

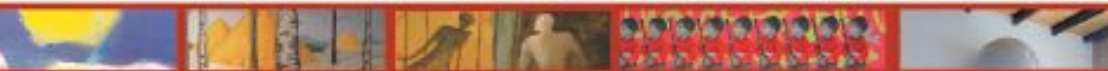
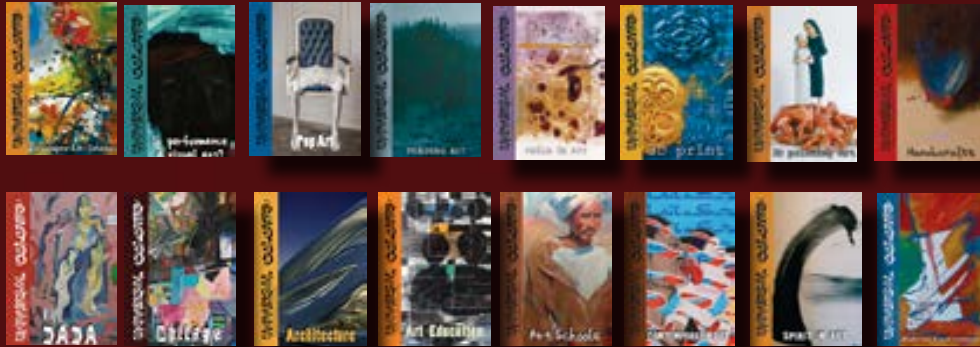
UNIVERSAL COLORS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



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When I was a little boy I heard one day the word: future. I asked my dad what it is but he couldn't, it was too difficult to him to explain why and what is "future".

When I grow up and I was in Pakistan, I have had the time to think about words and their meanings. For example, what does "humanity" means. I was also thinking about the future. Yes what the future is and at last I realized that future is the present time. The present time that will take shape tomorrow.

I don't care about the past so much, and let what has happened as it is. As I said once " I am like a bullet without past only future, nothing and nobody stands on my way"

Here in Finland, the Finnish language has no future tense; however it seems that Finns are content with that, as they seem content with everything in life. They say yes to all the decisions the government takes and due to that attitude the government can shape their life in the way that suits them. For instant, the government says no to migration, the people say ok as long the government says it. Even though and in violation of international treaties and agreements, they have to accept around 10 thousands of migrants and refugees. And the people know about those treaties but since the holly government said...

Another example our organization. We start our project of EU-MAN in 1997, we were volunteers, working in effect to highlight ourselves and as a consequence highlight the image of Finland, during this time the Finnish government gave us a small financial help that lasted for several years, but then they stopped. Totally. Any kind of help. Because "there is no use of integration and these theories are over". And sadly this does not apply just to Finland nowadays but for the whole west.

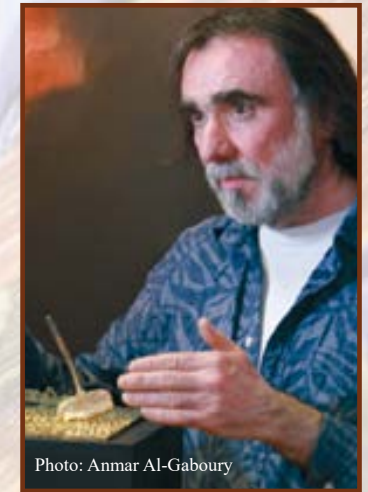


Photo: Anmar Al-Gaboury



But well, this is ok, and we still work and we are strongly moving towards our future, which means the “present time” vice versa. We started our great project with the Galleria EU-MAN in the fable factory exactly when the government decided to stop helping us, the same year. Exactly two months after they “decided” that we are the “bad example” in the region, and since then we worked and increased our work to supreme standards and quality.

We have had a nice and great exhibition in London last October, which included 25 participants. Our work was presented in a lot of media, attracted a lot of attention and we even sold some works.

24 participants from the Arab world and for the first time in Helsinki, Finland marks the end of 2018 but we have already started planning next year with two mutual exhibitions in Paris and Vienna.

Thanks to my father, who did not answer to my question I have the chance to experience what future is and I have realised that when I have my own power of decision, I can move to my own future.

Amir Khatib



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1997 - 2018

21 YEARS UNIVERSAL COLOURS





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EU-MAN Gallery

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

Ernst Ludwig Kirchner The Swiss Years

Till March 29, 2019
ABrücke-Museum, Berlin

For seven decades, art dealer, academic, collector and artist friend Eberhard W. Kornfeld (b. 1923, Basel) has concerned himself with the life and work of Ernst Ludwig Kirchner. His interest led to the development of one of the most important privately-owned collections of Kirchner's work – the oeuvre created in Switzerland is now being shown for the first time in a comprehensive presentation in Germany. The exhibition at Brücke-Museum encompasses paintings, watercolours and drawings, prints, sculptures as well as applied artworks from the Kornfeld collection.



**Jaida Y.
Zakaria**
EU-MAN Gallery,
Helsinki

Le cubisme

Till February 25, 2019
Centre Pompidou, Paris

The first exhibition devoted to Cubism in France since 1953, the project's originality lies in its unusual stance, broadening a standpoint usually focused on its two inventors, Georges Braque and Pablo Picasso, to other artists. These pioneers, soon followed by Fernand Léger and Juan Gris, reserved their ground-breaking experimental work for a small-scale gallery run by a young unknown dealer, Daniel-Henry Kahnweiler, while artists like Albert Gleizes, Jean Metzinger, Francis Picabia, Marcel Duchamp, Robert and Sonia Delaunay brought the movement to the attention of critics and the public through their contributions to the Paris Salons.



**Latifa
Yousef**
EU-MAN Gallery,
Helsinki

ArtNews

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

Fernand Léger

New Times, New Pleasures

Till March 17, 2019

Tate Liverpool

This exhibition brings together more than forty works by renowned artist Fernand Léger (1881–1955). Léger was enthralled by the vibrancy of modern life. His paintings, murals, film and textiles were infused with the bustle and rhythm of the metropolis. He drew on photography and new forms of communication that boomed during the 'mechanical age' of the twentieth-century such as typography, advertising and graphic design.



**Miriam
Hathout**
EU-MAN Gallery,
Helsinki

Suzan Saad

EU-MAN Gallery,
Helsinki



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.



ArtNews

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



Ali Najjar
EU-MAN Gallery,
Helsinki

Warhol 1968

February 17, 2019
Moderna Museet
Stockholm

Did you know that Andy Warhol's first solo exhibition at a museum in Europe was at Moderna Museet in Stockholm in 1968? Criticism for pro-American propaganda was anticipated – but the reactions were divided. "Warhol 1968" is an exhibition about this exhibition. It also attempts to explore the complexity of Warhol's oeuvre from the perspective of the pivotal year of 1968.



Slow Art Moment

Till February 24, 2019
The Finnish Museum of
Photography, Helsinki

Slow Art Moment Exhibition encourages to look art slowly. So give a moment to the art work, breathe deeply, sit down and relax.

Tips for viewing and interpreting photography

The basic elements of photography are light and shadow, and movement and sharpness. These bring tension and drama into an image. Study the image to see what has been brought into light and what is hidden in the shadow. Pay attention to where the focus is in the image.

Ronak Azeez


EU-MAN Gallery,
Helsinki



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In response to the social and political demands in building a multi-ethnic and multicultural society in the entire Continent of Europe; to participate and challenge the difficulties of a future in a multicultural society which impress and identifies most of the European inhabitants, native and migrant generations.

In a reality of migrant generations and all their segments that out of necessity became part and package and non collapsible of the European societies, our Network stated a practical participation to build a new image for the Culture in the New United Europe.

The European Union Migrant Artists Network (EU-MAN) comprised of Professional Migrant Artists and their affairs/expressions that live and work within the 15 EU countries region.

The aims of this network are cultural, do not seek any kind of profits or political moves; its responsibility is to arrange exhibitions, organize seminars, keep contact to and between its members, and finally build bridges between the migrant artists and his/hers native country, towards practical implementation of the multicultural society.

The mechanism to reach our aims is first to understand and comprehend and then to implement the third culture; to spread the conscious of this culture between the network's members and its audience which consist of all sides and types of the European inhabitants.

The new Europe - after the Union's foundation in 1995 - came in need to implement the coexistence and acceptance of a multicultural society. The European Union (EU) became a need and necessity more than any time be-

fore, especially after the collapse of the Soviet Union, and the same time a magnet to a new migration that included a large number of well educated people from the third world.

The migrants also found themselves in different atmospheres, different cultures and different nature; different in many levels to what they grow up with or learned in their native countries. These differences pushed them into feeling that they have to defend their own native cultures.

The main problem they had to face was the deep rooted culture they had to live with and their own equally deep rooted culture that had influenced radically their upbringing and thinking. This problem created a conflict between the two cultures.

Our Network feels that there is a way to resolve this problem; we suggest a cultural alternative that "The Third Culture" which will overcome the difficulties and shorten the distances between the native Europeans and those who migrated and became second generation natives during the decades before the founding of the EU.

The third culture is not compromising culture and is not prescription to some disease; it is simply an output of each migrant that came to Europe, and it is the natural result of the coexistence. The social and cultural harvest of any



society is the hybrid ability that all European societies work on at this moment of history.

The cultural hybrid is the feature of the time, it is secretion of the new life which is controlled by the market's policy and the world government; that is why we do not feel like moving in a strange horizon but we are in a parallel to the collective memory and the structure that concord Europe after the Union's foundation.

The Third Culture is the combination consisted from the first culture, the past you lived and grew up with, the second culture the contemporary life with the hard attempt to understand and orientate with the effect to adapt a life that includes these two cultures without losing/missing one of them. That leads into innovate and create new ways of coexistence constantly.

Our Network deals with segments that work with art, the most sensitive field in life while responsible of building a taste, conscience and awareness. We must study this kind of new culture constantly, we must be aware of the progress of this culture while establishing an organization which can carry the responsibility of our role and in build a society adopt to the third culture for the coming decades.

artist of the...

First Arab Exhibition in Helsinki

By: Amir Khatib



Arabs are the most persecuted nation on earth, that is some of the people say, Arab just produce terrorism and consume goods, thoughts, stuff and all things and they do not produce anything useful to the rest of the global. This is the mage of Arab which like stereotype since 1948, after the Second World War, which I think it was just a European War not world war.

This image about Arab cannot be changed, only by Arab themselves, and it is the time that we can change a little bit of our image as Arab, by spreading our arts, crafts, food, cloths and everything which related to mankind, the peaceful mankind, but how we can do it without the help of the European Media, without the care of the humanistic in Europe, God knows.

My attempt to participate creating new image to Arab world is holy, and I can defend it even by all things, I decided to make exhibitions every year around Europe under the name of Arab Art and artists, though some critics might say that this has some

artist of the...



European Influence and Visual arts started from Europe, though I say we have our own life, our own participation to create the image of Art in this glob, which became poorer and less giving attention to the humanistic “according to Johan Brockman”.

This Exhibition that we host in Helsinki is one of thousands of exhibitions made by Arab around the world, its message is very clear, and has no government support, not from the Arab world neither from the European authorities, it made by own fund, and we are proud of that, because all Governments became less care of the people and less care about humanistic affairs

This Exhibition might pour some light to our life here in Europe, and we believe that when you throw clay on a wall, if it does not stay it will leave marks, some effects.

Most of the participants to this exhibition are women, because we want to say that women is affective in the life of Arab, women are leading figures in the cultural sector in the Arab world, and they are not as the European Media visualize them.

Here I try to review the participants of this exhibition as an attempt to perform some of the arts, and I do believe strongly that they have and can do more than what I say or write about them.

artist of the...



Amal Basha from Egypt, is reinventing the shape of the figures by clever broach strokes and by unique technical, she work with reproducing the sculpture forms, put them on the canvas, her works are thoughtful more than technical's, she create her own world by reducing the colours and using just little of colours, that one can see that she is not very colourful, and that is an advantage by itself, because as she see the world is not that, but it is as she sees it.

artist of the...



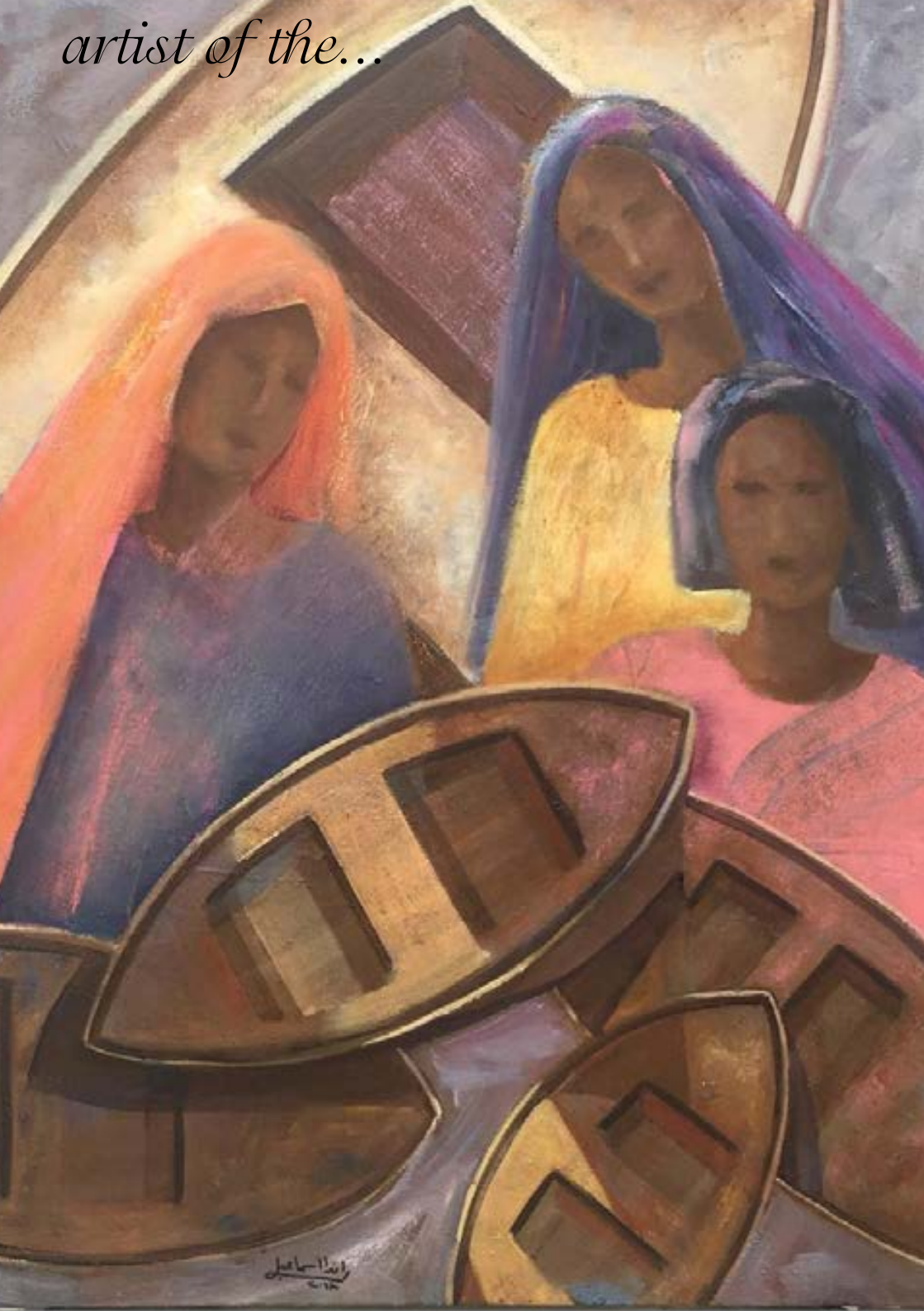
Lina Ali Amin from Egypt, Lina dealing with issue as tension of Arab world, horses, buildings human bodies and historical issues, she try to speak loudly of the relationships of human, Man Woman, Man to Man, and I think she is successful to some extent, because as young woman she bravely present herself with colourful life and academic techniques.

artist of the...



Dina Mahmoud from Egypt, her navist style is impressive, her subjects dealing with Egyptian stories such as folklores and woman and looking forward to modern life, as all Egyptian she tries to draw a picture of her follow citizens of her nation.

artist of the...



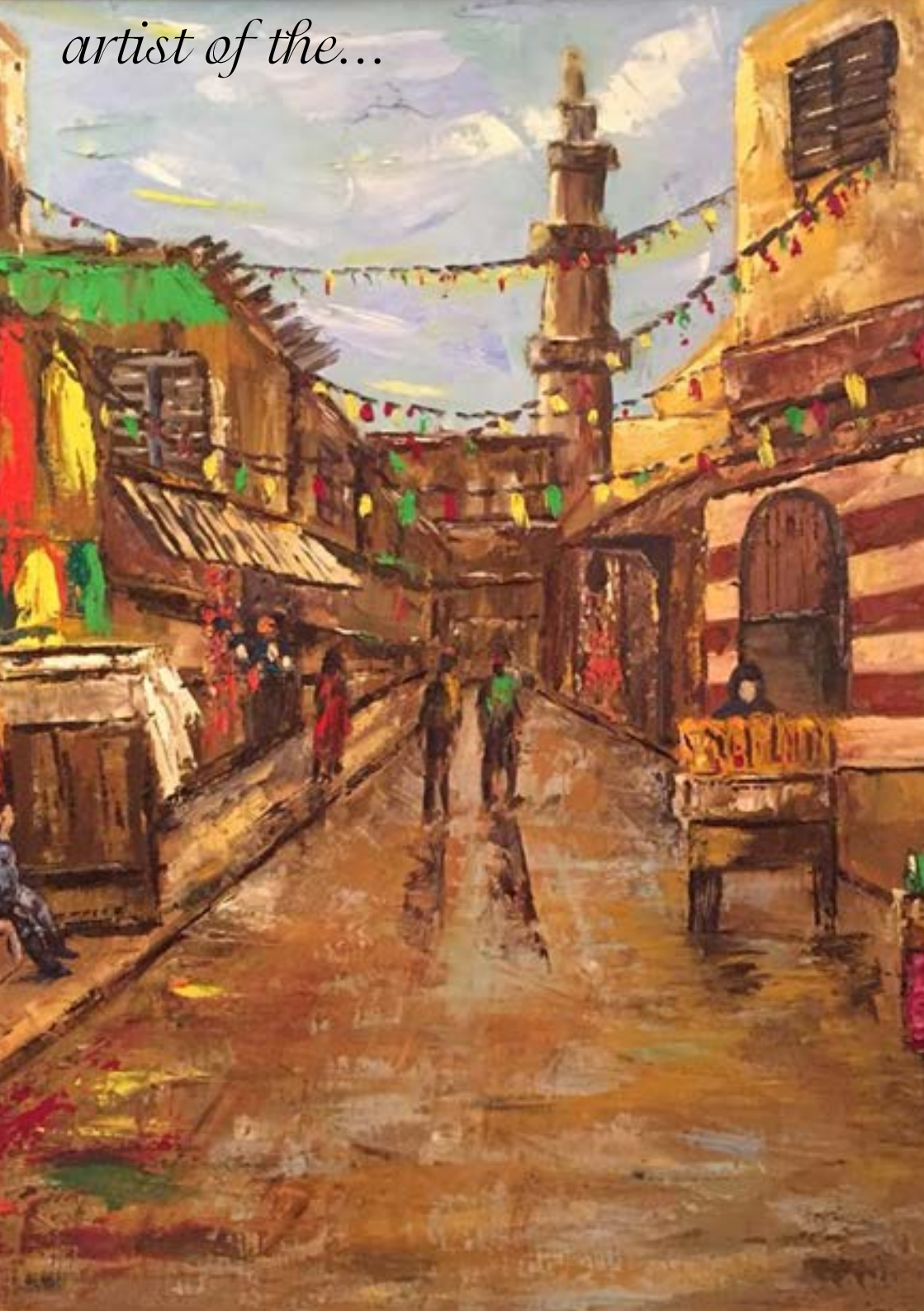
Randa Ismail from Egypt, is a wonderful artist, her subjects and her colours are very peaceful, she has a unit of colours as if you can see one colour, but one colourful colour harmonizing in different shapes, as her subjects are women as always, she is very involved with helping women, because women for her as for the old Egyptian is the start point of life and prosperity.

artist of the...



Suzi Arafa from Egypt, with wearable styles Suzi wants to say that art life, art is everything for me, she deals with subjects like human relationships and what bothers human on this earth, her colours are beautiful and her usage of the colours is very nice and successful.

artist of the...



Omaila Alesesi from Egypt, is very clear folklore painter, she tells all folk stories about her national women who are waiting near the window, beautiful market place and all her style is for Egypt and she is one of the real representative of the Egyptian folklore art.

artist of the...



Saba Aburas from Egypt, the only Batik artists who participate in this exhibition, her subjects as I ass more or less dealing with nature, animals, plants and beautiful flowers that she make, her works with Batik is new for the Arab world and she want it to be spread around.

artist of the...



Suzan Saad from Egypt, is Modernist without any hesitation I say it; she has expressed the contemporary time that we live in, her subjects, her colours and her style all are an invitation of modern art. Expressing strongly the Egyptian life.

artist of the...



Maha Sami from Egypt, it seems to me that Art is her life, that things start with art and end with art, as if she is dancing with her paintings, her colours in harmony with her subjects, for instance the dancer with flower head and behind her desperate dancer in endless dilemma, I mean the black hole which presenting the dilemma.

artist of the...



Soheir Moustafa from Egypt, very strong expressing the life of Egypt, her colours are very impressive and clear, her works screaming in the face that I am an Egyptian, and I have my own life.

artist of the...



Miriam Hathout from Egypt, When I saw Miriam's paintings for the first time, they took me to primitive life, Her colours are very awesome her style is very expressive and interesting, especially her panting for the donkeys or to her country side subjects, her innovative images are wonderful they inspire happiness to any one who see them.

artist of the...



Wafa Nashashibi from Palestine, I don't know why when I see some Palestinian artist I immediately remember the great Poet Mahmoud Darwish when he said 'the love of your eyes my blonde bird, let me walk over the wounds in my heart, and above my grief'. Wafa is doing the same she is very positive and colourful and her subjects is very modern.

artist of the...



Noha Fouad from Egypt, As painter I like her works, they remind me in the theatre time that I spent in my life I don't know why but the remind me, Her colours are invitation to meditate as well her subjects, she is apt to the intimated relationships between people.

artist of the...



Nadia Zaki from Egypt. Nadia prose her strips in the atmosphere, just for the sake of creating life to the atmosphere, she is minimalistic in her colours, spreading happiness around, her professionalism of making the art, very high quality.

artist of the...



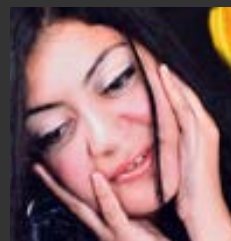
Jaida Zakaria from Egypt, Jaida as I know is very concern about the Arab Art image in general, she is very good in her style and she is versed as an artist of creating the piece of art, I am not sure but I can say that she produces art under any circumstances

artist of the...



Heba Zohny from Egypt, Heba is painting with purpose, she creates from the sub consciousness is conscious for her viewers, she turn her colours to many questions inside of her viewers, that viewers can make their own vision out of her paintings.

artist of the...



Fadwa Attia from Egypt, Fadwa creates stories in her paintings, stories that make riddles to us as viewers, she puts us in front of many puzzles and questions, such as, what this painting wants from me, why it challenge me, and so of questions as such.

artist of the...



Amani Albaba from Palestine, Amani's paintings has own life telling many things by colours and style, she deals with woman and bird in different way though she is creating happiness to the audience, she is very sure of herself as painter, and that is a source of prou-dness.

artist of the...



Latifa Yousef from Palestine, she is the philosophical painter, she put some rare touches to the board, but full of meanings as I see that she makes the world even better to me when I see her paintings, she hide her sufferings behind the sky, but still is very strong expressive Arab painter but artist.

artist of the...



Ahmed Alganainy from Egypt, Ahmed is fond of old Egyptian civilization, he sees all things, figures as Mummies, even the children that he paints seen as Mummy or all of his characters, his memory to Egypt very deep as if he lives in the ancient time, but he sees the life of the contemporary time in that ease.



Ahned Alsaede from Egypt, is an Abstract modern artist, that is the first impression that I took for this artist, his style is very interesting and full of meanings, though he tries to put some figures or to make tricks by creating these figures, but he does not escape from abstracts.

artist of the...



Bilal Alskuti from Iraq, Bilal is the only one in this exhibition who make crafts art, his reliefs as unique and wonderful, because he works with them long time and carefully give each figure a huge time and effort to be patient and make his art.

artist of the...



Saeed Almgadmee Thankful person, his works full of ideas, though he is unsettled in his situation in Finland “who is settled?” Saeed has strange own style of painting as if he vomit his memory on the board, he makes a lot of figures in a same painting, aa he wasn’t to mix up the viewers mind, and I think one of his aims is to make this mass, he want to say a message that this chaos is my life



Where are we going?

by Amir Khatib

When I was studying for my master degree at Sibelius Academy, we had a teacher from Germany. She was very an intelligent person and she was teaching us Art and technology. One day she asked a question, to where all this technological development is taking us.

That was back in 1998 as I remember. At that time there was very weak internet and there was no Facebook or other social media tools, but she felt that this development of the technology was getting to hell or to a “nowhere-land” as she once said.

“Social media destroyed art and literature and everything” was my friend’s answer to the question and many agreed with him. But they did not distinguished the difference between the two levels of the social media influence especially regarding art

I think, from the public level point of view, they are right, but from the academic level, they are wrong. For Art and through the history of mankind, valuating a piece of art is work in process and it can only evaluate by a selected group of people who can understand its value



and not in the public eye. The social media are a path of social “connection” and this has little value in the academic level because this does not includes who knows and who does not know.

I think art still has own value-credit among the artist and art societies in the world; for instance a piece of art you see in the gallery has a deferent value when you actually see it, feel it than when you “see” as a picture in Instagram or Facebook.

You may read in the comments that this is great or this is bad, but these comments do not make any estimate of the same piece of art. Art has its people who can talk about it, not comments, real evaluations. Critics mean evolution, donot mean “you say what you think about it”.

It might seem that people or even artists mix up between two things, comments and evaluating, but as I see this is as a positive point for the long run, because in the coming time people will learn how to evaluate art, not just say” this is really “great” because this sentence has no value.

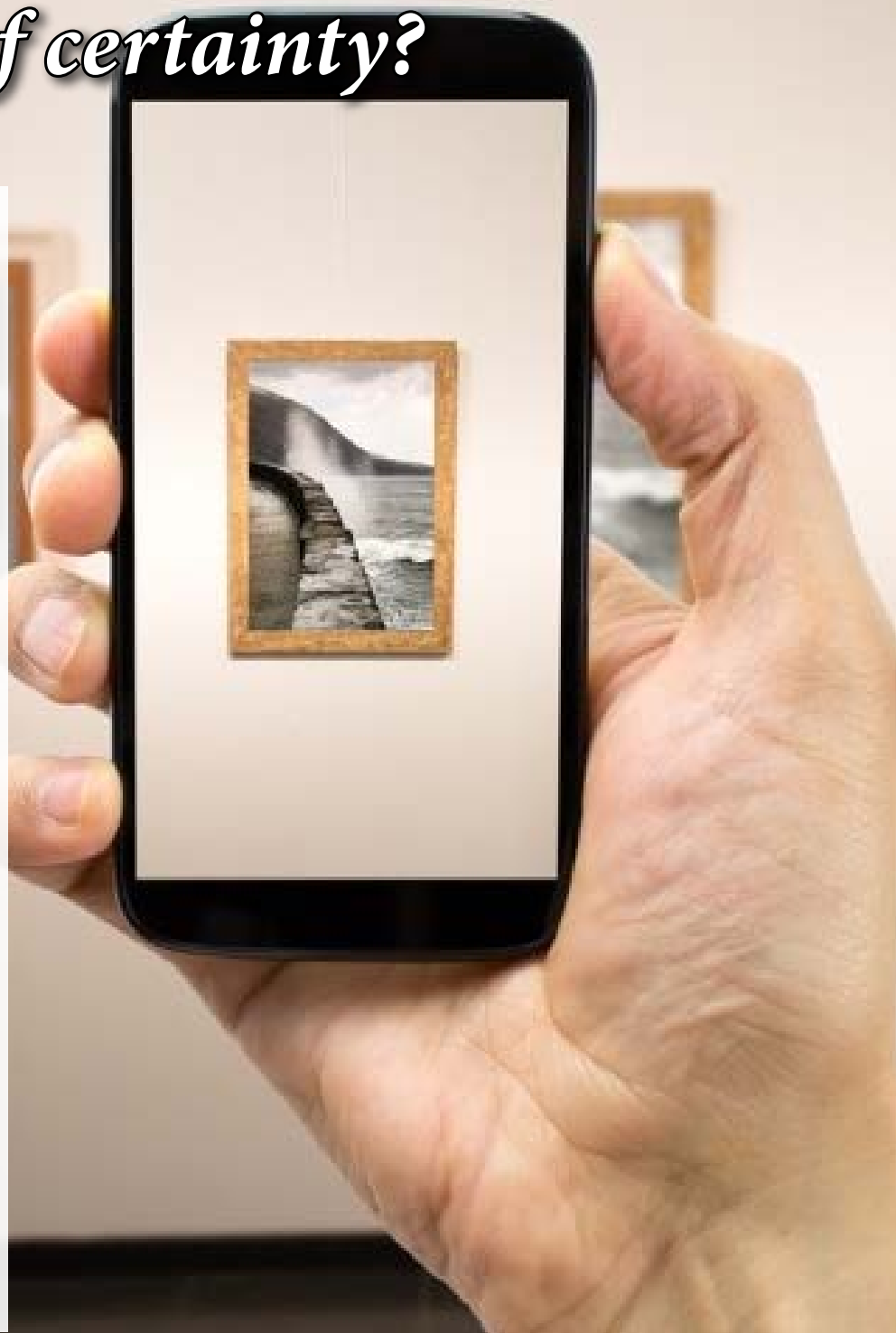
But I do not repeat the same question that my teacher raise 20 years ago to where this development of technology, taking us? Because I think she is mistaken, this development as I see very natural development and taking us to more settled knowledge and taking us to the sure that we are seeking for.

Is it an era of certainty?

by Ali Najjar

I'm thinking about the difference between artwork displayed in the hall or the museum and digital/media art, as a rock in nature and a digital rock. The first one you can touch it and listen to the sound of the wind through its terrain or sit on it and enjoy the view that surrounds it. While with the digital rock is just a digital image, it may take shapes and colours or a flat or a triangular tapestry machine to reproduce with all the precision effects that its technology can. But in any case it does not belong to the cloned natural origin. You may look at her in surprise, perhaps not paying attention to her. Like any made act.

Perhaps because I am an old man, I choose to watch the (live) artwork. Whether it is a drawing board, performance or assemblage, and other techniques that have been entrusted to the artistic work for years. But I am still one of the segments of humans who still live their world before they become extinct. Well, I see that meditative work is an industry, like action, science fiction, and the cinematic, and especially the myth, that are now produced for excitement, not for the sen-



ses. Are often no different goal details of what Hollywood offers from the industry of the representative and the oddities of digital media worlds that are originally taken and manufactured from the world of forgotten myth. Is it allowed to a new myth but is beloved by the means of presentation. This means that there is no room here for the active human self. The illusion creates no illusion but is presented here as an optical illusion. Which is often devoted to technical media? As seen from the production of Quantum many of these films recently. Does it mean that the excessive use and dilution of these media (especially after the availability of digital technical staff) has led to these results? Or is it another secret.

Media is often distracted, as are many postmodern works. Without regard to the dimensions of the displacement act, and as disassembly and disassembly. Picasso does not create another in our time. Picasso is valuable in artistic heritage and should not be the only one. The act of disassembly, despite its harshness, was not enough. To remain and as an actor is still effective. And not like the art of our time. Even though I know about the size of its new areas and its versatility. I believe that these media have not only created a much

more competitive and progressive endeavour than their predecessors. Often accompanied by surprise, otherwise his purpose would not be fulfilled. This surprise was transformed by its manufacture into a commodity both in art, cinema and fashion, and even in the series that became more popular. And a lot of multi-performance artistic production.

No such era has seen such a large number of art media makers. This is evidenced by the great demand for students of the technical colleges to study the media. To the extent that it was almost the main feature of technical education. This means that there is an army of media workers in the world with competitive wages that they are afraid of. Which means it is a flourishing trade, and a feature of our present consumer age. By the time these technical workers are in need of material support and insurance to ensure a decent standard of living, the majority of other artists, including plastic artists, live at a low physical level. If not some live on state subsidies. Will they turn from professionals to mere amateur on the margins of society. And whether their traditional means are obsolete. Or the technical



time movement is changing them. Even though they believe in their artistic selves. Technology is truly technical control. Or is it just a feature of the age that his communicative technique has volunteered in addition to the abysmal performance.

The question that worries me is whether most of the media works are outside the context of art history as we know it. Or is it just excuses. I see many of these works and artists built their fame on these media. Well, it seemed worth it and the decrees stamped with their signatures. Sometimes outside the scope of public taste or artistic aesthetics (although the term is ambiguous, according to Duchamp). Well, I've cut the elements of artistic beauty adopted two or more decades ago. And became out of context. The taste is also popular. Or has become so by virtue of the effects of broadcasting these same media. There is no longer room for the spirit and skill of the child, which Picasso praised and many of the pioneers of modern art. In other words, a metaphor for the spirit of primordial human innovation. And we came in the midst of a traffic jam that was made by the media itself, not by the spirit.

Tooling media

by Thanos Kalamidas

Use contemporary technology a lot. Actually this very magazine is made with a lot of help from modern technology including the lay-out or the photo editing and the lettering. All this thanks to programs like Adobe's Photoshop. However nowadays everybody knows how to ...photoshop. It has actually become a word, a verb. I photoshop, you photoshop, we photoshop. But between I photoshop a picture to use in instagram to I edit a photograph to be published in a magazine there is as much difference as there is between I drive a car and I fly a jumbo jet.

There is absolutely nothing random about the example. Computer and computer programs are tools and depending on your experience and you training you use them accordingly. You have the experience and training to drive a car, you drive a car, you have the training and the experience to drive a formula 1 then you do and so on. The result is not the same.

Now, due to my familiarity with computers and programs I have found myself often in the side of apologizing on what the computers, the programs

or the social media doing. Most of time on how they destroy everything. The answer is very simple. The computers, the programs, the social media are idiots and they do nothing more than what the user instructs them. And when it comes to programs equivalent to formula 1, a driver's license is not enough.

If you can see social media as a tool with a certain aim then you can "drive" it. If you get the right training and experience you can eventually upgrade it into a formula 1 or even a jumbo jet. This is the plainest way to explain it.

Social media, programs even artistic programs are tools and you use them as tools and not as creative, accomplished and thinking partners. The screwdriver is a tool not the craftsman. The brush is a tool not the painter. Tools are limited to a certain job not to do the job. Humans think, create, accomplice. Not tools.

Sadly this so easy thing to understand has become so difficult to explain. May reasons for that, the main one profit for the companies that sell those programs and tools. Make them seem easy, make everybody want them; make everybody buy them, make profits.



Social media are mainly tools for connection and self promotion. Tools. As long you see them like that they can actually work for you. When you see them as something more than that, you work for them and in extent for their sponsors and their pockets. Simple as that.

Facebook and Instagram make profits, unbelievable profits even though they are suppose to be ...free. How? Because people don't use them as tools but as solutions. They deal with them, not use them. They live inside "likes" and "shares", they make social media part of their life instead of using them in their life.

Concluding in brief, there is absolutely nothing wrong with the programs and the computers, but there is something seriously wrong with their users who think that because they can drive a car that are able to fly a jumbo jet.

Computer programs and social media can help art and artists as long they see them as tools, Photoshop and Facebook are just like another brush and you can use them creatively and accordingly. Most important, don't let the companies behind them use you for profit!



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

How Social Media is Changing Our Art Experience

<https://www.artworkarchive.com/blog/how-social-media-is-changing-our-art-experience>

One thing is clear—social media is redefining how the art world does business. In the past year, over 80 percent of all Generation Y art buyers bought fine art online, with almost half of online buyers using Instagram for art-related purposes. So, how exactly is social media weaving its way through the art world? From making sales easier to sidestepping galleries, social networking sites are making a big statement.

This is what it means for your art career. You can now:

1. Go Directly to Your Audience

“Never before has an artist had the power to get into a conversation directly with their audience,” cheers artist Stuart Semple in *Gotham Magazine*. This power comes in the form of Facebook and Instagram, and we don’t think it’ll be changing anytime soon.

Curbing traditional means of communication, social media allows you speak with your followers about who you are and what you are making. Someone can inquire about a piece, and

in an instant, it’s sold. And, with one fateful “follow,” the respected eyes in the industry can consider your work on a daily basis.

Take this example from VICE: Emerging artists bp laval and Genieve Figgis were posting their art on Instagram when Richard Prince took notice and went on to help them launch their careers, land exhibitions, and more.

Still not convinced? One minute artist Dan Lam was teaching at a community college, and the next minute she was sending a piece to Miley Cyrus and being featured at Art Basel. Read more about her Instagram success story here.

2. Get Validated Without a Gallery

Guess what? The social media boom means artists no longer have to rely solely on galleries and the art world elite to validate their success. Instead, the masses following your social media accounts are proof enough.

And, a large online presence means your name is being buzzed about, undercutting the need for galleries to spread the word about you. *Vogue Magazine* explains, “...today artists use Instagram as their own virtual art gallery, playing both



dealer and curator while their fans become critics and collectors...” In other words, while gallery representation is still prestigious, it’s no longer necessary to go through this middleman.

3. Dodge Gallery Commissions

Sidestepping galleries and dealers by using social media posts also means that you don’t lose any money on galleries taking commissions. Instead, you can use Instagram or your Artwork Archive Public Profile Page as your gallery and collect the full amount on your art sales.

4. Avoid the Eliteness

Gone are the days when artists were required to hobnob with critics and collectors and make their way into shows before being able to sell a single piece. Satisfied with this aspect of the changing playing field.

While you still need to get out and talk to potential buyers, you can do so knowing that it is only one aspect of art world, not the entirety of it.

5. Finance Your Art Projects

Finally, artists no longer have to fret when it comes to financing their dream art projects—all thanks to social media. With eager Facebook and Twitter audiences at the ready, an artist is able to share a link to his or her Kickstarter page and instantly receive donations from enthusiastic fans and strangers alike.

Social media gives fundraising a whole new meaning and lets you spread the word like wildfire. You might have guessed it that the-



re would be some drawbacks. Alongside all the positives, with this new social media landscape you ...

6. Have Less Control

Not all social media impacts are beneficial. For instance, many artists have concerns about the privacy of their images, and for good reason. A screenshot of your work could be passed around so many times that your name (and credit for the work) gets lost in the shuffle.

But don’t let this deter you from all the advantages the social media world has to offer! If this is a big concern of yours, include a watermark to your photos with text-adding apps like Quick or a free design site like Canva.

Another problem? Buyers could get turned off by your social media presence if it is not done well. We suggest that showcasing your personality and professionalism, while following these tips to make sure you aren’t damaging your online art brand.

Now we can’t imagine a world without social media.

The worst thing to do with change is deny that it’s happening and hold on too tightly to the past. Remember: the traditional art world is changing, but it may be for the better! Social media can help your art business, giving you access to wider audiences and easier sales. Embrace this new marketing tool, and experience the wonders it can do for your career.

Social Media in Contemporary Art

<https://blog.artsper.com/en/lifestyle/social-media-todays-art/>

Even though you might know one or two people who still resist the phenomenon and stream against the flow, it is hard nowadays not to get caught by the strong tide of social media. They set trends, they determine our friendship, our social life and even our professional one. They insinuate themselves in many other aspects of our daily life that we might not even be conscious of. No surprise that they also ended up invading contemporary art too!

At the center of all the issues raised by today's exponential use of social media are the questions of communication and privacy in the modern era.

A lot of artists are surfing on the social media wave over the past years and try to incorporate them in their work, but Artsper decided to select only four whose work give some food for thought on the topics of privacy, communication, voyeurism and narcissism.

The recent scandal of Richard Prince's latest exhibition is the catalyst of an explosive situation where multiple parameters interfere: on one hand, the increasing

freedom of artists in their artistic practice and approach (it seems that everything can be art as long as its creator decided to call it so), and on another hand the limitless sharing of private data by social media users without real regulation. The result of this equation? The latest exhibition of Richard Prince entitled "New Portraits" and presented at the Gagosian Gallery of New York last September to October. The show consisted of 38 portrait photographs chosen by the artist on Instagram! Here, the artist's touch is only a matter of screen snapshots and a line of comments. Then those newly labelled "artworks" are ready to be sold for 100,000 dollars by the gallerist. And of course, at no point were the opinions of the instagramers in question considered in the process.

In reference to the Marina Abramovic's artistic performance that was then going on at the MoMa entitled "The Artist is present"- and for which she sat down for hours looking at visitors sitting in turn in front of her-, artist An Xiao Mina imagined her own performance where she would offer visitors the possibility to share a unique moment with her. Xiao was sitting in silence like Marina Abramovic, but tweeted with anyone who sat down for as long as they liked: a performance that interrogates the nature of our social interactions of the social media era and their interference on our direct relation to others.



Here, it is the paradox of absence in relationship that is tackled as well as the one of virtual social space created by social media. This type of performances also makes us question if social media, on top of altering our forms of communication, might not also alter the very content and quality of our communication.

Since 2005, Jonathan Harris has been building a catalog of human feelings extracted from online blogs. Every few minutes, the system used by the artist searches the world's newly posted blog entries for occurrences of the phrases "I feel" and "I am feeling". When it finds such a phrase, it records the full sentence, up to the period, and identifies the "feeling" expressed in that sentence (e.g. sad, happy, depressed, etc.).

The result of this project is a database of several million human feelings increasing by 15 to 20,000 every day.

With this project as in many others, Jonathan Harris' goal was to increase empathy through showing the common ground we share. Yet one can wonder if too, the overflowing display of feelings – in this case, millions!- does not rather tend to thicken our skin instead of making us more sympathetic. There is only so much a human being can feel after all!

On March 11th 2009, from 7:30am to 11pm (16 hours) artist Rachel



Perry constrained herself to the Facebook status dictum, answering every minute of the day the status bar of Facebook (at the time) "What are you doing?". Her intention was to raise the question of narcissism, voyeurism and identity as nodal points of our social media use today.

The artist described the experience as excruciating (she could not achieve anything that day) but was surprised by the number of Facebook requests she received afterwards from all over the world as the word spread out around her project. Many people wrote to express to her their support.

In different ways, these four artists raise the question of social media in our lives and the way interconnectivity fundamentally impacts our reality, our relationship to others and to ourselves. But beyond, it is the forever question of what art is: what is art in Richard Prince's screenshots? Where is it in An Xiao Mina stream of tweeting? Is it in the artist's decision to gather pictures and connect them under an exhibition concept? Is it in the absolute of an intense experience lived in the present with the artist and labeled as "art performance"?

The question is open, but what we can agree that visitors do not leave the room indifferent and are forced to take distance with their social practices.

If Social Media Is Now Considered Art, Then I Am An Artist - And So Are You

by Connor Franta

<http://www.mtv.com/news/2733019/if-social-media-is-now-considered-art-then-i-am-an-artist-and-so-are-you/>

The rise of the smartphone has single-handedly given each individual in this generation the inadvertent ability to convey and ingest creativity in all its forms. In this day and age, we are consuming and creating art in more ways than any generation before us. Think about it: Every single morning, what is the first thing you do? Now, I'm willing to bet 99 percent of you reading this said, "Check my phone" (or at least you thought that in your head, because if you didn't, you're talking to yourself and that's just plain unacceptable).

Kids and adults alike are increasingly allocating more and more time to their phones. Recently, it has become rare for me to spend more than an hour without once looking at the pixelated information placed on my phone's screen. Even if only to briefly look at my Twitter mentions. BUT (that's an all-caps "but," people, so you better sit down and listen up) the increase in cell phone content consumption is not



the point of my writing. The point of this article is the growing correlation between art and social media.

If you're browsing GIFs on Tumblr, taking photos for Instagram, or crafting tweets for Twitter, whether you realize it or not, that's art. The expression of human creative skill and imagination is oozing from every corner of your mobile device, and there's no denying it. You are creating and viewing art every single day. In fact, you're participating in a very new medium of modern art. Look at you, you little culture connoisseur.

I've been on social media for over five years now, and it's taken me four of those five years to fully grasp that what I do is a new, blossoming form of art. We've become so numb to the ingenious magnificence that is the smartphone that we neglect to remember how powerful this tiny contraption truly is. We now have the capability to take photos, videos, to edit, draw, design, post, re-blog, retweet, and so much more at the tips of our fingers.

All of this is done on, and made possible with, a pocket-size, 3-ounce metal device each of us has on our person at all times. Do you understand how crazy that is?? Not even 30 years ago, people would've thought that was absolutely ludicrous. Those same people would lock you up and throw away the key for even thinking such things. Are. You. CRAZY.

None of this was even feasible until very recently. This technology has only been around for a short amount of time, so it's understandable that we don't quite comprehend the level of its genius just yet. If you want to wrap your mind around the insanity of its capabilities, just show your phone to one of your grandparents. It will blow their minds (and create amazing content if you film it).

Although we don't always appreciate the technology we have, I'm here to say that's OK. We shouldn't praise it, but we should praise what we do with it. Right here and right now, realize that you are an artist. You are equipped with every necessary component to take part in the current creative revolution. There are advantages and possibilities right in front of you that people would only dream of having just a decade ago.

Recognize the ability to create on a daily basis. Notice the serendipity of constant art in our lives. Utilize its presence and exercise your right to take part in it. Understand that we are the initial chosen few to be given this luxury. We are the first of many, the beginning of a new age, and this is our chance to change how the world sees art.

OK, you can click out and check Twitter now.

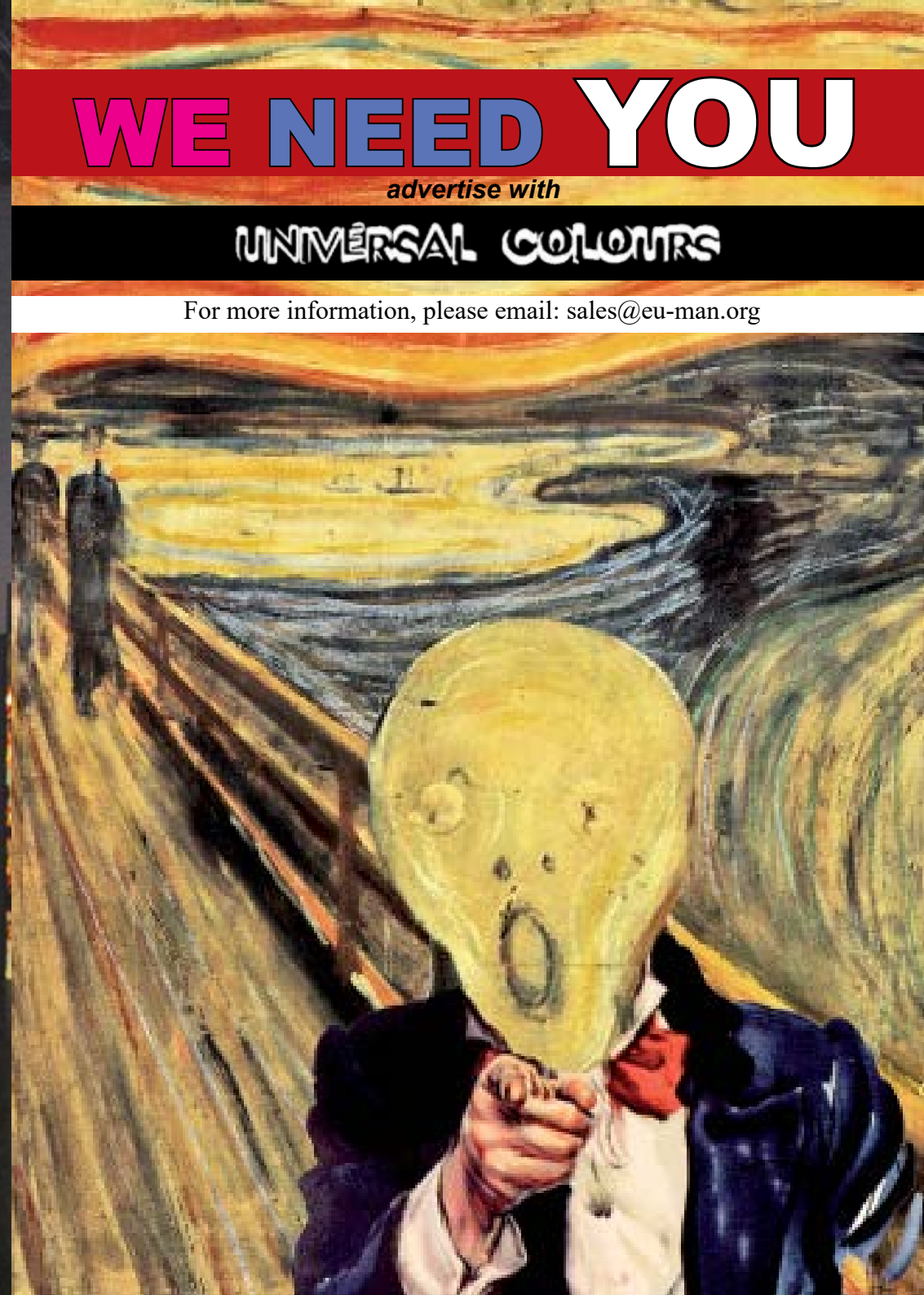


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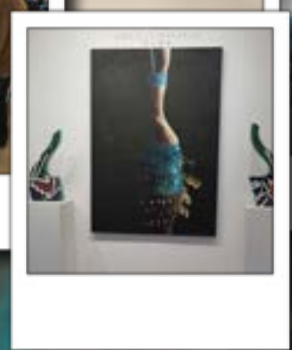
London 2018



Between the 16th and the 18th of October, 2018, EU-MAN presented in the Arthill Gallery in London England 24 artists and their works.

His Excellency Saleh AL-Tamimi, the Ambassador of Iraq in UK, welcomed artists and visitors the opening evening.

The participant artists: Al-Falahi Saad, Iraq - Al-najdi Suhaila, Kuwait - Amin Lina Ali, Egypt - Azeez Ronak, Iraq - Basha Amal, Egypt - Daood Saadi, Iraq - Dhahjal Avtarjeet, India - Fattah Assran Abdel, Egypt - Hassan Mahmood, Iraq - Hathout Miriam, Egypt - Ismail Randa, Egypt - Kalamidas Thanos, Greece - Kermasha Maan, Iraq - Khatib Amir, Iraq - Maher Gihan, Egypt - Mousawi Ali, Iraq - Najjar Ali, Iraq - Nashashibi Wafa, Palestine - Qais Eesa, Iraq - Ramzy Magda, Egypt - Saad Suzan, Egypt - Yousef Latifa, Palestine - Zakaria Jaida, Egypt - Zaki Nadia, Egypt



fARTissimo

By Thanos Kalamidas

Schizophrenicus socialmedianism

Social media are interactive computer-mediated technologies and human miscommunications based on exhibitors and fake lives that facilitate the creation and sharing of information, ideas, bullshit and pathetic photos of healthy lunches nobody eats.

Norman Percevel Rockwell (February 3, 1894 – November 8, 1978) was an American author, painter and illustrator. His works have a broad popular appeal in the United States for their reflection of American culture.

Rockwell is most famous for the cover illustrations of everyday life he created for The Saturday Evening Post magazine over nearly five decades. Among the best-known of Rockwell's works are the Willie Gillis series, Rosie the Riveter, The Problem We All Live With, Saying Grace, and the Four Freedoms series. He is also noted for his 64-year relationship with the Boy Scouts of America (BSA), during which he produced covers for their publication Boys' Life, calendars, and other illustrations. These works include popular images that reflect the Scout Oath and Scout Law such as The Scoutmaster, A Scout is Reverent and A Guiding Hand, among many others.



Opinion

Art in the Instagram age

Beyond generating awareness and attendance, social media is also being used more directly to create or curate art.

In 2014, the Frye created an entire exhibition, #SocialMedium, based on public votes from various social media. The most “liked” paintings from the museum’s Founding Collection were shown in the galleries along with the names and comments of nearly 4,500 people around the world who voted.

The campaign boosted the Frye’s social-media presence substantially, with its number of Instagram followers increasing by 349 percent, Facebook page likes increasing by

86 percent and Twitter followers increasing by 25 percent from the previous year. The Frye now has around 21,500 followers on Twitter, 13,500 followers on Instagram and 32,500 Facebook page likes.

Having a greater social-media presence aids the museum in its mission, Langston said. “For a museum of our size, we have relatively high numbers of social-media followers,” she said. “It really broadens our community beyond what a lot of museums of our scale are able to accomplish. We love building community beyond our walls.”



Art
is about
communicating
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For the love of art and money

by Richard Dormant

<https://www.telegraph.co.uk/culture/art/3665529/For-the-love-of-art-and-money.html>

At the dark heart of Damien Hirst's show *Beyond Belief* is a piece entitled *For the Love of God*. Shown in an illuminated glass case in a darkened room on the top floor of the White Cube gallery in St James's, it consists of a life-size cast of a human skull in platinum, its surface covered by 8,601 flawless pavé diamonds, weighing a total of 1,106.18 carats. Crucial to the work's meaning is the asking price of £50 million.

If anyone but Hirst had made this curious object, we would be struck by its vulgarity. It looks like the kind of thing Asprey or Harrods might sell to credulous visitors from the oil states with unlimited amounts of money to spend, little taste, and no knowledge of art. I can imagine it gracing the drawing room of some African dictator or Colombian drug baron.

But not just anyone made it - Hirst did. Knowing this, we look at it in a different way and realise that in the most brutal, direct

way possible, *For the Love of God* questions something about the morality of art and money.

This is something I've often wondered about when I read of the fantastic prices private individuals pay for works by Picasso, Klimt and Warhol. How do these people sleep at night, knowing that the hundred million they just spent could have endowed schools, built hospitals, eradicated diseases and alleviated hunger? Don't they think about the morality of pouring so much wealth into something as dead as a diamond necklace, a painting, a private jet?

Once you begin to think in this way, Hirst's title becomes ambiguous, for it is a phrase that can be said in exasperation - as in "For the love of God, what are we all thinking?" *For the Love of God* is a hand grenade thrown into the decadent, greedy, and profoundly amoral world where art meets money.

But it is more. By ensuring that the price he is asking for the skull receives the maximum amount of publicity, Hirst has also made sure that whoever buys it will never be able to enjoy it. Like the Ring of the



Nibelung, this glittering, deadly prize will prove at some level a curse to the person who possesses it.

I can't remember another art work that so perfectly embodies the cynicism and ambivalence successful artists must feel towards those who promote and collect their work. Part of what interests me so much about this whole project is the fact that Hirst is the main person who will profit by its sale. Confusing, but fascinating.

And if you think I may be attributing to Hirst a subtlety that his art doesn't sustain, look at the rest of the show at White Cube. Hirst turns the whole large gallery into a meditation on life and death, good and evil. On the walls of the ground-floor galleries, he hangs paintings based on photos taken during the difficult birth of his son by caesarean section. Painted by studio assistants, from a technical or formal point of view, these are pretty abysmal. But as expressions of the joy, pain and horror of life (as opposed to the utter nullity of the diamond-covered skull) they are immensely touching.

Even the horrible paintings based on photos of cancer cells and the eviscerated fish and animals shown in vitrines in the basement are part of a natural cycle of life and death that the skull doesn't belong to.

As usual, Hirst gives these works titles that make it impossible to miss their Christian context. The most beautiful work of all is a dove with outstretched wings in a glass vitrine. It is a dove of peace, but also the emblem of the Holy Spirit, which is after all, the love of God. Its title, *The Incomplete Truth* links it directly to the skull. For the dove symbolises the exact opposite of everything the skull stands for, and yet the one is incomplete without the other, just as the totality of human experience is made up of evil as well as good.

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.

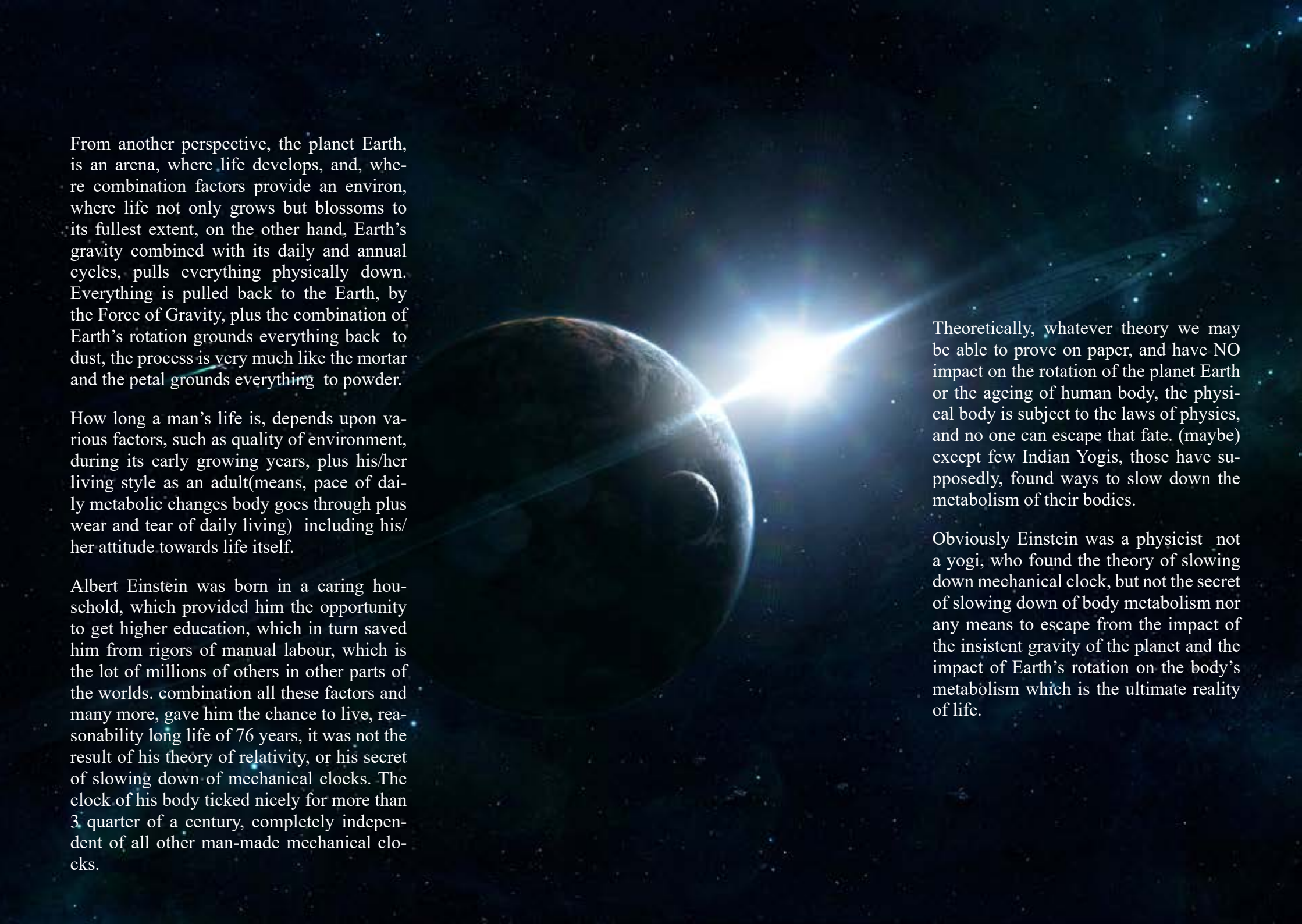
Let's look at what exactly, what this /phenomena, we call time?

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. Since 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.

A space scene featuring Earth on the left, the Moon in the center, and the Sun on the right. The Sun is a bright, glowing orb with a lens flare effect, illuminating the scene. The Earth is a large, dark sphere with a thin atmosphere. The Moon is a smaller, dark sphere with a thin atmosphere. The background is a dark, starry space.

From another perspective, the planet Earth, is an arena, where life develops, and, where combination factors provide an environment, 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 pestle 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 world. combination all these factors and many more, gave him the chance to live, reasonably 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 3/4 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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