

401

UNIVERSAL COLONIES

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



Symposiums & Art Colonies

Sometimes I find
a place to sleep

But I never dream

UNIVERSAL COLOURS



EDITORIAL BOARD

Editor-in-chief
Amir KHATIB

tel: +358 44 333 36 63
amir.khatib@eu-man.org

Avtarjeet DHANJAL
avtarjeet.dhanjal@eu-man.org

Ali NAJJAR
alinajjar216@yahoo.com

Jacques RANGASAMY
info@eu-man.org

Outi KORHONEN
Outi.Korhonen@minedu.fi

AD: Thanos KALAMIDAS
thanos.kalamidas@eu-man.org

ADVERTISING

sales@eu-man.org
+358 (0) 40 570 2899

PRINTED BY

Paar OU
Estonia

GENERAL ENQUIRIES

info@eu-man.org

EU-MAN

HELSINKI OFFICE

Talberginkatu 1 C
P.O.Box: 171
00180 Helsinki, Finland

LONDON OFFICE

Donoghue business park
Calremont Road
NW2 1RR London
Office: +44 (0)208 7952972
Mobile: +44 (0)7728 024968

contents



Cover:
Orhan
Cebraioğlu.

in focus

10-13 Finca Marona

artist of the issue

14-19 Orhan Cebraioğlu.

theme: Symposiums & art colonies

20-23 Village of technical
experience
24-25 Art Symposiums eual
Dialogues
26-30 Indetities and Changes
32-34 Old Bridge
36-40 Sarajievo 2013
42-43 Play with colours
44-47 International meeting of
Turkish, Caucasian,
Balkans, Central Asia
and Arabic Artists

highlights

48-49 Graphite Insight
50-51 Vedute - Mattia Barbieri

columns

52 fARTissimo
53 Opinion
54-58 Last Drop

in every issue

3 Editorial Board
Contents
5 Editorial
6-9 Art News

UNIVERSAL COLOURS



talk: +358 (09) 40 554 6896

write: info@eu-man.org view: www.eu-man.org

membership:
Annual membership
fee is 30e.

Download an application
from our website:
www.eu-man.org

contact:
info@eu-man.org
EU-MAN
Talberginkatu 1 C
P.O.Box: 171
00180 Helsinki, Finland

Our **passion** is to inspire and empower
flourish with us, help art **blossom**.

Advertise your **creations** with us,
we **treat** them all as they should, as art.

For adverts contact > info@eu-man.org



This is the first issue after 17 years at work; and it means a lot to us. It means that we are about to be adult, not mature yet, but the 17th year of our continuously hard work. We started like any child and this child has grown up now and will be...

Our program for this year is full already, and we plan to improve the magazine even more "hoping that we will get enough support" to do that. The program has started already; besides producing this magazine we already hold an exhibition here in Helsinki.

In addition to that, some of us will participate to some art symposiums and art colonies, which apparently is the theme of this issue; and we hope that our members seeing these activities will be motivated to join or apply to more symposiums and art colonies.

As a result or in other words the fruit of my participation in the last years symposium, in Konya of Turkey, I saw and felt that here in the west we do not care what happens in the east of Europe, yes Europe is one continent but it seems that we live in totally different worlds.

There are a lot of interesting art projects happening in East Europe; here we are introducing one in Sarajevo, and another in Montenegro. Beside those a great symposium in Istanbul and elsewhere in Turkey.

Of course these examples are not representing everything happening, just what happened in Bosnia and Montenegro. That's because there are a lot more symposium and art colonies organized during the summer.

To keep an eye on the art of other than west

Europe is a duty, and we will take this responsibility from now and on, because I think that our "Village" is living and concentrating in the west, it is in direct with the word Euro-centrism as the term has risen during the post colonialism.

This world or "village" as I see it, became more complicated by all means, politically, socially(I mean the TV programs that we see in the west are all about social problems) and the information that we get from the internet, are not trustful at all, because everything on sale.

While I see a lot of other "non- western" people making and are busy with wonderful projects of art and culture in general, yes they have a lot of problems but they live without depression and happily they treat their day by day life.

I hope that we can participate introducing the east to the west, and hope that the east make a good adverts about their works that they do.



Photo: Anmar Al-Gaboury

Amir Khatib



In Motion

Oli Sihvonen
January 31 - March 8, 2014
David Richard Gallery
Santa Fe, USA

The eleven paintings by Oli Sihvonen in this exhibition are probably the least known by the artist, but quite possibly his most important series of paintings as they are a culmination of decades of his thinking about and examining visual perception through the use of reductive forms and color.

This is the first time that most have ever been exhibited and the first time all have been presented as an exploration of the subject of the artist's two grants in the 1980s from the Pollock-Krasner Foundation and Gottlieb Foundation to create movement in paintings. They conflate the elements he developed in his better-known and earlier series, including "ellipses", "grids" and "ladders".

However, throughout much of his career, Sihvonen wanted to capture time in paintings and he did so by focusing on the temporality of such things as movement, beat and rhythm. Interested in the mathematical principle of Set Theory, he applied that to painting, with his reductive elements each comprising a set. By repeating each element within a set, Sihvonen developed a beat and pattern that amplified the set.



Richard Hamilton

February 12 – April 6 2014
Institute of Contemporary Arts, London

For decades the most continually innovative of British artists, Richard Hamilton (1922-2011) was widely regarded as a founding figure of pop art. The ICA presents two installations, *Man, Machine and Motion* (1955) and an *Exhibit* (1957) by Richard Hamilton to coincide with Tate Modern's retrospective. Almost six decades after the artist presented these works at the Institute's original location in Dover Street, they will be re-staged to reflect the artist's close relationship with the ICA throughout his career.

Hamilton's relationship with the ICA was established when he installed *James Joyce: His Life and Work* (1950) with Nigel Henderson and later *The Wonder and Horror of the Human Head* (1953); and curated *Growth and Form* (1951) at the Institute's original location in Dover Street. Hamilton was a key member of the Independent Group, took part in numerous public discussions and the networks afforded to him by the ICA greatly furthered his career.

Man, Machine and Motion consisted of thirty steel, open frames in which photographic images were clipped. The frames were double sided, and therefore housed over 200 separate images. Hamilton designed the exhibition to be flexible, so that the frames could be moved and placed in different configurations. For the original exhibition at the ICA the panels devoted to travel by sea were shown on five screens which were combined to make a block eight feet square by four feet high.



BEING HERE & BEING THUS

24 January - 13 April 2014
Frankfurter Kunstverein

The exhibition *Being Here & Being Thus. Sculpture, Object & Stage* presents works by nine artists who use sculpture in a variety of ways. They combine additive and subtractive processes, the manipulation of scale, and installation. Things and materials are cast, folded, glued, carved, and cut; they are combined with additional elements to underscore or minimize physical, symbolic, or narrative qualities. The exhibition unfolds as an exploration of the concepts of "sculpture," "object," and "stage." Some works appear to viewers as a physical counterpart. Others consist of elements, whose former purpose is still recognizable. Nevertheless, the original function of the object is underscored. A third group of works take the form of spatial arrangements that can be entered, variables in a temporary situation in which inter-relationships play a primary role—with the viewer as a component of the work. All works in the exhibition "Being Here & Being Thus" are characterized by an immediate quality. As technical or organic configurations, they convey a character, an expressiveness, and an immense presence, referring thereby to nothing beyond themselves.



Ludvík Kuba

Till 6 April 2014
National Gallery, Prague

The exhibition *Being Here & Being Thus. Sculpture, Object & Stage* presents works by nine artists who use sculpture in a variety of ways. They combine additive and subtractive processes, the manipulation of scale, and installation. Things and materials are cast, folded, glued, carved, and cut; they are combined with additional elements to underscore or minimize physical, symbolic, or narrative qualities. The exhibition unfolds as an exploration of the concepts of "sculpture," "object," and "stage."

Some works appear to viewers as a physical counterpart. Others consist of elements, whose former purpose is still recognizable. Nevertheless, the original function of the object is underscored. A third group of works take the form of spatial arrangements that can be entered, variables in a temporary situation in which inter-relationships play a primary role—with the viewer as a component of the work. All works in the exhibition "Being Here & Being Thus" are characterized by an immediate quality. As technical or organic configurations, they convey a character, an expressiveness, and an immense presence, referring thereby to nothing beyond themselves.



Towards

Paper and textile artworks

SYNNÖVE DICKHOFF

9 February – 19 March 2014

Galleria Jangva - Helsinki

My artworks are visual notations about the human lifecycle, its limitations and their transience. Their starting points are the moments and happenings that change the course of a person's life, as well as the reflections they provoke within me. My artworks are often compiled of parts, which tell about a specific event or story I wish to convey.

I work intuitively and laboriously. This technique and working method become an integral part of the visual image, where the inner and outer worlds are continuously interacting. My artistic processes are often lengthy and last several months, sometimes even years.

In my work I use old textiles, packing paper and tea bags. Fragile papers and tea bags require a slow working process that works on the terms of the material. For example, the tea bags sewn together, one at a time, with silk thread, symbolize repetitive everyday moments and experiences, as well as the importance of everyday decisions.



Dance Machines

From Léger to Kraftwerk

22 January - 27 April 2014

Moderna Museet - Stockholm - Sweden

Dance Machines – From Léger to Kraftwerk focuses on the fascination with machines, industry and everyday mechanisation. One gallery is devoted to Kraftwerk's 3-D installation 1 2 3 4 5 6 7 8 (2013).

The first Futurist Manifesto was published in the French daily paper Le Figaro on 20 February, 1909. It was written by the Italian poet and futurist leader Filippo Tommaso Marinetti, and proposed a radical machine aesthetic that would do away with all antique sculpture and eradicate obsolete painting. The futurists worshipped the machines of the emerging industrial era, and initially glorified war and violence. The enthusiasm waned after the First World War, however, but the aesthetic program lived on among the avant-garde in Paris, New York, Prague, Dessau and Moscow.

In the early 20th century, art began to portray the new experiences that came with life in the city. The metropolis itself became a modern subject, as in Aleksandra Ekster's fragmented landscape Venezia (1915), which conveys the beauty of the city's contrasts and reflections. The mechanical mass medium of film, along with modern dance and theatre, grew into prominent art forms for portraying the revolutionary energy of the era. The stage was a laboratory where wild ideas could be enacted on a grand scale and in combination with the other arts.



