

703

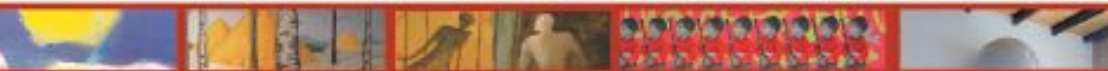
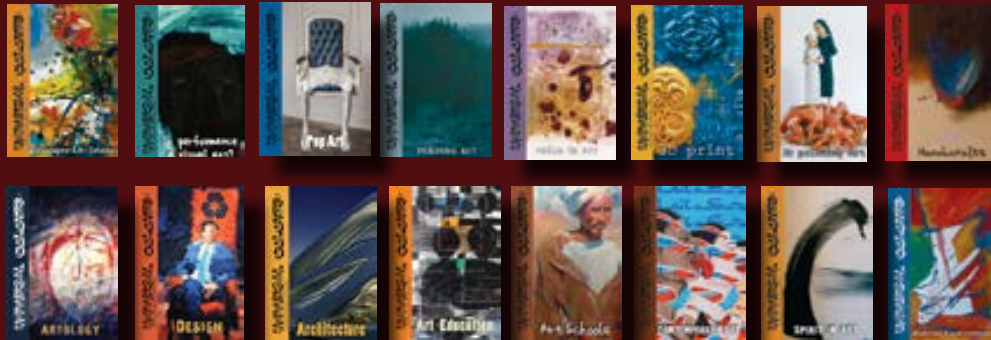
UNIVERSAL COLORS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



Superrealism

UNIVERSAL COLOURS



talk: +358 (09) 40 554 6896 write: info@eu-man.org view: www.eu-man.org

membership:

Annual membership fee is 30e.

Download an application from our website: www.eu-man.org

contact:

info@eu-man.org
EU-MAN
Talberginkatu 1 C
P.O.Box: 171
00180 Helsinki, Finland

Our **passion** is to inspire and empower

flourish with us, help art **blossom**.

Advertise your **creations** with us,

we **treat** them all as they should, as art.

For adverts contact > info@eu-man.org



This is my personal space and yes, I can write whatever I want and in the way people might like it or NOT. I don't care. Because it seems that no one cares about me/us so why should I/we dear and care for the others.

I have no honour to be here, I have no honour to see these faces, and should smile to them but I will leave. Yes, I scream, I'm leaving. Hey you, can you hear me? I'm leaving you... yes YOU... hahahahah and I do not care.

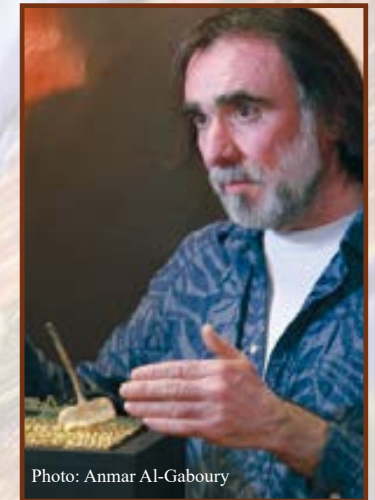


Photo: Anmar Al-Gaboury

To live 27 full years of your lifetime and served 20 years of them for the community, the state and all its friends, without profit, absolutely voluntary work; it all ends that I wasted my life time, means that I was wrong, I was wrong to come and live in this place.

People all around me celebrate Finland's 100 years, just 3 years ago I went to KIASMA - the Finnish contemporary art museum in Helsinki – where I met a curator (though I'm not sure how to define the word "curator" with him), had a meeting for about 48 minutes where I enthusiastically suggested a joint-venture project between EU-MAN and the museum.

The project was for the 100 years anniversary of the Finnish independence, briefly entitled: "How Finland integrated to the world and how its population got integrated" and that was the idea of the project. I made plan and everything was good as ...he said. He also promised to contact me soon... End of December 2017 and telephone call never came.

After that suggestion and oddly why the ministry of Education and Culture “woke up” and started investigating EU-MAN’s income and the expenses, by the way the ministry was the only funding body for our work. “They found a lot of mistakes”, the investigator said, but all that they found was that we paid to some service cash, though we had the receipts, but they did not accept them.

I tried to understand, after all EU-MAN was not the only association who was under investigation. There were a lot of similar organisations whom the leaders were - coincidentally? - ...foreigners. Anyway the ministry charged with a penalty and wanted a sum of about 12,000 Euro from us.

OK, now I herewith try to make some sense. 20 years of voluntary work, which was as all said to be wonderful work with a lot of media coverage since 1997 all the way to 2014, including national TV channels that made programmes specially for EU Man, with over 280 migrant artists benefit from our work, and we made about 7 catalogues, 5 books with many academics and researchers interested in our work.

In addition to this our only public channel, the magazine UNIVERSAL COLOURS which we insist to publish without ever stopping it, but on the contrary constantly developing and having published 24 issues in 4 years.

Now, we have to send all these years and all this work to the trash. But please let me express the simplest of questions: **WHY?**

Sadly the only answer I can give to my self is ...leave.

We are leaving Finland

Amir Khatib

Sometimes I find
a place to sleep

But I never dream

EDITORIAL BOARD

Editor-in-chief

Amir KHATIB

tel: +358 44 333 36 63
amir.khatib@eu-man.org

Avtarjeet DHANJAL

avtarjeet.dhanjal@eu-man.org

Ali NAJJAR

alinajjar216@yahoo.com

Jacques RANGASAMY

info@eu-man.org

Avtarjeet DHANJAL

AD: Thanos KALAMIDAS

thanos.kalamidas@eu-man.org

ADVERTISING

sales@eu-man.org

PRINTED BY

Paar OU

Estonia

GENERAL ENQUIRIES

info@eu-man.org

EU-MAN

HELSINKI OFFICE

Talberginkatu 1 C
P.O.Box: 171
00180 Helsinki, Finland

LONDON OFFICE

Donoghue business park
Calremont Road
NW2 1RR London
Office: +44 (0)208 7952972
Mobile: +44 (0)7728 024968



Cover:
Homeless
By Franco Clun

contents

in focus

14-18 UNESCO
International Association Of Art

artist of the issue

20-25 Maddelein Anderson

highlights

78-79 Foreign Finn...
Culturally Contaminated
80-81 Sepideh Rahaa
82 Open House in Milan
by Elena Tagliapietra
83 1st and 2nd place
of the UAE 46 art competition

in every issue

3-4 Editorial
6 Editorial Board
6-7 Contents
8-13 Art News

theme: Superrealism

26-29 What is Superrealism
30-35 It's not a photo, its Hyper-realism, babe!
36-41 Photorealism: What's the Point?
42-45 They, who think they know
46-50 The Difference between Photorealism
and Hyperrealism
52-58 Super-Realism and flow effect
60-65 Surrealism, a medium for
human integration
66-77 Superrealism, Hyperrealism
& Photorealism

columns

84-85 fARTissimo
86 Opinion

articles

88-91 A Declaration of the Arts
Against Trumpism

ArtNews

If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please

The Art of the Viennese Watercolor

February 16 - March 15, 2018
The Albertina Museum
Vienna

Transparent lightness, brilliant colours, and a generally atmospheric impression are the special qualities of 19th-century Viennese watercolor painting. Virtuoso city views and landscapes, detail-rich portraits, genre paintings, and floral works comprise the rich motivic repertoire featured in this glorious blossoming of Austrian art.

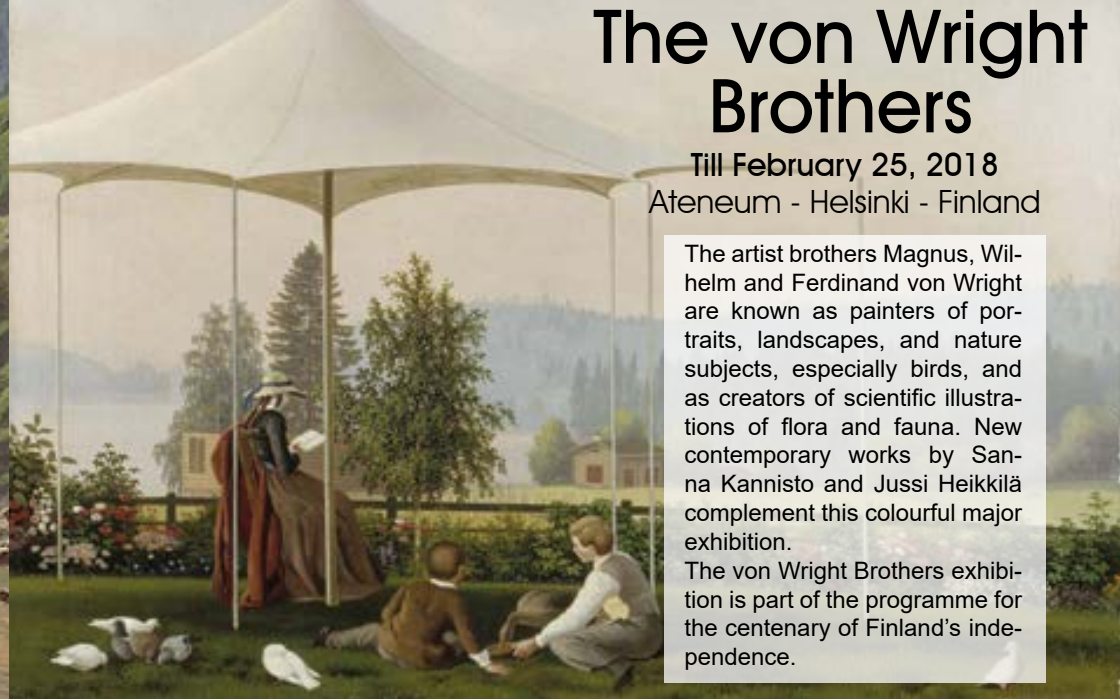


The von Wright Brothers

Till February 25, 2018
Ateneum - Helsinki - Finland

The artist brothers Magnus, Wilhelm and Ferdinand von Wright are known as painters of portraits, landscapes, and nature subjects, especially birds, and as creators of scientific illustrations of flora and fauna. New contemporary works by Sanna Kannisto and Jussi Heikkilä complement this colourful major exhibition.

The von Wright Brothers exhibition is part of the programme for the centenary of Finland's independence.



Adam Friedrich Oeser

Till January 21, 2018
City Gallery of
Bratislava - Slovakia

In February 2017, three hundred years have passed since the birth of Adam Friedrich Oeser, a painter, engraver, sculptor and art teacher. On this occasion, the Bratislava City Gallery has mounted an exhibition mapping the life and work of the native of Pressburg who became a reputable figure of a culture.



RISK CHANGE

Till February 22, 2018
Museum of Modern and Contemporary Art
Rijeka - Croatia



If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please

Korakrit Arunanondchai

with history in a room filled with people with funny names

Till March 18, 2018

Kiasma - Helsinki - Finland



The past and the future, nature and technology, Eastern spiritual traditions and current global issues – all these co-exist in Korakrit Arunanondchai's art.

Arunanondchai fills Kiasma's fifth floor with his intriguing visual worlds, combining collective memory of the digital era, his family's and his own personal experiences. The artist himself and his close relatives are often involved in works that absorb popular culture, technology, mythology, animism and geopolitics.

Korakrit Arunanondchai is fascinated with memory and archives. For him historical information is found everywhere: in pictures, objects, nature, the DNA in our bodies. Art is a process of ordering and bringing that archive to life. Underneath the wealth of motifs in his videos, installations and performances is a vision of humanity and the cycles of life.

Arunanondchai's show at Kiasma features a new installation, with history in a room filled with people with funny names 4 (2017). The exhibition also includes a video installation, Painting with history in a room filled with people with funny names 3 (2015).



Beyond the Mirror

Till February 5, 2018

Gulbenkian

Lisbon - Portugal

Mirrors are particularly interesting objects since they have the ability to transport us to other dimensions, leading us into the realms of spirituality, dreams, or even nightmares.

