

WINNERS! COLONERS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



Art Schools

Sometimes I find
a place to sleep

But I never dream

UNIVERSAL COLOURS



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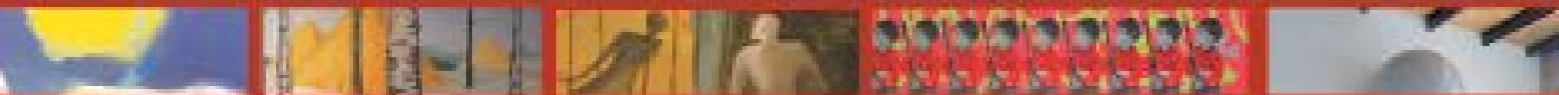
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This winter came with very little snow. For the Nordic people, little snow in the end of November means that there is something wrong. In the end of the day people here feel strange and look for the snow that doesn't come, they almost pray for the snow.

The same time while for me snow meant till now do not go out, stay home and keep warm, I might learn in the future to pray with the rest. That's what my wife wants me to do but my way of thinking is like a Finnish saying, "the old dog cannot learn sitting"

Winter is good for the change it brings and we all need, as Mr. Obama said in his both presidential campaigns, but as an Iraqi I do not see any change in this world; it remains the same, just the seasons are changing all the time winter goes – spring comes and so forth, but the mentality of the mankind has not changed at all.

We may need the machine to change. I mean the horses have become running machines with oil and they can fly with wings and we can see and hear from one little box, which once was a radio and now it is a tiny little equipment in our pocket.

These changes happened very fast mostly during the last 150 years; but man is the same. Killing each other, aggressive to each other and in the end, we ...the poor artists still say,

"We hope".
And it sounds like a joke because people killing and getting killed all around us. And then one day might come to us.

Hope is some kind of illusion or at least became an illusion in this world and these times, because everyone just awaits a war to come one day. Why is it me with this feeling, I do not know exactly why, but that's what I have.

Maybe I should change myself and become a calm person, learn to change or suppress my feelings. That "might" be the solution.

As we with EU-MAN, try always to work hard to keep this world or at least ourselves in peace and harmony, as we plan and try our best to implement our plans, we need with our actions to help the society. We promised ourselves to do this for no particular purpose, but for being us among others.

Hope, is a key word of this all.

Amir Khatib

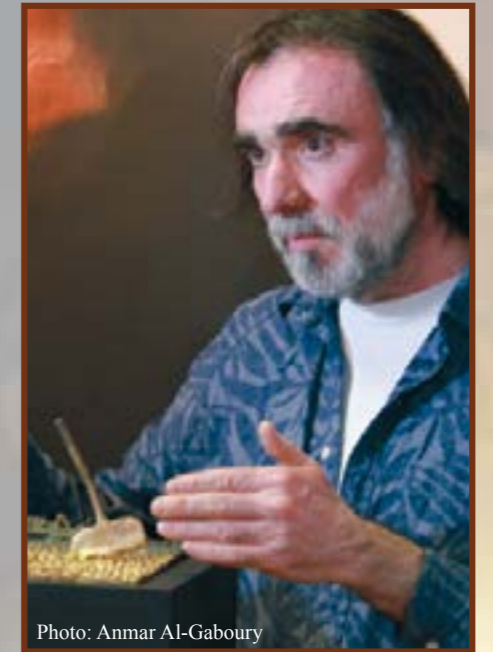


Photo: Anmar Al-Gaboury



PROJECT SPACE

Till January 25, 2015

The Finnish Museum of Photography
The Cable Factory, Tallberginkatu 1 G,
Helsinki.

Lens Politica, a festival of social cinema and art, will bring to the Finnish Museum of Photography an exhibition by the Canadian artist Jonathan Hobin, entitled *In the Playroom*. Hobin's works often deal with the darker aspects of childhood and incorporate references to cinema, history or popular culture. In the exhibited photographs, children act out September 11 and re-enact the Abu-Ghraib torture scene, as publicised by the media. A little girl, wearing a plastic tiara, sits, with knees bleeding, in front of a boy, dressed as a reporter. Hobin's works have been received with mixed feelings and even disapproval. Children live in a world built by adults, and they constantly face news and phenomena that they process in their own way by, for example, playing games. The series *In the Playroom* brutally shows that it is hard to build a protective bubble around children. The pieces reflect reality in horrifying way, but they can also be interpreted as fairytale scenes.

Dining with the Tsars

Till March 1, 2015

The Hermitage Amsterdam

The Hermitage Amsterdam's fifth anniversary exhibition *Dining with the Tsars*. Fragile beauty from the Hermitage opens on 6 September 2014. Eight magnificent porcelain and creamware services from the collection of the Hermitage in St Petersburg will be exhibited in a setting that conveys what the balls and banquets of the Tsar's court were like. Visitors will imagine they are guests, in possession of a coveted imperial invitation, climbing the steps of the Winter Palace, reviewing the rules of etiquette and preparing for a festive occasion. Finally they enter the main hall where the fine porcelain dinnerware is set out in a festive display.



Spotlights on the 20th century

Till August 5, 2015

The Gallery of Modern Art - Florence

To celebrate the centenary of its foundation, the Gallery of Modern Art of Palazzo Pitti has decided to devote an exhibition to the twentieth-century collections belonging to the museum. Indeed, although the Gallery of Modern Art is known above all as the museum that boasts the largest and most important collection of Macchiaioli paintings in the world in terms of history and quality, perhaps not everyone is aware of the fascinating collection of twentieth-century works that have up to now been relegated to the depositories, which entered the museum over the course of the century in the form of both donations and acquisitions. The idea of this exhibition is therefore to attract attention to this museum within the museum, which has remained out of sight up to now due to lack of sufficient display areas.

This exhibition, with its historical slant, is conceived to narrate the times and manner in which these works were acquired by the Gallery, illustrating the cultural ferments of Florence at the time through the choices made over the decades of the last century.

Berlin Sessions Residency

<http://berlinsessions.org/open-call-for-organisations/>

Berlin Sessions is a custom made residency program for artists, curators, art managers, students, phd candidates, art historians, theoreticians, art critics, culture journalists and cultural professionals developed in Berlin in cooperation with, and supported by international art organisations and institutions. See Application Form.

The open call is being made to art organisations, Universities and supporting bodies who recognise the value in offering Berlin Sessions to their staff and students, in order to develop exceptional talent through experience in an international art center. The Berlin Sessions model has developed out of a belief in the importance of travel for nurturing creative ideas, and recognition that high quality projects must be rewarded and nourished.

Berlin Sessions is grounded in the wide-ranging Berlinerpool Arts Network and has been developed over seven years of running the Culturia residency program.

The resident, appointed by sending/grant giving organisation who signed partnership agreement with Berlin Sessions, will have the freedom to plan his/her own residency program or research visit. Will receive help with project preparation, advice and feedback, exposure and guidance from professionals, be introduced to the city and networking opportunities, and assisted in really making the most of your time in Berlin.

The suggested residency length is 3 to 4 weeks. Prior to the residency, grant giving and hosting organisations will coordinate with the selected candidate, creating a targeted program specific to the candidate's research focus and practice. Here all three parties take responsibility for success of the project and have equal evaluation measures.

The residency consists of standard modules including mentoring, analysis of the project, sharing network resources, curatorial feedback, first-hand advice from artists based in Berlin, matching and partnering with organisations/professionals, visiting theme specific events (conferences, exhibition openings, festivals, discussion groups), finding suitable presentation platforms, and a possible inclusion in the ongoing program of Berlinerpool events.

Berlin Sessions can also support the realisation of exhibition projects, presentations, panel discussions and performances, and video interviews (in accordance with terms agreed with the grant making organisation).

The pilot of Berlin Sessions is realised with generous support of Arts Promotion Center Finland (Taika) hosting two Lappish artists.



A Way of Life

Till February 15, 2015
Moderna Museet - Stockholm

The exhibition presents Christer Strömholm (1918-2002) and his circle, and highlights a group of photographers who have taken documentary photography in a more personal and artistic direction. It explores the private, intimate, inquisitive and subjective tendencies in Swedish photography, with a few international examples, spanning from the 1940s, over the 1980s, to the 21st century.

The exhibition is based on the Moderna Museet collection, presenting more than 300 pictures by 29 photographers, including Kenneth Gustavsson, Walter Hirsch, Eva Klasson, Tuija Lindström and Anders Petersen. The younger generation is represented with projects by Martin Bogren, Anna Clarén and JH Engström, all of whom have pursued the subjective movement in various ways and on different terms. The exhibition was shown at Moderna Museet Malmö in spring 2014 and will appear in a new, extended version at Moderna Museet in Stockholm.

Sibelius and the World of Art

Till March 22, 2015
Ateneum - Helsinki

Lena Svedberg (1946–1972) is best known for her contributions to the Swedish underground magazine Puss 1968–74, but her short oeuvre comprised infinitely more than that. For the 1969 Biennial in Paris she created the work Mr Aldman – Superhero of the Universe. Mr Aldman – Superhero of the Universe consists of 57 drawings and collages, making it Lena Svedberg's biggest and most complex work. Although it has been in the Moderna Museet collection since 1970, the work is still unknown to the general public; it has not been shown for nearly 40 years due to its deteriorated condition. After restoration the work is now ready to be rediscovered and in connection to the exhibition it is also published as a comic book by Galago/Moderna Museet.

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Arissa.

The Shadow and the Photographer

Till April 12, 2015

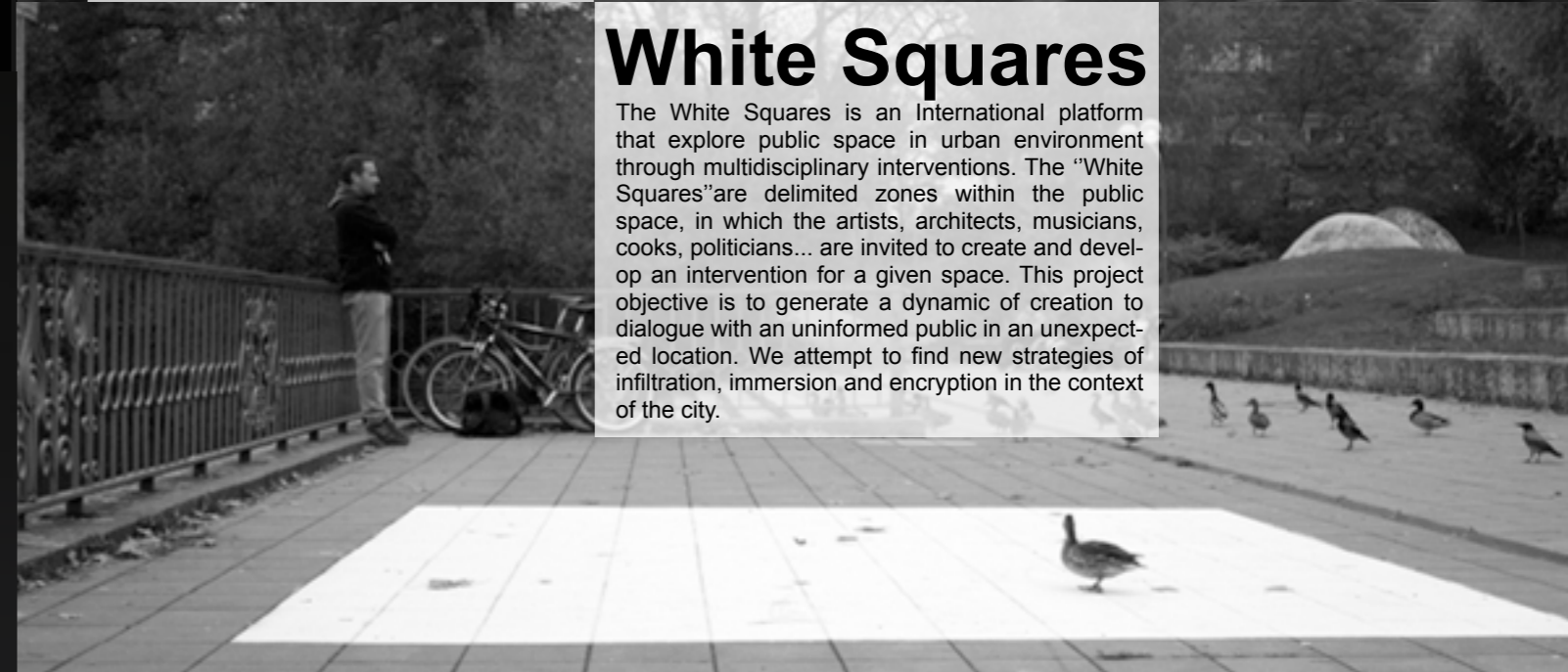
Centre de Cultura Contemporània de Barcelona

