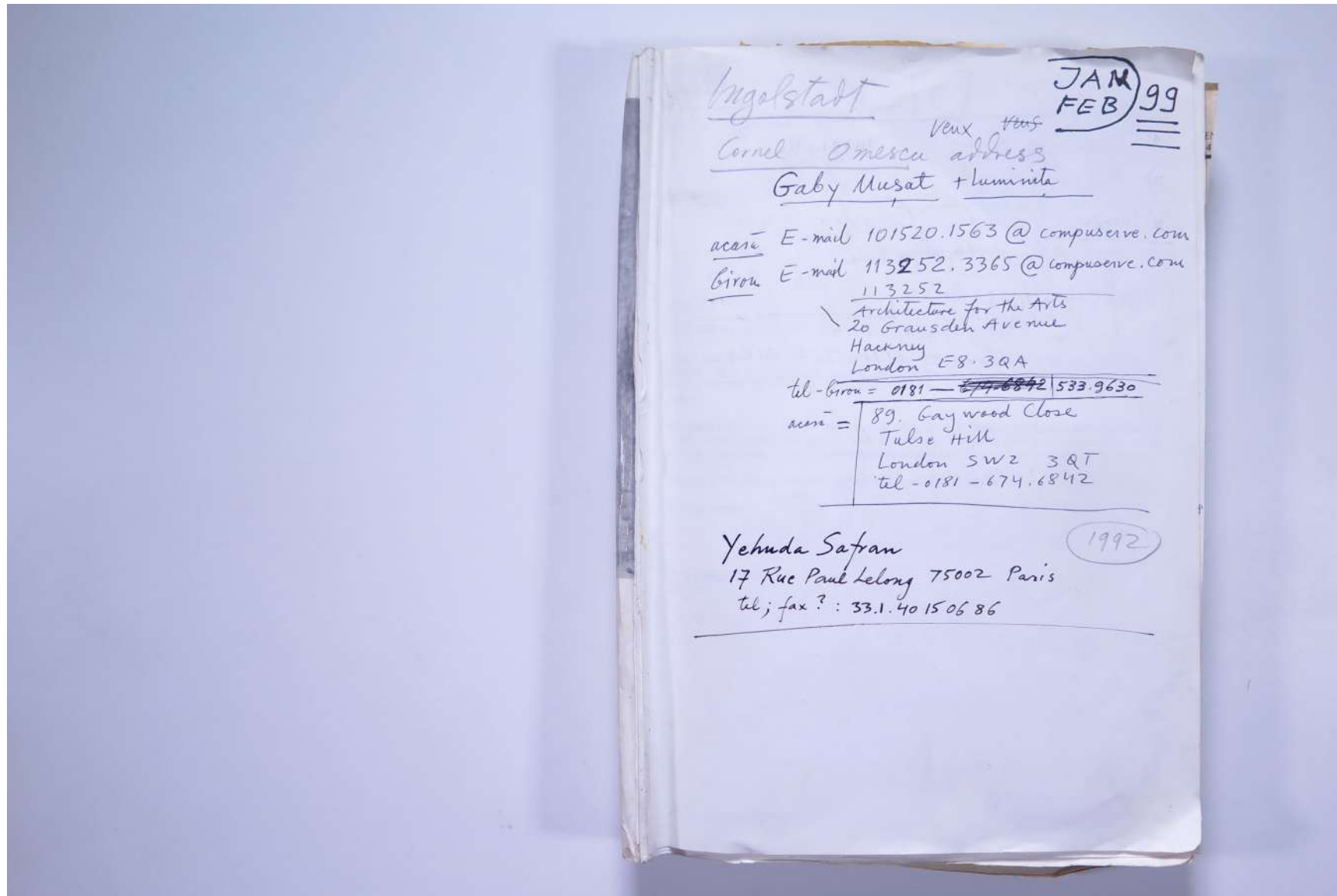


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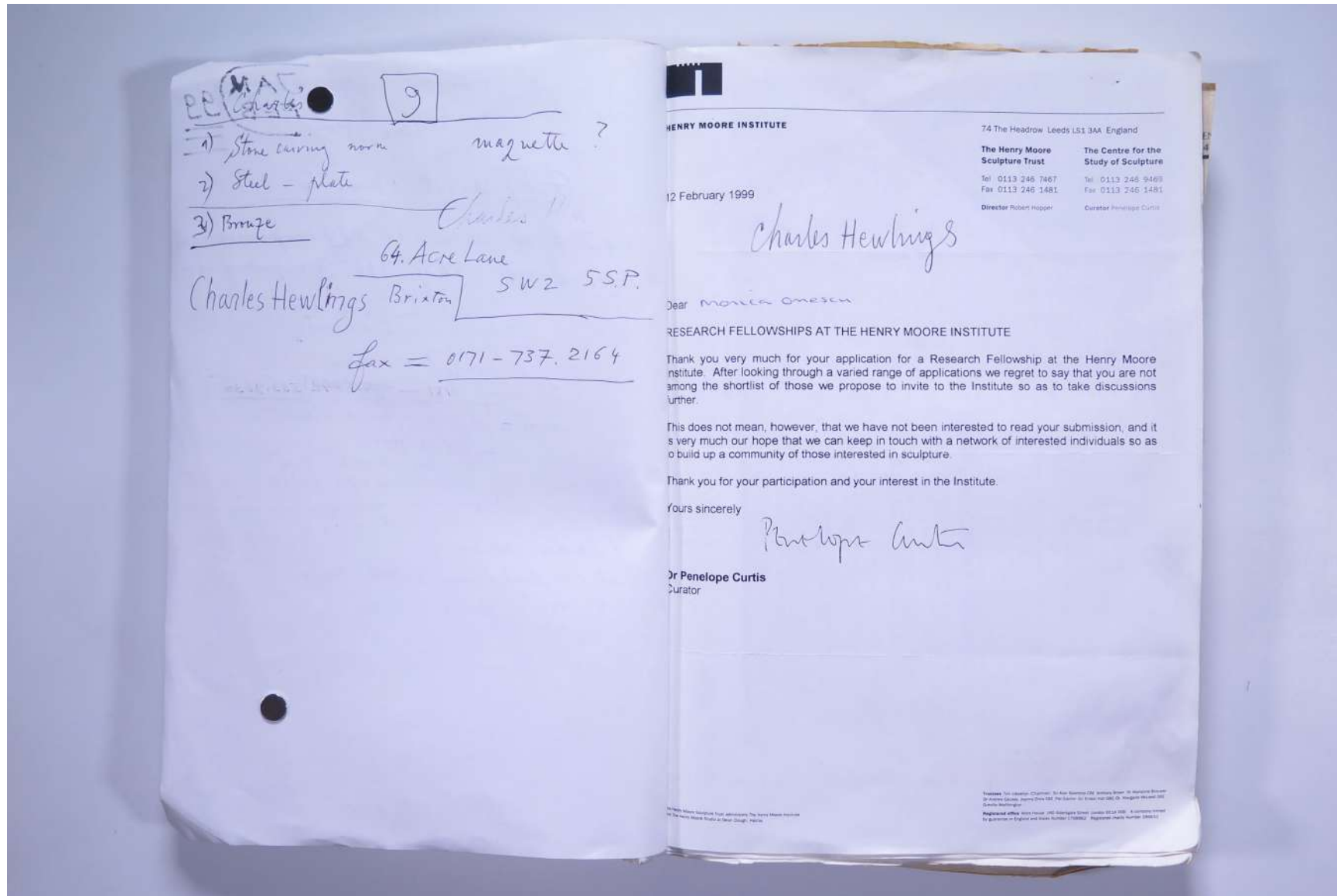
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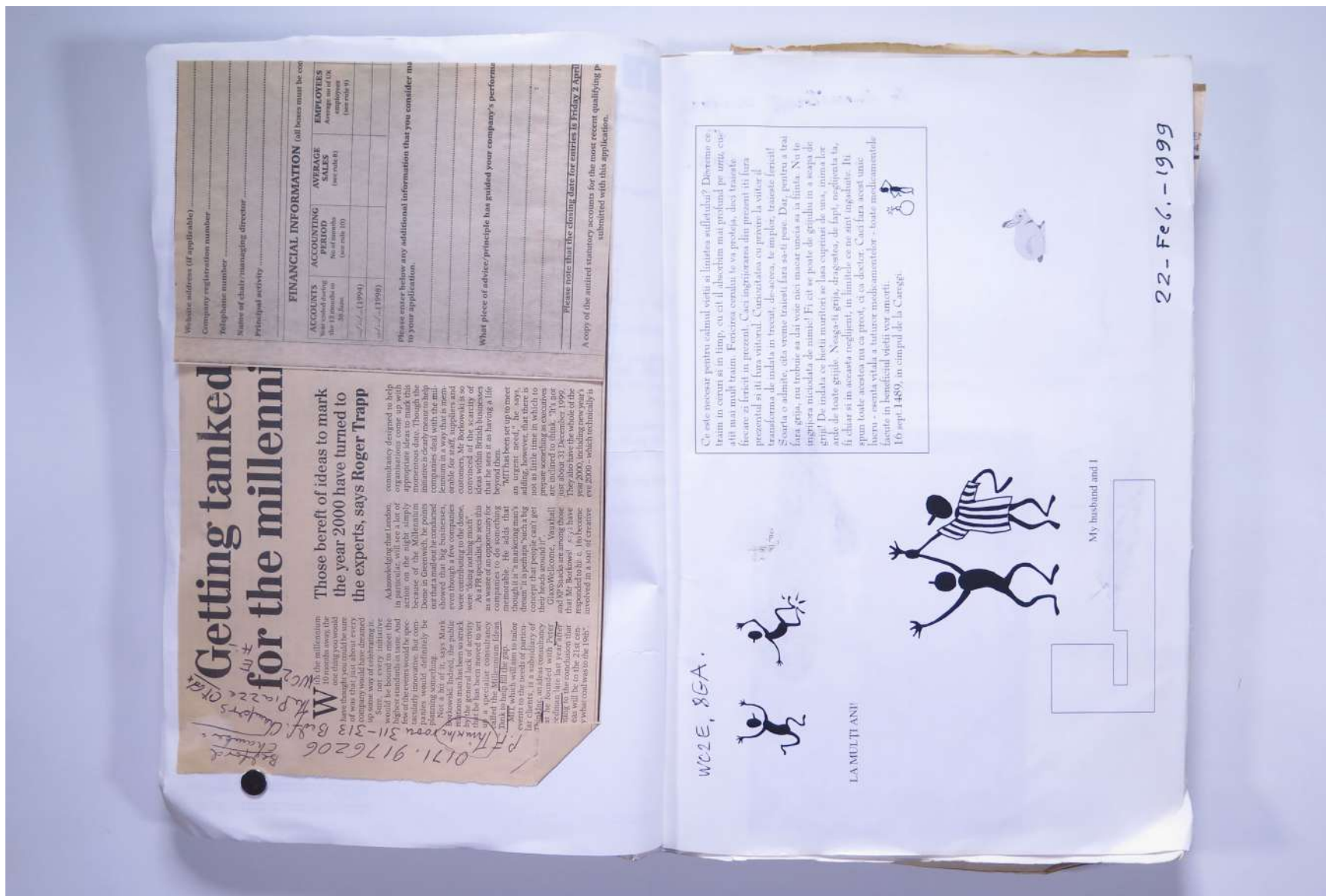
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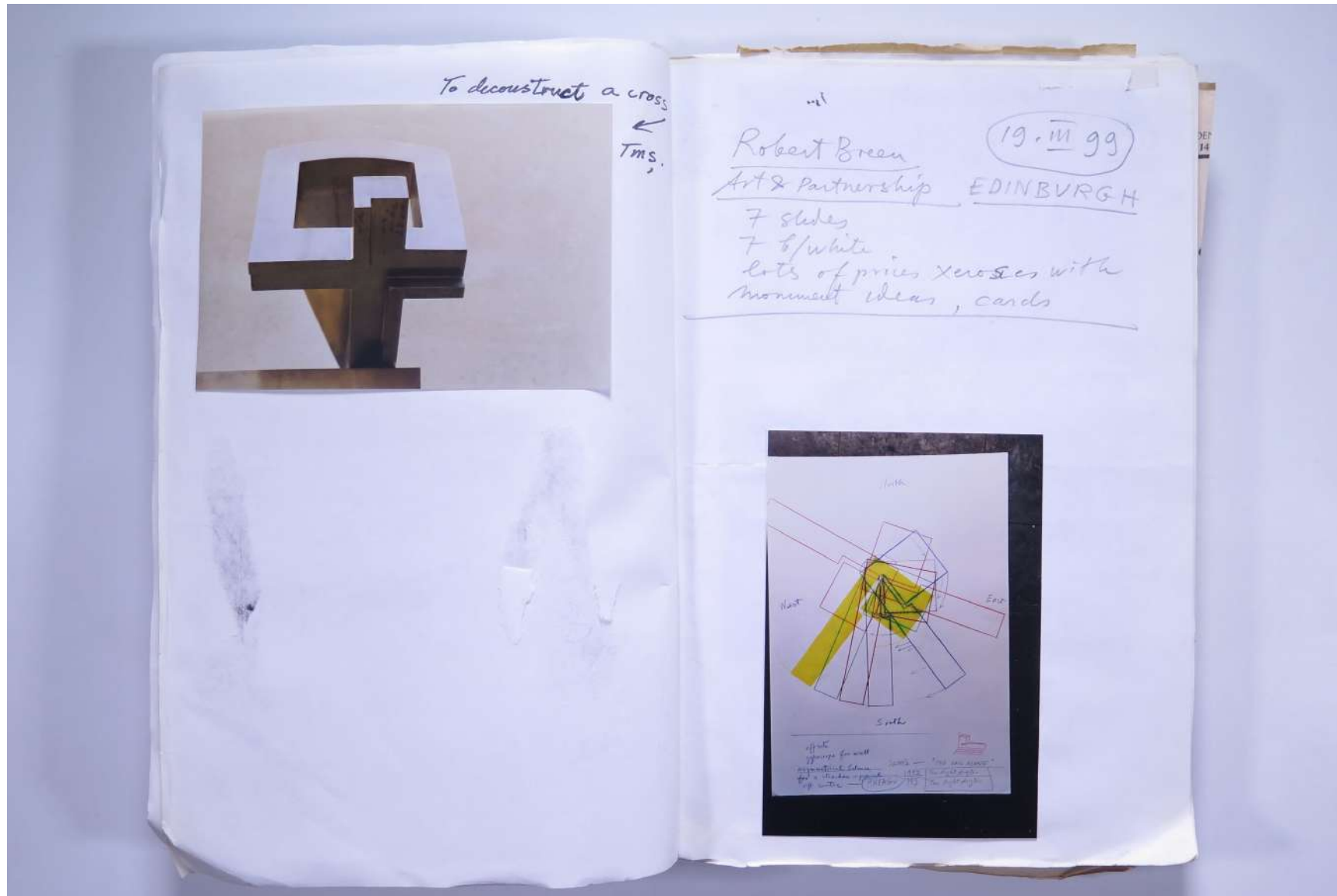
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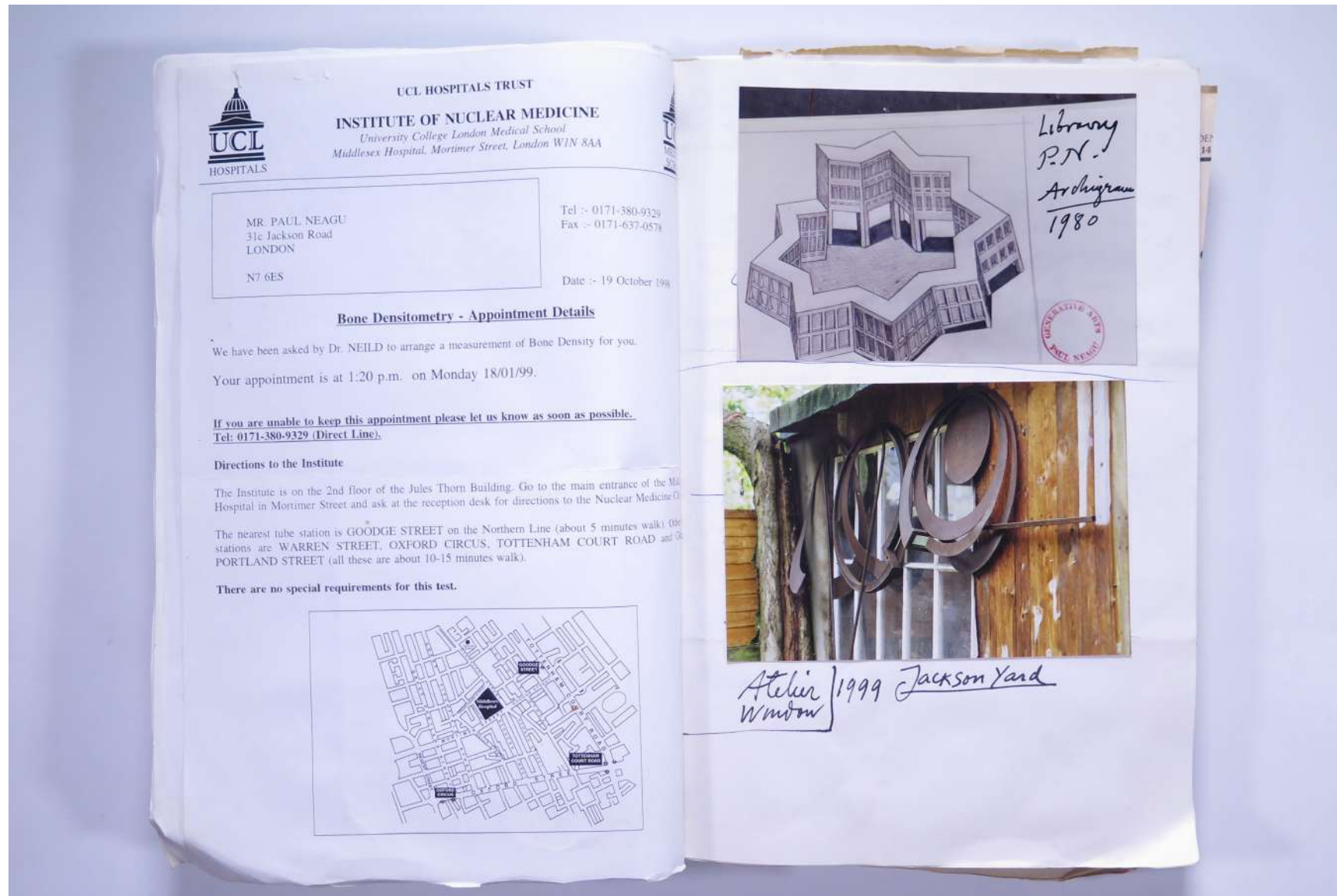
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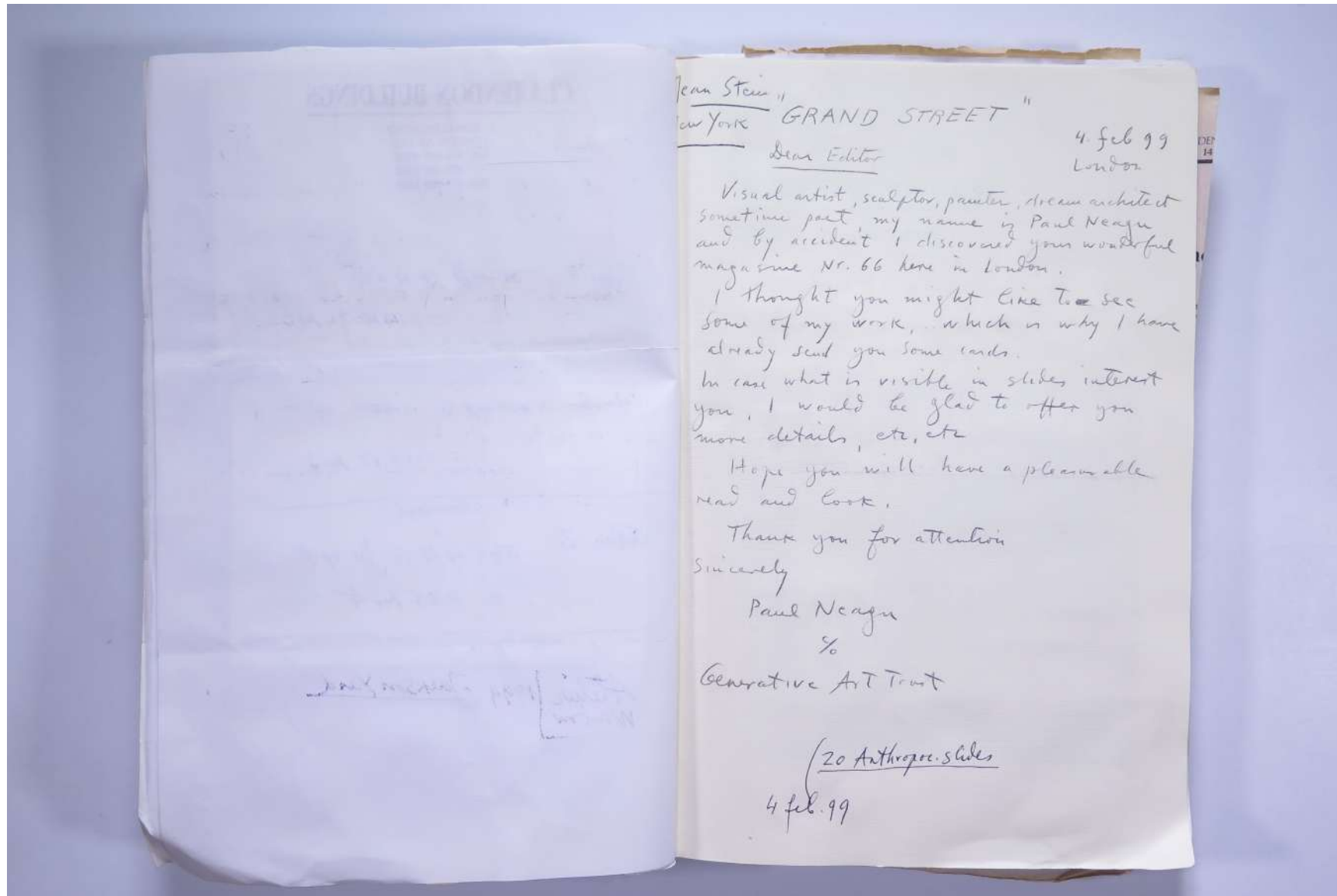
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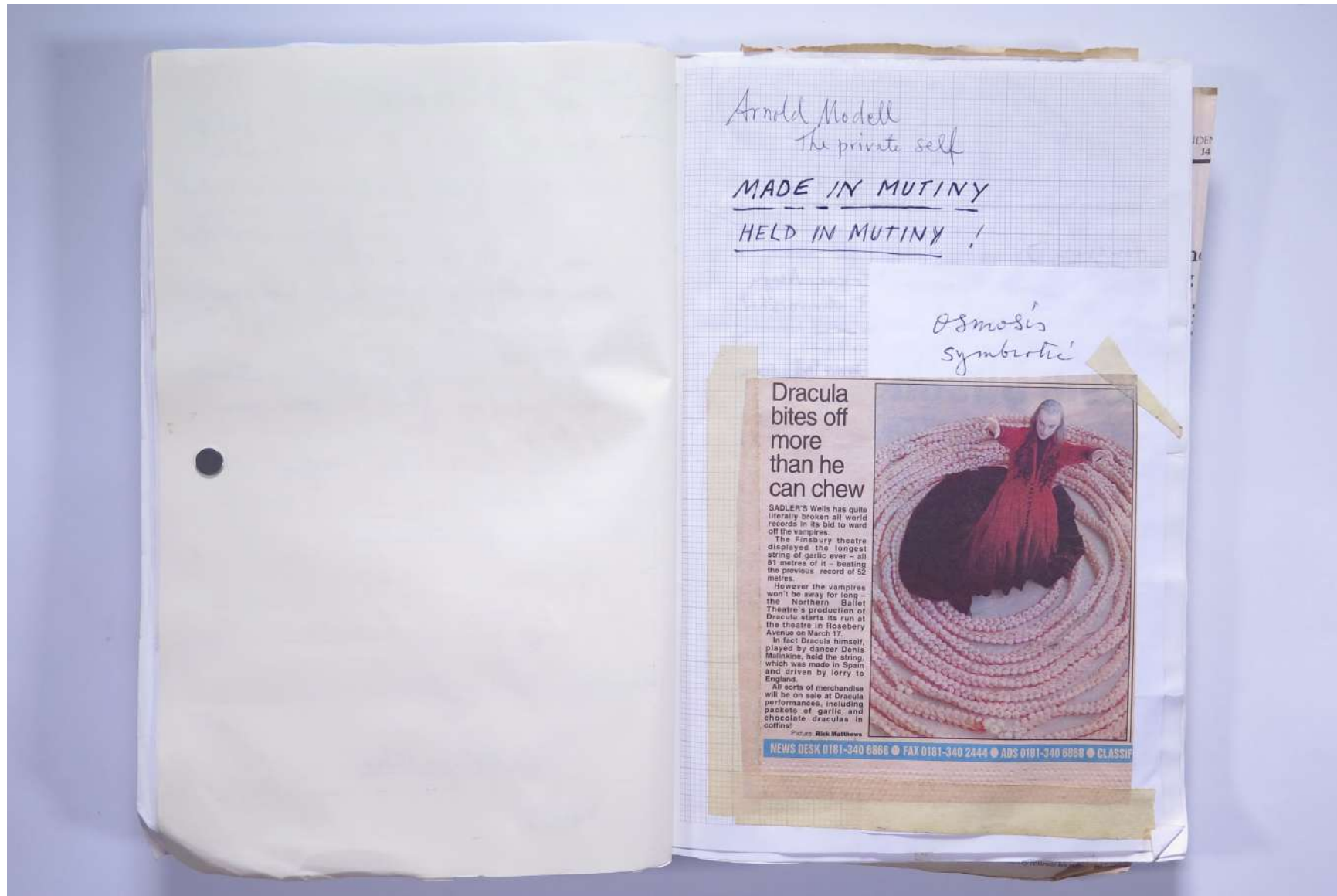
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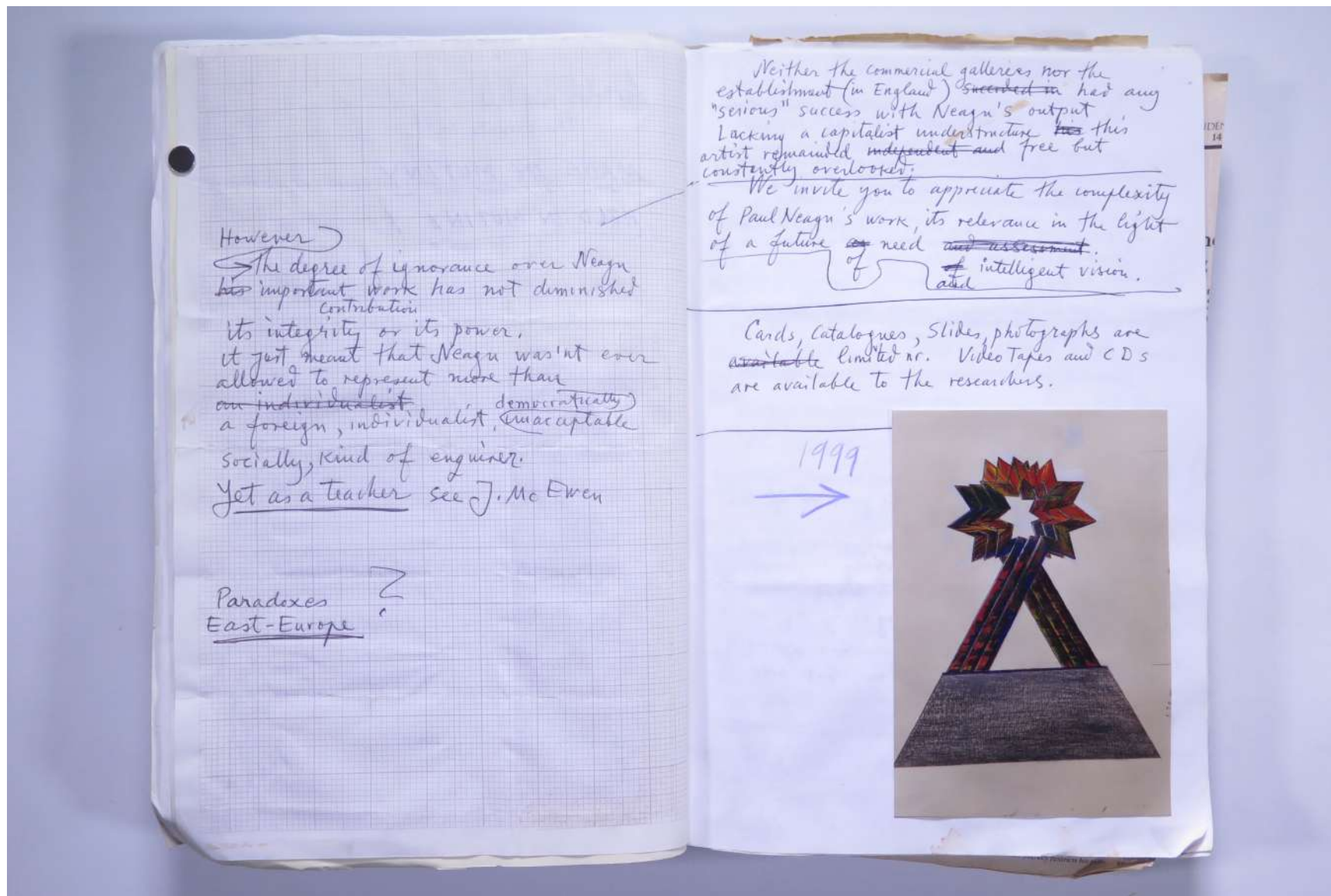
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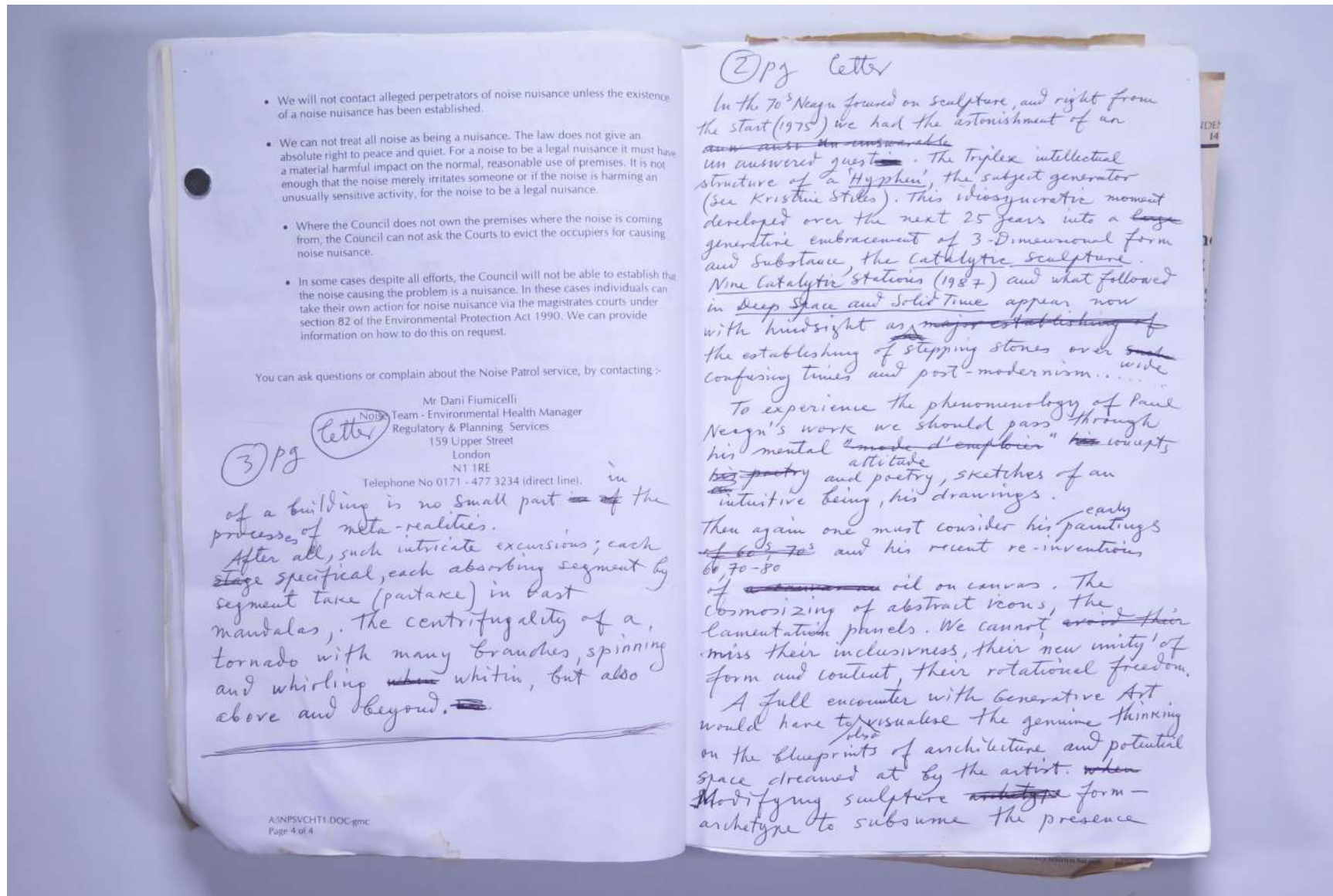
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- We can not treat all noise as being a nuisance. The law does not give an absolute right to peace and quiet. For a noise to be a legal nuisance it must have a material harmful impact on the normal, reasonable use of premises. It is not enough that the noise merely irritates someone or if the noise is harming an unusually sensitive activity, for the noise to be a legal nuisance.
- Where the Council does not own the premises where the noise is coming from, the Council can not ask the Courts to evict the occupiers for causing noise nuisance.
- In some cases despite all efforts, the Council will not be able to establish that the noise causing the problem is a nuisance. In these cases individuals can take their own action for noise nuisance via the magistrates courts under section 82 of the Environmental Protection Act 1990. We can provide information on how to do this on request.

