

202

NUMBERS AN ART JOURNAL

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

CAN ART
SAVE THE WORLD



KAREEM
SADOUN
THE DIALOGUE HE CREATES

UNIVERSAL COLOURS



THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

1997 - 2020

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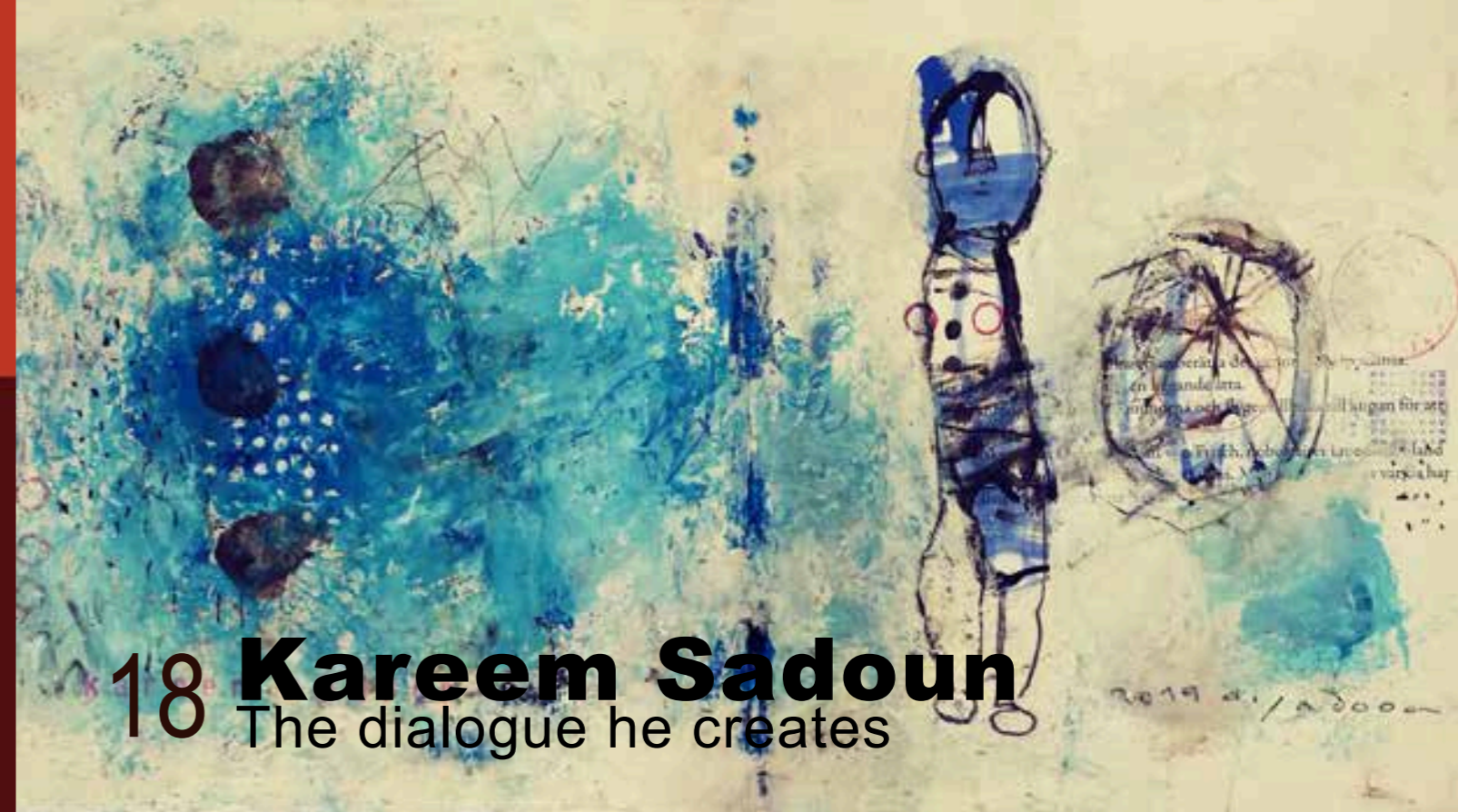
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More than twenty-three years since the issuance of the first issue of this magazine, this magazine that enriched the total vision of visual arts and which participated effectively in building a constructive image of artists around the world.

Many important artists in our world today participated in its magazine, in writing to it, in designing it, and in publishing it in public and private libraries. They participated with us in distributing and acquiring it. Writers were among the most important of those who participated in it. The Indian thinker, our friend Avtarjeet Dhengal, has been writing about it for more than Fifteen years as well as the Irish creative artist Michael Casey, who participated in it for a not short time, and our important artist and great critic Ali Najjar, Farouk Youssef, Yahya al-Sheikh, and other Iraqi creative artists and art critics.

But there is a peculiarity of a distinguished participant that we never forget, Thanos Kalamidas, who volunteered worked in this magazine for more than 12 years, until the last issue that preceded this issue, Thanos is a brilliant writer and has his direct influence on readers, especially in the political field, as he is the loyal son of Greece, which he does not forget, although he left Greece at an early age in his life, he remained loyal to his homeland and his art and writing for more than thirty years. I knew him a distinguished designer of some icons of the Nokia Telephone Company, and the owner of one of the leading and pioneer magazines in politics, society, culture and Other affairs on the internet.

Thanos volunteered to design the magazine and was truly a shrewd designer with a fine taste, he joined the magazine at the end of 2007 and remained, up to this moment, close to us and to the magazine that He loved, and conclude to it, but whenever He writes to me about his health condition that is worsening day after day, the more sad I get, like I who suffer from the severity of the pain that he suffers.

Now a young man came in the prime of life full of vitality and drive to work in the design of this magazine, this young man who I was very impressed with his designs that he made and the creativity that he founded, so I asked him to work more than he asked because working with a professional and talented man is the gift of heaven as to say.

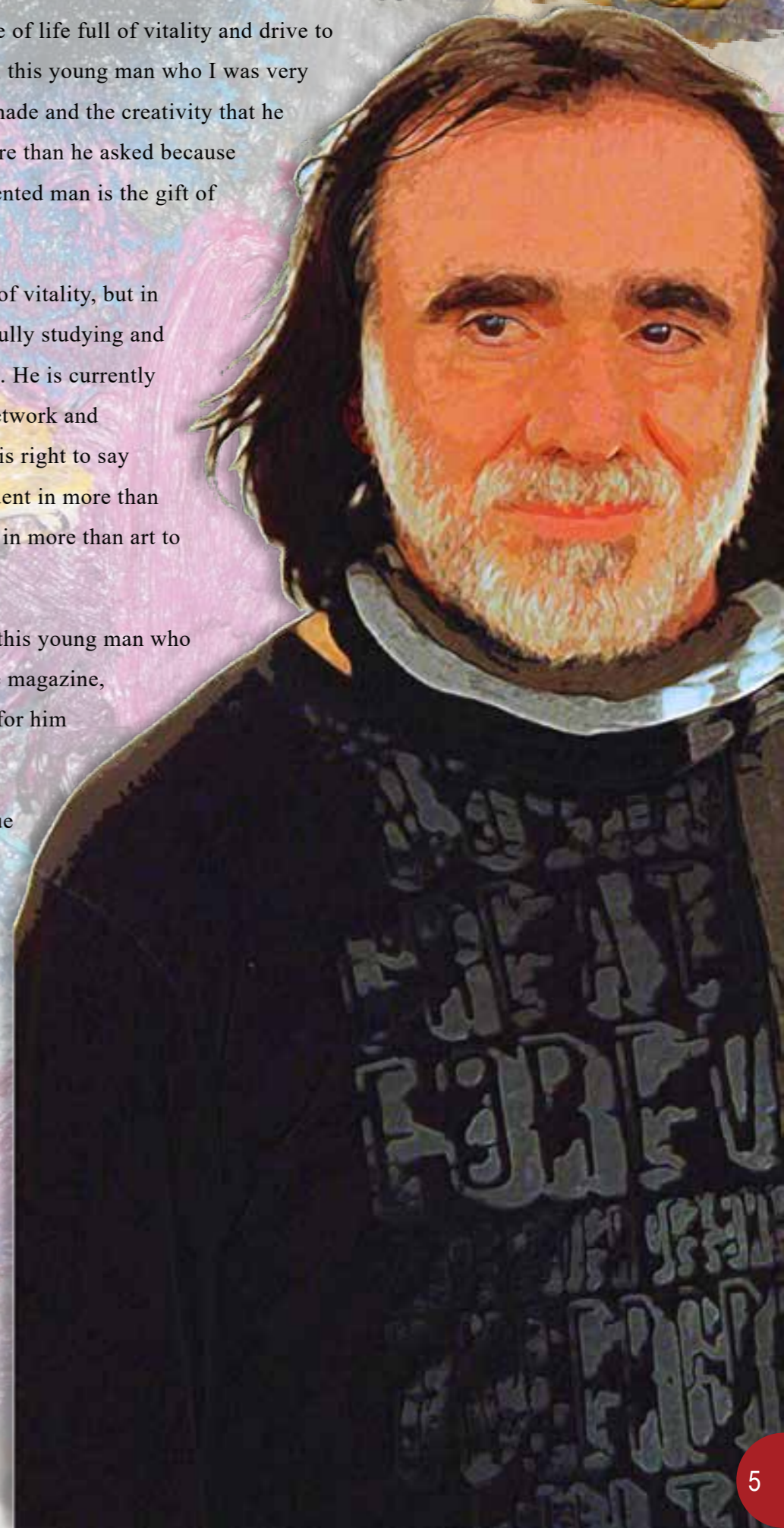
Ahmed Almitwalli, as I said, is full of vitality, but in addition to this, he is talented, carefully studying and deepening the art in which he works. He is currently studying in the Finnish television network and works in more than one field, but it is right to say he is multi-talented creator who is fluent in more than one language perfectly and is fluent in more than art to perfection as well.

I wish from the bottom of my heart this young man who volunteered with us in designing the magazine, all the best and a prosperous future for him because he deserves more than this.

It remains that our topic for this issue is "Does art save the world?" For which an important writer such as critic Salah Abbas, was written for the first time in this magazine. He wrote for our magazine after my requests that lasted for more than seven years.

This is the second issue of this year. I hope that he will actively participate in making different opinions that ultimately produce interest.

Amir Khatib



ART News

Tiepolo - Venice in the North

At the Sinebrychoff Art Museum from 17 September 2020 to 10 January 2021

There is an international exhibition in the Nordic region, where the production of Tiepolo is seen so extensively in Finland for the first time. Oil paintings and sketches as well as a wide range of drawings will be on display. 250 years have passed since the death of the Venetian master Giovanni Battista Tiepolo (1696–1770).

The exhibition tells how Tiepolo's art spread from Italy to Northern Europe all the way to Russia. The exhibition brings together works that have similarities but have never been seen together before. The museum's own works, *The Robbery of the Sabines* and *The Greeks Attacking the Troy*, are part of this story.