Festen

8 February - 2 March 2014

ForumBox - Helsinki

Frank Brummel , Petri Eskelinen, Jussi Goman, Susanne Gottberg, Radoslaw Gryta, Kaisaleena Halinen, Mika Hytti, Anita Jensen, Kirsi Jokelainen, Pekka Kauhanen, Pertti Kekarainen, Arto Korhonen, Markus Konttinen, Raakel Kukka , Markus Kähre, Johanna Lecklin, Tapani Mikkonen, Jukka Mäkelä, Sampo Malin, Pasi Mälkiä, Thomas Nyqvist , OLO, Matti Peltokangas, Outi Pienimäki, Pekka Pitkänen, Mammu & Pasi Rauhala, Vesa-Pekka Rannikko, Janne Räisänen, Seppo Salminen, Teemu Saukkonen, Nora Tapper, Tommi Toija, Aki Turunen, Kristiina Uusitalo



Yannis Tsarouchis

Illustrating an autobiography

First Part (1910-1940))

Till 27 July 2014

Benaki Museum - Athens

The exhibition presents the history of Yannis Tsarouchis' painting through chronological groupings, re-creating the environment in which he lived and investigating the manner in which he was influenced throughout his artistic progress.



BECOME A MEMBER

Annual membership fee is 30e.
Download an application from
www.eu-man.org or write to:

HELSINKI OFFICE

Talberginkatu 1 C
P.O.Box: 171
00180 Helsinki, Finland

LONDON OFFICE

Donoghue business park
Calremont Road
NW2 1RR London - UK
Office: +44 (0)208 7952972

An Art Workshop in Andalusia

Finca Maroma

DISCOVER YOUR ABILITY to capture a landscape with sketch pad and brush during your painting holidays in Spain. Suddenly you discover forms, lines and nuances of colour that you have never seen before.

The idea of our painting courses in Competa/Andalusia is based on the experience with many different students, who want to learn new painting skills relating to

- Watercolours
- Acrylics
- Experimental painting (mixed media)

to combine with a relaxing art holiday in the beautiful surroundings of Andalusia.

It is easy to make friends on the course as the workshops are organized in small groups with a comfortable, easy going atmosphere.

Everybody looking for stimulation and support or simply for space to develop creatively is welcome.

Take a break from everyday life, let your imagination play around or simply experiment with paints and other materials according to your interests and desires.

Apart from the course time you are free to work as intensively as you wish on your study of art, to develop work with your favourite medium or to try out other painting techniques.

You will also have the possibility of creating your own individual painting holiday either by exploring the fabulous countryside with your friends or family, or by relaxing around the pool and in your own holiday home. It is also worth exploring the many historical and cultural sites further afield.

For your painting holiday in Spain/Andalusia we can offer a choice of various types of accommodation either in the small town of Competa or within the grounds of our property, "Finca Maroma".

This is an opportunity to have fun, be spontaneous or to put into practice long-wished for ideas. People who wish to experiment with a vast array of both conventional and unconventional materials and tools are welcome in this workshop. The acrylic medium offers a surprising number of possibilities and therefore very attractive to those painters who like to experiment.

You will get creative inspiration by working with all sorts of materials provided in the workshop, e.g. sand, pigments, cardboard, wax, ashes, paper and much more besides.

You can, of course, bring your own choice of materials, e.g. personal photographs and drawings, textiles, special papers from presents, decorative fabric, lace etc. so that you can create a totally personal piece of art work.

Bring, too, collected material for collage, such as special photos from journals, anything that you find interesting, for example, bark, metal, wire mesh, plastic, rust, earth, wood, glass, buttons, any of which can be combined in your painting.

Almost anything can be used as a



tool; fine brushes, big brushes, spatula, scissors, knives, palette knives, combs, your own hands, rags....

Pigments, fine earth or ashes can be blown over the wet surface of your painting – or carefully washed in with a fine brush.

We will work on strong paper, canvas or any other suitable base for acrylics.

All basic techniques – washing in, making layers, mixing, palette knife work, etc - will be taught during the working process.

During the working process, several structures and layers will arise, which can be taken up, condensed or glazed. In any case, you can change as much as you like until the composition of the painting, equally abstract or more realistic, seems right to you.

The workshop on Finca Maroma + welcome to other activities

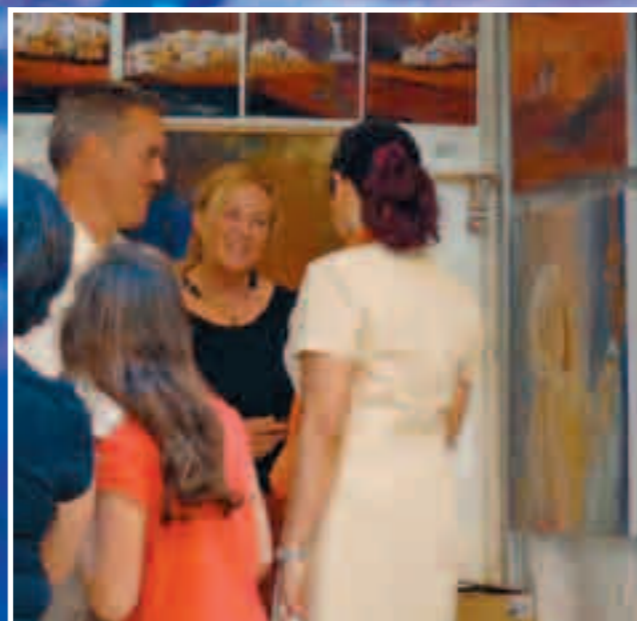
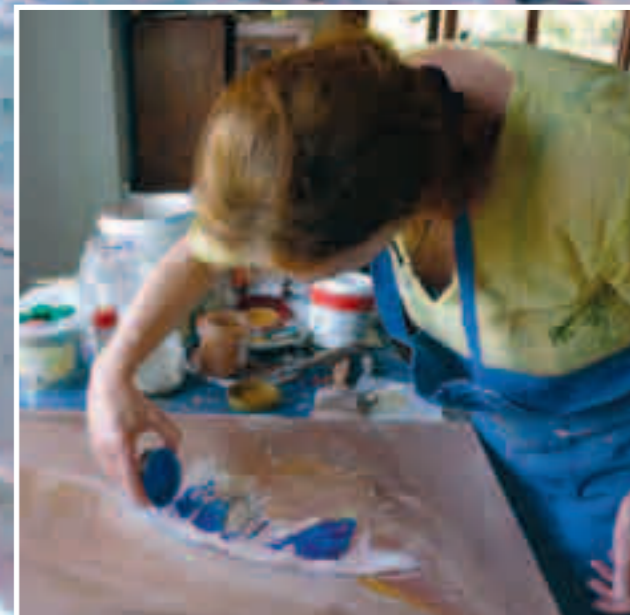
Finca Maroma is situated into wine-terraces, Orange trees and other subtropical fruits. On the spacious terrain there are the main house and three other houses, which we rent out for course participants or holiday guests. From Finca Maroma you look down a wide, green valley, across the white washed villages, south to the Mediterranean sea. Behind the Finca you are surrounded by mountains, dominated by the impressive peak of the Maroma (2065 m).

The studio workshop (50 qm) is situated in the upper part of Finca Maroma. It has two windows and an archway entrance. You can either work on the tables or at the easels. Here the students can continue painting after the lessons have finished, try out new techniques. There is space enough for more experimental work with the available basic equipment .

The workshop has a comfortable sofa-corner for relaxation while drinking tea and coffee (free) or for to get inspiration by studying the art books available.

The workshop is always accesable. Apart from the morning sessions the students can use either the workshop or the terraces for their work.

The nearby mountain village Cómpea (walk of 12 minutes) with its narrow alleys, decorated with lots of flowers, offers impressive painting motives.



Activities for non-artist friends/partner - afternoon activities

There are plenty possibilities to spend the free time for those, who doesn't participate in the art course.

Exploring the nature: We offer some detailed walking tour descriptions for our guests. Some wonderful walking tours do start directly from our Finca and lead into the surrounding mountain/sierra area.

Spanish lessons: We can arrange contact to a local teacher in Cómpea.

Guided activities: Canyoning, Kayak, Walks in the sierras, Caving etc.

Horse riding: From the nearby stable you can do horse trekking in the sierras.

Tennis: In Cómpea's tennis ground you can play tennis.

Excursions: Visit the surrounding white washed villages or the mediterranean beaches.

History: Visit the old moorish cities Granada and Seville. Those who like to follow the old Moorish tracks through history, will be able to do so here in Andalucia. ■

Orhan

Cebraioğlu

an example of Turkish contemporary art

By: Amir Khatib

ATINY NICE MAN, happy and positive, loves life, full of energy, and one can say a lot on him, but, is that enough, no of course Orhan is a very good artist, he is one of those masters who have a lot of students, almost all imitating him, one can say he made an ism in Konya, or may be in whole Turkey.

Orhan starts his paintings from zero as to say, when he stands in front of an empty board, he knows what to do, he can exactly implement what is going on in his mind, he fills first the empty board by his random colours/thinkings.

His journey with the painting starts like this, but as any contemporary artist, he can create a peace of art out of everything, he I can say a creator or inventor, not because of some reason but be cause Orhan has great obsession in art, his life is an art, he lives for it full time.





This artist as I saw him or when I knew him last summer gone through many stages like any other artist, he went through figurativeness, or may be through copying first and then turn to create his own personality, until he find his own style.

The style now is for sure "abstract", yes but what direction in the abstract, I do not know exactly but I can call it action abstract, he reminds me by Jackson Pollock, but he is far of Pollock in many ways, Pollock puts first one colour on the board and then he starts his action, while Orhan puts many colours, or at least two colours, at the beginning.

But still there are many things mutual between these two artists, yes Pollock is very minimalistic in using colours and Orhan is very colourful, but the way they spread and throw the paint is almost same, they both use a dequed paint.

What I want to say here is both of them masters in visual art, there paintings is expressing same situation, they did leave different lives, and each one of them has his own influences of the surround, but they both have something in common.

His works are absolutely different, in all senses, especially when he left the figures, now he can be on the right truck, now he has a lot to say and to do, now he can be one of those internationally known, but is there a chance?



Yes of course, he works as curator of an international activity which happens in Konya Turkey, he curate an important symposium at Selcuk University, one of the leading universities in Europe, because it has as I learned 70 000 students.

He is multi-talented person, he is a painter, curator, teacher and very good leader, during the symposium which took 10 days he was positive and leading very well, all loves him and he loves all, that is the sign of a good learner, he might be very good to lead an art organisation in the future, may be museum or an art school.

Grey might be the best theme of the colour that he uses, but if we ask a question why the colour of grey is every where in his works, I presume the answer should be the aesthetic and no more than that, beside that Orhan is very aesthetic person, he keep care of each detail in his work, though he works action, but he cares of each small colour that he puts on his work.

Beautiful may be is not the enough word to his works, because they are sweet, or something more than that, "I wish I have one of them in my collection" and I think that everybody loves to have one of them as well.

