

UNIVERSAL COLLECTORS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



art & sex

Sometimes I find
a place to sleep

But I never dream

UNIVERSAL COLOURS



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contents



in focus

10-13 Arabic roots in Vienna

artist of the issue

14-19 Marcos, contemporary Eros

theme: art & sex

Cover:

Marco Cicioni

20-21 Holy Nakedness

22-23 Sex and Global
Imagination

24-29 Competing Realities

30-35 A Philosophy of
Erotic Visual Art

38-43 Art and Sex

44-45 Art + Sex:
Lace Panties,
White Cube

highlights

46-47 Artelibro - Art Book Festival

48 Sublimation

columns

50-51 Let's talk

52 fARTissimo

54-58 Last Drop

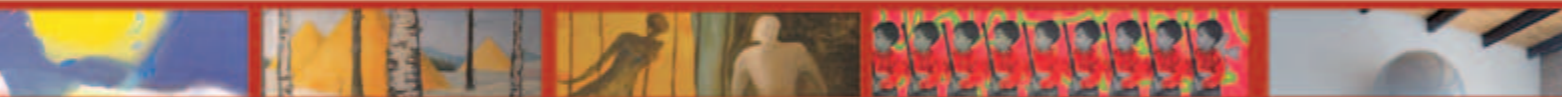
in every issue

3 Editorial Board
Contents

5 Editorial

6-9 Art News

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This summer in Finland was long, nice, warm and “the most important” with sunny faces all around; everywhere. This, of course inspired us all to work strong and prepare ourselves for the coming darkness and might a very heavy winter.

Our work will continue developing things related to our aims, so we plan for the next year a lot of projects that will help and encourage us to reach our targets.

Our participation to the ninth edition of Artlibero (Art Book Festival) in Bologna, Italy; we will sight new ideas, new publications and new themes for our magazine. The theme of this issue of the magazine - we all agreed in the Editorial Board - was a challenging one, but we see it as important to our audience and readers.

Surely readers will enjoy all the sections of the magazine and will get advantageous because we have some very special writers who write for us every single time in their unique way to treat our themes and our aims as well.

We, the editorial board, will be presented at the Artlibero because this is the first time that UC participate in a such wide international event; that is why we additionally have prepare a series of new books for the event. Thanos Kalamidas and myself will present the series “I can say”, a new experience of art book.

This series of books will be sort of resume and wisdom, each of us as Migrant Artist will say his life story from the early childhood up to present moment; we will say what he gets out of life and advice others in a wisdom way.

We hope that we can develop this idea to be a longer series of books in the future and we are ready to work for it. Mainly because we see that it is very important that we the mi-

grant artists say the influences that led us during moving from one country to another and settling to sometimes another country.

Avtarjeet Dhanjal will have his words about his journey of life in a separate book. A book that he was many months preparing adding a very special design and presentation to it. Avtarjeet will also participate to the Artlibero with his book and present it.



But above all, we have a surprise for this issue, Mrs. Outi Korhonen who joined us voluntarily becoming member of our board will also enrich this magazine; she is one of the most active persons I have seen in Finland in the Art field.

In the name of our board we welcome her and hope that she will enjoy working with Universal Colours, a unique magazine as such.

Our Autumn Salon this year will be in Vienna, in Reart Gallery with five of our members presenting their works. We wish a successful exhibition and more cooperation with the Reart gallery in the future; since we know that the gallery is working professionally and eager to keep their high quality.

All these happening, inspire us more and more to keep on truck, to move forward and have better life for all of us.

Amir Khatib

Outside Chapter

Interactive Art from Venice to Hamburg
08 - 14.9.2012
Elektrohaus Hamburg

After the big success of the exhibition made by a group of artists from Hamburg, held in Venice at A Plus A Slovenian Exhibition Centre from June 13-16, 2012, it is now time for five Italian multimedia artists to fly to Germany and open the Outside Chapter exhibition at the Elektrohaus in Hamburg on September 7th.

The exhibition is the second half of new curatorial project born as an art exchange between the Art Academy of Hamburg (HFBK) and A plus A Slovenian Exhibition Centre in Venice that will promote this time not Slovenian but young talented artists from Venice within a project that aims to build up a strong collaboration between the two artistic scenes of Venice and Hamburg.

The artists Andrea Fincato, Mariano Leotta, Martin Romeo, Andrea Santini e Matteo Stocco, who took part at the first two editions of one of the most important multimedia art festival in Italy, Toolkit Festival, held in Venice in 2011 and 2012, will exhibit the interactive art project Outside Chapter at the Elektrohaus in Hamburg. They will explore the concept of "serendipity", that special feeling, a happy accident or pleasant surprise of finding something good or useful while not specifically searching for it.

Outside Chapter wants to investigate the use of technology in the process of making an interactive art work. The creative project and the resulting interaction between public and art works brings with it random changes, disconnected from each other, which devi-

ate from the line established initially and take unexpected and unforeseen forms, in a sort of labyrinth structure. The final result will be exhibited in an installation to document the journey that has led to its creation.

The exhibition will be accompanied by a website, created for the occasion, which will work as a database for storing the visitors' opinions during the opening days of the exhibition and focusing on how audiences can influence the development of a piece of art and the importance of such a collaboration.

Eric Bainbridge - Steel Sculptures

28 September 2012 - 2 December 2012
Camden Arts Centre - Arkwright Road - London

Eric Bainbridge presents a series of new works made from reclaimed steel and other more incongruous materials, drawing himself closer to the modernist abstraction of the 1950s and '60s embodied by sculptors David Smith and Anthony Caro. The sculptures extend his practice of collage, combining both formal and unexpected elements and reveal the duality which has run throughout his career.

Bainbridge has always been interested in the surface of things and previous sculptural works have incorporated materials such as fake fur and wood-effect melamine. Often described as kitsch, his preferred materials are found in second hand shops, scrap metal yards and DIY stores; his sculptures reconsider the value of the readily available and cheap. He has blown objects up to outside proportions, covered them and piled them up in a variety of balancing acts. Bainbridge incorporates multiple components and reference points, including concepts and inspiration from art history and today's cultural field.



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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 Korpilahti

SOILE IIVONEN

18.7 - 5.8.2012
Gallery Jangva Studio

In my photographic projects my core interest is the human being. I deal with roles people of different ages have, their identity, being and their assimilation in to society and societies. I photograph others as well as myself in different places and cities.

People are my books. I am enticed by all that is human: faces, movement, speech, feelings, life stories. Who is he? Who am I? Through the use of joy and having fun I point the way towards more serious subjects like the tolerance of diversity, general tolerance and respecting of others. In life we must adapt and find the right attitude towards every moment, be it full of sadness or happiness.

The photograph exhibition at Gallery Jangva Studio 18.7. - 5.8.2012 is part of my specialization studies at the Tampere University of Applied sciences 2011-2012. I would like to say a special thank you to Helinä Hukkataival and Marja-Liisa Tornainen for their help on the Berlin, Marilyn and Match Factory projects.





Dante Gabriel Rossetti *Astarte Syriaca*
1877 © Manchester City Galleries

Tate Britain Pre-Raphaelites: Victorian Avant-Garde

12 September 2012 – 13 January 2013

The exhibition establishes the PRB as an early example of the avant-garde: painters who self-consciously overturned orthodoxy and established a new benchmark for modern painting and design. It will include many famous Pre-Raphaelite works, and will also re-introduce some rarely seen masterpieces including Ford Madox Brown's polemical *Work 1852-65* and the 1858 wardrobe designed by Philip Webb and painted by Edward Burne-Jones on the theme of *The Prioress's Tale*.

The exhibition shows that the Pre-Raphaelite environment was widely encompassing in its reach across the fine and decorative arts, in response to a fast-changing religious and political backdrop, and in its relationship to women practitioners



Impressionism and Fashion

Musée d'Orsay
25 September 2012 - 20 January 2013

Anxious to account for contemporary life, Impressionism favoured the representation of human figures in their daily surroundings and captured the "modern" man in his routine activities, both in cities and in the countryside.

Although they did not strive to render scrupulously the physiognomy, costume or habit, the Impressionists nevertheless accounted for the fashions and attitudes of their times. They achieved this through their keenness to consider the portrait as a snapshot of a person in his/her familiar settings, through their ability to renew the genre works from the double point of view of typology and topography and above all through their attention to the "daily metamorphosis of exterior things", as Baudelaire put it.

With their aesthetic positions, the reality of men and women of the years between 1860 and 1880 and their clothes underwent an undisputable transfiguration.

Designing the Extraordinary

Porter Gallery - London
Until Sun Sep 30.2012

This major solo exhibition by the experimental British designer Thomas Heatherwick covers projects worked on by Heatherwick Studio over the past two decades in architecture, sculpture, engineering, furniture and product design.

It includes prototypes, models and finished pieces as well as a free, commissioned installation in the John Madejski Garden.



David Hockney: A Bigger Picture

Guggenheim Museum Bilbao
Until September 30, 2012

David Hockney: A Bigger Picture presents a group of recent works by the noted British artist that were inspired by the East Yorkshire landscape.

Approximately 200 pieces, most of which are large-format creations from the past six years, will be displayed alongside selected works produced between 1956 and 2000, which evidence Hockney's tireless research into and fascination with the landscape.

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Arabic Roots in Vienna



In September 2012 Rearte Gallery and the European Union Migrant Artists Network are cordially inviting for their first cooperation activity. A group of artists of both institutions, the EU-MAN European Union Migrant Artists Network and the Rearte Gallery (Moustafa Al Yassin, Amir Khatib, Thanos Kalamidas, Ali Najjar, Tamara Niskanen) will present their art work at the Rearte Gallery in Vienna. Opening address by Mr. Amir Khatib, Chairman & Founder of the European Union Migrant Artists Network.

Rearte Gallery was launched December 2008 as a non-profit, private initiative in order to provide opportunities for known and unknown artists from Austria and Internationally to present themselves in an exclusive and representative atmosphere.

Since its opening 2008 the Gallery was presenting an integrated program consisting of 35 exhibitions and art cultural events. The gallery was assisting nearly 160 artists from all 5 continents to present their art work (painting, photography, sculpture, works on paper and woods, ceramics and pottery) either in the Rearte Gallery or in cooperation partner's venues. Rearte Gallery dedicated to support young emerging artists but also to connect artists from different countries and assist them showing their work in group exhibitions with other artists from the region (Austria).

In addition, the Gallery promotes cultural exchanges between artists from different countries in particular focusing in assisting artists from the Arabic region in showing their art work in Vienna, in order to encourage a greater understanding of art regardless of its origin.

In the meantime, the Gallery has distinguished itself through this initiative and has become well known in the art scene, nationally and internationally, as the non-commercial art space in Vienna.

Since its start the Rearte Gallery was run by the artist Abd A. Masoud who became 2012 a member of the European Union Migrant Artists Network. With this membership he is able to expand the cultural network of the gallery by maintaining good contacts and new partnerships with different institutions. The exhibition in September is the best example for this.

The gallery has been conceived as an effort to bring contemporary art and culture from different corners of the world to the public in Vienna. For Abd A. Masoud, the director of the gallery art should build bridges and connect people regardless of their origin, religion, age or gender furthermore connect nations and melt the cultural diversity in one pot to create a universal language - the language of art.



Rearte Gallery is situated in an Viennese town house built in 1894. The restoration of the house finished 2007 reawakens an architectural beauty from a slumber that has lasted too long. Many elements were considered while restoring the building to maintain the old shape, the tactile love of materials and adding some external modifications for the gallery in order to let the viewer feeling satisfied while visiting this elegant room.

The gallery is at once roomy and intimate, an unique environment that combines the charm of Viennese historic with a contemporary gallery.

Rearte Gallery is taking part of the yearly event “Wir sind Wien – Festival der Bezirke” (Vienna district festival) and was organising till now three cultural projects. These projects aimed to introduce different countries to the public.

