

# UNIVERSAL CONCEPTS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

**Modernism & post-modernism**



Sometimes I find  
a place to sleep

But I never dream



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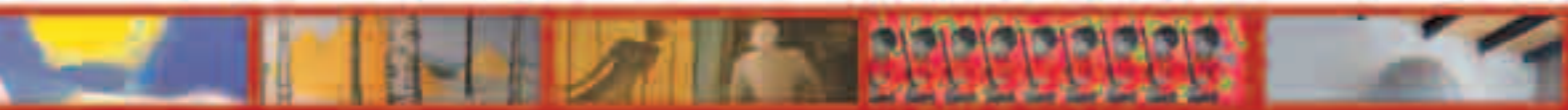
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Shereen  
El-Baroudi

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I do not know why but I write directly, all what I feel or sense. I know it is very wrong to do so sometimes. I know that no spices give rough food, but that is I; I do not know how to write otherwise.

As my close friend told me once, I write from my heart. Yes it is true, very true. I feel it in every word I speak, think or write. I did not learn to go around or speak about irrelevant issues to what I what to say.

Now I am busy with reading about Sufism, a great movement in history. Sufism taught a lot of people, including me, how to be patient, to be one with yourself, to concentrate about what you want, and many other things of the soul and the mind.

Now I feel very sad, because I lost one friend who was very dear to my heart, very close to my soul; he was an artist who wrote many plays. With a great collection of music and, "it is not easy to have a collection of music in Iraq nowadays.

Iraq which became a total mess with that democracy the American came to establish and instruct the third world's people. Iraq which became a home for thieves, first in the name of religion and then in the name of patriotism. Thieves who sell the ideology to the uneducated people.

Iraq that became a political market for all; criminals, politicians, religion people, terrorism, guns and poor of everything. The same time, Iraq who let me feel double slander, proud to born there and do not want to accept it.

Iraq that let me feels weak in any society, Iraq that took my beloved friend, Iraq oh no...Oh goodness.

I told myself, thanks goodness that I am a direct person because there is nothing worth in life to veil your ideas. Yes, the duty to art is to turn pain into orgasm, to turn weakness into great strengths, and so on and so forth. And I thank God or whatever it is, that I am reading about Sufism now. It took away all of my bad feelings. It lets me live better and treat others better as well.



Photo: Anmar Al-Gaboury

Amir Khatib



## Spring Season Improvisations 2

Sergio Castrillon (sello)  
April 4, 2014  
ForumBox  
Helsinki

The Colombian cellist, composer and improviser Sergio Castrillón has been searching for a number of improvisers from Helsinki coming from different musical and artistic backgrounds. In collaboration with FORUMBOX, 4 concerts/performances will take place within the spring season.

For the second performance Sergio Castrillón has invited Arttu Kurttila, actor and action performer.

The central idea of these improvisation sessions is to be inspired by the exhibition's theme and make a performance after the opening.

Hence: The art will lead the music!  
When? \*4.4.14 at 19:30\* (You can come earlier and see the exhibition)  
How much? \*Only 5 Euros\* Welcome!



## Instagram

images from more than 60 years ago

Till May 31 2014

Galleria Kontupiste - Helsinki

How do newspaper images from the 1950s and 1960s change, when accompanied by hashtags that we know from today's social media? Or has photo sharing ultimately changed in any way, in more than 60 years?

The nearly 15-year-old girls, Kristiina Loog, Maiken Märs, Melissa Rohejärvi and Merili Ruuto, have been browsing through photographs of more than 60 years old by the Uusi Suomi newspaper's photographers, from a collection held by the Finnish Museum of Photography, and have found in them the same topics and moods that they share on Instagram or Facebook on a daily basis.

The photographs have inspired the girls to add hashtags and texts to them, in a manner familiar from social media. During the conception of the exhibition, the girls also discussed photography in the film era and their own relationship with photography and photo sharing.

## Heaven in the Garden

Schömer-Haus  
Till 27 April 2014  
ESSL MUSEUM - Vienna

The series of presentations of current painting from the Essl Collection in the Schömer-Haus continues. This time the exhibition, curated by the collector Agnes Essl and Andreas Hoffer, focuses on the natural world. A work by the Danish artist Per Kirkeby lends the exhibition its title: „Heaven in the Garden“. Around 50 works from the collection that are dedicated to nature will be shown.

Participating artists:

Karel Appel, Werner Berg, Arik Brauer, Herbert Brandl, Cecily Brown, Georg Eisler, Franz Grabmayr, Willie Gudapi, Rudolf Hausner, Sebastian Isepp, Per Kirkeby, Uwe Kowski, Anton Lehmden, Rosa Loy, Markus Lüpertz, Anton Mahringer, Peter Pongratz, Christian Schmidt-Rasmussen, Alfons Walde, Max Weiler und Christine Yukenbarri



## Markus Draper

Till 23 June 2014  
Museum of Modern Art - Berlin

In 2011 the Berlinische Galerie was given Markus Draper's (\*1969 in Görlitz) monumental installation Windsor Tower (2007) by a private collector. Together with recently acquired paintings the museum houses a representative body of work by the artist, which is going to be shown with an additional video-installation. Drapers oeuvre embraces not only collage, painting and video, but also large-format installations for which he combines these different genres. A central theme is the destruction and the slow or abrupt decay of architecture, as well as its auratisation through people and events. The artist develops a subtle play between mundane material (cardboard scraps, wood slats) and highly atmospheric content. The central work in the presentation in the Berlinische Galerie is Windsor Tower, a more than five metre tall reconstruction of the ruins of a now demolished building in Madrid, which caused worldwide headlines in 2005 through a disastrous fire. Grouped around this piece are further works whose references can be found somewhere between German Romanticism and contemporary media-images.



## Cariverona & Domus Collection

ACHILLE FORTI  
GALLERY OF MODERN ART  
PALAZZO DELLA RAGIONE,  
Verona

The collecting policies of the Fondazione Cariverona and the Fondazione Domus per l'arte moderna e contemporanea, together with their involvement in the maintenance of the city's architectural heritage, which led to the financing of Palazzo della Ragione, were crucial for the creation of a programmatic agreement between the Verona city council, the Fondazione Cariverona, and the Fondazione Domus, which today has led to a new future for the Achille Fort Gallery of Modern Art and Palazzo della Ragione.

With regard to the art collections, a key element for the union of the city council and the two Foundations is their common interest they have in two main aspects relating to the city: from the very beginning the Foundations have chosen works from the best art production in Verona, as well as those works that record its architecture, landscape, and society throughout its historical development.



## Chiaroscuro woodcuts

Till 8 June 2014  
Royal Academy of Arts - London

Discover the beautiful art of Chiaroscuro woodcuts as we present works from two of the finest collections in the world. Conceived as independent works or based on the designs of the greatest Renaissance artists such as Parmigianino, Raphael and Titian, you will see how this pioneering 16th-century printing technique breathed new life into well-known biblical scenes and legends; from Perseus slaying the Medusa to Aeneas Fleeing Troy, and the Miraculous Draught of Fishes. We have brought together 150 of the rarest and most exquisite examples of this forgotten art form. With a focus on the craftsmanship of its proponents in Germany, Italy and the Netherlands, you will see how the chiaroscuro method was used to create the first colour prints that make dramatic use of light and dark. Created by established artists for a wider public, they were collected and appreciated both as mementos of famous works in other media and in their own right for their sheer technical brilliance and visual power.



## Van Gogh / Artaud. The Man Suicided by Society

Till 6 July 2014  
Musee d' Orsay - Paris

A few days before the opening of a van Gogh exhibition in Paris in 1947, gallery owner Pierre Loeb suggested that Antonin Artaud (1896-1948) write about the painter. Challenging the thesis of alienation, Artaud was determined to show how van Gogh's exceptional lucidity made lesser minds uncomfortable.

Wishing to prevent him from uttering certain "intolerable truths", those who were disturbed by his painting drove him to suicide.

Based on the categories and the unusual designations put forward by Artaud in Van Gogh, the Man Suicided by Society, the exhibition will comprise some forty paintings, a selection of van Gogh's drawings and letters, together with graphic works by the poet-illustrator.



## 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.



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# BAUHAUS Workshop of Modernity



**I**N ORDER TO CAPTURE the visionary ideas and goals of the Bauhaus, the exhibition portrays the relationships between education, the arts, architecture, product design, and between the people and their lives at, and with, the Bauhaus.

The exhibition focuses chiefly on the Dessau period of the Bauhaus, from 1925 to 1932. In this phase, the school, the workshops and the architecture department were able to develop their greatest potential. That each of the Bauhaus' directors put an emphasis on different concepts and practices is also explicit. The mediation of the condensed, multifaceted content of the exhibition occurs by means of a complex process of sensory perception, on the one hand on a multimedia level, and on the other through the contemporary presentation of some 100 objects selected from the Bauhaus' collection in an environment steeped in atmosphere.

The Bauhaus building is headquarter of the Bauhaus Dessau Foundation. It still seems modern in its cool elegance and formal simplicity – as if it was built recently. However it is located in Dessau since 1926. Walter Gropius's Bauhaus Building is a long-established icon of Modernism, the manifestation of a complex idea in steel, glass and stone. In 1945, the Bauhaus building in Dessau was partially destroyed. After a makeshift repair, it was used as a school building over and over again in the following decades. The house was only restored in according to guidelines for historical monuments in 1976 as the GDR rediscovered the Bauhaus legacy for itself and began to use it for political purposes. Back then, the "Wissenschaftlich-Kulturelles Zentrum" took place at Bauhaus building, an organisation, which started to build the Bauhaus collection and re-activated Bauhaus stage.

This original site of Bauhaus history is now the headquarters for the Dessau Bauhaus Foundation. In Dessau-Roßlau, the institution – which was established in 1994 by the federal government, state and city – is dedicated to the preservation of a rich legacy and simultaneously makes contributions to shaping the environment of modern life. It is a cultural lighthouse in the new German states.

With 26,000 objects, the foundation has the second-largest Bauhaus collection in the world. A portion of it can be viewed in the permanent "Workshop of the Modern Age" exhibition that primarily presents the Dessau period of the Bauhaus from 1925 to 1932. It therefore reflects a phase in which the teaching activities, as well as the workshops and architecture department, were able to develop their greatest impact.

As a pillar of the teachings, the academy offers programmes such as the International Bauhaus College, which is an interdisciplinary offering of courses in English that is primarily oriented towards architects, urban designers and urbanists. In Dessau and on site in alternating cities throughout the entire world, the college allows young professionals from architecture and art, design and the humanities to gain an insight into the complex realities of contemporary cities. The programme is complemented by annual summer schools on various topics.

The new workshop is dedicated to the

architectural and urban-planning issues of the present age. It most recently hosted the 2010 International Building Exhibition on Urban Redevelopment Saxony-Anhalt in 19 small and medium-sized cities of Saxony-Anhalt. During the eight years of this project, a competence centre for the changes and future perspectives in the shrinking cities has been created at the Dessau Bauhaus.

