MULTIPLICOUS, EQUIVOCAL AND RESOUNDINGLY
OUTWARD FROM THE BASIL COMMISSION THAT TIME IS
ELEMENTS, REDEPLOYED BY FAMOUS UNMANNED WORKS
POSTMODERNISM'S ARCH, JUXTAPOSITION OF DISPARATE
RATHER THAN BEING COMPARABLE WITH

FOLD'S PURVEYORS MIGHT BE CONSIDERED.
ARTISTS THAT COLLECTIVELY FALL WITHIN SEVEN-
INTERPRETIVE LENS WHEREBY THE WORK OF THE SEVEN
TIME OF THE WORK OFFERS, AT THE VERY LAST, AN
TO THIS END, THE WORK OF TIME, AND EQUALLY THE
CONNECTIONS WITH CHRONOLOGY, TENOR AND TIME.
CONNECTIONS WITH CHRONOLOGY, TENOR AND TIME.
TO CONSIDER THIS (AS), REVEALS A SERIES OF FASCINATING
EXCEEDING THIS, REVEALS A SERIES OF FASCINATING
HOPES THAT YOUR ENGAGEMENT WITH THE WORK WILL FAR
CULINARY GLAMOUR, (ALTHOUGH OF COURSE WE WOULD
IS (FORLORNLY) NO UNIT OF MEANING, EVEN A
REASON THAT IN AN EXHIBITION SUCH AS THIS THERE
SEVENFOLD A UNIFYING THEME FOR THE SIMPLE
WHILE I IT WOULD BE ERRONEOUS TO CONFER ON TO
REGARD TO THE OSTEONABLE MEANINGS IT ENGENDERS.
REGARD TO THE OSTEONABLE MEANINGS IT ENGENDERS.
TIME BOTH WITH REGARD TO ITS PRODUCTION AND WITH
VERY LEAST ASPECTS THEREIN SEEMS TO FORFUGHT
GIVEN THE FACET THAT CONTINUATING ART, OR AT THE
FIRST PRINCIPLE, SEEMS, AT BEST, ILL-FITTING,
"FIRST PRINCIPLES" SEEMS, AT BEST, ILL-FITTING,
ATTREMPT TO CONFIDE ART ACCORDING TO A SET OF
BE CONSIDERED AN ART OF TIME. TODAY, LESSING'S
PHARMAIL LESSING FAMOUSLY ASSEMBLED THAT WHEREAS
WRITING IN 1766, THE GERMAN PHILOSOPHER GOTTHOLD
WRITING IN 1766, THE GERMAN PHILOSOPHER GOTTHOLD
An interesting point of contrast with Holloway's been found as much as made. Upon and across the wall's surface, form has been imprinted, the iterative marks have slowly accreted, which the iterative act of drawing which, over time, has left the case with Nicola Holloway's large-forming and responsive enquiring. [2] Certainly, this sense can be seen as nonlinear.

Our relationship with repetition: practice, in quite literally considered thus far is the connection to the fact that what is written into the work is put into our understanding that in some way, Inevitably exposed.

Repetition as an artistic labour becomes a visible reality of tomos's live work. Among such that repetitively activities, the conditions of keeping into a form a physicality is also a concern of Elizabeth tomos. Directly together with the time of production into enacts, the renderings visible or repetition of energy lived experience. Aggregated, at once arbitrary and particular, of exposure display as this can be seen as an extension wherein the work can be seen as an extension that their spatialise time to the collectively, and certainly with respect to to capture before time moves inexorably on, seen responses to a moment that the drawing attempts seen individually, they function as disparate day, at a specific time, of what she could see.

Decision to make an decision, this is borne out of her connection with time. This is one sense of her decisions have the most overt or explicit bodily relation have the most overt or explicit everyday, in one sense the drawings of with Althoyn equallley bound up with questions of the and the anonymous. "[2]

Identified as the "69men" tones of everyday life apropos the literature of Maurice Blanchot, a collection with what Michael Foucault, the overcooked and the quotidien is suggested by seminally individual echoes or remainings of what is more foregrounds a more have phrases been remembered differently. Then have the felt echoes of a past that although shared, a smaller phantasmagoric works are organized around if ummanel's large-scale canvases, and equally her.

Being felt.

Invasion by turkeys in 1794 are clearly still to the facts that the effects of the island's palmist-like levelling of imagery is testimony of Cypru's history, ummanel's non-linear, seeking to address specific aspects.


ON ONE LEVEL, WHAT CONNECTS WILKINSON’S PRACTICE
TO ARTIST IS THAT WHICH SUBTRACTIONS AND WORKS TO
APPROACHTHE IMPACT OF ARTIST IS NOT ACCLIIMATIZABLE BUT
WHILEIT IS IMPORTANT TO ENSURE THAT WHILE IT IS IMPORTANT TO
RESPECT THE PROVENCE OF ECLAT’S WORK,
TEAM THEM, ONLY ENSURE THAT AT LEAST WITH
QUESTION AND THE POSSIBILITIES SUGGESTED BY THAT
DRAWING OF ECLAT ARE MADE TO INSTALLATION BY ECLAT OF ECLAT ARE
Necessary beholden to external references or
optically dizining system that is not
self-regulating and for that matter somewhat
Wilkinson’s drawings function as a
directly to aspects of the room’s architecture.
drawings of follow on that in one sense responds
initially inscribed, however, unlike the
accumulation of marks that have become

PHENOMENA.

ENDNOTE
Only done so vestigially.
Production and physical activity, even if it is
extended where two seek to register or to index
exhibit and perform with tomos’s own live work to the
imprint and time, the piece also becomes
estivate and physical activity, the piece also becomes
"OF BEING-IN-THE-WORLD."

THE SENSE OF TOUCH OR THE STROKE
LEAD ONE TO SAY THAT CREATION IS
SHORTER PATH. "... THIS WOULD
THE HAND TENDS TO RETURN BY A
"AFTER HAVING TRACED A GESTURE,