

# is ART a Necessity?

**MADAN LAL**

The illusion of  
imagination

# UNIVERSAL COLOURS



THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

1997 - 2020

talk: +358 (09) 40 554 6896 write: info@eu-man.org view: www.eu-man.org

membership:  
Annual membership  
fee is 30e.

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

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

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

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

For adverts contact > info@eu-man.org



## 18 Madan Lal The illusion of imagination

### theme: Is art a necessity?

- 30 Is art a necessity?
- 34 How essential thou Art
- 36 What Do We Mean  
When We Call Art 'Necessary'?
- 40 The meaning of art  
Or the meaning of existence
- 46 THE NECESSITY OF ART

**Banana shock**  
What happens behind  
the scenes..!!

54



### in every issue

- |   |           |    |           |    |            |
|---|-----------|----|-----------|----|------------|
| 4 | editorial | 14 | FOCUS     | 52 | fARTissimo |
| 6 | Art News  | 50 | highlight | 58 | Opinion    |
|   |           |    |           | 60 | Last Drop  |

## EDITORIAL BOARD



**Editor-in-chief**  
**Amir KHATIB**

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



**Avtarjeet DHANJAL**

avtarjeet.dhanjal@eu-man.org



**Ali NAJJAR**

alinajjar216@yahoo.com



**Dr. Michael CASEY**

info@eu-man.org



**AD: Thanos KALAMIDAS**

thanos.kalamidas@eu-man.org

## GRAPHIC DESIGN

Ahmed ALMITWALLI

ahmed.almitwalli@gmail.com

## GENERAL ENQUIRIES

info@eu-man.org

## EU-MAN

### HELSINKI OFFICE

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

### LONDON OFFICE

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

Two years from now, we will enter the silver jubilee in our life in this network that provided and continues to provide services to immigrant artists in Europe, after two years we will celebrate a great celebration on the 25th anniversary of the founding of the Migrant Artists Network in Europe.

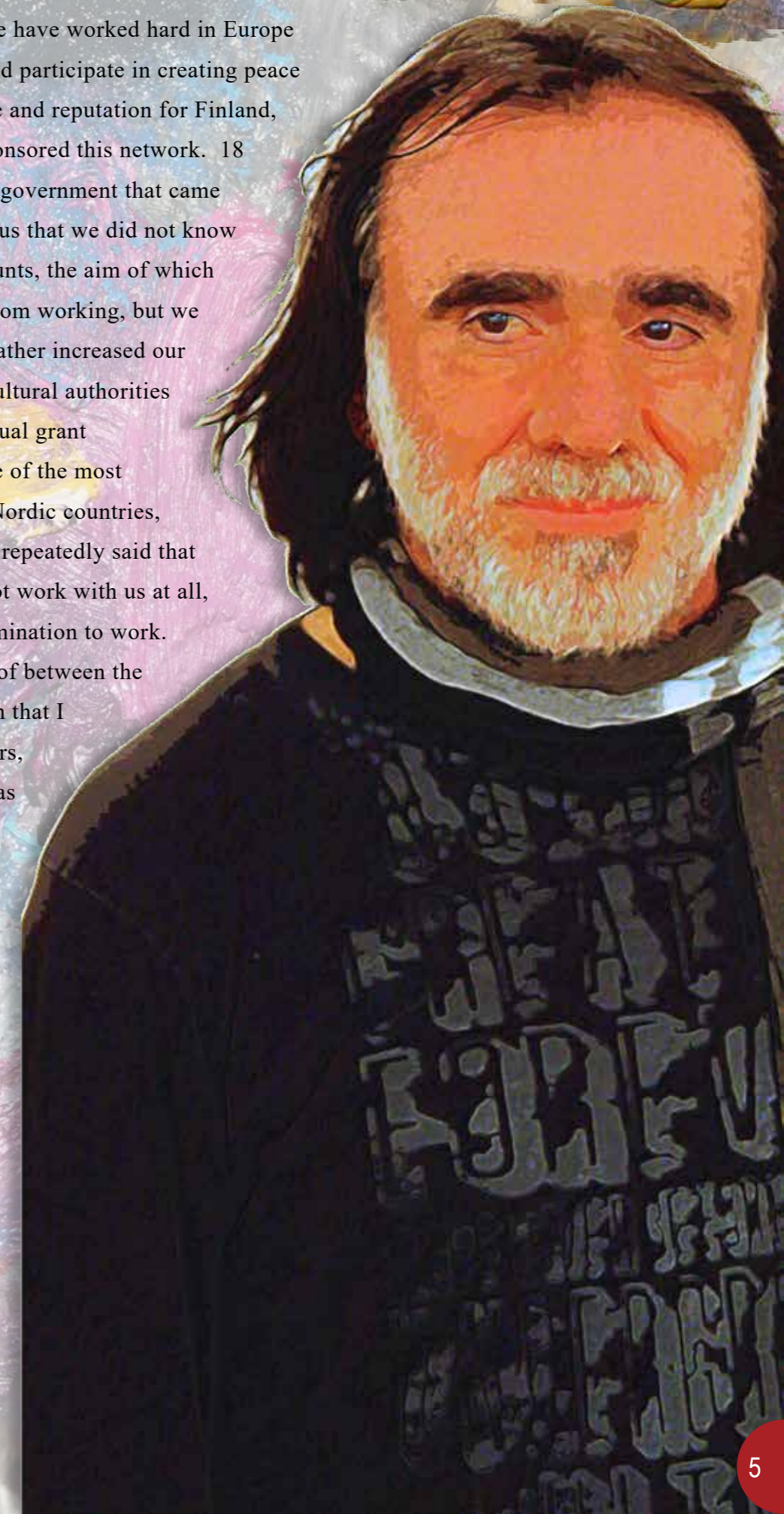
This celebration will include many activities and artistic activities, including a large-scale art exhibition which fits for the occasion. From now on, preparations are underway for that upcoming occasion.

Yes, Someone might say, Where are you from this world that may slowly advance to a third global war. Perhaps anyone mocks us in our preparations for that occasion, but we say: Our belief in working for the message that we have carried for the twenty-three years. The past deserves sacrifice and hard work because we strictly believe that art and peace are two sides that never separate and that the only way to achieve security and peace and to invest peace can only be through art.

We will go to the door of the funding bodies for cultural activities that have cut off aid from us for the past five years. Necessary insist on European societies. In the midst of these violent events sweeping the world, our world nowadays, but since the New York strike in 2001 of the world trade centre, and

the world has not stabilized, so we have worked hard in Europe to create stability for ourselves and participate in creating peace and prosperity by building a name and reputation for Finland, the country that embraced and sponsored this network. 18 years, but the extreme right-wing government that came in 2015 and created problems for us that we did not know about and were never in our accounts, the aim of which was to silence them and stop us from working, but we insisted on moving forward, but rather increased our activity during the year that the cultural authorities prevented us from giving the annual grant in 2015 by adding a gallery in one of the most important cultural centers in the Nordic countries, which is a cable factory. We have repeatedly said that the policy of arm twisting does not work with us at all, but rather we increased our determination to work. And this issue is a conclusive proof between the readers' hands of this continuation that I talked about. In the past three years, the publication of the magazine has been limited to three issues per year and only on the Internet, but with the help of our creative colleague Ahmed Al-Mutwali, who has seriously extended a helping hand to continue this project, whose base is expanding one day. After a final day, I say with confidence, we will celebrate the flag of 2022 as the Silver Jubilee, and nothing will deter us, even if it costs us an indispensable living

**Amir Khatib**



# ART News

## Magnus Enckell

150 years since the versatile artist's birth

At the Ateneum  
23 October 2020 – 14 February 2021



The painter Magnus Enckell (1870–1925) is known especially as a representative of Finnish symbolism. The exhibition offers a comprehensive overview of the work of one of the most significant names of the golden age of Finnish art, and presents him as a multifaceted cultural influencer.

Magnus Enckell is one of the key artists of the golden age of Finnish art in the late 19th and early 20th centuries, and yet only some of his work is known. The Ateneum exhibition offers a diverse overview of Enckell's entire oeuvre from five different decades.

The exhibition presents many previously unknown works, sketchbooks, pieces from Enckell's extensive body of drawings, and photographs from his own archive. The exhibition presents Enckell's work, from the early pieces he created when studying at a drawing school to the mythological works of the 1920s.

## Untitled exhibition

Selma Feriani Gallery, Tunis  
28 September to 5 November 2020

"Untitled" is an exhibition organised by Selma Feriani Gallery, whereby the entire artist roster has been invited to feature new or recent artworks. The exhibition aims to celebrate the multitude of practices and approaches that have shaped the gallery programme over the years.

The show will feature 18 emerging and established artists. Artworks will include drawing, painting, photography, sculpture, film, sound and installation.



Helsinki, Finland  
22 OCT—8 NOV  
Myymälä2  
→ Uudenmaankatu 23F

St.-Petersburg, Russia  
19 NOV—19 DEC  
Art-School MASTERS  
→ Italienskaya st. 17

# QUANTUM 2020 CRITIC

ZHENYA MACHNEVA  
ALVAR GULLICHSEN  
MASHA GODOVANNAYA  
ANNA ANDRZHEVSKAIA  
ANASTASIA ARTEMEVA  
KATIA SKYLAR  
JYRKI RIEKKI  
HANNA MARNØ  
COLLECTIVE INTELLIGENCE  
MARGUS KONTUS  
OLIVER WHITEHEAD  
SERGIO ZAVATTIERI

## Quantum Critic 2020

Myymälä2 Gallery, Helsinki  
22 October to 08 November 2020

Art School Masters, St. Petersburg  
19 November to 19 December 2020

The title Quantum Critic refers to thermodynamic phenomena involving a completely new class of transformation in material properties. Taking a cue from these physical qualities, the group of artists and curators explores how in the light of the present global paradigm shift this tendency could be adopted in contemporary art.

# ART News

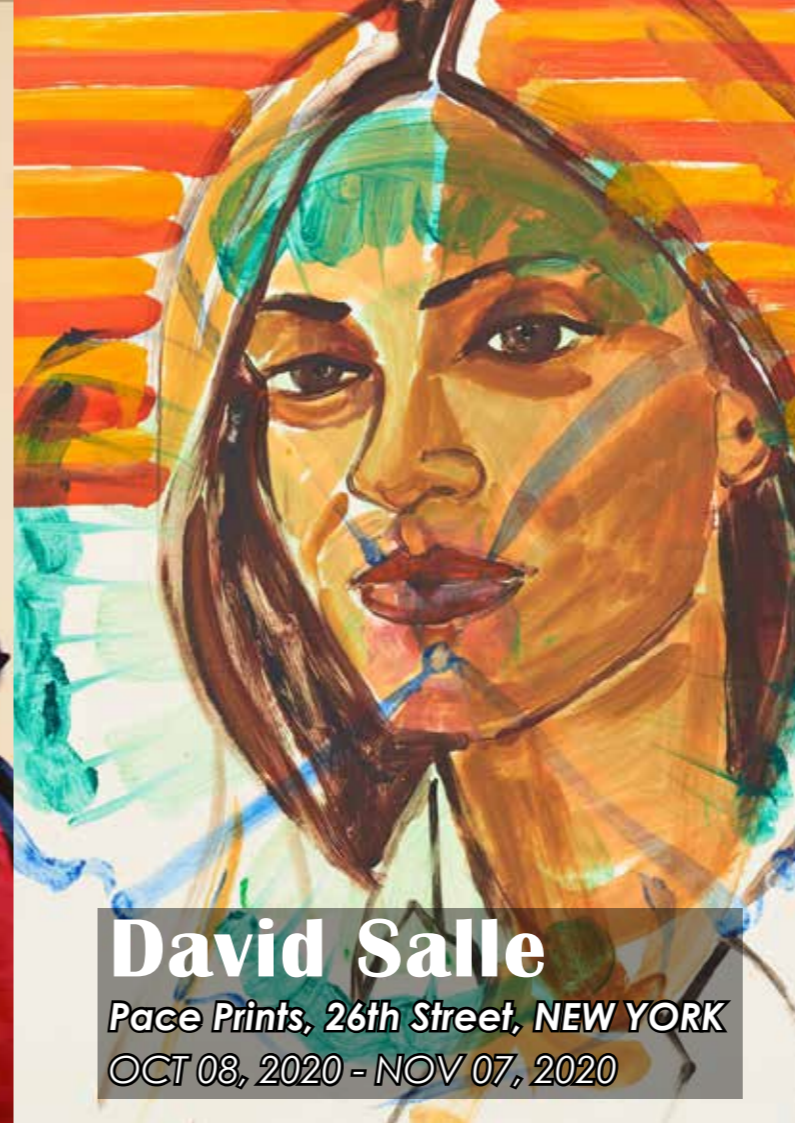


## CONTEMPORARY VENICE 2020

**THE ROOM Contemporary Art Space**  
17 December 2020 – 15 January 2021

ITSLIQUID Group, in collaboration with Venice Events and ACIT Venice – Italian-German Cultural Association, announced the open call for CONTEMPORARY VENICE 2020 – ITSLIQUID International Art Fair, international exhibition of photography, painting, video art, installation/sculpture and performance art, that will be held in Venice, at THE ROOM Contemporary Art Space, at Palazzo Albrizzi-Capello, from December 18, 2020 to January 15, 2021 and in other prestigious venues and historical buildings.

