

# UNIVERSAL CONTEMPORARY

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



# CONTEMPORARY ART

Sometimes I find  
a place to sleep

But I never dream

UNIVERSAL COLOURS



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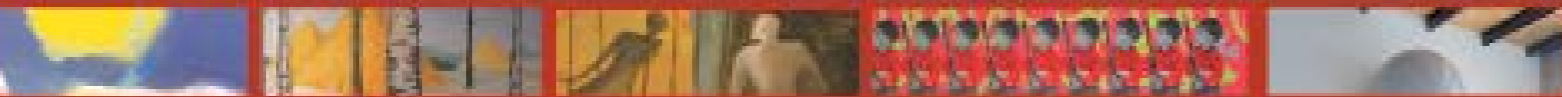
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As we are heading to a large-scale project which we planned for next summer, we get a lot of enthusiasts of the project; we also get promises from more than one organisation to support us, but we are not yet sure of them.

We try, as I have often mentioned, to do our best to continue our work, but lacking support, we cannot do much. I say that because we get some rejection from our main fund body for the mentioned project. We do not really know why, and there is no explanation for their silence or lack of communication.

As we said, this work is not like any other before. It is harder and needs more assistance, because the new project needs at least one worker who obliged and work permanently to the venture.

On the other hand, the demand for our magazine has also increased. Last issue we distributed for instance to our points in Helsinki and London, we noticed that people took the magazine like the need water.

This also needs one more helper, and since we are voluntary based organisation, and we work for free most of the time we should give at least the money for the gas to whomever will distribute the magazine.

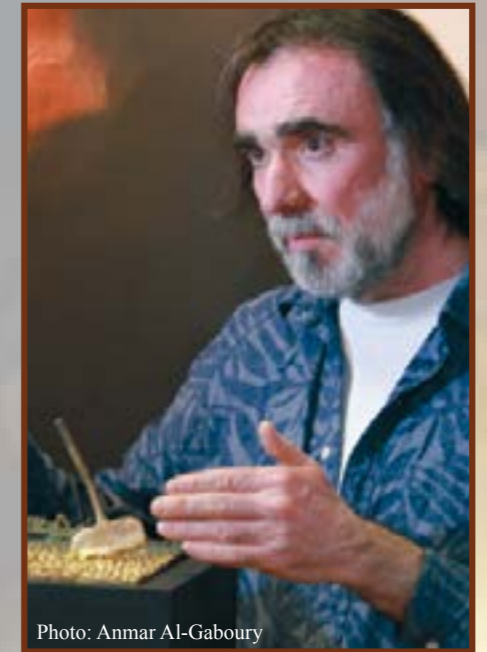


Photo: Anmar Al-Gaboury

We did ask the already mentioned

fund body to give some money for an assistance, and the money was meant to develop the workers in the cultural field, so what will happen if they give us little more money to develop our work by implying a worker .

I do not know what will happen but we still hope that next year when we apply for this money, they will help, because we really heading to a wonderful project which we planed with the international culture centre of Helsinki and other organisation that will attitude to the image Finland and Helsinki have built for years.

Just a hope

Amir Khatib

## Artists' Film Club

Till January 31, 2015  
ICA London

At Artists' Film Club, we screen and discuss new and rarely seen work by artists in the medium of film, in one of the ICA's two cinemas. Running since 2008, the season includes up and coming artists as well as more established names in artists film.

Coming this July, the ICA Artists' Film Biennial will showcase the best of international artists' moving image practice, taking place over four days across the ICA.

2014 sees the launch of a new UK-wide artist moving image network, linking four contemporary art venues with the ICA's Artists' Film Club programme, focusing on artist profiles, thematic group and long-form screenings. These are taking place at Cornerhouse Manchester, MK Gallery, Tramway Glasgow and Turner Contemporary.

## Modern Art and St Ives

Till September 28, 2014  
Tate St Ives

International Exchanges: Modern Art and St Ives 1915–1965 explores the wider national and international contexts which shaped art in St Ives in the 1940s, 1950s and 60s.

As part of a series of exhibitions exploring the histories and legacies of art in St Ives leading up to the opening of the new display galleries in 2016, the exhibition positions St Ives art within wider aesthetic concerns and broader critical perspectives than the more familiar ideas of landscape and place that shape our view of the artists colony.

[UNIVERSALCOLOURS.ORG](http://UNIVERSALCOLOURS.ORG)

## Michael Ruetz: The Quintessential Landscape

Till October 10, 2014  
Staatliche Museen, Berlin

The same motif over and over again: a vast landscape of mountains, sweeping valleys, forests, meadows, and scattered hamlets and farmsteads. A new motif each time: the changes wrought by the seasons, the weather, and especially the ever-changing light that shapes this landscape. All of this is on view in the sixty large-format photographs shown in the Museum für Fotografie's Kaisersaal.

Since the 1970s, Michael Ruetz has been engaged in a project he calls "Eye on Time". Through the photographic medium, it seeks to reveal changes in the landscape. Ruetz selected over 600 points of observation in Germany, at which he documented both changing and unvarying structures, recreating the technical photographic factors as closely as possible. His piece "Timescape 817" was shot at the foothills of the Alps and is an especially rigorous examination of a wide visual field. In a meticulous experiment sustained from 1989 to 2012, Ruetz regularly photographed a carefully defined section of this landscape in 2,720 shots.

## Ilmari Tapiovaara

Till September 21, 2014  
Helinki Design Museum

The year 2014 will mark the centenary of the birth of designer Ilmari Tapiovaara. In honour of the event, Design Museum will stage an extensive exhibition of Tapiovaara's work. The theme is considered in particular from the perspectives of the social responsibility of the designer and sustainable development. The exhibition will present interior designs, furniture and previously undiscovered sketches from archives. A book will be published in connection with the exhibition.

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## Together

Till September 7, 2014  
Kiasma - Helsinki

In many of its exhibitions over the years, Kiasma has explored the interface between contemporary art and other creative disciplines, such as music, design and comics. Marimekko too has boldly combined its design with modern dance, ballet and contemporary art. In this exhibition, Marimekko and Kiasma have opened a platform for collaboration between designers and contemporary artists. By building a bridge to connect contemporary art and the designers, products and materials of Marimekko, and giving a free hand to the participants, the exhibition project sought to create something innovative and interesting.

The invited 16 artists and designers have all a long-standing relationship with either Kiasma or Marimekko. They were given a carte blanche to produce any kind of work for the exhibition, working either alone or together as they chose. Some artists used the materials and production processes of Marimekko in new ways, others explored the common sources of inspiration shared by product designers and artists. They all created new works for the exhibition, made specifically with the spaces of Kiasma in mind.

The featured artists are Jenni Hiltunen, Erja Hirvi, Maija Louekari, Aino-Maija Metsola, Tiina Mielonen, Teresa Moorhouse, Tommi Musturi, Noora Niinikoski, Tuula Pöyhönen, Sami Ruotsalainen, Aamu Song & Johan Olin, Anu Tuominen, Jenni Tuominen, Timo Vaitinen and Hanna Vihriälä.

## Contemporary Art

125 Years Ago

Till October 19, 2014  
Ateneum - Helsinki

Helene Schjerfbeck put the finishing touches to her painting *The Convalescent*, Akseli Gallen-Kallela was working in Paris, Pekka Halonen, Ellen Thesleff and Väinö Blomstedt were studying at the Finnish Art Society's Drawing School in the Ateneum building, and the museum opened its doors to the public for the first time. The year was 1888.

In connection with its collection display, Ateneum Art Museum will present a new FOKUS exhibition featuring artworks that were either made or acquired for Ateneum's collections 125 years ago. The exhibition includes several iconic pieces that have since become recognised as classics.



## In the style of...

September 1, 2014 - August 31, 2015  
Musée d'Orsay  
Paris - France

The great age of technical innovation and political activity, the 19th century, the "century of the Musée d'Orsay", was dominated by the idea of both "making something new" and an intense interest in the past in the field of artistic creation.

The new season of concerts at the Musée d'Orsay illustrates and recounts how the composers of this era took ownership of an entire heritage by revisiting the scores of ancient masters or by nourishing their own writing with elements of their style. The new season of concerts at the Musée d'Orsay illustrates and recounts how the composers of this era took ownership of an entire heritage by revisiting the scores of ancient masters or by nourishing their own writing with elements of their style. In the style of...



## Nikolai Triik

Till September 28, 2014  
Art Museum of Estonia  
Tallinn

As of Friday, 30 May, a survey exhibition of works by Nikolai Triik, a great figure of Estonian Modernism, will be on view at the Kumu Art Museum. After a 30-year interval, the public will again be able to see a thorough exposition of the artist's work, including several works that have never been seen before by the Estonian public.

Nikolai Triik (1884–1940) was one of Estonia's most important Modernists. The evolution of his life and work clearly reveals the new ideas and ideals of the young people who entered Estonian cultural life in the early 20th century, and who set their gaze on the activities outside the province. Triik's arrival on the Estonian art scene occurred during the period when the ideals of the Noor-Eesti group of young intellectuals recognised the fact that Estonian culture lagged behind the rest of Europe and set the goal of bringing the European mentality to Estonia.

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# the Platform for Intercultural

# Europe

**A** EUROPEAN MEMBERSHIP ASSOCIATION with the mission to fulfill the following needs:

To develop understanding of the concepts behind intercultural dialogue and

To provide a space for cross-sectoral engagement, reflection and learning

To represent the experience, insights and needs of those civic actors who promote intercultural dialogue and action

To influence policy-making in the European Union through which national, regional and local policies on diversity and intercultural engagement can improve

## Vision

Our vision is of a European community that values its diverse people and engages in Intercultural Dialogue as a means to enable their free, full and equal participation in society.

Free participation: voluntary and accessible without arbitrary barriers or restrictions.

Full participation: commitment to investigating low participation, efforts to encourage participation.

Equal participation: equal status with regard to the activities and processes, which determine people's life chances; equal power to set the terms of participation.

## Background

A civil society initiative developed in response to the 2008 European Year of Intercultural Dialogue.

In 2006 the European Commission announced that 2008 would be the European Year of Intercultural Dialogue. The European Cultural Foundation together with the European Forum for the Arts and Heritage (which later became Culture Action Europe) responded by initiating a civil society platform with the aim of "heightening the impact and effectiveness of the European Year, sharing concepts and practice of intercultural dialogue, working towards integrated strategies for intercultural dialo-

gue, mobilizing the sector to have a voice, contributing to policy analysis and development, and influencing cultural policy-making." [1] A consortium of six foundations, the "Culture Cluster" in the Network of European Foundations supported the initiative financially in 2007-8. The European Commission welcomed the creation of the civil society platform for intercultural dialogue and involved it in the preparations for and the activities of the European Year for Intercultural Dialogue 2008. At the end of 2008 the platform became a membership association in its own right. From 2009 to 2013 it benefited from annual operating grants under the EU Culture Programme. Since 2008, the Platform has been working to ensure that the legacy of the European Year 2008 is built upon by the EU institutions in particular, but also at other government levels and by civil society organisations.