From 1994 until 1998, Rolf Kuhn was the foundation's director. Kuhn was succeeded by Omar Akbar, who held the office until 2009. Since 1st March 2009, architect and publicist Philipp Oswalt is head of the Bauhaus Dessau Foundation; vice director is Regina Bittner, who also is head of the academy.

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# Sherreen El-Baroudi

**Experimenting with fantasy  
and abstract**

By: Amir Khatib

**A**S ANY OTHER ARTIST Sherreen El-Baroudi began her career experimenting , and passes through several stages of her life, like any artist learner began to draw faces , first exercises and then strengthen their craft fantasy, Sherreen and tried since the start racing to take own character out , this was evident in portraits painted from the start.

And like any other painter falls into the trap of colour , and I took the signed Sherreen looking at the beautiful colours that she were searching about colours as main regulation to her game

Dominated fully .





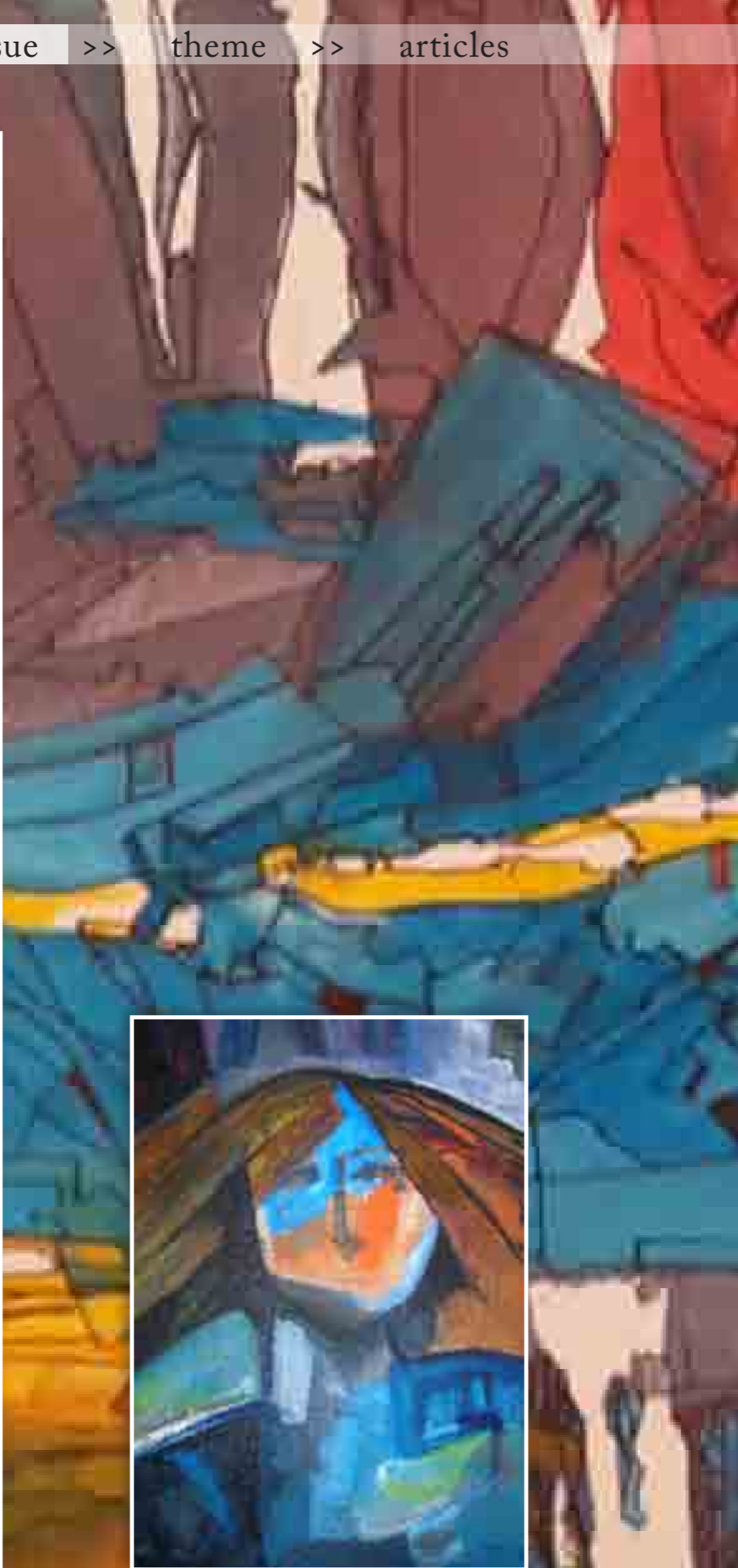
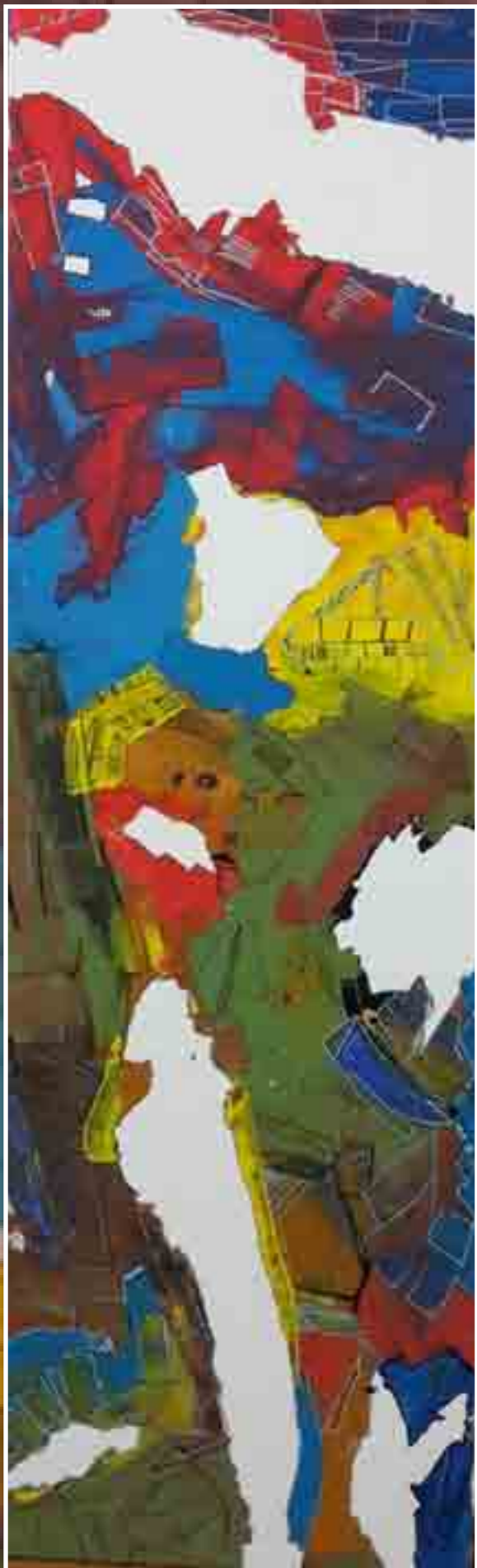


The first faces were not outside for drawing their compatriots from the Egyptians , but became one as any painter seeking to find the features of the person and his ideas , in fact I did not see any advantage distinguish Shereen of her fellow in the portraits , except persistence on the colours of net virile , trying to slit the way that it turned out

But in recent years experimented with abstraction, Shereen , took the advanced step with the people of her generation , especially women, who are afraid to enter the experimentation , here I mean Egyptian artists and not all the artists in general, Egypt has its leadership in this area and race among the Arab group in the general art walks .

In her experimentation of the last year, when we joined together in the Symposium was held in Turkey , Shereen approved her shyness in practicing of abstraction, she tried her best to paint some faces, I do not think this culpability never , but they work for the inevitable , artist and through her artistic career is a product ideas first and foremost . This intellectual production in line with reality any predicated on the basis of the practice of viewing and then

I remember we talked about this matter during the symposium that we participate, but IA noticed she as an artist, she was smart, know how to take advantage of all that in her circle, around her, as well known American artist Jeff Koons said once, “ the



artist today should look to 360 degrees not 180 “ and this intended to be for him to benefit from the whole surroundings.

Shereen was working to this and I think she took a lot of that symposium and as I learned a lot , she did too, and she believes that knowledge has no limits , and has tried experimenting secured the magical solution to what you want to say through the visual language emerging from good to better.

You may not believe when I say she slightly became extremist in abstraction of these days, and this is something that is excellent and very pleasant that she is on the right truck, they are moving in the right way, after the experience reported in Turkey, Shereen empty many spaces bare to be stripped another is not like abstraction that known for all of us, but created for herself stripped of her own.

what I found in her recent works, she, more than before brave, especially in the discharge of colours, I mean, she did not fill the spaces left and fill it with white or white only, this gesture of art to her credit and add this as addendum, I think, and especially now that Egypt is in the throes of a difficult socially and even politically and artistically.

And as I said it is not strange to the Egyptians in this kind of search during this tough situation, Egypt has been accepted by many intellectuals and artists who have tried so hard to be a personal Egypt and its place in the world.

Finally, I would like to say that our artist of this issue Shereen of a special kind , she has her own sense and thus she has own translated of her own stuff and read events and what was going on all around them , and thus translate this sense to a work of art to benefit whole people . ■



# Postmodern art for war or terrorism!!

By: Ali Najjar

**P**OSTMODERN SINCE THE FIRST HARBINGERS in the sixtieth decade of the last century sought to eradicate the myth of the vanguard modernist, through over-taking on these philosophical and stylistic aesthetic. In order to cancel the concentration on the self with European roots. But it was not for the abolition of meaning, as it being deconstructionism and transcended the achievements of the first modernist. New Dadaism is the legitimate child of Dada year (1917).

But the first Dada was nihilism Dada; as a result of foil the self secretions and economic crises and the obsession with technological or mechanical, and the repercussions of war and the promise of the horizon and the closed end of the nineteenth century and the crisis of the second decade of the twentieth century. Dada, the new, the case for many of the same trends of postmodern art, are the results of other technological uncertainties. Or it's opposite

An as illusion and modern technical than hypothetical. Dada was the first attached to the idea of non- random parts. The mess is new ideas in the space of a wider and more general.

What were abandoned after the incident in modern psychology incision the dreams implications of Freud and Jung. For other dreams have undergone logic of its own schedule, shroud ethnic (black art) or sexual (the feminist and gay and transgender) and turns silent to the public, within both its creative chaos: advertised, and disguised it. Not far from the behaviour of the globalized market economy, which exceeded (sacred and profane). The body just legalized performer (Provence), and not capable browser.

The verb (Hpenneks) and the first since its beginnings presence technically socially. As the text (Concept) video Art, and various constructions (installation). And within the rule of delusional perception (conceptual) to realistic. Van was a time machine in the first modernist, the nineteenth, century solid gear spin and grind until human's disaster First World War. Economics of the technology has become a soft pass through the invisible networks ether. The artwork is often in some of the techniques is the other?