Within the contemporary art world he can survive very well, Orhan is an intellectual person, he knows the art world very well, he is keeping an eye to what happen in the world, yes he is a modernist and we live in the post of that, but still he is dovetails with his time. ■



Village of technical experience and a young Iraqi sculptor Ahmed Safi

By: Ali Najjar

PROBABLY COMES TO MIND, why is planning workshops for various art collective production targets (creative and experimental), as long as most of the artistic output is somehow personal work. I mean by drawing various techniques, sculpture, pottery, and even a lot of design work. Are aim is to exchange or enriching experiences. But sometimes in order to be a review, or even break the familiar practice space. We know that most of the artists shareholders hold such events are trying their best performance review of their abilities in their own expressive. Alachtgalat sculpture, for example, in such events, often allocated places exposed to contain sculptures completed.

Fees, as well as allocated special offers, and sometimes what is agreed between the two parties (Enterprise Entrepreneur and artists shareholders) to contribute some production to support the project. The sculptor has benefited from the raw material available, and got the space to display his sculptures. Surely this is what the majority are looking for sculptors. But do you keep these sculptural works or fees and other productions just memorabilia. I'll probably still some, or all in one day. As long as they do not comply with Aachtgalat personal idea of the work and its relevance and even the space where your agreed upon in advance. Which are often planned by cities and communes its cultural incubator for such events.

But maybe this will spread sculptures and drawings or some of the spaces in certain fits. This is achieved for this event one professional technical terms. Although some workshops designed to inform the public, through the model and artist supply, to his art and has exhibited work in various places, whether in museums or galleries or spaces in the cities, and check his element, which aims to communicate to him. But does the artist seeks shareholder in this Olqaouat actually for the exchange of technical expertise and cultural development of his skills. Maybe yes, maybe not. But it remains important is to identify the other, and perhaps different. This is important as I think.



It is not easy to count the number of artists in the world. And predict who wants them to contribute to these colonies technical workshops or temporary. While turning the space into art space of the year to meet the countless numbers of creators. But space limitations phantom default that could break it to direct their meetings. This is sought by many of the projects, workshops and work spaces settlement specific time-bound. And that it is also possible to exploit these technical activities within the programming investment objectives. Fabled European attempts to update its system, such as the political and cultural (Lithuania) is no stranger to adopt a culture in which officials of the establishment of programs of technical workshops and colonies regularly by artists from neighboring European countries, such as Sweden, for example. Investment and economic manner. Certainly such an experience will develop the exchange of technical expertise of the participating artists, in addition to building professional relationships of mutual break the isolation of the country earlier.

Personal experience :

In the village (Sikri *) which is located in the center of France took advantage of that famous building project managed by the Archaeological (Abbe de la libra **) adopted Corporation (***) counting the years since the project Mstamrth art, which provide for artists who want a full-time away from the noise of cities. Project housing jungle was in the beginning intended for musicians classical, then added later to host artists from various countries for full-time for two years in the disciplines including: painting, sculpture, engraving, architecture, photography, architecture, music composition, film and media, audio and video. With some exceptions in the extension of the period of residence to take into account the special circumstances of the artist. Iraqi young sculptor (Ahmed net) was able to come out of Iraq to stay in this housing technical, in 2005.

Coincidences and his artistic talent and his work as a distinct sculptural in the center of the young Iraqi artists, all of that helped him to get a recommendation for admission to this project, and abide by the terms of the project, including the provision of search or annual exhibit.

Ahmed was able to present the show instead of the one at risk in each year, two years later exhibited in the exhibition hall of art in Paris subsidiary of (**) and attracted public display this quite a bit. It also managed through his stay in this accommodation to establish more of a relationship and the other artists, including filmmakers, and an Armenian painter died last year.

Ahmed says about his experience :

In the beginning I got to live in the apartment and the operator. Then hosted writers and filmmakers. Was supposed to live two years, but my circumstances Mduha hard for three years, you're an exception, such as some of the cases, and then canceled the exceptions later. I stayed at risk every year in the same building or in another place. After the end of my stay I got a Parisian gallery in the hall (now closed) they are dealing with

. The show was a success for me , despite the fact that the hall is largely unknown . But accidental attracted and aroused the interest of many viewers .



Housing for his art says :

The place is beautiful and quiet . The difficulty I face is not in possession of the means of transport my own and I isolated the middle of the woods. But this is what this project aims to do in order to engage in a full-time center of this natural solitude . So it is an ideal place for book authors and musicians . More artists sculptors and painters . The other difficulty when I lost my studio , so I had to continue Achtagalaty sculpture in the stable , which was without heating in winter . I did not have room outside the housing is too cold to paint , because of the reduction in the level of financial support . So I decided to end my stay in accommodation art project for this monastery.

Ahmed is now a sculptor known in the artistic community has evaluate Advanced for statistics international art (Encyclopedia Steve Fratng for the best (501) international artists , published by Barron (2008) . Suggesting he benefited in the development of the level of its technical performance , whether in the field of sculpture or painting . Previously to me that the most his experience unique in an earlier article .

Yet all objections or Makhzh services this project . , but it certainly has made progress and a breakthrough in the field of art through receiving this opportunity to introduce himself and his accomplishments .

Unlike many sculptors Iraqis who remained Nteghathm advanced technical



lack of a space beyond the borders of their home or some Arab countries. that operates an art , it is good. but to continue Bvenk and the Western world and the wider world , it is better, for the exchange of professional experience , cultural , and marketing as well. has made this institution which is primarily sponsored seniors Ahmad chance re-ordering Technical and development tools expressive . add to his or submitted to the center of artistic albeit with certain restrictions .

On my last visit to the Museum of Modern Art in the capital of Jordan (Amman) caught my eye a large number of rock carvings . distributed over an area of the park that separates the buildings of the museum opposing . knowing the previous lack of workers in the field of sculpture artists Jordanians. after my inquiry of the director of the museum . discovered that these sculptures are the results (Symposium) prior to the carving . , and that the participation of a number of sculptors, Arabs and Europeans. Was one of the sculptures refer to the nature of sculpture Scandinavian north . and actually was sculptor Norwegian . 've richest this joint venture (Asambouzayom) spaces some places the city of Amman and break the monotony of the city's environment mountain austere .

At the same time been communicating technically and residents of the city and its visitors. , as was the festival city of Jerash archeological for carving various materials of stone , marble , wood , iron , clay and ceramics . from the impact of the revitalization of the art movement in the field of sculpture and art culture , accompanied by a special symposium intellectual art that covered the following themes :

Sculpture and technology .. Sculpture and Architecture Arabic .. Sculpture and the city .. Sculpture and the environment .. Contemporary concepts in contemporary art . Not the cultural authority in Jordan alone from adopting such a collective art projects . It is a universal tradition . And many of the parks or spaces of European and Asian cities have a lot of sculptures left by such joint activities . But the experience of Lithuanian its own character .

The draft colonies and multi- technical workshops and discussions with various techniques and periodic potentials for the development of intellectual performance in this European country , planned within programs that combine tourism services and technical at the same time . This helps to provide natural places and the attractive coastal villages and artistic institutions and multilateral programs . To reinforce this Alanczh technical needs of the country to open up to Western Europe and the common market. ■

.....
2 ** - Ségry 1 - * Abbaye de La Prée 3
Foundation *** 3 Pour Que l'Esprit Vive

Art Symposiums, equal Dialogues

By: Thanos Kalamidas

SYMPIOSIUM IS A MEETING or conference for discussion of a topic, especially one in which the participants form an audience and make presentations. Art symposiums can be shared in two categories, the ones where the participant – mainly artists – discuss about their work, present examples and demonstrate techniques and expressions.

Then there is the other category, the one I more often participate and find far more interesting. The meetings were artist, art theoreticians, historians and even philosophers participate. These are the ones where there is one question dominating the discussion, the topic and the presentations. And the question is fundamental or at least should be fundamental for every artist. Why?

In art there is a continuation and social anthropologists have found all the elements to prove it, there is also a connection between a constantly changing society and art. External elements, like social, political even economic changes influence the artist not only because of their sensitivity but also because they are usually art is the first and the easiest victim.

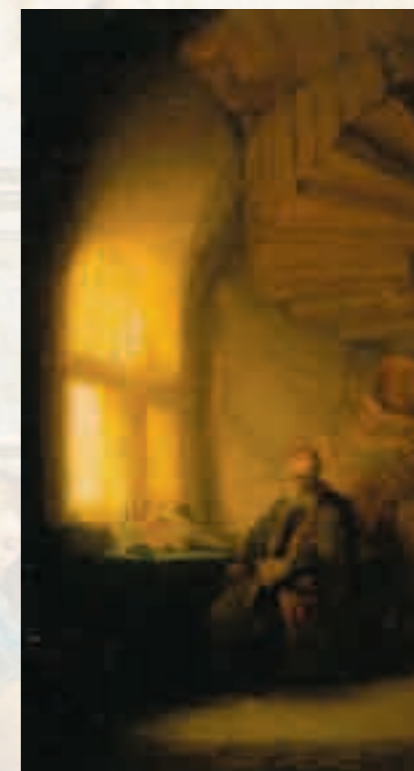
Art also interferes and sometimes even changes the rue of those elements even history and the examples plenty especially in resent history where often resistance to dictatorial regimes was led by artists. From the composer Mikis Theodorakis to writer Dario Fo even to revolutionary poetry of Che Guevara and Vladimir Mayakovski their search for why expands to international symposiums analyzing and researching to the very same

word depended on works or ideas that motivated them.

The last few months I participated in a symposium under the name “A Philosophical Conversation on the Nature of Art within Modernity and the Envisioning of a New Humanism” with many participants professors of philosophy, anthropology and history and I have to admit hearing their analysis about are filtrated from their experts and knowledge was amazing. In the core of the whys.

From Giambattista Vico to Maurice Blondel and from Benedetto Croce to Karl Marx it was amazing the amount of time these great men spent trying to understand the whys behind art. Most amazing the way the whys led to a spiritual research between a materialistic world and humanitarian inspirations.

And that’s just an example. Finding my self more in the research of the whys and art as way to express fundamental questions searching for basic answers I usually enjoy mush more those symposiums finding them more as a dialogue than monologues, a chance to show off as sadly most of the artists symposiums end up. ■



Identities and Changes

By: Prof Dr Mehmed Slezovic
Internationalni Univerzitet u Novon Pazaru Sandzak Srbja

First international art symposium of artists from Turkey, Gagaus, Balkans, central Asia and Arabic countries-24 september-4 october-Selcuk university Konya, Turkey

ART SYMPOSIUMS ORGANIZED in form of artistic colonies with a big number of participants, as this one/ it is 50 participants from 25 countries/ with its form and accomplished results, are getting closer to art review as are reveal exhibitions with representative character of international biennale or triennale with slight difference that in its focus doesn't put actual tendencies but give wide view of actual state of arts in particular countries or wider geographic regions. Although this dimension is secondary by its character, while primary goals are focused on encounters, exchange of experiences and energies as well as mutual meetings, this dimension by no means can be ignored, which is justified with the title of this symposium-"Democracy and tolerance-view of an artist".

