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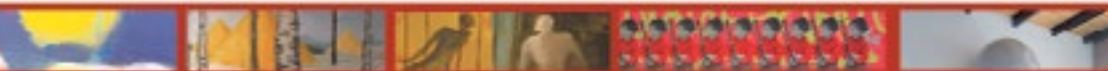
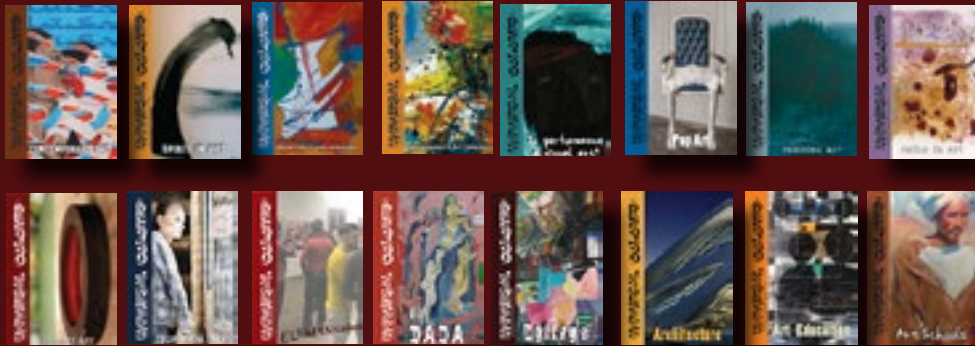
THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



HERE WE GO
AGAIN

ACTION ART

UNIVERSAL COLOURS



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We are about to close the doors from year 2019, which was a bit sad for me after all I suffered in Finland and for my first homeland Iraq which is still unstable, and I don't know how it goes and for how long it will be restless.

The first pain was my struggle in Finland and one can imagine that after 22 years of volunteer work, helping to build Finland's good name internationally and giving Finland a positive image about the integration and multiculturalism; after working hard for 22 years with 48 art exhibitions, issuing more than 86 issues of a cultural magazine which a lot of intellectuals globally but especially in Europe love and support as the only public channel for Migrant artists in Europe.

One can imagine that I was rejected many times when I applied for jobs the last few years. I was rejected for the position of director by an organization called 'Global Art Point' established in 2016 and they didn't even bother to call me despite the fact that I have been directing an organization since 1997.

One can imagine that the new far right government did totally cut any kind of financial help for our organisation without any reasonable reason, and gave the help to some organisation that 'they established' ignoring "the wonderful work" as many of the officials in the ministry of Culture said and as the Cultural Policy Research institute's leader Ritva Micheal said and mentioned that We, EU-MAN the first Finnish cultural Network Established on the European Level.

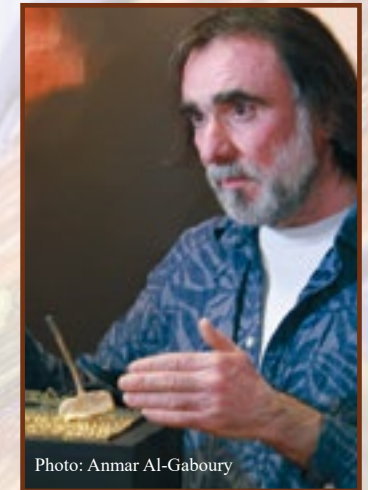
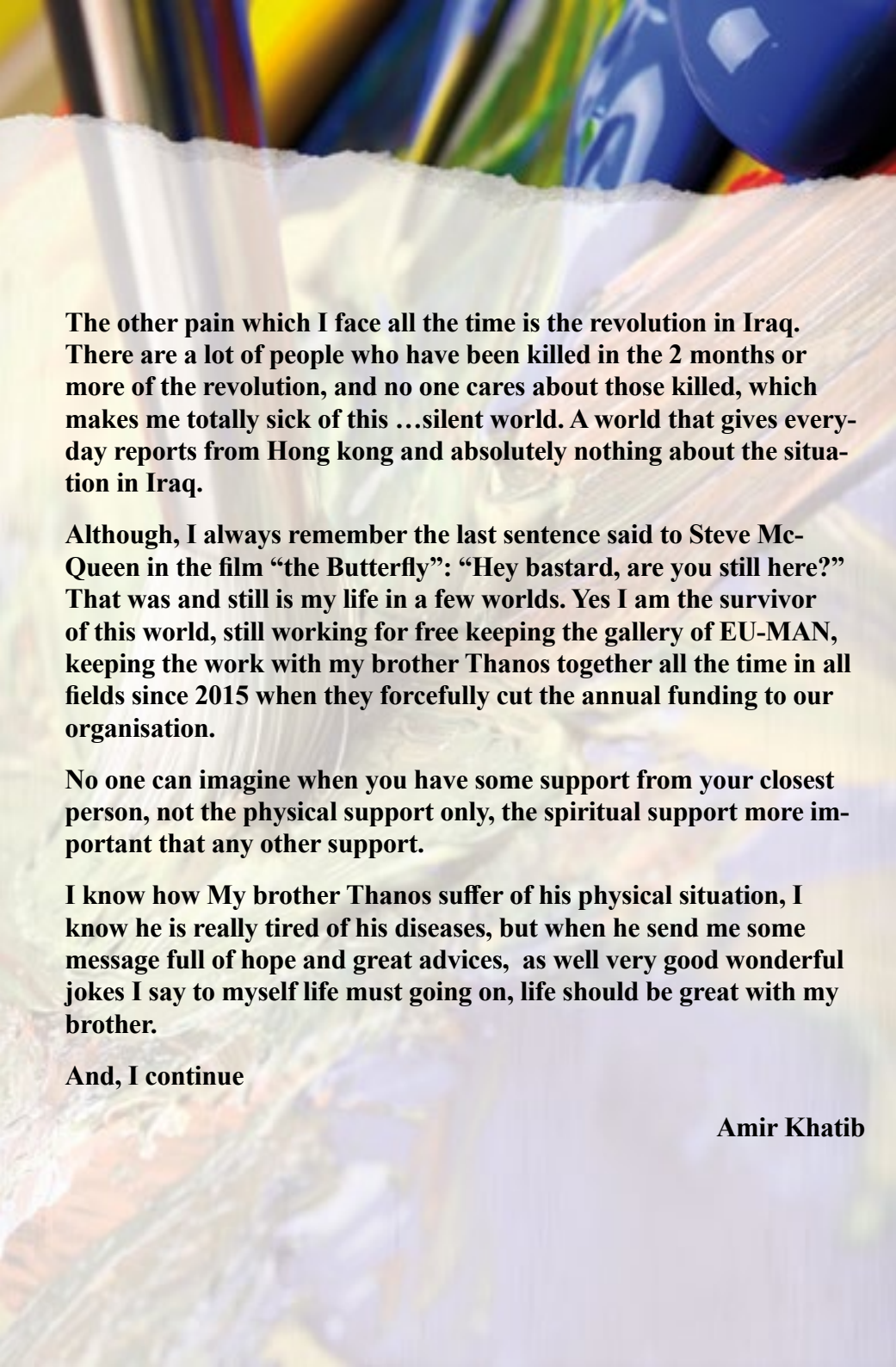


Photo: Anmar Al-Gaboury



The other pain which I face all the time is the revolution in Iraq. There are a lot of people who have been killed in the 2 months or more of the revolution, and no one cares about those killed, which makes me totally sick of this ...silent world. A world that gives everyday reports from Hong kong and absolutely nothing about the situation in Iraq.

Although, I always remember the last sentence said to Steve McQueen in the film "the Butterfly": "Hey bastard, are you still here?" That was and still is my life in a few worlds. Yes I am the survivor of this world, still working for free keeping the gallery of EU-MAN, keeping the work with my brother Thanos together all the time in all fields since 2015 when they forcefully cut the annual funding to our organisation.

No one can imagine when you have some support from your closest person, not the physical support only, the spiritual support more important than any other support.

I know how My brother Thanos suffer of his physical situation, I know he is really tired of his diseases, but when he send me some message full of hope and great advices, as well very good wonderful jokes I say to myself life must going on, life should be great with my brother.

And, I continue

Amir Khatib

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THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



1997 - 2019

21 YEARS UNIVERSAL COLOURS



EDITORIAL BOARD

Editor-in-chief

Amir KHATIB

tel: +358 44 333 36 63

amir.khatib@eu-man.org

Avtarjeet DHANJAL

avtarjeet.dhanjal@eu-man.org

Ali NAJJAR

alinajjar216@yahoo.com

Jacques RANGASAMY

info@eu-man.org

Avtarjeet DHANJAL

AD: Thanos KALAMIDAS

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Cover:
**Rusudan
Khizanishvili**

contents

in focus

14-17 Fuga Perfetua

artist of the issue

18-24 Rusudan Khizanishvili

highlights

54 Anna Kleberg Tham

in every issue

3-4 Editorial

6 Editorial Board

6-7 Contents

8-13 Art News

theme: Action Art

26-27 Action in painting

28-34 Action Painting

36-37 Action art as phenomenon

38-43 How Action Painting Changed Art

44-45 Then again ...art as usual

46-49 Action Painting Techniques

columns

56-57 fARTissimo

64 Opinion

66-69 Last Drop

articles

50-53 We want a home

58-62 Why an Installation About
Police Killings in Pakistan Faced
State Censorship

Art News

EVA HESSE DRAWINGS

Till February 16, 2020

Esli Collection of Contemporary
Art, Austria - Austria

"Crazy like machine forms larger and bolder." This is how Eva Hesse described a group of finished drawings in 1965 in a letter to her artist friend Sol LeWitt. The idea of "bold forms" can be applied to the artist's entire oeuvre of drawings, to which mumok is devoting this exhibition. On view is a selection of works on paper from the comprehensive collection at the Allen Memorial Art Museum at Oberlin College, Ohio, which also houses Hesse's archive.