The first project was taking place in the year 2010. The “Jordanian cultural week in Vienna” was organised in cooperation with the Jordanian Embassy in Austria and the Jordanian Tourism Board.

In the year 2011 the gallery was introducing the hungarian city Körmend to the Viennese public. The event was organised in cooperation with Austrian Association of Professional Art (Berufsvereinigung der Bildenden Künstler Österreichs). This project was held under the patronage of the Mayor of Körmend city Mr. István Bebes and Mr. Márton Méhes, the Director of the Hungarian cultural centre “Collegium Hungaricum” in Vienna and was realised with the help of Mrs. Elisabeth Ledersberger- Lehoczky, vice-president of the Austrian Art Association.

2012 Egypt was introduced. The Egyptian art week in Vienna was organised in cooperation with the Egyptian cultural centre in Vienna and was run under the patronage of the Egyptian Embassy in Austria. This project introduced international artists in the section of photography, painting and sculptor to the Austrian public. The photography exhibition with the title “Egypt as I see it in my lens” was held in the Egyptian cultural centre and the second exhibition “The land of the Nile” was held in the Rearte Gallery.

Rearte Gallery is hosting permanently the exhibition “Arabic calligraphy with a difference” which shows the painting of the owner Abd A. Masoud. These paintings can be best described as Contemporary Interpretation of old manuscripts. Masoud is feeling free to redesign and reinterpret ancient Arabic manuscripts in order to convert his thoughts to the final results on canvas without losing his roots or, in other words marinating the Arab artistic heritage which he present through his contemporary borders to the public either in Austria or Internationally.

The gallery exhibits are spread evenly along the year. More information about the gallery can be found at: Rearte Gallery www.rearte-gallery.at Spiesshamnergasse 4 A-1120 Wien ■



Marcos contemporary Eros

By Amir Khatib

Pothos by: Nicola Chessa and Michele Mari

MARCO CICONI IS ONE OF THE EUROPEAN ARTISTS who work with the European heritage, inherited many things, among them is the history of Europe with all its myths and folk stories, I can call his the post-Renaissance artist, because his paintings made out of myths of the European, but those myths that artists of renaissance time dealt with.

His attention goes always to modern life and he is busy with great questions like how to keep Europe as other people of the world know it, liberal, discovering and developing science, art and all humanitarian affairs. Since Marco born in the intellectual revolution, he witness a lot of things in many fields of life, art is one of them.

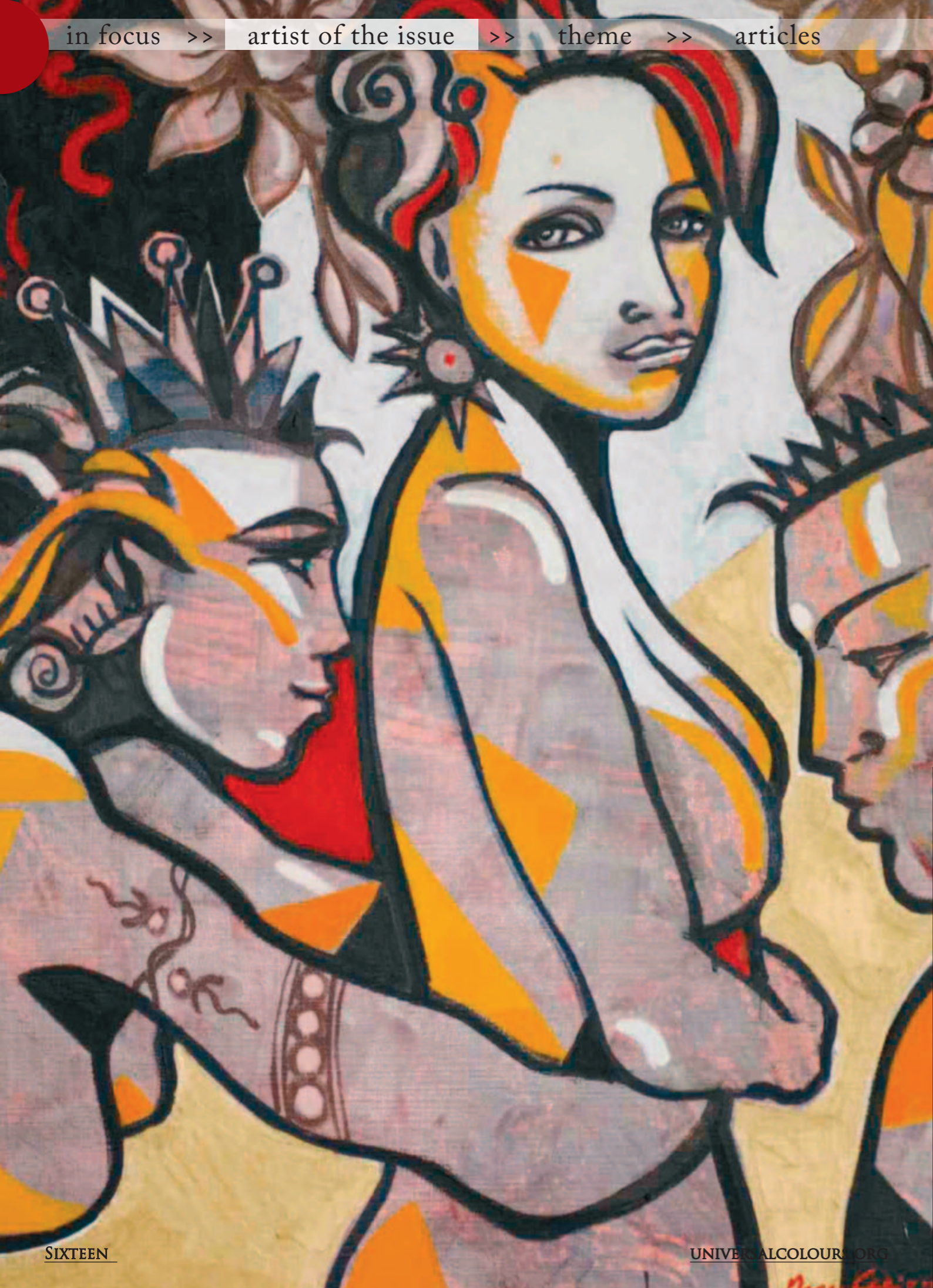
Marco has a great understanding to his history, the Italian history which is full of art and enrich the cultural life since ever, this understanding enabled him to go and treat contemporary life by the influence of his time, I mean the cultural revolutions if it is right to call it.

Sex if one key issue of Marco's work, I mean the intellectual work not the technical one, so he go far and deep to his history painting borrows stories and drown them in his own way which is close to the pop art as I see, so he is combining between the old myths and the modern life of the pop-art.

Eros, Aros, Cupid and all those characters are presented in his works though he do not indicate names to them, and rarely his titles indicate that names, but who are the persons in his paintings and why he insist to do such a work, let me go and make some introduction to these characters that all we know.

Eros appears in ancient Greek sources under several different guises. In the earliest sources (the cosmogonies, the earliest philosophers, and the mysteries), he is one of the primordial gods involved in the coming into being of the cosmos. But in later sources, Eros is represented as the son of Aphrodite whose mischievous interventions in the affairs of gods and mortals cause bonds of love to form, often illicitly. Ultimately, in the later satirical poets, he is represented as a blindfolded child, the precursor to the chubby Renaissance Cupid – whereas in early Greek poetry and art, Eros was depicted as an adult male who embodies sexual power.





A cult of Eros existed in pre-classical Greece but it was much less important than that of Aphrodite. However, in late antiquity, Eros was worshiped by a fertility cult in Thespian. In Athens, he shared a very popular cult with Aphrodite, and the fourth day of every month was sacred to him.

Europe for Marco means a Continent with all its past, present and future; and I think as an Italian artist, he does not deal with Italian myths only, but he considers Greek, Swedish, English, Hungarian and all the myths of the world as his heritage.





As an artist born in the sun horizon, his colours are reflecting his life and his belief in life as well. He uses the colours as he expresses his feelings about his living and that gives his works a great credit; I can see the colours in Marco's works as spice to the idea of each individual painting that he produces.

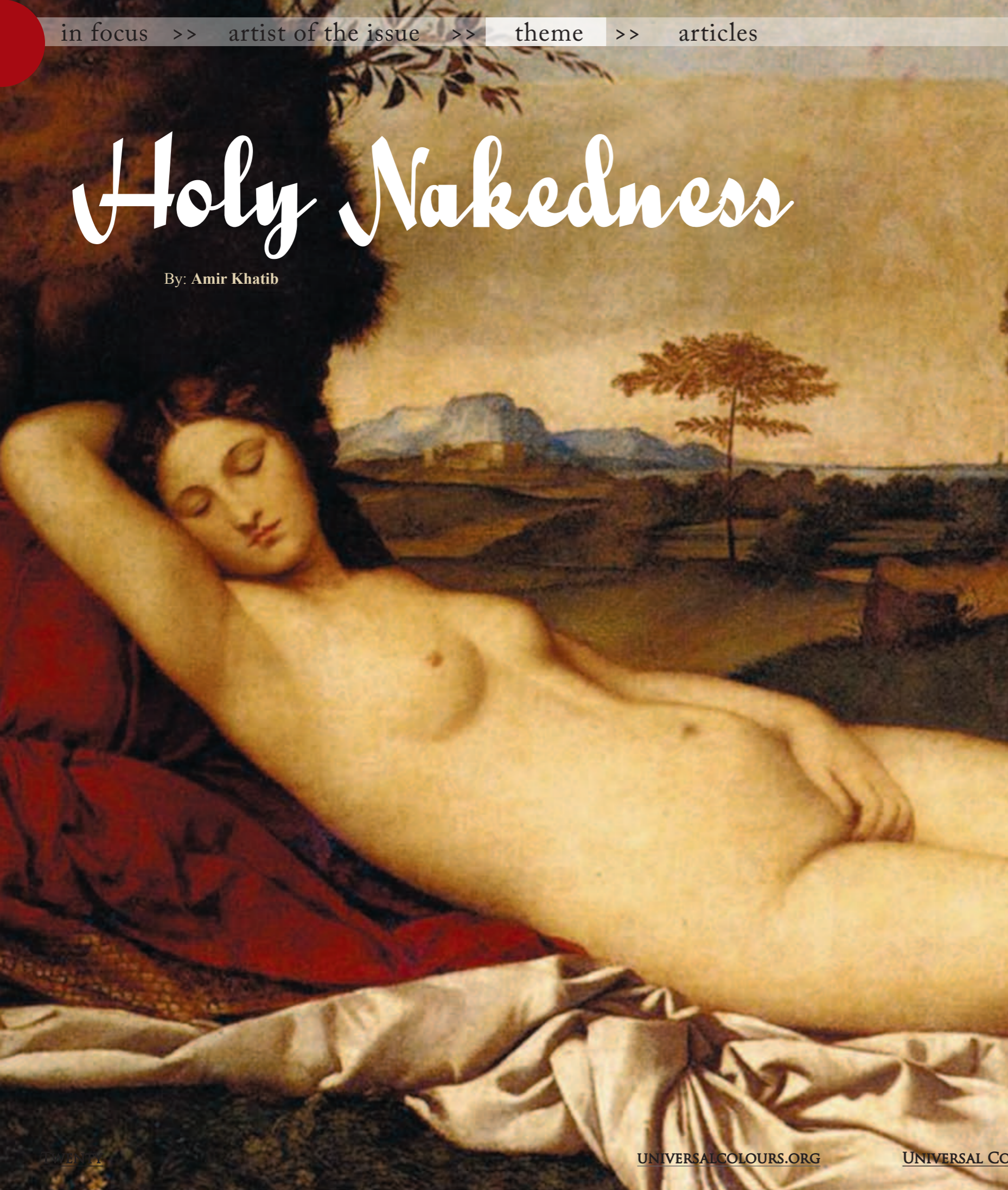
I was talking about his works as inspired by pop-art, because the strong outline he uses and especially black colour most of the time make them give the feeling of pop-art. But above all his theme, yes I say theme because he has since I knew him some 14 years ago, has one spirit as to say, he creates an atmosphere to his audience that immediately when someone sees his work which they are spread and in some important venues in Helsinki, Sweden and elsewhere in Italy, spread and in public venues and special places such as the fairy boat between Finland and Sweden Silja-Line, anyone can recognize them and belong them to same artist which is Marco Cicioni.

