

501

NUMBERSAL COLONIES

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



Photography

Sometimes I find
a place to **sleep**

But I never **dream**



UNIVERSAL COLOURS

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The obligation

This is our 18th years of work; meaning we are adults now, meaning we can decide by ourselves, meaning we can be independent and can move from our father and mother dominance. It means and means and means and so on.

We may be adults in the eye of others, but in our eyes we still have not move one step, yes we have done a lot, but what I mean we still crawling in the way, do not know what to do to make others satisfy

We still have the same question, are we surrounded by the earth? Or is the earth surrounded by itself. Still we can move and do a lot of things, a lot of projects as we strongly willing to implement our Art Colony project this year with CAISA The international Cultural Centre of Helsinki.

Up to now a lot of artists apply for participating to this colony, we did move one or more than one step, to realize the project, and we know that we are going to do it by all means. Though, there is no response from the local authorities.

As you might notice, our magazine which I call it "the only Channel of Communication" is getting

better all the time, and we will still make it better during this year. We will try to make some four print issues, that if we can. We always look at the future with an optimist eye and full of hope that we can move our wheel forward..

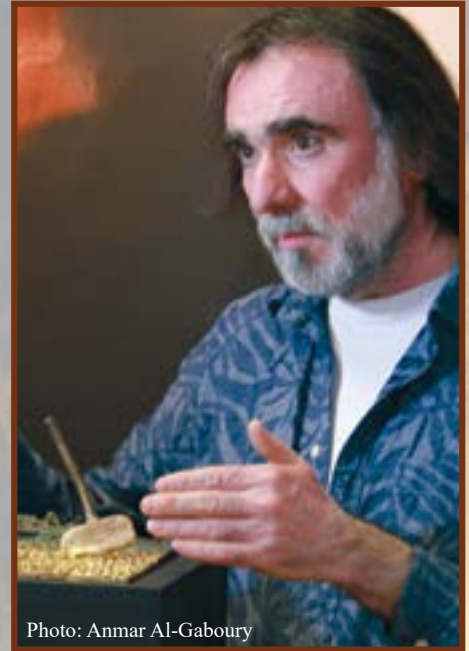


Photo: Anmar Al-Gaboury

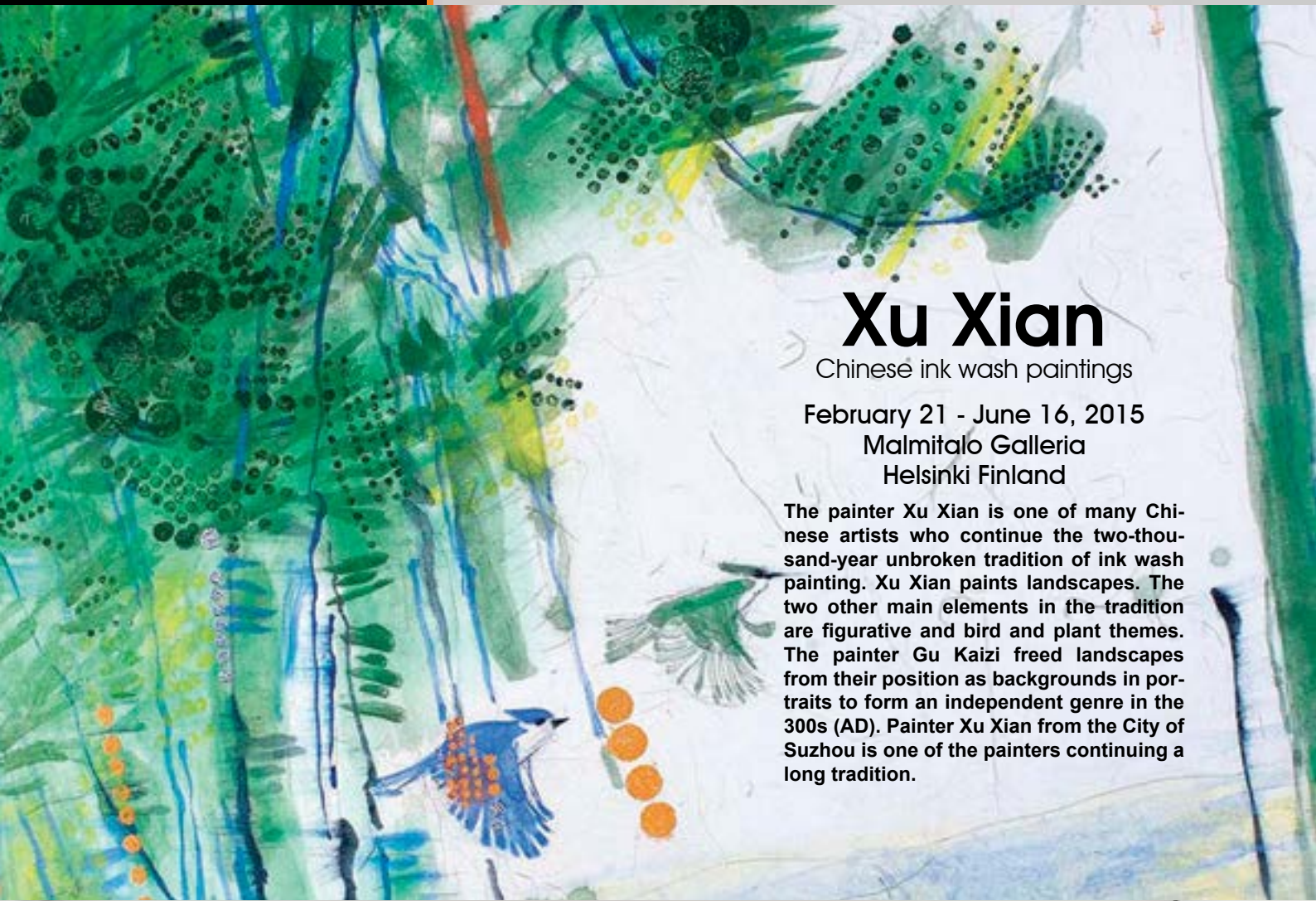
In addition to that work, we get a lot of invitations this year, we got invitations to participate to art events around the world, and we got invitation from the National Gallery of Sarajevo to make our Autumn Salon.

And we got an invitation from the book fair of BOLOGNA which we participate every year for the last three years.

Our group will get a lot of invitations from different Colonies in the world and we will do our best to send as many as we can, to participate to those colonies.

Yes, we know the financial difficulties that Europe in general has, and Finland in Particular; but we go without past, just future and nothing or anybody can stop us.

Amir Khatib



Xu Xian

Chinese ink wash paintings

February 21 - June 16, 2015

Malmitalo Galleria

Helsinki Finland

The painter Xu Xian is one of many Chinese artists who continue the two-thousand-year unbroken tradition of ink wash painting. Xu Xian paints landscapes. The two other main elements in the tradition are figurative and bird and plant themes. The painter Gu Kaizi freed landscapes from their position as backgrounds in portraits to form an independent genre in the 300s (AD). Painter Xu Xian from the City of Suzhou is one of the painters continuing a long tradition.

Astrup Fearnley Collection

Till December 31, 2015

Astrup Fearnley Museum

Oslo Norway

The Astrup Fearnley Collection has a history that dates back to the 1960s and has always concentrated on individual works and artists, rather than on movements or historical periods. Its distinctive focus is on acquiring major pieces of contemporary art that push the boundaries of the artistic canon.


This exceptional collection does not aspire to present an encyclopedic overview of international contemporary art. Instead, it is an agglomeration of works by artists who occupy key positions in the field, either because they have created visual languages, objects and images of great originality and quality, or because they have reinvented significant aspects of cultural production. This means that certain artists have an outstanding presence in the collection, and are presented in depth, showing the development and the coherence of their work.

If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please send the details to info@eu-man.org

Tropicana 404

January 15 - February 14, 2015

Berliner Pool



SomoS presents a group show featuring artists that peel away the veneer of sublime tropicalia to reveal the uncanny nature of a purely symbolic paradise.

By juxtaposing components of leisure, holiday, and celebration with indications of avarice and artifice these artists manage to achieve an unsettling balance of sensation and cynicism. Mimicry and deception permeate these works, exposing the illusive nature of paradise and the melancholy disquietude that this realization generates.



Portaels & the call of the Orient

February 10 - May 31, 2015

Royal Museums of Fine Arts of Belgium

Although Jean Portaels (1818-1895) is generally known to have been at the heart of the 19th-century Belgian art scene, a lot of questions concerning his life and work had stayed unanswered and misunderstandings unrectified. This exhibition with its thematic focus on the early days of Portaels' career highlights the Orient travels the painter undertook between 1845 and 1847. He translated his travel impressions gained in Greece, Syria, Palestine and Egypt in sketches and studies that he used in his Roman and Belgian studios later on. Orientalism would become one of his major themes.

For this documentary exhibition, the RMFAB had numerous and precious unpublished materials at their disposal: travel correspondence and sketches from Portaels' personal studio collection. Twenty-four of the exhibited works on paper have recently been added to the permanent collections of the RMFAB.



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.

Tapani Mikkonen

Till February 1, 2015

Galleria Forum Box - Helsinki

FORUM BOX is a non-profit artist-run cooperative society, which was initiated in 1996 by sculptor Kain Tapper (1930-2004). Its main purpose is to maintain an art space in Helsinki in order to enrich and support the Finnish cultural life. Currently Forum Box co-op has 80 artist members, all of which are prominent Finnish artists and actors in the field of contemporary art.

Forum Box aims to be a space open for all forms of art. We present contemporary artists, both Finnish and international, established and emerging. We organise each month an art exhibition plus several live arts events - meetings with the artists exhibiting, performance art, concerts, theatre and dance performances.



If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please send the details to info@eu-man.org

Marlene Dumas

The Image as Burden

february 5 - May 10, 2015

Tate Modern - London UK

Marlene Dumas is one of the most prominent painters working today. Her intense, psychologically charged works explore themes of sexuality, love, death and shame, often referencing art history, popular culture and current affairs.

'Secondhand images', she has said, 'can generate first-hand emotions.' Dumas never paints directly from life, yet life in all its complexity is right there on the canvas. Her subjects are drawn from both public and personal references and include her daughter and herself, as well as recognisable faces such as Amy Winehouse, Naomi Campbell, Princess Diana, even Osama bin Laden. The results are often intimate and at times controversial, where politics become erotic and portraits become political. She plays with the imagination of her viewers, their preconceptions and fears.

Born in 1953 in Cape Town, South Africa, Dumas moved to the Netherlands in 1976, where she came to prominence in the mid-1980s. This large-scale survey is the most significant exhibition of her work ever to be held in Europe, charting her career from early works, through seminal paintings to new works on paper.



The Lily Pad Residency

The Monsoon Program of the Artists Residency will be hosted at The Lily Pad in Kumarakom, Kerala from 22nd June to 5th July, 2015.

<http://www.carpediemresidency.com/lilypad-residency/>

The Early Bird deadline is 30th January 2015. Fees for Early Bird Application is Euros 580.

The Late application deadline is 21st February 2015. Fees for Late Application is Euros 630.

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Michael John Whelan, Only In (detail), 2015

VITRINE

VITRINE IS divided across two locations; the gallery founded on Bermondsey Street in September 2012, following the growth of the Bermondsey Square project space since 2010, moments from London Bridge and Renzo Piano's Shard building in London's newest artistic neighbourhood.

VITRINE represents a growing stable of international artists and presents solo, two-person and group exhibitions across both spaces in London and nationally and internationally at Art Fairs and through unique commissioned off-site projects. Dedicated to working with artists across all media and focusing on cross-disciplinary practices; VITRINE is establishing a strong reputation as a selector and nurturer of new talent in London.