Antoni Arissa (Sant Andreu 1900 – Barcelona 1980) was probably the photographer who used in a more interesting way the principles of the New Vision in our country and is one of our most outstanding photographers. The gradual implementation of the principles of typophoto, promoted by Laszlo Moholy-Nagy, led to the birth of a new visual language in which photography became the substitute of drawing, renewing the design of posters, books, magazines and newspapers. Arissa, a printer by trade, working from Barcelona, was fully in this trend. The exhibition comprises more than 160 works in black and white that cover his career through three stylistic blocks: the first represents his initial phase as a photographer within the trend of pictorialism (1922-1928). The second block, extending to the early 1930s, comprises photographs which, while continuing literary, narrative and symbolist themes, also incorporate modern visual solutions. The third block (1930-1936) presents an Arissa who is fully incorporated in the ranks of avant-garde photography, with images that obey the principles of the European New Vision.



White Squares

The White Squares is an International platform that explore public space in urban environment through multidisciplinary interventions. The "White Squares" are delimited zones within the public space, in which the artists, architects, musicians, cooks, politicians... are invited to create and develop an intervention for a given space. This project objective is to generate a dynamic of creation to dialogue with an uninformed public in an unexpected location. We attempt to find new strategies of infiltration, immersion and encryption in the context of the city.



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Summer School in Curatorial Studies

Venice

THE SCHOOL FOR CURATORIAL STUDIES is an ambitious and challenging project promoted since 2004 and conceived as a school committed to experimentation and interdisciplinary thinking. The main goals are to spread the knowledge in the field of visual arts and to introduce the students to the professions related to the art world, focusing on contemporary curatorial theory and practice and contemporary museology. The School's activities are meant for all those interested and passionate in art, graduated students or professionals who want to deepen their knowledge and improve their practical skills. The School's teaching staff is formed by Italian and international professionals, scholars, historians and art critics of recognized experience. Among them: Agnes Kohlmeyer (curator), Angela Vettese (art critic), Luca Massimo Barbero (Peggy Guggenheim Collection), Francesca Colasante (Foundation Pinault), Andrea Goffo (Found. Prada), Tommaso Speretta.

The program:

The Summer School in Curatorial Studies will take place during the 56th International Art Biennale of Venice. With an interdisciplinary approach, the course provides practical training and experience within museums and exhibition settings. Its international faculty includes curators and museum professionals, artists and critics. The course is designed to increase students understanding of the intellectual and technical tasks of the curator figure. English-taught lectures cover both theoretical and practical topics that go from the history of contemporary visual arts and practices of exhibition-making, to Exhibition Management. The students will participate in weekly activities, such as artist studio visits, tours of exhibition spaces, networking events and workshops. The program culminates with the set up of the exhibition and the publication of a printed catalogue.

The Summer School includes visits of specific art venues all over the city of Venice during the 56th Inter-



national Art Biennale. A series of selected case studies will offer the students an opportunity to observe the development of contemporary art. The School's goal is to align these specific theoretical lectures with a practical approach. Besides the theoretical lectures, a series of laboratories and workshops aims to introduce the students to the work of critical text writing, press releases and to structure all the different aspects of publishing. The students will be offered the possibility of a gallery training and of setting up together – with one of our tutors, their exhibition in Venice, as a final project of the course.

The first module:

June 8 – August 8, 2015

The first module involves 350 contact hours:

1. History of Curatorial Practices
2. Exhibition Design
3. Aesthetics and Cultural Theory
4. Contemporary Art History
5. Cultural Events Management and Organization
6. Curating Exhibitions
7. Fine Arts Management.
8. Fundraising and Marketing / Workshop
9. Communication Strategies and Artistic Events Promotion / Workshop
10. New Media and Digital Technologies
11. Workshop on Critical Writing
12. Artist Studio Visits and Visits of the 56th International Art Biennale

The second module:

August 19 – September 21, 2015

The second module is dedicated to researching and structuring the final project. The work will be discussed with the curators and project managers during several meetings hold once and twice a week. The weekly overhauls are moments of confrontation and examination of the theoretical and practical work produced by the students through autonomous research. During this period of time the students will have to face practical duties, such as coordinating the artists, managing transportation and insurance policies, promoting and curating the final publication.

The third module:

September 24 – 30, 2014

The last part of the course lies in the production of the event. During this period of time all the work concerning the final event will take place. The students will coordinate the arrival and the display of the works of art and supervise all the different aspects related to the event, such as promotion, organization, last details about the publication, opening. After the presentation to the public, the student will be given the tools to professionally document the event.

Duration and structure

The course has a duration of 450 hours. The participants will develop themes as well as concepts, organization, acquisition, communication and the concrete implementation of their skills together with the course director and international guests (artists, curators, architects, critics, fine arts scientists and publishers of art journals). ■

Application deadline: March, 31th 2015.

The application form must be sent by e-mail before the deadline (March 31th 2015) of the Curatorial Program to:

Xac – School for Curatorial Studies
 San Marco, 3073, 30124 Venice
 Email: curatorialschool@gmail.com
 Tel: +39 3477122456

The application form can be downloaded at www.corsocuratori.com, where you can find more information about our curatorial program and your stay in Venice.



Said Qodaid

SAID QODAIID was born in Rabat in 1965, where he lives and works. He graduated at Ecole Nationale des Beaux-Arts (National Institute of Arts), Tétouan, in 1990, with a degree in Graphic Design.

Qodaid's paintings are dedicated to traditional portraiture and figurative depictions of rural and urban Moroccan life. His poetic representations convey harmony with an expressive North African gesture. He prefers to paint colourful canvases in an allegorical mode to advocate Moroccan customs. Qodaid's painterly language is distinguished; carefully executed brush strokes achieve his realistic representations.





Moroccan artist Said Qodaid was selected to design a special doodle for Google to celebrate National Moroccan Day. This day represents 'Independence day' and is called 'Eid Al Istiqlal' of Morocco from the French protectorate.

The artist depicts the traditional exhibition of horsemanship called 'Fantasia' in the Google Doodle. The performance of 'Fantasia' consists of a cultural performance of horse-riders wearing traditional clothing who charge in a straight line; it symbolises the strong relationship between the man and horse.

Said Qodaid chose the colours red and green because these are highly symbolic in Morocco. Red is the main colour of the flag proclaiming the descent of the royal Alouite family. The green colours are a representation of the colours of the star within the Moroccan flag. It represents hope and the five pillars of Islam that signifies the association between God and the nation.



Said Qodaid represents Morocco on Google by depicting a cultural tradition and the colours of the Nations flag.

Nadia Echiguer represents a portfolio of Moroccan contemporary artists to bring Moroccan Fine Art to UK homes. The website offers Moroccan artists who specialise in the media of calligraphy, painting, drawing and sculpture. With the launch of www.moroccanfineart.com, the new online gallery Nadia hopes to promote the diverse artistic talent emerging from Morocco to a wider audience, both in the UK and internationally.

Nadia Echiguer, is passionate about inspiring the UK with Moroccan art, famously quoting "A home without art is a home without soul." These wise words were spoken to Nadia by her grandfather and are the inspiration behind Moroccan Fine Art.

Based in London and Rabat, Moroccan Fine Art works closely with international art consultants, leading interior designers, hotel operators, procurement houses and private individuals. Our paintings were selected for the new Four Seasons Hotel in Marrakesh. All art works we offer online are available for sale and can be viewed by appointment.

Growing up in Rabat, the capital of Morocco, Nadia was surrounded by creative people, especially her father, a photographer, and her aunt, a painter. She remembers being mesmerised by stories of celebrated artists like Delacroix, Matisse and Majorelle when travelling through Morocco, a world where time stood still.

In 2007 when she moved to London, and started a family she recalled her grandfather's words and decorated her home with art works given by her family. Often these works were by artists her family knew well and were friends with.

Friends and visitor regardless of their cultural background were intrigued by the originality, diversity and colour intensity of the paintings in her personal collection. This encouraged Nadia to offer Moroccan art for sale and her home. ■



Art schools and academies

By: Amir Khatib



I DO STRONGLY BELIEVE that we should have in each province and each area an art school, because art is the hugest investment of peace in any society. First because art teaches patients and then teaches the importance of showing the result.

Under this circumstances art should be tout every where, when we were children we like to do all types of art, acting, plying music, singing and precisely drawing and panting.

This as Pablo Picasso once said “ art children are artists, but who to keep as child when you become an adult” so art is very primitive matter for any one, simply because it is beauty, it harmonizes our world, give each one of us the right to settle down and make his her own world as we want.



Art schools in Finland are increasing, that is a very good point even though the economy does not show well, but still we need more work from the artists and the politician, they should decide to have art schools as free as it should be, I mean here the academy of art, it is now not for all, the applicant should be qualified to apply.





Meaning the student should know beforehand everything, I personally do not know how it works, because why the applicant student should know as professional, the people who test demand that proficiency, so if some one has talent and want to study or to continue his studding, he cannot do it here.



have an example, one of my friends “ his background is migrant” apply tow times to continue his knowledge, he knows a lot, and of course I am not expert, but I can say he is already a very good artist, these two times they refuses him, they of course have the right to not say the reason though he asked them but it happened like that.

The Helsinki art academy is a well known as good school of art, and has a very good reputation, but to entre to it is very difficult, why may be for some reason that we have no right to know.



As I said before art is a right of every one and we do not take art learning as fruit of civilisation, because that is an individual matter, when artist can be witness to his or her time, to make an art is totally different that to learn so what I see art learning should be an item of human right. ■

Schooling art

By: Thanos Kalamidas

ONE EVENING AFTER A LONG DAY working in a very complicated project that combined a few forms of art and the cooperation of a few totally different talents, we walked to a nearby pub accompanied by the professor responsible for the project for a drink. After a few drinks and with the spirits rebelling free the professor, who was not a professor anymore but plain Jacques, said to us something that I presume it is the most popular conspiracy theory among art students. Failed artists make teachers of art.

Art if you are dedicated to the cause and the spirit of creation is something where schooling and learning never ends. You constantly learn and you constantly milk a new teacher doesn't matter education or age. So in my pathway through art I had the chance to meet a few teachers. Some of them were teachers by education, a lot didn't know it and didn't have the right education. Among them a lot were good, some really good, a few bad, some really really bad. All of them gave me something. Something big or little, doesn't matter. It all added in the end to what I am today.

