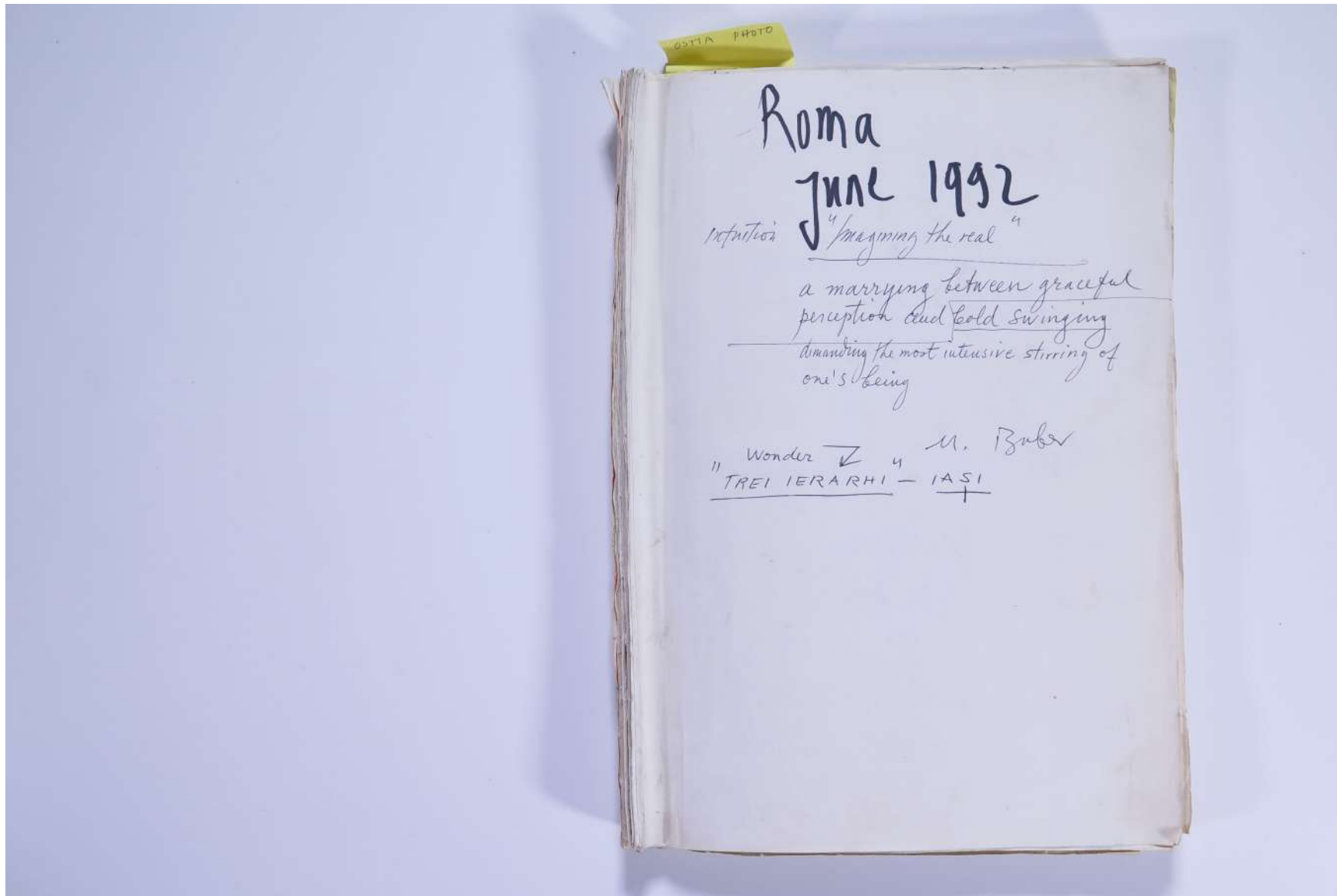


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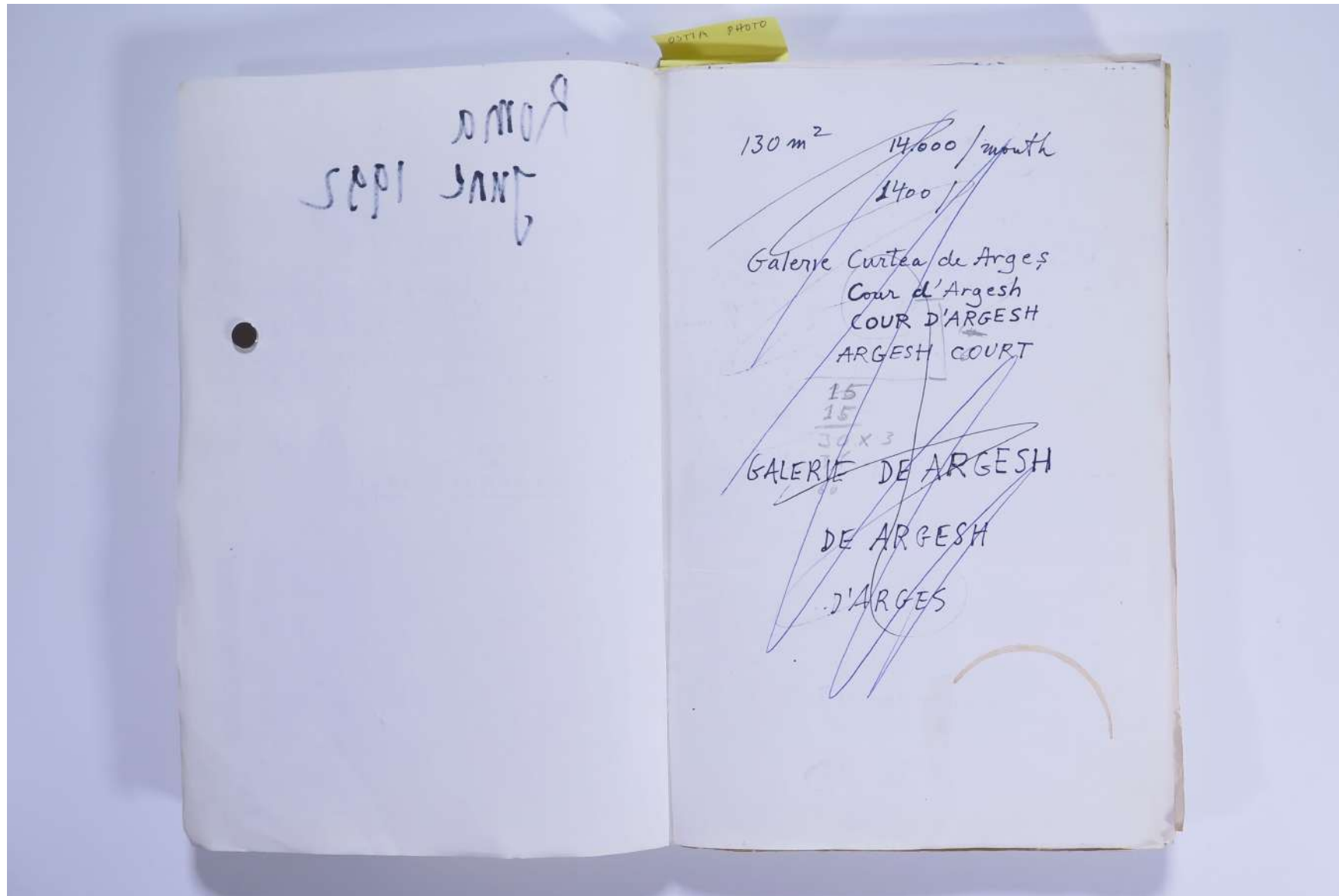
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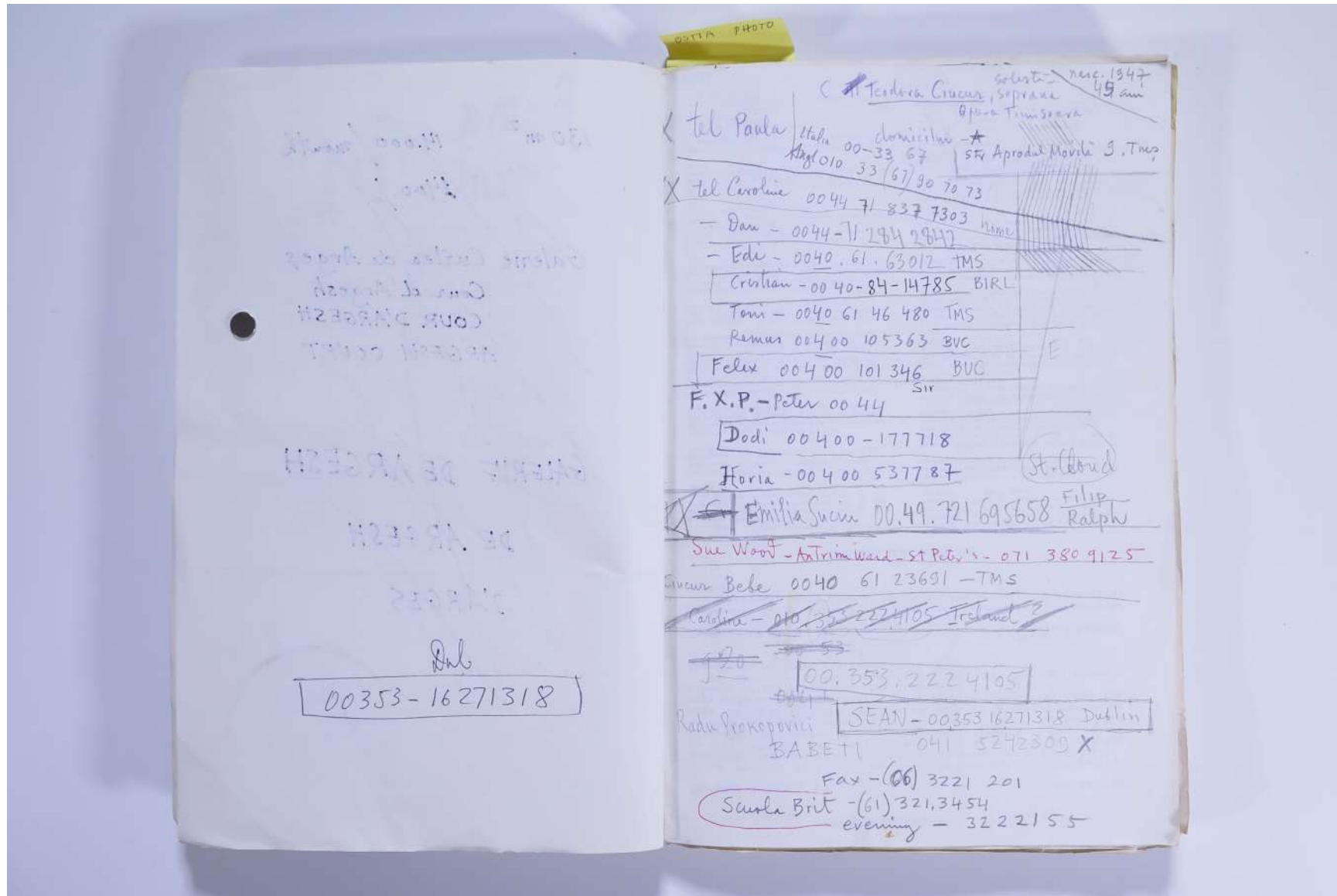
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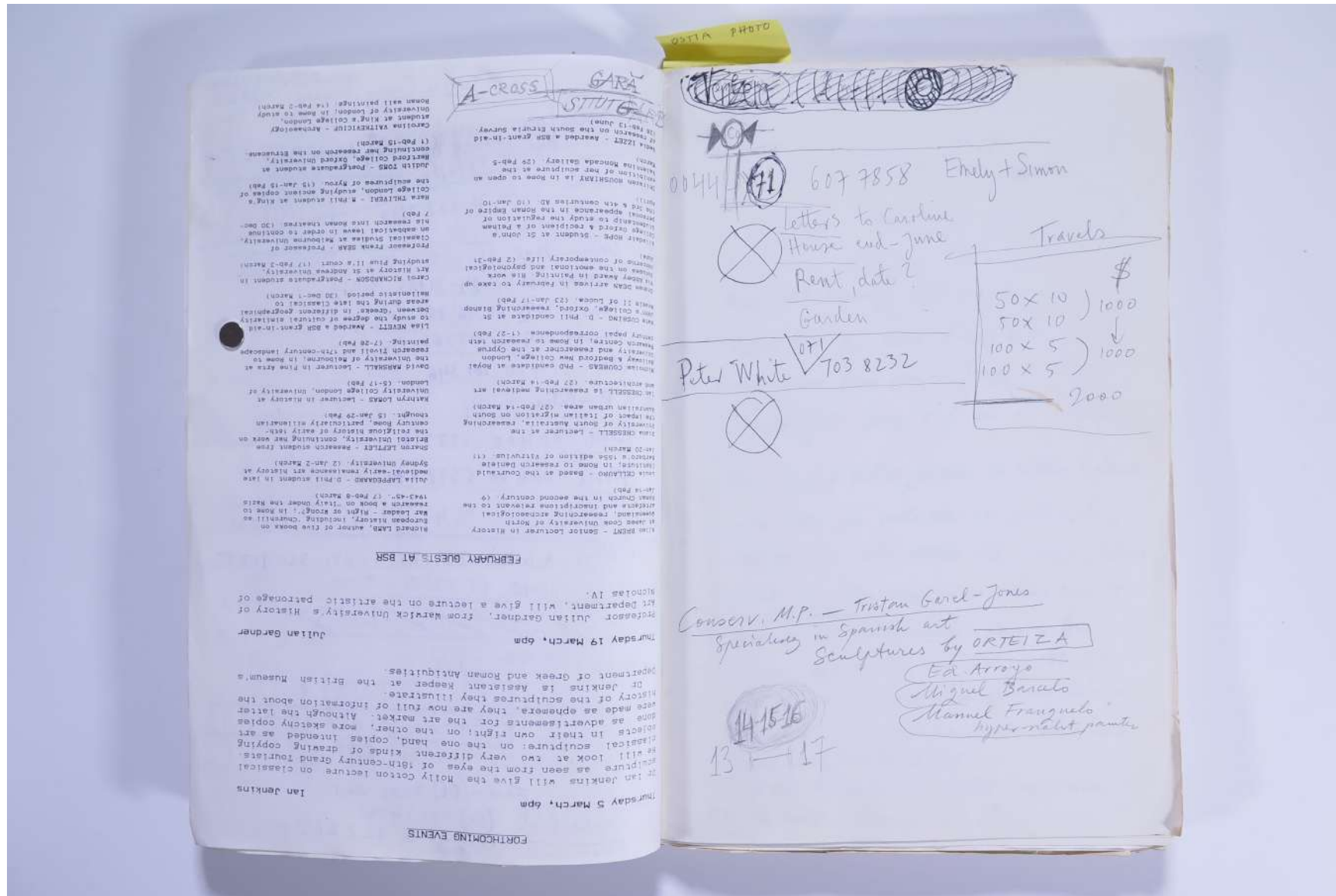
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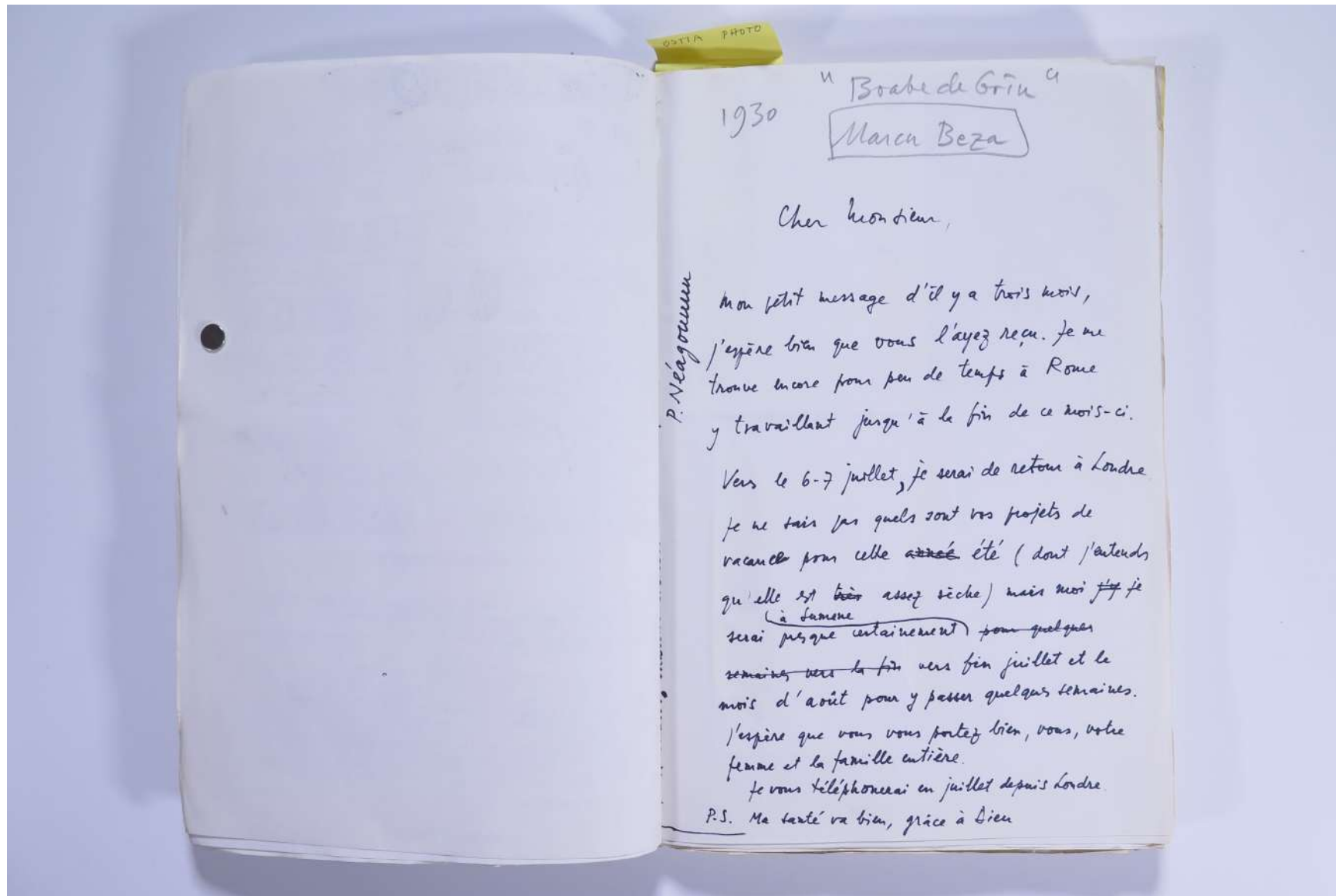
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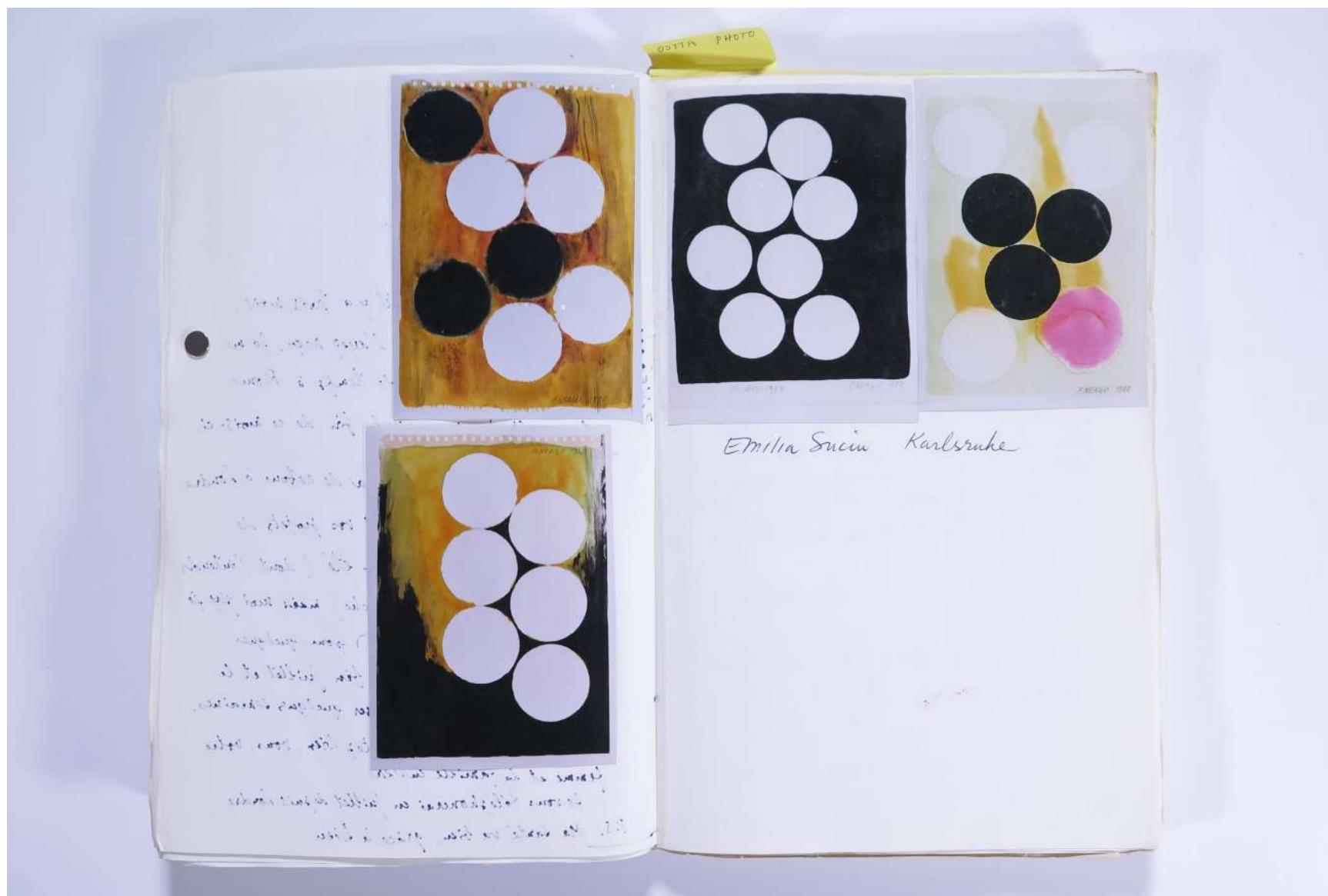
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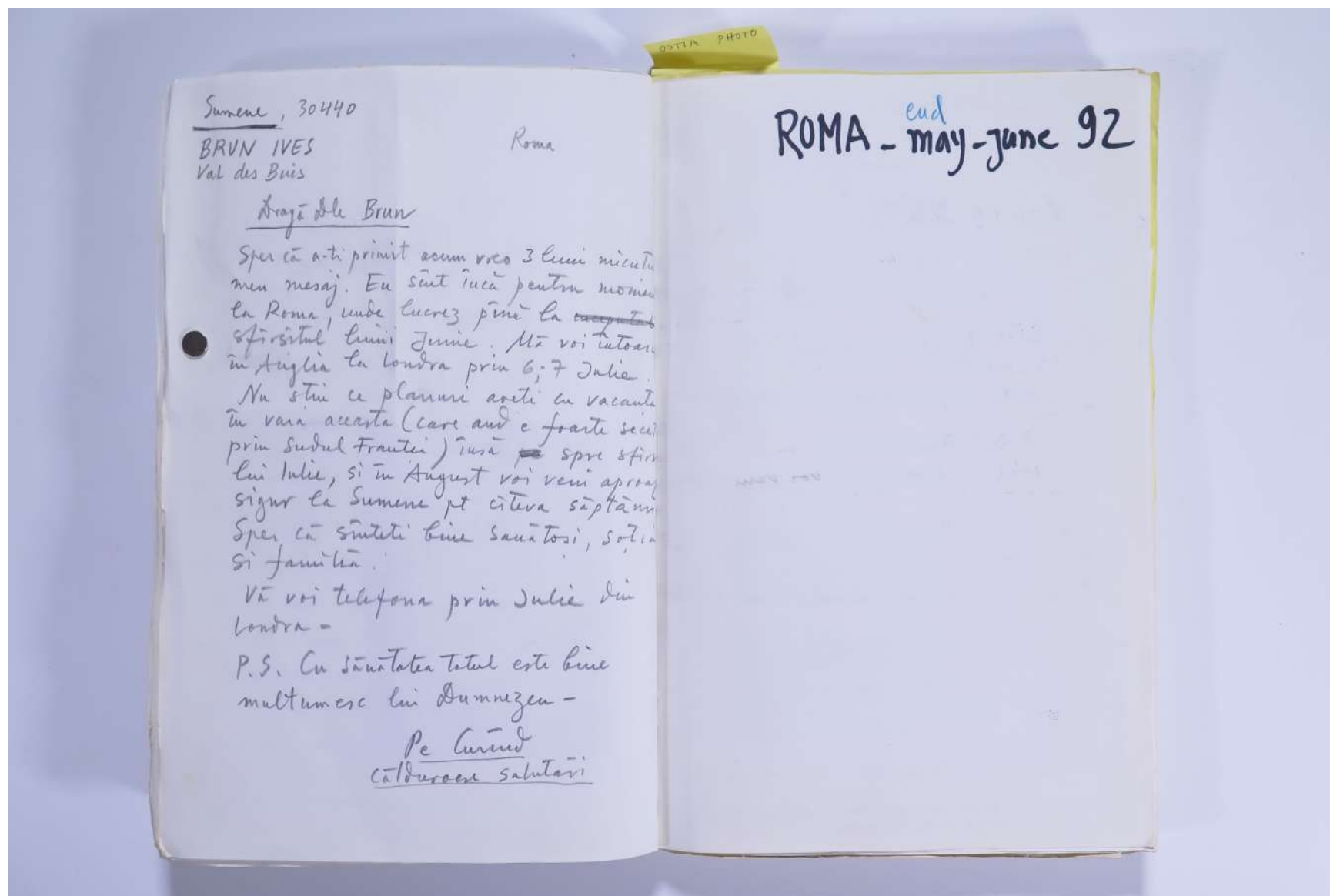
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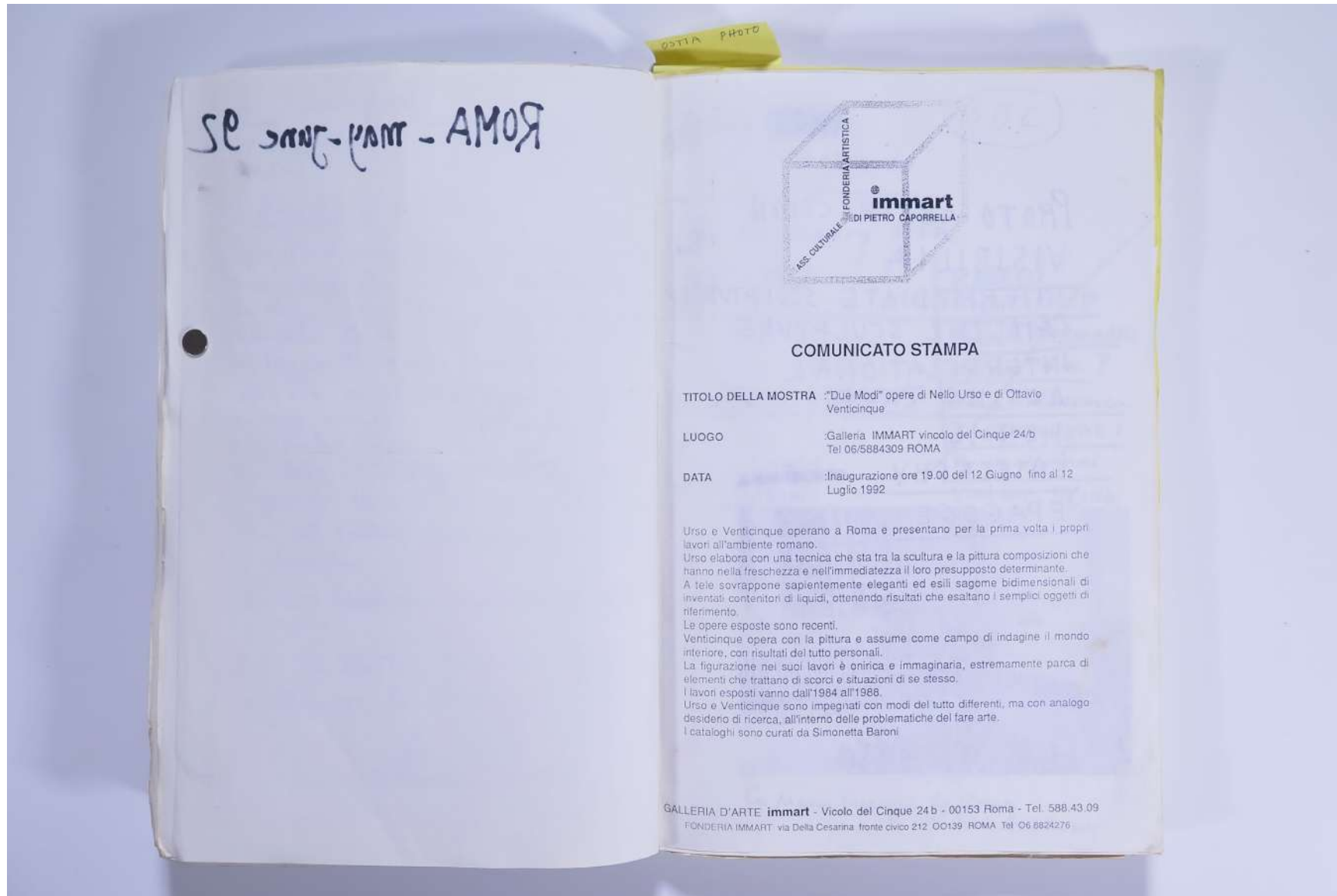
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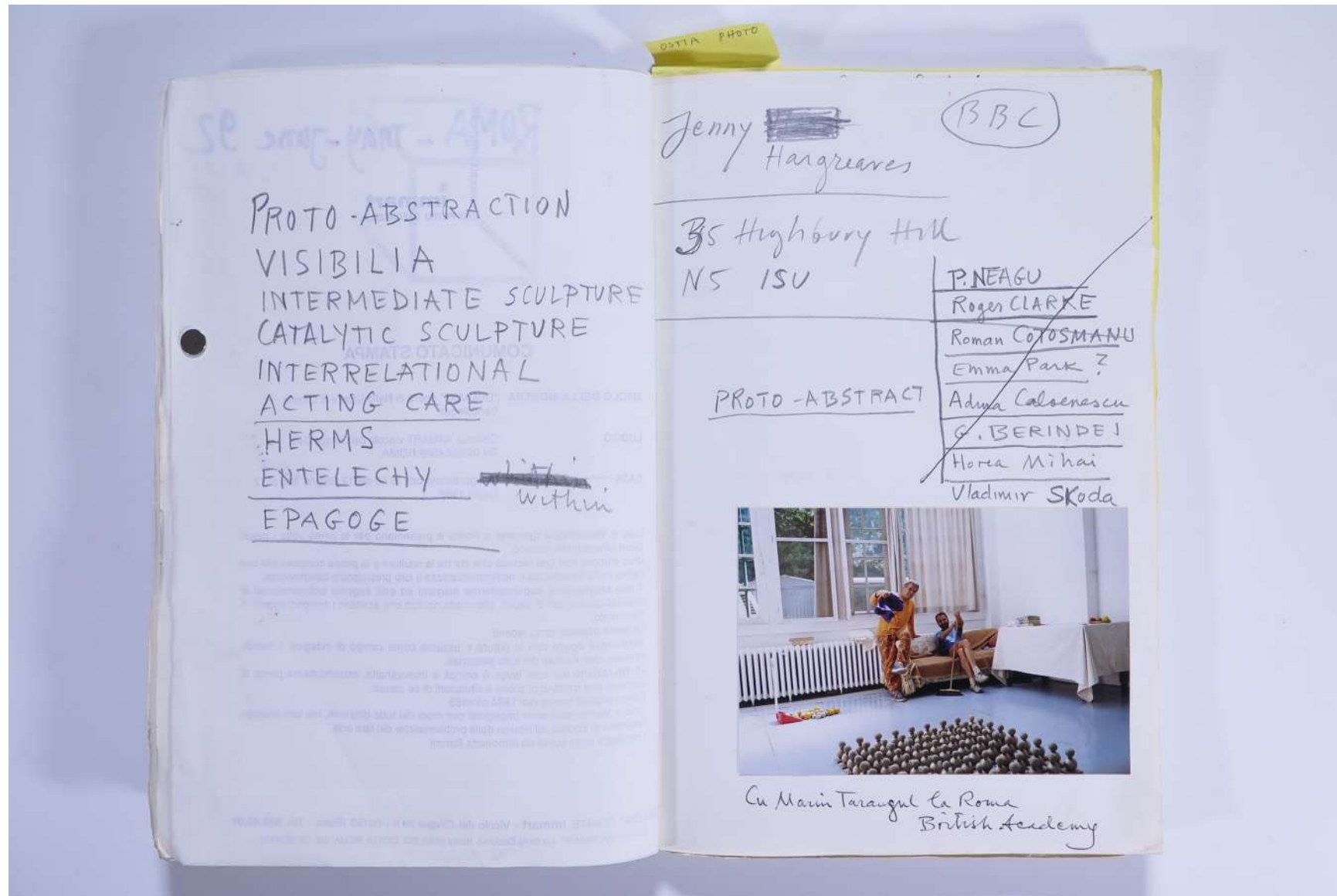