Developing understanding of the concepts behind intercultural dialogue and action

## Migration and minorities

The term "Intercultural Dialogue" leaves a lot of room for interpretation. The Platform for Intercultural Europe has positioned itself early on by stating that the greatest needs for Intercultural Dialogue arise from the diversity, which stems from migration and the 'old' diversity of minorities within nation states. We also emphasized that Intercultural Dialogue



must be concrete and purposeful.

#### Our definition of Intercultural Dialogue

“A series of specific encounters, anchored in real space and time between individuals and/or groups with different ethnic, cultural, religious, and linguistic backgrounds and heritage, with the aim of exploring, testing and increasing understanding, awareness, empathy, and respect. The ultimate purpose of Intercultural Dialogue is to create a cooperative and willing environment for overcoming political and social tensions” (The Rainbow Paper. From Practice to Policy and Back. 2008).

#### Intercultural Dialogue as a complement to anti-racism and anti-discrimination

The situation of migrants and minorities in European societies largely hinges on rights and their implementation. Many associations at different levels work on these ‘hard’ issues. Yet hearts need to follow minds and human connections need to educate attitudes. This is where Intercultural Dialogue comes in. It is a soft tool to facilitate positive engagement with diversity and intercultural evolution.

#### The stakes of intercultural change

Although our concern arises from migrants and their descendents and from minority people, our ‘target group’ is the majority societies in Europe, especially their decision-makers and ‘gate-keepers’.

For interculturalism to become the norm, our institutions need to change. They all need to become good at ‘managing diversity’, i.e. at developing rules and practices, which do justice to diversity.

“To make interculturalism our new human norm”, as we postulate in the Rainbow Paper, attitudes to diversity in Europe need to become more appreciative; the acceptance of diversity needs to become greater. This involves work on the notion of citizenship in Europe

#### Connective thinking

How do we ensure that Intercultural Dialogue initiatives are not just well meaning but have a positive effect? How does Intercultural Dialogue have to combine with advocacy for good inclusion and equality policies? The Platform for Intercultural Europe exists to help bring answers to such questions. ■

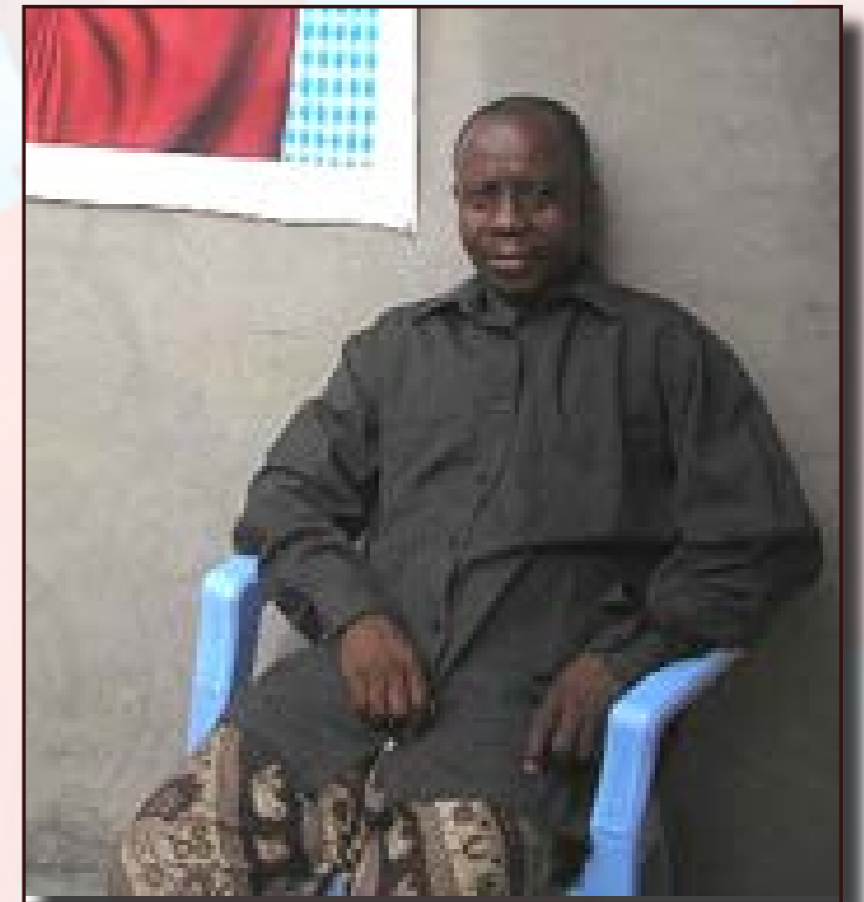




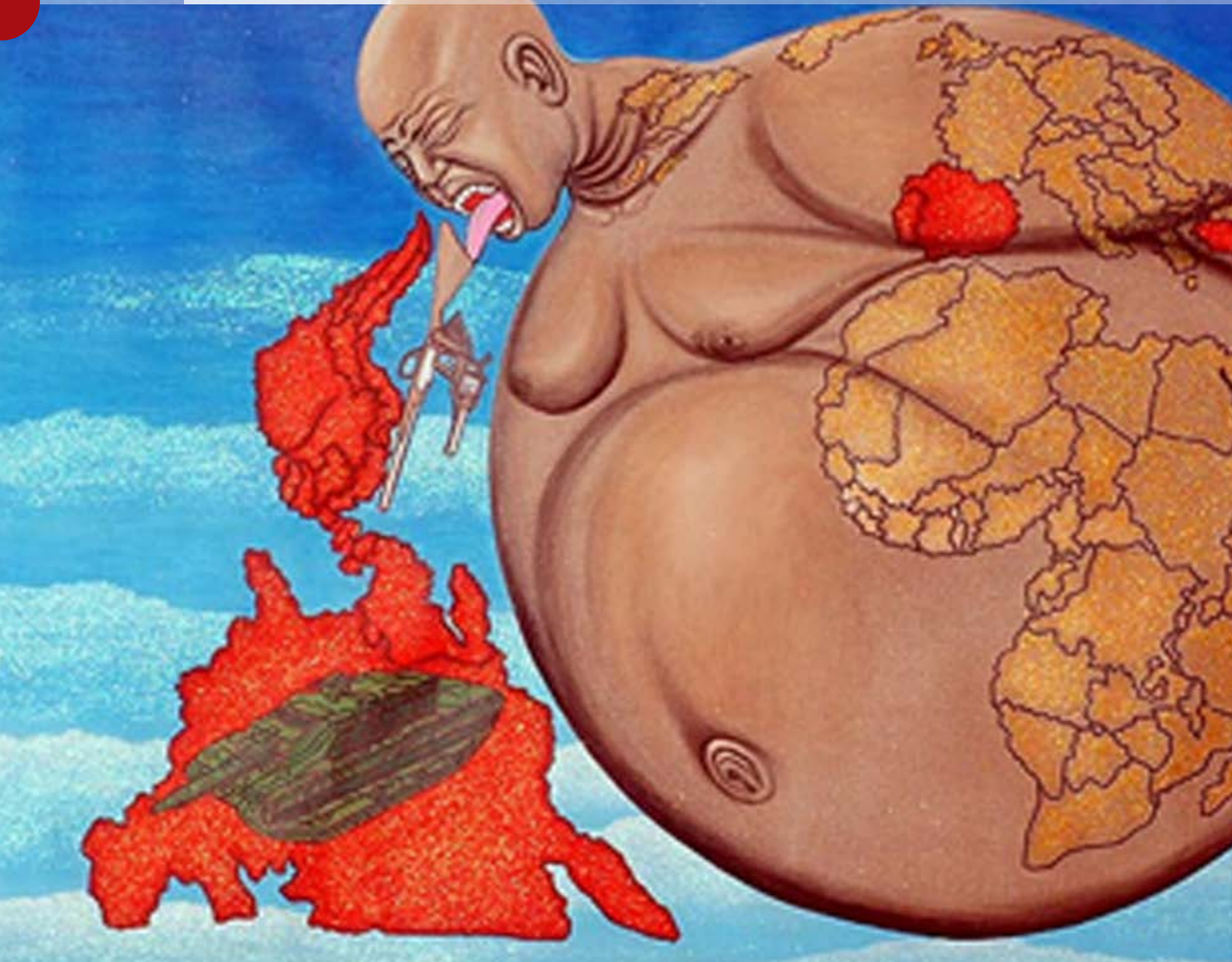
# Chéri Samba

**C**HÉRI SAMBA WAS BORN 1956 in Kinto M’Vuila, Democratic Republic of Congo and currently lives and works in Kinshasa.

In 1972 Chéri Samba left school in order to apprentice himself to the sign painters on Kasa Vubu Avenue in Kinshasa; from this circle of artists (which included Moke, Bodo, and later Samba’s younger brother Cheik Ledy among others) arose one of the most vibrant schools of popular painting in the twentieth century.







Working both as a billboard painter and a comic strip artist, Samba employed the conventions of both genres when he began making paintings on sackcloth (canvas being too expensive).

In 1975 Chéri Samba borrowed from comic art the device of 'word bubbles' which allowed him to interject not only narrative but also commentary into his compositions. Samba has recalled how he came to use text in his paintings: "I had noticed that people in the street would walk by paintings, glance at them and keep going. I thought that if I added a bit of text, people would have to stop and take time to read it, to get more into the painting and admire it. That's what I called the 'Samba signature.' From then on I put text in all my paintings."

In the early 1980s Samba began signing his paintings "Chéri Samba: Artiste Populaire." Indeed, the popularity of his paintings soon went beyond Kinshasa's city limits; by the mid 1980s his work was gaining an international audience.





Chéri Samba's paintings of this period reveal his perception of the social, political, economic and cultural realities of Zaïre (now the Democratic Republic of Congo), exposing all facets of everyday life in Kinshasa. His canvases offer a running commentary on popular customs, sexuality, AIDS and other illnesses, social inequalities, and corruption. Samba has explained, "My painting is concerned with people's lives. I'm not interested in myths or beliefs. That's not my goal. I want to change our mentality that keeps us isolated from the world. I appeal to people's consciences. Artists must make people think."

From the late 1980s on, he himself became the main subject of his paintings. For Samba, this is not an act of narcissism; rather, like an anchor on TV news broadcasts, he places himself in his work to report on what it means to be a successful African artist on the world stage.



# Where contemporary

By: Amir Khatib



**S**INCE THE END of the sixties, and we call on the intellectual achievements of drawing and sculpture and other arts contemporary art.

I do not know why we did not all intellectual achievements of this name, his contemporary. While we call intellectual products, which coincided with the doctrines of other schools such as modernism and postmodern and others, we say a policy after Modernism or intellectual modernity..

I believe that the term contemporary critics who brought the x at the end of the beginning of the seventies, helpless and debilitated because he leaning on postmodernism and reclining as a result of this inability to address this trend in art, only because it does not apply to every intellectual and philosophical concepts



Critics were and still are in conflict with this phenomenon, which fired them with contemporary life, how and are Find the term modernism and other terms, it is true that there is no school dedicated to the study criticism, because we are studying the history of art and that's what we do in our study of cash, and they only briefed on schools such as cash deconstructionism and the constructionist but only to informed.

