

UNIVERSAL COLONERS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



Liu Hong

Sometimes I find
a place to sleep

But I never dream



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

Dr. Michael CASEY

michael.casey@eu-man.org

Moustafa AL-YASSIN

tel: +358 44 991 88 30
moustafa.al-yassin@eu-man.org

AD: Thanos KALAMIDAS

thanos.kalamidas@eu-man.org

MANAGING EDITOR

Alaa Al-KHATIB

ADVERTISING

sales@eu-man.org
+358 (0) 40 570 2899

PRINTED BY

Paar OU

Estonia

GENERAL ENQUIRIES

info@eu-man.org

EU-MAN

HELSINKI OFFICE

Talberginkatu 1 C
P.O.Box: 171
00180 Helsinki, Finland

LONDON OFFICE

Donoghue business park
Calremont Road
NW2 1RR London
Office: +44 (0)208 7952972
Mobile: +44 (0)7728 024968

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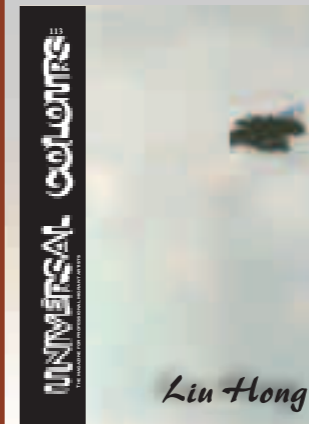
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Cover:
Liu Hong

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AS WE ARE ON OUR WAY to a new chapter of our lives in this frolic game, we need a moment of meditation; actually a lot of moments of meditation. And that because this is the most attractive, inspiring and challenging chapter.

Since we started, and up to this moment I am writing these lines, we saw many interesting chapters; it made us tired, challengers, outcasts and gave us a lot of testy troubles. These troubles gave us the power and encourage us to continue and apparently thus we did. Our obsession was and still is hope, a better future in which we believe that it is coming inevitably.

The play started more than 14 years ago between Finland, Netherlands and Denmark; we and our people followed eagerly what happens around, expected a lot of events to the chapters of the play, or at least in some chapters, and we all were waiting a better change to shape the theme of the play. A play that the wind took the way the wind goes sometimes.

Our obsession was the acknowledgement; the acknowledgement that we get in parts during one of the most difficult times of our carrier and this did not stop for more than 14 years. But what we saw lately in front of our eyes and the eyes of all who work with us - in our context "circle" - is that there is some kind of organisation that has nothing to do with Art or our profession. They try their best to withdraw the carpet from under us, in an ugly way. These organisations are basically working in the media, pretending to be representatives of the migrant art and artists in most places and events.

We are here not carping or blaming those organisations at all. And we are not placing ourselves as their competitor for the simple reason that we know their cheap marketing aims; schmoozing politicians by keeping the image of the "Migrants Culture" distorted and inside stereotypes. These people

who work as heads of these organisations started their mission more than 10 years ago.

This distortion meat is the benefits. And with politicians they worked together to keep and maintain the situation of the people who work in the field of migrant art and culture in Finland and elsewhere in Europe.

I say that because I need some solid interpretations and explanations for their representation in many occasions; occasions organized for the migrant artists meanwhile no one contacted the best representative of migrant artists in Finland and Europe the EU-MAN; the organisations that organise these events know us very well and we keep them updated for our energies all the time, and they are or they show a good friendship/relationship with us. However these organisations invite the EU-MAN as invitees after they make the programme and everything is over and arranged.

We do not complain here but we want our voice to be heard, we cannot stay marginalized all our life, we want to live like any other organisation, we have good work background and past; most of the officials in the ministry of culture say that - including the minister himself - the officials in the Arts Council, museums and most importantly our members who live for the art and need to be heard how important our work is for us.

We are on crossroads or we put a crossroad mark - and this is not a complaint - an appeal, we have a great project a large-scale project which should be done this year in cooperation with our partner the Cultural Forum organisation and we should do this project in Turku as celebration of Turku the European Cultural Capital year 2011. We did apply to more than 10 fund bodies in Finland and in Europe but by the end of the day we got only the annual fund of the Ministry of Education and culture in Finland which is not even enough for the publication of this magazine itself.

An Arabic proverb say: when you through some clay to the wall, if it does not stay, it leaves mark on the wall.

Amir Khatib



CHRISTIAN FERREIRA AT THE WAPPING PROJECT Heringa/Van Kalsbeek

Drie
06 May – 19 June
Private View:
05 May 18.00 – 20.00
CHRISTIAN FERREIRA AT THE WAPPING PROJECT
Wapping Hydraulic Power Station,
Wapping Wall London E1W 3SG

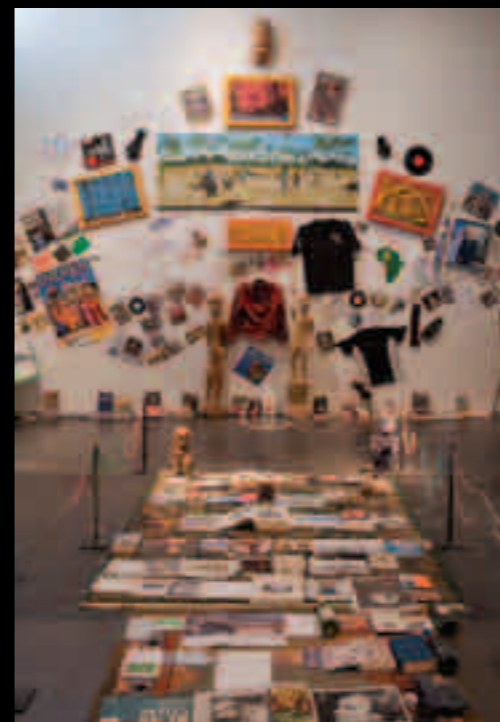
CHRISTIAN FERREIRA is delighted to present a solo exhibition of Heringa/Van Kalsbeek's sculptural work. Titled Drie the exhibition will feature an elegantly curated selection of three of the Dutch duo, Heringa/Van Kalsbeek's abstracted sculptures housed in the industrial surrounds of the Accumulator Tower of The Wapping Project, London.

Chaotic in their appearance the works are reminiscent of bestial wildlife photography caught in motion. Created

from steel, resin and polyurethane mixed with found objects such as feathers, cloth and coral the work has a rich assemblage like quality. As multilayered as the material creation of the works are so too are the readings that can be taken from the work. Reluctant to clarify any meaning, the artist seem to follow the "Death of the Author" school of thought and allows the viewer to formulate the meaning of these colourful and collision-like pieces themselves.



ARS 11 in Museum of Contemporary Art Kiasma 15 April -27 November



ARS 11 exhibition in Kiasma, Helsinki will open 15 April. The ARS 11 exhibition investigates Africa in contemporary art. The exhibition features some 300 works by a total of 30 artists. The Kiasma Theatre also has a programme of ARS events and performances. In addition to artists living in Africa, the show also features others who live outside the continent, artists of African descent as well as Western artists who address African issues in their work.

The themes of the exhibition, such as migration, environmental problems and urban life are global, issues that affect us all. Memory, recollection and the simultaneous presence of different histories and layers of time are some of the common starting points of the work of many artists featured in the exhibition. At best ARS 11 can produce new understanding and also provide background information on the situation in today's Africa. The exhibition will extend the idea of what Africa, contemporary art and African contemporary art are today.

ARS 11 is a major international art event filling Kiasma with artworks, performances, screenings, discussions and workshops. The ARS 11 curator team are Pirkko Siitari, Director of Kiasma, Arja Miller, Chief Curator, and Jari-Pekka Vanhala, Curator. The ARS 11 programme for Kiasma Theatre will be compiled by Riitta Aarniokoski. The themes of the exhibition and the artists are presented in richly illustrated exhibition catalogue.

A Momentary Lapse Of Reason May 19th -June 19th, 2011

Beginning May 19th -- June 19th, Maya Hed will present her solo photography exhibition, which captures exclusive pictures of extraordinary jazz artists from all over the world, during the sound check in opera houses and jazz clubs where the artists experience very intimate, secluded and unique moments...

In this intimate series the viewer can experience through the photographic medium, the vivid expressive force of jazz music, echoed by the photographs that enable us to "listen" with our eyes

Further, after enduring the black and white photography documentation of jazz music over the past years, Maya's fresh approach presents a large amount of photographs in color in the belief that emotions and stage life, come to light better in her colorful menagerie outlook.

The camera leads us behind the scenes with such luminaries as Stefano Bollani who overwhelmed Italian jazz culture, Tony Pancella who is a very important figure in Italian Jazz, and Nicola Stilo who played with one of jazz's greatest artists, the notorious Chet Baker and many more.



Wednesday, 18th May 2011
6:30 pm - 7:30 pm (followed by a brief Q&A)
Entry fee at the door: £5

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DE CHARDIN A HERVÉ CONSTANT

'A Journey with the artists and writers who shaped my art'

The cycle of life to death brings us all into contact with eternity, but it is who we meet along the way and what we do with those encounters that distinguishes our lives. I will talk about how the artist Chardin: the poet Arthur Rimbaud, the city of Tuzla in Bosnia, the Tuot card and much more, impact my life and art

Hervé Constant

Swiss Cottage Library

Events Room - Ground Floor
88 Avenue Road NW3 3HA Swiss Cottage underground
Rooms: C11, 31, 46, 52, 113, 167, 268 and 603



American art 1850-1960

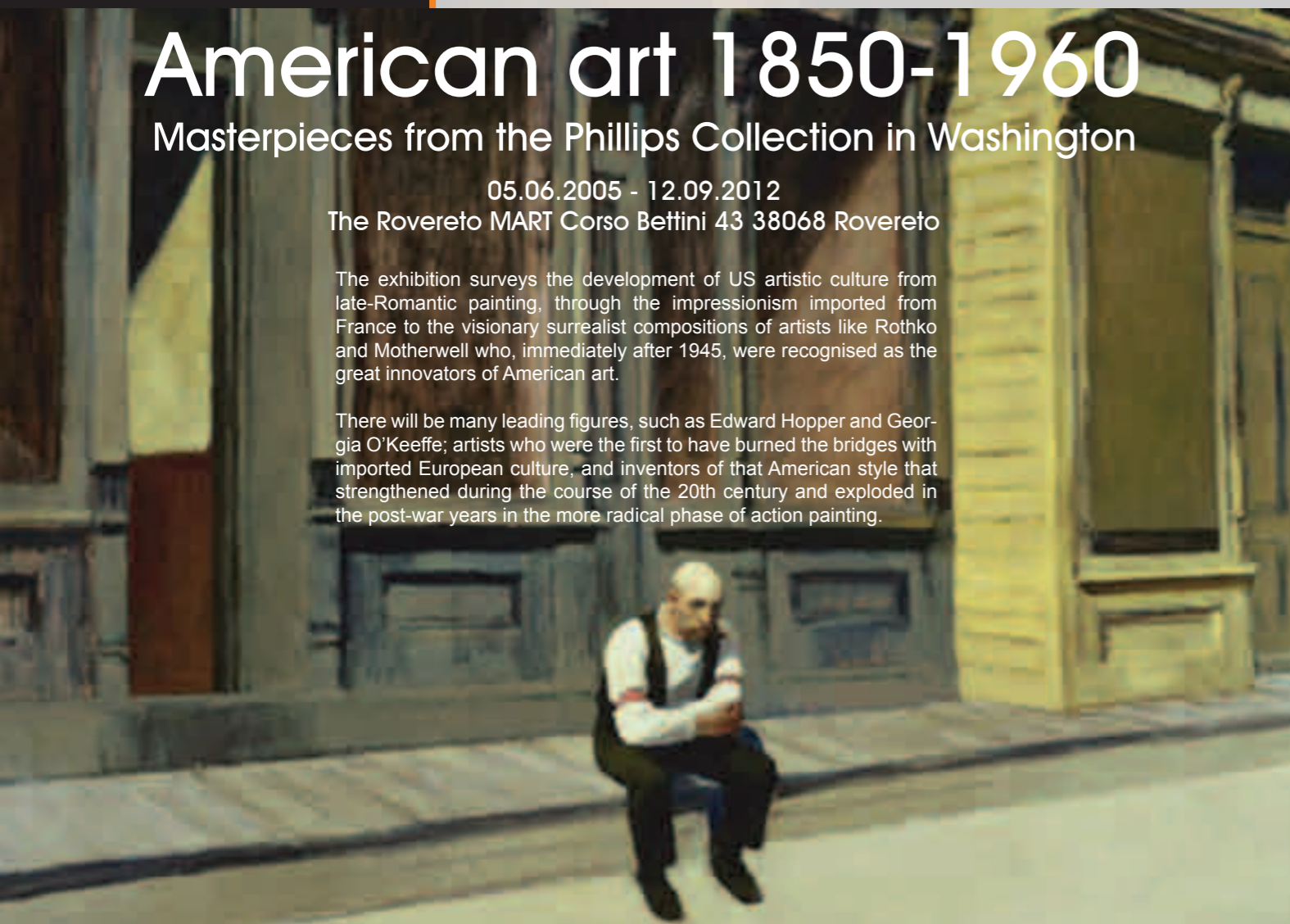
Masterpieces from the Phillips Collection in Washington

