

UNIVERSAL COLLECTORS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



The Influence of Technology

Nelson's Ship in a bottle

Yinka Shonibare, MBE

b. 1962, London



Nelson's ship in a bottle is a sculpture of Nelson's flagship "HMS Victory"

The sculpture considers the relationship between the birth of the British Empire, made possible in part by Nelson's victory at the battle of Trafalgar, and multiculturalism in Britain today.

"For me it's a celebration of London's immense ethnic wealth, giving expression to and honouring the many cultures and ethnicities that are still breathing precious wind into the sails of united kingdom"

Yinka Shonibare, MBE
the sculpture is 3.25 metres high and 5 meters long and weighs 4 tons.

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This is our new issue of this year, we hope that we will continue better than the whole previous years and also we hope that in each step we can be positive participants of building this little part of our life in here.

Anyway we will celebrate for sure since we have a lot of activities, hopes, exhibitions to do, as well we have this magazine to issue regularly, meaning 6 times this year, three of them will appear as printed on paper and the other three as online. By these activities we try to prove what is useful to our members and the others as well.

Last year we have had a great and beautiful participation and wide appearance especially our participation to the Turku European Cultural Capital, so that 8 of our members took part by making up an installation exhibition on air, for more than a month in the historical place where the first people who arrived 800 years ago to build and settle in Turku.

This exhibition inspired a lot of people to visit, comment and participate somehow, because the theme, the place and the way we treated the exhibition made a good impression to the people of Turku. Boat was the theme, each participant made an installation out of the theme and they did show their works as best as they could.

This year we hope that we can participate and make our 15th anniversary, that we get a proposal of some other organisations in Europe to set up an exhibition in two cities and may be in Finland as well, because we are still searching for that possibility, this suggestion came from the godfather of our network Mr. Avtarjeet Dhanjal.

Mr. Dhanjal is working on this project since last year. He sent suggestions to many organisations in Poland, England and France, he hopes to make the proposed exhibition as best as we can present ourselves.

I try to not exaggerate my feeling to the Manege Museum of S.T. Petersburg, that always they are kind and have a big heart to invite us as a group of artists, we received a kind invitation to participate this year on the Biennial that they attend to do this year.

An evadable meter we should mention that the radical changes of the world especially in this great beautiful continent push us to think realistically to depend on ourselves and creating self immunity to continue the work together, because the work demands first and foremost collective efforts and then the money because I do believe that money is the fuel to the cultural work.

What we should do that we move in the free space that we enjoy in because we are able to continue, we are the creators and we cultivate in the right ground by all means, sounding us aware people who know the pragmatic value of our work.

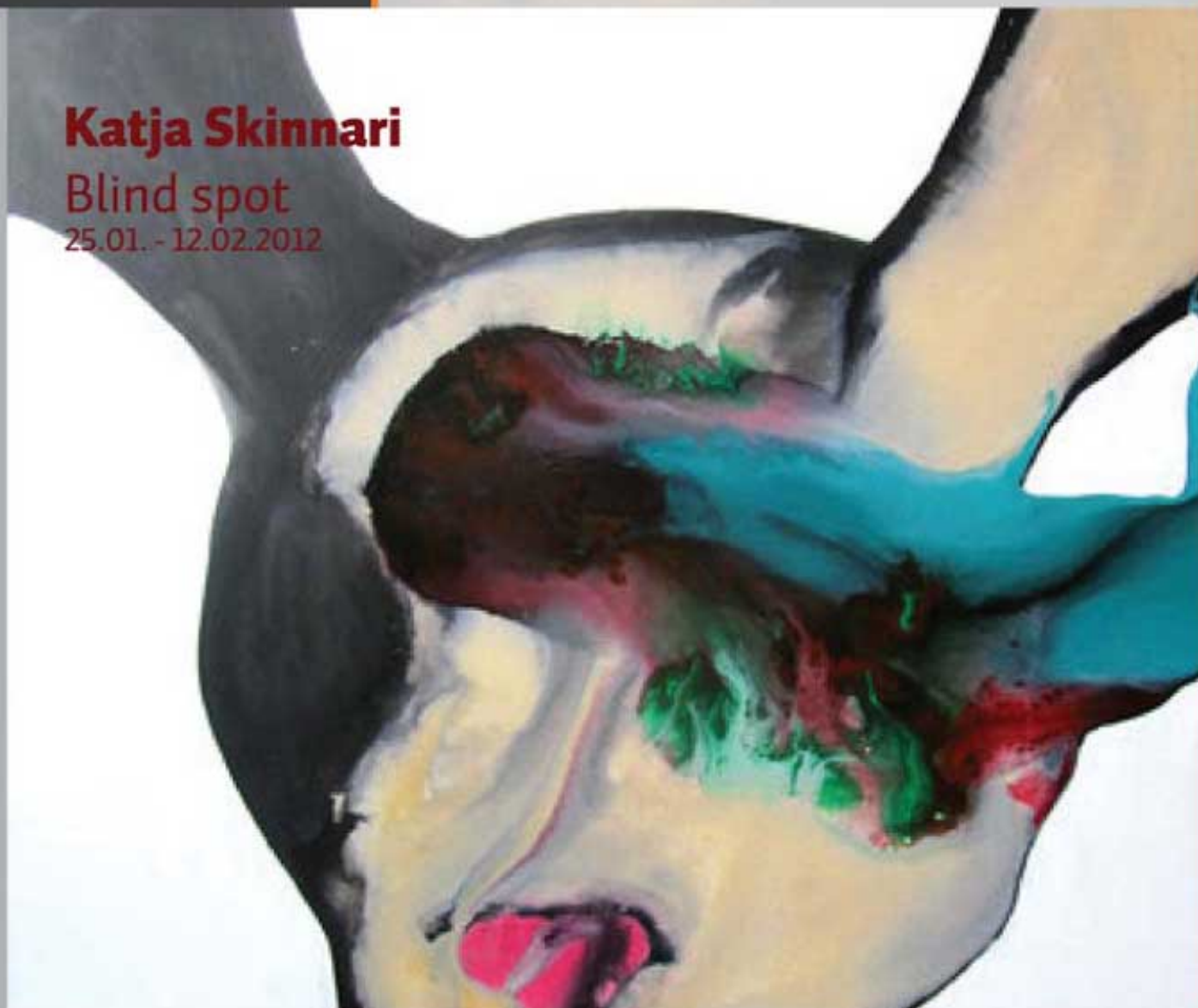
Amir Khatib



Katja Skinnari

Blind spot

25.01. - 12.02.2012



Katja Skinnari's second private exhibition in Helsinki is named *Blind Spot*. She graduated in 2002 as an artist and at the moment she studies in Lahti arts institute. During the fall 2011 she studied in Hanoi, Vietnam University of Fine Arts.

"Blind spot means for me a thing that is very close and visible, but for some rea-

son it is unseen. Proverb "one has to go far to see close by" could be thought of painting and life, like an attempt to find one's own blind spot when painting. Painting opens completely new prospects to life. It isn't necessarily about any direct messages and sometimes it's only about colors, but experience may still be a starting point for something new. Works in

the exhibition "*Blind spot*" are not trying to explain anything nor do they take a stand. They are attempts to control color and to create a new world and to create tension to both canvas and mind of the viewer. "Street art, Vietnamese lacquer painting, wood drawing and photography have all influenced my art."

Spirits of Internationalism

6 European Collections, 1956 – 1986

21/01/2012

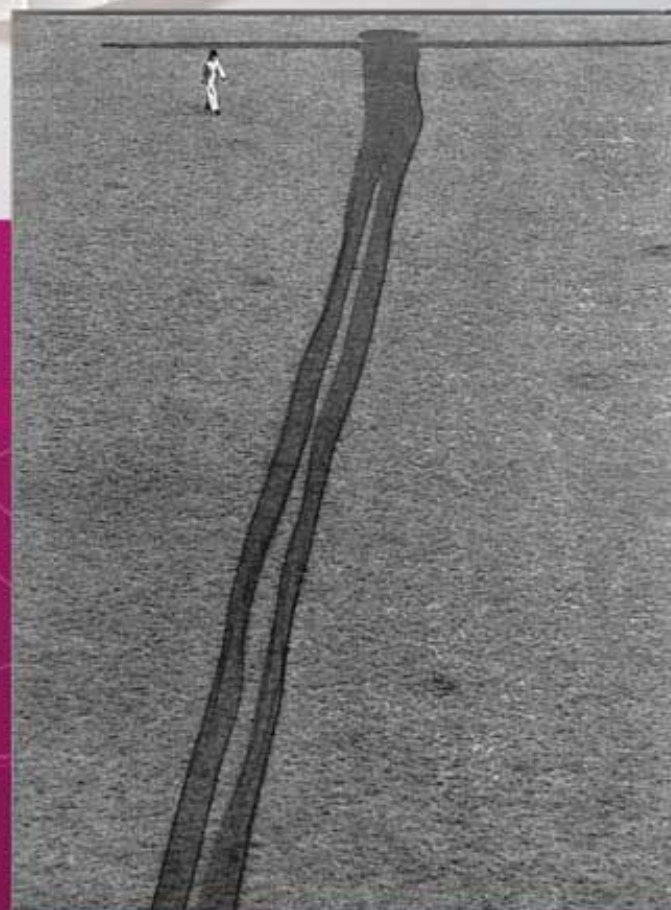
29/04/2012

On 21 January 2012 *Spirits of Internationalism* opens at the Van Abbemuseum in Eindhoven and M HKA in Antwerp. This exhibition takes place simultaneously in two venues and shows art from six European collections: four museums and two artists' archives. It presents art made between 1956 and 1986, a period marked by fast economic and technological development, but also by international political tension

Spirits of Internationalism shows how the realities of the Cold War influenced art and changed the meaning of 'the international' and 'the regional'. The exhibition attempts to challenge the simplified image of the 'Three Worlds' by showing familiar and less familiar artworks in surprising constellations. It includes work by internationally well-known artists and

artists who deserve to be recognised outside of their own region.

Spirits of Internationalism is the last part of a series of exhibitions developed within the framework of the European collaborative project *L'Internationale*. The partners in this project are M HKA in Antwerp, MACBA in Barcelona, Van Abbemuseum and Moderna Galerija in Ljubljana, as well as the Július Koller Society in Bratislava and the KwieKulik Archive in Warsaw.





KALLIPHILIA

EMMA BENNETT / AL BRAITHWAITE / HUGO DALTON / HESTER FINCH
TOM GALLANT / ANDY HARPER / WHITNEY MCVEIGH
EMMA MCNALLY / HUGO WILSON

3 February / 10 March 2012

Private View: Thursday 2 February 18:30 - 21.00

There is something crazy about a culture in which
the value of beauty becomes controversial
- Peter Schjeldahl **"Notes on Beauty"**



Andy Harper

There was a time when art was all about beauty. Every painting, every sculpture, every piece of music strove to be beautiful. Beauty was the most perfect kind of knowledge, reconciling the sensual and rational parts of the brain.

The movements and isms of the 20th century changed this. Avant-garde intellectuals challenged the accepted notions of aesthetics, and by the end of the century it was the anti-aesthetics of post-modernism that dominated, with conceptual art ruling the roost. Beauty had been rejected, cast out - considered at best irrelevant and frivolous, at worst decadent, oppressive, and wrong. Indeed, so potent was this reaction that it coined a term: kalliphobia.

So where does that leave beauty now? Has it been reclaimed? Can it be reclaimed? Should it be reclaimed? What is it that makes beautiful art so troublesome, and why does the anti-aesthetic continue to hold the moral high-ground? Is it because a beautiful painting is too quick to convert into a commodity? Or are we so conscious of our troubled world that beauty seems somehow inappropriate, out of touch, quaint?

Kalliphilia showcases works by a selection of visual contemporary artists who unusually, and perhaps even unfashionably, embrace beauty in their practice. Such an approach can seem surprising in an art world where for so long beauty has been steadfastly avoided. But these artists don't pursue it blindly, or slavishly, but rather use it as a means to an end. They are unified in their affirmation of the aesthetic, and by their desire to engage their audience through making work that is visually appealing.

Together, they demonstrate how beauty can be more than just skin deep. Emma McNally shows how it can communicate and inform, introducing pictorially thoughts and theories usually explored through the written word and acting as an eloquent entry point to more complex ideas. Her intensely worked drawings embody the philosophical concepts she investigates, and exist as physical manifes >>



of ways of seeing the world. Tom Gallant proves that beauty can provoke as well as please in his exquisite pornographic arabesques, which delight and shock in equal measure. Hugo Wilson demonstrates that beauty is not always straightforward: the misleading simplicity of his holy-water-colour works belies their subversive subtext, and Al Braithwaite, in his clever manipulation of existing objects, casts new light on social and political issues and offers up new perspectives on contemporary debates in a smart and succinct way. Beauty can be dynamic, as in Hugo Dalton's sketches of dancers, which celebrate movement and happily straddle the divide between abstraction and figuration, or it can be quietly contemplative, as in Emma Bennett's timeless still-lives. Beauty is also capable of disturbing and unsettling, as it does in Hester Finch's empty landscapes and distorted figures and Andy Harper's thorny undergrowths of twisted nature. Perhaps most importantly, beauty can tap into the very essence of what it means to be human through a primal language that is illustrated perfectly in Whitney McVeigh's abstractions.

Beauty is not vapid. Beauty is powerful, engaging and democratic. It makes us receptive. In contrast to the anti-aesthetic, which reinforces art's elitism, beauty opens doors. And that is what this show seeks to celebrate.

VEGAS is delighted to welcome Jessica Carlisle to the gallery as acting Creative Director. Jessica will continue to grow the gallery as Suzanne Schurgers has done so successfully over the past five years and begins her appointment with the group exhibition Kalliphilia. VEGAS would like to thank Suzanne Schurgers for the enormous dedication she has shown to the gallery and wishes her the best of luck in her decision to pursue her career in media production.



THE RECORD IS NOT OVER YET
THE RECORD IS NOT OVER YET

Thank YOU for
the MUSIC
HOW MUSIC
MOVES US
20.1.2012 - 17.6.2012

Music speaks directly to our emotions. Hearing a song can take us back in time. We copy the dress of our idols, our mood changes with music. Thank You for the Music – How Music Moves Us is an exhibition on how the experiences of listening to music, watching music videos or going to a concert can appear in the life and work of an artist, a music lover, a fan.

Music is present in the featured artworks as a source of inspiration. It can take the form of a soundtrack which supports or challenges the visual aspects of the piece. The central theme in the exhibition is the intense emotional response produced in us by music. Many artists have

used the aesthetics of music videos as the starting point for their work, approaching the topic using a variety of media, including video, painting, drawing, photography, sculpture and installation.

The title of the exhibition is taken from a song by the Swedish band ABBA. Indeed, we have music to thank for the pieces in this exhibition.