After the end of the sixties and early seventies taking of human thought get down and down, because it is the end stage of philosophy and the beginning of a market economy that accepts everything, I mean all ideas should be subject to market any law of supply and demand, and suffices that this unjust law on morality, and this necessarily means disappearance of thought which produces morality of the people.



The collapse of the socialist system and the Soviet Union specifically creating this gap, too, because the Soviet Union was the last defender on the morals and values of thought, at least that's what he claims, collapse pole defender of these values means leaving the rope to one side.



And this in itself is creating chaos in thought at the very least, and became human thought in the wind, it must rethink and give a gel to think, here came from contemporary label, this label gels that benefit all times. Art is a contemporary Gothic, for example, in his time, and so Egyptian art or Sumerian one.



So the term , I believe unreal and unclear for those who want to give names to things, Add to this that the word contemporary mean appeasement with only another in the same era, and here, I think, stirring call this a problem when most of the professional critics, where came from the bear to say I am contemporary artist, and wrote books that so and so contemporary artist best known contemporary meaning of the other, especially as we are in the era of the Internet that mixing the wheat and the chaff. ■

# Contemporary now

By: Thanos Kalamidas

**I** ALWAYS FOUND PERPLEXING the concept of contemporary art. While Wolfgang Amadeus Mozart was a punk in his era compared to Joe Strummer of The Clash, nowadays Andy Warhol is a classic compared to ... what? Leonardo da Vinci? Identifying contemporary art included a lot of semantics, furthermore it does include convenience for history of art researchers.

Saying that, I feel that the contemporary identifies more the connection between the art and current events. During the dark ages it was contemporary to hide codes and messages inside paintings that projected nature beauty, and classics praised human beauty but also science often enslaving their creations to mathematics. However politics is the most current issue that identify contemporary art.

Pictures of kids suffering in Palestine and south Asia or Africa is not possible to escape art however twisted that might sounds. Equality, freedom, revolution are part of the contemporary art's vocabulary and that extends beyond painting and sculpturing. The Beat movement in literature rebelled against racist and sexual taboos that in the end of 1950s had reached Victorian limits. Charles Bukowski liberated modern literature and Lou Reed became the prophet of punk music and the revolutionary escape from the music scene outcasts the Beatles had cast them.

Today art needs to be more contemporary than ever. Art needs to act and express protest to all the horrors. Human trafficking, racism, discrimination, prejudice. The rise of fascism and Nazism especially in Europe. Rapes in India and murders and Nigeria. Chemicals in Syria and massacres in Iraq. Art becomes the only way to express the need of freedom of speech and contemporary art is the communicator and the massager. Just like rhythm & blues were in the cotton fields during the slavery era.

Contemporary art also introduces new forms



of expression. Graffiti and installations have become the contemporary expression and art has evaluated from just a projection to a linear protest. Artists search more the impact of their work to a much wider audience and with a little help from the internet they have also the chance to explain their work and thinking to a wider audience. Art becomes activism and every sense of the word.



Contemporary art is also not a static situation, it constantly evolves and changes. Is not anymore enslaved of one form but adopts a variety of forms or combinations of forms. Sculpturing with graffiti and painting with writing.

But is this it? Fortunately is far beyond all that. Contemporary art is also a ground field for thought and analysis to the more intellectual side. Is not enough to paint well, you must also establish theoretically your creations so it can be communicative.

I have the feeling that contemporary art for the contemporary art historian and critics is a challenge because far from techniques and inspiration there is also a philosophy, an individualist philosophy and understanding that they have to comprehend. And this is the reason nowadays more often than in the past historians and critics neglect art.

Finally freedom is what best identifies contemporary art it is either expressed form Mozart, Warhol or Bukowski and this is something if we don't understand we will never manage to understand the massager, the massager or contemporary art per se. ■

# What is Contemporary Art

By: Mark Kerstetter

<http://www.escapeintolife.com/essays/what-is-contemporary-art-mark-kerstetter/>

**WHAT IS CONTEMPORARY ART?** It is art that is being made in our time, which coexists with us. That is, with cell phones, blogging, biotechnology, Barak Obama, Beyonce, the death of Michael Jackson, pharmaceutical drugs, Iranian protesters, terrorism, iTunes and Amazon dot com, text and twittering, movies, armies and combat veterans fighting to live another day. If you are a visual artist, contemporary art is what you do.

Is the art being made now different than at any other time in history? Is there anything about the production of art today that would clearly mark it as the art of the twenty-first century, and not the twentieth, the nineteenth, or any previous century?

But there is another part to the question: what does it mean to make art in one's time? Does it happen naturally or does the artist have to make an effort? Can an artist make work which is out of sync with his time? Are the conditions of making art in one's time constant throughout the ages?

There are techniques and technologies today that did not exist a few years ago. For example, Eduardo Kac's "GFP Bunny"—an albino rabbit genetically modified to glow under a specific light—is unique to our time, since it would have been inconceivable at any other time. There are also matters of content—persons and events—that are unique to our time. But are these matters of the moment also matters of the utmost importance? Or will they take their place in the historical record, the way the French Revolution and King Carlos IV informed the art of Goya?



Some of these techniques and events may turn out to be more impor-

tant than others, but I suspect that for the most part we are dealing with incidental contemporary matters. In the case of Kac's altered rabbit, we have, according to the artist, a three-pronged work: the rabbit itself, the dialogue generated by its creation, and the "social integration of the rabbit" (Kac's words).



Christo and Jeanne-Claude have been doing this sort of thing for years. Their current project, "Over the River" proposes massive translucent sheets to be suspended above the Colorado River. As usual there is public outcry over this intrusion onto the land. The "social integration" of the glowing bunny apparently involves the artist giving it a home and issuing whatever photographic documents or statements are necessary to answer his critics. This belongs to the genre of social art developed by Christo and Jeanne-Claude, who, in turn, did not arise out of a vacuum. All art is developed from a combination of the artist's current conditions and history. What makes it contemporary? And what makes our contemporary art unique? I offer this: the artists of our time don't care very much, compared with the artists of the previous century, about the attempt to do what has never been done. That is one of the features of our contemporary art.

When one takes a quick look around the first thing one notices is the vast array of different approaches and techniques in art production, a mind-boggling



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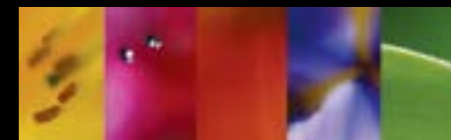
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this a sample page and it works!

smorgasbord of them, and one is tempted to say, this is different. Painting is alive and well and any style or technique is valid. The art of assemblage is humming along, and what was once a sidebar known as “video art” is now seen in the baroque work of Matthew Barney—for that matter even mainstream films can be as highbrow as anything else; just take a look at David Lynch’s *Inland Empire*.

As Aurelio Madrid has pointed out on these pages, conceptual art is alive and well in the art of Stephen Prina, whose *Manet* project is an example of formalizing the game of reprocessing art history. An artist himself, Madrid’s photostream suggests that he is comfortable working in an illustrative mode as well as with modern forms.



The whole meaning of what is passé has been made complex in our time. Everything and anything is being done in the name of art, even nothing. Consider “Voids, A Retrospective” at the Pompidou Centre in Paris, held earlier this year. It is a retrospective on the art of nothing, consisting of nine empty rooms and a catalogue which I have no doubt is a serious read. It’s no joke. It’s a retrospective. That which was worth doing once is worthy of being repeated in today’s world, even nothing. We live in a world of replication and re-processing. It seems nothing is valid in our time unless it is something repeated. Is this new? No. Duchamp and Warhol anticipated us. But was there ever another time when so many very different activities were undertaken in the name of art? Certainly all throughout the ages people

have engaged in all sorts of handcrafts but never before have so many (along with so many other things) been embraced under the umbrella of art. If anything marks our version of the contemporary (apart from the incidentals of contemporary living) it is its lack of a style, a theme, an easily graspable mode of production or aesthetic.



This is not the “pluralism” of the late twentieth century. We are no longer in the realm of the *Ism*. The age of the *Ism*, which ruled the entire twentieth century, is over. We saw its last incarnation in the neo-expressionism, graffiti art, transavantgarde and other *Isms* of the 1980’s. It is not the forms of art represented by the *Isms* that distinguish that age (which covered at least one hundred years), it is the attitude—the anxious, restless itch to do the next new thing, to progress, advance, and, perhaps, to pay just a little too much attention to critics. Throughout the twentieth century art and the discourse on art were so interwoven that one is unsure which was driving the other. The public discourse involved in the work of Christo and Kac is an outgrowth or at least the persistence of this theme, which is rooted in conceptual art. But today’s contemporary artist does not need an *Ism*. She pushes that plate away. She has had enough, thank you.

Does this mean that R. Mutt has won? Is a thing—anything—art simply because someone says it is? Maybe. But that also means that artists can pick and choose what they want from art history, like dipping into DeKooning’s bowl of alphabet soup, and disregard, without malice, what they don’t want. As a result, there is just as much of what Duchamp eschewed as “retinal” art as there is of the intellectual kind (probably more) and I, for one, think that’s a good thing. Personally, I feel no compulsion to repeat Duchamp’s acts, and I think this year’s Void retrospective is a perfect example of what Jasper Johns observed many years ago: critics don’t see with their eyes, they see with their mouths. It’s sad to think that there exist people who require a formal occasion via invitation by John Cage, Yves Klein or some academic preamble by a critic, to recognize the value of closing their eyes and sitting still in silence for a few moments. Please try this at home—bearing



in mind that some such invitations can result in a powerful experience: visiting a sanctuary or a holocaust museum, for example. In the context of fine art it is only art criticism passing itself off once again as art. We have it all, with no “anxiety of influence”, just the joy and drollery of having it all.



This is the position of the contemporary artist: his eyes are open. He engages the world within his reach with whatever intelligence and skills he has, with whatever means are at hand. He has to make an effort to do this, and yet it comes naturally. If these conditions are met, an artist of modest skills and means cannot be irrelevant, although the degree of relevance will vary greatly. And this has always been the position of the contemporary artist. What distinguishes today’s contemporary artist is a paradox. All of these differences in approach and method don’t simply point to chaos; ultimately, they point to similarities in both space and time. For today’s contemporary artist the question, ‘How am I different than anyone who has ever lived?’ is not nearly as interesting as this one: How am I similar to people of all places and times?—to the one throwing paint onto an eighteen foot canvas in a SoHo loft, to the one chiseling superhuman muscles out of marble, to the molder of clay and weaver of baskets, to the one who, after crawling on his belly through impossibly tiny tunnels and crevices, takes up pigment by torchlight and paints a galloping deer on the cave wall. ■



# What defines contemporary

from art21



**W**HAT DEFINES CONTEMPORARY ART as the work of artists who are living in the twenty-first century.

Contemporary art mirrors contemporary culture and society, offering teachers, students, and general audiences a rich resource through which to consider current ideas and rethink

the familiar. The work of contemporary artists is a dynamic combination of materials, methods, concepts, and subjects that challenges traditional boundaries and defies easy definition. Diverse and eclectic, contemporary art is distinguished by the very lack of a uniform organizing principle, ideology, or -ism. In a globally influenced, culturally diverse, and technologically advancing world, contemporary artists give voice to the varied and changing cultural landscape of identity, values, and beliefs.