This is the seventh edition of CONTEMPORARY VENICE 2020 – ITSLIQUID International Art Fair, the previous ones have been organized in prestigious venues and historical buildings in Venice, like Palazzo Dolfin Bollani, Palazzo Flangini, Palazzo Ca' Zanardi and at THE ROOM Contemporary Art Space, presenting more than 600 selected artists, coming from more than 40 countries from all over the world.



## David Salle

*Pace Prints, 26th Street, NEW YORK*  
OCT 08, 2020 - NOV 07, 2020



## Perttu Saksa

*HAM, Helsinki Art Museum*  
NOV 13, 2020 - APR 04, 2021

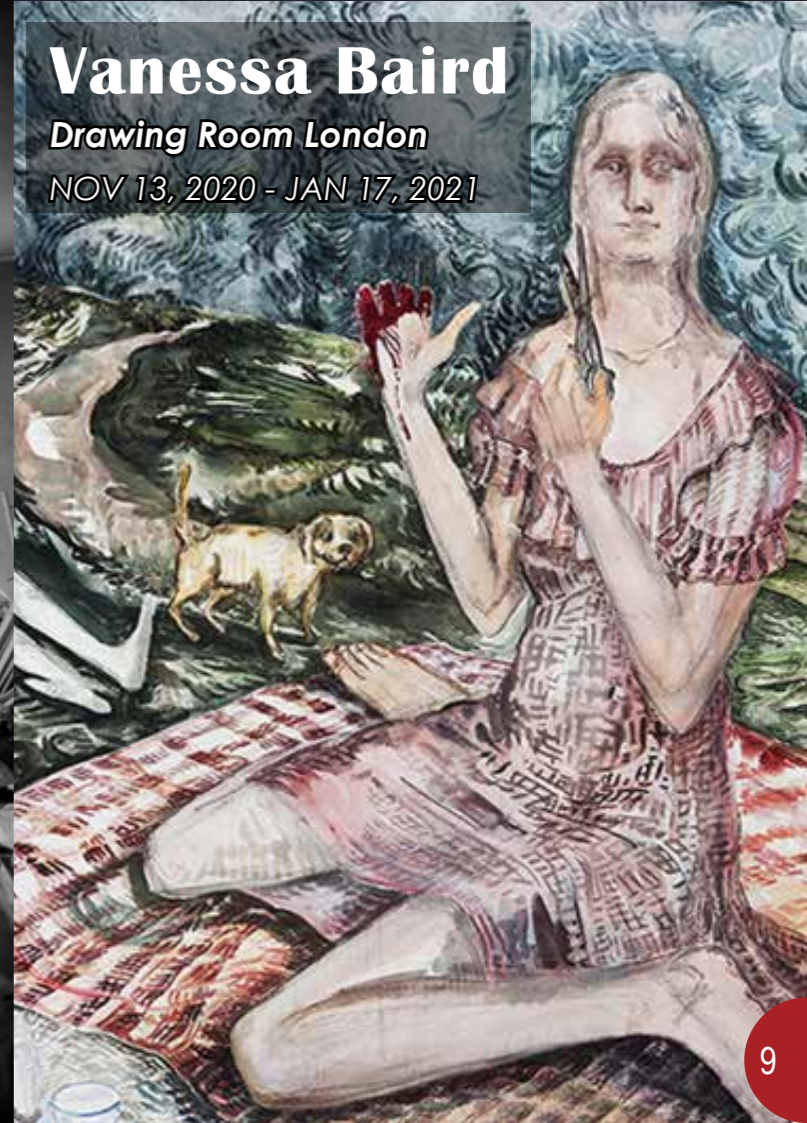
## The Artists of Lallukka

*HAM, Helsinki Art Museum*  
NOV 13, 2020 - OCT 24, 2021



## Vanessa Baird

*Drawing Room London*  
NOV 13, 2020 - JAN 17, 2021



# ART News

## Timo Nasser A Universal Alphabet IN ART DUBAI'S NEW DIGITAL EXHIBITION

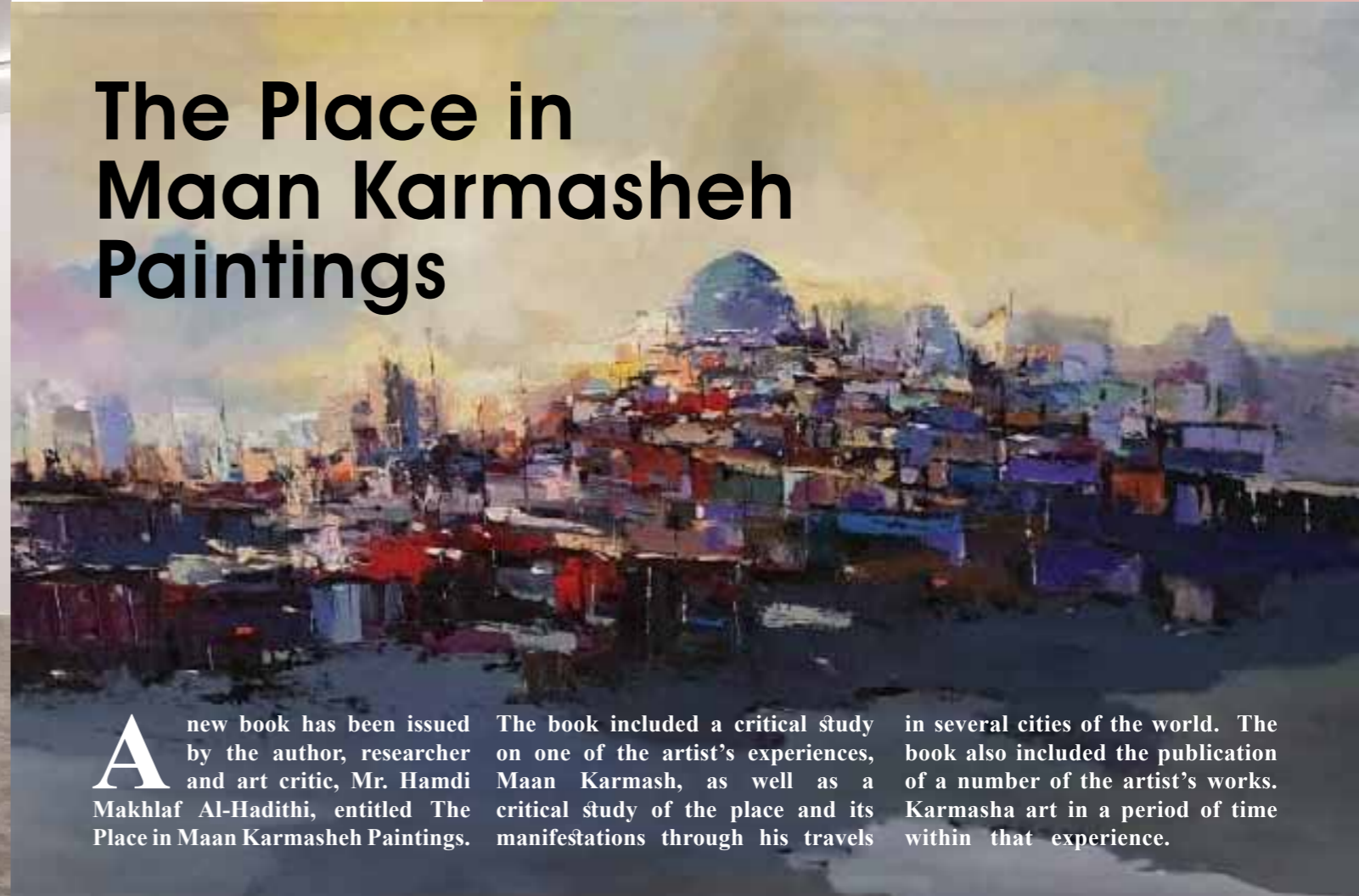
Timo Nasser's latest project, *A Universal Alphabet*, reflects on the universality of geometrical patterns. Experimenting with matter, he deciphers a visual code that brings these shapes to life through two-dimensional painting works, three-meter-high sculptures, or breaks them apart in a multitude of black folded metal signs. The project takes as a starting point the patterns of the *Razzle Dazzle*, a camouflage used during World War I on boats, which was supposed to prevent the enemy from estimating their exact heading and position. Using the mirrored patterns Nasser came across in the different cultural motifs, as well as the symmetry found in nature, he creates distinct, boldly-coloured paintings that deconstruct the found geometrical forms.

Nasser started taking the geometrical shapes of the original *Razzle Dazzle* camouflage designs apart and looked at their smaller units, ending up with what he calls 'A Universal Alphabet.' So far, he has a collection of 750 of these letters, which he had cut from metal and placed on a wall. Some of the letters developed into sculptures, including a series of large free-standing ones, which Nasser sees as 'taking care, as guards... as keepers'.

The development of the *Keepers* comes with considerations around scale and material, with recent ceramic and string iterations taking on new etymological meanings.



## The Place in Maan Karmasheh Paintings



A new book has been issued by the author, researcher and art critic, Mr. Hamdi Makhlaf Al-Hadithi, entitled *The Place in Maan Karmasheh Paintings*.

The book included a critical study on one of the artist's experiences, Maan Karmash, as well as a critical study of the place and its manifestations through his travels

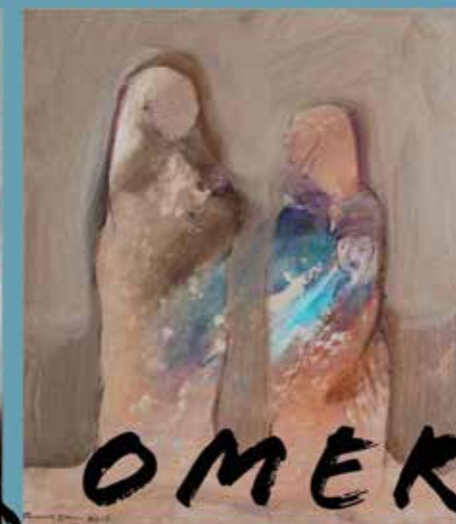
in several cities of the world. The book also included the publication of a number of the artist's works. Karmasha art in a period of time within that experience.



## The human condition exhibition

Recently opened a joint art exhibition by Ronak Aziz and Farouk Omar at the Swedish City of Möndal Art Hall from 12 to 19 October.

The exhibition includes 48 paintings by both artists, with 24 abstract and expression paintings for each artist. The works represent different stages of the production of each artist. The opening was attended by a limited group of interested people. However, the attendance was excellent and qualitative for this presentation, which was described as one of the distinguished shows of this art hall. The subjects of the artworks focused on the human condition, while the artists worked between abstract and expression to reach their goal and participate in the oneness with the issues of contemporary mankind condition.



# ART News



## Rusty Sketches

Muhaned Durubi  
Exhibition

Gallery of culture center Caisa, Helsinki

**E**xhibition by artist Muhannad Droubi, in Gallery of culture center Caisa in Helsinki from the 1- 10 until 29 - 10 - 2020.

Rusty sketches, Rusty Sketches is a trilingual art and poetry book. In the work, short, aphoristic poems in Arabic, Finnish and English engage in a dialogue with an illustration of the insanity of war and feelings of refugeeism.

Rusty sketches are a deeply touching anti-war The images in the work have been made by scratching technique, in which the image is scratched through a dark surface to a light background and thus



transported from darkness to light.

Muhaned Durubi (born 1979 in Baghdad, Iraq) is a visual artist and poet living in Helsinki who has established himself in the Finnish art field in a short time. Durub's works have been exhibited in Finland and the Nordic countries in several solo and group exhibitions. Durubi's poems have previously been published in anthologies and journals.



KEEP US SAFE

## Beyond the Visible – Hilma af Klint

### UK Premiere Screening and Talk

**M**odern Films, Camden Art Centre, Serpentine Galleries and Frieze London 2020 present the UK Premiere of the film *Beyond The Visible – Hilma af Klint*. – the first film about the life and work of the visionary abstract painter. The film premiered during Frieze Week 2020: 2 – 8 October.

