

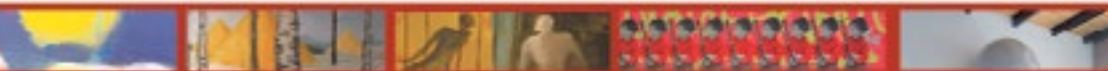
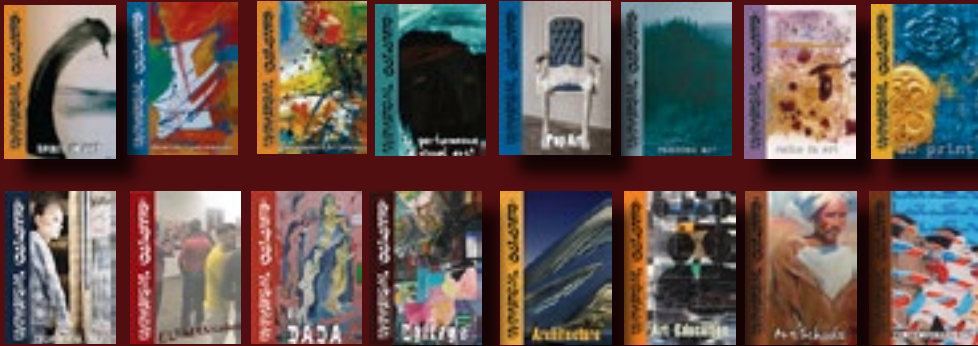
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THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



STREET ART

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Brexit will affect all of us; will not give us the same chances we had had before. For example we cannot go freely to Britain while Brits cannot go to Europe free. As if we will live in different continents. It will be very sad losing London as a major European city and suddenly London will be very far, very unreachable.

Why this happens, as we all know it is a political matter and what politics make bad for people makes it even worse for the Middle East, or elsewhere in the world. Sigh, I think there is no worse situation in world than in Middle east.

But at least we are here, in Europe, eating well and sleeping in peace ...up to now; and some one of us can even donate money to the poor people, or can feed some Iraqi people with little charity or donations.

Brexit will not allow us to donate to poor homeless Brits and I am very angry for this because there are a lot of homeless in London itself. So what about the rest of Great Britain? I am sad because we will leave the New Year's celebration in the London Eye in Westminster, I will not see Big Ben and the Tower Bridge. On the other side, Brits will not see the wonderful site of Lapland and other scenes in Europe like Eiffel tower or the Colosseum, the Louvre. For all that we will blame Boris Jonson and only, not the rest of the politicians.

Art will have borders, walls. And we will scream loudly, because the market for the arts and music will be dark, the Dark Ages for art return to UK, which by the way I'm afraid will not be UK anymore but ...the 51st state of the USA.



Photo: Anmar Al-Gaboury

But all of us will cheer “Longa Vita es” though we lost the beloved city London.

Oh dear London bye-bye, but please do not ...divorce with Europe, I beg you!

Amir Khatib



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THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



1997 - 2019

21 YEARS UNIVERSAL COLOURS





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Cover:

Maha Mustafa

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Art News

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

Red Vienna

1919-1934

Till January 09, 2020
Wien Museum, Austria

Vienna's first free municipal election, held in May 1919, results in an absolute majority for the Social Democratic Party. A reform project commences, attracting much attention from admirers abroad and fierce antagonism from opponents at home. The goal is a far-reaching democratization of society as well as the dramatic improvement of workers' living conditions.



The Last Generation

Till January 5, 2020

The Finnish Museum of Photography,
Helsinki

"We are the last generation that can stop climate change", was stated during the United Nation's climate change conference in late 2018. The Last Generation exhibition by Photofuss group contemplates current environmental issues. As young people under the age of 26 we are particularly concerned about climate change, as it will radically affect the future for us and our descendants.

The environment is everything that exists around us. It is simultaneously physical and mental, private and shared, cultural and universal. Now our common environment is under attack because of us, and we need to ask what we can do to save it.

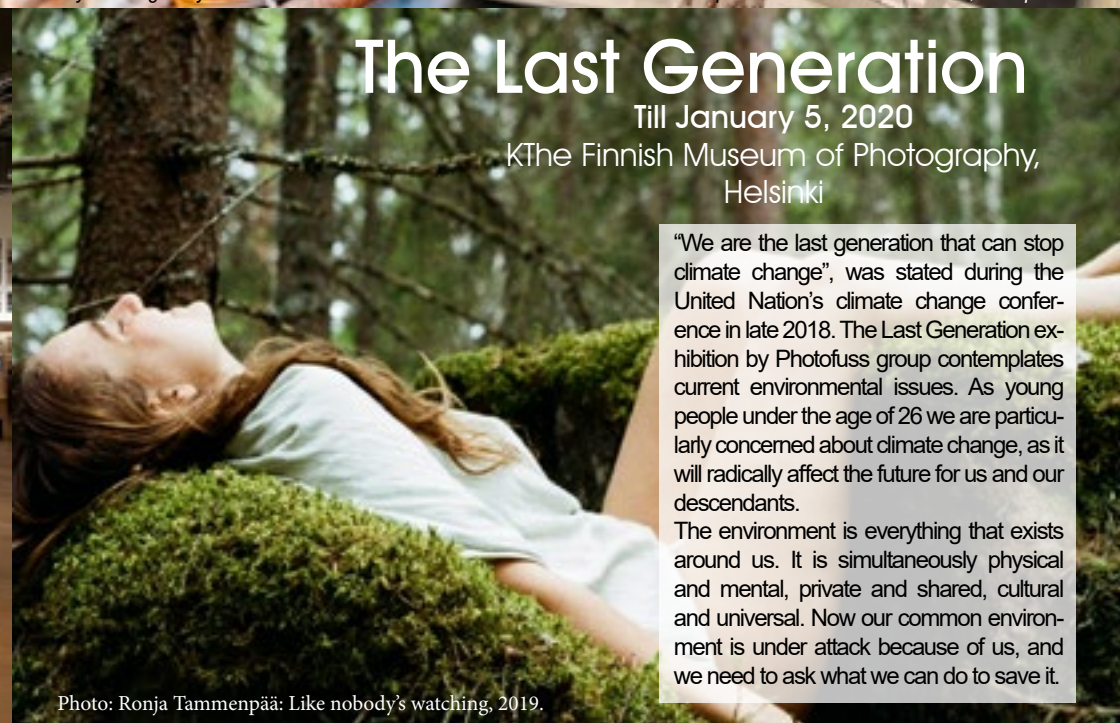
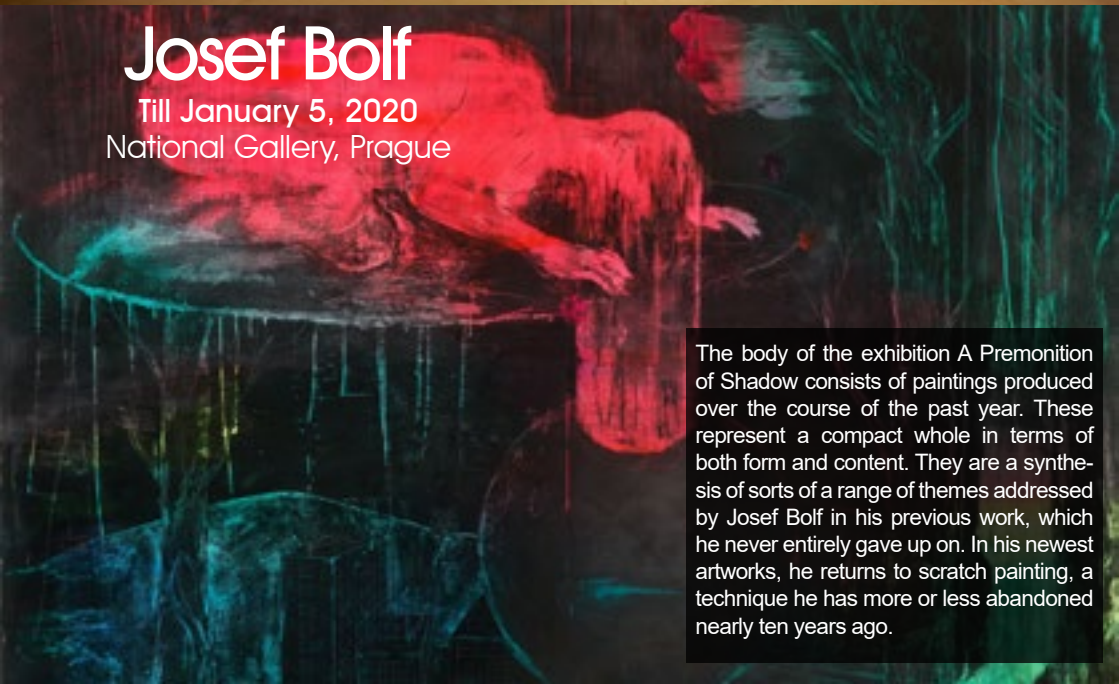


Photo: Ronja Tammenpää: Like nobody's watching, 2019.

