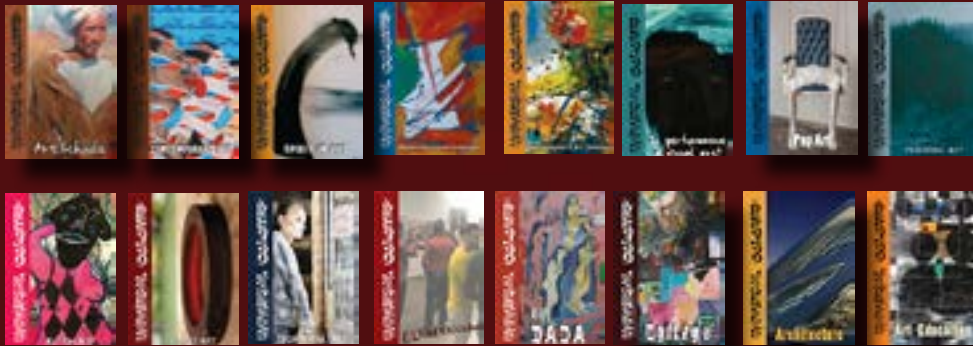


# OCCASIONAL ART



## UNIVERSAL COLOURS



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Art is a cornerstone of crises such as the pandemic that is sweeping the world these days, because art, especially painting and other individual arts, preserves societies' stability and people's psychological balance, and I am very happy to see -from the social media platforms, many calls for drawing and sharing 'actuals' in virtual exhibitions.

Especially in Europe, there are hundreds of sites if not thousands that call to stay home in order to protect the society from the pandemic and to preserve the assumption that the disease will not be transmitted to others. These calls came in the form of participations in drawings for children and drawings for adults as well as works and paintings in general. These calls have a great impact on the future of coming generations, especially learning to interact in peace with others, because art teaches patience and deliberation in dealing with issues and life matters, and what is most needed for humanity today than to learn that organize societies maintain a reasonable balance between people.

We, as immigrant artists, participate in these social activities that call for peace by organizing a virtual exhibition that we called for more than a week ago, as well as the issuance of a virtual block for the participants. We hope to succeed in this active participation in making peace in our host societies. We also hope that we will be active. In the time of this pandemic, which occupies the largest part of man's preoccupation and keeping him away from what he wants, perhaps someone has said that they are political goals and so on. We say that its

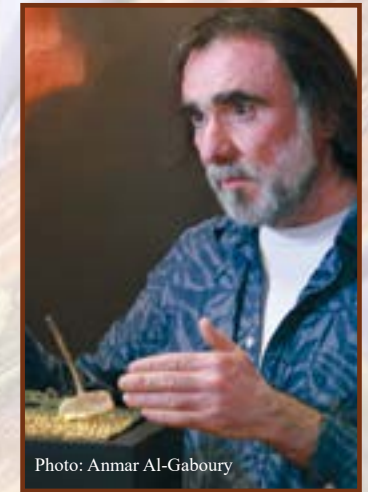
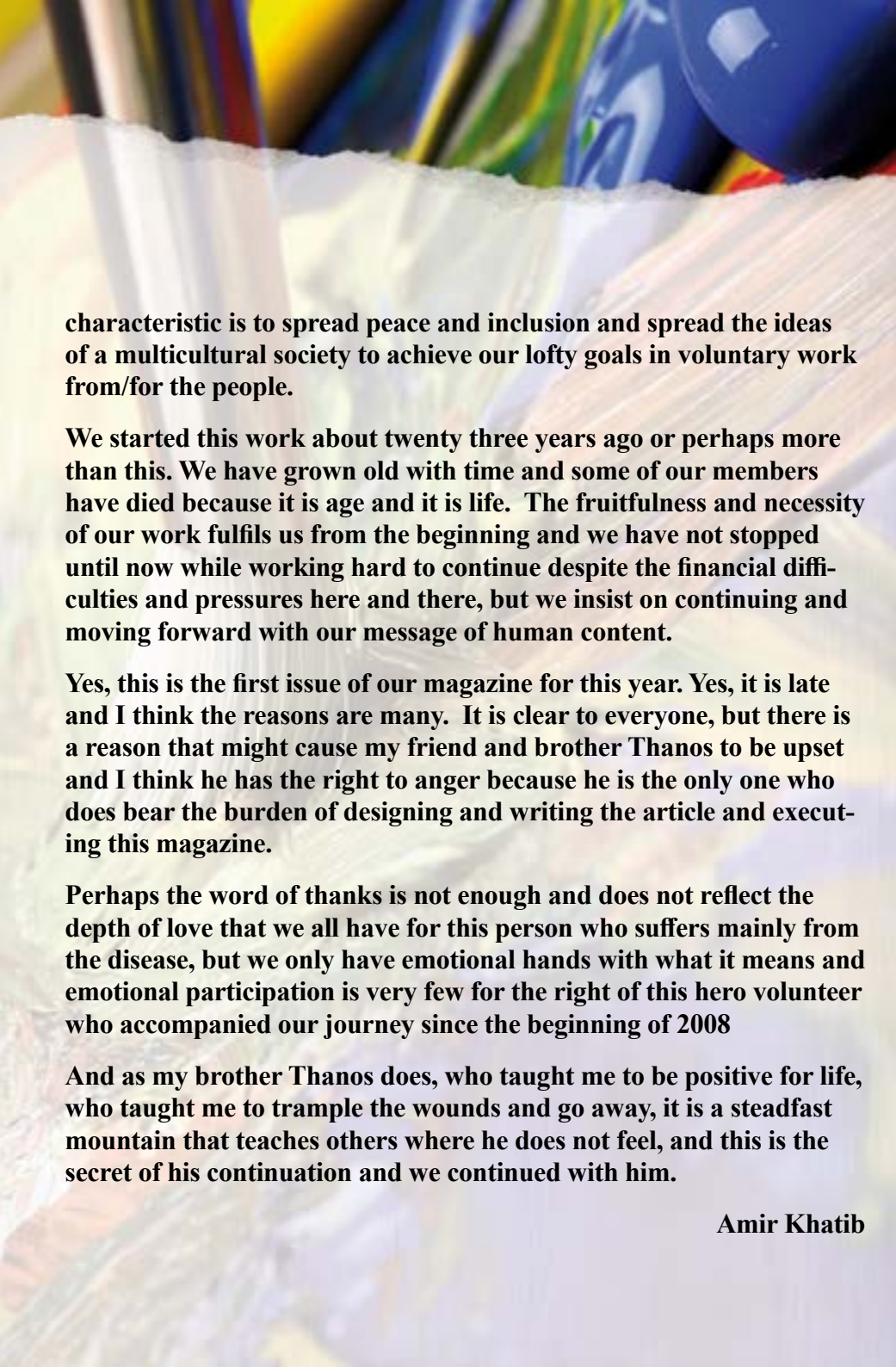


Photo: Anmar Al-Gaboury



characteristic is to spread peace and inclusion and spread the ideas of a multicultural society to achieve our lofty goals in voluntary work from/for the people.

We started this work about twenty three years ago or perhaps more than this. We have grown old with time and some of our members have died because it is age and it is life. The fruitfulness and necessity of our work fulfils us from the beginning and we have not stopped until now while working hard to continue despite the financial difficulties and pressures here and there, but we insist on continuing and moving forward with our message of human content.

Yes, this is the first issue of our magazine for this year. Yes, it is late and I think the reasons are many. It is clear to everyone, but there is a reason that might cause my friend and brother Thanos to be upset and I think he has the right to anger because he is the only one who does bear the burden of designing and writing the article and executing this magazine.

Perhaps the word of thanks is not enough and does not reflect the depth of love that we all have for this person who suffers mainly from the disease, but we only have emotional hands with what it means and emotional participation is very few for the right of this hero volunteer who accompanied our journey since the beginning of 2008

And as my brother Thanos does, who taught me to be positive for life, who taught me to trample the wounds and go away, it is a steadfast mountain that teaches others where he does not feel, and this is the secret of his continuation and we continued with him.

Amir Khatib

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THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



1997 - 2020

22 YEARS UNIVERSAL COLOURS



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Cover:  
Al Alawi

# contents

## *in focus*

16-19 Human Signs

## *artist of the issue*

20-32 Al Alawi

## *highlights*

62 Japanese Bamboo Art

## *in every issue*

3-4 Editorial

6 Editorial Board

6-7 Contents

8-14 Art News

## *theme: Occasional Art*

34-38 About the modernism  
and postmodernism

40-41 The occasional Art

42-43 The art of the occasion

44-45 The sub-gender of occasionally

46-49 Occasional Geometries

50-60 That Occasional Thing:

Interview with Aaron van Dyke

## *columns*

64-65 fARTissimo

70 Opinion

66-69 Last Drop

## *articles*

66-69 Your soul may rest is peace Salah

# Art News

If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please

## Tribute to Nursing Home Residents

Online: <http://www.fortgansevoort.com/nightshift-the-exhibition>

Michelangelo Lovelace made numerous drawings during his time as a nurse's aide, now on view in Fort Gansevoort's online show Nighshift.



## Pop on Paper

Till August 16, 2020

Staatliche Museen zu Berlin,  
Germany

For the first time ever, Berlin's Kupferstichkabinett will be presenting the highlights of its Pop Art collection, one of the most important of its kind in Europe. Beginning with American print-making from the 1960s and the Pop Art pioneers Andy Warhol and Roy Lichtenstein, Pop on Paper covers a broad spectrum – both thematically and stylistically – ranging from work by artists as diverse as Claes Oldenburg, James Rosenquist and Elaine Sturtevant through to European figures such as Allen Jones, Sigmar Polke und Maria Lassnig, and right up into the present day.

Photo: Ronja Tammenpää: Like nobody's watching, 2019.