Marco is one of the successful artists whom I know; he believes that professional artist should make living out of his work, not dealing with people from the Ivory tower as once he told me. ■



Holy Nakedness

By: Amir Khatib



LONG TIME AGO I WROTE an article mentioning that I find a distinct difference between ancient eastern and ancient western sculptures. East or better the ancient civilisations of the east such as Babylonian, Egyptian, Sumerian they left a lot of sculptures, reliefs and a lot of visual art and I saw that all these sculptures were wearing cloths in all these ancient civilisations; while the visual art of the west left a lot of sculptures, reliefs paintings and ceramics with naked bodies.

I went a bit further with my thinking - I should admit - because I called the difference between these two civilisations, I mean the Western and the Eastern, I actually called it "way of thinking" and then I said that the Western way of thinking is the popular way because they are saying the things as they are or as they look, abstract. While the Eastern way of thinking I did call it in that article the "official way of thinking" because they love to cover the body and give some holy Glory to it.

Now I think, the matter has nothing to do with the "way of thinking" but it is the way of living, because as we can see with the visual of Byzantium they did the same as the ancients, they painted angles, a lot of nude bodies which they gave them a spirit of Holiness. And as a matter of fact those naked bodies do not inspire viewers sexually, but vice versa; the viewer gets a lot of spiritual sympathy with those naked bodies.



Yes, one might say that the Western artists inherited visual art from what they have and that is right, but artists should have work hard to make these naked bodies ...not to inspire the viewers; this mental work took along a long time to settle for the viewers on that way of living.

My task is not to compare between the west and the east at all, but I try to make an introduction to an idea that is not nakedness inspired to sex. And as an artist I know that



the time and the effort it takes when someone do an intellectual mental piece of work. I just googled the issue and I found myself in front of a real art that urged spirituality; I saw the Byzantine art and I find that these naked bodies, painted with perfect technique, took me to a world that I had obviously missed.

I do not mean the spiritual/religious dimension, because I do not believe in religions; but I mean the work of those artists, I find they work with full childish feelings and pure fantasy which led them to give all this inspiration to viewers.

That type of art inspired the artists of the Renaissance, they painted and sculpted a lot of naked bodies, but again that time the sexual visual influence is clear, even if it was for some holy profit or messenger of God or whatsoever. I see that the sculptures of Michael Angelo have a lot of sexual inspiration and even the paintings of Rubins, Rembrandt and other artists, their religious paintings have sexual feeling, so they are affected by the atmosphere of the Renaissance and the ideology the Renaissance brought with.

At the contemporary times we see sex as condition to some art work and some artists as well; sex made some artists famous and more wanted, I mean wanted by the market. Sex became inevitable to the contemporary art, but as some see it that type of art is cheap because they make nakedness without worth. Some artists even turned sex into object, I mean when you turn the body to be an object that means you are not able to keep the value of the body itself.

Many people say that contemporary art is reflecting the contemporary life as log's history; porn movies made the body cheap and this is a useless talking, we are in that stage of thinking, we are living now not in the past and our experience showed that we have the right to see the body like things.

But I think that we lost something much more important which is that we could not keep the manners of nakedness as a childish matter, even our children they lost or they do not know what primitive nakedness means. ■

Sex and the Global Imagination: Reflection

A short

By: Jacques Rangasamy

AN INTIMATE KNOWLEDGE OF AND APPEAL TO the human imagination is our surest asset in the age-old game of seduction; an old Chinese proverb reminds us. For our seemingly indefatigable experimental curiosity about sex and sexuality is played out and acquires plausibility first in the imagination, a fact that advertising and the vanity industries exploit ruthlessly. Of the entire life of the mind, the human sensual imagination is perhaps the most heavily legislated, moralised, theorised, and policed by hygienists from religion, politics, and healthcare alike. Leaving the tension between sexual self-affirmation and denial unresolved and irresolvable seems to be a measure of our civilisation. As a result, the sexual imagination has become our greatest vulnerability. Crossing the threshold between sexual need for fun into social drama becomes a cultural risk; as well as the stuff for confessionals, therapies, tabloid headlines and the material for stand-up comics. Sexual fulfilment often serves as fulcrum for the uneasy poise between longings and regrets, keeping the visual and musical arts in inexhaustible supply of inspiration.



The fantasies that the human imagination generates help us rationalise our exposure anxieties about our intimate sensuous natures and needs. Traditions of visual representations and sexual practices such as those evolved by some African, Indian and Chinese cultures, are frameworks for psychic growth and maturation, but that our own ethical mentalities often see as transgressions or aberrations (see Mitter 1992 and Rawson 1973, 1977, for example). It is a difficult trans-cultural space to navigate because it brings our raw instincts to the fore, as well as the contempt for the perceived transgressive practices of otherness, often projections of our own cul-

tural limitations. However, the February 2006 digital recording of Cindy England's participation in the torment and torture of Iraq's Abu Ghraib prisoners brought home another layer of complexity, namely the enduring and explosive power of trans-cultural sexual imageries. Extraordinarily, they counter-poised George W. Bush's May 1st 2003 speech under the "Mission Accomplished" banner on board the aircraft carrier USS Abraham Lincoln, during which he proclaimed to have prevailed in the battle of Iraq, implying that the un-mined Iraqi oil reserves were in the bag, and that consequently the salutary kick-start to the US economy (and avoidance perhaps of the current world recession) was assured. The Abu Ghraib images provided instead, according to some Middle-East analysts, major encouragement for insurrectionists to cross the border into Iraq and avenge the perceived affront to the cultural construction of their manhood. The resultant exorbitant cost in innocent civilian lives rests heavily on global conscience.



The lessons from these images are many. They may have transformed the trans-cultural spaces of sexuality into no-man's lands for some. But perhaps these and other images generated there challenge us to answer fundamental questions about our own civilisation. Namely, if sex provides us with the most magical and mystical form of human bonding and the consequent metaphorical pattern for all our relationships, then why does it also disconnect us from our humanity and the humanity of others? The tantric tradition teaches that our skin, rather than merely the genitalia, is a prime erogenous organ, and for which it has provided images of unparallel visual and tactile tenderness and humanity. Should not its complexion therefore be the source of our compassionate and aesthetic appreciation? Could this aesthetic appreciation neutralise eventually the associative suspiciousness and even contempt of otherness in the cultural imaginations of so many? Can global humanity come into its own if this cross-cultural space of our common humanity remains unexplored? These questions about global humanity's self-acceptance and self-trust require courageous answers that perhaps contemporary art is in the best position to explore and offer. ■

Reference:

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A Philosophy of Erotic Visual Art



By: Rick Garlikov
<http://www.garlikov.com/EroPhilo.html>

I have been fascinated with the question of what makes a painting or photograph seem erotic. For contrary to what many people claim about men, it is not simply the sight of a naked female, even an attractive naked female, that is particularly arousing. If it were, hospital corridors and wards would be very erotic places. They are not. And women seem not to be aroused in general just by the sight of a naked male. Moreover, as many (poor) pornographic works show, generally just capturing images of people in various sex acts or positions is not to create works that are either artistic or erotic. So the question is what it is about certain kinds of erotic art that makes it good both as art and as something erotic; what are the elements of eroticism in erotic art, particularly good erotic art.

There seem to me to be at least three different kinds of erotic visual (pictorial) art, reflecting three different intentions or purposes: to cause sexual arousal; to portray or capture some element or aspect of sexuality or sensuousness; or to express or communicate something in pictorial form about sexuality or sensuousness, often some insight the artist has about it. Of course, one work may incorporate all three of these features; a picture may be arousing, may capture some essential aspect of sex, and may make some sort of statement about sex. In fact a picture may be arousing because it captures some exciting aspect about sex or sensuality. (This might be some sort of seductiveness as in a seductive look, but it does not have to be; simply portraying well some kind of joyful or desirable sort of sexual or sensual experience apart from seduction may be quite stimulating.) I want to give some ideas here about what I think makes erotic visual (pictorial) art good or bad and I want to describe what I think makes for arousing erotic art, since there is a large market of items that seem to be intended to promote sexual arousal, but which seem to me to fail.

First, however, erotic art meant to be arousing can be good in that way without always being successful-- people's moods and interests are different at different times, so for even the same person, the same erotic art may not always be interesting or arousing. And different people have different interests and are stimulated by different things. One man may find a certain woman very attractive and arousing, but another may think she looks too much like his sister to be arousing to him. Yet it can be good in that usually it is successful, or that under normal conditions it is successful.

And second, from the number of erotic works which seem intended (primarily or only) to be arousing, but which are not arousing, to me and to many others, and which in some cases are even distinctly revolting, it would appear (assuming this erotic art is appealing and

arousing to someone, even if just the producer of it) that what is sexually exciting might be in the mind of the beholder. Therefore this is an exercise, not to describe what would be visually exciting to everyone, but to describe the elements that I think (or that for me) make up a sexually exciting visual work (photograph or movie). I am here trying to see whether I can accurately discover and describe what I think my intuitions are about what makes erotic visual art arousing (for me) and about what I think is good visual erotic art in other ways as well.

There are some areas I can immediately eliminate -- those which portray degradation, humiliation, or treatment of people as merely objects with no consideration for their feelings, and those which portray any sort of pain, brutality, or violence in some manner that tries to extoll or equate it, or tries to associate it in some positive manner, with sexuality. This is true, however, not only for sex but for any kind of entertainment or treatment of people in this way, whether it is sexually related or not. A more difficult element to try to characterize as, I think a failure, is that of decidedly "one-sided" attempted erotic art. What I mean by this is a series of pictures whereby one partner seems merely to be the recipient of physical pleasure at the expense, effort, or use of the other - where one seems to be primarily a taker and the other a giver who never receives what would seem to be pleasurable treatment. This is difficult to characterize because in any single given picture, or series of a few pictures, one partner may be "pleasuring" another at the moment. And this is perfectly fine as long as there is not some reason to believe the pleasure is only one-sided, and that the giver in one set of pictures might not ever be the receiver of pleasure if the photos were somehow extended or more complete.



Now some feminists regard all erotic art, by its very nature, as degrading women; but I doubt this is a fair assessment, since (1) some women themselves who have a good self- image enjoy looking at and/or posing for some erotic images, and (2) some men who respect and think very highly of women like to look at some erotic art without therefore thinking any less of the women who pose for it or of women in general. (3) If sex and sensuality are something both men and women can find wonderful and/or can enjoy equally, then I see no reason why art which deals with it should by its nature be one-sided or degrading to one sex. It would seem instead that only erotic art which portrays some degrading aspect of sex would possibly be degrading; and unless there is no sex which is mutually good for both sexes, I would think some artistic ideas about sex should be something other than degrading to women. I would think that if erotic art were by its nature degrading, all of it would have to actually make at least most of the people who enjoy it think less of the women it portrays. But it does not.



