

601

UNIVERSAL COLLECTORS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

An abstract collage artwork featuring a complex composition of overlapping geometric shapes, patterns, and textures. The color palette is dominated by black, white, and grey, with accents of blue, yellow, and green. The composition includes a central yellow rectangular area, a green triangular shape, and various circular and rectangular elements. The background is filled with intricate line work and patterns, creating a dense and layered visual effect.

Art Education

Sometimes I find
a place to sleep

But I never dream



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While years pass in Europe, problems become bigger. Terrorist attacks threatening all of us this is one. Then there are these who came with a war in their background become a problem, these who came just to find a new better life or for a love reason are a problem and in the end we see problems rising endlessly. Saying these I must admit that in my life time I have witnessed all these problems.

All you need is “money” or all you think is money. This is the result and the problem of what the pragmatic ‘philosophy’ that has been implemented on us the last 30 years or a bit more. Poor have no place in this life. Why? Because we all have to work to feed the never fulfilled stomach of the rich, that’s why. And this time they became greedy, because they think that they are the only ones ruling this world.

We, at the artists’ community, are effected directly by this greediness, I am not talking about the migrants only, I am talking about all artists who live and work in Europe. We are the first losers in this game. But we just have hope in a better future, because we do strongly believe that the future is for the humanity not for the animalistic.

Here, I do not complain or yell, I just try to explain our situation. Thanks to **the administration of the Cable Factory, Helsinki**, that they gave us a space for free, now we can show our opinions and our beauty. And I must also thanks all of our moral supporters who came and come to all our events.

We thank **Mr. Juha Pekka Väisänen** for his support in creating a channel between our association and **PAND (Association of Artists for Peace)** which will lead into a very fruitful and nice cooperation.

We do strongly believe in human race and we work for it since we established this network,

even though we have face a lot of difficulties and challenges all the time; but then again whose without problems? And who does not face difficulties and challenges?

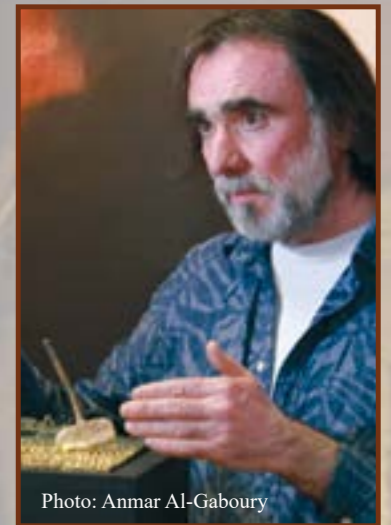


Photo: Anmar Al-Gaboury

Since last year, where we did not get our annual support from the ministry of Education in Finland - which they been constantly offering since the year 2000 - and up to now, we have published four issues of our magazine, thanks to Thanos, who has been working voluntarily for the magazine. We have made five exhibitions in our gallery in the cable factory, and we have organized four of “My turn talking” with PAND.

All these (magazine, exhibitions, events) are for free. And we have already started making plans for our future, and as we said before, “money” is not everything as pragmatic people might think. Maybe we belong to some kind of an old and odd generation - or as they accused us, we think in the old ways - but that is the life we have chosen and see.

Personally I am ready till the end of my life to work for free with the things I love and I want to do. Not the things I’m forced to do. This is the work I love and I want. So I do strongly believe that with this message I am ready to say that I will defend my choices for all my life.

Amir Khatib

Bruegel Unseen Masterpieces

Till March 16 2020
Royal Museums of
Fine Arts of Belgium

Bruegel. Unseen Masterpieces allows members of the public to delve into the works of Pieter Bruegel the Elder († Brussels, 1569). While the artist and his paintings are instantly recognisable worldwide, every composition also depicts a whole host of characters - some surprising, others familiar - and vignettes that provide the subtext of history, which are masterpieces worthy of exploration in their own right.



Choi Jeong Hwa

April 22 - September 18, 2016
KIASMA
Helsinki

Happy Happy by the Korean artist Choi Jeong Hwa takes the viewer into a colourful plastic jungle. A closer look reveals that the resplendent paradise consists in fact of chains of domestic appliances stretching from the ceiling to the floor.

Choi builds his large installations by combining local and Korean, new and old, unique and mass-produced elements, blending Korean pictorial tradition with global consumer culture. From ordinary consumer goods, such as colourful plastic vessels and cheap toys, Choi builds experiential and immersive spaces.

At the same time, the works also call our attention to the materialism in which we live and the overabundance of goods, the ubiquity of plastic.



Niki de Saint Phalle

Till June 12, 2016
ARKEN Museum of Modern Art
Copenhagen

The art of Niki de Saint Phalle is truly diverse – from wild shooting actions to sensual sculptures of dancing women and extravagant sculpture parks. In this extensive exhibition, ARKEN presents a unique artist whose radical practice, extraordinary power and impassioned battle for women's rights speak directly to our time. Adamant views on gender roles and equality meld with eternal issues like love, lust for life and personal emancipation. Saint Phalle had a lust for life like few others and her universe is at once violent and vibrant, dark and humorous. Born near Paris to an American mother and an aristocratic French father, Niki de Saint Phalle (1930-2002) grew up in the United States and worked as a fashion model in her teens for Vogue, Elle and LIFE Magazine. At age 18, Saint Phalle married the writer Harry Mathews, with whom she had two children. But behind the genteel facade, rebellion was brewing. After suffering several mental breakdowns, she realized that she couldn't live her life stuck in the role of housewife and she dedicated herself to her artistic calling. Rebelling against the authorities and middle-class living, art became her therapy. Through her art, she processed dreams and demons.



Making Africa Contemporary Design

April 23 - August 28, 2016
Centre de Cultura Contemporània
de Barcelona

Making Africa exhibits the projects of artists and designers originating from and often working in Africa who are addressing a global audience and providing the world with a new perspective of their continent. They often work in various disciplines simultaneously and break with the conventional definitions of design, art, photography, architecture and film.

The new media are playing a central role and initially they made this change of perspective possible. Often produced by collectives and within an urban context, the works showcased in Making Africa connect the digital revolution with analog existence. They focus more on the process than the result. They interpret materials in a radically new way. They assume their responsibility with relation to society rather than with relation to the markets and make bold forecasts regarding the future.

Performing for the Camera

Till June 12, 2016
Tate Modern - London

Serious performance art, portraiture, or just simply posing for the camera? What does it mean to perform for the camera?

Photography has been used to capture performances since its invention – from the stars of the Victorian stage to the art happenings of the 1960s, and today's trend for selfies.

With over 50 seminal photographers on display, the exhibition explores the relationship between photography and performance, engaging with serious, provocative and sensational topics, as well as humour, improvisation and irony. It shows how photographs have captured performances by important artists including Yves Klein and Yayoi Kusama, and ground-breaking collaborations between photographers, performers and dancers. It looks at how artists including Francesca Woodman, Erwin Wurm and others have used photography as a stage on which to perform, and how figures from Cindy Sherman and Hannah Wilke to Marcel Duchamp and Samuel Fosso have used photography to explore identity.



Catherine Leutenegger Kodak City

Till June 5, 2016
Finnish Museum of Photography

The Kodak headquarters were founded by George Eastman in Rochester, New York, in 1888. In its prime, Kodak employed thousands of people and turned Rochester into a wealthy town. After the digitalization of photography, the business declined.

Swiss Catherine Leutenegger's documentary series reveals what remains of Kodak as a business and the ways in which the decline of the company impacted the city of Rochester. It is a testimony that is both engaged and objective, covering a part of America's industrial heritage that faces inevitable disappearance. It is also a way of paying homage to the father of modern photography, George Eastman.

Catherine Leutenegger (b. 1983) is a photographer based in Lausanne, Switzerland. She has graduated as Master of Arts from Lausanne University of Art and Design.



Udstilling af islandsk kunst

Till September 11, 2016
National Gallery of Iceland
Reykjavik

The present exhibition at the National Gallery of Iceland looks back at a portion of the works that were presented at these watershed events in Copenhagen. The exhibition is a collaboration with the Danish-Icelandic Society, founded in Copenhagen in 1916, one of whose stated aims was to increase knowledge of Iceland in Denmark.



Raymond Pettibon

Till September 11, 2016
Hall for Contemporary Art - Hamburg

On four floors of the Falckenberg Collection, the Deichtorhallen Hamburg presents the most comprehensive exhibition ever of works by American artist Raymond Pettibon (born 1957). On view are more than 1.200 works, among them nearly 700 drawings and hundreds of flyers, record covers and fanzines as well as films, artist's books, paintings and wall drawings. The exhibition, curated by Dr. Ulrich Loock for the Deichtorhallen, features Raymond Pettibon as a mythologist who takes up and subverts the distinctive narratives of American culture, from Woodstock to the presidencies and the war against terrorism. The artist's vehicle is drawings, in which he combines images and texts. Since the end of the 1970s, he has produced around 20,000 works.