Fifty participants from 25 countries and 3 continents are met in ancient city Konya and started one huge cultural accomplishment- meeting of cultures, countries, religions, personal artistic destinies and artistic beliefs, driven by magnificent idea that meeting of diversity means mutual enrichments and consequently one deeper and truthful encounter with oneself. It isn't unusual that concept of encounter like this is happening in Konya. Today many people of culture are familiar with great mystic poet Rumi. They also know about city Konya in Turkey, and they are familiar with the name Shams Tabrisi. They know about encounter made by destiny of wondering dervish and respectful theologian in Konya which meant transformation of theologian into mystic and poet and artistic and spiritual exteriorization of their internal experience-that made magnificent works: Mesnevii, Divan Shams Tabrisi, Fihri ma fihri, Mactubat etc which are still today as they were, eight centuries ago radiate of humanities ,call for human tolerance and borderless love and human values to which contemporary world is aiming .The topic of this



encounter „Democracy and tolerance- view of an artist” are ideas to which progressive part of the world aims.

With great joy, we can say that we recognize this way in cultural politics that makes Konya place of an open heart, cosmopolitan city that opened its gates to all sort of differences which can be seen in culture. On macro plan it is three continents with similar spiritual currents, on micro plan it is 50 artistic personalities, 50 artistic susceptibilities,



50 worlds gather into spiritual point of unity, from which we believe, each goes from Konya enriched with new experience and its one spiritual sun, symbolic Shams Tabrisi.

However, with respect to this dimension we cannot ignore the other side of these encounters, cultural and sociological which can be seen in plurality of cultures that find their testimony in art language, universal by its vocation. For an art theoretician or critic the question could have been made in the form of relation –how can one understand this diversity of cultural substance and how to present it through the concept of art exhibition? Should one see it as a part of multicultural chaos disintegrated variety of folklore elements to mature and realized cultural identities in form of art pattern and results made by dominant influence of international artistic movements and language or search for the lines that are integrating this on first sight chaotic multicultural visual structure. Artists are worlds for themselves but directly or indirectly are caring culture and destinies of their countries on their back.



There is big and open theoretical question today in front of theoretician- encounter with multiculturalism of the world. It cannot be dismissed as a fact or accepted entirely without for example making museums into depot of folklore curiosities.

Some of those problems were present in the exhibition in Konya. The exhibition, however, gives section of art in global scene today. It is present parallel existence of strong local traditions which show in diverse influence of doctrine such as socialist re-



Employee of the month
Age 9

An estimated 158 million children aged 5-14 years are engaged in child labour.

UNICEF works hard to stop child labour. Please help us make a difference.

Call 1300 884 233 or donate online at www.unicef.org.au/childlabour



unite for children

alism /academism/ to different degree of modernism that had regional features to complete blending into uniformity of ruling international artistic practices and linguistics formulae, today historical representatives which can be found in disintegrated pluralistic map of the world. The drama of contemporary moment is seen in its dynamism that through penetration of modern ways of communication, digital photography, television and film is changing the traditional image of the world and its visual presentation in art. Classic modernism is backing down as paradigm of thought in front of postmodern pluralism that not only relativism those categories: past-present, global-local, traditional-modern, abstract-concrete but open new horizon provoked by digital revolution that levels many local characteristics.

By means offered by existing choice of artists /which can be relatively seen as representative because it collected a big number of university professors from countries –participants in this symposium/ the exhibition at the end, wanted to show some of this changes to which contemporary world of art is exposed to.

Very stabile line on newer abstraction in Turkish art ,that starts from associative abstraction , action painting, informal to associative sign and lyric abstraction but parallel with it there can be seen figurative tendencies with wide spectrum from the use of digital photography, influence of pop art to entirely personal interpretation that goes to deeper past or is product of entirely free imagination and naïve narration to solutions which ironically connect figuration and traditional calligraphy.

It seems harder to describe happenings in art in Arabic world which seems to be less representative in this exhibition. Presence of women – painters by nature expressed themes /very often motif of portray/ shows introspective dimension of questioning gender and collective identity as well as clash between civilization of Islamic world with the west, and mutual influences especially seen in the works of those Arabic’s artists who are dislocated because its huge politics and religious pressures live and work in Europe countries.

Very jagged art scene of Balkan countries can only partly be seen through works of present artists but it can be noticed significant presence of local traditions that in collision with influences of modern take on specific sorts of regionalism in art.

This penetration of contemporary modern circulation can the least be seen in the works of artists

from countries in central Asia. This are evidently closed spaces still under dominant influence of Russian academism. Painters from these countries have great artistic skills which either stay authentic painters of midleasian environment spaces folklore or cherish rich historical composition of romantic national past in the spirit of 19 century compositions. With a few elder artists there is noticeable line of modern influences of 1950. And search for national style in art which was a noticeable phase in Turkish art between prior French and later American influence. Very noticeable multiculturalism with specific forms made by mixture of modern ideas with local traditions today is put to sudden changes which bring new ways of communication and results with authentic forms of artistic expression. It either persist this changes or develop really specific forms by whose partial influence which is attitude on which artists have right to and what makes highly valuable this formed panorama of artistic expressions in these areas. In actual and speed up globalization of the world, this product by time can get on importance as representative of actual changes.

This huge project started with this gathering is planned to be crowned by building Museum of contemporary arts which is accomplishment worthy of Konya and adequate response of artists and organizers on that famous Rumii’s call on disparity. It seems interesting and wise move to follow boisterous period of 21.century on these areas in the sphere of artistic works. Also it is a call on seriousness and professionalism by choosing artists as well as studying and presentation of their works. This time those seriousness was not lacking and a result is exhibition which oversized expected results of art colony.



Are you an artist? Are you constantly trying to improve your surroundings? Do you seek for an opportunity to express and show your art to the world? Are you ready to participate in an unforgettable and enriching experience that will change you forever? Then, this is the chance you have been waiting for.

This fellowship will bring together twenty-five Artists from all around the world with different backgrounds and specialties in a two-week Meditation and Artistic Retreat which aim is to educate, encourage and inspire these Artists through meditation, as well as exploring and understanding themselves. Afterwards, they will have the opportunity to help spreading the benefits and positive effects of meditation and self-development into their communities and around the world through their art and creativity.

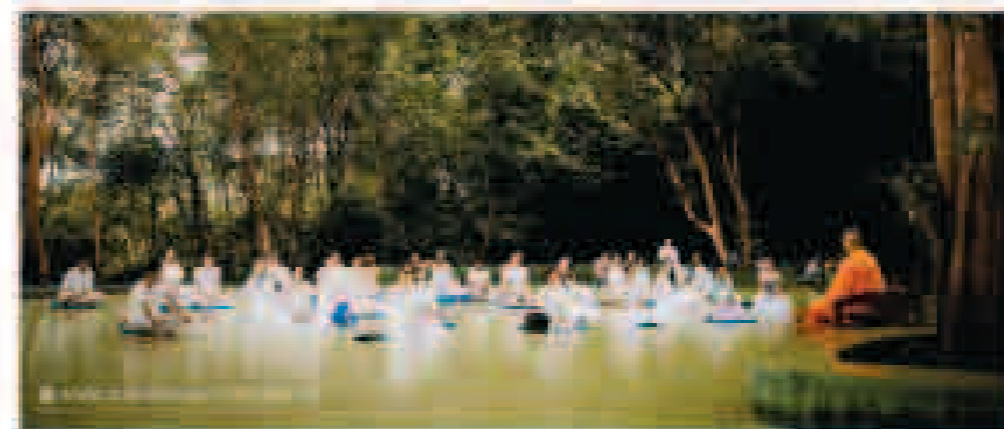
The I Meditation Artistic Retreat will take place from January 14th to 27th, 2014 at the Mooktawan sanctuary, a stunning picturesque location situated on the top of one of the islands on Thailand’s Southern Coast. It will consist of a two-week meditation and self-discipline training, where the participants will be guided into meditation by the Teaching Monks four times a day, including self-development activities, connecting cultures and ethics lessons.

Participants will gain knowledge of various theoretical approaches that include:

- The Role of Our Habits in Our Daily Life and How to Improve; the Five Rooms of Life.
- The Factors that Determine Our Perception to Think, Act and Speak; Relation between Body and Mind.
- Leadership: Eight Pillars for a Stable Peaceful Society.
- Art Expression as Peace Building Tool.
- Connecting Cultures; Raising Tolerance through Inner Peace.
- Philosophy of Thai-Buddhist Studies.

Apply HERE:

<http://www.peacerevolution.net/modules/activities/apply-for-the-agency?fellowship=I-meditation-artistic-retreat>



Meditation Artistic Retreat “Peace Revolution I Meditation Artistic Retreat”

Venue:
Mooktawan Sanctuary, Thailand

<http://www.peacerevolution.net/chill-news/topic-99973255/introducing-i-meditation-artistic-retreat-in-january-2014>



Old Bridge

By: Abaz Dizdarevic



ARTIST COLONIES, AS WE CALL this kind of project, are a relic from the time of old political communism system. It was ment to organize artists in a state after the second world war, when everything was ruined and it was supposed to help countries to start a new life. Artists were gathered with an aim to work on a different paintings and sculptures, at that time in a context of socio-realism so that they can give a new strainght to a people who lost their will for a new beggining. In some way art was tool to encourage and wake up the moral inside people and raise social activities. After a short period these kind of project reach their aim and make people start living normally again.

Montenegro Artist Colonies are usually organized in a smaller cities, as need of their inhabitans for active involving inside actual happenings in a contemporary montenegrian and world art scene. This project not only have an art working orientation but also have an humanistic purpose which open optional ways of promoting and popularisation of art and its decentralisation outside of formal cultural centres. Moreover, culture and innovation play a crucial role in helping regions to attract investment, creative talents and tourism development. It is also a key factor for boosting local and regional attractiveness. Aim of this project is to contribute in promoting of intercultural dialogue, improvement of socio-economic situation, development of people-to-people activities and also development of tourism in cross-border regions, supporting the clustering of creativity and innovation skills. This action is based on the recognition of the role of rural development in increasing the competitiveness of local economies as EU and regional experiences demonstrate. Cultural industries, as one of the parts that raised up through colony project, empowers youth, and vulnerable groups to shape and engage in innovative and unsaturated artistic practices drawn from the specific socio-cultural milieu. It become source of income and at the same time revitalize cultural heritage and stimulate the protection of the environment.

That were some of the reasons that we founded NGO "The Old Brige" in city Bijelo Polje, north part of Montenegro. The specific objectives for this organization were to build on the capacities of local stakeholders in the area of cultural development through exchange of best practices and policy measures in the region, with wider impact on awareness about art and socioeconomic inclusion as a factor of boosting regional and local attractiveness. Promoting multicultural values in order to enhance professional artist experiences, to contribute in promoting of intercultural dialogue, development of people-to-people activities, supporting the clustering creativity and innovation skills.