You can ask questions or complain about the Noise Patrol service, by contacting :-

Mr Dani Fiumicelli
Noise Team - Environmental Health Manager
Regulatory & Planning Services
159 Upper Street
London
N1 1RE

Telephone No 0171 - 477 3234 (direct line).

(3) pg Letter
of a building is no small part ~~of~~ of the processes of meta-realities. After all, such intricate excursions; each stage specific, each absorbing segment by segment take (partake) in vast mandalas, the centrifugality of a, tornado with many branches, spinning and whirling ~~in~~ within, but also above and beyond.

A:\NPSVCHT1.DOC.gmc
Page 4 of 4

(2) pg Letter

In the 70's Neagu focused on sculpture, and right from the start (1975) we had the astonishment of an ~~an~~ ~~and~~ ~~an~~ ~~un~~ ~~answered~~ ~~quest~~. The triplex intellectual structure of 'a Hypothesis', the subject generator (see Kristine Stiles). This idiosyncratic moment developed over the next 25 years into a large generative embracement of 3-Dimensional form and substance, the catalytic sculpture. Nine catalytic stations (1987) and what followed in Deep Space and Solid Time appear now with hindsight as ~~major establishing of~~ the establishing of stepping stones over ~~wide~~ confusing times and post-modernism.

To experience the phenomenology of Paul Neagu's work we should pass through his mental "mode d'emploi" ~~to~~ concepts, ~~big~~ ~~poetry~~ ~~and~~ ~~poetry~~, sketches of an intuitive being, his drawings. Then again one must consider his ~~early~~ ~~of~~ ~~60's~~ ~~70's~~ and his recent re-inventions, 60-70-80

of ~~oil~~ oil on canvas. The cosmizing of abstract icons, the lamentation panels. We cannot ~~avoid~~ ~~their~~ miss their inclusiveness, their new unity of form and content, their rotational freedom.

A full encounter with Generative Art would have to ~~visualise~~ ~~the~~ ~~genuine~~ ~~thinking~~ on the blueprints of architecture and potential space dreamed at by the artist. ~~when~~ ~~Modifying~~ ~~sculpture~~ ~~and~~ ~~type~~ ~~form~~ - archetype to subsume the presence

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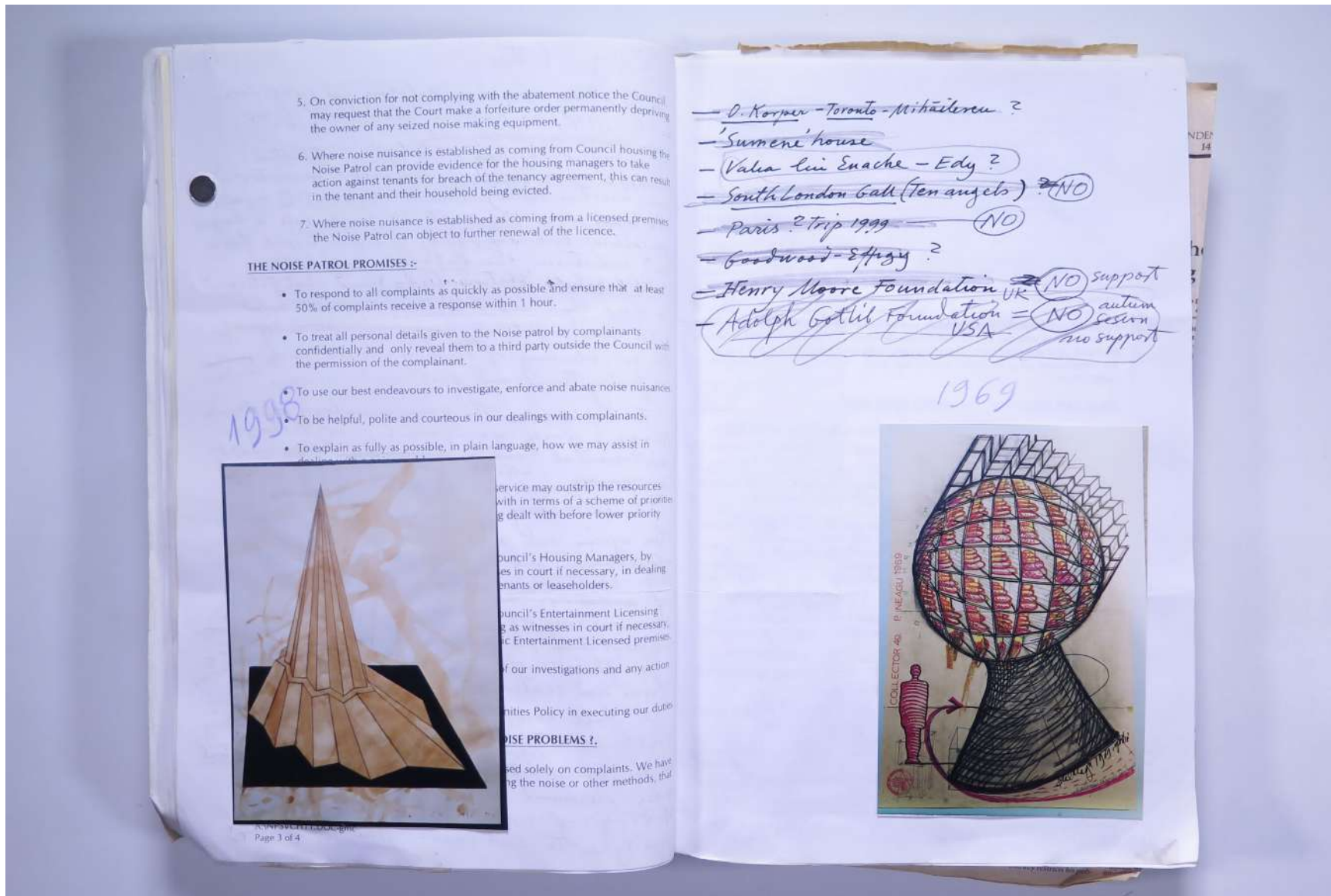
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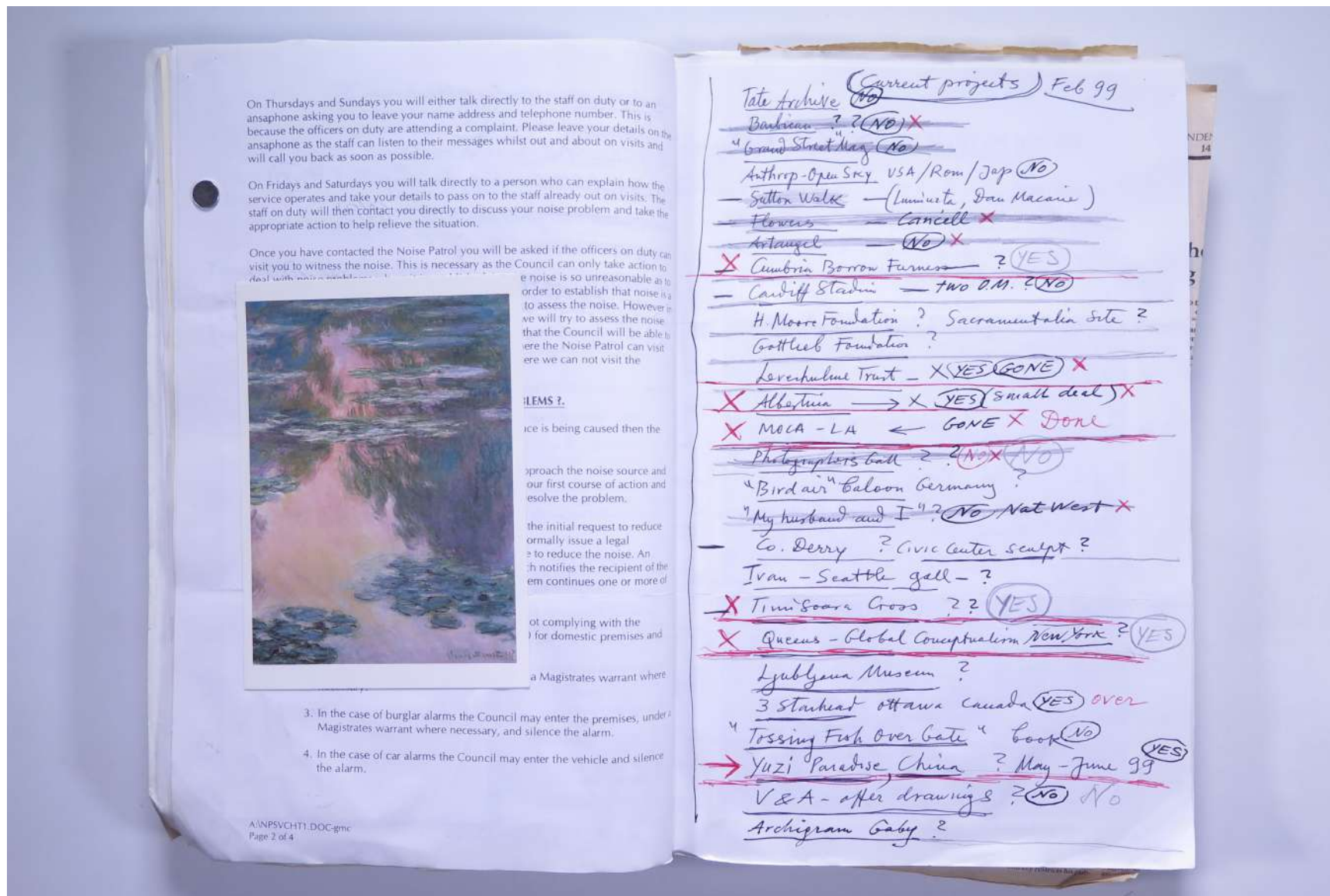
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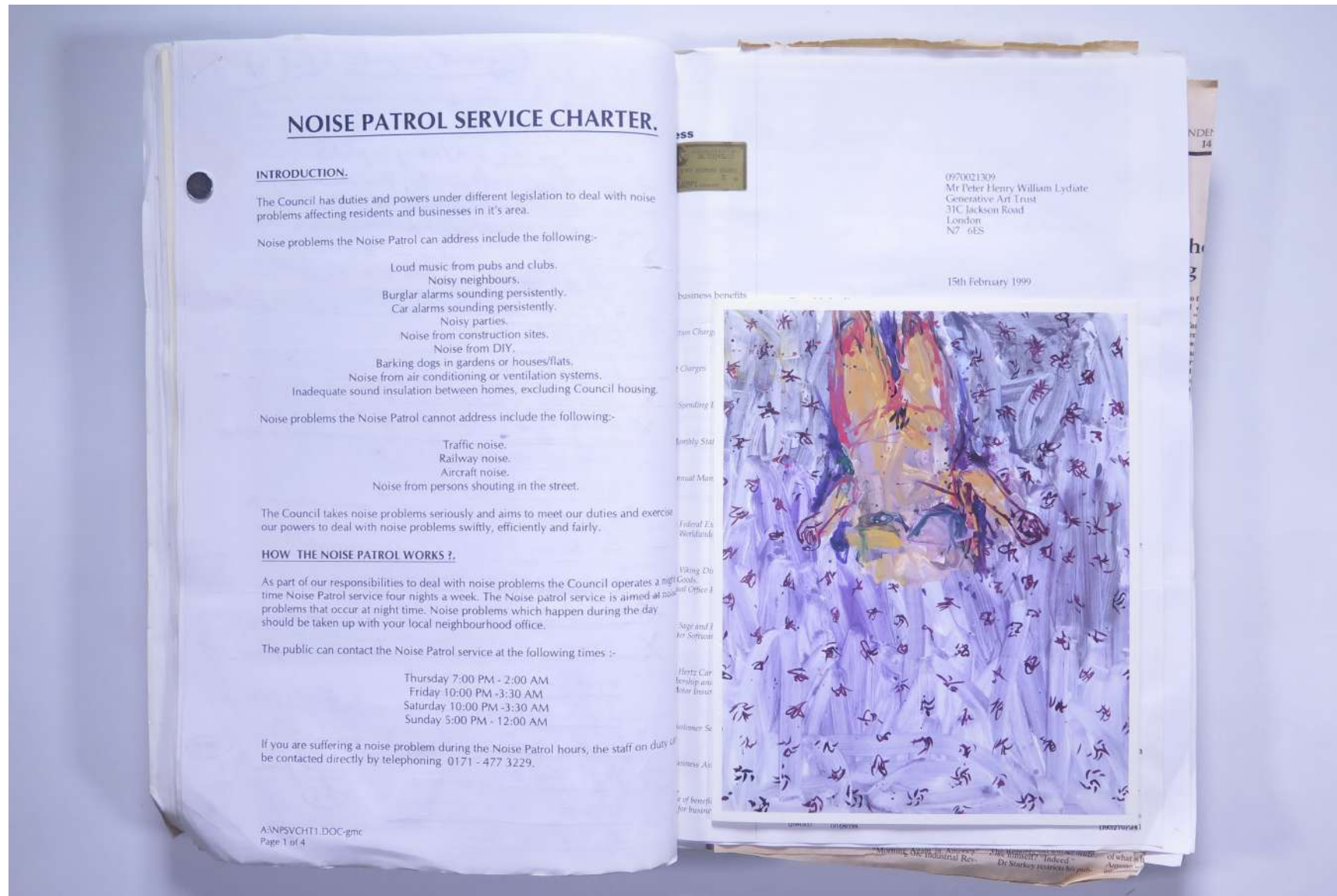


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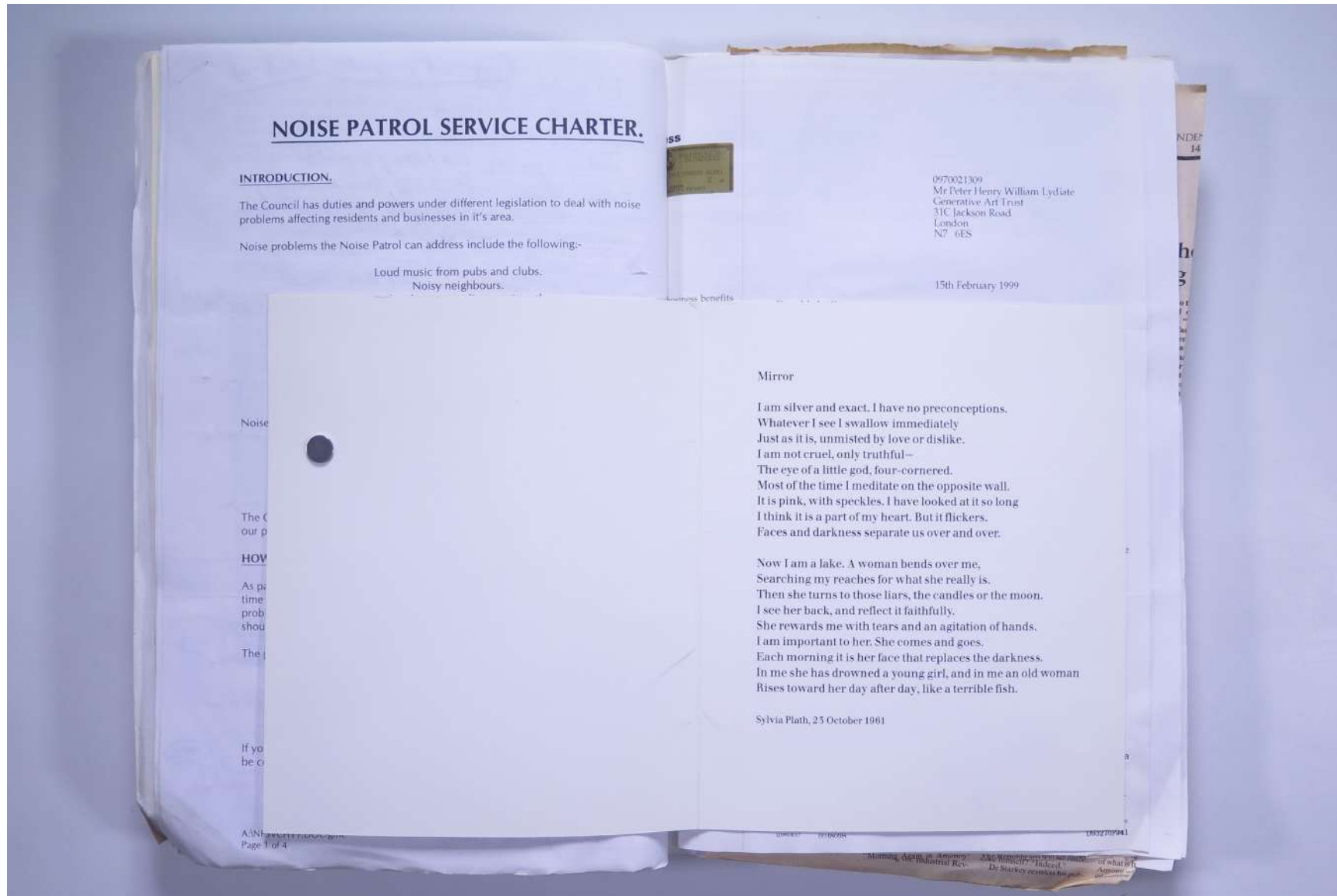
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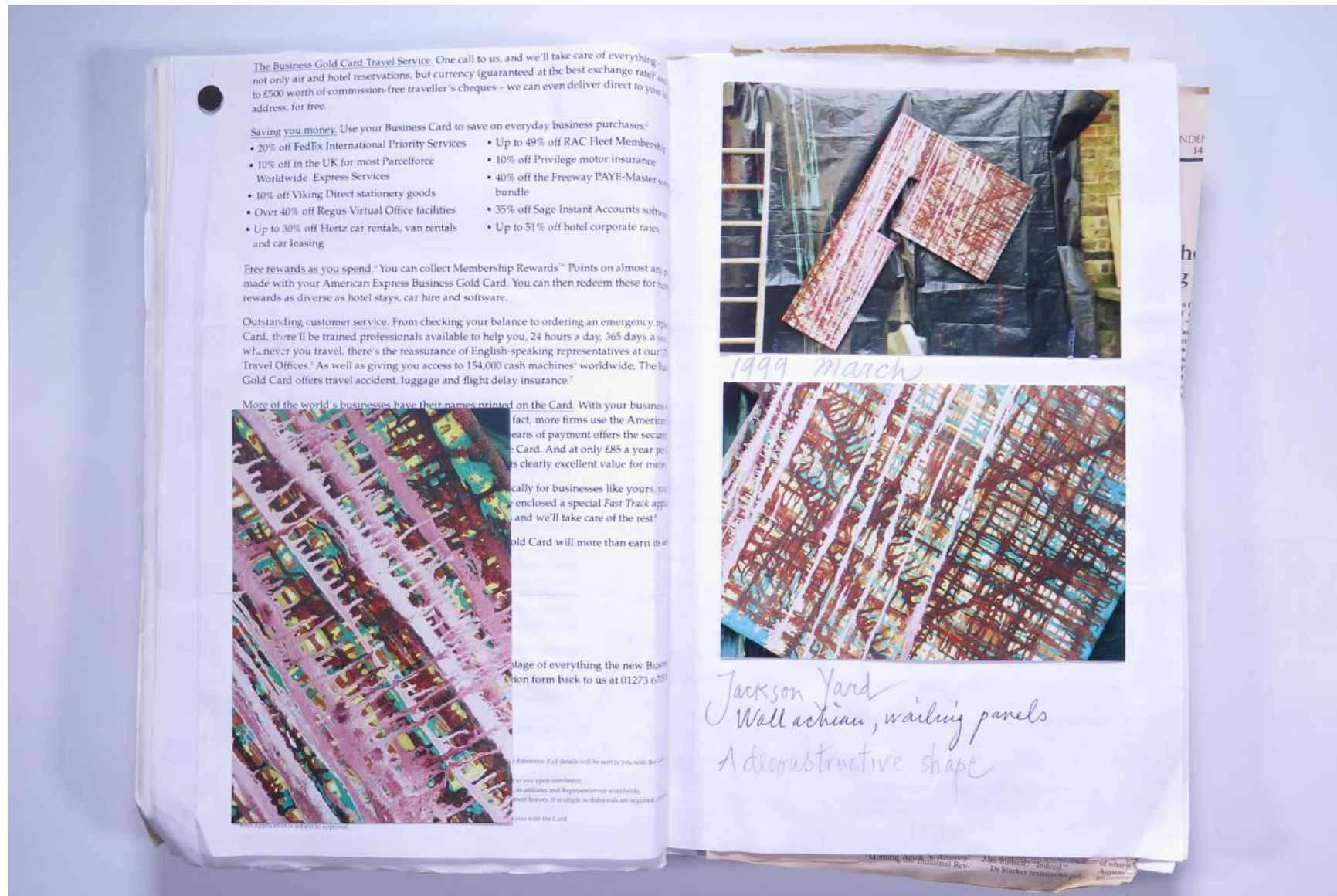
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24 FOCUS

THE INDEPENDENT ON SUNDAY
14 FEBRUARY 1999

BY COLE
MORETON

The auditorium was packed. The spotlights brightened and the capacity crowd of 2,300 applauded as the stars walked on stage. One was tall, domish, elegant, the other a surly, Amert, who shies his long, curly grey hair made him look like the ban guitarist for Steely Dan.

They were not rock 'n' roll stars, though the British tickets in town last week were for Westminster Central Hall, where two scientists were booked to have a chat. No lasers, no lasers, no show tunes — just Professors Richard Dawkins of Oxford University and Steven Pinker of the Massachusetts Institute of Technology, debating "Is science killing the soul?"

The audience was mostly young and intense. Academic tweeds and pearls were outnumbered by nose studs and black flexie tops. Mervyn Fyfe, an art graduate from Croydon, East, had come out of curiosity because she had heard the two bestselling authors talking to Melvyn Bragg, on the radio. Given the Methodist heritage of the huge domed venue, she thought it was like a revival meeting for Darwinians.

Afterwards, when the speakers had agreed that all religions were wrong but science was useful, devices lined up to meet them, armed with new copies of Pinker's latest book, *How The Mind Works*, and Dawkins's *Unweaving the Rainbow*. Despite the popular theory that young people can hardly sit still long enough to play computer games, there are thousands who trek across town on a night of freezing temperatures for an hour of arduous thought.

According to Professor Roger Scruton, the broadcaster and philosopher, Britain has become two nations. "There are those whose attention span has become shortened to such an extent that they cannot bear to leave the television set, and the others, who are so frustrated by this that they seek a longer, more over-arching vision. Because of the collapse of standards in broadcasting, the lecture has become the only place that they can find the nourishment they need."



The meeting of two great minds, Richard Dawkins (left) and Steven Pinker, bought out an audience of 2,300 on a freezing night last week. PHILIP BAKER

The sexiness of ideas

Suddenly people are queuing to see scientists, philosophers, writers. What's afoot?

Professors Germaine Greer and Lewis Wolpert are among those practising voice projection in preparation for major public appearances next month. Such events give readers the chance to meet their intellectual heroes, and publishers get to sell more books.

THE QUEUE wound twice around the Block on Tuesday night at the Sheldonian Theatre in Oxford, where the headline act was Professor Noam Chomsky, the world's most famous linguist. A woman held her child up above shoulder height as he roared and said "I want you to be able to say you saw that man". It was almost as though she had come to Chomsky for healing, joked Nick Owen, who organised the lecture as one of a series to benefit Amnesty International. About a thousand people squeezed into the lecture hall.

Owen. "You see what someone like that is going to say before you turn up. If people still want to hear Chomsky, they will come to see him."

The demand for such events is high, says Pinker, who organised the meeting of Dawkins and Pinker. "There is an insatiable curiosity about ideas that the cutting-edge of ideas. Authors will be paid to sell do not have to pay for lectures, he says, and their expenses are met by the publisher. The biggest draw of recent times has been the broadcaster and scientist Sir David Attenborough. "The man is a folk hero. People travel from all over the country to attend his lectures."

The revival of the lecture circuit owes much to the booming health of bookstore chains such as Dillons, the newcomer Borders, and Waterstones, which has

organised a weekend conference at the Riverside Studios, in Hammersmith in March called "Culture wars: clashing down, swing up!". The long list of scientists due to speak includes Professor Susan Greenfield, the Oxford neuroscientist who gave the Royal Institution Christmas lectures before BBC cameras in 1994. She is also scheduled to give one of six Millennium Lectures before an invited audience at So 16.

Although the biggest events are in London, the lecture revival is not confined to the capital. The Manchester Literary & Philosophical Society runs events every week, and some draw up to 500 people. "I do not subscribe to the idea that Britain is dumbing down," says the administrative secretary, Heather Bradshaw. The society was formed in 1793 and had its heyday during the Industrial Revolution.

ALL ORGANISERS agree that the secret is to limit speakers who are well known and entertaining. "The people who get the big remains are showmen," says Dr David Starkey of the London School of Economics, a famously combative panelist on Radio 4's *The Moral Maze* last month. "I think it's the study of what is happening in real life. Arguing about it is not what the profession must be about."

Poet philosopher who drew swooning crowds

THE ROOMS around the Royal Institution in London were jammed with carriages when in 1808 the Romantic poet Samuel Taylor Coleridge began a series of talks there on the principles of poetry. Coleridge was one of the pop stars of his day, a bigger draw than even Richard Dawkins can aspire to now. "The audience was fashionable, sophisticated and easily bored," writes Richard Holmes in the second volume of his biography of Coleridge, *Darker Reflections*. "Tickets were expensive, expectations were high."

Acoustics in the Great Lecture Room were good enough for a whisper to be heard clearly. "It held up to 600 people in a hemisphere of steeply tiered seats, with a gallery above and a circle of gas lamps, creating an atmosphere both intimate and intensely theatrical."

Coleridge was required to submit his lectures in advance, but he often ignored the script and improvised, much to the frustration of the Institution. The results were unorthodox and sometimes scandalous, but they also came to be regarded as brilliant and significant. "No one could tell from one performance...

...to the next if he would be inspired or shocked," writes Holmes. "But he tasted a new kind of fame, and even notoriety." When he was on form, Coleridge was unlike anything London had heard before.

The series ended badly, with the poet tormented by violent sickness and the Institution inclined to cut things short. Much later, events were held in celebration of the series, at some of the most remarkable lectures ever given at the Institution. "It came to be seen as a historic link between philosophies of poetry and science," writes Holmes. "It also launched Coleridge into a career as one of the most gifted lecturers of his day."



Coleridge: charismatic

Brain power: ten of the most seductive academics

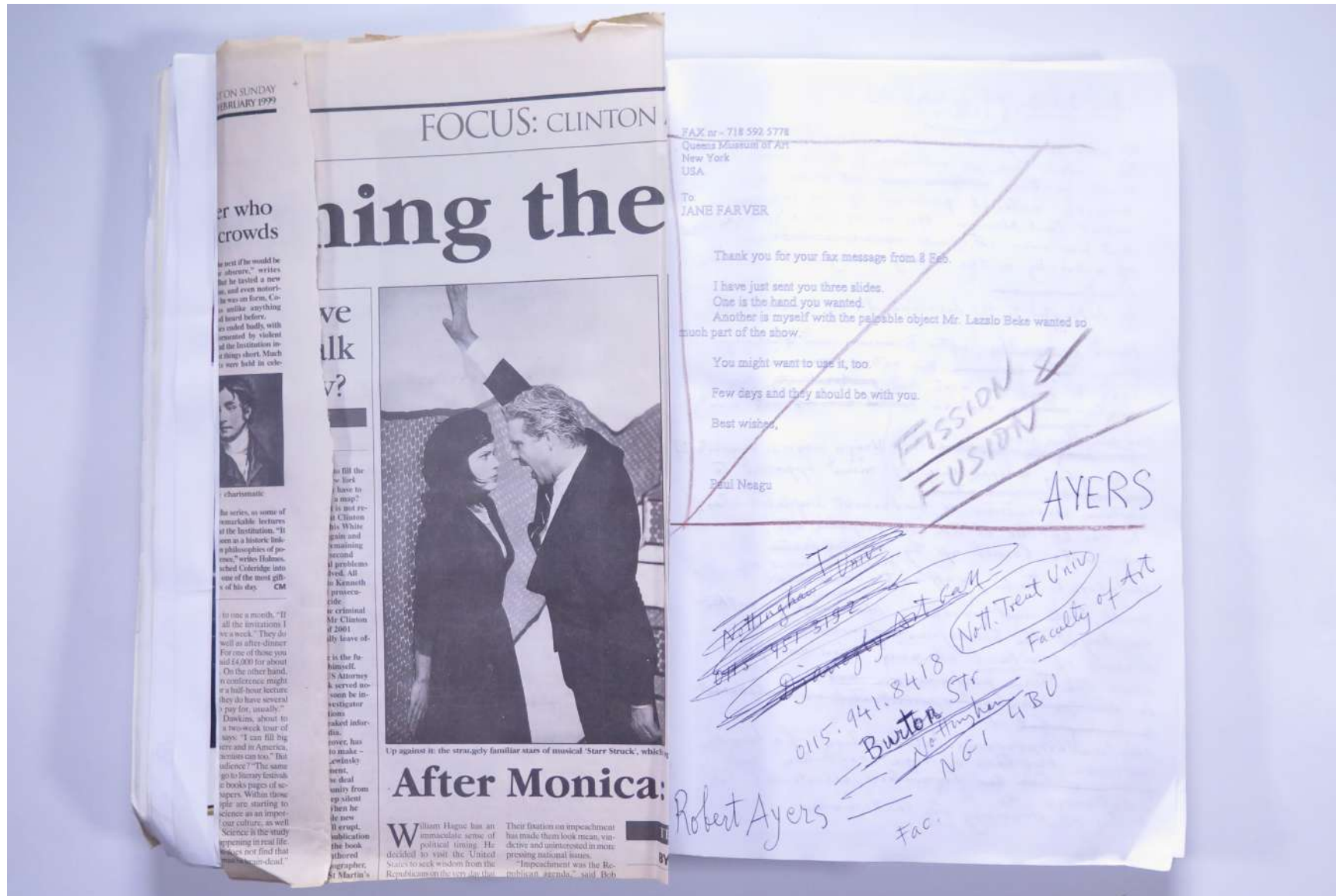
- Sir David Attenborough** British television presenter, tells funny stories about birds.
- Professor Germaine Greer** Long-haired feminist, feminist, feminist.
- Professor Lewis Wolpert** Expected to climb next with new book on the brain.
- Lord Bragg of Winton** Anyone who can dare this bit about must be worth listening to.
- Professor Noam Chomsky** Linguist, philosopher, linguist.
- Professor Germaine Greer** Long-haired feminist, feminist, feminist.
- Professor Lewis Wolpert** Expected to climb next with new book on the brain.
- Lord Bragg of Winton** Anyone who can dare this bit about must be worth listening to.
- Professor Noam Chomsky** Linguist, philosopher, linguist.

