and eighty one balls

For Nat. Theatre 3-6 Sept 1989.

Skull and eighty one balls (9x9=81)

→ An absolute sculpture
~~An absolute sculpture~~ ~~so~~ ~~a~~ nameless skull ~~is to be~~ ~~found~~ amongst other spheric ~~bodies~~ bodies. Round, perfectly pristine and tactile realities-objects, in which the only direction is interiority and where the only movement is ~~it~~ within. Thousands of moons seated next to each other thousands of suns paired tidily ~~and~~ ready to reflect and glow as if all-world wishes have formed a humming choir, and whisper:
→ Complain me as a square because my density is equal wherever you look and my power even, however you touch me. ~~Carry~~ ~~my~~ volumes in your hand to give weight to your limbs. ~~Wave~~ ~~my~~ shine in your eye and feel the message of my steel. As many skulls, so many stars, so many globes emerging, still.

August 1989
P. Neagu 1989

- | | | |
|---------------------|------------------|---------------------------------------|
| 9/18 statues Site ① | 3D. Symbol | } SYSTEM OF ALEATORIC COORDINATION |
| PLINTHS plinths ② | SITE (symbol) | |
| STEEL BALLS round ③ | SITE (technique) | |
| | not movement | } Symphonic sculpture as structure 72 |
| | DANCE | |

ISSS

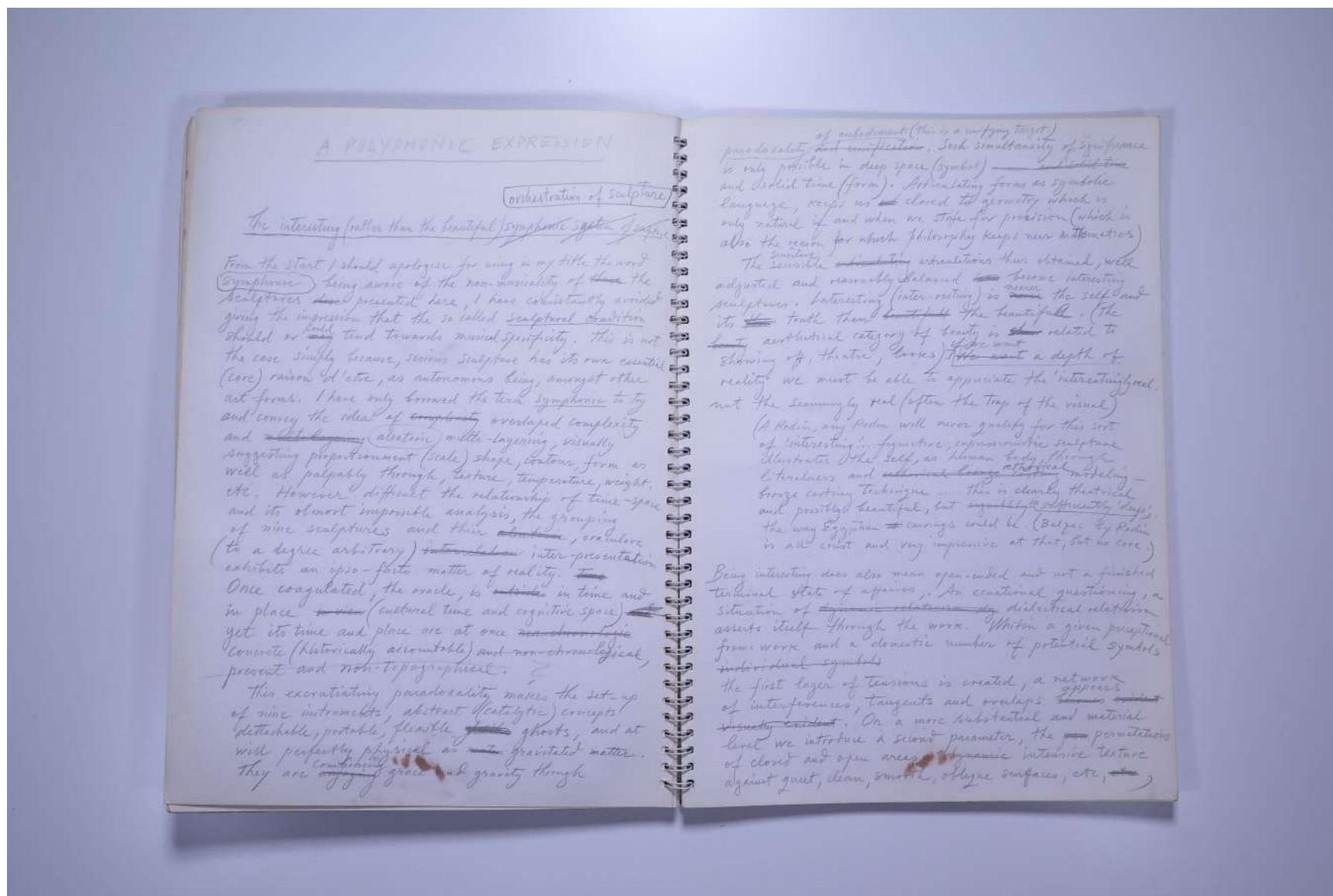
The interesting, symphonic sculpture system
The interesting symphonic system of sculpture
The interesting (rather than the beautiful) symphonic system of sculpture
The inter-resting system of sculpture
inter-resting

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PNE 33.020



A POLYPHONIC EXPRESSION

orchestration of sculpture

The interesting (rather than the beautiful) symphonic system of sculpture.

