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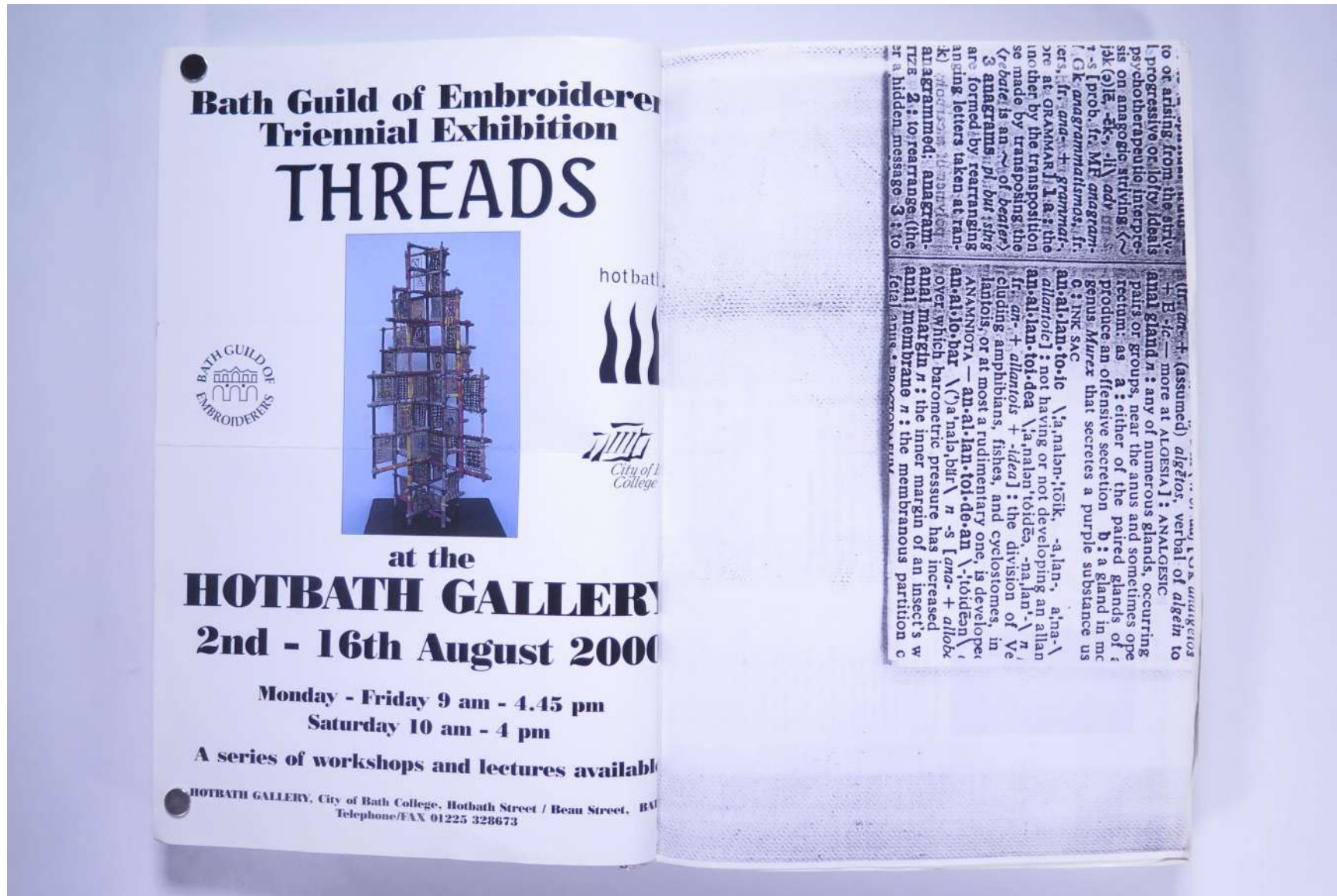
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Return to John A. New
 Look at the Portrait **Henry Moore Institute**, Leeds
 Tel: +44 (0)113 246 3363
 Fax: +44 (0)113 246 3363
 e-mail: info@henry-moore.ac.uk

... link between the representation of nature life and contemporary values, this exhibition features portrait busts from the late 19th century to the 20th century, drawn from the collection of the National Portrait Gallery, the Scottish National Portrait Gallery and Leeds Museums & Galleries. The eleven pieces will be displayed in a new gallery (Sculpture) at the Henry Moore Institute, Leeds. The exhibition is free to all. For more information, contact the National Portrait Gallery, London and the National Portrait Gallery, Edinburgh.

24 September 2000
 10 am - 5 pm
Henry Moore Institute
 74 The Headrow, Leeds LS1 3AH
 Tel: +44 (0)113 247 0903
 e-mail: info@henry-moore.ac.uk



Bust of John Ruskin (1950) by Henry Moore. Collection: Leeds Museums & Galleries. Photo: John A. Neagu

Henry Moore Collections and Exhibitions
 Daye Tree House, Perry Green
 Much Hadham, Hertfordshire SG10 6LE
 e-mail: info@henry-moore.ac.uk
 Tel: +44 (0)1279 843333 Fax: +44 (0)1279 843647

Visits daily by appointment from April to September.

Henry Moore Institute
 74 The Headrow, Leeds LS1 3AH
 e-mail: info@henry-moore.ac.uk
 Information line: +44 (0)113 234 1158

Open to visitors daily 10 am - 5 pm.
 Wednesday 10 am - 9 pm. The Sculpture and Study Galleries in Leeds City Art Gallery are open.
 Monday on Tuesday 10 am - 5 pm.
 Wednesday 10 am - 9 pm. Sunday 1 pm - 5 pm.
 Closed Bank Holidays. Admission free.

Henry Moore Foundation External Programmes
 74 The Headrow, Leeds LS1 3AH
 e-mail: info@henry-moore.ac.uk
 Tel: +44 (0)113 247 0903

The Henry Moore Foundation Studio at Dean Clough, Halifax, is open during exhibitions, Tuesday to Sunday, 12 noon - 5 pm.
 Closed Bank Holidays. Admission Free.

Calendar

27 May 2000. An online exhibition of the artist's work is also on show throughout the summer.

Until 27 August
Henry Moore Foundation
 74 The Headrow, Leeds LS1 3AH
 Tel: +44 (0)113 246 3363
 e-mail: info@henry-moore.ac.uk

27 May 2000. An online exhibition of the artist's work is also on show throughout the summer.

Until 27 August
New Acquisitions Works on Paper by Richard Hare, Tania Kovacs and Cornelia Parker
 Leeds City Art Gallery
 Tel: +44 (0)113 246 3363
 e-mail: info@henry-moore.ac.uk

Recent work by young British sculptors, including the Leeds-based artist Tony Cragg.



The Twisted Shit of Tony Cragg

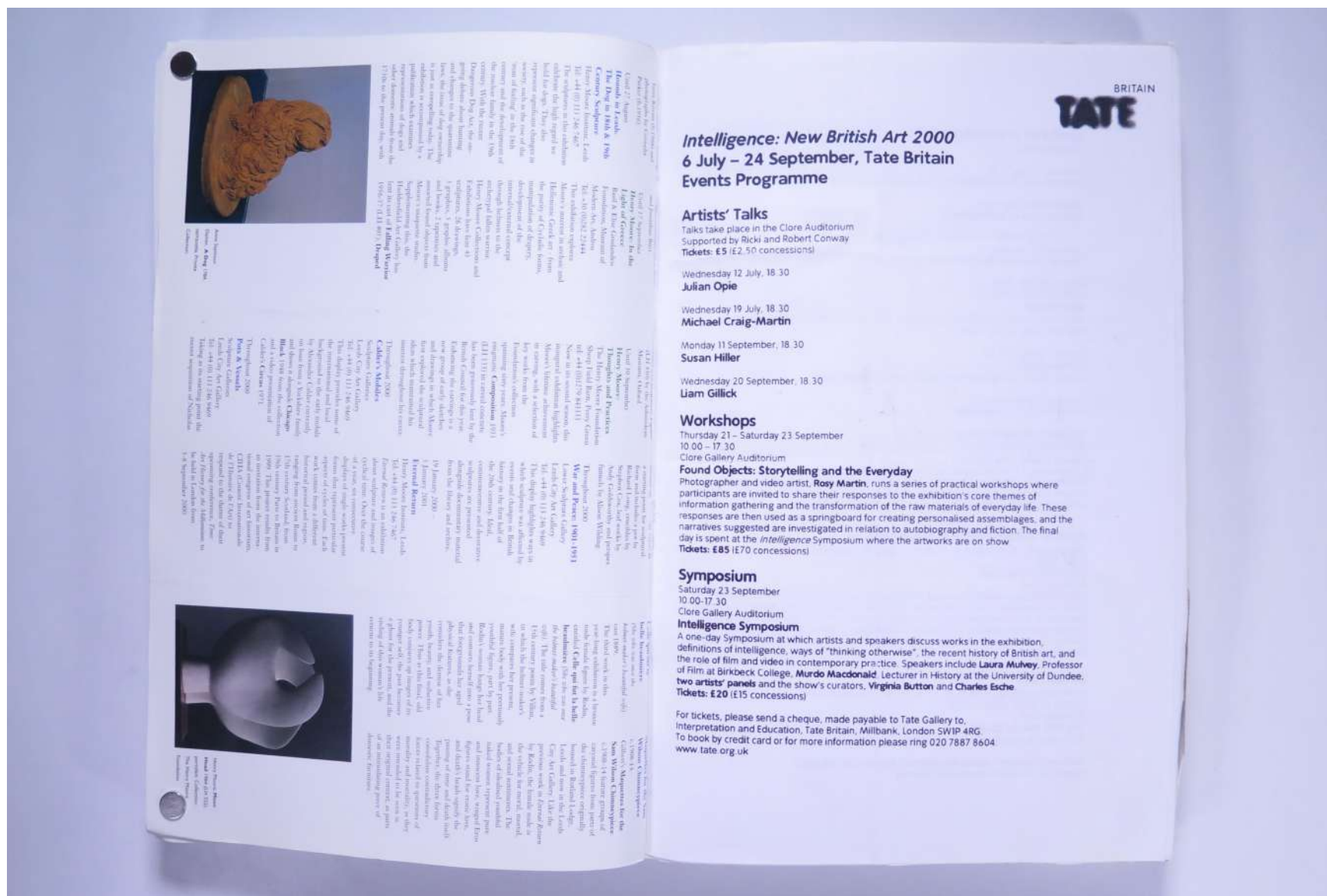
Tony Cragg, Twisted Shit (Woodenprint) 2000. Collection: Henry Moore Foundation. Photo: Tony Cragg