I'm one of those who don't believe in talent per se. I don't believe that you need to have a talent to paint. It's all about practice, technique and time. And the same applies to any form of art. Still and for pure semantic reasons I'm going to use the term for "talent" but regarding to what is in your mind. Your hand can paint the perfect landscape but without a breath of soul, there will be no difference from a touristic photo.

It might sound a bit metaphysical but the talent is in your mind. It's the gift to see beyond. Beyond the trees and the hills. It is the gift to see behind the walls and the windows and the gift to feel beyond the vase with the flowers.

However controversy the best example is Hitler. Yes the essence of evil and the man responsible for millions of murders started his life as an artist. Or at least that's what he thought. If you haven't seen his work nowadays with the internet everything is possible. Despite the horrible feeling the name gives you and actually forces you to be negative about his work, if you didn't know who did those landscapes

most likely you would have thought that they are ok and the painter held a certain amount of knowledge over painting techniques and styles. But this is where it all ends. His landscapes have all the elements to recognize the real place but they lack dimensionality. They lack this extra brush that will give the painting the breath of life. Are dead landscapes, limited in the canvas and the two dimensions the canvas gives them.

So it is all about the gift to see and express yourself and your inner visions. But you need somebody to show you the techniques and the methodology to express your gift. And this is where art schools and academies, good and bad teachers, educated or not instructors come. They of-



fer the knowledge of the methodology, the techniques and the discipline demanded to become ready to express your gift. To literally imprint feeling and situations. And that beyond forms. There are many dancers, thousands of them, but there was only one Nureyev. His body while dancing was painting, sculpturing, writing, acting and playing music the same time. It was a hard educated and practiced body under the instructions of a gifted mind expressing artfully his inner world. That's why Nureyev was unique. That's why Picasso was unique, that's why Italo Calvino was unique, and that's why Lou Reed and Frank Zappa were unique. But all of them went through a certain schooling and training.

So art schools and academies are not about teaching art but schooling art. And the difference is not in the semantics. It is in its essence and only the ones who can understand the difference are first to milk education and then to apply what they have learned. Keeping always in mind that there is one principal in art, you never stop learning. ■

The Arts and Academic Achievement

What the Evidence Does (and Doesn't) Show

and Michaela Parks

www.universalcolours.org/article/connection-between-arts-and-student-achievement

THE IMPACT OF THE ARTS on academic outcomes has become one of the truly hot topics in the world of arts education. The most recent evidence of this is the compendium of research summaries, *Critical Links*, mentioned above. This extremely valuable effort was preceded late in 2000 by a report from researchers at Harvard's Project Zero that included nearly all of the same studies reviewed in the *Critical Links* compendium. Project Zero researchers, however, took a different approach to reviewing the research. Their review was a heavily technical analysis that combined findings from all of the studies that they could find to date regarding the impact of the arts on cognitive and academic outcomes. An advantage of the method used by Project Zero (meta-analysis) is that it allowed the reader to draw singular conclusions from large groups of studies.

The Project Zero review, titled "The Arts and Academic Achievement: What the Evidence Shows," appeared in an invited double issue of *The Journal of Aesthetic Education* published in the fall, 2000. Edited by Ellen Winner and Lois Hetland, the special issue summarized all the research they could find on the relationships between studying arts disciplines (such as music and drama) and achieving specific educational outcomes (such as reading achievement and math scores). Having conducted dozens of program evaluation studies in arts education over the last eight years, we were quite enthusiastic about this technical review of the research (though it definitely took us a while to read its over 300 pages!). It would be difficult to overstate the value of locating, coding, and analyzing the results of all these studies.

Having read the entire issue, it occurred to us that not everyone interested in the findings would read all 300 plus pages, especially since much of the report involved technical language. This occurred to the Project Zero authors as well, and, in addition to the ten papers included in the *Journal*, they also wrote several less-technical summaries of the findings in which they presented their conclusions about the implications for the field of arts in education. Unfortunately, from our perspective the interpretations and conclusions offered by Project Zero researchers often missed some of the more salient findings of the research they reviewed. Additionally, many of the meta-analyses included far too few studies to allow for reliable conclusions. As a consequence, we felt that arts educators and education policy makers who read the Project Zero summaries might be making ill-informed decisions regarding the role art should play in contemporary education. Additionally, much of the technical information in the journal might be missed by readers who are not statisticians.

What follows is a brief, non-technical summary of what the research reviewed by Project Zero tells us about the impact of the arts on academic achievement and other non-arts outcomes. We include a summary of both equivocal and unequivocal findings and conclude with implications for educators and funders. The Review Process

Project Zero researchers generated ten articles summarizing the findings from over 250 published and unpublished studies. Each article covered a different topic area. All but one of these articles used a method known as meta-analysis

TWENT

that combines the findings of similar studies in order to draw conclusions based on a large group of studies. The method was first introduced in the 1980s and has become a very useful tool for advancing knowledge because it allows for “meta conclusions” about a particular phenomenon. Basically, the meta-analysis method involves 1) identifying specific research questions, 2) finding every study ever written that attempts to answer these questions, 3) reducing the large initial pool of studies down to a set that are similar enough to be meaningfully combined, 4) boiling each study down to one number (an “effect size”) that indicates the strength of the relationship that was found (i.e. how strong was the music-study/math-achievement association?), and then 5) combining the “effect sizes” from among all the studies. The result is one grand “effect size” that indicates how strong an association there is between, say, music instruction and achievement in math.

Unequivocal Findings: What we know about arts-academic skills

A finding is “unequivocal” if there were enough studies in the meta-analysis to draw unambiguous conclusions and if the findings show a clear impact (one way or another) of the arts on well-articulated outcomes. Though there are no hard and fast rules for the minimum number of studies, we used the Project Zero researchers’ own notions of “too few” to guide our selection. For example, the Project Zero researcher Butzlaff, in discussing the relationship between music instruction and reading skills, indicated that the six relevant studies were “a very small number.”

The following conclusions are clear and unambiguous findings from the body of research on arts-academic achievement. The clearest findings were related to the impact of music and drama — on math and reading, respectively.

Music

Three research questions produced clear results related to the impact of music. Each question and the subsequent findings are presented below. For each research question, we pulled quotes directly from the Project Zero researchers to summarize the clear and largely unquestioned conclusions from the research.



Research question: Does music instruction increase spatial skills?

- “Music instruction clearly enhances spatial skills.” (Hetland, p. 226)
- “The effect [of music on spatial skills] cannot be explained away by a Hawthorne effect, nonequivalence of experimental groups, experimenter bias, or study quality. It is a solid finding.” (Hetland, p. 220)

These conclusions were based on two meta-analyses containing a total of twenty-three studies. Hetland suggests that the finding is so clear that we should use it to inform instruction in the classroom as well as leveraging the information for political lobbying.

Research question: Is studying music associated with higher math scores?

- “Yes. A small [statistically significant] association between the voluntary study of music and mathematics achievement was found when twenty studies with correlational designs were combined.” (Vaughn, p. 163)

Research question: Does listening to music improve performance on spatial temporal tasks?

- “Is there a “Mozart Effect”? Yes, there is. It is limited, however, to a specific type of spatial task that requires mental rotation in the absence of a physical model.” (Hetland, p. 136)



Drama

The Project Zero researchers reviewed hundreds of studies addressing a variety of topics related to drama’s impact on academic achievement. The primary effects researchers found were related to drama’s impact on verbal ability. As with the findings for music, we provide direct quotes from the Project Zero researchers regarding clear conclusions related to the impact of drama.

Research question: Does classroom drama have an effect on children’s verbal ability?

- “The results of the seven meta analyses [containing 107 studies] show clearly that the answer is yes. Drama instruction has a positive, robust effect on a range of verbal outcomes.” (Podlozny, p. 264)
- “The results of these meta-analyses are very encour-

aging for educators who wish to use drama in the classroom to promote deeper learning in a variety of verbal domains. Clearly, drama is an effective tool for increasing achievement in story understanding, reading achievement, reading readiness and writing.” (p. 268)

Equivocal Findings: Questions left unanswered

Many of the meta-analyses conducted by Project Zero included far too few studies to allow drawing any reasonable conclusions. Whereas there are no hard and fast rules about the minimum number of studies to include, most meta-analyses in other fields summarize twenty-five or more studies. For example, a well-known meta-analysis that examined the effectiveness of employment interviews included 245 studies, and another that specifically looked at racial differences in employment interviews (a far smaller arena) included thirty-one studies. In the case of arts education, the number of high quality studies available is quite limited. The largest meta-analyses among the ten articles in this journal involved twenty or so studies and most of the meta-analyses contained about ten studies.

The bottom line is that a meta-analysis summarizing as few as six studies is of dubious use. In many cases, Project Zero drew conclusions from meta-analyses with far too few studies to justify strong statements. In some cases, Project Zero researchers even point out the limited numbers of studies available, yet proceed with their analysis and with drawing unfounded conclusions. Indeed, a more appropriate treatment of these cases would have been simply to point out the infrequency of high quality studies and to call for more research.



In the following areas more research is needed before a clear meta-analytic finding will be appropriate. The answers to the following research questions are not yet clear.

Music

Research question: Does music instruction increase general IQ? Hetland only found three studies that addressed this question — far too few to warrant

drawing any conclusions.

Research question: Does music instruction increase reading skills? Butzlaff found that music instruction did significantly increase reading skills, but dismissed the finding as “neither large, robust, nor reliable” (p. 176) because he found too few relevant studies (six) to be confident in the findings.



Research quest

ion: Does music training cause increases in math achievement? Vaughn concluded the answer to this question was a qualified “yes.” “A small causal relationship was demonstrated when six studies were combined. However, it is noteworthy that six studies is a very small number.” (p. 163)

Visual Arts

Research question: Do students who study visual arts score higher on paper-pencil tests of creativity than students who don’t study visual arts? Moga, Burger, Hetland, and Winner found only four studies addressing this question, meaning that drawing conclusions is unwarranted. The combined findings suggested “a modest association between studying arts and performance on creativity measures.” (p. 102)

Research question: Does studying visual art increase student’s creativity using verbal measures of creativity? What about using figural measures of creativity? Moga, Burger, Hetland, and Winner found only three studies addressing each of these questions, meaning that drawing conclusions is unwarranted. The authors, however, concluded there was “modest evidence for a causal relationship between arts study and creativity measures, but only when the creativity was figural. When the measure was verbal/conceptual, no evidence for a causal relationship was found.”(p. 102). The authors went on to point out that “conclusions are strongly limited by the dearth of experimental studies found.” (p. 102)

Research question: Does studying visual art increase student achievement in reading? According to Burger and Winner, “When [visual] art instruction is not integrated with reading, such instruction has no effect on reading achievement scores, but has a moderate effect on reading readiness scores.”

(p. 291)

This finding was based on nine studies, five of which used reading achievement as the outcome. The five achievement studies did not demonstrate positive results, but the reading readiness studies did. In their own words the “effect [on reading skills] was carried entirely by studies whose outcomes were reading readiness test scores.” Thus, the story here is muddled, and we need more conclusive information before drawing any strong conclusions.



Dance

Research question: Can dance instruction improve reading? According to Keinanen, Hetland, and Winner, “The results of this small meta-analysis [containing four studies] are equivocal and do not support a conclusion that dance instruction serves as an effective means of teaching reading. While our combined studies revealed a significant relationship between dance instruction and reading achievement that would likely have been found again had other subjects been selected for these studies, we cannot generalize this result to new studies. The conclusions are further limited by the very small number of relevant studies found.” (p. 300)

In other words, the four studies they found indicated that dance instruction does improve reading, but because they could only find four studies they don’t feel confident in drawing a conclusion.