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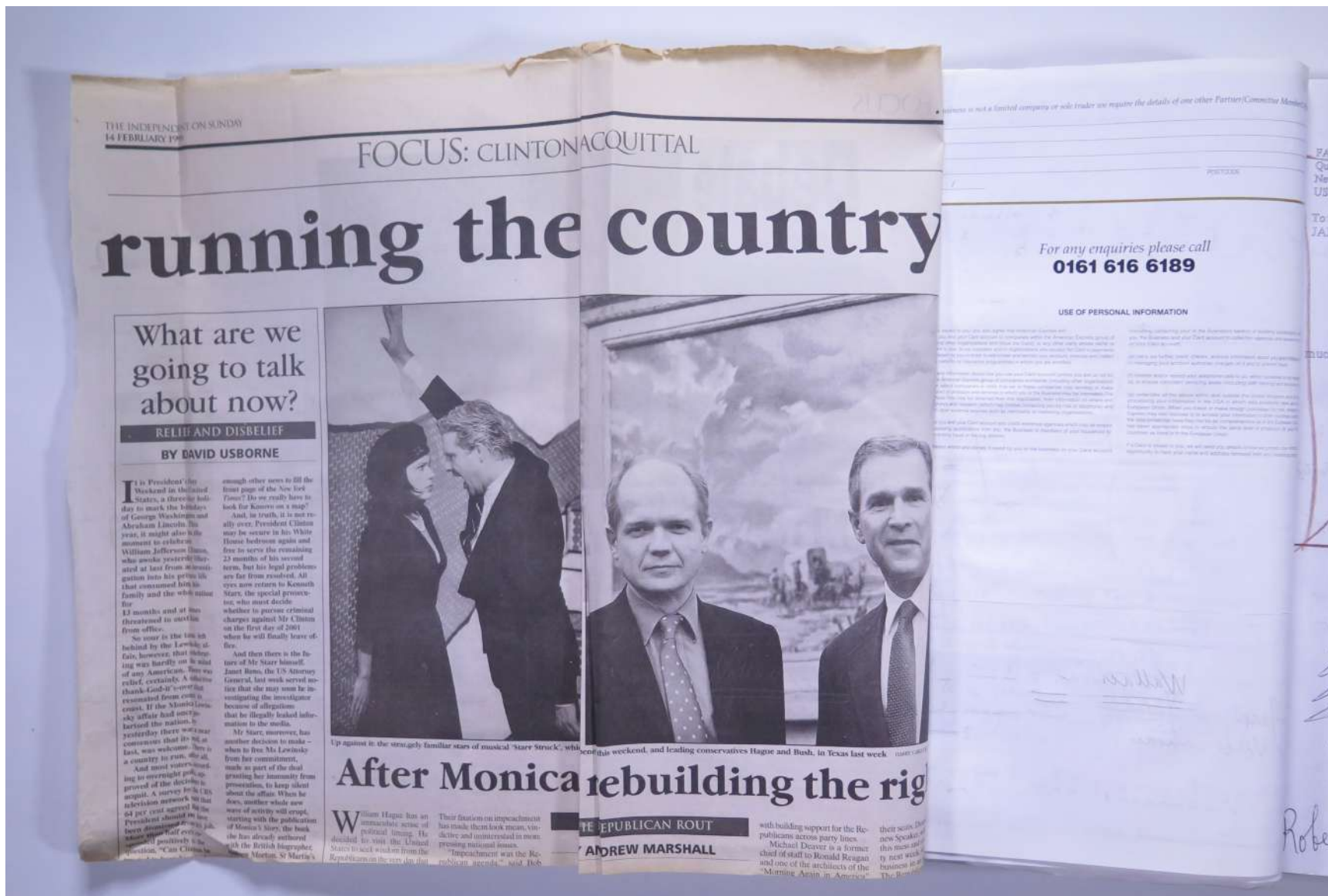
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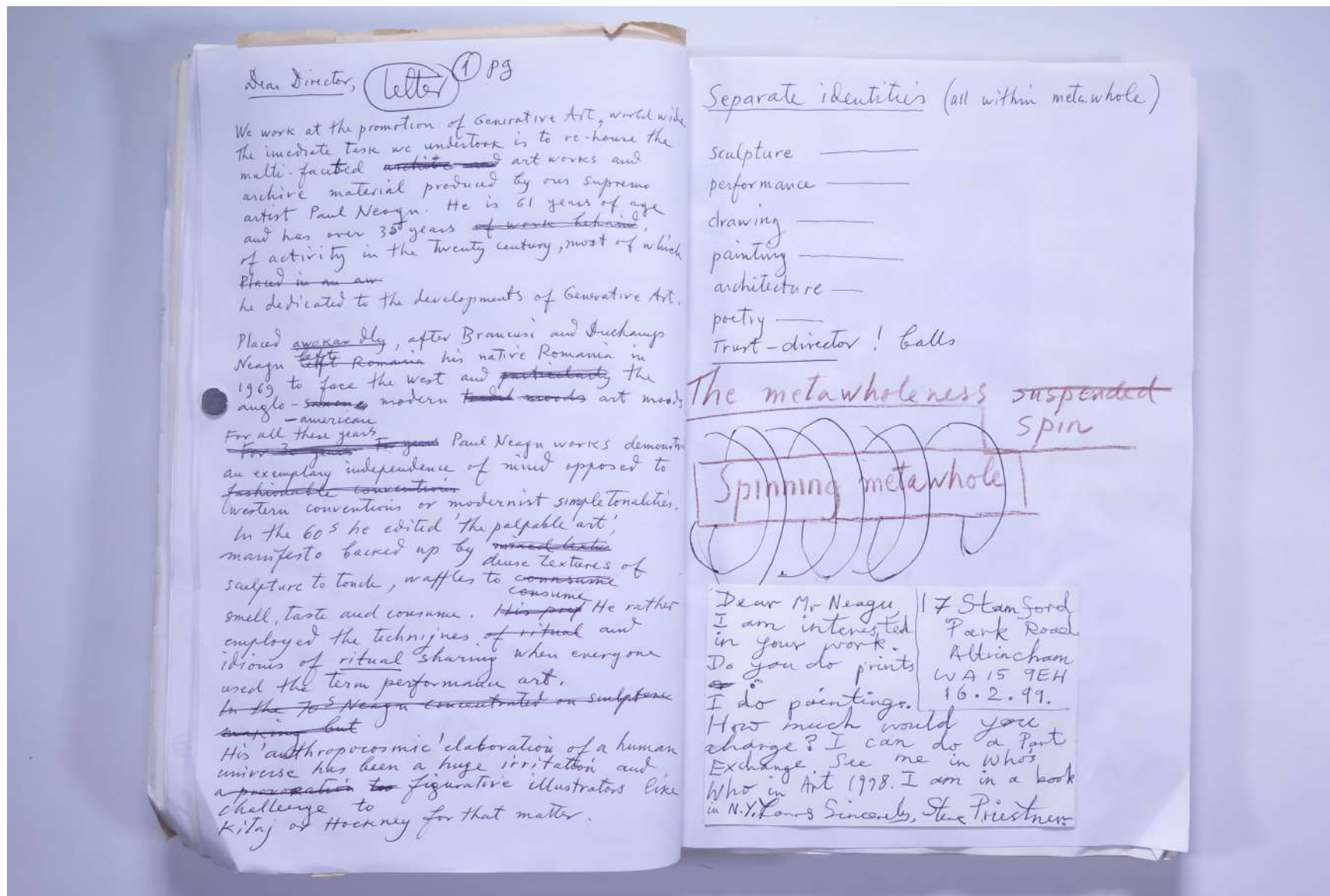
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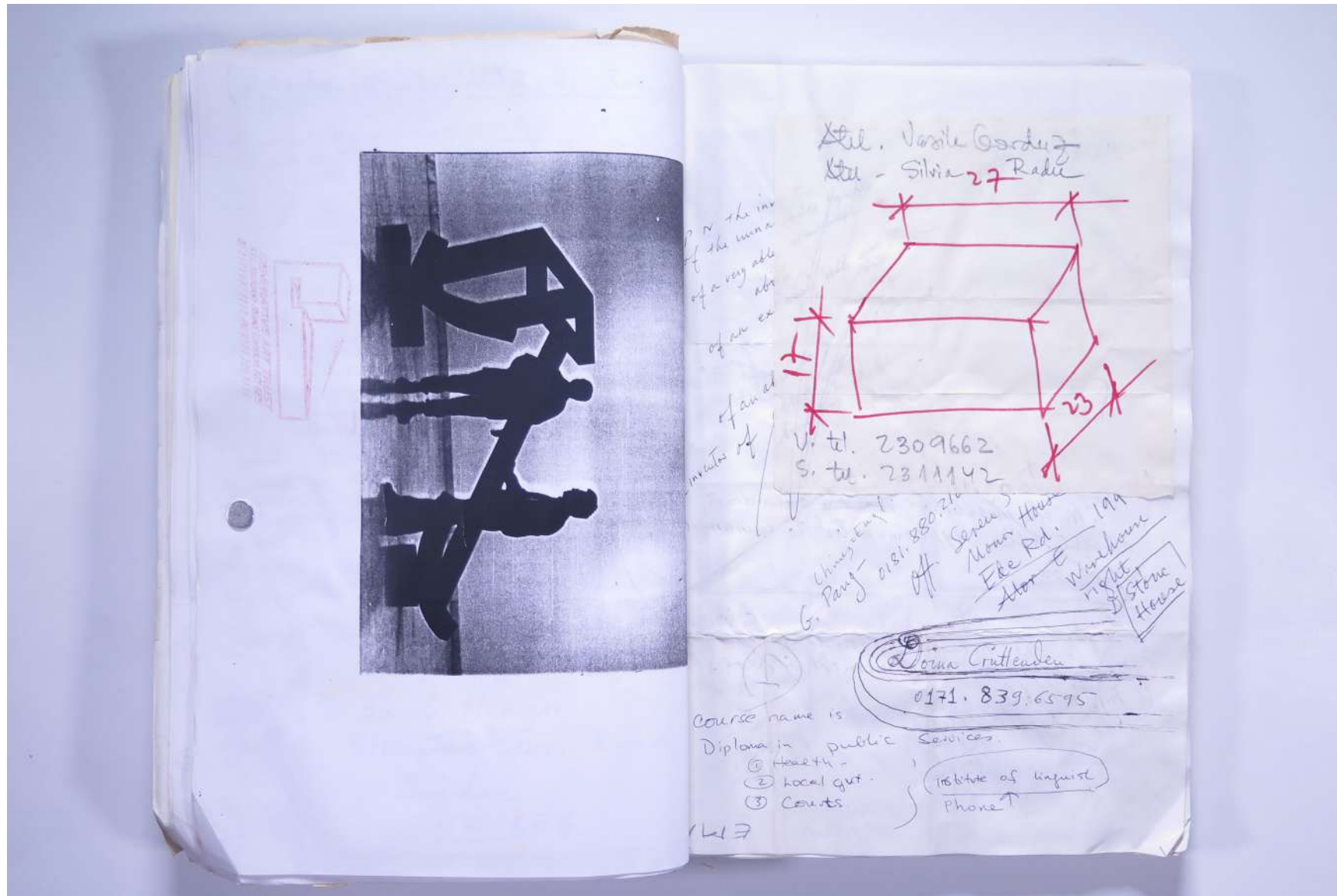
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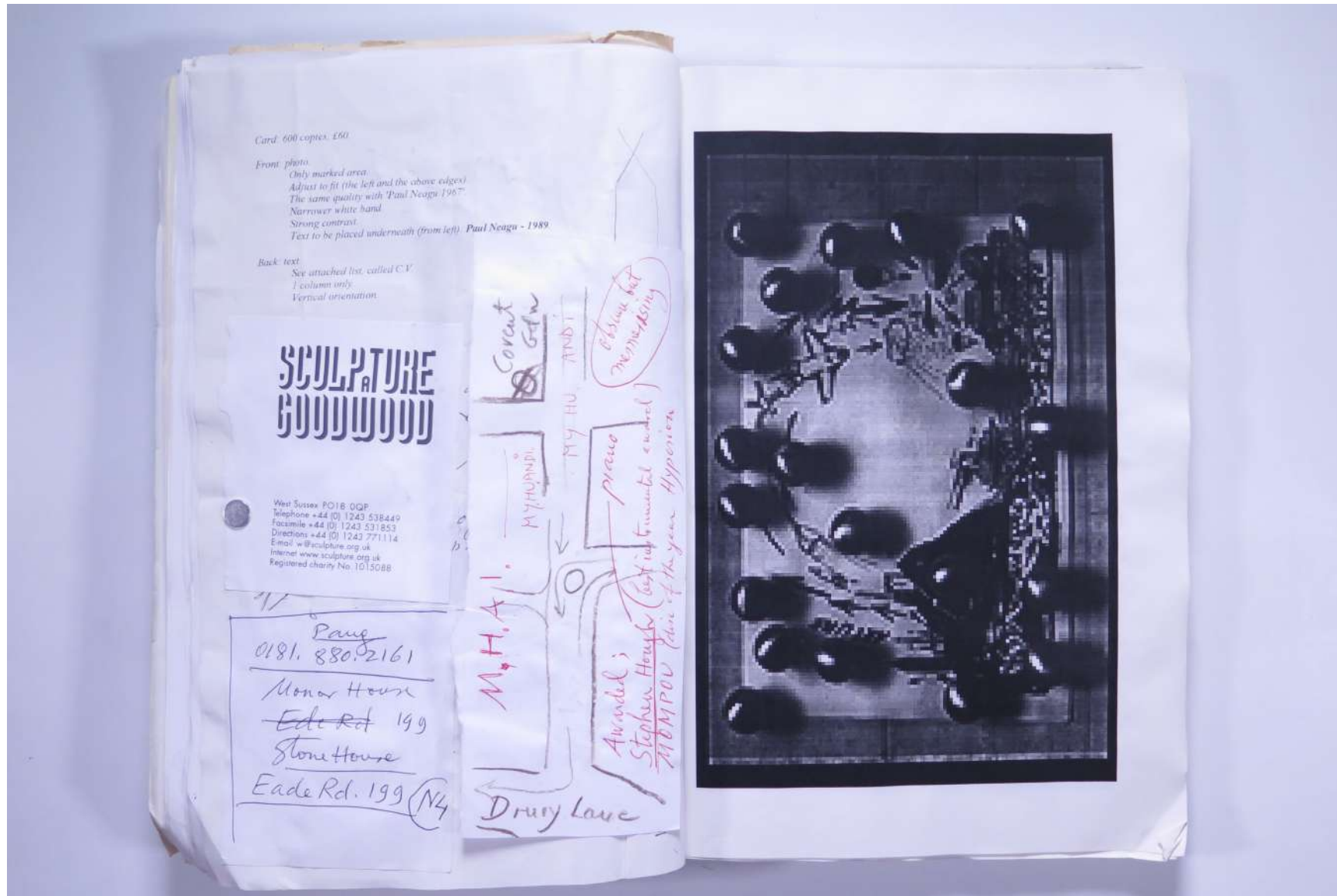


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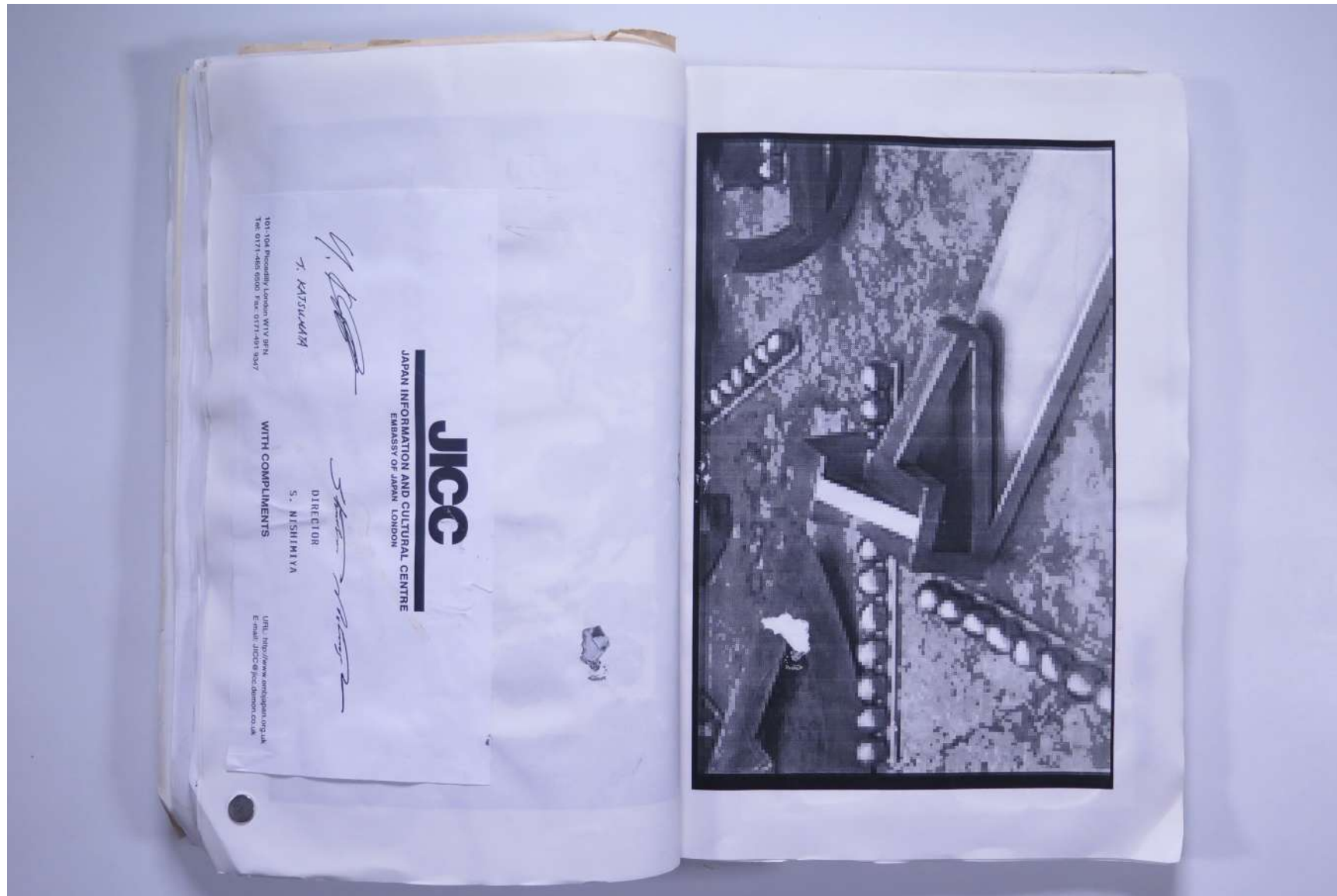
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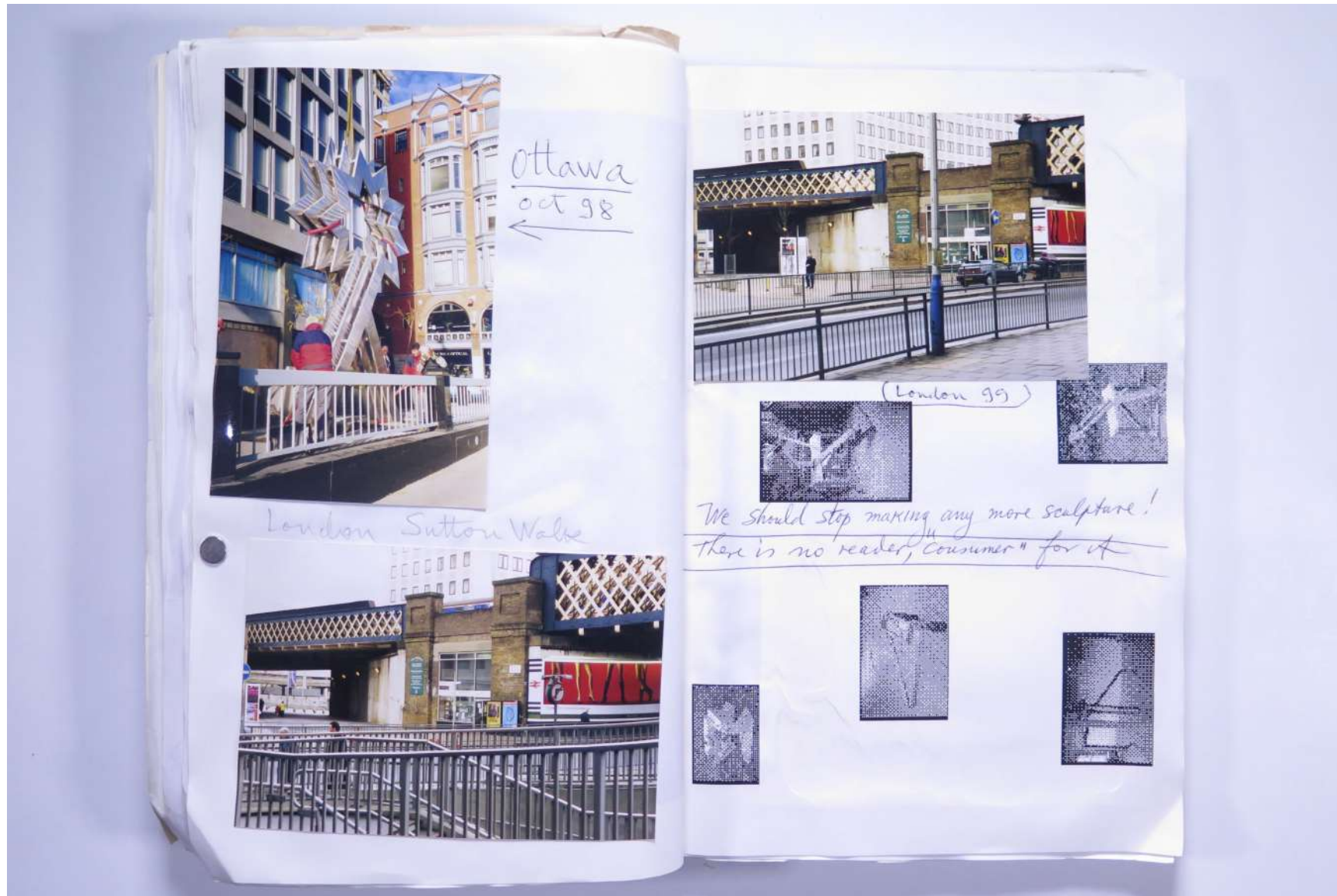
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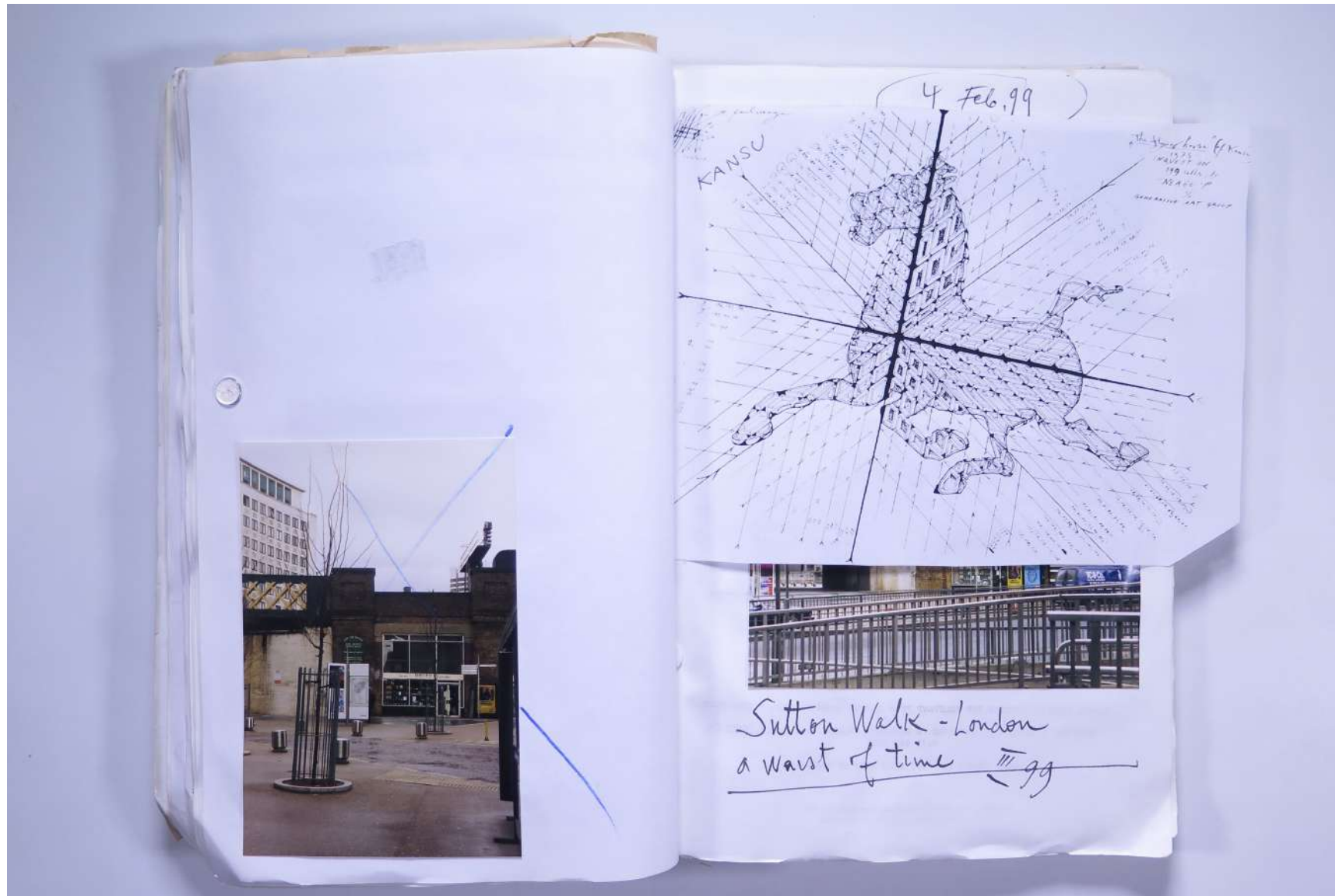
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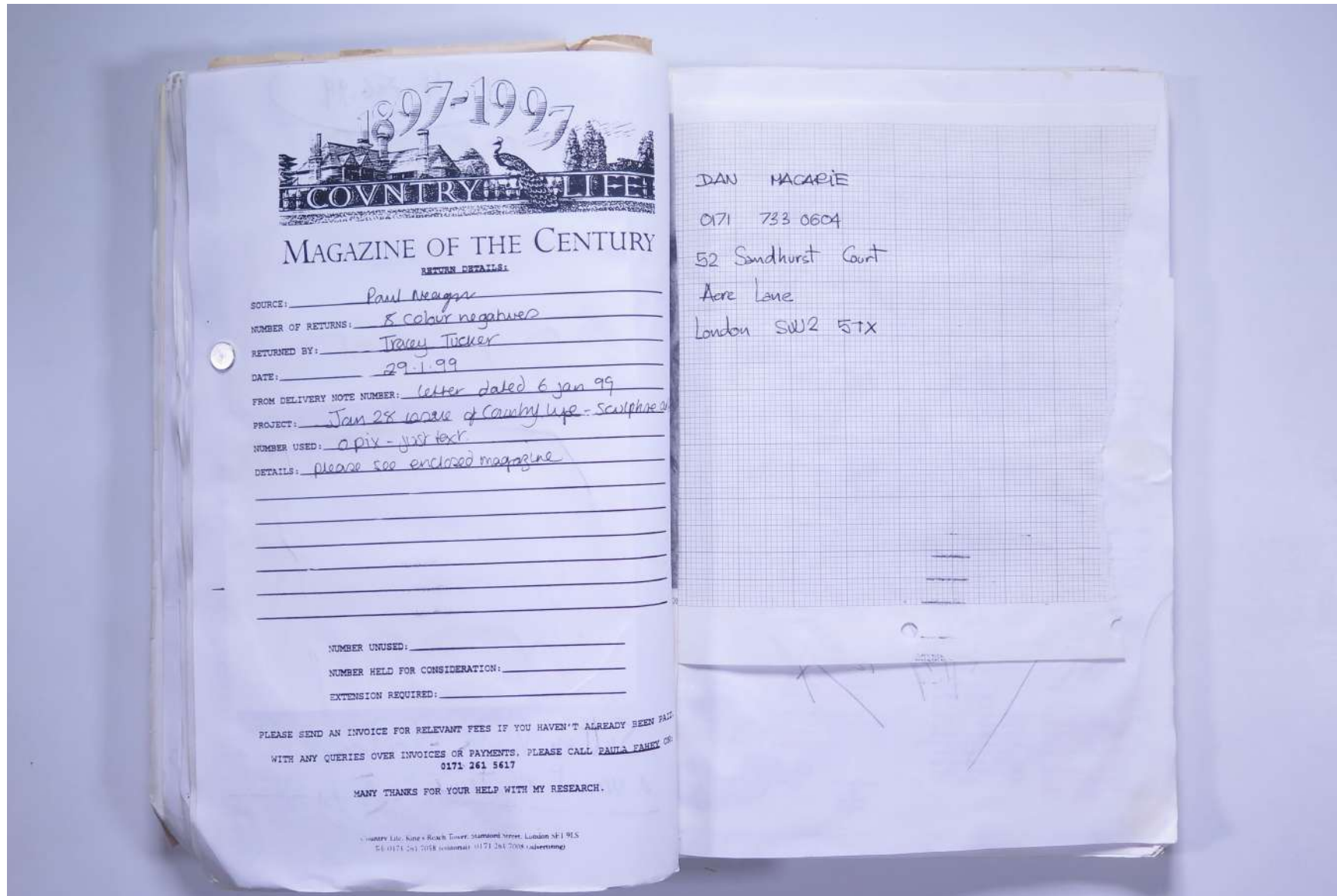