Manet was inaugurated in his portrait lunch on the grass recent end of the nineteenth century and the free artwork of content rated within the historical reference. Since that time, artists were keen to escape the referents or evading. Except the artists of the Middle East and their counterparts, the Latin American and the and far Asian. If passed the ideological art, which has remained in age earlier reference. I think that Manet in this work is the one who paved the way for the modern era of image -sufficient by itself. Cinematic era image that you took surrealism to lead the world does not subtle clarity. As in (Andalusia Dog) Lionel and Dali. As in Tyre Man Ray and Picasso's mistress Dora Maar and others. The mystery was the product of some of the modernist surrealism. Postmodernism is the other legends are made, on the other side of the practice of human thought. The machine where digital technology. Materials or the work itself is exercised by the creative role. The artist, but only a robot continued implementation of its



proposals. I've become a laboratory technique in many of the products of the artists are judged on the quality of their offspring. Pat and technical specialization required in the implementation of technical projects, whether individual or collective. We ended the leading role of the artist's unique manufacturer, rumoured within artistic implementation. The artist who has own fingerprint unique, became a rare commodity.

We have achieved a postmodern with its democracy implementation. The artist has become the most prevalent and the most expensive is the ultimate goal. And succeeded in turning the creator of the artist (as modernist time) to just a product often does not differ from the other, but in some of the details in the ability to market his work. Or the ability of the market to technical marketing.

Illusion default first: the discovery of the first dishes plane in Texas in the U.S. (1947), which after World War II and disasters traditional and Atomic! It is the discovery of an extension, or the right to serve the outcome of the war, according to what I think.

The second illusion default: Discover (Zechariah Station) Ban (Anana) Sumerian Goddess, landed from the sky, and then left the earth in 1700 BC after they left their writings and their science civilized countries, a heritage of mankind.

If the first assumption was that, was just a fabrication to serve political purposes. The second assumption is the other I think fabrication to cancel the historical character of civilization to the ancient inhabitants of southern Iraq, and perhaps for the same reasons. , As yet not discovered the effects of Iraq, but little opinion by archaeologists. It is important that the assumptions aliens captured over a wide area of artistic culture moot for modern times. In conjunction technical and robotic. And expectations for global catastrophe, or attempts to avoid them. Attempt to manufacture these fantasies scientific and predictive. Are some of the achievements of the postmodern philosophical incision uncertainty, and within which exceeded the data history.

Since the mid- sixties and cognitive technical question haunts artists Iraq and the Arab region. The solutions have ready in the mating between originality (artwork done historical) and modernity. The overwhelming presence of historical consciousness in their first, whether diagnostic or calligraphy. Is this art was their solutions to correct for their time. I think that as global modernity reached the area relatively late. In order not to pop artist Iraqi or Arab floating in space. Historic proportions was the catalyst late | authentic artistic production, within the search for identity, even if some of the highlights. Vocabulary by addressing the historical and local modernist style does not cancel his membership in the modern world. Do not miss the local attributes at the same time. In the sculpture was the work of (Jawad Salem) and (Ismail Fattah al-Turk) is the best example of this. It has become a icon of modern Iraqi art of sculpture.

Jawad Salim died in the year (1961). Ismail died in the year (2004). Jawad has not seen war. Ismail and closely

watched three wars. Not without their carvings of ancient features in spite of its modernity. And that the fees were Jawad belong to the beginning of the twentieth century. Ismail, the fees were expressionistic, as some small sculptures or pottery. Of the new generation of Iraqi sculptors, octogenarian (Ahmed Bahrani), who studied under and was influenced by Professor abstract sculptor (Abdul Rahim AL-Wakeel), which was influenced by the modern English school of sculpture. Ahmed announced disagreeing sculptures not diagnostic (pro forma circle configurations) of iron, multiple formulations. But, since he is from a generation of war (also fired on the generation of Iraqi artists in a time of war eight years ago. Iraqi-Iranian . Watched the recent war ( edit or : the occupation of Iraq ) (2003 ) . And the subsequent exposure of Iraq to the waves of terrorism and administrative corruption continuous . , and the impact of all that has been associated with the concept of war and terrorism in his mind . Was the results of the completion of his sculptured ( what if ) , who participated in the exhibition Basel Miami last year .

What if :

Perform sculptor Swede ( Carl Frederick Rotrsward (1) his sculptured nub revolver , effected by the death of his friend ( John Lennon ) assassination condemned , the war represented in arms , it is only a draft assassination collectively. And turns his work into an icon of the peace monument in more than a cosmopolitan city . Treated ( Rotrsward ) incident clearly defined . Ahmed Al -Bahrani was not the case . I've invented fabrications many to overthrow the dictatorial regime in Iraq. But in return did not change , but a re- formulation of the dictatorships of sects multiple . And missed the truth or clarity , within the area of the multiplicity of justifications and mixing perceptions of interests and concepts . Did not remain one fact , is the continuation of war or internal wars . , or by the term postmodern new : terrorism .

Picasso , Mother Therese , Nelson Mandela , Ronald , Gandhi , Michael Jackson . Charlie Chaplin . Seven modern post- modernist figures Icon, some of them leave a mark on the twentieth century . In multiple areas , or peak levels ranging from creativity , and between popular performance . But it remains only thing they have is a common field of human peaceful creativity . Ahmad yanks these characters from their surroundings and addresses the issue of the war, not peace . Making them soldiers embracing weapons. Since the ambiance and the results of the war and stormed touched personally. To the extent that in his views the world seemed just a jungle and



presence of the weapon , not the brain . This is what had learned a lesson from the wars in Iraq . If these characters selected from the other side Shoulder arms. Is what remained of humanity to exercise its function.

Showing Biennial in Swedish city Gutenberg ( policy options and opposition challenges) in (2007) , which dealt with war and terrorism theme . In a contribution of Russian artist , display five bronze statues of naked children bronze in golden colour with warship helmets carrying Mu-



sical Instruments in standby mode offensive . The artist who aims to intention to act hybridization war characters and tools are far from an act of war. Ahmad Repeat this conceptual act , but the tools of war itself . Is it possible to imagine Mother Terazza fight . Or Gandhi or Mandela and Gandhi and Picasso , and even Michael Jackson's flashy appearance , but possibly imagine Ronaldo warrior . Although he is fighting his own way in the soccer arenas . But he certainly does not prefer to leave investment feet.

The only one who did it is the artist when gave them weapons debris , and model them as reviewing movements , but it's not offensive in any case . But he gave them arms to reproduce them as new characters , contrary to the truth of their true personalities . Is the war, reproduction of the pawns only?

Artist sought in his reaction to the events of this shock , which is an act of post-modernism . As opposed to the legacy of modernist sculpture Iraq . And formulate realistic popular (pop), they remind me of Chinese socialist realism sculptures. The artist was correct in choosing a Chinese team in the implementation. The earliest forms of these sculptures popular dolls . But the political hypothetical formula. The assumption here is also other acts of postmodernism , even though he holds alienation mark.

It seems that the signs of a new generation of Iraqi artistic visions are formed within the concept of creative chaos, that repercussions of losing a lot of the vocabulary of the social behaviour of the former times of war and sanction.

As the case in the popular new language that had infiltrated the popular message, which is one of the necessities of behaviour emerging innovations within the inhumane conditions dominated by uncertainty and lack of opportunities.

Mixing of concepts within this chaos , led to results that dealt with this sculpture project . Antipodes alone as the artist sees prevail . What if the assumption of all Characters selected real weapon and joined the chorus of war. Maybe they were in a row liberators , and perhaps converted Grade terrorists . Aren't we who create terror and we feed it? . And then seek to eliminate it , or demolish its effects. Who is of us can guess, who will be the next new terrorist project? . As long as the term of terrorism dealt globally. So we can imagine that the selected people are these terrorists. Is it valid to live in peace equation . Or despair started eating away our souls . Did the global political launches it's last built to what remain of the modern concepts of the human modernism? ■

1 - Swedish sculptor Carl Fredrik Reutersward in 1980 knotted gun

# To the Bauhaus purity

By: Thanos Kalamidas

**M**ODERNISM WAS A REVOLUTION and not just an artistic impulse. And the same time it was the end or better the conclusion of the Renaissance. While during the Renaissance art focused into the soul of the humans, modernism expanding into the environment connecting the human soul with the whole. Humanity became one with the environment and all together researched for the soul. And that the simplicity of visual and invisible lines.

In modernism it was the art enrolled into a human centralism but a mathematical explanation of the philosophy behind the artistic work and expression. Art through the purity and simplicity of form became a tool for a better and friendlier word physically, academically and spiritually.

Modernism first emerged in the early twentieth century, and by the 1920s, the prominent figures of the movement – Le Corbusier, Walter Gropius, and Ludwig Mies van der Rohe - had established their reputations. However it was not until after the Second World War that it gained mass popularity, after modernist planning was implemented as a solution to the previous failure of architecture and design to meet basic social needs. During the 1930s as much as 15% of the urban populations were living in poverty, and slum clearance was one of the many social problems of this decade.

Modernist planning was a popular idea, and used as a solution to these problems. But the movement could not adequately comprehend and cater for the social dynamics of family and community, and a result, many mod-

ernist buildings were pulled down in the seventies. With reference to key architectural studies, this essay discusses the principles of modernism, how modernist architects initially worked to solve design problems through the creation of urban utopias, and why the ambitious modernist dream ultimately failed.

Students at the Bauhaus school of design were taught by Walter Gropius. The phrase 'form follows function' is often used when discussing the principles of modernism. It asserts that forms should be simplified – architectural designs should bear no more ornament than is necessary to function. Modernists believe that ornament should follow the structure and purpose of the building.

Furthermore the Bauhaus movement soon expanded in other forms of art, oddly reaching forms that other art school had never reached before, like music or ballet. Suddenly progressive artistic installations and inspirations started connecting with modernism and Bauhaus. And just like in architect Bauhaus found its way for application in public places and areas used by the public. Creating a new form of philosophy for the application of art were the use of space per se is a valuable accomplishment. ■



# MODERNISM & POSTMODERNISM

By: Christopher L.C.E. Witcombe  
<http://arthistoryresources.net/modernism/modpostmod.html>

**T**O THE DESPAIR OF ARTISTS and intellectuals, the positive and uplifting worldview fostered through Modernism has become corrupt and oppressive. Riddled with doubt about the continued viability of the notion of progress, the façade of modernism has begun to crack, and conservative forces that have long been opposed to modernism have rushed, wedge-like, into the interstices to fill and expand the space with their own worldview.

In the United States, modernism, in a form identified as 'secular humanism,' has been attacked by the so-called 'religious right' whose conservative ideology has seriously undermined the very constitutional foundations of the whole American modernist experiment. Fundamentalism in nearly all of the world's major organized religions — Christianity, Judaism, Islam, Hinduism — has risen sharply in recent years in direct opposition to modernism.