Christian Boltanski's The Heart Archive

The public can participate in the project in Helsinki, Joensuu, Rovaniemi and Vaas

The IHME Contemporary Art Festival in March 2012 will give the public a chance to experience French artist Christian Boltanski's *The Heart Archive*. This is a project begun in 2005, commissioned by the Benesse Art Site Naoshima. In this work Boltanski's aim is to collect the sounds of human heartbeats for a communal archive on the island of Teshima, Japan. The project is gathering around it a global community linked together by the heart archive. The archive grows each time the project is carried out in a different part of the world. Heartbeat sounds have already been collected in Sweden, France, the

UK, Australia, the USA, Korea and elsewhere.

Each installation of *The Heart Archive* takes the form of a space where recordings are made of human heartbeats. Next year, *The Heart Archive* will expand the scope of the IHME Contemporary Art Festival to four cities. The project will be staged in Helsinki, Joensuu, Rovaniemi and Vaasa, simultaneously.

Heartbeats will be recorded in all of these cities 12.3-1.4.2012. The sites chosen for the project are libraries: Rikhardinkatu Library in Helsinki, Joensuu Regional Library, Rovaniemi City Library and

Vaasa City Library, *The Heart Archive* will be a central feature of the IHME 2012 Contemporary Art Festival, together with *The IHME Days* to be held in Helsinki 23-25.3.2012. Entry to Festival events is free to the public.

The "Glowing Light Ball Bench" created by Manfred Kielnhofer

was present at the Light Art Biennial. The bench which has a very simple design consists of three light balls and two wooden board perforates that lay over the light balls.

Glowing Light Ball Bench by Manfred Kielnhofer

The "Glowing Light Ball Bench" created by Manfred Kielnhofer was present at the Light Art Biennial Austria. The bench, which has a very simple design, consists of three light balls and two wooden board perforates that lay over the light balls. Contrasting structural dynamics of the artist Manfred Kielnhofer provides analytically with his artistic work The "Glowing Light Ball Bench" more than one possible answer to this issue. Kielnhofer asks the viewer literally to an intellectual debate and intellectual, philosophical stimulation. Based on art and design relevante aspects of this work is based on philosophical thinking patterns that are complementary with social impact through the application and interaction. Materials and urban positioning, more variables

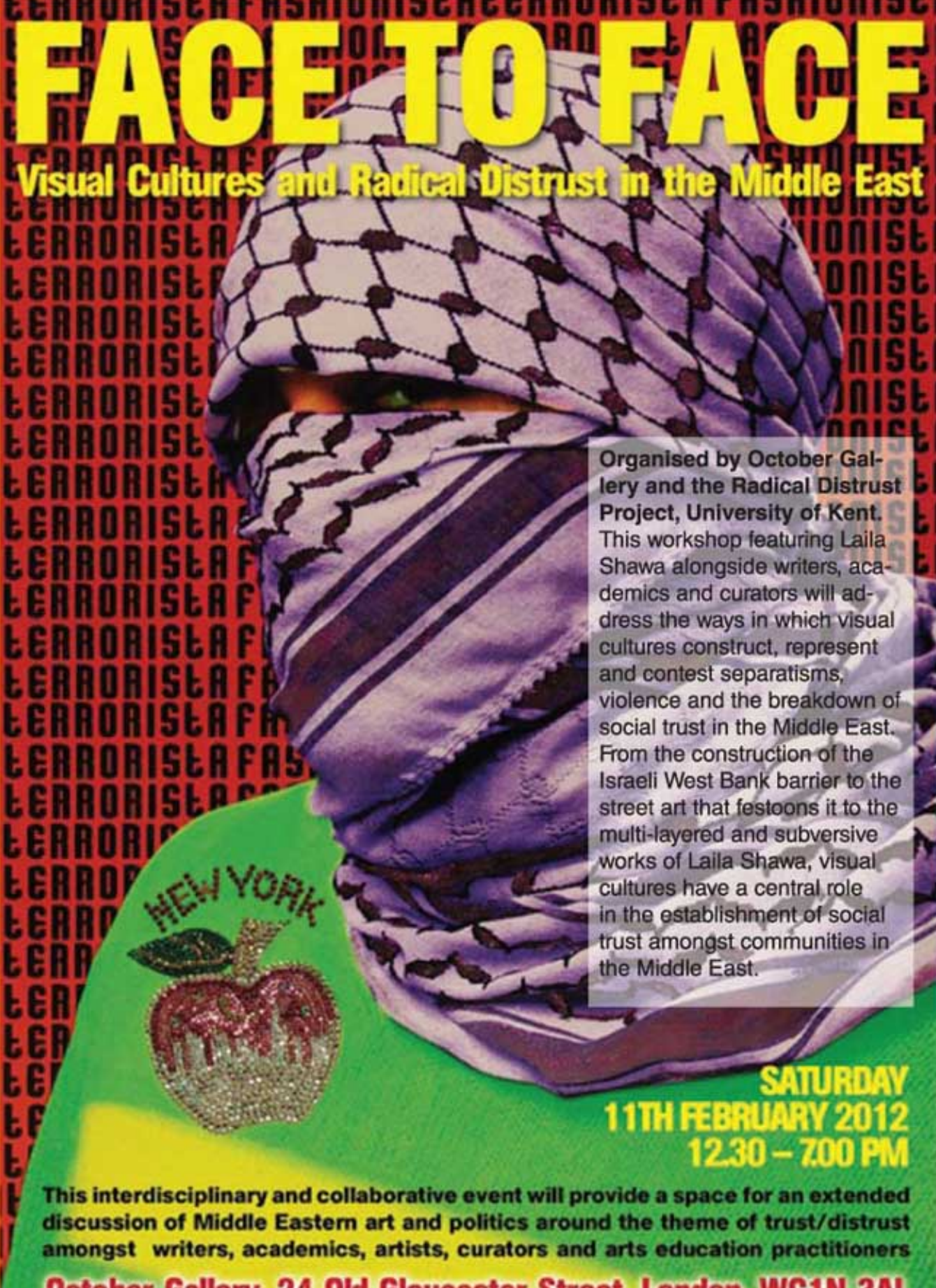
which give the work of art this unique versatility and applicability. Whether moving, static, bright, swimming, driving, busy or isolated freestanding - the action itself defines the fine line to use artistic design, or art-oriented design to use. "The moment you try the artwork in my thoughts and words to capture, one realizes that this task almost limitless variations, offers viewpoints and approaches. Kielnhofer redeemed by shape, material, resulting in an avalanche of application functionality and solutions / results on different levels of perception."

<http://www.eyesin.com/design/2011/glowing-light-ball-bench-by-manfred-kielnhofer/>



FACE TO FACE

Visual Cultures and Radical Distrust in the Middle East



Organised by October Gallery and the Radical Distrust Project, University of Kent. This workshop featuring Laila Shawa alongside writers, academics and curators will address the ways in which visual cultures construct, represent and contest separatisms, violence and the breakdown of social trust in the Middle East. From the construction of the Israeli West Bank barrier to the street art that festoons it to the multi-layered and subversive works of Laila Shawa, visual cultures have a central role in the establishment of social trust amongst communities in the Middle East.

SATURDAY
11TH FEBRUARY 2012
12.30 – 7.00 PM

This interdisciplinary and collaborative event will provide a space for an extended discussion of Middle Eastern art and politics around the theme of trust/distrust amongst writers, academics, artists, curators and arts education practitioners

October Gallery, 24 Old Gloucester Street, London, WC1N 3AL

My Column

In Baghdad
Stars do not tell secrets
The king of jinn if passes them, goes
take away glory days
In Baghdad
Every one has story
And for all there is bride and
punch of date, from Baghdad
In Baghdad Death is equal to all
Grains of rise
My mother distinguish
they to take the peels away
By heartbreak she light the fire
Then she cooks
Oh God
Lunch without explosives
Light is fading
I carry hopes of the love
Dish scape from bombing
Cattle scape from an inspiration
I am obliged to fear and after fear
The still cattle fading
The dish looked around
Your majesty
this is the last supper
I woke up
All pull Grains of rise
I am the son of this earth
God is not satisfy with me
And I am
Moustafa AlYassin

Moustafa AlYassin

Virtual civilization

Amir Khatib

As we are talking about the ancient civilizations which enriched human experience and let him be in this stage where we are now, as we are talking about and searching about lot of discoveries that ancient Egyptian, Chines, Babylonian, Sumerian, Indian, Greece, Roman, Arab and even the origin American found.

As we express in a very high speed about those civilizations which were little bit before the western civilization, we will “may be soon” talk about the western civilization which started its buildings in Europe or one can say restarted by the fifteenth century, which will end soon.

We will talk about what this civilization could build, inner and outside buildings that this great civilization opened all mankind mentals and minds of the mankind’s essence, this atrocious materialistic creature who reached the lowest levels of servitude and submission to the material.

We will talk about a civilization which developed most of sciences and found many phenomenons, such as Art, I mean this civilization codified what mankind produces of beautiful prod-





ucts which aim peace and prosperity to the communities.

We will talk about a civilization which came with all discoveries from the train to the internet while mankind elsewhere stood looking forward with great passion and full astonishment to all new discoveries, meanwhile when the train came to the world some people in the east couldn't believe and when the air plane flying in the sky some people were in real fear of it.

We are going to talk about a civilization which gave birth to the human rights, in learning, culture, heritages and something else like right of housing, eating, medical treatments and above all the freedom of expression, a civilization which ended the slavery and giving all people equal rights.

We will talk about a civilization ended by virtual buildings, all that happened to it that it led the world by assumption theories to hypothetical theme that the god-fathers of this civilization could not know what will happen after their assumptions, the theory of experimentalism was the first seed that they cultivate and then the theory of relativity was the seed that ring a bell.

Now what we have of that magical word "virtual" we have virtual studies, virtual museum, virtual cities, virtual science, virtual art and even virtual making love. So that what we get, I think this civilization like any other civilization comes to same end "uncertainty"

on the margin of this civilization and from the heart of it there was a lot of people who stood against the development of the machine and the distraction of nature one of them was the French writer Emile Zola, Zola stood almost in all of his works against the distraction of nature, he showed a horse on the theatre to tell those who destroy nature by creating big machines and developing fast ways to run from nature, he told them that nature is our mother we cannot be far from it because it will destroy us.

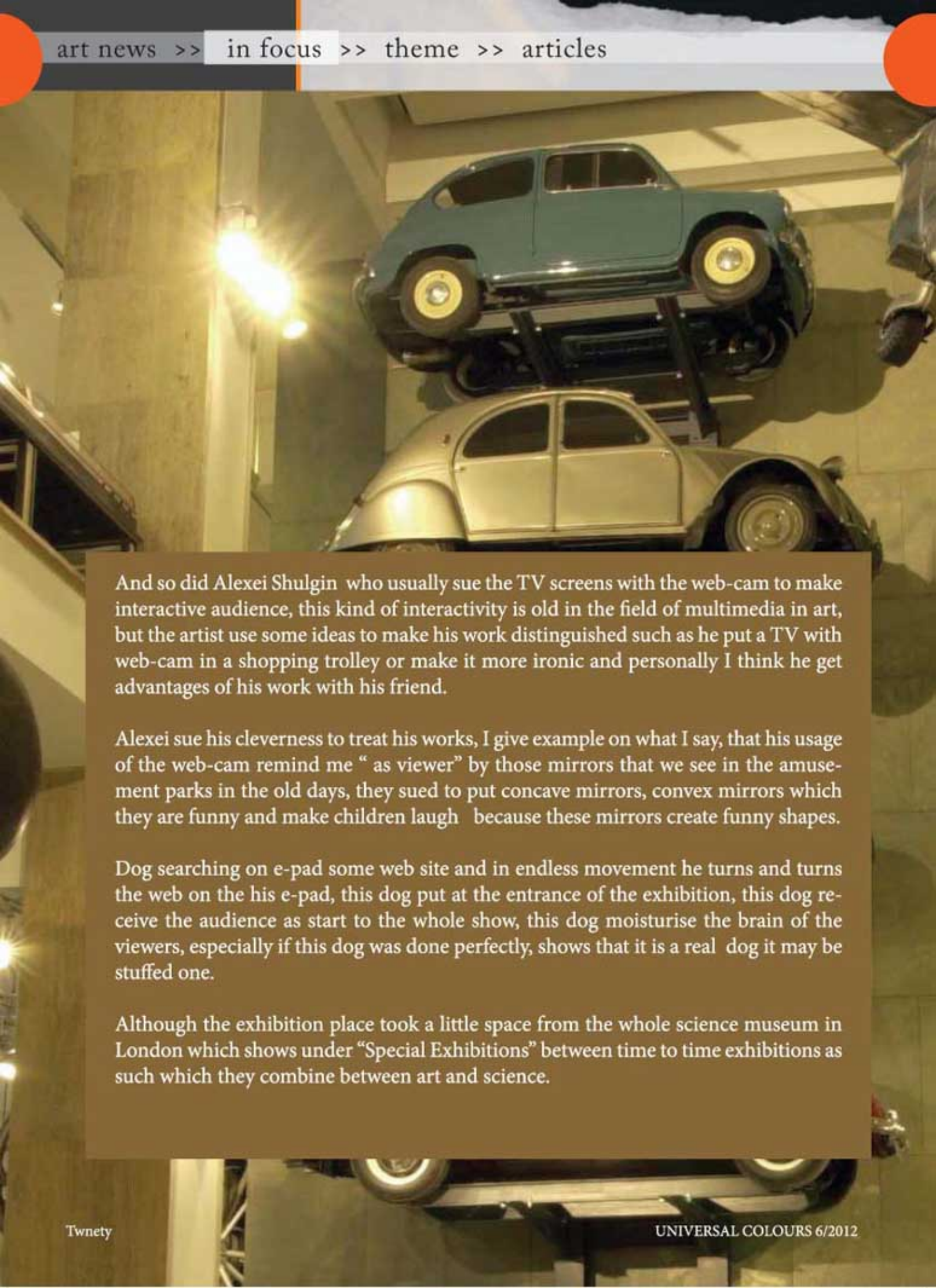
In this western civilization came what we call them the greens, those who started their theories and ideologies of keeping the nature and following the destruction of it and forcing the governments to create law and regulations to protect nature, they stood and still some of them standing fighting towards issues which protect nature such as the rainforest, ozone and the global warming and all what has happened as consequence to burning the nature resources and pollution.

The alarm bell ringing that this civilization in danger, this civilization which drained and will drain the oil of the globe, it will remain without power resources after less than 100 years from now, the human who lead this civilization leading himself to the catastrophe, distraction and to this end.

The end of this civilization witness no development on the humanitarian side, but developed the materialistic sense to very far extant as I said at the beginning of these words, unfortunately this human who developed te materialistic sense does not know why he want hypothetically he this material?