NGO "The Old Bridge" since 2005 implemented a lot of different projects: nine art colonies (2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013), Education of children with special needs in the field of visual arts in the municipality of Bijelo Polje, 2500m² of wall murals in a different parts of the city, made a different snow sculptures, 130m² ceramic mosaic implemented on a central city stairs, artistic fence on a main bridge in Bijelo Polje and so on. The first colony gathered 12 artists from Montenegro and Serbia, and in final with 2013th this project gathered more than 400 participants. Those were artist from more then 25 countries all over the world. At the beginning participants were only painters. After we also invited all kind of visual artist (sculptors, conceptual, performers, multimedia, video and photography artist). Our participants are also musicians, film makers, historians of arts, poets, actors etc.

Past experience confirms the usefulness of the Art colony Project and the development of an upward line. From the beginning, the interest of artists, professional and laic public is very strong, with undivided positive observations. This is proved by the fact of continued growth in the number of participants of art colony and the increasing interest in the territory of Montenegro and ex- Yugoslavia. The significance of the program is recognized by the local government and citizens of Bijelo Polje and Montenegro. The fact that the art colony has been included in the regular content of the "Cultural summer of Bijelo Polje" demonstrates positive evaluation of it.

The program enjoys the undivided trust of

professional and laic public interest and constant support of centers for cultural activities and galleries in almost all parts of Montenegro. Local government, through projections of funding of NGOs in the Municipality of Bijelo Polje, from last year, positively evaluated the program and provides the funds for "Old bridge" art colonies.



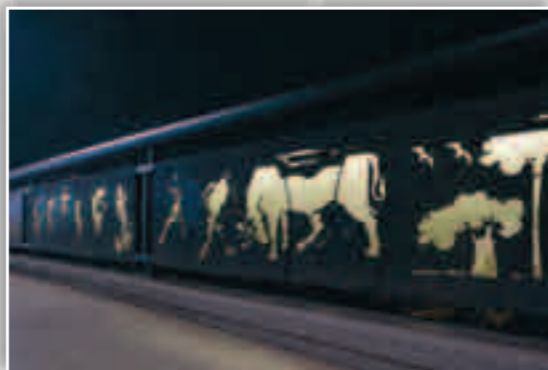
Positive relationship and support of this project shows local government, the Government of Montenegro, Cultural Centers in Montenegro, companies and citizens of Bijelo Polje, Embassy of Poland, Turkey and others. Donors mainly from Bijelo Polje help by organizing gatherings of artists and citizens in the evening. In earlier years there were Agency "TIKA" and United Nations System (UN, UNHCR, UNDP, UNICEF, etc.) whose offices are located in Montenegro.

Within ten years of experience, the progress has been seen not only in qualitative but also in quantitative terms. For example, in the event "Painters spring of Bijelo Polje", initially was presented only eight native artists, while in 2008 there were 32 artists with more than 45 works. The increase interest of artists is evident. Again, initial figures from 11 artists to nearly 50 participants were very convincing. Artists from France, Holland, Sweden, Germany, Bulgaria, Czech Republic, Poland, Hungary, Turkey, Egypt, Azerbaijan, Ethiopia, Bulgaria, Austria, Norway, Spain, Korea, Canada, Albania, Serbia, Croatia, Slovenia and former Yugoslavia of all, do not hide the enthusiasm in many incentives for creative artistic meetings.



The objectives of the NGO "Stari Most" Bijelo Polje are to create the conditions for popularization,

promotion and creation of spatial and organizational conditions for creativity, training in the field of fine arts, as well as the presentation of art works primarily in Bijelo Polje, and the people of Montenegro. Also research and promotion of cultural heritage in Bijelo Polje and Montenegro, and establishment of gallery space and Artist Club in Bijelo Polje. The main aim is formation of specific artistic event of contemporary art that would be of strategic importance for the region: South-Western Serbia, southern Bosnia, eastern part of Croatia, Kosovo, and the western part of Macedonia and Albania.



In following year we plan to organize space and all infrastructural needs for starting with Creative industries which are initiated the cultural incubator named in past years as "International Meetings of Arts – The Old Bridge".

In short, project "International Meetings of Arts – The Old Bridge" is going to be organized for the 10th time this summer. Near river Bistrica in place Lozna Luka (Bijelo Polje), we will gather nearly 50 artists from all over the world. Like every time, we will discuss about art, exchange experiences in plurality of different ways of expressing our own, artistic fillings. Project lasts for ten days and during that time every artist have a duty to respond on a specific way on a thematic, which is for this year reminiscence on a famous Montenegrin artist, worldwide known painter, Petar Lubarda. The historians of arts will make Round table and elaborate their own view on importance of Lubarda's work. All artistic works will be presented at five exhibitions in Montenegro. This is the best way of promoting results of a project and a good way to send a message to social community about significant artistic influence in changing and making world a better place for living.

And for the end, that your readers wouldn't think that this is only workshop, we organize different sorts of events like representing national cuisine of participating artists (they are preparing different meals and showing the diversity of cultures), rafting tour down river Lim, speleological view on Djalovica Cave, visiting the important cultural monuments of Bijelo Polje and enjoying in evening sounds of traditional "tambura" orchestras. Of course, this is also an opportunity to get to know with natural beauties of wonderful Montenegro. ■

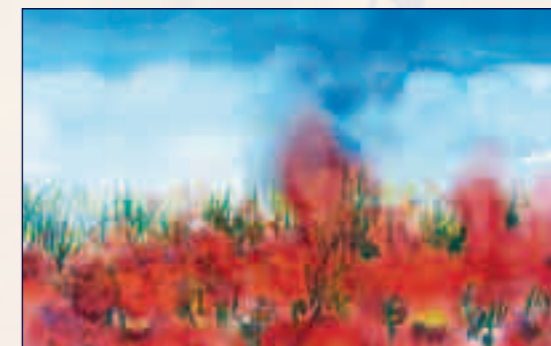
TREAT THE EARTH WELL. IT WAS NOT GIVEN TO YOU BY YOUR PARENTS, IT WAS LOANED TO YOU BY YOUR CHILDREN

FIRST INTERNATIONAL ART COLONY

“SARAJEVO 2013”

THIS IMPLEMENTATION OF THIS project represented and promoted the cultural and historical heritage in the region of Bosnia and Herzegovina. Through it, we provided an opportunity for communication and understanding among artists of various cultural traditions, as well as introducing them to the beauty of our country as an inspiration for various artistic interpretations.

The project was the first of its type to promote Sarajevo rich legacy from the Ottoman period, jewels that have charmed the city for more than five centuries. We wished to contribute to the preservation of the original part of the old town known as “Baščaršija”, which in past centuries and in more recent history has suffered much destruction. In the same way, we aimed to raise awareness of the exceptionally importance of preserving the natural and cultural heritage of the regions of Bosnia and Herzegovina.



This was our opportunity to establish spiritual and cultural bridges among artists coming from different environments and traditions. Working with their canvases and photographic equipment, artists were inspired for a short period to stop the passing of time by documenting the beauty of the Ottoman period of Sarajevo and interpreting it in their own ways.

For ten days the elegant building of the Gazi Husrevbegova Hanikah served as the artists' studio, while the whole of the old town known as Baščaršija served as an open air painting atelier.

The Gazi Husrevbegova Hanikah also provided the venue for the exhibition, where 47 works were dis-

played representing 22 artists. Participating artists who received special recognition at the exhibition's opening ceremony included Jusuf Jusa Nikšić (89) from Mostar and the Academic Artist Affan Ramić (83) from Sarajevo, as well as the renowned historical art of Azra Begić.

In addition to artistic activities, the colony organised two outings. During the first we visited Mostar for a tour around the town and its beautifully restored Old Bridge which continues to inspire visitors. In Mostar we also took part in the opening of Šemsa Gavrankapetanović's solo exhibition at the Cultural Centre, before setting off for Blagaj and Počitelj. We spent time in the lovely environment of the river Krupa, feasting on fish specialities and black and white grapes. With the great help of my relatives we enjoyed a boat trip along the clear water, lotus flowers, and good company. Everyone was without exception ravished by this experience.



The second outing including visits to Visoko and Travnik where we saw the Coloured Mosque, experienced the delightful ambience of Kačuni and the Mesunija Madrasa, and visited the Hadžimejlić Museum in Živčići, witness to the past.

The works produced during this Colony have enriched Gallery Preporod's collection. We donated a certain number of paintings to two museums. The exhibition drew many visitors and attracted great interest, including through various media, including the press and electronic media. A catalogue has been produced.

The next international colony, entitled "Sarajevo 2014", will be held over the period 24 June to 5 July 2014 in Sarajevo. It will commemorate the 100th anniversary of the assassination in Sarajevo, and its theme will be the "Austro-Hungarian period of Sarajevo, message of peace".
Mirsada Baljić

Organizer: Gallery "Preporod" - Initiator and Project Director: Mirsada Baljić

Organising Committee: Mirsada Baljić: or-



ganizer, Mensura Jahić: deputy organizer, Dževdet Nikočević: design and artistic advisor, Gwen Jones: translator and project advisor, Edin Numankadić: artistic advisor, Čazim Hadžimejlić: artistic advisor, Tuncay Bayar: art and documentary photographer

Venue: Gazi Husrev-begova Medresa, Sarajevo

Colony duration: 10 – 19 September 2013

Exhibition: 19 – 30 September 2013, with 47 works of art displayed including oil and acrylic on canvas, water colours, and art photography

Participants: 22 artists from 7 countries (Turkey, Egypt, Serbia, Macedonia, Great Britain, Holland and Bosnia and Herzegovina)

Theme: "Sarajevo Ottoman Period of 550 Years"



Colony outcomes:

List of artists:

Tuncay Bayar, Orhan Cebrailoglu, Belgin Akın, Oguz Haslakoglu, Alaybey Karoglu, Erol Yildir, Sinan Yasdiman, Turkey; Mohamed Hemeda, Egypt; Nevzat Kica Bejtuli, Macedonia; Shefqet Avdush Emini, Holand; Mehmed Slezović, Šemsa Gavrankapetanović, Serbia; Gwen Jones, Velika Britanija; Jusuf Jusa Nikšić, Affan Ramić, Mustafa Skopljak, Čazim Hadžimejlić, Edin Numankadić, Merima Ivković, Mensura Jahić, Dževdet Nikočević, Amra Kozić, Mirsada Baljić, BiH

Biography of Mirsada Balić

Born in Čapljina in Bosnia and Herzegovina, Mirsada Balić now has the official status of a 'distinguished independent artist' granted by the federal and cantonal ministries of culture. She is a member of the Association of Artists of Bosnia and Herzegovina (ULUBIH), and has exhibited her works in exhibitions in BiH and abroad, including 48 solo exhibitions and participation in 85 joint exhibitions. She has

also organised many exhibitions and artistic projects, including 8 art colonies (5 in Počitelj as well as Bijelašnica, Bihać, and Hercegnovi-Igalo), as well as the International Art Colony Sarajevo 2013.