05.06.2005 - 12.09.2012

The Rovereto MART Corso Bettini 43 38068 Rovereto

The exhibition surveys the development of US artistic culture from late-Romantic painting, through the impressionism imported from France to the visionary surrealist compositions of artists like Rothko and Motherwell who, immediately after 1945, were recognised as the great innovators of American art.

There will be many leading figures, such as Edward Hopper and Georgia O'Keeffe; artists who were the first to have burned the bridges with imported European culture, and inventors of that American style that strengthened during the course of the 20th century and exploded in the post-war years in the more radical phase of action painting.



VEGAS

274
VEGAS



BOUKE DE VRIES (19 May - 2 July @VEGAS: Opening 19 May 6:30 - 9pm) *Fire, Works*

VEGAS Gallery is delighted to present 'Fire, Works' Bouke de Vries first solo show with the gallery showcasing new works in which De Vries continues to examine the contradictions surrounds the perception of perfection. Creating new sculptures from the broken remains of ceramic vessels and figurines, the artist began his career as a restorer of ceramics. Born in Utrecht, The Netherlands, Bouke de Vries has started his design education in Eindhoven followed by a degree at Central St Martins. De Vries has worked with John Galliano, Stephen Jones and Zandra Rhodes and has developed his skills further while training in ceramics conservation and restoration that led to the realisation of his creative potential and extended his artistic practice. Recent exhibitions include 'Piezas' (solo) Super Window Project, Kyoto 2010, 'Deconstructions (Double-solus) Ron Maudou Gallery, Amsterdam, 2010, 'Questions of belonging' MIMA (Middlesbrough Institute of Modern Art) 2010, 'Contemporary eye: Crossovers' Pallant House Gallery, Chichester 2010, 'Vanitas' All Visual Arts, London 2010 and 'Emerging artists- Flora Fairbairn Productions' Selfridges, London, 2009.

For further information and images, please contact: Suzanne Schorgees
VEGAS Gallery, 274 Poyser Street E2 9RF
Tel: T: +44 (0) 2030225850 or Email: hello@vegusgallery.co.uk



Ismo Hyvärinen Neljäs horisontti (Fourth horizon)

28.4.-21.5.2011

Malmitalo gallery, Ala-Malmin tori 1 Helsinki

Free access

Painting enables experiencing the surrounding in a deeper level. By doing so, you can give yourself permission to look at the scenery and person. Light gives hope for tomorrow. A fascinating entity that is formed by the yesterday, present and future.

Katja Vartiainen Mindscapes

26.5.-19.8.2011

Malmitalo gallery, Ala-Malmin tori 1 Helsinki

Free access

"I paint in the way that some people gather rain water in some parts of the world. Visual poems, small truths in colours, issues and their relations; external and internal sceneries from a tragic-comic starting point."



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shisha

Mirror

By Avtarjeet Dhanjal

OUR HERITAGE, OUR MEMORIES OF GROWING UP, the little folk takes related to us by our grand-mothers while we were falling sleep all become the basis for us to build our dreams. When we leave our home countries in search of better pastures with perceived potential of either economical betterment or for a better space for self-expression, we carry our dreams with us; even when we are forced by the circumstances to leave everything else we had material object and some times families too. These dreams are what keep us connected to our home countries and we are kept tied with some invisible umbilical cords.

Sometimes these memories of the what left behind become so pronounced that the second/third generation of those immigrants are passed on, as sacred relics of the past those are very difficult to depart with or leave behind.

Since artists' creativity is product of their dreams, and those sacred relics, we have carried with us, become a rich source of inspiration. The dynamic potency and variety of the art coming out of migrant artists always amazes the host community; this very contribution of the migrant artists what creates its own urgency to pay attention and to provide additional creative space for these immigrant artists.



This very space either provided or created by the artists that is where these new organisations like Shisha, Art Borderline, EU-MAN are created. This is a phenomenon one comes across throughout Europe or rather throughout the world, in the areas those have attracted migration for various historical, geographical and other reasons.

SHISHA, literally means mirror, as its website states - is based in the heart of Manchester's cultural Northern Quarter. It is well staffed agency and well rung agency for contemporary South Asian crafts and visual arts, a registered charity since 2001. It employs a range of freelance specialists and volunteers on various projects and major strategic programmes. Its nine board members from diverse professional and cultural backgrounds.

ART BORDER LINE another art agency based in London, promotes artists worldwide and creates an interactive space for Collectors, Curators, Critics and Artists to generate exciting ideas and extraordinary Art. As it's website says - "It has a team of collaborators and partners providing Art Advisory services to galleries, cultural institutions, Corporates and

Individuals in Europe and Asia. Our work involves developing the right projects for Corporates Sponsored Art Programs, curating shows for Institutions and helping collectors discover upcoming talent.

Art Border Line is a partner of Fine Art Wealth Management Ltd, who advises wealth managers and family offices on asset management of Art collections, art financing, tax and estate planning solutions and structuring bespoke investment vehicles for art, collectibles and other passion investments since 2008." EU-MAN short name for European Union Migrant Artists Network, has been based in Helsinki, Finland since its inception in 1997 in Turku by a group of migrant artists led by Abdul Amir Khatib, himself an artist from Iraq. It has continually worked to organise exhibitions events and support for professional migrant artists who live and work in the EU region.

EU-MAN also publishes a quarterly magazine entitled Universal Colours, which focuses upon the work and experiences of professional migrant artists and also highlights the work of one artist in each issue.

I have just picked 3 organisations, not in any order, but as matter of convenience from scores of such bodies scattered throughout Europe. What is interesting is that how the dynamic of the

places and the main actors in these organisations have interpreted the need and the direction of the work of these organisations developed over the years. Take Shisha for example its board chaired by Prof. Jacques Rangasamy, a sculptor, and art critic. It's a professionally run organisation only one among the three with full time staff of 4-6.

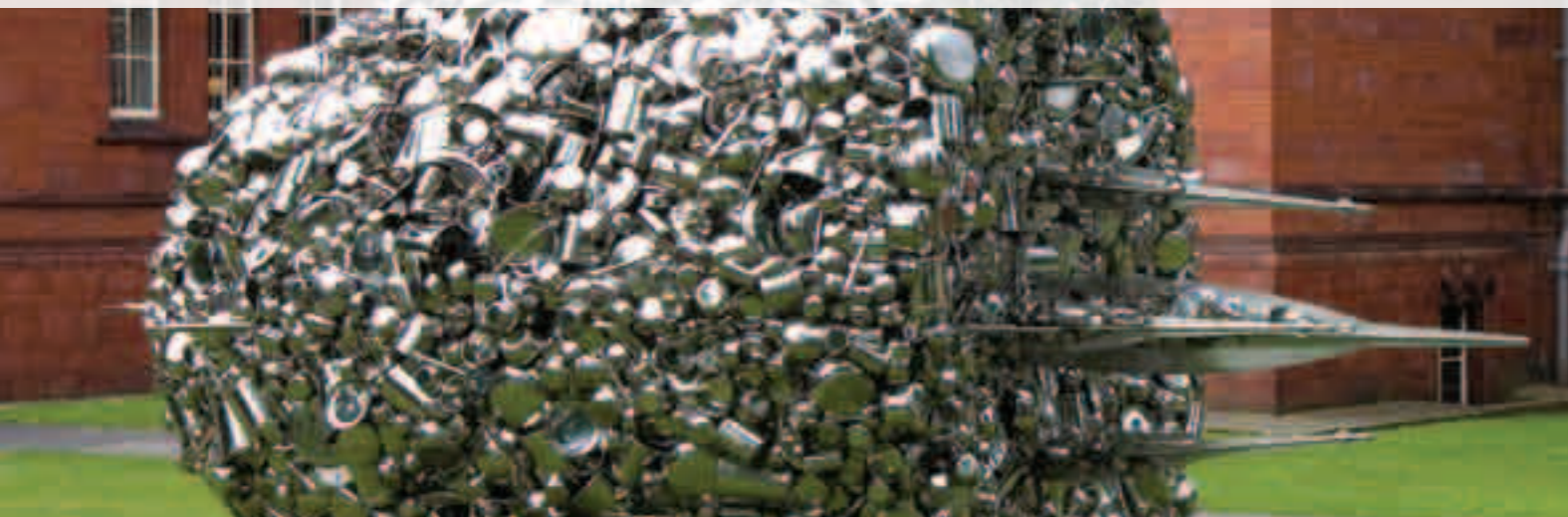
Shisha's mission is to raise the profile of artists of South Asian descent from the UK and the international diaspora; work covers exhibitions, residencies, artist support schemes, publications, advocacy, consultancy, commissions, festivals and tours as well as forging partnerships across the museum, gallery and education sectors.

1 "Shisha's current project "Light, Passion & Darkness", was organised in collaboration with 3 galleries of the region Gallery Oldham, (1 December 2010 to 5 March 2011) Gallery Touchstones Rochdale (2 April to 26 June 2011) and Blackburn Museum and Art Gallery (9 July to 17 September 2011) "Light, Passion & Darkness" presents paintings, craft, photography and digital media and features international artists such as Dhruva Mistry, Imran

Qureshi and Abdus Shakoor alongside established UK-based artists including Sutapa Biswas, Shezad Dawood, Neeta Madahar, Shanti Panchal and Saleem Arif Quadri. Work by a new generation of artists, notably Halima Cassell and Tanvi Kant also features. The exhibition incorporates three new commissions by artists working in or originating from the North West, providing support for emerging artists while strengthening and diversifying the region's permanent collections.