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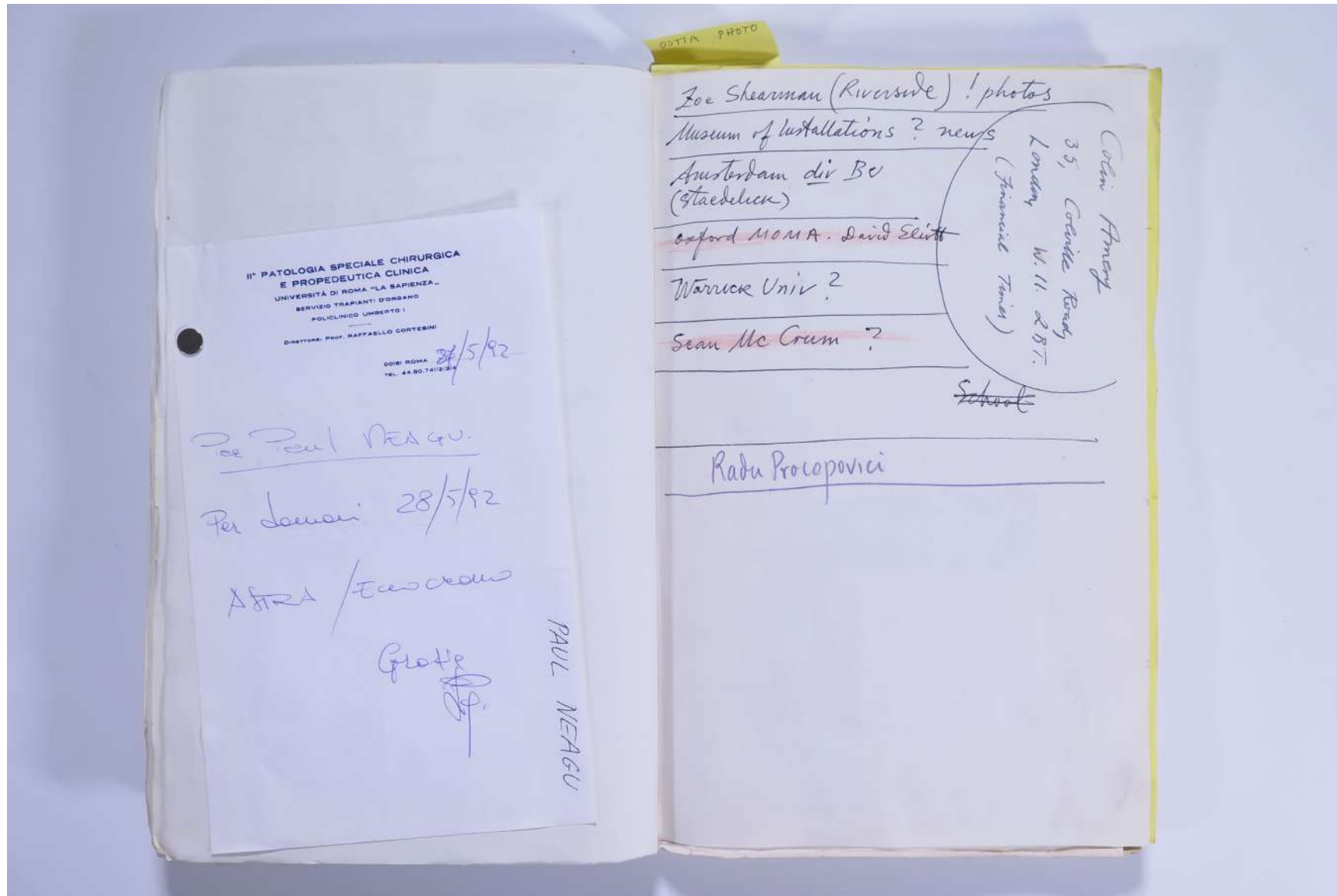
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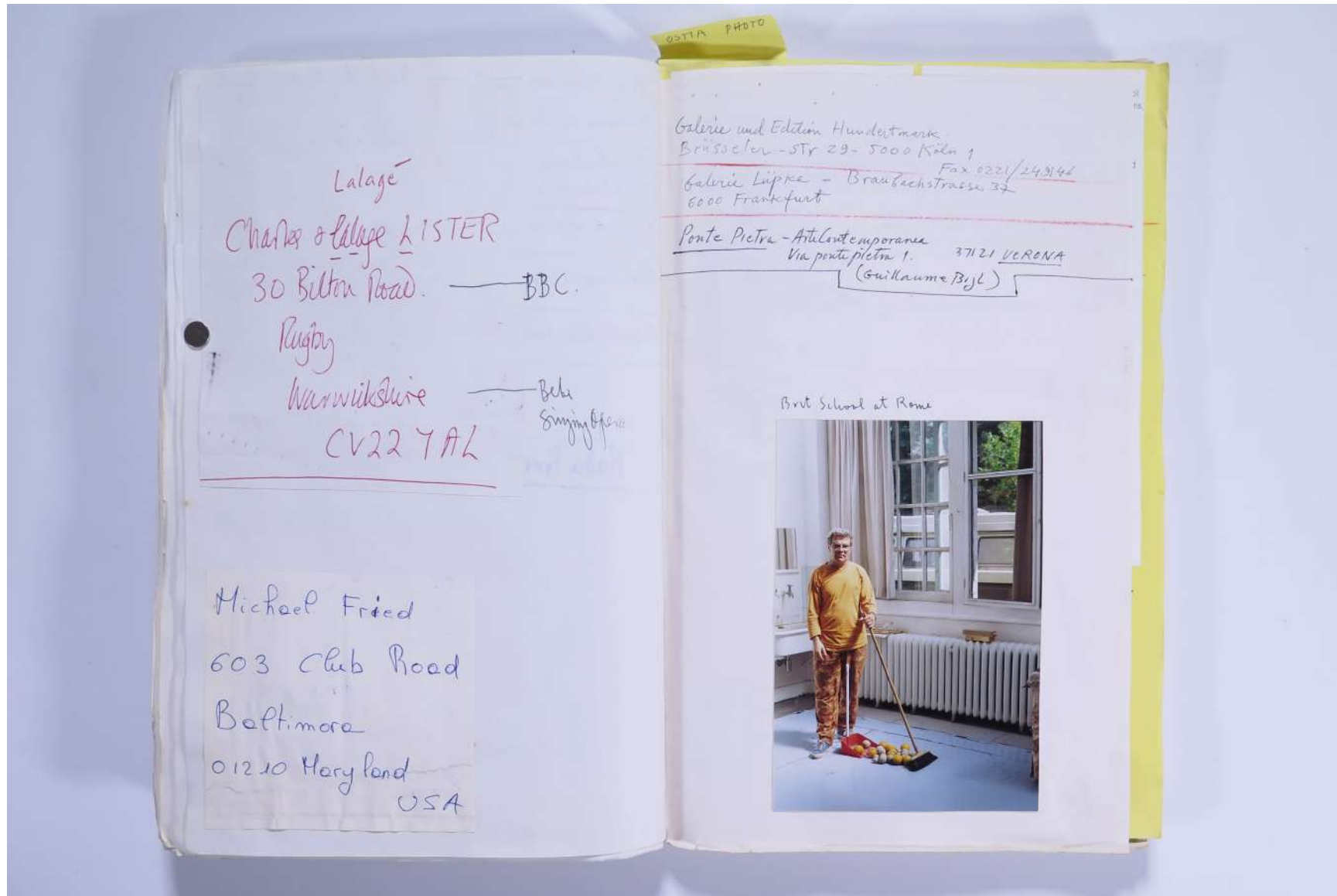
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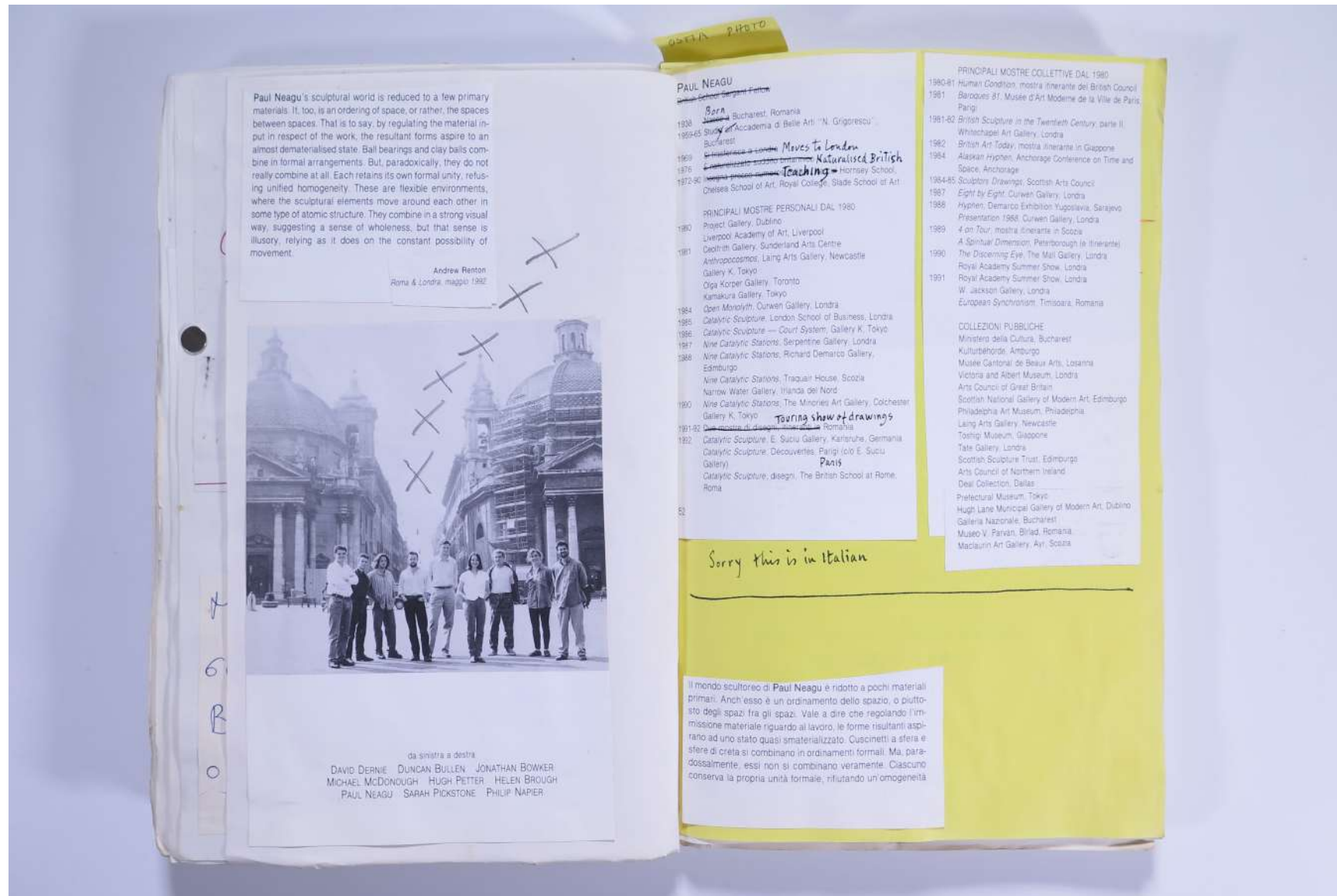
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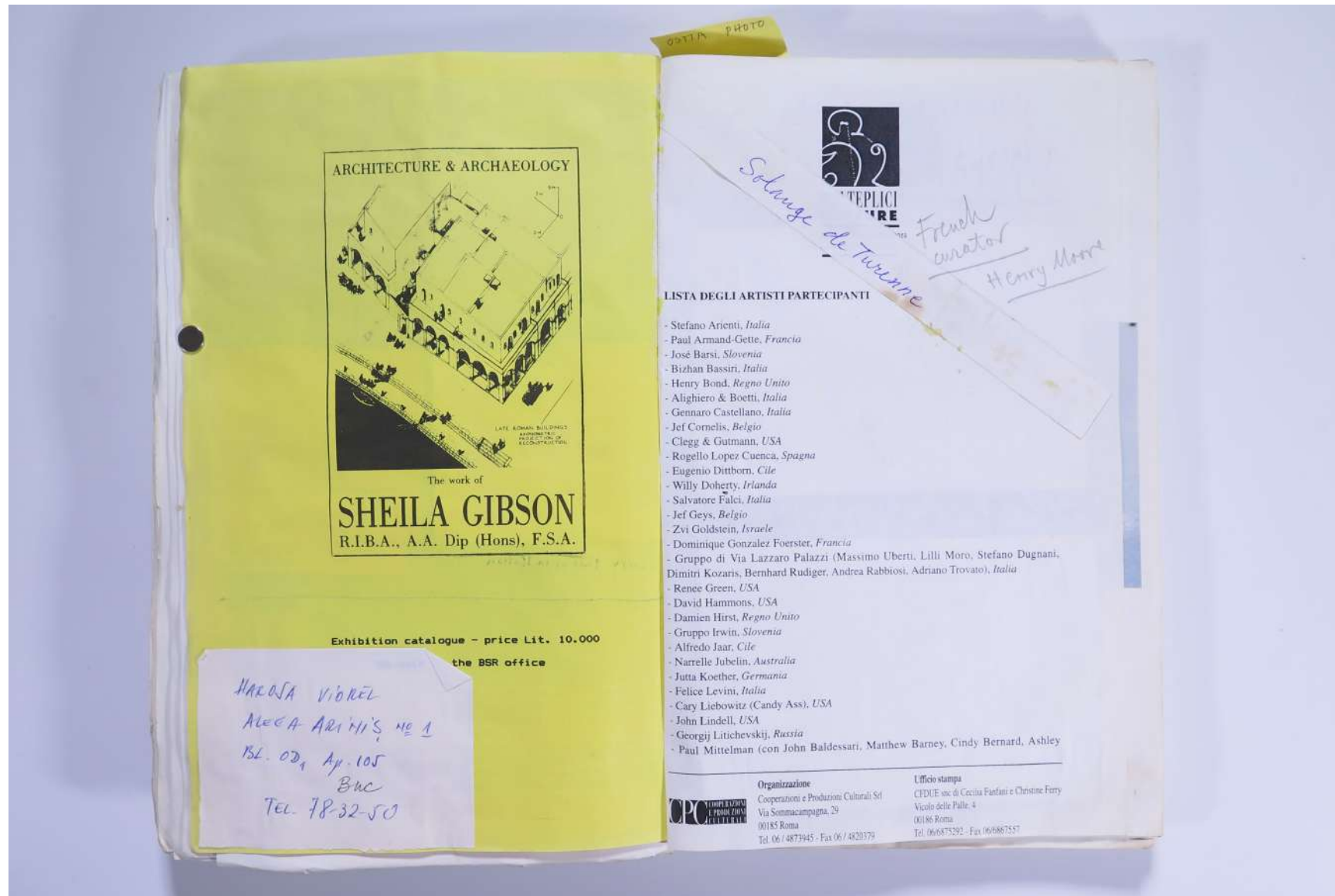
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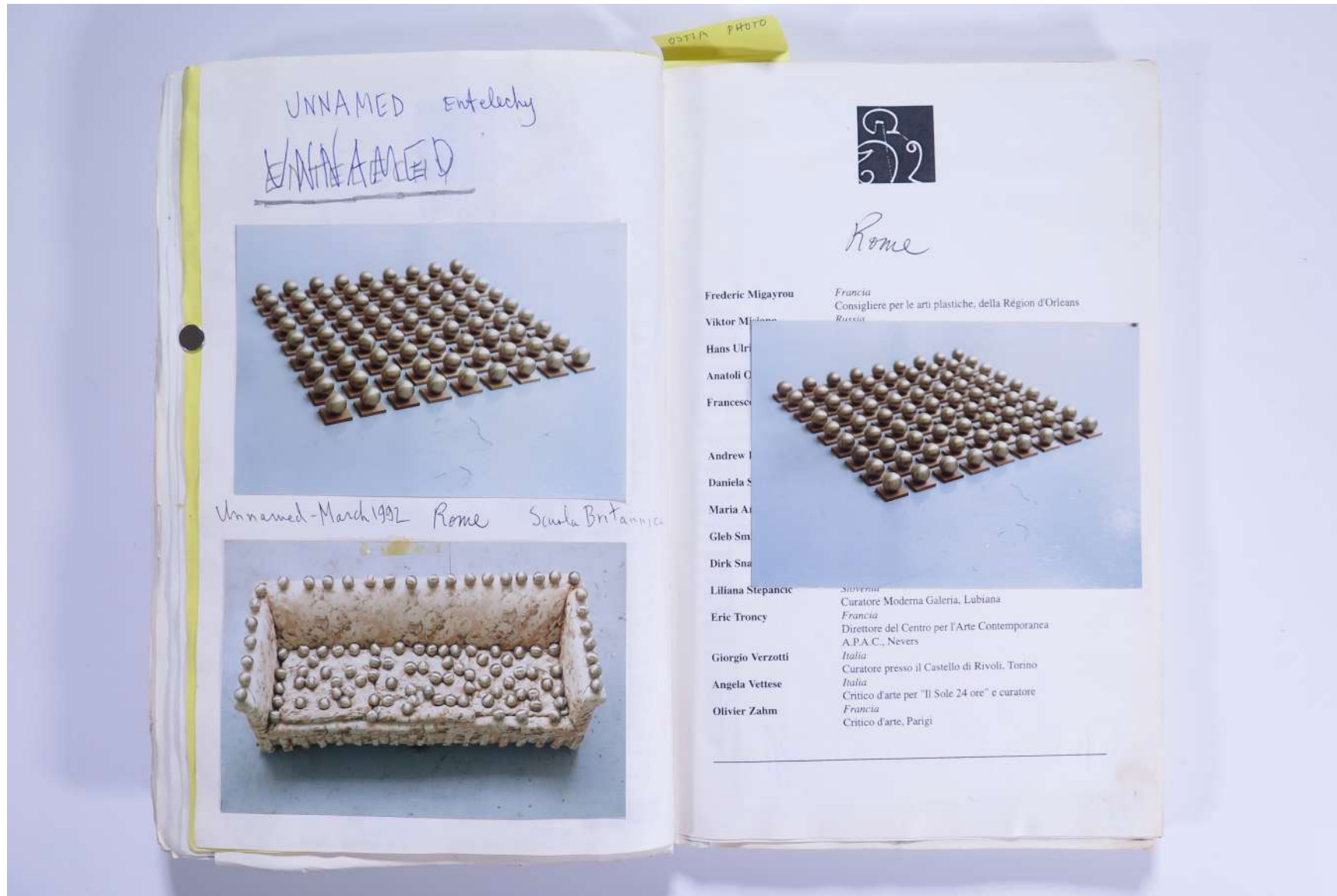
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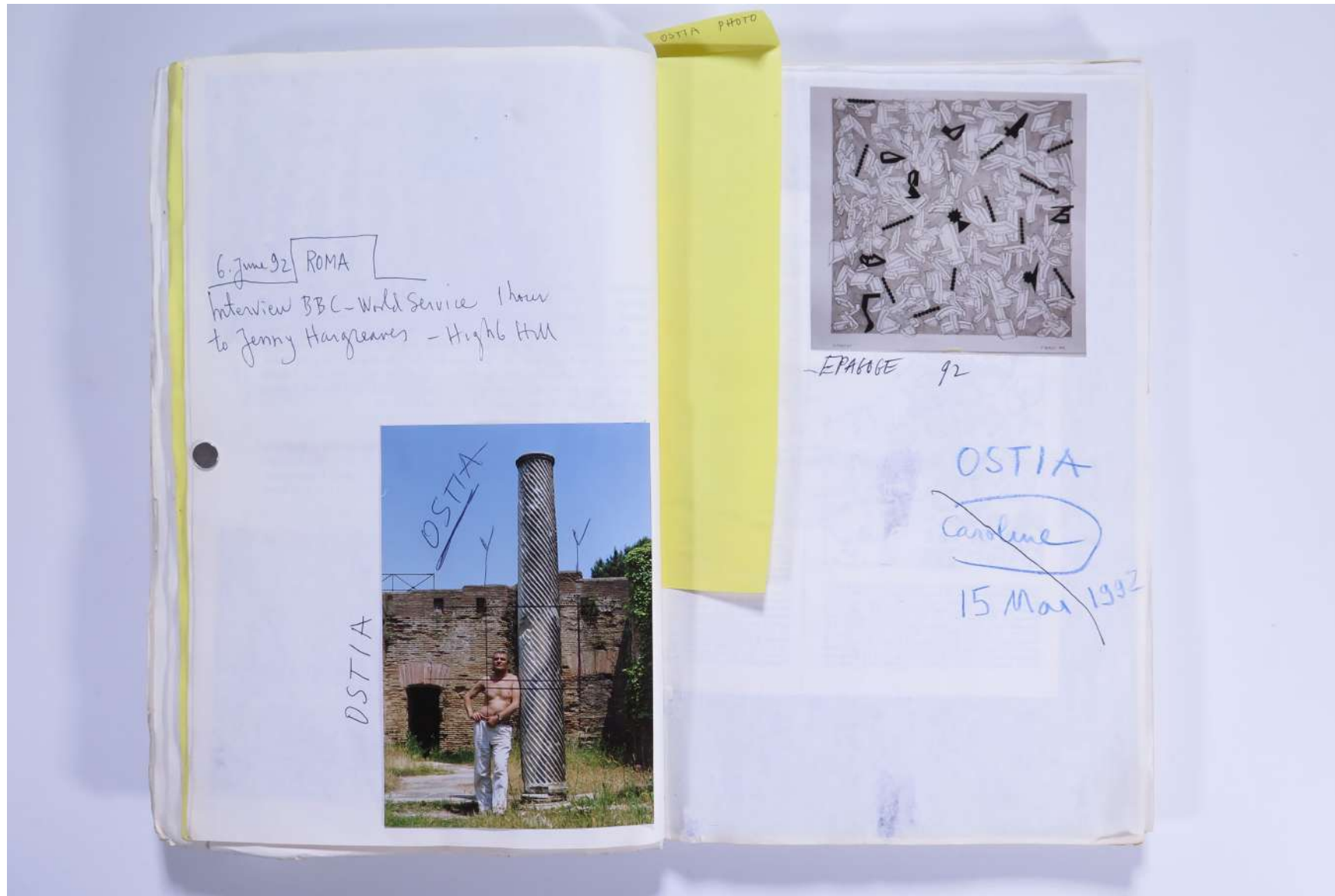
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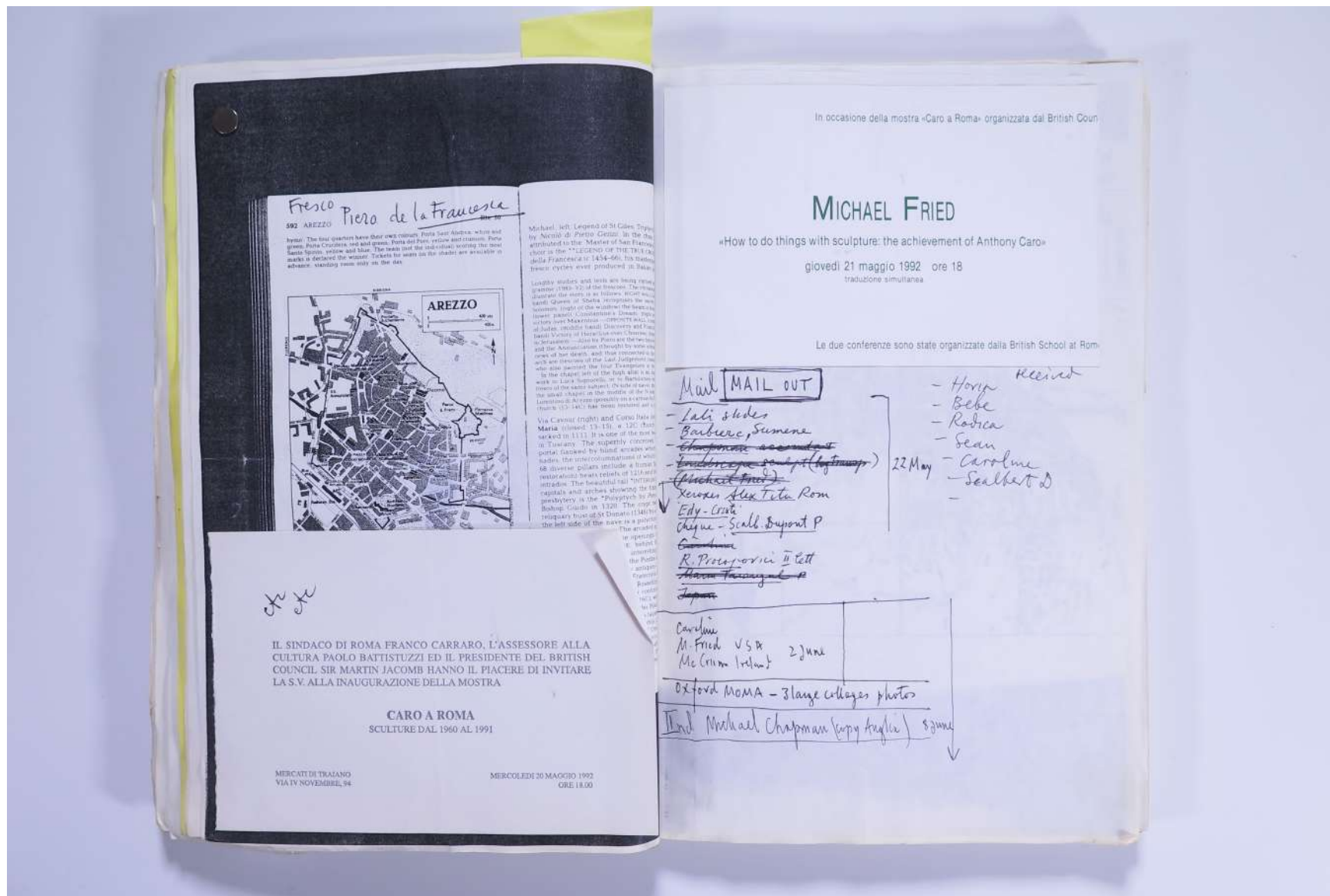
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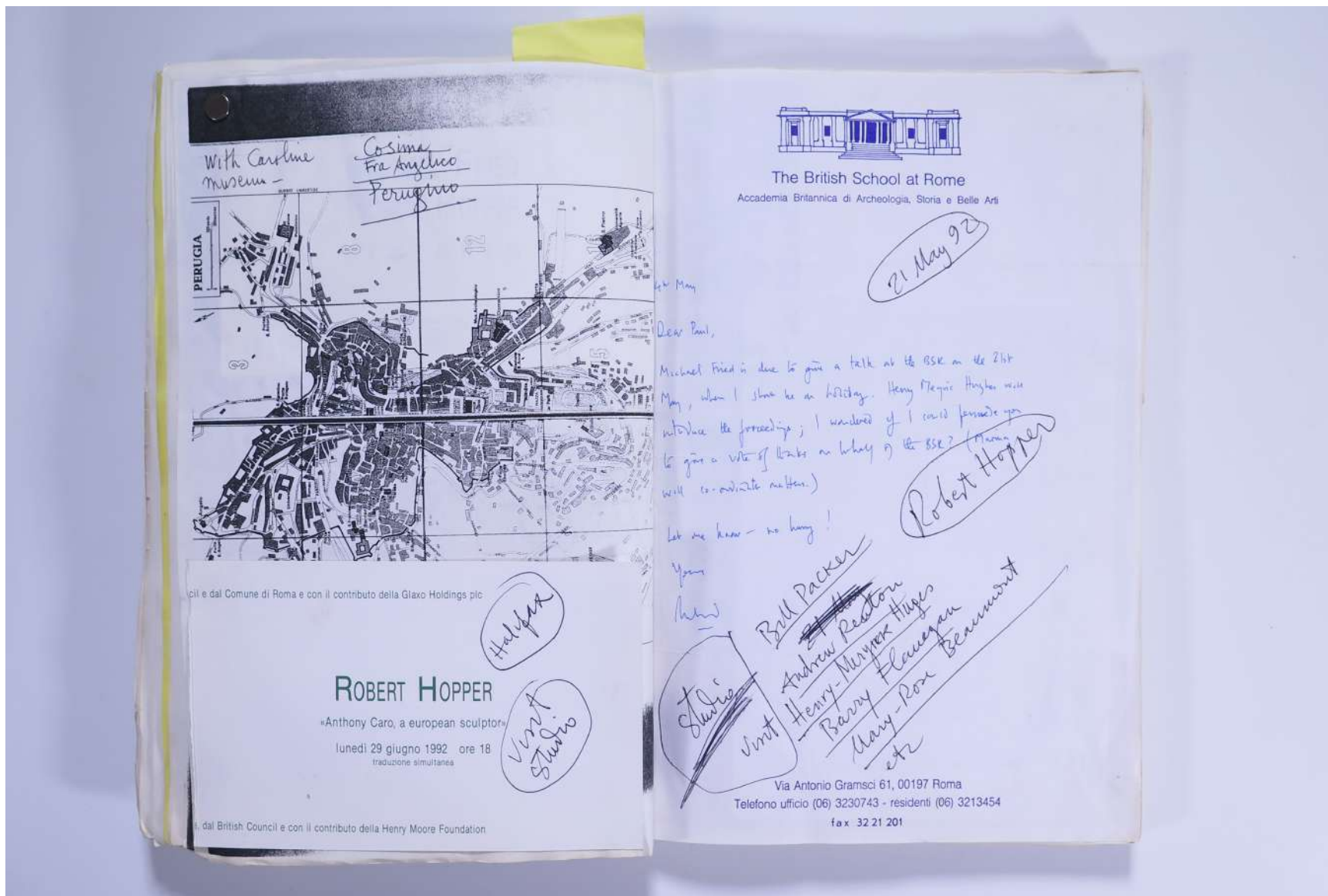


