

603

WINNERSAL COLONERS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

DESIGN



Sometimes I find
a place to sleep

But I never dream



EDITORIAL BOARD

Editor-in-chief
Amir KHATIB

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

Avtarjeet DHANJAL
avtarjeet.dhanjal@eu-man.org

Ali NAJJAR
alinajjar216@yahoo.com

Jacques RANGASAMY
info@eu-man.org

Avtarjeet DHANJAL

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

ADVERTISING

sales@eu-man.org

PRINTED BY

Paar OU
Estonia

GENERAL ENQUIRIES

info@eu-man.org

EU-MAN HELSINKI OFFICE

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

LONDON OFFICE

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

contents



Cover:
Ziyad Jasam

in focus

10-12 Institute of Contemporary Arts

artist of the issue

14-19 Ziyad Jasam:
The Recycling Politician

theme: Architecture

20-21 Design as Art
22-23 Design Vs Art
24-25 Art or Craft?
26-28 What's the Difference
Between Art and Design?
Design?
30-31 Design As Art
32-36 Design is Not Art
38-39 6 important ways that design
differs from art
40-41 Not all design is
for the general good
42-46 Art vs. Design:
Are They the Same Thing?

highlights

50-51 International Association of Art

articles

54-55 Art and Racism:
Healing Racial Schisms
56-58 The Role and Meaning of Art
in Society

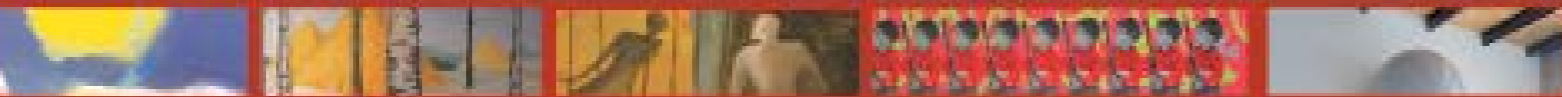
columns

52 fARTissimo
53 Opinion

in every issue

3 Editorial Board
Contents
5 Editorial
6-9 Art News

UNIVERSAL COLOURS



talk: +358 (09) 40 554 6896

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

membership:

Annual membership fee is 30e.

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

contact:

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

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

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

For adverts contact > info@eu-man.org



What resoluteness means, especially when we talk about life resoluteness, as I think of it, it is a matter of instinct, it deals with all our existence, existence against nihilism, everything might lead us to nihilism, but as long as we exist we defend our life in resoluteness.

I do not want to lead this into some kind of philosophy talking, but what I'm trying to say is that we insistently continue our way with our absolute wellness. Yes, others might affect us, but not in such a level so we lose our independence.

Independence is a very important matter and we can live and survive with the help of others but we do so as independent entities, and that's what we try all the time. Some might not even try but as I see it most of us try to do it.

We have now reached 20 years of work, and even though we are on the receiving side of a very nasty and weird attitude from the authorities in the country where we live and work, we still insist to be resolute, to continue and to do our job in the way we believe it is useful for others.

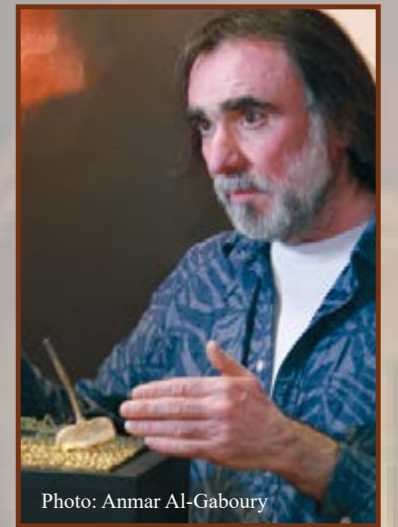


Photo: Anmar Al-Gaboury

During the last 3 months we have done 3 more exhibitions in our little gallery and we did continue publishing our magazine. And we are planning for the next year's projects which we are going to increase by one project, an art performance act in several EU Countries.

It is very important for us to feel alive and to fight and struggle for our essence; this way we feel that we exist, and we want to sing our song together with others.

Amir Khatib

SHADOW ON STONE THE ART OF LILI ORSZÁG (1926–1978)

Till March 16 2017
Hungarian National
Gallery - Budapest

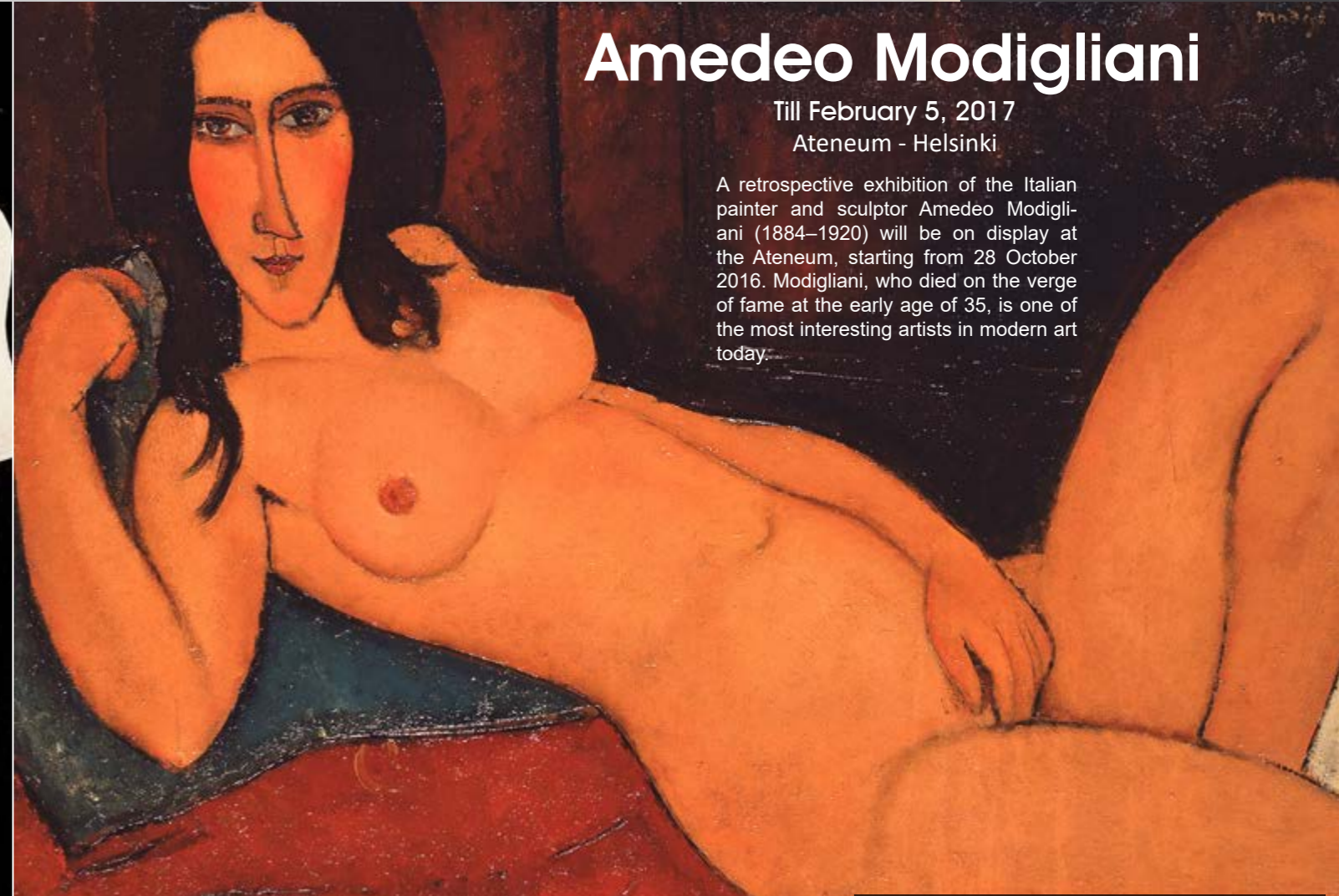


The Hungarian National Gallery continues its series of exhibitions on key personalities in Hungarian art with a show dedicated to Lili Ország (1926–1978), one of the most important and distinctive figures in modern Hungarian painting. The exhibition will be held between 16 December 2016 and 26 March 2017. As no comprehensive review of her life's work has been held before, the commemoration of what would be the artist's 90th birthday gives us an opportunity to rectify this shortcoming. "The walls are inside me," said Lili Ország, and throughout her entire oeuvre, she unwaveringly portrayed the constantly materialising walls of her inner world with monastic patience and dedication.

Amedeo Modigliani

Till February 5, 2017
Ateneum - Helsinki

A retrospective exhibition of the Italian painter and sculptor Amedeo Modigliani (1884–1920) will be on display at the Ateneum, starting from 28 October 2016. Modigliani, who died on the verge of fame at the early age of 35, is one of the most interesting artists in modern art today.



Jordan Wolfson: manic / love / truth / love

Till April 23, 2017
Stedelijk Museum - Amsterdam

This autumn, the Stedelijk Museum will present Jordan Wolfson (New York, 1980), one of the most outspoken representatives of a new generation of artists who explore the increasing digitalization of society and other technological developments. - See more at: <http://www.stedelijk.nl/en/exhibitions/jordan#sthash.RSz1kAtq.dpuf>



Hard Gelatin Hidden stories from the 80s

Till March 19, 2017
Museu d'Art Contemporani
Barcelona

On 22 August 1979, the editorial in the newspaper El País entitled 'Reform, break up and symbols' reflected on the years following the dictatorship and the 'peaceful and gradual' transition to a parliamentary monarchy led by 'politicians and professionals from the previous regime, who had acquired their skills and capabilities by being pragmatic and serving a power that had systematically denied, in theory and in practice, the rights and freedoms of constitutional democracy'. We have paid a high 'moral and monetary' price for this process, since the institutional framework on which it was built can still be felt today, and it is still difficult, not to say annoying in some circles, to reclaim the right to the historic memory or to talk about the problems and the cost to the country of this transition.



Georg Baselitz The Heroes

Till February 19, 2017
Moderna Museet - Stockholm

Monumental, figurative paintings and drawings of tattered and frail soldiers fill our galleries in autumn 2016. This exhibition focuses on two controversial series of works, Heroes and New Types, which Georg Baselitz created in 1965–66, in his early career.

Georg Baselitz is regarded as one of Europe's most prominent and influential artists. The subject matter in the series Heroes was a provocative reminder of German history, in an era when the nation was rejoicing in "the German economic wonder". The art scene, which was dominated by the shiny surfaces of pop and cool minimalist abstraction, also spurned his works as out of touch with the times. They offered no optimistic outlook. On the contrary, they seemed to sceptically highlight failure. Despite the aggressiveness of the vivid brushwork, the intense colours, and the frontal compositions with thick outlines, the figures seem to convey resignation and vulnerability.

Curator: Magnus af Petersens



Mona Hatoum

Till February 26, 2017
KIASMA - Helsinki

Mona Hatoum's work presents us with a world characterized by conflict and contradictions. Her first solo exhibition in Finland gives an overview of her work from the late-'70s to the present. It gathers together works in media as varied as performance, video, photography, installation, sculpture and works on paper.

Hatoum creates poetic and often political works that comment on the state of the world at large. Her works are characterised by an unusual choice of materials and the use of elements such as light, electricity and magnetism.

She often uses furniture and other familiar objects which, when modified or scaled up, reflect a suspicious and hostile environment. Hatoum draws from the formal language of Minimalism, Kinetic and Conceptual Art, often with reference to Surrealism.



Martin Maloney

Till February 28, 2017
Saatchi Gallery - London



THE UNCANNY HOME

Till January 29, 2017
Kunst Museum Bonn

The transformation of the home from familiar safe haven into a place both alien and uncanny is one for which art has found a host of haunting images. From the late nineteenth century onward, these images formed part of the history of the interior as a genre, providing vivid proof of how scenes of everyday life and domestic bliss increasingly became scenes of angst and imperilment.