VITRINE Bermondsey Square was set up with a commitment to presenting emerging art practices from the unique 16 metre long window, prominently located on the square and viewable 24-hours a day to the public. Particularly focused on site-responsive exhibitions and installations and promoting collaboration between a growing number of curators and artists, creating opportunities for new practices and discourses to emerge within the unusual and challenging exhibition space.

Bermondsey Square is also home to VITRINE's Arts Council Funded public sculpture commission 'Sculpture at Bermondsey Square', which will run from 2014 onward.

VITRINE provides a customised art consultancy service for our clients, providing artwork for corporate and private collections. We serve both large-scale business organisations, museums and institutions, and individuals. Our dedicated team will provide simple, economic and uncomplicated strategies for assisting clients in today's fluctuating market. We approach each project thoughtfully and as a collaborative partnership with our clients.

VITRINE represents: Jonathan Baldock, Edwin Burdis, Leah Capaldi, Justin Eagle, Clare Kenny and Wil Murray.

VITRINE Bermondsey Street is delighted to present 'An evanescent fix', a group exhibition bringing together the work of Jack Brindley, Keith Farquar, Charlie Godet Thomas, Clare Kenny and Wil Murray who reconfigure, manipulate and occupy the presence and notions of photography within their practice.

The exhibition looks at unusual processes and obscurities that question the works materiality. By reconfiguring and removing

previous forms, narratives disperse providing a dialogue making one consider the physicality of 'things'. Through gesture, colour, material and assemblage the show looks at ways these approaches are employed; encouraging the spectator to question form, materials and narrative, which may or may not have once laid beneath.

Raw steel rods and structures interrogate and transform the architecture of the space created by Jack Brindley, holding flatbed prints on re-used dibond, that weave in a somewhat transient nature amongst other works encouraging the spectator to become part of this narrative. Keith Farquar's hyper-realist inkjet-printed plastic bags collected from family members' recycling questions the objects material.

Charlie Godet Thomas' practice bridges sculpture, photography and painting whilst refusing so sit neatly into any one category. Images are held still in cast rubber, or obscured through adhered undulating surfaces of pigment. Thomas' rigorous approach of reconfiguring photographic images are an attempt to liberate otherwise 'difficult' imagery into the realm of colour, surface, weight and movement. Wil Murrays works poses questions of photography and its relationship and concern to paint, through complex and decisive gestures each material manipulates the other increasing its compositional and conceptual permutations.

Reality and representation are explored within Clare Kenny's practice, fragmented narratives are manipulated through subtle gestures and assemblages, curling, rolling and folding, re-evaluating the works authenticity. The exhibition draws on nostalgic elements often associated to photography, through unusual processes and meetings of materials.

Jack Brindley (b.1987, London, UK) studied his BA in Fine Art at The University of Reading and MA Painting from the Royal College of Art, London in 2013 where he received the Royal College of Art Bursary. Solo exhibitions include; Sweat, Pippy Houldsworth Gallery, London, (2014) and Blueprint, CSA Space, Vancouver, Canada, (2013). Group shows include; Tan Lines, Drawing Room, London, (2014), The 8 Artistic Principles, Attic, Nottingham, (2014), Mud and Water, Rokeby Gallery, London, (2014), Intercourse 3, ICA, London (2013) and Congratulations you are the most recent visitor, Kettles Yard, Cambridge, (2013).

Keith Farquar (b. 1969, Edinburgh, UK) studied his BA in Fine Art Sculpture at Edinburgh College of Art and graduated in 1996 with an MA in Fine Art, Goldsmiths College, London. Solo exhibitions include; Quantum Physics for Beginners, Gallery Hight Art, Paris, (2014), Ken & Cady Noland,





Piper Keys, London, (2013), Ocean Terminal, Leslie Fritz Gallery, New York, (2013) and More Nudes in Colour, Studio Voltaire, London, (2010). Group exhibitions include; Counterpoint, Talbot Rice Gallery, Edinburgh, (2014), The crime was almost Perfect, Witte de With, Rotterdam, (2014), Holes in the Walls, Early Works 1948-2013, Kunsthalle, Fribourg, Switzerland, (2013) and Day Before This Place, Tanya Leighton Gallery, Berlin, (2013).

Charlie Godet Thomas (b.1985, London, UK) studied his BA in Fine Art Sculpture at Manchester School of Art and graduated with MA Fine Art Sculpture at the Royal College of Art, London where he was awarded the Bermuda Arts Council Scholarship and the Peter Leitner Scholarship. Solo exhibitions include; A Method for Writing/ A Method for Making, BAL-TIC Center for Contemporary Art, Newcastle, (2014), Bildungsroman, The Bun House/Field Projects, (2011) and Notes on Reality, Le Garage Gallery, London, (2010). Group exhibitions include; The Manchester Contemporary (with Cactus Gallery, Liverpool), Old Granada Studios, Manchester, (2014), Bending Light, Home-Platform, Bristol, (2014), END, Cactus Gallery, Liverpool (on tour), Manchester, (2014), Bermuda Biennial 2014, Bermuda National Gallery, Bermuda, (2014), Poppositions, Brussels, Belgium, (2013) and Re-interpreting The European Collection, Bermuda National Gallery, Bermuda, (2013).

Clare Kenny (b.1976, Manchester, UK) lives and works in Basel, Switzerland, studied her BA in Fine art at Chelsea School of Art and Design, London and graduated in 2010 with an MA in Art in Public Spheres at Hochschule für Kunst und Gestaltung (University of the Arts Lucerne) Lucerne, Switzerland. She has undertaken residencies at Pro Helvetica, Shanghai and IAAB at Paris Cite des Art in Paris, France. She has also been awarded the Grant Fachausschuss and was the recipient of Kunstkredit Prize, Basel, Switzerland. Solo exhibitions include; Galerie Gisèle Linder, Basel, Switzerland, (2014), Yesterday's Labour is the Future's Folly, VITRINE, London, UK, (2013) and The Frame, DOLL l'espace d'art contemporain, Lausanne, Switzerland, (2012). Group exhibitions include; Artissima, Turin, Italy, (2014), ARTBASEL, Galerie Gisèle Linder, Basel, Switzerland, (2014), system.painting.construction.archive, Lion & Lamb Gallery, London, (2013), Galerie Gisèle Linder, Artforum Berlin, Germany, (2010).

Wil Murray (b.1978, Calgary, Canada) studied Painting and Drawing at Alberta College of Art and Design, Canada. He has received a number of grants and bursaries including the Travel Grant, Canada Council for the Arts, (2013) and Cultural Relations Grant, Alberta Foundation for the Arts, (2013). Solo exhibitions include; Please Boss Remember Me, VITRINE, London, UK, (2014), Modulations, Library Cote-St, Luc Montreal, Canada, (2012), Last Summer I Build a 1:8 Scale Model of your Vagina, Staatsgalerie, Prenzlauer Berg Berlin, German, (2011) and We Pet Your Cat to Death?, GalleryPUSH, Montreal, Canada, (2009). Group exhibitions include; Art in the Home 2, VITRINE with Contemporary Arts Society, York, UK, (2014), Gout De La Peinture, Arsenal Montreal, Canada, (2013), The Painting Project, GALERIE DE L'UQAM, Montreal Quebec, Canada, (2013), Broadcast and Tape Modern No.25, Tape Club Berlin, Germany, (2012). ■

Mensura

By: Ali Najjar

The search for the fugitive light

"The shadow of the vision is light, people between the truth and creation, God is light, veil without vision, how sees vision". Ibn Arabi


IT IS NO STRANGE to follow - under the light of the back boat in a sea – the interior of its lights. Picture, a look in the light, or darkness, as it is the photographic image. Light beam penetrates the block to reveal the ambiguity of clarity.

Clarity or ambiguity. But no ambiguity as picked up by Bosnian photographer artist Mensura Jahc, in many of her photographs. As long as they are always busy in the search for coincidences, Dialogues of Light- Light, Light- darkness, among environmental surround she prefer it movable not static.

In all her travels she picks up what they offer different environments of the landscape and the bodies with shapes of pets or exotic diversity, and the changing seasons.

Among all this visual richness. Always tend to do the movement, do not sleep. Even in her shooting of personal images. She does not tend to movement Fie Review act. In order to turn this into action verb Fantasy touches the soul.

Our choices are determined by cultural levels gained through life experi-



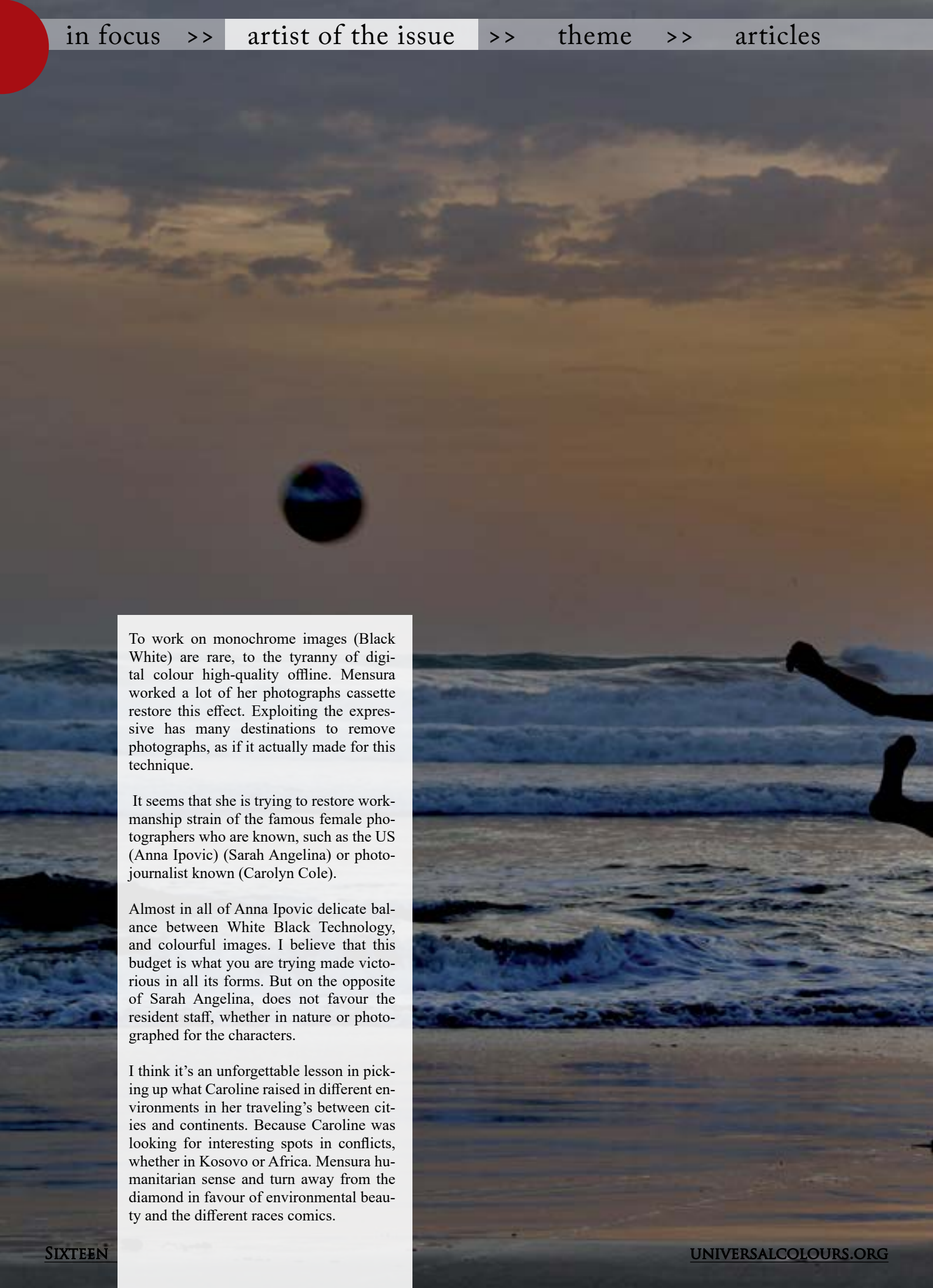
ence. And incentives for self-behaviour, but often, or sometimes, what have the effect of peripheral behaviour (Sociological) rooted year local history and traditions, and a clear imprint on the work of an artist who turns in this reincarnation case , from just a physical body, into the body of sociological laden with details of the social environment. He has to invent tools for fossil within the broad area of the body to discover the expressive tools and special occasion.