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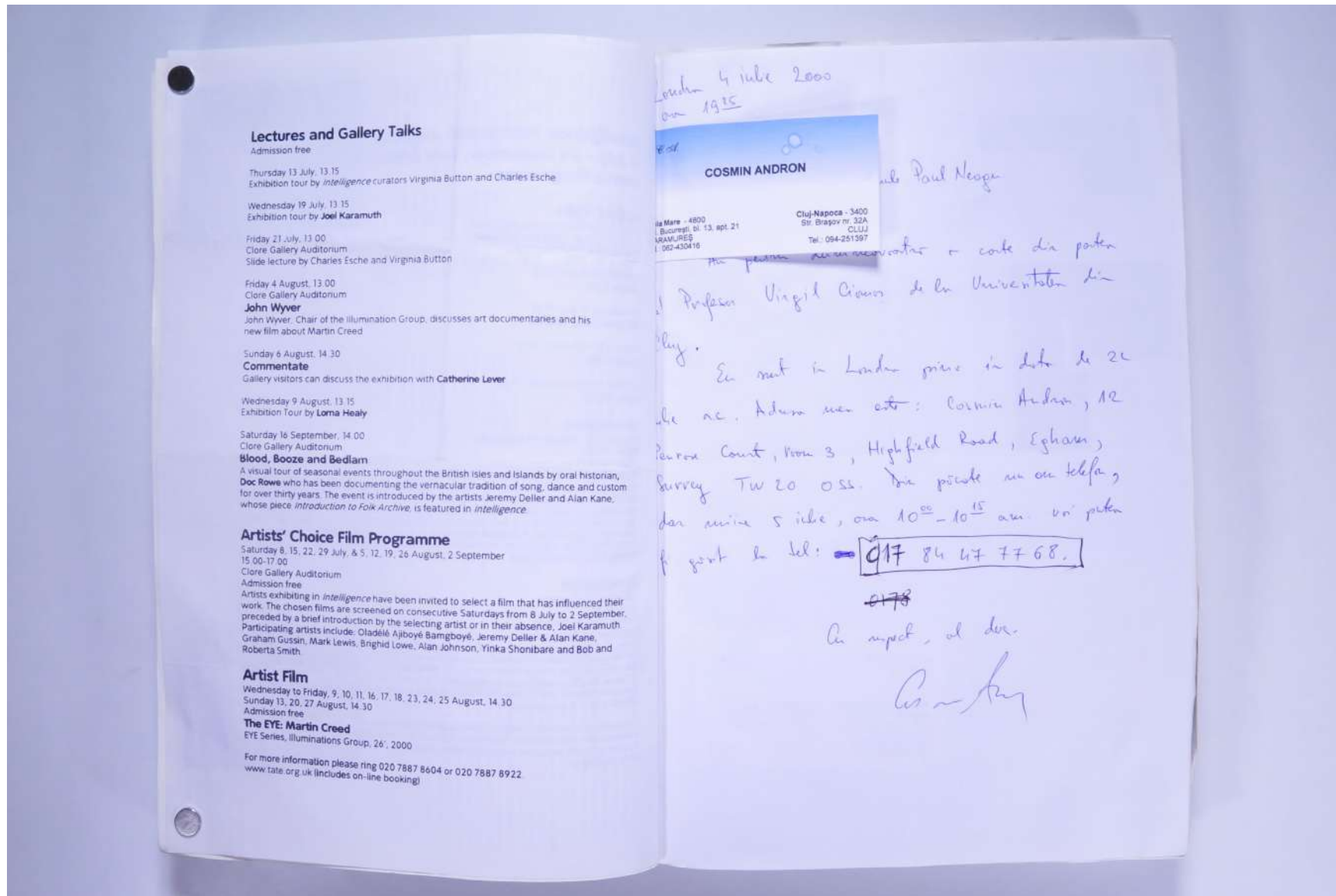
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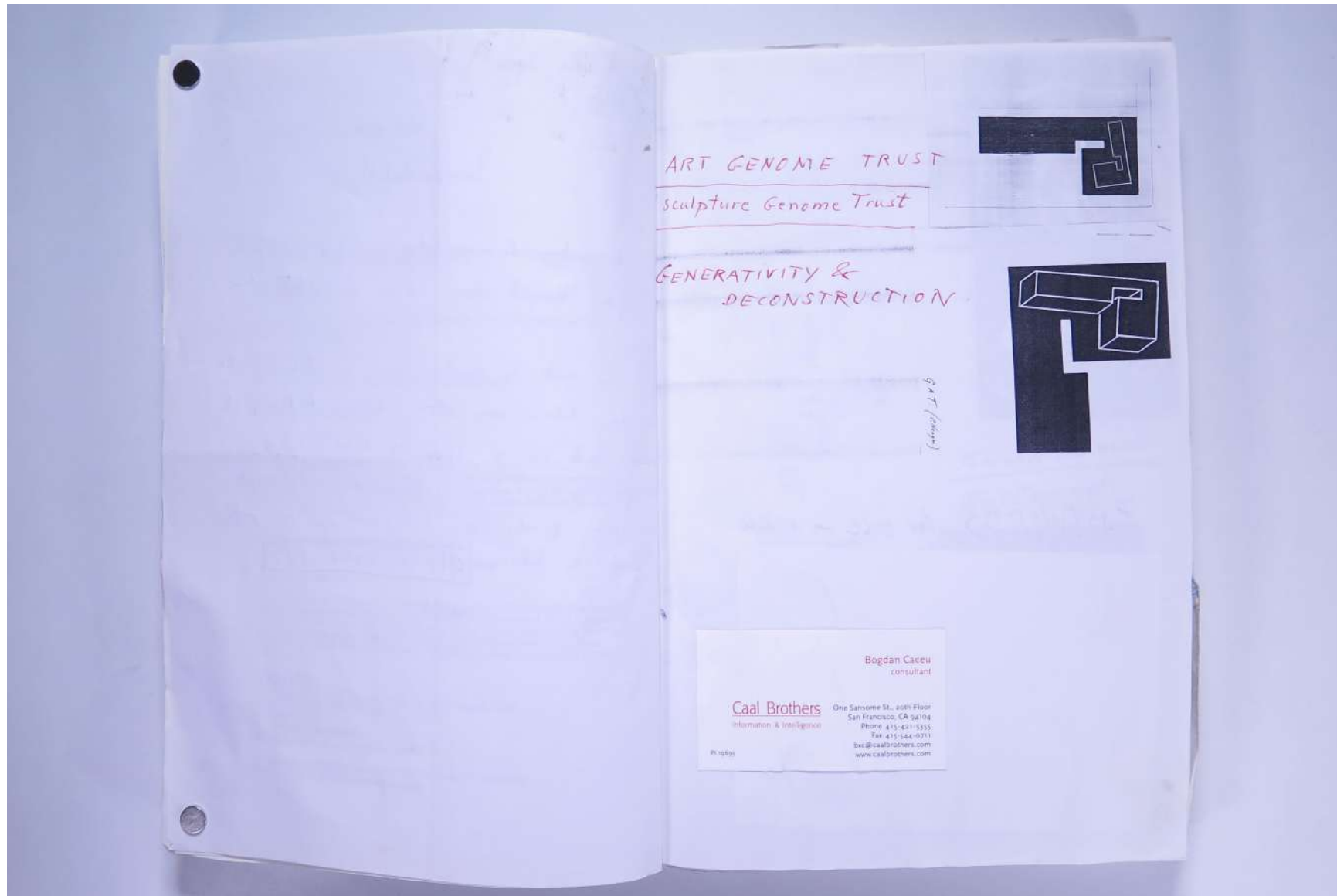
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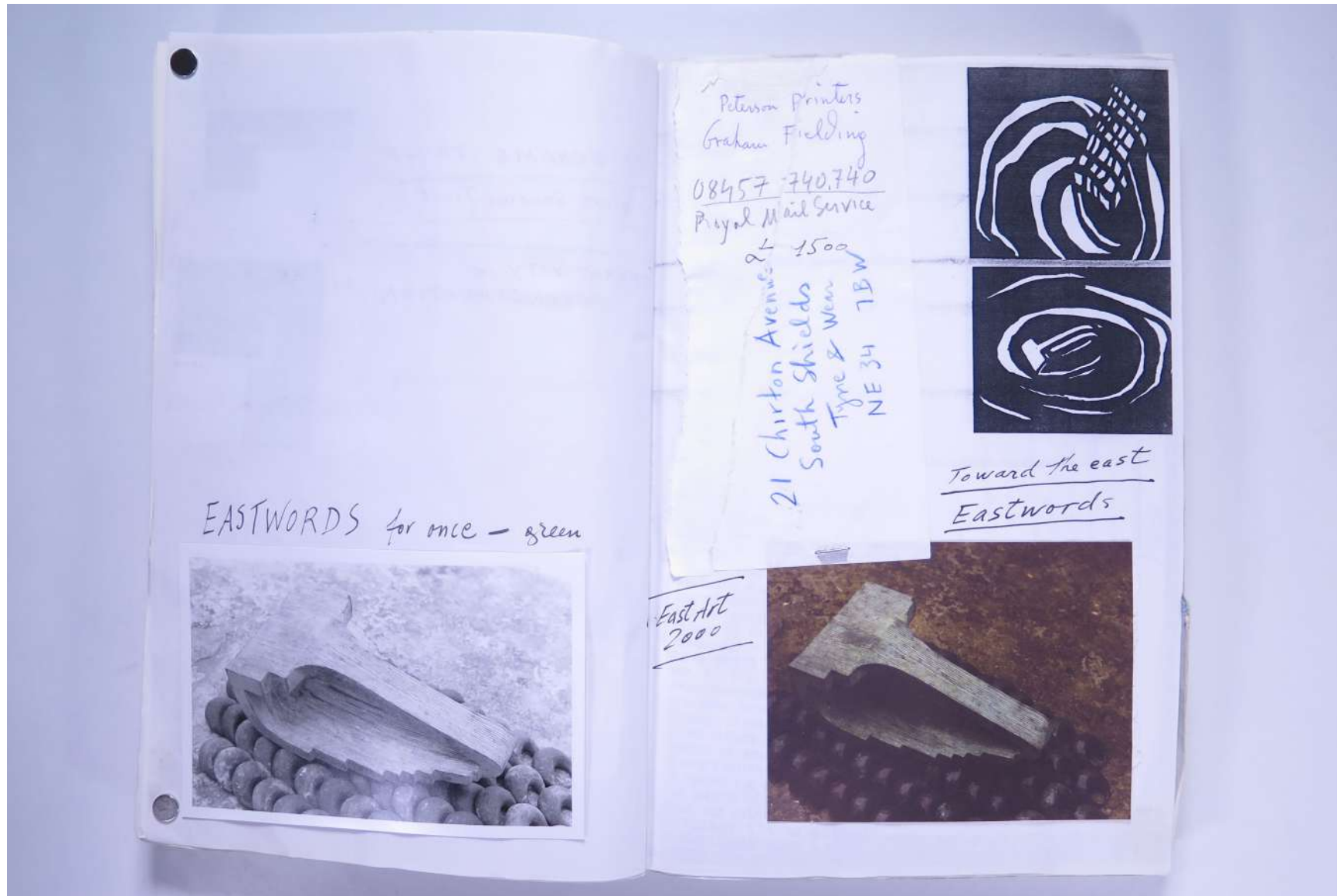
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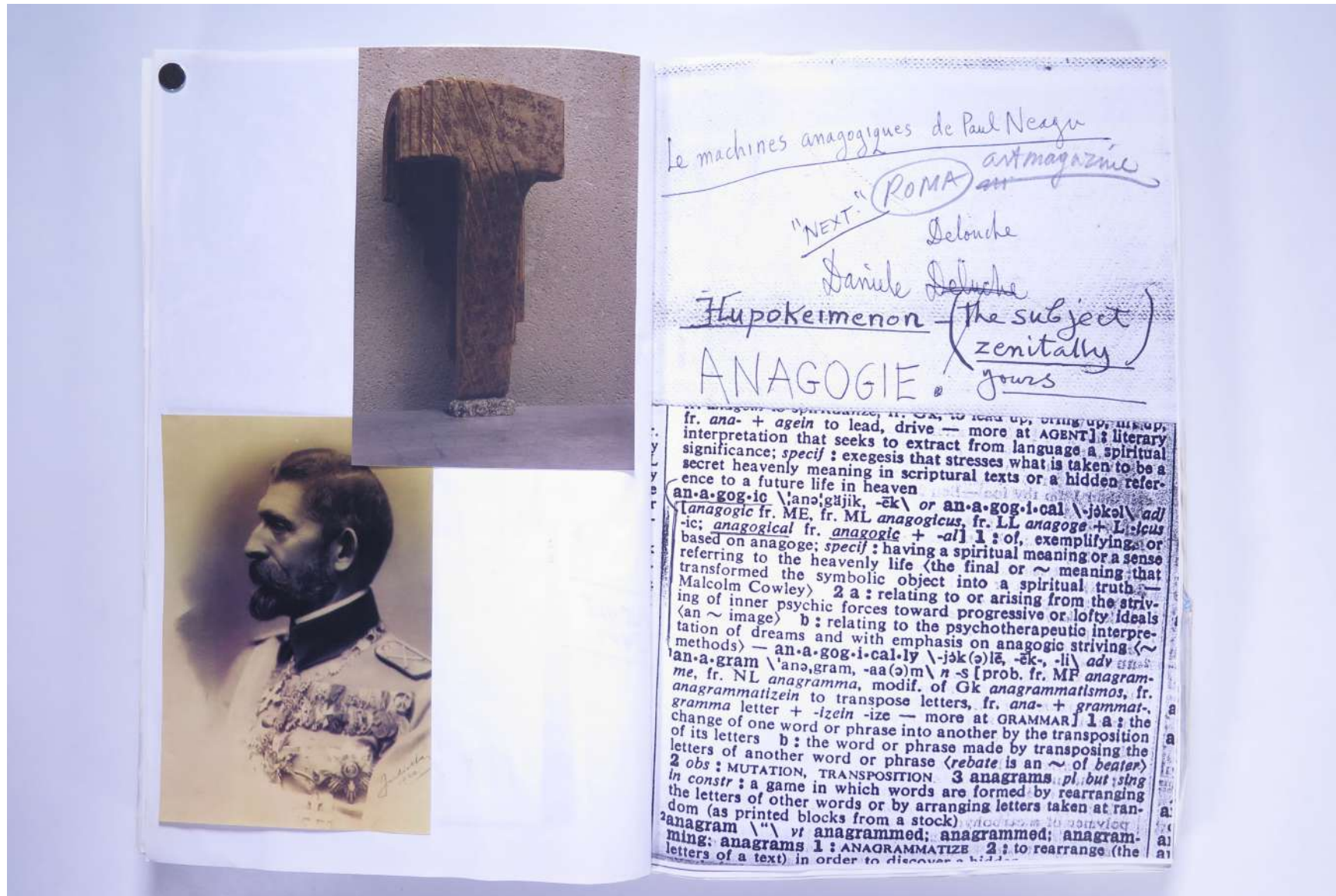
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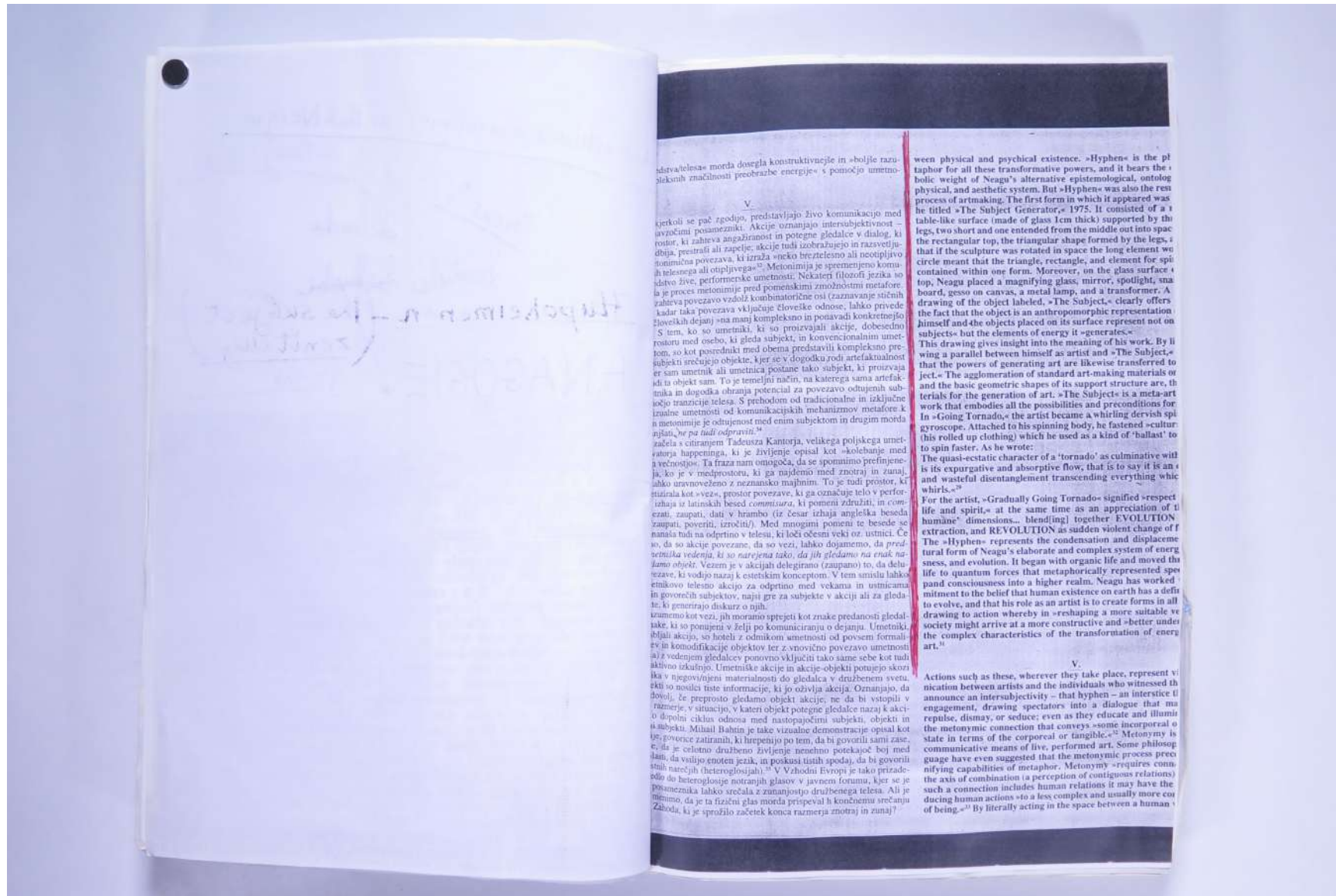
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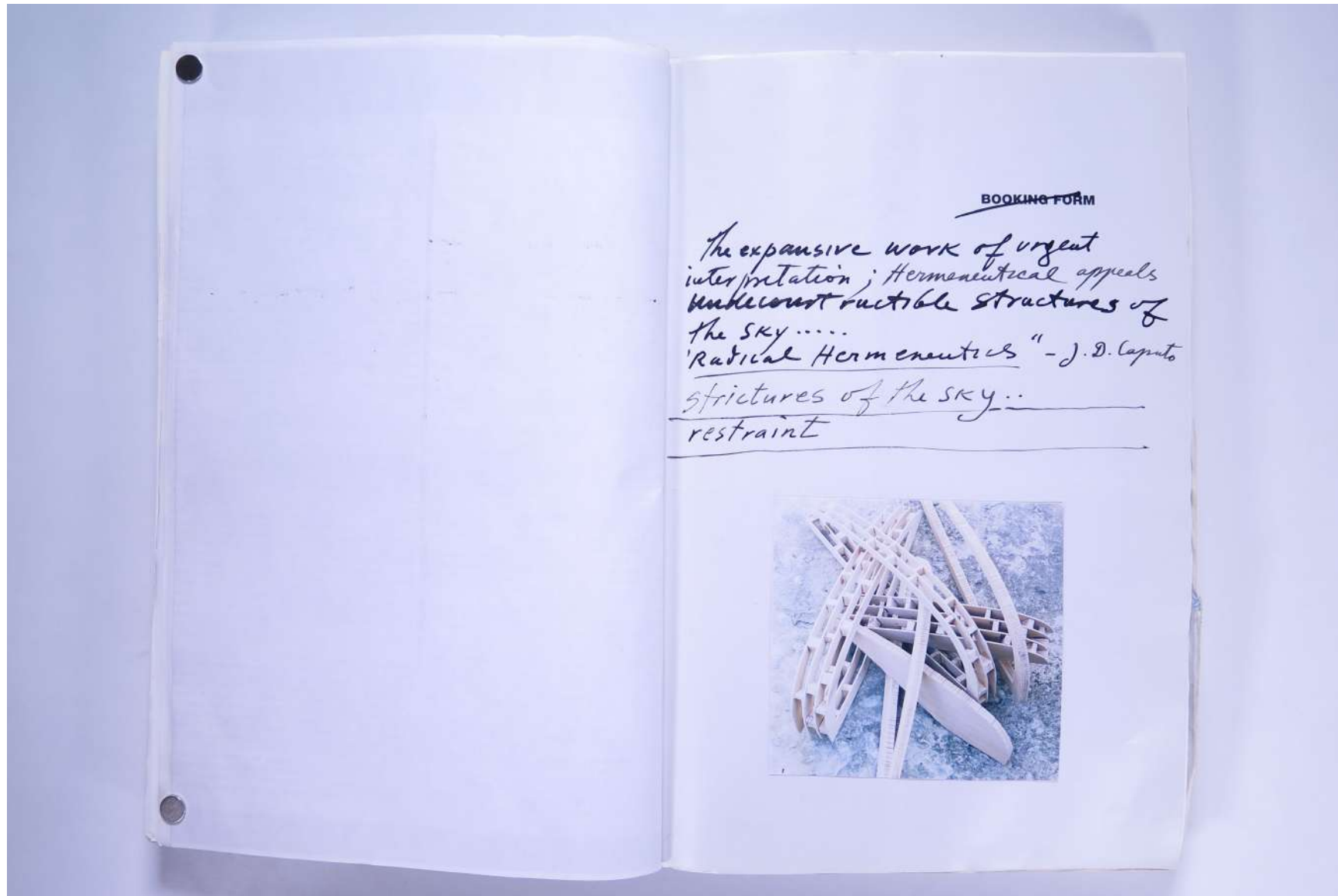
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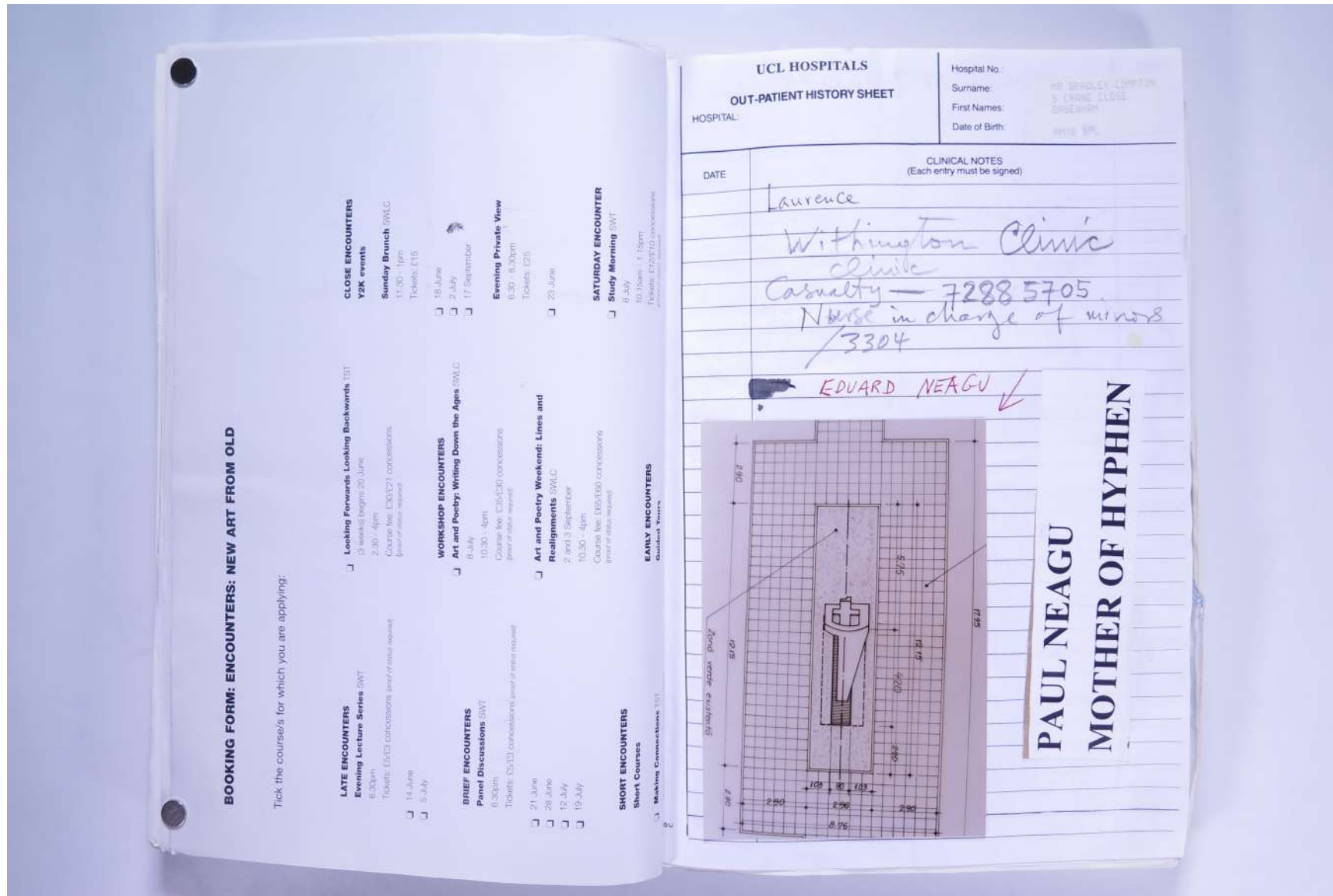
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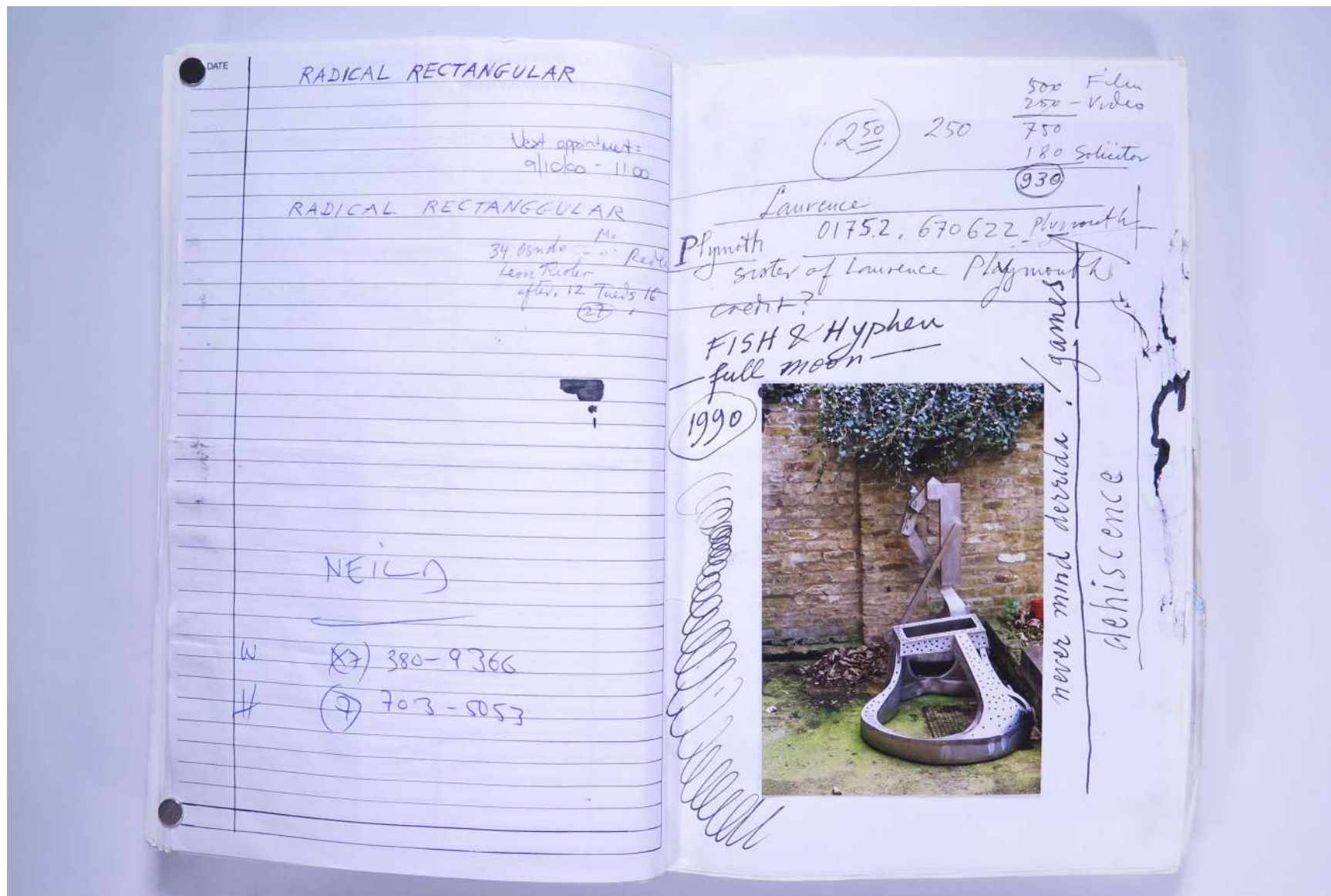
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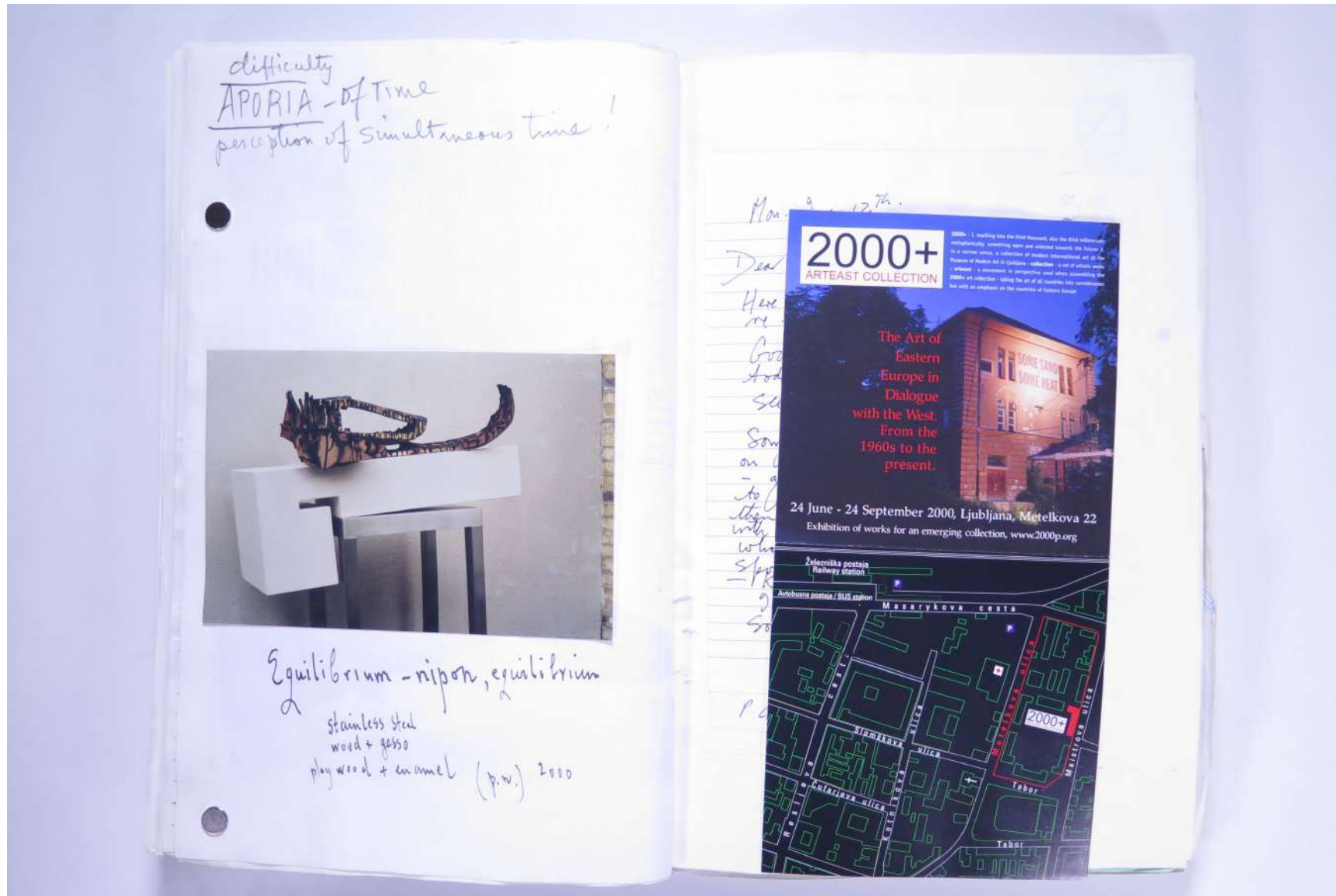
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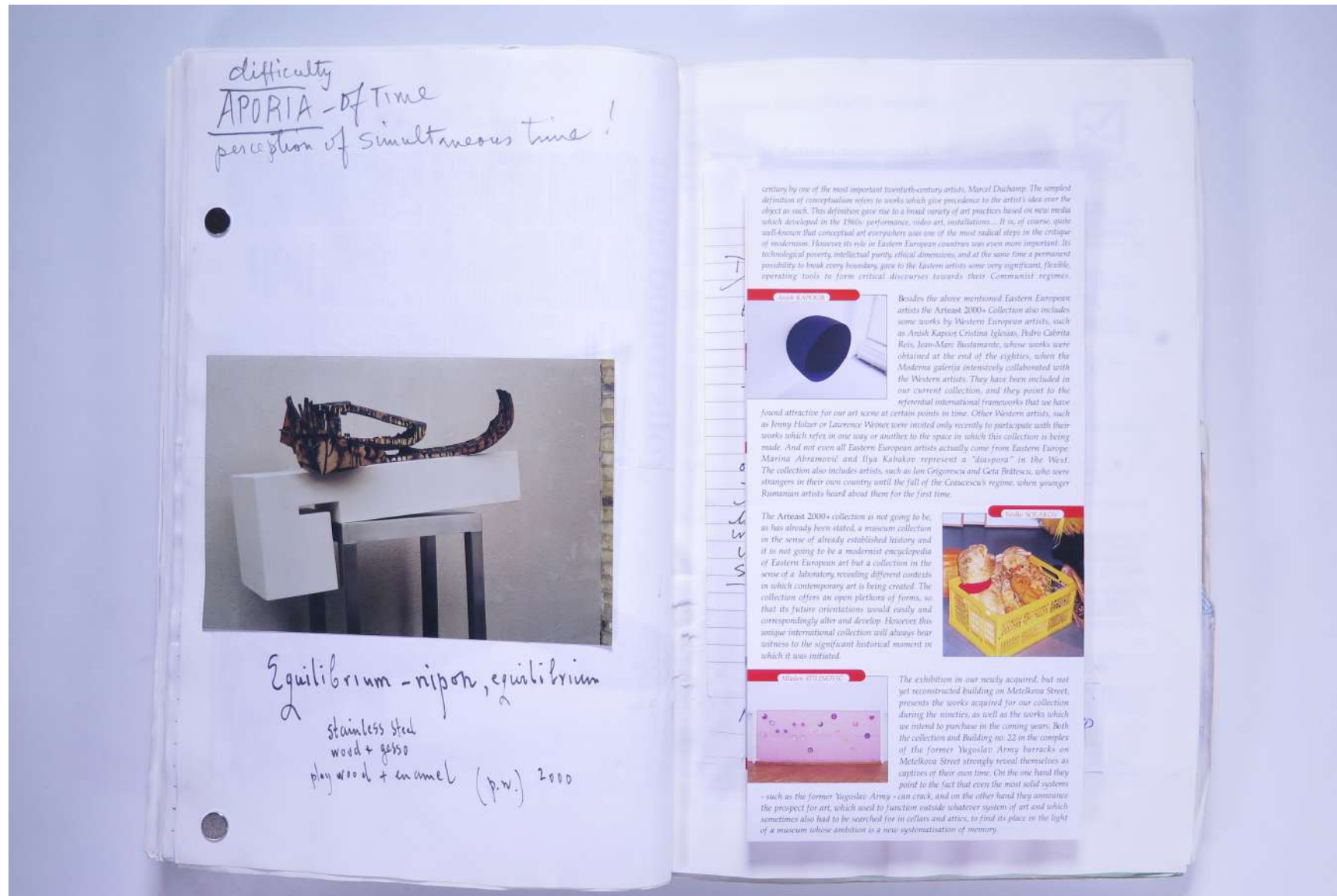
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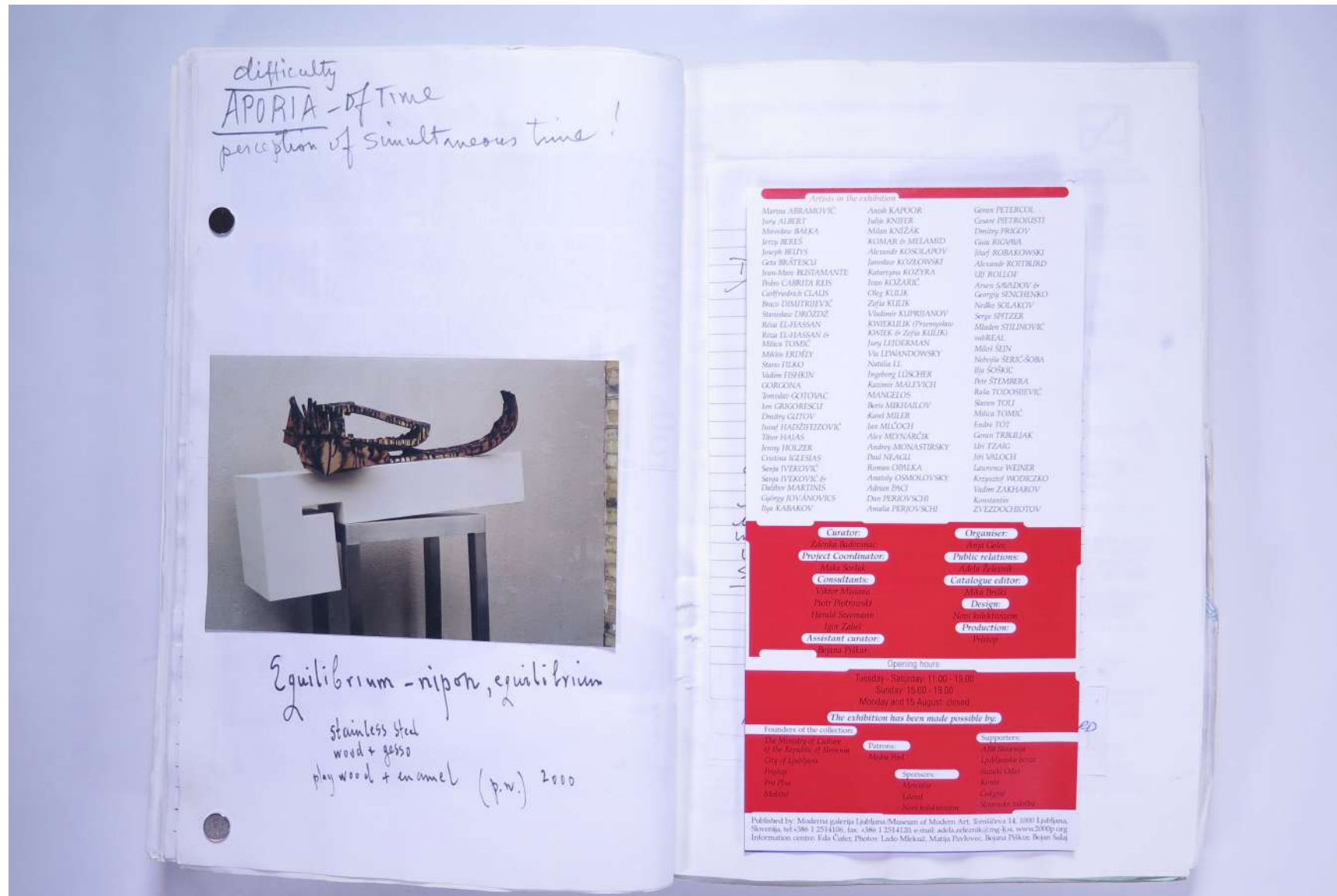
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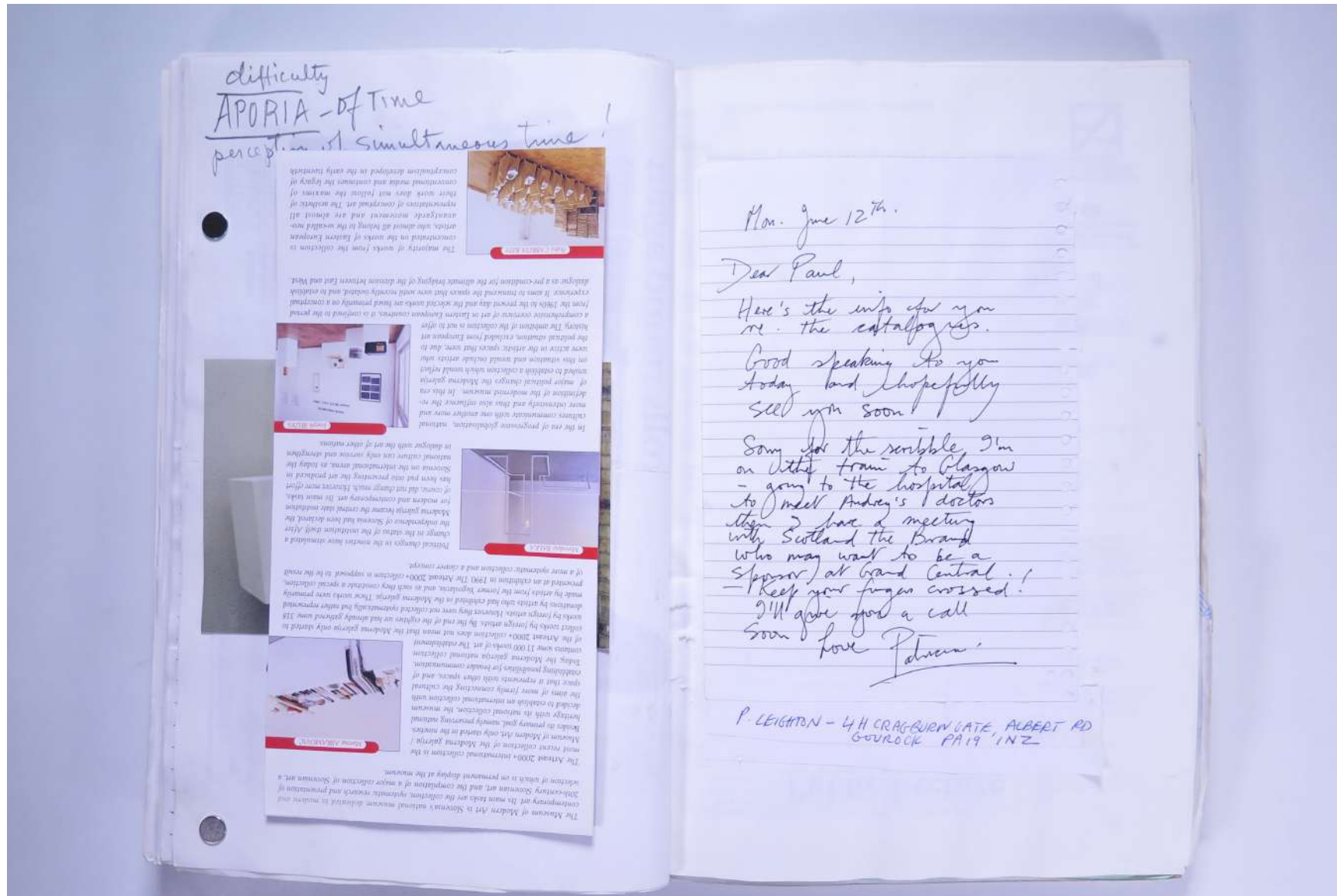
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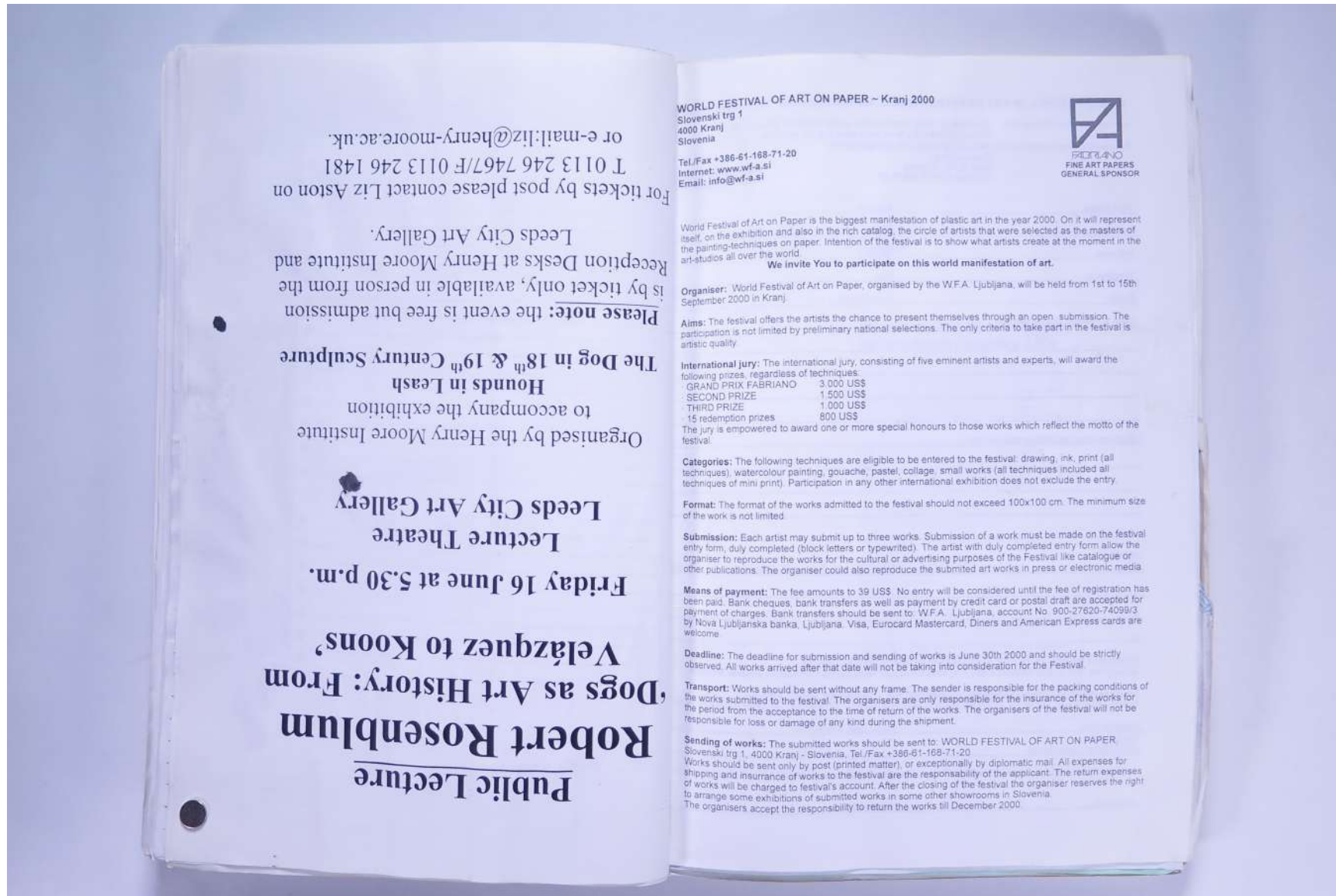
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Public Lecture
Robert Rosenblum
Dogs as Art History: From
Velazquez to Koons?
Friday 16 June at 5.30 p.m.
Lecture Theatre
Leeds City Art Gallery
Organised by the Henry Moore Institute
to accompany the exhibition
Hounds in Leash
The Dog in 18th & 19th Century Sculpture
Please note: the event is free but admission
is by ticket only, available in person from the
Reception Desks at Henry Moore Institute and
Leeds City Art Gallery.
For tickets by post please contact Liz Aston on
T 0113 246 7467/F 0113 246 1481
or e-mail: liz@henry-moore.ac.uk.

WORLD FESTIVAL OF ART ON PAPER – Kranj 2000
Slovenski trg 1
4000 Kranj
Slovenia

Tel./Fax +386-61-168-71-20
Internet: www.wf-a.si
Email: info@wf-a.si



World Festival of Art on Paper is the biggest manifestation of plastic art in the year 2000. On it will represent itself, on the exhibition and also in the rich catalog, the circle of artists that were selected as the masters of the painting-techniques on paper. Intention of the festival is to show what artists create at the moment in the art-studios all over the world.

We invite You to participate on this world manifestation of art.

Organiser: World Festival of Art on Paper, organised by the W.F.A. Ljubljana, will be held from 1st to 15th September 2000 in Kranj.

Aims: The festival offers the artists the chance to present themselves through an open submission. The participation is not limited by preliminary national selections. The only criteria to take part in the festival is artistic quality.

International jury: The international jury, consisting of five eminent artists and experts, will award the following prizes, regardless of techniques:

GRAND PRIX FABRIANO	3 000 US\$
SECOND PRIZE	1 500 US\$
THIRD PRIZE	1 000 US\$
15 redemption prizes	800 US\$

The jury is empowered to award one or more special honours to those works which reflect the motto of the festival.

Categories: The following techniques are eligible to be entered to the festival: drawing, ink, print (all techniques), watercolour painting, gouache, pastel, collage, small works (all techniques included all techniques of mini print). Participation in any other international exhibition does not exclude the entry.

Format: The format of the works admitted to the festival should not exceed 100x100 cm. The minimum size of the work is not limited.

Submission: Each artist may submit up to three works. Submission of a work must be made on the festival entry form, duly completed (block letters or typewritten). The artist with duly completed entry form allow the organiser to reproduce the works for the cultural or advertising purposes of the Festival like catalogue or other publications. The organiser could also reproduce the submitted art works in press or electronic media.

Means of payment: The fee amounts to 39 US\$. No entry will be considered until the fee of registration has been paid. Bank cheques, bank transfers as well as payment by credit card or postal draft are accepted for payment of charges. Bank transfers should be sent to: W.F.A. Ljubljana, account No. 900-27620-74099/3 by Nova Ljubljanska banka, Ljubljana. Visa, Eurocard Mastercard, Diners and American Express cards are welcome.

Deadline: The deadline for submission and sending of works is June 30th 2000 and should be strictly observed. All works arrived after that date will not be taking into consideration for the Festival.

Transport: Works should be sent without any frame. The sender is responsible for the packing conditions of the works submitted to the festival. The organisers are only responsible for the insurance of the works for the period from the acceptance to the time of return of the works. The organisers of the festival will not be responsible for loss or damage of any kind during the shipment.

Sending of works: The submitted works should be sent to: WORLD FESTIVAL OF ART ON PAPER, Slovenski trg 1, 4000 Kranj - Slovenia, Tel./Fax +386-61-168-71-20. Works should be sent only by post (printed matter), or exceptionally by diplomatic mail. All expenses for shipping and insurance of works to the festival are the responsibility of the applicant. The return expenses of works will be charged to festival's account. After the closing of the festival the organiser reserves the right to arrange some exhibitions of submitted works in some other showrooms in Slovenia. The organisers accept the responsibility to return the works till December 2000.