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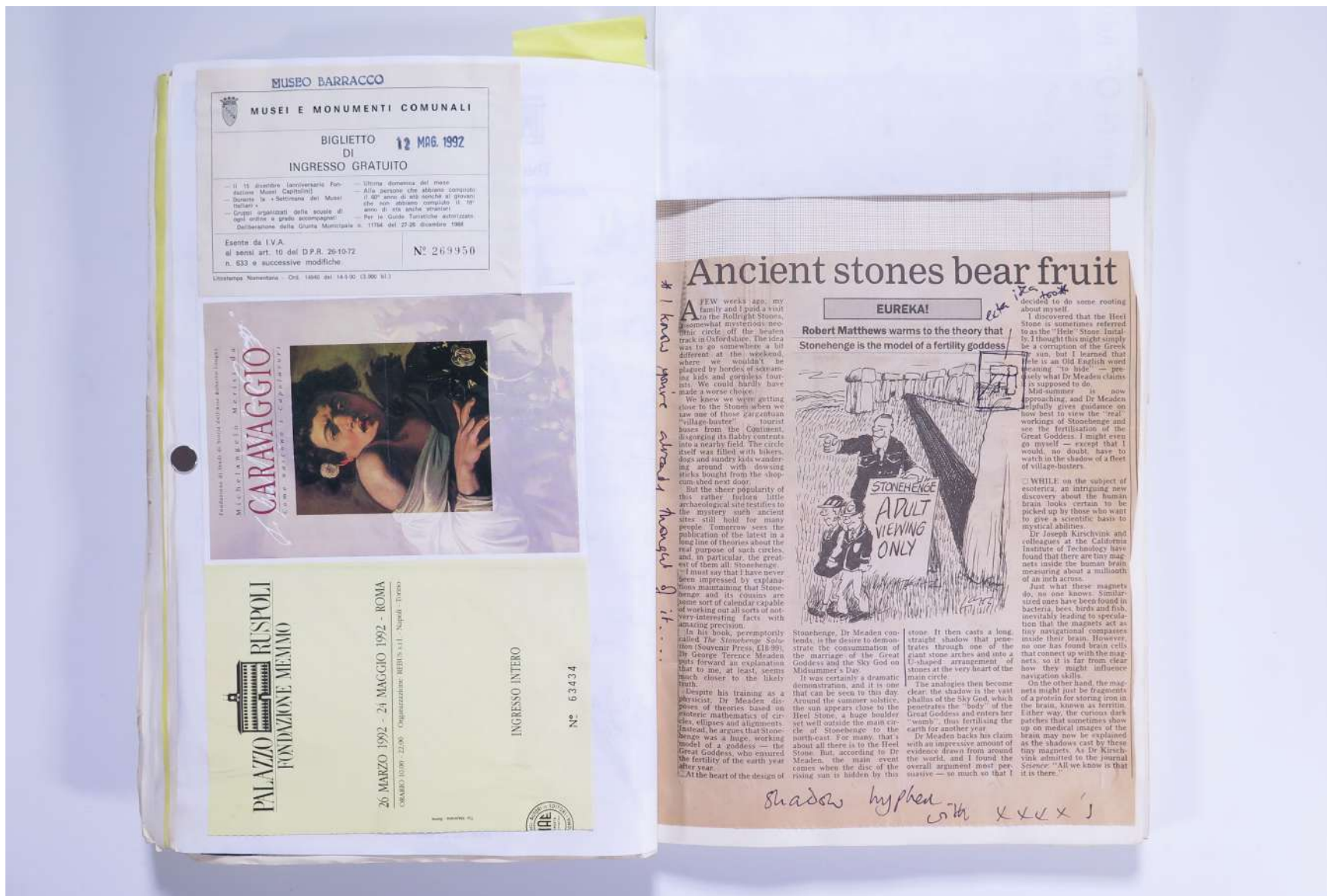
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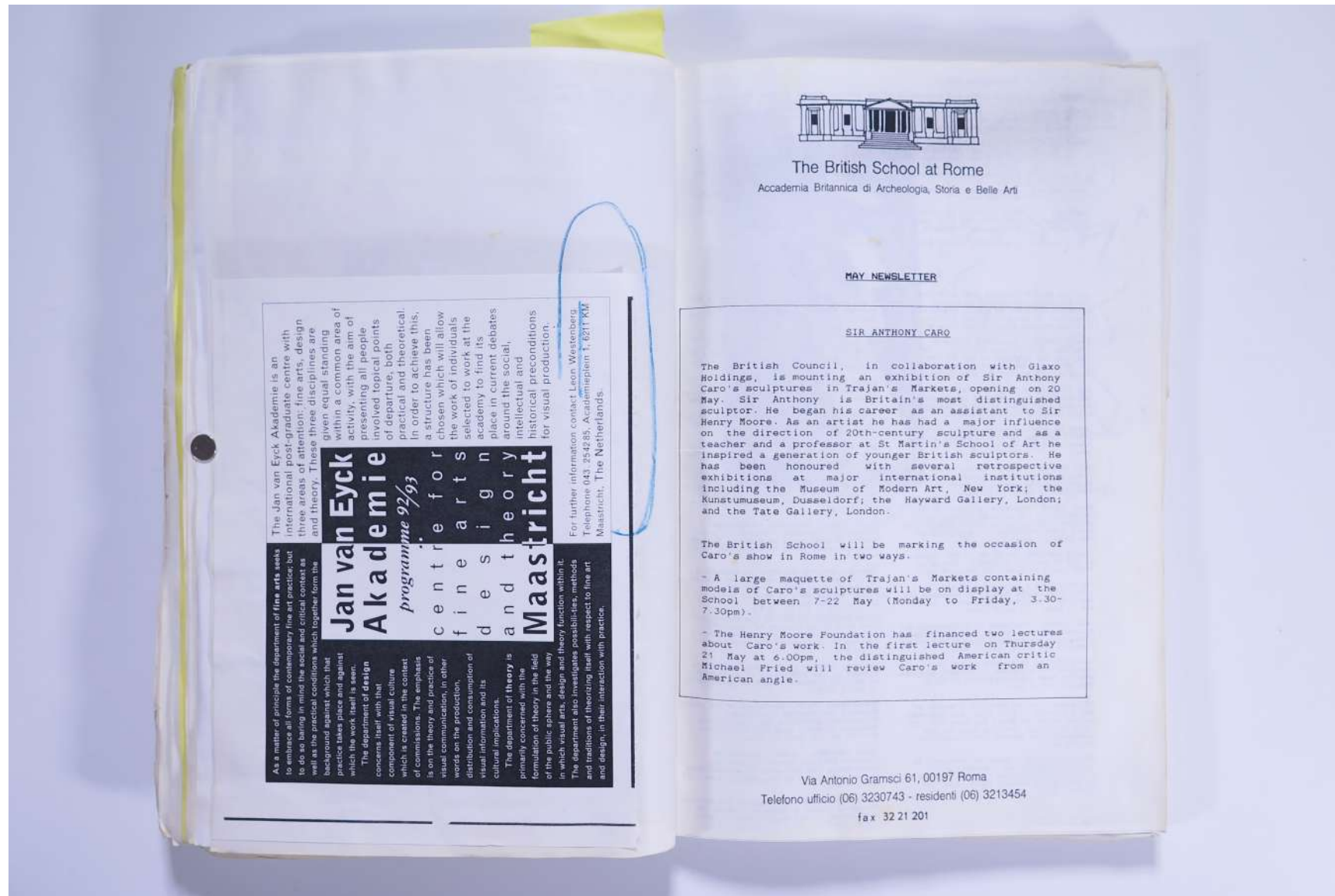
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As a matter of principle the department of fine arts seeks to enhance all forms of contemporary fine art practice but to do so having in mind the social and critical context as well as the practical conditions which together form the background against which that practice takes place and against which the work itself is seen.

The department of design concerns itself with that component of visual culture which is created in the context of commissions. The emphasis is on the theory and practice of visual communication, in other words on the production, distribution and consumption of visual information and its cultural implications.

The department of theory is primarily concerned with the formulation of theory in the field of the public sphere and the way in which visual arts, design and theory function within it.

The department also investigates possibilities, methods and traditions of theorising itself with respect to fine art and design, in their interaction with practice.

The Jan van Eyck Akademie is an international post-graduate centre with three areas of attention: fine arts, design and theory. These three disciplines are given equal standing within a common area of activity, with the aim of presenting all people involved topical points of departure, both practical and theoretical. In order to achieve this, a structure has been chosen which will allow the work of individuals selected to work at the academy to find its place in current debates around the social, intellectual and historical preconditions for visual production.

For further information contact Leon Westenberg, Telephone 043 254285, Academieplein 1, 6211 KM Maastricht, The Netherlands.



The British School at Rome
Accademia Britannica di Archeologia, Storia e Belle Arti

MAY NEWSLETTER

SIR ANTHONY CARO

The British Council, in collaboration with Glaxo Holdings, is mounting an exhibition of Sir Anthony Caro's sculptures in Trajan's Markets, opening on 20 May. Sir Anthony is Britain's most distinguished sculptor. He began his career as an assistant to Sir Henry Moore. As an artist he has had a major influence on the direction of 20th-century sculpture and as a teacher and a professor at St Martin's School of Art he inspired a generation of younger British sculptors. He has been honoured with several retrospective exhibitions at major international institutions including the Museum of Modern Art, New York; the Kunstmuseum, Dusseldorf; the Hayward Gallery, London; and the Tate Gallery, London.

The British School will be marking the occasion of Caro's show in Rome in two ways.

