

701

UNIVERSAL COLONERS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



ARTOLOGY

Sometimes I find
a place to **sleep**

But I never **dream**



UNIVERSAL COLOURS

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On the 10th of January, we celebrated with some friends, our 20th anniversary. Oh Dear, is it right? We have been working for 20 years with this little organisation which has seen some very up sometimes? I could not believe. Yes it is true; 20 years since we started with some Migrant artists in Finland, Denmark and Holland.

I have the right to feel old, yes I was 35 years-old, full of energy, full of trust, full of life and all was smiling at me, all enthusiast to help and push me forward, I was totally happy. Sometimes I do remember when the magazine, the Universal Colours was printed for the first time. It was in the city of Porvoo.

My friend Moustafa called me and said that it was ready NOW and I remember running to the bus station, as in marathon race, run from the Sibelius Academy to the city centre, and then to the bus station. I remember one time I made it in 12 minutes only and the distance is about 15 Km.

I was too busy with our projects on the EU/MAN 98, and 2000 and all of our large/scale projects, inventing from nothing - money was very little most of the times and I took risks no one could take.

In the year 2000, we participated in the celebration of Helsinki 450 years and the European Cultural Capital. The foundation put a condition that they would accept us but they cannot fund us, no money again! Still I decided to make a large catalogue which befits the occasion, the catalogue costed then 75,000 Finnish Marks, all what we got as help for that year, was 45,000 FM, so I had to work or play with the printing house.

After that my name was in the black list for many years. But it was ...some kind of fun, it was good that I was busy and as I said full of life, does not matter if I lived poor. What really mattered was that I was doing something good and creative.

The year 2001, we were invited to participate in

a large/scale Biennale, in Russia. Some friends and I were very enthusiastic to go there with a little van, drive with 42 participating artists, each one carrying 2 to 4 creations of theirs.

At the borders we reached the impossible where an officer stopped us and demanded some kind of papers from the authorities in St Petersburg to prove that we were going to have a show. So we had to put the van in some store and go with another way to get that paper, and of course it was Friday and the offices were closed till Monday. The director of the museum was very good, he helped us and made that paper on Saturday, and here we were running back to the border, but the officer wanted a fee of the store which was 300 US\$.

Similar to these stories happened in Poland, in Vienna, in Copenhagen and elsewhere all around the world.

It was fun. I should write it all in a short of dairy or as memory book, Until now I never gave up; we still work and enjoy work, and still without money, especially now because the Finnish authorities took the help totally away from us, but hey, we say ...no problem.

Yes, comparing ourselves with other organisations we find ourselves even discriminated, prosecuted and in a bad condition, but we believe that by creating and breathing we stay alive.

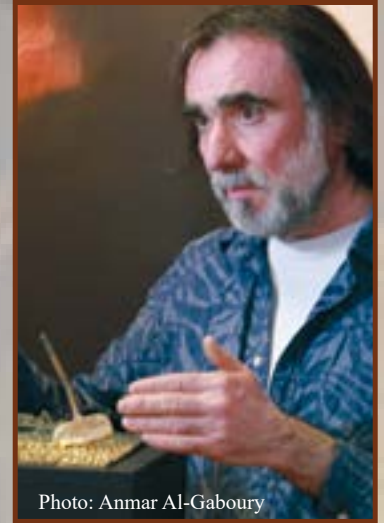


Photo: Anmar Al-Gaboury

Amir Khatib

Július Koller One Man Anti Show

Till April 17, 2017
museum moderner kunst
Wien - Austria

Július Koller (1939–2007) is one of the most important Eastern European artists working since the 1960s, whose art had and has considerable international significance. This is the most comprehensive exhibition of the Slovak artist's work to date, documenting his independent contribution to the neo-avantgarde and based on painstaking research into his art and archives. Koller's work developed in critical distance to the communist authorities and their official art, and it also questioned traditions in modernism and the conventions of the Western art business. Since the mid-1960s he designed Antihappenings and Antipictures, creating a playfully ironic oeuvre that combined a Dadaist spirit with radical-skeptical stance. Koller painted object-images in white latex and pictures of question marks that became the universal symbol of his critical view of everyday life and reality. Koller saw tennis and table tennis as participatory art forms and here too he combined sport with political statement by demanding that the rules of the game and fair play be adhered to—as the basis of all social action. After the Prague Spring was put down, Koller began his U.F.O.naut series that challenged reality with "cultural situations" and utopias of a new, cosmopolitan culture and future.



Wäinö Aaltonen 100 Years of Independence

Till end, 2017
Wäinö Aaltonen Museum of Art
Turku - Finland

The 50th anniversary of the Wäinö Aaltonen Museum of Art kicks off with a major exhibition of the works of the artist whose name the museum carries. Wäinö Aaltonen and 100 Years of Independence exhibition reflects on Finland's age of independence through Aaltonen's art. Aaltonen's most essential works and rarer pieces, along with the framework of the history of ideas in his time, form a complex pondering on the Finnish image and the idealistic imagery that was used to construct it.

In the 1920s, the newly independent Republic of Finland was searching for its identity and sought legitimacy from Finnish culture and ethos. Wäinö Aaltonen was an excellent fit for this purpose. The son of a village tailor and a young sculptor had risen to fame from humble beginnings. Scholars created an image of Wäinö Aaltonen as a mythical, deaf genius, and this image was echoed by newspapers and magazines. Aaltonen was shaped into becoming the country's official monument sculptor.



Murakami by Murakami

Till May 16, 2017
Astrup Fearnley Museet
Oslo - Norway

The exhibition explores the phenomenon that is Takashi Murakami from a number of different angles. Firstly, it presents the visual artist through a selection from two of his outstanding bodies of work: those from the late 1990s related to the character Mr DOB and the concept of 'Superflat', which placed him within the legacy of Pop art but with an exceptionally original artistic language, and works from recent years in which Murakami has developed an intelligent personal dialogue with Japanese historical paintings. A selection of video works is also presented, and once a week the museum will screen his feature film *Jellyfish Eyes* (2013). Secondly, Astrup Fearnley Museet presents an insight into Murakami's impressive art collection through an 'exhibition within the exhibition' featuring antique Japanese ceramics and painted scrolls, curated by Murakami himself. Finally, the artist has also curated a display of works by several of the contemporary Japanese artists he exhibits in his Kaikai Kiki Gallery, which he founded in 2008.



Canadian and Indigenous Art: 1968 to Present

Till end, 2017
The National Gallery of Canada
Ottawa

From the feminist art movement of the 1970s to present-day Inuit art, the richness of the national Canadian and Indigenous contemporary art collections is on full display. Highlights include Shary Boyle's work on paper *Untitled* (the *Porcelain Fantasy* series), Joyce Wieland's *O Canada*, and Brian Jungen's impressive sculptures inspired by whale skeletons: *Shapeshifter* and *Vienna*.



Stripped

Till April 24, 2017
Amos Anderson Art Museum
Helsinki

In spring 2017 Amos Anderson Art Museum will display its collections in its exhibition hall on Yrjönkatu 27 for the very last time. Stripped puts the artist's ceaseless quest to reach the core of his/her expression into focus, and invites visitors to ponder art in a limited register. The exhibition presents paintings, drawings, installations, sculptures, assemblages and video works from the 1960s to the 2010s whose expression is reduced in one way or other. The artistic process can be seen as a series of choices made by the artist: to add or to remove. An art work can be stripped down by limiting the palette, the means or the subject matter. Yet omissions leave traces and inform how the work is received, creating a kind of absent presence.

Stripped challenges viewers to expand their understanding of what simplicity can entail. At first glance Stiiina Saaristo's grandiose work *Last Man Standing* (2007–2008) is anything but reduced, but it is its measured greyscale – absence of colour – that lends it power and authority. In *Wang* (1981) the artist Jan Olof Mallander has obliterated the subject matter by repeating a pattern in charcoal and thus creating a meditative state in himself as well as in the viewer. Many of the works featured are untitled which is another way of further reducing the work; unloading it of narrativity, figurativity and fixed interpretations.



Roger Ballen: Retrospective

Till June 4, 2017
Istanbul Modern

The retrospective follows the trajectory of American-born South African artist Roger Ballen since the 1980s. Ballen's distinctive and unique style of photography evolved from a form of documentary photography into a style that he describes as "ballenesque".

Ballen employs drawing, painting, collage and sculptural techniques to create a new hybrid aesthetic, but one still firmly rooted in photography. Ballen's works are evocative of the photography of Walker Evans, not only in terms of their formal aspects—texture, light, and interaction with the subject—but also in their aim to witness and reveal marginalized lives in a period of social change. Diane Arbus and Eugene Meatyard are other photographers who have been touchstones for Ballen. In both cases, though their photographs may appear distinct in formal terms, their subjects smolder with psychological intensity.



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

David Hockney

Till May 29, 2017

Tate Britain

This exhibition gathers together an extensive selection of David Hockney's most famous works celebrating his achievements in painting, drawing, print, photography and video across six decades.

As he approaches his 80th birthday, Hockney continues to change his style and ways of working, embracing new technologies as he goes. From his portraits and images of Los Angeles swimming pools, through to his drawings and photography, Yorkshire landscapes and most recent paintings – some of which have never been seen before in public – this exhibition shows how the roots of each new direction lay in the work that came before. A once-in-a-lifetime chance to see these unforgettable works together.



