

UNIVERSAL COLLECTORS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



Handicrafts

Sometimes I find
a place to sleep

But I never dream

UNIVERSAL COLOURS



EDITORIAL BOARD

Editor-in-chief
Amir KHATIB

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

Editing manager
Alaa Al- KHATIB

Avtarjeet DHANJAL
avtarjeet.dhanjal@eu-man.org

Ali NAJJAR
alinajjar216@yahoo.com

Jacques RANGASAMY
info@eu-man.org

Outi KORHONEN
Outi.Korhonen@minedu.fi

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

ADVERTISING

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

PRINTED BY

Paar OU
Estonia

GENERAL ENQUIRIES

info@eu-man.org

EU-MAN

HELSINKI OFFICE

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

LONDON OFFICE

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

contents

in focus

10-13 Organize handicraft art

artist of the issue

14-19 The cosmic scene
Rafa Nasiri

theme: handicraft art

| | | |
|-----------------------|-------|---|
| Cover: Rafa Nasiri | 20-21 | Handicraft art |
| | 22-25 | Knitted art |
| | 26-28 | When is a craft an art? |
| | 30 | Are handicrafts the same as arts and crafts? |
| | 32-35 | Chinese Arts and Crafts |
| | 36-41 | A historical view Handicrafts in Britain and the USA |
| | 42-43 | Indian Handicraft Industry |
| | 44-47 | Art & Craft |
| | 48-49 | Handicrafts Their Types And Their Uses |

highlights

50-51 Adel El Siwi

columns

52 fARTissimo
54-58 Last Drop

in every issue

3 Editorial Board
Contents
5 Editorial
6-9 Art News



UNIVERSAL COLOURS



talk: +358 (09) 40 554 6896

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

membership:
Annual membership
fee is 30e.

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

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

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

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

For adverts contact > info@eu-man.org



Undoubtedly we get through a lot of difficulties. We also went through a lot of nice funny moments. And we, the board of the EU-MAN, during phone calls between us, we reminded each other of all the beautiful things, which let us forget the bad times for ever.

Happiness is moments they say and we do not forget those moments easily. We continue remembering them as food to rejuvenate our memory.

We became an old organisation, that's what they all say. But we are still working as young, behave as a child; full of impulses, do not care about what will happen, there is money or there is not, we going forward like a bullet, no past, just future, because we do believe that there is no one and nothing that can stand on our way.

I think that this way of thinking, this attitude is great, because it will lead us always to create and innovate, and I stress that to each one of us that we should have a enough of childhood inside us. Childhood is in our blood and no one can take it away.

What I notice, in our board, is that there is a great amount of childhood; and as Yefteshiko said ones, there is no artist without childhood.

My latest experience in a symposium in Konya, Turkey, I learned a lot of things. First of them that I am a big child, though 52 years

now. I learned that finding myself in that context it was more than home to me and people were friendly even more than my own family.

But going back to the childhood, I did confirm that almost all artists are children. We were about 50 artists gathered on one big salon; each one had his or her own stand, with a bag full of colours, brushes and all what an artists needs, all offered by the Selguk University in Konya.

We were about 10 days together, see each other from eight in the morning to nine in the evening or sometimes more than that. I saw a lot of artists behaving like me, singing all the time, becoming angry quickly and equally quickly forgetting everything.

As a matter of fact I was very happy to participate to the symposium, because it was the first time I participated to something like that outside Europe. Yes, Turkey is applying to the EU but is not there yet.

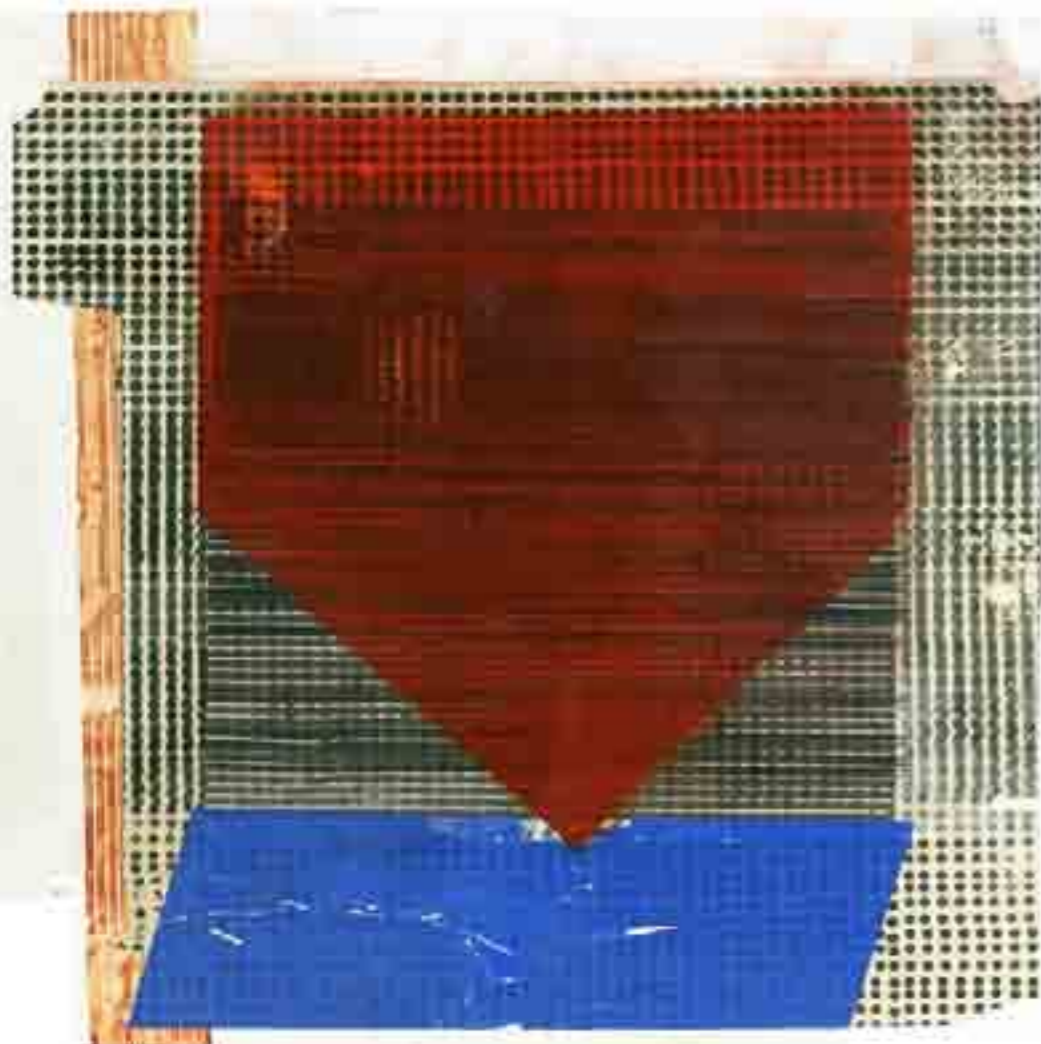
Here, I wanted to remind our members and our readers to be patient to whatever happens to them, and I say, go forward because children do not know what is happening to the world and they do see only what belong to them.

That does not mean that we do not care of this world we share, but we should not also exaggerate it as our childish imagination wants.



Photo: Anmar Al-Gaboury

Amir Khatib



Collage

Riku Mäkinen
Gallery Jangva
December 11 2013 -
January 5 2014
Helsinki
Uudenmaankatu 4 - 6,
courtyard

Riku Mäkinen juxtaposes and superimposes layer upon layer of translucent and opaque surfaces in his graphic art, the rich textures thus conjuring the illusion of three-dimensional space. It acquires a temporal, performative dimension through its scuffmarks and abrasions, its materials of varied thicknesses and its multiple overlapping layers of glue and ink. In this way Mäkinen consciously strives for a painterly, aesthetically compelling effect.

Many of his works portray a monument: an abstract shape resembling a tower or house, which anchors the gaze and visually ties together a mixed array of materials and experimental techniques. Mäkinen flouts the crisp precision of serigraphy with the deliberately painterly largesse of his collages.

Time Machines

Mika Taanila
Till 2 March 2014
Kiasma - Helsinki

The relationship between man, nature and technology is a focal theme in Mika Taanila's art. His videos and installations take us back to a time when the future was full of promise. Man searches for truth in science and technology, and nothing seems beyond reach.

Taanila often uses documentary footage or even filmed scientific experiments as his raw material. The original purpose and context of the grainy footage is obscured when set against a mixed array of new imagery. Taanila combines old and new, digital and analogue, fact and fantasy. Music plays a key role in many of his works.

Mika Taanila (b. 1965, Helsinki) began his career in the '90s making music videos and short films. In recent years he has staged many of his films as installations. His art has been shown at numerous international art events including Kassel's Documenta, the Shanghai Biennale and Japan's Aichi Triennale. This exhibition highlights Taanila's key works from the past decade.



The EY Exhibition: Paul Klee

Till 9 March 2014
Tate Modern - London

Paul Klee is a giant of twentieth-century art and one of the great creative innovators of the time.