Artists employ mirrors for various reasons, as they can both reveal and disguise elements of the scenes that are represented. They offer infinite visual possibilities including, most obviously, that of accurately reflecting reality.

Yet even though the chief purpose of the mirror is indeed to faithfully represent appearances, reflecting a coherent vision of the world, this is not always how artists use them.



Kimsooja

Till January 21, 2018

Kunstmuseum

Liechtenstein

Kunstmuseum Liechtenstein is devoting an extensive solo exhibition to the Korea-born artist Kimsooja (b. 1957), who lives and works in New York and Seoul.

"I contain my projects in my body which I find as my studio." Kimsooja

One day in 1983, Kimsooja was sewing a traditional bedcover together with her mother. When passing the needle through the fabric, she had a sudden sensation like an electric shock.



If your art gallery or association has some art news or an event it wishes to promote in Universal Colours, then please



Modigliani

Till April 2, 2018
Tate Modern
London - UK

During his brief and turbulent life Modigliani developed a unique and instantly recognisable pictorial style. Though meeting little success during their time, his emotionally intense portraits and seductive nudes are now among the best-loved paintings of the 20th century.

Modigliani's nudes are a highlight of the exhibition – with 12 nudes on display, this is the largest group ever reunited in the UK. These sensuous works proved controversial when they were first shown in 1917, leading police to censor his only ever solo exhibition on the grounds of indecency.



You will also discover his lesser-known but radical and thought-provoking sculptures, as well as his portraits of his friends, lovers and supporters, including Pablo Picasso, Constantin Brancusi and his partner Jeanne Hébuterne.

The experience is a recreation of Modigliani's final studio, which uses the actual studio space as a template.



Jeanne Mammen

Till January 15, 2018
BERLINISCHE GALERIE
Berlin - Germany

The artist Jeanne Mammen (1890-1976) gained a reputation beyond Berlin as a chronicler of life in the city during the 1920s. Her watercolours and drawings made a distinctive contribution to urban art in that glittering decade with its forceful social contrasts. But Jeanne Mammen left far more to posterity than this: her oeuvre of seventy years, paintings and drawings with discontinuities that graphically express the political and artistic upheavals of the 20th century.

ARS17

Till January 14, 2018
Kiasma, Helsinki - Finland

The internet and digitalization have radically altered our everyday lives. They have transformed our work, recreation, culture and economy and changed the way we communicate with one another. The internet has become a

platform for constructing identities and expressing emotions. And, inevitably, the digital revolution has also influenced the practice of art. ARS17 is a major exhibition of international contemporary art on the theme of digital revolution. The exhibition will showcase artists of the new millennium and offer a fresh approach to contemporary art by also expanding the viewing experience into the online realm.



BECOME A MEMBER
Annual membership fee is 30e.
Download an application from
www.eu.man.org or write to:

HELSINKI OFFICE
Talberginkatu 1 C
P.O.Box: 171
00180 Helsinki, Finland

LONDON OFFICE
Donoghue business park
Calremont Road
NW2 1RR London - UK
Office: +44 (0)208 7952972



IAA

aims to stimulate international cultural cooperation, free from any aesthetic, political or other bias, among the artists of all countries; to improve the economic and social position of artists at the national and international levels; and to defend their material and moral rights.

IAA is instrumental in facilitating the exchange of artists and ideas as it relates to fine arts; organizes regional meetings pertaining to the status of the artists as well as, inter alia, meetings and conferences related to art activities; sponsors workshops, art contests, exhibitions on paintings, sculpture and poetry.

As the United Nations agency with a specific mandate to promote “the free flow of ideas by word and image”, UNESCO works to foster free, independent and pluralistic media in print, broadcast and online. Media

development in this mode enhances freedom of expression, and it contributes to peace, sustainability, poverty eradication and human rights.

In today's interconnected world, culture's power to transform societies is clear. Its diverse manifestations – from our cherished historic monuments and museums to traditional practices and contemporary art forms – enrich our everyday lives in countless ways. Heritage constitutes a source of identity and cohesion for communities disrupted by bewildering change and economic instability. Creativity contributes to building open, inclusive and pluralistic societies. Both heritage and creativity lay the foundations for vibrant, innovative and prosperous knowledge societies.

UNESCO is convinced that no development can be sustainable without a strong culture component. Indeed only a human-centred approach to development based on mutual respect and open dialogue among cultures can lead to lasting, inclusive and equitable results. Yet until recently, culture has been missing from the development equation.

To ensure that culture takes its rightful place in development strategies and processes, UNESCO has adopted a three-pronged approach: it spearheads worldwide advocacy for culture and development, while engaging with the international community to set clear policies and legal frameworks and working on the ground to support governments and local stakeholders to safeguard heritage, strengthen creative industries and encourage cultural pluralism.

UNESCO renowned cultural conventions provide a unique global platform for international cooperation and establish a holistic cultural governance system based on human rights and shared values. These international treaties endeavour to protect and safeguard the world's cultural and natural heritage including ancient archaeological sites, intangible and underwater heritage, museum collections, oral traditions and other forms of heritage, and to support creativity, innovation and the emergence of dynamic cultural sectors.

Knowledge and information have significant impact on people's lives. The sharing of knowledge and information, particularly through Information and Communication Technologies (ICTs) has the power to transform economies and societies. UNESCO works to create inclusive knowledge societies and empower local communities by increasing access to and preservation and sharing of information and knowledge in all of UNESCO's domains. Knowledge societies must build on four pillars: freedom of expression; universal access to information and knowledge; respect for cultural and linguistic diversity; and quality education for all.

Read less

The Organization's thrust to create knowledge societies is premised on the conviction that universal access to information is key to building peace, sustainable economic development, and intercultural dialogue. UNESCO promotes 'Openness' in content, technology, and processes through awareness





raising, policy formulation and capacity building. These solutions include Open Access to Scientific Information, Open Educational Resources, Free and Open Source Software, an Open Training Platform and Open and Distance Learning. Such resources allow researchers and innovators to more easily share and use data. They also provide students and educators from around the world with unprecedented access to knowledge and information.

Central to its mandate of promoting peace and intercultural dialogue, UNESCO supports the preservation of documentary heritage by strengthening existing preservation frameworks, and emphasizes long-term preservation of digitized and digitally-born information. UNESCO equally encourages multilingualism and respect for cultural diversity in cyberspace. It promotes local content production in different languages and contributes to international debates on internet governance, through participation in the Internet Governance Forum (IGF) and the World Summit on the Information Society (WSIS).

In order to succeed in this constantly changing environment, and to resolve problems effectively in every facet of life, individuals, communities and nations should obtain a critical set of competencies to be able to seek information, critically evaluate it and create new information and knowledge. Information Literacy creates new opportunities to improve the quality of our lives. Information Literacy is also closely linked to other types of literacies such as ICT literacy, Digital Literacy and Media and Information Literacy.



1997 - 2017

20 YEARS UNIVERSAL COLOURS



artist of the...

Beating, Shafts, Tie-ups, and Tabby – Gibberish to All but a Weaver

By: Violetta Teetor



Her children say, “Be warned. Talk about weaving and you’re gonna get a lecture.”

I launch forth anyway and discover the passion and enthusiasm with which Maddelein Anderson throws herself into her hobby which is hardly a hobby anymore. It’s become her life with only hubby,

Just to kick off I ask her what got her into weaving of all things and so the roller coaster ride begins.

“After giving up teaching, I started a degree in Fine Arts at the Unisa. I completed the 101’s of drawing, art history, sculpture, etc. and found that the only time I had to work on this was at the weekend. Remember I was raising a family of four with a husband who travelled a lot and came home on Friday afternoons to spend time with us. I felt compelled to give up of my own accord.”



artist of the...



“Being a seamstress I had plenty of bits and pieces of material lying around and so I asked my friend if I could do anything with these. Weaving of course and after much deliberation I bought a loom from Finland made by Varvapu. I took lessons from the best in the field, and as it happened, one loom lead to another. Nowadays I have 3, the Rolls Royce being from Sweden, a Cirrus Öxebäck. The beater is slightly at an angle and heavier so that only one beat is necessary. The tie-ups too are easier.”



We’re up and down the stairs in her home where she shows me the innovations that she’s come up with that nobody else is doing. No one-dimensional creations for this lady. Oh no, she puts pure cotton with pure wool, washes it in her washing machine and voila, there it is. The ‘bubbles’ that are formed are the cotton bits that don’t shrink as much as the wool does and

artist of the...

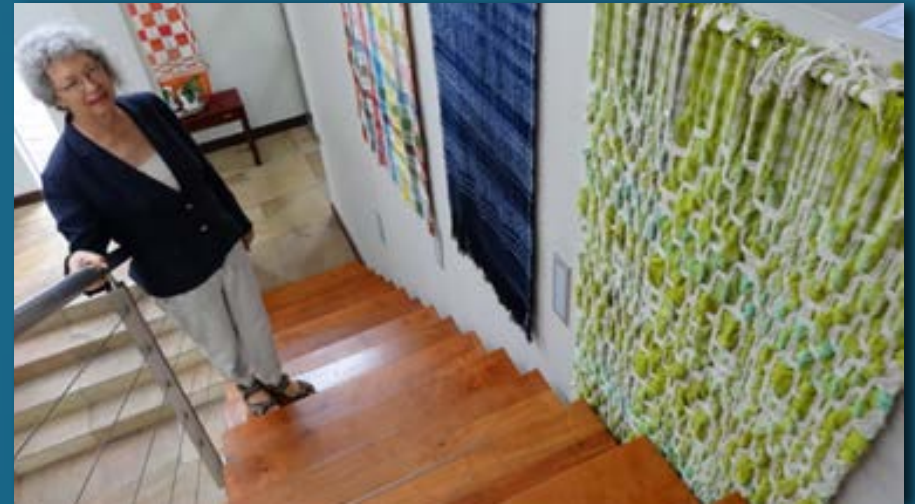


so you get a 3-dimensional surface that piques the interest of the on-looker and the fascination of other weavers.

“I am intrigued by Sakiori weave, a Japanese thing where they use old silk kimonos, ripped up and woven in a tabby weave.”

“Huh?”

“Yes, you know it’s like plain and purl in knitting. I use cotton since I can’t always find silk. But I got bored with the pattern so I started adding twill, a 45degree diagonal line in between the rest.”



Maddelein caught the attention of renowned South African designer Marianne Fassler. She was asked to use a China bag. We’ve all seen them, that iconic plastic red, white and blue hold-all so prevalent in African society and elsewhere. Free reign resulted in a weft of plastic, the warp being in pure cotton. Big squares, little ones, warp showing, her creativity matched that of the designer who constructed a jacket which wowed the judges and numbered one of the 20 most beautiful objects in South Africa. The Nelson Mandela statue in Pretoria was also on that list. Samsung, the sponsors of Amaze Africa were so bowled over, they even used it as a design on their phone covers.

Maddelein’s work can be seen at her home. She doesn’t use internet, hence no website but she can answer her mobile phone. Write me an email to set up an appointment. Or check her Instagram page: maddeleinweave.