Gunnel Wåhlstrand

Till June 11, 2017

Magasin III - Stockholm

In 2017, Magasin III presents an extensive solo exhibition by Swedish artist Gunnel Wåhlstrand (b. 1974). Wåhlstrand creates extraordinary large-scale ink wash paintings featuring monumental landscapes, compelling portraits and serene interiors with intriguing compositions.

The point of departure for Wåhlstrand's work was a box of family photographs—the only connection that she had to her father while growing up.



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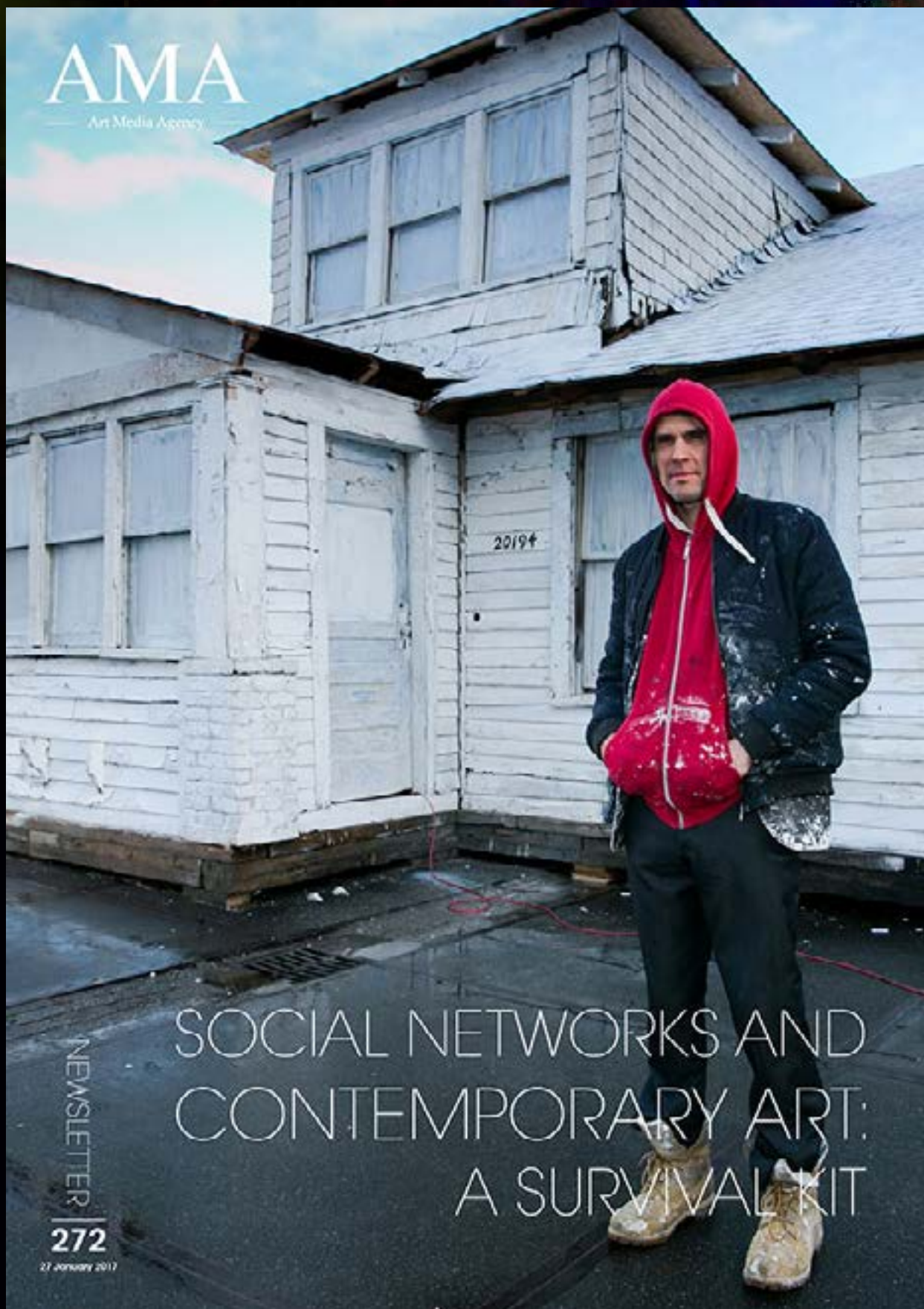
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SOCIAL NETWORKS AND CONTE



AMA
Art Media Agency

SOCIAL NETWORKS AND
CONTEMPORARY ART:
A SURVIVAL KIT

NEWSLETTER

272

27 January 2017

TEMPORARY ART: A SURVIVAL KIT

<https://en.artmediaagency.com/120759/120759/>

MICROBLOGGING, INTERFACES for making contact in real time, geolocalised applications... Social media for gallerists, artists and collectors are on the rise. A plunge into the virtual community.

Facebook, Twitter, Instagram... These social networks raise a thousand echoes that are amplified, shared and commented on... Spouting words and images, these tools are the obliging mirrors of our egos. Young Italian artist Filippo Minelli was on the right track when, instead of illustrating the Twitter network with a twittering bird, he showed a coop of battery-raised turkeys in his “Contradictions” series...

But in this era of personal branding, it’s difficult to ignore the formidable soar of social media, with the number of active Facebook users reaching 1.71 billion in June 2016 (1.57 billion on mobile phones) and the number of Instagram users rising to 500 million. Five hundred million “Instagrammers”? So how about me – and me, and me? But as social media is a necessary evil, one might as well use them to best advantage. And contemporary-art professionals suffer no lack of options when it comes to this phenomenon. Alexia Guggémos, art critic, founder of the Observatoire du Web Social dans l’Art Contemporain (Observatory of the Social Web in Contemporary Art) and author of the book *Les Médias sociaux à l’usage des artistes* (Editions Thémistocle, 2014), points out the lag of French contemporary-art galleries on social networks, with 67 % present on Facebook compared to nearly 100 % in the United States, and only 33 % of French artists, photographers and designers using Instagram (cartography of the French art

market’s presence on social networks in 2016).

The latter social network, aimed at sharing images and videos, is nonetheless emerging as the favoured medium for all art-market players in 2016. “Instagram usage in the art world (is) up 16 % from 2015” and “up 17 % among younger online art buyers” notes the 2016 Hiscox 2016 report on online art trade. While also specifying: “Facebook and Instagram remain the most preferred social media platforms over the past two years. However, Instagram experienced a significant jump in popularity—from 34% to 48% year-on-year. The same trend was found among younger buyers, where 65% said they used Instagram most frequently for art-related purposes compared to 48% in 2015.”

Instagram, a space for expression

Using the image as a tool for promotion and communication, Instagram has been adopted by many French artists. Xavier Veilhan shows enigmatic photos of work-in-progress in his studio, Thomas Lélou regularly publishes burlesque collages and hijacked versions of book covers, Jean-Michel Othoniel presents his colourful works in situ... But with under 10,000 followers, they’re far behind Irish artist Olafur Eliasson (143,000 followers), who places videos of his installations online, or the director of the Serpentine Gallery Hans Ulrich Obrist

(147,000 followers), who shows handwritten post-it notes and artist sketches in curatorial style. Using this medium as a space for expression in its own right is an aim for young artists such as Nicolas Lefebvre who publishes, on his wall, drawings that play on the navigation's verticality and the breaking down of images into sequences. Lefebvre was winner of the inaugural Art Students Week in March 2016, inviting students in French art schools to make themselves known by publishing their studio work on Instagram by using the hashtag #artstudentweek. The next edition of this event, an initiative of Alexia Guggémos in conjunction with the AICA (International Association of Art Critics), will take place from 20 to 26 March 2017.

Meanwhile, the microblogging tool Twitter, with 313 million active users in June 2016, is also well represented in the contemporary-art world. It is a way to keep informed on news about artists, galleries, museums, auction houses, fairs (including FIAC) and bodies such as the Comité Professionnel des Galeries d'Art or the CIPAC (French Federation of Contemporary Art Professionals). As for the LinkedIn professional network (106 million active users), it is indispensable for taking part in groups specialising in contemporary art, namely by raising the visibility of one's own activity and by corresponding with international players in the art world – as demonstrated by the Contemporary Art network group, with nearly 20,000 members, the Art Collecting Network (over 56,000 members) and the Museum & Art Galleries group (nearly 80,000 members).

Facebook for the art world

A recent phenomenon has been the multiplication of social networks specialised in art. The purpose of these web sites is to allow users to invite their friends, to exchange their impressions of an artist, to offer recommendations and to give opinions on exhibitions, to create communities linked by the same interests. The French web site Exponaute, based on the Allociné model, opened the ball in 2010 by allowing users to discover and select the best current exhibitions,



to read reviews from the specialist press and from its members. Six years later, the site is still around, but minus extracts from the press and with few opinions from “friends”. On the other hand, Exponaute has taken on an online magazine, presence on Facebook and Twitter, as well as a store with derivative products... Meanwhile, Rosenblum Collection & Friends, launched in 2010 by Paris-based collectors Chiara and Steve Rosenblum, which invited its members to private visits and debates with artists from the collection, is dormant for now.

More active than ever, 4art.com – originally the social network of the British contemporary-art magazine ArtReview – gathers an international community of over 35,000 artists, art critics, curators and art professionals, divided into groups (installations, art, video artists, bio art...). This “social networking site for the art world” enables artists to present their works (photos, videos and audio), gallerists to promote their exhibitions, and all members to exchange, debate and stay informed about residencies, calls for projects and competitions.