Contemporary audiences play an active role in the process of constructing meaning about works of art. Some artists often say that the viewer contributes to or even completes the artwork by contributing his or her personal reflections, experiences, opinions, and interpretations. One of the cornerstones of the Art21 philosophy is to allow artists to present their work in their own words and to encourage viewers to access their own abilities to consider, react, and respond to visual art.

Contemporary art reflects a wide range of materials, media, and technologies, as well as opportunities to consider what art is and how it is defined. Artists today explore ideas, concepts, questions, and practices that examine the past, describe the present, and imagine the future. In light of such diversity, there is no simple or singular way to define contemporary art. Often recognized for the absence of a uniform organizing principle, ideology, or label, contemporary art can often seem overwhelming, difficult, or so simple that the viewer might wonder if they are missing something. Perhaps the most helpful defining

characteristic is the most obvious: contemporary art is the art of today.

#### Through the Lens of Art History

When we look at works of art, we inevitably think about things that we have seen, heard, or experienced before. Art is rarely created in a vacuum. Artists constantly reference the past—building on timeless themes, critiquing outmoded models, researching forgotten histories, or borrowing traditional methods and techniques to realize new ideas.

Understanding historical precedent is an important part of providing context and informing our experiences with art being made today. Since images were first painted in caves, artists have challenged our notions of what art is and how it can be made.

Consider the following statements and how the work of artists living today relates to historical notions of art. In what ways are contemporary artists maintaining or diverging from traditional notions or assumptions about art?

A work of art can be produced using many different working methods and processes. It can be created in isolation or in collaboration with assistants, specialists, fabricators, or audiences.

Art can serve as a form of critique—reframing, redefining, or disrupting traditional ideas and expectations about art and/or society, such as beauty, originality, representation, and authority.

Art often references or appropriates elements from multiple disciplines and sources: popular culture (film, television, music), mass media (advertising, news, communications, graphic design, digital media), humanities (literature, history, intellectual history, natural history) and art history (fine art, architecture, craft).

Art often integrates new technologies (digital media, computers, the Internet) or unconventional materials (found objects, nature, the body).

Art often blurs the boundaries between art and everyday life. Often an artwork will purposefully intersect with an environment, such as home, work, school, politics, and entertainment.

Art can exist outside of traditional exhibition forums—including public spaces, site-specific locations, non-art sites—and is often presented in innovative ways—as an installation, an event, a performance, online, or as documentation of an impermanent work.

Art can unfold over time. It can be process-based (performative, collaborative, spontaneous), experiential, or interactive (video, Web-based, multimedia, socially engaged), or it can respond to its environment (public art, street art, environmental art). ■



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

# Contemporary Art & Philosophy hermeneutic

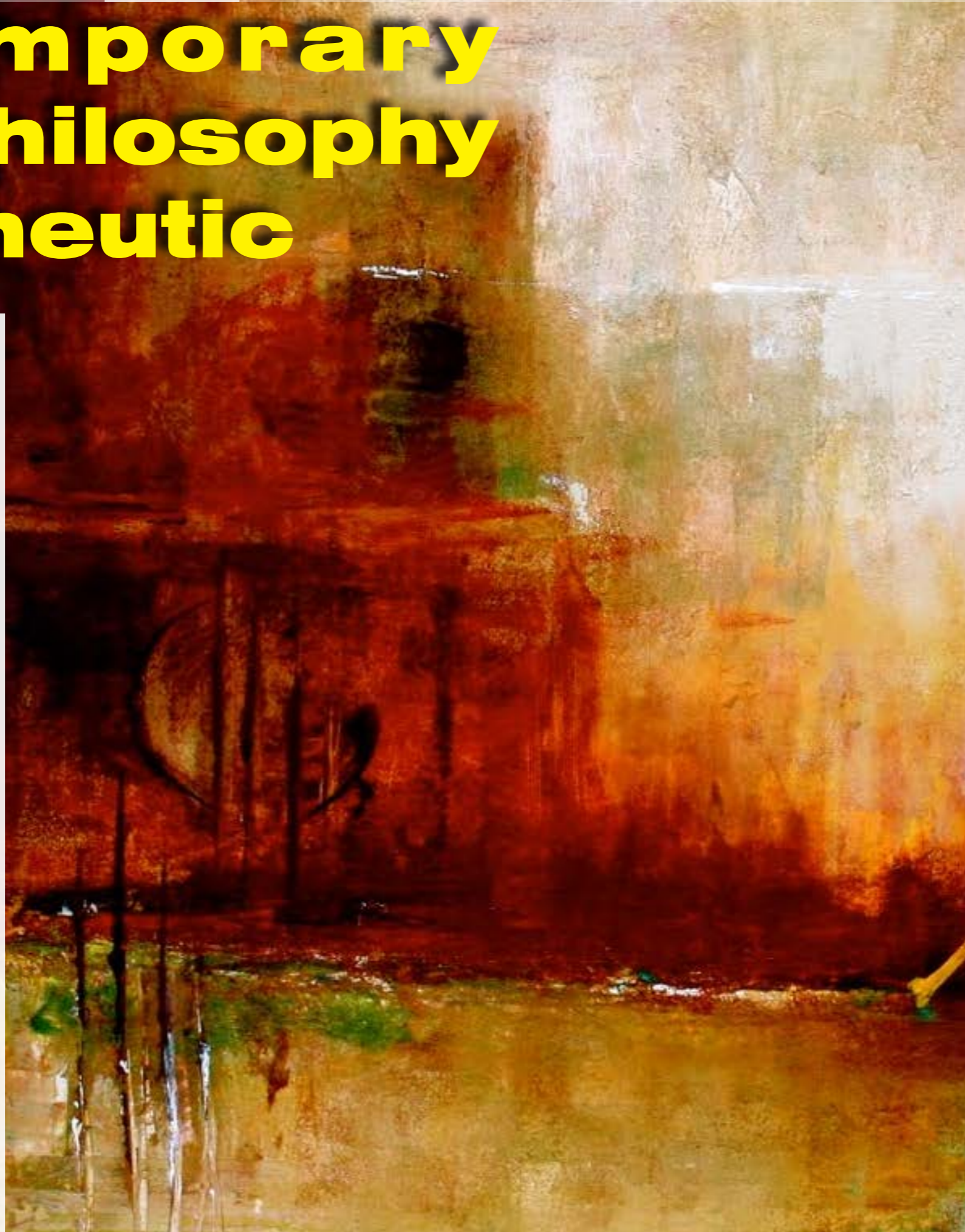
By Irmeli Hautamäki (published 11/03/2010)

**C**ONTEMPORARY ART IS A COMPLEX PHENOMENON which is the characteristics of the various philosophical trends have been attempted to approach. This article presents the hermeneutical philosophy of modern art, and the receipt of the encounter method. Contemporary art by means of Western Modern Art, the latest stage. Since the phenomenon of contemporary art is diverse and constantly renewed, it is difficult to give a better general definition than that it is a art of today' (contemporary art). Philosophical Hermeneutics is in the 20th century developed a general theory of interpretation and understanding. Philosophical Hermeneutics different from the traditional limited and narrowly hermeneutic interpretation of the doctrines by providing a richer picture of the process of interpretation of the different elements. Anti-essential nature, philosophical hermeneutics provides a useful starting point for many different phenomena of contemporary art of receiving and understanding.



Contemporary art and modern art

At first, it is necessary to clarify the contemporary and modern art concepts. Conceptually they are related to each other, as the modern word comes from the Latin word modernus, modo, which means the state of the art, or more. Contemporary art practice is often limited to the time after World War II in the Western world to the art. Boundary should bear in mind that a



variety of styles, isms and artificial ways of the list can not be complete. Constantly developing new tools and practices, it is always borderline cases, which have yet to be able to say what they are. Modern art is not only to look for museums and galleries, as graffiti, earth art and environmental art are traditional arts Locator; esitämisaikoihin. Currently, work of art is not always the object, but it can be, for example, an event, a performance or a community process. Although the styles of contemporary art does not fit catalogs, art history and the history of literature by various art events and the description is nonetheless important. A well-made historical descriptions help to create clarity.

Conceptually, a contemporary art modern art. Each of contemporary art at the time the task is followed by a new modern art. Developed in the 1970's minimalism no longer be considered in the 2000s aikalaistaiteena. Everything that is or has ever been part of a larger contemporary art modern art. The concept of modern art is a much-resolution than the concept of contemporary art, which is why it is philosophically important. Modern art refers to the mid-1800s made after the art that in many respects it differs from the pre-classic art. The mid-1800s marked a break in the place that the art of transition reveals the influence of the ancient and present a copy, or to describe the modern period. Classical art was leaning on one of the principles of time exceeding that of artists and art connoisseurs who were supposed to know. Any such modern art is no more. Matei Calinescu's words, "the modern artist is - whether one likes it or he does not - cut out of the normative past strict criteria, and traditions, have the right to offer him examples or trends that follow" (Calinescu 1987, 3).

Modernism is an ambiguous term. In the history of art as the means of new art movements of the continuum, which began in the Western visual arts in the early 1900s and has since dominated and characterized the



whole of the 20th century Western art. Modernism is different from the avant-garde, with a requirement to go over modernism and beyond it. Modernism can also talk about a broader sense, meaning a certain aesthetic, philosophical and religious ideas in the whole. Modernization progresses, the Asian and Latin American countries have adopted varying degrees of modernism. Various arts sectors and countries is spoken a separate modernism. These are less extensive art historical concepts, each with their own special characteristics. Example is the modernist architecture, which is different from that of modernism in painting, which also differs from modernism in poetry and music genres. All the separate modernism, new styles, avant-garde and contemporary art are modern art, which is different from the classical art.

The modern work of art special features

While modern art is a constantly changing phenomenon entity, its key features can be described as the difference between the classic art. The first aspect relates to technology. In art, technology, *tekhne* in Greek, means not only the equipment and tools, but it is an art itself. Thus, the new technology always brings with it a new way of making art and experiencing it. The modern time a new technology has been developed and changed the way we perceive. In particular, the camera has provided a significant extension of the senses and the mind, which has also affected the perception of the human self. So there's a value judgment, because the new instruments of art is not better or worse than that of traditional instruments made. Technology, the media has contributed to the development of art and the function of the position. For example, the photograph has changed the art of representation of the reality of the reasonableness of the task. It has provided an opportunity to explore the art of painting perception criteria in a manner that in some places approaching the psychology of perception and the phenomenology of perception. Always impressionists and cubists from painting new practices have been developed

for analysis of space and movement experiences.

Breaks in the tradition of modern art throughout the characterizing feature. Sharpest break in the avant-garde art was seen, which made aware of the difference to the old practices. Outage was related to, among other things, a turning point in the scientific view of the world. New discoveries in science, electromagnetism, relativity, finding and inventing, revolutionized the scientific world view, in which case the mechanistic worldview had on suspicion. Many of the avant-garde art forms, such as cubism, abstract painting, and constructivism, were intellectual artists answers to the upheaval in the new scientific discoveries led to a. Avant-garde Art felt his interest and curiosity in science as a so-called gap between the two cultures is not yet at the beginning of the 20th century was not. Phase transition brought new art practices and activities and ways of thinking. At the same time it has brought the beauty and truth of the senses and the knowledge which, as they were understood in classical art. New technical and scientific penetration of the modern art of the time marked the beginning of secularism, a kind of sobriety in comparison to earlier Romantic art.