Research question: Can dance instruction improve non-verbal reasoning? Keinanen, Hetland, and Winner found, “Dance instruction does lead to improved visual-spatial skills. However, our conclusions are strongly limited by the fact that our analysis was based on only four studies.” (p. 303) In other words, the initial data suggest that dance may have an impact on non-verbal reason-

ing, but we really need more data before we can be confident in saying so.

So, what’s an educator to do?

First, use the results we have. The clearest findings suggest that music instruction can increase math ability and that drama is an effective tool for enhancing reading skills. Also, stop playing Mozart during tests. (Well...at least stop hoping that doing so will enhance math and reading results!)

Next, ignore the results we don’t have. Educators looking to confirm their own beliefs about how arts can/can’t/should/shouldn’t be used in the classroom may be tempted to over-generalize from the inconclusive findings of the Project Zero meta-analyses. We suggest not giving too much weight to conclusions from too few studies. One of the greatest mistakes we can make is to emphasize too strongly the findings that confirm our opinions and to dismiss too easily the findings that contradict our opinions. Rome was not built in a day, and neither will our knowledge in this area. We need to wait until adequate data are available before drawing conclusions.

So, what’s a grantmaker to do?

First, use the results we have. If you are funding arts programs in schools but also would like to see some “basic skills” benefits, here is your chance to get your cake and eat it too. Grantmakers can use the Project Zero findings to select arts programs targeted at non-arts achievement-oriented outcomes. For example, the data clearly demonstrate that learning to play music can enhance math-related abilities but just listening to music is not likely to achieve similar results. It is important to point out, however, that arts programs have the greatest impact on academic achievement when they are part of an arts-integrated curriculum developed explicitly to enhance academic outcomes. From a policy perspective, the Project Zero findings have tremendous potential for increasing the role of the arts in education in the United States. For instance, if students currently spend two hours of every school week engaged in art-making and the rest of their time working on “basic skills,” there is a legitimate argument to be made based on these findings that some of the “basic skills” time should involve arts-based instruction. In fact, contrary to the view that arts instruction takes away from time spent on basic skills training, such a shift may actually increase student achievement. Next, DON’T ignore the results we don’t have. Many of the meta-analyses described here should not have been done. If only four studies address a specific research question, there is no point to a meta-analysis that computes a combined, quantitative result — except as a way to assess the need for future research. When so few studies are



found, the conclusion might better be “we need more studies,” and that’s about all we can reasonably say. For example, we only have six studies that examine the causal link between music instruction and math achievement. These six studies show promise, but we need more research to know what the true effect is. Also, we need more studies to explain why these effects occur. Grantmakers have an opportunity to sponsor new, well-designed research to fill the gaps in knowledge that have been identified by Project Zero researchers.



Conclusion

Overall, we were very encouraged by the Project Zero studies. Although more questions were raised than answers given, the answers we did get were clear regarding linkages between the arts and achievement in other fields. While we know for ourselves the value of the arts in and of themselves, Project Zero research provides strong evidence for art’s more distal effects, that is, for effects found far from its intrinsic value. Instruction in (and through) music and drama can have a clear effect on non-arts disciplines such as reading and math. However, considerably more research is needed before drawing any strong conclusions beyond drama and music. Here, grantmakers can make a real difference by funding evaluation and adding the needed research to extend the initial evidence to other arts disciplines.

We were also encouraged by Vincent Marron’s comments (GIA Reader, vol. 12, no. 2, summer 2001) suggesting that a large body of new research is under way that explores more deeply the role of arts in school reform. As Marron pointed out, the lens of the studies included in the work by Winner and colleagues was necessarily limited in scope. It will ultimately be the combination of these efforts with the more multi-faceted studies Marron described that will complete the tapestry of knowledge about the role art can play in education.

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Why Arts Education Is Crucial & Who's Doing It Best

By: Fran Smith

<http://www.edutopia.org/arts-music-curriculum-child-development>

ART DOES NOT SOLVE PROBLEMS, but makes us aware of their existence," sculptor Magdalena Abakanowicz has said. Arts education, on the other hand, does solve problems. Years of research show that it's closely linked to almost everything that we as a nation say we want for our children and demand from our schools: academic achievement, social and emotional development, civic engagement, and equitable opportunity.

Involvement in the arts is associated with gains in math, reading, cognitive ability, critical thinking, and verbal skill. Arts learning can also improve motivation, concentration, confidence, and teamwork. A 2005 report by the Rand Corporation about the visual arts argues that the intrinsic pleasures and stimulation of the art experience do more than sweeten an individual's life -- according to the report, they "can connect people more deeply to the world and open them to new ways of seeing," creating the foundation to forge social bonds and community cohesion. And strong arts programming in schools helps close a gap that has left many a child behind: From Mozart for babies to tutus for toddlers to family trips to the museum, the children of affluent, aspiring parents generally get exposed to the arts whether or not public schools provide them. Low-income children, often, do not. "Arts education enables those children from a financially challenged background to have a more level playing field with children who have had those enrichment experiences," says Eric Cooper, president and founder of the National Urban Alliance for Effective Education.

It has become a mantra in education that No Child Left Behind, with its pressure to raise test scores, has reduced classroom time devoted to the arts (and science, social studies, and everything else besides reading and math). Evidence supports this contention -- we'll get to the statistics in a minute -- but the reality is more complex. Arts education has been slipping for more than three decades, the result of tight budgets, an ever-growing list of state mandates that have crammed the classroom curriculum, and a public sense that the arts are lovely but not essential.

This erosion chipped away at the constituencies that might have defended the arts in the era of NCLB -- children who had no music and art classes in the 1970s and 1980s may not appreciate their value now. "We have a whole generation of teachers and parents who have not had the advantage of arts in their own education," says Sandra Ruppert, director of the Arts Education Partnership (AEP), a national coalition of arts, business, education, philanthropic, and government organizations.

The Connection Between Arts Education and Academic Achievement

Yet against this backdrop, a new picture is emerging. Comprehensive, innovative arts initiatives are taking root in a growing number of school districts. Many of these models are based on new findings in brain research and cognitive development, and they embrace a variety of approaches: using the arts as a learning tool (for example, musical notes to teach fractions); incorporating arts into other core classes (writing and performing a play about, say, slavery); creating a school environment rich in arts and culture (Mozart in the hallways every day) and hands-on arts instruction. Although most of



these initiatives are in the early stages, some are beginning to rack up impressive results. This trend may send a message to schools focused maniacally, and perhaps counterproductively, on reading and math.

"If they're worried about their test scores and want a way to get them higher, they need to give kids more arts, not less," says Tom Horne, Arizona's state superintendent of public instruction. "There's lots of evidence that kids immersed in the arts do better on their academic tests."

Education policies almost universally recognize the value of arts. Forty-seven states have arts-education mandates, forty-eight have arts-education standards, and forty have arts requirements for high school graduation, according to the 2007-08 AEP state policy database. The Goals 2000 Educate America Act, passed in 1994 to set the school-reform agenda of the Clinton and Bush administrations, declared art to be part of what all schools should teach. NCLB, enacted in 2001, included art as one of the ten core academic subjects of public education, a designation that qualified arts programs for an assortment of federal grants.

In a 2003 report, "The Complete Curriculum: Ensuring a Place for the Arts and Foreign Languages in American's Schools," a study group from the National Association of State Boards of Education noted that a substantial body of research highlights the benefits of arts in curriculum and called for stronger emphasis on the arts and foreign languages. As chairman of the Education Commission of the States from 2004 to 2006, Mike Huckabee, then governor of Arkansas, launched an initiative designed, according to commission literature, to ensure every child has the opportunity to learn about, enjoy, and participate directly in the arts.

Top-down mandates are one thing, of course, and implementation in the classroom is another. Whatever NCLB says about the arts, it measures achievement through math and language arts scores, not drawing proficiency or music skills. It's no surprise, then, that many districts have zeroed in on the tests. A 2006 national survey by the Center on Education Policy, an independent advocacy organization in Washington, DC, found that in the

five years after enactment of NCLB, 44 percent of districts had increased instruction time in elementary school English language arts and math while decreasing time spent on other subjects. A follow-up analysis, released in February 2008, showed that 16 percent of districts had reduced elementary school class time for music and art -- and had done so by an average of 35 percent, or fifty-seven minutes a week.

Some states report even bleaker numbers. In California, for example, participation in music courses dropped 46 percent from 1999-2000 through 2000-04, while total school enrollment grew nearly 6 percent, according to a study by the Music for All Foundation. The number of music teachers, meanwhile, declined 26.7 percent. In 2001, the California Board of Education set standards at each grade level for what students should know and be able to do in music, visual arts, theater, and dance, but a statewide study in 2006, by SRI International, found that 89 percent of K-12 schools failed to offer a standards-based course of study in all four disciplines. Sixty-one percent of schools didn't even have a full-time arts specialist.

Nor does support for the arts by top administrators necessarily translate into instruction for kids. For example, a 2005 report in Illinois found almost no opposition to arts education among principals and district superintendents, yet there were large disparities in school offerings around the state.

Reviving Arts Education

In many districts, the arts have suffered so long that it will take years, and massive investment, to turn things around. New York City mayor Michael Bloomberg has made arts education a priority in his school reform plans, and the city has launched sweeping initiatives to connect more students with the city's vast cultural resources. Nearly every school now offers at least some arts instruction and cultural programming, yet in 2007-08, only 45 percent of elementary schools and 33 percent of middle schools provided education in all four required art forms, according to an analysis by the New York City Department of Education, and only 34 percent of high schools offered students the opportunity to exceed the minimum graduation requirement.