ArtAttack, the last-born network, launched in June 2016 and endowed with an IOS application, introduces itself as “the first mobile social network for art e-commerce”. Geared towards emerging art, the platform offers young artists the opportunity to show their work online while encouraging buyers to acquire creations on the site. The application presents the works Instagram style, with “like” buttons and options for adding comments, but with one added feature: a full notice and price details. The sharing and sales network was joined, in November, by Uart, “the social network for Art Lovers”, placing art galleries, emerging artists and art enthusiasts in touch via a geolocalised interface, for the acquisition of “medium-range” works. And for the love of art, without a doubt. ■

Sami Ben Ameer:



A cosmic symphony



A cosmic symphony

“

Can we discuss the maturity of the artists' implementation with age? Yet, it is a good thing that we are thinking about discovering the latest work of Sami Ben Ameur. Whether it is in a big or medium format, in rondo or in installation, the reunited paintings in this exhibition are marked by an alleviation of the material, by the radiance of the bright colors, by the freedom of the graphic sign and by the movement of the radiance.





It is as if this « Natura naturans » which characterizes the style of the artist took a new dimension in order to manifest in a better way the cosmic material. From the incandescent hall to the exposition of the elements, it is through trail sign language that the paintings are manifesting the chromatic gestation of the universe. The fossils reappear in a more untied way, far from the figurative evidence which marks a stamp, as if it is manifesting the millennium effects endured by the material. In the symphony of colors and forms which are composing the set of the artworks, the rampant energy which catalyzes the images is aestheticised by a remarkable mastery of the composition.

At the center of the wealth of paths and hints, every painting is single thanks to a proper harmony and in the correspondences of its pictorial values. Since they are pleasant for the eye, they are captivating through their intensity, pieces of the universe which carry light. Maybe they are reconciling us with the world, by transporting our imagination far away from conflicts towards faraway origins where our present is relevant.

My nature is intimate because of its depth. As a creative force and an indescribable mystery, nature shows me the paths towards the essence, of life and towards the profound meaning of their transformation. Nature as a source of life, dynamically evolving in time and space and in which everything changes. Nature becomes the natural expression of my darkest emotions.

My painting is not an imitation of perspective or a romantic promenade or an impressive perception of ocular effects, it is in fact genesis, an emerging melody, the link between the finite and the infinite. We discover the mystery of the complex material with the meanings of sensations, emotions and gestures, the impact of color with its freshness and sonority, poetry of complex writing full of cultural and spiritual references. It is indeed the colors and the interweaving of materials which emerge in my pictorial spaces, my signs sent to the terrestrial forms, to fossils, subterranean and cosmic spaces, to the fetal and the Arab Sumerian writing. We can feel the contradictions between the interior and the surface, land and sky, microcosm and macrocosm, old and contemporary, the tangible and the metaphysical, the material and the spiritual, the destructive and the constructive. It is a concentration between two worlds : the exterior and the interior.

A large field in which these two privacies meet in a specific dialogue governed by a plastic fact claiming its exigencies, specificity and unpredictability. It is a new emerging world and a cosmic song. It is serenity in the quest to the invisible. It is the love of life, peace of the soul, intimacy of thoughts, in a world missing spirituality, a failed artificial turbulent even deceiving world. Do we really need today more than ever to listen to the voice of nature and to trust our intimate grasps and our interior spirit ? My painting is resistance. May this earth continue to rotate.

Sami Ben Ameur



EXPLOREING

<http://buildabridge-artology.blogspot.se/p/about.html>

ARTOLOGY IS AN ART AND BIOLOGY summer learning program that sparks students' curiosity through a curriculum that integrates natural sciences and the arts and utilizes Philadelphia's vast natural splendor as a vibrant and evolving classroom. The program serves Philadelphia youth, including

those coping with homelessness and poverty from BuildaBridge's partner sites in North, West, and North West Philadelphia. These students benefit from hands-on educational experiences, and from BuildaBridge's commitment to excellence and its holistic approach to learning and art-making.

Since 2007, BuildaBridge successfully implemented its distinctive Artology camp. Students trekked through Philadelphia's Fairmount Park system armed with magnifying glasses, drawing boards, and cameras. They brought their discoveries back to their classroom where they learned to use microscopes and art materials to interpret their findings. Students left the program with increased creative, observational, and analytic ability, improved knowledge of local ecosystems, and a more concrete understanding of how each individual is connected to his or her community and environment. Artology expanded student's conceptions of both the art and science disciplines, generating interest, enthusiasm, and opportunity.

This program teaches students the foundations of scientific inquiry such as observing, classifying, measuring, comparing and contrasting, recognizing patterns, formulating hypotheses, and experimenting. They become aware of the intersection of these fundamentals with artistic discovery. While learning key elements and principles of art, they discuss environmental impact and responsibility, recycling, and renewable resources. They are guided by exemplary works of art and engage in critical discussions. To promote focus and reflection, each day begins with a drum circle and ends with journaling.

Field trips include participation in curriculum programs at local Arboretums, Environmental Centers, and Art Museums. The camp culminates in a celebration and exhibition at an established museum where parents and the community can interact with students and view their work. Curriculum used in the Artology camp is developed and taught in collaboration with professional artists, science teachers, and medical students, and supplements participants' public school education by meeting PA state standards in art and science. ■



QUIRE CREATE



ARTOLOGY

By Amir Khatib

WHEN I FIRST moved from Turku to Helsinki to do my study for my MA degree in the Academy, I saw and was introduced to many things, including Artology. That was back in 1997.

I knew someone who was a professor at an academy and he introduced his “artworks” to me and I saw there were between cubism and the style of Lady Guggenheim. After many meetings, he told me: I also have a surprise to you, I will show you some videos I have done.

I saw in that video, some people dancing straggly and I told myself that maybe this is part of his theory. True indeed, he started talking about Artology and this was the first time I heard the term. I was exited of course, and because he was a professor and a rector to an academy, I thought that we might have to do some kind of story about him.

Then I started researching about artology, I could not find something about the term, but I said to myself: What a wonderful world.” I had been introduced to Helsinki and everything was smiling at me that year.

But, this was for short time, this turned into a nightmare for me when I discovered that this term was used before this professor, and his style was not his at all. Because he doesn't know how to make a face as to say, I was too disappointed with my discovery, his style was post-cubism, and I felt sorry for such a professor and to myself as well because I had wrote a story about him for an Arab media.

This taught me a lesson that I do not write anything unless I know carefully what is the real and non-real in the creation of the people that I want to introduce to the media.

But talking about artology, this is a different matter, not that type of Artology, the relationship between art and science, and I read about it and learn many thing including art and technology which was a part of my program study that year, and was very interesting to read about cubism which came as result of the physic theory and to know the relationship between length of the light wave and the colours and so on.

Life is a short journey, but we should live it deeply. ■



By: Thanos Kalamidas

Art o Logy

SADLY I HAVE to admit that soon after hearing the term artology, I found out that I was not familiar with it and despite all the effort and online research it was very little I could find and whatever I did find it was rather misleading.

Saying that the word artology could give a lead. As far I can understand and looking philosophically the term, is coming from the combination of the words, art and logos where logos is the Greek for speech or better reference. So it is the reference to art? But then I got another explanation that it has to do with semantics. Art and ology as biology, a reference to science. Therefore, Leonardo da Vinci was creating artology. Right? Wrong!

But it did make sense when you combine art with science in general. Take chemistry and think of the complex creations, often sculpturistic complex the DNA sequence makes. Think of any chemical composition and think of it as a painting. Move even further, use the chemical compositions to create a painting where elements of chemistry represent colours.

After that artology seems to be the new, the next, the research between science and art in the scenes that nature is a product of art and constantly produces art. Or even better, contrary to philosophy that tries to explain art in linguistic terms, artology is a way to explain science in artistic terms.





Furthermore, take everything out of its scientific context and translate it into art. Gravity, or gravitation, is a natural phenomenon by which all things with mass are brought toward (or gravitate toward) one another, including planets, stars and galaxies. Since energy and mass are equivalent, all forms of energy, including light, also cause gravitation and are under the influence of it. On Earth, gravity gives weight to physical objects and causes the ocean tides. The gravitational attraction of the original gaseous matter present in the Universe caused it to begin coalescing, forming stars — and the stars to group together into galaxies — so gravity is responsible for many of the large scale structures in the Universe. Gravity has an infinite range, although its effects become increasingly weaker on farther objects.

This is the scientific context, so letting gravity work with colour and transforming its power into a painting you create art. Add to that energy and mass, the result is outstanding and it serves science and art equally. Furthermore then sense of gravity carrying an infinite range is more challenging for the artist who uses colours as the elements under the influence of gravity.

Artology is a way to explain science in artistic terms adding the dimension of feelings and aligory in terms of inspiration. ■

New art for new era

By Ali Najjar

In 1973, we were surprised by the Iraqi well-known artist Mahmood Sabry, in Baghdad, during the Visual arts conference which was held for the Arab world. This is when Sabry for the first time put his theory or his applied research: realism quantum... new art for new era.

The surprise was not for his paintings of (optical tables colorimetric) which he brought in the display, but the consequences that nullify the role of art in society, and the aesthetic theories, the whole art history since the discovery of the caves drawings till he lay his this peace of apply research.

His quantum realism, as we understood it, canceled all visual phenomena and the followings to it leading to believe that scientific truths into his quantum physics he brought, so that the 92 natural elements are the only things the artists should search in their atoms.

Artists should disassemble their colorimetric divides and reconstruct it as artworks, water for instant consist of no more than 2 atoms of hydrogen and one oxygen, this truth is not an illusion to see, otherwise we commit visual betrayal, because it is the roots, the water that we see with our eyes is an illusion of this truth though from the artistic point of view, but it is a logically illusion for the quantum realism.