Many Christian fundamentalists still agree with the protestant reformer Martin Luther who believed that 'reason is the greatest enemy that faith has: it never comes to the aid of spiritual things, but — more frequently than not — struggles against the Divine Word, treating with contempt all that emanates from God.' (Colloquia Mensalia, 'On Baptism,' paragraph CCCLIII).

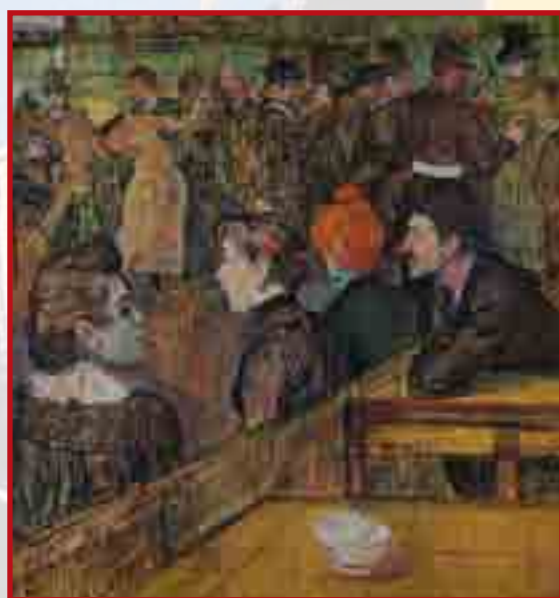
Modernism's displacement of the Church, monarchy, and aristocracy from positions of power and privilege continues to be deeply resented among conservatives. Each of these institutions, and especially the Church, persist in resisting the demands of modernism while supporters seek ways to reestablish its former status and role in society.

The Roman Catholic Church has long stood in opposition to modernism. Already in 1846, Pope Pius IX had condemned the modernist proposition that 'Divine revelation is imperfect, and therefore subject to continual and indefinite progress, corresponding with the progress of human reason' (Syllabus, prop. 5). And in the encyclical *Qui pluribus*, issued in November that same year, wrote 'These



enemies of divine revelation extol human progress to the skies, and with rash and sacrilegious daring would have it introduced into the Catholic religion.'

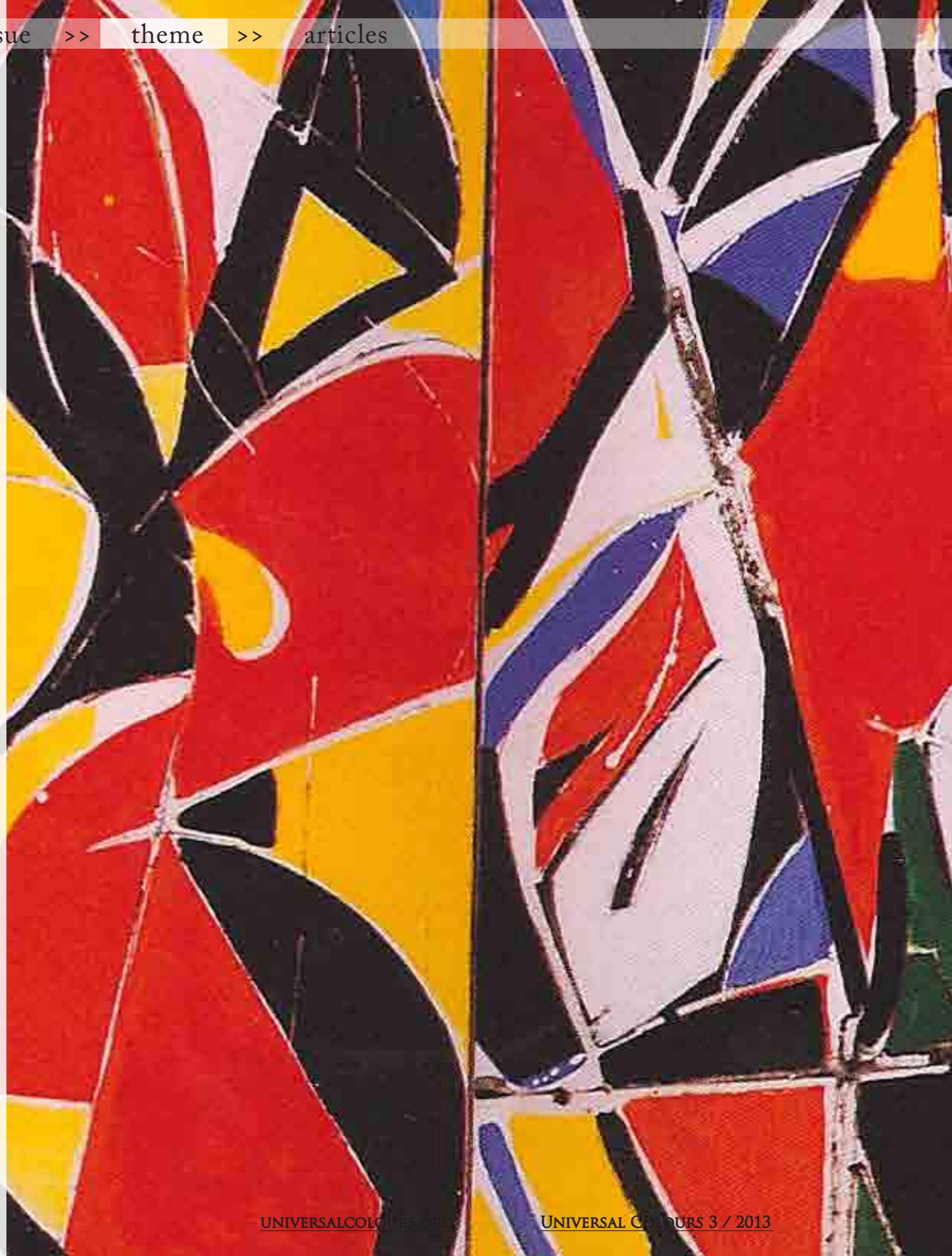
Fifty years later, in the encyclical *Pascendi Dominici Gregis*, 'on the doctrine of the modernist,' issued in 1907, Pope Pius X condemned as heretical the writings of modernist thinkers and teachers who sought to 'reform' and 'modernize' the Church, and condemned attempts to find a way to reconcile the conservative authority of the Church on the one hand with the liberty of believers on the other. It rejected the modernist belief that such matters of dogma, worship, the sacredness of sacred books, even faith itself and the Church as a whole have been subject to evolution and that the Church should now adapt itself to prevailing historical conditions and harmonize itself with existing forms of society.



For Pius X, modernism was a 'synthesis of all heresies,' and constituted a system that threatened to destroy not only the Catholic religion but all religion: 'Modernism leads to atheism and to the annihilation of all religion. The error of Protestantism made the first step on this path; that of Modernism makes the second; atheism makes the next.'

There is every indication that the current pope, Benedict XVI, would like to return the Roman Catholic Church to pre-modern times. Similarly, Judaism, Islam, and Hinduism, in their conservative, 'fundamental' forms, are likewise unsupportive of the concepts of 'liberty' or 'equality' in either a social or a political sense, and actively discriminate on the basis of class, gender, race, and unbelievers.

Often under the influences of religion, conservative forces in national governments around the world have undermined and corrupted the ideals of modernism, transforming notions of freedom, equality,



human rights, and democracy into self-serving excuses for invasion, subjugation, conversion, and exploitation.

To the dismay of progressive intellectuals, the ideology of modernism has also become the means by which the values and worldview of the West have been promoted and imposed around the world either through imperial colonialism and economic globalization, or through the 'conditionalities' attached to loans granted by the International Monetary Fund, and policies serving Western interests that are forced on developing countries by the World Bank.

With proselytizing zeal, local cultures, customs, economies, and ways of life in Third World and developing countries have been swept aside in the name of 'modernization' the benefits of which have been measured primarily in Western terms. Modernism has been the West's most effective and influential export and in fact has been willingly embraced by many non-Western cultures for commercial, economic, or political reasons, or as a demonstration of support of Western ideals.

It has also been taken up by those wishing to use the ideology of modernism to challenge indigenous tastes and authority-structures, but all are ultimately complicit thereby in the West's modernist agenda that seeks to establish modernism as a universal norm to which all should aspire. The long-held belief that the adoption of the principles and processes of modernism always improves the human condition, however, has become increasingly difficult to sustain in all cases.

Many now believe that the period defined by the modernist doctrine has come to an end and that we are now in a period of transition into a new period called, for lack of a better term, postmodernism.

The term postmodernism is used in a confusing variety of ways. For some it means anti-modern, while for others it means the revision of modernist premises. The seemingly anti-modern stance involves a basic rejection of the tenets of modernism, such as belief in the supremacy of reason, the notion of truth, and the idea that it is possible through the application of reason and truth to create a better society.

As doubts emerged about the efficacy of the means and goals of modernism, there arose in response various philosophical approaches that offered useful and timely tools of critical analysis, the best known of which is called Deconstruction.

Applied to the question of modernism, deconstruction examines the assumptions that sustain the modernist worldview through what appears to be an anti-modernist worldview. It 'deconstructs' the

tenets and values of modernism by taking apart or ‘unpacking’ the modernist worldview in order to reveal its constituent parts.

Uncovered and subjected to analysis, fundamental modernist ideas such as ‘liberty’ and ‘equality’ are shown to be not ‘true’ or ‘natural’ to human nature but are, in fact, intellectual ideals that have no basis in the reality of the human condition.

Questions are then raised about who constructed these intellectual ideals and what were their motives. Who does modernism serve? When considered in a global context, it should be clear from the history outlined in this essay that modernism serves Western social and political aspirations.

Although deconstructionist thinkers, in keeping with the philosophy itself, refrain, in order to avoid the presumptions of modernism, from proposing a corrective to modernism’s failings, deconstruction’s critique of modernism has offered alternatives that have been employed by some to describe the features of postmodernism.

As an anti-modernist movement, therefore, postmodernism is seen as rejecting those elements that comprise the modernist worldview, including the ideas of truth, self, meaning, and purpose. In this respect, deconstructive postmodernism is seen by some as nihilistic.

In contrast to the anti-modern position, an alternative understanding seeks to revise Modernism’s premises and traditional concepts, which have become institutionalized, corrupt, and entrenched.

In support of the core values of modernism — liberty, equality, rights, the pursuit of happiness — the aim is to challenge the logic of the oppressive modernist state and undermine the legitimacy of prevailing conservative forces. Sometimes termed constructive postmodernism, it seeks to provide a new unity of scientific, ethical, aesthetic, and religious intuitions.

It rejects not science and religion as such, but only those scientific approaches and religious practices in which only prescribed data and beliefs are permitted to contribute to the construction of our worldview.

Constructive postmodernism seeks to recover truths and values from various forms of pre-modern thought and practice. This is necessary because the pursuit of modernism, especially in its unfettered capitalistic and consumerist manifestations, is not sustainable and threatens the

very survival of human life on the planet.