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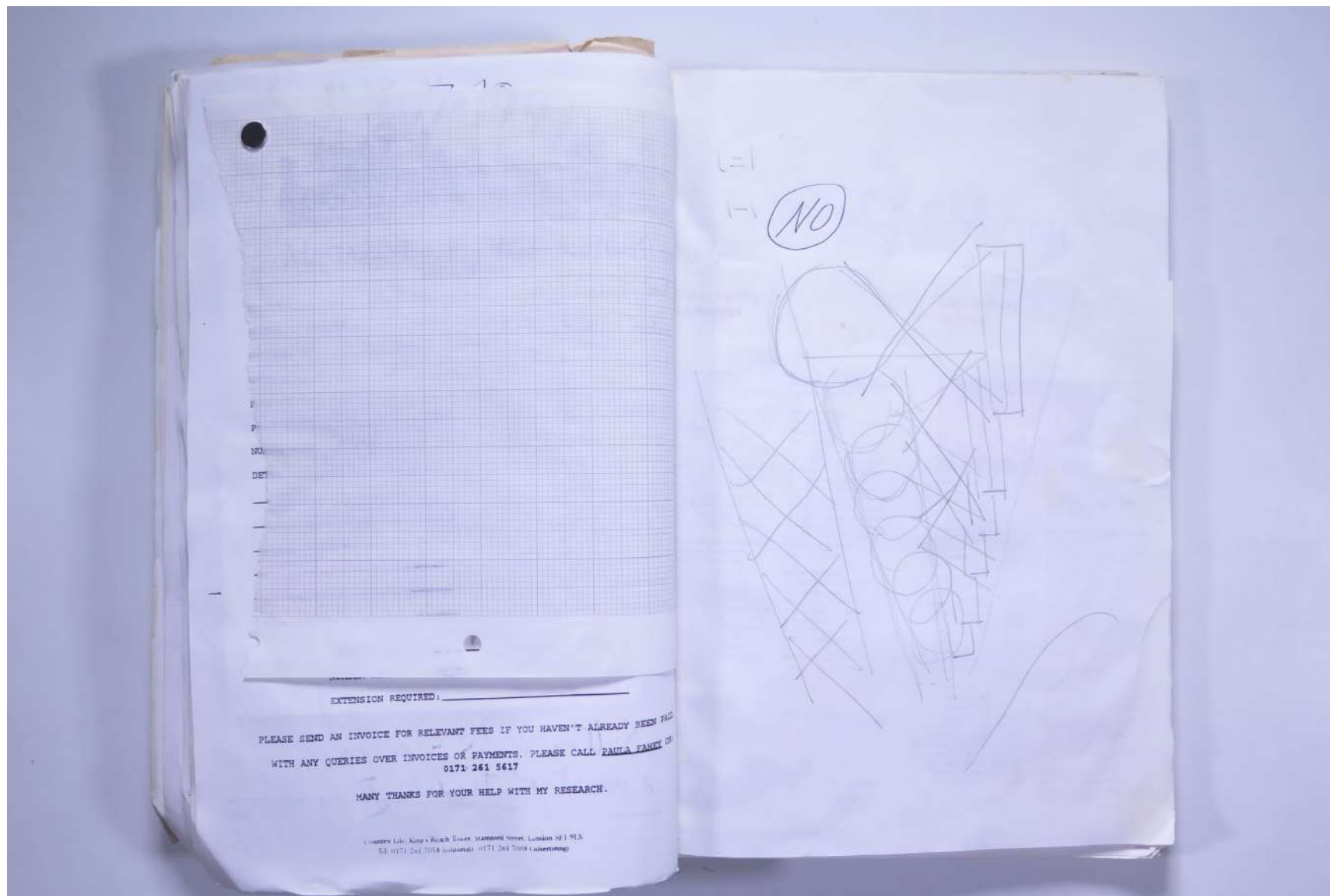
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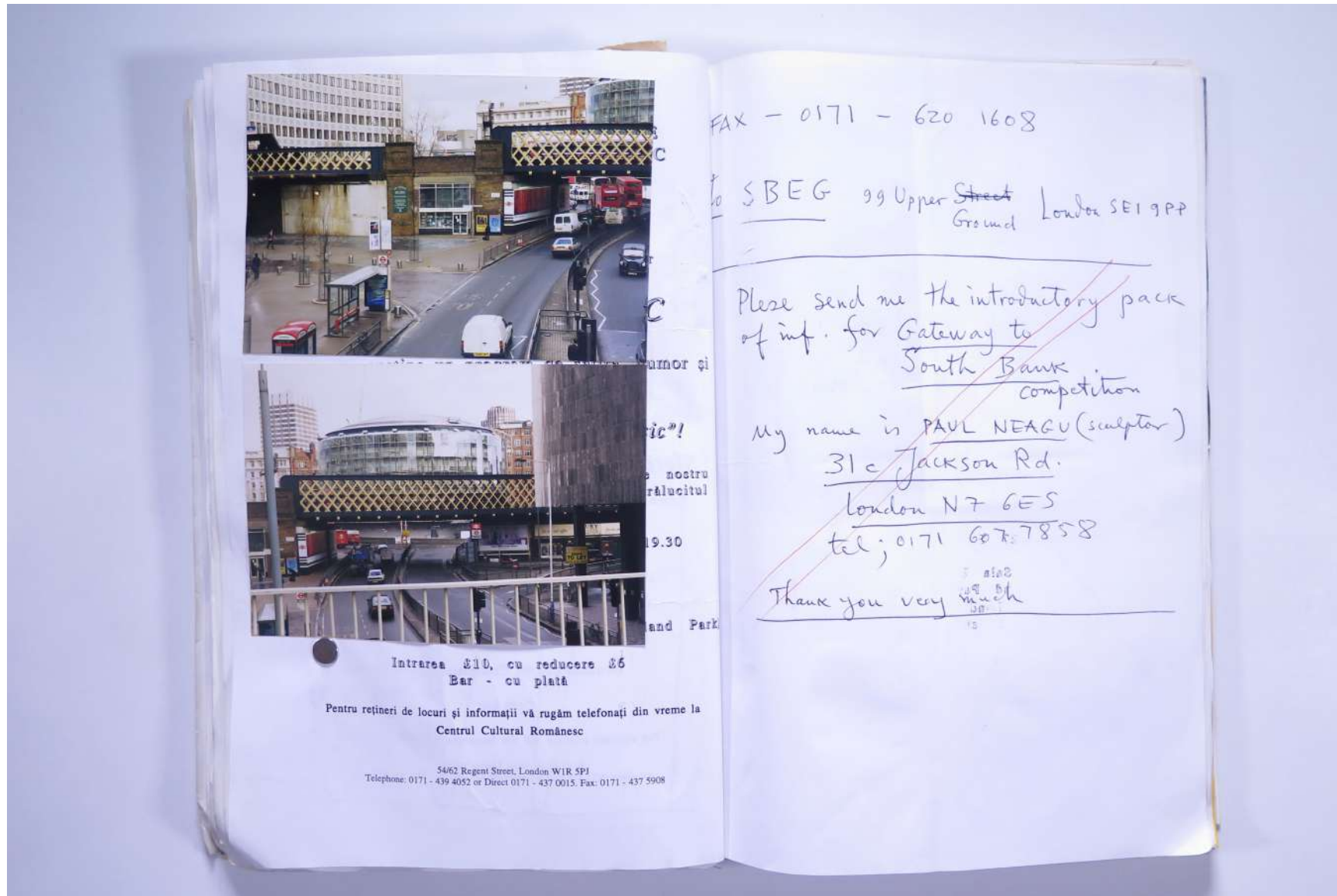
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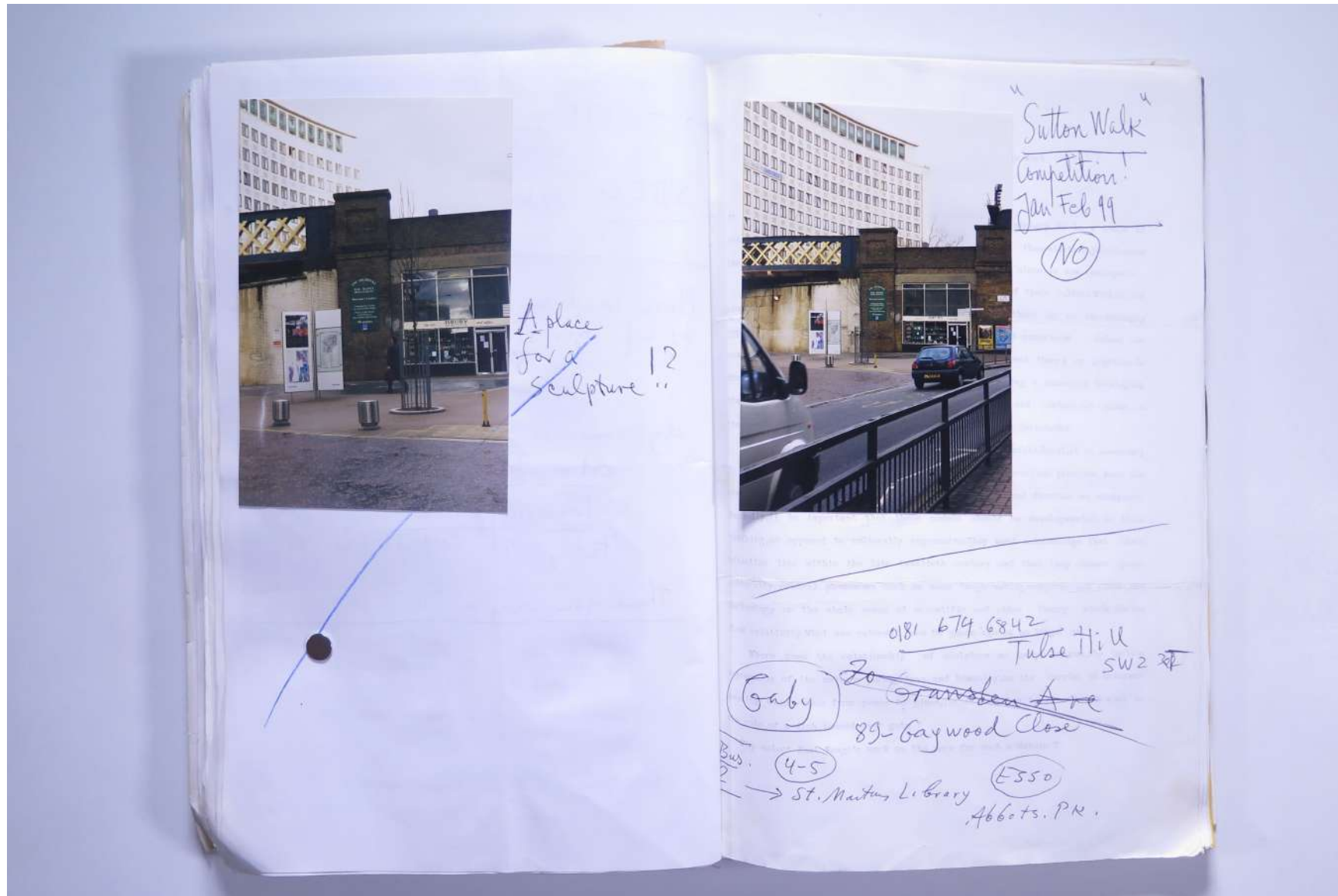
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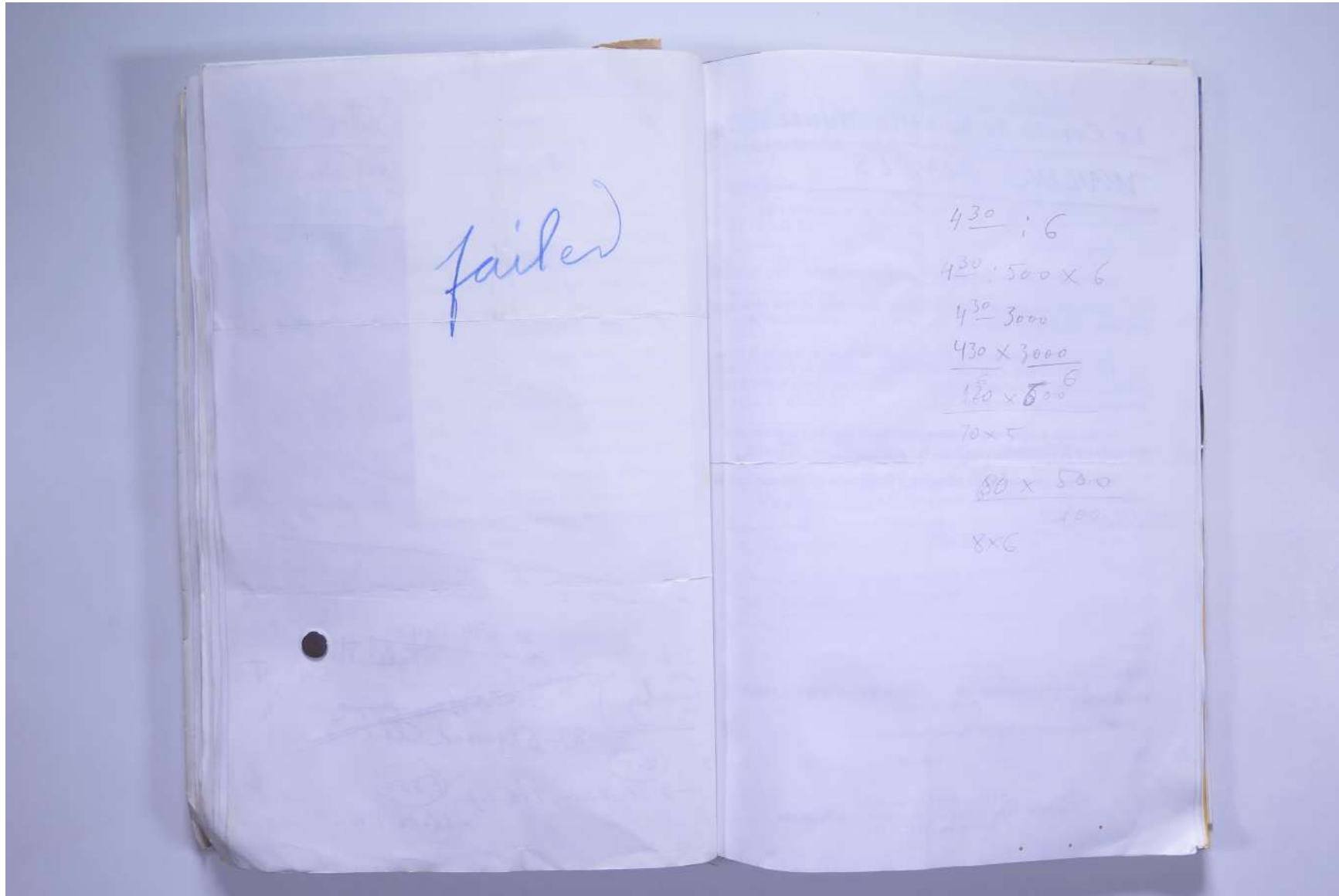


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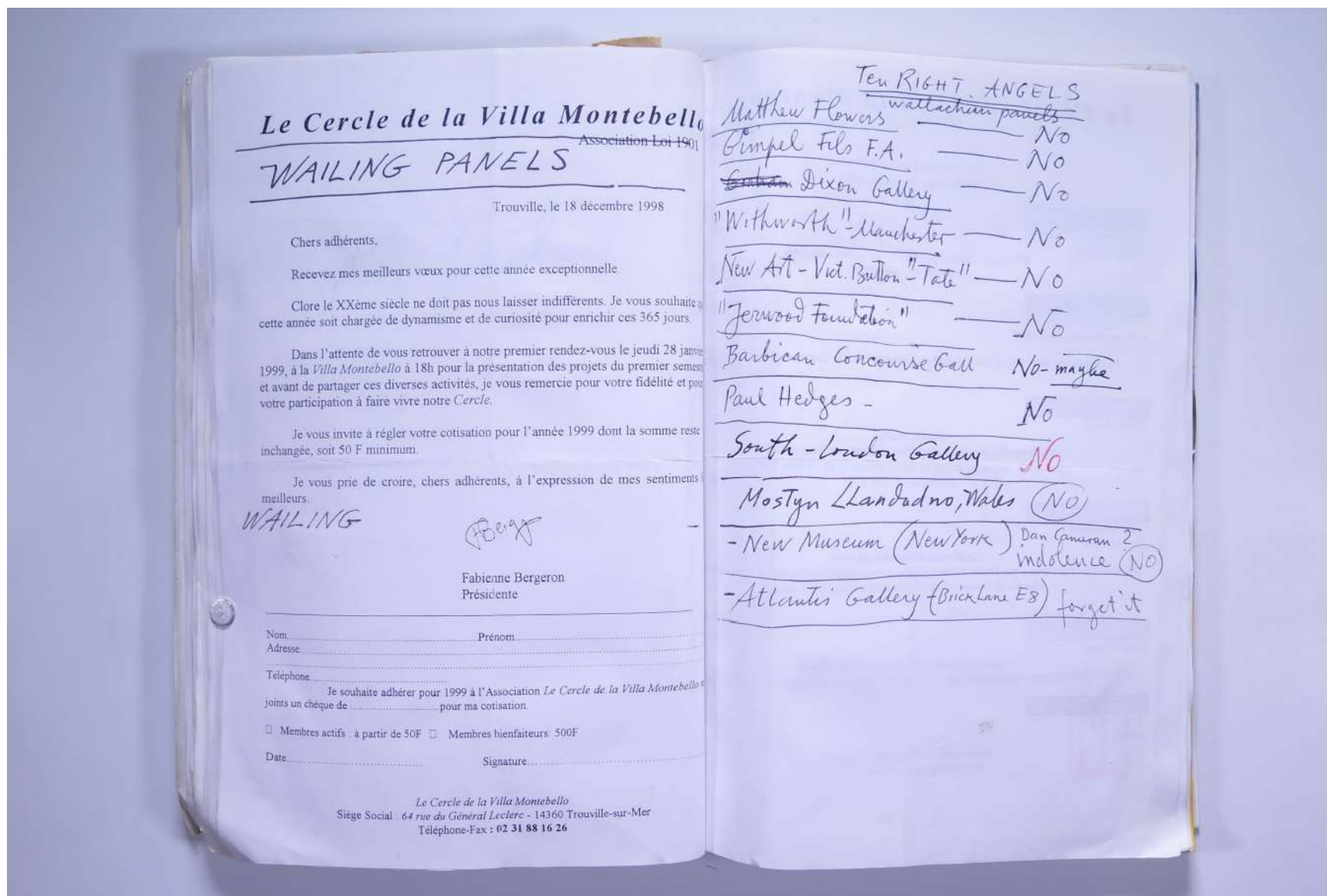
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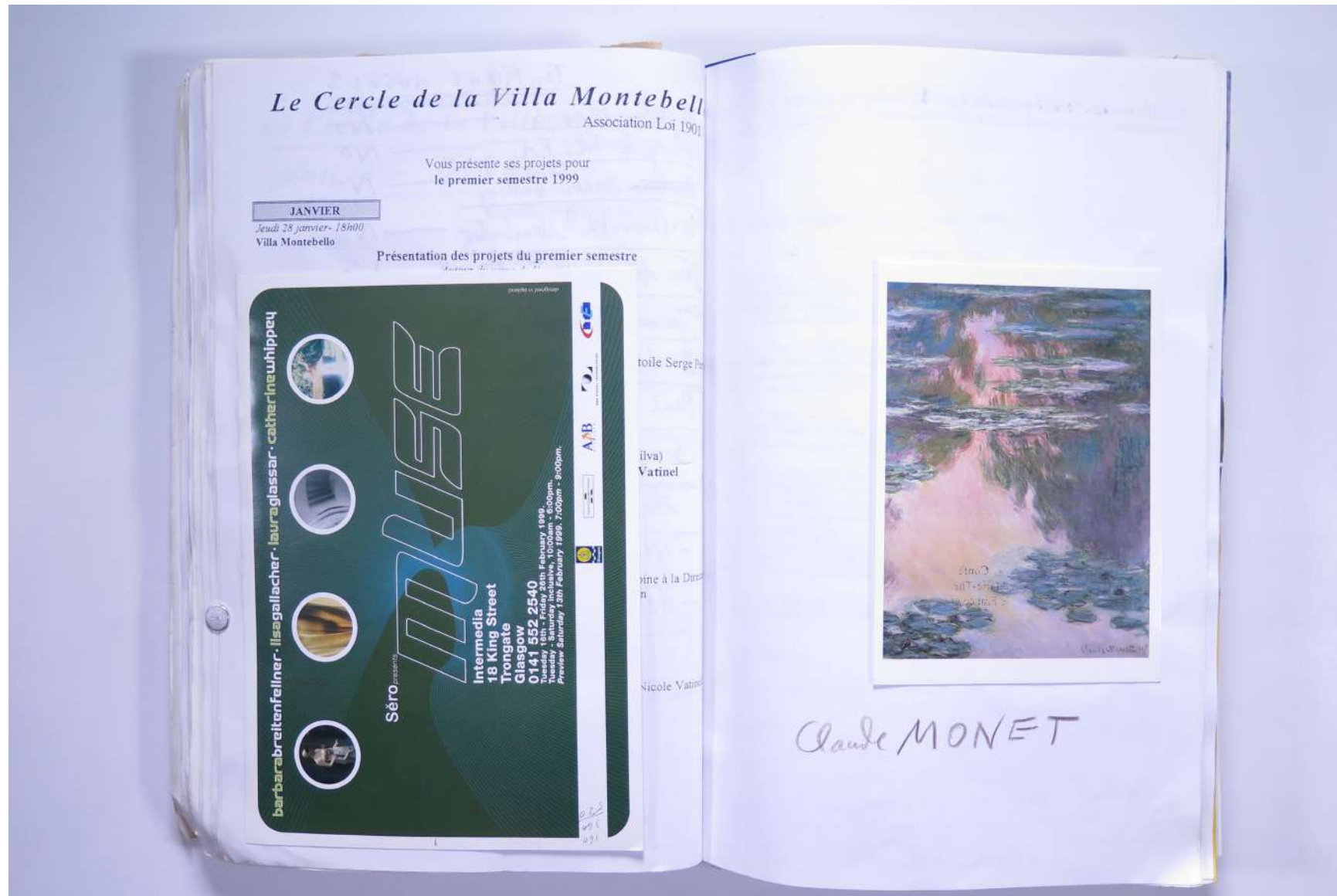
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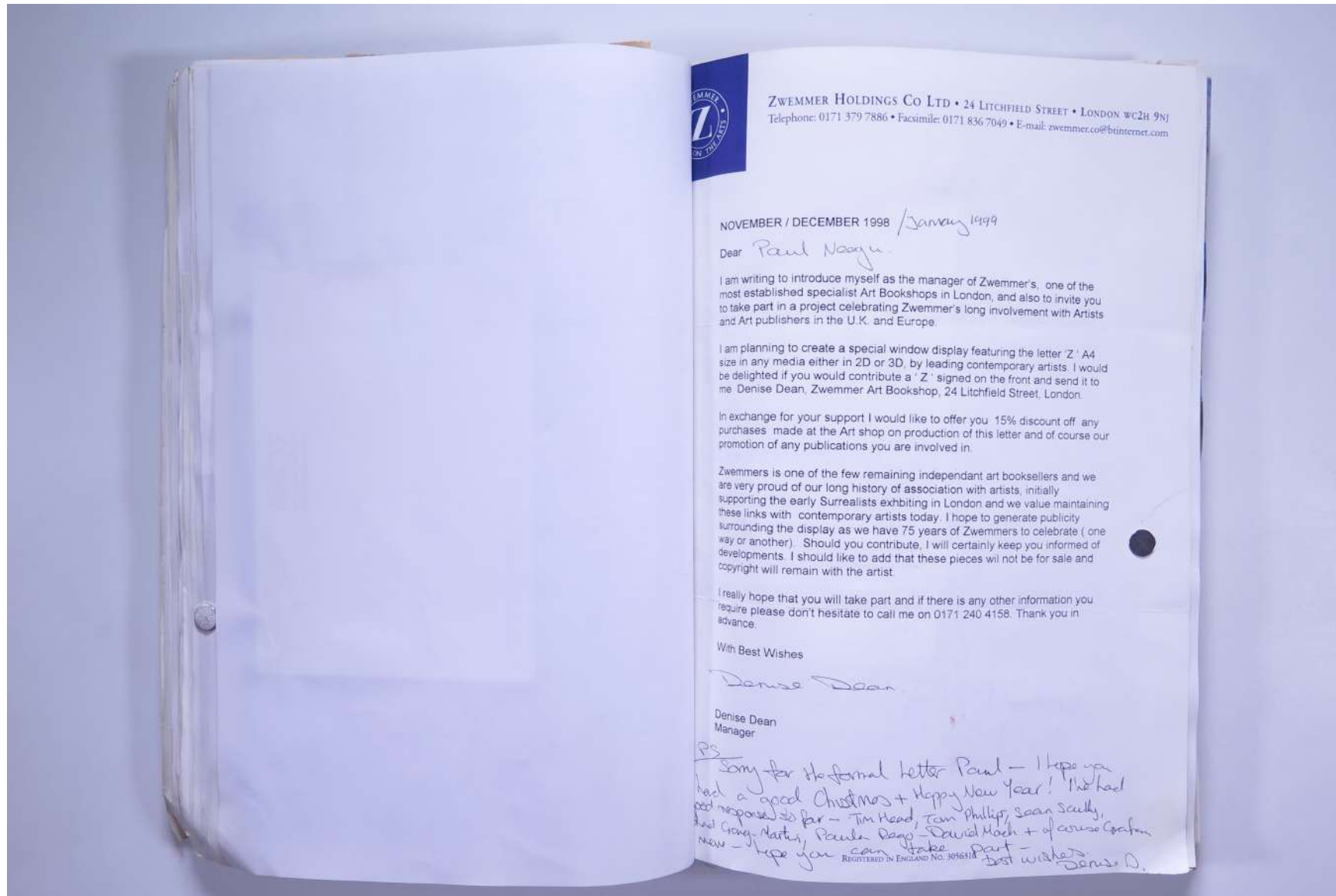
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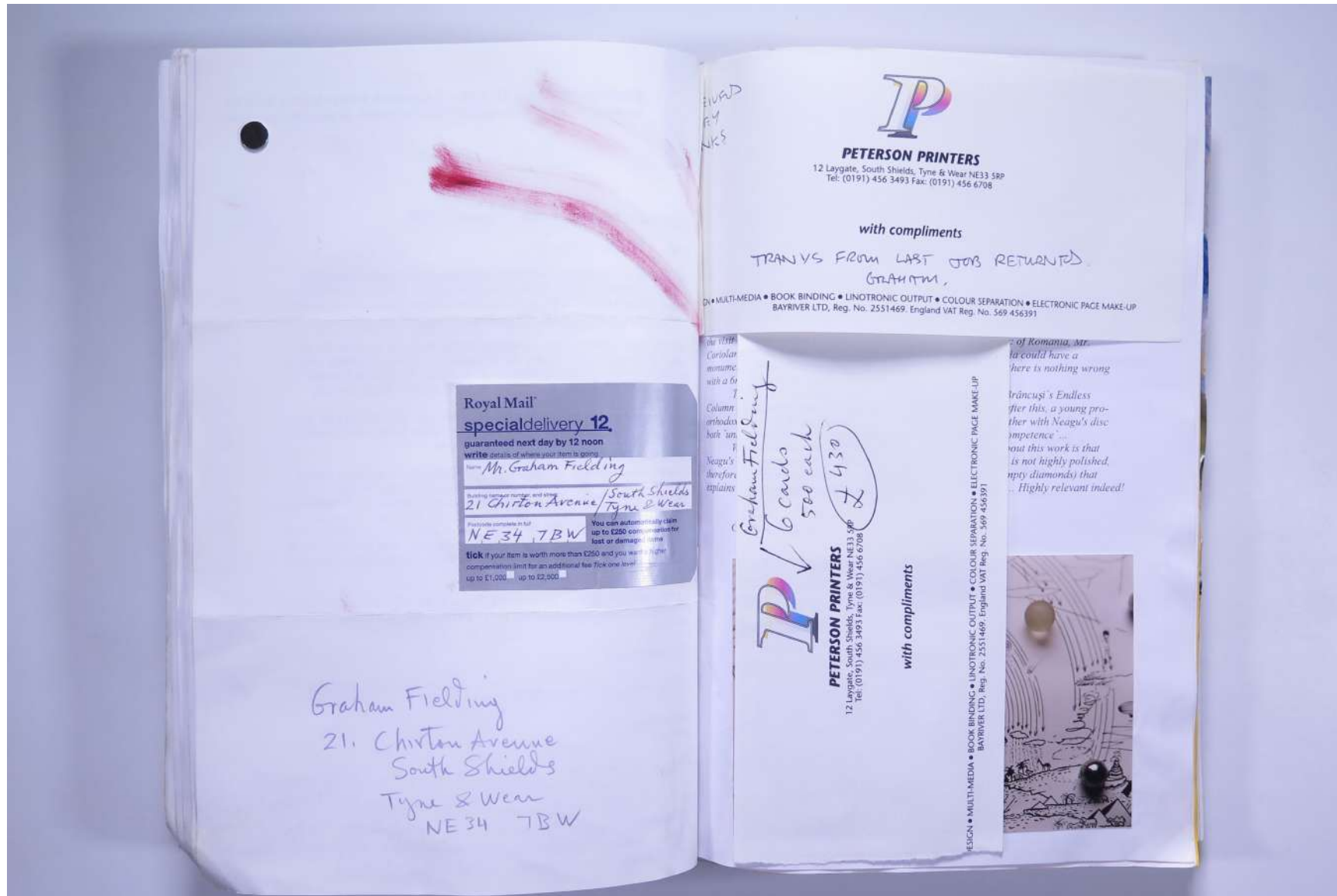
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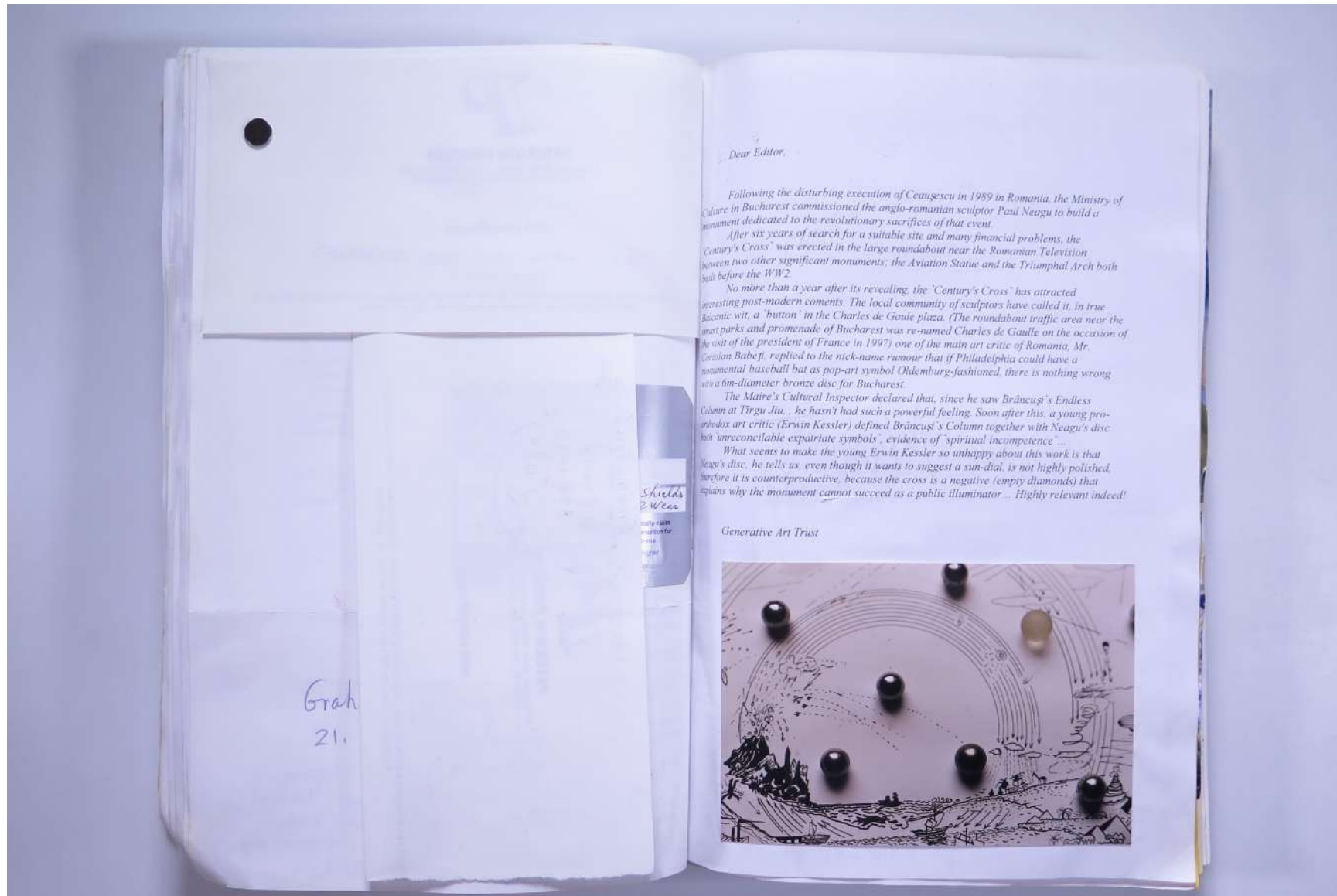
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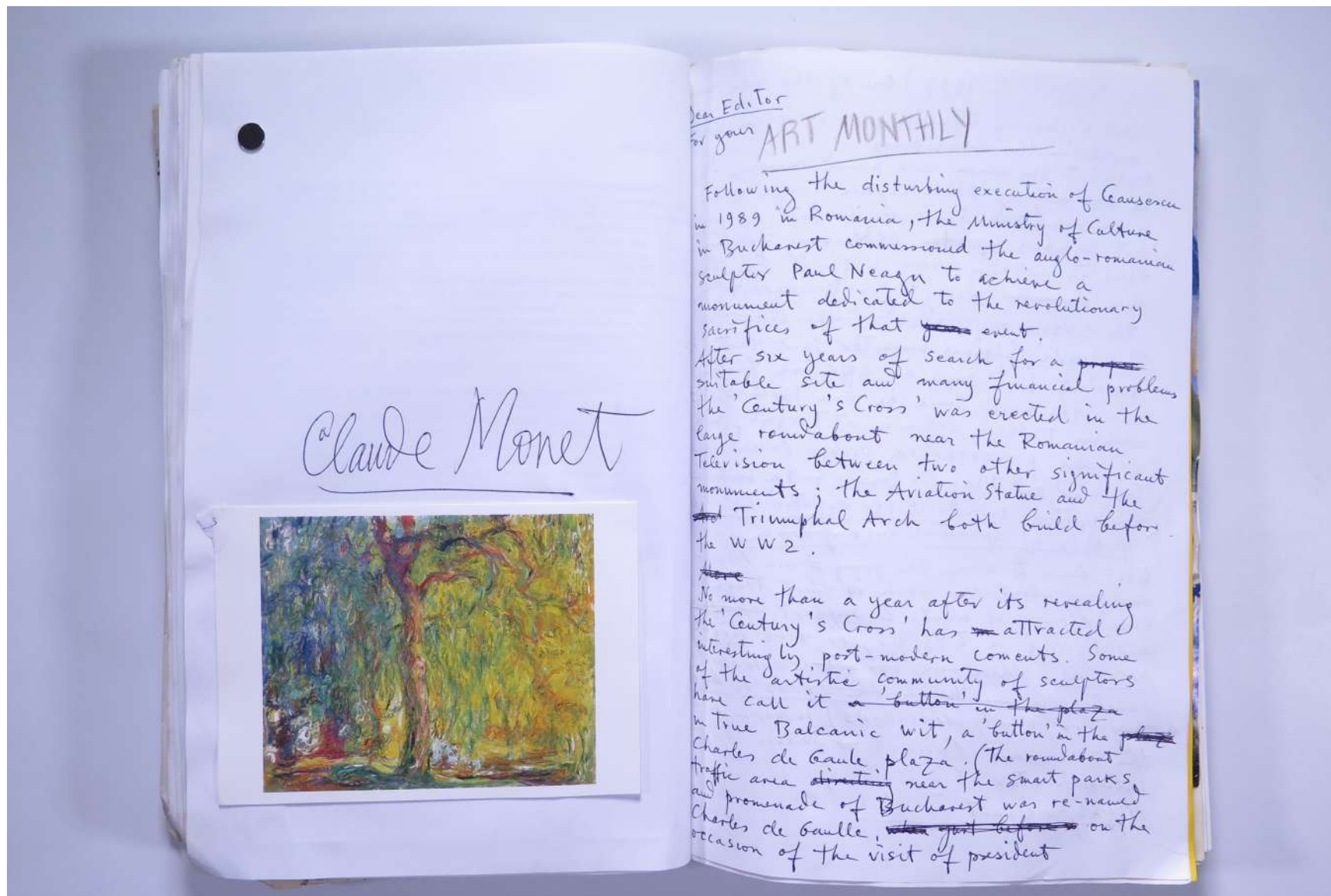
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Claude Monet