In this case we should look for the spectrum of the hydrogen for example, the longest lines spectrum of its element as in the below table.

Wave length	Spectral line emitted color
656, 2	the red
486, 1	the green and the blue
434, 0	the blue violate
410, 1	the violate

That means the artist should limit his spectrum only, as it is the truth of the visual elements, whatever else does not represent reality, in this case the laboratory only can make the artwork, and nothing else can.

What Sabry implemented in the quantum realism of his paintings, no more than a colorful strips distributed on the board in virtual or diagonal according to the table of the elements that he presents. In case that the element has hundreds of spectrum for one color.

He chosen a number of them, towards controlling and implementing his works as Labradorean artwork, the laboratory needs th professionals who can manage it, as the rest of the scientific laboratories so that such an art do not have leas relationship with visual art.

Though there are a lot of closeness between the Optical art and Sabry's works like Vasare-



ly for instance, but these works loses the optical illusion which Vasarely build on.

Sabry invite us to replace our feelings by naked science, as we mean in resent time replace our senses by a computer, that the keyboard and the memory of the computer works without our wish and that reminds me of some expectations which see that the size of the brain and the hands will be bigger than other parts of the body.

It is really a new art what we see every day in the mantle artistic laboratories



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Artra, Translooping

FOR MILLENNIA humanity has been creating an inexhaustible number and varieties of things that have been referred to as art. A few pieces of art have remained as treasures while most are quickly discarded, destroyed, lost, or tacitly fade into the memory of the ethereal cosmic abyss through the pathos of neglect. Throughout chronicles of human narrative, historians, critics, and practitioners of the arts in every culture have tried to explain various phenomenon of the arts. Each generation adds to this body of knowledge and has the opportunity to increase understanding of the arts with new patois. That is the purpose of this dialogue.

Every spectrum of study has a vernacular idiosyncratic to its domain, some with various dialects familiar only to its practitioners and critics. The arts are no different. Presently, as a professional art educator I'd like to bequest three terms for use in the lexicon of the arts world to be utilized by artists, educators, museum staff, connoisseurs, patrons, critics, and historians that can be applied to further explain and understand the universe of the arts. These are artra, trans looping aesthetics, and pseudo-art.

In earlier writing I've provided a fresh, comprehensive definition of art that transcends mediums, or venues for artistic production and performance. This designation also encompasses all historical "isms". As you may recall, this introduced art as an acronym for itself: Aesthetic Rendering of Thought. In order for Art to exist, the following three (3) criteria must be met. There must be some sensory manifestation (Rendering), fugitive or permanent, that is based upon a creative, intellectual process (Thought) with the intention of a beautiful or pleasurable (Aesthetic or Anti-aesthetic) action, or reaction, in one or more of the senses and/or psyche.

An art work is the product of the creator's directed efforts, duh; however, some is never intended for public experience. In this condition and familiarity it is only A.R.T. (an aesthetic rendering of thought). However, when the art object or performance is encountered by an audience other than its originator and the rendering elicits an aesthetic experience, then we have artra. Artists can possess ambient aesthetics, or euphoria, in creative processes involving conceptualization, fabrication efforts, and in evaluation through the various stages of production or performance to the art's

By: Anna Cerneaz
http://EzineArticles.com/expert/Robert_Bear/4474





Aesthetics & Pseudo-Art Terms for Artology

completion. It's part of their half of art. The viewer's aesthetic participation is in the "looking glass" section.

Artra is a palindrome of the total encounter of art; it is the journey of going "through the looking glass". The art audience perceives through one or more of their physical senses a corporeal existence of an art object. Next, one has a metaphysical aesthetic incident and mental evaluation and then returns to the art object or performance. This psychic traveling "through the looking glass" and returning I refer to as "translooping aesthetic". Artra is the collective aesthetic and corporeal acknowledgment and interaction with a work of art by both the artist and the audience. One must note that both the artist and the audience will not be subjected to the same aesthetic familiarity or artra involvement, nor to the same degrees, due to the frame of reference for each party.

The realm of art history, theory and criticism, or collectively known as artology, engages many conjectures and evaluations. To this arena we can add pseudo-art. Pseudo-art is an item that some people have perceived as an art object or performance, but was not created by a living entity with the intent of an aesthetic condition. Consequently, it is not true art. For instance, one could be pleased and enthralled by the lighting, undulating textures, and colors of the bark of a beech tree, it's beautiful. Certainly the beech is a created object, but, trees are not generated by earthbound sentient beings for the purpose of communication toward an aesthetic purpose. A tree, however, can be manipulated to be an art object. Such is the case with the art of Bonsai. Pseudo-art is the matter of concern that presents an aesthetic after taste. Artists are often inspired by pseudo-art.

As you become more familiar with Artology as a sojourner in the corridors of the world's arts history, feel free to adjoin discourse in rumination, affirmation, or as disagreement to these ideas. ■

By: Katerina Charisi

ART-OLOGIA

OK, LET'S BE HONEST. Not everybody appreciates art and/or artists. Sometimes not even our own people, friends or family. Think about it: When we were little, our family and teachers encouraged us (even pushed us too hard) to be creative and artistic, if we managed to strike a few keys in the piano or paint our uncle's face at 6, we made everyone proud. Right? And then something changed. Somehow, all the beautiful things we made didn't mean a thing anymore.

Every human being is born an artist, Picasso said. Hard thing is to remain an artist when grow up. It's not easy. There is no support, even if someone studies art, because there comes the day that students graduate art school and then what? Not many people continue after that point; there is no one to show their art, no common ground for criticism and evolvment, no encouragement, the need for a normal (=provides payment) day job overcomes the will (or the inner need) to create, even parents feel that art is only a waste of time and instead of encouraging their children to be creative, they do exactly the opposite: They ask them to stop, grow up, find something more useful to do.

So there come the questions: Why should I do it? Am I talented at all? Who would care? How can I do it? Why can't I do it? Is there a reward? Why is it so hard to create anything?

Those questions can be answered. Artology is the study of art. Not only one kind of art, but every kind. Art is everywhere and can be made out of anything; and guess what: It can be taught, it can evolve, it can be mastered (relative), it can change and change us too, it can make us better humans, it can help us to express ourselves, our worries, our fears and dreams. Artology means to be able to take what's in your head (which usually is perfect!) and know all the ways to carry them out.

Being an artist is not only to exhibit our work and get paid. This can be a goal, but shouldn't be our only goal, the only reason we keep going. **Art is not about the reward and fame.** Making art is an inner need that we learn to oppress as we grow up, often we don't even recognize it, for there is no support by any system, or for not getting the most important point of it: It's never about money and/or fame. If they come, they are welcome, but it's not about them. It's never about them. Still, there is the need of encouragement to keep going, so there must be a corresponding addressing by the system.

Give opportunities people! Make them feel it's worth all the effort.

So many people quit. Quit, and there's a huge difference between stopping and quitting. **Stopping happens all the time;** writers call it "the writer's block". But quitting is something else. You only quit once. **Quit means not starting again.**



There is a great misunderstanding about Art. Well, make them two. First, is the false belief that Art is made by a very small and very special, high intelligent group of people, with tons of talent and unbridled imagination. Second, is the also false belief that Artist, real Artist, is the one who exhibits and sells for a shitload of money their complete works.

Wrong and wrong.

Art is/can be ordinary and made by ordinary people. Imagination is only the spark that lights the fire. Imagination rules when you are standing in front of nothing, ready to make the first move. But move after move, word after word, brushstroke over brushstroke, chord after chord, piece after piece, imagination steps aside and technique, craft and years of practice take over. Talent is maybe a small step ahead when you begin, but sooner or later you're going to reach the point where ...it doesn't come easy anymore. **Talent is good, but not enough.** Without a sense of direction or a goal, without practice to expertise, without sharpening the skills, without discovering new ways of seeing, hearing, doing things, it doesn't count of much. The world is full of naturally gifted people, some of them highly gifted, and the media die for such people that can give them material to show for a couple of days, but soon no one ever hears about those gifted people again. So, no one really cares about talent. Even Mozart improved himself by working hard, each day. He was an ordinary person, too! Stop wondering if you are talented enough. There is always space for improvement.

Art is difficult. Making art, is hard. Accepting ourselves as artists is even harder. Art seems to struggle nowadays, for various reasons that keep it out of our lives and prevent us from making it. Us, yes. Art is ordinary; made by ordinary people, I said that already, didn't I? This is a thing we all need to accept. A super hero doesn't need to make art. There is no perfect/ideal artist. Or, if there is a perfect/ideal artist then must an ordinary person, like you and me! Our flaws and difficulties, our weaknesses are a source of strength.

There are hundreds, thousands moments of disbelief, of thinking that what we create is not good, is not well made, is not going to be liked, but only one and single moment where art seems right: when we look to the finished project. So art has two sides; the viewer's side and the artist's side. For the viewer, what matters is the finished project, the completed piece of art, no matter what would that be, and a viewer only cares about that; to be moved, touched, inspired, or entertained by it. For the artist, what matters is the journey between the empty canvas and the completed painting; the blank paper and the story; the straight lines of the pentagram and the song. This journey is long, full of uncertainty, doubts and contradictions, loneliness and fear, and what you get in the end is learning better to do your thing. If you are an artist, the finished work yes, is another reason to feel proud of yourself, but this isn't the only thing that matters.