WHAT IS SUPERREALISM

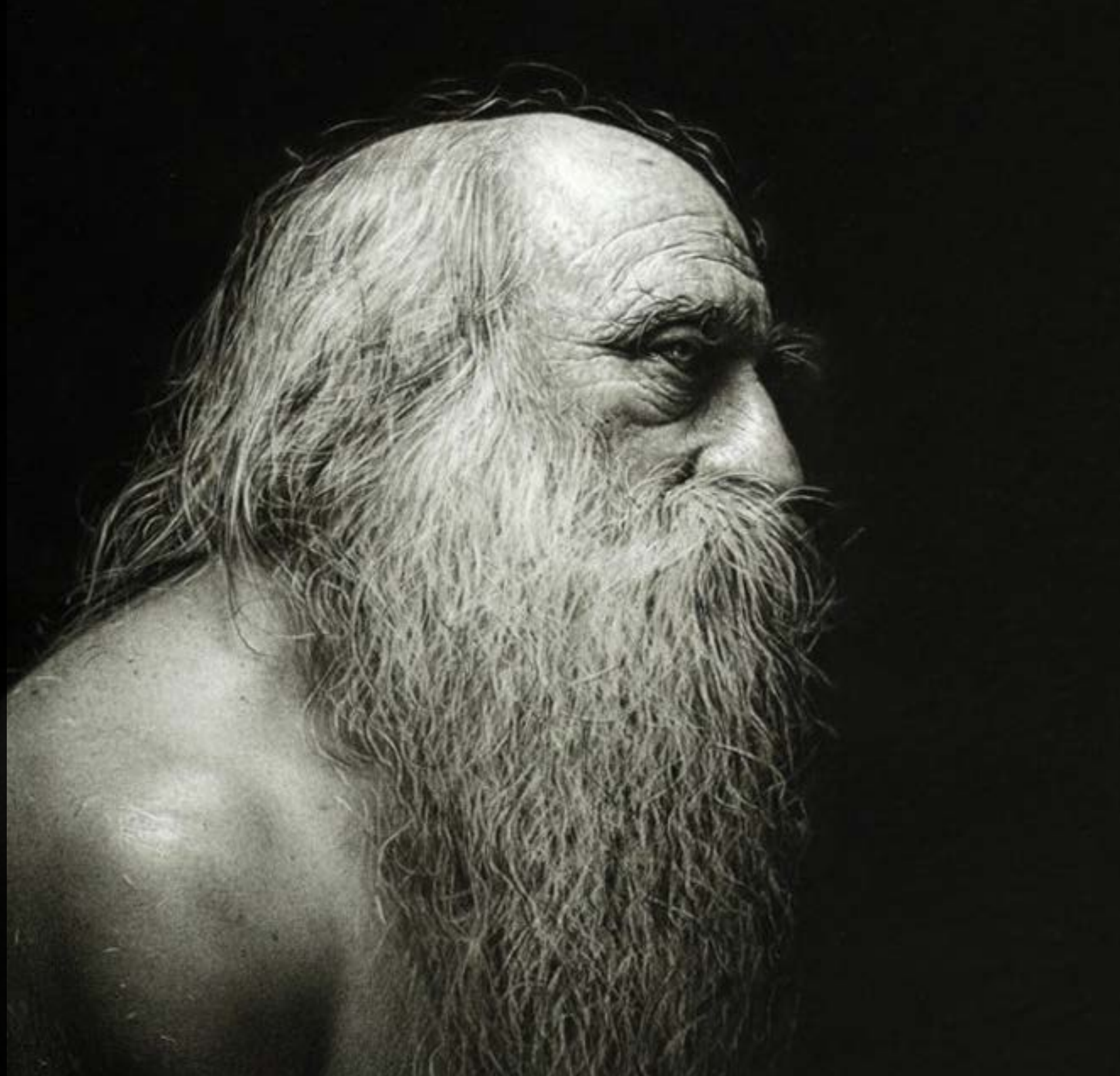
<https://macaulay.cuny.edu/eportfolios/weinroth2009/2009/09/23/superrealism/>

Superrealism, also known as Hyper-realism, is an art movement that began in the late 1960s and early 1970s, in which the paintings, or sculptures, resemble a high resolution photograph. The objects and scenes in Superrealism paintings are detailed to create the illusion of a new reality that does not exist in the original photo. Textures, surfaces, lighting effects and shadows are often painted to appear clearer and more distinct than the reference photo or even the actual subject.

Hyper-realist style emphasizes detail rather than the subject. The paintings are not literal illustrations of a particular scene or subject, but rather use subtle pictorial elements to create the illusion of a reality which in fact either does not exist or cannot be seen by the human eye.

The paintings may incorporate emotional, social, cultural and political thematic elements as an extension of the painted visual illusion. Hyperreal paintings and sculptures further create a tangible solidity and physical presence through subtle lighting and shading effects. Shapes, forms and areas closest to the forefront of the image visually appear beyond the frontal plane of the canvas; and in the case of sculptures, details have more clarity than in nature.

Hyperrealistic images are typically ten to twenty times the size of the original photographic reference source, yet retain an extremely high resolution in color, precision and detail. Many of the paintings are achieved with an airbrush, using acrylics, oils or a combination of both.



It's not a photo, its Hyper-realism, babe!

By: Thanos Kalamidas

The stereotype about art is that is a way to detach from reality, to describe feelings and emotions with random pictures, a somehow hidden to most key to unlock the world of feelings.

That's partly correct but then there are these art masterpieces that are super realistic to the point you cannot difference from a photograph. Actually sometimes they are even better than a photo since their shadowing is nearly perfect while nature can never be perfect.

Here a small note, photorealism is a different thing and it is when the artist aims to reproduce a photo while hyper-realists and superrealists picture element with careful attention to details so the viewer cannot see the difference between the picture and the natural. Simple in its complexity. The more realistic the picture the better.

But I think that talking about photorealism – even though something newer as art from – it is a good beginning for a conversation. The centre is in the question if the painters who did hyper-realistic paintings are artists or master-painters with unbelievable skills and knowledge in etchings. But ...but they lack inspiration. They miss this something else that makes a Da Vinci and a Matisse or ...practice makes you an artist?

And nowadays with all the assistance from the digital world it seems that everything has taken a step further making programs the artists with all these digital photo-effects. However the origin of the term Hyper-realism is coming from 1973, when Isy Brachot used it for the first time as the title of a major exhibition and catalogue at his gallery in Brussels. Ever since the event, Hyperrealism has been used as a term referring to painters influenced by the Photo-realists. Following upon their roots in



Photo-realism, the newly grown branch of realism strived to portray the images in an ultra-realistic manner.

The point is that Hyper-realists rely heavily on photographic images as a reference source, it is just that they took it one step further, aiming to create a more definitive and detailed rendering, often containing a certain amount of emotion and narrative. While Photo-realists tended to imitate the photograph, hyper-realistic painters strived to achieve a different pictorial design overall, by incorporating an element that might not be there in reality. They consciously entailed a softer and much more complex focus on the depicted subject, creating an illusion of a new reality not seen in the original photo. Still far from being surreal, the displayed illusions were captivating depictions of reality, subtly enhanced with a fresh layer of vision.

In other words the result is much-much better when hyper-realism meets surrealism.



Photorealism: What's the Point?

By: Marion Boddy-Evans

In a nutshell: I don't see the point of photorealism where what's painted is exactly the same as what you'd see in a photo, where the artist hasn't done anything to the composition. Too frequently it's merely a display of technical skill, which isn't enough to create great art.

I don't get photorealism paintings, where very single detail is painted, nothing is left out, nothing interpreted, and nothing put in.

Why not just take a photograph? If you're going to do photorealistic painting, then you must do something with the elements in it that you can't do with a photo. To me a successful painting must capture the essence of a place, object, or individual people in a way that's totally different to photos. That's why you would paint the scene, rather than photograph it.



While I don't painted in a photorealistic style, I have done quite a bit of realism as well as photography, both 'artistic' and as a photojournalist, so maybe that's why I need there to be a distinct difference between my art and my photography.

For a few years the BP Portrait Award was been dominated by photorealistic paintings. Visiting the exhibit I heard several people asking their companions what the point of photorealism was. (Though they generally didn't use that term, but rather statements such as "But it looks just like a photo.")

Why Not Just Take a Photo?

I don't see the point of spending all the time a photorealistic painting takes, when it doesn't have anything a photo wouldn't have. There's no texture, there's no interpretation of the scene in translating it into paint, there's nothing left out, or added it. Sure there's a huge degree of technical skill and patience, which will make me stop and admire, for example, some magnificently painted drapery, but there's nothing in photorealistic paintings that pull me in on an emotional level.

A lot of people support photorealism, such as George, who says: "If you can't tell what it is, what is the point? Many people can appreciate and enjoy realistic art for the talent it shows and the moment in time it captures! I know it is not 'in' to appreciate realism, but the overall gallery sales will say that is the minority view."

On the Painting Forum Noreen says: "I don't have the skills for photorealism but I wish I did. I have often been frustrated with a camera because



it can't 'see' scenes the same way as the human eye."

Starrpoint says: "Photorealistic paintings are more real than a photo. Photos, as good as they are, have a certain flatness, a shallow depth of field, and lack of detail, that the photorealistic paintings do not have. ... In most cases, they are more 'real' than real. Added depth and understanding of the nature being studied is shown. Often there are layers and layers of information in these paintings. And each artist has his or her version of what is real and what is imagined."

My opinion on photorealism is much more like Brian's, who says: "There was a time when I first started to paint, that I thought photorealism was the ultimate achievement in the creation of fine art.

... I somehow got disillusioned when people began to think photos of my paintings were actually photos. ... I no longer strive to create photorealism but rather a style that is a blend of impressionism and realism. I like the loose brush strokes of many painters. The creation of mood or emotion in my paintings is a better goal. I want a viewer of my work to get something out of viewing it. I want to stir some sort of memory, emotion or feeling. Realization of the subject is more important than a photorealistic rendering of the subject in my view now."

In a newsletter in December 2011 artist Robert Genn had this to say about photorealism: "There's another reason for the rise of super-realism. Tight rendering based on photographic reference is actually easier to do than realistic painting done freshly and expressively."



They, who think they know

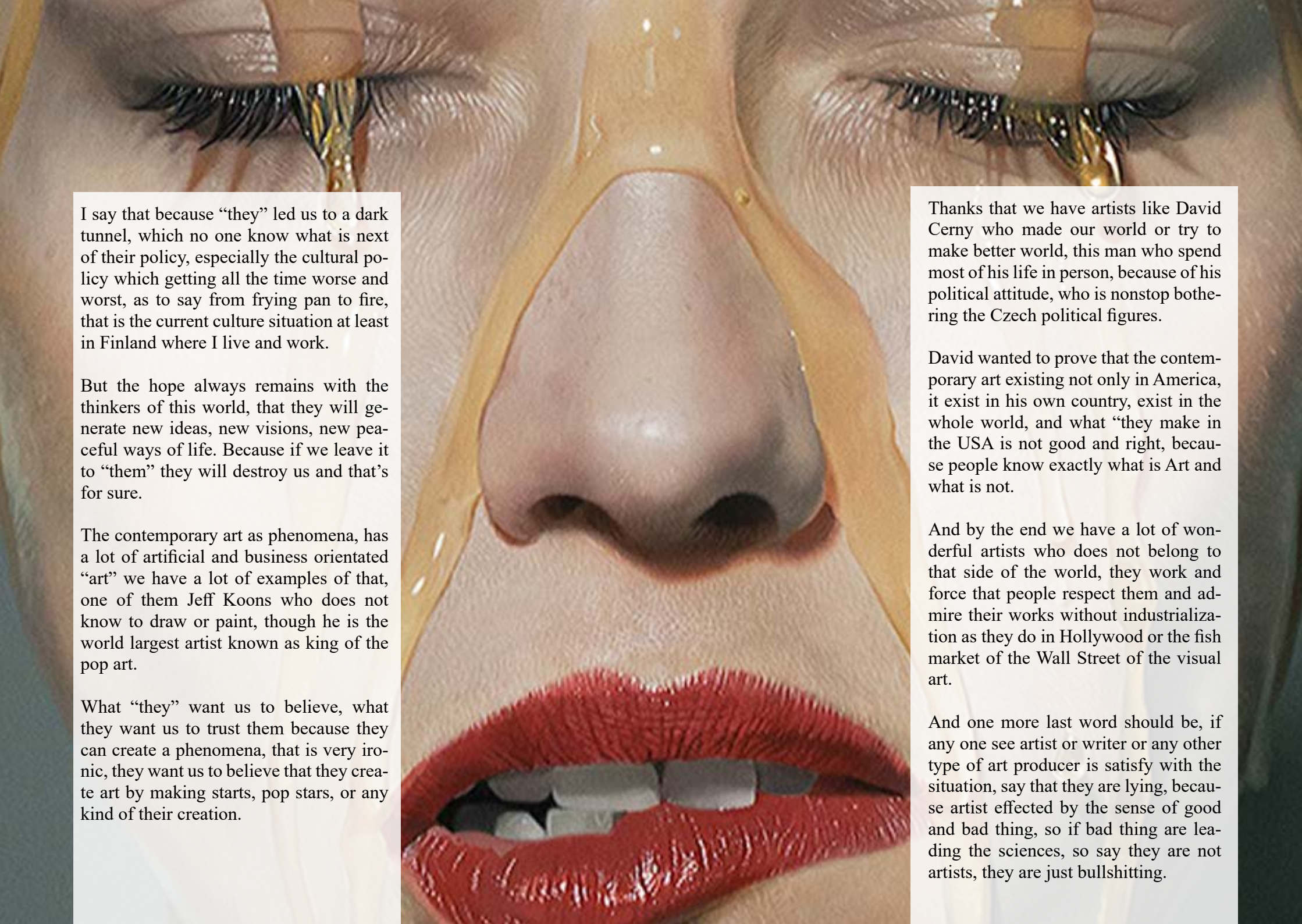
By: Amir Khatib

Too many people say about art of today that the “contemporary art” has a lot of bad things and they do so criticizing the contemporary art museums as places of garbage while they forget that among the “rubbish” you can find a lot to crest and invent. They also forget that the institutes support them and they are part of the culture policy in this or the country.