*Beyond The Visible*, directed by Halina Dyrschka, is about Hilma af Klint's life and work, it chronicles her pioneering artistic practice and mystical view of the world, from the beginning of her career at Stockholm's Royal Swedish Academy of Fine Arts, to her involvement in Theosophy, spiritualist and occult movements, including joining "The Five", a group of female artists who conducted séances which lead to experiments with automatic writing and drawing, pre-dating the Surrealists by several decades.

A radical pioneer, Hilma af Klint stipulated that her own work should not be shown for twenty years following her death, convinced the world was not yet ready to understand her art. Dissatisfied with af Klint's absence from the art historical canon, *Beyond The Visible* reveals the importance of the artist's legacy, demanding a reevaluation of Modernism's evolution and calling into question the broader conveniences of art history, how it is documented and for who's benefit.





## KARIN AND ÅKE HELLMAN

## Fokus exhibition gallery

The Fokus exhibition gallery presents concise displays, with selected artists or themes from the Ateneum collection.

Artists Karin Hellman (1915–2004) and Åke Hellman (1915–2017) were in many ways a unique artist couple. Over the course of a long life spent together, they shared both a profession and a studio home in Porvoo, where they worked for several decades. The works in the exhibition are selected from the donation made by the Karin and Åke Hellman estate to the Ateneum Art Museum / Finnish National Gallery in 2019.

Karin and Åke Hellman both debuted in 1939. They worked as artists and art teachers in many schools; Åke Hellman also served as master draughtsman in the drawing school at the University of Helsinki. Both created monumental works for public spaces.

Karin and Åke Hellman were active at a time when the field of art was undergoing significant growth in Finland and the methods of artmaking were changing. The Hellmans held technical skill and knowledge of materials in high regard, and their work contains elements of abstraction and surrealism. Yet as artists they were quite different.

Karin Hellman was one of the key artists to use collage in the 1950s and 1960s. Her modernist experiments with combinations of different materials and with readymades served to broaden the conception of visual art. Her large-format collages and object assemblages display her humanistic stance and interest in myths and stories.

Åke Hellman's work is more firmly bound to the traditions of portraiture and still life, though his long career includes a period when he created abstract works, which left its trace in his later work in the form of a rich palette. An interesting group within his oeuvre are meta-paintings in which he integrates still lifes with open landscape views, close-up observation with far-off vistas.

# Madan Lal

## The illusion of imagination

By Uma Nair

### ■ Elusive Illusions

The Sufi Intent and the mystic fervor in the watercolors and canvasses of Madanlal arrest your gaze for more than a moment. He quotes Punjabi poetry, is a poet himself and juxtaposes verses on his frames to reaffirm the poignancy of poetry in the aesthetic criterion of creation. Sufi poets use a great deal of complex symbolic expression: these poets use the straight idiom of their people. Their is composed in lyrical forms set to the tunes of local music. Their mission is to reach the heart of ordinary men and women' says Madanlal. My works are about such ordinary men and women. drawn The similes and and metaphors that he employs are from the vocation of the largely rural people. their domestic industries, kinship relations and social customs. The association of the words Sufi and Sufism with the English of the term mysticism often leaves the impression on those not too well acquainted with the Sufi way that it is some kind of a mysterious cult centered around enigmatic figures called Sufis. This impression may be reinforced if one approaches Sufism as a system of abstract ideas, but when encountered in real life the Sufi way turns out to be body of practical wisdom or knowledge employed by people to live harmoniously with one another, with their natural environment and the world beyond. In contrast to the monolithic and doctrinaire projection of orthodox Islam the Sufi tradition exists in a rich variety of real life expressions blended with local cultures, and their semiotics, imagery symbolism. The way of the Sufi can be best understood by looking at how it is articulated within a specific culture, country and climate (Shah, Idries, p.9)



## *artist of the issue*

### ■ Magical Rustle

In some way this show is a reflection of the translated allegory of the whole system of creation and the dictums of everyday living. No matter how deeply you look into the painting, no matter how cursory the repetitive the rows of hybrid forms, Madanlal can still convince you that the detail keeps on going, the deeper the eye travels. This is a beguiling illusion. He can leave you feeling like a fly tapping against a window pane. His paintings can be as captivating as a dream and you can will yourself into acceptance of their reality, imagine them suddenly breaking into a mystic evanescent movement. You just have to let yourself go. About his work Samyog he says, the love of another human being can be conceived as a bridge that leads to love of divine.



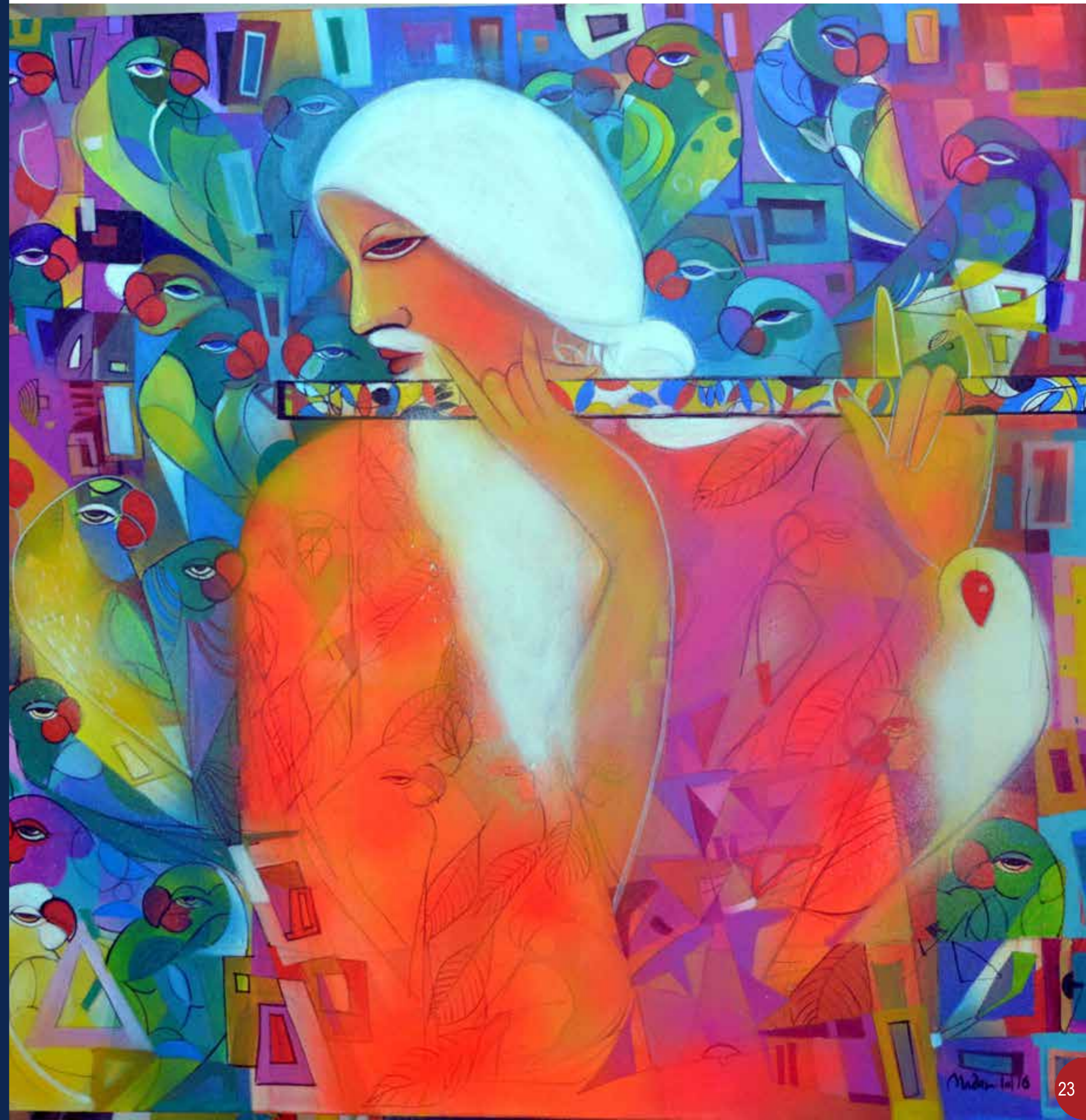
## artist of the issue

### ■ Clothed in Colour

But one mustn't mistake this painted world for the real one. The images Madan describes are often rotated or enlarged for dramatic effect; they are embellished or brought into proximity with one another with no regard for superficial truth. He can intimate what goes on out of sight. He also sees life as a poet would. And probably expected to do so. A large part of his creation rests in his



ability not just to render hybrid images and the power of silent dialogues with seeming accuracy, but also to the cast the images, the mystic mood and the populace in a believable light. What he does not do, however, is accentuate atmospheric perspective, or pay much attention to the vagaries of weather and its fitful light. In his works, the atmosphere is always clear, the river of life sparkling. You can think of life on the far shore. The light is mild, the clouds are suggestive; it never rains.



## *artist of the issue*

At the same time, he tells us, what it must have felt like to walk through life on a summer evening. He recalls Sufi beliefs and ethos. According to the Sufi belief, God as Truth and Beauty is the Eternal Reality. Eventually



emanated from this Reality the infinite physical forms found in the universe today ranging from the lowliest of all creatures to the most elevated saints, prophets and deities of all religions. In the understanding we find divergence between public perception and private conviction, and we also see that there are fragmentary references that are never fully revealed.



## *artist of the issue*

### ■ Freedom of Sensation

The drawings done in the water-colours presents the understanding of abstraction and the integral importance of the dulcet softness in the figures portrayed. The elements become interplay between illusion and allegory. It is as if this figure is cradled within the space of canvas and sometimes assumes the canvas meditative dimensions. The vista of Madanlal's vision is indeed wider than what imagination is drawn into the conception of what we see and he is symbolic and what is numinous, while also representing the impulses of the present and the illusionary ambient.



## *artist of the issue*

This is an unfolding of sensations; it is the freedom of the intuition that drives the hand that creates. They



are time less pause that have precipitated out of inner perceptions. The alchemy of the allegory distills the symbol creation. This is a witness to the present and the of past. Beauty lies in the choice of colour and the mutations that are suggested Colour becomes a sensuous source of affirmation and you end up with a vibrant transitional feel that speaks to us about artistic investigations in time.



# Is art a necessity?

## Is art a necessity?

Dr. Malek Maslamawi

**A**rt (ART) is a human activity and a vast concept that almost permeates all aspects of social life since ancient times.

Hundreds of thousands of years ago, man practiced art with its simple qualities consistent with his level of consciousness and his primitive possibilities of existence. His struggle with nature... The primitive peoples left signs, drawings and methods that give a clear idea of human activity in the era of the caves. And over a long period of time art developed and its methods diversified until it gained great importance at the present time as technical progress and the achievements made were reflected on the artistic movement and pushed it to development and spread.

The arts, in all their visual, kinetic, linguistic and applied types ... form in every age the cultural face of peoples and reveal their aspirations, goals and nature, as they are the true expression of the true identity on which the social structure is based and a civilized link between heritage and contemporary societies and the drawing of the image of their desired future. Art is a permanent activity that may be affected by emergency conditions such as wars, disasters and crises that disrupt or weaken all aspects of life. Human relations across geography, and that is one of his most supreme functions.

The importance of art does not depend only on high level of art, but also on folk art, which has a broad and direct impact on

controlling the rhythm of daily life, expressing the spirit of the group and the individual, providing them with vitality and optimism, and overcoming failures, crises and tragedies, and we have noticed this in the practices of primitive peoples And developed alike, for whatever changes in the form of life, the people keep preserving the patterns and artistic practices that they have created as a spiritual response and as answers to what passes through in themselves of questions and fateful anxieties .. That is why, we find magic, singing, dancing, music and heroism in the stories Myths and superstitions are an addition to the collective spirit and a reason for its affirmation and glow.

The question of whether art is a necessary “which is the title suggested here” raises a number of questions about what art is, its function, the reason that gives it the characteristic of necessity in the initial reading .... etc. But to say that art is necessary, or is art a necessity? It raises a philosophical problem, and a set of questions to get to know its dimensions ... from art, its function and its impact on the individual and society. We recall Jean Cocteau’s saying: “Poetry is a necessity and uh, if I know why”. And the judgment on art necessarily is a statement that includes individual, collective, and life necessity in general, and necessity means need, ranging in value from the simple to the task, to the most important, then to the need that does not continue to lose life, such as the need for air, water and food ... What is the necessity of art, So?