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

BELOVED BY PICASSO

Till February 23, 2020

Arken Museum of Modern Art,
Copenhagen, Denmark

Pablo Picasso is one of the most important and acclaimed artists in the history of modern western art. He is famous for his capacity to renew himself and notorious for his uncompromising – some would say promiscuous – lifestyle. His passionate temperament infused and shaped not only his artistic practice, but also his at times turbulent life.

Picasso's art is often political and created as a response to his time. But it is also private. In June 1932, one of his most productive years, he said: "The work one creates is just another way of keeping a diary".

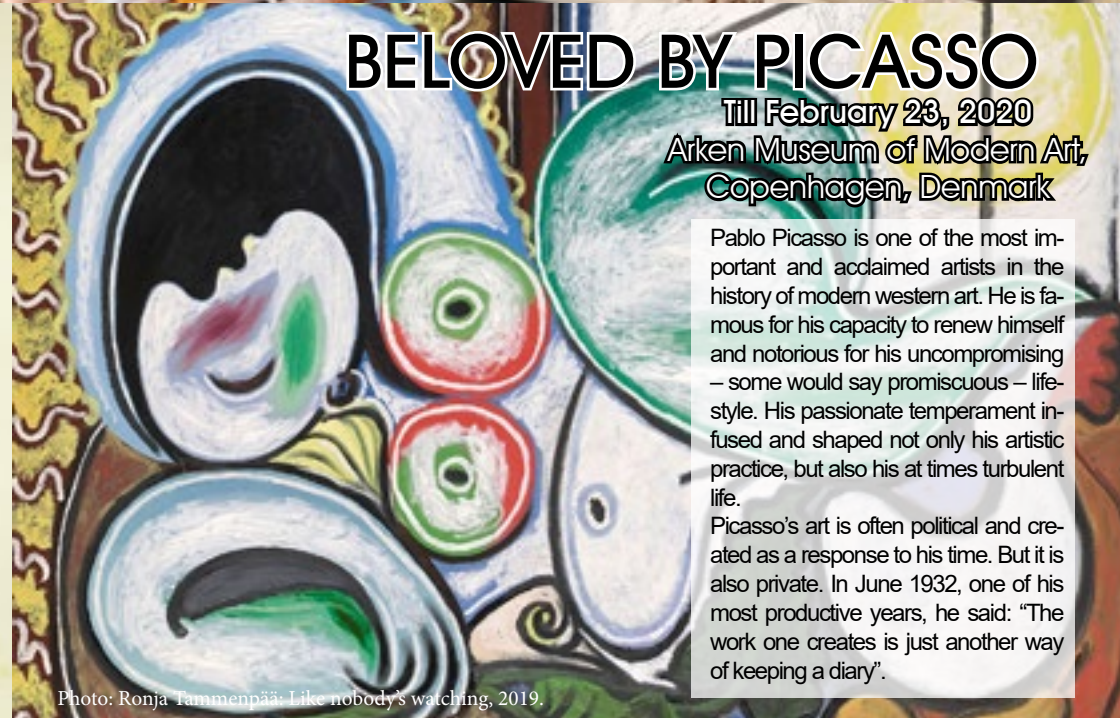


Photo: Ronja Tammenpää: Like nobody's watching, 2019.

Helene Schjerfbeck

Till January 26, 2020

Ateneum, Helsinki

The exhibition describes how Helene Schjerfbeck became Helene, and how a talented student grew into one of the most influential artists in our history. The exhibition focuses specifically on Schjerfbeck's years of travel, during which she stayed in Paris, Pont-Aven in northern France, Fiesole in Italy, and St Ives in England at the end of the 19th century.



Dalí & Magritte

Till February 9, 2020

Royal Museums of Fine Arts
of Belgium

Dalí and Magritte both aim to challenge reality, question our gaze and shake up our certainties. The Catalan and the Belgian show a fascinating proximity, despite their very different creations and personalities, which would eventually lead them to drift apart. In the spring of 1929, Salvador Dalí and René Magritte meet in Paris, surrounded by the great names of the artistic avant-garde. In August of the same year, at Dalí's invitation, Magritte travels to Cadaqués, the Spanish painter's home base.



Art News

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



Natalia Goncharova

February 27 - May 17, 2020

Ateneum, Helsinki

An exhibition of Natalia Goncharova's work will be shown on the third floor of the Ateneum Art Museum from 27 February to 17 May 2020. Natalia Goncharova (1881–1962) is known as a central figure in Russian avant-garde art, inspiring experimental artists in both Russia and Western Europe. The exhibition offers a comprehensive overview of the artist's work from the first four decades of the 20th century. Before coming to the Ateneum, the exhibition is on display at Tate Modern in London and the Palazzo Strozzi in Florence. The exhibition continues the work done by the Ateneum in highlighting women artists, examples of which are the Alice Neel exhibition, held in the summer of 2016, and displays by female Finnish artists.

Dora Maar

Till March 15, 2020

Tate Modern, London

During the 1930s, Dora Maar's provocative photomontages became celebrated icons of surrealism. Her eye for the unusual also translated to her commercial photography, including fashion and advertising, as well as to her social documentary projects. In Europe's increasingly fraught political climate, Maar signed her name to numerous left-wing manifestos – a radical gesture for a woman at that time. Her relationship with Pablo Picasso had a profound effect on both their careers. She documented the creation of his most political work, *Guernica* 1937. He painted her many times, including *Weeping Woman* 1937.



Carl Fredrik Reuterswärd

Till February 16, 2020

Moderna Museet, Stockholm

Playful and multifaceted, Carl Fredrik Reuterswärd's career spanned nearly seven decades, several pseudonyms, and most artistic techniques. The exhibition focuses in part on the intricate installation and group of objects, "Kilroy", and in part on a series of monumental, expressive drawings the artist made after suffering a stroke in 1989 which forced him to switch from working with his right hand to his left.



Pierre Soulages

Till March 9, 2020

Centre Georges Pompidou - Paris

24 December 2019 marks the hundredth birthday of Pierre Soulages, one of the greatest painters of our time. His pictorial production is impressive (more than sixteen hundred canvases) and is accompanied by other creations, limited in number but varied by their techniques: paintings on paper; engravings, serigraphs and lithographs; bronzes; tar on glass and the famous stained glass windows for Sainte-Foy de Conques abbey church.



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.

Deadline:
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

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.



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

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



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FUGA PERPETUA: icon-sonic opera

for an ensemble, visuals, mobile sound theater and a vocal crowd

An immersive sound installation, multiple video art projections, crowd music and megaphone choirs and 5 virtuoso soloists - Fuga Perpetua is arrives to Ruhr!

We are very pleased to announce the German Premiere of Yuval's 5th Icon-Sonic Opera, Fuga Perpetua (2016), Melos - Étos Festival, Elektrarna Pies-tany, Staničná 2334/51, Piešťany

Sponsored by United Nation's UNH-CR, Fuga Perpetua comes after very successful concerts in Italy (Teatro Comunale "L. Pavarotti" Modena 2016), UK (Brighton Festival & Nottingham Lakeside Arts Centre 2016) and Israel (Tel-Aviv Museum 2017), Germany (MusikTheater Im Reiver, 2019).

This time the virtuoso soloists of Ensemble Meitar, the multi projections of Yuval's video-art, will be added to exciting components:

1) the opera's "Mobile Sound Theatre" installation will be performed with the theatre's state-of-the-art 120 loudspeakers system.



2) A vocal ensemble bringing to life a new and extended version of Yuval's Crowd Music section parts.

Fuga Perpetua - musical terms meaning 'always running' - is a total artwork, combining virtuosic music for ensemble, a dynamic surround-sound installation in constant motion, video projections and a 'vocal crowd'. The leading storytellers of the work are refugees in Kenya, Israel, Italy and the UK, narrating beyond words, through our senses of hearing and sight, intuition and imagination.

The more we read and hear about refugees, it seems we understand and relate to their experience less. They become representations of something other-than-us, reduced to a familiar script of our worst fears. Responding to one of the greatest dramas of our time, Yuval Avital and Meitar Ensemble smuggle us across the border between our concepts of 'us' and 'them'.



artist of the...

Rusudan Khizanishvili

Folk narratives are suitable for painting

By: Khalid Al-Salihi



The experience of the Georgian painter (Rusudan Khizanishvili) seems to be a high application, and a unique model of the idea that the subject in the work of painting is really only suitable for painting (to put color on the surface of the painting), or to engage in the technical work of the displacement nature of the material from its counterparts in real life,

The painter may be lined up at the opposite end to the recipients who face the artistic experience with the question: What does this experience mean?, while the more feasible different question (Rusudan Khizanishvili) seems: How did the painter achieve the painting in question? Artistic fashion When the painting deprives its expressive power and the secrecy of its internal structure, it is a visual connection to reality, a ploy, or a plot.

Suitable for painting, or call it what you want; through diagnostics trying to resist its abstract melting, only to see a specter between layers of overlapping colors; remained personal diagnosis latent



Artist of the...

in the most abstract work, and the recipient felt the spirit of personalities lurking in the most abstract work in the experience of this young painter That participated before m Among many painters, he was held in Seminar in Egypt and was attended by the painter Hashim Hanoun.



White dominates the paintings, forming part of a modernist vision converging to the vision of Kazmer Malevge, who discovered the efficacy of white in modern abstract expressionism when he dominated that color as the basis of formal interruptions in modern paintings and paintings.