The exhibition pays special attention to a series of three paintings of a Trojan horse. In the early 19th century, all three oil paint sketches were presented at the same auction in St. Petersburg. Two of the works ended up in the collections of the National Gallery in London and the third work was acquired in the collections of the Sinebrychoff Art Museum in 1996 at a Finnish auction as a work by an unknown artist! Now for the first time since the 19th century, the works are together again. At the same time, a fascinating story about Helsinki's journey from St. Petersburg to the collections of the Sinebrychoff Art Museum is revealed.

The exhibition is accompanied by two exhibition publications, which bring out completely new perspectives on Tiepolo's art and bring the lesser-paid works in Finnish, Swedish and Russian collections more strongly into the scope of international research.

ART News

Opportunities in 2020

Hyperallergic's monthly Opportunities Listings provide a resource to artists and creatives looking for grants and paid gigs to further their work. As the arts sector navigates the coronavirus pandemic, these paid opportunities for independent artists and cultural organizations are more important now than ever.

Center for Craft

Deadline: October 1, 2020 | centerforcraft.org

Craft Research Fund Grants

Two \$20,000 artist fellowships and grants of up to \$15,000 for craft-centered research, exhibitions, catalogs, and projects in the US are available from the Center for Craft. Read more on Hyperallergic.

Foundwork

Deadline: October 15, 2020 | foundwork.art/artist-prize

2020 Artist Prize

The honoree will receive an unrestricted \$10,000 grant and studio visits with this year's distinguished jurors: Natasha Ginwala, Kalup Linzy, Anat Ebgi, Humberto Moro, Rachel Adams, and Michael Ruiz.

Lower Manhattan Cultural Council

Deadline: September 29, 2020 | lmcc.net

Manhattan Arts Grants

Through three different programs, Manhattan-based artists, art groups, and community-focused organizations can apply for up to \$10,000 to develop and share diverse artistic experiences with the public.

Queer|Art

Deadline: October 31, 2020 | queer-art.org/hammer-grant

Barbara Hammer Lesbian Experimental Filmmaking Grant

This annual \$7,000 grant will be awarded to self-identified lesbians for visionary moving-image art. Work can be animation, documentary, narrative, or cross-genre, and it must be experimental.

ART News

Opportunities in 2020



The Huntington Library

Deadline: November 16, 2020 | huntington.org

2021–22 Long-Term Research Fellowships

The collections-based research and educational institution offers fourteen long-term fellowships for nine to twelve months in residence, each with a stipend of \$50,000.

Women's Studio Workshop

Deadline: November 15, 2020 | wsworkshop.org

2021–22 Long-Term Research Fellowships

The collections-based research and educational institution offers fourteen long-term fellowships for nine to twelve months in residence, each with a stipend of \$50,000.

apexart

Deadline: October 31, 2020 | apexart.org

2021 NYC Open Call

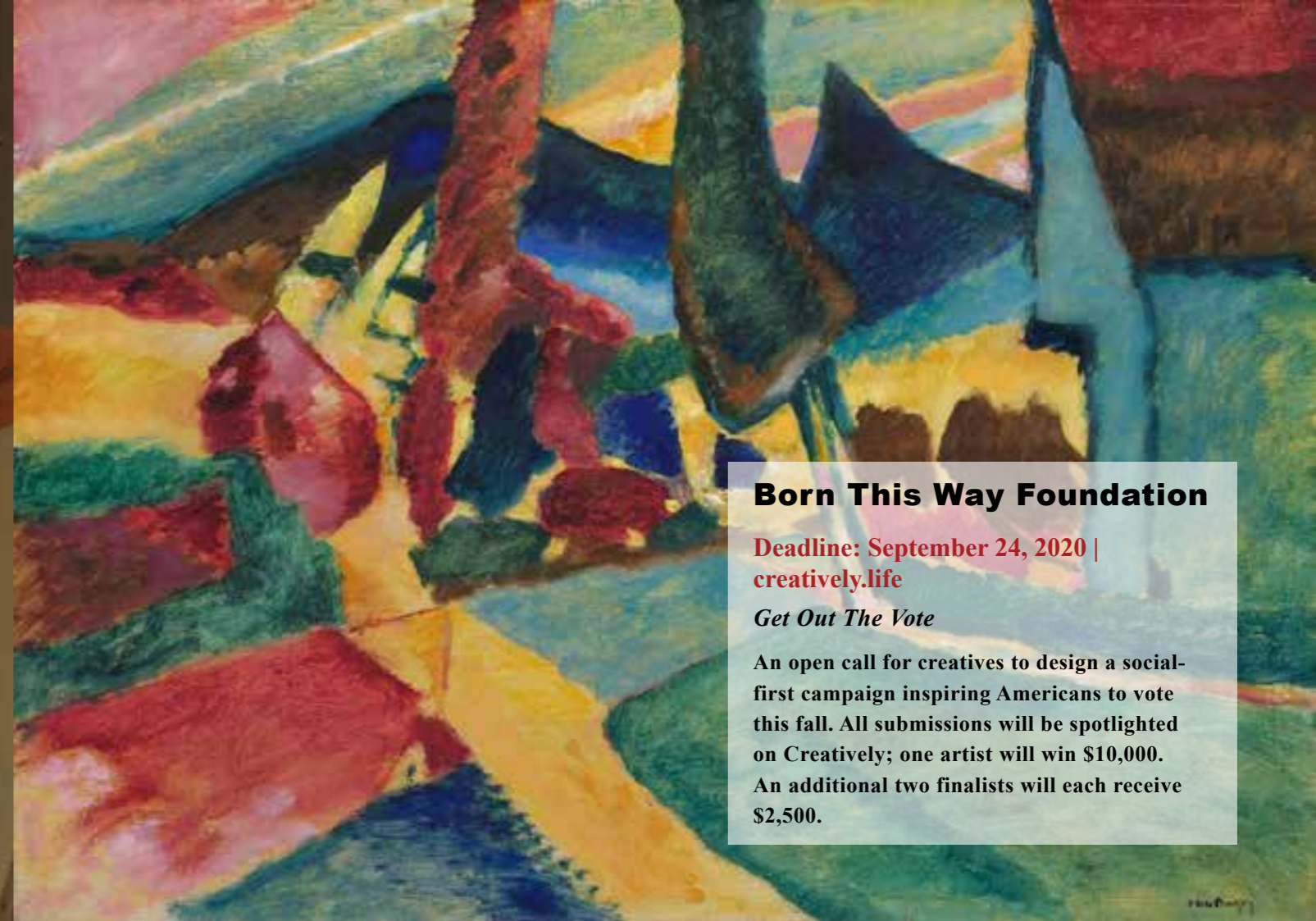
Creative individuals are encouraged to submit a 500-word proposal to apexart for an idea-driven group exhibition with a budget of \$10,000, which will take place in 2021–22 at apexart's NYC space and online.

Art Against Racism

Deadline: January 20, 2021 | sites.rutgers.edu

Memorial.Monument.Movement

This nationwide virtual exhibition of art inspired by the Black Lives Matter movement is accepting submissions until September 14 to include in its October 3 launch.



Born This Way Foundation

Deadline: September 24, 2020 | creatively.life

Get Out The Vote

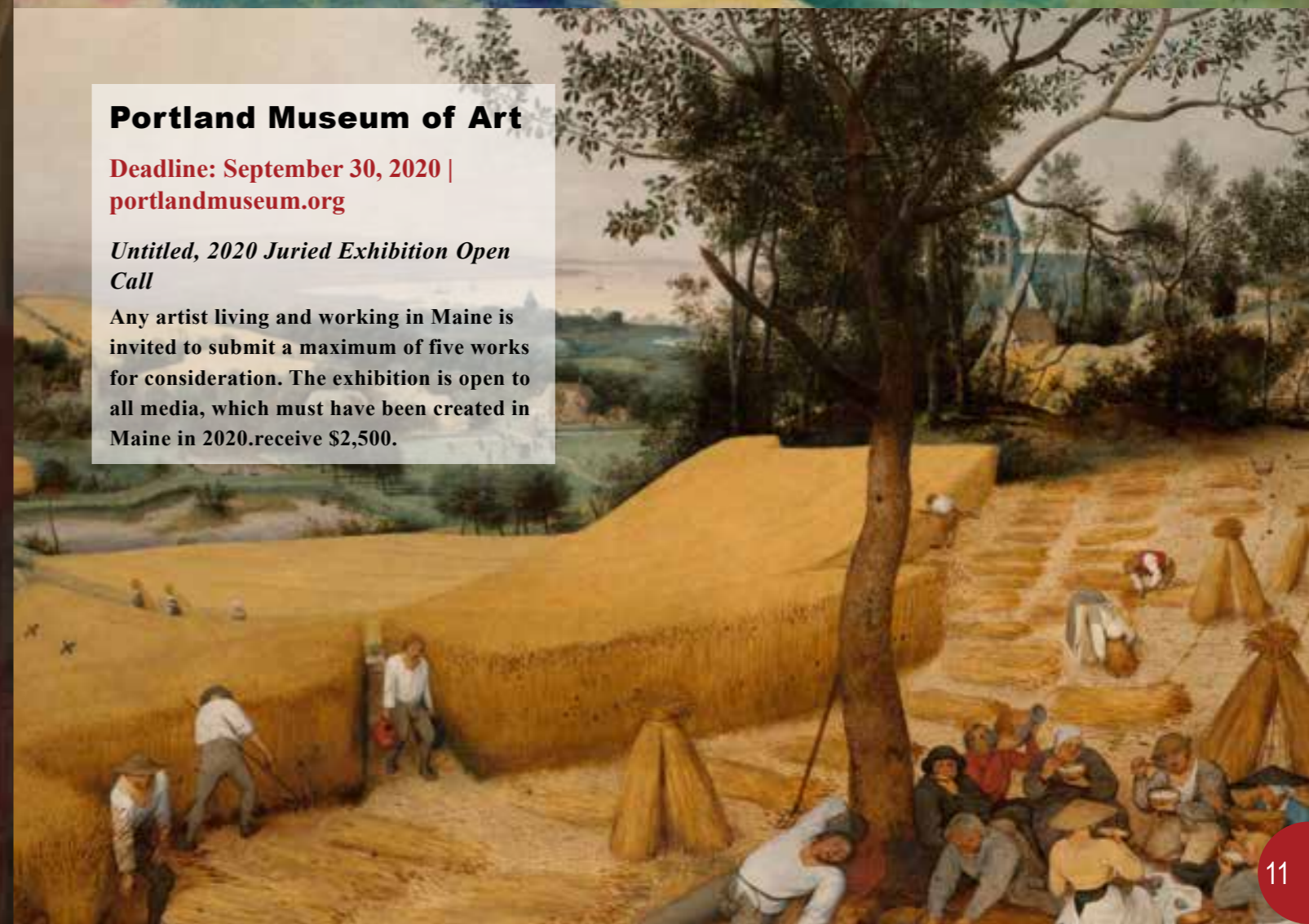
An open call for creatives to design a social-first campaign inspiring Americans to vote this fall. All submissions will be spotlighted on Creatively; one artist will win \$10,000. An additional two finalists will each receive \$2,500.