Ever played a racing video game? I bet you have. Imagine yourself sitting on your couch Saturday evening with a





bunch of friends, stuck in front of your monitors, joy-sticks in hands, compete each other in a race. You want to win. You want so badly to win; you've practiced all week in this same stage racing against time or computer again and again, knowing each turn, each tree or building in the scenery, knowing that there is a particular close left turn that is too hard to take successfully, too easy to flip and crash. And there it is; the close turn gets closer, you feel sweat running down your wrists, your friends shout against or over you, you try to focus, you calculate your moves, you slightly turn your wheel, you think that you can't crash now, you can't flip the car, you need to be careful and fast ...and bam. You crash right there, in that very same turn, while your opponent friend just takes it smoothly and wins the game. Game Over. Why, why? You had everything under control... Or you thought that you did. But art is not about control. In fact, people who can't feel they have everything under control, are less likely to make any form of art. **Art is risky; it's complicated, insecure, suggestive, unpredictable. Art is balancing between hundreds of reasons to quit and only one to keep going. Yes, you need to be a little crazy for art.**

Lesson of the day: When you act under fear, fears come true. And fear, is the major obstacle in artmaking. Fear about yourself and doubts about your capabilities will stop you from doing your best, fear about how others will react to your art will stop you from doing your own, unique and special art.

When you accept this, you will fear no more.

Remember this: Art is all about starting again! Art is about learning how not to quit, no matter what; and if this isn't the greatest lesson we can take about life, then nothing else is. This is Artology. ■

Universal Colours



Artology in Bahrain

<http://memediaglobal.com/what-do-women-entrepreneurs-have-to-do-to-be-recognized-in-bahrain/>

What do women entrepreneurs have to do to be recognized in Bahrain?

IHATE TO SAY this way but it makes a big difference who you know and how well you know them. The harsh reality is that a lot of Bahraini entrepreneurs struggle- especially women. There are a few of them that I personally know and say it has been a tough struggle and journey to get to where they are. These women have built themselves by themselves. I speak only for myself because I am credible for my story and am not afraid to admit that this struggle has pulled me in all ways possible.

The name of my company is Artology. With my sister side by side, we opened up this space. Bahrain accepted Artology with arms wide open. Mothers were recommending us, parents were talking about us and kids were talking art. Artologists were loving their connection with art and realizing that art is not restricted to what is being taught in the school based curriculum. Instead, Artology became a haven for expression without judgment. And it still is. We are open to any form of expression. I always say; everyone is an artist- you just haven't found your way to express it yet.

Getting recognized was perhaps one of the hardest things to do in Bahrain. When competition is knocking at our door step- new studios opening up, competitive prices; my sister, Reem asked me: what do we have that other studios don't have? I replied " People can imitate our studio, our concept, our projects and our design- that's flattering but no one can ever imitate us- the two who run this studio... we are what makes this studio Artology. Parents don't send their children to us because of our space- they send them to us because of us- the passionate souls who run this studio."

Constantly battling this and remaining afloat has been a challenging journey. As an entrepreneur, starting from scratch, struggling with the first 200 BD we had for this space- we have come a very long way. 7 years in this field and very young to this, we learn something new every day. In the process of opening our second studio space- our battles for recognition are more paper based- registering the right name- commercial registration and loans. From Bahrain I'm travelling with Artology. Looking at offering workshops where I can travel- art is boundless.

I speak for myself when I say that our has not only been with paper. It has been with self. Finding trust worthy creative souls has been a tough one. It is obvious that these creatives are an extension of us. They represent us and our beautiful mess- Artology. ■

rain



When art and math collide

By Julie Rehmeyer

<https://www.sciencenews.org/article/when-art-and-math-collide>

MATHEMATICS IS BEAUTIFUL: intellectually elegant, exquisitely austere and pretty. Yes, pretty. Like, pretty to look at.

That aesthetic beauty was easy to see at the 2009 Joint Mathematics Meetings in Washington, D.C., January 5–8, which showcased mathematics research and also invited artists and mathematicians to come together to create a display of mathematical art.

Paul Stacy, an Australian landscape architect, got seduced by the beauty of math when a friend brought him some ceramic Penrose tiles. The tiles don't seem like much at first glance: they can be one of two diamond shapes, either fat or skinny. But these tiles hold a secret. Put together according to certain rules, they form patterns that never, ever repeat, no matter how far you extend them. Even more surprisingly, they have five-fold rotational symmetry, so you can turn the whole pattern 72 degrees and it will look exactly the same.

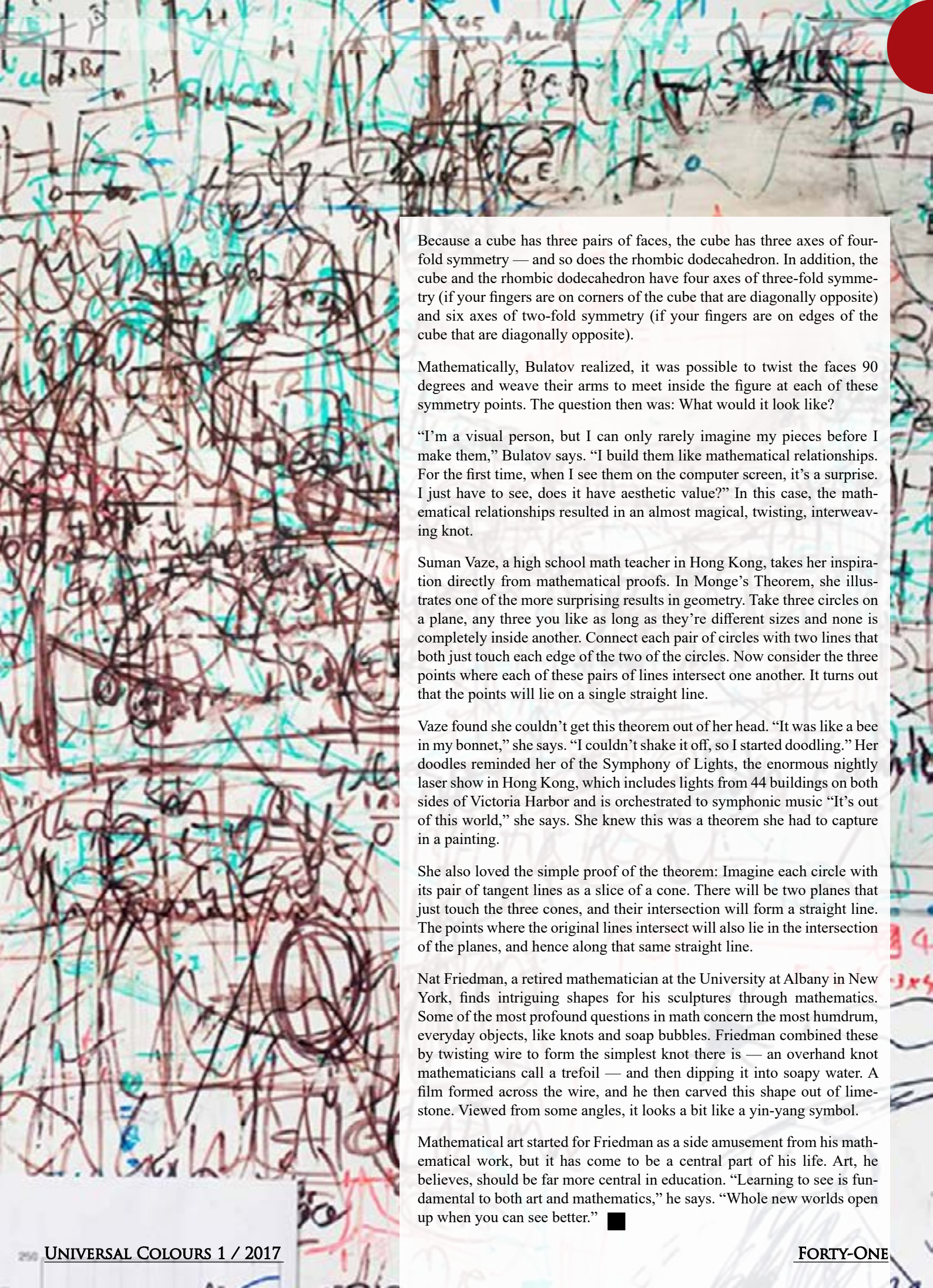
Stacy started playing with the tiles to make shapes of his own. He put together nine of the skinny tiles to form a yellow cross on a blue background, and then he did the same with nine of the fat tiles. These larger, nine-tile groups were each the same shape as the individual diamond-shaped tiles that made them up, so Stacy used each nine-tile group as a Penrose tile, following the construction rules of Penrose tiles to create a never-repeating pattern.

What emerged was a swarm of groups of blue tiles against a yellow background that seemed to swirl and buzz like a swarm of bees. Stacy discovered that the rules of Penrose tile construction meant there were precisely seven shapes the groups of blue tiles could form. Only long after he finished his piece did he find out that this “discovery” had in fact long been known by mathematicians.

Artist and physicist Vladimir Bulatov builds his artwork like a mathematical proof. He began his Rhombic Dodecahedron I by pondering a funny, irregular looking polyhedron built out of 12 diamond shapes called rhombuses. Bulatov imagined replacing each rhombic face with a sort of four-armed starfish. Instead of connecting the arms directly to those of the closest starfish, he used the symmetries of the polyhedron to interlace the arms, forming an intricate knot.

The symmetries of a rhombic dodecahedron, it turns out, are the same as a cube, even though the two are different shapes. Imagine, for example, holding the cube by putting one finger in the middle of a face and the other in the middle of the face directly opposite; you could then keep your fingers still, spin the cube by 90 degrees and have it line up exactly as it was. Your fingers were on either side of an axis of four-fold symmetry. You could do the same with the rhombic dodecahedron.