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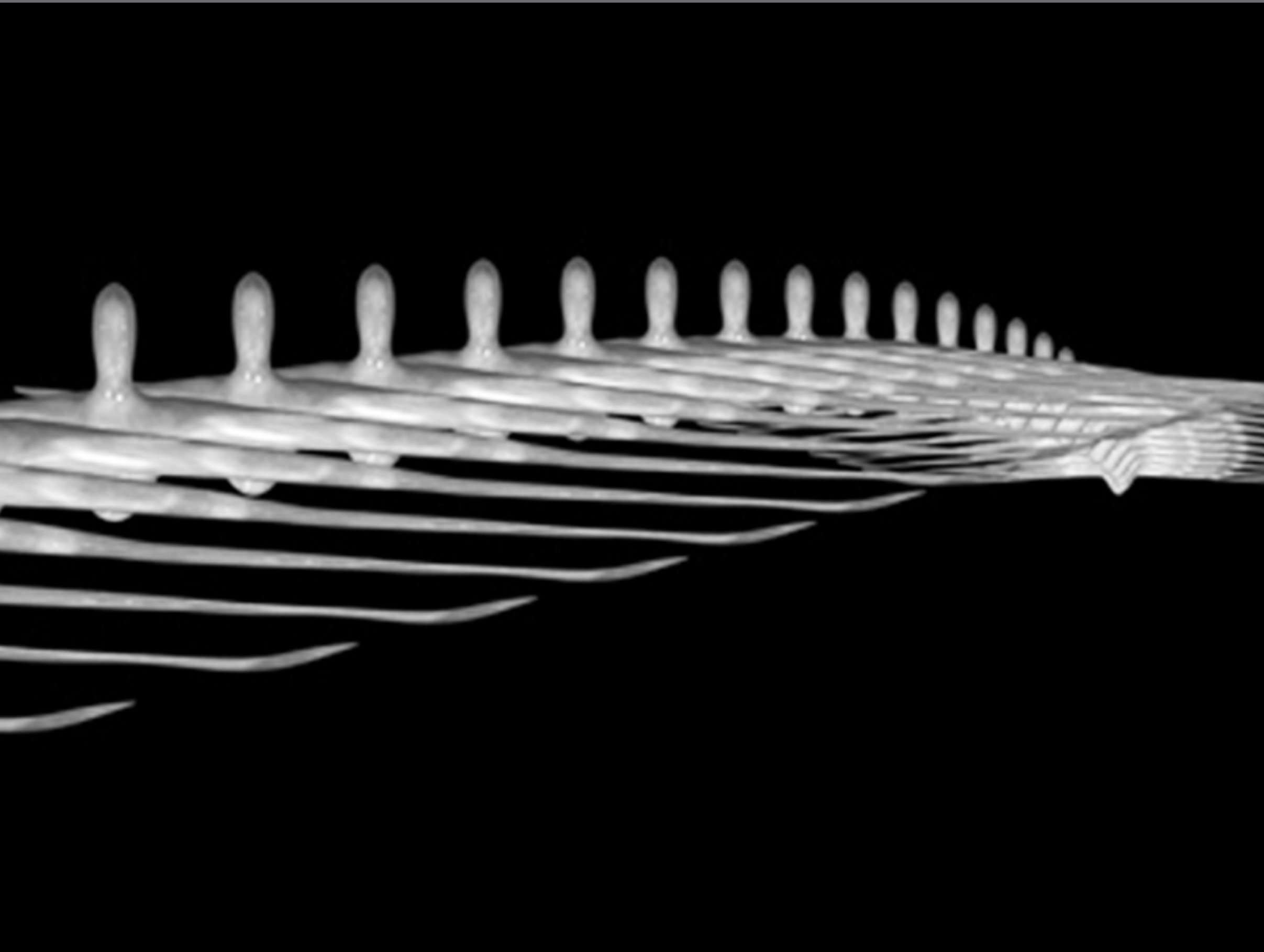
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ANKE RÖHRSCHEID PHENOMENA IN SPACE



“**T**O CREATE A WORLD of its own with its own beings,” desires Anke Röhrscheid, graduate of the Städelsches Art Institute, Frankfurt, who is presented for the first time at DNA Gallery in a comprehensive manner. Through her in part large-scale watercolours, a morphology of ambiguous things or beings is born – at times there can be solitary forms, but also often structures entwined in each other, that on one hand are readable as an abstract ornamental mass, but can also awaken associations of botanical forms. “In the world of the Surrealists, the borders between human, animal and plant are abolished”, writes Ingrid Pfeiffer, Curator of the Schirn Kunsthalle, Frankfurt. “We as viewers witness exactly this kind of border-blurring in the face of the elusive states that take place in Anke Röhrscheid’s images. Here insect strikes skin, something grows or opens, wraps, entangles, contorted juts screw themselves into each other and interrelations trigger connotations in us over and over again... The whole spectrum of nature, not only it’s beauty, but also it’s fear and vulnerability can be found in these works”.

The viewer may think of botanical illustrations or of a microscopic slide, here already around a multiple, magnified universe. But how has this universe come into being? The visible structures are not, as one might initially consider, composed due to a pictorial reason. They come into being both in a divine manner and slow process, as the artist extracts and peels back existing paint layers. “Anke Röhrscheid has walked the length of the cosmos,” wrote Jean-Christophe Ammann.

Ursula Panhans-Bühler describes the large-format, red works, “The dark, coloured, glowing universes in emotional upheaval may be reminiscent of the ‘Hell’ panels in the triptych of doomsday in our Christian tradition of imagery, only that in this case the ‘hell-fire’ does not represent condemnation but more the resistance to respectable administrative orderliness of a heaven that is hostile towards the sexual drive. We are talking here of stormy bac-channels, completely without iconographic traits.”

Somewhat different to the larger works, are the small, black primed sheets. Here, Anke Röhrscheid's figurations work like small luminous points in the dark of the night, whose light flashes, however only fleetingly, to then immediately vanish back into an intangible space. These images provoke a general suggestion - it appears as if they were once firmly holding onto something, which has existed only in this constellation and only for a moment long. Thus implied is time relation, which this started to illustrate, and which now becomes explicitly depicted in her works.

Anke Röhrscheid's animated film, *Apperception*, is presented together with her pictorial works and introduces us to a world of constant metamorphoses. Whether what we see is microscopically small or moves within the vastness of the space, remains as ambivalent as the nature of the emerging blackness of the background, like birds or airplanes in a cluster flying towards us, which generates the feeling of a vague menace. ■

Anke Röhrscheid
Phenomena in Space
DNA

Curated by Dr. Ingrid Pfeiffer – Schirn
Kunsthalle, Frankfurt

DNA Berlin //
Auguststraße 20, 10117 Berlin
Exhibition Dates // 22 April – 29 May 2016
Brunch // Friday 29 April, 12pm

AESTHETICA ART PRIZE

The Aesthetica Art Prize 2016 is open for entries. Now in its ninth year, the Prize presents an opportunity for emerging and established artists to showcase their work to new international audiences and further their engagement in the art world.

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- Group exhibition hosted by Aesthetica
- Editorial coverage in Aesthetica Magazine
- Publication in the Aesthetica Art Prize Anthology
- £250 art supplies vouchers, courtesy of Winsor & Newton
- A selection of art publications from Prestel Books

Categories for entry: Photographic & Digital Art; Painting & Drawing; Three Dimensional Design & Sculpture, and Video, Installation & Performance.

Submissions close 31 August 2016.

To enter, visit www.aestheticamagazine.com/art-prize/enter



Bilal Maklad

By: Amir Khatib



I DO NOT LIKE TO TALK about our artist of the issue, Bilal Maklad, without my insider's knowledge that the man is a great professional artist in the graphic arts. I would say that because art needs certain professionalism and if this professionalism is in high quality then it supports the vision of the artist to look at the subject and treat it with good knowledge and scientific perspective.



Bilal Maklad teaches graphic art in the faculty of the art education system in Cairo, Egypt and he is specialized in a field which he studied 40 years ago. He actually completed his Doctor-ship in a schooner from Egypt to the United States and when he came back from his USA long journey, he started immediately to teach what he had learnt while widening his horizons much further from the Arab culture. He settled in the last station of his travel, his motherland and in the studios of his beloved Cairo.

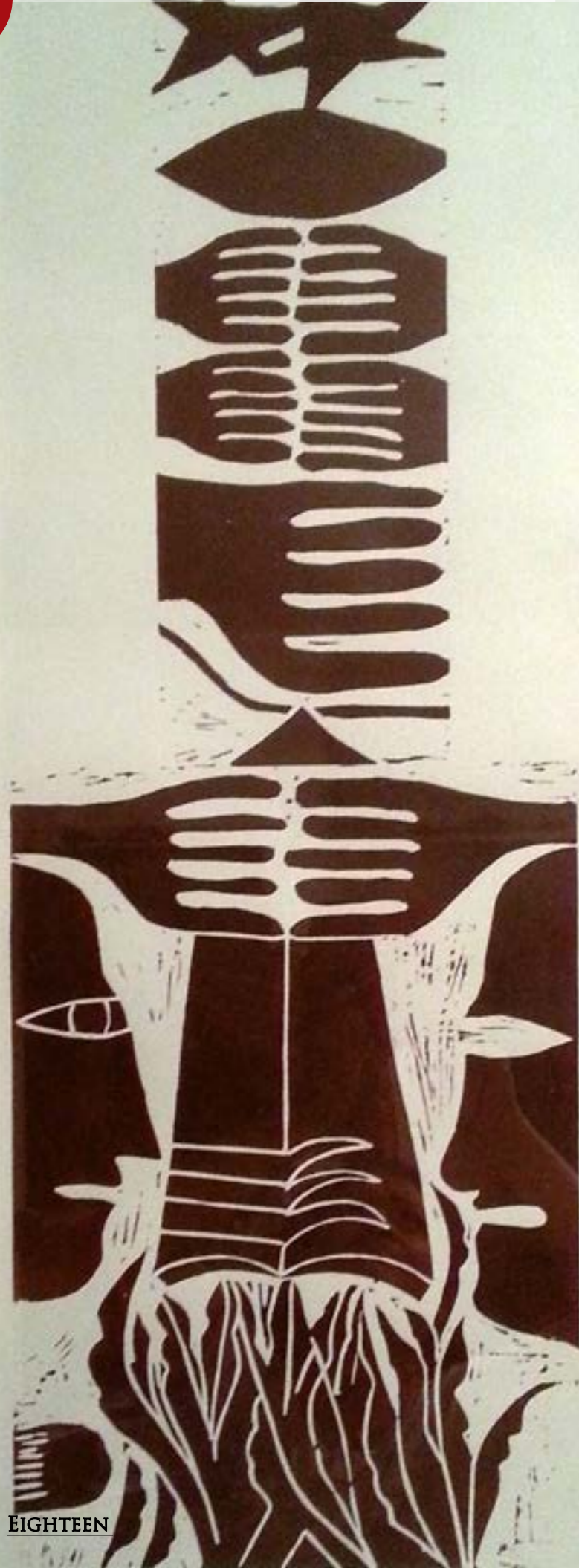
His graphic artworks, which were his beginnings, started more than 20 years ago. Interesting works that they have somehow related to modernism and the figures that he created they have to some extent created a beauty shock. The subjects that he deals with are very sensitive though he repeats the figures in the same way ancient Egyptians used to do in the pyramids.