Portland Museum of Art

Deadline: September 30, 2020 | portlandmuseum.org

Untitled, 2020 Juried Exhibition Open Call

Any artist living and working in Maine is invited to submit a maximum of five works for consideration. The exhibition is open to all media, which must have been created in Maine in 2020. receive \$2,500.



ART News

Sara Aletti

ARFFissima photo contest first prize in 2014 - 2015



Sara Aletti gained momentum in the world of photography as a selflearned artist. She experimented various different genres and went through different artistic phases, gaining confidence about her artistic skills. Soon enough, her shots became as neat and well-exposed as any professional photographer's. This is when Aletti quits her artistic quest and specialises on one subject, which she feels more and more as her own: female nude. In her two series Just Her and Into the Mystic, female bodies are portrayed while laying on a bed of light or in the vastness of nature, conveying a powerful and sensual message. In the white bed sheets, naked bodies are stretching up or writhing, in a limbo where emotions swing between quietness



and desperation: those looking at the image often cannot tell why the body portrayed has taken that position, and the question is left unanswered. Aletti never let us see her subjects' face – that being the part of the body that reflects our emotions – and focuses on the body lines instead.



MIASMA

*Alex Ekman-Lawn
Exhibition dates: 10.09.20 – 04.10.20*



StolenSpace Gallery is proud to debut work by Philadelphia born artist Alex Eckman-Lawn. His solo show, 'MIASMA', is a collection of new work that pushes his multi-layered craftsmanship to a larger scale. Alex's artistic roots are grounded in illustrating, which serves to support his acute, compositional eye when creating the hand-cut paper collages. In his collage work, Alex uses everything from his original digital paintings to imagery from old medical texts to create new dimensions. Each layer is spaced, creating a depth that draws the viewer further into the work, and alters the composition of the image when viewed from different perspectives. Alex's work has appeared in a number of comic books including the two time Eisner Award winning comic 'Little Nemo: Dream Another Dream'. His

work can also be spotted on album covers, book covers, posters, T-shirts, and has appeared in music videos and newspapers. Alex has exhibited his work across the USA from New York to California, as well as in his home city of Philadelphia.



Old Growth: New Work by Lance Letscher

TAI Modern's upcoming exhibition

In TAI Modern's upcoming exhibition, *Old Growth: New Work* by Lance Letscher, the renowned collage artist invites the viewer to join him in a bright new world as he embraces his forward motion away from several difficult years of personal stress and anxiety.

"My use of color has leapfrogged and has become a primary focus while in the studio," Letscher explains in an interview with Lybi Ma. "I think for a while, my work was manic and somewhat dark in tone, because of my manic and dark mental landscape. Now, that it is less that way. The mood in my work has lightened, and the formal qualities, composition, use of space, and use of color, in particular, have improved dramatically."

Vibrant blossoms of red and yellow contrast startlingly in *Felt Suit*, an irreverent wink to Joseph Beuys. The eponymous suit, hanging precariously over an ocean of blue rowboats and men's shoes, appears to be awaiting Elvis's selection for a most special night.

Letscher's eye (and source material) is omnivorous. Fragments of frescos by Giotto, an extensive array of jello molds, and a country western singer (headless but for one ear) appear in multiple works. Flowers and hands abound. Paper fragments are meticulously cut and collaged together, creating layers upon layers of pattern and texture, somehow resolving the meticulous and the anarchic into a harmonious whole.

Letscher, a lifelong resident of Austin, Texas, has built a remarkable regional, national, and international following, exhibiting throughout the United States, as well as in England, France, Germany, Poland, and Spain. In 2004, a mid-career retrospective of the artist's work entitled *Books and Parts of Books: 1996-2004* traveled to four museums. In 2009, the University of Texas Press published a full-length monograph on his work. Letscher was trained as a printmaker at the University of Texas art school, where he received his B.F.A. and M.F.A. He is the author and illustrator of the children's book *The Perfect Machine* and the subject of the documentary film *The Secret Life of Lance Letscher*.



Gearing up for Fall Season

Christie's announced a 20th Century Evening Sale

With the end of summer, the big auction houses are already making first announcements regarding the upcoming marquee auctions.

The art market's shortened summer hiatus this year is coming to a quick end and auction houses are gearing up for a busy fall season, aiming to take advantage of the market while they still can, weary of the uncertainty of even the close future. Whereas spring brought delays of marquee auctions because of the initial corona shock, it looks like this fall might have the reverse effect and the now established semi-lockdown reality with healthy collectors appetite is preferred over any potential shock that the later fall months might bring along.

Christie's took charge and announced a 20th Century Evening Sale, scheduled for October 6, followed by two day sales on October 7, divided into Post-war and Contemporary Art and Impressionist and Modern Art. The sales are not in place of the traditional November sales, according to Christie's, but an early addition, which invokes a parallel to Sotheby's late summer addition of its successful Rembrandt to Richter sale in late July. While the technological elements introduced in its ONE sale in July will of course remain the main format, it seems Christie's will not look to replicate its multi-location style, which might have turned out to be somewhat redundant given the technological means.

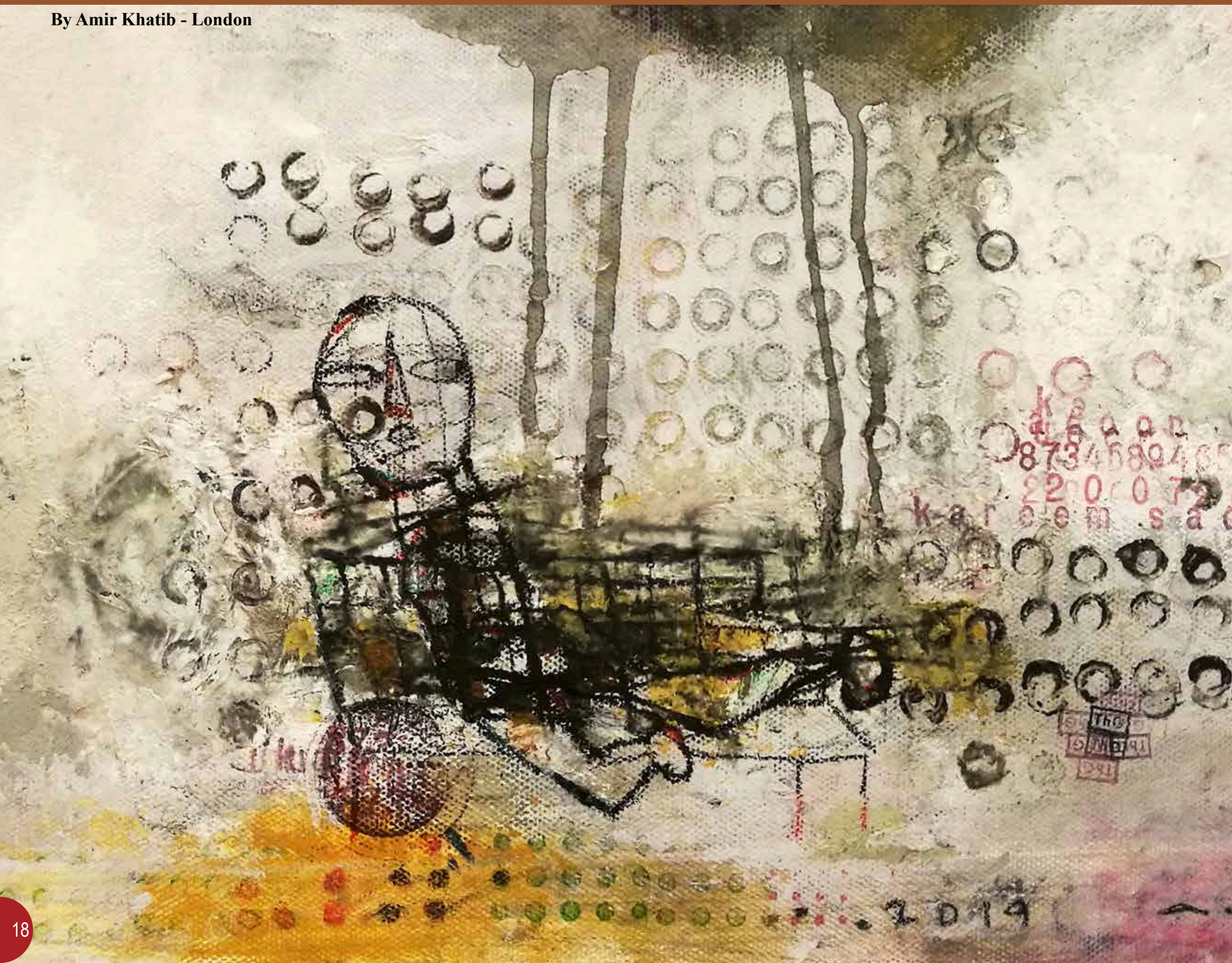
So far, Christie's announced two lots for the evening sale and two for the Post-War and Contemporary Day Sale. Headlining the evening sale will be Paul Cézanne's *Nature morte avec pot au lait, melon et sucrier*, 1900-1906, "the greatest Cézanne watercolor to be offered at auction in several decades," according to Christie's' Conor Jordan, and carrying an estimate of up to \$25 million, according to Art Market Monitor. Kenneth Noland's *Spring Call*, 1961, will also appear at the evening sale, while Philip Guston's *Untitled (Red Spot)*, 1969, and Matthew Wong's *Shangri-La*, 2017, will be offered during the day sale.

artist of the issue

Kareem Sadoun

The dialogue he creates

By Amir Khatib - London



Rather, the artist Karim Saadoun imposes it on his recipient, not through direct dialogue, or to allow me to say superficial dialogue, for art is a means of communication and I contacted the other first and foremost, and the great Iraqi artist Abdul Karim Saadoun chose the method of dialogue for this communication, so the language of this artist is a language. The suggestion, the abbreviation, and my humble understanding of this language is that the artist means every line or even his scribble on paper, as the lines have signs and then connotations for these signs, so every sign or mark in our albums, such as the health mark, the interrogative mark, or even the traffic signals has specific connotations. Specific cognitive occurred, the scribble of what we see on the painting or drawing designated by the artist Saadoun has connotations, and if sometimes it is not intentional, I mean it comes through the unconscious, it is consistent with the consciousness and the artist's long experience in the field of practicing art on a daily basis, as a curator practices art every day making coffee. The morning with pen and papers besides breakfast, his thinking automatically pours into this practice which, as I said, is sometimes subconsciously.