BECOME A MEMBER

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

HELSINKI OFFICE

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

LONDON OFFICE

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

INSTITUTE OF CONTEMPORARY ARTS

FOUNDED IN 1946, the ICA is a membership institute that promotes and encourages an understanding of radical art and culture. Through a vibrant programme of exhibitions, films, talks and events, the ICA examines recent impulses in artistic production while stimulating debate surrounding the arts. With its critically-acclaimed exhibition and film programme, as well as its Off-Site and Touring strands, the ICA continues to engage new generations of artists and audiences alike.

Founded in 1946 by Geoffrey Grigson, Roland Penrose, Herbert Read, Peter Gregory, E.L.T. Mesens and Peter Watson, the Institute of Contemporary Arts resisted an initial impulse to become a Museum of Modern Art for London, preferring instead to position itself at the forefront of art and culture. Initially conceived with a special focus on artists working across a range of contemporary art forms, the first ICA exhibitions took place in a hired space at the Academy Hall, Oxford Street, before taking up more permanent residence at 17-18 Dover Street, Mayfair, in 1950. During the post-war period, the ICA would significantly respond to developments taking place in the international contemporary art world.

Throughout the fifties, the ICA became known for groundbreaking exhibitions, including those held by members of the Independent Group such as *Growth and Form* (1951) and *Parallel of Art And Life* (1953). Aside from its associations with proto-Pop artists such as Richard Hamilton and Eduardo Paolozzi, the ICA also staged exhibitions by Francis Bacon, Lucien Freud, and Pablo Picasso, as well as attracting a raft of engaged designers and architects to include J. G. Ballard, Terence Conran and Jane Drew.

In 1968, the ICA moved to its present location on The Mall where it became increasingly synonymous with live performance, talks and exhibitions by emerging

contemporary artists. At its new home, ICA staged numerous exhibitions including the first institutional shows by Jake & Dinos Chapman, Damien Hirst, Gabriel Orozco and Richard Prince, as well as early shows by Robert Mapplethorpe, Gerhard Richter, Luc Tuymans and Steve McQueen. It also staged a number of live art events and performances by Laurie Anderson, *Einstürzende Neubauten* and Ron Athey.

By now, artists and luminaries associated with the ICA included Peter Blake, Henri Cartier-Bresson, Jacques Derrida, T.S. Eliot, Michael Foucault, Nan Goldin, Keith Haring, Abbas Kiarostami, Takeshi Kitano, Yves Klein, Jeff Koons, Don Letts, John Maybury, Ian McEwan, Yoko Ono, Horace Ové, Philip Pullman, Cindy Sherman, Zadie Smith, Jean Tinguley, Lars von Trier, Malcolm McLaren, Jackson Pollock, Ronnie Scott, Stravinsky, Bill Viola, Vivienne Westwood, Jeff Wall and Slavoj Žižek.

In its pursuit of new wave music, the ICA presented The Clash in 1976 and The Stone Roses in 1989, as well as subsequent acts such as the Beastie Boys, Throbbing Gristle, Scissor Sisters and Franz Ferdinand. The ICA also continues to introduce a range of visionary cinema to the UK. Decades of groundbreaking films have lent credence to the reputation of the ICA as the home of independent and world cinema. It also remains dedicated

to the display and screening of artists' film, having recently hosted a weekend of Kenneth Anger screenings with the filmmaker present and feeling at home having screened his work at the ICA on other occasions over the years.

ICA Off-Site projects include the Intruders at the Palace musical benefit in 1988 featuring David Bowie among others. The Pet Shop Boys in 2004 presented Battleship Potemkin as a live event in Trafalgar Square attracting 35,000 fans, while the same number of visitors attended the first ever Art Night in 2016. Other recent Off-Site projects include Cinema on The Steps, a series of screenings highlighting Middle Eastern and Arab cinema, as well as The Old Selfridges Hotel project, also in 2013, with a focus on the London Underground scene from the 1980s to the present day.

Many opinion formers and cultural figures have come to talk at the ICA, alongside established and emerging artists including Gerry Adams, Monica Ali, Lynda Benglis, Anthony Gormley, John Berger, Tracey Emin, Brian Eno, Urs Fischer, Richard Hollis, Dennis Hopper, Mark Leckey, Mike Leigh, Ken Loach, Grayson Perry, Salman Rushdie, Martha Rosler, Tino Seghal, Yinka Shonibare MBE, Patti Smith, Wolfgang Tillmans, Vivienne Westwood, Cerith Wyn Evans, and many more besides. Recent exhibitions include Nought to Sixty (2008), which presented sixty emerging artists over six months. Sculptors Mike Nelson and Oscar Tuazon have independently made ambitious sculptural interventions into the fabric of the ICA building, while artist Pablo Bronstein was given free reign of the galleries and theatre in 2011. In 2013 Juergen Teller's exhibition Woo! would become one of the highest attended shows ever presented at the ICA. ■



Universal Colours



Ziyad Jasam:

The Recycling Politician t

By: Amir Khatib

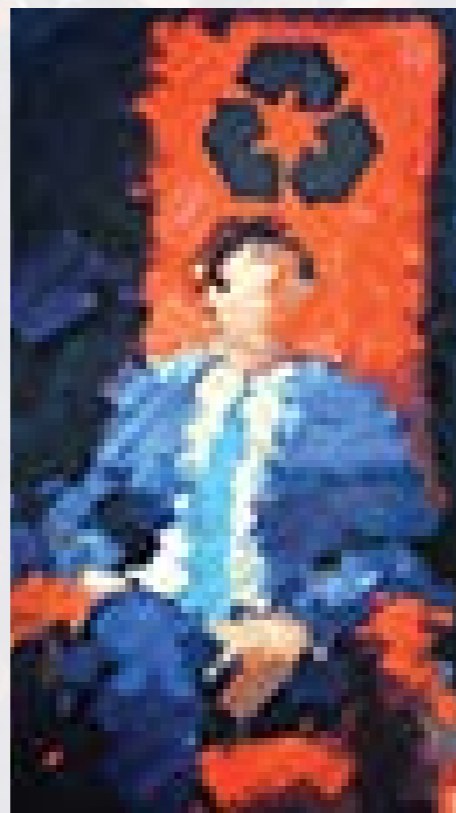


ALL WE KNOW ABOUT RECYCLING is that you can do it instead of burning your trash for example, but Jasam has a totally different meaning and in his recent exhibition he recycled politicians.

Jasam, was mostly known as sculptor, a painter and an art-installation maker; but to put all these in one basket you need to have a special skill or a special inspiration to work with. Ziyad Jasam work in this exhibition with one theme. His theme – and as an Iraqi artist should be politic - is “what other thing keeps Iraqis busy than politics?”

He worked with this theme after he felt tired with the useless and constant struggle with the unprofessional politicians who lead his country. Those politicians who robbed the country and its resources just create mess for the country and the people.

Ziyad as an artist who expresses his ideas and his opinions for the world and history loudly. And it was his opinions that was the most effective ones. The visual message that he was working for the last year. Rarely artists deal with a specific theme in the world, yes in the world, because his point of view was direct, his message was clear and the receiver was the whole world.



His artworks were made of different media - paintings and installations - his first installation was made with three chairs on the well-known recycling logo. These three chairs, he found them in the trash, he did not put them as they were, he worked on them and to work on a symbol, you must leave it as it is, not do it and work for the sake of aesthetic. It symbolize the role or the value of it in the eye of the politicians.

His second installation was a lottery game pooling basket, which has balls inside it and when the audience enter to the gallery, they can move the basket and they get a ball that represents a politician. I think it is a kind of fun for the visitors and it has something to do with the theme, though it is dealing with it from afar. Nevertheless the artist has his own view on the work he did.



The paintings are successful in some far extent. They present his extreme skills as a painter and his practice over working with colour. In the wide spectrum of his work as I saw, the recycling conference and a lot of politician ...behind it, someone can interpret it as an advertisement for the next elections, or somebody else can see through the logo, that it is the parliament of recycling politicians.

His other paintings also were expressing the theme and they were from a provisional point of view. Good and well done paintings. The artists worked hard to make them and worked a lot to put things together, the colours are successfully chosen and the redistribution of the figures on the paintings superb.

Reaching the end, I see the struggle of one Iraqi artist in the current endless Iraqi situation, a situation that started 36 years ago, was give birth to war after war, all under many names; once to defend the eastern door of the Arab world the other time to defend the homeland, and now to defend the religion, or to fight delves who came to spread their radical message of Islam.

The many names for the war. Is this postmodern politics? Or can some postmodern artists like Jasam express his opinion by using different media and different types of art expression to say something to those weapons merchants and all these new rich?

I think Ziyad tried his best to give his message, and I do hope that the message was provocative as a scream in the face of the politicians. ■



DESIGN AS ART

By: Craig A Elimeliah

I HAVE READ SO MANY BOOKS and articles on design and on art, what it is and how it should be executed. I must admit that since becoming a producer my designing days have taken a backseat to management. I enjoyed being a designer and now I enjoy working with designers in addition to every other aspect of production. I was at home contemplating what the difference between design and art is, and I think I have come up with some pretty clear lines between the two and have also identified where those lines have become blurred.

Now, it is my understanding that design in the commercial sense is a very calculated and defined process; it is discussed amongst a group and implemented taking careful steps to make sure the objectives of the project are met. A designer is similar to an engineer in that respect and must not only have an eye for color and style but must adhere to very intricate functional details that will meet the objectives of the project. The word "design" lends itself to a hint that someone or something has carefully created this "thing" and much planning and thought has been executed to produce the imagery or materials used for the project.

On the other hand, art is something completely separate—any good artist should convey a message or inspire an emotion it doesn't have to adhere to any specific rules, the artist is creating his own rules. Art is something that can elicit a single thought or feeling such as simplicity or strength, love or pain and the composition simply flows from the hand of the artist. The artist is free to express themselves in any medium and color scheme, using any number of methods to convey their message. No artist ever has to explain why they did something a certain way other than that this is what they felt would best portray the feeling or emotion or message.

Many designers are artists and many artists are designers, the line between the two is complex and intriguing. I was perusing some art books and something strange caught my eye, I had noticed that many of the artists were not creating a unique, almost chaotic portrait of their innermost selves or inspirations rather they were clearly using popular trends to capture the attention of the viewer. I noticed that many of the pieces being shown were "throwbacks" of past artists styles or color and simply refreshed for public consumption. The very fact that older artists inspire newer artists seems to contradict the whole definition of art. These artists are following a method, a pattern or a standard that has already been established by another artist and therefore they are not creating something completely new rather following instructions laid down by a previous artist rendering that piece to be more design than art.

I can completely appreciate the paths laid down by past artists who establish a style or method but at this point it seems that when that style or method is used the art then turns into design. I looked through some older books and saw a rather obvious occurrence in the art being displayed, many of the newer artists were simply copying things from the past. I admire a person's talent for picking up a brush and creating an image that has an impact on its viewer but when I see it over and over again by different people who are all claiming to be "of the school of..." and that this is legitimate, unique art, I find that a bit hard to swallow. If the artist said, "I have designed something in the standard of Picasso," and this is simply a design based on his style but a new twist has been added, then I would feel more comfortable accepting it for what it is, a design. But when an artist's style and methods are completely the same as someone else's and even if the message is different I feel that this cannot be passed off as art because the newness and the chaotic nature of it simply flowing from the source seems to be absent and it becomes more like a paint by numbers project than a creation that has never been seen before.

I do not claim to be an expert on defining what art is and what it is not, but I do know that if we look at the differences between art and design we will see a very clear line drawn between the two. An engineer, if given the exact coordinates to place different colored pixels in specific places, could render a beautiful website or ad simply by following instructions; most design projects have a detailed set of instructions and most design is based on current trends and influences. An artist, on the other hand, could never be given any specific instructions in creating a new chaotic and unique masterpiece because his emotions and soul is dictating the movement of his hands and the impulses for the usage of the medium. No art director is going to yell at an artist for producing something completely unique because that is what makes an artist an artist and not a designer.