As if Maklad want to say or insist on his belongings, insist on where he comes from, his belonging to his childhood, which he lived it with full of love and in deep way, in this matter he is like all Egyptian whom emphasising their love and deep respect to their homeland

When I visited Egypt the last time, I met this artist and I had the chance to observe his art closely, and my views to his artworks did not change from when I saw some of his works when we met for the first time in Istanbul, Turkey, when we both participated in an art or cultural event which was the beginning of our introduction and the beginning of a friend-





ship which spread to deep thoughts alas to deepen the aesthetic view of life for both of us.

His artworks, which translated the poem of a great Egyptian poet AMAL DUNQUL and I saw them for the first time in his studio, were a surprise because they interpret the poems in brief but wide way giving the viewer a distance to think.

Known that the artistic view of interpreting the poem cannot be successful only by looking at it from the realistic view Maklad, whom I admire his views because he has special view and his own view which no one else see to the poem like his expression, has not a traditional pictorial narration or even the realistic one, but his view are as modern as I see immersed in a metaphysical interpretation of the poetic picture.

In addition to these, his experience in graphics, his tendency which he talked about last time, his will to experiment in new styles which balance between graphic and the usage of oil or acrylic colour, perhaps it could make something special of him or a new style that he create among the many things that he does.

A lot of good artists have graduated from him, they use his knowledge and they made their own way in life and in the art world of beauty and thought, because Maklad believe that art is thoughts but the professionalism is needed all the time to continue the thoughts in search of beauty.

Maklad has his own style. Graphics are a simple matter to him, it is a way not aim, but his simple figures and shapes, he create and take a strange shapes sometimes, it is the hand that goes around and extends or comes in cut shapes etc...

Faces seem ordinary, even animal's trees or any kind of figures; they seem ordinary but they are not as I see them because they also show the roughness of the strokes and the strict margins. That's what Maklad features.

One thing remain to say, Maklad is renewed continuously, searching continuously seriously in his work and his sense of humour which control others. ■



WHY ARTS EDUCATION IS CRUCIAL

By: Fran Smith

“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 en-

ables 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 enrolment 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, theatre, and dance, but a state-wide 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 non-profit 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."

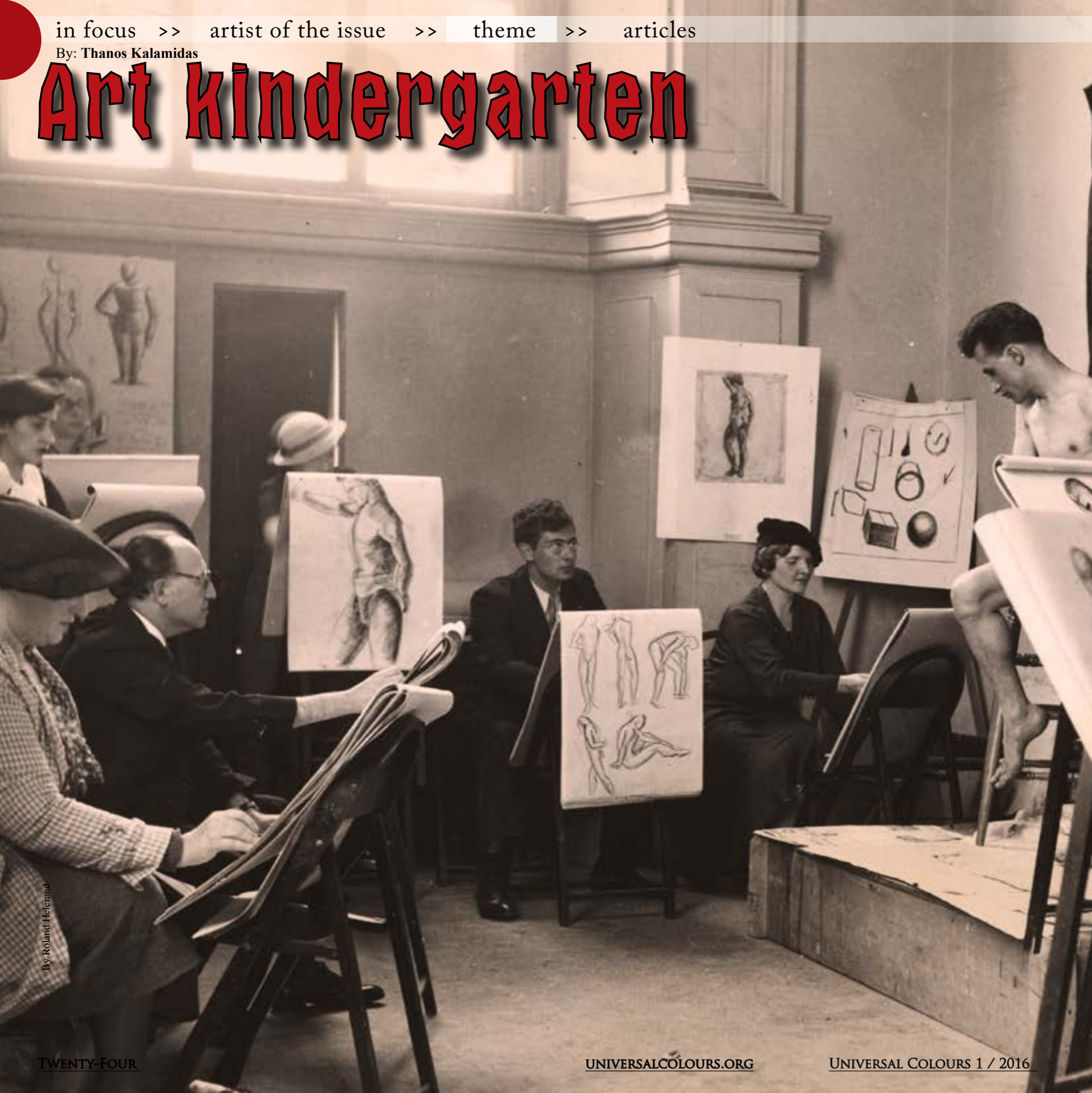
The Minneapolis and Chicago communities, too, are forging partnerships with their vibrant arts and cultural resources to infuse the schools with rich comprehensive, sustainable programs -- not add-ons that come and go with this year's budget or administrator.

In Arizona, Tom Horne, the state superintendent 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." ■

By: Thanos Kalamidas

Art kindergarten



By Roland Helebrand

THERE IS A PRINCIPAL we often miss, art education doesn't start in art schools and universities but it starts in the house and in the first steps of the education system even when the kids are in the kindergarten. So when t we talk about art education we should look in the roots and fundamentals of this education.

Last year in a visit to Paris I had my usual walk around the halls of the Louvre. But this time contrary to any other in the past, instead of spending my time in front of painting I decide to spend most of my time watching the people who visited the museum that day. Motivation a series of signs from the entrance of the museum that was leading you all the way to Mona Liza. Imagine. The museum itself, the curators, the experts and the administrator have realize that the majority who visits the museum and pay the entrance fee they do it only to see one painting. In one of the biggest museums in the world and gallery of the humanity's art history.

The best part comes in the end, when you are actually in the room with Mona Liza. Tens of people trying to get a ...selfie with the painting behind them and the "how small it is," addition doesn't matter language or nationality. These people went to one of them biggest museums of the world to see one painting and when they saw it they complained about its size! 9.3 million visited the museum in 2014, 61,000 square meters and over 36,000 objects including painting and sculptures and the only thing most of them saw was that Mona Liza is too small! I say most of them because during my five hours visit while some of them stood in front other painting on their way back from seen Mona Liza, the majority didn't even bother to give them more than a quick look. It was this strange feeling that they felt obliged to see some other painting so they don't have to embarrass themselves running out of the museum after seeing Mona Liza.

I think this example says everything about the dispirit need of art education. You can't go to Louvre and ignore Raphael, Michelangelo, Caravaggio, Bellini, Giotto and so many others. It is an insult to human history.

Art schools and universities are to educate in methodology, technic, discipline and theory minds that are already formed and committed. Art education should start much earlier actually helping those who have the abilities to surface for higher and specialized studies. Even though the last few decades higher art education follows the disgrace of the whole education systems globally morphing art education into a grotesque theoretical delirium of personal aesthetics and mainstream obedience. ■

Art education

By: Amir Khatib

ONE OF THE MOST complicated things in our lives pedagogically is Art Education, because it is the dominant thing is complementary and anything unessential in education process in general, because the belief that education is the attention needs to time only This point of view may be correct, but deficient and because the Art Education is something fundamental in the formation of the individual The only way to learn is the art of peace.

And the only way to learn the proper ways to handle human is through art, for example, also teaches human beauty and serenity of reliance on beauty means tranquility and refuge for friendship and compassion it has imagined in August or individual that Art Education are unnecessary needs of the students and this is a wrong perception because it stems from a lack of faith in the individual person who wants his upbringing



Studies have proved that in the West, Art Education, especially painting and music is one of the necessities in primary and secondary schools, and even for graduate remains a great need for Art Education. Art education as not only on the stage of a particular age, but requiring all the time man needs to renew his vision of life for the simple reason that art education gives a vision to life and without that vision man stays unable to create all of other sides of a peaceful living.