Roussoudan Khizanishvili reproduces the dolls, which were produced by the French painter Jean Dubovet, but are different because they limit their work to traditional colors without additives, stickers or any technical shifts outside the craftsmanship in the adaptation of

artist of the...



the traditional color: oil paintings or acrylic, while Jean Dubouvet was not shy about The use of any material under his hand, such as sand, glass, and others, these dolls formed for this painter, who became a technical field of experiments: color and formality; the painter was dissolving those diagnoses at times behind the color covers, and sometimes melts the color in those diagnoses; Sparking contrast chromatography (Alcontrast), which resembles the Alcontrast who found him Photography black and white, it remains of the painting, but the contrast and overlapping and mixing secret between these two colors, and do not become puppets all forms are only suitable for formal testing aesthetic of these colors and energy expressive of their interaction.



Rusudan Khizanishvili does not base her painting on a continent's structural structure and replaces it with a secret architectural structure that takes on a new form that has nothing to do with his previous

artist of the...



works. Rusudan Khizanashvili is inspired by the folk tales of Georgia. It borrowed some popular narratives, which we can not decipher, being first away from us culturally, and then because they fall outside our concerns in receiving the work of painting, whose narratives constitute no more than a margin on the essence of the physical painting, which mastered the painter to work creatively without limits to his ingenuity. Need for her painting to count Li narratives, seems as if it did not take into account the topic only as Achtlaca to link with the ocean through Diagnosed.

Rusudan Khizanashvili's color spaces are crossed without overlapping, forming thin facies that appear behind each other. On some of them, linear reality is formed by scattered lines and spots that often suggest movement.



Action in painting

by Ali Najjar

Action painting is a style or type of painting that does not follow a certain pattern or flow. As an art, the paint is basically just splashed or smeared onto the canvas contrary to the other paintings in which the paint is carefully applied thus, creating a certain image of what the artist want to show.

In this aspect, action painting is drawn simultaneously to give a certain effect with which only the viewer can see what it is all about, regardless of what the artist would want to convey. It would only be about of what the perception of the viewer is. If there is however an image depicted in the action painting, it would now be the task of the viewer to see and figure that out.

Historically, this style of painting has gained popularity in the 1940s up to the 1960s. It is called as action painting because the canvas serves as an arena in which the artist can act. Considering that there isn't the usual or slow stroke of brushes, in action painting, much force is given to spread out the paint to splatter unto the canvas to give this striking yet subtle effect. Some action painting would follow straight and uneven lines while others would actually be in circles, creating nonsense or whimsical patterns.

Among the painters who have gained popularity in the action painting scene are: Karel

Appel, a Dutch artist not only known for his action painting but also as sculptor and poet. Another American action painter who was praised yet was never really given much recognition as an action painting painter compared to the known contemporary artist was Norman Bluhm. Other famous contemporary action painting or action painters are: Joan Mitchell and Jackson Pollock, etc.

What makes an action painting or action painting more enticing to look at is the fact that tickles the minds of the viewers. Action painting simply gives this feeling of excitement in figuring out the possible shapes that are in the painting.

Since the image that can be produced in action painting can somehow be qualified as luck considering that it is mostly difficult to be manipulated, it would be said that painters who have created magnificent output are truly great in this field. For many of those who have tried their hands in doing the action painting style, it is sad to say that not everybody has the luck or the talent to do this well.

Much of this action painting can be qualified as visually and mentally provoking as there may be images beyond what is normally seen at the first glance. This is perhaps, why there is a great following of this kind of art and style.

Although, one would not need so much talent compared to sketching or still-life paintings, still, there is the complexity on how the paint flows towards giving justice to the painting whether the action painting has a message or not.



Action Painting

The small, personal act of painting was not going to spark revolutionary change, but in the very act of carving out a space to engage in a creative dialogue with materials - paint and canvas - the artist registered an act of rebellion within the conformist culture of the Cold War. Coined by art critic Harold Rosenberg in 1952 as an alternative to Abstract Expressionism, Action Painting emphasized the revolutionary nature of the artist's decision to paint. Rosenberg elaborated on ideas of painting as an action he had heard in artists' studios and wove them with Marxist theory, Existential philosophy, and his thoughts on drama to articulate his description of the new American painting. What resulted on the canvas was, in Rosenberg's words, "not a picture but an event." Action Painters were not interested in depicting illusionistic scenes but rendering the energy and movement of life in a visible way on the canvas.

While typically associated with gestural painting, Action Painting was meant to encompass a wide array of artists, from Jackson Pollock to Barnett Newman, although the artists themselves shied away from adopting the moniker. While Rosenberg's friendly proximity with the artists gave him access to how the artists were talking about their painting, Rosenberg's theory of Action Painting was largely overshadowed by Clement Greenberg's more formalist readings

of Abstract Expressionist painting. His description spawned many interpretations and misreadings, some of which came to fruition in later Performance Art, but many scholars have worked in recent years to rehabilitate Rosenberg's contributions to the understanding of Abstract Expressionism.

Key Ideas

- One of the main tenets of Abstract Expressionism was the evasion of a collective style. Each artist painted in his or her own way, developing individual, signature styles. Recognizing this diversity, Rosenberg's emphasis on the process of painting instead of style allowed him to speak of the artists collectively in a way that highlighted their motivations instead of the way their paintings looked.

- Action Painting is predicated on the idea that the creative process involves a dialogue between the artist and the canvas. Just as the artist affects the canvas by making a mark on it,

that mark in turn affects the artist and determines the trajectory of the next mark. As Rosenberg explained, “Each stroke had to be a decision and was answered by a new question.” While spontaneity is key to Action Painting, it is always within the parameters of this dialogue.

Beginnings of Action Painting

The art historian Nicholas Chare has written that “the dynamics of action, as presented by Rosenberg, have visual precursors in art of the past.” One might go back to Michelangelo’s drawings or even Rembrandt’s paintings, but more immediately, one can point to Manet and the Impressionists, who emphasized the physical process of painting by not hiding the brushstrokes that made up the surfaces of their paintings, and later, the Surrealists, who promoted automatic drawing that was not mediated by a conscious decision-making process.

Comparatively, a theory of sculpture emerged in the early 20th century that laid special emphasis on “direct carving.” From the 1910s onwards, the likes of Eric Gill and subsequently Henry Moore promoted the idea that carving and its visible effects were important to the finished work itself. These ideas were translated into compelling prose by the British artist and writer Adrian Stokes, whose book *The Stones of*



Rimini was published in 1934.

Rosenberg, then, in emphasizing action elevated a certain quality of execution that was already present in the Western tradition of art. While Rosenberg did acknowledge that American abstract art may resemble European forebears, the American’s motive for abstraction, their emphasis on process, was decidedly different and carried an existential, even moral, character.

Action Painting’s Post-War Context

Rosenberg embraced the Marxist ideas that circulated among the Leftist intelligentsia and bohemia during the 1930s, and his friendships with important thinkers such as Hannah Arendt, her husband Heinrich Blücher, Paul Goodman, and Kenneth Burke likely informed his own thinking about individuality, agency, and action. It was during this time that he started meeting and hanging out with the artists who he would later write about. He was familiar with the earlier Dadaists who used their art to vehemently critique the culture and society that led to the First World War, and he heard artists like Herbert Ferber and Willem de Kooning talking about the canvas as an

arena and painting as a struggle. In the face of a devastating war, an increasingly bureaucratized society, and an encroaching mass culture that promoted conformity over individual creativity, Rosenberg set out to probe the ways artists responded to this new era in their art. Originally written to introduce a European audience to the new post-war American painting, Rosenberg ended up publishing his essay "The American Action Painters" in the December 1952 issue of the prominent magazine Art News. He didn't mention any artists by name, but it was clear that he was speaking of the small group of vanguard painters in New York City.

Particularly after World War II, there was a growing sense that something new and wholly unrelated to the preceding "values" of art was required. While "The American Action Painters" is most famous for providing a description of Action Painting, one of its larger points is that in the wake of the commodification of Modern Art (he capitalizes this to distinguish it from art made in the modern era) and its uses and abuses by cultural elites, this new painting has not found a larger audience. In fact, with this newly debased, popular culture, in which art lacked substance and did not have an essential quality, Modern Art, in Rosenberg's estimation, could be attached as a superficial label to anything that struck one as being novel or unfamiliar. He was concerned that Action



Painting had not been acknowledged for what it was - a profoundly physical assertion of human life in an increasingly dehumanized society.

Rosenberg and the painters he described were not only anxious to escape and surpass the precedents of European artistic achievements, they were also eager to transform the basis on which art itself was understood. Rosenberg distinguished between the merely visual nature of all preceding art, on one hand, and the actioned nature of Action Painting, on the other. At the centre of Action Painting was a desire for human life, the movement and gesture of the artist, to emerge as the primary point of interest in an artwork.

In one respect, Action Painting was a reaction to the dehumanising effects of mechanised warfare and the affecting consequences of participation in a bloody war. For Rosenberg, moreover, this assertion of human life also grew from the frustrations of economic stagnation. As the art historian Fred Orton described, since the Great Depression in the 1930s a "sense of impasse" developed among certain American intellectuals, who came to feel an acute need for radical change. Ro-

senberg was one of them, and for him, Action Painting was partly a way of expressing revolutionary political intent.

Contentious critics

Within the annals of Abstract Expressionism, Rosenberg's rival was Clement Greenberg, another prominent art critic who was one of the Abstract Expressionists' most important advocates. Greenberg's approach to the new American painting was formal; that is, he concentrated his criticism on painting's specificity. Greenberg contended that each art needed to focus on what made it unique; in painting's case, its flatness. Instead of representing, or illustrating, a three-dimensional world, painting should explore its own essence, its own two dimensionality. Greenberg imagined art's progress to be away from representation, as such, and towards greater abstraction.