artist of the issue



The sign has a meaning and the meaning has a connotation, but the artist Karim adds to these meanings with abbreviations that may seem



strange or unknown to the simple recipient, or else why is he abbreviated in all his works and layouts shortening the body? What does he want to say while summarizing this abstract material weight? Does he want to shorten the human instincts? Or to say that a person is a journey between thinking and walking?



artist of the issue



Certainly these and other questions revolve in his mind during the creation of his artistic work, for he is the son of Iraq, the country of revolutions, wars, uprisings, and instability for more than four decades, and under this pain, the body must be



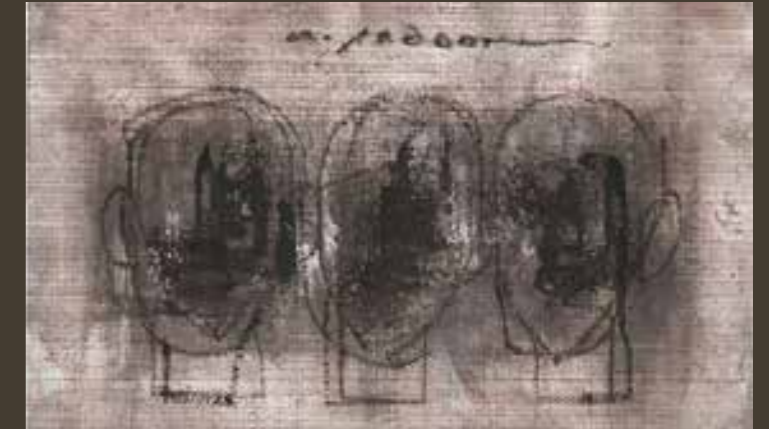
shortened, as the body has no meaning under the auspices of the daily and free death of the human being Iraqi.



artist of the issue



The human form in Karim Saadoun in most cases does not have hands. He does not have what dazzles the simple viewer who makes it easy to think of a clear shape of the mouth or nose or any detail of the face or even the body.



The artist is satisfied with a sign or suggestion of the faces or even the body of a woman or a man or even an indication. To body operations such as sitting, moving, walking, watching, or any activity that a person performs, revelation is the game of this artist who masters it or something completely capable of mastering it without any hesitation.



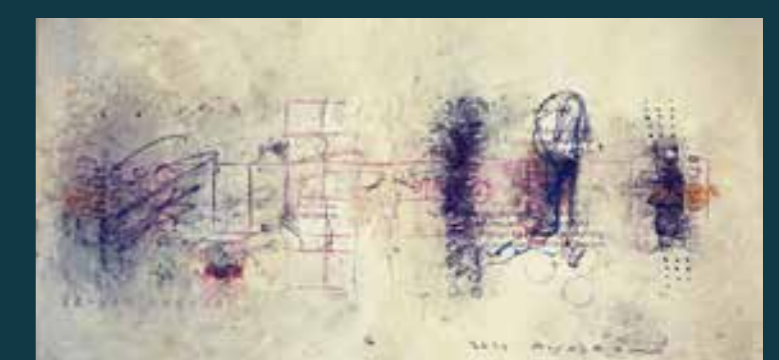
artist of the issue



I say this because he dazzled me in more than one work with this suggestion because he impressed me with more than making the work with signs And symbols known to everyone, not just me.



Shortening the body to the head and the two legs has its well-known philosophy, shortening the body is a cry in the faces, a cheer that fills the eyes while it is at its fullest opening, so how can we when the artist does all his people with this shortcut? At the very least, shorthand is an intellectual state, as the Arabs said



artist of the issue



“When the vision widens, the phrase narrows,” Karim’s visual phrases are clearly shortened, and even the colors summarize his experience in journalism, design and art in the past thirty years of his life.



The colors are dispersed spontaneously and intentional. Perhaps someone objected to this expression “spontaneously intended” but I see Abdul Karim’s works of spontaneity for you come unintentionally, and his intention is greater than his scribbles and face drawings or the scattering of colors because he talks to the other in a sublime visual language that speaks to the mind and engages in the memory and the soul and raises his incomplete sentence of questions to the recipient.

Can art save the world

Does art contribute to saving the world?

By Ali Najjar

Two years ago, as part of the activity of an art exhibition in which I participated with a group of artists in the Swedish city of Norrköpen in the (Crown) Hall in order for us to have a unified project bearing one theme or title that we will work on in the future. One of us suggested that we work on (genetics) as it is contemporary biology. I proposed to work on the (ozone hole), reinforcing my proposal by the escalating pollution rate of the globe, since we are also in Sweden. Sweden is a northern country bordered by the Arctic region, which is most affected by heat emissions.

Working on the gene (DNA) also industrially creates new investment opportunities. But at the same time it causes great and tragic damage. Among them, perhaps the ordeal of the modified virus that has struck the globe, and we are living in our days of disaster. Several artists have previously worked on its subject. Including (Edward Stichten) Davenoyum hybrids in a Museum of Modern Art (1936). Then it gained interest in our own times, as did Susan Ankers' sculptures of chromosomes that confirm (their similarity to hieroglyphs or alphabets - the basic units for storing cultural information) and so on.

As artists, we are now looking at the possibilities available to us to contribute to saving the world from disasters. This does not mean that we have the final say in this matter. Rather, as cultural actors,

we possess visual, tangible, suggestive, aesthetic, critical and visual aids. We have an example from the time of American McCarthyism and what it did in American art, artists and intellectuals, and how it was confronted, for example, by the comedian (Mort Sahl) and the journalist (R. M. Morrow), who it is noteworthy that (their severe criticism of McCarthy played an important role in removing him from power). The Contribution of (Hair Block) satirical cartoons to the Washington Post as well, and the subsequent treatment of this dangerous behavioral phenomenon in dismantling its case in films and other artistic means. Like his cartoon, he shows several Republicans trying to convince a party elephant to stand atop a pile of tar buckets.

■ Consciousness saves the world

And art, does it contribute to this awareness? Let us remember some movies that revealed many hiding facts and falsities and stirring up wars. As I review the list of films that dealt with the subject of racism, for example, I discovered the production of more than (270) when dealing with and discussing this stormy event that created a new political awareness. Except for other artistic events. We all know who made an effective contribution to stopping the Vietnam War, for example. Just as the contribution of artists, philosophers, intellectuals and the new generation, along with others, to the Paris uprising of the sixties. And what documentary films and

Can art save the world

plastic artist activities have done in contemporary wars. It is true that there is a lot of technical fake on the opposite bank. But the facts remain clearer and more truthful than falsehood. If the facts are not fixed (as deconstructive philosophy claims)

■ Accidents are fixed

This is what we live in in this time of corona, as we lived in times of past disasters. What remains is a legend. Art in itself is the myth, the effect, and the effect is always the most influential in the longer term. So he still lives between us (Don Quixote) and his other companions. And Cleopatra was only the end of an era, for example. As Alexander the Macedonian throne of the world. Whoever saves the two from extinction other than literature, art and document. If the historical incidents and their myths were attributed to individuals previously. Now, as we are going through, the solution to this epidemic needs collective technical performance, and this is what happened and we have seen in several global cities. This made some official institutions adopt it as a community psychotherapy. It is if and within this case some of the means of healing. Healing will save. Why not, so be it. In our endeavor to highlight the role of art, we must collect all of its various contributions, to assess its importance in our present times when digital tools are manipulated for the benefit of their programmers.

Let us return to our topic of the environment and its pollution, and the massive damage caused by biological pollutants. Throughout history art has been a powerful tool for more than just self-expression, as artists and activists have used various artistic means to raise awareness of specific issues. More and more art projects and installations around the world are showing it to draw attention to, for example, air pollution and environmental issues. They are the most pressing issues to save the world.

Let's look at three technical experiments, for example:

(From Hong Kong to Rotterdam to Milan, artists, architects, and scientists collaborate and innovate together to create unique artistic data on air pollution. Some of these projects act as true pieces of art to combat pollution) as is the contribution of (Andrea Bulli) patented digital media artist (Technology Tower Icons) which solves the problem of air pollution, which has a height of (23) feet. In fact, the tower is the largest vacuum cleaner in the world, capable of purifying (30,000) cubic meters of air per hour. And Pauli is known for his environmental issues projects as a kind of his collaborations with scientists and environmentalists.

Nigerian artist (Bright Ike) as an artist who tries to explore artistic ideas about water and uses its language to express the functions and imbalances of human connections to each other and the surrounding land. Through his use (a poetic approach to critical ethical problems of environmental destruction and the separation between humans and nature) of human-made pollution, in particular water pollution. As a global citizen, Ike draws attention to harmful, man-made borders that cause disconnection and devastation. One of the most frequent themes in his work is water and its pollution, as the artist uses recycled materials to create his symbolic compositions. For example, plastic bottles or plastic bags can be turned into walls or raindrops. Its facility is made entirely of these recycled plastic water bottles, creating it in the form of a wavy structure that indicates the water, indicating that it can be disposed of. Especially in its environment, which exploits oil in destroying the environment of the Niger Delta.

In an attempt to address pollution resulting from pollution (rust belt) improperly abandoned and closed coal mines from which heavy metals and other toxins seep into Ohio's rivers and streams, due to mining work that affected more than (1,300) miles of



Can art save the world

waterways. Artist (John Sabrau), civil engineer and professor at Ohio State University (Guy Rifler) has worked on a project to tackle this pollution (poisons harvest) where science merges with a creative approach to art. And they produced dry dyes from toxic chemicals and wastes, through a process of converting these dry dyes into paints and mixing them (sebraw) with an oil dispersant and as a dry dye on a glass table. To produce a paint-like dye, it can then be scraped off, placed in jars, and sold in batches. Nevertheless, it seems that there is a risk in their use, which has not been decided upon. However, it is only an attempt to cleanse the environment of its toxins. As long as the attempts are ongoing, the field is open for the artist and the man of science to cooperate in finding ways to cleanse our planet of its toxins.

I believe that the real artist is not a mocker, a follower of the script, but rather a creator of his own text:

Since the artist is a creator, creation is birth, not death or destruction. Hence his role in saving the beauty of the world, even if this salvation is created from the rubble of destruction, as in the previous practical examples. Beauty, despite its multiple and sometimes contradictory interpretations, remains a vital part of the scenery and physics of this spherical world that we inhabit.

Finally, if the central question in our case is based on the fact that (does art save the world), this proposition is not new. Just as philosophy, literature, and poetry in particular, will all of them save the world? I think if you could write it another way, it would have worked. For example: Does art, like other human sciences contribute to saving the world, would have been more useful, I think!