- A large maquette of Trajan's Markets containing models of Caro's sculptures will be on display at the School between 7-22 May (Monday to Friday, 3.30-7.30pm).
- The Henry Moore Foundation has financed two lectures about Caro's work. In the first lecture on Thursday 21 May at 6.00pm, the distinguished American critic Michael Fried will review Caro's work from an American angle.

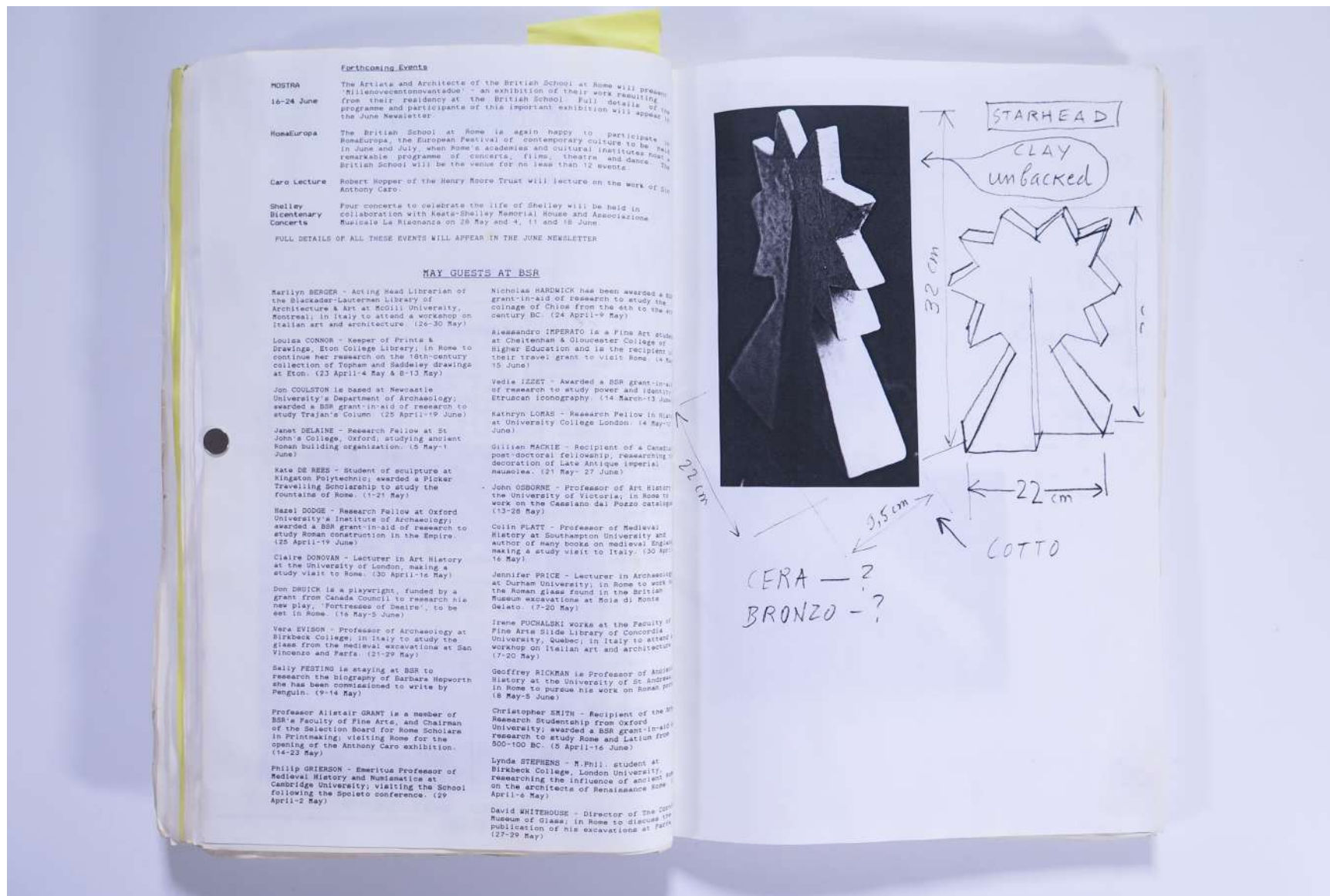
Via Antonio Gramsci 61, 00197 Roma
Telefono ufficio (06) 3230743 - residenti (06) 3213454
fax 32 21 201

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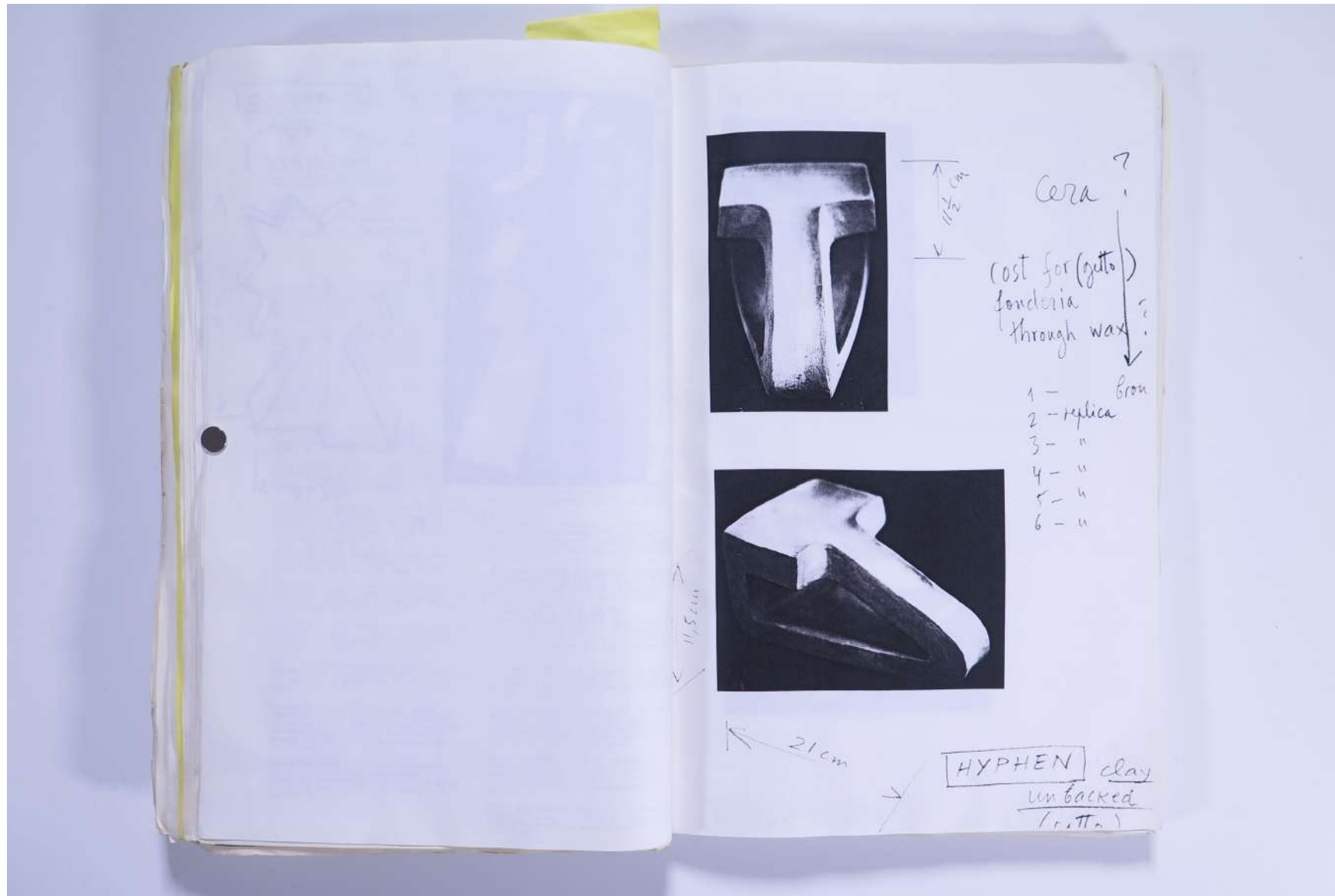
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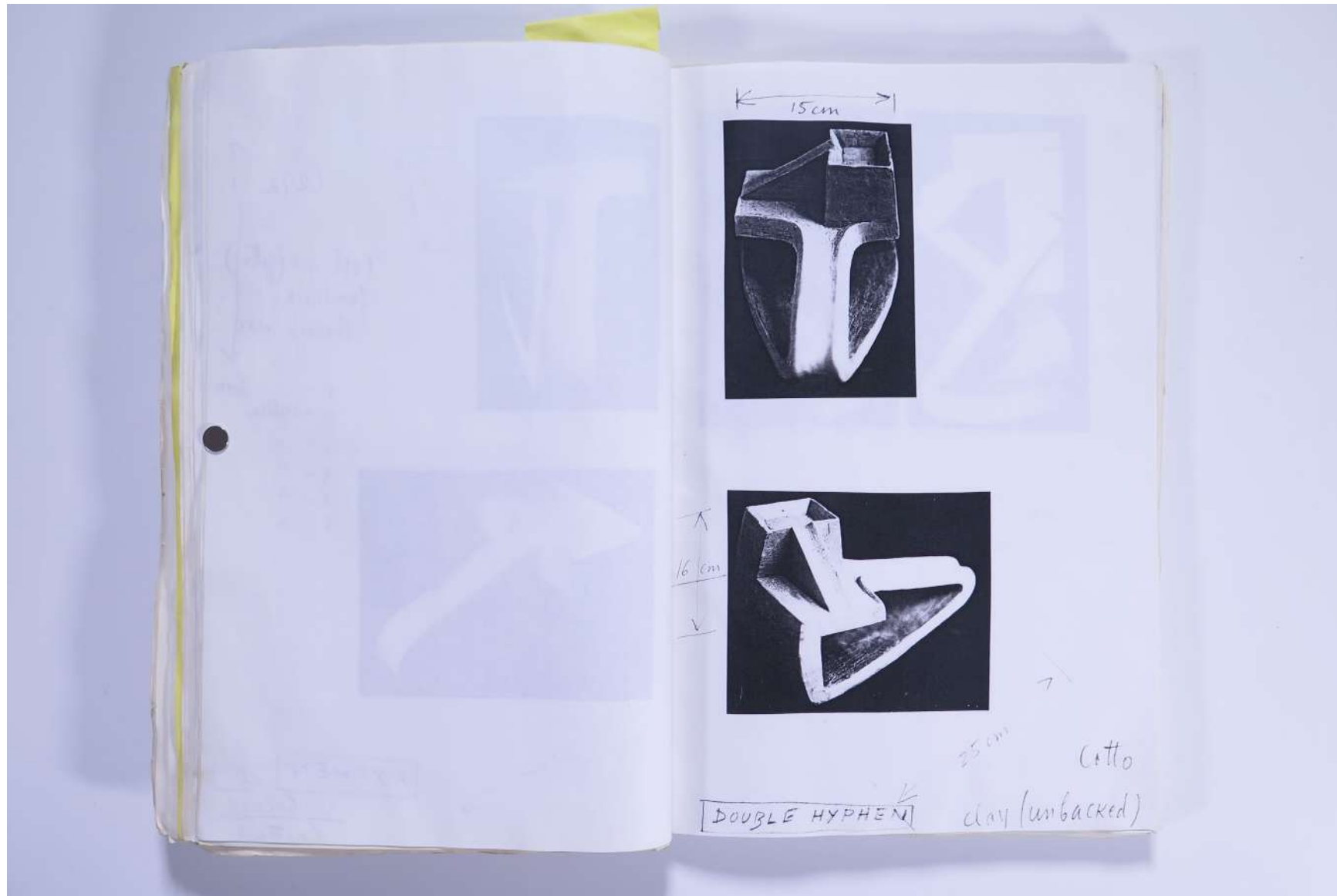