Witty, inventive, magical, his exquisite paintings resist easy classification. He is mentioned in the same breath as Matisse, Picasso and his Bauhaus contemporary Kandinsky. He cuts a radical figure in European modernism. His influence on abstraction can be seen in the works of Rothko, Miró and beyond. And yet, for an artist of such stature, there is still so much to discover about him.

At Tate Modern this autumn, you can rediscover Klee's extraordinary body of work and see it in a new light. Paintings, drawings and watercolours from collections around the world will be reunited and displayed alongside each other as the artist originally intended, often for the first time since Klee exhibited them himself.

The Vanity of Small Differences

Grayson Perry
Till 22 February 2014
Manchester Art Gallery

The Vanity of Small Differences is a series of six tapestries, measuring 2m x 4m each, by the Turner Prize-winning artist Grayson Perry. These tapestries tell the story of class mobility and the influence social class has on our aesthetic taste.

Inspired by William Hogarth's *A Rake's Progress*, the six tapestries chart the "class journey" made by young Tim Rakewell and include many of the characters, incidents and objects that Grayson Perry encountered on journeys through Sunderland, Tunbridge Wells and The Cotswolds for the television series 'All in the Best Possible Taste with Grayson Perry'.

The television programmes were first aired on Channel 4 in June 2012. In the series Perry goes "on a safari amongst the taste tribes of Britain", to gather inspiration for his artwork, literally weaving the characters he meets into a narrative, with an attention to the minutiae of contemporary taste every bit as acute as that in Hogarth's 18th century paintings.

Manchester Art Gallery is only the second gallery outside London to be showing Grayson Perry's *The Vanity of Small Differences*.



Happy Consumption

Till 5 January 2014
Museu Coleção Berardo - Lisbon

The exhibition Happy Consumption. Publicity and society in the 20th century presents a selection of over 350 works from the Berardo Collection of Advertising Art, which in total numbers around 1500 pieces. This internationally unique collection is of unparalleled interest, bringing together exclusively hand-painted advertising originals miraculously saved from the ravages of time and their inevitable and usual destruction.

These original posters were intended for large-scale mechanical reproduction, generally using lithographic and rotographic processes, and constitute the back catalogue of the renowned James Haworth & Company, one of the main advertising agencies in the United Kingdom from around 1900, when it was founded, until roughly 1980. The extent of the company's work, spanning thousands of projects of vast range, reflecting and driving the expansion of consumption, not only allows a detailed examination of the phenomenon of publicity and marketing, but also of its incomparable aesthetic interest, an original panorama by which to understand graphic design and the contemporary visual arts themselves.

Subject matter such as transport, tourism, the two World Wars, the Spanish Civil War, leisure, food, fashion, electrical appliances, toiletries, beauty products and cars express the reality of the political and social contingencies of this extensive period, as well as the inherent indices of economic and cultural development.
- See more at: <http://en.museuberardo.pt/exhibitions/happy-consumption#sthash.iDbHIRzh.dpuf>



United Horrors

Cindy Sherman
Till 19 January 2014
Moderna Museet - Stockholm

Cindy Sherman is one of today's most important artists. Her photography is instantly accessible, but also labyrinthine and contradictory. The artist herself is both model and photographer, but the pictures are not portraits. Sherman's works conjure up narratives without revealing anything themselves. They cull material from a flow of film, art and media, creating links between the familiar and the unknown. What in her pictures do we want to believe, and why? Cindy Sherman circumvents the rational, categorical eye.

Since the 1980s Sherman's works have been crucial to our perception of how identity is constructed, and of the mythogenic power of pictures. The exhibition highlights the frightening and fascinating dark streak that imbues Sherman's entire oeuvre. Characters on the verge of derailing, creatures distancing themselves from humanity, moving towards the mythological, bestial or machinelike. In the galleries we encounter many of her works in completely new ways; a visual cacophony that generates other images and sequences, installed in close collaboration with the artist.



Hills & Doubts

Franz Ackermann
Till 31 March 2014
Berlinische Galerie

Ackermann, born in St. Veit (Bavaria) in 1963, has been ranked for 15 years or more among the major artists of our day. His works can be seen in many public collections, and he has had wide-ranging opportunities to produce work for specific locations.

For the first big exhibition hall at Berlinische Galerie, Franz Ackermann has developed a special spatial concept that places wall painting, panel art and photography in conversation with one another. Lines of sight play a role in his concept, as do transport and travel routes, room dimensions and the technical equipment that is to be found on the floors and in the walls and ceilings of exhibition halls.



Surrealism and the object

Till 3 march 2014
Centre Pompidou - Paris

The Pompidou Centre in Paris is showing off the treasures from one of its richest collections with 'Surrealism and the Object'.

They include Dali's 'The Lobster Telephone' and 'Aphrodisiac Jacket' (1936), Man Ray's 'Indestructible Object' (1923), Victor Brauner's 'Wolf Table', (1947), and Giacometti's 'Surrealist Table' (1933). There also works from, among others, Ernst, Miro, and Duchamp. Surrealism was at first a literary movement, experimenting with language free from conscious control.



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

Organize handicraft art

The European Folk Art and Craft Federation

THE EUROPEAN FOLK ART AND CRAFT FEDERATION was founded in Switzerland 1972 . It is a small association built on democratic principles and open to any organization or institute who are working with traditional craft expressions with a non commercial point of view.

Today the Federation is a network consisting of 11 European organizations in eleven different countries. Every year there is a members meeting in one of the member countries, and every third year is the general assembly. The network aims to strengthen contact between craftsmen and organizers of craft activity in European countries in the context of exchanging skills and knowledge about traditional crafts.

EFACF aims to work within the frames of the UNESCO convention for the safeguarding of the intangible Cultural Heritage from April 2006. Intangible Cultural Heritage (ICH) is defined as practices, representations, expressions, knowledge and skills which are transmitted from generation to generation and which provide communities with a sense of identity and continuity. The Convention for the Safeguarding of Intangible Cultural Heritage says that intangible heritage is expressed, among others, in the following ways:

- Oral traditions and expressions
- Performing arts
- Knowledge and practises concerning nature and the universe
- Social practises, rituals and festive events
- Traditional craftsmanship

For students, apprentices, craftsmen etc

Apprentices, students and scholars in the field of traditional crafts and art history might get useful information by contacting the various-member organizations. Several of these are arranging courses in craft for shorter or longer periods during the year. Occasionally there are also possibilities to join into seminars and conferences.

The principle articles of the Federation:

- The objects of the Federation are to preserve and develop along modern lines the traditional visual national handicraft (folklore, national costumes, home interiors) and

the crafts. For its purpose, the Federation shall promote the exchange of experience among its members, organize meetings, conferences, home page and exhibitions and take any further steps promoting the common cause.

- Membership is available for: National Organizations and Institutions which promote traditional arts and crafts in their particular countries, also for private persons with merits for our Federation. If a country has no appropriate national organization, or if a national organization declines membership, the Federation may provisionally invite representation from other organization with similar objects, regardless of whether or not such organization has a national status.

- Qualification for membership depends on whether the objects and the activities of an organization coincide with those of the Federation. The articles of the member organizations must give clear priority to the idealistic aspect over the profit-making aspect. Exclusively business firms may not become members.

- Organizations can also receive membership as observers. They do not have the right to vote. No membership fees are collected from observing members. – The Member's General Assembly can elect Honourable Members recommended by the board.

History

The history of our Federation does not start with its foundation in 1972, but actually with the „birth“ of the Schweizer Heimatwerk. During the big economic crises of the thirties politicians tied to find new ways for an extra income for farmers, for instance as making traditional handicraft to be sold in the wealthier town areas. It was known that Scandinavian countries



had already institutions in this kind of field. The friendship with the Scandinavian countries was steadily deepened and relations built up to Bavaria and Austria. On the 27th 1972 (40 years ago) the first statutes were signed. The first member countries were: Austria, Denmark, Finland, Norway, Sardinia, Switzerland.

The purpose of the Federation is to preserve and develop craft in a traditional and modern way and to promote exchange of experiences. Cooperation in EFACF can be divided in: exchange experiences, learn from each other, common European projects, intensive cooperation, new members, cooperation with Cultural EU projects and bilateral project within the federation.

The cosmic scene **Rafa Nasiri**

By: May Muzaffar

COMMENTING ON RAFA NASIRI'S WORK displayed in a group exhibition held at Al Riwaq Art Gallery in Baghdad (1979), the late art critic Sadoun Fadhil, described him as the "cosmicscape painter". That was a recursive remark indeed, rightly perceived by the critic, in his article published in the daily newspaper: Baghdad Observer, early 1980. The recent ten years of Nasiri's art (1989 - 1999), proved by far the artist's gradual shift from landscape to cosmicscape. For the importance of that article, which serves as a prelude to Nasiri's art now, it will be republished here as an outset:

Viewing the work of Rafa Nasiri recently displayed, I recalled the late American abstract expressionist painter Hans Hoffman who once said: "The origin of creation is the reflection of nature on the conscious or subconscious of man".