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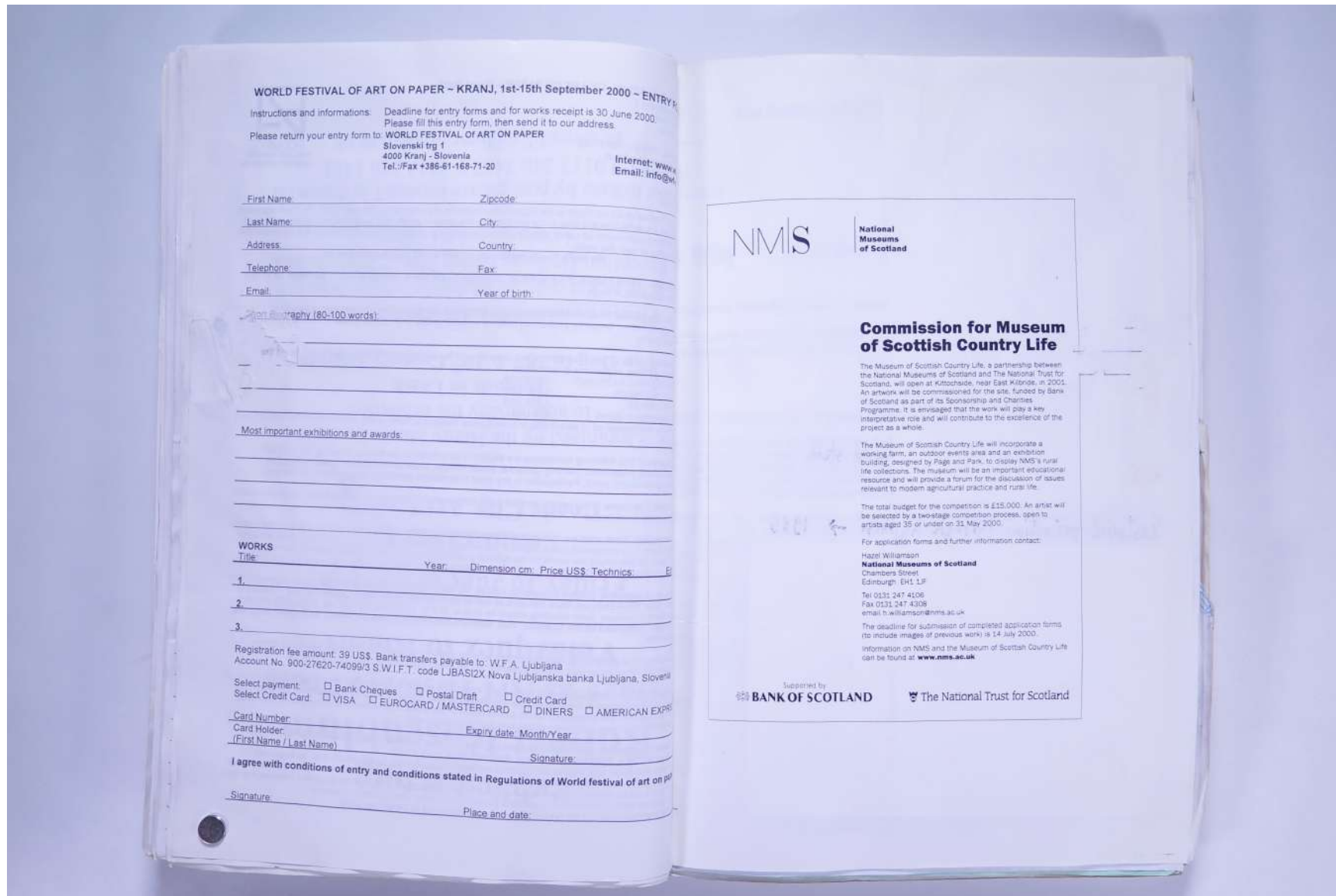
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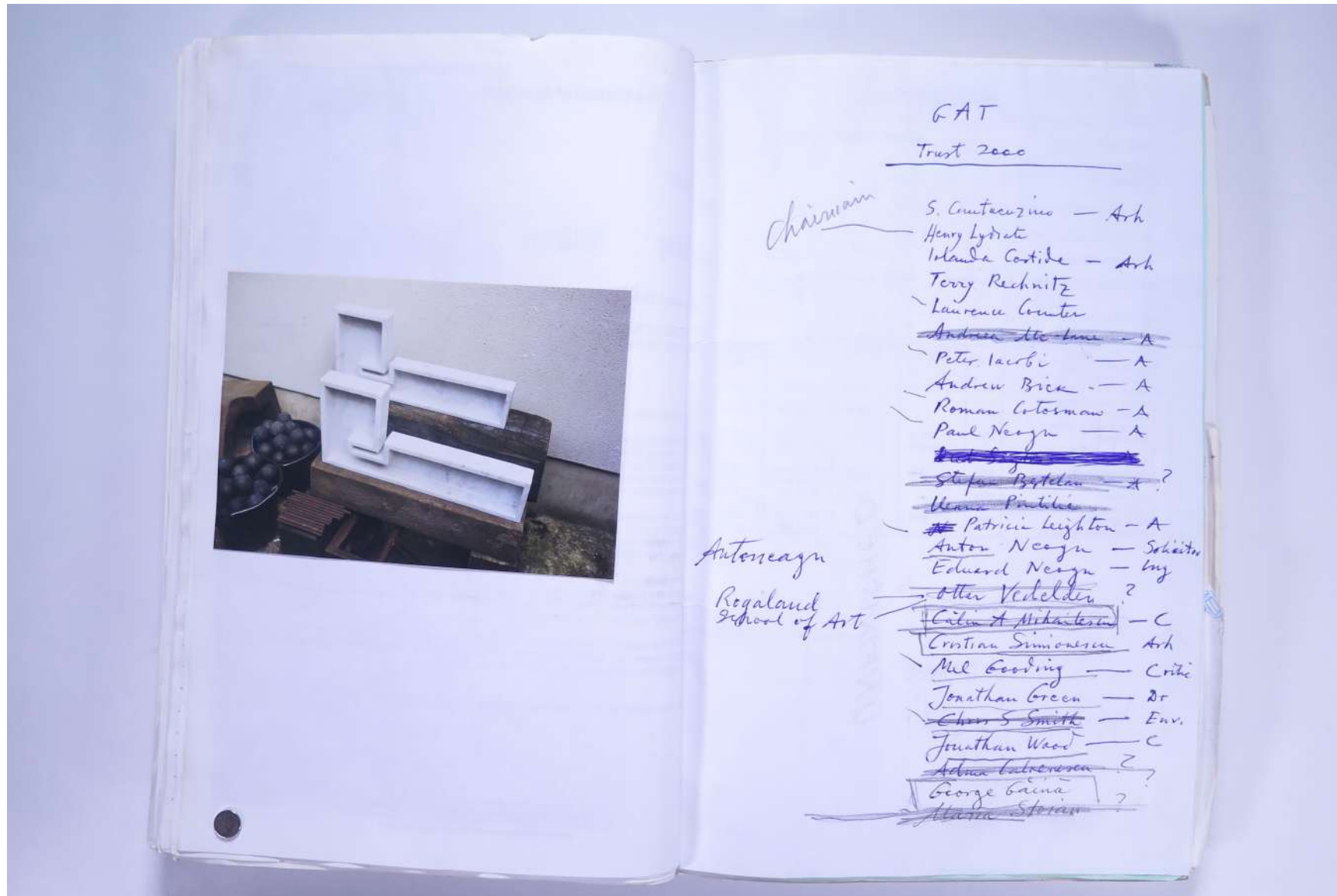
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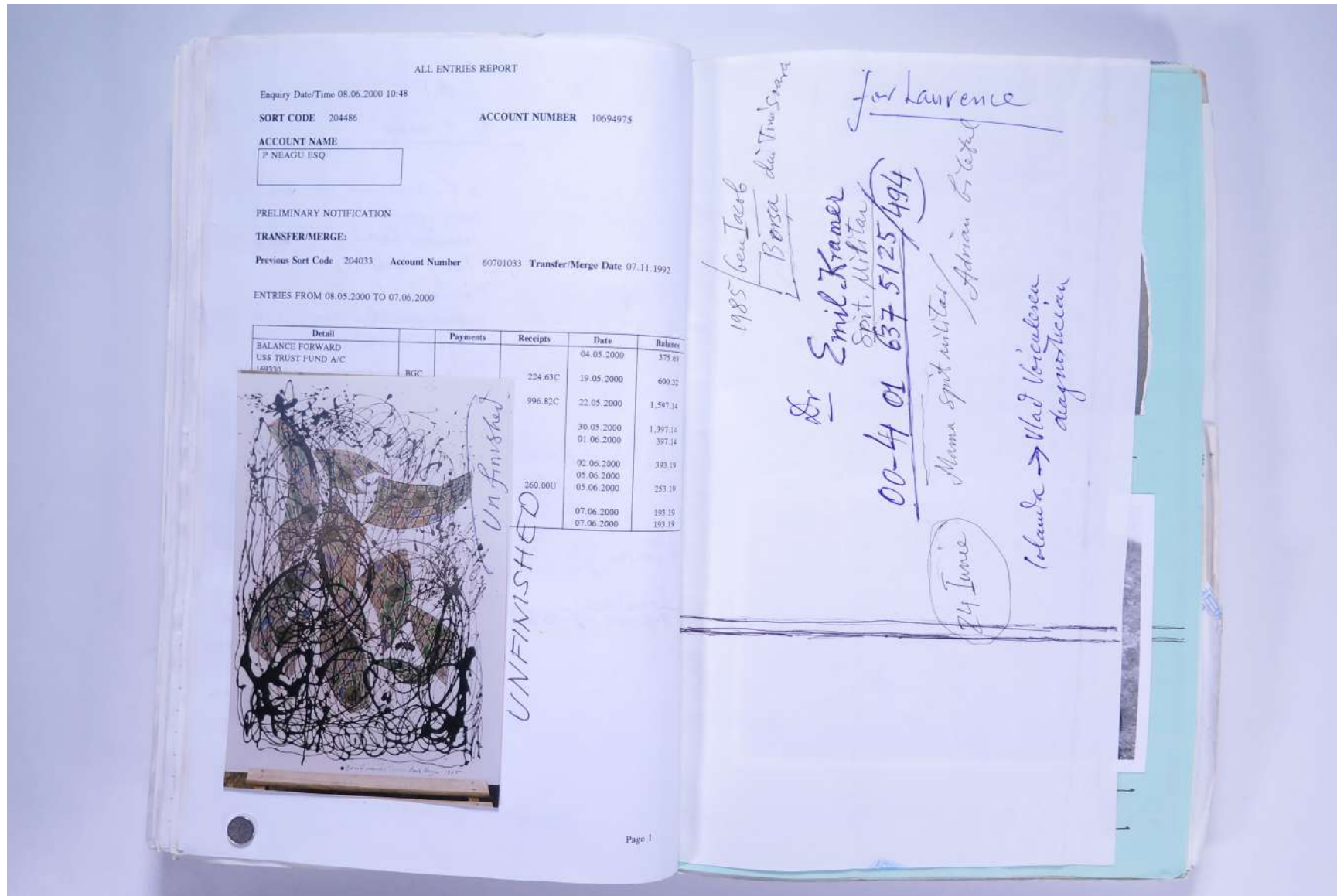
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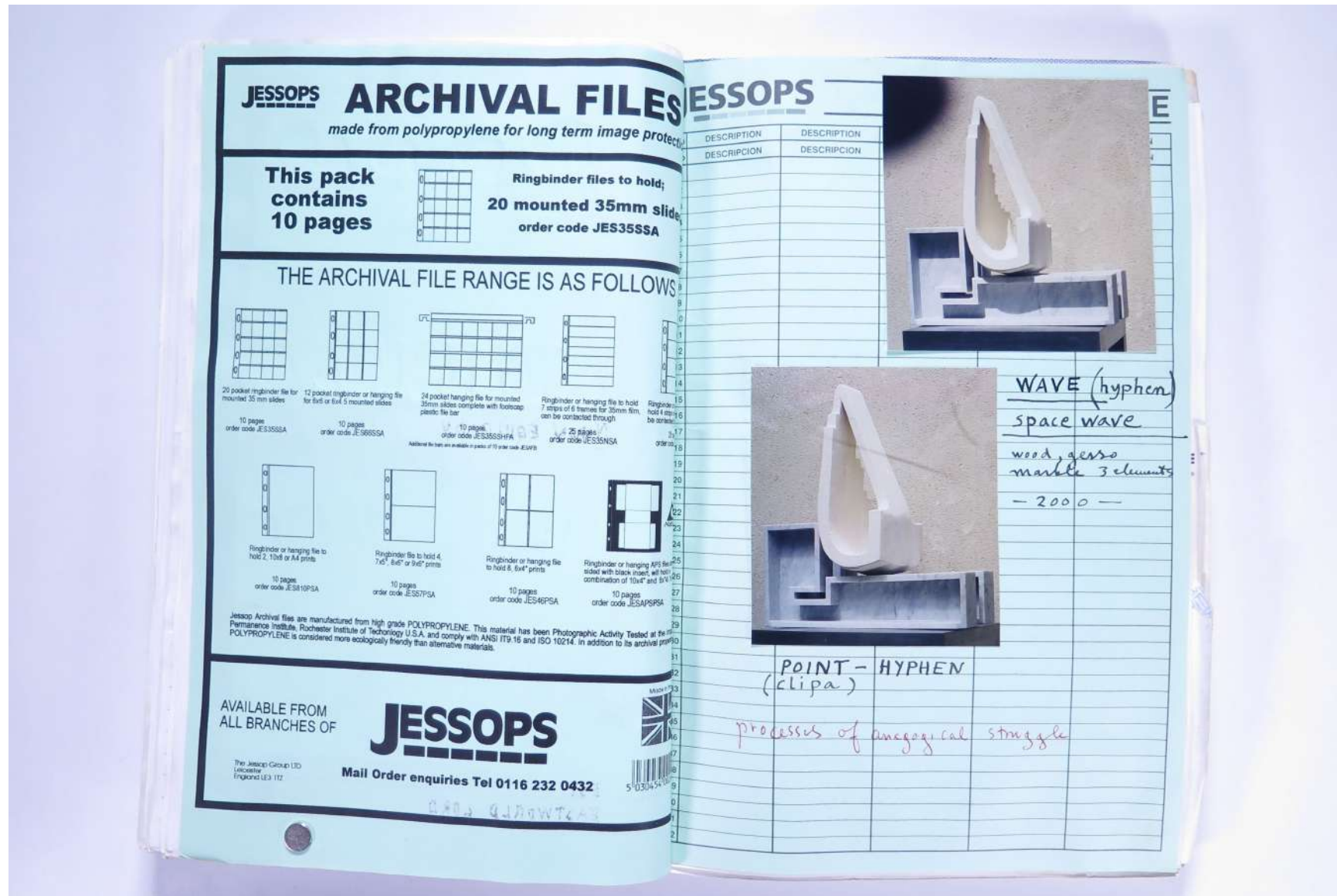
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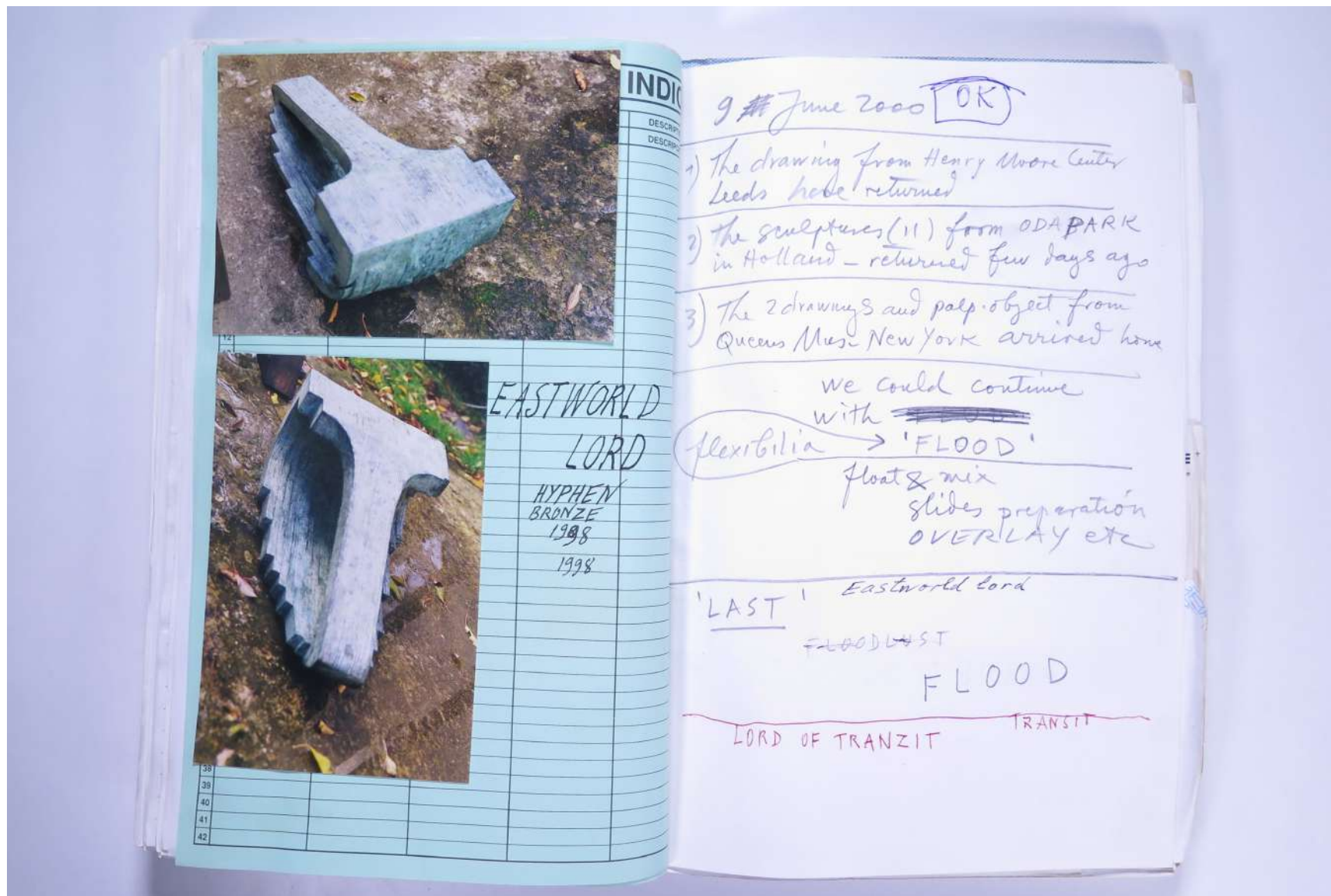
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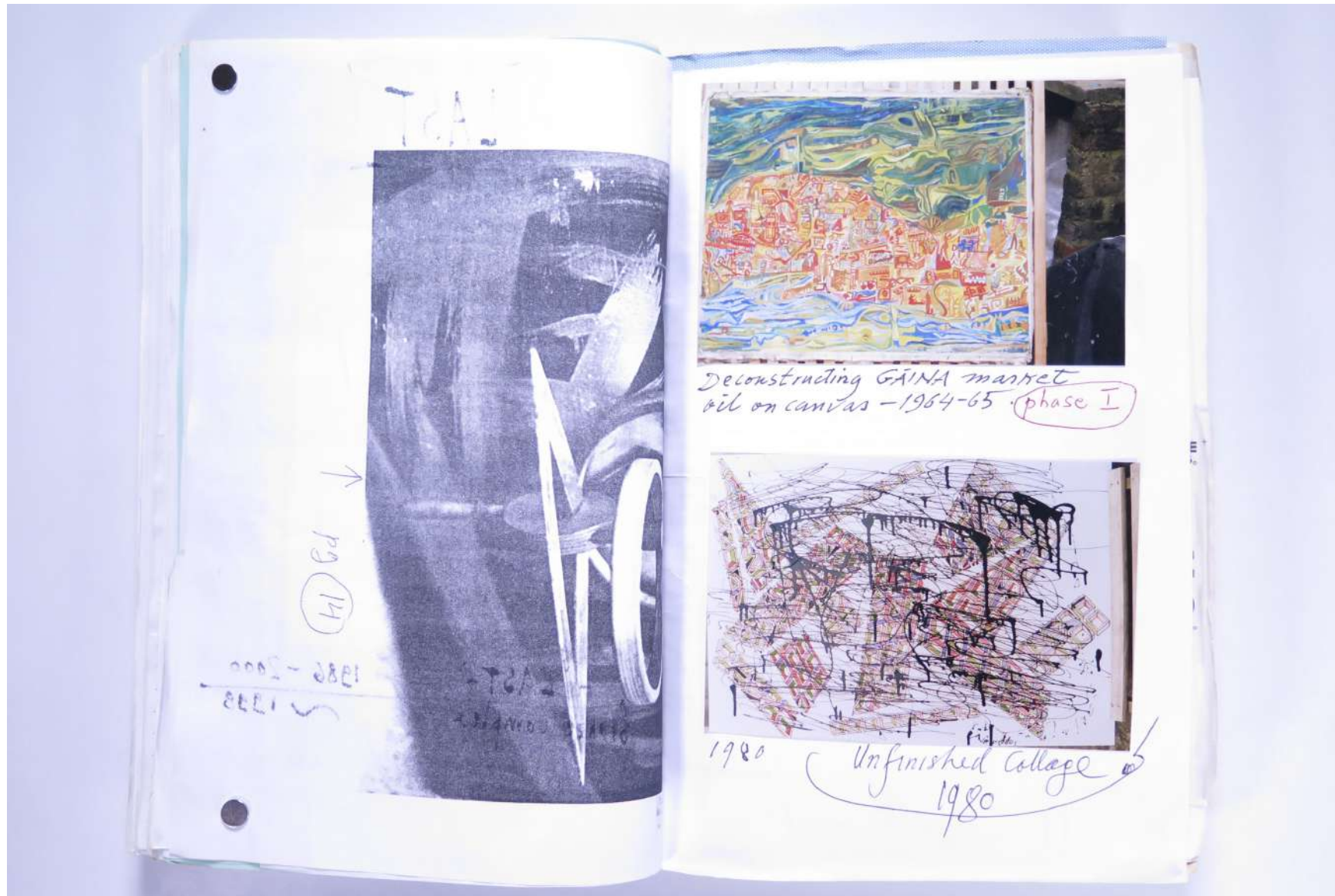
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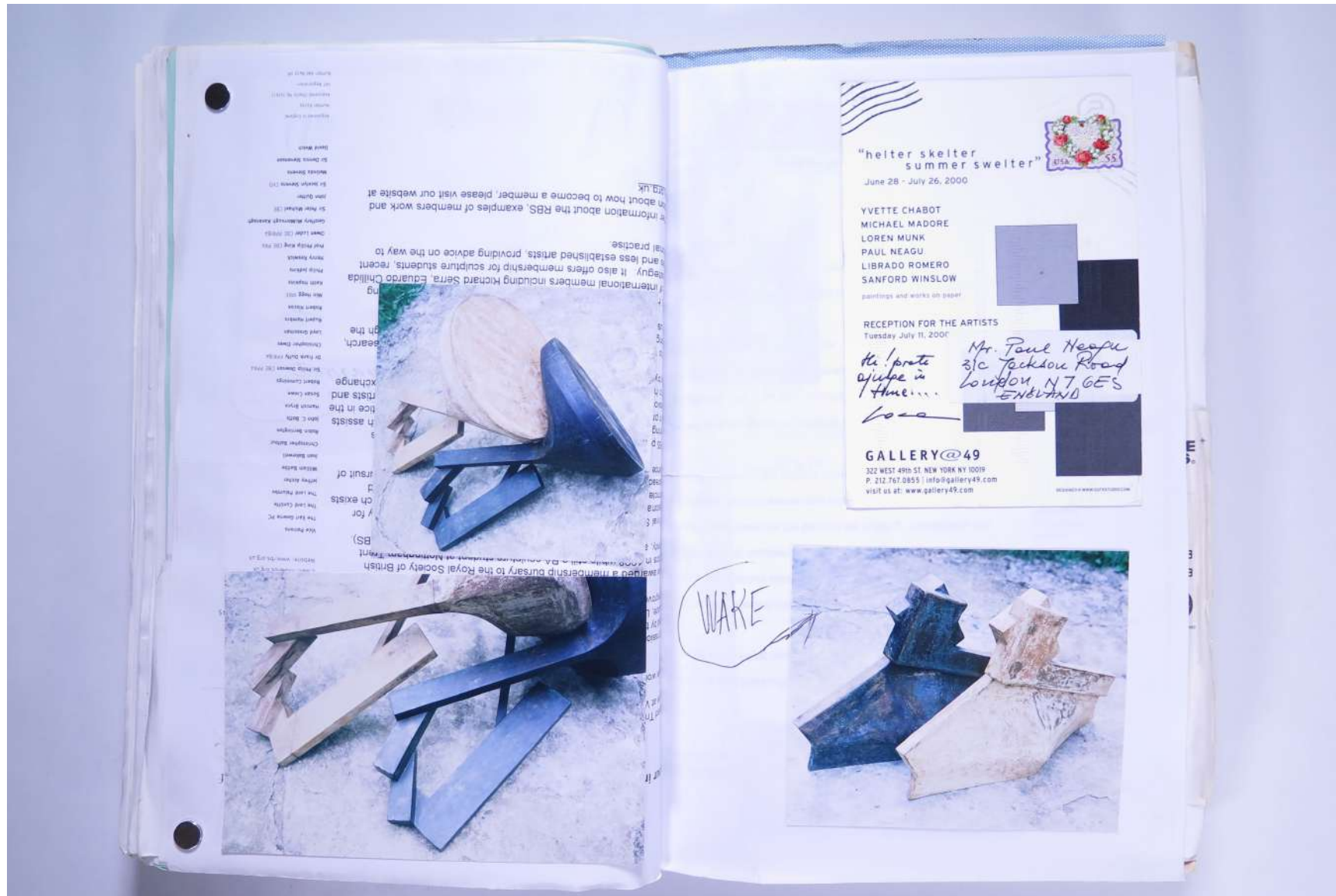
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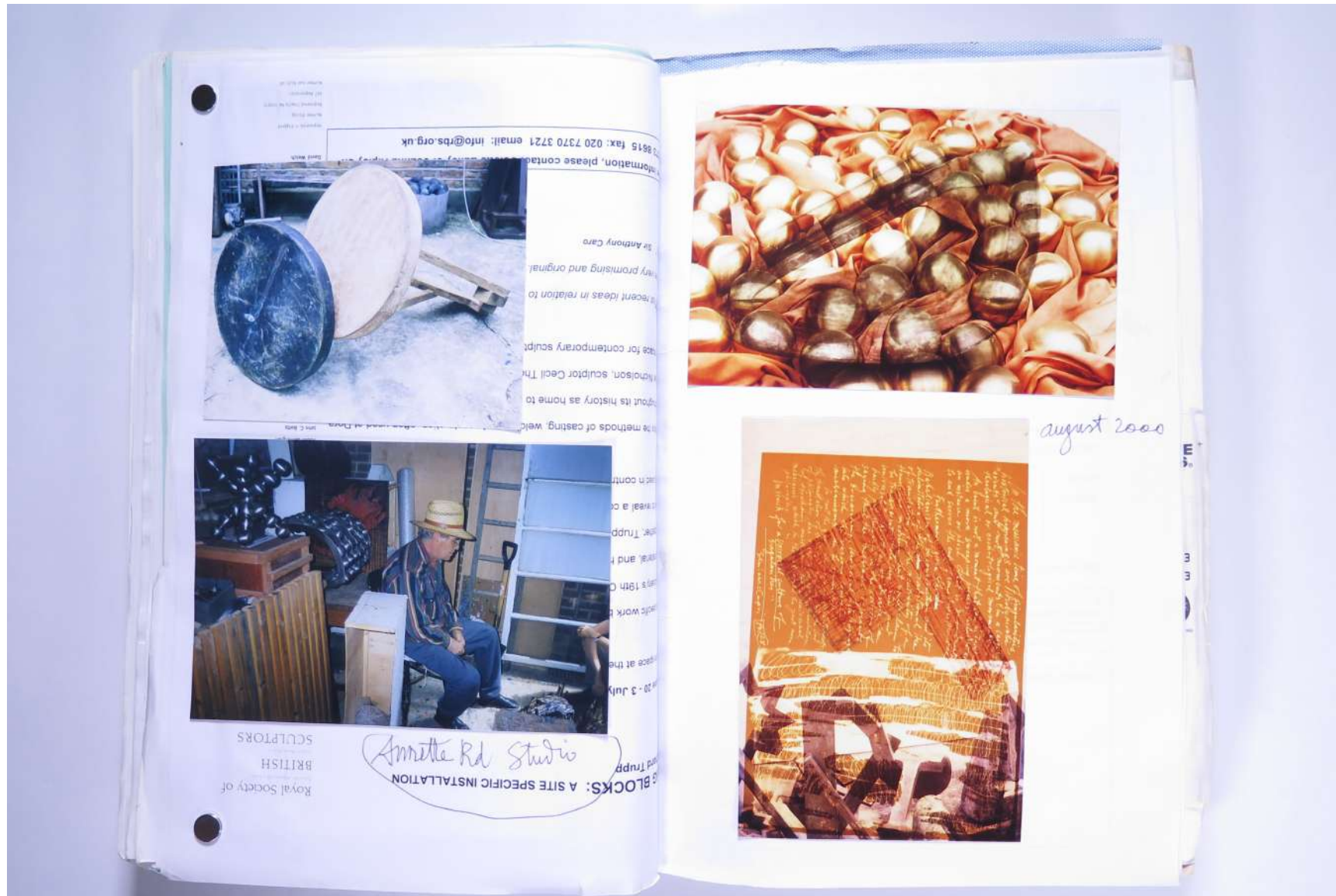
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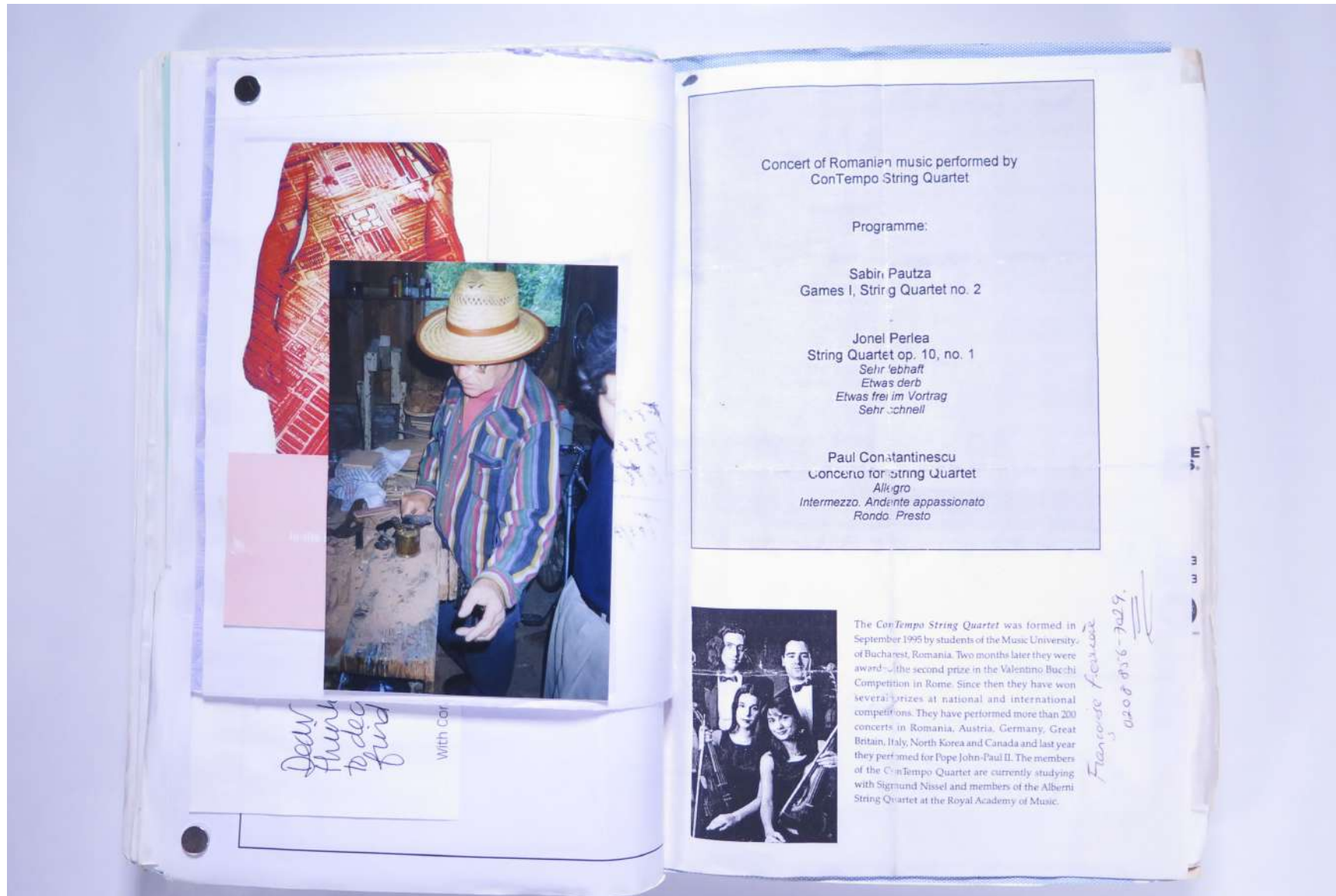
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Concert of Romanian music performed by
ConTempo String Quartet

Programme:

Sabin Pautza
Games I, String Quartet no. 2

Jonel Perlea
String Quartet op. 10, no. 1
Sehr lebhaft
Etwas herb
Etwas frei im Vortrag
Sehr schnell

Paul Constantinescu
Concerto for String Quartet
Allegro
Intermezzo. Andante appassionato
Rondo. Presto



The ConTempo String Quartet was formed in September 1995 by students of the Music University of Bucharest, Romania. Two months later they were awarded the second prize in the Valentino Bucchi Competition in Rome. Since then they have won several prizes at national and international competitions. They have performed more than 200 concerts in Romania, Austria, Germany, Great Britain, Italy, North Korea and Canada and last year they performed for Pope John-Paul II. The members of the ConTempo Quartet are currently studying with Sigmund Nissel and members of the Albern String Quartet at the Royal Academy of Music.

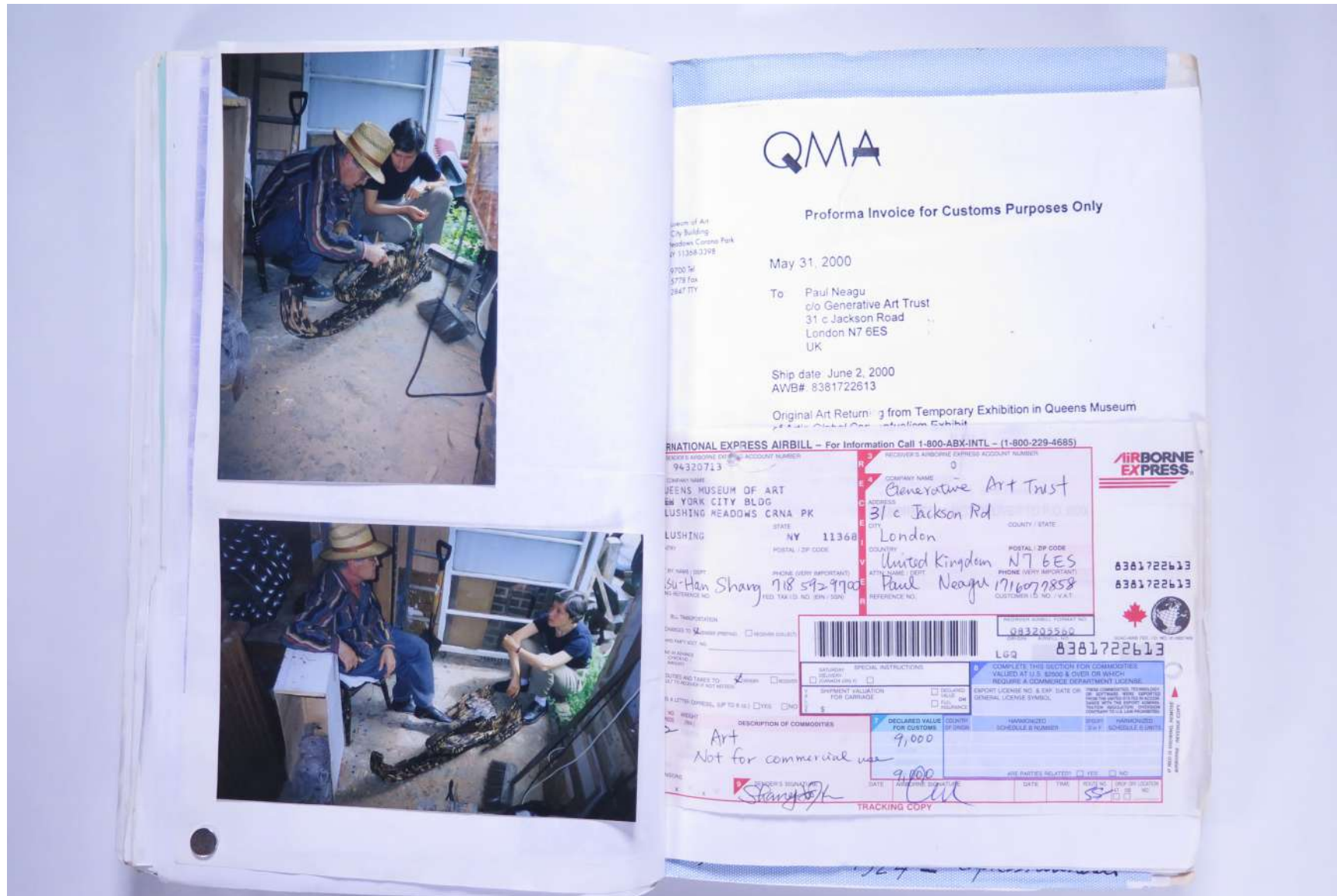
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0208 056-7029