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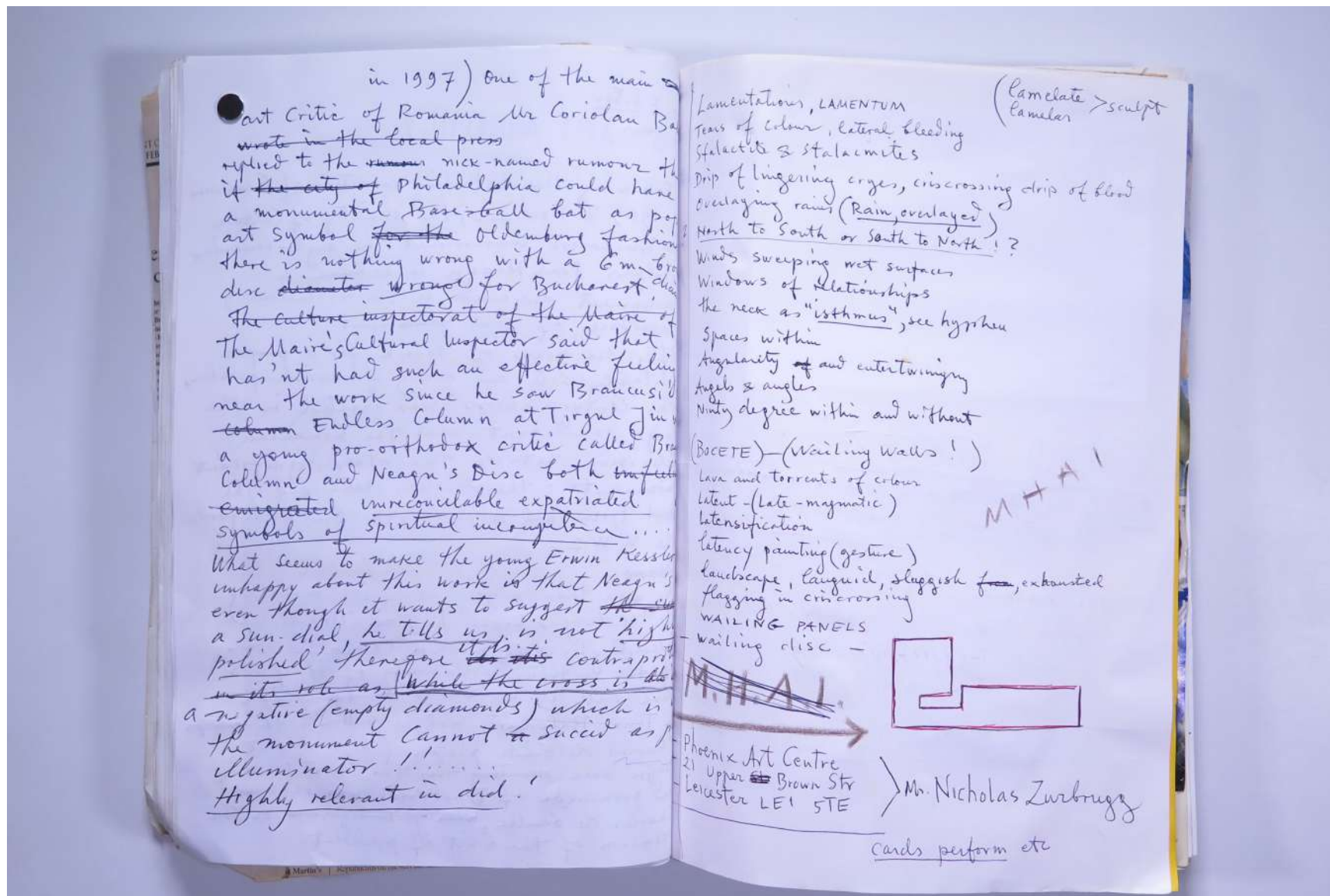
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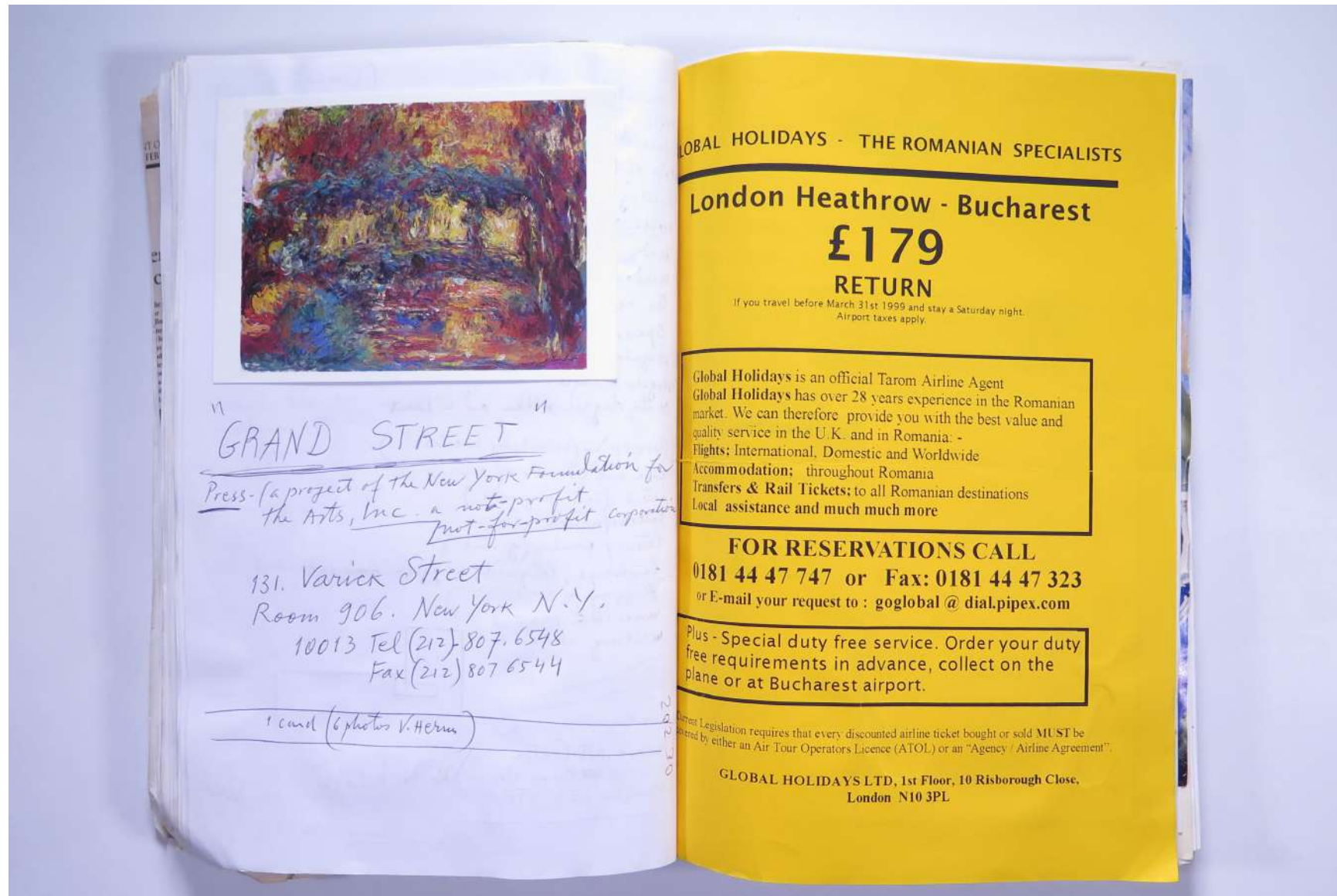
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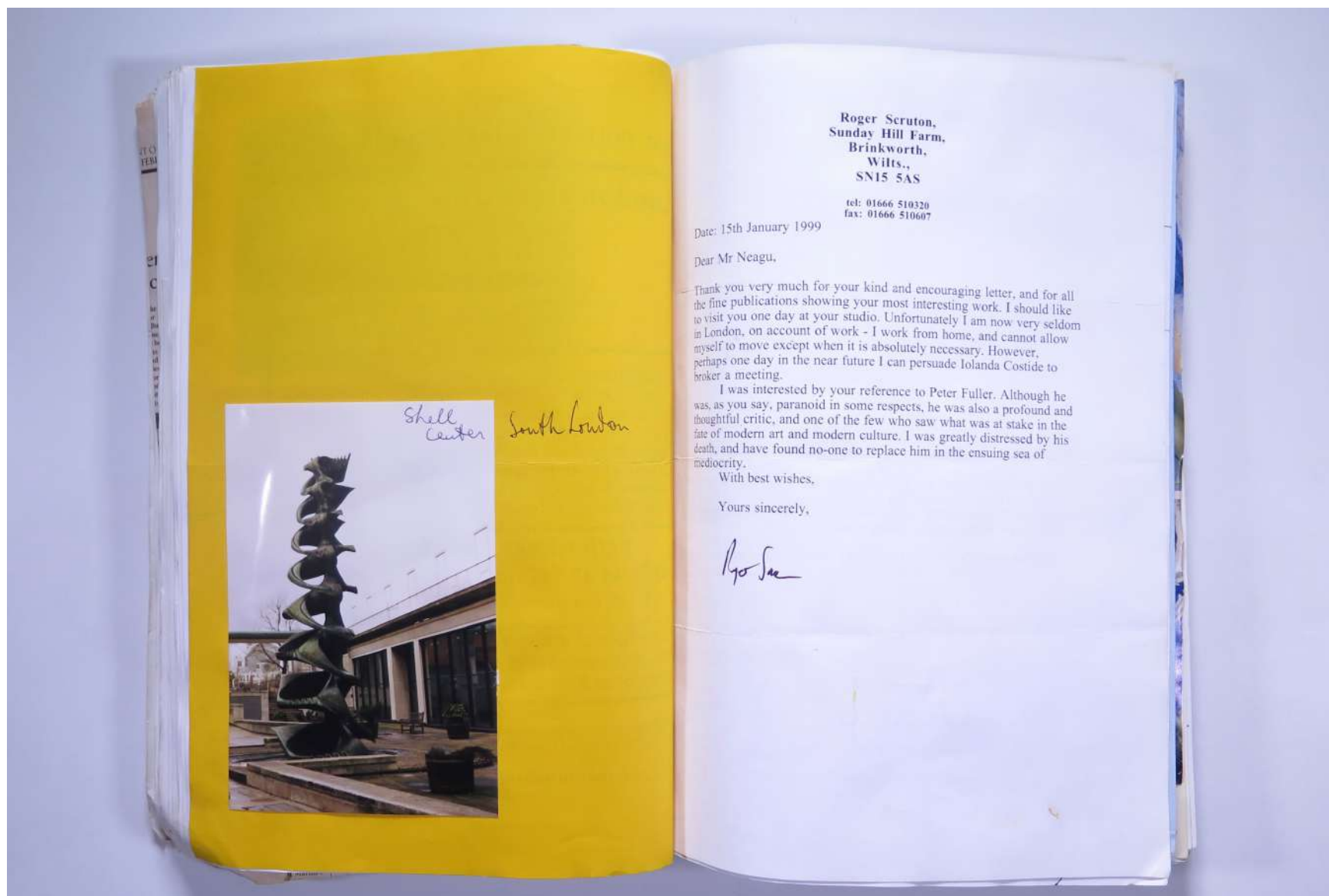
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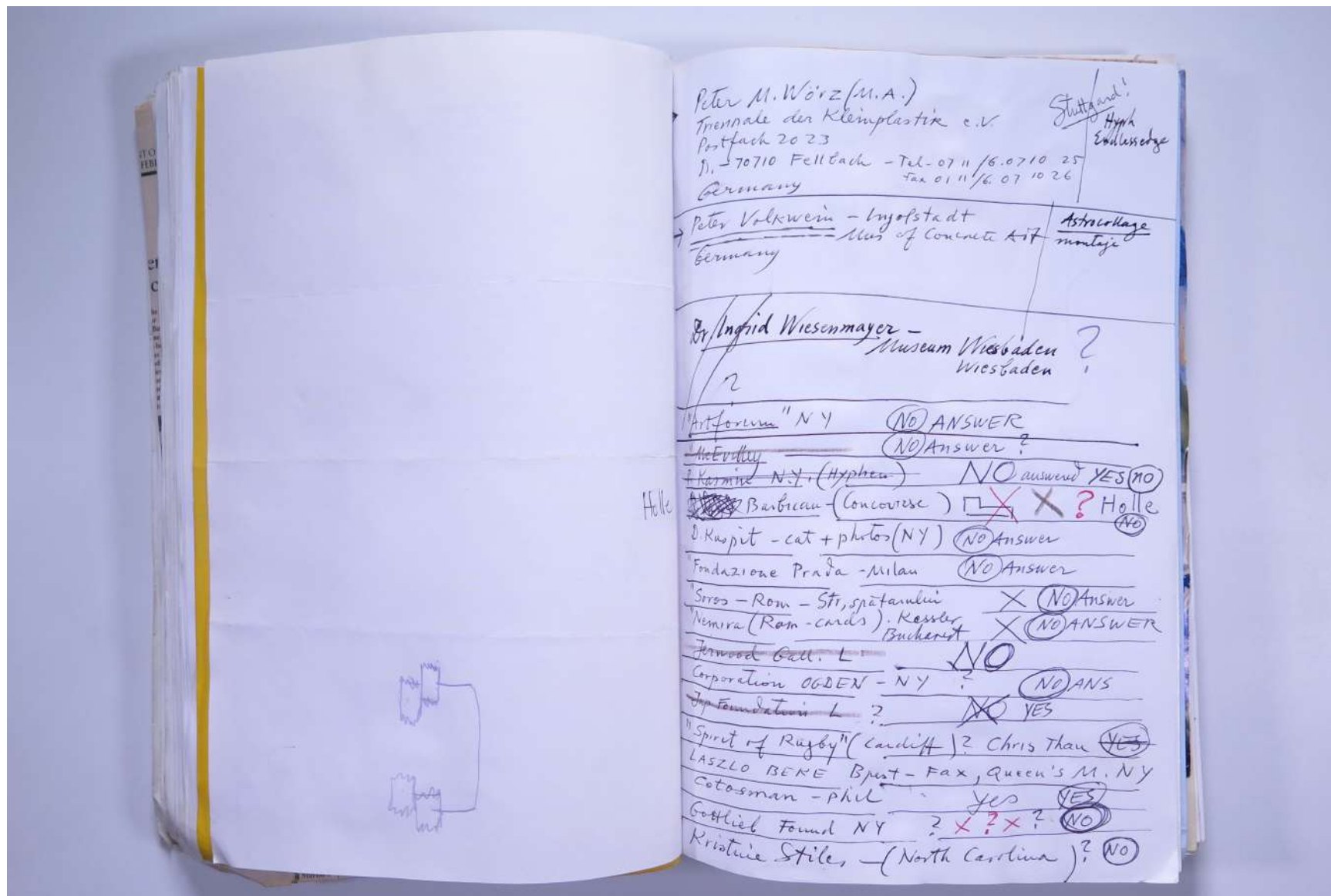
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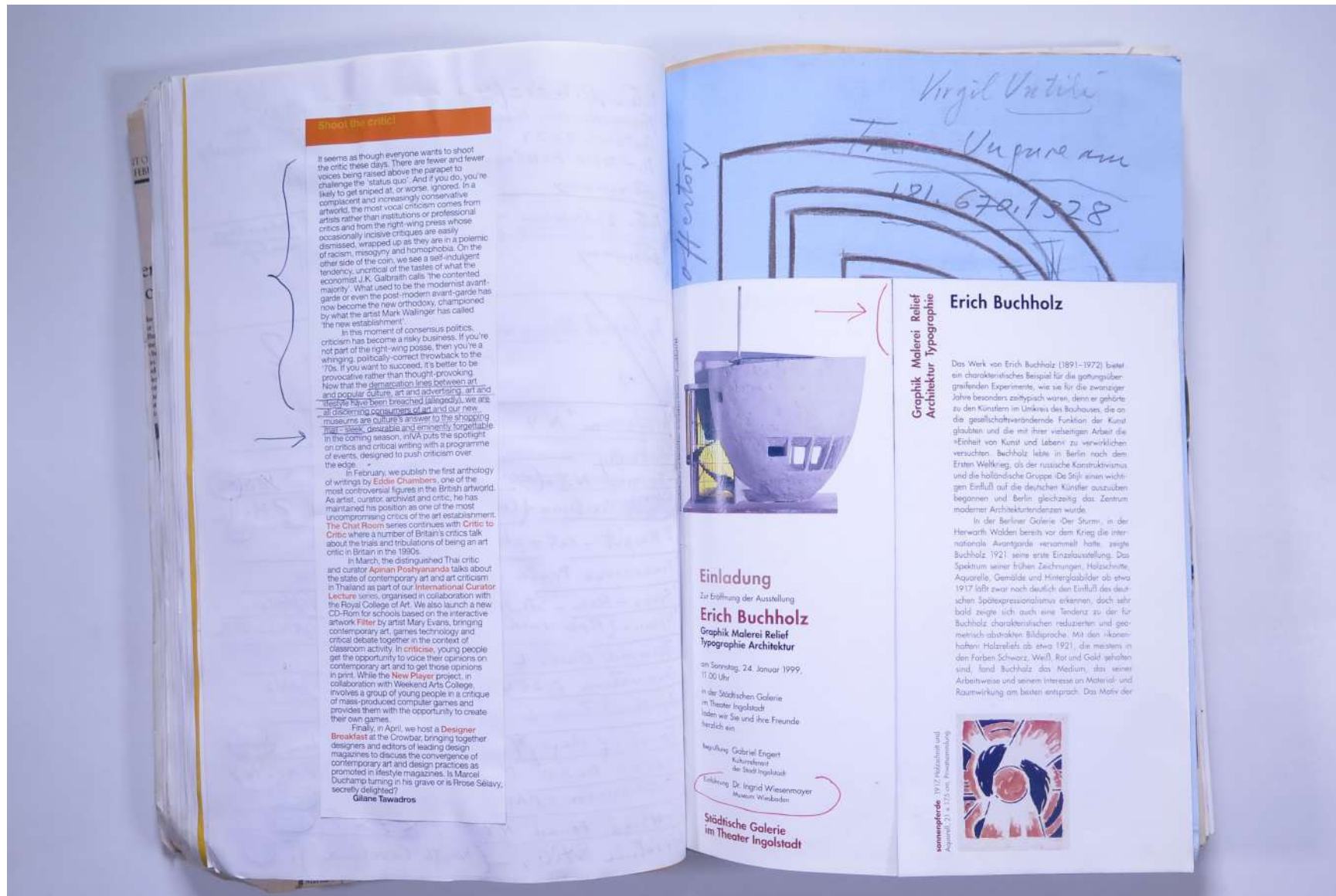
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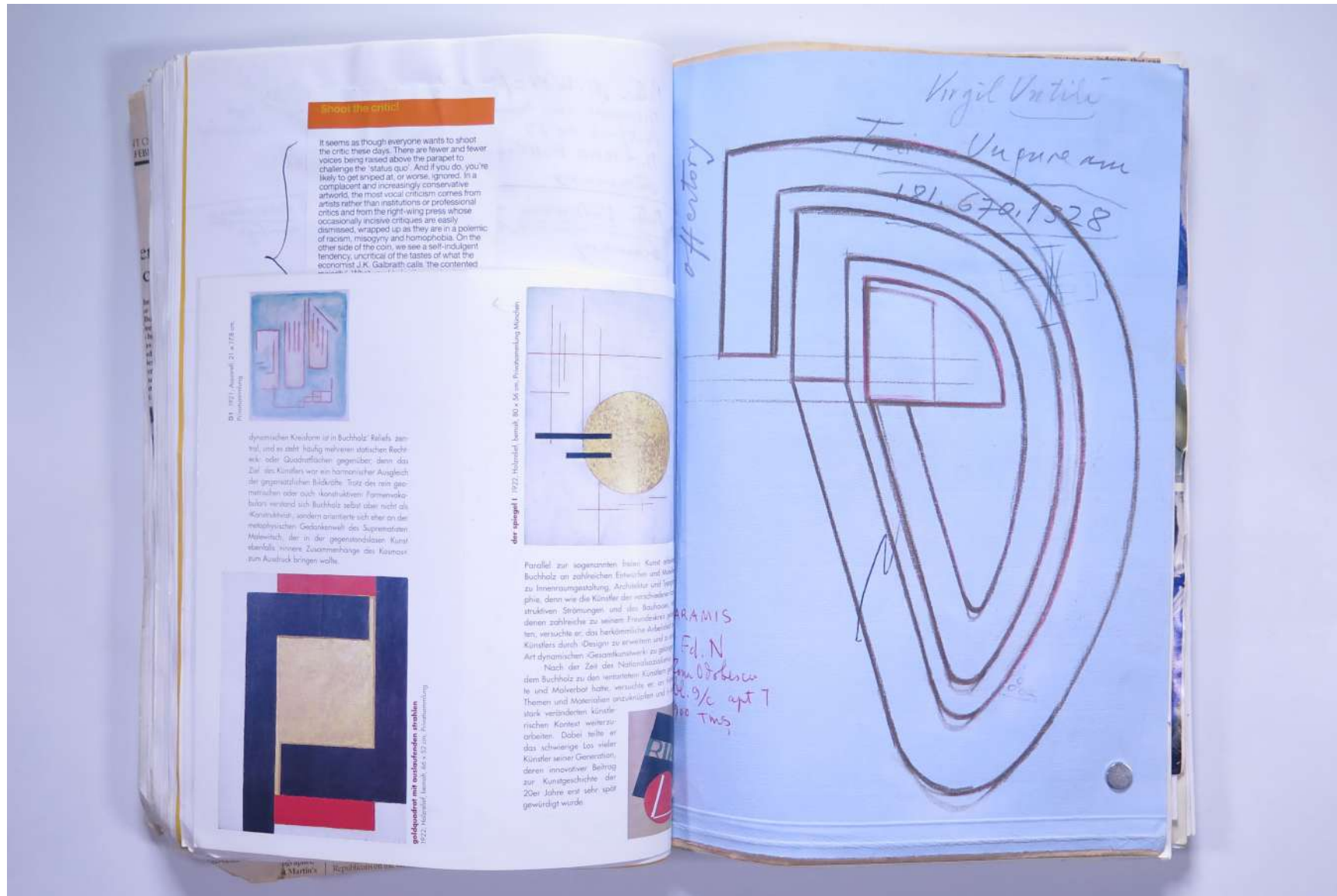
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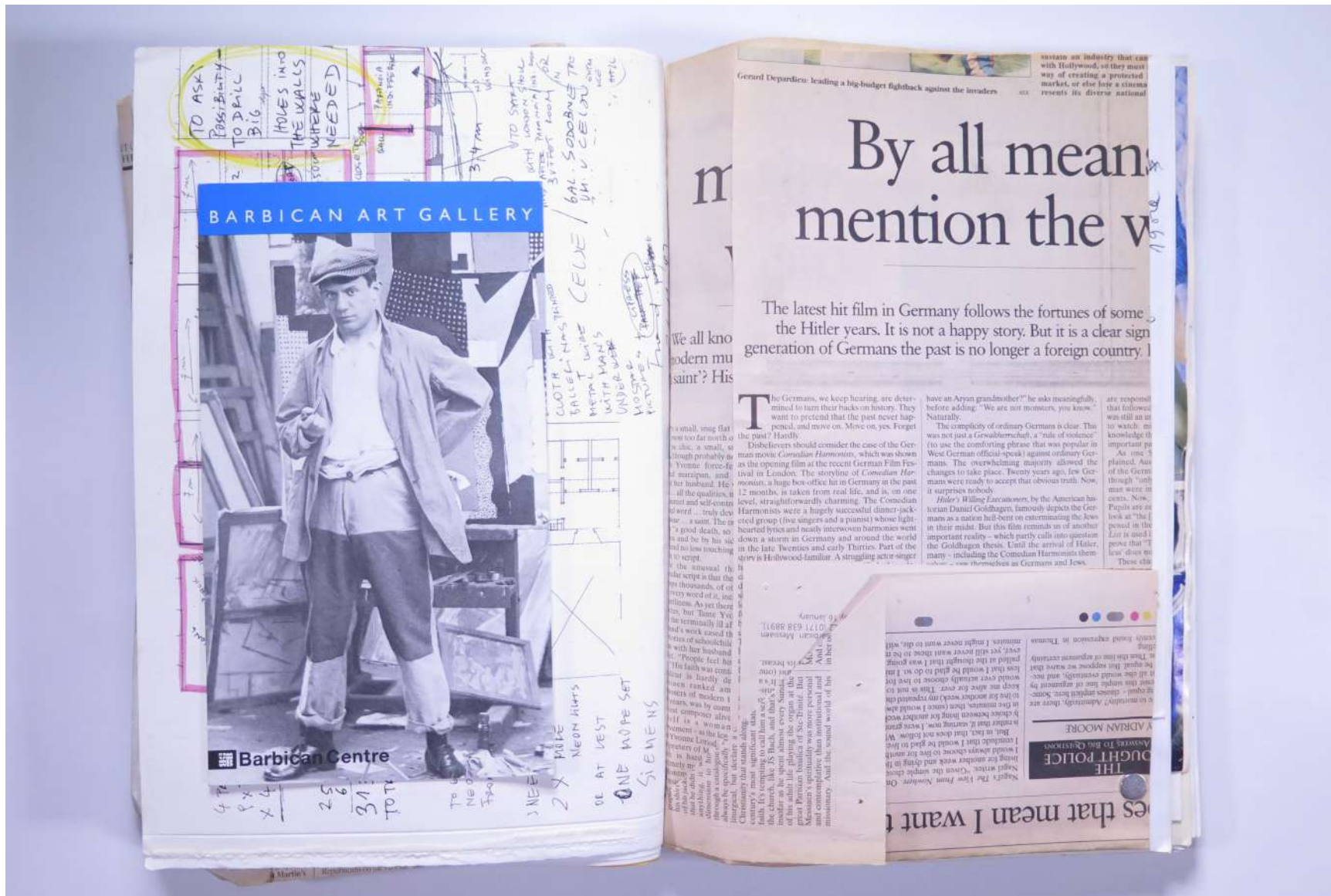
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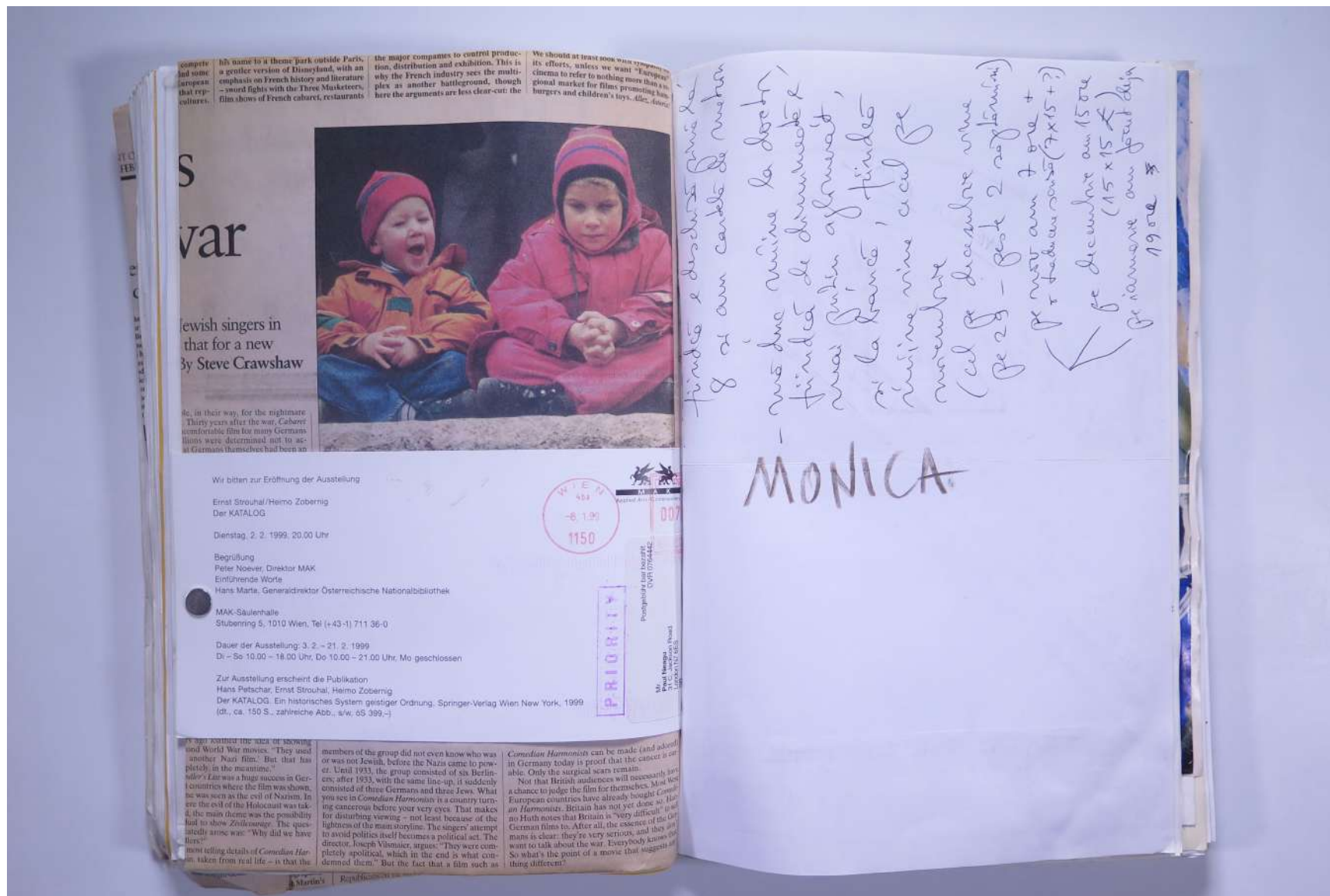
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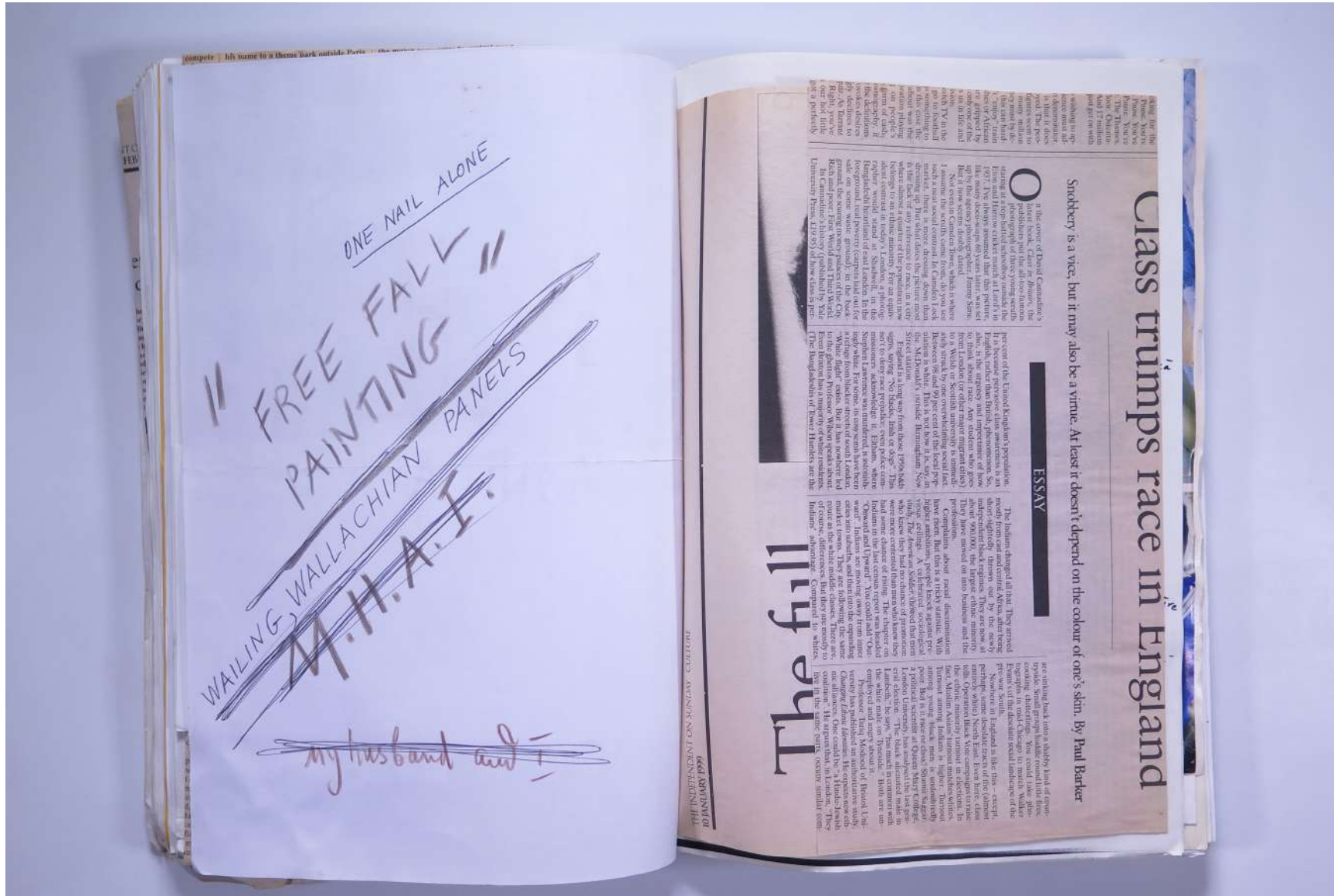
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The full Montale

