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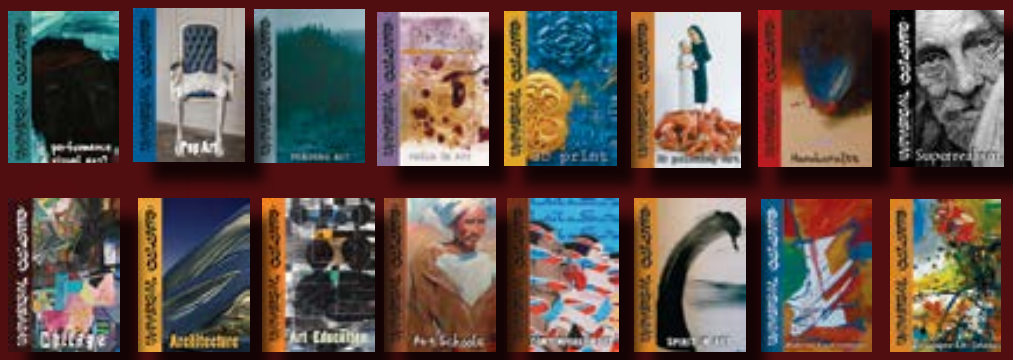
UNIVERSAL COLOURS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

DADA

UNIVERSAL COLOURS



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editorial

ISSUE 2 2018

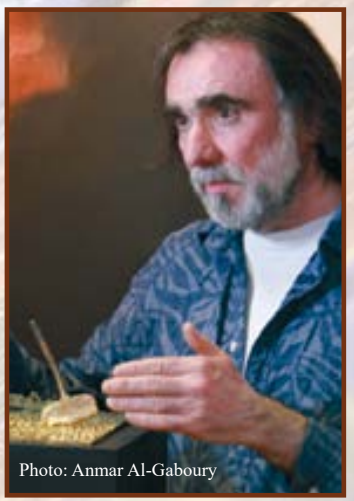

Photo: Anmar Al-Gaboury

We are here continuing our voluntary work. We are here making service to our community. We are here believing that the future is more beautiful and better than the present, despite the fact that mainly politicians everywhere, keep showing us that there is nothing better to come.

Just the other day the Finnish government cut-off all the financial support we got for almost 15 years and today the so-called global policies show us a world much colder and much darker than yesterday. But we, the Artists, believe and hope that there is a future much-much better to what we can see now.

That is why we continue our work. Last year we organized and successfully presented seven exhibitions in our EU-MAN Gallery and we published 3 issues of our beautiful, colourful and wanted magazine, the Universal Colours

We also arranged an exhibition in Cairo last December for some of our members. An exhibition that attracted a lot of media attention with two TV channels making it the focus art-news. Nile TV made an hourly program, meeting the chairperson of the EU-MAN to talk about the organization in general, the Universal Colours and the host of the exhibition in particular.

Once I read a quote saying that: a good book invites you to read it more than one time. So we will return to Cairo and we are going to arrange an exhibition for our members again in Cairo this year. I hope it will turn equally successful like last year and for this time we have thought for some additional activities.

As an active art group we agreed to continue, that's why we publish this wonderful, the most beautiful, and wanted magazine in full awareness. And we say once more that the future can be much better than the present.

Amir Khatib

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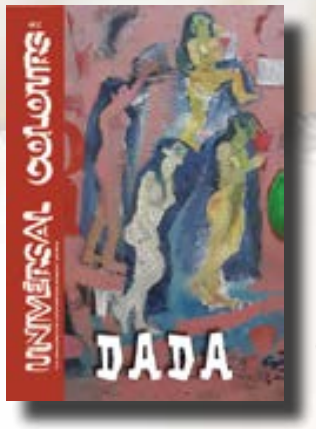

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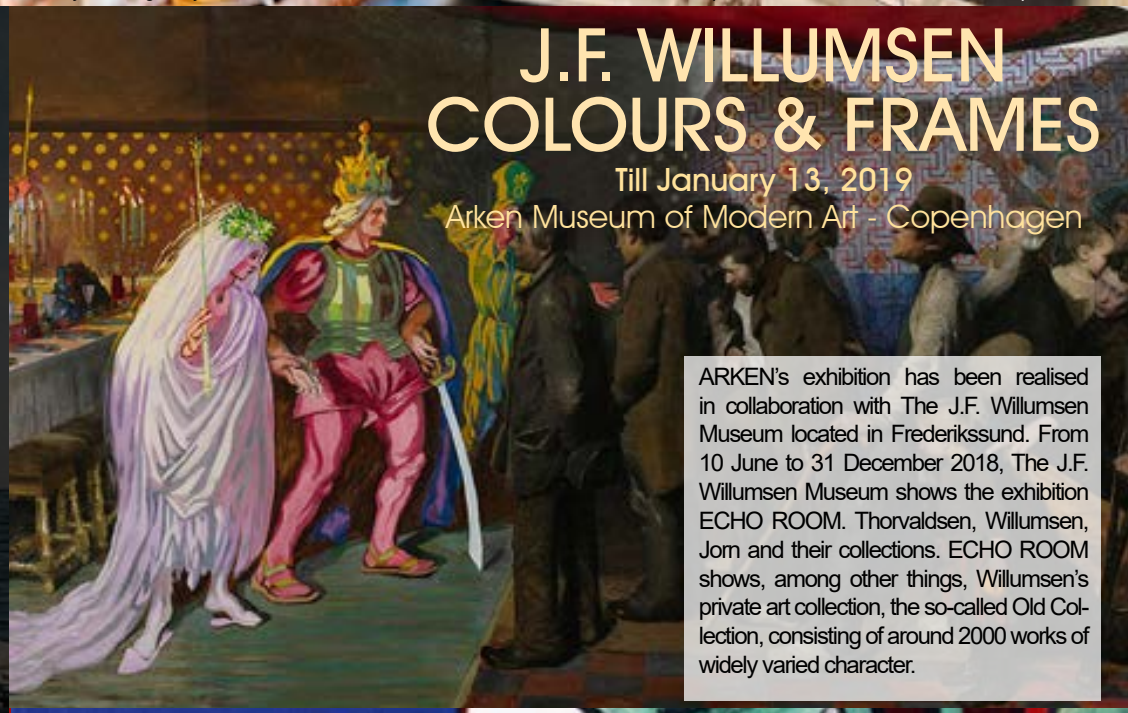
ArtNews

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

There and Back Again

Till March 24, 2019
Kiasma, Helsinki

The collection exhibition on the third floor of Kiasma updates our view of contemporary art in the Baltic region, bringing together 26 artists from Estonia, Latvia, Lithuania, Poland, Finland and Russia.
Countries around the Baltic Sea are united by geography and history. The region is a point of confluence for many economic, political and cultural interests.



J.F. WILLUMSEN COLOURS & FRAMES

Till January 13, 2019
Arken Museum of Modern Art - Copenhagen

ARKEN's exhibition has been realised in collaboration with The J.F. Willumsen Museum located in Frederikssund. From 10 June to 31 December 2018, The J.F. Willumsen Museum shows the exhibition ECHO ROOM. Thorvaldsen, Willumsen, Jorn and their collections. ECHO ROOM shows, among other things, Willumsen's private art collection, the so-called Old Collection, consisting of around 2000 works of widely varied character.

EXTREME. ENVIRONMENTS

Fotografie Forum Frankfurt

For RAY 2018 contemporary photo-based artists who are working on the forefront of environmental awareness are brought together at the Fotografie Forum Frankfurt. Nearly half a century after the exhibition curated by William Jenkins "New Topographics: The Man-Altered Landscape" was shown in Rochester, New York, the photo-activists, story tellers and artists today are concerned with obvious and hidden aspects of man's impact on the environment. The exhibition "EXTREME. ENVIRONMENTS" addresses drastic environmental developments concerning global warming, extinction and industrial or political fraudulence.

Picasso 1932 Love, Fame, Tragedy

Till September 9, 2018
Tate Modern - London

ArtNews

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

Simone Monsi
New Blabs on Clouds and Planes

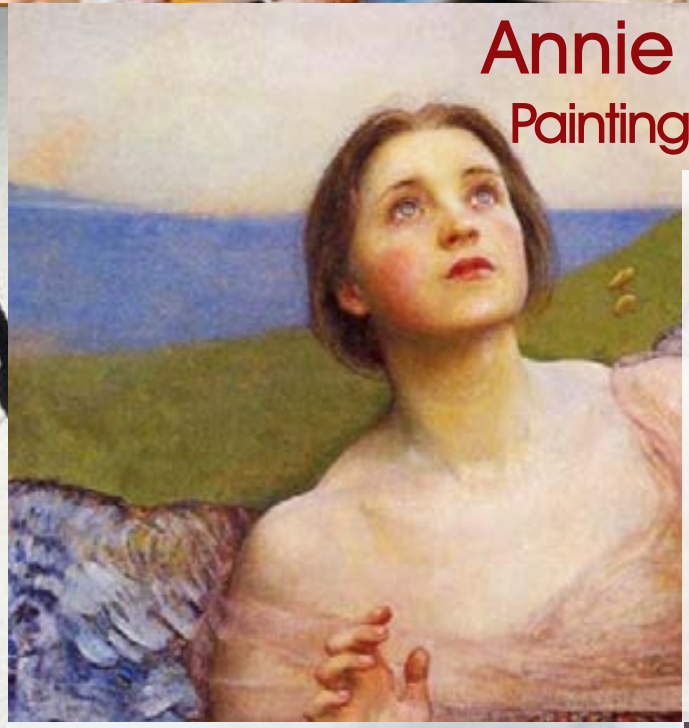
Till September 14, 2018
Leonardo Assicurazioni - Milan - Italy

UNA is pleased to present the solo show by Simone Monsi: New Blabs on Clouds and Planes, the second appointment in the annual exhibition program in collaboration with Spazio Leonardo, the new space of Leonardo Assicurazioni—Generali Milano Liberazione.

The site-specific project developed by Monsi for the Gallery at Spazio Leonardo sets out from the observation of strange phenomenon in the atmosphere, caused by excessive pollution coming from human interference in the environment and the human perception of it mediated through the Internet.

The exhibition includes a new cycle of Transparent Word Banner, light colored Plexiglas structures with phrases taken from the media debate on climate change, and some sculptures of the Capitolo Finale series, soft totems of cloth upholstered with images collected following the hashtag #sunsetporn, in which sunsets appear as beautiful as they are unnatural. For the occasion of the exhibition, a catalog will be produced with a critical text by Rossella Farinotti and installation views of the site-specific project.

