

# UNIVERSAL CONCEPTS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



3D printing Art

Sometimes I find  
a place to sleep

But I never dream



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Last year when we went to Bologna of Italy, we were 6 people; the editorial board of the magazine. We took our hopes with us and each one prayed on his or her way to make this action a successful one.

Some came from England; some came from Finland and others from France. We all met in a humble hotel and we did enjoy our presence there, especially we, the three people whom EU-MAN printed our books.

I was one among them; my dear friend Thanos the other and the third one was our great artist the Indian Avtarjeet. Of course among us were, Moustafa Alyassin and Jackue Rangasamy and two ladies who came from England and France.

As I said we did enjoy the trip, and we did our work in the best possible way. We distributed 500 copies to the public of the Atrelibero. Atrelibero organizes this event every year and it is very nice that more than 50,000 people come to visited it every time.

This year we will be presented as well, but stronger than last year. We will send 1,000 copies to the book fare, and will see if we can distribute them. We will also send two new books too, one for Mrs. Semra Turkmen and other one to Mr. Ali Najjar.

The material we will present is very important for us, it is expensive but not to a public that we know too well, and it is worth to an organization. Artlibero - that's worth more than words - they are working very professionally in the heart of the most tourist city on Italy, Bologna.

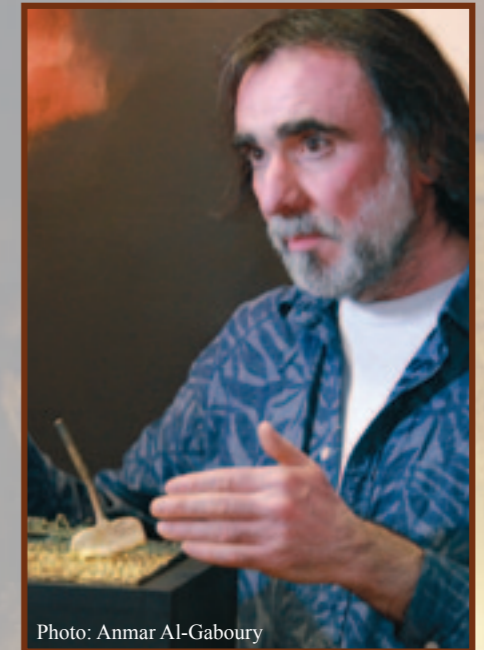


Photo: Anmar Al-Gaboury

We are also working hard to do this job; we are working voluntarily to fulfil our obligations, but at the same time we do not forget our members of our organization. We will have exhibitions in Vienna and some of our members will participate in a workshop in Turkey for a first time.

We also plan to have an annual exhibition in Helsinki, next year and i really hope that we can do all these things, particularly after I got a heart disease, immediately when I come back from Italy.

Please give me your support, your good words, I need them.

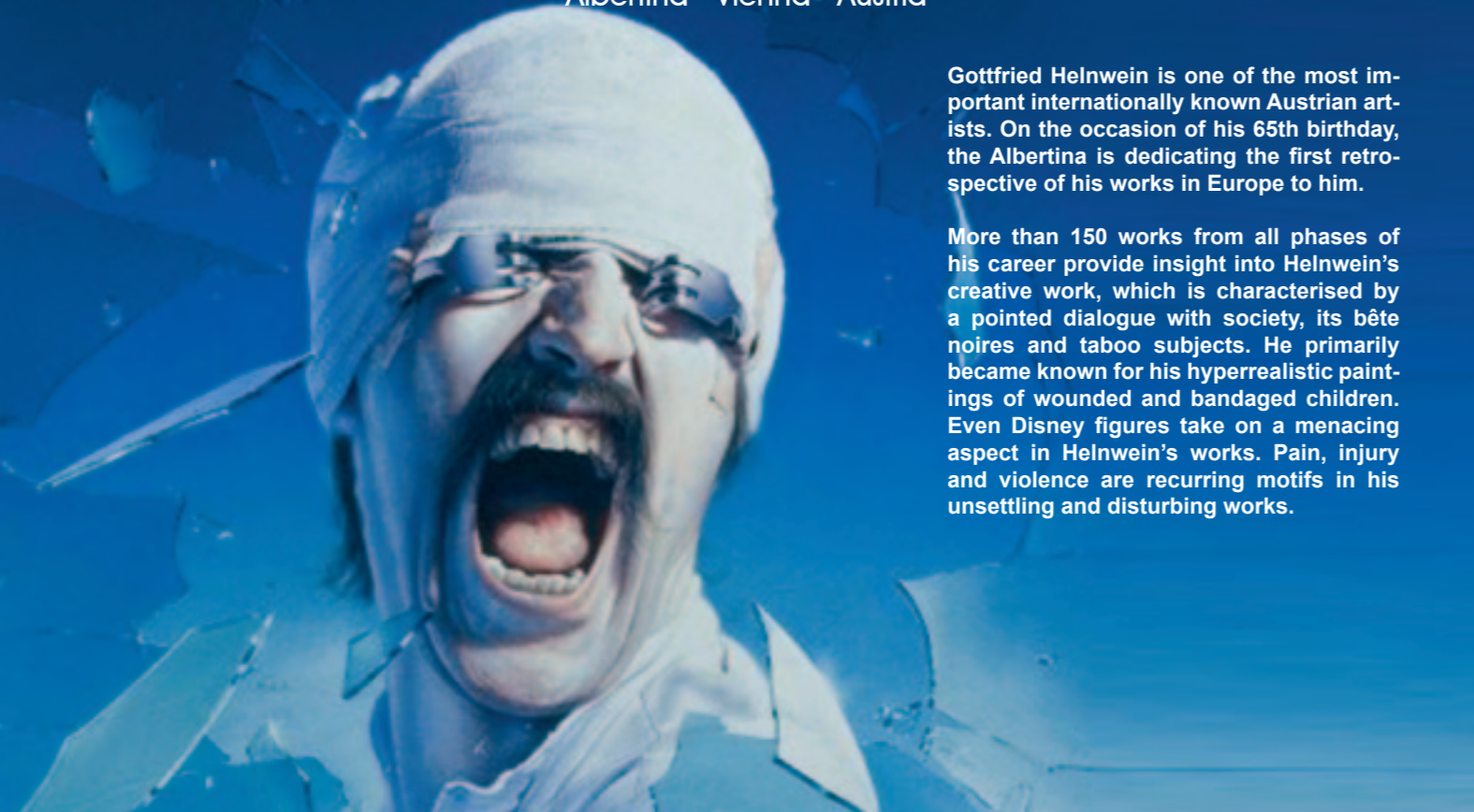
Amir Khatib

## Retrospective

Gottfried Helnwein  
Till 13 October 2013  
Albertina - Vienna - Austria

Gottfried Helnwein is one of the most important internationally known Austrian artists. On the occasion of his 65th birthday, the Albertina is dedicating the first retrospective of his works in Europe to him.

More than 150 works from all phases of his career provide insight into Helnwein's creative work, which is characterised by a pointed dialogue with society, its *bête noires* and taboo subjects. He primarily became known for his hyperrealistic paintings of wounded and bandaged children. Even Disney figures take on a menacing aspect in Helnwein's works. Pain, injury and violence are recurring motifs in his unsettling and disturbing works.



## Sculpture After 1945

Till 9 March 2014  
Royal Museum of Fine Art Belgium

This arrangement shows a selection of works from the collection of modern sculpture from the period 1945 until today. The selected works of art reflect a number of important developments which determined the sight of modern sculpture from an iconographic, material-technical and a theoretical point of view.

As in painting, the importance of the human figure in postwar European sculpture gradually diminishes. With the pursuit of a strong expression of the material expression the traditional image of mankind is affected. First in the solidity of the form, then it dissolves to virtually disappear from the modern register. The interest shifts from the non-object bound forms -organic and geometric- to the intrinsic power of expression and sensory qualities of materials, to the game of volume and space, of structure and skin. Stone carving, bronze casting and forging iron are no longer the exclusive techniques the sculptor uses to express his ideas. From the beginning of the 1960s the assemblage, which brings together existing objects, fragments of these objects and different materials, is the renewed face of sculpture. Additionally in the United States a particular tendency to desubjectification appears. Minimalist artists conduct a thorough investigation into the meaning, the condition and the necessity of sculpture. In Italy, a young generation focuses on the tactile qualities of materials, processes and transience and looks back on the great antique tradition. Their preference for everyday materials can be recognized in the awkward but touching handiwork with which the fictive scientists shape their own world.



## The Seicento in Bologna

June 20 - September 9, 2013  
Musée du Louvre

To mark the publication of the catalogue of its Bolognese drawings, the Musée du Louvre is presenting a selection of works by artists active in Bologna and the Emilia region during the Seicento.

A follow-up to the Louvre's 2004 catalogue of its drawings by Ludovico, Agostino and Annibale Carracci, this second volume brings together the works of such contemporaries of the Carracci as Bartolomeo Cesi and Alessandro Tiarini. It covers artists born before 1660 and concludes with the drawings of Burri.

In all forty-eight artists are represented, some of whom—Lanfranco, Algardi, and Grimaldi, for instance—spent most of their careers away from Bologna, but were so marked by the teaching and the example of the Carracci that their graphic work is authentically Bolognese. The quality and quantity of the Louvre's Bolognese collection is conclusive proof of the French partiality, in the seventeenth century, for the work of the Carracci—most notably Annibale—whose influence on Classicism in France was primordial.