One of these developments in the world of art and beauty a company called Elcetroboutique, some two Russian Artists/Engineers, these two developed in their field, they developed the influence of technology on art basically they specialize in computer science and multimedia, so they went little far to simulate the art in the field of multimedia to produce interactive artworks consist of TV monitors and that kind of stuff.

All of us know the electronic newflash which shows running new by little red dots or one can say lights, this newflash which show the latest political or other stuff of news, shown as collected in a bin in random way, truly he through the news in the bin, by this act the artist Aristarkh Chernyshev visually and in ironic way, reduced "news go to rubbish.



And so did Alexei Shulgin who usually sue the TV screens with the web-cam to make interactive audience, this kind of interactivity is old in the field of multimedia in art, but the artist use some ideas to make his work distinguished such as he put a TV with web-cam in a shopping trolley or make it more ironic and personally I think he get advantages of his work with his friend.

Alexei sue his cleverness to treat his works, I give example on what I say, that his usage of the web-cam remind me “ as viewer” by those mirrors that we see in the amusement parks in the old days, they sued to put concave mirrors, convex mirrors which they are funny and make children laugh because these mirrors create funny shapes.

Dog searching on e-pad some web site and in endless movement he turns and turns the web on the his e-pad, this dog put at the entrance of the exhibition, this dog receive the audience as start to the whole show, this dog moisturise the brain of the viewers, especially if this dog was done perfectly, shows that it is a real dog it may be stuffed one.

Although the exhibition place took a little space from the whole science museum in London which shows under “Special Exhibitions” between time to time exhibitions as such which they combine between art and science.

This company I think find a little corner in this world which is getting wider to open spaces day after day, this corner briefly is the usage of the technology tools of making art, in fact this company is successful of doing the things that it does, though I think that their corner becoming narrower day after day, because the virtual producer coming wider day after day and the bet on developing technology to endless will be looser at the end of the day.

This company and many other little companies which work in the art field and which find all the time rooms to use the now and available, work in the circle what we call it the western civilization, yes many people seeking to join this great civilization.

This civilization which took advantageous and built its experiences on all what previous mankind reached before since Egyptian, Arab/ Islamic civilization and others, this civilization will give up to the virtual civilization.

I say that because of one purpose which I discuss it with my friend Avtarjeet a year ago, I suggested that the western civilisation will end and it will turn to some where else, he support that it will turn to China or to Asia in general, as some of the world thinkers discussing.

Spontaneously Mr. Henry Kesinger declared some months ago that the third world is coming and who does not hear the drams of it is duff, so the third world war is coming between China& Russia on one side and the west on the other side, that support the turn of the civilization

Many people who care about this issue suggest a place which the civilization will go as centre of it like the western civilization now in the USA, so the future centre will be somewhere in Asia or some specific place but I say the place will be virtual I mean it might be everywhere, it is the computer which is the suitable centre if it is not now.

Amir Khatib

Art and the possible

Transfaring technology *By Ali Najjar*

In one story of One Thousand and One Night as I remember, there is a story of some cubic building in India (it might be temple) an iron mass centred in its space, nothing support or repose it, that prospective incident came as miracle of its time, and as strange unfamiliar, but it seem that the walls of that cubic was covered by magnetic to insure the balance of that mass with in the equal sided gravity, it made its hypothetical astonishing impact throughout its technological riddle at that ancient time.

After centuries of that time on 2009, in some similar technique or perhaps close to it, I have seen in the 5th biennial of the huge electricity in the Art Hall of Malmo Sweden, artists try to use the technology and art in their work, they were successful to produce an art as such.

Art that viewers enjoy, astonished and inspiring many questions, but I do not think that these artists know the story of One Thousand and One Night as the way that they treated their artworks, they took their innovative lesson from the new technology and the physic research with keeping (in some of their works) the initiatives of the pioneers of the post modernism artists Marcel Dowchmp, Jo Boys and other.

As the aim of the Indian Magnetic space was to surprise people as these artworks too, though each one did use unusual ways or media at all, these hypothetical virtual artwork made by transferring the technology to new active locations which is some of the interactive technological art of the contemporary time.

all things indicate that we live the huge technological era, as we see touch, hear or read about, so if the meter was like that, sure that technological techniques crossed the its traditional scientific spaces to cover all spaces.

Architecture, literature, biology became some of its applied fields except other scientific profusions, trade and economical means, the arms

of the technological information Octopus went every where, even inside our bodies at the same time creating its virtual objects, belong and do not belong to us, perhaps it will set with us and concur our feelings.

Or it might make dialogue at the near future, the three dimensions TV of example, we are exposed in front of our virtual counterparts, we became mystery which are able to say its sectors if not all city cameras expose us.

It seems that we live our theatre roles and we have to perfected it before that our new genetic technological numbers loose us, everything is becoming possible in the limitation of the technology or almost.

The new deconstruction architecture took the shape of our biological bodies protrusions and hashes because of the technological development and the transcription sciences, architectural no more drowning the plan by pencil and drawer, he deals with the computer screen and in a relativity short time make his building.

Artists are like that as well, he make his bodies and his virtual creatuers, though the art product is selective but now, it is a publicly wanted by the help of the technology.

Our time become the pop art time but not far from the economical authorities domination

and the trade as well, so is the contemporary artist became a merchant? as the trade organisations which support and sponsor his artworks?

I think some of them so, and this is inevitable meter because of the relationship of the technology with the economy, the fuel of the economical machine is the art(media) and its techniques, and as the role of the industrial technology play the main figure in implementing the contemporary artists products, so what stops them to market it through other technical profusion, if they know how to do it?

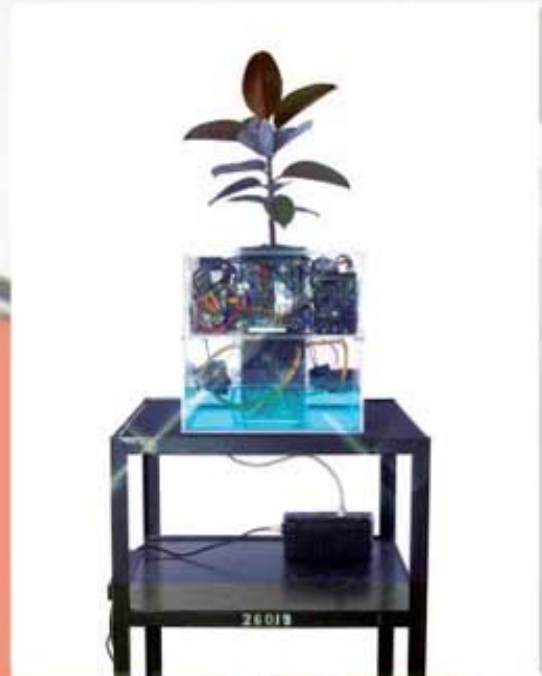
the German philosopher Hegel insist that the perceived world present itself as self-sufficiency realist, as described as establisher of the soul, art is on the contradictory, it turns the perceived world to appearance as result to the artistic imagination turns it at the same time to spiritual transfiguration when it shows itself, its reality, its truth, as the classical sculpting show the human body as perfect body, it is a transfiguration of the God's spirit which is liberated from all biological missing.

Hegel himself was searching by his mythological philosophy in the art of soul throughout the imaginative body performance, but he cross the shape of the biological body to the benefit of his theory.

the new technological bodies has this contradictory, but in some of its researches put a field to its practical assumptions.

Technology in general provide a lot of choices in comparison to other tools, it provides to the artists especially all possible needs to implement their artistic projects.

Digital arts and the media tools with the internet as way of approaching the audiences also the electric games 1993, programming

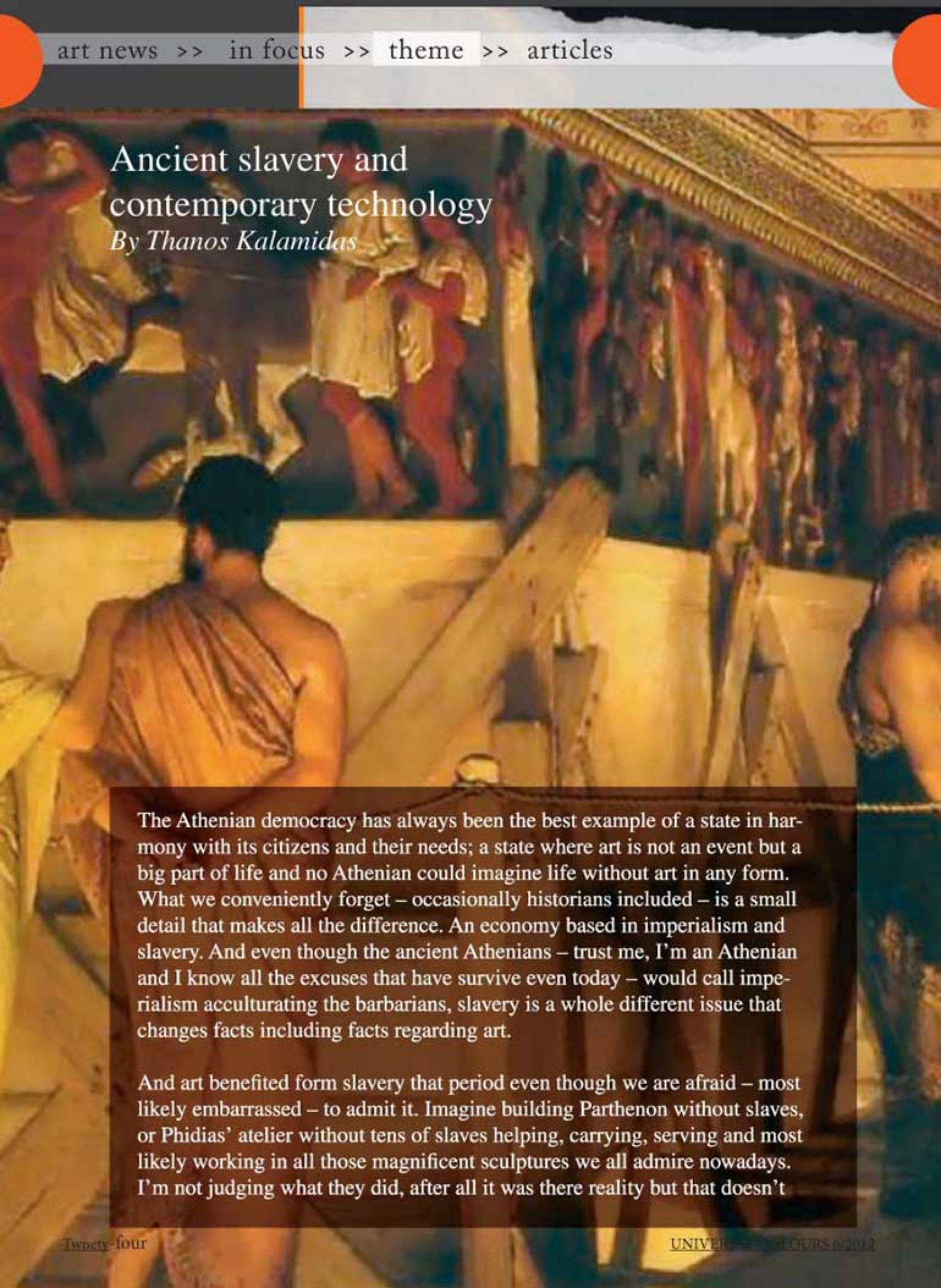


and controlling the robots 1997 and the biological creatures 2001 which its impact became the hugest influence at all creative products.

Although that the biological world is new, and the results of it is changeable and the influences are not clear in many ways, but for the artists I think that it is a adventure to pioneer this hidden world, in the past many artists try to work or they worked on this phenomenon (Biology-Artistic) like the surrealism, they made a lot of pictures which are close to the pictures of now a days, and I think they expected or their intuition was very close to the world of technology of these days.

Ancient slavery and contemporary technology

By Thanos Kalamidas



The Athenian democracy has always been the best example of a state in harmony with its citizens and their needs; a state where art is not an event but a big part of life and no Athenian could imagine life without art in any form. What we conveniently forget – occasionally historians included – is a small detail that makes all the difference. An economy based in imperialism and slavery. And even though the ancient Athenians – trust me, I’m an Athenian and I know all the excuses that have survive even today – would call imperialism acculturating the barbarians, slavery is a whole different issue that changes facts including facts regarding art.

And art benefited from slavery that period even though we are afraid – most likely embarrassed – to admit it. Imagine building Parthenon without slaves, or Phidias’ atelier without tens of slaves helping, carrying, serving and most likely working in all those magnificent sculptures we all admire nowadays. I’m not judging what they did, after all it was there reality but that doesn’t

mean that slavery didn't benefit the creators those times and by creators I include all forms of art. Secretary slaves were writing texts or doing necessary research, slaves prepared the colours and every single painter knows that preparing and mixing the colour is a form of art itself.

But slavery, at least in the form that lived in ancient Athens, is over – other forms and names still exist but this is a different issue – and theoretically today's Phidias has to pay and at least respect his assistance and help and that until technology appeared in such size that took over human activities. Suddenly we don't need to mix basic colours but we can have the wishing result inside a tube made in a factory somewhere in Holland and the brush in many cases has been replaced with the mouse and the keyboard. The slavery of the past has turned into sophisticated technology that can serve our needs, simplifying the process and even become inspirational. Most importantly technology is the slavery without the moral side effect. Of course you don't feel guilty using a drill till you burn it and I have the feeling that Phidias would have been at least thrilled in front of the tools/slaves of today.

Of course, and I have often talked about it, even from the pages of Universal Colours; there is a trap here. When art is enslaved by technology. When the tool becomes the master and the drill commands the creation. When we get overwhelmed with the multi-dimensional creations of a computer program and let the mechanical logic lead our creativ-



ity. This is not the rebellion of Spartacus but the enslavement of human brain. And sadly I have observed this a lot the last three decades. A program with the name van Gogh prides to be able to imitate the master's style and the word "imitate" is written with tiny little letters blinding our vision and escaping the fact that "imitating" is not creating.

The pragmatic use of technology to advance art technic is totally different of letting technology doing art and a robot that paints can demonstrate perfect imitation of human hand and muscles' movement but it will never become artist because it lacks the Aristotelian soul. Be careful, there is absolutely nothing metaphysic in the Aristotelian soul, the essence of life and in the case of art the Aristotelian aesthetics, the ability to create, nourish, produce and reproduce. Technology lacks all these just like the drill the sculptor uses and the brush the painter paints with.

Undoubtedly technology has changed art the last few decades, even internet – the latest technological advance - has changed art and Contemporary art is becoming an anarchic mix of media, techniques and ideas. The curators of the 2006 Biennial at the Whitney Museum of American Art in New York City featured videos, films, performances, paintings, sculptures, photography and drawings highlighting the cross-cultural underpinnings of current American art and technology assistance to



contemporary art expressions. Digital art is a new form of advance art and most importantly technology – and especially internet - has given artists a basic tool; a wider audience and in this case a global audience. Just check how many blogs there are this moment dedicated to art or made by creators that in the past were depending on “cool” galleries, “hot” collectors and “fashionistas” curators.