Mensura often tend to make mock of her cat, drawing on perspectives from body art. The body is for her sham trials field. Seeks to research, through which, for mechanical kinetic reaction, humanitarian value, or emotional sometimes. Her pictures of the bodies, often make us feel that it floats in the open spaces, expandable in the four directions.

She prefers vision of the body at the centre of a whirlwind spiral movement, as in the workshops of the Islamic male, where the physical body loses weight, and becomes a gentle floating in a central space vortex. Body or plant or flower in the centre of the storm.

Violently catching the holly rotation, somewhat fading in holiness derived from kinetic ritual act, not static. Spirit stillness and peace of the body. This. Exactly is what you're looking for Mensura, equalized in the stillness at the centre of the movement. And achieved in many forms, from the ritual magic, which blends rituals of worship in fantasy.

The impact of photography (black and white) has charm, just like the rest of the rare effects. Few contemporary photographers, of whom worked on the re-formulation of this effect, since this technique are vestiges of the past.



To work on monochrome images (Black White) are rare, to the tyranny of digital colour high-quality offline. Mensura worked a lot of her photographs cassette restore this effect. Exploiting the expressive has many destinations to remove photographs, as if it actually made for this technique.

It seems that she is trying to restore workmanship strain of the famous female photographers who are known, such as the US (Anna Ipovic) (Sarah Angelina) or photojournalist known (Carolyn Cole).

Almost in all of Anna Ipovic delicate balance between White Black Technology, and colourful images. I believe that this budget is what you are trying made victorious in all its forms. But on the opposite of Sarah Angelina, does not favour the resident staff, whether in nature or photographed for the characters.

I think it's an unforgettable lesson in picking up what Caroline raised in different environments in her traveling's between cities and continents. Because Caroline was looking for interesting spots in conflicts, whether in Kosovo or Africa. Mensura humanitarian sense and turn away from the diamond in favour of environmental beauty and the different races comics.



Kinetic framework closest to the rhythms of musical harmony and always she search for her own peace, even emotional transformations Trans-Balkan conflict that period lived cruelty migration violence in his time.

Mensura not in favour of specialization in the selection of a single topic (Portrait, nature, journalism, social centre). Sometimes some of them are gathered in a cadre painterly one. Often tend to be attracted of light and movement sources.

The dramatic subject was not absent from her mind, apparently, she is waiting for the right moment to capture her images Perhaps it is to withdraw from the static dull details of life, to find joy, sometimes, within the space of mystical ecstasy, as mentioned in the vortex ring of her ethereal dancing, the characters do not appear of them, but the edges of the rapid rotation sleeves.

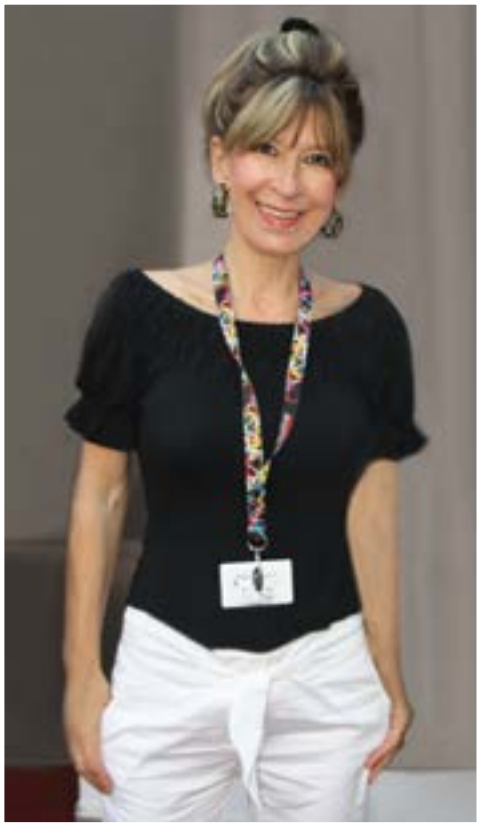
Auras of lights fascinates sight in the rear of her spaces. (Where: Motion stillness), centrifugal movement of the centre, despite his occupation. Thus, we have produced images enjoy visual attraction, synthetic inspirations (collage) aspirant for personal and inspiring dancer. As darkness leave space calculated from lighting features and aside from personal inspiring.

The rest of the pickups do not differ in the eyes of Mensur in her environmental photos, and there is always dialogue (Nature nature) and (Nature organisms).with colours or without, she was perfectly well done in her shootings of monochrome images so that all tones bright or dark, Always look charming accuracy and hints.

She says that the (pictures black and white makes it more attention, perhaps because of nostalgia for simplicity and to the past), and what the nostalgia seems to last is the one who makes (most of us look to the past as a lost land, perhaps two, perhaps in compensation, or a different reality, to achieve the desire to free the intentions of the difference).

Therefore, most of the people in Mensura's picture staying or passing in front of our eyes deems of bodies which lost its physical weight obstinate persistence and spatial. Any peace is made of light. This is who Mensura looking for, for the safety of her soul.

Finally, Mensura agree with (Marcuse) that the artist or intellectual has to be (organically). But not as a philosopher. She is very attracted of her social and cultural body to her home-town (Sarajevo). She was not far from overall cultural and artistic activities. It is sometimes forefront of these activities. As they are the messengers of peace. ■





Depart Art

By: Jason DeBose

THE GOOGLE SEARCH term “Recycled art” presently returns just over 71 million results, and the movement of art made largely or entirely from discarded materials has yielded a number of breakthrough names, including UK-born standouts Jane Perkins, the team of Tim Noble and Sue Webster, and Robert Bradford. Santa Fe, New Mexico and Vancouver, Washington in the U.S. both boast more than ten years of mass crowds at their festivals dedicated to artwork drawn from repurposed or recycled materials.

In this greenest of all decades, where countries like Sweden draw headlines and widespread praise for reaching a 99% recycle rate for its citizens’ trash, the travelling Drap-Art festival may be the most pervasive of all of the mechanisms turning the heads of art lovers in the movement today. Drap-Art is an art association modeled as a protest against the consumption habits of developed countries, and its own festival drawn from discarded and re-purposed materials has been offering a different city every year its own chance to host its festival for nearly 20 years. With its name drawn from the French word for “rag”, Drap-Art brought its exhibition and open marketplace to the Barcelona Contemporary Culture Center from November of 2014 to January 2015.

A participating artist in Drap-Art ‘14, Austrian photographer Klaus Pickler, places a particular emphasis in his latest project, “One Third,” on the fact of 30% of the food packaged for consumption in Western countries ultimately going to waste. The “One Third” series presents a self-initiated project of Pichler in which he presents images of molding, decaying food in the most graphic and eye-opening light possible. “Documenting food waste is always about depicting giant piles of rotten food,” Pichler notes “but I rather wanted to work with amounts of food which you can find in every household to enable a special connection for everyone.” The result is a serving dish





of cherries collecting a thin white lint, a pineapple sliced lengthwise that is more green than yellow, and a chicken with its wings outstretched as it appears to be drowning in the yellow moss of a serving bowl among the twelve works Drap-Art chose of Pichler's for the exhibition of more than 35 international artists working in this relatively young, often trying art form.

"The foods I remember best are of course the meat and fish products for producing really horrible smells," Pichler remembers "Rotting meat is a smell that grabs at your stomach, and I remember certain situations where I was close to giving up. What is important to note here is that I did the whole project in my own flat - consciously, because I thought that photographing rotting food is easy, but coexisting with it is the harder part." Pichler spent as much as three weeks with some of the items that especially needed time to reach the proper state to be a part of "One Third" and even reports being woken up by the smell alone on a daily basis in the project's latter shoots.



Via this voluntary head-first dive into unflattering circumstances to create his work, Pichler parallels fellow Austrian photographic artist Robert Staudinger, who shot in abandoned spaces outside of Vienna to create the collection "Time Out." Staudinger describes "in an abandoned or rotting space, we can see nature recycling the wounds that man has committed upon nature." Staudinger experiences in these spaces how nature, as it existed before human alteration, was a state that will prove time and again to restore itself if only humankind lets up its efforts to defy this standard, or in more industrial terms, close a business and move out of a building whose owners cannot be bothered to maintain it up to a standard suitable for a new lessor.

Staudinger sees humankind's ongoing and ever-growing defiance of the natural state of the planet as an offensive trend of excessive consumption which must end. "Everyone has two iPhones and three laptops, what's next?? Do we have to have ten of them?" Asked what appealed to him about the bathroom of an abandoned brothel that is the subject of his Drap-Art '14 submission "Golden Palace," Staudinger notes "Everything has its charm, but the older you get, the more interesting things are that will not last."

Across the continent, Finnish artist Mikko Juntura approaches his work with food fermentation with a similar principle in mind, however finds the appeal of work-

ing with the medium to be more cosmic and ultimately aesthetic than it is political or moral.

“The power behind everything that is unmovable and eternal, maybe it is God, all I know is that it is not visible,” Juntura observes “I think the force shows better with these easily transforming organic materials.” Two untitled pieces made from fermenting fruits that Juntura procured from a grocery store set to throw them away appeared in his Helsinki exhibition at tm galleria named for a quote drawn from the Finnish writer-translator Heimo Pihlajamaa: “Maybe the beauty rests in a voice that is quiet or asleep.”



In this regard, Juntura draws us to an important line between the photography of visibly aging artistic media and the choice to actually place it on gallery walls in public space.”That is the reason my latest works are all named “Untitled.” I like the spectator to experience and sense the pieces as subjectively and purely as possible.” an aim for which photography, shielding the viewer from the intense odors mentioned by Pichler, Staudinger and Juntura, would fall short. Juntura continues “My task is to express the world and how existence is revealing through slow and often invisible movement.”

Thankfully for the audience of tm galleria, and perhaps the art space’s neighboring colleagues on the Finnish capital’s downtown boulevard Erottajankatu, Juntura was mindful enough in serving the public this hefty dose of reality to apply multiple layers of lacquer to his fruit. This, for the threefold purposes of 1) slowing the aging process of his organic materials, 2) minimizing the aforementioned mixture of uninviting smells and very practically 3) to help the fermenting fruits to better stick to the canvas. Clearly, even art that is repurposed from a corporate conglomerate’s waste bin, which draws its appeal from its consumption by invisible forces, is nothing if not presentable. ■





THE EYE

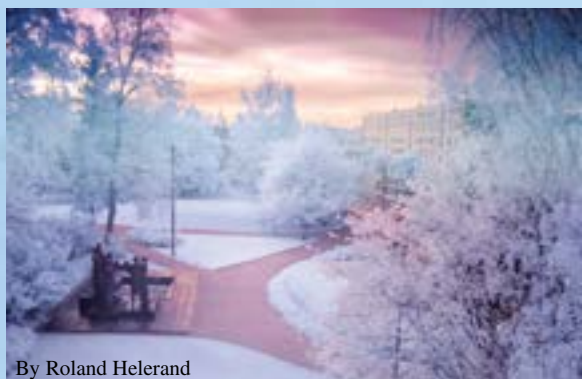
By: Thanos Kalamidas

FOR MOST OF MY LIFE I have been critical to photography and photographers. And that contradicting my general tolerance with all other kinds of art. Actually digital era made everything worst for me. At least before the photographers were taking care of what they were doing and they were occasionally trying to do this something more to impress. Today; you shoot 600 photos and you know that two of them will be fine. No cost.