From the start I should apologise for using in my title the word Symphonic being aware of the non-sonorality of these the sculptures ~~and~~ presented here, I have consistently avoided giving the impression that the so called sculptural evolution should or ~~could~~ tend towards musical specificity. This is not the case simply because, serious sculpture has its own essential (core) raison d'être, as autonomous being, amongst other art forms. I have only borrowed the term symphonic to try and convey the idea of complexity overlapped complexity and ~~that~~ aleatoric, multi-layering, visually suggesting proportionment (scale) shape, contour, form as well as palpably through, texture, temperature, weight, etc. However difficult the relationship of time-space and its almost impossible analysis, the grouping of nine sculptures and their ~~arrangement~~, evolution (to a degree arbitrary) ~~to be~~ inter-relationships inter-presentation exhibits an ipso-facto matter of reality.

Once coagulated, the evolution is ~~not~~ in time and in place ~~is~~ (cultural time and cognitive space) yet its time and place are at once ~~non-chronological~~ concrete (historically accountable) and non-chronological, present and non-topographical.

This excentricity paradoxality makes the set-up of nine instruments, abstract (static) concepts detachable, portable, flexible ~~with~~ ghosts, and at will perfectly physical as ~~is~~ gravitated matter. They are ~~off~~ containing grace and gravity through

of ~~embodiment~~ (this is a unifying target) paradoxality and unification. Such simultaneity of significance is only possible in deep space (symbol) ~~and~~ substitution and isolated time (form). Materiality, form as symbolic language, keeps us ~~not~~ closed to geometry which is only natural if and when we strike for precision (which is also the reason for which philosophy keeps near mathematics).

The sensible ~~substitution~~ evolution idealisations thus obtained, will adjusted and reasonably balanced ~~and~~ become interesting sculptures. Interesting (inter-esting) is ~~near~~ near the self and its ~~the~~ truth than ~~but~~ the beautiful. (The art aesthetic category of beauty is ~~not~~ related to showing off, theatre, ~~shows~~) It ~~is~~ is a depth of reality, we must be able to appreciate the 'interesting' not the seemingly real (often the trap of the visual).

(A Redin, any Redin will never qualify for this sort of 'interesting': figurative, expressive sculpture illustrates the self, as human body, through thickness and ~~with~~ with ~~the~~ the ~~metal~~ - bronze casting technique... this is clearly theatrical and possibly beautiful, but ~~is~~ is ~~not~~ not ~~the~~ the way Egyptian ~~carvings~~ could be. (Balzac by Redin is all credit and very impressive at that, but no core.)

Being interesting does also mean open-ended and not a finished technical state of affairs. An occasional questioning, a situation of ~~open~~ open ~~relations~~ relations ~~by~~ by ~~dialectical~~ dialectical ~~relations~~ asserts itself through the work. Within a given perceptual frame work and a domestic number of potential symbols individual symbols