From the beginning, and for this



# Is art a necessity?

reason, man used magic and rode the imagination to reach beyond reality by various means, using magic to be a comprehensive original of what man produced in religion, art and science... And for that also man has adapted himself as a mentally and physically developed being, and he expressed that - in a useful summary Philosopher Thomas Aquinas, who said: "Man is mind and hand." And in art, the impossible has become impossible, not impossible, with its imaginative magical tools shared by all types of visual, auditory and anecdotal arts that marry the cognitive and the aesthetic so that either of the two poles is in the service of the other, even if the arts differ in their nature and methods.

What I can confirm is that life loses its usefulness and heat independently of art, and the perception of a balanced life without art is something that seems impossible, and I mean a balanced life that provides a measure of contentment and completeness. Different needs. This is why art cannot be limited to a single word, and talking about art is a conversation about life in its entirety .. the life that seeks beauty, goodness and human happiness, and combating ugliness that lurks about people in every time and place .. meaning that it is a factor of detection and change, no matter how different looking at it.

The saying (art for art) advocated by the poet Baudelaire or (art for society) according to socialist thought, which ideologically coincides with this description on the basis of the importance of satisfying the various needs in the community movement .... So, art is more than a need, it is a self that unfolds by itself when It has experience, means of expression and talent, and this self seeks to

merge with the other, so that art is the most important factor in stimulating the collective spirit.

Art, then, is a permanent attempt to domesticate nature and control it, and it is a refuge from all the challenges that societies face ..

The issue does not stop at this point, because man is not just like other creatures that seek to consecrate their existence and preserve the species, he is an ambitious, evolving being who is not convinced of the possible. He dreams of crossing beyond the possible, and this is what made him in a permanent war with the factors threatening his existence and messing with his fate. We do not make a mistake if we say that art is necessary, as art may constitute a necessity at some point or circumstance, but this does not justify us to judge art as a necessity like any other necessity subject to tension and attraction or acceptance and symptoms.

The necessity assumes the existence of a deficiency that requires treatment to reach a state of acceptable complementarity. So, saying that water is a life necessity is a correct saying, but in the end water is not life, but a substance that the living being needs to continue. If it is satisfied, its necessity has disappeared... I want to say: that is no It applies to art, so it is not in the art dictionary a moment of saturation, but there are endless ranges, there are no limits to beauty, so beauty is not a need and the feeling of it is beyond the material or idea that it contains .. Is it possible that we reach satisfaction from music or poetry or a painting of art or Plastic exhibition?

Are we satisfied with (the Mona Lisa) as an expression of women's beauty secrets? And did a beautiful song express what was inside us? Finally I say necessity is limited and art is absolute.

## Is art a necessity?

# How essential thou Art

by Thanos Kalamidas

Living in really troubling times where populism, discrimination and prejudice have become the mainstream trend and government, art offers the only pathways to communicate beyond the barriers of class, race, religion, sexuality or ideology.

In historic eras of social polarization, art reflects ethos. Art preserves historic identity and protects human dignity while connects different communities from all around the world. Art archives and narratives our lives in the passage of time and artists are the communication channels between 'is' and 'wish', 'me' and 'us'.

And if we can understand all the above then there is no way for me to explain why art is a cultural and historic necessity to our existence as intelligent species.

The necessity of art in our society and life also marks our obligation to act and share art. To experience art not just watch it, to live within art and share art. After all art is a communication channel beyond language.

So let's return to the question, "what is the necessity of art". Oddly the answer is coming straight from our everyday life. Think of communication. We use language to communicate but what would happen if we lost our voice? Nothing dramatic, a bad cold can do that. How do we communicate then? First answer is communicating our needs

or wishes by using the art of "acting" words with the help of expressions, sounds and our hands. Then we communicating using the art of "painting" words by writing in a notepad or even drawing and finally we "dance" words using out body to communicate and emphasize feeling. Others with more imagination might come with more ideas but the point is that art is a communication and expression function chained with human behaviour.

But art is so much more because it not limiting communication with the mouth and the ears but expands to conscious and subconscious conquering all levels of contact. Art talks straight to the brain without in-betweens. Art rebels and demands. Art promotes and offers. Art is evolution. Art breaths and lives regardless oppression and violence. Art has been all through human history the ultimate rebel and revolutionary. Art was the Renaissance, the French revolution and resistance. Art is what the famous novelist Jerzy Kosiński said: "art is not to portray, but to evoke."

And as I started, living in the era where xenophobes, racists, prejudice, inequality and discrimination has overcome states art is not just a necessity but an obligation to bond humanity against the common enemy: barbarism.



## Is art a necessity?

# What Do We Mean When We Call Art ‘Necessary’?

By Lauren Oyler

About a year ago I met up for the first time with a woman I knew only online. Articulate and funny, she is a brilliant writer who studied literature in graduate school. So I was surprised that, when I mentioned a recent novel I liked, my new friend responded with head-shaking resignation. “I can’t see how anyone justifies talking about books anymore,” she said. Our nation was so overwhelmed with causes demanding attention and action, she suggested, that it had entered a state of constant emergency, whereby pursuits both personal and political must be pitted against one another to determine which are essential. A turn toward socially conscious criticism, ushered in by the internet’s amplification of previously ignored perspectives, has meant that culture now tends to be evaluated as much for its politics as for its aesthetic successes (or failures). Certain works — usually those that highlight the experiences of marginalized groups, or express some message or moral about the dangers of prejudice — have been elevated in stature. It’s an overdue correction that brings with it an imposition: No longer just illuminating, instructive, provocative or a way to waste a few hours on a Saturday, these works have become “necessary.” The word is a discursive crutch for describing a work’s right-minded views, and praise that is so distinct from aesthetics it can be affixed to just about anything, from two-dimensional romantic comedies to a good portion of the forthcoming books stacked beside my desk. Necessary for what is always left to the imagination — the continuation of civilization, maybe.

The disproportion of the descriptor is made clear when it’s invoked to transform two very long, idiosyncratic theater productions into compulsory interventions in the issues they reflect: The New Yorker’s Hilton Als called the revival of Tony Kushner’s eight-hour play “*Angels in America*” “brilliant, maddening and necessary”; The Los Angeles Times’s Mark Swed made a similar pronouncement about Taylor Mac’s 24-hour queer history of popular music, which is typically performed in four six-hour shows without



intermission. But if you skipped the second season of HBO’s series “*Divorce*,” about the dissolution of a marriage between two white, wealthy people, you’re safe. “‘*Divorce*’ is heartbreaking,” Rachel Syme wrote for *The New Republic*. But “now, when so much is at stake, even a glint of sunshine on this narrative” cannot make the show “feel completely necessary.”

What has become truly necessary is stating the obvious: No work of art, no matter how incisive, beautiful, uncomfortable or representative, needs to exist. Yet the internet — the same force that has increased awareness of social-justice movements — has hyperbolized all entreaties to our fragmented attention spans. It’s now as easy to see all the incredible and twisted ways the world causes suffering as it is to waste a couple hours scrolling through Twitter. The concerned citizen’s natural response is to prioritize. It’s why so many outlets seem to invoke moral outrage as a growth strategy — and why being told what you need to read or watch starts to be appealing.

The prospect of “necessary” art allows members of the audience to free themselves from having to make choices while offering the critic a nifty shorthand to convey the significance of her task, which may itself be one day condemned as dispensable. The effect is something like an absurd and endless syllabus, constantly updating to remind you of ways you might flunk as a moral being. It’s a slightly subtler version of the 2016 marketing tagline for the first late-night satirical news show with a female host, “*Full Frontal With Samantha Bee*”: “Watch or you’re sexist.”

This usage seems to gesture everywhere but at the art itself, both as an admonishment to the audience and an indictment of the world that has begotten the themes contained in the work being discussed. If the point of art might once have been found in its pointlessness, this attempt to infuse it with purpose runs the risk of rendering it even more irrelevant. On the bright side, we’d have less homework.

The relationship between art and politics has always been fraught. During the French Revolution, the German poet and philosopher Friedrich Schiller observed that “utility is the great idol of the time,” and he proposed that art, with its ability to expand the mind, could be a route to meaningful freedom. Later critics seized on the idea’s lurking elitism. The revolution eventually led to Napoleon, and from the fallout, which included the formation of a middle class with a taste for uncomplicated art and the money to pay for it, rose the bohemian movement

# Is art a necessity?

in favor of “art for art’s sake” — and against the demand for meaning or morality in culture.

The purpose — or lack thereof — of art will most likely be debated until the moment true liberation arrives, so a to-and-fro process repeats throughout history, with culture occasionally called upon to serve in ideological battle, then permitted to roam free. In the late 19th century, social-realist works depicting the working class and the poor proliferated in Europe, reaching their peak in America during the Great Depression. But by the 1940s and ’50s, abstract expressionism emphasized pure form and feeling; art was, as Adolph Gottlieb and Mark Rothko put it in a letter to the art editor of *The Times*: “an adventure into an unknown world. ... The imagination is fancy-free and violently opposed to common sense.” The pendulum swung back quickly with the antiwar music of the Vietnam era and the social movements of the ’70s.

Art is infinitely adaptable; it accommodates activism naturally. When used to describe specific works today, however, “necessary” constrains more than it celebrates. If we can access only the essential, we may start to crave the extraneous — which, through this increasingly distracting yearning, may feel essential, too. Next to stories of grave injustice, the movie “*Paddington 2*,” about a bear that wears a red hat, is still considered an “an inviting, necessary bit of escapism” by *Vanity Fair*.

The suggestion that leisure is crucial calls to mind the concept of “self-care,” which has in recent years transcended its niche popularity among Tumblr users — who are fond of a 1988 quote by the black lesbian writer Audre Lorde: “Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare” — to ride into the mainstream on this rationale. Now you can reframe any innocuous pleasant activity as a requisite component of your political practice. Companies and Instagram influencers have quickly manipulated the term to sell more stuff, and guilty individuals have found an easy way to account for their weekly manicures, or the afternoons they spend reading novels. Never mind that no one asked.

An art museum is not a nail salon, but codifying



an exhibition, novel or film as “necessary” is a similar camouflaging maneuver that saddles an aesthetic pursuit with moral weight. Often it is burdensome to the audience, the work and the artist alike. When *New York* magazine’s Matt Zoller Seitz calls the mini-series “*Waco*” “necessary and sometimes powerful,” he separates the work’s role from its ability to stir emotion, and in turn protects the show from any qualitative assessment. In a short review of Mohsin Hamid’s “*Exit West*,” which tells the story of two refugees fleeing an unnamed country during a civil war, for the annual “*Tournament of Books*” published by *The Morning News*, Patrick Hoffman calls the novel “a full-fledged masterpiece; it’s necessary, timely, wise and beautiful,” and in doing so, makes it seem as if “necessary” is a precondition to “masterpiece” — which in turn is downgraded, through the urgency of necessity, to second-string praise.

Along with obligation and requirement, “necessary” can also suggest inevitability, even predestination, the sense that a work is both mandatory for the audience’s political education and a foregone response to the world as it is. There are many noncomprehensive adjectives we can apply to good art: moving, clever, joyous, sad, innovative, boring, political. But good art doesn’t have to be any of these things, necessarily; what we want out of it is possibility. To call a work “necessary” keeps the audience from that possibility and saps the artist of autonomy as well. That it’s frequently bestowed on artists from marginalized backgrounds pressures these artists to make work that represents those backgrounds. Worse, it subtly frames their output as an inevitability, something that would have happened regardless of creative agency, and thus suggests that these artists are less in control of their decisions and skills than their unnecessary counterparts.

When applied to bad art with good politics, “necessary” allows the audience to avoid engaging with a work in aesthetic terms, which tend to be more ambiguous and difficult. When applied to good art with good, or even ambivalent, politics, it renders aesthetic achievement irrelevant. Not only is that depressing, it also nullifies the political argument in favor of art in the first place: Why write a novel when a manifesto will do?

# Is art a necessity?

## The meaning of art Or the meaning of existence

By Ali Najjar

(When we look at a work of art meaningful to us, it probably gives us the same thing that Buddhists strive for, which is satori. Campbell described this satori as one moment in which the gossip of the brain stops, a very precious moment. He called it "aesthetic arrest.")

**Joseph Campbell**  
American philosopher and Buddhist

If museums and art galleries closed their doors. If cinematic production was stopped and movie screening houses closed, television would avoid going through everything related to art. If the music remained silent and the singers abstained from singing, if the theaters closed their doors, if the designers and architects dispensed with the artistic imagination, if the fashion houses dispensed with their important cadres. If poetry stops exercising its function, if morality is transformed, it is merely because of an accident. If humanity were devoid of any artistic activity. Finally if the scientist and the philosopher gave up their dreams. So what happens to us, and is there a meaning to our life? Finally, can we ask the first man about the meaning of the first decorations he placed on his stone or pottery vessels, about his drawings buried deep in caves? Before we can argue about the meaning of art in our time, which we describe consists of arts and the other half is science, and the two are intertwined with each other!

So what does it mean to bear in mind some meaning of art. The meaning, according to my belief, exerts its power mostly as a monster that preys on content, explains his body and lays dirt on it sometimes. And other tunes remove the dust from them for the feast of life. So it is free. Not all deconstructive postmodern theses were disappointed. The trial of meaning is necessary as long as the meaning is dynamic and not fixed. How can we

evacuate the mystery of a human activity that is often shrouded in mystery, such as a work of art? But how can we understand ourselves without it. How can we expand our imaginations and our ideas and revise our vision of this vast world in which we live. How can we enter the places that we neglected in our difficult circumstances, during which we live.

The meaning I believe (and as evidences) is close to our direct relationship with art from the age of the caves until now, which is an integral part of our existence. Is existence in the first place correct without the relationship that forms the seed of existential meaning? Therefore, we cannot deny the meaning or destroy it in a margin, not dead. As long as the arts are intertwined and within ourselves without separation. In some sense

It is, in this sense, a synonymous existence that is indispensable to us.

"Creating art is not the fulfillment of a need but rather the creation of a need," says Peter Cosma, a longtime art teacher. The world never needed Beethoven's Fifth Symphony until he created it. Now we can't live without it.) Art, then, in some of its meanings means making a connection between our insides and the natural world as a form of communication. In art, you do not need words, except in a very narrow field, in order to form out of them a meaning for this secret communication. In other words, art here creates what addresses the deficit in direct expression to create an outlet from it that transcends it. This creation, or

# Is art a necessity?

craftsmanship, encompasses all human activities. Whether it is aesthetic, political, advertising and others ... regardless of the background of its producers.

If nature has a meaning, so does art. It is one of the activities of man most related to his nature and nature. Because I like to write my article circularly. Let me refer to the linguistic meaning of the meaning:

Let's start with what Wikipedia mentions (it is often unreliable for your knowledge, but that's okay, we might get benefit from it). Remember that the meaning: the field of the concept intended by the word thing (and here in our artistic field we often exclude words except for what is mentioned in poetry and singing that is part of it). The meaning also means the mental image in terms of its verbal intent. It was said that if the word is placed in front of the thing in terms of being indicative of it, it is called signified), the quotation ends. Let us return to the dictionary where it states: (That it is all that it indicates in terms of meaning without its utterance. Or it is the mental image of the word, or the content, what indicates it, its content, its connotation.) So here and in general we use the language to enter the meaning area of the concept of art, which is human activity. Subjectively. Let's enter the field of the self, being half matter and half soul. Two halves are intertwined, wrestling, and without separation. But it may be schizophrenic. Even in this

dissociation, the self remains artistically active. There are many examples. Which means that the artistic activity is not subject to specific conditions for its production. Just as there is no ceiling for expectations of his miracles. Hence, I believe that art answers the question of why something has more than one meaning (outward and esoteric). And delving into which is closer to the meaning that we are looking for, so you mentioned another topic.

Let us accept that (lack of benefit is the harm resulting from an increase in satisfaction). Whoever balances the need for psychological, emotional and emotional satisfaction of man, other than art, which turns here to the standard benefit of the balance of the self open to the world with its various variations. It is a need that has transformed with the passage of time into an instinct that must be satisfied. True, there are external inhibiting factors. But even these factors sometimes generate their opposite, in order to restore balance. Is pleasure transformed here to another meaning, if the human mind is not absent from the reference to it.

I think that the idea, any idea that does not produce its content (meaning), except after dismantling its complexes, in which science and imagination played a prominent role in showing its effectiveness to the extent that the idea transformed from mere fragments of the aging of the brain to direct works of art that have settled in many art galleries in the world. It



# Is art a necessity?

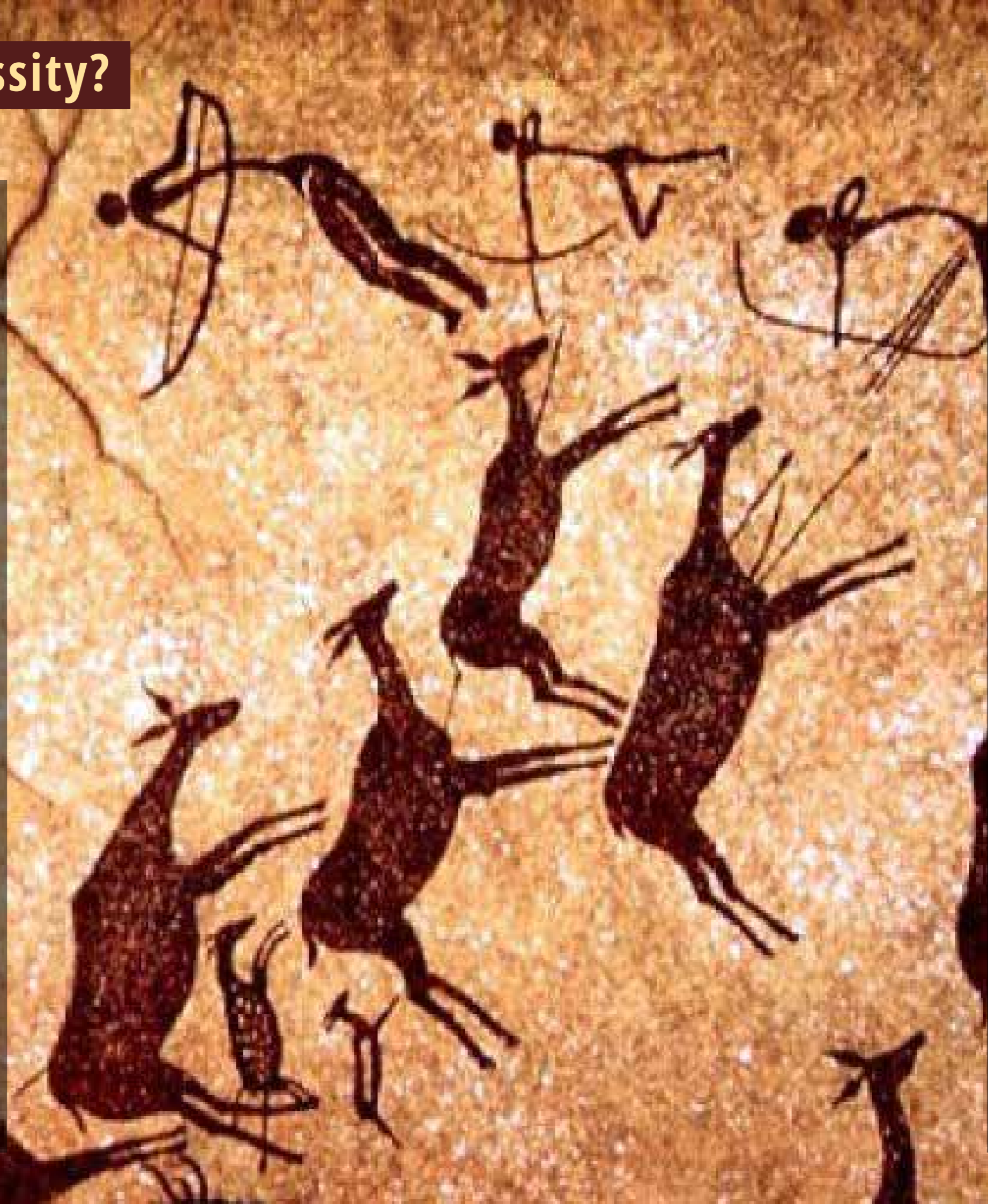
makes no difference whether these are political or sentimental ideas, absurd or effective. Realistic or imaginary, and so on, ideas are as much as they are scattered, complex, and ready within the space of the general cultural movement. It is also detectable and technical maneuverable. And to the extent that some people have turned into being mere ideas that flood the galleries whenever they want! And you can search for meaning for this phenomenon that is not new in the first place. In these presentations, complex ideas and simple ideas are disassembled on the same level. As there is no fixed measurement of technical performance levels. Nor fixed meanings. If we are looking for a fixed meaning to it. "Our brains are specialized in symbolic abbreviation. Art works in general are full of them," asserts (Michel Googy), an author, art consultant and show owner.

My elderly neighbor, the seat who lives with his son and daughter-in-law, has not left his apartment for about ten years. Every morning he repeats clips from an old song (Good Morning Lola), an old song dating back to the 1960s. Were it not for the name of Laila, Aldla. Maybe my neighbor is flirting with his deceased wife (Laila), maybe with his son's wife, Dalal. But his strong, hoarse voice carries a clear emotional charge. Despite my morning annoyance with him, I was waiting for him. It is the art of making sense of the lives of a disabled elderly neighbor. Is there more beautiful than this meaning. Art here does not account for Gary's condition, but rather reflects his sentimentality as the equivalent of his subjective matter. Art is not a fruitful endeavor in itself, but rather as a means of solving a problem or producing

consumption. Or it is perhaps a higher function than our being, as a means of expression and communication between the sensibilities of the artist and the observer.

Since today's art meets our need in everything we hear, touch, wear, furnish our lives or satisfy our sublime instincts. The meaning here comes from the inability to dispense with all these details that enrich our lives. Art has become more important to us than all past eras. Art is everywhere, and it is the essence of our humanity at this time, which is moving towards its inhuman and barbaric crisis, the time of the deadly epidemic behind our skin. We are wretched, dying. We need the best gifts that art provides. In order to improve modern society, art promises purity of mind, honesty and freedom is essential for making the complex its meaning. (You can't tell a tyrant he's a tyrant, but you can make him cry with a story about tyrants.)

Is the function of artistic production pleasing only to the senses? On the basis that works of art are just forms that can be enjoyed and only get their meaning from this enjoyment. Although the meaning in this detail does not exceed that. On the contrary, what are our references to scientific discoveries with an artistic effect, except to approximate one of its functions that goes beyond touching the senses to respond to the vocabulary of nature, the universe and the self, and from solving the creative code by activating the imagination down to worlds that did not exist originally. Thus, it is my belief that art, as a creative industry, renews or reshapes existence. Do not reduce or dwarf it within the realm of its general physiological and physical functions only.



## Is art a necessity?

# THE NECESSITY OF ART

By David Osbaldeston

Is this a historical book about history? Some things have legs and, like an old pair of vintage 501's, Ernst Fischer's *The Necessity of Art* returns in paperback, except with a personal account by friend and associate John Berger detailing their close understanding and interactions together during the final days of the author's life. Berger recalls the shared moments of what must have been a deeply respectful friendship fully aware of its impending close. This sets in the readers' mind a poetically retrospective tone for Fischer's outlook, life and work underpinned by his contemporaries through a 'heretical' application of Marxist theory during the early to late middle period of the C20. This account fittingly bridges the space between the recollection of a profound understanding for a man whose personal life was shaped not only by individual relationships but by the possibilities and counter possibilities arising out of a loving commitment for humankind's complex relationship with nature, and the culture produced to articulate it.

*The Necessity of Art* applies the thoughts of a philosopher and writer at his most lucid and urgent. Many of Fischer's series of investigations navigate a compelling journey into how both cultural and technological advances were one and the same thing, unified, and emanating from the same creative impulse for humankind's ability to control and conquer nature. Whilst many propositions are lyrically yet analytically animated by anthropology he describes, through the onslaught of mechanistic cybernetic technology, our subsequent separation from it. Ultimately resulting in a profound alienation between ourselves, nature, and final inability to comprehend our fabricated world. Written during the East / West post war era, yet prior to the 70's oil crisis, *The Necessity of Art* anticipates a historical moment when capitalism, as we have come to understand in its late form became the alpha and omega underpinning all human relations. Broken down into five sections exploring arts relationship to Function, Origin, Form & Content, Capitalism, and finally, Reality.



Today, reading Fischer's text through the lens of a forty-year period that's witnessed the hegemonic triumph of private wealth over collective interest and the pervasive absolute of free market economics, makes for the kind of prescient reading that's simultaneously connected for the same reasons now as then, but in two entirely separate temporal spheres. It was Calvino who observed that 'the classics are those books which exercise a particular influence, when they imprint themselves on our imagination as unforgettable.'<sup>1</sup> Whilst 'classic' as a proverb may well be an overused term closer to the truth of marketing speak, unfixed from its meaning, in this case it's somehow entirely appropriate. When questions are being raised of a dysfunctional system of human arrangements presently under crisis yet still incapable of being re-thought and reapplied to more egalitarian ends, then Verso's decision to re-print *The Necessity of Art* right now lends itself well to the debate for anyone concerned in the making of culture, which in the end includes us all.