I feel that designers who are passionate about their work should try and dedicate time to create "art" for art's sake and train themselves to express emotion and feeling through their designs. Uniqueness comes from passion and not adhering to any rules that may force the artist to make even one stroke that was unintended. Commercialism has been dictating the course of design and has made a clear and thick line between the artist and the designer. Following trends and applying imagery based on specific needs and goals is the easy part, allowing yourself to express a message or emotion free of any specifications is where true beauty is born. Designers who are looking for the next big trend or who want to be the one to create that trend must create chaotic and truly original pieces to display their artistic prowess and then apply those unique methods to their design at work, and I think this will create a truly harmonious balance between art and design. ■

DESIGN VS ART – THE DIFFERENCE AND WHY IT MATTERS

By Addison Duvall

<http://www.hongkiat.com/blog/design-vs-art/>

DESIGN VERSUS ART. What's the difference, and how does it affect your career as a designer? We all know there is a difference, and those outside our industry might not be able to see it. Your parents, for example, might refer to you as an "artist" even though you are a professional designer.

How do you tell them, or anyone else who asks, that there's a big difference between art and design? Are you even sure yourself what the difference is? Read on to find out.

Art Asks, Design Answers

Let's go back to when you first decided you wanted to be a designer. For me, it was while I was in school. I thought I wanted to be an "artist," when really, I discovered that my skill set was better suited to design. Why? Because I enjoyed the process of solving problems. I wasn't as interested in posing unanswerable questions for the world to ponder. I wanted to nail down a system for understanding the world around me.

The bottom line – the main difference between art and design – is that art asks questions, while design answers them. Design is there to fill a need. Art fills no need except its own internal need to exist and challenge the viewer. That's not a bad thing, by the way. Art is one of the fundamental building blocks of human culture; every culture that has ever existed has its own unique art forms that they leave behind for future generations. Think of archaeologists – what is the most common thing you hear about that is uncovered from civilizations past? That's right – art. Pottery, architecture, paintings on walls or stones. Art is very important. And so is design.

No Time For Wonder

Art inspires wonder and awe. When you look at a painting, sculpture, collage, or installation, your mind starts to churn with a horde of dazzling new ideas, and you get inspired to ponder all the endless possibilities that have now been introduced to you by the artist and her work. Ah, the magic of art. What an exhilarating, deeply fulfilling experience.

Designers have no time for that. If people are in awe of your design, that's cool, but it's not the main reason you created it. You design to make people's lives better in ways they don't necessarily see or appreciate, but without which they would be lost. The art lovers crowding

around that Van Gogh at the Louvre probably all have their phones out, taking pictures. They aren't paying attention to their camera apps, but the designer who created it plays a very important role in allowing them to share their experience with their friends.

Art Has No Set Process

Art has no process that can be replicated across the board to achieve an optimal result. There are no rules. At all. There used to be rules about who could paint what, but all of those got dumped with the rise of modernism. Ever since Édouard Manet started painting prostitutes instead of aristocrats, the art world has been slowly divesting itself of every single rule it once had. Some people are unhappy about this, but that's the way it is. Anything can be art – a urinal, a tree, a dog – anything. Art has no rules.

There are, however, rules in design. Even if the result is "ugly," there's an underlying structure there that solves a problem. There are the physical rules of design: the grid, the color wheel, the rules of composition and layout. Then there are the rules about what the design is supposed to do. What problem are you solving? Is it ergonomic enough? What will the psychological response of the average user be to this particular arrangement of design elements? Will it cause them distress, or will they have a good experience?

These are all rules that designers must take into account if they are to create a successful design. These types of rules may make an artist break out in a rash. But not us designers. We love this kind of stuff. Why? Well, I'll tell you...

Philosophical Opposites

You can appreciate a design even more once you know why it was made. It's not just a pretty picture – there's a concrete reason why it exists and a concrete problem that it solves. Design geeks love to get into the nitty gritty of what makes a particular design work so well. Simply put, designers use the left (mathematical) sides of their brains to create work that resembles something from the right (artistic) side.

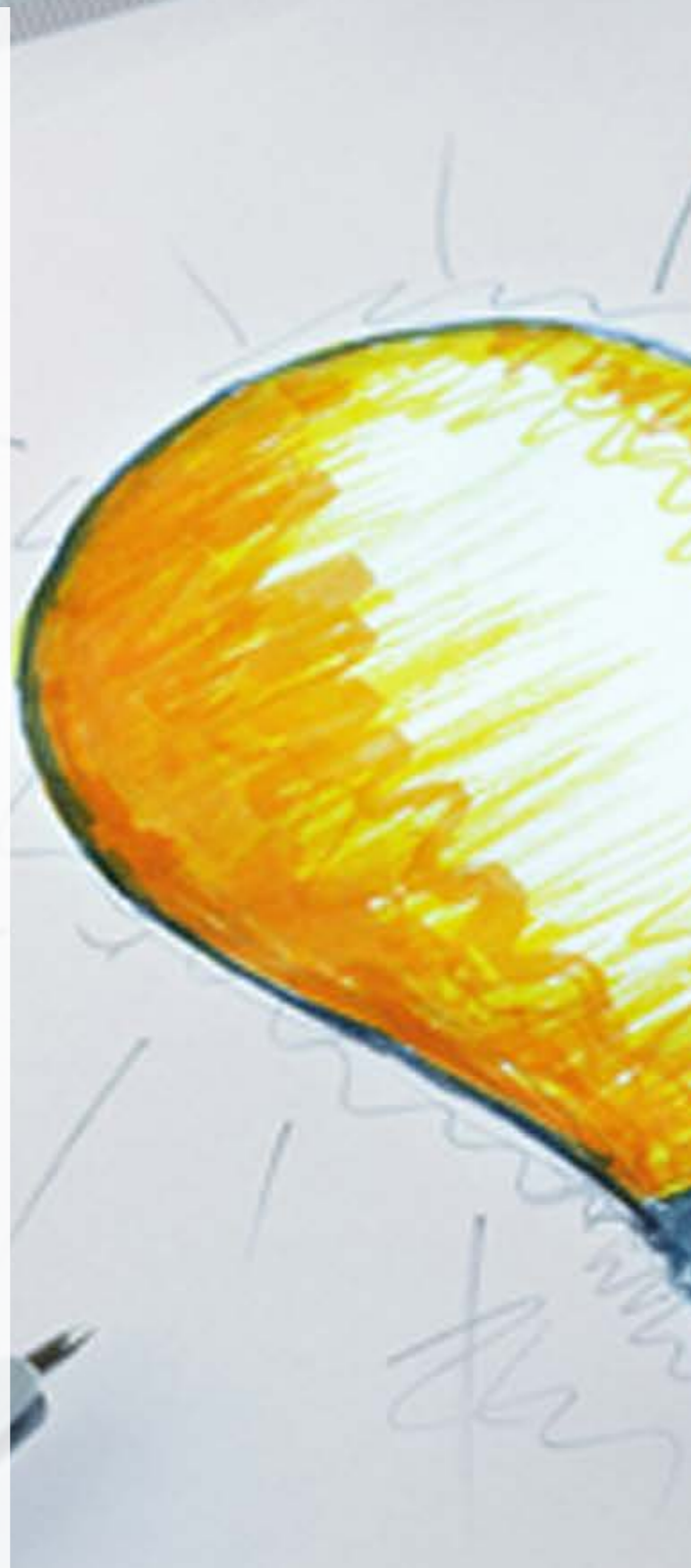
Art, as we've learned, has none of this structure or reason for existing. You don't need to understand why a work of art exists or how it was made. All you need to do is appreciate it for what it is. Art for art's sake, as they say. That's not to say there's no value in analyzing art according to the time it was made, or deconstructing the process. It just isn't necessary in order for you to enjoy it.

Too Much Design Ruins Art, And Vice Versa

Exactly what it says above. Art and design are related, in a general sort of way, but, as we've seen today, they are not identical at all. The two are entirely separate disciplines, and things can get very muddled if you merge them too much.

Imagine if you brought home a chair that was in an art installation, and you sat on it. It now has lost its value as art, and is just another chair. Art is much more dependent on the context in which it exists than design is. In fact, I would say that design is the context much of the time.

Again, art and design are both vital to human culture and progress. I love and enjoy them both, but at heart, I am a designer. If you love to provide solutions to problems, rather than ask questions, then you are probably a designer too. If you're the opposite, you're most likely an artist. ■



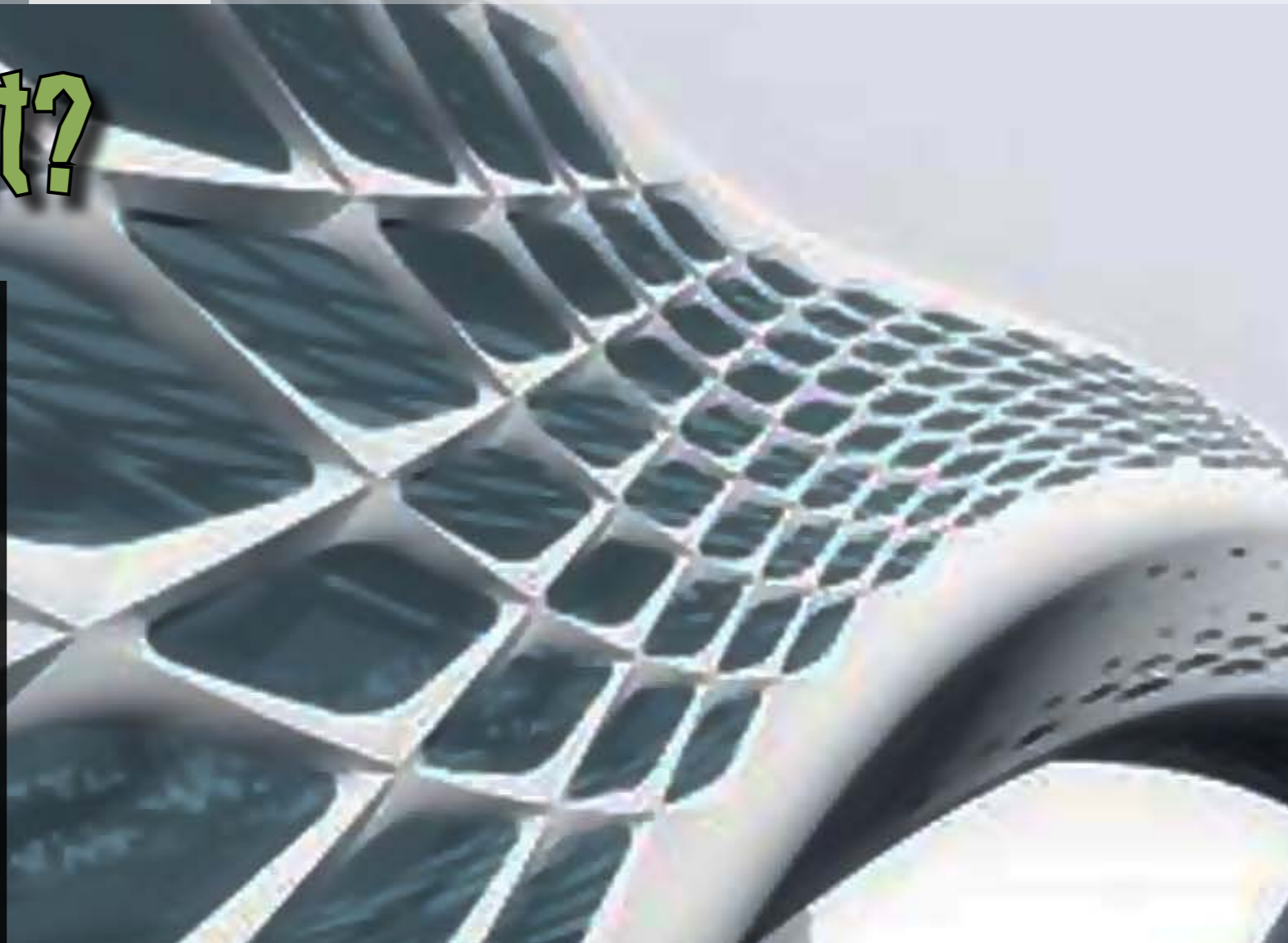
By: Thanos Kalamidas

Art or craft?