Can art save the world

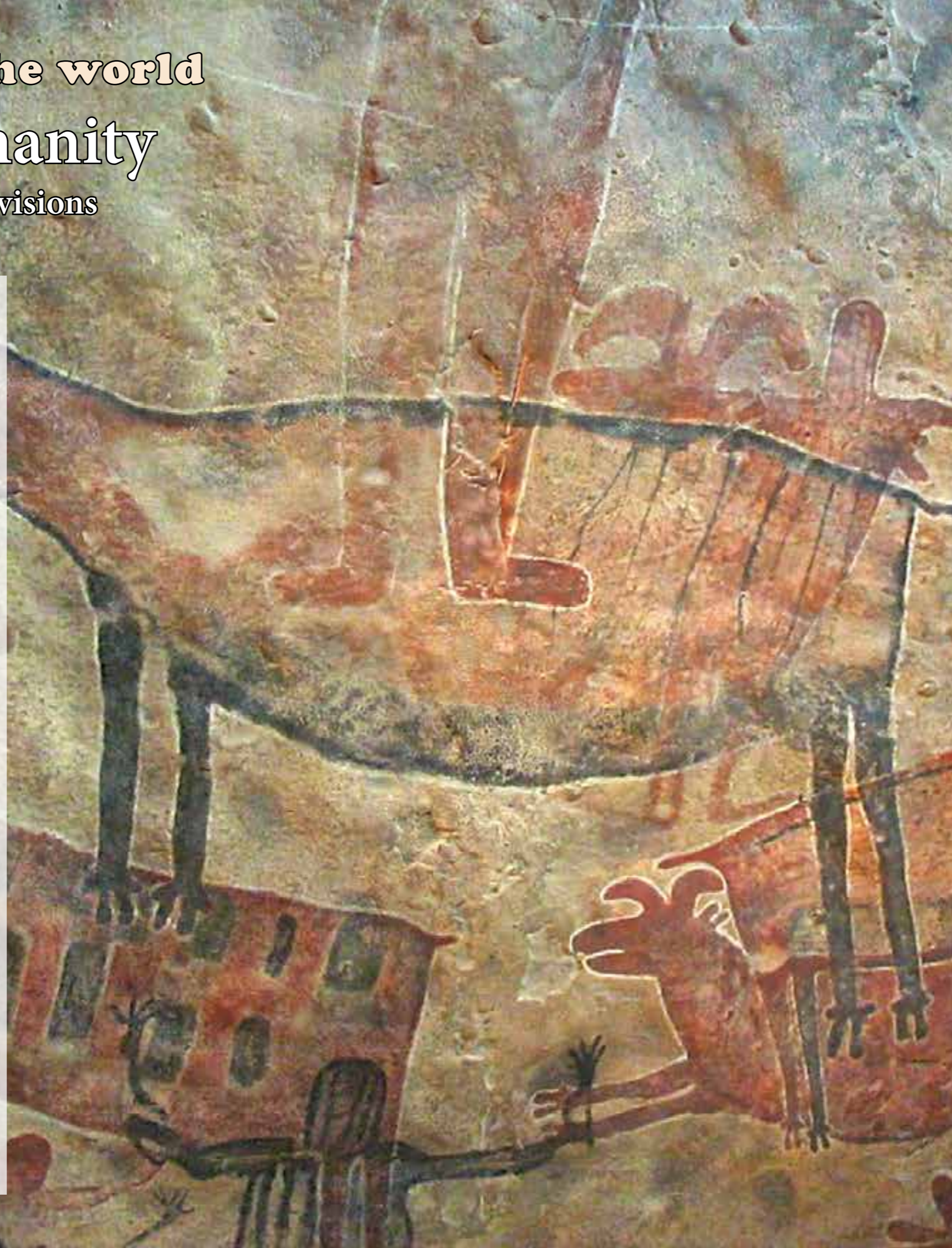
Art and humanity

Attempt to domesticate visions

By Salah Abbas

For the first time, I delve into theoretical topics related to the study of public arts, and the extent of their impact on human life, and can the arts save the world? A fishy question, it is easy to ask, but it is difficult to answer it, rather it is a dangerous question, and exciting at the same time, and there is no objective study in the history of art and the theories accompanying it, unless the beginnings and transformations in the artistic forms and their contents have been studied since the cave age. Through all (mother civilizations) and ending with the time period in which we are now living, (Jerome Stolnitz) presents a series of important questions: Is art a science, an action or a belief, a reform, or what?

The answer to it, inevitably, will be yes, all these things, and perhaps others, crystallize in the essence of the arts, with different visions, ideas, methods of achievement and expression, and in different historical periods. And in the past, the first examples were making pictures of the sacred and creating forms of gods from the core of their own brethren and their own culture, and tongue Their condition says: I worship, O Mullah, to what my hands have made.



It is absolutely impossible to ignore the impact of arts on human life, because it interfered with most of the different life activities and activities, starting from food, drink and clothing, through various designs of various purposes and functions, and if the ancient man was interested in architectural styles in terms of external and internal forms, and he gives them geometric characteristics of his sign To pay attention, and make them sovereign points in order to allow communication between the earthly and the heavenly, then they are incubators to accommodate the human sector that believes in this creed or sacred idea, and most of these architectural designs lack the presence of the name of the artist, the engineer for this creative and creative design, which has preserved its physical and moral existence for centuries and perhaps thousands of years And even if the artist is absent, he must have a sumptuous presence within the scene, and that all that he did is summarized in a miraculous mission, which is to know the nature of the people around him, and work to spread magic on them by translating their inherited culture into models of art, intertwined in the architecture of architecture Drawing,

Can art save the world

sculpting and engraving, and it is likely that he will go beyond that and go beyond that to the specificity of the design of clothes and the rituals of worship and this is a pattern in which perhaps the theatrical movements and choirs overlap Musical, and all these life styles related to the collective cultures of the various ancient societies, and it is also a collection of works of art.

It seems that the arts, in all their diversity, bear the responsibility for the means of making the sacred and adapting the artistic will to it, so there is no sacred without the presence of all branches of arts that emphasize simulation and faithful repetition of the records of the sacred books and then matching events and facts in a believable manner, despite the tremendous transformations That which occurred in the current human life, where the extensions and the adult influence of globalization ideas and the new international policy measures, all of this contributed to or tries to contribute to shifting the equation of understanding of the significance of the arts and confirming the different purposes and functions, and because the styles of churches are considered works that belong to the arts, and also include paintings and statues There are inscriptions, calligraphy, decorative motifs, craft arts related to drafting and other applied arts, but in this current age, we find that these arts are about to abandon their



essence and take away from their skin the garment of holiness, and thus ten churches in one place in Paris do not mean anything important and must be abandoned Nine churches and offer them to the tenants to be acclimatized to the developments of normal life in Paris and to keep one church bearing the sacred character to perform prayers, chants, rituals and remains Any ritual acts, and this corrective action is related to the ideas of modernity since Duchamp presented the urinal and foundations for new research methods and the possibilities of forming self-affirming opinions before emphasizing general objective values, and that the processes of self-memorization necessitate discarding (taboo) and destroying the values of the sacred, and frankly, the turning point is Fundamentalism, in the ideas of modernity and beyond, has contributed greatly to the spread and diversity of arts, and thus the space for arts has begun to expand more among the various human races, and the different arts, distributed on various joints, including what is associated with rigor, seriousness and sobriety, including what is fun and play within the patterns of life According to the usual contexts of experience, and if art is freed from the contract of sanctification, it will launch in the spaces of the self to express the capabilities of transmitting the energy

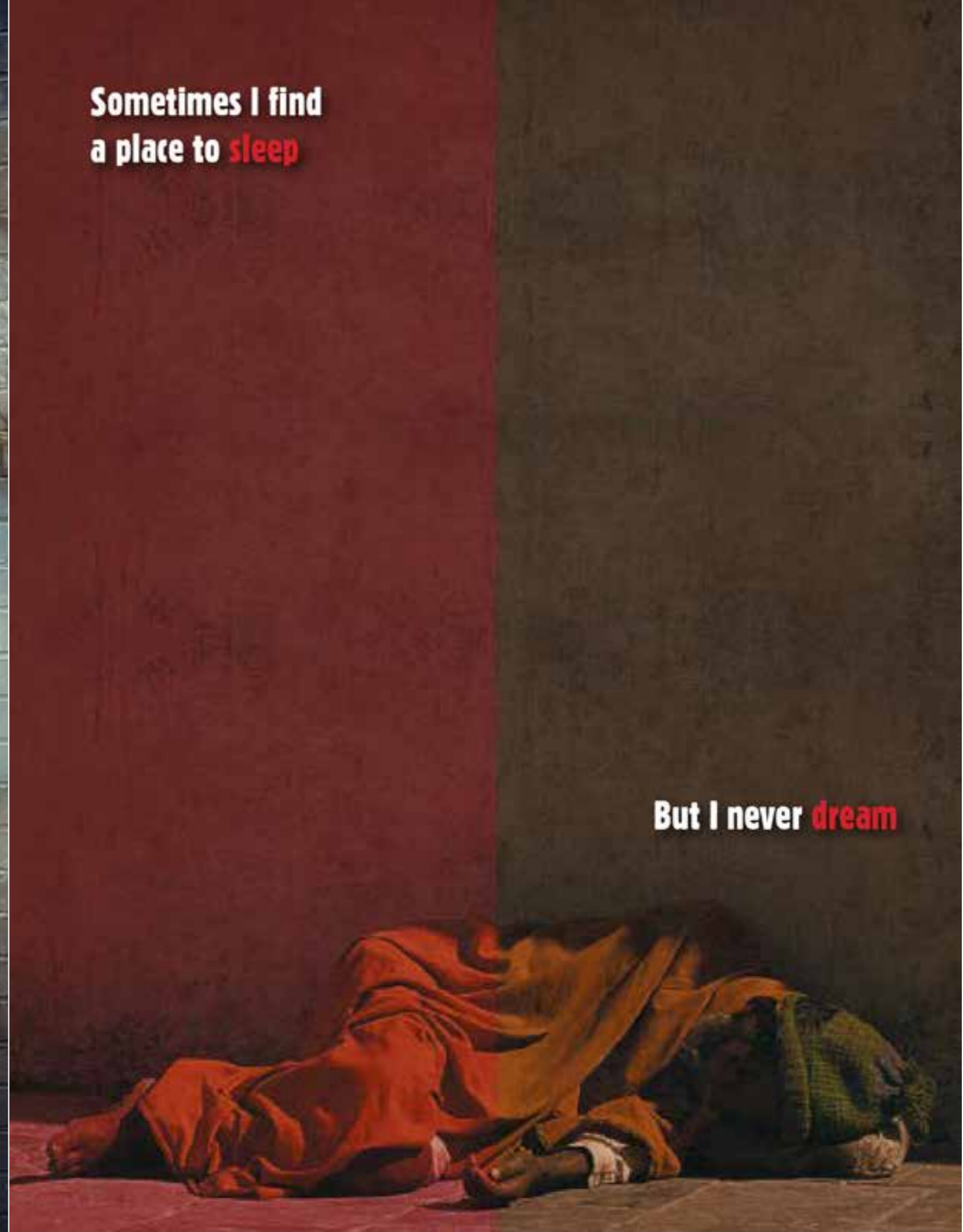
Can art save the world

of honesty and freedom, and if the Third World is numb to the buzz of mosquitoes, and is dominated by dictatorial wills that are solid building because they know the secrets of society and have experienced in societal psychology. They crouched on peoples' arms by force of arms and the will to ignore and spread the culture of the blind. However, the requirements of democracies in the Third World invoke all the dominant influences to create an atmosphere of freedom, social justice, and art. And one of the most important of these influences is because it can interfere with psychology and with mythology and continue to provide various kinds of joys and delights, and it can manufacture sensory excitement, visual, auditory, taste, tactile, and the rest of the perceptive wild senses, and on this basis, the new approach in international politics has put in its calculations a game-change that will inevitably change. The inherited customs and traditions, and a qualified human being with exceptional capabilities will be created, and all this is taking place with a new vision of the various arts and human sciences, because the arts in their essence are far from hostile ideas and always carry messages of love and a peaceful human life.