Mirsdada Balić works primarily with water colour. She lives and works in Sarajevo where she is Director of the Gallery Preporod's Multimedia Educational Centre.



Sarajevo is the capital of Bosnia and Herzegovina. It is its administrative, commercial, cultural, educational and sports centre.

Sarajevo is a multicultural city which connects the East with the West in a uniquely liberal way. It features a blend of Turkish and Western European architecture, while its mosques, synagogues and churches are located within easy walking distance of each other.

Sarajevo's Old Town is the nucleus of the city's cultural and historical heritage. It is through its authentic beauty and unique character that the culture and traditions of the city are preserved. The central square of the old town is known as Baščaršija (Turkish for 'downtown') but there are also other smaller areas, or 'čaršija' which offer a wealth of souvenirs, jewelry and local 'trinkets'.

The city also offers excellent traditional cuisine which features the delicious kebabs known as ćevapi, and a café society where everyone can make themselves feel at home.

Surrounded by Olympic mountains, Sarajevo offers all kinds of winter joys.

We should also emphasize the exceptional friendliness and warmth of the citizens of Sarajevo, together with their famous sense of humour. ■



The 10th anniversary exhibition of the Finnish Lighthouse Society

Sat 1.2.2014 - Sat 22.2.2014

Photos of lighthouses and beacons in Finland.

A seminar and documentaries supplement the exhibition. On Saturday, February 1st, the society's postcards and other lighthouse products will be for sale.



Mikko Pettinen & Happy People

Sat 8.2.2014 klo 19.00

A dose of positive energy! Soul/funk spirited music from trumpeter-vocalist-keyboardist-composer Mikko Pettinen's debut album 2Happy. The music is melodic, catchy, swinging and, at times, tender.



Teatteri Rollo: Keittäjä Kerttu ja Kolmen Tahran kokit Kerttu the Cook and Three Smudge Chefs

Thu 13.2.2014 klo 10.00

This children's theatre performance in Finnish is staged in the world of the kitchen and cooking.



The Great Helsinki Swing Big Band

Wed 19.2.2014 klo 19.00

Soloist: vocalist Sonja Lumme. Big band classics by a number of composers, including Ellington, Weill and Kärki.



Hip Hop Night

Thu 20.2.2014 klo 18.00

Young rap artists from Helsinki on stage!

Babies play with colours

THE COLOUR WORKSHOP IN KIASMA (Museum of Contemporary Art in Helsinki, Finland) is for babies between 3 and 11 months and their parents. The workshop activities are all based on play and take their cue from the child's interests. Babies get acquainted with new textures and colours by feeling, tasting, smelling and listening. The colour play workshop begins with a short visit to an exhibition.

Total duration max 1,5 hours. The duration varies, because the workshop proceeds in the pace of the babies. The duration can vary between 1 and 1,5 hours.

The workshop fee €15 includes admission to the museum, materials and instruction for one child and one adult. Another adult can join the workshop at the price of the admission ticket.

Weeks no. 5-7 and 9-10 (28.1.-12.2. and 25.2.-5.3.2014)
Tue at 10am, 12.30pm and 3pm, Wed at 10am, 12.30pm and 4pm

Registration starting from 7.1.2014 +358 (0)9 1733 6509 (Tue-Fri 9am - 12 noon) or opasvaraus@kiasma.fi.

Instructions for parents of babies and toddlers

Kiasma Workshop is located on the 5th floor. It is easily accessible by lift and stairs from the main entrance.

1. Wear comfortable clothing that you don't mind getting dirty.
2. Bring a change of clothes and a towel.
3. The workshop has a sink for washing and nappy changing mats.
4. You can also bring a carrier for your baby, as most workshops start with a quick visit to an exhibition.
5. You can feed your child at Café Kiasma.
6. You can leave your pram under the ramp at the lobby. ■

International meeting of Turkish, Caucasian, Balkans, Central Asia and Arabic Artists

By Dušan Zidar Translated by Lucija Mihić Zidar

KONYA, A TURKISH CITY which lies near notoriously turistic Cappadocia, hosted the first International meeting of Turkish, Caucasian, Balkan, Central Asian, and Arab artists. The locals kindly explained to us the complex historical, religious, and cultural background of Konya, as well as of Turkey itself. Of all explanations and interpretations I was particularly impressed by Rumi's statement: "I am not a Jew, nor am I a Muslim or a Christian. I am simply a servant to the Lord." His view can be interpreted in a way which exposes and defends personal beliefs and ethical position of an individual against ideologically religious doctrine, which was in those (and still is in our) times a very bold statement. As I was thinking about correlates of his idea I 'accidentally' found myself searching for individuality that represents ethical stance towards different artistic doctrines within myself and within other participants of the colony.

While positioning my own individuality I accidentally began to relocate it and change my premise towards other participants, who seemed more united in why they were chosen to participate in the colony. As a participant I arrived from Slovenia on the initiative of my friends from Montenegro with whom we once were a part of Yugoslavia and fell within the definition of the Balkan countries. Ex-Yugoslavia and Turkey have something in common: they both celebrated and still celebrate a cult of personality, Yugoslavia - Tito, Turkey - Ataturk. The "side effect" of celebrating such cults is connected to a dilemma of how much and what kind of democracy we can have in such countries. On the other hand, the memory of Ex-Yugoslavia makes me think of artistic dilemmas we used to face in those times, and which today still trouble the artists of Turkey. Most of us artists who worked in socialist Slovenia about 30 years ago more or less successfully copied the works that were exhibited in galleries of our neighbouring countries and displayed in art magazines of the so called First World of Art that dominated in the Western Europe and the United States of America. With this we unintentionally assumed their ideological principles, and wanted to identify with them. But the harsh realization that came with the rejection from the First World soon made us question what we truly reflected in our work. The reality was even harsher as the world entered a global and digital dimension, changed rapidly, and intertwined more than we want to admit. Observing the works of other participants of the colony, I noticed the very same syndrome of addressing the First World



and taking its form in desire of recognition. The wings of economic prosperity gave way to enthusiasm and pride and thus successfully hid the syndrome.

When given a chance to give my impressions of the location where the art meeting took place, I expressed my view on artistic issues in Turkey as I came to know them during my visits to the country and my encounters with Turkish artists at art colonies. I exposed Turkey's radical social transformation from an empire to a modern country. The transformation focused on political and social structure, which the art did not follow. The consequence of this are mass-produced works that look like American Action painting or Abstract expressionism, (I found the term the Abstract lyricism too) while on the other hand, Turkish intermedia art is very much innovative and unique. Later, I took part in a debate in which the Turkish artist Orhan Cebraioğlu fiercely opposed my remark, claiming they were the heirs of the ex-Soviet Union artists who moved to the West: Wassily Kandinsky, Marc Chagall, Naum Gabo, Antoine Pevser etc. I do not argue the fact that the western art modernism flourished with these artists, but I think that being only a symbolical heir of a certain era, and continuing the forms of that period in your works without reflecting the issue of the field of a painting, shows a certain amount of misunderstanding the main issues of painting. The abstract period of Kandinsky and Barnett Newman was based on intense philosophical contemplations. Today's acute lack of reflection in art emptied the field and left it with nothing but design. When during the colony, my Montenegrin friend Abaz Dizardević wrote about the paintings of the Turkish colleague Alaybeg Korogluj, he defined his style as constant painting of a single painting through hundreds of canvases. His paintings very much reminded me of an issue I have mentioned earlier: being appealing to the obsolete paradigms of modernist art and enjoying the autopsychotic process of painting. However, in my further observations of work of Korogluj and other painters, however, I was surprised by the fact that my impressions cannot be generalized.

As I was observing the paintings of other participants, a magical thought crossed my mind. I wanted to move into a body of a calligraphy student who repeats his motions a hundred thousand times. As he turns off his mind, enabling the poetics of his thoughts to translate directly into a painted letter, he shifts into the subjective perception of time. Or another context of time featuring creative practice similar to renaissance art, when completing a painting took

several years because of the technological complexity of the work itself. From the position of modern digital intermedia art such time perception seems even more essential. I sometimes feel that the everyday haste takes us back to the past rather than leading towards a visionary future. It was also interesting to see the works of the artists which were far more confident in their relations to the western art, for example, the Egyptian paintress Nevine Farghaly, who represented her country on one of the previous Venice Biennals. However, I was not able to see whether the confidence was merely a result of training at western Art schools.



Formally, the event was an international meeting, but it was in fact an artist colony titled Democracy And Tolerance From the Perspective of Art. Despite the virtual degradation, it was an important experience which helped me understand the culture of this part of the world and artistic practice of local artists. Today's Turkish society is extraordinarily dynamic and many Turks find it hard to keep up. One of the reactions to the rapidly changing community is revival of emotios and history of the Ottoman Empire through the mass media and soap operas. However, the revival of history is not limited to Turkey but present with the majority of Caucasian artists. Thinking of the revival kept on bringing me back to nostalgic old times. Socialist art colonies, "forma vivas", were in times of Yugoslavia, 30 years ago, placed into the structure of exchanging work between artists and the working class production workers. At the same time they promoted the socialist regime informing the Western elites that democratic structures existed in Yugoslavia as well and could serve as an alternative. Openness towards the artists and their artistic exchanges at international meetings and colonies brought the quality of art discourse, especially accessible after the World War II, when western Europe experienced the period which tried to set up an impression that art had ethical dimensions. Soon after, unfortunately, art started to change into a marketing category and developed into a spectacle.

How to understand / think the Art colony in Konya, which was attended by artists of different generations, nationalities, and professional status? Simply as a desire to develop the kind of artistic quality with ethical dimensions, which is implied by the title of the colony: Democracy And Tolerance From the Perspective of Art?

Is it possible to begin with that kind of artistic ethical dimension at the starting point of artistic universality? Will the artistic universality be accepted by the countries



and societies that have different political pretensions than the western democracy? Furthermore, there is an ambitious plan of Selçuk University planning to have its own 10.000m2 large museum of modern art, and a requirement of the colony that each artist should create two quality works in one week, which both seem like an illusion and logic of western spectacle not caring about profundity, but about an instant sensation. I do not wish to judge too harshly. I, myself, believe it is better to start somewhere, even if it does not seem very promising, than do nothing. However, the title of the colony was in my opinion too ambitious in terms of content. An illustration of this could be an incident which happened at the end of the colony: There was a small dispute about the arrangement of the paintings for the exhibition which presumably favoured certain male artists and neglected a Turkish female artist. The incident occurred just before the opening and the organizer did not want to risk the discontent growing over reasonable proportions. Unfortunately, the issue was resolved rather undemocratically, in the manner of Istanbul demonstrations. The protester was unable to argue her protest, the participant from Serbia, Mehmet Slezović (a Muslim himself), who carried out the installation of the exhibition, threatened to resign from the authorship of his arrangement, while the rest of participants did not get the chance to articulate our ideas and suggestions for the exhibition. The organizer cut the knot with the decision to entrust the original arrangement without considering further complaints. In formal terms, the organizer was indeed responsible for the protocol. In informal terms, given the fact that more than a half of the participants were university professors, the unarticulated dispute and inability to place and give words to an argument offered poor prospects for an academic thought.