Some artists even seem to consider some of their work as an effort to elevate in the mind the sensuousness of women, or at least as an effort to capture or portray the sensuousness of a particular woman or women in general. And they do this for the same kinds of artistic or communicative

(or whatever) reasons that one might try to capture, point out, or express any human quality, emotion, or insight. I would think that pictures which try to capture and express the joy, beauty, passion, and/or thrill of good sex are not pictures which, at least in any intentional way are meant to degrade. And I think pictures which succeed in that effort will thereby not be degrading. (By good sex I mean at least sex which is pleasurable, comforting, elevating, sharing, enjoyable, supportive, and/or reassuring to each, not sex which is risky, anxiety laden, frightening, guilt ridden, one-sided, degrading, humiliating, brutal, painful, violent etc. I assume there is such a thing as sex that is good--and I don't just mean sex that feels good--I mean sex that is right, sex that is good for the partners involved on whatever level one might want to analyze.)

So I think one element that can contribute to erotic art's being good is its capturing or portraying some of the things that might make sex good, such as the joy and/or pleasure it can cause, such as the excitement and the calm it can bring, such as its sometimes

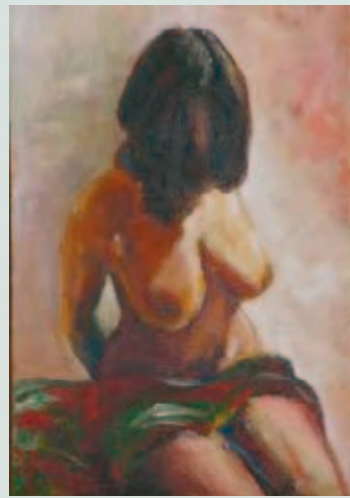
gentleness, such as its allowing a communion or sharing of spirits or feelings or moods, such as its ability to allow the simultaneous giving and receiving of pleasure, and any of the vast variety of things there are that make sex sometimes a wonderful experience. Since many of these things are themselves felt experiences or felt impressions, and not visible characteristics, capturing or portraying them visually can be quite an artistic or intellectual accomplishment. And, except for cases of extreme artistic luck, it requires some sensitive awareness to their occurrence in the first place.

Visual erotic art is often bad because it either does not capture any of the better essences of good or interesting sex or it does not portray them well visually (due to either technical or artistic reasons--i.e., bad lighting, bad composition, bad cropping, bad exposure, etc.), or it overrides good portrayal of these elements by featuring other elements that spoil or ruin the overall effect, such as pain, violence, humiliation, apparent one-sided "use" of one of the participants, terrible consequences for the relationship, or whatever.

This does not mean erotic art has to be realistic or to portray good elements of actual or real sex in order to be good. For I believe there is such a thing as good fantasy sex that is fun to think about but which one is perfectly aware would not be fun or good or even desirable actually to do. Lots of sex might be fun to contemplate that you know would not be fun to consummate. One might have a fantasy sex object about whom one likes to daydream or fantasize but with whom one would not actually care to have sex. In fact one might quite well know it would actually be an awful real life experience because of the intrusion of characteristics one might easily and happily keep out of one's fantasies. For example, in fantasy sex, one need never experience any sort of personal relationship difficulties-- one never has to feel guilt for taking advantage of someone and never has to fear being taken advantage of by someone; one's motives never are suspect and one's behavior never is insufficient or dissatisfying; one need not buy presents, remember birthdays, be gratuitously kind, sacrificially charitable, or even unselfish. Fantasy sex never needs to be uncomfortable, imperfect, or unsatisfying. Fantasy sex does not cause embarrassment in speech nor in deed. There are no stupid, ignorant, awkward, dissatisfying, improvident, uncomfortable, unconscionable, or ruinous things said or done that have to be explained, regretted, repented, recanted, forgiven, or forgotten. Sex in fantasy can always mutually suit your mood and your fantastic partner's mood. Fantasies, in short, are safe.



Since people's fantasies probably vary even more than their desires, erotic art attempting to capture or portray erotic fantasy sex is probably even more a matter of taste. But again, with me, these have to be void of brutality, mayhem, gore, degradation, "use", and the like. My fantasies are like my actual tastes in this regard. In fact, I think my fantasies are only unlike my actual sex in a few ways. I fantasize about partners I would not, in many cases, want to have an actual relationship with-



-and since I am not particularly interested in one-night stands nor sex without a fuller relationship, I thus fantasize about partners with whom I know I would not really want to become involved in reality or with whom in reality it would be bad to try to have a full relationship, for whatever reason. In my fantasies my partner(s) and I always excitedly and happily instinctively gratify each others' every possible wish, and discover previously unimagined things that tantalize and gratify each other; verbal requests and direction are not required. It is always satisfactory and comfortable; no position is uncomfortable or impossible; nobody's arm ever goes to sleep, no one is ever too heavy for anyone to support in other than perfect comfort. Our moods, desires, and feelings always coincide--so that when one wants tenderness the other does too; when one wants to be teased, the other is in the mood to tease playfully; when one wants witty conversation, the other is conversely conversantly witty; when one wants to be more passive, the other wants to act more actively; the same things seem funny, or especially momentous, or especially meaningful to both at the same time.

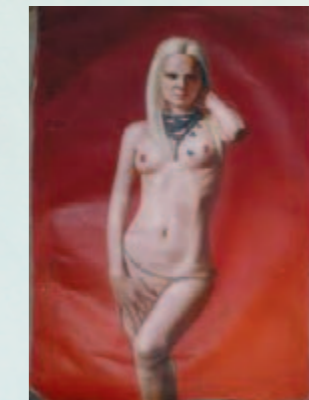
"Leaving Something to the Imagination"

People are fond of saying good and/or arousing (visual) erotic art must "leave something to the imagination." Sometimes it does but I do not think it needs to. Good erotic art must perhaps stimulate the imagination. And though teasingly or suggestively hiding some anatomy or activity may stimulate the imagination, that is not the only way to do so. An interesting activity, joyous body language or facial expression, interesting depiction of a viewer's own fantasy (perhaps with an interesting addition or modification), or any of a number of things portrayed, captured, or suggested by an erotic work of art might stimulate a viewer's imagination, even if it is not the nudity by itself or the physiology of the activity by itself that is what is stimulating. I think good visual erotic art does not need to leave anything to the imagination--at least not in terms of hiding anatomical parts or physical acts--because I think how something is portrayed is more important than what is portrayed; and if "everything" is portrayed well, then nothing needs to be unrevealed. The usual problem with nudity or blatant sexual activity which turns out not to be erotic is that it is portrayed in a way that is not interesting. A nude person with little expression or body language, inter-



esting lighting or some other aesthetic element to make the picture visually appealing, is just a naked body. Portraying people, from no artistically interesting angle or perspective, merely physiologically having sex, with no subtle or dramatic lighting, and with no apparent, or honest hint of joy or pleasure in their body language and/or their facial expressions, usually will not be much different from portraying animals copulating. And it will not usually stimulate the imagination of an even somewhat knowledgeable viewer, unless he or she is simply motivated to think how much better the portrayal might have been and is then stimulated by his or her own ideas of how that might have been accomplished.

Of course, one may not want to show pimples, pores, perspiration, or other supposed "imperfections" when photographing a subject, but that is not what is usually meant when it is claimed "something



should be left to the imagination." What is meant is that sexual acts and sexual anatomy should not be totally depicted. But I think there are sufficient good, yet explicit nudes, and sexually intimate pictures to disconfirm that claim. Such pictures need to be done very well though to be good. Just anatomy or anatomic rendering (or "copying" someone's body) is not art. Even eyes, which are often features that are beautiful to look at, have a way of being portrayed in anatomy books which make them repulsive or painful to look at. Erotic art that is more like anatomy texts in this way, make sexual features equally unattractive and unappealing to view.

I think the claim arises because it is very difficult to pleasingly photograph the human body, whether clothed or not, and the more of one's body one tries to photograph, the more difficult the lighting and composition required to do it well. Unclothed makes it even more difficult because clothes can often create interesting color combinations and contrasts (in painting and color photography) and interesting compositional shapes. And often clothes can allow play with lighting that adds beauty or interest to a picture--shiny silks or nylon materials in particular give all kinds of interesting tones and patterns of light much of the time. Skin does not always do that, certainly not without some artistic skill and lighting knowledge or sensitivity. Much bad visual erotic art is not only totally revealing, but is, more importantly, badly lighted (i.e.,



bad lighting angles, misplaced highlights and/or shadows or their lack, bad tones, etc.) and poorly composed (unpleasant lines, angles, and/or proportions from a design standpoint, apart

from any sexual tastes). Hence, it is not surprising people might mistakenly confuse revulsion with revelation. Good visual erotic art is an art, and the proportion of good erotic art to all erotic art is probably not vastly different from the proportion of good art to all art, or of good commercial art to all commercial art. The fact that bad erotic art is often also revealing is either accidental, or is related to the fact that the more body one photographs (no matter how clothed or not), the more artistry is required to do it well. And that artistry is often lacking in erotic art as elsewhere. (Part of the reason it is difficult artistically to photograph more body than it is less, is that the human body is very long proportional to its width, so unless you do something to bend the legs and arms, you end up with something not unlike a long skinny stick in your picture, with a head and face so small a part of it that it is difficult to distinguish expressions, make eye “contact”, etc.) So, I think one of the important elements of good visual erotic art is good visual artistry to begin with—good composition (balance, proportion, perspective, framing, etc.), good lighting (tones, contrasts, balance, etc.). And, in painting or color photography, good coloring as well.

Second it needs to express or characterize something of interest and/or it needs to capture or portray something of interest; and with the more insight, the better. The interest referred to may be to the senses (such as something that looks or physically feels very pleasurable), the intellect, the “libido”, the emotions, or whatever.

Some art requires subtle handling; some, less subtle. Sometimes humor is appropriate; sometimes not. The treatment of the subject should be appropriate in these and other similar kinds of regards to the sentiment captured or the statement or insight expressed. These kinds of things are true of all visual art. Good visual erotic art must first and foremost be good visual art; it is just art that has a specific subject matter, sex or sensuousness.

Now just renderings or photographs of nude bodies are not necessarily either art or erotic. Anatomy books are not erotic; they are not sensuous. Although 12 year old boys may get aroused by topless tribal pictures in National Geographic, that is usually because they have not yet located other sources of nude pictures and because

they have usually not had much opportunity to learn to appreciate the difference between personal, intentional sexuality and the excitement of seeing or doing something somehow (even remotely) related to sex that is forbidden for them (in their culture). They have not yet developed the ability to discriminate between what is (purposely) emotionally and intimately sexual and what is a mere display of skin not intended to be sexual or provocative. Not unlike some overzealous Freudians, for boys almost everything has sexual connotations. Adults tend to be a bit more discriminating, particular, or subtle—or should be, I suspect.

It seems to me that the reason nudity by itself is not necessarily sensuous is that it does not necessarily involve a sensuous or excited or sexually interested state of mind of the person who is nude. Walking through the halls of a hospital with ill patients on the other sides of open doors in various states of undress in their cold gray, antiseptic rooms is hardly an exercise in eroticism. Similarly, living in a culture where more skin is typically asexually in view than it might be in another culture is not an erotic experience for the person used to that culture. Anyone who has ever had the opportunity surreptitiously to watch someone undress soon finds that the thrill, if any, is one of avoiding discovery while doing something prohibited rather than being a sexual thrill—assuming the person undressing is just normally undressing rather than performing. Even strippers and go-go girls who perform before an audience just matter-of-factly, and with little apparent interest in what they are doing, are found to be boring and not at all sexy by most of the people in the audience. Performers with audience eye contact and who seem interested in arousing the audience and who seem to be excited themselves because of it will often be perceived as far sexier than even far better endowed or better looking performers who give the impression they are just doing their job. Non-interest in sex is such a common turn-off that one common joke now even in movies is a wife or girlfriend’s finally stopping an unwanted persistent mate by finally saying something like, “O.k., you can have me; just let me know when you are done.”

In contrast to this is the fact that there are very provocative comments or gestures that involve no nudity whatsoever. The right kind of desiring or knowing look or subtle gesture or inviting comment or tone


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of voice can be most alluring and suggestive.