Josef Bolf

Till January 5, 2020
National Gallery, Prague

The body of the exhibition A Premonition of Shadow consists of paintings produced over the course of the past year. These represent a compact whole in terms of both form and content. They are a synthesis of sorts of a range of themes addressed by Josef Bolf in his previous work, which he never entirely gave up on. In his newest artworks, he returns to scratch painting, a technique he has more or less abandoned nearly ten years ago.



Ronak Azeez

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

Thomas Struth

Till January 19, 2020

Guggenheim Bilbao Museoa

The images of Thomas Struth (b. 1954, Geldern, Germany) receive their signature character from the questions he asks himself—and his viewers—about the relevance of public space, the unifying momentum of family ties, the significance of nature and culture, and the limits and possibilities of new technologies. Struth succeeds in transforming fundamental themes, such as the instability of social structures and the fragility of human existence, into images of formal elegance that elicit the audience's participation and empathy.

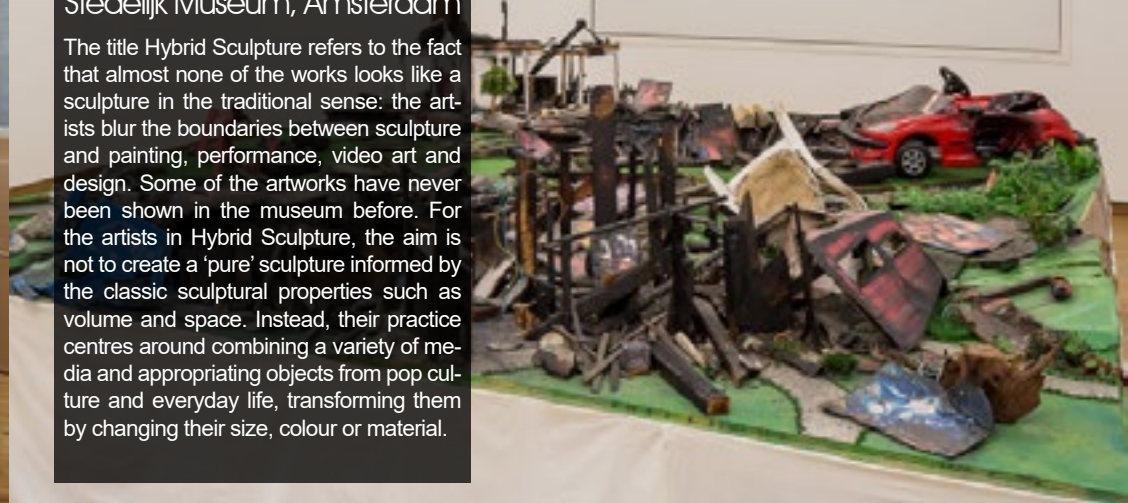


Hybrid Sculpture

Till January 12, 2020

Stedelijk Museum, Amsterdam

The title Hybrid Sculpture refers to the fact that almost none of the works looks like a sculpture in the traditional sense: the artists blur the boundaries between sculpture and painting, performance, video art and design. Some of the artworks have never been shown in the museum before. For the artists in Hybrid Sculpture, the aim is not to create a 'pure' sculpture informed by the classic sculptural properties such as volume and space. Instead, their practice centres around combining a variety of media and appropriating objects from pop culture and everyday life, transforming them by changing their size, colour or material.



Randa Ismail

EU-MAN Gallery,
Helsinki



Atsuko Tanaka

Till February 16, 2020

Moderna Museet,
Stockholm

Experience the playful works by Japanese artist Atsuko Tanaka who, in the 1950s and 1960s, challenged the boundaries of art. In post-war Japan, a period infused by the overhanging threat of nuclear war, Tanaka along with other members of the Gutai group wanted to break away from academic art and start again from square one. With simple, everyday materials and radical practices, they sought a new art for a new era.



International UNIVERSAL COLOURS Art Prize

Call for submissions

The International Universal Colours Art Prize competition is now open for submissions.

We are looking for striking artworks in painting, sculpturing, art photography, digital art and 3D design from professional and non-professional, students and beginners artists.

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January 31, 2020

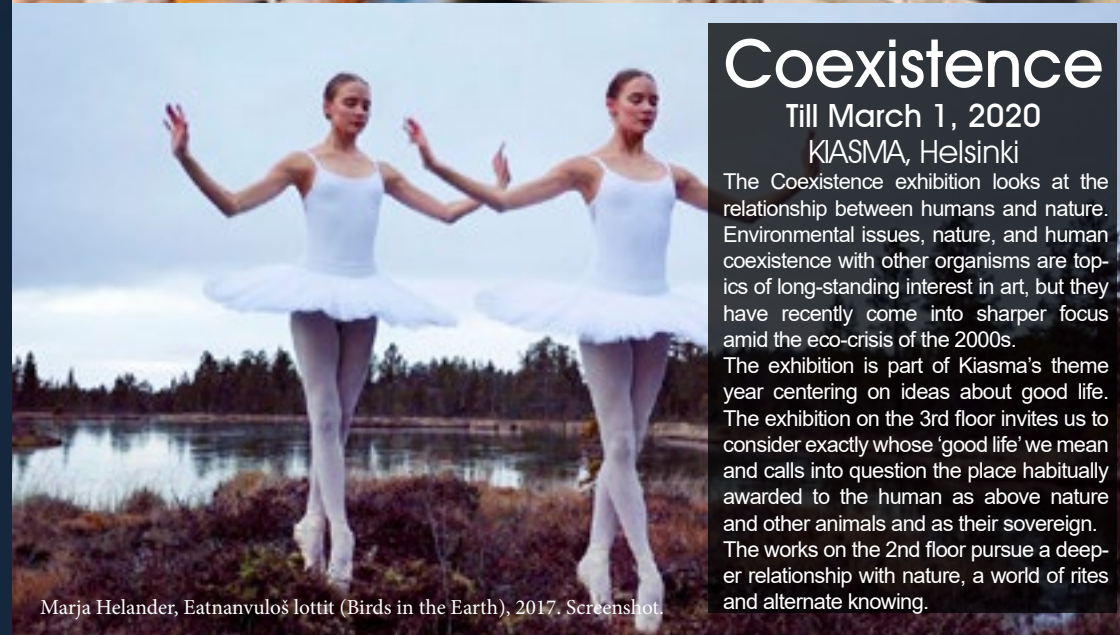
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The awards ceremony and the exhibition will be hold in March 12, 2020

Registration for this festival will also carry out the responsibility for us to help those who want to attend the opening in informing and finding accommodations and other facilities.

Art News

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



Marja Helander, Eatnanvuloš lottit (Birds in the Earth), 2017. Screenshot.

Coexistence

Till March 1, 2020

KIASMA, Helsinki

The Coexistence exhibition looks at the relationship between humans and nature. Environmental issues, nature, and human coexistence with other organisms are topics of long-standing interest in art, but they have recently come into sharper focus amid the eco-crisis of the 2000s.

The exhibition is part of Kiasma's theme year centering on ideas about good life. The exhibition on the 3rd floor invites us to consider exactly whose 'good life' we mean and calls into question the place habitually awarded to the human as above nature and other animals and as their sovereign. The works on the 2nd floor pursue a deeper relationship with nature, a world of rites and alternate knowing.