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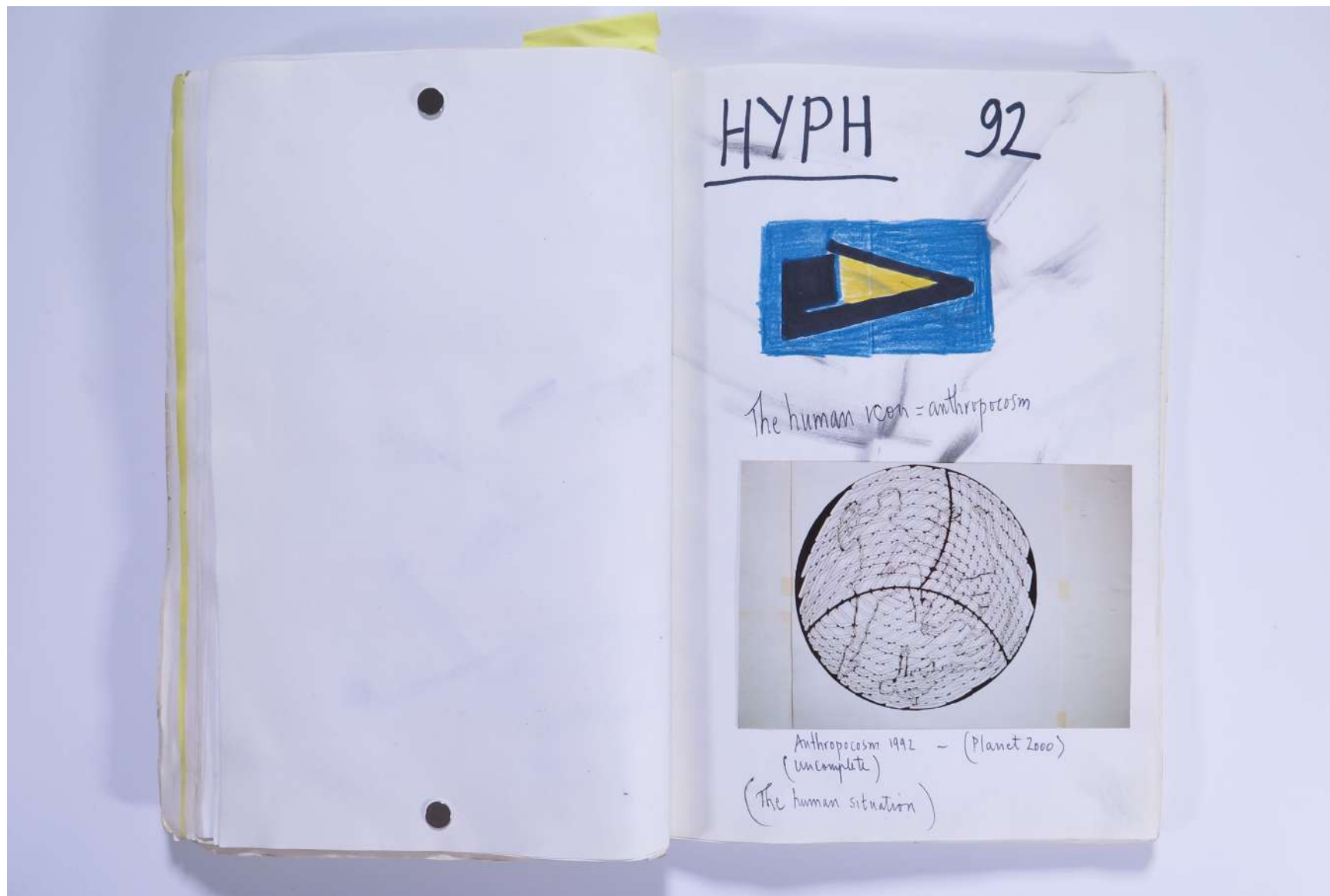
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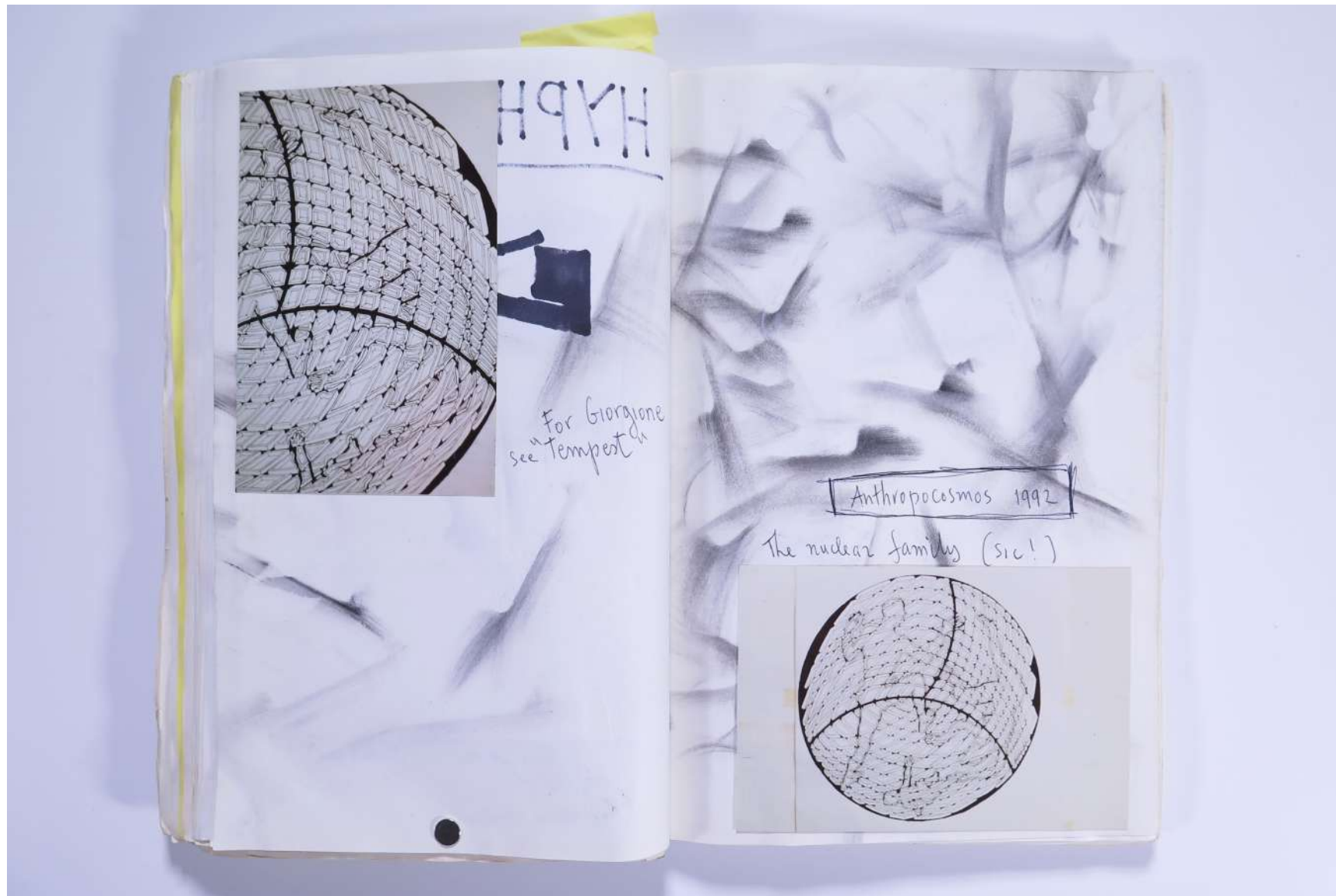
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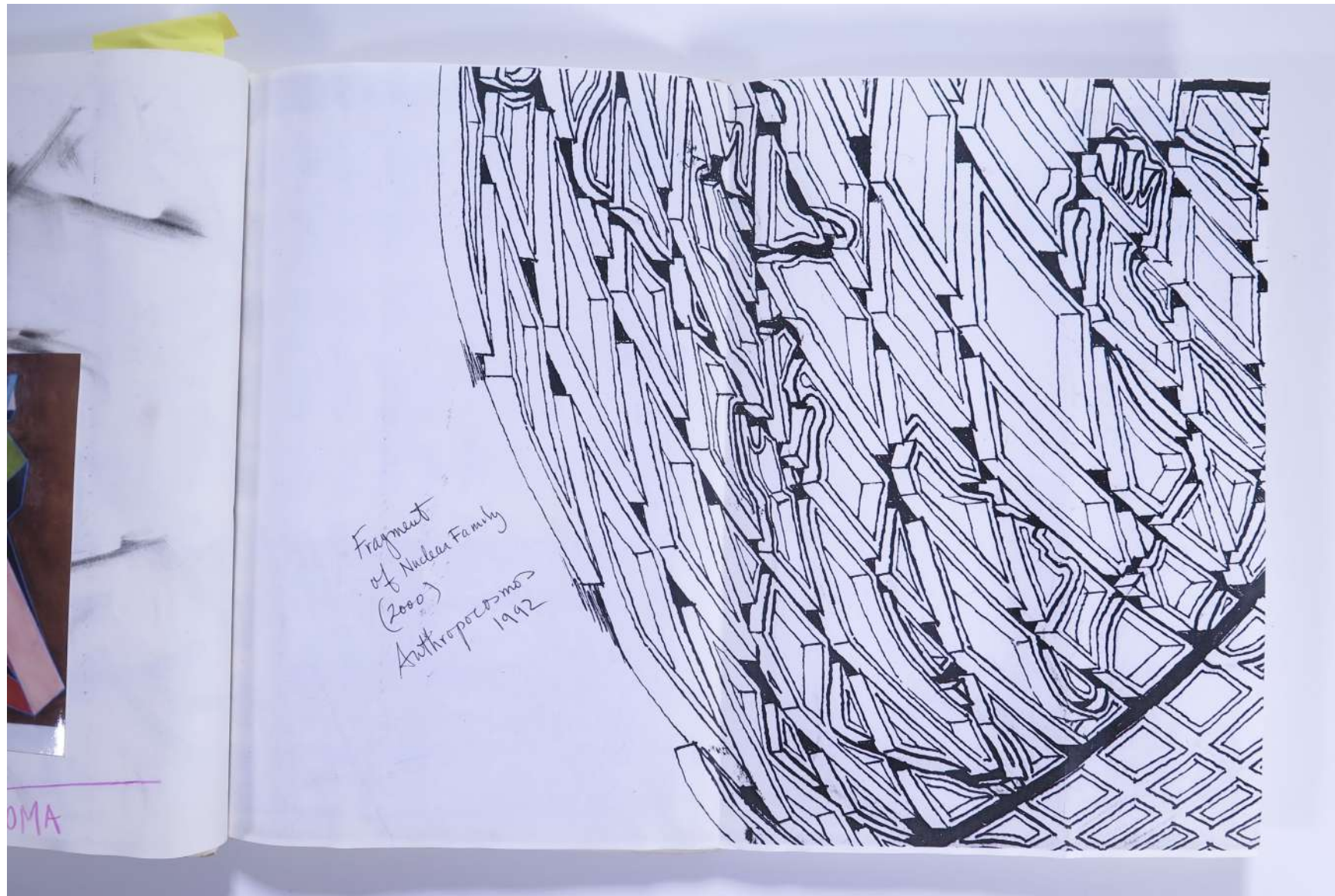
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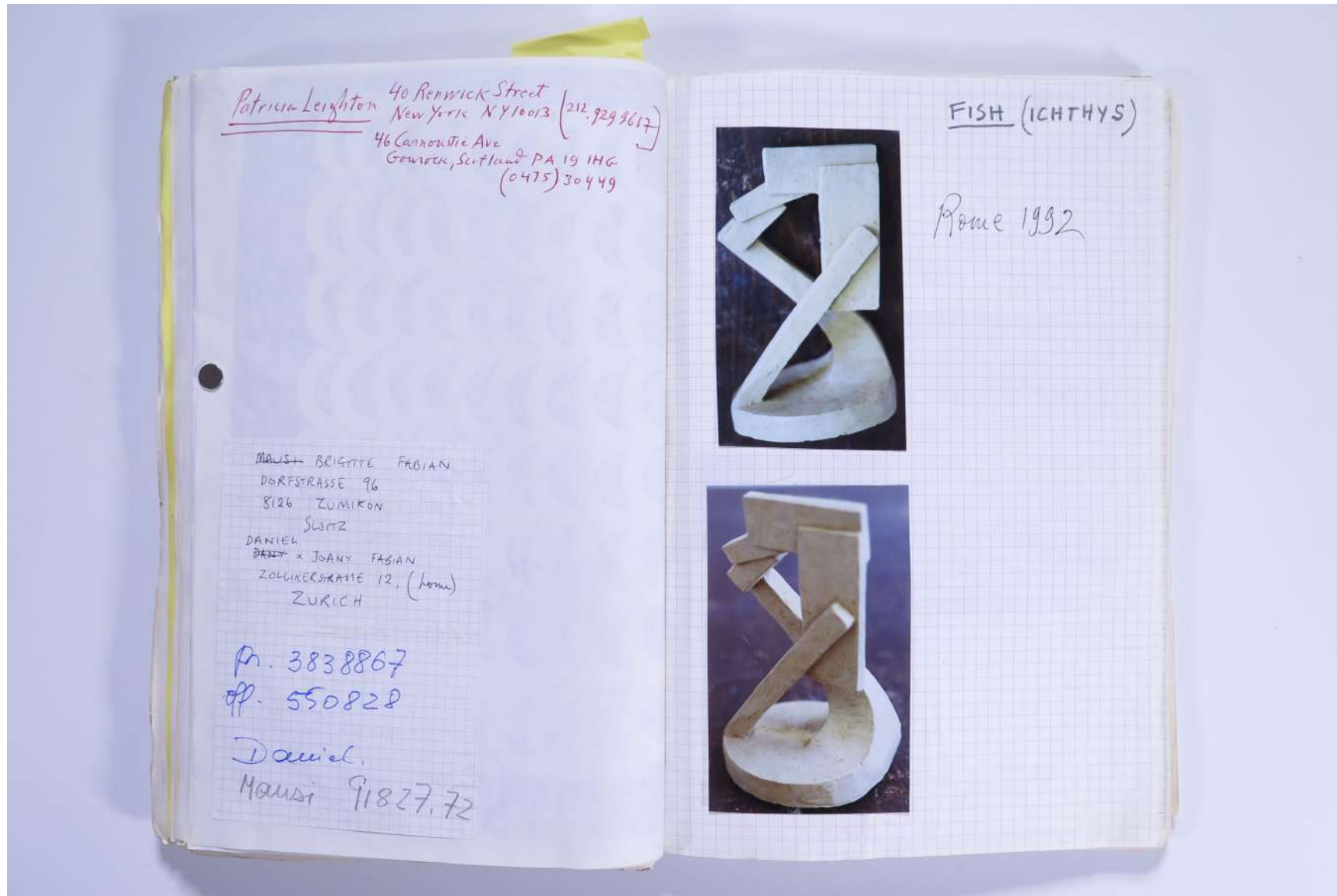
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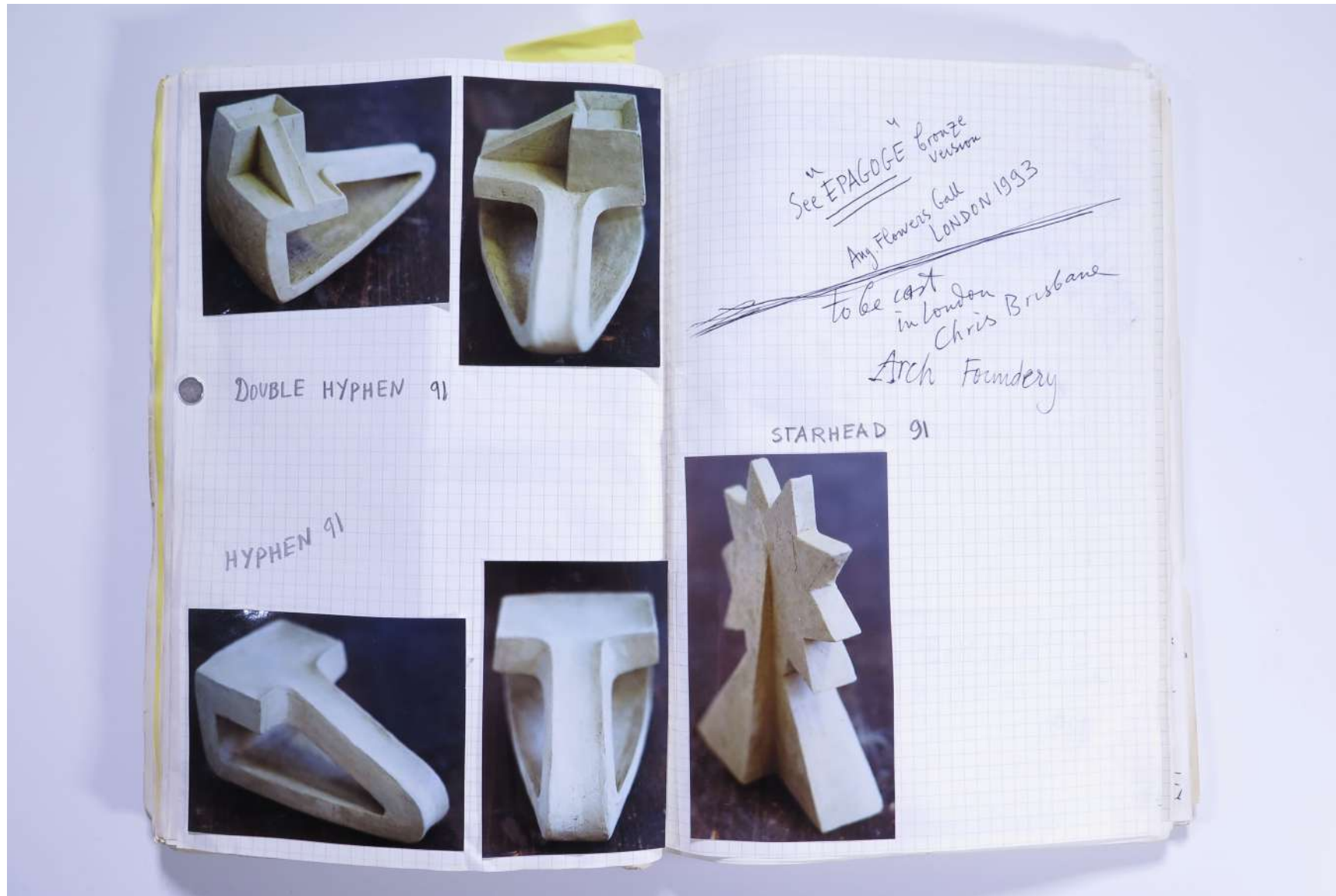
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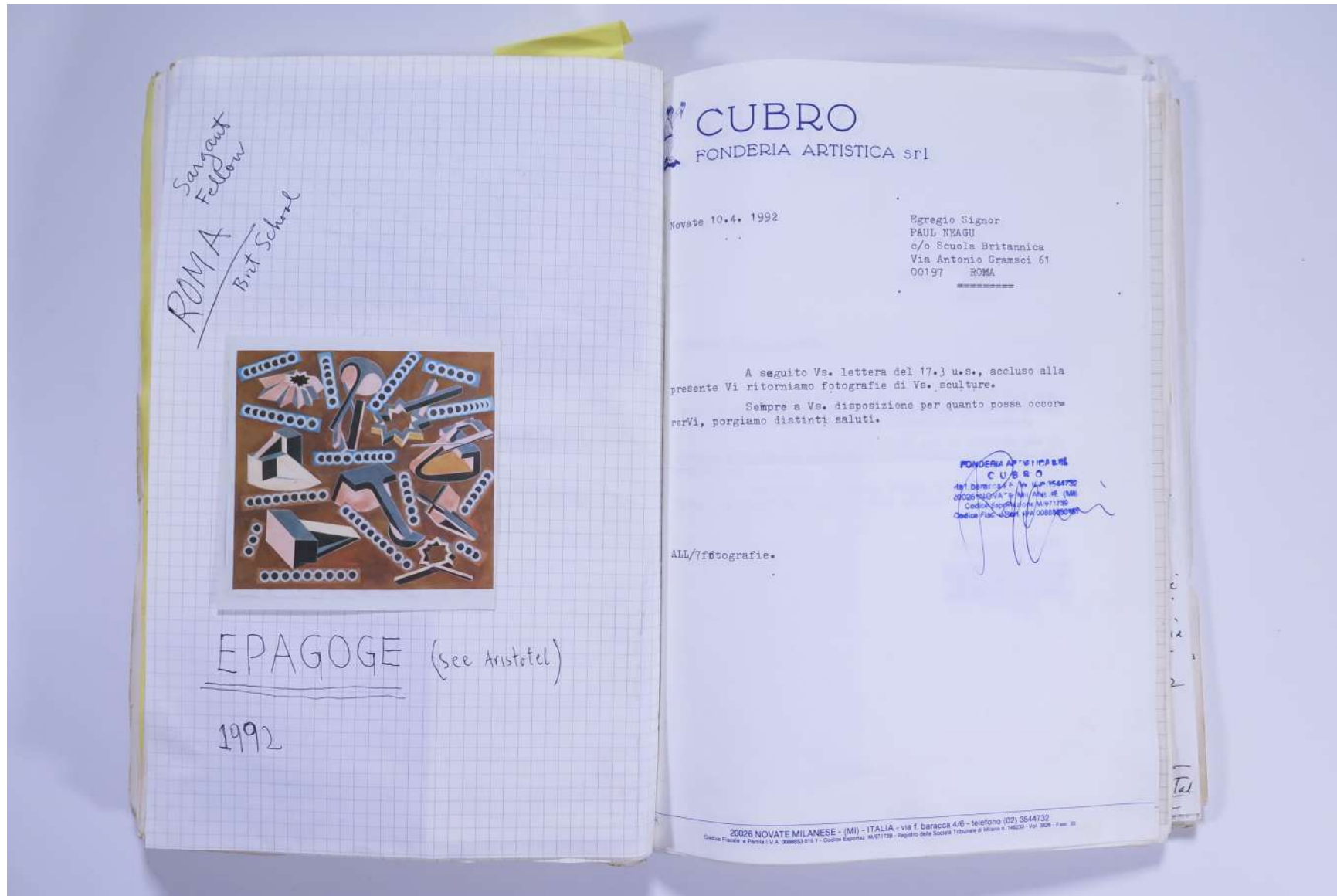
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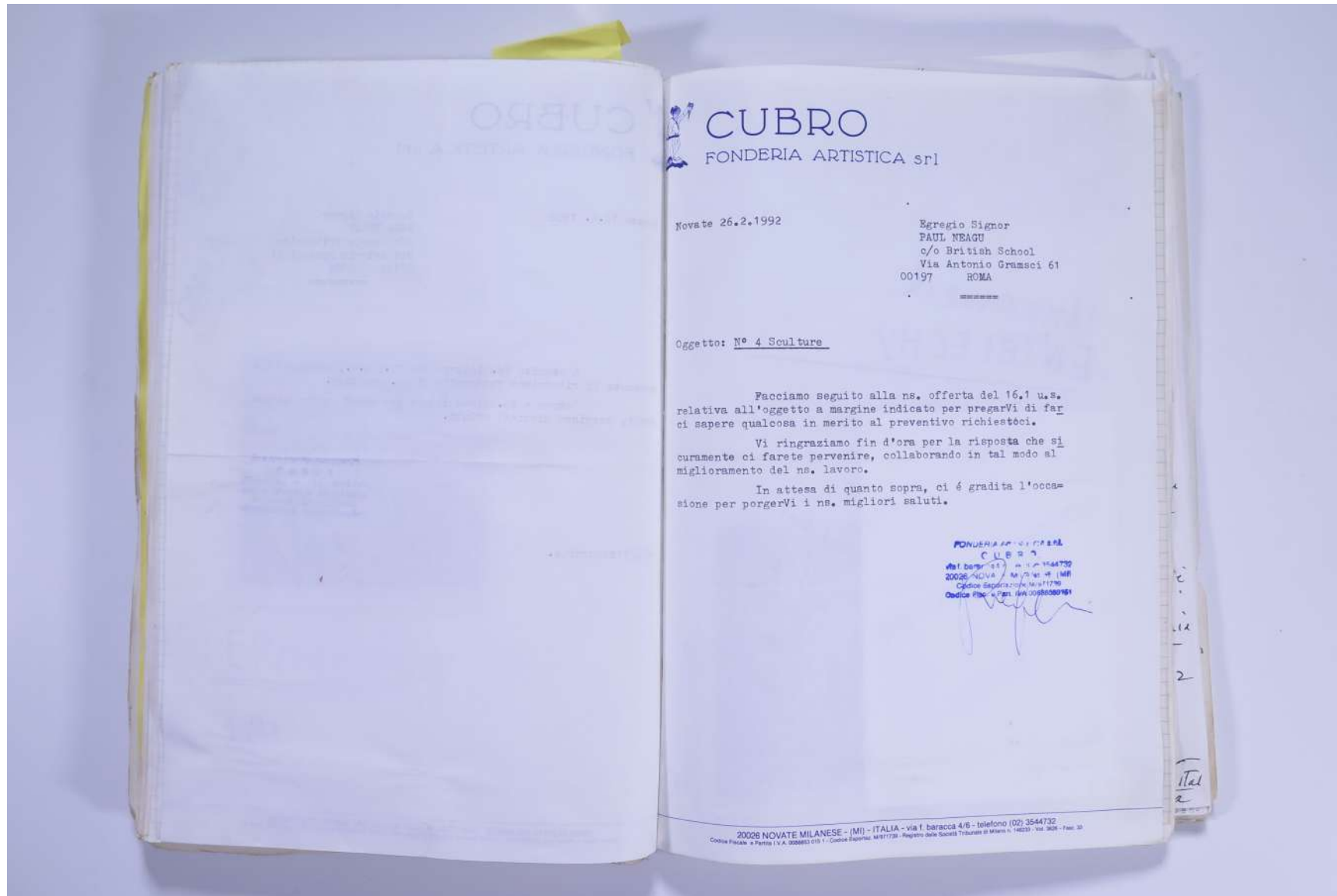
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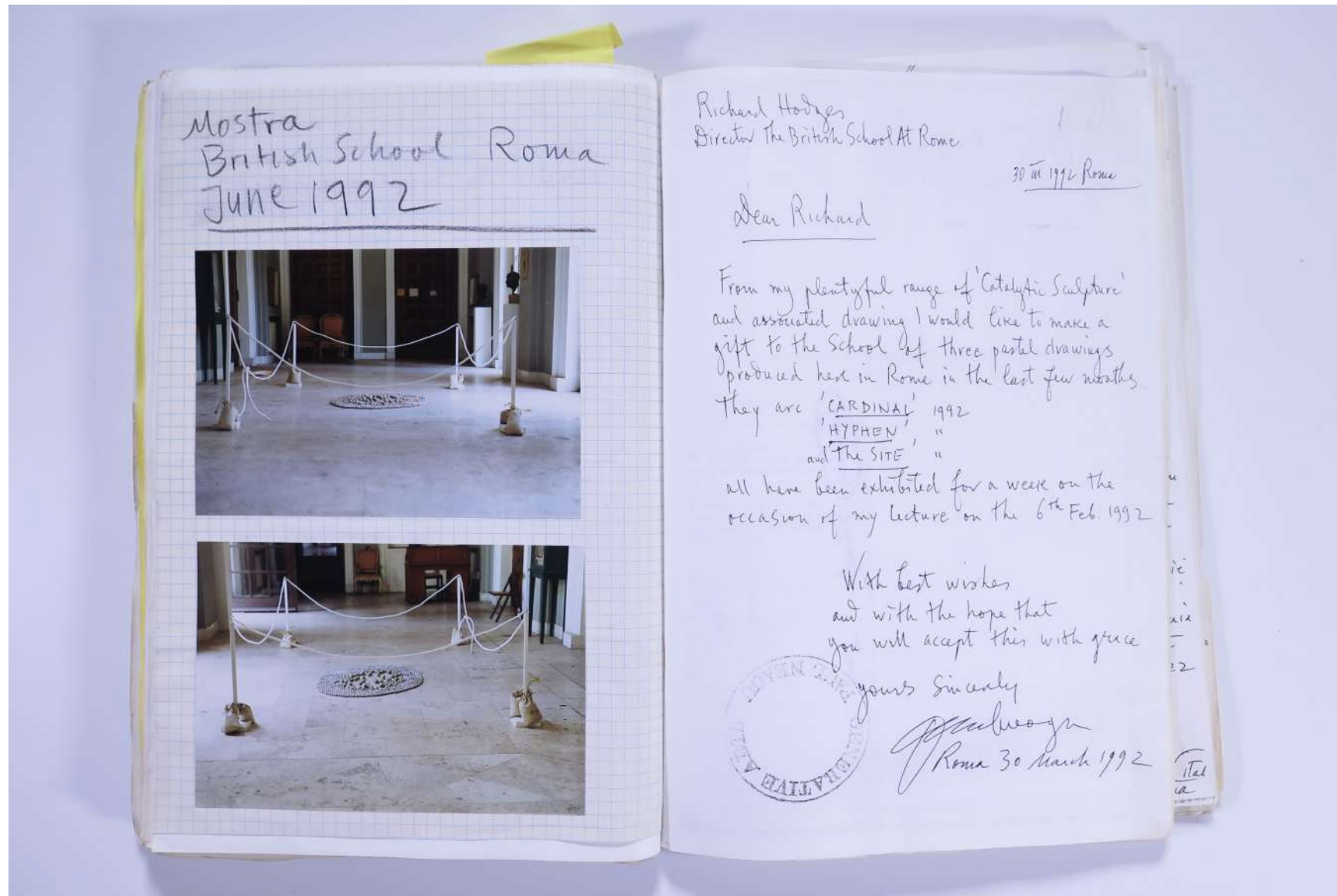
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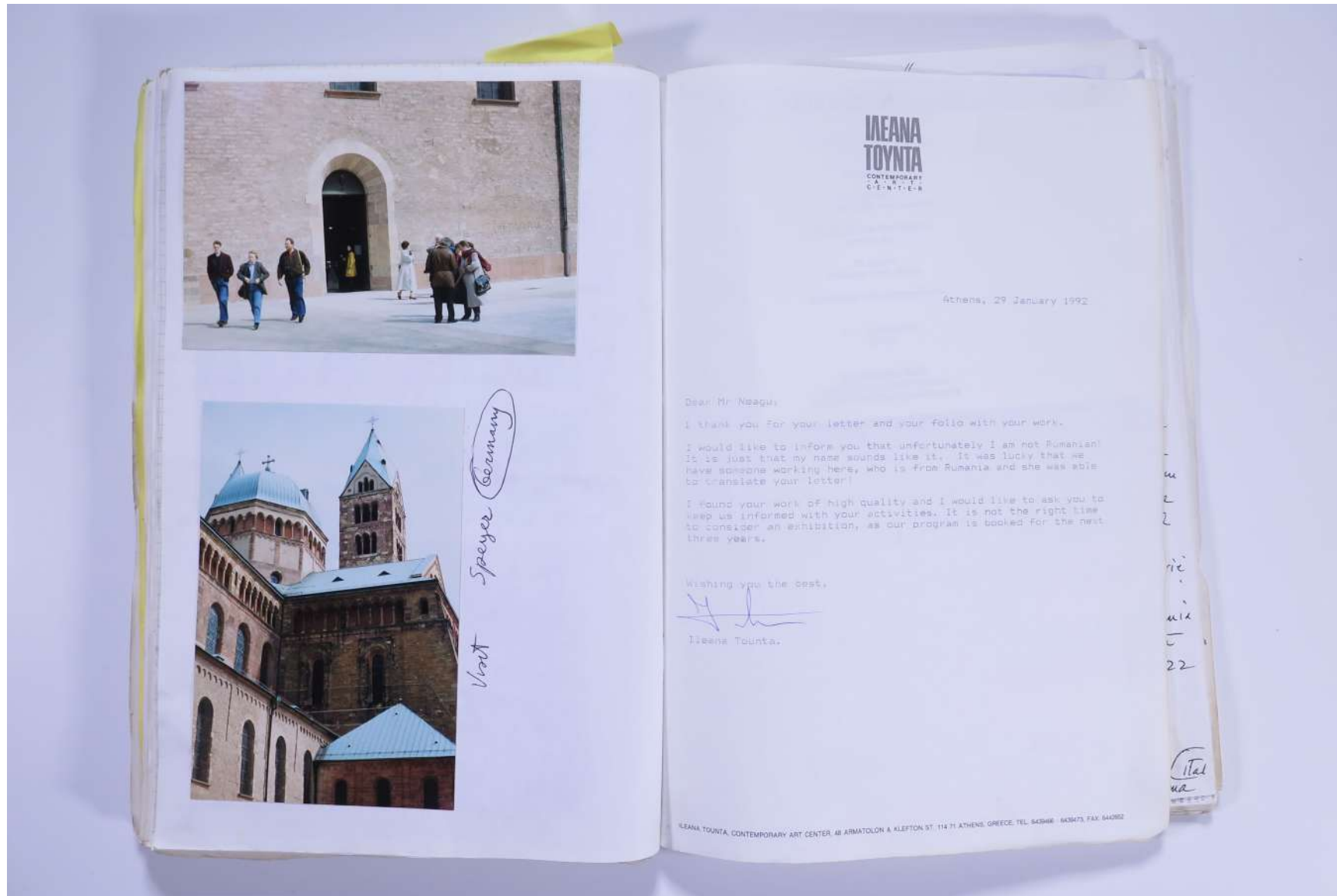
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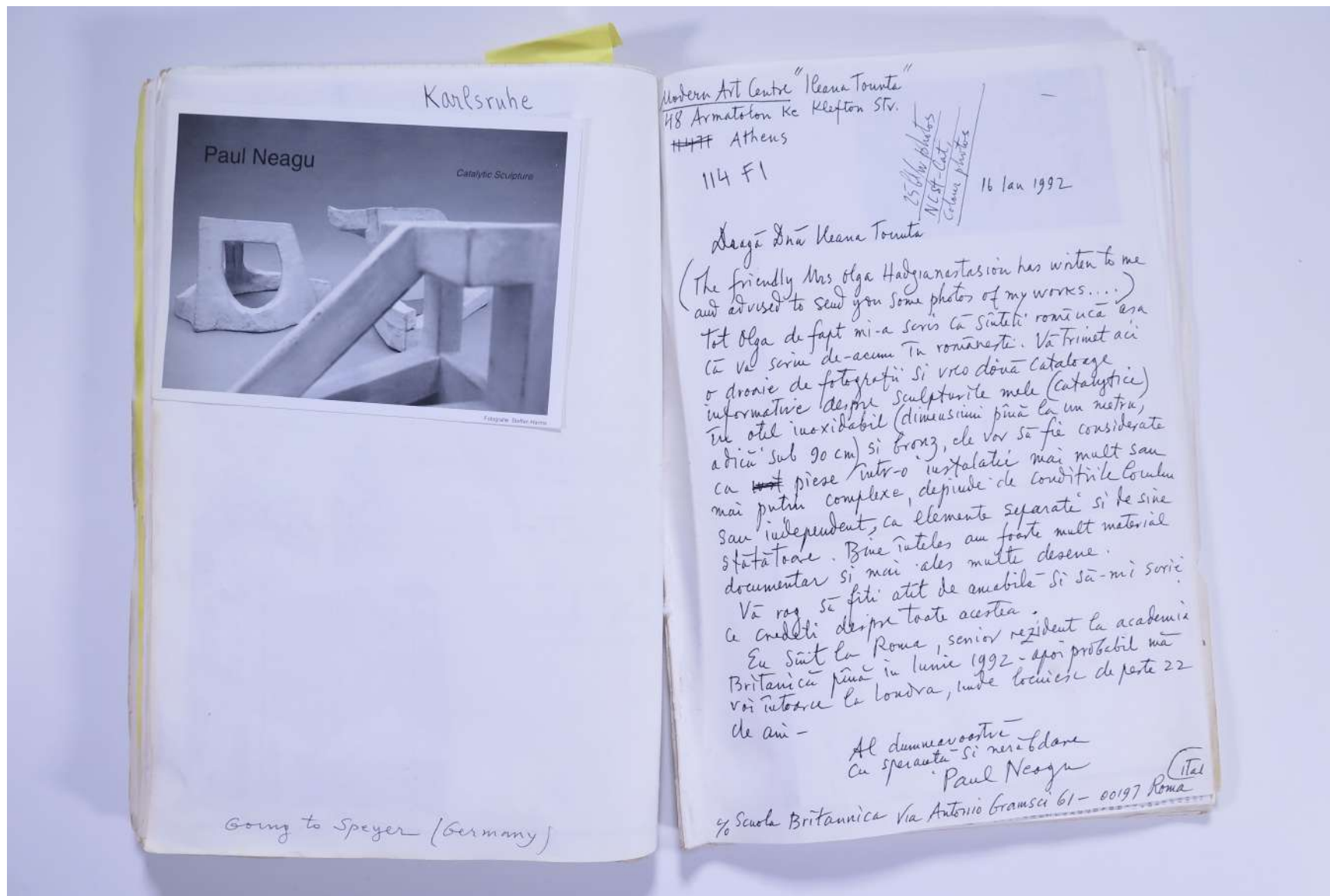
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Karlsruhe



Paul Neagu

Catalytic Sculpture

Fotografie Stefan Apostol

Going to Speyer (Germany)

Modern Art Centre "Ileana Tomuta"
118 Armatolou Ke Klefion Str.
11111 Athens
114 FI

25 photos
NEAGU
Catalytic Sculpture

16 Ian 1992

Diana Neagu

(The friendly Mrs Olga Hadjicostas has written to me and advised to send you some photos of my works...)
Tot Olga de fapt mi-a scris ca sinteti rominca asa ca va scriu de-acum in romanești. Va trimet aici o droaică de fotografii și vreo două Catalice informative despre Sculpturile mele (Catalytic) în otel inoxidabil (dimensiuni pînă la un metru, adică sub 90 cm) și bronz, ele vor să fie considerate ca ~~un~~ piese într-o instalație mai mult sau mai puțin complexă, depinde de condițiile locului sau independent, ca elemente separate și se sine statătoare. Bine întelese am foarte mult material documentar și mai ales multe desene.
Va rog să fiți atât de amabili să mă scrie la credite despre toate acestea.