Sad but that was an element to motivate people to make something better with their camera. Films and printing cost was not something ignore. They had to be careful at least with basic elements. Focus, light, movement. Today the cameras have auto and the camera does everything for you.

It gets even better, contemporary digital cameras can do light correction, sharpen the photo and the end add a frame or make your photos look vintage. Nowadays just like Andy Warhol have said it, everybody is looking for their 10 minutes of fame through photography. And gosh I have been to photography exhibitions I felt that I was going to eat my camera and I have seen I don't know how many prominent photographers online capturing the misery of their untalented schizophrenia.

Social media have become about promising photographers. And all of them have the same sunset and all of them have the same cats and all of them count their popularity with how many likes their mother, their brother and their girlfriend or boyfriend has add. But the best part is that they reinsure their likeliness that is all about art, they are art photographers. My mind goes to ars photographers but then again ars in Latin means ...art!



By Roland Helerand

And now the next best question is, what makes for me art photography. The photographer. Let me make it a bit simpler. The eye of the photographer. Doesn't



matter if the camera is an old Leica or the super drop-
per digital which makes cappuccino for your breaks as
well; it is all about the eye of the photographer.

I have seen photos a century old that left me in awe
and contemporary photos, black and white in an old
Kodak that also let me speechless. And I have seen
photographic exhibitions I didn't want to leave. It was
the way, the moment the photographer's eye had cap-
tured time for ever that makes all the difference. And
for some of them it was that little step a bit further.
The fact that they actually produced the photograph
themselves in small toilets for darkrooms with all the
chemicals in pots and cans. But from A to Z it is all
about the eye of the photographer.



Rong Rong and Inri

RongRong and Inri is a duo photographers from Chi-
na and Japan, a married couple. Every single photo
of theirs is a poem and a statement of art. A multidim-
ensional game with lenses. And love. And life. Kalle
Gustafsson, humans in still life. The resident of this
other world. Florian Ritter. A resident of this world. In
a cloud observing. Alexandra Hager, where photogra-
phy meats paint and painting meets photography.

Roland Helerland, a personal friend who I'm not al-
lowed to miss here. He has made me literally travel in
a version of a wonderland with his photography. His
eye, his photographic eye sees beyond the face and the
environment. Roland sees inside the soul of the things
he photographs. And for him the style, the brand or
the sophistication of the camera doesn't matter. His eye
captures the soul of everything around him. He has of-
ten made me wonder if he sees the same things when
we look something together the same time.

So, you see it's all about the eye of the photographer. ■



By Roland Helerland


What is art photography?

By: Dave Bartlett

<https://davebartlettdpp.wordpress.com/2013/04/18/what-is-art-photography/>



By Robert Frank



"I have discovered photography. Now I can kill myself. I have nothing else to learn"

Pablo Picasso

ART PHOTOGRAPHY IS AN AREA which persistently seeks identity and definition and I do not think there is any 'correct' description, or that there is ever likely to be. My personal definition of art photography is a simplistic one and encompasses anything that the photographer considers is art, so that was easy then! So, is a tragic photojournalistic image really to be considered art? In my view it has a valid claim if the photographer wishes it to be considered as such, although this is an area which generates much debate. Just selecting photographers I have discussed thus far in DPP, the works of Larry Burrows, Ernest Cole, Bruce Davidson, Luc Delahaye and many others have successfully portrayed the depths to which the human race will sink, and their works are displayed, published and sold as commodities and investment pieces in parallel with the established fine art painting market, although (currently) at a far lower level of financial consideration.

Indeed, Delahaye has publicly stated that he wishes to be considered as an artist and not a photographer any longer. Many 'classic' fine art paintings depict death and destruction, so why news photography should not equally be considered as art? Of more ambivalence, at least to me, are photographic images taken of pre-existing art objects – so is my photograph of the Mona Lisa to be considered as art or not, and what about photographs of images that have been appropriated, combined or altered and then re-photographed? Images from other photographers or sources which have been obtained for commercial purposes and then reworked into another format for a different purpose have stimulated significant debate in the press recently, with works from the likes of Mishka Henner and John Stezaker dividing opinion; I blogged on Henner and Stezaker in TAOP. In Henner's work *No Man's Land* where he has taken images from *Google Streetview* and composited them into a single work, there is a question stalking the art media over whether it is his art, someone else's art, or not art at all. It is not an argument I would particularly entertain as I enjoy Henner's work and am not moved whether others consider it art or not.

'Art' is historically linked in many writings to the concept of needing to be 'beautiful' or aesthetically pleasing in some way, but I do not think that should be the case either for photography or painting. 'Beautiful' is an entirely subjective concept and is dependent on an individual's point of view as well as their tolerance of the subject material. There was recent debate on an OCA study

visit to the *Prix Pictet* exhibition as to whether Daniel Beltra's images of the oil spill following the *Deepwater Horizon* disaster were beautiful or whether the immeasurable environmental impact precluded them from being so. On a visual level I see a stunning beauty in some of the images and I'm prepared to consider them solely on this level as photographs, helped I suspect by knowing how much work Beltra has done to use his imagery to focus attention on a range of environmental disasters and their perpetrators.



By Robert Frank

Additionally, he never claimed they were beautiful or were intended to have aesthetic appeal, these were virtues bestowed by commentators. However, there are a wealth of definitions of art photography which focus on the need for some aesthetic component, and indeed one which is frequently referenced originated from the Getty Research Institute¹, who defined art photography as *"the movement in England and the United States, from around 1890 into the early 20th century, which promoted various aesthetic approaches. Historically, has sometimes been applied to any photography whose intention is aesthetic, as distinguished from scientific, commercial, or journalistic; for this meaning, use 'photography'.* So here we have the suggestion that to qualify for the term 'art' we need to accept some form of aesthetic quality which divorces the image from other categories. I fundamentally disagree with this as surely there are many examples of 'aesthetic approaches' from science, commerce, journalism and fashion which challenge this? *"...any photography whose intention is aesthetic..."* ?? In many ways these arguments are circular in that we are now faced with the need to decide the meaning of aesthetic. Classically defined, at least by OED online, its use encompasses beauty or appreciation of beauty, which of course, leaves us with the need to define beauty ... or rather not in case, as I think it leaves me with the need to stop!

Numerous authors have attempted to seek definition of 'art photography' and 'fine art



photography' and their efforts are an eclectic mix, although many modern commentators have sought differentiation around art photography being saleable, suitable to hang on a wall and not being tainted by commercialism. However, most have also agreed that any solid definition is elusive, although a few risk prescription in stating exactly and narrowly what they believe fine art photography to be. Hope² (2003) in *'Fine art photography: creating beautiful images for sale and display'* rather exposes his views in the title and positively states a definition of *"A picture that is produced for sale or display rather than one that is produced in response to a commercial commission"*.



By Robert Frank

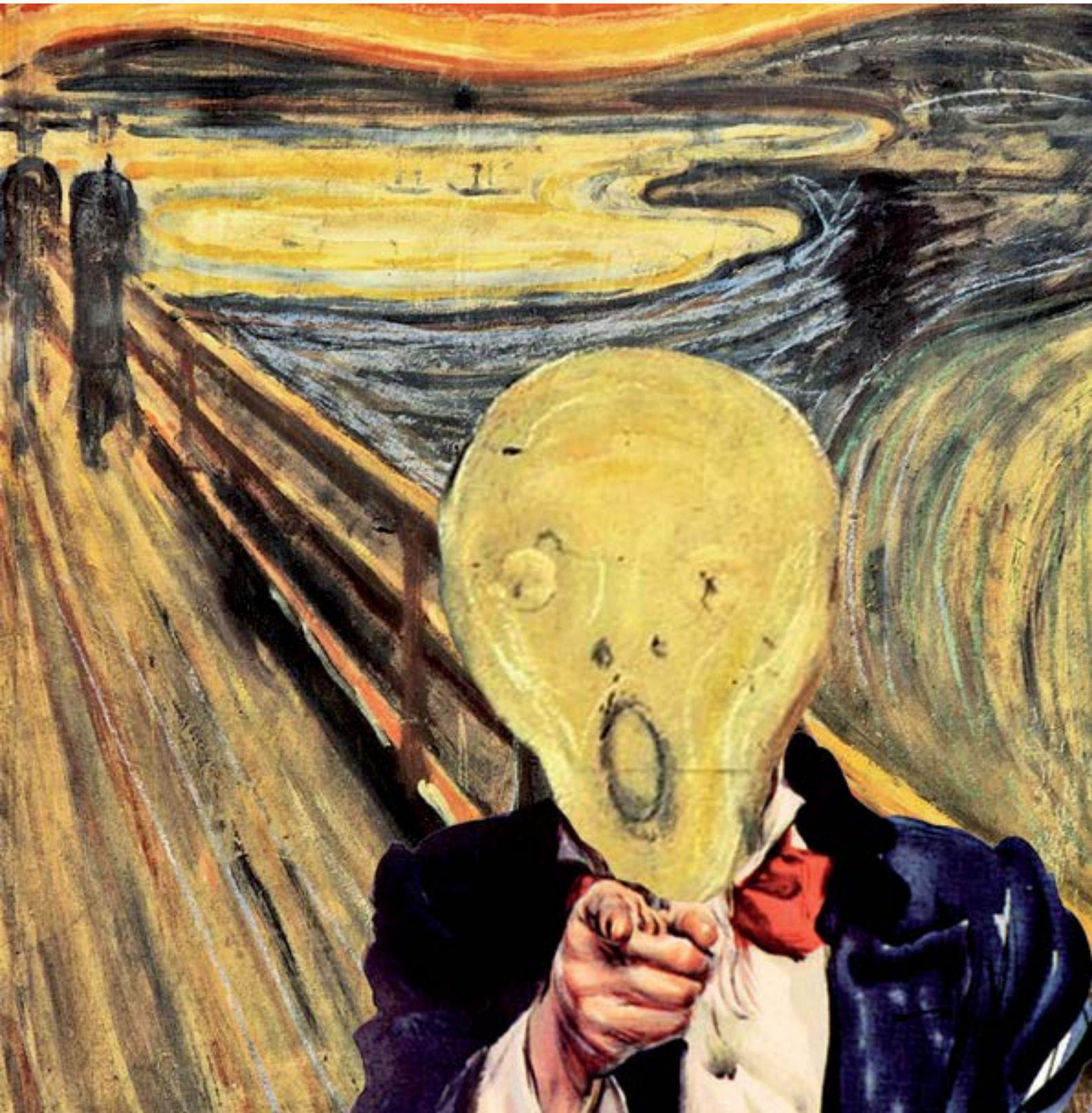
I don't accept that a piece of commercial photography cannot be seen as fine art – some of the most emotional and evocative images I can think of have emerged from advertising. I think McDarragh³ (1999) takes a more cerebral view as her definition is that it is work done to *"express the artist's perceptions and emotions and to share them with others"*. I like this as it defers to the artist's intent rather than to artificially imposed definitions, and the sharing element is much in alignment with my own views. I did discover one definition by Eng⁴ (2003) which restricts fine art photography to *"... selling large photos ... that can be used as wall art"*, although I would question whether image size or where it is physically displayed are valid considerations in defining 'art photography'. However, in opposition to that many of the images that sell for significant sums in the established art market do effectively fall into that category, so in some

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respects the English definition gains credibility. I suspect Andreas Gursky and his bank manager would agree. Carter and Greczy⁶ (2006) present an excellent overview of the emergence of the art market and art as a commodity and investment in their book *Reframing Art* which I reviewed in my TAOP blog.