## Poetry & Industry

Barbara Schmidt. Porcelain Design.  
August 21 - November 4 2013  
Bauhaus Museum - Berlin

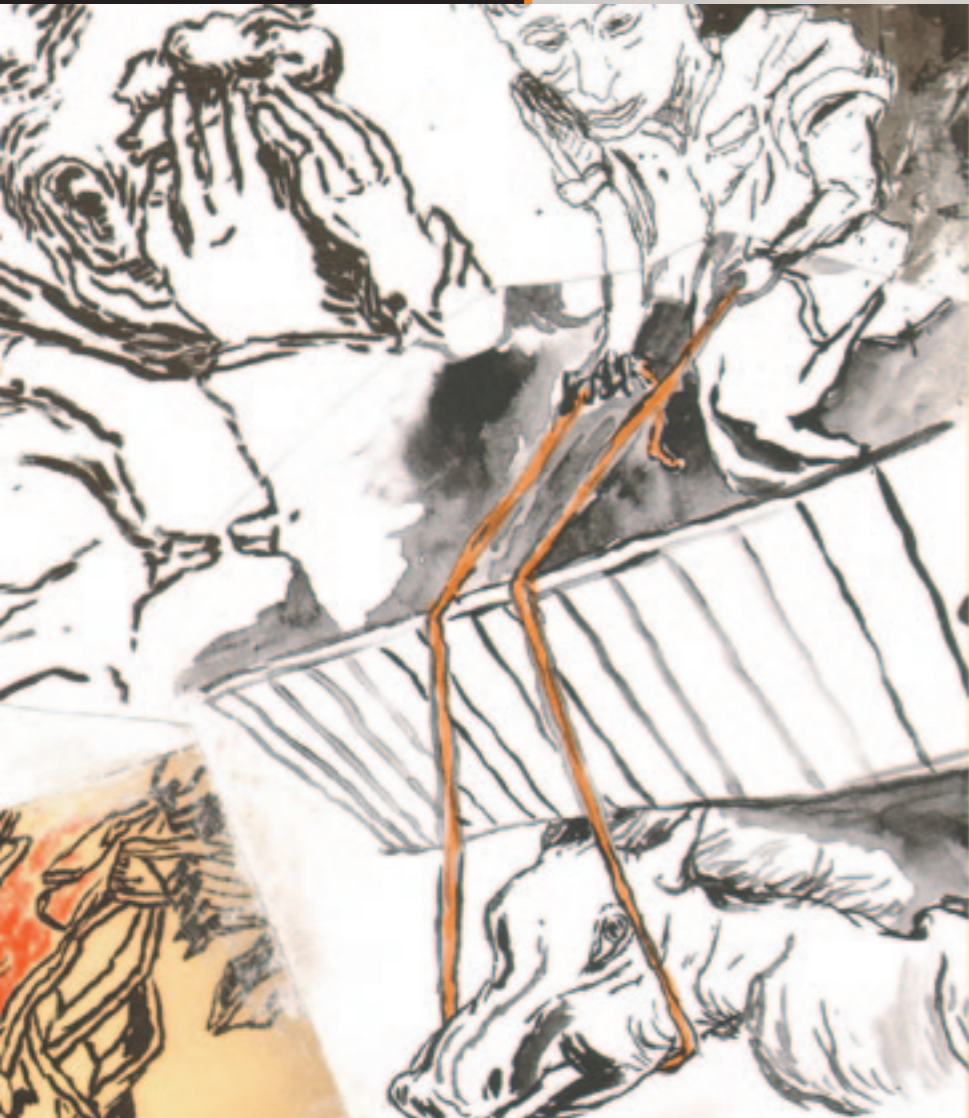
Ever since her studies in Halle and Helsinki, Barbara Schmidt, one of Germany's most successful porcelain designers, has been concerned with design that is suitable for everyday use, affordable and aesthetically appealing.

'Poetry & Industry' – a constant interweaving of creative craft design and serial production – describes the two poles between which her work can be placed.

Barbara Schmidt works as a freelance artist at various colleges of art and as the head designer for KAHLA / Thuringia Porcelain Ltd.

The exhibition links the central thread of her biography with the objects characteristic of her approach and her work to date, along with a parallel narrative that reveals her design strategies and processes in each case, from the idea to the finished product. Artistic engagement in film and photos with selected objects and groups of her works and their way of production, provides a clearer perception of the artistic aspect of everyday objects.





## Collages Jyrki Heikkinen

28 August – 15 September 2013  
Gallery Jangva Studio

In my collage drawings, chaos is structured by the line. Surprising juxtapositions are formed when illustrations, magazine clippings and commercials found in my archive of materials seek their place in a new image. The images continue their life as a part of a new landscape, in which shapelessness forms creatures, people and details that can be found up close.

The combinations are unforeseen and frugal, the work process sporadic and fun – for the viewer this is conveyed as a rhythmic weave composed by the lines, colours and shapes. There is no beginning and no end.



## Tobias Zielony

Till 30 September 2013  
Berlin Museum of Modern Art

Artist Tobias Zielony (\*1973 Wuppertal), who lives in Berlin, is one of the most talked-about German photographers of his generation. In a major one-man show, the Berlinische Galerie will be the first venue to exhibit his latest project "Jenny Jenny" (2011-2013), which includes two photo-animations. Also on show will be the series "Trona" (2008), which Berlin's museum of modern art was fortunate to acquire for its Photography Collection.

For more than ten years now, Tobias Zielony has been taking portraits of young people encountered on the urban and social margins of Western welfare states.

His latest project is called "Jenny Jenny". The subjects are young women, some of whom earn their money by selling sex. But the facts are fluid, and so are the roles – both those adopted by the women themselves and those attributed to them by society. The idea that the true essence of a person or moment in time will be revealed is a myth. Zielony has evidently drawn clear conclusions about both the authenticity of the subject and the objectivity of the documentary image: neither is ever free of staging.



## Sixties Quartet Jonas Mekas

Till 29 September 2013  
KIASMA  
Helsinki - Finland

In the Kontti gallery, Kiasma presents a selection of Jonas Mekas' films from the 1970s through to the 1990s.

Born in Lithuania, Mekas fled from his native land in 1944 and finally settled in the United States. His circle of friends included writers, musicians and artists, such as Andy Warhol, Nico, Allen Ginsberg, Yoko Ono, John Lennon and Salvador Dalí, all of whom can also be glimpsed in his films.

The exhibition provides historical and thematic background information to media art exhibitions shown in Kiasma in 2013.



## POP ART Design

29 June - 22 September 2013  
Moderna Museet - Stockholm - Sweden

The time of birth for the term "pop" in relation to art can be specified almost to the day. "Pop Art" was the controversial subject of a symposium held on 13 December, 1962, at the Museum of Modern Art in New York. Artists in the UK and the USA had been challenging established traditions and hierarchical structures ever since the 1950s, with a new aesthetics, culled from the life and people around them, from mass and popular culture.



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# GLITCH at RUA RED

**G**LITCH at RUA RED brings together some of Ireland and Europe's leading media and technology artists, theorists, researchers, curators and artist groups to explore emerging and established contemporary cultural and critical issues that arise from artists' intersection and investigations with digital technology.

Run Computer, Run takes place during GLITCH from 25 May - 13 July at Rua Red in Dublin, Ireland.

GLITCH & Run Computer, Run is an exploration of critical and experimental approaches to curating new media art.

GLITCH & Run Computer, Run comprises of a series of interrelated exhibitions, a publication and symposium. This research takes place at CRUMB at the University of Sunderland and is funded by the AHRC.

GLITCH at RUA RED is an annual festival that brings together leading media and technology artists, curators, researchers, and artist groups with audiences to explore emerging and established contemporary cultural and critical issues that arise from artists' intersection and investigations with digital technology. GLITCH was founded in 2011 and has gone from strength to strength ever since.

This year GLITCH & Run Computer, Run focus on the current economic, political and cultural factors that are shaping the Internet and the artistic responses to them through a series of exhibitions, seminars and a publication. The research will discuss and explore how the practice of the digital artist is in transition, not only with the growth of digital tech-

nologies, but also through the offline factors that continue to affect how the Internet as a creative platform is developed. Run Computer, Run takes place during GLITCH festival at RUA RED from May 24 - July 13.

'Something happening inside the browser', AR Widget for Layer, Gif animation, 1 min. 2013. This artwork is a part of an interactive video project (for YouTube) not yet finished: "The artist journey".

'Something happening inside the browser' shows an Augmented Reality widget containing an animated GIF where the artist makes a sort of psychedelic performance following the frenetic movement of the lights across the browser. The performance shows an exiled, timorous, nervous person waiting and moving - lost in a paradox situation where is trapped on the borderline of a real-scale-surreal-dimension.

The clichéd figure becoming even whiter disappears and merges with the atmosphere, and the internet space becomes the extension in all directions by our intuitions of the real world in which material bodies are placed. The artist's movements try to expand the possibilities of perception inside the browser that seems to be the pure shape of intuition...

PIXEL NOIZZ - DAVID SZAUDER

Widget (at the festival “Run Computer Run”, RUA Red, Dublin) here: [http://runcomputerrun.com/?page\\_id=8313](http://runcomputerrun.com/?page_id=8313)

RUA RED is a dynamic home for the creation and enjoyment of the arts. Along with partner organisations and tenants, the centre hosts a programme of events aimed at all members of the community: locally, nationally and internationally. Overlooking the Tallaght Luas Stop, RUA RED is committed to providing a diverse, high quality and innovative arts programme. Combined under one roof, this multi-purpose arts resource aims to connect and communicate with you by being a unique driver for wide public access to the arts. RUA RED is run by South Dublin Arts Centre Company who, along with managing the spaces, has an ambitious programme of arts – predominantly centred around the galleries – that is beginning to thrive and attract attention and respect from across Ireland. Curator of the exhibition is Nora O Murchú who is a curator and designer. She is currently a post-doctoral researcher at CRUMB, where her research explores experimental approaches to curating new media art and examines current economic, political and cultural factors that are shaping networked culture, and the artistic responses to them.