Aspects of constructive postmodernism will appear similar to what is also called ‘New Age’ thinking. The possibility that mankind is standing on the threshold of a new age — the Age of Aquarius, which is currently replacing the 2,000-year-old Age of Pisces (according to calculations based upon of the precession of the equinoxes) — informs the more ‘spiritual’ side of postmodernist thought.

The postmodern is deliberately elusive as a concept, due in part to its willingness to accept, in contrast to modernism, uncertainty and ambiguity. Whereas Modernism was concerned with reasoned progress and logical conclusions, postmodernism respects ‘process’ and ‘becoming,’ preferring openness, transparency, and the unbounded.

The post-modern artist is ‘reflexive’ in that he or she is self-aware and consciously involved in a process of thinking about his or her cultural self in history, in demasking his or her own pretensions, and promoting processes of self-consciousness.

But, in this period of transition when a massive and unpredictable sea-change appears to be occurring in cultures around the world, it is impossible to predict the future. There is no way of knowing whether postmodernism will assume a nihilistic, potentially anarchic, anti-modernist form, or become a desirable variant of modernism with a spiritually heightened and self-conscious awareness and sensitivity to cultural, ethnic, and human conditions and experiences. It may be neither.

In my opinion, the time has perhaps come at last to engage the other half of the human race, the women of the world. Modernism’s most regrettable flaw is that it is predominantly a male construction, an intellectual doctrine formulated and sustained by well-intentioned men. Despite its promises of liberty and equality, its most glaring failure is the continued subordination of women in the world today. Long ignored and neglected by ancient and oppressive patriarchal systems, it is now time for the world to adjust to and be guided by women. ■



Employee of the month:  
Age 9

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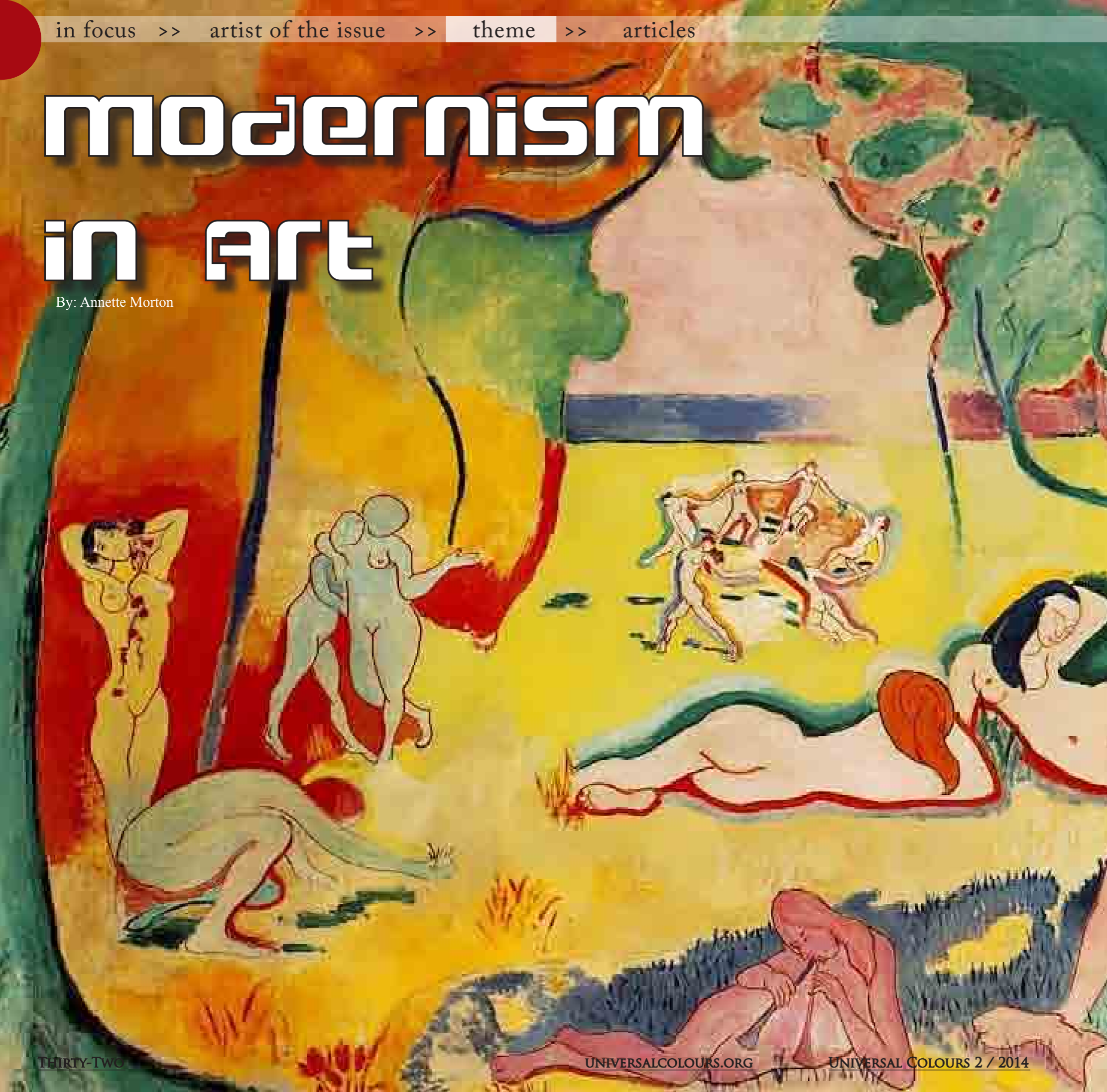


unite for children



# modernism in art

By: Annette Morton



**I**N THE DECADES surrounding the First World War. The visual arts, like other realms of culture, experienced radical change and experimentation. For the last several centuries, artists had tried to portray accurate representations of reality.

Now a new artistic group emerged to challenge the assumptions of their elder. From Impressionism and Expressionism to Dadaism and Surrealism and puzzling array of artistic movements followed one after another.

Modern painting became increasingly abstract. Artists turned their backs on figurative representation and began to break down form into its constituent parts lines, shapes and colours.

One of the earliest and best known modern movements was Impressionism, which began in Paris the 1870s. French artists such as Claude Monet and Edgar Degas who settled in Paris in 1875, tried to portray sensory "impressions" in their work.



Impressionists looked to the world around them for subject matter and turned their back on traditional scenes such as battles, religious scenes. And wealthy elites.

Monet's colourful and atmospheric paintings of farmland haystacks and Degas's many pastel drawings of ballerinas exemplify the way impressionists moved toward abstraction.

Capturing a fleeting moment of colour and light, in often blurry and quickly painted images, was far more important than portraying a heavily detailed and precise representation actual object.

Postimpressionists and expressionists, such as Vincent Gogh, built on impressionist motifs of colour and light but affected a deep psychological element to their pictures, reflecting the attempt to search within the self and express deep inner feelings on the canvas.

In Vienna, the Sencesionists-so named because they seceded from traditional Viennese art institutions in 1897-creaed rich, colourful images that were highly decorative of inner feelings.

The kiss, a well known painting by Gustav Klimt, exemplifies the way Scientists created abstract works rooted in the case love and sensuality.

In Paris in 1907 the famous painter Pablo Picasso, along with other artists, established Cubism- A highly analytical approach to art concentrated on a complex geometry of zigzagging overlapping planes.

About three years later came the crucial stage in the development of abstract, nonrepresentational art. Artists such as the Russian-born Wassily Kandinsky turned away from nature completely



“The abstract must learn to look at my pictures...as form and colour combinations...as a representation of mood and not as a representation of objects” Wassily Kandinsky

The shock of World War I encouraged further radicalization. In 1916 a group of artists and intellectuals in exile in Zurich, Switzerland, championed a new movement they called Dadaism, which attacked all the familiar standards of art and delighted in outrageous behaviour.

Dadaists believed that the war had shown that life was meaningless, so art should be meaningless as well. Dadaists tried to shock their audiences with what they called “anti-art” works that were entirely nonsensical.

A famous example is a reproduction of Leonardo Da Vinci’s Mona Lisa in which the famous picture is mocked with a hand-drawn moustache and an offensive message.

After 1924 many Dadaists were attracted to surrealism. Surrealists such as Salvador Dali were deeply influenced by Freudian psychology and portrayed images of the unconscious in their art. ■



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

# MODERNISM POSTMODERNISM, SO WHAT?

By Amir Khatib



**I**T SEEMS THAT THE CHANGE is a destiny of mankind, or a nature, but that happened after a long struggle with the religion, what has happened before and after the renaissance.

A thousand year or more before the renaissance art and whole culture in general was static, no change, just the word was for God, meaning God was saying paint like this or do not paint like that, so the centre of the thinking was God, the renaissance came to change the centre, put instead of him "human".

Why this happened? In deed people were fad up with the church and the rolling of it, they want change.

so they did change, during the renaissance to non-God art, or it was shy to say it direct, like De Vinci painted "the last supper", but painters like Rembrandt did not have anything to do with the church.

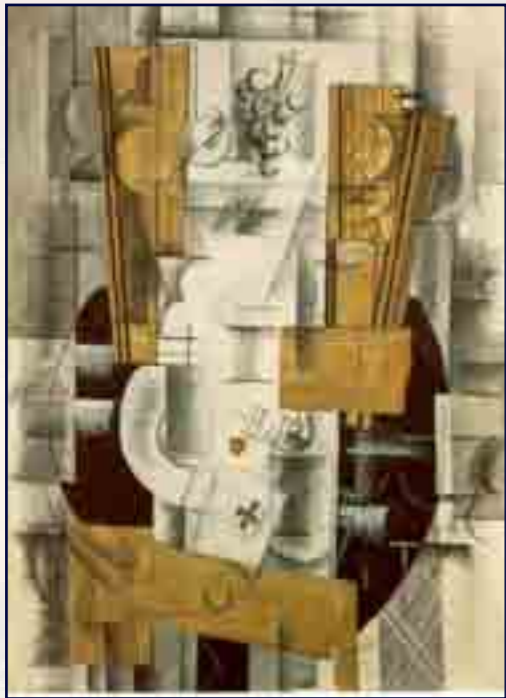


Because he wants change.

Until the French revolution and after it little while, people changed their situation, people were seeking a new type of life, new type of culture, they were very tired of being on the same situation. Painters like Renoir and Cezanne and Gauguin came with ne trend, new change, but did they change something.

Yes, I should admit that people need change all the time, and they remain seeking the change wherever they live and they work.

On the end of the nineteenth century came a lot of new movements in art, architect and in culture in general, these changes became heavy to some people, and relief some peoples pockets.



In the beginning of the twentieth century came Kandinsky and Malevich, who really changed the art, the last one draw a white square with his own theory of an abstract painting, and Kandinsky does the same of the theory.

But still people want change, they cannot live same life as always, they become tired of static life and why to do so, such a stupid life we cannot live, we should change and live different life, life is very beautiful, it is so nice and so attractive.

The sixties of the last century and the beginning of the seventies, Marcel Do Champ and others were looking for change, Marcel himself showed man's twilit in a museum saying of his new type of art and philosophize it and as new way of living and new way of culture.