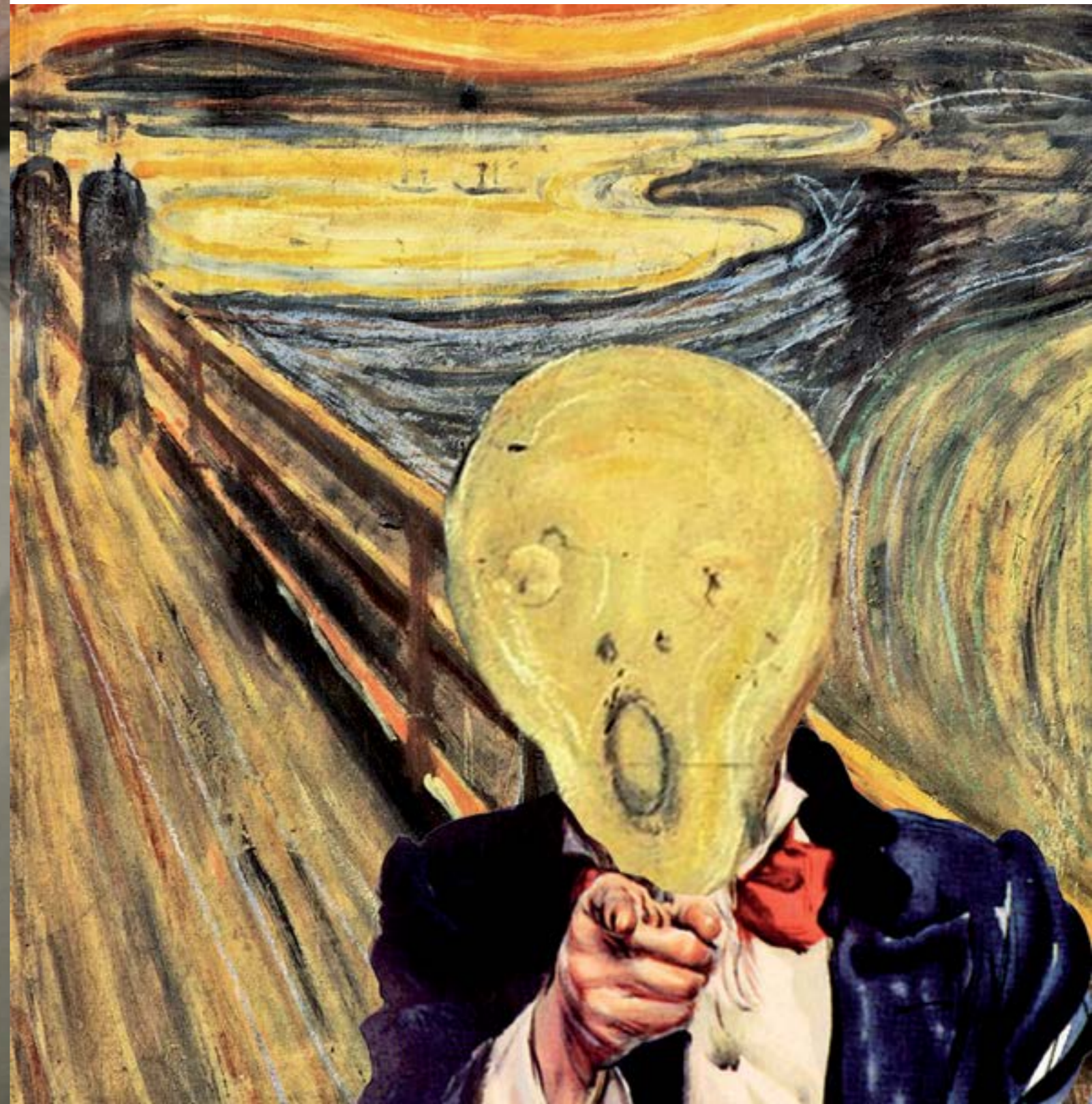


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Water, Children and Education

IN DEVELOPING COUNTRIES, access to clean drinking water and sanitation is closely linked to children's education. Illnesses due to contaminated water are one of the major causes of absenteeism in schools: they are responsible in the loss of over 443 million school days each year. When they are not forced to miss their classes, many children experience a decrease in their learning potential, which in turn leads to stunted development, lower concentration and poor academic performance.

A lack of access to clean drinking water and sanitation also has severe repercussions on the quality of teaching. As a result, the best teachers refuse to work in schools that have no toilets and water supplies. These schools, unfortunately, must hire less-qualified teachers—who are also at risk of contracting illnesses and missing school.

The burden of collecting water, which takes several hours a day, is an additional factor that negatively impacts children's education. Young girls, who are often delegated this chore, must travel long distances to reach water access points. These girls inevitably miss school. In addition, due to their specific hygiene needs, the lack of sanitation facilities in schools affects girls' classroom attendance. Without toilets to protect their health, safety and dignity, young girls often stop attending school when puberty arrives or are forced to miss classes due to their menstrual periods. Of 104 million children absent from school, 65 million are girls.

Improving access to clean drinking water and sanitation enables children—particularly girls—to fully benefit from their rights to an education. According to a study conducted in Tanzania, by reducing the time it takes to collect water by a mere 15 minutes, communities can help increase girls' classroom attendance by 12%. This is a concrete solution to help combat poverty, particularly because young, educated women are less likely to get married against their will, die because of a complicated birth, or have a very large family that is difficult to support. Furthermore, the probability that these young women give birth to healthy babies is much higher. They are also more likely to send their children to schools. Finally, women who were able to attend school earn higher salaries, are more productive, and actively participate in a community's social, economic and political spheres. The numbers speak for themselves: a 10% increase in literacy rates among women increases the life expectancy at birth by 10% and national economic growth by 0.3%. Access to clean water and education, therefore, introduces women to more opportunities, which have a positive impact on their families and communities. ■

By: Katerina Charisi

Art and what I see about it

MOST PEOPLE FEEL AWKWARD when conversation comes to Art. For they have little or any

knowledge about it. I dare to admit I am one of them. So I believe in the crucial importance of teaching it, not only to enrich our knowledge. I cannot talk about art, don't know names, waves or eras; still, there's something magical about art: When I see it, I feel it.

Something beautiful happens inside me.

No matter which part of the world we live in or the time we refer at, no matter if we are black or white, poor or rich, Christians or Muslims, uneducated or graduates, simple or complicate characters... We cannot express ourselves. Neither properly, nor accurate, or enough.

It's this "something" that amazes us and the only word that comes out is "Wow", or "Awesome", or both, but nothing else. The "something" that keeps us awake at nights, a feeling we can't define, can't explain, can't name. The "something" that bothers us, worries us, but we have no way to express it and deal with it.

This is our problem.



We cannot let out what is inside. In fact, we do exactly the opposite: We get tighter and tighter closed to ourselves, constantly feeling an emptiness that can't be filled, and what's "inside" that never gets "out", feels like a parasite stuck on our veins, sucking vividness out of us. Feelings, wishes, expectations, sorrows, fears; words, sounds, images, all scattered glass fragments in our mind, and we... unable to put them in order.

Every human is different, but something is common for everyone. We all have a soul, suffering from hunger. To satisfy it, needs time and hard work. Societies, educational systems, religions, modern life, remain obstacles; often they make it harder. Religion's dogmatism, labeling, lack of qualitative time, incommode it. Professors, experts, often use their knowledge in the wrong way, steering our love for arts and the need of expression to the wrong directions.

Categories and labels shouldn't typify youngsters, future artists that inevitably mimic those who inspire them the most, until they find their own (artistic) identity. Artworks didn't survived for centuries with no reason. There are artworks that I will never understand. It doesn't make them less art, doesn't make me less smart either. Like Borges once said "only this work's creator and God know its meaning, but I could never question its importance".

The world keeps turning and life goes on, we struggle to catch up, leaving something behind in every step. Isolation, loneliness, abandonment, our strongest feelings in the most crowded places. This painful feeling of "no one understands", is always there. Our need to fit in, to be part of the team, to be like everybody else, turned us incapable to meet our own self and place in the world.

Expression is more important than ever.

When we don't have words, we must have notes, colors, music, pictures; the raw material with which art is crafted, the mediums we use to express. The page of a book was once a blank paper, a painting was once a white canvas, music was once silence. This is what we are without art: Empty pages, white canvases and silence.



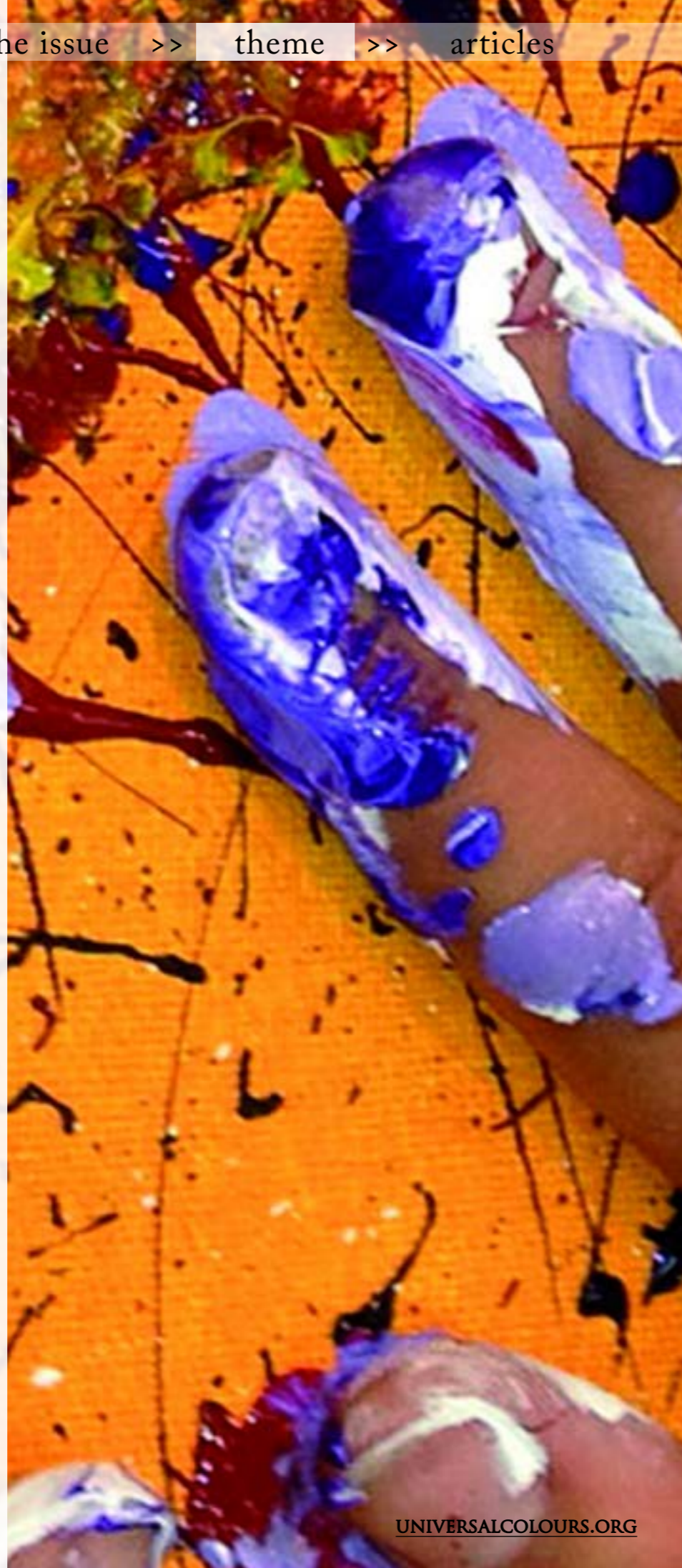
We have to be able to express ourselves in every possible way. This is where art comes to fill the gaps, with its single, global language, and needs teaching.