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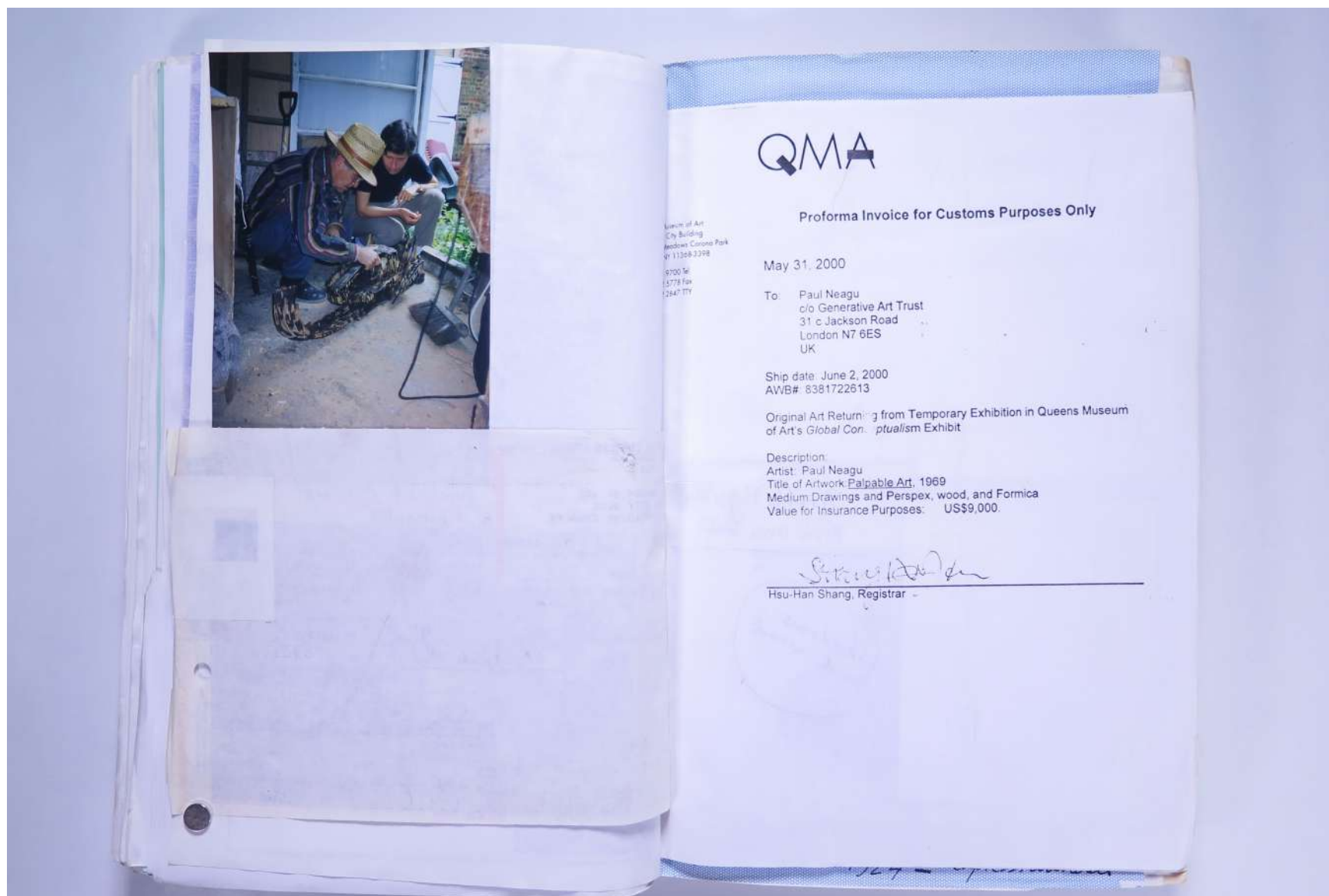
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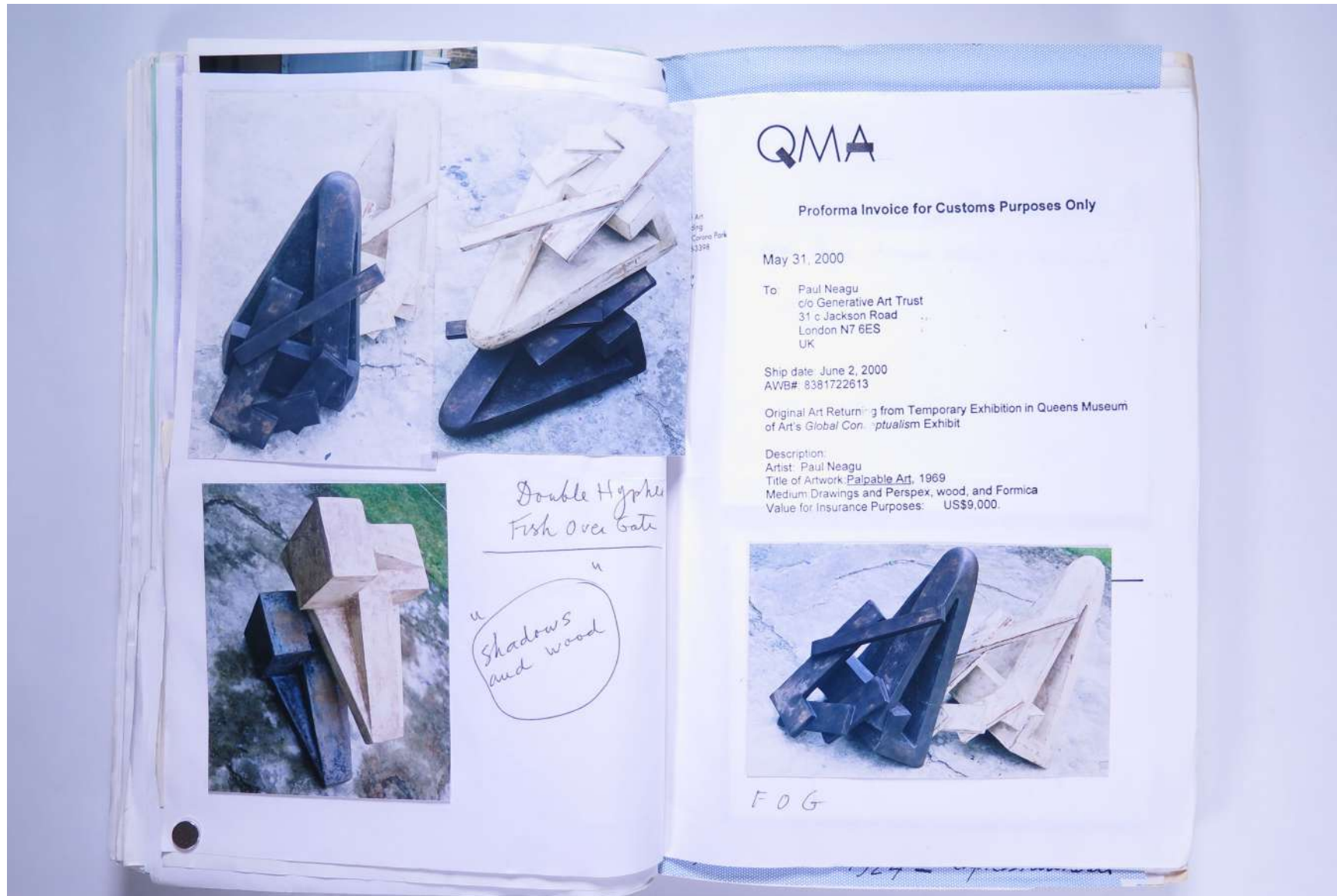
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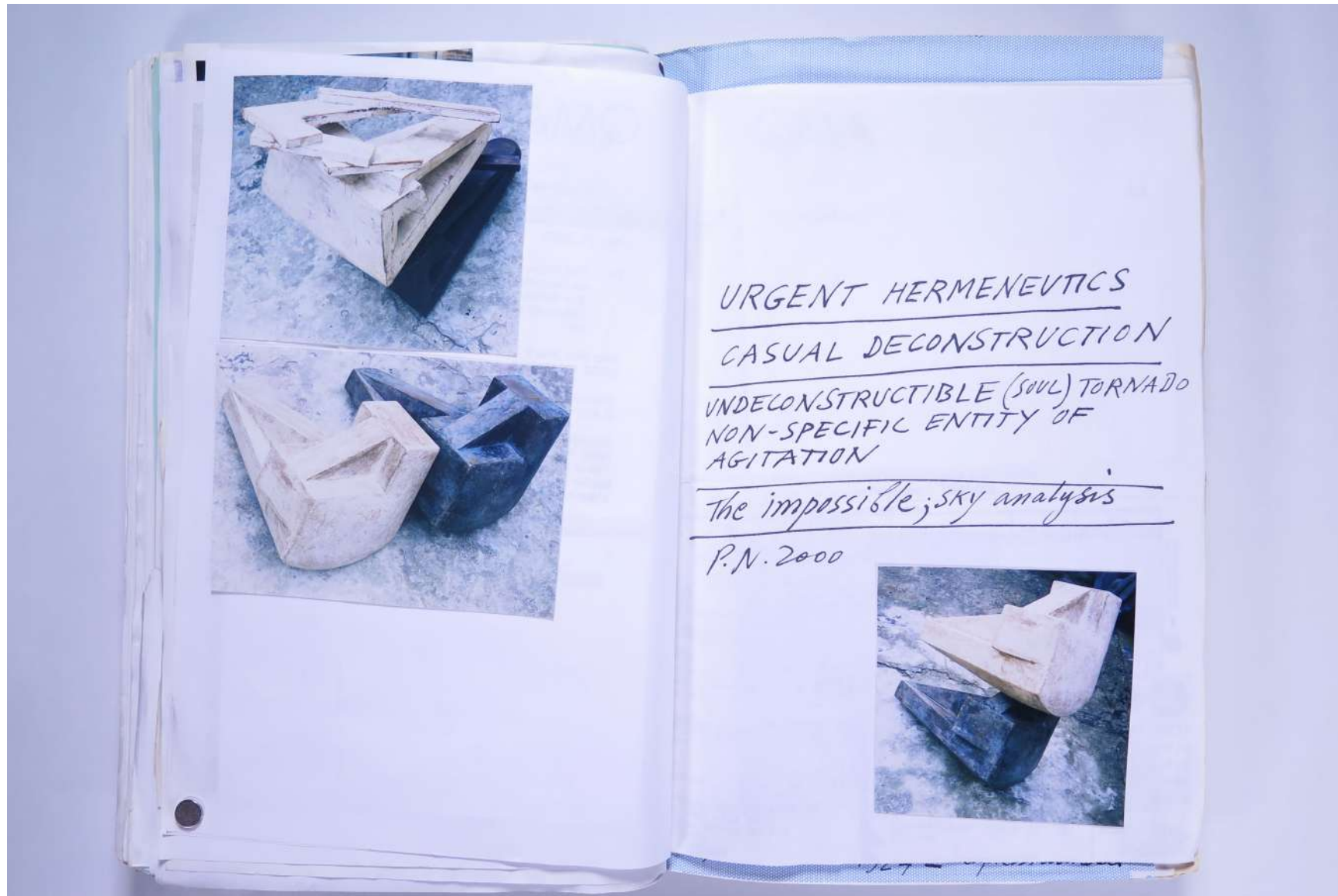
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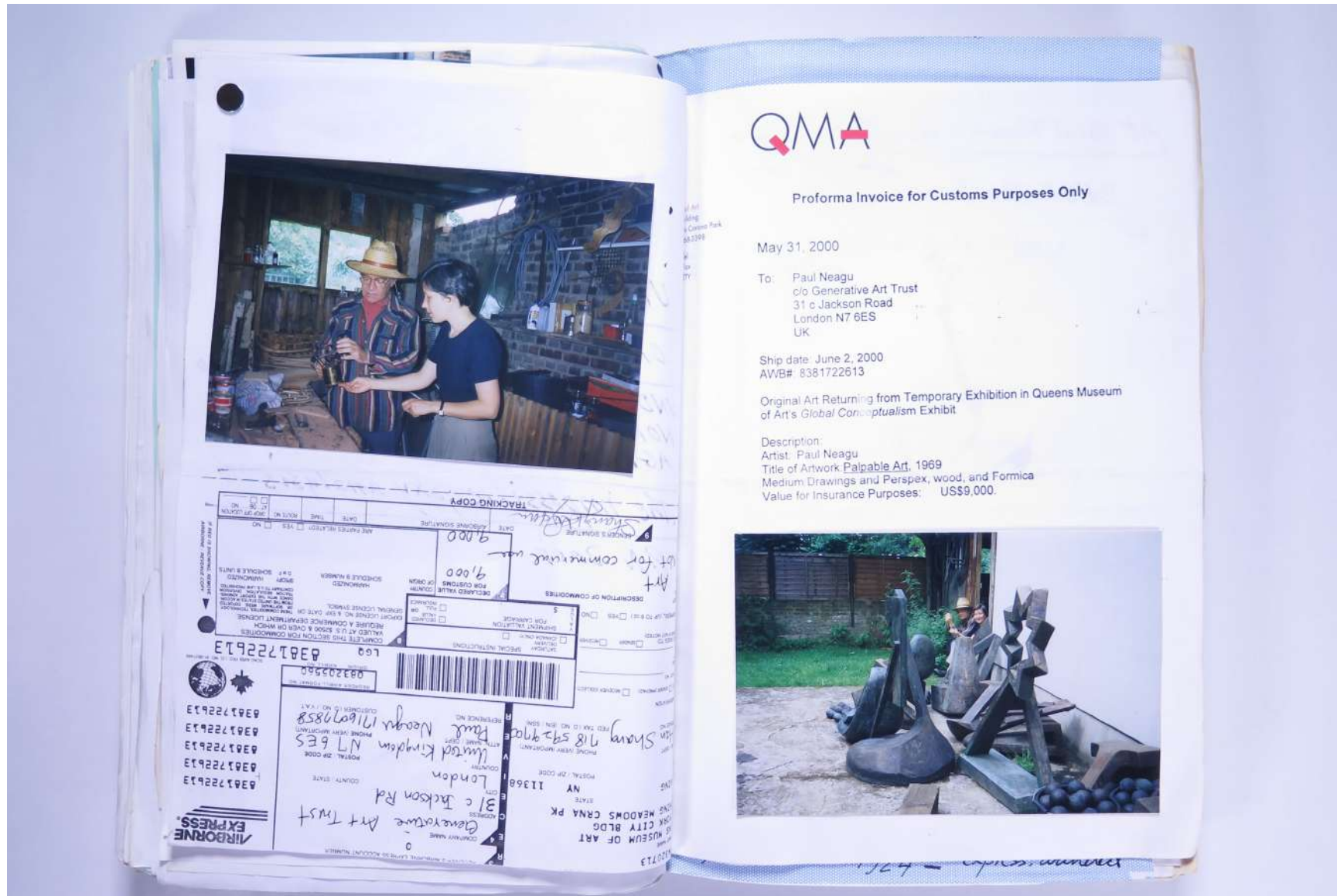


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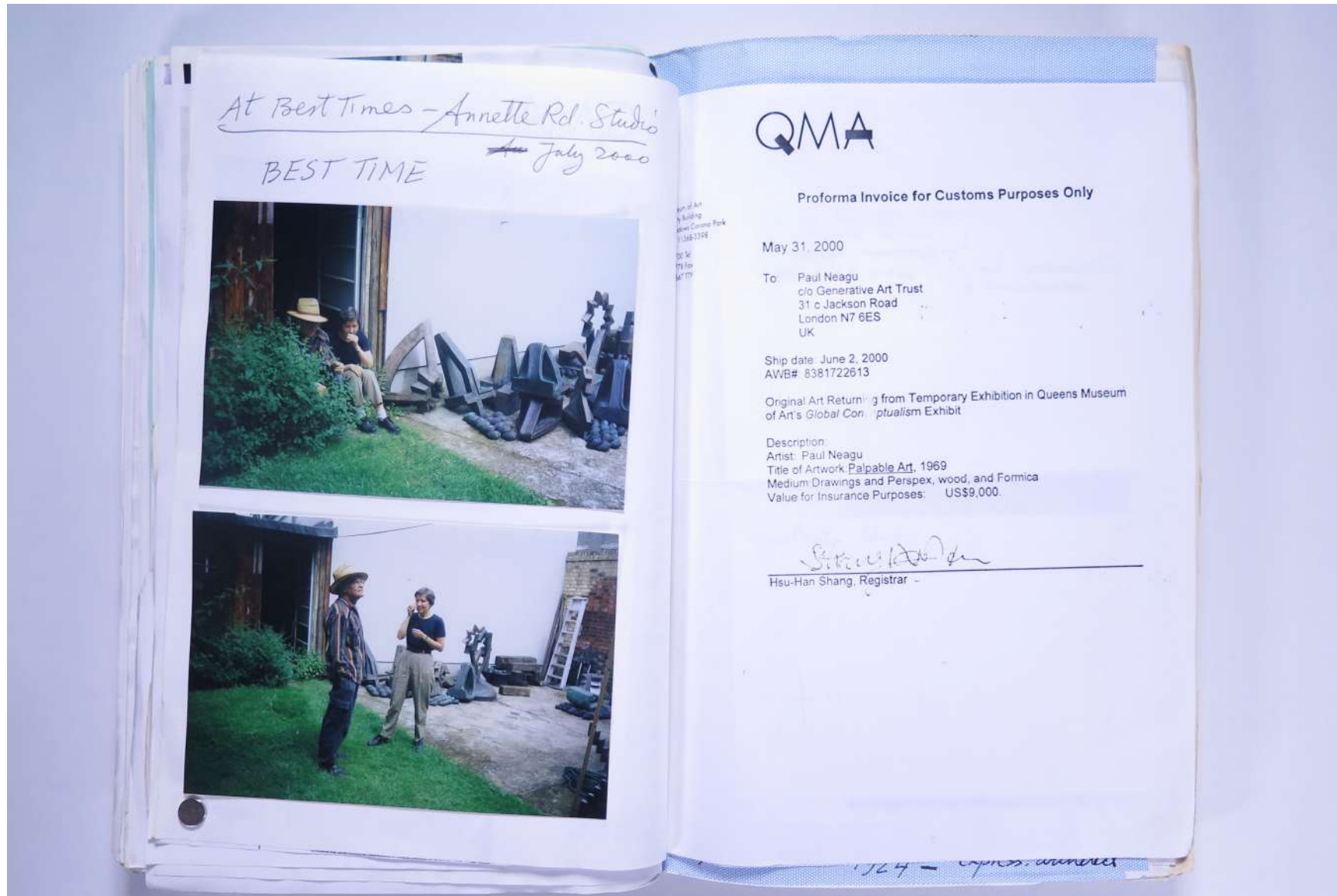
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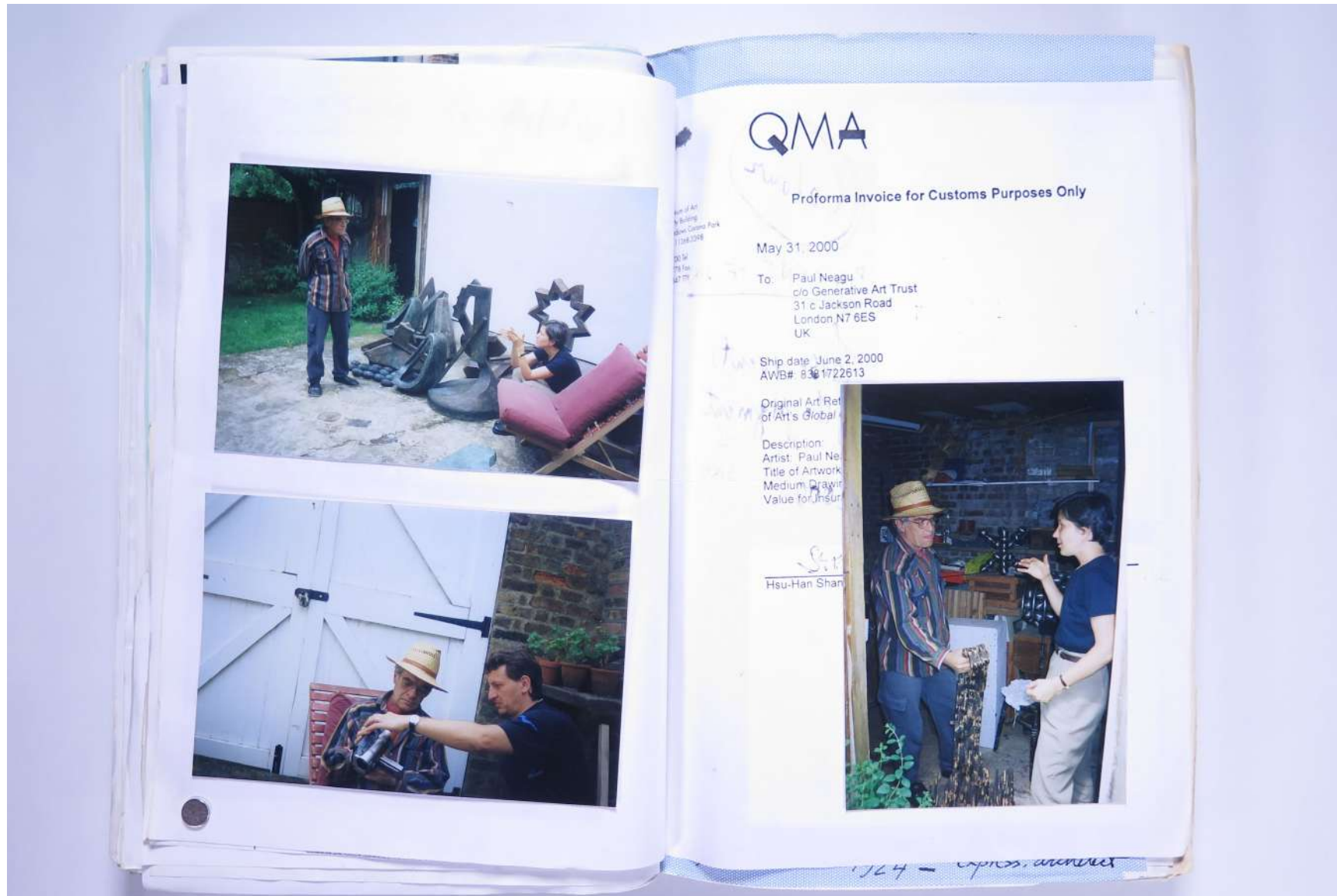
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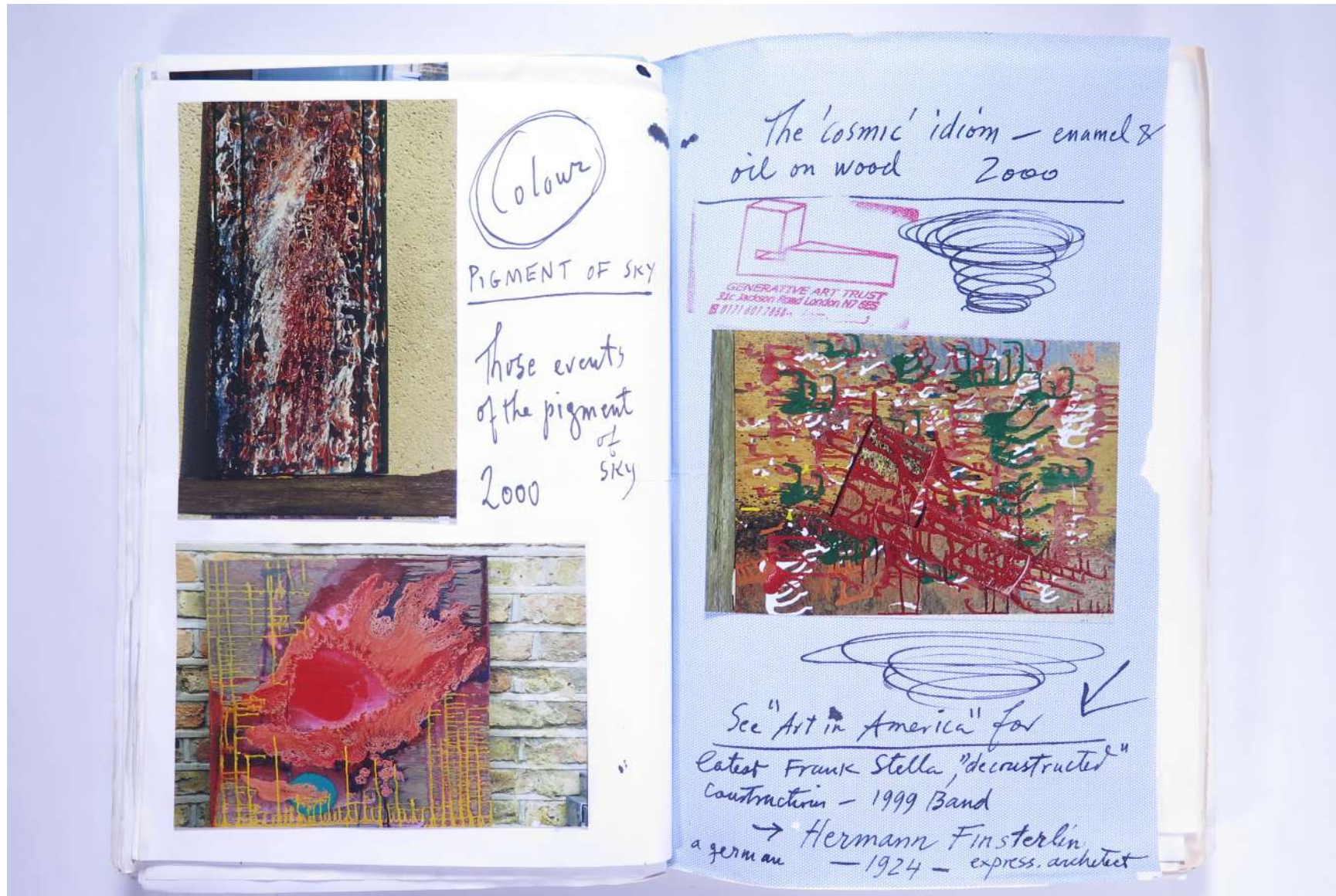
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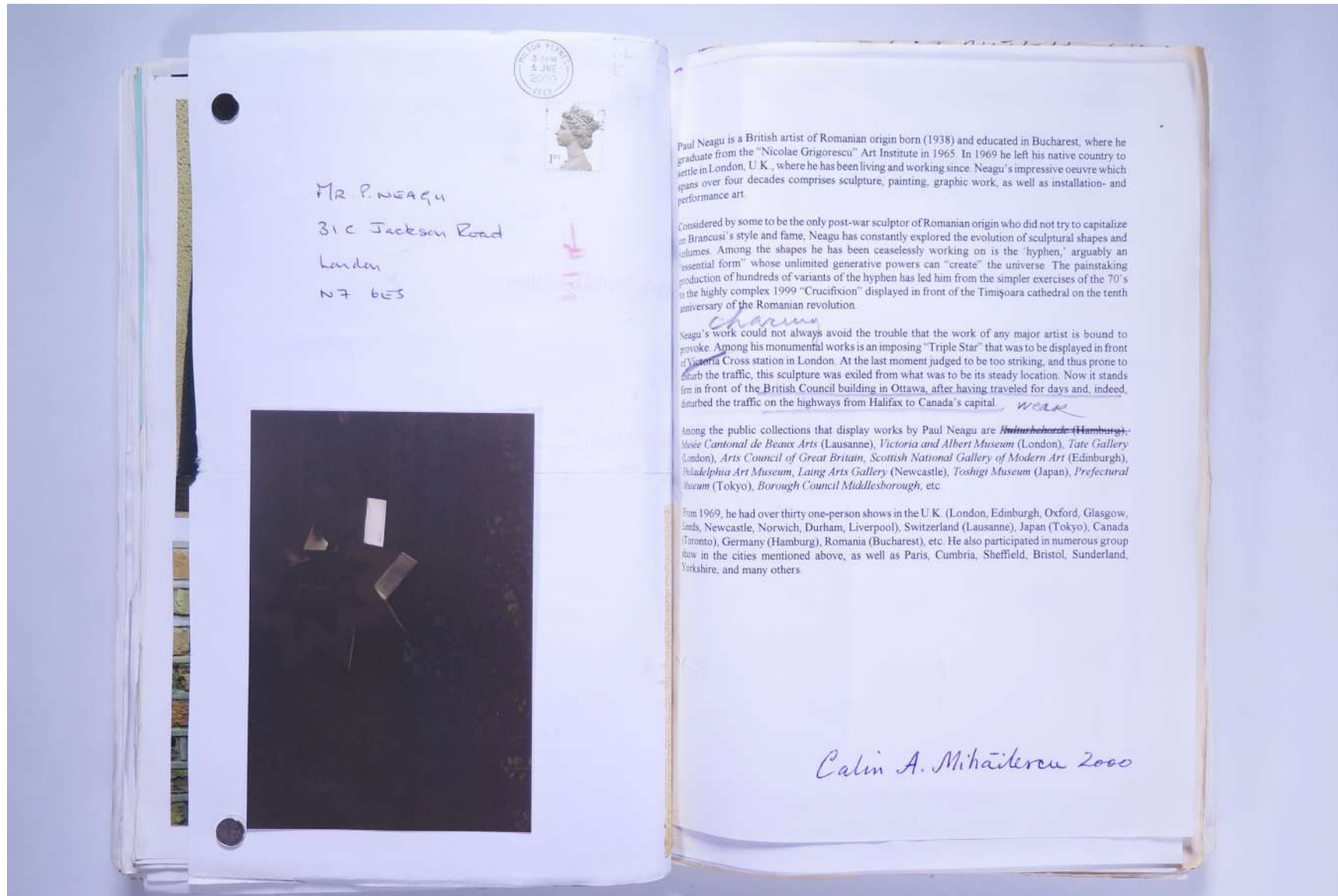


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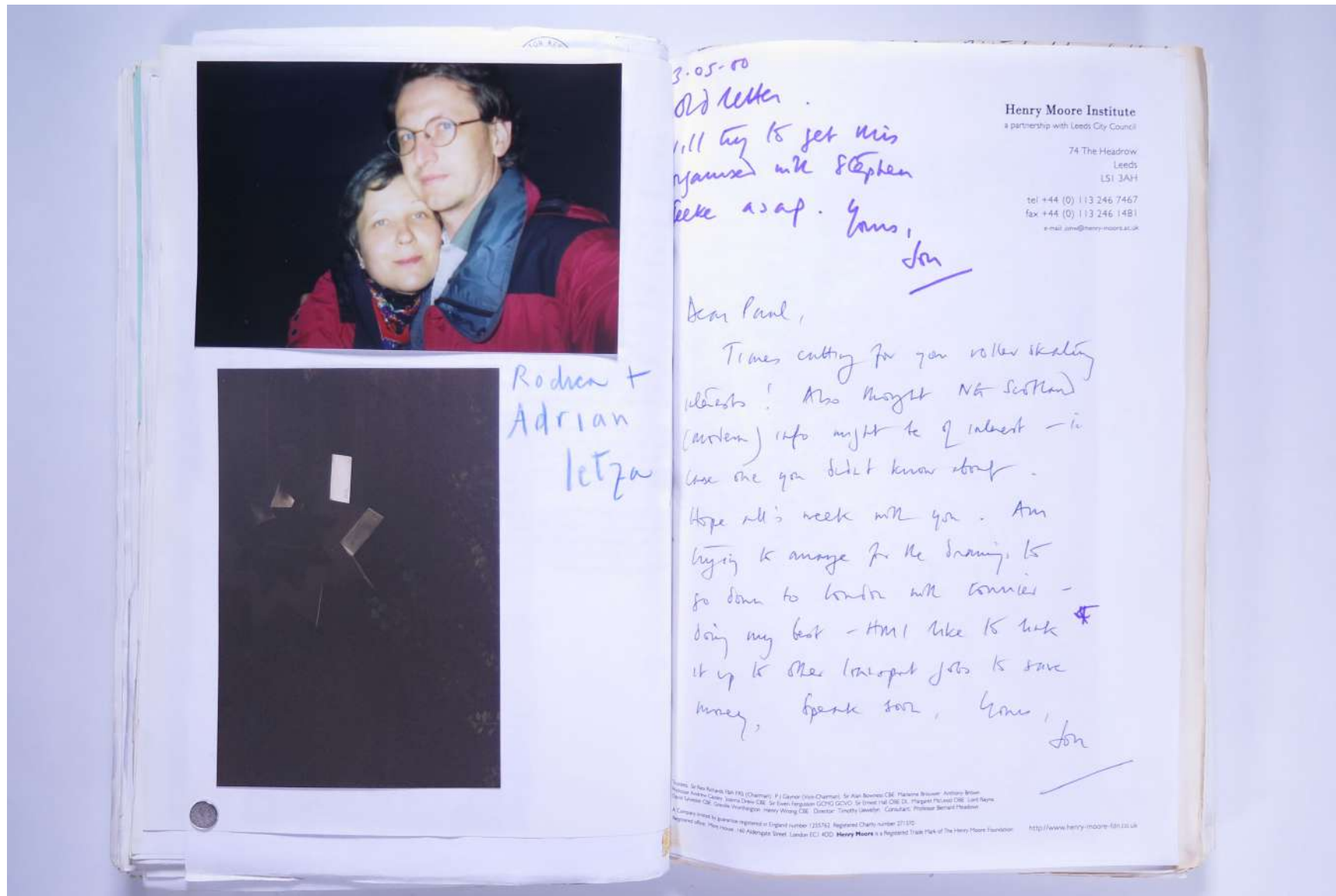
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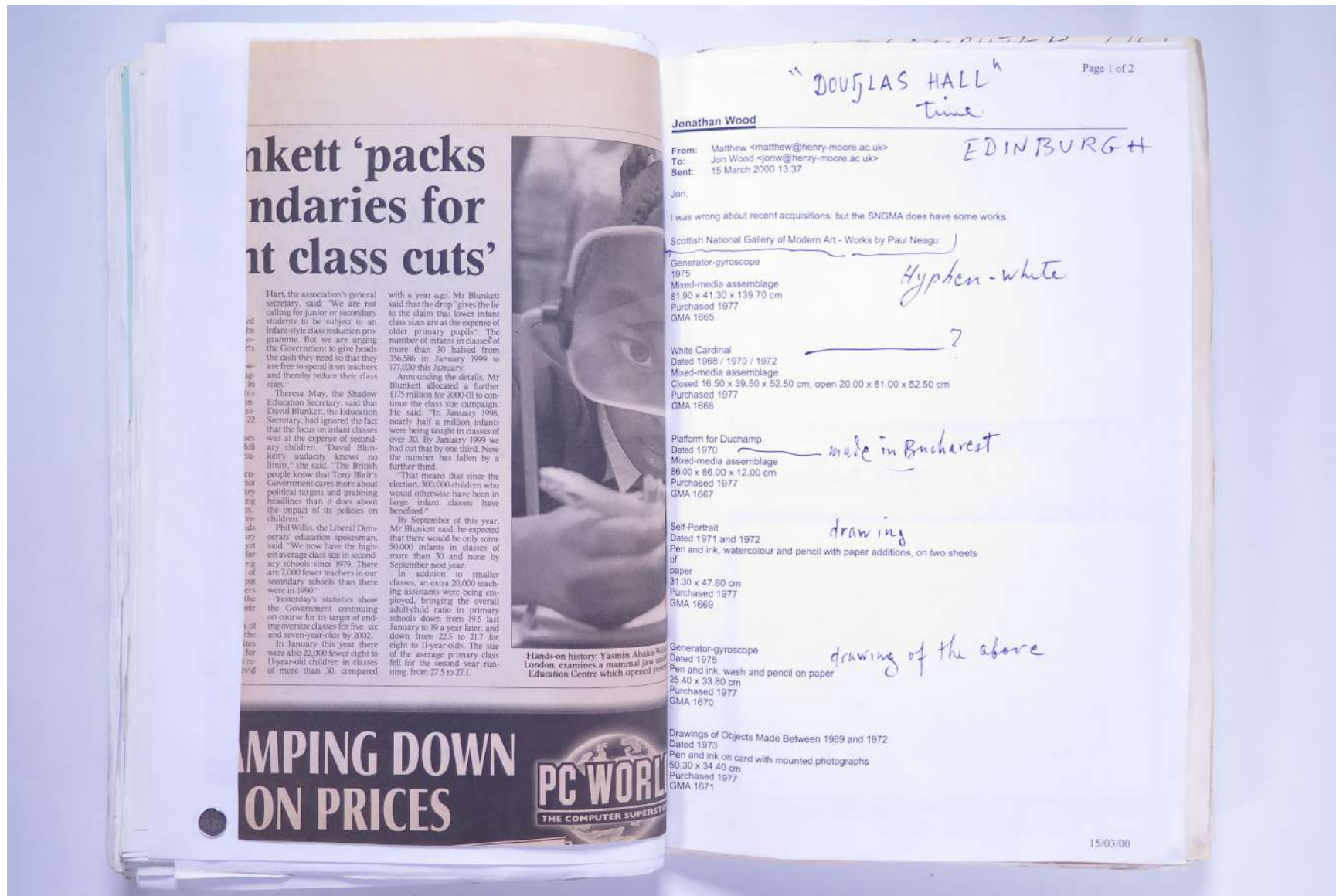
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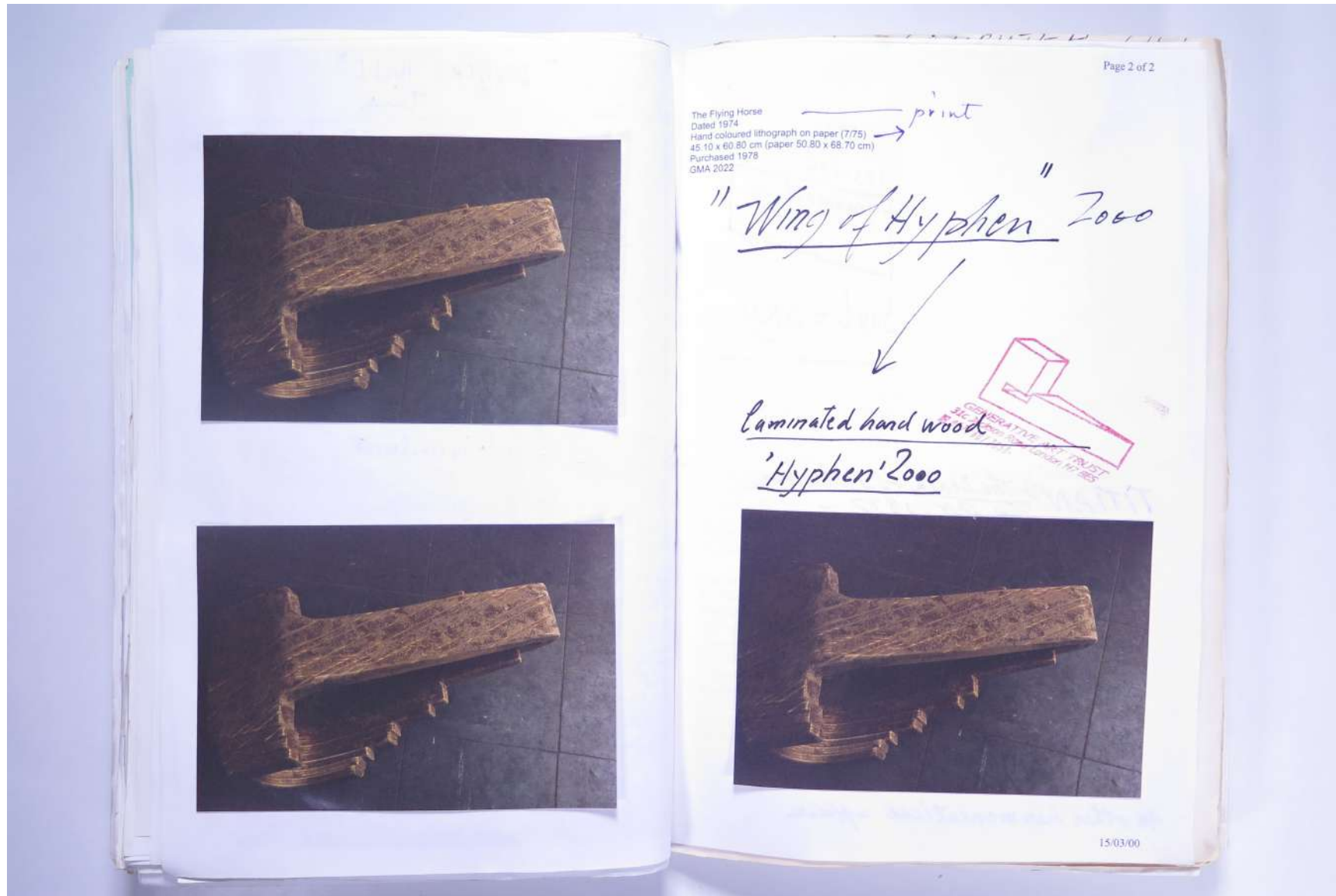
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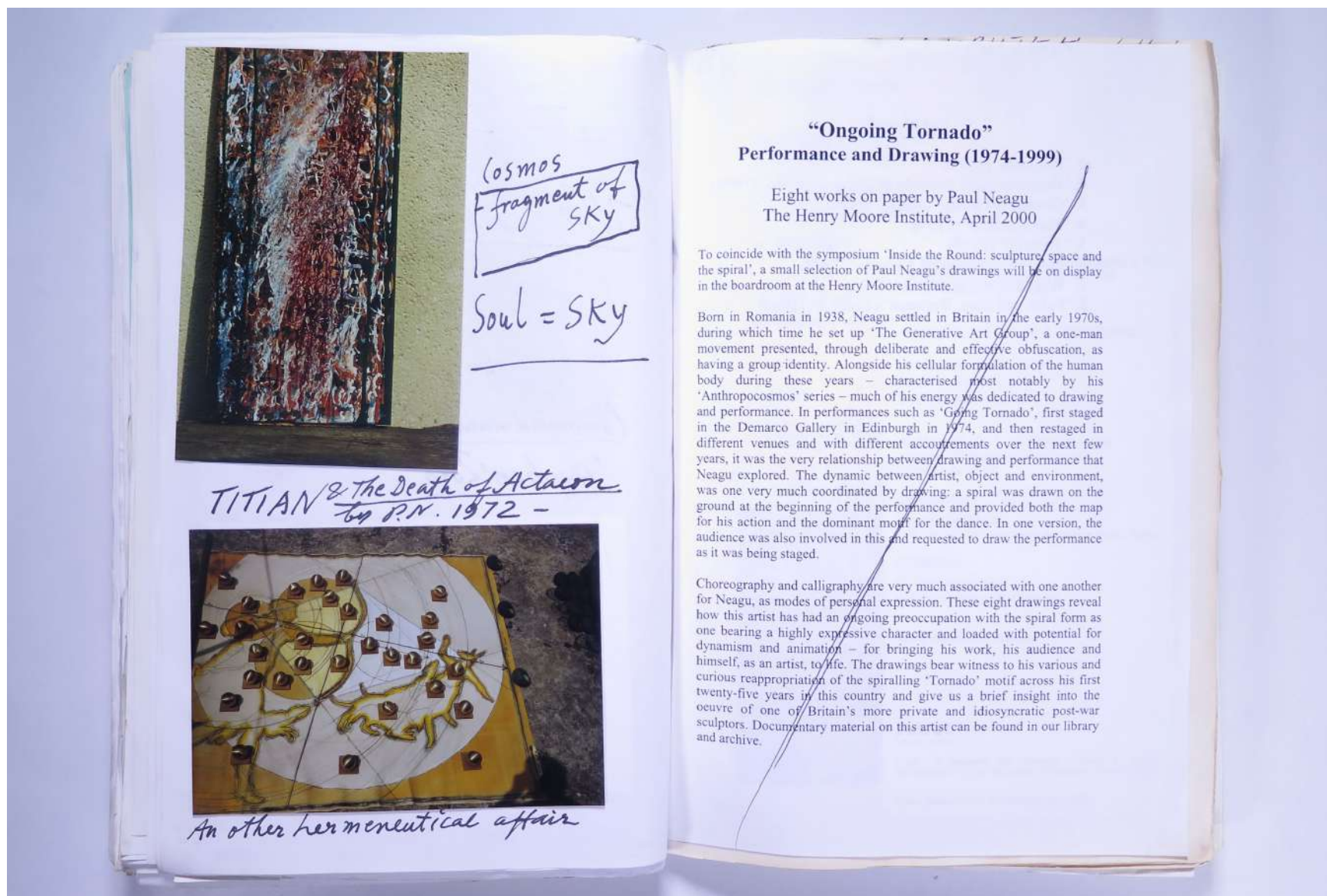
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“Ongoing Tornado” Performance and Drawing (1974-1999)