By Robert Frank

The attempted segmentation and polarisation of art photography from other types of photography is a consistent theme throughout the last hundred years or so, in many cases aspiring to place certain images or genres on a higher plane and imbue them with some form of intellectual credibility. Some have attempted a formal dictionary definition, such as Jouhar⁵ (1961), who in his role as chairman of the *Photographic Fine Art Association* in the UK arrived at a definition for the Association which was “*Creating images that evoke emotion by a photographic process in which one’s mind and imagination are freely but competently exercised*”. In summarising the views of art photography in the UK in the 1960’s, Jouhar also went on to say “*At the moment photography is not generally recognized as anything more than a craft. In the USA photography has been openly accepted as Fine Art in certain official quarters. It is shown in galleries and exhibitions as an Art. There is not corresponding recognition in this country. The London Salon shows pictorial photography, but it is not generally understood as an art. Whether a work shows aesthetic qualities or not it is designated ‘Pictorial Photography’ which is a very ambiguous term. The photographer himself must have confidence in his work and in its dignity and aesthetic value, to force recognition as an Art rather than a Craft*”. The perceived need for confidence and to *force* recognition of photography as art is interesting and reflects the views of the times, as this is some time before the emergence of photographs as million dollar tickets in the established art market.

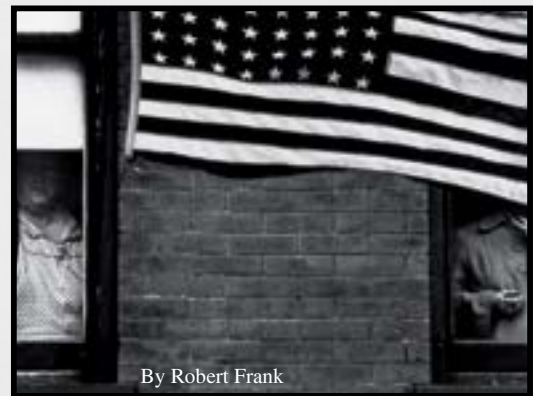


By Robert Frank



The acceptance of photography as art in the USA can be followed back to much earlier times when the likes of Alfred Stieglitz (1864 – 1946) and Edward Steichen (1879 – 1973) were active. Stieglitz especially was a major force in establishing early photography as a valid art form in the US and indeed, the critic Johanna Hartmann⁷ (1900) wrote “it seemed to me that artistic photography, the Camera Club and Alfred Stieglitz were only three names for one and the same thing.” I think the earlier emergence and acceptance of ‘art photography’ in the US is probably associated with the lack of established painted art and artists, which were almost exclusively restricted to Western Europe and had been established there for many centuries. There was less competition for the new medium and possibly a greater public thirst and willingness to embrace it as art.

It has been an interesting undertaking to consider the definition of ‘what is art photography’. I know my own views, but it is clear that there is a spectrum of opinion ranging from strict definition to ‘anything goes’. Like many artistic debates much of what is written is esoteric and cannot possibly arrive at a single agreed conclusion! ■



By Robert Frank

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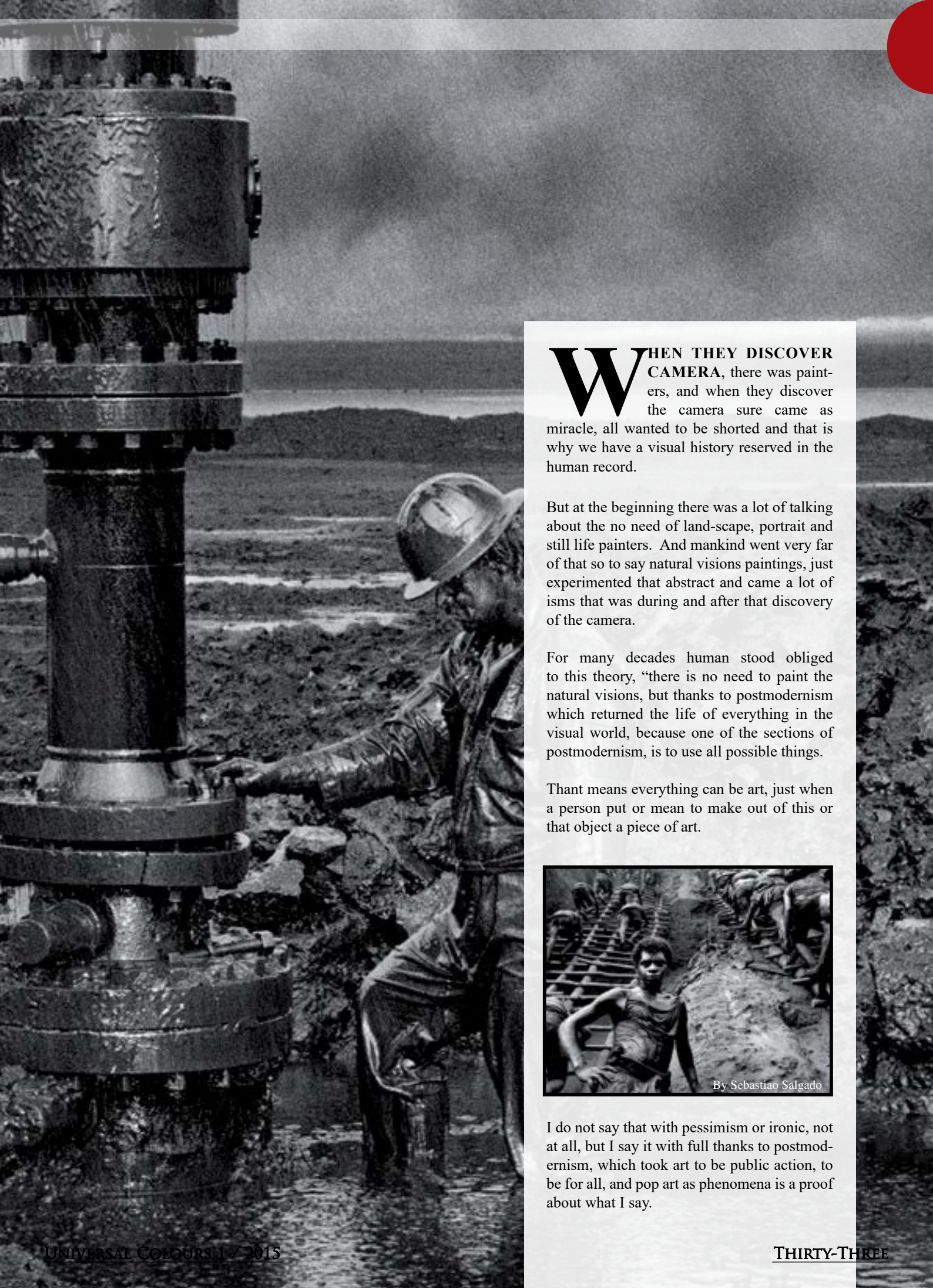
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What is this art

By: Amir Khatib



By Sebastiao Salgado



WHEN THEY DISCOVER CAMERA, there was painters, and when they discover the camera sure came as miracle, all wanted to be shorted and that is why we have a visual history reserved in the human record.

But at the beginning there was a lot of talking about the no need of land-scape, portrait and still life painters. And mankind went very far of that so to say natural visions paintings, just experimented that abstract and came a lot of isms that was during and after that discovery of the camera.

For many decades human stood obliged to this theory, "there is no need to paint the natural visions, but thanks to postmodernism which returned the life of everything in the visual world, because one of the sections of postmodernism, is to use all possible things.

Thant means everything can be art, just when a person put or mean to make out of this or that object a piece of art.



By Sebastiao Salgado

I do not say that with pessimism or ironic, not at all, but I say it with full thanks to postmodernism, which took art to be public action, to be for all, and pop art as phenomena is a proof about what I say.

Photography is one of these who took advantage from the postmodernism, because I remember that old fashion of cameras which when we were children, we set in front of it and someone hide his head in the camera and sign by his hand showing that no move, just stay as you are and then some flash comes and everything is over.



But photography as an art came with the boom of postmodernism, meaning artists noticed that image can be whatever if you mean and want to do something out of it, an artistic image can be rebellion can be as Sebastião Salgado done with his photography, and I think that I consider his photos as art.

While Salgado considered as photographer of the silent of drama, that is by itself art, and what he shoots and take pictures of poor conditions and make a beauty out of it is an art.

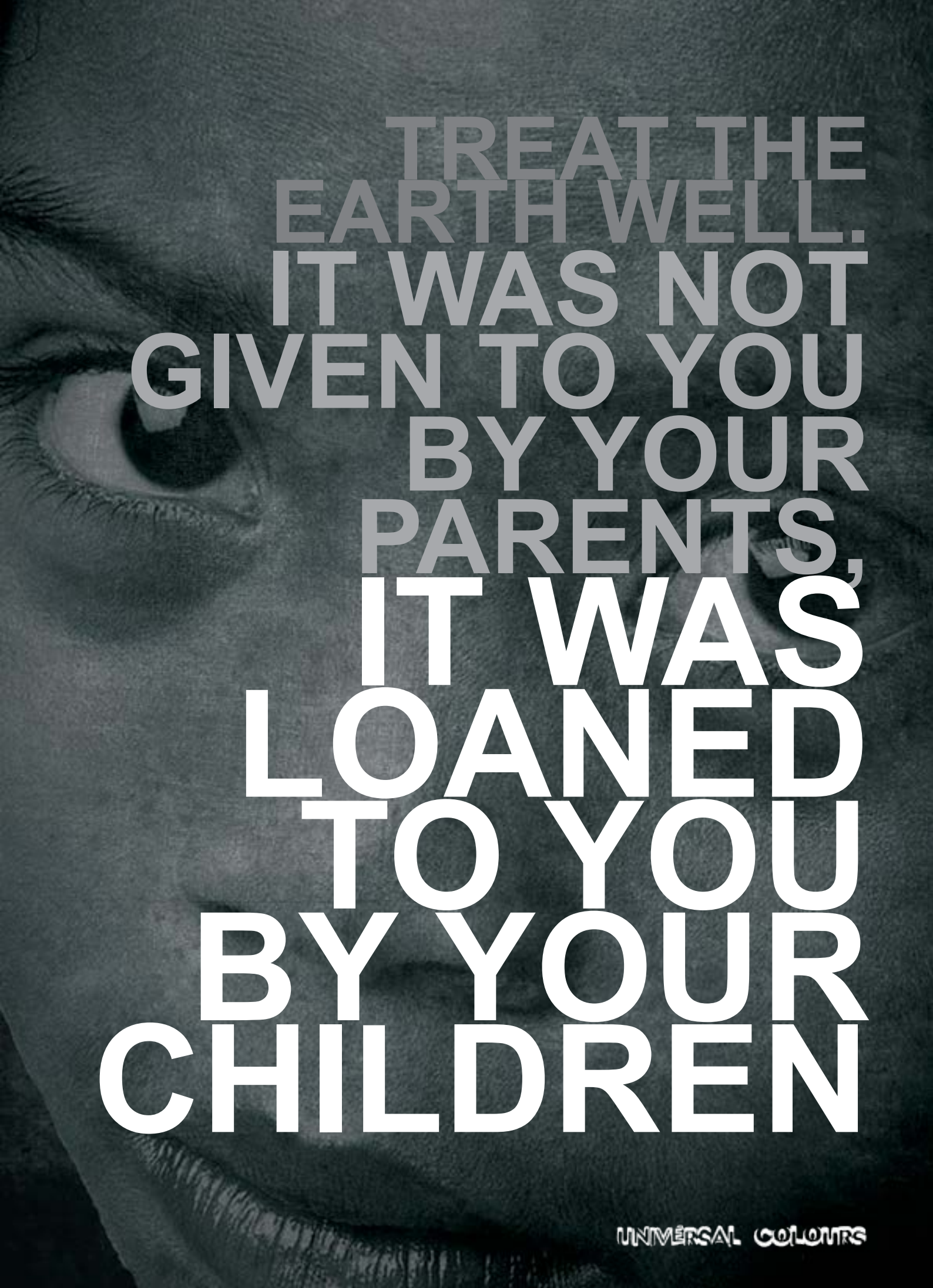
The meter of art how you can put your soul to something and make out of it a piece of art, it is not as said in the present time, that a matter of money or marketing or even relationship.