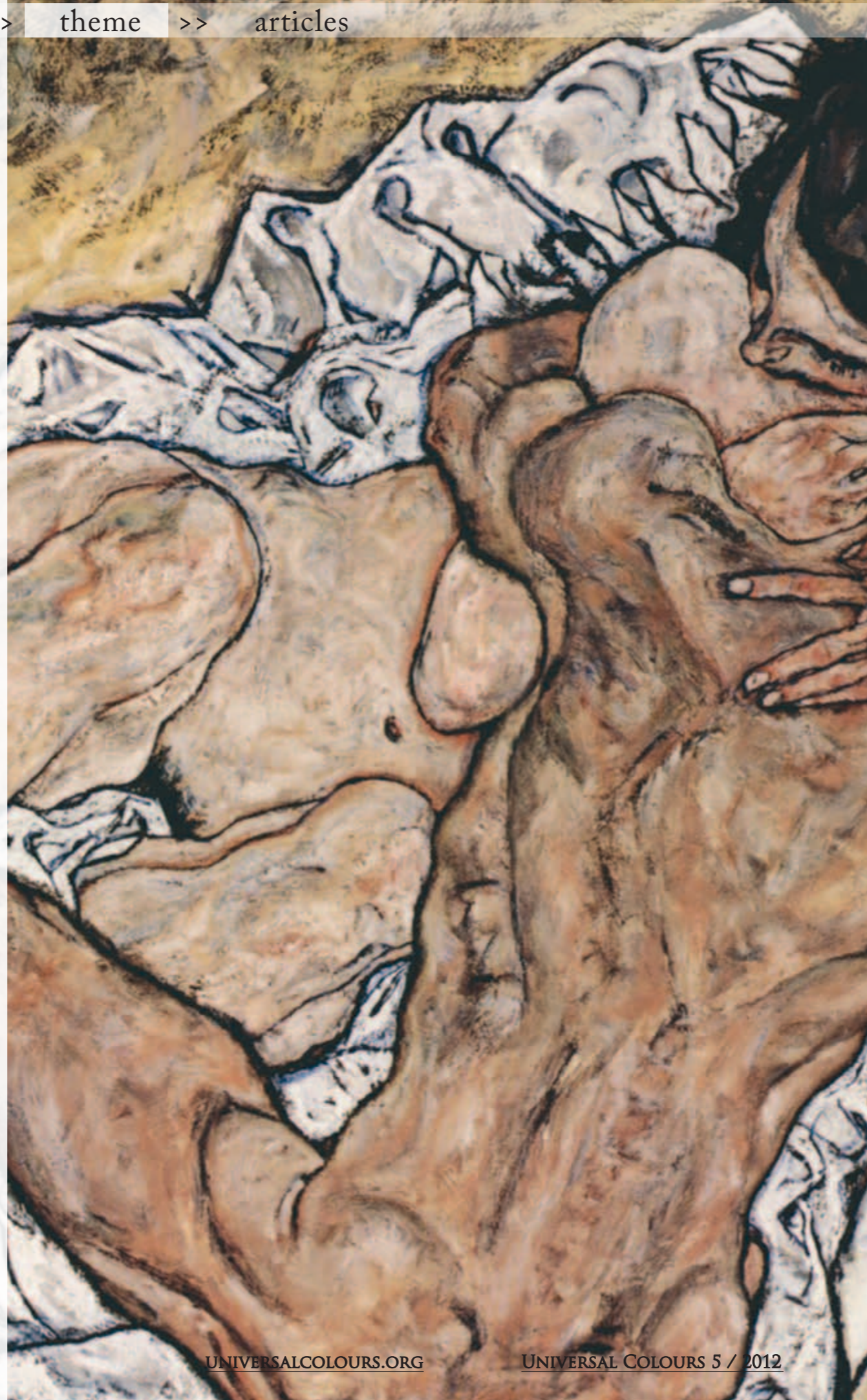
Further, while in college during the mini-skirt era I had my hair cut by a seventy year old barber who said he remembered the time when you practically passed out from excitement

if you got to see a girl's ankle, since almost nothing was supposed to be uncovered. In such an era, if a girl purposely let you see her ankle, that was far more sexually meaningful than would be a modern woman's letting her thigh show while wearing a bikini at the beach or a mini-skirt in an appropriate place for no sexual reason but just because it was the fashion of the day. Contexts and intentions play much more a part of eroticism than does the quantity of skin displayed. Showing skin in an uncustomary or personal way is often erotic; showing the same or even more skin in a way that is fashionable or customary generally is not. Swimwear at the beach is no big deal, and in some circumstances is even sexually unappetizing. But a bikini at a business meeting or on a blind date to a movie might be extremely arousing. A beach bikini in the 1980's is not of special note, but it probably would have justifiably aroused the libido of some people and the ire of others in 1910. Even nude beaches or nudist camps lose their eroticism once the novelty wears off and once you realize that people, just by being nude, are not thereby necessarily insinuating they are interested in sex, in sex at the time, or in sex with you. In such contexts a display of skin is not the meaningful invitation or sign of sexual arousal or interest that it might be in other contexts. The meaning of a gesture or clothing, and the state of mind behind it, is often more important to its eroticism than is how much skin it displays.

What you wear, how you move, what you do, what you say, how you say it, the expressions you make, etc. all have erotic possibilities, by being sensuous and/or by being invitational. If a woman's normal closing of an umbrella in front of a man in society served as an invitation to "come up and see me sometime," then even such an otherwise hardly erotic action could be very stimulating.



I believe that many of the erotic magazines on the market today are not as erotic as they might be, if at all, because most of the subjects look bored, tired, uninterested, spiritless, nervous, or just anxious to pick up their paycheck. Some magazines even do their backgrounds or sets better than their subjects. The pictures are attractive because the scenery and lighting are attractive, not because the subject's position, angle, expression, or pose are interesting.



Sometimes you can cover up the subject and the background and setting still makes a pretty picture; but if you cover up the background and setting, the subject looks ordinary, strange, or simply not particularly attractive or appealing. And even when some subjects attempt to look impassioned and aroused, or seductive, the expressions on their faces do not seem to match either their body language or the kinds of things they are doing; a girl who looks to be in a state of extremely impassioned ecstasy from stroking her own knee while standing nude on a hot, rocky beach seems more weird than sensuous or aroused. She certainly seems phony. Many porno movies show people having sex who either look bored or in pain at the time, or who are performing in a perfunctory manner, or who act very passionate and express great pleasure but while nothing is happening to them that looks like it would be very pleasurable. Ecstasy that is obviously fake is not very arousing. Ecstasy that seems real and that seems to have a realistic (physical and/or emotional) cause can be very arousing to witness.



I think it can easily be demonstrated that even just a facial portrait with a come-hither look in knowing bedroom eyes can be far more sensuous, erotic, and seductive than any blatant display of body parts that instead support a bored facial expression or bored body language. It is not what shows in a picture that makes it provocative, but the way in which it is shown. If a picture is to be inviting (and not all erotic art needs to be inviting--comic erotic art, for example, need not be; nor perhaps any erotic art that wants to make a statement or display an insight about sex rather than arouse), then the body language and/or the facial expression must be inviting. The amount of skin revealed is relatively unimportant, though in a picture meant to be inviting, if all the other aspects are done well, then, assuming the revelation is also done well, it may perhaps give some extra provocation or intensity to the "invitation". It may be bit more serious proof or suggestion of how serious the model's "intentions" are (made to seem).

And if a picture is to be seductive, I think the model should look not only seductive, but discriminating in some way. The look should in some way be directed at each person looking at it, yet without appearing that it could be meant for anyone else. A look that says "first come first served" or "open house" is not nearly as exciting as one that seems to be a special invitation. And, for me, the model has to look like she has some sort of wise or intelligent awareness about what she is doing--some knowing look or sparkle in the eyes--something that elevates her above the simple level of just a dumb animal in heat. On cable television one night there was a striptease and burlesque show that featured a number of female strippers, but one male stripper as well. This was at the time that male strippers were a novelty, and this was the first male stripper I had ever seen. Even though I have no homosexual interests, I thought his act was by far the "best" in some performance sense, since he was the only one who seemed like he really enjoyed tantalizing the audience; he even had some audience participation, having some of the women in the audience help him remove some of his clothing, and he had

some erotic comedy in his routine as well, sort of showing that to him the whole thing was fun and exciting, not just a job, and that he knew how to make sex or seduction fun and exciting.

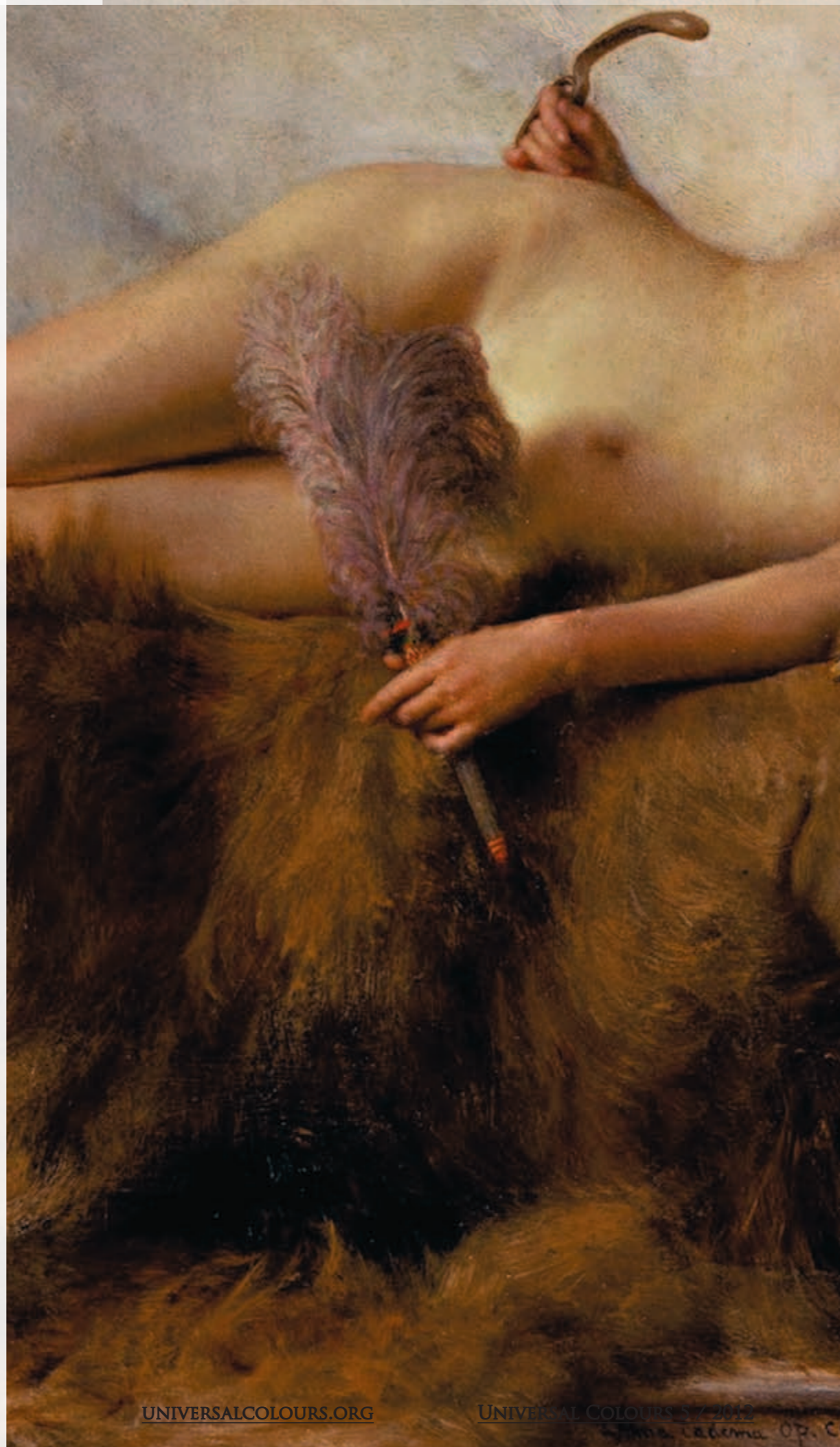
Portraying Emotions and Feelings

If a picture is not necessarily meant to be seductive but is intended to capture or portray a certain experience or mood or feeling, whether in an arousing way or not, then an interesting challenge faces the photographer or artist since so much of sex is of a tactile and emotional, rather than a visual nature. The challenge, as with all visual art that tries to capture or portray moods, emotions, feelings, states of mind, is to portray something that is basically nonvisual with, or in, a strictly visual medium. In fact, I think that being able to do this (whether in poetry, prose, visual arts or whatever) is one of the characteristics that can make (some) art in fact be art at all, or, in some cases where it is done well, and perhaps particularly, subtly and creatively, be good art.