## Visit Online The Solomon R. Guggenheim Museum

<https://www.guggenheim.org/collection-online>

## John Baldessari

Till October 25, 2020

Moderna Museet  
Stockholm

The American artist John Baldessari created conceptual art that asks questions about what art is, how it is made and what it looks like. Combining imagery from pop culture with linguistic explorations, his work challenged artistic norms and limits throughout his entire career. This exhibition of around thirty pieces, is the first extensive presentation of his work in Sweden.



# Art News

If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please

## Don McCullin

Till May 9, 2021  
Tate Liverpool

Discover the work of legendary British photographer Don McCullin (b. 1935). See more than 250 iconic photographs captured over the last 60 years. The exhibition includes poignant images of conflict taken in Vietnam and Syria. These will be shown alongside photographs of the UK, which depict scenes of working-class life in the industrial north and London's East End. On display will be some of McCullin's most recent landscape photography taken in the artist's home county of Somerset.

In addition to the images shown at Tate Britain, there will be a special selection of photographs depicting life and industrial scenes of Liverpool and other northern towns and cities during the 1960s and 70s.



## Visit Online National Women's History Museum in Alexandria, Virginia

<https://www.womenshistory.org/womens-history/online-exhibits>



## Visit Online The Louvre

<https://www.louvre.fr/en/visites-en-ligne#tabs>



## Eva Lindström

Till September 13 2020  
Nordic Watercolour  
Museum  
Skärhamn  
Sweden

The Nordic Watercolour Museum has highlighted picture books as an artform for several years. In spring 2020, we present original illustrations from two books by Eva Lindström that are in the museum's collection – I'm Running Away (2006) and Everyone Walks Away (2015). Both are written and illustrated by the artist, and are about friendship and loneliness.



# Art News

If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please

Aino Aksenja & Selma Haro

## Dear X,

17.7.-9.8.2020, Myymälä2, Helsinki

“It feels like something has to be done... I did do laundry though, but I’m an artist after all not a washerwoman. Maybe I’ll just start painting so I get to go home some time. There’s a storm outside, again. It’s flooding so much that the shore route to the studio is river itself these days. It feels like the beginning of the end of the world.” – quote from the artists’ combined diary

Dear X, is two artists’ and sisters’ account of looking for meaning in the middle of a destroying world, an invitation to life’s wonders and struggles. It’s a project rooted in a dialogical process and a series of exhibitions taking the form of site-specific installations. The first part will be seen in Myymälä2 gallery in summer 2020.

The project is based on diary keeping and correspondence. Dear X, explores the borders of authorship and whether or not the results of close-knit co-operation, the thoughts and works, can be told apart in the end. At the same time the exhibition raises questions about how no thought or feeling is ever fully our own, despite the individualistic constitution of our time.

In their collaboration the artists have strived for a state where one can be without self-criticism or clear plans, and from there scavenge for the relevant things in life. How to find moments of presence or sacredness in a world that leaves one out of breath? How to concentrate on stillness when it’s possible to constantly stay entertained, within a safe distance from oneself?

Aino Aksenja (b.1986) is a visual artist who looks for escape routes and adventures. Life and art intertwine in works that currently are site-specific installations, made-up rituals and stories. Aksenja often works with a camera. She is based in Helsinki, and has shown in Finland, Sweden, Russia, Germany, Portugal, USA and South Korea.

Selma Haro (b.1989) is a visual artist living in Turku, who works mainly with paintings and installations based on them. Texts in different forms are an important part of Haro’s work, which deals with the themes of mortality and the search for meaning. Haro’s works are in numerous private collections and she has taken part in exhibitions in Finland, Estonia and Russia.

The artists share sensitivity, even sentimentality, and they think the best works are the ones that embarrass the most. Dear X, is the sisters’ first joint exhibition.

# Art News

If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please

**Ed Atkins**  
Live White Slime  
Till August 23, 2020  
KIASMA, Helsinki

Ed Atkins' video works are fascinated by our relationship with contemporary technologies of representation and how they variously exceed or fail in their attempt to sufficiently capture us. His works employ both found and custom-made digital materials, united by music and anxiety. As a parody of airport security displays, the multi-channel video work Safe Conduct, 2016 portrays security paranoia attempted pacified by an aesthetic of cartoon compliance and familiar cultural stock.



Ed Atkins, Safe Conduct, 2016.

**Ali Najjar**  
EU-MAN Gallery,  
Helsinki



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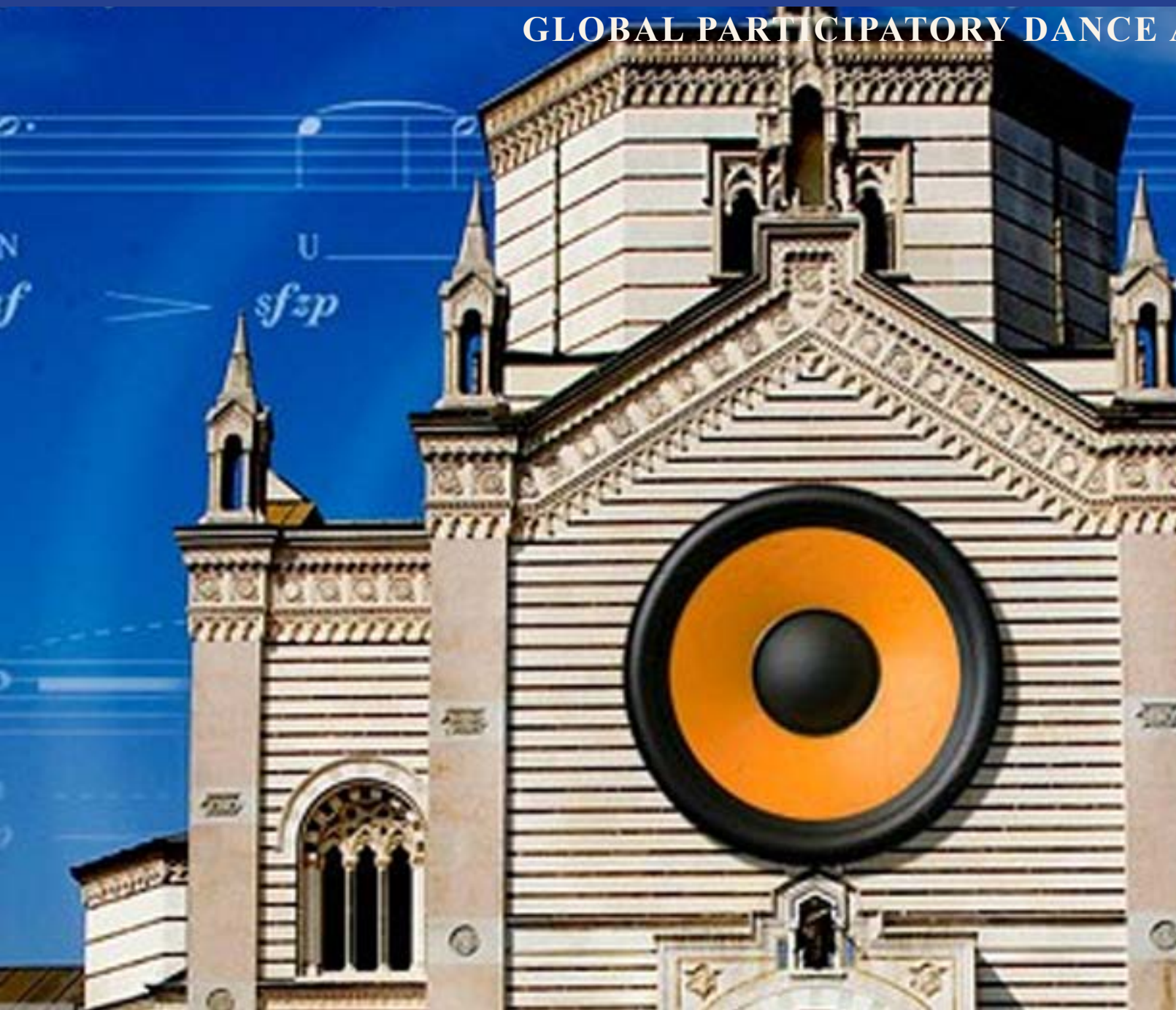


# HUMAN SIGNS

## GLOBAL PARTICIPATORY DANCE AND VOICE PROJECT

**W**e are happy to present the fourth Human Signs ensemble, composed by: Natascha Nikeprelevic, considered among the most important interpreters of extended vocal techniques and harmonic singing, Stephen Horenstein, foremost for his musical experimentation and founder of the Jerusalem Institute of Contemporary Music, Francesco Ventriglia, dancer, choreographer and joint artistic director of the Ballet Nacional de Sodre, Salvatore Romania, choreographer and founder of the Petranuradanza company, Joseph Hernandez, internationally acclaimed choreographer, together with vocal masters of the popular Mediterranean tradition, singers and dancers from Guinea, Germany, Israel and the United States.

In Yuval Avital's participatory artwork Human Signs are united great protagonists of the contemporary dance and Ballet scene, vocal soloists from all around the globe, including carriers of ancient traditions, contemporary and experimental pioneers, religious representatives from every faith. All united in a participatory art project that





from Milan connects the entire world to share - at the times of COVID-19 - the HUMAN SIGNS, presented online through a series of weekly audiovisual creations (every Tuesday at [youtube.com/yuvalavital](https://www.youtube.com/yuvalavital)) - each one introduced by a different curator - interpreting the viral aesthetic as a multimedia choir of vulnerability, spirituality, inner strength, hopes and fears.

## HUMAN SIGNS ENSEMBLE N° 4 - LIVESTREAM ORDER

1 - Introduction by David Moss, vocalist, performer, director of the Institute for Living Voice.