And if we look at the scenery of the photography as art, we can see a real art that photographer make, they mix media and they mix the object of the camera and they use every technology towards making an image.

It is no easy to make and art, but is not difficult if you have studded the technique and have talent to do it. ■



By Sebastiao Salgado



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

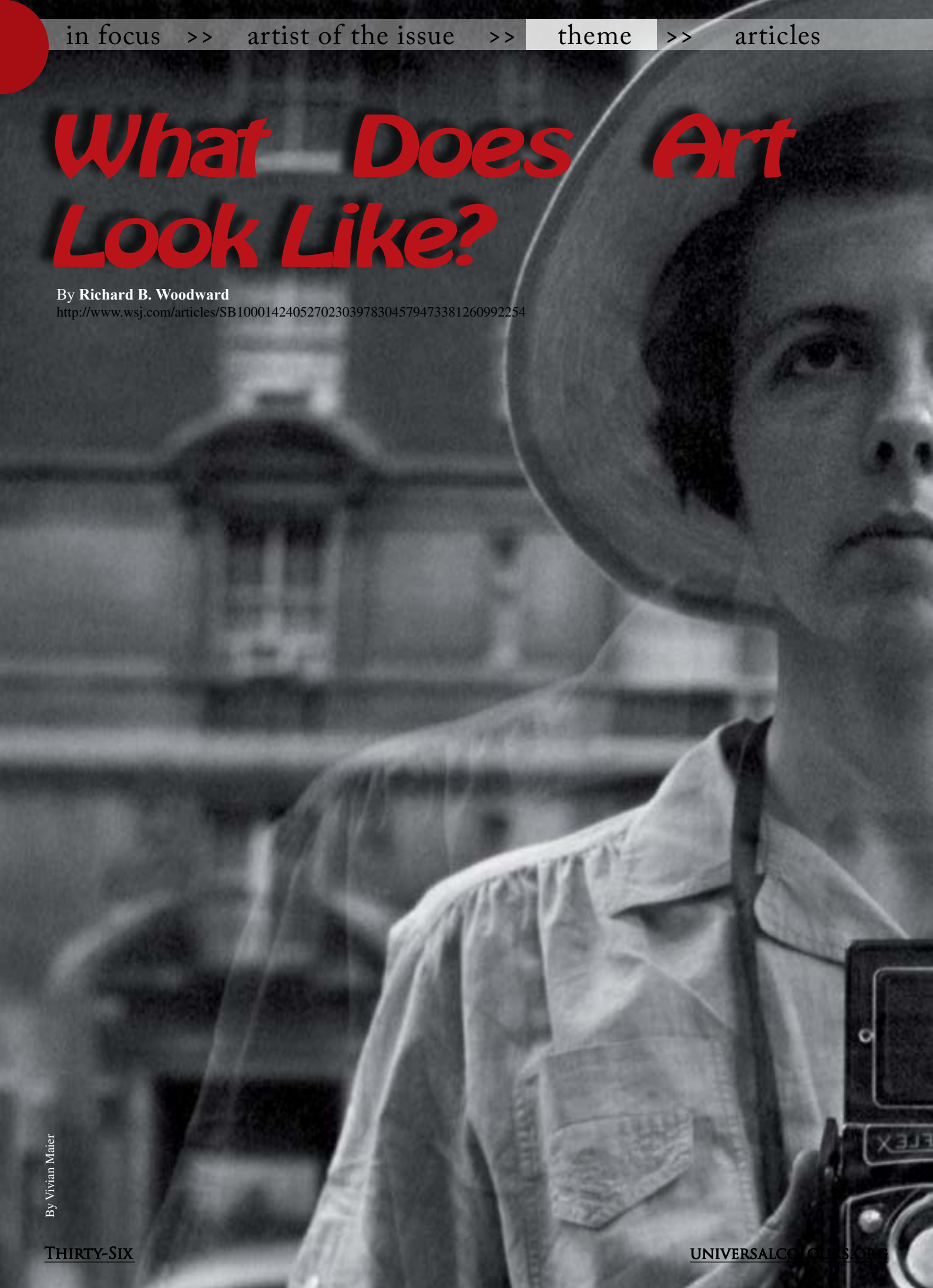
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What Does Art Look Like?

By Richard B. Woodward

<http://www.wsj.com/articles/SB10001424052702303978304579473381260992254>

By Vivian Maier





ANSEL ADAMS, A PIANO PRODIGY before he picked up a camera, once declared that the photographic negative was like a musical “score,” while the final print was akin to the concert “performance.”

This much-quoted simile, a reminder from a master teacher to respect every step of the photographic process, expressed an attitude that was old-fashioned by the 1960s and is even more so now in the digital era. As Adams was no doubt aware, numerous reputable artists (Walker Evans, Henri Cartier-Bresson, Richard Avedon) often had others print their negatives.

To extend the Adams analogy, they composed songs or symphonies they did not always play themselves. What’s more, color film throughout much of the 20th century was so expensive and messy to process that almost everyone, including Adams, turned over the job to professional labs.

All of these artists, though, if they delegated one step of the process to others, supervised the final results. And after death, if their estates authorized posthumous work, posterity was able to gauge how a print should look because identical or similar examples had been made when these artists were alive.

But what if they had died and left behind rolls of film that no one ever developed, even as negatives? Do exposed frames even qualify as photographs or only as potential ones? How is someone supposed to know how to perform a “score” that the artist never finished?

A pair of current events—the release of the documentary “Finding Vivian Maier” and the traveling Garry Winogrand retrospective, now at the National Gallery of Art in Washington—have raised these perennial questions anew.

All but a few of the images seen in the Maier movie, which is about a nanny who died before anyone recognized her gifts as a photographer, are posthumous prints. According to John Maloof, the film’s co-director, who in 2007 bought hundreds of Maier’s negatives at an auction, she also left in various storage lockers 700 rolls of black-and-white film and 2,000 rolls of color film, none of which she had developed before her death in 2009.

Mr. Maloof has spent considerable energy and money to process these rolls, scan negatives and print photographs. Although Maier made some 3,000 prints of her own, almost none of them have been judged by Mr. Maloof or U.S. art dealers to be worthy of exhibition or sale. Badly developed or marred in other ways, they have been kept out of sight and off the market. The website Mr. Maloof built to promote Maier doesn’t even feature any examples of these vintage prints, so

we can't judge how she interpreted the small percentage of negatives she actually had developed.

In the film Mr. Maloof protests on camera that the "art establishment" has failed to embrace the new prints he is offering for sale. He claims (accurately) that Cartier-Bresson sometimes did not print his own negatives and that others printed Eugene Atget's after his death.

What Mr. Maloof doesn't say, though, is that ample evidence exists to guide curators and collectors who want to know what a vintage Cartier-Bresson or Atget photograph looks like. Both artists made prints themselves or signed their names to prints others made for them. Material evidence of that quality is conspicuously missing in the case of the enigmatic Maier.

Mr. Maloof is on firmer ground in comparing posthumous prints of her work to Garry Winogrand's. The last third of the National Gallery retrospective, organized by Leo Rubinfien, consists largely of photographs made from some 2,500 rolls of black-and-white film that Winogrand never developed before his death in 1984, and an additional 4,100 rolls he developed but never printed.

For about nine years, he pressed the shutter and had only a foggy idea of what he had captured. The basic task of editing was put off. After his death, knowing whether he would have liked or rejected images he shot in this period required guesswork by others.

Unlike the solitary Maier, though, Winogrand died as a famous artist. His improvisational style of shooting with a wide-angle lens inspired countless other photographers. He had also printed hundreds of his own negatives from the 1950s to the 1970s. His many friends and admirers knew what he was after when he picked up a camera and went looking for pictures. He had a history.

When he died and the Museum of Modern Art began planning a retrospective, the museum's director of photographs, John Szarkowski, hired a team to process and contact-print the undeveloped negatives. The 1988 exhibition presented a small number of these new—and hitherto unseen—photographs.

Mr. Rubinfien has a higher opinion of this late period than many did in 1988. Szarkowski himself was disappointed. He justified the effort and expense of printing the unedited film by saying that he "didn't know if the work would be any good, but there was a curiosity, and a responsibility to what a great photographer had done."





Maier had no history. No one suspected she had any talent while she was alive. Her case is more like that of E.J. Bellocq, who photographed prostitutes in early 20th-century New Orleans. When Lee Friedlander discovered Bellocq's negatives being sold in the 1960s for next to nothing, he bought them and made new prints. Szarkowski exhibited a selection at MoMA in 1970 to general acclaim.

Mike Disfarmer's story is also analogous with Maier's. Another oddball American, who from the 1910s to the 1940s was a small-town commercial portrait photographer in Heber Springs, Ark., he died impoverished and obscure in 1959. His archive of 4,000 glass-plate negatives was sold for \$5 in 1961 and then resold for \$1 in 1973 to the photographer Peter Miller, who cleaned the negatives and made new prints. In 1976, when some of these rural portraits were published as a book and exhibited at New York's International Center of Photography, Disfarmer (born Mike Meyer) was hailed as one of the country's "indispensable" (Avedon's word) photographers.

The issue of posthumous work is in some ways unique to photography. Flea-market customers who find marvelous paintings or drawings by unknown artists are usually dealing with finished objects. But people who stumble upon negatives or rolls of film have little or no idea what they have until the latent images are processed and printed. Messrs. Friedlander, Miller and Maloof had to make prints before their discoveries could be regarded as complete.

Curators and the art market will decide if it matters that the works by Maier in exhibitions, books and for sale were not produced by her. Despite Mr. Maloof's advocacy, she may never be valued as highly as her peers because she didn't create satisfactory prints. There will always be unanswerable questions about her artistic intent.

What isn't in doubt is our gratitude that her images—or those by Winogrand, Bellocq and Disfarmer—were saved and now exist for all to judge. Photographers who do everything themselves, as Adams commonly did, are not necessarily more vital than those who are not so hands-on. The image long ago outstripped the print in social importance for everyone except photography collectors. The digital future should only enhance Maier's reputation. ■

Reflections on Photography and Art

By Alain Briot

<http://www.luminous-landscape.com/columns/reflections-introduction.shtml>

PHOTOGRAPHY IS BOTH an art and a science. Photography allows us to express our feeling and emotions, but to do so we need to master the scientific part of the medium. Unlike a painter, who is in direct contact with his subject and his canvas, a photographer is separated from his subject by the camera and from his “canvas” by computers and printers today and by darkroom equipment previously.