He is one of Italy's greatest modern poets, but is fiendishly difficult to translate. Olivier Burckhardt on the attempts to make hermeticism less ... hermetic

Along with Salvatore Quasimodo and Giuseppe Ungaretti, Eugenio Montale (1896-1981), a Nobel Prize-winner in 1975, is considered Italy's great modern poet. The trio form a holy Trinity of the Italian poetic school of hermeticism.

As for most of Europe, the development of Italian poetry in the 20th century was characterised by a series of identity crises arising from the search for coherence after the chaos of the two World Wars. In 1917 the Italian front collapsed to the advancing Austro-German forces, and by 1922 Italy was under the fascist rule of Mussolini that was to last for 21 years. Finally, 1946 saw the establishment of a democratic republic which, with more than 45 changes of government since its formation, reflects the tensions within the Italian way of life.

The hermetic school was formed in recognition of the timeless values that transcend the subjective viewpoint and contrast the individual experience with the infinite. This was in direct opposition to the symbolist-decadents as exemplified by Gabriele D'Annunzio (1863-1938), whose best work, *Alcyon* (1903), offered an instinctive exploration of the all-subjective self.

The dissidents craving to delve into the individual's sub- and unconscious resented anchored in a narrative mode until 1909, when the Italian Filippo Tommaso Marinetti published his Futurist Manifesto in the Paris *Figaro*. It called for rebellion against the whole of 19th-century values and the final sweeping away of lingering romanticism included a freeing of poetic language from all rules. Unlike the later dadaist and surreal manifestos of France, the futurists were concerned with a heroic, almost fascist, image of an aggressively dynamic brave new world.

Counterbalancing the egocentric abandonment of the decadents (but sharing some of its art-for-art's-sake approach) there arose, on the brink of the First World War, a strong call for "pure poetry". In part, the aesthetics of expression and language of Benedetto Croce (1866-1952) argued that the primary function of poetry is to create and poetry is the primary manifestation of the human spirit. Above all, Croce offered a philosophical perspective of poetry which fought the dehumanising materialism without recourse to irrationality or mysticism, the contemplation of both tumultuous chaos and serene stillness, a lyrical illumination of the human condition.

In 1915 Antonio Ghirelli published an article entitled "Tendenzia" (Tendencies) in *La Voce*, which took Croce's view of poetry as the immanent and intuitive revelation of the spirit a step further.

Poetry, he argued, is not a product, but a process; what counts is not the finished poem but the moment of creation and in that moment there can be no rules. The poet is not an expression of something; it is an expression in itself. The image is the poem and the poem is the image.

Ottifri's eulogy for the creative process and for a poetry free of its decorative and logical elements, a "naked poetry", dissolved the need for a traditional language of logic. The creation of a new poetic language stemmed as much from a rejection of the old styles as from a shift in perception. The *poesia pura* of Ungaretti and Montale was not the unstrained flow of disconnected images from the poet's subconscious (which the symbolists advocated), but the search for, to use Ungaretti's definition, "the blend of objects that best evoke the metaphysical divination".

The difficulty in Montale's work, most evident in his first collection of poems, *Ossi di Seppia*, stems both from his vocabulary (arcanic and dialect terms occur throughout) and a halting rhythm that confuses and twists.

Both devices force the reader to pause, to begin again, to retrace. The result is not a succession of images that melt into each other, but a series of superimposed images. Ultimately Montale's poetry is an attempt to give an image of the unnamable. As with all intuition, what is revealed is partial; a portion of the reality remains hidden. The attempt to analyse Montale's work, to unearth and unravel all the obscure references and words that demystify the poetry but in the process can all too easily dismantle the image.

"There is a middle road," wrote Montale in an article on obscurity and textual criticism, "between understanding nothing and understanding too much; a *via media* which poets instinctively respect more than their critics."

Given the hermetic quality of Montale's work, the translation of his poetry intensifies the problems associated with rendering poetry written in one language into another. Notwithstanding his Italianist attitudes towards poetry and painstaking annotations to the poems, read from the customary body of Italian and English criticism as well as Montale's own comments and views (the textual notes, some 170 pages, follow the bilingual text), the translation of the poems into idiomatic American English free verse lends Montale the tone of an ordinary voice which is alien to the original.

The volume, published in the US by Farrar, Straus & Giroux where Galassi is editor-in-chief, and Carcanet in the UK, seriously raises the issue of the English languages. It is not a question



'There is a middle road between understanding nothing and understanding too much!'

of UK versus US English - both are perfectly valid forms. The point is that they are not the same, and an American translation will, indeed, must differ from a British one. It is not a question of incomprehensibility; there are no words or idiomatic expressions in the translation which will be obscure to a non-American reader, but that a tendency or shading of the language, especially so in the translation of poetry, will alter our response and ultimately our receptiveness to the work.

In translating poetry something is inevitably sacrificed, be it the form, metre, rhyming scheme, parallelism or juxtaposition, or in the actual context which makes up the image. Galassi, who is not only a poet but also the president of the

Academy of American Poets, in his translation of Montale's major poetic output from 1920 to 1954 strives for that simplicity and clarity which is the hallmark of American poetry. It has a tendency to cut the Gordian knot; a solution which cannot be unraveled.

The result is a Montale bereft of the difficulty that reading him in Italian entails, an eloquent Montale whose images drift into the mind and fade. Alas, nor wonders if Hermes, messenger of the gods, would welcome this Montale into his circle.

Eugenio Montale: Collected Poems 1920-1954 translated and annotated by Jonathan Galassi, published by Carcanet, £29.

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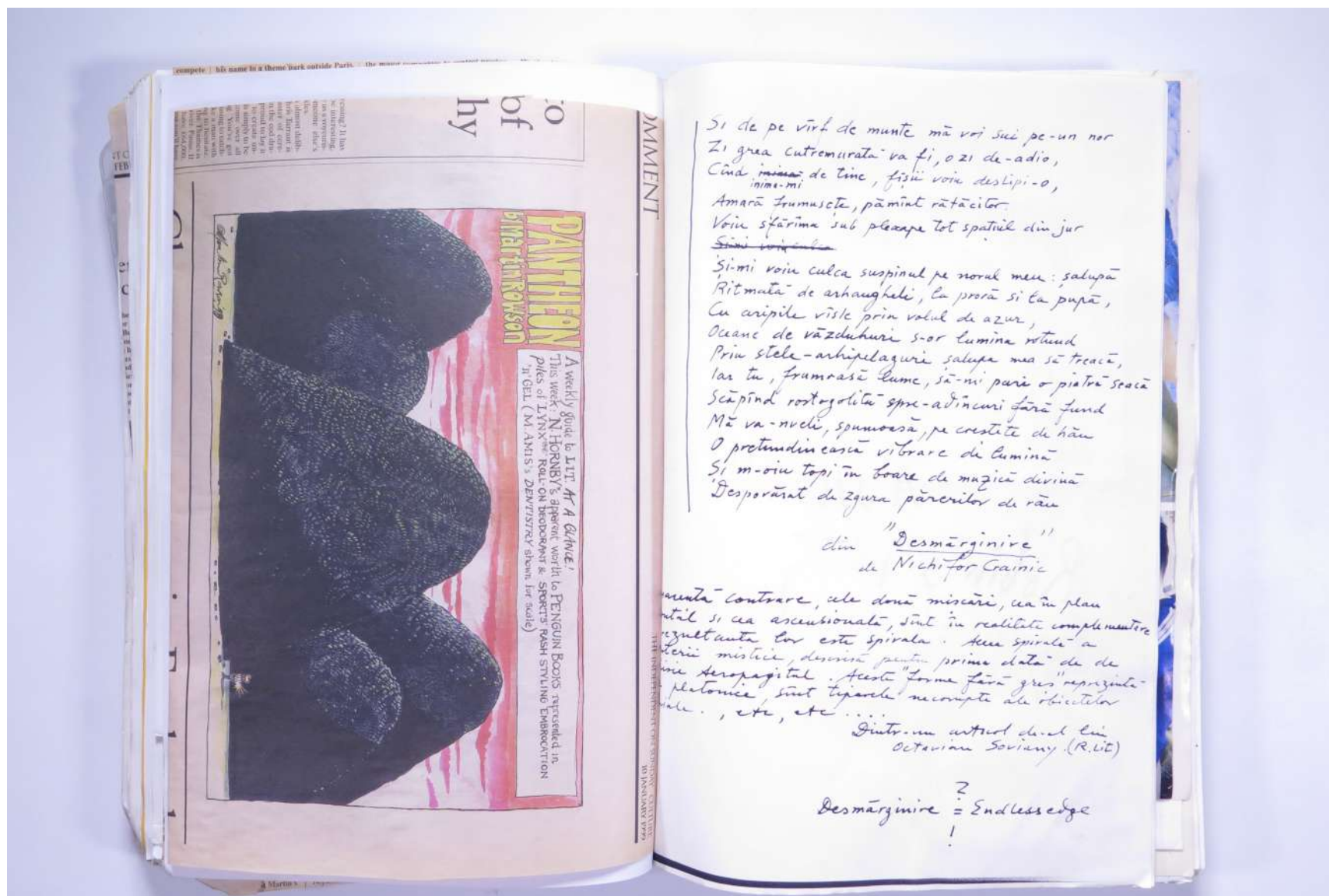
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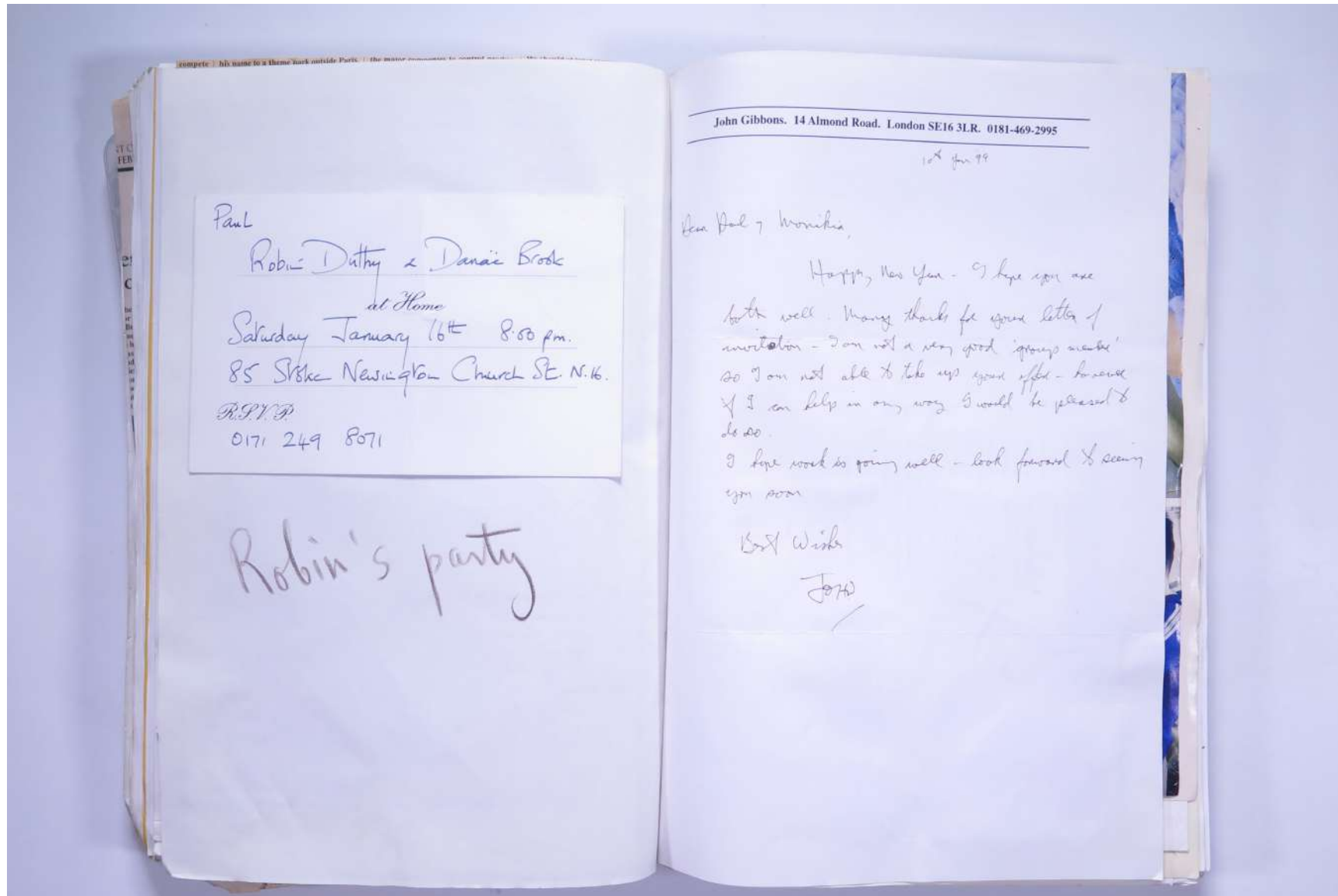
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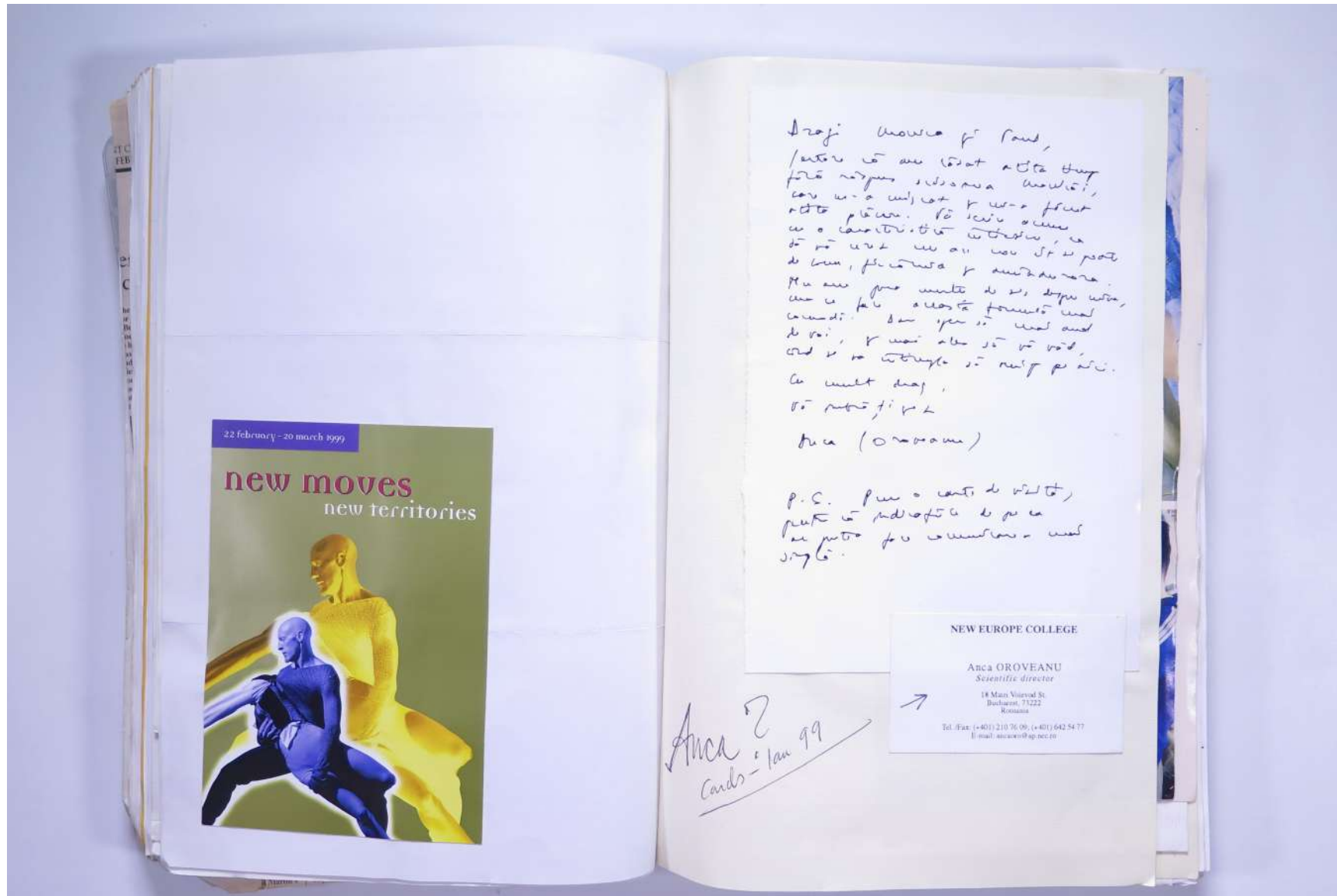
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Rebels of science with a living cause

Two unorthodox scientists have turned theories of nature on their head and greatly upset the research establishment, writes Clio Mitchell

THERE IS a worthy tradition in British science known as the 'strange and unsettling' approach. James Lovelock and Rupert Sheldrake are both exponents of it, having achieved maximum innovation and effect with a minimum of money. In their separate fields, Lovelock and Sheldrake have broken with orthodoxy to produce new visions of nature – strongly felt visions which make science accessible to non-scientists. Both believe that their independence from the scientific establishment has contributed to the originality of their ideas. James Lovelock, 74, has had a significant impact on the environmental movement in two different ways. Early in his career, after inadvertently inventing the microwave oven, he created the electron capture detector, a simple but highly effective device which means environmentalists can now measure atmospheric pollution extremely accurately. But the invention Lovelock considers his greatest, and which is increasingly influencing scientific thinking on environmental matters, is the Gaia theory – the notion of the Earth as a self-regulating system. If the theory is correct, he says today, it gives us a very much better understanding of the nature of our planet and how we should live on it. The inspiration for the Gaia theory came in the arctic, when Lovelock was working on a project looking for signs of life on Mars. He realised that Earth's atmosphere was extremely justly compared with that of Mars, and had been so for a very long time, so something had to be keeping it that way. The obvious answer was that life itself, the entire system, was doing the regulating. This theory suggests that the Earth's biosphere – its atmosphere, land masses, oceans and all the living entities on and within them – should be seen as constituting one living super-organism, in which each element plays

a part in maintaining the whole. The theory holds, for example, that many marine organisms play a role in keeping the chemical make-up and temperature of the atmosphere and seas suitable to sustain life. This is a more elaborate version of the commonplace that plants create oxygen for animals which produce the carbon dioxide needed by plants. The Gaia theory has proved a fruitful way of looking at the world, spawning whole new research areas despite its heretical status. It runs counter to the 350-year-old scientific consensus that non-human life cannot be intelligent about circumstances beyond its own immediate environment, or purpose in the way implied by this theory. Lovelock is not afraid of the less popular implications of his theory, which challenges anthropocentric notions. He has even

suggested that we large mammals may be mainly for the benefit of certain insects (ants). He also takes issue with the environmentalist vision of human beings as stewards of the Earth, rather than as its stewards. 'I would sooner expect to succeed as a gardener than expect human beings to become stewards of the Earth. Unsurprisingly, perhaps, his ideas have been accepted easily by the establishment. Lovelock reckons it takes about 10 years to see an idea which entirely changes the scientific world-view to gain acceptance. 'Gaias' pretty well at 30'. And he suggests that even more heretical theories of his, such as Rupert Sheldrake's still have to wait 10 years before being accepted. Sheldrake, 55, sees his principal contribution as being 'the idea of subtle or morphic nature', which is the key to his theory

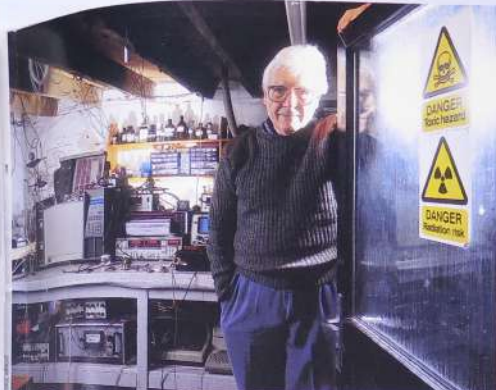
of morphic fields. This proposes that the information which cells know how to form themselves is part of an animal or a crystal, and is not passing on genes may make an evolutionary step, as carried in a non-material system of field, associated with that species with an individual number. If it, the field attributes a type of memory bank. Morphic resonance – a biological application of his theories accepted in modern physics – like other quantum phenomena. For example, when a laboratory learns a new trick or technique in the world tend to pick it up independently. The morphic fields of the other may be resonating with the field of rats who have already learned to do it, this vicariously absorbing the lesson from their peers. There.

Like Lovelock's Gaia theory, morphic resonance puts the life back into nature. It strongly implies that nature evolves in accordance with some form of innate organisational intelligence rather than through apparently random mutations. Sheldrake attributes his radical approach to nature to his own feelings of being closely connected with nature and his frustration with scientific education. 'When studying biology the first thing you have to do is kill it. I was most interested in the nature of life itself, which just disappeared as soon as you started to work on it'. This emphasis on life and the personal human relationship with nature, so at odds with the establishment scientific thinking, is one of a number of significant characteristics and attitudes which Sheldrake and Lovelock

share. It is particularly evident in their books, which have a human warmth and accessibility rarely found in science writing. James Lovelock laments the fact that he has felt obliged to rewrite his second Gaia book, stripping it of its more emotive, colourful passages to make it acceptable to the rigours of 'scientific correctness'. He refers less scientific readers to his earlier work, which I do not need to disenchanted, believing that 'no science can be any good without a sense of wonder at the world'. Sheldrake, who has even lectured about his work in London's Megatripolis dance club – and received a very positive response, he says – takes such ideas much further. In several books he openly advocates a renewal of the connection between scientific culture and attitudes which Sheldrake and Lovelock



Lovelock, the universe and everything: the theories of James Lovelock (left) and Rupert Sheldrake seek to overturn the mechanistic view of nature.



Alec Jeffreys (above) revolutionised biology when he invented DNA fingerprinting, reports Peter Cotgreave

The man who made molecules into media magnets

ALEC JEFFREYS is one of those modest British scientists who have achieved something exceptional. Just over ten years ago, working in an unspectacular laboratory, he made one of the most significant contributions to post-war science when he invented the process which has come to be known as DNA fingerprinting. The technique has a wide variety of uses that affect people's lives, or interest people in a way that other scientific discoveries do not. For example, it has been used by people who want to prove who their real father is. And a few months ago the media gave Europe-wide coverage when scientists used the technique to show that a man living near Cheddar Gorge in southwest England was genetically related to a person whose 9,000-year-old

skeleton had been unearthed in the same region. Only the unique qualities of Jeffreys' technique – that its effects are not limited by the common ancestry of scientists, they are 'friendly' to just about everyone. Because of its technique is about identifying individuals, including individual humans, it carries a human message – we are of course fascinated by the details of other people's lives. This has meant that the results of DNA fingerprinting have been reported in magazines, newspapers and TV programmes, in a way that is common in other disciplines can or people interested in animal behaviour. Who would have predicted, for instance, that in some species of birds, as many

of the real offspring of the father that find them in the nest? Only the unique qualities of Jeffreys' technique – that its effects are not limited by the common ancestry of scientists, they are 'friendly' to just about everyone. Because of its technique is about identifying individuals, including individual humans, it carries a human message – we are of course fascinated by the details of other people's lives. This has meant that the results of DNA fingerprinting have been reported in magazines, newspapers and TV programmes, in a way that is common in other disciplines can or people interested in animal behaviour. Who would have predicted, for instance, that in some species of birds, as many

Jeffreys' genius has been its significant contribution to the public understanding and appreciation of science. These days, everyone has heard of DNA – the genetic material that holds the instructions on cells need in order to do anything – but ten years ago this was not the case. Jeffreys may not have foreseen the significance of that contribution but he did see the significance for modern medicine and biology of understanding genes. 'People think that Alec Jeffreys is only famous because he invented DNA fingerprinting', says Mike Bruford, one of Jeffreys' colleagues and friends, and himself highly respected in the field, but he had already published a series of brilliant, original articles that widened our understanding of introns and exons. Introns

are parts of the genetic code that make no sense, and interrupt the exon, which are the useful bits. Bruford's point is not trivial. If Jeffreys had not had the vision and determination to understand the structure of genes, he could never have applied his genius in developing such a widely useful tool as DNA fingerprinting. Unlike so many scientific pioneers, Jeffreys has been recognised as a genius in his own working lifetime. He was elected as a Fellow of the Royal Society of London at just 36 – one the youngest scientists to be awarded the honour this century. He was also honoured with a knighthood by the British government. And he is not yet fifty years old, so he has plenty of time to make even more significant contributions to science.

