

UNIVERSAL CONJUNCTIONS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



Sometimes I find
a place to sleep

But I never dream

UNIVERSAL COLOURS



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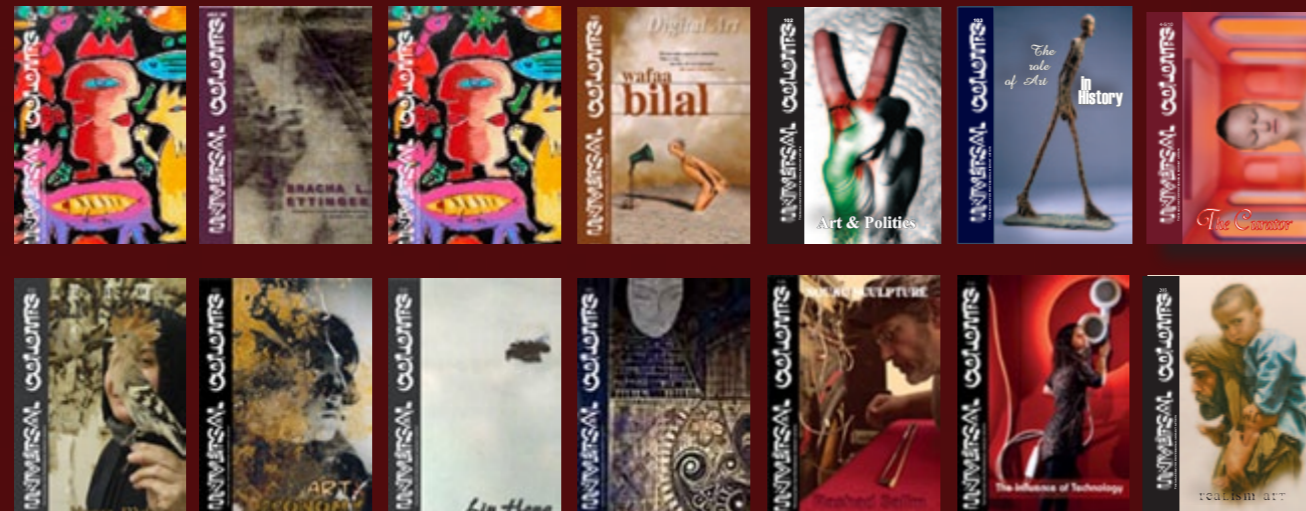
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AESTHETIC IS AN ATTITUDE, it might be a picture, poetry, a word, diffidence, or any type of expression; but it should be an attitude that man can have and believe, so when some one stands beside the truth that is beautiful, it is an aesthetic.

Artist can turn the information to behaviour, like the sugar when it turns to alcohol it gives your spirit a great enjoyment that feels when artist turn the beauty to attitude.

Artists who think that the duty of art is decorate life or to add some spices to life they are like some one who dig hole in the sky, art is not extra or promotion, it is the teaching if emotion, we do educate ourselves though art.

As art is main part of culture or it is the best fruit of culture, we have to be aware of what artist produce. They give their juice of their thinking, feelings of the context.

The aim of culture products is to teach people of new habits not to do some propaganda whither it is political or business.

I see some artists try their best to be on the truck of the market, they try their best to make carrier without understanding the message of the culture in society, society need always new ways to live better, to reduce the time to develop and create the world as better place to live and enjoy.

We in our work think that we do create some new habit, cultural habit, and we do believe that our duty as always to participate and share creation with others to make at least our world as better place to live and enjoy.

This summer we have a lot to do and we are able to fulfil our message as participant to the society.

Amir Khatib





YOUNG GALLERY
The Art Photographer

CARRE BLANC
by Eric Marian

EXHIBITION FROM 15 JUNE TO 1 SEPT 2012

Young Gallery
Louise Avenue 75b - 1050 Brussel's | Wiltcher's Place - Hotel Conrad
From Tuesday to Saturday 11.00 to 18.30 - Tel. +32 2 374 07 04
contact@younggalleryphoto.com
www.younggalleryphoto.com



Not Ready Yet

Tomasz Szrama and Willem Wilhelmus present an ongoing performance art action and documentation
August 29th till September 16th
Gallery Jangva

The three week exhibition is meant to act as a lively dialogue between live performance and its documentation. "Lively" also in the sense of "not ready yet", of something in process. During the exhibition performances will be presented and documented by video or photos that will in their turn trigger new performances (and videos etc.). In this way we hope to keep up a process of creative challenge and interaction, a process only slowed down by the effort to present the ultimate form (that will never be accomplished). The project will be a public research into when and where to stop a creative process before presenting it.

The artists will be present every day (except Mondays) during this three week exhibition. The day will start at noon with coffee, talk and discussion. Every Friday from 5 - 7 p.m. the work so far will be presented resulting in live actions. Guest artists might be invited then.

Performance artist/curator Willem Wilhelmus (www.willemwilhelmus.com) from Holland and video/performance artist Tomasz Szrama from Poland are both presenting their individual works at national and international events. Together they form the core of the team that organized and presented since 2004 (New) Art Contact experimental live art events and in 2001 the Fake Finn Festival in Helsinki (www.newartcontact.org).



Leonardo da Vinci: Anatomist

May 4, 2012 - Oct 7, 2012
The Queen's Gallery, Royal Collection

This exhibition is the largest ever of Leonardo da Vinci's studies of the human body. Leonardo has long been recognised as one of the great artists of the Renaissance, but he was also a pioneer in the understanding of human anatomy. He intended to publish his ground-breaking work in a treatise on anatomy, and had he done so his discoveries would have transformed European knowledge of the subject. But on Leonardo's death in 1519 the drawings remained a mass of undigested material among his private papers and their significance was effectively lost to the world for almost 400 years. Today they are among the Royal Collection's greatest treasures.



On the Silk Road

Ancient Pathways Between East and West

27 October 2012 - 24 March 2013
TPalazzo delle Esposizioni
Via Nazionale 194 - Rome

Over two thousand years ago merchants, pilgrims and soldiers braved the soaring mountains and hazardous deserts of central Asia to trade in luxury goods, to unearth sacred texts and to encounter and dominate distant peoples, leading to the gradual creation of a network of routes grouped together under the evocative name of the "Silk Road". The exhibition retraces the long journey between east and west from the 7th to the 14th centuries AD, illustrating the numerous different cultures along the Silk Road route with reconstructions of four iconic cities: Chang'an, today's Xi'an, the cosmopolitan capital of the Chinese Tang Dynasty; Turfan, an oasis city in the Gobi Desert; Samarkand, a major centre of trade and culture; and Baghdad, capital of the Mus-

lim world and seat of the Caliphate.

A unique section produced exclusively for the Italian exhibition and curated by Luca Molà, Alexandra Wetzel and Ludovica Rosati, explores the relationship between certain Italian cities, particularly Venice and Genoa, and the Far East in the final few centuries of the Middle Ages. For while Marco Polo is unquestionably the best-known traveller, we should remember that he was not the only man to go seeking his fortune in China at the time of the Mongol domination: documentary sources testify with absolute certainty to the presence of a sizeable group of Italian merchants in the China of the day.

Hemispheric is watching you

Chiara Passa



"Hemispheric is watching you", interactive architectural video-mapping on a site-specific building (Demo on 'El Emisferico', Valencia). By Chiara Passa 2012.

"Hemispheric is watching you" is a demo-proposal for an interactive video-mapping projection that highlights the concept of surveillance, designed specifically for the facade of 'El Emisferico' in Valencia, but it's also adaptable to other architectural facades. The audience's actions and movements made freely standing in front of the façade's projection are captured by a camera-tracking

system that translates the movements on coordinates of the x, y and z Cartesian axis. So, the robotic eye screened on El Emisferico, reacts to the spectator's activities throughout 360° space. In fact, the eye moves itself and changes also the iris and eyelid colors and lights, following the same audience body's acts, so the spectator from observer becomes observed and controlled by the robotic eye, in continuous transformation from an always-changing point of view.

<http://www.chiarapassa.it/publicart.html>

Degas and the Nude

13 March - 1 July 2012
Musée d'Orsay

This exhibition explores Degas's evolution in his practice of the nude, from the academic and historical approach of his early years down to the inscription of the body in modernity throughout his long career. A predominant element in the artist's work, together with dancers and horses, nudes are presented through all of the techniques used by Degas, including painting, sculpture, drawing, printing and above all pastel, which he brought to its highest degree of achievement.

Organised in partnership with the Museum of Fine Arts, Boston, the exhibition takes advantage of the very rich collection of graphic works of the Musée d'Orsay, seldom shown due to its fragility, to which will be added exceptional loans from the largest collections, such as those of the Philadelphia Museum of Art, the Chicago Art Institute and the New York Metropolitan Museum.

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Diverse Worlds Irving Penn

Malmö Moderna Museet
16 June 2012 - 2 September 2012



Irving Penn was one of the leading photographers of our time. An innovator in the fields of fashion, portrait, and still life photography, Penn's prolific career of over 60 years was characterized by his pristine and minimalist approach to the medium. With a selection of close to 100 of Penn's photographs plus examples of his work in publications, this exhibition presents a broad spectrum of Penn's oeuvre.

While working for the fashion magazine Vogue, Penn (1917-2009) made his first colour picture in 1943. During his long affiliation with the magazine, Irving Penn photographed almost exclusively in the studio; tending to every detail, he carefully directing his subject, whether it was a fashion model, members of the Hell's Angels, an assemblage of frozen fruits and vegetables, or warriors from New Guinea. Exhibitions in the 1970s of Penn's meticulously crafted prints, notably at the Museum of Modern Art and Metropolitan Museum of Art in New York, affirmed his position on the art scene.

The Moderna Museet's extensive collection of Irving Penn photographs takes into account many of the genres he explored, the main body of which was donated by the artist in memory of his Swedish-born wife, Lisa Fonssagrives-Penn, in 1995.

City Sets Discover the Design

April 1 - Dec 31, 2012
Helsinki 2012 – World Design Capital

We will explore the multi-faceted city and its building blocks. City Sets - Discover the Design looks at the city as a stage where the settings are created through design, architecture, art, time and weather conditions.

Personal stories, movement and interaction will create a multi-faceted city, this great story and identity which are explored within the project through media art methods.

City Sets – Discover the Design consists of an urban themed media art study seminar and an exhibition, a workshop for the visual ethnography of the city as well as an online database and three media art works.

The project is organised by Aalto University.



At Hand – Movable Places, an urban interactive touchscreen by Heidi Tikka, Jaakko Pesonen and Teemu Korpilampi

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KASSANDRA

INTERNATIONAL ART CENTRE

By: Cassandra International Art Centre

KASSANDRA WAS FOUNDED ON THE YEAR OF 2000 inspired on the Raging Roses Theatre and it's multicultural project Cassandra 2000. The starting point of the founder theatre director Ritva Siikala was to organize multicultural multidisciplinary events and to combine art and social work in integration. In twelve years Cassandra has grown into an international art centre with more than 100 artists. The activities of the art centre focuses on three different areas: Cassandra Theatre, internationalizing schooling and programs mediation.

Kassandra has produced four theatre productions: Saateenkaari (2000), Always someone's daughter (2004), Zambezi (2008-2009) and Antigone (2011). This year Cassandra Theatre is preparing a new theatre production, which premiere will be in Q-teatteri's Small Stage in October 2012. In all of Cassandra Theatre's productions the cast is composed by Finnish actors and actors with immigrant background. Five years ago Cassandra started a theatrical expression project for youngsters with immigrant background in the metropolitan area of Helsinki. The project is financed by the Ministry of Education and Culture and it offers a chance to get acquainted with the world of theatre for free.

International in Nordic Countries -theatre festival was organized for the first time on the summer of 2011. The program included a performance from Finland, Norway, Sweden and Denmark representing various forms of theatrical expression. The groups were mainly composed of actors with ethnic minority background. The festival also dealt with the challenges that globalization introduces to the theatre in a weekend seminar. The second International in Nordic Countries will be held again on 2014.

Kassandra has successfully organized multicultural art workshops in cooperation with the culture services of Helsinki, Espoo and Vanta cities already for many years. Besides cultural centers, Cassandra has taken its workshops also to schools and kindergartens. Most of the instructors have immigrant background.



Antigone, Marika Westerling - Photographer: Johnny Korkman



Actress Eija Ahvo in Zambezi theatre performance Photographer: Johnny Korkman

From 2009 to 2011 it was organized the project Art brings knowledge (Taide tuo tietoa) targeting schools' and kindergartens' staff. During the project it was organized several one day seminars where the participants learned more about other cultures by learning dances or songs of different countries. The attending schools' staff compared between them various experiences on the matter of teaching pupils with other cultural background other than Finnish. Art brings knowledge -project was financed by the Finnish National Board of Education.