Portraying the essential flavor of something successfully in a mode that is not where that essence (normally) lies or can be experienced is a distinct achievement. And it seems to me to be a worthwhile endeavor for a number of reasons: artists can help people share, and realize they share, certain common (wonderful) emotions and experiences. Such sharing can be a good experience in itself. Artists can demonstrate that a certain experience is perhaps a possible and worthy goal to someone who may never have sought it or even thought about it before; in this way art may create new possibilities for someone. Some of these may be of great benefit and value. Capturing an experience in an enduring art medium helps keep that experience alive in memory, and helps us revive or relive the pleasantness and wonder of the experience each time the work of art jogs and brings alive our memory.

Further, there is something magnificent and wondrous about creating or even coming across a work of art that captures the essence of an experience of great personal significance. And I am not sure whether this is related to sharing the joy of such experiences or not; intuition says it is something different from that, something involving the joy of expression or depiction of something important to a person. Finding or creating a well-done erotic movie or photograph or story that captures the way you feel about sex or love or a romantic and passionate time together is, I suspect, like finding or creating a well-wrought poem or quotation that perfectly spells out how you feel about anything. It is like a little treasure that portrays or depicts exactly how you feel about something that is important to you and that may be important for you to be able to express. This is particularly true if you have wanted to express your feelings about this but have been unable to find the right words or the right ideas to do it.

And finally, creation of any good art is a worthwhile endeavor for the artist. There is a satisfaction or joy, not only in having made something that is good, something that was fabricated essentially from nothing, or from an idea alone, but there is a joy and satisfaction in being totally involved and lost in the concentration of the creating process itself, even before you know what the result exactly will be, even before you know whether it will be good or not, and even before you know whether it will be like you want it to be or not.



Non-artistic Value of Erotic Art (and Even Pornography)

Finally, I would like to comment about the non-artistic value of erotic art, even that which does not primarily give a message or capture something admirable or otherwise important of the human spirit or condition, but which primarily or only succeeds in causing sexual arousal, and is intentionally that way -- pornographic art. Apart from all the bad things pornography may do or cause, there are some good things it does that I never see stated anywhere in discussions of pornography. Some people would never learn much about sex at all, except from trial and error (if they learn from their errors) if it were not for pornography. Of course then, the better the pornography, or pornographic art, they learn from, the better things they learn, and conversely, the worse the pornography either as art or as sexual interaction, the worse the value of what is taught. Cold, clinical, scientific sex education is often not as inspiring or as educationally meaningful as artistic presentations of sexual material.

Also, pornographic art, and even pornography, can get you out of a bored, lethargic state sometimes; sexual arousal is at least one sort of passion that gets the spirits moving, even in areas unrelated to sex, and this is sometimes preferable to dispirited dejection or to having no energy at all for anything. Arousing pornographic art can sometimes stir you out of a languorous or indolent state even if the sexual excitement is temporary and even if it, as it sometimes does, simply leads you to excitement and industriousness in good areas totally unrelated to sex. I have found pornography to be just such an effective impetus to "higher" level motivation when nothing else as readily available seemed to work. I have become better motivated to worthwhile nonsexual activity even by watching totally boring, terribly done pornographic movies. I get so incensed at their stupidity and waste and at myself for having wasted time finding them and beginning to watch them that I then have the previously missing drive to do something of worth, if for no other reason than to try to redeem the lost and wasted time.

Erotic art also can serve as a harmless release for sexual desire. If one can satisfy one's urges for sex or sexual arousal through erotic art produced by someone very happy to pose for it rather than through having to seduce or take advantage of someone that one is really not otherwise interested in, is that not a better method! I would think a case could be made that erotic art could cut down the amount of psychologically damaging sex of a number of sorts by serving as a less harmful surrogate or outlet. Surely people become horny for no reason at all and at times that are inconvenient and unwanted. Is it not better for them to be able to get over that state through erotic art rather than through seduction or meaningless and potentially harmful casual sex. Even repulsive pornography can serve this function, since it often effectively eradicates an unwanted state of horniness in its own way; it is difficult to feel arousal and repugnance at the same time. Of course, it might be better if there were more constructive ways to do this than pornography or even erotic art (for example, sometimes horniness is confused for loneliness and a good telephone conversation with a friend will relieve both), but constructive ways are not always available. ■

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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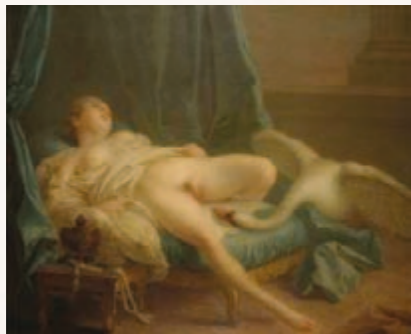
Art and Sex

By: Thanos Kalamidas

IHAVE TO ADMIT THAT **BEEN GREEK** when it comes to art and sex, erotic, sensuality – whatever you might like to call it – Greek art has a lot to offer. After all, all the Greek gods were famous for their constant eroticism and sex is a big thing in Greek myths. Zeus with his countless lovers, mistresses and children all around, Apollo with not much preference in genders and Aphrodite with no discriminations at all.

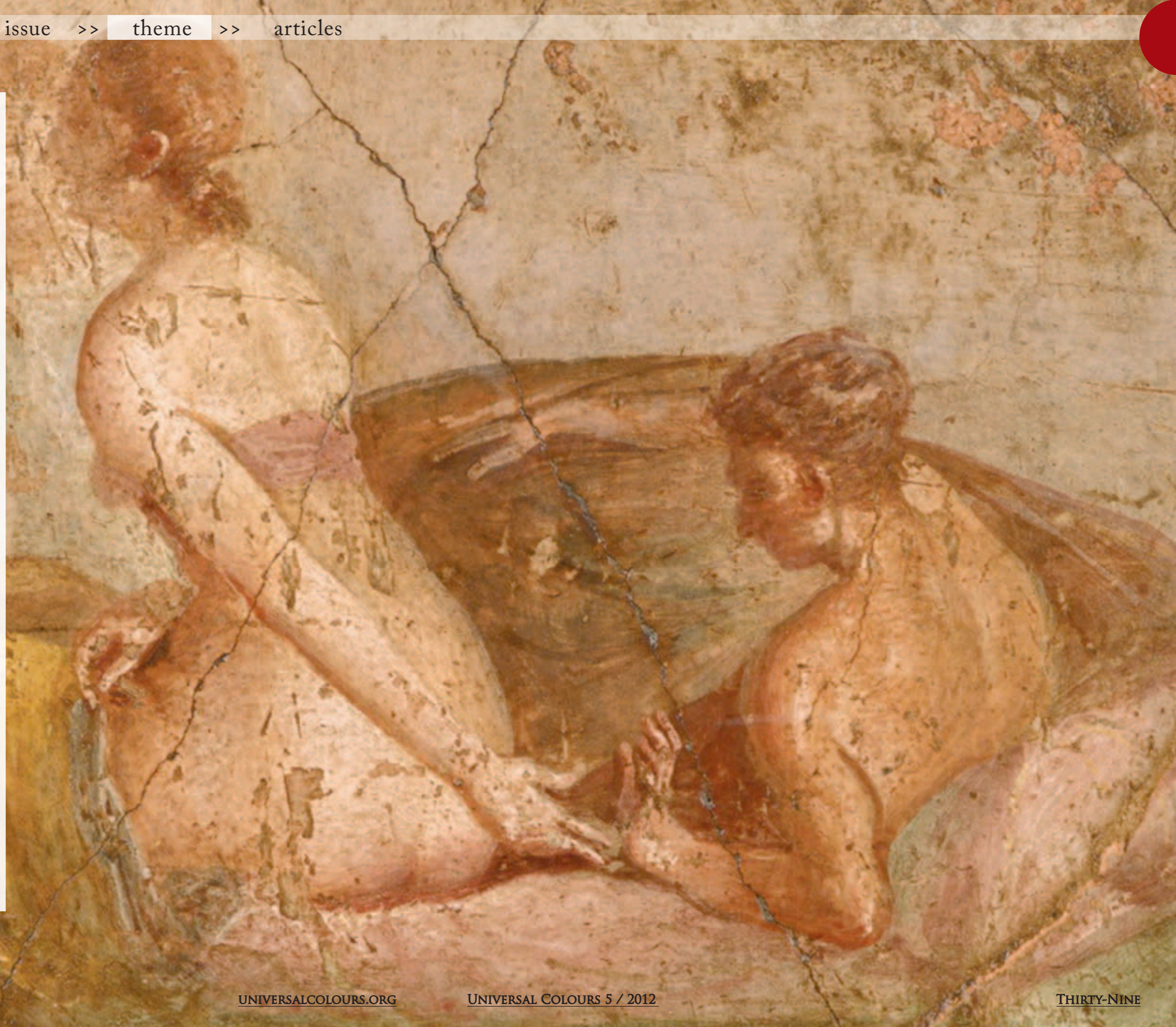
It only takes Zeus to give you a full picture to what I mean and for you to understand that when in ancient times they used to call Zeus the father of us all they might meant it ...literally!

Callisto was a nymph of Artemis, the goddess of chastity. Therefore, Callisto's had to remain a virgin at all costs. In his infinite inventiveness, Zeus approached the young nymph in the guise of a woman, the goddess Artemis no less. Callisto let her, well, guard down, and Zeus had his way with her. Callisto got pregnant, which was a big no-no among Artemis' followers. To make things worse, Hera transformed the wretched girl into a bear.



Europe was a lovely Phoenician princess who happened to catch Zeus' roving eye. Zeus went with a zoological approach in her case, and transformed into a big, beautiful white bull, that just happened to be grazing in the very same meadow where Europe and her girlfriends were picking flowers. Europe, impressed with the beast, approached him, stroked him, and mounted him. At which point, the bull took off, went straight for the sea, and didn't stop going until they'd reached the island of Crete. Later, Zeus commemorated his conquest by creating the constellation of Taurus.

Danae was a mythical Greek princess, daughter of Acrisius, king of the ancient city of Argos. Acrisius was told by the Oracle that Danae would give birth to a son that would kill him. In an effort to elude the fulfilment of the oracle, Acrisius locked Danae away in a dungeon. Zeus took the form of golden rain and so gained access to Danae's prison and had sex with her.





Now you got a picture to what I mean and that without even starting with Pan and Eros and their countless orgies. But the thing is that my ancient ancestors decided to paint all these very important things and I suppose they did so in the spirit of art and education. And they were very graphic about it.



But talking about graphic, art and sex you cannot avoid but think of India. Kama Sutra, the oldest and most notable text and art expression about sex. These people definitely knew about sex and the graphics that have followed the text for centuries are very realistic even though sometimes complicate in practice.