As I see the change is very necessary and it is with man nature as I said, but what we can change? What kind of change we want, what are the important things in life, and what are the priorities? And can we govern our priorities?



I am talking globally not in this country or that one, because the west who detonate the world change the life of people to "new" order of life, so came the globalization which means...

Now art has now change, because art critics became tired of saying terms and idioms of the art, now we have the contemporary art, " what is contemporary" hahahah it is everything and nothing at the same time.

Yes the market control our life, that we see some rubbish in very important museum and they call it art, as that piece of art which shown in the Tate Modern the year 2010, which cost 100 000 UK Pounds and after the show they through it to the bin.

As Barak Obama led his comp pain of his last or the first election, the slogan was change.

Yes change we need but not to enrich the rich and to make more victims, we want to live like any other human in this glob, like any Indian or African or even Iraqi whom we see equal as we see our people in the west. ■

# Modern Vs Post-Modern

<http://www.differencebetween.net/miscellaneous/culture-miscellaneous/difference-between-modern-and-post-modern/>



“MODERN” AND “POST-MODERN” were terms that were developed in the 20th century. “Modern” is the term that describes the period from the 1890s to 1945, and “post-modern” refers to the period after the Second World War, mainly after 1968.

Modern is related to logical and rational thinking whereas post-modern has denied this logical thinking. While the modern approach was theoretical, objective and analytical, the post-modern approach was subjective.

The modernist was in search of an abstract truth of life whereas the post-modernist did not believe in abstract truth or in universal truth. In modernism, there was an attempt to develop a coherent worldview. But in post-modernism, there is an attempt to remove the differences between the high and the low.

A modern thinker believes in learning from the experiences of the past and also has much trust in the text that tells about the past. On the contrary, a post-modern thinker does not have such beliefs. The post-modernist thinks that the text that tells about the past is of no use in the present times.

When a modern thinker analyses a subject by going deep into it, the post-modern thinker does not believe in in-depth analysis. A post-modern thinker bases his views on hyper-reality whereas the modern thinker only considered original works as genuine. A post-modern thinker considers morality as relative.

When considering the arts, modern and post-modern art have many differences. While modern art is based on elegance and simplicity, post-modern art is considered elaborate and decorative.

When modern philosophy is based on effect and cause, post-modern philosophy is based on chance only. When modern thinkers consider truth as objective, the post-modern thinkers consider truth as relative and socially based. It can also be seen that post-modernists involve politics in everything whereas modernists are not that political.

Summary:

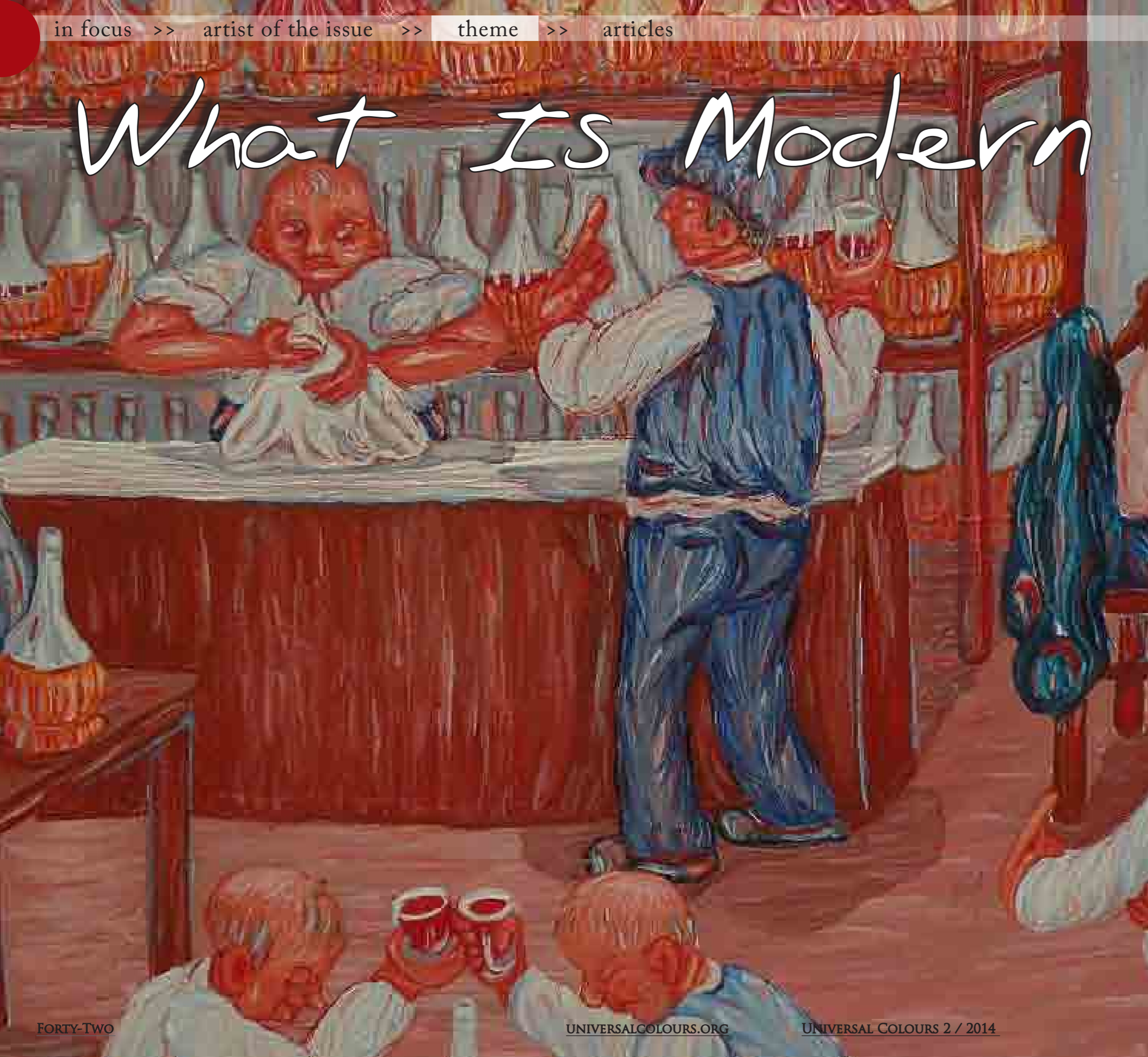
1. “Modern” is the term that describes the period from the 1890s to 1945, and “post-modern” refers to the period after the Second World War, mainly after 1968.

2. While the modern approach was theoretical, objective and analytical, the post-modern approach was subjective.

3. A modern thinker believes in learning from experiences of the past and also has much trust in the text that tells about the past. On the contrary, a post-modern thinker does not have such beliefs.

4. While modern art is based on elegance and simplicity, post-modern art is considered elaborate and decorative. ■

# What Is Modern Art?



**L**ATE-19TH-CENTURY ARTISTS broke with tradition to create art for the modern age.

Modern can mean related to current times, but it can also indicate a relationship to a particular set of ideas that, at the time of their development, were new or even experimental.

The materials used to create a work of art, and the categorization of art based on the materials used (for example, painting [or more specifically, watercolour], drawing, sculpture).

An element or substance out of which something can be made or composed.

Subject matter in visual art, often adhering to particular conventions of artistic representation, and imbued with symbolic meanings.

To request, or the request for, the production of a work of art.



The perceived hue of an object, produced by the manner in which it reflects or emits light into the eye. Also, a substance, such as a dye, pigment, or paint that imparts a hue.

French for “advanced guard,” this term is used in English to describe a group that is innovative, experimental, and inventive in its technique or ideology, particularly in the realms of culture, politics, and the arts. ■

# Avant-garde / Modernism / Postmodernism

By Geoffrey Kantaris

<http://people.ds.cam.ac.uk/egk10/notes/postmodernism.htm#Bibliography>

**A**LL I CAN TRY TO DO IN LESS THAN half an hour today is to sketch in extremely rapid overview some of the theoretical positions underlying the terms avant-garde, modernism, and postmodernism, peppering them with some examples inevitably torn out of context and simplified to fit the framework of my argument. But I'll have achieved what I intended if I can encourage you to follow up through the bibliography some of these ideas.

The terms 'modernity' and 'modernism' are perplexing enough without the addition of the prefix 'post-'. Even the attempt to historicize modernity, to try and define its boundaries historically, is a paradoxical task because, in the words of Tony Pinkney, modernity's awareness of itself as modern announces [Q] "merely the empty flow of time itself" [U], and its self-periodization is offered only as a break with the "mythic or circular temporality" (or non-temporality) of the organic community. This is to say that modernity can only define itself in terms of a temporal break with an organic past, but it is a break that has always already occurred no matter which moment one chooses as its starting point. Needless to say, this understanding of the infinite expandability of the modern, and the infinite regress of its origins, itself remains caught up within modernism's internal ideology.

Some commentators attempt to align modernity with the rise of the bourgeoisie during the 19th Century, in the aftermath of the French Revolution, and its embrace of rationalism and positivism. Such arguments then see modernity as the culmination of Enlightenment rationality, with its beliefs in science and progress. The argument is often loosely based on Theodor Adorno's and Max Horkheimer's foundational text, *Dialectic of Enlightenment*, which, written in 1944 towards the end of the Nazi terror, proclaims that [Q] "Enlightenment is totalitarian". Enlightenment rationality is seen as a mode of thought so bound up with knowledge as a form of mastery, that it is destined to reach its grizzly culmination in the rationalized and technologized slaughter of the Nazi concentration camps, as well as, with hindsight, in the atomic destruction of Hiroshima and Nagasaki. In many such accounts, the Messianic faith of modernity reaches its end in those techno-scientific slaughterhouses too, and the post-war world, dominated economically and culturally by the United States of America, emerges into its post-modern dawn.

Other, more economically grounded arguments, such as David Harvey's meticulously argued book, or Fredric Jameson's more sweeping account, lay less stress on thought or rationality, and more on ideology and the rise of industrial capitalism, with its unleashing of the mobilizing forces of "creative destruction", following Marx's view of capitalism as simultaneously a dissolving and a creative force. It is the phase of capitalist expansion during the 19th Century, with its radical restructuring of social relations, that distinguishes the modern epoch from everything that comes before. Capitalism, in the Marxist view, is seen as "a social system internalizing rules that ensure it will remain a permanently revolutionary and disruptive force in its own world history" (Harvey, p. 107), or to quote Marx and Engels directly: Constant revolutionizing of production, uninterrupted disturbance of all social relations, everlasting uncertainty and agitation, distinguish the bourgeois epoch from all earlier times. All fixed, fast-frozen relation-

ships, with their train of venerable ideas and opinions, are swept away, all new-formed ones become obsolete before they can ossify. All that is solid melts into air, all that is holy is profaned, and men at last are forced to face with sober sense the real conditions of their lives and their relations with their fellow men. (The Communist Manifesto, cit. Harvey, pp. 99-100)

For Harvey, very crudely, capitalism has experienced, from the mid 19th Century onwards, repeated crises of overaccumulation, leading to a phenomenon he terms "time-space compression", after Marx's idea that capitalism is driven through the desire for faster and faster turnover to the "annihilation of space by time". This leads to fundamentally new and disorientating experiences of space and time and in turn to crises in spatial-temporal representation, issuing in strong aesthetic responses. One such period occurs from the 1870s to the 1930s, when capitalism finds a spatial fix to the crisis of overaccumulation in rapid Imperial expansion. Under this argument, the modernist city is, of necessity, the Imperialist city. The latest bout of time-space compression, for Harvey, is the transition, starting in the late 1960s, from Industrial Fordism -- Ford's famous rationalization of capitalist production via the assembly-line -- to a new capitalist regime of "flexible accumulation". It is this shift that marks the transition from modernity to post-modernity within the terms of this argument. The wholesale capitalist takeover of the sphere of culture and representation together with the aesthetic responses generated by this, are part and parcel of this attempt to outline the historical condition of postmodernity.