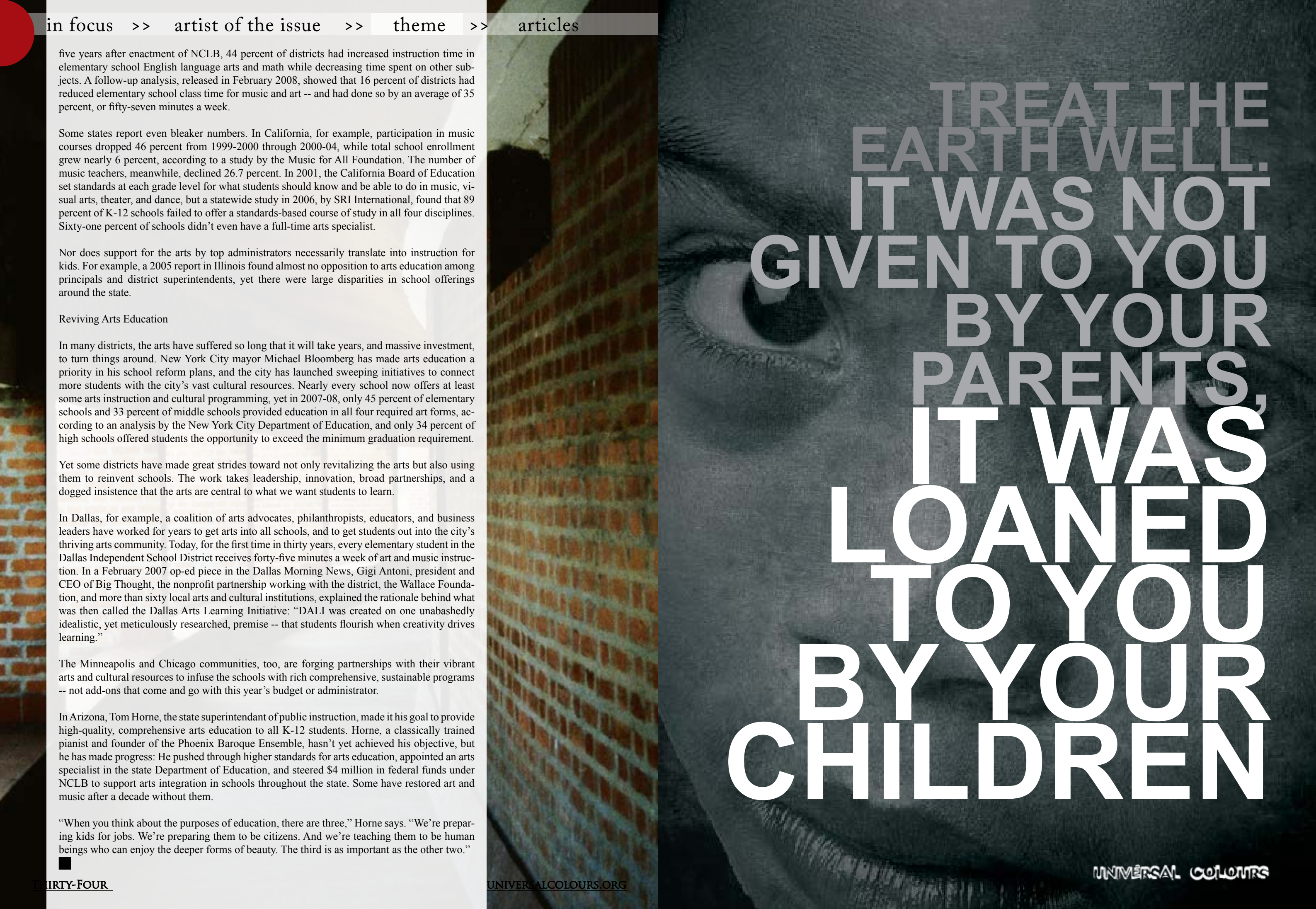
Yet some districts have made great strides toward not only revitalizing the arts but also using them to reinvent schools. The work takes leadership, innovation, broad partnerships, and a dogged insistence that the arts are central to what we want students to learn.

In Dallas, for example, a coalition of arts advocates, philanthropists, educators, and business leaders have worked for years to get arts into all schools, and to get students out into the city's thriving arts community. Today, for the first time in thirty years, every elementary student in the Dallas Independent School District receives forty-five minutes a week of art and music instruction. In a February 2007 op-ed piece in the Dallas Morning News, Gigi Antoni, president and CEO of Big Thought, the nonprofit partnership working with the district, the Wallace Foundation, and more than sixty local arts and cultural institutions, explained the rationale behind what was then called the Dallas Arts Learning Initiative: "DALI was created on one unabashedly idealistic, yet meticulously researched, premise -- that students flourish when creativity drives learning."

The Minneapolis and Chicago communities, too, are forging partnerships with their vibrant arts and cultural resources to infuse the schools with rich comprehensive, sustainable programs -- not add-ons that come and go with this year's budget or administrator.

In Arizona, Tom Horne, the state superintendant of public instruction, made it his goal to provide high-quality, comprehensive arts education to all K-12 students. Horne, a classically trained pianist and founder of the Phoenix Baroque Ensemble, hasn't yet achieved his objective, but he has made progress: He pushed through higher standards for arts education, appointed an arts specialist in the state Department of Education, and steered \$4 million in federal funds under NCLB to support arts integration in schools throughout the state. Some have restored art and music after a decade without them.

"When you think about the purposes of education, there are three," Horne says. "We're preparing kids for jobs. We're preparing them to be citizens. And we're teaching them to be human beings who can enjoy the deeper forms of beauty. The third is as important as the other two."



TREAT THE
EARTH WELL.
IT WAS NOT
GIVEN TO YOU
BY YOUR
PARENTS,
IT WAS
LOANED
TO YOU
BY YOUR
CHILDREN

How to get into Art School

By Christina Macres

<http://artbistro.monster.com/education/articles/10997-how-to-get-into-art-school>

GETTING AN ART DEGREE will give the right skills and abilities to make a living out of what you love, as well as help you meet people and mentors who share your passion. For students seeking a Bachelor's or Master's degree in Visual Arts, it's more than just artistic talent that will get you accepted into your dream art school. Successful applicants must be motivated, must be willing to push the boundaries of their work, and must have an awe-inspiring portfolio.

So how do you go about getting into your top choice? We've compiled the three most asked prospective student questions. If you've ever wondered what the admissions staff is looking for in a prospective student, what you should include in your portfolio, or how to ace your interview, we've got the answers you need to get accepted into the school you want.

1. What key factors does the admissions staff consider while assessing prospective students? Even though each art school has a different set of criteria by which they measure and evaluate prospective students, many of the key factors are similar. These include:

- Academics (educational achievement)
- Letters of Recommendation (ability to form professional relationships and a third-party character assessment)
- Admissions Essay and Interview (career and artistic goals)
- Portfolio (a measure of creative ability)

The take-away:

It's necessary to find out the key traits and criteria important to the schools you're applying. Find this out early in the admissions process and give yourself plenty of time to prepare. Convey the four P's; passion, preparation, portfolio, and passion and you'll make the admission staff's selection process easy!

2. What are the most important aspects of a potential student's portfolio? It's not only important to have a great portfolio for your own records; it's a requirement when applying to highly regarded art schools. Why? Your portfolio presents your potential as an artist, is a place to showcase your skill, and is a means of communicating original ideas. But students aren't just measured by their demonstrated skills — the admissions staff wants you to be a well-rounded artist too. Here are a few examples of what your art school applicant portfolio should include:

Strong technical art skills. This means a thorough knowledge of the tools and materials used to create visual arts. An example of this would be a display of stippling, hatching, and cross-hatching for prospective illustrators and a solid demonstrated knowledge of Photoshop for graphic designers.

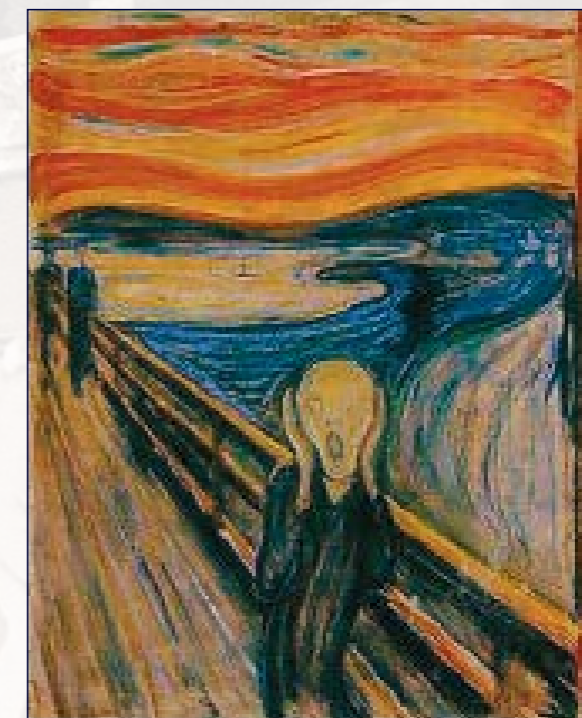
Creativity. Can you effectively convey your creative process? Do you think outside the box? Are you a well-rounded and thoughtful artist? Is your art inspiring, exciting... different? Ask these questions of yourself



throughout your career as an artist and make sure you're on the right track to maintaining your creative vision.

Drawing from direct observation. As an artist, it's important to be observant of the world around you and to be able to capture it in your artwork. Drawing directly from observation shows that you're perceptive and that you have the technical skill needed to succeed as an artist.

Examples of skills. This means showing your talent in more than just one artistic medium. Art schools look for well-rounded artists, students who are interested in learning many different skill sets and those who can work cross-functionally.



The take-away:

Again, it's important to understand that each art school looks for different criteria in its prospective students' portfolios. Be sure you're aware of each school's requirements before you apply.

3. What impresses the staff in an admissions interview?

If the art school you are applying to requires that you go through an interview, you must — above everything else — exude confidence and passion. The admissions staff is looking to confirm that you're not only able to communicate your creative process, but that you are serious about your future artistic career. Think of your interview as a unique advantage and an opportunity to show and tell your prospective school (with confidence!) you're the one they want.

Keep these conversation points in mind while preparing for and during your interview:



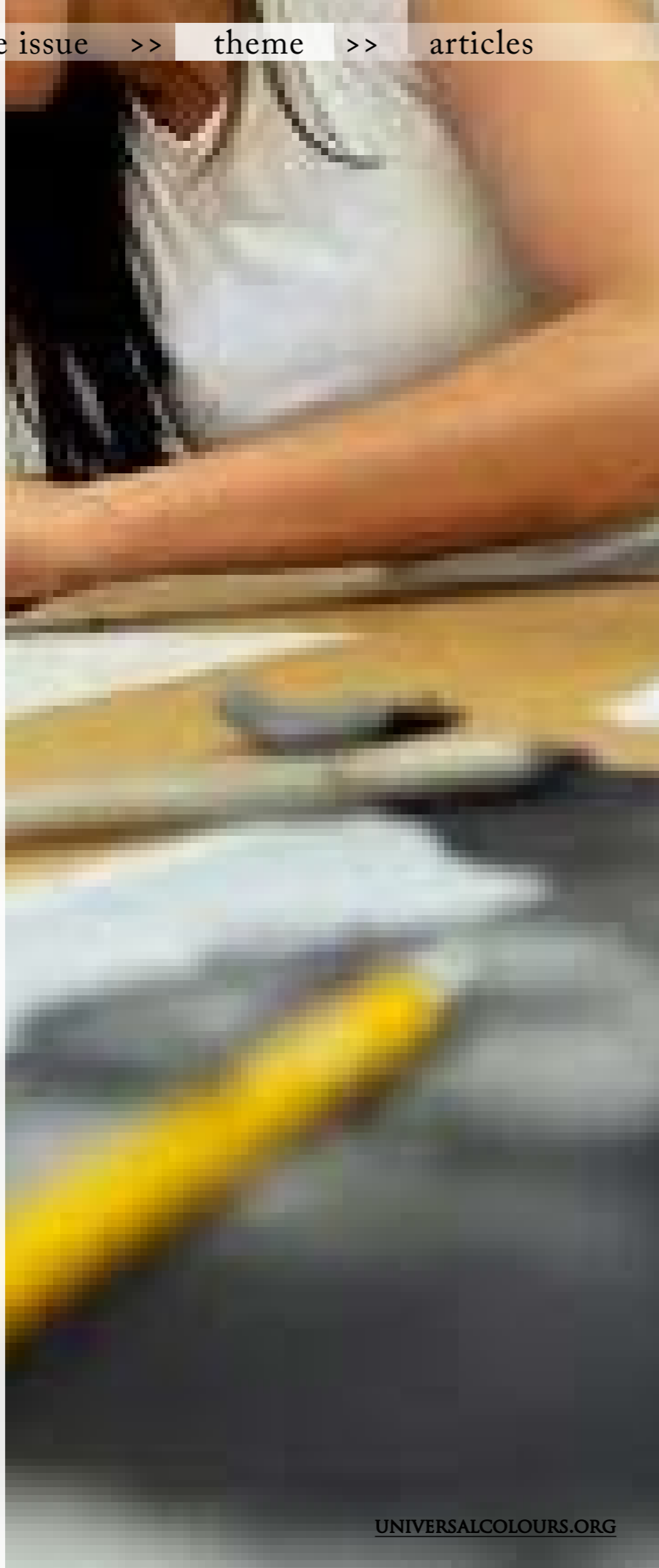
- Express your motivation and enthusiasm for your work, as well as your artistic education
- Show devotion to your art, artistic vision, and creative process
- Share your openness to new ideas and concepts, critiques, and analysis
- Discuss the importance of your artistic education
- Demonstrate that you are capable of clearly articulating your work



The take-away:

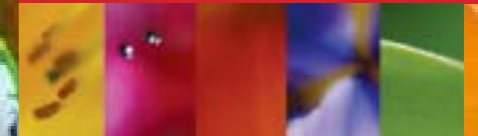
Be honest. Communicate your skills. Express who you are as an artist. The more truthful you are in your interview about your aspirations as an artist and your education, the better the admissions staff will know if you're a good fit for their school.