Eu sînt la Roma, senior rezident la academiă Britanică pînă în luna 1992 - apoi probabil mă voi întoarce la Londra, unde locuiesc de peste 22 de ani -

Al dumneavoastră
cu speranța și nerăbdare
Paul Neagu

Scuela Britannica Via Antonio Gramsci 61 - 00197 Roma

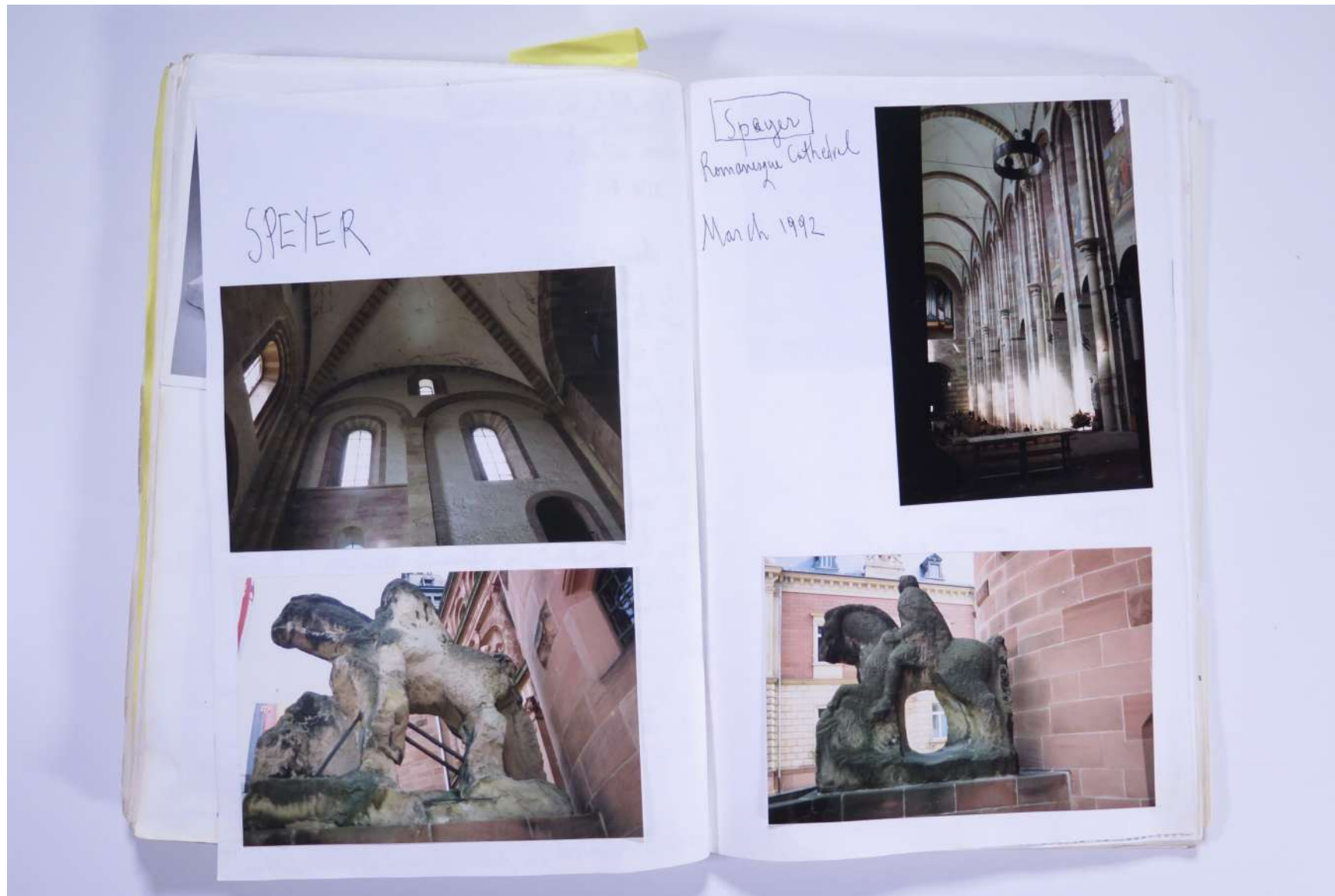
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PNE 69.041



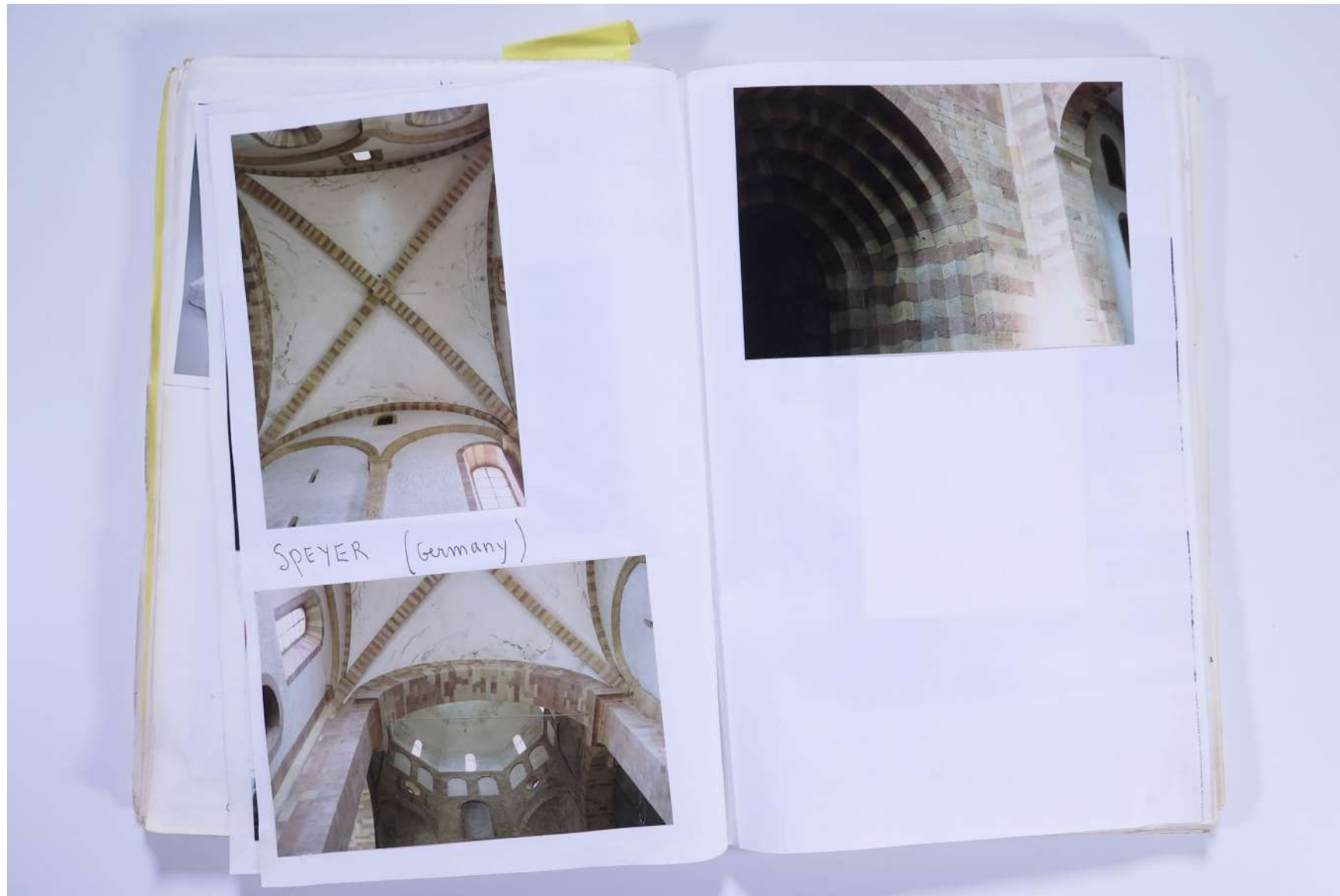
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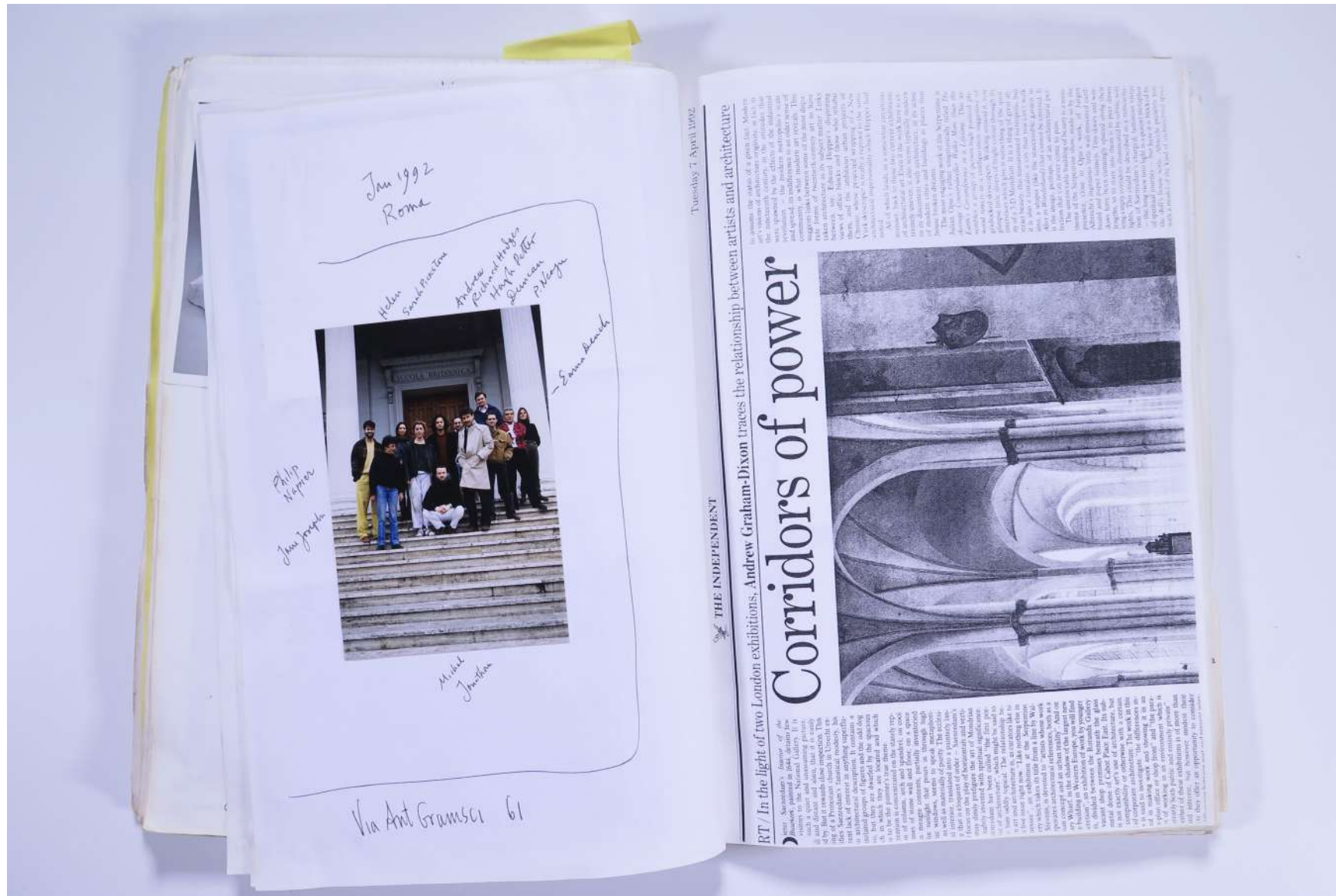


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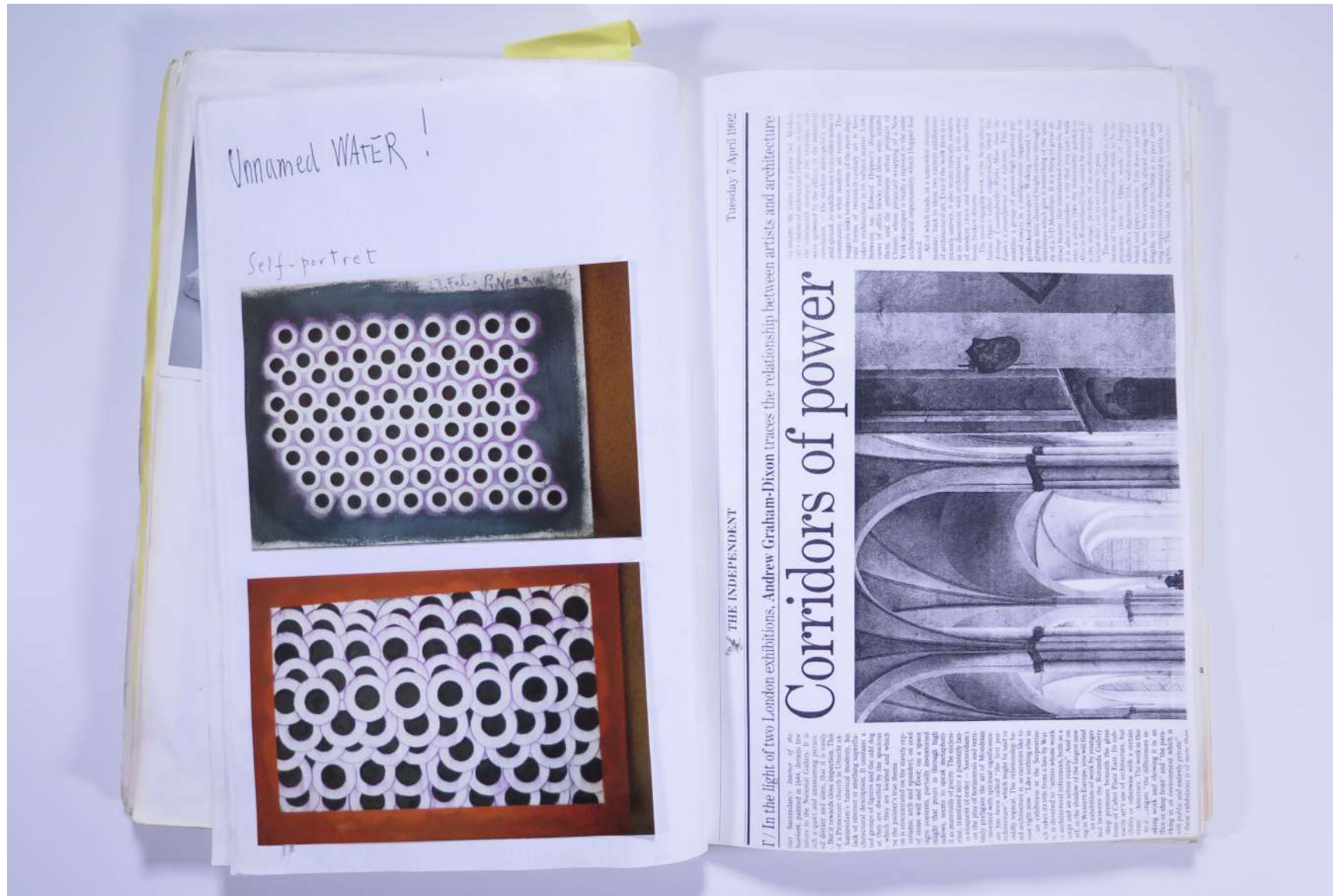
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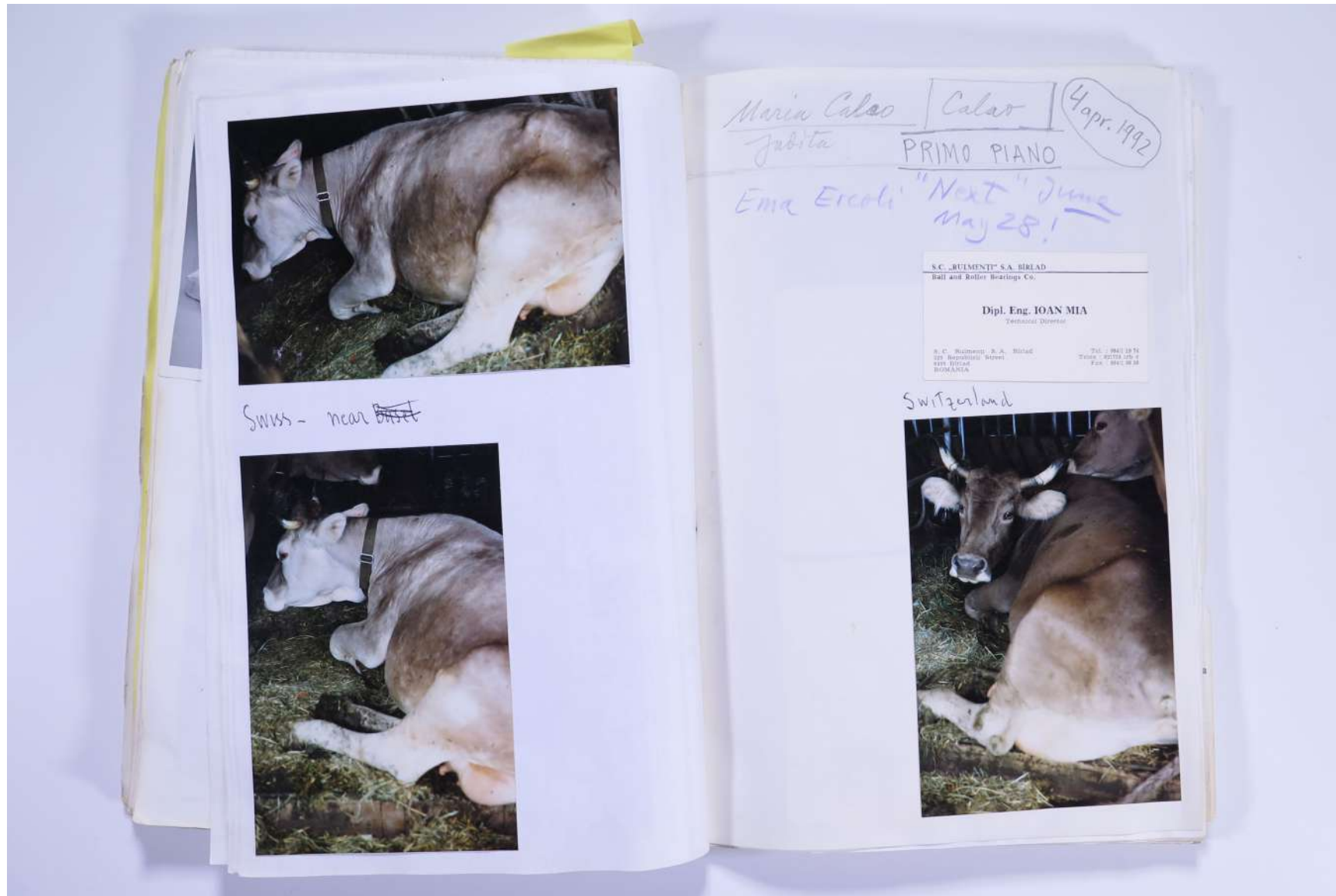
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A brilliant book about consciousness confirms to Ray Monk that philosophy is neither dead nor even resting

The philosopher's new mind

In the genre's midst of the philosophy department of a university I once visited, the walls were, by the standards of that university, comparatively free of graffiti. "Why are these walls so clean?" somebody had scrawled in desperation. Underneath, in a different hand, came the reply: "Because philosophy no longer has anything to say."

On the whole, this seems to reflect the general view. Philosophy, it is widely believed, have given up the attempt to answer the Big Questions, and now just waste their time — and that of anyone foolish enough to read their work — in the analysis of routines, asking questions that nobody else cares about and answering them in a way that nobody else can understand. For really important discussions of the Big Questions, it is felt, we must turn to the scientists.

While Stephen Hawking's *A Brief History of Time* remains to all in vast numbers, his astrophysics colleague and Professor of Mathematics at Oxford Roger Penrose, has met with a similarly large and enthusiastic response in his book *The Emperor's New Mind*, a huge and exhilarating discussion of artificial intelligence that takes in cosmology, quantum theory, computer science and the philosophy of mathematics. An easy read it is not. Its large sales can be accounted for only by the expectation that the effort to understand it will be worth making, rewarded perhaps by a new insight into ourselves and the world around us. This expectation, this faith, is what philosophers have lost.

Clearly, the way to regain this faith is to say something important and interesting and to say it as lucidly

and entertainingly as possible. This is what Daniel C. Dennett has managed to achieve in his extraordinary new book, *Consciousness Explained*.

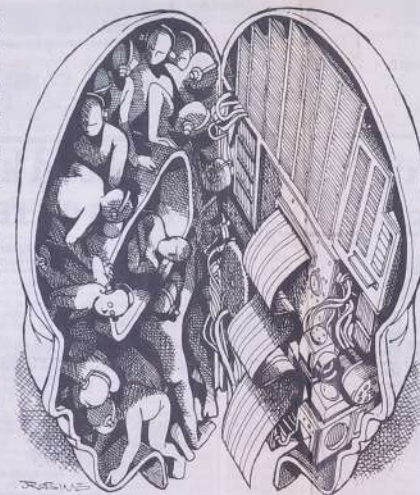
Dennett is doubly rare among contemporary philosophers: not only does he keep himself up to date with the literature of the brain sciences, cognitive psychology and artificial intelligence, he is also a supremely engaging and witty writer.

Perhaps these two elements are connected, perhaps the lucidity of his style is the result of years of having to explain science to philosophers and philosophy to scientists. However, though this new book is accessible to lay people, it aims (like Penrose's) to do more than provide popularised accounts of other people's work. Its chief aim is to expose a novel and original theory: a new attempt to answer what it, by any standard, is *The Big Question*, perhaps the biggest and most mysterious of them all — what is consciousness?

One does not have to be a scientist or philosopher to be in thrall to this question, particularly in an era where talk of "artificial intelligence" is everywhere. What is artificial intelligence? And how does it differ from the real thing? And, since it is different, what is the real thing?

Alan Turing, the founder of modern computer science, stressed 40 years ago that it was not, in principle, impossible to build a computer that could think. He proposed an ingenious test at the tester, or judge, in one room and either a computer or a person in another room. The judge now has to strike up a conversation with the person/computer. If a computer manages under these conditions to indistinguishably from a person, then we could say of it that it could think.

At the time that Turing made this suggestion it was widely agreed that no such machine would ever in fact be built. Now one can no longer be so sure. Re-



cently, at a competition held in Cambridge, Massachusetts, a programme called "Whimsical Conversationalist" managed to persuade five out of ten judges that they were talking to a human being.

A computer can, then, simulate conversation, and to that extent, can think. But surely it is obvious that no matter how sophisticated computers get, they will never be conscious? Well, it is! Just as Turing's question forced us to clarify what we mean by thinking, this new question forces us to clarify what we mean by consciousness. According to Dennett, our old idea of consciousness is incoherent, and has to be abandoned. And according to the new one he proposes, it is not at all obvious that a computer will never be conscious. In fact, it appears all too likely.