Sometimes I find
a place to **sleep**

But I never **dream**



UNIVERSAL COLLECTIVE

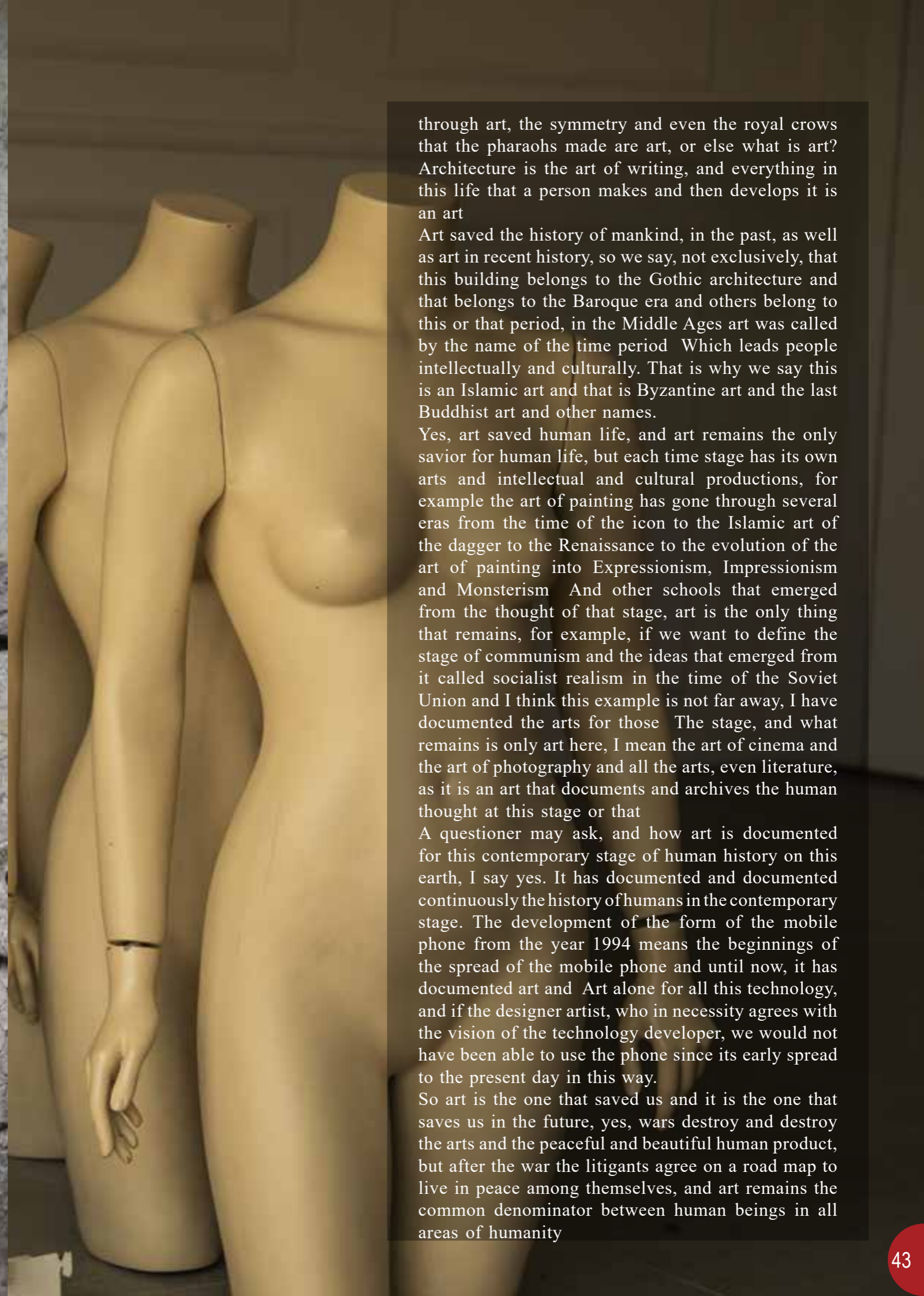
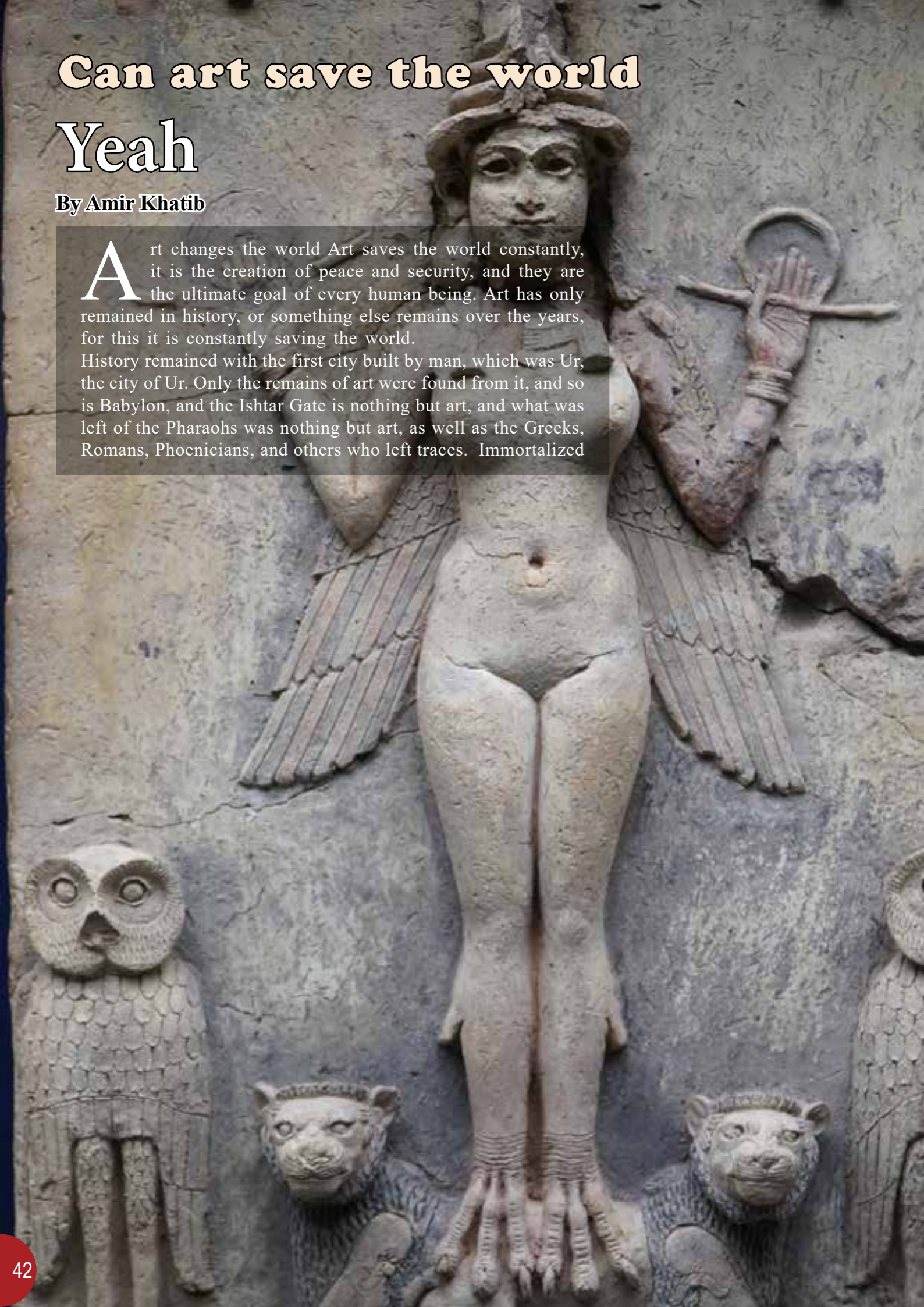
Can art save the world

Yeah

By Amir Khatib

Art changes the world Art saves the world constantly, it is the creation of peace and security, and they are the ultimate goal of every human being. Art has only remained in history, or something else remains over the years, for this it is constantly saving the world.

History remained with the first city built by man, which was Ur, the city of Ur. Only the remains of art were found from it, and so is Babylon, and the Ishtar Gate is nothing but art, and what was left of the Pharaohs was nothing but art, as well as the Greeks, Romans, Phoenicians, and others who left traces. Immortalized



through art, the symmetry and even the royal crowns that the pharaohs made are art, or else what is art? Architecture is the art of writing, and everything in this life that a person makes and then develops it is an art

Art saved the history of mankind, in the past, as well as art in recent history, so we say, not exclusively, that this building belongs to the Gothic architecture and that belongs to the Baroque era and others belong to this or that period, in the Middle Ages art was called by the name of the time period Which leads people intellectually and culturally. That is why we say this is an Islamic art and that is Byzantine art and the last Buddhist art and other names.