Therefore, I believe, further meetings should be more structured in terms of content, and should offer the participants a greater share in finding the common ground as well as in creating and presenting exhibitions, so as to make sure artists can benefit from each colony to the greatest degree possible. Exhibiting artwork created at a colony should be in the first place a matter considered by the participants before the works are included in a permanent collection. Also I have come to a conclusion that a predefined language of communication would not only make everyone's stay easier and more comfortable, but would also enable a more intense and constructive dialogue among the participants. Similarly, debates involving the colonies' participants and local art students might offer an in-depth discourse and consequently a clearer path to the future. ■



Graphite Insight with Jason DeBose

TO SHARE THEIR CONCEPTION of the world around them, creative minds often need to withdraw from the world around them. Novelists park themselves in remote country hideaways to weave a story, photographers and painters often circle the globe to find the inspiration and mental space to hatch an arresting theme or motif. The result is a body of work that is as much un-collaborative as it is a pure expression of what the artist has to share with their audience.

Meanwhile, the richly detailed pencil work that Estonian artist Heikki Leis has come to develop during the last fifteen years is not the result of a string of mind-opening international journeys. In fact, what is depicted in Leis's exhibition *Reality Check* did not even require him to leave the bedroom, living room and bathroom that have become an arena of self-voyeurism in his south Estonian hometown of Tartu (where *Reality Check* debuted at the Tartu Art House in 2013). If it lies in front of his eyes, it is fair game, and a short walk through *Reality Check* reveals just how little this soft-spoken graduate of Tartu Art School discriminates with regard to subject matter.

In "Pleasure," (60 x 60 cm) a piece notably large for its subject matter, the number of bristles in his stubble can easily be counted as Leis captures, in extreme monochromatic detail, a close-up of his own fingers as they smother a blemish with a pinching motion on his cheek. On another wall, "Sometimes I like to draw" finds these same hands surrounded by art supplies and everyday technological accoutrements, busy at the same work desk, drawing the very desktop where he earlier sat pondering what to draw next. Having company over to play cards, clipping his toe nails, all with a level of detail one might be more apt to expect from architectural renderings in a plan for a national monument. The wispy shape of the smoke emerging from his teammate's cigarette, the way an unseen lamp's rays catch a light bristle of arm hair, the varying levels of sheen on his friends' shoes beneath their card table all receive equal detail in this realm which, in *Reality Check*, does not stretch beyond Leis's front doorstep.

It is difficult to view such works without being reminded of a particular contrast that shows through: the extreme presence in a moment necessary to appreciate the artful detail of one's opponents in a bridge game and the level of absence necessary to take a photographic image as the basis for rendering the image after the fact. Thankfully his friends, as much as his half-clipped toes, are pleased to endure such interruptions for the sake of his craft. Appropriately, as the one living this contrast of simultaneous involvement and distance, Leis brings across his own take on presence and absence in a series of images grouped together in *Reality Check*, selected moments from his own television viewing (complete with the faux-wood and plastic paneling encasements of actual television sets serving as frames). Asked how he centered on images projected into his living room, Leis offered his take on television viewing as a pastime: "people like to think about the past and focus on the future, without reflect-



Highlights

ing on the present. TV draws us away from the present reality." Noting television's tendency to offer people a view to fantastic realities both manufactured and actual, Leis highlights how the act of watching TV itself is a very infrequent theme within the medium -- and is far from the makings of fantasy. He continues, "people do not dream of watching TV, but nonetheless, they do it." He is clearly not free from its grasp himself as can be seen through images from music videos ("Tricky") and overly stylized news reporting ("War"), but his chosen subject matter does not suggest the artist's celebration of the 'opiate of the masses', but more-over a contempt for a monstrously popular, aggressive form of hypnosis.

It seems that while one technological combination of metal and glass wrenches his attention away from the easily-appreciated beauty of what his surroundings have to offer, another is actually his most powerful link to it. He recalls that it was not before getting his first pair of prescription eyeglasses at the age of 22 that he was able to render imagery at the level of detail for which he has become known (a recent article in the UK's *Daily Mail* profiling Leis garnered more than 1,700 re-postings, or 'shares' around the web). With a flood of new clarity available wherever he turned his eyes, it is no wonder that various flashes of life unfolding before him suddenly felt worthy of weeks of rapt attention to render them on paper. Nor is it a wonder that (in addition to the fundamental aspects of television noted above), he came to frown upon the pixilated imagery and often imprecise colors of the onscreen medium.

Before his pencil work became invigorated by his first pair of eyeglasses, Leis's studies and artistic focus were in sculpture, a medium which, in addition to photography, he still works with today. Decidedly no piece selected for Leis's exhibition at the Tartu Art House exhibition more aptly combines Leis's chosen media and his intensely engaged, yet removed relationship with his surroundings than "Process," for which Leis sculpted a larger-than-life SLR camera from hundreds of sharpened pencils. The resulting ~40 cm-wide wood and graphite structure stands on a pedestal as it lens faces a ~2m sheet of paper on an adjacent wall. Drawn onto the sheet is a pencil portrait work in progress of a moustached face, which, as positioned, appears to be the product of having been "shot" by Leis's pencil-camera. Like a new image from a Polaroid being shaken back and forth, we are to understand from the series of penciled swirls beneath the moustache that as the process continues, another model, identifiable to the last dermatological detail, will tell the story of another easily overlooked corner of Leis's remarkably vivid reality.



engaged, yet removed relationship with his surroundings than "Process," for which Leis sculpted a larger-than-life SLR camera from hundreds of sharpened pencils. The resulting ~40 cm-wide wood and graphite structure stands on a pedestal as it lens faces a ~2m sheet of paper on an adjacent wall. Drawn onto the sheet is a pencil portrait work in progress of a moustached face, which, as positioned, appears to be the product of having been "shot" by Leis's pencil-camera. Like a new image from a Polaroid being shaken back and forth, we are to understand from the series of penciled swirls beneath the moustache that as the process continues, another model, identifiable to the last dermatological detail, will tell the story of another easily overlooked corner of Leis's remarkably vivid reality.

Highlights

Vedute - The new fragrance

Mattia Barbieri
Till 14 March 2014

VEDUTA (ITALIAN FOR “VIEW”) is for the artist an ambivalent term, which refers to a pictorial genre but also to the act of “Seeing”. The landscape is a “View” and therefore it is obviously linked to the observer and to the way in which it is experienced by him/her.

As the art critic and curator Maura Pozzati writes in her text for this exhibition, “The view brings with itself, like the landscape, the memory of something which has been seen but also perceived, listened but also smelled, an enchanted moment when the subject loses itself in the object, the inside with the outside”. After all, Cézanne himself affirmed that “The landscape reflects, humanizes, thinks about itself in me. I objectify, translate, fix it on my canvas”.

A nice photograph is therefore not enough to capture and return a landscape, it would be necessary to distil the perfume in order to convey emotions, the nostalgia, the sublime, the sense of entirety and powerlessness and the desire to describe or paint it. The direct perception of nature is in itself misleading and it intersects inseparably with the history of who translates it on the canvas. Barbieri intends to open the “View” to a multisensory interpretation: the new fragrance – almost as it was a new glam essence– not only identifies itself with the strong smell of fresh painting, but also it melts itself surprisingly with the fascination for the landscape painting of 1700 and the suggestion evoked by Lombard artists of the seventeenth century. Mattia Barbieri’s painting is made of stratifications and cancellations: colors spread skilfully with the brush, which simulate path to follow with a gaze, together with fragments of still life, colorful and fresh fruits painted on the blurry hug of a Madonna with child, sky lacerations interrupted by cold digital writing.



In Mattia Barbieri’s works one can see simultaneously intuitions, attempts, mistakes, consolidations, tensions, continuous cross references between the fragments and the entirety: all this is the new fragrance which the artist has distilled in his atelier and brought in the new venue of (galleria +) oltredimore.

Mattia Barbieri (Brescia, 1985), after the degree at the Brera Academy in Milan, he has been protagonist of numerous personal exhibitions like *Pitture domestiche* (2013), show in two acts at the Federico Luger gallery in Milan and at the Studio Tommaseo in Trieste, and *Aperò l’Barbieri* (2007) at Galleria 42 of Modena curated by Maura Pozzati. He took part also into important group exhibitions such as: *La Pintura es una cosa de vida o muerte* (2013), L.E.M. in Sassari, curated by Alberto Zanchetta; the second International Moscow Biennial for Young Artists 2010 “Qui Vive?”: *Attention! Border crossing*, White Hall, Winzavod Contemporary Art Center, curated by G.L.O.W. Platform; *Drawings* (2009), *Pablo’s birthday*, New York, curated by Jimi Bingsley. He won the Lissone Prize in 2013 and participated to the tenth edition of the Cairo Prize in 2009. He is an active member of the Artists’ magazine *E IL TOPO*.

On Saturday 25th January, on the occasion of ArteFiera 2014 and ART CITY BOLOGNA, (galleria +) oltredimore will be exceptionally open from noon till midnight. ■

**Galleria+ on the occasion of
ArteFiera 2014 and ART CITY BOLOGNA**

fARTissimo

By Thanos Kalamidas

Symposium for 100 bullets

Symposiums and gathering and lets show how wonderful we are always between friends, shaking hands and call each other best friends for ever. Just like the Reservoir Dogs. Searching for the truth into the truths, ignoring the lies. Trying to find respect in a dull socializing aiming partnership to get there. Not knowing where. Just like the Reservoir Dogs. Sharing the same ideals and the same cynicism, 100 bullets the limit. Which is which and who is who, does it matter? There is a number and nothing further. A century of bullets and a expendable life of creativity. Colonizing with poison your historic ignorance and overlook the fundamental question. Why? Gather around, holding one bullet each and shoot whoever tries to colonize art.

100 Bullets is an Eisner and Harvey Award-winning comic book written by Brian Azzarello and illustrated by Eduardo Risso. It was published in the United States by DC Comics under its Vertigo imprint and ran for 100 issues. The story is obviously inspired form Tarantino's Reservoir Dogs, with a lot of cynicisms and mystic twists. The characters are carefully drawn so you can see in their shadows their inner thoughts and the fears they don't want to face. 100 bullets is beyond another comic book, is cinematography on paper, with little paintings in every page, a careful choreography and a laconic script. Is art with all the arts plus a death at the end. ■



Opinion

Project: ESTIMATION OF ART, ESTIMATION OF LIFE

By Sergej Jakovlov

When Artist offers works to any of the local auctions, Artist hears: sorry, but you can not participate in the auction, because you have not yet died. When you die, then come, you are welcome. Before that nobody knows how you stand. Price for dead Artist is defined and convenient in use, it is stable price. Then Artist goes to a local gallery and hears there: if price of you has already been determined at the auction, then we could talk about a show. As a result, homeless Artist dying of hunger, and so Artist remains unknown even after death, even among a few people, and then art disappears forever.