An artist can talk straight to our soul. Art-works inspire us, get us moved and motivated. But, art can touch our inner truth and emotions, only through artist's emotions. No artist can touch any soul, if they don't first reach the depths of their own, meeting with their truth. When this happens, the sense is ...liberating.

Wisdom, connection, communication.

There are many things I want to talk to my children about, show them, explain, but I don't always have the words and I have nothing else. Art is another language, as important as our native language. Children must learn how to express themselves. Protest, stand against anything that scares, challenges, or tries to absorb them. Feel the ache of the soul's hunger and satisfy it with every possible way. We have to give them the chance to become artists themselves. It doesn't matter the creation, but to know how to create.

Art mimics life. Life mimics art. The way to satisfy our soul's hunger. ■



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

Art Teacher

<http://teach.com/what/teachers-know/art-teacher>

IN ORDER TO PROVIDE a thorough education for students across the country, the No Child Left Behind Act of 2001 made art a mandatory part of public school curricula. As a compliment to the sciences and humanities taught throughout the elementary, middle and high school levels, art is a way to further develop a student's understanding of different disciplines, and expose them to new and engaging topics. For many students, art classes provided in school are the primary source of art education and are therefore an essential part of public school core curriculum. In many schools, art programs seek to establish skills in crafts, design, painting and other forms of visual expression.

For elementary school students, art classes seek to foster interest as well as skill in many different forms of art. The art teacher usually has the freedom to design their own classes, but in general, classes will include basic drawing, painting and crafts. In middle school, classes continue to help students improve basic artistic skills, while introducing concepts in art history. At this level, lessons are still basic and intended to establish a solid foundation in skill and history. In high school, art classes expand to include other visual medium, such as video, photography and even graphic design. Art theory is also introduced at this level, and the subject becomes more of a serious academic study than an activity.

Teaching Dance

Dance, although a form of art, is not a mandatory subject as stipulated by No Child Left Behind. Still, it is equally important to the development of a well-rounded student. Dance is usually offered as an elective, and a number of new initiatives have helped to strengthen the place of dance in schools and have led to an increase in extracurricular dance clubs. Dance can additionally be taught as part of a physical education program.

Teaching Drama

Like dance, drama is a form of art that is not a mandatory part of the curriculum, but still can play a very important roll in the development of students. Drama, or theater, is usually offered as an elective or an extracurricular activity, and is concerned with instilling students with an aptitude for acting in a variety of styles, methods and techniques. Drama teachers train students to communicate, control and project their voices, and present themselves. The responsibilities of a drama educator may include creating lesson plans, teaching students about plays and theater history, assisting students in creating their own dramatic pieces, organizing and managing the learning environment, directing performance rehearsals, helping to set-up and manage lighting and sets, and assessing students' performance.

In elementary school, drama usually takes the form of school pageants or skits organized by teachers to educate students about teamwork, creativity and oftentimes literature. Classes can also play theater games for fun, while channeling a child's creativity, imagination and performance skills. In middle school or high schools, full-length plays or musicals are orchestrated by students and their drama teachers in cooperation. Here, students can be exposed to drama as an elective or as part of an English class. Many drama clubs are supervised by an instructor who teaches in another subject and volunteers for the role. This is often an English teacher or other educator who has a measure of experience with literature and drama. Some schools, however, employ a drama teacher on a full-time basis. ■

The Importance of Art in Child Development

By Grace Hwang Lynch

<http://www.pbs.org/parents/education/music-arts/the-importance-of-art-in-child-development/>



IN RECENT YEARS, school curricula in the United States have shifted heavily toward common core subjects of reading and math, but what about the arts? Although some may regard art education as a luxury, simple creative activities are some of the building blocks of child development. Learning to create and appreciate visual aesthetics may be more important than ever to the development of the next generation of children as they grow up.

Developmental Benefits of Art

Motor Skills: Many of the motions involved in making art, such as holding a paintbrush or scribbling with a crayon, are essential to the growth of fine motor skills in young children. According to the National Institutes of Health, developmental milestones around age three should include drawing a circle and beginning to use safety scissors. Around age four, children may be able to draw a square and begin cutting straight lines with scissors. Many preschool programs emphasize the use of scissors because it develops the dexterity children will need for writing.

Language Development: For very young children, making art—or just talking about it—provides opportunities to learn words for colors, shapes and actions. When toddlers are as young as a year old, parents can do simple activities such as crumpling up paper and calling it a “ball.” By elementary school, students can use descriptive words to discuss their own creations or to talk about what feelings are elicited when they see different styles of artwork.

Decision Making: According to a report by Americans for the Arts, art education strengthens problem-solving and critical-thinking skills. The experience of making decisions and choices in the course of creating art carries over into other parts of life. “If they are exploring and thinking and experimenting and trying new ideas, then creativity has a chance to blossom,” says Mary-Ann Kohl, an arts educator and author of numerous books about children’s art education.

Visual Learning: Drawing, sculpting with clay and threading beads on a string all develop visual-spatial skills, which are more important than ever. Even toddlers know how to operate a smart phone or tablet, which means that even before they can read, kids are taking in visual information. This information consists of cues that we get from pictures or three-dimensional objects from digital media, books and television.

“Parents need to be aware that children learn a lot more from graphic sources now than in the past,” says Dr. Kerry Freedman, Head of Art and Design Education at Northern Illinois Univer-

sity. “Children need to know more about the world than just what they can learn through text and numbers. Art education teaches students how to interpret, criticize, and use visual information, and how to make choices based on it.” Knowledge about the visual arts, such as graphic symbolism, is especially important in helping kids become smart consumers and navigate a world filled with marketing logos.

Inventiveness: When kids are encouraged to express themselves and take risks in creating art, they develop a sense of innovation that will be important in their adult lives. “The kind of people society needs to make it move forward are thinking, inventive people who seek new ways and improvements, not people who can only follow directions,” says Kohl. “Art is a way to encourage the process and the experience of thinking and making things better!”

Cultural Awareness: As we live in an increasingly diverse society, the images of different groups in the media may also present mixed messages. “If a child is playing with a toy that suggests a racist or sexist meaning, part of that meaning develops because of the aesthetics of the toy—the color, shape, texture of the hair,” says Freedman. Teaching children to recognize the choices an artist or designer makes in portraying a subject helps kids understand the concept that what they see may be someone’s interpretation of reality.

Improved Academic Performance: Studies show that there is a correlation between art and other achievement. A report by Americans for the Arts states that young people who participate regularly in the arts (three hours a day on three days each week through one full year) are four times more likely to be recognized for academic achievement, to participate in a math and science fair or to win an award for writing an essay or poem than children who do not participate. ■

Why is Art Education important?

<http://www.kinderart.com/artspeak/important.shtml>

I OFTEN RECEIVE letters from teachers who work in public school systems where the arts are not a priority. Faced with dilemmas like how to raise test scores and how to stretch budgets as far as they can go, school board officials need to make tough decisions.

It is always disturbing to hear of yet another set of district policy makers doing away with arts education in the schools. Trouble is, many hold the misconception that art is a superfluous, isolated subject when, in fact, nothing could be further from the truth...

Teaching your students about art is a good idea—here's why:

- It's been proven that early exposure to visual art, music, or drama promotes activity in the brain.
- Art helps children understand other subjects much more clearly—from math and science, to language arts and geography.
- Art nurtures inventiveness as it engages children in a process that aids in the development of self-esteem, self-discipline, cooperation, and self-motivation.
- Participating in art activities helps children to gain the tools necessary for understanding human experience, adapting to and respecting others' ways of working and thinking, developing creative problem-solving skills, and communicating thoughts and ideas in a variety of ways.

So, where do you begin? Start by remembering that teaching children about art is not just about showing them how to recognize a van Gogh or Picasso, it's about preparing young minds for a future of invaluable experiences—art related or otherwise.

Making Connections Through Drawing

Drawing is one of the most important activities you and your students can do. Drawing not only provides the basis for other creative activities - like painting, sculpture and printmaking - but it also provides a direct link with reading, writing and especially mathematics. The connection between drawing and geometric shapes and measurements simply cannot be denied. And do you know what else? Drawing is the single most accessible form of art available. All you need is a pencil and a sheet of paper.