Because a cube has three pairs of faces, the cube has three axes of four-fold symmetry — and so does the rhombic dodecahedron. In addition, the cube and the rhombic dodecahedron have four axes of three-fold symmetry (if your fingers are on corners of the cube that are diagonally opposite) and six axes of two-fold symmetry (if your fingers are on edges of the cube that are diagonally opposite).

Mathematically, Bulatov realized, it was possible to twist the faces 90 degrees and weave their arms to meet inside the figure at each of these symmetry points. The question then was: What would it look like?

“I’m a visual person, but I can only rarely imagine my pieces before I make them,” Bulatov says. “I build them like mathematical relationships. For the first time, when I see them on the computer screen, it’s a surprise. I just have to see, does it have aesthetic value?” In this case, the mathematical relationships resulted in an almost magical, twisting, interweaving knot.

Suman Vaze, a high school math teacher in Hong Kong, takes her inspiration directly from mathematical proofs. In Monge’s Theorem, she illustrates one of the more surprising results in geometry. Take three circles on a plane, any three you like as long as they’re different sizes and none is completely inside another. Connect each pair of circles with two lines that both just touch each edge of the two of the circles. Now consider the three points where each of these pairs of lines intersect one another. It turns out that the points will lie on a single straight line.

Vaze found she couldn’t get this theorem out of her head. “It was like a bee in my bonnet,” she says. “I couldn’t shake it off, so I started doodling.” Her doodles reminded her of the Symphony of Lights, the enormous nightly laser show in Hong Kong, which includes lights from 44 buildings on both sides of Victoria Harbor and is orchestrated to symphonic music “It’s out of this world,” she says. She knew this was a theorem she had to capture in a painting.

She also loved the simple proof of the theorem: Imagine each circle with its pair of tangent lines as a slice of a cone. There will be two planes that just touch the three cones, and their intersection will form a straight line. The points where the original lines intersect will also lie in the intersection of the planes, and hence along that same straight line.

Nat Friedman, a retired mathematician at the University at Albany in New York, finds intriguing shapes for his sculptures through mathematics. Some of the most profound questions in math concern the most humdrum, everyday objects, like knots and soap bubbles. Friedman combined these by twisting wire to form the simplest knot there is — an overhand knot mathematicians call a trefoil — and then dipping it into soapy water. A film formed across the wire, and he then carved this shape out of limestone. Viewed from some angles, it looks a bit like a yin-yang symbol.

Mathematical art started for Friedman as a side amusement from his mathematical work, but it has come to be a central part of his life. Art, he believes, should be far more central in education. “Learning to see is fundamental to both art and mathematics,” he says. “Whole new worlds open up when you can see better.” ■

Why Art and Science?

By **Johanna Kieniewicz**

<http://blogs.plos.org/attheinterface/2013/06/19/why-art-and-science/>





LINKAGES BETWEEN art and science are proliferating, and fast, but to what end? Whether it is a formal collaboration between artists and scientists, a call for artists in residence at scientific institutions, or a simple ‘jumping on the bandwagon’ to present a gallery of research images as ‘art’, there is something in air. Some of this work is truly brilliant, some is genuinely good, and some is well intentioned, but some may well be detrimental to both art and science.

So, what exactly is the point of this art and science movement? For those of us who are involved in this area, and generally see collaborations between artists and scientists as a good thing, what exactly do we hope for from this brave new world? Here I present what I view to be the most compelling reasons for collaborations between artists and scientists and my vision for where I hope things might go.

Exciting art

Science and scientific ideas have long inspired art and artists, from Leonardo DaVinci and Picasso, to Turner and Kandinsky. In harnessing the scientific zeitgeist of their times to the making of their art, they showed how scientific ideas can inspire great art. So in some sense, this is nothing new: science is simply part of a larger cultural discourse with which art can engage. However, more recently the ways in which artists are engaging with science are deepening.

Science offers a range of new media and methods for artistic exploration. Who ever said that the tools of the artist were limited to the paintbrush, pencil, or chisel? Good artists, particularly those who are conceptually rigorous, will choose the medium that is most suitable for the questions that they are interested in exploring. Bio-artist Anna Dumitriu, frequently uses bacterial cultures in her work, as well as robotics and interactive media of all sorts. What better way to explore cultural and ethical implications of modern microbiology than with microbiology, itself? More radically, Susan Aldworth’s most recent exploration of human consciousness involves not only brain images, but also brain tissue. This was not done cavalierly: it was done with utmost care and in partnership with the Parkinson’s Brain Bank at Hammersmith Hospital. But, by using the tools of neuroscience as part of her pallet of media, Aldworth is able to provide an insight into ourselves that science itself cannot manage.

A precondition of this greater engagement with science is that artists themselves be literate in science. Well known for their reading of philosophers such as Proust, Foucault and Deleuze, should

art students not read Stephen Hawking and Charles Darwin as well? I am not saying they need to become scientists themselves or ditch the philosophy (quite the opposite). Rather, by immersing themselves in the ideas of science, artists expose themselves to the big questions of life from a different perspective and add new and exciting set of media to the toolbox with which they are able to explore these 'big questions'.

Better Science

In collaborations between artists and scientists the payoff for the artists may seem the more obvious: a piece of art. So, does science benefit? Or is this simply something for scientists who are also passionate about art or public engagement?

I would probably argue that both are correct in different circumstances.

The most obvious benefit to a scientist may well be better communication skills resulting from prolonged engagement with a non-specialist. This should not be sniffed at: speaking at the British Science Association's annual Science Communication conference, Brian Cox noted that many scientists are so used to playing to their peers as an audience, they tend to still do so when speaking to non-specialists. Rather we should speak at the level of which our audience is capable and prolonged engagement with non-specialists can help in this respect.

However, there is some evidence to suggest that engagement between scientists and artists may even result in better science. At the recent State of Matter symposium, Ariane Koek, who leads the Collide@CERN programme, reported that the scientists involved in the programme find that artists often ask questions they would never think to ask. Sometimes this is because they are very basic questions, but it is also comes from a different way of thinking.

Chemist James Gimzewski began collaborating with artist as he was looking for fresh ideas, pushing out reductionist thinking, and interested in being exposed to a different way of questioning. Rather than taking the direct way to solving a problem, artists may pay more attention to the potential detours that scientists are often trained to ignore. Botanist Stephen Tonsor, who has collaborated with Natalie Settles, notes that an artist in residence explores areas that are related to the area of scientific practice, but do not get readily addressed by the scientific method. The artist thinks and acts upon ideas in ways that challenge and permeate their engagement with the world, enriching their scientific process.

Often unacknowledged and impossible to manufacture, serendipity plays an enormous role in scientific discovery. While there is no guarantee that the collaboration between an artist and scientist will lead to that 'Eureka!' moment, at least some scientists hope this sort of engagement may help them to approach their science in a slightly different way. Although the pay-offs may be less immediate than the production of an individual piece of art, they are potentially more enduring.

A vision for the future

I would like to hope that the art and science movement isn't





just about the production of art and science in their own rights, but also about a more integrated society. Writer and historian of science Arthur I Miller has suggested that we are on the verge of a 'third culture' where art and science feed back and forth to each other, enriching each other [ed: this was my understanding of Third Culture, but please see comment below from Arthur Miller]. I'd like to hope this comes to pass, but also that it doesn't result in a homogenization or dilution of what art and science individually bring to the table.

Good art and good science necessarily require high degrees of specialization. If we were to create large numbers of scientists who didn't think 'like scientists' this would be problematic. And the same goes for art and artists. But, by creating spaces in which both scientists and artists can work together, communicate and learn from each other, both science and art can benefit.

While recognizing the degree of specialization required in both practices, I also hope that the art and science movement goes some way to addressing the way that we identify ourselves as 'artists' or 'scientists'. Many of us begrudge our secondary education, where we were forced to pick one or the other, without an opportunity to continue the music alongside the chemistry. I'd like to hope that, as scientists increasingly collaborate with both artists and designers, being literate in both art and science becomes, once again—as it was, perhaps, in the Renaissance—a critical element of being an educated person.

I don't claim any of this will be easy. Along the way, some fairly bad art will undoubtedly emerge, as will scientists and artists who find themselves jaded by the whole experience. I suspect that in most cases, some sort of shared praxis is needed for the collaboration to truly be successful. But with all manner of collaborations bubbling away, with art and science programmes in higher education, and with increasing recognition of the mutual benefits of art and science, the future is bright.

What else would you hope for from art and science? ■





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Highlights

EU-MAN & Ostraka co-operation

A great cooperation between our group and Ostraka Art Organisation in Cairo Egypt has been born, since last year when we participated in one of their symposiums.

This time, a group of 5 artists of our group will make a show in the gallery of Ostraka, in the heart of the Egyptian capital Cairo.

