Cork, Richard, “Red sky’s last night, our delight,” The Times, September 1, 1999

Visual Art: Hurry to Newcastle for a chance to see Anish Kapoor’s Taratatara, so named by the sculptor for its sculpture’s resemblance to a giant tadpole.

Delivers a flamboyant visual treat, more akin to architecture than sculpture. As we walk beneath it, wondering at Kapoor’s audacity, the glowing form begins to resemble a vast archway rising far above our heads. It echoes the curve of the great Tyne Bridge near by, and celebrates the invigorating immensity of the Baltic’s shell.

But Taratatara is also a stunning feat in its own right. The membrane, its 46 long strips welded together by radio waves alone, retains an extraordinary tensile strength as it surges, without apparent support, from one end of the Baltic to the other. At once taut and swollen, rigorous and exuberant, this apparition cannot fail to astound.

Tremendous is up. Taratatara must be seen, or you will miss the next phase of the Baltic’s reconstruction. By the time the nine-floor art centre opens in September 2001, with the new Quayside, this stretch of the Tyne will have undergone a magnificent transformation.

But would it not be possible to prolong Taratatara’s existence by moving it to another location? Kapoor made it specifically in response to a particular building. The membrane, however, is robust and easily transportable. It could look just as arresting in another empty warehouse of comparable size. So why not find out whether such a building is available to house it, perhaps in London’s Docklands? If the installation could be recreated...