Here are some quick art ideas you can implement right away without a lot of preparation or materials:

- Have your students create picture stories. Everyone draws a series of images—use stick people and box-shaped houses. Once everyone has created a picture story, share the images to see if the other participants can decipher the “code.” See how many versions of the story develop.
- Youngsters can dip their fingers in some washable ink and make fingerprints on paper. They can then use markers to add eyes, ears, and noses to create people, cars, animals, and more.
- Suggest that each student keep a scrapbook that belongs to him or her alone. Drawings, postcards, clippings, and pieces of grass can all go into a scrapbook. Once a month you can have a scrapbook-sharing day.
- Hand out paper and invite students to draw circles of all sorts, letting them overlap. Next, they can color in the shapes that appear—taking care not to let two shapes touch one another. Voila, a creation! If you have more time, try the same thing with modeling clay.
- Provide cut-up pieces of fruit and vegetables, along with paint and paper. Have your students paint a fruit and veggie picture.
- Enlist your students' help in creating signs. Supply paper, cardboard, or wood and lots of brightly colored markers.

- Have your students imagine there is a hole in the wall. What is lurking behind the wall? Talk about it. Ask them to draw it.

- See if your students can make figures using torn paper. No scissors, no pencils, just paper. If you have more time, the torn paper can be glued on another sheet and painted with watercolors.

- Set the clock and have your students draw stick figures on a sheet of paper for 10 minutes, spending no more than 10 seconds on each drawing. When a sheet of paper is full, they can move on to another sheet. Discuss the drawings at the end of the session.

- Try having your students draw their names in big blocky print with pencil on paper. Next, encourage them to fill the paper with all sorts of designs using markers, crayons, or oil pastels. If there is time, cover the paper with a light watercolor wash

One of the most important lessons you can teach your students is that more often than not, a mistake is not a mistake—it's a happy accident. Illustrate this idea in an eraser-free art-making session during which students are encouraged change a "mistake" into something else. No erasing allowed! Turn a boat into a sunfish or change a lion into a raspberry bush. Before long, going with the flow will become second nature for your students.

Basic Art Materials Supply List

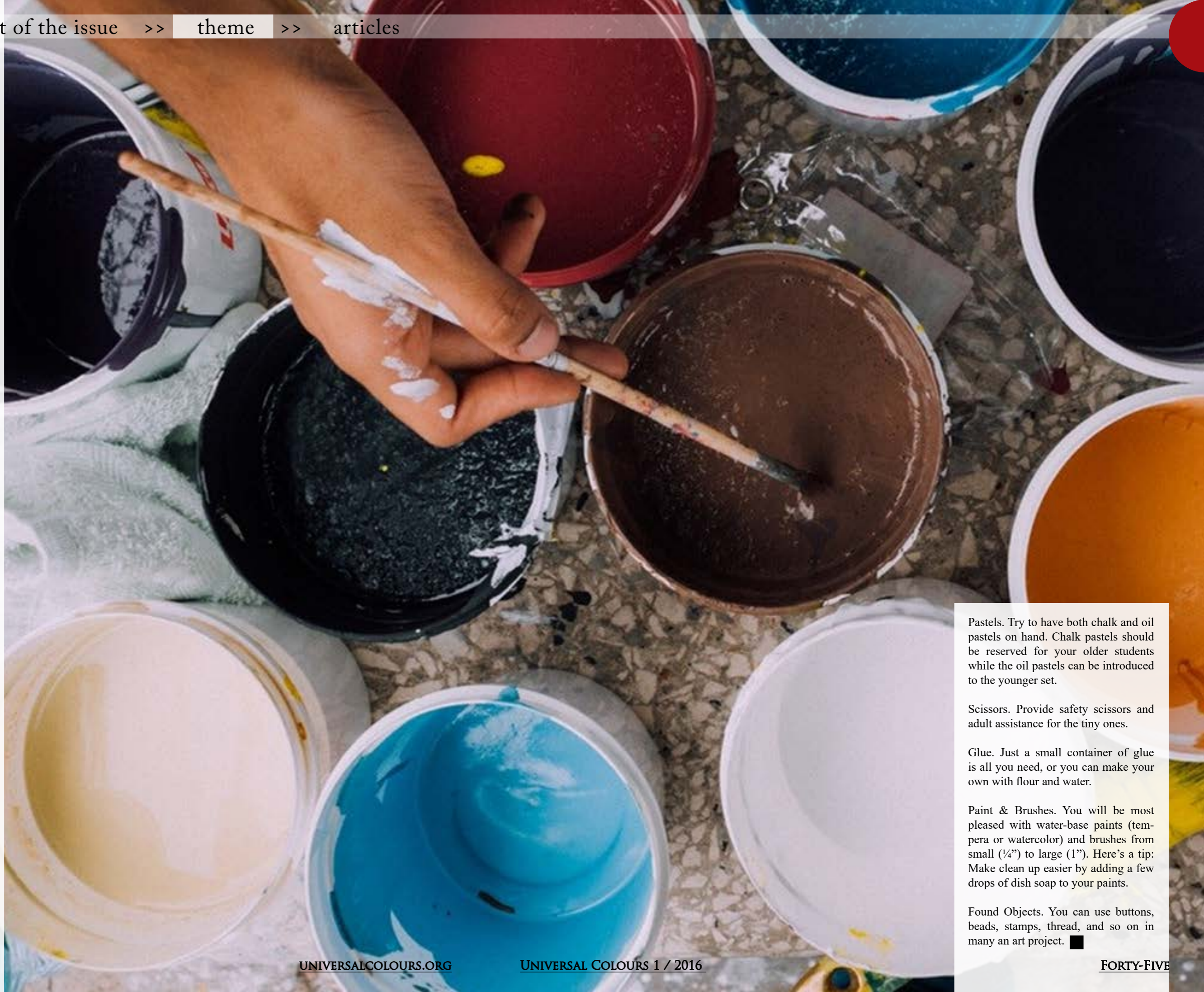
Paper. Lots of paper: every size, every shape. You can use photocopy paper, newsprint, mural paper, and butcher paper. Even paper grocery bags cut up into squares will do just fine. So will old shirt and cereal boxes.

Pencils. If nothing else, you must have pencils. Nice big fat pencils for little hands and smaller pencils for your "grown up" students.

Crayons. The brighter your crayons are, the better.

Markers. Make sure they are washable for the little ones.

Modeling Material. This can be clay, or even homemade goop—anything that can be formed.



Pastels. Try to have both chalk and oil pastels on hand. Chalk pastels should be reserved for your older students while the oil pastels can be introduced to the younger set.

Scissors. Provide safety scissors and adult assistance for the tiny ones.

Glue. Just a small container of glue is all you need, or you can make your own with flour and water.

Paint & Brushes. You will be most pleased with water-base paints (tempera or watercolor) and brushes from small (¼") to large (1"). Here's a tip: Make clean up easier by adding a few drops of dish soap to your paints.

Found Objects. You can use buttons, beads, stamps, thread, and so on in many an art project. ■

Is art education running out of Steam?

By Hasan Bakhshi

<http://www.theguardian.com/culture-professionals-network/2016/feb/16/art-education-running-out-of-steam-teachers-art-design>

STATISTICS SHOW that the UK's creative economy is a shining light – and so agrees chancellor George Osborne, judging by his comments on the economic importance of arts and culture in last year's autumn statement.

According to the Department for Culture, Media and Sport (DCMS), the creative economy was worth £133.3bn in 2014, accounting for 8.2% of the overall UK economy and 2.8m jobs. More than half (1.9m) of these jobs are in creative occupations – a varied group including artists, design professionals and computer programmers, but who all tend to be highly educated, skilled and drivers of innovation.

To ensure the creative economy continues to thrive, we cannot rely on today's talent; we need to have the right education system in place to produce tomorrow's creative minds. But a recent survey of teachers by the National Society for Education in Art and Design (NSEAD) worryingly suggests that the UK has taken steps backwards.

More than a third of the 1,191 teachers surveyed said they have had less time to teach art and design over the past five years (across all key stages), with 93% pointing to the English baccalaureate as a major contribution for the sidelining of these subjects.

The recommendations from NSEAD are clear: "Schools should actively promote and strengthen links with other subjects to build on the value of the contribution of art and design to the Stem subjects." Essentially, they should provide Steam: science, tech, engineering, art and maths.

Most often, Steam is interpreted as encouraging students to take both Stem and art and design subjects, but it's also about all the subjects coming together more holistically and organically. Schools can do this through multidisciplinary teaching practices, such as those devised at last year's inspiring 24-hour Steam hack at the Science Museum, hosted by the Cultural Learning Alliance. Suggestions that came out of the event included crowdsourced Steam object library databases and Steam journals for students and teachers to explore the crossover between subjects through specially designed notebooks.

Progress in English schools, however, has been slow, despite digital technology increasingly aligning traditionally disparate areas of learning.

Art and design make unique contributions to the development of creative skills that are crucial to jobs in a growing number of industries. DCMS estimates suggest that there are roughly as many creative jobs outside the creative industries as within. These numbers should help counter the idea that the arts are "soft" options that compromise career options for students.

But as with policy more generally, initiatives to promote Steam in schools must be based on rigorous data. At Nesta, for example, we published an interactive data visualisation that explores the combinations of subjects that Scottish Highers students took over the past three years.

It shows that the percentage of students taking at least one Stem subject ranged from 57% (for those taking three subjects) to 94% (for those taking five). Students taking Steam combinations ranged from 13% (three subjects) to 31% (five).

The data visualisation further shows that the most popular Steam combination in Scotland is physics, maths and graphic communication. English makes up the fourth most popular combination among students taking four subjects.

Students who take at least one Stem subject are also more likely to take an arts subject than a foreign language. However, those who take five Highers are slightly less likely to take one arts subject than those who take four.

Over the coming year, we plan to provide a more historical and in-depth examination of Steam qualifications in Scotland and of the take-up in secondary schools in England. As well as providing objective evidence on the numbers opting for a Steam education and how this varies over time, which is important for assessing policy, we also hope to measure how the take-up varies by student characteristics, such as gender, ethnicity and level of deprivation.