The 5 artists are:

**Ali Najjar
Haky Jasim
Kareem Sadoon
Jalal Alwan and
Amir Khatib**

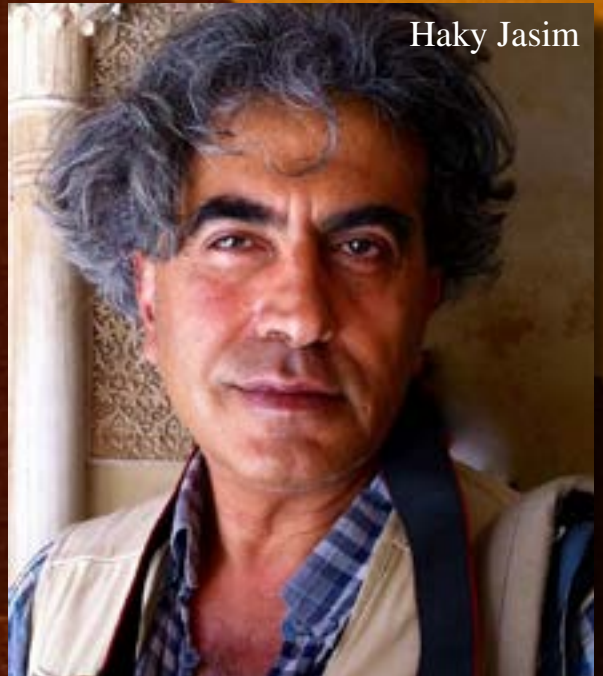
These artists will set up an installation exhibition for 10 days. The theme of the exhibition is Migration Homeland, the exhibition will take place from the 5th to 15th of April 2017.

Jalal Alwan

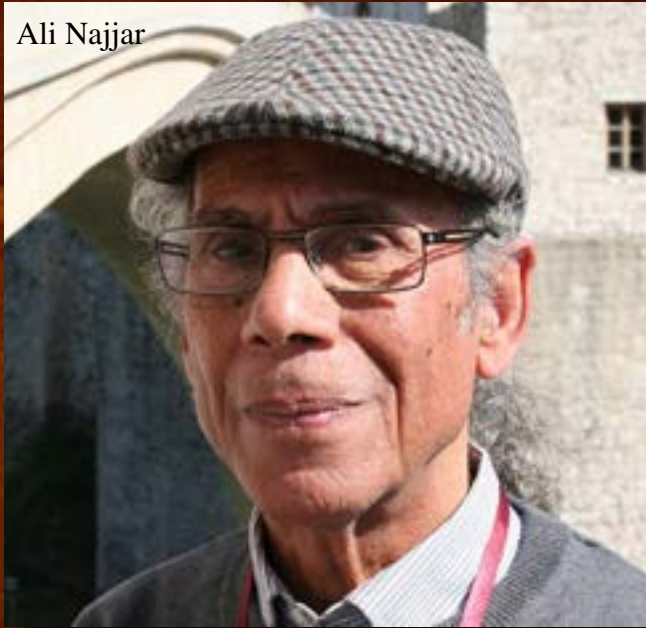


Amir Khatib

Haky Jasim



Ali Najjar



Kareem Sadoon



Highlights

In-between

This is the name of the last exhibition which took place last month in Cairo, the exhibition was for 5 international artists presenting a view of deferent cultures in connected consent with geographic distensions. Their works include paintings, sculptures and photography.

The artists were from Belgium, Slovakia Cyprus and Egypt. The exhibition would be a tour exhibition between the participants' countries, which started in Egypt. The person in charge of the arrangement Dr Sheree Elbaroudi.

“We started preparing to this exhibition, from limiting what the consent means (In between) and we discuss the consent together, the we reached to some point as we are from various countries, so we were working on it but each one worked on her own understanding according to the country and to the culture that each one live and effected by. As it is known that the contemporary world of art is very delicate to express under the contemporary politic of the present time, so the task was not that easy, but we were successful to some extent.”



Zuzana Krizalkovicova



Zuzana Krizalkovicova



Jorg van Daele



Jorg van Daele



Jorg van Daele

Highlights

Hervé Constant

Space Studio 10 Martello Street London E8 3PE England UK

Hervé Constant is a London-based French artist. He was born in Casablanca, Morocco. He studied theatre acting at the Conservatoire de Toulon before obtaining a grant to further his studies at the Ecole Nationale Supérieure des Arts et Techniques du Théâtre in Paris.

Hervé's work is a mixture of different interests, social and cultural influences.

Recent projects involve video, photos and sounds and Artist's Books. His book 'Killing' was part of a show displayed at Kaleid Editions London Plasto-Baader-Books Exhibition of Unique Artists' Books 2009. His work is shown and in the collection of MONA, Museum of New Art, Detroit USA. A sound recording of his was included in 'Sound Fetish' WPS1 at the Venice Biennale 05 and is now part of the Archive of MOMA New York. Most recently the video called 'Run' was selected by the Hayward Gallery London as part of the 60 second Surreal; the projection took place at the National Film Theatre. Recent projections have taken place in Roma, Studio Ra, FEST'AFILM Festival du film Montpellier and 'Visions in New York City' Gallery Macy NY in 2010.

The Pitzer Art Galleries based in LA presented 'WRIT LARGE', Installations by artists Marcus Civin, Patrick Hebert and Hervé Constant. Curated by Ciara Ennis July 2010.

'The Mystical Self' curated by Cecilia Freschini took place in Verona and Milan late 2011 VIDEO ART PROJECT for ARTVERONA.

He has participated in several artists' residencies in many parts of the world. Two of Hervé's videos have been presented at Villa Borghese, Pietro Museum Roma curated by Carlo Fatigoni of Sguardi Sonori in 2014.


In 2015 Herve was selected to participate to the Havana Biennale, the work was presented at the Faculty of Art History at the University of Havana. Last year 2016 he was invited to be part of the London Biennale Pollinations taking place in Manila Philippines. The artist was awarded a grant to travel by the NCCA National Commission for Culture and the Arts. ■





fARTissimo

The streets enter the rising house



The rise of the 21st century brought a déjà vu from the 20th. The rise of racism, of xenophobia, prejudice and discrimination. The witch-hunting of immigration and authoritarian caricatures with their finger on the nuclear bombs. They entered our lives from the back door, open the windows of fear, establishing their terror, demonizing expression, prosecuting freedom, using money as their Trojan horse. Caricature figures of power with tiny hands and micro-brains, reality show products, insulting every sense of dignity and ethics.

The rise starts from the street in the firm of unity and identifying friends from enemies. And then enters the house. Umberto Boccioni (19 October 1882 – 17 August 1916) was an influential Italian painter and sculptor. He helped shape the revolutionary aesthetic of the Futurism movement as one of its principal figures. Despite his short life, his approach to the dynamism of form and the deconstruction of solid mass guided artists long after his death. His works are held by many public art museums, and in 1988 the Metropolitan Museum of Art in New York organized a major retrospective of 100 pieces.

Boccioni believed that scientific advances and the experience of modernity demanded that the artist abandon the tradition of depicting static, legible objects. The challenge, he believed, was to represent movement, the experience of flux, and the inter-penetration of objects. Boccioni summed up this project with the phrase, “physical transcendentalism.”

Opinion

Is graffiti art?

Of course it is

Aight first of all a lot of you are confused with what graffiti actually is. Some graffitis are done illegally and can be considered destroying other's property or vandalism. A lot of graffitis however are done legally. A lot of writings on shirts today are all done by graffiti artists.

If y'all don't want shirts with cool writings on them, then choose "no". Graffiti is an legitimate artform and one of the earliest elements of hip-hop culture along with mc-ing, bboying, and dj-ing.

So y'all haters who are not willing to look at the big picture and think what graffiti really entails can call it vandalism,

crime, whatever you want but remember if jackson pollock splashed his paint all over the wall on the street he would get arrested too.

If piccasso suddenly got bored and started painting his thing on a police car he would get arrested too. Any art or painting can be done illegally. It's a matter of where and how to do it. So just because you saw some dude tagging on someone else's property doesn't mean graffiti as a whole don't deserved to be considered an art.

Open up your mind and be able to accept a legitimate artform as an artform. Just because you don't like the style, and just because you ain't familiar with it doesn't mean it deserves destructive criticisms and hatred. ■

Have Art Fairs

By Ben Davis

<https://news.artnet.com/market/have-art-fairs-destroyed-art-zombie-abstraction-and-dumb-painting-ruled-in-miami-191472>

ZOMBIE ABSTRACTION and Dumb Painting Ruled in Miami. “If no one ever looked at art, would anybody even create it? And how much does art actually need buyers.” Extremely reasonable questions put forth by the 2014 BMW Art Guide by Independent Collectors, these queries appeared especially intriguing during the latest iteration of Art Basel in Miami Beach (ABMB). A positively gilded affair that looks increasingly beholden to a global art-as-asset aesthetic, this year’s ABMB featured lots of shiny surfaces, stacks of joke paintings, and enough zombie abstraction to inspire several remakes of World War Z. The fair’s thronged aisles of mostly uniform wares also sparked a few less politic questions. Among them: Who buys all this shit?

The answer, of course, is a growing connoisseur class that has developed a special predilection for what is, without a doubt, the new art of the 21st century—art fair art. Because a growing number of financial players increasingly see art as having permanent value, these masters of the universe have successfully redrawn the global art world (as well as its proliferating entertainments) in their plutocratic likeness. Among the signs of the new times is the newfound comfort many artists have developed with art entrepreneurship’s boldface names. These are the Aby Rosens, Alberto Mugrabis, and Stefan Simchowitzez of the world. More powerful still are their growing legion of imitators.

Where artists were once predictably wary of such dealer-collectors, they are now extremely solicitous of their money—if the loads of sunny paintings and mirrored sculptures on view at this year’s ABMB are any indication. Among the latter, there are Bertrand Lavier’s transparent acrylic painting on mirror Harrogate (2014) at Kewenig and Doug Aitken’s EXIT (large) (2014), a flashy take on the “Exit” sign, composed of powder coated steel and mirror at Regen Projects. Artists and their galleries shipped in scads more mirrored works and upbeat art fair art to match the Black Friday-like consumption that would follow. It did, in money-laden spades. More reason, it would seem, for artists up and down the art market ladder to scrap their critical inhibitions, stop worrying and love the M-bomb.