What is the old idea? The very old idea is Cartesian dualism, the belief (associated with the French philosopher René Descartes) that inside our physical bodies there is a non-physical mind that is the "seat of consciousness". This view was ridiculed by Gilbert Ryle in his book *The Concept of Mind* which regarded as promoting its definitive refutation. Even if the time has long since passed, Cartesian dualism had how a non-physical "thing" could have physical consequences, as the mind certainly does (think of consciously deciding to raise your arm: this decision is a

mental event, yet it has a physical consequence — your arm does get raised).

Very few people, then, now believe in Cartesian dualism. But, according to Dennett, almost everybody believes in a variant of it that is almost equally confused. This view, that he calls "Cartesian materialism", abandons the notion of the ghost in the machine, but cannot bring itself to abandon the associated idea of a "seat of consciousness". It is as if, says Dennett, we are asked to believe that there is inside every one of us, not a non-physical mind, but a Cartesian theatre, a "place" where it all happens, a single showing of everything we see, hear, smell, touch, of everything that we are conscious of. This "theatre" constitutes the centre of ourselves.

The problem with this view, says Dennett, is twofold: first, from what we know about the structure of the brain there is not the slightest reason to believe that it is true, and second, it is reduced to incoherence when it tries to account for certain well known neurological phenomena.

In the first half of his book, Dennett outlines an alternative view of consciousness drawn partly from the world of computers and partly from the findings of neuroscience. Our brains, he argues, are more like parallel processors than the serial processors that lie at the heart of most computers in use today. The difference is that, whereas serial processors perform

one task at a time (even when, in the case of modern computers they do it so blindingly quickly — at the rate of millions of tasks a second — that it seems as though, at the same time "in parallel". A parallel processor can quite easily mimic the functions of a serial processor and create a "virtual" serial machine, and this, says Dennett, comes close to the way in which our minds work. The illusion of a single "stream of consciousness" is created by the virtual machine run by the parallel processes that is our brain. Our consciousness, our mind, is, as it were, a virtual "Joycean" machine.

Note, the "Joycean" stream of consciousness is virtual, it is not actual. There is no single stream of consciousness, there are, rather, as can be seen from the neuroscientific evidence, many streams of consciousness. In one of his more picturesque metaphors, Dennett imagines our brains as thickly populated communities of "homunculi", little men or spirits, each with a different function, one to keep us steady, one to look out for anything resembling a canyon, one to keep an ear for predators, etc. Each of these homunculi keeps up its own narrative — "something a bit tiger-like over there in the night, no it's just a rag, it's OK, relax", and so on. The virtual "Joycean" machine has the (sometimes impossible) task of weaving these various narratives into a single, coherent "master narrative".

The result is our consciousness. The illusion of its singularity can be seen by analogy with a modern academic article, various drafts of which are sent via

He imagines our brains as communities of spirits, each keeping up its own narratives

electronic mail to experts who then comment on it and revise it. At any one time, there will exist, in one form or another, many different drafts of this article, each containing revisions, and there might well be, at certain times, no "master copy" that has authority over all these drafts. Similarly, some of our homunculi may be composing narratives that either conflict with the story being told by the virtual Joycean machine or else have not yet been woven into the master narrative's account. And yet that narrative may have no less authority than the master version. This, the central metaphor of Dennett's book, inspires him to call his view the "Multiple Drafts" theory of consciousness.

The reduction of the theory means that he has to defend it on a number of fronts, and the second half of the book is taken up with a series of pre-emptive attacks on the views of those philosophers who are most likely to raise objections to his view. Jerry Fodor, Thomas Nagel and Colin McGinn. These parts of the book will perhaps be of less general interest than the earlier popular accounts of neurobiological research. It only for the reason alluded to earlier, that only philosophers will understand the positions he is attacking, and nobody else is likely to notice they are attacking.

Curiously enough, however, in demonstrating that philosophy does still have something interesting and important to say, Dennett's book broadens new life even into the positions he is attacking.

The writing on the wall for philosophy may not be so ominous after all.

Daniel C. Dennett's *Consciousness Explained* is published by Allen Lane, £20.

Ray Monk is the author of *Ludwig Wittgenstein, the Day of Genesis* (1986, £10), and is writing a biography of Bernard Williams.

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Fax: 071 581 0467



Roma

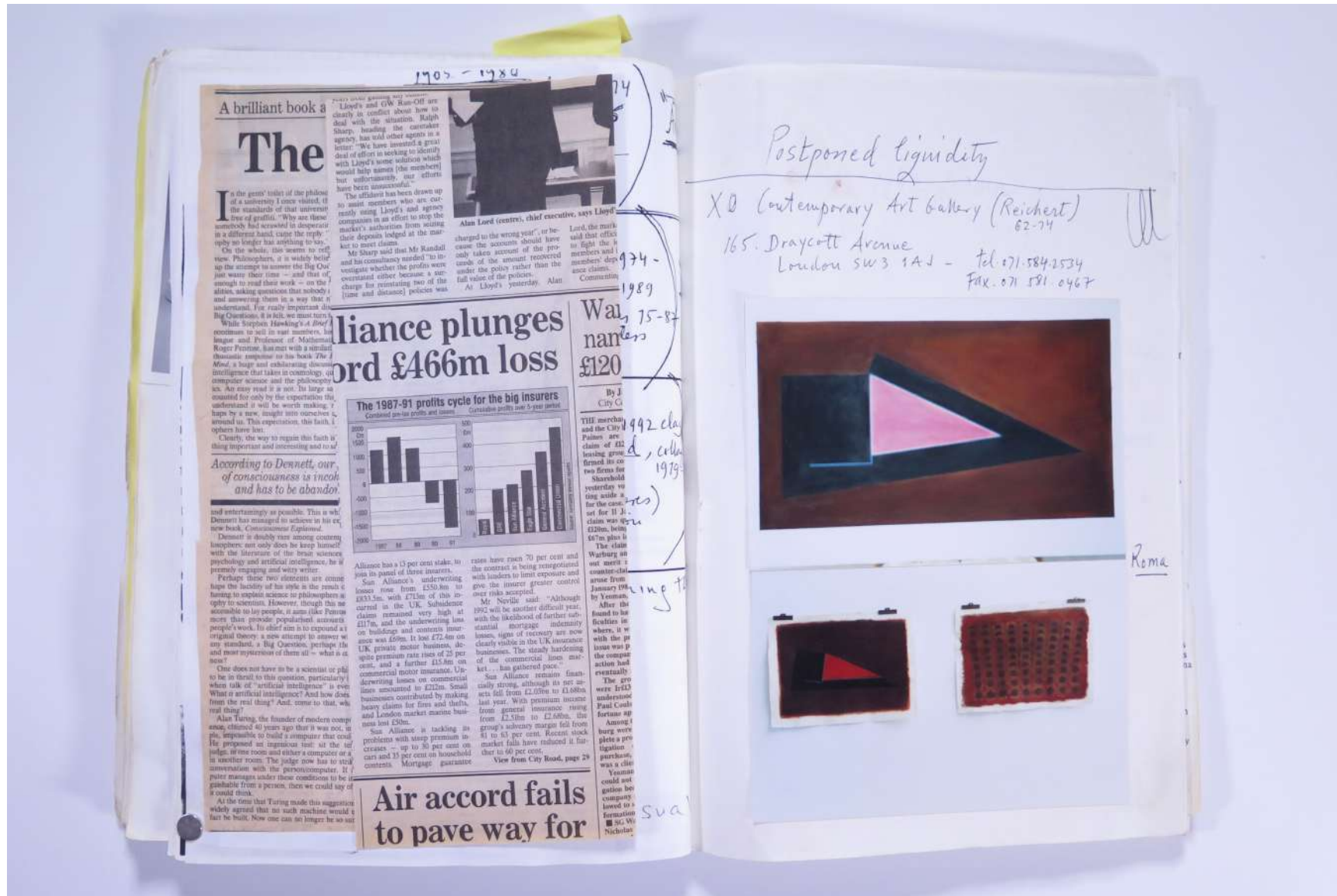


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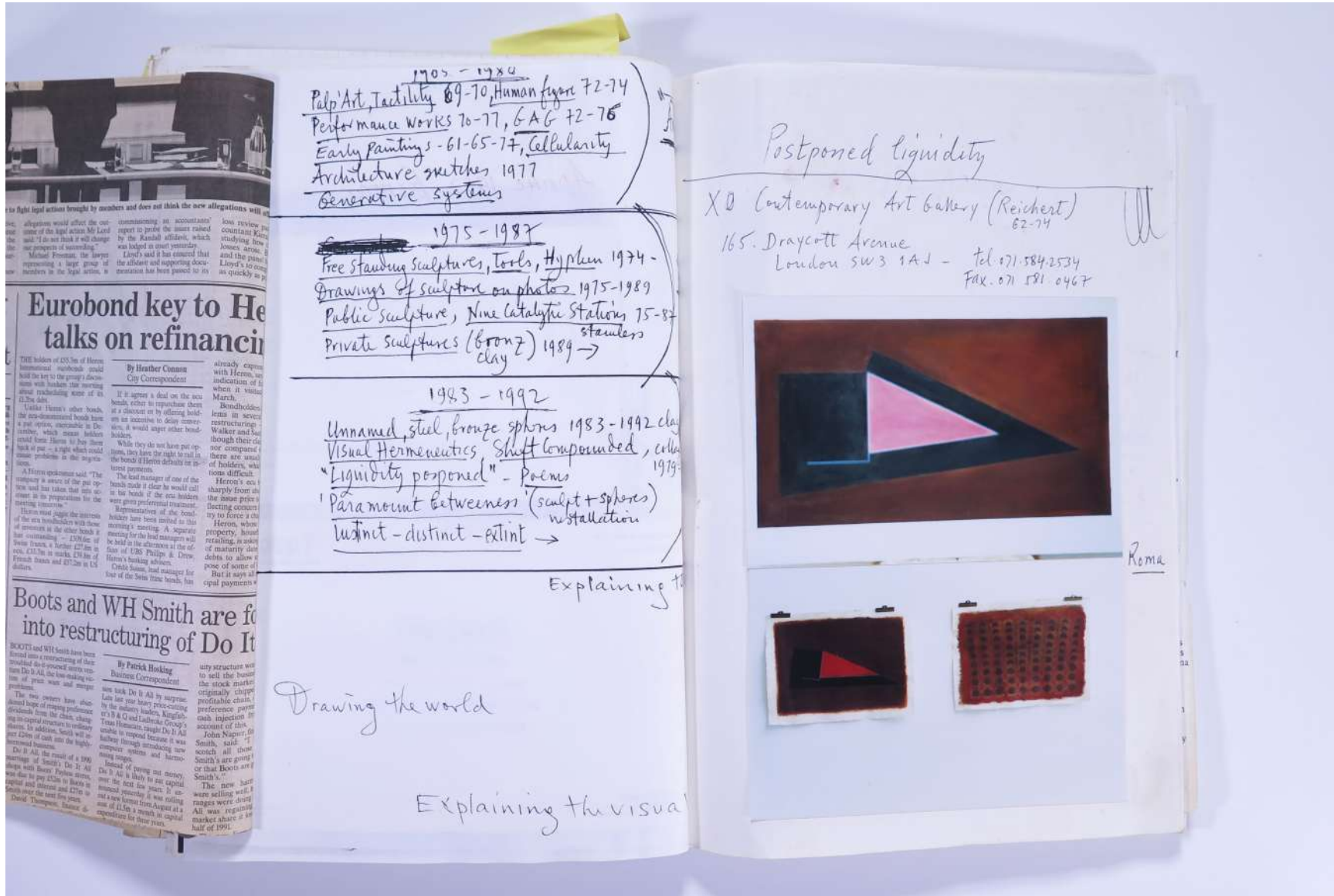
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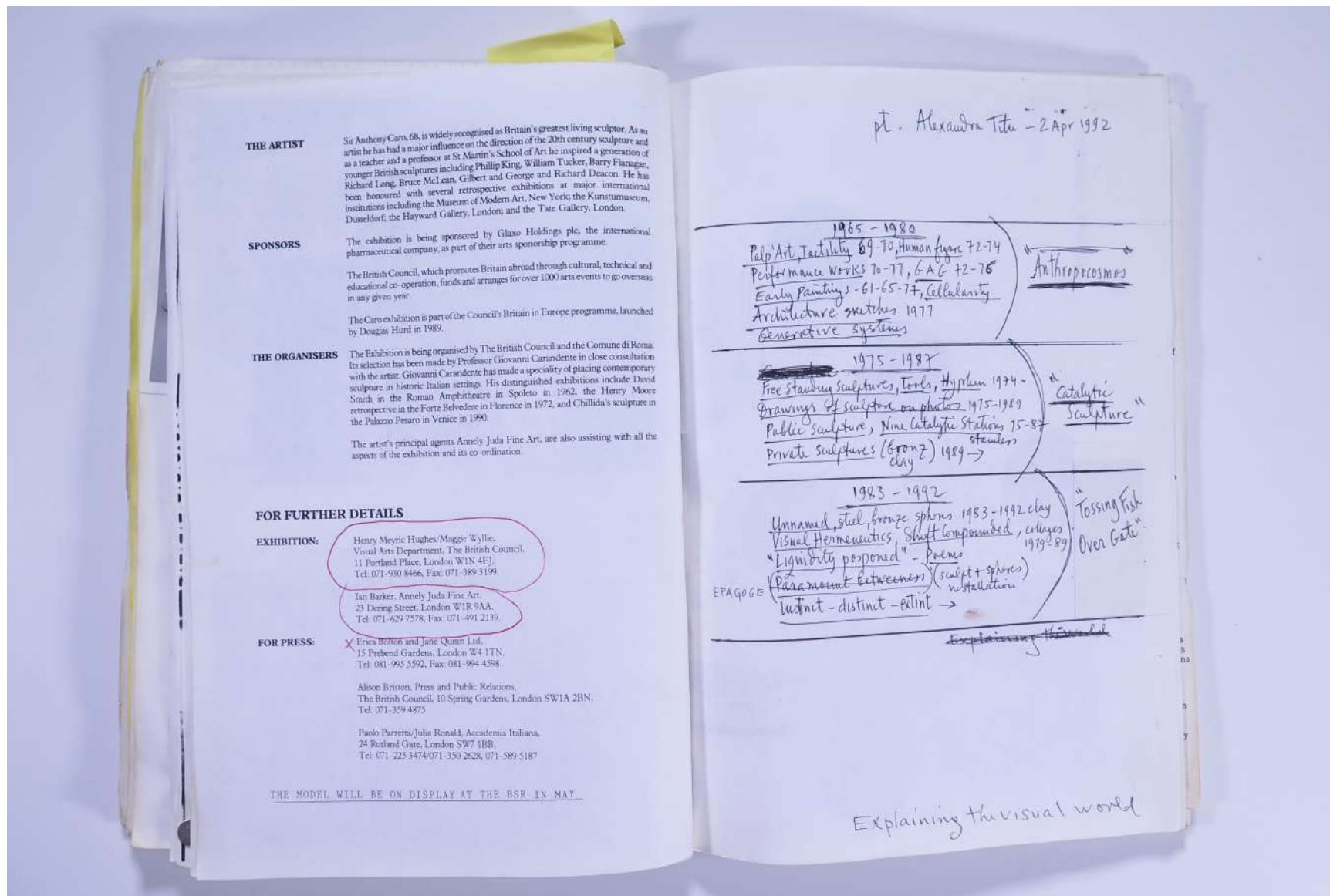
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THE ARTIST

Sir Anthony Caro, 68, is widely recognised as Britain's greatest living sculptor. As an artist he has had a major influence on the direction of the 20th century sculpture and as a teacher and a professor at St Martin's School of Art he inspired a generation of younger British sculptors including Phillip King, William Tucker, Barry Flanagan, Richard Long, Bruce McLean, Gilbert and George and Richard Deacon. He has been honoured with several retrospective exhibitions at major international institutions including the Museum of Modern Art, New York; the Kunstmuseum, Dusseldorf; the Hayward Gallery, London; and the Tate Gallery, London.

SPONSORS

The exhibition is being sponsored by Glaxo Holdings plc, the international pharmaceutical company, as part of their arts sponsorship programme.
The British Council, which promotes Britain abroad through cultural, technical and educational co-operation, funds and arranges for over 1000 arts events to go overseas in any given year.
The Caro exhibition is part of the Council's Britain in Europe programme, launched by Douglas Hurd in 1989.

THE ORGANISERS

The Exhibition is being organised by The British Council and the Comune di Roma. Its selection has been made by Professor Giovanni Carandente in close consultation with the artist. Giovanni Carandente has made a speciality of placing contemporary sculpture in historic Italian settings. His distinguished exhibitions include David Smith in the Roman Amphitheatre in Spoleto in 1962, the Henry Moore retrospective in the Forte Belvedere in Florence in 1972, and Chillida's sculpture in the Palazzo Pesaro in Venice in 1990.

The artist's principal agents Annelly Juda Fine Art, are also assisting with all the aspects of the exhibition and its co-ordination.

FOR FURTHER DETAILS

EXHIBITION: Henry Meyric Hughes/Magge Wyllie, Visual Arts Department, The British Council, 11 Portland Place, London W1N 4EJ, Tel: 071-930 8466, Fax: 071-389 3199

Ian Barker, Annelly Juda Fine Art, 23 Dering Street, London W1R 9AA, Tel: 071-629 7578, Fax: 071-491 2139

FOR PRESS: Erica Bolton and Jane Quinn Ltd, 15 Prebend Gardens, London W4 1TN, Tel: 081-995 5592, Fax: 081-994 4598

Alison Britton, Press and Public Relations, The British Council, 10 Spring Gardens, London SW1A 2BN, Tel: 071-359 4875

Paolo Parrella/Julia Ronald, Accademia Italiana, 24 Rutland Gate, London SW7 1BB, Tel: 071-225 3474/071-350 2628, 071-589 5187

THE MODEL WILL BE ON DISPLAY AT THE BSR IN MAY.

pt. Alexandra Titu - 2 Apr 1992

1965 - 1980
 Pulp Art, Tactility 69-70, Human figure 72-74
 Performance Works 70-77, G.A.C. 72-76
 Early Paintings - 61-65-77, Cellularity
 Architecture sketches 1977
 Generative Systems

Anthropocosmos

1975 - 1987
 Free Standing Sculptures, Tools, Hypnum 1974 -
 Drawings of sculpture on photo 1975-1989
 Public Sculpture, Nine Catalytic Stations 75-87
 Private Sculptures (Bronze) 1989
 clay →

Catalytic Sculpture

1983 - 1992
 Unnamed, steel, bronze spheres 1983-1992 clay
 Visual Hermeneutics, Shift Composed, collages 1979-89
 "Liquidity postponed" - Poems
 Paramount betweenness (sculpt + spheres) installation
 distinct - distinct - extint →