"Light, Passion & Darkness" is being shown in response to a recent survey of work by South Asian artists and makers in regional collections and is a Shisha partnership project between Touchstones Rochdale, Gallery Oldham and Blackburn Museum and Art Gallery. While the region has hosted numerous important and ground-breaking exhibitions and commissions, the legacy of those projects is very small. Only a few galleries, notably the Harris Museum and Art Gallery and Gallery Oldham, have been able to acquire a significant number of works by regionally and internationally recognised South Asian artists. The principal reasons are the shortage of funds and the absence of specialist knowledge." Taken from the www.shisha.net site.

"Shisha represents contemporary arts and cultural personalities from South Asian countries, including India, Pakistan, Sri Lanka and Bangladesh. We have evolve to an extensive network of artists, curators and academics and have programmed about South Asian 35 visual arts exhibitions and other cultural events, organised four inter-



national symposia and conferences, commissioned over 175 new works, offered consultancy services for public and commercial sectors, conducted a number of research and development visit to South Asia, helped a number of private and public collections to acquire works from South Asian artists and British artist of South Asian descent, produced about 14 publications, some of which have become authorities in their respective subjects, and organised the first Asia Triennial in Manchester in 2008; the 2011 one being scheduled for this October. Some of the artists that Shisha displayed for the first time, like Subold Gupta and Rashid Rana, are now major international players, with works securing cachets of six and seven figures. The organisation has made a significant contribution to the knowledge of contemporary South Asian arts, while actively responding to and engaging with the relevant social political and cultural discourses from these areas."

Note: Shisha's chairman Prof. Rangasami, has kindly provided the above information, which seems work

it has done is absolutely commendable. I know Prof. Rangasamy for over twenty years, he has written extensively about my work. But I must admit that I have not received a single announcement or invite to Shisha's events, and have not attended it's single exhibition or a seminar in the last several years of its existence. I can only reproduce what I have been provided without any comments.

Art Border line is a unique organisation run a dynamic woman Saji Bac-Mitra, daughter of two painters from Calcutta India, she worked for many years in Banking in Paris and Belgium. Her experience in banking gave her inside knowledge how people with money make decisions and invest in Art.

Saji Mitra is can run an orgaisation on very professionally and make connections, these are considered two important ingredients for a good organisation, which she can.

I could not get hold of Saji to have chat in this connection, but I am using Art Borderline website and online sources of information. I know this is not enough, and am given a very short deadline for this piece.

Looking at the website, one can gather Art Borderline has been running several imaginative programmes every years, as far one can see Saji is doing all this with minimal staffing help.

According to Fine Art Wealth Management website:

Saji Bac-Mitra - Business Head, India & Southeast Asia
Prior to joining FAWM, Saji worked in Portfolio Management for various European and global banks since 1997 including most recently JPMorgan and Fortis Investment Managers. She graduated from Ecole Superieurs des Sciences Economique with an MBA in Finance and Negotiation in 1996, after a Bachelor of Science with Honours from Calcutta University. Coming from a family of painters, film makers and authors, she has been involved in the Arts in India from a very early age. In 2001 a consultancy project for an art dealer in Contemporary African Art turned into a full-time partnership were, as a director, she was involved in the development of photographer Samuel Fosso. Wanting to return to her Asian roots and develop artist portfolios on a global scale, she created Art Border Line in 2005 where she currently acts as a global director and Chairman of the Art Border Line Foundation in India

Fine Art Wealth Management 'FAWM' is an international consulting group highly skilled in the wealth structuring of art and other investments of passion within sophisticated family collections and the leading authority on best practices in art wealth management and investment.

Coming from such back ground one is not surprised that Saji is so efficient in turning her passion for art into an organisation that promotes artists and Art Borderline doesn't

rely upon official funding. Whereas Shisha, that has been able to secure grants from Arts Council and other funding bodies over £200K and has a full time professional staff, providing a valuable service to the artists and the community; is now facing uncertain future due to cuts in spending by the new coalition government in UK.

Coming back to look at the working and the contribution EU-MAN is making can't be compared with any of the two above reorganisations. EU-MAN has not a single person in the whole group, who has an MBA like Saji Bac Mitra of Art Borderline or a well connected professor like Jacques Rangasamy chair of the Shisha Board of management.

EU-MAN is a group of migrant artists, those just being migrant are already outsiders to the host community. I remember in 1970s, when I happened have an art residency in one of the large company, a woman there told me, " You are lucky man, you not only a foreigner but also an artist, I don't know how did you bribe God, that you managed to be an artist in residence at this company."

Being an artist and being a migrant artist creates a double disadvantage for the very survival/existence in Europe. In such situation it is an absolutely crazy idea for Abdul Amir Khatib to dream of setting up an organisation. On top these two disadvantages, third he was based in Finland - a most northern country in Europe. Yes places like Paris and London where migrants are more visible, even there artists are finding difficult to establish such an organisation.

Amir Khatib has managed to run this amazing organisation on shoe-strings of funding from Finish Ministry of Education and Culture for last several years. He

has managed to organise at least one annual show somewhere in Europe, and regularly publishes a magazine 'Universal Colours'. No doubt he is being helped other members in putting the shows up and writing and designing the magazine. There are many artist members who help Amir in his task, but Thanos Kalamidas is a member can't be replaced and his contribution must be acknowledged here.

EU-MAN has scores of active members of the group scattered around Europe. If one needs to and go and find an example of organisation, that is poorly funded, badly run and still manages to generate large exhibitions and publishes a regular magazine, a miracle, not found everywhere in Europe.

Perhaps, it's the collective creative energy of these migrant artist led by Amir Khatib that where the strength of the group lies. I suppose if these artists did not have such an abundance of creative energy, they would NOT have left their own countries and would have been working as artisan in their own countries leading happy family lives.

I believe these artists happened to have caught some creative bug on the way to this world, that can be only reason the are still trying to express themselves through their art and contributing dynamically to the host cultures wherever they happened to settle. ■



Liu Hong

By Amir Khatib

CHINA IS KNOWN OF ITS CONSERVATIVE AND TRADITIONAL ART but it is not any more. And that not because it has been awake for the last two decades or because as someone can say the Chinese dragon came out of its deep sleeps, but because of the liveliness of the Chinese people themselves. People who do not know what life without work is.

The Chinese people want a revolution; they want the change but in a different way than the one Karl Marks taught them through Mao Tse-tung through their compulsory neighbouring to USSR.

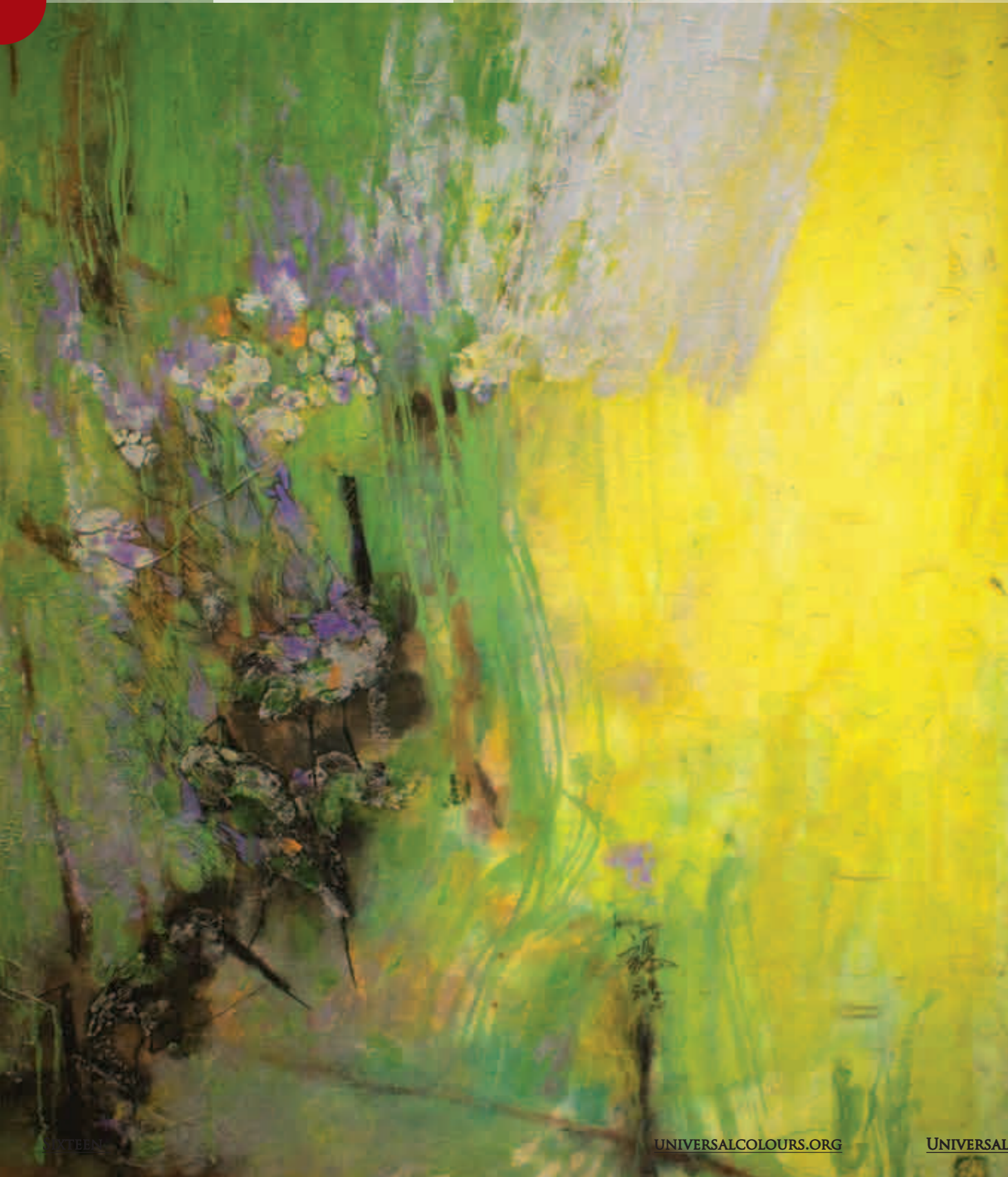
This time the Chinese people want to define themselves and they doing it well; they are the real global candidate to finish the legend of the western civilisation. And is this change will come from the hand of the dragon? This change Barak Obama was talking about?

Undoubtedly that China people rise or we can call this the age the Chinese renaissance and it came because its population want and have great will with their fully conscious people, with their intellectuals, artists and all that came to Europe with Camera to shoot the details of the western life. All we know are facts on how the capital owners wanted to use Asia and China 20 years ago.

All we know are facts, they are not virtual facts, they are solid and truthful factors which move the people to get to know their lives and their values; they are the facts of a strong wiliness, awareness of the people who want to govern and governed by love and tolerance. The tolerance of the prince Siddhartha who left his father's kingdom to warship under the fig tree as monk, not for a particular reason but just to find himself.

So, China gave birth, just a born baby to a lot of contemporary artists who invaded the western civilisation in their own field, artists who participate and add a lot to the image of the contemporary art. I would not exaggerate if I say that the challenge is still going on and no one knows what kind of future will come.

During my journey with the EU-MAN I met a lot of interesting Chinese artists, and I can say they have a lot to say with one of them, Liu Hong. She has study in Sibelius Academy in Helsinki the year 2005, she has study at Shanghai Art School; she studied art for profession and she worked hard all this time to keep her professionalism.



She mastered graphics, a very skilful traditional Chinese way of painting, she uses ink the traditional Chinese way and when I saw some of her visual works my first impression was that Liu is a traditional artist who can be a good teacher and she needs a lot to be a contemporary artist.