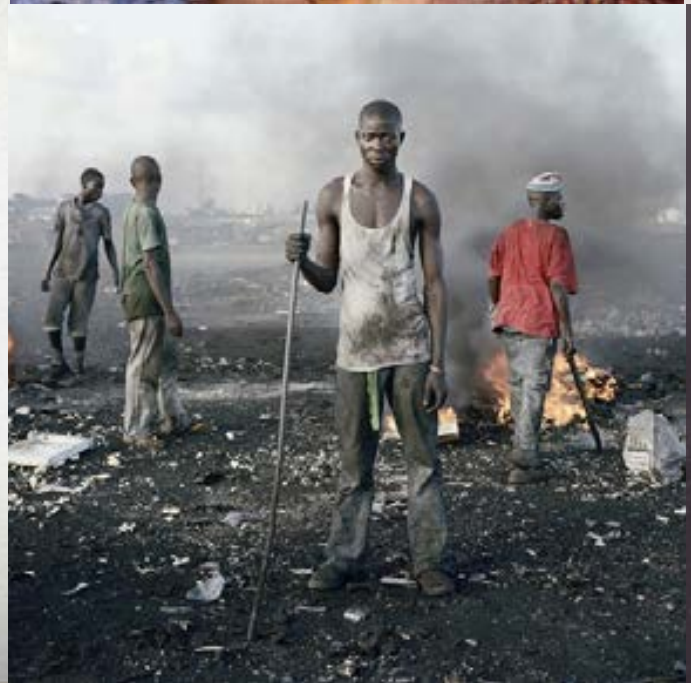
Annie Swynnerton
Painting Light and Hope



Till January 6, 2019
Manchester Art Gallery

Painting Light and Hope features 36 paintings from across Swynnerton's career, including 13 from Manchester Art Gallery's collection with further loans from public galleries including the Royal Academy Collection, Tate and the Walker Art Gallery, Liverpool. The exhibition also features a number of rarely seen paintings on loan from private collections.
Portraits showing the artist's Manchester connections open the exhibition including Susan Dacre, with whom she co-founded the Manchester Society of Women Painters.

Pieter Hugo
Between the Devil & the Deep Blue Sea



Till October 10, 2018
Museu Coleção Berardo
Lisbon - Portugal

After the first comprehensive presentation consisting of fifteen series, produced between 2003 and 2016, at the Kunstmuseum Wolfsburg, the show was presented at Museum für Kunst und Kulturgeschichte, in Dortmund, and has now found its third venue at Museu Coleção Berardo, in Lisbon. What divides us and what unites us? How do people live with the shadows of cultural repression or political dominance?

ArtNews

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

Art in Berlin 1880–1980

From the Collection

Berlinische Galerie Museum of Modern Art, Photography and Architecture

The presentation from our collection is a multi-facetted tour through the art of Berlin from 1880 to 1980. It ranges from paintings of the late 19th century, when the Kaiser reigned and tastes were largely determined by the moneyed classes, via Expressionism and the East European avant-garde to post-war modern architecture and the “wild” works of the Seventies. Reflecting the interdisciplinary nature of the collection, there is a lively dialogue between paintings, prints, sculpture, photography and architecture

Fantastico!

Italian art from 1920s & 1930s

August 18, 2018

Ateneum - Helsinki

Fantastico! explores an artistic movement known as magic realism, which emerged in Italy at the end of the First World War.

Cosmogonies

Till September 16, 2018

MAMAC - Nice

An exhibition that captures the inivisble links that unite the components of the universe through a selection of works since 1960, curated by Hélène Guenin.

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ART for The World

ART for The World is a non-governmental organization founded to build a bridge between art and society, with contemporary art serving humanitarian purposes.

Inspired by the Article 27 of the Universal Declaration of Human Rights, “Everyone has the right to take part freely in the cultural life of the community, [and] to enjoy the arts,” ART for The World aims to engage art as an important tool for fostering dialogue among diverse peoples, cultures, and worldviews to encourage tolerance and solidarity in the defence of human rights, underlying the importance of the relationship between the artist and the most compelling issues of our time.

Founded in 1995 in Geneva as a direct outgrowth of the Dialogues of Peace exhibition in the context of the fiftieth anniversary of the United Nations, its activities involve the participation of artists and filmmakers from around the globe.

In conceiving its international traveling art exhibitions, performances, film productions, and concerts, the NGO merges ethics with aesthetics to build cross-cultural relationships and promotes education, well-being, and sustainability.

Conceived as a museum without walls, ART for The World is a collaborative effort with the participation of artists, international institutions and corporations from all corners of the globe sharing these underlying ideals, these activities expand and reach beyond the traditional confines of art, becoming more inclusive and accessible to a broader audience.

In 2005 its sister NGO, ART for The World Europa, was established in Turin as its rhizomatic expansion. The activities of both organizations are based on the ideals of human rights, including dignity, freedom, peace and stability.

7, rue Monnier 1206
Geneva, Switzerland

Math Bass

By: **Amir Khatib**

America. Land of Opportunities

Yes, it might be land of opportunities, but to whom?

Before I answer the question I shall make a definition to what opportunity is; “a time or set of circumstances that makes it possible to do something.” According to this definition, someone might feel that exploitation jumps here and that because not all people can see the circumstances that comes to someone while information is very important here.

Yes opportunity has to do with the word of luck or chance, but in this case one might say it has nothing to do with these words, because in the market and especially the art market

no one can say that luck or chance can do something with the circumstance.

Art as America wanted to be, a great Market, so they started to market politics, sports people, art and artists, even though some of these "artists" have absolutely no artist training like Jeff Koons and many more.

Our artist of this issue is one of them, he knows who and how to communicate and how to market himself. In the best way one can say Math knows how to draw a line or how to make and put colours beside each other, which exactly the way he make sculptures and paintings.

He triggers interest with the way he pictures women's thighs or how to put chair and balance something over it. This is the kind of art I would call a new opportunity for the market, because it gives you good communication and good connections to the collectors, you can also make great money while the alternative is to stay a theorist, alcoholic or make art for yourself.

These opportunities as the American created to our world have no value, what I mean they are no moralistic values, because what we keep in our mind is only the big thoughts, the simple and no-value thoughts go with the wind, so a lot of thoughts in the time of graduation of our humankind civilisation went to garbage, but only the good thoughts remain in the way from the ancient Greek to our modern time.

Jeff Koons and his follower, friend, Math Boss is such an artist, yes I call them artist because they work with the art or inside the circle of the art world.

DADAisms

By: Amir Khatib

When intellectual people try to create something as new-ism, they study the history of the development of the phenomenon as such, but this doesn't always works because there are certain exceptional cases in history.

What I try to explain is that Philosophy for example was build on thought on top od another, so Karl Marks built his theory on what Hegel had build and all this extents to art, like the relationship between expressionism and realism and so on. Somehow everything is a result of a kind of evolution.

But with Dadaism the case is very differed , they started from nowhere, they suddenly announced that they thy have some new ism that came after the first world war with European

Intellectualityh tired of the war, all the armies and weaponery. They felt ironic to the world, to all kind of thoughts and philosophy, to all life styles.

Dada is not a phenomenon, neither it is an ism, it is the phenomenon of nothing, or in a right way it is the phenomenon on the non-phenomenon, that is way no one cares about it that much, I mean from the intellectual point of view, but only the business as usual made a big adverts about it and made some show here and there.

Dada in the scale of thought is a fart in the air, I think of it as a little cigarette smoke, which went very little high and vanish, it was and still nothing.

Yes there were a lot of big and great intellectuals involve, but non of them was a thinker or philosopher, they were just artists and some poets, but with the coming of Jan Paul Sartre, all became or so to say " register" their names to the phenomenon of existentialism, so we saw almost suddenly they turn to absurdist, surrealism, and so.

I think because of the belief in Dadaism was not strong; I mean has no initials at all, has no base. And how to build something without base.

ROOTING DADA

In the years before World War I, Europe appeared to be losing its hold on reality. Einstein's universe seemed like science fiction, Freud's theories put reason in the grip of the unconscious and Marx's Communism aimed to turn society upside down, with the proletariat on top. The arts were also coming unglued. Schoenberg's music was atonal, Mal-larmé's poems scrambled syntax and scattered words across the page and Picasso's Cubism made a hash of human anatomy.

And even more radical ideas were afoot. Anarchists and nihilists inhabited the political fringe, and a new breed of artist was starting to attack the very concept of art itself. In Paris, after trying his hand at Impressionism and Cubism, Marcel Duchamp

rejected all painting because it was made for the eye, not the mind.

“In 1913 I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn,” he later wrote, describing the construction he called Bicycle Wheel, a precursor of both kinetic and conceptual art. In 1916, German writer Hugo Ball, who had taken refuge from the war in neutral Switzerland, reflected on the state of contemporary art: “The image of the human form is gradually disappearing from the painting of these times and all objects appear only in fragments....The next step is for poetry to decide to do away with language.”

That same year, Ball recited just such a poem on the stage of the Cabaret Voltaire in Zurich, a nightspot (named for the 18th-century French philosopher and satirist) that he, Emmy Hennings (a singer and poet he would later marry) and a few expatriate pals had opened as a gathering place for artists and writers. The poem began: “gadji beri bimba / glandridi lauli lonni cadori....” It was utter nonsense, of course, aimed at a public that seemed all too complacent about a senseless war. Politicians of all stripes had proclaimed the war a noble cause—whether it was to defend Germany’s high culture,

France's Enlightenment or Britain's empire. Ball wanted to shock anyone, he wrote, who regarded "all this civilized carnage as a triumph of European intelligence." One Cabaret Voltaire performer, Romanian artist Tristan Tzara, described its nightly shows as "explosions of elective imbecility."

This new, irrational art movement would be named Dada. It got its name, according to Richard Huelsenbeck, a German artist living in Zurich, when he and Ball came upon the word in a French-German dictionary. To Ball, it fit. "Dada is 'yes, yes' in Rumanian, 'rocking horse' and 'hobby horse' in French," he noted in his diary. "For Germans it is a sign of foolish naiveté, joy in procreation, and preoccupation with the baby carriage." Tzara, who later claimed that he had coined the term, quickly used it on posters, put out the first Dada journal and wrote one of the first of many Dada manifestoes, few of which, appropriately enough, made much sense.

But the absurdist outlook spread like a pandemic—Tzara called Dada "a virgin microbe"—and there were outbreaks from Berlin to Paris, New York and even Tokyo. And for all its zaniness, the movement would prove to be one of the most influential in modern art, foreshadowing abstract and conceptual art, performance art, op, pop and installation art. But Dada would die out in less than a decade and has not had the kind of major museum retrospective it deserves, until now.

The Dada exhibition at the National Gallery of Art in Washington, D.C. (on view through May 14) presents some 400 paintings, sculptures, photographs, collages, prints, and film and sound recordings by more than 40 artists. The show, which moves to New York's Museum of Modern Art (June 18 through September 11), is a variation on an even larger exhibition that opened at the Pompidou Center in Paris in the fall of 2005. In an effort to make Dada easier to understand, the American curators, Leah Dickerman, of the National Gallery, and Anne Umland, of MoMA, have organized it around the cities where the movement flourished—Zurich, Berlin, Hanover, Cologne, New York and Paris.