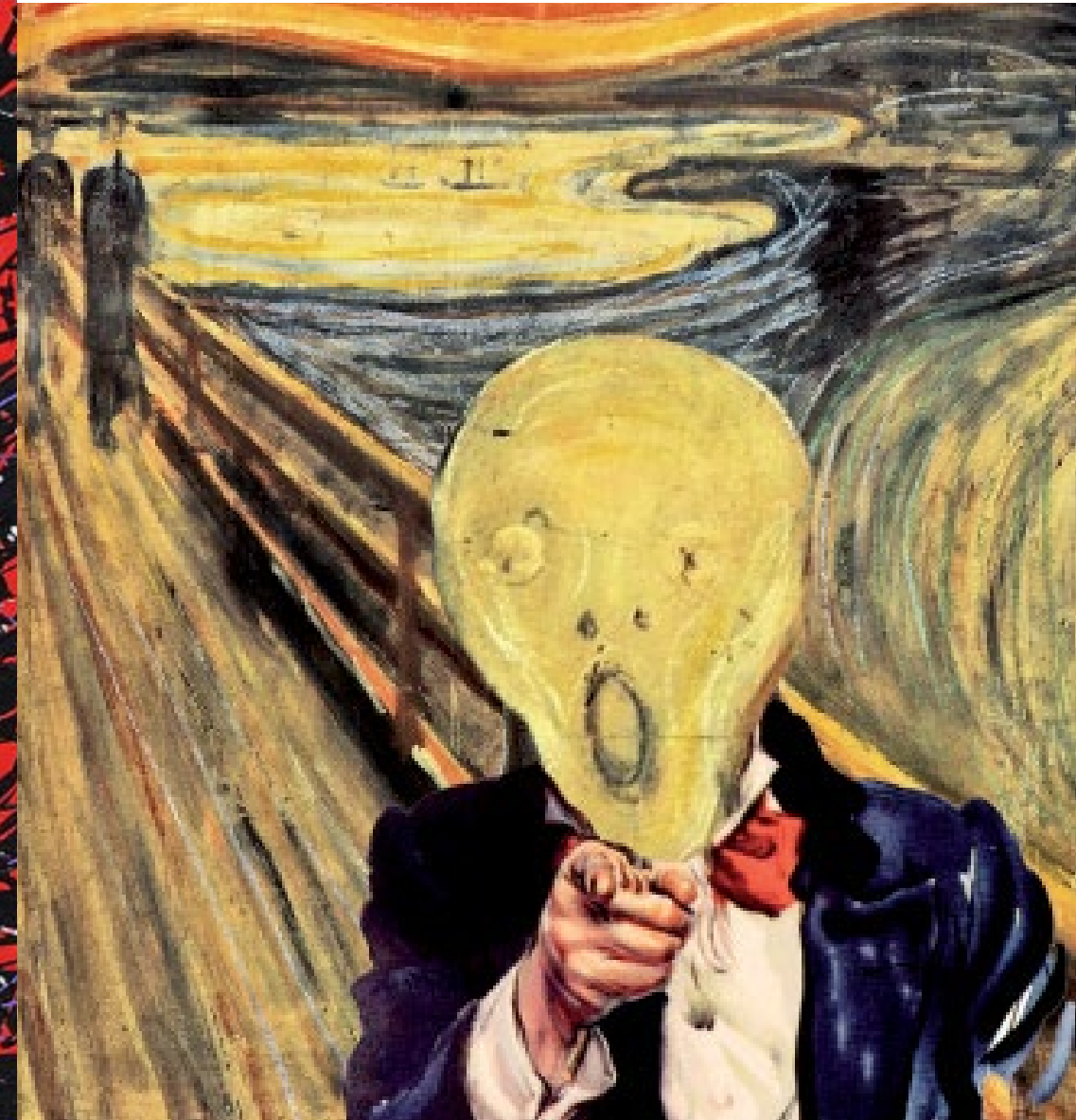
While both championed abstract art, Rosenberg's formulation of Action Painting as an existential act might be regarded as a riposte to the formalism espoused by Greenberg. Rosenberg was less concerned than Greenberg with stylistic aesthetics or the progress of modern art, and his position among the artists put him closer in touch with how the artists spoke about their work. While Greenberg knew the artists personally and visited their studios, Rosenberg hung out with the artists in social settings such as The Club and the Cedar Tavern and was more ensconced within the group. This vantage point gave him a unique insight into the artists' motivations and helped him to formulate his idea of Action Painting, and in fact, much of what Rosenberg writes in the essay is an attempt to give voice to the artists themselves. In his telling, it was the act of making that counted, not the formal qualities of flatness, arrangement, line, and color.

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Action art as phenomenon

by Amir khatib

After WWII, the Americans led the world, withdrew the carpet from Europe, and made a suitable concept with their ideology “make money”. So to start with they “bought” artists from Europe and other places of the world, they were the cultural centres in the whole world and this isolated them while marking the beginning of the collapse of the ideology.

The art area, just like any other area in life, gets bad influences that push it on the surface of the market, destroying the values in man’s thinking, because, at least I consider art as a way of thinking - and thinking is the best fruit of life. But the Americans with their way of thinking made life boring and meaningless.

As I know, American art is just marketing. Jackson Pollock and others tried to marginalise the value of thought, giving all the value to the money or the materials in other word with best example of what I say the artists who worked without a theoretical background, like Aarshal Gorky, Andy Warhol, Keith Haring and others.

Action art is one more link to this chain and Jackson Pollock the centre of this phenomenon. Later on we found this more suitable to children than galleries. But Americans done it and they continue marketizing while in fact is just an artist who confesses that he

does not know how to draw or to make any kind of art. That’s exactly what Jeff Koons; the king of the pop-art said in Helsinki a few years ago, a very strange story on how he became an artist. As you might know, Koons is a friend of an Italian porn star with whom he eventually married and made a series of pictures with both of them naked on different positions.

Jeff, a king for the pop art movement, said that he went to some marginalised gallery in New York, he found a small sculpture of Michael Jackson with an ape, he bought the copyrights from the artist and made many copies of it in huge size of exactly the same sculpture and sold them all around the world for the price of \$5mil.

This is what Americans have done to destroy the best fruits of the mankind ever this how we live in our planet now and no one knows when this is will end.

How Action Painting Changed Art

by Phillip Barcio

<https://www.ideelart.com/magazine/action-painting-act>

If the phrase “action painting” sounds confusing, that could be because it seems to contain a redundancy. Painting implies action. Can there be inaction paintings? But neither the fact that painting is an action nor that paintings result from action have much to do with the action painting definition. In fact action painting isn’t really about action or painting at all. It is about a state of mind. The art critic Harold Rosenberg coined the phrase action painting in 1952, in an essay titled “The American Action Painters.” The essay was an attempt to explain what Rosenberg considered to be a fundamental shift occurring in the mindset of a small group of American abstract painters. Rather than approaching painting as image making, these painters were using the act of painting to record the results of personal, intuitive, subconscious dramas they were acting out in front of the canvas. They were using the canvas as a stage. They were actors, and the paint was the method of recording the evidence of the event. In his essay, Rosenberg not only pointed out the newness of this method, but he also entirely shifted the attention away from paintings as objects, declaring that all that mattered to action painters was the creative act.

The End of Objectness

Prior to Rosenberg’s observation, no respected art critic had ever suggested in writing that the point of an artist’s work wasn’t to create something tangible. It was taken for granted that the purpose of



being an artist was to create works of art. But what Rosenberg observed about painters like Jackson Pollock, Franz Kline and Willem de Kooning was that they were not focused on creating objects. Rather they were focused on their own process as painters. They were placing the utmost importance not on the finished product, but on the act of connecting to their own unconscious. The painting was simply a way for them to record the resulting effects of that connection.

Imagine being blindfolded and given a paintbrush then being told to find your way through a maze while running the paintbrush along the surface of the wall. The resulting mark left on the wall would not be an aesthetic achievement so much as it would be a record of your journey. Such was the root of Rosenberg's observation: that the action painters were not making images; they were making outward recordings of their inward journeys.

Action Painting Techniques

When a painter sets out to make a painting of a specific image, the tools and techniques involved need to offer the painter as much control as possible. But if the point of a painting is not to make a specific, pre-determined image, but is rather to create an abstract visual relic of a psycho-physical event, the painter can enjoy more flexibility in terms of tools and techniques. Since action painting is about spontaneity and being able to seamlessly convey every subconscious intuition through a physical gesture, anything that hinders freedom and instinct must be abandoned.

The action painter Jackson Pollock abandoned traditional preparations and supports and instead painted directly onto unprimed canvases



laid out on the floor. He forewent traditional tools opting instead to apply paint to his surfaces using whatever he happened to have, including house painting brushes, sticks or even bare hands. He often flung, poured, splashed and dripped paint onto his surfaces directly from whatever container the paint was in. And he used whatever medium was handy, including all manners of liquid paint, as well as broken glass, cigarette butts, rubber bands and whatever else his instinct commanded.

Grand Gestures

In addition to being free with mediums, tools and techniques, the action painters also released themselves from the constraints of their own physicality. Franz Kline's action paintings are all about physical gesture. Each bold mark Kline made on the canvas is a record of a moment when his body was fully engaged in motion. Whereas an Impressionist brushstroke is made something so subtle as the flick of a wrist, Kline's brushstrokes were made by a thrust of his whole arm, or his entire body, as guided by the inner reaches of his mind.