I was wrong. After a year she applied to be a member of the EU-MAN and then she applied to participate to our large-scale exhibition project of the Third Culture which EU-MAN implemented the year 2007; she became one the main participants for that project.

I remember how the jury chosen her as participant, she submitted a small picture in yellow and white colour, we couldn't understand her work so we asked her to send some more clear pictures and she did. We couldn't imagine that these works, what we thought as photography works is Chinese ink and that made us to ask her for more of her works. After that we understood the media and the techniques she used and naturally we became more interested to get to know this artist.

When Liu Hong brought her work to the show I knew that she kidnapped in an unconscious way a Nordic scene in a Chinese spirit, she had put Chinese ink on the Nordic Ice landscape and with a Chinese brush she had drawn some abstract figures on the Finnish ice. It took more pictures to fully appreciate her compositions of culture mixed images and her subconscious scribbles.

Liu Hong is an active artist who couches and believes in art by all means; when I visited her at their home in Espoo, West Helsinki with her husband and lovely child I saw her tension and dedication to the art; her studio was a small room in her household and that long before renting an actual studio in the region of Lautasaari.

Liu Hong teaches traditional Chinese art to student groups in Helsinki, but she is persistent in her own art which she experimenting all the time. Experimenting to create an in-between situation continuously. Since I know her and up to now she renew her style and does not shy to





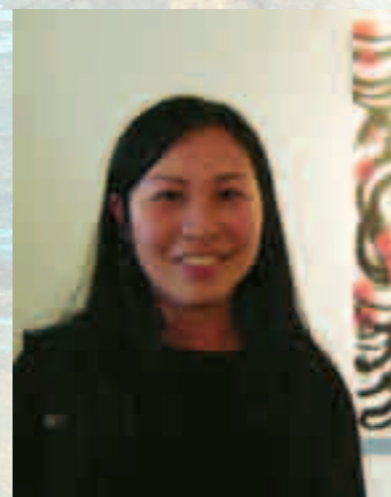
show her experiment with a variety of materials, mixed media, changing forms, and using the large sizes as well.

Liu Hong has collected and stored all her work, pictures, images, since her childhood, her young-hood and her life with her husband and the child, 10 years of her residency in Helsinki plus a lot of experiences from around the world enabling to recreate her own life through her work.

I say yes Liu Hong is in harmony with her life, with what she produces and with what she sees, feels and faces; all the difficulties, all the sweet times, all the contributories that gather her in the same place at the same time. But she is not only that, she does not treat life as others treat it because she is a fragile artist, she knows by a transparent sense what she expresses and she expresses what she feels.

She treats life by the crowded colours by a irregular sizes and forms. One work of her reminds me of those iconic works of the past time from inside the churches, I think it is vixen to all traditions but in peaceful way, and that while she identifies herself as an optimistic human successively.

Aren't some of us the artists, pessimists? I wonder even if some feel that optimism is an illusion; but she/he keeping the illusion because we who create the illusion to others and to ourselves have the duty of existence. ■



LOST IN TECHNOLOGY

THE WORK OF ART IN THE AGE OF IPHONE AND IPAD

By: Gabriella Bologna

“EXPLORE THE GREAT WORKS OF ART IN 3D. Venture into your favourite masterpieces and observe them from the inside with immersive surround sound effects and multimedia animations. A brand new experience to rediscover art as you’ve never seen it before” says the advert for DeepKlee and DeepKandinsky applications for iPhone. Through your iPhone you can also make a virtual tour inside the Uffizi Gallery in Florence or see the upcoming Venice Biennale, download the art history guide Art authority, or express your creativity “painting” your own work of art with applications such as Sketchbook, Renoir and Brushes (available also in iPad edition).

Are they only amusing toys, useful tools or a new art trend?

The attention that exhibitions and magazines have paid to art and technology in the last years is stunning and how technology is transforming the way art can be created and perceived is a constantly developing debate. Can a button replace a brush stroke? Can a touch screen replace a canvas? Can the boredom of a long train trip be the birth of an iPhone or iPad art-masterpiece?

Yes, potentially. In a near future, maybe.

Art galleries and artists are already working on it. The 74-year-old British painter David Hockney, has recently presented his “iArt” at the one man show Digital Art Evangelist David Hockney’s iPad flowers bloom in Paris at the Pierre Bergé-Yves St. Laurent Foundation in Paris. He started creating his “virtual paintings” with iPhone in 2008, later adopting the iPad, and in the last years he has produced hundreds of small “iPaintings” characterized by the same bright palette that we were used to see in his traditional works. The exhibition spaces were adapted to the new devices: images were displayed directly on iPad and iPhone screens or were enlarged as digital projections.

Probably the first show that’s ever been 100 percent e-mailed to a gallery, as the artist himself suggested,

it was made of works done to disappear at the end of it. “It’s not the traditional painting”, said the installation designer Ali Tayar. “It really doesn’t exist. It’s just light on a screen.”

Although it’s true that the original itself does not physically exist, we could also argue that it does exist in virtually infinite originals, as each image which appears on another iPhone may be considered the original itself.

The line between what is an authentic and a real art work and what is not has widely been blurred throughout the 20th century. From Walter Benjamin’s *The Work of Art in the Age of Mechanical Reproduction*, printed in 1936, we have learned that a theory of media can influence the interpretation of art history and open future perspectives. I don’t know if *The Work of Art in the Age of iPhone and iPad* will ever be written, but I know we should be ready to deal with it. ■

Art & Technology By: Amir Khatib

AS THERE IS NO LONGER ANY IMPORTANCE or value for the trade unions or to the professional workers unions in the time of globalization in all the working sections of life because of the control of the capital, there is no use to talk about art and technology because art forcibly affiliated under the market.

Market that took the role of highlighting this merchant or up-taking that that broker to the international art history; so the taxi driver became an international artist who is affecting the depth of the art history art as some critics may say and the value of the mental product is how much the artist sell and owns. And we have many examples of that Wall Street broker who become the most popular pop artist after Andy Warhol.

This disregard of the human brain led by the American philosophy of pragmatism after the cold war did not stop only by the challenge of the Chinese now, that philosophy backfire to the American side of the story of contemporary civilisation, this civilisation which is in bankruptcy day after day at this time of the history.

Since the Iraqi occupation all the way to the channelizing of the Bahrain king's killings the Western story is suffering and makes the whole world suffering because they have no alternative for when the Chinese dragon woke up. They said it loudly that they are afraid of turning the contemporary civilisation centre to Beijing, so the alternative is to establish a creative chaos in the world, as a matter of fact it is very creative for their pockets.

Art robed as a historical value; the one who is puzzled is the artist. Suffering all his life because he/she is in the midst of conflicts, challenges and non-recogni-

tions, because there are no references any more and the image shows a total chaos. So the artist is in a mission impossible because what he/she should produce something, must express the time, must be useful for the business and convince the merchants and the general audience as well.

Art is no longer to pay attention to the people, what most of the people would say, I mean art is no longer to give attention to the human brain production and the development of the mankind, but became part of the game which most brokers, merchants and business people do.

I met a lady curator last year, she was a beautiful, clever inelegant and a kind of these people who know exactly what they want. Her profession is a banker and we all know what bankers can make with their good connections to rich people. She told me that she became curator of art exhibitions because this business turns to have a lot of money and she has some good connections now with many museums, art dealers and individuals. She just learnt how to choose the original piece of art which most rich people want, and now she is one of the most wanted curators.

This woman became of course rich within a few years; she owns a nice big flat in the centre of London and this prosperity which relatively collected in short time, can be consider cleverness and pedantry on her side. I was looking at the catalogues she produced during her curator carrier which are just 3 catalogues and I checked them carefully. I couldn't find something that would surprise me or that you would consider as record of mankind conscience in some period of the history.

This is one example of nowadays curators, it is one situation I can comfortably say that I know everything there is in the field. Art today is one of two situations either it is promotion for the artists, to associations, to the banks or it is a situation of supportive relationship between all those who deal with art or art market weather it is private gallery or what we call now a days the contemporary art museum.

Since art is not any more the surprising matter which strengthen the mental, memory and sentiment of the receiver, you see it in the mobile phone, your personal computer, your toilet which you use it every hour and there is no wonder because the contemporary toilets are more harmonized with the art and architecture.

All that surrounds us now has a lot to do with art, from the TV to our shoes, and the adverts are more an artistic attraction, though the digital use is one great proof of what I say. The digital techniques through internet and all media have become a hobby between the youngsters - practise makes them better - and the young people are free nowadays to invent all possible things from video installation to animations.

And that because the industry and the market controlling the joints of our life, and the tension to what be lay as new to the market, so it is n invitation to all designers, artists to work harder to achieve attracting the customers so the iPhone 4 spread to the market "mind of the people" before we saw it.

Fact is that the mobile phones, the computers, are more controlling the mind of people and composing his taste, and because the art comes to our home "life" as if we want or do not, so what is the need to visit a museum? And what is the influence of the museum on us? Sure it is luxurious influence meaning that it dose not compose our sentiment, strengthen our taste or playing any role in that construction.

Herewith I do not mean that there is no role of the artists, but I watch and follow the capacity of the power that the contemporary artist should have, which kind of person she/he is? I think that the contemporary artists that we see in the museums now is the creator, creator of the moments that we can consider a live moments, creator of the shock that we get and that we cannot forget ever.



I give the total right to those artists who spread ugliness and announced to finish the aesthetic because they are in front of some huge enormous creature that no one can cross, that creature which is increasing all the time in full voracious, this voracious which affect first cities, so no wonder if you see designed architectural buildings on the shape of Chinese calligraphy in Shanghai, it is a nice tourist advertisement, isn't it?

Meanwhile the contemporary artist remains in the same puzzle of all that surround him/her and of all what might be done, so Sky Mirror of Chicago or the Babylon Tour which is composed with old stereotypes that they work all at the same time.

These are invitations to think of this time to think what technology and basically the market has done to the mind of human, it is an invitation to understand the moments of our contemporary history not all of it, so is the contemporary artist will achieve his/her message?