Eight works on paper by Paul Neagu
The Henry Moore Institute, April 2000

To coincide with the symposium ‘Inside the Round: sculpture, space and the spiral’, a small selection of Paul Neagu’s drawings will be on display in the boardroom at the Henry Moore Institute.

Born in Romania in 1938, Neagu settled in Britain in the early 1970s, during which time he set up ‘The Generative Art Group’, a one-man movement presented, through deliberate and effective obfuscation, as having a group identity. Alongside his cellular formulation of the human body during these years – characterised most notably by his ‘Anthropocosmos’ series – much of his energy was dedicated to drawing and performance. In performances such as ‘Ongoing Tornado’, first staged in the Demarco Gallery in Edinburgh in 1974, and then restaged in different venues and with different accoutrements over the next few years, it was the very relationship between drawing and performance that Neagu explored. The dynamic between artist, object and environment, was one very much coordinated by drawing: a spiral was drawn on the ground at the beginning of the performance and provided both the map for his action and the dominant motif for the dance. In one version, the audience was also involved in this and requested to draw the performance as it was being staged.

Choreography and calligraphy are very much associated with one another for Neagu, as modes of personal expression. These eight drawings reveal how this artist has had an ongoing preoccupation with the spiral form as one bearing a highly expressive character and loaded with potential for dynamism and animation – for bringing his work, his audience and himself, as an artist, to life. The drawings bear witness to his various and curious reappropriation of the spiralling ‘Tornado’ motif across his first twenty-five years in this country and give us a brief insight into the oeuvre of one of Britain’s more private and idiosyncratic post-war sculptors. Documentary material on this artist can be found in our library and archive.

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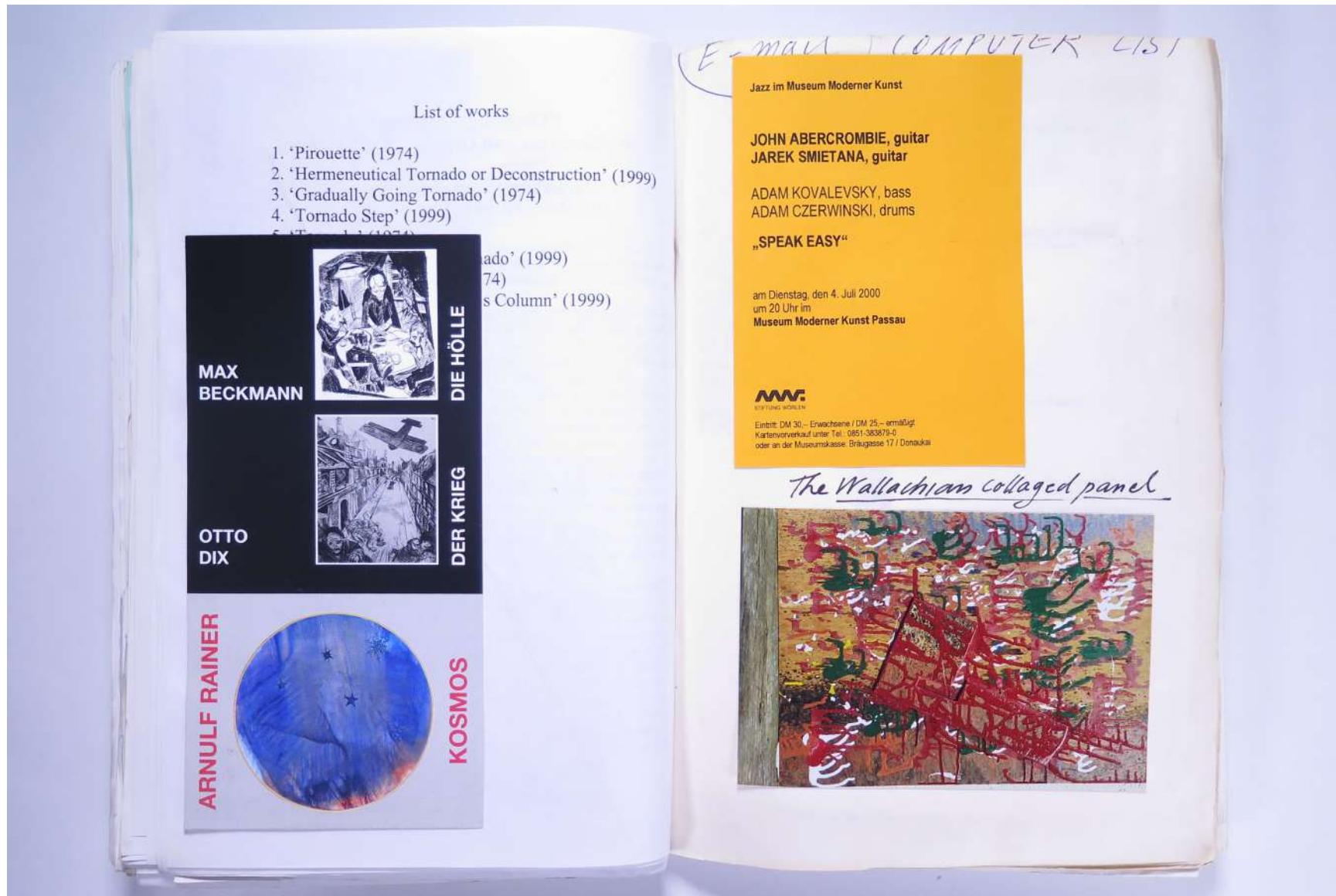
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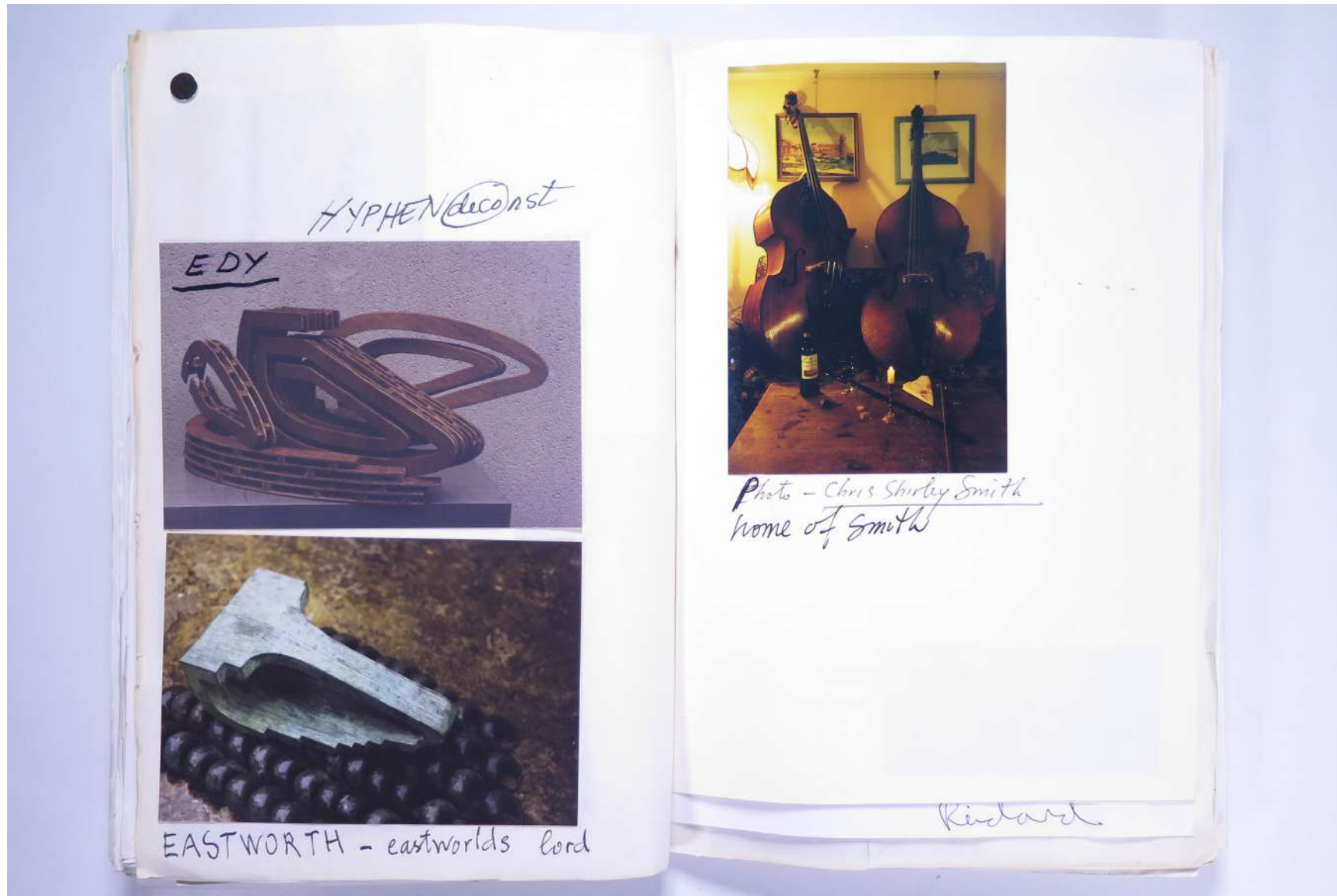
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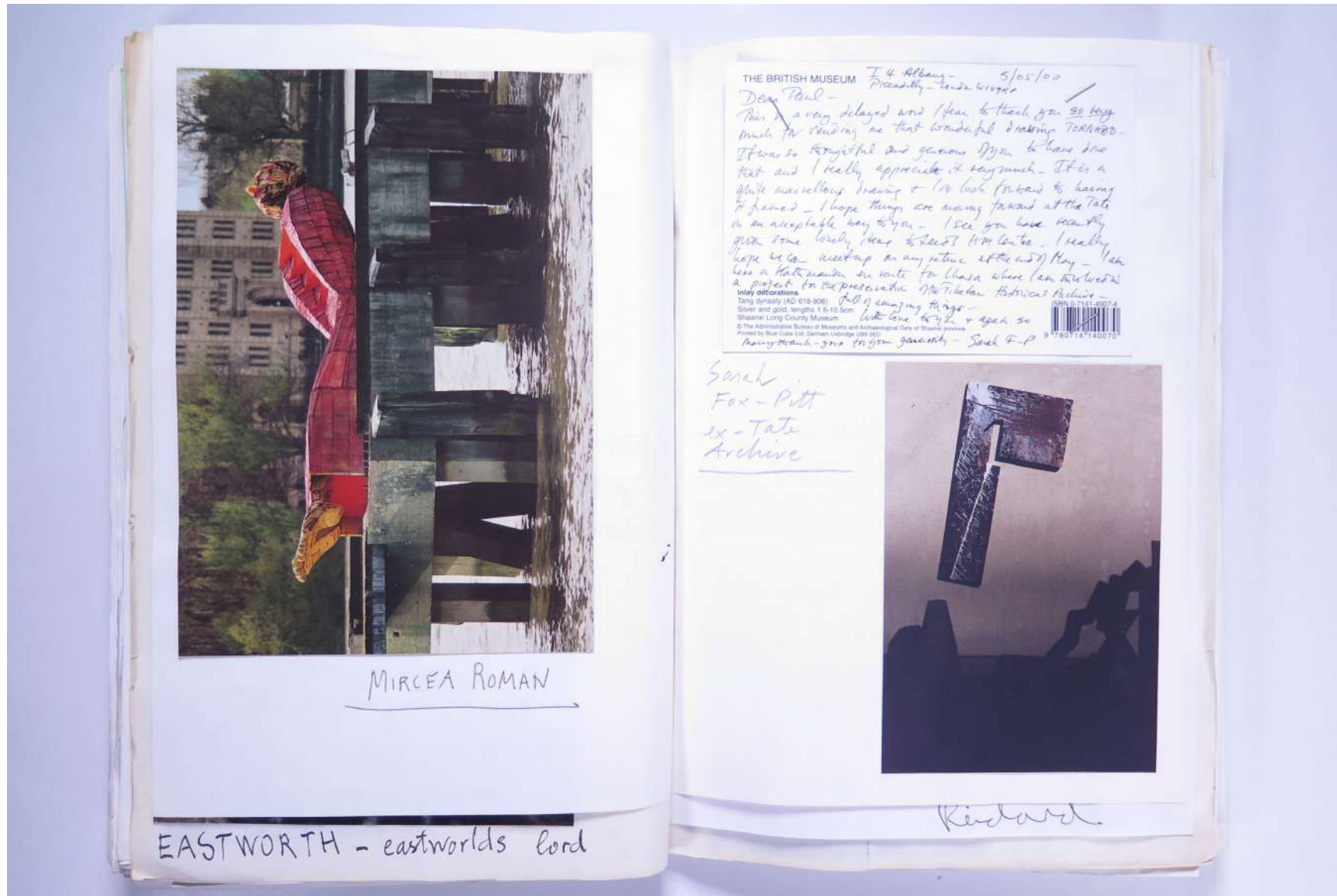


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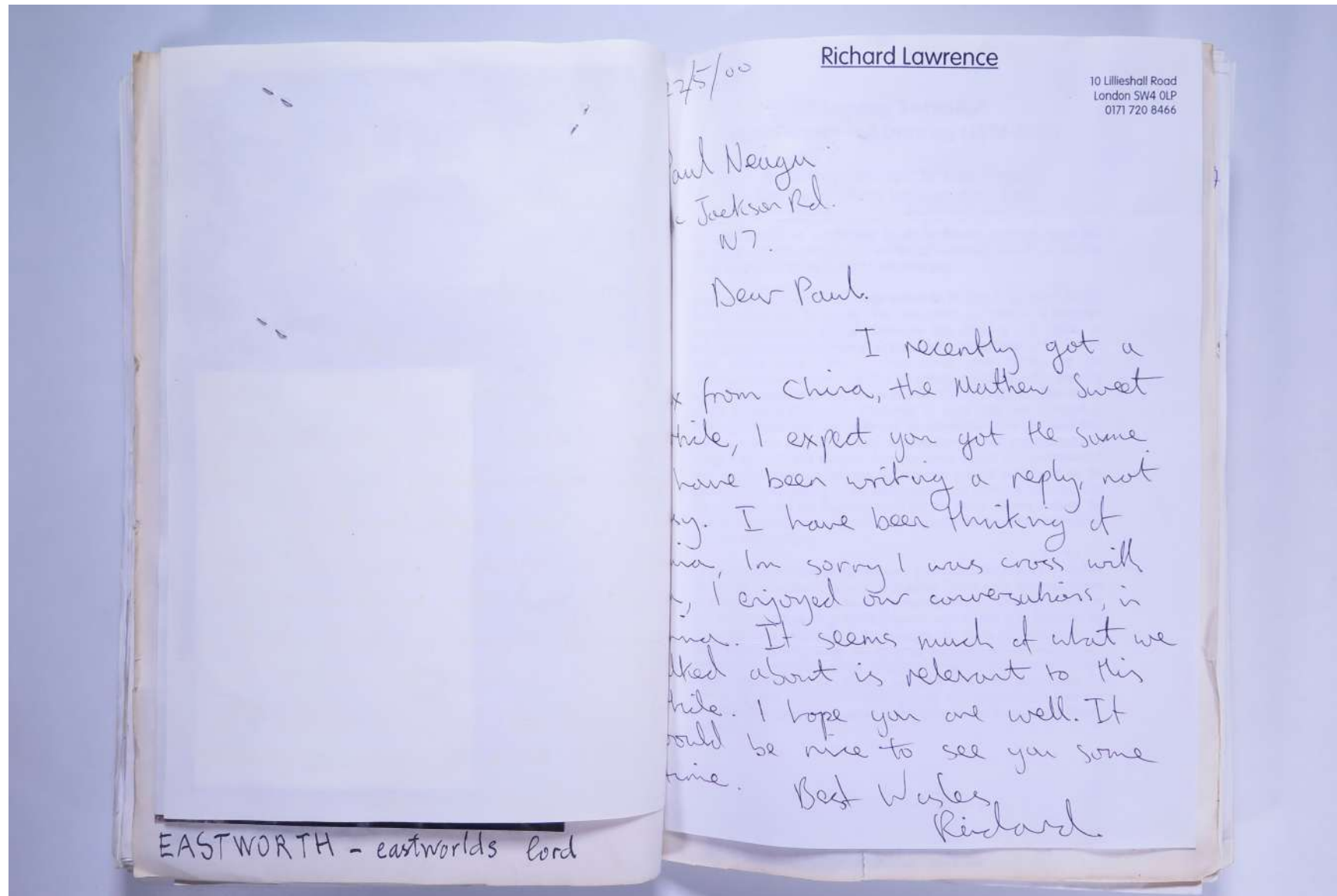
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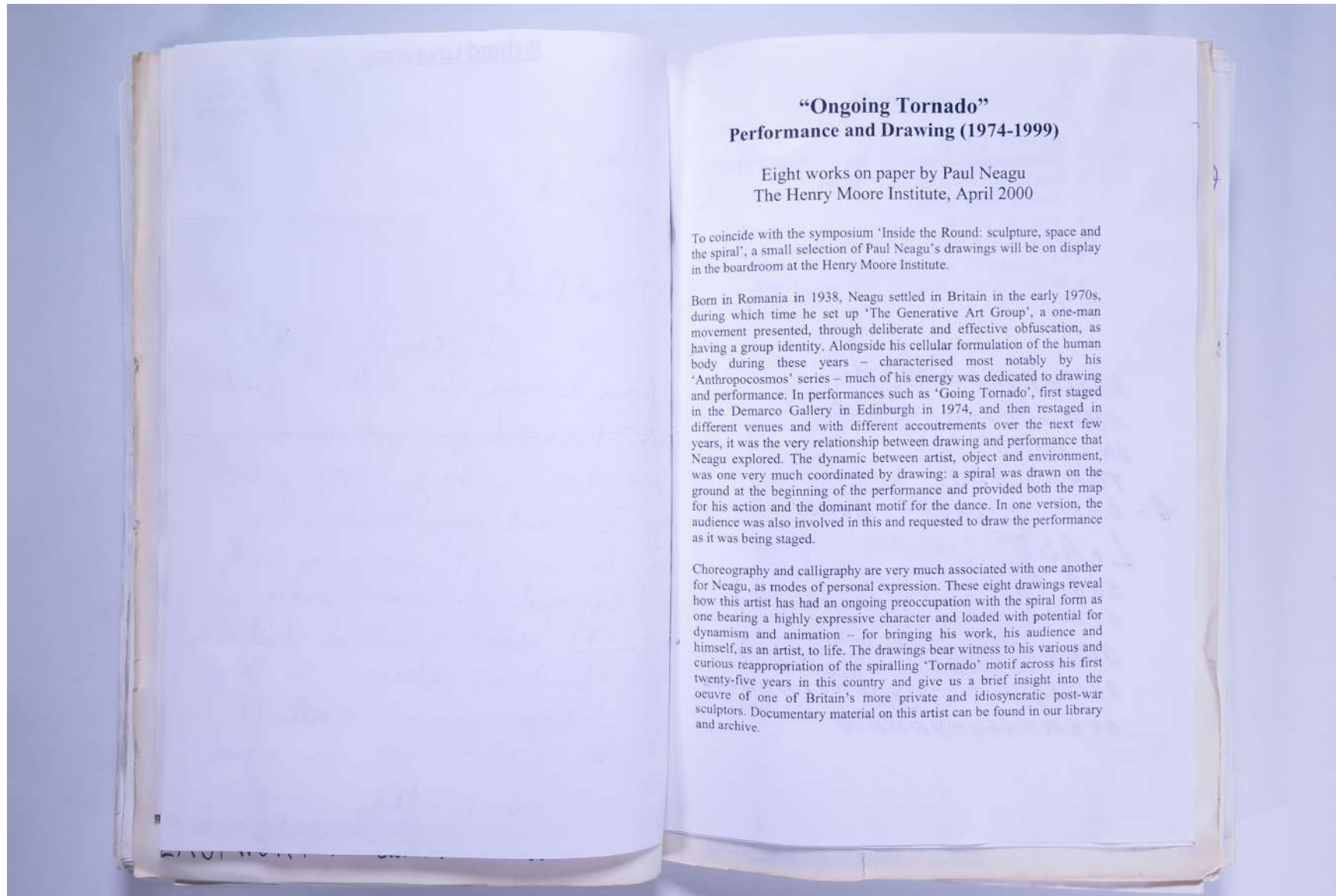
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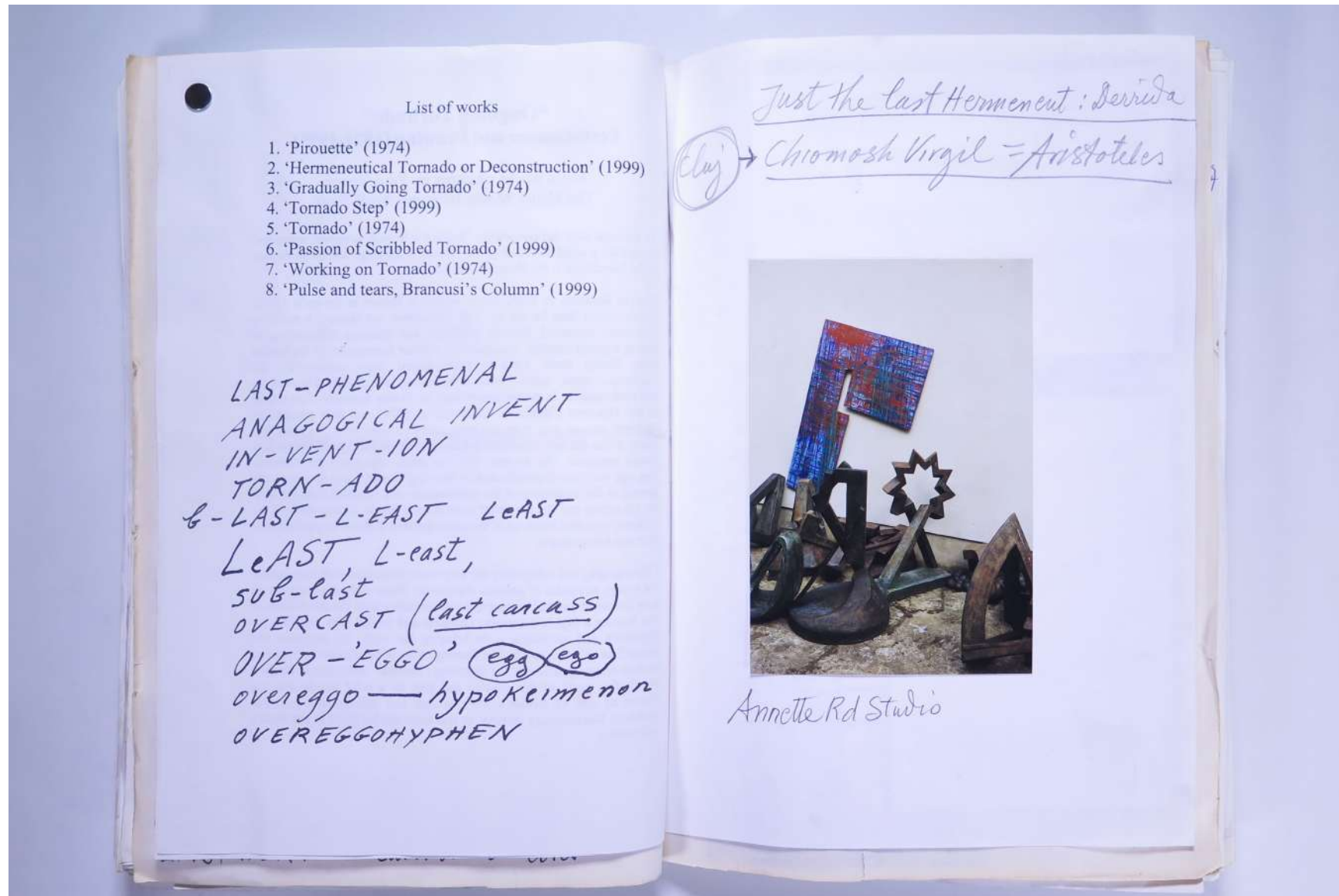


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BRONZE RUN



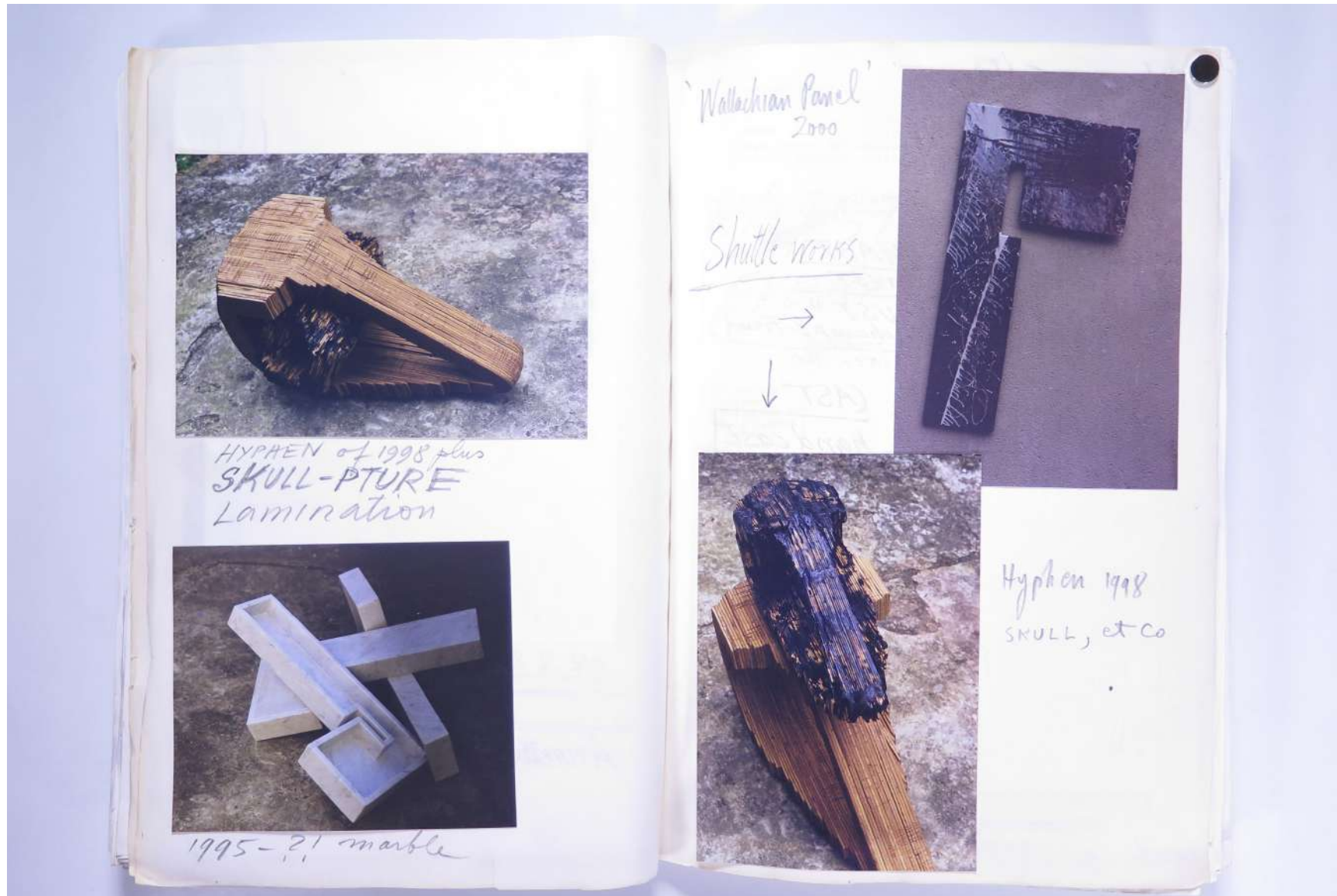
OIL & BRONZE 2000 June
LAST
FLOOD
Annette Rd - Studio