She received her PhD in 2012 from the University of Limerick. Her research examined online practices of open source users and provides an in-depth analysis of this practice for an Interaction Design context. In addition she suggests curation as a research method for Interactions designers, and provides a detailed account of how this methodology can foster creative innovation for end-users to work as designers in the context of their everyday lives.

A BILL MILLER

She has worked as a research associate for the Interaction Design Centre at the University of Limerick, and the Interaction Research Studio at Goldsmiths, where she has consulted on a broad range of topics, including open-ended design methods, health informatics, and web platforms. She was a researcher on the Tidy Street project, an EPSRC project between the Open University and Goldsmiths that examined the shared energy practices of a small community in Brighton, England.

She is the founder and creative director of Tweak – a digital art and electronic music festival that took place in Ireland from 2008 – 2010. She has produced exhibitions and events ([www.openhere.data.ie](http://www.openhere.data.ie)) for Trinity College Dublin and has curated the work of Golan Levin, Casey Reas, FIELD, Anthony Antonellis, Daniel Miller, Gregory Chatonsky, Tristan Perich, and Benjamin Gaulon. ■

# Eric Van Straaten



By: Amir Khatib

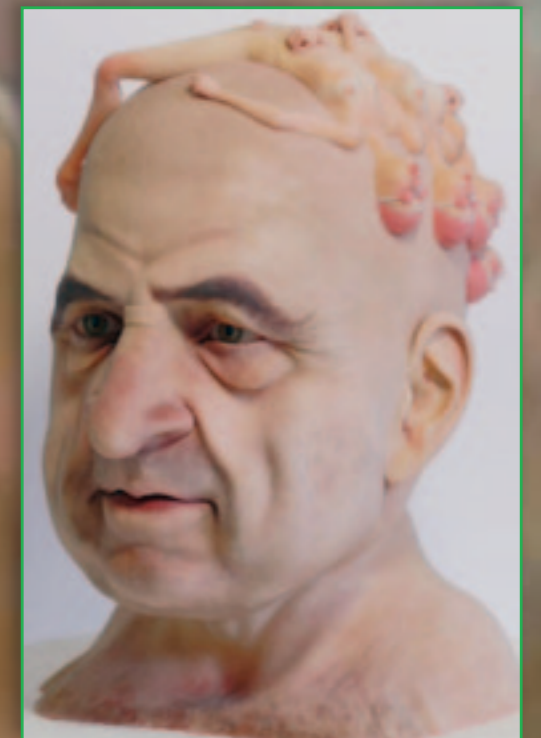
**I**t seems that the world goes very fast, faster than what we imagine, in the way of developing the technique of the machine towards serving better life, or better standard of life, I mean the quality that we are all looking for.

There are a lot of wonderful things happened in our world, unfortunately we cannot reach them all, but what we know is good about the world that we concern about, but our duty is to highlight to share the knowledge with Luther and to keep our world in better.

I think that one of these wonderful things are here at this issue of our magazine, as I am writing this about the 3D printing technique, I most go through the master of this field and the artists who really a multi-talented person.

His life is diversified between menu thing, his life by itself a wonderful life, and of course he added a new life to our, though I have a lot to say about him as an artist.

I think the works of Eric Van Straaten the Dutch artist was and still a symbol to this field, it did not







surprise us as audience a lot as it is a forward step in the field of research and developing the 3D programs to the industry.

I think that the carrier of his life and his personal viable concerns, the artistic one and the practical (musician, journalist, photographer and then a business man) has a clear influence in the competition of his artworks.

His 3d printing artworks in its popular trace (pop) and in the roots of its aesthetic which has fantasy inspiration and postmodern European exotics, as it is not far by its "out look" far of the artworks of the contemporary artists.

The digital legend and the good taste of choosing of his early invention which is for sure curry the heritage of the cultural environment and not far of the of the other's artworks, if it was the Japanese or North American.

I say that because here is similarity in some way or another, there is similarities between the out look of his sculptures the 3D sculptures and works of other artists from both regions, but I think that Eric was not absent of that at all, but he was aware of it.



And in a special way as his artworks been well received by the collectors and others who are concern of the visual arts.

Erich's experience as I think is very close to the American well known artist Jeff Konss, though they both choose a different subjects, the media that they uses and the ways of prod using these works.

The super realism was working on implementing the illusion of the reality, it dingo over he picture, as personal inspiration to the artist and what he/she wants, Eric is one of those who tried that, but on the contrary of the mechanism of those artists of the super realism, he gave the main rule to the machine to employment his work.

After this machine took its main rule in many fields of our contemporary world, but as I think Eric does not care if these artworks express the life or not, if they express the reality of post reality, or even if they express a fault reality, or about making the illusion.

After all Eric is an interesting artist, who brought the illusion to reality. ■



# Art & Technology

By: Amir Khatib



**T**he title of this article, was a topic that we were studying at the Sibelius Academy the year 1997, including a lot of things was “art & Technology” I would imagine so far, I would not imagine that technology goes beyond my thinking, but our teacher Mr Denis Rich was asking a question of the development of the high touch as they say.

Mr Denis was a professor at Chicago University, exactly Columbia University, I mean he was inside the development, or at least we were looking at the USA as a centre of development, he said: I do not know where this development of technology will take us.

He may not imagine that there is something in our world called 3D printing, this technology is very high right now and it is the last what the science reached, of course this was not out of the help of art, without the art they could not go further.

Yes science has no limit, but I repeat the question of Denis Rich “where this development of technology taking us”

As I see that it takes us to the right way of living, the right way of knowing life, God, death and every details in our existence, it is leading to nihilism as the existentialism were believing, or at least what I was believing too.

When the cell phone came and precisely the smart phone came to the world, we all said, whatever you want is there, but not to materialise life, not to realise the we can do it on some material as well, now when the 3D printing came to our existence, we the artists say” oh great”.

It is a wonderful that artists can take a use of such technology, me myself was imagining something close to that, I was imagining a computer programme which makes a 3D profile of a portrait; that was very poor imagination, because I could not imagine the 3D printing at all.

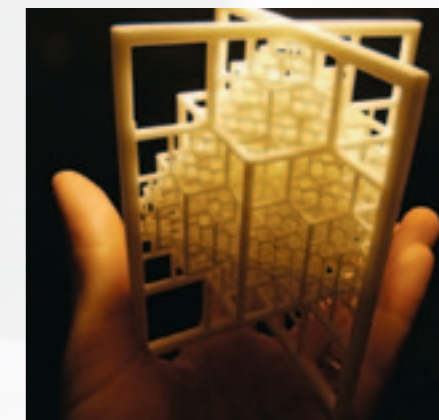
Now when we choose the theme of this issue, I read a lot and have connection to some 3D printing and have some contact with a lot of printing industries and companies, as I receive almost every day a lot of material from the, and I have to read it or go through it I saw a really wonderful world, my spirit singing with this world.

Yes it is true that they can print an unborn baby face, they can make sculptures of many wonderful ideas as if they want to say hey this is the world between your hands ■

# Dimensional inspirations

By: Thanos Kalamidas

**F**ROM THE VERY BEGINNING of my contributions for the Universal Colours magazine I keep talking about this tool called technology and especially computers. And I actually emphasize often that we should deal with this tool the same way we deal with the brush. We use the tool and we never leave the tool to limit our inspiration and thoughts.



Suddenly print-art started taking her place among art collections and computers escaped their limitation into music and video manipulation. But still everything was moving in two dimensions. And here I'm talking about the realistic, scientific acceptable dimension and not the ones inspiration gives. And then came the 3D printer to take us boldly where nobody had been before. In a far far dimension!