But the question remain open ■



Nature and Mysteries of Life

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Vaharsolt Balatkhanov | Tuula Alkia | Anja Meri | Anna Lebedeva

4rd - 16th May 2011

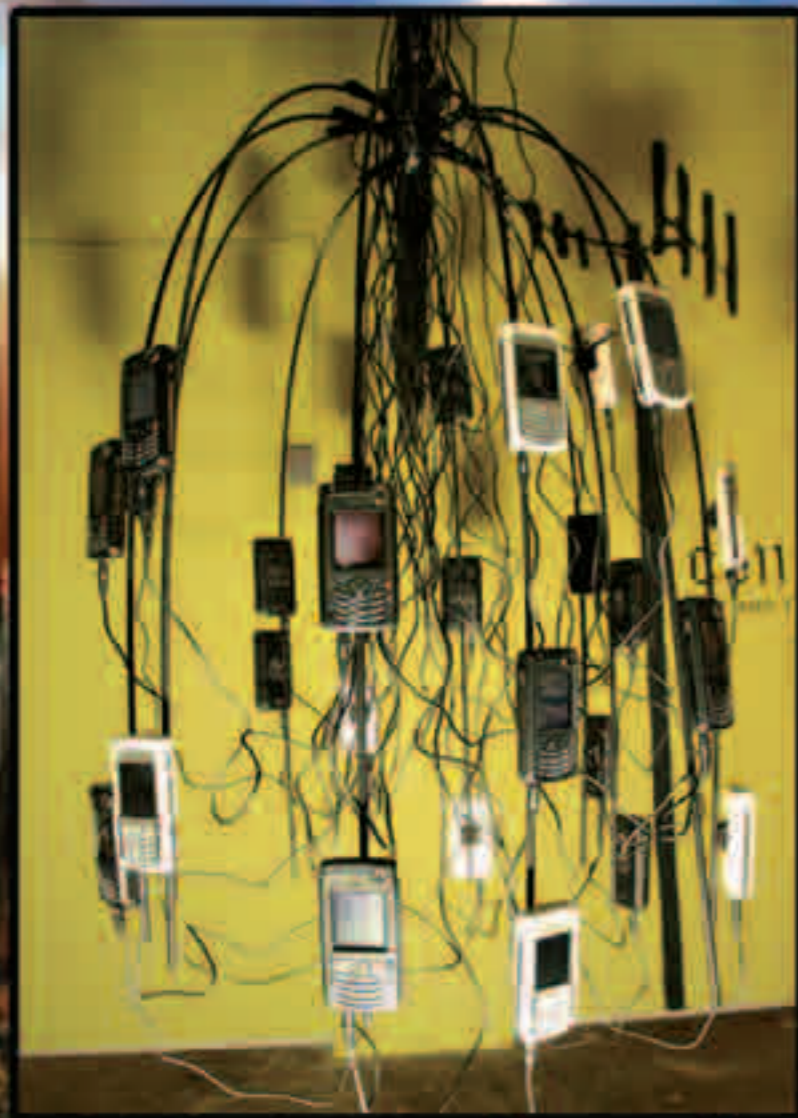
Private View 4th May: 6pm - 9pm

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When art met technology

By: Thanos Kalamidas



IT'S REALLY AMAZING BUT IF SOMEBODY HAD TOLD US TWENTY YEARS AGO that we would go to an exhibition that would exhibit art on telephones we would have laughed and the idea of a car design inspired from the work of a legendary painter would sound totally unacceptable to put it the mild way. However in the 21st century millions use mobile telephones decorated with unique pieces of art, sometimes literally made for a unique mobile telephone piece and millions would drive a car with the name Picasso and inspired from the artist's drawings.

Nobody all through history can say that artists are not flexible in the ways they express and apply their art and absolutely nobody would ever say that artists didn't use everything contemporary to express themselves. And this is the place in space and time where art and technology didn't only meet in a cooperative existence but they became symbiotic. Technology became the canvas and the material for visual art, installations and art applications. And then this odd symbiosis became even odder, the iTouch became subject and tool of art. Scream videos transmitted from tens of iTouch while the colours of the small devices created in the prism of a rainbow a neon metallic installation combining sound, music and colour.

The same time artists started investigating uses and applications of contemporary technology, mobile technology started expanding into the creative territory exploring among others new ways to communicate art and reach everyday people's aesthetics. In the special for the museums issue of Universal Colours we talked about virtual museums and the possibility to visit through internet the most distance galleries and museums. But this is only one of the applications, the mobile communication companies hired artists not only to design the package but also to give a new aesthetic to the programs and the software of the mobiles. iPhones, iPods and iPads became an example of contemporary artistic design and expression.

The Guggenheim Museum SoHo in New York in a well publicized display in 1998 exhibited the combination of inspirational visual art in Architect and design with the power of the DVD as part of the designs and installations and the same time as a storage device that memorized the moment and the visitors of the exhibition. Actually this exhibition was a landmark where technology left behind a relationship of coexistence and they coupled creating new fields and grounds for investigation. Technology was not any more the device to serve art presenting or storing it became part of the installation and expression.

The dialectic relationship between art and beauty

THERE IS A DIALECTIC RELATIONSHIP BETWEEN ART AND INDUSTRY, this relationship is not new, and I think it started when mankind knew how you use the tool, he new how to make it beautiful and also he knew how to take more disadvantages of both the beauty and the manufacturing the tool.

For his pro-activation man could make the stone sharper with peaked head because he wanted to shoot the prey in more effective and fast way, so he can get better results and easier deal, in this way mankind developed his tools throughout the history, that is why we have studded this or that age or this or that style.

Even before the European category of the art history which mentioned, for instant, this is a Gothic style or that is Baroque style, we knew in the ancient civilisations like Babylonian, Sumerian, Greek, Egyptian, Persian and so, we knew how mankind pay attention to the tools, his all machines and how he decorate them.

Babylonian for example that decorated their race stagecoaches, they put pictures and some figures which not only attract the contestants but to distinguish them by this picture or that figure, by this colour or that style.

So, the Egyptian did of their paintings and decorating on the coffins, on the walls of their cemeteries, on the pyramids and I think that they create the shape of the pyramid as the use force them to do, because it is not randomly has quarter base and four triangles. And so they decorated their catering tools, and almost everything so the visitor to any ancient Egyptian place immediately would say: we have add nothing to this civilisation.

All of this indicates that mankind concern about the beauty of the tool, so we learned a lot from all civilisations and from all people who left their fruits of the civilisations.

One thing remain that mankind develop his tools, that is right but we are here talking about the relationship between art and technology, not the relationship between art and market, as we lived the period of developing the Phone I mean precisely the mobile phone when it can at the early 90s, so the fist generation of the phones I won't call them beautiful.

So the car and other things that mankind invent them during and after the industrial revolution, this mankind stay developing and developing till now, but some of the artists use the tools to create a piece of art, like Andy Warhol who painted his can, or those who use the phenomena of sound sculpture or light sculpture now or many other things of the high-technology which used in the world of art.

And so all things, the relationship between art and tools remain as the relationship between art and technology remain dialectic, between the tool and the need to make it beautiful. But if we want to say is there a relationship between art and technology I would say the art use technology for intellectual and artistic purposes, while technology use art for the sake of market and the use of making money.

Here I must mention that I do separate between these two relationships, art and technology and tools and beauty, because each of them has own definition to me and these two relationships are different of each other and I think there is some mixing between these two concepts I mean Art and beauty, and because most of the people identify beauty/aesthetic and decorative hand-craft as art while I do not agree with that because I think that art is result of intellect the duty of it is to classify the thoughts of man kind in each time stage. ■

By: Salah AL-Burgaawi

This August EU-MAN presents the shore side installation "Boat" at Turku's Halinen Rapids. It is our contribution to the 2011 Turku European Capital of Culture festivities. This project features EU-MAN artists from Chile, India, Hungary, Greece, Iraq, Syria and Israel who will employ media ranging from paper plates to wood and bottles in order to present their impression of what a boat is, or could be.

The theme boat reaches into the migrant roots of EU-MAN presenting new concepts around an old fashioned way to cross borders, and move between lands over the seas that divide us.

This installation project has special significance to EU-MAN because it will be situated in the city of Turku where the organization was established. The theme of boat resonates with the city itself because Turku's development has been centered around it's port as an outlet to the Baltic sea. The multicultural aspect around the work brings an added flavor to the European Capital of Culture celebration, claiming space for and opening discussion around Europe's relationship with the rest of the world, and it's peoples.



The digital puzzle and the invention act

New art for new time

By Ali Najjar

ARE WE A RESULT OF TECHNOLOGICAL technique or the technology produces us? Perhaps when the programme of the informational technique of the Robot will be completed on its highest supreme levels, the prophecy of Robot creation implemented, and we the human-race will become some of its complementariness. But still we feel that we are technical objects to some extent.

Though we have different critical opinions about the technique comparison between the non-wiliness of crossing the artistic traditional performances, between its extravagant renewed usage of the informational performances and its digital media; to the level that we lost the modern artistic sentiment of the scenery of its handicraft technique and its texture sense.

We became swimming in an industrial lap which created new senses “if we do not say, we belong to an old generation.” This sense is strange as the global economy moves it, which is basically its engine of all details, and art in general becomes a touching way through the puzzle of the continuing space and its digital technology.

Since 1968 the American artist Gonald Goud produces sculptures. He does not make them, because he thinks that doing has its own provisional, what Goud does is no more than a broker or dealer, his art works (sculptures) are geometrical blocks, they are iron, wood or any other material, composing blocks, like cubes, rectangles or any other geometric form.

Even in its tough look with its mechanical surfaces that suits the clearness or any task that the artist means away from the original material, Goud is no more than a supervisor to the implementation of the work, workers, technicians do what he tells them to do, his “art works” does not have only the pacifications of the cold neutrality, it does not have the sentimental of solidarity.

There is no room to look to its details for which the maker of these works can cracked if he prefers the manufacturing his work but not any other

kind of techniques, therefore the works of this artist distanced from being the personal art which has personal fingerprint.

At the same time any one van make plenty of these kind of works as any technique mechanical goods, it is my meaning a technological art, its marketing ready all the time although it is not far from the former modernism area except in its conceptual meaning which the artist made.

Many were before Mondrian and Malavech who worked with the exact geometric shapes, but the different remains of the visualising, the way they implement the works, the styles and the philosophy of the works, what distinguishes Goud’s works is that they are a link between the previous and the coming up works too, between modernism and post modernism, so the modern art at its time and the coming time as well.

Goud by all means cancel many of his works sentimental details as the post-modern art based as principle which worked on the dismantlement and reconstruction-ism and opened on the social general space, the performance, the multimedia coincides, techniques, uncertainty, change of the world ideology, pollution, pictures dominations and increasing the pioneer role of art and digital informational media and the prevalence of media and democracy.

The informational media entered the market with conceptual experiences of the digital media

controlling the developed artistic experience, so we cannot see the announced scenery as it was before, but even its shadow sometimes, the images of the media turned to be cryptic, it shows the marketing aims especially what we get as shown.

The contemporary artists and since fifties, created a basis of his own facts and realities, the aesthetic was the wide space to deal among its penetration context even in its exotics facts that he made and some other facts that the need of the politic made, the comic films is one of these fragile facts but it is soled by the effects of the digital techniques which avoid all mistakes of the fantasy after that we accept and get as habit of surprising us by that kind of action in the films.

I think because the digital technique of the art of today became thee is no need of the role of traditional art critic, to become a historian, after that technology made its special ecstatic space which divided between the artists, his work and the audience, so the performing artworks became larger and more wanted such as performance art, sound sculptures, light sculptures, the acting performances and the dance.

Audiences became participants to the artwork, participating in its details sometimes, they turn from an negative viewers to be a interactive part of the work, this dramatic turn, turns the personal meditation interact as it was before to surveys and questionnaires, it is a part of the scientific strengths to continue the new informational movements to pioneering some unknown areas and according to all this technological movement, the former statistic studies lost its new cultural interaction it turned to be archive and management updating.

It seems that the time is now to turn to the culture of computer games, or it is truly turned, because all of our life's details (pop culture) go through the internet and the technique of the internet became a huge control in our economy, politic, science and arts as well and it is the widest widow to put things under spotlight of everything and through the time the traditional innovation performance will loose its place and through the screen lyric can be playable game even the poet lyric.

It is a new cultural horizon (even it is not very new) it excreted new scientific professions such as media studies, art history, programming of the computer, science of the biological organism and simulation technology.

When Stanley Kubrick he put the camera permanently on the decoration as capsule so that it can move and turn on 360 degree, that means the screen should seem static while actors should be moving around it in all directions (*)

Now after they depend on the spatial engineering, scientists develop video systems by using the super computer with its huge capacity, we entered the new time of the cinema technology which shows us the fantasy and its dimensions, and sure if these techniques been available to Kubrick; his film's scenery would be a totally different.

Lastly, the announced aim of the technological tools continues development is the improvement of life and increasing the entertainments to the people (make them happy) but behind the scenery or one can say this bright front there is a dark side which effect the environment and cause technological pollution which come as E-wastes.