Building this evidence base is not an academic exercise. It will give policymakers a valuable means of ensuring that schools are equipping young people with the multidisciplinary skills that creative Britain needs to continue to thrive. ■

The Importance of Fine Arts Education

By Bob Bryant

<http://www.katyisd.org/dept/finearts/pages/the-importance-of-fine-arts-education-.aspx>

Education in the arts is an integral part of the development of each human being. Those who have studied learning processes throughout the ages, beginning with Plato, have emphasized the importance of the arts in the education process. Arts education refers to education in the disciplines of music, dance, theatre, and visual arts. Study in the arts is integral to our society. They are a part of the cultural heritage of every American. The arts are what make us most human, most complete as people. The arts cannot be learned through occasional or random exposure any more than math or science can. Education and engagement in the fine arts are an essential part of the school curriculum and an important component in the educational program of every student in Katy ISD.

Sufficient data exists to overwhelmingly support the belief that study and participation in the fine arts is a key component in improving learning throughout all academic areas. Evidence of its effectiveness in reducing student dropout, raising student attendance, developing better team players, fostering a love for learning, improving greater student dignity, enhancing student creativity, and producing a more prepared citizen for the workplace for tomorrow can be found documented in studies held in many varied settings, from school campuses, to corporate America.

Evidence from brain research is only one of many reasons education and engagement in fine arts is beneficial to the educational process. The arts develop neural systems that produce a broad spectrum of benefits ranging from fine motor skills to creativity and improved emotional balance. One must realize that these systems often take months and even years to fine-tune. In a study conducted by Judith Burton, Columbia University, research evidenced that subjects such as mathematics, science, and language require complex cognitive and creative capacities “typical of arts learning” (Burton, Horowitz, & Abeles, 1999). “The arts enhance the process of learning. The systems they nourish, which include our integrated sensory, attentional, cognitive, emotional, and motor capacities, are, in fact, the driving forces behind all other learning” (Jensen, 2001).

The fine arts also provide learners with non-academic benefits such as promoting self-esteem, motivation, aesthetic awareness, cultural exposure, creativity, improved emotional expression, as well as social harmony and appreciation of diversity. These are the very fibers of the fabric known as our American culture.

The following are findings reported in *Champions of Change: The Impact of the Arts on Learning* (Fiske, 1999) that should be noted by every parent, teacher, and administrator:

- The arts reach students not normally reached, in ways and methods not normally used. (This leads to better student attendance and lower dropout rates.)
- It changes the learning environment to one of discovery. (This often re-ignites the love of learning in students tired of just being fed facts.)
- Students connect with each other better. (This often results in fewer fights, greater understanding of diversity, and greater peer support.)
- The arts provide challenges to students of all levels. (Each student can find his/her own level from basic to gifted.)
- Students learn to become sustained, self-directed learners. (The student does not just become an outlet for stored facts from direct instruction, but seeks to extend instruction to higher levels of proficiency.)
- The study of the fine arts positively impacts the learning of students of lower socioeconomic status as much or more than those of a higher socioeconomic status. (Twenty-one percent of students of low socioeconomic status who had studied music scored higher in math versus just eleven percent of those who had not. By the senior year, these figures grew to 33 percent and 16 percent, respectively, suggesting a cumulative value to music education.)

Is the study of fine arts important? They engage many areas of the brain and also have far-reaching effects on the learner’s mind (Jensen, 2001). The arts promote the understanding and sharing of culture. They promote social skills that enhance the awareness and respect of others. The fine arts enhance perceptual and cognitive skills. The Burton study of more than 2000 children found that those in the arts curriculum were far superior in creative thinking, self-concept, problem-solving, self-expression, risk-taking, and cooperation than those who were not (Burton et al., 1999). The arts have the capacity to engage everyone. All levels of American society can and do participate in the fine arts. There are no barriers of race, religion, culture, geography, or socioeconomic levels.

Today’s world is witness to the Information Age. The primary sources of content information are no longer teacher lectures or textbooks. Learning is not limited to what you know, but is dependent upon how to find information and how to use that information quickly, creatively, and cooperatively. “We are in the twilight of a society based on data. As information and intelligence become the domain of computers, society will place a new value on the one human ability that can’t be automated: emotion (Jensen, 1999, p. 84).” Today’s students are inundated with data but are starving for meaningful learning. Workplace demands are for students to understand how to solve problems, what makes arguments plausible, how to build teams and coalitions, and how to incorporate the concept of fairness into the everyday decisions. Students need to be thinkers, possess people skills, be problem-solvers, demonstrate creativity, and work as a member of a team. We need to offer more in-depth learning about the things that matter the most: order, integrity, thinking skills, a sense of wonder, truth, flexibility, fairness, dignity, contribution, justice, creativity and cooperation. The arts provide all of these.

Perhaps the most fundamental element to education one should consider is the manner in which we perceive and make sense of the world in which we live. An effective education in the fine arts helps students to see what they look at, hear what they listen to, and feel what they touch. Engagement in the fine arts helps students to stretch their minds beyond the boundaries of the printed text or the rules of what is provable. The arts free the mind from rigid certainty. Imagine the benefits of seeking, finding, and developing multiple solutions to the myriad of problems facing our society today! These processes, taught through the study of the arts, help to develop the tolerance for coping with the ambiguities and uncertainties present in the everyday affairs of human existence. There is a universal need for words, music, dance, and visual art to give expression to the innate urgings of the human spirit. (Eisner, 1987) The premier organizations in the corporate world today recognize that the human intellect “draws from many wells.” Arts education gives access to the deepest of those wells. ■

Iraqi Contemporary Art

Highlights

Is the title of the recently exhibition in Baghdad , it collect many important artists who work in the art field since the sixties up to now as well it did show a young artist who proved that they have great ability to show world wide.

Afraa Khalid is an Iraqi artist who with a big number of artists show their works recently in Baghdad in a collective exhibition under the name of "Iraqi contemporary Art" she with Ziyad Jasim drown my tension, they were among a little of their group who show are the installations presenters, Ziyad Jasim has a wonderful peace of art which is chair made it from old books, but the wonderful matter that interacted me is the plants and the green between the books.

Ziyad show big poetic side of creating this piece, he said about his work "this chair is not ordinary chair, it is the turn of knowledge which took the shape of chair" Afraa Khalid said about her art work "Peace as title of life".

Barbed wires is restrictions inhabited places which we move in it, they are obstacles of time, tore my cloths many times, left injuries and are moralistic provocations to me and to all Iraqi citizens.

My imagination led me to the peaceful butterflies I filled them because we will get rid of them in the future that is for sure. ■



fARTissimo

By Thanos Kalamidas

The Art of Educating the Art of Education

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

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

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

Opinion

How Important Is Arts Education?

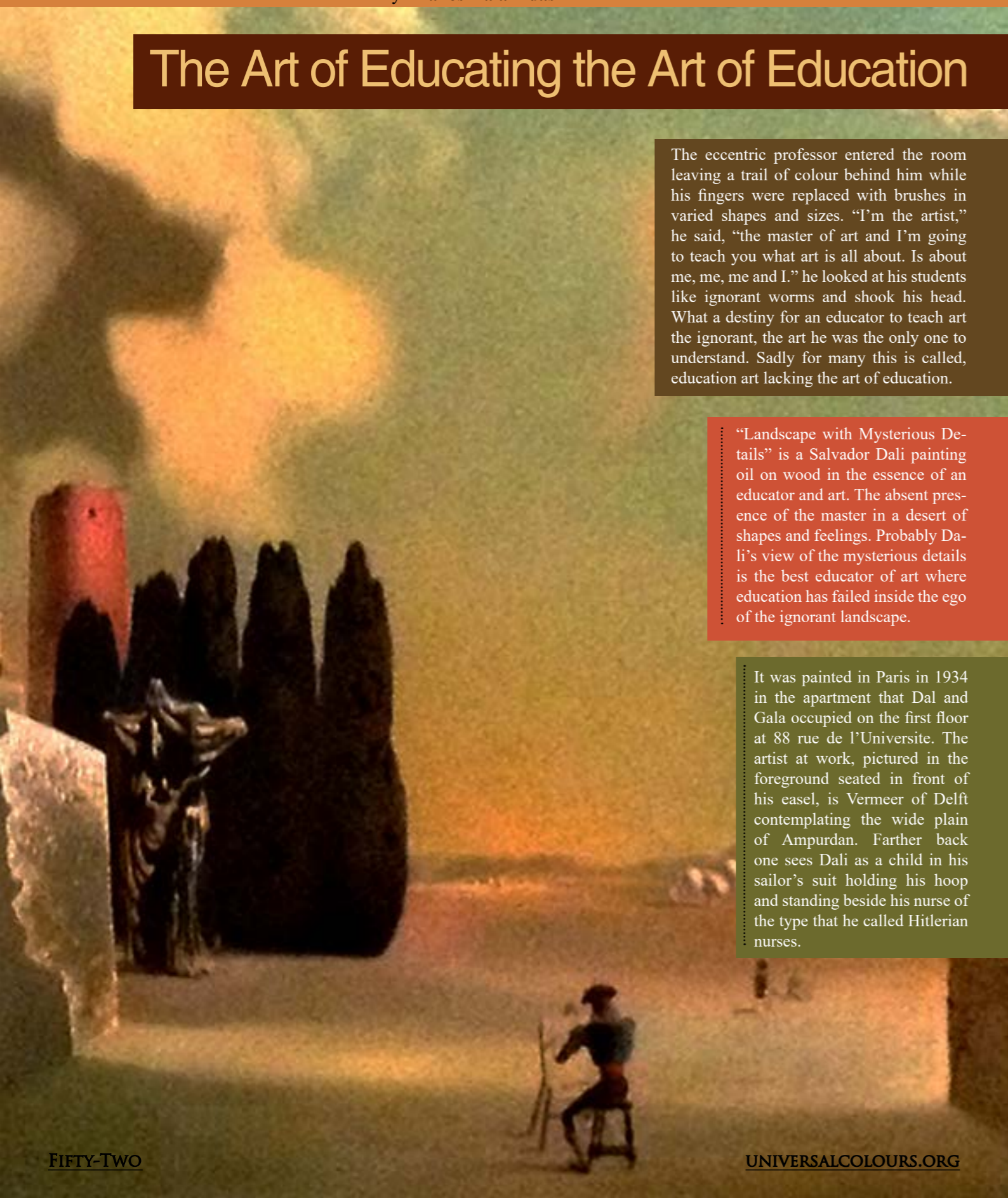
Young people's choirs are flourishing in the Bay Area. Thanks to the commitment of talented choral directors — and the popularity of TV shows like "Glee" — youth choirs in the region are in a golden era.