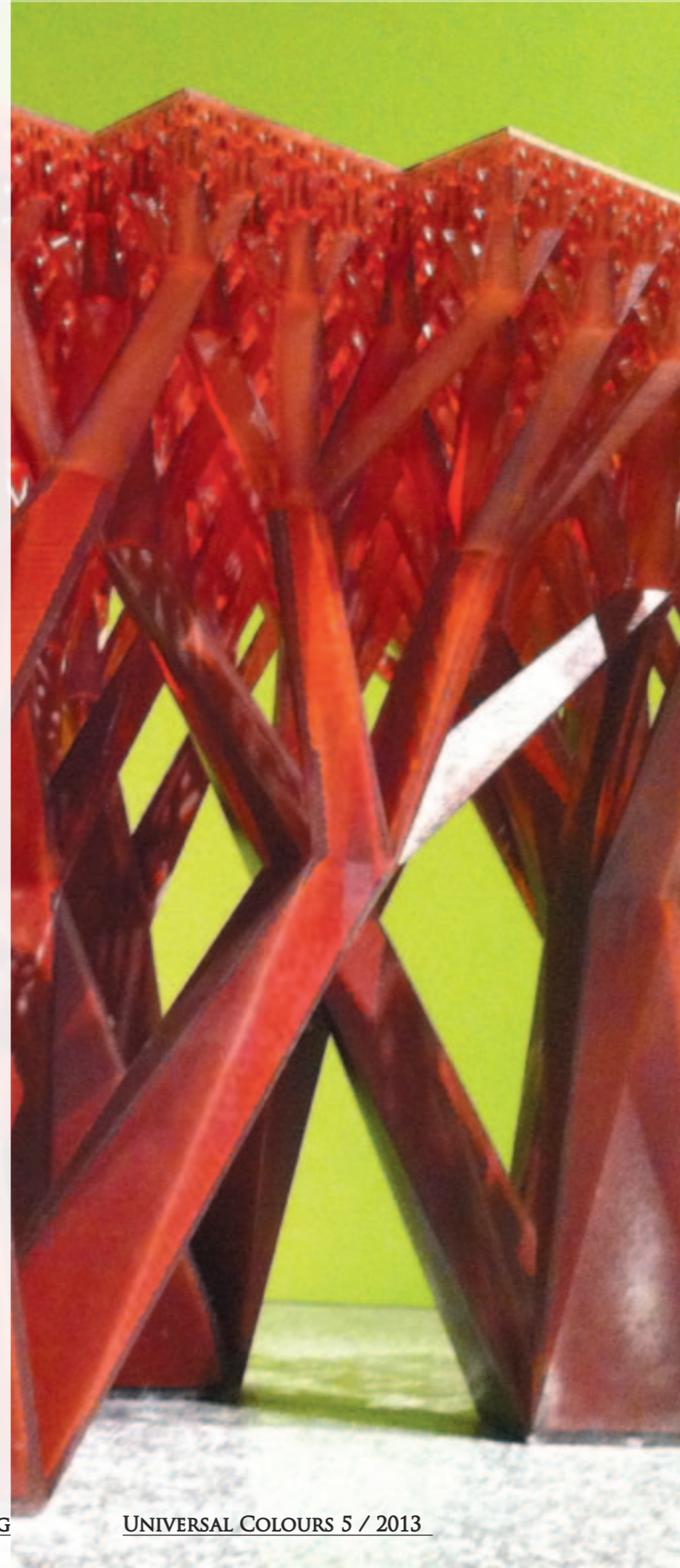
Truth said the 3D print technology is far from perfect. At the moment very primitive, especially compared with how far the rest of the digital technology has gone the last decade, it is frustrating imagine how far you can go with it but still no able to reach it. And still, the future is clear. We are heading to a 3D world. For the technology art lovers the discover open frontiers of extreme opportunities even adding to the classics and their mystic a new dimension and a motivation for more people to see them and perhaps understand them.



And just imagine the difference it will make to architects and visual artists or sculptors. Their work always had been three dimensional, now it can actually take an active part of the creation. Always remember in two things, that 3D print is still very primitive, in its very beginnings and that this is another tool and not the inspiration. Perhaps just like a computer part of the motivation but never an inspiration.



But the question that follows is how the art mainstream will react to it. How the museums and galleries, the curators and the collectors will react to this new tool when at them moment they have been sceptics towards any forms of technology like computers and art software.



The primitive era of the 3D-printers is obvious not only in the 3D products they have print but also to their use. And at least for me it didn't come as a surprise the use of this multidimensional printer to produce first a bicycle and then a weapon. Actually the print of a pistol was a great disappointment and the same time a verification of humanity's stupidity.

Saying all that the experiments, especially the artistic experiments with the 3D printers have been absolutely impressive. The work of the artist of the month in this issue, Ioan Florea's work, is a breathtaking example and it combines all dimensional expressions giving a very visual morph to the final installation.



But the most amazing use of the 3D print it will be when art meets science. Anthropologists in cooperation can use the printers with amazing results portraying in the most realistic way humans millennia dead. But imagine what will happen when the scientists manage to interfere with the materials that morph the 3D print creation. It sound like science fiction but as I said in the beginning, a primitive technology but with a long way to go. Imagine using natural textures to produce food, alive tissue to create organs and metal to create a vehicle and tools that demand a great care to mathematic detail.

I'm afraid that this discovery is going to change the world around us especially in combination with the speed computers change us nowadays. ■



# 3D Scanning & 3D Printing

By: **Shane Taylor**

<http://3dprintingindustry.com/2013/06/28/3d-scanning-via-google-glass-and-3d-printing-the-result/>

**E**mpires, it could be argued, are built upon successfully incorporating a vision as figurehead. Anyone can become as the figurehead, and one with the figurehead, by assimilating that vision. Be it Roman civility, Han unity, British industry or American liberty, nothing brings the conquered on board better than instilling in them the belief that they have been conquered for their own good, for the good of all... for the vision.

Today's empires, arguably, tend to be of the mind, and of the market, more than of territory or military. Google has established one of the most powerful 'empires' that the world has ever known in little over a decade. With a mission to collect and collate the world's information (something even Hellenic Superman Alexander the Great would not have dared to suggest) and now with a new generation of input tools being deployed to enable it, the realm of the third dimension is an inevitable part of that vision. This article is about that vision being put to a good, educational use, made by Todd Blatt, who has blogged his recent 3D scan of Marcus Aurelius. He, casually, used



Google Glass to capture hands-free photographs at the Walters Art Museum in Baltimore, US. Then the photos were sent to Autodesk's 123D Catch, and assembled into a mesh, and cleaned up in Meshmixer.

"I've scanned over a dozen in the museum so far," says Blatt. "Mostly at the Artbytes Hackathon, but I somehow missed Marcus Aurelius last time. It was literally a stroll-by scan job. I was in and out of the museum in under 10 minutes, and captured a few sculptures. I just walked around the work, repeating, 'Ok glass, take a picture' over and over, 30 shots in total. No real care in aiming the shot. I just looked at it and that's it."

He insists it really was that easy, indeed, invites you to download yourself a copy of the model online at Thingiverse.

What does a portable input device that is this quick and simple to use mean for 3D printing?

The short answer: Not much.

At least, probably not as much as it does for many other 3D rendering applications. The image cleanup is still going to put the majority of possible users off the 3D-photo-to-3D-print process.



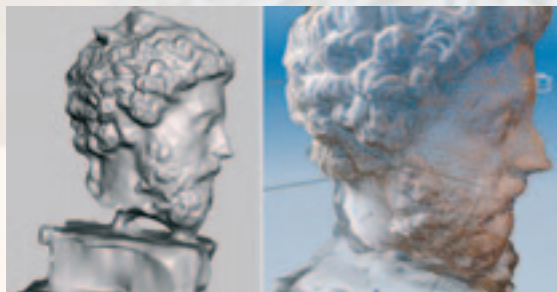
But the possible users are not the concern, nor even the potential users, for the observant.

There's something almost mystical about the 3D printing process for most people at this time. Seeing more technology added into the process chain will, for most people, add more complexity, perception wise at least: more technology, more mysticism.

Consumer technology today, is, I would suggest, as driven by mysticism as the religions of yesterday: it is as much the promise of the magic of the experience, as the tangible personable benefit.

It is magic and awe that will spread Glass, and the possibility of capturing an image to be replicated at home. Not functionality. That will arrive after the shock of the new has subsided.

More shock and awe, not necessarily more 'empire' for Google here, at least in the 3D printing sector?



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Age 9



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# HOW 3D PRINTING WORKS

By: **Bob Tita**

<http://online.wsj.com/article/SB10001424127887323716304578483062211388072.html#project%3D3DPRINTCHRTprint%26articleTabs%3Darticle>

People have traditionally made things—from door-knobs to scalpels to engine cylinders—in one of two ways. They start with a solid block or sheet of metal, wood or other material and cut, stamp, drill or shave it to create a desired shape. Or they use a mold made of metal or sand, pour liquefied plastic or metal into it and let it cool to create a metal casting or molded plastic part.

Now for something completely different.

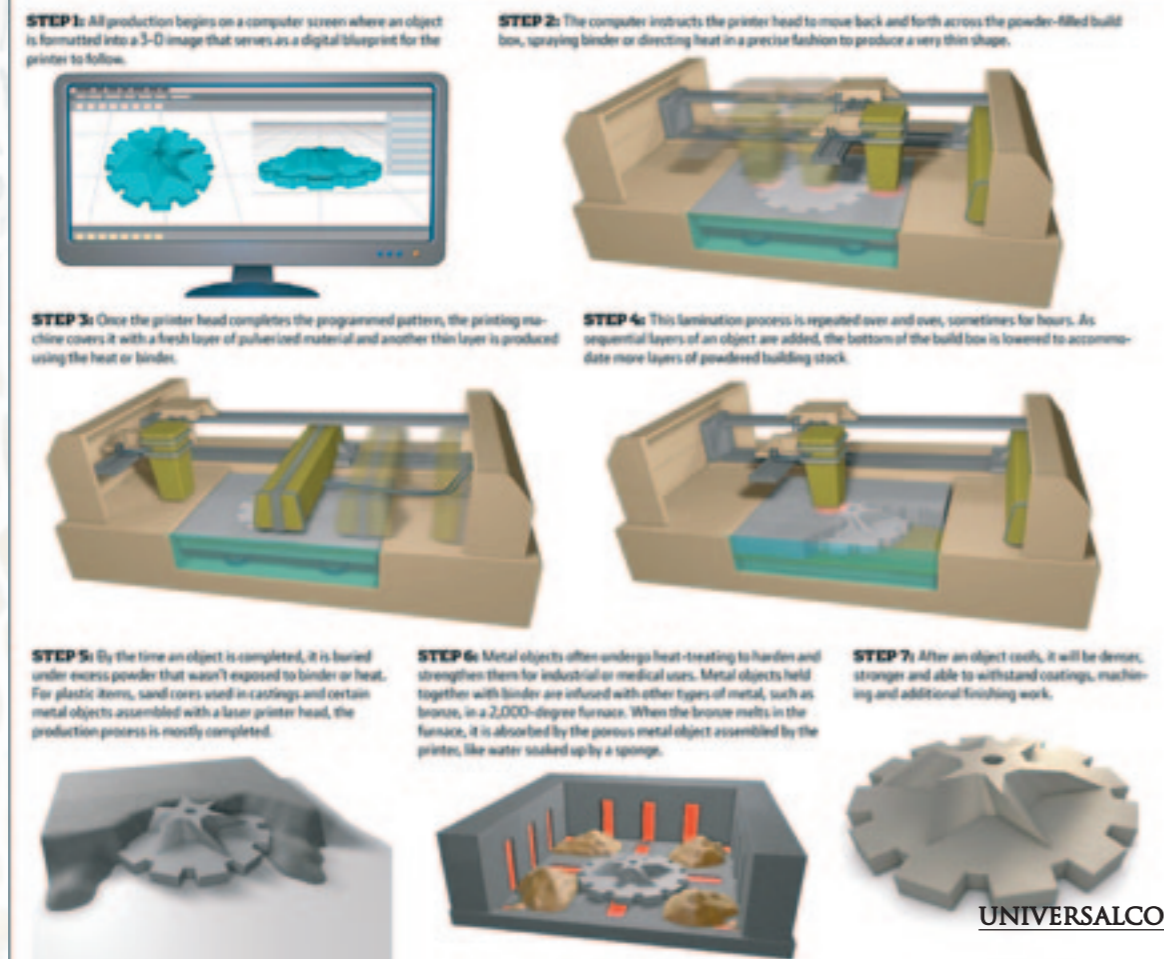
Three-dimensional printing and other forms of what is known as additive manufacturing use neither machining nor molds. They build an object from the bottom up by piling razor-thin layers of material on top of each other until a three-dimensional shape emerges. The computer-guided technologies enables individuals to create objects, particularly prototypes, without a shop full of metal presses, cutting lathes or plastic injection molds.