Kassandra mediates programs to almost any type of events, whether they are ordered by schools, enterprises or private people. All the programs can be tailor made. Kassandra offers lectures, performances, workshops and experiences from Bollywood dancing to capoeira and djembe drumming to Ethiopian food.

The individual projects of applied art are also an important part of Kassandra. The Birch and the Star -project is financed by the European Integration Fund and it aims to teach Finnish language to illiterate women with immigrant background through art. The project was initiated in 2009 and will end in June 2012. The Birch and the Star -project has developed new methods of learning languages, which Kassandra will later take to other parts of Finland, other than the metropolitan area of Helsinki. The art centre is also concerned with the elders, so it has developed the project Rejuvenating colour whorl (Virkistävä värikehrä). On this project Kassandra offers multicultural workshops to service centers and nursing homes. During the workshops elders in wheelchairs have danced Bollywood or made theatrical expression exercises during five consecutive weeks. The feedback has been very encouraging to continue it.

Kassandra's office is based on Alexander Theatre in the centre of Helsinki. The organization is composed by the board whose chairwoman is Doris Stockmann, the executive director Cátia Suomalainen Pedrosa, the financial and administrative director Venla Martikainen and project coordinator Melis Ari. The most important part of the organization is composed by the artists, which Kassandra recruits regularly. ■



African culture workshop by Fatima Usman - Photographer: Johnny Korkman



Kassandra choir - Photographer: Johnny Korkman

Reading a picture

By Hassan Al Sudany

There is a strong relationship between death and the birth of a picture, but if an old picture was, coming up from the graveyard that would be a rejection. That every time when death eared from the social life, picture becomes less vivid, and our need to picture becomes less.

Reges Dobre

ANY ONE WHO FOLLOW THE VISUAL ARTS SCENERY TODAY, find that she/he is in front of different critical categories, which became today divided between mechanisms of the artwork and the mechanism of taking it by the audience, in different levels, so some see that there is no necessity of the number of audience if compared with the artwork itself, and that is a repeating of “is art for art” some how.

While some others see the necessity of an artwork is the quantity of sensation and aesthetic influence which the artwork leaves inside the audience.

Let the artists paint and hang his portrait in the wall of his house and only invite a limited number of recipients what he sees suitable to that picture, Perhaps this problem is not new and almost go into them again is useless unless the update is paid to run them again, and it seems that today the scene of plastic European calls to stop a bit and raise some questions about it, which is witnessing a series of social transformations of the entry key to a new class of people called The term “migrant” is trying hard to have a real presence on the ground and trying to break the cycle of marginalization, intentional or unintentional alike. If this conflict has been going into the project by the categories of immigrant entered the country and proved its presence economically or politically an overwhelming proportion of Althakalat professional and to a lesser extent the cultural field, which has seen a marked entry for Arab immigrants in general and especially the Iraqi.

In the field of hair and configuration to be exact, and perhaps the experiences faced by the some of the artists, including artist Jaafar plague good example of this in the field of composition he is trying and for many years to consolidate his experiences in the sociology of art Mentahja way trying to combine the requirement of aesthetic and social at the same time, and despite the surrounding the experience of the extreme difficulties of those who pursued requires patience and knowledge of the steps necessary to achieve the ultimate goal.

Jafar achieved presence artistically through his experiences many and through his choice of theme take the familiar and the realism and Almitavezik imagination is limited, he chooses materials work of art of the vocabulary of everyday life, Calclalm, bread, plastic balls or shoes, and turning it into another world hold relevant exotic with the reality of the original, Valkhbz will pass a set of transformations involved in the formalism created by ordinary people on their way to the skilled eyes of the artist finally finished food for birds in the gardens or ducks in lakes scattered here!! The stairs are also turning to the secret world of the children are making their wishes Royale, while the shoe will turn to a substance of astonishment on Swedish television. The most recent project has made progress and mature in harvesting the results of the experiment period since the beginning of the nineties, the artist has chosen a number of tires as a feedstock to achieve his goal to hold the secret link between him and the society that speaks to him and taking the story of a way to achieve this end.



Walser, who hide stories of people lies in the fact that gaining faces multiple after her novel and disappears, and her face first between the lips of the narrators who swings the narrative they have between knower of things and catcher grips Almrugat and the seer an anticipated to create his story on, so how about if reflected across the worlds of composition Bmemknadtha expressive different. Thus trying to artist Jaafar plague that combines data of daily life for people marginalized by life and is buried stories between the accumulation of daily and familiar with the techniques of composition in the gallery art installation was established Timith on single doors that reveal after it was opened for tales told by their friends in their own way and the fact that this project requires public participation large to be complete in terms of meaning has called artist Jaafar plague and across the promised technical institutions and social work in the city of Malmo, Sweden to participate in the exhibition, which opened on the day of his three other exhibitions throughout Sweden share the same idea for artists Swedes in the experience-led bodies technical Swedish to try activation of cultural and artistic atmosphere inside Sweden and activating public participation in terms of not only seen but through active participation in the supply and production.

The story of the boat

Choose artist Jaafar plague his story is to tell the other one in the wings of the exhibition which will take up his view of the world and events taking place in Iraq today as part of the privacy of participants and technical product is a work of art as the other members of the public. It's kind of composition within the composition!! The artist chooses his vocabulary composite of several materials with no open signs that defies interpretation and fragmentation at the same time.

The distribution of the vocabulary on the three articles is the sand as a platform and tire exploding and Almrugat to dozens of pieces scattered into space and the walls coated in black as the border virtual space work play as lighting and sound effects a prominent role in the completion of the final image of the work is located in the Department of the art installation, which overlaps the reasonable and unreasonable.

That type of deduction for a cat or a scene of my life and Spem worlds Ifterdha artist's approach to salvation or Allakhlas or perhaps read the technical realities of Living, and in real it becomes work of art in accordance with this understanding of the type of prospective future which Istqroh artist through the data life specific. The most interesting in this experiment in that it operates





to invest the sacred day of man and consistent and the technical architecture of the compound based on the complementarity of the same act, both structural and property regardless of the area of physical-occupied and thus smelted plurality of materials and different in relational amazing represent in the aggregate pursuant complex one in terms of Iimih then to make up the experience of the artist and private life extends to an unlimited number of other human experiences.

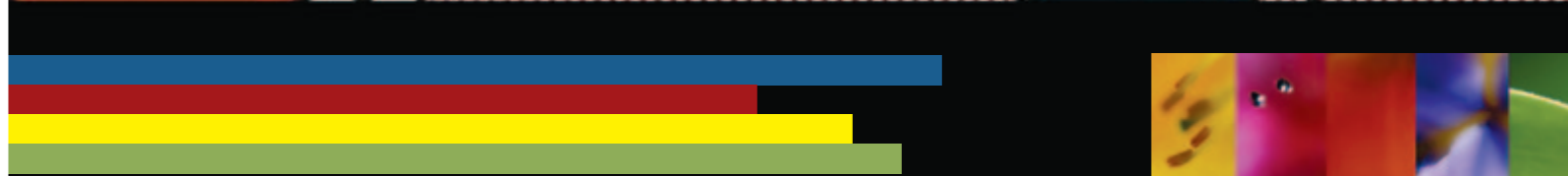
Perhaps the artist's interest in using space to make the recipient fancy kind of spatial instability of the compound, causing a kind of attraction between the positive space and negative space, which further tension vacuum space for the boat.

And go the artist here to borrow a technical drama called dramatists atmosphere psychological year thereby acting to recruit influential voice and photosynthesis in a manner associated with the structure open by additional parts art based on some of them relate to each other which makes the function structure of the compound dominated intersections taking place among the elements constitute a single whole and remains total, despite this open, leaving a conduit for the free space, which becomes visible as one area to another or a small area and other than those that can be observed on one straight line.

Considering that the cupboard explosive had left the rule of "land", which is based upon the open space, creating artist here a kind of contact perceived or light, giving the louder of the theatre, which is upon the scene and keep contact to land on the minimum Vinadm vehicle weight schedule also plays the use of black and white, Ptdrjathma role in reference to a type of internal noise and a sense of the weight of death.

Some parts of the dream or nightmare. These conditions that have emerged in the colour wheel Tmtheladtha explosive "white" Btaoalath various "peace, innocence, shroud, etc ..." and the colour black and Ahalath "dark, darkness, fear etc." as well as a sense of goal to step foot sand, which sat on floor of the hall, which contained the compound, is perhaps the moment of nightmarish experienced artist and worked hard in her portrayal in the world of Veziqi relived or is a type of death which he described as "Regis Debray in the life of the picture and her death" of the birth is a close relationship with death but if the image is an antique emerge from the graves it rejection of.

You whenever erased the death of social life as become is less dynamic and more become with our need for images less decisive, "The importance of this experience on two levels, first in the selection of Iraqi artist supervised by, the third largest city in Sweden, and the other in being re-activation process of cultural open climates a common situation in lost political crisis permeated the world today often pay the price intellectuals, especially those who live outside their countries. ■



Art
is about
communicating
UNIVERSAL COLOURS

To whom art is

By: Amir Khatib

ONCE I LEARNED THAT that difference between photography and an artwork is that, the photo is one moment of the history while painting is a history for ever, meaning that when some one take a photo, he/she make a moment which anyone see it as that moment only when some one sees a painting he/she discovers a new things in that same painting, that might inspire of saying painting or in another word any peace of art carry many faces in it.

Why painting is as such product? One might say that because it has the influence of the moment that painter painted it and of course the treatment that the artist choice the subject, this leads to a conclusion that painting or an artwork is a witness of the history; it is an expression of the history as well.



So, artwork is not that kind of product which register the moments but it is the feeling and the reflex of the time, when we talk about some ism of the art, we talk about the need of that ism and the necessity of the ism as well, looking to the art history since the start of the art as phenomenon I mean after the Renaissance

when man kind change the centre of thinking turn it to be human instead of God, the civilization of mankind turned as well.



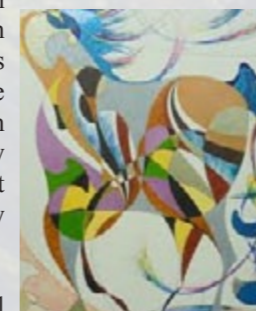
Art became an important element of civilization and without it mankind cannot recognize the development of the mind and the development of the whole civilization, I mean that cultural image of mankind. We are in the 21st century, we can study the development of mankind through art and all products of culture, but at the same time we are aware of our time because we recognize the benefit of the arts, we know that art keeps the society in best shape, we know that arts create peace and prosperity, so we keep arts as power in the society.

Any society in our world need to live together, need to be in peace and harmony, but what are the tools



that create this peace and that harmony, of course to return people to their primitive mind, meaning that we have to go to what make us or inspire us to the harmony.

The vision that art is something not basic, is not a correct vision, because arts teach people through new world through new creations, yes arts became more complicated in our contemporary world “one might say” but it is very simple as I see it.



It is a role of all

things in our world now, it has to do with market, business and even show, so if some one has misunderstanding to the art of today should see art as it is not as something to take advantageous.



Art was and still for the society, it has not been along the history for some thing else or for some one else, but some theoretician put it the way that they serve the politic, what happened during the social realism for instant.

If some one took a looking to the art through history he/she will see that art was and still to the society, the Icon time was for the society, the bourgeois time was for the society and even in our contemporary time it is for the society. ■

Society and Art

By: Nicholas Nicholas

ART CAN SERVE A VARIETY of purposes in society, both positive and negative. The contributions of art to society can be evaluated through pragmatic philosophy.

Art can bring awareness to people. It is a powerful means of presenting truths about humankind that cannot be expressed any other way. Art also connects people in a society by presenting an idea that everyone can relate to in a universal way. The awareness that comes from art will only lead to a better society if the people take action based on the ideas they discover in art.

Art has the possibility of making society better, but there are several steps involved. First, the art must reach the public. Then the people must appreciate the value of the art. The last step involves people changing their behaviour to improve the society.

The initial action of making art available to the public is necessary for the art to have any impact on society, but it is not necessary in classifying the piece as art. John Dewey was an advocate for bringing art to the common people. His pragmatic approach has some value because art will not change society until the people can experience the art. One problem with the theory is that art may have value aside from promoting positive social changes. A wonderful novel may be burned before it could ever reach the public, but the novel could still be art. The possible impact was never realized, and it is a loss to society.