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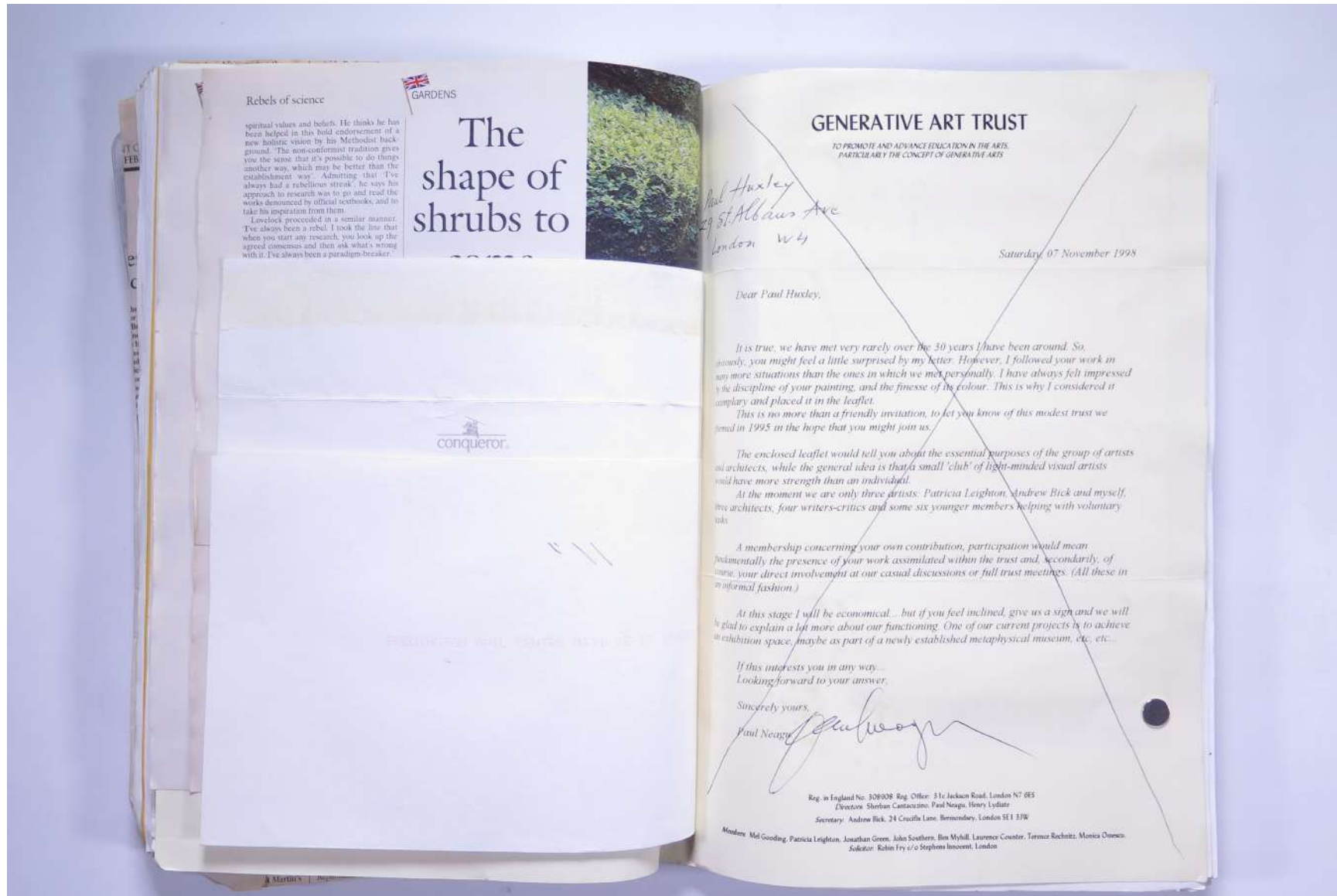
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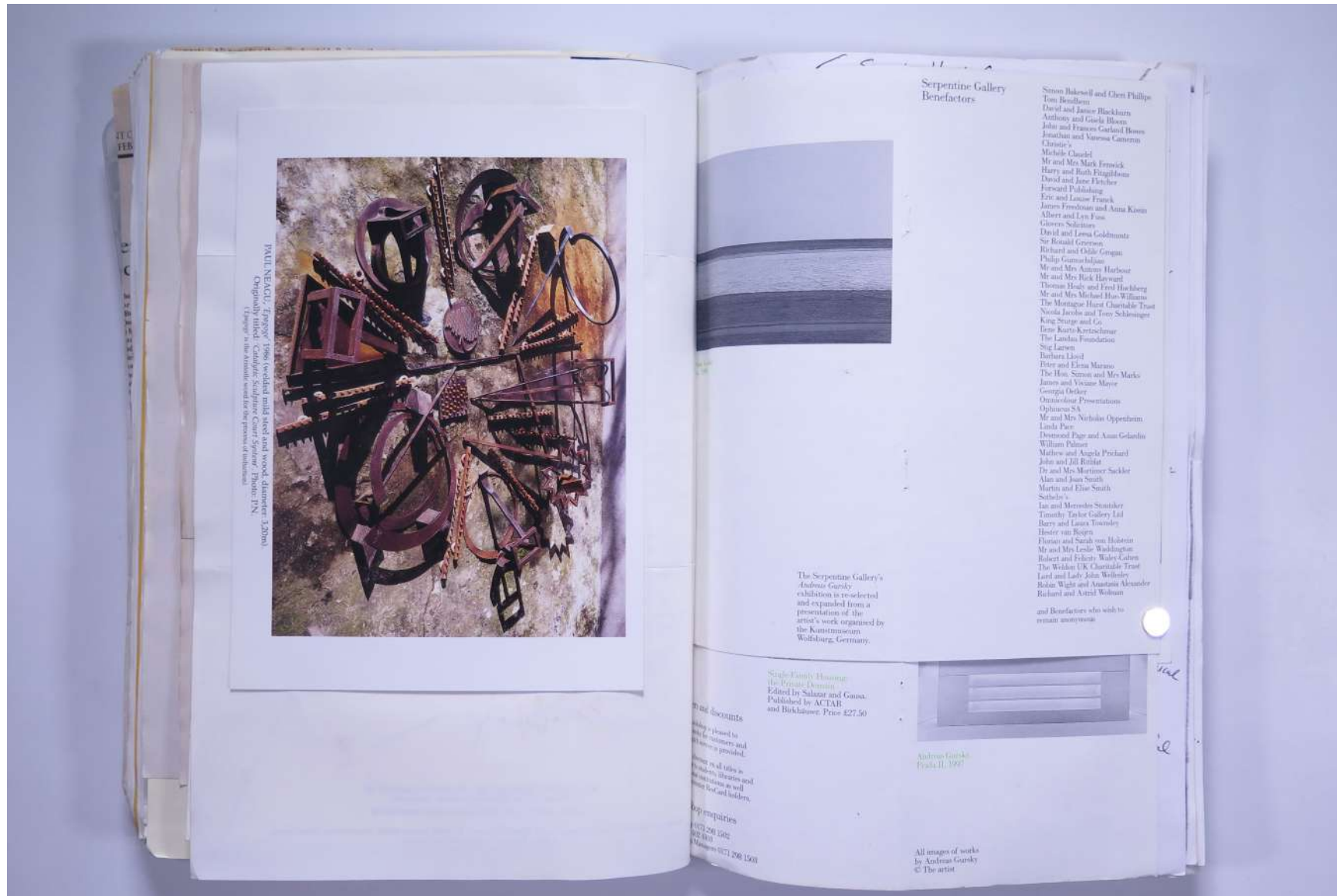
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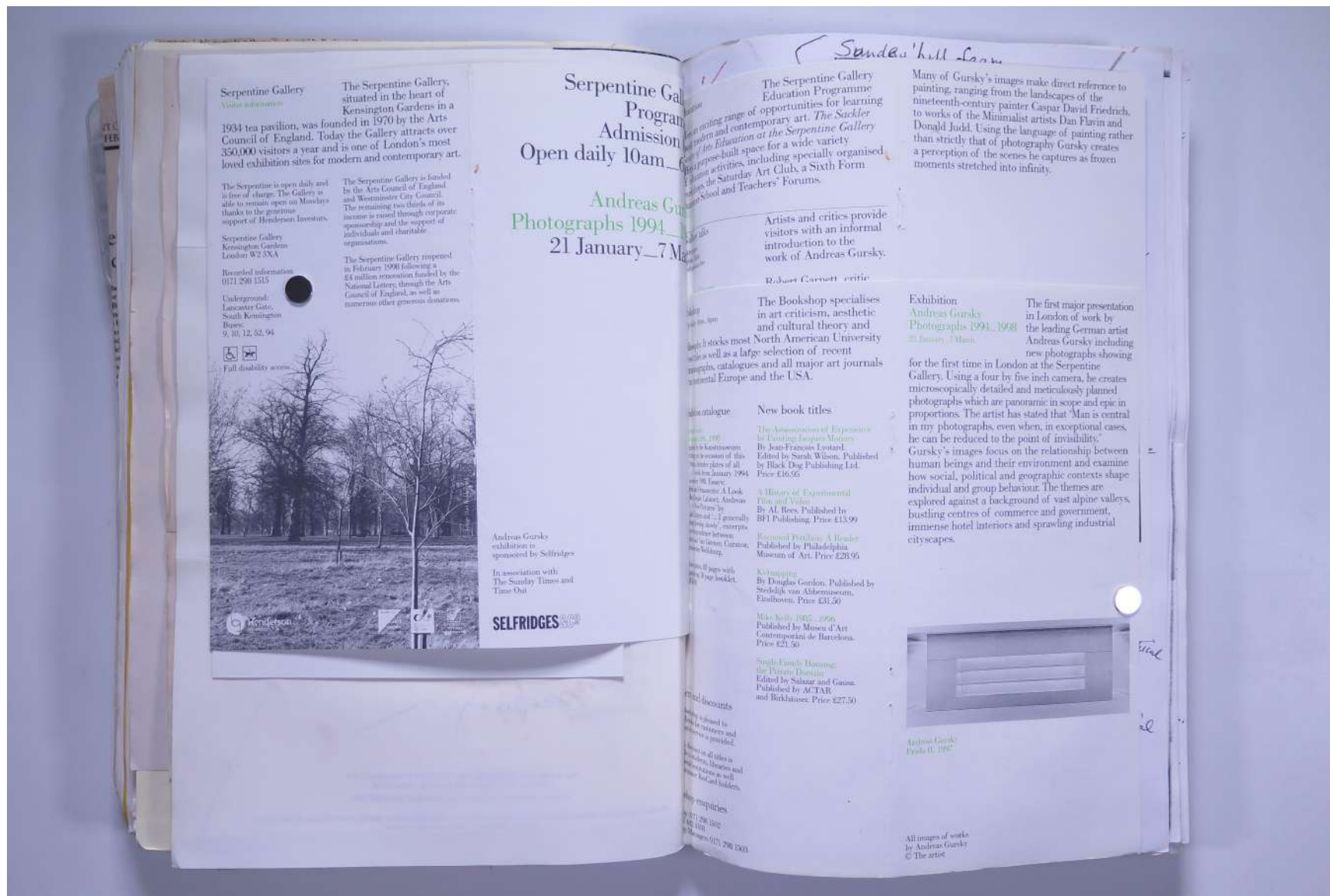
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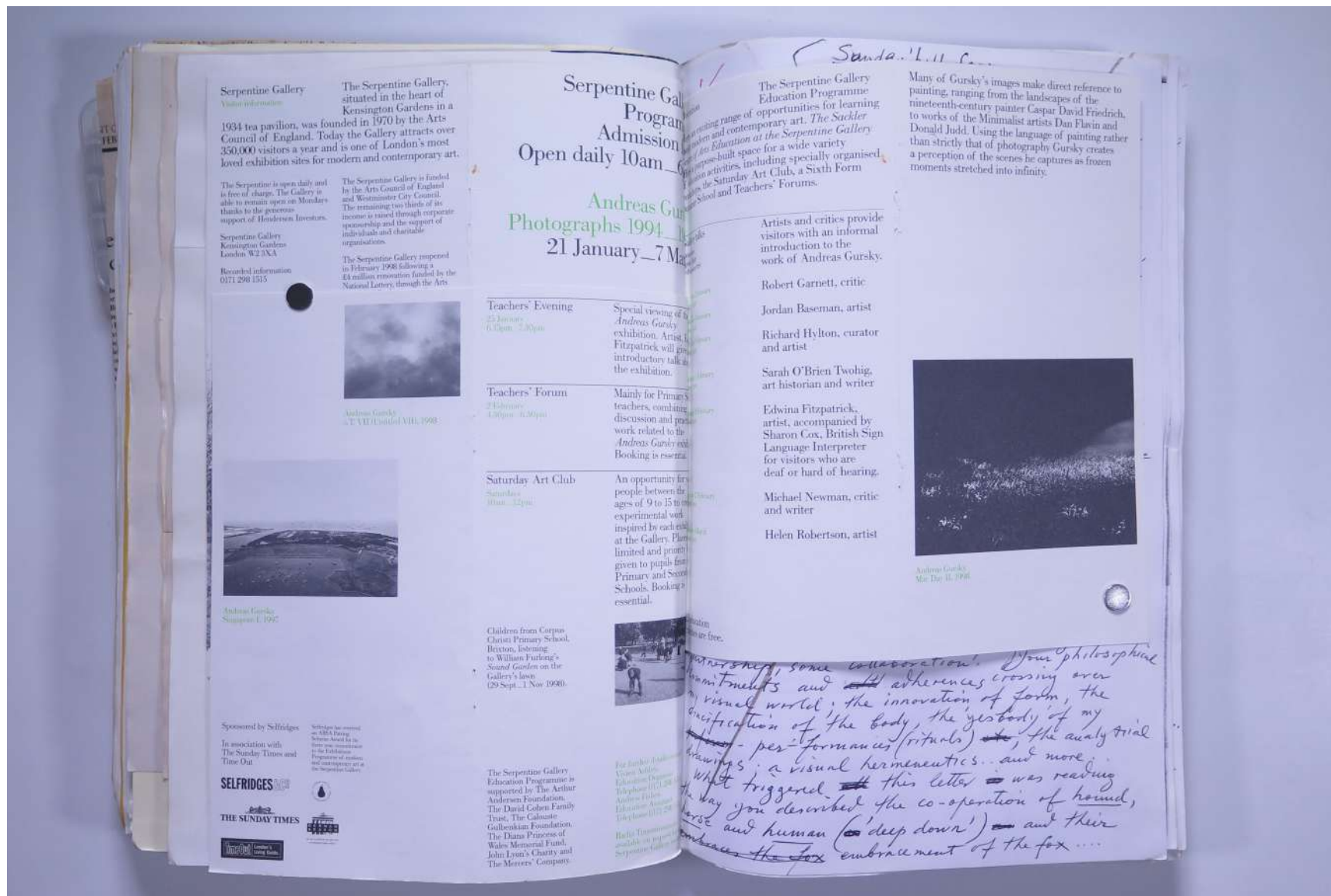
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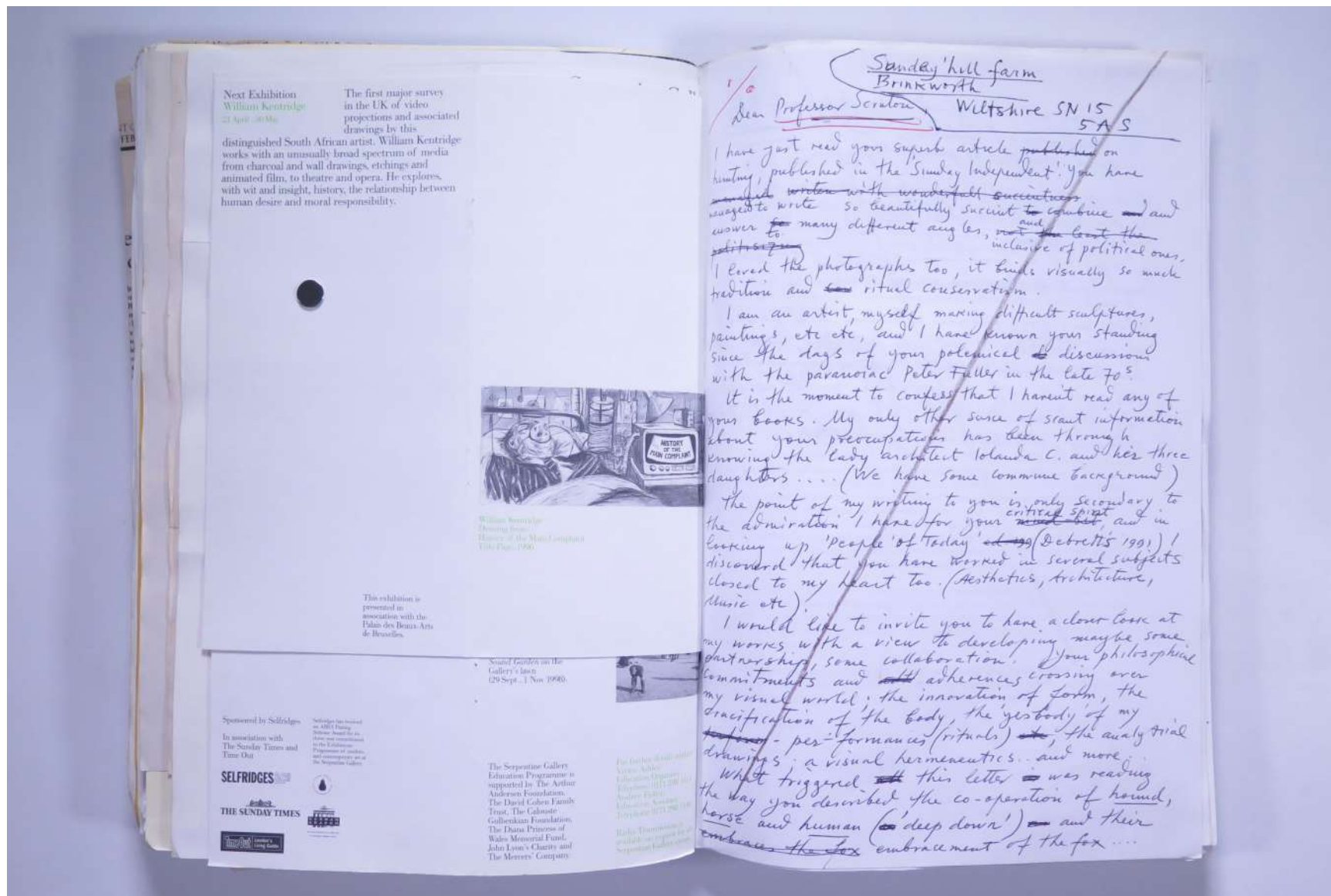
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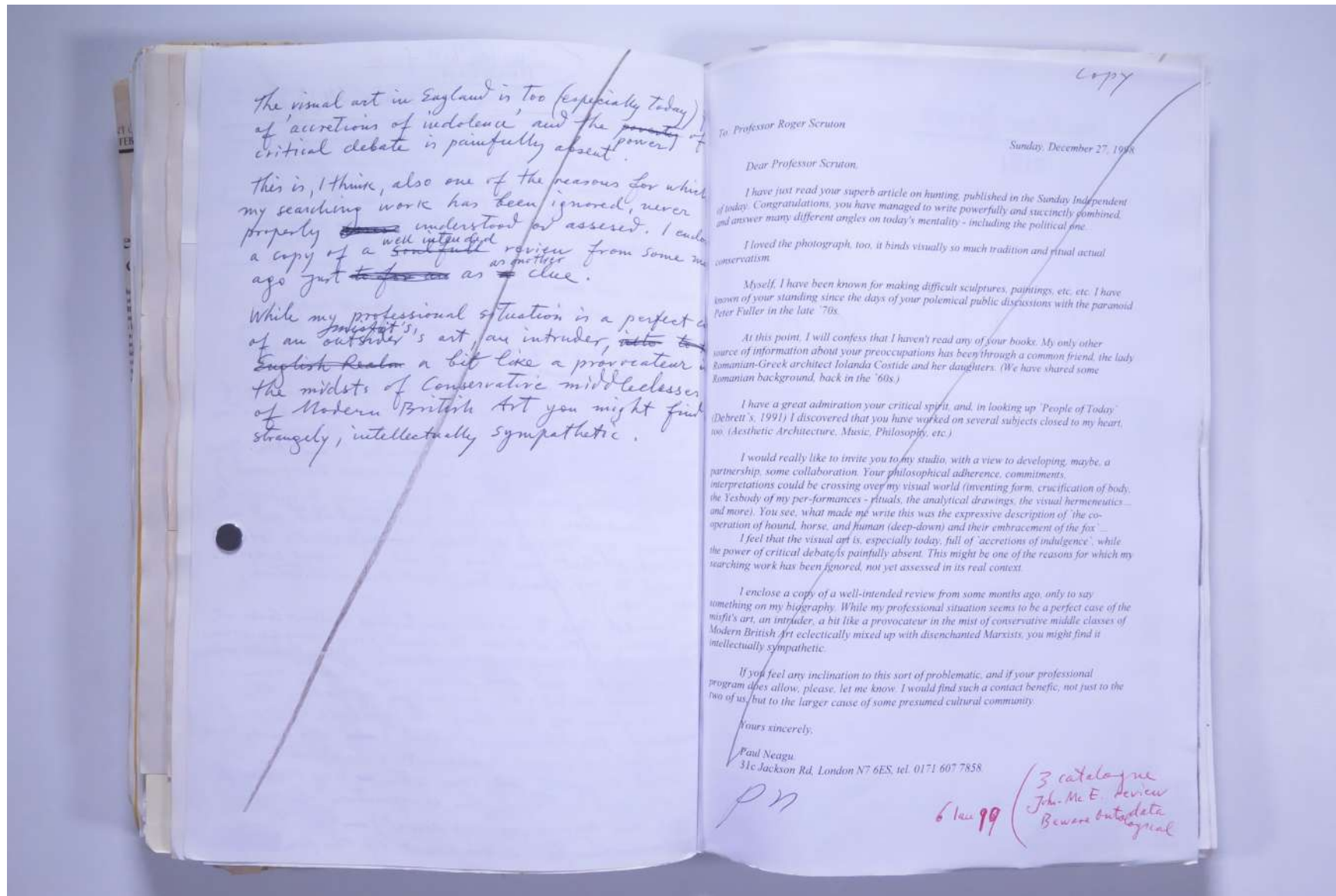
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The visual art in England is too (especially today) of 'accritions of indulgence' and the power of critical debate is painfully absent.

This is, I think, also one of the reasons for which my searching work has been ignored, never properly ~~understood~~ understood or assessed. I enclose a copy of a well intended review from some months ago just to ~~offer~~ offer as a clue.

While my professional situation is a perfect case of an outsider's art, an intruder, ~~into the~~ English Realm a bit like a provocateur in the midst of Conservative middle classes of Modern British Art you might find strangely, intellectually sympathetic.

Copy

To Professor Roger Scruton

Sunday, December 27, 1998

Dear Professor Scruton,

I have just read your superb article on hunting, published in the Sunday Independent of today. Congratulations, you have managed to write powerfully and succinctly combined, and answer many different angles on today's mentality - including the political one.

I loved the photograph, too, it binds visually so much tradition and ritual actual conservatism.

Myself, I have been known for making difficult sculptures, paintings, etc. etc. I have known of your standing since the days of your polemical public discussions with the paranoid Peter Fuller in the late '70s.

At this point, I will confess that I haven't read any of your books. My only other source of information about your preoccupations has been through a common friend, the lady Romanian-Greek architect Iolanda Costide and her daughters. (We have shared some Romanian background, back in the '60s.)

I have a great admiration your critical spirit, and, in looking up 'People of Today' (Debreit's, 1991) I discovered that you have worked on several subjects closed to my heart too. (Aesthetic Architecture, Music, Philosophy, etc.)

I would really like to invite you to my studio, with a view to developing, maybe, a partnership, some collaboration. Your philosophical adherence, commitments, interpretations could be crossing over my visual world (Inventing form, crucifixion of body, the Yesbody of my performances - rituals, the analytical drawings, the visual hermeneutics - and more). You see, what made me write this was the expressive description of 'the cooperation of hound, horse, and human (deep-down) and their embracement of the fox'.

I feel that the visual art is, especially today, full of 'accritions of indulgence', while the power of critical debate is painfully absent. This might be one of the reasons for which my searching work has been ignored, not yet assessed in its real context.

I enclose a copy of a well-intended review from some months ago, only to say something on my biography. While my professional situation seems to be a perfect case of the artist's art, an intruder, a bit like a provocateur in the mist of conservative middle classes of Modern British Art eclectically mixed up with disenchanting Marxists, you might find it intellectually sympathetic.

If you feel any inclination to this sort of problematic, and if your professional program does allow, please, let me know. I would find such a contact beneficial, not just to the two of us, but to the larger cause of some presumed cultural community.

Yours sincerely,

Paul Neagu
31c Jackson Rd, London N7 6ES, tel. 0171 607 7858

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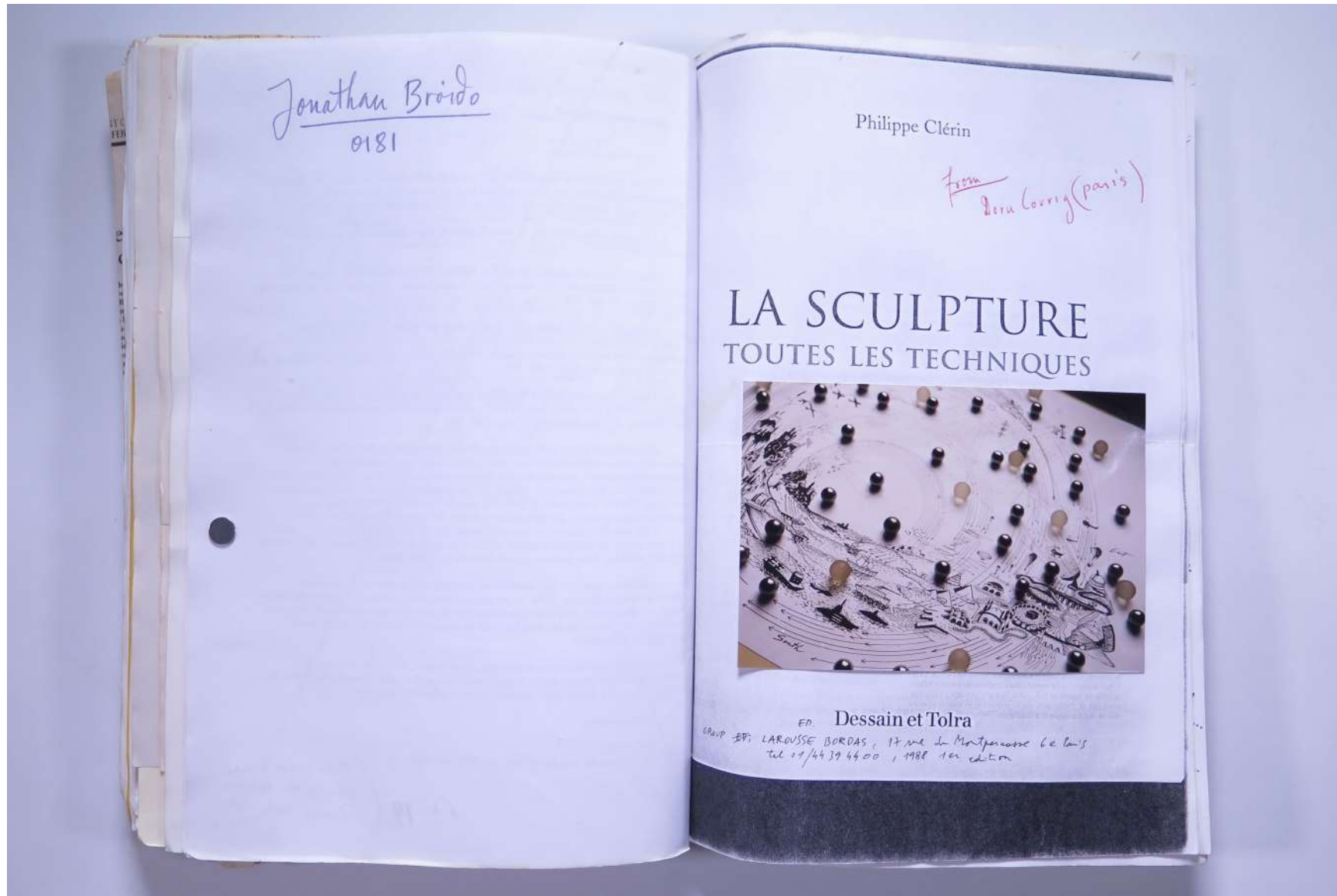
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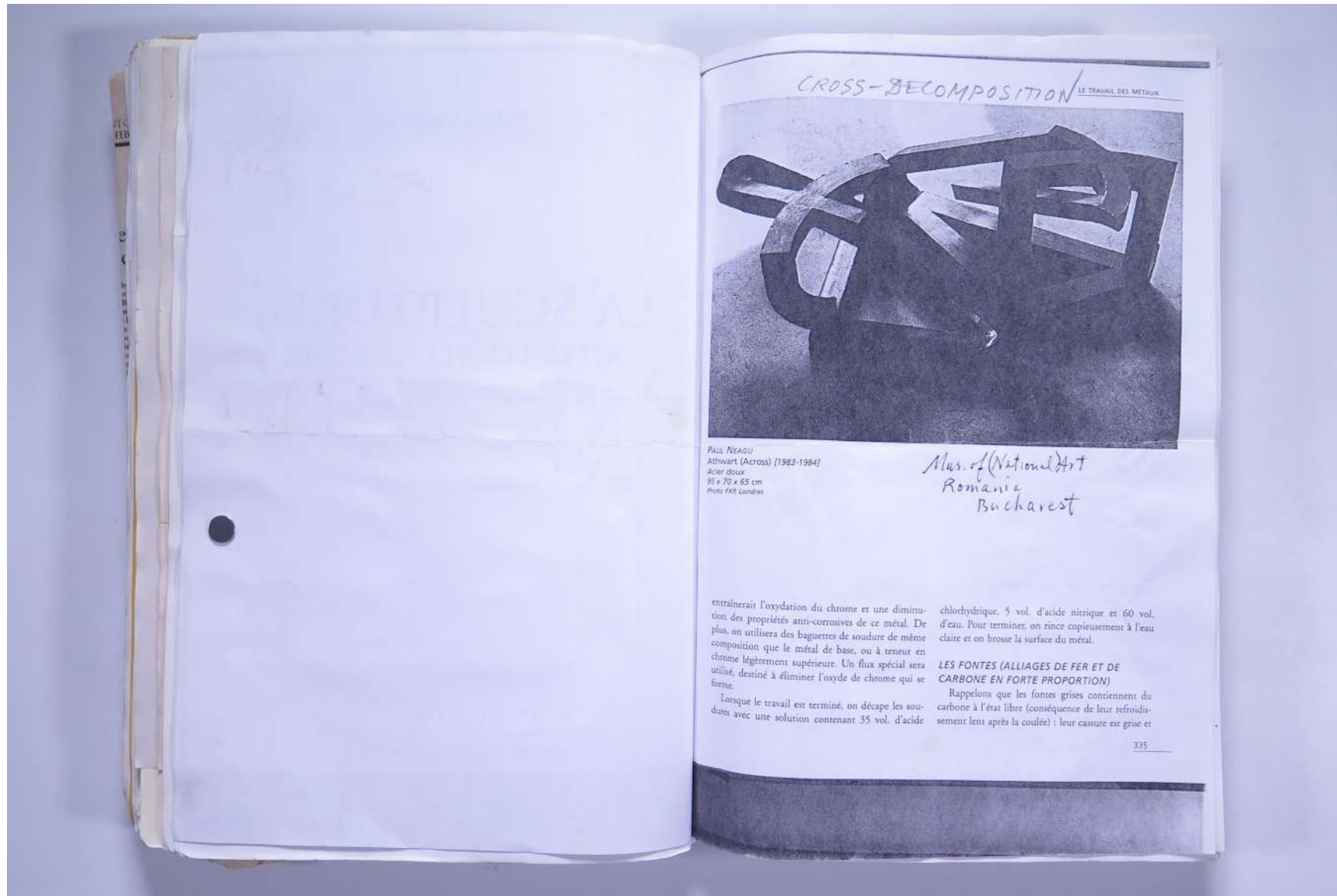
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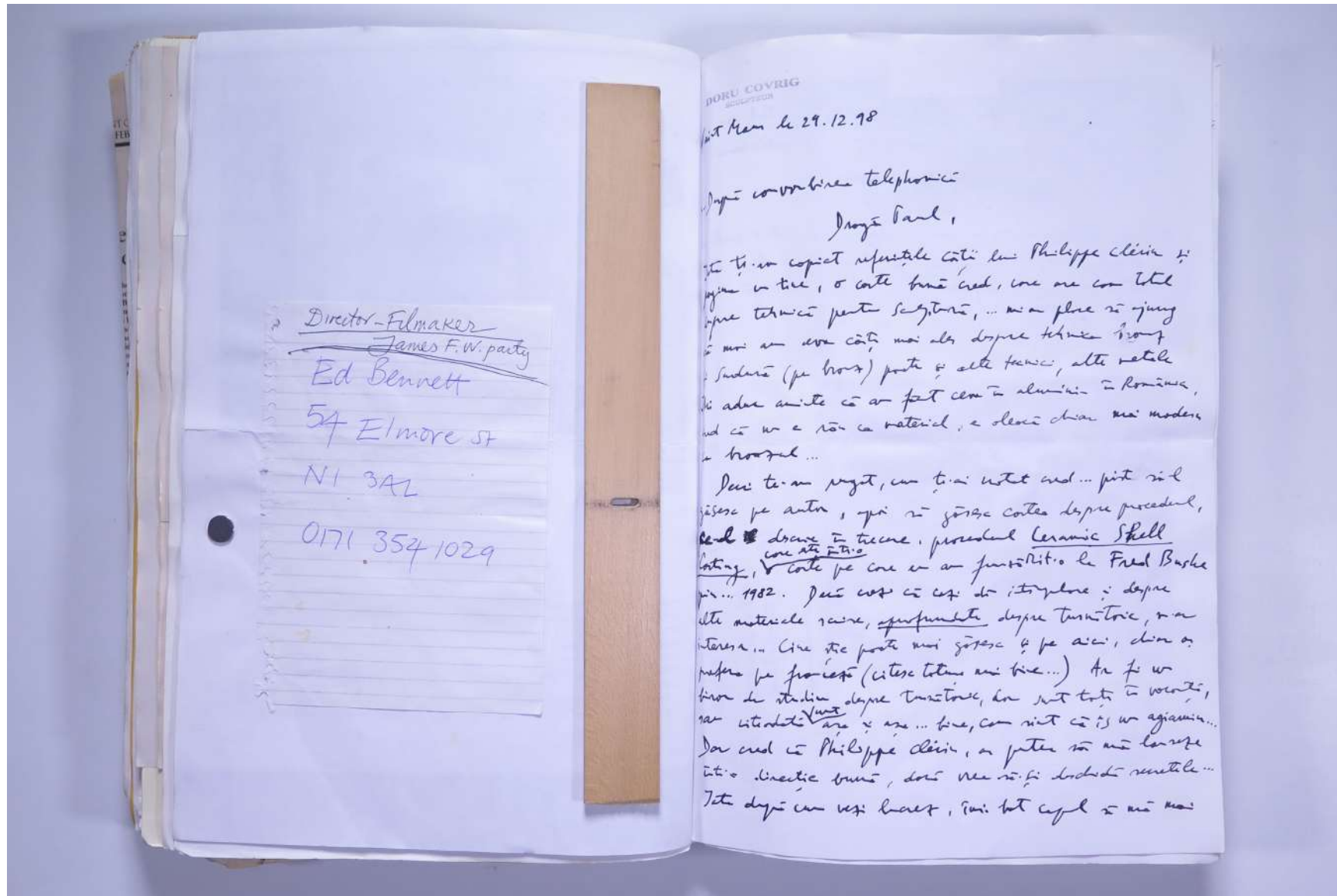
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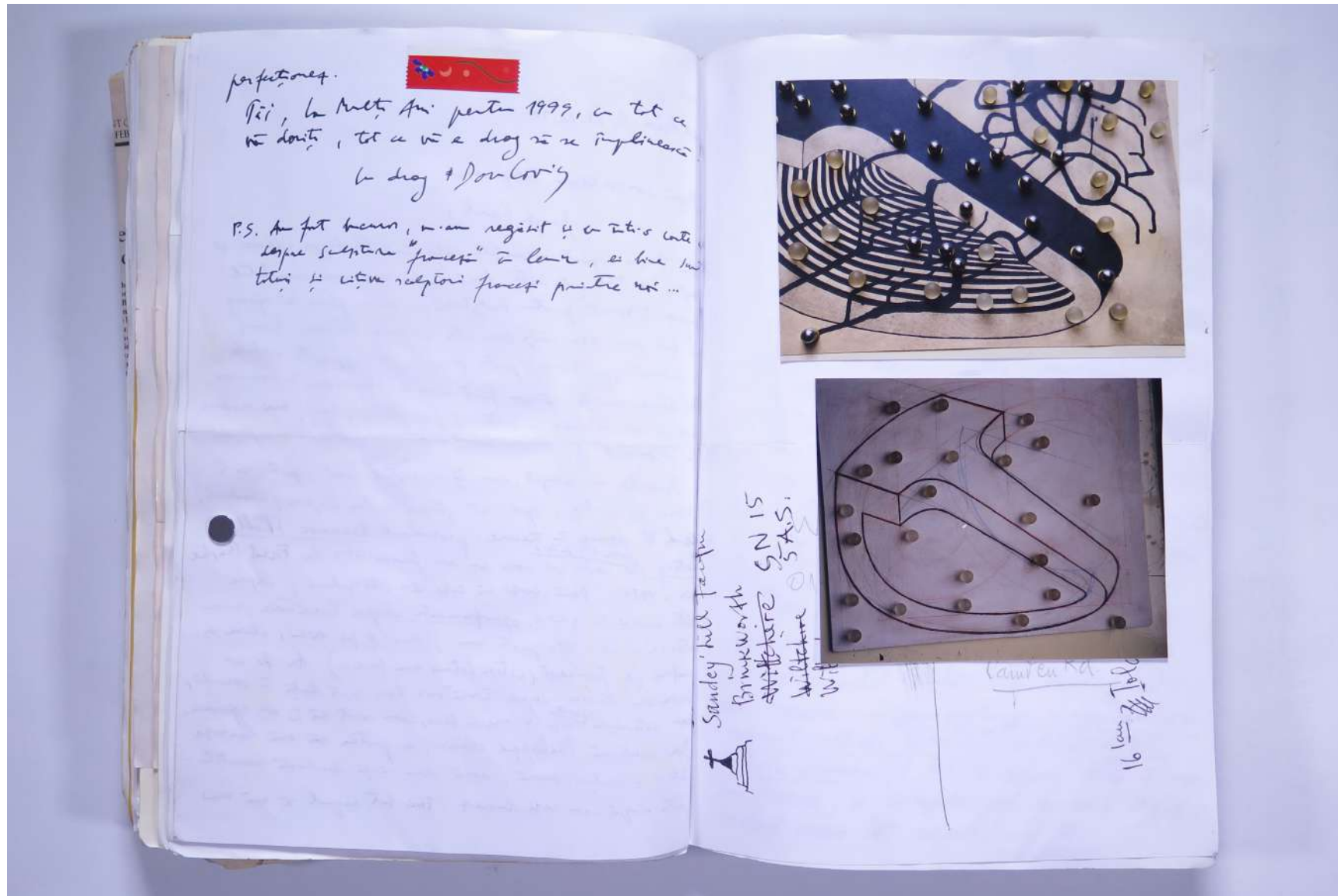
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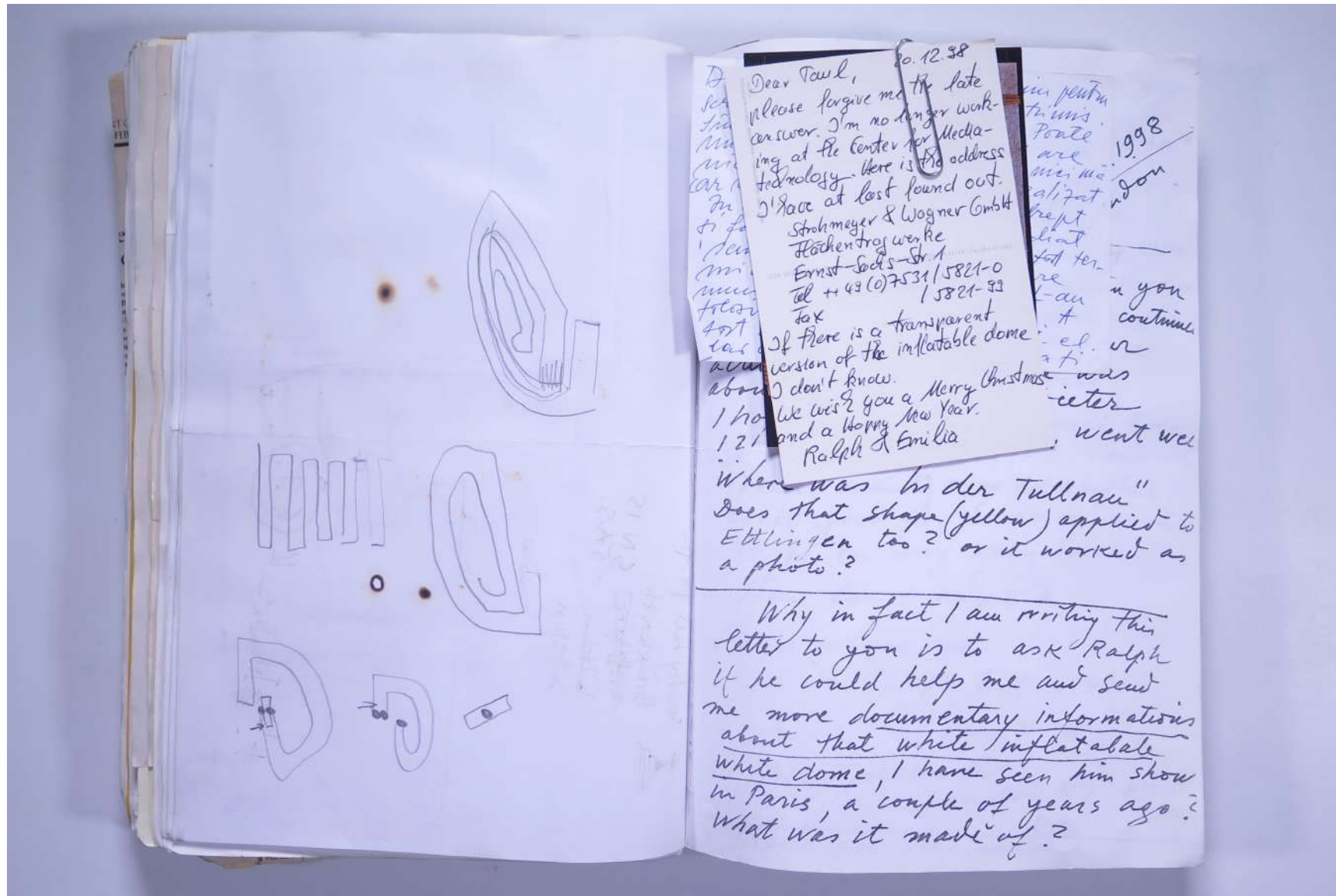