Pollock often made no contact with the canvas at all. Instead he relied on momentum and the dynamic use of his body, crea-

ting speed and power to project the medium into space and onto the surface. By not hindering his motion by contact with the surface he was collaborating with the powers of nature, which resulted in free-flowing, elegant and organic-looking marks. In a sense, Pollock and Kline's gestures were not only creating marks, they were making impacts. Like meteor craters, these impacts can be appreciated both for their appearance and also for the primal, ancient, natural forces that caused them.

The Conscientious Unconscious

The rise of action painting was not a mystery. It had logical roots in the context of post-World War II American culture. American society at large was recovering from war and adjusting to a strange new modern reality. In their efforts to understand themselves and their world, people became increasingly interested in psychology, especially ideas surrounding subconscious and unconscious thoughts. In the minds of the American action painters, these ideas tied in directly with the work the Surrealists had done with automatic drawing, which involved letting the body create marks based on reflexive movements inspired by unconscious impulses.

Their thinking also tied in with primitive traditions found in the totemic artwork of Northern American native cultures. Totemic art is tied in with a belief that people are connected to each other, to history and to the natural and spiritual worlds through certain natural objects, or through beings that possess spiritual or mystical powers. The action painters hoped that through their intuitive, subconscious painting style they could channel totemic imagery that viewers could connect with in the presence of the aesthetic relics of their process.



Action Painting's Legacy

The preciousness of the gift that action painting gave to future generations of artists cannot be overstated. Harold Rosenberg's thoughtfully stated observations inspired a tremendous change in Modernist art. He gave words to the thought that process is more important than product. He proved that the journey really is more important than the destination, or if that sounds too cliché, he proved that the drama that unfolds during the process of a painter's creative act is more important than the relic that results from that process.

Rosenberg's realization freed ensuing generations of artists from thinking about their work solely in terms of "product making." They could engage in experimental processes and focus fully on ideas. They had permission to begin without having to predict the end results. Without this shift in the consciousness of artists, we never would have been able to enjoy "happenings" or the work of conceptual artists or the Fluxus movement. We never would have been able to experience the ephemeral, transient mysteries of land art. We never would have enjoyed the fruits of the alternative art space movement. In so many ways, it was action painting that enabled artists to shift their focus away from where exactly they were going, and to remind themselves that often the most important thing in art and in life is how they get there.

Then again ... art as usual

by Thanos Kalamnidas

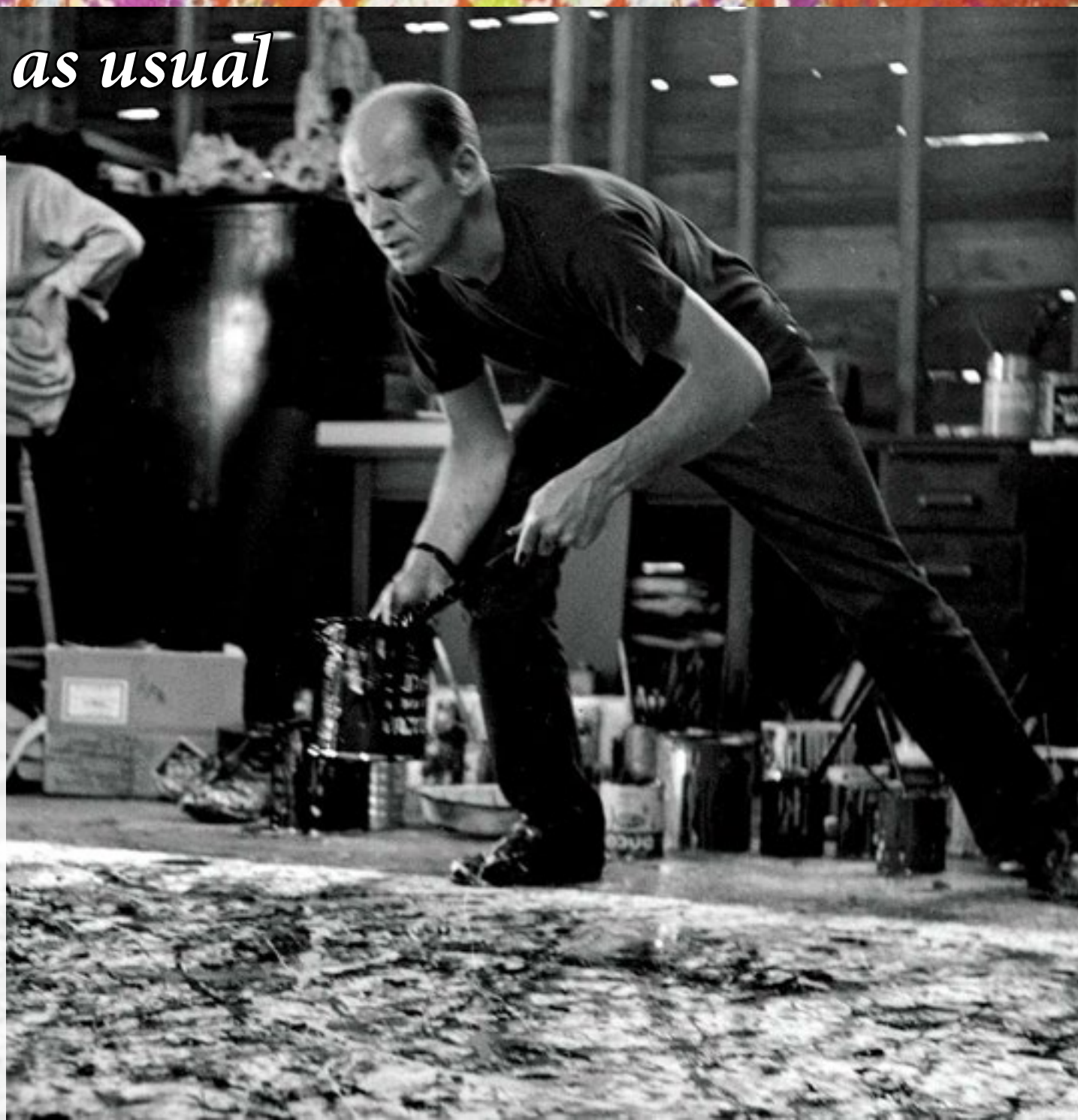
Despite the fact that I do understand the theoretical and philosophical base behind action art and I love abstract art I have issues to ...like it, somehow action art doesn't talk to me. And if it is all about communication between the art piece and the spectator then I'm afraid, action art and I never meet.

I think, and please take it as it is, a personal view, what is missing from most of the action art pieces is the live part. The part where the artist "throws" colours on the canvas, the part where the painter him/herself is part of the installation because ...and here comes my second "objection", action art should be part of performance art where the painter's performance is part of the final piece. And please don't ask how, we live in the 21st century, what's simpler than accompany the canvas with a video or even apply a video on the canvas.

Art is a language and action art should be a language that includes body language and a ...bicycle. The point is that in the end won't be randomly sprayed colour on a canvas but a dance with colours. Two different perspectives with the second much closer to ...art.

But then again that's me. And again just art as usual. But is this what want for art? Baptise any random act that includes colours art? There is no irony here the fact that action art is mostly popular in kindergartens by four, five and six year-olds and they have traditions that go decades back?

Again, it might be just me!



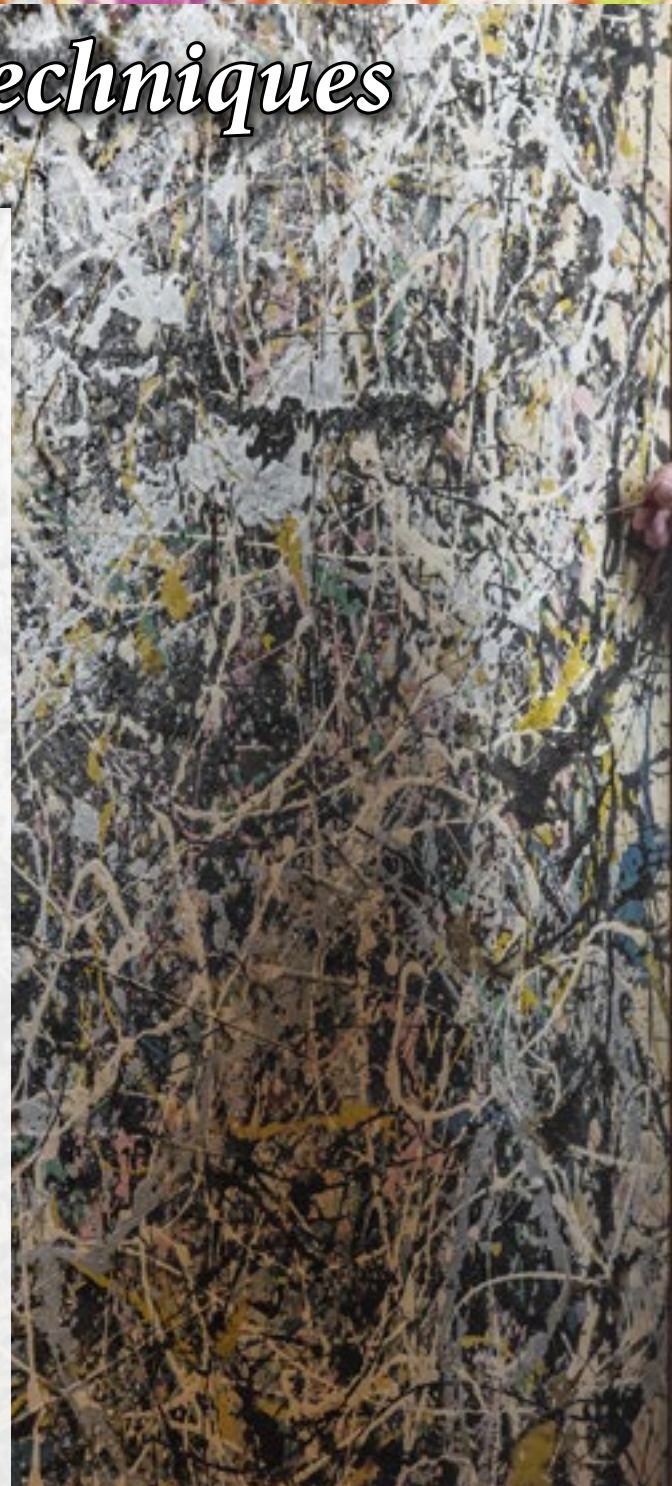
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We want a home!

by Ali Najar

Since the first call of the Iraqi youth to demonstrate in Tahrir Square, my senses have been mobilized to apprehend the event, which has been awaited by the majority of Iraqis who need to express their frustration with the performance of the Iraqi authorities and their many parties, which have also shared “the ...cake”, as it was stated by one of its leaders that occupies an advanced position in the pyramid of this authority.