At ABMB 2014, that love officially became infatuation. Today, the 13-year-old fair can be said to specialize not just in blue chip art (everything from Basquiat and Bacon paintings to photo-based works by Cindy Sherman and Richard Prince), but in a cheery brand of content-free stuff that actively caters to the tastes of the global collecting class. Handsome, glitzy, and insubstantial to the point of being as light as air, this kind of art perfectly patronizes the tastes of today’s high net worth individuals. Not unlike the effects of 19th century academic painting on the French bourgeoisie, this newfangled art Pompier is designed to be overblown and insincere (or ironic, take your pick), yet hold or increase its value while providing, in turn, an exquisite reflection of the worldview of the new overclass. But what to do when the triumph of pretty pictures—sometimes extremely pretty pictures—leaves art in the lurch with regard to the globe’s other 99.99 percent?

Destroyed Art?

Inside the Miami Beach Convention Center, it was as if Ferguson and the Eric Garner verdict had never happened—though angry pilots did protest ABMB’s longtime sponsor NetJets outside the fair entrance over planned cuts and shrinking benefits, and Ferguson-related protests sprang up elsewhere in the city. With the notable exception of the very few artworks that featured critical content—among them, Kendell Geers’s police baton sculpture in the shape of a pentagram at Goodman Gallery and Ana Mendieta’s wrenching video of a 1975 blood strewn performance at Lelong—the vast majority of objects on view at the fair flattered or directly reflected the superior, detached ideal of today’s megarich. But like with the smooth, artificial academic painting of the 19th century, there are consequences to art fair art’s frivolous disengagement from the world. Here’s one in a golden nugget: beauty is passing, dumb is forever.

Besides Pop-inflected art fair tchotchkes by the usual suspects—Josh Smith (at Mnuchin), Cory Arcangel (at Team), and Sterling Ruby (at Xavier Hufkens)—veteran artists like Mel Bochner also got into the sales act with gusto. One of his dealers counted at least six chuckle-headed text paintings at the fair, while I spied two peppy colorful works from the Blah, Blah, Blah series (2008-2012) in the same aisle. Bjarne Melgaard, a purveyor of highly sexualized and misogynistic provocation, opted to show eight brightly hued primitive gestural paintings at Gavin Brown’s booth—several resembling expressionistic smiley faces. Other artists and galleries making hay while the sun shone last weekend included Damien Hirst’s bright, pharmaceutically-inspired sculptures at Paul Stolper, Sherrie Levine’s suite of hanging colored mirrors at Paula Cooper, and a blithe graffiti canvas by the late Keith Haring at Edward Tyler Nahem.

Another indication that works at art fairs have literally thematized the idea of art as retail therapy were Eric Fischl’s paintings of well-heeled buyers standing around perusing the displays at—where else?—art fairs (one such painting incredibly features a figure in front of an edition of Aitken’s Exit (large), the very same one hung at the booth at Regen Projects). Works like these lead to a natural conclusion: artists across the board are as comfortable as luxury department store clerks with romancing the billfold. But the new art fair art is not just sales-savvy, it’s cynical. Exhibit A is Arcangel’s Going Negative/Lakes (2014), a flatscreen TV turned on its side. Its linguistic jiu-jitsu reads: “Fuck Negativity.”

Of course, even a small Jeff Koons work is capable of encapsulating the artistic zeitgeist better than his legions of zombie children. His mirror piece at Gagosian’s stand is not just the costly vanity piece that launched tens of thousands reflective objects, it is the perfect synecdoche for a vastly improved brand of strategic art that may have finally relegated contemporary art’s critical power to the dustbin of history. In the words of New York magazine’s Carl Swanson, Koons’ vapid works routinely repeat the question that matters most in today’s art world: “Who’s the fairest collector of them all?”

But the last word on the material that dominated the floor of ABMB 13 goes to Rafael Ferrer, an underknown artist whose neon sign Red, White & Blue ARTFORHUM (1971/2014) (at Henrique Faria Fine Art) presciently antedates the use of this now ubiquitous material. More than four decades after it was conceived, the answer to Ferrer’s implied question is all too obvious. Without the winners of a lopsided global economy and the artists who dutifully butter them up, the vast majority of the crap on view last week in Miami would not exist. ■

Teaching Science

By Eliza Krigman

<https://www.usnews.com/news/stem-solutions/articles/2014/02/13/gaining-steam-teaching-science-through-art>

BREAKING DOWN the walls between art, hard sciences and math, a new crop of educators is designing curricula that allow these subjects partner with one another, encouraging holistic learning.

Across the country, teachers and administrators are coming to a similar conclusion: art informs science, technology, engineering and math (STEM) and vice versa. Consequently, they are pioneering new methods of teaching that combine disciplines which have been isolated from one another under traditional educational models. And they are just getting started.

Andover High School in Massachusetts, for instance, teaches geometry through the lens of art. Through a scavenger hunt at a local museum, math and art students come to understand that scale in geometry is the same thing as perspective in art, says Meghan Michaud, a teacher at Andover High. Her school is in the second year of a 10-year plan to marry art and STEM.

This approach is “about 21st century learning skills,” Michaud says, and preparing kids “for whatever college or career is ahead.”

In Annapolis, Md., 8th grade students at Wiley H. Bates Middle School learn about Mexican mosaics and math at the same time. The students study traditional turquoise mosaics and create their own versions with bits of paper. Their classmates then collect sample sizes and use them to predict the number of tiles used in the artwork.

Studying and observing the art first, without the fear of getting something wrong, encourages confidence and risk-taking in the classroom, says Laura Brino, the art integration specialist at Bates Middle School.

Nettrice Gaskins, a media and technology expert based in Georgia, is pushing this learning approach to new heights.

Gaskins targets student populations that have traditionally under-performed in STEM using a unique method that she calls “culturally situated art-based learning.” It starts by first engaging students with art that speaks to their ethnic or cultural identity and ancestry.

With the help of digital media designer Laurie Marion, Gaskins in 2012 introduced high schools students in Albuquerque, N.M., to ancient Mimbres designs, which are indigenous to the Southwest.

The next steps: Teach students about the math embedded in the ancient Mimbres artwork, then have them use software to design and create an interactive mural based on the mathematical concepts they identified in the Mimbres artwork.

ce Through Art

“Art helps engage students who are not rote learners,” Gaskins says. “We have got to give credit to all the teachers who are making this happen.” Gaskins’ research, she says, is less about teaching a class, and more about identifying what “particular types of work engage students who have been historically marginalized.”

While it’s all relatively new, she plans to bring this integrative approach to a wider swath of the population.

On March 28, with funding from the National Science Foundation, Gaskins will convene a workshop at Georgia Tech, where she is a Ph.D. candidate, to discuss support and growth for culturally situated arts-based learning.

The goal is to create a dialogue about this topic among the experts and “build capacity for sustained collaboration,” she says.

Gaskins’ novel approach to interdisciplinary learning is but one component of a new movement – science, technology, engineering, art and mathematics, or STEAM -- that has caught on in recent years.

Championing this new philosophy is the Rhode Island School of Design (RISD), which launched the website stemtosteam.org.

The chief objectives of the STEAM movement, according to RISD, are to “transform research policy to place art and design at the center of STEM” and “influence employers to hire artists and designers to drive innovation.” Educators there also say they wish to see art and design take a more a central role in education, from kindergarten through college.

“We are really surprised at how quickly this has proliferated,” says Babette Allina, director of government relations at RISD. Not long ago, Allina was acquainted with everyone doing work related to STEAM. Now there is too much activity for her to be aware of it all, she says.

Allina is quick to point out that while applying art to education more broadly is not a new idea, presenting art and

design as equal partners to STEM subjects is new.

The RISD mantra: the disciplines are stronger together than apart, Allina says.

Lawmakers have greeted this idea with enthusiasm.

“The way we get an innovative workforce is to make sure that we have creative and critical thinkers coming through our schools,” Rep. Suzanne Bonamici (D-Ore.) says. Incorporating art into STEM disciplines is a way to cultivate the minds needed for the knowledge economy, Bonamici adds.

Bonamici’s district in Oregon includes Quatama Elementary School, which bills itself as being “powered by STEAM.” Fourth grade students, for instance, learn about the relationship between earthworms, soil erosion and clay for pottery making all in one unit. They see how “it’s all connected,” Bonamici says.

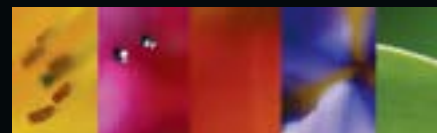
Along with Rep. Aaron Schock (R-Ill.), Bonamici co-chairs the STEAM Caucus in the U.S. House of Representatives. Since the caucus launched a year ago, they have hosted a webinar with Americans for the Arts, a workshop with RISD and a Google hangout on the subject of STEAM.

“Collaboration, trial and error, divergent thinking skills, dynamic problem solving, and perseverance are all skills that are fostered by the arts and can be brought to bear to improve STEM learning,” Shock says. “Arts education and integration are essential to producing a future workforce with the skills employers are looking for.”

The traction STEAM is getting with lawmakers is terrific, Allina says, but the really exciting action is taking place in the schools.

“It’s the math teacher going to the art teacher saying what can we do together,” Allina says. ■





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