The genuine contemporary artist, therefore, has no alternative but to maintain a constant dialogue with the infinite physical manifestations of nature and the endless existing man-made forms accumulated throughout mankind's long history. The contemporary artist's main burden is not confined to the old traditional representation of recognizable visual objects, but the evolution of an artistic vision through which such objects are intellectually explored and passionately perceived and ultimately projected on the canvas.

However this intellectual approach does not imply that the artist's work is totally divorced from the tangible reality since the artist, unlike other individuals, has treasured through his life a store of impressions and experiences which continue lingering at the back of his mind, or tucked away half forgotten in the deep darkness of his subconscious mind. Being an individual endowed with a unique insight and a heightened sense of observing visual objects, the artist's creative power takes over the act of breaking-up, transforming or re-arranging these objects through colours and forms.

These introductory remarks are essential when reviewing Rafa Nasiri's work who recently exhibited some of his paintings with fellow artists Dia al-Azzawi (painter) and Tariq Ibrahim (ceramist) at Al-Riwaq Gallery (Baghdad).

One can easily recognize that Nasiri's work constitutes an obvious extension of his last exhibition which exclusively dealt with one aspect of nature- that of the horizon and space. The artist's treatment of this motif, as stated earlier, is not concerned with the problem of representing nature, but with the creative process of handling this motif.

The canvas limits for the painter, as an elicited once remarked, is turned into "an area in which to act rather than a space in which to reproduce, analyze or express an object".

For the passing viewer who may cast a casual glance at the seemingly non-figurative work of Rafa Nasiri is judged out of hand as purely abstract paintings. But for the sensitive and visually trained eye, they actually evoke a sense of spatial or cosmic (landscapes), not as we normally experience them, but as the artist aesthetically sensed them and have them turned through combination of colours, forms and imaginative power into compositions which appear unrelated to nature.

So even at his present advanced stage of artistic development, Nasiri still retains that subtle connections, though limited, with what I may term as natural visions, particularly those of cosmic atmosphere.

In handling his motif, which is an exclusive one, natural visions are stripped of their bones and reduced to rich colourful circular moon-like forms which though abstractly treated remains physically inspired by nature. Such circular forms, coupled with rich geometrical

stretches, are sentimentally bound to evoke the awesome feeling of hovering objects over man's world and visually lending themselves to metaphysical religious or any other interpretations coloured up by one's imaginative power.

Technically one could see that Rafa Nasiri is not connected with the problem of dealing with the structure of natural landscape with depth but with the process of spatially handling one aspect of nature that of the horizon where cosmic scenes are dissolved in the play of vibrating colours on his canvas. Through these cosmic scenes, consciously contemplated, explored and projected, Nasiri acts to enrich our physical environment with additional visual language and lend us a fresh sight to appreciate certain aspects of natural beauty, which daily unfolds itself before our own eyes but only to fade away unnoticed.

Technically Rafa Nasiri continue to resort, although under tighter control and economy, to the use of Arabic calligraphy as an element of decorative or more precisely as aesthetic value which was a distinctive feature of all his past artistic technical development.

Nasiri's present work, as I have already remarked, is not only the extension of his recent techniques but rather the ultimate stage that has been steadily and consciously evolving itself since his third one-man exhibition of 1969. It was that exhibition which marked the artist taking a sharp turn towards abstraction, and presented us, unlike his previous works, with graphic compositions formally divorced from the tangible objective reality, which makes one predicts that following his present "Variations on a Horizon" motif, the artist is on the verge of entering an artistic stage where colour expressionist qualities will be his major means of artistic communications. Saadon Fadhil- Baghdad - 1980

Nature for Rafa Nasiri has always been the source of motivation driving him to visualize his own concepts, and perceives his vision. Being educated in China, he adopted what the Chinese put it as: working like nature rather than simply imitate it. For the last twenty five years has been identifying himself with nature, in fact he gradually became united with it. In the following resume Nasiri briefly demonstrates his creative process along those decades:

During my early years of education at the Institute of Fine Arts - Baghdad 1956 to 1959 - I was in the habit of making close observations of all the changes which were undergoing in the modern art: changes that constituted a source of anxiety to Jawad Selim and his colleagues. These changes, to be sure, had an emphatic impact on my choice to pursue



my further studies in China; they also shaped the course of my initial vision of both life and art.

Between 1959 - 1963 in Peking, Chinese art taught me how to look at nature contemplatively in order to paint not as I see it, but as I recollect it > Indeed I learnt how these visible things glide by unprompted, spontaneously and profoundly from the innermost confines of the soul to the rounded tip of the brush : free uninhibited, rendering a total being with the minimum possible of forms and colours. Thus reducing concepts and objects and remaining satisfied with the substance, have always been my aim; and so It has always been. Even when I was undergoing the harshest stages of academic learning, I used to attempt, on the fringe of those stages, to refine and improve shapes and colours, and to be assured of my own appreciation. This was my stock-in-trade with which I was to encounter all the challenges of modern art.

In the late sixties, at the height of those radical changes that broke out in the West, I was in Portugal for another two-year study course (1967-1969). There, being quite attracted to abstract art, I found myself aligned, spontaneously and unprompted, to the Arabic calligraphy. Indeed I was drawn to it, in all its grace and plastic potential, in an attempt to render it pliant and to create from it my own chromatic stretches and expressive designs in an abstraction that verged on the spirit of a Bedouin who sees in the desert what an urban dweller fails to either see or conceive. My painting comprises small details and simple symbols which, through its diverse relationships and blending, constitute a world at once both familiar and incongruous to whoever ponders, contemplatively and deeply, over universe and nature].

Nature in Nasiri's work was conceived in a duality of land and space: a sort of encounter and dialogue with nature, where horizon stands in between to form a limit that brings the image to an infinite point.

Abstraction has been the favourite plastic language adopted by the artist for three decades now. Yet his images are not totally left without the reference of realistic scenes or objects, with an emphasis on the human factor, manifested in signs, symbols, Arabic letters and other graffiti being mere signs identifying the oriental origin of his painting.

The works of Nasiri during the last ten years - 1989 to 1999 - reveal his gradual developed stages in which his knowledge and practical experience gained along those decades became integrated. In his rather abstract expressionist language, he has been trying to reflect a state of mind through which feelings of varying, sometimes contradictory, nature may be derived. such



variations are not simply subject to the temperament of the artist, but to the technique applied in the art work. His art is performed in three main media: acrylic on canvas, acrylic on paper and etchings. Seen together, Nasiri's exhibited works seem like Vivaldi's Seasons: at times quiet and self composed, full of nocturnal secrets, reminiscent of the Zen language (his etchings for instance), while at others, the same ambiance of silence takes us back to the duality of textured solid earth and flowing space (acrylic on canvas or paper). There is a secret dialogue ever running in the compositions performed by Nasiri. A dialogue that esoterically holds its protest.

Among his other technical attempts, Rafa Nasiri used Chinese paper on board with acrylics, producing a series of art works (during 1992-1993). In these series of works the artist burst out with an utter cry: an explosion that found its expression in dark streams of colour filling the surface with totally free movement that transcends the boundaries of the canvas.

Colour, in Nasiri's work play an emphatic role in the ultimate result of his compositions ; his colours maintain a figurative as well as an aesthetic values, they are not mere complementary element, as they pass through the same transformational stages as the other elements of the composition. Speaking of colour in the paintings of Rafa Nasiri necessarily lead to the effect of light on these transformational stages. Just like the old Muslim artist, light to him is simply a quality that reveals itself in colour, it is a quality by itself that goes beyond the things; it is the water that nourishes the work while moving through its veins to elevate the scene into a different levels of existence. For that reason, and to be ascertained of the results, Nasiri paints only in daylight.

Going through the series of works produced by Rafa Nasiri along the last ten years, one may detect the subtle gradual movement entailed within his works. The freer his compositions are the more rich and condensed his colours become, always maintaining a referential significance. While exploring deeply the realms of his scenes, be it terrestrial or of outer space, Nasiri lives within his scene, he is united with his scenes believing that actual involvement is the shortest route to the truth. Thus he starts from a chaotic point, and follow the traces of form in the formless, in an attempt to create his own order within a world of total disorder. ■



Handicraft art

By: Amir Khatib

AT THE BEGINNING THERE was the art, and that art is the act of mankind, the art as it is in Latin is act. Act means that the human is busy with something; so anything can be art if one can put his soul or mean to do thing as an artist.

Handicraft in Arabic means, what the hand can make, so I think that any idea need to be implemented by some skills of crafts, because without the knowledge of making things, one can reach to nothing, or at least, one can do things with amateurish looking.

when a child want to draw a picture of anything; animal or a figure, he/she makes a cycle, and then add eyes, mouth and nose on it. Doesn't matter what is going to be, a pig, a cat or a bear. And this skill should be learnt, it doesn't come automatically. The father, the mother or any teacher can teach the child.

Some people consider handicrafts not an art, I think they are mistaken because no idea in the mind can exist without a drawing or a sketch in the beginning. This sketch is the craft and needs some skills that we have to learn.

Visual arts especially needs to have skills, I do not mean skills of painting or drawing or making an installation, yes art is not a profession, because it is a continuing process, it is forever process, or one can say it is forever research.

I do behave by experimentalism, and I am for the developing the ways that you learn during the life that you live. We have learned about Pablo Picasso and his "turning" periods, he lived the red period and then he moved from period to period until he died.