But I think where art really met sex was in another form of art, popular but still in the edges of mainstream art the comic art. From Batman and Wonder Woman to Magna, Moebius and Manara, sex really dominates from the pictures or inside the small text boxes the comics' world. You see in an issue about Art and Sex the best way to do something is let ...the picture talk for you!!! ■



Art + Sex: Lace Panties, White Cube (aka: Naked in the Museum)

By Lilika Ruby

<http://www.ovimagazine.com/art/6191>

BEFORE I WENT TO ART SCHOOL, I WENT TO THE KEMPER MUSEUM. Hanging in one of the two main galleries was a group photography exhibit. I remember one photograph quite clearly. It was on the far wall – a temporary, movable wall, which you’ll later see is important – all by itself: an enormous print of an otherwise ordinary looking squirrel. There she sat, perched atop a giant red feeder, her little – or in this case big – hands holding onto the acorn one could assume she intended to eat.

I liked it. In fact, I liked it so much that this particular squirrel photograph made me decide that I wanted to take a photograph. But not of a small furry animal. I wanted to take a photograph of my lemon lace panties.

And I wanted to do it right then and there.

I looked around the exhibit. Into the hallway leading into the other galleries. Only a solitary guard standing just outside the door. Inside there was no one in the gallery with me. No one else looking at the squirrel, or Barney’s Bridesmaids in Pink, or Nan Goldin. No one but me, my panties and a Nikon.

A white wall is a tempting space for an artist. A large window facing a parking lot is a tempting space for an exhibitionist, er, I mean, performance artist. Put them together and...well, you see my point.

This is where it’s important to know that the wall with the squirrel was temporary. Unattached. It’s important because behind that wall was a small space, about 3 feet deep and just as narrow, where the ceiling sloped dramatically before hitting the top of a large picture window. This window faced out into the courtyard of the museum, where on the lawn sat Otterness’s Crying Giant silently watching over the parking lot.

I walked around the wall so I was behind the squirrel. I felt my legs brush together, more aware of them now than I had been before. I reached out my hand to touch the cool, blank wall – the wall of the museum – and felt just the littlest bit naughty. I stood very still between the wall and the window and let myself lean, one shoulder touching as I pulled up my skirt with the other hand – the right one – so that only my panties showed. Just a little creamy triangle of lace. I took the shot.

When does something become Art?

I wondered if the guard would catch me. Would he ask me to leave? What if I told him my action was part of a performance? Part of deconstructing the sacred space of THE MUSEUM?

When does something become Art?

What if I told him that the ideal form of the white cube is inextricably tied to the artworks exhibited inside it, and that I am simply one more objet d’art? That the female nude – especially the sensual, provocative one – is one of the most iconic images in the Western canon?

When does something become Art?

What if I said that following first-wave feminism, performance art tended to be the new naked inside of the museum? That there are countless examples across all media. That it’s about empowerment and participation and the undeniable contingency of objectification? What if I told him the squirrel made me do it? ■



Highlights

Artelibro Art Book Festival The Art of making Art Books

9th edition

Books collecting: collecting means seeding
Bologna - Palazzo di Re Enzo e del Podestà - 21st -23rd September 2012
Piazza del Nettuno - 8th -23rd September 2012

Books collecting: collecting means seeding is the theme of this edition: a metaphor that indicates the intense and unstoppable activity of research and archive organization that is at the heart of every book collection.

THE INAUGURATION ON THURSDAY 20TH SEPTEMBER IN THE CAPELLA FARNESE has been entrusted to jurist and bibliophile, Guido Rossi, who will talk of the passion that led him to create one of the most important book collections in Europe. Following this, the halls of the Palazzo Re Enzo e del Podestà will open with an exhibition complete with a vast collection of rarities from the world of books: antique volumes, limited editions, unique pieces created by artists, niche and experimental publishers, specialized magazines, while the publishers will gather in the Libreria dell'Arte in Piazza Nettuno, open until 10p.m. from the 8th to the 23rd September.

The new feature this year is the significant investigation into Italian and international experimental self-publishing projects, conducted by Artelibro in collaboration with the Associazione Culturale Crudo, which will make up part of the exhibition FRUIT. Focus on contemporary art, a specific section of the exhibition-market in Palazzo Re Enzo, where the public will be able to discover and purchase publications about contemporary art that are generally known only on the underground circuit.

The cultural programme will be subdivided, as always, into different sections: exhibitions, professional meetings, presentations of books and projects, conferences for the wider public, workshops and activities for young people.

At the International Museum and Library of Music the exhibition 3 AVANTGUARD HISTORICAL PUBLISHERS. Sampietro - Geiger/Baobab - 3ViTre: from graphic experimentation to sound, curated by

Enzo Minarelli and Maurizio Osti, presents three innovative experiences that, beginning from the mid 1960s have revolutionized publishing through the cross-contamination with graphic design and audio support. At the Bologna University Library Danilo Montanari Editore will present C_artelibro. The principle of the pages, an exhibition and editorial project involving 50 contemporary artists, invited to create the first page of their ideal book, real or imaginary, which will be put together in a unique art book to be published as a limited edition.

The Medieval Museum will host two exemplary exhibitions of book collection: I Corali di San Sisto di Piacenza, eight precious Benedictine corals finally reunited by a private collector following numerous travails, and the illustrations of the book Jazz by Henry Matisse from

the Mingardi collection. Book collection retains the centre stage at a round table organised by the ALAI- Associazione Librai Antiquari d'Italia [Association of Italian Antiquarian Booksellers] with the participation of important Italian and international bibliophiles: Umberto Eco, Angela Nuovo, Werner Oechslin, Oliviero Diliberto, Franco Maria Ricci, Guido Guerzoni.

The meetings of Artelibro professionale will include a round table of AIE-Associazione Italiana Editori (Italian Publishers Association) on the subject of art publishing and the transformations in Italy and abroad, and the meeting of IBACN Regione Emilia-Romagna (The Institute for Artistic, Cultural and Natural Heritage of the Emilia-Romagna) and ALAI, coordinated by Rosaria Campioni and with the participation of General Pasquale Muggeo, on the fundamental contribution of private collections to the institutional collections and the public archives.

There are also exciting themes for the conference cycles dedicated to the wider public: Stefano Zuffi will investigate the synergic relationship between literature and artistic iconography with Cristina Acidini, Jadranka Bentini and Anna Ottani Cavina, Andrea Kerbaker and Stefano Salis will debate and also explore some of the lesser known aspects of book collection, while Marco Carminati will recount some stories, secrets and curiosities from Italy's grand libraries. Finally Marco Valora will examine the relationship between art, music and literature in the works of Torquato Tasso.

There are also numerous initiatives from the citizens' institutions, which confirm the reputation that the city of Bologna and its surrounding territory has earned over the years as a Library of art. Bologna will offer the best of its extraordinary book-related heritage through the Libraries, Museums and Cultural institutions of the city: the guiding theme will be collection and the reconstruction of history through books, prints, documents and film. Among these exhibitions is In the footsteps of Dickens, dedicated to the English writer and the echoes of his presence in Bologna, organised by the Archiginasio Public Library on the occasion of the bicentenary of the author's birth.

Among the appointments of the programme for Artelibro 2012 there will also be workshops for young people dedicated to artistic creation and the construction of books, organised by the Association Mus-e.

On Saturday 22nd there will be the customary opening of the Ascom associated Art Galleries which will exhibit works on the theme of the book and writing.

Artelibro Art Book Festival is promoted by the Association Artelibro, AIE Associazione Italiana Editori, the Bologna Council, the Province of Bologna, the Emilia-Romagna Regional Administration, Alma Mater University of Bologna, and is supported by Banca Etruria, the main sponsor of the event, with contributions from Gruppo Unipol, Gruppo Hera and Coop Adriatica, involved with Librerie.coop in the management of the Libreria dell'arte. ■



Highlights

Sublimation

ONE AFTERNOON IN THE AUTUMN OF 2011, I cycled along the beach at Hietaniemi cemetery on the seaward side. A couple of swans moved quietly in the water. I listened to the "Agnus Dei" part of the Cherubini Requiem in C minor on my iPod.

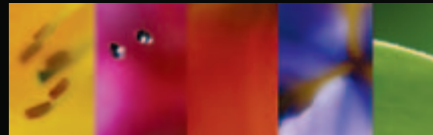
At the end of the piece the deepest bass voices sing "Amen, amen," and this flowed through my headphones, more or less as I passed an old, partially hollow willow tree. Some weeks later, I began working on a large painting the "Swan Song", this story hints at the origins of the paintings birth ...

INFERNO

Since Gallery Jangva has several rooms, it occurred to me that this is a great opportunity to incorporate the work "Inferno," in to the exhibition!

Since 2000, I have participated in environmental art exhibitions quite regularly. In most cases I have exhibited samples of spirits or "ideas", that have then been subjected to the merciless criticism and scrutiny of preteens. In 2010 at an exhibition, themed "Inferno", at the Cable Factory I decided to combine these faded characters in to an installation.

However, this "Inferno" is playful and mythological and it can by no means be compared to the genuine infernos with which social workers and therapists are familiar. Neither can it be compared to the images captured, for the world to see, by the cameras of war-correspondents, in places where the narcissistic and power hungry leaders are able to rampage... ■



Art
is about
communicating
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Let's talk With Outi Korhonen

Artists heads as cleaners

AN ARTIST TIES HIS HAIR IN A PONYTAIL, bows, takes a long wooden stick and binds the other end of the stick to his ponytail while a surprised participant of the event holds the other end of the stick. The artist then asks his voluntary helper to brush the floor with this very special living brush, his own head, and to wipe the rose thorns that cover the floor. After that other volunteers who have previously answered positively to the artist's question, walk across the room barefoot following the artist and the performance continues.



The question the artist had asked and the name of the performance was "Do you trust a foreigner?" It was presented by Poland-born artist Tomasz Szrama at Fake Finn Festival at Suomenlinna, Helsinki, in 2011. In this first Fake Finn Festival, curated by Dutch-born

performance artist Willem Wilhelmus, more than 20 artists with very different backgrounds treated the experience of being a foreigner in Finland. In my opinion Szrama's performance shows in an enjoyably provocative way what often happens to foreigners in Finland. They are exposed to suspects and underestimations that Finnish-born people with white skins do not have to face. The image of a foreigner cleaning the floor with his own head makes me inevitably think of all the highly educated and talented foreigners that have to give up their professional ambitions to do the works where Finnish work force is lacking – cleaning and nursing.

Artists have a lot to contribute in the Finnish society that suffers from the intolerance and xenophobia that unfortunately have raised their heads in other parts of Europe too. The theme of intolerance, cultural encounters, global injustice and the differences of the inclusion of different groups of immigrants have been treated also

among the Finnish-born artists. Our carefully constructed but far too narrow national identity is also finally being questioned in a healthy way. This is a process in which all of us can participate. The stories of the new inhabitants are searched and presented; several examples of partly documentary works have been done and are being done also in the field of theater. One of the most noticed was a play directed by Hanna Brotherus in the National Theater in 2011, Paperiankkuri (Paper Anchor) that was based on stories of asylum seekers, some of whom also participated as actors of the play.

Though the themes of cultural encounters, racism and the position of different minorities urgently need to be treated, we cannot expect all the foreign artists who come to Finland to concentrate neither only in their experiences of being foreigners nor the ethno cultural contents or techniques that may be connected to their background. A strong respect for each artist's (and more widely, human being's) own creative input should be the basic starting point also in supporting foreign artists' work. They have no more (or less) responsibility to offer their personal story of life or cultural background as material of their art than the Finnish-born artists.