Dickerman traces Dada's origins to the Great War (1914-18), which left 10 million dead and some 20 million wounded. "For many intellectuals," she writes in the National Gallery catalog, "World War I produced a collapse of confidence in the rhetoric—if not the principles—of the culture of rationality that had prevailed in Europe since the Enlightenment." She goes on to quote Freud, who wrote that no event

"confused so many of the clearest intelligences, or so thoroughly debased what is highest." Dada embraced and parodied that confusion. "Dada wished to replace the logical nonsense of the men of today with an illogical nonsense," wrote Gabrielle Buffet-Picabia, whose artist husband, Francis Picabia, once tacked a stuffed monkey to a board and called it a portrait of Cézanne.

"Total pandemonium," wrote Hans Arp, a young Alsatian sculptor in Zurich, of the goings-on at the "gaudy, motley, overcrowded" Cabaret Voltaire. "Tzara is wiggling his behind like the belly of an Oriental dancer. Janco is playing an invisible violin and bowing and scraping. Madame Hennings, with a Madonna face, is doing the splits. Huelsenbeck is banging away nonstop on the great drum, with Ball accompanying him on the piano, pale as a chalky ghost."

These antics struck the Dada crowd as no more absurd than the war itself. A swift German offensive in April 1917 left 120,000 French dead just 150 miles from Paris, and one village witnessed a band of French infantrymen (sent as reinforcements) baa-ing like lambs led to slaughter, in futile protest, as they were marched to the front. "Without World War I there is no Dada," says Laurent Le Bon, the curator of the Pompidou Center's show. "But there's a French saying, 'Dada explains the war more than the war explains Dada.'"

Two of Germany's military leaders had dubbed the war "Materialschlacht," or "the battle of equipment." But the dadas, as they called themselves, begged to differ. "The war is based on a crass error," Hugo Ball wrote in his diary on June 26, 1915. "Men have been mistaken for machines."

It was not only the war but the impact of modern media and the emerging industrial age of science and technology that provoked the Dada artists. As Arp once complained, "Today's representative of man is only a tiny button on a giant senseless machine." The dadas mocked that dehumanization with elaborate pseudodiagrams—chockablock with gears, pulleys, dials, wheels, levers, pistons and clockworks—that explained nothing. The typographer's symbol of a pointing hand appeared frequently in Dada art and became an emblem for the movement—making a pointless gesture. Arp created abstract compositions from cutout paper shapes, which he dropped randomly onto a background and glued down where they fell. He argued for this kind of chance abstraction as a way to rid art of any subjectivity. Duchamp found a different way to make his art impersonal—drawing like a mechanical engineer rather than an artist. He

preferred mechanical drawing, he said, because "it's outside all pictorial convention."

When Dadaists did choose to represent the human form, it was often mutilated or made to look manufactured or mechanical. The multitude of severely crippled veterans and the growth of a prosthetics industry, says curator Leah Dickerman, "struck contemporaries as creating a race of half-mechanical men." Berlin artist Raoul Hausmann fabricated a Dada icon out of a wig-maker's dummy and various oddments—a crocodile-skin wallet, a ruler, the mechanism of a pocket watch—and titled it Mechanical Head (The Spirit of Our Age). Two other Berlin artists, George Grosz and John Heartfield, turned a life-size tailor's dummy into a sculpture by adding a revolver, a doorbell, a knife and fork and a German Army Iron Cross; they gave it a working light bulb for a head, a pair of dentures at the crotch and a lamp stand as an artificial leg.

Duchamp traced the roots of Dada's farcical spirit back to the fifth-century b.c. Greek satirical playwright Aristophanes, says the Pompidou Center's Le Bon. A more immediate source, however, was the absurdist French playwright Alfred Jarry, whose 1895 farce Ubu Roi (King Ubu) introduced "'Pataphysics"—"the science of imaginary solutions." It was the kind of science that Dada applauded. Erik Satie, an avant-garde composer who collaborated with Picasso on stage productions and took part in Dada soirees, claimed that his sound collages—an orchestral suite with passages for piano and siren, for example—were "dominated by scientific thought."

Duchamp probably had the most success turning the tools of science into art. Born near Rouen in 1887, he had grown up in a bourgeois family that encouraged art—two older brothers and his younger sister also became artists. His early paintings were influenced by Manet, Matisse and Picasso, but his Nude Descending a Staircase no. 2 (1912)—inspired by early stop-action photographic studies of motion—was entirely his own. In the painting, the female nude figure seems to take on the anatomy of a machine.

Rejected by the jury for the Salon des Independants of 1912 in Paris, the painting created a sensation in America when it was exhibited in New York City at the 1913 Armory Show (the country's first large-scale international exposition of modern art). Cartoon parodies of the work appeared in local papers, and one critic mocked it as "an explosion in a shingle factory." The Nude was snapped up (for $240) by a collector,

as were three other Duchamps. Two years after the show, Duchamp and Picabia, whose paintings had also sold at the Armory Show, traded Paris for Manhattan. Duchamp filled his studio on West 67th Street with store-bought objects that he called "readymades"—a snow shovel, a hatrack, a metal dog comb. Explaining his selections some years later, he said: "You have to approach something with an indifference, as if you had no aesthetic emotion. The choice of readymades is always based on visual indifference and, at the same time, on the total absence of good or bad taste." Duchamp didn't exhibit his readymades at first, but he saw in them yet another way to undermine conventional ideas about art.

In 1917, he bought a porcelain urinal at a Fifth Avenue plumbing supply shop, titled it Fountain, signed it R. Mutt and submitted it to a Society of Independent Artists exhibition in New York City. Some of the show's organizers were aghast ("the poor fellows couldn't sleep for three days," Duchamp later recalled), and the piece was rejected. Duchamp resigned as chairman of the exhibition committee in support of Mutt and published a defense of the work. The ensuing publicity helped make Fountain one of Dada's most notorious symbols, along with the print of Leonardo da Vinci's Mona Lisa the following year, to which Duchamp had added a penciled mustache and goatee.

Parodying the scientific method, Duchamp made voluminous notes, diagrams and studies for his most enigmatic work, The Bride Stripped Bare by Her Bachelors, Even (or The Large Glass)—a nine-foot-tall assemblage of metal foil, wires, oil, varnish and dust, sandwiched between glass panels. Art historian Michael Taylor describes the work as "a complex allegory of frustrated desire in which the nine uniformed bachelors in the lower panel are perpetually thwarted from copulating with the wasplike, biomechanical bride above."

Duchamp's irreverence toward science was shared by two of his New York companions, Picabia and a young American photographer, Man Ray. Picabia could draw with the precision of a commercial artist, making his nonsensical diagrams seem particularly convincing. While Duchamp built machines with spinning disks that created surprising spiral patterns, Picabia covered canvases with disorienting stripes and concentric circles—an early form of optical experimentation in modern painting. Man Ray, whose photographs documented Duchamp's optical machines, put his own stamp on photography by manipulating images in the darkroom to create illusions on film.

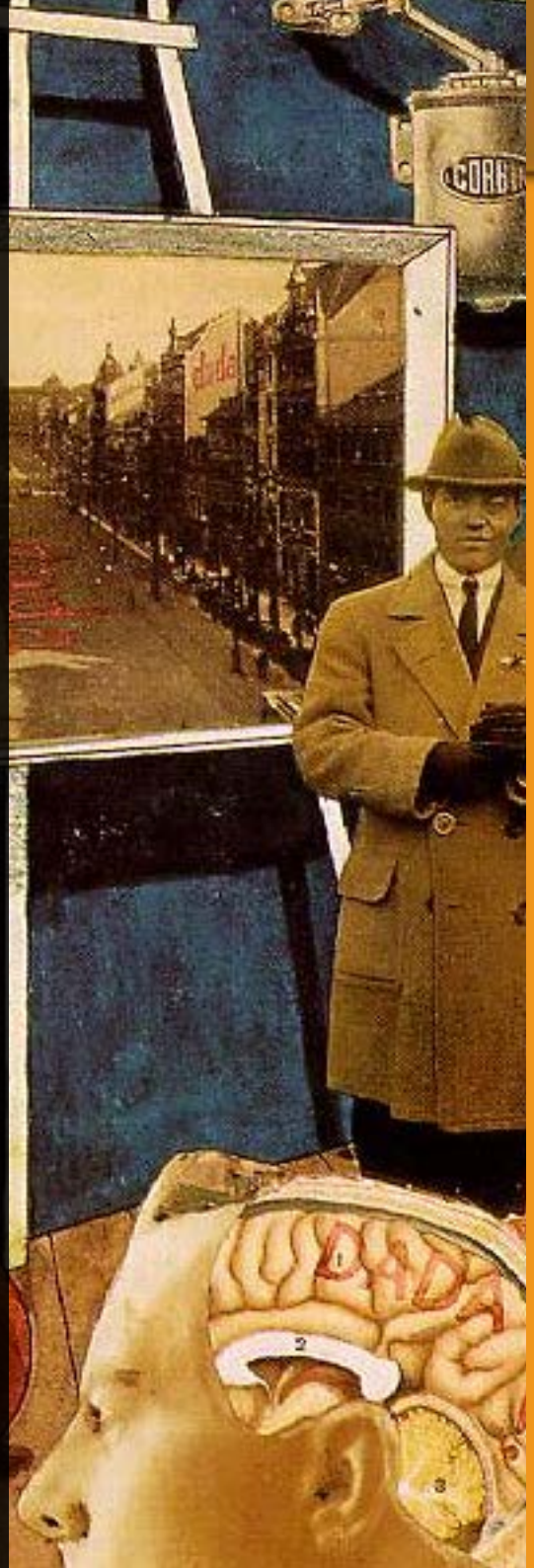
After the war ended in 1918, Dada disturbed the peace in Berlin, Cologne, Hanover and Paris. In Berlin, artist Hannah Höch gave an ironic domestic touch to Dada with collages that incorporated sewing patterns, cut-up photographs taken from fashion magazines and images of a German military and industrial society in ruins.

In Cologne, in 1920, German artist Max Ernst and a band of local dadas, excluded from a museum exhibition, organized their own—"Dada Early Spring"—in the courtyard of a pub. Out past the men's room, a girl wearing a "communion dress recited lewd poetry, thus assaulting both the sanctity of high art and of religion," art historian Sabine Kriebel notes in the current exhibition's catalog. In the courtyard, "viewers were encouraged to destroy an Ernst sculpture, to which he had attached a hatchet." The Cologne police shut down the show, charging the artists with obscenity for a display of nudity. But the charge was dropped when the obscenity turned out to be a print of a 1504 engraving by Albrecht Dürer titled Adam and Eve, which Ernst had incorporated into one of his sculptures.

In Hanover, artist Kurt Schwitters began making art out of the detritus of postwar Germany. "Out of parsimony I took whatever I found to do this," he wrote of the trash he picked up off the streets and turned into collages and sculptural assemblages. "One can even shout with refuse, and this is what I did, nailing and gluing it together." Born the same year as Duchamp—1887—Schwitters had trained as a traditional painter and spent the war years as a mechanical draftsman in a local ironworks. At the war's end, however, he discovered the Dadaist movement, though he rejected the name Dada and came up with his own, Merz, a word that he cut out of an advertising poster for Hanover's Kommerz-und Privatbank (a commercial bank) and glued into a collage. As the National Gallery's Dickerman points out, the word invoked not only money but also the German word for pain, Schmerz, and the French word for excrement, merde. "A little money, a little pain, a little sh-t," she says, "are the essence of Schwitters' art." The free-form construction built out of found objects and geometric forms that the artist called the Merzbau began as a couple of three-dimensional collages, or assemblages, and grew until his house had become a construction site of columns, niches and grottoes. In time, the sculpture actually broke through the building's roof and outer walls; he was still working on it when he was forced to flee Germany by the Nazis' rise to power. In the end, the work was destroyed by Allied bombers during World War II.