2 - Ensemble

3 - Sarah Lisette Chiesa in dialogue with Joseph Hernandez, Winfried Haas and Luca Cesa + Human Signs Mantra (Yuval Avital)

4 - Stephen Horenstein in dialogue with Nabi Eco Camara + Human Signs Mantra

5 - Sveva Gaudenzi in dialogue with Salvatore Romania and Denise Maria Gazzo + Human Signs Mantra

6 - Yael Tai in dialogue with Camilla Barbarito and Anna Maria Civico + Human Signs Mantra

7 - Natascha Nikeprelevic in dialogue with Francesco Ventriglia + Human Signs Mantra.

8 - Ensemble

*artist of the...*

**Al Alawi**

## **Back to origins**

By: Amir Khatib



The history of occasional art in Egypt has witnessed fluctuations in different moods throughout its rich career of giving and adding. That not only at the Egyptian local level, but also on a broader, global level and giving this needed special look into who can represent Egypt in its current stage and to other words is the artist's strength. Al-Alawi is an artist who represents and understands Egypt and its position among the countries of the world in our contemporary times. For the state to find a foothold in today's societies of the world, - with our world full of political concerns and free wars - means that its intellectuals, artists and scholars are in full touch with the reality of the state and the lives of people in it whilst its necessarily means a healthy country in terms of health where an intellectual in any geographical area of the globe, does not start creating from pure imagination or from the rigid and dead imagined but works hard into making the picture of a neighbourhood consistent with the reality of people and life. Expressing this reality in honesty and with live sensitivity that constantly helps to create a real need to build a society; and dealing with the Egyptian word is always tinged with caution, because Egypt is the only country in our time and on our globe that has accumulated successive civilizations from eternity. While Islamic, Egypt is also a Coptic country. Thus, Egypt is a shortcut to the human experience on the ground, and when I say that dealing with the Egyptian word is tinged with caution it is because I am unable to express in words the shorthand of human experience there.

*artist of the...*



Art in Egypt is one of the vocabularies of life, it is like any other vocabulary, and when writing and drawing a painter in a country like Egypt cannot be ignorant or unconscious of the vocabulary of Egyptian life in its three eras; past, present and future. Therefore the responsibility to the whole operator of rhyme fields in Egypt has greater responsibility than to say the disbelief or greatness, because the operator of cultural fields in Egypt must know as much as possible of the vocabulary of this country in all its time, in order to be able to find it and be a witness of its time. Egypt, gave birth to many Arab thinkers and writers and scholars, is not paralyzed or unable to answer artists of a style that rises to the level of Egypt as a country short of human experience, even though the art movement is without doubt one of the finest and most difficult movements in life at all, because it is She tries with utmost efforts to express all directions of life and its activities, and the artist should summarize it with a sincere sense and the highest level of beauty, and this in itself requires an unusual effort from the artist in order to accomplish his work. Thirty years into the development and adaptation of all his intellectual materials in order to accomplish from them works that can sincerely express the Egyptian experience, Al-Alawi is one of those who tried with the highest degree of sincerity to express him-



*artist of the...*



self as a human being first and an Egyptian second about his trade as a member of this globe. Here is our key to enter the artist's world, Muhammad Al-Alawi is one word and it is realism, but can we understand or give a successful definition of this word that is one of the broadest words in the dictionary and the upholsterer, and can we summarize the rich artist's experience, which is filled with various types of human experiences? This artist was and still is the reality. What is the reality in the artist's visual language? Mahmoud Mukhtar, Al-Alawi has worked.

Striving to express the reality of the Egyptian person and his achievements throughout his history, who lived the works of the artist at the beginning of his artistic career were statues of the Egyptian man in need of work and stability, so we read works during the early seventies and middle of them and find that the main concern of this man is the Egyptian individual, move us It does not reflect the reality of the Egyptian person's need for peace, but how can the artist make his intellectual tools with visual peace? Peace means calm and a space of freedom in which the individual can do what is good for him without cutting, and calm may paint us a picture of softness and richness, but we clearly read the implementation of works The sculptural artist with a rough style, the external surfaces of sculpted sculptures and roughness steal the sight, so what did Allawi want from this offering, I think Al-Alawi was one of the most believers of the peaceful resistance, and our evidence is the manufacture of sculptures with a rough visual texture, these statues of people who are often poor suffer from many things The artist wants Egypt to remain open to the recipient. The artist preached this realistic method of continuing the art of Egyptian art, and he was firm in his commitment, and he closely studied the Pharaonic statues, the popular statues that people usually work in Egyptian villages and countryside, he studied in depth all the influences that occurred on the Egyptian sculpture throughout its history, but his yearning for knowledge and knowledge, he never stopped at this. He went to the former Soviet Union to study and learn more about what other people had reached in developing the art of sculpture, this artist was affected by the socialist realist school, the school that the Soviets invented in res-

*artist of the...*



ponse to capitalism, so Alawi was influenced by this school but with limits that do not exceed technology and the use of material and volumes, but it Soon he left this influence behind him, conscious of the hidden aspects of this effect, so feeling the delicate artist and the innate Egyptian intellect, Alawi returned to us loaded with ideas, but with extensive intellectual reductions from his Soviet experience, to use it again in his sculptures that he worked after returning from study and obtaining a doctorate

Al-Alawi, who used to sculpt realistic subjects such as women and the girl child, and many sculptures distributed among institutions and collectors and others, which he kept for himself as a historical stage, he was influenced by more common and more frequently used vocabulary, as the work disk was inserted into works and his works were characterized by strong expression and With a free plastic speech addressed to the public, and this is the advantage of the big artists who realize what art is and its human message, Alawi was not in the footsteps of the well-known Egyptian artist Mahmoud Al-Mukhtar according to, but he adored with the age of the era to present himself in a line complementary to the giant of Egyptian sculpture. "Abandoning responsibility is the most despicable of freedom." This is what Alawi believes, and since he is an artist who believes in his artistic human mission, he assures us on more than one ar-



*artist of the...*



tistic occasion. The fine arts located in Zamalek, “assures others that he is committed to and in contact with his career, which he began since he set out and continued the journey of misery and the journey of art. Realism has remained associated with this artist, but what reality? This is what corresponds to the commitment. Freedom for Alawi’s artist is the responsibility towards the people towards his working issues, towards everything that would build and actually participate in building for society, so our artist Alawi did not filter in one day to present an art that is cheap to me about people’s concerns, so his tagged infrastructure works came With walls and empty human bodies, which lack the simplest essentials of life except resilience and resistance, we see: there are high men who push walls, and others forcibly bury themselves and walls, so the singularity of the wall with all its connotations is an important term for the artist, and it is not strange Allawi has to use this term and to engage in this intellectual creation, so the history of Egypt is rich in this term, but Alawi used it intelligently calling for more than one reflection and more than thinking, and in this matter, Alawi has given us many ideas and more discussions and presented to us the problems of people on Formula questions on a plate, it is said. As I mentioned earlier, society, or in other words, the group is an important issue for the Alawi artist, and the group is the sons of his country, the sons of his people, who belongs to them, as he



*artist of the...*



puts his group, any children of the division, with the rewards of any other people on the face of this globe, and his statues are distinguished by this feature, we did not see in his works are one individual or

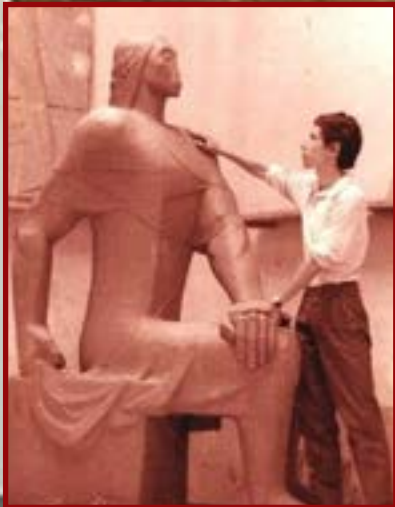
He worked for one human individual, as he always affirms the group in terms of a god who believes in the saying of Bertold Brecht in the Galileo Galilee play (damn his mother needs a hero) so Al-Alawi refuses to glorify the individual no matter where he is. If this individual is European or American or any colour, it does not differ from the individual in Egypt or Sudan or any geographical area of this world, the inferiority complex that holds the talents of many artists, eager to European and American and so on, did not find a small space in The artist Alawi's thinking, because he is deeply aware of the status of Egypt and the people of Egypt and that he has a case that he wants to prove to all people as questions, and it is not his duty as an artist to answer the questions of others, so the function of art as he believes is to prune life from excess and filth, and this does not lie with the answer Rather, the question is, because the one who answers is the one who possesses material strength, and the artist has moral strength in his latest artwork. Alawi's artist remained faithful to the builders of ideas. It is not easy for an artist committed to change in intellectual discourse, just as it is not easy for an artist like Alawi to It is variable according to the whims of the times and the requirements of the stages, because, as I said, his artistic career started with his message and on him, the author of the message must convey it to the last individual, and the last actions that we see are the concerns of the Arab human passage, the angry, discontent, angry, who has no power but screams and anger, So the artist cut us The parts of this person's body and spread them as the laundry spreads, to say this is your Arab person now, and this complete testimony to this Arab age is disobedient to many artists in our present Arab time, I say this because the statue is a work of art that remains as for the vast amount of video, posters and screams The Internet is ephemeral works that sweep as soon as a person uses it, and Allawi here wants to prove to us that he is a fine witness to this era. This is an attempt to



*artist of the...*

read some of the works of the mighty Egyptian artist, Dr. Mohamed Al-Alawi, and I do not claim that I read it all because an article like this cannot in any way satisfy and cover the broad experience of the artist, then his experience as an artist and then as a teacher of art as well as a supervisor of research and studies at the College

Fine arts in Cairo cannot be summarized quickly. I hope I have passed on to you, even a small part of this artist.