Most importantly, keep in mind that the best art schools are looking for the best students — meaning the students who are the best fit for them. A school can be a fantastic fit for one student and an awful fit for another. When applying to schools, make sure to do your research, give yourself plenty of time to prepare, visit the campus, talk with current students, and contact a few educators in your area of interest. Being a good match is important and these are the best ways to determine the personality of the school and the programs offered. ■



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Don't go to art school

By Noah Bradley

<https://medium.com/i-m-h-o/dont-go-to-art-school-138c5efd45e9>

The traditional approach is failing us. It's time for a change. I've had it.

I will no longer encourage aspiring artists to attend art school. I just won't do it. Unless you're given a full ride scholarship (or have parents with money to burn), attending art school is a waste of your money.

I have a diploma from the best public art school in the nation. Prior to that I attended the best private art school in the nation. I'm not some flaky, disgruntled art graduate, either. I have a quite successful career, thank-you-verymuch.

But I am saddened and ashamed at art schools and their blatant exploitation of students. Graduates are woefully ill-prepared for the realities of being professional artists and racked with obscene amounts of debt. By their own estimation, the cost of a four year education at RISD is \$245,816. As way of comparison, the cost of a diploma from Harvard Law School is a mere \$236,100.

This is embarrassing. It's downright shameful. That any art school should deceive its students into believing that this is a smart decision is cruel and unusual.

Artists are neither doctors nor lawyers. We do not, on average, make huge six-figure salaries. We can make livable salaries, certainly. Even comfortable salaries. But we ain't usually making a quarter mil a year. Hate to break it to you. An online debt repayment calculator recommended a salary exceeding \$400,000 in order to pay off a RISD education within 10 years. Don't do it.

Don't start your career with debilitating debt.

Please. I beg you. Think long and hard whether you're willing to pay student loan companies \$3000 every single month for the next 10 years.

You've got other options.

You don't have to go to college to be an artist. Not once have I needed my diploma to get a job. Nobody cares. The education is all that matters. The work that you produce should be your sole concern.

There are excellent atelier schools all over the world that offer superior education for a mere fraction of the price. Here are a few:

Watt's Atelier
Los Angeles Academy of Figurative Arts
The Safehouse Atelier

There are more. Many, many more. And none of them will cost nearly as much as a traditional four year school.

And then there are the online options. The availability of drawing and painting resources is incredible.



Sitting at a computer I have direct access to artists all over the world. I have the combined wisdom of the artistic community to pull from at my leisure. For less than a few grand a year I can view more educational material than I would see at any art school. You can get a year of access to all of the Gnomon Workshop's videos for the cost of a few days at the average art school.

With all of these options it can be a little daunting. So you know what? I've come up with a plan for you. Do this:

The \$10k Ultimate Art Education

\$500 - Buy an annual subscription to The Gnomon Workshop and watch every single video they have.

\$404.95 - Buy Glenn Vilppu's Anatomy Lectures and watch all of them.

\$190 - Buy all of these books and read them cover to cover.

\$1040 (\$20/week x 52 weeks) - Weekly figure drawing sessions. Look up nearby colleges and art groups and find a weekly session to attend.

\$2500 - Sign up for a SmART School Mentorship when you feel ready to get one-on-one guidance to push your abilities.

\$2400 - Sign up for four classes from CGMA. Get taught by professionals in the industry on exactly the skills you want to learn.

Free - Watch all of these keynotes.

Free - Study other things for free. Suggested topics: business, history, philosophy, English, literature, marketing, and anything else you might be interested in.

\$500 - Throughout the year, use at least this much money to visit museums in your area. And not just art museums. All museums.

Free - Create accountability. One of the great advantages to attending a school is the comradery. So use the internet to create your own. Go join a forum where you can give and receive critique on the work you're developing. There are many different ones out there that can suit whatever flavor you prefer.

The rest - Materials. Buy yourself some good art materials to create with. Whether digital or traditional. Don't skimp.

There. For less than a quarter of the tuition for RISD you've got yourself a killer education. You've received more quality, focused education than I think you'll find at any art school.

Moving forward

There has never been a better time to be an artist. I'm inspired by the sheer quantity and quality of internet resources available to artists.

But I encourage all aspiring artists to think long and hard about their options. Student loans are unforgivable through bankruptcy and can wreck your financial future. Establishing a career while under the unceasing brutality of student loans makes an already difficult task nearly impossible.

Find another path. Art is a wonderful, beautiful, fulfilling pursuit. Don't ruin it with a mountain of debt. ■

Disclaimer: I do not mean any offense to any of the educators at art schools. I have numerous professors who I consider close friends. This is neither an attack on you, nor your teaching abilities, nor the value that you provide for your students. I'm talking about the schools, not the artists teaching at them.

The Top 10 Mistakes Made by Art Students

By Amiria Robinson

<http://www.studentartguide.com/articles/top-10-mistakes-by-art-students>

In no particular order, the mistakes are as follows:

Thinking Art will be an entertaining, 'filler' subject

Many students select Art thinking that it will be a fun subject where you hurl a bit of paint around and scribble with brightly coloured crayons. Students who enter under this misconception suffer a very quick wake-up call. Art can indeed be fun, but it is also an unimaginable amount of work. It requires constant and ongoing effort. Many students spend more time on their Art homework than they do on all of their other subjects put together.

Art should be taken for one reason only: because playing with line and tone and shape and form and texture and colour fills you with joy. If you don't love making art, your subject selection will torment you. Art will become your demon: the subject you resent with a passion, instead of enjoy.

Taking too long to begin

Some students are struck with a fear that they don't have an original starting point or that they haven't interpreted their exam topic in quite the right way. They spend weeks fretting over their topic selection and worrying whether it is good enough.

Here's the truth: it's not the idea that matters – it's what you do with it. Even the lamest beginnings can become draw-droppingly amazing if they are developed in the right way, with reference to the right artist models. Delaying your project in the hope of stumbling upon a 'perfect' topic rarely works: instead it results in panicked, last-minute submissions that are a pale shadow of what they could have been, had the full allotment of time been used. Great high school Art portfolios (in almost all cases) need time. Do yourself a favour and begin.

Producing weak or uninspiring compositions

Compositional errors can be broken into the following four categories:

Cheesy: Surprisingly, there are still students who attempt to create artworks containing hearts; glitter; prancing horses; leaping dolphins or bunches of ros-

es. Overly 'pretty', cliché and/or unimaginative subjects are rarely successful.

Boring: Those who select appropriate but common subject-matter (i.e. portraits) but make no effort to compose these in an innovative way, do themselves no favours. Even highly able students sometimes submit projects that make an examiner want to yawn. (A less able student, on the other hand, with exciting ideas and clever compositions, can make an examiner sit up and take notice).

Simple: Another common compositional error – usually evident in weaker students – is to avoid complex / challenging arrangements and/or choose a scene that is completely 'flat' or formless (i.e. an enlarged detail of a brick wall or a cloudy sky). This is unlikely to give you sufficient opportunity to render complex three-dimensional form and runs the risk of limiting or stifling your project.

Unbalanced: Every image, page and preparatory component of your high school Art project should be arranged in a well-balanced, aesthetically pleasing way. This can be a challenge for some, but certain principles – and directing conscious attention to composition – make this easier. (More on composition in an upcoming article).

Flaunting poor skills

Struggling with a practical aspect of Art is not a mistake (no one is perfect; everyone is in the process of improving their skills and becoming better) but flaunting your weaknesses to the examiner is. Remove weak pieces and ensure that you present your skills in the best light.

If you are messy and struggle to control paint, choose an artist model that allows you to apply gestural, expressive brush strokes, so it appears that your lack of control is intentional (this will allow you to continue practising with wet mediums, rather than avoiding them completely). Showcase your strengths and use these as a distractive mechanism, while confronting your weaknesses head-on.

Failing to show development

Many Art qualifications (i.e. IGCSE, GCSE, NCEA and A Level Art) ask students to develop ideas from initial concept/s to final piece. Difficulties with development usually present themselves in two forms: submitting a body of unrelated work OR submitting work that doesn't develop at all.

Continually restarting work

Those who take Art are often the perfectionist type, wanting every aspect of their portfolio to be perfect. This ambition is great – in fact, most teachers wish this was a more widely-held attitude – however the mechanisms for achieving this are often flawed. Continually restarting pieces of work is not a good idea. It is rare that a drawing, painting or mixed-media piece cannot be worked upon and improved. In almost all cases, initial 'bad' layers give an art-work substance, resulting in a richer final piece (see this article about working over grounds for more). Those who habitually restart work have less time to complete the second piece and often end up with a folder of semi-complete pieces, none of which truly represent their skill in the best light.