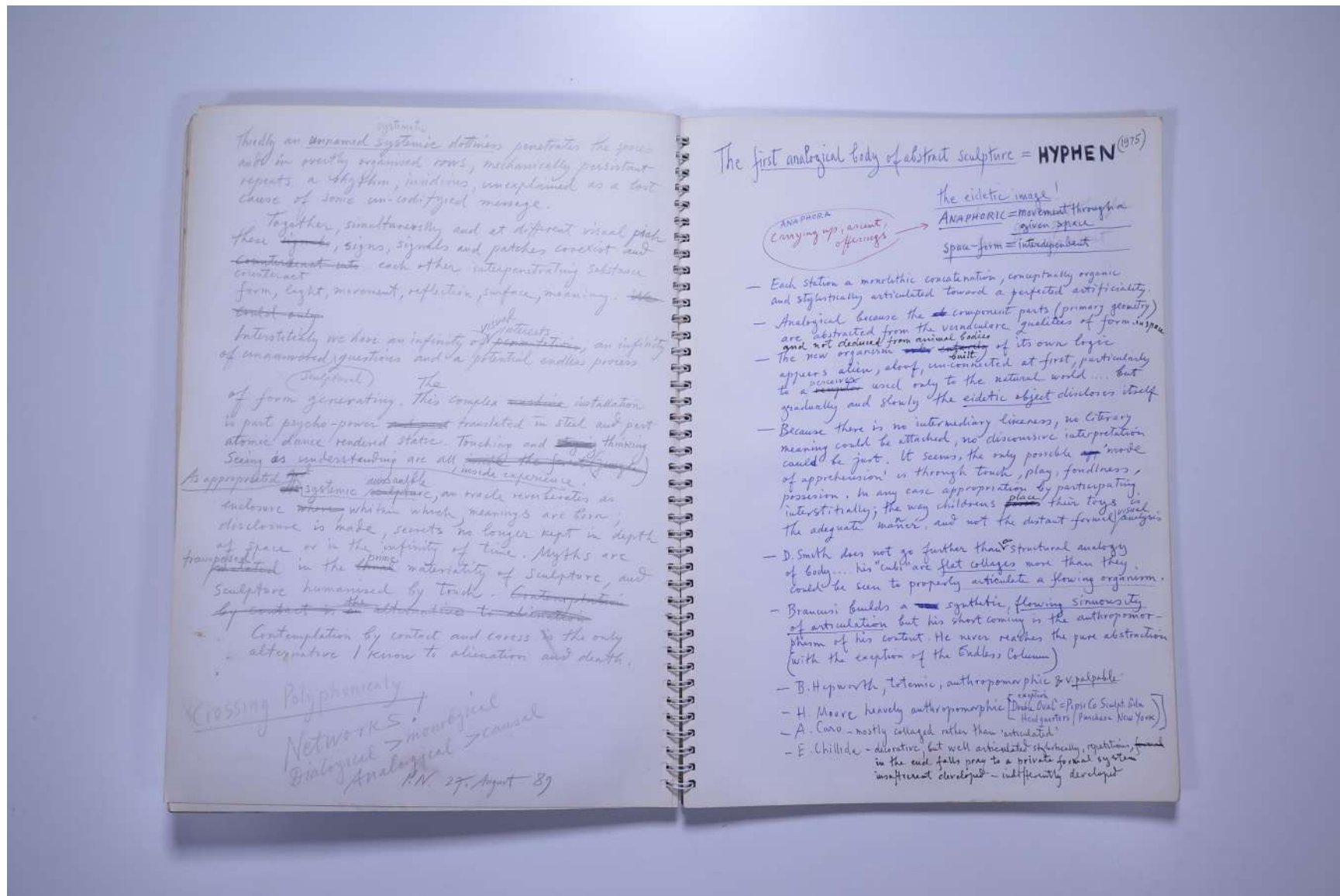
the first layer of tensions is created, a network of interferences, tangents and overlaps ~~is~~ is ~~not~~ not ~~is~~ is ~~not~~ not ~~is~~ is ~~not~~ not. On a more substantial and material level we introduce a second parameter, the parameters of closed and open areas, dynamic intensive texture adjacent quiet, clean, smooth, oblique surfaces, etc., is

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Thirdly an unnamed systemic detour, penetrates the pores with its mostly regularised rows, mechanically persistent repeats a rhythm, insidious, unexplained as a test case of some un-coded message.

Together, simultaneously and at different visual planes these signs, symbols and patches coexist and counteract into each other interpenetrating substance form, light, movement, reflection, surface, meaning.

Interestingly we have an infinity of ^{visual interests} ~~possibilities~~, an infinity of unanswered questions and a potential endless process

of form generating. This complex ~~whole~~ ^{sculptural} installation in part psycho-power translated in steel and part atomic dance rendered static. Touching and ~~thinking~~ ^{seeing as understanding} are all ~~and the form~~ ^{inside experience}

As appropriated ~~the~~ ^{available} systemic sculpture, an oracle reverts to an enclosure ~~where~~ ^{within which} meanings are born; disclosure is made, secrets no longer kept in depth of space or in the infinity of time. Myths are ~~framed~~ ^{framed} in the ~~divine~~ ^{divine} materiality of sculpture, and sculpture humanised by touch. Contemplation by contact is ~~the alternative to alienation~~

Contemplation by contact and covers ~~to~~ ^{is} the only alternative I know to alienation and death.

Crossing Polyphony
Networks
Biological > monological
Analogical > causal
P.N. 27 August 89

The first analogical body of abstract sculpture = HYPHEN (1975)

ANAPHORA
Carrying up, ascent, offerings

The eidetic image!
ANAPHORIC = movement through a given space
Space-form = interdependent