# Occasional Art

## About the modernism and postmodernism *I and the beast are in one space*

by Ali Najjar

Well, when microorganisms penetrate me, continue their path of reproduction in my lungs to the extent of their consumption. Do I have time to describe how I feel? Or blame my lack of prudence or blame the novelty of our scientific achievements. The investigation comes from the source and the news is frequent about the size of fierce competition. Attaching the two parties to global domination on the market and strategic interests, without looking at the excessive depletion of natural resources, or what is happening in vital laboratories with the intentions to modify and distort genetics and genetic mutations, and the amount of massive intellectual and scientific pollution that permeates ourselves and sources processed food.

Nature gave us excessive intelligence. But is it reasonable to leave her fate in our hands without procedural controls. The harmful bacteria and the endemic and manufactured viruses that reproduce or alter nature again are nothing but a defensive line to protect them. So it is inherited intelligence (humans), and natural intelligence in nature. If we had looked at the scale of natural intelligence with all it's (superior!). Achievements, we would have discovered the vast difference between their two sizes. If excessive human intelligence is associated with interest without looking at the consequences, then a catastrophe may happen, as it did. It is no accident that when the disaster surprises us we do not know. The

(Davos) successive conferences tell us that those controlling the destinies of the world do not care about the elite (twenty percent of the world's population) and that the rest of humanity will go to hell. What did postmodern philosophy do to us without its certainty.

Is the world managed sterile robot as they plan. Postmodernism tells us the size of our losses after it gave us fragments from here and there and sowed uncertainty in everything, but it neglected our uncertainties in it as well. If it came and grew after the two world wars and as an inevitable result of the American economic and cultural project of Marshall. Corona's war (which is a war if we know the extent of the potential human losses and the size of material losses) will lead us to reject concepts before penetrating our vital field. So I think the post-modernity that he preached several years ago may take its place as a new world order. It will return to humanity, even if some of its certainty is necessary to sustain its human feelings, not its conflicting material interests, not as a utopian hope away from reality and facts, but on realistic grounds that take into consideration the extent of the falsehood practiced during the past eras. I believe that man will have his voice, his cognitive, cultural and artistic field, which is the summary of the bitter experiences of the frustrating inhuman catastrophes that were led by comprehensive

privatization (and even centers of art and control of taste) and transit on human heritage, not economic ones alone, a hope that aspires to try to build a heritage that we hope for more human. I may be a little optimistic. But I think of it as a new historical cycle.

Politics and ado accompanying the disaster. As an artist, I found myself face to face with this invisible monster, even though I had met many monsters before him. Perhaps that is why I find me somewhat immune to the anxiety of my destiny as I am old. After I quarreled myself relatively few days ago, not toing the fingers, and after my friends broke off from our favorite corner in the mornings sometimes. Well, may I set a schedule to spend my time in my home, like a programmed robot, or let myself and its shroud that surprise me sometimes with actions that often amaze me? As an artist who lives in this postmodern era, whether by default, or the assumption of others. If this is so, and to continue my work in writing the diary of the epidemic, paper drawings bearing freshness occurred at the end of the disaster, and to imprint the color and direct action, the effect of which was implanted in me. As usual, I invite myself to her temper in taking the verbs of the act from several sides, and as a secret conversation between the form or its ghost, and the reactions that my soul stores that deepened its intentions of the daily catastrophes that I follow. But is that enough for me after I did fifty paperwork? What about me? I suffered in the late days of my stone from the complications of the flu, the effects of which are still lingering, and I am trapped between the walls of my apartment that resemble a small hospital. This gesture did not go to waste after I wrote on the



surface of the board the fantasies or ghosts of the human catastrophe that control its fate the four closed sides on the mystery of creation that is grappling with its human pain in a space from which colors drifted away. Isolation .. sickness .. pain when its abnormal elements struggle and nature wants to reconcile and its surroundings. If we are agonized about the pain, then we only have to split the stomach of this pain and go far in the area of its fragmentation or our fragmentation, so everyone, as long as those who control our destinies are happy in the pollute of all purity. Perhaps I am with you today or tomorrow, I may leave you, as I, as others, have only the means that we hope will contribute to healing the world from its pollution according to the intentions of our artistic and cultural actions, which are the most honest and nominal acts.

Before we reached the postmodern region, did modernity come as an enlightening thought to rid man of his ordeal. If it is theoretically so), but it is it that contributed to the systematic domination of the centralization of the European Enlightenment culture, and not others. Likewise, sovereignty has patterns of theoretical and technical methods related to its ideologies. The ideology of the great tales or the major utopias that themselves have brought us to the edge of world wars and left us orphans of a lost culture to throw us in the field of a dispersed culture (a culture beyond) that does not believe in every constant or constants, which strengthened its individual certainty that the formal market also dominated by its hidden vestibules. It is nothing but strange and show often betting on him. As in the works of the American (Jeff Koons) or the English (Damian Hurst) the culture of colored balloons, stu-

ffed animals, stylistic amazement, or leaning on the idea alone is an artistic measure. Yes, within postmodern works, we do not lack important technical examples that express their relevance. But it is only the scarcity of the godfathers of the major institutions and the global art market. Those who are recognized as part of an implicit ideological bias do not give way to deconstruction. It was not a mystery. If we wait for a catastrophe like world wars. Corona is hitting societies and the global economy with a force that, after eliminating them, requires rebuilding confidence in the human being and a culture of openness to the other more broadly. The dissolution of individualized postmodern systems and the domination of economic institutions and their reformulation again require more humane foundations that restore human confidence and by enriching their creative energy to suit a new era. Post-era is less consumed and more tender. From the principle of dismantling the principle of construction. And not just for the dismantling that we consumed. We are waiting for a new art, not completely separate from the one before it. It is a miracle. But in line with a more moderate and broader era.



# Occasional Art

## *The occasional Art*

By Chris Rope

Art critics, even occasional art critics like myself, are never allowed to utter the immortal words: “I don’t know much about art, but I know what I like.” Except, it turns out, in the privacy of their own homes.

There’s something immensely liberating about owning art that has its value calculated on the basis of individual enjoyment, rather than on industry-determined artistic worth. And it’s extraordinarily satisfying watching guests enjoying a painting or a sculpture in an idle way, rather than the more committed consumption peculiar to a gallery event.

I tend to collect — if collect isn’t too grandiose a word for a selection of art that numbers only about 30 pieces — work by artists whose home base is Cape Town, with the exception of one or two essential geniuses such as Clive van den Berg and the oh-so-recently deceased Robert Hodgins. Oh, and my latest acquisition, by Marcus Neustetter, a black-on-white abstract clump of pick-up-sticks-like lines that, for some reason, is the way I now think of Johannesburg when I’m not looking at the city.

In a sense, this is because those artists share an ethos, real or imagined, that I associate with the town that forged my identity. But actually it’s because it’s easy to wander into an artist’s studio if they’re neighbours. And also — and this is kind of crucial to most of us — you can get a good deal if you’re shopping locally, especially if you pop in just before lunch.

Much of the art I own I bought when the artists were young and just starting out, and evil gallerists

hadn’t yet told them exactly how much they were worth.

Medina Morphet’s gloriously uncompromising abstract expressionism, for example. Ten years ago, no problem. Now, well ... at least it means I’ve made some good accidental investments.

Alternatively, I buy small and, therefore, relatively cheap works by big artists, such as my Brett Murray print of Bart Simpson with an erection (don’t ask). Of course, I’d prefer to own a huge Brett Murray sculpture, but then I’d have to move the helipad to the back of the mansion to make room, and that’s just rude to guests.

I love all the pieces I’ve bought, although the relationship has cooled with one or two. But my favourite piece is, unquestionably, Cardinal by Paul Edmunds. I bought it a good few years ago, for way more than I could afford.

How to describe it? — a silver ball built out of pins, painstakingly, pin by pin. It’s astonishingly heavy, given how ethereal it seems. When I look at it I see the artist, a man devoted to craft but haloed in art. And the ball passes one of the great tests of good art: children are irresistibly drawn to destroy it.

I suspect that is one of the reasons to collect art. Not to give kids something to play with, precisely, but to give people a touchpoint for living life; a focus that isn’t about consuming something, but about showing it respect.



# Occasional Art

## *The art of the occasion*

by Amir khatib

I do not think that there is a pure art of affiliation, for the occasion comes and quickly goes, there can be pictures of events or any other manual work of events because they are to remind about the event that passed or passes in a stage of human history. Art chronicles a person's stages of intellectual and cultural development.

Greek art or Rafidaini or Pharaonic art archive the stages that a person went through in this geographical area of the earth or that. For example, political Josner, I personally do not consider it pure art in order to record the development of thought in a person. Art is reading thought at one stage of a person.

The intellectual human being who went through it, and this is my definition of art, while the poster, icon, or anything else I personally do not consider art, but rather consider this hand-craft like the decorations in the house because I plant it either myself or for the decoration where it fits with this piece of decoration or those. Since we cannot read, interpret, or return the piece of decoration to static intellectual or scientific approaches, because it is simply a simulation of the soul,



not thought, that calls for harmony and does not invite thinking.

The art of the occasion, if it is birthdays, festivals, national occasions, or the occasion of wars or even a virus, it remains an art for a specific time, such as using a mask or using anything else. Perhaps handicrafts were in a time called art, or even handicrafts such as carpets and the rest of the pieces of uses, I say maybe but after the Industrial Revolution another concept came art, a concept that goes with human thought at that point, classic art saturated with technology and abstract thought like Rembrandt's paintings And de la Croix or others are works that call for reflection and reflection on the artistic achievement, for this reason some of the acquaintances knew the value of these works and the truth is invaluable, and so we withdraw to the works of the artists of the twentieth century Picasso Salvador Dali Franz Bacono many others, and the importance of reading the development of human thought in the stage The artist who produced the artwork has lived the material value. In this time, many people call in complete ignorance of exhibitions or activities to Krona Virus.