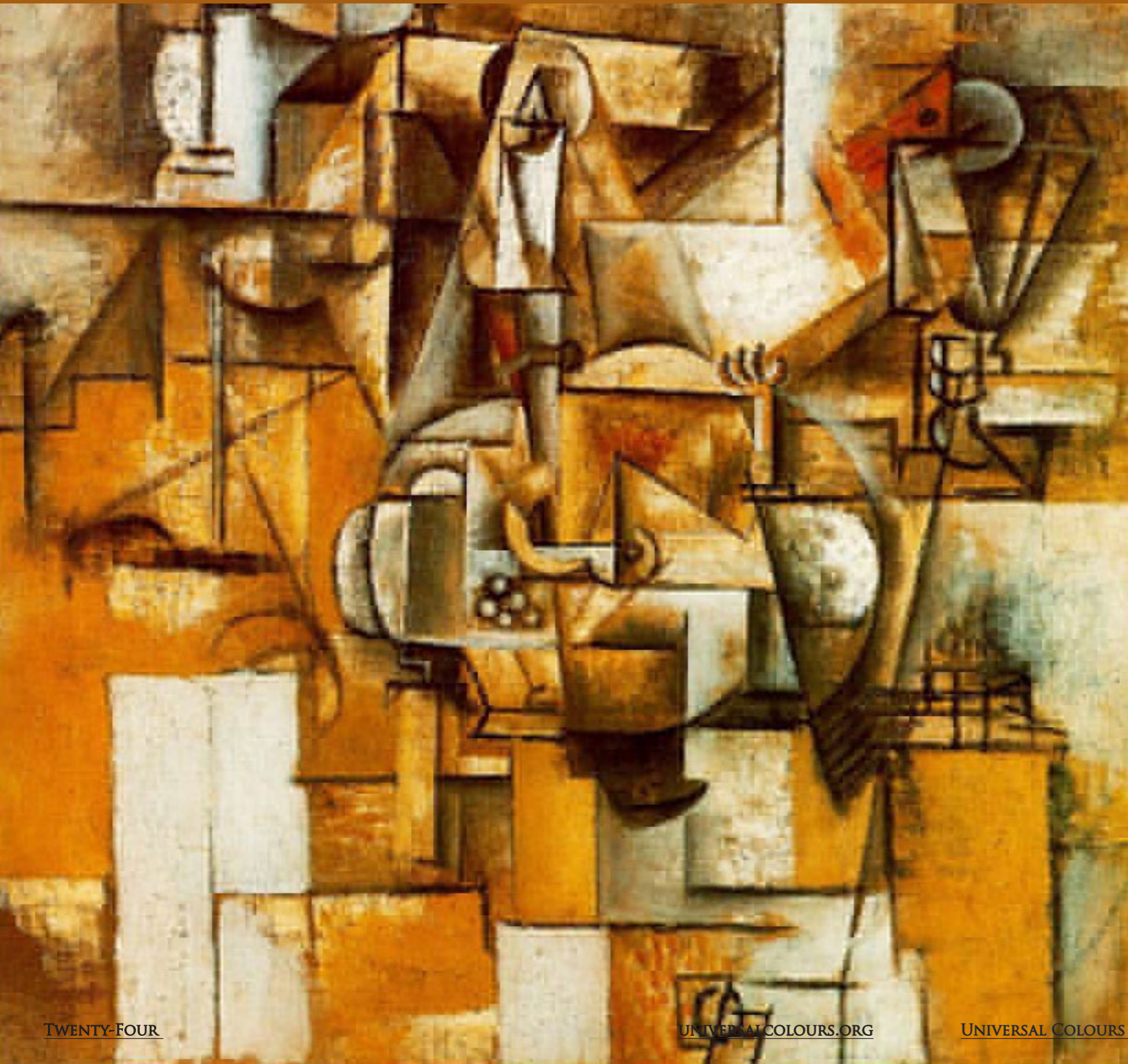
The second step toward changing society involves the reader, viewer, or listener. The reaction to art should involve a new appreciation for the human experience. Art may depict positive aspects of life such as love,

beauty, honour, and devotion. The negative human conditions like fear, hatred, and injustice may be just as meaningful in art. It follows that a viewer will have a strong emotional response to art because the ideas expressed are universal in nature. This is similar to Plato's theory of Forms. The Forms were universally understood ideas. The ideas are also deep and require the viewer to consider the art carefully. The concept of isolation that is expressed in Edward Hopper's *Night Hawks* can be understood by people from other cultures and other time periods. Isolation is part of the human experience, and all people can understand this idea from the painting.

Society will only improve when the public is so moved by art that they take action. Sometimes the change may be noticeable on a large scale, but often it is much localized. Van Gogh's painting *Sunflowers* might improve society by causing people to appreciate the small and natural beauty that surrounds them. In contrast, Harriet Beecher Stowe's *Uncle Tom's Cabin* helped a stronger and more recognizable change. The book showed the people of the North the brutality of slavery and aided in the Abolitionist movement. Art holds the possibility to improve society, but there are only results when the public can experience and understand the art.

Art also involves a connection between the viewer and society. Art can encourage understanding or expose misunderstandings. These are parts of the human experience that relate the individual to society. The new awareness can be a benefit to both the society and the individual. The individual gains better understanding about his or her place in society and about the society as a whole. The society will profit if the individual puts this new understanding into practice. ■

The Importance of Art Today



AT ITS CORE, ART HAS NOT CHANGED IN its role of reflecting who we are through the things we make. Yet in this statement, who we are has gone through such dramatic changes as our communities have grown geographically and structurally a thousand times over. One constant is that as these changes happen, the arts have always been there to expose who we are within current contexts.

From the earliest cave paintings that chart stars, teach hunting and tracking skills, and evoke a wonderment for life giving beasts of burden and prey, traditions of religious and government sponsored imagery intended to promote certain thoughts and behaviours amongst their populations, subsistence based cultures adornment of functional objects, multicultural aesthetics across the globe through out the centuries, to modern art that embraces the free will of individuals like never seen before, who we are has always been better understood through the evidence of what we make. What is obvious is worth repeating, because in teaching art, we have the power to not only understand how art reflects our societies, but more potently, how art can also serve to lead a society into new ways of thinking and being.

So why do we need art? One of the greatest misconceptions is that the value of art is a measure of its aesthetics. That art is meant to beautify. Of course making the world more beautiful is a glorious and vital part of our arts, but it's soul is so much more. Just as we are so much more than our external trappings, art transcends beauty. In essence, the potency lay in the understanding the sentiments of Gertrude Stein; art is life is art. It absolutely is who we are and thus and it is our most vital tool for seeing ourselves, understanding our pasts, manifesting our futures.

Understanding present and past are obvious connections. But our ability to manifest our futures is the more abstract, yet vital, characteristic. It is our premise that it takes collective creativity to bridge the challenges of creating a better future. A society, just as an individual, can only celebrate the genius it is capable of imagining. We cannot predict where the inspiration that will direct our new ways of being will come from. Expanding awareness is

a cornerstone to the art experience, and to the experience of a whole person on his or her life journey. A culture that celebrates this experience of inclusion and openness is one that will be able to support the most inspirational work that takes us the farthest. At its core is an act of trust that ideas are only dangerous when limited in their exploration or explanation. A society that fears or limits exploratory thinking is one that will not live to embrace all of its greatest potentials.

It is our premise that empowering each and every individual to actualize their creativity is the best bet we have for developing new and healthy ways of being in this era of global citizenship. Collectively, a creative group will be able to provide a multitude of potential paths to our future. Just like in environmental ecosystems, diversity is a source of power. A species that has many evolutionary options to adjust to its ever changing environment will have the best chance of survival. In art just as in life, homogeny equals weakness. We are stronger by empowering individuals to be creative, to forge new paths, to provide as many ways of seeing and doing as possible. This is the heart of a healthy system. Just as a powerful brain is one with many electrical routes to solve a problem or a powerful political structure will have a balance of powers and openness to the many individual voices being heard, a powerful society celebrates the diversity of its people. Homogenous struc-

tures are far more apt to fail in the face of change.

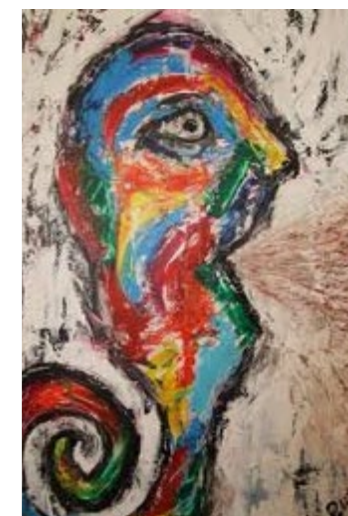
We fight homogeny through art, and our current culture climate is overflowing with homogeny. Corporately driven entertainment has lessened the independent and local variety just like Wal-Mart's drive out family and locally owned business, lowering the quality of life of all citizens. Beyond cities, mass produced suburbs are connected by identical mini malls as far as the eye can see. As we loose diversity and watch the spread of homogeny, the divide between rich and poor has grown, as has the perception that "arts" are for the elite. As a society, we are loosing touch with what being an individual really means. We think we are free to make choices, but only obvious choices that promote homogeny are prevalent. You have to know how to look beyond what is overtly offered in order to find real diversity. It is our premise that opening up a world of art to as many people as possible to find their own voice is the most powerful way to keep our society vital and growing. We see this happening with the internet, computer software and the music industry. As high quality recording equipment and music files are become more accessible, record companies are truly loosing their control over what people listen too. What's on corporately owned radio no longer reflects what is available. The exponential increase in the choices we have to listen too has been a true stone to Goliath's forehead and big win for musical diversity.

Change requires a certain amount of introspection that can be very hard. Not only does it often topple the giants, but those giants are often unable to recognize their own suffering from crushing weight. One of the greatest deterrents to educational reform is that we, the products of past educational systems, must acknowledge that we are just as much a product of low quality education as the kids coming out of schools today. It's pretty hard to find a person willing to admit that perhaps they aren't well educated, that they were cheated by a school system intent on creating workers rather than individuals empowered with tools of self determination. Most of us have found a way to be productive parts of society, but can we really look in the mirror and say that we are living up to our fullest potential? Do we really know how to tap into our most ingenuity self? It's a hard question to ask, one rooted in each and every person's sense self esteem and ego as it relates to the world around us.



It's hard to be apart of what's wrong. Americans like to think of themselves as the embodiment of free will and manifest destiny. But really, how many people have a say in the rules that govern their lives? How many capable Americans actually go out and vote? The percentages are far lower than our beloved freedoms are capable of supporting.

It is not our original idea that America's educational structures, and their European models, were designed and have been perpetuated to maintain the status quo of society. Just as the American Dream proposes that, through one's own efforts rather than birth right, each individual has the potential to achieve financial success and happiness, so do our schools propose their missions to be the preparation of all students for the participation in this pursuit. And in individual cases this can be true. Yet just like this American Dream, where a small minority of successful individuals are held up as a relatively unachievable model for the rest, so do our schools fail to support a true mission of empowerment for all. How long now have we witnessed shortcomings from inequality in access to its underlying motive to produce exactly the kinds of citizens needed to support worker classes and the elite that govern their lives? How does art education fit into this picture? A society that limits the creative exploration and empowerment of its citizens is often controlled by a smaller group that holds, and is intent on maintaining its hold, on real power. Creating free thinking and self motivated individuals who have the will and endurance and skills and independent, questioning disposition would ultimately under-mind the perpetuation of an elite class as it would not provide the necessary workers. Socio economists would argue that a society needs these workers to produce the goods and services to keep a country running. We propose that empowering individuals through more meaningful education would divide the American pie up more evenly. We have often said that this America has turned into a "Corpocracy", where small businesses are less able to compete and survive than in earlier times of our countries history. How students feel about self determination and empowerment through the 12 to 20 plus years of education hugely influences how they will go forth into the world.



It's no wonder that arts funding is constantly being threatened. That's its relative value is so often underrepresented as decorative, distracting, or even detrimental, as is evidenced by arts funding detractors incensed by the National Endowment for the Arts funding of "Piss Christ" by Robert Mapplethorpe in the 1980's. Reaction to this

“abomination” was swift and dramatic. Arts funding was no longer available to individuals, only to non profits that legislators felt they had more control over. For those who understand that character can only be developed through adversity, this was sad turning point. It was a big step towards lessening our countries diversity and strength. A symptom of the Goliath that our country is becoming.



Regarding Goliath's need to crush adversarial expressions, traditional art education plays a direct role. Creative thinking people who have the ability to look at bigger political pictures will question the motives of those who seek to control them

and are empowered to take action with a deep understanding that their actions matter. It is obvious that there is a reason so many educational institutions are programmed to teach students to simply learn what they are told. It is mind control through instilled passivity that becomes socio-political control. To bring this back to what we are talking about with this book, it is clear that an art class that is structured to empower a student with self determination is one that will also empower them seek the experience in other areas of their lives. It really is revolutionary to start with the premise that every single individual manifest her own sense of power to change things or even make the world as she sees fit. Our way of teaching art in a studio environment is not a structure that creates obedient workers. Rather, we develop our students into broad thinking contributors, collaborators, and creators who understand them selves to be wholly competent in their leadership roles. Imagine a world where everyone is a leader, collaborator, and visionary! For some it sounds like dangerous anarchy. For us it is a matter of taking that calculated risk, that courageous leap, towards a better future.

We believe, and seek to promote, the belief that the highest role of art is a means to discover and manifest our greatest potential as individuals and as a society. We see it as a way to reshape our understanding of freedom and self determination in the quest to actualize the vision of America as a land of equality, liberty, and the pursuit of happiness. We see art as our greatest tool to see into our greatest potential and make it come alive. Art is a way of knowing ourselves, and seeing our futures beyond societal structures that have so far been for the benefit of the few, not the many. Art, and



its power to unleash the creativity and self determination of all people, is truly a revolutionary force.

Martin Sheen, while interviewed on Inside the Actors studio, taught this about being an agent of social change: To be an agent of social change, you must understand that you cannot change the world. You can change yourself, and hope to see that change reflected in an impact on the world. Any pursuit of change outside oneself is really an exercise of the ego. Activism is about doing what you feel is the right thing, and protesting what you truly believe is unjust. It is about doing what one has to do to be able to live with oneself, not to change the world. And in this action, the world is changed...maybe just you, a single entity, or maybe more, impacted by you actions. Regardless, it is significant. ■

Art's empathy

By: Thanos Kalamidas

I WAS BROWSING THE INTERNET LOOKING for interesting articles about art when I noticed something in a site that really made me think. It was a small post about the Greek culture minister who was suggesting the creation of a culture G8. And I have to admit that did check, even Google in a dispirit effect to find out more about it but it seemed it was something he said in a panel and taking in consideration the situation Greece is at the moment it definitely sounded something out of the blue.

But just think of it for a moment. A culture G8 that will include countries like China, Egypt, Italy, Greece, a mechanism that will never try to enforce but communicate and protect. A mechanism that will coordinate and yes interfere even in political conflicts. After all democracy was never about money and weapons but about culture and ethics. And said that the next thought was that a politician had the idea and had suggested it expecting politicians to plan and activate it!



Just like they did with the United Nations? An organization that has ended to watch events happening in front of their eyes and be able to do absolutely nothing except voice regrets and worries for a future that it is already here.

But then what about the artists? I have the feeling that art, especially contemporary art is strangling between the economic crisis, the capitalistic greed and a decadence of a constantly consuming civilization. But just

think; a culture G8. A meeting that coordinates research and inspiration. An authority that interferes for the survival and evolution of art and in extent the survival and the evolution of culture.



Art has been always been political. Political without tags, not left or right; art has been humanitarian, champion of equality and communication form. Art has influence revolutions and started movements. Art has given the symbols and sang the heroes' sagas. Art has documented for thousands of years the creation and the death of civilizations and societies. Art has people motivated from their creativity to see a better world.



But most importantly artists have ethics. Not the ethics the laws enforce but those ethics Aristotle talked about. Think what Aristotle taught. He begins Book VI with the admission that his earlier statements



about the mean need supplementation because they are not yet clear (saphes). In every practical discipline, the expert aims at a mark and uses right reason to avoid the twin

extremes of excess and deficiency. But what is this right reason, and by what standard (horos) is it to be determined? Aristotle says that unless we answer that question, we will be none the wiser—just as a student of medicine will have failed to master his subject if he can only say that the right medicines to administer are



the ones that are prescribed by medical expertise, but has no standard other than this. And artists understand this. They apply it in their creations and their inspirations. And this is the base of tolerance not only to people but also to different, to other. After all the highest point of art, the peak of the artistic world the last millennia has been the age of enlightenment.

Just think a G8 inspired and motivated from those principals where the effect is not to protect the bankers and the currency but Acropolis and education.

I suppose most of the writers in this issue of Universal Colours will talk about contemporary movements, styles and theories behind art but what should worry us mostly is that in a society where human communication and dignity has become an issue in the stock markets for investors and gabblers, I'm afraid art will follow the fall not for any other reason than the fact that one of the most valuable characteristics of art is its empathy to the society. ■



Camouflage
Visual Art and Design in Disguise
15 June – 7 October 2012



Visual Art and Design in Disguise

Opening in Kiasma in 2012, the Camouflage exhibition has contemporary art and design in the leading role. Can the two fit under one roof? Should we prepare for war?

"The focus of the Camouflage exhibition is on the interplay between contemporary art and design, and also their fluid boundaries. Camouflage serves as a metaphor for the intertwining of these two areas," says curator of the exhibition Leevi Haapala reassuringly.

Both camps feel attracted to the ideas and practices of the other, yet they frequently try to preserve the dividing lines. With their actions, works, active discussion and concept definition, designers and artists alike have opened the intersecting area in interesting new directions.

The Camouflage exhibition focuses on how designers and artists work when they filter impulses, process ideas, seek a direction for their work. The ideas presented here are suggestions, discoveries and carefully aimed provocations that hint at the authors' future work in relation to the ongoing discussion on the topic.

The 19 artists, designers, duos and collectives live in different parts of the world. In addition to Finland, they come from Argentina, Great Britain, Hong Kong, the Netherlands, Switzerland and the United States. Many of them work between two or more cities and cultures. They come from a range of cross-disciplinary backgrounds, and their changing projects provide them with changing professions and identities.

Artists: Silvia B. (Rotterdam), Hans-Christian Berg (Inkoo), Florencia Colombo (Buenos Aires-Helsinki), Company: Aamu Song & Johan Olin (Helsinki), Sebastian Errazuriz (New York), Jiri Geller (Helsinki), Tommi Grönlund & Petteri Nisunen (Helsinki), Handkerchief Production: Amy Cheung & Erka Nissinen (Hongkong-New York), Idiots: Afke Golsteijn & Floris Bakker (Amsterdam), Riitta Ikonen & Karoline Hjorth (New York-Oslo), Kariel: Muriel Lässer & Karri Kuoppala (Glarus-Helsinki), Kaisu Koivisto (Helsinki), Tuomas Laitinen (Helsinki), Kaija Papu (Tampere), Kim Simonsson (Helsinki), Unbuilt Helsinki, Zoë Walker & Neil Bromwich (Berwick-upon-Tweed), Maarja Wirkkala (Helsinki), Antti Yli-Tepsa (Helsinki)

The exhibition is part of the World Design Capital Helsinki 2012 programme.

Press conference in Kiasma on 13th June at 11 am.

More information: Leevi Haapala, Curator, tel. +358 (0)9 1733 6538, leevi.haapala@kiasma.fi, Jari-Pekka Vanhala, Curator, tel. +358 (0)9 1733 6517, jari-pekka.vanhala@kiasma.fi

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KIASMA

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Valtion taidemuseo Statens konstmuseum Finnish National Gallery

The Importance of the Arts in a Community

By Craig W. Johnson

THERE'S MORE TO THE ARTS than meets the eye. Yes, the performing and visual arts are supposed to be entertaining, but behind every creative endeavour exist a more profound concept without which a Community shrivels up and dies: the arts remind us of our power to innovate. The act of creation is the essence of our purpose and is essential to our progress as humanity. Imagine what the world would be like if we just stopped creating—and I mean everything from the development of new dance works to the implementation of new filing systems at the office. Creativity is everywhere and when it stops, we stop too.

The arts demonstrate our power to innovate by providing visceral examples of how imagination is transformed into creation. It's the arts that teach us how to think beyond boundaries and inventively overcome obstacles. When widely applied, the inherent concepts taught by the arts lead to monumental progress in every arena of life—from medicine to technology to public policy. Through the arts, we learn how to develop newness in all things. As a foundation for practicing imagination, the arts are a critical ingredient to forward-thinking change.

At the core of visible change, though, is the individual's evolution—outward change is the direct result of personal development. The real reason the arts are essential to world progress is because they, in fact, inspire us to think about who we are and how we wish to be defined. Skills in self-evaluation and self-exploration are what allow us to make sense of ourselves so we know how to be of purpose to the humanity in which we live. It is the understanding of one's potential and purpose that sets the stage for the kind of pioneer-

ing action that leads to history-making advancements. Compelling us to look inward, the arts are like a magical divining rod, leading us directly to our power to create and inspire change.

Ultimately, the wisdom gained through the arts is mastery in self-expression. The arts openly teach us that we are inherent sources of innovation and that we can dramatically contribute to a Community just by discovering what we create best—and then doing it. It doesn't have to be great theatre or a masterful painting—a child exposed to the arts learns skills in creativity and self-expression that might just lead her to develop a vaccine for AIDS or a revolutionary world policy that leads to a more peaceful planet. The arts are not superfluous to society; they are an underestimated force that is moving it forward.

Unfortunately, limited funding for, diminished interest in, and limited access to the arts in Communities is the product of an erroneous perception that the arts are little 'extras' that really aren't all that important. Many have been misled into believing that there's not much more to the arts than a beautiful melody, a good use of colour, or a stellar performance. The common perception of the arts, if we're to be honest, is that they don't really have much value beyond aesthetics. This is evidenced by the fact that hundreds of arts organizations face dwindling audiences, reduced funding, and sadly, closed doors.

The primary challenge of any arts-centered organization in America is to first compel the Community to see the value of the arts beyond aesthetics. When the perceived value of the arts is increased so, too, is a Community's investment in them. And even when times are hard, people will continue to invest in what they know is the source of their collective development. With this in mind, we have to begin to seriously reconsider the role of the arts in our Community. We have to begin thinking more about how the arts can be expanded, funded and brought to new segments of our society so they, too, can reap



the benefits of the kind of personal growth that undoubtedly leads to a Community's success, a nation's progress, and a world's transformation. When more people know what the arts deliver, more will fight to keep them alive. The arts in America are in a critical state of emergency, somewhere between life and death, and as a result, our foundation for progress is crumbling at our feet. Many people, including our influential leaders, don't recognize that the concepts taught by the arts are precisely what lead to major changes in the causes they support—protection of the environment, social equality, world peace. Supporting the arts is like rallying for all things good in the world because creativity and innovation are the sources from which revolutionary ideas come, including those that seemingly have nothing to do with the arts.



Many arts organization in Central Florida and across the United States are working hard to undo the damage done by policies that convinced a nation the arts are of limited value. The way many are accomplishing this goal is by re-extending themselves, actively inviting people back to the arts through outreach work in the Community. The hope is that by re-investing in the Community, people will be attracted back to the real source of change—the arts. This is the solution to re-inspiring a Community's faith in and support of the invaluable concepts taught by the arts. It is also the solution to discovering one's own rich potential and the ensuing social advancements that come from such a discovery.

We are intended to create. The point of our life here is to leave something of our design behind that, hopefully, benefits others. The arts challenge, inspire, and change people because audiences are encouraged to answer questions about life, the world and the legacies they are creating. This concept can be adapted and applied in a very individual way because the arts hold a personal dare: know yourself. When we understand ourselves more deeply—when we believe in our ability to create—we see that we really can change the world. It is for this reason that the arts are essential to our progress as a Community—they are the gateway to knowing our power to innovate, transform and evolve. ■

Importance of Art in the Society

ART BRINGS BEAUTY INTO OUR WORLD. Art is important because it makes our world a better place. It also brings a sense of enjoyment and pleasure.

Art allows for the expression of truth and beliefs. Some art challenges our beliefs. Other works affirm our faith. Art is an important tool in causing us to examine our beliefs in light of an artists' rendition or perception of truth.

Art has the ability to transport us to a different time and place. It allows us to gain historical perspective and understanding. Art allows us to appreciate different periods in history and their impact and significance in our world.



Art immortalizes people, places, and events. Artists create a visual record of life experiences commemorating the memorable and challenging social injustices, such as slavery and abuses, in time. Artists serve as historians in this role, documenting life on canvass, photography, or sculpture.

Art may be used to express chaos and misunderstanding, or to establish order from what appears to be chaos. Art helps us organize our world. It is one means by which we understand our society and culture, and the society and cultures of others.



Art is important as an intellectual stimulant. A good artist advances culture and civilization by provoking thought, introspection, and discussion.

Art triggers emotions. Subject, color, and texture are used by artist to evoke feelings. In this way art can serve as a catharsis, or help us uncover feelings of which we were previously unaware.

Art has the intrinsic ability to elevate the commonplace. It lifts the viewer beyond the confines of reality and into another world, such as the use of art to express fantasy. Sometimes art provides pure escapism, such as cartoons and comics. Other art allows us to juxtapose fantasy and reality, creating a world in which the artist wished we lived.

Art communicates across all cultures, tells the stories of the past and present, and inspires minds, both young and old people. ■

Marxism and art

An Introduction to Trotsky's Writings on Art

By Alan Woods

"The realm of freedom actually only begins where labour which is determined by necessity and mundane considerations ceases." (Marx)

ART IS IMPORTANT TO PEOPLE. It has always been so from the earliest human societies, when it was indissolubly linked to magic -that is, to the first primitive attempts of men and women to understand and gain control over the world in which they live. And although it would appear that art in modern society plays a less central role, in reality this is not the case.

The Bible says "man does not live by bread alone". Although the importance of art does not occur to most people, it will instantly become evident if we try to imagine a world without art, that is, a world without colour, without music, without fantasy and imagination. Such a world would be utterly unbearable, because it would be an inhuman world. The present alienated world of capitalism is inhuman enough. The conditions in which we live and work are already sufficiently unbearable. Yet millions find solace in music and dance, and become emotionally involved in the world of cinema, film stars and drama series on television. All this is an expression of art. Whether it is good or bad art is another matter. But that it says something to people, that it strikes a chord that vibrates in their hearts and souls, that it is important to our lives, is beyond all question.

To a colourless world, art brings an element of colour. To lives without meaning it gives a ray of hope. Art in all its forms makes us lift up our eyes, if only for a fleeting moment, above the dreary everyday existence, and makes us feel that there is something more to life than this, that we can be better than we are, that the relations between people can be human, that the world could be a better place than it is. Art is thus the collective dream of humanity, the expression of a deep-seated feeling that our lives are not what they ought to be, and a passionate if unconscious striving for something different.

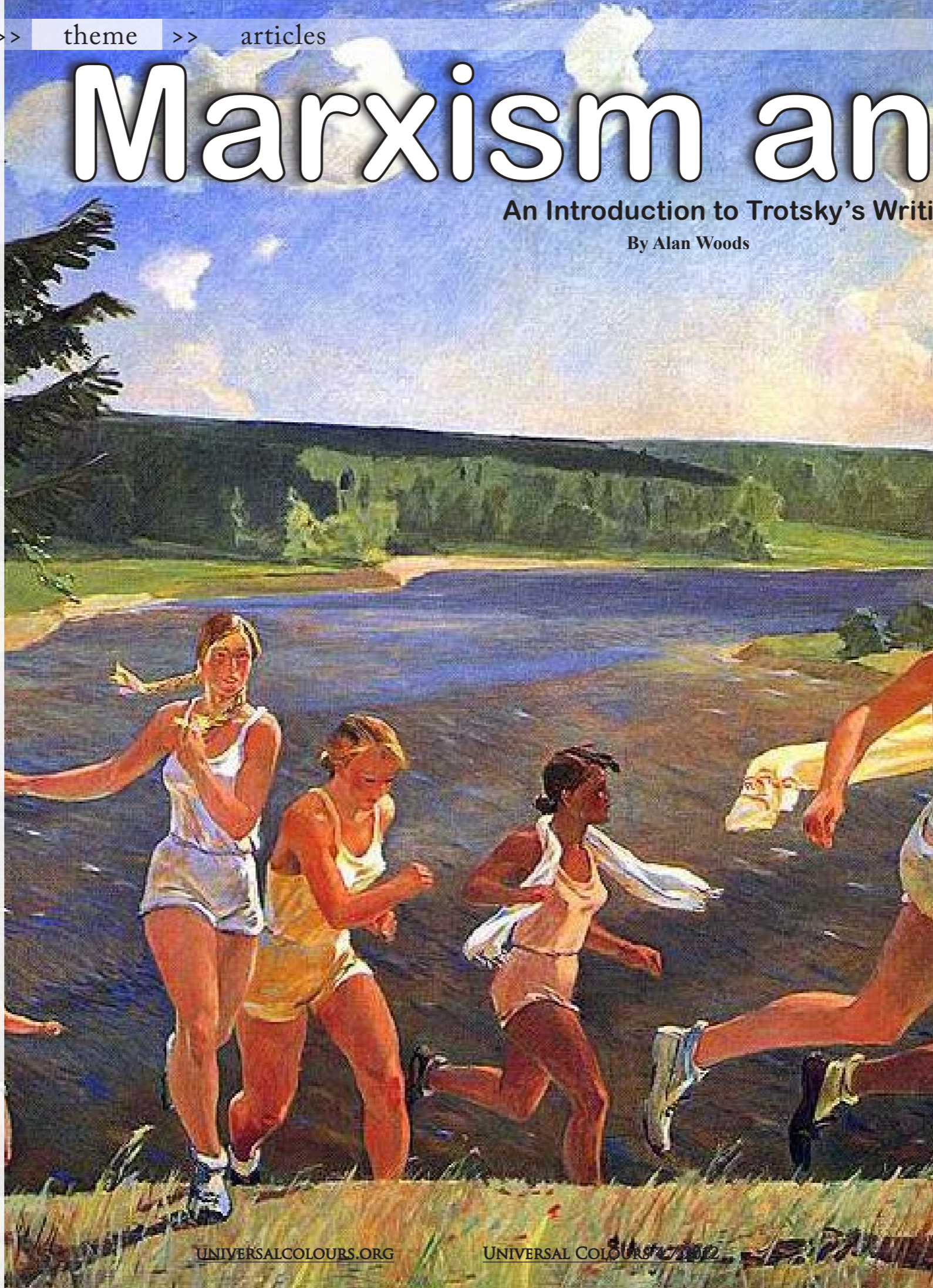
>From its earliest beginnings art was clearly not individual but social in character. The beautiful cave paintings of France and Spain were created in the deepest and most inaccessible parts of caves. These were therefore not intended as mere decoration, but as part of a ritual aimed at very practical ends - namely, to gain control over the bison, deer and wild horses which were hunted for food. Similar practical social purposes were present in the origins of song and dance.

With the development of the division of labour, the productive base of society takes a great leap forward, but at the same time, humanity's gain is its loss. The separation of the different aspects of production, culminating in the division of mental and manual labour, is the prior condition for the separation of mankind into classes, with all that this implies for humanity. For the past ten millennia, the price of the most staggering social and economic progress has been the forcible alienation of the majority of the human race from the fruits of its labour, and at the same time the forcible exclusion of the majority of men and women from the world of culture.

Engels explains that in any society where art, science and government are the monopoly of a few, that minority will use and abuse its position in its own interests. This is the real basis of all class society. And this will always be the case, as long as the majority are compelled to work long hours to obtain the basic necessities of life. Aristotle long ago explained that man begins to philosophise when the needs of life are provided. The creation of a leisure class through slavery was the real material basis upon which art, science and Technology has been developed. But these achievements serve to conceal the dark side of human history: namely, the exclusion of millions of men and women from the benefits of culture. An immense potential has been systematically aborted and destroyed. It is the task of socialism to put an end to this terrible crime against humanity and to open the door to a new and glorious page in human development.

Historical materialism

It is not possible to understand the development of art purely from a biological, psychological or genetic standpoint. One of the most fundamental differences between humans and other species is precisely the importance of culture, which is not inherited, but learned, mainly through the vehicle of language. It is language that makes us what we are. But, as Engels explains in his masterpiece *The Role of Labour in the Transition of Ape to Man*, it was the hand that created the brain, not the other way round. Humankind developed through labour and the production of tools, and this is social, not individual, activity. The development of culture, in turn, is clearly dependent on the Development of what Marxists call the productive forces. It is not a biological but a social phenomenon.



It does not require a great deal of intelligence to understand that people's ideas, views and conceptions (i.e., consciousness) change with every change in the material conditions of life. It is said that humans are distinguished from other animals by religion. Equally it can be said that humans differ from other animals by possessing art, literature, science or philosophy. However, what is clear is that men and women began to develop these differences only when they began to produce tools and thus began to free themselves from complete dependence on the forces of nature. This much is clear, and is the basis of historical materialism, the Marxist method of interpreting history. Marxism explains that the viability of any socio-economic system depends in the last analysis on the development of the productive forces. But Marx and Engels never maintained that all of human development could be reduced to economics. The relationship between the economic "base" and the ideological "superstructure" is not simple and direct but dialectical and contradictory.

In a letter to Paul Ernst dated 5th June 1899, Engels reiterated his warning against a dogmatic interpretation of historical materialism: "As far as your attempt to treat the matter materialistically is concerned, I must say in the first place that the materialist method turns into its opposite if it is not taken as one's guiding principle in historical investigation but as a ready-made pattern according to which one shapes the facts of history to suit ones self."

Just as the laws that govern social development must be derived from a painstaking study of the facts, so it is with art. Any attempt to shed light on the development of art, literature and music must come as the result of an objective study of the subject matter itself. Such a study, however, falls outside the scope of the present article, since it would require many volumes. Suffice it to say that the Marxist analysis of the relation between culture and economic development has nothing in common with vulgar economic determination, as the following extract from the correspondence of Marx and Engels makes clear:

"As to the realms of ideology which soar still higher in the air, religion, philosophy, etc., these have a prehistoric stock, found already in existence and taken over in the historic period, of which we should today call bunk. These various false conceptions of nature, of man's own being, of spirits, magic forces, etc., have for the most part only a negative economic basis; but the low economic development of the prehistoric period is supplemented and also partially conditioned and even caused by the false conceptions of nature. And even though economic necessity was the main driving force of the progressive knowledge of nature and becomes ever more so, it would surely be pedantic to try and find economic causes for all this primitive nonsense. The history of



science is the history of the gradual clearing away of this nonsense or of its replacement by fresh but already less absurd nonsense. The people who deal with this belong in their turn to special spheres in the division of labour and appear to themselves to be working in an independent field. And insofar as they form an independent group within the social division of labour, in so far do their productions, including their errors, react back as an influence upon the whole development of society, even on economic development. But all the same they themselves remain under the dominating influence of economic development." (Marx and Engels, Selected Correspondence, pp. 482-3.)



Later on we read: "But the philosophy of every epoch, since it is a definite sphere in the division of labour, has as its presupposition certain definite intellectual material handed down to it by its predecessors, from which it takes its start. That is why economically backward countries can still play first fiddle in philosophy." (Ibid., p. 483.)

The same observations hold good in the sphere of art and literature. The roots of these lie in the most remote antiquity. Schools of art constantly change and these great changes reflect in great measure the profound processes of change in society, the ultimate roots of which can be traced back to changes in the mode of production and their corresponding class relations, with all the myriad legal, political, religious, philosophical and aesthetic manifestations. However, the relationship between these elements is far from simple. It is complex and contradictory, involving many different aspects. In Marx's words, it would be pedantic to try to trace the link between art and economics, which, at best, is indirect and convoluted. Art, like religion, has its roots in pre-history. Ideas, styles, schools of art can survive in the minds of men long after the concrete socio-economic context in which they arose has been consigned to oblivion. The human mind, after all, is characterised by its innate conservatism. Ideas which have long since lost their *raison d'être*, remain stubbornly entrenched in the human psyche and continues to play a role -even a determining role in human development. This is most clear in the field of religion. But it is also present in the realm of art and literature.

Thus, art has its own immanent laws of development which must be studied as a specific field of investigation. Economic and social devilmment clearly impinges on the development of art in a most important way. But the one cannot be mechanically reduced to the other. The study of the history of art must proceed empirically, attempting to draw out the immanent laws that determine its development. Only in this way can the real relationship between art and society be brought out into the light of day. In other words, the relation of art to the development of the productive forces is not

simple and direct, but dialectical and contradictory.

The development of art, literature and philosophy does not reflect the general line of development of society and the productive forces directly. The rise and fall of the productive forces finds its expression in the minds of men and women in the most contradictory ways. Hegel once wrote: "The owl of Minerva takes its flight at sunset." When a given socio-economic order enters into a phase of decline, this is reflected in a crisis of values, morality and religion. This is most often accompanied by a general tendency towards introversion which, under certain conditions, can give rise to new philosophical and artistic trends. Trotsky refers to this in his brilliant



article *The Curve of Capitalist Development*. It was already mentioned by Marx in one of his earliest works, *The Economic and Philosophical Manuscripts of 1844*, where he writes: "As regards art, it is well known that some of its peaks by no means correspond to the general development of society; nor do they therefore to the material substructure."

Is the artist a free individual?

"Social being determines consciousness." That is the great contribution of Marx and Engels to the understanding of human history. However, the way in which this determination takes place is far from simple. For example, it would be utterly absurd to attempt to derive the laws that govern the development of art and literature directly from the development of the productive forces. Such an attempt would necessarily produce an abortion. As we have seen, the development of art, music and literature must be studied specifically in terms of its internal laws of development. This constitutes a specific branch of investigation, quite separate from economics, politics or sociology. Nevertheless, the latter provides an understanding of the general socio-economic changes which shape and determine the general nature and psychology of the period in which the development of all branches of human culture unfold, the climate of the times that exercises, albeit unconsciously, a powerful conditioning effect on art and literature, along with everything else. The fact that the individual artist or writer is not aware of these influences and hotly denies them, is irrelevant. The artist lives in society and must fall under its influence as much as any other men and women.

The chief weakness of bourgeois aesthetics is that it rejects a priori the social influences that shape the development of art. Thus, the development of art is reduced to an essentially personal, i.e., psychological phenomenon. This subjectivism is entirely characteristic of the approach of the bourgeois in the present period to all branches of the social sciences: philosophy, economics and sociology. In fact, the idea that somehow art can stand outside or above society is a self-evident contradiction. Although art, literature and music have their own laws of development which cannot be reduced to those of economics or sociology, they are also not separated from society by a Chinese Wall. Art is, after all, a form of communication, although a very peculiar one. Despite all the prejudices about the lonely artist communicating with himself, in practice, no artist paints a picture that he does not intend to be seen, and no writer writes a novel or poem just for their personal consumption. And in order for art or literature to act as communication, it must have something to say. Art links the particular to the universal. The characters of a novel must be concrete, they must bear a sufficient resemblance to real men and women to be believable. But this is not sufficient. In order that these characters be interesting to us, they must stand for something more than just themselves.

The idea that the intellectual or the artist is “free” stems from a misunderstanding and a philosophical error. So-called free will has never existed except in idealist philosophy and religion (which basically amounts to the same thing). Leibnitz, the great German philosopher once remarked that if the magnetic needle could think it would be convinced that it pointed north out of its own free choice. Freud long ago demolished the notion that human thought and actions are free. More recent studies of the workings of the brain have finally demolished the myth of free will utterly. All our actions are conditioned, although we are not conscious of it. Intellectual productions are fundamentally conditioned by the social and cultural environment in which they take shape in the minds of men and women.

The origin of a given school of art or literature, its rise and fall, must remain a secret insofar as it is studied in isolation from the prevailing mood and trends that surround the artist and writer and affect his or her way of thinking in a decisive fashion. In turn, it is impossible to understand the general psychology of a given period in isolation from social and historical factors. And at bottom, it will be seen that these trends are affected in a decisive way by the development of the productive forces, the struggle between different classes and groups in society related to this, and the entire



body of legal, religious, moral and philosophical trends that flow from this.

Artistic creativity represents a special branch of human consciousness with its own distinctive characteristics and patterns of development. To uncover the inner laws of development of art, literature and music is the task of a particular branch of study, namely aesthetics and the history of art. Nevertheless, this artistic consciousness is by no means a Thing-in-itself, and in the last analysis, must also partake of the general consciousness of society. Indeed, were this not the case, the artist would be unable to communicate with his fellows. The art of a given period resonates in the soul of men and women only because it reflects their innermost feelings, aspirations and frame of mind. The art of one period is so radically different from other periods because it arises out of a different social environment.

Society is divided into antagonistic classes. This inevitably gives rise to conflicting ideologies, reflecting the interests of different classes. The complicated criss-cross of ideas, philosophical, moral, religious and political trends and currents, exercise a powerful effect on the thinking of the epoch. Thus, every epoch has its own inherent cultural and aesthetic ideals, which by no means coincide with those of other epochs. The artistic models of one epoch can never be satisfactorily repeated in another epoch which is under the sway of different classes with a correspondingly different psychology and aesthetic sense. Marx asks: “Is the conception of nature and social relations which underlies Greek imagination and therefore Greek [art] possible when there are self-acting mules, railways, locomotives and electric telegraphs?”

Of course, there is another, more complex side to this. In the history of art, although certain kinds of art die out and disappear, yet they simultaneously leave behind a residue and a tradition which in turn conditions later generations of artists. Art no more starts anew with every generation than does economics, philosophy, science or technology. Every period must stand on the shoulders of earlier generations. The way in which one school of art, music or literature is connected with another can be either positive or negative. Here we have good example of the dialectical law of at-



traction and repulsion. A new school of art can either repeat or copy older models or, on the contrary, reject them and develop new forms. But even by this act of rejection, the new school is actually conditioned by the old. Moreover, it frequently happens that, in its search for something new, the artist will revert to earlier forms. Styles that were apparently extinct make reappearance, as when Renaissance Europe rediscovered the art of ancient Greece, or the artists of the French Revolution rediscovered classicism. Nearer our own times, Picasso’s early Cubist experiments reflect the influence of African tribal art, while the rhythms of Africa brought to America hundreds of years ago by black slaves forms the basis of modern jazz and “pop” music in all its forms.

Partisanship in literature

“I am by no means opposed to partisanship in poetry as such,” wrote Engels. “Both Aeschylus, the father of tragedy, and Aristophanes, the father of comedy, were highly partisan poets, Dante and Cervantes were so no less, and the best thing that can be said about Schiller’s *Kabale and Liebe* is that it represents the first German political problem drama. The modern Russians and Norwegians, who produce excellent novels, all write with a purpose. I think however that the purpose must become manifest from the situation and the action themselves without being expressly pointed out and that the author does not have to serve the reader on a platter the future historical resolution of the social conflicts which he describes.” (Marx and Engels, *On Art and Literature*, p. 88.)



There is such a thing as committed art. In many cases artists and writers feel passionately involved in the subject matter of their art. This applies especially to the greatest art, which is inevitably connected in one way or another to the big questions, the questions of life and death which move the lives and thoughts of millions. What Engels warned against was the debasement of such art to mere empty pamphleteering. A great message can be present in a work of art, but it must not be something imposed from without. It must emerge naturally from the subject matter itself. In Lev Tolstoy’s great novel *Anna Karenina* we have a powerful indictment of the treatment of women in society, as well as a searing criticism of the soulless nature of tsarist bureaucratic and serf society. Yet the message is not imposed from without or tacked on arbitrarily at the end. It emerges with extraordinary force from the narrative itself. Moreover, Tolstoy’s characters are not mere ciphers but living men and women who strike us both as real flesh and blood and at the same time typical characters representing specific individual types.



This is committed art. There is also what we might call didactic art, which more clearly sets out to deliver a message and “educate” us. This we see in the worst examples of so-called Socialist Realism. This almost always fails because art is not very suited to this purpose. For that we have politics and philosophy. Finally, there is propaganda. Propaganda is not generally considered to be art at all, or in the best case is seen as a very inferior form of art. Even here there can be exceptions. The best poster art of the period immediately following the Russian revolution can be accepted as an art form that derives from the Russian Constructivist school. In general, however, propaganda is mainly interested in delivering a message that is entirely external to the art-form utilised. Thus the element of artistic expression is secondary. It is a convenient peg upon which the message is hung. From such a medium great art is unlikely to flow.

It is also clearly absurd to judge art from the standpoint of an entirely different intellectual discipline, such as philosophy or politics, in the same way that one would not judge nuclear physics from the standpoint of sociology or psychology. A work of philosophy may be written in a good literary style; it may or may not move us to tears or laughter. But that is not its primary function. Philosophy appeals primarily to the intellect; art and literature appeal fundamentally to our emotions.

Plekhanov, polemicising against Tolstoy, insisted that art does not only appeal to the emotions but also to the mind. In a general sense, that is correct but it misses the point. The question we must ask is: what is essential and what is non-essential in art and literature? It is true that some works of literature, arguably the greatest ones, also appeal to the mind and contain profound philosophical ideas. Shakespearean tragedy is the best example. But one should not judge art from the standpoint of philosophy, or philosophy from the standpoint of art. A good philosopher may have a poor style. But a writer with a bad style is just a bad writer and nothing else, however correct his or her philosophical ideas. And if we are to judge art and literature on the grounds of “political correctness”, we would be left with very slim pickings indeed! No, literature and art must be judged according to their own inherent laws and essence, and not from external considerations which fall outside the scope of art proper.



Does this mean that the artist and writer is therefore relieved of the onerous burden of thinking? Or that they are somehow outside of time and space, deriving their own concepts freely from their independent imaginations? Merely to pose the question is to answer it. Nowhere and at no time have artists and writers stood outside or above society. They are consciously or unconsciously moulded by the general tendencies in society. In class society this means that they fall under the influence of one or another of the contending classes. Of course, the influence is rarely simple or direct. Nor does it follow that an artist or writer who has adopted a conservative or even reactionary standpoint necessarily produces bad art. One of Marx's favourite writers was the great French realist novelist Balzac. His voluminous *Commedie Humaine* contains a very precise description of French society in the early years of the 19th century, and in particular a detailed portrait of the rise of a new social type –the French bourgeois. In a political sense, Balzac's sympathies were with the old French nobles, and in that sense he was a conservative. But so great was his artistic genius, and so truthful was his depiction of these processes, that he was compelled to go beyond his own standpoint. As Engels wrote:

“Balzac was thus compelled to go against his own class sympathies and political prejudices, that he saw the necessity of the downfall of his favourite nobles, and describes those people deserving no better fate.” (Marx and Engels, *On Art and Literature*, p. 92.)

Trotsky's writings on art and literature

Of all the great Marxist thinkers, Trotsky was the one who showed the most lively interest in art, including modern art. His works on the subject include *Culture and Socialism*, *Art and Revolution*, and above all his book *Literature and Revolution*, which we reproduce here in full. All these works were written after the Revolution. But in fact, his writings on art and literature go back a long way before then. As a young man he wrote articles on Ibsen and Gogol. Before the First World War he wrote a lot about what were then the latest trends in art, such as Impressionism:

“Naturalism transcended itself and became Impressionism, which did not at all give up its fidelity to nature and its truth to life, but on the contrary, precisely in the name of this truth, in its eternally changing forms, and demanded freedom for the truth of subjective perception. Whilst the old academic style said ‘here are the rules (or images) according to which nature must be depicted’, and naturalism said ‘here is nature’, then Impressionism said ‘here is how I see nature’. But this ‘I’ of Impressionism is a new personality in new circumstances, but with a new nervous system, with new eyes, a modern person, and that is why this painting is modernism, not fashionable painting, but modern, contemporary, emerging from contemporary perception.” (*Culture and Revolution in the Thought of Leon Trotsky*, *Revolutionary History*, vol. 7, No. 2, Porcupine Press, London 1999, p. 102.)

Here is what he wrote about the sculpture of Rodin: “Classical sculpture,” wrote Trotsky, “reproduced the human body in a

state of harmonious peace. Renaissance sculpture mastered the art of movement. But Michelangelo used movement to express the body's harmony more vividly. Rodin, on the other hand, made movement itself the subject of the sculpture. In Michelangelo the body creates for itself its own individual movement, whereas in Rodin, on the contrary, movement finds for itself the body it needs.” (Op. cit., p. 80.)

In the 1930s he showed a great interest in surrealism, in which he detected a revolutionary element. In general, Trotsky understood the need of the artist for complete freedom: freedom to experiment with new forms and ideas, freedom to fight against stifling routine and conservatism. As early as 1913 he wrote: “Modernism in painting, which was accused by representatives of the old academic piety of malicious far-fetchedness and false mannerism was, in fact, a life-giving protest against the old style which had outlived itself and turned into a pose.” (Ibid.)

The French poet Guillaume Apollinaire wrote in 1908: “One cannot always be carrying one's father's body about. One leaves it to the company of the other dead. One remembers and regrets him, one speaks of him with admiration. And on becoming oneself a father one must not expect one of our children to burden himself perpetually with our corpse.” And again: “Truth will always be new.” This is exactly in line with Trotsky's views. However, while defending the artist's right to freedom, Trotsky always opposed the kind of artistic snobbery which conceals its poverty behind a veil of mysticism: “...mystical self-elevation above the world actually means reconciling oneself with what exists, in all its ugliness.” Such art “grovels in the dirt, but against what is real, actual, in other words against mankind itself, in its future victories, against mankind's great tomorrow!” (59)

Trotsky attempted to establish points of contact between the artist and the revolutionary movement, to convince the artists and writers that in order to become free, art must become revolutionary – must fight for the emancipation of all of humanity. From this point of view, the sterile (and essentially empty) notion of “art for art's sake” played a negative role. The separation of art from life has reached such an extreme that the contradiction cries out to be resolved. But this contradiction cannot be resolved within the narrow limits of art itself, but only on the broader canvass of the struggle of living men and women to transform society, and in the process to change themselves.

In 1908 Trotsky wrote the following prophetic lines: “You see, visiting art exhibitions is a terrible act of violence that we perpetrate on ourselves. This way of experiencing artistic pleasure expresses a terrible barracks-capitalist barbarism [...] Let's take a landscape, for example. What is it? A piece of nature, arbitrarily amputated, that has been framed and hung on a wall. Between these elements, nature, the canvas, the frame and the wall, a purely mechanical relation exists: the picture cannot be infinite, for tradition and practical considerations have condemned it to be square. So that it should not crease or buckle, it is framed, and so that it should not lie on the floor,

people hammer a nail in a wall, fix a cord onto it, and hang up the picture by this cord. Then, when all the walls are covered in pictures, sometimes arranged in two or three rows, people call this an art gallery or exhibition. And then we are forced to swallow all this in one gulp: landscapes, genre scenes, frames, cord and nails...

“But what I want painting to renounce is its absolutism and re-establish its organic link with architecture and sculpture, from which it has long been detached. This separation did not happen by accident, oh no! From that time, painting has undertaken a very long and instructive journey. It has conquered landscape, has become inwardly mobile and intimate, and has developed an astounding technique. But now, enriched with all these gifts, it must go back to its mother's bosom, architecture... I want paintings to be connected not by cords but by their artistic significance to walls or to a cupola, to the purpose of a building, to the character of a room...and not hanging like a hat on a hat stand. Picture galleries, those concentration camps for colours and beauty, serve but as a monstrous appendage to our colourless and unsightly daily reality.” (*Culture and Revolution in the Thought of Leon Trotsky*, p. 67-8.)

The emancipation of humanity could only be achieved by revolutionary means. In 1917 the workers and peasants of Russia carried out the first socialist revolution in history under the leadership of Lenin and Trotsky.

Art and October

“Neither science nor literature could then serve as the stepping stone to a career. We were born into bourgeois times but were set free by the unselfishness of the revolution which raised us high and made us think again.” (Victor Shklovsky)

The October revolution was the most liberating event in human history. While the leading role was played by the working class, the revolution attracted to its ranks all that was alive and progressive in Russian society. The best representatives of the intellectuals fought shoulder to shoulder with the masses. There was a new spirit in the air that galvanised and electrified. Here was more than sufficient inspiration for the writer and artist. When all is said and done, no work of art can adequately convey the epic quality and high drama of the revolution itself-the struggle of millions of ordinary men and women for their social emancipation. Life itself, when it rises to such heights, is infinitely richer and more moving than art. But the desire to express the emotions aroused by such electrifying events gives rise to art of a very special character.

In contrast to the drabness and conformity that is the chief hallmark of Stalinist “socialist realism”, the art that emerged from the October revolution was an outpouring of a free spirit. Revolutions are always highly volatile. The masses, so long compelled to submit in silence, suddenly find their voice. There is a flood of speech, of street corner oratory, of questioning and discussion everywhere: in the

streets, in the factories, in the army barracks. Suddenly, society becomes alive. This new spirit of freedom and experiment inevitably found its mirror-image in art and literature. The revolution immediately set about making art available to the masses. The big art collections, such as the Tretyakovsky gallery and the collections of Sergei Shchukin and Ivan Morozov were nationalised.

The Revolution attracted to its side many of the most talented artists and writers. On the first anniversary of the October Revolution, the actress and social activist Maria Andreyeva pronounced the following words: “The October Revolution is the greatest event in the history of the world. It is the victory and the holiday of the proletariat, it is a joy and a firm bright belief in its final triumph. But the battle is not yet finished. Our blood and that of others still flows, and a holiday, it seems to us, should therefore be serious and austere. After all, there is still a proletariat, and there is still capital....” Great poets like Alexander Blok, the celebrated Symbolist, sang the praises of the revolution in *The Twelve* and *The Sythians*. True, Blok's understanding of the revolution is on a very primitive level. But the desire of the petit bourgeois to identify with the revolution was both healthy and progressive. With every fibre of his being, Blok strove to unite his art with the movement of the masses for emancipation:

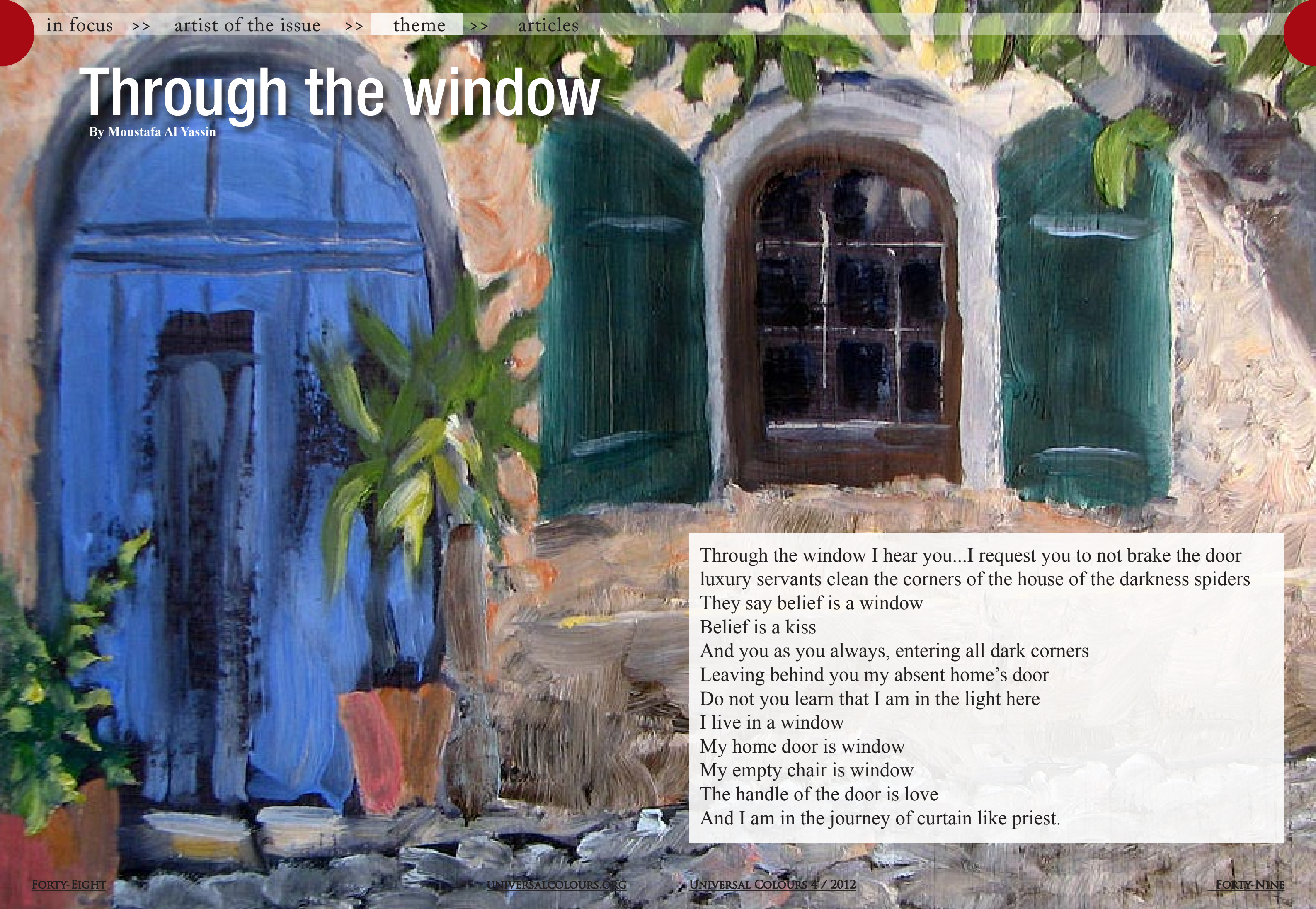
“We Russians are living through an epoch which has few equals in epic scale... An artist's job is to see what is conceived, to hear that music with which ‘the air torn by the wind’ resounds... “What then is conceived? “To redo everything. To arrange things so that everything becomes new; so that the false, the dirty, dull, ugly life which is ours becomes just life, pure, gay, beautiful.... “Peace and the brotherhood of nations”-that is the banner beneath which the Russian Revolution is taking place. For this its torrent thunders on. This is the music which they who have no ears to hear must hear... “With all your body, all your heart and all your mind, listen to the Revolution.”

These lines were written by Blok in 1918 in his article *The Intelligentsia and the Revolution*. These were the years of storm and stress, the heroic period when the Revolution was in full flood tide, and had not yet begun to ebb. “Eternal battle,” wrote Blok, “of peace we only dream.” Such times demand a particular kind of poetry, not that of love-affairs and roses, but the poetry of steel that calls men and women to battle. The art and literature of October perfectly reflects this mood. It is heroic poetry on the grand scale, but it is aimed, not at a minority of people, but at the masses engaged in a titanic life-and-death struggle. ■



Through the window

By Moustafa Al Yassin



Through the window I hear you...I request you to not brake the door
luxury servants clean the corners of the house of the darkness spiders
They say belief is a window
Belief is a kiss
And you as you always, entering all dark corners
Leaving behind you my absent home's door
Do not you learn that I am in the light here
I live in a window
My home door is window
My empty chair is window
The handle of the door is love
And I am in the journey of curtain like priest.

Frank Stella on the Importance of Artists

<http://blog.copyrightalliance.org/2009/06/frank-stella-on-the-importance-of-artists/>

By Lucinda M. Dugger

The important role of artists in the copyright debates was emphasized more than once at the World Copyright Summit. Without a doubt, there was agreement that if artists did not create and share those creations with the general public, then most everyone at that conference would be out of a job.

Except the artists, of course.

The truth is, creativity will never go away. Creative people – artists, entrepreneurs, pioneers, innovators – will always be part of society. It was creative people who came to this continent, figured out how to tame an uncultivated land and build a nation. That same fervor spurs creative people to move into many unwanted territories and stake new claims. It is creative people who generate new technologies, new business models, and give our minds something to chomp on every time we go to a museum, concert, or movie.

Frank Stella, an important American Minimalist painter and sculptor, spoke passionately at the Summit about the role of creators within society.



He suggested that, though society has changed a lot over the years and that new distribution models exist for creative works, the role of the artist has not changed.

“It’s the same process for every artist. He gets up in the morning and

has to make something. He has to make it happen. It’s a simple process.”

If the artist does not create work that is “significant and meaningful” then he will be left behind.

He will not be a part of the debates, and society will quickly dismiss the importance of his contribution to its overall health and well-being. It is this devaluing of artistic contributions to society that threatens the livelihood of artists.

It is important, however, “from the perspective of the artistic and cultural communities to respect the value of what artists do” said Mr. Stella adding that “images that artists make are important and it’s important to keep them.”



It goes without saying that society today is built upon the actions and reactions of yesterday. In addition, the preservation of many cultural contributions of yesterday is important for both general development as well as historical scholarship.

So, what can artists do to help preserve the importance of their works?

They need personal integrity. They need to know at what point they should be concerned about creating t-shirts or creating art that is an “expression of pure feeling.” How many new business models can an artist embrace before he becomes embarrassed



by his actions? (For those readers from the art world, the question of “selling-out” is probably all too familiar to you).

They need artistic integrity. “Imitation has never been that popular or successful,” Mr. Stella said. “Art will still be driven by innovation.”

They need to be mobilized. Artists can mobilize around issues of protest. They can rally together for issues that they find of value. And, now more than ever, artists need to mobilize around issues of protection. (For interested artists and creators, get involved with the Copyright Alliance).

They need to embrace new models. And, finally, Mr. Stella suggested a new business model for artistic protection. Artists should be able to buy a little electronic chip at art stores. They can put these chips on their works of art. That way, they can track their art and know where it moves and what happens to it.

My best advice to artists who are reading this, and I hope that Mr. Stella would agree, is to get involved, and speak up for the importance of your work and your rights. After all, if you’re not standing up for the important contribution that you make to society, then who will? ■

fARTissimo

By Thanos Kalamidas

Art soul & Semantics

WHAT IS ART, she said. I decided it was good time to role a cigarette. "Art is a term that describes a diverse range of human activities and the products of those activities." She said pointing the finger. I continued rolling a cigarette. You know, when I was younger I used to do this with one hand, just two fingers! I said holding the paper and the tobacco bag with two fingers. "Art must create a specific emotional link between artist and audience" she continued ignoring my effects to roll a cigarette with two fingers. "A collective term encompassing Painting, Sculpture, and Architecture." She added and then stopped watching me. The paper was ripped and all the tobacco had gone with the air spreading all around and mainly on her clothes. She looked at me angry "You know what you are trying to do demand certain skills." She said emphasizing the word skills and pointing again with her finger!

Indeed!

A few days ago I visited a library where in the ground floor a friend was exhibiting her work in a small corner of a room full of works from a variety of people. Her collection was included drawings and sketches all in very small scale, in very small frames barely covering a side wall of less than two meters. The rest of the room was full of colours; oils, watercolours and pastels were attacking you from every single direction and angle creating a disorienting sensation. But the little sketches in the little frames on the little wall were an oasis that calmed you down, made you swim in feelings, ideas and feelings. And it was not the brushes and the pans but the soul Semra had whiffed to them.

You see ART lacks a satisfactory definition but it definitely demands soul. ■



"The last letter" pencil on paper – by Semra Türkmen

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Leo Tolstoy's ART

By Leo Tolstoy

IN ORDER CORRECTLY TO DEFINE ART, it is necessary, first of all, to cease to consider it as a means to pleasure and to consider it as one of the conditions of human life. Viewing it in this way we cannot fail to observe that art is one of the means of intercourse between man and man.

Every work of art causes the receiver to enter into a certain kind of relationship both with him who produced, or is producing, the art, and with all those who, simultaneously, previously, or subsequently, receive the same artistic impression.

Speech, transmitting the thoughts and experiences of men, serves as a means of union among them, and art acts in a similar manner. The peculiarity of this latter means of intercourse, distinguishing it from intercourse by means of words, consists in this, that whereas by words a man transmits his thoughts to another, by means of art he transmits his feelings.

The activity of art is based on the fact that a man, receiving through his sense of hearing or sight another man's expression of feeling, is capable of experiencing the emotion which moved the man who expressed it. To take the simplest example; one man laughs, and another who hears becomes merry; or a man weeps, and another who hears feels sorrow. A man is excited or irritated, and another man seeing him comes to a similar state of mind. By his movements or by the sounds of his voice, a man expresses courage and determination or sadness and calmness, and this state of mind passes on to others. A man suffers, expressing his sufferings by groans and spasms, and this suffering transmits itself to other people; a man expresses his feeling of admiration, devotion, fear, respect, or love to certain objects, persons, or phenomena, and others are infected by the same feelings of admiration, devotion, fear, respect, or love to the same objects, persons, and phenomena.

And it is upon this capacity of man to receive another man's expression of feeling and experience those feelings himself, that the activity of art is based.

If a man infects another or others directly, immediately, by his appearance or by the sounds he gives vent to at the very time he experiences the feeling; if he causes another man to yawn when he himself cannot help yawning, or to laugh or cry when he himself is obliged to laugh or cry, or to suffer when he himself is suffering - that does not amount to art.

Art begins when one person, with the object of joining another or others to himself in one and the same feeling, expresses that feeling by certain external indications. To take the simplest example: a boy, having experienced, let us say, fear on encountering a wolf, relates that encounter; and, in order to evoke in others the feeling he has experienced, describes himself, his condition before the encounter, the surroundings, the woods, his own light heartedness, and then the wolf's appearance, its movements, the distance between himself and the wolf, etc. All this, if only the boy, when telling the story, again experiences the feelings he had lived through and infects the hearers and compels them to feel what the narrator had experienced is art. If even the boy had not seen a wolf but had frequently been afraid of one, and if, wishing to evoke in others the fear he had felt, he invented an encounter with a wolf and recounted it so as to make his hearers share the feelings he experienced when he feared the world, that also would be art. And just in the same way it is art if a man, having experienced either the fear of suffering or the attraction of enjoyment (whether in reality or in imagination) expresses these feelings on canvas or in marble so that others are infected by them. And it is also art if a man feels or imagines to himself feelings of delight, gladness, sorrow, despair, courage, or despondency and the transition from one to another of these feelings, and expresses these feelings by sounds so that the hearers are infected by them and experience them as they were experienced by the composer.

The feelings with which the artist infects others may be most various - very strong or very weak, very important or very insignificant, very bad or very good: feelings of love for one's own country, self-devotion and submission to fate or to God expressed in a drama, raptures of lovers described in a novel, feelings of voluptuousness expressed in a picture, courage expressed in a triumphal march, merriment evoked by a dance, humour evoked by a funny story, the feeling of quietness transmitted by an evening landscape or by a lullaby, or the feeling of admiration evoked by a beautiful arabesque - it is all art. If only the spectators or auditors are infected by the feelings which the author has felt, it is art.

To evoke in oneself a feeling one has once experienced, and having evoked it in oneself, then, by means of move-

ments, lines, colours, sounds, or forms expressed in words, so to transmit that feeling that others may experience the same feeling - this is the activity of art.

Art is a human activity consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings and also experience them.

Art is not, as the metaphysicians say, the manifestation of some mysterious idea of beauty or God; it is not, as the aesthetical physiologists say, a game in which man lets off his excess of stored-up energy; it is not the expression of man's emotions by external signs; it is not the production of pleasing objects; and, above all, it is not pleasure; but it is a means of union among men, joining them together in the same feelings, and indispensable for the life and progress toward well-being of individuals and of humanity.

As, thanks to man's capacity to express thoughts by words, every man may know all that has been done for him in the realms of thought by all humanity before his day, and can in the present, thanks to this capacity to understand the thoughts of others, become a sharer in their activity and can himself hand on to his contemporaries and descendants the thoughts he has assimilated from others, as well as those which have arisen within himself; so, thanks to man's capacity to be infected with the feelings of others by means of art, all that is being lived through by his contemporaries is accessible to him, as well as the feelings experienced by men thousands of years ago, and he has also the possibility of transmitting his own feelings to others.

If people lacked this capacity to receive the thoughts conceived by the men who preceded them and to pass on to others their own thoughts, men would be like wild beasts, or like Kaspar Houser.

And if men lacked this other capacity of being infected by art, people might be almost more savage still, and, above all, more separated from, and more hostile to, one another.

And therefore the activity of art is a most important one, as important as the activity of speech itself and as generally diffused.

We are accustomed to understand art to be only what we hear and see in theatres, concerts, and exhibitions, together with buildings, statues, poems, novels. . . . But all this is but the smallest part of the art by which we communicate with each other in life. All human life is filled with works of art of every kind - from cradlesong, jest, mimicry, the ornamentation of houses, dress, and utensils, up to church services, buildings, monuments, and

triumphal processions. It is all artistic activity. So that by art, in the limited sense of the word, we do not mean all human activity transmitting feelings, but only that part which we for some reason select from it and to which we attach special importance.

This special importance has always been given by all men to that part of this activity which transmits feelings flowing from their religious perception, and this small part of art they have specifically called art, attaching to it the full meaning of the word.

That was how man of old -- Socrates, Plato, and Aristotle - looked on art. Thus did the Hebrew prophets and the ancient Christians regard art; thus it was, and still is, understood by the Mohammedans, and thus it still is understood by religious folk among our own peasantry.

Some teachers of mankind - as Plato in his Republic and people such as the primitive Christians, the strict Mohammedans, and the Buddhists -- have gone so far as to repudiate all art.

People viewing art in this way (in contradiction to the prevalent view of today which regards any art as good if only it affords pleasure) considered, and consider, that art (as contrasted with speech, which need not be listened to) is so highly dangerous in its power to infect people against their wills that mankind will lose far less by banishing all art than by tolerating each and every art.

Evidently such people were wrong in repudiating all art, for they denied that which cannot be denied - one of the indispensable means of communication, without which mankind could not exist. But not less wrong are the people of civilized European society of our class and day in favouring any art if it but serves beauty, i.e., gives people pleasure.

Formerly people feared lest among the works of art there might chance to be some causing corruption, and they prohibited art altogether. Now they only fear lest they should be deprived of any enjoyment art can afford, and patronize any art. And I think the last error is much grosser than the first and that its consequences are far more harmful.

The Boat

By Avtarjeet Dhanjal

Last week I had lunch with a Maltese friend, with sunny disposition to life, who now lives in Wales. His sheer youthful personality, took me back to 1995, when I spent a week in Malta.

Maltese luckily do not have long wet winters as people in Britain. My Maltese friend now living in Wales, a place, where on average it rains around fifty times a day (obviously there is an exaggeration here, forgive me.), but he is maintaining his sunny disposition.

This article I really wanted to focus on Boat, a tool used by the man and real stories are built around it since Biblical times.

This morning I was wondering, if the man never made a boat had not crossed the waters, more than half the events in history would have never taken place. Had Man not crossed the oceans; it would not have occupied every little island on this planet. As a result without the human presence, may be a very different kind of life would have flourished on each of those islands; who knows?

All the stories of Noah's survival with his family and few animals, a story with such vivid details, given to the world as a gospel, would not have been part of the Christian theology, nor would have the Greek gods to bless the ships those went out to wage war on other people.

When during the 17th century, according to Paul Kennedy, an American historian, over a half a million people slept on the streets of London and the same in Paris. Conditions forced the British and French to go out using boats to trade, occupy and rule more than half the world.

One wonders, without these colonial interventions, world would have been very different place today. Sure, many indigenous thou-

ghts and beliefs would have grown uninterrupted in their own right in different parts of the world. As a result there would have been many interpretations of reality today.

Today we are told over and over again that there is only yardstick of success, and goodness, today it is the yardstick of money.

Bhutan, a small country in hidden in the Himalayas, today the only country that uses 'Happiness', instead of GDP for its monitoring of progress. To do so, it has to almost close its borders to rest of the world. Thank God, Bhutan is does not share borders with the US.

The boat has played such an important role in man's world, and that led to colonisation of rest of the world by few aggressive European countries, that not only robbed the world of its resources but robbed its ideas, thoughts, culture and imposed upon the entire world some alien values.

Last year when Turku, celebrated as one of the two European cites of culture, which culture it celebrated, it was culture of group of seafarers who landed in this part of the world in 12th century.

It's no surprise, when our artist who used a flying boat to escape from the tyranny of his country's dictator, and the one who suggested the idea of the boat as part of Turku's celebrations.

What was beautiful that this artist carried a load of books to read in the boat while drifting the uncontrolled waters of his life? Another displaced artist wished that his boat could grow roots while floating in the water.



Last Drop

Different artist expressed the idea of boat in their own ways. Another artist who was also a dancer wanted her boat in form of a dance stage. I was the only one who could not imagine the shape of a boat; having grown up in a part of India, thousands of miles away from the nearest seashore; where boat was never part of daily life.

It was only 1995, when I was in Malta, I grasped the idea of the boat and accepted its reality and accepted it a tool to sail to far horizons of life.

A boat is a boat
that is float over the water,
can you carry you along
to the horizon of life.

How far can you
as far as your heart can;
strength and weakness
within you
not in the boat;
its only an instrument
in your hands.



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BY YOUR
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IT WAS
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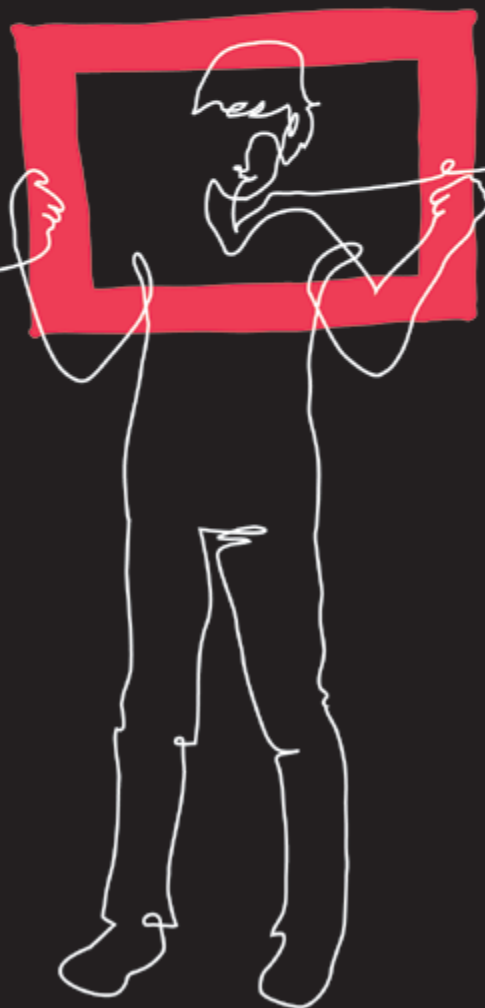
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