The Electronic resources mentioned that in the USA only they ignore 400 million unit of the electronic devices which consumed every year, mobile phones, electronic machines, computers, screens and televisions. These wastes are poisoned as we know it has Heavy elements such as mercury, pencil and cadmium.

This invitation which is open all the time to create substances/ alternatives to change the traditional fuel that the factories use, this invitation became very important to clean the environment, because the graveyards that factories make with the similar nuclear one will increase our difficulties and the next generations as well.

Sure, we do not want to become a war tool for the wastes or to lay the shadow role in some Hollywood film which talk about the nuclear waste, but we still have a hope of the environmental technology to correct the way we live now and to correct the technological arrogance which does not care about our future at all. ■

(*) Works and CV of Stanley Kubrick, Vincent Lubreto



By Gabriella Bologna

Crossing Borders at the THE BIENNALE GIOVANI in Monza

IN THE HEART OF BRIANZA (LOMBARDY), THE VILLA REALE in Monza presents to the public the fourth edition of Biennale Giovani (April 15th – July 17th 2011), a recently established appointment with young contemporary art which has seen in its past editions talented painters, video-makers, photographers and other artists. In 2011 five curators invited thirty artists to display their works in different sections. Among them, “Italian-ness, youth and the multitude in times of

diaspora” is curated by Stefano Questioli, artistic advisor at the Italian Culture Institute of Chicago. It focuses on six artists under thirty five years old who may be included in the boundaries of “Italian-ness” without necessarily being born in Italy or from Italian parents. The topic offers the curator the possibility to reflect on a new idea of “Italian-ness” with much more flexible boundaries than it has ever considered so far. Relatively recent migrations in Italy have risen several discussions on political, social and cultural implications, but not enough has been said on the specific artistic aspects of this issue. Questioli observes that the absence of Italian artists at Berlin Biennale in 2010 was in some way “mitigated” by the presence of Albanian and Kosovian artists who trained or live



in Italy such as Armando Lulaj, Pleurat Xhafa, Sokol Peçi and Petrit Halilaj. “The phenomenon is reflected, symmetrically and in opposition” says the curator, “in a migratory exodus as a healthy dose of Italian artists move abroad to pursue better opportunities for professional growth”.

As a result the section puts on display the work of artists who constantly cross frontiers, not only in the sense of national borders but also of artistic languages and boundaries.

The photographer Stefano Cossu, who lives and works between Sardinia and U.S.A., presents Arson II, dedicated to the city of Chicago. If his evocative images are brought to the limit of abstraction, absolute abstraction is a peculiarity of the Italo-American painter Antonio Puleo. His canvases are built on lines and colours in a “continuous process of approximating sense, and of struggling against indeterminacy”.

The video performer Domenico Mangano, a Sicilian artist who recently moved to Holland, dedicates his work 515 to Gaetano Bresci, the Tuscan anarchist who killed the Italian king Umberto I. The historical event is reproduced in the evocative spaces of Villa Reale where the two ghostly figures of Bresci and the king are brought together.

Finally, the Croatian-born sculptor Petar Stanovic, who trained in Italy, created Bluff, which ironically explores interactions between the word itself and a three-dimensional sculpture.

The presence of Balcanian-born artists is not new in the Monza Biennale: in the 2005 edition Jelena Vasiljev, born in Serbia and living in Milan, presented her video art works.

A new generation which may transform the DNA of Italian art tradition widening its views and mixing different cultural traditions and histories. A great opportunity for contemporary Italian art, which has to be critically encouraged and supported: is it the beginning of an art transition? ■



Dialect of art & Technology

By Alaa AL-Khatib

THERE IS A STRONG DIALECTIC BETWEEN ARTISTS established towards the relationship between art and technology, some of these artists consider that the aesthetic values collapsed in front of the technology and some others think that technology find new aesthetic values.

Those who support the first opinion disappointed sometimes, because they cannot be interactive in their context and their products can be done by any little computer, but the others who support the second opinion say that there is tools for each time/age which artists and other actors should adapt and cop with tools to serve the innovative works, art as a social exercise and market goods, as Walter Benjamin mentioned and he was the first to pit this issue under the spotlight.

Those who believe in the second opinion add that artist is obsessed of the innovation moment when she/he want to prove the hallmarks of his sense of the artwork, no matter what kind of sense was, even it seems that it is a self hallmarks/ fingerprint, they carried in its inner a visual heritage flowing when ever the artist dive deep in his collective sub consciousness.

On this base the innovator is in increasing need all the time to interact with what the artistic game lead to in his/her time with the others as well, perhaps he can discover

through them some spotlights which might was hidden at the moment of innovation labour.

But the most important question which remain overlap the spirit of the artist is how to adapt these technological media to factors which shows the self-fingerprint and the innovation vision of the artwork without touching the content idea.

Technology has imposed a new reality to our life and excreted new visions which gathered with social boom of change which reflected in some way or another on the whole arts including the visual arts, so artist interact with the tools of his age and brought to us modernist concepts which produced the what to call the civilisation of picture.

Several years ago we could notice that the digital tools dominate the art world, perhaps the French artist Belal is one of those artists who were the most creative in using the digital media (panting on the photography using the digital technique of computer

programmes, he created strange pictures but full f sense and beauty.

Artist suppose to ask continuously about the essence of the art, about the styles, tool and the very recent technique all the time according to the living needs and standards and be aware of the technological changes because it is always necessarily dominating the simplest life's scenery as it force our minds ways of thinking too.

All scientific fields including the humanitarian scientific, became on the service of technology which have one moral only, the market, so there is worth to the human efforts any more.

Inevitable question emerge here about the ability of the artist and his segregation of the happenings of the modern society of technological and informatics revolutions on the shadow of the rapidly going rhythm of life and then the raise of a new tech-media language which gives more flexibility and help to the creators.

Art in time of technology turned from the individuality to collectively, because technology avoid the individual marks to become an exercise that all do, it is available, approachable and every one can be

an artists just all what needs is carrier, the time of cultural industry spread around and art became life commodity it is necessary to be popularised as we see the cinema and photography industry.

Art is no more for those hobby collectors who are busy collecting treasure books, or to a particular group of people collecting treasure paintings, but it became by the help of the modern communication tools, became a collective culture if it is right to say. So any concert or football match which used to be some group of people attending to see, now it can be seen by millions around the glob.

And so the digital art nowadays in the internet which is a practice and exercises for all young people who exchange many interesting emails with very skilful digital paintings and video clips and many wonderful graphics done by Photoshop programmes or any hand free programme.

So art is a social exercise has link to the human instincts and his wellness to beauty by the inspiration of the time which the artist live, as well it is a history record to the moments and use expression of it, therefore the aesthetic values depends on the artist's tools which surround him in all ages. ■

THE ART OF DIGITAL

By **Matt Crick**

<http://technology.ezine9.com/the-art-of-digital-13fd7ab4a5.html>

Modern technology has redefined many things in our lives. The way we communicate; the speed and efficiency when we travel; and the way in which we entertain ourselves. Not only this, but a raft of electronic devices and computer simulations have revolutionised science. The advance of the computer has altered mathematics, one of the purest forms of reasoning. Even art has been forced to rethink its approach and the boundary between artist, mathematician and programmer is becoming increasingly blurred.

Not so long ago art was restricted to static creations, such as a photograph or oil painting, with the artist then exhibiting their work to the passive viewer. Today, computer-based visual art, is not longer inert. It evolves and develops right in front of us, allowing the audience to interact in a way that makes digital art a formidable medium.

Digital art, like a subservient pet, responds to the owners (or viewers) actions. For example, from the slight movement of a computer mouse, or more impressively, tracking the motion of different parts of the body. The interaction of the viewer can actually change the character of the work, transforming them to the artist.

The early days of digital art and computer graphics were dominated by scientists and research technicians as they were the only people who possessed the knowledge to operate the computers of that time. Since then, the number of artists using technology in their work has increased so dramatically, that artists are now programmers and programmers are now artists.

“Computers have heralded a revolution, not only in the way that visual art can be produced, particularly in computer games, but the way in which the viewer can interact with movement and the environment,” says Paul Ayliffe, Creative Director of Black Rock Studios, who developed racing game

Pure. “When I was a lead artist 15 years ago, I was regarded as a conventional artist; simply the natural ability to animate with basic tools. With the blistering pace of technology, all artists are now equipped with a versatile digital art portfolio or experience in CG visuals.”

If game play now offers the player more exploration and control, then Spore surely delivers this in abundance. It is widely regarded as a revolution in gaming and perceived a modern day colouring book. It’s not a game that relies on trigger-happy reflexes, more closely it resembles a tool to create; an alluring galaxy to discover other people’s creations and content. Never before has the traditional gamer been handed so much freedom to do what their instinct and heart desires.

Blizzard Entertainment, the powerhouse behind popular World of Warcraft, has heavily capitalised on the recent appeal from online gaming communities. It has an estimated 10 million subscriber’s world wide, with 7.5m of those users paying a \$15 month-by-month subscription - generating a staggering \$1.35bn in revenue per year. And let’s not forget the launch of Wrath of the Lich King in November to add to this figure.

The millions of illusive gamer clans around the globe are relishing the opportunity to execute new and elaborate tactics on one another. There is a distinct buzz going around the online gaming community and this multi-billion dollar industry is underpinned with gamers who proudly call themselves artists - reinforcing the blur between programmer, artist and viewer once again.

Even Doctors are turning to digital artists to help patients understand their illness and course of treat-

ment. Artists turn medical images from 3D anatomical scans into less imposing forms, giving patients clarity and improving the communication with their doctor. This digital procedure is also being used to raise awareness among diabetics of the serious side-effects of their condition.

To appreciate the point of dynamic digital art and design, you need to be there; experience the energy and creativity; touch, feel and use your imagination. Digital art is the present and future, and it is no wonder that businesses are welcoming this form to encourage a wider audience.

Aurora is a leading full service design agencies in the UK, with digital art integrated within all of its creative platforms.

“The main focus for us is to educate and inspire our clients as to what can be achieved through the use of digital arts,” says Paul Danbury, Managing Director of Aurora. “It is very encouraging how our clients, and the industry as a whole, have embraced the infinite possibilities of this medium. It’s absolutely imperative as an agency we keep with the rapid pace in which technology is evolving and are proud to be involved in such a vibrant market.”

We now live and survive in a digital age. An age where life merges into art and art is the ideal way to express life. Never before has life had so much life!

Author Description :

Matt CRick is writing on behalf of Aurora, a full service creative design agency who can provide the highest quality design and marketing at affordable prices for SME’s. Their expert team can create exclusive and creative print and design, bespoke to your business; making Aurora a bespoke design agency. They are also a marketing design agency that can provide tailor-made brand development and marketing services.

In the presence of Love In the presence of Art

By Moustafa AL-Yassin

ALL HERE PAVING THE SKY, drawn in the water from the sea to sell steam to the Arab and the international dictators, the techniques of this market stay as hostage of the aesthetics, the aseptic beauty remains at prison, so there is no use of painting the walls because crossing ants became just around the corner; so we should welcome the mice who know that their destiny is the forever unrest.

Screaming to the sky, who are inside the globe can hear it, these sounds evaporate, we just see hug of the enemies at the fast food restaurants, young people use the freedom of cutting grapes, the time of proliferation in now, all what young people have is history and goods for the memory which is just for personal freedom.

There are two numbers of what they see possible and the game of luck, all what surrounds them is survival which they believe that it is the resource of the purity because what is round the survival is the frost of impossibility.