IS FASHION DESIGN a form of art? What about web design or weapon design? Is the addition of the word design behind anything enough to identify it as form of art?

Since I got so specific I think everything has to do with the creator and not with the creation. For example when you talk about Jean Paul Gaultier you definitely talk about art but when you talk about Mr Kardashian aka Mr West you are referring to a joke.

Still there is an anecdote that might show a totally different dimension. On a trip to Paris, the New York fashion designer Donna Karan was dragged off to the Picasso Museum by her late husband, Stephen Weiss. He hoped that his wife would love it as much as he did. Instead, or so he told American Vogue, she dashed at speed from gallery to gallery barely pausing to look at the works.



Suddenly Weiss heard Donna screaming with glee in another gallery. At last, he thought, she has finally found a Picasso that inspires her. He ran into the gallery only to discover his wife gazing at a bare expanse of green wall. This particular shade of green, she explained breathlessly, would be perfect for next season's lingerie.

Now what does that show? An artist focus in her work, inspired and motivated from a random optical event or a craftsman inspired from a random colour she saw on a wall. Again the answer is in the work of the individuals. You would never thought that there is the slightest possibility to see Ms Karan's work in an art gallery or an art museum. Definitely in a design museum but never on an art museum, while most of Jean Paul Gaultier's work has been exhibited in art galleries and museums.

I don't undermine Ms Karan's work like I would never undermine the fine work of a carpenter or a metal workers, I insure you some of them can produce miracles but I would have never either call them pieces of art. To become art a piece needs a part of his creators mind and soul and doesn't matter what the carpenter or Ms Karan will do, their creations will never have a part of their soul. A part of them. A part of their talent definitely, their taste undoubtedly, expertise, hundred and ten percent. But art? Art is a long way from expertise. Actually a lot of great artists learned their craft while creating masterpieces.

Jean Paul Gaultier example is perfect because the man while making clothes just like Ms Karan he transcend himself by writing a poem, a play, paint a painting, sculpturing a status, singing songs and making stories the same time. Every single piece of his has a story to tell or show. His creations are beyond visual and that's what makes them art.

Design art? I'm sorry is not. Designers who are artists? Plenty! ■

What's the Difference Between

By Crissy Campbell

<https://thecdm.ca/news/student-news/2013/10/01/whats-the-difference-between-art-and-design>

Art and Design?

THE DIFFERENCE BETWEEN ART AND DESIGN has long been a running debate. The Master of Digital Media program draws on both artistic skills and design skills but how can we define the two? What does it mean to call oneself an Artist versus a Designer?

Here are some MDM students' thoughts about the difference between art and design.

Art is About Internal Constraints and Design is about External Constraints.

"One of the clear differences between art and design are where the constraints of a project are derived. Art usually is generated by a set of self-imposed constraints. As in, 'I'm really interested in owls, Lithuanian mythology and woodwork, wonder what I can create?' As opposed to a designer asking 'So Italians have this way of making coffee and people seem to like sitting in cafes to leisurely sip coffee, how can we create a cafe culture in North American and make tons of money?'

The difference isn't just that one is about commerce but, more importantly, the Design example is clearly based on external constraints.

To me, the debate is interesting not to draw lines between people that identify as artists and designers but more to understand that the difference is based on the project and not the person. The distinction is important because I believe Designers can create art and Artists can create designs."—Haig Armen

Art is Experience-Driven and Design is Solution-Driven.

“Art is derived from our external and internal experiences. Art is a projection of what you experience, how you view the world and what you want to vocalize. Design on the other hand, is taking a problem and finding solutions for it, and art is merely a tool in a designers mindset.”—Maria Khan

Art is Far Left and Design is Far Right.

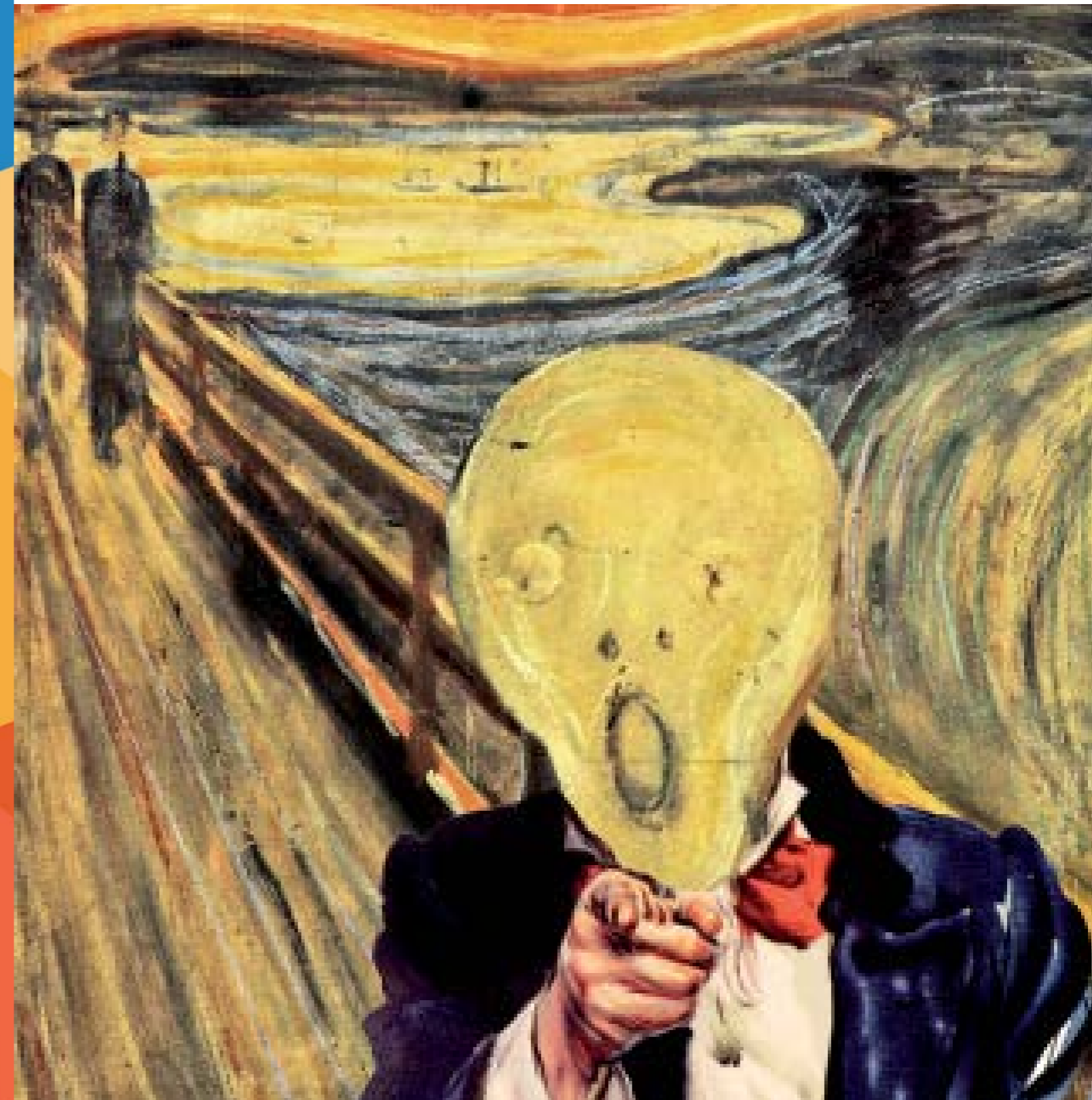
“I’ve asked this problem a number of times and I can never make up my mind. I agree though, that art leans toward, in some ways, no-compromise self-expression, and design is generally about a universal attitude towards aesthetics and creative expression. I have this habit of placing ideas in a spectrum, and in this case, art is far left and design is far right, and somewhere in the middle incorporates both art and design aspects. One creative piece, for example, can show both aspects of art and design, but may lean more towards design, which in that case maybe seen as a design object rather than an art object.”—Jessie Altura ■

WE NEED YOU

advertise with

UNIVERSAL COLOURS

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



By: Amir Khatib

Design?

YES IT IS, you can consider whatever you mean or you put your thoughts on, a form of art. I do not consider Art as a holly matter, you can find it in anything you make with your thinking, if you see a piece of wood and you make shoulders and lags, it would be a piece of art.

Why people philosophize art as act of God, or what they call it creation! Yes any one can be creator nowadays, especially after the spread of the knowledge with the information revolution, as we see all can be writer, painter, film maker, and almost everything.

One might not agree with me, I know but let the people choice what they want, of course as we saw that some spacy painters came and some spacy writers came to the surface and they made their career by the Facebook and other social media, but they would not stay long because people knows what they want and they recognise the right from wrong.

I think design is a type of art and design is the only art which no one can make it through internet and social media, yes there are some trying to do, but they will face a concrete wall, because design now a days related to industry, and that is a giant market so designers are wanted everywhere, so no one can be cheap if every one may expansive.

I am with any step to take mankind forward, I am with any human act, and art science and other type of acts leads to peaceful solution, and I think all what man needs in his/her peaceful life is an art, not only painting or science, theatre, music, sports and so...

May be I am against greediness, not against industrial business, and now a days design went very fare in each industry factor, from the cell phone to the food industry, all products need the design, because we are living in an age that people do not bay the non-beauty products.

So, design went in each cell of our life, each word in our life, so for the furniture there is a design completion world-wide, and for the houses there is fares and they combated they their designs and there is the great garden fare designs and so on.

My definition to "Art" is a peaceful solution to time. ■



By: Katerina Charisi

Design As Art

AFTER A LONG LIST of super-important-things-to-buy when my first son was born, came the problem with the car: What kind of car seat should we buy? We spent days studying every car seat for babies, heads all messed up by the number of choices, seats with this and that belt, seats with this and that color, higher or lower back, different angles, place for the baby's bottle at the side, seats to use for 9, 18, 36 months, seats in every shape, size and color, seats in same shape, size and color but with dramatic differences in price. We ended up with one "of the good ones", known brand of various baby products, quite expensive, I must say. When we put it (and the baby) in the car, we tragically discovered that our baby had a nausea problem: He vomited in every close turn, every ten minutes. We spend another long time to find ways to solve this problem, by not giving him this or that to eat or drink, by buying the anti-nausea bracelets, by not using the car at all. Our problem finally solved several months later, when a friend gave us his -anonymous and half priced than ours- car seat to try. The baby never vomited again. It was such a disappointment to find out that one of the most famous baby product brands, failed in creating a proper car seat. It was all matter of bad designing.

Design As Art. Design Is Art. Art of Design. Designing artistically. Is design (an) art? Is a designer an artist? Is an artist a designer? You know what? I have a headache already.

To understand design as art, we must understand something about art and design, and to do this, we must forget everything we know, because everything we know, is wrong. And I do have someone to blame first about that; educational system(s), for teaching us from our very early age, that there is one way of thinking and doing things. Art and design are two terms so wide, with such huge gaps between them and themselves, and at the same time with smooth and undefined edges, that the only way to understand them both and use them in the same sentence, is to forget everything we know. Empty your brains off all stored info; Become a tabula rasa.

Okay? Good, now let's talk.

First of all, we have to forget the myth of The Artist who produces The Masterpieces for a small group of Super Duper Smart People. This is not our today. Things were different, once. Once, people struggled to survive. Their homes had only (and in most cases, not even) the necessary, functional stuff. Art, was a privilege of the rich and educated (few) people. But this, is not our today. As long as art stands aside from everyday living, it will only interest very few of us. Technology evolves rapidly, we have smart phones and computers and social media; we are all part of a bigger society than the one we used to live in: The whole world.



