

204

CONTRASTS

NUMBERS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

Is ART a SCIENCE?



Artur Akopjan
The Absolute Improvisation

UNIVERSAL COLOURS



THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

1997 - 2020

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We have endured this year very harshly, and we lost some of those we love from relatives and among the most creative and adherent to humanity.

This year has passed us very heavy, as if we are all in a mental or psychological hospital, a large group of us felt nauseous and thought of suicide. And fled to no avail, intending to get out of this coronavirus that we all bear as human beings on this earthly time.

But we did not give up and did not surrender to this extinct virus, which, as of this writing, no one knows what it is and what it is exactly.

At the beginning of this year we participated in a group exhibition in the city of Rabat in Morocco, and we had effective restrictions on the exhibition where the lights shed on us and more from the media side, because we would not have been on an occasion dear to all people in this world, except for International Women's Day.

We have also returned to issue four issues of this magazine, which we must publish regularly and periodically, after having issued three issues of them for the past four years, we have re-issued the four issues, and this is a great achievement thanks to the efforts made by the creative designer Ahmed Almitwalli and the

efforts of the writers who participated. In these numbers.

We are moving forward and as we promised ourselves that we will celebrate the Levantine Jubilee of our network in 2022.

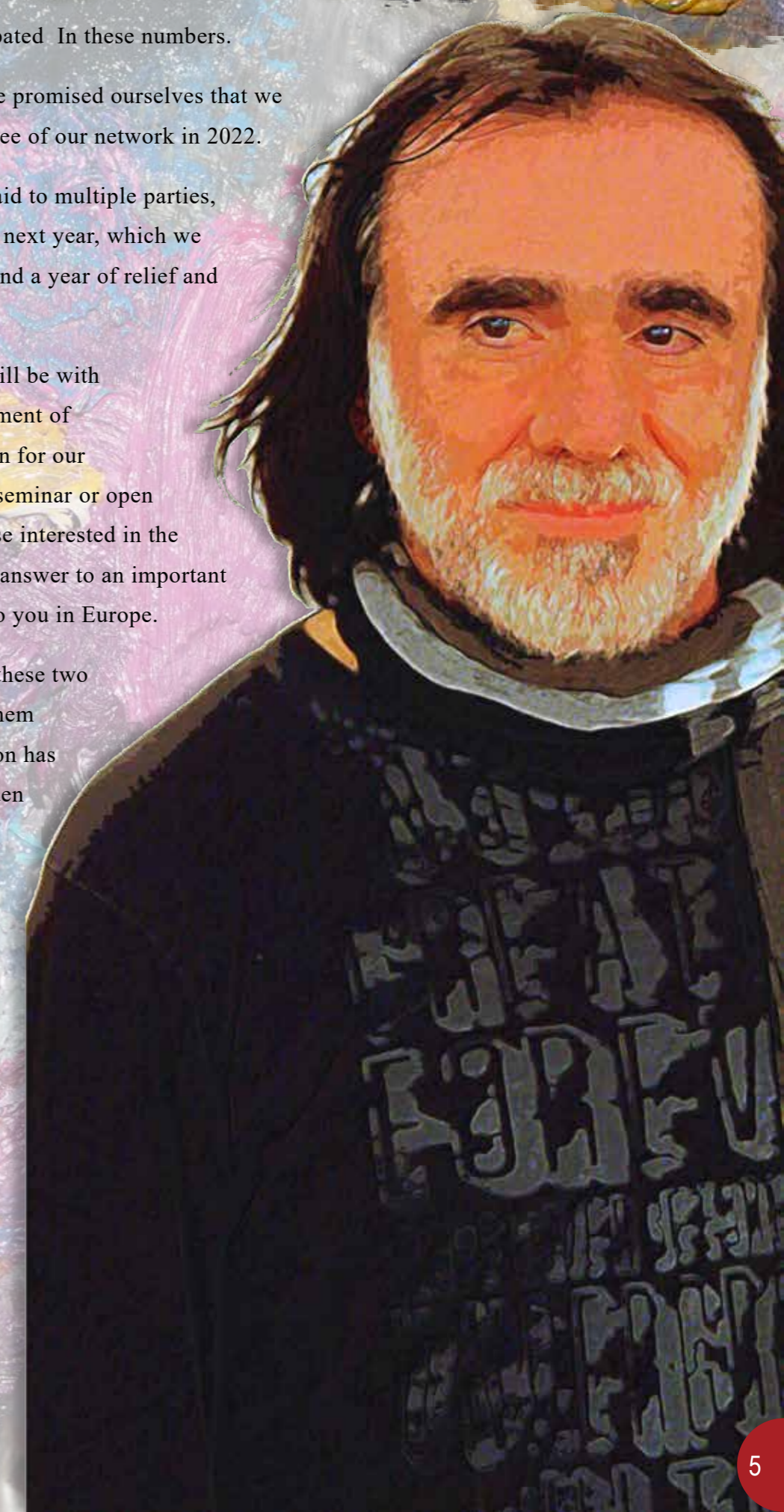
Yes, we have provided financial aid to multiple parties, and we are waiting for an answer next year, which we hope will be a year of goodness and a year of relief and salvation from the damn crown.

Our celebrations in the year 22 will be with two main activities, the establishment of an expanded qualitative exhibition for our members, the establishment of a seminar or open dialogue with specialists and those interested in the affairs of migrant artists, and the answer to an important question is what does life mean to you in Europe.

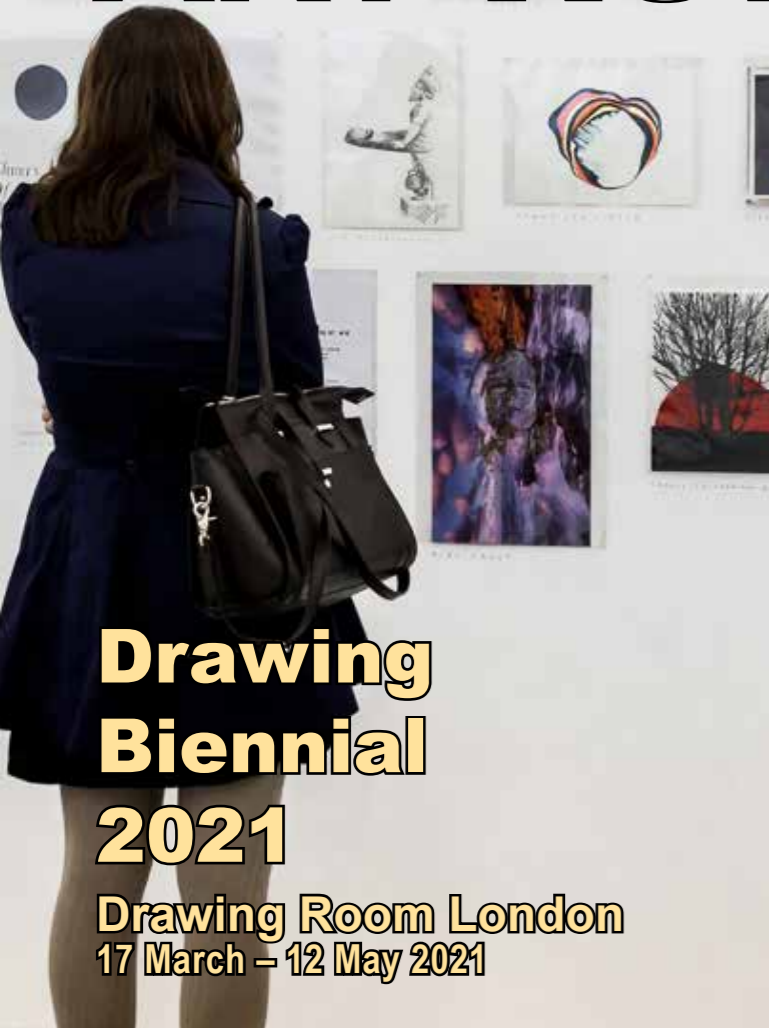
We hope that we will succeed in these two works, especially the second of them because we believe that integration has failed in Europe and that the hidden and declared rise of extremists will increase the complications of our future life on this safe and beautiful continent, so we hope to prepare a working paper for European governments and to the Council of European Unity in order to help.

Actually, to participate in this important and dangerous matter in being together.

Amir Khatib

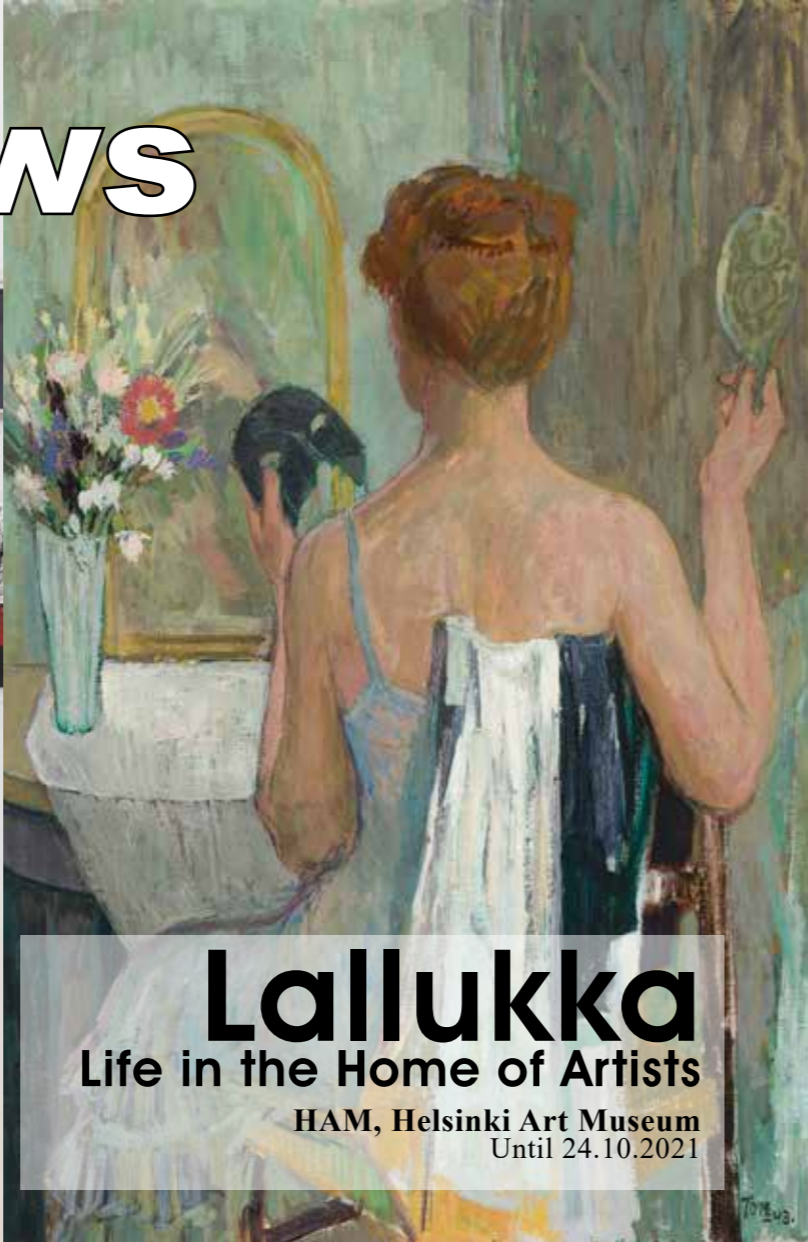


ART News



Drawing Biennial 2021

Drawing Room London
17 March – 12 May 2021



Lallukka
Life in the Home of Artists
HAM, Helsinki Art Museum
Until 24.10.2021

Rakkautta & Rajoja

Jussi Järvinen Exhibition
in myymälä2 from 7.1.-31.1.2021

In the exhibition Rakkautta & Rajoja I bring forth intertwined inequalities. I examine different power mechanics, for example the dichotomy between humans and animals of other species and the gender binary. I want to create alternative ways to view, perform and manufacture a body in western culture. In the J,U,S,S,I -series, based on my personal jewellery, I contemplate which boundaries a piece of

jewellery can create as well as break. In the pearl necklace hanging from a meathook combines the otherness and violence faced by the humane as well as the inhumane. The use of power which oppresses minorities for example, oppresses other-species animals as well. The exhibition criticises anthropocentrism and declares love over species' borders. Jussi Järvinen (b. 1993) is a visual artist living in Helsinki. In their work they especially

focus on corporeality, gender and powerpositions from a queer perspective, which cross sections through their entire work. In their works Järvinen combines archetype shapes of jewellery, text and symbols finding inspiration in the aesthetics of the millenium. Järvinen has graduated from the Masters program from the University of Göteborg specializing in jewelart and is studying cultural research at The University of Helsinki at the moment.



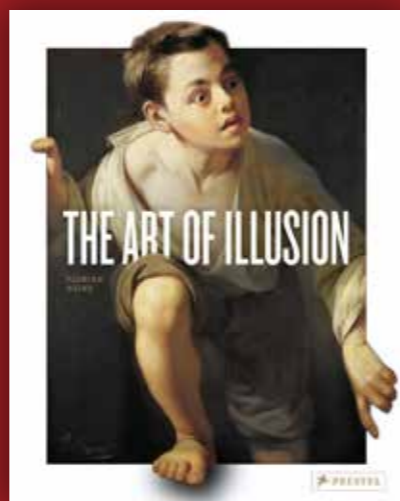
Native Feminisms

apexart art exhibits & programs, New York, United States
Online: January 14 - March 6, 2021



ART News

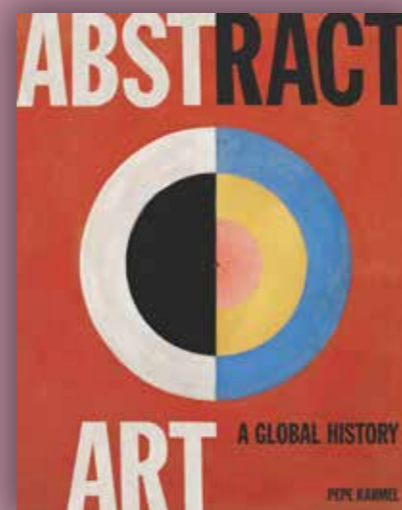
Some of the Best Art Books of 2020



The Art of Illusion

Is art all about trickery in the end? Of course it is. Aren't we all suckers for multiple worlds of illusion? Florian Heine's *The Art of Illusion* describes many of the quite particular tricks — anamorphosis and trompe l'oeil, to name but two — that artists have played on us for the past few thousand years. How many of us would willingly walk down a corridor that seems endless to the eye, or try to peel off a dollar bill that's painted on a two-dimensional surface? Such is our touching gullibility.

Abstract Art: A Global History

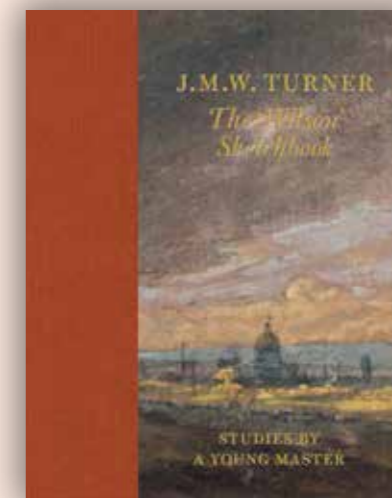


Pepe Karmel has done us something of a service by writing an engaging study of abstraction — from my corner, not an easy thing to do. In *Abstract Art: A Global History*, he starts off with its earliest practitioners and then proceeds to break down the subject into a group of choice themes, which include the body, the cosmos, and architecture. Each section brings in its own practitioners, and shows off a single work for careful scrutiny.

J.M.W. Turner the 'Wilson' Sketchbook

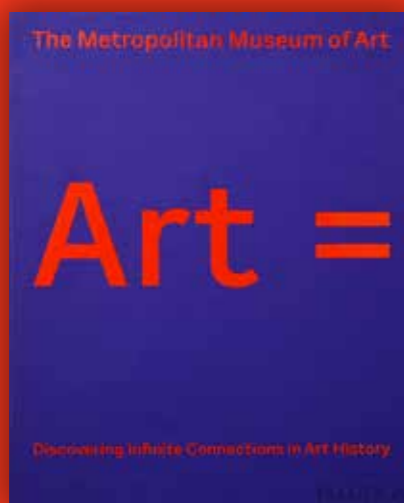
A representative selection of paintings from J.M.W. Turner's great bequest to the British nation is always on display in the Tate's Clore Gallery, should you choose to linger a

while. For more insight into the working habits of the man himself, at the point when he had scarcely begun, is a tiny, new facsimile edition — you can dandle it in the palm of your hand — of his so-called Wilson Sketchbook stuffed full of colored drawings he made at the age of 21. Impromptu flashings of landscapes, seascapes, townscapes — it was all grist to Turner's mill, so eager and thirsty was his young eye to learn, learn, learn his art.



Art =: Discovering Infinite Connections in Art History

Art =: Discovering Infinite Connections in Art History, the longer and more sumptuous of the two, takes us on an extraordinary journey through 6,000 years of art history at the Metropolitan Museum in New York. Spread by double-page spread, it throws out themes with reckless abandon, and then takes us across a multiplicity of two- and three-dimensional objects from the museum's multifarious collections, connecting this with that in a perpetual journey of fascinating cultural interweavings. How do we connect, for

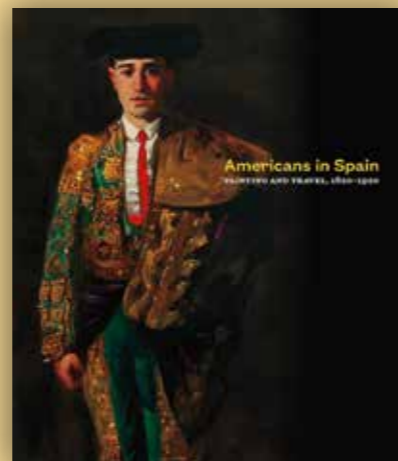


example, a Japanese ceramic bowl several millennia old with a painting of a humdrum rake made in the middle of the 19th century by Francois Millet? What binds these objects together? What lights the spark between them? This book tells us.

Americans in Spain: Painting and Travel, 1820-1920

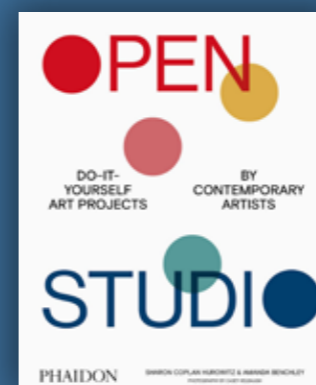
Where did American artists choose to go to when they left home? The catalogue *Americans in Spain: Painting and Travel, 1820-1920* accompanies a major survey show that is currently slated to open at the Chrysler

Art Museum, Norfolk, Virginia, in the spring of 2021. It recounts the lure of Spain to many American artists, including Mary Cassatt, John Singer Sargent, and James McNeill Whistler, in the 19th and early 20th century.



Open Studio: Do-It-Yourself Art Projects by Contemporary Artists

Do you fancy getting involved in a bit of art-making yourself, in the company of some of the leading contemporary artists of our day? That's what's on offer in *Open Studio: Do-It-Yourself Art Projects by Contemporary Artists*, a book of art projects proposed by the likes of Marina Abramović, George Condo, Rashid Johnson, Sarah Sze, and many others. Photographs catapult us into the exhilarating, wall-to-wall mess of the studio, and step-by-step tips and instructions from the artists themselves make the whole process seem both fun and readily achievable. Why not plunge in?



Five Hundred Years of British Art

London's Tate Britain has opted for a more sober-suited approach to its presentation of the *Five Hundred Years of British Art* in its collections. The book lingers over single works, spread by spread, telling their stories in brief, proving their magnetic power, their staying power. Among its many revelations (to take one marvelous example among many) is Mark Gertler's great painting "The Merry-Go-Round"

(1916). How is it that the rigidity of the faces so exquisitely express both the numbing terror and the dreariness of life in the midst of World War I, a conflict that seemed never ending?



ART News



Ilya Repin Exhibition

Ateneum Art Museum, Helsinki
from 19.3.2021 to 29.8.2021

An exhibition featuring work by the international master painter Ilya Repin (1844–1930) will be on display at the Ateneum. Repin is Russia's most famous painter and also loved by the Finns: his studio home was located on Finnish territory, in Kuokkala in Terijoki, between 1917 and 1930.



Ilya Repin is above all known as a master of psychological portrayals of people and depictions of Russian folklife.

The Ateneum will be able to display Repin's best-known paintings with asterful details, including *Barge Haulers on the Volga* (1870–1873) and *Zaporozhian Cossacks Writing a Mocking Letter to the Turkish Sultan* (1880–1891), both from the State Russian Museum in St. Petersburg.

The exhibition's many portraits feature members of the artist's family, as well as cultural influencers of the time, such as the composer Modest Mussorgsky and the author Leo Tolstoy.

Ilya Repin, the most significant Russian artist of his time, depicted the Russian people, who had been freed from serfdom in the 1860s, as well as the intelligentsia of the era, and the relationship between the people and their rulers.

His work has also strongly influenced the Finnish people's current perception of the essence of Russianness.



The exhibition is realised in collaboration with the State Tretyakov Gallery in Moscow and the Petit Palais in Paris. More than one hundred paintings and paper-based works will be on display. Works will be on loan from, for example, the State Tretyakov Gallery, the State Russian Museum, and private Russian collections. The exhibition project at the Ateneum is managed by the chief curator, Timo Huusko. After the Ateneum, the exhibition will be on display at the Petit Palais in Paris.

The exhibition will be complemented by the publication of a richly illustrated exhibition catalogue with articles by experts, to be made available in Finnish, Swedish and English. The publication is edited by the curator Anne-Maria Pennonen.

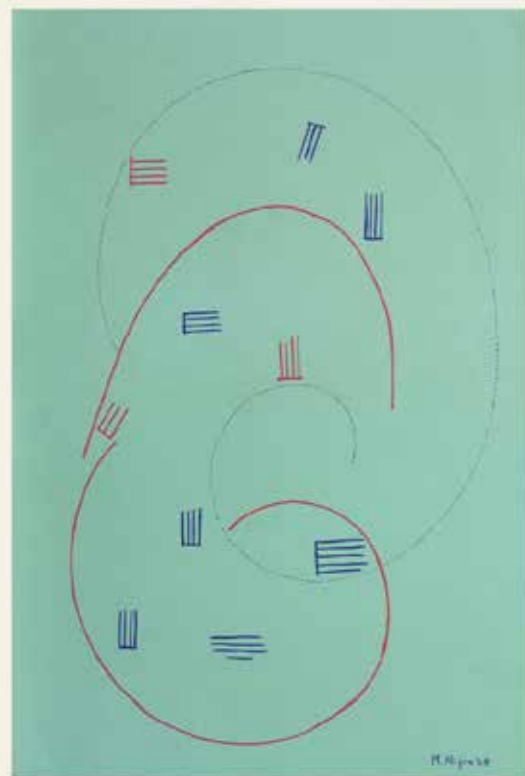
ART News

On The Edge

A arte Invernizzi
Milan

17 Dec 2020 - 11 Feb 2021

The A arte Invernizzi gallery presents On the Edge. The exhibition includes collages, works on paper, projects and small sculptures made between 1948 and 2020 by artists who work with the gallery.



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Passages of Absence

NATALIA ARBELAEZ

Natalia Arbelaez is a Colombian American artist, born and raised in Miami, Florida to immigrant parents.

She received her B.F.A. from Florida International University and her M.F.A. from The Ohio State University, with an Enrichment Fellowship.

In 2016-2017 she was a Rittenberg Fellow at Clay Art Center; Port Chester, New York and was awarded the Inaugural Artaxis Fellowship that funded a residency to Watershed in Newcastle, Maine. Her work has been exhibited nationally, in museums, galleries, and included in various collections, such as the Everson Museum and The Frederik Meijer Gardens.

She has been recognized by NCECA as a 2018 Emerging Artist and was a 2018-19 resident artist at Harvard University where she researched pre-Columbian art and histories.

Natalia was recently an artist in residence at the Museum of Art and Design in New York City where she researched the work of historical and influential women ceramicists of color.



The 2020 Foundwork Artist Prize

Lost Year Motel By Tracey Snelling

The title “Lost Year Motel” references the present-day situation dealing with covid, an out-of-control, unintelligible U.S. president, increasing racism, lockdowns, Brexit, etc. This year has become one of the strangest in my lifetime. At the beginning of the lockdowns I found myself returning to a past subject of mine—motel. Motels act as a form of escape, adventure and romance. They can also represent suspense, loneliness, and being “on the run”.

In *Lost Year Motel*, most of the rooms are empty, but the tvs have images on them. There are four videos, taken from my short film “Nothing”. Sounds of cars on the highway, a shower running, the tv playing and conversations can be heard. As the honoree of this year’s Foundwork Artist Prize, Snelling will receive an unrestricted \$10,000 grant and studio visits with each member of our 2020 jury. Born in Oakland, California and based in Berlin, Germany, Tracey Snelling works across media—sculpture, installation, video, sound, and performance—to create meticulous environments that capture the essence and specificity of time and place. Ranging in scale from miniature dioramas to life-sized installations—some of which serve as sets for performance—the works make us want to pry into the lives of their imagined inhabitants. Positioning us somewhere between viewer and voyeur, Snelling navigates the gray area between observation and storytelling, illuminating the complex relationship between location and identity. Currents of empathy and humor run through Snelling’s practice, reminding us that our own experiences have inevitably colored our perception of the peculiar people and gritty places that she presents.



Artur Akopjan

The Absolute Improvisation

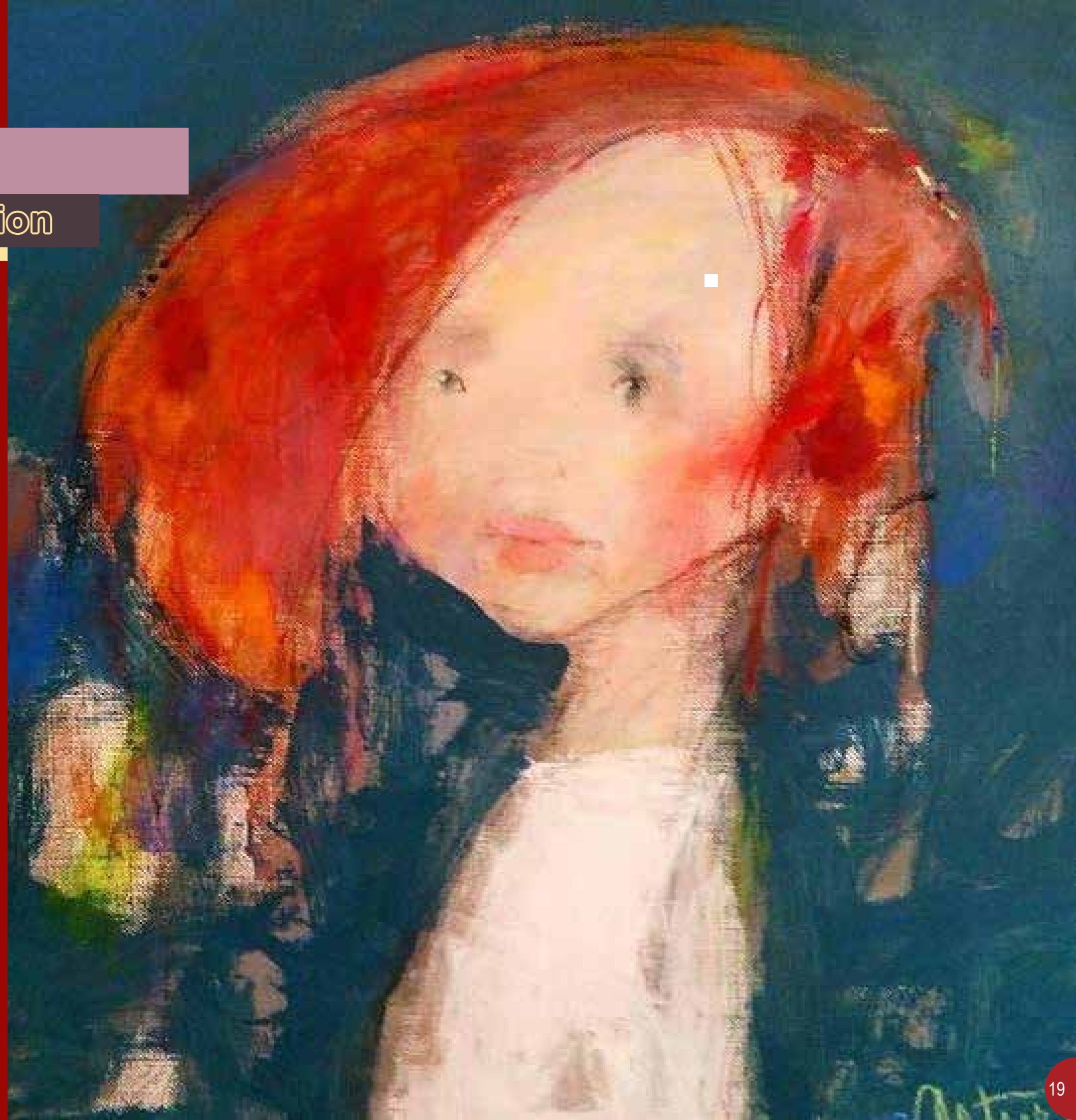
By Amir Khatib

Artist Artur Akopjan studied at the Latvian Academy of Arts near the Baltic Sea... and graduated from it in 1996.

He held many distinguished exhibition in Brussels, Russia, Finland, Denmark, Belgium and Lithuania... and won the Riga Prize in Contemporary Art for the best work in 2000. I did not find much From the details about his life.. but his paintings speak for themselves.. his backgrounds are interesting.. the colors are saturated, pleasant to the eye, and vibrant.. and the elements drawn or written in his paintings are full of complete freedom; what are the portraits that also take place within the composition in the artwork when Akopjan feels very comfortable, as if it has been studied with great care while you almost see and touch the movement of his free brush on the surfaces of the paintings, as if he is working in absolute improvisation without any prior study of the composition.. everything is acceptable when it comes to art in Akobigan.. so that Akopjan and his style became an inspiration for many young artists. Those who took the freedom of his brush and lines a fertile material from which to inspire their work.

If I deal with his style, I think he is very childish and making from the play some story, as if he stop on some point, think “ oh dear what to do ” I have to fill the time by my craziness, I have to do something that attracts all people, I love to be shown, I just want to show myself of my art, I am an artist, I can do what other great masters do.

And all if such kind of thinking, I feel him shouting, I don't know why but I just feel him like what I said, maybe because



artist of the issue

his works shout to me or maybe his colorful painting and the story behind them telling me like that.



I would not say that he is naivest at all, that may put him and his art in some difficult compartment, Artur knows exactly what he is doing, what he is plying, because he



artist of the issue

chops his subjects carefully and does not allow a single place without meaning.

I love his paintings and hope that I get some one of them some time.

Armenia has given the world as a whole a lot of artists and creators in various fields, especially music and painting, and despite the difficult conditions of life, Armenia was



born exceptionally and throughout history.

And our Armenian artist of this number is one of those who have influenced the world of art movement in the entire world.

The innocent faces that he paints are an eloquent



artist of the issue

expression of the innocence of art in itself. As for his choice of colors and themes, it complements what the artist aspires to. His main value is innocence, calmness and peace.



Even in his abstract works, the artist seeks to create a state in the mind of the recipient of security and peace and Comfort, in addition to this, any individual, when he watches any work of this artist, experiences joy and a kind of smile, and at the same time the recipient searches for answers to questions raised by the artist, so will he find the answer?

I believe that art does not answer any question, but on the contrary, the task of art is to raise questions in the



artist of the issue

mind and mind of the recipient, and this is how our artist does this, but he scatters joy in a childish and intentional



way in many cases.

Many artists these days choose in front of the white board, so you see them take a lot to think in front of the white



artist of the issue

of the painting, and many of them these days scatter a certain color and scatter over it another color or a third color and try to extract a subject or something from the



mixing of colors, and we see, for example, discovering a moon or A face or anything else in the mating of those colors and then completes the figure that he saw.

When you ask him about the subject of the work, he tries to explain things for you and complicate them instead of simplifying them. I believe that the function of art is to simplify the difficult, not complicate the easy.

One topic is sufficient to imagine and imagine what the artist wants, or even one single item. It is sufficient to give the recipient a single pictorial sentence in which the artist summarizes what he wants to say, and I see that our artist of this number works on this problem.



IS ART A SCIENCE?

By Dr. Dusan Zidar

Translated by Damijana Mihic

A question like this is usually supposed to be answered according to the parameters of statistics: Yes, No or I don't know.

1. Answer "yes" evokes classics like Leonardo, who lived in the period which was not challenged by the gap between art and science. Or by the scientists inspired by artwork and relieved of the rigorous scientific truth as the only possible truth based on the double-confirm process. The same answer might be given by artists practising Bio-Art or similar art strategies.

2. Answer "no" might be related to the argument about whether Duchamp's Ready-mades can still be considered art when compared to Brancusi's Bird, which was handmade in a classical sculpture metier. The controversy continued with the infinite mid-20th century debates about whether conceptual art is still art even though it is based on the concept of pursuing the utmost idea without its material realization.

3. The parameter left is the one that enables us to avoid the first two opposites and gives us hope there is an acceptable alternative articulation we have accidentally missed while exploring various ideological constructs.

When reading this question twice, my dilemma is why to inspect art through the prism of science or vice versa at all. What excuse should I make up not to? I remember the one Majakovski described in his poem "Conversation With the Financial Inspector About Poetry" where he reported the number of pencils he had sharpened before the poem was completed. Can the content and meaning of a poem be measured by using statistics and its quality evaluated this way? I doubt it. I strongly believe art has an irresistible ability to be always somewhere else from where we think it is supposed to be.

When reading the question for the third time, I wonder as an "artist" that this relation is superfluous. I visited 58th



Venice Bienalle Art Exhibition 2019, named "May You Live in Interesting Times", an English expression which had long been wrongly interpreted as a curse of Chinese origin, predicting a period of uncertainty. The phrase was being stuck in my head like an annoying earworm during my entire walking through the pavilions; however, I was captivated by another aspect of "uncertainty". The exhibition seemed to have been nostalgically looking back to the common 20th century's practice of quoting art as the main curator had recreated Duchamp's idea that a piece of art is finished by a visitor to the gallery or artistic event. And I found this retrospective moment particularly unusual as it did not provide any starting point or argument about "uncertainty" quoted in the title despite the new century. Furthermore, thinking about this retrospection and looking for my position in "the future", or better said, recognizing it, my memory archive revealed fragments of various texts. For example, the passage from the book "The Philosophical Disfranchisement of Art" by Arthur C. Danto, which describes the era of Jules Verne, his dream and visions of the 20th century, e.g. travelling to the moon or centre of the Earth, all with the technology of the 19th century and futuristic means of transport made of the new mighty material of the time, steel.

While standing in front of the port cranes in Venetian Arsenal and wondering about Verne's situation, I tried to evoke what practices will determine my 21st century.

The beginning of 20th century had an amazing constellation: Theory of Relativity, Quantum Theory, Phenomenology,... and Monet's Water Lilies, set free of colour by curving the flat canvas as if he had wanted to have a dialogue with the contemporary scientists.

Similarly, I entered the 21st century with numerous inspiring academic acknowledgements. I have to admit I am deeply fascinated by the physicist Jim Al-Khalili's video lectures. The way he depicts the complexity of human existence embedded into sub-atomic and space dimensions, the "secrets" of evolution and other "mysteria" is absolutely brilliant. I am stunned by the way we have been revealing the unknown, how closely humans and nonhumans are connected, yet how persistent and intensive our self-centred superiority is.

Finally, when reading the question for the fourth time, I recall a cozy evening chat I had with a prominent scientist and musician in Ljubljana. He tried to illustrate the position of "high science" as the one that deals with the ultimate relations between the real and the unknown. Science and art are actually two sides of the same coin. Both try to comprehend

the feeling of undefinable, something that exists here, and hides somewhere in the brain maze. I feel it makes more sense to replace the expressions art/artistic and science/scientific by "creativity" in both fields.

I dare to claim that Covid-19 proves we have wandered off the path of progress planned almost 200 years ago even though it, back then, most probably served only as an excuse for exploiting Earth for profit and finding ways to line certain pockets with it. The new way, however, will definitely require a considerable amount of our creativity and awareness as the above mentioned progress has already taken its toll and has lethally been obstructing our and future generations' existence.

Is ART a SCIENCE ?

Why Art Is Vital To The Study Of Science

Anna Powers

Oftentimes when we think about science, we think about abstract notation, formulas that are hard to read or understand. Another thought may come to mind is the rigidity of science the rule based notion of solving the problem correctly or not, producing the right answer. Although a part of it is true to some extent, the answers need to be accurate and precise in order to describe reality, another part is missing due to a superficial nature of understanding of science. As Albert Einstein once said “the greatest scientist are artists as well.” Although this may come as a surprise to people who have never studied science deeply, but in fact some of the greatest minds in science were inherently creative. This is because science is a form of creation.

The purpose of science is to understand the world and create within the world.

One cannot create without creativity. The word creativity in itself has the world ‘create’ which means the two processes are interconnected.

The reason why art is necessary to science because creativity involves imagination, and imagination is visualization. Things we are able to conceptualize, visualize or imagine in our mind are the things we can also create, if we have the tools to do so. Oftentimes, some of the greatest discoveries in science involved using some form of art. As one example, Charles Messier, a French astronomer from the 18th century, had a catalogue

of about 110 drawings from his journals. In his observation of the night sky in search of a wandering comet, Halley, he documented countless galaxies, clusters and nebulae. Another example, that is widely known to us all is Leonardo DaVinci, who often used art as a way to underpin his imagination and abstract thoughts to reality. It has been found that many of his drawings and scientific ideas have resulted in practical inventions.

In fact introducing art as a way to study science would not only allow students to understand the core of science is creativity, but it will also allow them to better learn scientific concepts and rules. Often times, the ability to visualize and imagine certain processes is important to solving scientific problems. For example a well known problem to everyone who has taken a high school physics course is the problem involving the trajectory of a ball when it is thrown. In order to solve this simple problem, scientists draw the trajectory of the ball. The drawing makes it easier to solve the problem because at various moments of time and space there are certain aspects of the laws of physics that make the problem really clear and simple. Once one gets more advanced, the same thing applies. In this time where our society is so advanced with many technological tools at its disposal, it would be useful to create a framework where science is taught through visualization, through art and creativity.



Is ART a SCIENCE ?

The two parallel lines, no matter how wide, do not meet.

By Amir Khatib

The importance of art as well as the importance of science in our world, not only now and not only in the Renaissance, although some say that the Renaissance is the time who shed light on these issues.

The European Renaissance was the one that sparked this debate, that is absolutely right, or the inspiration of this debate, in other words, this debate has a historical depth since the raising of Greek philosophy.

Art and science have the same social importance and influence in building societies and the building of man and his history in a clear way.

Art has human functions as well as science has human functions, so engineering units can be calculated in their form.

Other sciences, especially at this time we are living.

The intertwining of science and art has become a feature and characteristic of this era, technology has interfered with all the facilities of life in music and in painting, and it has become easy for any person to draw his face or the face of anyone who wants in the form of Van Gogh or even in the style of Picasso, and this overlap between Science and art are very clear, but it is clearer than before. If we go back far back, I mean to the Babylonian era, we will find that the Babylonians were the first to discover the wheel, for example, and the wheel's shape suggests that the one who discovered it has an artist's imagination, but the presenter of this wheel is purely scientific, so man can make it a chariot or make it a wheel for transportation. Things and so on.

So the intertwining of science and art is a dialectical overlap, so there is no form without imagination and no implementation without his imagination as well.

Sharing in the imagination is the constant

equivalent in this equation.

How the apple falls to the ground.

There are many examples in history regarding the need for science for art and the need for art for science, but I am interested in the aspects that have affected their daily uses these days, such as computers, mobile phones, and even billboards that read us daily and tens of thousands of them everywhere in the market.

In school, on the street, in the bus, train, or anything, even the sidewalks, it has not escaped this scourge that has taken over all of our minds.

I mean the scourge of the advertisement, because it simply addresses all minds, addresses the child to the same degree that it addresses an adult, an elder, or even dogs and cats.

So, the advertisement designer must study scientific measurements as well as the psychology of the recipients of this advertisement and so forth.

I believe that modern man is experiencing a peak in psychological distress through technology, as well as in implementing the philosophy of the market economy that ate green and dry.

Art helped science in implementing this philosophy that invaded our world after the Second World War, so the phenomenon of schools and doctrines in painting, for example, diminished and art was flattened.

And science is both in the implementation of a portrait of a person in the style of Van Gogh art or anything that confuses the strings with nails in a world that does not know what will be the fate of tomorrow, especially as we enter the new year 2021 that preceded this great wandering in the impact of the Corona virus on the human psyche, so before its impact on the economies of the whole world.

The interest in art and science is focused on the fields of humanity and nothing other than humanity, while man moved away and returned to his animalism, which he struggled to eradicate over several eras, from the beginning of the Renaissance to the present day.

In conclusion, I say that the need for the sciences and human arts is higher and dearer than every need for the market or tools and devices that we can never satisfy with.

The Relationship between Art, Science, and Technology

by Asmaa Youssef Mohammed

There is an opposite attraction between Art, science and Technology. Artists have become interested in concepts and methods of science and technology. They integrate them in ways that are considerably different from conventional media in their art.

On the other hand, scientists tend to create coherent models for exploring the world, which rely on imagining ideas and concepts through shapes and lines. There was a clear resemblance between artistic movements and scientific revolutions. This can be shown in some examples which include; Kepler's discoveries of the theory of ellipse and the oval structure in Baroque, Newton's experiments of prism which allow the light to pass through it to a room via a narrow aperture and the interest of the way light enters buildings, the idea of Light Quantum and Seurat's quest to create Pointillism, Units of time and space in the theory of relativity and Futurism through which artists created several consecutive shots like Marcel Duchamp's painting "A Nude Descending a Staircase", the scale relativity theory and the spatial variation in the work of Cézanne, and the list goes on. The painter Patrick Heron argued that art defines how we see the world. He says that it provides us with the creative vision and perception, and this goes back to the strong connection between the changeable art movements and our consciousness.

What proves Heron's statement most is that Art and artists were the first to be affected by the unprecedented technological development in the digital media that has been emerged since the late 1950s till date, in which called "The Digital Revolution". This was in addition to the emergence of the "World Wide Web", which became an important factor for the global communication since the mid-1990s.

"Digital Art" became an affirmed term in the late twentieth century. Its emergence coincided with several idioms and names of technological art forms. In the 1970s, it was referred to it as "Computer Art", and later became "Multimedia Art. With this regards, there are significant principles that differentiate between art that is produced by using digital technology as a tool for the artistic creation; like photography, printing, sculpture, and music, and art that is created by using these technologies as their main way of expression, which is saved in

a digital form with an opportunity of developing interactive environments. Through the latter, the audience is an integral part of the artwork.

Despite both types of art share the same inherent features of digital technologies, they are clearly different in their expressions and aesthetics. Interactive art is one of these types of Visual Art that depends on digital technologies, with a changing operational framework. The constant interaction of the artwork components and the audience is a major factor, through which the visual production of the artwork is more substantial. For instance; the artwork "Grace", in 1996, created by "Jack Dollhausen", is a wall hanging device. It releases a whistle every hour, as it senses the distance and movement of the audience. It produces the sound which it has made during its stillness. This sound is different every time, as it does not reproduce the same sound again. One of the most significant types of digital arts, of a very unique visual impression, is Holographic Art which depends primarily on holographic technologies. It is a form of three-dimensional optical formation that provides intensity to light, takes a 3D shot of the object, and display it. Consequently, the holographic scenes give the objects a spectral transparent shape.

This paper will discuss several types of digital art that reinforced the tripartite relation of art, science, and technology since the second half of the twentieth century. However, some examples will be mentioned from earlier, as an evidence of the old endeavors towards this relation. The Mutual Relation of Art, Science, and Technology Robert S. Root-Bernstein discussed the visual thinking by describing the mutual aspect of both art and science as "the creative process and the synthetic thinking". [1] For instance, Albert Einstein was a proficient at the "visual imagining of thought experiments", and this was of a considerable significance to his work. Artists and scientists also have a mutual desire, which is their contribution to the "welfare of humanity". The period of Renaissance was characterized by the collaboration of art and science, which led to the emergence of Greek philosophy and the artistic and cultural improvement. It was also incorporated in the work of Leonardo Da Vinci (1452-1519) who was a practicing artist of physical and natural sciences, through which

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he accomplished numerous achievements, as his notebooks included “art, architecture, philosophy, astronomy, and engineering”. Another example of the Renaissance is Galileo who lived a life of an intellectual enrichment, represented in his studies of music and perspective drawing. This is in addition to being an expert in mathematics, physics, and astronomy.

His scientific achievements were parallel to the scientific and intellectual prosperity in the 17th century, as astronomy, microscopy, and optical phenomena were the impetus for the development of lenses and mirrors, which in turn has provided artists and scientists with a new perception of nature.

1. The Role of Photography in Art In the modern science and art, photography offered a new interpretation to the world. It changed the artistic perception, “both technically and philosophically” in a few years, and rapidly became an art movement on its own. The artist Eadweard Muybridge (1830-1904) studied “running horses’ motion”. He captured - for the first time - the four horse’s hooves are “off the ground at one stage of its stride”. This considered as an unrealistic shot that realism artists were trying to avoid. In other words, this artwork led to a new perception for artists for seeing the “physical world”. Photography also was a tool of drawing in the 17th and 18th century. It diffuses all the visual details that may confuse the eye on a “flat surface”. “Dutch still-life and the topographical paintings” are examples of this practice. Painter Johannes Vermeer is one of the most significant artists of this genre in the seventeenth century, and Canaletto in the eighteenth century.

From the 1850s through the 1870s, was the emergence of “illustrative Photographs”, which was similar to the “storytelling style” of painting at the time. Henry Peach Robinson was the most famous artist of this type of photography who created many illustrative and metaphorical composite photographs.

In 1862, a group of French artists formally protested photography. They considered it a mechanical process. Some even considered painting was dead. However, the evolution of photography accompanied with the emergence of Impressionism. While impressionists were fascinated by painting the nature, especially, landscape, photographers were affected by impressionists. This led to the emergence of “Pictorialism”, which is a style of photography that concerns with aesthetics and personal emotional response to a subject. George Davidson was an impressionist photographer who created “The Onion Field”, in 1889, through using a Pinhole Camera that softened edges giving a dreamy haze, and it was printed through a specific



soft focus technique preferred by Pictorialists.

2. The Role of Modern and Contemporary Art Modern and Contemporary Art are extremely important concepts of the relation between art and science, which explore several aspects of science and technology. Marcel Duchamp in his work *The Large Glass* (1915-1923), shows a great interest in science.

This artwork which is also known as “*The Bride Stripped Bare by Her Bachelors, Even*” was created from “lead wire, lead foil, and dust” rest between two glass panels, set in a metal frame with a wooden base.

For creating this artwork, Duchamp made many studies and notes of physics and perspective rules, and created what he called “*The Green Box*”, which is a small box that included “notes and clippings” describing the work through myth along with rules of physics. The small container contained pieces of paper that “can be read in any order”, which made endless meanings. He also created his own language for describing or calling the elements of his artwork. The nine forms in the lower left that represent the Bachelors are called by Duchamp “*Malic Molds*”, as *Malic* refers to the word *Male*. The word *Bride* which is part of the work’s name means *Mariée* in French, and the word *bachelors* means *Célibataires*.

The upper side of the artwork represents the “female realm” and the lower side represents the “male realm”, and the first three letters of each word in French consists the word *Marcel*, which is the first name of the artist. Several artists in the contemporary life are creating artworks through the integration of art and science, developing a “critical thinking”.

The Brazilian artist Eduardo Kac discussed this issue through his artwork “*GFP Bunny*”, 2000. He described his work saying: “It is a transgenic artwork and not a breeding project”. As the artist mentioned on his website: “The transgenic rabbit has no skin pigment; under ordinary environmental conditions she is completely white with pink eyes. *Alba* is not green all the time. She only glows when illuminated with the correct light. When (and only when) illuminated with blue light (maximum excitation at 488 nm), she glows with a bright green light (maximum emission at 509 nm). She was created with EGFP, an enhanced version (i.e., a synthetic mutation) of the original wild-type green fluorescent gene found in the jellyfish *Aequorea Victoria*.”

The artwork was created with the assistance of “zoo-systematician Louis Bec, and scientists Louis-Marie Houdebine and Patrick Prunet”. The abbreviation “GFP stands for green fluorescent protein”.

This artwork shows the relation between performance as an artistic field, and biology and physics as a scientific and a technological field. The relation between art and biological sciences has not stopped at this point.

The Portuguese artist Marta De Menezes along with the assistance of scientists Radu Aricescu and Nuno Micaelo, in the laboratory of Professor Yvonne Jones has developed the artwork “*Proteic*”

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Portrait (Retrato Proteico, 2002)", in 2002.

De Menezes has used proteins as an art medium to create a representation of a 3D self-portrait. According to the artist's explanation, Protein is constructed from 20 different amino-acids. Each of them has a single letter. The artist created a protein with her full name:

RTAISAVELRIVEIRDEMENESESDASILVAGRACA

In order to create this protein, she had to produce a gene that would be added to bacteria, which in turn would make this protein. As the artist mentioned in a conversation with the author: "Proteins are strings of amino-acids in a sequence; each amino-acid has an electric charge. As a consequence when they are produced they will fold on themselves and take a unique 3D shape to the protein. It has not the objective to look like me, but to represent me because it is my name, and my name is (in a very important way) me."

Internet has also a great impact on the mutual relation of Art and Technology, which is represented in the field of digital art. The project K., in 2007, was developed by the Portuguese artist André Sier. Through which he created multiple modifications of "imagery experimented by K. in "The Castle by Franz Kafka". The Castle is a novel of a character called only K., who arrives in a village and struggles to gain access to a castle where the mysterious authorities who govern the village live. The user goes through a "browsable" endless journey of "spatial abstraction".

The Relation of Art and Science in an Academic Context The previous examples show the contemporary contact of art with scientific and technological fields. However, there was always a need for discussing and exploring this subject in an "academic context". The works created by artists such as Teresa Almeida, Rosa Oliveira, and Isabel Azevedo are the most influential in the application of scientific theory to the artistic practice. Teresa Almeida's research discussed the "light and color in Luminescent artworks" through some new materials like glasses that are provided with "Lanthanide Oxides" which are used in artworks, as "they emit light with different colors under ultraviolet light".

Almeida explained that the development of these materials has taken place at "Research Unit VICARTE" -a partnership between the Faculty of Sciences and Technology of the Universidade Nova de Lisboa and the Faculty of Fine Arts of the Universidade de Lisboa- which is used for teaching and for glass research.

One of its aims is to develop the contemporary art of glass and ceramics with new materials, as it has accomplished significant results through the interaction between art and science students.

Rosa Maria Oliveira and Isabel Azevedo have been

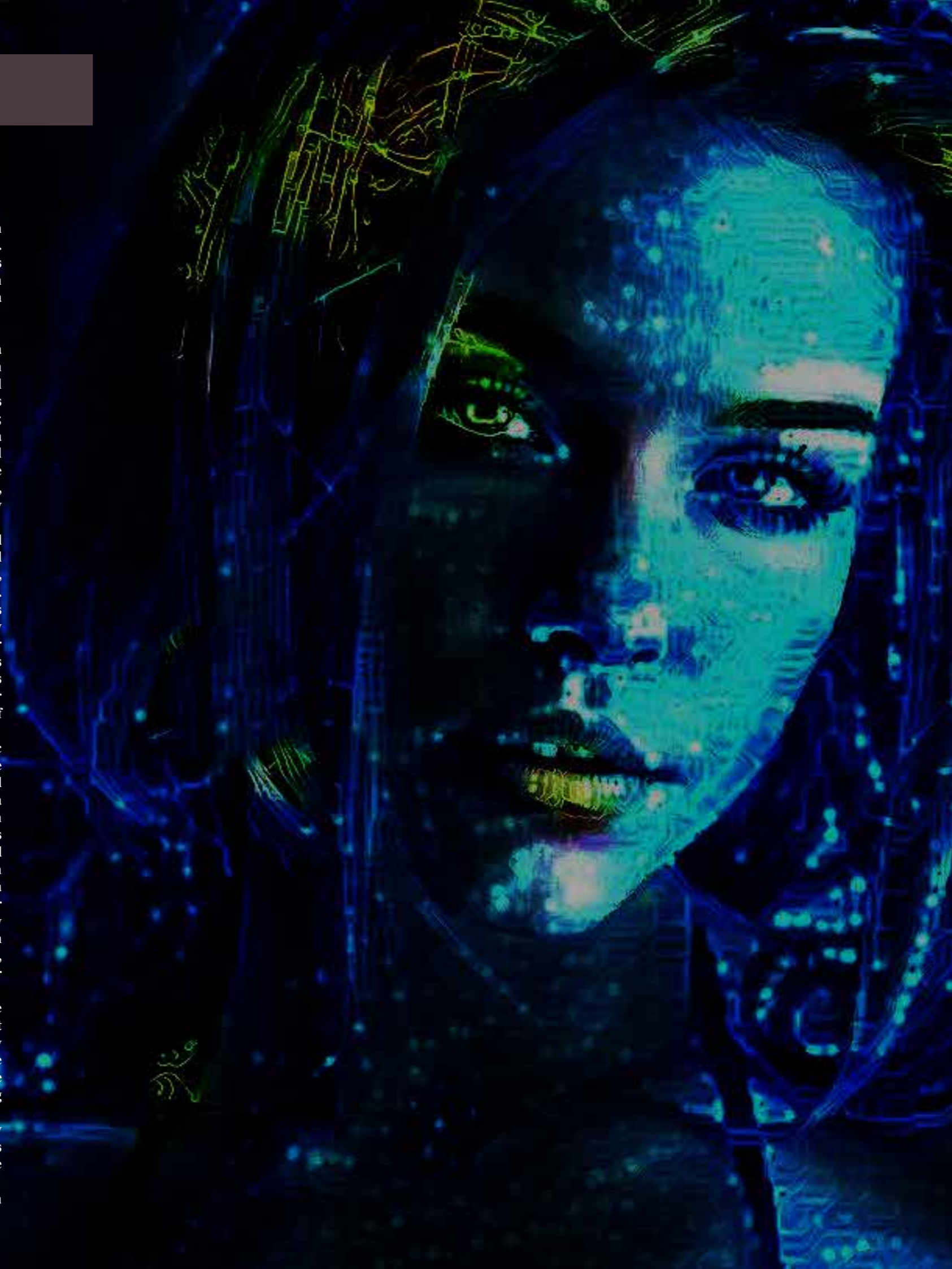
collaborating with artists and scientists of different fields for supporting their research about "materiality and immateriality in New Media Art" which debates "holographic techniques and its integration in artworks". Both researchers find that the artistic interest in light, Kinetic art, electronic art, video art, and new media art, and the interaction between artist and audience through the artwork are very important issues for art and art education. Another example as a continuation of the academic context of art and science collaboration is the work of artist Adam Zaretsky, who obtains a PhD of Integrated Electronic Arts, 2012. The artist tested the activity of a type of Bacteria called "E. coli" settled in Petri dish by playing "a certain Anglo-Indian pop music for 48 hours". The result was the increase of antibiotic production of the Bacteria.

Virtual and Analogous Environments in the Context of Art and Science Scientific facts can be discovered through a work of art that creates a display of a virtual world, which provides not only the information, but also the aesthetic aspect of objects or experience. One example, the work of Prokop Bartonicek "Worlds as Fragments" describes the "behavioral Dynamics" of objects through focusing on time processes of motions in different entities "when changing the magnetic field". This microscopic atmosphere creates a virtual space like a "fluid Planetoid".

"Deep Data (2009-2016)" for Andy Gracie is another example, which receives data from Pioneer and Voyager probes and recreates "elements of the solar system environment" within microorganisms that are used for space and astrobiological research. Through monitors that display the incoming data and the live video of the microscopic species experiencing the "shifting magnetic fields", the artist can observe the interaction of the organisms. In 2011, Gracie created another work titled "Drosophila Titanus".

The work explains the endeavors to develop a specific species of the fruit fly that is "theoretically" capable of living on "Saturn's largest moon Titan" that is considered to host an environment, to some extent similar to Earth. "Drosophila Melanogaster" is a "model organism" that has "95% genetic similarities to humans", and has been used in space based experiments. For executing this experiment, Gracie created a technological system designed to interact with natural living systems of Titan. The artist explained that it is a virtually impossible project to be completed successfully in "pure scientific terms". However, this project is an endeavor to extract artistic metaphor through a process within the debatable "complex relationship" between art and science. Based on the previous, art, science, and technology cannot be separated. Many issues are reflected by this tripartite collaboration by many artists and students of both artistic and scientific fields who debate various issues brought out by technology itself.

These entire attempts to generate specific results are useful for accepting different possibilities, for taking advantage of new technologies to pursue more development, or to define "ethical boundaries".



Combining Art and Science Creativity at Its Best

In a world divided, it has become a common belief that the huge difference between art and science means that these two extremes are not to be mixed with anything else, e.g., religion vs. science or art vs. science. However, in some cases, if you were to take a closer look, you might find this isn't actually the case. Science and art are the very nature of human attempts to understand and describe the world around us. Though these subjects and methods have different traditions, and the intended audiences are different, in many cases, their basic motivations and goals are fundamentally the same.

A perfect example of this would be the Industrial Age, a time during which thought, and concepts lead to design. The art of drawing, diagrams, structural compositions, and calculations worked together in harmony to bring about many of the inventions that have shaped the world we know today.

Another perfect example would have to be the great Leonardo Da Vinci himself. Known mostly for his breathtaking works of art, he was also considered an inventor and scientist. Artfully creating a harmonious balance between the two extremes that were the founders of his greatest works. More so, Da Vinci's talent as a bridge engineer was proven in 2001, when the equally famous artist Vebjorn Sand built the da Vinci-Broen bridge in Norway using the artist's original plans for a bridge meant to stretch across the Golden Horn in Istanbul. Mostly due to its ambitious designs, the bridge idea was originally rejected as an architectural impossibility by the Ottoman Sultan who commissioned it. The bridge was built 499 years after Da Vinci skillfully designed it, proving the headstrong Sultan wrong.

When Science Meets Art – The Coming Together of Two Worlds

In truth, science has been influencing art from as early as man learned to draw. Be it the depiction of movement, life cycles, and evolution found in ancient cave drawings and symbols, or the intricate science of communication depicted in the famous hieroglyphics of ancient Egypt. One has never been very far from the other.

Going beyond this, there are numerous scientific breakthroughs and methods that have periodically changed the very nature and history of art, including:

The Telescope

Before Galileo showed us how to observe the cosmos, the sun, moon, and stars belonged firmly to the realm of the gods. Paintings made before the invention of the telescope showed the heavens as a magical realm; the sun and moon in Raphael's "Mond Crucifixion" literally have faces gazing out at the viewer.

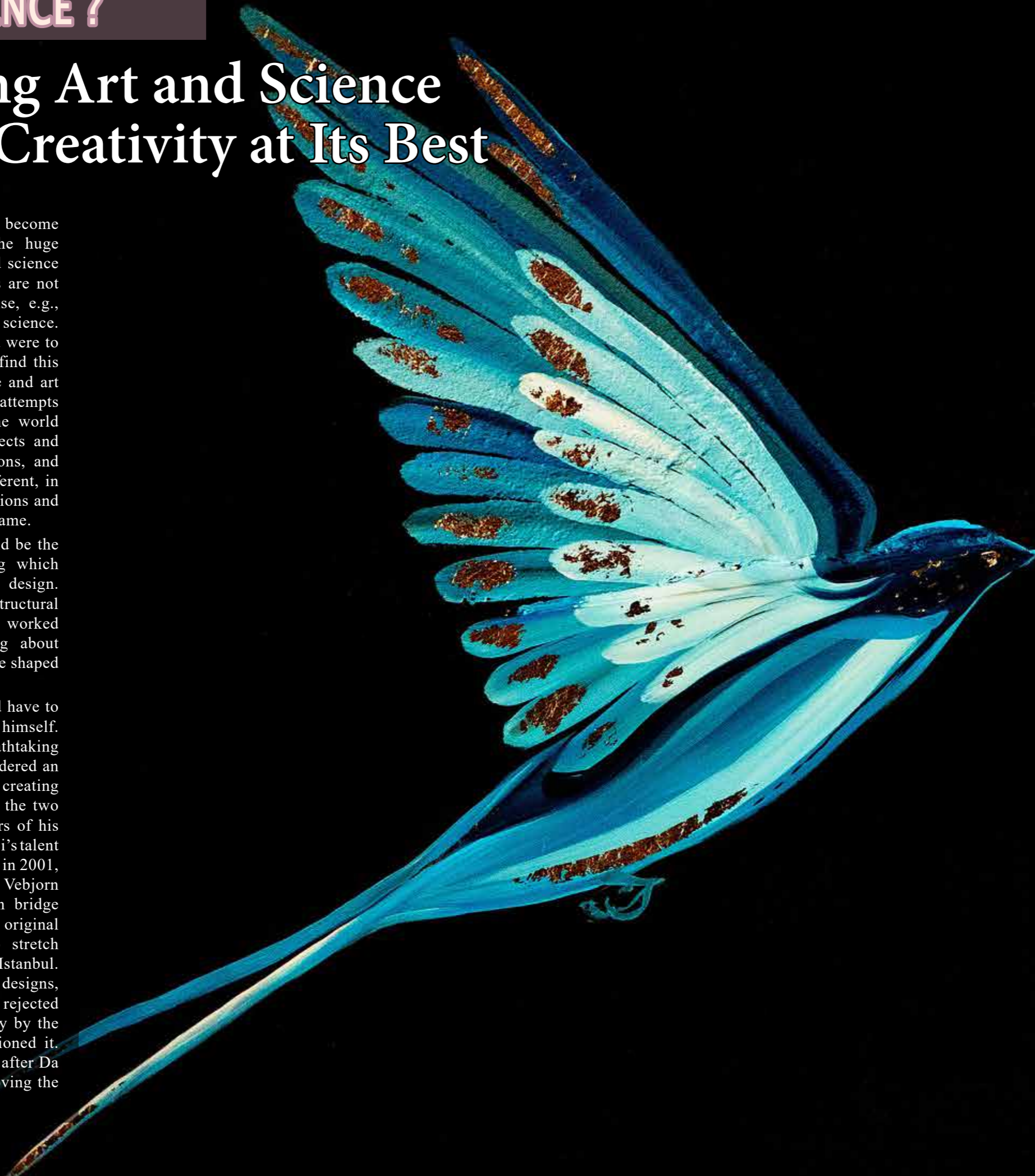
The invention of the telescope revealed these celestial objects as physical, observable bodies. Taking this to heart, artists began to follow a more realistic approach; Donato Creti's painting "Moon and Jupiter" shows stars and planets as viewed through a telescope.

Pigments

Millennia have passed since certain types of dirt, clay, rock, and plants were originally used to create different colored pigments for illustrations and art.

Through science, humans were able to evolve their primitive ways.

Science enabled them to incorporate more advanced chemistry, including the



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use of lapis lazuli and lead.

Photography

Photography is by far, one of the crowning achievements in our creative history.

As this wondrous invention evolved, newer mediums used light and chemistry to 'print' an image directly onto a treated sheet of silver-plated copper.

The new technique was met with praise as photography allowed artists to immediately replicate what they were viewing.

Plaster

The discovery of plaster, which was essentially a mixture of heat-treated, powdered gypsum, limestone, or cement with water, led to the incredible development of some of the oldest known architectural and artistic techniques.

It was also used to smooth walls, floors, and ceilings. Plaster can be traced back as early as 9,000 BC in Mesopotamia.

The History and Combination of Art and Science

History is littered with combinations of art and science that can be traced back to the very beginning of humankind.

When looking into the history of science alone, we can easily see that when man first created fire, an entirely new world of colors and possibilities opened up to us.

We were able to explore and see new things, heat things up, and melt substances to create new substances. Some might say that art is more important than science. However, each period of enlightenment or scientific revolution has often been accompanied by an artistic boom of some form or another.

Leonardo da Vinci and the Renaissance (as previously mentioned) played major roles in many of the most famous science and art combinations found in our history books. In fact, one of the most famous paintings known today has always been a



perfect mix of symmetry and color, tones, and angles.

Leonardo da Vinci and the Renaissance (as previously mentioned) played major roles in many of the most famous science and art combinations found in our history books. In fact, one of the most famous paintings known today has always been a perfect mix of symmetry and color, tones, and angles.

How The Relationship Between Science And Art Continues To Change

With new techniques, software, and technologies being created on a regular basis, we can see more and more changes taking place between art and science on an almost constant basis. Photography has always had a profound impact on the art world. It beautifully enhances our natural creative skills and lends an extra level of manipulation and scope. As better and stronger cameras are created, this impact only seems to grow.

Another example in the working world would have to be the phenomenal creation and growth of Apple Inc. In some circles, Steve Jobs has been referred to as an artist because of how he approached the design of the hardware and product finishes. His attitude in this regard has gone on to affect many businesses around the world through an inspirational guide that has led to the strong and forward-thinking corporations we see around us today. However, the most influential factor as time goes on would have to be digitization. The symbiotic relationship between art and science has existed for a long time. Now, with the ongoing digital revolution, it has gained a much-needed boost. With "digital arts" like CGI, animation, and virtual sculpture, our grasp on art has soared to an entirely new level that has been giving wonderful insights into our possible artistic futures.

Drop of light

Our life

in the drawings of Zahra Salah



Shukur Hajim Al-Salihi

Since her first personal exhibition, which she held in 2006 at the College of Fine Arts in Babylon, she has been striving to introduce her style that distinguishes her from her peers with her examining eyes, her critical vision and her cheerful colors, taking advantage of her local environment, which she grew up in among her homes and alleys in (Al-Jameen) Al-Hilya and close to Shatt's waves Hilla, which emptied her rich semantic predicates into her soft memory, and she had to live in a house whose walls were filled with paintings by the nation's top artists - Faiq Hassan - Jawad Salim, Nuri al-Rawi, Ismail al-Sheikhly, Ata Sabri, Amer al-Abidi, Shaker Hassan Al Said, Dia al-Azzawi, and I had In an art library, her books were scattered in the corners of the narrow rooms that were provided thanks to the interests of her father, the plastic critic and his productive dialogue, whose data reflected on the treasures of the young daughter (Al-Zahraa) and gave her productive energy in examining the great experiences of creators who live with their works throughout her day full of dreams, ambitions and wishes

Zahra Salah was fortunate enough that her knowledge resources were formed by her conscious integration with the vocabulary of a beautiful reality - despite the flaws and repercussions he was experiencing - and the green nature, with its orchards, palms, birds and beach evenings, was the raw material from which her drawings were drawn, and she accomplished her most beautiful paintings expressing her unique identification with these vibrant assets.



Which added to her achievement many important transformations in the course of her experience, which was entrenched and possessed the legitimacy of its presence in the Iraqi plastic scene, and was distinguished by the richness of its achievement and its impressive accumulations, and took a space for it to spread through its active participation in the artistic movement through many exhibitions that were held over the past twenty years between Baghdad, Cairo,

Paris and in the private exhibition halls... especially as we realize that plastic women did not receive all the care and attention they wish, except for a few exceptions from the Iraqi Plastic Artists Association, which was able, within its available capabilities, to attract this small number of Iraqi creative women in a decent festive atmosphere With a closer inspection of all of Zahra Salah's drawings, the viewers awareness that this persevering

artist is She was able to establish a distinctive position for her and built on sound foundations, as her artistic life began to move towards the pure sources of Iraqi life, with its nature loaded with many ideas and signals without jumping on the data of the first tributaries, so the reality, with its circumstances and its variations, astonished her and dealt skillfully with its vocabulary, so Zahra Salah was able to move an eye.

The scenes go to the peasants

Drop of light



in which Zahraa and C. Its cause is noisy with its majesty and height, so the palm tree, as we know, is the consort of the patient Iraqi man in the land of blackness, and its standing at this height without bends in which there are many signs expressing the richness of meaning and the brightness of dazzling colors, and Zahra Salah's ability to create everything that expresses happiness in her painting about the rituals of joy. Everyone merges into a scene vibrant with love and the same colors that give the seeing eye comfort in receiving the vocabulary of the pictorial surface crowded with intertwining hands and bodies...

Zahra Salah's portraits amaze you with the accuracy of its lines, the beauty of its details and the power of its communication. This portrait of the

late artist Jawad Selim makes you closely identified with the rays of his face and head who wore a cap that approaches the shape of the sun disk. His eternal work ...



the monument of the martyr - just as Zahra Salah was able with her

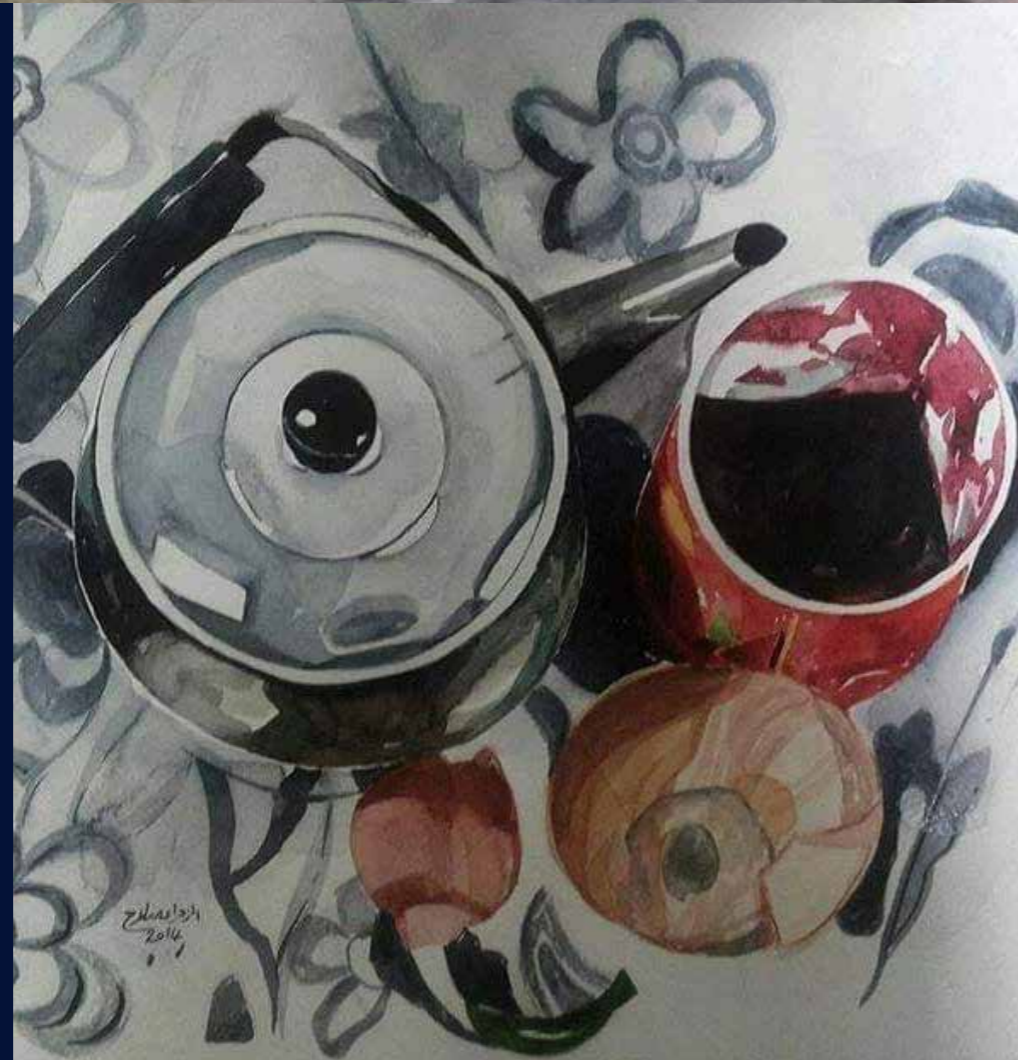
fingers and her accuracy of vision and the correctness of seeing her to paint for us other portraits that chronicle the lives of those close to them who have a status in her creative self ... while the viewer sees that Zahra Salah overflows with beauty when she holds her smart brush to draw us a rooster. He takes refuge with his female, an expression of intimacy and intimacy...

The works of Zahra Salah, which she accomplished during her last years, confirm her merit in deserving to be one of the great artists of Iraq in the face of the days.

Creative women, and in this flood of creativity, we will one day have what can be said about her experience in a way that astonishes the observer and indicates her

glorious presence in the Iraqi plastic scene

'homes, their groves, their orchards, and their things in a way that removes from them the chaos of the oppressive circumstances surrounding them. When you see a country house that has embodied it in its cheerful colors, you realize how much hope is wearing the breasts and takes them away to the areas of joy and the future. Dream and produced paintings overflowing sweetness and connotations heavy with big meanings, especially those dealing with small details, that most of the colors used belong to a joyful color family, there is no black among them even though the color of black has great expressive energy, so the drawings of this young artist enter the soul with pleasure, hope and clinging to life on The pain and disappointments in it..... Let us note together the painting (The Bold Palm)



highlight



Fatemeh Bahman Siyahmard Completion of A trilogy

The Geography of Suspension- 2017

In the exhaustion between Earth and Sky, where gravity exists, right in the middle of planet Earth, where nothing is permanent, there is a haven, where everything is suspended; positives and negatives as well as decimals. Elements that are connected to each other with numerous threads float in a state

of suspension; a concoction of highs and lows. And concepts that away from the reality of the world march between time and space; fear, security and joy of discovery, are at play in this fluid and circular geography. Artists deliberations were precise and astute, and in the pores of her sculptures her hopes and fears were revealed. In this spectacular hubbub, slices of lived experiences that

are indicator of artists' inquisitive mind and fantastical subjectivity, were revealed. A world where ultimately everything reaches an equilibrium.

The Challenge of Elements- 2019

The continued chaos -which is part of our daily life- next to complexity and state of suspension, in conjunction with forced injection of

order and stability were among the characteristics of that collection. Playing within the border lines of three dimensional statues and flat surfaces of paintings was consciously undertaken by the artist to move the viewer, - even for a fraction of a second- to a suspended state and to create confusion between surface and three dimensionality. A fluid passage between two and three dimensions which

started and was completed simultaneously. Ultimately while the works spatially took up the space but were paintings made on surface.

Audience was facing another kind of suspension; the challenge of elements that in twist and turn and blending were accentuated, and moved through time and space to reach equilibrium and to display part of the challenges and splendor of life.

The Way We Are- 2020

In this particular time of scarcities and avalanche of events and at a time of numerous domestic and foreign struggles; sanctions, inflation, recession, environmental issues and lastly Covid 19, finally this series of works has come to its end. In each corner of it, the contradictions of our daily life can be seen. Ultimately in a game of hide and seek next to challenges of production and implementation, and despite all difficulties, it was done.

There are still those invisible threads that sustain the state of suspension and more than before they picture the stress and apprehensions of the moment right before the incident happens. As if we are at the last minute. The minute where everything from beginning to end passes through our mind. Frozen and silent. As if we are waiting for a meteorite to pass, or for all the icebergs to melt, so that finally the threads are released and we are in a state of suspension, arriving at the point of occurrence. Now the series 19+1 is standing on its point of inception and completion, its birth and death.

fARTissimo

By Thanos Kalamidas

The Art of Educating

Young people's choirs are flourishing in the Bay Area. Thanks to the commitment of talented choral directors — and the popularity of TV shows like “Glee” — youth choirs in the region are in a golden era.

There are about 40 independent children's vocal ensembles in the region, and many are earning wide recognition for the complexity and variety of their output and the creativity of their collaborations.

...The reasons for the growth can be explained in part by the decline of music education in public schools. Plus there's the “Glee” factor. According to a recent poll by the National Association for Music Education, nearly half of the music teachers surveyed reported that “Glee” had increased interest in their offerings.

The most acclaimed Bay Area youth choruses, whose after-school programs range from around \$600 to \$1,850 a year in student fees depending on the organization (scholarships are available), are striving to mitigate the budget cuts in music education and serve the surge in interest in singing prompted by pop culture.

The eccentric professor entered the room leaving a trail of colour behind him while his fingers were replaced with brushes in varied shapes and sizes. “I'm the artist,” he said, “the master of art and I'm going to teach you what art is all about. Is about me, me, me and I.” he looked at his students like ignorant worms and shook his head. What a destiny for an educator to teach art the ignorant, the art he was the only one to understand. Sadly for many this is called, education art lacking the art of education.

“Landscape with Mysterious Details” is a Salvador Dali painting oil on wood in the essence of an educator and art. The absent presence of the master in a desert of shapes and feelings. Probably Dali's view of the mysterious details is the best educator of art where education has failed inside the ego of the ignorant landscape.

It was painted in Paris in 1934 in the apartment that Dal and Gala occupied on the first floor at 88 rue de l'Universite. The artist at work, pictured in the foreground seated in front of his easel, is Vermeer of Delft contemplating the wide plain of Ampurdan. Farther back one sees Dali as a child in his sailor's suit holding his hoop and standing beside his nurse of the type that he called Hitlerian nurses.

Merry Christmas



UNIVERSAL COLOURS

Manifestations... in the space of the visual image (1)

Prof. Hamdi Abu Al-Maati

The Egyptian plastic movement has recently undergone many developments.. and variables... that have been reflected on the plastic scene. And the creative state represented in the artistic product of many Egyptian plastic artists is positive.. and presenting important experiences that confirm the sincerity and seriousness of the experience for each of them. From contemplation, thinking and studying before it is presented to the public as a value and creative ability.

From this point of view, we can raise the issue of creative value and its impact on society as a third party to the equation.. which is represented by the artist.. and the artistic producer.. and the recipient .. as the main parties to the completion of the creative state. As a value for artistic and cultural communication.

Therefore, the parties to the equation are supported by other important elements.. not only related to the creative achievement.. but also how to promote and work to acquire it.. attributed to awareness of the marketing process if we look in a practical and more realistic way on the ground. From here we recall in the foreground the role of private institutions such as galleries and artworks on the one hand.. and the official executive bodies that support the plastic arts in particular.. and support the creative achievement.. for these two elements here actually complement the creative process and achieve what is meant by it in a society that needs a lot Artistic



awareness and deepening of plastic culture and visual image mechanisms put forward.

Therefore.. and in order to reach the desired goal with full transparency in performance.. in order to reach the aspirations of plastic artists.. we must sincerely lay our hands on the obstacles to their development for the better.. especially that we have a group of fine artists at all levels of creativity.. and representatives of different generations. Up to the younger generation.. in the various fields of formation between the traditional, the modern and the post-modern.. the artistic achievement varies from (the field of sculpture - photography - graphic drawing.. etc from the areas of modern and contemporary creativity).

Also, we do not miss.. The most important elements of development and prosperity is the activation of museum cultural institutions and work to re-enter the cultural service.. especially that we own art museums that contain contemporary local plastic wealth represented in the Museum of Modern Egyptian Art, which reopened after a long period of closure for development And modernization.. By the way, we thank those in charge of it for their efforts to re-enter the artistic and cultural service. Likewise, many art museums around the globe ... full of wealth and international artworks make it easy for the plastic arts movement to develop and flourish easily.. It is also attributed to many local and state actors in the field of plastic arts that stopped long ago.. and trying to establish them again and put them on The global and national artistic map.

Undoubtedly, it will have the greatest impact on the development and prosperity of the Egyptian plastic movement internationally.. In addition to a lot of activities, the individual efforts of the artists by participating in international celebrations and events individually and personal diligence they thank him .. And the rest of the conversation..

Age Is not the matter

By Avtarjeet Dhenjal

A Russian painter Nicolai Roerich by the quirks of luck ended up living in Kangra Hills in Northern India in complete isolation from the art world; until one day an Indian bureaucrat, who was interested in art/ artists, found him, and the bureaucrat organised an exhibition of his work in Delhi. As it happened, another act of fate, Roerich died just a before the day exhibition of life's work opened at TFACS (Indian Fine Arts and Crafts Society) in New Delhi. Encouraged by the influential bureaucrat all the paintings in the show were sold mostly to different Indian museums. While I was a student at the Art School in Chandigarh, I saw some of the Roerich's work in the museum next door to the Art School. Today, young way I can search the information. Yes you have saved me the unnecessary time of nicate by mail; twenty



years ago, mail waiting for the messages written on paper. meant post, but now it means email. The Now I send and receive all my messages language that we have been using may be using my little Netbook.

I can even do so for millions of years and man has been from on my touch screen phone, which is writing for over ten thousand years, has half way to replace my computer. No I am so dependent on these pieces of technology, when I can't find get a Telephone Network coverage I am isolated even when I of those flippant curators. Today, most people prefer to commu- to adapt to the new phase of communication and technology.

I am surrounded by people. Today I am sitting in one of the non- descriptive apartments of a place called Guntur, in Central Eastern India; close I still need to ask the question, are these

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to where I can say both of the Krishna- murthys were born. I am sure none of the any wiser or meaningful than what I re- readers of the piece would have ever heard ceived through written words on paper of this place; if you have ever used India twenty years ago.

Chilli powder, it is most probably made from the chillies grown in the fertile land Today I maintain three email accounts, around Guntur by the Telgu speaking each one for a different purpose; I do it so farmers. Messages I send and receive so efficiently that my business messages from the air line bookings etc do not clog my personal I am sending you all this information, mail box. With the help of the pervasive cause this new information technology technology, Google can trace my foot- has reached here, and I can off and on prints wherever I go to from one website connect to the net, not to the fishing net, to the other. In my email boxes



only one but the 'Internet' I mean. I am sure you of the ten messages is meant for me per understood me without my explanation; sonally, all the rest are what we now call another impact of pervasive technology spams or junk. on the age old imperial language we use English.

The proud Queen Victoria, when In 1985, Dr. Herbert Shore, a professors she uttered the words "My England or My from California wrote a brilliant paper for English", never dreamt of that her impe- an international symposium held at Banff rial language English will have to give way Centre in Canada; (I do not have here ac- to the relentless onslaught of technology only a less than a century later. Cess to the exact words from his paper).

"Today man may have the access to all the knowledge of the world, but man doesn't Technology Technology Technology, dear know what to do with it." I believe these technology, I do admire your speed, the were the word he quoted of Spanish philosopher Ortega y Gassett. touched the Earth with her left hand and then brought it to her

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forehead, as sign to Yes, the real question for me today is, with respect. She added, this earth had been the help of technology, I may be able to give here as her food provider, her teacher and you more information about this unheard here support, and her God.

Her face bears places like Guntur” and about the chillies witness to that Nagmani has lived a content they grow, what I am telling you is the in life. Formation only, but this information may make you more knowledgeable but not nec- I wonder if my host young lady, who is pro- essarily any wider? I have spent last two days in the company of father, to the point that she already owns a my host a young lady in Guntur and at her block of flats; her father gave her at her 16th father’s special guesthouse, which he keeps birthday, will no doubt will travel the world, to entertain his business contacts.

My host as she plans, will she



ever attain same con- has the access to new technology, it is her tentment her great auntie has today? internet connection I received the message vided with everything by her prosperous to remind me for the article; but the wis- dom to lead a content life lies in in few soft- ly spoken words of her 84 years old great aunt, Nagmani who told me her life story in few brief sentences, this is what will stay with me for the rest of my life. “I married a man who loved me, wouldn’t eat his meal unless I had cooked for him, but the loving husband died only few years; the blessed married life ended. Since she had lived by only savouring the time she had spent with her husband; she had never looked at another man, which could disturb this blissful state. Nagmanis body wears the witness that she had worked hard, even today at the age of 85, she still tends her fields and grows her own food. She said that the earth gave her food and she reared her only daughter from her marriage. Nagmani told me while

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