**Ali
Najjar**
EU-MAN Gallery,
Helsinki

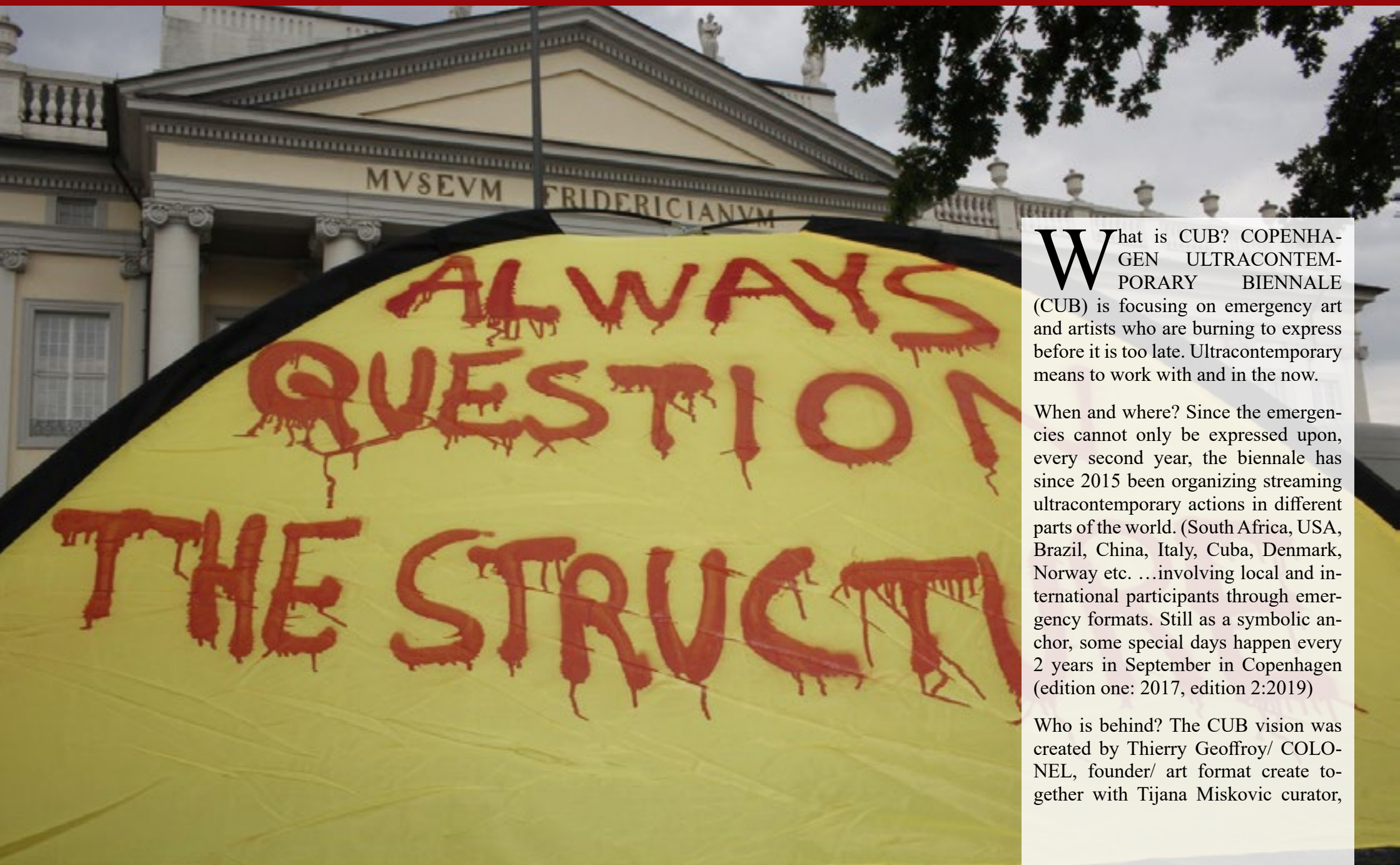


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Copenhagen Ultracontemporary Biennale (CUB)



What is CUB? COPENHAGEN ULTRA CONTEMPORARY BIENNALE (CUB) is focusing on emergency art and artists who are burning to express before it is too late. Ultracontemporary means to work with and in the now.

When and where? Since the emergencies cannot only be expressed upon, every second year, the biennale has since 2015 been organizing streaming ultracontemporary actions in different parts of the world. (South Africa, USA, Brazil, China, Italy, Cuba, Denmark, Norway etc. ...involving local and international participants through emergency formats. Still as a symbolic anchor, some special days happen every 2 years in September in Copenhagen (edition one: 2017, edition 2:2019)

Who is behind? The CUB vision was created by Thierry Geoffroy/ COLONEL, founder/ art format create together with Tijana Miskovic curator,



in collaboration with supporters from different professional fields.

CUB is an artistic response to the necessity to express in time about dysfunctions, before it is too late.

One part of the biennial is showing ultracontemporary artworks produced and exhibited the very same day, which means the exhibition is in a daily transformation and renewal.

The other part is showing once-ultracontemporary artworks from the last 25 years that now form part of The Delay Museum collection and have been shown in museums and institutions such as: MOMA/PS1 in New York, European Culture, Congress in Wroclaw, Vietnam University of Fine Art, Galerie Taiss in Paris, MOAD- Museum of African, Design in Johannesburg, PAN - Palazzo delle Arti in Napoli Iileana Tounta Gallery in Athens; ZKM Museum Karlsruhe, Herning Heart Museum ,Sprengel Museum Hannover, Venice Biennale; Manifesta Biennale, Liverpool Biennale etc.

artist of the...

Maha Mustafa

An Iraqi Artist

by Ali Najjar



I first met Maha, at the beginning of eighties of the last century, in an exhibition at the Baghdad Arts Centre. It was a set of inaugural clay works, some of which were hang from ropes. She later told me that no one could understand or evaluate these works except me. I was then boldly impressed by the contrasts. But after I tracked her work, I discovered a thread of this experience, where the mass and the environmental vacuum dialoged - despite working on different materials - and exceeded her first experience.

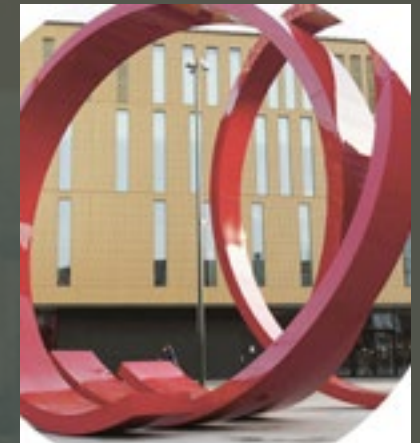


Maha Mustafa graduated from the Academy of Fine Arts and emigrated to Sweden in 1991.

artist of the...



She specialized in her studies in Sweden by linking the art project with the environment (1995), studying sculpture and artistic monuments and their relation to the place (2000), organizing urban and residential areas (1999), and studying urban spaces (2003). The hands of the Swedish artist Steen Ofen Persen (1992). Iraqi artist Ismail Fattah al-Turk (1984).



There are many Iraqi artists who have emigrated to Europe, American and other countries. But they could not break away from the ways and means of harming their business that they are accustomed to in their native Iraq. In other words, they did not react to their new surroundings.

On the other hand, some of them were able to integrate culturally and technically after exerting a great effort both in terms of obtaining the learned information, the appropriate technical methods

artist of the

for their work and the full or close understanding of the nature of the new environment, or comparison (the environment of his country of origin and the country of settlement).

The Iraqi plastic artist (Maha Mustafa) is one of those artists who absorbed the conditions of its integration, sometimes not far from the environment of its first origin.

As I recall (I want to express the relationships, emotions and deep spirit, the human spirit with others and between us and the surrounding environment, which is a creative interactive process, cannot create a creative state without the other).

Maha's achievements include three sculptural monuments in Sweden, one of which is made of stone, two of which are metal, and a metal work in one of Toronto's squares after moving. In addition to the installation projects in several offers.