However, since they are part of the western cultural policy, and they pay they can say what they want. And that’s the principles and the policies everywhere in our world, but these people imagine that this world is wonderful and everything is made in pink and well organized towards a better life for the community.

But once you get to know this world, you vomit on it and little by little, you wish that some end happened sooner no later.





I say that because “they” led us to a dark tunnel, which no one knows what is next of their policy, especially the cultural policy which getting all the time worse and worst, as to say from frying pan to fire, that is the current culture situation at least in Finland where I live and work.

But the hope always remains with the thinkers of this world, that they will generate new ideas, new visions, new peaceful ways of life. Because if we leave it to “them” they will destroy us and that’s for sure.

The contemporary art as phenomena, has a lot of artificial and business orientated “art” we have a lot of examples of that, one of them Jeff Koons who does not know to draw or paint, though he is the world largest artist known as king of the pop art.

What “they” want us to believe, what they want us to trust them because they can create a phenomena, that is very ironic, they want us to believe that they create art by making stars, pop stars, or any kind of their creation.

Thanks that we have artists like David Cerny who made our world or try to make better world, this man who spend most of his life in person, because of his political attitude, who is nonstop bothering the Czech political figures.

David wanted to prove that the contemporary art existing not only in America, it exist in his own country, exist in the whole world, and what “they make in the USA is not good and right, because people know exactly what is Art and what is not.

And by the end we have a lot of wonderful artists who does not belong to that side of the world, they work and force that people respect them and admire their works without industrialization as they do in Hollywood or the fish market of the Wall Street of the visual art.

And one more last word should be, if any one see artist or writer or any other type of art producer is satisfy with the situation, say that they are lying, because artist effected by the sense of good and bad thing, so if bad thing are leading the sciences, so say they are not artists, they are just bullshitting.

The Difference between Photorealism and Hyperrealism

<http://www.samballart.com/blog/content/articles-thoughts-on-arts-etc/08/the-difference-between-photorealism-and-hyperrealism.html>

There is no specific definition of Hyperrealism and for this reason many artists, dealers, gallery and museum curators confuse the genre with Photorealism. Consequently, photorealist artists are often described as hyperrealists - and vice versa.

This uncertainty is partially due to the fact that the term 'Hyperrealisme' was first used in 1973 by Isy Brachot who gave the name to a major exhibition at his gallery in Brussels, Belgium.

However, 'Hyperrealisme' was a French word which actually referred to Photorealism and artists and dealers, particularly in Europe, have since used the word to describe painters influenced by the Photorealists".

Photorealism evolved naturally from Pop Art in the United States during the late 1960s. By the mid 1970s, it had developed into a well- established art movement based on the use of photographs to create paintings that themselves appear to be photographic.

This new genre was subjected to massive criticism because the art world considered that the use of photographs and cameras was in some way 'cheating' - although artists dating back to Leonardo da Vinci - including Caneletto and Vermeer - had used the Camera Lucida and Camera Obscura from the fifteenth century onwards.

Because of this intense criticism, most if not all early artists availing themselves of visual devices did everything they could to hide the fact, and would deny using any form of camera or visual aid for fear that their work would be ridiculed and, worse, remain unsold.

But the fact remained that since the earliest cave painters, artists had always attempted to reproduce the realities seen by the human eye - and the advent of photography proved irresistible because the camera represented the easiest way to replicate such scenes - with incredibly accuracy.

It was, therefore, hardly surprising that eventually, artists should openly admit to

using the camera and photographs - and mount convincing arguments as to why they should do so.

Realism, of course, was in itself an art movement of considerable importance in Art history, but the modernists and abstract expressionists of the 1950s ridiculed realism and the genre was all but sidelined.

That is why the early Photorealists turned their backs on Abstract Expressionism and instead turned to Pop Art for their influence. Both Pop Art and Photorealism were reactionary because they gloried in the plethora of photographic media, the manipulation of it which was creating new advances in imagery.

The photorealists specialised in immaculate precision, creating paintings that were such exact copies of every tiny detail in the original photographs, that their creations fooled the human eye into believing that they actually were photographs.

This style of painting concentrated on the mundane - American street scenes, buildings, traffic, everyday scenes. Because it was so precise, it called for exceptional skills and, as a result, tended to be mechanical and soulless.

Hyperrealism, on the other hand, evolved naturally from Photorealism - and is effectively an advancement of Photorealism. Hyperrealists used difference skills and techniques in duplicating photographs.



Firstly, they use photographs primarily as references. Whereas the Photorealist copied every detail, the Hyperrealist interprets what he sees in the reference photograph, or photographs. In this way, the Hyperrealist is able to introduce narrative, charm and emotion into their paintings - which from a distance may well look like photographs but which when examined more closely are clearly nothing of the sort.

Thus, the term “Hyperrealism” is today primarily applied to a new, independent art movement and art style that emerged in the United States and Europe in the early 2000s.

The Encyclopaedia Britannica defines Hyperrealism as an “American art movement that began in the 1960s, taking photography as its inspiration.” This is clearly wrong. Wikipedia points out, correctly, that “Hyperrealist painters and sculptors use photographic images as a reference source from which to create a more definitive and detailed rendering, one that unlike Photorealism, often is narrative and emotive in its depictions.

“Hyperrealism”, it adds, “can often entail a softer and much more complex focus on the subject depicted, presenting it as a living tangible object. These objects and scenes in Hyperrealism paintings and sculptures are meticulously detailed to create the illusion of a new reality not seen in the original photo. That is not to say that they are surreal, as the illusion is a convincing depiction of (simulated) reality. Textures, surfaces, lighting effects and shadows are painted to appear



clearer and more distinct than the reference photo or even the actual subject itself”.

So, the true hyperrealist is no mere copyist. He or she realises that there is little point in merely reproducing a photograph as a painting and asks: why not merely print the original photograph larger?

Instead, the hyperrealist interprets the reference photograph - or in many cases multiple reference photographs - and with the use of artistic licence, and specific and highly individualistic techniques of colouring and detailing, is able to add charm, emotion and ‘soul’ to his paintings, thus giving to his works a mystical, even magical quality that simply does not exist in photorealistic paintings. It is for this reason that hyperrealism is considered an advancement on photorealism

Universal Colours



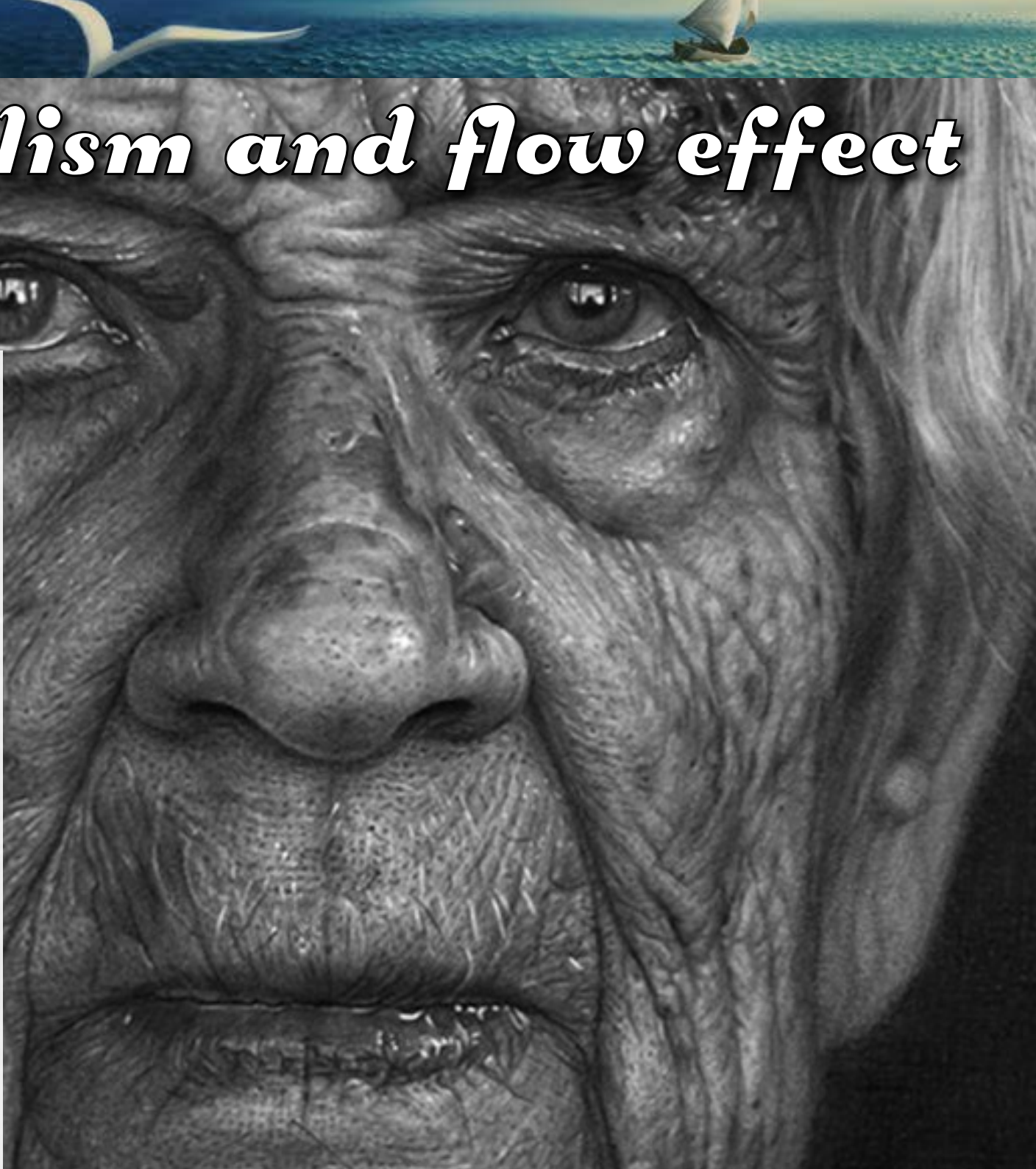
Super-Realism and flow effect

By: Ali Najjar

When photography began in its first commercial form in 1839, was it in the mind of any of its industry that it would turn into a recognized art, as I doubt it, among the characteristics, features and works of realistic art at that time.