They do not know that they are the heirs of the little from the grapes beads; it is a grape party or an anger party, do they know that they are made of tiredness?

Does any impulsive young knows who much the pavements worth? This is the time of tiredness, this is the time of tiredness and nothing else but only bread made of tiredness and intentional disregard.

Red yellow, square rectangular or even triangle, the water's advertisements are boring, precisely the educational advertisements, so there is no thing in the marker but only God, sorry I mean the shadow of God, down with God, long live to the homeland, we are the in religious sectarian game.

the technological and logistic development is not useful for the grant applicants, but it burden the temples and the tax offices, whether is watermelon or digital mobile phone in my hand while I nick the closed door, it is inevitable situation

I will ware the best clothes that my friend have to be presented to the gala, because I know what others talking about me when they find a chair to talk through, I heard them saying:

Oh boy, he is like that man who told the children a lie to make them far from him, he told them in the house of so and so there is a feast, all children run, some people saw them running, they run after the children, the man told himself it might be true there is a feast in the house of so and so. ■



ART AND TECHNOLOGY

By Linda Miller

<http://www.articlesbase.com/technology-articles/art-and-technology-1869677.html>

ADVANCES IN TECHNOLOGY OVER THE YEARS have brought about a phenomenon caused by the fusion of computers and art. The commercial and entertainment industries have been transformed and overtaken by the vast use and demand for computer art. From web design and layout to special effects and animation, the use of computers for art and the skills needed to produce such things are in high demand. Currently one of the most popular uses of computer art is through web design for the Internet. Whether it is for personal use, non-profit organizations,

government programs, or commercial use, Web pages are popping up everywhere. So to best understand this development in computer art, especially in Web design, it is important to know exactly what art is, the benefits of Web design, and the history of how art and the internet have come together. With the progressions in technology and art and the high demands thereof it can be expected to only increase in popularity.

Now, if you ask anyone what art is you are sure to get a different answer every time. Art is different things to all people. Some traditionalist scoff at the use of technology for art, while others insist it is the only way, and then there are those who believe everything in itself is a work of art. The saying that "beauty is in the eye of the beholder" can be applied to art as well. For the sake of a definition though, Webster's Dictionary defines art as "the conscious use of skill and creative imagination especially in the production of aesthetic objects." With an idea as to what might be considered art, look at it through the eyes of technology.

Computer art can pretty much be defined the same as you would define any form of art. The only difference is the method in which it is produced, and in this case the medium obviously being the computer. Thousands of computer software programs exist to help create graphic images, animation, layout, web pages, and 3D images, such as: Photoshop, Fireworks, Lightwave, Director, Freehand, Quark Express, Inspire 3D and Illustrator. Currently two of the most popular software for creating Web pages are Flash and Dreamweaver, which help save time and reduce the need of having an extended knowledge of HTML.

Programming languages such as HTML (hypertext markup language) are what make up a Web page. Traditionally Web pages were

always made by written code. However, today that is not the case. Software programs enable the user to create Web pages with the click of a button, with very little knowledge of programming, if any. For the more advanced programmers the same is true, but these software programs also allow them to work side by side with the HTML code to customize or add to the given source. With all this talk of programming and code, it's only common sense to question where the artistic side comes in to play.

With Web pages there are two sides to the creative and artistic elements of a Web page. The first comes with having an in depth knowledge of different programming languages such as JavaScript. Programming like this helps to make a Website more interesting. If used properly with the right amount of creativity, these skills can enhance a Web page and its navigation ability. Designing the layout of a Web page is the second and most important use of artist and creative talent when it comes to making a Web page. The appearance has to be something that is going to attract and hold the viewer's attention. A Web page is used to convey a message or information of some extent, and if a Web page is not appealing visually, chances are the viewer will not take the time to explore the site or read the information. So it is crucial that the Website be strong both artistically and creatively, otherwise the Website will be in vain.

As mentioned before, Web pages are used by and for everyone with a universal purpose, to provide information. The Internet has made access to information a fast and quick process, but what exactly makes a good Web page? First and foremost it is important to focus on the graphic design basics such as color, layout, typography and HTML technology. Second, it is important to study the insights of leading graphic designers working outside the context of the Web to give you a framework for what constitutes "good design" in general. Successful Websites come from a dedication to design shaped around content. If the layout and design does not aid the information being presented it is pointless. So there are many things to be careful about when making a Web page, because if it is not artistically made, viewers may not want to read it; if the layout does not represent the content, it takes away from the message. For this reason, Web designers who truly know what they are doing are much desired by businesses and corporations to design their Websites.

Salaries for Web designers can vary greatly, depending on your experience, your skills, and what exactly you would be doing. Plus, there are several titles and position dealing with the Web and Web design such as Site Builder, Designer, Executive Assistant,

Site Manager, Senior Technical Consultant, Project Manager, Creative Director, Strategist, VP, and CEO. Designers on the average make around \$45,500 while when you work your way to the top of the ladder; the VP and CEO make around \$135,800 to \$158,000. So there is definitely a lot of money to be made in the field of web design, but how did the Internet get to where it is today?

The history of the Internet has been relatively brief. In the 1960's an experiment was conducted by the U.S. Department of Defense that can be pin pointed as a place of origin for the Internet. The purpose of this experiment by the Department of Defense was to safeguard information in the event of a disaster or nuclear war through the networking of computers. It was necessary to have a way of protecting the network so that the system could still operate if part of the network were damaged. The answer that the Department of Defense came up with was the network known as ARPANET. This network made it possible for U.S. scientific and academic researchers to be linked together. The use of ARPANET was the forerunner for today's Internet.

The National Science Foundation, called NSFNET, created a series of networks for education, communication, and research in 1985. It created a national backbone service provided free to any U.S. research and educational institution based on ARPANET protocols. During this time, regional networks were being created to link individual institutions with the national backbone service. As more and more people learned about NSFNET it began to grow very rapidly. Soon, new software applications started popping up to help make access easier for everyone. Other corporations started to form their own networks to link up with NSFNET, such as Sprint and MCI. Since then, commercial firms and other regional network providers have taken over the operation of the



major Internet arteries. And that brings us up to where we are today with the rapid use and development of the Internet.

Surfing the Web was not an easy task with the earlier platforms and browsers. The fact that the layout and design was so simplistic, mainly a gray background with black text did not make the Internet very user friendly. Today though, with bright and colorful WebPages, easy accessibility and navigation makes it possible for anyone to use the Internet. And a lot of the credit should go to the artist and programmers who have made Websites what they are today.

The rapid growth and history of the Internet is sure to only continue and progress with time. Possible things to expect are quicker connections, a wider availability and affordability in other countries, the ability to do things on the internet that might seem unconceivable at this point, for example no one would have ever thought you could buy groceries over the Internet, but now it is possible. However, things such as these do not lie in the hands of the web designer, rather it is the programmers and people behind the scene.

Art is a part of everyday life; it surrounds us everywhere we go. The combining of art with everyday objects and things heightens not only our appreciation, but our demand for them as well. This has been made obvious through the use of art and computers together, specifically on the Internet with Web pages. When surfing the Web from now on, pay attention to how many decisions are made based on appearances and special effects, then try to imagine the Web without them. The use of the Internet is going to continue to grow and develop with everyday that passes, and the use of artistic ability will be there every step of the way. ■

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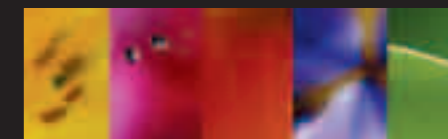
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Can Art and Technology Drive Social change?

By Gavin Artz
<http://www.ancillaryips.com/?p=623>

ALTHOUGH THE CONCEPT OF THE UNCANNY VALLEY HAS BEEN AROUND SINCE 1970, it has only become a widely encountered problem in the past five years. The term uncanny valley was coined by robotocist Masahiro Mori, and his was the first industry where questions of culture, psychology and humans interaction with technology became an issue. In the past five years other practitioners, including creators of digital images in gaming and simulations, have needed to grapple with this concept.

The need to seriously address the uncanny valley is a milestone in technological development. We have suddenly arrived at the point where technical issues are no longer a barrier to further development. The issues we now encounter are psychological and cultural; they are about us. From robotics to the digital interfaces we prefer to use, culture, psychology and aesthetics are becoming powerful concerns, and these concerns are being factored into investment decisions. Facebook's business models are driven by these factors, PARC Xerox are employing anthropologists, Yahoo are employing psychologists and robotics labs are hiring artists.

In this uncharted territory, the issues that drive art and culture are the same as those that drive economic and technological development. This future territory will require the capacity to synthesise culture, psychology and aesthetics into a new creative vision. The people who traditionally have these skills are called artists.

For the past ten years ANAT has been placing artists into scientific research labs. The first of many ventures into this future was as an Industry Partner on Mari Velonaki's ARC Linkage research project with the Australian Centre for Field Robotics. This project led to Velonaki co-founding the Centre for Social Robotics, which seeks "to understand what is possible in human-machine interaction". Artists are redefining what constitutes an artistic career and in the process having a deep and pervasive impact on society, technology and business.

The change at the professional level of creativity is mirrored by the growth of creative cultural communication happening in the general community. This digital folk art can range from beautiful physics simulations to fan videos on Youtube and even commentary on these fan videos, but none of these are considered art in the traditional artworld sense.

We have been given ever improving creative tools and platforms and, in societies that underutilise skilled, educated and creative people, we are using this "cognitive surplus" in an exponential demonstration of community and cultural participation. In so doing, people are exhibiting a deep desire to actively participate as citizens in society.

Web-based manufacturing companies like Shapeways and Ponoko are using crowdsourcing and co-creation to utilise this cognitive surplus. Their use of CNC and 3d printing is allowing people to transcend the virtual and the real worlds; creating the real world as they want it. This, in turn, is cultivating a new world of micro, on-demand manufacturing and business models that no longer favour traditional industrial economies of scale.

The barriers to entry into manufacturing are crashing and citizens can directly influence the type of industries and products they want. This era of co-creation leaves behind the concept of the passive consumer and ushers in a new era of entrepreneurial citizenship, where we take on our democratic responsibilities through creating the products, systems and communities that we want to see without having to lobby or wait for governments and corporations to answer our needs.

We are entering an era where creativity and culture will be the core tools used by citizens to act democratically through their daily lives. When we lose the difference between creators and consumers we find a directness between citizens that has not been possible. The need to think about the uncanny valley means culture, psychology and aesthetics will be at the heart of the next wave of technology and business development and we are only just seeing the beginning of these new systems and tools. ■



After the war: Young artists from former Yugoslavia in Italy

By Gabriella Bologna



SINCE THE RISE OF YUGOSLAV CONFLICTS IN THE 1990S, EU member states are targets of migrations from Serbia, Bosnia, Kosovo and other now independent countries. Italy, for its proximity to the Balcanian area, has been a privileged destination not only for people who escaped from wars but also for people in search of better study and work opportunities. A number of immigrants from former Yugoslavia have now been living and working in Italy for almost two decades. Some of them, born in the early 1980s, have attended Italian schools, universities and academies. A few of them are now young and promising artists who started exhibiting in Italy and abroad in recent years.