It was in my mind that the matter was nothing more than the demonstrations or sit-ins of previous years that neglected its demands for power, but even underestimated them. Despite the realism of its demands for its rights, most of the time lost by the authority and its parties throughout its domination of state institutions and transforming them to serve their interests only. It never occurred to me that the authorities had confronted them from the early hours with live bullets and outdated, highly toxic smoke projectiles internationally prohibited from use in resolving demonstrations.

The first prick happened to me since the first bullet was fired, since the first martyr fell. I did not realize the shock of what I saw. Young people of the age of roses are falling for nothing but to gain their citizenship ri-



ght in their own country. As an expat artist, I have spoken about many of my country's accidents in my previous work. That didn't ease my anger while I watching this awful situation day after day. For me, it is not just a respite, but to get rid of the severity and harshness of my emotions and to stop the river of my tears as I watch before my eyes the new epic of youth that changed all our previous traditional political concepts, and opened our eyes to a new awareness that we did not have.

Time is not our time, but their time, and it is they who perform their miracle. But his miracle, from its inception, has penetrated us with its storm and its high awareness of the traditional political game and its trivial maneuvers.

On the twenty-seventh of October my project started, because I am naturally not used to neglecting what is happening to our children, our young people are falling in front of the treachery of brute power and (my third party), my heart and my heart bleeding from afar. In order to alleviate my pain, I began to note the incidents of the intifada day in and day out. My ink started flowing on paper and blood, which means I left my feelings free to express all the incidents of liberation that kept me in front of the screen that I presented every day. Not as neutral as photograph shots, but as heart-rending incidents.

The works for the Tahrir Square I titled 'We want a homeland' alike the intifa-



da's slogan and has been used daily since the twenty-seventh of October. After I had not been able to watch more of the negative events. The bridge of liberation and the fall of the youth from it amid a whirlpool of releases, smoke and the penetration of smoke projectiles, the heads of young men rising up. Monsters of the power parties and their dogs mock them. Jabal Tahrir, the wedding of martyrs, and the dream. Then the series of cartoons continued every day trying to follow up on my impressions of what is happening in the Iraqi liberation arenas. These were not my illustrations; illustrations, inflammatory posters, or political drawings. For in all my artistic productivity, I try to stay away from directness in favour of suggestion. But despite that, many of the factual details that I highlighted are being inserted into the details of my workspace despite the expressive momentum that I have tried to place myself within.



ANNA KLEBERG THAM: 99—19 A RETROSPECTIVE

Anna Kleberg Tham is a Swedish photographer, filmmaker and installation artist, whose work looks at existential questions through everyday situations.

Using a variety of work methods including studio-based projects and experimental investigations she probes the intersection of the staged and the documentary, exploring the tension between photographic representation and reality.

This book covers twenty years of Kleberg Tham's practice, from 1999 to 2019, and includes new essays, as well as a range of previously published texts on her work.



Sometimes I find
a place to **sleep**

But I never **dream**

fARTissimo

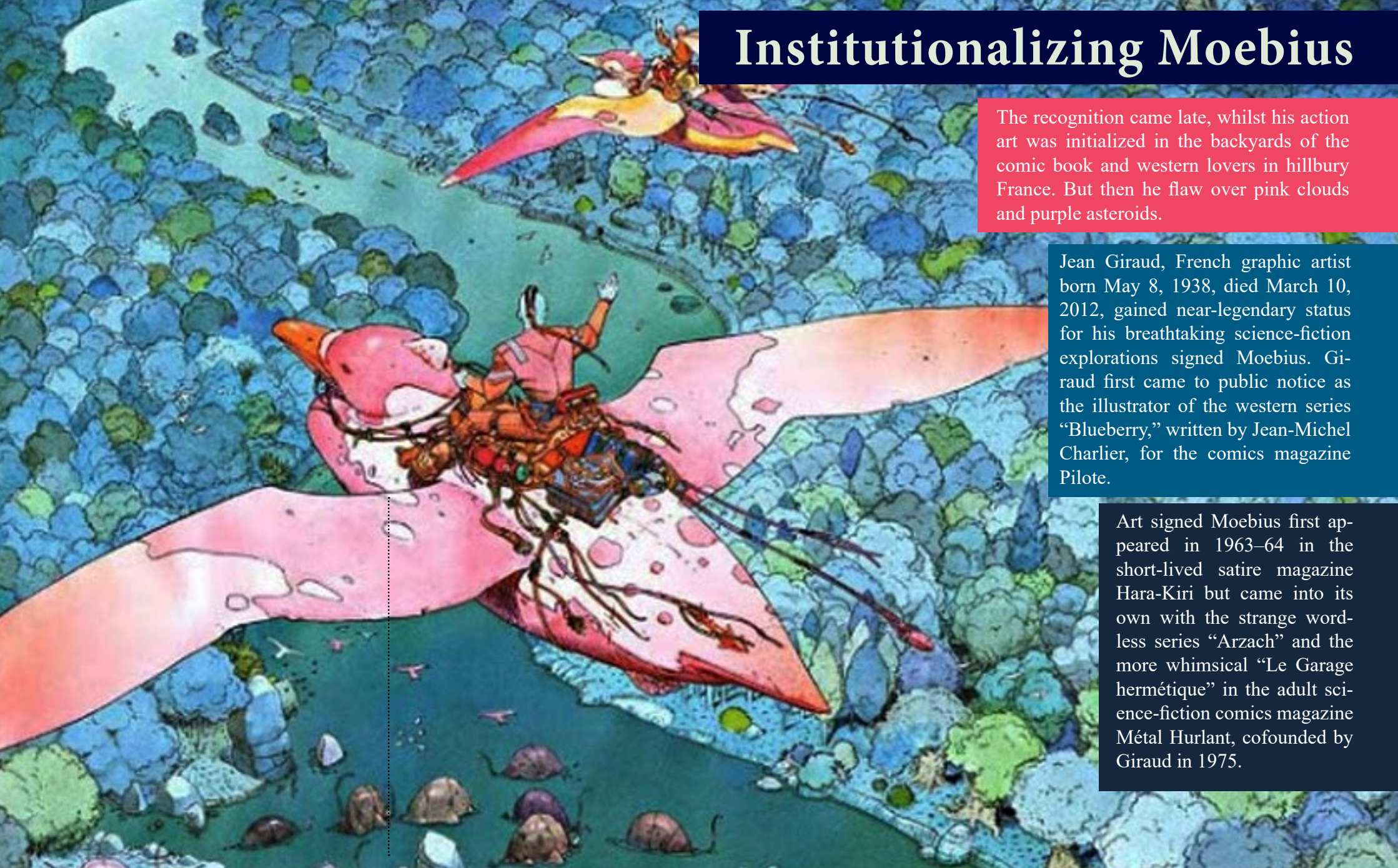
By Thanos Kalamidas

Institutionalizing Moebius

The recognition came late, whilst his action art was initialized in the backyards of the comic book and western lovers in hillbury France. But then he flew over pink clouds and purple asteroids.