We saw Luchio Funtana, he moved from one style to another, he experimented with all kind of thoughts and all styles of art, he was playing with the art as something to make, not something to create, and of course he created an image of art in the end.

Picasso is good example of the handicraft art, he has done a lot of works in his life, so he was acting like producing a piece of craft.

Other thing is the design, I think design is an art and handicraft at the same time. So when someone designs a piece e of decoration, he means to make it as a peace of decoration, so it can be use as craft, but the designer is the creator of that piece.

Some people imagine that art is sitting in that ivory tower, it is just the best fruits of civilization, and they forget that people need to use this art.

I think the best example of using the art as craft is Andy Warhol and Keith herring, these two artists who are considered as pop artists took the art out of the museum, they make it popular to all people equally.

Some one may see that I am far from the point " the handicraft art" but no, I am not because Warhol and Herring worked with hand crafts a lot, as we remember the Marlin Monroe picture of Warhol, When he repeat the portrait of Monroe in deferent Colours, or Keith when he put his walking little mane on the mage, these and many other artists are creating a movement to and in the life by making out of the handicraft an art work ■

Knitted art

By: Thanos Kalamidas



IMAGINE WALKING NEXT to Thames or The Seine, or even under acropolis in old Athens and you see a shop that says handicrafts. You feel obliged to get some souvenirs and handicrafts are the ideal idea. You go inside you pick a few of them, some for you some for presents.



Then you get home and you unpack your things with the beautiful handicrafts ready to give them prime place in your house and your wall. But first you turn them upside down to check if everything is fine and you find a small sign that says ...made in China, or made in Indonesia, or made in anywhere except the place you bought them. And of course what you bought has nothing to do with either hands or craft. Is an industrial product just like the kitchen knives you use at home or the plastic plates you bought in your local supermarket.

A handicraft, sometimes more precisely expressed as artisanal handicraft, is any of a wide variety of types of work where useful and decorative objects are made completely by hand or by using only simple tools. It is a traditional main sector of craft, and applies to a wide range of creative and design activities that are related to making things with one's hands and skill, including work with textiles, mouldable and rigid materials, paper, plant fibers, etc. Usually the term is applied to traditional techniques of creating items (whether for personal use or as products) that are both practical and aesthetic.



Actually the word identifies skills. And a skill is the learned ability to carry out a task with pre-determined results often within a given amount of time, energy, or both. In other words the abilities that one possesses. Skill usually requires certain environmental stimuli and situations to assess the level of skill being shown and used. I suppose this translates into training.



Now training is the acquisition of knowledge, skills, and competencies as a result of the teaching of vocational or practical skills and knowledge that relate to specific useful competencies. Training has specific goals of improving one's capability, capacity, productivity and performance. It forms the core of apprenticeships and provides the backbone of content at institutes of technology (also known as technical colleges or polytechnics). In addition to the basic training required for a trade, occupation or profession, observers of the labour-market recognize as of 2008 the need to continue training beyond initial qualifications: to maintain, upgrade and update skills throughout working life. People within many professions and occupations may refer to this sort of training as professional development.

And now let's add all these together. Did you see the word ART anywhere? You saw skills, you saw trade, expertise, knowledge, capacity but you didn't see art. Perhaps it will be good



if we identify art so we can put things in a better perspective.

Art is a diverse range of human activities and the products of those activities; this article focuses primarily on the visual arts, which includes the creation of images or objects in fields including painting, sculpture, printmaking, photography, and other visual media. And all artists know that art is a way to communicate ideas and feelings through a craft creation.



So the sketch you do before the painting is not handicraft but a draft of the final picture which except skills, trade, expertise, knowledge, capacity includes inspiration led by a spiritual need to communicate intellectually.

I think that the difference between the two expressions is just there. While handicraft is a product of tools, - hands are tools - traditions and knowledge, art is a product of deep spirituality and intellectuality which actually uses tools, - hands are tools - traditions and knowledge.

It's like having a printed clone of Andy Warhol's Marilyn, however perfect this print might be and however rare skills the printer has used, and consider it a piece of art comparing it with the actually Andy Warhol.

Now saying all that I have a pullover, hand knitted by a known cloth designer and she has made only three in the same colour and withy similar - not the same - pattern. I actually found myself a very strange situation, having to refuse strongly to a lady's determination to buy it whatever was the price I would ask for while I was wearing it. I love the whole design and I do appreciate the skill and the inspiration behind the pattern which is a scenery from the arctic. So is it a piece of art that I wear or a pullover from a very skilful crafts-woman? ■



Tate Debate: When is a craft an art?

By: Kirstie Beaven

<http://www.tate.org.uk/context-comment/blogs/tate-debate-when-craft-a>

THE DEBATE ABOUT the crossover of art and craft feels like it's having a resurgence at the moment. The V&A and the Crafts Council have a joint exhibition celebrating contemporary craft, *The Power of Making*; artist Grayson Perry has just curated a show at the British Museum, *The Tomb of the Unknown Craftsman*; and Tacita Dean's *FILM* for this year's Unilever Series engages directly with the tactile skills and crafts of making moving images through film.

It's not a new question, the boundaries between craft and art have long been contested. But with the explosion of interest in craft, from the *Make Do and Mend* craze, the new cool of the Women's Institute and graffiti knitting to artists' (such as Ai Weiwei) connection with traditional skills and Richard Sennet's collection of essays *The Craftsman* gaining interest and coverage, it seems to be the time to talk about it.



So what defines an artist or a craft maker, or even divides an artist from a craft maker?

Perhaps intention makes the distinction. If a maker intends to express something perhaps that makes it art.



However, I asked a few makers at a contemporary craft fair last week, and they often felt that it was the material they worked with that made it craft - textiles, ceramics, glass seem to fall into the craft category, never mind if their intention as maker might be an artistic one.

Perhaps it's how a maker learnt their skill. As an apprentice coming through a process of learning a skill, hand to hand, as it were? That's craft. As a fully formed genius honing an expressive talent? That's art.

Perhaps it's use. Something wearable or useable - jewellery or furniture for example - seems to fit neatly under the craft label, while something that has no clear practical purpose might be called art. However, this doesn't take into account the decorative crafts, nor the artists who produce practical items. ■

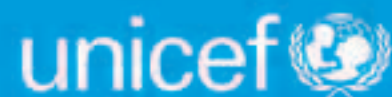


Employee of the month:
Age 9

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

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

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



unite for children

Are handicrafts the same as arts and crafts?

<http://www.amblesideonline.org/Handicrafts.shtml>

IN ONE OF OUR CM SUPPORT group meetings, we took on the topic of handicrafts. There were two sections in particular in the series which I found helpful. The points to be borne in children's handicrafts are:(a) that they should not be employed in making futilities such a pea and stick work, paper mats, and the like; (b) that they should be taught slowly and carefully what they are to do; (c) that slipshod work should not be allowed; (d) and that, therefore, the children's work should be kept well within their compass. Volume 1, Home Education pp 315, 316.

Again we know that the human hand is a wonderful and exquisite instrument to be used in a hundred movements exacting delicacy, direction and force; every such movement is a cause of joy as it leads to the pleasure of execution and the triumph of success. We begin to understand this and make some efforts to train the young in the deft handling of tools and the practice of handicrafts. Some day perhaps, we shall see apprenticeship to trades revived and good and beautiful work enforced. In so far, we are laying ourselves out to secure that each shall "live his life"; and that, not at his neighbor's expense; because, so wonderful is the economy of the world that when a man really lives his life he benefits his neighbor as well as himself; we all thrive in the well being of each. Volume 6, Philosophy of Education p. 328

I really like the idea of teaching our children skills that can bless and benefit others. If your children become skilled in handicrafts, just imagine what lovely gifts they can make for people all their life long.

One idea we discussed at the meeting was that it was very important for some of the projects chosen to be ones that required some time. There is great value in a child learning that a handicraft can be worked on for a period of time with an end result of producing something of beauty that is really worthwhile and useful. Other points made were that handicrafts teach hand-eye coordination, keep young hands busy with industry, help children to see progression in skill and perhaps most important the spiritual implications of creating-as created beings we are called to be creative. Handicrafts give an outlet to this calling.

Here is the list I came up with for ideas for handicrafts.

The ones with an asterisk are perhaps more boy friendly although I must say kudos to the AO mom who has her boys doing cross stitch!

Macramé, knitting, crochet, rug hooking, embroidery, plastic canvas needlework, cross stitch, felt projects, clay sculpting, beadwork, carving-soap or wood, quilting/patchwork, weaving-paper, yarn etc. braiding/knotting floss e.g. friendship bracelets, lanyards, wax modelling, woodworking, basket weaving, paper cutting, doll making, spool knitting, appliqué, smocking, tatting, needlepoint, wire sculpting.