So, *The* artist must step down from his golden throne, throw away the remnants of old eras and become an active, alive human being among humans (and their problems-like a kid with nausea), escaping the two double standards of old techniques, materials and working methods (do you hear that, educational systems?); The artist of today, must be a designer. A designer, must be an artist (too).

There is not one way of thinking, not one way of doing things, not one way to create. Art cannot separate from life, end of the story. Life changes rapidly, people are too busy to wander in museums and exhibitions, people have so many problems to solve to even care about the uni-dimensional and shortsighted (educational) system, things change every day, what is In today is Out tomorrow, fashion changes, technology evolves, the Kardashians absorb too much of our energy choking full our tired brains, people just don't give a damn about anything at all that's out of their immediate surroundings and do you know why?

There is no freaking time!

So, what do you do? You apply art by designing in everyday life. Sounds too modern? Let me tell you a little secret: A magnificent piece of art, an Etruscan vase for example, was made by a designer (or by an artist? Or ...was it both?) of those times, and was used for ...cooking-oil. (Here goes an emoticon with double dots and a capital D).

What makes difference today, is adapting techniques and using methods and materials that are effective enough to get caught by the eye of a high speed living public.

Design came into being in 1919, when Walter Gropius founded the Bauhaus at Weimar: "Only the technical means of artistic achievement can be taught, not art itself. The function of art has in the past been given a formal importance which has severed it from our daily life; But art is always present when people live sincerely and healthily".

The designer of today, restores the long lost contact between art and the public, between living-in-fast-forward people and treats art as a too, living thing. Instead of large paintings in heavy carved frames hanging from the walls in the long, dark corridors of our mansions, next to the Hellenistic marble copies of sculptures we bought last year (what??) ... we have fancy, useful, often life savior kitchen gadgets, cell phones, laptops, speakers, coffee makers, clocks, sunglasses, soup bowls, armchairs for reading, car seats for children and the list never ends. Beautiful things to use every day. Beauty is not to hang from the walls and never touch, beauty and elegance and aesthetics can be found in everything! Moreover, as Bruno Munari once said, "something is not beautiful because it is beautiful -said the he-frog to the she-frog- it's beautiful because someone likes it".

If what we use every day in our high speeded lives is made with art and not bunched together pieces by chance or fashion (only) or price (only), when things are functional,



aesthetical and beautiful, then we have “design as art” and ...a car seat that won’t make your toddler vomit in every quarter of driving.

What is design all about? It is to achieve a universal knowledge and awareness of human needs, by new kinds of specialized teaching of science and technology. A designer is today’s artist, a creator capable of understanding every kind of need, knowing how to approach human needs according to a precise method. Designers are conscious of their creative power, not scared of new facts and modern, fast way of living, independent of formulas in their own work.

Today’s designers are planners with a cultivated aesthetic sense. Most industrial products depend largely on designers for their success. No matter what the product is, a car, an armchair, the latest iPhone or a refrigerator, a table lamp or a car seat for babies (yes, still hurts!), the designers have the biggest effect on sales: the better design the product, the more it will sell; simple as that. In fact, is not simple at all.

Designers must give the right weight to each part of the project they work on; they must give it a form as suitable as possible to its function, a form that doesn’t limit itself only in function, they must choose the most appropriate material, use the most up-to-date techniques, calculate costs and many other factors. Designers know that the final form of the object is psychologically vital when the potential buyer is making up their mind. And as you probably know, the buying desire, is a feeling that can be lost and never found again in a tenth of a second.

Where do art and design meet? Where a palm tree puts forth a leaf. Sounds confusing, but think about it: A leaf has the form it has, because it belongs to a certain tree and fulfils a certain function. Nature is the best designer, greatest artist, smartest engineer, calculating everything with mathematical precision and style. Ok, even in the same tree leaves can slightly differ. But, if you saw a palm leaf on a fig tree, you would know that something went wrong. A leaf is beautiful not because is stylish or functional, but because it’s natural! Designers just try to make an object as natural as the leaf put forth by its tree. Isn’t that artistic enough? Yes, but still, designers don’t have the unaccountable of the artist. They don’t create with their personal taste, but try to be objective, considering time, place and needs, and help (the object) to make itself by its own proper means.

Designers are the artists of today, working in such way to minimize the gaps between art and the public, responding to the human needs in the times and the society they live in, knowing that they are part of a bigger society too- the one of the world itself, helping people solve certain problems with “Design As Art”, humility and ability, beauty and style. ■



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

By: Goran Peuc

Design is not Art

<https://medium.com/art-marketing/design-is-not-art-d229af10c167#.xaujmw7qd>

OVER THE PAST DECADES as design in all its forms developed and started having bigger and bigger impact on our daily lives a certain confusion tagged along. A confusion that design is a form of art.

Actually, design and art could not be more apart even if they tried.

Art creates problems.

Throughout the history there have been numerous incidents where art in its many forms was deemed problematic and was under attack by at least one group. Someone always has problems with a piece of art.

Modern art is attacked by traditionalists, traditional art is confronted by new-age thinkers. Paintings are destroyed because someone was offended. Artists were killed because they poked where they shouldn't have poked.

Design solves problems.

Design as a process observes a certain situation, a certain problem, and addresses it with a solution. Design helps us in our lives by speeding things up, by removing friction between us and the end result we want to achieve. Design makes us safer—it is good design that created seatbelts and airbags, not art. Design keeps us warm, design keeps us fed.

Art is interpretative.

When an observer looks at a piece of art, or when some piece of art is being manipulated it is up to the person to interpret what the artist meant by it. In this interpretation it is not uncommon that different people come to different conclusions what that piece of art is representing. Art requires thinking and repetitive observation.

Design is unanimous.

Every user of a design piece has to come to the same conclusion as to what that piece is about. There should be no conflicting thoughts between two users. Design is supposed to require (almost) no thinking, it should be intuitive from the very first time users connect with that design piece.

Art is exploration.

Wonderful pieces of art and whole new artistic epochs were created as a result of exploration. Artists do have phases in which they iterate a certain theme, but a foundation of art is exploration of new themes, new techniques and new mediums.

Design is observation and iteration.

Design on the other hand observes and exploits what it finds. For example, if an observation in web design field finds out that people would rather click on a button which physically looks like a real button—design will exploit that knowledge and create such a button. Progress in design is, for the most part, created through iteration and correction based on observing previously designed objects.



Art has no goal.

Except when commissioned, art has no clear goal. Artists spawn pieces as a direct extension of their soul with no goal other than to be observed.

Design has specific goal.

Design has a goal and objects are created and refined with a specific result, a specific goal in mind. Design pieces cannot be created for design's sake—they would be meaningless.

They would then become art.

Juicy Salif, the iconic juice squeezer is not design. Yes, it can squeeze juice, but anyone can see that there are just too many elements here which make this tool be impractical and inefficient. Where do the seeds fall? Right in the glass. Salif is art, not design.

Art is creating for the artist.

Artists as a rule create pieces of art for themselves. Artists do what they do to satisfy the urge they have, the urge to create, the urge to express their feelings and to give us a piece of their mind. Of course, some pieces of art are commissioned from the artist, but even then artists create those pieces reaching deep into their minds and into their thoughts.

Design is creating for the end user.

Designers create pieces with the end user in mind. Often the designer is not even the target for a given piece, designer might not ever actually use that object. That means that designer must put himself in shoes of the user in order to create a good piece, leaving own ego behind. Of course, every designer has a signature marking his work, but this signature is never in conflict with the end result.

People believe there is a fine line between art and design, when in reality there is a wide, colossal, gap between art and design. This can be observed in all aspect of designer's lives in contrast to artist's lives. Designers have functional kitchens, easy to use objects, they simplify their life. Artists love chaos and unpredictability. Designers follow function, artists follow form.

However, there is something artistic about the design. The methods of visual design work are artistic. Since most people only see this outer layer of design they tend to associate design with art. Sketching web site wireframe on a piece of paper seems like art. It seems like there is not so much difference between that and painter's sketches for the next master piece.

What we do not see, and is not obvious, are the mental processes going on in the mind of a designer as well as all the background work, research and experience.

Design is engineering. ■

6 important ways that design differs from art

By Will Gibbons

<http://www.creativebloq.com/computer-arts/6-important-ways-design-differs-art-81412721>

WHAT'S THE DIFFERENCE between art and design? This is a rudimentary question that often gets overlooked by those who are familiar with the two occupations and their distinctions. Yet people often scratch their heads when I inform them that I've got a Bachelor of Fine Arts degree in Industrial Design with a focus in Product Design. Do I make graphics, books, bridges, buildings, websites, clothing, sandwiches? I've been asked all those questions. So let's shed some light on the profession of design and how it differs from art. Here are the six main distinctions I'd make between the two disciplines.

01. The end product

Artists and designers both create visual products, to put it simply. Artists however, create eye candy to be consumed by the end user. The actual painting or illustration is created with intention to be the final result of the artist's vision. Whether this comes to the market as a book illustration, a canvas for a gallery, a framed work to be hung in a house, or a mural, the artwork is the final product of consumption.

Designers create beautiful images as a form of communication and are one small step within a production pipeline. A designer will use renderings, sketches, models and other means to communicate their design to a team of people who all work together to create a consumable end product. The end product may be a video game, movie, lawnmower, laptop, backpack or piece of furniture. The designer's initial sketches, renderings or mock-ups are not intended to be seen by the consumer, but rather to explain their design solution to those who will help bring the design to fruition.

02. How problems are solved

Design is essentially about solving problems. Everyone solves problems one way or another. In most cases, an artist's problem to solve is that they have an idea or vision and want to share it with others. He or she creates a piece of artwork and the problem is solved. Designers are often approached with a client's 'problem' which he or she then solves for. For example: a company wants to increase sales of a product they've sold for years. The designer's job then turns into several smaller problems that must convince the (potential) consumer that this product is better than one he or she already owns.

The designer could choose to freshen up the form, improve ergonomics, leverage a different production method that lowers cost and, why not incorporate a new feature? Maybe the end result is a modern product that folds up to save space, is more comfortable to use and even costs the consumer less money than the last one he or she bought before. Designers solve problems for clients and consumers.

03. Level of craftsmanship

Craftsmanship is a term used to describe the skill used to create a product. Artists are craftspeople because without a high level of craftsmanship, their work would not stand apart from a novice's. Often, an artist's craftsmanship increases over time and therefore increases the value of a painting created by him or her.

A designer's craft is in communication and solving design problems quickly and elegantly. A designer need not a high level of craftsmanship to 'sell' the ideas the way an artist may, but nobody can argue, the higher the craftsmanship, the more valuable the designer.

04. How people interact with it

Fundamentally, designers create products that people interact with. The interactions people have with artists' work are often very passive and visual. Unless it's an installation or sculpture, the interactions are often quite minimal. Interaction however, is a very big part of design. Most designers create solutions to common problems by designing products that people interact with often. Whether it's furniture, tools, electronics, clothing, kitchenware, or cars, all of these products are designed with the end user in mind. Before a design can be dubbed successful, it needs to address a number of issues, one of the most important being interaction.

05. The functions they serve

What function does artwork serve? It's used as a visual stimulation, as decoration or storytelling most often. Products brought to life by designers need to serve a function to be successful.

'Functional design' is a term often used to say 'this product functions in a way to address a specific need'. If the most beautiful can opener was designed with a high-tech, fancy, ultra-light carbon fibre material, it may be 'designed', but it may not be functional. The material may not be durable or sharp enough to open a can with and if it's 100 times more expensive than the conventional can opener, it may prove impossible to sell as a consumer good.

In this case, rather than being a product, the ultra-sleek carbon fiber can opener would likely be considered a piece of artwork as it would serve to make a statement, and to be observed – not used to open cans. And in all likelihood, it would not be mass-produced, which brings me to my final point.

06. How it's produced

Design is normally created with mass production in mind. Artwork is often created to be sold as originals for a sum of money that is representative of the amount of effort and hours put into it by the artist. Design is usually created with mass-production in mind. Whether it's a consumable product, an application, graphics, or interiors, the number of pieces that will need to be produced plays a big role on how something is designed. A designer will often keep this in mind as a product becomes more complex. Automated production processes should be used to reduce labor costs.