Tarik Berber born in Banjaluka, Bosnia, in 1980, moved to Italy with his family when he was eleven and now lives and works in Bozen and Florence where he studied at the Fine Arts Academy. At twenty years old he started exhibiting his paintings and attracted the attention of several private galleries. "Spectral naturalism" is the term used for his works by Marialivia Brunelli, curator of his first one man show at Villa Pisani, Stra, in 2006: dark, disturbing but

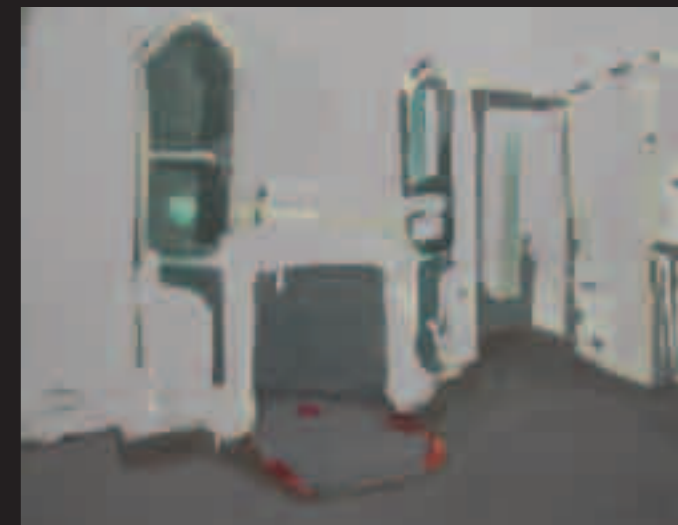
somehow mystical portraits, often made after "études d'après nature" of friends and acquaintances. What hides behind the staring expression of his figures is a complex interaction of experiences. Uneasiness of a migrant from a country devastated by a conflict, reminiscences of Italian 15th century Florentine painters, psychological analysis of the contemporary man and the human condition. "When I make a portrait" says the artist "there is a moment when

the model diverts his attention. In that moment I find the intimate truth of his essence and I try to fix it in my canvas". The search of identity is a peculiarity of another Balcanian artist, Nebojsa Despotovic. Born in 1982 in Belgrade, Serbia, he graduated at the Fine Arts Academy in Venice, where he is currently artist in residence at the Fondazione Bevilacqua La Masa. In the last years his paintings have been on display at several group and solo exhibitions, and in 2011 he has been selected for the section of young artists from Fine Arts Academies at the Padiglione Italia of Venice Biennale. His portraits are populated by ghostly figures which share with Tarik Berber ones a similar uneasiness and solitude. His landscapes seem to be the portraits counterpart: empty spaces with indefinite lines and grey tonalities, sometimes evoking abstract forms more than real places. Human solitudes, bare interiors and common use objects are created from newspapers and old photographs to build an image both of the individual and pop culture. His work is not confined only to paintings, but he explores collage, photography and drawings through different techniques: "it is an art which continually seeks the meaning of the personal identity which summons emotion from the spectator whilst challenging him intellectually" says the artist. "I try to analyze an image at different levels of perception: form, composition, psychology. I believe painting is still a medium able to explore and reach contents through form".



In Belgrade was born also Iva Kontic in 1982. Graduated at Milan Fine Arts Academy, she currently lives and works between London, Milan and Belgrade. Painter and video artist, she has a straight documentary style which focuses on iper-realistic, sharp-focused portraits on one side, and different spaces (interiors, cities, landscapes) on the other. Memories and stories of her native country, former Yugoslavia, appear in 2009 videos such as Blue train, focused on the luxurious train of the former president Tito, and Balkan Flambé, an allegorical work that combines the "symbolic quality of objects and food together with the performative aspect of physical action to comment the recent conflicts in the Balkans" says Iva. Her recent video A Urban Story explores the relationship between personal memories and their interaction with the urban spaces of different western European cities. Invited to show the sights related to their personal experience of the place, rather than those representative city-sights of historical and cultural importance, three people introduce the urban landscape through mixture of general information, anecdotes and comments.

Iva Kontic's work is the sign that a political and historical heritage may be the starting point to search a new cultural identity in contemporary European borderlands: a challenge that several migrant and second generation artists are taking.



ART & TECHNOLOGY

By Avtarjeet Dhanjal

WHEN EINSTEIN WAS ONLY 8 YEARS OLD, he was wondering, how it would feel like if one travel along with a photon, though later he discovered that no material object travel at that speed, not even energy waves like sound.

The most fertile time of our life is when we are children, we have all the energy to imagine/dream and we do not have burden of responsibilities of adult life. This energy to imagine finds depending upon our surroundings. For Einstein, it was the time when electricity had just been introduced to be part of daily life in Europe. His father and uncle were engaged in a business of installing electric wiring in houses and offices. So to think about electric light and photons was natural. Important thing is he had the curiosity to discover/know and energy to imagine at that young age.

When you haven't experienced the how an electric light bulb glows, you are not only curious to find out how a small bulb can create light without having a real fire in it. You are also amazed how quickly it gives the light. When I was of similar ages as Einstein, one of my uncles, whom I always called clever uncle, when he returned from his army service, he brought two exciting things with him – A gramophone with few records and a light torch. My father also was in the army and on his return; he brought several interesting things with him. But the two things uncle brought seemed more interesting, the gramophone and the torch light.

As kids, you are always more interested in the things those you don't have. Listening to the Gramophone was an amazing experience but I want talk about the light torch first. Though he wasn't the only person in the village, who had a torch, the man who kept the time for the using the canal water also had a clock as well as a torch. Since canals were the only source of water for farmers, so each farmer had a quota, when one could use the water. So each village acted as a time keeper. The time-keeper of the village also have these two things a clock and torch.

Well the Timekeeper lived in totally different part of the village My uncle's torch-light and his gramophone I wanted to examine closely. But he was so clever that he would not give me any chance to touch these two unique things the Gramophone and the Torch.

Another thing he had a Raleigh bicycle. I had heard that Raleigh was a much faster bike than the Hercules that my father had. Second thing that made me envious my uncle's bike was its bell, that made continuous ringing sound of taneeeen, rather than the thunn thunn that my father's bike made.

Since we had one bike at home, that I was too young to ride it but my father always asked me to clean it after his trip to the town. While cleaning the bike, I became familiar with all its mechanics and almost figured out how it worked. But the torch light and the gramophone I wanted to discover how they worked.

It was always a delightful experience when I accompanied my father to the town, mostly early mornings along the canal bank, those rides were always delightful; since the canal bank was though unpaved but was kept with a very good smooth surface. The morning breeze would brush past my ears with sound of shoon; in spite that it was normally cool but very exciting. You are whizzing past the trees and water at such a speed, there was no way I could run on foot.

Later on when I learnt to ride the bike myself and my father trusted me to take it to the town, the first thing I did was to buy a new bell similar to the one my clever uncle had. I was so happy that I could ride the bike and had a bell that made the Tneeen sound. Not thunn thunn thunn.

You can't imagine how happy I was when I went past a girl's house in the village the one I was fond of, making an extra Tneeen when I got sight of her to draw her attention.

I was dying to lay mind hands the torch light which my Clever Uncle had and he never allowed touching it. Though I had more or less worked out how the torch worked, but wanted to experience the delight handling it and switching it on and off.

Considering my father's financial situation there was no way, I could expect him to buy me a



torch. Only thing closer to torch was the cycle light, that I believe came with the Hercules bike. This was not used much and it didn't really produce enough light for the dark nights on the country lanes, so he hardly ever used this light.

One day I managed to lay hands on this piece of equipment that was always in a cupboard in the back room of our house. It was very well made piece of equipment, with black metal body about three inches square and about five or six inches high. Its front cover was fixed with a thick concave lens. The cover was fixed to the body with hinge and could be opened and closed using a catch on the other side.

First of all I gave a good clean up and discovered it had a flat cotton wick that seemed to be lighted with a match stick. I was wondering if would work with paraffin as fuel. But my father told me that it needed a mixture of paraffin and the rapeseed oil. In spite of having a thick concave lens and well-made body, but it didn't produce enough light, nor it gave an excitement like switching on of a torch.

When I graduated from my village Primary school to my high school; I was excited that I would have the chance to study science; but disappointed when I found out that to study science as a subject, I had to wait three years, that was an option only from Class 9.

I did not want to wait three years; I started to borrow books on physics and chemistry from a senior senior student. I had to learn how to make elec-

tricity, to light a bulb, and possibly lighting the whole village.

Reading from these textbooks, I learnt the easiest would be to make acid batteries. As these batteries could be made from easily available ingredients but I still needed some money, that I never had any spare, except few Annas (1/16 of a Rupee). That bit of money was always spent on buying sweets during the first few days.

I had a friend; my class-fellow called Buta, his father was the village Head – Sarpanch. He had been married twice and lived in a big house in the middle of the village. Buta was the son of the second wife, but he called his step-mother as Baddi Bebe (Elder mum) and his mum as Chhoti Bebe (Younger mother). Baddi Bebe was the head of the family and whole family lived in the same house; and she was in control of the household and younger one had accepted her secondary positions and was more of a worker looking after the children and cattle. In this situation Buta was doubly looked after and got fair bit of pocket money from both mothers and from his father being the first son in the family.



One day, I discussed the plan of making an acid battery with Buta and told him that we would need few Rupees to purchase necessary ingredients, a light bulb and other bits; for him it was not a problem.

One day we went to the town when his family cart was taking a load of crop to the market. We, two boys, went to a chemist shop who sold all kind of medicines and chemical. He had no problem in selling a small bottle of sulphuric acid to us, since we told him it is for an experiment in the school. From another shop we bought a small light bulb and a piece of wire. For electrodes we had already secured a carbon rod from an old battery cell. The outer container of the battery cell, made of zinc was enough for use to beat it into a round electrode. This was done in advance in my father's workshop. As carbon rod was about 3/8 of an inch thick and about three inches long so I trimmed the zinc rod to the same size.

Quite excited having in our possession all the ingredients, well wrapped in a bag, to make a battery; we rode back the cart to the village arriving late in the evening. Next day we were to see a miracle in front of our very eyes, a light bulb lit. I was so excited if with this little bulb I was going to light the whole village. In anticipation, I could not go to sleep until midnight and woke up dreaming the whole village lit in a bright light.

Next day after school, we gathered in Buta's family house. It was big house of a well to do farmer; there were areas of the house, where we could be left alone. First of all, we needed a glass container like a jar to put the acid and two electrodes. We didn't have one. Most of the utensils in the house were brass, bronze or clay.

We didn't dare to ask around too much not to let our secret out. Finally Buta found an empty bottle. He also knew the method of cutting the bottle to make a jar. It involved wrapping the bottle around, in the middle, with a string soaked in paraffin and lighting the string. We did exactly the same, with a match stick, lit the string on fire, after few moments poured a handful of cold water over and bottle broke into two, exactly where it was heated. First hurdle was over and came the exciting moment of lighting a bulb that we could show it to the people in the village that we could solve a big problem.

Last Drop

With a lot of care we poured this thick acid into this container, tied the electrodes to two wires and on to the light bulb, very carefully lowered the electrodes into the acid. But the acid was so strong that it, right away it burnt the zinc electrode and nearly boiled over the pot. But it did light the bulb for few seconds. It was an exciting moment. We were sure or at least I WAS that it was a success.

It is amazing how one remembers the first encounters of ones childhood. Even today, when I sit down and think about my childhood, several of such moments become alive. These moments have very much the same excitement, like when I had the first look into the eyes of a beautiful girl, or drew my first picture of peacock on my piece of slate using different coloured pencils.

Lighting the light bulb, in the courtyard of that house in the village, was my first work of art using technology.



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Wärien

Woimaa"

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and Lara-Nansi Mahmud (10 yrs).



Everyday

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the

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