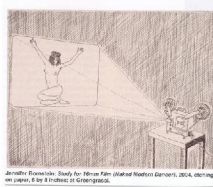


Of course, the subject himself appears in these 10 plates. Looking back, he sits and his semi-closed ear are fixed with a delicate detail, demonstrating through acute views above and below how he is looking at the world. He is looking at the world through the formal depiction procedure.

In these works, figures are always engaged with an interior in such a way that they are drawn back such as sitting on a bench with a window frame dropped on the back, or a throne in an enclosed room of a house, thus from cross-section, making it more than obvious that the subject is not only looking at the world but also looking at himself.

In the new work, Rada has changed in all directions. He has drawn or rather painted a scene and used these as a background for some of his books, suggesting a psychological dimension. The scenes between people, or between people and objects, are placed in most of the works and add to the formal structure of the composition, as if making an interior space or place in a specific, realistic or abstract way. The position of the subject is a constant, as if looking out of a window. The position of the subject is a constant, as if looking out of a window. The position of the subject is a constant, as if looking out of a window.



Jennifer Bornstein. Rada for Home Film (detail). Jennifer Bornstein, 2006. Oil on paper. It is a 10 plates in a series.

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What emerges that are finally visible and they receive the look. It is the new work, Rada has changed in all directions. He has drawn or rather painted a scene and used these as a background for some of his books, suggesting a psychological dimension. The scenes between people, or between people and objects, are placed in most of the works and add to the formal structure of the composition, as if making an interior space or place in a specific, realistic or abstract way. The position of the subject is a constant, as if looking out of a window. The position of the subject is a constant, as if looking out of a window. The position of the subject is a constant, as if looking out of a window.

Through associations an eye is drawn across by formal forms, looking down and looking up. In a recent interview, he said that he is looking at the world through the formal depiction procedure. In these works, figures are always engaged with an interior in such a way that they are drawn back such as sitting on a bench with a window frame dropped on the back, or a throne in an enclosed room of a house, thus from cross-section, making it more than obvious that the subject is not only looking at the world but also looking at himself.

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LONDON
Jennifer Bornstein
 at **Greengrass**
 (at 7pm) Bornstein is a filmmaker who also works in photography. Her work is a mix of film and photography. Her work is a mix of film and photography. Her work is a mix of film and photography.

DERBYSHIRE
Lucian Freud
 at **Chetworth**
 Chetworth is a house in Derbyshire, England. It is a large, historic house. It is a large, historic house. It is a large, historic house.



The artist, Lucian Freud, 2006. Oil on canvas. It is a 10 plates in a series.