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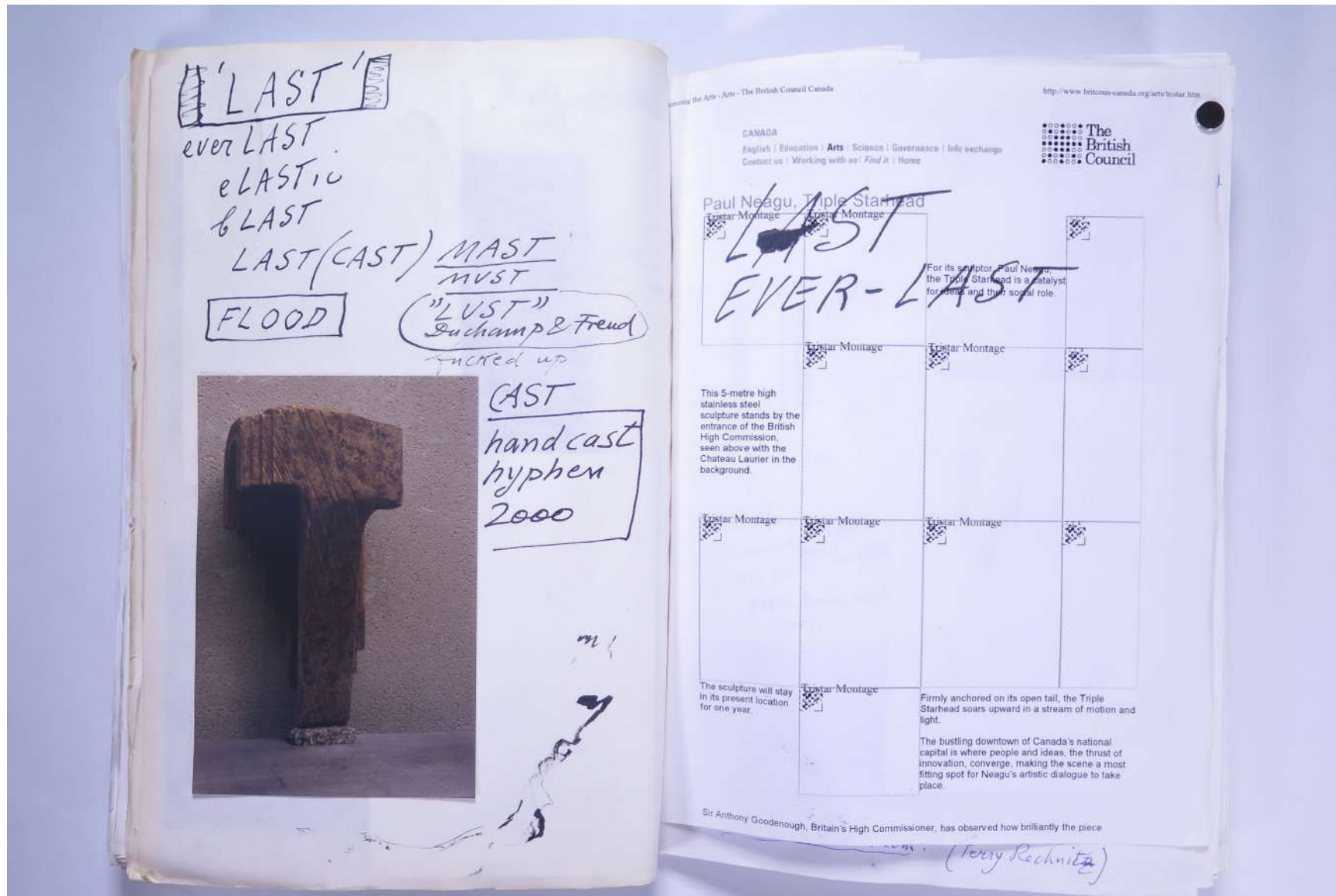
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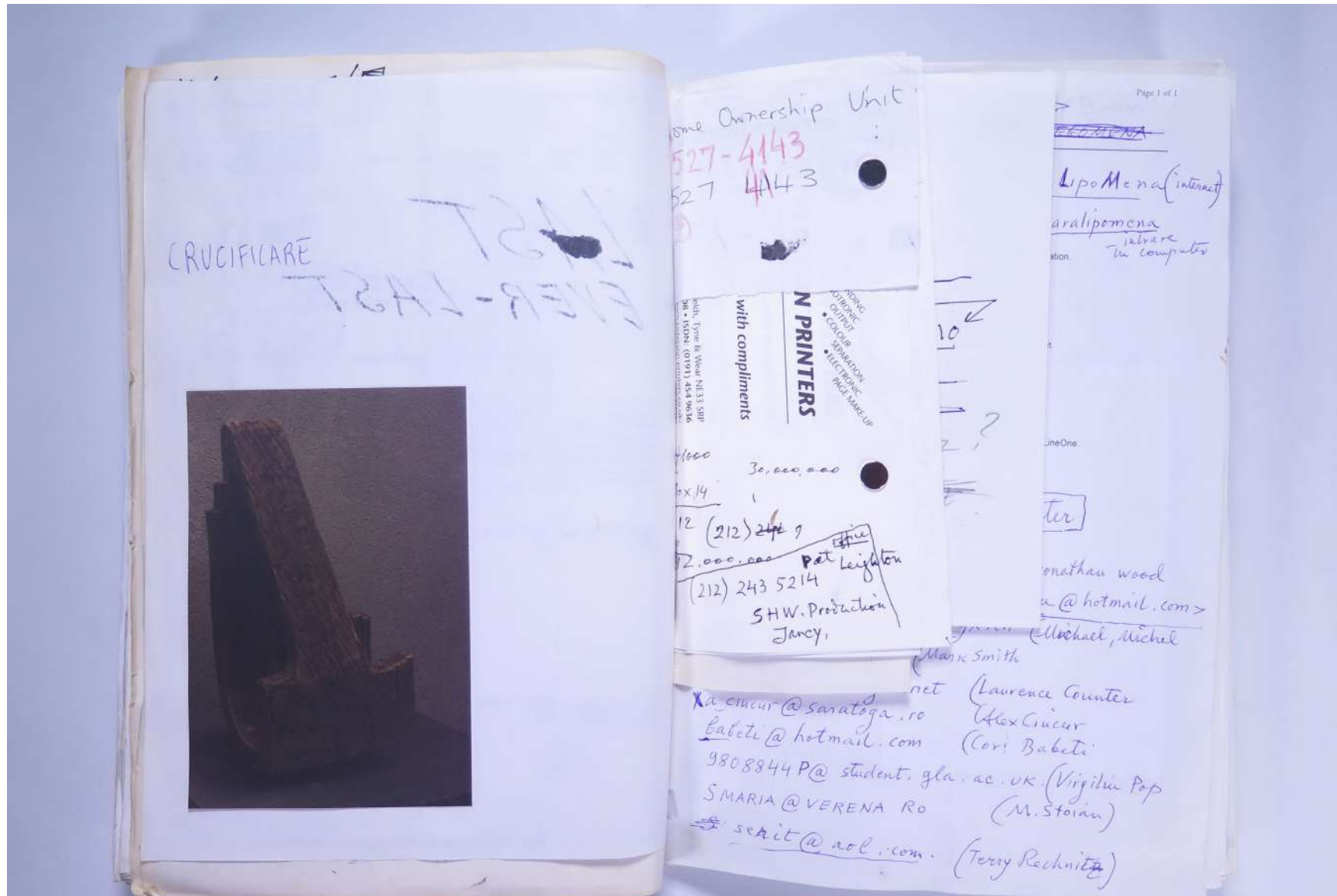
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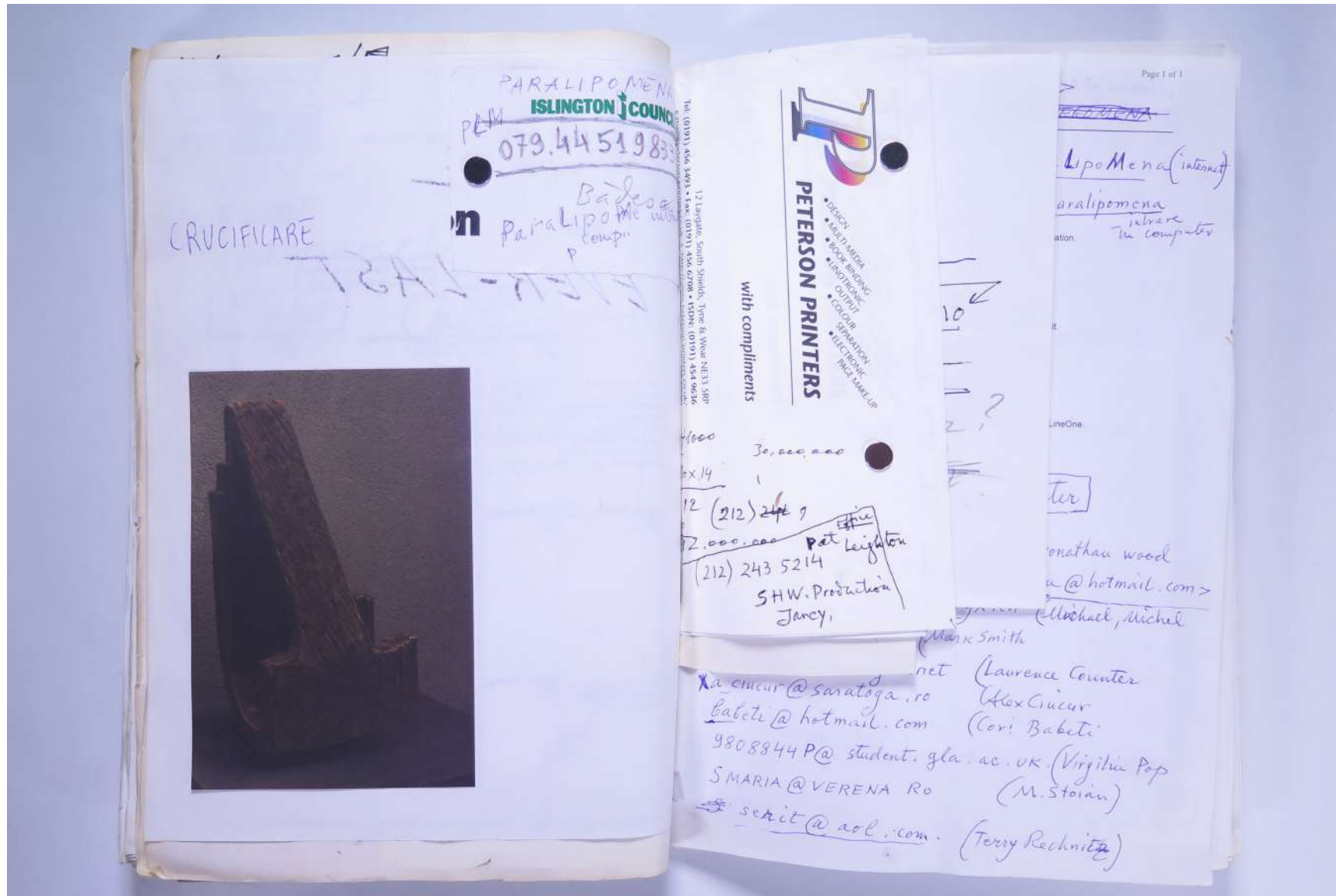
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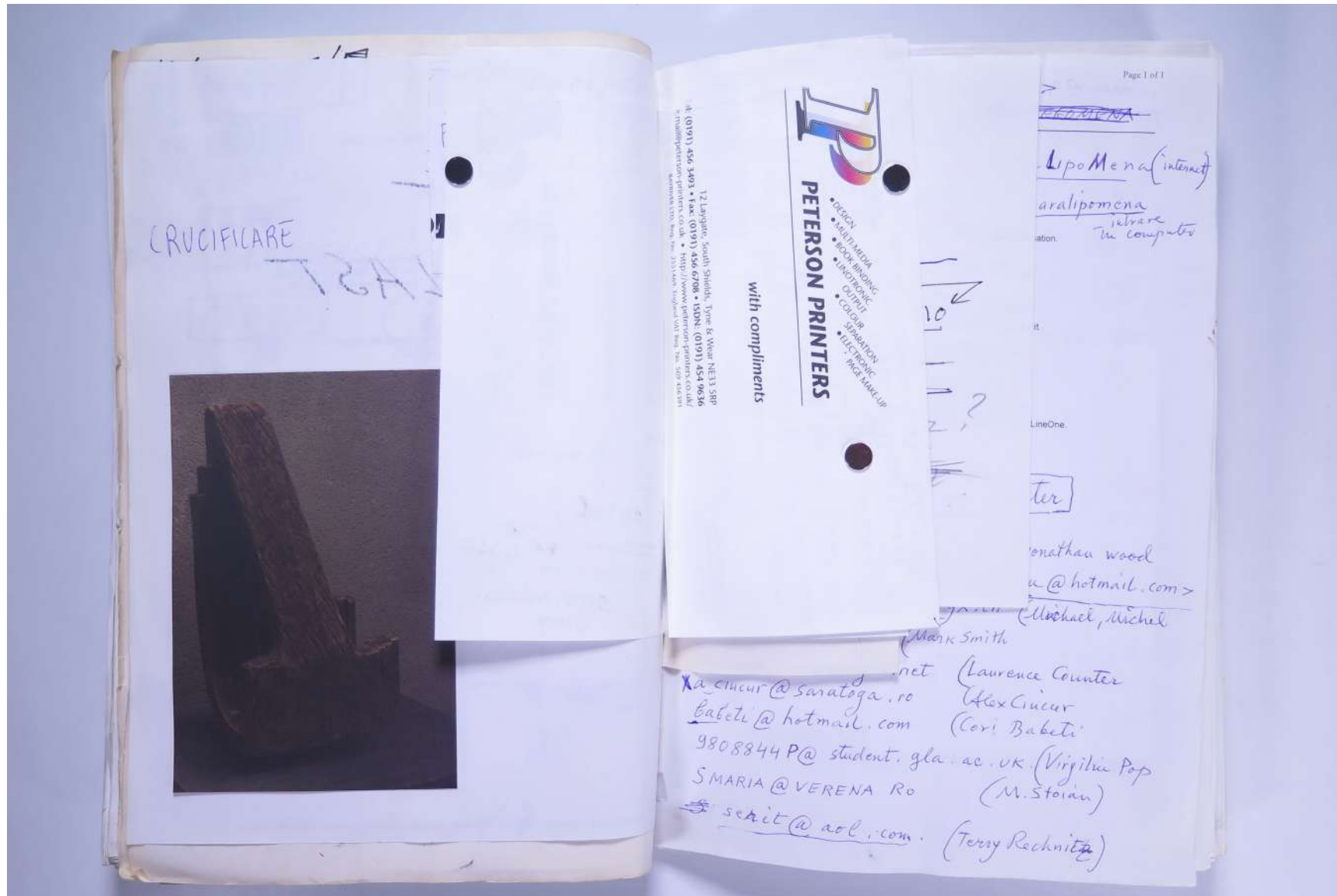
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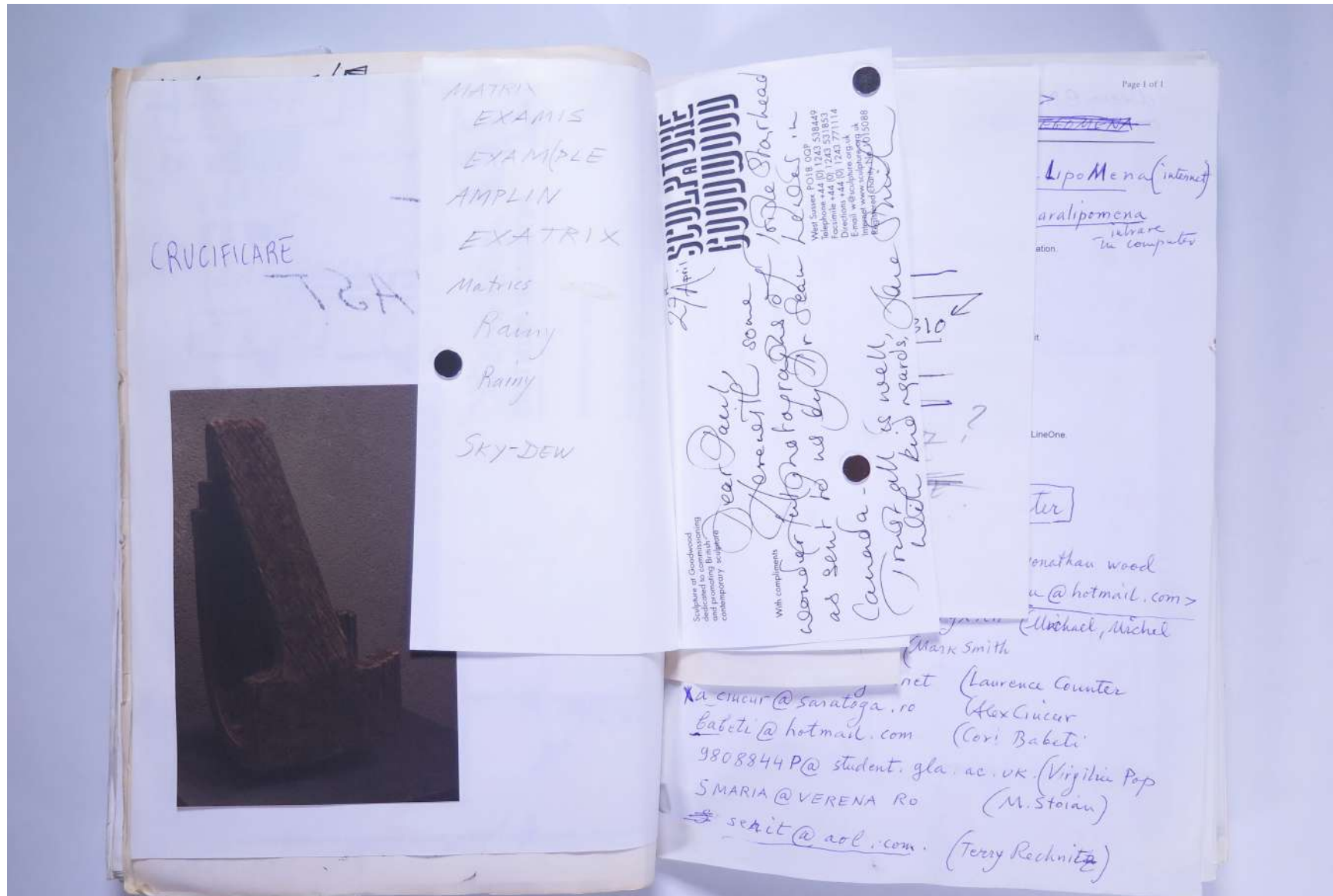
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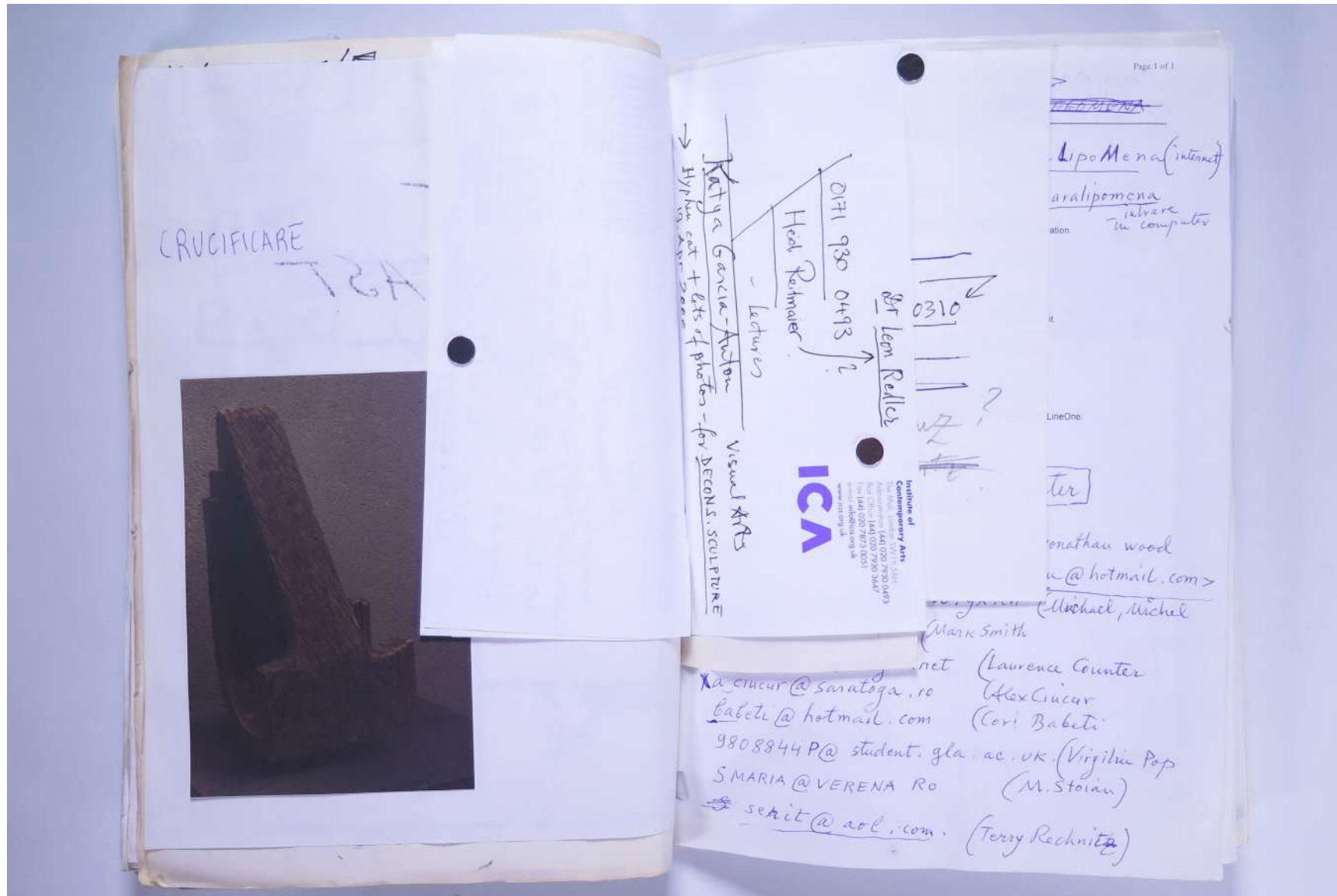
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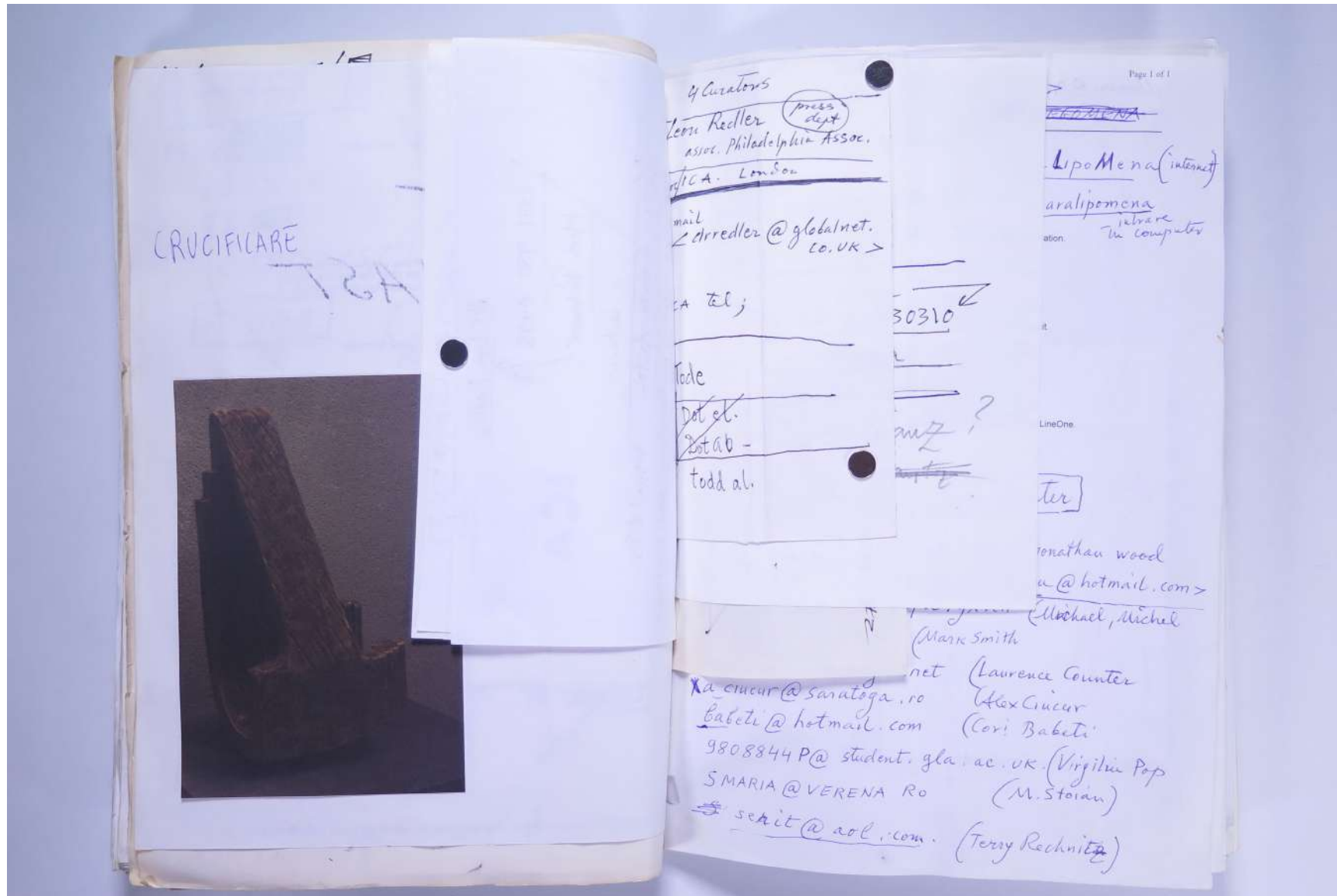
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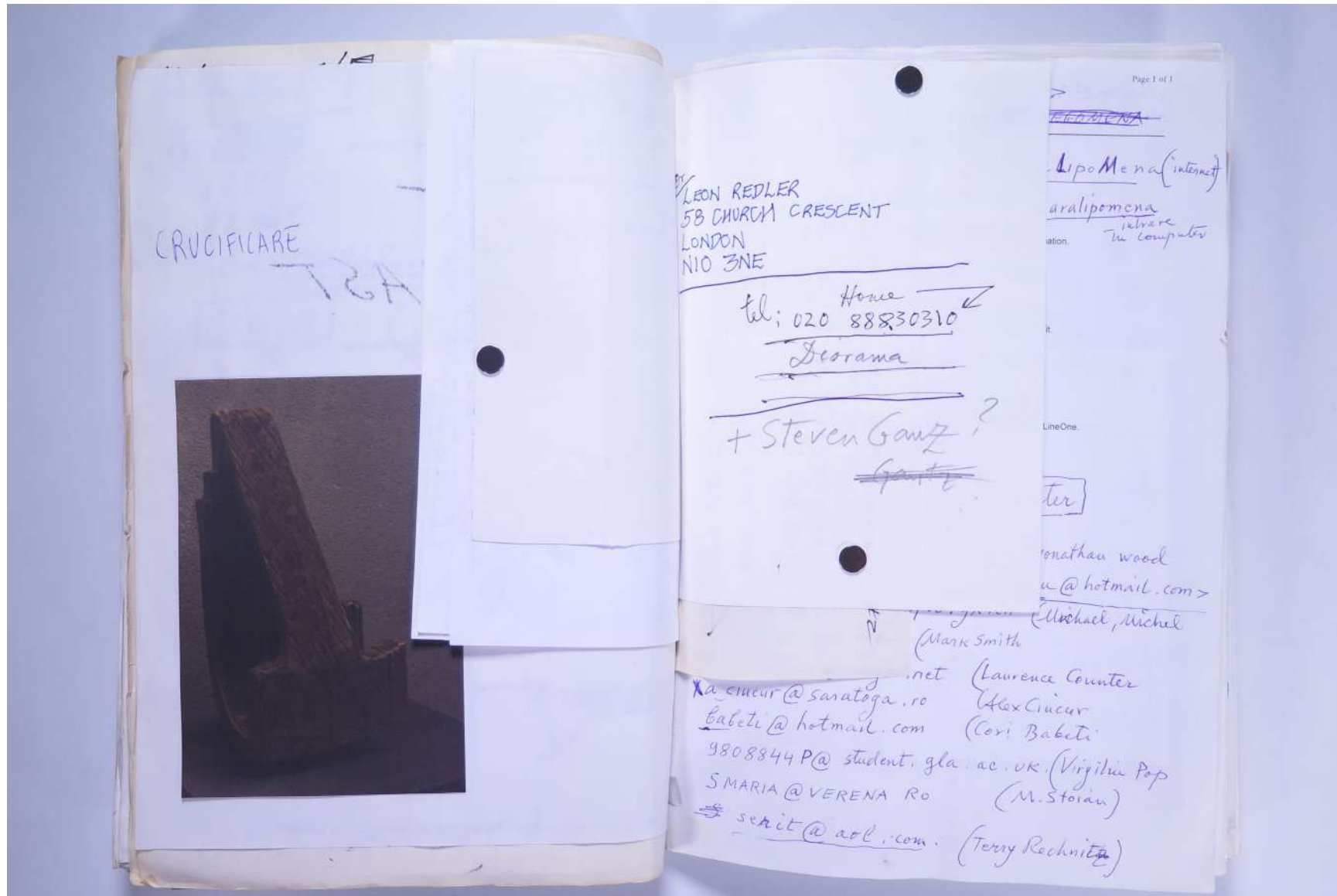
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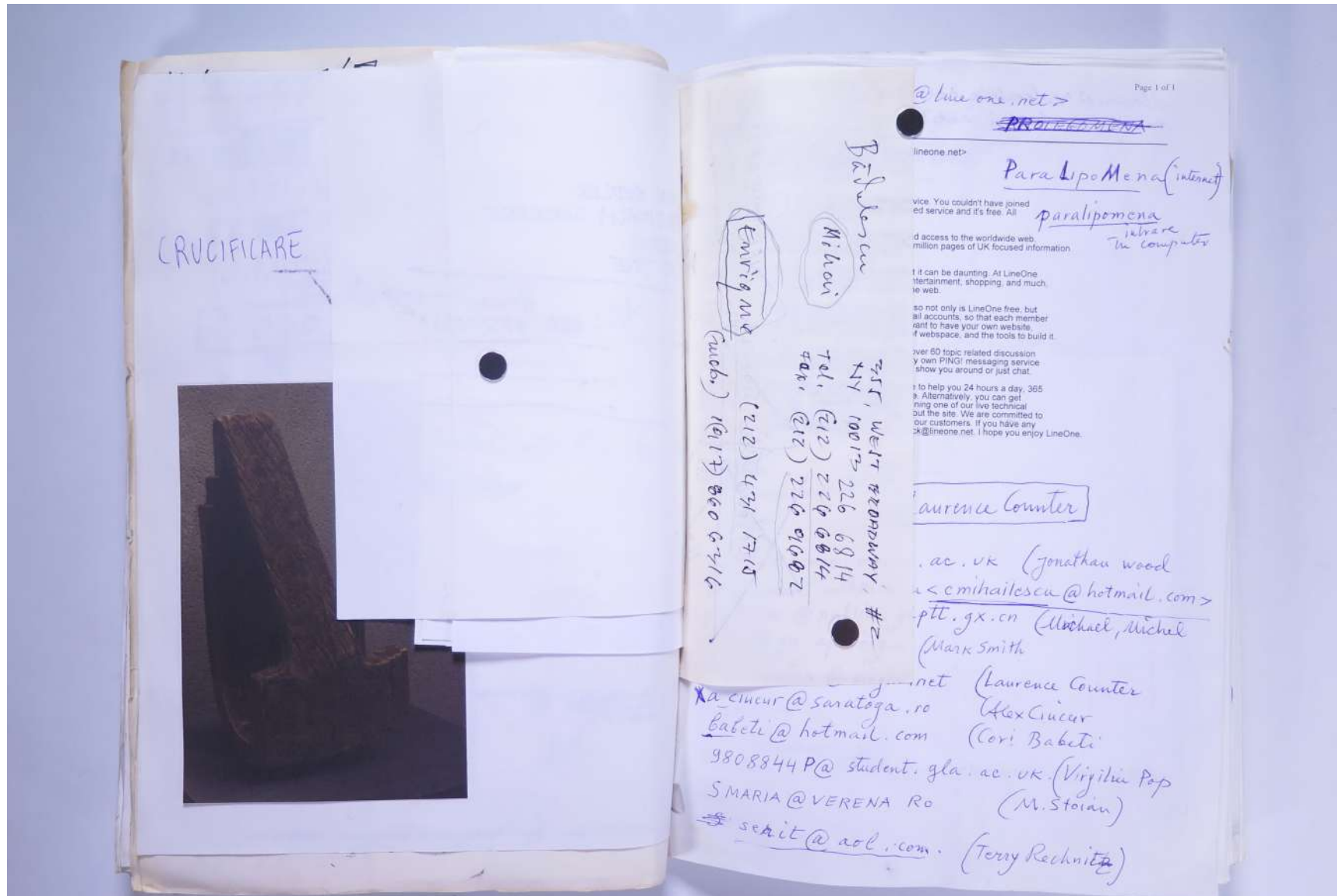
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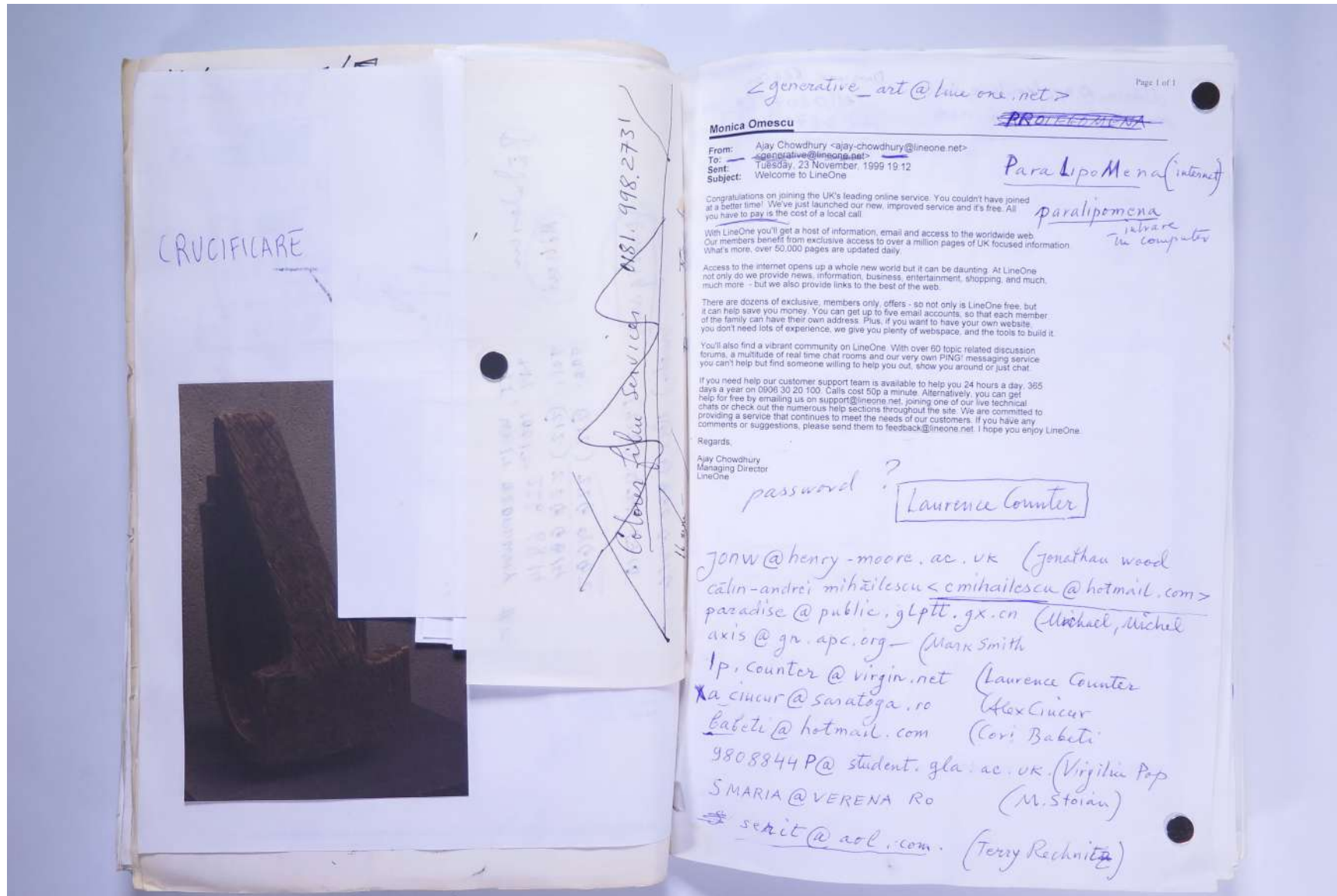
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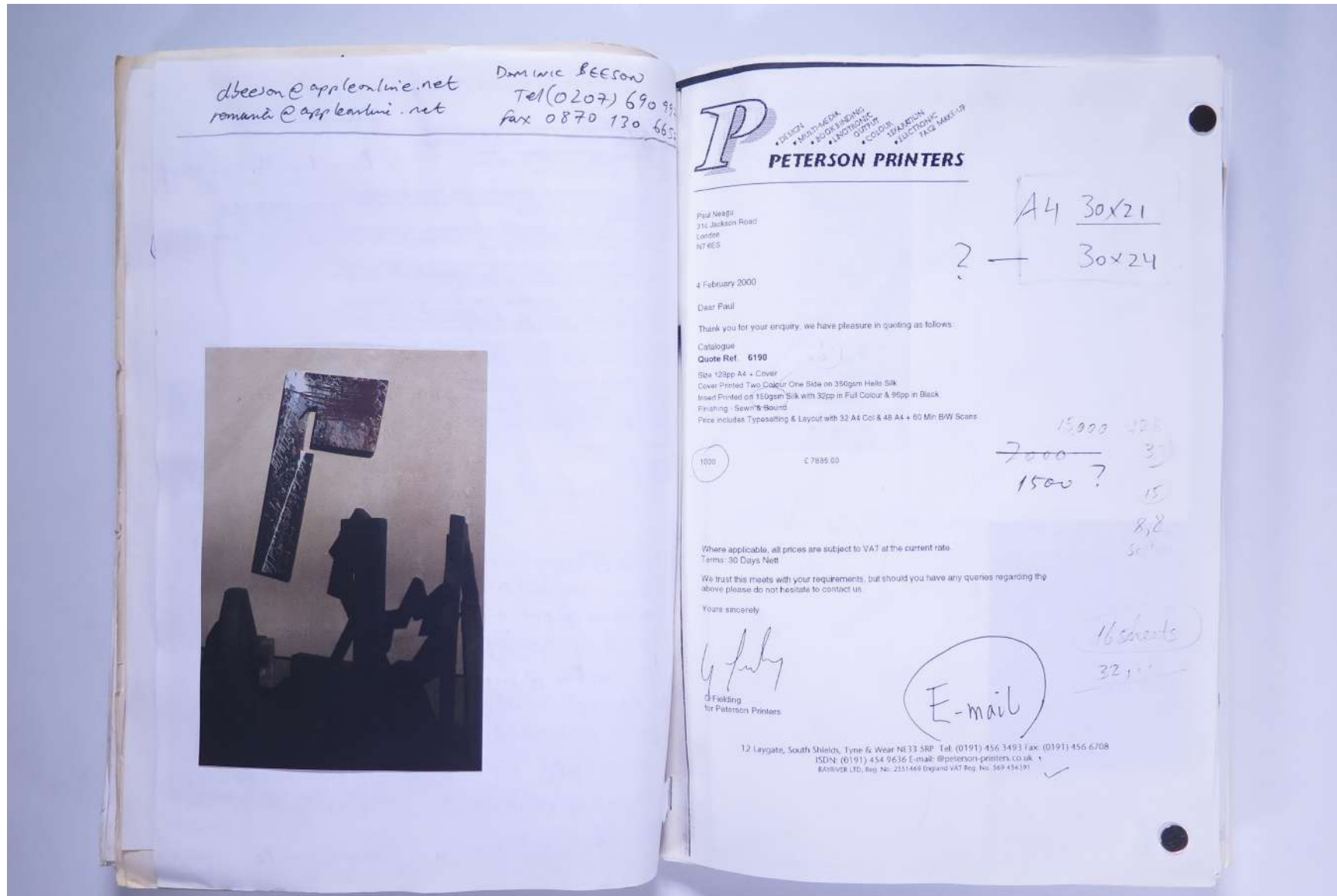
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SKULL-PTURE
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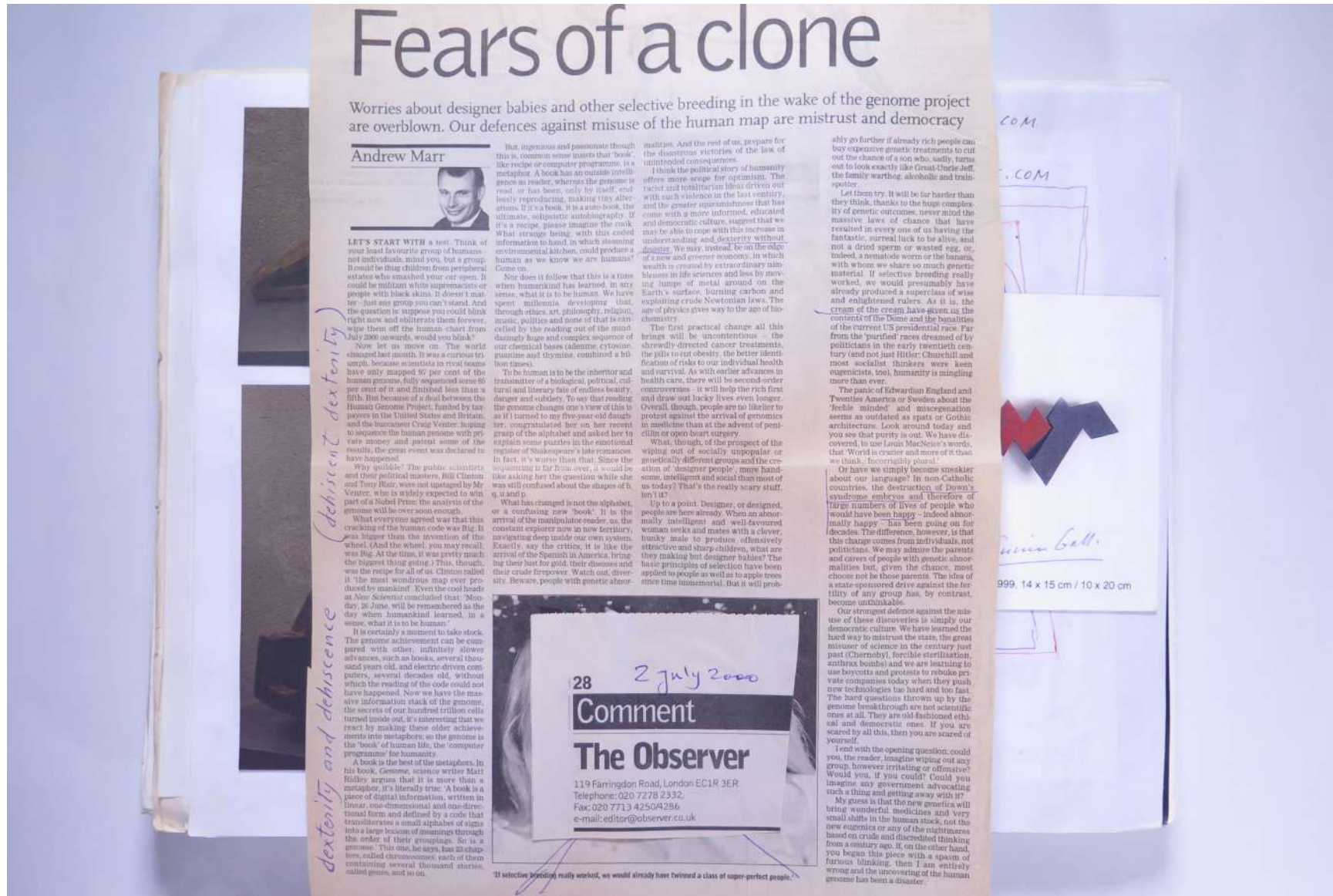
Carlytic (fr:corolla) of column
Carousal with foliated shaft
CARROUSEL - Carousal
(Chemoreceptor) (Carotid plexus)
network of nerves of the
sympathetic system surrounding
the internal carotid artery