Collectors pay incredible money for the works of very small part of artists, who have managed to become known today through media and prestigious galleries, but whose works may cost zero tomorrow. Big biennials, the art fairs and auctions remain small and local ones in the times of globalization. They stay pre-conceived and reflect only a top of art iceberg, which is displayed by the PR-Army forces.

But, the way out of this situation probably runs through the well organized world Internet auctions, which will let art to be related to people wider, and so it will be not something artificial as a dictate from the PR-Army

headquarters. Therein people will do their own choice. Critics and journalists do not lose a job. On the contrary, instead of to be the soldiers of the PR-Army they would get a new inspiring area for the interesting re-searching of independent art development.

Art is related to each of us as a dimension of freedom in social and personal life. Freedom is always free, but freedom can be invisible. Each of the true artists has somewhere the lovers of his/her art, but they are invisible for each other. The wide possibilities of Internet auctions will let all the artists to find their art lovers, and let people to find their artists, probably from other side of the planet.

Each of people is a potential or real purchaser or collector of art. It is why I forward the letter (see below) as an evidence that the Internet auctions are possible. It is also a hint for the organizers that a such activity can be developed into the described above Project. The survey, which would like to better understand the customers in the global art market, can be a beginning.

Best wishes,
Sergej



Symposia and conferences

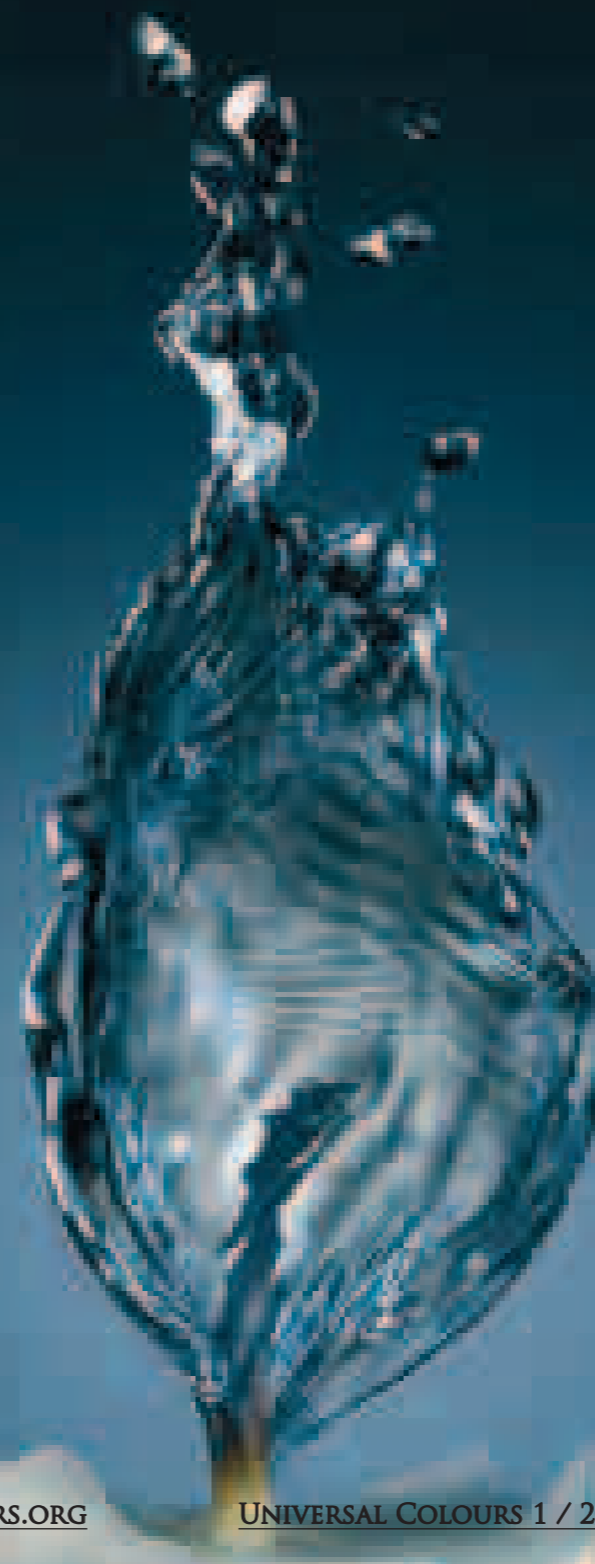
By Avtarjeet Dhanjal

Until recent history all great works of art (Painting sculpture) were created by the artists working together for the enhancement of life of their community or for the society at large. On personal level, people decorated their homes, which were also shared enterprise for the family. Whereas music theatre and their extensions to film and documentary making are normally by their nature team/group activates.

It was only last two hundred years the European artists developed the idea producing paintings and sculpture as saleable products; it also developed the profession as individual pursuits. This practice also drew them into their private spaces, their work only to be shared during exhibitions usually at long intervals. As a result these artists became more individualistic, more private and more proud of their creative abilities.

It was 1959, an Austrian Karl Prantl, who was himself a very quiet and private man, but dared to invite his friends and other sculptors to come and work together in an abandoned stone quarry in Sankt Margarethen im Burgenland; and from this small gathering the idea of sculptors from around the world to join together to produce permanent public artworks using local materials followed.

“Since then international sculpture symposia have been held in numerous towns and cities around the world, including Lindabrunn, Austria and Hagi, Japan (a town known for its pottery). The first international sculpture symposia in the United States (and the first on a college campus) was in 1965 on the California State University, Long Beach campus in Long Beach, California.



The first Sculpture Symposium in Australia was held at Wondabyne near Gosford in New South Wales in 1986. It was followed by the Barossa International Sculpture Symposium in Mengler Hill near Tanunda in the Barossa in South Australia in 1988. Nine sculptures in Marble and Granite were carved by sculptors from France, USA, Japan and Australia. The site is now the Barossa Sculpture Park.” (Source Wikipedia.org)

On the suggestion of Japanese sculptor Hiroshi Mikami, whom I met at St. Martins School of Art London, I organised the first International Sculpture Symposium at the Panjabi University Patiala in 1980. Karl Prantl, Hiroshi Mikami, Paul Scheider (West Germany), Peter Fink a Czech sculptor living in London, and a number of India sculptors took part.

Organising and taking part in the symposium was a good learning experience and was not easy. Though originally the initiative grew from a need to facilitate communication and exchange of ideas between artists; Karl Prantl and Hiroshi Mikami, who inspired me to organise the symposium being very quiet persons, did not really discuss much in words, but their presence and dedication of making was inspiring to other participants.

In 1982, I took part in another international sculpture symposium ‘Forma Viva’ at Kostanavica-na-Kirki in Slovenia. Organisers has been organising this symposium since 1962 (every two years), so it was well planned event. There were more of evening drinking and eating parties than any real initiated discussion during the 6 weeks symposium.

I have been lucky to have been invited to a number of other kinds of symposiums where participants shared ideas instead of making objects.

1985, International Symposium on the Arts, at Banff, Canada, was a major event as compared others, very well planned a week long symposium brought together around two hundred artists, writers, film-makers and other thinkers to discuss artists' role in shaping the world. So it was rightly sub-titled, 'Artists and the World Crisis - Cooperation for Action'.

There several others I have taken part. The following is an edited version of the piece I wrote after attending a Symposium on Landscape and Sculpture in Manchester in 1989. This piece was published in the 'Artists Newsletter' November 1989 issue.

"Considering the number of people in the world, the symposium probably touched a very tiny number, but its implication in the long run could be far reaching. We all together are weaving the tapestry of our time, fibre by fibre and quality and appropriateness of each fibre is going to affect the final design.

Before we go any further, let us look at another aspect of such events. Organisers of these symposia/conferences has some inherent problems from the start, they rarely have their own funds for the event. And to secure money from funding bodies they have to put on paper a valid looking programme for the symposium with a list of high profile participants from abroad. In such situation organisers can't lay any hard and fast rules to make sure that these contributors would keep their thesis to the point. In most cases organisers are happy that these contributors turned up, however sketchy their approach may be to the subject. The hidden danger in such situation is that sometimes hardly any contributor touches the serious issues or tries to deal with the implications in a wider context

Organising such opportunities for discussions is useful, a way must be found to organise such symposia without inviting these fly-in and fly-out speakers. For example, at Manchester, one was expecting a comprehensive paper on an up to date historical account of experiments in the area of landscape & sculpture. On the first morning there was no serious pondering upon whether the whole movement of 'landscape sculpture' has gone in the right direction or where it was heading to.

The afternoon session could have gone further in looking into the implications of such works in a wider context: e.g. whether Richard Long's work has any implications of colonialism; or Andy Goldsworthy's ice sculptures on the North Pole gives an inkling of British deep seated desire of conquests. One could also question whether David Nash (my friend) is working with the landscape or just using it to achieve his own goals.

Dr David Reason was supposed to be dealing with these issues. But in reality, he only endorsed what these artists had done rather than questioning them. Nor did he bother to search beyond these few names to see if there were any lesser known artist who was actually dealing with the landscape more sensitively.

These questions are related to much larger questions - who are the artists, what are they trying to do, why are they doing it, what it means to them, or does their work have other implications and so on. All these questions are too big. Who has the time for all this?

If we stand back and think, when our last generation handed over this world to us, we were also given a mandate that we must get up every morning, travel to a work place, where we must spend next several hours in an activity to change one material object into another. These new products are supposed to make this world more comfortable, more beautiful, more secure and even more peaceful; but is it really the case?



Last Drop

On top of a small number of people were appointed to police that this duty is fulfilled by everybody. We are locked into this perpetual process and we must also pass on this responsibility to the next generations too.

My friends, asking questions is not compatible with the mood of the day. We are told it is a time in history when everybody is very very busy. We rather leave such pondering to the next generation/s along with the end-product of our actions/follies.

We artists do not seem to have escaped from this rat race. Yes, we can get together in meetings, seminars, conferences and symposiums to applaud each other's achievements.

As Prof. Francis Ambrosio from Georgetown University points out in one of his lectures 'Philosophy, Religion and the Meaning of Life', that we may never find any answers to deeper questions, but keep asking and pondering upon them is important. You will be surprised to find one day that you may be living the answers.

Avtarjeet Dhanjal Jan 18, 2014



Art
is about
communicating
UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

this a sample page and it works!

advertise with

UNIVERSAL COLOURS

For more information, please email sales@eu-man.org



UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS