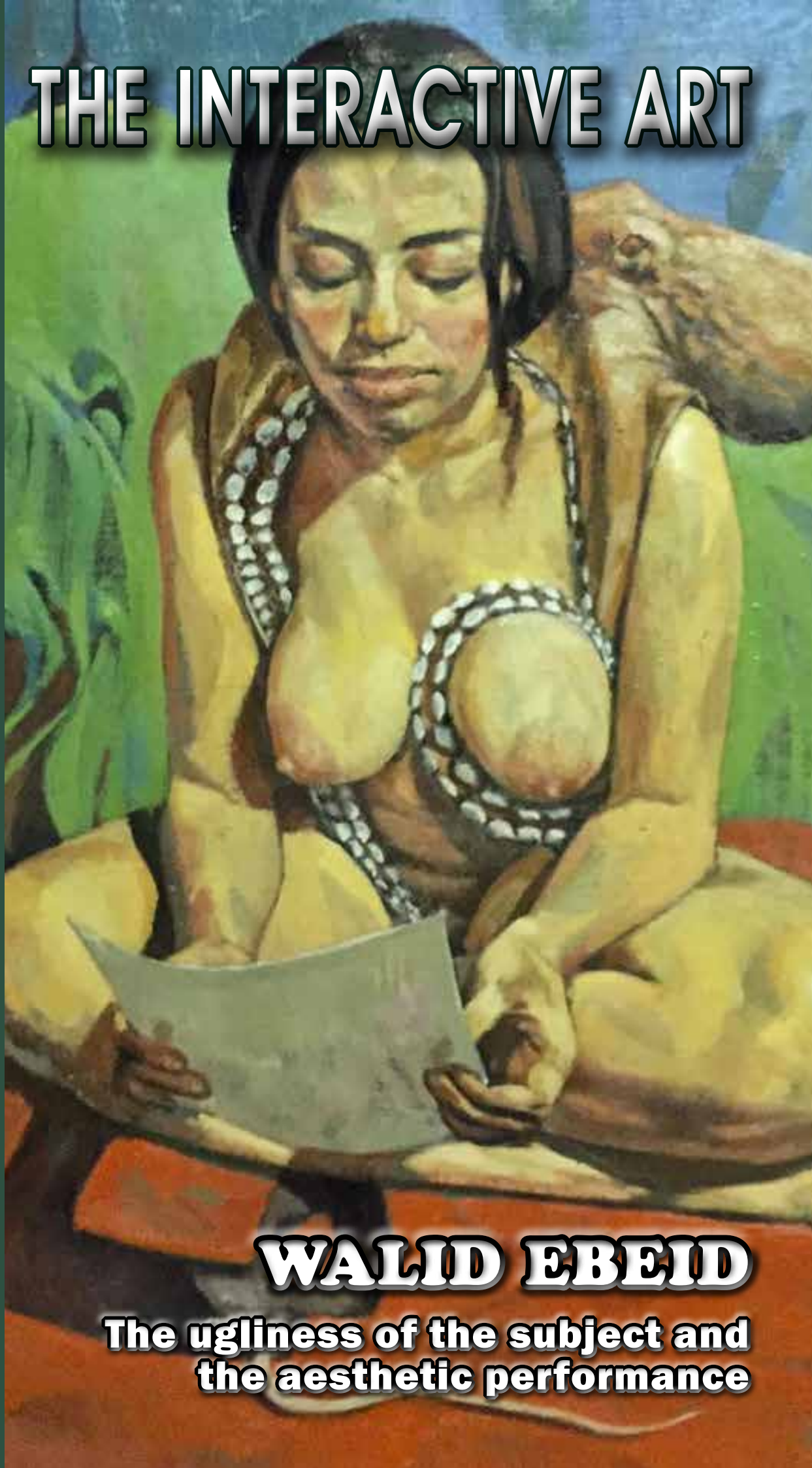


THE INTERACTIVE ART



WALID EBEID

**The ugliness of the subject and
the aesthetic performance**

UNIVERSAL COLOURS



THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

1997 - 2021

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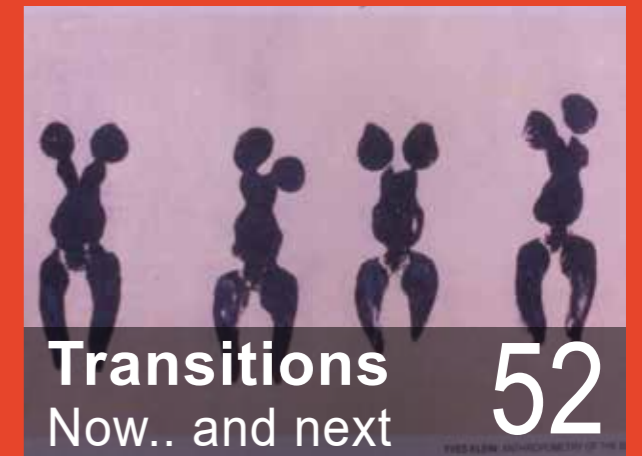
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Now we pass the 24 years of our work with this organisation, we really have the wish and the will to celebrate the 25th the delver jubilee, but the obstacles are a lot, we have our members and their will to participate in a grand exhibition, and we made a full project proposal, submitted to more than one fund body, but as to say in Arabic “ wind runs against the ship will”.

We get three refusals from the ministry of culture in Finland, the Finnish cultural fund and the arts promotion centre, I know that we can do it, but that will make a great pressure on each of us, the duty of the fund bodies is to support the cultural activities of the NGOs and that is natural, but in Finland we have to struggle with them to get the bone from under the table.

Europe changed a lot that we the old migrants generation know, but to worst situation, especially in Finland, no one cares about the integration process, no one talks about the good things that migrant make, just the media runs fast when there some migrant done some thing bad.

Now after this experience of the 24 years, were we shall go with all these products that we have done, we will shall scree, to whom we shall tell our situation? We know no one hears us, no one cares about us any more, as if we get to old and we shall wait the moment to die.

Finns are good, I mean the public, but their policy towards migrants changed totally, a lot

of similar organisation to our died because the finish fund bodies did not support, we know that the established a similar organisations but the people who run these organisations are Finns.

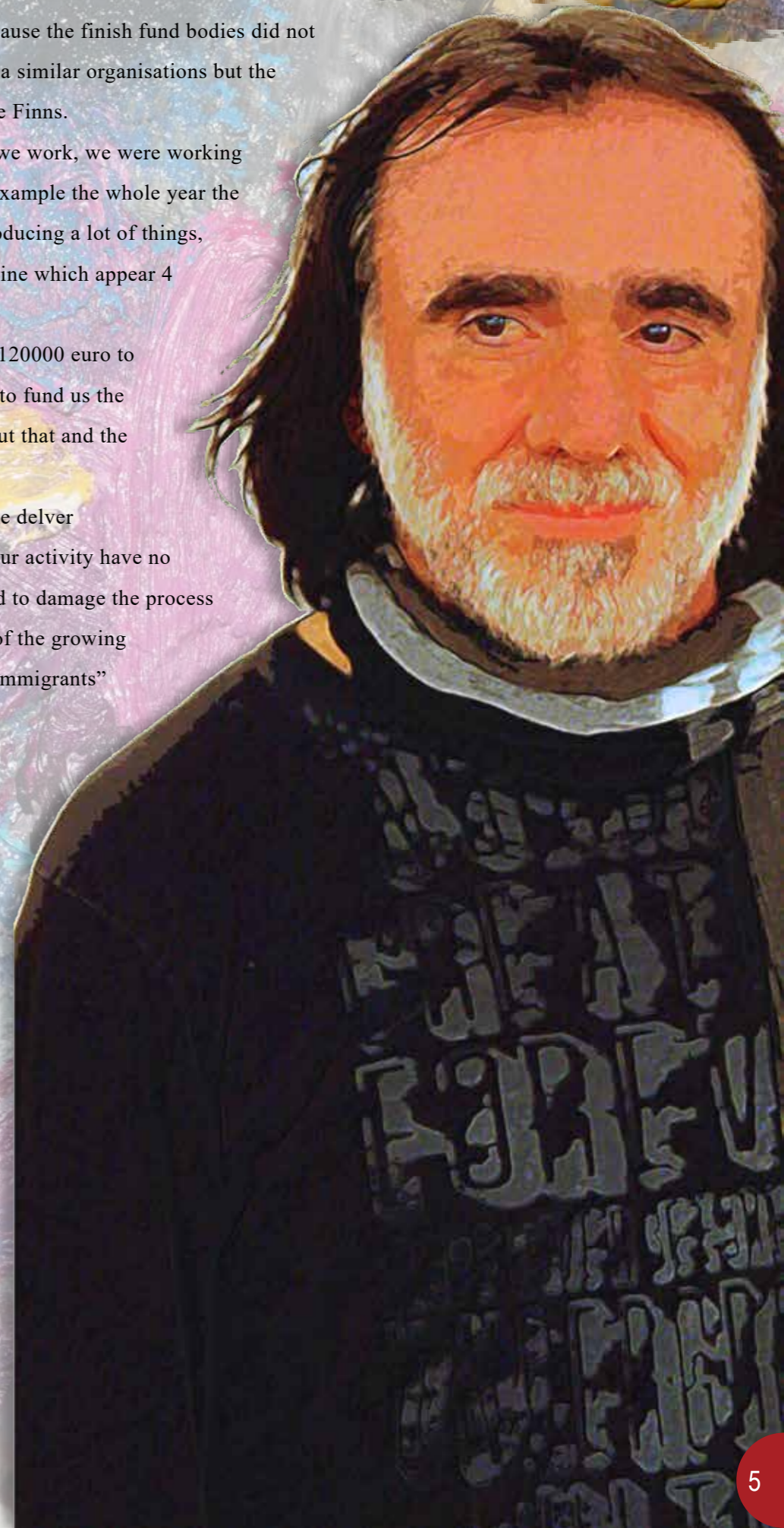
I shall say one thing more, that when we work, we were working with relatively very little money, for example the whole year the EUMAN get 24000 Euro, we were producing a lot of things, exhibitions, catalogues and our magazine which appear 4 times a year.

The Finnish authorities rather to give 120000 euro to some finish leading organisation than to fund us the 24000 euro, I do not say anything about that and the wise people understand that clearly.

Yes we can make our celebration of the delver jubilee, but it has no taste any more, our activity have no meaning since the government decided to damage the process of integration, since they do not care of the growing population of the “ do they call them immigrants” and above all talking about terror and disintegration.

Of course when you support the radical movements by money and all logistics to some group of immigrants, and at the same time you forbid to fund the cultural activities to some group of immigrants, leading and producing and fulling the atmosphere and the gaps, I just ask a question, why did you kill all these wonderful organisations who helped you in many processes, integration, multiculturalism and creat a harmony in the society, why is your benefits.

Amir Khatib



ART News



Artist Coalition Announces 10-week "Strike" Against MoMA

A wide coalition of artist and activist groups is planning a 10-week-long series of protests, actions, and community-led conversations targeting the leadership of the Museum of Modern Art (MoMA) in New York. Proceeding previous protests against MoMA trustees with alleged ties to unethical businesses, the group calls to "dismantle" the museum in its current form, end its dependency on billionaire donors, and reimagine its role in society.

In a statement in March 23, a new coalition named the International Imagination of Anti-National Anti-Imperialist Feelings (IIAAF) announced a 10-week "strike" against MoMA starting April 9.

The "Strike MoMA" announcement was authored in consultations with 12 activist-artist groups and grassroots organizations, among them MoMA Divest, Forensic Architecture, Decolonize This Place, Comité Boricua En La Diáspora, Take Back the Bronx, and Curators and Educators for Decolonization. The coalition also consulted former MoMA employees.

In a manifesto-style document that lays out the case against MoMA and explains the philosophy behind the initiative, IIAAF says:

When we strike MoMA, we strike its blood-soaked modernity. The monument on 53rd Street becomes our prism. We see our histories and struggles refracted through its crystalline structure, and foreclosed futures come into view.

Why strike MoMA? So that something else can emerge,

something under the control of workers, communities, and artists rather than billionaires.

In recent weeks, MoMA has faced mounting pressure to separate itself from its chairman, Leon Black, for his former ties with convicted sex offender Jeffrey Epstein. Facing backlash from the business world and the general public, Black announced in January of this year that he will step down as CEO of his private equity firm Apollo Global Management in July, but planned to remain as chairman. In an abrupt change of plans, Black announced yesterday that he is stepping down, effective immediately. He will also relinquish his chairman position, citing health reasons. Neither the museum nor Black has given any indication that they might part ways.

"Whether Black stays or goes, a consensus has emerged: beyond any one board member, MoMA itself is the problem," IIAAF's statement says. It continues to list several other MoMA trustees — Larry Fink, Glenn Dubin, Steven Tanenbaum, Steven Cohen, Ronald Lauder, and others — who have controversial political and financial histories, including alleged ties to Epstein and Donald Trump, and stakes in businesses involved in vulture capitalism, environmental destruction, and mass incarceration.

The activists also charge MoMA with "elitism, hierarchy, inequality, precarity, disposability, anti-Blackness, [and] misogyny." They cite as a recent example the museum's decision to terminate all museum educator contracts in the early months of the COVID-19 pandemic "while the high-ups have carried on in luxury."

Steampunk Meets Las Vegas in Handmade Sex Dungeon of Love with Catholic Flavour

Maippi Ketola & Harri Vähänissi
in myymala2 from 1.4. - 25.4.2021

Church of the Better Times is an art piece created by Maippi Ketola and Harri Vähänissi. It shows you clerical stuff that belong to the religion after the end of the world. Artefacts form a temple of good mood and hope made of incredible treasures and precious stuff. The remains of civilisation have been given new meanings and seriousness of religious activities have changed into a joy of wonder and freedom. Materials of the clerical furnitures have been selected equally from the point of view of aesthetics as well as of usefulness and durability.



ART News

REPIN

19.3.-29.8.2021

An exhibition by the international master Ilya Repin presents some of his most famous historical paintings and portraits of major cultural figures of his time, as well as his works from the Ateneum collection. Born in the territory of present-day Ukraine, Repin is Russia's most famous painter, and he is also loved by the Finns: his studio home was located on Finnish territory, in Kuokkala in Terijoki, between 1903 and 1930. The Ateneum is closed until 31 March 2021 to stop the spread of the coronavirus. The opening date of the exhibition will be announced later.



KOGA ONE Moniker Editions

Kogaone is a French artist based in Metz, France. His works touch the viewer's spirit with their dark irony, varied palettes and unusual or even disturbing combinations, in a style between geometric abstraction and photorealism. Attentive observer of his contemporaries and their often contradictory natures, he explores the alteration, the paradox, the embarrassment that arise when the familiar is deformed or fractured by external influences. For this work, Silhouette, the artist has taken the subject from the exploring the web. He enjoys taking pictures of strangers, and distorting them until the model loses all resemblance to the photo or the original human. He deconstructs these strangers into works of art using acrylic, spray and oil paint. His works and characters taking on a new life of their own. Koga One denatures a scene of life, moves or distorts fragments, or combines / opposes photorealism to a freer and expressionist painting. He plays with the notion of realism that he distends to abstraction. These contrasting ideas are then fixed, under the brush, in a transcendental and definitive visual unit. It is a way of discovering and accepting the singular beauty that is revealed in hesitation, unfinished and imperfection.



MIRRORED photo performance exhibition

MUU Helsinki contemporary art Center
10.-21.3.2021

All performance artists have a special relationship with themselves and their body. As a medium, the body becomes a tool for examining oneself and one's subject matter. In photo performances where there is no live audience, the artist is free to experiment and alter the approach. Mirrored is curated from entries received in an open call and screened by a jury. It features works by 50 artists from 15 countries.

The exhibition consists of photographs in which the artist engages in a dialogue with the camera. Some of the works have a narrative or serial structure, others are freestanding images devoid of any storyline. Alternatively, a story may be concealed in the moment of exposure, or it can first come into being in the viewer's imagination. The pictures contain joy and fun, austerity

and generosity, predetermination and randomness. For the artist in front the lens, the camera is an ally: it records without passing judgment. The artist's presence and charisma are enough—a simple gesture in its context can reveal deeper meanings and levels. The exhibition includes both classics from earlier years as well as never before exhibited new work.

Joan Watts

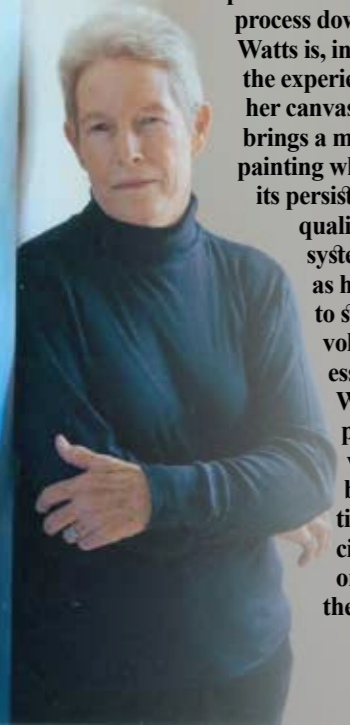
Joan Watts has painted for over sixty years and this time spent mastering her art has led to reduction and refinement, a stripping away of figures and referents. Although she has often been aligned with Modernist and Minimalist artists, a better clue to the source of her

work is her two decades of meditation practice. In reducing her artistic process down to the bare essentials, Watts is, in effect, re-creating the experience of meditation on her canvases and panels. She brings a meditative focus to her painting which shows through in its persistently contemplative qualities. Watts works systematically, using canvas as her light trap - a way to study color, light, and volume in their bare essentials.

Watts has scaled back and pared down her visual vocabulary to only a few bare essentials: a single timeline of color, the half-circle within variations on the square, and yet the scope achieved by this

process of elimination is inversely vast. Without clutter, the eye is able to focus more clearly, and the viewer may settle into the moment, easing into the visceral experience of each painting. The contrasts of dark and light, square and circle, create tension, volume, and, perhaps surprisingly, movement. It does not take long for the viewer to begin to feel as if these paintings are alive with a kind of tidal energy. Heaving, moving in multiple dimensions. Though each piece is essentially made up of only one or two colors, the gradual gradations of tone between black and white (often with the color coming clear only in the intermediate range) make for a seemingly infinite array of shades. This array is achieved by a painstaking process of applying and wiping away color.

Watts received her B.F.A. from the San Francisco Art Institute in 1963 and her M.F.A. from the University of Hawaii in 1966. Her work is included in numerous public and private collections including the Albright-Knox Art Gallery, Buffalo, NY; Museum of Fine Arts, Santa Fe, NM; Library Research Center, National Museum of Women in the Arts, Washington, D.C.; and Barnard College, New York, NY, among others.



ART News



Opportunities in 2021

Fulcrum Fund COVID Relief Grants

Deadline: April 2, 2021 | 516arts.org

New Mexico-based visual artists can apply for \$1,000 grants to pay for essentials. Artist-run or alternative art spaces focused on visual arts can apply for grants of up to \$5,000 to support their operations.

Summer/Fall Visual Arts Residency

Deadline: April 30, 2021 | velvetparkmedia.com

The application is open to LGBTQ+ visual artists working in a variety of forms ranging from digital and new media to traditional mediums. The resident will be awarded a Brooklyn studio for six months to complete a project or series of works.
Application Fee: \$25

Poetry and Visual Arts Residencies

Deadline: April 2, 2021
fireislandartistresidency.org

Five emerging artists who identify as LGBTQ+ will share a live/work space in Cherry Grove, Fire Island, for a four-week program in which leaders in contemporary art provide mentorship and public lectures.

Application Fee: \$40 Application Fee: \$25

Fall 2021 Residencies

Deadline: April 15, 2021
bethanyarts.org

BAC offers 12-day residencies to emerging and established artists for the development of both new works and works in progress. Artists working across most disciplines are eligible to apply.

Makou Magazine

Celebrating Rafi Al Nasiri



The new and first issue of this year, which is the second for the publication of Makou Magazine, celebrated the great Iraqi artist, Rafi al-Nasiri, who is known to be a professor of graphics at the Institute and College of Fine Arts in Baghdad, and whose graphic art have been taught, of a generation of graphic artists has graduated who are still considered One of the most important craftsmen in the art of the scene in the Arab world. Celebrating Al Nasiri artist in recognition of what he presented during the five years or more to his students and beloved ones, which formed a mark of difference in their souls and became one of the most wanted Iraqi artists for collectors. The issue, which contains nearly 300 pages, included various articles from many aspects in the life of Al Nasiri in addition to articles written by the wife, the great poet Mai Mudhaffar.

The artist, Ghassan Ghaib, and the magazine was presented with his artworks, the only artists that was chosen for this issue in addition to Al Nasiri, Ghaib is remarkable artist who made is career to the art if the Arab world.

At the same time there is mentioning to promised Iraqi young artist Alaadin Mohammad, that he considered one of the finest artists in Iraq now a days.

The magazine promised that the next issue would be a special for the file on the late Iraqi artist Mahmoud Sabry. Many congratulations to our colleague Makou, and I hope that this magazine will fill the gaps in the body of Iraqi plastic art and reduce the rift that occurs throughout the Arab world for the violation of mankind, culture and childhood in one of the most prestigious and richest sites in the Middle East.

ART News

A View From the Easel During Times of Quarantine

Arlene Gale Milgram Trenton, New Jersey

I have always been a more serious artist than my studio space would imply. I carry out my practice on my kitchen table, the floor between bedroom and bathroom, and on a drawing table in the living room. The pandemic cut down even on that small space because cooking has become almost as important as art making these days. For that reason the kitchen table is off limits.

These new restrictions mean I have to commit to one media at a time. I started the pandemic repurposing old prints into new collages. Currently I am involved with exploring watercolor, a favorite media from my past. I can work two paintings at a time, moving them from floor to table in turn. The immediacy of watercolor suits my new inability to focus for long periods of time. I make a mark and let it be. What may start randomly, becomes meditative. A day of painting may result in three days of repair during which I can reclaim the painting and deal with whatever is on my mind that is expressed therein. Posting it immediately on Instagram is a way to signal the end of one piece and a reason to soon begin again. There is an immediate, if not in-person response. In a time when I'm not actively showing my work, this allows some exposure and feedback.

Working this way feels right for this time. There is comfort in making meaning from random marks. A media that is easily out of control mirrors a society ravaged by a random virus.



Aleya Hoerlein Taos, New Mexico

I've established a space to work that is mostly very minimal, paintings hang on the north wall to dry and I work on those in progress on the west wall. A rolling table roams about the room with me; it is covered in brushes, paints, and palettes. The shapes I paint convey both negative and positive spaces, sometimes a dark color recedes into a void, a nothingness; at other times, the darkness becomes the subject and gradients of colors become the background. The gradients are a gradually dawning or dimming light source, an expansion, and a fleeting moment of time.

I began this new series of abstract, hard-edged oil paintings during the pandemic to express my desire for closeness and meaning in a time of isolation. The pandemic has created loneliness, distance from and longing for loved ones, and



feelings of uncertainty and emptiness. It has created a time that seems endless while also making us feel as if time doesn't exist. But, it has also offered new beginnings for

many of us. For me, isolation has been a time for self-reflection, for starting new projects, for discovering new directions in my work.

Kendra Larson Portland, Oregon

My studio space means the world to me. It is where I paint mysterious lands seeped in magic, wonder, and fear. Since the pandemic started, my studio has become my social world and virtual classroom where I teach college students to draw while my five-year-old son plays nearby. Approximately 15 feet from the back door of my house in Portland Oregon, this oasis

of art, work, and family lies. This year has made me grateful for a home studio (convenient and isolated), yet the anxiety of these times has made me feel a bit untethered, like floating without control. In response I found that working smaller and on paper gives me predictability and peace that are very important for my mental health. Recently, as a response to

the wildfires, I have started a daily practice of creating oil pastel drawings of smoke. These are exploring the overlap of sublimity and environmental concerns. I also see the repetition of this daily ritual as a meditation on the monotony of life during the pandemic. My hope is that my little studio world can be transformed into a large, wondrous world of beauty and magic for my viewers.



Celebrating Women's History Month

Helen Pashgian

Helen Pashgian (American, b.1934) sits firmly among the founding members of the California Light and Space movement, though she may not always have been given as much recognition as her position, and work, warranted. Having graduated from Pomona College in 1956, Pashgian went on to study at Columbia and get her MA at Boston University.

She then went on to begin a PhD in Art History at Harvard with an eye toward work in academia or a museum. It was during this time, while teaching an applied art class at a local high school, that two things converged for Pashgian. First, she found herself missing the quality of the light and open spaces of California and second, while teaching, she stumbled upon transparent ceramic glazes and became fascinated with how they interacted with the light. This happy coincidence prompted her to quit her PhD, move back to California, and begin making art herself.

Like other artists in the Light and Space movement, Pashgian quickly moved from painting to experimenting with the wealth of new industrial materials (polyester resins, fiberglass, plastics, epoxy, coated glass) that were a byproduct of the booming post-war aerospace industry in southern California. However, Pashgian has noted that unlike other art movements, members of the Light and Space group were not so much a close-knit conclave but rather a loose group working independently with these new materials, exploring light and coming to choices and discoveries on their own. The Light and Space artists were less plotting out a movement than

FOCUS

tapping into a zeitgeist.

Pashgian has said that ultimately it was her experiences as a child, growing up in California, that were most influential on her interest in light. She recalls vividly being taken to the ocean as a child, wandering around tide pools. The impact of the strange and otherworldly luminescence of the creatures she saw there, of the way a cresting wave can hold both light and color, are very clear to see in her sculptures.

Pashgian further developed her cutting-edge techniques in working with materials like polyester resin during a residency at Cal Tech between 1970-71. There she found herself sometimes pushing the limits of these new materials just as much, or more, than the resident materials scientists. Interestingly, Pashgian's circle seems to have been made up as much by scientists as by artists. Pashgian talks about having dinners and gatherings bringing together such divergent people as her friend, Nobel prize-winning Physicist Richard Feynman, and the noted Italian art collector and patron of twentieth century Minimalism, Panza di Buomo.

Standing in the presence of one of Pashgian's works, however, one tends to put aside their history, her history, and even the fascinating subject of their fabrication. Instead, these are works that quickly become fully absorbing as one studies them, moving around them, viewing them from angle after angle. And yet, for all that intensity, the pieces remain radiantly translucent and luminous. Even to the point that, with some of the pieces, there are impossible shapes and spaces of perfect clarity somehow embedded and kept pure within the color. How these strange clear windows are created and held within the spheres is a mystery.



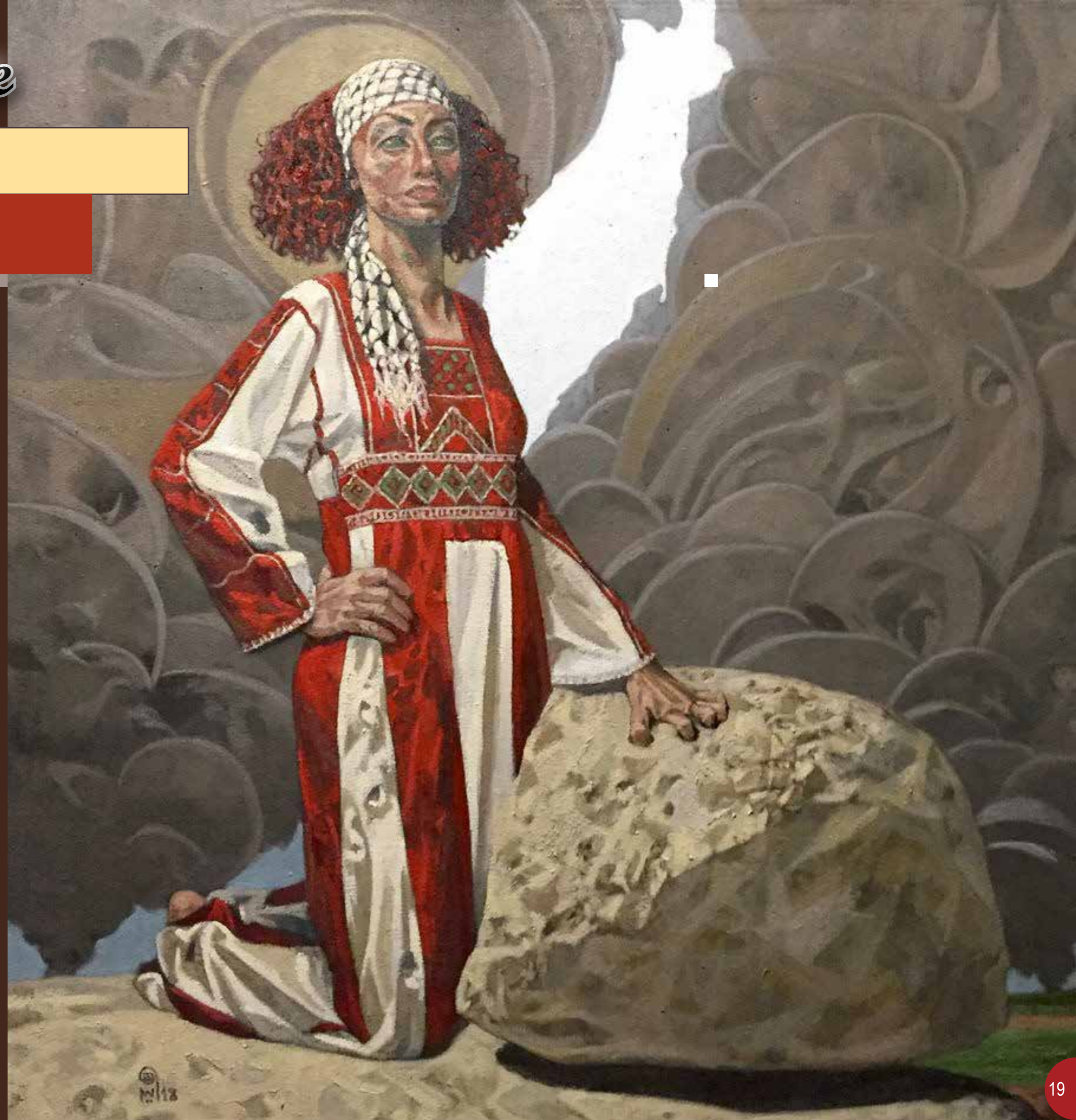
Walid Ebeid

The ugliness of the subject and the aesthetic performance

By Amir Khatib

The effect of ugliness is the effect of beauty, and what are the medieval Europeans' drawings, especially the ecclesiastical ones, in the depictions of demons who torment sinners with horns, ugly fangs, and fire, but these are manifestations of ugliness that were beautifully shown.

In the works of the Egyptian artist Walid Obeid, which is characterized by the daring and unusual subject, especially in the Arab and Islamic world, namely that it is moving in the body, the body of the woman, this subject which I think is ugly but endearing and deeply related to the human sense, or urgent need, throughout the Islamic world. From highlighting and shedding light on it, and I see that Walid is braver than others, and I see that he is like a wild horse in his treatment of this issue.



artist of the issue

The most important thing in Walid's work is the topic, followed by other things such as technical, stylistic, and aesthetic dimensions, and this is still one of the things he is most keen on showing all of them, here it means style and technique and... and because the topic is of great importance to the artist, I see him choosing his things To be precise, the skilled craftsman who knows precisely what he wants, he is well versed in his artistic and technical tools, for example choosing the colors that are dry, dead or that cause nausea and annoyance is a choice that ultimately pours into the subject, as well as the technique of knights' strikes or



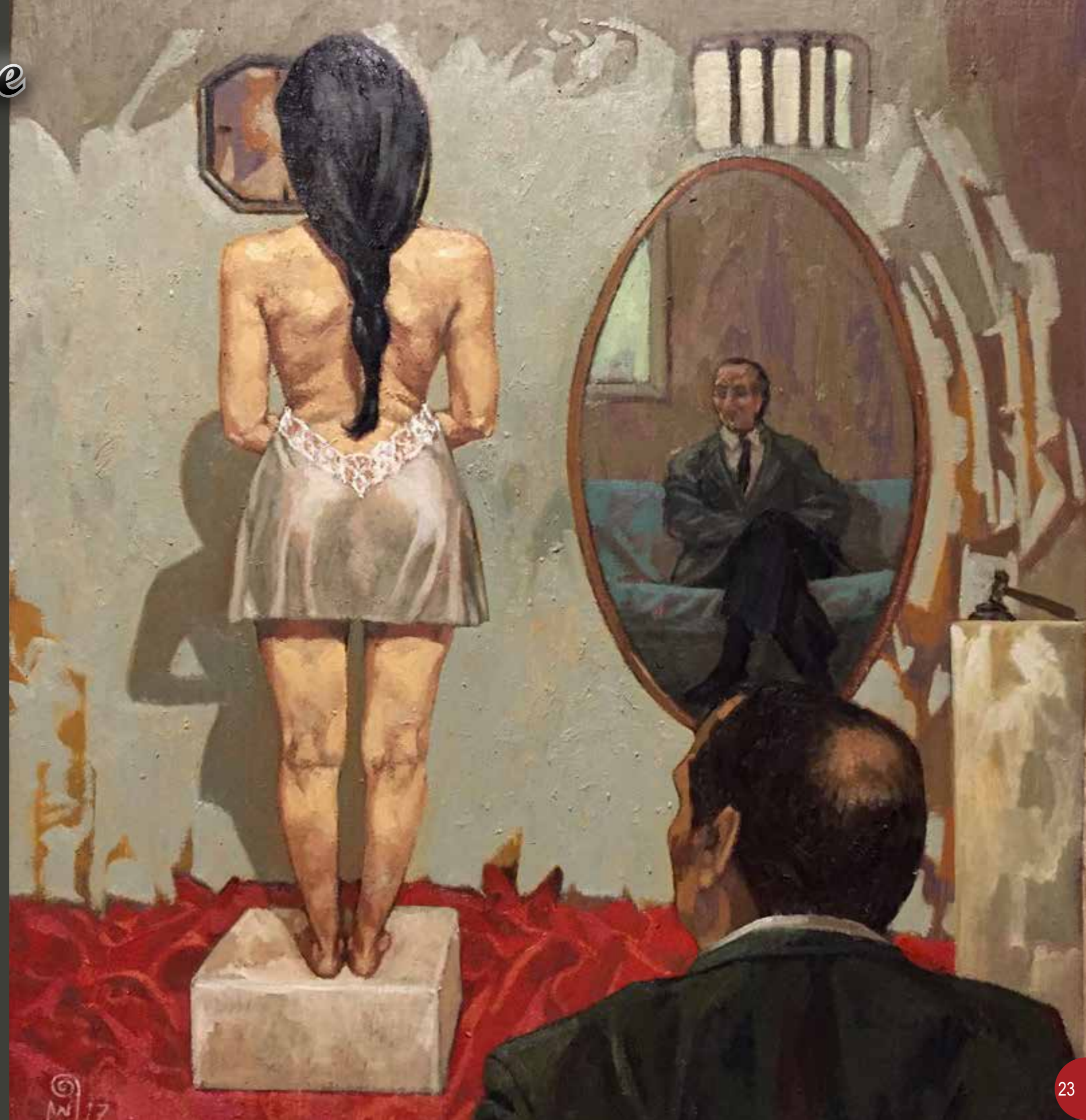
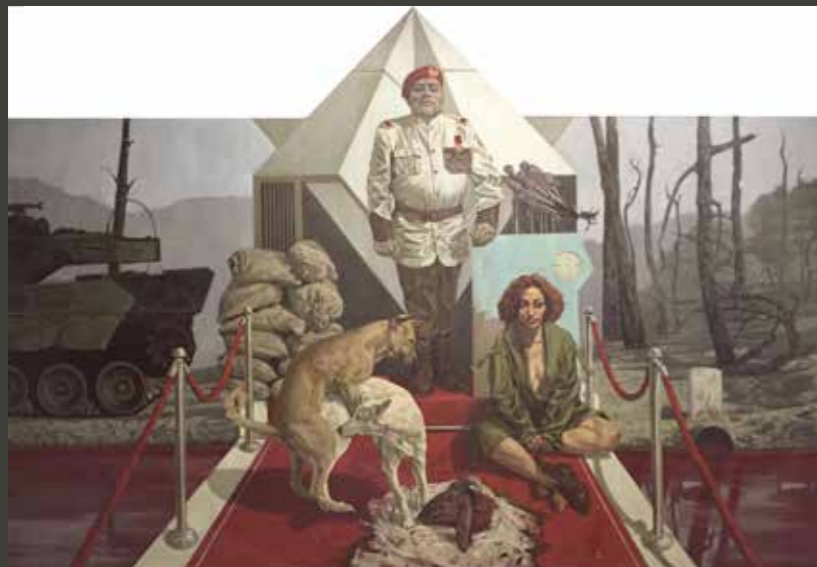
artist of the issue

the use of knives sometimes a very correct choice He does not adopt the method of surveying common among Egyptian artists, nor the style of blatant brushstrokes



as the Impressionists do. Rather, he knows his style, and as I mentioned above, he knows what he wants from his work, even if I see in this a stereotype and a unilateral tendency in expression.

Walid takes care of expressionism, but not like others. In his works he deals with the complex expression, I mean the non-simple expression, which leads the viewer or the recipient and connects him to the degree of disgust from the encyclopedia he is dealing with, but his works



© W 17

artist of the issue

remain stuck in the mind and then in the memory, because he digs furrows. There are many in his subjects that he chooses very carefully, so just seeing one of his artistic works, the picture remains stuck in the memory after he leaves watching it until he sleeps or perhaps he dreams about it as a female or a beauty that he does not want to leave.



artist of the issue

By this, he works like great masters like any international artist who has his own unique style in him, because after you see a work of the artist Walid Obeid and go away



for more than a year or even a few years, and then I see another work, you quickly say and before you know the name of the artist Or his signature, I say this work to Walid Obeid, yes, Fayed is distinguished by this characteristic in all his works and in all stages of his artistic life.

Women as a commodity, the woman as a tool for sex only, but not in the Western way of using women as a commodity, as women use them in the West in pornographic films or even in advertisements or even as a commodity for sex, as exhibited by Paris for sexual services or Amsterdam and other stores in Europe, Walid looks at The oriental woman is like a commodity inside the house, with a purely eastern frame, and this is a beautiful intellectual feature that Walid was able to extract from his intellectual and penitential fights in this area, I mean the issue of women as a sexual commodity.

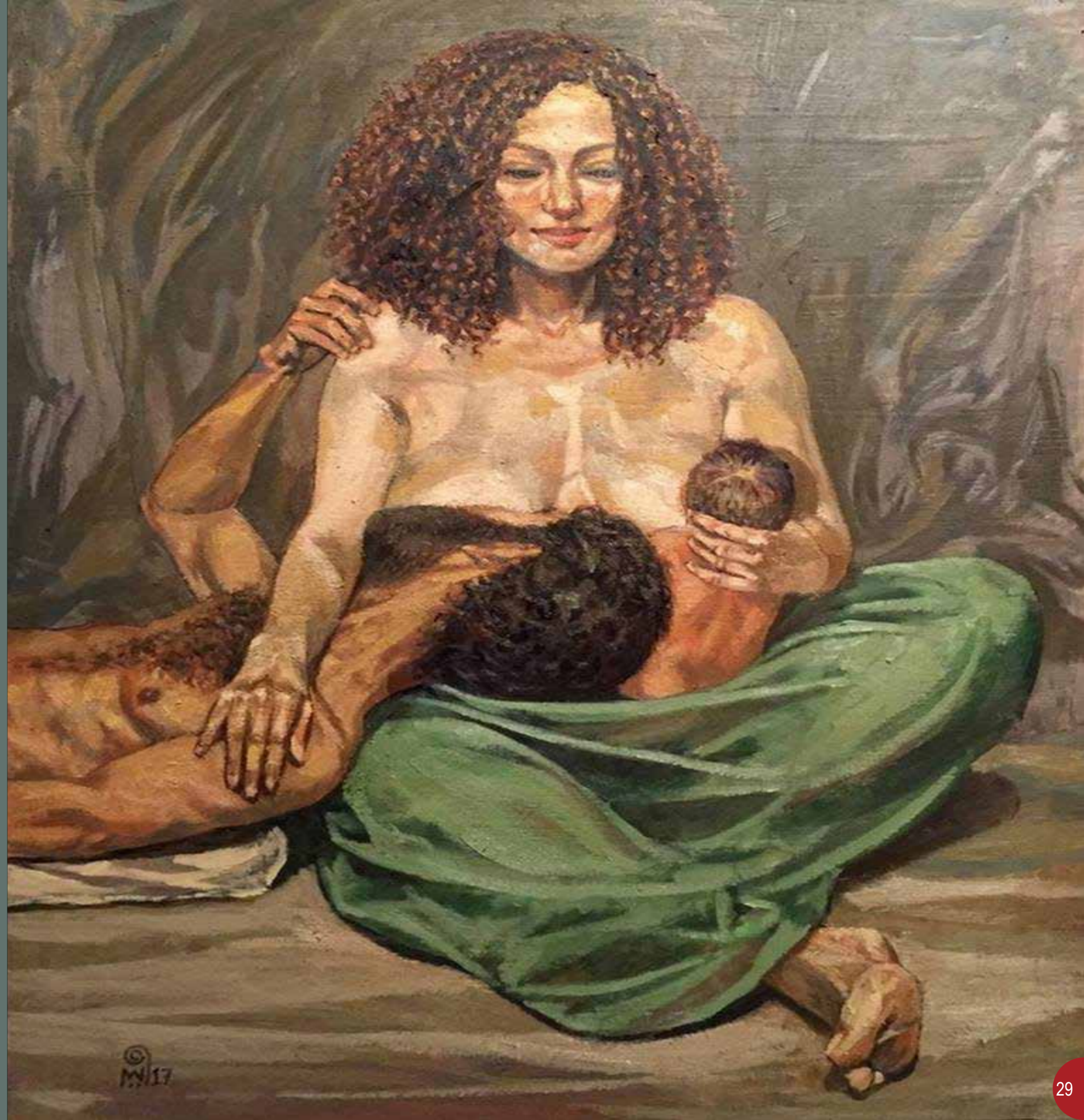
The other observation in the expression of the artist Walid is the expression of the faces, men with their grimace and women with their anger and contempt, so



artist of the issue

the expression of the faces in Walid is an important and basic thing, because the subject is not complete without looking at the expression of the faces, because the colors alone or the movements alone or the style alone does not fulfill the full purpose in Expression but things complement each other, and Walid is very accurate in these tests, even in expressions or in placing something inside the work, such as a meat grinder or anything that he puts from old pictures on the wall, pictures of Pharaoh, or anything that he exercises intentionality with fully consciously.

Perhaps I shocked the readers since the main title of this article, but I tried to see, with the eyes of the neutral examiner, to bring closer to mind the intellectual work of the artist Walid Ebeid, for art is, in the end, an intellectual work, but a technical one, or its aim is to evoke beauty or ugliness, and I firmly believe that The intellectual work of any artist is one of the most difficult works, as technology or displaying charms through style or anything else has ended his role in the world of art today, and since Walid is a contemporary artist, and I mean by the word contemporary, it is the digestion of art that now revives the art that affects people now, art as a thought and not for the sake of abstract excitement. Art as a tool to move thought and liberate it from restrictions in all its forms and types.



©
W/17

THE INTERACTIVE ART

THE INTERACTIVE ART

By Dusan Zidar

The basic concept of the performance “Recitative Notation” I worked on with students at The Faculty of Fine Art, Cetinje, Montenegro, was a contemplation on “Interactivity”. Our initial idea was to consider the timeline recording various gradations of our thinking, speaking and writing that manifest information from the ancient times to contemporary days.

To start with, physicists found out that information does not exist without a physical transmitter, with other words, the meaning and the transmitter are in direct correlation. Considering this, we have come to the conclusion that the relation between the physis and the word depends on the physis’s temporality, namely the human body producing sound through which the spoken word is transmitted. And once the body no longer exists, the spoken word is transferred into a text to continue its existence.

Through our further brainstorming, we have realized we do not know the primordial word functioning as the very first basis of our communication. We have learned that Sumerian clay tablets were not pictograms but inprinted recordings of the voices belonging to our ancestors.

Likewise, there are several examples of stones hosting the metaphor of body and emitting sounds. One is the sandstone of The Colossi of Memnon, which, due to thermal expansion when heated in the morning sun, emitted some obscure sounds. The phenomenon intrigued Hegel to write an essay about stone and sound, in which he discussed the temporary and mortal sound that inhabits the immortal stone. And there are at least two examples of talking with pebbles in one’s mouth: The Greek orator Demosthenes and J. Joyce’s Molloy.

Furthermore, while analysing the timeline of language forms, we came across two poets entangled in the

complex structure of it - Prešeren and Njegoš, one the key figure of Slovene and the other of Montenegrin cultural identity, and both playing a symbolic role during the Spring of Nations in the 19th century. Both have been dead for more than 150 years now, but their poetry is still either glorified or cursed.

And the last part of the timeline hosts the phenomenon of machines replacing the fleshy physis and communicating with each other in the language we are unfamiliar with. They have “kidnapped” our artificial intelligence and started trading with each other. The only thing a human was able to do at this point was turn the switch on and off.

At this point of the timeline we thought whether the principle of theory of relativity can be exploited to enable the “message in a bottle” travel like the satellites Voyager I and II, or to decode the radio waves of the universe as the pattern of their code seems to suggest semantic information (Wow Effect). We have obviously got involved in a vast, abstract dimension of the universe and fantasize about some hardly imaginable relations that no longer exist even though the fragments of their echoes can still be tracked down today.

In this respect we have activated an application for learning the Morse Code messaging, but reversed its use so that it doesn’t send Morse symbols but scans sound patterns that match sound patterns of letters (dot – short sound, dash – long sound) and write a circuit of space soundings. Sounds are turned into letters and then into a complex text that we are unable to understand as we do not know its code. I scanned the sites where the statues of both poets are situated to compare the patterns of sound vibrations present at both places. I tried to figure out what vibrations are entangled into the memory Slovenians and Montenegrins have of both men and consequently how incomprehensible the scanned text will be. Can we expect any comprehensible fragments that will urge us to search for its keycode?

The performance was carried out by one stereo channel playing the actual sound image of both sites where the statues are located while the other was transmitting the sound image created from the machine reading the indecipherable text. The latter as “the inner voice of the performer” was distributed through internet streaming that the audience listened to on their cellphones and confronted the sound in the gallery.

After summarizing this performance and recapturing my experience of it, I have come to the conclusion there are 4 possible interpretations of interactivity:

- It might be a wish to touch the “primeval” idea in our mind
- It might be a question about how we know about what we know
- Is it real art?
- Do we suffer from the Frankenstein syndrome and use art to bring our inner projections to life?

Interactive art and its time

By: Ali Najjar

An introduction:

Because of the reaction to the artistic modernity, radical ideas crept in that have to do with the steady technological progress and the accompanying avant-garde concepts from the sixties of the nineteenth century until the fifties of the twentieth century in the cultural and artistic field. It was the first Dada, then Expressionism, the New Dada, and Pop Art of the 1950s in their forms. Other arts, such as conceptual art, minimalism, video art, installation, and performance, were introduced. As a reaction against the previous modernist artistic styles, with the sarcastic and playful ways it has created that it opposes notions of originality in art, the hierarchy of high and low culture, and the main narratives of meaning. As methods often carry a situation.

Since postmodernism sought to question the subjectivity and determinism. An era dominated by fun, hybridization, relativism, and the fragmented self. Including ideology, shifts in the era of non-truth, and fake news. This led to the search, since the beginning of our current century, for ways out of the same contemporary crisis that its times have consumed, or its crisis. And try to access a more recent time. The time of new modernity, new materialism, posthumanism, post-millennialism, transnational postmodern Marxism as a contemporary culture, and even a return to innocent modernity. And since our contemporary culture still represents the logic of neoliberal global capitalism and its current crisis, the question remains about the search for alternatives and possibilities.

Critics such as (Christian Moraro, Josh Toth, Neil Brooks, Robin van den Aker, Timothy Vermeulen) repeatedly refer to the fall of the Berlin Wall in (1989), the new millennium, the September 11 attacks, and what has been termed the war on terror and wars. The Middle East, the global financial crisis and

the global revolutions that followed. All together, they point to the failure of global capitalist promises and the disappointment of the postmodern neoliberal project, which has recently produced the division of the left and right-wing extremism. Within this ambiguous global space, artistic performances expanded to gain their interactive popularity, as in interactive art!

Interactive art:

Interactive art, in short, is art that depends on the participation of the spectator. It was not born of our time this. But it was steadily pushed through a new era brought about by technology, the Internet and a major change in culture that centered the vanguard. More recently, modernist creations often encourage visitors to participate in the available artistic media, and the growing sense of inclusiveness and more participation of the spectators has made this movement extremely beneficial to the artists and those who contribute and experience every piece of art. Gallery-goers can get lost or become intrigued by artistic declarations that seamlessly combine technology, design, sound and aesthetics of vision. Since interactive artistic installations now indicate a new era in the field of art development.

Aside from rare ancient historical examples, interactive works have been created since the 1920s. Also, Marcel Duchamp's piece (rotating glass plate) where you stand a meter away to see an optical illusion. Current ideas have sprung up since the 1960s. Initially, partly for political reasons. In the seventies began to involve technology, such as video and satellites to broadcast live performances in sound and image. Then interactive art becomes a widespread phenomenon in the nineties due to computers, and to expand this artistic phenomenon to greater ranges. Thought and conceptual art offered perspectives and performances outside of known modernist frameworks. Deconstructive philosophy played a

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prominent role in addressing its temporal rooting. Among these performances are what was termed interactive art after the German *Fluxus* movement between the sixties and seventies paved the way for the socio-environmental approach. Interactivity is a movement of communication and attraction between the two parties, the performer and the participant viewer, in any way, whether by presenting interventions to determine the results. Unlike traditional artistic forms where the individual is merely a recipient of a mental event. The interaction in the interactive work is of different types, such as moving through the space or space provided by the artwork, or assembly or even contributing to the performances or interventions to determine the results, and as a medium produces an added meaning.

In interactive actions, the audience and the performance apparatus or group, whether individually or collectively, create a dialogue that is often unique. Therefore, each individual involved will produce or imagine not the same image, thus expanding the purposes of the presentation. In addition, what he explains from the work data will enrich his personal vision and broaden his perceptions in general. It does not matter whether it was positive or negative. The important thing is for each of the parties to have a role that he finds himself playing well. Certainly, it is not an apocalyptic game, as much as it is a work of art available to all, and not only to its maker or the first thinker. Hence it is difficult to evaluate many interactive works. Is it really worth calling it an art or not? As art grows, its definition becomes more vague. Especially when it differs from traditional art forms and relies on the audience to follow.

Artists experimented with different media after computers and technology developed in modern life and used interactively to communicate in direct ways in our time when creativity is no longer the monopoly of the artist's personal creativity. At a time when people can interact, digital or three-dimensional work, and participate on the Internet, or make sounds or movements. The work of art is also a response to observation, the production of form and meaning, and as a kind of breaking the boundaries between art and life.

Sometimes interactive art works refer to generative art that depends on (algorithmic art, computer generated,

and synthetic media. Chemistry, biology, mechanical and intelligent robots systems can be used). But what distinguishes him is that he enjoys participation or the ability to act in unintended ways in building his artistic path, in addition to the fact that it provides interaction as an independent work that has the conditions for its production and interactive participatory output. It often considers the visitor a responsive environment. Especially those created by architects or designers. In contrast to generative action, which may be interactive, but it does not respond in and of itself unless it is a single event. It may develop in the presence of the viewer, but it does not allow him to engage in the reaction, except to enjoy it.

In interactive art, interactive space, or the interactive scene, the postmodern discourse found its meaning most closely related to its current era. Whether the stated or implicit rhetoric is gendered, humorous, or serious. Realistic, or fictitious by default. As long as our non-real era provides us with electronic platforms and digital programs that are permissible for everyone, we directly intervene as active and not passive contributors, and with what we carry of the discourse made by global flags. Or what we make with convictions gained by various means. And with multiple tools, including:

- (Computer-generated art
- Contextual theater
- Electronic art
- The art of fax
- Internet art
- Kinetic sculpture
- The Life Cube Project
- List of interactive artists
- A new media art
- Performance art
- Relational art
- Robotic art
- Video game art)

Also, through tools whose applications enable us to access virtual reality, which gives us greater freedom to lead its regions. These include a multi-directional walker (a computer that can be worn with a suitable suit), a head-mounted optical display, a head-up display, a virtual retina display, a virtual reality headset, a 3D interactive, blind tracking, eye tracking, finger tracking, simultaneous localization and drawing. Maps software).
Interactive work on a political event:



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In an exhibition hall for friends of mine in the Swedish city of Malmo (Clary Nanar), I held an interactive show (*) in cooperation with my brother (Karim Al-Najjar) and the show's management staff. As for me, after I followed the diaries of the Tahrir Square uprising that began on the 25th of October (2019) in protest against the corruption of the Iraqi government, and what interspersed these daily events of public and secret killings and assassinations of hundreds of demonstrators deliberately and systematically. Simultaneously, these days, it produced more than a hundred drawings expressing its traumatic events. On the date (September 7, 2019), these drawings were installed on the main wall of the hall, with a virtual portrait of the dead youths I parked them on the floor corner line of the long wall opposite, and installed a candle in front of each picture. When the show started, the spectators lit candles with pictures of martyrs one by one, with my obituary and an appropriate condemnation of the event. Viewers also contributed with me to deliver their shocking words and impressions about the drawings of the event and the event itself, as for the wall of drawings and interacting with it as a symbol of the walls of Tahrir Square. At the same time, a video of Karim Al-Najjar (We Want a Homeland) that he recorded directly from the incidents of the uprising in its place from Baghdad was shown on a display screen attached to an over device (a MacBook WhatsApp connection program with a display attached to an overhead projector) measuring thirty-three Meter (**) MacBook computer, Whatsapp Communication Program program, and the showroom (Home Screen) provided by the hall management staff. After the presentation, the management staff participated in the communicative interaction in voice and image with people from inside Tahrir Square in Baghdad as participants in the show event.

An excerpt from what he said to the playwright, Dr. Hamid Al-Jamali, this sentence after he wiped his tears (art here makes an objective equation between two events, the first is a real-life pension, and the second is a creative expression of the same event).



Sometimes I find
a place to **sleep**

But I never **dream**



UNIVERSAL COLLECTIVE

Interactive art for Shady Al-Harem

by Muntjet Jwabra

Interactive art reflects an atypical image of other types of art in contemporary art, approaches activity and social revitalization, and tries to understand culture as a basic part of presenting artistic work and adopting it socially to bring about change and societal education, and it is adopting a social point of view more than being individual or fantasy only. As it remains in direct relation to the prevailing human behavior, and it is in its entirety and in any form, presenting itself as a kind with critical theory and perhaps sarcastically sometimes in response to social behavior, and thus it presents itself as a work in which a kind of practical or intellectual contradiction, as it approaches people, and in At the same time, he is opposed and critical of society, and here lies the dangerous relationship in this art and in the way in which it can create interaction with the public without raising any kind of suspicion or unexpected reaction from them, but rather tries to present a vision, the street society is one of the pillars of its presentation and understanding As the artist tries, through his artistic work, to penetrate and influence social action.

Hip Hop:

Interactive art is similar in orientation to some other arts such as hip-hop, graffiti, and rap, but every school has its own characteristics in form. What matters to all these styles is reaching people in the streets and public squares, and not neutralizing them, but involving them in social action as an influential and belonging social movement. Without being placed under a partisan framework, because art at one stage has become a social party that is open to the other, capable of directing and informing people wherever they are of what the artist wants to say. This convergence was not easy if we knew that the disconnection between the public and art is not new, but rather Since the inception of the arts, and because art presented itself from before as being elitist and special and was also presented to a specific audience, there remained a kind of constant fear and the narration that says that art is elitist or that art is art and other theories has been repeated, and despite the many attempts to break this concept. People stayed far from that, and in light of the



development of the contemporary and postmodern art school, it has finally become evident to some that the big lie is that art is elitist is not a reality, and the evidence is that a person can participate in any artistic act with the artist. A real relationship between art and the public in the future.

The artist Shadi Al-Harem, one of the Palestinian artists who adopted interactive work as a value and a moving element in the concept of the artistic work itself, as the work is not only considered the time of its completion, but rather there is continuity of work during the presentation and after the show, and this open work is a flagrant challenge to the classics of artistic work Which depends on accuracy and final touches, some may think that all artistic works are going through this trend, which is continuity and interaction, but here the work itself is presented open, and when presented, the work remains incomplete without the audience's interaction with it, but needs to be added and installed, not from the artist but from the audience. The artist is just a facilitator or a planner for a specific stage, his idea of building it depends mainly on the moments in which the audience deals with the work during the presentation, and after the show, and in the works of the harem there is an ongoing debate between the concepts of work that are subject to themselves, and between their values and concepts that are subject to the audience, and this in itself The work also places between dangerous compounds in the type of artistic presentation or type of artistic work, and is it presented as a public activity, or is it an artistic act that falls under the concept of interactive art?

Through the follow-up of the artistic work with Shadi Al-Harem, and his multiple and varied steps, which are similar to the same idea also by moving, shifting, adding and concluding during the application of the work and not before, we find that he begins himself with me, and is involved in the character of (they) or (we) Unlike many artists who start with Balana, then they are then Me, this means the finality of the self at a stage in the construction of the work that exceeds twenty, it starts with Palana, is reflected publicly, and imposes its tools on the audience by sharing and interaction, to return again to the artist, and apply these fractures in A work of art approaching

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maturity and privacy, and its presence competes with the presence of important works, with the addition of artistic salt, which is enjoyment, flirting with artistic aesthetics with its contemporary spirit, and perhaps the most important thing that the artist's works carries is the spirit of critical irony, and even the supernatural in reconstructing the realistic act on the artistic subject visually. However, it carries deeper concepts and what is at its core and breaks down the work codes loaded with fatigue, seriousness and repetition into a form of criticism, cynicism and excessive laughter. Irony is sometimes an excessive distortion of the natural features of human action

On which the artwork is based later, and an exaggeration in adding appearances that the mind did not imagine, as it created a single visual law that the viewer keeps from seeing it daily.

Numbers Shady Harem:

This is reflected in his artwork 10-1 to cut the wall, which he placed in a street in the German city of Cologne so that the audience interacts with the work in a way that differs from even the perceptions of the artist himself,

The audience was creative from the artist's point of view because the work was not a wall as much as it was another form, a kind of game, all the actors treated his pieces like a game from which they made whatever they wanted, they did not read his ideas saturated with walls, and the daily impact of the racist Israeli wall on him, his idea was starting from the wall, and perhaps he expected the work to be a wall as well, but the surprise was completely different. She used to add other dimensions to his work from two sides, the visual aspect and the intellectual aspect, and their projections to the work, either from the visual aspect, the shapes were arranged between a three-dimensional sculptural work or an interactive work that some people danced with cutting a wall or a barrier so that bicycles jumped from it, which means that The work is based on chance for the artist in receiving the audience's interaction with him in return, he is organized and known to the actor (the audience), and in both cases there is a kind of discovery of the other and a lack of complete knowledge between the two parties, lack of knowledge of the internal thoughts and perceptions of the artwork itself, a clear difference in knowledge. But at the same time, it is an absolute agreement to share and understand the product, the visual language does not depend on the language or the place, it is a shared experience, just like the human experience, we can read it visually without knowing the components of the host and guest culture. There was a kind of pleasure and subjectivity for the audience in their approach to the work, a logical

reflection of the mentality of the recipient, and this in turn reflected the intellectual spirit of the work, its ability to penetrate the human soul and accept its open projections, as it adds hymns to the momentary details of the work, which creates an impression of irony on the product, as well as indifference. Based on the idea on which the artist built his work, to rearrange these crumbs and these parts and connect them together to produce a continuous work that confirms the point of view of all the participating parties, from the artist to the audience.

Dimensions of harem mathematics

The output of the work carries various and multiple contents, as it involved an audience, as well as the cultural, linguistic and intellectual difference as well, but the intelligence that characterizes the artist usually works to moisturize this relationship and put it in a logical and acceptable form, without offending any effort or any addition received by the producer, but on The artist is here to redirect the work within his idea from which he started, adding the thought of the participating and active audience, as this confirms the theory that the human being is an artist, and he can create the artistic act within criteria that fall under the justifications and steps for which he was made, and present it in a creative form that helps to understand it as it participated. It has several minds such as the artist and society, and this in turn brings the two parts of the creative work closer to the artist and the public.

Art in its many cases is characterized as a science, and this means providing real information to the recipient, and starting the action from a perceptive need based on a purely scientific discovery and far from his humanity characterized by feeling and feeling, etc. Indeed, from a creative point of view, we notice this from the term mathematical work (10-1), and we will not overlook that most of the works of the harem were presented as abstract mathematical laws but carry with them ironic philosophical dimensions, and from here we find a kind opposite to the preconception of the product, that it is a work. It carries a human legacy in a different description and far from the direct transmission of this image, but by watching it activates logical and mathematical thinking in a purely human entity, and this also activates the relationship between the person and himself, what it carries of a human description that occupies the mind with him during the follow-up and pushes you to make mental mathematical calculations that you translate. No feelings and emotional charges that bring you back to the zero zone, and you discover that the action is political expresses the daily concern of the Palestinian citizen by moving through the checkpoints. The distance traveled by it within a time, the number of checkpoints present, the number of distance between the West Bank and Gaza or Jerusalem and Ramallah, there is a number that is always present, this number is absent against the idea of crossing, for example, and the number reflects a sense of value, time, and spending, which means that there is lost time. And a wasted effort that no one paid attention to, and they are already speaking about them from the artist's point of view, and therefore the artist arouses the curiosity and attention of people for their daily act absent from his evocation.



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Lorna Salim

The leading British-Iraqi plastic artist

Lorna Salim passes away, 1928-2021, in her family's home in Wales, United Kingdom.

After a warm life with her nieces and grandchildren in this house.

Condolences to Maryam and Zainab Jawad Salim, Rashad and Raya Nizar Salim ... and the rest of the members of the Al Salim family and the fans of Jawad Salim's art...

Lorna Hills was born. In Sheffield/ Britain in 1928 and graduated with a diploma in drawing and design in 1948 and obtained a diploma in teaching art from London University for Higher Education .. in 1949 She studied art at Tabton House University in England. She met the late Iraqi artist and sculptor Jawad Salim. Who was studying sculpture in Britain, they got married in 1950 and moved to Baghdad.

In 1959, the artist Jawad Selim designed the Freedom Monument and a number of specialists were assigned to implement the project with Jawad Selim and his wife Lorna, including

the architect Rifat Al-Chadirji and the sculptor Muhammad Ghani Hikmat and Khaled Al-Rahal, where Jawad traveled with his wife to Italy to carry out casting of the monument's parts and before completing the implementation and installation of the pieces Monument in Baghdad Jawad Salim moved to the mercy of God after a heart attack on January 23, 1961 (Lorna Selim) took over the management of the project and supervised it daily until the parts were removed and completed it .. until its opening on July 14 of the same year ..

As a result, she was granted Iraqi citizenship and was appointed as a teacher in the Girls' College.

She also studied painting in the Department of Architecture at the University of Baghdad. She left Iraq in 1971 bearing in her wings her memories of more than twenty years that she had lived under the glare of the brilliant Baghdad sun.

She stayed until the autumn of her life, contemplating the foggy fields of Lanover, south of the famous county of Wales.

The painting that Jawad

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Selim made for his wife, the British artist Lorna in 1948, shows his first inspiration for Arabic letters, as mentioned by Shaker Hassan Al Said. He put the words Lorna and London inscribed on either side of the painting, while Lorna sat in the popular Iraqi dress like the women of Matisse, relaxing on her tale. The matter is more than indicative, as Jawad Saleem combines in this relationship the desire to belong to a contemporary known to most Iraqi plastic artists connected to Europe, exemplified by the marriage of most of them to the women of the countries in which they studied, and between adherence to the local character of folklore and the perceptions and inspirations of his ancient civilizational roots.

Here we extract some of what Zainab Jawad Selim wrote about the departure of her mother ...

Lorna Selim

06/15/1928-23/01/2021

Lorna Selim died peacefully at home, at the age of 92,

Lorna kept accurate records of artworks and family documents. Catalog, translation and research related to the works and documents of Lorna and Jawad Selim since she retired in 2010.



My goal is to soon be able to publish the work in book form and on a website dedicated to their artistic work.

It remains for me to make some observations about Lorna, not related to art. Born in Sheffield, England, Lorna spent much of her teenage years during World War II. Her father, Henry, was a professional musician (who taught the piano) and her mother Alice was a homemaker.

Lorna had an older sister, Doreen, who died at the age of ten on suspicion of meningitis.

Lorna had a good voice and kept from the heart many of the songs and folk songs that she used to sing while doing housework.

Lorna also played the violin for a short period in the Orchestra of the Institute of Fine Arts in Baghdad (run by Sandu Albo), until he assumed family and professional responsibilities.

Lorna met Jawad when they were students at the Slide School of Art and told us that she first met Jawad through their shared interest in music; Jawad played the classical guitar and was able to adequately render the Iraqi ' ' maqam ' as a singing style.

Until the end of her life

When her gaze got tired and she was unable to continue painting, Lorna was listening to science programs on the radio and was a fan of Jim Al Khalili.

“Immersion”

New Ethereal and Atmospheric Color Paintings by Isaac Aden

Immersion, the exhibition of fifteen new Tonal Paintings by Isaac Aden focuses on the formal and sensational qualities of Aden’s most recent additions to his newest series of paintings. Specifically, the exhibition examines the subtle transition of color values, essentially gradients of saturation and desaturation of each color across groups of 6 to 9 paintings as well as within each painting with the subtle shifts between the limited palette of colors: red, blue and yellow.

Like the rest of the related Vespers and Auroras series—the subject and title of the artist’s exhibition at the gallery in the fall of 2020—they are painted wet on wet to allow for gentle atmospheric blending of colors on a grey ground. However, all of the paintings in the

current presentation are of uniform size measuring 60 x 48 inches (the previous solo exhibition had the same size canvases as well as larger and diptych orientations). Pushing the current group of Tonal Paintings further, toward his objective of achieving the sublime, Aden also delivers radiance and luminosity through: (i) variations in saturation of each hue (as noted above) that are (ii) overlaid on various shades of grey grounds as well as (iii) the highly effective use of fluorescent paints.

Isaac Aden’s exhibition, Immersion, his second solo exhibition with the gallery will be on view from March 17 through April 9, 2021 in the Second Floor gallery space and an artist reception will be held Wednesday,

March 17 from 4:00 to 8:00 PM at David Richard Gallery located at 211 East 121 Street, New York, New York 10035, P: 212-882-1705. Everyone can interact and participate in the exhibition in several different ways: 1) in person and safely socially distanced while wearing a face covering; 2) privately by appointment; and 3) online at the following link: <https://www.davidrichardgallery.com/exhibit/537-isaac-aden> to view the checklist, digital catalog, 360 degree video and installation images as well as critical video discussions with the artist as they are posted.

About Isaac Aden’s Paintings and Exhibition:

Aden’s paintings are rooted in the traditions of landscape painting, but more specifically, the techniques for creating atmospheric

perspective and the illusion of tremendous depth and distances in a two-dimensional picture plane. Creating the sublime achieves the feeling of grandeur, enormity of the outdoors, wonder and awe of nature, sensations of being high on a mountain or on the vast open seas. However, Aden prefers to achieve such sensations through more abstract imagery, where the calculus and concept of space and time as well as the physicality of the that which cannot be seen with the naked eye is best communicated through color and effect. In these paintings, Aden is conveying the movement of time from night to day and back again via the setting and rise of the sun and moon, the resulting changes in the angle of the sun and incidence of light, how sunlight and moonlight interacts with surfaces or microscopic droplets of moisture in the air, each reflecting and refracting the light and the corresponding spectral shifts and changes of the colors as day transitions to night and back again to daylight.

All of these changes produce not only tangible differences over time—which are not so easy to convey in a shorter period or moment in time, nor on a stationary canvas—but, it is those rare and split-second effects that are radiant and luminous in that moment and in these paintings.

The artist is not interested in capturing an exact image per se for future reference of a particular landscape, mountains or seascape, not even the birds or animals, nor the moon or sun themselves. But rather, he wants to capture the sensation, the feeling of the light, the atmosphere itself, the emotion instilled in the viewer concerning the grandeur and incomprehensible distances and scale in nature, light and space (think of another historical movement and phenomenon on a different coast).

While Aden is in rapture when conveying atmospheric perspective, light and color as it pertains to landscape painting, he subverts it by not also creating bucolic scenes nor mountain peaks to provide context and scale, respectively. In fact, Aden abandons the traditional format of landscape painting, eschewing the horizontal picture plane and obligatory

horizon line and trading that format and composition for one that is vertical with complete immersion in atmospheric space. He literally is putting his head and heart in the clouds and capturing only the sensations of light and color as the earth rotates around the sun and the moon circles the globe. Thus, creating both a tension and conundrum, these paintings live between the heart of landscape painting while also being purely intellectual abstractions full of formal concerns, rooted in historical and conceptual underpinnings.

About Isaac Aden:

Isaac Aden is an artist and curator. His work engages the arc of history through the lenses of the human condition. Aden's Post-Medium practice has centered its primary research in the area of New Institutionalism. Aden makes bodies of work often tangentially related and even visually disparate with no desire to ascribe an aesthetic conclusion. In this way the practice becomes absorbent and generative. Aden has exhibited internationally, including: dOCUMENTA 13, MassMOCA, The Fedricianum, White Box, Kassel Werkstadt, David Richard

Gallery, Gallerie Rasch, Ulrike Petschel Gallerie, Ethan Cohen Fine Art, SPRING/BREAK, Art Miami, Contemporary Istanbul, VOLTA Basel, Sotheby's, The Jerome A. Cohen And Joan Lebold Cohen Center for Art. The Bertha and Karl Luebsdorf Gallery, The International Gallery of Contemporary Art, The Parthenon Museum, The New York Public Library, and The World Trade Center. Aden is on the board of White Box and formerly the Senior Curator at the Jerome A Cohen and Joan Lebold Cohen Center for Visual Arts. He was named the Chief Curator of four art fairs including the AD ART Show at Sotheby's and the World Trade Center, New York and the Accessible Art Fair. As part of this he developed and executed the first city wide digital art fair, partnering with corporate sponsors including Systech Systems and NBC Universal. Over 13 million people viewed the fair. He has curated over twenty exhibitions, including Jeffrey Hargrave, Escape Route, at the Bronx Museum. He has been awarded Fellowships from the Kossak Foundation, Creative Capital, The New York Foundation for the Arts and the United States State Department.

He is currently represented by: Gallerie Rasch in Germany, Marat Guelman in Russia and the Balkans, and David Richard Gallery the Americas.

About David Richard Gallery: Since its inception in 2010, David Richard Gallery has produced museum quality exhibitions that feature Post War abstraction in the US. The presentations have addressed specific decades and geographies as well as certain movements and tendencies. While the gallery has long been recognized as an important proponent of post-1960s abstraction—including both the influential pioneers as well as a younger generation of practitioners in this field—in keeping with this spirit of nurture and development the gallery also presents

established artists who embrace more gestural and representational approaches to the making of art as well as young emerging artists.

In 2015 David Richard Gallery launched DR Art Projects to provide a platform for artists of all stripes—international, national, local, emerging and established—to present special solo projects or to participate in unique collaborations or thematic exhibitions. The goal is to offer a fresh look at contemporary art practice from a broad spectrum of artists and presentations. The Gallery opened its current location in New York in 2017.

Tamayuz launches the Dia Al-Azzawi Prize for Public Art

The new award was created in the name of the Iraqi artist, Dia Al-Azzawi, to celebrate the artist and his important achievement in modern Arab art and culture, in the Middle East and beyond. The name and creator of this artist has always indicated the depth and uniqueness of the Iraqi experience, and reflects a close intertwining with the various concerns of Iraq and the Arab world.

Every two years, the award will empower artists, designers and architects who have worked in the field of public art for the past five years. And to present their works and the ideas behind them, not only to those interested in culture and its makers, but also to the regional government agencies responsible for sponsoring the arts and the aesthetics of our cities in the Arab countries. The award aims to stimulate discussion about the pioneering role of art in meeting human immaterial needs, encouraging cooperation between artists, planners, architects and other disciplines, and most of all, highlighting the importance of art and its role in making place, and its ability to make long-term positive

changes in our cities. Coventry University academic and founding director of the Excellence Award, Ahmed Al-Malak, said: "The Tamayuz Award family is accelerating the launch of a public art prize called the Dia Al-Azzawi Prize, in recognition of the artist Dia Al-Azzawi, his artistic achievement and his cultural role at the Arab and international levels. And as a response to the decline in public art in the heart of Arab cities, which contributed to decline of public taste. The Dia Al-Azzawi Prize will have an important role in supporting and educating young artists and providing a respectable and sober platform to display their productions. The Dia Al-Azzawi Art Prize will focus on aesthetic production outside the walls of museums or private collections. The award will be directed towards works of art in the public domain; Fixed and temporary ones, such as murals, monuments, urban displays, and symbolism of Arab city architecture.

Dia Al-Azzawi
Dia al-Azzawi, one of the most prominent contemporary Arab

painters, was born in Baghdad in 1939, and his artistic career began in 1964, after graduating from the Baghdad Fine Arts institute and completing a degree in archeology from Baghdad University in 1962. In 1969 Dia al-Azzawi formed with Rafi al-Nasiri, Muhammad Muhiuddin, Ismail Fattah al-Turk, Hashem al-Samarji and Salih al-Jumayyi The New Vision Group, the group whose members brought together artists ideologically and culturally instead of in style. By sharing with the New Vision group, Diyaa found inspiration in contemporary topics and issues, particularly the plight of the Palestinians. He was also briefly a member of Shaker Hassan Al Said Group (The One Dimension Group). From 1968 to 1976, Al-Azzawi was director of the Iraqi Antiquities Department in Baghdad. He moved to London in 1976 and worked as a technical advisor to the Iraqi Cultural Center in London from 1977 to 1980. Al-Azzawi's move to London led to his rediscovery of book art (notebooks). In addition to his work as a drawing, Al-Azzawi is also involved in sculpture, textiles, and printmaking.

His artworks have been distinguished in both private and public international collections, including the Museum of Modern Art in: Baghdad, Damascus and Tunis, Jeddah International Airport, the British Museum, Tate Modern and the Victoria and Albert Museum in London, the Institute for the Arab World, the French National Library and the Colas Foundation in Paris; The Gulbenkian Group in Barcelona; And the Library of Congress and the World Bank in Washington, and other cities. Among his participation in the exhibitions of the First International Art Triennial - India 1967 and the Fourth and Fifth International Biennials of Sketches - Rebecca, former Yugoslavia, and in the Festival de Cannes - Surmere - France, the Venice Biennials in 1976 and the International Exhibition of Sketches - New York in 1977.



Transitions

Now ... and next

Dr. Khaled Al-Baghdadi

The non-artistic imagination derived from science and technology is equivalent to the same Artists' imaginative capabilities ...

This phrase said by the artist [Edward Paolozzi] refers to the artistic and technical capabilities and capabilities of science and technology as if they are an inspiring and stimulating imagination equivalent to the imaginative capacity of artists. Paolozzi himself preferred scientific museums as places of exhibition more than art museums, as his works are based on Designs stemming from scientific and technological sources. This indicates the ability of art to accommodate all social and intellectual variables, scientific theories and technological inventions, because all this gives artistic memory a wider and wider space to reach advanced artistic and aesthetic dimensions.

Umberto Eco distinguished - in his lecture at the Library of Alexandria - between three types of memory that preserve the human value system .. namely:

The organic memory ... which is of flesh and blood, and the brain controls its work that regulates it.

- And the plant memory .. represented by the early papyri, which continued to develop until it reached books made of papers

- And mineral memory .. is the artificial memory that starts with clay tablets and obelisks stones and ends with electronic chips in computer memory that depend in their manufacture on silicon.

Any contemporary state cannot undertake a future foresight, whether through its official bodies or through its multiple research centers, without beginning with an accurate description of the major changes that have afflicted the human memory and the



YVES KLEIN:



structure of the global community. This is because it is a deep understanding of these changes that will allow strategic foresight teams to determine their implications for the future picture. Major changes have occurred in the structure of the current global society.

First change:

It is represented in the transition of all humanity from the model of industrial society to a new civilized model, which is the model of the global information society. This new society, which is emerging on the basis of what was brought about by the great communication revolution, which is mainly represented by satellite television broadcasting, the Internet and other innovations, is the first step in creating a knowledge society that will appear accompanying the establishment of the knowledge economy. The global information society is not just an interconnected set of information technology, but rather it can only be established on the basis of the availability of democracy, transparency and the right of every citizen to obtain any information free of charge and quickly.

And the second change:

In the structure of the global community is the transition from modernity to postmodernity, as the postmodern trend came to deny a number of these principles .. and heralds new principles, perhaps the most important of all of them the fall of closed intellectual systems that usually take the form of "total ideologies" that claim to possess the truth. Absolute, like rigid Marxism or extreme capitalism, or even militant Islamic ideologies. Which ruled itself a prior failure. This is because we live in an era of open intellectual systems, just as we live in the age of open skies by virtue of the communications revolution .. !!

Open formats

The postmodern trend is considered one of the most important intellectual currents produced by the human mind in recent decades, as it overlaps in the various branches of knowledge and most of the artistic, literary and philosophical activities of human thought, which creates a kind of difficulty in accurately defining the concept of the term to the degree that prompted Ihab Hassan to say .. "The time of postmodernism ... is the time of the impossibility of being defined ..."

As for Jean Baudrillard, the French philosopher and critic, whose name has been associated with the postmodern trend, he believes that Western societies have entered a completely new era (the time of

You pledge

allegiance to your dick and to the pussy for which it stands?



All violence is the illustration of a stereotype

spic wop dago m
cunt gash snat
pussy spook sam
nigger boogie sla
nip chink jap fagg
homo fairy hebe kil
yid hymie spic wo
dago mex cunt gas
snatch pussy spo
sambo nigger boog
slant nip chink ja
faggot nigger bo

postmodernism) and that the new era is based on the basis, results and influence of the mass media and information systems that (cancel the meaning) and leap over the entity. The individuality of every human being and his national, class or religious affiliation, and individuals and classes dissolve into a single mass that images or non-truth replace the truth, because images are currently the most developed, widespread and productive type of commodity more than any other commodity, where the essential distinction between art and life, and between life and its representation dissolves. And representation becomes the only area in which the reality of experience can be known.

Artistic standards have changed since the sixties, which witnessed the end of the period of modernity and the advent of contemporary artistic trends - in what was later known as postmodern art - and was represented in the beginning of breaking the boundaries between high art and low art, such as (pop) art and what Andy Warhol did, so it transcended the arrogant view of. The practice of abstraction by bringing the audience closer to the life things surrounding them in (collections) Rosenberg, and the practices of Surrealism, Dadaism and the performing arts had a very important role in breaking the accepted molds, and as a result the art of (the event) and what George and Gilbert did, transformed (the aura) from (the artistic producer)] To (the event) and the logical end of the rule of formal theory and abstraction was an evolution of (Minimalism) art and this was offset by adverse reactions in the direction of (photographic realism) parallel to George Segal's environments and the expansion of the range of collection in what was known as (environmental) art, so there were many methods, techniques and different types of art in disclosure. On the real existence of nature itself in the (performance) arts by Alan Caprow and (body art) with Yves Klein, and Robert Simethon's action in nature itself with its physical materials. Yeh.

Christo's packaging of the famous buildings and the curtains spanning the hills, and the various styles and trends crystallized under the name (installation in space), to include in its scope the visual and performing arts to express the visual and kinetic reality in various bodies that differ according to the location, where the (aura) has shifted from (the subject) as in The arts of modernity. To the (place) designated for display in the postmodern era.

The Nagmanis

By Avtarjeet Dhenjal

Last week I had lunch with a Maltese friend, with sunny disposition to life, who now lives in Wales. His sheer youthful personality, took me back to 1995, when I spent a week in Malta.

Maltese luckily do not have long wet winters as people in Britain. My Maltese friend now living in Wales, a place, where on average it rains around fifty times a day (obviously there is an exaggeration here, forgive me.), but he is maintaining his sunny disposition.

This article I really wanted to focus on Boat, a tool used by the man and real stories are built around it since Biblical times. This morning I was wondering, if the man never made a boat had not crossed the waters, more than half the events in history would have never taken place. Had man not crossed the oceans; it would not have occupied every little island on this planet. As a result without the human presence, may be a very different kind of life would have flourished on each of those islands; who knows?

All the stories of Noah's survival with his family and few animals, a story with such vivid details, given to the world as a gospel, would not have been part of the Christian theology, nor would have the Greek gods to bless the ships those went out to wage war on other people.

When during the 17th century, according to Paul Kennedy, an American historian, over a half

a million people slept on the streets of London and the same in Paris. Conditions forced the British and French to go out using boats to trade, occupy and rule more than half the world. One wonders, without these colonial interventions, world would have been very different place today. Sure, many indigenous thoughts and beliefs would have grown uninterrupted in their own right in different parts of the world. As a result there would have been many interpretations of reality today. Today we are told over and over again that there is only yardstick of success, and goodness, today it is the yardstick of money.

Bhutan, a small country in hidden in the Himalayas, today the only country that uses 'happiness', instead of GDP for its monitoring of progress. To do so, it has to almost close its borders to rest of the world. Thank God, Bhutan does not share borders with the US. The boat has played such an important role in man's world, and that led to colonisation of rest of the world by few aggressive European countries, that not only robbed the world of its resources but robbed its ideas, thoughts, culture and imposed upon the entire world some alien values.

Last year when Turku, celebrated as one of the two European cities of culture, which culture it celebrated, it was culture of

Last Drop

group of seafarers who landed in this part of the world in 12th century.

it's no surprise, when our artist who used a flying boat to escape from the tyranny of his country's dictator, and the one who suggested the idea of the boat as part of turku's celebrations.

What was beautiful that this artist carried a load of books to read in the boat while drifting the uncontrolled waters of his life? another displaced artist wished that his boat could grow roots while floating in the water. Different artist expressed the idea of boat in their own ways. another artist who was also a dancer wanted her boat in form of a dance stage. i was the only one who could not imagine the shape of a boat; having grown up in a part of india, thousands of miles away from the nearest seashore; where boat was never part of daily life.

it was only 1995, when i was in malta, i grasped the idea of the boat and accepted its reality and accepted it a tool to sail to far horizons of life.

a boat is a boat
that is float over the water,
can you carry you along to the horizon of life.

how far can you
as far as your heart can;
strength and weakness within you
not in the boat;

its only an instrument
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 communicate 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 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 airline 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 spans 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 Gasset. touched the Earth with her left hand and then brought it to her 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- Iwonder if my host young

lady, who is pro- essional 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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