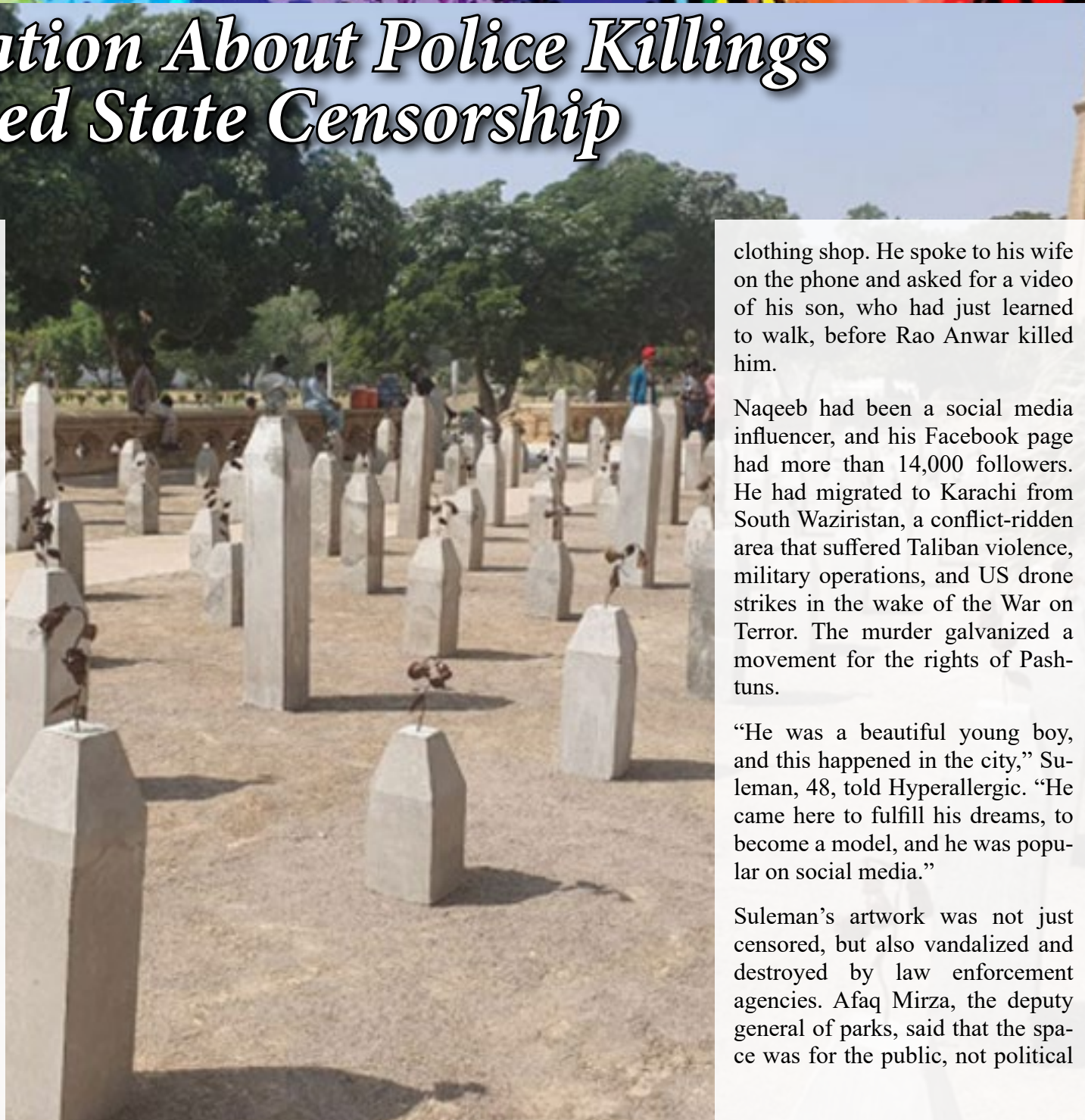
Jean Giraud, French graphic artist born May 8, 1938, died March 10, 2012, gained near-legendary status for his breathtaking science-fiction explorations signed Moebius. Giraud first came to public notice as the illustrator of the western series “Blueberry,” written by Jean-Michel Charlier, for the comics magazine *Pilote*.

Art signed Moebius first appeared in 1963–64 in the short-lived satire magazine *Hara-Kiri* but came into its own with the strange wordless series “Arzach” and the more whimsical “Le Garage hermétique” in the adult science-fiction comics magazine *Métal Hurlant*, cofounded by Giraud in 1975.



Why an Installation About Police Killings in Pakistan Faced State Censorship

by Iman Sultan



Tombstones rise out of the earth lining the pathway in front of Frere Hall, a colonial building and surrounding park in Karachi’s bustling downtown. Iron flowers spring upright from the white gravestones, but most of them wilt, representing not just death, but a nation that has forgotten to replace dead roses with fresh blossoms.

Adeela Suleman’s *The Killing Fields of Karachi*, was installed for the 2019 Karachi Biennale, a public art exhibition known as the biggest in Pakistan. The exhibit memorialized 444 people killed by Rao Anwar, a cop who extrajudicially murdered civilians by staging fake encounters in which he claimed to fire in self-defense, but no police officer was killed or injured.

Within two hours of its public opening, Suleman’s exhibit had been shut down by men who claimed to be from state intelligence, and the lower hall housing the accompanying short documentary film indefinitely sealed.

The film’s focus is Naqeebullah Mehsud, a 27-year-old aspiring Pashtun model who was picked up from Sohrab Goth by authorities in early January 2018. Detained overnight, policemen tortured and extorted him of money after they found out he’d been saving to open a

clothing shop. He spoke to his wife on the phone and asked for a video of his son, who had just learned to walk, before Rao Anwar killed him.

Naqeeb had been a social media influencer, and his Facebook page had more than 14,000 followers. He had migrated to Karachi from South Waziristan, a conflict-ridden area that suffered Taliban violence, military operations, and US drone strikes in the wake of the War on Terror. The murder galvanized a movement for the rights of Pashtuns.

“He was a beautiful young boy, and this happened in the city,” Suleman, 48, told Hyperallergic. “He came here to fulfill his dreams, to become a model, and he was popular on social media.”

Suleman’s artwork was not just censored, but also vandalized and destroyed by law enforcement agencies. Afaq Mirza, the deputy general of parks, said that the space was for the public, not political

activists. “This place was given for art, not to make a political scene,” he remarked. The team for Karachi Biennale also disavowed the artwork they had curated, stating that Suleman’s exhibit did not fit into the annual theme of “ecology and environment.”

But the dimensions of public space in Karachi, one of Asia’s fastest-growing megacities and Pakistan’s largest commercial hub, have always been political. Karachi is a city built on land grabs, mining of resources, political parties violently claiming space, and military operations snuffing them out. Whether it’s police violence or infrastructural decay, the untimely deaths of young people in the fifth least-livable city in the world is unbearably normal.

“This city has given me enough shocks,” Suleman said. “And every time you interact with the city, it laughs.”

Suleman’s tombstones, which were made out of cement over a period of months from molds she created, are pyramidal in structure, sacralizing the park with the memory of the dead. The seven-minute film is silent and zeroes in on the abandoned poultry farm in which Naqeebullah was killed. The landscape of the broken-down farm and its jutting pillars eerily mirror the gravestones, both before and after the state brought them down with sticks.

In the accompanying film, Naqeebullah’s father, Khan Muhammad, stands in front of the sea. He gazes into the eyes of the viewer, a stark reminder that his son’s killer still has not been brought to justice.

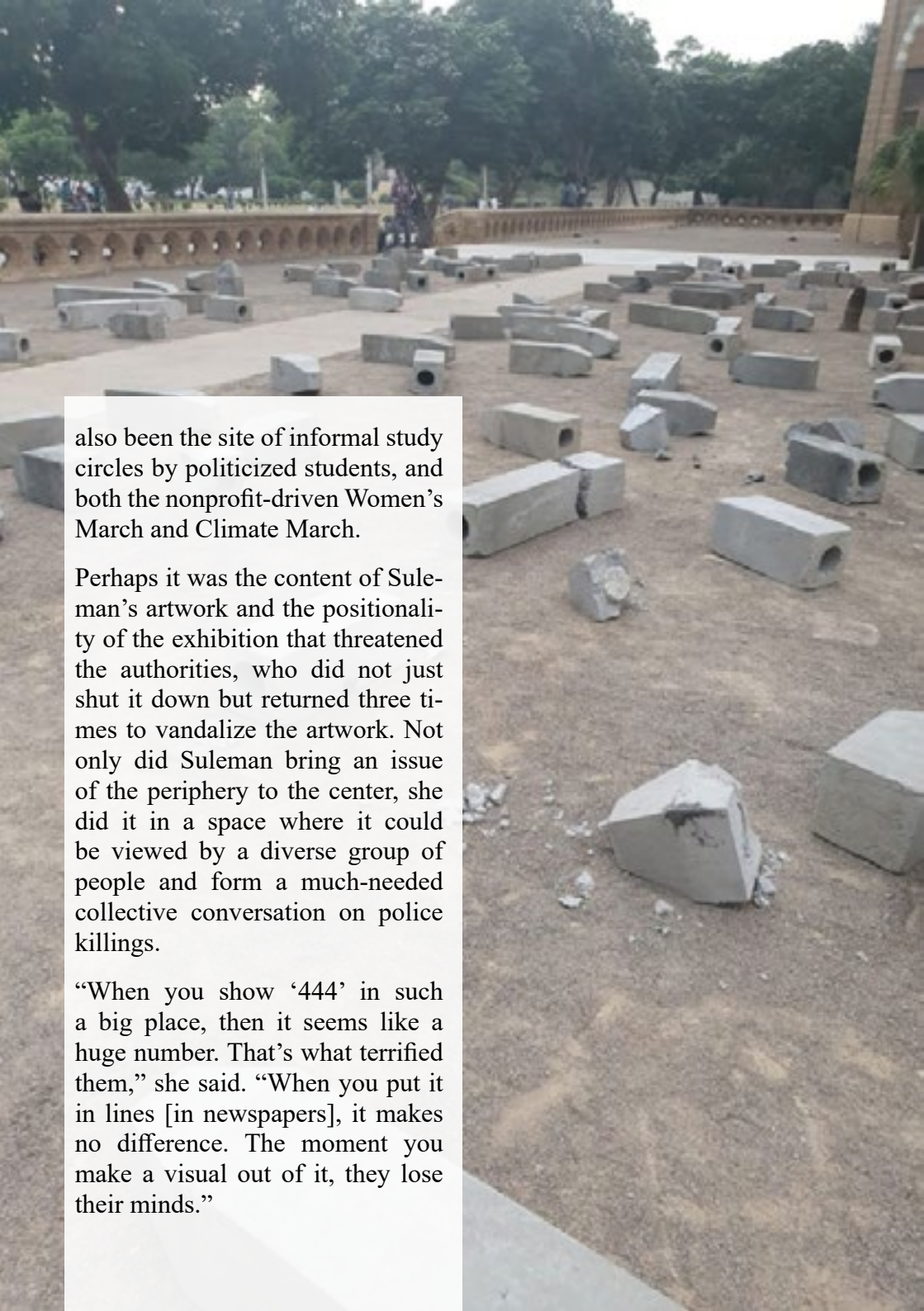
“There are people who say art is an indulgent activity for the elite, it’s not catering to



the masses,” Numair Abbasi, 28, a Karachi-based artist who has faced censorship in the past, said. “If you look at the history of the gallery in Pakistan, it expanded from [conservative military dictator] Zia Ul-Haq’s time [in the 1980s]. Art was banned and looked down upon, so the gallery tried to take everything inside.”