This is, in my estimation, work on an occasion that will die soon. Stalin and Saddam Hussein and the rest of the decorations for any city in the world.

# Occasional Art

## *The sub-gender of occasionally*

by Thanos Kalamidas

I think the best way to understand the contemporarily of occasional art is by referring the forms of art that express this gender better. Graphic design might be the first since the best presentation of occasional art are the public service and general service posters. From the Russian revolution to the Coronavirus attack it has been posters that have represent best the era and the way states and societies have dealt with the occasions.

The next gender of artist is this of the illustrators, occasionally street artists. People who live for the contemporary and that's why many of them work for the media, print and electronic. Actually illustrators were the first art to march with contemporary occasionally historic events. Adjoined with the caricaturists – later cartoonists – they were the ones to shape artistically current events and contemporary historic occasions.

I left them last but the ones expressing best the gender of occasional art are the writers. Even science fiction writers create situations parody or allegory of contemporary

historic and political occasions. Writers like the Italian Nobel Prize awarded Dario Fo; hit the essence of occasional art combining writing with drama and theatre. While art deco was another art sub-gender that enjoyed a close relationship with occasional art.

I actually believe that occasional art is a sub-gender of every kind of art from the ancient times when Romans used to decorate their cities with contemporary emperor's statues to the prehistoric paintings that show occasional hunting experiences and the heroic of certain contemporary hunters. There is occasional art in painting about the French revolution and installations about the environment today.

Somehow I cannot see occasional art as an independent gender of art but as a sub-gender that can be included in every main gender, from poetry to sculpturing.



# Occasional Art

## Occasional Geometries

*Rana Begum Curates the Arts Council Collection*

by Matt Forsebry

**B**angladeshi-born artist Rana Begum has curated her first exhibition, *Occasional Geometries*, an exhibition selected largely from the Arts Council Collection.

A scroll through Begum's Instagram feed immediately reveals a particular personal interest and delight in the occasional geometries of life. This might be the definition of an air vent, the architecture of a stairwell articulated through light and shadow, or the abstract pattern of a handrail.

Begum has selected works from the Arts Council Collection by artists who share a similar viewpoint and also those from different generations. Throughout Longside Gallery, Begum's selection creates an architectural, spatial and playful experience – one that is animated through movement and changing light. Her approach has been to bring together abstract works that, as she describes, 'have a soul'. The exhibition takes its name from Richard Wentworth's photograph *Tirana, Occasional Geometries* (2000), which features in the show. In his photography, Wentworth documents the everyday, paying attention to objects, occasional and involuntary geometries, as well as uncanny situations that often go unnoticed.

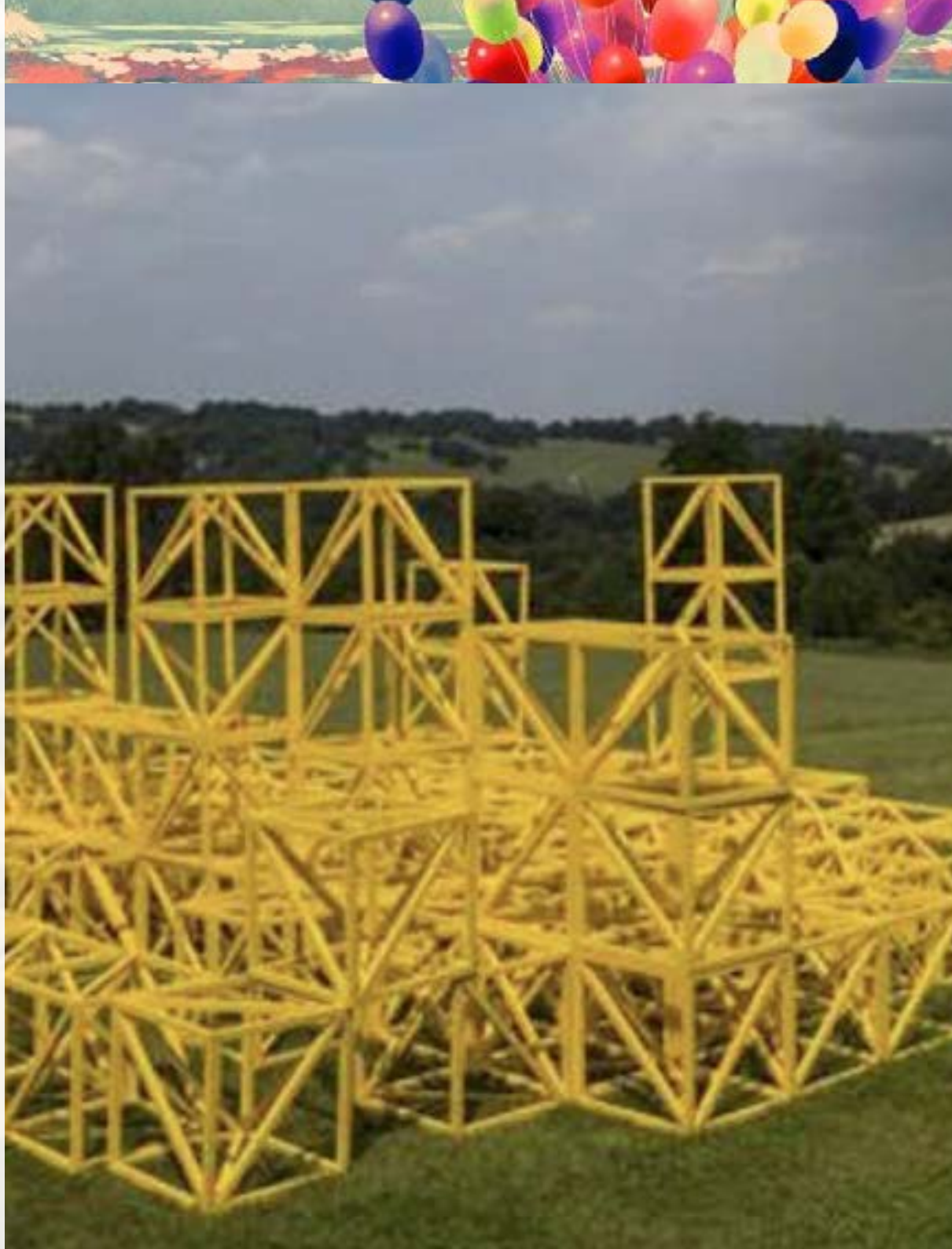
*Soda Lake* (1968) by Nigel Hall is a response to the physical geometry of the southern Californian lake of the same name in the Mojave Desert, where the views extend so far it is possible to perceive the curvature of the Earth. Hall observed that 'spatial intervals and distance were the dominant features of the landscape, which was also intensely silent. It seemed, there, less important for forms to occupy space than that they should have the ability to indicate space and draw attention to it... The subject matter of *Soda Lake* is space, and its components determine how the space is channelled, trapped or disclosed'.

In Hungarian artist Dora Maurer's photograph, *Studies of Minimal Movements* (walk on the seashore with Klaus Groh) (1972), the artist breaks down the simple actions of four people walking by the sea so that the viewer can view the piece 'as movement, not a photograph of movement'. Maurer's work encourages discussion, allowing for various interpretations and possibilities, but also focuses on the grammar of geometry and mathematical systems.



The exhibition also features two new works by British-Pakistani artist, Rasheed Araeen. Jub Chuker Chulay Jayain (When the Chakras Float Away) (2016–17), sees the concept behind two of the artist's historic works – Chakras and Triangles, made in 1969 and 1970 respectively – combined to create an entirely new work. Jub Chuker Chulay Jayain (When the Chakras Float Away) features painted plywood circles which float on the historic Lower Lake, photographs of which are displayed alongside painted plywood triangles in a 4 x 4 formation. Araeen's Zero to Infinity (2016–17), a large interactive sculpture made of colourful wooden open-framework cubes, is presented in front of Longside Gallery's vast windows overlooking the Bretton Estate. Arranged in the open air, the cubes are initially positioned in an ordered structure, but the artist's intention is for viewers to interact with its components by moving them into new configurations, breaking down the hierarchy of sculpture production.

A strong use of colour continues inside the gallery with Gary Hume's Fragment of a Rainbow (2011). Hume has divided the rainbow into its seven colour sections and the fragmented arcs of different shapes and sizes are



displayed high above eye level as if in a joyful dance around the gallery walls. March of the Valedictorians (2016) by Jesse Darling is a collection of bright red primary school chairs towering above visitors on long, bent legs. In Estelle Thompson's Whiteishwhiteishness (2003) the artist plays with expanses of white paint, set off with light grey rectangles and primary colours, inviting the viewer to explore the painterly nature and tonality of the work.

Occasional Geometries also features work by Barry Martin, Richard Smith, John Carter, Jeremy Moon, Peter Joseph, Noel Forster, Roger Ackling, Kenneth Martin, Normal Dilworth, Hilary Wilson, Gary Woodley, Mona Hatoum, Brad Lochore, Richard Wentworth, Tess Jaray, Estelle Thompson, Eva Rothschild, Matthew Darbyshire, Tomma Abts, Jesse Darling, John Hilliard, Nicky Hirst, Flore Nove Josserand, Charlie Danby, Nathaniel Rackowe, Ayesha Singh, Charlotte Moth and Maria Zahle.

# Occasional Art

## *That Occasional Thing: Interview with Aaron van Dyke*

by Patricia Briggs

<https://www.mnartists.org/article/occasional-thing-interview-aaron-van-dyke>

Since 2003 Aaron Van Dyke and his wife Peg Brown have devoted two rooms of their Uppertown Saint Paul home to Occasional Art—a contemporary gallery. Occasional takes its name from two meanings of this word: an exhibition is an occasion and the exhibitions happen occasionally.