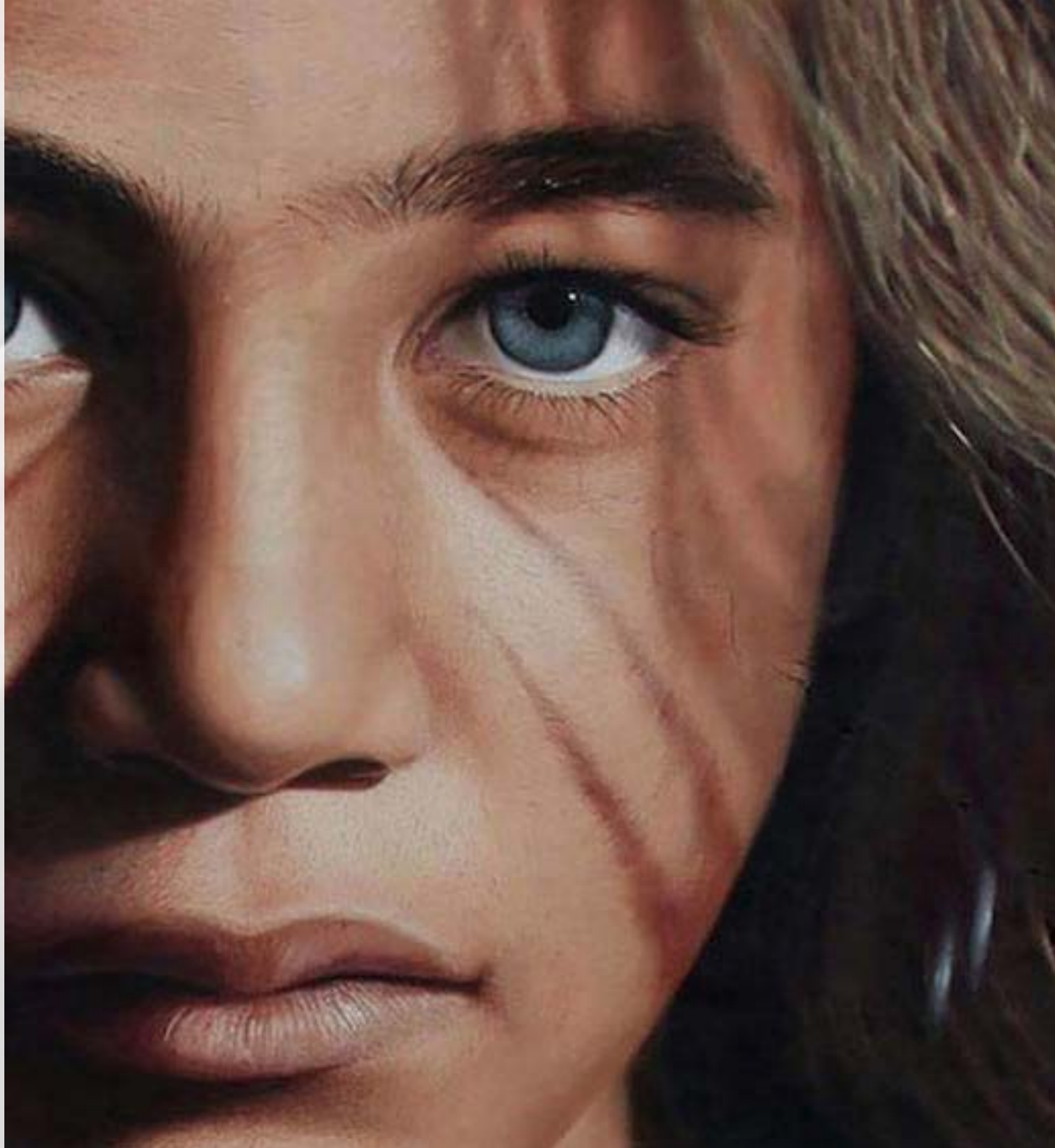
We know that the photograph remains deficient in the eye in the recognition of emotional qualities that permeate the details of the artistic work of the pigment even if the images are mixed from the cellular scenes, as in the natural art at Corbier or the Impressionists. The photographic rigidity has been limited to this time. A touch of art, not as a touch of photographic surface. Even the current dialect, despite its leadership in Fantasia, has seen images and drug works.

The use of super-realism and superrealism and photo-realism as a source of abstraction to their work with differences in the vast or short details, including the work of personal drawing with much review of skill and space capacity, it does not exceed the possibilities of skill and dazzling. Is skill or dazzling alone make art. The works certainly excite a certain audience. Although this admiration soon leaves its mark on the same effect not on the human soul. So I think it soon evaporates, as do many of the industrial city spaces we leave.



Is the taste in the attention to the work of art, and is there a manufacturing of this taste is different from what we knew in the decades of modernity, whether the elite, or the public, or between (the petty bourgeoisie, for example). A few years ago, I realized that several art galleries in the European country in which the exhibition was held were limited to the photograph. Maybe it was just a tendency by her managers, maybe there was another purpose. Which she discovered that she was seeking to impose the taste of the photos as a recognized artist added to the rest of the postmodern arts. So if the photo with high communicative and tactile ability becomes an art. It can be considered a source of other arts, video art and super-realism. From here, I think it is gaining some of its status as an independent, more evolved body, especially in the United States at the beginning of the year.

The conclusion of the Bodies of the Pop Artist (George Sekal) Three-dimensional works of sculptural gypsies settle in their meticulously calculated urban spaces and form a beloved antagonism, such as castings and finished decoration. As for the viewer, he knows very well that the artist did not make it out of his imagination. His role was merely a craftsman, but he did not finish the casting mould. He accepted it in interpreting its meanings and for its space spaces, which combine contradiction and harmony at the same time. And as realistic works of art that bear scars and blemishes that have not been reproduced in the original, except in the external form that the artist transformed by transforming me from a mere mechanical process into a class of modern works of art (pop), as in Warhol. Since the human soul does not like the absolute strict system, which transforms the meditation process into a dull antagonist looking for a way out of it.



At a time when the mind is working to fill gaps in details of the work of art neglected to suit his perceptions. Thus giving the receiving process its dynamism. Realistic drawings and even its three-dimensional sculptures with laboratory accuracy that go beyond even the details of the original clone working reality. It lacks this important feature, making it in a middle position, whether it be a work of art, or not.

It seems to me that there is a clear time-archive feature in the first photos because of the blurry of their tonnage, which is parallel to the blur of its technical and temporal reference. What the Digital did is more spectacular clarity and fantasy. However I think he also has his technical time documentary. If it is also a work of technology, it is produced by a ghostly ghost, evasive despite its accuracy. It is also transformed into a reference to super-realism, thereby sharing its advantage. The document alone remains a technical work carrying the seed of its incompleteness. Is the artist turned into a camera with precise sensors, images of cool machine free of any human feelings. As if its maker does not exceed the role of his performance of his clerical function. Is the artist turned here into a silent machine? However, sometimes the mechanism produces its aesthetics.

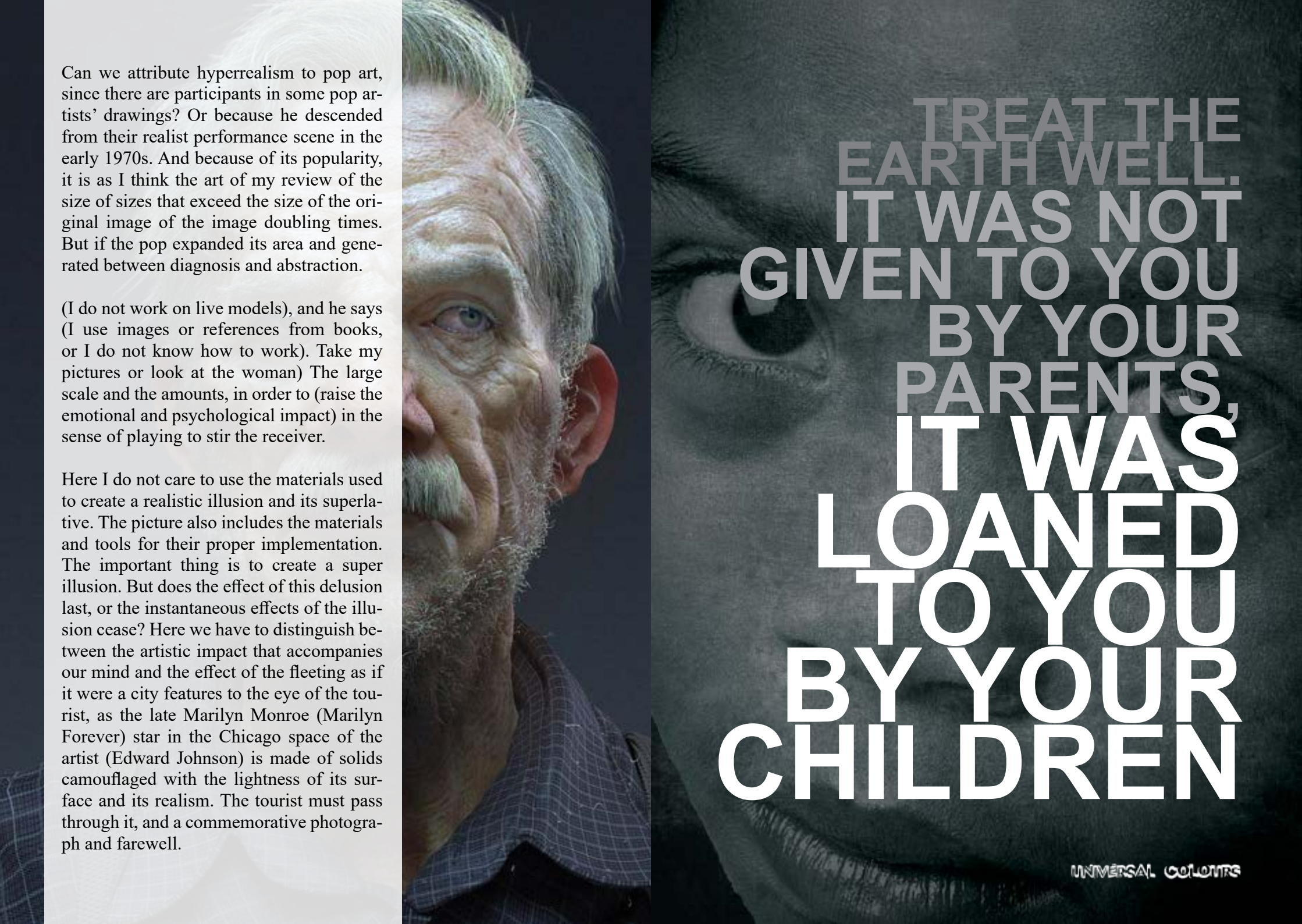
Certainly, the photographer had a role at the beginning of the 20th century, as a piece of artistic value added to the work, as in Dada and the Russian future, rising from the expressive value. But it has not become fully equivalent to the work of art, except in the works of the visualism and hyperrealism and as a boat to create a false or imagined reality that leads to the alienation of important factors such as political, social and cultural action, not to make it a sign of the functions of the work of art, whether graphic or incarnate. It is a reality of an improved and disciplined picture of narrative reality.



Can we attribute hyperrealism to pop art, since there are participants in some pop artists' drawings? Or because he descended from their realist performance scene in the early 1970s. And because of its popularity, it is as I think the art of my review of the size of sizes that exceed the size of the original image of the image doubling times. But if the pop expanded its area and generated between diagnosis and abstraction.

(I do not work on live models), and he says (I use images or references from books, or I do not know how to work). Take my pictures or look at the woman) The large scale and the amounts, in order to (raise the emotional and psychological impact) in the sense of playing to stir the receiver.

Here I do not care to use the materials used to create a realistic illusion and its superlative. The picture also includes the materials and tools for their proper implementation. The important thing is to create a super illusion. But does the effect of this delusion last, or the instantaneous effects of the illusion cease? Here we have to distinguish between the artistic impact that accompanies our mind and the effect of the fleeting as if it were a city features to the eye of the tourist, as the late Marilyn Monroe (Marilyn Forever) star in the Chicago space of the artist (Edward Johnson) is made of solids camouflaged with the lightness of its surface and its realism. The tourist must pass through it, and a commemorative photograph and farewell.



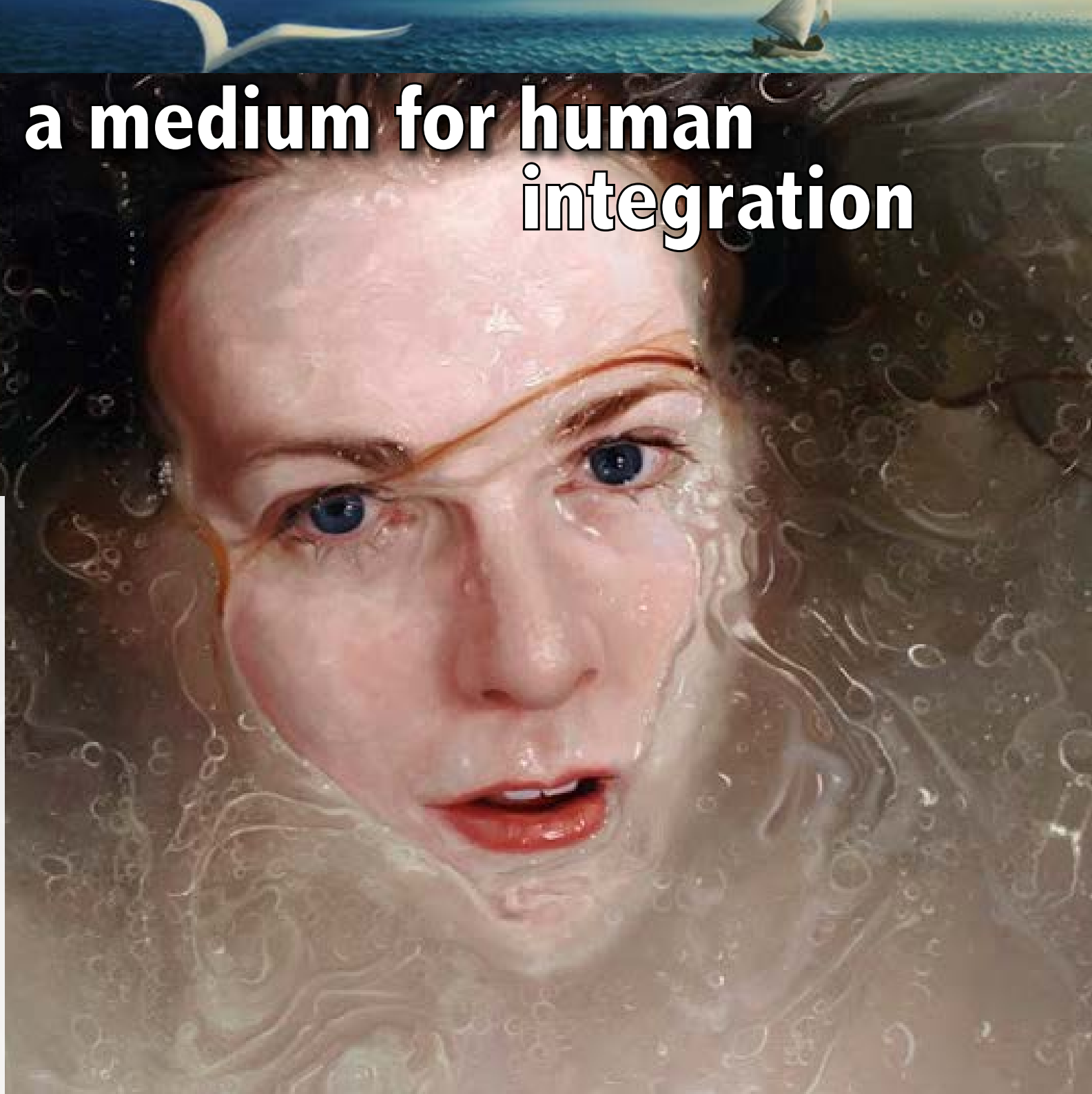
TREAT THE
EARTH WELL.
IT WAS NOT
GIVEN TO YOU
BY YOUR
PARENTS,
IT WAS
LOANED
TO YOU
BY YOUR
CHILDREN

Surrealism, a medium for human integration

By: Katerina Charisi

At the end of the First World War the young people while counting losses and trying to adapt to the social changes, decide that this world has to change: Where the bombs leave debris and dead bodies behind them, the survivors retaliate by launching words of a liberated tongue. The first wind of revolution blows from the French poetic circles, and soon it reaches not just the rest of Europe and the US, but also the small country of Greece.

Surrealism was born with Andre Breton's "Manifesto" and at first it was more about literature than art. Truth is, however, that most of the movement's reputation is due to the works of famous painters and sculptors, such as Dali, Picasso, Miro and others.



Surrealists aimed at mixing logic with absurd, using dreams and automation to create a new reality. Surrealism experienced its greatest flourish during the Second World War, though many artists fled to the US where they rejuvenated the American art. After the end of the Second World War, each artist followed their own path of personal evolution.

The term “surrealistic” or “surreal” is still used up to today when faced with the weird or even scary images in art. Except from mixing logic with absurd, surrealism was also an anti-conformist movement, centered on the individual human and their liberation from all sorts of militarism and technocracy. In spite of all various opinions and judgments that surrealism caused, it was very clear in its thesis: it tried to reach the human’s exemption of all sorts of standards and stereotypes, as those demanded by societies, aiming to manifest or even exceed their abilities.

In the small country of Greece, surrealism developed in writing and the first sample of the movement’s influence was the poetic collection of Theodore Dorou, in 1930, followed later by Andreas Empirikos and the rare presence of painters, such as Nikos Engonopoulos. Although surrealism in Greece was never effectively organized and left no “heirs”, the few who dared to represent it were great.



Andreas Empirikos mentioned in an interview that “I was personally connected with Breton. We met in Place Blanche and talked about the surrealist movement, the group’s views, the liberation of each one of us and humans in general, from the social illusions and injustice. We also talked about Marx, Engels and Freud.”

Empirikos with the “Megas Anato-likos” praised freedom of love and erotic desire, following the trail of Apelinair and De Sant. Engonopoulos, a decade younger and experiencing surrealism thanks to Empirikos, found in the movement the new dimension which finally gave him the freedom he needed to express himself better in his works. His most famous work was the long poem “Bolivar”, inspired by Simon Bolivar and published in 1944, and some of his famous paintings were “The poet and his muse”, “The well”, “House in Northern Greece” and others.

For these two great surrealists, surrealism was a revolutionary theory of life as well, not only a revolution of art. Through their art, they aimed at exploring the unconscious, with the ultimate goal of total liberation and integration of the human personality.



Superrealism, Hyperrealism & Photorealism

<http://www.mashada.imara.de/superrealism.php>

hyperrealism

Hyperrealism is a genre of painting and sculpture resembling a high resolution photograph. Hyperrealism is a fully-fledged school of art and can be considered as an advancement of Photorealism by the methods used to create the resulting photorealistic paintings or sculptures. The term is primarily applied to an independent art movement and art style in the United States and Europe that has recently developed since the early 2000s.

History

The word Hyperealisme was created by Isy Brachot in 1973 as a French word meaning Photorealism. It was the title of a major catalog and exhibition at his gallery in Brussels Belgium in that year. The exhibition was primarily made up of American Photorealists, such as Ralph Goings, Chuck Close, Don Eddy, Robert Bechtle and Richard McLean. It also included important European influential artists such as Gnoli, Richter, Klapheck and Delcol. Hyperealisme has been since used by European artists and dealers to apply to painters influenced by the Photorealists.

Early 21st century Hyperrealism was founded upon the aesthetic principles of Photorealism. American Photorealist painter Denis Peterson, whose pioneering hyperrealist works are universally viewed as an offshoot movement of Photorealism, first used the term “Hyperrealism” to apply to the new movement and its splinter group of artists. Graham Thompson wrote “One demonstration of the way photography became assimilated into the art world is the success of photorealist painting in the late 1960s and early 1970s. It is also called super-realism or hyper-realism and painters like Richard Estes, Denis Peterson, Audrey Flack, and Chuck Close often worked from photographic stills to create paintings that appeared to be photographs.”

However, Hyperrealism is contrasted with the literal approach found in traditional photorealist paintings of the late 20th century. Hyperrealist painters and sculptors use photographic images as a reference source from which to create a more definitive and detailed rendering, one that unlike Photorealism, often is narrative and emotive in its depictions. Photorealist painters tended to imitate photographic images, often omitting or abstracting certain finite detail in order to maintain a consistent overall pictorial design. They often consciously omitted human emotion, political

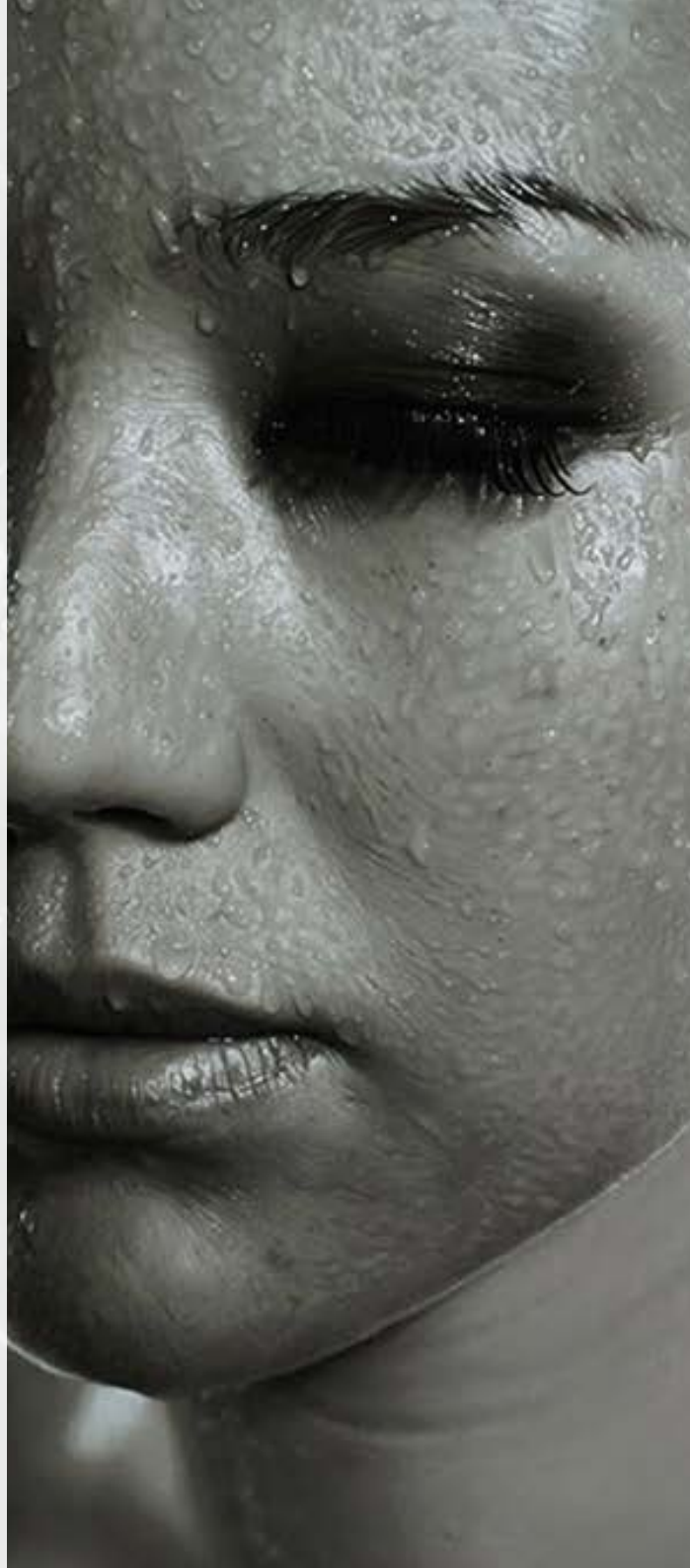
value and narrative elements. The photorealistic style of painting was uniquely tight, precise, and sharply mechanical with an emphasis on mundane everyday imagery, as it was an evolution from Pop Art.

Hyperrealism, on the other hand, although photographic in essence, can often entail a softer and much more complex focus on the subject depicted, presenting it as a living tangible object. These objects and scenes in Hyperrealism paintings and sculptures are meticulously detailed to create the illusion of a new reality not seen in the original photo. That is not to say that they are surreal, as the illusion is a convincing depiction of (simulated) reality. Textures, surfaces, lighting effects and shadows are painted to appear clearer and more distinct than the reference photo or even the actual subject itself.

Hyperrealism has its roots in the philosophy of Jean Baudrillard, "the simulation of something which never really existed." As such, Hyperrealists create a false reality that is a convincing illusion; one based upon a simulation of reality (the digital photograph). Hyperreal paintings and sculptures are an outgrowth of extremely high resolution images produced by digital cameras and displayed on computers. As Photorealism emulated analog photography, Hyperrealism utilizes digital imagery and expands upon it to create a new sense of reality. Hyperrealistic paintings and sculptures confront the viewer with the illusion of manipulated high resolution images though more meticulous.

Style and methods

The Hyperrealist style focuses much more of its emphasis on details and the subjects. Hyperreal



paintings and sculptures are not strict interpretations of photographs, nor are they literal illustrations of a particular scene or subject. Instead, they utilize additional, often subtle, pictorial elements to create the illusion of a reality which in fact either does not exist or cannot be seen by the human eye. Furthermore, they may incorporate emotional, social, cultural and political thematic elements as an extension of the painted visual illusion; a distinct departure from the older and considerably more literal school of Photorealism.

Hyperrealist painters and sculptors make allowances for some mechanical means of transferring images to the canvas or mold, including preliminary drawings or grisaille underpaintings and molds. Photographic slide projections or multi media projectors are used to project images onto canvases and rudimentary techniques such as gridding may also be used to ensure accuracy. Sculptures utilize polyesters applied directly onto the human body or mold. Hyperrealism requires a high level of technical prowess and virtuosity to simulate a false reality. As such, Hyperrealism incorporates and often capitalizes upon photographic limitations such as depth of field, perspective and range of focus. Anomalies found in digital images, such as fractalization, are also exploited to emphasize their digital origins by some Hyperrealist painters, such as Chuck Close, Denis Peterson, Bert Monroy and Alicia St. Rose.

Themes

Subject matter ranges from portraits, figurative art, still life, landscapes, cityscapes and narrative scenes. The more recent hyperrealist style is much more literal than Photorealism as to exact pictorial detail with an emphasis on social, cultural or politi-

cal themes. This also is in stark contrast to the newer concurrent Photorealism with its continued avoidance of photographic anomalies. Hyperrealist painters at once simulate and improve upon precise photographic images to produce optically convincing visual illusions of reality, often in a social or cultural context.

Some hyperrealists have exposed totalitarian regimes and third world military governments through their narrative depictions of the legacy of hatred and intolerance. Denis Peterson, Gottfried Helnwein and Latif Maulan depicted political and cultural deviations of societal decadence in their work. Peterson's work focused on diasporas, genocides and refugees. Helnwein developed unconventionally narrative work that centered around past, present and future deviations of the Holocaust. Maulan's work is primarily a critique of society's apparent disregard for the helpless, the needy and the disenfranchised. Provocative subjects include enigmatic imagery of genocides, their tragic aftermath and the ideological consequences. Thematically, these controversial hyperreal artists aggressively confronted the corrupted human condition through narrative paintings as a phenomenological medium. These lifelike paintings are an historical commentary on the grotesque mistreatment of human beings.

Hyperreal paintings and sculptures further create a tangible solidity and physical presence through subtle lighting and



shading effects. Shapes, forms and areas closest to the forefront of the image visually appear beyond the frontal plane of the canvas; and in the case of sculptures, details have more clarity than in nature. Hyperrealistic images are typically ten to twenty times the size of the original photographic reference source, yet retain an extremely high resolution in color, precision and detail. Many of the paintings are achieved with an airbrush, using acrylics, oils or a combination of both. Ron Mueck's lifelike sculptures are scaled much larger than life and finished in incredibly convincing detail through the meticulous use of polyester resins and multiple molds. Bert Monroy's digital images appear to be actual paintings taken from photographs, yet they are fully created on computers.

Photorealism

Photorealism is the genre of painting based on making a painting from the use of a photograph. The term is primarily applied to paintings from the United States art movement that began in the late 1960s and early 1970s.

History

Origins

As a full-fledged art movement, Photorealism evolved from Pop Art and as a counter to Abstract Expressionism as well as Minimalist art movements in the late 1960s and early 1970s in the United

States. Photorealists use a photograph or several photographs to create their work of art and it can be argued that the use of a camera and photographs is an acceptance of Modernism. However, the blatant admittance to the use of photographs in Photorealism was met with intense criticism when the movement began to gain momentum in the late 1960s, despite the fact that visual devices had been used since the fifteenth century to aid artists with their work.

The invention of photography in the nineteenth century had three effects on art: portrait and scenic artists were deemed inadequate to the photograph and many turned to photography as careers; within nineteenth and twentieth century art movements it is well documented that artists used the photograph as source material and as an aid—however, they went to great lengths to deny the fact fearing that their work would be misunderstood as imitations; and through the photograph's invention artists were open to a great deal of new experimentation. Thus, the culmination of the invention of the photograph was a break in art's history towards the challenge facing the artist - since the earliest known cave drawings - trying to replicate the scenes they viewed.

By the time the Photorealists began producing their bodies of work the photograph had become the leading means of reproducing reality and abstraction was the focus of the art world. Realism continued as an on-going art movement, even ex-



periencing a reemergence in the 1930s, but by the 1950s modernist critics and Abstract Expressionism had all but minimized realism as a serious art undertaking. Though Photorealists share some aspects of American realists, such as Edward Hopper, they tried to set themselves as much apart from traditional realists as they did Abstract Expressionists. Photorealists were much more influenced by the work of Pop artists and were reacting against Abstract Expressionism.

Pop Art and Photorealism were both reactionary movements stemming from the ever increasing and overwhelming abundance of photographic media, which by the mid 20th century had grown into such a massive phenomenon that it was threatening to lessen the value of imagery in art. However, whereas the Pop artists were primarily pointing out the absurdity of much of the imagery (especially in commercial usage), the Photorealists were trying to reclaim and exalt the value of an image.

The association of Photorealism to Trompe L'oeil is a wrongly attributed comparison, an error in observation or interpretation made by many critics of the 1970s and 1980s. Trompe L'oeil paintings attempt to "fool the eye" and make the viewer think he is seeing an actual object, not a painted one. When observing a Photorealist painting, the viewer is always aware that they are looking at a painting.

Definition

The word Photorealism was coined by Louis K. Meisel in 1968 and appeared in print for the first time in 1970 in a Whitney Museum catalogue for the show "Twenty-two Realists." It is also sometimes labeled as Super-Realism, New Realism, Sharp Focus Realism, or Hyper-Realism.

Louis K. Meisel, two years later, developed a five-point definition at the request of Stuart M. Speiser, who had commissioned a large collection of works by the Photorealists, which later developed into a traveling show known as "Photo-Realism 1973:

The Stuart M. Speiser Collection," which was donated to the Smithsonian in 1978 and is shown in several of its museums as well as traveling under the auspices of SITE. The definition was as follows:

1. The Photo-Realist uses the camera and photograph to gather information.
2. The Photo-Realist uses a mechanical or semimechanical means to transfer the information to the canvas.
3. The Photo-Realist must have the technical ability to make the finished work appear photographic.
4. The artist must have exhibited work as a Photo-Realist by 1972 to be considered one of the central Photo-Realists.
5. The artist must have devoted at least five years to the development and exhibition of Photo-Realist work.



Style

Photorealist painting cannot exist without the photograph. In Photorealism, change and movement must be frozen in time which must then be accurately represented by the artist. Photorealists gather their imagery and information with the camera and photograph. Once the photograph is developed (usually onto a photographic slide) the artist will systematically transfer the image from the photographic slide onto canvases. Usually this is done either by projecting the slide onto the canvas or by using traditional grid techniques. The resulting images are often direct copies of the original photograph but are usually larger than the original photograph or slide. This results in the photorealist style being tight and precise, often with an emphasis on imagery that requires a high level of technical prowess and virtuosity to simulate, such as reflections in specular surfaces and the geometric rigor of man-made environs.

Artists

The first generation of American photorealists includes such painters as Richard Estes, Ralph Goings, Howard Kanovitz, Chuck Close, Charles Bell, Audrey Flack, Don Eddy, Robert Bechtle, and Tom Blackwell. Often working independently of each other and with widely different starting points, these original photorealists routinely tackled mundane or familiar subjects in traditional art genres--lands-

capas (mostly urban rather than naturalistic), portraits, and still lifes.

Though the movement is primarily associated with painting, Duane Hanson and John DeAndrea are sculptors associated with photorealism for their painted, life-like sculptures of average people that were complete with simulated hair and real clothes. They are called Verists.

Since 2000

Though the height of Photorealism was in the 1970s the movement continues and includes several of the original photorealists as well as many of their contemporaries. According to Meisel's Photorealism at the Millennium, only eight of the original photorealists were still creating photorealist work in 2002; nine including Howard Kanovitz.

Artists Charles Bell, John Kacere, and Howard Kanovitz have died; Audrey Flack, Chuck Close, Ben Schonzeit and Don Eddy have moved in different directions other than photorealism; and Robert Cottingham no longer considers himself a photorealist.

Newer Photorealists are building upon the foundations set by the original photorealists. Examples would be the influence of Richard Estes in works by Clive Head and Anthony Brunelli or the influence of Ralph Goings and Charles Bell in works by Glennray Tutor.



Photorealism is also no longer mainly an American art movement. Starting with Franz Gertsch in the 1980s Clive Head, Raffaella Spence, Bertrand Meniel, and Roberto Bernardi are several European photorealists that have emerged since the mid-1990s.

The evolution of technology has brought forth photorealistic paintings that exceed what was thought possible with paintings; these newer paintings by the photorealists are sometimes referred to as "Hyperrealism." With new technology in cameras and digital equipment, artists are able to be far more precision-oriented.



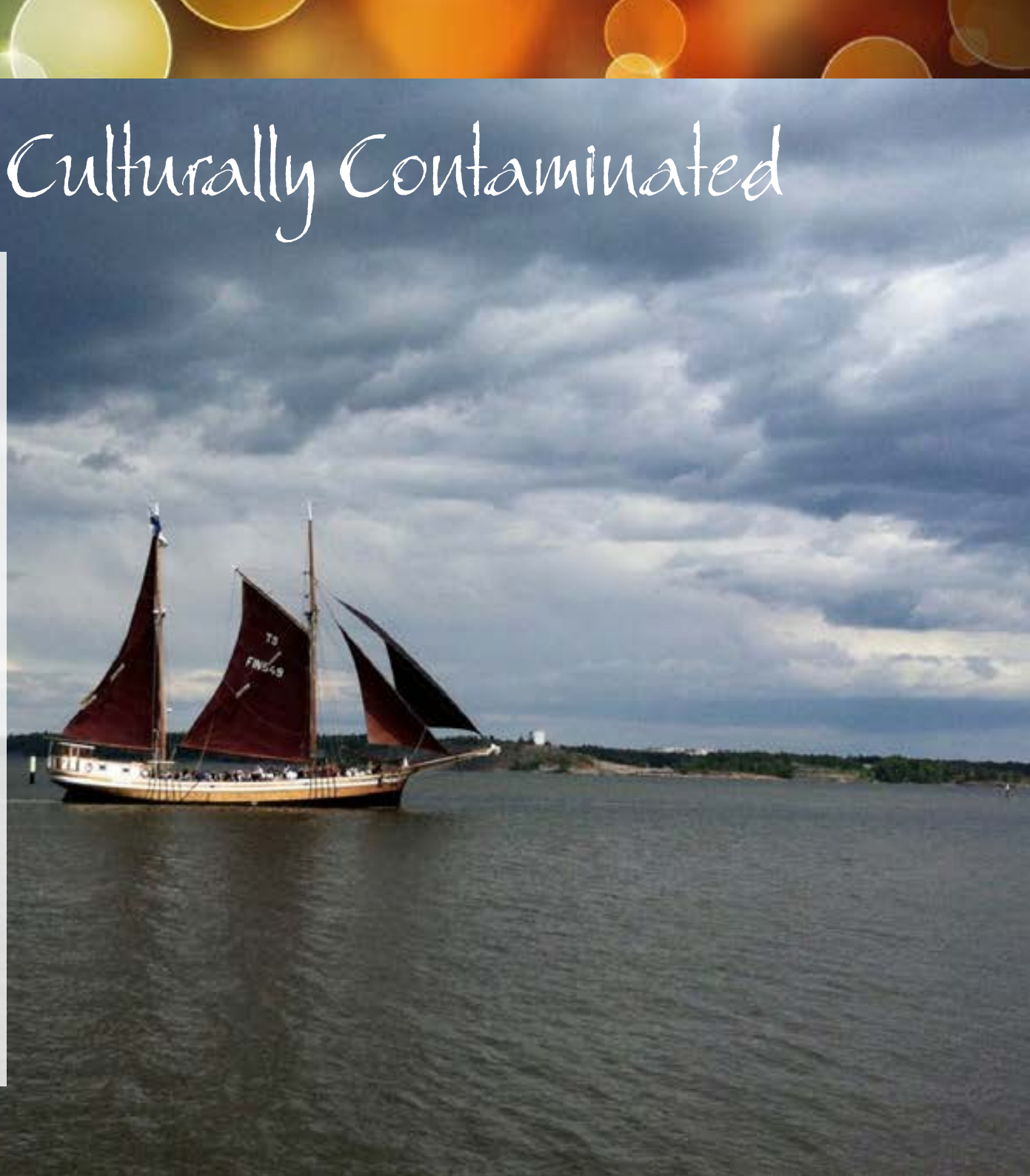
Foreign Finn... Culturally Contaminated

Violetta Teetor uses Helsinki as her springboard, writing as her punchbag. She is a South African and naturalised Finn, faces the cold, teaches, writes and makes presentations on topics ranging through wine, language, travel and culture.

Being South African and living in Finland gives you a good perspective of what the world looks like from the warm south to the bitter cold north. Complaining about the weather is not conducive to my optimistic outlook on life and hence I concentrate on the advantages of living in a safe country closer to places I can get to with ease.

Where am I going next is the question that I ponder on an almost daily basis. Itchy feet, energy and fierce curiosity is what drives me to meet my fellow citizens in climes unknown. Lately, it's been Eastern Europe that has beckoned me but everywhere is my stomping ground and I've seen enough to comment on people, places, food and drink with a substantial dose of experience.

<http://foreignfinn.com/>



Sepideh Rahaa

Sepideh Rahaa (1981, Iran) is a multidisciplinary artist based in Helsinki. In her artistic practice, body, its transformation and performativity through time and spaces are significant elements of her work.

The creation of spaces for artistic encounters and discussion is part of her practice. Her works has been exhibited in Asia, West Asia and in Europe. Rahaa holds a BA in painting and visual arts, MA in art and research from Shahed University in Tehran and MA in Fine Arts and contemporary art at Aalto University.

Currently she is pursuing her doctoral studies in contemporary art at Aalto University investigating concept of identity and its hybridity with the emphasis on how female body becomes politicized.

<http://www.sepidehrahaa.com/>



Open House in Milan by the Venetian artist Elena Tagliapietra to chat, observe and become Art!

The latest novelty in art exhibitions is offered by the performing artist and body painter Elena Tagliapietra.

In her Milanese residence she organizes an Artistic Open House where, between a coffee or an aperitif, you can visit her home where her creations are displayed, ranging from videos, photos, scarves, handbags and artist bottles to many other peculiarities to discover. In those days, she will also create a new project, Unique Shots, a series of 'polaroid style' portraits where everybody who wants could become Art!

When and how? the first and third weekend of December,
by writing an e-mail to elenatagliapietrart@gmail.com
info www.elenatagliapietra.it



1st and 2nd place of the UAE 46 art competition

Swiss Art Gate UAE in collaboration with the non-profit organization "Wanna Read?", led by Sheikha Shamma bint Sultan bin Khalifa Al Nahyan, and Jumeirah by Etihad Towers, is pleased to announce the winner 1st and 2nd place of the UAE 46 art competition to help celebrate "UAE 46" National Day.

We are proud to announce Eduardo V. Yap Jr. as the winner. Mr. Yap, originally from the Philippines, is a resident of Al Ain. "The artwork is an arrangement of UAE's significant objects representing the historical heritage preservation, and the economic growth of the country. The relevance of the birds nesting on the head of the camel represent the expatriates and different nationalities that found nest and comfort in living and working in the country."



fARTissimo

By Thanos Kalamidas



RIP alive and photorealistic

Rip Kirby was the man of mystery and adventure daily, a private detective created by Alex Raymond in 1946. Displaying the talents of more than a dozen writers and illustrators, the strip had a run spanning five decades. A man that later became James and Bond. But Rip was the first and his adventures despite the nk of the newspaper were absolutely photorealistic.

After World War II, Raymond did not return to work on any of his previous successful comic strips (Flash Gordon, Jungle Jim, Secret Agent X-9) but instead began work on a new strip in which ex-Marine Rip Kirby returns from World War II and goes to work as a private detective, sometimes accompanied by his girlfriend, fashion model Judith Lynne “Honey” Dorian. Rip Kirby was based on the suggestion by King Features editor Ward Greene that Raymond try a “detective-type” strip. First published on March 4, 1946, the strip was given significant promotion by the syndicate, even including fully painted promotional art, a rarity in comic-strip promotions.

The strip enjoyed success, and Raymond received the Reuben Award in 1949. During Raymond’s years on the strip, the stories were initially written by Ward Greene and later, following Greene’s death, by Fred Dickenson.



Opinion

Is Photorealism Art or Craft?

Its revival here, under the auspices of craft, begs the question: is realism the only kind of painting that can claim to be “crafted”? Early in his career Estes himself voiced this point of view, in a 1977 interview where he said, “I think the thing about the Abstract Expressionists was that they were so involved with pure feeling and emotions that they didn’t bother with craftsmanship.” But today, with emerging painters like Sarah Crowner and Sergej Jensen exploring formalist abstraction through sewing, embroidery, and other craft mediums, that kind of thinking seems out-of-touch.

In other ways, the notion of photorealism as craft feels oddly passe.

It ignores, for instance, the movement’s close relationship to Pop Art, which with its mechanistic polish was pretty much the antithesis of craft. The Pop influence is perhaps more obvious in the work of Bechtle, Close, and other painters who have used slide projections—Estes has not—but it’s certainly evident in his numerous renderings of restaurants, storefronts, and other commercial settings, which pay meticulous attention to advertising signage. In *Double Self-Portrait* (1976), for instance, the Coca-Cola logo on a soda fountain seems to press up on the foreground even as it’s tucked away behind a plate-glass diner window.



Art
is about
communicating
UNIVERSAL COLOURS



A Declaration of the Arts Against Trumpism

<https://conversations.e-flux.com/t/on-j20-and-beyond-a-declaration-of-the-arts-against-trumpism/5957>

Committed to invention and critique, arts of all kinds are essential to any long-term political mobilization. Yet the art world—the complex of galleries, museums, theaters, nonprofits, schools, publications, fairs, and festivals in which many of us work—is a contradictory field. It is torn between the radical possibilities of art and the constraining limits of institutions, while looming over both are the machinations of neoliberal oligarchs. Much art is mobilized by elite collectors, donors, and celebrities—liberal and reactionary alike—not only as an item of luxury consumption and speculative investment but also as a vehicle of gentrification.

The Trump regime brings these contradictions to a head. People of conscience who work in the art world must decide how to respond to current crises that are only bound to intensify: from austerity and privatization, to censorship and press intimidation, health-care cuts and abortion bans, raids and deportations, police killings and vigilante violence of every kind, all of which disproportionately impact the most vulnerable individuals and communities.

Despite its contradictions, the art world has significant amounts of capital—material, social, and cultural—at its disposal. The time has come to imagine and to implement ways of redirecting these resources in solidarity with broader social movements leading the way in the fight against Trumpism. In the process, we must acknowledge the overwhelming whiteness of most existing art and academic spaces, and work to dismantle systems of oppression within our own field, holding those with the most privilege and visibility accountable. We salute those institutions and orga-

nizations that have already begun to move in this direction, but these are structural transformations that no one entity can accomplish on its own.

Some Steps Forward:

1. Hold Institutions Accountable to Their Own Public Missions

Even private institutions such as the Museum of Modern Art tout public accessibility; we must insist that they actualize this rhetoric. Like universities, museums emerged as key elements of the modern public sphere; we must demand that they live up to these stated democratic ideals, while at the same time working to democratize their own organization. This pertains not only to museums but also to nonprofits, schools, foundations, and other types of institution.

2. Work to Dismantle Systems of Oppression Within Art Institutions

The forces that brought Trump to power suffuse cultural and academic institutions in ways large and small: from trustee boards, to staffing, pay-grades, and the micro-aggressions of everyday meetings, to exhibitions, programming, and publishing, to the constitution of audiences. Our vigilance on all these fronts is necessary. This means not only calling out oppressive behaviors after the fact but also contesting their practice proactively through the restructuring of power and the redistribution of resources. Many are starting to ask: What would reparations look like in the art field? How might an an

anti-racist vision of the arts extend to a global scale, encompassing, for instance, the Boycott, Divestment, Sanctions movement?

3. Name, Shame, and Divest from Trumpists and Other Oligarchs in the Art World

Despite its cosmopolitan reputation, the art world is rife with Trumpists who use the social prestige of art to legitimize power. Ivanka Trump is an art world denizen; the Secretary of the Treasury, Steven Mnuchin, is the son of the owner of Mnuchin Gallery. Anti-democratic agents David Koch and James Murdoch sit on the boards of the Metropolitan Museum and the Dia Art Foundation respectively, and other predatory oligarchs populate the landscape. Let us not forget that Trump began as a real-estate developer, and that, from the Bronx to Boyle Heights, art is strategically used as a weapon of displacement by elites who also proudly identify as liberals. With a bit of research an “artigarchy” comes into view, providing a wealth of targets for future pressure and action as shown by the work of groups like Gulf Labor Coalition, Liberate Tate, BDS Arts Coalition, and Chinatown Arts Brigade.

4. Connect to the New Sanctuary Movement

Though centered in campuses and houses of worship, cultural institutions could become spaces for the practice of sanctuary: protecting employees targeted by Immigration and Customs Enforcement; creating hubs for the harboring of targeted individuals, families, and communities; mobilizing financial support; and providing artistic media platforms amplifying the ethos of sanctuary itself, namely that justice must take priority over unjust laws. This includes aligning with the work that is already being done on the ground by refugee and migrant communities and grassroots organizations.



5. Stand With Our Colleagues Beyond Metropolitan Centers

While the arts will come under attack across the board, individuals and organizations outside of urban centers and in “red” states will be especially imperiled. Funding cuts and other reactionary measures made in the name of anti-elitism must be resisted, and we can build a “museum network” to activate art and other cultural institutions as sites of protected civic discourse and dissent. At the same time let us look beyond the United States to support those fighting similar conditions in other countries.

6. Collectivize Resources and Spaces in Support of Anti-Fascist Work

Movements need infrastructure—physical, economic, and affective—for the gathering of people, the making of art, and the work of organizing. We should pool collective resources to these ends and cultivate a network of spaces for long-term work, while also providing on-ramps for those new to the movement. In the process we should look to examples such as Decolonize This Place, and many others that have come before, and ask in terms of both art and activism: What is the composition of the room? Whose voices matter in this space? Who can appear freely in public? Who gets to represent “the public”? How can we work together in a way that does not recreate the conditions that brought us to the historical moment of Trumpism in the first place?



UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS
EU-MAN

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

this a sample page and it works!

advertise with

UNIVERSAL COLOURS

For more information, please email
sales@eu-man.org