Tossing Fish Over Gate

EPA G O G E

Explaining the world

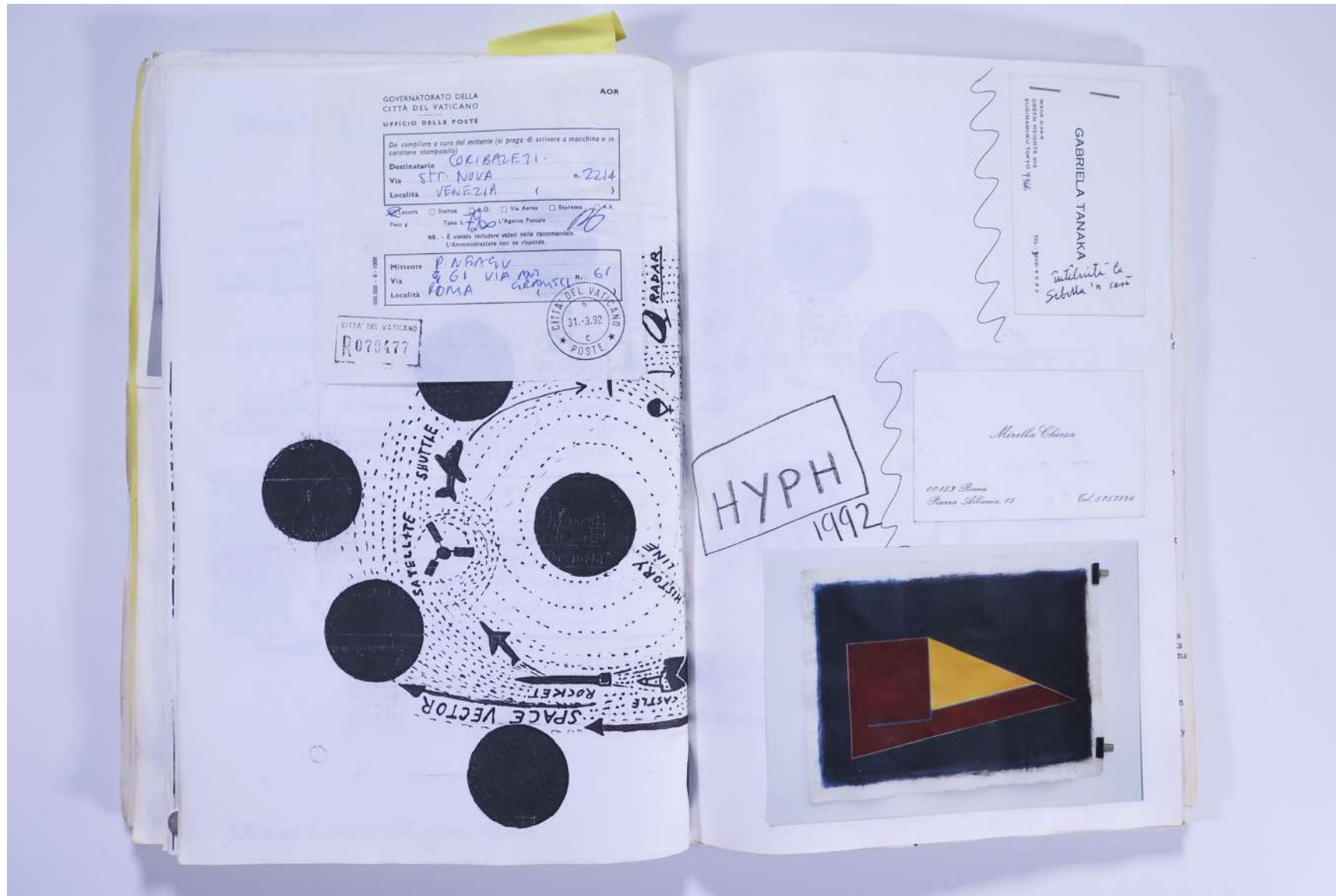
Explaining the visual world

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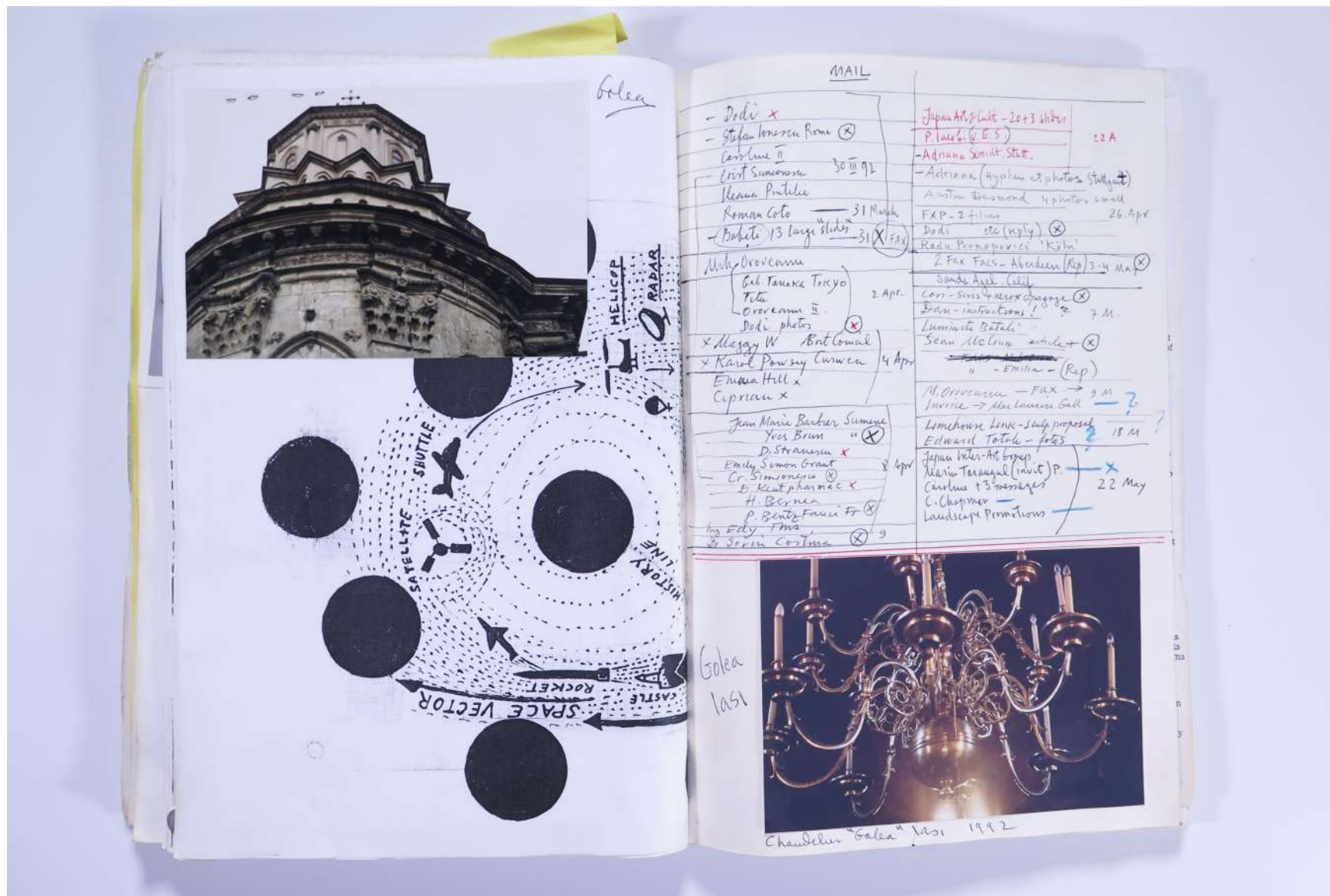
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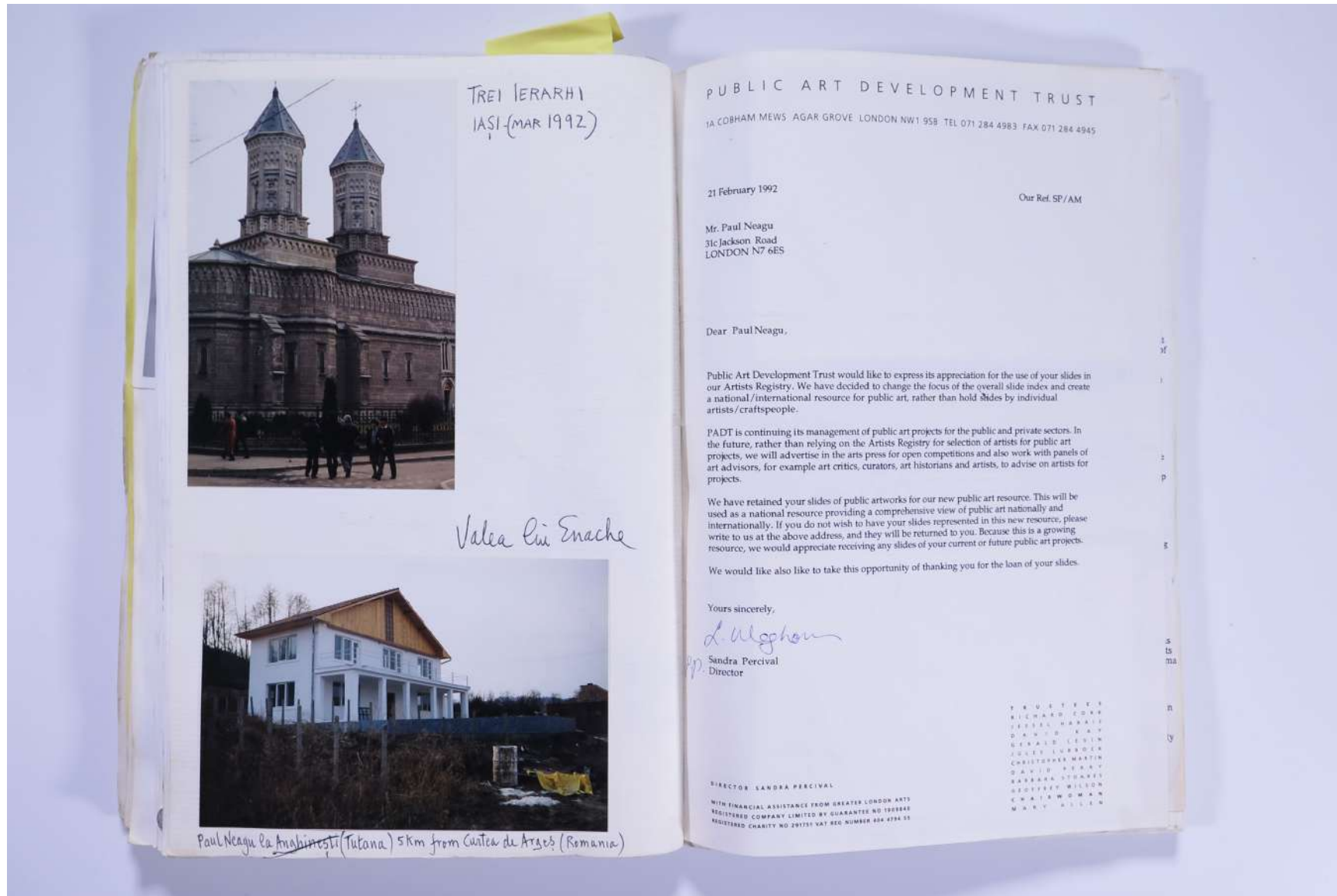
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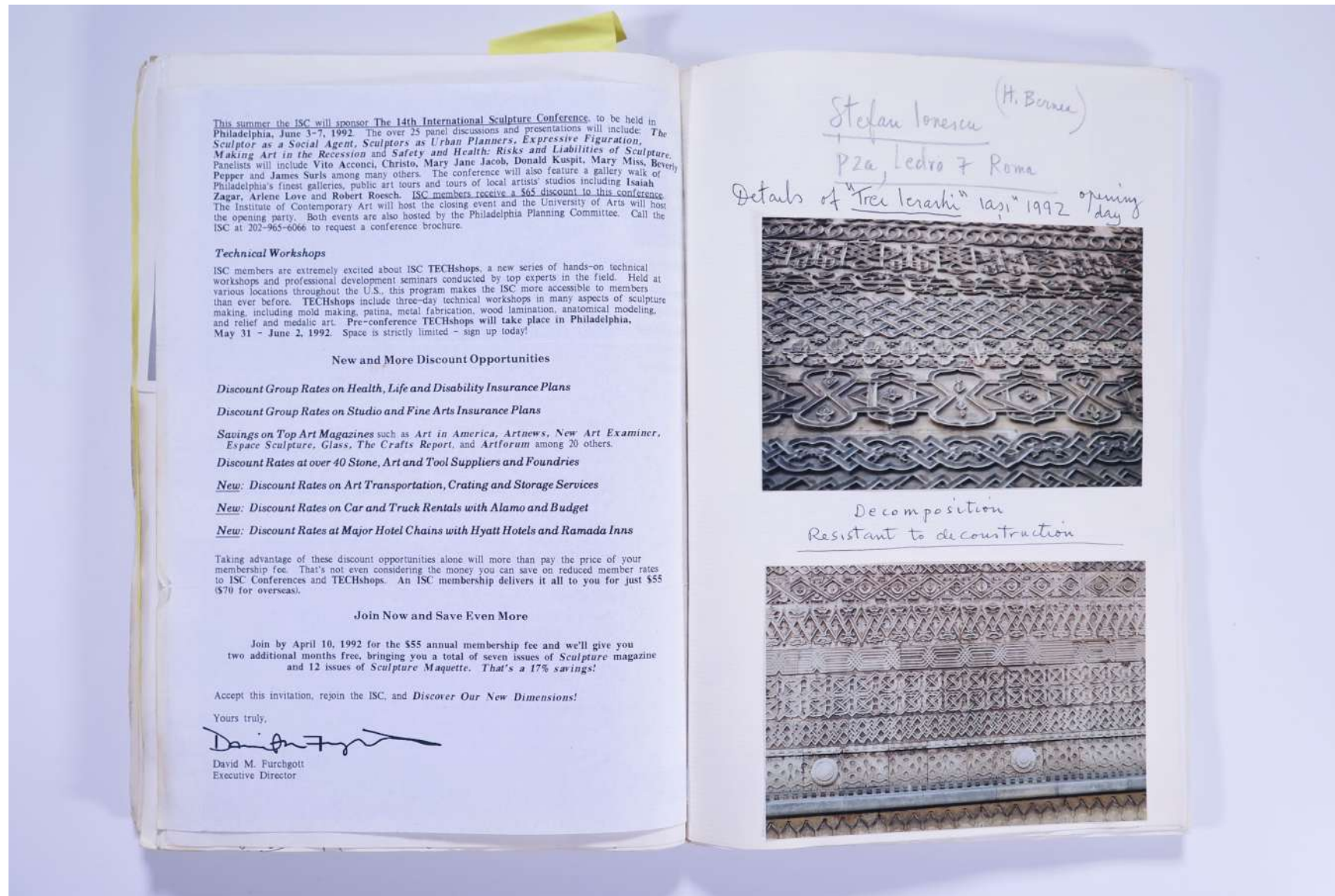
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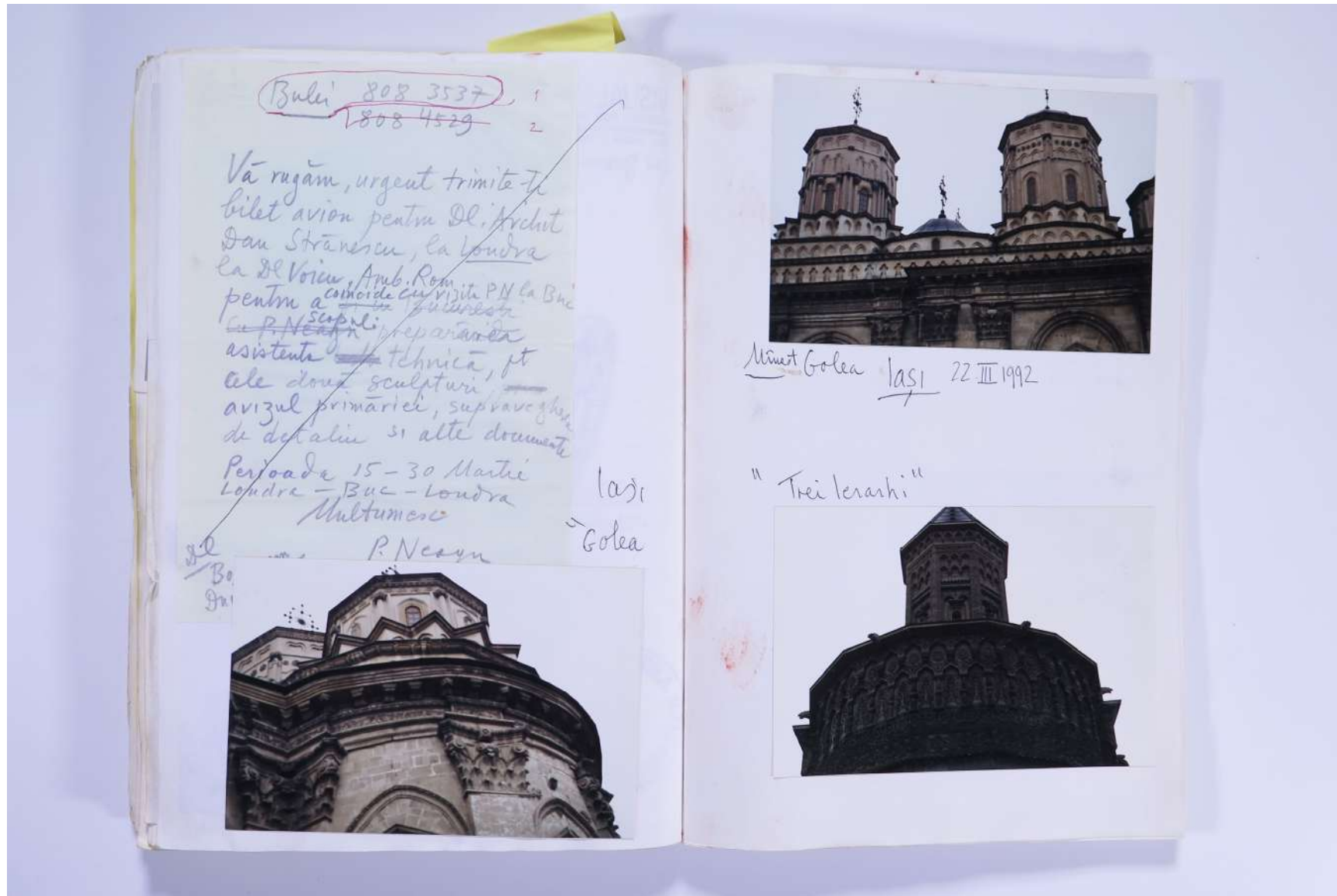
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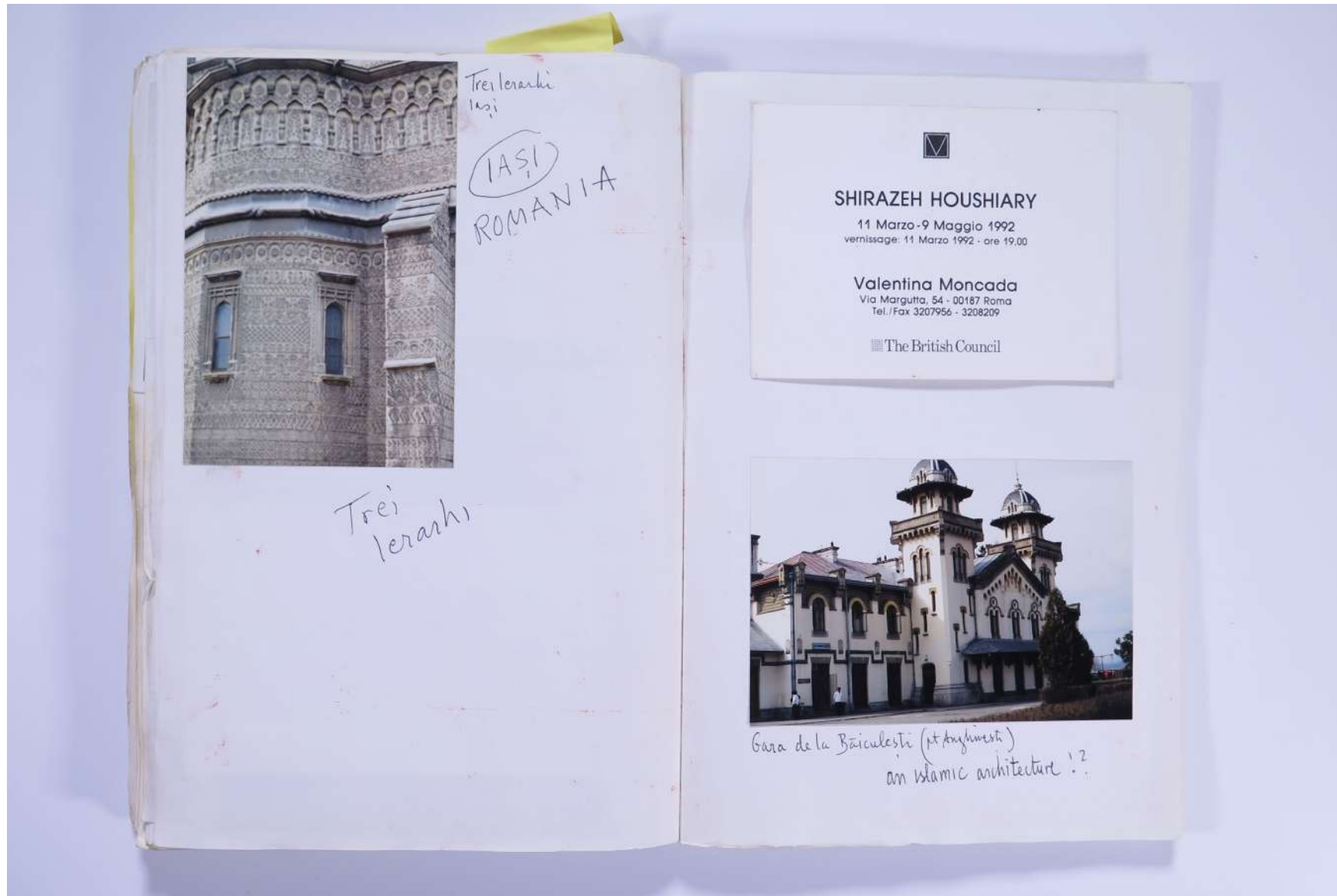
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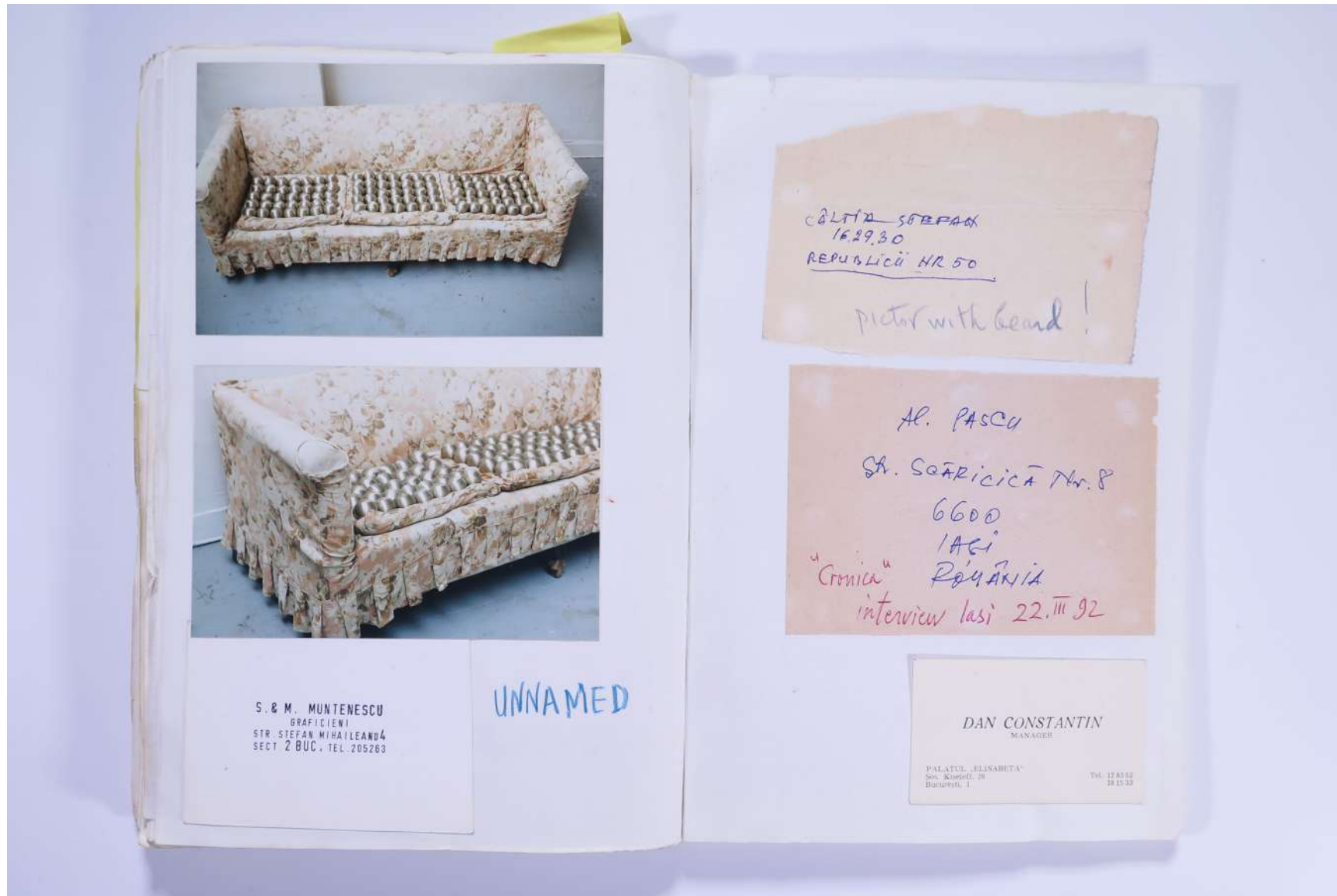


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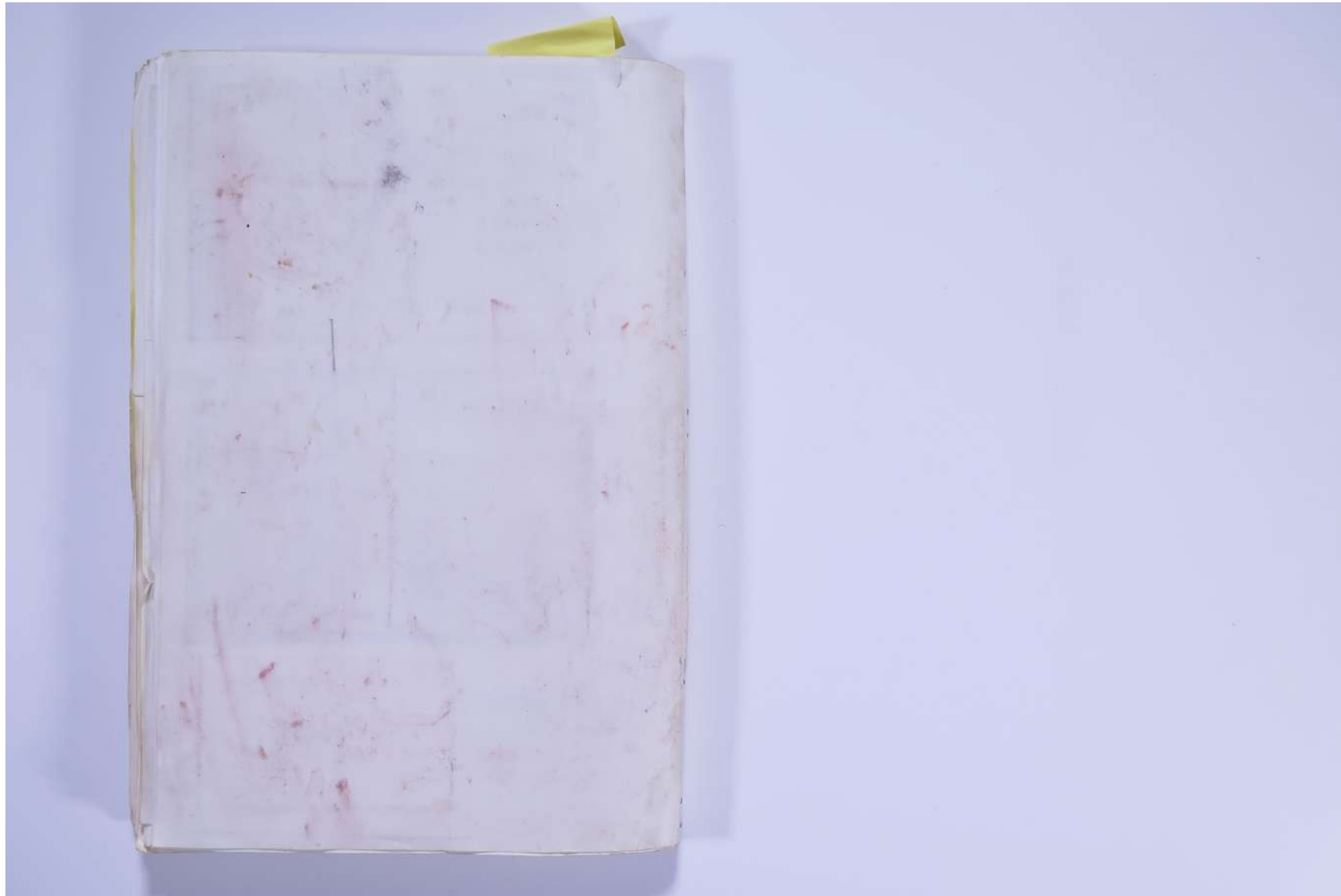
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