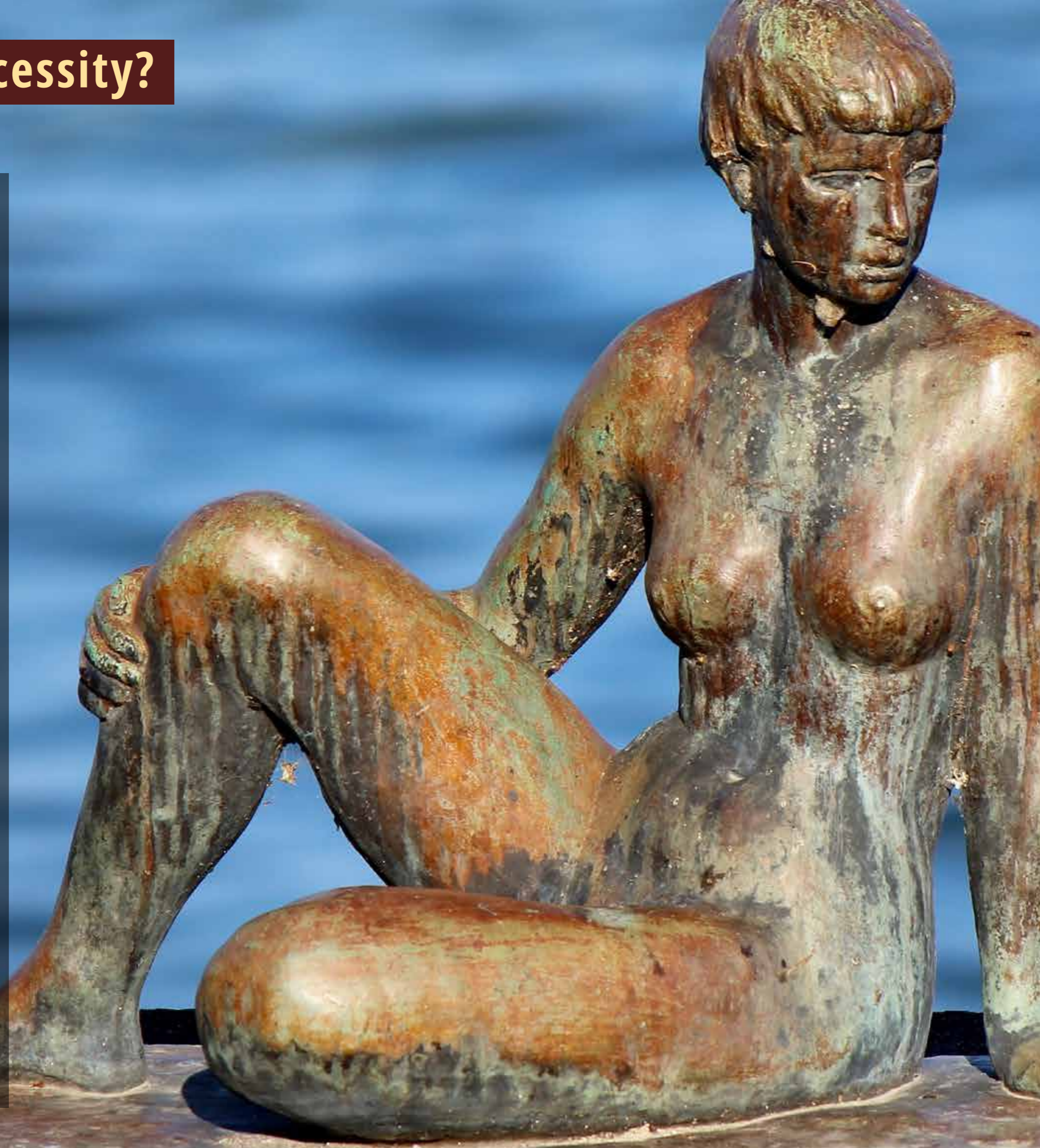
The Renaissance, Romanticism, the Enlightenment, Modernism, Neolithic society, the advent of the Industrial Revolution, are analysed through Fischer's clear and compassionate application of Marxist thinking. Such analyses, particularly those that detail the shift from 'when the artist and arts entered the fully developed world of capitalist commodity production'<sup>2</sup> provide key moments for insightful and poetic writing to take hold upon the reader. Indeed, Fischer's exploration of Romanticism, its subtexts and destination, is appropriately afforded enough space for an excellent critique of the collective, individualization, the bourgeoisie, and technological innovation. 'For the Romantic mind, social reality was, if not 'abolished', then at least extravagantly distorted and dissolved in irony.'<sup>3</sup> Indeed the acceleration of social complexity as a consequence of hitherto unprecedented systems of production and their attendant inequalities provide the backdrop to much of the polemic.

Key to the arc of Fischer's thinking is the loss of humanity's connection with itself through



# Is art a necessity?

the differentiation between social groupings and class, ownership, goods & property, and perhaps most significantly the commodification of identity itself. Whilst the overriding theme is one of separation, as Fischer discusses the aforementioned historical triggers and key periods and their profound consequences upon the disruption between art & society 'As a result of the differentiation of skills, the division of labour, and the separation he was alienated not only from nature but from his own self.' 4 Although perhaps reading this in context of C20th critical theory tells us something we already know; under circumstances which at best render a polarized view of individual and collective concerns. Fischer elegantly draws upon several passages from Hegel, Marx, and Benjamin, Baudelaire and Brecht, which are effortlessly woven into the script to offer a set of articulations and methodologies that unfortunately go way beyond the allotted space here. Nevertheless Fischer demonstrates a concise understanding for the conditions, necessities, and difficulties in which art & culture made to exist; working both for and against historicised stylization, objectification, and fetishisation, simultaneously shifting, yet unbreakable and axiomatic. Later sections of the book relates the complexities of both music and poetry to collective and individual imagination. But there are moments when his close proximity to the context of cultural production under communist ideology (which he is both alive towards, and



critical of) become evidently clear. This in no way undermines the content of his polemic but instead sets a critical tone and context for his last work to take place. Whilst contemporary cultural theorists such as Chomsky, Eagleton, Mouffe, Ranciere, Zizek, et al, may provide much of the basis for contemporary critical and cultural theory, thus setting the stage for art and artists to reciprocate common experience in the context of globalization. Fischer's feeling, and range for the organisation and disorganisation of human relations sets a tone that puts contemporary life into sharp relief. Paradoxically, in the Modern context, it could be argued that in emulating the conditions of industrial production, the figure of the artist has become so much integrated for the system as to be indistinguishable from it. So, where does this leave the Fischer's interpretation of the artist, or more significantly the necessity of what an artist does both in and out-with society through his assertion of the artist as a mythological figure or agent of human relations to transmit common experience for the healthy co-dependent society? Fischer not only sheds light upon the morphing circumstances that have redefined our shifting metaphysical relationship to the 'magic of culture' and those who produce it from inside and outside of societal norms. But perhaps most significantly like all 'classics' gives us a way to rethink the future by its own particular influence through the eyes of the past.

*highlight*

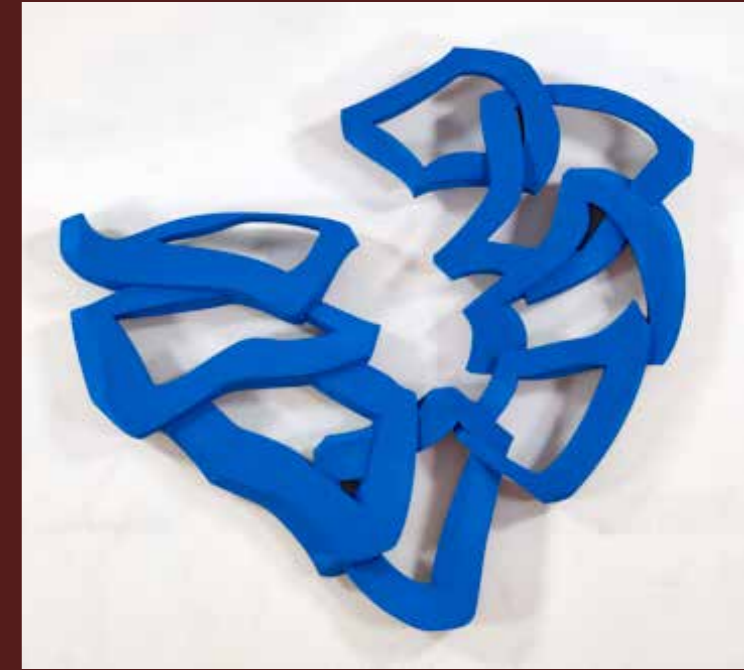


**JOHN F. SIMON, JR.**  
**Drawing Air**

David Richard Gallery is pleased to present Drawing Air, the gallery's first solo exhibition for New York artist, John F. Simon, Jr.

The title for the exhibition, Drawing Air, is also the name of the new software artwork. It was conceived and developed as a quarantine project during the Covid-19 pandemic shutdown in the spring and summer of 2020. The work consists of two identical tree structures lying on their sides as mirror images of one another. Per the proprietary software program created by Simon, the trees become animated, pulsing and growing, then retracting after each step, expanding ever larger with each pulse until they grow into one another and generate complex designs. During this recursive process the trees generate structures that resemble a pair of lungs, clearly, a vital organ necessary for breathing that is severely affected by Covid-19. In regard to the title, Drawing Air is synonymous with breathing and an appropriate name for the artwork and exhibition conceived during this troubling pandemic. Since this imagery is computed from the software in real time while viewing it on the monitor, there are subtle variations in terms of duration of each image as well as the speed, scale and other parameters, thus never repeating itself like a video loop. After a segment is completed the software program moves to a different set of instructions and images.

The dozen wall sculptures that comprise a majority of the exhibition, albeit stationary and a different medium than the software art, are very much related to the Drawing Air software in two distinct ways. First, all of the works in the show are derived from drawing. While the artwork Drawing Air was conceived and developed with software, the lines on screen are an ephemeral digital drawing, there one minute and gone the next. The wall sculpture designs were chosen from the thousands of drawings Simon has generated in his decades long daily drawing practice. Second, from a process perspective, all of these works were digital at some point along the way. After the drawings for the wall sculptures were selected, they were scanned and digitized, then modeled in 3-D and carved out of a foam-like material using a robotic milling machine in the artist's studio. Following construction into the three-dimensional wall sculptures, the surfaces were painted and drawn on to bring the artist's hand back to the final work.