Yes, art saved human life, and art remains the only savior for human life, but each time stage has its own arts and intellectual and cultural productions, for example the art of painting has gone through several eras from the time of the icon to the Islamic art of the dagger to the Renaissance to the evolution of the art of painting into Expressionism, Impressionism and Monsterism And other schools that emerged from the thought of that stage, art is the only thing that remains, for example, if we want to define the stage of communism and the ideas that emerged from it called socialist realism in the time of the Soviet Union and I think this example is not far away, I have documented the arts for those The stage, and what remains is only art here, I mean the art of cinema and the art of photography and all the arts, even literature, as it is an art that documents and archives the human thought at this stage or that

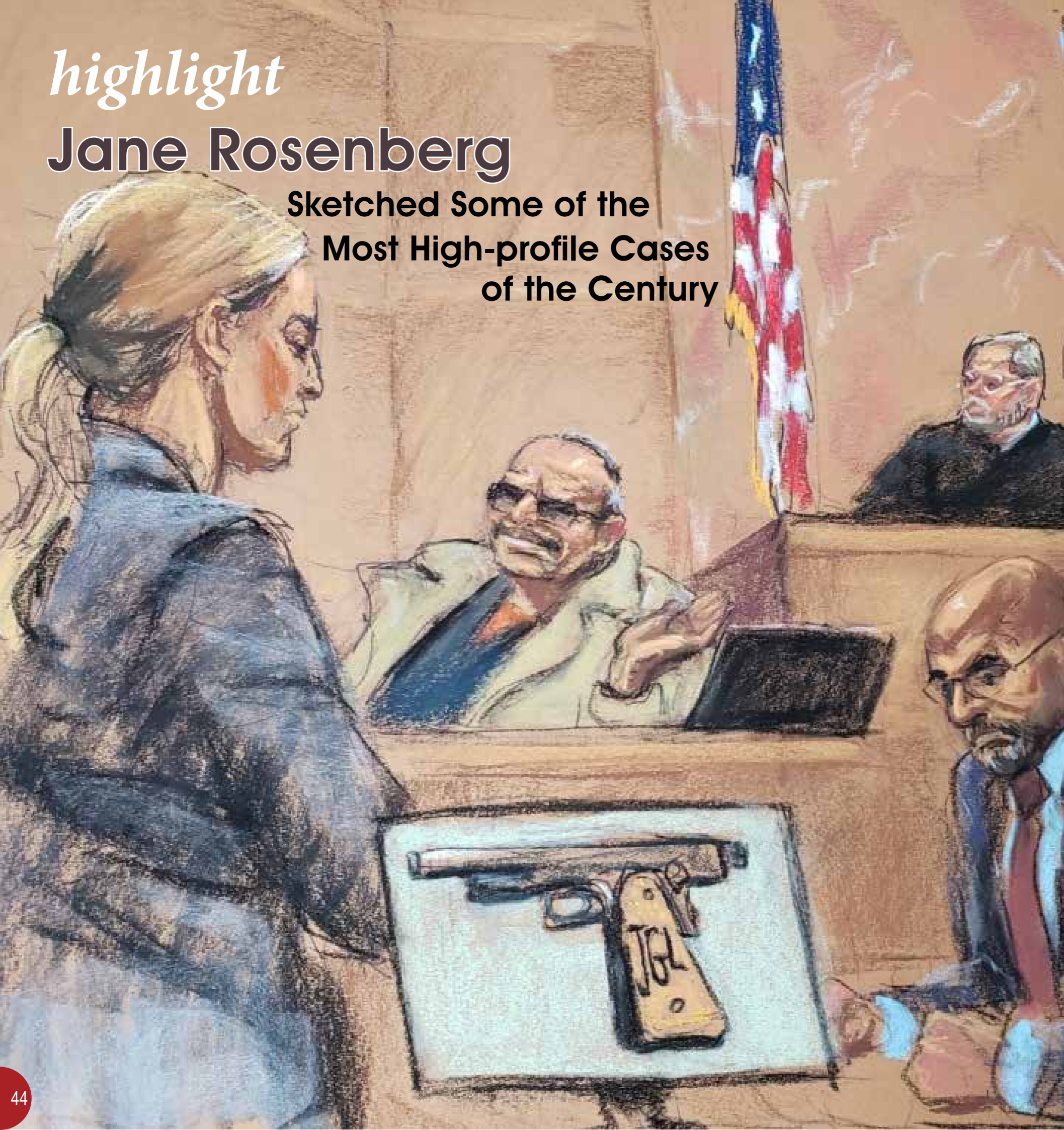
A questioner may ask, and how art is documented for this contemporary stage of human history on this earth, I say yes. It has documented and documented continuously the history of humans in the contemporary stage. The development of the form of the mobile phone from the year 1994 means the beginnings of the spread of the mobile phone and until now, it has documented art and Art alone for all this technology, and if the designer artist, who in necessity agrees with the vision of the technology developer, we would not have been able to use the phone since its early spread to the present day in this way.

So art is the one that saved us and it is the one that saves us in the future, yes, wars destroy and destroy the arts and the peaceful and beautiful human product, but after the war the litigants agree on a road map to live in peace among themselves, and art remains the common denominator between human beings in all areas of humanity

highlight

Jane Rosenberg

**Sketched Some of the
Most High-profile Cases
of the Century**



With cameras forbidden in federal trials, Jane Rosenberg's drawings of high-profile trials, including Steven Bannon, Jeffrey Epstein, and Harvey Weinstein, offer unique insights.

In August, a courtroom sketch of Steve Bannon, President Trump's former chief strategist, went viral on social media. Masked, handcuffed, and sunburned, Bannon is seen facing a federal judge in Manhattan on August 20 over charges of allegedly defrauding donors to a crowdfunding campaign for the US-Mexico border wall. (He denied the allegations, calling the investigation a "political hit job.")

The viral pastel was made by Jane Rosenberg, a courtroom artist of 40 years who has sketched numerous high-profile trials throughout her career. With cameras forbidden in federal trials, her depiction of a distraught, red-faced Bannon circulated through media outlets around the world and gained much praise on social media.

Media outlets like Reuters and others used a cropped version of Rosenberg's sketch to close up on Bannon's distressed expression. The full sketch reveals a split TV screen featuring Bannon alongside a federal judge as the court appearance was live-streamed to attendants in a separate room to maintain social distancing. At the bottom of the sketch, court clerks are seen following the arraignment on the two-tiled screen.

Rosenberg is a member of a small group of New York courtroom artists, who are all women, with classical training and decades of experience in their field. A selection of their work, including more than 60 of Rosenberg's sketches, is currently on display at the lobby of the United States District Court on 500 Pearl Street in New York, where Bannon was arraigned. Rosenberg's work was also featured in the exhibition *Drawing Justice: The Art of Courtroom Illustration* at the Library of Congress in 2017 as part of 98 courtroom sketches that date back to 1964.

Over the course of her career, Rosenberg has depicted the dramatic trials of El Chapo, Harvey Weinstein, Michael Cohen, Bill Cosby, Dzhokhar Tsarnaev (better known as the Boston Marathon

highlight

Bomber), and Mark David Chapman, who shot and killed John Lennon in 1980. She has also sketched the court appearances of the sex offender Jeffrey Epstein and his alleged accomplice Ghislaine Maxwell. Rosenberg joined Hyperallergic for a conversation about her recent viral sketch, her long career as a courtroom artist, and her thoughts on the standing of courtroom drawings in today's art world.

Hyperallergic: What was your impression of Bannon? He appeared unusually tanned.

Jane Rosenberg: Oh, man. The screen monitor first showed him beet-red! All I could see is a beet with white hair and a mask. So red. When he sat down and got closer to the camera, I could finally see the details of his face. You can see in the sketch that it's a red face with bright highlights.

H: How long did it take you to complete the sketch?

JR: The arraignment was very short, less than 10 minutes. I had to finish the background outside the courtroom. It was stressful.

H: Was it harder for you to sketch from a video instead of being in the same room with the suspect?

JR: It was much harder to sketch from a screen. It was blurry, dark, and hard to see. Ghislaine Maxwell's hearing was the same. I prefer sketching in person.



H: Let's go back to the beginning. How did you become a courtroom artist?

JR: I was a starving artist for many years after college until I discovered that this is something I wanted to do. I went to court and practiced to put together a portfolio. I asked the court officer where the

artists sit, and he invited me to join them the following week.

H: How do you deal with your personal feelings when tasked with depicting difficult cases or portraying despicable characters? Do such thoughts come to your mind while making the sketches?

JR: I try to be neutral, but I have been to trials when I cried after hearing a horrific testimony. Sometimes I see gruesome crime photos or people who are just so horrible. But I have to stay neutral and deliver the visuals as

they are. I can't draw with tears in my eyes.

H: Do you think that courtroom sketches get enough recognition

as a form of art?

JR: Unfortunately, courtroom art doesn't get enough recognition



from the art world. We are figurative artists, mostly with classical training, who work under a lot of pressure. But things have changed with social media. I was told that the sketch went viral on Twitter, so it's not as bad as it was before. In the early years, a gallery would pooh-pooh courtroom art.



H: Why do you say to people who wonder why we still need courtroom sketches in today's age when every mobile phone

comes with an advanced camera?

JR: Well, they tried to let cameras into courtrooms, and it immediately became a media circus. The courtroom shouldn't be a place where people are play-acting to cameras. Also, many people are camera-shy, including myself.

If I were a witness testifying, I would be really uncomfortable with a camera. Other than that, I think some people prefer art over photos.

H: Do you enjoy your job?

JR: It's very stressful and hard, but I do love it. I like to draw people. Before getting this job, I was a portrait artist drawing people in the streets of Provincetown. I thought that court sketches would be more interesting, and they are. I feel safer doing that in courtrooms with court marshals providing protection.

It's not like sketching people in the subway where some of them could get angry. It's also nice to be needed and called in.

From the archeology of living reality.. To the Contrast thing

By Khaled Khudair Al-Salhi

1

I mentioned in a previous article that our approach to writing about photography was largely due to many reasons, the most important of which are:

First, the World Wide Web provides millions of high-specification photographs on its pages; This made entire sites devoted to specific topics, and specific photographers, making them permanent exhibitions that were not adversely affected by changing their paper material to another object nature.

Second, because computers provide free copying to an endless number of copies (identical specifications); There are no longer originals (sublime) and counterfeits (discredited), and no first and second copies, while “a statue printed on paper is no longer a statue, nor a painting remains a painting, but a copied photograph remains the same” (Reger Debray, *The life and death of the picture*, Baghdad, Dar Al-Ma'mun, undated, p. 298) Thus, the digital photograph allows the multiplicity of the artwork into unlimited copies.

Third, this allowed us to collect and publish (black and white) photos of Iraqi photographers. He gave us an opportunity to review it when he converted it into electronic copies. It formed a permanent and permanently available exhibition.

2

A huge shift took place in (the aura of the image), its sanctity, and thus the field of its operation after the sixties of the last century, as the photograph reached the age of adulthood, as the American historian and critic

(Nicholas Lyman) said; So the picture went, heading from the holiness of the sky to the immediate and the transient, that is, to the earth where: the neglected corners of reality and the bottom of society, and this was due to the dependence of the photographs on the imaginary third dimension (perspective) that had previously descended the art of drawing from the sacred to the daily, and photographed it, heading with it. And by it to the familiar and the daily; Abandoned world: churches, museums, history, narratives; The task of the photographic portraiture has shifted from being a recording of the exceptional to a recording of the ordinary in the individual, thus devoting the transformation of the image from the essential to the present now, from the invisible to the visible, and from the imaginary to the tangible .. So the two most important mechanisms in this historical transformation are:

First, the perspective was discovered as a reality and not an illusion. The perspective was effective in transforming “the external world into a combination of sizes and spaces, largely disregarding its magical intensity” (Debray, *ibid*, p. 262); The eye of the voyeur camera, which recognizes the scene, has become a meeting point for perspective lines of reality.