Technology in the service of art and definitely not enslaver art in the service of technology and then you never know, even a new Parthenon might be built with the help of a mouse and a keyboard, definitely a lot of literature masterworks have been written with a keyboard.



Guggenheim for Finnish Art is as important as Mac Donald's for Finnish gastronomy

City of Helsinki has paid almost 2 million Euros for Guggenheim Foundation to explain us how to make art business in Finland. Two million is almost half of City's museums budgets so nobody can deny that a huge investment in promoting a private, New York run art business has already been done.

Now it is in the hands of the political elite in Helsinki city council to decide if tax payer's money up till 300 million Euros will be used to establish an US-art business project in Helsinki. Minister of culture Paavo Arhinmäki has no money for Guggenheim because of bad governmental politics in culture. Prime Minister Jyrki Katainen has spoken in public in favor for the Guggenheim project. That means that there is a possibility that right wing politicians will find funding for Guggenheim despite the current economical situation and the logic of never ending cutting lists in public services.

The day Guggenheim project was presented I did a food protest performance at Mac Donald's Mannerheimintie in the center of Helsinki. In the performance I bought a hamburger, fries and a Coke, sat down with the meal, put labels "Mac Donald's Guggenheim", "Tennispalatsi in Memoriam" and "Good bye City Museum of the Arts" on the Mac Donald's brands products. After labeling the hamburger, fries and the Coke I understood that the lunch was impossible to eat and left the tray untouched. My message in this performance is clear. Guggenheim for Finnish Art is as important as Mac Donald's is for Finnish gastronomy. I am happy if Helsinki can lift up the cultural budget but it can't be done so that we lose our own Museum of the Arts and in future no public institution will collect contemporary art in Helsinki. There are no plans or budgets for Guggenheim to collect any art work.

photography by: Veikko Koivusalo.

I am sure if the famous almost two millions, that was wasted in promoting Guggenheim had been given to artists, several hundreds of radical ideas would have come up. But the question in Guggenheim has not been about art or about how to make Helsinki an important center for world's art lovers. In Guggenheim it is about commercial art, promotion and business.

Artist's Museum is my alternative for Guggenheim art business. I bet you might like it!

Artist's Museum

Let's imagine that City of Helsinki makes a 20-year contract (same time as Guggenheim license) with artists living and working in the city. For artists contract with the city would mean a free working and storage room for 20 years.

As compensation for free space artists would present their art work at the walls of their new city studios. Art would be presented on the inside or outside walls of the working space depending of the nature of the art and the artist. This would create an living all the time changing exhibition and performance for art lovers in Helsinki. Artist's Museum would be the WOW-idea that might make people travel from faraway places to see something special like uncensored art in a museum with a radical concept.

Artist's Foundation

There would be a need to form "an artist's foundation". One of the foundation's tasks would be to organize and curate larger art exhibitions. All artists participating in "the Artist's Museum" would serve as free exhibition material.

Pedagogical point

In Finland in basic education there is always a period where students leave the school and go to a "real job". Students

get experience of working life. Artist's Foundation would offer schools possibilities to invite students to explore the realities of artist's work. Foundation couldn't obligate all the artists to take part in pedagogical service program. But for sure there would be a number of artists that would need assistants to take part in their artistic processes. Collaboration in between the Artist's Foundation, Schools and other institutions providing educational skills would offer artist's those possibilities.

We would have an art museum like a living organism that would change its shape and content depending of its artists. While waiting for artist's basic wage in Artist's Museum one could ask money for the art presented in the museum.

JP Väisänen
Conceptual Artist,
Helsinki

www.jpvaisanentaide.blogspot.com





Bucovina Museum Suceava
International Graphic Art
Contest - ROMANIA

BUCOVINA MUSEUM, SUCEAVA INTERNATIONAL GRAPHIC ART CONTEST –FIRST EDITION, 2012 ROMÂNIA

The Museum of Bucovina Suceava, in collaboration with The Library of Bucovina "I.G. Sbiera" Suceava and the County Council of Suceava are proud to present the International Graphic Art Contest – First Edition 2012. The contest is born with the goal of promoting contemporary art and friendship among artists from all over the world.

1. Online submission Deadline: April 1st, 2012

2. Winners of the 54 group show artists release:

June 1, 2012- All the 54 selected artists will send to the museum the artworks for the group show organized on the 8th of June, 2012. The deadline for the arrival of artworks is 1st of June 2012.

3. Winners of the 4 awards release: June, 1st, 2012.

4. Members of the Jury

Constantin Severin – Visual artist – president - constantinseverin.wordpress.com

Adrian Bayreuther - Visual artist – member - www.aquarellportraits.net

Patrizia Gucci - Visual artist – member - www.patriziagucci.com.but

Harriette Lawler - Visual artist – member - www.moonandmountain.org

Midori McCabe - Visual artist – member - miko4art.com

Alexandru Cătălin Chifan – Visual artist – member – www.sellartchifan.com

Ovidiu Ambrozie Bortă BOA – Visual artist - secretary – www.artboa.ro

Who can apply?

The contest is open to artists from all over the world without any limit of age and nationality.

Awards

- The Museum of Bucovina Trophy (1000 euro) and 3 honorable mentions. Another 50 artists will be selected for a group show at the Museum of Bucovina, if they agree to donate the artworks to the museum.

- A group show of the winning artists and another 50 artists selected by the jury from all the participants, at the Museum of Bucovina, in June 2012.

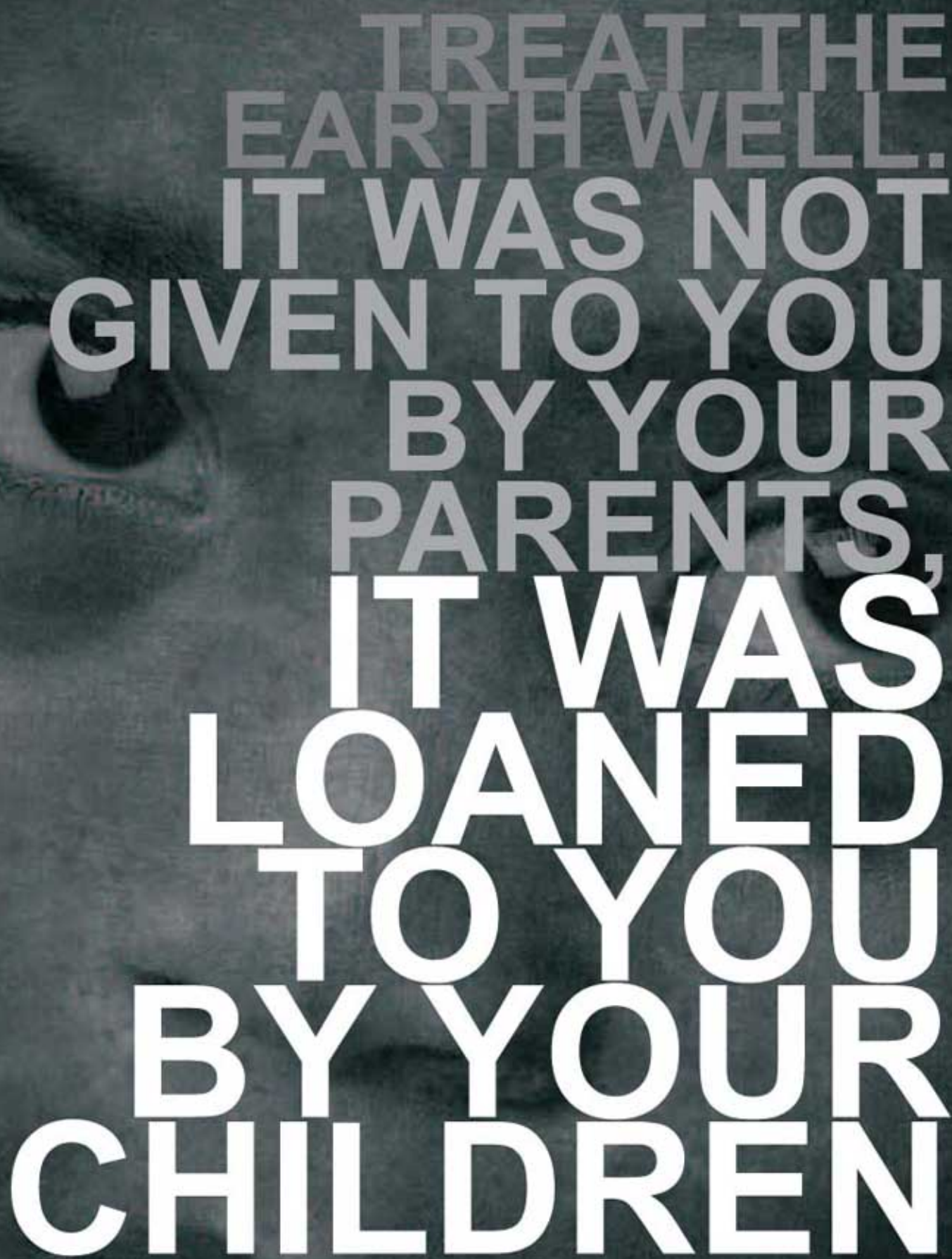
Organised By :



The Library of Bucovina "I.G. Sbiera" Suceava



The Romanian-German Association BUKOWINA



TREAT THE
EARTH WELL.
IT WAS NOT
GIVEN TO YOU
BY YOUR
PARENTS,
IT WAS
LOANED
TO YOU
BY YOUR
CHILDREN

UNIVERSAL COLOURS

Technology impact

By Amir Khatib

It is my habit that I should say my own definition to the words that I deal with or I want to talk about, I see this way is the correct way to make yourself clear, the topic of our issue this time is the influence of technology on art, so I should make myself clear of both words Technology and Art.

Art is that human product which dating mankind life and express is according to the place and time, it is the highest fruit of civilization, technology is developing the tool to create easier life and abbreviate the time.

Under these definitions I say my opinion about the topic.

Art according to my definition is a spontaneous act most of the time it come as consequence to the subconsciousness to bridge the psychological gap and to fulfil the civilised need which artist feel it and can express it, so that I can say, such needs are spiritual, deep psychological and emotional artists can sense them, but but artists are not able to know the materialistic dimensions or its market impacts.

The materialistic influence of the art " culture in general" comes as consequence , and since the early ages talented people produce their things without designing the meaning or waiting the outcome of their productions, poets, painters story tellers were to recent time throwing their fruits and going away as some one cultivates a flower and leaving the place.

those people can build the superstructure of the society or at least thinkers were thinking this way I mean before the dominating of the market policy and globalization which consume all things including the thoughts which I insist, that not all of the people can understand, because simple people and the limited capacity

people can see and understand what in front of them and most of people are lazy.

Market and pragmatic needs means all things to the people, this is a logical mater which all people can understand it , but the need of superstructure is difficult that all can understand and art is one of these things that not all need and know what is the need of it.

that is why we find a huge gap between what the market and what the thinkers and artists try to perform, as I think that human will stay "as far as the policy continue" stay suffer and carry the influence of the market, because thinkers and artists now the should produce their thoughts under the need of the market.

Consumption the thoughts substantively creates non intellectual value to the product, example IKEA and its mass-producing of the paintings, and as I see this is dangerous to the superstructure of the mantel of the next generations, because life will have no moral meaning, just materialistic meaning which we all face.

I think that the dilemmas of the contemporary young people now that we see and their reluctance and interest in continuing studies and humanistic researches and their instantaneous thinking perhaps it is a logical way of thinking because there are great organizations use this confusion and person who want to reach the top he/she should do one two three steps as ready receipt which all people of the glob know.

What is important to mankind and the developing the intellect of mankind became industrial and is the responsibility of the manufacturing, example the asthmatic, taste, skills and all that mankind need, it became a responsibility of the industry and manufactures.

And a lot of Humanitarian studies done in the field like CP Snow, Johan Brockman who remarkably wrote an article titled "New Humanists"

showing the great challenge of the industry and market policy and its brain washing the mankind. briefly these studies warned people of the giant companies which leads the world and they are the insurance companies.

Under my definition of the Technology, the influence of technology on art, was since the ancient time, it was a intentional act the purpose of it delivering the product to the market on the best shape that customers accept it easily and immediately, so the product come as perfect as they can deliver it.

i think the word of technology has something to do with technique or developing the technique, because LOGY in the old language indicates scientific or logical way of thinking, meaning one has to end by the brain and accept it as scientific, but the aim of the technology became throughout the history the interest of market that is why the technology now developing the techniques in perfect way.

of the technology influence, what is clear now and showing the perfection is on the cinema, audience are astonished when they see the perfect technique, some children believe sometimes what happened, example when Harry Potter fly or the witch flying on broom, but some adults trust and reincarnated as a lot of people does in the Back to the Future film.

these techniques hugely effected the mankind brain and now it is very easy to brainwash any one though media and technology of the media, to turn him to simple mind man under the influence of what he likes or he wants, and this is very clear in the international media now and the techniques that collapsed a lot of states and governments as they call the Arab spring for instant.

I do not want to make bad picture of the technology because there is a good and positive side of the coin, some influences are expanding human perceptions, giving knowledge, let human know better him/herself, the inners and capabilities of mankind and others as well. As I see that man became more able to choice and making up his individuality and how to deal with this individuality.

Some one might read me fast, saying that I am in contradictory to myself, but that is not correct, I said in a simple and direct frase that the attention of developing the mankind brain became flattening or substantive, but this is not contradictory to what I say now.