This is a topic dear to my heart although I must admit that I do not emphasize it nearly enough in my own family's life. I am however greatly encouraged to see some of the beautiful things my 10 yo dd has produced. How grateful I am for our home education lifestyle which allows our children free time to explore their creative gifts! ■



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>

CHINESE ARTS AND CRAFTS

By: Ali Najjar

IT IS COMMON KNOWLEDGE THAT CHINA has a long history and glorious history in both arts and traditional crafts. These are just two of the many jewels in China's over five thousand-year culture. The arts and crafts are not only the embodiment of the people's longing for aesthetic beauty for themselves and as gifts for others, but also great treasures for China and the rest of the world. Many of the master artisans have had their skills handed down via one generation to the next so that only the offspring of such an artisan could learn the necessary skills required. The result being that they are the most valuable treasures both for a family and for the nation.

Of all the Chinese arts and crafts, the most representative are Bronze Vessels, Folk Toys, Embroidery, Calligraphy, Music, Opera, Painting, Cloisonne, Jade, Kites, Lacquer Ware, Paper-Cuttings, Porcelain, Pottery, Seals, and Silk. They are not only a vivid reflection of the culture of China but also the embodiment of both the local people, and of the nation itself.

- Bronze Vessels invented some 5,000 years ago led the ancestors of modern China from the Stone Age into a new era - the Bronze Age. The bronzes produced being

delicately decorated with a diverse range of designs and motifs and were widely used in many aspects of life, such as musical instruments, ceremonial offerings and weapons of war being of great significance in the history of China.

- China Calligraphy - a highly stylized form of writing - has been developed by many eminent calligraphers of many different dynasties. Referred to as the 'four treasures of study' (writing brush, ink stick, paper, and ink slab) are regarded as the indispensable tools when writing.

- Chinese Cloisonne is an enamel artwork with the primary color being blue. It is renowned for its use of high-quality material, complex manufacturing process and its use of bright and vivid colors.

- Chinese Jade has a history of four thousand years. Jade symbolizes merit, grace and dignity and occupies a special position in people's consciousness. It is used both to decorate rooms, and as jewelry by people hoping for a blessing.

- Chinese Embroidery originated in the Shang Dynasty (16th - 11th century BC), and now has four major traditional styles: Su, Shu, Xiang, and Yue. It is also an accomplished skill for the ethnic minority groups such as the Bai, Bouyei and Miao.

- Folk Toys are items that have a long history and a combination of artistic appreciation and playful enjoyment, and endowed with numerous meanings that express the people's wish for a happy and contented life.

- Chinese Kites being delicately made of paper and bamboo have numerous shapes such as swallow, centipede, butterfly etc. Regarded as an artistic marvel, the kite makers' skill in both painting and in the design of the kites' flexible flying movement are well renowned.

- Lacquer Ware first appeared some 7,000 years ago with the primary colors being black and red. It is of various types and has a wide range of uses that makes it favored by people throughout the entire world.

- Chinese Lanterns are to some extent the symbol of the country's extensive festival culture. With long history and interesting traditions, lanterns now have abundant variations, decorating many festive occasions.

- China Music dates back to between 7,000 and 8,000 years ago. Featured with unique melodies within different dynasties and accompanied with traditional musical instruments.

- Chinese Opera is recognized as one of the three oldest dramatic art forms in the world. It is a combination of music, art and literature and is characterized by the unique facial make-up, excellent acrobatics and has many different regional variations.

- Chinese Painting is divided into three genres - figures, landscapes, and birds-and-flowers and each type has its distinctive characteristics. In addition, difficult skills are required to the painters.

- Paper-Cuttings is diversified patterns cut into red paper with scissors. Different patterns such as monkey, flowers and figures can be cut vividly and perfectly by some female artisans in rural areas. People paste paper-cuttings onto their windows and other places to express their hopes and wishes.

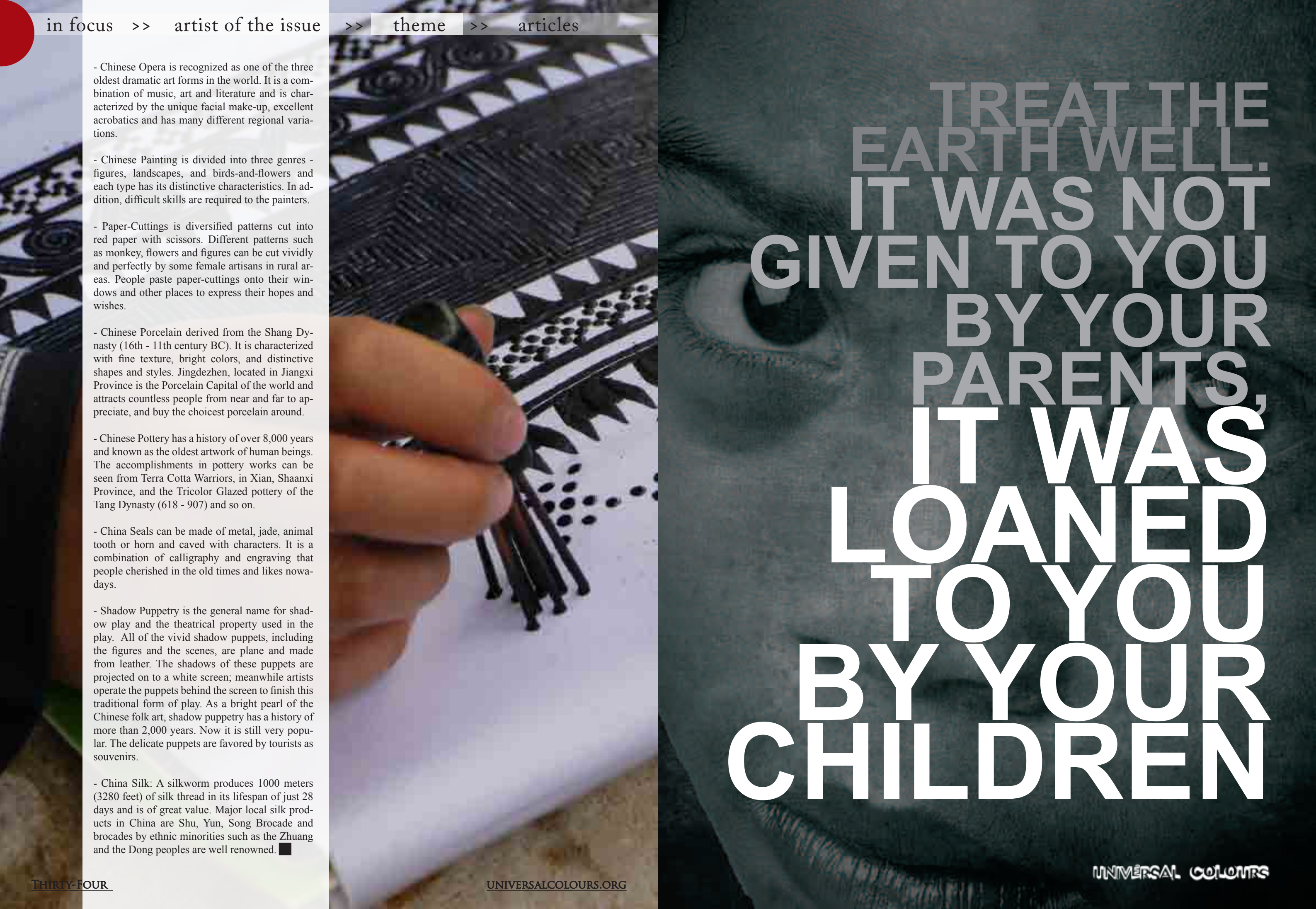
- Chinese Porcelain derived from the Shang Dynasty (16th - 11th century BC). It is characterized with fine texture, bright colors, and distinctive shapes and styles. Jingdezhen, located in Jiangxi Province is the Porcelain Capital of the world and attracts countless people from near and far to appreciate, and buy the choicest porcelain around.

- Chinese Pottery has a history of over 8,000 years and known as the oldest artwork of human beings. The accomplishments in pottery works can be seen from Terra Cotta Warriors, in Xian, Shaanxi Province, and the Tricolor Glazed pottery of the Tang Dynasty (618 - 907) and so on.

- China Seals can be made of metal, jade, animal tooth or horn and caved with characters. It is a combination of calligraphy and engraving that people cherished in the old times and likes nowadays.