Designers tend to try to reduce production costs and consider the entire life of a product (from concept to consumption to disposal) and integrate features to be more consumer and earth-friendly.

Finally...

I, in no way infer or claim that design is better than art, only different. Both are valuable and require massive amounts of learning and practice to do well. The next time you need to explain what you do, perhaps some of the above distinctions will come in handy. ■

“Not all design is for the general good,” says MoMA’s Paola Antonelli

[http://www.dezeen.com/2014/05/13/not-all-design-is-for-the-general-good-says-momas-paola-antonelli/](#)

IN AN INTERVIEW WITH DEZEEN, ANTONELLI said that the arrival last year of the first working open-source gun changed her perception of the discipline.

“When the 3D-printed gun came out I was in shock and suddenly my view of design as something that does good for the masses was uprooted,” she said. “I used to think of design as a benign force, but of course not all design is for the general good and we would be naïve to believe so.”



The gun features in Design and Violence, an online MoMA exhibition exploring “the dark sides of design” that Antonelli launched late last year.

“I’ve always thought that design and designers live by a moral code of conduct, almost like a doctor’s Hippocratic Oath to do no harm,” she said, explaining why she launched Design and Violence. “Yet [co-curator] Jamer [Hunt] and I kept talking about the dark sides of design that we were becoming increasingly aware of.”

The Liberator, the 3D-printed gun developed by American-based organisation Defense led by Cody Wilson

Speaking to Dezeen after her lecture at the What Design Can Do conference in Amsterdam last week, Antonelli described the first 3D-printed gun as “a pivotal object – an open-source design act that challenged my beliefs.”

She said: “I found it to be so negative, but it also introduced an interesting challenge regarding how we feel about open-source design.”

Antonelli spoke to Dezeen about how design museums need to evolve to maintain their relevance in a world where technology and the internet are increasingly important. “If we really want dialogue, then online is the best platform,” she said, explaining why she launched the Design and Violence project on the internet rather than in a gallery.

“It is important to stay relevant and to look at museums as the R&D of society,” she added. “Because curating design is tightly connected to culture and technology, my curatorial stance has had to evolve with technology.” Antonelli added that traditional industrial design is becoming less interesting to her as a curator. “I ceased to be interested in furniture design a while back, not because I am not interested, but because I have not seen anything groundbreaking. There just has not been enough progress.”

When asked about Dutch design, she recalled that when curating her 1996 exhibition, Contemporary Design from the Netherlands, she felt that they had become too reliant on generous financial support.

“The exhibition I did in 1996 was very complimentary, but I do remember at the time thinking that [Dutch] designers were all spoilt brats,” she said. “I think it is fair to say that they got too much government support so now they have to learn just how tough it really is out there.”

Here’s an edited transcript of the interview conducted by Gabrielle Kennedy for Dezeen:

Gabrielle Kennedy: You joined MoMA in 1994 but what did you do before that?

Paola Antonelli: I trained as an architect and went on to work as a journalist at [Italian architecture magazines] Domus and Abitare. I also taught at UCLA and was a freelance curator. I had never worked in a museum before.

Gabrielle Kennedy: How has your job at MoMA evolved? How has the emergence of the internet affected your role?

Paola Antonelli: My job started with the internet. I actually began the MoMA website. I had to learn HTML and coding by myself and came up with this hilariously ancient website for the exhibition Mutant Materials in Contemporary Design. Because curating design is tightly connected to culture and technology, my curatorial stance has had to evolve with technology.

Gabrielle Kennedy: As MoMA’s senior curator in the Department of Architecture and Design, what is your definition of design?

Paola Antonelli: Right from the very start of my term at MoMA I tried to look beyond a limited definition of design. I have done exhibitions like Workspheres, which explored how during the dotcom boom people were changing the way they worked. I also did the exhibition SAFE: Design Takes on Risk, which was about safety and design.

The American mind-set is more that design is about furniture and objects

Gabrielle Kennedy: Design discourse in the Netherlands has moved on from product design to a broader embrace of the term.

Paola Antonelli: Yes but in the US it is harder to sell that idea. It is complicated because the American mind-set is more that design is about furniture and objects. Over there I think the best way to approach this is to not say it too loudly, but to just let it happen. Then people fall into it without prejudice.

Gabrielle Kennedy: Is it too much to say that product design is dead?

Paola Antonelli: People will always want knickknacks and there will always be good and bad design. It is true though that I ceased to be interested in furniture a while back not because

I am not interested, but because I have not seen anything groundbreaking. There is just has not enough progress. Still, there are at least one or two pieces I buy for the MoMA every year.

What we are attempting to do is use aesthetics as a means of communication



Gabrielle Kennedy: What interests you now?

Paola Antonelli: Well you know I acquired the @ symbol and the Google Map Pin for the MoMA collection. I am also really interested in speculative design, where a scene builds up and there is reasoning behind it.

Gabrielle Kennedy: What about social design? That’s hugely important in the Netherlands right now.

Paola Antonelli: No not really. The MoMA is after all an art museum so the work does need to have some sort of aesthetic quality. Perhaps in a different time, but for now it is more about conceptual design that has a realness to it. I think what we are attempting to do is use aesthetics as a means of communication.

Gabrielle Kennedy: What about Dutch design these days? You did a big exhibition on it in 1996, but do you like what you see now?

Paola Antonelli: The Dutch have a solid tradition of great design, but what has changed is government support so it will be interesting to see what happens next. Mostly I think designers need to not be afraid of this new environment. The exhibition I did in 1996 was very complimentary, but I do remember at the time thinking that [Dutch] designers were all spoilt brats. I think it is fair to say that they got too much government support so now they have to learn just how tough it really is out there. I think it will happen though. They will find a way to make it work for themselves.

Gabrielle Kennedy: Have you seen anything impressive on this trip to the Netherlands?

Paola Antonelli: Lonneke Gordijn and Ralph Nauta from Studio Drift. They told me they were discovering a business model through trial and error. And of course I like Formafantasma, which has nothing to do with me being Italian. It’s their great

mix of aesthetic and conceptual ideas that sets them apart. It is important to look at museums as the R&D of society

Gabrielle Kennedy: How do design museums need to evolve to keep up with the changing nature of design and technology?

Paola Antonelli: Museums need to evolve with society and with culture. It goes without saying that the internet is an important feature of our world and has to inform the way a museum stands by its mission. We began the R&D Department at MoMA to deal with change – and not only in the digital realm. In 2006 we started collecting 3D-printed objects. It is worth taking a look at our collection installation titled Digitally Mastered.

Gabrielle Kennedy: What role does a museum play in today's society?

Paola Antonelli: It is important to stay relevant and to look at museums as the R&D of society. There is room for curators to spot potential and lead the way. A good example is our online Design and Violence project, which was really a rebellious, almost guerrilla-like move.

Gabrielle Kennedy: How and when did you launch Design and Violence?

Paola Antonelli: We have not even been live for one year yet – it has only been seven months. I got the idea and without telling anyone just opened it using [open-source blogging software] WordPress. It has evolved into a flag for what curators can do when they really want to achieve something that is beyond the normal scheme of a museum's operations. It features objects that we feel have an ambiguous relationship with violence. You need the back and forth of the internet because it allows for more questions and commentary

Gabrielle Kennedy: Where did the idea for the exhibition come from?

Paola Antonelli: I finished reading a book by Steven Pinker called The Better Angels of our Nature. In it he argues that society is becoming less violent and perhaps be default or design, a more moral place. Now I wouldn't dare argue against him because I do not have the statistics or the proof. I don't have the benefits of Harvard labs behind me, but just something about this statement made me feel queasy. I started to look more closely at violence and particularly at the objects and design associated with violence. I think one way of understanding the world is by looking at its things and design objects can say so much, especially when they have an ambiguity.

Gabrielle Kennedy: Why is the exhibition online rather than in MoMA?

Paola Antonelli: It is hard to get away from the fetish of the exhibition and as curators we tend to think that unless we have put things in a glass box then we have not done our jobs properly. If you want to show people the amazing depth of Venetian glass, for example, then obviously you need a physical exhibition.

If the goal, though, is to use objects as a text or a prop to better understand violence in society, then you can't do that with a physical show. You need the back and forth of the internet because it allows for more questions and commentary. The internet really is a powerful tool for the dissemination and discussion of information. If we really want dialogue, then online is the best platform.

Of course one can curate in many different ways: you can teach, write journalism, write academically, curate physical exhibitions, make documentaries. I think the point is to have a goal in mind and then to use whatever method maximizes that.

Gabrielle Kennedy: How do you define violence for this project?

Paola Antonelli: On the website we use a very broad definition. Violence is a manifestation of the power to alter circumstances, against the will of others and to their detriment. From there we have sub categories like hack, stun, penetrate, manipulate, intimidate and explode that all help to make the thinking of violence and design more systematized.

I am still leaning in favour of open-source

Gabrielle Kennedy: A lot of the objects on the Design and Violence website are controversial - the open-source 3D-printed gun, for example.

Paola Antonelli: I used to think of design as a benign force, but of course not all design is for the general good and we would be naive to believe so. When the 3D-printed gun came out I was in shock and suddenly my view of design as something that does good for the masses was uprooted. It was a pivotal object – an open-source design act that challenged my beliefs. I found it to be so negative, but it also introduced an interesting challenge regarding how we feel about open-source design.

Gabrielle Kennedy: How do you feel about open-source design?

Paola Antonelli: To be honest I do not think I have resolved it yet in my own mind. I am still leaning in favour of open-source, but I just do not know. It is heavy.

Gabrielle Kennedy: Open-source design gives designers an awful lot of power. Are they ready for that?

Paola Antonelli: I think it is probably too utopian to keep it completely free, but maybe it can be somewhere in the middle. I can't agree yet to having all open-source completely regulated.

Gabrielle Kennedy: How do you select the exhibits?

Paola Antonelli: From the start I was looking for ambiguous objects that were not necessarily black or white when it comes to violence, but that really make you think. A lot goes into deciding what to include, especially as I do not want it to be historical. I have mostly tried to keep the objects to 2001 and after because we felt that violence in the United States changed then. For Europeans it changed a little before perhaps.

When we think about design we are also thinking about aesthetics so everything included represents and explores a subject, but is also impeccable design. And then there is the attached commentary, which comes from all sorts of different people from Camille Paglia, and Arianna Huffington, to Christoph Niemann and John Thackara.

It is strange to think that a bullet designed to kill people is more OK because it is safer for the environment

Gabrielle Kennedy: Which objects have generated the most discussion?

Paola Antonelli: The Violence scent was one of our first objects. Berlin scent artist Sissal Tolaas collected towels full of sweat and testosterone at cage fighting matches. She then analysed the chemicals using gas chromatography and distilled a "scent of violence". A sample was sent to Anne-Marie Slaughter at Princeton. She has an expertise in violence. The construct is that the object becomes the lens through which a writer can discuss an issue. The stiletto heel also started an energetic discussion headed by brilliant American feminist Camille Paglia. This shoe design symbolizes so much. It is really loaded.

Also there is the green bullet, which uses copper instead of lead at its center. It means that the food chain and water supply are not contaminated, but it is strange to think that a bullet designed to kill people is more OK because it is safer for the environment.

And Temple Grandin says that her Serpentine Ramp makes a slaughterhouse more humane. I like the project because it has generated a widespread conversation and even [animal rights group] PETA agrees that it can help.

Gabrielle Kennedy: So can we design an act of violence to be more humane?

Paola Antonelli: This discussion gets into really dangerous territory and it is something I am still thinking about. You end up exploring all sorts of questions like "Is execution always ugly?" and "Is Euthanasia a form of violence or a form of compassion?" Right now my focus is more leaning towards the discussion of what secretive acts are going on that could become more visible via design.