The scientific aspects of photography can be both overwhelming and fascinating, so much so that for some photographers photography comes to be just that: a scientific process that they attempt to master over their lifetime. However, to achieve mastery of the technical side of photography is to address only one of the two aspects of photography. The result is often technically excellent photographs that lack emotion and “seeing” qualities. In this regard, I share the opinion of Ansel Adams who said, and I paraphrase, that there is nothing more boring than a technically perfect rendering of a fuzzy visual concept. In other words, an artistic photograph is created when technique is used to express a vision and an emotion, not when technique is used for its own sake.

Countless articles are written daily about the many scientific aspects of photography. From equipment reviews, to image processing techniques, to tips on how to be a more efficient photographer, to stories about what works and what doesn't, there is no shortage of material on the subject. Nothing wrong with that. In fact, I have contributed my share of articles on this subject and I will continue to do so. Again, the scientific aspect of photography is very important and learning as much as you can about it is certainly worth your time and efforts.

However, learning about the artistic aspect of photography is just as important. Unfortunately, there is a much lesser amount of information on photography as art. Far fewer essays are being written, far fewer discussions are taking place, and far less information, help and tips are available. It is as if photographers, for the most part, discovered how much they have to learn about photographic science and, overwhelmed and enchanted by equipment and technique, stopped there and looked no further. It may also be that some photographers, or photographic instructors, are uncomfortable writing about photography as art, or lack the practice and knowledge to do so.

The goal of this series is to remedy this situation in two ways: first, by providing you with a source of help and information about the artistic aspect of photography. Second, by making use of my personal background. I was trained as a painter and artist at

By Alain Briot



the Academie des Beaux Arts in Paris and later discovered photography. From day one I approached photography as an art form just as capable of expressing what I see and feel as any other artistic medium. My training, combined with my practice and knowledge of many artistic medium, provides me with a unique perspective on photography. For example, I often draw comparisons between photography and other arts. I also look at art from both a historical and a contemporary perspective. Finally, I make my living selling fine art prints, writing about photography and art, and teaching photography. In short, I am not just an observer. I am an active practitioner, writer, teacher and student of both aspects of photography. I am also an art collector, an enthusiastic admirer, and an occasional practitioner of many other artistic medium.

When I decided to start this series I carefully considered what the contents of each essay might be. The last thing I wanted to do was provide ineffective, redundant or superficial information. I wanted to avoid what I perceived to be the most obvious pitfalls of such a series, namely to talk of photography as if it was art, without attempting to explain why it is, and later proceed to apply art concepts to photography, as if there was a direct crossover between photography and other arts.

At first I did not know how, or if, this could be done. It was only after writing and publishing on my site several essays for a series I originally titled Thoughts and Photographs that I felt confident to have found the proper format. I later renamed this series Reflections on Photography and Art, a title that I continue to find appropriate for this endeavor since this is after all a reflection, albeitly one based on years of experience.

At this time I have a list of over 25 essays that I am considering including in this series. Certainly, some of these essays will be revised, while some will be pushed aside and new ones will be introduced. This list is but a beginning, a starting point. However, I feel more confident starting on this journey knowing that I can proceed further than a couple of essays. I feel better having a road map, so to speak, to guide me in the exploration of photography as art.

In comparison to my previous series, Photography and Aesthetics, this new series is written in a freer, more direct fashion. Photography and Aesthetics consists of carefully organized articles written over weeks and, for the later articles in the series, months. Reflections on Photography and Art consists of essays, a format that allows me a much freer approach to the content of each piece. As we will see in the series, feeling free to create is one of the sine qua non conditions for practicing photography as art. I deemed it perfectly natural to metaphorically shape the structure of each essay around one of the overall premises for this series.

Do you want to build upon your current skills by studying the artistic aspect of photography? If your answer is yes, I welcome you to join me in what can only be an enlightening, though at times challenging, experience. ■

Photography statement

By Perttu Saksa
<http://www.perttusaksa.com/>

By Perttu Saksa



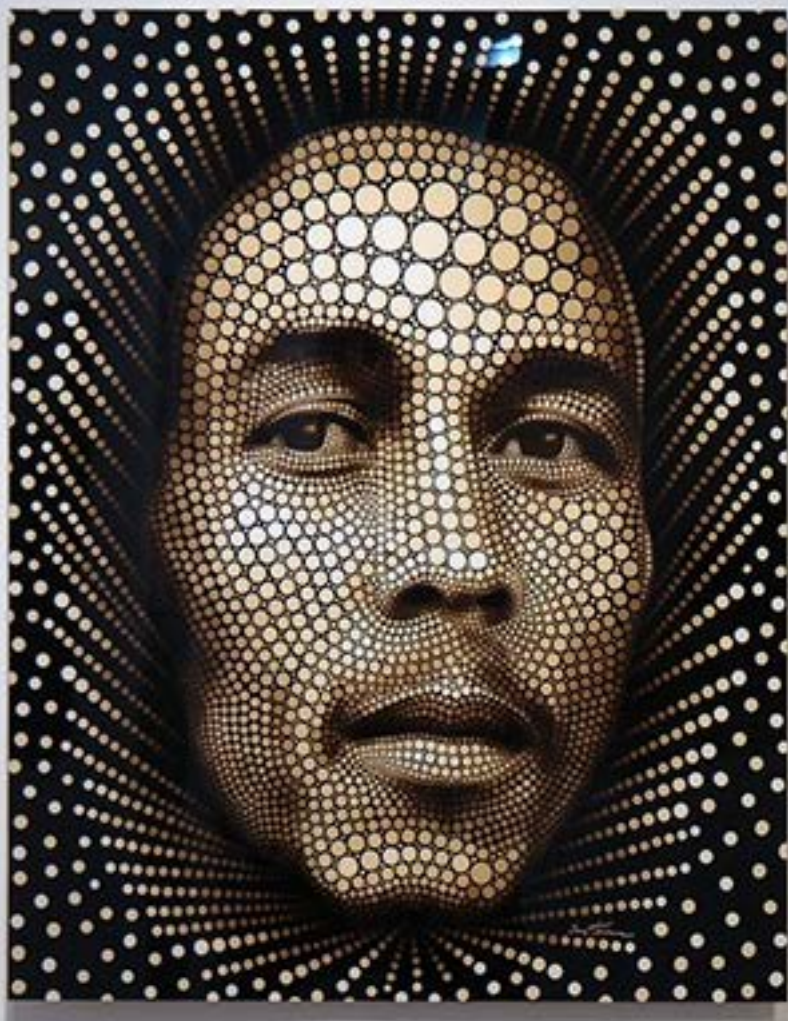
OUR RELATIONSHIP ON ANIMAL is based on desire, on human condition. Animals are mirror reflecting on anything we want them to be. I do portraits of men and animals, of man and animal. I see and make no difference. I want to see man in animal. Man through animal.

Animals do not create narratives. They exist. We co-exist. Animal representations are based on narratives, not on nature, not on animals, but on us. We look at animal how we want it to be and wish us to be.

How to relate on the world? How to be with each other? Our relationship with the animals create a shape and base for us to dwell in the world. We build our relationship with nature on language. We tame and define nature by naming natural beings and so we bring them into culture. I am interested in this. I want to separate the meat from the bones. I am curious. On how nature becomes culture and culture becomes nature. How nature flourish again when things lose their meaning and born free without a man's given name.

I want to challenge us to examine the way we perceive ourselves by naming and defining things. Images force us to relate ourselves with their chosen motifs. Vulnerability is Visibility. Photography is subjecting its subjects and motifs to be viewed. Things that we otherwise would not care to take on our contemplation or include in our existence. I want to be aware of this and our places in dwelling the world. Our histories are written and represented through the burden of photography and natural science. I frame notions on these mediums, unleash histories made with them into questions. In these questions— Animal is an analog. Animal is a mirror.

I am an animal. ■





Ethics of Digital Manipulation

By Jerry Lodriguss

http://www.astropix.com/HTML/J_DIGIT/ETHICS.HTM

How can we believe anything we see anymore? With today's technology, we can literally do anything we want with images. In the example see above, we have changed the red color of M8, the Lagoon Nebula, whose main spectral emission lies in the red portion of the spectrum, to blue with a simple adjustment in Photoshop. When photography was first invented, its overwhelming power came from the fact that it recorded nature more realistically than any other art form had ever done before. Because of this, people trusted it and believed it portrayed "reality" and "truth".

But, just as story telling could portray the "truth" with an accurate accounting of the facts, it could just as easily become fiction. Fake and manipulated photographs - visual fiction - began circulating not long after the invention of photography. With the invention of motion pictures, and certainly television, the public came to know that not every picture they saw was necessarily factual in its depiction of reality.

When we correct, manipulate and enhance images in Photoshop, we must deal with questions of both ethics and aesthetics. This discussion is not only limited to digital manipulation, but also includes conventional darkroom methods. Ethics are a set of rules that we invent that define what we think is good and bad. The dictionary says ethics are "a set of moral principles or values" and that ethical means "conforming to accepted professional standards of conduct". Aesthetics, on the other hand, deal with the nature of beauty, art and taste, and things that are pleasing in appearance.

With digital processing, there is almost no limit to what can be done to an image, and many things are done to images with the best intentions. The question is, when does the pursuit of aesthetics violate our ethics? Changes can be made to images that are undetectable, so much so that there is now

discussion that photographs will no longer be allowed as evidence in courts of law. Today's viewers however, are very sophisticated visually. They know full well that anything, literally, can be done to an image. They have seen dinosaurs and aliens portrayed with lifelike realism in the movies. Problems arise though because viewers expect to be fooled in the movies, and tend to get upset and feel betrayed when they are fooled in an allegedly factual medium such as the news business.

In this discussion, there will be no simple black and white answers, everything will fall along a continuum and it is humans who decide the rules for what is considered ethical behavior and these rules can and do change over time.

How much is too much, how far is too far? It depends on what you are trying to do. I am trying to share the beauty and wonder of the universe with others through my astrophotography. The question is more one of aesthetics than ethics for me because I am not formally trying to produce science with my images. My images do have documentary aspects however, so ethical considerations do come into play.

It's simple to me. The special qualities of long-exposure astrophotography allow the recording of objects and details that are mostly invisible to normal human vision. It is really out there in nature, we just can't see it. Some of this detail is incredibly faint and low contrast. If I enhance this faint detail in the original image to make it more visible, or more aesthetically appealing, that is ethically acceptable to me.

If you add something that wasn't there in the original scene, you've crossed the line from a documentary art form into a fictional one. This may or may not be OK, depending on what your purpose is. If your purpose is to portray a scene as truthful, then it's not OK.



If your purpose was to create fiction, or “art”, then it is OK. You just have to be up front and tell the viewer what you are doing in either case. This position is, however, an opinion, and a completely subjective value judgment on my part. Like all ethical judgments, it can be unique and different for each individual.

As for changing the contents of an image, personally I don’t think much of the practice. For example, consider an image that shows a double exposure of a gigantic moon or an eclipse shot with a telephoto lens and a foreground scene that was shot with a wide angle. It’s fake. I know it immediately when I look at it. A scene like that can’t exist in nature. It doesn’t do anything for me. I also know how difficult it is to take a photo of the real thing, and personally I place a tremendous amount of value on knowing an image is an attempt at being accurate.

However, other people might find a big moon in a wide-angle scene interesting and really enjoy it. On several occasions I have seen both photographically knowledgeable people, as well as the general public, get really excited over such an image. In my opinion, as long as the artist does not try to misrepresent what they are doing and methods are completely explained in the caption, it is an aesthetic judgment as to their success or failure.