on park
the mapping of a myth OMASUM
Medusa
Many-sided (syn)
manysidedness manifold - shiva?

Malaxator (malaxate + or), a machine or
mill for grinding, kneading or stirring into
a pasty mass (the art-world)

- multilayers, multileveled, plural events
- Spacing out (spreading out) compositional
- fictionalisation (analytical fictionalization)
- Transparency on multifaceted view (crystals)
- permutability and convertibility (groups)
- conglomerations - diss-cell-minative (dehiscence)
- agglomeration - intensity, (density)
- clusters - filter - rhythms of organic matt
- generativity - (seed-to be open and grown) developed
- fragmentation (into simple tone holes)





Fears of a clone

Worries about designer babies and other selective breeding in the wake of the genome project are overblown. Our defences against misuse of the human map are mistrust and democracy

Andrew Marr



LET'S START WITH a test. Think of your least favourite group of humans - not individuals, mind you, but a group. It could be drug children from peripheral estates who smashed your car open. It could be militant white supremacists or people with black skins. It doesn't matter - just any group you can't stand. And the question is: suppose you could blink right now and obliterate them forever, wipe them off the human chart from July 2000 onwards, would you blink?

Now let us move on. The world changed last month. It was a historic triumph, because scientists in rival teams have only mapped 5% per cent of the human genome. Fully sequenced some 60 per cent of it and finished less than a fifth. But because of a deal between the Human Genome Project, funded by taxpayers in the United States and Britain, and the biochemist Craig Venter, hoping to sequence the human genome with private money and patent some of the results, the great event was declared to have happened.

Why gosh! The public scientists and their political masters, Bill Clinton and Tony Blair, were not astounded by Mr Venter, who is widely expected to win part of a Nobel Prize: the analysis of the genome will be over soon enough.

What everyone agreed was that this cracking of the human code was big. It was bigger than the invention of the wheel. (And the wheel, you may recall, was big. At the time, it was pretty much the biggest thing going.) This, though, was the recipe for all of us. Clinton called it 'the most wonderful map ever produced by mankind'. Even the cool heads at *New Scientist* concluded that: 'Monday, 26 June, will be remembered as the day when humankind learned, in a sense, what it is to be human.'

It is certainly a moment to take stock. The genome achievement can be compared with other, infinitely slower advances, such as books, several thousand years old, and electric-driven computers, several decades old, without which the reading of the code could not have happened. Now we have the massive information stack of the genome, the secrets of our hundred trillion cells turned inside out, it is interesting that we react by making these older achievements into metaphors: so the genome is the 'book' of human life, the 'computer programme' for humanity.

A book is the best of the metaphors. In his book, *Genome*, science writer Matt Ridley argues that it is more than a metaphor. It's literally true: 'A book is a piece of digital information, written in linear, one-dimensional and one-directional form and defined by a code that transliterates a small alphabet of signs into a large lexicon of meanings through the order of their groupings. So is a genome. This one, he says, has 23 chapters, called chromosomes, each of them containing several thousand stories, called genes, and so on.

But, ingenious and passionate though this is, common sense insists that 'book', like recipe or computer programme, is a metaphor. A book has an outside intelligence as reader, whereas the genome is read, or has been, only by itself, endlessly reproducing, making tiny alterations. If it's a book, it is a auto-book, the ultimate, self-possessive autobiography. If it's a recipe, please imagine the cook. What strange being, with this coded information to hand, in which steaming environmental kitchen, could produce a human as we know we are humans? Come on.

Nor does it follow that this is a time when humankind has learned in any sense, what it is to be human. We have spent millennia developing that, through ethics, art, philosophy, religion, music, politics and more of that is excluded by the reading out of the mind, dauntingly huge and complex sequence of our chemical bases (adenine, cytosine, guanine and thymine, combined in a billion times).

To be human is to be the inheritor and transmitter of a biological, political, cultural and literary fate of endless beauty, danger and sublimity. To say that reading the genome changes our view of this is as if I turned to my five-year-old daughter, congratulated her on her recent grasp of the alphabet and asked her to explain some puzzles in the emotional register of Shakespeare's late romances. In fact, it's worse than that: since the sequencer in the DNA oven, it would be like asking her the question while she was still confused about the shapes of h, g, i, and p.

What has changed is not the alphabet, or a confusing new book. It is the arrival of the manipulative reader, as the constant employer now to new territory, navigating deep inside our own systems. Exactly, say the critics, it is like the arrival of the Spaniard in America, bringing their hat for gold, their diseases and their crude firepower. Watch out, diversify. Beware, people with genetic alter-

malities. And the rest of us, prepare for the disastrous victories of the law of unintended consequences. I think the political story of humanity offers more scope for optimism. The racist and totalitarian ideas driven out with such violence in the last century, and the greater squeamishness that has come with a more informed, educated and democratic culture, suggest that we may be able to cope with this increase in understanding and dexterity without danger. We may, instead, be on the edge of a new and greener economy, in which wealth is created by extraordinary advances in life sciences and less by moving jumps of moral around on the Earth's surface, burning carbon and exploiting crude Newtonian laws. The age of physics gives way to the age of biochemistry.

The first practical change all this brings will be uncontentious - the shrewdly directed cancer treatments, the pills to cut obesity, the better identification of risks to our individual health and survival. As with earlier advances in health care, there will be second-order controversies - it will help the rich first and draw out lucky lives even longer. Overall, though, people are too liberal to protest against the arrival of genomics in medicine than at the advent of penicillin or open heart surgery.

What, though, of the prospect of the wiping out of socially unpopular or genetically different groups and the creation of designer people, more handsome, intelligent and social than most of us today? That's the really scary stuff, isn't it?

Up to a point. Designer, or designed, people are here already. When an abnormally intelligent and well-favoured woman seeks and mates with a clever, hunky male to produce, offensively attractive and sturdy children, what are they making but designer babies? The basic principles of selection have been applied to people as well as to apple trees since time immemorial. But it will prob-

ably go further if already rich people can buy expensive genetic treatments to cut out the chance of a son who, sadly, turns out to look exactly like Great-Uncle Jeff, the family warthog, alcoholic and train-spotter.

Let them try. It will be far harder than they think, thanks to the huge complexity of genetic outcomes, never mind the massive laws of chance that have resulted in every one of us having the fantastic, surreal luck to be alive, and not a dried sperm or wasted egg, or, indeed, a nematode worm or the banana, with whom we share so much genetic material. If selective breeding really worked, we would presumably have already produced a superclass of wise and enlightened rulers. As it is, the cream of the cream have given us the contents of the Kenne and the banalities of the current US presidential race. Far from the 'purified' races dreamed of by politicians in the early twentieth century (and not just Hitler; Churchill and most socialist thinkers were keen eugenicists, too), humanity is mingling more than ever.

The panic of Edwardian England and Twentieth America or Sweden about the 'feeble minded' and miscegenation seems as outdated as spats or Gothic architecture. Look around today and you see that purity is out. We have discovered, to use Louis deSilva's words, that 'World is creator and more of it than we think. Incurably plural.'

Or have we simply become sneakier about our language? In non-Catholic countries, the destruction of Down's syndrome embryos and therefore of large numbers of lives of people who would have been happy - indeed abnormally happy - has been going on for decades. The difference, however, is that this change comes from individual, not politicians. We may admire the parents and carers of people with genetic abnormalities but, given the chance, most choose not to be those parents. The idea of a state-sponsored drive against the fertility of any group has, by contrast, become unthinkable.

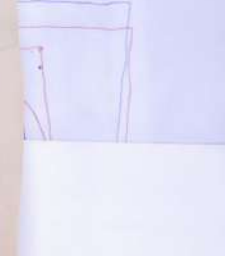
Our strongest defence against the misuse of these discoveries is simply our democratic culture. We have learned the hard way to mistrust the state, the great misuser of science in the century just past (Chernobyl, forcible sterilisation, anthrax bombs) and we are learning to use boycotts and protests to rebuke private companies today when they push new technologies too hard and too fast. The hard questions thrown up by the genome breakthrough are not scientific ones at all. They are old-fashioned ethical and democratic ones. If you are scared by all this, then you are scared of yourself.

I end with the opening question: could you, the reader, imagine wiping out any group, however irritating or offensive? Would you, if you could? Could you imagine any government advocating such a thing and getting away with it? My guess is that the new genetics will bring wonderful medicines and very small shifts in the human stock, not the new eugenics or any of the nightmares based on crude and discredited thinking from a century ago. If, on the other hand, you began this piece with a spasm of furious blinking, then I am entirely wrong and the uncovering of the human genome has been a disaster.

dexterity and dehesence

COM

.COM



Kevin Ball

999, 14 x 15 cm / 10 x 20 cm

28 2 July 2000

Comment

The Observer

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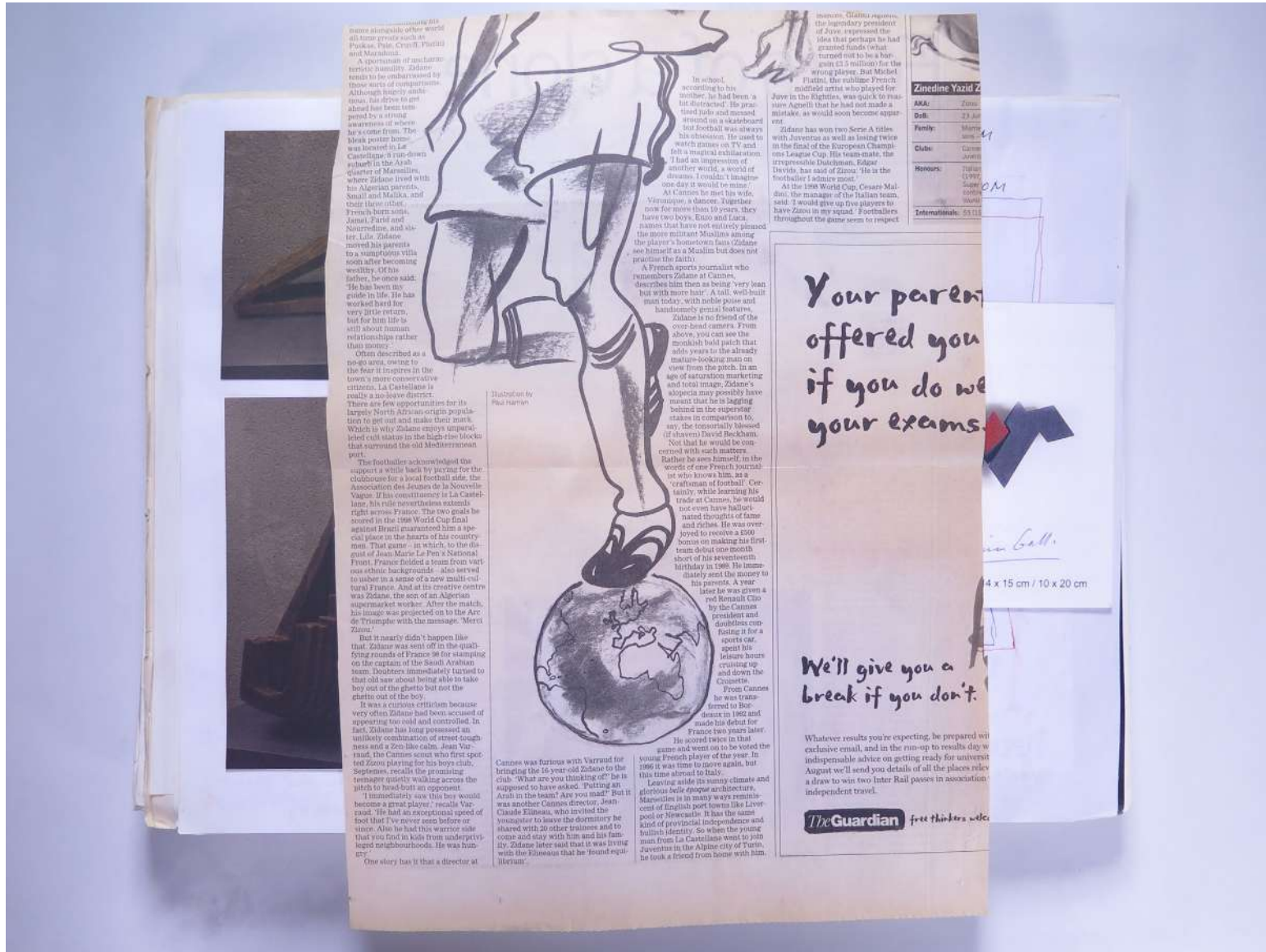
¹ selective breeding really worked, we would already have twinned a class of super-perfect people.

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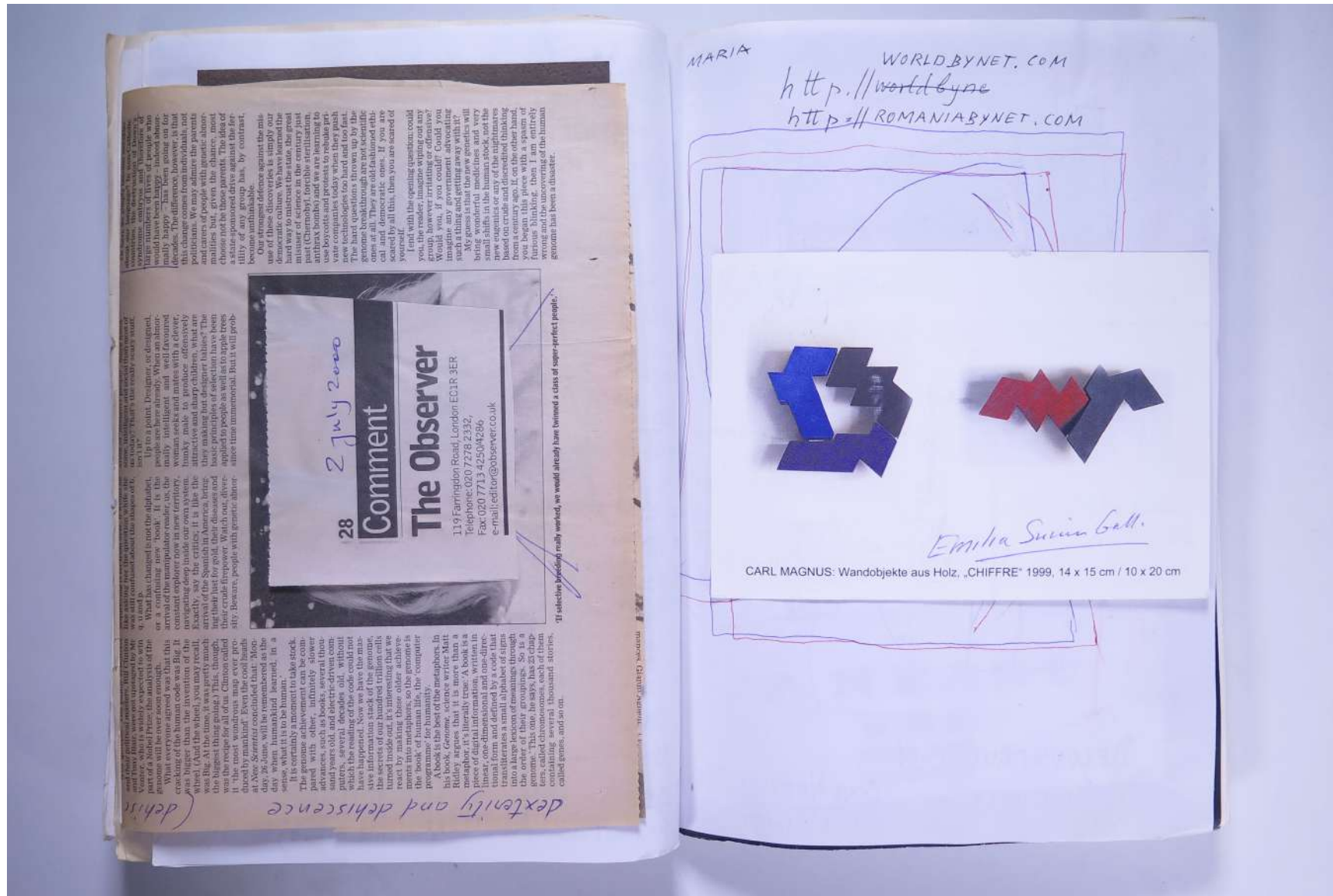
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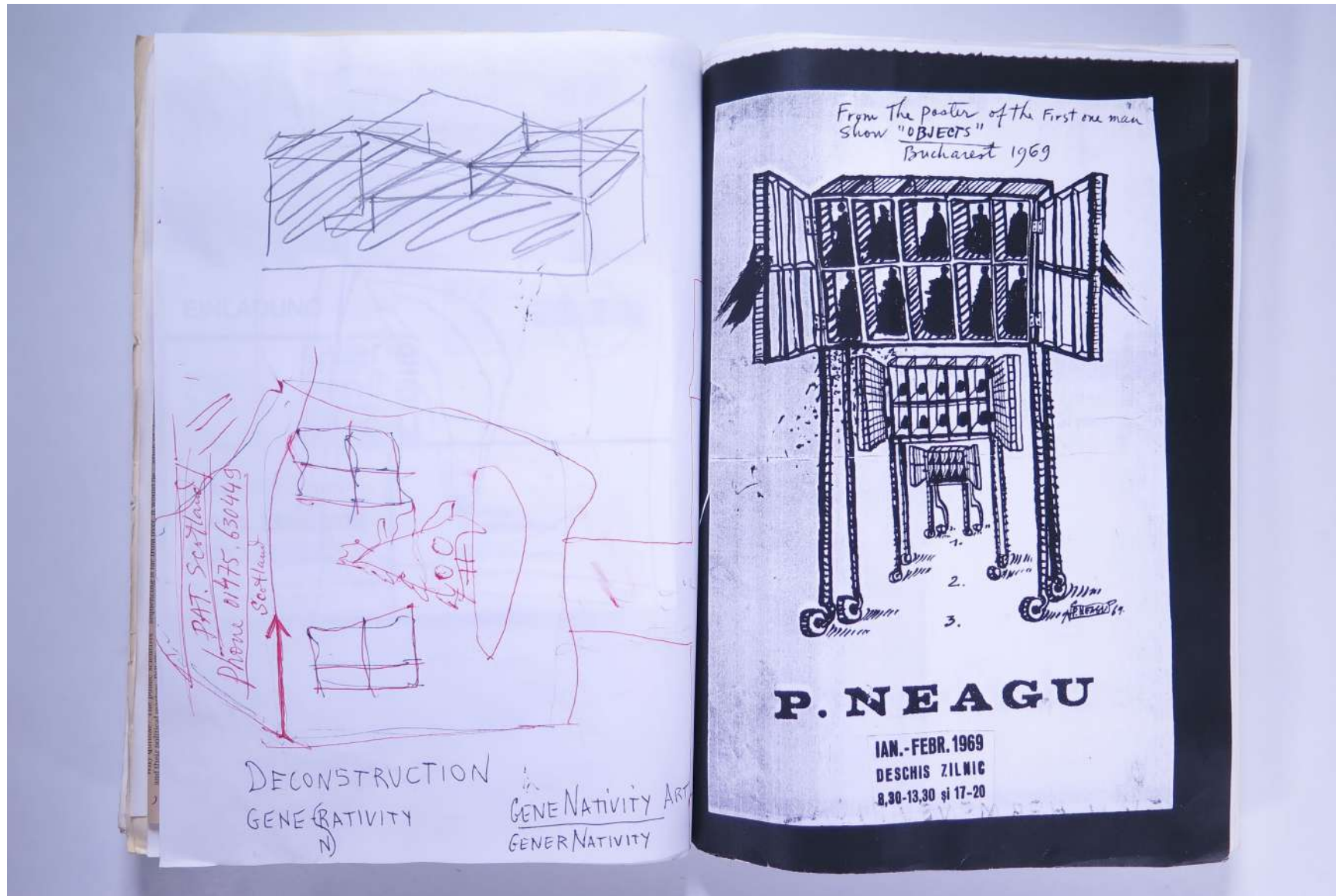
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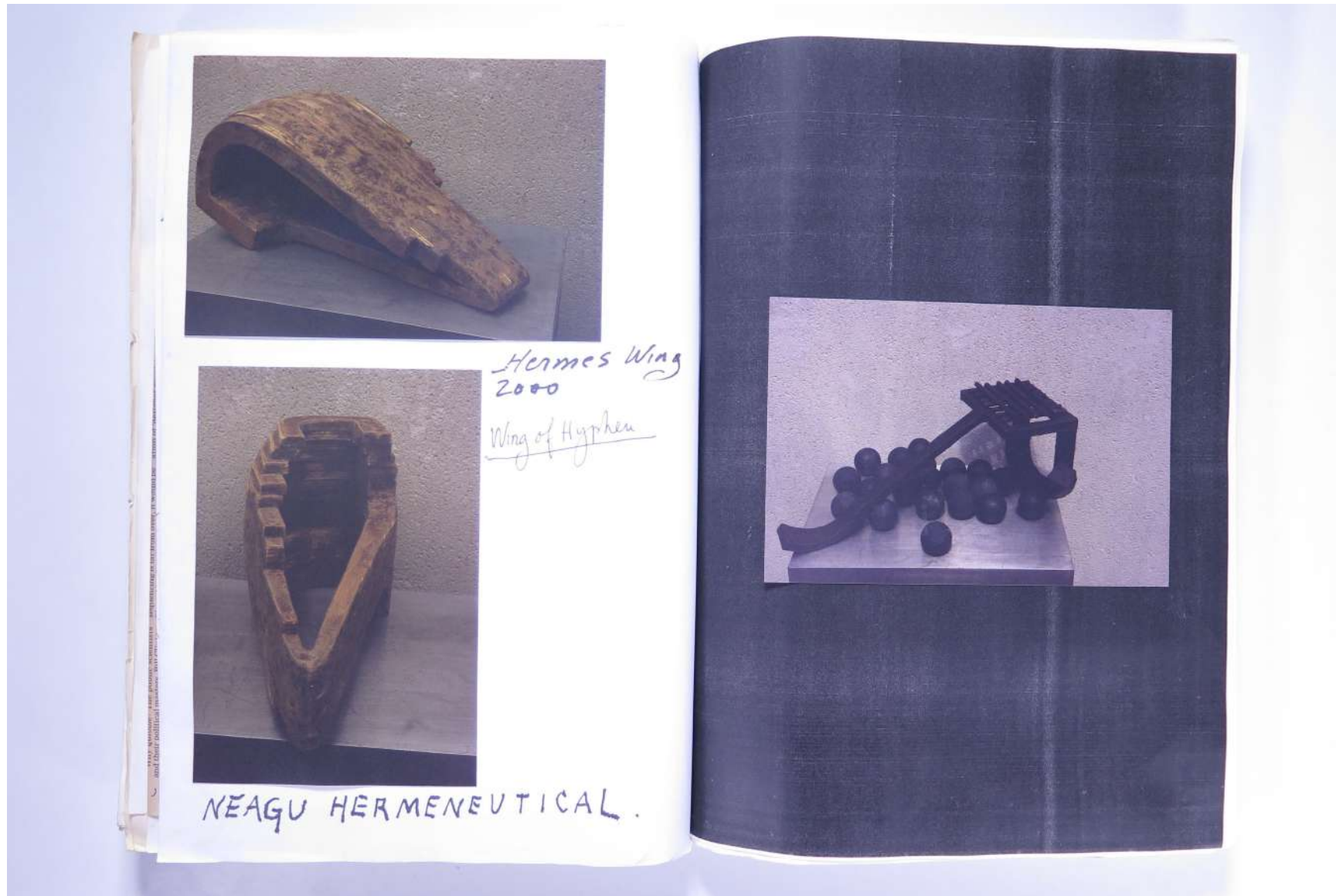
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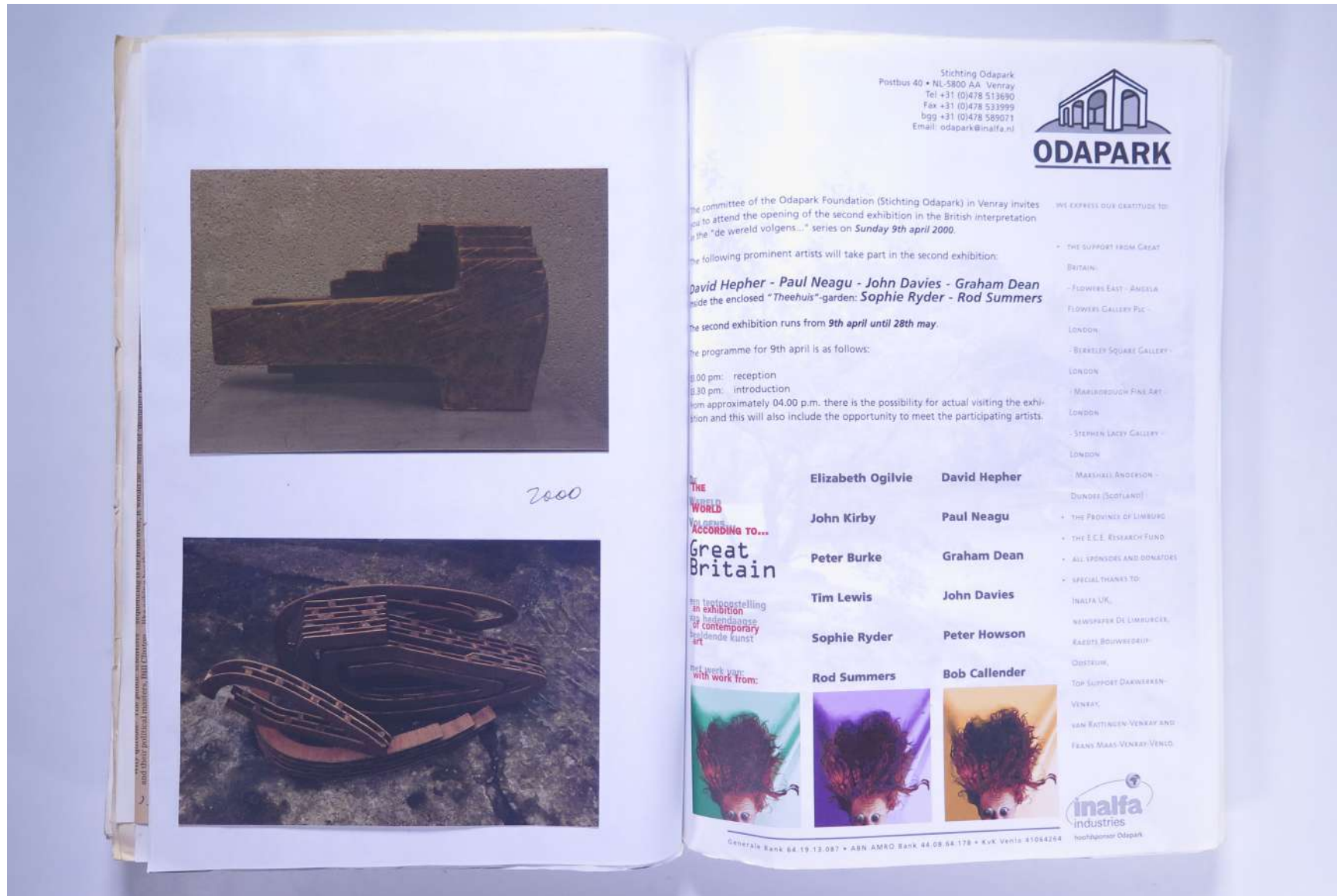
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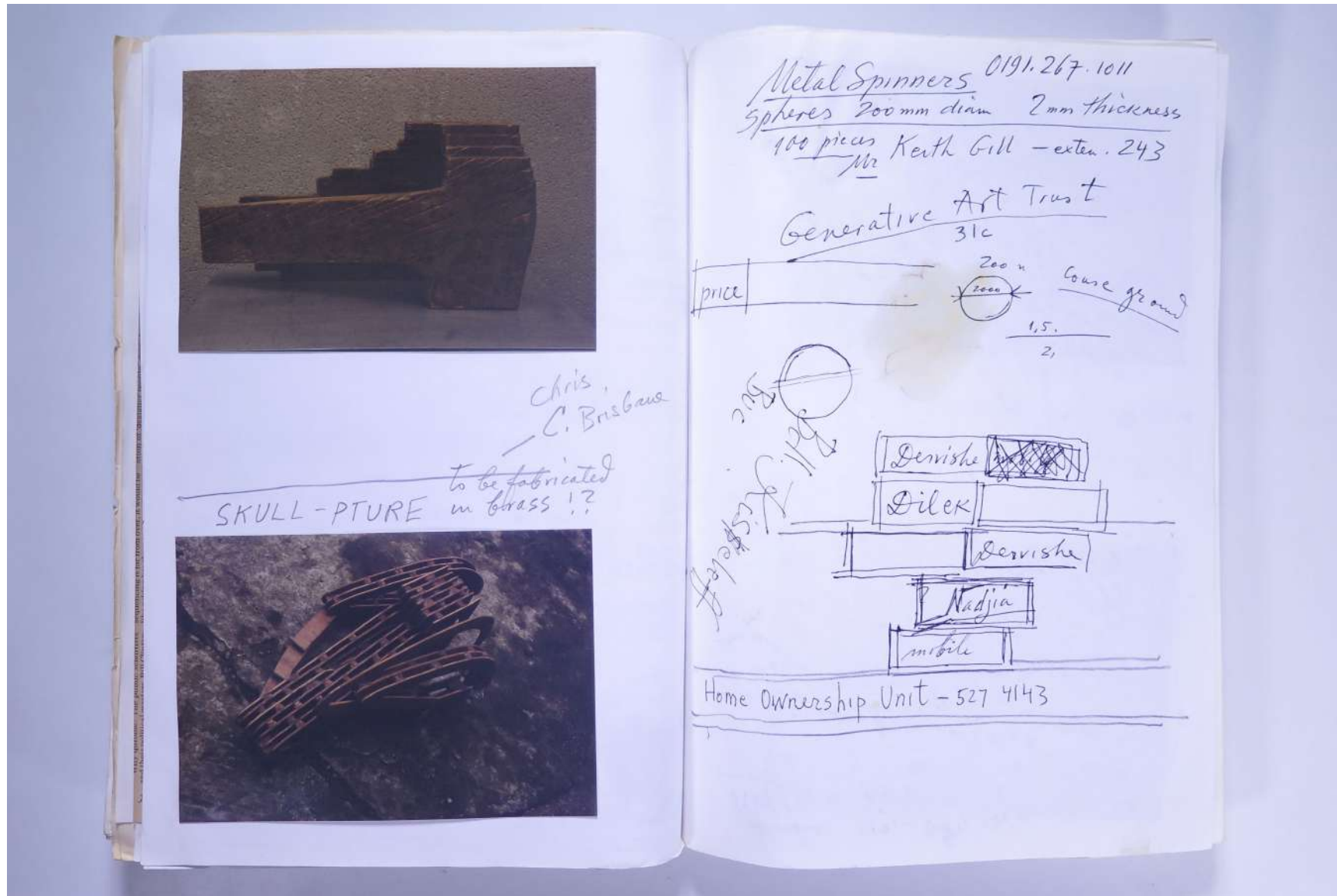
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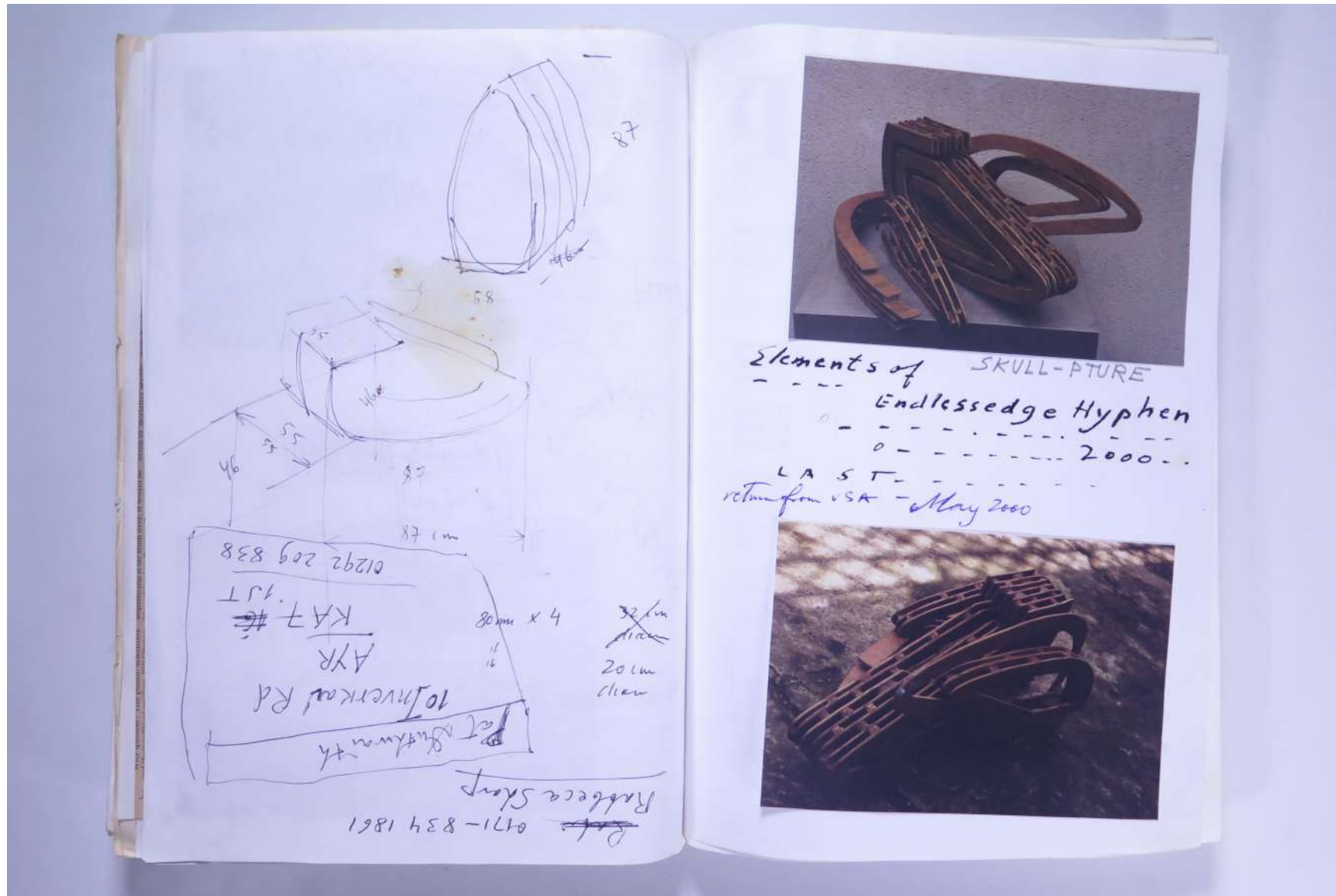
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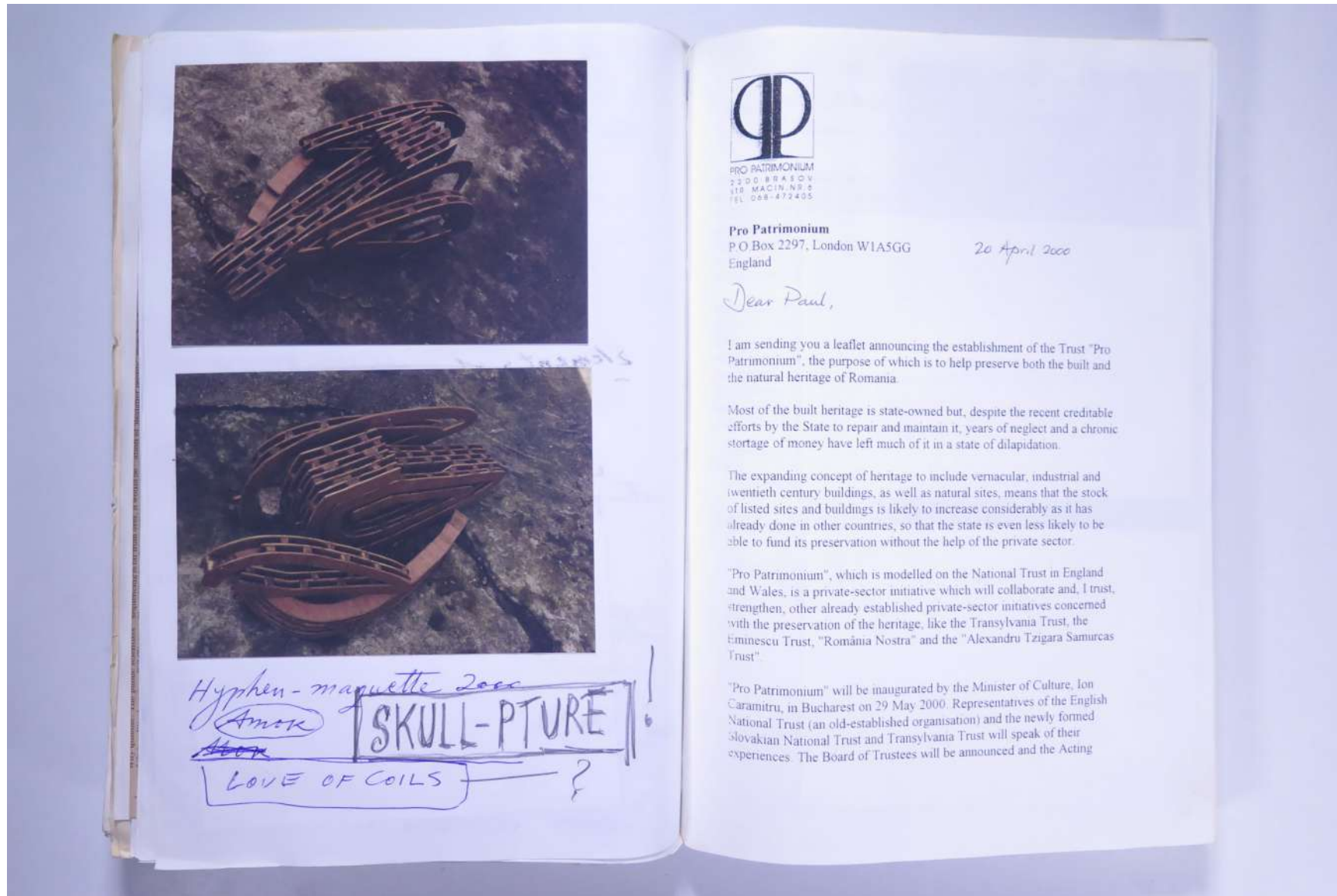