Dada's last hurrah was sounded in Paris in the early 1920s, when Tzara, Ernst, Duchamp and other Dada pioneers took part in a series of exhibitions of provocative art, nude performances, rowdy stage productions and incomprehensible manifestoes. But the movement was falling apart. The French critic and poet André Breton issued his own Dada manifestoes, but fell to feuding with Tzara, as Picabia, fed up with all the infighting, fled the scene. By the early 1920s Breton was already hatching the next great avant-garde idea, Surrealism. "Dada," he gloated, "very fortunately, is no longer an issue and its funeral, about May 1921, caused no rioting."

But Dada, which wasn't quite dead yet, would soon leap from the grave. Arp's abstractions, Schwitters' constructions, Picabia's targets and stripes and Duchamp's readymades were soon turning up in the work of major 20th-century artists and art movements. From Stuart Davis' abstractions to Andy Warhol's Pop Art, from Jasper Johns' targets and flags to Robert Rauschenberg's collages and combines—almost anywhere you look in modern and contemporary art, Dada did it first. Even Breton, who died in 1966, recanted his disdain for Dada. "Fundamentally, since Dada," he wrote, not long before his death, "we have done nothing."



UNIVERSAL COLOURS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

1997 - 2018

21 YEARS UNIVERSAL COLOURS

DADA

By: **Ali Najjar**

The work was supposed to be ready, one of the Dada examples as it goes and Duchamp said: “the object that was found and turned into a ghost pursuing the actions of Dada.” There is no place for facts or grand histories from their point of view. No serious research, skill and technical acumen, as interventions in a copy of his geocode photographs. Or its ready-made urinal function, which opened the field for extensive experimentation and to exceed L.H.O.O.Q. his Dadaism concepts in his later modernist works. All that through his creation to tamper with the meaninglessness and readiness of his myth.

It is not only ready-made work, but also the work of the guiding body who declared his rebellion. The German Hugo Pal, was chirping the meaningless words of his poem “Kroen” at the founding ceremony in 1916, he was not con-

vinced that he was the founder of the later conceptual art. What is important to us to understand from these examples is the wisdom of ignorance, which has passed generations to suit the political dichotomy; as in the Cold War era, which reclaims its myths in its ambiguous time. Europe is divided again east and west in its Cold War, after World War II. Again adopted uncertainty. Even though it is intransigent in the struggle of its politically-framed interests

Perhaps the sarcastic Magnet painting “Lunch on the Grass”, was inspired by its early cynicism of the early social values of early DID to trade this irony to its fullest. Dada ridiculed her opposition to the methods and methods of carrying out works of art by improvised acts, as ridiculed by her audience also, through the selection of places of their performances, sound and performance of the unusual and decent.

Did the new Dada (1960) preserve the preconditions of its predecessors residing in a strange land (the United States), the country that survived the scourge of the Second World War with the least loss. The country that has transformed all the artistic modes of economic commerce. Dada was

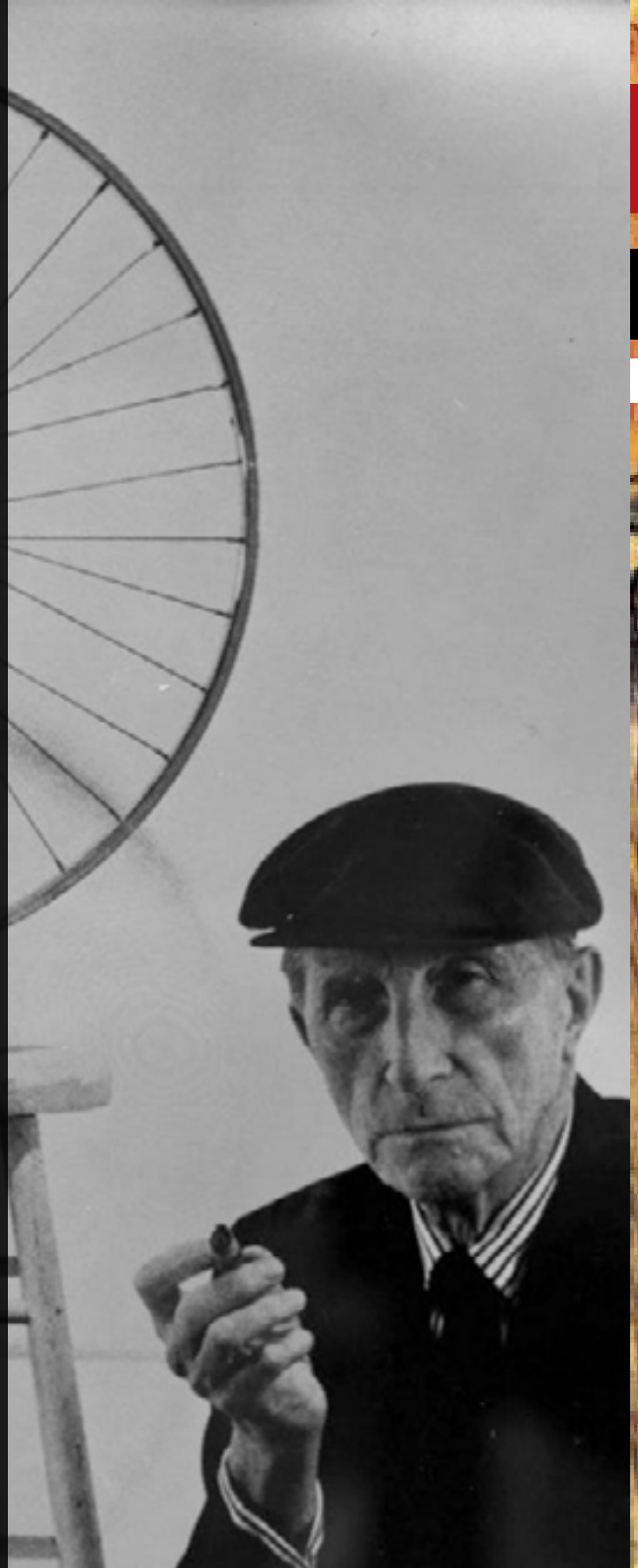
one of its victims, after it was formulated by artists to suit its new economic geography, although it was not announced in a noisy way, as in Zurich, instead of ridicule instead of European political discontent. There is no disappointment here and no frustration for the New York group with their European and American roots (Marcel Duchamp, Pisapia, Man Ray, Beatrice Wood ...

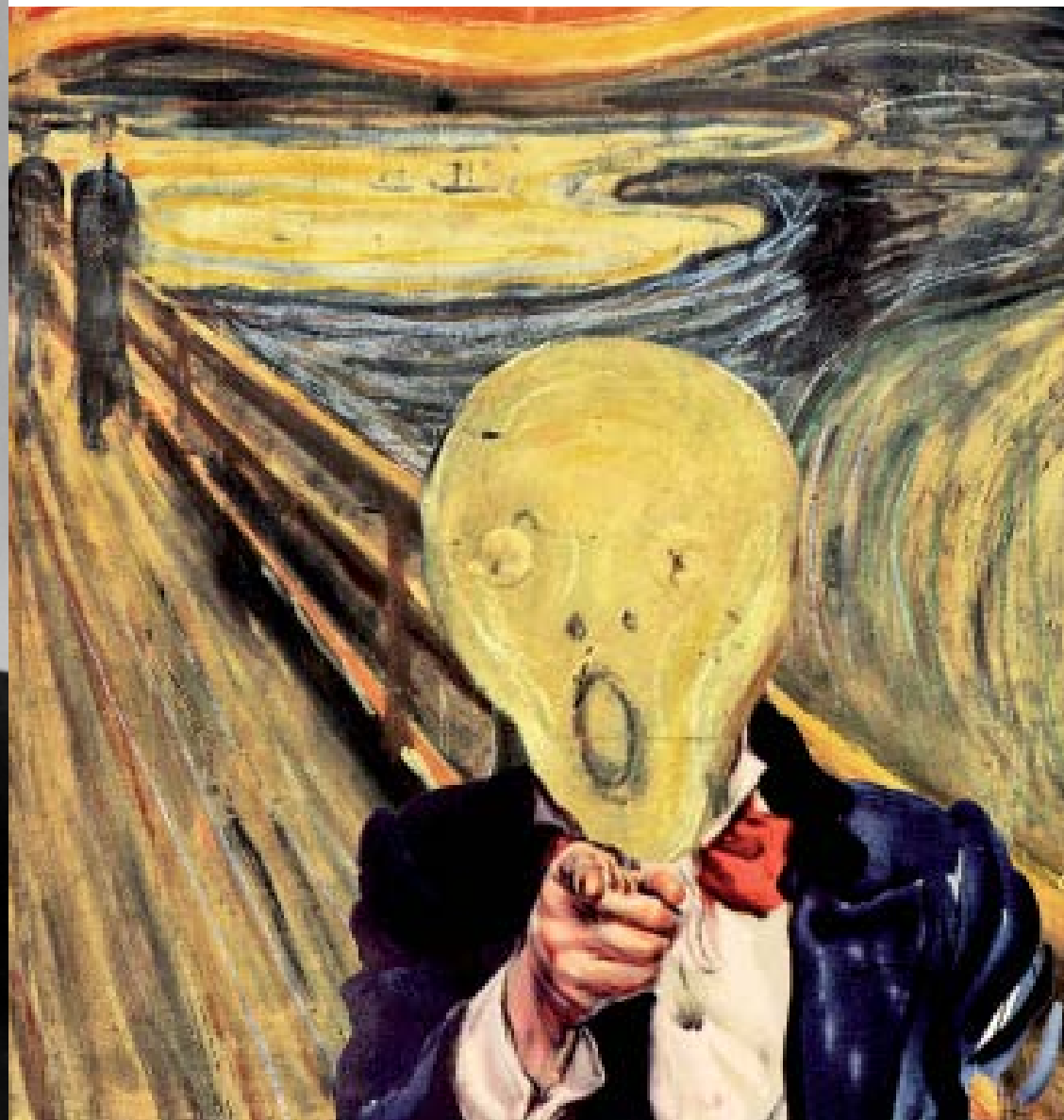
Dada icon - Marcel Duchamp’s urinal - picked by chance. Tracy Amin, after leaving her in bed with the dramatic effects of the showroom. She did not make her work as Duchamp. But the difference between this and that is determined by two views of one coin in two ways. In other words, the actions of the new Dad, although somewhat different from Amin’s. But it was founded as a work for presentation, marketing or performance review of societal intentions, as well as the acts of Joseph Boise, as well as their dispersion and lack of clarity, despite his social intentions.

Dada has made its concepts

of absurd words and deeds, before adopting modern conceptual action or action for decades. If we look at the current conceptual actions (postmodernism) to discover the relationship of many of them to the mind Aldadai. The Chinese opposition artist Wei raises his middle finger as an indecent act against the Chinese regime in one of his installations. In the intention of raising the excessive cynical act of the level of performance of technical performance. Even if it is not referred to as acts or acts of art. Dada is not a kind of political activity, nor is Wei, as the actions of politics have been.

The first Dada represented the madness of the age for the beginning of the twentieth century. Followed by surrealism as a madman stronghold. Dada the Postmodernism (New) the acts of speculations of the plastic market were often created by new illusions, clothed in a form of nonviolent and futile protest.





Art is political
Art is DADA

By: Thanos Kalamidas

DADA and Dadaism was my first ouch with theoretical art when I was sixteen seventeen I think and it had absolutely nothing to do with art and fully to do with politics. Oddly a few years later and by the end of seventies punk came to help me fully understand DADA and somehow connect my missing dots in the relationship between art, philosophy and politics.

You see DADA was the grandfather of punk and just like punk equally misunderstood and often ridicule by an afraid establishment however ridiculous might sound the words establishment when it comes to art. But here we are.

Ig you ask any established and mainstream musician what punk represents they will tell you that it is Mohican hairstyle and pins in the weirdest places of the human body. For some it also meant …uneducated sounds with untrained guitarists and drummers. Truth said these people are absolutely uneducated regarding punk, the pun movement and not just the punk music.

The cultural critique and strategies for revolutionary action offered by the Situationist International in the 1950s and 1960s were an influence on the vanguard of the British punk movement, particularly the Sex Pistols. Pistols manager Malcolm McLaren consciously embraced situationist ideas, which are also reflected in the clothing designed for the band by Vivienne Westwood and the visual artwork of the Situationist-affiliated Jamie Reid, who designed many of the band's graphics. Nihilism also had a hand in the development of punk's careless, humorous, and sometimes bleak character. Marxism gave punk some of its revolutionary zeal. Several strains of modern art anticipated and influenced punk. The relationship between punk rock and popular music has a

clear parallel with the irreverence Dadaism held for the project of high art.

And here we are talking about a movement that started sometime around 1978 and conquered music all trough 1980s. An art music that still influences music, literature and art in general but is still a victim of stereotypes and an establishment that cannot cope with change, with indifference, with inspiration, art and the fact that art is political.

Developed in reaction to World War I, the Dada movement consisted of artists who rejected the logic, reason, and aestheticism of modern capitalist society, instead expressing nonsense, irrationality, and anti-bourgeois protest in their works. The art of the movement spanned visual, literary, and sound media, including collage, sound poetry, cut-up writing, and sculpture. Dadaist artists expressed their discontent with violence, war, and nationalism, and maintained political affinities with the radical left.

The grandfather of punk, because art is politics.

The Dada - Counter culture

Was it DADA philosophical perspectives, or just the special feats of a group of literary and rebel artists? Since they did not look at their literature except for the unobtrusive and the lack of clarity as being (non-art) or (art against art). And by adopting the chaos of rejection. But what is art and what is non-art, although difficult to answer, because of the problems. Surely we cannot try it like that. What I put forward the acts and perceptions were the birth of time, and have nothing to do with what now means the clarity of the answer in the art of modernity first and the movement of successive discoveries.

It is strange that the various postmodern arts restore Dada's performances and expand the scope of its works. Had the Dada predicted the extent of its effectiveness since the declaration of (Capra

Voltaire) in the city (Munich) Swiss in 1916. Maybe it is, maybe not. However, certainty remains contingent on accidents

Let us look at the historical circumstance that created Dad, and compare it to our modern time after the Hadith, despite the problematic post-modern term. It is known that it was the product and outcome of the First World War, as a protest movement before it was a harmonious cultural and cultural atmosphere of the period. Her protest was against European politics and culture and its exemplary values that delivered Europe to the war mill. And the failure of these values to preserve their human values. Knowing that the disease is not there, as much as the pressure of crises and trying to discharge

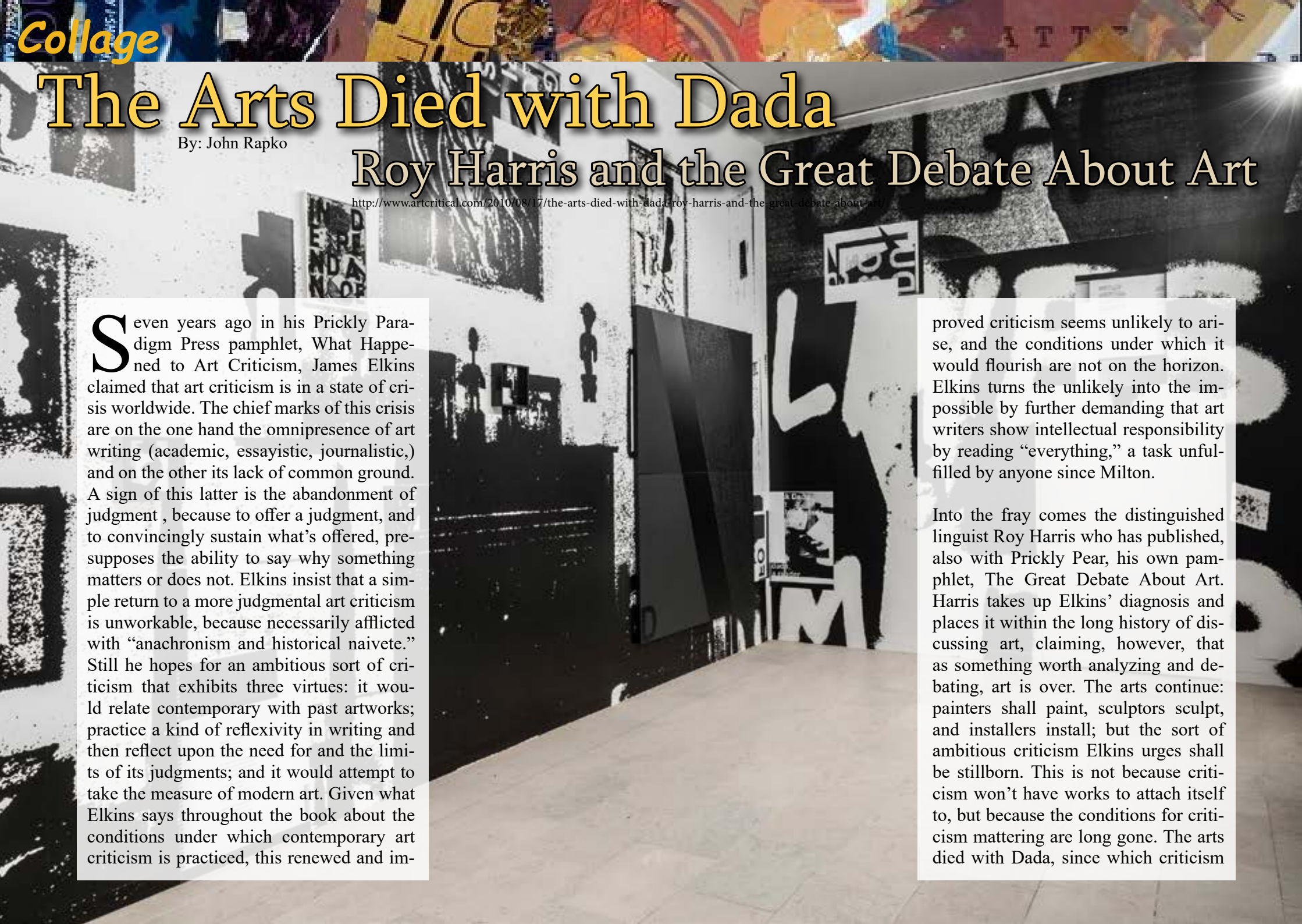
The rebellion of Dada and reaction is what created its destructive futility, by not recognizing the artistic achievements and its normative aesthetic theories. Instead, it adopted a point of view that calls for the destruction of bourgeois values, based on futility, and based on the power of absurdity and decentralization. But the lack of recognition often makes different works. Dada does not do anything, but sanctifies this nothing in the meaningless. However, like any movement of protest remained active after the end of its time in many of the movements of art that separated from them, began Surrealism, which used the effects of the subconscious and established it completed. Through the movement of (Fluox) German and European American Pop.

The Arts Died with Dada

By: John Rapko

Roy Harris and the Great Debate About Art

http://www.artcritical.com/2010/08/17/the-arts-died-with-dada-roy-harris-and-the-great-debate-about-art/



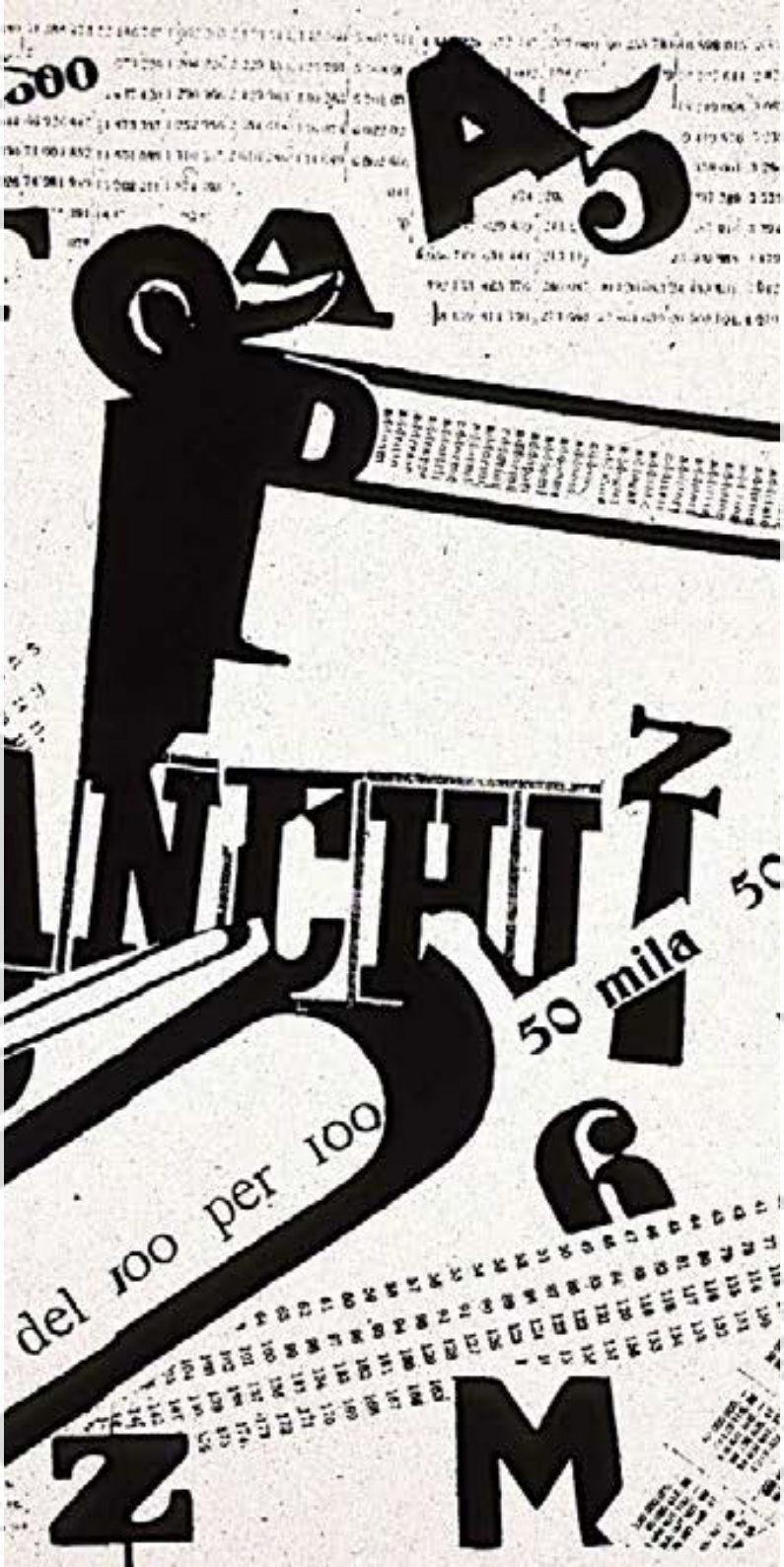
Seven years ago in his Prickly Paradigm Press pamphlet, What Happened to Art Criticism, James Elkins claimed that art criticism is in a state of crisis worldwide. The chief marks of this crisis are on the one hand the omnipresence of art writing (academic, essayistic, journalistic,) and on the other its lack of common ground. A sign of this latter is the abandonment of judgment , because to offer a judgment, and to convincingly sustain what's offered, presupposes the ability to say why something matters or does not. Elkins insist that a simple return to a more judgmental art criticism is unworkable, because necessarily afflicted with "anachronism and historical naivete." Still he hopes for an ambitious sort of criticism that exhibits three virtues: it would relate contemporary with past artworks; practice a kind of reflexivity in writing and then reflect upon the need for and the limits of its judgments; and it would attempt to take the measure of modern art. Given what Elkins says throughout the book about the conditions under which contemporary art criticism is practiced, this renewed and improved criticism seems unlikely to arise, and the conditions under which it would flourish are not on the horizon. Elkins turns the unlikely into the impossible by further demanding that art writers show intellectual responsibility by reading "everything," a task unfulfilled by anyone since Milton.

Into the fray comes the distinguished linguist Roy Harris who has published, also with Prickly Pear, his own pamphlet, The Great Debate About Art. Harris takes up Elkins' diagnosis and places it within the long history of discussing art, claiming, however, that as something worth analyzing and debating, art is over. The arts continue: painters shall paint, sculptors sculpt, and installers install; but the sort of ambitious criticism Elkins urges shall be stillborn. This is not because criticism won't have works to attach itself to, but because the conditions for criticism mattering are long gone. The arts died with Dada, since which criticism

has been a kind of diversion of attention from their absence. Art's mattering was expressed in the urgent modernist questions: Is this art? Is it good or great art? Can it stand comparison with the great works of the past? But the break with the past renders the debate moot.

Harris's pamphlet elaborates an account given in a previous book, The Necessity of Artspeak, wherein he insisted that all arts are conceptualized in terms of linguistic categories, but that not all arts are accompanied by incessant chatter. 'Artspeak' arises when some of a culture's arts come to seem gratuitous or lacking an evident function. With modern art's break with tradition, the "supercategory" of Art became problematic, and the discourse fragmented, as Elkins had argued.

The newer book, if not an obituary, diagnoses a terminal condition: the Great Debate is over. Harris's prime exhibit is the chatter that surrounds the Turner Prize and the "boringly predictable, carefully orchestrated fuss about the annual winner" (p. 93). He is particularly exercised by a lecture given in 2000 by Nicholas Serota, director of the Tate Gallery, which hosts the prize, and chairman of the Turner jury, in which Serota championed a work by Michael Craig-Martin, "An Oak Tree" (1973). The work consisted of a glass of tap water on a shelf, accompanied by a text 'explaining' that the work is not symbolic because the artist has as a matter of fact changed the glass of water into an oak tree. Serota undertakes a predictable set of verbal gymnastics to explain and justify the work, which Harris takes to illustrate the structure, both deep and incoherent, of contemporary artspeak.

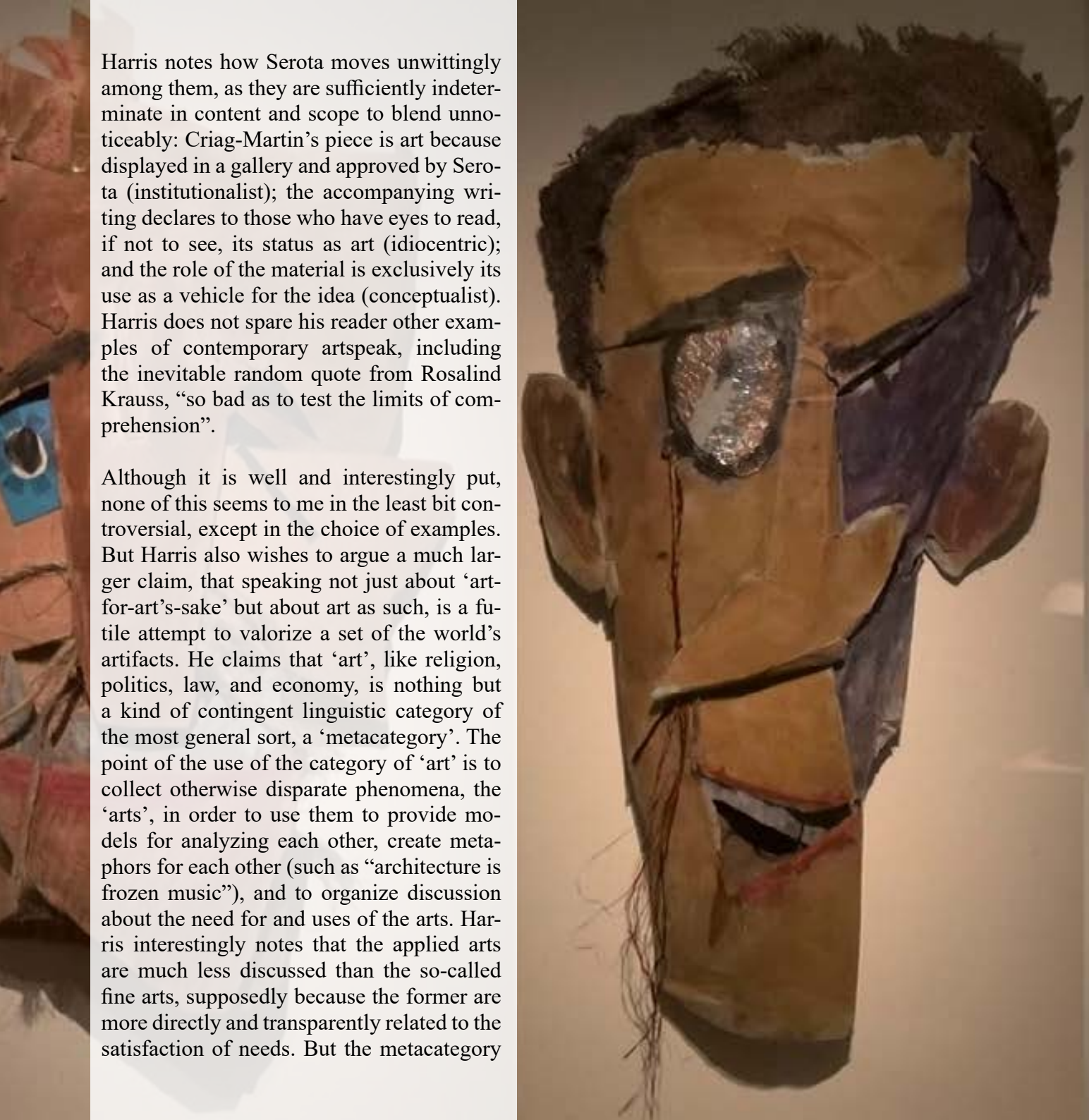


Modern artspeak, according to Harris, was inaugurated by the proclamation of the doctrine of 'art-for-art's-sake' at the very beginning of the 19th Century by the great French political philosopher Benjamin Constant. The problem (more of a problem for artspeak than for art-making) is that the doctrine is unintelligible: nothing is purely for its own sake. Harris claims that the acceptance of the doctrine produces the modernist obsession with the ontological status of art and of particular artworks. But this questioning is accompanied by an unthematised concern for what sort of language could address these concerns. With some originality and considerable insight, Harris sees three ways of answering these modern questions: the institutionalist, familiar to readers of Anglo-American philosophy from the writings of George Dickey, who considers the social acts of artworld professionals as conferring the status of art upon otherwise unendowed artifacts; the idiocentric, which claims that artistic status is conferred as the effect of an essentially private recognition of an artifact's viewer; and the conceptualist, which centers on the claim that an artifact is an artwork if it is or embodies the right sort of idea, a claim that is as commonly held as it is difficult to state intelligibly.

Anyone familiar with discussion of recent art will, I think, recognize these three ways.

Harris notes how Serota moves unwittingly among them, as they are sufficiently indeterminate in content and scope to blend unnoticeably: Criag-Martin's piece is art because displayed in a gallery and approved by Serota (institutionalist); the accompanying writing declares to those who have eyes to read, if not to see, its status as art (idiocentric); and the role of the material is exclusively its use as a vehicle for the idea (conceptualist). Harris does not spare his reader other examples of contemporary artspeak, including the inevitable random quote from Rosalind Krauss, "so bad as to test the limits of comprehension".

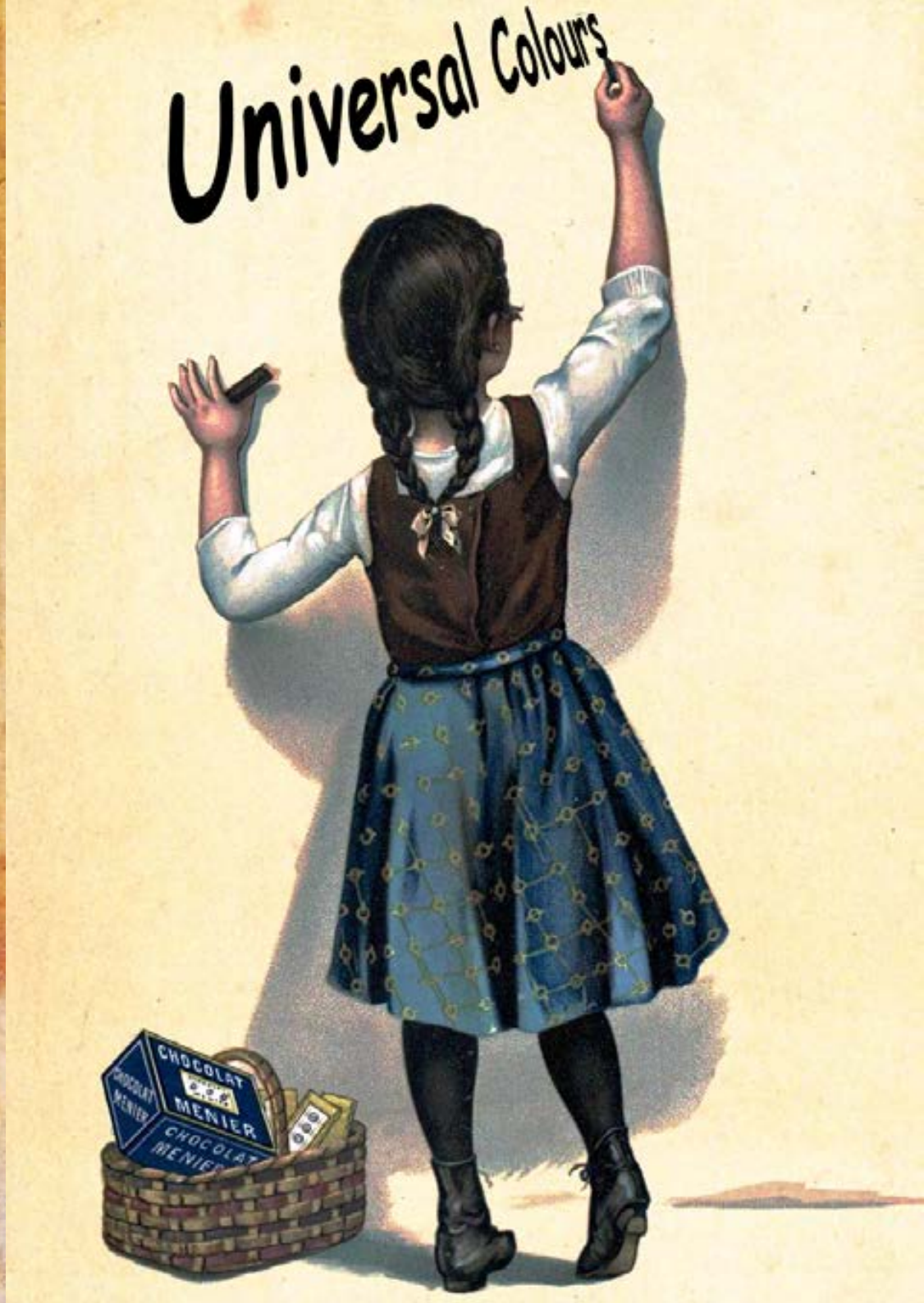
Although it is well and interestingly put, none of this seems to me in the least bit controversial, except in the choice of examples. But Harris also wishes to argue a much larger claim, that speaking not just about 'art-for-art's-sake' but about art as such, is a futile attempt to valorize a set of the world's artifacts. He claims that 'art', like religion, politics, law, and economy, is nothing but a kind of contingent linguistic category of the most general sort, a 'metacategory'. The point of the use of the category of 'art' is to collect otherwise disparate phenomena, the 'arts', in order to use them to provide models for analyzing each other, create metaphors for each other (such as "architecture is frozen music"), and to organize discussion about the need for and uses of the arts. Harris interestingly notes that the applied arts are much less discussed than the so-called fine arts, supposedly because the former are more directly and transparently related to the satisfaction of needs. But the metacategory



of art has collapsed under the two burdens of attempting to justify something 'for-its--own-sake', and of holding together the unsurveyable breadth of the visual arts since Dada. The persistence of the unintelligible trio of justification (institutionalist/idiocentric/conceptualist) is only ever an increasingly failing attempt at deceiving ourselves into thinking that there is some secure basis of judgment in the diverse contemporary visual arts. Harris suggests that this state is coming to an end, but there is no reason to hope for Elkins-style ambitious criticism: as 'art' collapses, artspeak becomes a dialect of a much broader contemporary discourse, 'mediaspeak'. What were formerly thought of as works of art are now considered (potentially) mass amusements, and what were once art critics will increasingly become servants of the entertainment industry.

There is some truth in this larger story, but many will balk at the scope of Harris's diagnosis. One runs into the limits of trying to talk about artspeak without talking about works of visual art as inducing and guiding irreducibly visual (and non- or pre-linguistic) experiences. In a strange chapter of what he calls the art of "I spy," Harris claims that the basic drive in Western art is to produce a visual image of linguistic items: that table in Van Eyck, for example, looks just like a 'real' (that is, linguistically categorized) table. This unappealing and implausible claim is linguistic reductionism with a vengeance, and reads like a very exaggerated distortion of the least durable of the great Ernst Gombrich's themes, the story of the rise of naturalism in Western art. Oddly, it is the large

theme of Harris's important work in linguistics that language gains whatever meaning it has only in its primary context of use; so on Harris's own view artspeak should be analyzed in relation to the particular works it aims to elucidate and justify. Craig-Martin's piece is not untypical of contemporary art, but it is by no means paradigmatic or exhaustive of it. But if, as Harris acknowledges, paintings and sculptures and installations will continue to be made, people will continue to discuss them. But also (and here's the point missing in Harris's account) some of these makers will continue to aim to produce works that are, to the maximum, meaningfully and richly self-reflexive; and correlatively the makers and the viewers of the works will continue to evoke in language some sense of these meanings, and to place these works historically. If so, there will be some artspeak that cannot be a type of mediaspeak. Whether this future artspeak is more than a highly marginalized activity, only time, as they say, will tell.



Mario Moore at David Klein Gallery, Detroit

"Mario Moore: Recovery" is on view at David Klein Gallery in Detroit through Saturday, August 11. The solo exhibition is the artist's first with the gallery.

Mario Moore (b. 1987) is a Detroit native, currently residing in Brooklyn, NY. Moore received a BFA in Illustration from the College for Creative Studies (2009) and an MFA in Painting from the Yale School of Art (2013). He has participated as an artist-in-residence at Knox College, Fountainhead residency and The Josef and Anni Albers Foundation.

Moore's work has afforded him many opportunities--from multiple exhibitions, lectures and featured articles including the New York Times. His work has been exhibited at institutions which include the Charles H. Wright Museum, George N'Namdi Center for Contemporary Art and the Detroit Institute of Arts. Some of his solo show exhibits have been seen at Winston-Salem State University's Diggs Gallery and The Urban Institute of Contemporary Art. His work was also included in the Studio Visit Volume 31 (2015) and the Studio Museum in Harlem's catalog, Speaking of People: Ebony, Jet and Contemporary Art (2014). Moore has recently been awarded a Princeton Hodder Fellowship for 2018-2019.

fARTissimo

By Thanos Kalamidas

Insulting Dadaism of caricaturing

The act of insulting institutions has its roots in Dadaism, the schism of arts and politics while they merge. To provoke the establishment through its expressions and the core of its existence challenging its public image and intellectuality.

And one form of art that constantly challenges the establishment and all its fascist warfare forms is comics and caricatures with master and wizard, Robert Dennis Crumb, the man behind the master women and the minus intellectuality, the man who shits and farts at every Trump of this world.

R. Crumb's work displays a nostalgia for American folk culture of the late 19th and early 20th centuries, and satire of contemporary American culture. Crumb is a prolific artist and contributed too many of the seminal works of the "underground commix" movement in the 1960s, including being a founder of the first successful "underground commix" publication, Zap Comix, contributing to all 16 issues. He was additionally contributing to the East Village Other and many other publications, including a variety of one-off and anthology comics.

Opinion

No nonsense about Dada

But where did such a violent and thoroughgoing rejection of culture come from, and what was its outcome? The curators' decision to focus exclusively on the Dada period, which only lasted from 1916 till 1924, circumvents these questions. Even though it includes valuable historical material, the exhibition explains Dada almost exclusively as a reaction to World War I. While this is true, it is not sufficient.

It is not possible to understand the bitterness of Dada without including the 1914 collapse of German and European Social Democracy, which went over in each country to support for imperialist war (with the principal exception of Russia), betraying the working class and the ideals of the socialist labor movement. This had ramifications for intellectuals and artists as well, contributing to the sense of outrage characteristic of Dada.

The Russian Revolution in 1917 raised the hope that despite, or in fact, out of the slaughter of the war, society could be reordered on a higher, more humane basis. The assassination of the German revolutionaries Karl Liebknecht and Rosa Luxemburg in 1919 represented an enormous blow to that hope, while the failure of the German Revolution in 1923 paved the way for disillusionment and played a role in the Dada's disbanding in 1924.

Art is about communicating

UNIVERSAL COLOURS

What made art valuable

by Dr. Beth Harris and Dr. Steven Zucker

https://www.khanacademy.org/humanities/art-history-basics/beginners-art-history/a/what-made-art-valuablethen-and-now

For artists in the period before the modern era (before about 1800 or so), the process of selling art was different than it is now. In the Middle Ages and in the Renaissance works of art were commissioned, that is, they were ordered by a patron (the person paying for the work of art), and then made to order. A patron usually entered into a contract with an artist that specified how much he would be paid, what kinds of materials would be used, how long it would take to complete, and what the subject of the work would be.

Not what we would consider artistic freedom—but it did have its advantages. You didn't paint something and then just hope it would sell, the way artists often do now.

What was the status of the artist before the modern era?

One way to understand this is to think about what you "order" to have made for you today. A pizza comes to mind—ordered from the cook at the local pizza parlor—"I'll have a large pie with pepperoni," or a birthday cake from a baker "I'd like a chocolate cake with mocha icing and blue letters that say 'Happy Birthday Jerry.'" Or perhaps you ordered a set of bookshelves from a carpenter, or a wedding dress from a seamstress?

Does our culture consider cooks and carpenters to be as high in their status as lawyers or doctors (remember I'm not asking what we think, but what value our culture generally gives to those professions)? Our culture creates a distinction that we sometimes refer to as "blue collar" work versus "white collar" work.

In the Middle Ages and even for much of the Renaissance, the artist was seen as someone who worked with his hands—they were considered skilled laborers, craftsmen, or artisans. This was something that Renaissance artists fought fiercely against. They wanted, understandably, to be considered as thinkers and innovators. And during the Renaissance the status of the artist does change dramatically, but it would take centuries for successful artists to gain the extremely high status we grant to "art stars" today (for example, Pablo Picasso, Andy Warhol, Jeff Koons, or Damien Hirst).

What we value has changed

Medieval paintings were often sumptuous objects made with gold and other precious materials. What made these paintings valuable were these materials (blue, for example, was often made from the rare and expensive semi-precious stone, Lapis Lazuli). These materials were lavished on objects to express religious devotion or to reflect the wealth and status of its patron. Today the value of a painting is often the result of something entirely different. Picasso could have painted on a napkin and it would have been incredibly valuable just because it was by Picasso—art is now an expression of the artist and materials often have little to do with the worth of the art.

TIme DILation

by Avtarjeet Dhanjal

Albert Einstein died on April 18, 1955 at Princeton, New Jersey.

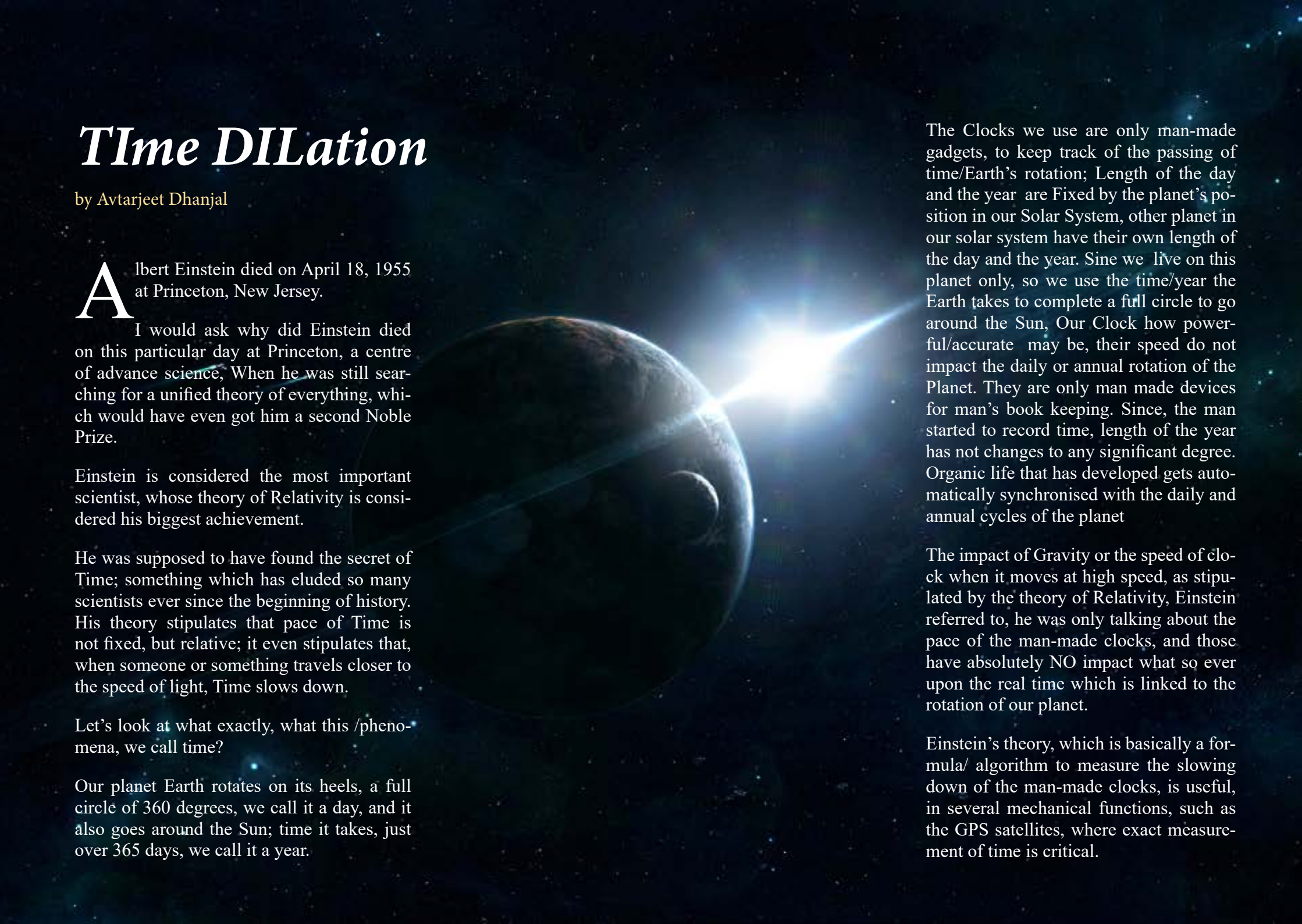
I would ask why did Einstein died on this particular day at Princeton, a centre of advance science, When he was still searching for a unified theory of everything, which would have even got him a second Noble Prize.

Einstein is considered the most important scientist, whose theory of Relativity is considered his biggest achievement.

He was supposed to have found the secret of Time; something which has eluded so many scientists ever since the beginning of history. His theory stipulates that pace of Time is not fixed, but relative; it even stipulates that, when someone or something travels closer to the speed of light, Time slows down.

Let's look at what exactly, what this /phenomena, we call time?

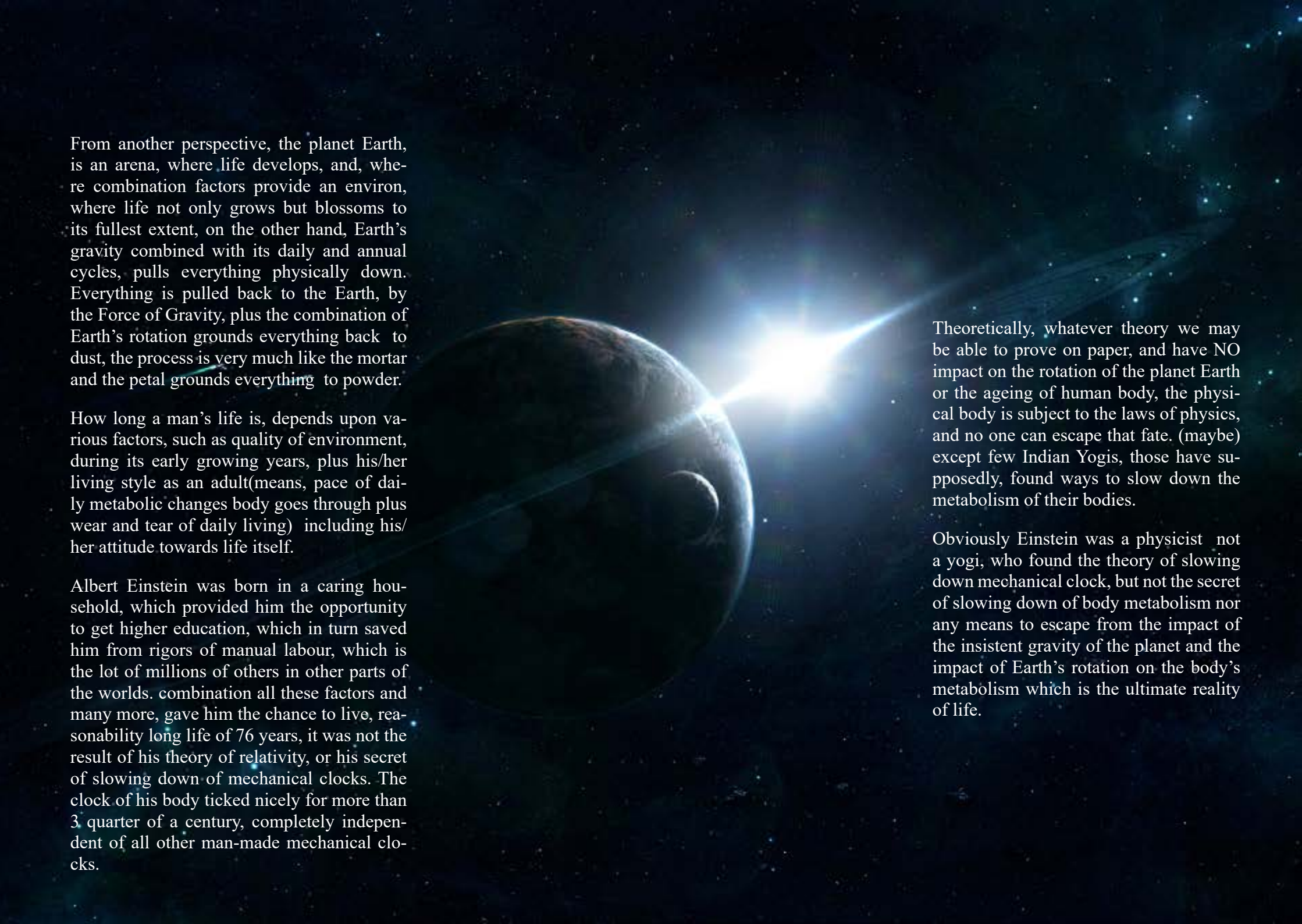
Our planet Earth rotates on its heels, a full circle of 360 degrees, we call it a day, and it also goes around the Sun; time it takes, just over 365 days, we call it a year.



The Clocks we use are only man-made gadgets, to keep track of the passing of time/Earth's rotation; Length of the day and the year are Fixed by the planet's position in our Solar System, other planet in our solar system have their own length of the day and the year. Sine we live on this planet only, so we use the time/year the Earth takes to complete a full circle to go around the Sun, Our Clock how powerful/accurate may be, their speed do not impact the daily or annual rotation of the Planet. They are only man made devices for man's book keeping. Since, the man started to record time, length of the year has not changes to any significant degree. Organic life that has developed gets automatically synchronised with the daily and annual cycles of the planet

The impact of Gravity or the speed of clock when it moves at high speed, as stipulated by the theory of Relativity, Einstein referred to, he was only talking about the pace of the man-made clocks, and those have absolutely NO impact what so ever upon the real time which is linked to the rotation of our planet.

Einstein's theory, which is basically a formula/ algorithm to measure the slowing down of the man-made clocks, is useful, in several mechanical functions, such as the GPS satellites, where exact measurement of time is critical.



From another perspective, the planet Earth, is an arena, where life develops, and, where combination factors provide an environ, where life not only grows but blossoms to its fullest extent, on the other hand, Earth's gravity combined with its daily and annual cycles, pulls everything physically down. Everything is pulled back to the Earth, by the Force of Gravity, plus the combination of Earth's rotation grounds everything back to dust, the process is very much like the mortar and the petal grounds everything to powder.

How long a man's life is, depends upon various factors, such as quality of environment, during its early growing years, plus his/her living style as an adult(means, pace of daily metabolic changes body goes through plus wear and tear of daily living) including his/her attitude towards life itself.

Albert Einstein was born in a caring household, which provided him the opportunity to get higher education, which in turn saved him from rigors of manual labour, which is the lot of millions of others in other parts of the worlds. combination all these factors and many more, gave him the chance to live, reasonability long life of 76 years, it was not the result of his theory of relativity, or his secret of slowing down of mechanical clocks. The clock of his body ticked nicely for more than 3 quarter of a century, completely independent of all other man-made mechanical clocks.

Theoretically, whatever theory we may be able to prove on paper, and have NO impact on the rotation of the planet Earth or the ageing of human body, the physical body is subject to the laws of physics, and no one can escape that fate. (maybe) except few Indian Yogis, those have supposedly, found ways to slow down the metabolism of their bodies.

Obviously Einstein was a physicist not a yogi, who found the theory of slowing down mechanical clock, but not the secret of slowing down of body metabolism nor any means to escape from the impact of the insistent gravity of the planet and the impact of Earth's rotation on the body's metabolism which is the ultimate reality of life.

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