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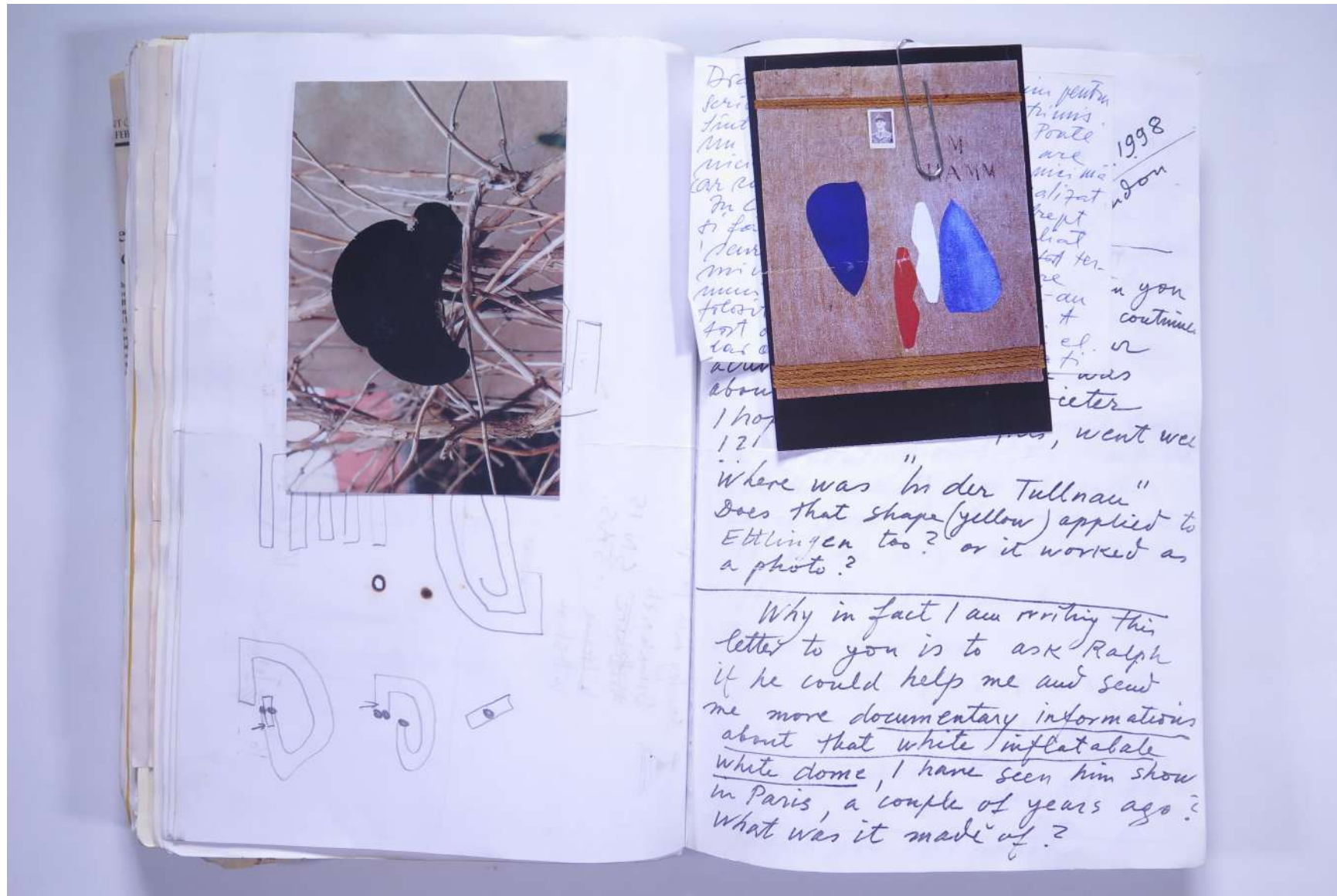
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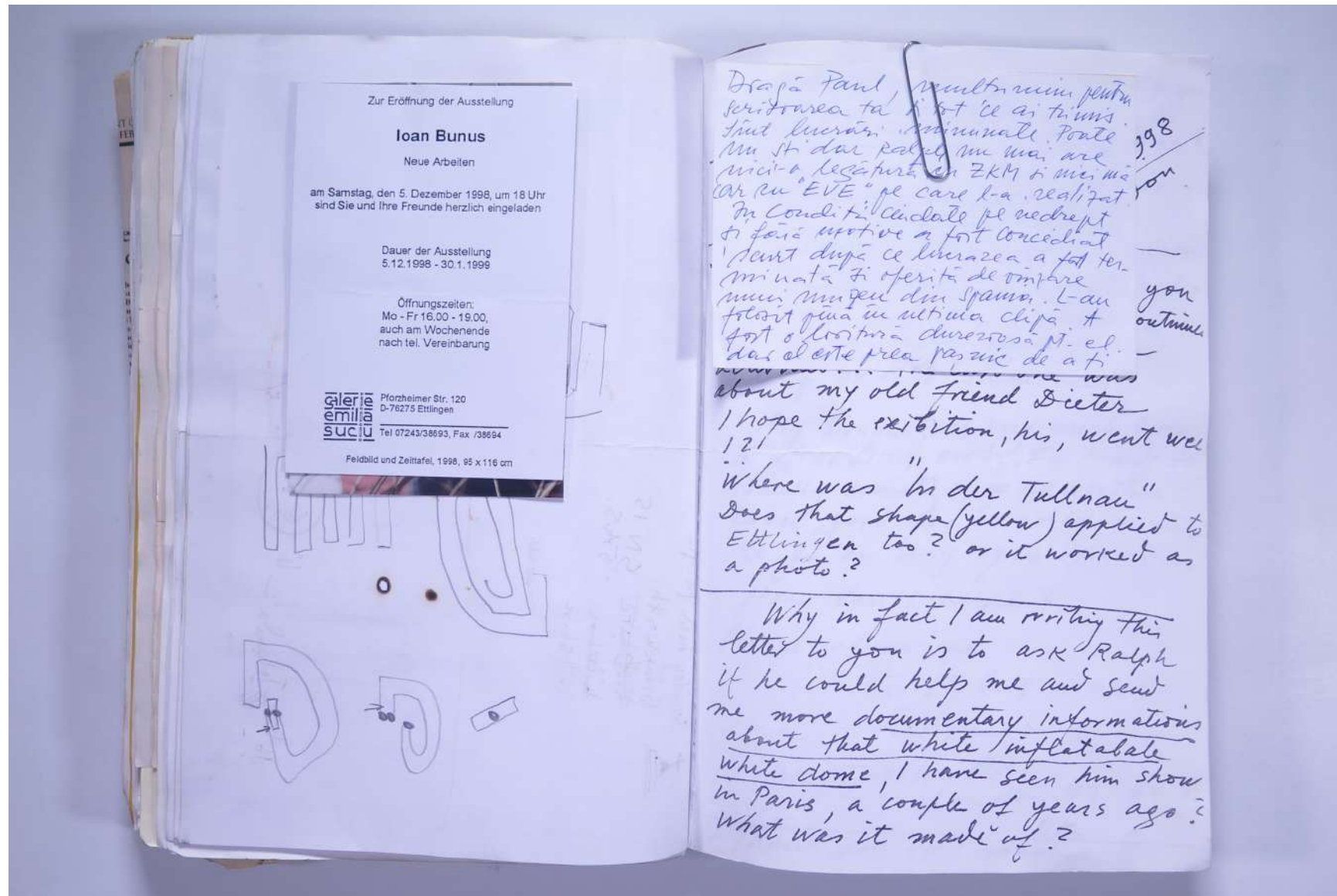
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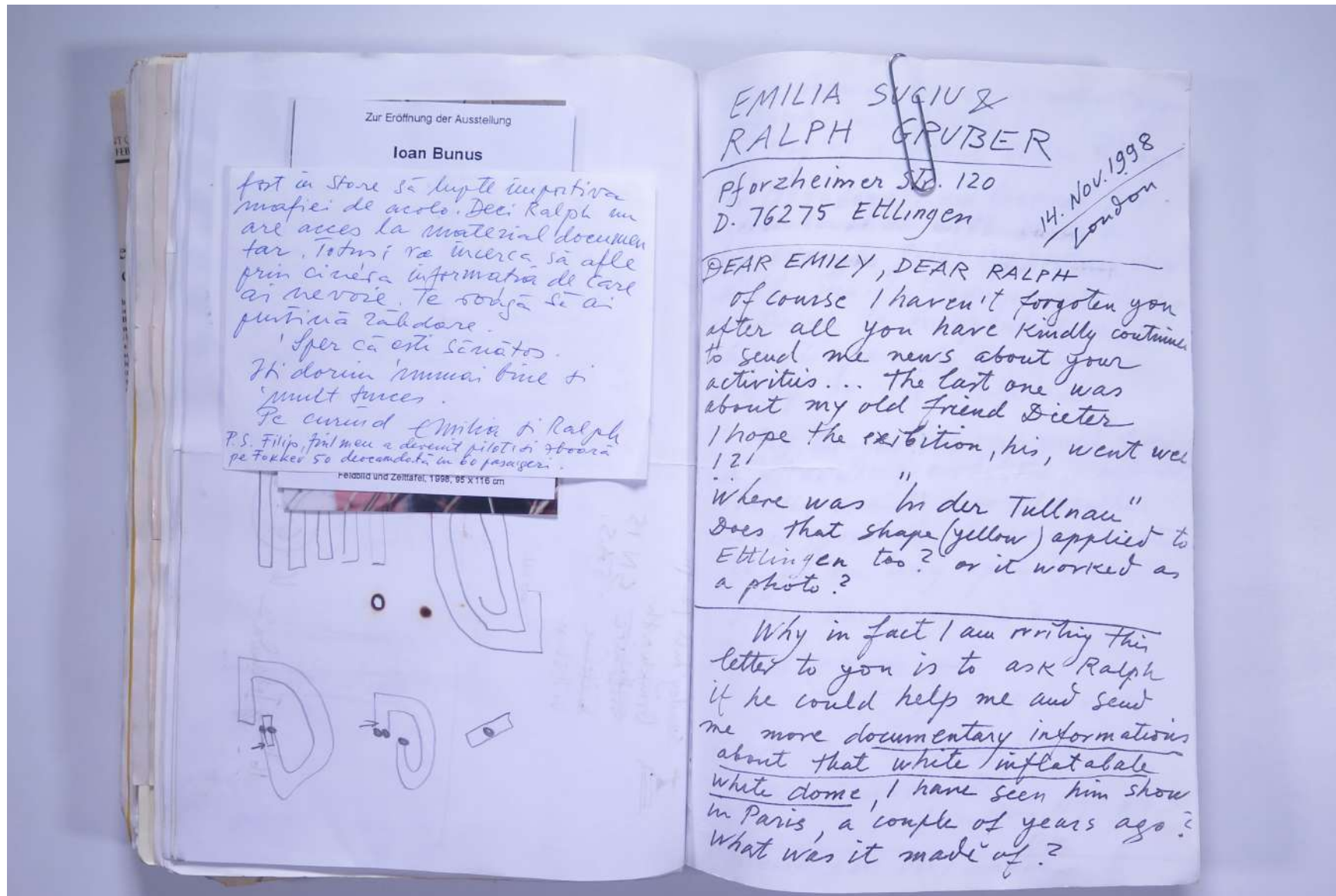
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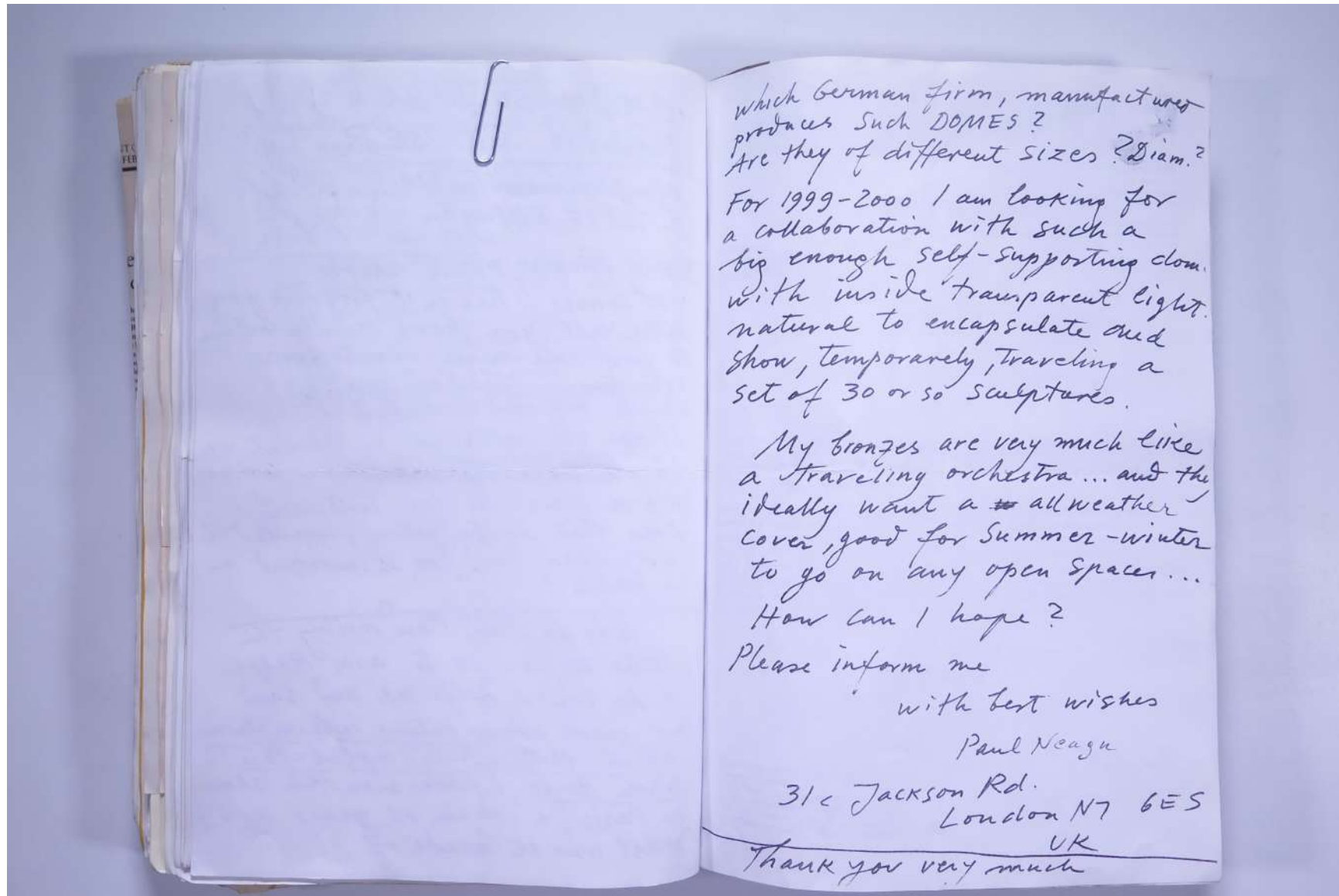
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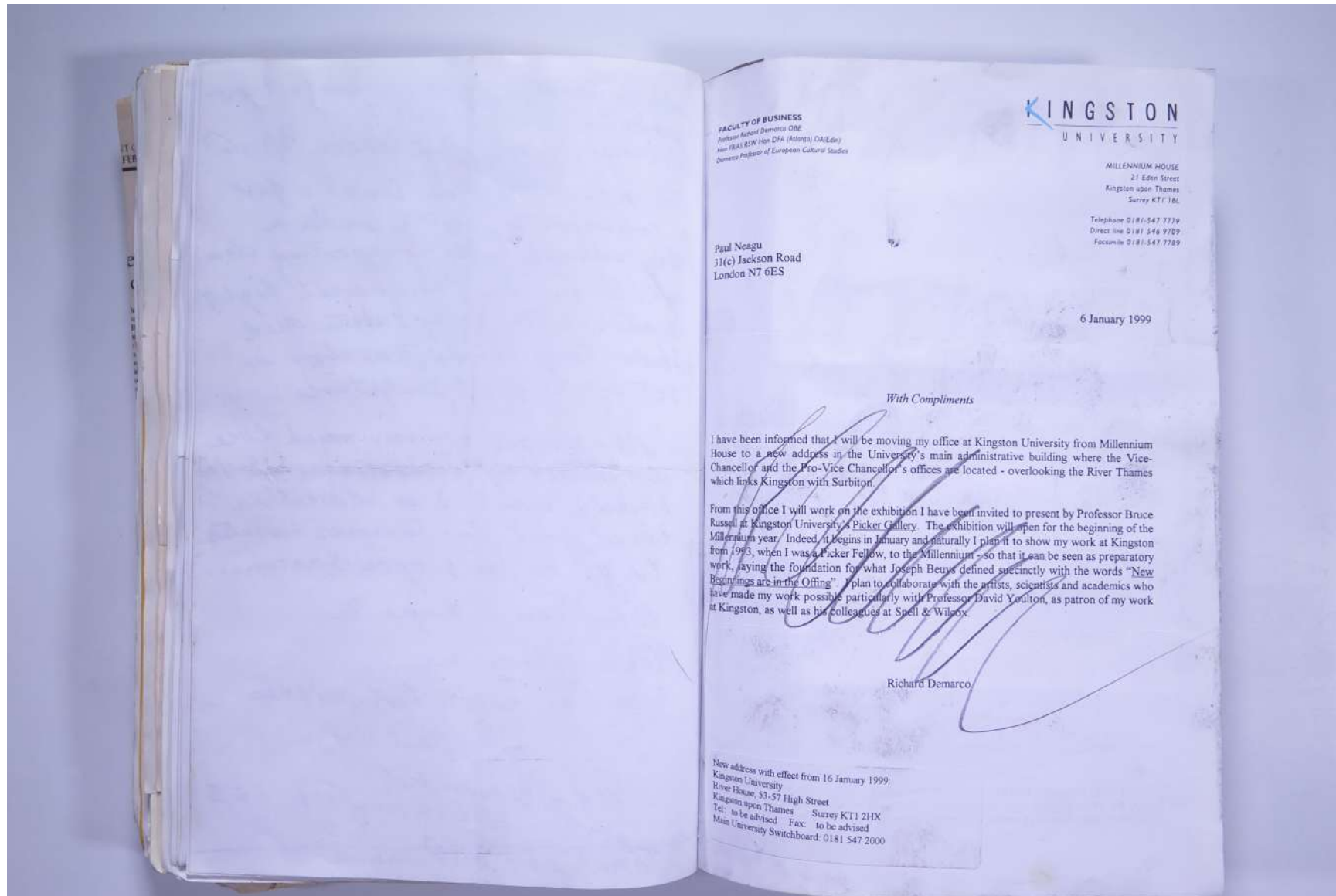
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Paul Neagu
31(c) Jackson Road
London N7 6ES

6 January 1999

With Compliments

I have been informed that I will be moving my office at Kingston University from Millennium House to a new address in the University's main administrative building where the Vice-Chancellor and the Pro-Vice Chancellor's offices are located - overlooking the River Thames which links Kingston with Surbiton.

From this office I will work on the exhibition I have been invited to present by Professor Bruce Russell at Kingston University's Picker Gallery. The exhibition will open for the beginning of the Millennium year. Indeed, it begins in January and naturally I plan it to show my work at Kingston from 1993, when I was a Picker Fellow, to the Millennium - so that it can be seen as preparatory work, laying the foundation for what Joseph Beuys defined succinctly with the words "New Beginnings are in the Offing". I plan to collaborate with the artists, scientists and academics who have made my work possible particularly with Professor David Youton, as patron of my work at Kingston, as well as his colleagues at Spel & Wilcox.

Richard Demarco

New address with effect from 16 January 1999:
Kingston University
River House, 53-57 High Street
Kingston upon Thames Surrey KT1 2HX
Tel: to be advised Fax: to be advised
Main University Switchboard: 0181 547 2000

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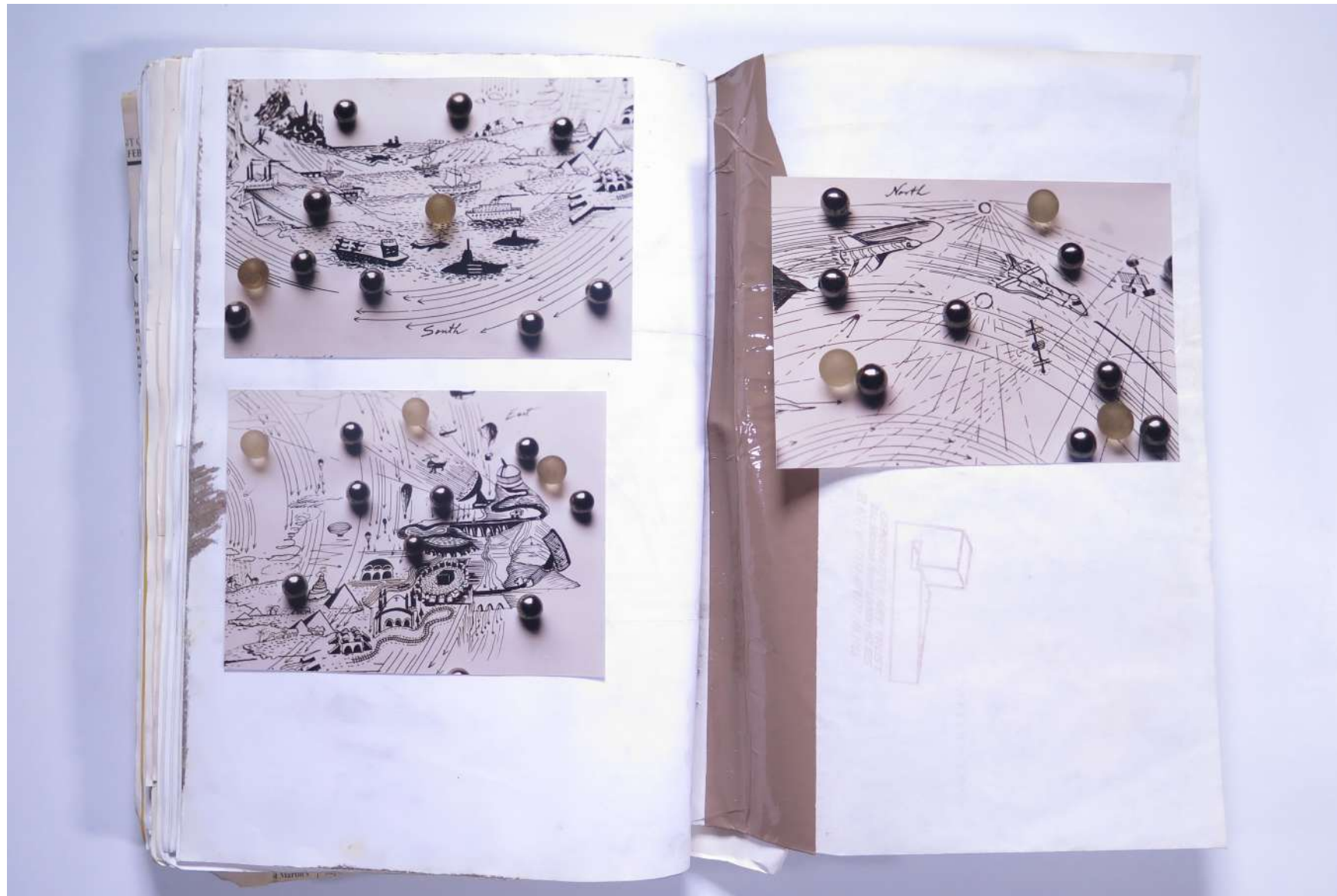
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