Over its four years Occasional has shown the work of local, national and international artists. The gallery has shown painting, drawing, collage, books, and sculpture and installation work of artists from Chicago, the East and West Coasts, and Canada. A show of Dorit Cypis's work, "Sightlines, part 1," was later included in the exhibition "Consider This..." at the Los Angeles County Museum of Art.

Currently on view are the works of two Vancouver artists, Jason McLean and Isabelle Pauwels. McLean is represented by a series of wacky, seemingly very personal drawings and obsessively hand-painted sports equipment: a basketball, baseball, hockey gloves and helmet, etc. One room of the gallery is devoted to a powerful video piece by Pauwels that abstractly documents the artist's trip to a pornographic film theater through subjective description and surreptitiously recorded audio but no visuals. This show will be on view through June 30 (the gallery is open 11:00-2:00 pm on Saturdays and by appointment; call 651.353.2451).



Patricia Briggs: Aaron, what is your background, and what is it that led you to devote a significant portion of your potential living space to public exhibition space?

Aaron van Dyke: I'm an artist interested in critical dialogues and art criticism and writing criticism has also been important to me for quite a while. I have a background in both art and art history. I graduated from Minneapolis College of Art and Design and then got an MFA from the University of British Columbia in Vancouver. I also have a MA in art history from UW-Madison.

PB: What kind of writing do you do and why do you do it?

AVD: I have written exhibition reviews. I used to do a regular review for Dialogue Magazine. I haven't done that for a while because the magazine folded. Since then I haven't had a regular writing gig, which isn't all bad. Now I write essays for the catalogues we produce for Occasional. It's a bit of a stretch to call the pieces we produce catalogues, but I do always write an essay to accompany our shows. This is important to me because the essays offer people an entry into the work and writing is important to me as a way of wrapping my head around the work. Writing offers me another level of understanding. You have to understand the work even better in order to be able to explain it to others.

PB: So as an artist you think it's important not only

to make art but to also be part of the conversation about art. And you do this with your writing and with the gallery?

AVD: Yes. In a sense there is no such thing as making art without being part of the conversation any more. I don't mean to say that making art makes one part of the conversation. I mean, if you're not part of the conversation—talking, being part of the community, writing, etc.—you are not really making art. Dan Graham in the 60s said something like this; should we even consider a work a piece of art if it hadn't been written about in a magazine? Well, on one level you can make an argument that obviously it is art if it hasn't been written about, but I think Graham makes a very important point. An artwork has to have an audience around it, it has to have a dialogue around it. Without that audience it is problematic. Without the dialogue I just don't think there is an artwork. There is a thing, but it doesn't mean anything, like a word that only you know.

PB: This concerns the changing function of art?

AVD: The museum is based on a contemplative idea about art. You encounter the work and pretend nothing else is going on around it (though that's oversimplifying it, I know). I don't know the history of how exactly we got to that idea of immersing yourself in this contemplative confrontation with the artwork. But that just isn't the dominant model anymore.

PB: Well, for some that is still the model.

AVD: Sure, the contemplative model is still there, but it isn't nearly as pertinent now as it used to be. People talk now about the dialogue that ha-



pens around the work. I think it was Seth Price who said, "What happens when the conversation is more interesting than the art?" It was a question he rhetorically asked. I think he was trying to say that there is no problem with that, and I guess I agree.

PB: Yes, today . . . well, ever since the emergence of the public museum, art has been a public thing. So much of it, certainly contemporary conceptual art, is meant to be put in a public space and have people engage with through some sort of dialogue. For me, the discussion that happens is equivalent to writing about it. I don't think there needs to be a publication to have critical dialogue.

Can you tell me a little bit about the genesis of Occasional and why you created it?


AVD: Well, doing the last two shows in a row, and having this one coincide with the end of a semester of teaching has made me forget why I am doing this [laughs] . . .

PB: You're saying it's hard work and you're exhausted?

AVD: Yes, in spite of the fact that we try to keep shows as simple as possible. How did we get here? Well, when Peg and I were looking for a house we were fantasizing about a place that had a little retail space downstairs and a living space upstairs. We thought, wouldn't it be great to have a gallery and a studio downstairs and live upstairs. But we couldn't imagine being able to afford a place like that.

PB: It sounds like you had an idea about how you wanted to live—with a gallery incorporated into your living space. This is so unusual to my mind.

AVD: We looked at 40 or 50 houses and when we



saw this place that had been a duplex at one time, and it was essentially divided like one of those storefront buildings had been and we recognized that right away. We could live upstairs and have the gallery and my studio downstairs.

PB: How long have you been here and doing the gallery?

AVD: We bought the place in November 2000 and got the gallery going in February 2003.

PB: Why did you want to have a gallery? Why a gallery that specializes in contemporary conceptual work?

AVD: In some sense the answers to that question seem dumb. We wanted to show work that wasn't being shown in town.

PB: That isn't a dumb answer.

AVD: But anyone could say that about any art scene. You could be living in the middle of Chelsea and say, well I'm not seeing this and so I'm going to start a gallery to show it. There were lots of models for this, though. There are lots of people who have done this kind of gallery. Chicago used to be filled with apartment galleries.

PB: Really? It's pretty unfamiliar to me. But I think that what you are doing here is important and pretty inspirational, actually.

AVD: Well, it's unfamiliar for this city, though even here this has been done. New York and Chicago have had this for a long time. In Munich there was a place like this called Homeroom.

PB: So you have been in a number of homes that have had galleries of this kind?

AVD: Mostly apartments. But I think Bodybuilder & Sportsman was a storefront apartment. Suitable was a very successful gallery in a garage. These are Chicago galleries, and there were many more of them. My friend John Neff, who I have shown here, had a gallery in his apartment in Madison. For every show he let the exhibiting artist(s) name the gallery.

PB: You met him when you were in school in Madison working on your MA in art history?

AVD: Yes, and I showed at his gallery. In some sense it was the smallest venue I had ever shown in but for a long time, up until recently, it was by far the best show I'd had in terms of having an impact. Getting people to see my work and selling my work. Making connections with people.

PB: This is because the person running the gallery was able to get people to your show?

AVD: Yes, I met important collectors from Madison there and the curator of the Madison Art Center through that show.


PB: How do you know about small galleries?

AVD: Word of mouth and I read little blurbs in the art press. Also, curating makes me notice galleries like this.

PB: Tell me about curating for Occasional and your objectives here.

AVD: Curating has become a very interesting practice for me...

A big reason for starting the gallery was that there were people I wanted to bring in to show. There were people in town who weren't getting shown



who I thought should get shown. We showed Jonathan Mason, he is a local guy. He just graduated with a Masters in architecture from the University of Minnesota. He was on the fringes of the art world for one reason or another. But his work is really interesting so we put him together with Mark Wagner who is a Brooklyn-based collage artist and bookmaker. And we did Joe Smith who is local, but hadn't had much exposure in town when we booked him. There are people from out of town who don't have exposure in the Twin Cities. For example, our first show was Michele Grabner (from Chicago) and Barbara Heath (Minneapolis). Michele Grabner had only shown a few paintings in group shows in the Twin Cities. Her work was showing all over the world but not here. Barbara Heath is a weaver and doesn't really consider herself an artist but we really like her work and we've known her for a long time and so we showed her with Michelle. The combination was interesting in that it brought out ties between domesticity and Modernist painting.

PB: How did the show that is currently on view come about?

AVD: This show is in some ways typical of Occasional. I picked two artists whose work I find interesting. But this show is very new for us in some ways. We found these artist for this show—they were not people we knew already.


... For this show, Peg and I were traveling to Vancouver—where I got my MFA—for a wedding and I decided to do a studio visit with Brad Phillips, an artist whose work I'd seen in a Midway show a few years back. He told me about his friend Jason McLean. So I called Jason



and saw the work and liked it. That is how it happens. Jason is sort of the barbarian at the gate of Vancouver art because his work is so bright and illustrative. It's conceptual but not part of the Vancouver photoconceptual tradition that Jeff Wall, Rodney Graham, Stan Douglas, Ian Wallace, Ken Lum, Roy Arden and other well-known Vancouver artists' works are.

PB: Do you ever have trouble mixing being an artist and a curator?

AVD: Well, it can be a little weird. For example, when I was in Vancouver I set up an appointment at the Contemporary Art Gallery with the chief curator. [With this meeting I had some conflicting roles at play.] I was there to show him my own work, but also to get information from him about what is was going on in Vancouver. He loaded me up with catalogues of Vancouver artists and one of them was a catalogue that they had done with Isabelle Pauwels called *Unfurnished Apartment for Rent*. It is this odd conceptual book. The premise is that people rent unfurnished apartments because they can't afford furnished apartments, so they make their furniture out of the walls of the apartment with building materials used in the walls—they cut materials for tables and beds out of the wall. More furniture equals less privacy in this world [...] I saw the catalogue and thought—wow, I should look her up. I couldn't find her for a while but I finally heard she was attending the Art Institute of Chicago where she is getting an MFA. When I approached Isabelle, she was a little



skeptical about showing here, you know, in my home gallery, but after I let her know what we were doing she was all on board.

Another reason I wanted to do a Vancouver show was to make a bridge between the Twin Cities and Vancouver. There are so many prestigious artists in Vancouver and there are tons of interesting younger artists. Geoffrey Farmer, Myfanwy MacLeod, Ron Terada, Kathy Slade, Scott McFarland, Brian Jungen. But we never see them in this city. Even the established Vancouver artists are rarely shown here.

PB: There seems to be a link with Winnipeg...

AVD: Yes, but Vancouver is so much bigger and has an enormous pool of really good artists. Stan Douglas has an interesting book about art in Vancouver, *Vancouver Anthology*, a 1991 book examining the recent history of artistic practices (unfortunately it has been out of print for some time). They have an interesting tradition of intense, critical self-examination. Why not make a connection with Vancouver. ...Some Vancouver artists have heard about this show and have been asking if they can send me their work.