Drawing from second-hand sources

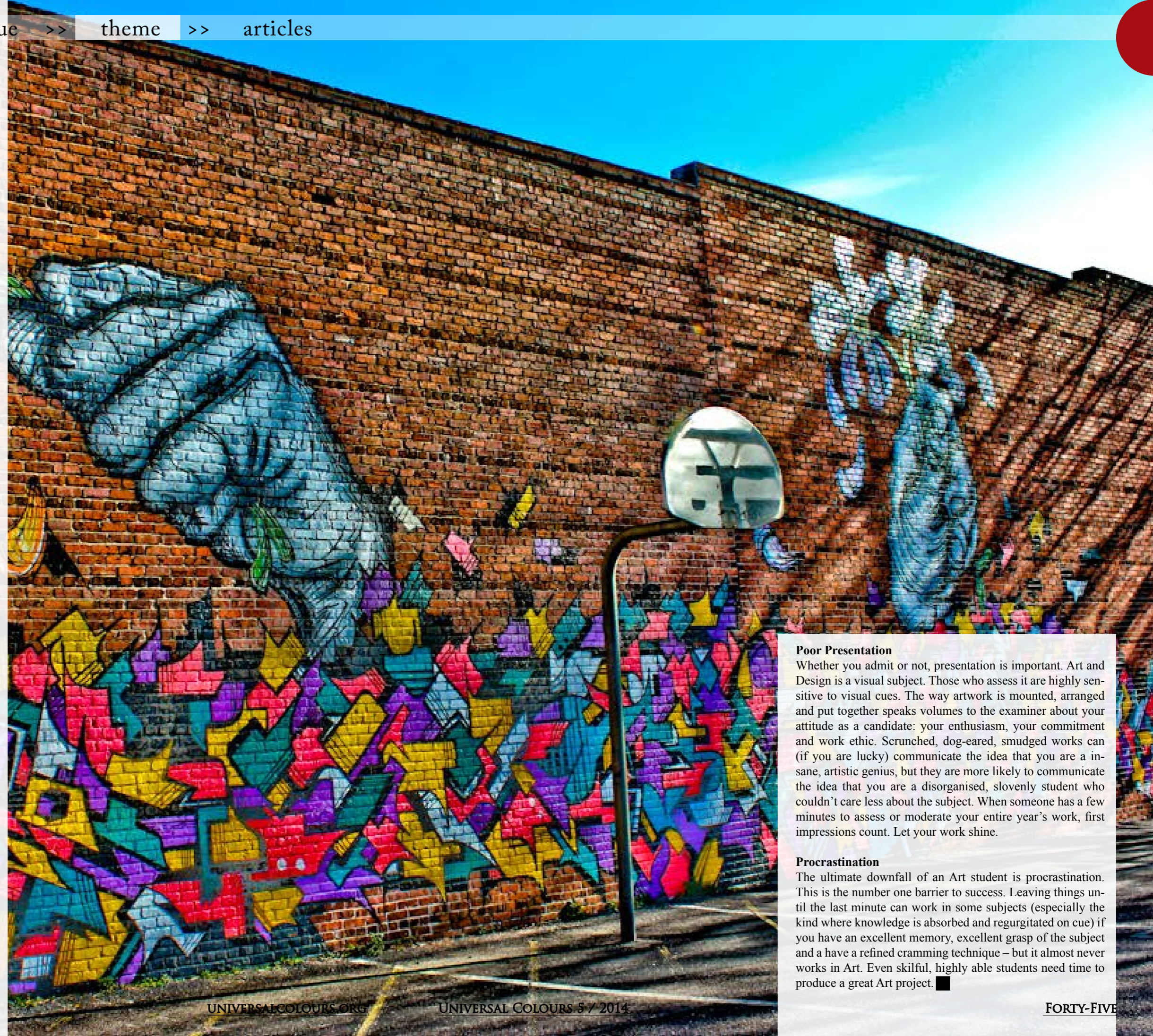
Drawing or painting from images taken by others is one of the most risky strategies a high school Art student can use. It sets off alarm bells for the examiner, as it can indicate a lack of personal connection to a topic, a lack of originality, plagiarism issues and result in superficial / surface-deep work. Using images sourced from magazines, books and the internet screams of one thing: a student who cannot get off their backside long enough to find something of their own to draw.

NOTE: This is a guideline only. There are certain art projects – some of which are featured on this website – in which drawing from second-hand resources is acceptable. In general, however, this is something that should be approached with extreme care.

Spending too long on annotation

For some students, writing comes naturally - they enjoy pouring words onto a page. Others use annotation as a form of procrastination, to avoid working on the visual material.

There is nothing wrong with annotation. It is an excellent mechanism for refining ideas, evaluating work and communicating concepts and ideas. But students should remember this: it is usually possible to score perfect marks with little or zero annotation (except, of course, in artist studies where written analysis is required); it is never possible to score perfect marks with annotation only. The practical work is what matters. Spend your effort creating outstanding drawings and paintings. Use annotation as and when is necessary, but put your fullest energy into creating artwork. Put the art first and the annotation second.



Poor Presentation

Whether you admit or not, presentation is important. Art and Design is a visual subject. Those who assess it are highly sensitive to visual cues. The way artwork is mounted, arranged and put together speaks volumes to the examiner about your attitude as a candidate: your enthusiasm, your commitment and work ethic. Scrunched, dog-eared, smudged works can (if you are lucky) communicate the idea that you are a insane, artistic genius, but they are more likely to communicate the idea that you are a disorganised, slovenly student who couldn't care less about the subject. When someone has a few minutes to assess or moderate your entire year's work, first impressions count. Let your work shine.

Procrastination

The ultimate downfall of an Art student is procrastination. This is the number one barrier to success. Leaving things until the last minute can work in some subjects (especially the kind where knowledge is absorbed and regurgitated on cue) if you have an excellent memory, excellent grasp of the subject and a have a refined cramming technique – but it almost never works in Art. Even skilful, highly able students need time to produce a great Art project. ■

Accademia Italiana

http://www.accademiaitaliana.com/accademia-italiana-florence-offers-scholarships-fashion-design-interior-product-design/id_news_eng/269?gclid=Cj0KEQiA7tCjBRDulMny5rfM0dkBEiQA7fcshe4SCagLokWI0LZZ83h6BxxJy_-MQv2AyDaTF_p6oMoaAiJ48P8HAQ

ACCADEMIA ITALIANA in Florence offers scholarships in Fashion Design and Interior and Product Design

The school will offer 10 + 10 scholarships for those students beginning the bachelor's degree programs in January 2015.

Accademia Italiana arte moda design will offer 10 merit-based scholarships for Fashion Design and 10 merit based scholarships for Interior and Product Design for students enrolling in the international bachelor's degree programs in January 2015. These scholarships are available only to those beginning the first year of the program.

Each scholarship will be in the amount of Euro 6,000 (over the three-year program).

Italian and international students are welcome to apply for these scholarships.

To apply students must send the application form for the course chosen together with a motivational statement, curriculum of studies completed and three free-hand drawings before December 12, 2014. ■

For further information call +39 055 284616 or e-mail: study@ai-it.it

Nicoletta Rusconi

<http://www.nicolettarusconi.com/ENG/about.html>

NICOLETTA RUSCONI ART PROJECTS works on the production of independent art and cultural projects, in collaboration with internationally renowned artists and Italian companies interested in investing in the production of art works, exhibitions and cultural initiatives. With years of experience in the gallery business, Fotografia Italiana first and Nicoletta Rusconi arte contemporanea afterwards, the natural course of evolution for the new Art Projects was to work on the creation of a solid collaboration between the artists, the business world, institutions, collectors and the public.

Projects are followed from the production of works of art and design, right through to bespoke event organization, editorial services and fundraising. ■

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Gunnel Wählstrand

Highlights

Gunnel Wählstrand (b 1974), one of Sweden's most acclaimed artists, works with large scale ink wash paintings based on old photos from her private family album. The process is slow and meticulous, with no room for error.

When Wählstrand began recreating the photographs it was important to her that the paintings turned out physically larger than herself. Nothing was to be hidden but made as visible and tangible as possible, in an attempt to understand and immerse herself in an unknown past.

Gunnel Wählstrand: I started working with ink because the technique resembles a slow developing process, and the irreversible quality of ink follows the notion of everything in life having consequences - you can't undo your actions.

Gunnel Wählstrand's first monograph representing her works made between 2002-2012. The text is written by curators Jaspers Sharp (Vienna) and Ben Street (London) with a foreword by David Neuman, curator and director of Magasin III Museum & Foundation for Contemporary Art. ■

Contributors:
Jasper Sharp
Ben Street
David Neuman

The book is published by the artist and distributed by Art and Theory Publishing.
80 pp.
Hardcover
Graphic design: Mattias Sjöstedt
English/Swedish
ISBN 978-91-980468-0-9

36 Euro



5th THESSALONIKI BIENNALE OF CONTEMPORARY ART

Highlights

May – September 2015

General title:

“Old Intersections-Make it New III»

Central Exhibition Title: “Between the Pessimism of the Intellect and the Optimism of the Will”

THE 5TH THESSALONIKI BIENNALE of Contemporary Art is the segment of a three part program which began in 2011 under the general title “Old Intersections-Make it New”.

The 5th Thessaloniki Biennale of Contemporary Art will be held from May until September 2015. It is funded under the Operational Program Macedonia-Thrace 2007-2013, co-financed by the European Union (European Regional Development Fund) and Greece, and is run by the State Museum of Contemporary Art, Thessaloniki.

The director of the Biennale: 5 is Katerina Koskina, President of the Board of the SMCA, art historian & curator. The curator of the central exhibition is Katerina Gregos, whose project bears the title “Between the Pessimism of the Intellect and the Optimism of the Will, inspired by an aphorism by Antonio Gramsci.

The Biennale: 5 will consist, like the previous two Biennials, of a main program including the central exhibition, along with other exhibitions, events, festivals, workshops, symposia etc. In addition, there will also be a Parallel Program, with a selection of projects that enter into dialogue with the main theme of the Biennale. ■

International Advisory Committee

Marieke Van Hal, director of the Biennial Foundation

Beral Madra, art historian, curator

Jan-Erik Lundström, art historian, co-curator of the 1st Thessaloniki Biennale of Contemporary Art

Gabriela Salgado, art historian, co-curator of the 2nd Thessaloniki Biennale of Contemporary Art

Thierry Raspail, artistic director of the Museum of Contemporary Art in Lyon

Organizing Committee

Maria Tsantsanoglou, director of the State Museum of Contemporary Art in Thessaloniki

Syrago Tsiara, director of the Contemporary Art Center of Thessaloniki / SMCA

Elli Chryssidou, vice-Mayor for Culture, City of Thessaloniki

Hercules Papaioannou, art historian, curator at the Thessaloniki Museum of Photography

Xenis Sachinis, president of the AUTH Fine Arts School

fARTissimo

By Thanos Kalamidas

The Schoolisms of an Artist

There is a monumental difference between schooling art and schooling an artist. The difference lays on the fact that they are both impossible, whatever prominent teachers want to try or do. You cannot school art or an artist. You cannot put them in the four walls for the simple reason that the sky on the roof is endless. When you enforce realism, surrealism comes and when enforced logic and method, anarchy and paralog creep from behind. When feelings are covered with masks, raw feeling overwhelm rushing out in exasperated screams. Light in dark classrooms and dark in brighten schoolyards. You can school art or artists. You cannot drive art into the nihilism of the four walls and the suggested brush.

De Chirico has always been an inspiration for me through his minimalized semantics and the gigantism of his symbolism. It is the sense of escapism and isolationism in his paintings and expressions that have always attracted me. And the down to earth colouring of his uneven canvas. His great alexander looks majestic next to the bananas that later overtook Warhol. His ladders climb hard to feel heights and his frames force you to focus and centre your thought in his untold philosophy. The words lapse inside the meaning.

A free spirit limited by place and time, discipline only by the chaos he creates and performs. A reality that does not exist in the eyes of the guilty. It is their life and de Chirico exposes it. De Chirico got the appropriate schooling but his art was inspired form the land of the poets and the philosophers and his technique contradicts all the schooling he got. The essence of an artist. ■

Opinion

Project: Art Schools

Art school and college are not the same thing. Art school is like going to engineering or culinary school. You learn a specific craft; you don't dabble in a variety of disciplines, as you might at a liberal arts college or university. If you want to study art beyond high school, you have a few options. You can go to formal art school, you can go to a college that offers a fine art major or you can simply take art classes in college while majoring in another subject.

Art School

Art schools award a BFA (Bachelor of Fine Arts) degree. Earning a BFA generally takes four years if you're studying full-time. Expect to spend at least two-thirds of your time creating or learning about art, and the rest completing general education requirements.

Don't pursue a BFA if art is a hobby and not a serious endeavor. Practicing art is as demanding as studying chemistry, and you'll spend as much time in the studio or practice room as a chem major would spend in the lab. Art school will develop your technical skills as well as your own creative voice. You'll also discover how to present, evaluate and talk about your work.

Art school offers full immersion; you'll be surrounded by artists nearly 24/7. The downside of all this is that you'll have little chance to explore fields that aren't art-related in any depth.

Traditional Colleges and Universities

If you are interested in pursuing other subjects in addition to art, a traditional college or university with an established art program may suit you better. You can major in art, even earn a BFA, but you'll be able to dive into other disciplines as well. And if you ultimately decide that art is not your passion, you can switch majors without switching schools.

Choosing a Path

Even if you need to take a day job for a while after graduating, your art school education will prepare you for a number of jobs. Art school grads often work in fields like publishing, television, advertising, graphic design and education.