Modern art has penetrated into new approaches to the political area. Especially in contemporary art consciously participate in social life and brings out the lifeworlds of individuals with the diverse range of experiences. This differs from classical art, which in the broadest sense, is seeking emotional and physical balance and is more intuitive than rational. Classicism include efforts to maintain the ancient style and the generality of the *tasasuhtaisuutta*. (Oksalacka 2000, 10-11.) Although the concept of a classic still refers to the ancient (supposed) of exemplar due to a balanced, clear and restrained, the concept also includes the political significance as a classic (Latin *Classicus*) denotes a first-class citizen. Modern England the word class associated with the dominant social class and the upper class style. Classicism had in the 20th century called into question when it became a totalitarian movements, Nazism and Stalinism in favor of the style used by the ideal. Classicism, as opposed to modern art, which does not rely on any particular style ideal, assume that viewers will come up with their own aesthetic and political conclusions. Nietzsche's idea of a re-evaluation of all values ultimately realized in Western contemporary art.

Features of a modern work of art can be described in relation to the classical arts. Walter Benjamin and Theodor Adorno, following the modern work of art can be described as anti-auraattisuuden and anti-organised concepts. These concepts have been presented in the 1930s, but they are still relevant in contemporary art. This underlines once

again the conceptual contact contemporary art modern art. Benjamin's late from the anti-modern concept means that the work of art is unique, and no longer has the aura of beauty and grandeur of the radius of a circle. Ready-Made items that are used in contemporary art, are industrially produced, copied objects that artists do not do that, but they choose.



Another characterizing feature of modern works of art is an anti-organicity. By contrast, is a classic piece of art or a work of romance, in which parts of the book present a natural whole. Modern work of art, by contrast, fragmented parts of it do not form the same kind of entity as the classical parts of a work of art. Modern art is a form of Adorno's words, "broken".

The film theory, developed the concept of montage is suitable for the modern work of art to describe the discontinuity. A montage comes from the French word meaning a fitting *Monter*, which means the assembly of components of a complex whole. Highlighted the many avant-garde public art and technology, the difference between us and craftsmanship. (Metzler 2009, 65-66). Montages, where the work was installed in the finished components, in particular, highlights the difference between the Romantic concept of creation. The work is done, rather than the existing components to create (create) from the beginning. Montage by the artist is no more than the creator of the craftsman either. His contribution is his creativity and intellectual ingenuity and intellectual civility. Parts of the montage can be harmonized for. Failure, the idea is central to the concept of montage.

Modern piece of anti-organic nature of the interruptions integrity of the work and the parts of the require interpretation. Modern works not only receiving the meaning, and this takes a certain time, in a kind of learning process. It is here that hermeneutics as a theory on the interpretation and understanding of contemporary art provides a starting point for approach.

Philosophical problems of art criticism

Many influential contemporary art philosophical explanation of the problems encountered to help businesses see the reasons why hermeneutics may be a fruitful way of contemporary art grip characteristics. After World War II Western art and its relation to philosophy, it is striking that the philosophical art criticism is not always very sensitive, or even begin to apt. At that time, the philosophical art criticism beset by problems become particularly evident when Clement Greenberg, in 1900 the mid-modernism, a key theorist, points of view. Greenberg vision of modern art based on the nature and future of the formalism. According to him, the reality of the presentation instead of painting came to explore the art instrument. Greenberg saw the modernist project of equality between Kant's critical philosophy. The same way as Kant examined the perception of preconditions, modern art was to examine the self-critical means of painting the boundary conditions. The idea of painting the future of formalist art form turned out to be narrow-minded when returned to the presentation with a strong art back in the 1960s. The American art of the 1980s, postmodernism place in the political and participating in the artistic ascent Greenberg revealed the inadequacy of the analysis. Formalistic definition of public, it is impossible to get a grip of these changes in the field of art.

1960 American philosophy of art is also represented by Arthur C. Danto, (see Danton philosophy of art), which was based on Georg Wilhelm Friedrich Hegel's philosophy. Danto, referring to Hegel predicted the end of the history of art and placed it in the late 1960s to mid. Danto at the same time the art of anticipating the changing philosophy. (See Danto 1986, 15-16.) At the same time, the late 1960s, the American artist Joseph Kosuth predicted to change the conceptual art. Kosuth, Marcel Duchamp represented the conceptual art, where the artist focuses on the issues related to the form of a work of art rather than ask questions to the concept of art. Kosuth transformed Duchamp readymadeen the question, "Is this art?" Positive assertion "This is art." When a work of art shows the conceptual issues, it is part of the material according to Kosuth meaningless. Kosuth philosophical art criticism, however, gave a distorted image which is processed, art, because his analysis was ignored by Duchamp's own views on the nature of the objects ready for readymade works. Duchamp's ready for the material properties of the objects are by no means irrelevant in terms of work.

The above analyzes are broadly inconsistent with the art of the past few decades with the

development. Art has not reached the final destination, and has not changed philosophy in any strong sense. On the contrary, new art forms and practices has been occurring since the 1970s. These recent developments in the art forms give rise to another kind of philosophy as characterized by conceptual thought. Since the 1970s, art has taken a course towards a political and existential. In contemporary art, identity, particularly sexual and ethnic identity-related topics have gained increasing importance. If contemporary art seeks a philosophical seam, it lies in the existential and political issues.



Peter Osborne has pointed out that in philosophy from the perspective of an exaggeration is treated as a conceptual art forms philosophy. The art of the practice and philosophy of practice do not encounter indeed. The rise of conceptual art was his view of what happened philosophy of cultural authority in the field of art theft. In the background was also a social factor in 1960 - and the 70's improved art education, which in England and the United States intensified the criticism and art practices with each other. (Osborne 2000, 88)

Greenberg and Danton as well as the philosophical critics Kosuth striking the quest for universal applicability. Such universalised is common in philosophy. However, it is foreign, especially contemporary art, the features of which are much more complex. The conflict between the above-described philosophical critiques of contemporary art and the range of begs the question: Can the traditional philosophy of discursive reason, even the pages of art emerging from the experience of the truth? Question reduced in weight, however, is that the above-highlighted a philosophical critique of the Green Berg Kosuth already represents a phase of ignored the philosophy of art. Although both Danton and Kosuth theories are still academic interest, their importance in modern art and contemporary art in the interpretation of the 2000s, declined.

Understanding of the philosophy of hermeneutics

Hermeneutics underlying existential and phenomenology 'perception of the art reflects the truth of human life. In fact, many contemporary art works bring out the existential experience: what it is like to live, what it is like to be in the world. They bring out topics that are open to the philosophical thinking and interpretation, in particular the so-called hermeneutic philosophy.

Modern hermeneutics is not based on universal thinking, but approaches the phenomena of understanding and interpretation, as if the phenomena on their own terms. Italian Gianni Vattimo has argued that the hermeneutics of doctrine is the understanding and interpretation of the modern secular European philosophical thinking. Vattimo that it is thinking of metaphysics after. (Vattimo, 1999, 81-82.) Nothing in the hereafter, history or common sense border truth is not expected; Instead, there is a distinct hermeneutic truth of experiences that are based on the interpretation of reality. This is a modern strain, which is also consistent with more recent philosophy of science, with perspectivism. (Giere 2006, 13-15).

Although hermeneutics is the old data sector, which is already known from antiquity to the oracle of the Greeks and Homer, as well as the interpretations of Jewish interpretations of the Bible, it began to develop a strong science in the 20th century. Classical hermeneutics focused on the interpretation of the doctrine of methodological issues such as law, theology, and the humanities hermeneutics. Understanding of the philosophical hermeneutics is to look at a skill that can be perfected more and more complete, but the understanding of applied philosophy. The development of philosophical hermeneutics of Martin Heidegger, and even more so by Hans-Georg Gadamer production has been important. Gianni Vattimo, in turn, presented the late 1980s, the philosophy of hermeneutics could serve as a common language. (Vattimo, 1999, 15)

Gadamer was heavily influenced by his teacher Heidegger, but his thinking differs essentially from Heidegger. First of all philosophers, the goals were different. While Heidegger asked what time and being are, and tried to create the basis for a new philosophy, ontology, Gadamer (see Gadamer, Habermas, the debate) Wahrheit und Methode (1960) discusses the truth and its attainment method. Gadamer, like Hei-



degger (see Heidegger's philosophy of art), the truth is the significance of paljastuneisuutta, Gadamer, but it does not happen in an aesthetic revelation or manifestation, such as Heidegger, but discussion or interact with the other party. (Gadamer 2004, 258)

Gadamer truth is achieved by methodically the process of interpretation, which can be described steps. Gadamer emphasized the 'pre-understanding' role in the interpretation of situations. Interpreter is always based on prejudices. Gadamer that understanding includes a challenge where preconceptions are tested. Interpreter does not get to grips with the text or book directly with the preconceived finished, but researching your preconception of legitimacy and origin.

"The interpreter who wants to understand this could not opting out of his own views upon the random early so he could carefully and stubbornly closed their ears to the content of the text views - until it eventually becomes covered and set aside his putative understanding" (Gadamer, 2004, 33).

The same applies to the debate continue: Gadamer points out that another discussant understanding is always a challenge, because it requires the questioning of their own preconceptions. Interpretation of the starting points of operating preconceptions progress towards a deeper understanding of the hermeneutic circle around a process called. Hermeneutic circle of understanding deepening is done through asking and responding: the interpreter asks, does the text X and the text "answer" yes or no. To be able to ask the general impor-

tance of the work, interpreters place a system of prior understanding of the book.

#### Hermeneutics and contemporary art

Philosophical hermeneutics advantage of modern art and the interpretation of the encounter is the interpretation of the situation included the identification of a new challenge. Museum of Contemporary structural factors are a challenge interpreter of. At the beginning of these works of art features such as anti-organicity and discontinuity, underscore the usefulness of the hermeneutic interpretive philosophy. The discontinuity of the works, the importance of breaks between the parts and the whole, and the importance of the openings require interpretation. Modern works of art of many structure as well as the incompleteness of doing precisely the theory of hermeneutics, which is useful in their interpretation.

Philosophical Hermeneutics offers a place in the art of interpreting more than just a methodological guide on how the interpreter to proceed in terms of parts and the whole. Hermeneutics is interesting to interpret the 'otherness', or assumption of strangeness. Understanding of the philosophy of Gadamer said means confronting otherness. Text of the speech of another person or his or her work always represents otherness. For this to be an interpreter of contemporary art has to face. Contemporary art works are strange, different. This is the case when they are really creating something new, and not just another one of the given template. Despite the strangeness of interpretation is, however, possible transparency. Gadamer speaks of understanding the miracle: the participation of shared meaning. The interpretation makes it possible to oneself in the other, ie the author of the text, the author or the speaker at the landscape of the soul.