PB: Are there any challenges you face that are different because you are showing out-of-town artists?

AVD: Because I went out and found these artists. I feel more pressure to get people in. And I really like Isabelle's piece so I really want people to see it. I like Jason's work, obviously, but I am sort of fixated on Isabelle's. Jason's work is playful on the surface, but really a bit intense and dark when you examine it. I think they

have much more in common than you might think at first. Isabelle's work is so straightforward. It is so intense and brave in a way. It is risk-taking work.

PB: Isabelle's piece is very strong. The way it is set up here, the viewer is placed in a kind of mini movie theater and led into a porn theater with the artist's words through written text and audio. It really transports you into her experience and it is so intimate even with very few visuals.

AVD: Yes, not having the visuals, or any pornographic images anyway, doesn't diminish the explicitness of the piece. All the critiques of documentary photography are taken into consideration here. That there is no transparency in the material. She doesn't just give it to you, through showing it. You can't just [sit back and have images wash over you]. She makes you make sense of it yourself. I feel like people just have to see this work. I want people to come and see this.

PB: Are you having luck with that?

AVD: Yes, I have had a Walker curator express interest in seeing the show. The turnout on Saturdays has been light, but we have been getting people in to see the show.

PB: I admire your commitment to these artists' works. Sharing your work and telling other people about these artists work. I like the way your practice is so multi-faceted and involves participating in a community and facilitating community. In some ways being an artist involves connections with others—

this is so counter to the image so many people have of what being artist looks like.

AVD: Yes, it gets away from that black-and-white binary. Either you are alone in your studio, hidden away hoping someone will discover you. The other is that you are schmoozing, like a used car salesman who manages to sleaze your way into a gallery.

When in fact talking to people is a part of what makes the art world work. People show the people they know—and they know them because they like their work. No one is going to stack their reputation and put the time and effort into someone they don't know or aren't sure they can trust to be on time and to come through with something interesting for a show. In other words, a curator is going to get to know you if they are interested in showing your work.



KEEP US SAFE

## Japanese Bamboo Art at Santa Fe Art Week

Till August 15, 2020



In connection with the 2nd Annual Santa Fe Art Week, TAI Modern presents Japanese Bamboo Art, a group exhibition featuring a diverse selection of recently acquired works, both historic and contemporary, of Japanese bamboo art. The fifteen artists in this show include members of historic family lineages and contemporary masters such as Yamaguchi Ryuun, Honma Hideaki, and National Living Treasure of Japan, Fujinuma Noboru.



Sometimes I find  
a place to **sleep**

But I never **dream**



# fARTissimo

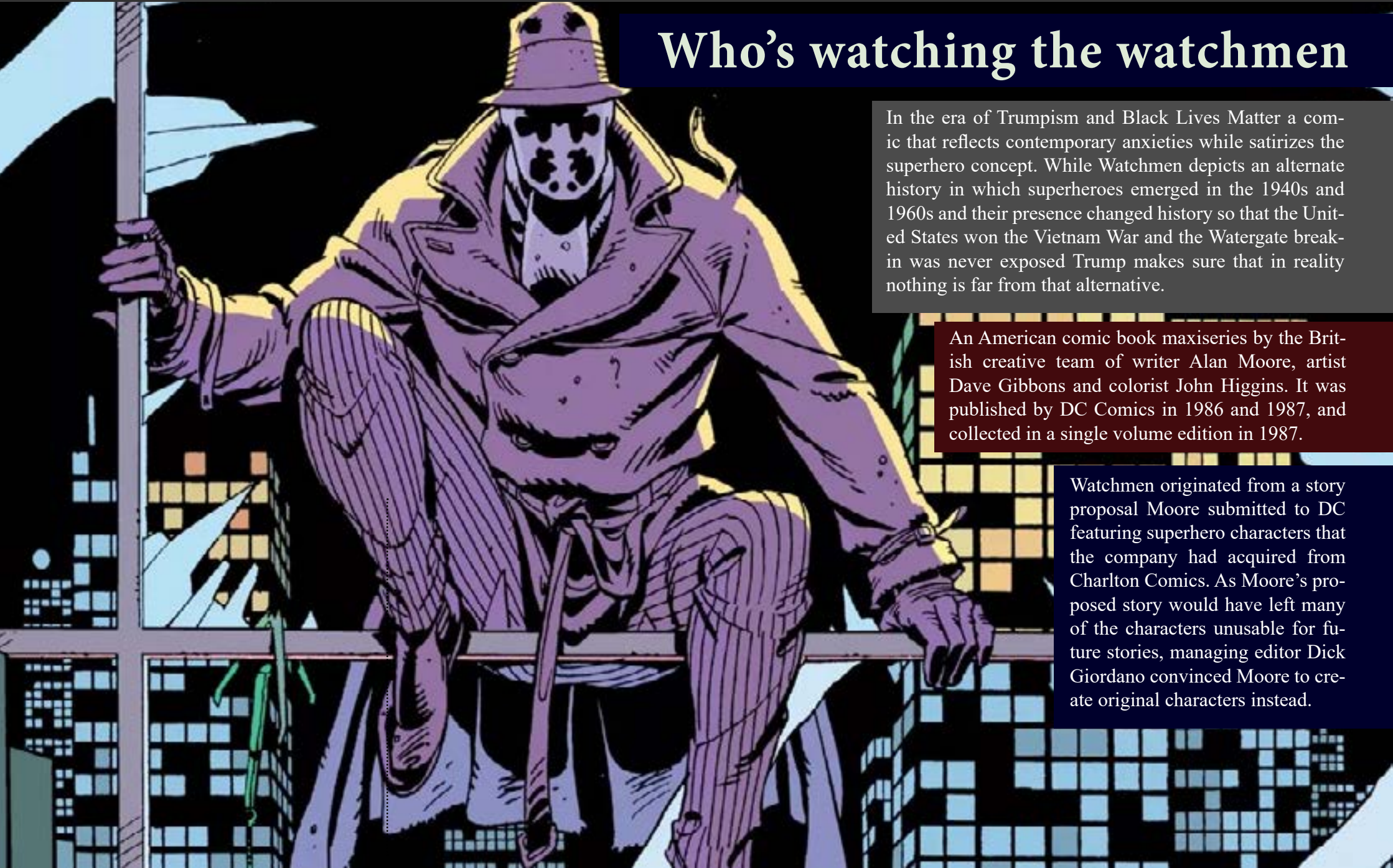
By Thanos Kalamidas

## Who's watching the watchmen

In the era of Trumpism and Black Lives Matter a comic that reflects contemporary anxieties while satirizes the superhero concept. While Watchmen depicts an alternate history in which superheroes emerged in the 1940s and 1960s and their presence changed history so that the United States won the Vietnam War and the Watergate break-in was never exposed Trump makes sure that in reality nothing is far from that alternative.

An American comic book maxiseries by the British creative team of writer Alan Moore, artist Dave Gibbons and colorist John Higgins. It was published by DC Comics in 1986 and 1987, and collected in a single volume edition in 1987.

Watchmen originated from a story proposal Moore submitted to DC featuring superhero characters that the company had acquired from Charlton Comics. As Moore's proposed story would have left many of the characters unusable for future stories, managing editor Dick Giordano convinced Moore to create original characters instead.



# Your soul may rest is peace Salah

by Mohammad Khudair

**T**he other face: Few friends are able to be a genius extension of the other. We have a close example to present: Faisal Liibi in the face of Salah Jiyad, and Salah Jiyad in the face of Faisal Laibi (or as we are used to measuring panels: Salah x Faisal = Faisal x Salah). But if we mix two faces in one profile, the scale will be: hundreds of meters drawn on paper and cloth x hundreds of copies copied like a forest of palm trees. And the last measurement is a metaphor for the intruding mood of the country's moods scattered in hundreds of details and memories, where palm trees only grow in an Iraqi land climate!

Let us explain this mixture between two sides in another bearing. Salah and Faisal are two painters who are drawn to the topography of faces whose mood intersects with their personal mood with a high degree of tension and attractiveness. This rare mood led the two young friends in the paths of searching and traveling together, on the face of a sheet of paper, as on the face of a wall, as well as on the face of a rare garment (and perhaps some artists remember one or two shops, no more, who were housed among the clothing stores in Al Rashid Street, specialized in selling drawing tools. Including imported canvas and Roni oil pipelines with watercolor, brochures, charcoal and lead pens in different sizes). At the time, Rashid Street was carrying that rare smell of fabrics,



shoe leather, and coffee grinding machines, mixed with the smell of turpentine, flax oil, and soft, glossy carved wood frames. By this stretch of galleries, and this street leads the Red Passenger Transport Buses, or through its low and opposite wooden terraces and balconies, to one of the most dangerous coup dens on the level of thought, body, hands and leaves: the Fine Arts Institute Walk in Waziriya (and we will not ignore its wife, the High Teachers House) Whose name will subsequently be transferred to the College of Education and the College of Arts).

This is Baghdad, then, to which the two friends Salah and Faisal will travel, to meet with bright morning faces, long curly and short haircuts (bellies), tweed jackets, Manchester woolen coats, cashmere blouses, silk shirts (Arrow), Live magazines, studio, Vogue, Borda and Photo, with magazines The photographer, the crescent moon, the last hour and the planets (so the alleys used to smell the printing presses and book stores with the smell of paper, burlap, and thread, before we forgotten. We would not exaggerate if we said: Baghdad was not only the capital of perfumes and fashion, but also the capital of paper).