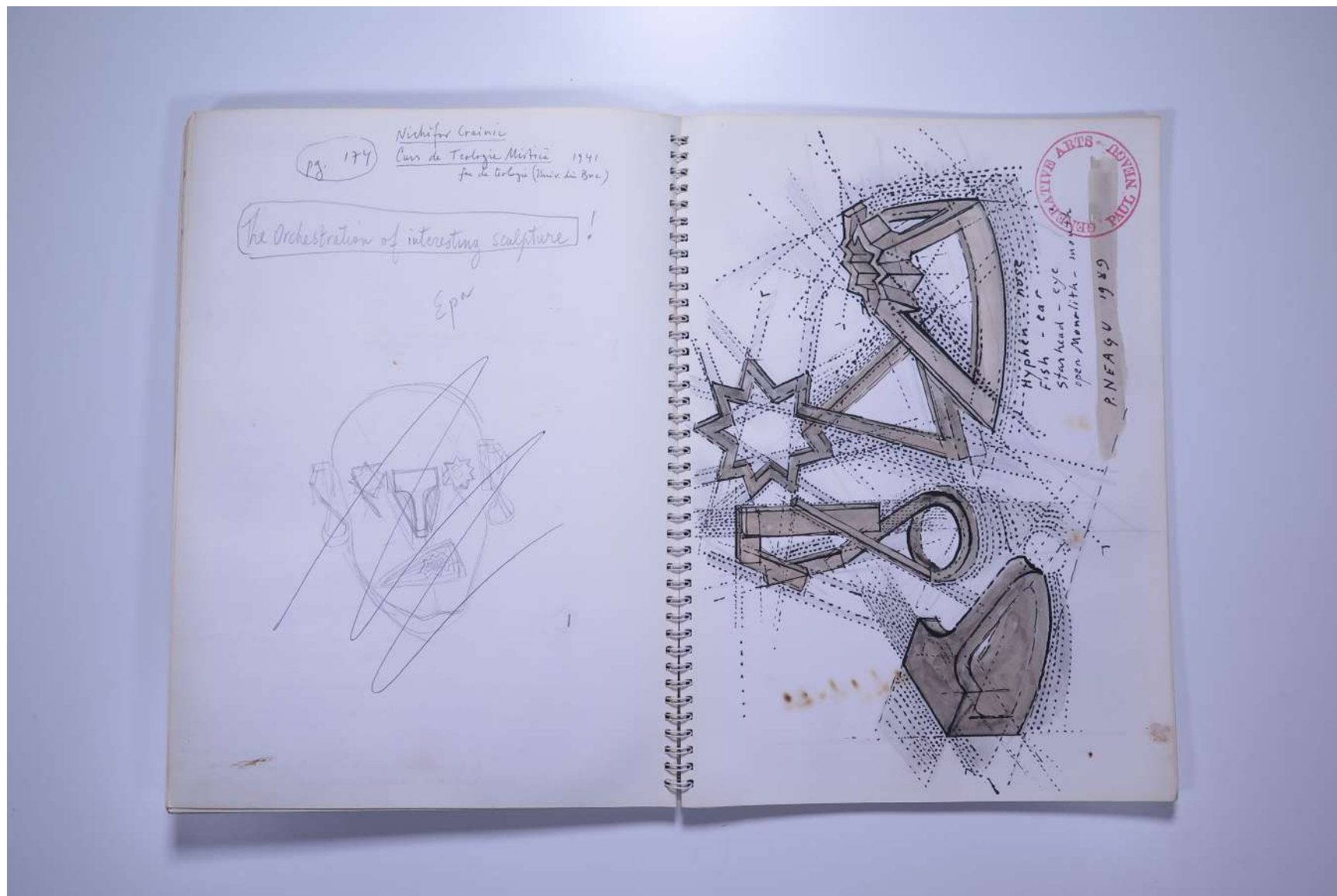
- Each station a monolithic connotation, conceptually organic and stylistically articulated toward a perfected artificiality.
- Analogical because the ~~at~~ component parts (primary genesis) are abstracted from the ~~verandure~~ ^{verandure} qualities of form, space and are ~~derived from animal bodies~~ ^{not derived from animal bodies}
- The new organism ~~with~~ ^{with} its own logic appears alien, aloof, unconnected at first, particularly to a ~~viewer~~ ^{viewer} used only to the natural world... but gradually and slowly the eidetic object discloses itself
- Because there is no intermediary likeness, no literary meaning could be attached, no discursive interpretation could be just. It seems, the only possible ~~mode~~ ^{mode} of apprehension is through touch, play, fondness, possession. In any case appropriation by participating, ~~interestingly~~ ^{interestingly}, the way children ~~place~~ ^{place} their toys is the adequate manner, and not the distant formal ~~analysis~~ ^{analysis}
- D. Smith does not go further than structural analogies of body... his "cub" are flat collages more than they could be seen to properly articulate a flowing organism.
- Brancusi builds a ~~synthetic~~ ^{synthetic} flowing sinuosity of articulation but his short coming is the anthropomorphism of his content. He never reaches the pure abstraction (with the exception of the Endless Column)
- B. Hupworth, totemic, anthropomorphic & palpable
- H. Moore heavily anthropomorphic ^(Duché Oval - Paris Co Sculpture Headquarters - Paris New York)
- A. Caro - mostly collaged rather than articulated
- E. Chillide - decorative, but well articulated stylistically, repetition, ~~and~~ ^{and} in the end falls prey to a private formal system insufficient developed - ultimately developed