There are a variety of processes for 3-D printing. Some of the most widely used rely on a printer that makes objects from powdered material. A 3-D printer

bears little resemblance to a document printer in an office. It has two major parts: a “build box” that contains a smooth, thin bed of finely ground material such as pulverized stainless steel or powdered plastic; and a printing head. Depending on the type of printer, the head contains either a heat source, such as a laser or an electron beam, that melts the powdered material or jets that spray binder over the powder in a precise pattern. The binder functions as a glue for the material as an object is built.

The world-wide market for 3-D printing, which includes materials, machines and service, totalled \$2.2 billion last year, up 29% from 2011, according to industry estimates. But the process has some limitations. For high-volume jobs, 3-D printing can’t yet match the speed and efficiency of traditional fabrication methods and machinery. Not all materials are suitable for powder-based additive manufacturing, and not all objects, particularly those made of metal, are able to stand up to high-stress use. For manufacturers of 3-D equipment, the future of their nascent industry depends on broadening the appeal of their equipment by expanding its uses and versatility.

## Incredible Shrinking Factory | The 3-D printing process, from digital file to finished product



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

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

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

Participants will gain knowledge of various theoretical approaches that include:

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

Apply **HERE:**

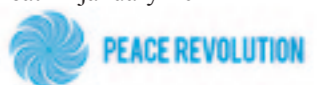
<http://www.peacerevolution.net/modules/activities/apply-for-the-agency?fellowship=I-meditation-artistic-retreat>



Meditation Artistic Retreat “Peace Revolution I Meditation Artistic Retreat”

Venue:  
Mooktawan Sanctuary, Thailand

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





# WHEN THE LIQUID TECHNIQUE TURNS TO ART

## NEW SCULPTURE. PRINTING OF THE 3D LOOK



By: Ali Najjar

**W**e are now in a manufacture industrial electronic media-era with privileges and root-mail. The rule of creators (artists) is electronic, programming, and implementing; and their partners, their sponsors, and investors, are under the ruling of the electronic programming and production of everything industrialized and technical, audio and video.

It is difficult to dispense Studios' visual artistic production and its multiple branches from manifold, superior services, as necessary for the production or contribution to the production and reproduction of a lot of industrial business and artistic commercial products like photography, coloured painting, sculptures, installation works, accessories, fashion and far more.

And it was expected to develop and expand in areas of technology where the implementation of the business employs industrial techniques.

I think the works of Eric Van Straase is a symbol in this field and should not surprise the art world; as it is a forward step in



the discovery and research field into creating 3D printing programmes. Also I think that a lot of artists now will appear through this new technique, especially Americans with better access to technology.

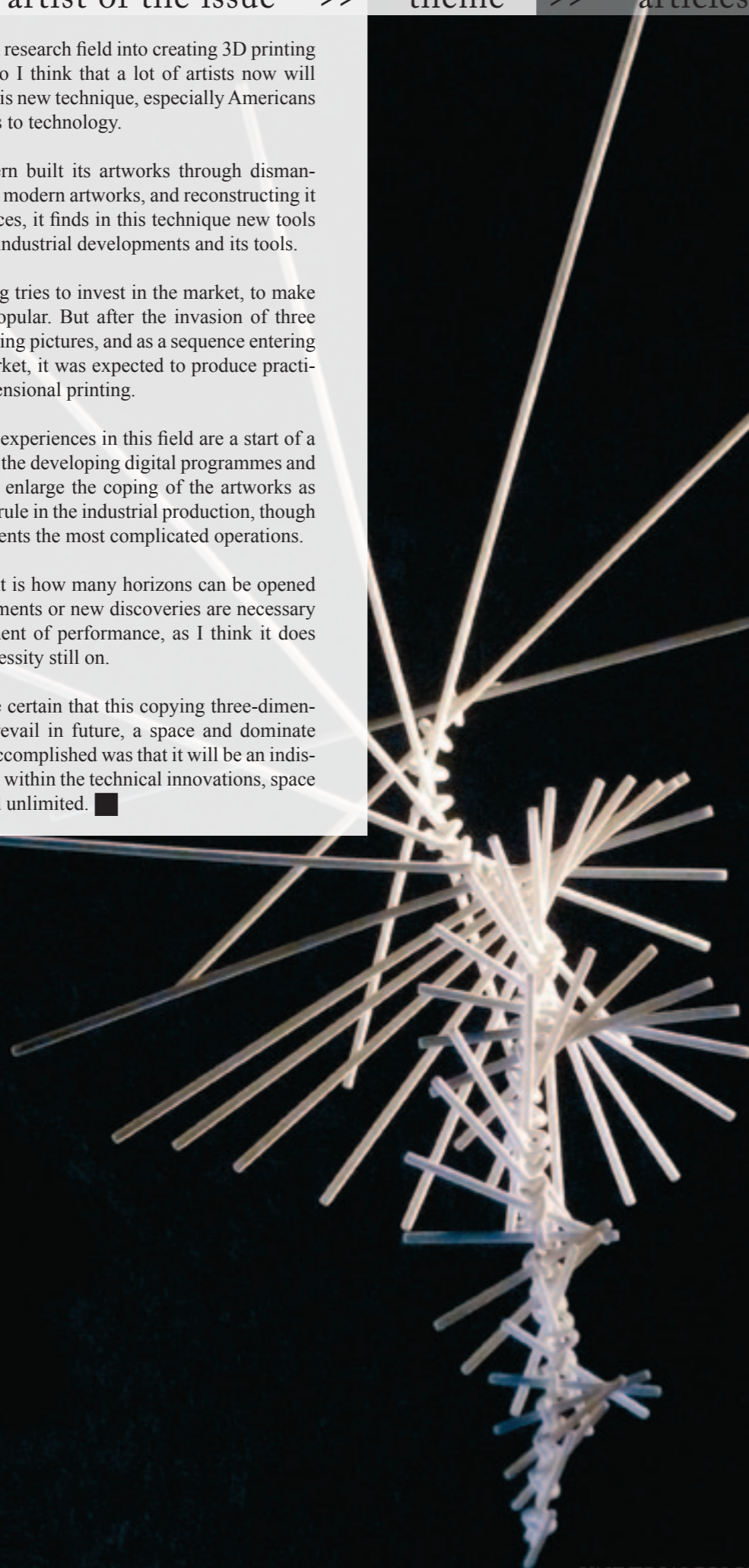
As the postmodern built its artworks through dismantling the previous modern artworks, and reconstructing it with new influences, it finds in this technique new tools in parallel to the industrial developments and its tools.

The art of printing tries to invest in the market, to make artworks more popular. But after the invasion of three dimensional printing pictures, and as a sequence entering the visual art market, it was expected to produce practically a three dimensional printing.

I think that these experiences in this field are a start of a huge new field of the developing digital programmes and practices. And to enlarge the coping of the artworks as the robot took its rule in the industrial production, though the robot implements the most complicated operations.

What is important is how many horizons can be opened after all improvements or new discoveries are necessary for the development of performance, as I think it does not end as its necessity still on.