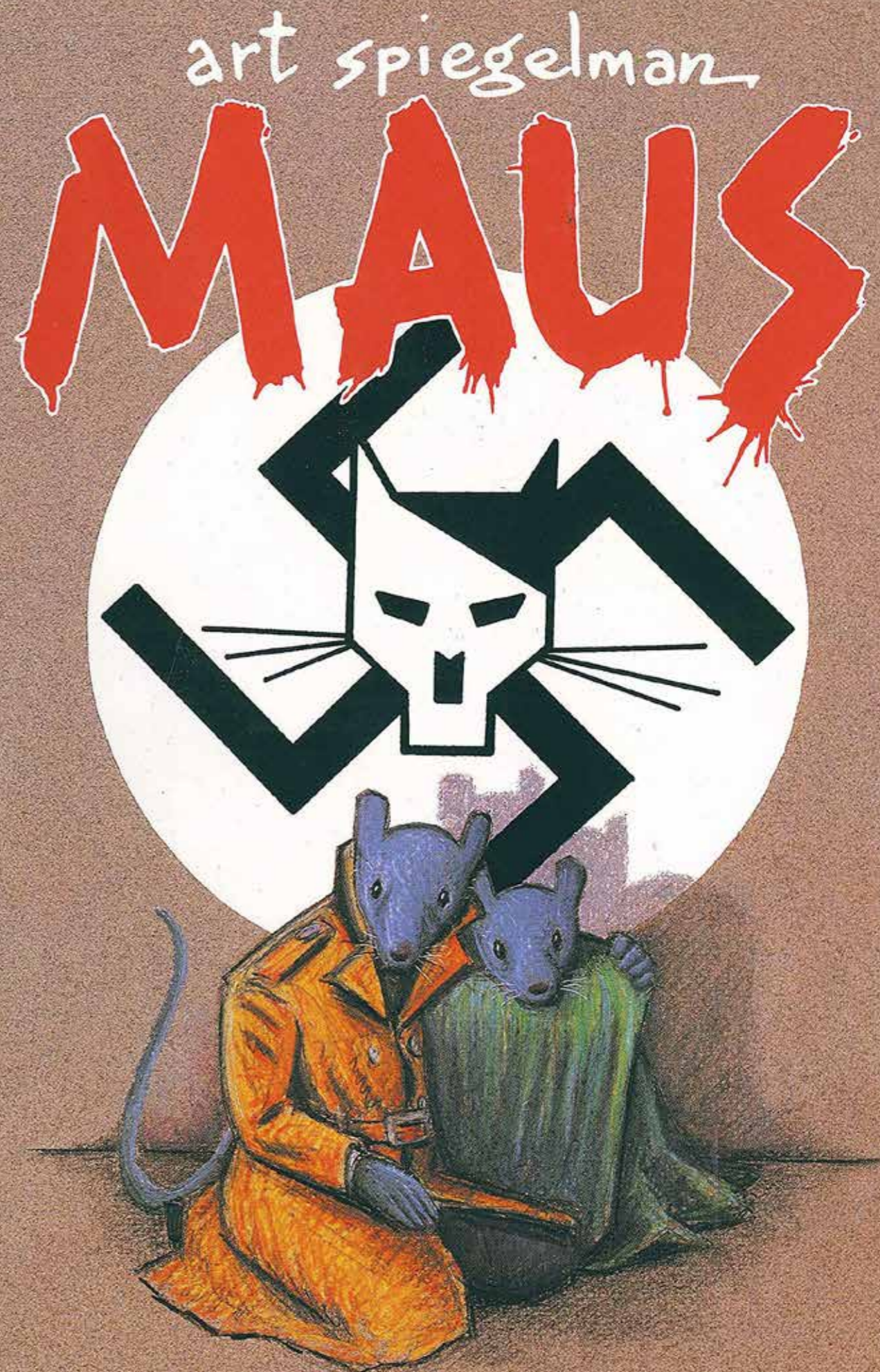


## A micky of a mouse called Maus

While Trump secretly sterilizes immigrants like Nazis did in the consecration camps and racist far-right moves further into Europe burning refugee camps, a mouse called Maus comes to remind the horrors of fascism and a past mouse-trap we would never like to see as our present and future. A unique and extraordinary work that adds to politicize art and contemporary resistance.

Art Spiegleman serializing the extraordinary story of his father's time in Auschwitz in his art-comix magazine Raw since 1980, with mice standing in for Jews and cats for Nazis.

After some revisions, Pantheon published the game-changing first half in 1986, popularizing the term "graphic novel" in the process. The language barely existed to honour such a creation, yet that didn't stop Spiegelman's anthropomorphic story of wartime atrocities from winning a special Pulitzer in 1992.



A SURVIVOR'S TALE

I MY FATHER BLEEDS HISTORY

# Banana shock

## What happens behind the scenes..!!

By Dr. Khaled Al-Baghdadi

*[... Duchamp opened the box  
from which all the vipers got out ...]*

This phrase, uttered by one of the critics, clearly indicates the importance of the role played by Marcel Duchamp in bringing about a technical, intellectual and technical qualitative leap that led to the discovery of new areas in the aesthetic experience, and the unleashing of artists for research and experimentation, which led to a state of intersections and interactions that clearly reflect the state of dispossession and control. That does not stop bombarding our faces with thoughts and images day and night. In a constant, non-stop attempt to invade our imaginations and direct our tendencies as they see it.

Many powers have tended to correct their strikes on the front of the broad culture, including ideas, arts, literature, sciences and everything related to the read, audible and visual word in a continuous and continuous attempt to this day to dislodge the center (Europe) in favor of the parties (New York), so it was necessary to search for an alternative (an aesthetic). This necessitates the demolition of the existing value system. Creating and promoting new artistic and aesthetic values. Dada was the first pick in the trend. Where it appeared against the background of the First World War. And the extension of the labor movements that reached their climax in 1917. From a group of deserters, rebels and refugees who met in Zurich and chose the word absurd (dada) which is itself a symbol of provocation. It was intended to permeate the ranks of stable meanings and to demand that it justify its validity in a world turned upside down by war.



In this context, we can understand why Marcel Duchamp was tempted to put a mustache on the Mona Lisa. And why put (urinal) the bathroom in the exhibition hall, in an attempt to cause a kind of violent shock to the viewers, because Dada did not pay much attention to trying to build new artistic values. Or searching for aesthetic concepts that can be hid behind, but their only concern was to try to break the existing image and breach the prevailing aesthetic taboo that everyone believes in.

In this context, we are able to understand and realize the state of confusion and controversy that occurred a few days ago when a work of art, a banana, was sold for \$ 120,000 - or about two million pounds - which stunned the world and caused a great shock in the artistic and cultural circles, and we will try Here we present a kind of historical and cultural rooting for this type of thinking and this wave of strange works of art, and explain what is happening behind the scenes in the world of plastic art ... and what are the forces that control and direct it .. !! ??

### Banana on the wall .. !!

And this work caused all this uproar and raised many question marks and many exclamations. It is (a banana on the wall), plastered, and was on display in an art exhibition in the American city of Miami, in the state of Florida, and it is by the Italian sculptor Maruisio Catlan, and the organizers say that French people bought the artwork for 120 thousand dollars, and the artist called this work (Comedian)).

And that it symbolizes the idea of global trade, which demonstrates the artist's basic desire for mockery and mockery, and he faced this ridicule with greater ridicule than the show artist David Datona, who ate bananas and devoured this masterpiece, in front of the lenses of photographers and museum visitors, and Datona said through his Twitter account , "The Hungry Artist ... an artistic performance from my presentation..I love the work of the artist, Mauricio Catlan, and I really like this artwork..It is a digestive work ... !!"

While the exhibition management commented on the incident, saying, that although Datona ate a banana / masterpiece, the display is still standing, as the banana here is an idea, and the art gallery management obtained a mandate that it can replace the banana in the artwork in any Time, since it is expendable, but there were no instructions on how to change the banana on the wall, the value of the work lies in the certificate of authenticity that accompanies it; The banana should be renewed

regularly instead of spoiling. A fresh banana was already hung on the wall after a quarter of an hour. "This led to a lot of tension and drew attention, and we don't like that. But the reactions were wonderful and put a smile on a lot of people," Terras added. "He didn't destroy the business, the banana is just an idea," said Lucien Terrasse, director of relations with museums.

The Italian artist, Maurizio Cattelan, was known before that for his famous work of (America), which is made of 18 karat gold toilets with a seat and a water torch. This work, estimated to be worth \$ 6 million, has disappeared since it was stolen from the Blenheim Palace in Woodstock in southern England.. This raises the idea of the material value of artistic works.

-Is it real value or exaggerated ... ??

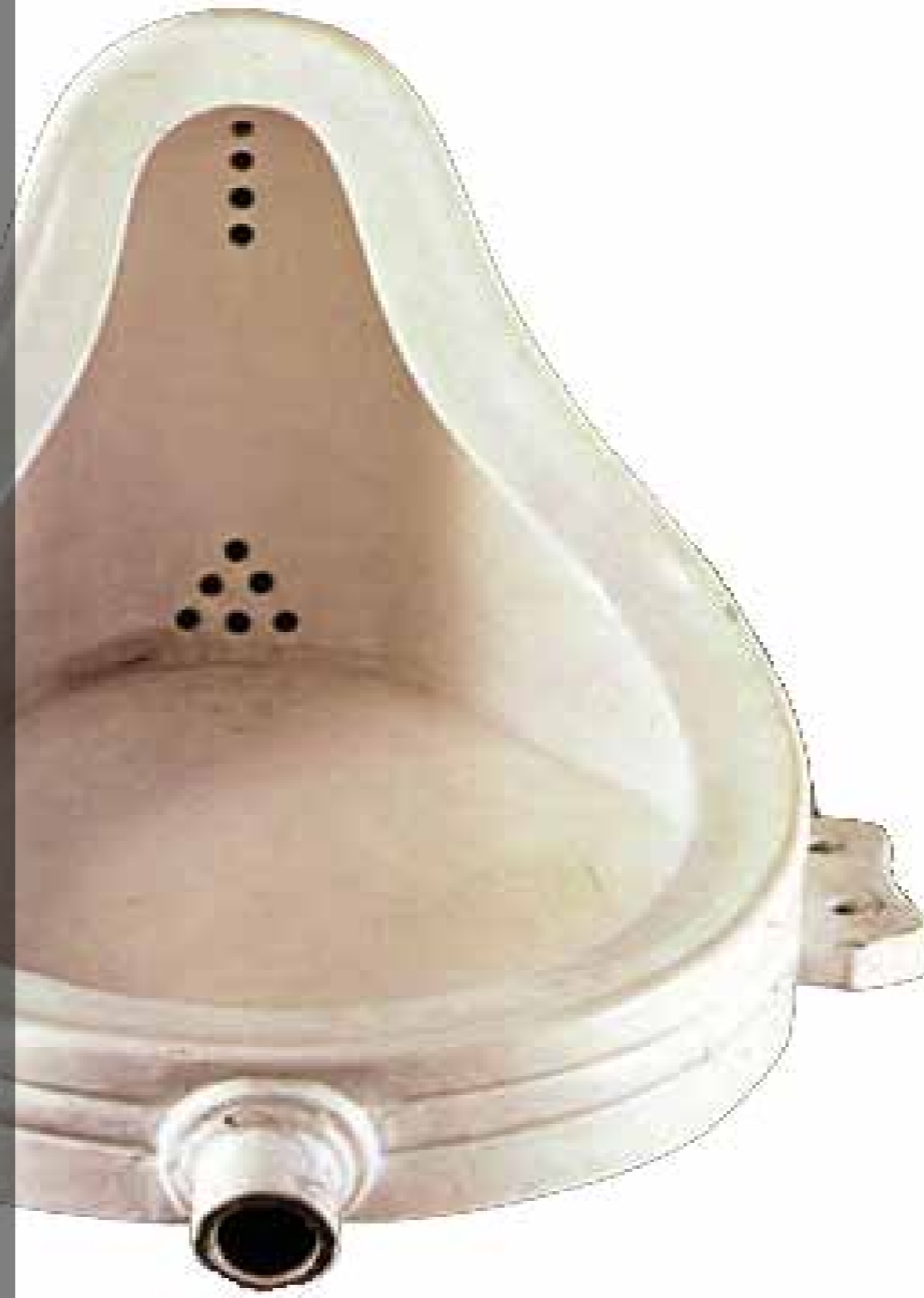
- Is it a realistic value or is it made and directed .. ??

What drives a person to pay an amount of 120 thousand dollars for a work of art that does not exist at all, because this banana hanging on the wall will melt and be consumed in a few hours and nothing will remain of it .. !! Here the question appears that imposes itself .. Is this number real .. Is this information correct at all .. ?? !!

The truth is that I personally do not trust the truthfulness of this information or the veracity of this figure, and it must be dealt with as a kind of advertising and promotion, and it is a trick that some artists and some exhibition halls usually resort to, in order to draw attention to the work and the name of the artist and also draw attention to the exhibition hall in which he is shown This work, which is what actually happened as most media outlets in the world published the image of the work and the artist, and brought many of the public and the media to the Ardha hall to see this work, which gave the name of the artist and the name of the hall a kind of propaganda and huge propaganda that is inestimable, and it necessarily helped in Raising the price of this artist's artistic works.

## The beginning of the artistic rebellion

In order to understand what happened, we must put it in its cultural and historical context and understand where this wave of exotic arts came from, when a member of Congress [George Dondero] stood up



to announce his rejection of the various types of arts. And his doubts about their orientations. Stressing that they are all aimed at sabotage. But each of them has a different method .. "Cubism aims to sabotage by means of planned chaos .. and futurism seeks to subvert by means of cynicism .. Expressionism aims to sabotage by simulating the primitive and the idiot..and abstraction seeks to sabotage by creating transient fits of madness .. As for the surrealism, it seeks me. Sabotage by denying the mind. !!

This prompted the active forces in the United States to try to search for a new type of art that would guarantee them a foothold in the global plastic scene. So he started looking for someone to be pushed forward. And the artist [Bud Hopkins] laid out some predecessors for this person. Such as .. "The necessity to be a real American and not a European has been cultivated here. He must be rough and taciturn. It is even better that he be a cowboy too .." [Jackson Pollock] was exactly what was required, so he rose to be a representative of that national disclosure. The new .. (Abstract Expressionism) was considered by some as a clear American intrusion into the modern art scene, as it was the antithesis of socialist realism. This prompted many critics to celebrate her and his own style of practicing art.