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

...The reasons for the growth can be explained in part by the decline of music education in public schools. Plus there's the "Glee" factor. According to a recent poll by the National Association for Music Education, nearly half of

the music teachers surveyed reported that "Glee" had increased interest in their offerings.

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



Converting Consumerism into Art

<http://english.al-akhbar.com/node/8463>

HASSAN SHARIF HAS BEEN witness to Dubai's transformation from a nomadic society to a city of skyscrapers and has documented it through his art. Sfeir-Semler Gallery in Beirut is exhibiting a retrospective of the artist's work until July 21.

The Sfeir-Semler Gallery in Beirut is offering a valuable opportunity to get to know one of the most important figures in contemporary art in the region, the Emirati pioneer Hassan Sharif. The gallery's retrospective exhibition covers Sharif's works across various artistic media since 1980.

Sharif was born in 1951 in what has since become modern Dubai. He watched the region transform from a nomadic Bedouin society to a hub of consumerism and a city of skyscrapers, diligently documenting this transformation through installations, drawings, sculptures, and performance art.

He got his start drawing cartoons for Dubai News, the only weekly newspaper in the Emirates during the 1970s, but he quickly tired of the negative brand of satire that comes with drawing caricatures. In 1979, he decided to search for a new form of communication with which to produce a more positive and evocative satire.

That is how Sharif began collecting items that comprise an essential part of the modern consumerist society that was infiltrating Dubai.

His room was (and still is) full of cardboard boxes, aluminum tins, metal containers, plastic spoons and cups, nylon ropes, and newspapers. He never throws anything away.

Instead, whenever his room got too crowded, he would transform the objects into artwork. He would strip these items of their functional character, giving them a new, deeper meaning.

He would fold spoons together and tie them with nylon rope and cover them with newspapers coated in glue to make a series of objects that imitate the high-rises that clutter the Dubai skyline.

He also constructed boxes from old newspapers and filled them with items collected from consumer waste.



Sharif prefers to call his works “things” rather than sculptures. He says that sculpture involves removing material in order to accomplish a form, whereas he adds new elements to his material.

When the “father of conceptual art” in the Emirates began creating in the 1980s, he did not consider his works to have any value. His artistic achievement has only been recognized within the past decade.

His works cannot be approached from one angle. Their meaning takes shape in a sociological and anthropological reading of Emirati society's transition towards consumerism that the artist has lived first-hand and seeks to interrogate through his work.

As opposed to previous artistic schools, modern art does not present complete works; rather, it leaves space for questions.

Throughout the discussion that curator Catherine David had with him on the opening night of the exhibition, Sharif attributed the artistic regression that we see today to “our life in a world that reproduces artistic works in an inferior copy.”

“Today,” he says, “we find out about modern art via the internet, books, and pictures, so we lose the third dimension of the works, which have become flat.”

He invited visitors to touch the works, open the boxes, and interact with them, especially since he sees in them a sensual and erotic dimension that invites the senses to interact with it.

He considered the level of Arab art to have begun to decline since the time of revolutions and rebellions during the 1950s. Also, with the discovery of oil in the Arab states, rulers began demanding that artists produce work that is easy for the people to comprehend.

Likewise, the prominent tendency to search for “authentic Arab art,” which Sharif says does not exist, motivated artists to insert Arabic calligraphy into their paintings. Thus, the development of Arab visual arts was stunted and became increasingly introverted.

We can learn a great deal from the experience of this unique and pioneering artist. He did not become frustrated when the Arab market ignored his works. Instead, he kept developing his ideas for decades before the modern art world finally did him justice. ■

Exploring Technology

By Avtarjeet Dhanjal

EARLIER THAT DAY when we stopped at this town, my sister's husband kindly asked me if he could buy me something. I opted for a pair of batteries and a small light bulb. It was a substitute for the torch that my clever uncle never allowed me to handle.

Later that evening, before going to bed I asked this new friend, Bant, if he could find me a small metal wire, which he did without any problem in this large workshop.

In spite of this blissful atmosphere on the roof terrace of the house, that summer evening, I had something else on my mind.

For the first time in my life, I had a pair of battery cells, and small bulb and a wire. Since I had seen and understood how a torch worked, I knew I could light the bulb with a control in my hand. In my left hand I held the two batteries cells, with the little bulb on top and in my right hand I held one end of the wire under the bottom cell. I brought the other end of the wire to the copper part of the bulb. As I expected the bulb lit. It was an absolute miracle, or at least a miracle that I could control with my hands to turn this little light on and off.

I repeated this exciting action numerous times, until the cool evening breeze dozed me off. That night on that terrace, I had some vivid dreams of my village lit brightly with electric lights everywhere, there was no more darkness. I woke up in the middle of the night, absolutely excited, and found these two battery cells and the light bulb still next to my bed. I quickly picked it up and tried again to see if it still worked. I didn't want my dream of lighting up the whole village to fade away.

When I joined High School in the next village, 'Science', as a subject of study, was a part of the curriculum only for the 9th and 10th class. I was in fifth class and had no patience to wait for another three years, before I could study

the subject. I wanted to explore it as soon as possible so as to learn ways of generating electricity. My main goal was to light up my home and the village as soon as I could and get rid of the omnipresent darkness around. My mother had drummed into me that life without education/knowledge was like vast darkness. As a child, I was equating this darkness with physical darkness. I borrowed the books on physics and chemistry from a student who was in 9th class and had Science as part of his syllabus but was not so keen to study it. He was happy lending his books to me, one at a time. Within a couple of days of borrowing, I had scanned through each book, and had discovered several ways to generate electricity. The easiest and most feasible one was to make acid batteries that could be made from ingredients that were readily available.

I still needed some money to buy these ingredients though and I never had any, except for a few Annas (quarter of Rupee) that I managed to get from my parents by telling them that it was part of the school fees. This small bit of money was always spent on buying sweets during the first few days of the month.

Luckily my class fellow, Buta, always had some spare cash. His father was the Sarpanch - the head of the village council. The Sarpanch was considered an important man, had been married twice and lived in a big house in the middle of the village. Buta was the son of the

second wife. As a mark of respect he called the first wife 'Baddi Bebe' - senior mum and the second wife - his mother 'Chhoti Bebe' - junior mother. Baddi Bebe was the head of the family and they all lived in the same house.

Anyone visiting the family could see that Baddi Bebe was in control of the household and Chhoti Bebe had accepted her secondary position and her role was more of a worker looking after the family and cattle.

Baddi Bebe treated Buta as her own son. Being the only son in the family, Buta was doubly looked after and he got a fair bit of pocket money from both his mothers and from his father too. One day, I discussed the plan of making an acid battery with him. He told me that finding a few Rupees to buy the necessary ingredients, a light bulb and other bits, was no problem.

I made a list of the ingredients. One day when his family's cart was taking a load of crops to the market, we also jumped onto the cart. We knew a chemist's shop that sold all kinds of medicines and chemicals. The shopkeeper had no problem selling a small bottle of sulphuric acid to us, since we told him it was for an experiment in school. From another shop we bought a small light bulb and a piece of wire, for electrodes. I had already found a carbon rod from an old battery cell. The container/shell of the battery cell was made of zinc and that gave me enough metal to hammer.

it into a rod of the same length as the carbon one. I prepared this in advance, in my father's workshop, using his tools. The carbon rod, I had, was about three eighths of an inch thick and about three inches long. I trimmed the zinc rod to the same size.

We were quite excited about having in our possession, well wrapped in a bag all the ingredients to make a battery. We rode back to the village in the cart on its return journey, arrived late in the evening. The next day we were to see a miracle in front of our very eyes, a light bulb lit. I was so excited with this little bulb that I was going to light the whole village.



Last Drop

In anticipation, I could not go to sleep until midnight and woke up dreaming the whole village lit up with bright electric lights.

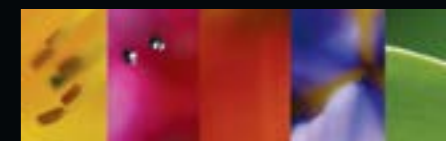
Next day at school I couldn't feel my feet on the ground and was almost flying in the air. Nobody knew why I was so elated. In the afternoon, after school I went to Buta's house. It was the big house of a well-to-do farmer. There were areas of the house, where we could be left alone. First of all, we needed a glass container like a jar to put the acid and two electrodes in. We didn't have one. Most of the utensils in the house were brass, bronze or clay.

We didn't dare to ask around too much not wanting to let our secret out. We wanted to try it ourselves, before we could show it to other people in the village. Finally Buta found an empty bottle. He knew the method of cutting the bottle to make a jar. It involved wrapping the bottle around, in the middle, with a string soaked in paraffin and lighting the string. We did exactly the same and lit the string with a match. After a few moments he poured a handful of cold water over the bottle and it broke into two, exactly where it was heated.

The first hurdle was over and then came the exciting moment. With a lot of care we poured the thick acid into this container, tied the electrodes to two wires and on to the light bulb. Very carefully we lowered the electrodes into the acid. But the acid was so strong that it instantly burnt the zinc electrode and nearly boiled over the pot. But it did light the bulb for few seconds. What an exciting moment. We were sure, or at least I was that it was a success. Though the light lasted only few seconds, I was happy that I had tried it and it had worked. I was sure it was possible to improve the technique later on.

P.S. Since that day I am still improving on the technique to create more light, not the light of knowledge.

Avtarjeet Dhanjal



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