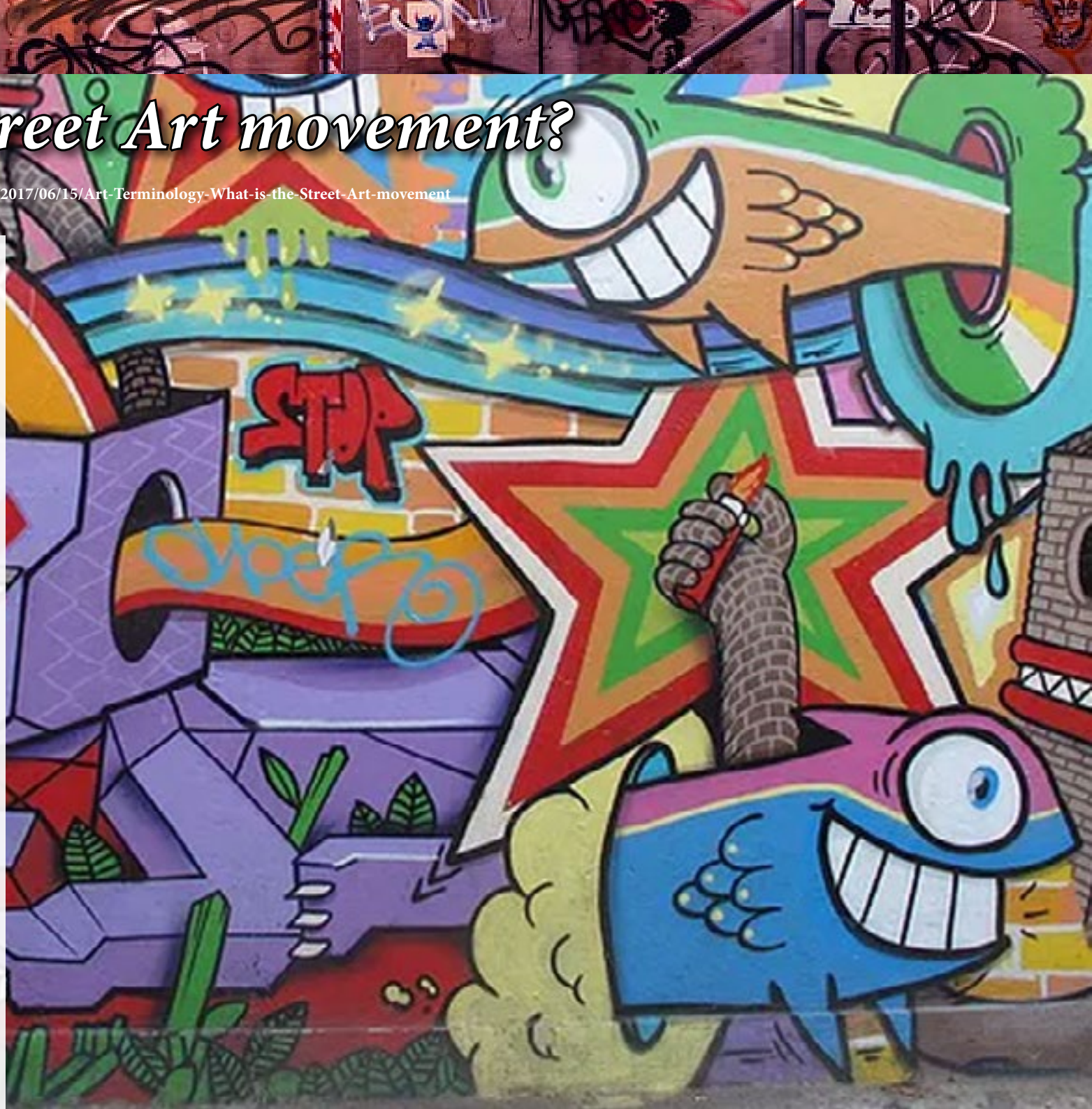
What is the Street Art movement?

by Cika Schulz

<https://www.streetartmuseumamsterdam.com/single-post/2017/06/15/Art-Terminology-What-is-the-Street-Art-movement>

What exactly is street art? And in what relation does it stand to graffiti or classical art in the open space? The truth is, since street art is so young and still changing, there is still no general accepted definition, but we do find some differences between the concepts.

First of all the question arises of how an art movement is defined. From the beginning it is a difficult one, because what defines art? Obviously there are some restrictions on what art is, but as Pop Art and Dadaism came along, questions were raised: can anything be art? As meaning is arbitrary to the object, dependent on the subjective view of it, meaning is also relative. This belief of meaning being arbitrary, relative and subjective was the essence of the Dadaist movement; that included visual art, literature, poetry, performance art and music. Most of the art was intentionally annoying and provocative to its audience (Locher 1999). Now Dada has become a formerly recognised art movement, but Dada did not conform to solely one art form. In this case street art is comparable: it uses different kinds of visual and textual art forms. Street art does include unconventional formats, like posters, stencils, paste-ups, stickers, woody's, yarn and more.



Street Art



For many art movements, the artists are involved in defining the movement. For De Stijl, Theo van Doesburg stated the ideas and visions of the artists through a magazine. Through this the artists themselves set the boundaries through which the movement became defined. The Pop Art movement went through a similar process, starting off with a group of painters, sculptors, writers and architects, gathering together and criticising the traditional view of fine arts; focusing on popular art. Together they found a new way of making art that became the pillar for the Pop Art movement. With the street art movement, the beginning is more difficult to pinpoint, because it originated from graffiti. Where graffiti has a more fixed set of rules and aesthetics, street art is far more loosely defined.

Street art in general is an important counterculture movement that can be found all over the world. In contrast to graffiti the focus within street art lies more on the artistic approach of the maker. The line between graffiti and street art is not always clear. Within graffiti there has been originally a major focus on the writing of a name, commonly known as a 'tag'. Professor and street art enthusiast

James Daichendt distinguishes graffiti writing, artistic graffiti writing, artistic graffiti and street art (Stay up, Daichendt). Where graffiti writing focuses on the name and is typically done with a marker, aerosol paint or scratches into a surface, artistic graffiti writing pays more attention to the design and composition. Wildstyle pieces are part of artistic graffiti writing. Artistic graffiti (picture 1) has a main characteristic visual imagery: it could be abstract, figurative or realistic. The line between artistic graffiti and street art is blurred, but according to Daichendt artistic graffiti sticks to the graffiti based techniques and materials when creating imagery. Street art differs in this sense, because it is based upon a range of other techniques as well.

Both street art and artistic graffiti are sometimes akin to muralism. Muralism is an act that has been carried out since the prehistory, and literally means the painting of (big) walls. With muralism, the whole of the wall is painted, so it does differ from graffiti pieces take up part of a wall. In the beginning of the 20th Century, before the Mexican Revolution, a tradition of muralism was created in Mexico. A lot of public murals were painted by figures like Diego Rivera and José Clemente Orozco (picture 2). The murals contained strong social and political messages, creating debate in public spaces. This was a tradition long before the term street art was first used, though today murals in public spaces



can come under the term street art.

In the defining the movement of street art, we might be looking at the concept itself. Just like graffiti, street art started to appear on the streets. It was – and still is for a big part – an illegal act of art. In graffiti the writers and artist are self-taught, or taught by peers. Within street art we see both self-taught artists, or artists with a background in art school who turned to street art. Because the art is in the streets and public spaces, it is open for everybody. As the XPO magazine nicely expresses about the street art of Banksy: “There is no language or cultural barrier for the viewer, no university degree in art history required or complicated theory to understand the work. Bam, it grabs you just like that!”

But as street art is out in the open, the complexity lies in the fact that not all art in public space can be called street art, and not all street art has to be out on the streets per se. The movement of street art has been growing for the last decade and all over the world, street art can also be found in museums. Here in Amsterdam only in the last couple of months there have been several exhibitions on street art of Banksy, inside mu-

Street Art

seum walls. And for classical art in outside spaces, such as sculptures, monuments or even architecture, you cannot really say that they are part of street art. This more classical art is in contrast to street art, officially registered and maintained and commissioned as part of preselection by the governmental bodies.

What do you think defines the movement? What is the main difference with classical art in public space? Is it the fact that street art comes from an illegal background? That it is based on the idea that anyone, with the right idea and devotion can make art?

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Street Art

Protest art

by Amir khatib

The duty of street art is not like the duty of other forms of ...general art. By general art I mean that which comes as expression of mankind thinking on its time; art is witnessing the age, art shows the way of thinking of man in her/his history, I do not believe that art is promotion as politicians say.

Street art swings between two levels, one is to break the monotony in daily life of the inhabitants of the area that they live, so we see between time to time changes of the paintings and mostly decorating the area.

Or we see graffiti as protest or reflect to the political, social and economic situations the mankind live and survive with. As an artist I consider "street art" a strong art, which goes out of the museums direct to the mass audience, if you like or not it is there.

Street art has impact to people more than General art, because it show the direct thinking of the artist, usually has strong messages such as the picture of Einstein has a bottle of alcohol as the man became alcoholic saying " Just Google It". This type of protest is very nice and gives to the people a lot, at least more than the museum gives.

I do not consider street art as pop-art, that some researchers consider, because pop is style and street art can be in all styles from classic to whatever style, and what the nowadays researchers say does not has credibility at all, I say that because on who get his PhD in street art defending the it is a great pop art.

Yes pop came from popular art, but has nothing to do with style of art

Anyway I consider street art as art by itself.



What about Street Art

What exactly is the question we are facing here? How would it be possible to define street art? It could be argued that it is a question for art historians or cultural theorists. However, the first group of thinkers seems to be in need of a temporal distance – there has to be a significant and determined period with an origin, climax and a future perspective in order to define a movement or an art form. As for the cultural theorists and sociologists – it is always a question referring to a cultural context, a question of identity deliberation, or the contemplation on complex social structures and semiotic interpretation. None of this, however, means that we cannot ask ourselves what street art may be. It can be said that it is a movement, most definitely an art expression, but surely, even more than this... Perhaps, an art form in its own right. One thing is certain – street art has become an inevitable integral element of contemporary art. Maybe, then, the question before us is not What street art is, but rather Why has it come to be, and more importantly – where can it go from here?

The Origins of Street Art

It should not be presumed that the beginnings of what we consider street art today necessarily define the notion. To say it began with graffiti is no mistake. Some of the aspects of the first graffiti artists' urges to create in urban settings still reside in the contemporary art expression of street artists. This is crucial, what fueled the drive of graffiti artists in the 1970s and 1980s is the same energy that is present



in the activities of street artists emerging during the beginning of the 21st century. If one was to contemplate the origins of street art, one must be cautious not to form a strict relation between the teleological notions of the historical forms of urban art expressions and contemporary incentives of street artists who create today. One is certain – the origins of street art reside in the creative process molded by the artist's intention to form an antithesis to the prevailing societal context.

Defining Street Art: Repetition and Evolution

The presence of street art in an urban context was primarily based on the notion of repetition. What does this mean? Since the impact of the message becomes notable solely through the perceivable presence in the urban context, graffiti artists lived with the imperative to reproduce their typography or different symbolical expression over and over again. In the world when the digital global community we take for granted today wasn't even conceivable, artists needed to fight for the possibility for their work to be seen. In a recent interview, Andre Saraiva remembers that his days in Paris had been filled with repetitive spray can motions, tagging one mailbox after another. This is a similarity with the street art scene of first years of the 21st century. Already famous names in the world of street art, such as Shepard Fairey and Space Invader, based their activities as artists on the notion of creating the seemingly same art piece repeatedly in different urban spaces of different cities. They had been, in fact, building an identity one print and mosaic piece at a time...

Be sure to check out an interesting selection of works by Shepard Fairey!



Soon enough, the repetition became a process of unimaginable proportions, taken away from the hands of the artists, finding its way to the vastness of virtual space – never to have its presence questioned. This came to be a (r) evolutionary period for the phenomenon of street art...

An Ongoing Transformation

However, the transformation of street art was not only influenced by the digital space. Some street artists, who had begun their work with spray cans have started to explore some innovative and inspirational methodological planes. In the art of BLU, street art comes to life in the context of video art. It is not just the fact that the end product represents a mesmerizing form of artistic expression, it is the journey which is happening on the streets as the artist creates. The story conveyed in BLU's videos can be retraced in the urban setting – bits and pieces of the ephemeral expression building up to a narrative. Still, one cannot but realize that it is not the video file that carries the art, but the street and the walls, and the artist who is willing to take that step into the unknown. Another extraordinary example of a street artist who has taken the road of deconstruction and artistic self-investigation is Vhils. He has

given the notion of the wall as an object of creation a new meaning. The dialogue he achieves with the urban context is multi-levelled – from the intervention in the matter itself to the social commentary of the contemporary world of commercialism. How can, then, in the presence of such artists (and we have only mentioned a few), one ask the question what street art really is?

Defining Street Art Does (not) Have a Conclusion

Coming from the context of urban spaces, street art now lives in the cultural spaces of galleries, virtual communities, public discourses and recently it has become an object of appropriation by the popular culture and the mainstream symbolism of contemporaneity. Art pieces which have come to existence on the walls of cities reached the highest peaks of the contemporary art market. Moreover, the discussion on the meaning of street art resides in the halls occupied by scholars and their students, who ponder the interaction between notions of Visual Art, Conceptual Art, Performance Art and ways of articulating these art forms into the world of street art. It is clear that we are past the point of defining street art simply as a specific movement or a particular subculture. Surely, saying that it may represent an extraordinary hybrid form of artistic expression would be taking the easy way out.

Find available artworks by Banksy on Widewalls marketplace!

However, if we were to express the relatively stable stances which could form an explanation of street art, they would at least include the following: 1. Street art incorporates a strong devotion to social activism(although this is not



always the case, it seems that this was an attribute of artwork that survived the test of time), 2. Street art represents a phenomenon that is, through self-transformation, constantly transforming the reality of contemporary art and finally, 3. Street art, as a particular practice, has a role in shaping and constructing new cultural discourses.

This extensive volume traces the beginnings and the rise of graffiti and urban art, as well as its global reach as a fringe visual movement and as a social phenomenon and artistic expression of today's youth. With an exclusive preface from Banksy, Trespass presents the full history of street art, its international spread, as well as the technical developments. Featuring works by 150 renowned artists such as Miss Van, Jean Tinguely, Keith Haring, Barbara Kruger, Jenny Holzer, Gordon Matta-Clark, Billboard Liberation Front, Guerrilla Girls, and Banksy, the book connects four generations of street art practitioners. The book is divided into thematic chapters that are prefaced by a brief essay, placing the street art in a thought-provoking context to the history, politics, protest, and illicit performance of self-expression in the social space.

The writing on the wall

by Thanos Kalamnidis

The first time I 'met' street art was in late seventies near the train station in Brussels. It was in a really ugly group of houses in a back street and one of them had on top of a dirty grey concrete layers of colours which stated making sense after looking at them for a while.

There was a window there and then a pot with a bright yellow flower, and then some eyes and a huge letter 'd' and a bit further down a part of a seaside and then the eyes of a woman and the hand of a baby. And that was just the peak of the colour mountain because the more I was looking at it the more new discoveries I did. And when did this happen and I didn't notice? Was it everywhere or just in Brussels?

I grew up in Athens and I lived the unbelievable times of a dictatorship where the only place democracy could express free speech was on ...walls. And some of the writings on the walls were screaming democracy and resistance.

For the dictators that was a crime, for the wall owners it was sometime disrespect and for a lot it was demonstration but for



none of them it was art. And then the dictatorship ended, democracy return but the writing on the walls never stopped. They had establish some kind of communication for social and political issues beyond the mainstream media. Occasionally with humour most of the time with cynicism, sometimes aggressive, they came to stay and at least in countries like Greece or France and Italy this kind of demonstration has history beyond the 20th century. Ancient Rome had writing on the walls just like ancient Athens and later the Gauls used walls to show their dismay and anger to the Romans invaders and occupants. There is writing in Bagdad, in Hong Kong, in Johannesburg and Lima.

But then Banksy came and the writing on the wall became graffiti and then ...street art that entered galleries and made millions of pounds in Sotheby's.

I don't think that this was Banksy's intention, or at least I hope so. He started as a street artist following the same exactly principals the ancient Gauls had, demonstrate, scream about democracy, freedom, equality and he still continues doing the same despite all the money that followed. In some sense Banksy excuse the old saying that money don't bring happiness but they damn help a lot and definitely give freedom to a creator.

Since that first time in Brussels, I have seen hundreds and hundreds of street



art works, signs, graffiti and writing on the walls. I have seen them in London, in Helsinki, in Paris, in Tokyo and Athens. I've seen them on walls, on trains, on streets and on cars, vans, tracks. Intentionally I never kept the names of the ones I really like. I want to keep the mystery of the street, the anonymity of the wall. And I remember Banksy just because I ended up having a book with his work in my bookcase. All the others are in my photo collection.

And I value them as art, even the writings on the wall. After all they wrote on a wall a book of one sentence and this takes a lot of artistic talent especially since they actually illustrated the words.

As far Banksy, he changed the way everybody sees street art and in a way this is positive even though it also expanded some's greed. He also paved a path for a lot of other artists and made an art school on the streets with or without signature, galleries and millions at Sotheby's.

Graffiti is street art

by Kelly Iverson

<https://www.kstatecollegian.com/2015/02/01/opinion-graffiti-is-street-art/>

One of humanity's first form of communication was by drawing on different surfaces, including walls. As humankind evolved, so did these wall drawings into street art.

Street art, better known as graffiti, has been around for as long as people have been creative. Banksy is a popular, anonymous street artist known for his beautiful yet thought provoking messages he conveys through street art. One of his famous phrases reads, "If graffiti changed anything, it would be illegal."

There is something even more powerful about street art that other forms of artwork can not convey. It's illegality and site-specificity makes the messages portrayed much more powerful. Images against buildings and walls scream for attention and challenge the ideas of the thousands that pass the art every day.

There are many different types of street art, including traditional street art, which is spray or roll-on paint. There is also stencil street art, which is usually homemade by the artist and made with material like cardboard. It acts as an outline, so artists can essentially paint between the lines and quickly and effectively put up their work. Sticker street art is also popular. Mosaic street art is art that uses multiple, smaller objects to create a larger piece of art. Street installation street art uses 3D objects and space to interfere with the urban environment. Another type of street art is video projection street art, which digitally projects an image onto a large surface via a light and projection system. There are also less popular or well-known forms of street art, which include wood blocking, flash mobbing and yarn bombing street art.



The majority of us, living in Manhattan and not in an urban area, are familiar with traditional street art and not much else. Many of us have seen the infamous Leasure Hall transformed into "PLEasure" Hall, but that's about as hardcore as it gets around here. Street art takes on many forms, though. The vandalism on Leasure Hall's sign is not street art; it's graffiti.

Who decides whether or not instances of street art, not graffiti, are a crime?

What is crime?

There are different categories and sorts of crime that exist, and in order for street art to be considered one, it must be categorized as such. I will break crime into nine different types of crime as categorized by Zeynep Alpaslan, who studies whether or not street art is a crime. These types include organized, corporate, state, state-corporate, white-collar, blue-collar, political, public-order or juvenile delinquency.

Organized crime is a big group run by criminals, mostly for profit. A street artist receives no compensation for their work and usually remain anonymous. Corporate crimes are committed by a corporation or on behalf of one. Street artists, for the most part, work alone. Although the artist may fall into a category, for example, juvenile delinquency, the art itself does not fall into any such categories of crime. So is it a crime?

Who is the victim?

Leasure Hall is obviously the victim of vandalism when someone decides to make a clever joke of the unfortunately-named building. It is true that the surfaces “defaced” do not have a choice in the matter. I argue that some of surfaces improved in quality after being “vandalized.” Street art is a hassle to remove. According to a new graffiti removal program initiated in Lawrence, there are three ways to remove street art. These include solvents or chemicals designed for graffiti removal, pressure washing the surface and painting over the surface. All seem like daunting and seemingly pointless tasks for those business owners not wanting any street art.

I do not condone graffiti, a word I purposefully use, painted by criminals that taint buildings and other surfaces with their own signs and symbols, whether they be gang related or not. A true work of street art is thought out, clever, detailed or conveys a message. The racist slogans and inappropriately placed spray paint that stain inner cities is not what I would consider street art.



Who is the perpetrator?

Some might argue that street art is a crime because most artists wish to remain anonymous. It is true that famous artists, like Banksy, remain anonymous, but only because laws confine their inner artistic being that longs to be seen on objects and surfaces no canvas could suffice for.

Not all surfaces remain viable canvases for graffiti. Manhattan has had issues with vandalism graffiti in the past. There were 78 graffiti reports filed in 2009 compared to the 16 reports filed in 2008, according to the Riley County Police Department. Most of the graffiti was found along Poyntz Avenue in downtown Manhattan.

I use the term for street art for pieces of art that are beautiful. I do not argue that businesses vandalized with graffiti should appreciate the spray painted mess they have to clean up. I do argue that street artists, like Banksy, have every reason to come out of hiding and put a name to the art that brings cities to life.

Street art – or crime?

by Arifa Akbar

<https://www.independent.co.uk/arts-entertainment/art/features/graffiti-street-art-ndash-or-crime-868736.html>

On the face of it, as a society, we seem to be a little mixed-up when it comes to “graffiti”, as you call it if you work in the local council’s cleansing department, or “street art” as you say if you’re the chap – and they do mainly seem to be blokes – wielding the spray can.

But the confusion now runs deeper than those who spray and those who remove the paint. Great British institutions have been polarised. Last week the might of English law delivered its verdict at Southwark Crown Court where five members of the DPM graffiti crew were jailed – one, Andrew Gillman, for two years – after admitting conspiracy to cause criminal damage costing the taxpayer at least £1m.

By contrast, just down the road, the riverside facade of Tate Modern had been covered in giant murals by six urban artists with international reputations, including Blu from Bologna, Faile from New York, and Sixeart from Barcelona, in the first display of street art at a major museum.

The courtroom and the museum were so close that supporters of the men on trial popped down to the Tate to do a bit of retouching during one lunchtime adjournment. “There is a huge irony in the juxtaposition of the two events,” said one of the artists.



The man to credit for bringing street art into established gallery spaces is Banksy. A few years ago he was sneaking his work into galleries such as the Louvre and Tate Britain. Now Tate Modern is selling his book in its gift shop. His works go for hundreds of thousands of pounds and he was recently featured in a retrospective exhibition alongside Andy Warhol. He, more than anyone else, has legitimised the genre and spawned a new generation of young imitators – much to the chagrin of those who want to clean up behind them.

Bob has been involved in graffiti since 1982 when he was a punk. He now works, by day, for a London art gallery and describes himself as an upstanding taxpayer. “London is to street art, at the start of the 21st century, what Paris was for Impressionism at the start of the 20th,” he says with unfeigned immodesty. “And yet we hate graffiti more than anywhere else in the world. England is by far and away the most draconian for punishments for what are only economic crimes.”

A gallery in New York launches an exhibition next week based on the work of those convicted at Southwark. “DPM – Exhibit A”, at the Anonymous Gallery Project in SoHo, will display large photographs of the convicts’ work alongside copies of their charge sheets to ask whether the men are criminals or artists.

It is a question which prompts different answers in different parts of the world, says Cedar Lewinsohn, the curator of the exhibition at Tate Modern. “Brazil for instance is more relaxed about it,” he says. “In parts of Australia, they are like the UK and people



really hate graffiti and tags on vans and trains, but in Melbourne van drivers compete with each other as to whose is more decorated.”

They have similarly schizophrenic responses in other nations too. In Toronto, police have just hired a street artist to paint walls to help find the man who murdered her brother. Elsewhere in Canada, a court has ruled that, after a police crackdown on graffiti artists, a 28-year-old man is only allowed to venture into town if he is accompanied by his mother. One internet blogger wrote: “In their twenties and still vandalising other people’s property – shouldn’t they have moved on to drug dealing, or perhaps become real estate agents by that age?”

Street art, you see, is a highly polarising phenomenon. On the one hand there are those like the American artist Elura Emerald, who is also involved in next week’s New York exhibition, who insist that “artists who paint on the street are merely expressing themselves, not hurting anyone” and should not be punished “but appreciated and celebrated”. Then there are those like Judge Christopher Hardy who, in court in Southwark, described the activities of the DPM Crew as “a wholesale self-indulgent campaign to damage property on an industrial scale”.

How is such a dichotomy to be resolved? How, The Independent asked

the street artist Bob, can artistic expression be reconciled with the fear and loathing that graffiti inspires in many citizens who see it as a symbol of lawlessness and the deterioration of their neighbourhood? “Well, not by sending them to jail,” he says.

Gedis Grudzinskas, whose son Ziggy, 25, was one of those jailed last week agrees. “Ziggy has been sent to prison for 18 months having pleaded guilty to a crime not involving violence, terrorism, knives or drugs but vandalising public property,” he says.

Having said that, Bob concedes, “you can’t let people run wild”. “If there’s a clash of rights obviously those of the owner of the wall take precedence over those of the person painting on it,” he adds. “There’s room for debate but jail sentences shouldn’t be part of that. They should just have to do youth work, or clean up ugly tags.”

Greenwich and Tower Hamlets councils agree. They commissioned Ziggy and another DPM member to lead summer workshops as street art tutors for young and vulnerable people. The two councils sent references to court vouching that the DPM men were “positive” and “inspirational” in working with “young people who aren’t able to do reading or writing”. But it was not enough to save them from prison.

Is artistic merit enough of an excuse? A hoary old “is it art?” debate is taking place on street art next month at Tate Modern. Under the title “Graffiti – Utopia or a bit boring?”, two art critics will consider whether graffiti is “glorified vandalism or a legitimate cultural move-



ment”. Bob does not think it will help much.

“Street art starts with kids doing ugly tags,” he says. “When a kid starts to play music only the next-door neighbours hear but with street art the whole neighbourhood sees him not being very good when he starts out.” The trouble is there is a whole lot of learning going on.

Some 85 per cent of graffiti is just tags, and another 10 per cent is gang communication, according to US sociologists who survey this kind of thing. And who, anyway, says Bob, is going to police “what is art and what is ugly”?

The money men will not help much, for all their attempts to cash in on street art. Red Bull, Adidas, Puma, 55DSL and Lee Jeans have all incorporated graffiti into their marketing campaigns. The BBC hired the DPM Crew’s ringleader Andrew Gillman to deface the set of EastEnders to add a sense of authenticity to Albert Square. And the German paint firm Belton has even developed a new line of spray paint called Molotov aimed at street stencillers, with colours named after well-known graffiti artists.

So if artistic merit and commercial value aren’t yardsticks for resolving our national confusion what is?

“I suppose the greater the cost of removing the graffiti, the greater the

Street Art

punishment should be, though not prison,” says Bob, somewhat unexpectedly. This is not a million miles from Judge Hardy’s verdict on the two-year spree in which the DPM Crew staged 120 night-time attacks on stations, trains and railway rolling stock in London, Somerset, Liverpool, Manchester, Sunderland, Paris, Amsterdam and the Czech Republic.

The judge had little patience with Gillman’s notion that “trains were like a moving canvas” on which to create something artistic and thought-provoking that made “commuters look up from their paper”.

Judge Hardy admitted that “it would be wrong of me not to acknowledge that some examples of your handiwork show considerable artistic talent”, but he concluded, “the trouble is that it is has been sprayed all over other people’s property without their consent and that is simply vandalism.” Over the two years the bill must have run into millions of pounds.

If art is defined by the artist’s intent then vandalism must be determined by the response of the owner of the thing vandalised. Peterborough City Council recently tried to find a compromise. It erected two 8ft by 4ft boards to allow artists there to express themselves freely. The trouble was that they were pulled down by vandals.



At The Venice Biennale Summer School In Curatorial Studies Venice Open Call

5th June – 4th September 2018 The School for Curatorial Studies is an ambitious and challenging project promoted since 2004 and conceived as a school committed to experimentation and interdisciplinary thinking. The main goals are to spread the knowledge in the field of visual arts and to introduce the students to the professions related to the art world, focusing on contemporary curatorial theory and practice and contemporary museology. The School's activities are meant for all those interested and passionate in art, graduated students or professionals who want to deepen their knowledge and improve their practical skills.

The School's teaching staff is formed by Italian and international professionals, scholars, historians and art critics of recognized experience. Among them: Matt Williams (curator), Angela Vettese (art critic), Luca Massimo Barbero (Peggy Guggenheim Collection), Francesca Colasante (Pinault Foundation), Andrea Goffo (Found. Prada), Nicola Lees (Serpentine London).

The program:

The Summer School in Curatorial Practice will take place during the International Architecture Biennale Venice. With an interdisciplinary approach, the course provides practical training and experience within museums and exhibition settings. Its international faculty includes curators and museum professionals, artists and critics. The course is designed to increase students understanding of the intellectual and technical tasks of the curator figure. English-taught lectures cover both theoretical and practical topics that go from the history of contemporary visual arts and practices of exhibition-making, to Exhibition Management. The students will participate in weekly activities, such as artist studio visits, tours of exhibition spaces, networking events and workshops. The program culminates with the set up of the exhibition and a publication.

The Summer School includes visits of specific art venues all over the city of Venice during the International Architecture Biennale. A series of selected case studies will offer the students an opportunity to observe the development of contemporary art. The School's goal is to align these specific theoretical lectures with a practical approach. Besides the theoretical lectures, a series of laboratories and workshops aims to introduce the students to the work of critical text writing, press releases and to structure all the different aspects of publishing. The students will be offered the possibility of a gallery training and of setting up together – with one of our tutors, their exhibition in Venice, as a final project of the course.

The first module:

June 5th – August 3rd, 2018

The first module involves 350 contact hours:

1. History of Curatorial Practices
2. Exhibition Design
3. Aesthetics and Cultural Theory
4. Contemporary Art History
5. Cultural Events Management and Organization
6. Curating Exhibitions
7. Fine Arts Management.
8. Fundraising and Marketing / Workshop
9. Communication Strategies and Artistic Events Promotion / Workshop
- 10 New Media and Digital Technologies
- 11 Workshop on Critical Writing
- 12 Artist Studio Visits and Visits of the International Art Biennale

Optional: Trip to Berlin.

August 6th – 11th, 2018

We warmly recommend to take part.

The program is very intensive, visit of the 10th Berlin Biennale/ artists studio visits/meeting with the leading art galleries/ visiting the institutional places like the Hamburger Bahnhof.

The second module:

August 13th – 24th, 2018

The second module is dedicated to individual researching and finalizing the final project. During this period of time the students will have to face practical duties, such as coordinating the artists, managing transportation and insurance policies, promoting and curating the promotional material.

The third module:

August 28th – September 4th, 2018

The last part of the course lies in the production of the event. During this period of time all the work concerning the final event will take place. The students will coordinate the arrival and the display of the works of art and supervise all the different aspects related to the event, such as promotion, organization, last details about the publication, opening. After the presentation to the public, the student will be given the tools to professionally document the event.

Duration and structure

The course has a duration of 450 hours. The participants will develop themes as well as concepts, organization, acquisition, communication and the concrete implementation of their skills together with the course director and international guests (artists, curators, architects, critics, fine arts scientists and publishers of art journals).

Application deadline: March, 15th 2018.

The application form must be sent by e-mail before the deadline (March 15th 2018) of the Curatorial Program to:

Xac – School for Curatorial Studies San Marco, 3073, 30124 Venice

Email: curatorialschool@gmail.com

Tel: +39 0412770466

The application form can be downloaded at www.corsocuratori.com, where you can find more information about our curatorial program and your stay in Venice.

Sometimes I find
a place to **sleep**

But I never **dream**

fARTissimo

By Thanos Kalamidas

Branskynian utopia est

The fears of reality, never admitted in public and the threat of a state that establishes indirectly and in the name of democracy an autocracy of power and money.

Banksy is an anonymous England-based street artist, vandal, political activist, and film director, active since the 1990s. His satirical street art and subversive epigrams combine dark humour with graffiti executed in a distinctive stenciling technique. His works of political and social commentary have been featured on streets, walls, and bridges of cities throughout the world.

Banksy's work grew out of the Bristol underground scene, which involved collaborations between artists and musicians. Banksy says that he was inspired by 3D, a graffiti artist who later became a founding member of the English musical group Massive Attack.



The Art World is in Crisis

by Fabien Hameline

<https://medium.com/the-ascent/the-art-world-is-in-crisis-heres-why-60fd8bd80fb6>

It is difficult to define what art is or is not. While everyone is able to tell what he or she likes, it is much harder to define with words what is “art”. We have different images going through our head when we think of the word “art”: paintings, sculpture, music, expressiveness of the body such as in dance, theatre, architecture, films and other performing arts, writing. It is defined as the ensemble of human creative skills. But what is creative? Maybe it is a facility to come up in our mind with something that does not exist and being able to exteriorize it for other people to be able to experience it themselves. Through this experience the person acquires a different understanding of humanity, the world, enhances so to speak, allowing him to further his/her impact on the future of society.

The crisis I’m talking about is not so much about the Art itself. There are always philosophers, thinkers, or simply people wanting to express their inner self — therefore there is always new interesting art.

I am talking about how art is perceived, and how it influences people not on their daily life but also how it shapes ways of thinking and train of thoughts.

In the recent few years, I have been traveling a lot. I always make time to see the museums of the places I pass by. Unfortunately, I have noticed a world wide phenomenon: most people are stopping to look at art for what it really is in order to favor an online “I was there” expressiveness.



Let me explain. Art has a multitude of purpose. First used as a way to record history, then creative endeavours followed, along with adornments, and ways to enlighten the human mind, therefore contributing to mankind evolution. To truly experience a piece of art, one must immerse himself with the work, and try to understand what was the finality of the artist when he made the piece. Without this, the experience becomes at the very minimum, trivial, and remains of the post-modern realm: a spectacle. Don’t get me wrong. Some piece of art are meant to be an entertainment. But for some others, and especially the classics of our time — the ones that made the human mind leap forward — they deserve proper attention to truly understand where we come from... and where we are going.

Too often in too many museums around the world, people are not immersing themselves. They don’t reflect. They just pull out the iPhone and set it between them and the art piece, creating a barrier: they cannot properly connect. Nor are they in a mind space to do so. Instead of experiencing right there and now, they want to record this precious time to experience it later. But they fail to realise they might never experience this moment again. Because a picture is nothing like the real thing. They miss their one opportunity to truly connect with the artist.

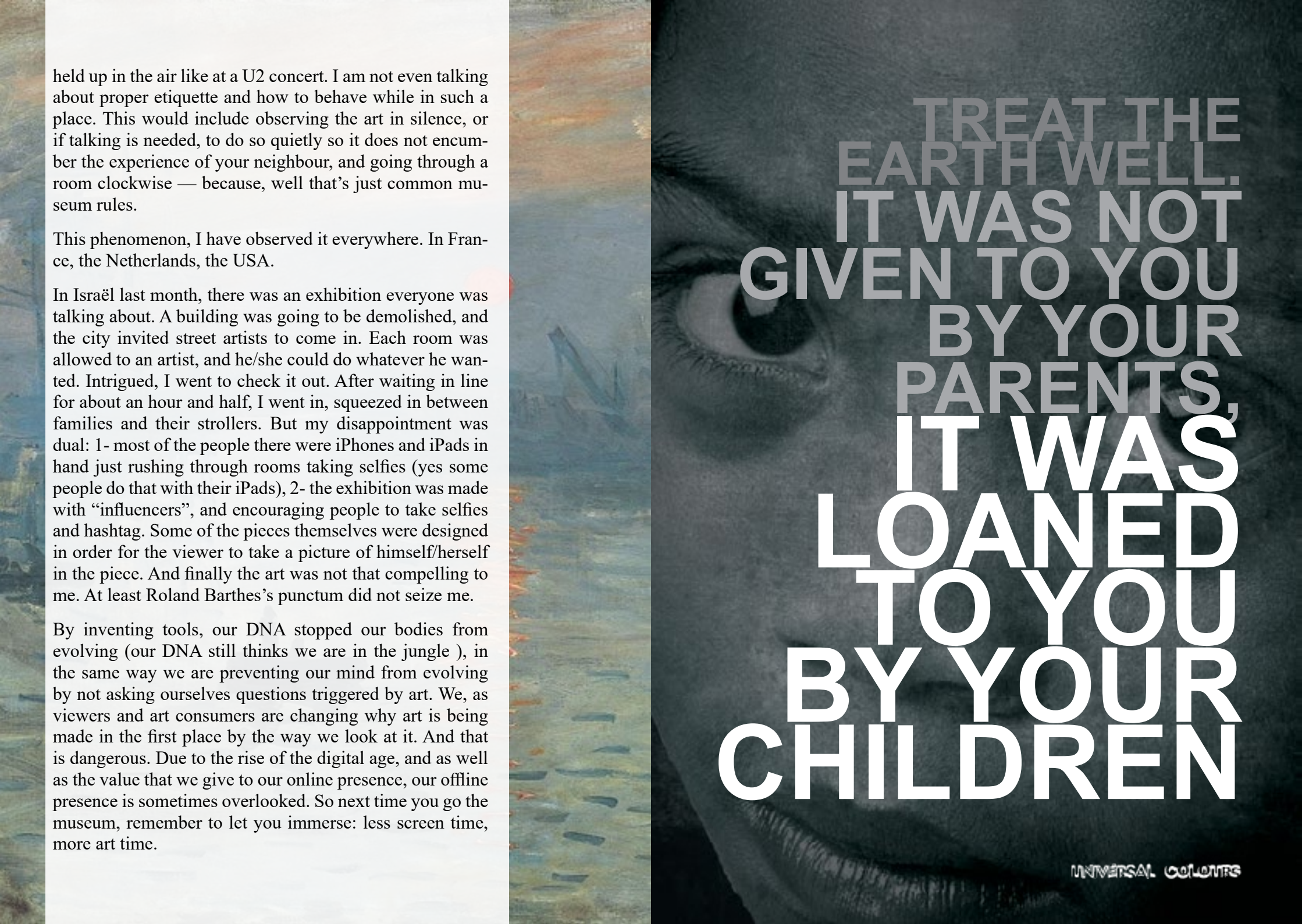
So visiting the Versailles castle last week, I was both appalled and deeply saddened by the amount of tourists coming to just snap a picture and move on the next room. A wall of mobile phones rose and were

held up in the air like at a U2 concert. I am not even talking about proper etiquette and how to behave while in such a place. This would include observing the art in silence, or if talking is needed, to do so quietly so it does not encumber the experience of your neighbour, and going through a room clockwise — because, well that's just common museum rules.

This phenomenon, I have observed it everywhere. In France, the Netherlands, the USA.

In Israël last month, there was an exhibition everyone was talking about. A building was going to be demolished, and the city invited street artists to come in. Each room was allowed to an artist, and he/she could do whatever he wanted. Intrigued, I went to check it out. After waiting in line for about an hour and half, I went in, squeezed in between families and their strollers. But my disappointment was dual: 1- most of the people there were iPhones and iPads in hand just rushing through rooms taking selfies (yes some people do that with their iPads), 2- the exhibition was made with “influencers”, and encouraging people to take selfies and hashtag. Some of the pieces themselves were designed in order for the viewer to take a picture of himself/herself in the piece. And finally the art was not that compelling to me. At least Roland Barthes's punctum did not seize me.

By inventing tools, our DNA stopped our bodies from evolving (our DNA still thinks we are in the jungle), in the same way we are preventing our mind from evolving by not asking ourselves questions triggered by art. We, as viewers and art consumers are changing why art is being made in the first place by the way we look at it. And that is dangerous. Due to the rise of the digital age, and as well as the value that we give to our online presence, our offline presence is sometimes overlooked. So next time you go the museum, remember to let you immerse: less screen time, more art time.



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

Opinion

Is graffiti good or bad?

Talent should not be put down!

For some people graffiti is the only thing that they are good at, and if they didn't have graffiti they would go into crime. In addition graffiti is another way to express ones feelings and a way to spread a message. Back to the it is the only thing they are good at, for some teenagers they aren't good at their studies so they don't really have a good future but graffiti is another way to earn money and capture younger viewers.



Art
is about
communicating
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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.

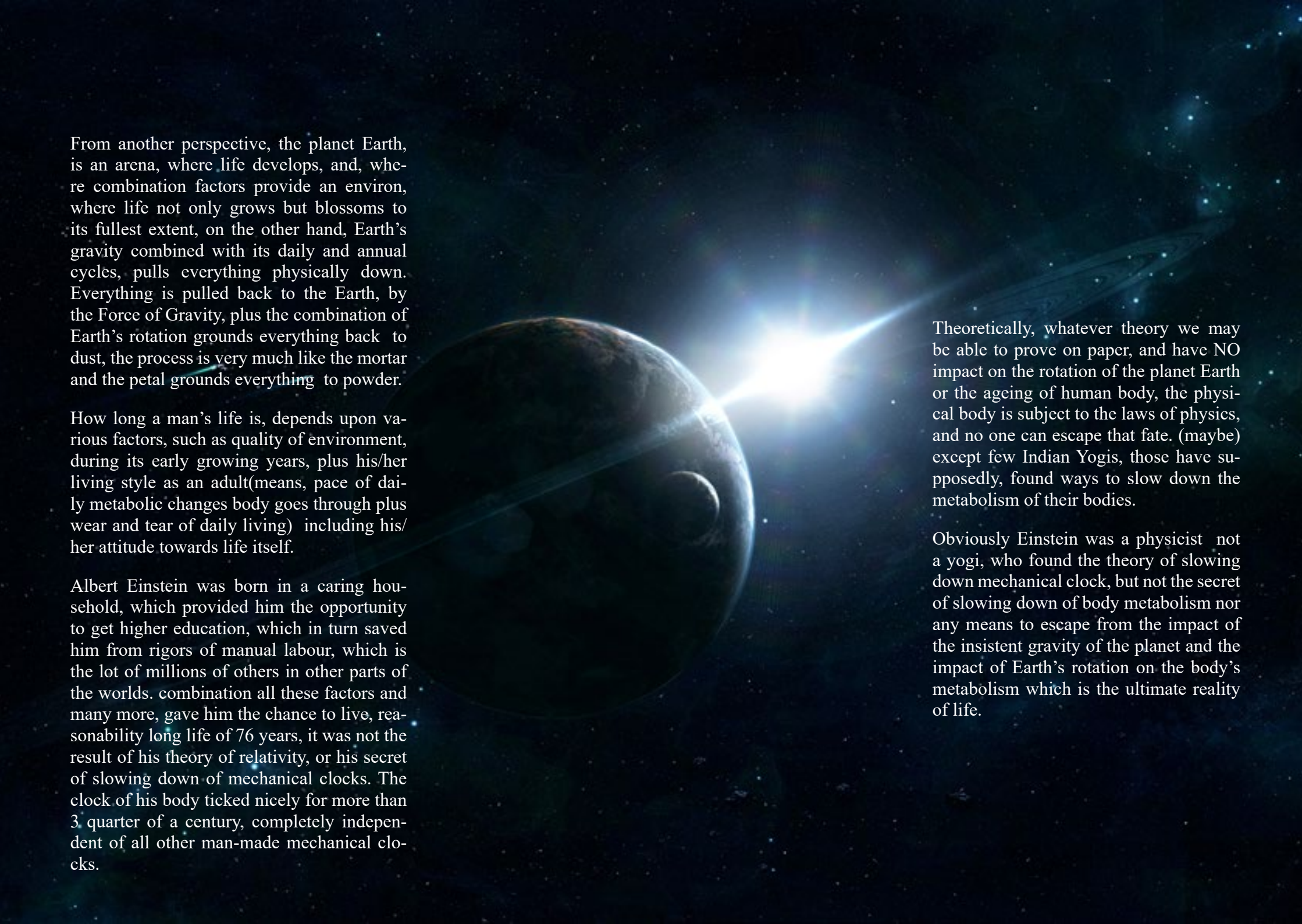
Let's look at what exactly, what this /phenomena, we call time?

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.



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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