We have deliberately stepped back from making calls online about right and wrong



Gabrielle Kennedy: Should we draw a distinction between designing violence to look more humane versus designing violence to be more humane? It is not very useful if design is just making things look nicer.

Paola Antonelli: This is part of the project – parsing the very different ways in which design intersects with violence. Is something that just in the end seeks to cover up violence worse than a design that is baldly aggressive or intends to harm?

Jamer Hunt from Parsons The New School for Design is doing this project with me and we have deliberately stepped back from making calls online about morality or right and wrong. I think the project would have suffered if we had editorialized in that way. The way media works today means that people are often "fed" their outrage or "coached" into a particular position. We cannot claim to be unbiased, but we want people to have space to make comment based on their own individual reactions rather than telling them what they should think.

So we don't draw distinctions. Our audience is smart enough to do this themselves, and having them discuss these shades of grey – or in the eyes of some, black and white – is the best part of the project. We learn a lot. We get to participate too rather than act from a sovereign position.

Morality is always involved in design, but it's a two-way street

Gabrielle Kennedy: Does a designer need to have an opinion on how their design is used? Is morality involved?

Paola Antonelli: Until recently, I've always thought that design and designers live by a moral code of conduct, almost like a doctor's Hippocratic Oath to do no harm. Yet Jamer and I kept talking about the dark sides of design that we were becoming increasingly aware of. We were seeing this both historically and in contemporary settings.

There's the more obvious things like weapon design and prison architecture. But in the post-2001 era, the design interfaces, systems, and architecture responsible, for example, for the credit crisis, or those implicit in cyberwarfare and immigration policies became really compelling to us. Almost morbidly fascinating. And part of that fascination comes from the public - you, me, laypeople, whomever - not really knowing the designers or what they think of the havoc they have wreaked.

We know all about designers who make life-saving or life-changing things. And we know about, for example, people who have given us "classic" violent designs, like Mikhail Kalashnikov. But I think most of us would be hard-pressed to name those who really orchestrated the recent economic crisis, or the architects who design execution chambers. We do not know anything about those who design DDoS attacks, military weapons, hacked protest objects or our political adverts.

So I think morality is always involved in design, but it's a two-way street. No design is made in a vacuum, and it isn't received or used in one either. We are all complicit. Most designers do have an opinion on how their designs are used, whether they make it public or not. Kalashnikov is an interesting example - in his mind, the AK47 was "a weapon of defense, not offense."

Gabrielle Kennedy: Is there any such thing as immoral design?

Paola Antonelli: Yes, and the Design and Violence website helps us understand that. Also, because there are many kinds of moral codes, not all "immoral" objects are universally immoral.

I like using design to ask really serious questions

Gabrielle Kennedy: Is a designer implicated in the outcome of his or her work?

Paola Antonelli: Everyone is implicated in their actions, no matter if they are a designer or not. However, in some cases it is impossible to foresee every consequence of what we do on the micro and macro scale. The work of designers becomes - as products, systems, interfaces - the tools of many others.

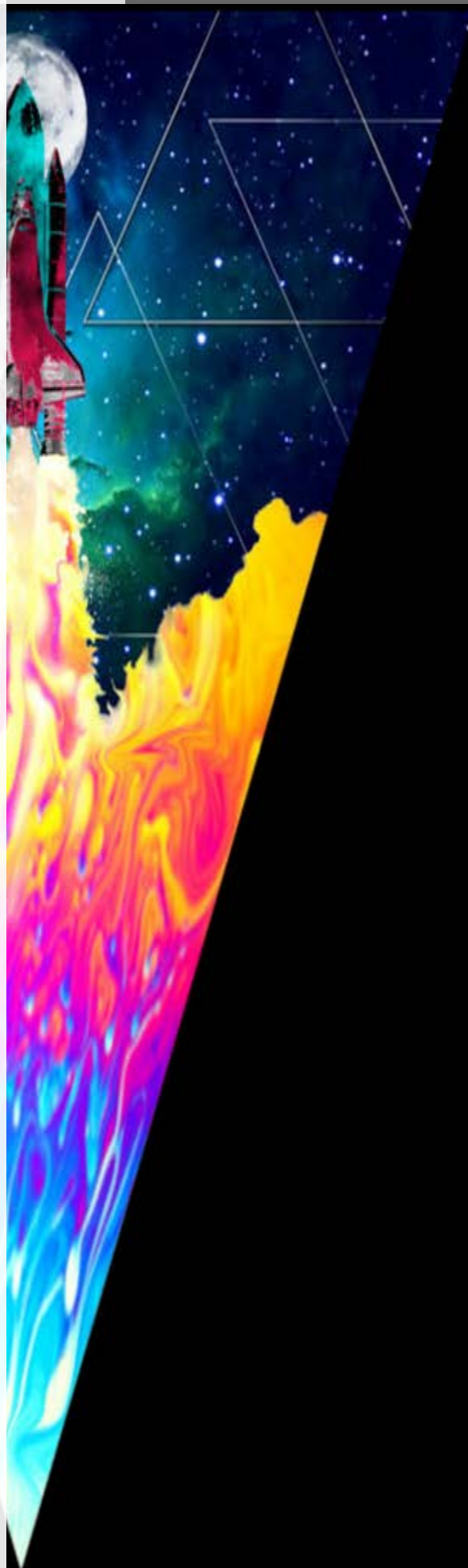
Perhaps by contemplating what can go horribly wrong with design, we can strengthen our commitment to "first, do no harm". That is one of the roles of Critical Design, and should be taught in school along with ergonomics and history.

Gabrielle Kennedy: What is the ultimate goal of Design and Violence?

Paola Antonelli: Design can help us to understand violence better and I like using design to ask really serious questions - to tackle the most urgent issues of society. Violence has been with us since the beginning of time and if we can get people talking about that then we are on track.

So our first goal has been just that - to get people talking and thinking, to see if others saw value in the thoughts that were percolating on our heads.

Our longer-term goal, which is still being calibrated, is to find partners in other places - schools, other non-profit institutions, places with subtle and overt histories of violence - where the torch might be passed or lit for conversations, research and actions related to the overall theme of the project. But it is a sensitive subject, and so we want to tread lightly and thoughtfully. ■



UNIVERSAL COLOURS
Julia

*CABLE FACTORY
Talberginkatu 1 C
Helsinki, Finland*

Art vs. Design: Are They the Same Thing?

By Carrie Cousins

<https://designshack.net/articles/art-vs-design-are-they-the-same-thing/>

EVERY PROJECT IS created by design. It is thought out, analyzed and finally, designed and executed. But is every design project also a work of art? How similar (or different) are the processes and results? You may find that every designer or artist has a different definition. Here I will share my characteristics of each. (Feel free to agree with or even challenge me.) Like the article? Be sure to subscribe to our RSS feed and follow us on Twitter to stay up on recent content.

A Little Background

I am a designer. My background is in print but these days I am working more and more on the web. The projects I take on vary dramatically – from things for my full-time employer to freelance work. I solve problems everyday by cobbling together bits into a final product that showcases information in a visual way.

I am not an artist. I can't draw a straight line. Don't ask me how to paint (unless it is a wall) or put together mixed media pieces. Even my stick figures are sad.

But there are some days where the work I do, is considered more than just an image on the screen or page. Someone calls it a work of art. I am not so sure I believe it but it did get me thinking. Am I both a designer and an artist?

To me, art and design each have a set of defining characteristics. And then there are all those things in between – projects and pieces that seem to exemplify both. This I call “artistic design.” And it is that gray area where I would say most of the work by graphic designers is classified.

What Is Art?

Art has an emotional context.

Art sparks questions (sometimes without answers) in those who look at it.

Art has varied meanings that can be different based on a person's experiences and emotions.

Artistic ability is a talent that a person is born with. It can be cultivated and refined but part of the ability is innate.

Art is created for the artist. Much of an artist's work is created and then displayed or sold. The process is free-flowing and organic.

Art is often an individual sport.

Art has meaning but is seldom usable.

What Is Design?

Design must be comprehended and understood.

Design projects aim to solve problems or provide information.

Design communicates a distinct message. Whether it is information (as in the instance of graphic design) or function, design is a communication device.

Good design will engage a person to do something – such as sit in a comfortably-designed chair – or display a direct message.

Design can be taught and learned. Think of all the graphic design schools out there. Often many of the same people who have that born artistic ability are drawn to design as well but you don't have to be an artist to succeed as a designer.

Design projects are created for a client or purpose. How many times has someone told you to just do a project and they will take it?

Design projects are planned and “designed” before the first bit of actual graphic work is ever done.

Design projects have an audience in mind.

Design is collaborative.

Each design project has a purpose or usefulness.

Artistic Design

Then there is that world where art and design collide. (This is the realm where most successful projects live.) Artistic design encapsulates creativity, feeling, question and answer, and newness. Artistic design is both inspiring and motivating. Many designers will look at another's work and want to jumpstart a project of their own. “You need the creativity and free-flowing thought that comes with the artistic process and the direction and collaboration of design.”

Art and design, when speaking of visual projects, are inseparable parts of the big picture. You need the creativity and free-flowing thought that comes with the artistic process and the direction and collaboration of design. Together these things will help you create something unique and fresh that hopefully connects to a person's intellect and emotions.

There is not a definitive right or wrong when thinking about art and design. Further it is even harder to qualify what makes something “good” or “bad.” As a designer, much of what is published sees the light of day because it was in line with the client wanted. It fell in line with their style and their message.

What makes design or art good is often a matter of opinion. There are a few key elements that are more defined – attention to details, alignment with color theory and principles or use of text – but generally how well a project is received (and liked) is simply a matter of taste.

Conclusion

I consider myself a designer but would never call myself an artist. I have peers though who use the terms interchangeably. Neither of us is really wrong.

Art, and design, are in the eye of the beholder. You can find beauty and art in design all the time. You can find a well-executed design project that is artful. So take a minute before you judge, and allow art and design to coexist. ■

Highlights

International Association of Art

The origins of IAA/AIAP (International Association of Art, in English) can be traced to the Third General Conference of UNESCO, held at Beirut, Lebanon, in 1948. The Director – General was charged with enquiring into ‘ways in which artists might serve the aims of UNESCO’, and to discover what obstacles of a social, economic, or political order lay in the path of artists in the practice of their art. He was charged, too, with recommending measures by which artists working conditions could be improved and their freedom assured.

The UNESCO Conference, at its sixth Session, in 1951, empowered the Director-General to organize an International Conference of artists to study the actual conditions of artists’ freedom in various countries and to enquire into the means to associate them more closely with UNESCO’s work. Accordingly, in 1952, at a conference of artists held in Venice, 23 governments and 48 associations of artists in 19 countries, declared themselves in favour of the formation of an international association of painters, sculptors and engravers. A provisional council was formed under the chairmanship of Gino Severini (Italy), and a secretariat was opened in UNESCO House in Paris.

In 1954, in Venice, the General Assembly of the fully constituted Association was summoned for the first time and declared the basic aims of IAA/AIAP. At this first Assembly, 18 countries (with National Committees already formed) took part, with observers from another 22 countries. Artists like Miro, Braque, Delaunay, Pasmore, Hartung, Laurencin, Matta, Lurçat, Masson, Vasarely, Moore, Soto, Cesar, Calder, and many others left their print at IAA/AIAP.

Since its creation, UNESCO gave to IAA/AIAP the status of UNESCO partnership NGO with the status of consultative Association. ■



fARTissimo

Gaultier Fashion-Designing ART

Art includes provocation, challenge, insult, humour, sarcasm, love, life, death. Design crafts lines, cubes, cycles, dimensions, life, death. Where they meet design meets art and it is either in life or in death dimensionalizing art and challenge design. A constant provocation of the well-established line and cube, sarcasm in the face of practical consuming. This is where design meets art. Minimalizing craft and maximizing inspiration of the thought and soul in a twist of rejecting while embracing practicality. Untouchably humouring and insulting life and death.