But we cannot be certain that this copying three-dimensional art will prevail in future, a space and dominate totally. All they accomplished was that it will be an indispensable addition within the technical innovations, space which is bounded unlimited. ■



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

# 3D PRINTING WILL CHANGE THE WORLD

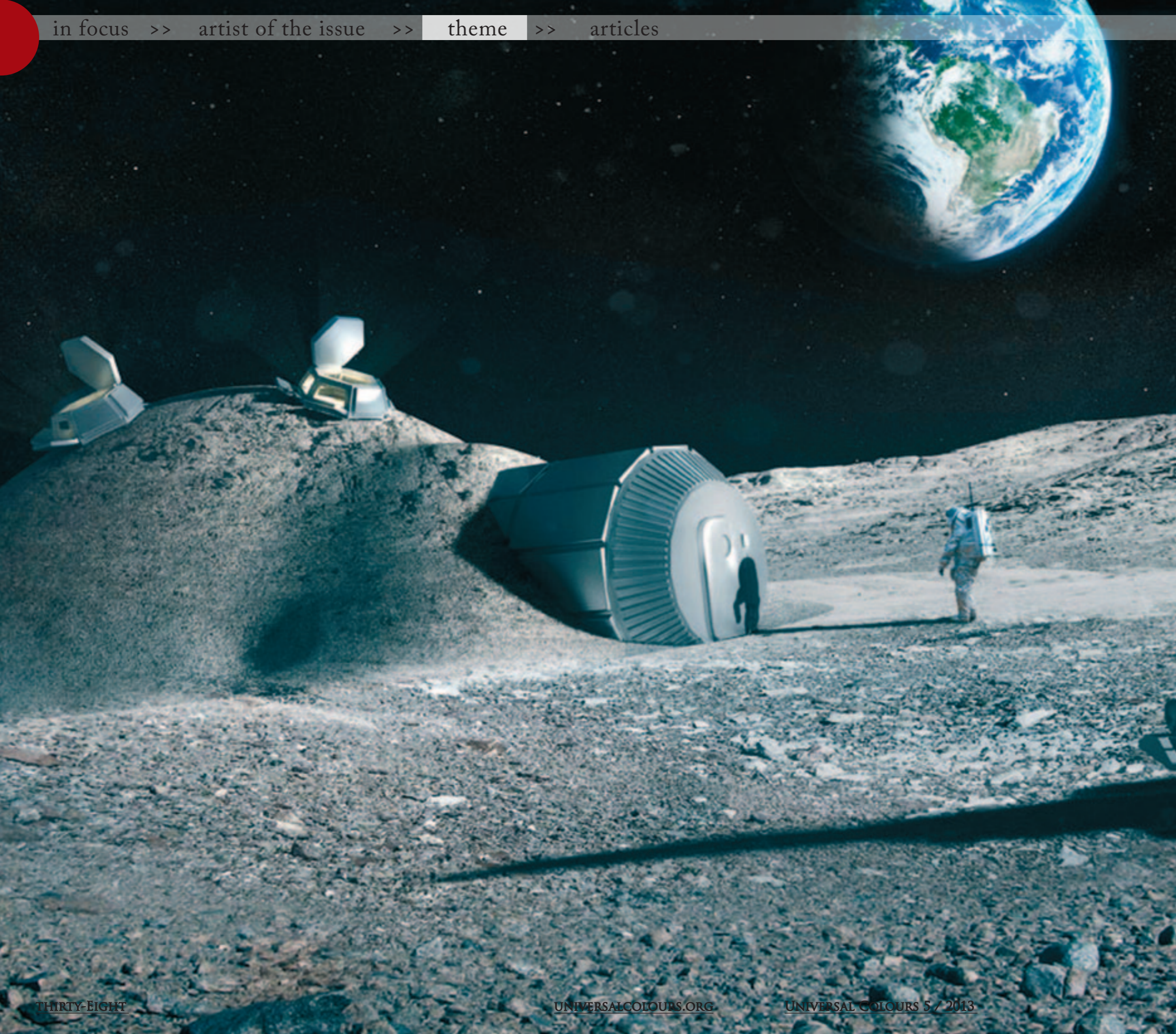
By: Richard A. D'Aveni

<http://hbr.org/2013/03/3-d-printing-will-change-the-world/>

**T**o anyone who hasn't seen it demonstrated, 3-D printing sounds futuristic—like the meals that materialized in the Jetsons' oven at the touch of a keypad. But the technology is quite straightforward: It is a small evolutionary step from spraying toner on paper to putting down layers of something more substantial (such as plastic resin) until the layers add up to an object. And yet, by enabling a machine to produce objects of any shape, on the spot and as needed, 3-D printing really is ushering in a new era.

As applications of the technology expand and prices drop, the first big implication is that more goods will be manufactured at or close to their point of purchase or consumption. This might even mean household-level production of some things. (You'll pay for raw materials and the IP—the software files for any designs you can't find free on the web.) Short of that, many goods that have relied on the scale efficiencies of large, centralized plants will be produced locally.

Even if the per-unit production cost is higher, it will be more than offset by the elimination of shipping and of buffer inventories. Whereas cars today are made by just a few hundred factories around the world, they might one day be made in every metropolitan area.



Parts could be made at dealerships and repair shops, and assembly plants could eliminate the need for supply chain management by making components as needed.

Another implication is that goods will be infinitely more customized, because altering them won't require retooling, only tweaking the instructions in the software. Creativity in meeting individuals' needs will come to the fore, just as quality control did in the age of rolling out sameness.

These first-order implications will cause businesses all along the supply, manufacturing, and retailing chains to rethink their strategies and operations. And a second-order implication will have even greater impact. As 3-D printing takes hold, the factors that have made China the workshop of the world will lose much of their force.



China has grabbed outsourced-manufacturing contracts from every mature economy by pushing the mass-manufacturing model to its limit. It not only aggregates enough demand to create unprecedented efficiencies of scale but also minimizes a key cost: labor. Chinese government interventions have been pro-producer at every turn, favoring the growth of the country's manufacturers over the purchasing power and living standards of its consumers.

Under a model of widely distributed, highly flexible, small-scale manufacturing, these daunting advantages become liabilities. No workforce can be paid little enough to make up for the cost of shipping across oceans. And few managers raised in a pro-producer climate have the consumer instincts to compete on customization.

It seems that the United States and other Western countries, almost in spite of themselves, will pull off the old judo technique of exploiting a competitor's lack of balance and making its own massive weight instrumental in its fall.

China won't be a loser in the new era; like every nation, it will have a domestic market to serve on a local basis, and its domestic market is huge. And not all products lend themselves to 3-D printing. But China will have to give up on being the mass-manufacturing powerhouse of the world. The strategy that has given it such political heft won't serve it in the future.

The great transfer of wealth and jobs to the East over the past two decades may have seemed a decisive tipping point. But this new technology will change again how the world leans. ■



Helsinki Festival

16 August - 9 September 2013

Walt Disney's most ambitious animation project arrives in the Helsinki Music Centre as a dazzling orchestral screening. Helsinki audiences will be treated to a never-before-seen selection of scenes from the resplendent and evocative Fantasia and an accompanying programme of classical music. The highlight of the evening will be Sibelius' The Swan of Tuonela, which Disney had intended to include in his film but which never reached completion. Now this historic animation will be screened for the first time in front of a concert audience, with the Helsinki Philharmonic Orchestra performing the musical score. When it first premiered in 1940, this genre-breaking and forward-looking film classic awed cinema audiences everywhere, as famous classical music pieces were illustrated by the near-psychedelic visions of the finest animators of the era.

Helsinki Philharmonic Orchestra  
Conductor: Erkki Lasonpalo

Episodes from: Fantasia (1940), Melody Time: Bumble Boogie (1948) Fantasia 2000, Fantasia the Legacy (2000)  
Ludwig van Beethoven, Symphony No. 5  
Ludwig van Beethoven, Symphony No. 6 (movements 3-5)  
Piotr I. Tchaikovsky, The Nutcracker Suite  
C. Debussy, Claire de Lune  
Jean Sibelius, Swan of Tuonela  
Amilcare Ponchielli, Dance of the Hours  
Paul Dukas, The Sorcerer's Apprentice  
Sir Edward Elgar, Pomp and Circumstance  
Ottorino Respighi, Pines of Rome  
C. Saint-Saens, Carnival of the Animals - Finale

Disney  
FANTASIA



**CAMBRIDGE INTERNATIONAL ARTS - ART COMPETITION!**

Submissions are invited for two dimensional work under the theme "homes"  
Art Competition: £200 first prize donated by Cambridge School of Art

The winning image will be used as the cover of a book of short stories taken from the 2013  
Askance short story competition

Both competitions raise funds for Emmaus Cambridge - a charity that supports formerly homeless people to regain control of their lives. Finalists will be exhibited at the book launch and at the  
Cambridge School of Art in Cambridge

More details can be found at: [www.CambridgeInternationalArts.org](http://www.CambridgeInternationalArts.org)

# HOW 3D PRINTING COULD TAKE OVER THE MANUFACTURING INDUSTRY

By: John Aziz

<http://theweek.com/issue/index/244445/how-3d-printing-could-take-over-the-manufacturing-industry>

**T**he laptop I typed this article on is the culmination of a vast, sprawling, and elaborate process over many continents, using many resources, many people, and many machines.

My laptop's construction incorporates plastics built out of crude oil, metals mined in Africa and forged into memory in Korea and semiconductors in Germany, and an aluminium case made from bauxite mined in Brazil. Gallons and gallons of refined oil were used to ship all the resources and components around the world, until they were finally assembled in China, and shipped out once again to the consumer. That manufacturing process stands upon the shoulders of centuries of scientific research, and years of product development, testing, and marketing.

The manufacturing industry today is a huge mesh of complex processes. Capitalism and the systems that it builds are the product of an evolutionary process gradually adjusting around consumer demand and the imperative of maximizing profit. Just as the internet has revolutionized communications and the distribution of information, new technologies already exist that if widely adopted may do the same thing for manufacturing.

3D printers allow physical objects to be designed digitally and printed using physical materials — mostly plastic, but increasingly almost anything (including human cells). Designs can be shared — or bought and sold — through the internet. Already, there are schematics for cars, homes, guns, sex toys, and all manner of trinkets and household items.

The technology is about 30 years old, but with the costs of the machinery rapidly falling — entry-level, fully assembled 3D printers are now for sale for under \$500 — 3D printing is poised to move into the mainstream. Home-based 3D printing has the potential to lower costs, and decentralize and democratize manufacturing, especially as technologies improve and as more complex multi-material printers become available. While buyers of entry-level equipment are mostly limited to plastic trinkets at present, the sky is the limit.