Where he puts a large piece of canvas (canvas) on the ground, and then he spills it with colors and dyes. The colors run through the fabric to the end of the edges. Lines intertwine and overlap spontaneously and randomly, and many critics have described this method as supporting the myth of a bold, fit and dynamic individual, a tradition that was and is still showing and freezing (Hollywood) in its films so far. This fact was confirmed by the critic Eva Cockcroft in an article in her art forum magazine in 1974 entitled (Abstract Expressionism, the Weapon of the Cold War), in which she emphasized that the link between the Cultural Cold War and the success of Abstract Expressionism is not a coincidence.. !! ??.

Many artists joined Pollock, who received support and support from many sides. Abstract Expressionism, and then Pop, was the real beginning of placing New York at the center of the international plastic scene. Which has continued until now, but it seems that most of these artists did not bear their artistic spirit that wants to liberate and free from that constant push and direction. The result was that Archil Gorky hanged himself while Jackson Pollock was killed in a car accident while driving at breakneck speed. As if he was accelerating with the ability of Mark Rothko, he committed suicide by cutting his veins to bleed and die on the grounds of his studio, where his friends confirmed that he killed himself because he could not cope with the flow of financial rewards to him. And his soul, which wants to produce works of art, opposes bourgeois materialism ... !!

# Opinion

## 7 Reasons Why Art is Important

Humans have had a relationship with art, in one form or another, since time immemorial. From prehistoric cave drawings to ancient instruments, it is obvious that art has always been and will continue to be an interwoven part of our existence, regardless of race, political leanings, or cultural background.

People appreciate art in different ways, whether it's music, dance, poetry, drawings, paintings, or even graffiti. Some like to be directly involved in the creation of the art (artists) while others like to experience and appreciate it. Whatever the case, the arts play a big role in how humans see and interact with others and the world in general. Art helps us emotionally, financially, psychologically, and even helps

to shape individual and collective personality.

There are so many reasons why art is important in the world, today and always. But just in case there might be any doubts as to whether it is, here are 7 reasons why, in our humble opinion, art is extremely important to the world.

### 1. We are naturally artistic

The capacity for humans to naturally conceive up artistic creations, and how those artworks inspire and motivate us, continues to be the basis of various studies and discussions about the origin of music and other arts in general. It would seem our very DNA is coded to create and appreciate art. That can be the only logical explanation as to why toddlers draw on walls, play in their food, and react to music, even without having been taught those things. In addition, everyone has some artistic thread, even if it's not with one of the recognized arts (music, visual, fine arts, etc.). Artistry can be portrayed in so many ways, including how you pair your clothes, how hair is styled, in pastry making and cooking, and even in how people organize their surroundings.

### 2. Art crosses all divides

Works of art, whether in physical or intangible form, can often easily be understood by people from different social, cultural, and political backgrounds. It's one of

the reasons why music is referred to as a musical language. Also, through observation of artifacts and artworks, as well as the messages encoded in literature, music, and poetry, it is possible to gain insight and understanding of other people's history and present-day realities.



### 3. Art is good for you

From beautifying the surroundings to helping to alleviate stress and discomforts, art is essential for physical, emotional, and mental wellbeing. Music, for example, is increasingly used by people to battle depression and other mental illnesses. For art creators, including musicians, dancers, painters, and writers, creating or performing a piece of art is

a cathartic experience that also provides a sense of achievement. There are numerous studies showing how people feel better whether by creating art or by consuming it or by simply being in the presence of something art-related.

### 4. It allows self-expression and self-awareness

For art creators, sometimes the only way to express a feeling or thought is to immerse into the process of bringing something into being. For others, mental clarity on a particular situation only comes about after indulging in something artistic. Also, art



involved with the creation process. From the people who own and operate art galleries and cinemas to people whose job it is to critique

including songs, poetry, and drawings. Through the use of music, stories, artifacts, and the creative process itself, art also makes it easier for students in schools to think critically and grasp a wide range of topics that help to shape what they become later in life.

For adults, art can be used in corporate settings to help people understand complex data, as well as to create models that demonstrate a state of affairs or future path.

### 7. Assists with the recording of history

Without cave markings and ancient artifacts that have been dug up, a lot of what is now known about prehistoric times would have remained a mystery.

Likewise, the different types of art in play in today's society will help future generations understand what the world was like before they came along. In addition, through the messages embedded in art, people can see and understand mistakes from the past, which will inform decisions as to how to avoid them.

\* [www.medium.com](http://www.medium.com)

can help you to discover and understand things about yourself that you never recognized before. Finally, including art in your daily life can help you become better at something that might not even be considered remotely artistic.

### 5. The possibility for personal benefits

The world of art has allowed for the creation of wealth for millions of people, and not just for those

and categorize artworks, there are many earning channels created by art. Just imagine if there was no music, books, paintings, or sculptors; the world not only be drab but there would be a lot fewer people with jobs.

### 6. Art allows for complex ideas to be broken down

A lot of complex issues such as race, religion, and politics have been simplified using artworks,



## How to express feelings?

By Avtarjeet Dhenjal

It was during the war, America Novelist Ernest Hemingway was looking for whiskey in Marseilles, South France as liquor stores were all empty, then some told him, only week before an army officer bought an unmarked box in auction, with 12 bottles of when the ships docked in the port, once the all the passengers were gone, the cleaners of the ship would search the shop, for any unclaimed luggage in the ship's hull, all the left over items would be brought to the port, everything would be auctioned without checking its contents, One of the army officers, bought an un-marked box.

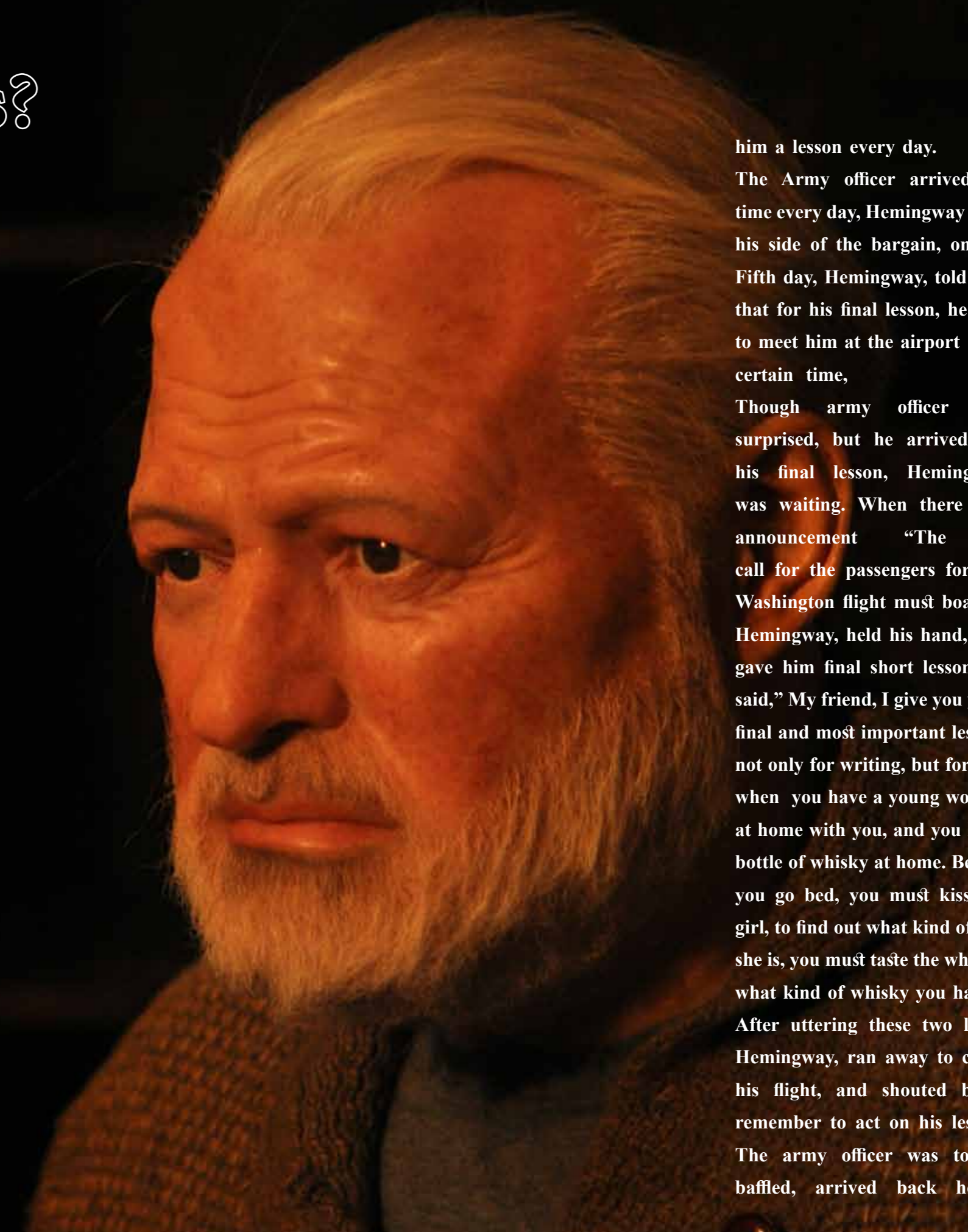
Most bidders, opened their packs immediately as everyone around wanted to see what the contents were? If someone was lucky to receive a big surprize. This particular box that an army officer had bought, contained 12 bottles of whisky. He was happy, he was planning a big party to hold at home, for him whisky arrived just in time.

As everyone in the town knew his luck, so Hemingway, knocked at his door, and asked if he could buy six of the 12 bottles, he took a handful of dollar notes to pay . Before completing the bargain, the army man wanted who the buyer was? Once he found out that it was the writer, he had read a year before. The army officer changed his mind, He did not want any money, but six lessons on writing from the master novelist, in exchange for 6 bottles. Hemingway accepted the bargain walked to his hotel with 6 bottles and agreed with the Army officer a time of the day, when he will be free to give

him a lesson every day.

The Army officer arrived on time every day, Hemingway kept his side of the bargain, on the Fifth day, Hemingway, told him that for his final lesson, he had to meet him at the airport at a certain time,

Though army officer was surprised, but he arrived for his final lesson, Hemingway was waiting. When there was announcement "The final call for the passengers for the Washington flight must board", Hemingway, held his hand, and gave him final short lesson, he said," My friend, I give you your final and most important lesson, not only for writing, but for life, when you have a young woman at home with you, and you have bottle of whisky at home. Before you go bed, you must kiss the girl, to find out what kind of girl she is, you must taste the whisky, what kind of whisky you have.? After uttering these two lines, Hemingway, ran away to catch his flight, and shouted back, remember to act on his lesson. The army officer was totally baffled, arrived back home,



# Last Drop

pondering upon the last words of the writer. to act on his advice. Since, there was no girl in the house to kiss, but he still had six unopened bottles of whisky at home.

He opened the first bottle, poured himself a drink, on the first sip, he found out, it was not the whiskey in the bottle but tea water, that resembled whiskey, colour. Then he tasted all other bottles, all of them were the same. He felt stupid, why did he wait for Hemingway to tell him, the rule of 'taste before going to bed.

Hemingway must have found it out on the very first day, but he kept his side of the bargain, and forgave the stupid army officer.

A lot men, are stupid, like this French army officer, I admit, I am also one of them, few years ago, when a beautiful French actress invited me for lunch in Paris, after the lunch, we hugged each other before saying good bye, she held me for several minutes in her embrace, on the street, in spite of the fact, she is a well known face in Paris, and several people must have recognised her, hugging me on the street.

I still did not dare to give her a kiss, which she was waiting for. Next time she complained over the phone, she

was disappointed with me, I was not generous to give her a parting kiss, she had wited several minutes for.

It's a matter of pride for a European young woman to get a kiss from a man in public, I remember a German girl, asked me if I could kiss her in public, in London, She wanted a selfie with me kissing her, to keep as a memory.

Another time later, discussing the act of kissing, with the French Actor, she explained "Kissing is the most direct way of communicating your feelings for each other. More than anyone can express in thousand words.

Last week when I was discussing issue of quantum physics with my friend Physicist David Hukins, he emphasised the problem of expressing in words, the physical phenomena that takes place at quantum level.

He also said something very profound, that if everything could be said/expressed in words, then, there shall be no artist expressing themselves through their paintings or sculptures, or music for that matter; or no young man or woman would be kissing each other to express their feelings, risking their lives in Islamic Iran or Saudi Arabia.





UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS  
EU MAN

UNIVERSAL COLOURS

this a sample page and it works!

UNIVERSAL COLOURS

advertise with

UNIVERSAL COLOURS

For more information, please email  
[sales@eu-man.org](mailto:sales@eu-man.org)



UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS