

901

# NUMBERSAL COLONRS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



## DIGITAL COLLAGE

## UNIVERSAL COLOURS



We deeply apologize for been so late with this issue, but as known our policy has turned from the non-profit work to the little bit of profit, the necessary to cover our expenses. That also means that in the future we will have to charge participancy to our exhibitions, our workshops or even the magazine. We are also going to periodically rent our gallery in the Cable Factory to artists to showcase their work. Still we promise to keep all charges to minimal.

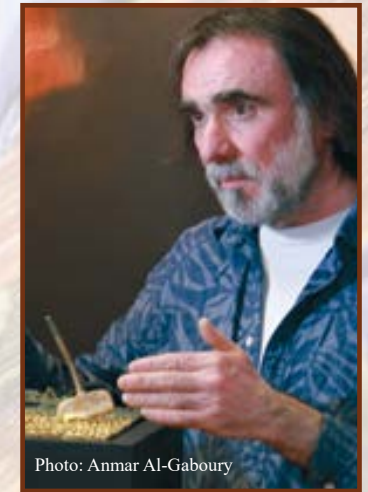


Photo: Anmar Al-Gaboury

We did have had our crises during the years but the last 4 years, with the Finnish Democratically Elected Government things have turned really bad. The one led by the far-right immediately when they came to power stooped funding all the organizations and association by “Foreigners” or made to assist immigrants targeting first all the Russian associations.

as a result we really suffered and that because for two reasons; we were strongly depending on state funding that came from the Finnish Ministry of Culture and was cut immediately and as a result we lost our credibility to our supporters, the local art enthusiasts and some of our members.

However, since we changed our policy we can somehow “breathe” again normally. Of course financial support is critical and we desperately need it and this must change. Artists’ organizations and association internationally can not survive without state help and this is a fact.

This week, the Finnish government changed from far-right to a Social Democratic government. Let’s see what will happen. Of course I will try to meet with the Culture Minister herself as I have done so many times in the past.

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I hope that she will give me the chance while interviewing her to discuss the situation and the future of those organizations led by “Foreigners” and I will try to get us back on truck.

It is just the wish and hope I have, because our work is a life-necessity for all of us and we believe the same for the rest of our community in Finland and in the a larger-scale the whole Finnish society; now more than any time before.

Amir Khatib



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THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



1997 - 2019

21 YEARS UNIVERSAL COLOURS



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Cover:  
Ksenia Kimlyk

# contents

## *in focus*

14-17 form & concept

## *artist of the issue*

18-22 Ksenia Kimlyk

## *highlights*

54-55 Stockholm 2019

## *in every issue*

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

## *theme: Digital Collage*

24-30 What is Digital Collage?  
32-33 The nostalgic collage of our days  
34-39 Video Collage  
or the postmodern sense of telepathy  
40-43 The glove that thinks that  
digitally collages  
44-45 Digital Collage?  
46-53 How to Make a Digital Collage  
in Adobe Photoshop

## *columns*

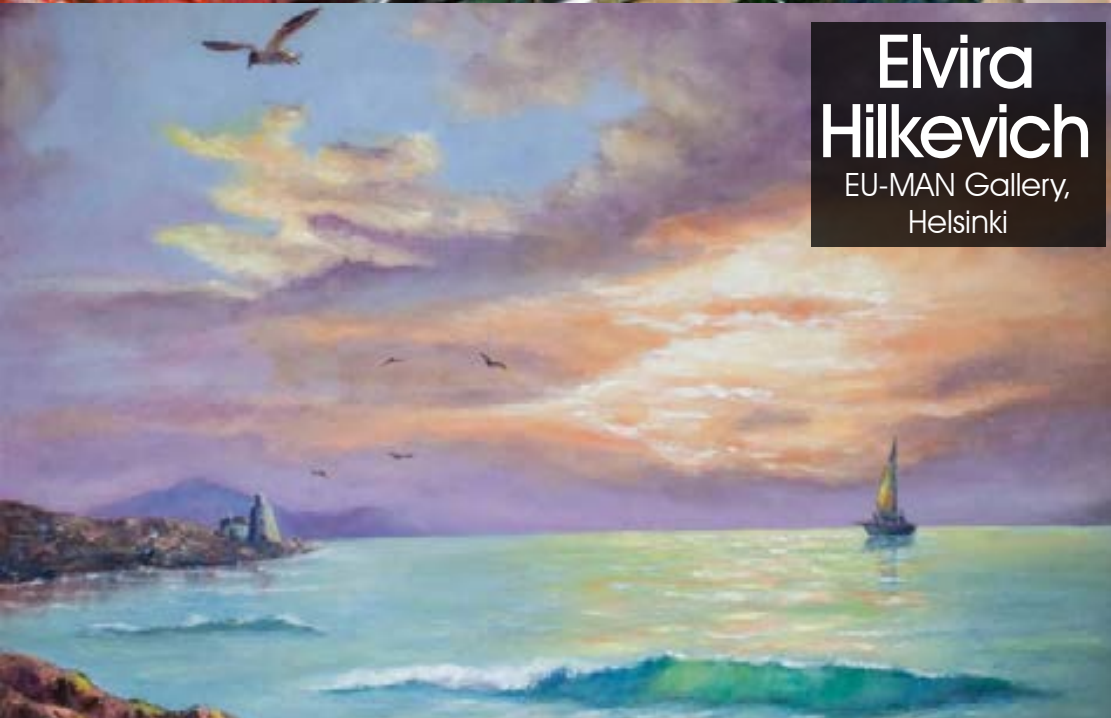
56-57 fARTissimo  
63 Opinion  
64-67 Tlme DILation

## *articles*

58-60 Most Artists Make Very Little Money,  
With Women Faring the Worst

# Art News

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



**Elvira Hilkevich**  
EU-MAN Gallery,  
Helsinki

## Iiu Susiraja

Till July 28, 2019  
Kiasma, Helsinki

Dry Joy by Turku-based artist Iiu Susiraja presents her work from a period of more than ten years. Susiraja creates candid photographs and videos with a sense of warmth and humour. Although she appears in the works herself, they are not self-portraits but rather performances for the lens.

The artist places herself in front of the camera in decidedly ordinary settings along with domestic objects, clothes, cleaning utensils or foodstuff, all of which she manipulates in surprising or "subversive" ways. Susiraja uses food and everyday objects just as some other artist might use paint or clay.



## Natalia Goncharova

Till September 8, 2019  
Tate Modern, London

A leader of the Russian avant-garde, Natalia Goncharova blazed a trail with her experimental approach to art and design. Tate Modern will present the first retrospective of Natalia Goncharova ever held in the UK. Most of the works have never been seen in this country before.

## Moustafa Soheir

EU-MAN Gallery,  
Helsinki



# Art News

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

## Silent Beauty

Till October 10, 2019  
Ateneum, Helsinki

Silent Beauty is a continuation of the exhibition Japanomania in the Nordic Countries 1875–1918, which was seen at the Ateneum in spring 2016. The popular exhibition prompted an examination of how the phenomenon continued in the 20th century, and what new forms it took. The exhibition specifically explores the two-way interaction between the cultures: East Asian art was also influenced by the Nordic aesthetic. Nordic artists, designers and architects took influences from China and Korea, as well as Japan.

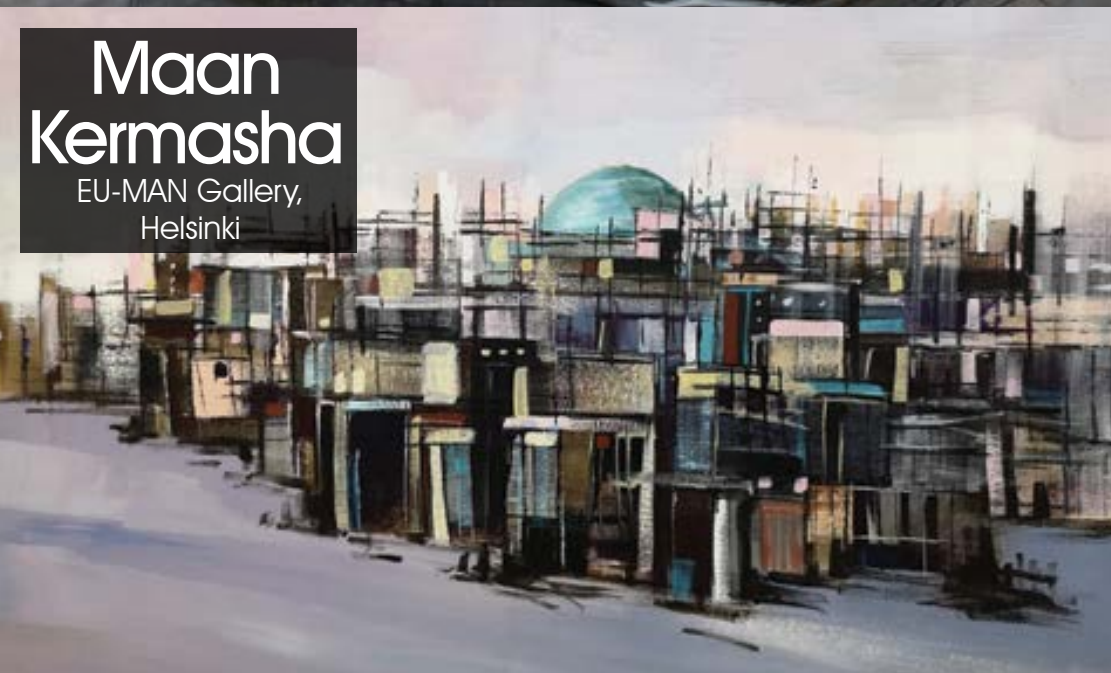


**Randa  
Ismail**  
EU-MAN Gallery,  
Helsinki



## Maan Kermasha

EU-MAN Gallery,  
Helsinki



## Sharon Hayes Echo

Till August 11, 2019  
Moderna Museet,  
Stockholm

From street protest to art spaces – Sharon Hayes highlights activism on the art scene, and is currently a seminal voice in American contemporary political art. This exhibition is her first in Stockholm and features both early and completely new works.

Sharon Hayes mines the power of the spoken word in works ranging from entirely personal address to agitation on urgent social issues.



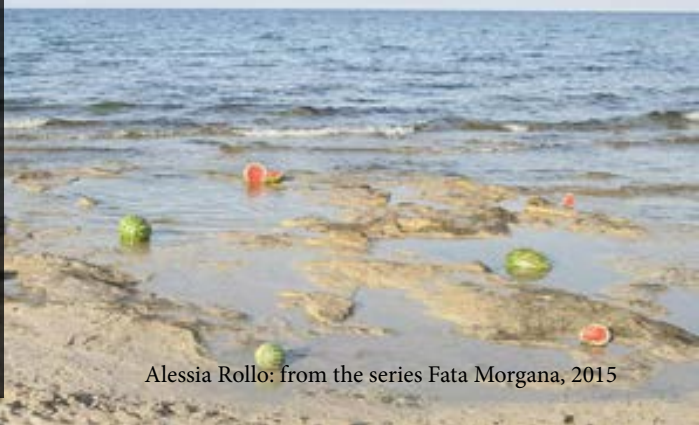
# Art News

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

## Belonging to the story

Till September 1, 2019  
Museum of Photography  
Helsinki

The Belonging to the Story exhibition hovers between reality and fiction and uses the techniques of contemporary photographic art to examine the way in which we cling to one another and the world, dream, create utopias, and imagine the future. The exhibition also explores the photographer's role as the producer of meanings and ideas and the camera's task as the recorder of light and "reality." At the same time, it aims to give the viewer space to delve into their own imagination and thus continue the story.



Alessia Rollo: from the series Fata Morgana, 2015

On the 15th of August 2019

The

# NIGHT OF THE ARTS

Helsinki EU-MAN gallery  
presents a group exhibition  
that will last until the  
1st of September 2019



## Ronak Azeez

EU-MAN Gallery,  
Helsinki



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**F**orm & Concept challenges the perceived distinctions between art, craft, and design. We dispute the historic use of these terms to divide artists and rank material culture. Our programming acts as a conversation between many converging disciplines, harnessing the power of contemporary creative practice to shatter entrenched narratives. ‘form & concept’ mounts exhibitions of regional and international art. We engage the community through educational initiatives including workshops, lectures, and artist residencies.

The gallery is located at 435 S. Guadalupe St. in the Santa Fe Railyard Arts District. We share our headquarters with Zane Bennett Contemporary Art, which exhibits investment-quality works on paper by modern and contemporary masters. The full Zane Bennett Contemporary collection is available to browse online, and selections appear on our second floor.





“The working title for Superscript was ‘Exploded Book,’” says Jordan Eddy, director of form & concept and curator of the gallery’s spring book art exhibition. “I spent the winter hunting for book artworks that quite literally project into the world around them.” The group show unites insurgent members of New Mexico’s formidable community of book artists, along with several artists from across the nation. It is almost entirely composed of large-scale installation works that either incorporate books or are conceptually linked to them.

“We finally settled on Superscript, a typographical term that we’re repurposing as an antonym for ‘subtext,’” says Eddy. “These works make surprising statements about what book art can be.”

*artist of the...*

## **Ksenia Kimlyk**

### **Mixing dream with reality**

By: Amir Khatib



**K**senia is a Russian artist who works and lives in ST. Petersburg. Her artworks are like a dream; she deals with reality in a dreamy way. She draws pictures of women; it might actually be herself or it might be anyone she sees around her. She uses charcoal or normal pencils while expressing feelings through art and I think she is successful.



Occasionally she uses watercolours. In a very delicate way, concentrating on the details of

*artist of the...*



the face - you might add, in a very romantic way - but when she deals with still-life or landscape, she deals with them in a tough way, at least that's what I feel.

She also paints a lot of nude showing that nakedness for her is a natural matter and a painter shouldn't deal with it in a delicate way that misleads but as she does, highlighting parts that she wants to highlight and allow viewers to see the woman's hidden side. For example in some paintings she uses a light poring on the part of the body she wanted to highlight.



Her black and white drawings or paintings are more interesting to me because she shows much more skill in those than her colour paintings. Be careful, I didn't say that she does not know

*artist of the...*

how to use the colours, of course she does, but just for me her black and white paintings and drawings are far more intriguing, interesting.

Russia gave birth to many interesting artists throughout history, and Russia has proven to master good teaching methods while art schools especially ST. Petersburg which considers the Russian city of culture, supreme.

Coming back to Ksenia's art, mixing between reality and dream is living through toughness and delicateness and Knesia is on one hand tough and on the other one very delicate and combine those is her art and her life together, not strange for a young woman artist.



Universal Colours



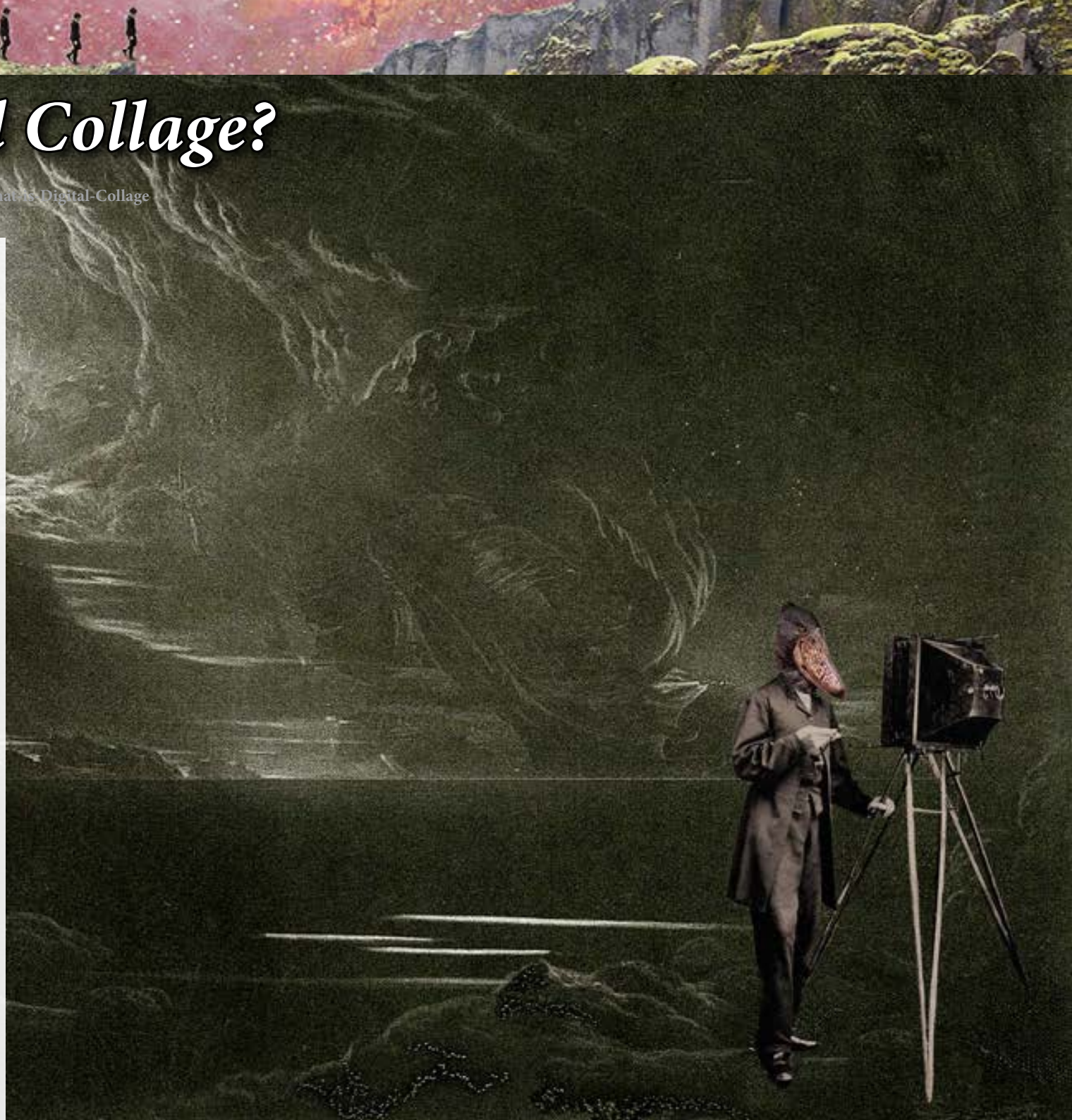
## What is Digital Collage?

by Maria Kuran

<https://www.blackcproduction.com/single-post/2018/01/15/What-is-Digital-Collage>

Receiving the news that I was selected to intern at Black C Art Gallery was probably one of the most exciting things to ever happen to me. I was really looking forward to diving into Gainesville's art scene and playing my part to help it flourish further. After starting my internship, I realized that the gallery's owner and primary artist, Ani Collier, produces some of the most unique work that I have laid eyes on, particularly because, up until now, I had not been very familiar with her medium, digital collage. Over the past few months, I have learned more about the medium through my work at the gallery, and I have also learned that most people are not familiar with this form of art, either. After taking in the gallery surroundings, a visitor's immediate question is how the pieces are made; so, today's blog post will focus on exploring the question: "What exactly is digital collage?"

The foremost definition for digital collage is like that of regular collage, with the only difference being that its creation is rooted in the use of technology. According to an article on Deviant Art, digital collage is referred to as, "a form of graphic art that uses virtual imagery and textures from different sources pieced and layered together (in a program such as Photoshop) into one final assembled image." In her article, "What is a Digital Collage?," Dima Abdul Kader makes this declaration, stating



that: “[Digital collage] uses the same production technique used in making a conventional hand-made collage, which is creating a whole new artwork from an assemblage of existing artistic materials.” One important thing to note, which was also stressed in the Deviant Art article, is that the viewer must avoid associating digital collage with photo manipulation, as they are two very different mediums. Photo manipulation is, as is explained in its name, the process of altering the composition of a single image, whereas digital collage is the process of placing and layering multiple images on top of each other. Think of it as an onion where various layers are stacked above one another to make up the whole item – or in this case, a complete composition.

It is no surprise that technology has practically taken over modern society, and is now an integral part of day-to-day life. In regards to the art world, as with any other field, there are two types of people: those who embrace technology’s role in the art world and those who reject it. Ani Collier is an example of an artist who chose not only to embrace it, but also to utilize it in creating her works of art. After retiring from her career as a performance artist – specifically as a professional ballet dancer – Collier transitioned into the visual arts by moving behind the lens. In doing so, she also came to explore the world of photography, digital art, and collage. Ani’s collages feature a myriad of subjects; however, her trademark pieces are cityscapes depicting New York City and Miami, which she frequents throughout the year. Collier captures a wide range of images during her travels, and then combines them together through layering and manipulation to create a single work of art in digital collage form.



In his piece, “Art in Digital Times: From Technology to Instrument,” Benjamin Weil addresses the fact that, thanks to technology, the art scene has shifted greatly. In the past, those who used technology within their work were considered a minority, because of how expensive and rare technological resources were; however, today, “digital technology has permeated the entire culture, is mass produced, and is consequently becoming readily accessible to everyone, including art.” Furthermore, in the article, “Digital Image—Digital Photography,” Susan Kirchman shares a thoughtful perspective of the concept of digital collage. She states that the computer “functions as the perfect collage tool, ascribing a visual parity to images from disparate sources, putting them into visual context with each other.” That, in my opinion, is the quintessence of Collier’s digital collages; she gathers an assortment of images and brings them together in such a unified composition, that I sometimes find it hard to believe that they were ever separate images.

But, of course, collage art began years before the technological era had taken over. In

an article published on the website AnOther, Harriet Baker digs into the origins of collage art, supporting that the medium began during the period of European Dadaism; “coined by Georges Braque and Pablo Picasso, the term ‘collage’ points towards a medium simultaneously serious and tongue-in-cheek; a technique that is deeply referential of the political world in which the works were produced.” Digital or otherwise, collage art has always been a way in which individuals were able to present the world in a different light, one that could perhaps also be associated with surrealism; the artists’ own observations of the world around them is suddenly embedded into an accessible image for any viewer to see. Collier’s cityscapes brought a new side of New York to my eyes, and one that I had not seen before. Furthermore, the collages she makes of dancers further beautify their bodies – amplifying their movements and emotions with an artistic touch.

A useful way of considering photography that is manipulated is using the theory of post-visualization. Jerry Uelsmann, an American photographer who began his work before digital photography and digital collage existed, wrote an essay on post-visualization in 1967 that was quite controversial at the time, but is highly regarded today. In the essay, he outlines a broad history of photography, including the theory of pre-visualization, which, as written by photographer Edward Weston, is the idea that, “the finished print is pre-visualized [by Weston] complete in every detail... before the shutter’s release automatically and finally fixes my conception, allowing no after manipulation.”



In “Post-Visualization,” Uelsmann presents the argument for an alternative perspective when approaching photography as a medium. He asserts that it is imperative for the photographer to be able to have the same interactive and experimental approach to their work, which is also available to artists of other mediums. Namely, that it is important that, “The photographic educator should appeal to the students of serious photography to challenge continually both their medium and themselves. The visual vocabulary of the young serious photographer should allow for a technical and imaginative freedom that permits him to encounter our complex transitional world in a multitude of ways... let him feel free, at any time during the entire photographic process, to post-visualize.” The practice of post-visualization allows the artist to create a photographic composition that represents how the artist envisions the world (whether real or not), without being limited to what he first captured behind the lens of the camera. As for whether pre- or post- visualization is more dominant or important in the field, Uelsmann declares that the medium of photography has simply evolved over the years, just like any other medium. Cer-

# Digital Collage

tainly, he stated that it is not that one is better than the other, for they both represent approaches that are key to the progression and advancement of the medium.

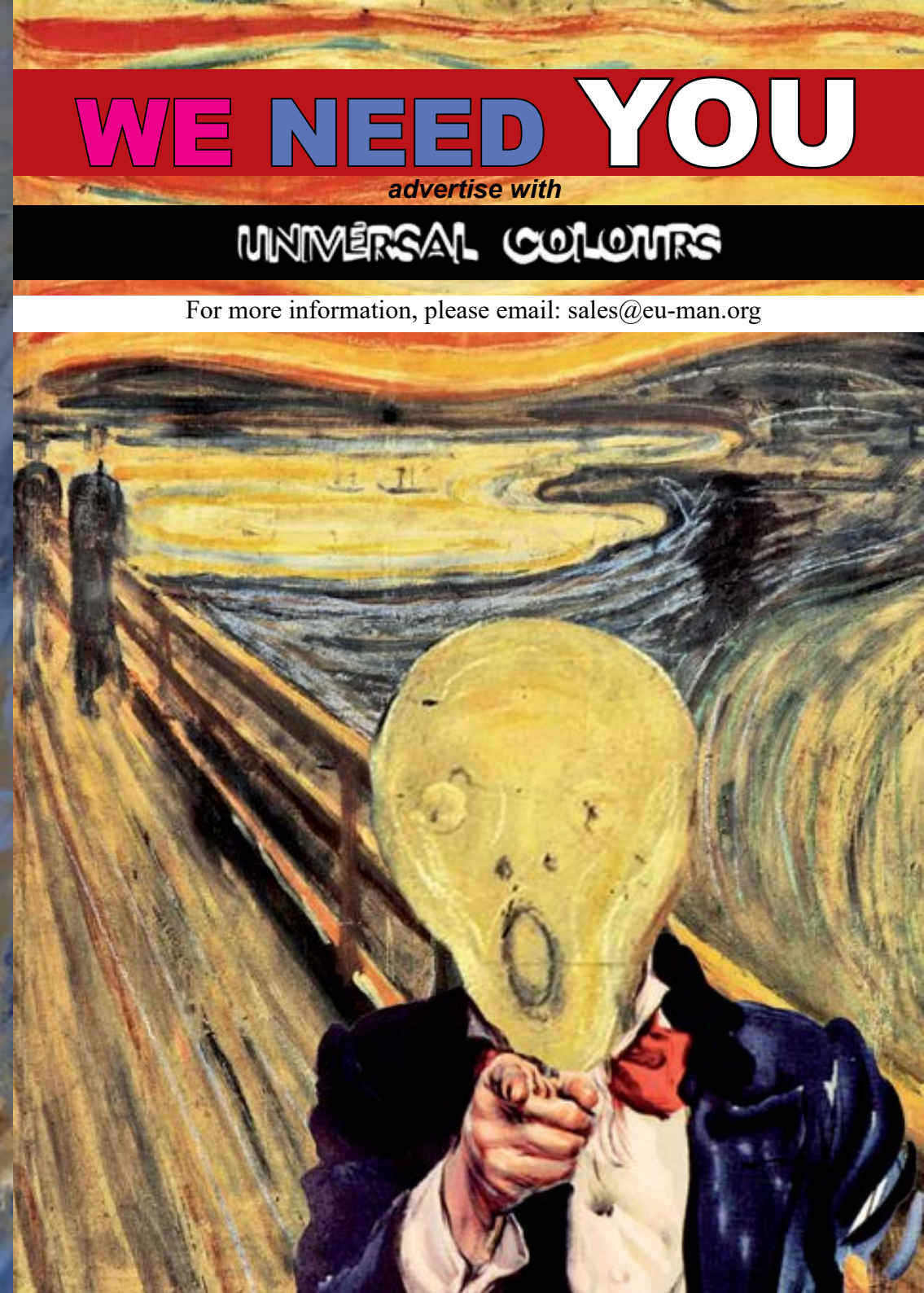
In conclusion, digital collage art enables the artist and the viewer to not necessarily escape reality, but to shape their own views of it (and create their own interpretations), so that they may share their unique perspective of the world with others. Digital collage in particular is grounded in harmonious layering, a process which aids in producing a cohesive composition through the combination of multiple unique images. If you're in North Central Florida, and if you would like to experience firsthand the way that technology has influenced the arts, stop by the gallery to get a close-up look at Collier's work.

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# Digital Collage

## *The nostalgic collage of our days*

by Amir khatib

**C**ollage is collage and it is ether by connecting pieces by hand or using technology. I think that the use of technology differentiates and defines the term. The use of technology in art is not a surprise anymore and not for a particular group of people. It is for everyone nowadays.

Back in the old times, all of us or at least most of us did college, we were cutting some pictures from magazines, newspapers and/or anything that had pictures, we would combine those pictures in some form of artwork and I have to say that it was really joyful and pleasant to think of something to create combining all these pictures. Now it is all about the seizures of the mouse and the glow on the screen; one can do what she/he wants to do.

Of course, the technology made it easier than ever before, but I think we lost somehow the handcraft joy. We lost the patient of doing something carefully, and perfect; probably now it seems more than ...perfect.

As a matter of fact, there are a lot of great artworks done digitally and I see some of them in the level of classic art, Zsina Al Said is such example with her great digital works, and of course there are a lot more, but she deals with the digital collage in very delicate way, keeping the topic and the atmosphere of the topic. She does not lose the “do today” Spirit of her works and does not go beyond it.

Back in time I never seen a college like that and did not experience it. I am talking about the digital collage of now, but maybe ...I feel nostalgic to those days when we were cutting and gluing and spending hours and hours for just one piece of work.



# Digital Collage

## Video Collage by Ali Najjar

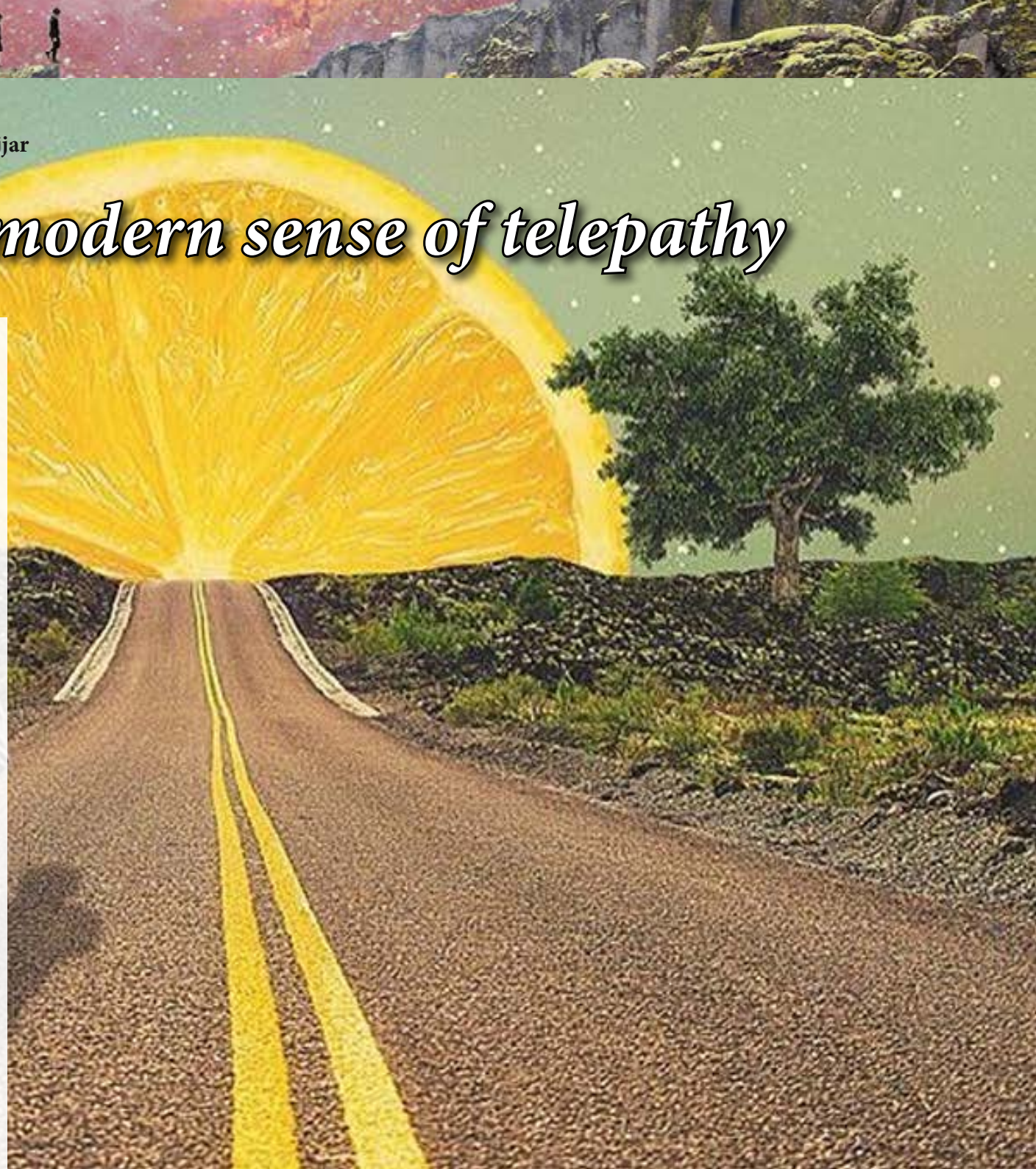
### *or the postmodern sense of telepathy*

*Modern society is a network of relationships through which individuals are converted into a phantom just known as the public. Kirkgard*

*That the lament of postmodernism is manifested in mourning, that truth is no longer essentially narrative. Leotard*

I am not an expert in this specialty, but here I am fulfilling a writing assignment and of course my constant curiosity that I earned me the need, two decades ago, to watch and continue watching a lot of videos products of Art in more than one showroom locally and internationally. Among them there were those contained narrative while some other obscure concealment and puzzlement, requiring patience to decipher them, including what came as a surprising to surprise. A human mystery that invites you to drift and flow. So these are the variations of the motifs of the moving images and their rhythmic and dynamic sounds. It is a large building or a labyrinth that takes you along its parallel, winding and conflicting paths. But recently I've noticed some really "ironic" videos that are hard to decipher. It is the visual coordination with all its strange visual sources of making its exotic mix.

We live in an era of coordination with all its fragility. The computer screen (the laptop) or the mobile phones control the joints of our lives, and we can notsee or touch the facts of life but only through the glossy pages.



# Digital C

The animation moves in front of our eyes from the geographical nature to the football fields, the traffic statistics, air conditions, manufactured food tables, thin schedules, entertainment films, horror films, and the new atomic age. A dish is fit for the next dish.

When some of the adventurous artists of the second decade of the 20th century founded the Dadd, they did not have the power to re-draw the first and second decades of the 21st century with a strange intensity. And it is invading our world of mobile animation video coordination and can be any small or large availability of programs, some of them free like PhotoGrid.

A simple application that allows you to create photos and video collages, and create short video clips up to four different video formats, change the design, add music and adjust borders, adjusts dimensions for different social media is not difficult. Bundled with 720p resolution and shared by friends on YouTube, Facebook and social networking platforms with one touch.

Of course, it doesn't matter to video art makers this simple program. But my little grandson, for example, uses it for the joke of turning a human head into the head of a sheep. And who knows how many more like my grandchildren in this world and the likes of them, older people who are attracted to such video applications. The art of kitsch has become the most popular form of a visual game played by young feet before their minds.

For professionals, there are other programs, including: Video Editor. And others are known by



specialists like: zikoa and file, 4K ULTRA HD etc. Programs I have never tried myself.

History, as we have previously known, does not exist in this field of concordance. Fine art history, for example, after the disappearance of the field of great experiments and discoveries. The field of the man and his values in its centre and genius and leader and inspiring and discoverer. Nothing here is coming up and you only need to buy and learn how to run the program and do your miracles which are some of the popular miracle promoted since the sixties of the last century. The great arts, as they claim, such as painting and sculpture, have failed to find suitable exits for their performance within the mobile image invasion, as well as the constructions and installations, including the ever-increasing video images.

Is it a new cultural policy put forward by the institutions concerned to remove (the great arts, as they were called) from the field of vision, even though this is what these institutions suppose to offer. Today, you shop at art shops that touch the scarcity of traditional art materials in relation to materials such as dials, turbochargers and other equipment. What does it mean to see

# Digital Collage

no display of traditional art in a European city hall for years, a question that may answer some of our questions?

We are then in an age that rejects knowledge, history and the totality of theories, having questioned it since the eighteenth century if not just before it. An era that embraces other novels rejected by postmodernists as the idea of objective-oriented artistic development and the idea of dividing the differences between high and low art, especially after the inclusion of elements of popular culture. Modernity). This was exemplified by the last exhibition of the Swedish art hall of Malmö (Malmö Kunsthall), for example, which collected folk works and a collage of artists: James Richards and Leslie Thornton with Horst Ademeit, Tolia Astakhishvili, Adelhyd van=Bender, Bruce Conner, Emily Feather, Terence McCormack, Vi Khi Nao, Thomas Zimmer and Jens Thornton.

While the hall seemed almost empty to settle, works and videos were in dark boxes and critical corners. In other words, the venue is also transformed into something like a movie theater, but it is empty of seats. It is the magnetized vacuum with its brightly painted optical images. The newspapers, as well as the cadres of the moving images, were in the midst of the strange and alienation of the present internal and external human world. Emptied from the container of its miraculous time, between dead and confused instincts and goods on the road with the result of its fateful waste container. Although all these artists were working on a convergent title, their ultimate decomposition, I think, was subjective, as much as it was deliberately fragmented. The



show was a collection of the meaning of chaos on the road and on the edge of life.

In this presentation, I have the idea of exchanging the collection works of magazines, personal archival images, food, accidents, etc., on the floor, walls, and cabinets, with video clips in their parlor rooms. I do not think that makes a difference. This idea may have been the value of this presentation, I do not know. However, this artistic event may not have been a technical presentation, as much as a silent ritual and a media outlet. But it is certainly the art that is now in the culture of our time.

In conclusion, I believe that it is not surprising to recycle the art of pasting, whether animated or animated, accompanied by sounds or music, or truncated or vague dialogues. We nestle in the midst of my life, clinging to its contradictory parts, as it is consistent with us. It is the new era of the most effective Dada in his stupor, the age of absolute uncertainty, after all the changes of geopolitics.

The world in which we live is without a sign. How can we infer our facts after this mess of messianism? Let his particles float around us with their sands that I have lost. We have become an integral part of them.

# Digital Collage

## *The glove that thinks that digitally collages*

by Thanos Kalamnidis

I always stood by the principal that computers are tools just like brushes and scalpels, and all depends on the human mind. Computers alas digitalism, does not have inspiration and ideas, everything is a result of human programming with its limits. And while as a tool it is limitless, when it comes to inspiration and ideas there are only limits. Actually this is exactly why in science fiction and doomsday-creations, computers are dangerous. They have no soul and without soul there is no ...art.

In the beginning digital era brought writers. With a little help from the internet and the social media everybody became writer self-published and without the need of a professional. Self confidence mixed with a little arrogance was more than enough. Natural next step? Digitally collage photographs and videos. Expensive professional programs made it easier, bringing out their much cheaper versions for amateurs and in addition mobile telephones added their own cameras and programs for better ...photos and videos. And then everybody became a photographer and a film director starting making ....art! The seven muses save us all!

It was not anymore a case of inspiration but what program you have and how many pixels



# Digital Collage

you use and how many likes you get. That despite the fact that the people who liked their pictures were their mummy, their granny, the lost auntie, a former lover and a couple of friends. Actually and despite the “artist’s” denial, this is exactly the proof that art ...prevails.

There are brilliant artists in digital collage and unique pieces of work. What they superb in is inspiration. Is the human mind that drove the mouse and the human eye that attached picture next to a picture and photo inside a photo. Not the computer, not the program, not the ...mouse. And this is the mouse trap for every optional artist. The result does not depend on the “effects” and tools of the program and the application but on your mind and eye. We used to make collage using photocopy machines, scissors and cutters, nowadays all three are “tools” in a program. Use them as the original tools and not as a magic wand with its own logic, magic and drive.

As a lover of mixed art, where photographic collage is part of it and a user of computers with professional collage and art programs, I cannot say that I’m especially attracted to digital collage, mainly because there is something unease abstract about it, the reasons that it was made and what it wants to say. I actually feel that digital collage is the definition to what Andy Warhol wrote in 1968, that: “in the future, everyone will be world-famous for 15 minutes.” Well, here we are, a mobile with a free application is ready to make everybody for 15 minutes artist!



# Digital Collage

## Digital Collage?

by Bianca Castro

<https://emergeast.com/what-is-a-digital-collage/>

**D**igital collage, in its form, is not new to the art scene. It uses the same production technique used in making a conventional hand-made collage, which is creating a whole new artwork from an assemblage of existing artistic materials.

Collage making dates back to the early years of twentieth century with Pablo Picasso and Georges Braque being the first ones to use the cut-and-paste technique. They coined the word “collage”, which translates to the French verb “coller” meaning “to glue”.

Furthermore, collage became an intersection of both high and low culture, as it also brought newspapers, advertisements and magazines into play. Collage artists put together the images to communicate a complex message en masse. American artist Robert Motherwell described it to be “the twentieth century’s greatest innovation.”

Digital collage, however, transcends the limits of manual hand-cutting and pasting. Contemporary artists manipulate the samples of existing artworks and assemble the images digitally with the use of particular computer programs, such as Adobe Photoshop and Adobe Illustrator, as an essential of the production process.

The technologically advanced generation provides an area of work that has endless possibilities for today’s artists. What with today’s easy access to plethora of materials, digital collage artists are able to engage with an abundance of existing resources that can be found online. This makes for incredible diversity and breadth in the art production, offering them with a huge range of artistic possibilities and a more connected global environment!



## How to Make a Digital Collage in Adobe Photoshop

by Aaron White

<https://www.shutterstock.com/blog/digital-collage-art-tutorial>

**D**igital collages are a great way to introduce some fun and colorful chaos to a layout. Whether you're making a zine, a corporate report, gig poster, personal letterhead, or you name the project, digital collages let you add a very personal style ranging from conservative to surreal.

We introduced the wild world of zines, which are a key genre and great influence for collage art. This guide is a direct line to creating a hand-made look on the computer, for use in digital zines. These techniques adhere to that genre's ultra-wide scope of styles, without too much handholding.

We'll also reference the 2019 Creative Trends, which covers a lot of the trends in zine design, plus a few other hot and current creative styles. For my dime, chaos is just as valid a design principle as balance or unity. It's a weird ride, so set your own pace, or just floor it and go wild.

### Foundational Stuff

Let's jump right in with thinking about how your collage will be set up. Before computers, when collages were done with cutout pieces of paper — or various other media — the pieces were stacked and had a natural 3D appearance. To make your collage look like a collage, and not just pieces of different files stuck together, we'll employ techniques to create depth.





## Layer Control

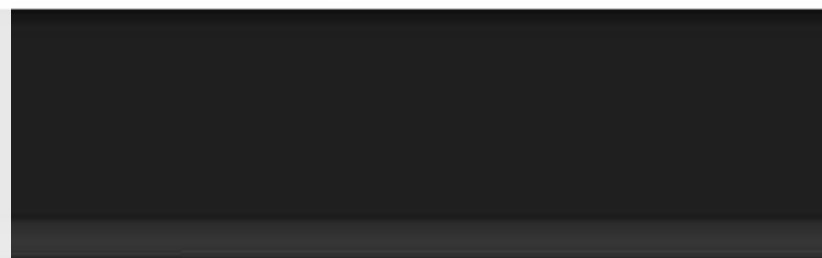
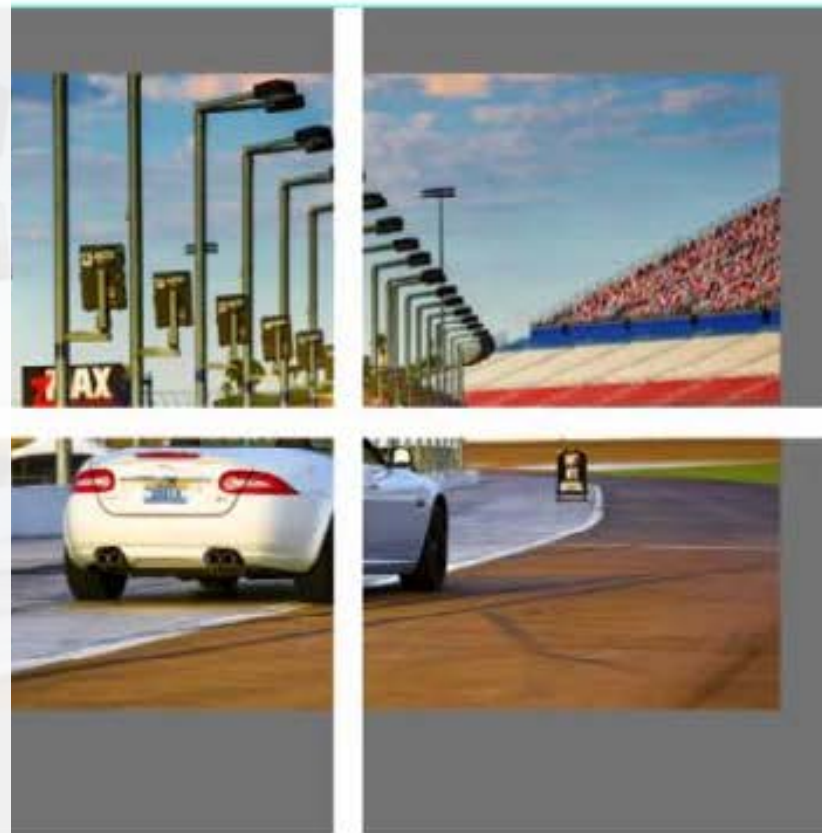
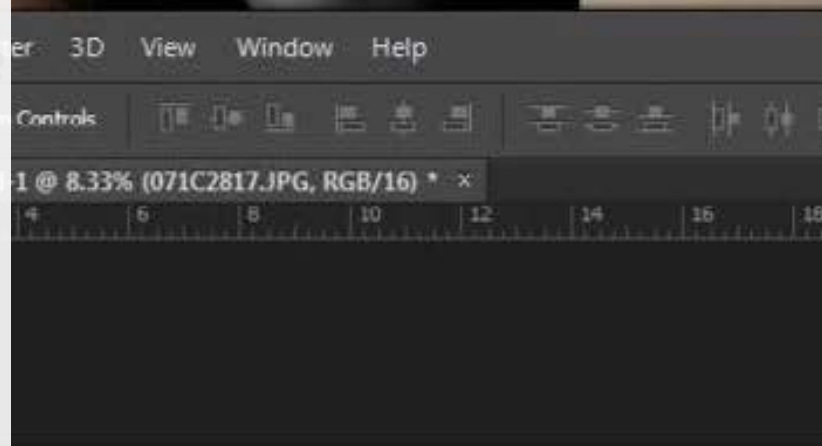
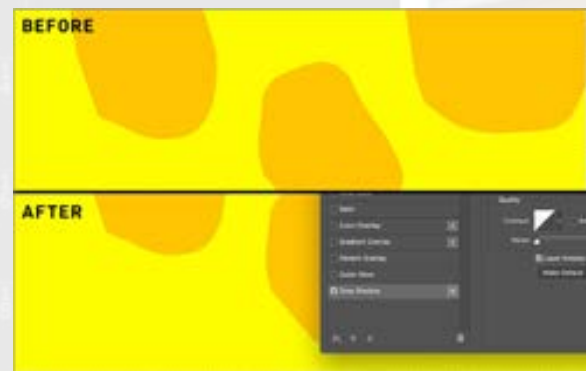
This simple, but important, planning step ensures your parts are in order, to look realistically stacked. Keep in mind that supporting pieces go on the bottom of the layer order, and the points of interest go on top. Feel free to move them around to make sense of things.

The main goal is to keep parts together that may not come from the same place. Instead, they are meant to work together in the component they are to embody. Grouping and naming the layers will further help ensure you stay sane, during a project like this.

## Tight Drop Shadows

Wherever you stand on the usage of drop shadows (when used with finesse), they are indispensable for adding depth. Use them in collage work — in small, tight dosages — to subtly create major depth, elevating your design off the page/screen, without making it look stupid.

By easing back on the opacity, distance, and spread, you can witness how just a little drop shadow takes your pieces into a 3rd dimension, while staying out of the way of your design's color and texture schemes.



## Mix the Media

We're working with computers, so "mixed media" is a bit of a misnomer, but I mean to mix photographic images with vector illustrations. It's a great way to shake things up, or to have little fun surprises pop up. This is put to great use in graphics for the 2019 Creative Trends site. Take advantage of any opportunity to use trash-food like hot dogs and pizza.

## Edgework

Now we'll get into specific techniques for style work. Your edges define how DIY your design looks. By DIY, I mean hastily ripped and torn pieces of paper, from magazines or books, pasted onto the collage to create that urgent message tone. Or, instead of looking like a rabid punk screaming excerpts from a manifesto, neatly cut out the pieces with a pair of nice scissors. Or, explore a billion points in-between.

## Torn Edges

In order to mimic the look of tearing pictures from pages, we can use a couple different techniques. Use this guide to learn about techniques for making selections using various tools.

1. Use the Lasso, or Polygonal Lasso Tool, erratically.
2. Use a grungy brush to mask out the layer with fuzzy edges.

For the first technique, it means you are working small with angles, and not too worried about making the edges look exactly like there are paper fibers fraying out. It's simply a jaggedly-detailed edge.

# Digital Collage

Do this by zooming in considerably and making a selection without curves. With the Lasso Tool, you can free-hand draw, easily making the selection as you go. Just click and drag. Find the Lasso Tool by hitting L on the keyboard, or in the Tools window.

Use the Polygonal Lasso for doing a quick and angular cut-out look. Hold Shift while hitting L to cycle through the Lasso tools.

Using a grungy scraggly brush to create a mask is a great technique, as well. Add a mask to the layer by clicking the Add Layer Mask button at the bottom of the Layers Window. Choose a grungy brush, set the Foreground color to Black, and hit the edges with the brush — varying sizes and angles as you go — to hide those parts of the layer. This creates the tearing and paper fibers look.

## Neat Cutouts

Not everything has to look torn from a magazine. Making accurate selections is worth the work — if you want to be precise. This will make the pieces look carefully cut out. When using a mix of these techniques, you can highlight the opposing styles by their juxtaposition. This will only add tension or areas of interest, in addition to the colors and textures below.

The Pen Tool is excellent for this, as you can control how the Bezier Curves handle on each point, for pixel-level accuracy.



## Textures

Using textures on your imagery is perhaps the most effective way of adding interest and transformative character. Need textures? We have 35 of them right here for free.

Overlay them on individual pieces, or use them on layer groups. Use them at the edges for character, or on the whole image for a unified, distressed piece of damage. Use different Blend Modes for enhanced depth.

## Zine Style Photocopies

Use textures from the link above (or watch this) to add a dirty photocopied look to clean images. When used with Grayscale (tips below), you can make your images look like black and white copies, after several generations of copied copies.

Here, I used “weathered-metal.jpg” from the 35 Free Textures download, made a rough-cut mask with the Polygonal Lasso, and used a grunge brush to mask out the texture to the edges.

## Halftone

Halftone patterns sort of exist between Color and Textures. They are the re-creation of the way printers used to work, by spraying tiny dots of individual Cyan, Magenta, Yellow, and Black ink. When layered and varied onto paper very small, they create the color mixes that our eyes blend into solid colors.

In the computer, we can blow the dots up and use them as textures. These create really cool,

# Digital Collage

single layer patterns, and when used in layers, moire patterns.

Find the Halftone effect under Filter > Pixelate > Color Halftone. From there, the Max Radius is the focus, as it determines the size of the dots, relative to the image's resolution.

The bigger the image's dimensions + resolution, the bigger the number will be. You don't have to be exact here, just try a number. If you don't like it, undo and try another number until you get the look you like.

## Color Usage

Contrasting color palettes are a signature way to show the beauty of collage chaos. In collage art, the anything-goes aesthetic creates its own design philosophy that works in the space, where it can be too jarring in other styles of art.

Think of how yellow and magenta become stronger by occupying opposing places on the color wheel, instead of fighting to the death for the viewer's attention. Ever get an optical-focus void/movement illusion from using bright blue next to a bright orange? That's actually what you want here.

Go nuts for once. The more you explore rules to break, and harmonies to challenge, the more combinations you'll find that create positive tension for extreme focal points.

## Grayscale

Converse to using crazy bright color palettes, you can turn components of your art into Grayscale — where you can work with Bri-



ghtness and Contrast to create stark black and white images from less contrasty ones. Upping the drama rarely hurts a collage composition.

## Monotones & Duotones

Using the Duotone effect turns a multi-toned image into a two-toned image. It's sort of like Grayscale, but you can choose a specific color, instead of the black or white in an image. What were once Grayscale tones blended between black and white, are now blends of the two colors. Go to Image > Mode > Grayscale to convert your image.

Use a single color to create a Monotone image, which is the default choice when you open the Duotone window. To use Duotone, you must first convert the image to Grayscale. Then Image > Mode > Duotone to enter the Duotone options window.

Monotone make my goldfish bluuuue.

After that you can add textures and cutout edges to complete the look.

highlight

# Stockholm

Stockholm, Sweden 2019



Between the 20th of May and the 1st of June, 2019, EU-MAN presented, at the Hallunda Filkets Hus in Stockholm Sweden, its biggest in participation exhibition with 36 artists and over 70 works.

As the founder of EU-MAN, Amir Khatib wrote in his introduction for the Stockholm 2019 exhibition: "This particular exhibition is extremely significant for all of us participating, it is the first time we organize an exhibition with such a number of international artists. We all came from different worlds, very different worlds indeed, to show our totally different experiences, totally different backgrounders and still un-tied in art we claim this show and anticipate its success."

His Excellency Baker Fattah Hussien Hussien, the Ambassador of Iraq in Sweden and His Excellency Mahfoud Bahbouhi, the Ambassador of Morocco in Sweden, welcomed artists and visitors for the opening evening.



The participant artists were: Abuzeid Amal Egypt - Naima Acherkouk Egypt - Saad Al Falahi Iraq - Eman Anees Egypt - Nermin Askar Egypt - Fadwa Attia Egypt - Ronak Azeed Iraq - Alyaa Aziz Iraq - Seamus Brogan Ireland - Fadia Coeuru Egypt - Sameer Dheyaa Iraq - Shadia Elkoshairy Egypt - Ibrahim El Fichawy Egypt - Noha Ghorab Egypt - Reem Gohar Egypt - Miriam Hathout Egypt - Elvira Heilkevich Russia - Maha El Homossy Egypt - Thanos Kalamidas Greece - Samia Kamel Egypt - Amir Khatib Iraq - Baky Maged Egypt - Muhammad El Mahdy Egypt - Eldin Mohamed Mohey Egypt - Moustafa Soheir Egypt - Tomi Nabil Iraq - Mahmood Nadhum Iraq - Suhaila Al Najdi Egypt - Ali Najjar Iraq - Azdehar Osman Iraq - Sadek Nihad Egypt - Maha Sami Egypt - Bilal Al Skuti Egypt - Lati-fa Yousef Palestine - Heba Zohny Egypt

# fARTissimo

By Thanos Kalamidas

## Locomotive steam - punk art

Underground societies, deserted environments and lovers of an extremely specializing literature, steaming punk and coal. Exhibiting Victorian behaviour in human appearance and communication all mixed with futuristic social decadence in the edges of doomsday mad Maximus.

Steampunk is a subgenre of science fiction or science fantasy that incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered machinery.

Although its literary origins are sometimes associated with the cyberpunk genre, steampunk works are often set in an alternative history of the 19th century British Victorian era or the American "Wild West", in a future during which steam power has maintained mainstream usage, or in a fantasy world that similarly employs steam power.



# Most Artists Make Very Little Money, With Women Faring the Worst

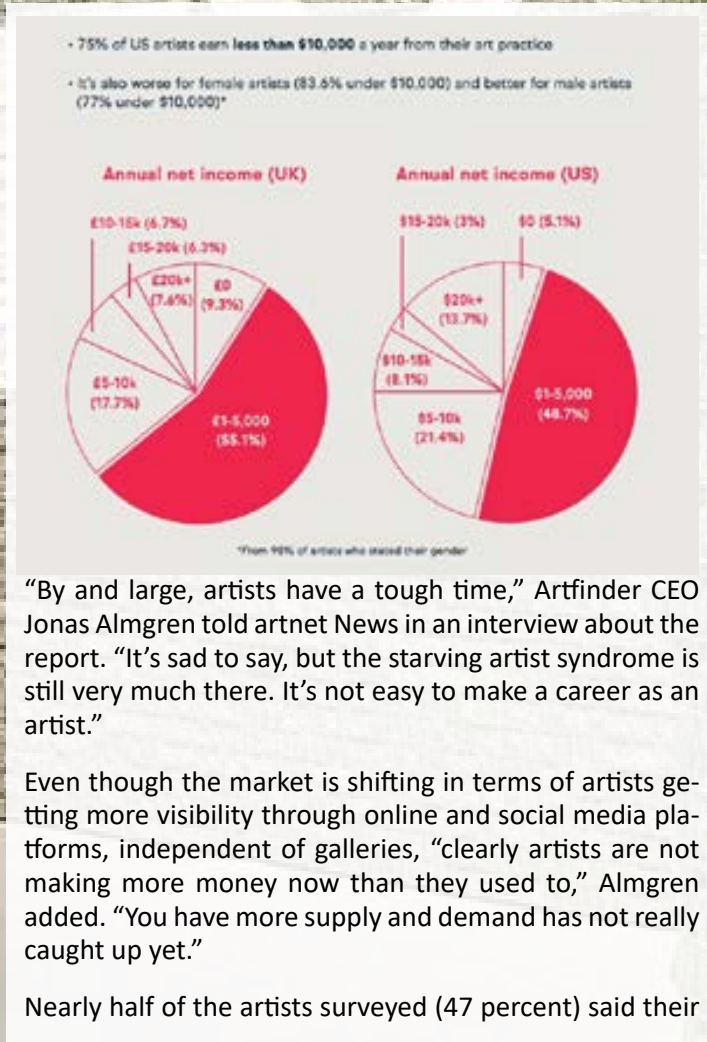
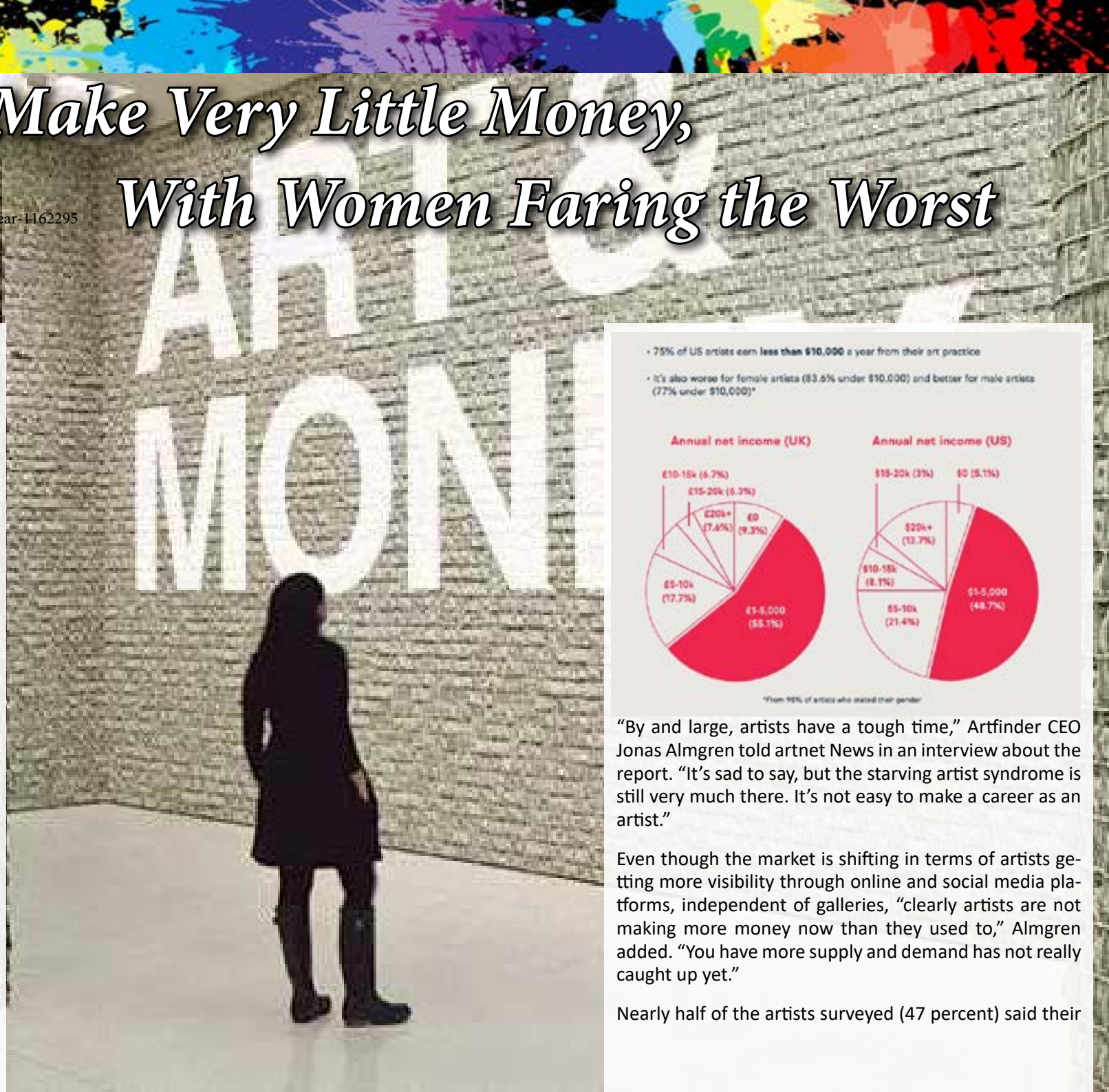
by Eileen Kinsella

<https://news.artnet.com/market/artists-make-less-10k-year-1162295>

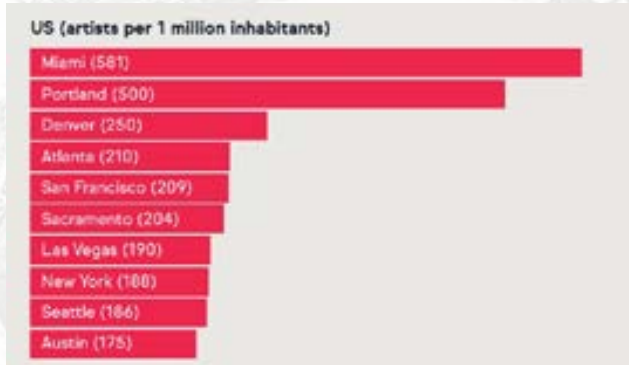
The struggle is real. A just-released survey of international artists yields some dismal findings: In the US, a full three quarters of artists made \$10,000 or less per year from their art. Close to half (48.7 percent) made no more than \$5,000.

The report, titled The Artfinder Independent Art Market Report: 2017, was commissioned by Artfinder, and doubles as a pitch for that company's online marketplace for independent artists. It was conducted by a-n, an artist information company which did a similar study specific to UK artists in 2013.

Based on data from 1,533 self-identified working artists in the US and the UK surveyed over the first three weeks of this month, the Artfinder report claims to be the "biggest ever independent artist income survey." (UK income data is broken out separately, given the different currencies, but appears to represent roughly the same hard realities.)



artistic practice accounted for less than 25 percent of their total income, according to the report. Circumstances are even worse for women: 83.6 percent of the female artists surveyed earned less than \$10,000 from their art, as compared with 77 percent of male artists.



One surprising finding of the report was the geographic range of the cities the surveyed artists resided in. For the US, the top 10 cities where artists live include Miami, Portland, and Denver, with New York coming in eighth in the list. For the UK it was Cambridge, followed by Brighton, and Torquay.

While no analysis over time was done, Almgren took this finding as evidence of the shifting rules of the art game. In the past, he said, if you wanted to be a successful artist you pretty much had to move to London or New York. Now, because you can create your own presence online, he theorized, you see artists in a much broader geographic setting.

“This will of course have more of an impact over time but you can see how that is shifting the focus a bit and allowing artists to stay in areas they already live or perhaps where they’re inspired, whether that’s Colorado or New York,” he suggested.

Be that as it may, the Artfinder city ranking is a bit misleading. Miami may have three times as many artists per capita as New York, but New York (population 8.5 million) is also 19.5 times as large as Miami (population 440,000). In raw numbers, the Artfinder survey would suggest that New York has about 1,600 working artists, which is indeed very close to the official tally. Miami would have 250.

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

# Opinion

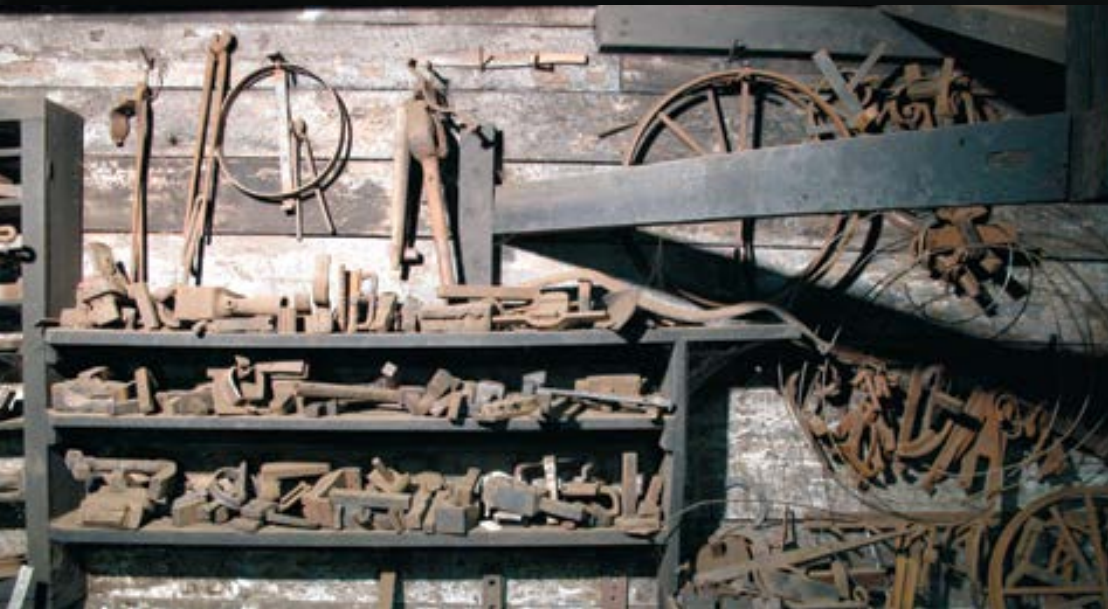
*feels like cutting through flesh*

When I'm deep into my work, cutting and adding photos, it's like my alter-ego takes over and all I am doing is witnessing the creativity.

That's what I love about what I do.

I am nearly always the viewer.

I'm only a producer at the moment of the flash of the knife, feels like cutting through flesh.



Art  
is about  
communicating  
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# Time DILation

by Avtarjeet Dhanjal

**A**lbert 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.

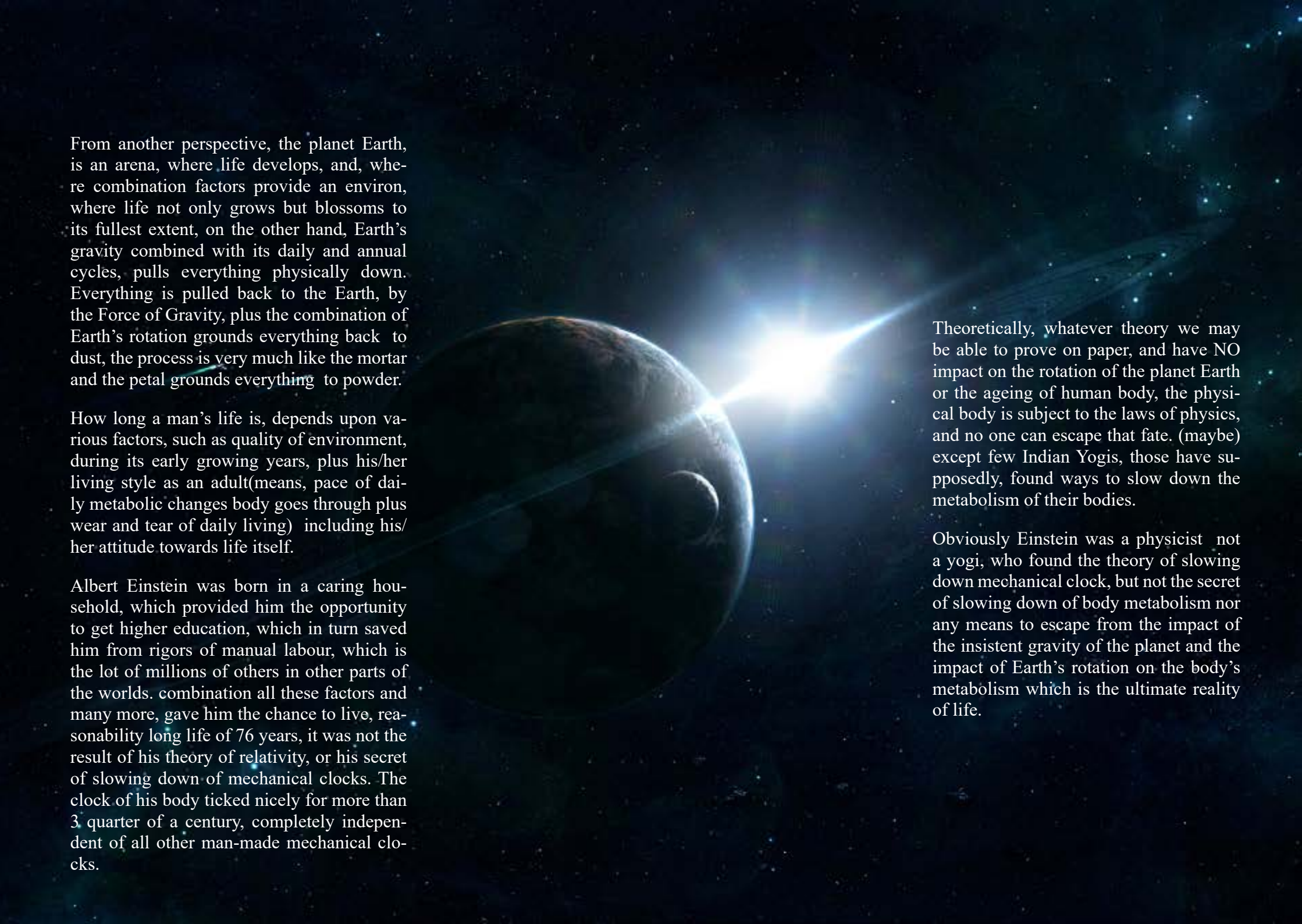
Let's look at what exactly, what this /phenomena, we call time?

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.



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 grinds 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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