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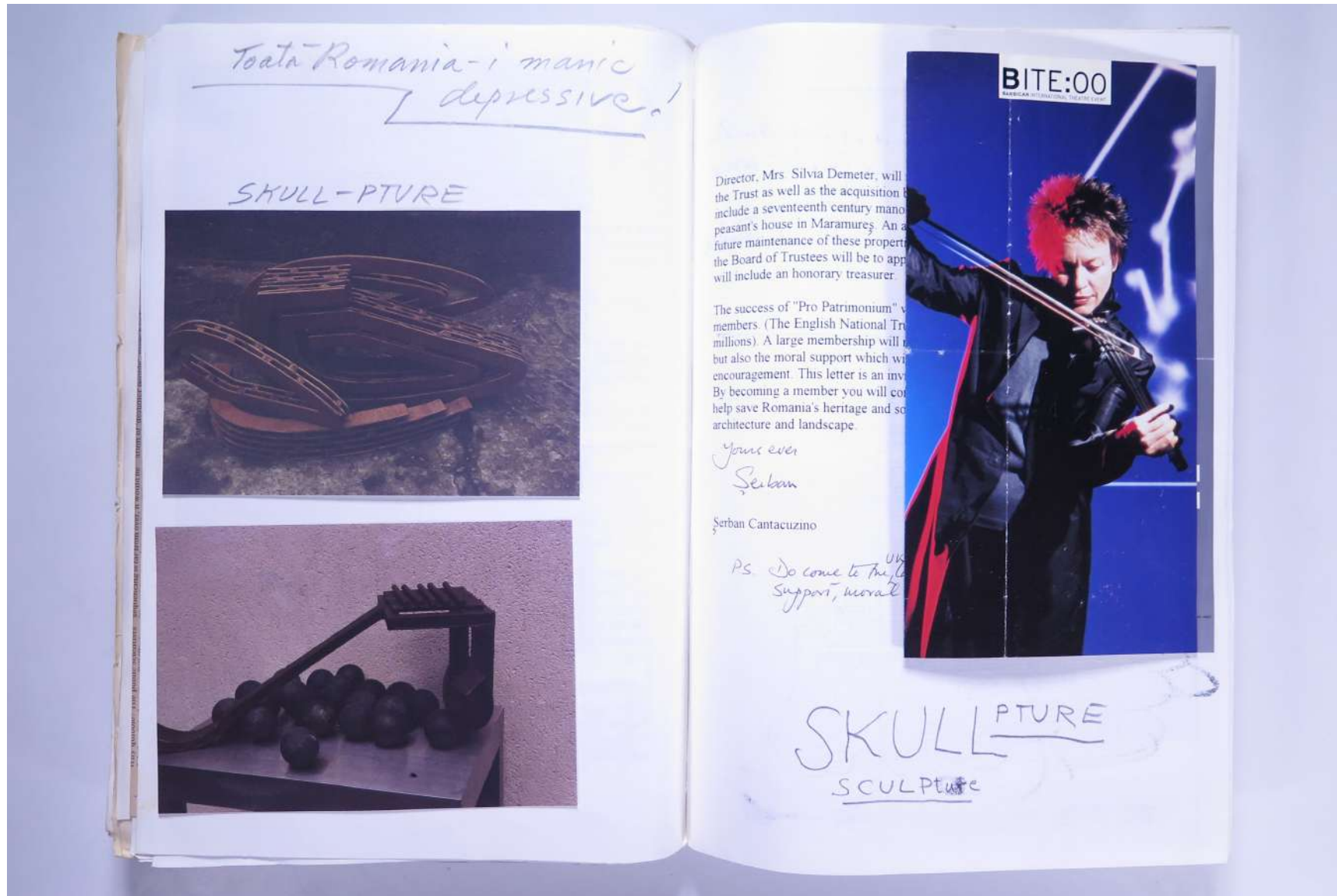
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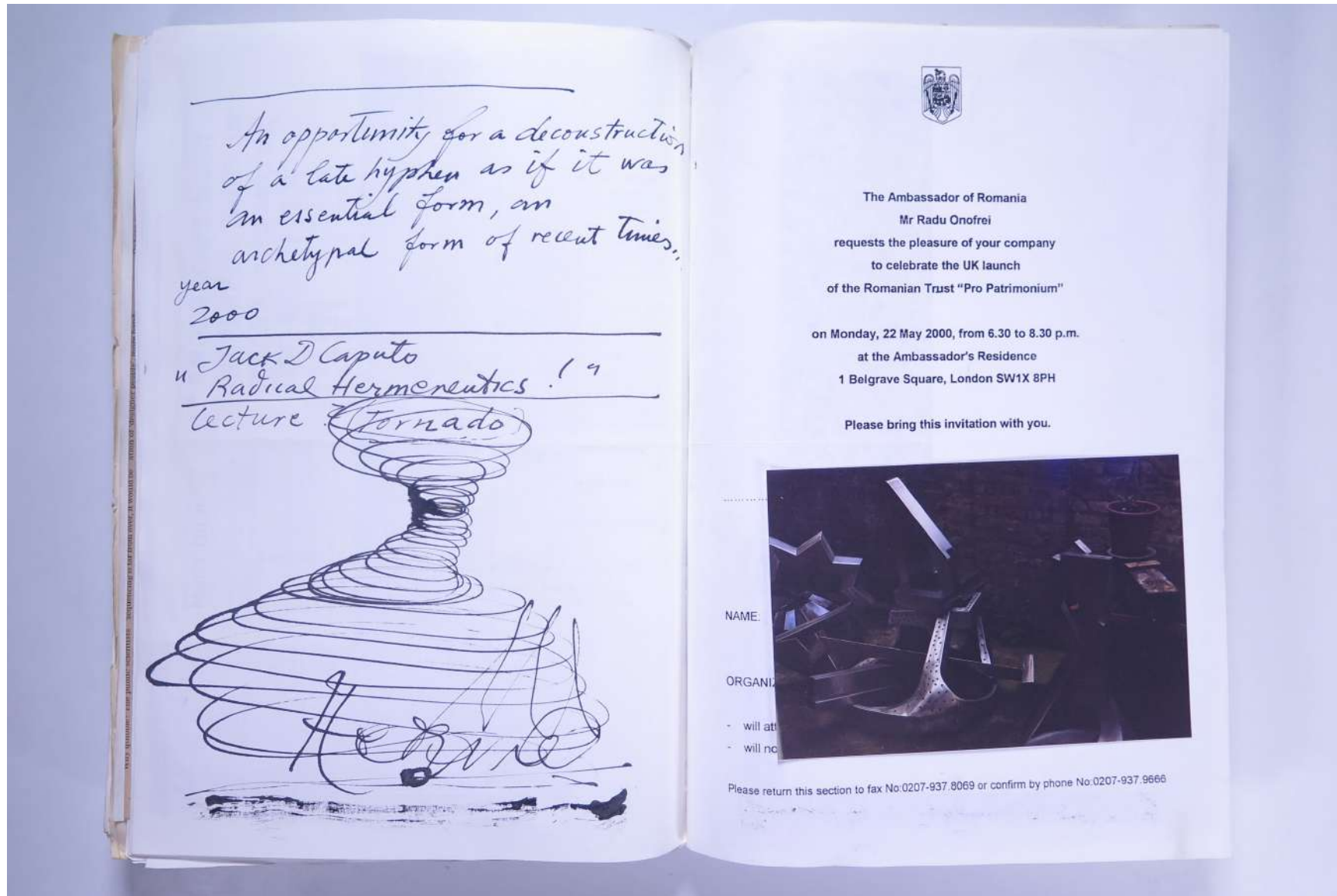
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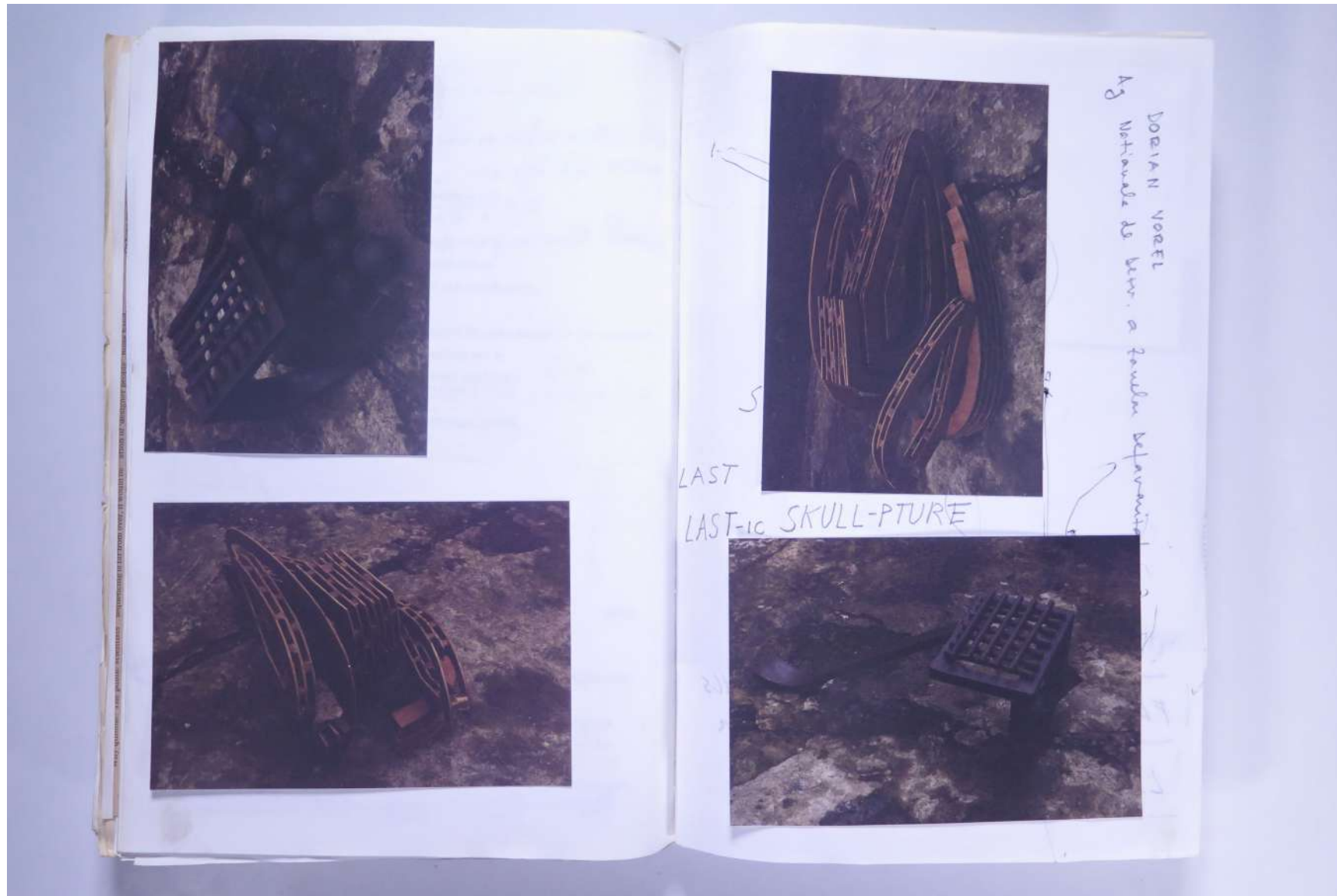
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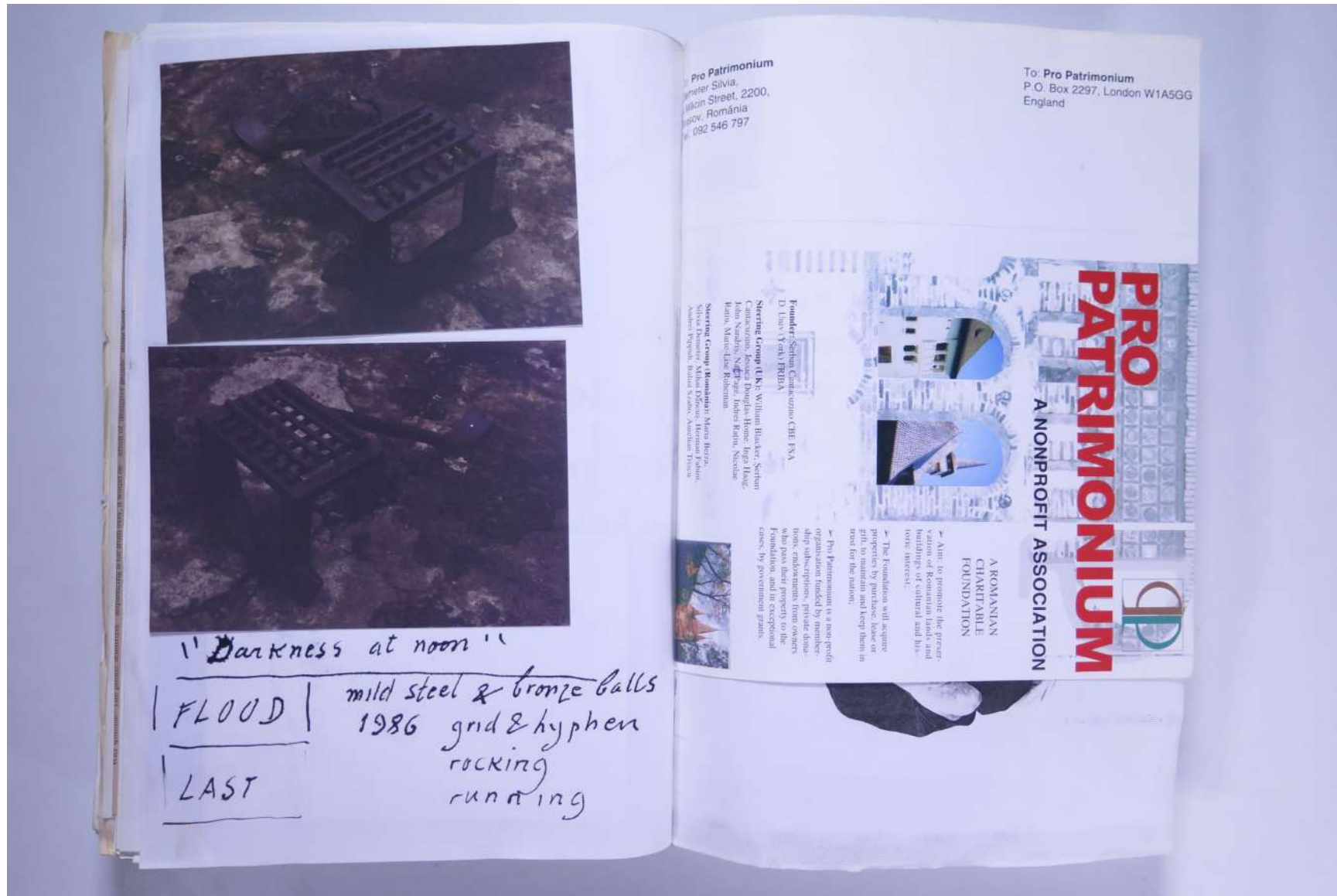
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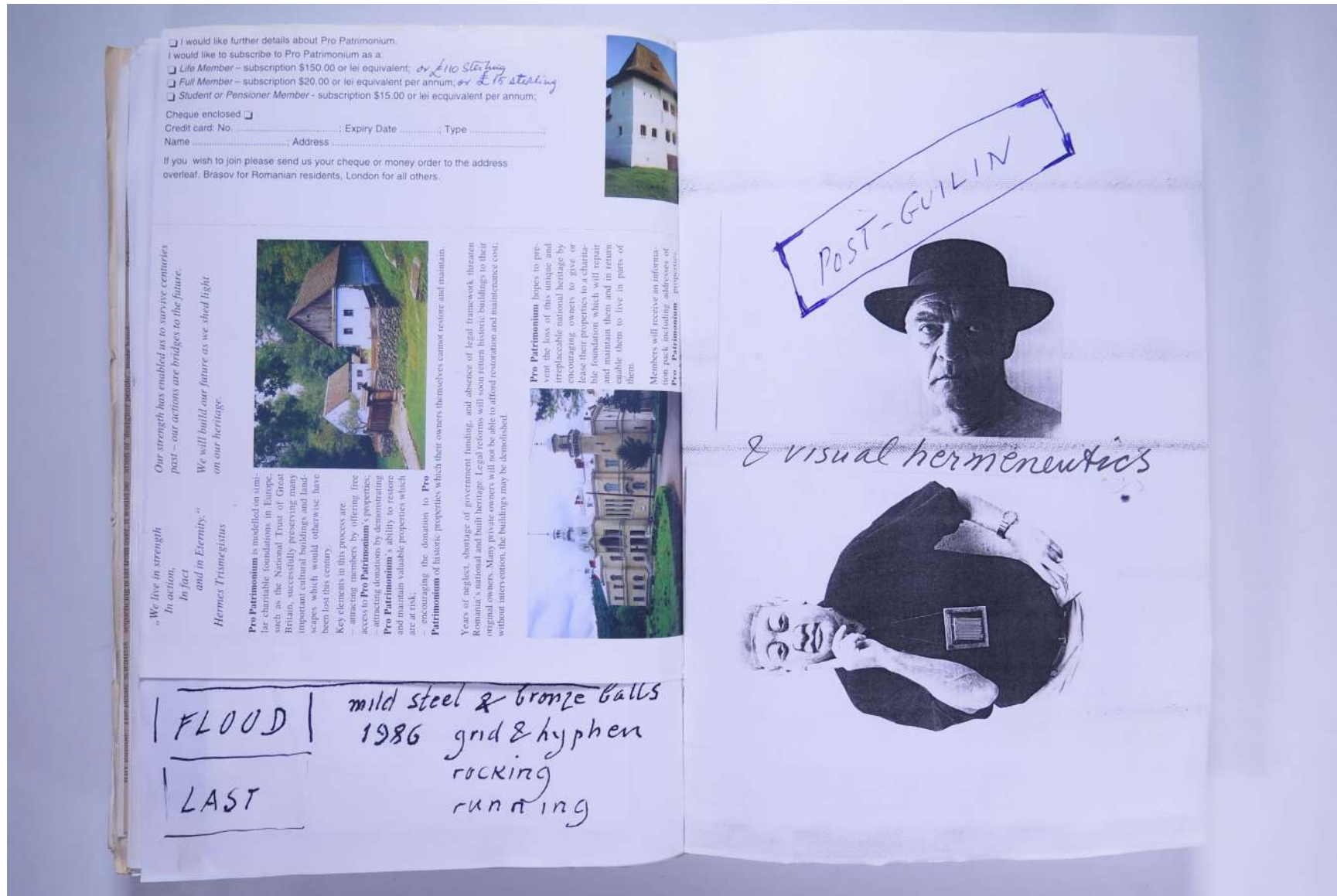
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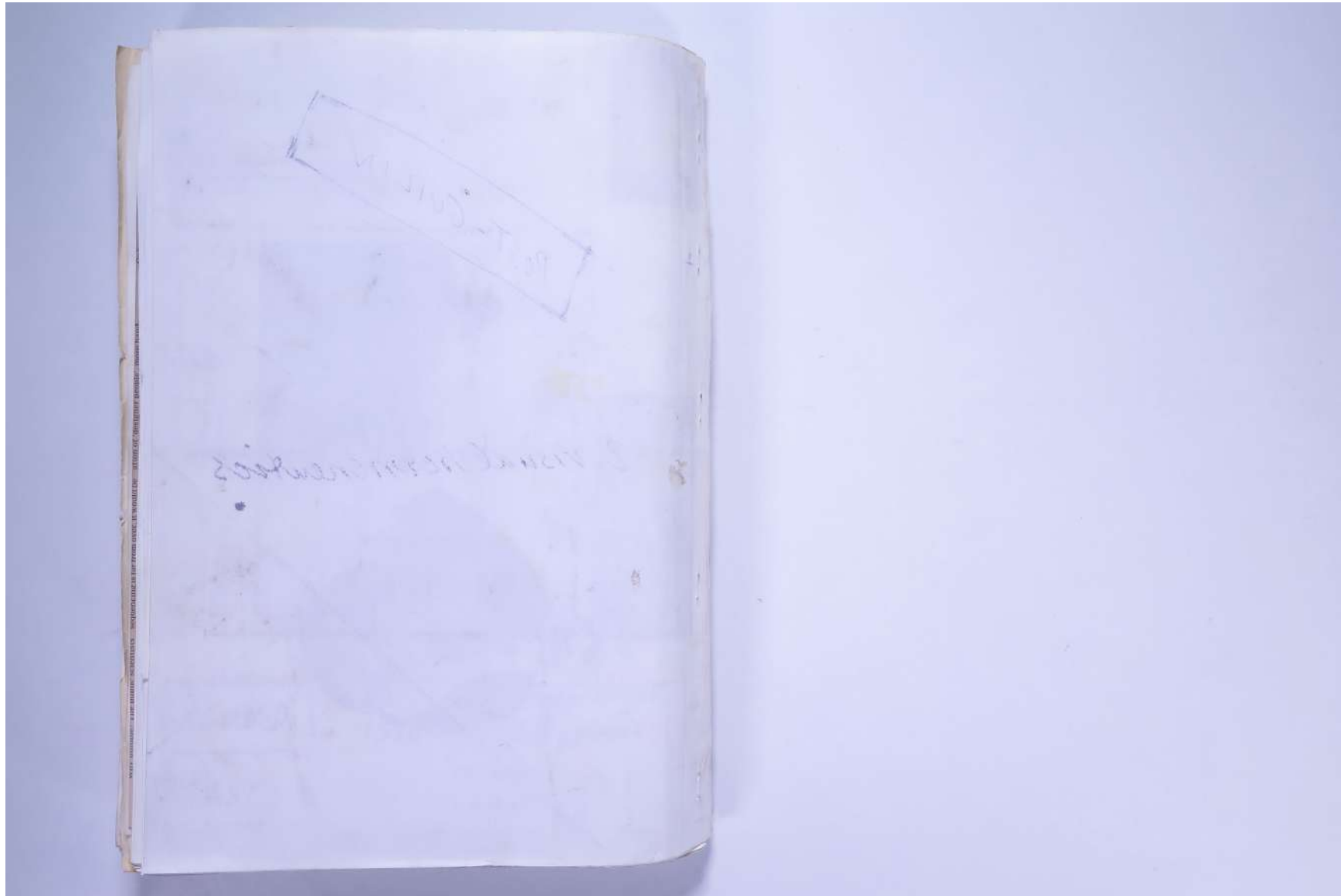


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