As technology improves, sooner or later the elaborate process of building a computer could be reduced to home manufacture via 3D printer. For cost and convenience, 3D printing at home could become the new normal. That would eliminate a great amount of the costs currently associated with global manufacturing, and ease dependency on fragile global supply chains. It could also drastically reduce the barriers to entry to industrial design and manufacturing, allowing for an influx of new competitors, unleashing a flood of creativity and increasing consumer choice.

An equally exciting possibility: The eventual creation of a disassembler, also known as a Santa Claus Machine, that could recycle household and industrial waste into materials to be reused in a 3D printer. Households could simply disassemble old unwanted objects, and use the materials to print new objects. Combined with a cheap source of renewable energy like solar panels, many households and communities could become very self-sufficient.

Of course, there are already some legal problems. The U.S. State Department recently demanded that schematics for a 3D-printed gun be taken offline. A schematic has been published for handcuff keys, as well as another to create cash machine skimmers that could be used to steal credit card details. And the technology poses a massive challenge to any concept of intellectual property — 3D scanners can scan the physical characteristics of an object, allowing for the easy reproduction of just about anything.

So like with any industrial revolution, there will be challenges and difficulties. As happened with the internet, some people will use new technology for crime and terrorism. The economist Joseph Schumpeter once wrote that “economic progress in capitalist society means turmoil.” But like with the internet, it seems probable that the up-sides of 3D printing will greatly outweigh the downsides.

Still, the 3D printing revolution may not be as swift as we'd like. For example, although online commerce has allowed businesses and consumers to cut out the middle-man, still only 5 percent of all retail sales are done online. Progress is a slow process, and it is hard to predict precisely the time when society will adopt a new technology, system, or idea en masse. But as 3D printing technology spreads, its potential to lower costs and increase convenience has the potential to make the impact of the internet look rather small. ■

# Art enters the 3rd dimension

By Julia Halperin

<http://www.theartnewspaper.com/articles/Art-enters-the-third-dimension/30014>

**O**ver the past five years, 3-D printers and scanners have successfully made everything from guns and burritos to fully functioning kidneys. And the art world is taking notice. Artists are using these tools to construct complex works that would have been inconceivable a decade ago, while museums are using 3-D technologies to pioneer new conservation techniques.

Three-dimensional printing enables artists to realise sculptures in previously impractical shapes and sizes. The technology creates 3-D objects from digital models by printing thousands of successive layers of material. The artist Frank Stella was an early adopter. In the mid-2000s, he used a 3-D printer to produce metal and resin segments for his spiralling polychrome sculpture series "Scarlati Kirkpatrick".

The technology gave Stella "an opportunity to project work out from the wall in a way that would have been difficult, and too heavy, using traditional means", says Ron Labaco, a curator at the Museum of Art and Design in New York. He will include Stella's work in an exhibition devoted to computer-enabled work, "Out of Hand: Materialising the Postdigital", which is scheduled to open on 14 October (until 6 July 2014).

The machines are becoming more accessible. "In the beginning, 3-D printers were only used by industry... to build parts for cars and prototypes for products," says Steven Sacks, the founder of Bitforms Gallery in New York. "Now you can buy one for \$2,000." These cheaper models are, however, limited to producing plastic objects, and the costs of creating works in materials such as metal and ceramic are much higher.

The technology is growing in popularity among artists, says the New York dealer James Fuentes. In the past two years, he has visited more than a dozen studios where artists are using 3-D printing. Nonetheless, some artists are loath to disclose their use of the technology.

"There is a stigma... [attached to] some of this material because it is associated with mass production," Labaco says. But others are experimenting with the idea that a mass-produced machine can create a one-of-a-kind object. "If you can hack them well enough, these machines prove to exhibit expressionistic potential," says the Brooklyn-based artist Shane Hope.

He built his own 3-D printer from assorted parts and tweaked the construction to ensure that the machine made mistakes. Fuentes says that, because the technology changes constantly, "there is this tragic instant obsolescence—hence uniqueness—inherent in the work being produced right now".



Challenge to authorship

For other artists, the technology can be used to challenge traditional ideas of authorship. Last year, the artist Jon Monaghan, who is based in Washington, DC, teamed up with New York's Metropolitan Museum of Art to make 3-D scans of objects from its collection and make the data publicly available online. "Museum objects are no longer frozen or static—they are downloadable and remixable," Monaghan says.



The technology is also transforming the practice of museum loans. Conservators can build customised crates for works of art that were previously deemed too fragile to transport. The Smithsonian Institution's Digitization Program Office recently used a 3-D scanner to build a foam cradle for Claes Oldenburg's plaster-soaked cloth sculpture 7-Up, 1961, so that it could travel to New York's Museum of Modern Art for the exhibition "The Street and the Store" (until 5 August).

3-D scanning technology can also be used to monitor the condition of works. For example, the Smithsonian compared a 2009 scan of Bruce Nauman's wax sculpture From Hand to Mouth, 1969, with a scan made this year to find that the work is in good condition.

The full potential of the technology has yet to be realised. "It's one thing to push pixels or plastic around," says Shane Hope. "It'll be another thing altogether when it's atoms." ■



# 3D PRINTING BRINGS ART TO THE BLIND

<http://www.3dprinter-world.com/article/3d-printing-brings-art-blind>

By Brooke Kaelin

**A** group of four Harvard undergraduates are working on a project that will turn flat paintings into 3D printed replicas. Those replicas will give blind people a chance to touch and feel classic works of art. The project, called "Midas Touch," was a runner-up in the Deans' Cultural Entrepreneurship Challenge at Harvard. The team was awarded a total of \$20,000 to kick-start production.

"We want to bridge the gap between the visually impaired and the visual world of art," said Constantine Tarabanis, one of the project's developers. Before coming to Harvard, Tarabanis spent several years volunteering at a school for the blind in Thessaloniki, Greece. He developed close friendships with some of the people there, but often found it hard to describe visual things like art to them. When his Harvard roommate came home with several 3D printed pieces he said it was like a "light bulb went off."

The team hopes to take classic works of art like the Mona Lisa or Van Gogh's *Starry Night* and 3D print them to look like bas-reliefs. That way, visually impaired people will be able to touch Mona Lisa's smile and feel the stars in *Starry Night*.

The team has already produced their first prototype. It's a rendition of the 1964 painting "The Son of Man" by surrealist painter René Magritte. Tarabanis and the rest of the team aren't afraid to dream big. Their goal is to one day see 3D printed reliefs displayed in museums, or included in art history courses at schools for the blind. ■





## Culture in Defiance: Street art from Syria's uprising



**A** large red map of Syria with culture of defiance in bright green letters greets visitors to an exhibition of street art from Syria's uprising in east London's Richmix theatre and gallery. Either side of the map are black charcoal faces, some serious, some smiling but all have an unmistakable message that they are revolutionaries and they mean business.

The banner is at the top of the stairs. The four walls of the gallery below provide a penetrating flash of insight into the images created by the Syrian uprising.

The focal point of the exhibition is the work of the anonymous 15 member poster collective Alshaab Alsori Aref Tarekh (The Syrian people know their way) which combines the country's iconography with traditional motifs, poems, idioms and protest chants in posters distributed online.

The collective started when a fine art student from Damascus University and a calligrapher near Hama were making posters for the Arab spring in Tunisia and Egypt when demonstrations began in their native Syria in 2011. Brainstorming over the internet they were joined by Syrian activists from around the world and have never looked back.

According to the exhibition's co-curator Malu Halasa who salutes an explosion of creative dissent every revolution produces its own imagery. The Syrian collective challenges nearly 50 years of monolithic Baath Party iconography in their political powers. "The significance of these new posters available as print on demand online, was put into perspective for me by the exhibition's fellow curator Aram Tahhan who once stayed in a military-owned hotel. 'Everywhere there were

## Highlights

pictures of Bashar al Assad or his father, his three children, his martyr brother and sometimes his elegant wife. These prevented the residents from appearing in the corridors in their swimming suits, presumably to protect the modesty of the president'. Sometimes the messages of a brutal state can live in unexpected ways in the minds of the subjugated."

When the Syrian revolution started the first act of the protestors was to destroy and burn the works which glorified 'The Immortal Leader' and his 'great' achievements. By getting rid of the old posters the revolution paved the way for the emergence of different kinds of political posters – ones that are clever, visually and intellectually. They were another way of, re-occupying the streets with images, mottos and ideas radically different from those expressed by official Ba'ath Party banners.



As one member of the group explained: "We wanted to do anything for the revolution and we started with some expressions and some Arabic calligraphy and gradually the work developed."

Most of the posters produced by the collective are influenced by modern art movements such as impressionism and abstract expressionism. The words have been inspired by humanitarian sentiments expressed by poets like Baudelaire, as well as explicit phraseology found on international political posters.

The work of Khalil Younes is also on display at the exhibition. Through his pen and ink drawings he hopes to address the main themes of the Syrian uprising and in the series The Revolution 2011, to bestow a record that future generations can appreciate.

For the painter, illustrator and video artist the contrast between the Syrian and Egyptian uprisings was heart breaking. "We saw hundreds of thousands of professionally taken photographs of the Egyptian revolution. Yet because international photographers were not allowed into Syria we were only seeing the videos that people are taking and hearing their stories. More than that, video is not accessible as still images and it does not last as long. It is not something you can print on your own printer and put on your wall."

He feels there is a need for someone like him to take up the cause and to capture current historic events. "As artists we should make something that not only reflects on the revolution right now, but that will last two generations from now. I felt it should be done in the style of Francisco de Goya. Someone will see this work and say, 'This is the Syrian revolution'.