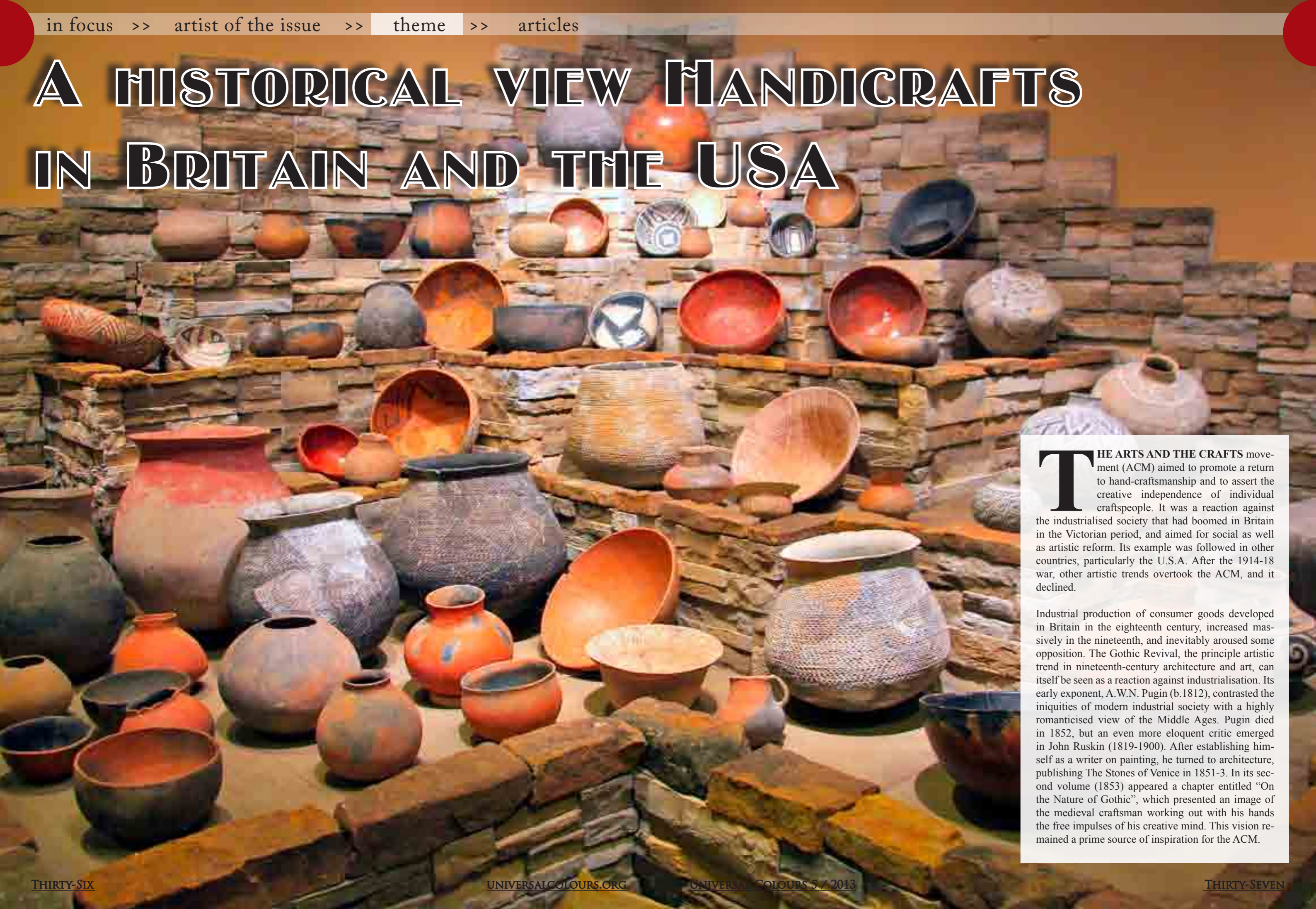
- Shadow Puppetry is the general name for shadow play and the theatrical property used in the play. All of the vivid shadow puppets, including the figures and the scenes, are plane and made from leather. The shadows of these puppets are projected on to a white screen; meanwhile artists operate the puppets behind the screen to finish this traditional form of play. As a bright pearl of the Chinese folk art, shadow puppetry has a history of more than 2,000 years. Now it is still very popular. The delicate puppets are favored by tourists as souvenirs.

- China Silk: A silkworm produces 1000 meters (3280 feet) of silk thread in its lifespan of just 28 days and is of great value. Major local silk products in China are Shu, Yun, Song Brocade and brocades by ethnic minorities such as the Zhuang and the Dong peoples are well renowned. ■



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

A HISTORICAL VIEW HANDICRAFTS IN BRITAIN AND THE USA



THE ARTS AND THE CRAFTS movement (ACM) aimed to promote a return to hand-craftsmanship and to assert the creative independence of individual craftspeople. It was a reaction against the industrialised society that had boomed in Britain in the Victorian period, and aimed for social as well as artistic reform. Its example was followed in other countries, particularly the U.S.A. After the 1914-18 war, other artistic trends overtook the ACM, and it declined.

Industrial production of consumer goods developed in Britain in the eighteenth century, increased massively in the nineteenth, and inevitably aroused some opposition. The Gothic Revival, the principle artistic trend in nineteenth-century architecture and art, can itself be seen as a reaction against industrialisation. Its early exponent, A.W.N. Pugin (b.1812), contrasted the iniquities of modern industrial society with a highly romanticised view of the Middle Ages. Pugin died in 1852, but an even more eloquent critic emerged in John Ruskin (1819-1900). After establishing himself as a writer on painting, he turned to architecture, publishing *The Stones of Venice* in 1851-3. In its second volume (1853) appeared a chapter entitled "On the Nature of Gothic", which presented an image of the medieval craftsman working out with his hands the free impulses of his creative mind. This vision remained a prime source of inspiration for the ACM.

William Morris (1834-96) provided yet greater inspiration. Simultaneously a romantic poet and dreamer, a businessman, and a political campaigner, he had an impressively forceful, practical character. He had great manual skill (J.D. Sedding said that Morris “put an apron on, tucked up his sleeves, and set to work”), and, because he himself could design and execute work of outstanding beauty in wallpapers, in printed, woven and embroidered textiles, and in book production, he offered a living example to others of what they might achieve. He founded a firm to retail furnishings produced in his own workshops, where craftsmen were given free rein. The firm’s products, however, while intended to brighten the lives of ordinary people, were too expensive to sell to any but the rich. Nonetheless, Morris’s immense charisma provided the driving force behind the ACM.

Morris had set out to train as an architect, in



the office of the eminent Gothic Revivalist, G. E. Street (1824-81). Also working for Street was Philip Webb (1831-1951), who, a lifelong friend of Morris, designed for him the Red House, Bexley (1859-60), which is regarded as the first fully integrated Arts and Crafts domestic environment. Webb continued to work primarily as an architect. He and his contemporaries developed styles inspired by vernacular architecture and extended patronage to Arts and Crafts artists as well as influencing many younger architects with the Arts and Crafts ethos. Some artists who began with architectural training moved on, like Morris, to specialise in the decorative arts, but architecture remained a decisive influence in the ACM.

Both Ruskin and Morris felt that modern art was bad largely because of the conditions of life of working people in an industrialised society, and therefore campaigned for a better quality of life. Ruskin was a paternalistic conservative, but Morris eventually wholeheartedly embraced socialism. In this he was followed to a greater or lesser degree by most adherents of the ACM, who, while promoting beauty and the



status of the individual craftsman, usually saw their work in a wider context of social reform.

The ACM chiefly made progress through special-interest associations. In imitation of medieval craft guilds, Ruskin started the St George’s Guild. Though this was more concerned with communal living than with art practice, it surely inspired adherents of the ACM to band together in guilds. Sometimes these were small co-operative production units, sometimes broader confederations dedicated to publicising the cause. One of the earliest was the Century Guild (1882-8), founded by A.H. Mackmurdo, regarded as a pioneer of the Art Nouveau style. While this guild was chiefly concerned with production, its stylish magazine, the Hobby Horse (1886-92), projected an alluring image of the Arts and Crafts lifestyle.

A greater, more enduring association (which survives today) was the Art Workers’ Guild, founded in 1884, chiefly by a group of architects from the architectural office of Richard Norman Shaw. Meeting every month, this guild aimed primarily to succour its members, functioning as “a spiritual oasis in the wilderness of modern life”. A more outgoing, missionary agency was the Arts and Crafts Exhibition Society, founded in 1887. This arranged exhibitions and lectures, which were widely influential. It functioned as the public face of the ACM, and introduced the term “Arts and Crafts”.

The ACM was always as much about ideology as about decorative art objects themselves, and this aspect was grounded in the National Association for the Advancement of Art and its Application to Industry (1888-91). This held Congresses in Liverpool, Edinburgh, and Birmingham, in which many of the principal figures in the ACM took a larger view of the current state of the decorative arts.

Creative groups and similar societies arose in provincial towns. C.R. Ashbee started his Guild of Handicraft (1888-1914) and school in the east End of London, but in 1901 moved the workshops and the workers to Chipping Camden in Gloucestershire. This was an attempt to live out his conviction that the practice of the crafts required “repose, margin, leisure, reserve, restraint, and colour in life”, and that these qualities “are better found in country surroundings where there are green fields, and trees and beauty...” Some other craftspeople set up their workshops in the country, but on the whole, the decorative arts flourish best in towns, and London remained the centre of the ACM.

As the ACM’s views became known in the 1890s, they secured a foothold in art education. Two designers were especially influential from the earliest days of the movement. Walter Crane (1845-1915), who first made his way as a book illustrator,

worked within the educational system at the Manchester School of Art (1893-8), and as Principal of the Royal College of Art (briefly but effectively, 1898-9); he wrote widely; and he had a high reputation throughout Europe. Lewis Foreman Day (1845-1910) was another practical freelance designer (specialising in flat pattern), who wrote prolifically and taught at the Art Schools at South Kensington. Most of the existing British art schools were influenced by the ACM, and an important newcomer was the London County Council's Central School of Arts and Crafts, founded in 1896 with architect W R Lethaby as principal. This college was regarded as the most progressive art school in Europe before the Bauhaus. The Glasgow School of Art included in its staff artists – including Charles Rennie Mackintosh (1868-1928) – who, at first in tune with the ACM, advanced along their own paths.