At the same time I recognize that facing the differences in how art is understood in different cultures is necessary when we open the field of action from European and English-speaking world towards more collective cultures, where art can be experimented more as a process of cooperative creation. But our way to understand professionalism in arts and the

quality of an artwork or artistic process can only be adapted to cultures that are similar to ours. This does not mean that a more collectively produced art would not also share several similar interests with occidental art, like the search for intensive experiences of being alive or poetic understanding of the mysteries of life

Every human being carries a series of local, personal, traditional and familiar experiences that become visible or understandable at different moments of their lives and in different kind of contacts with other people. Developing our own capacity, as local people, to listen to and to perceive these experiences – not only the differences but also the similarities in relation to ourselves - is an important aspect in reaching a higher cultural diversity in an honest and respectful way. Art can help us in this process. The Finnish culture, no matter how valuable it may be, also has its blind points that can regain sight and its cold corners that can be warmed up, with help of others.

In my work I do my best to support artists from different cultural backgrounds installed in Finland. Every artist I have met has his or her own kind of creativity, ambitions, needs and abilities. Finding common ways to support this big group of creative people is not easy at all. Things that seem to be most commonly needed are help in creating necessary contacts, accessible information about possibilities of funding art, work opportunities, finding audiences. In a more structural level I find that a higher representation of transcultural artists in positions where decisions of supporting art are taken would be very necessary in Finland, I refer to having more people of different backgrounds working as curators, cultural producers, in cultural administration and other grant-giving organizations. I am very happy to see that the foreign artists themselves are taking great steps in getting organized and creating bodies of repre-

sentation. The long history of the association EU-Man is an important example. In my opinion through cooperation between different art fields the voice of artists of different cultural backgrounds could be even better heard.

In a personal level I feel very fortunate for every human contact that this work has offered for me. During this period I have had the chance and challenge to live in a world of more complex values and codes in which also I myself have had the opportunity to slowly reform my humanity. I understand better now that my way to live and feel is very much formed by the cultures where I have lived, but still I, as all of us, have a choice to place our souls more freely in the emotional world map and be openly ourselves in a way that a nation of very strong but narrow identity does not easily permit.

I finish this first column at Universal Colors with warm thanks to artists of different countries that have had the courage to get installed in Finland and thus, each one of them, opened our society a bit with their presence. ■



fARTissimo

By Thanos Kalamidas

Photos by Roland Helerand

Photo begging

Sex overwhelms the pages of this Universal Colours' issue and I find it difficult to concentrate. It's like a one night stand. You are there at the bar and a beautiful girl asks you to join her for a drink. Now you might spend sometime thinking and in the end your proposition might include colours and canvas but it will definitely include a lot of other things that don't include colours and canvas. As you might have just noticed the first thoughts triggered the imagination! The beginning of an art project. And then your imagination takes shapes and positions. Visual art! Then you become creative and wish it will be her place and soon because your place hasn't been clean since ...Monday, Tuesday ... a few months! But then again who cares, after all it is just contemporary ...art!

She's a really mean woman; I mean you just need to take a look at those photos and you see the dark side of the street. The streets of Helsinki have new visitors nowadays and Roland Helerand is the one who's looking at them through the lenses of his camera. The magic about his photography is not that he captures the moment or the shadows that run their shapes and faces; the magic about his photography is that he manages to capture the momentum in their feelings. And that gives his photos soul.

I met him the other day in the centre of Helsinki, lost in a different dimension where his camera had replaced his eyes, looking for that special moment when others don't look and the aura of the people that floats. And then the soft sound of the trigger. A shooting without victims. A second in history that can stay frozen for ever. Because this is the secret of artistic photography, to capture the second that will make history in the life of one unique human. And animal. And a landscape. The soul. The work of Roland Helerand. ■



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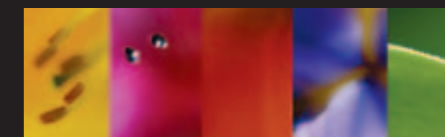
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Sex & Art

By Avtarjeet Dhanjal

Last two months I have been working on my writing, a friend offered to come and look after me while I was doing it. I did not accept the offer. I knew she did not like reading books, just to have someone to look after you and may be have sex with you, it is helpful but it would have been purely a selfish act on my part.

During the last two months I missed a woman with whom I could share my ideas while writing, share coffee between work and go for a swim together as friends; in the evening be lovers. I may be asking too much, if I also add to spend our mornings sharing our understanding of the world around or read a book together.

A Czech friend of mine always said you can't find everything in one woman.

He also added that if you can share at another level on top of sex with a woman you are lucky, but you can share more two levels you are blessed.

Luckily I did once meet a woman, between two of us we shared life on many levels. We dreamt of a beautiful house, we designed and built it together; we worked on an art project that was exciting and satisfying experience.

While travelling in India, we both happened to be on a spot from where we could see the Taj Mahal, we both knew that we would come back to make love there and we did.

On one winter morning, we were walking in Chandigarh, we both saw a Rajasthani woman working on a building site and who had her baby tied to her back while pouring water on a pile of bricks. I, without a word started to walk towards this woman, my partner knew the reason and whispered from my back, add my share too. I took two 'hundred rupee' notes and rolled them and handed to the worker woman, and added it was for the warm clothes for her baby. I walked back to join my partner who was waiting for me. I touched her hand to express my silent gratitude for joining me in that small gesture. We



both looked at the worker woman, who had by then opened her hand to see what she had received. Her eyes opened wide in surprise receiving this unexpected gift on that cold morning. This gesture came from our silent sharing having dissolved boundaries between two of us. What we shared between us in bed was never a sex but it was an expression of our sharing and caring that could be called 'love' in short.

During years, all the women I fell in love, we had always shared books, reading in bed I found the second best activity after making love. For a lasting relationship it was important both have the sharing at several levels. In some cases if we could not share more than sex relationship did not last long.

It was about two o'clock last night when I finished working; I came to my bed and fell asleep immediately. When I woke up in this morning, I was happy having completed what I was working on for the last two months, but my body was tired and aching. When I am tired I found the best for me is to go for a swim and sauna or have sex with a woman. My need this morning was purely physical. It would have been wonderful if I had woken up with the woman I have been in love, then her warm presence next to me in bed would have taken away all my body aches, or I would not have had any aches at the first place.

After few minutes of stretching my body in bed, got up still sleepy and my body absolutely tired, I went to toilet to give myself time to think what to do next. I could go for a swim and sauna etc., or could have taken the easier option to have sex with the woman in my guest room, as she has been always open to it.

But when I came back to my room, looked at the light that was now flooding my room through the curtains on the window, the way the morning light came into my room in the morning makes me feel if the most delicious wine was flowing into my room or into my life. I picked up my camera and wanted to capture the gentle flood of light that was just exhilarating. Instead of having sex with the woman in my guestroom, I chose to shoot pictures of this light, and asked her if she could sit on the bed in that light.

I know my friend for many years, due to difference in cultural upbringing and values in life; she had not merged into my thoughts. We do not read the same books or rather she doesn't read any books; as a result our ideas and tastes remained very different. When I asked if she could sit for me in that heavenly light, she obliged. But she was wearing a printed nightdress of colours totally unsuited to her skin tone and it would have spoiled the purity of this morning light would have been violated, which I wanted to capture in photographs.

When I asked her if she had white dress to wear for me for the photographs, she chose a frock-like white top with tight pyjamas, that made her look like she had just come of working in a circus show, the woman who is relaxing and enjoying the morning light. I did not want to object again, but my creative inspiration that came from seeing this flood of light into my room was decimated. I was tired again.

Maybe having sex would have been a better option for my body but not for creativity that keeps me always energetic. Choosing to create some beautiful photographs with this beautiful light flowing into my room would have taken away my tiredness. I was disappointed for not being able to use this morning creatively.

I was wondering why life is not full of beautiful relationships instead so many marriages of convenience. But it's different subject to ponder upon another time. In some cultures due to various historical reasons, procreation through sex is an act of celebration rather than celebration of beauty of loving and sharing.

My own village society had its own tradition and my father bound by that tradition arranged me to marry a girl, a niece of his friend, when I only 7-8 years old. I have described this event in my coming book as;

“There was no sign of my earning any money to send back home; my father waited for over a year and came to Delhi to remind me that I was engaged to the niece of one of his friends. He also added that he had promised my marriage would take place as soon as I was eighteen and it was the time to fulfil



his promise and could not delay it any longer. Seeing my precarious living in Delhi, he should have realised that my getting married in such circumstances would not be a good idea. He thought perhaps that if I had a wife to feed under such pressure I was more likely to settle into a real job. The persona of my father was so strong, in our family none of us could speak our mind in his presence and I still could not do so in Delhi.

The following month, as the day approached for my wedding, I had no money, not even for the train fare to get to my village. I hitchhiked part of the way to my village and walked the rest of the way. The whole wedding party was waiting for me, so very quickly I was quickly washed and taken to another village about forty miles away, where lived the girl who was engaged to me. We arrived late in the evening and early the next morning, I was made to sit next to a woman, who was wrapped in an embroidered shawl, all covered up, while a religious ceremony was performed. I was declared married to someone or something that was placed next to me in this semi-dark room, where there was only one lamp and that was behind the priest, for him to read the holy book.

Later in the afternoon, the whole party travelled back home in a mini-bus, with the bride still wrapped up in a red embroidered shawl accompanied by a woman who was the wife of my father's friend, the one who had arranged all of this marriage at the first place ten years earlier.

ਕੜੰਚ ਮਾਤਾ ਕੜੰਚ ਪਿਤਾ
ਕੜੰਚ ਬਨਿਤਾ ਬਿਨੋਦ ਸੁਤਰ ॥
(੧੩੫੩-੧੭, ਸਹਸਕ੍ਰਿਤੀ, ਮ: ੫)

Who is the mother,
and who is the father?
Who is the son,
and what is the pleasure of marriage?

The only tangible sign that I was married was a gold ring on my left hand given to me by the family of my wife. I had never worn any jewellery before and it was loose on my finger so it kept falling off. Later in the afternoon when our minibus stopped in front of our house, my mother and sisters came out to

Last Drop

receive the bride and this ring, the symbol of my marriage, fell to the ground. Luckily after a couple of minute's search I found it, but I never wore it again. The following day I handed it to my father and have never seen or worn it again.

I think I was too young and had lived a totally unsettled life in Delhi, it was the NOT the time for me to be married. Unfortunately, I did not have the courage to refuse my father's orders. I doubt it if the girl I married had any more say in deciding her future than me. I believe it was probably a little easier for her to accept her fate, as her two elder sisters had done before her and she had no other ambition in life. **For my part the only thing that kept the marriage going was an animal instinct to mate and procreate.**

Had I settled for a life of a village carpenter like my father, I have no doubt we would have been happy couple. By now I would have joined the group of elders who walk with a large bamboo stick khoonda around. It was something within me who made me walk out of what would have been normal life in that culture.

With all its faults of such an untimely arranged marriage to a woman with different idea of life; we were gifted with three wonderful children, who have all grown up and made their own choice of partner/s in life."

Eckhart Tolle in his book 'Power of Now' says. "If you find your here and now intolerable and it makes you unhappy, you have three options: remove yourself from the situation, change it, or accept it totally."

I think Tolle's advice is sincere and valuable, I have, as continuous learner, tried to surrender to the situation without any reservations, it is wonderful feeling to be able to do it and it brings back positive energy. But for me it also needs so much energy at the first place to prepare you to surrender totally.

I chose to leave the situation offered to me by this untimely arrange marriage, otherwise I would have no more energy left to be creative.

Choosing between sex and art, when I was twenty, I went for sex and hoping to use the experience to create art. But experience has taught me making art and sharing love with someone special, may it be in front of the Taj or on top of a high rock in Montserrat are parts of a continuous creative life of an artist.

Avtarjeet Dhanjal

August 2012




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GIVEN TO YOU
BY YOUR
PARENTS,
IT WAS
LOANED
TO YOU
BY YOUR
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