His first individual collection was released in 1976 and his characteristic irreverent style dating from 1981 has led to his being known as the enfant terrible of French fashion. Many of Gaultier's following collections have been based on street wear, focusing on popular culture, whereas others, particularly his haute couture collections, are very formal yet at the same time unusual and playful. Although most people found his designs decadent at the time, fashion editors, notably Melka Tréanton of Elle, Claude Brouet and Catherine Lardeur of French Marie Claire, were impressed by his creativity and mastery of tailoring and later launched his career.

In 1985 he introduced man-skirts and promoted their use, especially kilts, in men's wardrobe, and the release of designer collections. Gaultier has also worked in close collaboration with Wolford Hosiery. Gaultier caused shock by using unconventional models for his exhibitions, like older men and full-figured women, pierced and heavily tattooed models, and by playing with traditional gender roles in the shows. This earned him both criticism and enormous popularity.

Opinion

Why bad taste never goes out of fashion

Gustav Pazaurek wrote a book called "Good and Bad Taste in the Arts and Crafts" (1912) in which he developed a meticulous taxonomy of taste, divided into four overarching categories: material mistakes, design mistakes, decorative mistakes and kitsch.

He also developed an incredible array of subcategories with brilliant descriptions like "Decorative Brutality," "Jingoistic Kitsch," "Cheap Originality" and "Ostentatious Materials." For a variety of reasons, matters of taste were so important in Pazaurek's time. We decided to apply these terms to modern-day objects to see if these categories of taste still apply 100 years later.

Some of the categories of bad taste devised by Pazaurek still apply, for example the use of poor quality or tainted materials. But today we have a very different value system. Taste is now far more rooted in morality, as opposed to functionality or aesthetics. Today we are much more conscious about protecting the environment and sustainability, as opposed to judging products on the basis of superficial appearance. ■



By Edna Chun

<http://www.racismreview.com/blog/2015/09/29/art-and-racism-healing-racial-schisms/>

Art and Racism: Healing Racial Schisms

WHEN ASHLEY POWELL, a graduate student in Art at the State University of New York at Buffalo placed “white only” and “black only” signs around campus without explanation as a way to expose white privilege, reactions ranged from support to anger and indignation to even reactions among nonwhites of “fearing for their lives.” As Powell explained to the campus newspaper:

I am in pain. My art practice is a remnant of my suffering, but also an antidote that brings about healing. The afflictions I suffer from are self-hate, trauma, pain and an unbearable and deafening indignation. White privilege and compliance only exacerbate my symptoms.

Powell further reflects on the graveness of reality arising from social structures of racism that require, in her words, “constant endurance, resilience, and burden.” Nonetheless, due to the pressure exerted on her campus, it appears that Ashley Powell felt she needed to apologize for the trauma the signs caused, but not for what she did.

The comments on the news story regarding Powell’s art project are equally surprising, ranging from concerns expressed about fighting already-won battles of the past, to accusing Powell herself of “racism” and noting her use of misused commas in her letter to the campus newspaper.

At a time in our nation’s history when racial divides appear to be deeper than ever and when the rhetoric about “otherness” and keeping people out of America

and its institutions has escalated, messages of reassurance and challenge such as delivered by Pope Francis at the United Nations create a powerful counterpoint. Speaking in what could be seen as radical and even revolutionary terms, the Pope stated:

To give to each his own, to cite the classic definition of justice, means that no human individual or group can consider itself absolute, permitted to bypass the dignity and the rights of other individuals or their groupings.

He added, “Economic and social exclusion is a complete denial of human fraternity and a grave offence against human rights and the environment” and called for the right of men and women “to be dignified agents of their own destiny.”

In speaking out against injustice, Ashley Powell’s message is a powerful voice. Students in our universities have long been the standard bearers of social change, such as during the Civil Rights movement. As Pope Francis warned, we cannot wait to postpone “certain agendas” for the future. Dr. Martin Luther King’s call to attend to the “fierce urgency of now” has been adopted as the title of Julian Zelizer’s new book, *The Fierce Urgency of Now: Lyndon Johnson, Congress, and the Battle for the Great Society*. The book recalls the stunning achievements of 1963-1966 including the passage of Civil Rights legislation, Medicare and Medicaid, the Voting Rights Act, and the War on Poverty. Attending to our deeply rooted racial schisms does require our collective willingness to take concerted action on long-overdue agendas and to engage in collaborative and committed work to attain the promise of a greater union.



The Role and Meaning of Art in Society

By Caoimhghin Ó Croidheáin

<http://www.globalresearch.ca/the-global-crisis-the-role-and-meaning-of-art-in-society/21483>

The more horrifying the world becomes, the more art becomes abstract. - Paul Klee

AS THE CURRENT WORLD economic crisis deepens, the role and meaning of art in society changes as more and more people are dragged down by the weight of personal debt, unemployment and poverty. Galleries close and less people can afford to buy art creating a new awareness among artists of the fragility of the art market and the economic system behind it that creates an increasingly alienated and elitist exclusivism.

The beneficial effects of new radical-democratic global solidarity movements coming together to seek alternatives to this crisis in capitalist globalization may be to reinvigorate the long-standing, though weakened, connection between artists and the people (as opposed to the economic elites who have been the artists' lifeblood in the past but who are now also in crisis).

While artists have depicted ordinary people since the Middle Ages, it was a past crisis that firmly established a mutually respectful relationship between the artist and the people. As Linda Nochlin writes in *Realism*:

"[I]t was not until the 1848 Revolution which raised the dignity of labour to official status and the grandeur of the people to an article of faith, that artists turned to a serious and consistent confrontation of the life of the poor and humble: to the depiction of work and its concrete setting as a major subject for art – as a possible subject even for an

artistic masterpiece on a monumental scale."

The origins of the 1848 revolutions in Europe were both practical and ideological. On the one hand technological change was adding to the woes of economic downturns and crop failures producing unemployment and starvation, while on the other hand, the new ideas of democracy, liberalism, nationalism, and socialism were fueling popular dissent. These new ideas questioned the ideology of the monarchical and aristocratic elites to its very core:

"Liberalism fundamentally meant consent of the governed and the restriction of church and state power, republican government, freedom of the press and the individual. Nationalism believed in uniting people bound by (some mix of) common languages, culture, religion, shared history, and of course immediate geography; [...] Socialism in the 1840s was a term without a consensus definition, meaning different things to different people, but was typically used within a context of more power for workers in a system based on worker ownership of the means of production."

Social Realism

The new ideas also had their influence on artists such as Gustave Courbet and Jean-François Millet who began to paint subjects that were considered vulgar: peasants and the working conditions of the poor. However, theirs was no simple glorification and romanticisation of a new subject matter but a serious study taken at a respectful distance:

"The Realists' approach to these heroes of their time [e.g. 'the worker' or 'the peasant'], was, however, completely consistent with their general attitude. If they raised the labourer and the lower classes to the serious and important level formerly reserved for the gods, kings and the mighty, at the same time, in their representations of the great men of their own time, they tended to play down the exceptional and to depict their heroes casually, in an everyday setting, often the in the milieu of, or actually engaged in, their work, as though the sitters themselves were unwilling to bother with the histrionic, posed gestures or conventional postures of grandeur."

In Jean-François Millet's *The Gleaners*, for example, the centuries old right of poor women and children to remove the bits of grain left in the fields following the harvest is depicted as repetitive, backbreaking labour. Their partially occluded faces depict the women more as objects than subjects, while at the same time, their extremely low position in the social order is highlighted by the fact that their only competition for the leftover grain are birds and other animals. In 1857, Millet "submitted the painting *The Gleaners* to the Salon to an unenthusiastic, even hostile, public".

(Courbet also met fierce denunciations from critics and the public for his painting *A Burial at Ornans*, as well as accusations of being in "a deliberate pursuit of ugliness.")

Thus, in this style of art we have a form described as Realist, that is a "a move-

ment in 19th-century (particularly French) art characterized by a rebellion against the traditional historical, mythological, and religious subjects in favour of unidealized scenes of modern life" or Social Realism, "an artistic movement, expressed in the visual and other realist arts, which depicts social and racial injustice, economic hardship, through unvarnished pictures of life's struggles" taking on a whole art history that mainly consisted of the representation of elites.

Socialist Realism

As nationalist struggles of the nineteenth century changed into socialist struggles during the twentieth century, the style and form of the art changed too as ordinary people were now depicted as subjects with dignity and power. This style became known as Socialist Realism. It was pronounced state policy at the Soviet Writers' Congress in 1934 in the Soviet Union and became a dominant style in other socialist countries. Like Social Realism, Socialist Realism also met with fierce denunciations and controversy. However, despite its caricature as a style that depicts people as naïve, happy, joyous ciphers, its originators condemned any attempt to portray people living in an idyllic paradise as the work of shallow artists who would never be taken seriously by the populace:

"An artist who tried to represent the birth of socialism as an idyll, who tried to represent the socialist system, which is being born in hard-fought battles, as a paradise populated by ideal people – such an artist would not

be a realist, would not be able to convince anyone by his works. The artist should show how socialism is built out of the bricks of the past, out of the material which the past has left us, out of the material which we ourselves create in the sweat of our brow, in the blood of our toil and struggle, in, the hard battles of classes and in the hard toil of man to remould himself.” [Karl Radek]

In the Socialist Realist artist Arkady Plastov’s *Pay Day* we now see people depicted as recognizable subjects, not objects. They are shown to be healthy, well-dressed and in control of their situation.

Maxim Gorky asserted a serious role for Socialist Realism going way beyond the Socialist Realist depictions of ‘unvarnished pictures of life’s struggles’ but giving it a positive aspect of depicting action towards the future goal of a non-exploitative existence for humanity in general:

“Life, as asserted by socialist realism, is deeds, creativeness, the aim of which is the uninterrupted development of the priceless individual faculties of man, with a view to his victory over the forces of nature, for the sake of his health and longevity, for the supreme joy of living on an earth which, in conformity with the steady growth of his requirements, he wishes to mould throughout into a beautiful dwelling place for mankind, united into a single family.”

Revolutionary Romanticism

Of course, there are paintings which depict ecstatically happy and joyous people and this kind of art might be better described as Revolutionary Romanticism in that it serves in an aspirational capacity to encourage the masses to follow the desires or policies of the state. They are romantic in that they are based on a strongly imaginative or emotional appeal to what is heroic, adventurous, or idealized. Revolutionary Romanticism has always been

controversial too, from Eugène Delacroix’s painting *Liberty Leading the People* (1830) to the art today of various states and organizations and the polemical debate it has engendered.

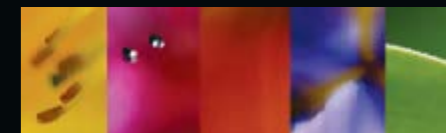
In a Chinese poster from 1960 we see farmer mothers and children in a creche depicted in a Revolutionary Romantic style.

However, despite the cynicism often engendered by such art it would be a mistake to underestimate the power and strong emotive impact of the romantic vision to spark changes in society. Michael Lowy writes:

“[Romanticism] can be defined as a rebellion against modern capitalist society, in the name of past or pre-modern social and cultural values, as a protest against the modern disenchantment of the world, the individualist/competitive dissolution of human communities, and the triumph of mechanisation, mercantilisation, reification, quantification. Torn between its nostalgia for the past and its dreams for the future, it can take regressive forms, proposing a return to pre-capitalist ways of life, or revolutionary/utopian ones, when the feelings for the lost paradise are invested in the hope for a new society.”

The role of art in helping bring about change by connecting with progressive movements, ideas and politics and refusing to be stifled or misdirected will develop a new mutual respect between the artist and the public.

As Max Blechman notes, “When today aesthetic life is increasingly defined by advertising and corporate culture, and democracy has more to do with the power of private interests than the power of the public imagination, the romantic insistence on the liberatory dimension of aesthetics and on radical democracy may yet prove crucial to contemporary efforts to envision a new political freedom.” ■



Art
is about
communicating
UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

this a sample page and it works!

UNIVERSAL COLOURS

advertise with

UNIVERSAL COLOURS

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



UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS