

UNIVERSAL COLLECTORS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



Designing **ART**

Nelson's Ship in a bottle

Yinka Shonibare, MBE

b. 1962, London



Nelson's ship in a bottle is a sculpture of Nelson's flagship "HMS Victory". The sculpture considers the relationship between the birth of the British Empire, made possible in part by Nelson's victory at the battle of Trafalgar, and multiculturalism in Britain today.

"For me it's a celebration of London's immense ethnic wealth, giving expression to and honouring the many cultures and ethnicities that are still breathing precious wind into the sails of united kingdom"

Yinka shonibare, MBE
the sculpture is 3.25 metres high and 5 meters long and weighs 4 tons.



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flourish with us, help art **blossom**.

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Many people advice us to put or include some other language text in our magazine, it might be good idea, or it would look nice and open a window to "otherness" to accept the others, I do appreciate this kind of advices or this so to say now blood to our magazine.

The coming May our magazine the Universal Colours will complete exactly 15 years, this what we see as it was yesterday when we set up our fist exhibition in Atejee Kampe in the city of Turku in Finland and our magazine appeared for the first time as 4 pages copied in a copy machine in the International Meeting Point of Turku and Mrs. Hissu Kytö and Mrs. Maarit Nermes were the main sponsors and push us forward to continue this beautiful, peaceful and great way to struggle with all.

From the very beginning we get advice and we get support, and we could not work without the engorgement's of the good heart people, our first issue of the UC was made by copy machine as I said, that was very good start because we saw ourselves as struggles in the field so we have to develop the magazine as find way to fund it and distribute it as well, on 1999 we started other carrier with the magazine, we agreed with a printing house in Porvoo, to print the magazine in one colour and then in 2002 we started to develop it to make the cover with full colours until we came to 2007 while we were celebrating the 10th anniversary of establishing our organization the EU-MAN we decided to make the magazine with full colours.

We get the the idea from Moustafa Al-Yassin and he insisted to make it full colours, I remember, he said we should stop making our magazine one black and white because this give us a radical view we are viable people

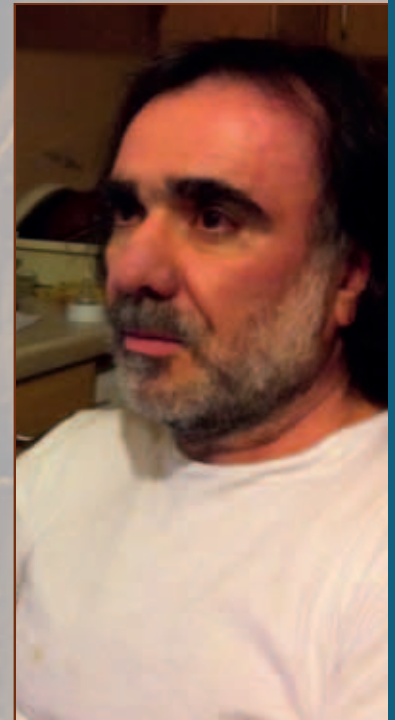
and colours has symbols ans we should be colourful not black and white, in fact it was good, poetic and supportive attitude to change our magazine though it was a risk but with the help or Thanos Kalamidas and Asa Butcher we could do it because the two mentioned gentlemen were working with us voluntarily and they are a real professionals of the design and the language correction that we developed the magazine.

Of course we do not deny the role of the fund bodies who saw the development and follow our work step by step, those who carefully see the developments of the organisations, associations and all NGOs to fund them, especially Ministry of Education and Culture and the City of Helsinki via CAISA the International Cultural Centre of Helsinki.

We still getting a lot of advices, feedback and critics as well, that is the greatest thing in our work because without that feed back and all things we cannot develop the magazine, now when I see the fist issue I tell myself. oh God where we are and where we were

So thanks to all those who participated developing the magazine, thanks to all those who let us continue this way and we promise that we will do our best to serve more and keep the professionalism as foremost category in our work..

Amir Khatib





REIJO KÄRKKÄINEN
WASTELAND
Paintings, Drawings
4.4 – 22.4.2012

Reijo Kärkkäinen tells us about his exhibition:

"I combine everything. I have cleared out my studio, my ideas and destroyed old pieces of work and begun new ones. Some pieces of work have developed slowly, over years, layering themselves. A discarded object suddenly becomes relevant and sparks an idea. The mind wanders, mobile. I wish I had the answers, not only questions. There is only the impediment of the beginning and disorganized thoughts. There must be layers, different levels, clues. I hammer a plank and staple a tin can on to a board. Even that, has been fished by someone. I paint on top of them and bind fleeting thoughts to it with metal wire."

Illustrations from the book *Zombie Love* are also displayed <http://www.derniercrinews.blogspot.com/2011/12/zombie-love-reijo-karkkainen.html>.

In December 2011, Kärkkäinen went to the Le Dernier Cri studio in Marseille to create the book and the poster. Kärkkäinen would like to thank the Finnish Arts Council for helping with travel expenses and Pakito Bolino, who was in charge of the books printing and colour separation. The drawing exhibition is also launching the book *Zombie Love*.

Reijo Kärkkäinen has had numerous solo exhibitions and has taken part in group exhibitions

both nationally and internationally. His first solo exhibition was in Turku in 1990 and in 1991 he participated in the Young Artists in the Kunsthalle. He is a member of the Finnish Painters Union, MUU Association and the Helsinki Artists Association. Reijo Kärkkäinen is a multidisciplinary visual artist, whose work ranges from paintings, graphics, installations, photographs to comics.

On top of this Kärkkäinen is part of the international artists collective Le Dernier Cri (<http://www.lederniercri.org>). The book *Zombie Love* published in the winter of 2011 by Le Dernier Cri, is Kärkkäinen's fifth book. Kärkkäinen has also participated in the collectives exhibitions and in the making of the animation film *Savage Religion*. Kärkkäinen's work has also appeared in the *Glömp X* Anthology and *Kuti* magazine as well as abroad in France, Russia and Canada.

Kärkkäinen graduated from School of Art and Design (Aalto University) and has previously worked as a graphic designer. As well as making art, Kärkkäinen has led workshops in making comics and art for special needs groups. At present, Reijo Kärkkäinen is working with the aid of the Finnish Arts Councils 3 year working grant.

This will be Reijo Kärkkäinen's 31st solo exhibition and his third show at Jangva.




CENTRO ESPOSITIVO SLOVENO

A PLUS A presents SINGLE, personal exhibition of JASA.

The landing of Jasa in the environment of the A+A gallery represents a halfway between the ideas of control and spontaneity. The artist himself and his team and collaborators will undertake an ambitious camouflage process on the bare walls of the gallery which is not just based on the accumulation of artefacts but mainly about simultaneous actions or situations.

Like in his recent projects SINGLE will grow and develop as a complex viral system of non-hierarchical layers. Beyond the presence of a precarious modular structure hand-made on wood (a big stair connecting both levels in the gallery), the project generates a particular system that works independently from the logical basis of an exhibition display. Thus, an important part of the "exhibition" will be focused in the opening and following days, where different "actors" will incorporate their common practice: a young violinist playing a piece by Mozart, a choir of older women come singing a song composed by the artist, a band of young kids performing their loud and energetic songs, or the artist himself reciting poems and playing music... Jasa and his collaborators are proposing a real emotional situation.

SINGLE | A collective project orchestrated by Jasa



On the other hand this project relate to their immediate context and to their audience in a more engaged way that simply commenting on social, cultural or political subjects in forms of visual metaphors. Jasa's work could be considered like an approach that would open up the sphere of art to the public realm, focusing on interpersonal relations, diverse form of exchange and connections between the work of art and the social sphere in which it is produced, perceived and exhibited.

Whit his interest in creating situations involving encounters and events, and his rejection of a strong commodification of art, Jasa's practice is one of the most relevant of the young Slovenian scene.



RUINA
CONSENTIDA

**“WAG’s plan displacement”, by Chiara Passa.
‘exhibit consented ruin’,
Centre del Carme Valencia 2012. opening:
20h00m/01.03.12 . Schedule:
10h00m-20h00m/02.03.12-03.03.12**

An exhibition that could be an event due to its short duration, although enough to show in an elusive manner the state of affairs on which we find ourselves nowadays.

it is titled consented ruin because, while the architectural office fündc was erecting a building in pozuelo de alarcón, the ncc (new cultural center), a worker embedded himself to the construction site crane flaunting a banner that read that motto as a complaint of the lack of payment of his salary. the image, spread by newspapers and television, it is highly representative of the situation in which Spain is at this minute of _consented ruin_.

the main axis of the show is architecture as she is the first injured party, consenting but victim, of what surrounds us. all that goes along with architecture on this exhibition will help to see where do we find ourselves now.

Ministry of Education and Culture Appoints Board of Directors of the FRAME Foundation

29 February 2012

The Ministry of Education and Culture has today, 29 February 2012, appointed the Board of Directors of the FRAME Foundation, to be established for the promotion of the internationalization of visual art. The members appointed to serve on the Board for a three-year term are:

Jan Kaila, artist, D.F.A., professor
Susanna Pettersson, Ph.D., director
Tarja Pitkänen-Walter, artist, professor
Jorma Puranen, artist photographer
Erja Pusa, chief curator
Tomas Träskman, curator

The Board of the FRAME Foundation will hold its initial meeting in March. The Artists' Association of Finland will continue to manage the premises and operations of the FRAME Foundation temporarily until the new foundation has attained legal capacity.

The Board of the FRAME Foundation will publicize information concerning the timetable for the launch of operations and the grant application schedule in March on the foundation's website at www.frame-fund.fi.

For information regarding the operations of the FRAME Foundation during the initial phase, please contact:

Petra Havu, Executive Director of the Artists' Association of Finland
Tel. +358 (0)40 775 271

FRAME Foundation office
Tel. +358 (0)40 507 08 09

Artists are invited to submit their work for review in order to be selected for the fourth volume of "International Contemporary Artists", a series of international art books.

The book will provide an in-depth look at global art, appealing to professional and emerging artists, opening out the world of art to a wider audience.

The publication is already in progress and early submissions are recommended.

If you are an artist or gallery, interested in this project, we would be delighted to review your submission.

Emerging and established artists are welcome to submit their work for selection in order to be included to the book.

A juried committee will select the artists who will be able to show their work in a full-color art book. Each selected artist will be presented in the book in a one-page layout that will include images of his/her work, an essay or statement and his/her contact information. You can find additional information about the book here: www.incoartists.com

The book is distributed worldwide through major book wholesalers and online shops.

If you want to submit your work for review or if you have any questions about this publication, please feel free to contact us.

International Contemporary Artists



Ten thousand faces

"The Tao creates one
One creates two
Two create three
The three give rise to ten thousand things:"

Lao Tzu, Tao Te Ching

In this most minimal of all creation myths given in chapter 42 of the Taoist base text, ten thousand is the number used to denote infinity, a massing so great you cannot count them or envision them as separate entities. We live in nations of millions, but our minds are still tuned to dealing with people in dozens or hundreds at most. Go past that and our senses are blunted. One million killed in massacre. Ten million starving. These are meaningless to our hearts. We need that picture of one woman holding her skeletal baby, the running girl with napalm burns, to get engaged with the tragedy. That is how we are built. In a world of millions of this and billions of that we deal with everything one at a time. Well, my exhibition is your chance to deal with ten thousand individuals – or rather ten thousand squiggles hinting at them – one at a time, numbered and archived on A4 paper, lightly stripped of their polite surface layers to reveal their natural madness.

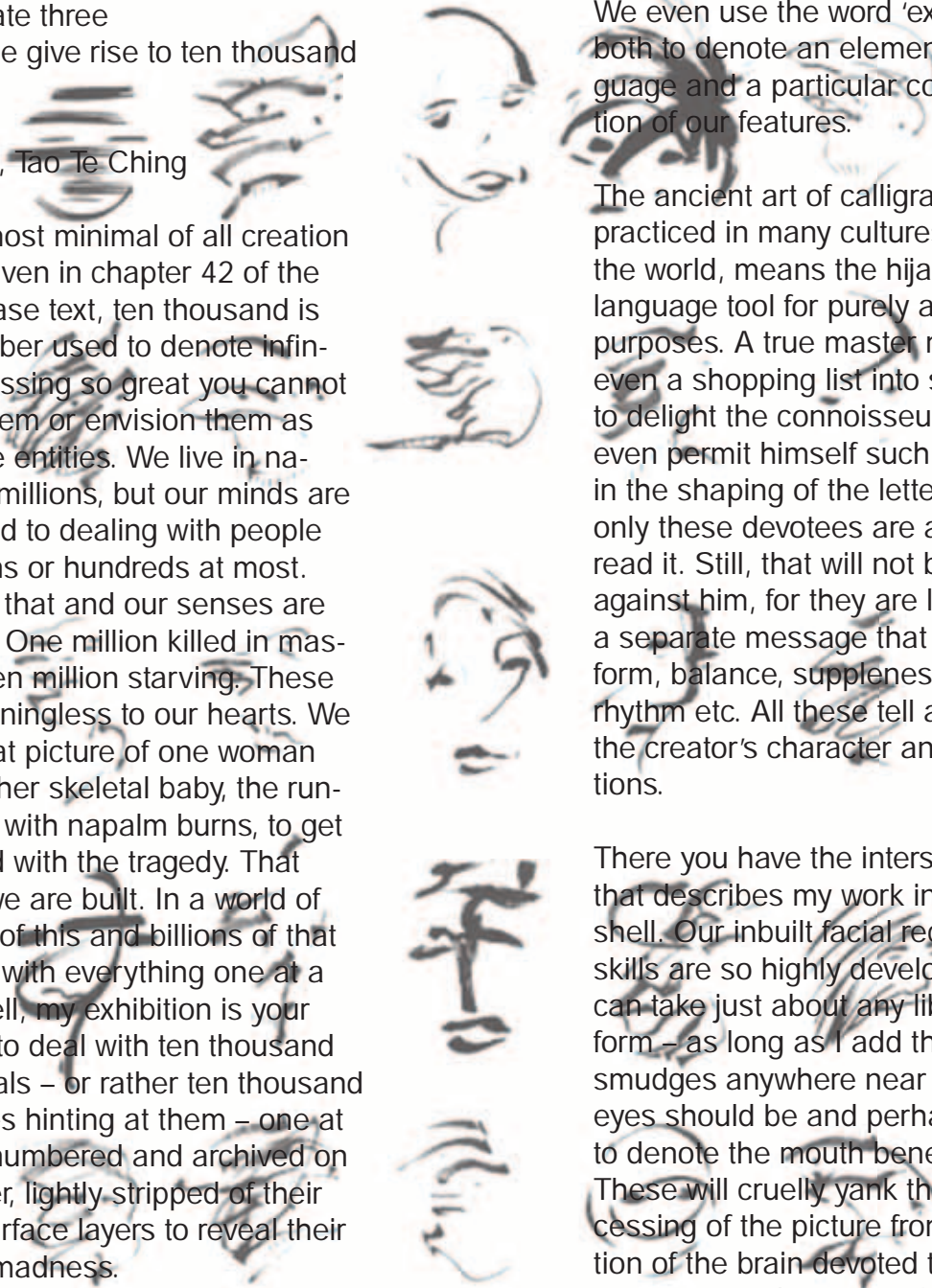
Faces and Calligraphy

The human face is a sophisticated communications device that uses several dozen muscles to convey a

preposterous number of emotions in all gradations of intensity and sincerity. Thus it is not farfetched to equate it with a writing system. We even use the word 'expression' both to denote an element of language and a particular configuration of our features.

The ancient art of calligraphy, as practiced in many cultures around the world, means the hijacking of a language tool for purely aesthetic purposes. A true master may turn even a shopping list into something to delight the connoisseur. He may even permit himself such freedom in the shaping of the letters that only these devotees are able to read it. Still, that will not be held against him, for they are looking for a separate message that speaks of form, balance, suppleness of line, rhythm etc. All these tell a tale of the creator's character and intentions.

There you have the intersection that describes my work in a nutshell. Our inbuilt facial recognition skills are so highly developed that I can take just about any liberties of form – as long as I add those two smudges anywhere near where eyes should be and perhaps a line to denote the mouth beneath them. These will cruelly yank the processing of the picture from the section of the brain devoted to abstract enjoyment of beauty to the one that insists on finding out what that concoction of lines is thinking.



DESIGN 2012

Exhibition Dates: 6 - 15 March 2012
Private View: Thursday 8 March 6:00pm -
8:30pm

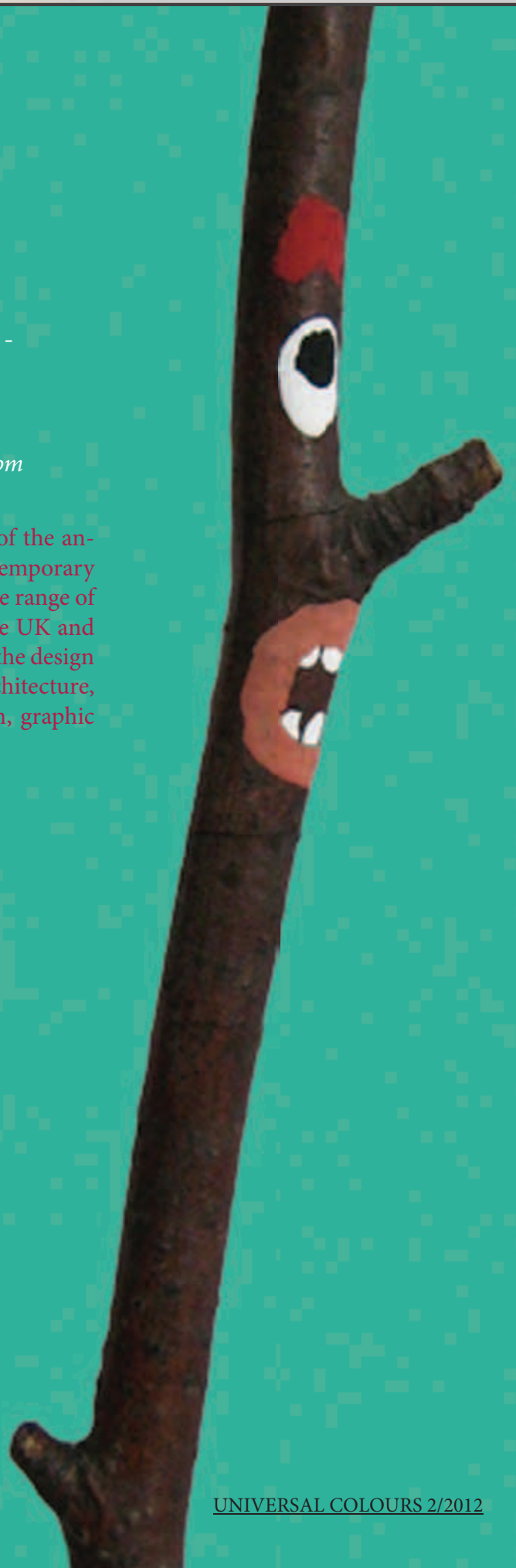
Admission Free

Opening Times: Monday - Friday 9.00am - 5:30pm

DESIGN 2012 is the next installment of the annual Dreamspace Gallery open survey of contemporary design practice. The exhibition represents a wide range of recent design projects emerging from or via the UK and aims to investigate the trends running between the design disciplines. This year's exhibition includes architecture, furniture design, product design, urban design, graphic design, typography and design interactions.

Designers:

Adam Hiles
Carla Novak
David Edwards
Emily Yeung
Eva Sopeoglou
Hugh McEwen
Karin Soderquist
Laura Gill
Lee Stokes
Maya Cochrane
Mortar+Pestle Studio
Ross Gunter
Studio SC
Sonia P. Sanchez-Lopez
Yong il, Kim





... and Europe will be stunned
Yael Bartana's video trilogy at the Van Abbemuseum
Solo exhibition 24.03 - 26.08.2012

On 24 March 2012 the solo exhibition ... and Europe will be stunned by the Israeli Dutch artist Yael Bartana opens at the Van Abbemuseum in Eindhoven. The exhibition comprises a trilogy of videos centred on the Jewish Renaissance Movement in Poland (JRMiP) that calls for the return of 3.3 million Jews to Poland. The video installation, which premiered at the Polish national pavilion as part of the 54th Venice Biennale in 2011, consists of three films: Mary Koszmary (2007, collection Van Abbemuseum), Mur I wieża (2009, collection Van Abbemuseum) and Zamach (2011). This last video is donated by Outset to the Museum of Modern Art in Warsaw and the Van Abbemuseum.

Alongside the films will be an archive display, produced specially for this exhibition that explores the historical and aesthetic references that appear in the films. Elsewhere, manifestos of the JRMiP will be available to take away whilst visitors will also be encouraged to sign up to the movement.

The exhibition will open on Saturday 24 March at 3 pm, and at 4 pm there will be opening speeches by former director Rudi Fuchs and current director Charles Esche.

شہزاد
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Green Cardamom

London, UK

Green Cardamom is a London-based arts organisation and gallery founded in 2007. Alongside its ongoing exhibition program, the gallery develops visual arts projects and publications in partnership with museums and other cultural organisations. Its focus is on artistic practice in Pakistan, South and Central Asia and the Middle East.



TOOLKIT Festival

CALL FOR SUBMISSIONS //

Dead line 25th March 2012

Toolkit festival: 3-4-5 of May 2012

Following the success of the first Toolkit Festival in 2011, the organizing committee has decided to put out a Call for Submissions to make the selection of artists for the 2012 edition.

Toolkit Festival is a project conceived by Martin Romeo, who in a short time has garnered attention and success within the arts community on a national level, involving many institutions and professionals in the field of new media art. The festival will be held in Venice and hosted by AplusA | Slovenian Exhibition Centre and collateral spaces, **May 3-4-5, 2012.**

Toolkit Festival has been conceived as a national meeting for all the artists interested in the world of interactivity whose aim is to investigate and realize, through the use of technology, the topic of interactivity between the artist, the exhibition space and the public. Over the last year volunteers have been working to widen the offer of the festival. Indeed, in this edition there will be more events. Among those events there will be an exhibition of interactive installations that will take place in the AplusA spaces during the days of the festival and a day dedicated to performances and contemporary dance at the Ca' Foscari University Auditorium in Campo Santa Margherita. In addition, on the last day of the festival the attention will be focused on Forte Marghera, where all the works created during the workshop will be presented, followed by a final night of audio-visual performances.

To find out how to participate, to read the call and to get more information please visit the website www.toolkitfestival.com or write to toolkitfestival@gmail.com

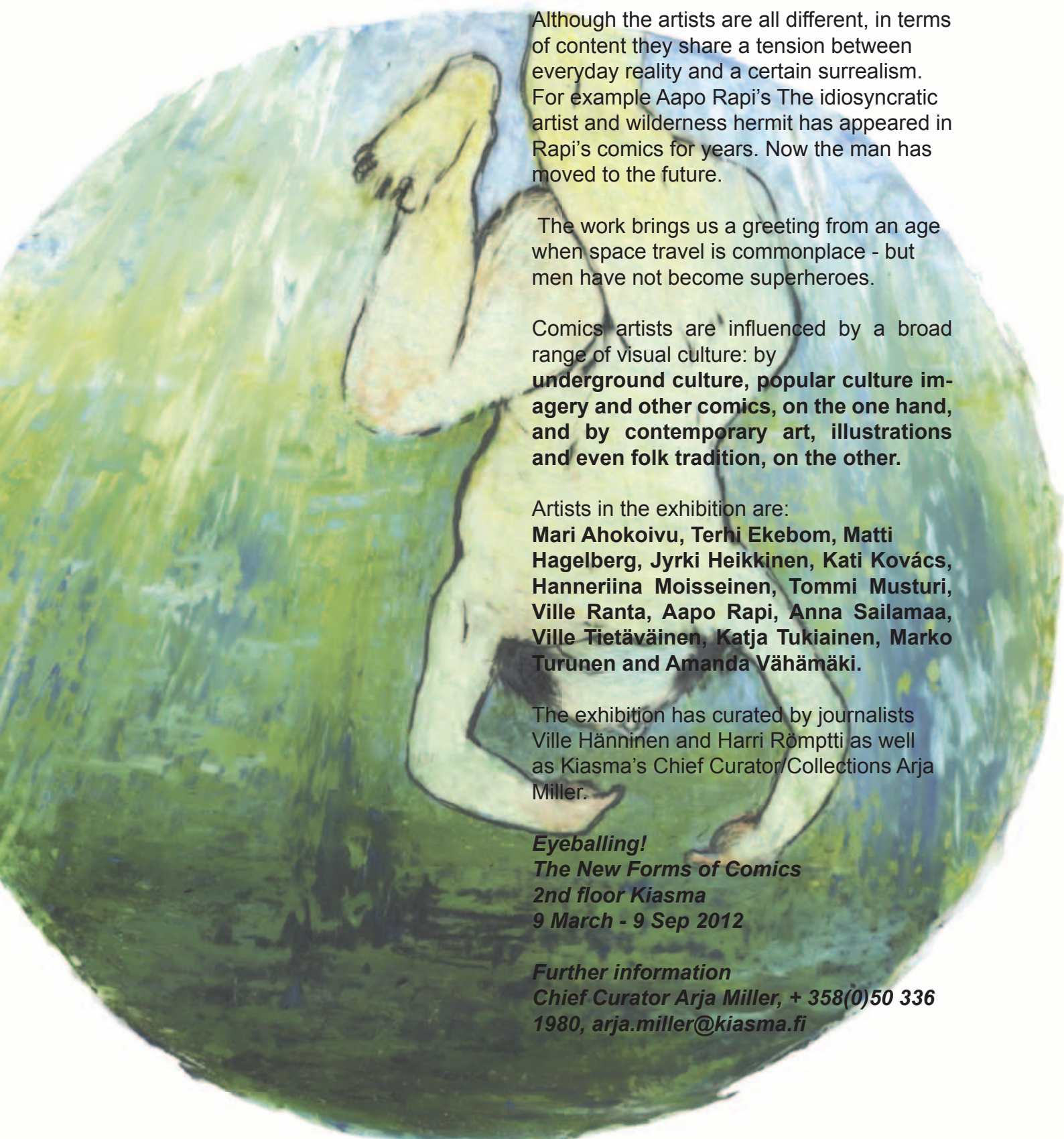
The deadline for submission is March 25th 2012.

The New Forms of Comics in Kiasma

Finnish comics are currently undergoing a renaissance: there are more comic artists in Finland than ever before, and many of them are recognised internationally. Finnish comics have in the 2000s been translated into several languages, particularly into French, and Finland is in fact considered a land of comics abroad.

The exhibition showcases comics as an artistic medium and an integral part of contemporary visual culture.

Eyeballing! showcases 14 Finnish contemporary comic artists. In the exhibition, they interpret the world of comics using a range of media, often employing a spatial, three-dimensional approach. The starting point of the works in the show are the comics of the artists themselves.



Although the artists are all different, in terms of content they share a tension between everyday reality and a certain surrealism. For example Aapo Rapi's The idiosyncratic artist and wilderness hermit has appeared in Rapi's comics for years. Now the man has moved to the future.

The work brings us a greeting from an age when space travel is commonplace - but men have not become superheroes.

Comics artists are influenced by a broad range of visual culture: by **underground culture, popular culture imagery and other comics, on the one hand, and by contemporary art, illustrations and even folk tradition, on the other.**

Artists in the exhibition are:

Mari Ahokoivu, Terhi Ekebom, Matti Hagelberg, Jyrki Heikkinen, Kati Kovács, Hanneriina Moisseinen, Tommi Musturi, Ville Ranta, Aapo Rapi, Anna Sailamaa, Ville Tietäväinen, Katja Tukiainen, Marko Turunen and Amanda Vähämäki.

The exhibition has curated by journalists Ville Hänninen and Harri Römptti as well as Kiasma's Chief Curator/Collections Arja Miller.

Eyeballing!
The New Forms of Comics
2nd floor Kiasma
9 March - 9 Sep 2012

Further information
Chief Curator Arja Miller, + 358(0)50 336
1980, arja.miller@kiasma.fi

Christelle Mas “ingestion”

“The risk caused by my food is often latent. It is still in its digestion that the food will be harmful, or in fact to imagine eating it. My food causes mutations. I try to create food between vegetable and animal. For this work I associated food with symbols of toxic hazard, explosive and radioactive. “

Alice in Wonderland,

The Hatter said to Alice: *“I see what I eat, it’s the same thing: I eat what I see”*

Christelle Mas was born in 1984 in France and she lives and works in Finland. She is a graduate in Philosophy, Art Sciences and Plastic Arts. Since 2005, she has been researching on food, especially on its negative aspects, and used it as a topic for different videos, installations, poems and photos.

When being assimilated, food is not considered as an ordinary element anymore but becomes unfamiliar to the body. During the digestive process, it undergoes numerous transformations and turns into something different. However, could it not only experience changes, but transform our own body as well? In my work, I have modified food by using different media. Food is something mysterious, which might even have a conscience or be malicious against human beings, like a conspirator. Although food is ordinary, in my work it gets a distressing or controversial dimension. Could something as familiar as food become aggressive?

In my projects, instead of confirming this vital aspect, I want to give food a shadowy or ambiguous appearance. I envisage food as a flexible fictional material. In how many ways can I transform it?

www.christelle-mas.fr



The Arts Diplomacy Festival 2012: Cultural diplomacy in practice (Berlin, 22nd – 25th of March, 2012)

The Institute for Cultural Diplomacy plays a leading role in the field of intercultural exchange and understanding. The ICD is an international, nonprofit organization based in Berlin, whose latest project is The Arts Diplomacy Festival, which promotes the idea that Cultural Diplomacy must go beyond mere discussion and include the practical implementation of theory, because we believe that ‘actions speak louder than words!’

The Festival is taking place in Berlin from the 22nd until the 25th of March 2012. It will consist of lectures, panel discussions and workshops. There will also be exhibitions and performances which will blend theory and practice of cultural diplomacy. The festival will feature leading figures from the world of political, academic and the Arts. The festival presents a unique opportunity for artists, academics and politicians to present their ideas and demonstrate the potential of practical cultural diplomacy to establish intercultural dialogue and improve diplomatic relations at the global level. Participants will be invited to participate in discussions, workshops, and an essay contest with the prize of an opportunity to present the paper to a select committee of world leaders.

The Arts represent a medium through which it is possible to understand and interpret cultural history and identity of a nation, and is as such essential in shaping the nature of intercultural relations. Anyone can participate in creating and enjoying the Arts, it is a powerful tool for intercultural communication which should be exploited in the field of cultural diplomacy.

The festival aims to explore various art forms, ranging from music, literature, dance, and theater to film, and their use in cultural diplomacy to promote social cohesion.

The event sheds light on the importance of the Arts in cultural diplomacy and how it can initiate intercultural dialogue and cooperation through movement, thought and active expression. We hope you can Join us!

For more information on the Institute for Cultural Diplomacy please visit our website at –
<http://www.culturaldiplomacy.org>

For more information about the Arts Diplomacy festival please visit – www.icd-languageofartandmusic.org

Dubai's Dynamic *New Art Fair* Spotlights Design

NYC isn't the only city boasting art events galore in March: Later this month another stunning set of art fairs will take center stage in Dubai. The Middle East has become a hotbed of change and cultural development, and the art world serves as a platform representing the creative innovations sweeping the region. One such archetype is personified in what can only be described as truly intelligent design: Debuting its first edition during Dubai's Art Week is Design Days Dubai, a dynamic new satellite fair showcasing the work of contemporary local and international designers.

With over 400 works on view ranging from vintage classics to modern creations, the pieces presented by 22 galleries from 14 countries will convene in the city that has become the meeting point of artistic exchange between East and West. "Dubai is a great catalyst city and Design Days Dubai reflects the diversity of the city, said Design Days director Cyril Zammit. "The entire world meets in Dubai." Recently, MutualArt spoke with the director about this fresh-faced fair joining the Dubai Art scene. We also chatted up galleries and designers presenting work at the fair.



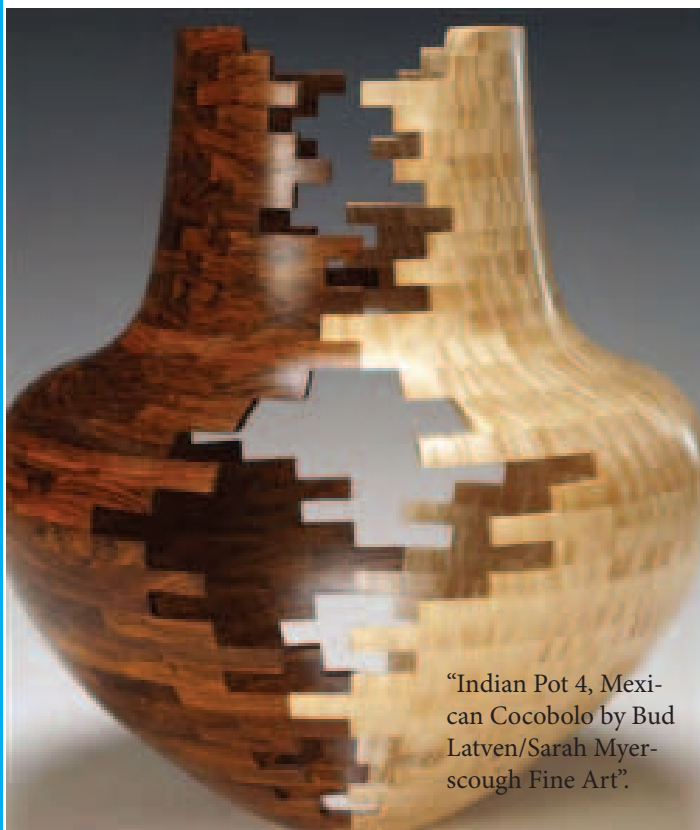
The success of Art Dubai since its emergence five years ago inspired the establishment of Design Days Dubai, striving to bring this underrepresented genre more recognition. This proved to be one of the biggest hurdles facing the new fair, but Zammit says the strength of Dubai is its capacity for progressive thought, with a commitment to advancing new trends in the region. Beirut's Carwan Gallery is one prime example.

"Contemporary design is a new growing market here in the Middle East. We would say that even five years ago, there were very few initiatives," the gallery owners told us. While historically design has always played a role in Middle-Eastern architecture and craftsmanship, it's most often associated with large-scale commissions. "The most difficult thing is bringing the genre to another level, lending a more conceptual and critical eye to the projects in order to create a sustainable design culture...and avoid[ing] the cliché and the first degree of lecture in the project."

The contemporary approach to design is a novel concept, but as Carwan representatives affirm, it's a key component in creating a lasting impression. "This is a great opportunity to learn from history on how we can bring design using tradition and make it contemporary...We believe the next ten years will be very prolific in terms of development in the area."

The launch of Design Days Dubai is pretty ambitious in this sense, with an artistic mission that transcends boundaries. "The main goal is to engage and initiate: engage a dialogue between buyers and galleries, students and industry, designers and galleries, and set up Dubai as a hub for contemporary design in the region," Zammit says. "We hope to initiate a long-run movement that will support students to have access to international institutions and also facilitate their outreach for production and representation"





“Indian Pot 4, Mexican Cocobolo by Bud Latven/Sarah Myerscough Fine Art”.

In terms of trends in the world of emerging Emirati and local artists, Zammit expressed “a strong wish to stay close to regional roots when exploring the works of regional designers. For these designers, “translating their identity through the products they are producing is crucial.” Lebanese designer Nada Debs agrees. “A lot of Middle Easterner designers, such as myself, have been brought up abroad, and have this urge to come back to the Middle East to explore their own identity and roots, and they have brought back something new to Middle Eastern design: a new outlook and [a new approach to] the craft, searching for a style that reflects their background.” Yet this fresh perspective can sometimes clash with traditional mores, as local designer Khalid Shafar explained: “The cultural barriers in certain societies - especially the Gulf - make it very difficult for some designers and artists to express themselves and their passion to create, due to family and cultural constraints and concerns. Many subjects are considered controversial and can be interpreted negatively in certain circles, limiting the artist’s self-expression and way of thinking

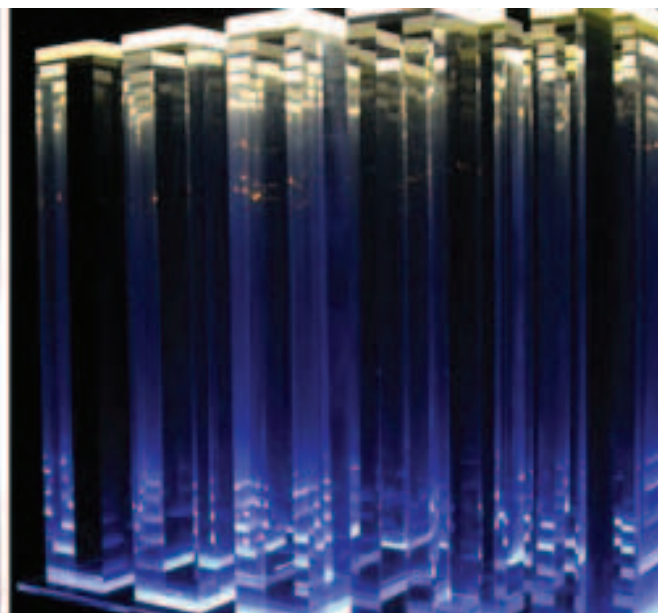
However, Shafar continues, “With the change in the demographic map of the Middle East and the shift towards a more cosmopolitan crowd, the demand for more collectable and limited edition art and design objects is on the rise.” And Design Days Dubai aims to promote this emerging market to the fullest. “There is a strong need to open a dialogue between designers and the industry,” Zammit says. “In the UAE only, the country has all major heavy industries available, we must now facilitate the production and support of the young designers with them



Enignum Canopy Bed by Joseph Walsh, 2010



work by Jaehyo Lee/ _CROFT

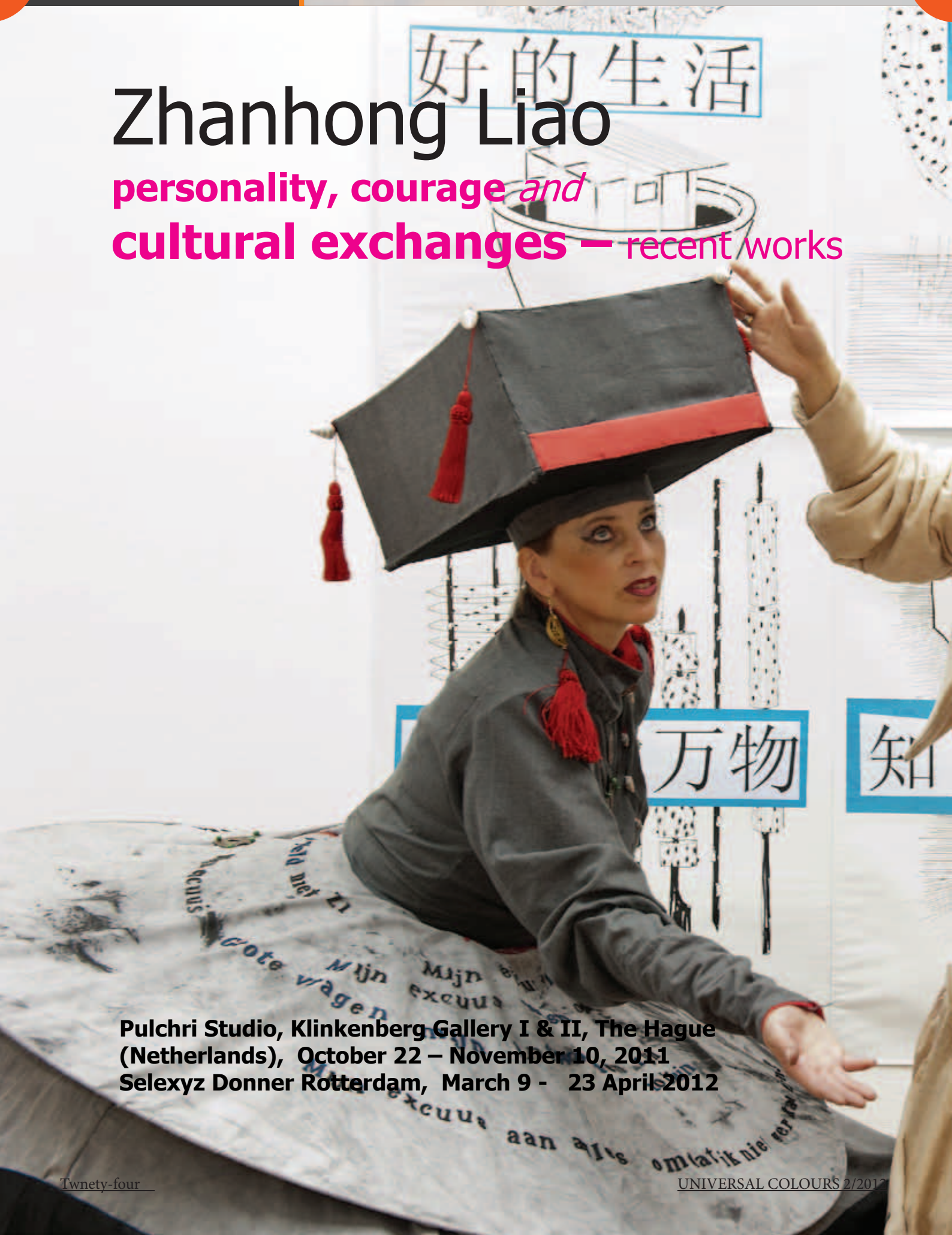


clockwise from left: Chair SIE29 by Pawel Grunert/
Galleria Paola E Rosella Colombari, photo courtesy of
Marek Fijalkowski; Phable by Dominic Harris/Privee-
kollektie; work by Hun Chung Lee/Gallery Seomi

In addition to the works on display, Design Days Dubai will feature an abundance of programs and events accentuating the multi-faceted field of design and architecture. “The education program will focus on cultural exchange, practical hands-on activities, but also trend forecasting and a deeper knowledge of the design market,” said Zammit. Some highlights include a performance installation by Studio Drift; the launch of WTD, a new architecture and design magazine published in the UAE; and two mentorship sessions taught by Nada Debs for student designers.

Zhanhong Liao

personality, courage *and*
cultural exchanges — recent works



**Pulchri Studio, Klinkenberg Gallery I & II, The Hague
(Netherlands), October 22 – November 10, 2011
Selexyz Donner Rotterdam, March 9 - 23 April 2012**



The art works of Zhanghong Liao are autonomous, but at the same time her personal experience and her travels are a tremendous source of inspiration to her. She combines Western and Eastern subject matter.






Zhanhong born in 1965 in Guangzhou, China. Following her art graduation from Manchester City College (England), she lives and works in the Dutch town of Vlaardingen, and is a member of the Pulchri Studio Society of Artists in The Hague since 1999. Her work, originally consisting of diaries and paintings, shows a rapid development from figuration to a somewhat looser, more abstract approach – if she uses Chinese characters in a painting, these don't have to be read as language, but moreover they are primarily shapes, elements of the work's composition.

The materials employed by Zhanhong play an increasing part in her diaries and paintings (aside from paint, she also applies materials like fabrics and wire gauze), making the diaries diary objects. She also works in other media, e.g. performance, video and digitally-based works. At the same time she engages in dialogue with the world around her in other ways: in 2009 she made large-sized digital works based on hundred of collected photos of inhabitants of Vlaardingen. Zhanhong has exhibited solo in Amsterdam and participated in group exhibitions in [amongst others] Saint Petersburg (Russia), Izmir (Turkey), Helsinki (Finland), Kampala (Uganda) and Brescia (Italy). Her projects, lectures and stays as an artist-in-residence take her from China to Tunisia and Germany.



She often participates in (danced) performances on various themes. Zhanhong: 'I want to use the diaries as a central thread to my solo exhibition. In addition I can show works in other media. It gives me the freedom to work in any preferred medium, like the performances I increasingly do in recent years, like the one that introduced the special group exhibition 'China: meeting, reflection, inspiration' in Pulchri Studio in The Hague on July 8, 2011 (a video of that performance is shown at my forthcoming exhibition).'



Zhanhong: 'I happen to live nearly half my life in Europe now, and find it interesting to investigate how that influences me as a human being and as an artist. How do I make a connection between Eastern and Western cultures? If I do, how will that change my identity?' In her photosequence 'Transformation' she wants to express this process: with a digital Moving programme she juxtaposes and merges photos of her own face and another's. For this, she chooses people that she feels mirror her viewpoint and with whom she feels a special bond, like fellow artist Christel Andrea Steiner (who joins her in various recent performances). In their collaboration they experience the power of meeting, without losing their uniqueness and authenticity as a person. The series is a new phase in Zhanhong's investigation of new ways of expressing herself in newer media. 'The development of my work is steadily, with ever-emerging new subjects. I feel freer every day!'

Wim van Cleef, art critic

Design is **Not Art** by Joshua Porter

Leeanne Lowe pushes back hard on my claim that “design is not art”, one of the five principles I design by. She says:

“I have often thought that people who say ‘design is not art’ have no real idea what design is. If a designer were to say it to me I would seriously have to say that this person is not a designer at all, simply someone who is concerned with production and sees what they do as a job.”

Well, I don’t view design as production and only as a job that I do (although it’s part of it). I view it as a tool to solve a problem...a communication problem in many cases on the Web but also physical problems, like sitting down.

Leeann emphasizes the overlap between design and art:

“Designers produce ideas. Then turn those ideas into visual communications. Art is also about ideas, and those ideas are also (mostly) turned into visual communications. The only difference being that artists do it to meet their personal needs and designers do it to meet the needs of others.”

Saying designers produce ideas and turn them into visual communications sounds good to me...interface and visual designers do that. But when that visual communication is good, when any design is good...then some action happens. The design becomes useful...the person uses the design.

In the least actionable scenario, when we’re talking about long-term branding, a visual designer creates something that a viewer notices but probably doesn’t act on immediately. Maybe they see a logo several times (I’ve heard its 70 times to really stick) and are more likely to purchase or remember that logo when purchasing in the future. But if that action never happens, if the logo doesn’t work...then the design can said to have failed.

But when art is good...there is no use at the end of it. It’s all appreciation...a feeling of acknowledgment.

That's a big difference between design and art. We can measure the results of design because it's meant to solve a problem. We can see if the problem has been resolved or lessened in some way. With Art we can't do that...other than some subjective "Do you like it?".

But judging from LEEANNE's entry maybe this is a definition problem...what does a designer do?

What designers do is to solve problems by deciding on the look and function of something. This can be writing text, laying out an interface, planning a chair, or coming up with a better Netflix envelope, lightbulb, or chair.

I take a relatively broad view of design because I talk about it in terms of use. Anything that affects use is part of design. And, more importantly, the success of a design hinges upon how well it is used. We need a way to judge design objectively...and important metrics include how much and how well it is used. Art, of course, is subjective. But design doesn't have to be...

Art, on the other hand, is not about use. It's about the appreciation of beauty and life. Does that mean we can't appreciate design? No, of course, not. But it does often occur that we don't appreciate great design, because when designs work well we tend to take them for granted. We don't notice how well they work...we just use them.

For example, the door handles on my Honda Accord are excellently designed. There is no way to use them incorrectly. Even my 1 year old knows how to use them. You grab them and pull, and your arm doesn't contort in an unnatural way like they do with the pull-up handles. They don't snag clothes because of their shape. And you can open them with a pinkie finger. But I bet 95% of Accord owners never even consider if this is good design or not. They simply use the door handle without a second thought. Good design becomes invisible in this way.

And there's also the problem of two words meaning the same thing. If we continually say that designers are artists, or conflate design as art in all cases, as Leeann seems to be suggesting, what does that do to our language? While it's cool to say that "less is more" or "orange is the new black", or some other (X is not X) type of statement, it really only serves to dilute our language of any meaning we have left. Call me a curmudgeon, but we have a hard enough time agreeing on the definition of words to begin with...let alone trying to redefine them as something else.

So I'm sticking to my guns here. Designers create something to use. Artists create something to appreciate.

<http://bokardo.com/archives/design-is-not-art-redux/>



Good web design is far more than a beautiful site, it's where art meets an interactive user interface and where, in my opinion, superfluous aesthetics takes a backseat to usability and the user experience.

Ensuring that user interactions are as smooth as possible is good design — don't ever be satisfied with art alone.

Although the design vs. art debate is nothing new, it's ripe for a revisiting as new CSS3 features and JavaScript (and particularly front-end web development libraries like jQuery) begin to edge their way deeper into our everyday lives.

These new capabilities, however revolutionary they may seem, have changed nothing about how we should approach web design in general.

The Difference Between Design and Art





Where **Design** and *Art* Clash

Art is a problematically inclusive term; anything in the world can be called “art.” The main difference between art and design, then, is that design is simply more restrained.

Any artist can look at their work and see it as an extension of themselves, but designers don’t have that liberty.

As designers, our work has to be interactive, accessible and consistent. In this way, art goes beyond design because no one would expect someone to say that all art has to be consistent and follow a pattern. That would be absurd! What if cubists set the rules? Our art museums would be terribly dull and without variation.

This is what design is: It’s art with expectations, patterns and consistency. It’s art meeting science.

Yes, it’s limiting, and yes, UI designers have to be trained to think inside the box a little. But get over it. You are a designer, not an artist. If you want complete freedom and no friction between your creativity and your work, you are working in the wrong field.

Artists can work to their whim, eschewing standards and refuting expectations, whereas designers gobble them up and abide by their every word.

Market forces and trends influence designers far more than artists (with some notable exceptions like pop singers and freelance illustrators).

With web design, there are so many more things to take account of: your site goals, your brand, your users. These expectations shape every bit of web design, while art remains untouched.

Expectations of Design



The most important user expectation is that design should look like design. Website design should be immediately recognizable as at least one thing: not art.

When I first visited the site, I didn't know what its purpose was. After poking around a bit, it seems like some sort of way to promote new technology from Toyota, but there are a million better ways to do this. It's far from user-friendly and my expectations were shattered immediately.

These expectations define user interactions on every site. We put site navigation and logos near the top of the design. We provide common site components like search features, social media integration and web forms in a predictable way.

Why? Not because this is an innate human expectation, but because design has evolved in such a way to foster and reinforce these standards.

Art and design aren't mutually exclusive, even if there's a clear line between the two. Beautiful sites can still be usable, and they can still surprise us without being disorienting.

But there will always be noticeable constraints in web design that are bound by things such as technology limitations, accessibility, usability, site speed, and so on.

WHAT IS THE WORLD DESIGN CAPITAL?

While there are many awards that recognise individual accomplishments in design, the World Design Capital (WDC) designation is unique as it aims to focus on the broader essence of design's impact on urban spaces, economies and citizens.

The designation provides a distinctive opportunity for cities to feature their accomplishments in attracting and promoting innovative design, as well as highlight their successes in urban revitalisation strategies.

The World Design Capital is an initiative of the International Council of Societies of Industrial Design (Icsid).

ABOUT THE INTERNATIONAL COUNCIL OF SOCIETIES OF INDUSTRIAL DESIGN (ICSID)

The International Council of Societies of Industrial Design (Icsid) is a non-profit organisation that protects and promotes the interests of the profession of industrial design.

Founded in 1957, Icsid serves as a unified voice of over 50 nations through which members can express their views and be heard on an international platform. Since its inception, Icsid has continued to develop its wide-reaching network of students and professionals devoted to the recognition, success and growth of the industrial design community.

Together, professional associations, promotional societies, educational institutions, government bodies and corporations create a comprehensive and diverse system on the forefront of industrial design education and progress.

The Difference Between Art and Design

The subject of what separates art and design is convoluted and has been debated for a long time. Artists and designers both create visual compositions using a shared knowledge base, but their reasons for doing so are entirely different. Some designers consider themselves artists, but few artists consider themselves designers. So what exactly is the difference between art and design? In this post, we'll examine and compare some of the core principles of each craft. This is a subject that people have strong opinions about, and I'm looking forward to reading the various points of view in the comments. This post isn't a definitive guide, but rather the starting point for a conversation, so let's be open-minded!

Perhaps the most fundamental difference between art and design that we can all agree on is their purposes. Typically, the process of creating a work of art starts with nothing, a blank canvas. A work of art stems from a view or opinion or feeling that the artist holds within him or herself.

They create the art to share that feeling with others, to allow the viewers to relate to it, learn from it or be inspired by it.

The most renowned (and successful) works of art today are those that establish the strongest emotional bond between the artist and their audience.

By contrast, when a designer sets out to create a new piece, they almost always have a fixed starting point, whether a message, an image, an idea or an action.

The designer's job isn't to invent something new, but to communicate something that already exists, for a purpose.

That purpose is almost always to motivate the audience to do something: buy a product, use a service, visit a location, learn certain information. The most successful designs are those that most effectively communicate their message and motivate their consumers to carry out a task.

the difference between art & design

Good **art**
is interpreted

Good **design**
is understood

Another difference between art and design is how the messages of each are interpreted by their respective audiences. Although an artist sets out to convey a viewpoint or emotion, that is not to say that the viewpoint or emotion has a single meaning.

Art connects with people in different ways, because it's interpreted differently.

Da Vinci's Mona Lisa has been interpreted and discussed for many years. Just why is she smiling? Scientists say it's an illusion created by your peripheral vision. Romantics say she is in love. Skeptics say there is no reason. None of them are wrong. Design is the very opposite. Many will say that if a design can be "interpreted" at all, it has failed in its purpose.

The fundamental purpose of design is to communicate a message and motivate the viewer to do something. If your design communicates a message other than the one you intended, and your viewer goes and does something based on that other message, then it has not met its requirement. With a good piece of design, the designer's exact message is understood by the viewer.

Good art is a taste

Good design is an opinion

the difference between art & design

Art is judged by opinion, and opinion is governed by taste. To a forward-thinking modern art enthusiast, Tracey Emin's piece "My Bed", which was shortlisted for the Turner Prize in 1999, may be the height of artistic expression. To a follower of more traditional art, it may be an insult to the medium. This goes back to our point about interpretation, but taste is more about people's particular likes and dislikes rather than the message they take away from a piece. Design has an element of taste, but the difference between good and bad design is largely a matter of opinion. A good piece of design can still be successful without being to your taste. If it motivates people to do something, then whether it's good or not is a matter of opinion. We could go on discussing this particular point, but hopefully the underlying principle is clear.

**Good art
is a talent**

**Good design
is a skill**

the difference between art & design

What about the creator's abilities?

More often than not, an artist has natural ability. Of course, from a young age, the artist grows up drawing, painting, sculpting and developing their abilities.

But the true value of an artist is in the talent (or natural ability) they are born with. There is some overlap here: good artists certainly have skill, but artistic skill without talent is, arguably, worthless.

Design, though, is really a skill that is taught and learned. You do not have to be a great artist to be a great designer; you just have to be able to achieve the objectives of design.

Some of the most respected designers in the world are best known for their minimalist styles. They don't use much color or texture, but they pay great attention to size, positioning, and spacing, all of which can be learned without innate talent.

Good art
sends
a different
message to
everyone

Good design
sends
the same
message to
everyone

the difference between art & design

This really falls under the second point about interpretation and understanding. But if you take only one thing away from this article, take this point.

Many designers consider themselves artists because they create something visually attractive, something they would be proud for people to hang on a wall and admire.

But a visual composition intended to accomplish a specific task or communicate a particular message, no matter how beautiful, is not art. It is a form of communication, simply a window to the message it contains. Few artists call themselves designers because they seem to better understand the difference. Artists do not create their work to sell a product or promote a service. They create it solely as a means of self-expression, so that it can be viewed and appreciated by others. The message, if we can even call it that, is not a fact but a feeling.

What Do You Think?

Depending on how you look at it, the difference between art and design can be clear-cut or hazy. The two certainly overlap, but art is more personal, evoking strong reactions in those who connect with the subject. I'll leave you with this quote from Craig Elimehiah, who covered this subject in a fantastic article for AIGA, which I discovered during my research for this post. *"I do not claim to be an expert on defining what art is and what it is not, but I do know that if we look at the differences between art and design we will see a very clear line drawn between the two."*

An engineer, if given the exact co-ordinates to place different colored pixels in specific places, could render a beautiful website or ad simply by following instructions; most design projects have a detailed set of instructions and most design is based on current trends and influences. An artist, on the other hand, could never be given any specific instructions in creating a new chaotic and unique masterpiece because his emotions and soul is dictating the movement of his hands and the impulses for the usage of the medium.

No art director is going to yell at an artist for producing something completely unique because that is what makes an artist an artist and not a designer."

STOP DUBAI

**Avtarjeet Dhanjal
Chair**

For the last couple of years, I have been receiving emails about art activities in Dubai. A continuous flow of any kind of news can make one curious. So, this time when I planned to travel to India on my annual foray, I thought of stopping over in Dubai on my way back. As it happened my return had to be in early March. The Dubai Art Fair announces the participation of several big galleries and I would have loved to visit, but it was scheduled for mid-March. Unfortunately I could not delay my return for another two weeks; so I had to use my time exploring what was there, and I had only just 2 days for this task.

There is so much Art & Cultural activity in these Gulf countries, and it is growing so fast, difficult to believe it was real. Sure on the ground, a dozen or so new art galleries recently opened in Dubai, the city that is trying hard to gain the status of The Centre of art and culture in the Middle East.

In 2011, we celebrated the tenth Sharjah Art Biennial (www.sharjahart.org) where artists from other Gulf States, the Middle East and the rest of the world were invited to participate, as its website says.

There are couple of ambitious project under construction and are scheduled to open soon, if everything goes as planned. The record shows that couple of deadlines have already passed.



The Gehry-designed Guggenheim Abu Dhabi - with 320,000 square feet floor space will be the world's largest Guggenheim museum. The official Press Release announces - the museum will feature permanent collections of contemporary art.

According to TDIC, "the Louvre Abu Dhabi will be a fine arts museum whose purpose and scope is universal. It will present paintings, drawings, sculptures, manuscripts, archaeological findings and decorative arts, created and collected all over the world."

There is a full programme of Art and Cultural activities announced almost every month.

One is really surprised how come all of sudden Gulf Countries have woken up as lovers of art and culture, Art & Culture as defined by the dominant powers of the West.

According to old Arab countries such as Iraq, Syria and Jordan, these Gulf countries are not Arab as such, but settlements of the Bedouins, the nomadic tribes who were originally from Saudi Arabia. These countries' or settlements' history does not go back more than a couple of centuries, whereas in countries such as Iraq, history goes back to Sumerian times, probably seven thousand years back.

Though these Bedouin people have lived in a nomadic life until very recently, they had their own art & culture well developed, though in the form based upon their living conditions and materials available to them, which may not fit the modern concept of art as defined by the West.

But how is it that these Gulf Countries seem to have a viral fever, spreading so fast; this viral is the love of contemporary art, not that have grown from the local tradition/s, but for the art as defined by the West?

Forgive me; it may be my ignorance that I can't make the connection for this new development. If one says it's the oil money being used by these countries, which is not a good enough reason, since oil was discovered in Saudi Arabia decades before the Gulf Countries and it did not

build museums of contemporary art of the scale Abu Dhabi is aiming for. Though Saudi Arabia is one of the highest spenders on modern military arsenal in the region.

As I did not know many people in Dubai or Sharjah, I chose to stay in an inexpensive hotel in Deira, not too far from the airport. The hotel was right in a busy street, close to many eating places and other shopping areas.

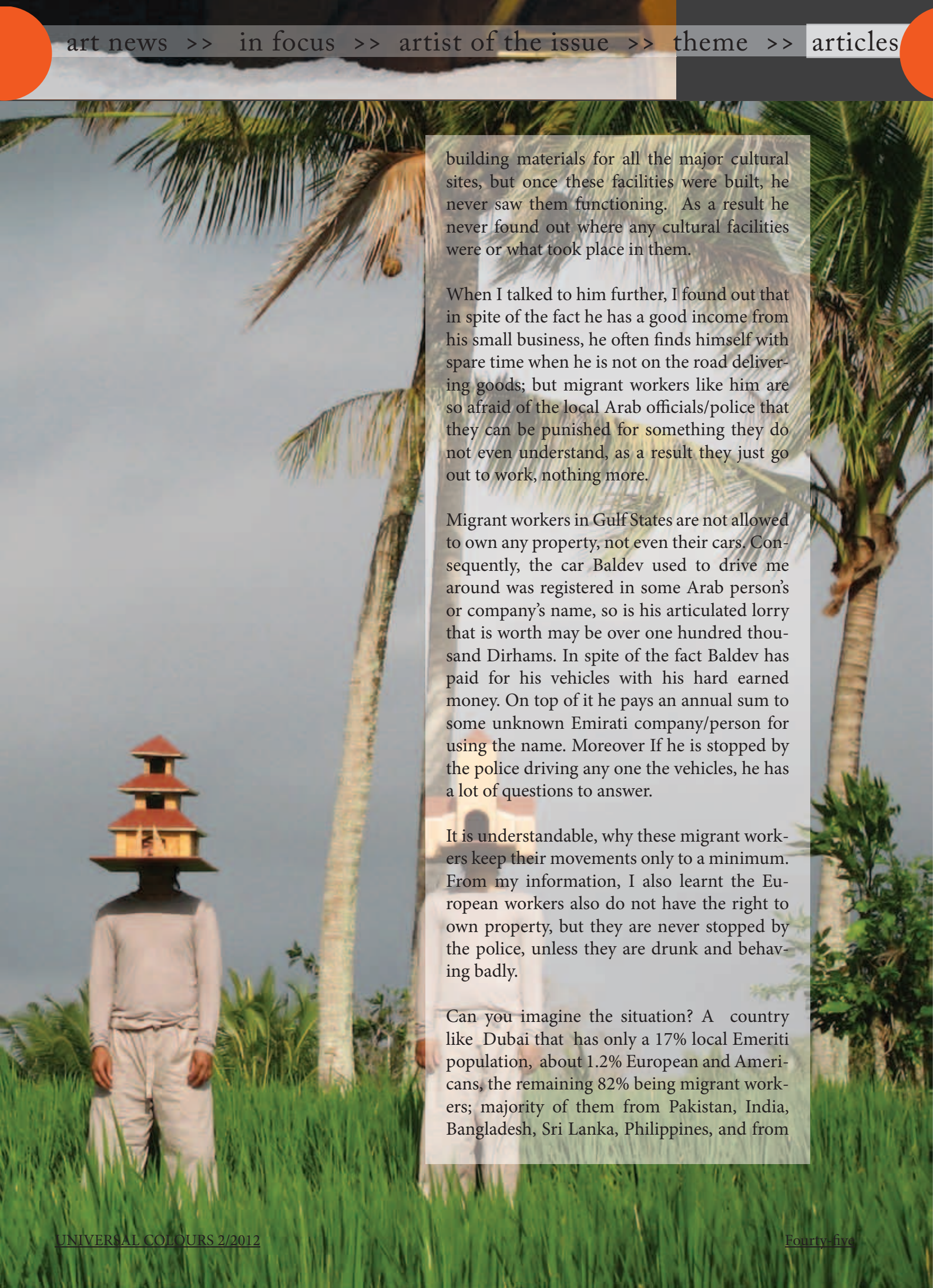
A British/Asian friend, I met in Delhi had stopped over in Dubai on her way out to India, so she kindly offered to lend me a Lonely Planet guide Dubai. It gave me a good introduction to Dubai and helped me to orient myself in this place. I must add that this guide helped me only up to a certain point. I am used to ready maps, I tried to follow the maps in the Dubai Guide, I found that the logic of the maps did not fit the reality, unless I was reading everything back to front, as you do to read Arabic.

Luckily, my sister in India gave me a contact from her village, a young man named Baldev, who had lived in Sharjah for over a decade. He kindly took a couple of days off his work and drove me around took me where I needed to go.

Baldev is like millions of other workers who have flocked to the Middle East, when the building boom started in the 70s. He came to work as a driver, but being enterprising, now he owns a large articulated lorry and runs it for heavy transport. In spite of good income from his business, he is still living on the back on of a transport company's compound in an industrial area where he parks his lorry.

Baldev, like most migrant workers, limited his movements to a minimum, focused only to his job. He knows all the building sites in Dubai and Sharjah; he had probably carried the heavy





building materials for all the major cultural sites, but once these facilities were built, he never saw them functioning. As a result he never found out where any cultural facilities were or what took place in them.

When I talked to him further, I found out that in spite of the fact he has a good income from his small business, he often finds himself with spare time when he is not on the road delivering goods; but migrant workers like him are so afraid of the local Arab officials/police that they can be punished for something they do not even understand, as a result they just go out to work, nothing more.

Migrant workers in Gulf States are not allowed to own any property, not even their cars. Consequently, the car Baldev used to drive me around was registered in some Arab person's or company's name, so is his articulated lorry that is worth may be over one hundred thousand Dirhams. In spite of the fact Baldev has paid for his vehicles with his hard earned money. On top of it he pays an annual sum to some unknown Emirati company/person for using the name. Moreover If he is stopped by the police driving any one the vehicles, he has a lot of questions to answer.

It is understandable, why these migrant workers keep their movements only to a minimum. From my information, I also learnt the European workers also do not have the right to own property, but they are never stopped by the police, unless they are drunk and behaving badly.

Can you imagine the situation? A country like Dubai that has only a 17% local Emirati population, about 1.2% European and Americans, the remaining 82% being migrant workers; majority of them from Pakistan, India, Bangladesh, Sri Lanka, Philippines, and from

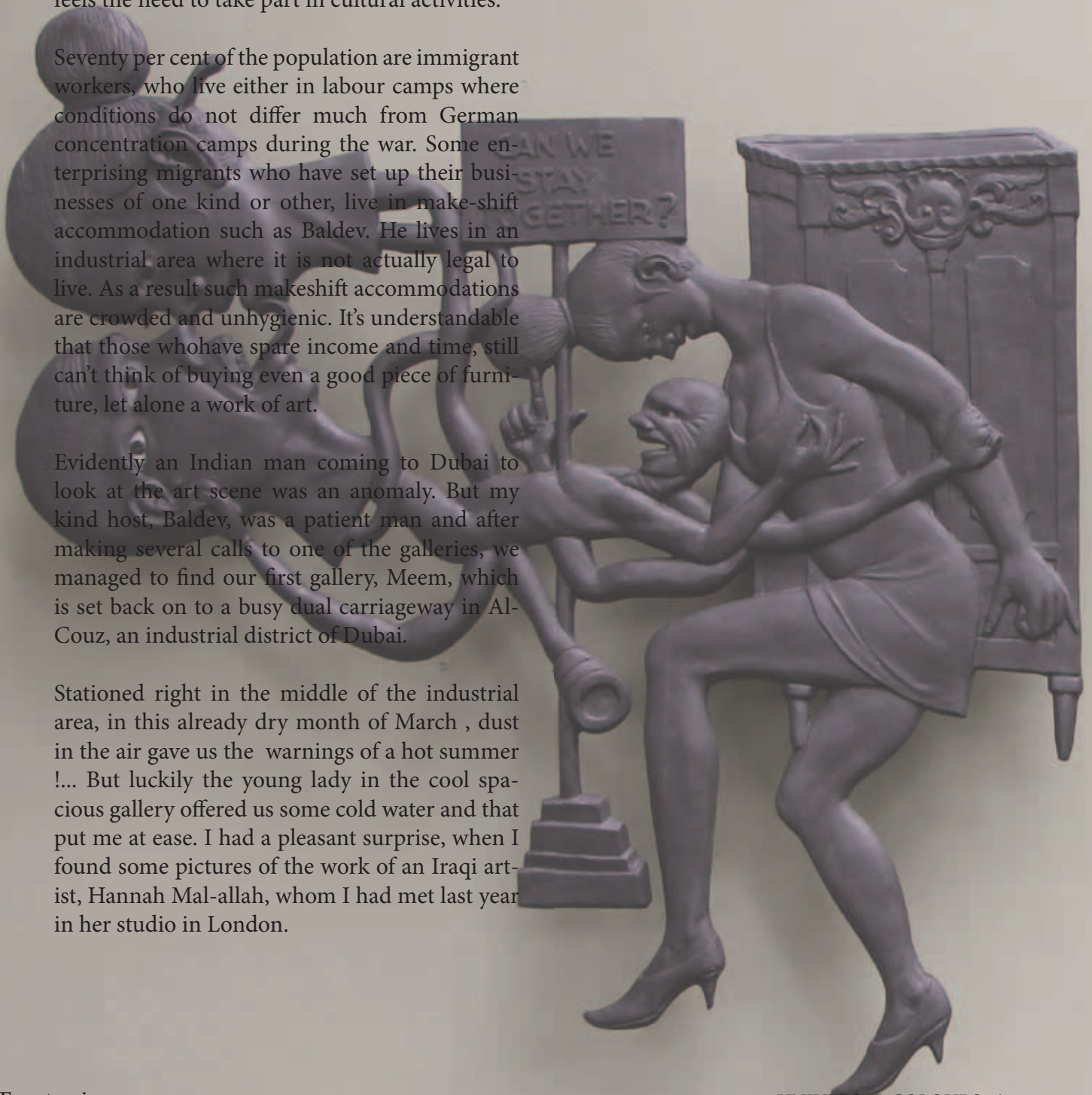
North Africa. These workers, including those who working directly for the Government, do not have the right to own anything, no right to vote or to citizenship. Though most of the small businesses are run by migrants from these South East Asia by setting up companies, these must have local Emirati majority shares.

It's natural that owning your home makes you feel settled. When one feels settled only then one feels the need to take part in cultural activities.

Seventy per cent of the population are immigrant workers, who live either in labour camps where conditions do not differ much from German concentration camps during the war. Some enterprising migrants who have set up their businesses of one kind or other, live in make-shift accommodation such as Baldev. He lives in an industrial area where it is not actually legal to live. As a result such makeshift accommodations are crowded and unhygienic. It's understandable that those who have spare income and time, still can't think of buying even a good piece of furniture, let alone a work of art.

Evidently an Indian man coming to Dubai to look at the art scene was an anomaly. But my kind host, Baldev, was a patient man and after making several calls to one of the galleries, we managed to find our first gallery, Meem, which is set back on to a busy dual carriageway in Al-Couz, an industrial district of Dubai.

Stationed right in the middle of the industrial area, in this already dry month of March, dust in the air gave us the warnings of a hot summer!... But luckily the young lady in the cool spacious gallery offered us some cold water and that put me at ease. I had a pleasant surprise, when I found some pictures of the work of an Iraqi artist, Hannah Malallah, whom I had met last year in her studio in London.





The gallery was showing large works of group of artists from Morocco. According to the gallery hand-out: Art Morocco, held at Meem Gallery this spring, presented us with “ the rare opportunity to view the work of Moroccan modern masters Mohammed Melehi, Ahmed Cherkaoui and Jilali Gharbaoui, all pioneers of modern abstract painting in Morocco.”

I had to see more of the galleries before I could contextualise these works - or even the galleries - and find a logical reason for these galleries to exist in such a country, given the above mentioned conditions.

In the afternoon, after over another two hours driving around (thanks to the patience of my host), we found 3-4 galleries bunched together in one part of the same industrial area of Al-Quoz.

Green Gallery was showing large photographs of inner-scapes by Turkish photographer Nazif Topcuoglu. These photographs were of a young women caught in highly theatrical acts of self-indulgence. These photographs reminded me of a Brazilian woman artist, whom I met during my Art School days at St Martins, London. This woman artist, one could say was a good example of a lucky one, born in a professional household, life gave here everything one could wish for. This very generosity of life became the trap to her failure, turning her into a desperate woman, close to committing suicide. These young women in Topcuoglu's photographs too seemed part of another batch of failed lives, which is normally the product of materially rich culture.

The most wonderful find was a show GPP "Gulf Photo Plus", in a place that had a beating heart, a perfect multi-talented team that seemed to come together almost voluntarily and with a clear mission. It actually reminded me of the office of an NGO such as Oxfam.

What I saw on the walls was a series of photographs taken in an abandoned labour camp. After listening to the stories of working and living conditions of some of the workers from India, this exhibition seemed just the tip of an iceberg: it made me consider the possibility of spending some time photographing this un-exposed apartheid practiced in the materially rich Middle East, especially in the Gulf.

A photographer had discovered this abandoned labour camp, where employers had fled the country, leaving hundreds of workers with absolutely nothing in the camp. They had not been paid for months and couldn't travel back to their country of origin (Bangladesh) as their employer did not return their passports.

Given that no one ever mentions such problems in the Gulf Countries for fear of persecution or deportation, which can be dished out without taking one to court. Discovering a whole show devoted to the subject - plus some people had actually taken practical steps to help these workers - was for me a breath of fresh air in this dry heat environment. Where authorities practice rule of absolutely zero tolerance whom-so-ever dares to touch on this very poignant and difficult subject "migrant workers' rights and living conditions".

During my visit, I asked the awkward question to a gallery director, "How can you run an art gallery in a place where as a foreigner you have absolutely no rights, not even to buy your own car?" She looked at me with piercing eyes, silently saying, "Don't be stupid, I am not running an art gallery but a business to make money". Everyone knows being a blond European woman in the Middle East is a ticket to making good sales, whatever the commodity may be. This gallery director understood the rules of the game and seemed to be practicing the rules well.

One can forgive an individual being opportunistic in such an autocratic country, but she was just a small operator in the big picture cultural imperialism of the West. It is dominant powers who set the rule to tell us what is art and what is not. Then these powers allow small operators such as gallery directors to practice those values to perpetuate the dominance, and make money in the process.

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