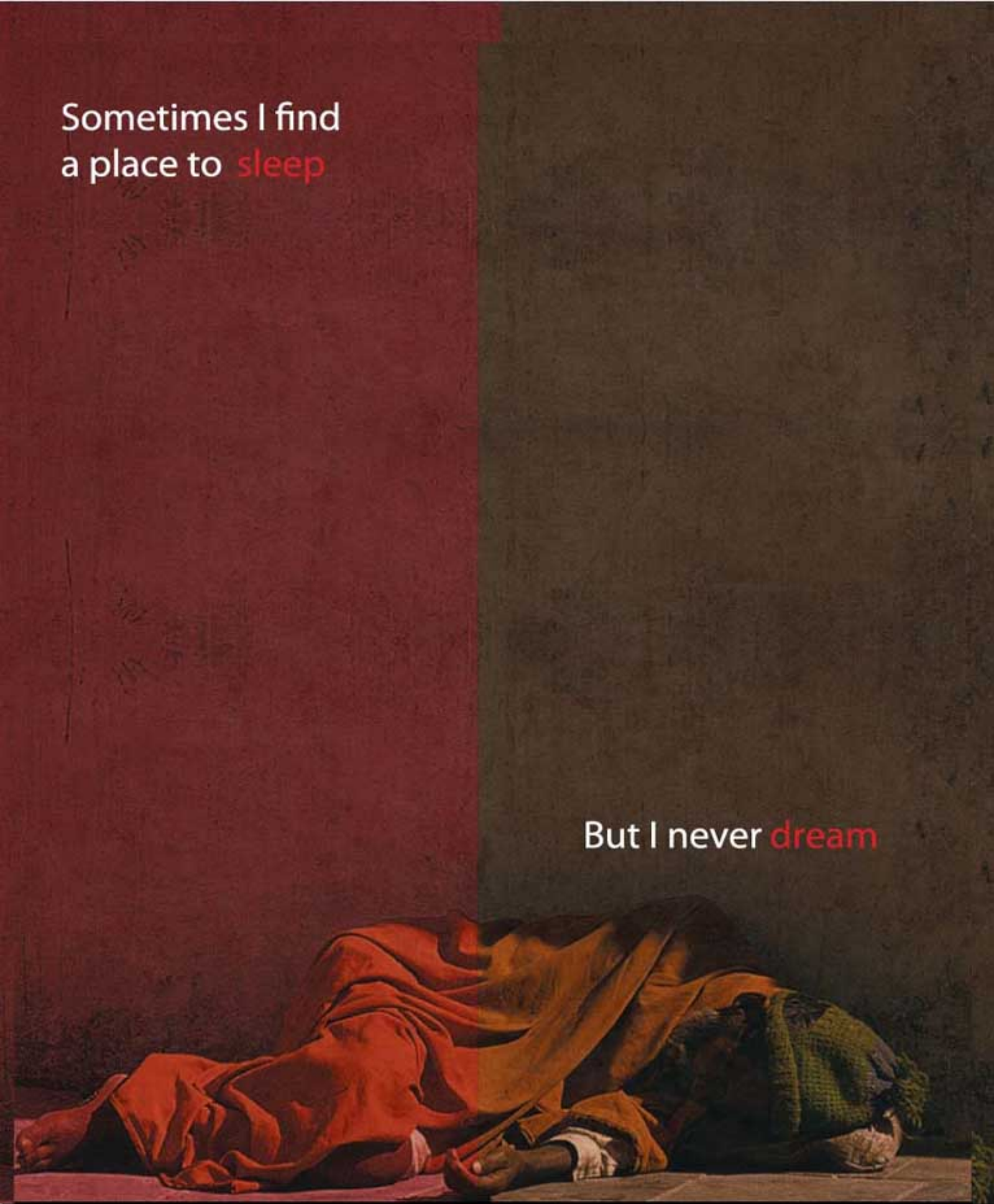
To make my self clear, I have to say that this development of mankind brain becoming for granted, it came on the individual level, meaning there is no organisation or authority who design this attention of the mankind brain as the attention of the market, the consumption became a culture globally and we got two cultures in addition as well.

The boredom culture and the laziness culture, these both cultures became as for-granted as well, and we have no treatment to all these new cultures that we have globally, at least now.

This unequal conflict between developing the technology on the accipunt of what mankind need to develop the brain toward dating the place and the time, is dialectic conflict but always the good will win which is basically primitive will to keep all beauty and piece.

Sometimes I find
a place to **sleep**

But I never **dream**

A photograph of a person lying on their side on a tiled floor in a dark, narrow space. The person is wearing a brown jacket and a green patterned blanket. The background is split into two vertical panels: a reddish-brown wall on the left and a dark grey wall on the right. The lighting is dramatic, highlighting the person's form against the dark background.

UNIVERSAL COLLECTS

New technology and its influence on the science fiction

by Ahmed Hussain

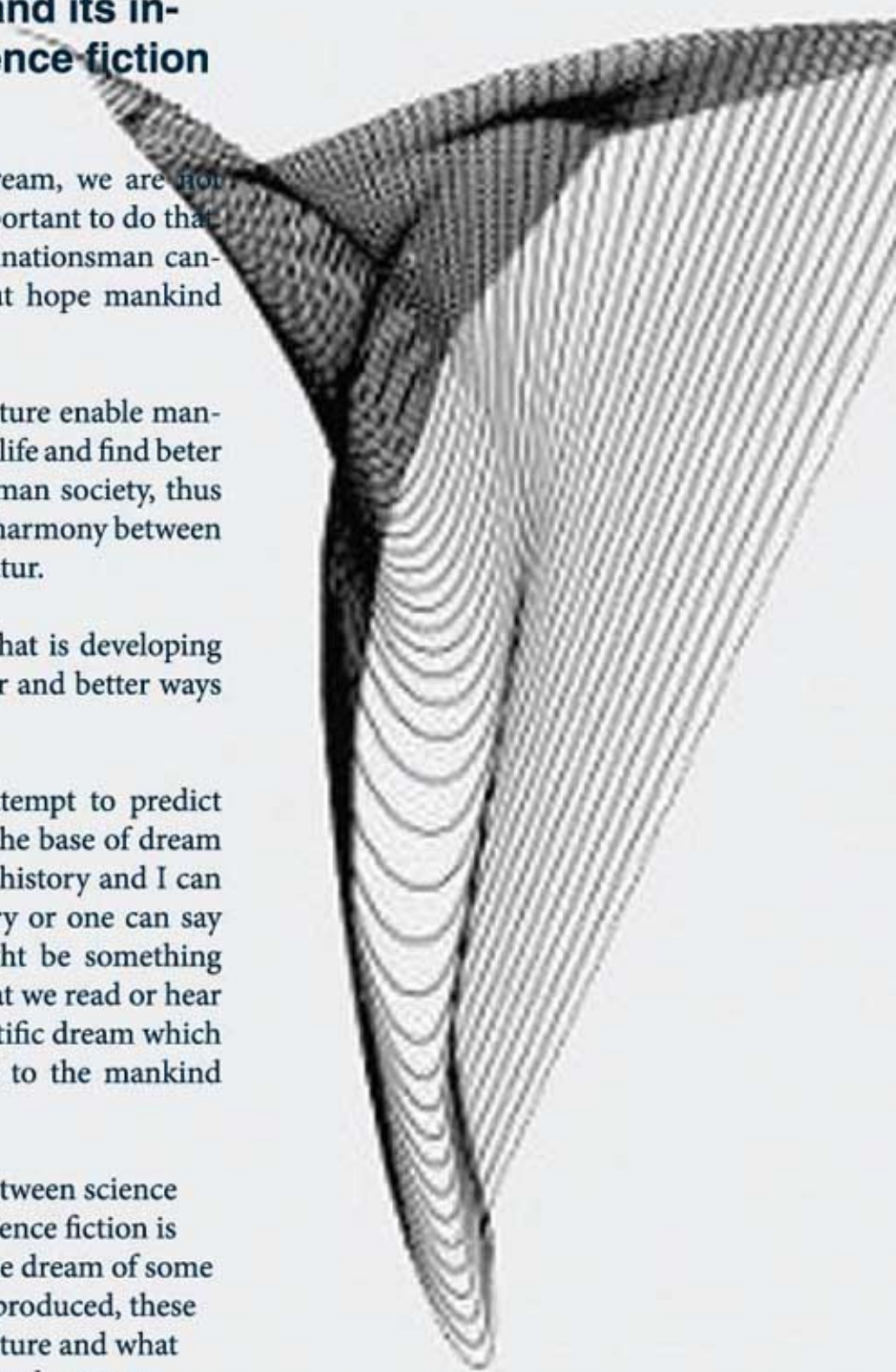
WE do not care about dream, we are not able to dream, but it is important to do that without dreams and imaginations man cannot find hope and without hope mankind stop developing.

The imagination for the future enable mankind to solve problems, ease life and find better way to live together as human society, thus man should dream to find harmony between the present time and the future.

science has one aim and that is developing the society by finding easier and better ways to serve mankind.

Thus if we look to the attempt to predict the future which built on the base of dream which started to build the history and I can say the hypothetical history or one can say virtual history which might be something totally different than all what we read or hear or even seen, it is the scientific dream which sure will bring good fruit to the mankind history.

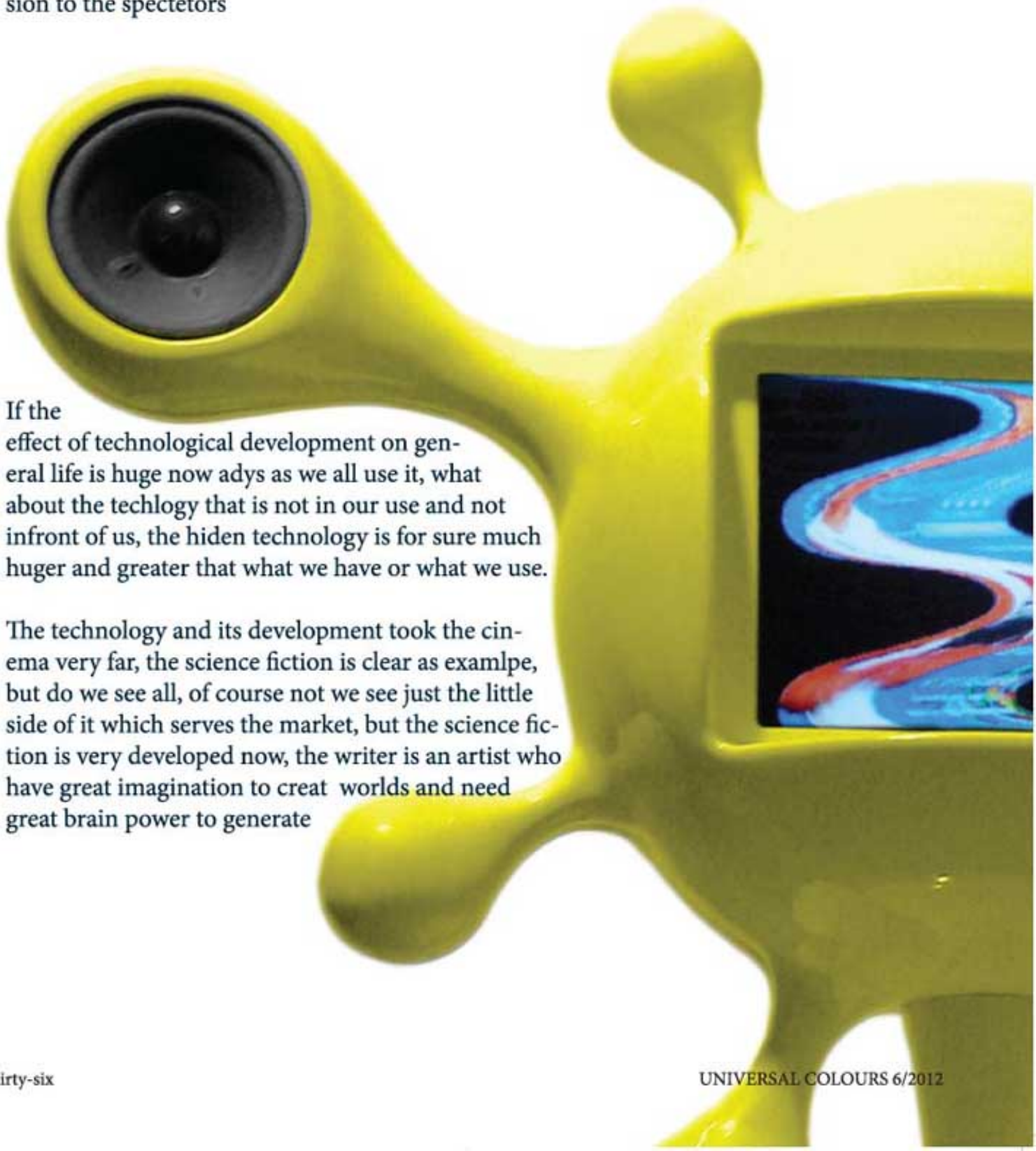
Cinema is one hammock between science and technology and the science fiction is true interpretation to the dream of some artists of what the science produced, these artists try to predict the future and what science can go on in this development.

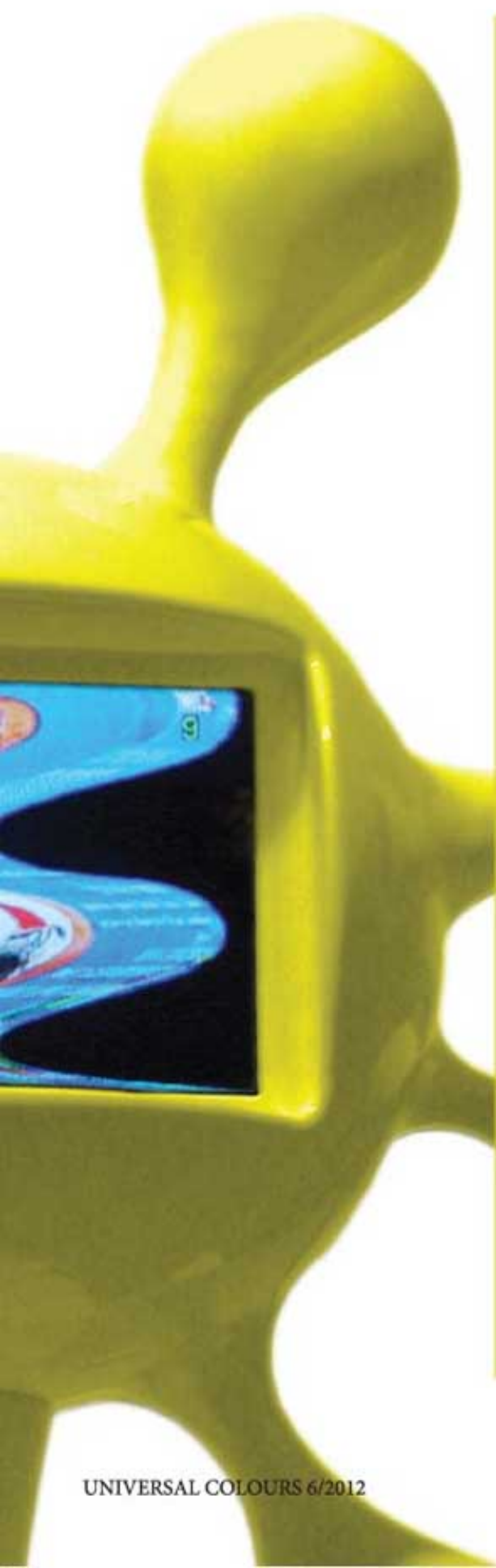


these artists use all developed tools and technologies to make something different in the future, they are developing sort of imaginative cinema which embodies the dream and make it touchable reality and create illusion to the spectators

If the effect of technological development on general life is huge now as we all use it, what about the technology that is not in our use and not in front of us, the hidden technology is for sure much bigger and greater than what we have or what we use.

The technology and its development took the cinema very far, the science fiction is clear as an example, but do we see all, of course not we see just the little side of it which serves the market, but the science fiction is very developed now, the writer is an artist who has great imagination to create worlds and needs great brain power to generate





the complete picture to the viewer by the end.

This became clear since the 20s, and the thirties but the 90s showed us different type of science fiction, Jurassic Park and back to the future and some other films that create a real world and inspired scientists to make a real research of that type of stories.

as it is known that science fiction started with the start of the cinema, when Georg Mele made a film called Journey to the Moon year 1902, but critics did not care about it and they consider it an industrial film, but on the 40s while the technology development was priority to the world, critics and film production companies paid attention to the science fiction.

But this kind of films cannot function without the development of the science and they remain hostage to the developments, that is why I see that the science fiction now on the countdown, but the cinema industry did not stop and the imagination of the artists did not stop as well.

We all witness now what so called Superstition fiction which came to the display as substance to that type of cinema, Harry Potter and the Lord of the Ring and other films that actors are just tools moving in the film, they might be not good actors or bad actors, because the act is for the technology now.

How Technology effect art

by Monami K Thakur

With the introduction of technology in almost every sphere of life, a huge transition has been observed in the very fundamentals of art and creativity.

Where once the focus of cultural exhibitions and events were on improving the forms of “mass communication”, today, with the advancement of science and technology, a growing interest is observed towards creating a more individual experience.

Digitalization has introduced a new movement in the cultural world wherein methods of mass production or digital media are being increasingly used to attract art lovers. It is seen that the impact of technology has not only established a new form of art but has, to some extent, replaced traditional activities like painting and sculpturing into contemporary forms like digital installation art, net art and virtual reality.

Today, a number of museums and art exhibits are utilizing various forms of digital technology to support public access to their collections. Such practices have been found very useful in helping people gain in-depth knowledge about the various collections as per their interests or requirements.

Platforms like websites, software and online databases are also being utilized to increase the extent of learning experience beyond the museum.



Exploring the realms of science and technology, the Dulwich Picture Gallery of England has recently introduced a new set of multimedia iGuides to enable visitors of all ages coming to the Gallery in indulge in the art of their choice.

These iGuides feature audiovisual information on individual works in both the current exhibitions and, uniquely, its permanent collection.

Utilizing the latest Touch technology, visitors are now given the opportunity to delve deeper into the fascinating background behind many of the works through videos from the experts including Arturo and Holly Melosi, Chief Curator Xavier Salomon, Director Ian Dejardin and artist Humphrey Ocean.

These iGuides are designed to enhance visitor's experience of the current exhibition and their permanent collection with video lectures and tours and can be hired from the Gallery at a cost of three pounds along with the Gallery ticket.

Another museum known exclusively for its display of digital art is the Austin Museum of Digital Art (AMODA), located in Austin, Texas. Founded in 1997 by Harold Chaput, Samantha Krukowski and Chris Rankin, AMODA has contributed immensely to the growth of digital art by displaying artworks from digital artists from across the

globe.

However, much depends on the proper usage of digitalization as e-learning and utilization of technology to promote art has its barriers as well. Many times visitors are unable to relate to the information or technology owing to poor interpretation or confusing instructions. Nevertheless, despite all lags and drawbacks one cannot ignore the impact technology has been generating in changing the dimensions of art.

<http://www.ibtimes.com/>

Technology and the Arts

by Armand Gabrara

***“Now the man that invented the steam drill
He thought he was mighty fine
But John Henry drove fifteen feet
The steam drill only made nine”***

The above lyrics are from the old American folk tale and song about ability against technology. Many people have recorded the song, but my favorite version is from Harry Belafonte, recorded in 1954. You can hear it here

I am no Luddite when it comes to technology; I have been working with computers since the mid seventies and began using Photoshop during its first version. Tech has always been a part of my life and I am always looking to use it to free myself from the drudgery of menial tasks. There is a difference though, between using tech as a tool and using it in place of thinking or ability. This is the problem with all tech; people come to rely on it to give them an advantage that they don't have the skills for otherwise, nowhere is this more apparent than the field of visual art.

Tech affects the business side of art as well as with people who couldn't get into a gallery, now selling their work on

eBay or over the net for next to nothing. In the old days these people were confined by their lack of ability to the areas they lived in. Now, with tech, they can have a website and advertise for free to people around the world. What this does is it creates pressure to commoditize art; to make it a widget and mass produce it like any other thing being made in the same way... as much as possible and as cheap as possible. Tech allows you to have no commitment to a craft. You can dabble and still teach high school or work at an office. Ebay is up 24 hours selling for you.

You see this with the daily painters and plein air painting. Because these paintings are made alla prima in a few hours, people sell them for next to nothing carrying on that factory worker mentality, working for an hourly wage. What people like the daily painters and most plein air painter groups don't realize is any good artist paints every day and most good artists paint from life. The idea that somehow practicing these things is special or noteworthy, just shows you how low the bar is set these days. The daily painters are particularly laughable in boasting about creating paintings smaller than 6x8 every day. The focus is not on the paintings quality but its price.



Plein air painting is not far behind, with most painters lacking the skill to paint anything except the simplest of motifs. Plein air painting has now become what western art was in the seventies or wild-life art was in the eighties; a place where the least amount of ability allows you to participate and still call yourself an artist. People whose abilities are masked by the fact they paint outdoors and pass off their limitations as a style and a genre of painting, which it isn't.

Social networking, another tech invention, has convinced people that what you are doing every minute of the day is important. This electronic voyeurism has artists racing to post their images on ning or facebook and then tell everyone on twitter. The side effect of these social media is that the painting itself becomes a byproduct of its promotion, it convinces people with mediocre skills that ability is unimportant; it is networking and marketing that creates your success. Fame is now more important than talent, and what tech does more than anything is it allows people to become noticed without having to earn that notoriety with ability and hard work.

<http://artandinfluence.blogspot.com/2009/11/technology-and-arts.html>

POWER GAMES

**An Exhibition of work by
Matthew Fagg and Paula Gortázar
at Dreamspace Gallery.**

**Exhibition Dates: 6 - 23 February 2012
Private View: Thursday 9 February 18:00 - 20:30**

**Special Performance Event: Friday 17 February 19:30 - 20:30
Sous La Surface – a special site-specific dance performance choreo-
graphed by Artémise Ploegaerts.**

**Admission Free
Opening times: Monday - Friday 9.00am - 5:30pm**

**Dreamspace Gallery
Craftwork Studios, 3 Dufferin Street, London, EC1Y 8NA
www.dreamspacegallery.org / info@dreamspacegallery.org / +44
(0) 207 562 8282**

POWER GAMES

Projects by Matthew Fagg
and Paula Gortázar.

Power Games brings together two new photographic projects which reveal an aesthetic & cultural thread running through 1980's design.

Fagg's memorial documentary photographs of early 80's game-playing technology show the machines in a space of lifeless homage. These obsolete consoles fascinated the warlike urges of children with legendary games of interplanetary battle. The users of these machines are now in their thirties or forties, their destructive childhood drives have hopefully matured, equipping them for our daily power struggles. Fagg's images reveal a natural melancholia - sentiment for a time before adult responsibilities affected our social, political and corporate decisions. The aesthetic of these design objects hinted at a futuristic technological dystopia and represent the fantasies of a unique period in western culture, which appeared in the film, literature and product design of the period.

Gortazar's inventory of the interior design of the European Parliament buildings, particularly the Espace Léopold (design led by Michel Boucquillon, 1988-9), reveals a design centred on the same visual reference points forming the backdrop of our multi-state governmental machine. Vorticist angles and acres of industrially produced materials appear as scaled up version of the gaming machines produced a few years before. In this building data is processed, national muscles flexed and armies controlled in the game of ideological and economic world domination, but the civiliza-

tion which these systems serve has again moved on whilst the building itself stands still, awaiting the outcomes of some recent developments.

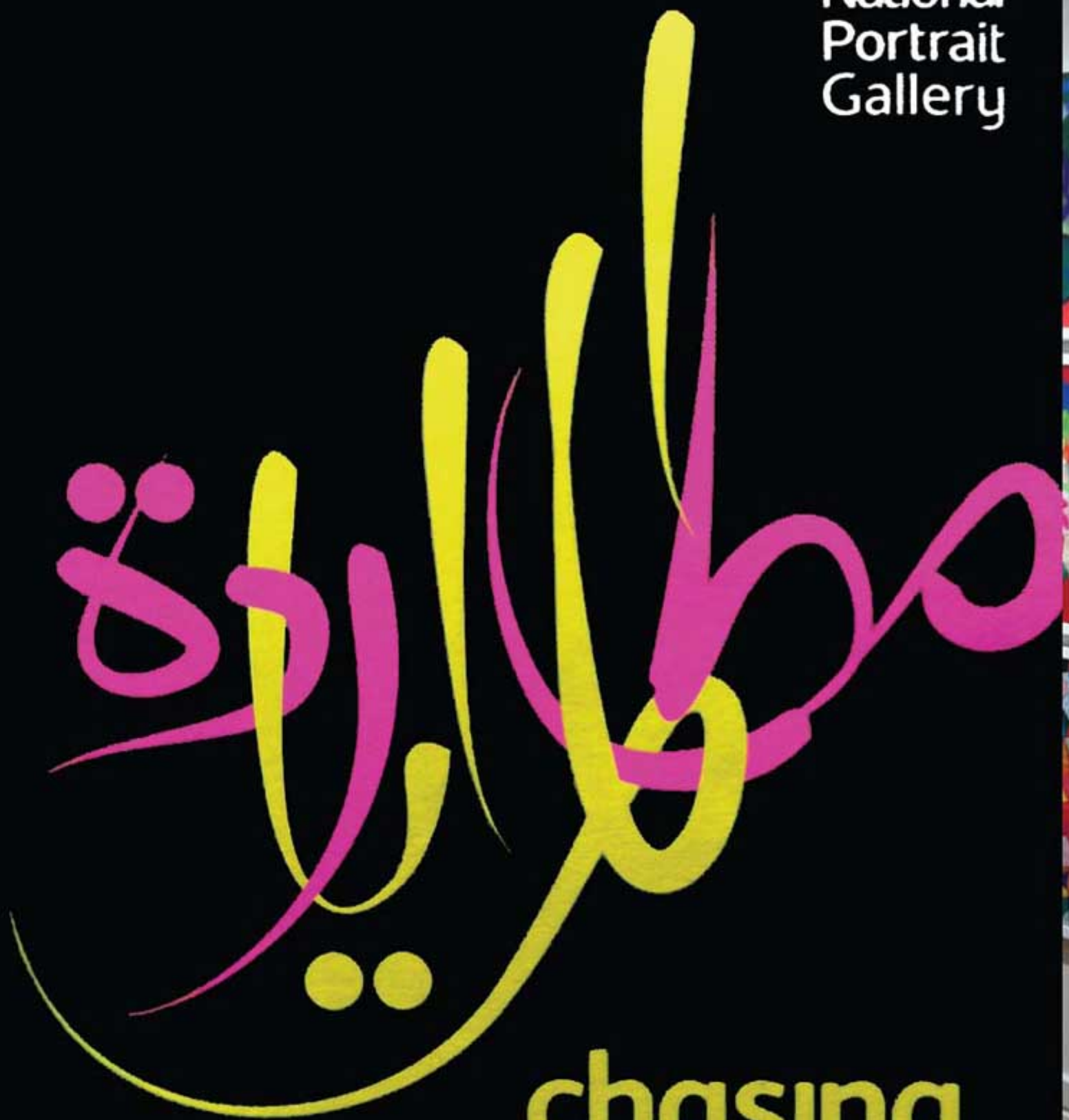
These projects present the remnants of a human will-to-power via the machines of an obsolete period in which humans refused to conceive of, whilst perpetually envisioning and acting out, the collapse of their civilization following massive attack. As the millennium progressed our focus shifted and the collapse, when now envisioned, is brought about by internal weakness rather than external aggression. Whilst the early computers fade into the past and reappear in a generational retro-revival, the Espace Léopold still functions. The perpetual challenge is how to upload a new version of the functionality on top of the old hardware.

(Atari VCS 1980-2, Vectrex 1982-3, Espace Léopold 1988-93)

Projects: Paula Gortázar, Common Space, 2011 / Matt Fagg, Thinner, Faster, Lighter, 2011

Special Performance Event: To accompany the exhibition, Dreamspace presents *Sous La Surface*, a special site-specific dance performance choreographed by Artémise Ploegaerts. In a restructuring of accepted archetypes of control and observation, dancers in Ploegaerts' performance will occupy the same space as the audience whilst the choreographer - usually hidden from view - exposes herself centre-stage. Under the scrutiny of all, Ploegaerts will control the dancers via remote control by making alterations to a stage set in front of her, responding to unpredictable events on the ground but always with a master-plan in view.

National
Portrait
Gallery



chasing
mirrors

Chasing Mirrors

City of London chasing a lot of things including multiculturalism and defending the identities as well, last year I joined a conference which held in the city council of London, in that beautiful building, the Major of London Mr. Boris Johnson was ironic to the multiculturalism and what created as result to this city, he said as I remember, we created this image of London but it seems that we are going to loose our identity.

Many people in London now asking to avoid the celebrity of Christmas, because the majority of London's inhabitants are not Christian, in some thing like this Mr. Johnson put the words, and I remember that all laugh after that because who demand to not celebrate Christmas forget that London is the Capital of the UK.

But still we have a lot to learn from this city and how the officers run it, it is wonderful to see the whole social landscape, because this city can be any city in the world and it can reduce all of the cities in the world, it can be Russian city, Indian city, African city, Asian city Arabic city Brazilian city and t is a European city we do not forget that.