It'll probably be a while before you can support yourself as a full-time artist. Some people never can. Still, if you love your work, the money won't matter.



Is the Great Recession over for the Arts?

<http://www.artsmanagement.net/index.php?module=News&func=display&sid=1613>

IS THE RECESSION REALLY OVER? We hear economists and elected officials touting that “the recession has ended” and yet we all know far too many people still out of work, and for those of us in the arts, we know of too many organizations that have filed for bankruptcy or have never recovered from the recession.

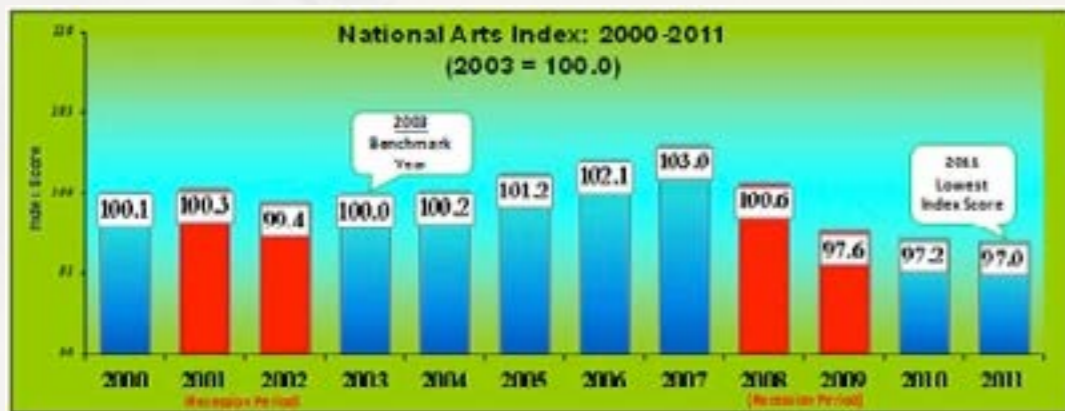
It’s important to carefully read through the hype and honestly determine the status of the arts, and when we do, what we see is a landscape that is less rosy than the one painted by economists. And thus, let’s explore - is the recession really over for the arts? An article by Steven Libman, President, The Libman Group

As we all know, the Great Recession that began in 2008 was the worst economic disaster to hit America and the global economy since the Great Depression. While the Great Recession is technically over as measured by economists, millions of Americans are still out of work or have stopped searching for work and some sectors of the economy still have not recovered.

What about the arts? Clearly much of the information may be anecdotal, but a conversation with a few experts yields some comments and statistics that are worth mentioning. According to David Snead, Vice President of Marketing and Communications for the esteemed New York Philharmonic, “My short answer is the recession is over for us pretty much the same way it is over for most other sectors. Things are better than 1-3 years ago, but not back to pre-recession.”

The “not back to pre-recession” comment can signal that the landscape has changed forever for the arts community in much the same way that a natural landscape i.e. a beach, is permanently changed after a major hurricane.

Americans for the Arts has just released a major study on the National Arts Index that indicates the national arts community continues to slowly recover from the Great Recession, but is still not back to the levels attained in 2007, the year before the recession began. The study goes on to state that the arts as an industry is lagging behind the economy as a whole – the report states, “it appears that the economic recovery, which started in 2009, does not positively affect the arts sectors until 2011”. In 2007 the National Arts Index had a score of 103 and by 2011 it had dropped to 97, the lowest index score.



However, all is not lost. Economist and report co-author Dr. Roland J. Kushner of Muhlenberg College noted that “Over the years, the National Arts Index score has been tightly correlated to overall charitable giving and total employment. We’ve seen broad improvements in the economy, employment and philanthropy since 2011, all of which suggest that the arts are poised for higher Index scores in the years to come.”

Randy Cohen, co-author of the Index and vice president of research and policy at Americans for the Arts said, “Because the National Arts Index spans all of the arts industries, it serves as an arts atlas, showcasing where the industry has been, but more importantly where it can go. As such, it’s a powerful tool that can and should be used to stimulate public dialogue about how the arts can stay vital in a society that needs a healthy arts sector for its own overall vitality.”

Now, what about the possible permanent change in the landscape? Mark Nerenhausen, Director of the Janklow Arts Leadership Program at Syracuse University feels that a permanent change may have occurred. “We in the arts are desperately trying to take things back to the way they were. We are assuming that somehow one point in time was the way things were supposed to be. We fail to understand that our environment, like a coastal community, is always changing, the sands are always shifting. In our effort to get back to what was and our focus on that process, we miss out on an opportunity to create what could be.”

A simple look at the huge union issues facing the Minnesota Orchestra, Indianapolis Orchestra, San Francisco Ballet and Carnegie Hall clearly point out the desire to return to a time, a pre-recession time, when organizations were operating with greater margins, philanthropy was flourishing and annual wages could be counted upon. That may no longer be the case. Perhaps what is needed is the equivalent of a disaster tool kit for the arts? Has the landscape changed? And some tough questions should be asked. Here are some steps to take and ideas to contemplate:

Are arts organizations entitled to perpetuity? Does there come a time when it’s ok to acknowledge the past accomplishments of an organization and then allow the organization to “die with dignity”?

Establish a process of transparency in the new economy. Communicate often and honestly with your staff, board, funders and the community.

Create a new paradigm – smaller boards to streamline decision making, include union leadership on boards and in the strategic planning process.

Learn and master branding just as companies do in the for-profit sector. And allocate the financial resource for branding.

Establish cash reserve funds to help sustain organizations during economic downturns.

Constantly measure what your audience is telling you about the art you create.

Never ever reduce the marketing budget during an economic downturn -that’s the plan undertaken by staff and boards that panic and not organizations that need to maintain a presence.

Always remain true to the mission of the organization.

And so, what is the answer to the question “Is the Great Recession over for the Arts?” It is over, sort of, kind of, but the landscape has changed. There remains a long slow climb to reach levels of success achieved before the recession. Perhaps we need to leave those previous goals behind and focus on the future by establishing new benchmarks for measuring success, because we never really will get back to where we were. We need to create a new robust future for the arts community. ■

The King must die

By Avtarjeet Dhanjal

I was wondering about the intrinsic worth of 'ART'; my matrix of intrinsic worth is simple.

A loaf of bread has its intrinsic worth in its food value, may not last long, but it works universally, Do the works of art, though sold for millions of pound/dollars, would stand to this scrutiny.

First I need to explain what is my matrix of measurement? A loaf of bread has its food value and its can satisfy hunger of any human being (black, white or brown, rich and poor) or even of an animal, for that matter, anytime and anywhere. Even you take a loaf of bread to Mars, it would slit satisfy your hunger. I call universal intrinsic worth.

If I apply the same to a work of art, would it be worth to carry it all the way, even if you declare yourself as an art lover.

With this question in mind, I decided to search what art is about?

"i like art because it makes me happy and i can draw whatever i want. In a way, it expresses my feelings and if the picture looks strange or ugly, I'm kinda unhappy. But if it's really messy, it means I'm really happy. Don't u think it's strange that art is able to do this?" <https://answers.yahoo.com/question/index?qid=20090915221727AAiSpZD>

I understand this logic; making is an activ-

ity, which involves attention and concentration of the maker. But one doesn't necessarily be making/producing a work of art. It could a piece of craft, a piece of furniture or a pair of shoes. When one completes a piece, one feels satisfied with a sense of achievement of making something new.

Process of making/creating follows the natural process of procreation by mating, and then female nurtures the new life within her body, and build dreams around the new life. Though giving birth is painful experience, but females happily go through it and after giving birth she feels content and happy.

There are examples of artists such Vincent van Gogh where desire to create took precedent over their need for food or other body comforts.

This is the creator's side, which means it's creating anything new gives the creator a satisfaction and sense of achievement.

Most of the products made/created by the humans are useful in normal day to day life. A beautiful bowl created/modelled by potter with his/her hands is a pleasure to the user to hold it and to use. In such cases the feelings imbued into making an object by the maker do get passed on to the user adding to the pleasure of using such an object, which machine made objects do not.



We were talking about useful objects, such as a piece of pottery, furniture or shoes, does the same applies to a painting or a sculpture, which normally do not serve such functions as a bowl or a pair of shoes.

Let's list the possible functions a painting or a sculpture can serve:

1. It may be a portrait of someone in the family, its function is to extend the presence of the family member;
2. It may illustrate a religious icon for worship;
3. Some rare works of art may provide a spiritual connection even to the atheist, when work was produced in a meditative process. Such meditative state of mind do gets imbued in to the object and can be felt by sensitive viewers.
4. It may an illustration an idea, feeling or a story, which the owner of the work feels associated with;
5. A work of art can serve as decorative piece or add colour to the surrounding, within a house/building or out in the open;
6. I may serve as a landmark if strategically place in public arena;

I classify these works of art have intrinsic worth by serving a function which not served but utilitarian objects.

Unfortunately the works of art from the above categories do not make news in the Western (or West oriented) media, and hardly make headlines, may be for its own good, and preserve the sanctity of such works.

A work of art that makes the news headline and gets sold at prices, rarely achieved by the work of art those fall under above mentioned functions.

When is seen on the screens are the most expensive works of art, bought by the private individuals or an institution for its collection. These works so provide a sense of ownership to the wealthy individual or an institution, even if the work has no intrinsic worth at all, except a given worth under artificially created value system by a limited market created by a small elite class.

This is the kind of contemporary art get the headlines, as well as the flack. Here are the views of

Last Drop

the blogger from <http://isitnormal.com/story/i-hate-art-26331/>

"I hate art. It's not the art itself that I hate its the pretentiousness that goes with it. Art is just a pretty picture, thats fine, but i hate the wannabe intellectualism that goes with it. People that try and get "deep" into it. That think that it is more than it is.

Art is a none-subject. I cant believe that people can STUDY it at school and get a degree in it. I think its a conspiracy between the complete dimwitts of the world with the view of fooling the rest of the world into believing that they are actually clever.

Artists contribute nothing to the world. "They contribute beauty" you may say. No they dont. When was the last time you saw some art on your way to work? Art is also bought buy people with way more money than they deserve. If you have a couple million quid are you gonna spend it on healing the world or a pretty picture?

Modern art is the definition of mindless indiviudals conning gullible fools into believing in this nonsense. Tracy Emin, what a retard, and, predictably an expert in her field."

A comment on the above post:

"I recently came across some modern art on the London underground system while I was with my artist friend. I scoffed at it, proclaiming that it took neither creativity, nor technical skill to produce this piece that was "commissioned by the London Underground". To which he replied "you can't say that, it might have a meaning behind it". Three stripes across a canvas is still three stripes across a canvas no matter how you look it at, no matter how good a lawyer you try and get in here to convince me otherwise."

Well artist such as Emin and Hurst fall into a special category of 'artists' (in a way it denegrates the word 'artists' by using it for such individuals), I wonder if fifty or hundred years from now, people will call it 'art'. As the value of their works is shock value. Any shock how disruptive it may be, its effects are always forgotten soon after.

I very much hope that the same shall happen to the works or rather litter produced by such men and women.

Luckily, there is still a big percentage of artists engaged in making objects of real worth, those enrich our daily life, and shall continue to do so for many generations to come. Every society has produced works of real art of lasting value, which continues to enrich human life today.

Avtarjeet Dhanjal
Ironbridge, 01 December 2014



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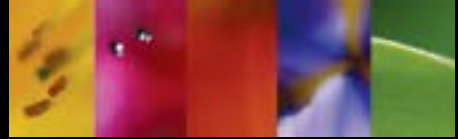
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