Understanding of hermeneutics is called (in english understanding, saks. Verstehen) a good method, but the understanding of art can be seen to be inadequate when talking about a concept, and perhaps misleading, because it refers to too much on reason and conceptual thinking. For this reason, the Finnish language interpretation of the words may be preferred because it includes an intuitive and artistic connotation. The English interpretation of the word to mean interpretation in English artistic connotation is lost. Interpretation means to translate, translation and explanation.

Hermeneutic interpretation of a work does not mean the translation (interpretation), according to certain rules, such as Susan Sontag points

out well-known essay “The interpretation against.” Sontag has presented a legitimate criticism of American literature in the study mode, see the interpretation of the format in which the critic or scholar picks up the book elements, claiming that the “real X stands for A” (Sontag 2009, 2) such an interpretation structures presenting a threat to cover the work order, such as Sontag properly presented. Hermeneutic interpretation of art can not rely on rules or codes, but it requires that the interpreter is ready to test your beliefs and even to abandon them. Sontag keep the research literature, the typical interpretation or translation too intellectual and calls for a critique of sensibility, sense, sensory sensitivity.



Hermeneutical method can of course be applied to the interpretation of a very old works, which is also a challenge. Shakespeare’s dramas and tragedies of the ancient understanding is not possible without interpretation and contextualize assumptions. The older and / or less familiar cultural belonging of the book is about, the more contextualization of the work explaining the background assumptions in the interpretation needed.

Examples of hermeneutic interpretation

Matthew Barney’s Drawing Restraint total work of art exhibition, which was on display at the San Francisco Museum of Modern Art in 2006, representing the size in this period characterized by a challenging art that encounter philosophical hermeneutics to show their usefulness.

The work of the museum spread in a single layer, which partitions had been removed. It consisted of a side of the ejected material fragments and ready to objects that looked like that spreads randomly everywhere. On closer scrutiny, the work also included illustrations and photos, even in the film, which was made of a Japanese whaling ship. The work consisted of the total number of separate fragments, parts, between which there was no direct connection. As a part of the life-size valaannyljentaalusta, which was made from crude oil refined from light to ultra-fine. Most of the degree of fragments was made from the same material.

The discontinuity of the work was startling, but at the same time the material and Japanese on board the beautiful movie stills also pleased and reassured. Such work when strolling in the middle of the viewer was forced to throw away the art of the preconception and trying to decipher the exhibition with a clean slate. The work challenged to read, ask questions and seek answers to them. Asking for a whale-ship, and the Japanese were, of course, one subject, which could leave. The Japanese are still asking for the whales. The ship on the movie was not the case of whaling, but giant sculpture made of casting. This gave rise to the question remains, what is the connection whales and petroleum jelly raw material, crude oil, then there is. (The exhibition is included in the education department, in which the viewer was able to deepen their knowledge of whaling and the production of petroleum jelly.) Both of these are natural precious materials that western people use recklessly. Originally whale blubber trying to use the same purposes as crude oil today, or for heating and lighting. Whales, however, were spared when the crude oil was discovered. Now, crude oil burned in the short term to the end.

Barney’s work can be seen to bring the complex ways in the care of the environment, natural resources, and irresponsible use of the potential ecological disaster. The work did not claim anything, but it brought out these issues, and spoke to a crowd. An important part of the work of the doom and disaster in the atmosphere, which all work under the ejected fragments of non-verbally communicate. The work package enables other kinds of interpretations, and many of the works of the features remain the environment, wildlife and ecological disaster to emphasize the interpretation of the outside.



The second, a more familiar example of Finnish contemporary art may be mentioned Kaarina Kaikkonen in 2000 at Helsinki Senate Square by the road called work. The work consisted of 3 000 men little that were tied to each other and laid out the steps of the cathedral. Jackets, the combined total of the church met almost entirely of stairs from bottom to top. The work of environmental art, and it was made just for this place, so that the church and in front of the Market and the historic buildings formed a used one with the jacket.

The work was a “typical” contemporary art works in the sense that it violated or challenged the viewer’s preconceptions of the art. The work called for spectators interpretation of two elements since: people use clothes and a place of historical and cultural significance. Senate Square has been, and still many political joukkokokoon-tumisten stage, with each of the mind and the policy requirements. Place of historical significance related to the interpretation of esiyymmär-rys was a necessary starting point. Book jackets, however, was set in a prayer position, rather than referring to the demonstration in a way, so that ruled out the direct political dimension. In addition, the work was a picturesque aspect, which was brought about through colors. Discontinuity of the work was on the other discards and abandoned clothing modesty and on the other hand, the historical monumentality. If a book is approached in an existential sense, that is exactly what a contrast between elements: a small man, or the anonymous mass of people, and the great historical stage and is governed by the classical buildings were disproportion-provoking and creative work in terms of importance. ■

# Technology expands the Indian contemporary art

By Iida Ptarmigan

**I**NDIAN CONTEMPORARY ART reflects the subject of intense technological development. The technology also provides new ways for artists and screens.

Shiny shopping centers and slums, mega cities and worsen in rural villages, ancient myths, and glances at the future. Helsinki City Art Museum's exhibition At the same time, India probing the contradictions of India and the country churning changes.

- India is changing so rapidly that the artists can not afford to ignore it. The development of technology, the status of women, globalization, urbanization, ..., the Helsinki Art Museum Exhibition Manager Erja Pusa amount of themes that are on the surface of the show in the whole of India in contemporary art.

The country has been in the international contemporary art vogue since the 1990s. Pusa and exhibition curator Chord Fritze had the idea of the Rapporteur, an extensive exhibition in 2006 at the Helsinki Art Museum of Indian popular culture, the exhibition explores India Express. The pair visited India several times in the years 2004-09.

- You, too, during the huge, many things had time to change. It is shown, for example, technology. Their first visit to the fax was in general use, but you are no longer any use, Fritze said.

- In 2005 we went to Kolkata near the jungle village visited kääromaalareiden work. The nearest phone was next to the village. Now that the other people in the village seems to be a cellular phone.

It is no surprise that many of the same time, in India, works in the exhibition comment on the rap technology - and also take advantage of the technology tools. On display are paintings, sculptures, and photographs in addition to, inter alia, video, internet and audio books.

In particular, video art in India is on the upswing. It is represented in the exhibition by Gigi Scaria, Nalini Malani, Rashmi Kaleka and Supriyo it. Scarian video work Panic City (2007) New Delhi will rise and collapse of Verdi's music. Malin's video installation Unity in Diversity (2003) commented on the ideal of a pluralistic India and the Hindu and Muslim

controversy. Kaleka's work Hawkers ki Jagah (starting to sell the place, from 2005 to 2010), starring the voices: the artist has recorded Delhi people city street screams. Sen. Wahag short film (2009) take a position on the India-Pakistan border disputes by describing the three children fall through the eyes of pömpöösia flag ceremony at the borders.

Video image is an important part of the most sensational artist duo Thukral & Tagran in the installation went away! ... When I was putting the food (2010). The work mimics the outer wall of an airplane that is sitting on the sikhimiemiä. Kitch-inspired interior space is dominated by a burst dining table. In the middle of the television, where women tell their husbands for the camera: these have left them to their villages of uncertainty and shame, and created a new life in the West.

Thukral and Tagra's home in the province of Punjab, it is common for a man marries his village with the girl in order to get the dowry, and in order to keep parents happy, even though he had a second family abroad. Online art gets a wider audience than the gallery The term "Indian Contemporary Art" was born in the 1980's.

- Contemporary art is global and its own little world. It is one of the international language. India Express exhibition at the problem of how we can summarize the entire spectrum of India, but of contemporary art at the problem was not, Erja Pusa says.

Although India has a population (over one billion), and a surface area (more than three million square miles) in a huge country, the art world is small. Contemporary Art Galleries factors and focus on Mumbai, Delhi and Bangalore.

Indian contemporary artists which was from the beginning the ones who orientoituivat technology. The best known group is probably the Raqs Media Collective, or Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta artist collective. Delhi in 1992, the group is remembered in particular, video installations that combine technological means of image and text, and often take over public spaces. Helsinki show Raqs Media Collective's hard not to see.



Bangalore is India's technology, and it shows in the art. Pusa says that Bangalore's galleries not only to face a lot of video works including "all kinds of little robots and gizmos."

- The use of technology is not an Indian contemporary art in its distinctively non-Finnish contemporary art at all, Pusa points out.

What, then, is it?

- Of course the absurdity of the experience marked by India and its contemporary art. India, the old and the new live side by side. Things are not either-or, but both. There's always another side, and both are equally right or wrong, Chord Fritze says.

Indian contemporary artists are also willing and quick to respond to social issues and want to influence them.

- India is debatoiva and communicative society. Artists are able to express themselves verbally and believe that they have the right, Fritze said.

Pusa can see that the technology can reach new audiences for contemporary art.

- As in Finland, with contemporary art is not for ordinary people's lives a very large role, even if the artists do not want is to stimulate debate and influence. In the gallery, the installation does not reach a very large audience, but if, for example, a video work is spread on YouTube, the kind of visuals can reach a new audience and a broader range of ideas wake-up call.

Technology, the art could reach unexpected audiences, even when it is taken in unexpected places. Helsinki show presented at Sheba Chhachhi built recently in Delhi and Jaipur, between the truck drivers came to a stop on the bathroom within which echoed the women's reports of how difficult and unsafe it is to live without toilets. The work truck drivers confused, because India is not used to talk about bodily functions. Many a man, however, came back to listen to the stories.

Marriages in the organization has expanded to the Internet

At the same time, India has perhaps the most

talked-about exhibition, the book is Archana Handen installation [www.arrangeurownmarriage.com](http://www.arrangeurownmarriage.com) a chord Fritzen, the "hilariously ironic comment arranged marriages." Pink exhibition space lined with shelves are full of the spouse to increase the desirability of objects: irtotakapuolia, perfume bottles, moustaches, cars. On the walls are about horoscopes compatibility and the ideal honeymoon destination.

The work, however, is dominated by the computer, allowing you to use the installation names website. It gets to build their dream spouse or tailor-make your diet profile, which is reflected in the color of their skin, their assets and to accept sex before marriage or is HIV-positive. Anyone can use it from home plane.

- Young Indians want to get married, but more and more people want to choose a spouse, a marriage arranged by the parents themselves instead. In this case, websites come in the game, Archana Hande says.

- Cyberspace options seem limitless, but in reality, the spouse of a detective can not know with whom to chat with. Another might be already married or even a prostitute. That's why I call my program diet profile "lies archive".

And marked by a computer program is also a practical, non-profit dimension: it provides lawyers inspected facts about the Indian marriage laws, which are different in India, a large number of religious and ethnic groups.

Although marriages President is now often virtual, many of the traditional practices of marriage living in the internet sites.

- The online looking for a spouse are often very selective about caste, wealth and ethnicity in relation to. It's just been obscured by a word such as "I would like a spouse, which put the same kind of food as my mother and having a similar upbringing as me," says Hande.