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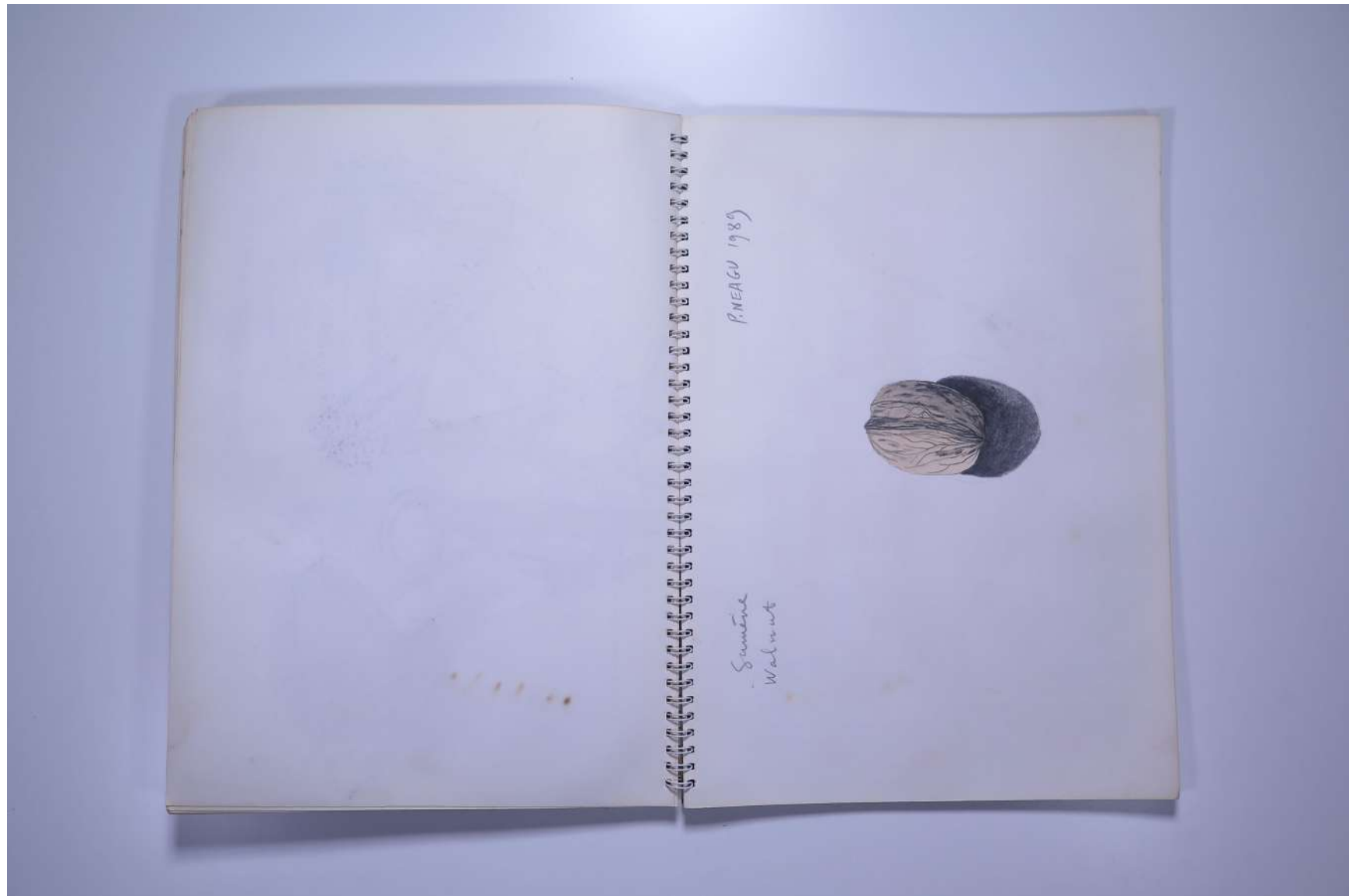
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