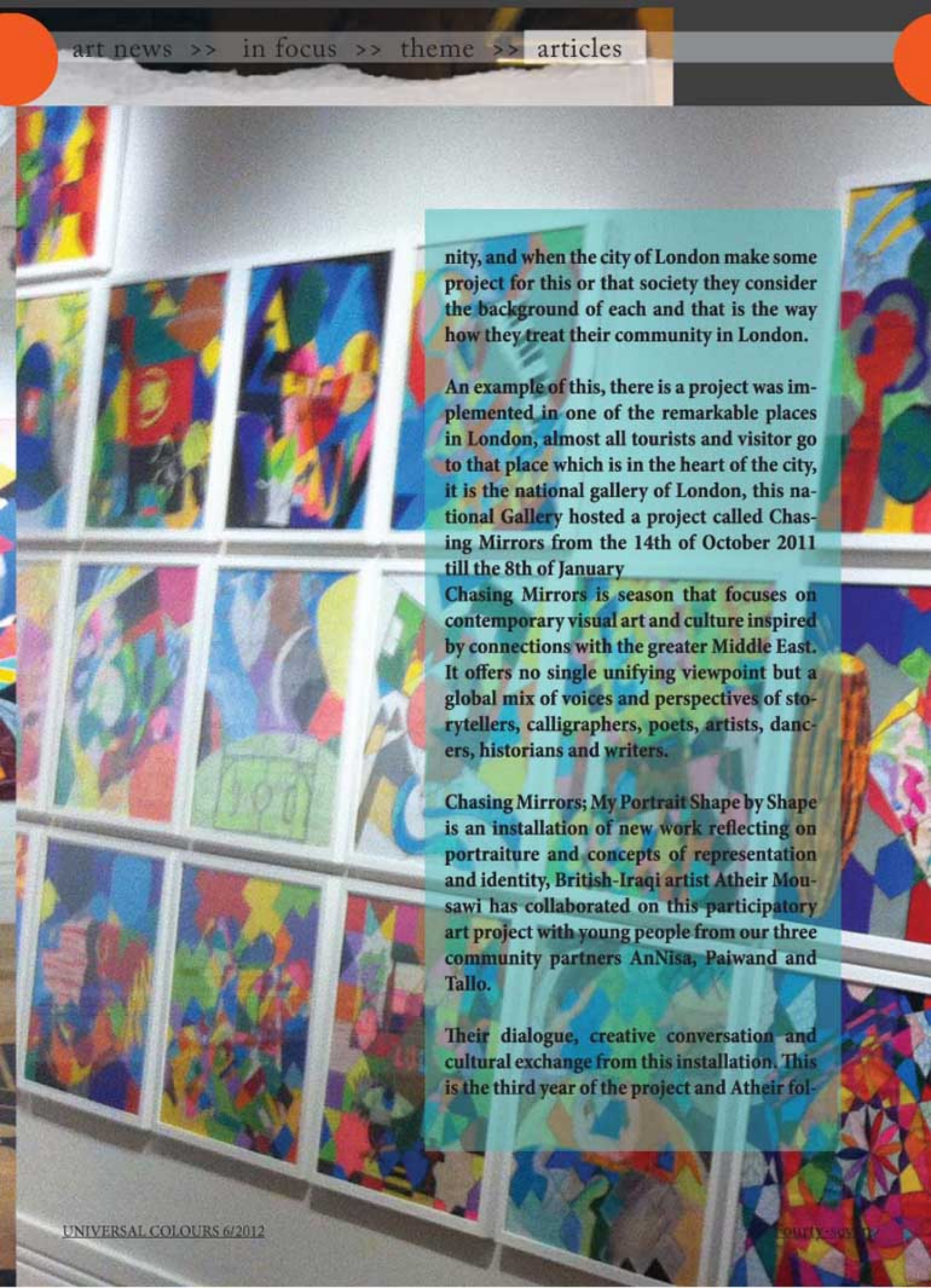
The way it runs is very logical and simple, I think that they implement a real type of

human rights, which necessarily leads that all gets his/her rights and they find themselves in somehow, All with the African they celebrate almost every year the history of Black people “ though I do not like that much, because I think it is sort of underlining” , The whole city with the Indian they celebrate their Dwali even they do some fire work in the whole city.

All in London celebrate with the Chinese their New Year, and schools and other organisations celebrate Ramadan the Eid of the Muslim community, this is the way that Londoners live, as well if some one visit quickly the city find or notice something that never find in other city, in one street the visitor find Muslim's Mosque beside Church and little far from then Hindus Temple and Buddhist Temple and some Jews Temple find at the same area.

This prospect all know and may experience too. But when the question comes to the culture, the contemporary culture, so the city principles run it with all these nations who live in the city equally, they try to put the society on the truck as they live in the city without forgetting the background of these people.

For instant they know that in the Muslim culture is not very welcome to paint and to deal with visual art as European commu-



nity, and when the city of London make some project for this or that society they consider the background of each and that is the way how they treat their community in London.

An example of this, there is a project was implemented in one of the remarkable places in London, almost all tourists and visitor go to that place which is in the heart of the city, it is the national gallery of London, this national Gallery hosted a project called Chasing Mirrors from the 14th of October 2011 till the 8th of January

Chasing Mirrors is season that focuses on contemporary visual art and culture inspired by connections with the greater Middle East. It offers no single unifying viewpoint but a global mix of voices and perspectives of storytellers, calligraphers, poets, artists, dancers, historians and writers.

Chasing Mirrors; My Portrait Shape by Shape is an installation of new work reflecting on portraiture and concepts of representation and identity, British-Iraqi artist Atheir Mousawi has collaborated on this participatory art project with young people from our three community partners AnnNisa, Paiwand and Tallo.

Their dialogue, creative conversation and cultural exchange from this installation. This is the third year of the project and Atheir fol-

lows on from artists Alinah Azadeh and Faisal Adbu' Allah.

Other organisations like the British Museum presenting annually exhibitions from all around the world, these museums are not only for Brits but they are mainly to the visitors and tourists who come to London every day, they make the Image of the city and the City Major and all officers are aware about this image.

Yes other cities in Europe do something similar but they do it as they show others that we also have, and we are integrated society and so on, but in London they need it, I mean the Londoners need the image before the tourists or the visitors.

This need is very initiative but it is basic to London, because the city itself is multicultural city which have more than 50 nations living side by side and there is no questions in this city like "where you from" or " what you are doing here" or any other question like these.

The question of Origin is vanished in this city, it might be or some one might ask you, or even some offices bother you when you fill some form, they demand

your race but that has some other image totally.

Chasing Mirrors is wonderful example, because of the theme and the place where the show was, and even the time was good because of the Arab spring "as they call it" and it is one example not all examples because this city has almost every month a festival of some different nations and it is busy and making money out of these activities as well.

So if some one was worry about the identity of his country or his nation, I advice to come to London and to learn how to keep your identity, your culture, your carrier and all that you want to keep living side by side with others not to be afraid of them by segregating them or forcing them to learn your culture and your language.

And I would say to Mr. Boris that do not worry there is always new generations of the multicultural people who defend London as their city that they born in it and their home which they do not change it by whole world.

Amir khatib

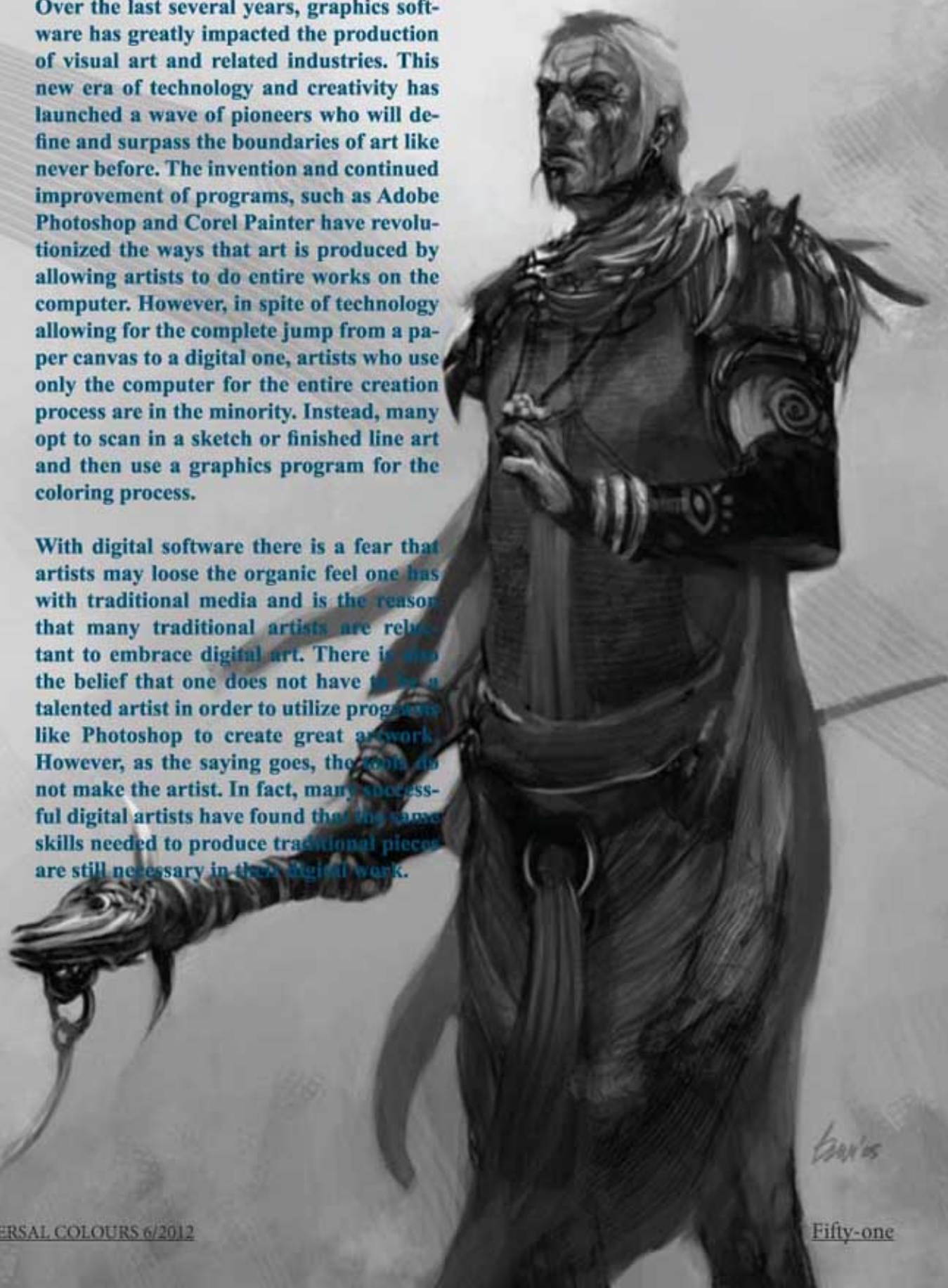
A person wearing a blue hoodie and dark pants is standing in a gallery, interacting with a large, white, wall-mounted digital art display. The display features a blue screen with a menu and a large, stylized graphic. The person is touching the screen. The gallery has a white wall and a wooden floor. There are some cables and a small circular device on the wall next to the display.

The Effects of Modern Technology on Visual Art

Imagine this scene: a group of students take a trip to an art museum. The first exhibition they are shown contain paintings that seem to be done using a variety of media that range from acrylic paints to watercolors and pastels. As the students look at the different pieces, a guide explains to them that all the works were done entirely on a computer using a graphics program and tablet. Such a scene is not too far off from the future.

Over the last several years, graphics software has greatly impacted the production of visual art and related industries. This new era of technology and creativity has launched a wave of pioneers who will define and surpass the boundaries of art like never before. The invention and continued improvement of programs, such as Adobe Photoshop and Corel Painter have revolutionized the ways that art is produced by allowing artists to do entire works on the computer. However, in spite of technology allowing for the complete jump from a paper canvas to a digital one, artists who use only the computer for the entire creation process are in the minority. Instead, many opt to scan in a sketch or finished line art and then use a graphics program for the coloring process.

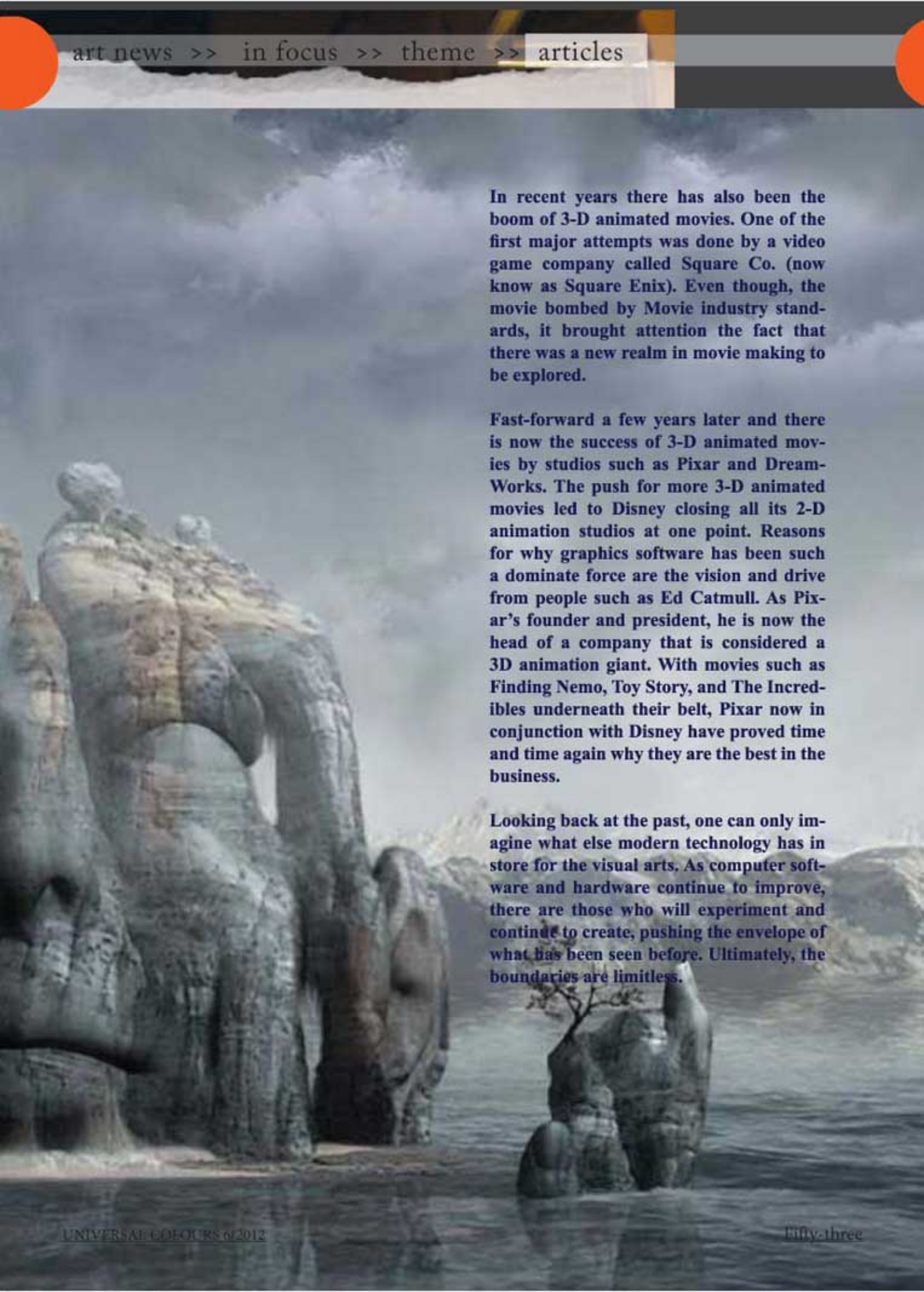
With digital software there is a fear that artists may lose the organic feel one has with traditional media and is the reason that many traditional artists are reluctant to embrace digital art. There is also the belief that one does not have to be a talented artist in order to utilize programs like Photoshop to create great artwork. However, as the saying goes, the tools do not make the artist. In fact, many successful digital artists have found that the same skills needed to produce traditional pieces are still necessary in their digital work.