The words of the revolutionaries are on the wall:

"I realised a few things  
From my experience of being arrested.  
First of all, in prison you learn to be patient.  
Anger, after all is only meaningless  
Consumption of human energy, but it can be useful.  
Anger is what you hold on to so you can  
Get up the next morning.  
In detention you also learn to be less selfish."

The voices of the ordinary people are heard through the exhibition. After being obscured and silenced for decades of dictatorship the Syrians are finally telling the world who they really are. ■

# Highlights

## Launch of new Premises

### CLARE KENNY Solo exhibition

**V**itrine is delighted to announce a solo show of new work by Basel-based artist Clare Kenny; the gallery's inaugural exhibition in the new ground floor premises at 183--185 Bermondsey Street, London. Continuing its pioneering success as Bermondsey's leading purveyor of emerging talent, VITRINE will move from its first floor premises at 183--185 Bermondsey Street to a larger, street level space to better cater to its ever expanding program.

Launching in October to coincide with London's Frieze week, the gallery will present ambitious new work by Clare Kenny. Kenny creates work that is a hybrid of photography and sculpture. Often using photographic imagery as a means of navigation or a strategy to inform a three-dimensional piece, she explores possible slippages between materiality and subject matter. Form and content reflect a concern with the nebulous divide between fact and fiction. Real and fabricated memories of the artist's life are recorded and fed into the images and materials that comprise each work. Images are manipulated in stages, often abstracting or duplicating details in an attempt to reveal new meaning or question ideas on authenticity.

Following her recent residency in Paris at Cite des Artes, her solo show at Vitrine will be shaped around new work developed over this period and since. ■



# Highlights

## Graffiti Art

### To boost your inspiratio

**G**RAFFITI (OR SPRAY PAINT) OFTEN REGARDED BY OTHERS as unsightly damage or unwanted vandalism. But some times, the boring wall is supplied with a true piece of graffiti art, making it a joy for the eyes. A new game from Atari, Getting Up, is based on tagging.

I made a collection of pictures showing these fine spray paint creations. By looking at them and studying the details, you could boost your (Photoshop) design inspiration. If you're not in to design, just sit back and enjoy this amazing form of art. ■



# fARTissimo

By Thanos Kalamidas

## Demystify revolution in colour

Barely touching the issue of three dimensional print I got to wander how some master pieces will look in this multi-dimensional new expression way. Only the thought captivates imagination. Just think a standing up Mona Lisa and a walking, a sitting Madame Ginoux and Whistler's mother preparing dinner. Fascinating, amazing, challenging, provocative. But art is provocative; it is part of the job description and is a message carrier. The challenge and the provocation carry a personal message from the artist reflecting the artist's thoughts or inner wanders and quests. And before expressing our septic or our disgust to the vandalism of art we should see the provocation and the challenge to ideas that often bog down not only our life but also art as an expression.

Provocation is all about Andy Warhol's art and Andy Warhol is all about provocation. A challenge to demystify, evaluate and the same time elevate the principals through colours. And the best way to provoke and challenge is to demystify god. Challenge the people to sense equality because all fingers are not the same. After all it was Mao Zedong that rebelled leading a whole country and millions into a blood bath in his search for equality.

But somehow the Chinese ancestors of the great helmsman proved that some fingers are different from the rest of us, the equal and the ancestors forbid in a special exhibition with Andy Warhol's works to exhibit the 1973 portrait of Mao Zedong. Obviously the theoreticians of equality in practice they have their one over the equals and their superstitions found their expression in mythiciz a god, in Mao's face and the revolutionary became a sacred relic next to Buddha statues. The forbids are there, the prayers are there and the sacrifices have been done. All for one of the greatest works of Andy Warhol. A breathtaking choice of colours and expressions, virtual and not that elevates and evolutes the humanoid and equal for of Mao Zedong. ■



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this a sample page and it works!

## What time is it?

By Avtarjeet Dhanjal

**T**his article is only a flavour of a larger work, that I am researching and working on, that may take another year to expand in depth.

“Imagine the Earth devoid of human life, inhabited only by plants and animals. Would it still have a past and a future? Could we still speak of time in any meaningful way?”

The question “What time is it?” or “What’s the date today?” — if anybody were there to ask it — would be quite meaningless. The oak tree or the eagle would be bemused by such a question.”

Above lines are from the book ‘Power of Now by Eckhart Tolle, a Canadian spiritual teacher.

Throughout history philosophers, scientists and other thinkers have been asking questions about the TIME.

Time and Money are two most precious items (concepts) for the modern man; two concepts created by the man for its own book-keeping. In reality, both have no intrinsic worth. What is really the Time? What we call time is only relevant while we are on this planet, once you leave this planet Earth, time as we know it loses its meaning.

There is a deeper reason for man to measure time, to create clocks and annual calendars.

Let’s see how it all began.



Once man learnt to count, add and multiply, he started to count the days for the moon to reach its full glory, created a lunar calendar and divided the days into hours, minutes and seconds. This was in Mesopotamia (modern Iraq) by the Sumerian people. Sumerians developed the counting system of Sexagesimal (60), as it is the lowest common multiple of 1, 2, 3, 4, 5, and 6. As a result our clocks and degrees on compass are set in the sets of 60s.

Whereas Indian mathematicians having the advantage of a well-developed system of numbers, and the number zero, managed to calculate time from a fraction of a second (Truti) to billions of years. Indian time was connected to functions of the body; such as unit of time that takes to blink an eye or to breathe in and out. According to ancient Indian thinking, at the time of our birth each one of us is allocated a number of times our body shall oscillate/breathe in and out during our life time. Once we have taken the allocated number of breaths and reached that number we simply die. That’s where the Indian expression for death, ‘one has completed his/her number of breathes on the planet’ comes from.

Modern clocks and calendars were developed from the economic needs of the day. Western man’s obsession with precision led to development of oscillating quartz clocks to most recent ones using oscillation of caesium atoms. All these devices are to measure precisely the daily and annual cycles of the earth, and it has no bearing on the oscillation of quartz or other atoms on this planet or anywhere else in the

universe. Otherwise the number of oscillations of quartz crystal 32768Hz (per second) would not consist of such odd numbers.

Above is all book-keeping and measuring units and devices; none of it explains what we really mean by 'TIME' and why we are so obsessed by it!

Incidentally, nobody know why life happened to develop on this planet we call 'Earth'; the only planet known in the visible universe, that happened to be so (lucky?). This planet, along with several others planets of our solar system, orbits around the sun; and each planet takes its own time to do this journey and to return to the same point in space.

The planet Earth, as far back as we know, has kept the same time to complete this cycle. Though precise measuring of the sidereal year is very recent, but Indian mathematicians have worked out the length of the sidereal year over a thousand years earlier than our recent calculations. The difference in both calculations is only a fraction of a second, probably due to Indian mathematicians not having access to the modern day computers.

The second part of the equation is that our planet also revolves on its own axis, which creates our day and night.

All life on this ever revolving, planet has developed its bio-rhythm based upon these two cycles annual and daily. The oscillating effect of these two cycles gets recorded into each form of life physically and mentally. These daily and annual oscillations of fluids in organic bodies when repeated again and again take their toll.

Each form of life has its own limit, depending upon various factors of its development and growth and how many oscillatory cycles its physical body can take/stand before it breaks down. As a result each form of life on this planet has its own pace of growth and of withering.

Each form of organic life has its own markings of growth and withering, visibly changing its shape and size and several other signs, such a number of rings of a tree trunk, growth and change of colour and size of hair on most animal's bodies etc. etc. These changes are known conveniently as growth or ageing signs.

Another factor that plays an active role in this ageing process, though remaining invisible, but most persistent is the 'gravity' of the planet we live on. Gravity is a very persistent force that pulls everything back to the earth, whereas life force means 'growth' continuously struggling to defy gravity.

This very play between life force and the gravity creates the whole drama of existence on this planet, where we humans happened to be born; not only to witness it but to take part in this drama of life.

Paul Davies wonders in his book 'Cosmic Jackpot', also published under the title The Goldilocks Enigma: Why is the Universe Just Right for Life? I would ask why only this planet had the goldilocks conditions that gave birth to life to us as strangely curious human beings?

It seems, I have wandered into a different philosophical or scientific question, coming back to "what really time is?" One can't stop oneself wondering upon our luck as humans, in the first place, when life developed on this very planet where we are living today with our fellow human beings, among whom are many friends that give meaning and stability to our life.

Luckily we have also develop an awareness, contemplative and intellectual mind to wonder upon such questions of 'time' and existence etc. In the 21st century we also have the means to share our questions and deliberations with a large number of people, whom we probably would never meet in our life time.

This very sense of 'life time', with its limited time-span, what makes us experience and wonder about the reality of 'time'.



# Last Drop

If this planet was not revolving, or not orbiting around the sun annually, and been without the force of gravity, maybe, I repeat 'maybe', the life span of everything on this planet might have been limitless means static and inert.

On the other hand, without these cycles and the gravity of the planet, there would have been no life in the first place. After all 'life' means continues change/growth, withering and death.

This is the reason word for 'time' in Sanskrit is 'kaal', which also means 'death'. Acceptance of continuous change is the secret of life and 'time' as well.

PS. There are several other questions about 'time' that I do not have time today to consider and deliberate upon, such as Einstein's idea of flexible time, 'when did the time began' etc. etc. Perhaps another time life will give me the enough time to deliberate upon further questions.

Avtarjeet Dhanjal


01 August 2013  
(dated based upon to our internationally accepted form or recording time.)



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