The ACM also encouraged amateurs to take up the decorative arts. "Carry your crafts home," cried J. D. Sedding, "... in old days ... art was a dear and genuine inmate of home: take your crafts home, let them make your home homelier, family-life brighter." The Home Arts and Industries Association (1888) supported non-professional craftspersons (including members of the royal family), organising classes and exhibitions throughout the country.

Although the ACM promoted the individualism of the craftsman, it had some influence on commercial firms, such as Heal and Son, and Liberty, which retailed and commissioned goods in the Arts and Crafts spirit.

Arts and Crafts objects were produced in all media: metalwork, ceramics, glass, textiles and furniture. Architecture often provided a setting for a unified achievement in interior design. William Morris's Kelmscott Press inspired several adherents of the ACM to experiment with typography, with varied results. Painters contributed decoration to decorative art objects, though there was no identifiable school of Arts and Crafts painting. While, say, Morris's textiles, Gimson's furniture, or Ashbee's jewellery manifested exquisite finish and superb technical skill, a good deal of ACM production had a homemade air. This was a deliberate endeavour to proclaim that these objects were not made by machine: Ruskin had asserted the aesthetic value of an imperfect finish in "The Nature of Gothic", and a later furniture maker, Romney Green (1872-1945), said



that the "play of light on the tool-marks ... is almost better than conscious ornament". It was a point of honour with ACM artists to respect the materials they worked with. Machines, they thought, had destroyed the intimate relationship between a craftsman and his material, and this they aimed to restore, using natural materials and relishing rough textures. Nature was for them the chief source of applied ornament.



By the beginning of the 20th century, the ACM had established itself as the principal art movement in Britain, and was well known abroad, through illustration in European magazines. An American ACM was more democratic and less ideological than its English counterpart. In Europe, Germany responded most enthusiastically to Arts and Crafts influence, especially in the Darmstadt Artists' Colony, and through the foundation in 1907 of the Deutscher Werkbund, which was, however, less antagonistic to industry. In the countries of eastern Europe and Scandinavia, Arts and Crafts influence combined with a revival of interest in folk art, which fed into nationalist movements. A late echo of the ACM was the Mingei movement in Japan.

After the First World War the ACM declined. Although some adherents of the ACM accommodated themselves to the machine, and were involved in the foundation of the Design and Industries Association in 1915, its anti-machine stance no longer carried weight. Indeed, when the "Modern Movement" (which glorified the machine-made) had become established, the art historian Nikolaus Pevsner, in his book *Pioneers of the Modern Movement* (1936), argued that the ACM had foreshadowed it. This view was widely accepted for many years, but now the idea that there was a line of progressive advance from the ACM to Modernism does not command assent. There were, indeed, common elements of ideology and theory in the two movements, but the art and architecture they created are unmistakably different. ■

Indian Handicraft Industry

INDIA IS ONE OF THE MAJOR suppliers of handicrafts to the global market. Highly labour intensive, and basically cottage based, the industry is more widespread in the rural and urban areas. The industry provides a livelihood for more than 6 million artisans including a big share of women artisans, and people from the weaker sections of the society.

There is a good demand for Indian handicraft products in countries such as US, Canada, France, Britain, Italy, and Germany. Indian handicrafts are much preferred in the fashion industry. Development in sectors like retail, real estate etc increases the demand, and gives more opportunities for handicraft products. Emergence of e-commerce and internet has emerged as a promising distribution channel to market and sell handicraft items.

Indian handicraft industry has a large, diversified, and potential market. It is equipped with strong and diversified supportive retail infrastructure. It has an assortment of product range due to the diversified culture prevalent in the country. The industry is further enhanced with low capital investment, production flexibility, and cheap labour rates that result in competitive price for its products. Handicrafts sector has fewer barriers for new entry, and also proves to be a potential source of employment.

Despite of all the technological advancements happening globally, there is still a lack of awareness about it in this sector. The artisans do not have awareness about the new technologies. They do not get adequate details about the current market trends. Further more; they lack information regarding international requirements and market scenario. Hence they are not able to commercialize their skills in the right way. Though Indian made handicraft items have a healthy demand in the global market, lack of adequate infrastructure and communication facilities hinder the marketing activities.

Moreover, there is very less co-ordination among government bodies, and private players. They sector still remains under nourished with young people not much interested in this craftsmanship. The industry is confined to small cities and rural areas with the market remaining untapped.

There is no adequate balance between demand and supply. The industry faces a tough competition with handicrafts from countries like China, and South Africa. The advanced technology and R&D in the competitors' countries favour them whereas; its absence in India makes the industry to wobble behind. This has ultimately resulted in loss of skilled workmanship in the sector.

Due to lack of support from the Handicrafts Development Corporation, and the Government, many skilled artisans are leaving the handicraft industry. The artisans feel that the corporation is not interested in supporting them to market the goods made by them. Almost 90% of the handicraft items seen in the stalls of Handicraft Development Corporation are machine made. Despite the funds offered under the Deen Dayal Hathkargh Protsahan Yogana (DDHPY) scheme, for promoting handicraft products, no steps have so far been taken for any projects. Artisans believe that the corporation does not take adequate measures to provide raw materials for their products, which they are selling through the corporation outlets in the past years.

The 6 million artisans who are the backbone on the Indian handicraft industry have provided their inherent skills, and traditional craftsmanship. But, they are now leaving the industry gradually due to lack of opportunities. The Government needs to focus on creating and developing production centres to patronize the artisans. The facilities available are quite sufficient only as a primary platform. For the changing world market, they need much advanced institutional support, to keep their edge with other competing countries. ■

ART & CRAFT

ARUNACHAL PRADESH IS A LAND of beautiful handicrafts comprising wide range in variety. All the people have a tradition of artistic craftsmanship. A wide variety of crafts such as weaving painting, pottery, smithy work, basketry, woodcarving etc. are found among the people of Arunachal Pradesh.

From the point of view of art and culture the area may very conveniently be divided into three zones. The first zone includes the Buddhist tribes i.e. the Sherdukpens and Monpas and also to some extent the Khowa, Aka and Miji group; the Membas, Khambas, the Khamtis and Singphos. The people of the first one make beautiful masks. They also periodically stage pantomimes and mask dances.

Making of beautiful carpets, painted wooden vessels and silver articles are, however, the speciality of the Monpas. The people of the second zone are expert workers in cane and bamboo. The Apantanis, Hill Miris and Adis make beautiful articles of these materials, which speak eloquently about their skill in handicrafts. The second cultural zone occupies the central part from East Kameng in the west to Lohit in the east. The third zone is formed by the southeastern part of the territory.

They also weave articles that are in common use in their daily life. The shawls and Jackets of the Apantanis, the Adis Gale and shoulder bag and the Mishmi's coat and shawl are symbolic of the high weaving talents and artistic sense of the people.

The people of the third zone are famous for their woodcarving. The Wanchos, however, weave beautiful bag and loin cloth also. Goat's hair, ivory, boar's tusks, beads of agats and other stones as well as of brass and glass are special fascinations of the people of this zone.

Weaving:

Weaving is the occupation of the womenfolk throughout, the territory. They are very particular about colors and have a beautiful sense of colour combination. The favourite colours are black, yellow dark blue, green, scarlet and maddr. Originally they used natural dye but now-a-days they switch over to synthetic dyes available in the market. The designs are basically geometrical type varying from a formal arrangement of lines and bands to elaborate patterns of diamonds and lozenges. These designs are sometimes enhanced by internal repetition and other decorations.

A few of the woven products that deserves mention are Sherdukpen shawls, Apatani jackets and scarves, Adi skirts, jackets and bags, Mishmi shawls, blouses and jackets and Wancho bags and loin cloths. Although fly shuttles are now being introduced particularly in the government run weaving centers, the traditional loin looms are still in use and the genuine textiles are products of these looms.

Cane and Bamboo work :

Cane and bamboo industry of Arunachal Pradesh is of very high standard. Most of the domestic requirements are made of cane and bamboo . Hats of different sizes and shapes, various kinds of baskets, cane vessels, a wide variety of cane belts, woven and plains, elaborately woven brassier of cane and fibre, bamboo mugs with carvings, a variety of ornaments and neckless are some of the products that deserve special mention. The technique of basketry is same throughout. The two basic techniques are twill and hexagon both open and closed.

Arunachal basketery are beautiful not only because of the fine texture but also because of the unusual shapes. Many a baskets have pleasing forms. There is definite correlation between the shape and the topography and climatic condition of the region. The angular and curvatus nature of some of the baskets have definite functional value.

Carpet Making :

Carpet making is the speciality of the Monpas. They weave lovely colourful carpets with dragon, geometric and floral designs.

The choice of colour and the colour combination is unique. Though originally they weave carpet for domestic use, it has now become an item of trade and a major occupation for some ladies. Alongwith increase in demand, production has also been made in large scale.