The influence of modern technology can easily be seen in the entertainment and advertising industries. The evolution of visual art is not only due to programs like Photoshop and Corel Painter, but also 3-D programs like Maya and 3ds Max. Some advanced artists have also gone as far as to use both 2-D and 3-D graphics to create surrealistic images that instantly captivate an audience. There is the potential to create work that is not possible on a paper canvas.

It is without a doubt that entertainment has become a niche in which the limit of digital software is stretched time and time again. The video game industry is virtually dependent on it. Photoshop in particular has become one of the industry standards because it is both cost effective and efficient. Artists and designers of software companies and in-house studios can use these programs to quickly produce a finished art piece in less than a week, without the mess traditional media presents. This is a necessity since many gaming companies have time as a factor when releasing games.

The movie industry is now starting to follow in the same suit as many gaming companies, in particular with animated movies. Much of the 2-D animation produced is now done using various digital media because of the fast turn around time. Digital technology has erased the need for animation studios to spend thousands on the cost of materials once needed to produce a feature.



In recent years there has also been the boom of 3-D animated movies. One of the first major attempts was done by a video game company called Square Co. (now know as Square Enix). Even though, the movie bombed by Movie industry standards, it brought attention the fact that there was a new realm in movie making to be explored.

Fast-forward a few years later and there is now the success of 3-D animated movies by studios such as Pixar and Dream-Works. The push for more 3-D animated movies led to Disney closing all its 2-D animation studios at one point. Reasons for why graphics software has been such a dominate force are the vision and drive from people such as Ed Catmull. As Pixar's founder and president, he is now the head of a company that is considered a 3D animation giant. With movies such as Finding Nemo, Toy Story, and The Incredibles underneath their belt, Pixar now in conjunction with Disney have proved time and time again why they are the best in the business.

Looking back at the past, one can only imagine what else modern technology has in store for the visual arts. As computer software and hardware continue to improve, there are those who will experiment and contine to create, pushing the envelope of what has been seen before. Ultimately, the boundaries are limitless.

Last Drop

Avtarjeet Dhanjal

A Russian

painter Nicolai Roerich by the quirks of luck ended up living in Kangra Hills in Northern India in complete isolation from the art world; until one day an Indian bureaucrat, who was interested in art/artists, found him, and the bureaucrat organised an exhibition of his work in Delhi. As it happened, another

act of fate, Roerich died just a before the day exhibition of life's work opened at IFACS (Indian Fine Arts and Crafts Society) in New Delhi. Encouraged by the influential bureaucrat all the paintings in the show were sold mostly to different Indian museums. While I was a student at the Art School in Chandigarh, I saw some of the Roerich's work in the museum next door to the Art School.

Today, young artist do not live in isolation of Himalayas like Roerich, but choose to be in metropolises such as Delhi, Mumbai or London. Some of them, even if do not live in one of the metropolises, they upload their work at the Saatchi Gallery site, not to wait for to be discovered by a bureaucrat. In this time of instant communication made possible by the technology, no one need to physically travel to see the work of an artist.

Twenty years ago, when I went on a lecture tour of Sao Paulo Brasil, and Mexico, all the curators I talked to were asking my fax number. Silly me, I bought a fax machine on my way back when I stopped in Miami; though I never received a fax from one

of those flippant curators.

Today, most people prefer to communicate by mail; twenty years ago, mail meant post, but now it means email. The language that we have been using may be for millions of years and man has been writing for over ten thousand years, has to adapt to the new phase of communication and technology.

Today I am sitting in one of the non-descriptive apartments of a place called Guntur, in Central Eastern India; close to where I can say both of the Krishnamurthys were born. I am sure none of the readers of the piece would have ever heard of this place; if you have ever used India chilli powder, it is most probably made from the chillies grown in the fertile land around Guntur by the Telgu speaking farmers.

I am sending you all this information, cause this new information technology has reached here, and I can off and on connect to the net, not to the fishing net, but the 'Internet' I mean. I am sure you understood me without my explanation; another impact of pervasive technology on the age old imperial language we use - English. The proud Queen Victoria, when she uttered the words "My England or My English", never dreamt of that her imperial language English will have to give way to the relentless onslaught of technology only a less than a century later.

Technology Technology Technology, dear technology, I do admire your speed, the

way I can search the information. Yes you have saved me the unnecessary time of waiting for the messages written on paper. Now I send and receive all my messages using my little Netbook. I can even do so from on my touch screen phone, which is half way to replace my computer. No I am so dependent on these pieces of technology, when I can't find get a Telephone Network coverage I am isolated even when I am surrounded by people.

I still need to ask the question, are these messages I send and receive so efficiently any wiser or meaningful than what I received through written words on paper twenty years ago.

Today I maintain three email accounts, each one for a different purpose; I do it so that my business messages from the airline bookings etc do not clog my personal mail box. With the help of the pervasive technology, Google can trace my footprints wherever I go to from one website to the other. In my email boxes only one of the ten messages is meant for me personally, all the rest are what we now call spams or junk.

In 1985, Dr. Herbert Shore, a professors from California wrote a brilliant paper for an international symposium held at Banff Centre in Canada; (I do not have here access to the exact words from his paper), "Today man may have the access to all the knowledge of the world, but man doesn't know what to do with it." I believe these were the word he quoted of Spanish phi-

philosopher Ortega y Gasset.

Yes, the real question for me today is, with the help of technology, I may be able to give you more information about this unheard places like Guntur” and about the chillies they grow, what I am telling you is the information only, but this information may make you more knowledgeable but not necessarily any wider?

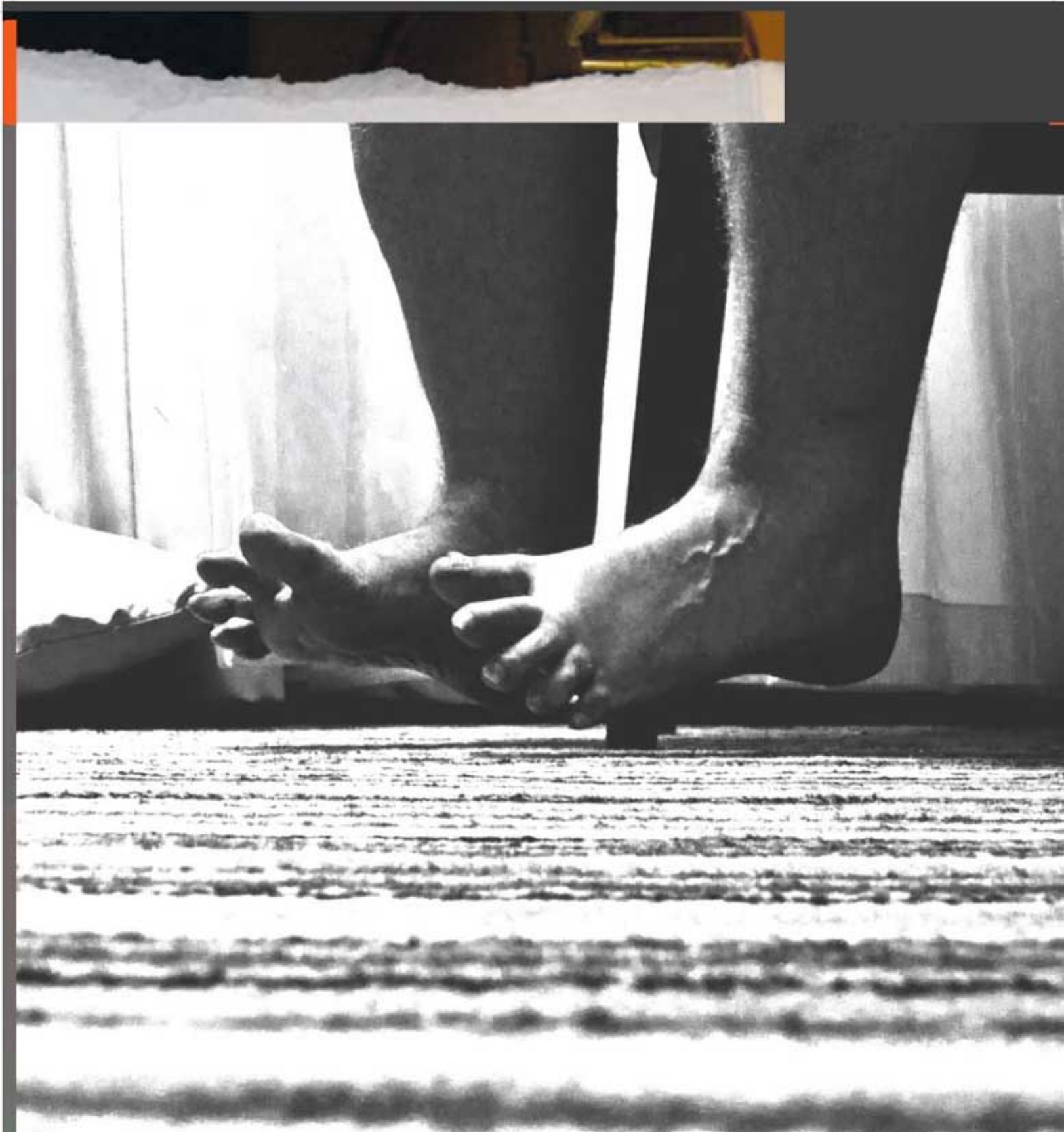
I have spent last two days in the company of my host a young lady in Guntur and at her father's special guesthouse, which he keeps to entertain his business contacts. My host has the access to new technology, it is her internet connection I received the message to remind me for the article; but the wisdom to lead a content life lies in in few softly spoken words of her 84 years old great aunt, Nagmani who told me her life story in few brief sentences, this is what will stay with me for the rest of my life.

“I married a man who loved me, wouldn't eat his meal unless I had cooked for him, but the loving husband died only few years; the blessed married life ended. Since she had lived by only savouring the time she had spent with her husband; she had never looked at another man, which could disturb this blissful state.

Nagmani's body wears the witness that she had worked hard, even today at the age of 85, she still tends her fields and grows her own food. She said that the earth gave her food and she reared her only daughter from her marriage. Nagmani told me while

touched the Earth with her left hand and then brought it to her forehead, as sign to respect. She added, this earth had been here as her food provider, her teacher and here support, and her God. Her face bears witness to that Nagmani has lived a content life.

I wonder if my host young lady, who is provided with everything by her prosperous father, to the point that she already owns a block of flats; her father gave her at her 16th birthday, will no doubt will travel the world, as she plans, will she ever attain same contentment her great auntie has today?



Struggle with my own complication
A series of surreal portrait photography
Photography by : Mohammed Mustafa

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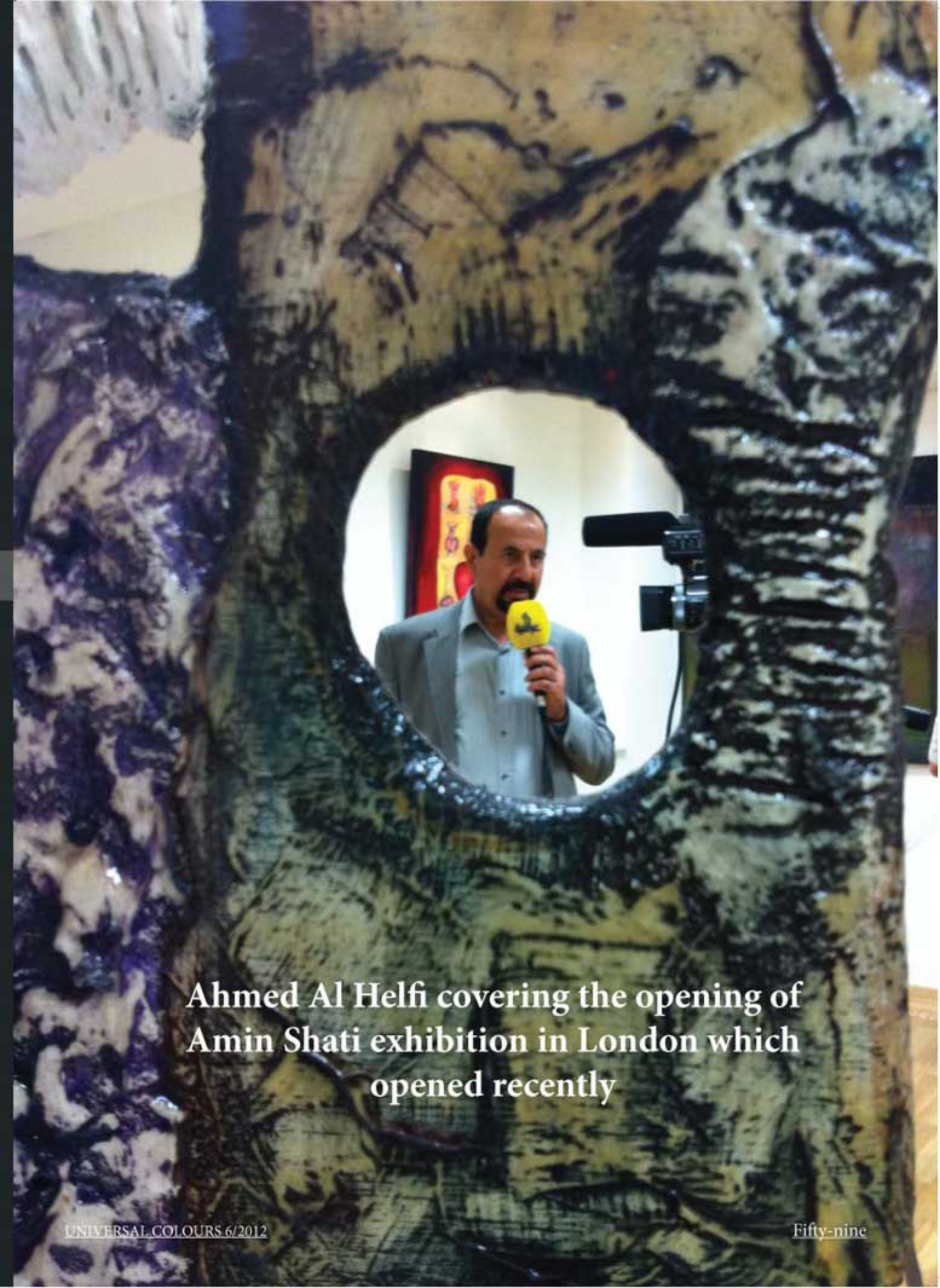
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**Ahmed Al Helfi covering the opening of
Amin Shati exhibition in London which
opened recently**

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