We have however jumped too far ahead of ourselves, and we need to go back and ask ourselves what continuities and discontinuities there might be between the terms modernism and modernity, let alone between postmodernism and post-

modernity. Modernism may of course be considered as a cultural reaction to modernity, whether to the economic, social, or technological environment of high capitalism. If we accept this notion of cultural 'reaction' to a social environment, then we should expect modernism to be sometimes engaged with, and sometimes distanced from and critical of, the experience of modernity. It might try to engage, for example, with heightened experiences of speed and turnover within the urban environment, or it might withdraw from the shocks and jolts of an alienated and alienating social environment into an aesthetic world nostalgic for the lost myths governing an ordered and organic sense of community. Or it might partake of both of these impulses at the same time, becoming internally split, or schizophrenic.

This is more or less the thesis on modernism of Peter Bürger's now classic text, *Theory of the Avant-Garde*, which attempts to elaborate a theory of the cultural movements extending from the turn of the century until the Second World War. Bürger distinguishes quite sharply between modernism, and what he terms the historical avant-garde or, elsewhere, the revolutionary avant-garde. Modernism, what is even termed aesthetic modernism, is understood by Bürger as a self-protective gesture. Modernist texts -- of which *The Waste Land* is usually taken as a paradigm -- attempt to forestall their own consumption in the undifferentiated homogenization of either bourgeois utilitarianism, or, at a later stage, of mass-industrial capitalism. The modernist text draws its discourse protectively around itself, resisting its reduction to the status of a mere commodity, in an antagonistic relationship to modernity. While on the one hand it 'thickens its textures' to forestall logical reduction, on the other it is still governed by a desire to re-organize the shattered fragments of modernity into an organic, meaningful whole. Tony Pinkney puts it succinctly



in his introduction to Raymond Williams' book *The Politics of Modernism*, claiming that the great prototypes of twentieth century urban modernism, *The Waste Land* and *Ulysses*, are internally split -- there is a dissociation in these works [Q] "between texture and structure, between heightened or even pathological subjectivity and the static absolutist myths which govern these texts" (p. 13).

The important point for Bürger, however, is that the schizoid modernist artefact is unable to recognize its own protective gestures as ideological, nor does it call into question its own institutional status as art: indeed, it can align itself with a highly reactionary politics by highlighting and reinforcing the self-defining institutional role of autonomous art in the face of the 'masses' or 'crowd'. For, under the terms of this argument, the supposed 'autonomy' of art within bourgeois society, as a privileged realm of free play, is in fact in the service of that selfsame bourgeois, capitalist system, providing it with a safety-valve, a neutralized, institutionalized space in which it is possible to believe that one is free.

The avant-garde, on the other hand, is precisely that which recognizes the unpolitical impulses of modernism for what they are and rejects the illusion of aesthetic autonomy within a self-reinforcing 'high' culture. The avant-garde tends to a much more productive acceptance of the energies of popular culture and even mass culture, and, in opposition to high culture as such, attempts to dissolve art into social life, to make its transformatory aesthetic projects into projects for the transformation of the whole of the social sphere, and not of a privileged minority. Walter Benjamin's famous essay 'The Work of Art in the Age of Mechanical Reproduction' (1936), with its embracing of the politically demystifying possibilities inherent in the mass reproduction of artefacts, the way mass reproduction destroys the aura of distance and autonomy surrounding the work of art, is in clear contrast both to the modernist's lament at the cheapening of art and, as we shall see later, to the postmodern embrace of the mass-reproduced artefact as an emptied-out simulacrum.

Eliot's writings on art and tradition may be taken as emblematic of modernism's

problematic relationship to high-cultural tradition. Erik Svarny in a book called *The Men of 1914* (pp. 172-3) points out that in 'Tradition and the Individual Talent' there is a curious semantic undecidability given to words like "conformity" and "order" in which the relationship of modern art to tradition slips insidiously between the construction of tradition as an infinitely rewritable text -- a co-hering and con-forming of past and present -- and the establishment of tradition as an authority from whose order the present gains its meaning in conformity. Eliot's poetical texts, too, hover between on the one hand a desperate heterogeneity of clashing discourses which comprise the 'unreal' City, fragmented quotations of tradition as a lost totality which can no longer give any coherent structure to the present, and on the other, the attempt to salvage some sense of 'order' by shoring up identity with these fragments of previous discourses, "these fragments I have shored against my ruins" and "shall I at least set my lands in order?" (*The Waste Land*, p. 79).

Eliot declared in 1923 that the "mythical method" of Joyce's *Ulysses* was [Q] "simply a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history [ . . . ] It is, I seriously believe, a step towards making the modern world possible for art". Eliot, a paradigm of modernism within this argument, whose *Waste Land* gives us an apocalyptic vision of a sexually (read racially) degenerate, tinned baked-bean-eating mass bourgeoisie, proposes ultimately to bring the modern world into line with the higher aims of art, whereas, it is argued, the artists and thinkers of the revolutionary avant-garde, from the surrealists to Walter Benjamin, are looking for an art form that would turn the forms of ruling culture, aesthetic or otherwise, against themselves.

Theories of modernism, which for Schulte-Sasse include much post-structuralist textual theory from Barthes to Derrida and Kristeva, privilege those modernist authors who foreground their signifying material, seeing in the distorting and disruptive effects of textuality -- the semiotic elements of language -- an inherently revolutionary process at work, one which disturbs and finally undoes all totalizing ideologies. Thus,



Rimbaud, Mallarmé, Lautréamont, Joyce, Céline, Robbe-Grillet and Celan are held up as paradigms of an inherently disruptive 'modern' writing, sometimes even of a 'feminine' writing, which, beyond or rather despite any political 'content' which their texts might contain, just is revolutionary. Politicized theories of the avant-garde, on the other hand, such as those of Walter Benjamin and Peter Bürger, where they pay attention to aesthetic principles tend instead to stress the techniques of fragmentation and montage. Montage and collage are terms which describe a non-hierarchical way of incorporating diverse fragments within the work of art without subsuming them to any totalizing aesthetic order, indeed disrupting any such notion (e.g. Cubism). The emphasis on fragments, or heterogeneous 'chips' of unarticulated experience, is seen as setting up a tension between the annihilated vision of the present as a debased fragment of lost totality and the transformatory, liberating power of remembrance which those fragments enclose, precisely because they liberate us from totality. This radical dialectical vision is perhaps best summed up in Walter Benjamin's description of Paul Klee's 'Angelus Novus', often termed the Angel of History: [The Angel's] eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned towards the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress. ('Theses on the Philosophy of History', p. 249)

For Bürger, the avant-garde's heroic attempt to sublimate art into life, to destroy the autonomous category of art and turn it into praxis, failed,

possibly because the bourgeois culture industry was able to incorporate and neutralize even its most radical gestures. Terry Eagleton's essay on 'Capitalism, Modernism, and Postmodernism' interprets postmodernist culture precisely in terms of an emptied-out or hollow version of the revolutionary avant-garde's desire to erase the boundaries between culture and society, claiming that postmodernism [Q] "mimes the formal resolution of art and social life attempted by the avant-garde while remorselessly emptying it of its political content; Mayakovsky's poetry readings in the factory yard become Warhol's shoes and soup-cans" [U].

Eagleton's analysis is hostile to postmodernist culture on account of its "depthless, styleless, dehistoricized, decontexted surfaces" (p. 132), but above all because it abolishes critical distance and expels political content in its conflation of itself with the form of the stereotype. It nevertheless provides an interesting characterization of the phenomenon which shows how it has developed from a peculiar combination of, on the one hand, aestheticist modernism, from which it inherits the fragmentary or schizoid self, self-reflexivity and fetishism, and on the other, the revolutionary avant-garde, from which it inherits the breakdown of the barriers between art and social life, the rejection of tradition, and pastiche quotation of commodified social relations (p. 146f). For Eagleton, as for a number of commentators, postmodernism does not in any way transcend the politico-aesthetic debates of modernism and the avant-garde, but is seen rather as a collapse into an endless miming of the earlier debates now emptied of any political content. Postmodernism is not a new departure, but is seen as a culture still caught within the very terms of high modernity.

Fredric Jameson, in his programme piece on 'Postmodernism, or the Cultural Logic of Late Capitalism', claims that postmodernism is characterized not by parody, which has a critical ulterior motive, but by pastiche, which is a kind of neutral



or “blank parody”, the imitation of dead styles, pure ‘simulacrum’ or identical copy without source (pp. 16-18). By way of response, Eagleton argues that if postmodernism parodies anything, it is parodying, in the form of a sick joke, the serious attempts by the revolutionary avant-garde of the 1930s to dismantle the frontiers between art (as institution) and life (as social praxis). This, he suggests, represents an ultimate irony in that postmodernism achieves this crossover in a way which would have horrified the early practitioners: instead of either resisting commodification in the way that modernism did by withdrawing into self-reflexive, auto-telic isolation, or else passing over into revolutionary social praxis in the ways proposed by the avant-garde, the postmodern artefact sweeps away this opposition by ‘discovering’ that, since the whole social sphere has already been commodified and aestheticized, turned over to ceaseless mechanical reproduction in the compulsive repetition of the market place, it might as well give up all claims to separate status and simply ‘copy the copy’, become one more commodity/stereotype -- a ‘simulacrum’, copy of the copy for which there never was any ‘original’. Whereas this miming of mime might in the 1930s have carried a revolutionary force, an explosive anti-mimetic, anti-representational power, it has now collapsed into mere tautology and compulsive repetition: [Q] “if art no longer reflects, it is not because it seeks to change the world rather than mimic it, but because there is in truth nothing there to be reflected, no reality which is not itself already image, spectacle, simulacrum, gratuitous fiction” (Eagleton, p. 133).