But Suleman’s exhibition was installed in Frere Hall, one of the rare spaces open to everyone in the city, where boys take selfies, women walk along the pathways, and workers hang out on the cool grass. The artwork did not just reference the dead bodies incurred by the state, it also disrupted public space by constructing an artificial cemetery in one of Karachi’s most-visited parks.

Depoliticizing space in Karachi thus is not just impossible, but a dubious attempt by the state to gaslight the public. Sohrab Goth, where Naqeeb was picked up, is a largely working class settlement inhabited by Pashtuns, facing an expanse of sky and highway on one side. It is where the city ends. But Frere Hall is in the center of the city. The Marriott Hotel is across the street, red flag prostrating in the hot air. It is a fifteen-minute walk from Zainab Market and situated where Saddar (downtown) just ends, and the stylish uptown begins. Frere Hall has



also been the site of informal study circles by politicized students, and both the nonprofit-driven Women's March and Climate March.

Perhaps it was the content of Suleman's artwork and the positionality of the exhibition that threatened the authorities, who did not just shut it down but returned three times to vandalize the artwork. Not only did Suleman bring an issue of the periphery to the center, she did it in a space where it could be viewed by a diverse group of people and form a much-needed collective conversation on police killings.

"When you show '444' in such a big place, then it seems like a huge number. That's what terrified them," she said. "When you put it in lines [in newspapers], it makes no difference. The moment you make a visual out of it, they lose their minds."

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

Opinion

Action? Art? Meaning?

This term, first coined by Harold Rosenberg, refers to the dribbling, splashing or otherwise unconventional techniques of applying paint to a canvas. Connected to the Abstract Expressionist movement, but more precise in its meaning, Action Painting believes in the expressive power held in the actual act of painting as much as in the finished product. Rosenberg defined the notion of the canvas as seen by the artists in this movement as being 'not a picture but an event'.

Jackson Pollock was the leading figure of the movement, employing the 'drip' technique to create his vast paint splattered canvases. There is some debate as to how much he left to chance and how much the finished product reflected his original intentions, but the power of his works lies in their energy and sheer drama.

Other artists produced Action Paintings often employing quite unconventional techniques. The British painter William Green, for example, rode a bicycle over his canvas, while one of the Gutai Group in Japan painted with his feet as he hung from a rope. Critics were divided over the worth and purpose of this movement as for every Pollock there were numerous examples of over-indulgence and derisive imitations. In retrospect, however, it stands as an important aspect of Abstract Expressionism and it can be seen as a precursor to many later techniques such as Spin Art.



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is about
communicating
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Last Drop

How real is the Western scientific understanding of the world?

by Avtarjeet Dhanjal

Early 20th century Kurt Gödel, the Austrian logician, mathematician in his doctoral thesis has shown us that the mathematics is not an absolute science. Modern science uses mathematics as too for proving and proving theories and other suppositions in science. Mathematics which itself is not absolute science, thus the science can't be an absolute discipline.

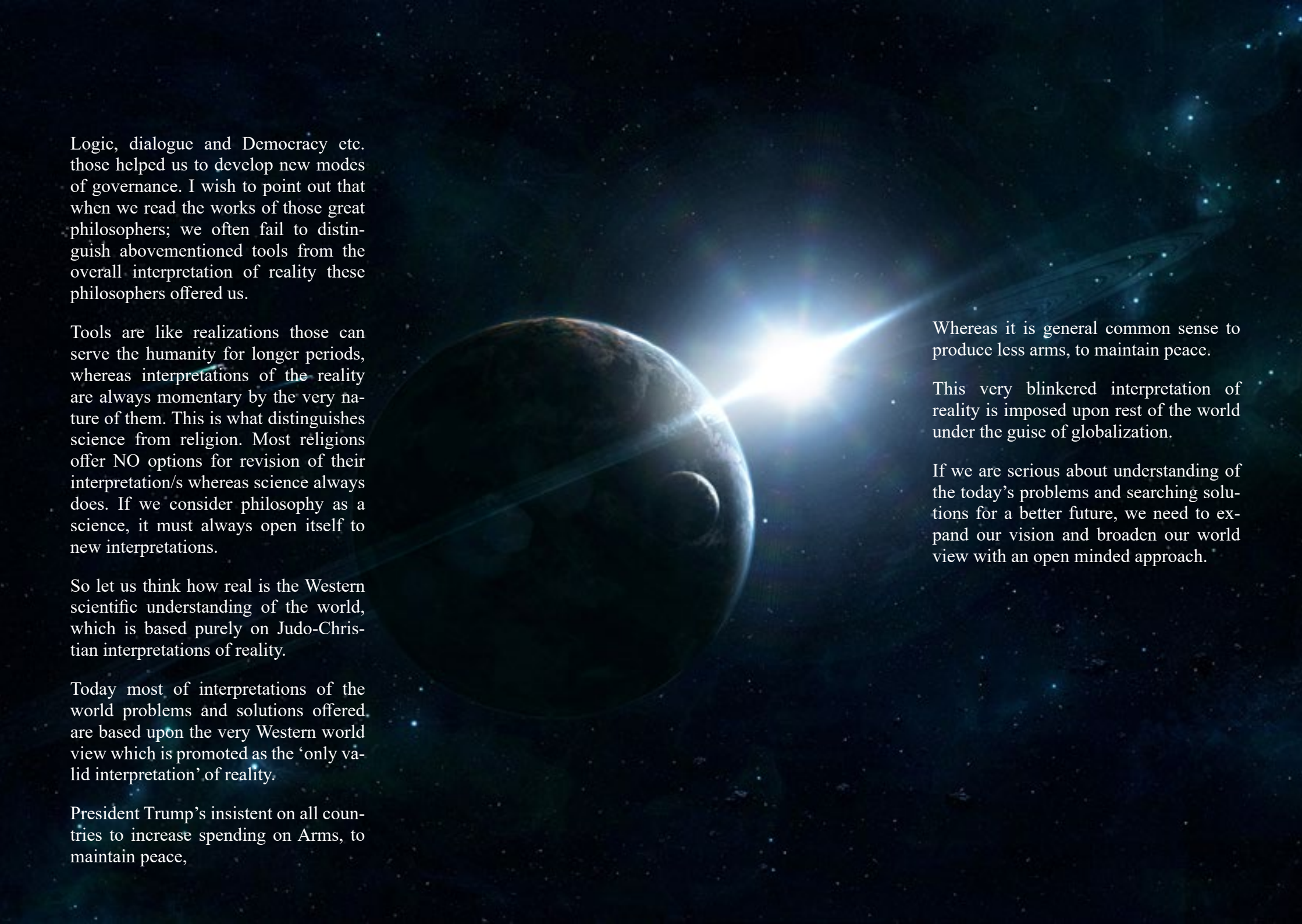
Most of the scientific theories known and promoted as truths (new Gospels) are based upon the suppositions/questions inspired/raised by the Judo-Christian interpretations of reality of the world/universe. As a result claims made by Western scientists and thinkers are naturally based upon only one interpretation of reality, ignoring equally valid interpretations offered by other cultures/civilizations.

For example, the West did not develop the concept of number 'zero', using Roman numerals the biggest number could be written was 1000 symbolised by 'M'. When using Roman numerals a very simple number such as 1999 needs

16 characters 'MDCCCCLXXXXVIII'; one is not surprised, One can imagine the difficulty in imagining/conceiving numbers bigger than 1000. In 1650 the Archbishop of Armagh, James Ussher, published the Ussher chronology based on Biblical history giving a date for Creation of the world/universe as 4004 BC. WE can't blame Bishop Ussher for his lack of imagination, It like giving a foot ruler as a tool to Area of the Earth,

Whereas Indian mathematicians had developed the concept of 'zero' very early on, as a result Hindu religious scriptures such as the Vedas and Purāṇa describe a massive range of units of time measurements, spanning from the Paramāṇu (about 17 microseconds) to the Mahā-Manvantara (311.04 trillion years). According to these texts, the creation and destruction of the universe is a cyclic process, which repeats itself forever. Each cycle starts with the birth and expansion (lifetime) of the universe equalling 311.04 trillion years.

Greek philosophers of pre-Christian era made a unique contribution to world, it provided very useful tools such Reason,



Logic, dialogue and Democracy etc. those helped us to develop new modes of governance. I wish to point out that when we read the works of those great philosophers; we often fail to distinguish abovementioned tools from the overall interpretation of reality these philosophers offered us.

Tools are like realizations those can serve the humanity for longer periods, whereas interpretations of the reality are always momentary by the very nature of them. This is what distinguishes science from religion. Most religions offer NO options for revision of their interpretation/s whereas science always does. If we consider philosophy as a science, it must always open itself to new interpretations.

So let us think how real is the Western scientific understanding of the world, which is based purely on Judo-Christian interpretations of reality.

Today most of interpretations of the world problems and solutions offered are based upon the very Western world view which is promoted as the 'only valid interpretation' of reality.

President Trump's insistent on all countries to increase spending on Arms, to maintain peace,

Whereas it is general common sense to produce less arms, to maintain peace.

This very blinkered interpretation of reality is imposed upon rest of the world under the guise of globalization.

If we are serious about understanding of the today's problems and searching solutions for a better future, we need to expand our vision and broaden our world view with an open minded approach.

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