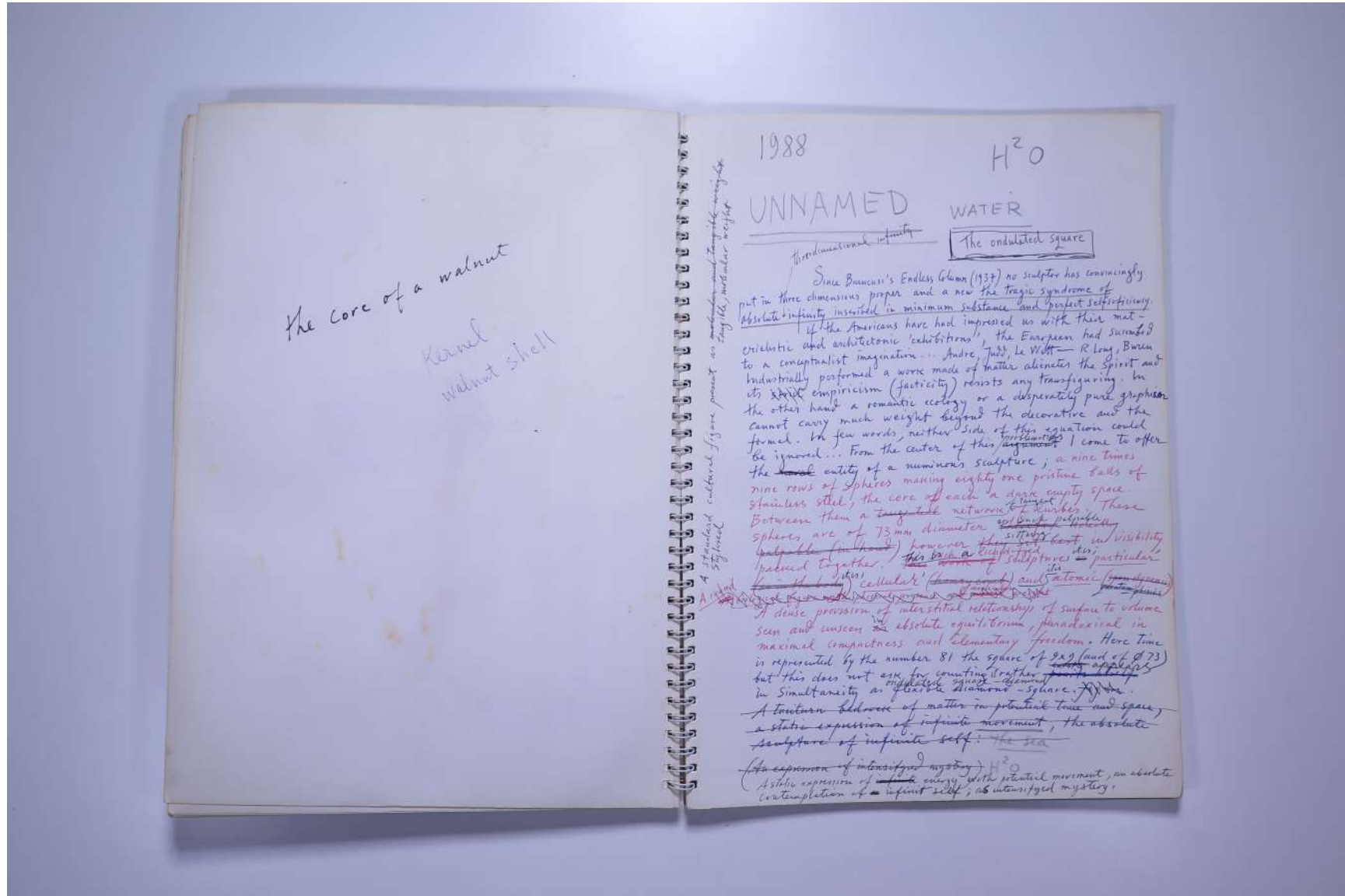
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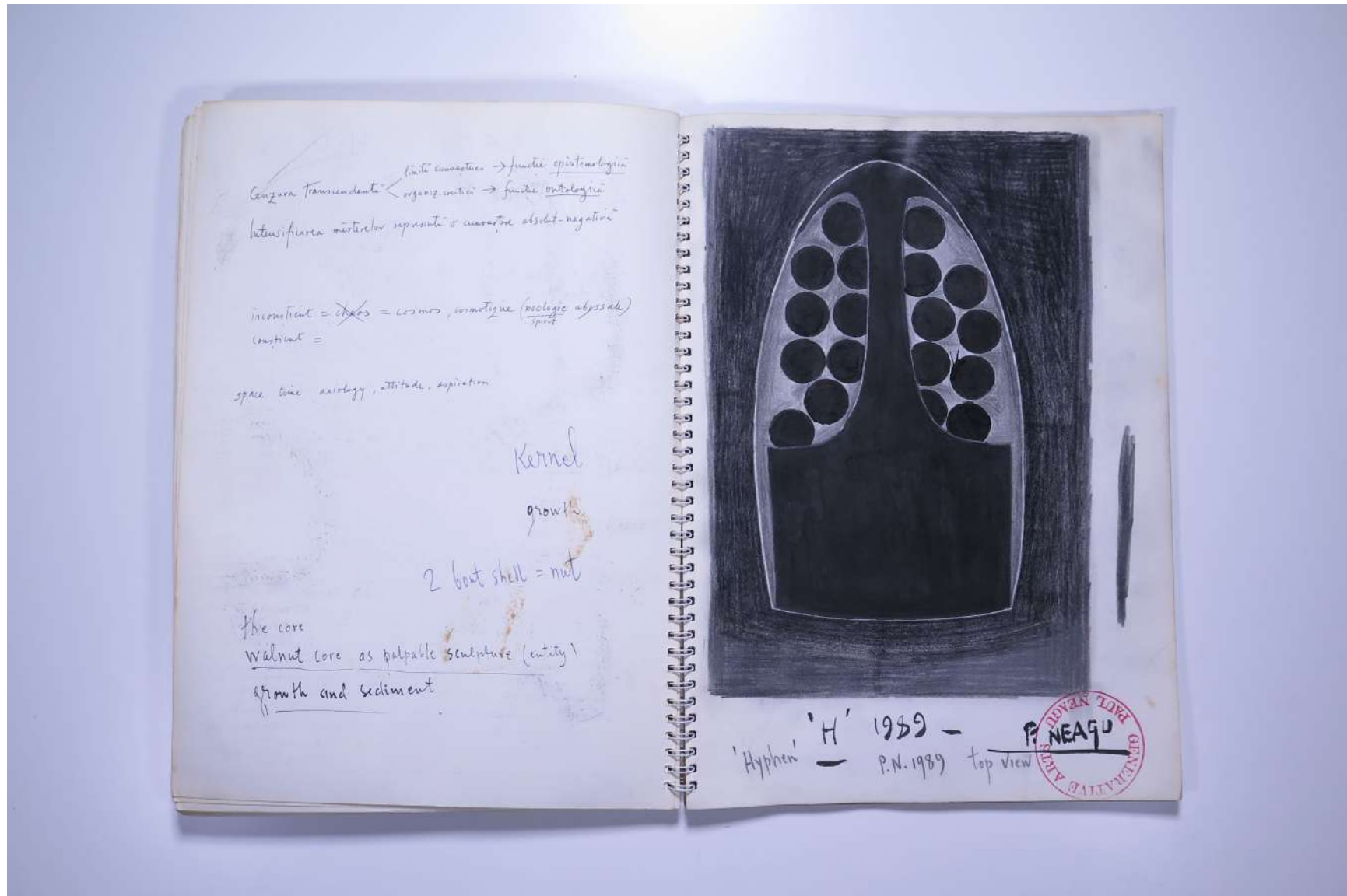