Just as if we were talking about an Iraqi version of Wonderland, written by the fiftieth novelists of Baghdad, full of real and imagined characters. Here the new artists suddenly appeared to the eyes of new artists, with viewing angles, degrees of light, line refractions and spirit lights. Through the pallor of the poor classes or the arrogance of the emerging industrial bourgeoisie, they will capture the strong features of the institute's students, students and teachers, the salesmen of Orzdie Pak in their first appearance on the market, sellers of shorja and porters, café intellectuals and newspaper journalists, then editors of alphabet magazines, new arts and culture, and the glottis. Only fields (the square) will open at the end of Al Rashid Street. The two dreams will attract dreamers a reality in the process of rapid change that followed the nationalization of oil. However, the smell of war will soon be overwhelmed. The local mood will calm, calm, tolerant; One body splits into dozens of conflicting bodies. Two wings will arise from each part, and the mass flight will begin.

The single biography of the friend of Mahalla, the institute, the internal department, and the editorial room of the only magazine, left from the paper-era Baghdad, was split, and the fission / rift also circulated around them. Mold will apply to faces as it applies to a piece of bread that gulls meet under the bridges of the river running alongside the lively street. The faces disguise, but diverge and migrate like in a vast desert, barren. Paper and fabric also disintegrate. (The art shop will disappear in the street, the paintings will be dirty with war ash, and the wood of the drawing frames will turn into coffins.) Mold, a color that cannot



be diluted, blended, or expressed through a face except when it is depicted in a counter-novel like Wild (Dorian Gray) or Orwell's novel (1984) \_ and this is essentially devoid of paintings or photography; Otherwise, it will appear dark and bloody on the surface of the novels of the eighties in Iraq. The truth is that the two friends have finally settled in one of the territories of the dystopian vision of the Western writers, in the sense that we think that they are escaping from an unparalleled reality of its mold and terror. They are no longer ordinary immigrants, as they have had enough memories of mold and cruelty. Faisal Lai-bi clutched a thread from the mother and sister sewing machine to knit the world of his Baghdad paintings, while Salah Jiyad's fondness for the president became a representation of his pet faces amid decor from visions of the long journey to Wonderland. Whatever the apparent contradiction of the two visions appeared in the paintings of the two friends, they tried to express a memory that a contemporary dystopia could not emulate: the memory of rotten mold under the canvas of their paintings. The body comes back to fusion in terms of paper, palm trees, perfume, and haircuts, in a restored dystopian paradox!

Beyond that remembrance, as the Montmartre surrendered its refugee artist to a cold tomb, and as his friend continued to move between two dystopian places, they did not have that ancient smell of abandoned fields. We are again on the bank of a river, whose gulls meet a piece of floating bread, perhaps it is Thames or Seine!

# Opinion

## Is modern art for real?

Let's assume "modern art" refers to the evolution of abstract work from the 1860s to around the 1970s. With that in mind, there is no doubt modern art is considered "real" art. The problem is people define "art" by what they understand and what they find aesthetically appealing. This shouldn't be the case. If modern art isn't a form of art, great works by Picasso, Dali, and Van Gogh wouldn't be considered art.

Even far extreme abstract painters like Jackson Pollock should be given recognition to their work. The result of the painting is just as important as the process. Whether a person likes realism or abstract art is irrelevant. Art should be unique, and as a result it will appeal to certain people. To say one piece or one artist defines all of modern art is fallacious.

Mario C.



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is about  
communicating  
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# Last Drop

## *How real is the Western scientific understanding of the world?*

by Avtarjeet Dhanjal

Early 20th century Kurt Gödel, the Austrian logician, mathematician in his doctoral thesis has shown us that the mathematics is not an absolute science. Modern science uses mathematics as too for proving and proving theories and other suppositions in science. Mathematics which itself is not absolute science, thus the science can't be an absolute discipline.

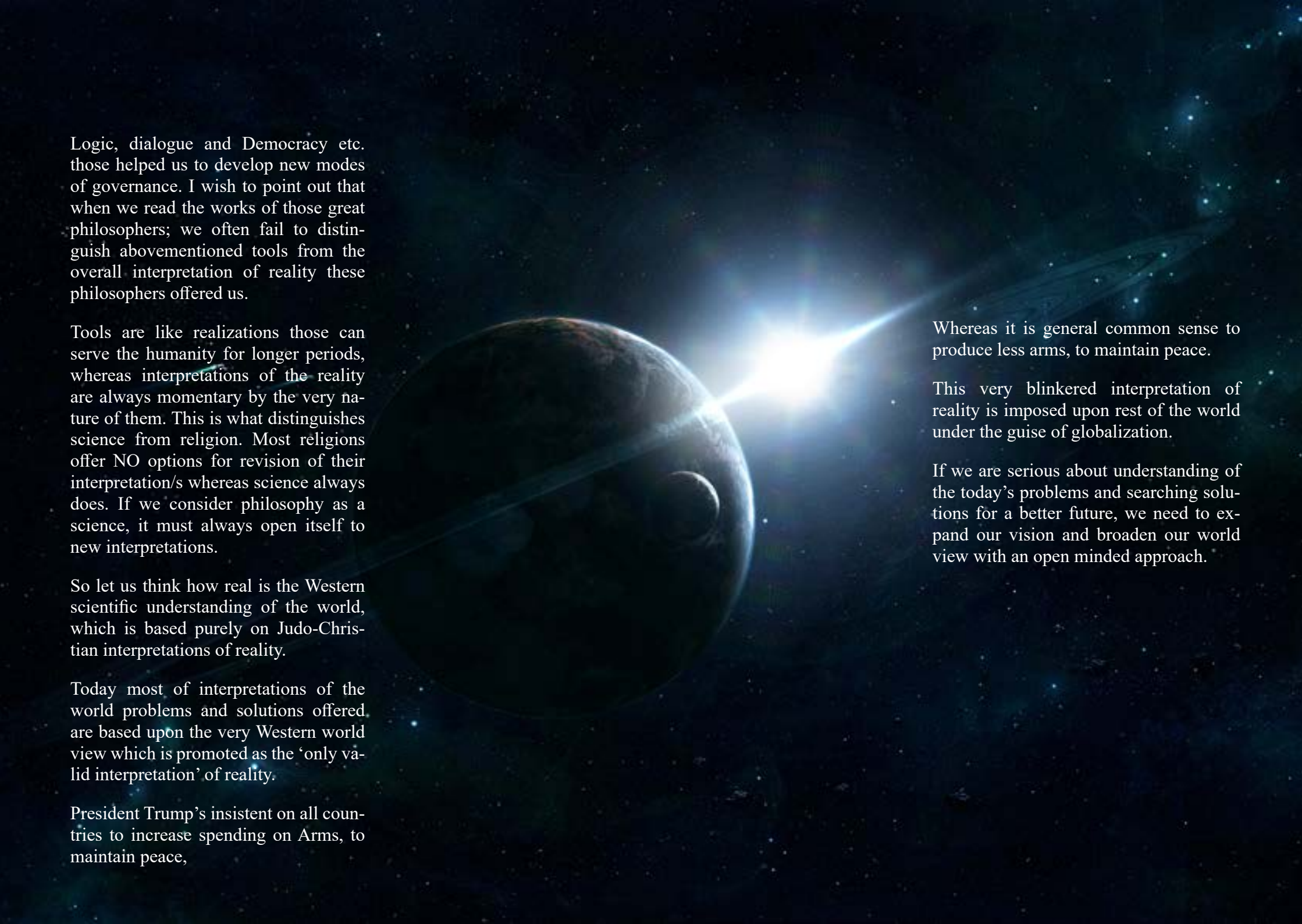
Most of the scientific theories known and promoted as truths (new Gospels) are based upon the suppositions/questions inspired/raised by the Judo-Christian interpretations of reality of the world/universe. As a result claims made by Western scientists and thinkers are naturally based upon only one interpretation of reality, ignoring equally valid interpretations offered by other cultures/civilizations.

For example, the West did not develop the concept of number 'zero', using Roman numerals the biggest number could be written was 1000 symbolised by 'M'. When using Roman numerals a very simple number such as 1999 needs

16 characters 'MDCCCCLXXXXVIII'; one is not surprised, One can imagine the difficulty in imagining/conceiving numbers bigger than 1000. In 1650 the Archbishop of Armagh, James Ussher, published the Ussher chronology based on Biblical history giving a date for Creation of the world/universe as 4004 BC. WE can't blame Bishop Ussher for his lack of imagination, It like giving a foot ruler as a tool to Area of the Earth,

Whereas Indian mathematicians had developed the concept of 'zero' very early on, as a result Hindu religious scriptures such as the Vedas and Purāṇa describe a massive range of units of time measurements, spanning from the Paramāṇu (about 17 microseconds) to the Mahā-Manvantara (311.04 trillion years). According to these texts, the creation and destruction of the universe is a cyclic process, which repeats itself forever. Each cycle starts with the birth and expansion (lifetime) of the universe equalling 311.04 trillion years.

Greek philosophers of pre-Christian era made a unique contribution to world, it provided very useful tools such Reason,



Logic, dialogue and Democracy etc. those helped us to develop new modes of governance. I wish to point out that when we read the works of those great philosophers; we often fail to distinguish abovementioned tools from the overall interpretation of reality these philosophers offered us.

Tools are like realizations those can serve the humanity for longer periods, whereas interpretations of the reality are always momentary by the very nature of them. This is what distinguishes science from religion. Most religions offer NO options for revision of their interpretation/s whereas science always does. If we consider philosophy as a science, it must always open itself to new interpretations.

So let us think how real is the Western scientific understanding of the world, which is based purely on Judo-Christian interpretations of reality.

Today most of interpretations of the world problems and solutions offered are based upon the very Western world view which is promoted as the 'only valid interpretation' of reality.

President Trump's insistent on all countries to increase spending on Arms, to maintain peace,

Whereas it is general common sense to produce less arms, to maintain peace.

This very blinkered interpretation of reality is imposed upon rest of the world under the guise of globalization.

If we are serious about understanding of the today's problems and searching solutions for a better future, we need to expand our vision and broaden our world view with an open minded approach.

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