And secondly, the viewer has become self-centered, because the perspective is in its reality (sublimated to gaze).

What concerns us here, the choice of black and white photography changed from being an arbitrary or a taste choice, to an intellectual choice, which made it mean a change in an expressive pattern similar to what happened in modern poetry where the transition, in poetic writing, from the oral poem to the recited poem (prose poem) Which was the written poetic verification resulting from the spread of books, and the spread of printing as it is now the material incubator for culture and poetry; Just as the prose poem is not a rhyming and weightless poem, the choice of black and white photography imposes a different pattern of visual thinking that Harold Davis calls “black and white thinking” or contrast, which allows for a spectrum of tones (tones) to oscillate between pure white and absolute black. Therefore, it is a way of thinking dominated by contrast, or the color contrast that defines a (solid edge) that distinguishes between an image based in black on a white background, or a picture in white on a black background ... and sometimes shadows create solid lines between darkness and light as you do Illusory contour

articles

contours in drawing by creating lines, albeit imaginary, as buffer zones between any two adjacent colors, so black and white photography is not only a simple attempt to remove color from a colored image, but rather it is a choice that excludes subjects, creates possibilities, limitations, and imposes mechanisms ...

3

What worries us most, while we are dealing with a formative (experience), is slipping into the use of a language that also needs an additional explanatory language, because our writing is transformed into a (text) that has a degree of displacement that does not make it a critical (metallurgical) language, or that we switch to using A pattern of narrative language for stories, bibliographies, and biographies, about the producer of the work (the artist), and this type of writing methods is the biggest disease that lies in wait for (criticism) Iraqi plastic art, and one of the most serious deficiencies that we were and still trying to avoid, which is what the writings fell into. I dealt with Iraqi photography. We followed a significant portion of what was written about ethnic photography, and we found a great deal of it falling into this dangerous defect. It was a poetic language, or stories and narrative and ideological illusions, leaving the achieved experience aside to get busy and distracted with stories and memories about the artist himself.

4

We do not consider the photograph to be an objective, full-fledged fact, but it is at least a material fact that does not separate the painting except by the nature of the different material, and the scale of the automated achievement is compared to the handicap that characterizes these two arts, but photography is very close to the objective nature when it is in the style of black and white, where the two iconic signs converge. It is usually based on the similarity with the plastic mark, which is usually based on the symbol, and the separation between the two types of signs is no longer easily clear, which is what was the most important part of the photographs of one of the most important Iraqi photographers, Nazem Ramzi, so the two signs here become saturated with the material (in the contrast), while the majority of the writers who They wrote on the



authority of Nazem Ramzi that the importance of Nazem Ramzi's pictures stems from their being suitable for use as historical and archeological documents, which results in the photographic image being from being a work of art to being a historical or museum archeology (document), two things that fall on opposite sides because the description of (work) in any way. From the two previous descriptions, our opinion means ending the other in whole or in part, so that we completely agree with the opinion that "the work of art does not last and remains for the purpose of retrieving what happened once because it does not." It is based on its permanence and its survival on its documentary character, but on its echo that reverberates in the consciousness of the following generations, that is, it depends for its survival on the will of the portfolio represented by those who receive and understand his message or his speech, and then preserve it and make it continuous always." (Gadamir, *The Beautiful*, P. 22); Nazem Ramzi's photographs, in our opinion, were not to be lived by the fact that they are historical documents, as most of the writers who dealt with his experience claim. Rather, their presence was due to the objectivity and exceptionalism in choosing the shot and the angle of capture.



5

Nazem Ramzi presented a huge black and white photographic achievement that part of it had been presented before the discovery of color photography, that is, before the feeling that these two types of photography were different styles. He presented many exhibitions in black and white, and many books proved that he understood black and white photography not as a picture Colored, the color was removed from it, but as an image saturated with contrast, so he had an exceptional sense of understanding the different technical characteristics of this style, and this was confirmed by (Harold Davis) author of (Creative B&W digital photography tips & techniques) by: "Thinking in black and white means thinking Balcontrast "(p. 14), which means that the disappearance of the color does not mean the transformation of the image that was in color into a black and white image; Rather, a condition must be met (contrast), which constitutes, as Harold Davis says, a dividing line between whether the image is (black on black) or (black on white), which is what many Ramzi's photographs have. Even in an era when photography had not yet split into two distinct styles..

6

We have found our way in explaining and applying the concept of Contrast, as it is a dividing line between color photography and black and white photography, and we found it in the exceptionally nude body portrayal; That photograph was a journey to discover and record the (tangibility) of the naked body, but the deterrent taboos prevented our photographers from producing such works, so they took the surface texture of reality as a field for their work ... so they stole the (body) of reality and its secrets: its alleys, its bottoms, and the motives of the surface of the shabby, which most of them did In black and white, including Nazem Ramzi and Jasim Al-Zubaidi, unknown experiences emerged as a result of social networking sites, including the experience of the poet Amna Abdel Aziz.



7

Nazem Ramzi views the photograph as a record of life. He published his famous books: (Iraq: The Land and People, London, 1989), (From Memory, Beirut, 2008), (Iraq: Photographs of Some Features of Life in the Twentieth Century, Beirut, 2009), and (My Tour with the Camera, Amman / Jordan), and many consider it references for life in Iraq, and despite (recording) life in



his time accurately and realistically, he never neglected the aesthetics of black and white photography. Dr. Jamal Al-Atabi published quotes about him by a number of the most prominent interested in photography, including:



articles

The late photographer Fuad Shaker who said: "Nazem Ramzi forms one of the most important episodes in the art of photography, where symbolic work on human life and professions, carrying his cameras to great human concern and photographing most of the vocabulary of Iraqi life from north to south and from west to east, and he investigated this photographic inventory of photographs Fascinating about human life. "

And the architect Khaled Al-Sultani, who said about him: "He owns an important and rare archive of footage that depicted Iraq during nearly half a century of its history, starting from the end of the forties until the nineties. These are rare shots of places whose features have changed and of men who lived and worked to enrich the product of the cultural scene in Mesopotamia. The latter is the unforgettable snapshots of Iraq's memory, which not a few have "worked hard" on in its absence and exclusion, but thanks to the lens of its distinct art, it will remain difficult to erase and forget. And while some were now as before, they did not appreciate or pay attention to the nature of the knowledge wealth that this represents. Pictures of Iraq, its history, and its future as well, as this falls under the door of ignorance and ignorance that has afflicted the country for many decades, and sooner or later there will come a day that Iraqis, especially researchers and photographers in particular, will acknowledge the religion that "my symbol" has on them.

The late artist Muhammad Sa'id al-Sakar said about him: "Nazem Ramzi, this blessed name does not suggest any ethnic, religious or sectarian affiliation. Rather, it was closer to being a Christian name, but it was not like that. He was an Iraqi Kurdish Muslim, and he was not concerned with He is nothing but "symbolic", and with this name he entered the notebooks of several dates in which he had a glorious presence, he is the delicate photographer, the painter who creates silently and without arrogance, the skilled cartoonist, the founder of the largest modern printing house in Iraq, the designer of books, magazines, posters and advertisements, and the calligrapher, He was a typographer and a tireless searcher for beauty in all his



arts, and the most beautiful of all was the intimate relations he had with the intellectuals of that stage, and what followed it, including writers, artists, architects, painters and calligraphers, and all his practices were pioneering and innovative, and he had a friendly person. Humble, that elegant presence in the memory of everyone who met him.

8

The foundation on the consideration of color contrast as the material from which the black and white photograph is based and upon which we can find it in a photographic abyss experiment is completely unknown, but which is drawing in the footsteps of Major Nazem Ramzi is the experience of the poet Amna Abdel Aziz in photographing alleys from a single angle imposed by the architecture of the narrow alleys of ancient cities Where the shadow dominates the landscape; The alley is submerged in the spirit of the contrast and its features appear with difficulty, turning the picture into an artistic effect saturated with poetic displacement, and all the memories associated with those alleys are submerged in the darkness of the memory recorded by the lens of these two photographers. Nazem Ramzi died on September 8, 2013, at the age of 85, in the British capital, London.



Opinion

Let Art Experts Judge Importance of Artistic Works

The following example is typical of a situation where an expert opinion is helpful in resolving misconceptions about works of art, art history, art prices, or how the art business works:

Q: I have what I believe to be an historically important and valuable painting. It is a portrait of Abraham Lincoln done by a local artist in 1901. Can you tell me something about it? What is its value? How can I sell it to a museum?

A: This painting is neither historically important nor valuable. True, Lincoln was a major figure in American history, but that does not mean every

Lincoln portrait is automatically valuable and worth large amounts of money. The opposite is far more often the case. Because Lincoln was so famous, many many artists have painted, sculpted, drawn, carved, etched, or otherwise reproduced his image countless times since the mid 1800s. In other words, works of art depicting Abraham Lincoln are relatively common and often not that valuable.

In order for a portrait like yours to have substantial value, it would have to be painted by a recognized artist, and/or from a personal sitting with Lincoln or at least from preliminary sketches made in Lincoln's presence. In order for it to have value, not necessarily substantial value, it would have to be painted by a recognized artist preferably during Lincoln's lifetime or shortly after his death (not necessarily from a personal sitting but for a good reason such as being the result of an institutional or governmental commission). Yours was painted by a minor artist 36 years after Lincoln's death for indeterminate reasons.

On the positive side, this portrait is reasonably well painted and has a value in the \$2000-\$4000 range, primarily as a decorative wall piece. No museum would be interested in buying it, but a commercial establishment like a restored Victorian era

bar, restaurant or hotel, or even a private residence might. Demand would be the highest in places where Lincoln either lived or worked-- Illinois or Washington DC, for example. Think about selling either at a regional auction, through a local antique dealer, or by approaching potential retail buyers directly.

Whether you consider this prognosis as good or bad news is up to you. Unfortunately, you decided in advance and without adequate knowledge of the art market that your painting was important before consulting experts, so feeling let down is understandable. You're not alone here, by the way - people independently decide that they own highly important works of art all the time, without ever consulting art business professionals. The problem these people create for themselves is that once they hear the truth about their art for the first time from qualified professionals, they either refuse to believe it or they waste years searching the world for an expert who'll eventually agree with them. Best procedure when evaluating any antique, collectible, or work of art that you own is to sit back, assume nothing, reserve judgement, and let the experts decide. Learning the facts in advance is a lot less painful way to go.

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Alan Bamberger



Art
is about
communicating
UNIVERSAL COLOURS

What time is it?

By Avtarjeet Dhenjal

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

Last Drop

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 every-thing 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

Last Drop

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 developed 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'.

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 continuous 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.



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