The various arguments over the political ‘effectiveness’ or otherwise of postmodern artefacts (by which is meant the possibilities they provide for intervention and socio-political change of the commodified relations of ‘late capitalism’) turn on whether or not any critical stance is maintained in this conflation of artefact and commodity/stereotype, of which Andy Warhol’s reproduced images of Marilyn Monroe, fetishized women’s shoes or brand-name soup cans have themselves become the stereotypical example, postmodernism’s ‘already made’. While Eagleton and Jameson argue that postmodernism is characterized precisely by its disinterest in politics, by its blank pastiche, and ultimately by its complicity with doxa and stereotype, Linda Hutcheon in her *The Politics of Postmodernism* suggests that

postmodernism is characterized, rather, by a double-coding, being undecidably “both complicitous with and contesting of the cultural dominants within which it operates” (p. 142). One of Hutcheon’s main arguments is that [Q] although “the postmodern has no effective theory of agency that enables a move into political action, it does work to turn its inevitable ideological grounding into a site of de-naturalizing critique” (p. 3), which is to say that it carries out a work of ‘de-doxification’ in contrast to Eagleton’s view of it as entirely complicit with the doxa or stereotype. I would like to suggest that it is not enough to look for a critical ‘intention’ inhering in Warhol’s soup cans, indeed ultimately it is futile to try to do so -- and I would add that taking these prints as the paradigmatic example of postmodernist aesthetics is itself highly problematic and tends to lead to a flattening out of the debate which some attention to postmodernist narrative might help to resolve. Instead it would be much more fruitful to focus on reception, to look to a strategy of ‘reading’ the social and cultural sphere which places the onus of the construction of ‘meaning’ on the viewer/spectator/reader as opposed to the artist/producer/author. Postmodernism may in fact be at its most effective as a strategy for interrogating the way we read socio-cultural codes and objects which surround us.

One of the problems surrounding the debate on postmodernism turns on its lack of a theory of agency. For Jean-François Lyotard, the postmodern condition can be defined in terms of what he calls the “death of metanarratives”, of the “grands récits” of modernity from scientific rationalism, through psychoanalysis, to Marxism. The postmodern era no longer believes in grand narratives of human progress, or in the possibility of an all-encompassing rational standpoint from which it is possible to know the human mind, nor in any grand transformatory political project. The human subject has been colonized by a wholly libidinalized capitalist economy which keeps us in pursuit of the latest commodity. We are the sum of the stereotypes against which we measure our identity, and there is no human agent in control of his/her subjectivity.

In many ways this vision is in stark contrast to one of the most important political movements to have made a successful transition from its foundation at the heart of modernity to the postmodern era, name-



ly feminism. Linda Hutcheon has argued that because feminism sets itself a very precise agenda for social and political change, it tends to maintain a certain critical distance from postmodernism. For example, feminism needs a theory of agency, and needs to be able to understand cultural dominants in terms of ‘master’ discourses, i.e., literally discourses of the ‘Master’ which can be contested and overturned, all of which, we are told, postmodernism no longer believes in. It is also likely that the political agendas of various feminisms [Q] “would be endangered, or at least obscured by the double coding of postmodernism’s complicitous critique” (p. 152). Nevertheless, she argues that there has been an important interchange of techniques and purpose between feminism and postmodernism. Feminism has perhaps to some extent rewritten postmodernism’s ‘blank parody’ (can we any longer refrain from applying a critical feminist reading to Warhol’s prints of Marilyn Monroe?), and some feminist practitioners have taken on board postmodern play with stereotype, in ways that provoke a rethinking of our strategies of reading those stereotypes: [Q] “By using postmodern parodic modes of installing and then subverting conventions, such as the maleness of the gaze, representation of woman can be ‘de-doxified’” (p. 151).

Similar to the feminist critique and transformation of the political (non-) content of postmodernist culture is that being undertaken by postcolonial critics. Kumkum Sangari, for example, in her essay ‘The Politics of the Possible’, on the epistemological framing of ‘Third World’ cultural products by Western postmodernism, argues that postmodern preoccupation with the crisis of meaning does not have universal validity outside of the specific historical conjuncture from which it emerges and which it is completely unable to acknowledge. The dismantling of the “unifying” intellectual traditions of the West [Q] “denies to all the truth of or the desire for totalizing narratives” (p. 243), and, what is worse, for non-Western or peripherally Western countries, postmodernism’s denial of agency “preempts change by fragmenting the ground of praxis” (p. 240) at precise moments when such cultures may be engaging in an attempt to pro-

duce meaningful historical and/or national narratives (p. 242). Even radical Western theorists of postmodernity, she argues, fail to unpick this new “master narrative” which provides an unexamined frame through which all culture, Western or otherwise, is reduced to the non-dynamics of the Same. [Q] “From there it continues to nourish the self-defining critiques of the West, conducted in the interest of ongoing disruptions and reformulations of the self-ironizing bourgeois subject” (p. 243).

I want to finish this far too hasty birdseye view of the modernism/postmodernism debate with a quotation from Derek Gregory’s *Geographical Imaginations*, itself something of a pastiche of various commentators’ views, from Manuel Castells through David Harvey to Fredric Jameson, which underlines from a Marxist perspective the continuity, rather than the disjuncture, between the shrinking experience of space and speedup of time of the modern era, with its rapid global colonization, and an analagous but possibly even more intensified shrinkage of space which we are experiencing towards the end of the Second Christian Millennium: “the emergent forms of high modernity, perhaps even of postmodernity, depend upon tense and turbulent landscapes of accumulation whose dynamics are so volatile and whose space-economies are so disjointed that one can glimpse within the dazzling sequences of deterritorialization and reterritorialization a new and intensified fluidity to the politico-economic structures of capitalism; that the hyper-mobility of finance capital and information cascading through the circuits of this new world system, surging from one node to another in nanoseconds, is conjuring up unprecedented landscapes of power in which, as Castells put it, “space is dissolved into flows,” “cities become shadows,” and places are emptied of their local meanings; and that ever-extending areas of social life are being wired into a vast postmodern hyperspace, an electronic inscription of the cultural logic of late capitalism, whose putative abolition of distance renders us all but incapable of comprehending -- of mapping -- the decentred communication networks whose global webs enmesh our daily lives.” (Gregory, pp. 97-98)

# Highlights



**A**LWAYS THE ENTERTAINER, CEET, can often be found telling an animated tale to a crowd of wide-eyed listeners. The ending is always the same as the audience doubles over in laughter, and a big grin emerges from the face of Ceet Fouad.

CEET's voracious appetite for life began in Toulouse, France, where he was born 40 years ago to parents of Moroccan origin. He spent his early years in his home town painting graffiti on any surface he could find along with his street crew, Truskool and Trumac.

His graffiti style reflects his energetic personality and approach to life. Largely based on an interplay of colors and wild style lettering, the finished product is controlled and mechanically executed, yet sophisticated in the design style and finish.

CEET is not one to sugar coat the truth, and his work often reveals a brutal honesty about experiences from his own life. He has experimented with a variety of mediums; murals, sculptures, graphic design and canvases, through which he expresses his hopes, failures and opinions with his audience.

Since the mid-80s, he has focused on his canvas work through a mixed use of acrylic, oil and spray paint. Striving for perfection, CEET pays meticulous attention to each canvas' detail and uses every inch of space to reveal his expression on life. The quality of his creations have not gone unnoticed, as invitations from galleries, contemporary art shows and lifestyle brands have confirmed his place on the international stage of contemporary art to watch and follow.

## I Believe I can Touch the Sky

### CEET

7 - 13 April 2014

A trip to China captivated his love for raw energy and in 2003, CEET left France to share his talents and passion for contemporary art with China. Since 2003, he's been very active in China with diverse exhibitions, events and artistic performances.

Advertising companies and lifestyle brands also call on his talent and he has been an art ambassador to global brands such as Adidas, Airbus, Ecko, Loewe, Moiselle, and Prada. As an artist CEET belongs to the group of internationally acknowledged contemporary artists, his work is shown in numerous international graffiti and street art exhibitions around the globe.

I believe I can touch the Sky runs from 7 - 13 March 2014 at The Barbara Stanley gallery, 27 Connaught Street, W2 2AY.

Gallery opening hours: Mon-Sat 11am to 6pm, Sun 12 - 4pm ■



# fARTissimo

By Thanos Kalamidas

## Classic modernist Wassily

Mozart was a punk, a modernist of his era. Still Mozart is included in the classics today and if you would ever mention his name to Johnny Rotten, most likely you would have vomit on your shoes. So what is modern, what modernism and furthermore what is post modern. So we are so far that we have actually created a mark in the history of art calling it post modern. But the question remains since today is modern and tomorrow is also modern. What does really identify post modern and why did we need to mark a chronic period with one so temporary name. The same time why semantics has marked everything not easily understood as modern. Picasso is modern for some and classic for others.

Wassily Kandinsky expressed the communion between artist and viewer as being available to both the senses and the mind (synesthesia). Hearing tones and chords as he painted, Kandinsky theorized that (for example), yellow is the colour of middle C on a brassy trumpet; black is the colour of closure, and the end of things; and that combinations of colours produce vibrational frequencies, akin to chords played on a piano. Kandinsky also developed a theory of geometric figures and their relationships—claiming, for example, that the circle is the most peaceful shape and represents the human soul. Kandinsky was fascinated by the expressive power of linear forms. Kandinsky was a modern classic. ■

# Opinion

## How long does it take...

These are two questions that artists are faced with all the time. The answers are very important for planning purposes, for figuring out the price of a painting and to maintain one's sanity.

But here's my problem with answering the question, "How long will this painting take?"

To start with, I have a range of styles that I enjoy painting, from impressionistic to fairly realistic. Mix in the fact that no two paintings are of the same subject, and can range from postcard-sized to mural and already you have enough variables to create a brain teaser in a Probability and Statistics class!

My most recent portrait is a perfect example of what I am talking about. My first ballpark estimate was that it might take from a month to a month and a half, based on size and subject matter. I've had sizeable portraits take me as little as several weeks, so I figured I'd allowed myself plenty of time to complete this challenging project.

Here is where I screwed up on my rough estimate, however: As I began painting, I realized that a bookcase in the background of the painting should be a significant part of the painting and not just background. That meant that the tiny, little books should now have legible titles, which meant that I had to break out the tiniest of brushes. Each book required multiple applications of paint, each of which needed to dry in between coats. The edges had to be blended for realism. A final little shine on a few book covers added a third coat.

The next misjudgement I made was in regards to the Oriental rug! I was hoping I could keep it more on the impressionistic side, but once I had made the books in the background more realistic, I couldn't put something in the foreground more out of focus. I became determined to give an accurate depiction of the pattern, and take my word for it, it was like putting a puzzle together with paint. I was just glad that it wasn't a more intricate Persian motif!

So that—for me—is why it's hard to answer that first question. Every painting is different, and requires different time commitments. Most artists will probably agree.

As for the second question, "How do I know when I'm done?" well, that is even less scientific.

Being way off schedule leads to feelings of anxiety. So I remind myself that all jobs have their complications and frustrations and that I am lucky to be doing what I love to do. As a result, I never send a painting out the door before I put on that last brushstroke, and I'm satisfied.

Best wishes,  
Wilhelm



# 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



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