At the same time, India Helsinki Art Museum Tennis Palace 5.29. up to. The exhibition will be carried out in the Helsinki Art Museum and the Plan's co-operation. ■

# What Was Contemporary Art?

By Richard Meyer

**C**ONTEMPORARY ART in the early twenty-first century is often discussed as though it were a radically new phenomenon unmoored from history. Yet all works of art were once contemporary to the artist and culture that produced them. In *What Was Contemporary Art?* Richard Meyer reclaims the contemporary from historical amnesia, exploring episodes in the study, exhibition, and reception of early twentieth-century art and visual culture.

Meyer analyzes an undergraduate course taught by Alfred Barr at Wellesley College in 1927 as a key moment in the introduction of works by living artists into the discipline of art history, then turns to a series of exhibitions from the 1930s that put contemporary art in dialogue with premodern works ranging from prehistoric cave pictures to Italian Renaissance paintings. Meyer also treats the controversy that arose in 1948 over the decision by Boston's Institute of Modern Art to change its name to the Institute of Contemporary Art. By retrieving moments in the history of once-current art, Meyer redefines "the contemporary" as a condition of being alive to and alongside other moments, artists, and objects.

A generous selection of images, many in color—from works of fine art to museum brochures and magazine covers—support and extend Meyer's narrative. These works were contemporary to their own moment. Now, in Meyer's account, they become contemporary to ours as well. ■

# Contemporary Art

Strictly speaking, the term "contemporary art" refers to art made and produced by artists living today. Today's artists work in and respond to a global environment that is culturally diverse, technologically advancing, and multifaceted. Working in a wide range of mediums, contemporary artists often reflect and comment on modern-day society. When engaging with contemporary art, viewers are challenged to set aside questions such as, "Is a work of art good?" or "Is the work aesthetically pleasing?" Instead, viewers consider whether art is "challenging" or "interesting." Contemporary artists may question traditional ideas of how art is defined, what constitutes art, and how art is made, while creating a dialogue with—and in some cases rejecting—the styles and movements that came before them.

Since the early 20th century, some artists have turned away from realistic representation and the depiction of the human figure, and have moved increasingly towards abstraction. In New York City after World War II, the art world coined the term "abstract expressionism" to characterize an art movement that was neither completely abstract, nor expressionistic. Nevertheless, the movement challenged artists to place more emphasis on the process of making art rather than the final product. Artists like Jackson Pollock brought art-making to choreographic heights by dripping paint in grand yet spontaneous gestures. As one critic noted, the canvas was an arena in which to act—"what was going on in the canvas was not a picture but an event." This notion of art as an event emerged out of the movement called abstract expressionism, which greatly influenced the art movements that followed, and continues to inspire artists living today.

Contemporary artists working within the postmodern movement reject the concept of mainstream art and embrace the notion of "artistic pluralism," the acceptance of a variety of artistic intentions and styles. Whether influenced by or grounded in performance art, pop art, Minimalism, conceptual art, or video, contemporary artists pull from an infinite variety of materials, sources, and styles to create art. For this reason, it is difficult to briefly summarize and accurately reflect the complexity of concepts and materials used by contemporary artists. ■



# What is

By Julieta Aranda, Brian Kuan Wood, Anton Vidokle

<http://www.e-flux.com/journal/what-is-contemporary-art-issue-two/>

## WHAT IS CONTEMPORARY ART?

First, and most obviously: why is this question not asked? That is to say, why do we simply leave it to hover in the shadow of attempts at critical summation in the grand tradition of twentieth-century artistic movements? The contemporary delineates its border invisibly: no one is proud to be “contemporary,” and no one is ashamed. Indeed, the question of where artistic movements have gone seems embedded in this question, if only because “the contemporary” has become a single hegemonic “ism” that absorbs all proposals for others. When there are no longer any artistic movements, it seems that we are all working under the auspices of this singular ism that is deliberately (and literally) not one at all...

Widespread usage of the term “contemporary” seems so self-evident that to further demand a definition of “contemporary art” may be taken as an anachronistic exercise in cataloguing or self-definition. At the same time, it is no coincidence that this is usually the tenor of such large, elusive questions: it is precisely through their apparent self-evidence that they

cease to be problematic and begin to exert their influence in hidden ways; and their paradox, their unanswerability begins to constitute a condition of its own, a place where people work.

So it is with the contemporary: a term we know well enough through its use as a de facto standard by museums, which denote their currency through an apparently modest temporal signifier: to be contemporary is to be savvy, reactive, dynamic, aware, timely, in constant motion, aware of fashion. The term has clearly replaced the use of “modern” to describe the art of the day. With this shift, out go the grand narratives and ideals of modernism, replaced by a default, soft consensus on the immanence of the present, the empiricism of now, of what we have directly in front of us, and what they have in front of them over there. But in its application as a de facto standard this watery signifier has through accumulation nevertheless assumed such a scale that it certainly must mean something.

If we pursue it further, however, and try to pin it down, it repeatedly escapes our grasp through a set of evasive maneuvers. And perhaps we can say that the ism that is simultaneously not is its evasive maneuver number one: the summation that does not admit to being critical or projective (in the grand tradition of modernist ideological voices), to denoting an inside and an outside, a potential project, but that is simultaneously there, saying nothing. So why the extra qualifier? Why insert an extra word into “museum of art”? Like any evasive maneuver, this one works by producing a split: between the term’s de facto usage, which momentarily holds your attention by suggesting the obvious parallel with the “current,” with its promise of flexibility and dynamism, while simultaneously building a museum collection along very specific parameters—masking ideology. To follow the self-evidence of the question at hand, we could note the morphological Frank Gehry walls of a spectacular contemporary museum to be in fact made of concrete and steel—their suggestion of formless flexibility, their celebration of the informal, is frozen in some of the heaviest, most expensive, and burdensome institutional public sculpture around. The contemporary suggests movement, yet it does not itself budge.

This contemporary museum is acutely aware of other contemporary museums in other places. It is a node in a network of similar structures, and there is a huge amount of movement between them. Evasive maneuver number two could be the one that shifts your focus to a presumably de-centered field of

work: a field of contemporary art that stretches across boundaries, a multi-local field drawing from local practices and embedded local knowledge, the vitality and immanence of many histories in constant simultaneous translation. This is perhaps the contemporary’s most redeeming trait, and we certainly do not miss the old power centers and master narratives.

In many ways, this is an evasive maneuver worth making. And we can even avoid the conservative critique that this horizontal movement cheapens what it encounters, reducing it to spectacle. Certainly the quantity of work placed on display can become an issue, but networks now spread much wider than ever before—much has been made available, and it is up to you to sort through it. The contemporary as a cacophonous mess gives us enormous hope.

But let’s not underestimate how the contemporary art system can atomize with some degree of cohesiveness. True, many peripheries have been mobilized not as peripheries, but as centers in their own right. But, seen from the so-called peripheries and centers alike, does this system really learn, or does it merely engage with its many territories by installing the monolithic prospect of hyper-spectacle? If we are indeed aware that something is lost and something is gained in any process of translation, are we as certain that the regime of visibility installed by contemporary art functions by placing various local vernaculars into contact with each other on their own terms (as it promises to do), or is it something like the international biennial circuit, asserting its own language distinct from center and periphery alike?

In this way, the contemporary starts to reveal itself to be something like a glass ceiling, an invisible barrier that seals us together precisely by its very invisibility. We acknowledge one another, individual artists, certain cities, social scenes, a few collective tendencies that seem to arrive more as common interests than social projections, but nothing attains critical mass under any umbrella beyond “the contemporary.” It’s not so different from how we understand capitalism to work, through one-to-one relationships that are seemingly too small-scale to be complicit with anything, masking the hidden ultimatum of an innocuous protocol—if we begin to discern its shape, either it shifts, or we become obsolete: uncontemporary. But then perhaps that would not be such a bad thing... ■

# Gallery VITRINE

## Jonathan Baldock

Wednesday 8 October - Sunday 8 November 2014

**S** EWN PATCHES OF FELT REPLACE painted background in Baldock's paintings and encase carved blocks stacked as monumental monolith or dispersed as prop. At once, creating a performative space and occupying a gallery space as emblematic abstract artworks. Porcelain, ceramic, straw, leather and further materials are employed within these frameworks as fragile marks and gestures, or as sculpture assemblage or groupings of implausible tools. Performance inhabits the stage created within sculptural assemblage in his exhibitions; Viewed as an installation or encountered as individual sculptural parts, the viewer and the object and the space they simultaneously occupy is brought into question, as ritual act or theatre.

Jonathan Baldock (born in 1980 in Pembury, UK) graduated from the Royal College of Art in 2005 and lives and works in London. He has exhibited internationally with solo shows including: Warm Bodies (with Olga Balema) at Kunstvereniging Diepenheim, The Netherlands (2014); The Soft Machine, Chapter, Cardiff (2014); Multiple points in this crude landscape, Primary, Nottingham (2014); Hot Spots, The Apartment, Vancouver, Canada (2014); A Strange mix between a Butcher's Shop and a Nightclub, Wysing Arts Centre, Cambridge, UK (2013); The Blue Epoch, Colloredo-Mansfeldský Palác, AMoYA, Prague, Czech (2012); Musica, Annarumma Gallery, Naples, Italy (2011); Pierrot, PeregrineProgram, Chicago, USA, (2011); The Fool's Flipside, Cell Projects, London, UK (2010); and 'H.E.' The Fine Art Society London, UK (2008).

Group shows include; Two Figures in a Landscape (choreographed by Rubato Dance Group), Rockbund Art Museum, Shanghai, China (2013); Relativity Absolute, Wysing Arts Centre, Cambridge, UK (2013); The Gathering, Mytoro Gallery, Hamburg, Germany (2013); ARE YOU ALRIGHT? New Art From Britain, Museum of Contemporary Canadian Art (MOCCA), Toronto, CA (2013); Implausible Imposters, Ceri Hand Gallery, London, UK (2013); A Conspiracy of Detail Mackintosh Museum Glasgow, UK (2013); Pile, Chapter, Cardiff, Wales (2011); Memories and Encounters, Via Farini Milan, IT (2009); NEWSPEAK: British Art Now, Hermitage Museum St Petersburg, Russia (2009) and Saatchi Gallery London, UK (2008).

He has received international awards and residencies, including: Abbey Fellowship, British School in Rome, Italy (2013); Residency – The Forest, Wysing Art Centre Cambridge, UK (2012); and Skowhegan, School of Painting and Sculpture Residency, Maine, USA (2007). ■

# Highlights

## Karen Tang

Wednesday 8 October - Sunday 8 November 2014

**I** N 1958, BERMONDSEY'S RESIDENTS screamed as they ran from their flats. They were extras in 'The Giant Behemoth' (1959), a British-American science fiction film with many scenes shot in the local streets of Bermondsey/Rotherhithe. The film originally intended to feature a giant, formless blob of radioactive material, but the final version saw marine nuclear testing resurrect a dinosaur, imbuing it with powers to project radioactive rays. The Behemoth attacks London by swimming up the Thames.

Karen Tang's sculpture re-imagines the amorphous radioactive matter of the film's production history, whilst referencing the skull of a dinosaur, as well as wider ecological concerns surrounding energy production and testing. The surface of the sculpture pulses with radioactive colours. The form entices the audience to interact and enter the sculpture, viewing the square anew from inside the creature's eye sockets. The base of the sculpture calls to mind the bow of a boat, emphasising the connection with the ocean and River Thames.