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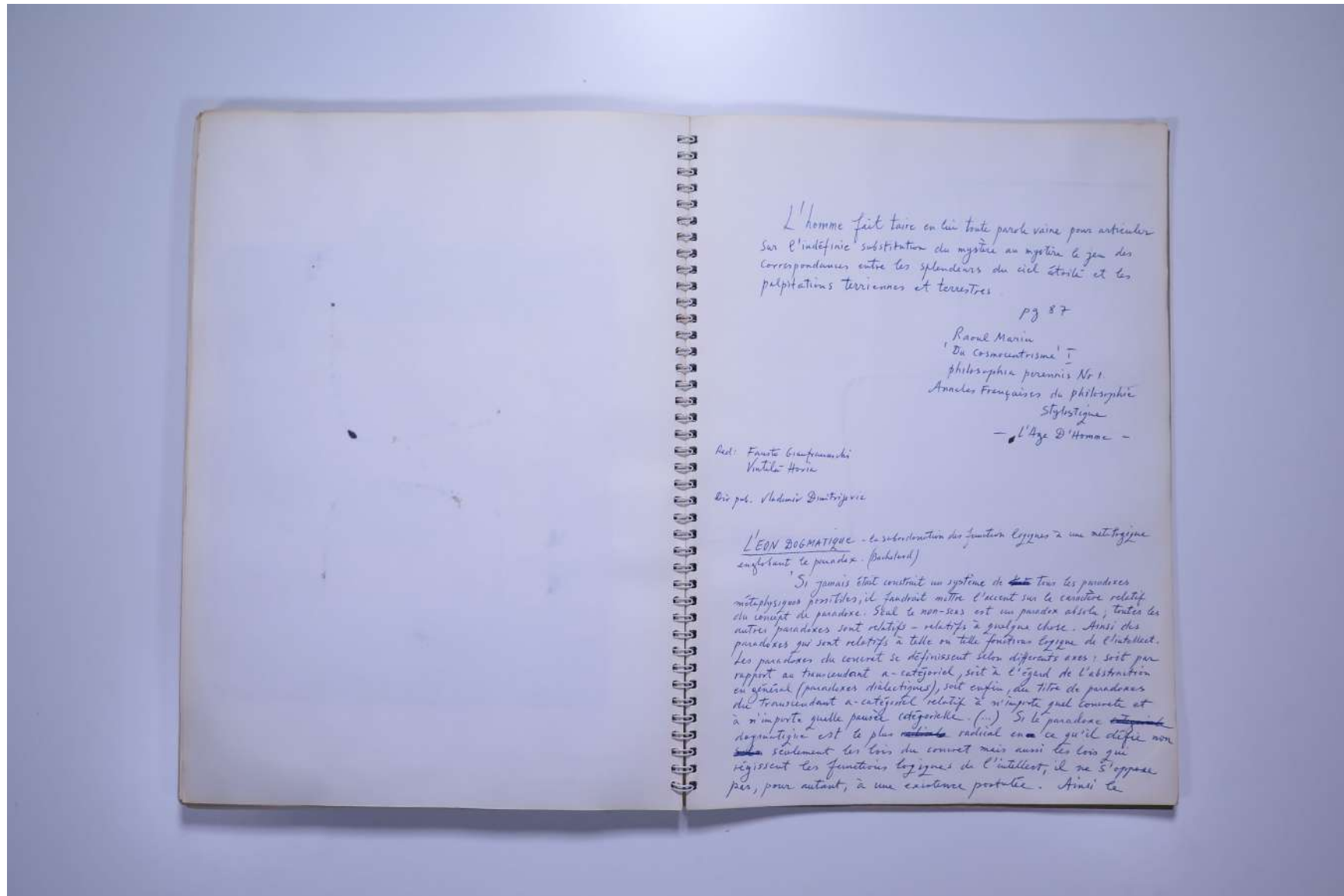