I think the acceptance and popularity of images like this are mostly due to the proclivities of the viewer - they would rather be entertained and don’t care that much that they were fooled. In fact, many people take great delight in being fooled, for example, at magic shows. Most people who willingly suspend disbelief do so only in the context of entertainment and fiction. Although you could argue that others, such as those who really believe in things such as ghosts and fairies, have different, lower, standards of credulity than most rational, scientifically inclined people. What most people get justifiably upset at is when someone intentionally lies and presents something as truthful when it is not.

Because of the ease in manipulating digital images with Photoshop, some people are questioning whether images are “real” or “art”, and wondering if they can believe anything they see anymore. But people have been faking photos since the invention of photography - this is nothing new. People have also been making things up since the invention of language. It’s called fiction! And lots of people get a lot of enjoyment out of it. As long as the purpose of the “art” is not to intentionally mislead or misrepresent, and the artist is clear about his methods and intentions, no one gets fooled. Of course, there are some art forms, such as magic, where the intention is specifically to deceive, and the viewer willingly goes along with it.

It only becomes a problem, and a question of ethics, when the artist or photographer lies about his motivations, methods, and conclusions, and presents images with the purpose to intentionally deceive. Through my astrophotography I can share with others the wonders and beauty of the universe that are sometimes invisible to the human eye. Digital enhancement can add to these aesthetic experiences. What is important is our motivation. Why are we doing these things? Are we doing them to deceive people? No, most of us are not. We are doing it to make the subject more visually interesting. We are simply trying to make it a better picture. Just as a writer enhances his factual stories with metaphor and adjectives, photographers can enhance their images with digital techniques such as contrast and color enhancement. Writers massage the language of words; photographers massage the language of light. ■

Salah Abbas

The influence of the graphic studies is very clear of Salah Abbas's art works, he has studied the faces carefully and know what face can do to the viewer, that is why he makes faces and faces for ever, especially I like his series of faces when he put them together in an exhibition.



Salah Abbas is art historian, writer and art critic, he writes his magazine that he established Tashkeel and still working with it although there are a lot of challenges and unaccepting to cultural life in his homeland Iraq.

Highlights

Christelle Mas

Christelle Mas lives and works in Oulu, Finland. She has a master's degree in Plastic Arts and a degree in philosophy of art from the University of Sorbonne, Paris. Since 2005 she has been researching food with her art. Besides taking photographs Christelle also works with installations, videos, poems and drawings. She teaches creative photography, french art and french in Oulu. In addition to exhibitions held in Finland Christelle has also had exhibitions in France, Germany, Canada and Belgium. ■



Jani Leinonen

**Kiasma will host an exhibition
by Jani Leinonen in autumn 2015**

Notorious artist, activist, marketing man, super-talented challenger... Artist Jani Leinonen has been called many things, and not without cause. While finding its way into headlines, his work also spotlights social ills and challenges people to take action.

Who can forget the abduction of Ronald McDonald and the kidnapping video that attracted international attention? The process led to litigation, but also developed into a work in Leinonen's oeuvre. His new piece, entitled Shoe Liberation Army and created in collaboration with shoe designer Minna Parikka, is currently making women's heads spin in Japan. Hunger King was a restaurant that doled out money last summer to the homeless in Budapest, where homelessness is illegal. Leinonen's contribution to the 2009 Venice Biennale was a series of framed cardboard signs he had bought from beggars all over the world for 20 euro apiece. A series of spoofs on the Finnish Eloviena oatmeal package rattled myths about Finnishness and sparked a lively debate.

Leinonen's works are prime examples of how art can take political action and make a statement. His exhibition opening in Kiasma in September 2015 is build around a new piece called The School of Disobedience. It is not only a real school, but a metaphor for the entire show, a retrospective of Leinonen's work to date. Leinonen will invite famous Finnish and international opinion leaders and activists to serve as lecturers in the school. Visitors are given the role of students.

"The School of Disobedience invites all teenagers to heed their own conscience more than the government, the market forces or adults," Leinonen writes in the school syllabus.

In his work, Jani Leinonen exploits the methods of advertising while undermining popular consumer imageries, brands and market symbols in particular. Through his art, he wants to awaken critical thinking in viewers, yet at the same time his criticism is an audacious play with familiar symbols, laced with irreverent humour, and merciless also towards the logic of the art market.

Jani Leinonen was born in Hyvinkää, Finland, in 1978. He graduated from the Finnish Academy of Fine Arts in 2002.



Highlights



SCHOOL OF
SOBEDIENCE

fARTissimo

By Thanos Kalamidas

Photobombing art values

Photography has been loyal to some values for long time. Actually since discovered sometime in early 19th century. In a surreal way it has been the only form of expression that has never been surreal enough. Always the good soldier catching the feeling of time for eternity. A missionary with very steady principals. Be careful with the light, attention to focus. Discipline. Never move of the road. Never touch, never feel, never scream. Just imprint the reaction, cause the reaction, become the reaction. Just don't react. An unsexual love affair. And always on the dark side. Never on the happy glimpse. The smile and the tear in the eye. Theatrics. Intentionally printed theatrics.

That until she arrives. A revolutionary with a camera in the back. In her bag, in her hands. Eve Arnold just like an Eve full of sins imprinted in black and white. Now there are no values. They smile. They are glamorous. And they are them. She bites her lips, she smells the camera and she shots. Apartheid, Vietnam and Mongolia but most of it Marilyn Monroe. And Malcom X. they are all the same, they all have destiny's lines in their faces when imprinted. They were all there and they all knew that she was there.

An artist in front and never behind the camera, Eve Arnold became the first Eve with Adam. She didn't need one, she was Adam, she was a duo in one. She was the surrealism that photography lacked for so long. And she knew all the time, that it is the photographer and not the camera that it is the instrument. ■

Opinion

Why digital camera

For newspaper photographers, using digital cameras has become the most natural thing in the world, and there's a whole generation who have never used a film camera for work. Of course, it's not only the efficacy of the camera itself, but the whole workflow that goes with it; editing on a laptop, and the ability to send pictures from just about anywhere in the world. Obviously this was done in the days of film cameras, but it was never so easy, or as quick. And not forgetting that screen on the back and that "shoot – check the screen – re shoot" thing, this means (apart from the obvious "did I get the shot") that I can experiment with more risky lighting scenarios than I could with film.

Let me give you an example: I love off camera flash, and I'd say that is the one most important cornerstone of my photographic style. It used to be more difficult, without TTL (through the lens) metering, and in truth it could be hit or miss. But with the screen you can always see what worked, what didn't and how to improve it. Another obvious advantage and freedom of digital photography is the essentially no cost aspect of the medium. Once the gear is bought, there are no oncosts to shooting vast numbers of pictures. Back in the day, we measured out a shoot in rolls of 36 exposures.

During a shoot I can switch from colour to black & white, change the "ISO", alter contrast or saturation, all on the same body. I carry as little gear as possible, and using a DSLR allows me to reduce the equipment I need to the minimum. It turned me into a relatively fast learner, made me able to take more risks in terms of the photo itself, and possibly most importantly, allows me to get on the camera, a closer approximation of what's in my mind's eye.

So who uses film nowadays? Well, most movies are still shot on good old-fashioned film stock, although their numbers are diminishing. Photographers who shoot film aren't all dedicated nostalgists, as they use the medium for specific aesthetic reasons, or feel a real need to connect with the root of photography, which is of course the chemistry (or even alchemy) of turning silver into light. ■



Art in Resistance

ART
IN RESISTANCE

An invitation for project submissions
ART IN RESISTANCE
An open call from SPIELART Festival Munich,
October 23 – November 7, 2015
Submission deadline: February 15, 2015

Highlights

STARTING IN 2010, the years were surprisingly marked by protests of very different types all across the globe. One novel aspect was that the rebellions took place in countries where one had not previously expected it: In the Arabian realm, in supposedly stable regions such as Europe and the U.S., also in „emerging“ countries such as Turkey and Brazil, and recently in Hong Kong. In recent years, the SPIELART Theater Festival Munch has repeatedly presented artists and activists in its programs who participated in the protests or were inspired by them. During the 2015 festival, with ART IN RESISTANCE we want to integrate a level of reflection as well as a reevaluation.

Submissions from every art genre are welcome:

Submissions that aspire to have a direct influence on political and social realities with artistic means and/or that work through media campaigns.

Submissions that use the political potential of fiction and create symbolic realities.

Submissions that work with theater as a realm of possibility in order to design visions, which are independent of their viability or realizability.

Submissions that operate with the means of performance and theater to create political interventions in urban spaces.

Submissions that deal (in a participative manner) with forms of coexistence, whether they are in a local neighborhood, in Munich itself, or via live stream from somewhere else in the world.

Submissions that illuminate the genre of activism in a documentary manner, or reflect the genre of activism through the use of new technologies and media strategies.

ART IN RESISTANCE will take place from October 23 to November 7, 2015 at the Gasteigcultural center in Munich. For the most part the foyers, which are open to the public, will be used with their exhibition spaces and podiums. Individual projects can also be realized in two small theater spaces, a lecture hall/cinema and a court at the Gasteig.

ART IN RESISTANCE addresses the SPIELART audiences and also visitors to the Gasteig (visitors to the concerts, the municipal library, the adult education center, the music school).

Procedure:

Suggested projects can be either projects that already exist or project concepts that have not been realized yet. The following formats are conceivable: presentations; performances; lecture performances; interventions (also in municipal spaces); installations; films; videos; concerts; club formats; visual arts (for example, photographs/illustrations, posters); and workshops, etc. Please submit in digital form the following documents:

A short description of the project in English (with a maximum of 800 characters).

A comprehensive description of the project in English (on no more than three DIN A4 pages). In the case of existing projects: Include a comprehensive documentation with photographs, and an audio or a video documentation of the work as an external link (Vimeo, etc.).

In the case of project concepts: Include a schedule of the project's development and realization.

A suggested budget.

Contact data.

One or more curriculum vitae.

Flexible, mobile forms have a greater chance of being realized. The deadline for submissions is February 15, 2015; the artists who are selected will be notified by the end of April 2015. All of the decisions regarding the program are excluded from judicial review and are not subject to the jurisdiction of a court of law.

Submissions should be sent to: opencall@spielmotor.de

SPIELART is a biannual festival producing/coproducing and presenting promising artists and exploring relevant topics of international theater since 1995. SPIELART looks for unusual aesthetic forms, the specific role of the audience, and connections with other art forms. SPIELART focusses also on political art forms and the role of the arts in the society.

www.spielart.org



The King

By Avtarjeet Dhanjal

The King must die

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 activity, 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

must die

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 Fifty-Eight universalcolours.org Universal Colours 24 / 2010 FiftSye-Fvievne Artist about communicating the blogger from <http://isitnormal.com/story/i-hate-art-26331/>

Last Drop

"I hate art.

It's not the art itself that I hate it's the pretentiousness that goes with it. Art is just a pretty picture, that's 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 can't believe that people can STUDY it at school and get a degree in it. I think it's a conspiracy between the complete dimwits 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 don't. When was the last time you saw some art on your way to work? Art is also bought by 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 individuals 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."

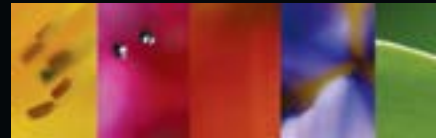
Well artist such as Emin and Hurst fall into a special category of 'artists' (in a way it denigrates the word 'artists' by using it for such individuals), I wonder if fifty or hundred years from now, people will call it 'art'. As the value of their works is shock value. Any shock how disruptive it may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