Karen Tang (b. London 1978) is an artist based in London. She studied at Chelsea then the Slade School of Fine Art, leaving in 2004 with an MFA (Distinction) in Sculpture. After being awarded the Duveen Travel Scholarship, she researched mutated spaces in Mexico's architecture and underwater sunken wrecks. Her sculptures offer viewers the experience of surprising structural and material combinations, with unexpected forms that reference science-fiction, architecture and peculiarities of city life.

Tang's work has been commissioned by The National Trust, Contemporary Art Society, The Economist, South London Gallery and private collections. Tang has exhibited at venues including: Vestfossen Kunstlaboratorium; Bloomberg Space; Jerwood Space; Ambika P3; MAMA Rotterdam; Dalston Superstore; Guest Projects; The Agency Gallery; Pumphouse Gallery, Chinese Arts Centre, Manchester; ■



# fARTissimo

By Thanos Kalamidas

## Contemporarily of war



This year landmarks the contemporarily of the war. Hundred years form the beginning of the worst contemporary war in human history with small exceptions, like the Peloponnesian war. But it also the year the London Group was founded that created and exhibited contemporary art for all this century. It's the year Giorgio de Chirico presented his "Love song" and it is during the war the period Marc Chagall reformed his shapes, as he said a few years later. It is also the period millions died in the most inhuman and barbaric way. Chemical, biological weapons were used from both sides and the good were evil and the evil were good.

Sadly art found a way to be contemporary even during the war. Especially during war. Expressing pain and sorrow. Art does the same today. In Palestine. Art does the same today in Nigeria. Art does the same today. In our neighbourhood. Every neighbourhood. Because contemporary artists communicate pain, sorrow and death. Hundred years after. Contemporary war finds its way. And scream finds the way. ■



# Opinion

## Project: Not Art in its True Form

Contemporary 'art' is a horribly deteriorated form of what the world used to call 'art'. When religion was thrown out the door by secular governments a few hundred years ago, 'beauty' became something that anyone could make, hence 'art' these days. One of the things that are shoved down our throats at school is that "anyone can be an artist". This is a complete lie, as, for example, not anyone can be a mechanic, architect, or swimming coach. Everyone is different. We all have different strengths and weaknesses -- talents and failures. If you say that anyone can be an artist, you must also say that anyone can be anything. Now, you may be thinking, "What rubbish! People don't say that anyone can be a GOOD artist, they simply say that anyone can be an ARTIST!" Think about this, though. A lot of the art that is in galleries these days -- carefully selected -- is garbage and could be done by anyone, so why was that particular one chosen? Not anyone can paint like Da Vinci, Michelangelo, or Rembrandt. What they painted was art -- REAL art -- and they had skill. If anyone can do something, than that thing is not a skill. For example, if you can blink, or move your hand, that is not a skill, as anyone is capable of doing it.

People like myself are often criticized for our opinions on art. People say that we are 'arrogant' and 'narrow-minded'. The question we need to ask ourselves is this: Which is more arrogant? Making a logical judgement based on proof and prior knowledge, or saying that it is impossible to judge and, instead, condemning those 'bad' people who believe that you can judge it?

People often tell us that we are wrong, simply because the professionals disagree with us, but this is a classic example of the argumentum ad verecundiam fallacy, and is not even an argument.

The final truth of the matter is that you simply can't group together the Sistine Chapel, Mona Lisa, and other grand masterpieces to the works of people who make messes on canvases that anyone could make.

Finally, I feel sorry for those of you who have been brought up -- essentially brainwashed -- into believing that there is beauty to be seen in the miserable contemporary 'art' of today.

And to those who dislike contemporary 'art', I encourage you to help in the effort of reviving art as it used to be -- art in its truest, most beautiful, form. Bring it back, and don't be afraid of those who oppose you -- the truth must always win, and the 'art' of today is just a trend, not a truth.

Go against the flow. Remember these famous words of Winston Churchill:

"Kites rise highest against the wind - not with it."

Christopher



# The Uncanny: where psychology meets art



**T**HE UNCANNY, A FREUDIAN TERM which describes an instance where something is simultaneously familiar and foreign, resulting in a feeling of discomfort. The idea of the uncanny was first identified by Ernst Jentsch in his 1906 essay, *On the Psychology of the Uncanny*, where he defines the uncanny as being a product of “intellectual uncertainty.” In 1919 Sigmund Freud published his essay, *The Uncanny*, in which he elaborates on the uncanny through aesthetic investigations. Freud’s aesthetic investigations on this psychological phenomenon have intrigued artists since its publication; from the Surrealists to contemporary art, artists have tried to visually represent and fabricate objects which provoke an uncanny effect.

Freud states in his essay that the uncanny lies in the realm of the frightening and evokes both fear and dread. Though the uncanny is not clearly definable, because it relies on a personal experience, Freud outlines circumstances that would be considered uncanny which are: animism, magic, sorcery, the omnipotence of thought, unintended repetition, the double or *Doppelgänger*, the castration complex, and instantaneous wish- fulfillment. Even though each of these categories may seem disparate, Freud connects them through the definition of the German word *unheimlich*, (the equivalent to the English word uncanny) which, “applies to everything that was intended to remain secret, hidden away, and has come into the open.” These categories of the uncanny are things that provoke a suppressed primordial fear within us when we unexpectedly encounter them, resulting in an intellectual uncertainty that causes a great sense of repulsion and distress.

In 2004 artist Mike Kelley curated an exhibition, *The Uncanny* at the Tate Liverpool which explored, “memory, recollection, horror and anxiety through the juxtaposition of a highly personal collection of objects with realist figurative sculpture.” The works within the show indubitably provoke an uncanny effect within the viewer through the use of scale, materials, and color; they are at the same time distressing and repulsive as they are fascinating and alluring. Below are selected works from the 2004 exhibition, where you can see how each artist has addressed the concept of the uncanny, fabricating an aesthetic experience of it.

## YOUR WORDS

By Avtarjeet Dhanjal

say more about you  
than what you meant by them.

Writing to share information and express thoughts has been used since way back in history. Earliest examples were found on the clay tablets from Sumerian time in Mesopotamia.

We live at the time when most languages are well developed and serve the purpose for communication at least on local level. Whereas English, French, Spanish and Portuguese are the languages spread beyond their countries of region to due to these countries' colonial history.

Till the last century most of the distant communication was on paper and everyone paid attention to the words/language one used. As a result carefully written letters and other documents have become memorable part of the historical archives. The letters on paper written not so frequently, but the content of these letters was meaningful and long lasting.

Due to the arrival of the internet, it's not only that most national boundaries have disappeared and physical distances shortened.

We are living in an age of instant texts, tweets and chats. The language used in these chats/dialogues has become more casual. As a result the casualness of the language is becoming a serious threat to the integrity of the communication and of the communicators.

Facebook and other chat rooms, where it brings distant people together to share their thoughts on the other hand, the attitude towards meaning of communication has become casual and lax to the point of some serious issues are lost their meaning or seriousness. In real life, the courtesy to the others, especially toward strangers was maintained. It continued in our letters (on paper) and over telephones. This courtesy is now completely lost or rather ignored.

Here is one example from Facebook chat. I have called this person Dr X, respecting his privacy.



Quiet recently Dr X asked me a question without any preliminaries.

- Dr X  
“u believe n ogd” (referring to my comment about a photograph, where I mentioned, ‘I saw the couple with a child being blessed by God’.)

- A  
“Yes I believe in God, not in ogd”.

- Dr X  
“may knw where is he?”

- A  
“Dr. T, are you talking about God or ogd? Please be kind to clarify, as I don't know any ogd.”

- Dr X  
“god-missplet - asking seriously”

- A  
Dr. T, “this is not the way to ask a serious question nor is the platform.”

“If you are really interested why don't you organise a 2 day seminar on the subject, then ask some serious people to share their thoughts. If you don't care about the spellings, then your question is not serious.”

“Plus I wish to clarify; that God with capital G refers to the one ‘God’ and ‘god’ refers to all other gods created by the man for its convenience.”

“Secondly if you do not care to address me with my name, as I do for you, then you don't even understand the etiquettes of serious dialogues. I am sorry; I can't answer your question.”

“Thanks for asking a mis-spelled question.”

“Bye. Have a good day.” A

# Last Drop

This was the end of that conversation.

Dr. X still pursued me to continue the dialogue; I suggested that we should talk face to face on skype.

Once Dr. X was face to face, he was ever so courteous and articulate.

This raises the question why people do not put enough effort when talking over the net. May be this is a reason such talks over the net are called chats. For me all communication is a serious matter. Words carry meanings those has been developed over long periods, can't be thrown around like cheap popcorns.

Here is the second example, how a very serious personal communication is conducted on the FB. Ms Y is proposing to Mr. Z without any preliminaries, though both knew each other for many years.

- Y

“Hi I can spend my life with you if you are not committed elsewhere. Ignore it if you feel I'm over-stepping or causing any displeasure. A thought crossed my mind and I framed this message.”

- Z

“Dear Y, This message was neither addressed to anyone nor was it signed by anyone. It looks like someone has used your account?”

If it's genuine, it is nice thought, let it be a thought. I feel honoured. I am sure you only wish to share it only as a thought. Thank you once again. Z”

- Y

“I shared the inner thought ... It was not just a thought ... It was what my heart told me to write.”

- Z

“Dear Y, thoughts from inner depth are always precious like jewels, and must be treated as such.

Y, you know, how meaningful these thoughts are for you, until you share them with equal care; they lose their meaning and magic.

Your message arrived from nobody to nobody, without any intro. How could I take it seriously?



Y, you are a woman who had studied literature, philosophy; you should be very good in expressing your thoughts. I am just a village man, but I care for you, I always address you with your name and I take time to think what I say to you, and you sent your precious thoughts so casually.

Anyway thank you again for sharing”. Z

This kind of conversations how well-meaning may be, but serve no purpose. They rather negate the very purpose they were initiated for.

I personally do not like to take part in such casual conversations/chats nor have I any time for them. Whereas the subject matter of above both conversations is meant to be serious by intent.

Today if you look in the wider world, there are many long drawn conflicts on personal, national and international levels. If you listen to either of the warring parties on both side of the line, big percentage of conflicts could be resolved by extending respect to the other side and listening to other's point of view.

Several analysts of human behaviour found that how earnest one's point of view may be, if not expressed with respect to the other; such points of view get ignored.

Once I was talking to a person who has been actively involved in conflict resolution, told that when they managed to being both warring parties in on the negotiating table, more often one side listened to the other's arguments not with an intent to understand others' point of view but only to note the facts and to make a counter accusation.

Earlier given two examples of FB chats, lack:

- Any opening address to the other party and recognition of the other as equal human being;
- The initiators failed to create a context in which the question could be taken seriously and responded;
- No care was given to the use of proper language of expression;
- Even the platform was inappropriate for such serious questions.

Respect yourself and others will respect you.  
Confucius



e l e v e n t h e d i t i o n

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