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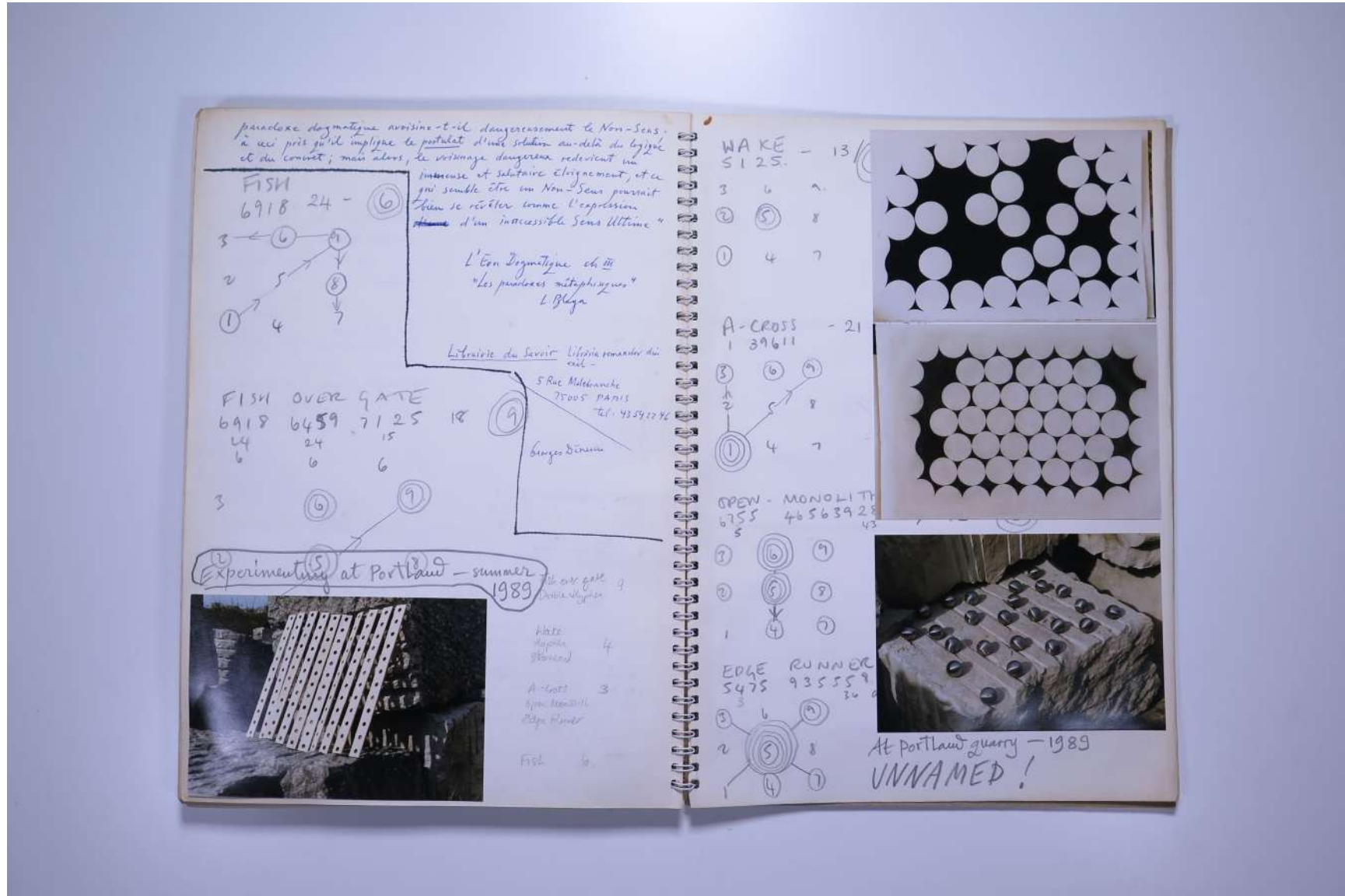
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