Wood Carving :

Wood carving is a tradition with some of the tribes of Arunachal Pradesh. The Monpas, Khamtis, and Wanchos occupy significant place in this art. The Monpa wood carver make beautiful cups, dishes, fruit bowls and carve magnificent masks for ceremonial dances and pantomimes.

Wooden masks are also carved by the Khambas and Membas of West Siang. The Khamptis make beautiful religious images figures of dancers, toys and other objects. Very beautiful wood carvings are made by the Wanchos of Tirap. In fact the Wancho area is the Chief center of wood carving. Wancho wood carving was earlier associated mainly with head hunting and human head dominated everything that they made. But now-a-days variety of subjects are included. They are invariably free standing. Minute observation on the details will reveal that the Wancho wood carver had deep sense of proportion, inspite of the fact that they give much attention to the head.

Of late departure from the traditional fixed form is noticed in many carved figures. Symmetrical postures are replaced by assymetrical ones, relief works are experimented in various themes. There is no doubt that change has penetrated deep into the Wancho wood-carving.

Ornaments :

Ornament making is another craft widely practised in Arunachal Pradesh. Besides beads of various colours and sizes blue feathered wings of birds and green wings of beetles are also used in decoration. The Akas make bamboo bangles and ear ornament which are sometimes decorated with pocker work designs.

Most of the ornaments are made of beads as the tribes are very fond of it. While some people just hang strings of beads round their neck, others such as the Noctes and Wanchos weave them into very attractive patterns. The Wancho girls particularly are very expert in bead work. The designs and colour combination are superb. One Wancho girl received President's award for master craftswoman in 1985 for excellent bead work. Besides beads work the Wanchos make ear ornaments from glass beads, wild seeds, cane, bamboo and reed. Various ornaments of coloured glass beads hold a special



fascination for the people of Arunachal Pradesh.

Silver ornaments are a speciality of the Mishmis. The Idu Mishmi women wear silver fillet necklaces with lockets and beautiful earring. The Sherdukpens and the Khamtis at one time were also renowned for silver work. The Apatani women wear nose plugs made of cane which are an exception with the other people of the territory.

Other Crafts :

Paper makings, smithy work, carpentry, pottery and ivory work are other crafts practiced by the people. The Monpas make paper tree. These hand made papers are used for writing religious prayers and hymns. Smithy work is almost universal in Arunachal. Most of the requirement of tools and implements are made by the people themselves. Some of the blacksmith of Arunachal Pradesh are expert in gun making also. The Adis were once expert in casting in brass. The Nishing smiths still make brass ornaments, dishes and sacred bells. Pottery is the occupation of the women folk. This industry is practiced by the Noctes, Wanchos, Nishings and Apatanis.

The people of Arunachal Pradesh resort to hunting in their leisure to supplement their food. The weapons commonly used and made by them are spears, bows and arrows and daos. The arrows sometimes have poisoned tips and are carried in quivers of bamboo tubes. Cross bows and guns are also used. They also have indigenous ways of snaring and trapping animals and birds.

Like hunting, fishing also forms a subsidiary occupation. For fishing they make various traps, big and small, with or without valves. Fishing nets of different types such as hand nets, cast nets etc. woven by the people themselves are also in use.

These are some of the traditional crafts of the people of Arunachal Pradesh. There are many more minor arts such as doll making, ivory work etc. practiced in difference parts of Arunachal Pradesh.

With a view to help developing arts and crafts and to substantiate the livelihood of the people a number of craft centers have been set up and local boys and girls are imparted training in these centers. The rich heritage of arts and crafts of Arunachal Pradesh is sure to add colour to the cultural heritage of the country.

Mass production and infusion of new elements in the arts and crafts of Arunachal Pradesh have not added much for the cause of revival of these traditional crafts. The revival of traditional arts and crafts belongs to the people and survive on their patronage and good will. ■

Handicrafts - Their Types And Their Uses

By: Talha Azeem

<http://goarticles.com/article/Handicrafts-Their-Types-And-Their-Uses/7767670/>

THERE WAS A TIME when individuals bought inclined in route of modern products to embellish their homes or use as their apparels and accessories. Now, the state of affairs has turn into significantly opposite! As surprising because it could sound, that is the fact. And, this is why there's plenty of stress on handicrafts or ethnic and conventional products. It is the urge to get back to the roots that has made this commerce in all probability probably the most affluent ones and nearly unaffected by the downturns of world economy. One in every of many most essential reasons for that is the self sufficiency of the members of the enterprise that have made them capable of bypassing the situational necessities and uncover a method to realize out to the purchasers and do good enterprise regardless of different monetary factors.

Sorts of products

There generally is a big selection of products that could be made by utilizing the indigenous products which are obtainable specifically region. The most popular categorization of the ultimate products of this enterprise contains the next:

Textiles: This consists of all form of textiles which are rurally woven. The type of weaving may differ from one state to a special or even one country to a different and is characterised by a localized nomenclature which makes its roots clearly understandable. Utterly differing types of products could even be made underneath the textile class equal to banners, patches, applique, tapestry, drapes, attire, and the like.

Wood, bone, glass, et al: Apart from textiles this kind of handicraft product could be fairly popular. In fact, there's a large demand for each sort of beadwork, carpentry, doll making, bone carvings, jewelry, etc. There are fully completely different kinds of such products which can be obtainable and the sort and kind of course of used to make them is generally distinct. And, this is what makes each product distinctive in its own ways.

Non wood products: various products are created from non wood plants. Ornamental and baskets created from bamboo canes, straw, pressed flower and different such supplies could also be positioned beneath this category.

Paper: This is also among the vital materials which form the premise of an unlimited indigenous artwork sort industry. Paper and canvas can be utilized to make quite a lot of products resembling books, taking part in cards, paper crafts objects, wrapping papers, quills, calligraphy objects and totally different associated products.

All the above talked about handicrafts devices are massively in fashion in quite a lot of the worldwide locations world large as they are distinctive and likewise obtainable at inexpensive ranges in response to the requirement of the customers. ■



Highlights

Adel El Siwi

ADEL EL SIWI BORN IN BEHEIRA in 1952, Egyptian painter Adel El Siwi first studied medicine in the early 1970's before seriously considering a career as a painter. Like other Egyptian artists of the late 1970s, El Siwi, who had emigrated to Europe and North America, was compelled to return to the motherland, drawn by the power of Egypt's legacy of art aesthetic achievement. In 1980 he moved to Milan only to return to Cairo in 1990 where he currently lives and works. After twelve years of self-training and travelling Europe and Egypt he had his first major show in 1985 at the Cairo Atelier. Since then he has participated in solo exhibitions in Egypt, Germany, Lebanon and Italy, and group exhibitions as far across the globe as Brazil and Mexico.

A 1988 exhibition at the Mashrabiya Gallery in Cairo marked El Siwi's transition from the human figure to the interiorscape. This new phase attempted to give the traditional still life object pride and powerful presence. Although known for his treatment of the human figure, his latest works have been more narrative and ironic. Pure colours pierce the tonal elements, but are restrained by the sombre Egyptian landscape marked by the monochromes of the desert and the greyness of Cairo. El Siwi chooses to use the trite, simple themes of flower pots, palm trees, camels, etc. For considerable time, El Siwi strongly believed that the more limited the means the stronger the potential of the expression. Hence, he refused to use any other medium of painting than painting on paper or canvas. His works has been widely exhibited in Biennales and Exhibitions throughout the world and in Auction Houses. ■

Gallery Artspace London
7 Milner Street, SW3 2QA - South Kensington



fARTissimo

By Thanos Kalamidas

Handcrafting destruction

In an issue about handcraft you cannot avoid handcrafting the reality that surrounds us. All hand made with extreme crafting. And the artists are governments, bankers and industrialists. Inspired from the art of greed the craft the essence of destruction and with plain hands organize numbers ignoring the fact that they represent humans. All in the name of more. More money, more power. In the meantime earth is becoming a huge graveyard and the humanity replaces the dinosaurs without a comet. The United Nations met in a country the champions pollution in every level. Human rights repressed and environment in the death row, with acid rain and poisoned rivers and violating mother earth, they decided to compromise. To the bitter end.

The work of Yves Tanguy is a message of mysticism and spirituality. The complexity of the artist in front of the big blue. The ocean of thoughts and the centre of a demising soul. And the strongest presence is the shadow. The shadow of all those that rape the future sentencing constantly thirty thousands children to death every single day. Next to water lacking water to drink. Born in the sea thirsty. The destiny of the children of a beggar god.

While the blue reign the eyes it is the red that boils the blood. It is the surrealism of the reality where humans kill the future of humanity for a few pennies more. And it is the elements of a twisted lie that lead you to the bitter truth. The reflexion of a man in the invisible mirror. The fire that is not there. The spoon that holds the liquid profits of the artists of greed. The acceptance of the limitation to understand in the works of a mediocre craftsman who thinks that the tool makes the artist. And the ifs that coexist to his illusions. All in a mirror that nobody wants to see. ■



UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

advertise with
UNIVERSAL COLOURS

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



UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

this a sample page and it works!

What time is it?

By Avtarjeet Dhanjal

This 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.)



Art
is about
communicating
UNIVERSAL COLOURS

free your mind
UNIVERSAL COLOURS

